

## POINTS ON JACQUARD DESIGNING.

(Continued from June issue.)

Fig. 5 shows four repeats of a plain set pattern, executed in this way; Fig. 6 that of a border and Fig. 7 that of a centre and border design for a Damask Table Cloth, showing one repeat of each. The latter sketch

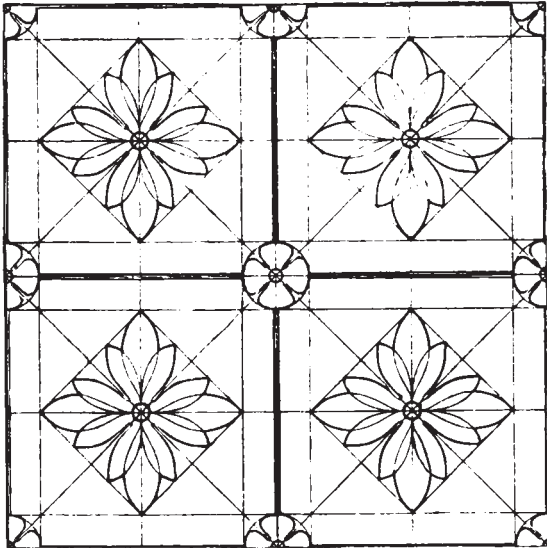


Fig. 5

also shows that different sizes of over-ruling in one design can be used, whether it refers to an original sketch, or to transferring or copying by enlarging or reducing. By this we mean, that in the over-ruling of a design more complicated portions of it may receive additional over-ruling so as to simplify work for the designer. In this way, in Fig. 7, we over-ruled the

a fine index Jacquard machine, we can work up details of certain portions of figures, or complete figures, or the entire repeat of the design, by showing lots of detail work. Again let us consider a different fabric structure, for example a napped fabric, may it be a cotton or woolen flannel, blanket, shawl, etc., and when it will be readily seen that in connection with these napped fabrics, the face (as well as the back) of the cloth is covered with a pile, completely concealing the threads as well as their interlacing, a feature positively compelling the designer to only use a bold and heavy figure, *i. e.*, plenty of ground between the figures as well as their details; remember at the same time that we have only the difference between figure and ground for designing at our disposal, *i. e.*, we cannot rely to any great extent on any change in weave, to produce certain effects in some parts of the figure, since, as mentioned before, the interlacing of the threads is completely covered by the nap. A blending of the two colors, in portions of the design, will be the only change in effects at our disposal. Fig. 8 shows us a fabric sketch of such a napped face fabric structure, *i. e.*, a woolen shawl, and which will clearly show the bold massing of figure and ground necessary.

### New Styles.

The commercial standard is the prime factor which influences the manufacturer, and in turn the designer, in the production of new styles, fabric structures, as well as the design, for the fact that the commission merchant or dealer practically dictates this point, he in turn being guided by the taste and inclination of his customers, *i. e.*, the buyer, the consumer of the goods, and for which reason, a dealer, and in turn a com-

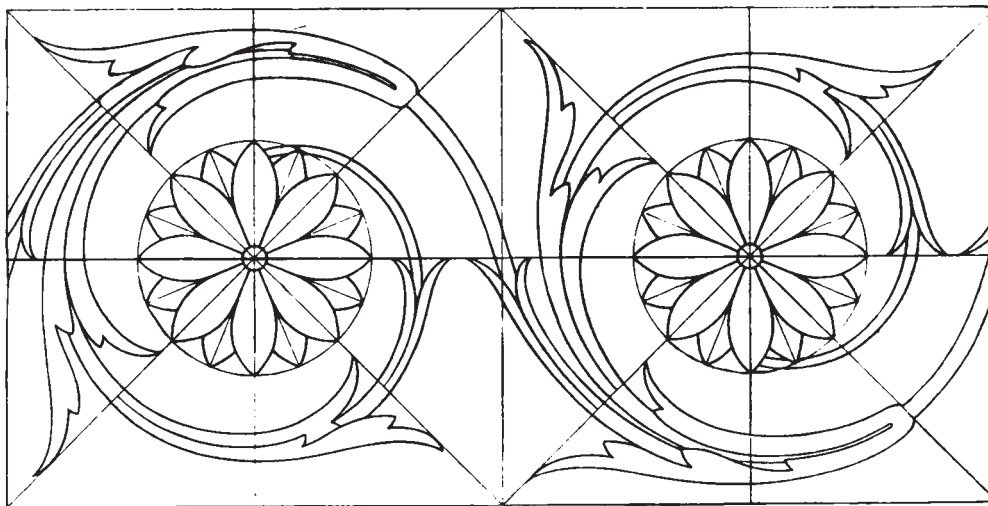


Fig. 6

centre portion of the design more frequently (4 : 1) as compared to that of the border.

In planning for a new design, besides knowing the practical end, *i. e.*, size of the Jacquard machine and the tie-up of the harness used, the designer must be fully versed in texture, character, finish as well as the use the fabric is subjected to, since this will influence the construction of the sketch, *i. e.*, the details of the latter. For instance, in connection with silk dress goods, calling for a high texture, in connection with

mission merchant, will only order such styles, designs, or goods, which experience will teach him to sell. However, there is always a chance for the manufacturer or the designer to make slight changes in the interest of the design and fabric, without offending the taste of the buyer, in fact, some careful suggestions on their part, incorporated with the design, actually may meet with the approval of the customer.

To prove this point, we may mention that nobody can have helped but noticed the improvement in de-

signs, coloring, as well as fabric structures in the market during the last 30 years, *i. e.*, since the training given to textile students by the various textile schools in operation since then has been felt in the

which, however, is only an advantage to the general product of the market, bringing without trouble, taste in the design to all classes of figured textile fabrics.

One of the greatest enemies, as we might say, to

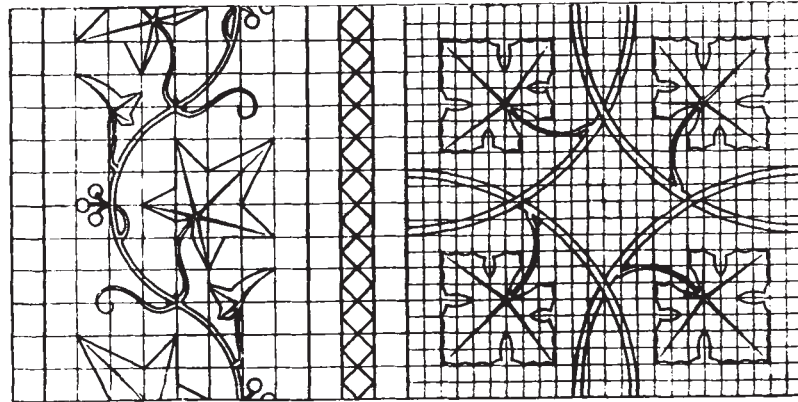


Fig. 7

market; this is the reason why the designs in every new season, considered all around, are superior to the one passed.

This will also explain that the designs of better grades of fabrics are continually reproduced the next season in cheaper grades; it being the reason why designs in expensive silk fabrics, and which require the height of artistic training on the part of the designer, are the next season frequently reproduced in the best grades of cotton fabrics, seeing them very likely the next season again reproduced in cheaper grades of cottons. It is the reason why designs of ax-

the designer certainly may be found in the commission merchant, or more so the retail merchant, *i. e.*, the man who cannot distinguish a good design from a poor one, although he possibly may be able to distinguish a better grade from a lower grade of fabrics he is selling, and when it will be found hard for the manufacturer or his commission merchant to convince him of the additional expense in producing good designs, and which either should command a better price, or anyway drive poorer designs out of the market. This, however, is not the case, as anybody can readily convince himself in connection with any retail store and where good as well as poor designs are offered, *i. e.*, have to bring the same price, the merchant himself either having no taste at all, or not the time to trouble with it; again the whole affair may be left by him in the hands of an incompetent man whose only object is to sell, never taking into consideration that pleasing a customer will bring him back to the store.

As to the general character of a design to use, remember that not every figure or design is suitable for every kind of fabric, whether within the compass of the Jacquard machine or not. In other words, the designer must take into consideration the practical use the fabric is put to, as well as the different conditions the fabric is seen by. By the latter we mean, for example, designs or figures suitable for dress goods will be naturally out of place in connection with carpets; again designs used for drapery purposes, like curtains, must be of a different nature than such as used for floor coverings, for the fact that when in use, the fabric is seen under different conditions; hence each class of fabrics, more or less, calls for its own range of designs and figures.

With reference to size of design or its repeat filling ways, the same as with harness work, the designer is unlimited, whereas in the warp he is governed by the capacity of the Jacquard machine and the tie-up of the harness he has to use, *i. e.*, the loom is equipped with.

(To be continued.)

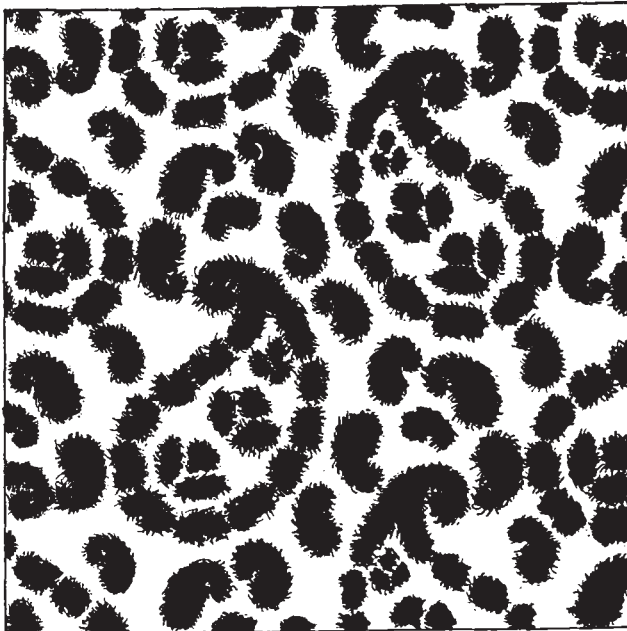


Fig. 8

minster carpets and which naturally require any amount of skill on the part of the designer, are in turn the next season imitated either in Brussels or tapestry carpets; again, the fact, that well taking styles in Brussels carpets will surely find their way in tapestry carpets, will indicate that the whole affair of new styles, no doubt is governed by the idea of the customer of imitating the fabrics used in the passed season by the wealthier class, and which class of people naturally have a stronger feeling for style and taste, a feature

#### Silk for the Holy Carpet.

Tenders were invited by the Egyptian Government up to June 20, 1915, for the supply of 470 okes (about 1,193 pounds) of raw silk for making the annual Holy Carpet for the Mohammedan religious ceremonies. It was required that the tenderer be a resident of Egypt or have a representative there.