

Glossary

A

Aesthetic dress

Style of dress for men and women adopted by a small group of English reformers of the 1880s. Features of women's dress include the elimination of restrictive corseting and bustles, larger looser sleeves and more fluid lines.

Afternoon dress

1. Term used during the 19th century in England and Australia to indicate a woman's dress suitable for visiting in the afternoons.
2. In the 20th century it indicates a semi-formal woman's dress, frequently full length in the 1920s and 1930s, suitable for a garden party or formal tea. Usually worn with a large picture hat.

Appliqué

Decorative layer of fabric applied to the surface of a garment or on net by hand or machine.

Art Deco

Styling of 1915–30 with geometric lines and strong colours.

Art Nouveau

Style that is organic in colouring and shaping, often seen in women's dresses from 1900–20 and earlier in glass and furniture.

B

Backing

Cotton or linen fabric cut as one with the fabric of a garment to strengthen and support it from inside.

Banyan

Man's silk or fancy printed fabric dressing gown with eastern styling.

Basque

Narrow horizontal band attached from the waist down, often cut on the bias.

Belle Époque

Woman's fashion style, 1890–1910, that is typified by a narrow waist and voluptuous bust and hipline, also referred to as the S-bend.

Bespoke

Garment or accessories made specifically to a person's measurements.

Bias binding

Cotton tape cut on the bias grain that will lie flat on curved necklines, hems and seams.

Bias cut

Garments cut at 45° to the warp and weft of the fabric to create a special drape effect that is figure-hugging and often considered seductive.

Bias grain

The diagonal grain of the fabric. To get the true grain a corner of the fabric is drawn up at 45° to the selvedge. Sometimes described as 'on the cross'.

Binding

Bias or straight cut tape that is used to cover the raw edge of a garment, hem or seam.

Blazer

1. A navy blue single or double breasted man's jacket often with gold buttons and insignia of club allegiance on the breast pocket, worn in the 20th century.
2. A brightly striped, single breasted, sports jacket, eg rowing, cricket, with coloured piping around the edges. Worn after play in 19th and 20th centuries.

Bloomer costume

Women's cycling costume worn by Amelia Bloomer with wide trouser legs. Amelia Bloomer (1818–94) was an American women's rights and temperance advocate whose name became associated with bloomers.

Bloomers

Voluminous, knee-length pants that fasten just below or just above the knee. Worn by women as undergarments in the 1920s and 1930s.

Boa

Long, narrow, scarf worn around the neck from 1829, and especially fashionable in 1890s, 1920s and 1970s. Made of feathers, pleated silk, fur or swansdown.

Bolero

A short sleeved collarless jacket extending to just below the breast for men and women.

Boning

Whalebone, metal or turkey quill (USA) inserted into corsets, bodices or collars to create a fashionable and rigid shape.

Braids

- **Diamanté.** String of diamond-like clear glass stones used to trim women's garments, 20th century.
- **Gimp.** Thread or cord used to define the edge of a pattern, especially in lace.
- **Rickrack.** Cotton braid woven in zigzag form available in different widths.
- **Russia braid.** Double-cored braid covered in silk or rayon.

Breeches

A pair of men's pants extending to and fastening just below the knee, which preceded the men's fashion for long trousers or pantaloons. They were practical when horseriding was the main means of transport.

Bullion work

A very specialised style of embroidery of Turkish origin which uses gold threads and fine gold coils to create dense gold embroidery, often seen on 19th century military jackets and formal diplomatic uniforms for men.

Bustle

Artificial shaping mechanism for women to accentuate the skirt at the back waist formed by metal rings, horsehair or padding and attached around the waist, fashionable from 1870–75 and then 1883–91.

Bustle dress

Woman's dress with fabric draped up at the back over a separate bustle framework and trimmed with a bow or small peplum.

C

Cabbage-tree hat

A hat woven from the plaited palm fronds of the cabbage tree palm and worn by Australians in the 19th and early 20th centuries. Cabbage tree palms can be found along the Victorian, NSW and Queensland coastlines. The leaves were cut in strips, bleached and plaited.

Camisole

A cotton blouse often with short sleeve which is worn between a woman's corset and her bodice to protect the bodice from stray whalebones and sweat.

Cape

Sleeveless outerwear garment often with collar and front fastening, usually extending to the waist. Mostly worn by women.

Chemise

Woman's loose shift worn against the skin, under the corset, sleeveless, 19th century.

Chemisette

False blouse front of cambric, tulle or muslin fabric worn as fill-in for low-necked gown in 18th and 19th centuries.

Circular skirt

A skirt that is cut from a circle or half circle of fabric with a central hole the size of the waist.

Cloak

Voluminous sleeveless outerwear garment with collar and front fastening extending to the ankles. Commonly worn by horseriders for many centuries as it covers the rider as well as the back of the horse.

Collars

Neckpieces with defined edge which go around neck and decorate the neckline.

- **Fall collar.** Collar with part that falls down from the neck.
- **Sailor collar.** Starts at centre front and extends to a wide square back.
- **Shawl collar.** Collar that goes around the neck but does not have lapels.
- **Stand collar.** Collar that stands vertically from shoulder often parallel to neck.

Combinations

Underwear that combines a camisole bodice and pantaloons in one garment. For practical purposes this required an open crotch seam.

Cord

A number of threads or yarns twisted together into a strong, rope-like length.

Crinoline

1. A wide, bias tape made from woven horsehair which is 'uncrushable'. It was used to hold out a petticoat when skirts became fuller in the 1840s.
2. Subsequently the term was used for very large skirts without horsehair that were popular from 1840 to 1860s. They were then stiffened with steel, cane and whalebone that collapsed when the wearer sat down.

Cummerbund

Man's separate wide waistband, usually in fancy silk, that covers the join between waistband of his trousers and shirt and fastens at the back.

D

Dart

A tapering fold sewn into fabric to create a three-dimensional shaping to a garment.

Dolman coat

A coat or cape for men or women with sleeves that have the appearance of a cape. Widely worn in the 1870s and 1880s.

Dress-improver

A small sausage-like bustle used by women in the 1850s.

Dungarees

Workwear consisting of a pair of thick cotton denim pants usually with adjustable bib and brace used for manual work.

E

Embroidery

Surface decoration added to fabric by machine or needlework to enhance the fabric.

- **Bullion work.** Coiled silver or gold wire cut into short lengths and threaded through the centre like beads and sewn into embroidered designs for garments. Very fine examples are seen on Turkish embroidery and on military uniforms.
- **Tambour work.** Chain stitch embroidery made with a tambour hook or chain stitch machine. It is hard to differentiate between the two.

Empire line

A high waistline created by attaching the skirt just under the bustline popularised by Empress Josephine during the French Napoleonic Empire (1804–14).

Empire waist

A shortened waistline created by a high seam just below the bustline.

Engageantes

Detachable linen or cotton sleeves which are removed for laundering. Often made of lace or fine cambric and worn from the 17th to the mid 19th century. The term can also apply to any detachable linen or lace bodice trim.

Epaulettes

Straps that are attached across the shoulder to signify rank in military and other uniforms. They may be simple with one button or very elaborate, with gold fringing.

F

Fabrics

- **Argyle.** The argyle pattern of diamonds in a diagonal checkerboard arrangement is derived from the tartan of Clan Campbell of Argyll in western Scotland. It was much used in the football dress of the early 1900s, both for jerseys and for the long socks needed for the plus-fours trouser fashion of the day.
- **Artificial silk.** The first successful artificial silks were developed in the 1890s of cellulose (wood) fibre and marketed as art silk or viscose. In 1924, the name of the fibre was officially changed in the US to rayon, although the term viscose continued to be used in Europe.
- **Basket weave.** Is identified by its checkerboard-like appearance made of clusters of two or more warp and weft threads woven together.
- **Batiste.** A cotton muslin that has a wiry finish, popular in the 1820s and 1830s.
- **Bombasine.** A material used for mourning because it was often made in black. It has a dull, twilled surface. The warp was silk and the weft was worsted wool.
- **Broadcloth.** Material made from very fine merino wool woven into a wide fabric (115–130 cm) with a fine twill weave.
- **Calico.** Plain weave cotton.
- **Cambric.** Very fine weave cotton often used for underwear.
- **Cashmere.** Originally made from Tibetan goat, it is a very fine, good quality wool that is soft to the touch.
- **Challis.** Fine woollen, twill fabric often printed. Can be mixed with silk or cotton.
- **Chenille.** Thread with velvet pile usually silk, used as a decorative braid especially in the 1890s.
- **Chiffon.** Very lightweight semitransparent fabric woven from tightly twisted silk.
- **Crepe.** Made from highly twisted cotton, silk or wool or sometimes a mixture, which has a crimped surface due to the excessive twist. Many varieties, eg crepe chiffon, crepe de chine.
- **Dimity.** Figured cotton cloth that has a raised stripe.
- **Doeskin.** Cloth made from botany wool. It had a very close weave and a smooth face. It was shrunk to give its final appearance.
- **Drill.** Very heavy cotton or linen fabric often with a twill weave.
- **Faille.** A weave used on silk that gives a very fine, 45° angled rib effect.
- **Felt.** Fabric made from woollen fibres that have been tangled, shrunk and matted to form a non-woven material.

- **Gauze.** Fine, transparent, plain weave fabric.
- **Kerseymer.** A very closely woven wool cloth.
- **Lawn.** Plain weave, smooth and delicate textile, originally of linen but now chiefly cotton.
- **Marcella, marseilla.** Material used for waistcoats that was usually of a quilted, plain weave fabric.
- **Merino.** A thin, twill, woollen cloth.
- **Mourning crepe.** Collective term for black fabrics worn for funerals or mourning. During the 19th and early 20th century deep mourning or black was worn for six months to a year after the death of a close member of the family. Half mourning, often purple or lavender colour, was worn for six months longer.
- **Nankeen.** Handwoven, cotton fabric from Nanking in China. It was supplied by the East India Company during the 19th century.

Fall

The front opening of men's breeches or trousers, so named from about 1730 onwards. Whole falls were square-shaped flaps that extended across the front to the side seams. Small or split falls meant a smaller central flap that covered only the centre front of the garment. After 1840, the fall was also called a spair.

Fastenings

- **Button stand.** The band on either side of a shirt or jacket front opening, holding buttons on one side and buttonholes on the other.
- **Frogging.** Fancy looped cord work especially on military uniforms incorporating loops, buttonholes and buttons for fastenings.
- **Hook and eye.** Metal wire hook and straight or arched eye that connects one part of a garment to another, often to facilitate ease of dressing.
- **Lacing.** Cord or ribbon threaded through holes in a garment to fasten. The holes can be hand stitched or reinforced with metal eyelets.
- **Zipper.** Fastener consisting of parallel rows of metal teeth that join together when a central gadget passes over them.

Feathers

Bird feathers were frequently used as trimming on hats, fans, bags and clothing throughout the 18th, 19th and 20th centuries.

- **Aigrette.**
 1. Extremely long, delicate white feathers with plume at the tip, from the egret, a member of the heron family — a long-legged wading bird that became almost extinct from the demand of these feathers. Popular in the 1920s.
 2. Jewelled ornament imitating feathers, attached to a headband worn in the 1920s.

Fibres

- **Angora.** Angora wool or Angora fibre is the downy, silky coat produced by the Angora rabbit, approximately 12–16 microns in diameter.
- **Cotton.** A plant that produces a pod or 'bol' filled with fine, white fibres.
- **Flax.** A plant with long fibres spun to make linen.
- **Mohair.** Mohair fibre is taken from the Angora goat, approximately 25–45 microns. It is durable, resilient and dyes exceptionally well.
- **Silk.** A fine thread extruded by the silkworm in making its cocoon.

Fichu

See *neckwear*.

Flapper dress

Woman's shapeless evening shift falling from the shoulders to knee-length or below. First worn in the late 1920s, it was a dramatic change in silhouette for women and was often lavishly decorated with beads, embroidery, sequins or fringing for evening.

Flaps

Non-structural piece of doubled fabric often concealing an opening or pocket.

Flare

Increasing the width of fabric in seams that create fullness towards the hem as in sleeves, pants, skirts or jackets.

Flounce

A narrow length of circular, bias-cut or straight cut fabric gathered and attached to a garment, to decorate the hem of a skirt, neckline or sleeve.

Frill

Narrow length of fabric or lace with a finished edge gathered to form a ruffle and attached as trimming to a dress or blouse.

Frock

1. A man's coat with a turned down collar, fashionable for country wear at the end of the 18th century, later to become the standard man's frock coat of the 19th century.

2. Woman's dress, 1925–55 (Australia).

Frogging

See *fastenings*.

G

Gather

Draw fabric up with stitched threads to create fullness.

Gimp

Lace trim made from a fine narrow braid of silk.

Girdle

A scanty, belt-shaped textile for men and/or women. From 1910 to the late 1960s, girdles were considered essential garments by many women. They created a rigid, controlled figure that was seen as respectable and modest.

Gore

A vertical panel of a skirt that widens towards the hem, eg four-gored skirt. In the 19th century gores were cut so that the straight grain was seamed against the bias, to hold the seam firmly.

Grain

The direction of the warp and the weft threads in woven fabric.

Guipure lace

See *lace*.

Gusset

Usually a square or diamond-shaped piece of material inserted to allow movement in a particular area such as the underarm or crotch.

H

Habit shirt

False blouse that fills in a low-necked bodice. It consists of a neck detail front and back and is tied at the waist.

Haute couture

Very high quality, bespoke dressmaking identified with France.

Holland

Fabric that was used for linings and backings, usually made from unbleached linen with a polished surface.

Homburg hat

Hard felt hat with a dent in the crown, introduced by Edward VII in 1889.

Hourglass

A (nearly) symmetric female body shape wide at its ends and narrow in the middle achieved by corsetry. Description associated with the Belle Époque style that favoured a tiny waist and voluptuous bust and hipline.

I

J

Jet

Dense form of black lignite coal obtained from decomposed driftwood found at Whitby on the Yorkshire coast of England. Jet became popular in the 19th century when it was associated with mourning jewellery and clothing.

Jodhpurs

Riding breeches, taking their name from a former state in northwest India. Jodhpurs are very full from the hip to the knee, billowing out at the sides in a semicircle, and skin-tight from knee to ankle. They are finished with a cuff or kept in place with a foot strap.

K

L

Lace

A textile with a pattern of holes created by hand or machine.

- **Bedfordshire.** A continuous bobbin lace featuring plaits, crinkled linen stitch, bar-like wheatears and braided scalloped edge.
- **Blonde.** Lace that is made from unbleached silk. Popular in the first half of the 19th century, eg Maltese and Chantilly laces.
- **Bobbin lace.** Made by crossing and plaiting lengths of thread, which are wound on bobbins to manage them. As the work progresses, the weaving is held in place with pins set in a lace pillow, the placement of the pins is usually determined by a pattern or pricking pinned on the pillow. The wider the lace, the more bobbins are used.
- **Branscombe.** A popular style of Devon lace which connects machine woven tapes with buttonhole stitch covered bars. It can be almost completely filled with fancy filling stitches and decorated with needle woven wheels.
- **Broderie anglaise.** A white embroidery on white cotton with a pattern of punched holes and tiny scalloped edges. Machines were able to copy this very effectively.
- **Chantilly lace.** A French, black, silk continuous bobbin lace. Very popular in 1830 this lace worked into a delicate design of flowers on a fine worked, net ground. It has a thick thread around the edge of the embroidered floral motifs called a cordonnet. Machine copies are often very hard to distinguish.
- **Crochet.** Made with a crochet hook which creates a pattern of interlocking chevrons. It can be used to imitate needle lace but the chevron patterns at the back will identify it.

- **Guipure lace.** Large, often floral patterned lace, held together with bridges and bars, sometimes known as chemical lace. Stitching is made on sacrificial fabric that is chemically removed.
- **Machine lace.** This became very sophisticated in the 19th century with a range of different machines for specific purposes. Knitting machines allowed the use of many needles to create complex patterns and large widths. Machine-made lace can be identified by fuzzy filling stitches and cloth work; a horizontal and vertical grid effect on net; a zigzag stitching effect; wheatears have centre crossing; stitches look directional; embroidery repeats in broderie anglaise have exit and entry points identical in each motif.
- **Maltese lace.** Silk bobbin lace with Maltese crosses made up of four triangles as part of its design, often a glossy cream colour. Flat petal-like wheatears are also a feature. The manufacture was initiated in the 1830s in Malta to provide work for impoverished Maltese women and orphans. The designs were based on 17th century Genoese and Italian peasant laces.
- **Needle lace.** Is created using a needle and thread to meticulously hand stitch hundreds of stitches in a pattern to form the lace itself. The pattern is marked out on a parchment or oiled cloth.
- **Tambour.** This uses a tiny hook to embroider patterns on net or fine muslin in chain stitch. Difficult to distinguish from machine chain stitch.
- **Tape lace.** This uses pre-made tape to define the design, folded at curves and corners. The needleworked bars will be the same weight of thread as in the tape if this is good quality. Tape lace can be extremely rough.

Lengths

- **Ankle length.** Length that clears the floor by a few inches, revealing the foot and ankle.
- **Calf length.** Hem of skirt, dress or coat reaching below the knee at the widest part of the calf.
- **Full length.** Floor length.
- **Hip length.** Popular length for jackets and bodices for men and women, ending at hipbone.
- **Knee length.** Shirt or coat reaching to the middle of the kneecap or to the top of the knee.
- **Three-quarter length.** Woman's coat or jacket approximately halfway between hip and thigh.

Lining

Fabric, often silk or synthetic, cut to a similar shape as a garment and attached on the inside to cover seams and assist with dressing, eg for jacket.

Louis heels

A medium-high heel that curves in at the middle. Inspired by shoes worn by King Louis XIV (1643–1715).

M

Mantle

Hooded cloak with silk tassels worn by women as an outer garment in the mid and late 19th century. It is usually waist or hip length and made of light woollen materials.

Monobosom silhouette

Shape of bodices worn in the first decade of the 20th century. Garments are cut with a full, pouched front section that makes the wearer appear to have one single large breast.

Morning dress

1. Formal daytime attire for men consisting of striped trousers, cutaway coat, ascot tie and sometimes top hat.
2. In the 19th century the term used for any woman's dress suitable for wear in the morning — for visiting, shopping or at home — as differentiated from a more formal afternoon dress. Also called morning gown or morning robe.
3. In early 20th century the term used for a house dress of inexpensive fabric.

Mother-of-pearl

Shiny, iridescent shell lining of the pearl oyster, abalone or other molluscs used for buttons and jewellery.

Mourning dress

Clothing, usually black, worn for funerals or during the mourning period after the funeral. During the 19th and 20th centuries, custom prescribed not only colours and fabrics, but also stages and gradations of mourning. Men were required to wear a black armband. Widows had to wear deep mourning, black crepe covered dresses worn with black accessories, for a year and one day. Other female relatives wore deep mourning for varying periods of time depending on their relationship to the deceased. After the mourning period, the next stage was half mourning, which usually consisted of black, grey or purple costume with touches of white.

Queen Victoria's strict observance of mourning after the death of Prince Albert in 1861 helped promote a vogue for black garments, particularly crepe. Caps, hats, coats, dresses, stockings, veils, mantles, gloves and blouses were available in black crepe muslin, gauze, cotton and wool. Jet jewellery was also worn. The fashion for mourning clothes had almost disappeared by the end of the 19th century.

Muff

Warm tubular covering for the hands and open at each end. Often made of fur or rich fabrics, usually round or oblong in many sizes and sometimes with concealed inner pockets. Carried by women and usually matched to material of coat or trimming. Popular in the late 19th century and were also used to carry personal items and as a form of decoration. The handbag began to replace the muff in the early 20th century.

N

Necklines

- **Boat neck.** A shallow curved neckline that extends to each shoulder.
- **Décolletage.** A neckline for women that reveals some part of the breast.
- **High.** Neckline at or above collarbones.
- **Off the shoulder.** Falls below the shoulders, may or may not have sleeves.
- **Sweetheart.** Shaped like the top half of a heart.

Neckwear

- **Bandana.** Cotton print neckerchief worn casually by men in 19th century.
- **Cravat.** Forerunner of the bowtie and the necktie. Usually made from a band of material that is wrapped around the neck and tied in a variety of ways, 19th century.
- **Fichu.** Neckwear usually consisting of a large square of muslin folded diagonally to form a triangle and worn in the 18th century. As time progressed, it became more elaborate — shaped to fit neck, trimmed with ruffles, lace and ruching. Frequently fastened or tied in front with hanging ends. Continued to be worn until about 1871. Soft muslin or lace neck square which tucks into dress or ties at front.
- **Jabot.** Late 19th century woman's decorative neck accessory of fine lawn or lace held in place with a brooch or attached to a neckband.
- **Kerchief.** Tucked into neck; across the front tying at the back with back point, 1780s; across neck and tucked into high waist belt, 1785–1800.
- **Neckerchief.** Pinned high over bosom, 1756, 1796; knotted in front, 1775.
- **Shawl.** Square or rectangular piece of material worn loosely over shoulders or across back and over arms.
- **Steinkerk.** From the end of 17th century, a carelessly knotted cravat as worn in the 1692 battle of Steinkerk when French soldiers who were suddenly called to fight, had no time to tie them carefully. Worn by men and women.

- **Stole.** Long rectangular piece of material worn across back and over arms. Often worn with evening wear.
- **Tucker.** Part blouse with fancy neckline possibly tying around body to go under another bodice.

Norfolk jacket

A fashionable, men's belted jacket in the 1870s that became fashionable for women in the 1890s.

O

Open robe

Term used in the 19th century for floor-length dress often silk brocade which opens at front to reveal an ornamental underskirt or petticoat. Worn in England and Europe, 1750–90.

P

Pannier

Structure of metal, whalebone or willow worn by women under 18th century skirts to extend the width of the skirt at the side while leaving the front and back flat. This provided a flat panel where boldly scaled woven patterns or rich embroidery could be fully appreciated.

Passementerie

A variety of stylised braids and fringes very popular in 1815–30 and 1870–90. They were often made from small, shaped, wooden beads covered with fine, untwisted silk thread.

Pelisse

A woman's long empire line silk winter coat from the early 19th century trimmed with military braids imitating dress of 17th century Hussar mercenaries. It was usually worn open to reveal a dress or gown beneath.

Peplum

A short overskirt or ruffle attached at the waistline of a jacket, blouse or dress.

Petticoat

1. Highly decorated skirt worn with an open robe 1750–90.
2. Skirt-like undergarment worn for warmth or to give the skirt or dress the desired fashionable shape.

Pinstripe

Single thread warp of contrasting colour creating a fine stripe in fabric often used in men's suiting, eg pinstripe suit.

Piping

A fine cord is set into a bias fabric tape and stitched into seams to strengthen and give them a crisper finish. Sometimes used in several colours as a decorative element.

Pleating

- **Box pleat.** Double pleat formed by two facing folds meeting in the centre underneath the pleat.
- **Cartridge pleating.** A type of pleating that used two or three rows of evenly and widely spaced gathering threads forming tube-like gathers when drawn up and used to gather a large quantity of fabric into a small width.
- **Inverted pleat.** The reverse of a box pleat.
- **Knife pleats.** Sharply pressed flat pleats going in same direction.

Plus-fours

Men's trousers that extend 4 inches (10 cm) below the knee (and thus 4 inches longer than traditional knickerbockers, hence the name). As they allow freedom of movement, they have been traditionally used for sport from the 1860s, particularly golf.

Polonaise

A woman's overskirt pulled back and looped up at the sides to form a large drape or puff. Used to describe a boned bodice and overskirt looped up by drawstrings at hips and back to form three large puffs, thereby revealing the petticoat or underskirt in the second half of the 18th century.

Princess line

Fitted dress from the 1880s without a waist seam, shaped by vertical seams over bust, waist and hips. Named after Princess Alexandra, wife of Edward VII. Often worn with a bustle at the back.

Provenance

Information about an object pertaining to its origin, source, history and ownership.

Q

R

Riding habit

Woman's riding outfit with a fitted tailored jacket and an asymmetrical skirt cut to accommodate a side-saddle. Skirt has a loop to lift it when walking.

Ruching

1. Trimming made by pleating a strip of lace, ribbon, net, fine muslin, or silk with stitching in centre so that it ruffles on both sides.
2. Contemporary usage also applies the term to clothing with large rippled areas formed by gathering.

Ruffle

Strip of cloth, lace or ribbon gathered along one edge or cut in a curve to produce a flounce. Used to trim neckline, wrist or hem of clothing. See also *flounce*.

S

Sacque

Deep back pleats that fall from the neck to the heels on women's 18th century open robes.

Sash

Man or woman's loose, fabric belt often tied in a knot or bow.

Scarf

Decorative or utilitarian accessory worn draped around the shoulders, the neck, or over the head for warmth or adornment. May be square, oblong or triangular and made of knitted, crocheted or woven fabric.

Selvedge

Dense edge of woven fabric formed during weaving. Sometimes carries a coloured thread.

Shawl

Large square or rectangular piece of cloth worn around the shoulders, loosely tied in front, over the bust.

Sleeves

- **Bishop.** Fuller in the lower forearm, then gathered at the wrists into a wide cuff.
- **Cap sleeve.** A very short sleeve that just covers the shoulders and has a very small seam or none at all at the underarm junction.
- **Dolman sleeve.** A form of kimono sleeve that has a low underarm. Cut as an extension of the bodice of a dress, blouse or jacket, the dolman sleeve is designed without a socket for the shoulder, thus creating a deep, wide armhole that reaches from the waist to a narrowed wrist. This type of sleeve was popular during the 1930s and is also known as a batwing sleeve.
- **Juliet.** Long fitted sleeve with a puff at the top.
- **Leg-of-mutton.** Sleeve with gathered full top tapering to a snug fit at the forearm.
- **Magyar.** Sleeve which is cut integrally with the body of the garment, the two sections being joined from neck to wrist over the shoulder and from side seam to wrist.
- **Puff (wide).** Short sleeve gathered into a band to create a gentle round shape.
- **Raglan.** Sleeve joined to the bodice of a coat or dress by diagonal seams from the neck to under the arms at front and back.
- **Set in.** One or two-piece sleeve gathered or eased at the shoulder into a bodice armhole.

Smocking

Fabric precisely gathered to create cartridge-like pleats that are subsequently embroidered. Seen on men's work smocks from the early 18th century.

Stays

A corset stiffened with whalebone, metal or plastic to reduce the waist size or support the back.

Sweep

Woollen braid attached to the hem of a skirt to protect the fine fabric from chafing on the ground.

T

Tea-gown

In the mid 19th century women wore pre-dinner gowns which were simply structured to allow corsets to be loosened or removed underneath. By the 1870s the tea-gown was an elaborate affair, often long sleeved, high waisted and full at the back and made of chiffon, muslin, silk or satin and trimmed with lace ruffles and ribbons. Many tea-gowns have elaborate trains.

Train

Back skirt extension worn by women formally and for weddings from the 19th century.

Trimmings

- **Bugle beads.** Tubular beads used for ornamentation.
- **Lace.** See the *lace* entry in the glossary; Lace Study Centre at <http://www.powerhousemuseum.com/lacestudycentre/>.

U

V

W

Waistband

Band of fabric, usually interfaced, attached to waistline of bodice, skirt or pants and fastened to hold garment firmly around waist.

Waistcoat

Sleeveless man's garment which buttons up the front and is usually worn over a shirt and under a jacket.

Waistline

1. Narrowest part of torso.

2. Horizontal seam joining the top and the skirt of a dress if the garment is made in two pieces.

Waistlines are not necessarily located at the anatomical waist.

- **Empire.** High-waisted effect with seam placed directly under bust. This was the predominant waistline placement for the late 18th century to 1820s during Empire and Directoire periods in France, and has been popular periodically since then for women's dresses, coats and lingerie. It derives from attempts to imitate the styles of the ancient Greeks and Romans.
- **Natural waist.** Belt or seam placed at narrowest part of the torso.

Walking dress

The full costume of the 19th century walking dress always included bonnets, caps or veils, an outer garment or wrap, and gloves.

Warp

Lengthwise direction in fabric, or yarns that are tied onto the loom and run lengthwise and parallel to the selvage.

Weft

Crosswise or horizontal yarn in woven fabric, that runs at right angles to the selvage. These threads are wound on a shuttle to be woven into the warp threads.

Whalebone

Used to stiffen parts of women's stays and dresses. Made from the comb-like plates of keratin whales use to filter plankton. See '10.1 Stiffening/lining/padding' information sheet.

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Y

Z