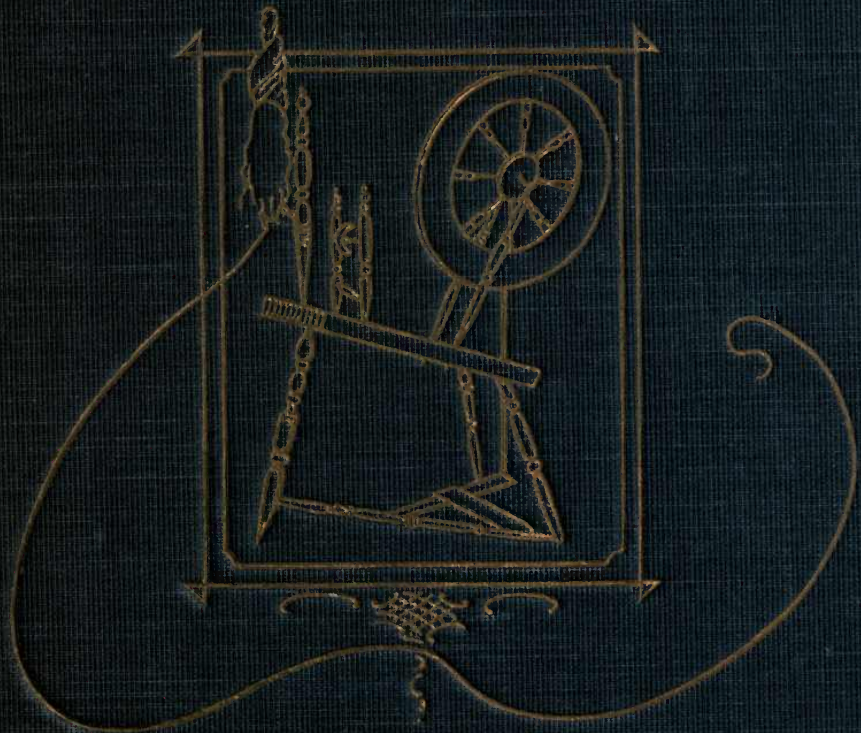


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# TEXTILES

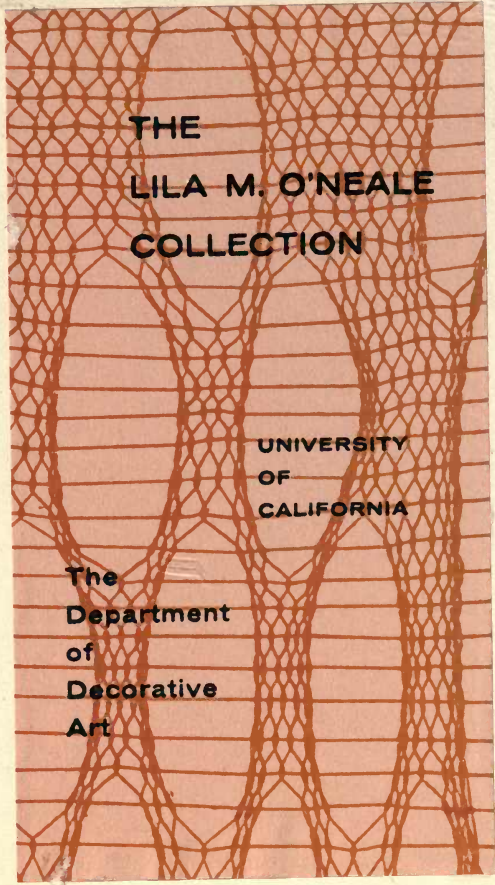
and the Origin of their Names



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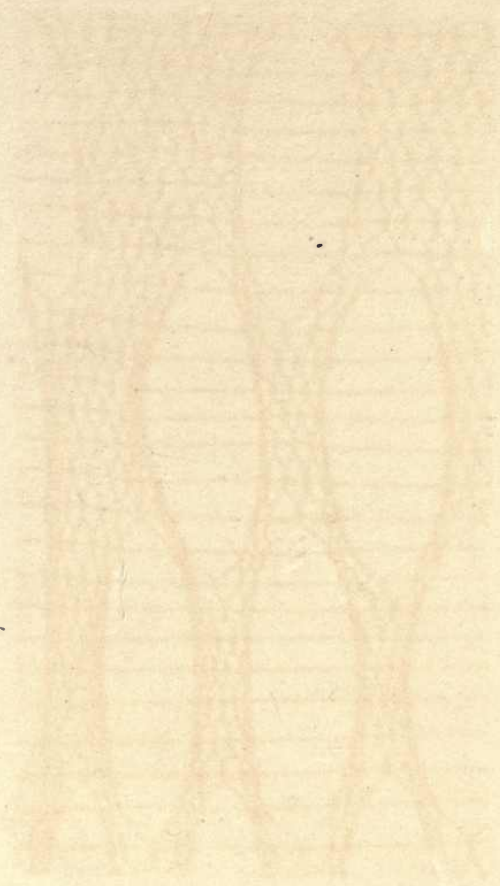


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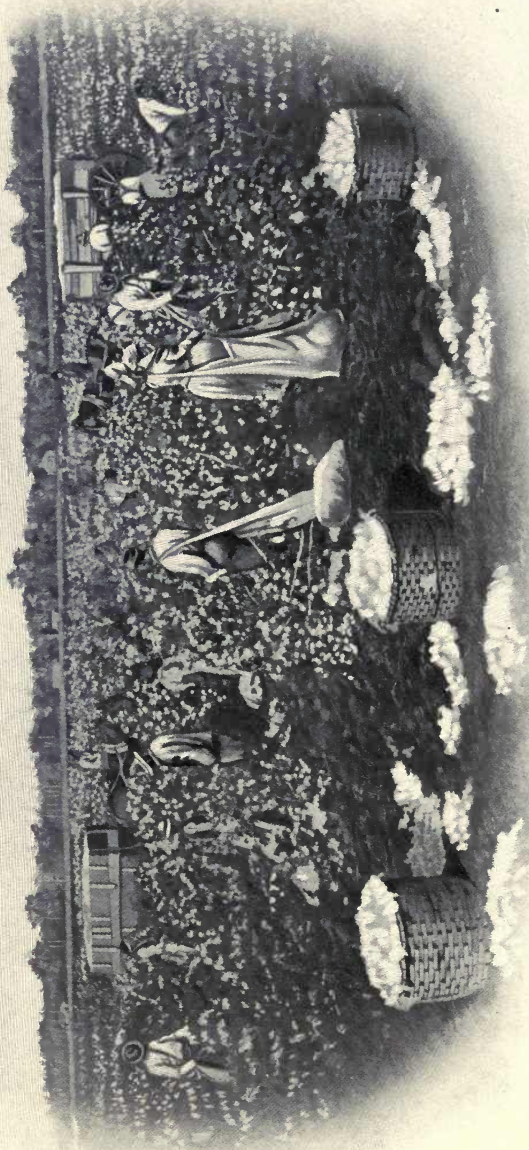












THE COTTON FIELD

# TEXTILES

AND THE ORIGIN  
OF THEIR NAMES

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BY

ROBERT H. MEGRAW



DECORATIVE ART

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BY

ROBERT H. MEGRAW

NEW YORK



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tive  
Art.

To the memory of my son  
who helped and encour-  
aged me in compiling and  
writing this book.

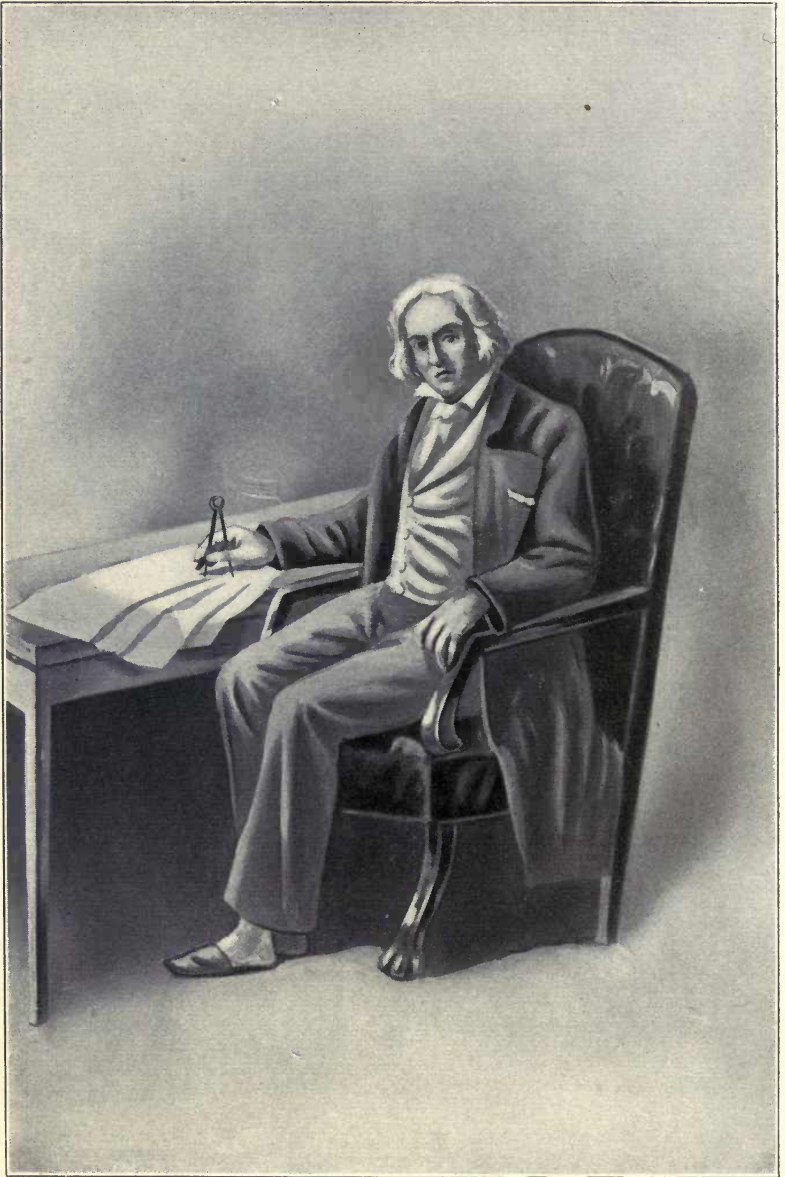
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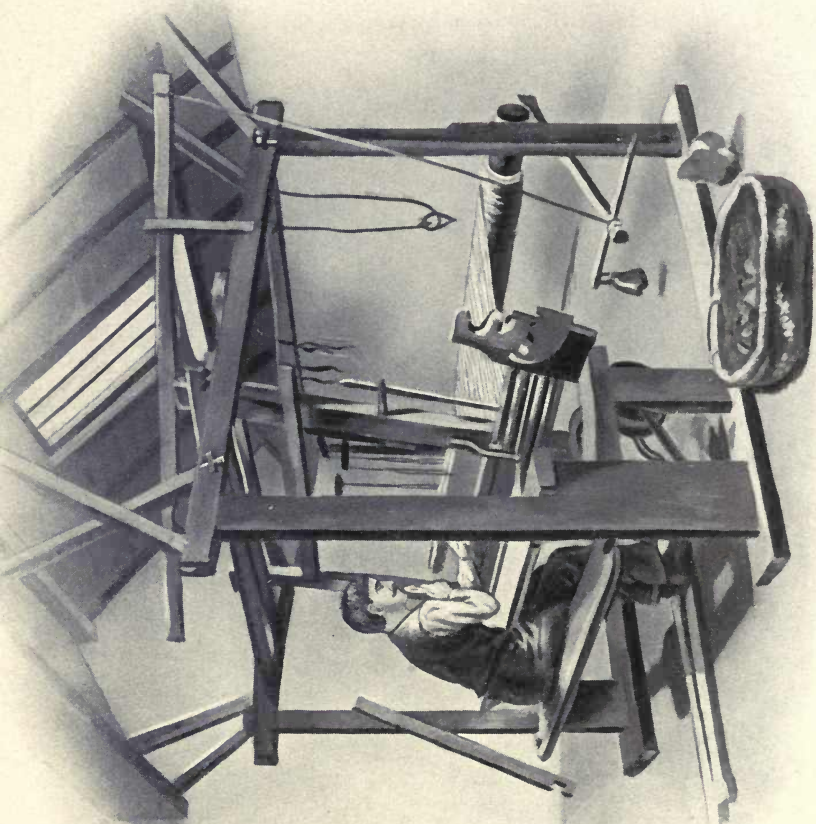
## FOREWORD

**M**Y reason and excuse for doing the work—That men in the textile industries of all kinds might be encouraged to learn the details of their business by study and research, thereby making themselves valuable and better men, and at the same time more agreeable in business.









A WEAVER.



**T**N its fullest sense the word textile means every kind of stuff, no matter of what material, wrought in the loom or by hand; whether the threads be spun from the produce of the animal, vegetable or mineral kingdom; sheep's wool, goat's hair or flax, hemp, mallow, the fibrous filling of pods, such as cotton, cactus, etc., the glutinous threads of insect cocoons, as the silkworm, of gold, silver or other metals—all are textiles.

## **Textiles**

Sheep were first bred for their wool for raiment, and not for food. At first the locks of wool torn from the sheep's back by brambles were gathered; afterward shearing was thought of. In some countries plucking by hand from the living animal was the manner of procuring the fleece; however procured, the wool was, from the earliest records, spun by women from the distaff. Before weaving by hand was known the threads were plaited into cloth.

## **Wool**



## **Cotton**

The soft, wool-like fiber, which is part of the fruit or seed of the cotton plant. All lands produce food vegetables of some kind, but few grow in abundance those convertible into clothing. Cotton is to-day the most important staple in commercial trade.

The cotton plant does not appear to have been known as one of general utility before the discovery of America, and has been developed as such since about the year 1700.

We read of cotton cloth in Chinese records about 200 B.C. as being rare and precious; special mention is made of a Chinese emperor of A.D. 502, who ascended the throne arrayed in a cotton robe. In the seventh century the plant was cultivated as a garden flower. Not until the eleventh century did cotton become of use in China as an article of manufacture. Strange to say, although China was the first to manufacture cotton cloth, she has never

been a source of supply to other countries. The wall was too strong a protective tariff. It remained for the Southern United States to grow the plant in quantity. With negro slaves to cultivate and gather the crop, cotton soon became king. Then we had Eli Whitney with his invention of the "gin," in 1792, for separating the fiber from the seed. It was said of Whitney that he did more for the power and progress of America than Peter the Great did for Russia's history and greatness.

## **Cotton**

Cotton is king; but the tariff of the United States is at war with him. If we continue our prohibitive duties on other materials, we will eventually be compelled to consume most of what we produce. There are other cotton-growing countries, fast reaching a point in production where they will "give us pause."

All the Nile valley needs to enter the cotton market of the world is the

**Cotton**      black people south of her to help. What the black did for us he can do for Egypt. The "Cairo to the Cape" railroad will help in bringing the workers to the field. When that day comes the king will move his court, and we can then find a market for the 65 per cent. of our crop we cannot consume.

**Silk**              The emission of the glands of a worm originally found in the mountainous provinces of China, which bred and fed on the mulberry tree. The worm envelops itself in this fine, thread-like substance, which will, when unwound, measure as much as four thousand yards. The thread hardens on exposure to the air, and is then converted into the different commercial classifications for manufacturing, such as floss, organzine, etc.

From China, through India, up the Red Sea, across the Isthmus of Suez, silk can be traced. Where we learn of the first weaving, at Platasa, a city of



ancient Greece, garments of silk were **Silk** worn to expose, and not to conceal the form. Then, as now, the desire for luxury was sometimes an incentive to invention and enterprise.

We next learn of the Romans paying fabulous prices for silk to adorn their favorites. Aurelian told his wife he could not allow her to wear a garment made wholly of silk, as its worth was that of gold, for then its cost was pound for pound with gold—A.D. 120.

Two Greek monks who spent many years in China returned to Greece with eggs of the worm concealed in their hollow walking-staves; presented them to their emperor; when hatched the worms were distributed over Greece and Asia Minor; soon the western world grew its own silk.

The name silk is evidently from the Assyrian *seolc*, which applied to the people of that part of China where silk was first known. You will note

*Textiles and the Origin of Their Names.*

**Silk**            the name "silk" is similar to a degree in all languages; look it up in French, German, etc.

**Calico**           Printed cotton cloth ; takes its name from Calicut, a city in India where cloth was first printed.

**Muslin**           Fine cotton cloth, originally made in Mosul, a city on the banks of the Tigris, in Asia.

**Satin**            Silk-faced fabric of glossy finish, obtained by passing between hot rollers. The name satin is from Zaytown, in China, where it was first made.

**Taffeta**           A light-weight, plain silk cloth, known of first in Bagdad, and named for one of the city streets.

**Alpaca**           The hair of the alpaca, an animal of the llama species, found in Chili and Peru; woven as filling on a cotton warp makes the fabric known as alpaca.

A cloth of silk and cotton, silk and linen, silk and wool, or all linen in flowered or geometrical designs for drapery or table covering; takes its name from Damascus, the chief city of Syria, where it was first made. **Damask**

A fine linen cloth made first in Cambrai, France. The old Flemish name for the city being Kameryk. **Cambric**

A veiling net, made first in Gaza, in Palestine. **Gauze**

Solid-color woolen cloth, for table and wall covering, made largely in the city of Baza, in Spain. **Batze**

A stout, cotton fabric, made with cords or welts lengthwise of the piece; used first as furniture covering. The name is from Damietta, a town in Egypt, where the cloth was originated. **Dimity**

An untwilled, pick-and-pick weave, cotton on linen cloth of lighter weight than canvas; used for clothing, and in **Duck**



**Duck**      some weights for sail cloth; first made in Torque, a town in Normandy, and derives its name from its resemblance to a duck's skin.

**Blanket**      Every one knows what a blanket is, but how many know it gets its name from Thomas Blanket, a famous clothier, who made blankets in England about the year 1840?

**Diaper**      Figured cotton or linen tissue; gets its name from the Greek diaspron, meaning figured.

**Serge**      Even-twilled cloth of wool, mohair or cotton; derives its name from xerga, a Spanish name for a peculiar woolen blanket or wrap.

**Velvet**      From the Italian vellute—woolly feeling to the touch, as a woolly pelt or hide; this word applies to the covering of a deer's horns, and seems to take root in the furry feeling to the touch. True velvet is made wholly of silk.

*Textiles and the Origin of Their Names.*

An imitation velvet, made of cotton, usually with plain back—not twilled, as silk velvet. **Vel-veteen**

This is a misnomer, and does not mean velvet to the initiated. The velutina is a species of shellfish. **Vel-utina**

A fabric of the velvet kind, made of coarse wool yarn and silk. **Velure**

The lowest grade of cotton velvet, used for covering cheap coffins, lining cases, etc.; sold by the inches in width, which ranges from 16 to 32 inches. Originally made in Bagdad for wall covering—called for Tabby street in that city. **Tabby Velvet**

Shawls were made first for floor covering. Sala is Sanscrit for floor, from which we get the name. **Shawl**

From the French “of wool”; applies to the most primitive weave of plain wool yarn. Thirty years ago delaine **De-laine**

**De-  
laine**

was the staple of a dress goods stock. It was made in solid colors—red, yellow, blue, salmon, pink, green and purple. In the old days of general jobbing, if your prices on delaines and Tabby velvet were right, you sold the shopper.

**Ban-  
danna**

From the Indian bandanna—to bind or tie. In dyeing, the cloth is tied in knots when dipped. This gives the clouded effect seen in the original bandanna handkerchiefs.

**Colors**

Color is concentrated light rays. The primary colors are red, yellow and blue; the secondaries green, orange and purple. By mixing blue and yellow we get green. Red and yellow give orange, and red with blue yields purple. We then have the tertiary or third results. Mix orange and purple to get russet or yellow brown. Orange and green make citron or lemon. Purple and green result in olive.



What a warmth there is in red. **Effect of Colors**  
Naturally, in the dull months of winter, this color is in favor.

Blue conveys a feeling of coolness, therefore you find it in favor for summer wear.

Yellow, the lightest and purest of the primary colors, is the most trying of them all. By contrast it is the most vivid, and in using it too much care cannot be taken in getting the proper shade.

Spotless white was, to the ancient Britons, symbolic of sunlight and holiness, and was the dress of the Druid priest.

Light blue was the color of the garb of the singer or poet.

Green, the livery of the wood and field, was the dress of the teacher of natural history and medicine.

Queen Boadicea of Britain, being the patroness of all the early arts and sciences, wore a motley gown, checked or plaided in all the colors, which was

**Effect of Colors** no doubt the origin of the Scotch plaid of to-day.

“It is not what a man outwardly has or wants that constitutes his happiness or misery. Nakedness, hunger, distress of all kinds have been cheerfully endured, and even death itself. It is the feeling of injustice that is insupportable to all men. No man can bear it or ought to bear it.”

—CARLYLE.

**Mercerization** The treatment of cotton to similarize silk. John Mercer, a cotton printer of Manchester, England, applied the process to fabrics for printing. English-speaking people have since identified the process with his name. From what we can learn, the Germans knew of the treatment for hosiery yarns long before Mercer used it. We have heard more of the idea since the Dingley tariff came in force as a cheapener of fancy wool and silk stuffs. The

process is simple. The yarn or cloth in the piece is treated with a bath of hydrate of soda, solution about 20° Baumé, for a length of time sufficient to saturate. While in the bath there is a shrinkage of about 10 per cent. When taken from the bath it is necessary to stretch the warp to its original length. This can be done while it is still wet, or after it has dried by sprinkling with pure cold water while stretching. This imparts a bright luster, or, in other words, plates the yarn or cloth, which, when finished, takes a high, silky face.

**Mercer-  
ization**

Yarn-dyed cotton cloth in stripes or checks; originally of Indian make. Glasgow, Scotland, took up the making of the fabric on a large scale. The simplicity of its construction led to it being one of the first fancy cottons made in America. We now have so many new lines of cottons called gingham that the distinctive feature of the

**Ging-  
ham**



**Ging-  
ham**

name is almost lost. We trace it to Gingamp, a town in Brittany, where the cloth was made for umbrella covers. See how easy it was to derive the slang English "Gamp" for an umbrella.

**Wors-  
ted**

Wool, combed, in the fleece instead of carded, into parallel fibers, the lightness and firmness of which was suitable for making the finer grades of yarn. When William the Conqueror came to England he found the people of a certain place combing the fleece. He had worsted the people in battle, named the place Worstead, and the yarn-making took the name of the place. Worstead, in England, has long been known for its fine wool yarns.

**Ark-  
wright**

Richard Arkwright, made Sir Richard by George III in 1786, invented the spinning frame in 1767. He was born in Lancashire in 1732, had very little education, learned the trade of barber and hair-dresser, sold

a chemical hair-dye, saved a little money, in his spare time studied the workings of the cotton manufacturers of his district. By close application he brought his spinning device to a practical shape. You can understand he was not long in the barber-shop after that. It appears he had not much time to devote to other inventions, as all his after life seems to have been taken up in preventing others stealing his invention.

**Ark-  
wright**

Justice is supposed to be the basis of all law.

Heavy woolen cloth, woven with fast back, fullered or shrunk, used for overcoating. The name is from Melton, a town in Leicestershire, England.

**Melton**

A cloth of same general appearance as melton, of a lighter weight, for women's wear.

**Melton-  
ette**

In order to prophesy, one must know. To know, one must have had

experience. To be a prophet for profit, keep a careful memorandum of each season's features. Fashion's wheel turns with every renewal of your bodily structure, or, as we are told, once every seven years.

**Zibeline** Hairy-faced cloth of plain weave. Zibeline is French for the small fur-bearing animal known as the sable, found in Siberia. The fur of the zibeline is the mourning fur in the garb of royalty.

That man best controls others who best controls himself.

**Eping-line** A fine corded fabric of wool or silk, showing the cords woven close together, appearing as if lined with a pin-point. The application is from Epingle, French for pin.

If a high protective tariff is a benefit to home industries, why not exclusion, and with it perfection of trade conditions?



Fine linen or cotton lawn. **Batiste** was a Frenchman, who first made the cloth. **Batiste  
or  
Baptiste**

“Reading maketh a full man, confidence a ready man, and writing an exact man.”  
—BACON.

N. B.—Keep a careful record.

Coarse woolen cloth of the plainest weave of the yarn in its natural, undyed color. The name is literal, spun and made at home. **Home-  
spun**

Make of your business a mistress, and love her for herself.

Applied to plain or twilled mixtures, woven of undyed natural wool yarns. The French spinners found that the strongest yarns were those of the undyed wool; sometimes two or more shades or tones are spun into one thread. The name is French for strong. **Vigour-  
eour**

To love your business is to have one of the ingredients of success.

The others are knowledge and application; they follow the first.

**Pru-  
nelle or  
Pru-  
nella**

Fine twilled worsted cloth of a wiry texture. Originally made for gaiter or shoe tops. The name prunelle is French for plum. Plum-color was most in favor in the cloth for shoe tops.

It was estimated in the seventeenth century it took 10,000 men to convert a ton of wool into cloth in a day. We do it now with machinery and 1,000 men.

**Cheviot**

Rough-finished twilled cloth, either in solid colors or mixtures. The wool is from a breed of mountain sheep of the Cheviot Hills between England and Scotland.

Past success furnishes both the means and motion for future progress.

**Mull**

Soft cotton muslin of fine quality, made first in India, later in Switzer-

land. The name in Hindoo is mal **Mull**  
mal, meaning soft, pliable.

Live your business life alone, or with those you can trust. Beware of the stranger who wants to entertain you. "Nothing for nothing." "Rien pour rien," the French say, means a great deal. Know your associates. You will learn more of your business and have less to regret.

Cloth of undyed, or natural wool. **Beige**  
True beige is a plain pick-and-pick weave. Cashmere beige is twilled cloth of same order. The name is the French word for "natural."

Twilled cotton cloth of a brown dust color, first used for men's clothing, in India. Taken up by the Anglo-Indian army for uniform cloth. The word khaki is Indian for earth, or dust-colored. **Khaki**

Rough, unfinished fabric of wool or cotton and wool, usually of yarn of **Tweed**



**Tweed** two or more shades, originally the product of the weavers on the banks of the river Tweed in Scotland.

What a man gives out, not what he keeps, determines his appearance in the eyes of the world. Beauty, brightness, color consist not in what a thing keeps, but in what it gives out. A well-known law of optics teaches us that a thing is seen not in the color which it takes in and keeps, but in that color which it gives back again. The thing we call red is the one which is, in one sense, blue; that is, it takes in the blue rays and keeps them for itself, but gives back the red in color.

Gold has kept all the green rays, and gives back the yellow, so we see it as yellow. The object we call black takes in every ray of light, and keeps them all for itself, so we give black the mark and sign of evil. The object we call white keeps nothing of the sun's rays, but gives them

all out again, and we say of white, it symbolizes all purity and good.

Coarse, heavy cloth, with curly surface, made first of lamb's wool. The name is from the French Friser, to curl.

**Fretze**

Measure thy life by loss instead of gain; not by the wine drunk, but by the wine poured forth. For life's strength standeth in life's sacrifice, and who gives the most has the most to give.

Is the yarn or thread running lengthwise of the piece.

**Warp  
or  
Chaine**

“Run if you like, but try to keep your breath.

Work like a man, but don't be worked to death.”

—HOLMES.

Applied to a twilled, unsheared-face cloth; that is, the face appears to be unsinged, and shows the woolly

**Foulé**

**foulé**

roughness in a slight degree. The cloth, when woven in the gray, is fullled or shrunken in width, by soaking in soapsuds and passing it, while wet, through holes of different sizes in a steel plate. The holes are graded to give different percentages of shrinkage. The name is from Foulter, French, to full or shrink.

“A man’s character is like his shadow, which sometimes follows and sometimes precedes him, which is occasionally longer, occasionally shorter than he is.”

**Cash-  
mere**

Cloth made of the hair of the cashmere goat. The face of the fabric is twilled, the twills being uneven and irregular because of unevenness of the yarn. Cashmere yarn was first handspun. The cloth was originally made as the groundwork for Broché India shawls. The sheep, for their wool, were grown in the Vale of Cashmere in the Himalaya Mountains.



“Some men, like pictures, are fitter  
for a corner than a full light.”

—SENECA.

Is the yarn or thread crossing the  
piece and binding the warp from sel-  
vage to selvage.

**W**est or  
**F**illing

“It is another’s fault if he be un-  
grateful, but it is mine if I do not  
give. To find one thankful man I will  
oblige many that are not so.”

—SENECA.

A fabric woven of the wool of the  
Merino sheep, twilled on both sides,  
the twills being uneven. Merino was  
the hand-woven origin of cashmere.

**M**erino

The standard twills of cashmere and  
henriettas are accepted as follows:  
French, from 12 twills, up or down,  
regulates the range price; German  
henriettas are usually rated from 17  
twills. This grading is merely to give  
prices for whole ranges of twills, such  
as a line of blacks, from 12 to 20

**T**wills

## **Twills**

twills in any weight. The count of twills will not compare different makes, as the weight has all to do with the value. The writer saw a piece of cashmere at the Paris Exposition of 1889, which counted 100 twills. By no counting of the twills could its value be estimated.

“As the sword of the best tempered steel is the most flexible, so the truly generous are most pliant and courteous to their inferiors.”

## **Carded Wool**

Differs from worsted, in that it is drawn out into fibers on an appliance called a card, which may be a leather band fitted with steel hooks or points, or a board studded with metal points. Carding is applied to the softer wools for cashmere and flannel weaving.

He who knows not and knows not that he knows not, is a fool—avoid him.

Twilled wool fabric in which the twills are very even and regular, may be single or double twill. The cloth is milled or cropped in finishing. The name is from Venice.

**Vene-  
tian**

He who knows not and knows that he knows not, is simple—teach him.

C. Ahnert, of Paris, has received a patent for a method of imparting a silky gloss to cotton yarn or cloth without submitting to tension. He claims tension is unnecessary if the cotton is well boiled in a soap solution at 122° F., and put through an alkali bath of a concentration of 25° to 35° Baumé at a temperature of 86° to 104° F. The cotton is taken out in about 2¼ hours, rinsed with water, to which acid may be added. It is then bleached.

He who knows and knows not that he knows, is asleep—wake him.



**Doeskin**      Of the broadcloth range, made with shiny-napped face, soft finish, as the pelt of a doe.

He who knows and knows that he knows, is a wise man—follow him.

**Broad-cloth**      Plain-faced cloth of wool or worsted, with twilled back. Originally made in England in 27-inch for men's wear. The name is literal, and is now applied to the plain-faced, wide-width cloths for women's wear.

**Leno**              This name first applied to fabrics woven in stripes of open-lace effect in cotton. It is now used to designate the open-mesh stripes and checks in silk, linen and mohair. The name is derived from the French *linon*, for linen lawn.

**Flannel**          The first stage and simplest form of weaving wool cloth, usually presented in an almost unfinished state. The weave may be plain or twilled.

The fabric is finished by pressing, no other treatment being necessary. **Flannel**  
Name from the French flannelle.

“He who can, at all times, sacrifice pleasure to duty, approaches sublimity.”

—LAVATER.

A plain, even thread weave of mohair, wool or worsted, used most for making flags. **Bunting**  
The name seems to be derived from the German, bunt, meaning variegated or gay-colored.

Was first a bright-colored, checked or striped, plain-faced cotton and silk fabric, made in Madras, India, for sailors' head-dresses. **Madras**  
The name has fallen on cotton gingham, shirtings, etc., probably because of the colorings.

Choose your pleasures in the line of rest and recreation; leave out the expensive and straining kinds.

**Momie**  
or  
**Mum-**  
**my**

A plain weave of flaxen or linen yarn. Originally the winding cloth or shroud of the Egyptian mummified dead. Some well-preserved mummy cloth can be seen in the New York Museum of Art.

Health lies in temperance in all things.

**Drap**  
**d'Ete**

A heavy cashmere or double-warp merino, with the back teased or scratched; used most as clothing for the priesthood. In lighter weights for women's dress. The name is French for "cloth of summer."

**Berber**

Satin-faced fabric of light-weight cloth; came into favor about the time of the defeat of the Berbers by General Gordon in his campaign against the Mahdi in North Africa.

A good cause makes a strong arm.



Similar to a poplin; made of hard-twisted worsted filling and cotton warp. Was made a success in the early seventies of the last century by the Empress Eugénie of France. Empress cloth was a staple in all well-regulated dress goods lines in 1873.

**Em-  
press  
Cloth**

“Mens sana in corpore sano,” a sound mind in a sound body. Keep your body clean and sound by judicious exercise, and your mind will be in working order.

A manufacturer of shoddy was before the Ways and Means Committee during the construction of the Dingley tariff. On being asked what shoddy was, replied: “Anything long enough to have two ends.” He also said he sold his shoddy to almost all the wool manufacturers, and further stated that as much as 80 per cent. was used in making some so-called woolen cloths. Shoddy is made from

**Shoddy**

**Shoddy** old woolen stockings or rags, shredded or picked by hand or machine, to render the yarn or threads suitable for spinning into yarn a second time; or to give a fiber that can be woven or felted in with a wool or cotton warp. The name is literal, meaning, in its adverbial sense, cheap, make believe.

“We usually judge others by our own standard; and although we indulgently forgive our own shortcomings in them, we condemn them harshly for lack of our own special virtues.”

—BALZAC.

**Moreen** Heavy mohair, cotton or silk and cotton cloth, with watered or moiré face. The making of moreen is interesting. The undyed cloth is placed its length of piece in a trough in layers, from two to as many layers as will take the finish, which is imparted to the cloth by placing between the layers of cloth sheets of manila paper; the contents of the trough are then satu-

rated with water; a heavy-weighted roller is then passed over the wetted paper and cloth. The movement of the roller gives the cloth a watered face. It can then be dyed and re-finished. If you examine moreen you will find the design or marking different on every piece. Moreen was made for upholstery and drapery use at first; is still used to cover church seat cushions. It was found to give a rustle sound or "frou frou," similar to silk, so was taken up for underskirts. The name is probably from *moiré*, French for watering. **Moreen**

"A man can shine in the second rank who would be totally eclipsed in the first."  
—BALZAC.

This name has been applied to a range of satin-faced velvet or silk fabrics which show a high luster, which is produced by pressure. The word *Panne* is French for plush. **Panne**



**Hen-  
rietta  
Cloth**

A twilled cashmere of light weight and high finish, originally made with silk warp and wool filling in Yorkshire, England. This name is now applied generally to all the cashmere weaves and weights. The name was given in honor of Henrietta Maria of England, Queen of Charles I. The silk-warp, hand-woven fabric was first produced about the year 1660. When the all-wool cloth was promoted in the United States, the name was wrongly thought to have been taken from a play popular in 1884.

Eleventh Commandment: "Mind your own business."

**Tartans**

Plaids of the Scottish clans worn by men in the Highlands of Scotland as a scarf, from the shoulder under the arm; each clan had a distinctive tartan or plaid. The name was adapted from the Spanish Tiritana, a thin woolen-checked cloth.

Help a weak man and you create an enemy; help a strong one and you gain strength.

Heavy, coarse linen cloth, gummed and finished to a firm, stiff texture; the fabric was first made in Bokhara, Tartary, as a foundation for a special floor covering, and the name is derived from Bokhara. **Buckram**

There are men who have been helped who wish, from pure hatred, for the downfall of the one who aided them, even should his downfall mean their own ruin.

Satin-faced cloth, woven with fine line or stripe running lengthwise of the piece; usually in solid colors and piece-dyed. Soleil is French for sun, and applies to the brightness of the finished cloth. **Soleil**

When you have learned to give no heed to those who do not heed you;

when you have learned that, no matter how high a man's head, his feet are on a level with your own; when you have learned not to put confidence in the warm days of winter, in the sleep of your enemies, or the flattery of friends, then are you rich in learning.

**Canvas**      Coarse, plain weave of hempen yarn; the name is from canabis, the technical name of hemp.

Carelessness will work as much harm as malice.

**Sang-  
lier**      Plain fabric of wiry worsted or mohair yarn, closely woven, with a rough-finished surface. Sanglier is French for wild boar, the hairy, wiry cloth resembling the coat of the animal.

The most utterly lost of all days is that in which we have not once laughed.

**Grena-  
dine**      Originally a plain, open-work net-like fabric of silk, mohair, cotton or wool, such as were firmly made so as



not to slip on the warp; were called **Grenadine** iron frame. Now we have grenadines in jacquards and set patterns. The name is an adaptation of Grenada.

“I don't believe that harmless cheerfulness and good humor are thought greater sins in heaven than shirt collars are.”

—DICKENS.

Plain weave of silk and wool, or silk and cotton; first made for umbrella covering. The name is literal, meaning bright, praiseworthy. **Gloria**

Mr. Carnegie observes, “There is very little success where there is little laughter.”

Twilled cloth of silk and wool; finished in the rough, not singed or sheared. The name is from Sultana, the first wife of the Sultan. **Sultane**

Render your account to God. Call God what you please—Supreme Be-

ing, Grand Master of the Universe, the good that is in yourself—what you will, only render an account—ask yourself how you stand?

**Crepe or  
Crape**

Thin, gauzy fabric, woven in loose, even threads of silk, heavily sized or gummed, crimped or crape in the drying. Crape was first used in black only as a badge of mourning; it is now, however, an accepted dress fabric, made in colors and white, and of many materials. The name signifies to crimp or crape with a hot iron.

Who lives without folly is not so wise as he thinks.

**Chenille**

Cloth of a fuzzy or fluffy face; woven of cotton, silk or wool; used sometimes for dress goods; more generally for curtains and table covers. Chenille is French for caterpillar, which insect the single thread of the cloth resembles.

The basis of the metric system of **Metre** measurement, equivalent to  $39 \frac{37}{100}$  inches.

Long before the oldest book in the world was written the Egyptians cultivated flax for its fiber. We read and get the first idea of its utility in the Bible, Exodus 9th C., 31st: "And the flax and the barley were smitten; for the barley was in the ear and the flax was balled." Note the beautiful texture and fineness of the linen winding cloths of the Egyptian mummies. Ages before the French made cambric at Cambrai, before the Lowlanders made lawn, Egypt had fine linen cloth. To-day linen is the fabric chosen when firmness of weave is desired, more particularly where white is used, as in shirt bosoms, collars, napery, etc. The French, in the time of Napoleon I, made great progress in the spinning and weaving of flax, which they used in making fine **Linen**



**Linen**      sheer fabrics for women's and men's wear. The name linen is from the French linon, equivalent to English lawn. Most of the French weavers used flax for the lighter lawn textures.

**Alma**        Cloth, double twilled from left to right diagonally; first made in black only as a special mourning fabric. The name is from the Egyptian, as applied to a mourner or singer at funerals.

**Moiré**        Watered design of any material; first made in silk. Moiré is French for watering.

**Swiss**        From Switzerland, where the plain Swiss net and figured cambric is a specialty in the St. Gall district.

Business is sensitive; it goes only where it is invited, and stays only where it is well treated.

**Lawn**        Fine linen cambric, used now for women's dress; first made to combine with silk and drap d'ete for

clerical garb. The name is from **Lawn**  
Laon, a place near Rheims, France,  
where lawn was extensively made.

Plain, sheer, soft-finished fabric of **Chiffon**  
silk or cotton. The name applies to  
the finish, and is the French word  
for rag.

Applied to cotton cords is a mis- **Piqué**  
nomer. Piqué was originally woven  
in diamond-shaped designs to imitate  
quilting. The name is French for  
quilting.

Soft wool cloth of the cheviot order, **Vigogne**  
with teazled face; made from the wool  
of the vicuna, a South American ani-  
mal of the camel species. Vigogne  
is the French name for the animal.

French name for bolting or sifting **Eta-**  
cloth; made of silk for sifting flour; **mine or**  
applied to mesh or net weaves in **Est-**  
America; accorded a special duty in **mine**  
our tariff when made of cotton.

**Mohair**      The hair of the Angora goat. Fabrics made of this hair are called mohairs. The name is from the Arabic, mukay-yar, cloth of goat's hair.

**Terry Cloth**      A pile fabric, with the loops of the pile drawn through a foundation and uncut. Turkish toweling is the original terry. The name is from the French, tierer, to draw or pull.

Study the errors of others and profit thereby; fools laugh at them and forget, and are forever fools.

**Challie**      Originally challis. Soft wool cloth, plain, printed or figured. Challis, as first made, was of silk and wool figured in small design. The name is from the Anglo-Indian shalee, a soft cotton cloth.

Could any tariff law have made for this country a Morse, a Whitney, an Edison or a Bell?



Yarn-dyed linen or cotton cambric. **Cham-  
bray**  
The name is from Cambrai, the French town where chambray was first made, to be used for sunbonnets.

A fine sheer fabric of cotton or silk. **Organ-  
die**  
Organ die is French for book muslin.

Corded or ribbed cloth; made origi- **Poplin**  
nally of silk and worsted. Double poplins have double warp and filling; Irish poplin, single-warp silk and worsted filling; Norwich poplin, of silk and linen. The name is French, popeline, to designate the weave. The cloth was first made in Avignon, France, about A.D. 1500; was taken in 1775 to Ireland by the French Protestant refugees. Ireland has since excelled in making it.

“Be not so severe that you are blamed for it, nor so gentle, that you are trampled on for it.”

—TURKISH PROVERB.

**Covert**      Heavy twilled cloth in natural, undyed shades; used in England for men's overcoats, worn while riding to covert in fox-hunting.

**Granite**      The name of a weave resembling the markings of granite stone.

**Jac-  
quard**      Designs on any kind of fabric woven on a loom having a chain of cards through which pass wires or cords, the lifting or dropping of which raises the warp threads to allow the passing of the shuttle for the weft. Joseph Marie Jacquard, the perfecter of the card appliance to looms for the weaving of flower or irregular designs, was born in Lyons, France, July 7, 1752. He inherited two old looms and a small sum of money from his father. Working on the looms he made progress toward the perfection of his idea. He was called to Paris in 1801 by Napoleon I, and given a medal for his invention, which did

the work of one man less per loom. **Jac-**  
The appliance was perfected in 1804. **quard**  
Jacquard died in 1834. The city of  
Lyons erected a beautiful statue in  
memory of his great service to the  
silk-weaving industry.

Dress contains two codes of moral-  
ity—private and public. Attention  
is the duty we owe to others; clean-  
liness that which we owe to our-  
selves.

Printed cotton cloth; large, many-  
colored designs, used in Western **Chints**  
countries for furniture covering. The  
Hindoos wear it as a body drapery.  
Chints is the Hindoo word meaning  
variegated.

Knit cloth of fine combed wool; **Jersey**  
made first in the Island of Jersey for **Cloth**  
fishermen's wear; sometimes made  
with fleeced back. What we call  
stockinette is Jersey cloth.



**Panama**      The plain, simple weave of the straw plaiter; the weave of the Panama hat makers.

“Experience is the best teacher; only the tuition fees are heavy.”

**Sicilian**      Heavy-weight cotton warp, mohair-filled cloth. Sicilienne, the proper name, was made in the Island of Sicily as a heavy-ribbed, all-silk stuff.

**Tulle**          Open-work silk net; made on the pillow as lace, by the young women of Tulle, France.

“Our lesser misfortunes come from thinking too well of our fellows; our greater from thinking too well of ourselves.”  
—SETH LEE.

**Brocade**      Raised figures on a plain ground. Early writers were wont to brocade or ornament their work with flourishes.

“Dissipation is a lottery in which there are no prizes.”

A kind of brocade, used for drapery and upholstery; usually raised wool figures on a silk ground. **Brocatel**

Cotton muslin, with little dressing and slightly finished face; when printed, used for shirting. The origin of the name is doubtful, and is supposed to be North of England dialect, meaning long cloth, sold by the ell. **Percale**

Highly finished and dressed percale; sold in solid colors for lining. **Percaline**

“The world o’erflows its cup of woe,  
Each heart has felt the knife of pain;  
But I would have my soul to know  
That all is best, that God doth reign.”

—R. W. GILDER.

Hard-twisted worsted twills, either solid or mixed colors. The name is from the hard-twisted fiber lash of a whip. **Whip-cord**

Plain silk cloth, sold as dress goods; originally made for handker-. **Foulard**

**Foulard** chiefs only. The name is French for silk handkerchief.

A thousand misfortunes are less affecting than a single kindness.

**Glacé** Plain, lustrous silk, yarn-dyed; warp of one color, weft of another. The name is applied to all fabrics having two tones. Glacé is French for icy, having an icy appearance.

**Crackle** Weave, showing the effect of cracks in glass, china, etc.; sometimes applied to an imitation crepon.

**Galatea** Blue and white striped cotton or linen twill; used for children's sailor suits. Galatea was a sea nymph in Grecian mythology.

“Laugh and the world laughs with  
you,

Weep and you weep alone.”

—ELLA WHEELER WILCOX.



Thin cotton fabric, heavier than cambric. If properly made one side is glazed. Jaconet is derived from the French, Jaconas. **Jaconet**

Cotton or woolen sheer cloth having raised dots or figures in relief on plain ground. The design shows a feathery effect, as in embroidery tambour. The name is French for this kind of embroidery, and is derived from plume, French for feather. **Plume-tis**

HOPE.

“The rainbow to the storms of life;  
The evening beam that smiles the  
clouds away,  
And tints to-morrow with prophetic  
ray.” —BYRON.

Any cloth treated to make waterproof by the Cravenette Company. Mr. Craven, of Bradford, England, copyrighted a process of treating with parafine and naphtha, and gave his name to it. **Craven-ette**

**Chené** Sometimes applied to glace silk, or cotton two-toned effects. The name is literal, meaning shiny, bright, having a sheen.

“Originality is a thing we constantly clamor for, and constantly quarrel with.”  
—CARLYLE.

**Ombre** Design of weave in stripes or waves, showing shaded effect from dark to light in same stripe. Ombre is French for shaded.

“If the best man’s faults were written on his forehead it would make him pull his hat over his eyes.”  
—GAELIC PROVERB.

**Crepon** Large designs in figured crepe. The name applies to the crispness of the finish. French—Crepon, to make crisp.

**Souffle** The largest designs of crepon show a raised or puffed appearance. Souffle is French for puffed up.

Applied to hairy, rough-faced weaves; we have Bourre Souffle, hairy crepons. Bourre is French for hairy. **Bourre**

Herringbone weaves show bars meeting at an angle, as the markings on the sleeves of military uniforms, or the bones of a herring. **Chevron**

Cut cashmere is a cashmere weave, showing lines cut through the twills lengthwise of the piece. Coupure is French for cut through. **Coupure**

Cashmere twill on one side or face of cloth; poplin cord on reverse. **Cash-  
mere  
Double**

“Call not that man wretched who,  
Whatever ills he suffers, has a  
child to love.” —SOUTHEY.

Cashmere, or worsted twilled-face cloth, with cords woven in the warps, are imitation of corduroy for riding habits. Bedford, a town in England, gives its name to the weave. **Bedford  
Cord**



**Cote  
Cheval**      In France, corded cloth for riding costumes, such as Bedford cord, is called cote cheval. The application being through cheval, horse; cote, ribbed or lined.

**Aune**      French measure equaling forty-five inches, used in folding silk in putting up in pieces. Superseded in measuring by the metre.

**Ell**      Measure formerly used for cloth. In England forty-five inches, Scotland thirty-seven inches; rarely used now, as the thirty-six-inch yard is the accepted measure.

**Yard**      Thirty-six inches in America. The English yard is a standard established by the government, indicated by two marks on a metal rod embedded in the masonry of the Houses of Parliament. The American yard is supposed to be 1-100,000 longer than the English, but is not fixed by government standard.

French measure — the one hundredth part of a metre. **Centimetre**

“Good breeding shows itself most where, to an ordinary eye, it appears the least.”

—ADDISON.

Weave showing the raised lines of the bee's comb or nest. Called **Honeycomb** Nid d'Abeille in French, meaning bee's nest.

Open mesh weave of coarse cotton, used mostly in fruit packing; sometimes for dress and drapery. The name is from Tarlantanna, Milanese for coarse weave of linen and wool. **Tartan**

Twill-faced cloth with cord or cut across the warp. The name is from Sevastopol, the Russian fortified town captured by the English and French in 1855. **Sevastopol**

**Eoli-  
enne or  
Æolian**

Sheer cloth of silk, silk and wool, or silk and cotton, woven in fine cord effect. From the Greek Æolus, God of the Winds, comes the name. Applied in the sense of a light zephyr weight.

**Gaufre**

Geometrical designs, puffed up in weave, as the markings of a waffle iron. Gaufre is French for waffle.

**Bouclé**

Curled hair or wool, woven in any cloth to show the curl, is bouclé. The word is French for curl.

“A man has no more right to say an uncivil thing than to act one; no more right to say a rude thing to another than to knock him down.”

—JOHNSON.

**Floren-  
tine**

Heavy twilled mohair fabric for men's wear. Sold largely to Italy and Spain. The name is from Florence, Italy.



Poplin weave of mohair, made in coating weight for Spanish trade. **Granada**  
Granada is a city in Spain.

Corded weave, lengthwise of the piece, cotton warp alpaca filling. **Corded Alpaca**  
One of the first products of the American loom.

“There is no gold of such great value as that which is dug from the depths of a sunny nature, to be coined into smiles and helpfulness.”

Thin, sheer, soft-finished, silk fabric of a veiling kind; now used as millinery lining. The name comes from the Arab Saracens, who wore it in their headdress. **Sar-senet**

Coarse, heavy cloth of cotton and flax. First made at Fustat, a town on the Nile, near Cairo. Velveteen and corduroy, in the lower, coarser grades, were sometimes called Fustian. **Fustian.**

**Cordu-  
roy**

Heavy cotton corded stuff, used originally for servants' livery. The name is from the French, Cord-du-roy—king's cords. The king's out-door servants wore the cloth.

“The manners which one neglects as trifles are often precisely that by which men decide on you favorably or the reverse.”

**Felt**

Fabric made by rolling or pressing a pulpy mass or mixture of hair or wool into a flat mat. The name is from the process. To felt, is to mix and press into shape.

**Linsey  
Wool-  
sey**

Coarse cloth of linen flax and wool, used as skirtings by the British peasantry. The name is from the component parts of the cloth.

**Thibet**

Heavy, coarse weave of goat's hair, made by the Thibetans, in Asia, for men's wear.

Originally a hand-knitted woolen fabric, plain or ribbed, used for shawls. Most of the tricot in use to-day is made on old shawl looms, and finished as dress goods. The name is from the French, tricoter, to knit. **Tricot**

Heavy cross weave, as the sacking in which hops are packed. **Hop-sack**

Sheer fabric, as etamine, with interwoven, uneven threads, or nubbed yarn in the warp. Mistral is the French name for the strong north-west wind. **Mistral**

Silk fabric, made with warp and weft of same size. Organzine is the name given the twisted silk thread in Italy, where it is made. **Organzine**

“Genius and brilliancy do not insure success; close application and continued effort yield best results.”



**Orleans** Cloth of cotton warp and bright wool filling; made at one time in Orleans, France. Many of the so-called alpacas and mohairs of to-day are Orleans.

**Cross  
Dyes** Fabrics with warp and weft of different shades; after weaving they are crossdyed, or redyed, to give solid colors and glace effects. Mohairs are mostly treated in this way.

**Sacking** Plain, solid color flannel in special shades for women's dressing sacks; also applied to a fabric of hemp for grain sacks.

**Alba-  
tross** Sheer fabric with fleecy surface. The name is taken from the bird whose downy breast the finish of the fabric resembles.

**Astra-  
khan** Curly-faced cloth resembling the pelt of a breed of Persian sheep called Astrakhan.

Long-piled fabric of the velvet order. **Plush** Peluche, the origin of the name, is French for shaggy.

Twilled cotton cloth of light weight, finished to imitate silk satin. **Satine**

Heavy overcoating, with high, bright finish. The name from the beaver, a North American fur-bearing animal. **Beaver**

Silk warp, wool weft, fine twilled cloth; originally made in black only for mourning; used largely for mourning hat bands. The root of the name is bombyx, Greek for silkworm. **Bombazine**

Grenadines with large, colored flower designs in relief. The fabric was in favor about A. D. 1860, when the first white settlement was made by the Portuguese on the Island of Mozambique, off the east coast of Africa. **Mozambique**

**Matelasse**      Quilted designs in any fabric; from the French, *matelasser*, to stuff or pad.

**Kersey**      Heavy cloth for coating, of the beaver range. High satin finish. Made first in Kersey, England, a woolen goods center.

**Cassimere**      Twilled stuff in men's wear weight. The name is a variation of cashmere. Cassimere, when properly made, is of cashmere wool.

**Montagnac**      Heavy nubbed overcoating. The French *montagne* for mountain is the origin of the name, being for mountain wear.

**Castor**      Same as beaver, of a lighter weight. Beaver fur is sometimes called castor.

**Chinchilla**      Heavy coating with rough, wavy face. The name is Spanish for a fur-bearing animal of the mink species.



Similar to etamine, with a very close mesh; made first of silk and wool. Tamis is French for sieve. **Tamise**

Coarse cloth of flax and tow, made in America of cotton, in checks or plaids; used for furniture covering and mattress making. The town of Osna- burg, in Germany, made the fabric first. **Osnaburg**

Double twilled silk and wool stuff. Named for Melrose, a town on the Tweed, in Scotland. **Melrose**

Weaves showing the small, interlaced designs of chain armor. **Armure**

Teasled cotton flannel. The name is from domestic, or home-made. **Domett**

Napped cotton flannel. Made first for trade with Canton, China. **Canton Flannel**

Light weight twilled worsted. Same derivative of name as Kersey. **Kersey- mere**

**Chudah** Applied to billiard cloth; relates to the color. Chudah is the Hindoo name of a bright-green plant.

**Denim** A name to distinguish yarn dyed from piece-dyed heavy cotton twills.

**Drill or Drilling** Three-thread cotton or linen twilled cloth; from the Latin, *trilex*, of three threads.

**Jeans** Cotton or woolen coarse twilled fabric in cotton used for linings, in wool for men's cheap clothing. The name is from a Genoese coin, relating to the price of the cloth; so much for one jean.

**Scrim** Open mesh wear of cotton or linen for curtains and linings. The name is from *scrimp*, referring to the economy in weaving.

**Pongee** Soft wash silk made in China from the product of a wild silkworm. The name is from *Pun-ki*, Chinese for woven at home on own loom.

*Textiles and the Origin of Their Names.*

Sheer stuff of silk and wool for veiling. Made largely near the town of Bareges, in France. **Barege**

Name given to curled wool fabric showing the effect of the coat of the caniche, a French dog. **Caniche**

Same as epingline; same derivation. **Epingle**

Coarse linen toweling. Crassus, the Latin origin of the name, means coarse. **Crash**

Nubbed or bourette yarn woven as design in plain or fancy ground. Bourette is French for slightly hairy, applied to the hairy nubs of the yarn. **Bourette**

Design showing wavy surface. Onduler is French, to wave. **Ondule**

Light worsted yarn; also lightweight cotton gingham. Zephyrus, Greek for the light west wind. **Zephyr**



**Dam-  
assé.** Flower designs on plain ground.  
Same derivative of name as damask.

**Seer-  
sucker** Thin silk and linen stuff, made first  
in India for men's wear. The de-  
sign was set stripes, alternating, plain  
and crimped, or creped. The name  
is Anglo-Indian, and is merely dis-  
tinctive; has no reference to the  
weave.

**Cre-  
tonne** Heavy cotton cloth printed in large  
designs, for drapery and furniture  
use. Cretonne was a Frenchman who  
first made the cloth.

**Winsey** Same as linsey-woolsey. The name  
is a change on linsey.

**Burlap** Coarse hempen cloth for packing  
purposes; also used for wall-covering.  
The name is a corruption of the  
Danish boenlap, a rubbing cloth.

PEOPLE WE MEET IN  
DAILY BUSINESS LIFE

One who believes in the first personal pronoun.	<b>Atheist</b>
Blood brother to a parrot.	<b>Bore</b>
One who is fond of facts.	<b>Cynic</b>
Always in agreement with present company.	<b>Diplomat</b>
One who steals enough to afford going to jail.	<b>Embezzler</b>
The other fellow in an argument.	<b>Fool</b>
One who is sure of and strong enough to be himself.	<b>Genius</b>
One who thinks he has a right to his own God.	<b>Heathen</b>
The man whom you think dislikes you.	<b>Idiot</b>
A person who helps lawyers to pervert justice.	<b>Juror</b>

*Textiles and the Origin of Their Names.*

**Klepto-  
maniac**      One who steals that which he is  
able to buy.

**Lawyer**      One who tries to show how fool-  
ish most laws are.

**Mor-  
mon**      One who has found a way around  
the VIIth commandment.

**Neigh-  
bor**      One whom you wish did not live  
next door.

**Opti-  
mist**      A person who believes the worst  
is here.

**Pessi-  
mist**      One who believes the worst is yet  
to come.

**Quib-  
bler**      A person who should be a law-  
yer.

**Re-  
former**      One who thinks he can change the  
course of Niagara by shouting at it.

**Social-  
ist**      A lazy man who covets his fel-  
lows' earnings.

**Tattler**      A person with an ingrowing con-  
science, which prompts him to telling  
mean things.



*Textiles and the Origin of Their Names.*

The august personage who keeps  
timid people in their— to him—proper  
place. **Usher**

One who knows the earth is an  
oyster. **Vagrant**

A reader of the funny papers. **Wit**

What we should call the average  
daily paper editor. **Fan-  
those**

One who wants to tax every busi-  
ness but his own. **Vankee**

One who works overtime. **Zealot**

## CONCLUSION

Dan Hix was a village character where I lived as a boy. He was a stupid old fellow who owned a box-bed wagon and a scraggly horse. With this outfit he hauled kindling wood from the sawmill and ashes to the dump.

The boys of the village were talking one evening of Dan's stupidity. One ventured the opinion, Dan could not be taught to spell his very short name in a week. Another offered to wager he could teach Dan to spell it right off in that time. Small wagers were made for and against the proposition. Dan, on being asked how he would like to be able to spell his own name, promptly agreed it would be the one thing desirable. One of the boys was told off to arrange for the test at the week's end, and the teacher started with Dan. Along about the third night the report came,

“Dan can spell his name.” Saturday night came; the test was to be made. The teacher told with pride: “Dan had not only learned to spell his name, but had learned the alphabet as well.” All the boys who knew of the affair were on the village common. Whichever way the decision went a bean feast was to follow. Dan, mounted on a pile of lumber, poor, simple Dan. I can see his grin of pride in his accomplishment now. The boy teacher started Dan to spell, a letter at a time. Now, Dan, the first letter. “D,” said Dan, and on he went to H and I, then hesitating, as if in doubt; the teacher urged him with, “Why, Dan, what’s the last letter? You had it pat an hour ago.” Dan’s face brightened as he yelled, “Izzard, be gosh!” and lost for his backers. Poor Dan was overtrained, and showed how it was possible to know too much.























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