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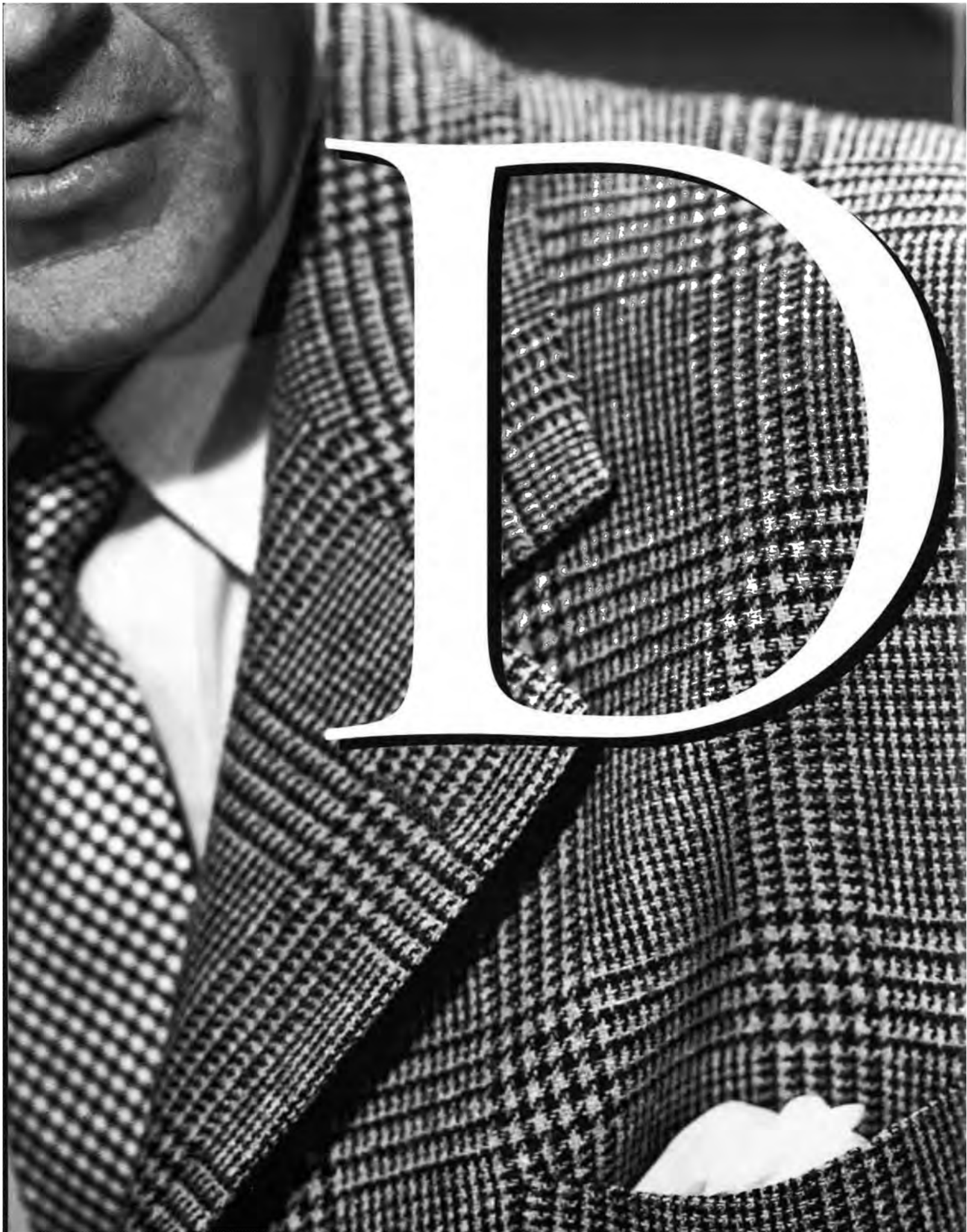
DRESSING THE MAN

ALSO BY ALAN FLUSSER

Style and the Man

Clothes and the Man

Making the Man



RESSING THE MAN

MASTERING THE ART OF PERMANENT FASHION

Alan Flusser

 HarperCollins Publishers



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I dedicate this book to my mentor and Buddhist teacher,

Datsaku Ikeda

*Thank you for your lifelong dedication to world peace and the happiness of mankind.
You have taught me how to help others, and by doing so, appreciate the potential inherent
in each person's life. Yours is the most stylish way of all.*

*In loving memory of Saul Cantor and my father, Martin Flusser,
two men whose lives made a profound difference in my own.*

*And finally, to my all-weather, all-court women, my cheerleaders, my bench,
Piper, Skye, Marilise, Janet, Bobba Jean, Maybelle, and especially Hope,
brightening me up in sunshine or showers.*

1

PERMANENT
FASHION

2

2

THE POWER
OF COLOR

16

3

PROPORTION:
THE FOUNDATION
OF STYLE

34

4

THE
PREROGATIVES
OF PATTERN

62



9

HOSIERY
HARMONIES

170

10

FOOT
DECORUM

186

11

ACCESSORIES:
THE MAJOR IMPORTANCE
OF MINOR THINGS

210

12

FORMALWEAR:
BLACK-AND-WHITE
ETIQUETTE

232

C O N T

5

THE SUIT
78

6

ODD JACKETS,
TROUSERS, AND
WAISTCOATS
100

7

THE DRESS
SHIRT
120

8

NECKWEAR
144



13

BUSINESS
CASUAL
254



GLOSSARY
277



BIBLIOGRAPHY
306



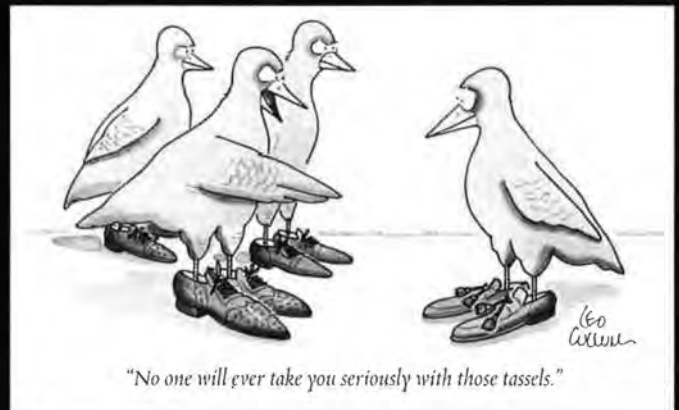
ACKNOWLEDGMENTS
307

E N T S

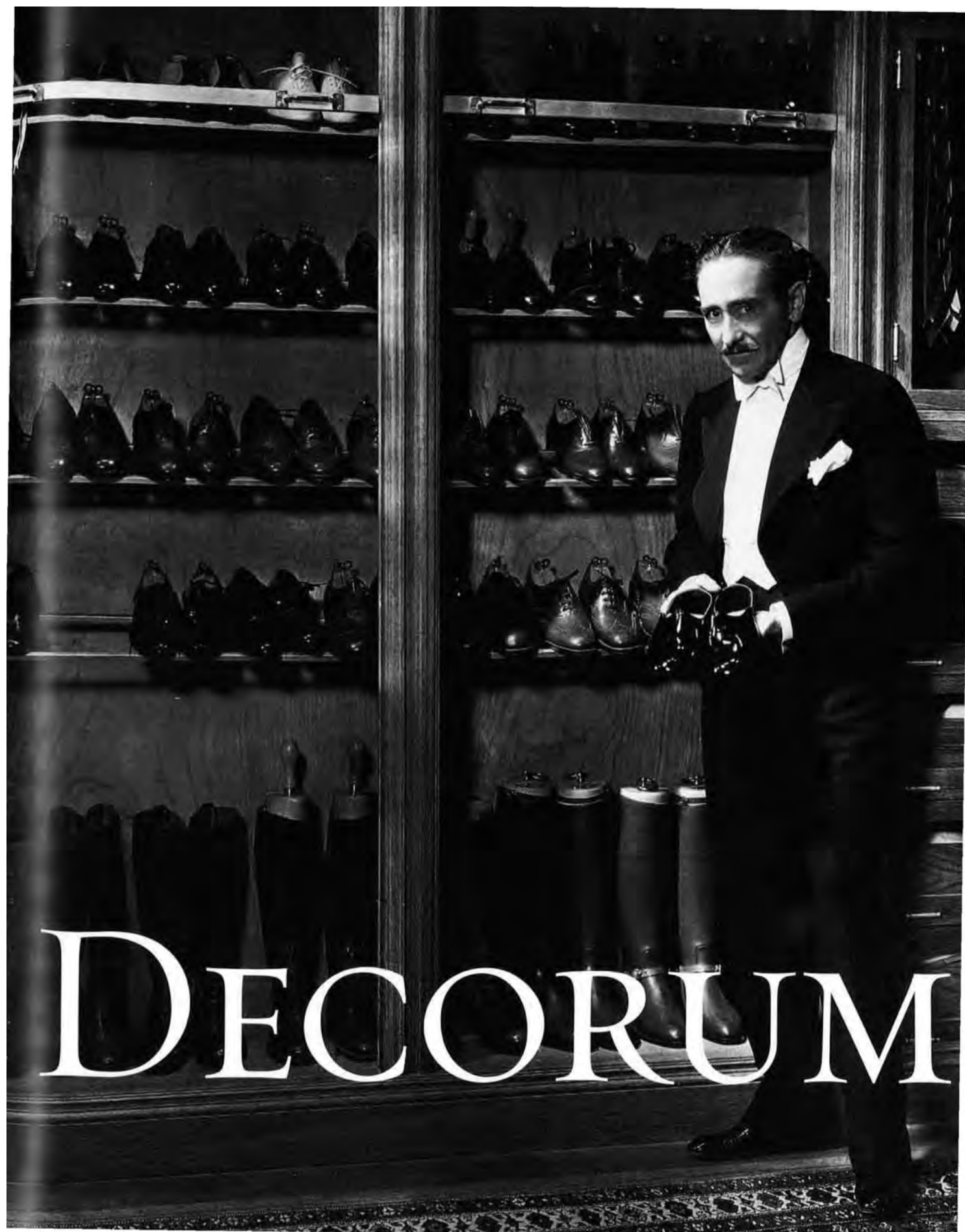
DRESSING THE MAN

George Frazier, Esquire magazine's legendary fashion columnist in the 1960s, pretty much summed up the pecking order of a man's ensemble: "Wanna know if a guy is well dressed? Look down." In fact, one theory muses that any man who respects quality footwear is likely to achieve success, because he understands the value of working his way up from the bottom.

While shoes clearly articulate a man's sense of style, as well as his social position, taste in male footwear rests on a paradox: the more imagination and effort one brings to the enterprise, the more subtle the outcome should be.



Foot



SOLES OF COMFORT

The first shoes were little more than soles, constructed from leather or wood. Roughly shaped without designation to the right or left foot, they were secured by straps or similar fastenings that kept them from falling off. Leather proved durable, readily available, and more pliable than wood. When shoes became enclosed, leather's prominence increased, because it was one of the few coverings that allowed air to circulate while affording the foot maximum protection against the elements.

Though the early male shoddies were exposed to rigors unknown to all but the most adventurous of modern men, durability in modern shoes is still a key feature. A well-made and properly looked after pair of leather dress shoes can provide several decades of fine service. Top-drawer footwear has uppers (the top part of the shoe) made from skins no more than twelve weeks old. These hides have a fine grain, taking a high polish. The outer sole, also made of leather, should be "welted" to the rest of the shoe. Welt construction dates back to the fifteenth century in Western Europe and consists of sewing a strip of leather in between the edge of the sole and the turned-in edge of the upper. This process yields an elegantly durable shoe in which the sole can be removed and repaired repeatedly with minimal damage to the shoe's upper.

The soles of the best shoes are vegetable-tanned for longevity and coolness, their stitches hidden in a specially cut channel around the sole. Insoles and linings should also be constructed of leather, because it absorbs perspiration without conducting heat, allowing the foot to breathe and the shoe to mold to its shape. Well-crafted heels are made from layers of leather nailed together with brass pins, a sandwiching effect that provides the greatest cushioning, support, and strength. Finally, the shape of the first-class shoe should follow the foot itself—straight on the inside and curved on the outside, with the instep pointing toward the big toe rather than the shoe's centerline. If the shoe's last (the wood form on which the shoe was crafted) fits the wearer's foot well, there will be little need for the ritual breaking-in that is usually associated with the new-shoe experience.

In his lifetime, a man may walk as many as 115,000 miles. No wonder that Leonardo da Vinci, an artist of epic importance and a master of anatomy, called the foot "a masterpiece of engineering and a work of art." It's impossible to spend too much on a finely crafted, perfectly fitting pair of shoes. Unlike man's own two cuffed works of art, these new artifacts will improve with age.

PREVIOUS PAGE:

Adolphe Menjou in front of his footwear stable. Given his expanse of custom-made shoes, not to mention his collection of riding boots, whoever coined the term "clotheshorse" must have had him in mind.

STEPS IN TIME

The look of modern men's shoes has always borne a direct relationship to the cut of the trousers. At the turn of the twentieth century, high shoes with sharply pointed toes perfectly complemented the cuffless, narrow-bottom, pegged trouser. By 1905, cuffed trousers paved the way for the oxford shoe with its round, bulbous toe.

By 1919, newly liberated servicemen gave the oxford shoe a tremendous boost, opting for its comfort after stomping across Europe in suffocating combat boots. According to *Esquire's Encyclopedia of 20th Century Men's Fashion*, "The well dressed man of the postwar period became as comfort-conscious as he was clothes conscious." When the popular knickerbocker suit demanded equally modern and more comfortable footwear, the high-top shoe went the way of the stiff, high-fitting shirt collar.

The English still regard the aristocratically slender trouser leg and its equally fastidious narrow, plain bottom as the sovereign of all trouser silhouettes. With such diminutive dimensions sheathing the ankle, anything less spartan than a pair of chisel-toed, imperially slim benchmades would constitute sartorial suicide.

Between the two world wars, a tidal wave of male fashions was unleashed as footwear stepped to the forefront. The majority of today's classic shoe models were first created for individual customers by one of Britain's own custom shoemakers. Just as the English Savile Row artisans established the benchmark for tailored men's fashion during the 1920s and '30s, London's West End cobblers set the standards for high-class footwear. By 1929, shoe manufacturers and retailers agreed that the way to sell shoes was through "styleage rather than mileage." This fluorescent period of men's fashion produced the half-brogue oxford, the cap-toe blucher, the plain-toe monk front, the wing-tip buckskin, the Norwegian lace-up, the correspondent shoe, the white buck, the Weejun slip-on, and a variety of casuals for sport, spectator, and evening wear. Although the latter half of the century contributed a few more entries to the classic footwear omnibus, like men's fashion in general, authentically fashionable male footwear encountered a series of detours and dead ends.

In the fall of 1948, *Esquire* magazine previewed the new head-to-toe "Bold Look." This contrived but masterful retail promotion proposed that the conquering American war hero manifest the new world order by wearing bolder-proportioned and -colored clothes. Naturally, in order to keep in step, men's footwear had to step up in both scale and design. From then through the latter half of the 1950s, the American fashion plebe often walked around in straight-hanging, natural-shoulder suits anchored by gunboat-size brogues with heavily detailed wing tips.



*Plain-bottom trousers and
slim-fitting benchmades.*

As the veterans visited Europe, they began taking notice of the Italians' new, lithe, "columnar" look. This tight-fitting silhouette contrasted sharply with the shapeless sack suits of Madison Avenue. Over the next thirty or so years, American men began their flirtation with clothing and footwear designed to make the male body and foot appear not only smaller but leaner. With its lower vamp, pointier toe, and slipperlike platform, the lightweight Italian-crafted shoe was the logical conclusion to the era's narrow-legged bottom. Not until the mid-eighties, when Giorgio Armani introduced his fuller slouch suits, did men's shoe design begin to revisit the larger proportions of its forebears, the welt-constructed Anglo-American dress shoe.

While the sixties Peacock Revolution spawned a plethora of creativity, especially for those collectors of pop culture kitsch, other than Pierre Cardin's "blunt-toe" boot of 1968, which served as the inspiration for Gen-X's "pilgrim-toe clunkers," those years and the next twenty were a wasteland of male shoe design. However, with the dawning of the new century, male footwear finds itself treading on familiar terrain. Following closely in the footsteps of those hallowed custom shoes created in Edwardian England, more fine men's stores today sell classically proportioned, hand-lasting footwear than at any time since the tradition-toppling sixties.

COLOR

While black dress shoes have always been considered *de rigueur* for dark dressy suitings, dark brown offers equal refinement, if not superior style. Regardless of their luster, black dress shoes will always lack the antiqued brown's deep patina and changing highlights. Just as any article placed on a polished mahogany tabletop immediately acquires an expensive aura, top-quality brown leather shoes invest all fabrics with an intangible richness.

In 1936, the leather antiquing process was finally refined to the point where it spurred acceptance of the dark brown shoe for dressy worsted wear. Here is the editor's response to a reader's query from a 1936 *Apparel Arts* magazine on the correctness of coordinating brown shoes with navy suits:

DEAR MR. E.: It was customary years ago to wear only black shoes with a dark blue suit. In recent years there has been a decided trend toward brown shoes, not the light tan, but the dark antique brown shade. Since these are almost as dark as a pair of black shoes, their adaption for wear with dark blue suits became quite general.

At the present time, dark brown shoes are considered correct and satisfactory for wear with a dark blue suit. Light tan shoes are not considered appropriate.



191
FOOT
DECORUM



The Boston Brahmins have long appreciated the eccentric yet classy habit of mating brown cap toes with navy or charcoal suits. And the Milanese male, considered by present-day style arbiters as the most sophisticated dresser in the sock-wearing world, is almost fanatical in favoring brown lace-ups over black. He is vigilant that his saddle-tanned business bench-mades are bone-polished for the week's work, reserving his brown suedes for the more leisurely activities of the weekend.

It's difficult to explain why burgundy, navy, or gray leather shoes for men never connoted much class or taste. Perhaps it's because such dyed, shiny colors appeared artificial and showy next to the natural saddle-leather shades. Only when a classic shoe design, like the Belgian or Gucci slip-on, acquires an iconic or insider status can alternate-colored footwear on men come off looking refined rather than contrived—and then only when in the rich nonreflective textures of suede or velvet.

The genesis of such fanciful footwear can be traced back to the English aristocracy's penchant for dressing in black tie for dinner accompanied by their favorite bottle green, burgundy, or navy velvet smoking jacket with matching toned and monogrammed Prince Albert slippers. Once the titled started sporting their dress-down dinner regalia outside the home or private club, the smoking lamp was lit for men's colored evening, and then daytime, footwear.

PUTTING YOUR BEST FOOT FORWARD

THE OXFORD SHOE The oxford shoe derives from the Oxonian, a half boot with side slits that first gained popularity at Oxford University in 1800. The side-slit soon developed into a side-lace that eventually moved to the instep as students began to rebel against knee-high and ankle-high boots.

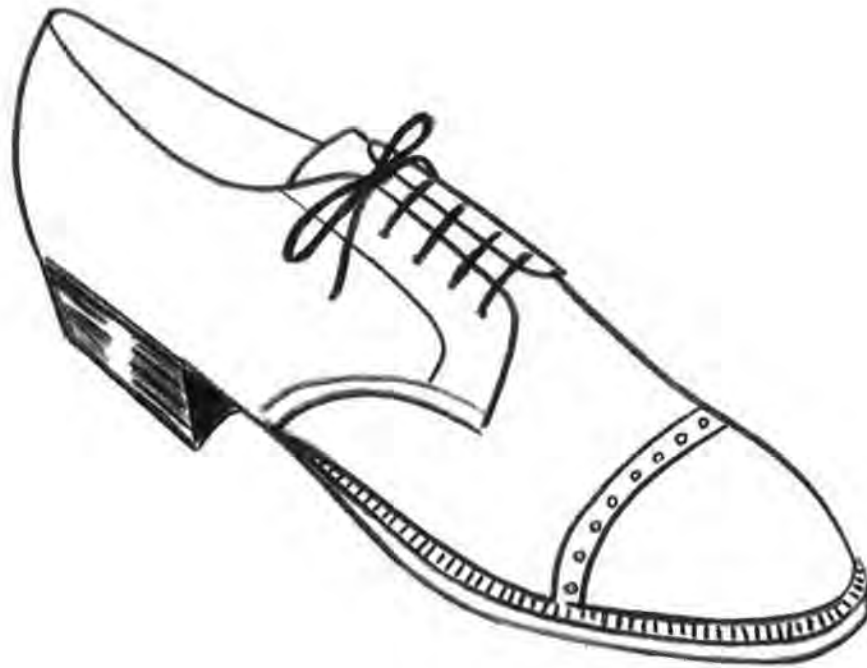
The plain cap-toe oxford lace-up is the basic shoe style for smart, though not strictly formal, town wear. Designed to meet the demand for a more stylish, lighter-weight shoe than the full brogue oxford shoe, this oxford was one of the early styles to take the place of boots. The toe cap's punched holes are sometimes replaced by two narrow rows of stitching. With a round or slightly square plain toe or with a medallion decoration, it is the staple of many business wardrobes. This town shoe's smart line is enhanced by its beveled "waist," the center portion of the sole that joins the front with the heel, a feature of all lightweight shoes as opposed to the square waist used for more stout types such as the monk or Norwegian.





THE WING-TIP BROGUE The low-heeled oxford trimmed with perforations, stitchings, and pinkings known as the brogue comes from Ireland and the Scottish Highlands. Centuries ago, it had no heel and was made of thick, untanned deer hide with the fur intact. The word "brogue" comes from the Gaelic *bróg*, which meant to push an awl through, as was done in the stitching of leather. Modern brogues haven't borrowed much more than the name from the ancient style, except for the punchings that are known as broguings. The imitation punchings that decorate today's brogues once were actual holes or slashings made to let water drain out of these early Scottish shoes, which were often worn while fording a stream or crossing marshy land.

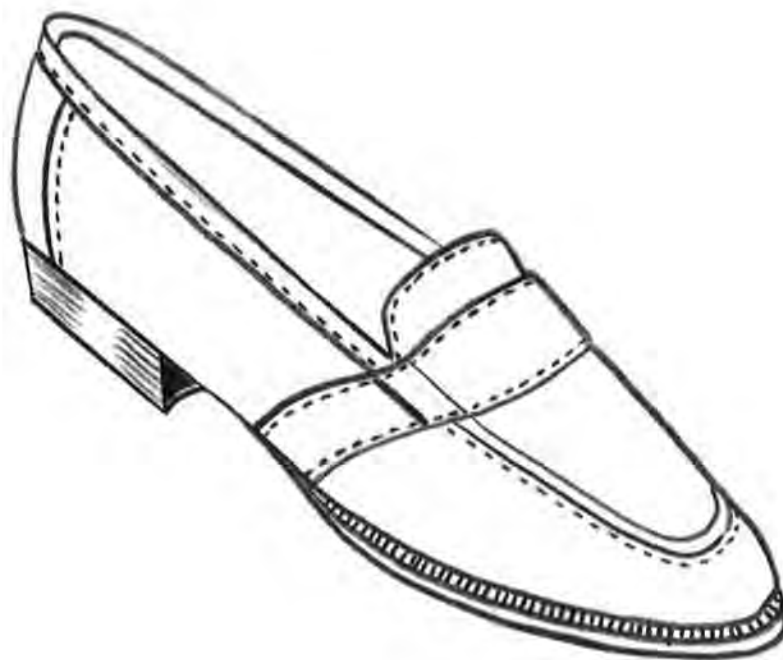
The traditional wing-tip dress shoe is slightly less formal than the plain or decorated cap-toe model. Its complete broguing produces a slightly bulkier, less sleek appearance, and its larger proportions allow for a more harmonious match with heavier-textured fabrics such as flannels, chevots, or tweeds. The wing tip takes its name from its toe cap shaped like the spread wings of a bird, pointed in the center and extending toward the rear with heavily perforated side seams.



THE BLUCHER When Prussian general Gebhard Leberecht von Blücher, one of Napoleon's more formidable opponents, decided that his troops needed better shoes than the low-cut ones they wore with gaiters, he commissioned a boot with side pieces lapped over the front. They had a loose inner edge and lacing across the tongue. Whether or not this footwear gave his infantrymen an advantage is debatable. But Blücher's well-shod forces did help Wellington trample the French at Waterloo.

Success begets imitation, and after Blücher participated in Napoleon's famous defeat, the shoe bearing his name was adopted by armies throughout Europe. During the 1850s, the blucher evolved into a trendy sporting and hunting shoe, but it wasn't until the turn of the century that it debuted as a low shoe for town affairs. Distinguished from earlier shoes by the forward extension of its quarters over the vamp, the blucher often has a tongue cut in one piece with the forepart.

The modern blucher is a basic model for town, sports, and leisure shoes of oxford height. Because its side straps lend a slightly heavier appearance than the closed throat lace-up, the blucher is a step down in dressiness from the oxford. Men with higher insoles tend to favor its open-throat front fastening, which permits more give over the instep than with the closer-fitting bal-type (short for Balmoral, the Queen's castle in Scotland) oxford.



THE DRESS SLIP-ON Back when a man's choice of clothes was dictated by degrees of formality, pairing a slip-on shoe with dress clothes would have been frowned upon as a faux pas. But with current men's fashion fueled by convenience and comfort, the slip-on nowadays enjoys an equal footing with the lace-up for tailored business clothes.

The introduction of the lower-cut, lightweight Italian footwear in the mid-fifties hastened the lace-up's slide from style supremacy. The pairing by the American businessman of his natural-shoulder suits with black Weejuns in the sixties presaged the gilt-buckled Gucci loafer's infiltration of Wall Street's boardrooms in the seventies. In the eighties, the sock-revealing low vamp slip-on reached a kind of dubious ubiquity.

A tassel loafer of any shape, design, or color was originally a casual shoe, and therefore never intended for donning under the cuffed sobriety of the dark navy or gray worsted. However, certain slip-ons can stand side by side with the typical business brogue in the ankle propriety department. These hybrids are usually appointed with the following lace-up-like features: welt-soled bottoms for better foot scale and stature, dressy, bespoke-inspired vamp designs, and overall decorative understatement.



THE SIDE-GUSSET SHOE J. Sparkes Hall, boot maker to Queen Victoria, devoted much of his life to designing footwear that was easy to put on and take off. In 1836, at the Queen's urging, he invented a shoe with inserts of elastic fabric on either side. Made with stretchable gores of rubberized cloth that presented a trimly fitted ankle, his feminine boot was described by one of the Queen's ladies as "the comfort of my life." As he developed this new branch of shoemaking, the style spread to America, becoming known as the "Congress gaiter" or "Boston boot."

Today, the elastic-sided men's shoe is generally confined to the rarefied world of the custom-shoe aficionado. A longtime champion of this traditionally bespoke style of shodding, the former dean of English shoemaking George Cleaverley loved this model, because he felt no other design produced a better-fitting slip-on. Trimming the exposed elastic side gussets with small leather panels is one way of further refining it. For those in the know and fortunate enough to come upon a good pair, the side-gusset slip-on is a very stylish solution to the business-shoe conundrum of comfort versus correctness.

From the original print ad:
"The three monk front shoes shown here,
recently made by a famous London bookmaker,
are from left to right: a brown calf shoe,
a reversed calf shoe, and a pigskin shoe."



198

DRESSING
THE MAN

THE MONK-STRAP SHOE One of the few articles of apparel to earn its name honestly, the monk-front shoe was actually patterned after a type of footwear worn for centuries in European monasteries. Legend has it that the style originated among friars in the Italian Alps in the fifteenth century. A visiting English brother was supposedly so impressed by the simplicity of the monks' shoes that he was presented with a pair. He took them back to England, where the style was readily adopted.

The modern monk-front model is a low-fitting strapped shoe with an upper composed of three leather pieces. A broad strap across the instep fastens through a saddle buckle on the shoe's outside. The monk-strap's tongue is broader than those used in most low shoes where a closer fit is desirable, thus enabling a more comfortable fit around the ankle than the typical lace-up shoe.

Devotees appreciate the monk's superbly proportioned smartness and offbeat panache as well as its intermediate formality, registering somewhere between that of a slip-on and a lace-up shoe. Essentially plain-toe, the monk model can handle some broguing, if desired. From black calf to brown reversed calf, the monk's economically eloquent front enables it to gracefully escort a diverse range of trousers.

THE SUEDE SHOE It is generally conceded that the first U.S. sighting of male extremities swathed in something other than polished leather occurred during the 1924 International Polo matches at Long Island's Meadowbrook Country Club. There, astride the regal feet of the Prince of Wales, American society was treated to the first flannel-suit and brown-buckskin-shoe ensemble. Though the sovereign-to-be's sartorial proclivities were already legend on both sides of the Atlantic, fashion observers were aghast at his supposed breach of good taste in sporting "reverse calf" (as suede was then termed) oxfords, with a suit, no less.

Style scouts called the Prince's fashion risk "a mark of great effeminacy." Many men initially questioned the shoes' fashion pedigree, sidestepping them because of their fear that such lackluster footwear appeared delicate and unmanly. Others called them "brothel-creeper."

199
FOOT
DECORUM



The Prince astride brown suede lace-ups.



Brown suede or buckskin shoes can be worn all year round.

Retailers found the reverse calf shoe too radical. Because the suedes mostly came in shades of brown, clothing salesmen were hesitant to try to sell tenderfoots on the correct clothes to wear with them. However, fashion arbiters adopted the suedes immediately, although it wasn't until almost a decade later that the laity finally saw the light.

When the suede shoe fashion finally did hit, it arrived in conspicuous plenitude—perforated cap-toes on town-lasts for business suitings, rubber-soled bluchers for the country, and ankle-high, two-eyelet tie models for spectator sportswear.

By 1932, the brown buckskin shoe had so infiltrated English sporting circles that no well-dressed Brit considered his wardrobe complete without at least one pair. On the opposite shore, the society sportsmen at Meadowbrook and

Piping Rock Country Clubs on Long Island were so enamored of the brown-tweed-jacket and gray-flannel-trouser combination that he who “really belonged” invariably finished off this ensemble with a pair of the new buckskin shoddings.

While this timeless symbol of aristocratic British taste makes anything worn with it appear more stylish, the brown suede shoe also happens to be suitable for all seasons, perfectly shaded for light-colored spring clothing, and rich in not-so-shiny refinement for winter-weight worsteds and flannels. Once smitten, many aficionados have a tough time returning to the shiny surfaces of conventional male footwear.



THE CROCODILE SHOE The first crocodile leather shoe for men was introduced in the spring of 1935, courtesy of one of London's better-known boot makers. It met with instant success among well-dressed Englishmen, who adopted it for resort and informal town wear. Many Americans visiting England brought the shoe back home to inaugurate the fall fashion season.

Like the brown buckskin shoe, crocodile leather in a dark honey tone affords versatility. Whether in a monk-strap model for the weekend, plain cap-toe lace-up for town, or tassel loafer for the nineteenth hole, the small-scaled crocodile shoe offers the normally matte-shod sophisticate a rare opportunity to cosset himself in sybaritic sheen.





THE NORWEGIAN By the mid-thirties, well-dressed Americans had adopted two leisure-inspired shoes: a slip-on moccasin or Weejun and a lace-up model with moccasin front called the Norwegian. Distinguished by its split-toe design, the Norwegian features a vertical hand-stitch down the center of its toe. With heavy leather uppers and thick country soles, the rugged Norwegian was built for the outdoors. Today, the most famous purveyor of the Norwegian street shoe is the French shoemaker J. M. Weston. When the broader-shouldered clothing of the late eighties first caught hold, Weston's black semi-chassé lace-up was one of the few quality shoes capable of balancing the fuller-scaled fashions.

THE SLIP-ON MOCCASIN When fish were less than forthcoming, Norwegian fisherman would pass the time by stitching together peasant shoes. Some of these "Norwegians" were exported for sale to Great Britain, and during the 1930s Americans touring London discovered the Oslo import—a casual slip-on with a moccasin-style front.

Strangely, it was the Norwegian and not the Indian who gave the moccasin its big boost as a casual fashion. Previously, the Indian moccasin appeared mostly as soft-soled camp footwear or a beaded bedroom slipper. Norwegian designers were the first to copy the Native Americans' idea of inserting a plug of leather to cover the forepart of the foot and then hand-stitching it to a combination sole and upper.

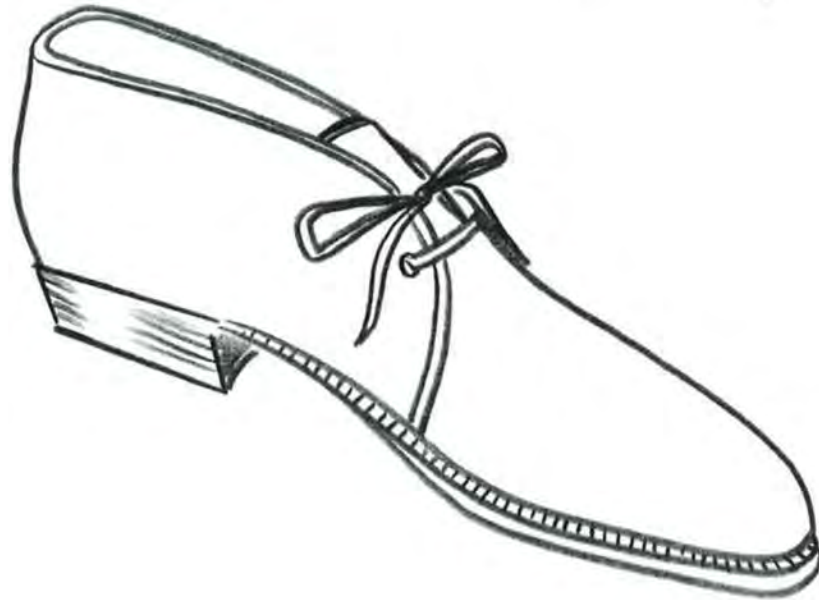


203
FOOT
DECORUM

With the help of the local fishing industry, the Norwegians began producing leisure slippers that turned up at smart Continental resorts and selected European cities. Visiting American manufacturers brought them home and re-adapted the original American Indian invention. Here's a man who rarely stood on ceremony, the well-heeled Jimmy Stewart, loafing about in a pair of Weejuns.

In the mid-thirties, the G. H. Bass company registered the name "Weejun," which, along with its moccasin toe and diamond cutout pattern, became one of the most recognized models of this popular new genre, also known as penny loafers. Initially worn as a summer shoe in and around the home, the Weejun-style slip-on became the year-round workhorse of many men's casual shoe wardrobe. Today boot makers J. M. Weston and John Lobb produce renditions that come as close to "pennies from heaven" as possible.





THE TURF OR CHUKKA BOOT This style of footwear has inspired many offshoots; however, it is presented here in its original form, the two-eyelet ankle boot. Originally brought to the West from India by the British Raj, they dubbed it "chukka," after the playing period in polo. Often unlined and fitted with a leather or rubber sole, this field shoe can frequently be found ensconced under a pair of flannels or cords, in either a smooth tan calfskin or a russet shade of suede. Kitted out in Tyrolean chapeau, Scottish Shetland sport coat, and English moleskin trousers, this tastefully attired toff reaffirms the chukka's international ranking.



THE GUCCI SLIP-ON Just as the red heels of Louis XIV and his courtiers exuded an air of nobility, the famous Gucci loafer trimmed with a bit of gilded-horse regalia continues to resonate chic. Whether in brown leather for the cosmopolitan's gray flannels or black suede with lug sole for the downtown urbanite, the Gucci loafer is still one of the softest, most comfortable casuals in or out of town.

In 1966, the House of Gucci single-handedly revived interest in their famous slip-on, which has spawned more imitations than any other style of male footwear. By the early seventies, Wall Street investment bankers took to appointing their corporate chalk stripes with Turnbull & Asser spread collars, Hermès four-in-hands, and Gucci leather slip-ons. Very few male shoe designs survive the vagaries of high fashion, but more than thirty years later, Gucci's buckled soles of comfort have style mileage to spare. Douglas Fairbanks Jr. poses in this icon of Italian craftsmanship.

205
FOOT
DECORUM



Douglas Fairbanks Jr. in Gucci loafers.



Famed Hollywood costume designer Adrian, cosseted in the classic white buck shoe.

THE WHITE BUCK No article of footwear better typified the postwar trend toward relaxed style than American white bucks. Their slightly scuffed appearance lent them that lived-in character so characteristic of the country's natural-shoulder fashion. Uniquely American in their understated temperament, the white buckskin oxford lace-up with its red rubber soles first served as comfortable summer accompaniment to resort clothes worn in the early 1930s. Later on, resourceful commuters discovered that these comfy suedes comported themselves equally well on steamy summer pavements under lightweight gabardine, seersucker, or tropical worsted suits.

Brothers Brooks used to make the sine qua non of white bucks in England. They were the perfect companion to the trad's well-worn khaki pants or madras Bermudas. Unfortunately, the Brooks' British original is yet another casualty of the company's rush to divest itself of its old-guard heritage. Here is Hollywood's famed costume designer Adrian enjoying the soft-spoken luxury of his worn-in bucks.



THE SPECTATOR The famed English boot maker John Lobb claims to have designed the first spectator shoe for cricket around 1868. It's probable that the shoe's contrasting dark leather areas—its counters, tarsal strap, toe cap, and facings—were initially designed this way, because they had to withstand the most wear during the rigors of sport.

In the jazz age, the shoe was known as "the correspondent," its two-toned tenor associated with those shady characters who sometimes acted as correspondents in divorce cases. It was originally designed in brown willow calf and white buck or reverse calf suede, with black box calf often substituted for the brown leather. An essential part of the thirties yachtsman or holiday sports wardrobe, this two-toned lace-up's unusual contrast of texture and color eventually became known in the States as "the spectator."

Today, the real McCoy can be acquired only through the auspices of the bespoke shoemaker. Courtesy of modern commerce, manufacturers have replaced this pedigreed shoe's authentic white suede with a cheap and shiny synthetic leather, effectively eliminating the class from this summer classic.



George Gershwin and Irving Berlin winging it in "corresponding" spectators.

THE DRESS SLIPPER It's hard to pinpoint the exact time or place when a David Niven type might have ventured outside his home or club swathed in a pair of elegant house slippers. Such an occasion must have followed closely on the heels of the modern dinner jacket's early public excursions.

Unlike other apparel originated by royalty or high society, dress slippers for men never caught the public fancy. Aside from the cost of such a one-of-a-kind furbelow, the ornamented Albert slipper rarely crossed paths with the average man. Part of its club-elegant appeal was its insider chic. One also needed confidence in one's own taste: anklng about unsympathetic tap-rooms in a pair of these elitist trappings could test the depths of any man's machismo.

A slipper is a generic type of shoe, not a particular style, including a wide variety of footwear for many uses. Slippers, which end below the ankle, are slipped on and held by the foot without any fastening. The pump is a slipper, as is the Oriental babouche with turned-up toe.

To break away from the old-fashioned house-slipper association, some manufacturers called the indoor-outdoor type a slip-on.

Here's Cecil Beaton and hostess extraordinaire Elsa Maxwell making merry at the Antibes Ball in the south of France circa 1935. Young Beaton's ensemble is worth examination, as it vitiates more dress codes than it follows. Like one of his legendary photographic sittings, where he would imbue a member of the beau monde with a heightened aura of glamour, Beaton has done much the same thing here, dressing down three normally unrelated wearables of unimpeachable taste: a bespoke suit, a classic T-shirt, and a pair of black dress pumps. The future Sir Cecil transcended time, place, and vogue to become like much of what he touched, permanently fashionable.



LEFT:

*Cecil Beaton tweaking convention in opera pumps,
T-shirt, and suit.*

OPPOSITE:

*David Niven with two gorgeous children and
monogrammed slippers in toe.*



GLOSSARY

Cross-referenced definitions appear in SMALL CAPS.

ACCORDION PLEATS: A series of narrow folds in a fabric that resemble those of an accordion.

ALBERT SLIPPER: A laceless, pull-on, tab-front shoe originated by Prince Albert, Queen Victoria's Prince Consort. (See page 192.)

ALL-OVER: A design, such as polka dots, that repeats continuously and regularly over the entire surface of a tie. (See ties, page 71.)

ALPACA: A member of the camel species, similar to the llama, found in the Andean Highlands in Chile and Peru. It is a dappled animal whose undercoat is downy with very fine hair, very soft and lustrous. Its wool can be selected from a great variety of soft grays, russets, and browns, from pure white to a rusty black.

AMERICAN LOOK: As described by Brooks Brothers circa 1939: "This style is, above all, distinguished by its *naturalness*. Clothes should be worn for comfort and unconscious ease. The wearer should look like himself, and no other, no matter what the occasion or what he has on. This cannot be accomplished with clothes that have something about them that is foreign to the wearer's habit, disposition, or everyday appearance. Indeed, natural clothes, like natural people, are always the most pleasing." (See Dean Acheson, page 39.)

ANTIQUING: Also called "bootmaker's finish," a process of applying stain, wax, or oil to leather, allowing it to be absorbed or set, and then rubbing the leather with a cloth or brushing it. Beginning around 1936, antiquing produced a deliberately weathered patina, enriching a shoe's appearance while paving the way for the rich brown shoe's acceptance for town and business wear. (See page 191.)

APRON: The American term for the wide ends, front and back, of a long tie. Also, a raised or flat seam around a shoe's front or vamp. (See shoe, page 196.)

ARCH: The bottom curve of a shoe from the heel to the ball of the foot.

ARGYLE: A multicolored diamond pattern, sometimes with overplaid, usually in wool, originally knitted in England on hand frames, it is now made by machines and applied primarily to socks and sweaters. (See Frank Sinatra, page 177.)

ARMSCYE: A contraction of "arm's eye"; the lower side of the armhole to which the sleeve of a jacket or coat is sewn. If this area fits closely, it is known as a "high armhole"; if it fits loosely, it is known as a "low armhole."

ASCOT: A square-ended tie with each end of equal width, worn primarily for formal day wear. Deriving its name from Ascot Heath, the English racetrack where the tie was first worn, the ascot consists of two knots.

The first is a single knot, while the second is a Gordian knot with one end crossing over the other and held in place with a stickpin. Also, a throw-over neck scarf for sportswear. (See Cary Grant, page 169.)

AUBERGINE: A shade of purple resembling that of the eggplant.

BACK PLEATS: The two pleats in the topsides of trousers located between the front pleats and the side seams. (See pleated trouser illustration, top of page 61.)

BACK VENT: A single opening or slit at the back of a garment of varying lengths, depending on the styling of the jacket. (See page 89.)

BACKLESS WAISTCOAT: A modern kind of formal vest introduced in London in 1923, made without a back and held in place by means of bands, fastened with a buckle or button, across the back at the waistline. An innovation of the **DRESS SOFT** era popularized by the Prince of Wales allowing for more comfort and coolness for male formal wear. Hawes and Curtis, the Prince of Wales's shirtmaker, claims to have invented the garment.

BACKSTITCH: The tailor's stitch, a kind of lockstitch, differing from others by covering the whole of the surface between the stitches, with the thread exposed on the face of the material. A well-formed backstitch gives a perfect line of seam.

BAL COLLAR: A high military collar that may be worn flat or turned up and buttoned. The collar is a band of material about three and a half inches wide, on a raincoat or topcoat. The name derives from **BALMACAN**.

BAL SHOE: A closed-throat shoe with a laced front, derived from Balmoral Castle in Scotland. (See Oxford shoe, page 193.)

BALANCE MARKS: Guides for the workman in sewing the various sections of clothing together correctly as well as indications to the cutter that this has been done. In trousers, instead of chalk marks, small V marks are cut at the knee and hip for the lining up of the respective parts. In this way, the **BALANCE** of the whole garment is preserved.

BALANCE: A term used to describe the hang of a garment.

BALL: The part of the shoe just behind the toes.

BALMACAN: A loose-fitting coat based on the original military version worn by the Prussian Army. Named for Balmacaan, an estate near Inverness, Scotland, it features raglan shoulders and a narrow, turned-down collar; both collar and coat are called "bal" for short.

BALMORAL: A soft, peakless Scottish headgear for men named in the nineteenth century in honor of Queen

Victoria's great castle at Balmoral, where it was frequently worn. Also called "Tam 'o Shanter," or "Tammy," after a hero in one of Robert Burns's poems.

BANDANNA: A large, brightly colored handkerchief worn tied around the neck. Originally made of silk, they were imported from India in the early eighteenth century and worn by the American cowboy. Also, a Hindi word for tying and dyeing cloth.

BANDOLIER STRIPE: A diagonal stripe appearing only once below the tie's knot.

BARATHEA: A fine-textured worsted cloth of a broken FILLING effect, which produces a pebblelike surface. It is made primarily in wool for evening clothes and silk for neckwear.

BARBOUR COAT: A classic English hunting overcoat with a stand-up brown corduroy collar and throat latch detail, made from dark green oilskin of Egyptian cotton and lined in a durable bright cotton plaid. Its multiple pockets and weatherproof construction make it the squire's choice for country or city wear.

BARLEYCORN: All-over design of miniature proportions characterized by small, faint "corn" triangles used for tweed and other woollen fabrics. This twill-weave pattern is achieved by contrasting the WARP and WEFT threads. (See Humphrey Bogart, page 178.)

BARREL CUFF: A single cuff attached to a shirtsleeve and fastened with a button and a buttonhole.

BARRYMORE COLLAR: A low-set, attached dress-shirt collar with long points, first worn by John Barrymore in the late 1920s and then adopted by Hollywood stars and others in California; it later became known as the California collar.

BAR-SHAPED TIE: A four-in-hand tie in which the ends are of equal width and parallel.

BAR TACK: A stitch made in heavy yarn to reinforce the slip stitching that joins the body of the tie at the front blade end.

BASKET WEAVE: A variation of a plain-weave fabric in which two or more yarns are worked in the WARP and WEFT to produce a plaited cane-basket effect, hence the name. It is used mainly in shirtings and sport jacketings. Oxford cloth is a type of basket weave.

BASQUE BERET: A close-fitting, round-crowned cap with no visor or brim, as worn in the Basque country. (See the Prince of Wales, page 8, far left photograph.)

BASTE: To sew loosely together or fasten temporarily in place with long, easily removed stitches. In men's tailoring, it is usually used to temporarily hold the parts of a garment so that it can be tried on.

BASTED FITTING: The first fitting in the creation of a true custom-tailored jacket. A shell or "raw try-on" is prepared directly from a paper pattern created by the tailor. This skeleton coat has its canvases tacked in, seams basted, front edges turned in, collar basted on, and, sometimes, one sleeve tacked on, after which it is

usually ripped apart to be made into the next, more advanced and permanent fitting.

BATISTE: A finely woven, sheer, textured fabric of fine cotton or other fibers used for shirtings. Named for Jean Baptiste, a French weaver of fine linen who lived in Cambrai and first produced the cloth. (See "Summer" in the "Shirt Fabrics" gatefold.)

BATTLE JACKET: A waist-length, single-breasted khaki woolen jacket, which was regulation for the U.S. Army in World War II. The style is used for civilian sportswear in a variety of fabrics.

BATWING: A name given to a bow tie whose straight square ends resemble that of a bat's wing before tying. Known as the club bow in America, it is an alternative shape to the butterfly bow. Narrower than a butterfly bow, it is tied with a larger knot as well. May be found in ribbed silk or satin for evening wear or in a patterned fabric for day wear. (See page 163.)

BEAVER: Fur fiber of a shiny, smooth, silklike texture used extensively in the manufacture of felt hats.

BEDFORD CORD: A sister cloth to piqué, it is a closely woven sturdy fabric in a rib weave with a raised or corded effect. It was first used to make breeches for the Bedford militia, hence the name. Its original color resembles COVERT CLOTH. Bedford cord comes in wool, cotton, or blends. (See the seated sportsman, page 115.)

BEEBLE BACK: The back of a waistcoat with rounded corners whose length extends beyond the edge line of its foreparts.

BEIGE: A natural or undyed color; a very pale tone of tan.

BELL BOTTOMS: Flares, or pants with flared fullness, suggesting the shape of a bell. Originally the blue or white trousers worn by navy seaman; also known as sailor's pants.

BELLOWS PLEAT: A deep fold at the side of a jacket or coat to provide extra fullness for comfort. (See Henry Fonda, page 106.)

BELLOWS POCKET: Also termed "safari pocket." A patch-style pocket with three side pieces that permit the pocket to expand. These side pieces give the appearance of old English fire-lighting bellows. (See Clark Gable, page 107.)

BEMBERG: A trade name for Cupramonium rayon. Usually found in top-quality jackets, either as coat or sleeve linings.

BENCHMADE: A misleading term suggesting a 100 percent handcrafted shoe made on a bench by one craftsman. Today it means a 75 percent machine-made shoe hand-lasted with hand-welted soles.

BENGAL STRIPES: Alternating stripes of equal width, usually white and a color. They were originally shipped to world markets from Bengal, India, and are usually found in shirtings. (See "Fall" and "Summer" in the "Shirt Fabrics" gatefold.)

BERET: A brimless, unvisor, rim-effect cap of felt or fabric.

BERMUDA SHORTS: Walking shorts of the style worn in Bermuda. Extending to about the break in the knee, their side seams range from twenty to twenty-two inches. (See pages 182 and 183.)

BESOM: A tailoring term for an inset pocket made with a narrow welted edge above the pocket opening. It is called a double besom pocket if both top and bottom edges have welts, and called a flapped besom when a flap is added.

BESPOKE: Custom-made; a term applied in England to articles made to individual order.

BIAS CONSTRUCTION: See **RESILIENT CONSTRUCTION**.

BIKINI: Abbreviated-style swim shorts; adapted from women's underwear.

BILLY COCK: See **DERBY**.

BIRD'S EYE: All-over woven suiting or neckwear fabric made from a small geometric pattern with a dot, suggesting a bird's eye. This fancy-solid suit is a favorite of bespoke tailors and their more stylish patrons. (See "Winter" in the "Suit Fabrics" gatefold; folded arm, page 93.)

BISQUE: A pale tone of tan suggestive of the color of a slightly brown biscuit. (See page 253.)

BI-SWING BACK: The back of a jacket with a **GUSSET** or **INVERTED PLEAT** extending from shoulder to waistline on each side, usually with a stitched-on half-belt in back. (See page 106.)

BLACK WATCH: The Black Watch, or Black Guard, was originally a group of renegade Scots recruited by the king of England to check troublesome Highland clans. They wore a particular kind of **TARTAN** or **PLAID**. It is the uniform tartan of the British Army's 42nd Highland Regiment—the Campbell tartan minus the yellow-and-white overchecks. Popular in men's wear because it combines two classic blazer colors, navy and green, thereby serving as another blazer possibility.

BLADE: Or "British blade, this is extra fullness at the jacket's shoulder blades, a construction originating with custom tailors in the West End of London in the late 1920s. It is also the British term for the broader end of a **FOUR-IN-HAND** knot, which usually hangs to the front of the under-end of a necktie. Also, the ends of a **BOW TIE**.

BLAZER: The first blazers were bright scarlet jackets worn by student members of the Lady Margaret Boat Club at Cambridge University. A joking reference to a "blaze of color" was applied to brightly striped boating jackets, which became popular in the 1880s. This style sobered greatly in the 1930s with the modern blazer reflecting more similarity to the British Navy **REEFER**, but for some reason the name "blazer" stuck. (See page 109.)

BLEEDING: The term descriptive of a fabric in which the dye is not fast and comes out when wet.

BLIND STITCH: A concealed stitch.

BLOCK PRINTING: An old method of hand-printing fabrics from carved wood or metal blocks.

BLUCHER: A lace-up shoe with a low, open-throat front over the instep patterned after the military boots worn by General Gebhard Leberecht von Blücher, who led the Prussian army against Napoleon. Also known as a **DERBY**. (See pages 177, 195.)

BLUFF EDGE: An edge made up in usual way but finished without outside stitching.

BOAT NECK: A horizontal opening at the top of a knitted pullover.

BOATER: See **SENNIT**.

BOILED SHIRT: An inelegant term for a stiff-bosomed evening shirt. Originally, the fronts literally had to be boiled to remove the starch for washing.

BOLD LOOK: Introduced by *Esquire* magazine in the spring of 1948, the Bold Look was a reaction to the lack of new fashions during and just after WWII. Basing it on the appeal of the large **WINDSOR** knot and command spread-collar dress shirt, *Esquire's* fashion department proposed a head-to-toe look of oversized apparel featuring fuller suit jackets with prominent shoulders, aggressive-patterned neckwear, massive jewelry, and thick **BLUCHER** footwear. Although the Bold Look lost momentum by the next decade, it unhitched American men's taste from its Brooks Brothers/Savile Row anchor, initiating America's downward spiral into the 1950s **CONTINENTAL LOOK**, the 1960s **PEACOCK REVOLUTION**, and the disposable fashions of the 1970s.

BOLO TIE: A cowboy-inspired string tie made of leather or heavy braided cord with metal tips fastened with a slide device.

BOLT: An entire length of wool cloth from the loom, rolled or folded. Bolts vary in length anywhere from fifty to seventy meters and width from thirty-two to sixty inches.

BOMBER JACKET: A waist-length jacket worn by U.S. Air Force pilots, adapted for civilian purposes in leather with sheepskin lining, or in a fabric with a pile-fabric lining.

BOOT: Footwear that extends any height above the ankle.

BORSALINO: The name of the great Italian hatmaker's contribution to the **TRILBY** hat family, with its characteristic triangle pitch to the crown. (See Milton Holden, page 130.)

BOTTLE GREEN: A deep shade of green resembling that of certain glass bottles.

BOTTLE-SHAPED TIE: A tie shape with a marked narrowing under the knot that widens down to resemble the shape of a bottle; permits a wider-bodied tie to make a normal-sized knot.

BOTTOM: The section of a shoe sole extending from its toe to the breast of the heel, not including the heel.

BOUCLE: From the French word *bouclé*, meaning a "buckle" or "ringlet." A novelty yarn and finish effect produced on cloths whereby very small, drawn-out curly loops in the individual thread appear on the surface of the material.

BOUND EDGES: Edges finished with braid or other kinds of covering.

BOUTTONIERE: Carnation, cornflower, or other flower worn on the lapel of a jacket or outercoat. (See pages 201, 231, 236.)

BOW TIE: See pages 160–64.

BOWLER: See **DERBY**.

BOX CLOTH: A heavy, coarse cloth, originally in buff or tan-colored MELTON, used in the overcoating trade. Also used for men's **SUSPENDERS**.

BOX PLEAT: A pleat with folded edges facing in opposite directions, used on pockets of shirts and jackets, or the back yoke of a shirt for fullness and ease of movement.

BOX TOE: The support used inside the shoe to hold the shape of the toe; usually rigid, but may be soft or flexible.

BRACE BUTTON: A specially shaped button domed on the side and attached to the waistband, permitting sufficient space for the suspender's loop to move freely from side to side. (See page 224.)

BRACES: British term for **SUSPENDERS**. (See page 222.)

BRADFORD SPINNING: One of three principle methods of spinning **WORSTED YARNS**. Originating in Yorkshire, England, this process of spinning wool into worsted yarn takes the wool and thoroughly oils it before it is combed, which produces a smooth, lustrous yarn used for worsted suitings. This differs from the French system, which is dry-spun.

BRAID: Woven, knitted, or plaited material used for trimming or binding. Often used for formalwear trousers. See pages 248, 251.

BREAK: The amount of folding, creasing, or "shiver" of the trouser bottom when it meets and sits on the top of the shoe. (See pages 48, 61.)

BREECH: An old-fashioned English word for buttocks—hence, "breeches" is what covers them. The word first appeared in England in the sixteenth century and originally referred to knee-length trousers with fancy buckles for decoration. Later, breeches were lengthened and came to mean pants.

BREEKS: Colloquialism for breeches; also a term for trousers implying trim lines.

BRIDLE: A bridle is actually controlling gear—like the bridle in a horse's mouth; its meaning here is as a jacket's principle source of support. Also, a term applied for padding a piece of material from the neck onto the canvas along the inside crease or roll of the lapel to hold or control the chest.

BRITISH WARM: **DOUBLE-BREASTED** outercoat of military origin, in knee- or above-knee length, with shaped body lines and a flare toward the bottom, often with epaulets. It is usually of **MELTON**.

BROADCLOTH: Closely woven fabric with the rib running westwise, it contains twice as many **WARP** threads as the **FILLING**, producing excellent luster, all-cotton, or poly blends. It is used in shirts, undershorts, and sportswear. (See the "Shirt Fabrics" gatefold.)

BROCADE: From the Italian *broccare*, meaning "to prick," or "to figure." A heavy, large, and figured silk, usually in all-over designs, of raised figures or flowers made by **WARP** threads being raised in **JACQUARD** weaving to form the pattern.

BROGUE: Historically, a rough outdoor shoe of untanned leather with a thong closure, worn by Scots and Irish peasants (from Gaelic *bròg*—a shoe). Today a brogue is a heavy oxford shoe with a large perforated design on toe and border seams, usually **WING TIP**. (See page 194.)

BROLLY: A British term for umbrella.

BROWNSTONE: A combination of deep shades of earth-made rock set off with overtones of steel gray. Coined by *Esquire's* "Apparel Arts" in 1941 as a new key fall color blending with all complexions and promoted as a new way to sell brown.

BRUMMEL, GEORGE BRYAN: Beau Brummel (1778–1840). An early-nineteenth-century English dandy whose dictates on male dress still endure as the essential code of the well-dressed gentleman. Prior to "The Beau," a gentleman's appearance depended on the richness of the material on his back, even though the clothes were often badly made, ill-fitting, and not always clean. With Brummel, male style became a matter of impeccable fit and cut, exquisite detail, and immaculate cleanliness. Even his preference for the color blue would endure to the extent that the navy suit became the uniform of millions through much of the twentieth century.

BRUSHING: Also called napping; a finishing process where circular brushes pull up the fiber ends to form a fuzzy surface thereby raising a **NAP** on knitted or woven fabrics.

BUCKSKIN: Soft napped leather of deer or elk for fine gloves or **BESPOKE** quality shoes. (See page 200.)

BUDAPEST: A well-known full-brogue **DERBY** style of shoe with a high toe cap.

BUGGY: The strip of an unlined jacket extending across the back neck that gives a finish to that part of the coat. (In custom tailoring, when the lining comes four to five inches below the armhole, it is referred to as "half-lined.")

BURBERRY: Thomas Burberry, a country draper in England, hit upon a method of chemically treating cotton fabric so that it repelled water while remaining porous. In 1904, he advertised "PROOF against the Heaviest Rains and Mist." Burberry's uniform department designed a rain-resistant cotton-gabardine

trench coat that was issued to more than a half million men in the course of WWI. See TRENCH COAT.

BURGUNDY: A deep rich red shade suggestive of burgundy wine. (See velvet slipper, page 192.)

BUSHING: Another term for repairing or altering suits, jackets, slacks, or outerwear.

BUSHEL MAN: A journeyman tailor who undertakes alterations and repairs.

BUSH JACKET: A belted, single-breasted shirt jacket with four PATCH POCKETS and flaps in tan cotton DRILL or GABARDINE. (See page 108.)

BUTTERFLY: A BOW TIE cut with thistle-shaped or flared ends, tied with a small knot and a wide bow with broad ends. Given its name in 1904 due to the success of the opera *Madama Butterfly*. Until that time, ties fashioned in a bow were simply called CRAVATS. (See pages 245, 247.)

BUTTERNUT: Descriptive of a brown color that was created with the dye of the bark of a butternut or walnut tree. Applied to a coarse, woolen homespun fabric once extensively worn in the Southern states of the U.S.

BUTTON-DOWN COLLAR: See page 134; Fred Astaire, page 140.

BUTTONHOLE GUARD: The loose strand of twisted thread sewn on the underside of the jacket's left lapel buttonhole to secure the BOUTONNIERE's stem.

BUTTON NECK: The thread allowance given to a button when sewn to a garment; aids in the use of the button as well as in promoting fewer wrinkles when the garment is buttoned.

BUTTON STANCE: The height, distance, and spacing of a coat's front buttons relative to its front edge and waist. (See pages 38, 84.)

BUTTON-THROUGH: Designating the closure of an outercoat or jacket in which buttons are fastened in buttonholes cut through the fabric and not covered with a fly front.

CABLE STITCH: An overlapping knitting stitch made by machine or by hand that resembles a cable; used in sweaters and socks. (See page 105.)

CALFSKIN: Leather made from the skin of a young calf a few days or weeks old, weighing sixteen pounds or less, processed for use in footwear and other leather goods.

CALIFORNIA COLLAR: See BARRYMORE COLLAR.

CAMBRIDGE GRAY: See OXFORD GRAY.

CAMEL: A light yellowish tan based on the color of the two-humped camel.

CAMEL HAIR: Fiber from a camel ranging in color from natural tan to brown. A very warm and lightweight wool, less delicate than cashmere. The finest camel hair comes from the undercoat of a Bactrian (two-humped) camel found in the Chinese

highlands. Used either by itself or in combination with wool for coats, suits, and sweaters.

CANVAS: Originally a cloth made from hemp yarns, and named from the word *cannabis*. A general classification of strong, heavy, coarsely woven fabrics usually made of cotton. The terms canvas and duck are used interchangeably, but "canvas" generally relates to heavier constructions.

CAP: A visored fabric headpiece with a rounded crown, cut in either an eight-piece-top or a one-piece-top style. In 1571, the British Parliament passed a law requiring all English males over the age of six (but excluding nobility) to wear a woolen cap on Sundays. The law, intended to stimulate the wool trade, was repealed in 1597, but the cap with horizontal front brim of varying lengths has ever since been the headgear of leisure. (See page 66.)

CAPE: An outer garment without sleeves but with slits at sides for the arms.

CARDIGAN: A kind of knitting stitch. Also a knitted sweater without a collar or lapels, made with or without sleeves. Named for the seventh earl of Cardigan, who disliked disturbing his coiffeur but who did lead the Charge of the Light Brigade in the Crimean War. (See page 163.)

CARDING: A process for preparing wool yarn for spinning. The fibers are automatically placed in proper alignment and the impurities removed. The carded yarns are then put into a manageable form known as "sliver" that approximates the size of a man's thumb.

CARNABY STREET: The birthplace of the Peacock Revolution in swinging London. A two-block street parallel to Regent Street, London, where many shops in the 1960s introduced "mod" clothing and later, such styles as flared slacks, brightly patterned shirts, and adaptations of American Western clothes.

CASH POCKET: See TICKET POCKET.

CASHMERE: Fine wool from the undercoat of the long-haired Kashmir goat, which is woven or knitted into soft fabrics that are luxurious to the touch. Cashmere first won acclaim when the people of Kashmir wove it into exquisite shawls. In the nineteenth century, the English, Scottish, and French so coveted these shawls that they imitated them, especially in Paisley, Scotland. The bulk of the wool is a pale warm gray and takes dye better than any other of the rarer wools. WORSTED cashmere is finer and more expensive than woolen cashmere as the combed yarns cannot be spun with defective or imperfect fiber. Worsted cashmere yarn yields extremely light material that is more resistant to PILLING (the creation of little nubs of fuzz on surface of the fabric); used exclusively for suitings and sport jacketings. Woolen cashmere is slightly loftier, less secure, and balls easier than worsted cashmere. Woolen cashmere is used primarily for jacketings and sweaters.

CASUAL: A nonlaced, low-vamped shoe.

CAVALIER: A soft felt hat with a sharply pinched crown and a floppy brim turned up all around.

Modeled after a gloriously plumed affair from the sixteenth century worn by the Swedish cavalry, which found immediate favor with certain rakes in the British royalty. Initially sported with plumes on the left side and turned-up brim on the right in order to have more freedom wielding a sword, some courageous blade upped the third side and the soft cocked hat has been known as a Cavalier ever since. (See man in polka dot tie, page 158)

CAVALRY TWILL: A sturdy-weave fabric made with a diagonal cord steep-set on a 63-degree twill weave for trousers and breeches; hence the association with British cavalry officers. Although cavalry twill is the original name, the U.S. government named it "elastique" because of its stretch quality and durability for riding clothes.

CHALK STRIPE: A stripe of ropelike effect similar to the mark made with a tailor's chalk; usually found in flannel cloths with a light- or white-color spaced-stripe setting. (See the "Suit Fabrics" gatefold, page 79.)

CHALLIS: A lightweight, fine-spun, plain-weave worsted wool fabric originating in England around 1830. Its name comes from a Hindi word meaning "soft to the touch." It was first used as a neckwear print cloth for small overall patterns of a sport or paisley nature and then adapted by the natural shoulder set in the 1950s for odd vests, trousers, and jackets. (See page 159.)

CHAMBRAY: A fine, plain-woven fabric with a soft finish utilizing a white cotton warp and colored filling and found primarily in shirts. Originated in Cambrai, France. (See "Fall" and "Spring" in the "Shirt Fabrics" gatefold.)

CHAMOIS: A pale yellow suede color from the tanned skin of the European goat of the same name.

CHANNEL: A slanted groove cut around the under edge of a shoe to conceal the sole's stitching.

CHARMEUSE: A lightweight, rich-looking, soft satin with a subdued luster and a dull backing. It is a registered name of Bianchini, Ferrier, and Company.

CHARVET: A weave technically known as *regence*, a name given to it during its first era of popularity, from about 1715 to 1723, during the regency of Philippe, Duke of Orleans. Made from a diagonal rib weave, this soft, dull tie silk drapes very well. Charvet et Fils, the famed Paris shirtmaker, made skillful use of this fabric, as well as bold-figured, spaced-print neckties, which the name "Charvet" came to denote. (See page 157.)

CHITSEA BOOT: A plain-toed, side-elasticated ankle boot, similar to the JODHPUR BOOT but strapless. Popular in the 1950s and 1960s when very narrow trousers were in vogue.

CHENILLE: A yarn with a cut pile protruding all round at right angles; from the French word for "caterpillar."

CHESTERFIELD: A plain-back, slightly shaped overcoat in either single-breasted fly-front or double-breasted style. In dark gray, blue, or black, it may have a matching velvet or self-collar. The coat is named for a nineteenth-century Earl of Chesterfield. (See page 130.)

CHEVIOT: A tweedy woolen fabric (pronounced *chee-vee-ot*) made from the coarse yarn of the shaggy wool of the sheep found in the Cheviot hills of Scotland. Its traditional weave is a fish-bone pattern on a four-harness twill intersected by bright color silk decoration yarns. As a grainy, rough-napped tweed, the Cheviot's character is quintessentially English. (See page 39.)

CHEVRON WEAVE: An up-and-down zigzag effect formed by reversing the direction of the twill at regular intervals. Resembling a herringbone, this broken-twill pattern is found in topcoats and suitings. (See pages 72 and 73.)

CHINO: A durable, close-woven cotton fabric originally made in Manchester, England, exported to India, then exported again to China, from where it was bought for use by the U.S. Army stationed in the Philippines before WWI. The name "chino" was apparently derived from the fact that the fabric was purchased in China. Dyed in khaki, it was the only fabric and dye that would withstand the abuse of military wear. Also, the name of a men's washable sport pant made of chino cloth.

CHROME TANNING: The tanning of leather by action of chromium salts; a less expensive and less desirable method than vegetable tanning.

CHUKKA BOOT: See page 204.

CLASSIC: Any wearable of enduring value and interest, usually characterized by understated design and simple detailing. It used to be said that if an item of apparel remained fashionable for seven years, it could be considered a "classic."

CLEAR-FACED WORSTED: A closely woven fabric of twisted yarns, with the nap removed and thoroughly scoured so the weave is clearly visible. Used for suitings.

CLIPPED FIGURES: Small embroidered figures on the face of a fabric from which the "floats" between the figures have been clipped. An old and expensive process for weaving fine-patterned broadcloth shirting; now almost exclusively produced in Switzerland.

CLOCK: A knitted or embroidered vertical design on the outside side of the sock. (See page 172.)

CLUB TIE: A tie printed in the chosen colors or emblem of a club or group. The first club tie is credited to the members of the 1880 Exeter College rowing team at Oxford University who took the striped bands off their rowing hats and tied them around their necks in 1880.

CLUB BOW: BATWING BOW. The American name given to a batwing-shape bow tie. White when worn with TAILCOAT; black or midnight blue with dinner jacket. (See Le Corbusier, top of page 161; Philippe Noiret, page 163.)

COAT: An outer garment with sleeves, worn for warmth; style, fabric, and length vary with fashion.

COAT LENGTH: The distance as measured from the collar seam under the center of the back of the neck of

a jacket's collar, down to the hem of the jacket's center bottom. (See page 40)

COLLAR-ATTACHED SHIRT: Popularized after WWI, this is a standard shirt with lined, fused, or starched collar attached to a neck band.

COLLAR STAND: The vertical dimension of a collar band in front.

COLLAR STAYS: See **SLOTTED COLLAR**.

COMBINATION LAST: A **LAST** or form of a shoe with standard width and length measurements, but with narrower-fitting heel. For example, a D-width shoe with C-width heel.

COMBING: An advanced form of carding, the process of arranging fibers in parallel alignment and removing any fibers shorter than the desired length. The result is a smooth yarn for spinning and weaving.

CONTINENTAL LOOK: In counterpoint to America's **IVY LEAGUE** fashions, this 1950s American interpretation of a pseudo-Italian look featured a short, shapely, side-vented suit jacket and tapered, cuffless trousers.

CONVERTIBLE CUFFS: Cuffs that can button or take cuff links.

COPENHAGEN BLUE: A soft, medium shade of grayish blue.

CORDED STRIPE: A type of shirting fabric in which raised threads are bunched at evenly spaced intervals on the fabric's surface, giving a textured dimension.

CORDOVAN: A kind of leather for footwear made from split-horsehide or from the inner hide of the horse's rump. Named for Cordoba, Spain, where it was first made. Tanned with vegetable materials, it is durable but nonporous.

CORDUROY: A hard-wearing, cut-**FILLING** pile fabric made of cotton with sunken lines running lengthwise. So called because it was originally made and exclusively worn by the huntsmen of a certain Bourbon king of France, thus a corruption of the French name of the king's cloth, *cord du roi*. (See page 115.)

CORRESPONDENT: A spectator shoe. (See page 107.)

COSSACK COLLAR: A style of collar featuring a high neck band with a side closure, worn by Russian Cossack troops.

COTTON: Soft, fluffy white fibers from the seedpods of the cotton plant. First known of in India around 3000 B.C., cotton was considered very rare and precious. The longer its fiber, the better the cotton quality.

COTTON FLANNEL: A twill sport-shirt fabric in which the slack-twist **FILLING** threads are napped to create a woolly effect, like *Viyella*. In solid colors, stripes, or plaids. (See "Winter" in the "Shirt Fabrics" gatefold.)

COTTON GABARDINE: A durable, silky, smooth suiting or bottoms fabric with a preponderance of **WARP** threads in a woven twill effect showing pronounced diagonal lines or wales.

COTTON TWILL: A fabric with a diagonally steep-waled surface caused by the interlacing of the **WARP** and **WEFT** threads. **TWILL** is one of the three basic weaves.

COUNT SYSTEM: A scale for evaluating the quality of wool, with grades ranging from 80s or higher for merino wool to lower for tweeds, etc. The thicker the yarn, the lower the grade number; the higher the grade number, the finer the yarn.

COUNTER: A piece of stiffening material or leather inserted around the back part of the shoe to support the outer leather.

COURSE: One of the horizontal rows of loops in a knitted fabric or sweater. Courses are similar to **FILLING** in a woven fabric.

COVERT CLOTH: A midweight overcoating constructed from two yarns of different colors in **WARP** and single color in **FILLING**, giving a twilled, mottled appearance. Derived from the French *couvert* and associated with the riding coats worn by horsemen going into the thickets or "couvert" where the pursued game takes refuge. Covert cloth's classic shade is a tan with a drab olive cast. Used today in its original 16- to 18-ounce weight for **TOPCOATS** as well as lighter-weight versions for dress or sport trousers.

AS A RULE OF THUMB:
Clothes don't make the man any more than a man can demand respect. He can, however, do much to command it. — Brooks Brothers

COVERT COAT: A knee-length, shower-proof fly-fronted topcoat in **VENETIAN TWILL**, generally of a pale stone color and often with toning velvet collar and detailed with three or four rows of stitches three-eighths of an inch apart at its sleeve cuff and bottom hem. The stitchings are holdovers from the time when reinforcement was needed to protect the coat's edges from wear in the thickets.

COW HEEL: An old expression for a rounded corner shirt cuff.

CRAVAT: A term for a necktie derived from the French *cravate*. In the seventeenth century, Croatian mercenary soldiers employed by the French government wore linen scarves around their necks. Frenchwomen took up this kind of neckwear, which men later adopted. The fashion spread to England where the scarf was called a "cravate." It was the origin of the modern necktie.

CREPE: From the French verb *creper*, meaning "to fuzz and curl," derived from the Latin *crispus*. Wool crepe's crinkly matte-surface effect is obtained with a high-twist yarn known as crepe-twist yarn and alternately right-hand and left-hand twisted yarns in the **FILLING**.

It was popularized for menswear in the 1980s by Italian designer Giorgio Armani. Whether in a twill or plain weave, crepe cloths are dry, light, and drapery. Even though the yarns are worsted, if not of the best quality, wool crepe can be coarse to the touch.

CREPE DE CHINE: A very fine, lightweight silk made with a crepe weave, usually constructed with a raw-silk WARP and crepe-twist silk FILLING.

CREWNECK: Pullover sweater with a round rib-knit neck. Named for knit shirts worn by members of college rowing teams or "crews." (See Cary Grant, page 169.)

CRIMP: The natural waviness found in wool fibers. Uniformity of waviness indicates a superior wool. The more the crimp, the finer the wool.

CRIMSON: A deep to vivid purplish red to a vivid red color.

CROCHET: A material handmade or machine-knit by hooks. From the French word meaning "to hook."

CROCKING: An excess dye that rubs off on an article of apparel of which the material is said to "crock."

CROSS-STITCH: A needlework stitch sometimes used for ornamentation, or as a substitute for FELLING thin materials or those liable to fray on the edge.

CROTCH: The fork of a pair of trousers; the angle formed by the parting of two legs or branches.

CROTCH LINING: A piece of lining placed at the trousers' fork to cover the junction of its four seams.

CROTCH PIECE: A piece of self-fabric sewn on to the trousers' undersides at the fork, when the material is not wide enough.

CROWN: The rounded section of the topside head of the sleeve.

CROW'S FOOT TWILL: A satin weave with a broken twill effect.

CRUSHED BEETLES: English slang for "badly made buttonholes."

CUBAN HEEL: A broad low or medium-high heel with a straight breast and a curved back line.

CUFFS: The turn-up of trouser bottoms, which were often turned up in wet and muddy weather. King Edward VII (then Prince of Wales) started the fashion for permanently turning them up in the 1890s. PTUs (Permanent Turn-Ups) is the SAVILE ROW term for trouser turn-ups.

CUMMERBUND: A waistband of solid or patterned silk made with or without upward-facing pleats in place of a formal waistcoat with a single-breasted dinner jacket. Originally a sash worn in India (Hindi *kamarband*), brought to the West by the British Raj. In 1933, the cummerbund came to the fore as an accessory for the white mess jacket. While the mess jacket's popularity was short-lived, it did open the door for the white dinner jacket and helped make Americans cummerbund-conscious. (See page 246.)

CURTAIN: A hanging strip of lining from the trousers' waistband, usually of the same fabric as the waistband lining, to give a clean finish to the trousers' insides.

CUSTOM-MADE: The term applied to shoes and other apparel made to conform to the measurements of an individual customer's feet or body. The English term for this is "BESPOKE."

CUT: A term used principally in circular knitting, which indicates the number of needles per inch on the knitting machine. Thus, a machine having 34 needles per inch is a 34-cut machine and the resulting fabric is a 34-cut cloth.

CUT AND SEWN: The term applied to apparel cut from woven or knitted fabric and sewn to size by hand or machine.

CUTAWAY: In formal day wear, a coat cut away in front with tails extending to the break of the knees in back and a one-button, single-breasted front with notched or peaked lapels. The coat is cut away on a slanting line from the waist in front to the rear. It may be black or oxford gray worsted, with braided or plain edges, and is worn with a matching pale gray, white, or buff waistcoat.

CUTAWAY COLLAR: The formal day-wear shirt with widespread points that accompanied the formal cutaway ensemble. Today, the term is a generic description for any shirt collar whose points are extremely spread or open. (See page 26, right photograph.)

"D" POCKET TACK: A practically invisible D-shaped, pricked side-stitch tack running from seam to seam of a jetted pocket to reinforce its ends from breaking. Such a tailoring detail is emblematic of the finest quality in handmade clothing. (See Douglas Fairbanks's suit pocket, page 86.)

DB LAPELS: A pointed style of lapels, usually seen in double-breasted coats, suit jackets, or topcoats, sometimes styled in single-breasted suit coats. (See illustration, pages 84 and 85.)

DAKS WAISTBAND: The first self-supporting, beltless trouser, invented in 1932 by Alec Simpson. He eventually named it "Daks," the acronym combining "dad" and "slacks," in memory of his father. (See page 117.)

DANDYISM: Popularly thought to mean "display" or "exhibitionism," but, in fact, it only means perfectionism. In the time of Beau Brummel, dandyism was a stern reaction against the beaux and macaronis of the eighteenth century who had been foppish beyond all bounds. Brummel produced a dressing style of such severity that it renounced excess replacing it with neatness, simplicity, and, at all times, correctness.

DART: A short seam used to give required shape to a particular part of garment. A cut or "fish" in tailor's parlance, owing its name to its rough resemblance to a fish, being wider in the middle than at either end.

DEERSTALKER: A stiff-brimmed, soft-tweed cap with ear flaps that are tied up on the crown when not in use.

Popularized during Queen Victoria's reign on Scottish estates where deer stalking was popular.

DEMI-BOSOM: A short, starched, plain or pleated bosom of a shirt. Designed primarily for formal and semiformal wear. (See page 238.)

DENIM: A sturdy twill-weave fabric in cotton or a blend of fibers, with a solid **WARP** and white **FILLING**. Denim was first made about two hundred years ago in Nîmes, France, and its name is a corruption of *"de Nîmes"*. The word "jeans" is another corruption, of *"Genoese,"* Italian sailors from the port of Genoa being the first to wear the type.

DERBY: A bowler. A hard-finish felt hat with a rounded crown and a stiff, curled-edge brim. Taking its name from the Derby, a horse race established at Epsom Downs in 1780, it was custom to wear a bowler at this and other races in England. In the United States, the stiff hat also had associations with horse races, particularly the Kentucky Derby. In 1850, Norfolk landowner William Coke (hence the name "Billy Coke" or "Billy cock") commissioned James Lock, the venerable London hatter, to devise something rugged for his gamekeepers, whose toppers kept getting knocked off when they were chasing poachers. Lock adopted one of their own eighteenth-century riding hats and had the prototype made up by a Southwark felt maker named Bowler. The French like to point out that it should be rightly called a "Beaulieu," since that was the name of the felt maker who built the Lock prototype, before he anglicized it to Bowler. Lock, London still calls it a Coke. (See page 88.)

DIAGONAL WEAVE: A steep twill weave with noticeable lines that appears in many fabrics such as woolen tweed and worsted suitings. When a "diagonal" is spoken of in the trade, it is understood to mean a worsted cloth with a well-defined right-hand twill face such as the standard **SERGE**.

DIAMOND: A twill weave that progresses just so far and then reverses, and then reverses the reversion to make diamonds join on each other. This weave can make many different sorts of diamondlike designs, such as the pheasant's eye; for suitings and jacketings.

DICKEY: A detachable bosom that could be slipped over the body of the shirt that became an essential part of a waiter's uniform in the 1930s.

DIMPLE: The vertical groove formed under the four-in-hand or Windsor knots when tied knowledgeably. (See pages 167, 212.)

DINNER JACKET: See **TUXEDO**.

DISCHARGE PRINTING: The process of imprinting a pattern on a previously dyed fabric with bleaching chemicals. The chemicals discharge the dye, thus creating the pattern.

DOBBY LOOM: A loom with special attachments that make it possible to weave all-over designs, dots, and stripes in raised woven or self-color effects.

DOESKIN: The **SUEDE** side of the skin of a doe, lamb, or sheep, used for gloves or other leather goods. Also, a closely woven fabric with a slightly napped surface, used for slacks or sportswear.

DOLMAN SLEEVE: A full-cut sleeve that is very wide at the armhole.

DONEGAL TWEED: A hand-scoured, homespun tweed originally handwoven by crofters in County Donegal, Ireland. Now woven by machine, a characteristic of the fabric is its colorful nubs.

DOUBLE-BREADED: A double-chested jacket, waistcoat, or outercoat cut to allow overlapping at front closing, with two vertical rows of buttons and a single row of buttonholes, with usually a single button on the underside to secure the fabric on the other side.

DOUBLE COLLAR: An old term for a turned-down or folded collar, as opposed to the upturned single wing-collar style.

DOUBLE CUFF: See **FRENCH CUFF**.

DOUBLE KNIT: Double-faced fabric that has the appearance of twice-knitted jersey fabric. Double-knit fabric by reason of its two-needle construction is a more dimensionally stable cloth than single-needle or conventional jersey fabric. Made on circular machines.

DOUBLE-VENTED: See page 89.

DOUBLE WARP: This closely textured twill construction for neckwear produces very full-bodied, luxurious silk that provides the ground for many spaced and all-over figures.

DRAPE: The manner in which a garment hangs from the shoulder or waist. For example, the English drape (or English lounge) is an intended style feature of men's jackets or outercoats pioneered in the early 1920s by the Prince of Wales's maverick tailor Frederick Scholte, inspired by the **GUARDS COAT**; it is characterized by fullness across chest and over the shoulder blades to form flat vertical wrinkles for form, comfort, and the impression of muscularity. The draped silhouette dominated men's tailored fashions throughout the 1920s and 1930s. The word derives from the French *drap*, meaning "cloth." (See Douglas Fairbanks and Gary Cooper, page 38.)

DRAWING-IN: A trade expression describing a necessary tightening at a part of a garment where looseness exists; a running stitch drawn tight so as to gather the material more or less upon itself.

DRESS: Refers to that side of the crotch fork of a pair of trousers where the male genitalia are placed. Before briefs, when most men wore boxers, suspenders pulled the trouser high up into the crotch, necessitating that the upper thigh area of a slim-fitting trouser be designed to accommodate the "right" or "left-dressed man." (Most men dress on the left.)

DRESS SOFT: Edward VIII rescued men's style from its Victorian straight-jacket mentality by promoting what he termed "dress soft"—soft-collar shirts with lounge suits; pleated-front, soft, double-collar formal

shirts instead of starched front ones with stiff wing collars; dinner jackets over tailcoats; backless waistcoats to replace full-backed ones, etc.

DRILL: A durable, coarse material with a twill weave extending upward toward the left **SELVAGE**. The name probably derives from its use for the drilling uniforms of the British army in tropical climates.

DROP: The difference in inches between the measurement of a suit jacket's chest and the suit trousers' waist. Most American men's suits are designed to accommodate a six-inch drop (for example, a 42-inch coat chest and a 36-inch trouser waist); athletic cuts feature a drop of seven inches or more.

DUCK: The most durable fabric construction, so called because it sheds water, like a duck does. Originally a plain, closely woven fabric resembling the lightweight canvas used for sails. Used for slacks, sportswear, and work clothes.

DUFFEL COAT: A three-quarter-length, loose-fitting coat with a hood fastened with loops and toggles of wood or horn. In a heavy woolen fabric, it was dubbed by the Royal Navy the "convoy coat" and became the signature wear of Field Marshal Montgomery in WWII. In the 1950s, the **IVY LEAGUE** set adopted it as a campus fashion. The name comes from the Belgian seaport town of Duffel.

DUKE OF WINDSOR; PRINCE OF WALES. See pages 64 and 65.

DUNGAREE: A coarse twill cotton, originally made in Bombay and taken up for wear aboard ship by sailors in the eighteenth century. The word now refers to a pair of work bottoms or jeans in blue denim.

DUPIONI: A luxurious shantung-type silk fabric made from a double silk fiber from two cocoons nested together. (See "Summer" in the "Suit Fabrics" gatefold; page 99.)

EBONY; EBON: A black color, like that of ebony wood.

ECRU: A beige or pale tan shade of unbleached silk or linen.

EDWARDIAN: Descriptive of fashions favored by King Edward VII (reigned 1901–1910) and of subsequent fashions based on the originals, such as long jackets and drainpipe pants.

EGGSHELL: An off-white, the shade of an eggshell.

EISENHOWER JACKET: Waist-length jacket of olive-drab wool worn by General Dwight D. Eisenhower and others in military service in WWII. Later, various versions of this style were adapted for civilian wear.

END: See **WARP**.

END-ON-END SHIRTING: A term applied to a weave of alternating white and colored **WARP** yarns that form a minuscule check effect, used in **CHAMBRAY**, **BROADCLOTH**, and **OXFORD** dress shirtings.

ENGINEERED MOTIF: A motif that appears in a particular position on a tie, usually only once.

ENGLISH BACK: The high-waisted trouser designed to be worn exclusively with suspenders and whose waistband curves upward in the back finishing into a notch at the center back seam. The ideal cut of a man's trouser when wearing a waistcoat.

ENSIGN BLUE: A dark navy blue, associated with the color of an ensign's uniform.

ENVELOPE: The outer shell of the necktie that is visible into which the interlining is inserted.

EPAULET: A strap or ornament stitched or buttoned onto the shoulder of a garment, borrowed from military uniforms. (See safari jacket, page 108.)

ERECT: An upright stance requiring a shortening of the coat's back length and a lengthening of its front. The opposite of **STOOPING**.

ESPADRILLE: A sandal with a canvas upper and a rope sole for beachwear. It was originally worn by dockworkers in Spain and France.

ETON COLLAR: A rounded "club" collar required as part of the Eton school uniform. (See page 130.)

EXTENSION WAISTBAND: A beltless style of trouser top where the left front of the waistband extends two to four inches across the middle to fasten with either a buttonhole and button or hook and eye onto the opposite side of the waistband's front. (See illustration, page 61, top; page 268.)

EYELET: A small hole or perforation made to receive a lace or tape, as in a shoe.

EYELET COLLAR: A dressy collar style where small holes are situated near the edge, midway up the collar, to accommodate a gold or silver collar bar that unscrews at one end. These ends are usually in the form of tiny squares or balls, which can be garnished with a small stone, such as a cabochon ruby or sapphire.

FABRIC: The most comprehensive term in the textile trade. Any kind of article made from a combination of textile yarns. Cloth, which ranks next to fabric in its descriptive broadness, cannot be used to denote lace, carpet, or knitted goods, but all of these are fabrics—that is, materials made with textile fibers or yarns.

FACE: The better-looking or intended upper side of cloth.

FACING: The lining or covering at the edge or other part of a garment, like the covering on the lapel of a dinner jacket. (See page 242.)

FAILLE: A rib-weave fabric with a cordlike effect, achieved by using heavier yarns in the **FILLING** than in the **WARP**. The opposite of **REP**, faille is used for lapel facings on formal evening clothes, other trimmings, and neckwear. It was originally a hood worn by nuns, a term later describing actual veiling. (See page 247.)

FAIR ISLE: Both a place and a design. The place is a small, rugged island tucked off the coast of Scotland. The design is a colorful knitting pattern with crossbands of color in a jigsaw type of configuration.

against a sandy background. Sweaters bearing this pattern were first made by the island's crofters or tenant farmers. Hearing that the Hebridean farmers were in economic trouble, the Duke of Windsor donned one as the captain of the Royal and Ancient Golf Club in Saint Andrews in 1922, catapulting the sweater and the island's economy into fast-forward. (See Prince of Wales, page 8, bottom right.)

FASHION MARKS: Small indentations around the collar and shoulders of a full-fashioned garment showing that it was knitted in one piece and then stitched. Fashioning means the process of increasing or decreasing the width of knitted fabric by controlling the movement of the needles. See **FULL-FASHIONED**.

FAST: The term applied to a color that retains its original shade after exposure to sunlight, water, bleaching, pressing, heat, etc.

FEDORA: A men's soft felt hat with a center crease and a rolled brim. It takes its name from the drama *Fedora* (1882), by Victorien Sardou. (See Biddle, page 3.)

FELLING: Sewing one piece of material, by its edge, upon another, the sewn edge being either raw or turned in, according to the material or the purpose to be accomplished.

FELTING: The process of combing fur particles or other fibers by kneading, then shrinking these into one solid piece of material. Three ounces of fur make a hat. Beaver was once used, but now mostly nutria has taken its place.

FILLING: See **WEFT**. In weaving, the yarn running at right angles to the length, or **WARP** yarn.

FINE: The term applied to grades of wool or cotton in weaving, such as 100s, 120s, 150s.

FINGERTIP LENGTH: The length of a coat that extends to the tips of the fingers, or midway between the hips and knees.

FINISHING: Treating a fabric by covering the surface to improve its appearance, by bleaching, dyeing, printing, or waterproofing it. It is said that textile fabrics are "made in the finishing," as no yard of cloth is completely free from defects.

FISHERMAN KNIT: Bulky, hand-knit sweater made of natural-color, water-repellent wool in fancy stitches characteristic of Aran Islands off the Bay of Galway in Ireland. Originally from Irish fishermen who wore handknit sweaters in a pattern indicating where they lived.

FLAIR: A surplus of width put in below the waist of a garment to give an intentional appearance of looseness at sides. Produces an A-line shape from the waist down. (See hacking jacket, page 108.)

FLANNEL: From the Welsh *gwlanen*, a loosely woven cloth of woolen or worsted yarns in plain or twill weave with a napped surface to conceal the weave.

FLAP: A covering for the mouth of a pocket.

FLARES: See **BELL BOTTOMS**.

FLAT SEAT: A seat with less fullness than average, causing the garment to appear too big in seat area.

FLIGHT JACKET: Waist-length jacket of leather or other material with a sheepskin lining and trimming, fastened with a slide fastener or with buttons.

FLOATS: **WARP** threads that are not mechanically tucked into the back side of jacquard design that must "cross" or "float" over the **WEFT** threads on the back surface of a woven fabric.

FLY FRONT: A closure in which a placket or piece of fabric covers the buttons or zipper; used on coats, jackets, and trousers.

FOB: A chain or ribbon hanging from a pocket watch, connecting it with an ornament. It is worn on the man's left side (the same side of which a man carried his sword, since the watch was easier to locate with his right hand than with his left). (See pages 84 and 91.)

FOOTWEAR LEGEND: The reason why an old boot or shoe is tied to a honeymoon car is a reminder of an ancient custom: In Anglo-Saxon times, the shoe had the importance that a wedding ring does in modern times. The bride would pass her shoe to the groom during the ceremony, and he would strike her head with it as a sign of his future authority—a warning to his spouse to watch her "steppe!"

FORK: See **CROTCH**.

FORMAL: The term applied to clothes and accessories for wear on full-dress, or formal, occasions; tailcoats or dinner jackets for evening; cutaway coats or oxford jackets with striped trousers for daytime.

FORWARD PLEAT: A trouser pleat that folds facing the fly, associated with English tailoring, as opposed to the reversed pleat, originally called the Continental pleat, which faces toward the pockets. (See Errol Flynn, page 118.)

FOULARD: To a Frenchman, a *foulard* is a silk handkerchief. Today, foulard is a twill cloth for neckwear or scarves, usually made in a light silk fabric for printing multicolored patterns and often shaped like teardrops or abstract motifs. Introduced to America in 1890 by the senior partner of Brooks Brothers, Mr. Francis Lloyd. (See pocket square, page 218.)

FOUR-IN-HAND: One of several names for the "slip knot" (the "sailors knot" being another), used to knot the "long tie" at the end of the nineteenth century and early twentieth centuries. The four-in-hand is thought to be a reference to the Four-in-Hand Club, founded in England in the nineteenth century by young men who indulged in carriage racing and who adopted this kind of knot for their ties. Alternatively, it could refer to the type of knot used by the driver when he held the reins of a carriage pulled by four horses in a manner that resembled a knot with two long trailing ends. (See pages 166 and 167.)

FOXING: The leather used in the lower part of the quarter or back portion of the shoe's UPPER.

FRENCH BOTTOMS: A tailoring trick of giving trousers the appearance of normal-size cuffs that do not have enough length to make the cuff width's properly.

FRENCH CUFF: The double-length, turned-back cuff of a dress shirt; fastened with cufflinks.

FRENCH TIPPING: The finishing of the inside ends of a necktie with the same material as the shell of the tie, instead of a lining; a more expensive and skilled finish to a tie.

FRESCO: Many summer suitings in the 1920s were fashioned of a loosely woven, crisp, woolen fabric called "fresco." As it weighed almost 13 ounces to the yard, it was scarcely lightweight, but it's porosity accounted for its coolness. Today, milled in 8- to 10-ounce worsteds, this father of the modern high-twist cloth makes a perfect antidote to wrinkle-prone tropical-weight suitings.

FRONT PLEATS: The pleats in the topsides of trousers that run in line with trousers' front creases. (See page 61.)

FULL-CARDIGAN STITCH: A basic loop structure in bulky rib knitting is produced by plain needles knitting while the rib needles tuck. At the next course, the reverse occurs. The fabric has the same appearance on both sides, there being an equal number of loops on the face and the reverse of the fabric.

FULL-FASHIONED: A term applied to sweaters and other garments completely knitted to their finished shape on the machine. Shaping is done by adding or subtracting stitches to widen or narrow the fabric in desired areas. The process is used for socks, sweaters, underwear, and other sportswear.

FUSED COLLAR: A collar stiffened by an interlining laminated through heat and pressure to the top and/or the underside fabric to prevent wilting and wrinkles.

FUSING: Bonding the inner and outer shell of a garment by welding the two layers together. The most common method of tailoring coat fronts today, the interlining is coated with a bonding agent and "fused" to the underside of the surface fabric with heat and pressure, giving the cloth more shape and stability. In expensive clothes, these two sections would be sewn together by hand.

GABARDINE: A twill weave in single- or two-ply combed yarn; sometimes a three-harness weave. Characterized by diagonal twill lines in either a 45- or 63-degree obtained with more WARP threads than WEFT threads, tightly woven as to make it almost waterproof. Usually in solid colors, in wool, cotton, or wool blend, this delicate but luxuriously silky cloth is popular for midweight suitings or trousers. (See David Niven, page 114.)

GALOSH: Overshoe of rubber or rubberized fabric with a rubber sole, closed in front by a zipper or buckles.

GARNET: A dark red; a precious mineral used in a gem that is compared in color to the fruit of a pomegranate. (See boutonniere, page 201.)

GAUGE: The spacing of the needles of a knitting machine, which determines the thickness or fineness of the knitted fabric. The higher the gauge or number of needles per given area, the thinner the fabric.

GAUNTLET BUTTON: Button on sleeve placket to close the opening made by the cuff's attachment to the tapering shirt sleeve.

GILLIE GHILLIE: A low court shoe with corded lacings that pass through leather loops instead of eyelets and cross backward and forward across the instep, sometimes also around the ankle. A Scottish creation, they are usually made without a tongue. However, if a tongue is used, it is usually fringed. The present ghillie is named after the highland servants who wore them.

GIMP THREAD: A special twisted thread suitable for making raised edges around handmade buttonholes.

GIMPING: Trimming and simultaneously decorating the edges of leather pieces. The shoemaker does this with a gimping machine in which steel tools with various patterns and designs can be fitted.

GINGHAM: From the Malaya word *genggang*, which became the French *gingon*. A dyed-in-the-yarn fabric, an exact replica of the madras construction, or as many threads in WEFT as in the WARP. Generally shown in checks or plaids. (See David Niven, page 209.)

GLEN PLAID: A four-by-four and two-by-two color effect in both the WARP and FILLING directions; the fancy overplaid of the GLENURQUHART PLAID is missing in a glen plaid. (See page 268.)

GLENURQUHART PLAID: A woolen or worsted suiting or coating material made with the ever popular glen plaid with an overplaid effect weave in both WARP and FILLING directions. This is one of the "district checks" originally adopted for livery wear by nineteenth-century Scottish landowners. It was a favorite of Edward VIII when he was the Prince of Wales. (See the "Suit Fabrics" gatefold.)

GOING NATIVE: An expression coined in England during the 1920s and 1930s, meaning to adopt the indigenous dress of any local culture. For the European, it meant wearing the espadrille of the Mediterranean fisherman, the beret of the Basque local, or the seaward chic of the Riviera; for Americans, it translated into dressing like the Caribbean islanders of Bermuda and Jamaica.

GORGE: Seam that joins the jacket's collar to its lapel. (See pages 42 and 43.)

GRAIN: The markings that are left on the finished surface of a leather after the removal of hair; leather with a patterned surface, produced by printing or embossing for footwear.

GRANITE GRAY: A darkish shade of gray suggestive of granite.

GREIGE (GRAY) GOODS: The state of cloth as it comes from loom prior to bleaching, dying, or finishing. The name comes from the French word *greige*, which used to refer to natural silk cloth before finishing—later anglicized to “gray.”

GRENADINE: A neckwear fabric with a gauzelike quality made on a jacquard loom with threads crossing from side to side. Originally a black silk lace worn in France during the eighteenth century. First woven exclusively in Italy on hand looms, the sumptuousness of its open texture has established this solid-color tie as a staple in the lightweight wardrobes of the world's sartorial cognoscenti.

GROSGRAIN: This dulled, rib-silk facing is used as an alternative to the shinier satin for trimming on formal evening clothes, neckwear, and accessories. It originated in the Middle Ages and gained popularity in France when silk yarn was used to make fabric, and is noted for its pronounced **FILLING** rib effect. Like **FAILLE**, the term implies a heavy or thick grain line in the crosswise direction of the goods. (See page 247)

GUARDS COAT: A civilian overcoat patterned after the long coat worn by the grenadier guards in England. It is a dark-color, double-breasted coat with a half-belt, an inverted pleat extending from between the shoulder blades to the bottom hem, and deep folds at the sides.

GUM TWILL: A name sometimes applied to a **FOULARD**. Raw silk is left slightly harsh by a certain gum exuded by the silkworm. As its removal lessens weight, a gum twill is woven with part of the gum intact to be boiled off after weaving. This process produces a velvet textured surface similar to the feel of ancient madder. *

GUMMIES: An old-fashioned term for casual shoes with thick crepe-rubber soles.

GUN CLUB CHECK: This check was originally The Coigach from the Ullapool area in the west of Scotland. At around 1874, it was adopted by an American shooting club as their livery and the name changed. Its **WARP** and **WEFT** are generally arranged in three colors and woven in a two-up, two-down twill. An even check pattern with rows of alternating colors and, usually, a white background. Used for suitings, sports jackets, and trousers. (See Jimmy Stewart, page 159.)

GUN ELAP: Originally an extra thickness of fabric added to neutralize the impact of a shotgun's recoil on the shooting jacket's shoulder. Nowadays it is added as simply as a decorative feature.

GUNMETAL: A dark gray shade, similar to the shade of the metal of a gun barrel.

GUSSET: A fabric section inserted at the seam of a garment to allow extra fullness for easy movement and to serve as a reinforcement. Also, an extra layer or piece of cloth inserted at the bottom joining of a shirt's side seams for reinforcement. The use of the gusset is a symbol of higher-quality shirt making. Also, the center section of a well-made necktie that goes around the back of the neck and underneath the collar joining the front blade to the small end.

HACKING JACKET: “Hack” is short for “hackney,” designating a saddle horse for ordinary road or bridle path riding rather than for racing or hunting. A longer-than-regular-length tweed jacket for riding a horse, with a waist line raised a three-quarter inch for more “spring” or flair at the hip to allow for width when sitting astride a horse, a deep center vent to open over the horse (the originals had waterproofed tail lining), three- or four-button front with short lapels and slanted side flap pockets (with or without a slanted ticket pocket) for easy access. The hacking silhouette greatly influenced the cut of high-class English tailoring. (See page 108.)

HACKING POCKET: A hip-level flap pocket at the side of a sport jacket that is slanted or cut on an angle, as with the flap pockets on a hacking jacket. (See page 88, top.)

HAIRCLOTH: A stiff, wiry fabric usually made of a cotton or linen in the **WARP** and formerly horsehair (as in the horse's mane) in the **FILLING** as an interlining or stiffening material. Today, mohair or forms of horsehair are used in the filling.

HAIRLINE STRIPES: Very narrow stripes in one-thread thickness that resemble hair made by weaving single threads in color to contrast with the background of worsted wool or cotton shirting. More dimensional than a solid, the fine fancy lines set off the wearer as well as giving him a slightly elongated effect. (See “Shirt Fabrics” gatefold; page 155, bottom.)

HALF-BACK: A measurement across the widest part of the jacket's blade from the back center seam to the point where the sleeve's back seam intersects the armhole.

HALF-SLEEVE: The sleeve of a shirt or other garment extending approximately to the elbow. (See the Duke of Windsor, page 76.)

HALF-WAIST: A measurement taken at the waistline from the jacket's back center seam to the coat's front edge.

HALF WINDSOR: A knot larger than the four-in-hand but smaller than a full Windsor, tied in the manner of a lock knot or a partial full-Windsor knot.

HAND; HANDLE: The touch or feel of a fabric. An experienced individual can determine the quality and character of a fabric by handling, pulling, stroking, or squeezing it.

HAND-BLOCKED: The term applied to material printed by hand with a wooden or a wood-and-metal block.

HANDPICKED: The term applied to hand-stitching at the edges of a jacket, lapel, vent, pocket, or trouser seams. The expected finishing for top-quality tailored clothes. (See page 213.)

HAND-ROLLED HEM: The edge of a handkerchief or other article rolled and stitched by hand. In a necktie, the ends are folded under about a quarter inch and stitched by hand, producing a soft roll of fabric held by irregular stitches; found only on high-quality neckties.

HANDWOVEN: Woven on a loom operated by hand and foot. The finished fabric, such as a tweed or homespun, has irregularities that enhance its authenticity, adding character and appeal.

HARMONY: The pleasing effect achieved by the proper relationship between and coordination of colors, fashion details, and accessories in the assemblage of one's attire.

HARNESS: The frame on a loom that is raised to separate the **WARP** from the **FILLING** yarns to allow the shuttle to pass between them. There are at least two harnesses on a loom. More elaborate weaves require more harnesses, for example, a bird's-eye loom requires four harnesses.

HARRIS TWEED: The trademark of woolen material spun, dyed, and woven by hand by the crofters of Harris and Lewis and other islands of the Outer Hebrides islands of Scotland.

HAT BOWS: Today, the feathery-like bow on the hat's inside, a holdover from the ancient drawstring that used to fit the hat tight on the head. Men's hat bows are always worn on the left side of the hat—a reminder of the days when the plume or love token was worn on the heart side for love, and away from the sword side for safety.

AS A RULE OF THUMB:

Clothes that are too trendy are destined to become old before their time. Today's peacock is tomorrow's feather duster. —Brooks Brothers

HEAD FORWARD: When a human figure's head is carried forward slightly from the normal. This usually requires an alteration of shortening the jacket's collar and a slight increase in its back length.

HEM: The finish produced by turning back the raw edge of a material and sewing it by hand or machine.

HERRINGBONE: A ribbed twill weave in which an equal number of threads slant right and left to form a zigzag pattern similar to that of a fish's skeleton (North American *Herring*). A popular design for clothing and accessories. (See Bobby Short, page 154.)

HIGH-RISE: See **RISE**.

HIGH SHOULDERS: A figure with shoulders whose squareness is greater than the norm.

HIGH-WATER PANTS: Pants that reach only to a point slightly above the ankles.

HOMBURG: A formal-looking soft felt hat with a tapered crown and a rolled, bound-edge brim. In black or dark blue, it may be worn with a dinner jacket, in

other colors, with a business suit as well. Introduced by King Edward VII, who brought it back from Germany to London as an alternative formal town hat. Later popularized in the 1930s by British foreign secretary (later prime minister) Anthony Eden. (See page 91.)

HOPSACKING: Originally, a loosely woven burlap carried by the pickers of hops; a general description of a coarse, loosely woven fabric made in a basket- or hopsack weave. Two threads of both **WEFT** and **WARP** rise together instead of only one, using rough-textured yarns. Found in suitings, jacketings, and other sportswear.

HOUNDSTOOTH CHECK: A medium-size check pattern with jagged edges resembling those of a dog's tooth and is not perfectly square. (See page 11.)

HUDDERSFIELD: A town in Yorkshire, England, that is the center of the better British worsted-weaving industry.

HUDSON BAY COAT: A double-breasted, woolen outercoat in white or off-white, with two or three wide, colorful horizontal stripes around the lower part.

HUNTER GREEN: A deep shade of green with a faint yellowish cast.

HUNTING PINK: Not actually "pink" but a softer shade of scarlet. Originally all English hunting rights belonged to the king and those taking part in a hunt had to wear the king's livery, which was scarlet. The authentic hunting pink dye is said to come from a paste made up of male cactus beetles mixed with tin in acid.

INLAIS: The extra cloth left in seams, which enable enlargement. Sometimes called **outlets**.

INSEAM: The distance in inches from the crotch, or fork, to the bottom of the trousers. Also, a seam on a glove that is sewn inside out.

INSOLE: The foundation of the shoe; a piece of leather between one-tenth and one-seventh of an inch thick, cut to conform exactly to the size and shape of the bottom of the **LAST** of the shoe. Also, the part of the shoe between the **WELT** and the outsole.

INSTEP: The bridge over the top of the foot.

INTARSIA: From the Italian term for *intarsiare*, meaning "inlay." A knitted design that gives the effect of being inlaid in the fabric with its pattern in solid colors showing on both sides of the fabric.

INTERLINING: A cloth or material sewn between the body fabric of a garment and the exposed lining inside, for stiffness, shape, or buoyancy. Also, the piece of material—most often wool or a wool blend—found inside the envelope of the tie to give it bulk and firmness.

INTERLOCK: A term applied to a closely knitted fabric produced on a circular knitting machine fitted with long and short needles.

INVERNESS: A town in northwest Scotland where temperatures demand warm garments. The coat of that name is a single-breasted, sleeveless coat with peaked or notched lapels and an attached cape extending to the elbows as protection to the arms and upper body. In

tweeds, it was a favorite of the Victorian traveler. In dark, smooth fabrics, it metamorphoses into an elegant formal coat. Like the DEERSTALKER, it is also apocryphally associated with Sherlock Holmes.

INVERTED PLEAT: A pleat with fullness on the inside; the reverse of a box pleat. (See G. Fitzpatrick's breast-pocket, page 107.)

IRIDESCENCE: The interplay or reflection of multiple colors attained by using a variety of colors in the WARP and FILLING of a fabric. (See Gary Cooper's tie, page 38.)

IVY LEAGUE: Another term for America's natural-shoulder fashion, circa 1950, as popularized by Brooks Brothers and found on America's Ivy League college campuses. A kind of suit in which the jacket has natural-width shoulders, is straight-hanging, and has a center vent. The trousers are plain-front and straight-hanging, made without PLEATS at the WAISTBAND.

JABOT: Originally a ruffle on the bosom of a man's shirt; a style of neckwear for formalwear with a neckband and ruffles below it.

JACQUARD: Named after Joseph Marie Jacquard, a Frenchman born in Lyons, who, in 1801, invented a loom that used punched cards to weave patterns in cloth. Napoleon invited him to Paris to demonstrate it, and by 1806 the loom was patented. Today jacquard is a term used to describe any motif pattern or intricately woven fabric, from tapestry and brocade to damask and knits.

JAMAICA SHORTS: Shorts ending at mid-thigh, shorter than BERMUDA SHORTS. Named for the style of shorts found on the island of Jamaica in the 1920s.

JASPE: A neckwear fabric with an arrangement of fine stripes formed by light, medium, and dark shades of a given color.

JEAN JACKET: A waist-length jacket of denim or other twill cotton with panel stitching and chest-height patch pockets.

JERSEY STITCH: A knitted fabric made from loops that intermesh in one direction with the result that the fabric has one appearance on the face side and a wholly different one on the reverse side; made of wool, cotton, or blends of fibers for shirts, sportswear, and underwear. It derives its name from the island of Jersey, where sailors first wore sweaters made of this fabric.

JETTING: See BESOM. From the French *jeter*, "to shoot forth" or "to throw out." The tailor's word "jetting" means to bead or pipe cloth or other material at pockets as in "showing" their edges. Jettings may be placed at top as well as bottom of pocket mouths. When jetted on both sides, the pocket is termed "double-besom" or "double-jetted." (See page 86.)

JIGGER BUTTON: A name given by tailors to the button placed inside the left forepart of a man's double-breasted coat or waistcoat, so as to keep the underneath wrap from dropping downward.

JIPJAPA: Synonym for *toquilla*: palmlike trees the leaves of which yield fibers that are plaited into hats known

as Panama hats. Also, a broad-brimmed planter's style of hat.

JIVY IVY: A narrow-shouldered, single-breasted jacket with a four-button front and snug fitting pant; any garment or dressing style tending to parody by exaggeration the Ivy League look.

JODHPUR BOOT: A low leather boot with a strap-and-buckle fastener or elastic side for wear especially with JODHPURS. (See page 4.)

JODHPURS: Long riding trousers flared over the hips and narrow from knee to ankle. First seen in England where they were appropriated from the state of Jodhpur, India, whose locals favored them over the smarter, but more effort-consuming, breeches and polished leather riding boots. (See page 4, upper right picture.)

KHAKI: A Hindi-Urdu word meaning "dusty" or "earth-colored." The first khaki-colored cloth was soaked in mud and ironed dry. Khaki has come to refer to brown tones and olive tints, which military forces have found useful in reducing visibility against ground and foliage. In the nineteenth century, the British in India wore the first khaki uniforms.

KILTIE: A shawl tongue of fringed leather that is draped over the instep of a shoe, covering the laces and eyelet.

KIPPER: A wide-width necktie that became fashionable in the sixties thanks to Michael Fish, the buyer of the famous Jermyn Street shirtmaker in London, Turnbull and Asser. The question is whether the moniker came from Mr. Fish's name or the tie's shape, which resembled a "kipper" fish.

KNEE: The knee measurement of a trouser, which is determined by halving its inseam and then measuring two inches above the resulting fold line.

KNICKERS; KNICKERBOCKERS: Loose pants draped over the knee and fastened with a band and buckle above the calf, originally worn for golf and then other sports. The name comes from Diedrich Knickerbocker, fictitious author of *A History of New York* (actually written by Washington Irving). Plus-fours are full-cut knickers that pouched four inches below the knee; plus-twos and plus-eights were described accordingly. (See page 66.)

LA COSTE STITCH: A cross-tuck construction with alternate plain jersey courses produced on a fine cut machine. Used primarily for knit sport shirts of mercerized cotton yarn.

LAMB'S WOOL: The material made of fibers shorn from lambs up to seven months old. The fibers are soft and have superior spinning properties.

LAPEL: The facing of a jacket or coat front; that part of a jacket or coat front joined with the collar that is worn turned back.

LAPPED SEAM: A swelled seam. The pronounced seam made by pressing the seam to one side, its two edges being lapped over each other and finished by a row of top stitches of varying width, sewn either by hand or machine. If the lap seam is left open and not stitched down, it's called an "open lap seam." This seam detailing

renders the odd jacket or trouser more sporty. (See Henry Fonda, page 104; Humphrey Bogart, page 178.)

LAST: A form of wood or metal shaped like a foot, over which a shoe is fashioned. In **BESPOKE** shoemaking, a pair of individual lasts is hand-carved by a special last-maker from beech, maple, or beam wood into a precisely contoured facsimile of the customer's feet—protrusions, indentations, and all. The title chosen for the book written on the life of John Lobb, the legendary English bootmaker bears a pun: *The Last Comes First*.

LAWN: Originally from the city of Laon, France, a fabric used for garments worn by the clergy. The present-day lawn is a lightweight cotton or linen fabric of the better grade, usually made of combed cotton yarn and given a polished surface.

LE SMOKING: See **TUXEDO**.

LIBA: A semiautomatic machine that reproduces hand slip-stitching in necktie manufacture.

LIGNE: Unit of French origin, equal to $\frac{1}{16}$ inch, used in measuring the width of hat bands and bindings of hats.

LINE: The standard for measuring buttons; the twelfth part of an inch. (See also **LIGNE**.)

LINEN: A strong, lustrous yarn or fabric of smooth-surfaced flax fabrics that wrinkles easily. The fiber is actually flax. Mentioned in the Bible, linen was woven more than four thousand years ago.

LININGS (SHOE): Used to reinforce and absorb perspiration, afford a smooth fit to the inside of the shoe and to help it retain its shape. Materials for linings are leather on all better grades of footwear.

LINKS-AND-LINKS: The term applied to a pattern of purl or fancy-knitting stitches produced on a special machine known as a links-and-links machine that knits vertically rather than horizontally. This is the stitch used for alpaca golf-type sweaters. (See alpaca vest, page 163.)

LISLE: A fine quality of tightly twisted, long staple-cotton yarn that is passed near a gas flame to remove the fuzz and give it a sleek surface. Originally used in hosiery, now used for fine knit shirts. It is so called because it was first made in Lisle (now Lille), France.

LOAFER: A brand name of a moccasin-style slip-on shoe with a broad flat heel registered by Nettleton Shops, Inc. (See page 203.)

LODEN: The olive green of the Austrian Tyrol, which originated in the sixteenth century. The peasants, who first made this green shade of cloth in the mountainous district were called Loderers, looting the material from the rough and oily wool of the area's mountain sheep. Better loden cloth often has some camel hair in it and is waterproof without being treated chemically.

LODEN COAT: The favorite coat of the European "Ivy League." A single-breasted coat with a button-through front, military collar, chest yoke, slash pockets, deep inverted pleat in back and a specially stitched set-in shoulder design featuring an opening in the lower part

of the armhole for ventilation and maneuver. It was made from a soft fleece fabric originating in Austria of warm, shower-proof, lightweight forest green loden cloth. Worn by sportsmen from the Tyrol for years for walking, shooting, and driving.

LONDON-SHRUNK: The shrinkage of cloth by the cold-water method in order to prevent shrinkage and readied to be cut up. The dry cloth to be shrunk is folded between an upper and lower layer of wet cloth, then dried naturally and afterward pressed by cold hydraulic power. Originally all Yorkshire cloth was sent down to London merchants to be submitted to a consistent method of shrinkage control. Nowadays the technique is applied usually at the seat of production, but the term "London shrunk" remains a widely accepted standard.

LONG FRONT BALANCE: An excess of length in the front balance of garment; causes garment to appear full at front-crease edge when buttoned, a defect common on clothes worn by stooping figures.

LONG NECK: A neckline that requires a higher placement of collar. (See page 125.)

LONG-ROLL COLLAR: A shirt collar set low in front with points four inches long and adequate fullness to permit a rolled effect.

LOOPING: The hand-fastening of sweater seams in high-quality sweaters; also done on a looping machine to simulate a handmade appearance.

LOUNGE SUIT: The early name given to a **SACK SUIT** with single- or double-breasted jacket in soft fabric for business wear.

LOVAT: Named after Lord Lovat of Scotland who preferred blends of hazy blue, soft green, and tan and gray, suggesting the heathered tones found in the landscape of the Highlands.

LOW-SLOPE COLLAR: The upper line of an attached collar that has a forward slope and a low neck band. (See shirt collar in illustration, page 49.)

MACCLESFIELD: See pages 147–49.

MACKINAW: A type of heavy-napped wool blanket in big stripes or checks, used to barter with the Native American Indians around Fort Mackinaw, Michigan. The blanket material was also turned into coats for lumberjacks. The typical coat was double-breasted in a fingertip length with shawl collar and an all-around belt that became known as the "Mackinaw."

MACKINTOSH: The term used in England today for a raincoat, called a "Mac," for short. Years ago it was a term often applied to any shiny, black waterproof raincoat. In 1823, Charles Mackintosh, a Glasgow chemist, patented a method of bonding rubber between two layers of cloth to make the first waterproof fabric.

MAD AS A HATTER: A phrase first applied in 1830 to William Henry Miller, a famous English hatter who suffered sunstroke and went insane after being carried bareheaded through the streets of London on his election to the House of Commons.

MADDER: A plant from Eurasia, the root of which was used as a type of vegetable dyestuff for soft-tone printed fabrics for neckwear, known as madder prints. Madder neckties are characterized by deep, muted colors and a soft, suedelike texture. (See James Stewart, page 159.)

MADRAS: Plain weave cotton or blended material for strongly colored stripes, checks, and plaids; used for shirts and sportswear. It is named for Madras, India, an early source of such textiles. (See "Summer" in the "Shirt Fabrics" gatefold.)

MAGENTA: A shade of red with a tinge of purple, named for the Battle of Majenta (1859), in which much blood was spilled.

MANDARIN: The term applied to a pajama top with a stand-up collar about an inch high and a front closed with buttons or frogs; inspired from styles of Chinese Mandarin costume.

MAO JACKET: A button-front jacket or tunic with a standing collar an inch or slightly higher, so called because it was worn for most of his life by Mao Tse-tung, chairman of the People's Republic of China.

MARCELLA: A double-twill cotton material (PIQUÉ), usually having a diamond pattern used for formal waistcoats and formal shirt bosoms. Also, a semi-formal evening shirt promoted by London's Bond Street shirtmakers in the 1930s as an alternative to the soft-collar, pleated-front dinner shirt for wear with a dinner jacket. The marcella's turndown collar, demi-bosom front, and French cuffs are in white pique, with the body and sleeves in white voile or broadcloth.

MARL: A blend of two or more colors in a yarn used primarily in knitted articles such as socks and sweaters, but also used in woven fabrics such as tweeds.

MEDALLION: The perforated pattern punched in center of shoe tips. (See page 197.)

MELTON: A compact, heavily felted woolen fabric, usually of a plain weave with short, napped surface, primarily used for overcoats. Melton cloth is named after the town of Melton Mowbray, a hunting area of England where it was first worn.

MERCERIZED COTTON: A smooth, lustrous knitted fabric resulting from the treatment of cotton yarn or fabric under a tension with a solution of caustic soda; named after John Mercer, an English calico printer, who perfected the process in 1844. Mercerizing lusterizes cotton by strengthening the yarn, adding absorptive qualities, and improving dye penetration.

MERINO: An Australian breed of sheep descended from the original Spanish breed whose fleece is dense and uniformly high in quality, yielding the whitest wool with a softness resembling that of cashmere. Developed in Spain by the Romans and Arabs, the merino sheep is the forebearer of all the world's leading wool-producing sheep. The first wool produced from this breed was shipped to England in 1808; wools of 1960s quality and finer.

MESS JACKET: A semiformal, waist-length dress-white military jacket adapted for civilian wear that was the progenitor of the white summer dinner jacket. (See page 252.)

MILL FINISH: The finish of a worsted fabric with a slightly napped surface.

MILLE STRIPE: A single-thread dress shirt design that looks like a fancy solid. Its name derives from the French term for a "thousand tiny stripes."

MOCCASIN: The true moccasin has a single unseamed piece of leather that extends all the way under the bottom of the foot and upward to form the back, sides, and toe section. The forepart of the foot is covered by a piece of leather called a "plug." (See page 203.)

MOCHA: A dark, grayish-brown shade.

MOCK-TURTLE: A type of knit collar with a separate neckband stitched down to simulate a low turtleneck collar.

MOGADORE: Although a closely woven fine-corded fabric with an extremely firm texture, Mogadore is really a FAILLÉ. Frequently used for stripe neckwear featuring a repeat of a wide stripe surrounded by many smaller contrasting stripes. Originally a plain woven silk treated with an Arabic gum that at one time made its principal entrance to commerce through the port of Mogadore.

MOHAIR: This sleek, lustrous material is made from the long, silky hair of the angora goat. Its crisp, dry feel makes it ideal for summer formal wear and suitings. Today, mohair is sometimes blended with a fine worsted wool, producing a cloth with less sheen, but more softness and drape. From the Arabic word for goat hair, *mukhayyar*, later called, in medieval times, "mockhaire." (See Sir Anthony Eden, page 98.)

MOIRÉ: An all-over watered appearance of silk, velvet, or other fabrics, mostly in FAILLÉ or TAFFETA weaves, achieved with engraved rollers. The word was originally applied to fabrics of great value, as mentioned in fifteenth- and sixteenth-century French documents. When watered silks became fashionable in eighteenth-century France, the word *moiré* was applied to them. (See Cecil Beaton, page 243.)

MOLESKIN: A rugged, one-WARP, two-FILLING cotton fabric in which there are two picks of face filling and one pick of back filling. Made in a satin construction, the cloth is given a thick, soft nap on the back to simulate mole fur. Used for trousers for men in usually a drab olive or brown shade. (See sportsman's trousers, page 204.) Also, the term used to describe the grayish-brown color resembling the skin tone of a mole.

MOMME: A Japanese formula used in the silk industry to measure the weight of a silk cloth. One *momme* cloth equals 4.33 grams per square meter, or 127 ounces per square yard.

MONK STRAP SHOE: See page 198.

NAILHEAD: Small dotted design, suggestive of the head of a nail, used for worsted suiting cloths in a sharkskin weave. Also found as micro-nailhead. (See

"Spring" in the "Suit Fabrics" gatefold; Ralph Lauren, page 93.)

NAP: The fibrous surface given to a cloth in finishing, such as flannel and doeskin. Surface fibers are raised by revolving cylinders covered with metal points or teased burrs.

NAPPING: See **BRUSHING**.

NATTE: A basket weave of heavier construction, employing several colors to achieve a pebbled effect used in neckwear. The word is French and means "braided."

NATURAL SHOULDER: See **IVY LEAGUE**, and page 39.

NAVY BLUE: As worn in the British Navy, this color is virtually black.

NEAT: A term used in the neckwear trade for referring to a conservative tie pattern with small regular figuration. (See page 139.)

NECKBAND SHIRT: A shirt with a narrow band circling the neck and buttonholes at the ends designed to be attached to a separate collar.

NECKERCHIEF: A square knotted or draped in ascot fashion around the neck, usually made of cotton, silk, linen, or a wool-blend. (See page 169.)

NECKERTIE: A square folded and draped around the neck with the ends tied in a **FOUR-IN-HAND** or other knot and worn with an open-necked sport shirt. It is usually made of cotton, silk, linen, or a wool-blend. (See page 169.)

NECKTIE: The standard term used for male neckwear from around 1840 onward, superseding the word "neckcloth." Two or more thicknesses of fabric sewn in a shaped scarf or band for wear under the collar fold or around the neck and knotted in front.

NEHRU JACKET: A single-breasted jacket of shapely lines buttoned high to a standing-band collar, named for India's former prime minister Jawaharlal Nehru.

NEUTRAL: The term applied to color that contains none of the primary colors. Undyed linen is one example.

NORFOLK JACKET: An informal jacket with a box pleat at each side in front, yoked, two similar box pleats in back, and an all-around belt. Considered the first sport jacket.

NORWEGIAN: First popularized by Londoners as a casual shoe, this footwear was later adopted by visiting Americans in the mid-thirties. Two models became popular: a slip-on moccasin-toe casual that was called "WEEJUNS," and a laced model with a split-toe design and moccasin front that became known as the Norwegian. Originally, Norwegian shoes were hand-sewn by Norwegian fisherman during their off-season. (See page 202.)

NOTCH LAPEL: Step collar; a lapel style for single-breasted coats, featuring an angle-shaped opening, or "step effect," at the point where the collar of a jacket or coat meets the lapel. (See page 23, bottom.)

NUB: A knot or tangle in yarn planned by a series of increases or decreases of tension during the spinning process; nubbed yarn gives an irregular texture to fabric's surface.

OILSKIN: Originally a garment made waterproof by Scottish fishermen with several coatings of crude linseed oil. Today, a raincoat made of a cotton fabric processed with coatings of oil. (See **SLICKER**.)

OLIVE: A soft tone of green with a slight yellowish cast, like that of an unripe olive.

OMBRE: A French term (meaning "shadow") applied to a fabric dyed or woven in a gradation of shades. (See Randolph Scott's tie, page 91.)

OPERA HAT: A collapsible high hat with a firm curled brim for formal evening wear, covered with dull silk or other material.

OPERA PUMP: See page 251.

OPTIMA: The shape of a **PANAMA** or other straw hat with a full crown and a ridge extending from front to back. (See page 182.)

OTTOMAN: Of Turkish origin, a textured, closely woven fabric of raised crosswise ribs, made of silk or other fabrics; used for neckwear and formalwear facings.

OUNCES PER YARD: One of two accepted designations for the weight of a cloth. It should really read as "ounces per linear yard," not per square yard.

OUTSEAM: The trouser-length measurement taken from the top of the waistband to the trouser bottom.

OVERCOAT: Warm outer garment in single- or double-breasted style heavier than a topcoat. This coat can be traced back to the seventeenth century, when ancient Britons made do with a piece of wool cloth that doubled as a mantle by day and a blanket by night.

OVERPLAID: A pattern in which a block figure plaid is superimposed upon a smaller plaid or other type of design. (See Luciano Barbera's jacket, page 77.)

OXFORD BAG: In reaction against the drainpipe trouser leg worn by Edwardians, Oxford University students widened their trouser legs so that they resembled a pair of elephant's legs. Although the fashion for "Oxford bags" gradually died out, they were worn for some time on the golf course for comfort, and probably played a role in the eventual demise of plus-fours in favor of trousers for golf. (See Fred Buchanan, page 112.)

OXFORD: Named for Oxford University, a low shoe with two or more sets of eyelets for laces, made in **BAL**, **BLUCHER**, or **GILLIE** styles (see page 193). Also, a plain or basket-weave shirting in cotton first produced by Flemish weavers who had migrated to England at the time of the revocation of the Edict of Nantes, in 1685. The cloth simulates a type of basket weave with a two-ply **WARP** and a bulky, rounded, or flat single-**FILLING** yarn of equal size to the **WARP** yarn. Brooks Brothers popularized the fabric in its button-down collar model, becoming one of the sartorial icons of the twentieth century (see Fred Astaire, page 140).

OXFORD GRAY: A dark-gray shade of color effected by blending certain properties of bleached white (5 to 15 percent) and black dyed wools (95 to 85 percent). A lighter gray was given the name of Cambridge, by way of distinguishing it from Oxford, suggested by the fact that the university colors of Cambridge are light (blue), while those of Oxford are dark (blue). (See the "Suit Fabrics" gatefold.)

OYSTER: A very pale shade, just off white.

PADDOCK MODEL: The term applied to a two-button jacket with the lower button placed above the waistline and the upper button set high, worn by the horsey set in the 1930s. (See page 54.)

PADDING: An additional piece of fabric or stitch intended to give or fix a particular shape to parts of a garment.

PAISLEY: An intricate all-over design suggesting a swirling pine-cone pattern, woven or printed, resembling the patterns of woolen shawls made in Paisley, Scotland (the town so named in Victorian times for its legendary product). These Scottish shawls were, in turn, adaptations of cashmere shawls of Persian derivation originally made in Kashmir, India. In the late 1920s, the paisley was adapted as print designs for men's neckwear. (See necktie, page 39.)

PAJAMAS: The late-nineteenth-century replacement for the nightshirt; a suit consisting of a button-front or pullover top with a drawstring or elastic waistband and trousers, made of cotton, silk, or other fabrics primarily for sleeping but also for lounging. The word is of Hindi origin, as the garments were brought back to England by returning members of the British Raj.

PALM BEACH CLOTH: A brand of cloth registered by the Palm Beach Company. Originally a summer suiting material ranging in weight from 7 to 8 ounces in a plain weave with a cotton **WARP** and **MOHAIR FILLING**.

PANAMA CLOTH: A summer suiting material that ranges from 8 to 10 ounces in a plain weave, originally made with a cotton **WARP** and worsted **FILLING**. (See "Summer" in the "Suit Fabrics" gatefold.)

PANAMA HAT: A type of unlined and unshaped straw hat first bought by sailors and visitors in the ports of Panama. It is hand-plaited from fibers of the long-stalked *jipijapa* (toquilla) plant. (*Jipijapa* is the old Spanish name for Ecuador.) Originating in Ecuador, Colombia, and Peru, the raw material does not come from Panama, but Panama marketed the hats and got the credit.

PANTS: The word "pants" is short for "pantaloon," which is derived from "Pantalone," a character in the *Comedie dell'arte* whose leg covering looked somewhat like present-day **TROUSERS**. Originally a tight-fitting garment extending from waist over feet.

PAPILLON: Used in Europe to describe the shape of a bow tie; from the French word for "butterfly."

PARFAIT COLORS: Pale, whitish colors that bring to mind the shades of mixtures of ice cream and berries.

PARKA: A hooded coat derived from the Eskimo parka. Originally a wind breaker—like garment cut to hang loosely from the shoulder and slip over the head, with a zipper at the throat and a drawstring hood; initially made of a lightweight material.

PASTEL: A very pale tone of a color.

PATCH POCKET: A pocket made by stitching a piece of material on the outside of a garment with or without a flap. This pocket design conveys a sporty, casual mien. (See page 86.)

PEA JACKET: A heavy, double-breasted dark blue woolen jacket worn by sailors. It derives its name from the Dutch word *pij* for a heavy, coarse, woolen material. In the early part of the nineteenth century, Count Alfred d'Orsay, a fashion personality, got caught in the rain without a coat and bought such a pea jacket from a sailor. By the 1850s, it had become popular in the United States and Great Britain.

PEACOCK REVOLUTION: See **CARNABY STREET**. The name given to the exotic colors and eccentric clothes of the 1960s that made men look like peacocks. As the popularity for this dandified display grew, it became known as the Peacock Revolution.

PEAKED LAPEL: A lapel cut on an upward slant, coming to a point and leaving only a narrow space between the collar and lapel. Usually found on double-breasted coats, but sometimes in single-breasted coats. This style of tailcoat lapel gives suits or sport jackets a more formal, dressy look. (See page 84.)

PEAU DE SOIE: A French phrase meaning "skin of silk," defining a fine, even grain, or leatherlike surface. Soft, dull, satiny fabric woven like a **FAILLE** but with a rib so fine an almost smooth face is produced.

PEBBLE WEAVE: A cloth with a roughened surface formed by either a special weave or highly twisted yarns that shrink when wet.

PEG: A description for that section of a **TROUSERS'** outer leg line extending from the middle of the hip pocket down to the knee. Peg-top trousers are cut full and wide over the hips and taper to narrow bottoms.

PEN POCKET: A special division within a larger pocket, or a separate narrow pocket, usually inside a man's jacket, to house one or more pens.

PENCIL STRIPES: Very fine stripes, two or three **WARPS** wide, suggesting those drawn by a pencil in men's suit fabric, in a color to blend or contrast with the background. (See the "Shirt Fabrics" gatefold: Ralph Lauren, page 94.)

PERMEABILITY: The performance characteristic of cloth, which permits air, water, and gasses to pass through its interstices.

PICK: See **FILLING**.

PICK-AND-PICK: A term applied to a neat-patterned weave with single **FILLING** threads in different colors. (See "Summer" in the "Suit Fabrics" gatefold.)

PIECE-DYED: The term applied to a fabric that has been dyed after it has been woven; the opposite of **YARN-DYED**.

PIECE GOODS: Materials sold in various lengths by the yard.

PILLING: The formation of groups of short or broken fibers on the surface of a fabric that are tangled together in the shape of a tiny ball called a "pill." Pills are formed when the ends of a hairy or woolly fiber break from the fabric surface usually from wear.

PIMA COTTON: A long-staple cotton grown in the American Southwest named after Pima County, Arizona. Created by crossbreeding Egyptian and American varieties, Pima cotton is only found in finer-quality shirtings.

PIN CHECK: A check size approaching that of a pinhead, smaller than a shepherd's check produced by the end-to-end weave of alternating colored threads; used for suitings, sportswear, and shirtings. (See suiting, page 71, bottom.)

PIN DOT: Like a **BIRD'S EYE** pattern but smaller; a small dot approximately the size of a pinhead, usually found in worsted suitings. (See suiting, page 145.)

PINPOINT OXFORD: A type of shirting that is lighter in weight and finer in bead than standard oxford cloth.

PIN WALE: Corduroy with a very narrow wale or rib. (See navy jacket, page 259.)

PINK: A soft shade of red.

PINKING: The cutting of the edge of a material in a zigzag, saw-tooth design to prevent fraying.

PINNED COLLAR: Any shirt collar such as a round or straight-point collar whose points are designed to be held in place with a safety-style pin. If the collar has a natural fiber lining, rather than fusing, the pin's holes will close up in the washing process. (See pages 133, 229.)

PINSTRIPES: Fine stripes the width of a pin scratch resulting from the use of white, gray, or other yarns in series in the **WARP** of a **WORSTED FABRIC**. (See "Fall" in the "Suit Fabrics" gatefold.)

PIPING: A narrow cord, braid, or fold used to finish or decorate the edges or pockets of a garment.

PIQUÉ: A cord, rib, or wale fabric achieving its raised surface crosswise from selvage to selvage. Sometimes woven to form a honeycomb or waffle effect, it is used for bosoms of formal shirts and formal waistcoats. The word is derived from the French and refers to "a pike" or "that which pierces."

PLACKET: A separate strip of fabric sewn onto a shirt front or sleeve gauntlet to secure the buttonholes and provide structure and finish. (See shirt, page 272.)

PLAID: A boxlike design formed by stripes of various widths running vertically and horizontally on a fabric. Originally the "plaid" was a long rectangular cloth with tartan (usually in black-and-white shepherd check) worn over the left shoulder by day; at night, the

Scottish shepherds wrapped themselves with it. The term is from the Gaelic word *plaid*.

PLAIN BOTTOMS: Trousers without cuffs.

PLAIN WEAVE: The simplest, most important, and most common of all weaves in textile making, in which the **FILLING** yarns pass over the one **WARP** yarn and under the next, continuing alternately across each row.

PLEAT: A fold of material pressed or stitched so that it is held in place. As the narrow stovepipe legs of the Edwardian suit trouser widened, pleats or folds were inserted below the waistband to enhance their neater management. Pleated trousers facilitate the natural widening of the hip when seated, while restoring the vertical line when standing. (See page 118.)

PLEATED BOSOM: A soft-shirt bosom formed by one-quarter- to three-quarter-inch folds running vertically whose length stops short of the wearer's dress trouser and whose width does not extend under the suspenders. (See page 246.)

PLUGGING: The process of making a hole in the cloth, forcing the shank of the button through, and securing it on the other side with a plug of **LINEN**, **SILESIA**, or other material. Used with military, dress, or blazer buttons with metal shanks that, if not plugged into a hole, will not lie flat on the surface of the jacket.

PLUS-FOURS: See **KNICKERBOCKERS**.

PLY: A strand of a yarn in which two or more strands are twisted together. The term is used as a system of classification; for example, single ply, two ply, six ply, etc.

POCKET: A bag made of cloth inserted into a garment.

POINT-TO-POINT: A measurement of jacket shoulder width. The distance between the two shoulder points, which is defined as that point where the top shoulder seam meets the top sleeve at the neck seam then running behind the back of the collar across to the other shoulder; along with the halfback measurement, these two measurements control the width of the jacket's shoulders.

POLKA DOT: The earliest design known to be used on neckwear; originally reputed to be a tribute to the Sun God. (See page 158.)

POLO COAT: A double- or single-breasted overcoat of camel's hair or soft fleece with set-in or raglan sleeves, patch pockets with flaps, sleeve cuffs, and a half- or all-around belt. This American classic's ancestry can be traced to Britain's Edwardian polo fields, when sporting society gentlemen had their tailors come up with something to throw over their shoulders, a "wait coat" between "chukkas" and sets of tennis. Brooks Brothers is largely credited with introducing the polo coat for wear away from the playing fields. (See page 3.)

PONGEE: A lightweight, slightly textured, plain-weave silk fabric in a natural shade, for summer suits and tailored sportswear. Pongee is said to be either a corruption of the Chinese *punchi*, "home-woven," or of *pun-shi*, "native or wild silk."

POOR-BOY SWEATER: Loose-fit, ribbed-knit sweater made with a high, round neck or turtleneck. Revived in 1960s from a type of sweater worn by newsboys of the early twentieth century.

POPLIN: A plain, tightly woven fabric with pronounced ribs produced by using heavier and courser WARP yarns than WEFT. Usually MERCERIZED for higher luster, poplin has a heavier texture than broadcloth. It was originally a silk fabric for church vestments, and the term is derived from the French *papeline*, from when the fabric was made in Avignon, a papal city. (See "Summer" in the "Shirt Fabrics" gatefold.)

PORK PIE: A sport hat in felt or fabric having a flat-topped crown resembling a pork pie in shape. "A Head of its Time," so termed *Esquire* magazine, which introduced it in the 1930s. Initially, the hat's low lines drew mostly scoffs; however, it evolved into an established fashion for town and campus in a variety of colors, and later becoming a generic term in the hat business.

PRINCE OF WALES CHECK: The name widely, but incorrectly, applied to the GLENURQUHART check and similar checks with a colored overcheck. The authentic Prince of Wales check was designed by King Edward VII, grandfather of the famous Duke of Windsor, when he was Prince of Wales, as livery for his shootings at Abergeldie House on Scotland's Deeside. It is of similar pattern to the glenurquhart but nearly twice its size, on repeat with colors of red-brown on a white ground, with a slate gray overcheck.

PRINCE OF WALES COAT: A short, loose-fitting, raglan-sleeved, single-breasted fly-front topcoat with a stubby peak lapel and slash pockets. The story of this coat is that the Prince of Wales saw the original in a window of a department store in Edinburgh, liked it, and went inside and bought it.

PRINT: Patterns applied to fabric by means of screens, rollers, or other impressions.

PROMINENT SEAT: A person with a larger seat than average; a cause of seat tightness on coats and trousers.

PRUNELLA: A fine material made from a two-up and two-down WARP-faced twill weave. An eighteenth-century English worsted fabric made in a three-harness twill and usually dyed a dark purple or plum shade. The term is derived from the French word *prunello*, which means "plum."

PUFFS: An old tailor's term for side slits in waistcoats.

PUGGAREE: A pleated, woven fabric, in a solid or pattern, for the band of a straw or felt hat. A similar fabric was worn originally in India. (See page 102.)

PUMP: The standard male footwear for formal occasions, grand receptions, and balls. No one is quite sure how name "pump" originated. The term was first used during the Elizabethan era when footmen and other male servants, called "pumps," wore thin-soled leather shoes. It has been suggested that their loose-fitting house shoes, flapping up and down as they walked across the marble floors, sounded like a water

pump. Although the pump began as a peasant's shoe, it was adopted by the uniformed manservant. By the late 1700s, the low-heeled slip-on with flat bow finally entered society as a smart slipper for the fashionably dressed ladyship of London. Later, it became standard wear for men for grand affairs and worn with breeches. (See pages 208, 251.)

PUNCHINGS: Perforations to create an ornamental effect on shoes. (See page 191.)

PURL: A stitch in knitting in which the yarn is pulled from the face of the fabric toward the back as the new loops are formed. The reverse of the plain knit stitch, it produces horizontal rows. In machine knitting, purl stitches are produced on a links-and-links machine.

PURPLE: A color halfway between blue and red. The color that is associated with the garments worn by emperors of ancient Rome was actually crimson.

QUARTER: The complete back and upper part of a shoe that joins the VAMP.

AS A RULE OF THUMB:

The most expensive clothes you'll ever buy are the clothes you never wear. —Brooks Brothers

RAGLAN: A loose-fitting topcoat with full-cut sleeves extending at an angle from each armhole to the collar in front and back, generally single-breasted with a button-through front, notched lapels, and turn-back cuffs. Named for Lord Raglan, an English general in the Crimean War who was reputed to have suggested that his troops cut holes in their blankets and then stitch the hanging folds into cylindrical shapes for their arms to protect them from the bitter Balaclava cold. Another story goes that Lord Raglan had his tailor design a coat sleeve that disguised the loss of one of his arms in battle.

RAYON: A textile fiber made from regenerated cellulose by the viscose or cuprammonium process. The word "rayon" was invented in 1924 by Kenneth Lord, who thought the fiber had luster.

REEFER: A short, double-breasted overcoat or jacket usually made of a heavy cloth worn by seaman. Originally, it fastened at the sides so centrally placed buttons would not be caught in rigging lines when aloft, "reefing" sail. Today it is the basic British Royal Navy officer's jacket and the forebear of the double-breasted blazer model. (See Prince Charles, page 111.) Also, a single- or double-breasted fitted, tailored overcoat. Also, a muffler.

REGIMENTAL STRIPE: See page 152.

REP; REPP: A closely woven ribbed fabric with a transverse cord effect formed by the FILLING covering

the WARP in regular rows of floats. Particularly adapted to stripes with the rib running across the fabric in weaving. It is used primarily for neckwear and accessories. The term originated in eighteenth-century France, corrupted from *rib*.

REPEAT: A design that appears again and again in a fabric; also the number of threads or inches required to complete one design.

REPROCESSED WOOL: Wool fibers that have previously been fabricated but never worn, they are then unraveled, restored to fiber form, spun, and woven again into material.

RESILIENT CONSTRUCTION: A method of manufacturing a necktie, invented in the early 1920s by Jessie Langsdorf, in which the bias-cut shell and the bias-cut interlining are held together by a resilient slip stitch so that the finished tie stretches and recovers when knotted. All fine ties are cut on the bias, helping them to knot properly, to not twist when hung from the neck, and to retain their resiliency after untying.

REVERS: Another name for lapels, actually the facing of the lapels, which folds back to show the reverse side of the collar and lapels.

REVERSE PLEAT: A TROUSER PLEAT that folds or faces out toward the pocket; originally called the Continental pleat as opposed to the English forward pleat. The reverse pleat produces a flatter trouser front than the forward pleat. (See page 118, two bottom photographs.)

RIDING BOOT: A high leather boot shaped to fit the leg, designed especially for horseback riding.

RISE: The distance from the crotch to the top of the TROUSERS' WAISTBAND, as in low-rise slacks and high-rise trousers; or the difference between the trouser leg's OUTSEAM and INSEAM.

ROLL COLLAR: See SHAWL LAPEL.

ROPE SOLE: A shoe sole made of hemp or braided fibers and held together with thread or adhesive.

ROYAL OXFORD: A lustrous, high-count, originally English dress-shirting cloth constructed in a BASKET WEAVE design of fine two-ply yarns. (See "Winter" in the "Shirt Fabrics" gatefold.)

RULE OF THUMB: "The term 'rule of thumb' is derived from the ancient practice of using the thumb as a measuring device. In more modern times, it has come to be known as a guiding principle with wide application, once again not intended to be taken as gospel. While much fuss has been made about the rules that govern proper dress, little has been said about the less tangible covenants that influence plain, old-fashioned good judgment."—Brooks Brothers, 1939.

RUSSET: A cloth dyed with bark to a dark brown.

SACK SUIT: A softly tailored coat (rather than a suit) with straight-hanging lines, lightly-padded natural shoulders, and undarted fronts (which means the coat has little shaping at the waist). First popularized by the

Ivy Leaguers in the early 1920s, this silhouette was the basis of Brooks Brothers' "natural" American fashion for the next sixty years.

SADDLE SHOE: A laced oxford shoe with a strip of leather over the instep in the same color as the rest of the shoe or in a contrasting color such as brown or black on white. (See page 206.)

SAFARI JACKET: See BUSH JACKET.

SALT AND PEPPER: The speckled effect in tweeds or other fabrics produced by flecks of black and white, brown and white, etc.

SANDAL: Footwear consisting of a sole with a strapped upper in front and a buckled strap extending from the back over the instep. Sometimes there are crossover or toe straps in front.

SANDUNE: A soft, tannish-yellow shade, first appearing on the fashion scene as a new gabardine shade for sport slacks; coined by *Esquire's* "Apparel Arts" around 1940.

SANFORIZED: The patented process of compressive shrinkage that guarantees that a fabric's residual further shrinkage will be less than 1 percent; used primarily for dress shirts. The brand name is owned by the Sanforized Company, which is a subsidiary of Cluett, Peabody.

SATIN: A closely woven, shiny fabric produced by a weave that permits as many of the WARP ends as possible to float on the face of the goods, resulting in glossy face and dull-finish back. Made of silk or synthetic fiber, satin is used for neckwear and as trimming for formalwear as an alternative to the duller ribbed grosgrain. (See neckties of James Mason, page 94, and Lucius Beebe, page 220.)

SAVILE ROW: The famous fashion establishment built by the Earl of Burlington and named after his wife, Dorothy Savile. Today a street in the West End of London on which many custom tailors are located. Not until Beau Brummel created a vogue for BESPOKE wool tailoring in the latter part of the eighteenth century did Savile Row become a mecca for the well-tailored, maintaining such a reputation to this day.

SAXONY: A cloth that derives its name from the very high-grade wool raised in Saxony, Germany, which the heirs to the English throne, such as Edward VII, liked to wear on their country estates. The name is also applied to soft-finished woolen fabrics of similarly fine stock, in fancy yarn effects on the order of tweeds; used for suitings, jacketings, and trousers.

SCHAPPE: A type of waste silk that received its name from *hacher*, which means "to chop or cut up." Schappe silk is cut into short lengths and mixed with other fibers in the spun-silk method of making yarn; it is strong but evinces irregular luster.

SCOTCH GRAIN: A pebble grain that comes from a heavy chrome-tanned side leather with a deeply embossed pebblelike surface that is retained even after the shoe has been LASTED; originally made in Scotland and England for shoes of the sturdy BROGUE type. Its textured surface lends the shoe a sporting look.

SCOTCH TWEEDS: Tweeds made in a two-up and two-down twill in plain white with a **FILLING** of stock-dyed yarns; they are shaggy and irregular in appearance.

SCREEN PRINTING: Printing fabrics by means of a fine mesh screen of which specific areas are treated to avoid coloring matter. The coloring material is forced through the screen to the part of the fabric under the untreated areas. Each color in the design requires a separate screen.

SEA ISLAND COTTON: The very finest long-staple cotton, lustrous and strong, grown originally in British colonial islands in the Caribbean. Today it is raised on islands off the southern coast of Georgia, in South Carolina, and in the West Indies. Sea Island cotton is available only in the highest-quality shirtings.

SEAM: That part of a garment where the edges of two pieces of material are sewn together.

SEAT ALLOWANCE: Generally two to three inches of additional material for trousers allowing for the expansion of seat when wearer is seated.

SEERSUCKER: A washable fabric of cotton or other blends, with crinkled stripes made by altering the tension of the **WARP** threads. First discovered by the British in India as a silk fabric, the word is derived from the Hindi *sirsa-kar* (Persian *shir-o-shakar*, meaning "milk and sugar"). (See Anthony Drexel Biddle, page 105.)

SELF-LOOP: A loop made from the same shell fabric as that of the **NECKTIE** situated under its top blade through which the tie's small end can be slid to hold it in place. In the absence of a self-loop, the tie's label often serves the same purpose. Top-quality handmade ties reinforce their self-loops by securing their underside to the tie's center back seam.

SELF-PATTERN: A woven design in the same shade as the background of the fabric.

SELF-TIPPING: See **FRENCH TIPPING**.

SELVAGE: Either of the edges of a fabric, woven of heavier, special yarns, usually in bright colors for reinforcement or to prevent unraveling. The selvage was formerly marked in weaving to indicate the character or grade of those commonly used fabrics whose construction was fixed by law. Some firms mark their name or trademark at frequent intervals on the selvage. Originally the word was "self-edge."

SEMIFORMAL: The term denoting black-tie rather than white-tie formalwear. See **TUXEDO**.

SENNIT: A stiff straw hat with flat brim, in sailor style, popularized in 1880s, which enjoyed the privileged summertime right to be worn with a dinner jacket as well as with sportswear and blazers. (See page 10, bottom.)

SERGE: A mill-weave worsted fabric with a smooth surface and a diagonal rib on both sides of fabric. Also, a wool mixed with silk. Originally from the Latin word for silk, *serica*.

SERGING: A stitch that casts the thread over a material to prevent its seams from unraveling. Serging is also

the joining of two pieces of fabric together for neatness to make for a flat surface, such as in the serging of a cuff to a sleeve.

SET-IN SLEEVE: A coat, shirt, or other garment sleeve sewn in at the armhole.

SEVENFOLD TIE: Unlined neckwear made with seven folds of fabric; the most skilled and costly tie construction.

SHADE: The tone of a color approaching the dark end of the value scale.

SHADOW STRIPES: An indistinct, shadowy stripe effect produced by employing alternating stripes of right- and left-hand twist yarn in the **WARP**. (See "Fall" in the "Shirt Fabrics" gatefold; page 155, bottom.)

SHADOW WEAVE: The effect on cloths in stripes or plaids produced by the immediate duplication of the weave formation after a definite repeat in darker tones or shades of yarn that give the appearance of reflected shadows being cast upon the lighter parts of the fabric.

SHAKER KNIT: A sweater knitted of heavy wool yarn in a plain ribbed stitch, so called because members of the Shaker sect originated it.

SHAM BUTTONHOLE: A finish having the appearance of a buttonhole, but not cut through.

SHANK: The steel plate or leather reinforcement in a shoe extending from the heel forward to support the arch.

SHAPER: A pattern guide or curved ruler used as a guide in giving the desired contour to the front of a garment. Also, a worker who performs this function by trimming the front with shears.

SHARKSKIN: A clear-faced, dressy worsted fabric in two tones of yarn of twill weave that simulates the skin of a shark. (See "Fall" in the "Suit Fabrics" gatefold.)

SHAWL LAPEL: A lapel cut in one piece, or with seam in center back, that follows the front opening of the single- or double-breasted jacket and rolls back without notches or peaks for a man's dinner jacket. The only alternative to the peaked lapel design for the classic dinner jacket. (See Noël Coward, page 242.)

SHEARLING COAT: A very warm man's outercoat in lamb or sheepskin that has been tanned with its wool still adhering to the skin.

SHEPHERD'S CHECK; Shepherd's plaid: The foundation upon which the entire series of Scottish Border District checks rests. The origin of the pattern dates back to the seventeenth century, when it was used by the shepherds for their plaids in the lowlands. In the Great Exhibition of 1851, the pattern created a sensation and was adopted for men's **TROUSERS**. An evenly proportioned check pattern on a twill weave where the warping and wefting is usually four of black and four of white, or contrasting colors in wool, for suitings and trousers. (See "Summer" in the "Suit Fabrics" gatefold; the Prince of Wales, page 66.)

SHETLAND: A wool prized for its lightness and warmth, from sheep raised off the northern coast of Scotland, in the Shetland isles. Shetland sheep, like Shetland ponies, Shetland cows, and Shetland collie dogs, are the smallest of their species. Resembling tweed in appearance but softer in feel, "odd jackets" in Shetland wool became a staple of the society sportsman and IVY LEAGUE set in the early 1920s. courtesy of Brooks Brothers. (See striped jacket, page 108.)

SHIRRING: A series of close, parallel runnings of wool that are drawn up so as to make the material between them set full by gatherings. (See Clark Gable, page 106.)

SHORT BACK-BALANCE: In a tailored jacket, a lack of back-length over the shoulder blades to the back of the neck and shoulders, causing a collar to drag down from back of the neck and/or a coat to hang outward and away from the seat.

SHORT FRONT-BALANCE: In a tailored jacket, a lack of front length in the balance of the garment, causing the garment to pull forward from the figure and to appear shorter in front. A defect common to erect figures causing a back center vent to open.

SHORT NECK: A neckline that requires a lower placement of collar.

SHOULDER LINE: The finished outline of the shoulder run on a garment; that is, square, natural, etc.

SHUTTLE: An implement that moves FILLING yarns between WARP yarns to produce a woven fabric.

SIDE SEAM: The seam running from the armhole to the bottom of the coat, joining the front to the back of coat.

SIDE VENTS: See page 89

SILESIA: A lightweight cotton TWILL material with a calenderized glaze finish; used for pocket linings, etc.

SILHOUETTE: The outline of a garment or outfit as worn by an individual, such as shapely or flowing lines.

SILK: A fiber extruded by the silkworm in forming a cocoon, which is processed and woven into fabric. The silk thread is almost as strong as one of equal diameter in steel. Silk is also extremely resilient and resists wrinkles. A three-foot length stretched to three and a half feet will subsequently revert to its original length.

SILK HAT; TOP HAT; TOPPER: A stiff, high-crowned hat with a rolled-edge brim, made of lustrous silk plush; used for white tie formal wear. Reputed to have originated in China around 1775, when a Cantonese hatter produced a silk topper for a Monsieur Betta, who carried the style with him back to France.

SINGLE-BREASTED: The term applied to a jacket, waistcoat, or outercoat with a single set of buttons sewn a short distance from the edge of one side of the front, and buttonholes sewn to the corresponding positions on the other side.

SINGLE CUFF: The cuff of a shirt, either soft or starched, of one thickness. It may be fastened with cuff links or buttons.

SIZING (HATS): Hat size is determined by dividing the head circumference in centimeters. The American system uses eighths—6 ⁷/₈, 7, 7 ¹/₈, etc. The English use the same system with quarters instead of eighths, while French hats are sized by halves.

SIZING (SHOES): Shoes sizes are measured by thirds of an inch and widths by sixths of an inch.

SKIMMER: See SENNIT.

SLASH POCKET: A pocket set into a jacket with either a vertical or diagonal position that permits the hand to go through to the next layer of clothing inside. Often found on raincoats or outerwear.

SLEEVE PITCH: The position of the hang of a tailored jacket's sleeve. To "forward sleeve pitch" is to make the sleeve hang more forward, to run more in line with the natural hang of the wearer's arm. A normal sleeve pitch is where the arm hangs so that its front bisects the middle of the jacket's hip pocket.

SLEEVELESS CARDIGAN: A knitted, collarless, open-fronted VEST with button closure without sleeves, sometimes substituting for a woven vest under a sport jacket or even suit, usually in wool, cotton, or blend. (See page 163.)

SLICKER: A raincoat of oiled cotton or other treated fabric with snap fasteners or buttons and a corduroy-lined standing collar.

SLIP-ON: A nonlaced shoe, either elasticized or loafer-style.

SLIPPER: Any footwear (except a rubber) without a fastening that is slipped on the foot and held in place, without any fastening, from the tension around the top.

SLIP STITCH: A method of sewing together the shell and blanket of a necktie that permits maximum stretch and recovery, characterized by the presence of a "spring" or exposed loop of thread found at the blade's end. This loop of thread is drawn up into the length of the tie during wear, preventing the seam from splitting, adding elasticity to the tie and helping it to keep its shape. Superior neckties are hand slip-stitched.

SLOPING SHOULDERS: A person with shoulders having more than average slope to them.

SLOTTED COLLAR: A shirt collar with a small strip of linen, plastic, or metal put in the underside pocket of each collar point to "stay" or stiffen it, thus preventing it from curling up or down. Better shirts have removable stays for laundering.

SLURS: A cloth defect caused by an abruptly thickened place in a yarn.

SMOKING JACKET: See TUXEDO.

SNAP-BRIM HAT: Felt, straw, or fabric hat with a soft brim designed to be turned down in front or on one side and up in back.

SNEAKER: A laced or slip-on shoe with a canvas upper and a rubber sole; used for sport and casual wear.

SNUFFED GRAIN: A process of finishing leather by buffing the grain side of the skin to give it a short-pile appearance somewhat like suede.

SOLARI: An iridescent, red-backed gabardine, originally favored by the English colonials because its red underside was supposed to ward off the sun's rays. In appearance, a greenish-sheen is also present on the fabric's face, explained by the prismatic law that green is red's complementary color. Favored today in a wool-gabardine broken-twill suiting by savvy Italians.

SPATS: An ankle covering in box cloth, linen, or other material. Spats extend above the ankle, are fastened at the sides with buckles or buttons, and are held under the shank of the shoe with straps and buckles. The word is an abbreviation of "Spatterdashes" (knee-high leg coverings formerly used against mud and water).

SPECTRUM: Colors visible when rays of light pass through a prism; arranged in order of their wave lengths: violet, indigo, blue, green, yellow, orange, red.

SPENCER: Similar to a MESS JACKET, a tailcoat without its tails. In the eighteenth century, Lord Spencer stood with his back to the fire and caught his tail alight. The burned parts were cut away and Spencer liked the resulting style. Vulgarly known back then as the "bum-freezer."

SPITALSFIELD: A heavy silk in small all-over patterns used for neckwear. It was originally woven in the Spitalfield district of the East End of London, where the Huguenot weavers, expelled from France, settled. From 1727 to 1750, this area rivaled Lyons as a silk-producing center. (See page 152.)

SPLIT RAGLAN: A type of outercoat shoulder design with the sleeves set in at the front but forming a raglan sleeve in the rear, the seams extending at an angle from the neck to the armholes.

SPONGING: A shrinking process usually applied to woolens and worsteds before they are cut up. It calls for dampening the fabric with a wet sponge or steam emanating from a perforated cylinder.

SPREAD COLLAR: A collar whose points are more spread than a STRAIGHT-POINT COLLAR but less open than a CUTAWAY COLLAR. (See pages 128, 210.)

SPRING: See SLIP STITCH.

SPUN SILK: Waste or short fibers of silk spun into yarn and woven into fabric.

SQUARE SHOULDERS: See HIGH SHOULDERS.

STARCHED BOSOM: Set-in shirt front of two or more thicknesses of fabric, laundered with starch to achieve a stiff, smooth surface for formal evening dress. The term also applies to a pleated or piqué bosom that has been starched and pressed. (See Fred Astaire, page 236.)

STEINKIRK: In 1693, when the French and English were at war, a surprise night attack caught the French unprepared. Dressing hurriedly, the French troops, normally very fussy about the drape of their clothes, merely secured their neckwear by slipping the ends of their cravats through rings, and went off to the Battle of Steinkirk, where they won a great victory. Returning

to Paris with their ties still pulled casually through their rings, they created a new NECKTIE fashion, which was promptly called the Steinkirk. The official Boy Scout uniform today still includes this kind of tie.

STEP COLLAR: See NOTCH LAPEL.

STOOPING: A leaning-forward posture that requires the coat to have a shorter front balance and longer back length. The opposite of an erect posture.

STRAIGHT-POINT COLLAR: See pages 126 and 139.

STUD: A fastener with a pin or button back for the bosom of a formal shirt. It can be made of tooled metal, pearl, a colored stone, or enamel. (See Fred Astaire, page 236.)

SUEDE: Leather that has been buffed to a fine nap or velvet finish on the flesh, or inner side of the skin. The word is derived from *Suède*, the French name for "Sweden," where the process originated.

SUNSHOT: See SOLARI.

SUPPRESS WAIST: An alteration by adding more shape at the waistline of a garment.

SURGEON'S CUFF: A Canadian expression for jacket cuffs with working buttonholes.

SUSPENDERS: See page 222.

SWALLOWTAIL COAT: The old-fashioned name for a TAILCOAT.

SWELLED EDGES: See LAPPED SEAM.

TAB COLLAR: See page 131.

TAFFETA: It is a plain and closely woven, smooth fabric. WARP and FILLING are almost of the same count. Taffeta is from the Persian word *tafiyah*, meaning "twisted," "woven."

TAILCOAT; TAILS; SWALLOWTAIL COAT: See page 234.

TARTAN: The Japanese have worn "plaids" for centuries, but only the Scottish Highland Clans wore colorful cross-checked plaids as a means of identification. The word, formerly spelled "*tartanem*," was borrowed from the English, who took it from the Spanish term *tirtana*. The Spanish gave this name to tartan cloths as far back as the thirteenth century. The Scottish wore tartan by day and slept under them by night. In ancient Caledonia (now known as Scotland), the colors of tartan served to distinguish the thirty-three clans of the Scottish Highlands.

TATTERSALL: A checked pattern formed by vertical and horizontal lines usually in two colors on a light background. In 1766 Richard Tattersall founded a horse market in London, Tattersall's, which eventually became a rendezvous for gamblers. The horse blankets had a characteristic plaid of thin lines bisecting at right angles, which became known as "tattersall." It was first used by sportsmen for riding waistcoats; today the pattern is found in almost every type of wearing apparel. (See odd vest, page 119; "Winter" and "Summer" in the "Shirt Fabrics" gatefold.)

TELESCOPE CROWN: The crown of a felt or straw hat creased with a flat top and an even height at the sides. See PORK PIE.

TENSILE STRENGTH: The force, measured in pounds per square inch, or other units, that a fabric or a fiber can withstand without breaking.

TEXTURE: The surface of a fabric, whether smooth, rough, or irregular. Originally, a woven fabric (the word derived from the Latin *textura*, meaning "web").

THICK-AND-THIN: A fabric woven with uneven-textured yarns to create the effect of a homespun cloth.

THROAT: The part of the shoe at the INSTEP where the VAMP opens.

THROAT LATCH: A four- or five-inch strip of cloth attached to the left under-collar with a buttonhole at one end that can be strapped across the neck to fasten to a button on the opposite under-collar when the jacket's collar is turned up. Found on rugged sport jackets and intended to protect the neck from rain or cold. (See jacket, page 261.)

TICKET POCKET: British tailoring term for a small pocket, usually flapped, placed above the regular pocket on the right side of a man's suit coat or overcoat. Introduced in the late 1850s for a railroad ticket and used at intervals ever since. Also known as a "cush pocket." (See pages 87, 130.)

TIE CLIP: A spring-loaded fastener used to clip the two pendant ends of the tie to the shirt. Intermittently fashionable since the 1920s. (See page 228.)

TIE SPACE: See page 121 and copy on the bottom of page 122.

TIE TACK: A fastening device consisting of two parts: an outer decorative head backed by a pin that pierces through the necktie and top layer of shirt placket connecting to a pinch-type fastener underneath.

TIPPING: The inside lining seen on the blade and under-end of a tie often matching the shade of the tie itself. Top-draw NECKTIES use silk tipping instead of a synthetic. Also, tipping one's hat: You tip your hat today because in the days of chivalry, the knight removed his helmet or raised his visor as acknowledgment that he was among friends.

TOE BOX: A stiff, shell-shaped piece of leather placed between a shoe's lining and tip to maintain its contour and permanent shape.

TOE SPRING: The distance from the ground to the tread surface of the sole at the extreme tip of the toe, which gives the toe its slightly turned-up effect.

TONE: The quality or value of a color lightened with the addition of white or darkened by the addition of black or gray.

TONGUE: A leather flap attached to the inside or outside of a shoe's upper to protect the lacing area from friction, pressure, and penetration by extraneous objects.

TOPCOAT: An outercoat made of fabric lighter than that of an overcoat. The maximum weight fabric for this coat used to be 18 ounces per square yard or less.

TOPEE: Like the Derby to an Englishman, this Singaporean headpiece is a helmetlike affair of cork with a cloth covering, originally worn in India as protection from the sun. When the inner layer is made of pith, it is known as a pith helmet.

TOP HAT: See SILK HAT

TOPPER: See SILK HAT

TRENCH COAT: A double-breasted coat in tightly woven cotton gabardine with most of its authentic details present in the civilian version. Originally it was a waterproof military coat invented by Burberry's uniform department at the request of the British War Office for wear in the trenches by the British army officers in WWI. Overcoats soaked with rain and mud were too heavy and uncomfortable, while normal raincoats were inadequate. Tested against hose-pipes, the proofed material was double-thickness across the back, high storm collars buttoned tight across the front with special flaps. Various metal hooks and D-rings allowed the hanging of equipment, and so a tradition was born. Hollywood made it the garment of heroes and secret agents.

TRIAL SHOE: The most expensive method of creating custom-made shoes. A test pair of medium-grade leather shoes is done up from the individual's LAST to walk about in so that final adjustments can be made to the LAST prior to creating the first finished pair of shoes.

TRILBY: A slouchy felt hat with a wide rolled brim, originally worn in England by a heroine in a famous George du Maurier play about a hypnotist named Svengali, which was adapted from his novel named *Trilby*. (See page 159.)

TROLLEY: A cord or string around the crown of a hat, ending in a button. The blade of the Gay Nineties would anchor the button in his coat lapels to keep the hat from sailing off when bicycling or riding.

TROPICAL WORSTED: A sturdy but air-circulating worsted suiting material weighing usually 6 to 9.5 ounces per yard made in a variety of plain or open weaves with a two-ply or single-ply yarn in the WARP and FILLING. (See "Spring" and "Summer" in the "Suit Fabrics" gatefold.)

TROUSER: Pant; a garment from the waist to the feet, but not covering the foot. A term used in eighteenth and early nineteenth century for loose fitting pants worn particularly by sailors, soldiers, and town workers. After the War of 1812, "trousers" were widely worn in the United States instead of silk breeches and stockings, which seemed too British. From French *trouser*, meaning "tucked up."

TROUSER CREASE: Originally trousers were creased down the side (as in the old navy style), until 1886, when an elegantly frock-coated Edward VII appeared at the Derby horse race in a pair of gray trousers with sharply ironed front creases.

TURKEY RED: A bright scarlet dye formerly derived from the madder plant and now made chemically.

TURN-UPS: The English term for trouser cuffs. See **CUFFS**.

TURTLENECK: A knitted pullover with a long end that is slipped over the head and then rolled to fit closely around the neck; made in wool, cotton, or blended fabrics. Introduced in the 1860s for men, popular in the late 1920s and 1930s, revived in the 1960s for men, and even tried for formal wear. (See page 263.)

TUXEDO: In 1886 a notable group of upstate New Yorkers founded the private club Tuxedo Park. That spring, James Brown Potter and his wife, Cora, journeyed to England, where they met the Prince of Wales at a court ball. The Prince, always fond of pretty women, invited the Potters to Sandringham, his Norfolk hunting estate. When Mr. Potter inquired about what to wear, the Prince spoke of a short garment that he had adopted in place of the tailcoat, inspired by the jacket that one of his cronies, Lord Dupplin, had worn to dinner one night.

The Prince recommended that Potter go to his tailor in London and get one for himself. Potter did just that, and upon returning to Tuxedo Park that fall, Pierre Lorillard and other club members were impressed by Potter's visit and copied the new jacket, deeming it more appropriate than "tails" for informal dinners. One evening, some of the Tuxedo locals were seen sporting their Tuxedos at a bachelor dinner at Delmonico's restaurant, the only public establishment where gentlemen didn't have to dress for dinner. The other diners at "Del's" were astonished, and when told that that was how the men up in Tuxedo dressed for dinner, they naturally started referring to the jacket by its new moniker.

Pierre Lorillard, Griswold's son and confirmed prankster, attended Tuxedo's first Autumn Ball attired in a "tail-less dress coat." Shorter than a dinner jacket and probably some version of a **MESS JACKET**, this coat made "Grizzy" look like a "royal footman," according to the society gossip sheet. Although ceremoniously asked to leave, from then on, the shorter formal jacket and black tie accouterments grew steadily popular, with the appellation "Tuxedo" sticking for good. Other names are "dinner jacket"; "smoking jacket"; "*le smoking*." (See page 240.)

TWEED: A rough-surfaced woolen material with a homespun surface effect in plain or twill weave and many different patterns. Tweed caught the fancy of the London gentry who came upon it on their shooting and fishing trips up north. The royal association with Balmoral, the Royal Castle, did the rest. It was originally made by hand at home by crofters near the Tweed River in Scotland. Lore has it that tweed was not named for its place of origin, as it comes from *tweel*, the Scottish word for "twill." However, in 1826, when a London clerk drafted an order for "tweels," he accidentally wrote "tweeds," and the name stuck.

TWILL: One of the three basic weaves, characterized by diagonal lines on the surface of the fabric.

TWIST: The turning of the yarn, either to the left (S-twist) or to the right (Z-twist), to prepare it for weaving into a fabric. Also, woollens or worsteds of which the yarns are made of two colors, doubled, or twisted together to pattern a mottled appearance.

TYROLEAN HAT: A rough-textured felt or velour hat with a sharply tapered **CROWN**, a narrow brim turned up in back and down in front, and a cord type of band decorated with a feather/brush mount; associated with the Austrian Tyrol. (See page 204.)

ULSTER: Double-breasted long **OVERCOAT** in heavy **TWEED** or **MELTON** with a big convertible collar, wide lapels, and a half- or all-around belt. It was introduced by a Belfast firm in the 1860s. By the turn of the century, English fashion deemed that no man could be well dressed without at least one Ulster in his wardrobe.

UNCONSTRUCTED: A term used by the menswear industry to describe a soft, unpadded, not fully lined tailored jacket; a term often misunderstood to mean "inexpensive" or "lacking in tailoring." In fact, because there is no lining to cover up its insides, its open interior often requires more exacting finishing and, thus, expense than a fully lined jacket.

UNION SUIT: Underwear consisting of a shirt and shorts or pants in one piece.

UPPER: The top most part of the shoe; depending on shoe type, consisting of one or more parts: linen lining, eyelet facing with underlay, collar, lining leather.

VAMP: The section of the upper part of a shoe extending forward to the toe cap and part or all the way to the rear seam.

VEGETABLE TANNING: The oldest and most costly type of shoe-leather tanning, which uses natural bark or extracts, sometimes combined with synthetic vegetable tannins.

VELVETEEN: A short pile fabric with a cotton **FILLING** that resembles velvet; used for smoking jackets and sportswear. (See page 245.)

VENETIAN: A fine worsted twill cloth where the **WARP** is almost all on the surface of the cloth, and the **WEFT** goes to the back. The name is taken from the resemblance noted to silk venetian, a cloth of real artistic value that was made in Venice. The cloth is smooth-textured dress worsted and made of wool or cotton. In wool it is used for suits, **TROUSERS**, and **TOPCOATS**.

VENT: See **SIDE VENT**. Term used since the fifteenth century to indicate a vertical slit in a garment, usually from the hem upward. (See page 88.)

VEST: A sleeveless garment for the upper body, extending to the waist, usually worn under a suit jacket or coat. Also known as a "waistcoat." First worn by England's King Charles II (recorded in *Pepys's Diary*, October 8, 1666) as one of the new fashions he introduced as a breakaway snub to the fashion lead of France, with whom England was at war.

VEST POCKET: A **WELT** pocket placed on the side chest of a waistcoat or a **VEST**, originally used to carry a

pocket watch. In the age of Louis XV, men carried two pocket watches, therefore a pocket was made on either side of garment. (See page 91.)

VICUNA: The Rolls-Royce of wool fibers, from the undercoat of the vicuna, a rare llama-like type of animal that lives twelve hundred feet above sea level and the clouds in almost inaccessible regions of the Andes. Vicuna are about three feet high, have a life span of twelve years, and produce a clip of wool whose natural color is a rich tobacco shade.

VIRGIN WOOL: Wool used for the first time after being clipped from sheep; in other words, wool that has not previously been made into yarn or fabric.

VOILE: Woven from fine hard twisted yarns with reverse twist **WARP** threads, this plain fabric is lightweight, cool, and dry. Because of its sheerness, voile dress shirts are made with double-layer fronts and worn primarily for warm weather. A corruption of the Latin *vela*, which implies a "covering," "curtain," or "sail."

WAIST: The narrowest part of the torso.

WAIST SUPPRESSION: The addition of shape at the waistline of a garment.

QUALITY:

"There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price alone are this man's lawful prey."—Ruskin

WAISTBAND: The strip of material running around the top of the **TROUSER** and forming a finish to trouser tops; usually faced and interfaced and then seamed to the waistline of trousers.

WAISTCOAT: See **VEST**

WAISTLINE: An invisible fitting line where waist suppression is made.

WARP: Yarn that runs lengthwise in a loom and crossed by the **WEFT**. The warp yarn generally runs vertically in a cloth or garment as opposed to the **FILLING** yarn, or **weft**, which runs crossways from selvedge to selvedge.

WATCH POCKET: A small pocket in the side front of a man's trousers, usually of the welt style, used to carry a watch. Also called a "fob pocket."

WEAVING: The intercrossing of two sets of yarns, the **WARP**, which runs down the length of the cloth, and the **WEFT**, which runs across the width. In knitting,

only one set of threads is used; hence the difference between knitting and weaving. There are three basic weaves, of which two dominate in garment cloth: plain and twill weave.

WEDDING TIE: See **MACCLESFIELD**.

WEEJUN: See page 203.

WEFT: A **FILLING** thread or yarn that runs crosswise in a loom or in a circle. See **FILLING**; **WARP**.

WEIGHTED SILK: Silk treated with a metallic solution to add to its weight and to give a rich look.

WELLINGTON BOOT: Waterproofed rubber boots for work or leisure that are either worn under the trousers or with the trousers tucked in, usually in green. "Wellies," as they are known to the English, were originally leather with a soft upper extending above the knee, and were named after the military commander Arthur Wellesley, who became the 1st Duke of Wellington.

WELT: A narrow strip of leather stitched to the upper and to the edge of the insole of a shoe. The edge of the strip is then stitched to the outside. Also, that which being sewn or otherwise fastened to an edge, pocket, or border to guard, strengthen, or adorn it. The outside breast and waistcoat pockets are usually finished in this style. (See pages 90, 213.)

WEST OF ENGLAND FLANNEL: Woolen cloth of high reputation made in western districts of England, strictly associated with the Cotswold district, centering in and around Stroud and Trowbridge; characterized by its high and low shadings that produces richer grays with more dimension to the cloth than other flat plain gray flannels. (See Gary Cooper, page 43.)

WHIPCORD: This hard-twisted, worsted **TWILL** fabric has diagonal ribs so prominent that the twills stand up boldly in a kind of rolled effect, suggesting the plaited lash of a whip from which it derives its name. Weight ranges from 12 to 20 ounces.

WHITE: A chromatic color at the light end of the black-to-white scale. White is the combination of all colors of the spectrum, ranging in wavelength from the longest to the shortest.

WHITE-ON-WHITE: The term applied to a pattern of white figures or stripes on a white broadcloth or other shirting weave raised above the level of the background.

WHITE TIE: The term for formal dress. (See page 234.)

WICKING: The ability of a fiber to transfer moisture from one section of the garment to another. Body perspiration is transported along the fiber surface to the outer surface of the cloth, then evaporates into the atmosphere.

WINDOWPANE: See "Winter" and "Spring" in the "Suit Fabrics" gatefold; page 96.

WINDSOR COLLAR: An attached or separate collar with points that are more spread than a semi-spread collar but less open than a full cutaway. Supposedly first worn by the Duke of Windsor.

WINDSOR KNOT: A large necktie knot tied in a special manner with extra loops. It is inspired by but falsely attributed to the Duke of Windsor. (See Douglas Fairbanks, page 129; page 248.)

WING COLLAR: See page 239.

WING TIP: See page 194.

WOOL: Fibers from the covering coat of sheep and other animals; also woven, knitted, or felted fabric produced from the fiber.

WOOLEN SYSTEM: Process of sorting, scouring, blending, oiling, cording, and spinning yarn of short staples, waste, and reworked wool. Yarns that have been carded and spun from wool in which anything but a parallel position of the fibers is noticeable, as distinct from worsted yarn in which the wool fibers are markedly paralleled.

WORKING BUTTONHOLES: Jacket-sleeve buttonholes that actually unbutton. (See page 134.)

WORSTED FABRIC: Clear, smooth-handed fabric in which the structure and color are clearly defined, owing to the clearness and smoothness of both the yarns and interlacing.

WORSTED SYSTEM: Process of carding, combing, drawing, and spinning worsted fibers into yarn for manufacture into worsted cloths.

WORSTED YARNS: Made from combing the woolen fibers so that they lie parallel to each other, then drawing and tightly twisting the smooth yarn; the name comes from a little village in Norfolk, Worstead.

WOVEN TIE: A class of neckwear fabric in which the pattern is part of the weave—as opposed to prints, embroideries, and hand paints where the pattern is applied after the fabric is woven. As a result of the woven pattern's more textured and thicker fabric, this necktie has more body, thus making a better knot than

the printed tie, which must rely on its inner armature for its form and stature. (See page 146.)

WRAP COAT: A loose-fitting, casually-belted bathrobe-like coat with turned-up collar introduced in London and Hollywood during the early 1930s; usually in CAMEL HAIR or soft fleece.

YARD: Unit of measure equal to 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 in the House of Parliament, or 0.914 meter.

YARN-DYED: A fabric woven with yarns that have already been dyed, as opposed to piece-dyed, where the fabric is first woven and then dyed.

YOKE: The fabric fitted over the shoulders and joined to the lower part of the garment by a visible seam across the chest or back. (See Clark Gable, page 106.)

ZEPHYR: A yarn of lightweight WORSTED, often blended with other fibers; also applies to a sheer, soft, woolen fabric. The name is from *Zephyrus*, classical god of the west wind.

ZOOT SUIT: Outrageous suit worn by some young hipsters in the late 1930s, 1940s, and early 1950s, referred to as "the badge of the hoodlums." The jacket had heavily padded, square shoulders, a tapered waist, and extended almost to the knees. Its baggy-legged trouser, measuring almost thirty-two inches at the knee and tapering down to twelve to fifteen inches at bottom, was jacked up almost to the chest by suspenders. Worn with equally bizarre accessories—like six-foot key chains, snake ties, roll-collared shirts, and wide-brimmed head wear—this colorful costume represented an early rebellion of America's less fortunate youths against the conformist order.