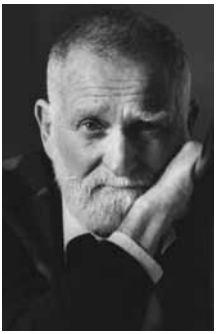


In 1964, as master cabinet-maker John Geiger parlayed a passion for woodworking into a furniture business, Ward Bennett began his decades-long collaboration with Brickel Associates (which later would become part of Geiger). All three were driven by an appetite for perfection: Geiger's intense dedication to wood craft, Brickel's unyielding devotion to quality, Bennett's pioneering ability to bring elegance to the industrial. It's no accident that today, these overlapping legacies culminate in a fresh, exciting evolution of classic textiles, designed under the new Geiger Textiles brand. Guided by a notion of luxury at every price, Geiger Textiles designs timeless fabrics, ranging from the utilitarian to the precious, that blend beauty, quality, longevity and real value.

GEIGER

TEXTILES

Geiger Textiles introduces its inaugural
Ensemble comes from the French
Textiles' Ensemble is a lexicon of q
among them, Epinglé, Herringbone, C
to work in concert with one another
chronicle of textiles, Ensemble is
historically recognized as the essenti
Collection's textiles is luxurious yet
quality and honesty over extravagan
one another, affording the opportuni
color family, or to use complementar

collection, Ensemble, by Susan Lyons.
ensemble, meaning 'together.' Geiger
uintessential textile constructions—
orduroy, Plaid and Bouclé—designed
or simply stand alone. A veritable
inspired by materials and motifs
als of bespoke tailoring. Each of the
high value, emphasizing timelessness,
ce. Color palettes are sympathetic to
ty to layer scale and texture within a
y families together for more contrast.

ENSEMBLE DESIGNER SUSAN LYONS

Susan Lyons designs compelling and environmentally intelligent products for industrial and consumer use. A lifelong champion of sustainable design, she collaborated with William McDonough to create the first collection of compostable contract textiles. Lyons is the recipient of numerous national and international design awards, and her work is found in museum collections in the United States and Europe.

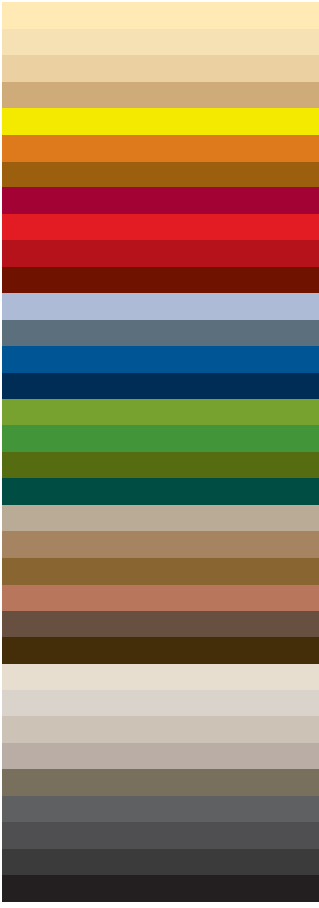
The patterns and colors of Ensemble provide a layered, nearly infinite vocabulary across a wide range of prices, giving the designer a versatile tool kit to realize any aesthetic vision. Specifiers can confidently create exciting palettes by mixing and matching among the Collection's system of patterns and colors. The lush, sophisticated colors range from heathered neutrals to saturated vivids, in a flexible array that includes tonal variations of cream, red, blue, green, brown, grey and black.

PATTERNS

Alpaca Mohair
Pinpoint
Ottoman
Basketweave
Ankara Cloth
Striae
Moleskin Emboss
Epinglé
Double Beam
Herringbone
Corduroy Plaid
Iron Cloth
Tattersall Reverse
Bouclé
Hollandaise
Velvet Plaid
Wool Satin

COLORS

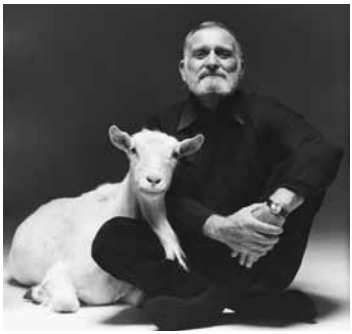
Ivory, Cream
Latte, Camel
Citron
Luggage
Copper, Wine
Red, Vermillion
Cordovan
Oxford, Cadet
Sky, Navy
Willow, Leaf
Loden, Fir
Trench, Vicuna
Saddle, Sepia
Umber, Java
Dune, Stone
Fog, Mineral
Flannel
Grey, Charcoal
Graphite
Black



THE MASTER, REMASTERED:

Three eminently luxurious yet utilitarian textiles from the archive of iconic designer Ward Bennett—rediscovered, remixed and reimagined

Ward Bennett represented a distinctly American look as it gained confidence in the face of more dominant European styles. His belief in a sensual minimalism executed with elegance and a dash of industrial bravado have had a lasting impact on designers interested in achieving contemporary, understated luxury. *The New York Times*



WARD BENNETT REMIX

One of the first American designers to use industrial materials in his elegant interior designs, Ward Bennett was admired for his deft blend of luxury and utility. In designing textiles, he often took inspiration from timeless, durable constructions used during the transportation revolution in the United States and abroad. Originally designed as seating upholstery in Pullman train cars, Ankara Cloth is a classic example. Today, Geiger's reimagined Ankara Cloth, Hollandaise and Iron Cloth remain true to Bennett's original design intent, while refreshing the three classics with contemporary fibers and updated manufacturing techniques.

Angora goats produce white, black (deep black to grey and silver), red (the color fades significantly as the goat gets older), and brownish fibers.

ANKARA CLOTH

Inspired by WARD BENNETT

32% alpaca
20% mohair
8% viscose
40% cotton

Origin: Belgium

Mohair yarn is made from the hair of the Angora goat. The first mohair textiles were woven in Turkey, as early as the eighth century. Until 1849, the Ankara province was the sole producer of Angora goats (hence the cloth's name). Turkey protected its mohair industry aggressively, but in the mid-19th century, King Charles V imported Angora goats to England, thereby ending Turkey's long-standing monopoly.

Ankara Cloth is a re-edition of a staple in the Ward Bennett textiles lexicon. The designer loved mohair for its durability, versatility and beauty. Often used in upholstery textiles for trains and buses, it is an unusually resilient fiber that takes color beautifully and retains its character year over year.

Geiger's Ankara Cloth is a W construction, which provides greater durability and performance than V constructions (see GLOSSARY).

Cream
Camel
Copper
Navy
Umber
Flannel
Charcoal
Graphite

In the late 1800s, railroad companies began to incorporate plush, luxurious dining and lounge cars in long-distance passenger trains, making them hotels on wheels.

HOLLANDAISE
Inspired by WARD BENNETT

21% wool
79% cotton

Origin: Netherlands

Dune
Stone
Camel
Luggage
Cordovan
Navy
Loden
Umber
Charcoal

Like Ward Bennett, Geiger has its version of this classic cotton velvet woven in Holland, the country for which it's named. Our mill has been weaving mohair and velvet fabrics for more than a century, and it is one of the few mills that can still produce the classic transportation fabrics of which Ward Bennett was so fond. Nowhere is Bennett's signature knack for combining industrial performance with a luxurious finish more evident than in Hollandaise.

Geiger adds wool to the cotton in Hollandaise to enhance the performance and resiliency of the fabric. Wool improves abrasion resistance as well as cleaning and maintenance. Hollandaise has a dense yet low pile, in a W weave (see GLOSSARY), making it perfect for installations that require elegance *and* heavy wear characteristics. We think Ward would be proud!

Chosen for its durability and high style, Iron Cloth was used as carpeting for Corvette automobiles, contributing to the textile's legacy as a "transportation" fabric.

IRON CLOTH

Inspired by WARD BENNETT

61% nylon
22% rayon
17% cotton

Origin: U.S.A.

Cream
Stone
Camel
Citron
Red
Cordovan
Sky
Navy
Cadet
Leaf
Trench
Umber
Black

At Iron Cloth's introduction, Ward Bennett wrote, "The serious concern for quality which marked the first Industrial Revolution in Europe found one of its strongest expressions in the sturdy, hard-wearing fabrics devised for the forms of transportation that evolved during the 19th century."

Iron Cloth was an ideal expression of Bennett's high-and-low aesthetic, combining the industrial and the luxurious. Made in the U.S.A., Geiger's Iron Cloth is woven on a specialized wire loom, using a technique similar to weaving loop-pile carpet. The uncut loops on the fabric's face are long-lasting nylon fiber that tests in excess of 100,000 double rubs, making Iron Cloth a wise choice for high-use environments.

HIGH-TOUCH TEXTURALS:
Soft, nubby, sculpted or furry, these tactile textiles each possess a depth and character as individual as their constructions—and infinitely deeper than their surface beauty suggests

Basketweave is sometimes referred to as Panama weave, for its similarity to the weave used in making Panama straw hats.

BASKETWEAVE

60% cotton
40% wool

Origin: Austria

A basketweave is a balanced, plain weave in which two or more warp yarns interlace with two or more filling yarns, so that the fabric resembles the surface of a woven basket.

Woven in a checkerboard design, Basketweave is an amplification in height and width of a plain weave, which accounts for its significant bulk and heft. Crafted at an artisanal mill in Austria, Geiger's Basketweave is a combination of cotton and wool chenille yarns that are custom dyed and twisted specifically for Geiger. Especially soft and textured, Basketweave must be felt to be appreciated.

Dune

Saddle

Camel Flannel

Umber

Stone

Charcoal

Alpacas have been domesticated for thousands of years. There are no known wild alpacas, though its closest living relative, the vicuña (also native to South America), is believed to be the wild ancestor of the alpaca.

ALPACA MOHAIR

63% alpaca
21% cotton
16% polyester
100% alpaca pile

Origin: Belgium

Dune

Trench

Vicuna

Sepia

Umber

Fog

Flannel

Charcoal

Mohairs are among the most luxurious, resilient and versatile textiles made. Often derived from the fleece of Angora goats, Geiger's Alpaca Mohair takes luxury one step further by using *alpaca* fiber.

The alpaca, a domesticated species of South American camelid that resembles a small llama, grazes in herds on the level heights of the Andes of southern Peru, northern Bolivia, Ecuador and northern Chile. Alpacas are considerably smaller than llamas, and unlike llamas, they were bred not to be beasts of burden, but for their fiber.

Alpaca fleece is lustrous and silky. While similar to sheep's wool, it is warmer, not prickly and bears no lanolin, which makes it hypoallergenic. The fiber is undyed: only colors that occur naturally in the alpaca fleece are offered. Alpaca Mohair is a w weave, the most durable mohair constuction (see GLOSSARY).

Lending visual magnificence to processions, fabrics were indispensable to Ottoman ceremonies. A robe of honor, bestowed on court servants and foreign diplomats, signified the sultan's power and generosity.

OTTOMAN

100% post-consumer recycled polyester
GreenShield finish

Origin: Canada

Originating in Turkey more than five centuries ago, Ottoman is named for the finely ribbed cloths prized by royalty of the Ottoman Empire. With its characteristic horizontal rib, Geiger's Ottoman features a surface that is intentionally broken to give the fabric a more random texture.

Ottoman is woven of post-consumer recycled polyester and finished with GreenShield, a nanotechnology stain repellent. GreenShield mimics the "lotus effect," the lotus leaf's natural ability to repel water, which then rinses dirt particles from the leaf's surface. Similarly, GreenShield's nanoparticles inhibit soil and liquid penetration on the surface of fabrics.

Piece dyeing (see GLOSSARY) enables a diverse palette that serves as the foundation for the entire Ensemble Collection, from subtle neutrals to lively brights.

Cream
Camel
Vicuna
Stone
Citron
Luggage
Red
Oxford
Cadet
Blue
Willow
Trench
Java
Black

Bouclé is a novelty yarn that features a length of loops of similar size, which can range from tiny circlets to large curls.

BOUCLÉ

100% post-consumer
recycled polyester
GreenShield finish

Origin: Canada

Cream

Dune

Camel

Luggage

Copper

Wine

Red

Navy

Willow

Fir

Umber

Java

Stone

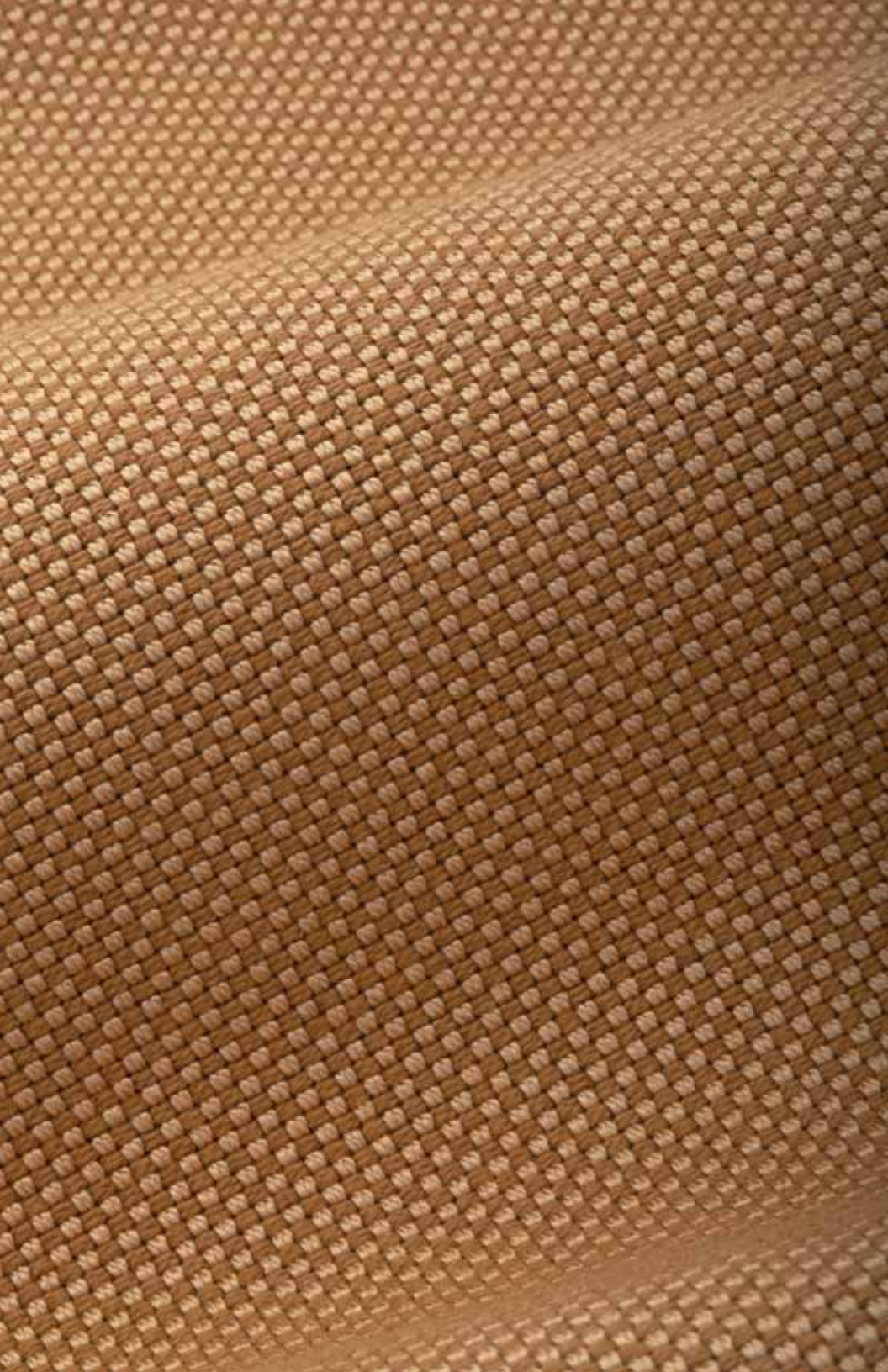
Graphite

Black

A hearty companion to Ottoman, Bouclé is woven of post-consumer recycled polyester as well. *Bouclé* comes from the French word for buckle or ringlet. Geiger's version is named for the robust yarn that is made by twisting multiple strands together at varying tensions, giving the yarn its loopy character.

Like Ottoman, Bouclé is piece dyed, enabling Geiger to paint a spectrum from sophisticated neutral to saturated bright. Both Ottoman and Bouclé provide the foundation of the Ensemble color system, with hues that seamlessly bridge solids and patterns.

Bouclé is finished with the nanotechnology stain repellent GreenShield. It mimics the lotus leaf, distributing tiny nanoparticles on the surface of the textile that inhibit soil and liquid penetration.



The double-beam loom weaves fabrics of great height and density due to its doubling up on the number of warp (vertical) yarns.

DOUBLE BEAM

49% rayon
48% cotton
3% nylon
GreenShield finish

Origin: U.S.A.

A deceptively simple texture, Geiger's Double Beam is a *tour de force* of weaving. Using a lustrous rayon warp set up on two warp beams, the fabric is woven using a matte cotton in the filling. The juxtapostion of matte and lustrous yarns, and the density of warp set-up, give Double Beam its luxurious heft.

Double Beam is finished with the nanotechnology stain repellent GreenShield. It mimics the lotus leaf, distributing tiny nanoparticles on the surface of the textile that inhibit soil and liquid penetration.

Cream

Latte

Stone

Saddle

Camel

Mineral

Some sources say moleskin was first used by steelmakers in Sheffield (England) for its protective qualities: melted steel would glide off the fabric, protecting workers from injury.

MOLESKIN EMBOSS

100% nylon

Origin: Japan/U.S.A.

Ivory

Cream

Latte

Camel

Saddle

Red

Oxford

Navy

Trench

Java

Flannel

Charcoal

Traditionally woven in cotton, moleskin earned its name from a resemblance to the short, silky fur of a mole. Prized for softness and durability, it can even be windproof if woven densely enough. Geiger adopted the concept behind this heavy-duty textile type as the inspiration for Moleskin Emboss.

Geiger's version is a *nonwoven* layering of nylon microfiber. This matrixed construction allows Moleskin Emboss to exceed 100,000 double rubs. Ideal for seating, its luxurious, suede-like surface belies its hard-working character.

To give the textile its crisp yet subtle architectural surface, Geiger applied a fine embossing roller across the fabric's face. In addition to Geiger's 12 standard colors, the fabric is available in more than 100 other mill-stocked colors, any of which can be embossed with a one-roll minimum.

BRIGHT SIDE

Exuberant and expressive, Ensemble's saturated siblings give designers the tools for assembling lively, stand-alone palettes, or for casting a chromatic splash into an otherwise subdued color story. The deep hues are elemental yet blend effortlessly with Ensemble's more neutral color ranges.

WHETHER MAD FOR PLAID or psyched about stripes, designers find color-compatible foils to Ensemble's solids in the Collection's patterned cousins: designs that transcend their classic roots, with new twists on texture and scale

The parallel channels (striae) carved into this Alaskan bedrock reflect the movement of a glacier that used rock fragments and sand grains, embedded in the base of the glacier, as cutting tools.

STRIAE

62% polyester
38% nylon
GreenShield finish

Origin: U.S.A.

Striae is the plural of the word *stria*, from the Latin for furrow or channel. This word typically is used to describe scientific phenomena, such as the parallel stripes or furrows seen on rock faces or that occur in nature otherwise, as in the banding on bees.

In textiles, *striae* is often used to describe a fabric with thin, randomly repeating bands of color. Geiger's Striae uses 13 colors in the fill and a large repeat that gives the textile its random, multi-color design. This nubby, hobnail construction brings all the color to the surface, providing a lot of look for the price. Based on the same color system as the rest of Ensemble, Striae acts as a bridge fabric, connecting multiple colorways in the Collection.

Striae is finished with the nanotechnology stain repellent GreenShield. It mimics the lotus leaf, distributing tiny nanoparticles on the textile's surface to inhibit soil and liquid penetration.

Neutral

Camel Java

Charcoal Saddle

Navy

Blue

Java Copper

Bright

A private and corporal of a Highland regiment, circa 1744. The plaid was used to protect the musket lock from rain and wind.

VELVET PLAID

94% polyester
6% acrylic
100% acrylic pile

Origin: Germany

Created on special looms, velvet fabric is woven face to face in a double thickness and then slit in half, resulting in its distinctive cut pile. Velvet originated in Kashmir and was introduced to Baghdad in the ninth century. By the 14th century, Cairo was the largest producer, exporting much of it to Europe. Often associated with nobility, velvet clothed King Richard II of England for burial, at his direction.

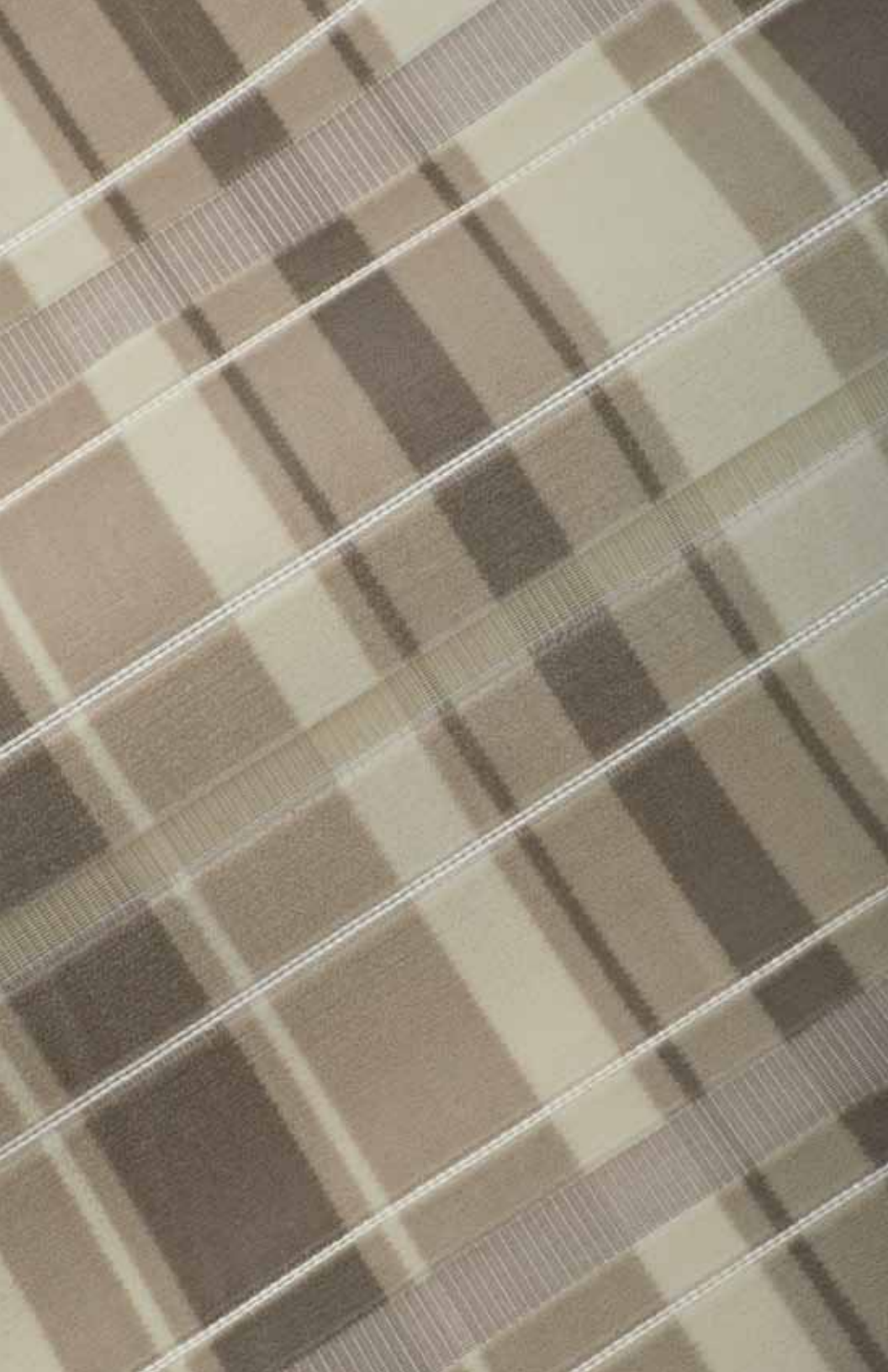
Plaids are known as *tartans* in most of the world, with the first tartans found in Central Europe as early as 400 B.C.E. In the 1700s, plaids became the symbolic national dress of Scotland; military units later distinguished themselves with clan tartans.

Geiger's Velvet Plaid exhibits an understated drama, with blocks of color crossing bands of weave effects. Woven in a special acrylic yarn designed for easy care, Velvet Plaid resists the most aggressive stains, including red wine.

Cream

Umber

Charcoal



This circa-1860 Balmoral sitting room, replete with plaids of the day, incorporated the pattern on nearly every surface.

CORDUROY PLAID

100% polyester
100% acrylic pile

Origin: Germany

Corduroy evolved from a weave known as fustian in Medieval times. The name is popularly believed to have come from the French *corde du roi* (cord of the King). Many dispute this etymology and instead attribute it to the 18th century 'cord' (ribbed fabric) and 'duroy' (a lightweight worsted, made in the west of England).

English royalty historically has been mad for plaid. After Queen Victoria acquired Balmoral Castle in Scotland in 1848, her husband Prince Albert designed the interiors, incorporating plaid curtains, plaid upholstery and even plaid carpets!

A stylistic peer of Velvet Plaid, Corduroy Plaid is a sumptuous texture woven in a high-performing acrylic yarn. The richly layered textile has a soft, residential hand and offers stellar wear properties (easy cleaning *and* high abrasion resistance).

Cream

Umber

Charcoal

BEST DRESSED:

Once the exclusive province of bespoke tailors and discerning haberdashers, these chic fabric classics have retained their sartorial appeal for centuries

Pinpoint dress shirts are the preferred choice for formal occasions, such as weddings and business interviews, whereas oxford cloth shirts are better suited for casual events.

PINPOINT

100% Eco Intelligent polyester

Origin: U.S.A.

Pinpoint oxford is a very fine shirting fabric, first manufactured by a Scotch mill in the late 1800s. The mill originally manufactured oxford cotton as one of a group of cottons named after universities: Oxford, Cambridge, Harvard, Yale. Of the original four cottons, only oxford is still produced.

A weave similar to oxford cloth, Pinpoint oxfords use finer threads for a tighter weave, yielding a smooth surface texture. Geiger's Pinpoint takes its inspiration from this construction, then adding a subtle stripe and grid. This versatile fabric is woven in antimony-free polyester, which qualifies it for gold MBDC Cradle to Cradle certification. Offered in 10 classic colors, Pinpoint combines tailored design, environmental intelligence and affordability.

Cream

Camel

Luggage

Red

Wine

Cordovan

Navy

Trench

Charcoal

Grey

A thriving textiles industry existed in early civilizations of Mesopotamia, where textiles were used for trade and as gifts to royalty. Wool was the most common fabric used to make clothing and was found in practically every type of garment, from cloaks to shoes.

WOOL SATIN

40% polyester
33% virgin wool
27% cotton

Origin: Germany

One of three basic weaves, satin is a construction in which the warp (or filling) yarn is brought to the surface, creating its characteristically smooth, silky texture. Satin was one of many exotic items traded between China and Western Europe during the Middle Ages, and has been used for upholstery fabric, robes worn by royalty and ballet slippers.

Wool is the soft, wavy, thick undercoat of a mammal, usually a sheep. Neolithic man had domesticated sheep and used wool to make primitive textiles, the oldest known example of which is dated 4000 B.C.E. in what was ancient Mesopotamia.

Geiger's Wool Satin unites wool and satin to create a textile that is resilient, easy cleaning and long wearing, yet also luxurious in look and feel. The wool yarn is spun only from naturally occuring shades of wool fiber, which give the yarn its richly heathered appearance.

Trench

Umber

Flannel

Charcoal

Tattersall's Horse Market was founded in 1766 by Richard Tattersall. Today, Tattersalls remains the leading auctioneer of race horses in the United Kingdom and Ireland.

TATTERSALL REVERSE

35% cotton
29% polyester
27% nylon
9% post-consumer polyester
GreenShield finish

Origin: U.S.A.

Tattersall refers to a classic color-woven plaid often found in shirting. Named after Tattersall's Horse Market in London in the 1700s, the check pattern was inspired by a motif commonly used on horse blankets. In the 1890s, the tattersall design became popular for men's shirting. Today, tattersall is considered a staple of men's wardrobes.

Geiger's version is named Tattersall Reverse because it uses the plaid layout of a classic tattersall, but instead of color grid lines, the grid lines are neutral and the *insides* of the grid are filled with color.

Tattersall Reverse is finished with the stain repellent GreenShield. This nanotechnology finish mimics the "lotus effect," the lotus leaf's natural ability to repel water, which then rinses dirt particles from the leaf's surface. Similarly, GreenShield's particles prevent soil and liquid penetration on fabric.

Saddle

Red

Navy

Willow

Trench

Latte Umber

Flannel Umber

Woven in a herringbone design, this woolen cloth fragment was discovered at the ancient salt mine at Hallstatt and is believed to be from the period 900 to 800 B.C.E.

HERRINGBONE

50% nylon
27% cotton
24% polyester
GreenShield finish

Origin: U.S.A.

Copper
Vermillion
Oxford
Cadet
Navy
Willow
Trench
Umber
Stone
Flannel

Herringbone is one of the world's oldest textiles constructions and is named for the skeleton of a herring fish. Herringbone cloth dates back as far as 900 B.C.E., where it has been found among mummified remains of a Celtic people at the ancient Hallstatt salt mine, near present-day Vienna.

A pattern with universal appeal, herringbone motifs are commonly found in architecture, jewelry, fashion and textiles design. Geiger's Herringbone is a versatile, affordable fabric that works on upholstery or upholstered walls. Woven in a gamut of classic neutrals that speak to its haberdashery roots, Herringbone also is available in a few brisk accent colors.

Herringbone is finished with the nanotechnology stain repellent GreenShield. It mimics the lotus leaf, distributing tiny nanoparticles on the textile's surface to inhibit soil and liquid penetration.

Pullman added comfort and luxury to the passenger travel experience with upgrades like this smoking car from the late 1800s, with its plush seating, beautiful lighting and luxurious "Pullman cloth" fabric.

EPINGLÉ

57% acrylic
43% polyester
60% polyester, 40% acrylic pile

Origin: Germany

The art of epinglé weaving originated in the Italian cities of Lucca, Venice and Genoa, where epinglé often was referred to as *Genoa velvet*. An epinglé is a velvet woven on a special wire loom. Similar to the making of uncut carpet pile, the loom is set up to lift the warp yarns and create an uncut loop that is then tacked down on the back of the fabric. This results in an extremely robust, durable textile.

Epinglés historically were used for upholstery in planes, trains and buses. In fact, in the heyday of Pullman passenger train cars, *Pullman cloth* referred to an epinglé textile.

For Geiger's Epinglé, a special yarn that combines several colors, called a marled yarn, is woven in a sturdy loop construction. The specially twisted yarn gives the textile a complex, richly textured surface, without sacrificing its luxurious hand.

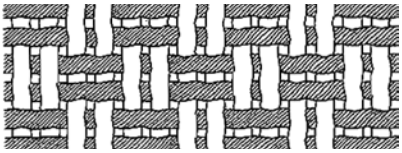
Ivory
Dune
Camel
Red
Navy
Trench
Java
Charcoal
Fog

GLOS·SA·RY

[glos-uh-ree, glaw-suh-]

noun, plural glos·sa·ries

1. a list of terms in a special subject, field or area of usage, with accompanying definitions
2. such a list at the back of a book, explaining difficult or unusual words used in the text



Basket weave

ACRYLIC
Synthetic fiber derived from a petrochemical base. It most resembles wool in terms of resiliency, high bulk and light weight.

ALPACA
The long, fine hair obtained from the domesticated, camel-like South American alpaca. Classified as a wool.

ANGORA
The silky hair of the Angora goat, native to Angora, in Turkey. Also known as Mohair, the fiber is classified as wool.

BACKING
A semi-liquid latex sprayed or rolled on fabric back to prevent seam slippage and increase stability.

BASKET WEAVE
A balanced, plain weave in which two or more warp yarns interlace with two or more filling yarns, so that the fabric resembles the surface of a woven basket.

BEAM
Cylinder at both the front and back of a loom, onto which the warp is wound.

BEATER
Movable frame on a loom that holds the reed and packs the filling yarns into place.

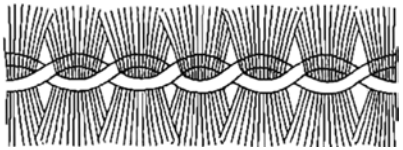
BLANKET
A textile sample showing a series of patterns or colors all on the same warp.

BLEND
1. A yarn of two or more staple fibers spun together. 2. A fabric containing blended yarns in the warp and filling.

BOUCLÉ
1. A looped and crimped novelty yarn. 2. A fabric exhibiting a knotty, looped surface, woven with a bouclé yarn.

BROADCLOTH
1. Wool fabric with a close twill weave, that is brushed and sheared to give a uniform, slightly felted and smooth appearance. 2. Tightly woven, lustrous cotton fabric in a plain weave with a fine crosswise rib.

CARDING
A process used for all natural fibers, in which they are separated and brought into general alignment before spinning. Yarns spun from carded wool are called woolen yarns.



Chenille

Corduroy cross section

CELLULOSE
A basic plant fiber found in cotton, flax and wood. Chemically treated, it is the base for the man-made fibers rayon and acetate.

CHENILLE
1. Fuzzy, caterpillar-like yarn of cotton or man-made fibers, produced by locking short, cut fibers at right angles to the core thread. 2. Fabric woven with chenille yarn in the weft, producing a cut-pile surface.

CHEVRON
A twill weave with a zigzag repeat.

CLOTH
A general term referring to any pliable material, whether woven, knitted, felted or knotted.

COLORFAST
The term used to describe fabrics that retain their color without fading when exposed to light, abrasion, chemicals or laundering.

COMBING
The process of making carded fibers parallel and removing their impurities before spinning. Combed yarns are smooth, fine and lustrous.

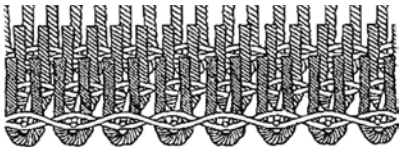
CONSTRUCTION
The particular manner in which yarns or fibers are interlaced to form fabric.

CORDUROY
A cloth made of natural or synthetic fibers, with cut-pile ribs (or wales) running the length or width of the fabric. The ribs are produced by weft yarns that are carried over the fabric face and then cut.

COTTON
A vegetable fiber composed of pure cellulose. It is soft and absorbent and takes dyes and special finishes well. Strong and durable, it has excellent resistance to pilling and abrasion.

CRIMP
Waviness in a fiber, either natural or man-made. Crimp adds resilience.

CROCKING
Rubbing off of color due to improper or insufficient dye penetration or fixation. Crocking can occur under wet or dry conditions.



Cut-pile fabric

CUT-PILE FABRIC
Cloth with a three-dimensional surface produced by double weaving or by looping an additional filling thread in the basic weave, and then cutting the loops (e.g., velvet, velour, plush).

DUCK
A compact, durable, plain-weave cotton fabric.

DYE AFFINITY
Susceptibility of a fiber to dyestuffs.

DYE HOUSE
A plant where grey goods are colored through dyeing or printing.

DYEING
The process of applying color to fiber, yarn or fabric with natural or synthetic coloring agents. Methods include:

PIECE DYEING: Coloring of fabrics in vats, at least 50 yards at a time, the most common method. Fabric may be woven with either a single yarn or with various yarn types, and by the matching of dyes to the fibers' dye affinities, the cloth may be dyed a solid color or cross-dyed into a pattern.

STOCK DYEING: Dyeing of natural, raw fiber before it is spun into yarn, yielding complete color penetration. Stock-dyed yarns are often used in woolen fabrics for mixed-color effects.

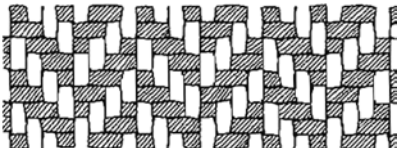
YARN DYEING: The application of color to fiber after it is spun into yarn and before it is woven. Checks, stripes and plaids are typically yarn-dyed cloths.

EPINGLÉ
A silk, rayon or worsted clothing fabric in plain weave characterized by alternating wide and narrow cross ribs.

FABRIC WIDTHS
Upholstery fabrics are generally made in widths from 48 to 60 inches. Normal upholstery yardage requirements are based on 50- to 54-inch goods.

FACE
The side of the fabric which is visible when upholstered on furniture.

FELT
1. A non-woven fabric made of fibers joined with heat, agitation and moisture. 2. A woven fabric that has been treated with heat, moisture and pressure to achieve greater strength and fullness.



Herringbone

FIBER
The most basic element in a cloth. Any tough, thread-like substance, natural or man-made, that can be spun, woven, felted, knitted or knotted into a fabric.

FILAMENT
Fiber of indefinite length, either natural (silk) or man-made. Silk filament is the thread of a silkworm's cocoon, while man-made filament is produced by forcing a solution through a spinneret.

FILLING (OR WEFT, OR WOOF)
In weaving, the crosswise yarn or yarns that interlace at right angles with the vertical warp.

FINISH
Any treatment given to a fiber, yarn or fabric to alter its "grey goods" state. Additive finish refers to a chemical, rather than mechanical, finish.

FLAMMABILITY CODE
The specification indicating the highest amount of burning, charring, smoke density or flame spread a fabric may exhibit to meet the approved standard.

FLANNEL
Medium-weight, slightly napped plain or twill weave cloth, most often of wool or cotton.

FLEECE
The coat of wool shorn from a sheep.

FRIZÉ (OR FRIEZE)
Durable, uncut, warp-pile fabric, often with a wool face and cotton back.

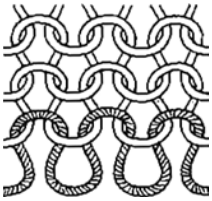
FLOAT
Portion of warp or filling yarn covering two or more adjacent yarns to form a design or satin surface.

GREY GOODS (OR GREIGE GOODS)
Woven fabric as it comes from the loom: undyed, unbleached, unfinished.

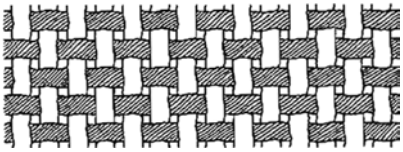
HARNESS
Rectangular frame on a loom that holds the heddles through which warp yarns pass. Different weaves may employ anywhere from one to 40 harnesses.

HEDDLES
The needle-like wires on a loom through which the warp yarns are drawn and which raise and lower those threads during weaving.

HERRINGBONE
Twill weave which has a zigzag pattern produced by alternating the direction of the twill in the loom threading. The chevron pattern runs selvage to selvage.



Knit fabric



Plain weave

HOUNDSTOOTH
A variation of twill weave, with a broken check pattern.

HUE
A color, or a shade or tint of a color.

KNIT FABRIC
A textile produced by continuous interlooping of one or more yarns.

LAMB'S WOOL
The first fleece sheared from a young sheep. The previously unclipped fiber ends are tapered, producing a very soft texture.

LOFT
The bulk or resilience of a fabric, yarn or fiber.

MAN-MADE FIBER
Any fiber that is manufactured, whether natural or synthetic in origin.

MOHAIR
1. Processed fiber of the long, silky hair of the Angora goat. The fiber is known for its lustrous, soft quality and is extremely hard wearing. 2. A velvet or plush fabric with a mohair pile and cotton back.

MOLESKIN
A heavy, sateen-weave, wool fabric, napped to produce a sheared, sueded effect.

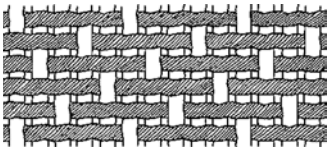
NAP
Cut-pile or fuzzy surface finish of cloth.

NYLON
A synthetic fiber known especially for its strength, resistance to abrasion, inherent elasticity and relatively low cost, which make it an ideal material for upholstery fabrics.

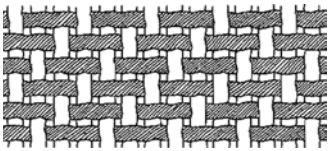
PLAIN WEAVE (OR TABBY)
The simplest weaving method. Each filling thread passes alternately under and over the warp yarns to produce a balanced construction. It is a strong weave, inexpensive to produce, and the best ground for printing.

PLUSH
A cut-pile construction with higher, less dense pile than velvet and velour.

POLYESTER
A synthetic polymer fiber that is manufactured from coal, water and petroleum. Strong, durable and wrinkle resistant, it is often blended with other fibers.



Satin weave



Twill

RAILROADING
Applying fabric to furniture so that the weft or filling runs vertically, thereby avoiding intermediate seam detailing.

REPEAT
The amount of surface a single pattern covers on a fabric.

SATIN
A warp-faced fabric in a satin weave.

SATIN WEAVE
A basic weave in which the fabric face is composed almost entirely of warp floats, producing a smooth, lustrous fabric that drapes well.

SELVAGE
The reinforced self-edges on either side of a woven cloth, finished to prevent raveling.

SILK
The natural protein fiber unwound from the cocoon of the silkworm. Also, any fabric woven from monofilament or spun-fiber silk yarns. Silk is noted for its strength, elasticity, resilience, affinity for dyes and high cost.

SLIPPAGE
Sliding of filling threads over ends, or shifting of warp threads, resulting in open spaces in a fabric.

SPINNERET
A metal disc with numerous holes through which a chemical solution is extruded to produce synthetic fibers.

STRIAE
Irregular variations of color in a fabric, forming muted stripes.

TATTERSALL
A fabric woven or printed in a pattern of colored lines forming squares of solid background.

TENSILE STRENGTH
The ability of a fabric to withstand tension without tearing or breaking.

TEXTILE
Any fiber or yarn, natural or man-made, or fabric made from these materials.

TWEED
Medium-weight, rough, woolen fabric, usually twill woven. Most-noted tweeds are produced in Ireland and Scotland.

TWILL
A basic weave that produces a surface of diagonal lines by passing filling threads over two or more ends in a regular progression. Twill weaves are durable and drape well.

W-construction cross section

V-CONSTRUCTION
Double-weave construction for cut-pile fabrics in which the pile yarns are caught by one shot of weft.

VELVET
Close-cropped, warp-pile fabric with a smooth, rich surface, produced by a double weave or with wires. Though originally woven in silk, it is now made with cotton or synthetics.

VINYL
Non-woven fabric made from a petro-chemical solution. It can be thick or thin, is soft and pliable, and is noted especially for its durability.

VIRGIN WOOL
New wool, i.e., not reused, reprocessed or respun.

W-CONSTRUCTION
Double-weave construction for cut-pile fabrics in which the pile yarns are caught and woven through a series of three weft yarns.

WARP (OR ENDS)
Lengthwise yarns in a fabric, running vertically through the loom and parallel to the selvage.

WOOL
Fiber or fleece from the coats of sheep, known for warmth, elasticity, luster and affinity for color. Wool fibers vary in crimp, length and thickness, and wool yarns usually combine fibers from several breeds of sheep.

WORSTED
Smooth, compact yarn spun from carded and combed long-wool fibers. Worsted cloths are smoother than woolens.

WYZENBEEK TEST
Test used to measure fabric resistance to wear abrasion. A fabric sample, pulled taut and weighted, is abraded with a cylinder covered with a 50 x 70 wire screen or a 10-ounce cotton duck cloth.

YARN
Any form of spun, twisted or extruded fiber, natural or man-made, that can be interlaced in weaving. It can be a monofilament, spun single-ply, or composed of two or more yarns twisted together.

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