

it would not be worth their while to "go direct" instead of allowing their profits to be whittled down by foreign middlemen. "Cut-ups" which are made in 24 or 25 inch widths, and are used for men's scarves, were paid at such a low rate that when the temporary flush of prosperity came upon the weavers of Macclesfield after the commencement of the Franco-German war, they refused to make the goods and Germany stepped in, obtaining a large portion of the trade. Last year, however, Macclesfield made a determined effort to regain what it had lost, with the result that the cut-up trade seems to be again returning to it. In the handkerchief trade German competition is not a thing to be dreaded, and Lyons only seems to be formidable in the low end where the metallic dyes, used by the French manufacturers, rot the fibre of the silk, so that the goods are often returned by buyers who find them useless. Swiss Surah cloths are popular in this country to the detriment of our own industry, and one can perhaps understand why this should be so. It is difficult, however, to perceive why other continental manufacturers, whose dyes, though pleasing in colour owing to the great art of the finisher, are possessed of such small intrinsic worth that the silk on the reels has been known to go rotten so that it cannot be wound on the quills, should command the trade they do with this country. London buyers, no doubt, have a good deal to answer for in regard to this, and the point is worth considering whether it would not pay Macclesfield manufacturers, providing they could sink the petty jealousies which have too frequently kept them apart, to combine in a friendly way for the common weal, and cultivate closer relations with the powerful and wealthy wholesale dry goods houses of Manchester, who have a much firmer grip on the general retail trade of the country than London can ever hope to have. It might not be politic to proceed openly in such a course, but it ought not to be difficult for Macclesfield to prevent such goods as Lyons satin figured handkerchiefs that collapse when wet, from obtaining the preference over the articles of sterling merit and pure dye made in this country. Some of our Lancashire manufacturers of high class cotton fabrics, without any such grievances, have even gone direct to the retail trade simply for the sake of extra profit. These are suggestions which, at some future time, Macclesfield firms might remember with advantage.

The subject, which is too vast and complex to be summarily dealt with, will be further considered next week.

Designing

NEW DESIGNS.

WORSTED COATING.

Design 42 is a useful type of an elongated twill on 45 threads and 90 pks., allowing the introduction of colour, both in warp and weft. Made to the following particulars, a very neat yet beautiful pattern will result:—

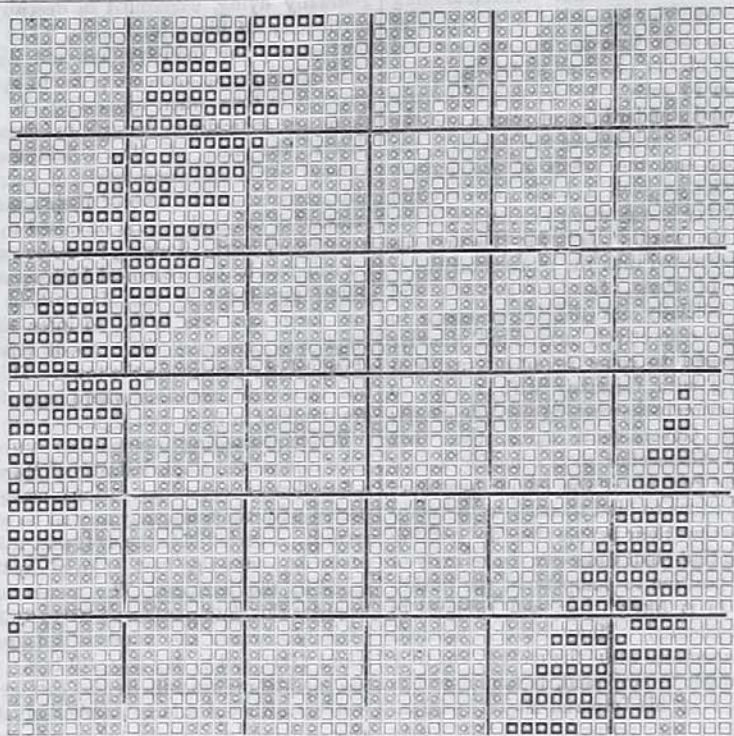
Warp.

4	threads	2/40's	green and red mixture,
16	"	2/40's	green and blue mixture,
8	"	2/40's	green and red mixture,
8	"	2/40's	green and blue mixture,
12	"	2/40's	green and red mixture,
8	"	2/40's	green and blue mixture,
8	"	2/40's	green and red mixture,
16	"	2/40's	green and blue mixture.

20's reed 4's.

Weft.

All 20's dark olive and yellow mixture.
70-80 picks per inch.

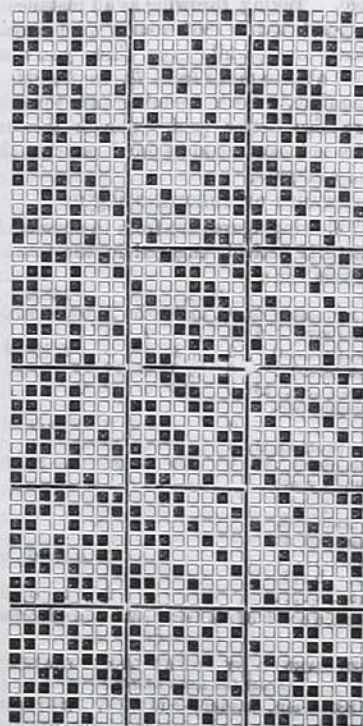


DESIGN 42.

Neutral slate, sage olive, and cream olive, will also give an effective light pattern, while excellent results may be obtained by using, say 12 threads of a light mixture, or silk twist yarn and 12 threads of a solid or much darker colour. We would also suggest the introduction of fancy twist yarns, etc., in stripe form, in such fabrics as these.

WOOLLENS.

The two following colourings will give good results if made in cheviot yarns:—



DESIGN 43.

1st Warp.

1	thread	2/20sk.	black and red,
4	threads	10k.	black,
1	thread	2/20sk.	yellow and white,
6	threads	10k.	black.
10's	reed	3's.	

Weft.

1	thread	2/2'sk.	black and brown,
4	threads	10k.	dark grey,
1	thread	2/20k.	orange and black,
6	threads	10k.	dark grey,
30	picks	per	inch.

2nd Warp.

1	thread	2/20'sk.	red and black,
6	threads	10'sk.	black,
1	thread	2/20'sk.	black and white,
10	threads	10'sk.	drab white,
4	threads	10k.	black,
10	threads	10k.	drab white.
10's	reed	3's.	

Weft.

All black.
30 picks per inch.

Neat patterns in semi-rough yarns seems to be in favour now. Design 43 is furnished for this type of woollen cloth.

Warp.

4	threads	of	15sk.	black,
20	threads	of	15sk.	white.
9's	reed	4's.		

Weft.

All 15sk. black.
30 picks per inch.

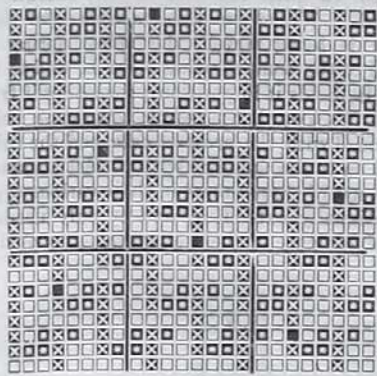
WORSTED SUITING.

There seems to be now a tendency to use colour and weave combined for effect in worsteds, and since often very fine yarns are used, a worsted or woollen back in many cases is requisite. We therefore furnish Design 44 as illustrating the best method of constructing a cloth of this class. There are two threads and picks of the face material to one thread and pick of the back, and the two cloths are tied together by raising a backing warp thread, while two face warp threads are up at either side, thus covering it. The ties are distributed on the eight end sateen principle, thus necessitating the extension of the design to 24ths and 24pks., but at the same time ensuring a perfect cloth. The following is a suitable sett:—

Warp.

1	thread	20sk.	woollen,
2	threads	2/50's	worsted.
16's	reed	6's.	

W^er.
1 pick 20sk. woollen,
2 picks 25's worsted.
96 picks per inch.



DESIGN 4.

Colour may be applied to the face weave in the ordinary way for 2 and 2 twill effects, and colour should also be applied to the back cloth in either warp or weft, or both.

DRESS FABRICS.

The use of animal fibres, other than wool, has for some time past been prevalent in most classes of fabrics, yet there seems much to be desired and also much to be attained by the use of such materials in various types of dress fabrics, and also in ulsterings.

In these days of utilitarian research it seems very probable that many animal furs, &c., will come into use which at present are entirely, or almost entirely, absent from our apparel for either indoor or outdoor wear. The extent to which cloths wholly or partially woven from such materials as camel's hair, &c., are adopted, will probably depend to a very great extent on the form in which it is presented to the buyer.

Providing the design, colour, and structure of such cloths are suitable, there seems every reason to expect a material increase in the sale of such fabrics.

We furnish several weaves, A, B, C, D, E, and F, to illustrate our remarks on the various methods of introducing camel hair, &c., into dress or mantle cloths and also one figure, number 6.

The simplest method of utilising such yarns is to make a stripe or check of the camel hair, using worsted for the ground yarn. This might be accomplished, first, by the introduction of the hair in the place of worsted yarn, either in warp or weft, or both; secondly, the weft might be camel hair and the warp worsted, when the stripe or check could be produced by means of the weaves A, B, or C, D; thirdly, a worsted warp might be used, and both worsted and camel hair yarn used as weft, when the two weaves E, F should be used. In this latter system, wherever we wish the camel hair to shew on the surface, the weave E should be employed, and where the worsted is to shew up the weave F must be used. The cloth should be made to the following particulars:—

Warp.

All 2/60's worsted
15's reed 4's.

Weft.

1 pick camel hair
1 pick 20's worsted.

Or as a cotton warp piece—

Warp.

All 2/80's cotton
32's reed 2's.

Weft.

1 pick, 15's worsted (2nd)
1 pick, camel hair (1st.)

The figure we supply will make a very useful mantling or dress piece. It may be utilised in many ways; first, a stripe of this figure and then a stripe of ordinary twill will give a good effect; second, the figure may be applied as given here, no twill stripe being introduced, under which circumstances a stripe form should be imparted by employing different systems of development to each line of figures; thus, if a worsted warp and camel hair weft be employed one stripe of the figuring might be developed by

weave D in warp flush, and the other stripe by C in weft flush; or, again, a definite stripe appearance might be obtained by coloured worsted threads edging every other stripe. Various ways of utilising figures for this class of goods will be suggested by the foregoing. So there is no need for us to say more.

With regard to the types of figures suitable for such cloths, since the colouring of the textile fibres under consideration is generally very neutral, figures allotting a large or medium sized area to characteristic yarn should be used, small figured effects producing, as a rule, only weak, sickly effects.

Then the colours to employ in conjunction with these yarns is another important factor. Since the colour, if such it may be termed, is usually brown or drab, to counteract any fusty appearance such as may appear in hair of any kind, the complementary shade of worsted, viz., blue or green, should be used when possible. At the least, designers will do well to remember this tendency, and employ such means as their experience suggests to counteract it.

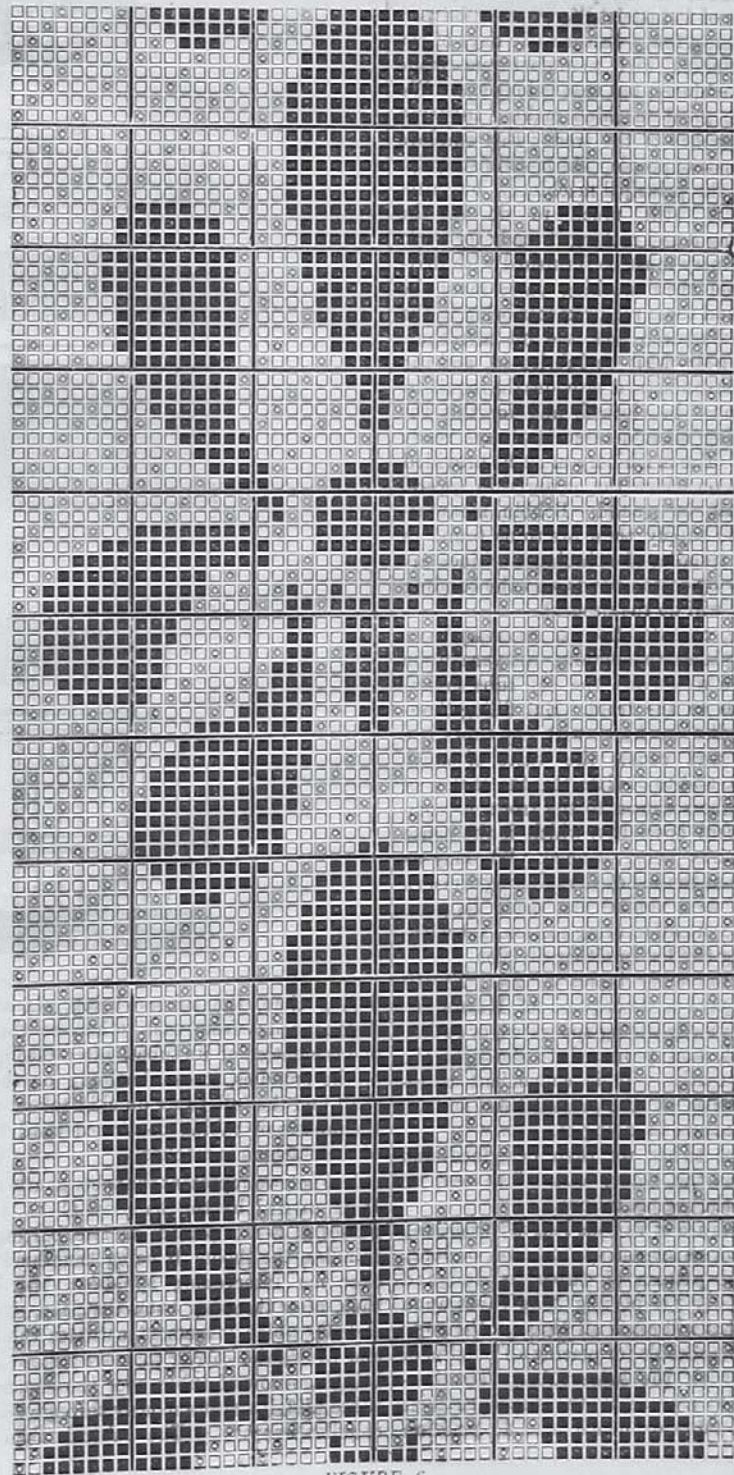
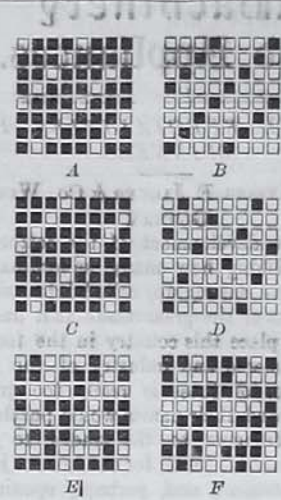


FIGURE 6.