

Designing.

NEW DESIGNS.

FIGURED DRESS OR MANTLE CLOTH.

Figure E is an effect similar to those commented on when we drew attention to the fact that many appropriate natural forms were as yet unutilised. Briefly, it consists of spikes, gradually increasing and then diminishing in size, arranged in circular form. The effect is, of course, strictly a "spot" figure reversed, so that the ground space between each figure may be increased or diminished as desirable, with due deference to the size of jacquard at hand.

As developed in Design 43rd, we propose to use a cotton warp, say 2/60's or 2/80's open set, say 50-64 threads per inch, with a thick woollen weft, say 12-20 sk., woven one pick of light, one pick dark shade, thus developing the ground as a light effect and the figure as a dark effect, which, on the other side of the cloth, will just be reversed, the ground being dark and the figure light. The cloth, after leaving the loom, requires to be well raised in order to obtain a fibrous surface, so that in selecting a weft yarn it will be well to bear in mind the subsequent treatment of the fabric.

This figure is also suitable for application to a lighter cloth than the above. For example, it would look well as a figured cashmere developed in warp and weft 5-end sateen. Or, again, as an all-worsted or woollen fabric, plain ground warp and weft flush figure.

As a cotton warp and lustre or botany weft dress fabric a characteristic appearance might also be obtained. Particularly should we recommend the trial of delicate mixture botany wefts.

There is one point respecting the tone of this figure which should not be overlooked, and that is this:—As given on paper, its principal characteristic is neatness, definiteness; but as developed on the first system here given there will be no chance whatever of retaining any such property in the cloth. It will, therefore, be found advisable to break the effect in the first instance, thus avoiding any appearance of an endeavour to obtain that which, under the circumstances, is unobtainable. These remarks, however, do not apply to the latter systems of development.

NEW PATTERNS FOR GINGHAMS.

If the old adage be true—and it is beyond doubt—that "straws shew which way the wind blows," then, beyond the peradventure of a doubt, gingham is pointed out by business straws as the leading cotton textile in dress materials for all seasons. Many old, as well as new patterns, in every conceivable form of colour combination, will become popular. The weaves will be principally plain grounds, with a little ornamentation in stripe and checking. Four-shaft cassimere or blanket twill will also form a variety. We noted the advent of this desirable texture in *The Textile Mercury* at the beginning of the year. We now indicate a few of the fancied shades and tints for summer and autumn: Grey, all the brown shades, navy and steel blues, Lincoln green, mignonette, greens mixed with brown, grenat, very dark cardinal, cream, drab, and white for evening wear are considered standard colours or tints. The varieties, diversity of blendings, tones, tints, shades, and excellence of materials and texture give a wide field of choice to the manufacturer, and a good production will justly claim general commendation.

The following particulars will make a suitable cloth for all the patterns which are given: 72 ends per inch, two in a dent, 36's twist for warp, 72 picks per inch of 36's weft, soft spun, 42 inches wide in cloth. No glazing in the finish, calendering lightly without pressure and with wood bowls, so as to make the goods feel soft and fuller.

First Warp Pattern: Weft checking the same, plain weave, 36 dark dahlia, 4 white, 4 dark dahlia, 32 white.

Second Pattern: 90 red fawn, 2 black, 14 white or cream, 2 black.

* Inadvertently the ground weave in Design 43 has not been inserted in the most favourable position for the prevention of flushes longer than three.

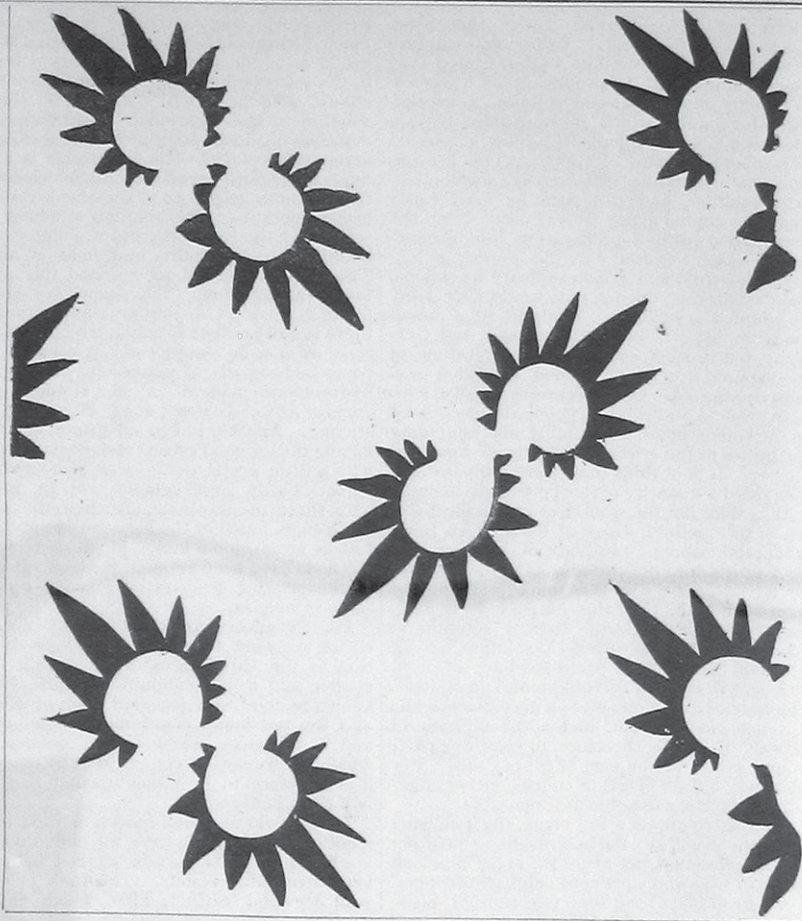
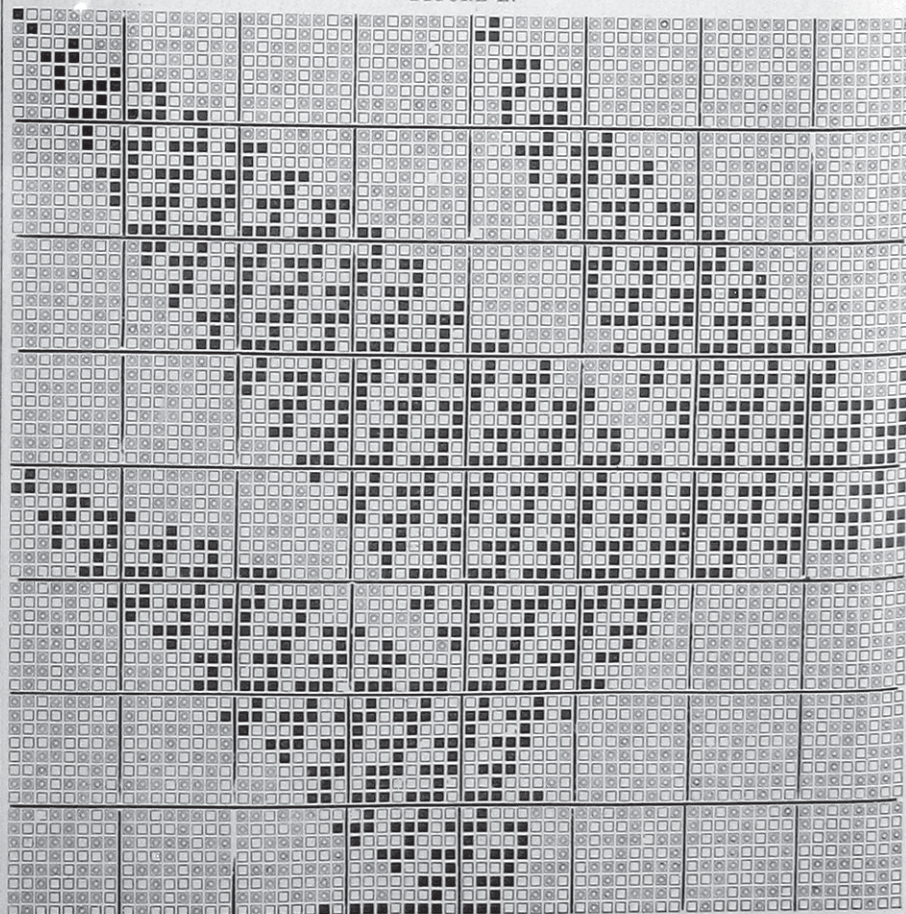


FIGURE E.



DESIGN 43.

Third Pattern : 144 dark drab, 4 dark olive, 36 dark buff.

Fourth Pattern : 160 light pink, 4 mid coral, 24 claret brown, 4 mid coral.

Fifth Pattern : 128 dark lavender (8 Lincoln green, 8 grenat, 8 times repeated), and begin from 128 dark lavender.

Sixth Pattern : 120 dark green, 8 mid-coral, 104 mid-seal brown, 8 mid-coral.

Seventh Pattern : 96 Napoleon blue, 8 terracotta brown, 88 grey.

Eighth Pattern : 36 cream, 12 dark maroon, 4 dark rose.

Ninth Pattern : 130 light new drab, 8 mignonette, 26 dark stone drab, 8 mignonette.

Tenth Pattern : 24 grey, 4 Lincoln green, 24 grey, 4 scarlet, 24 grey, 4 Lincoln green, and repeat pattern from the first 24 of grey.

All these patterns though simple will be found effective, and the colour arrangements may be altered according to taste and requirements.

In twill weaves on four shafts with same counts, etc., as given for the ten patterns in plain weave, the following will be found useful arrangements :—

First Pattern : 100 tan, 12 apple green, 76 sapphire, 12 apple green. Weft pattern the same.

Second Pattern : 120 biscuit, 12 white, 24 biscuit, 6 white, 6 biscuit, 4 white, 4 biscuit, 20 white, 4 biscuit, 4 white, 4 biscuit, 4 white, 4 biscuit, 6 white, 6 biscuit, 8 white, 4 biscuit, 8 white, 4 biscuit, 12 white, 4 biscuit, 12 white, 4 biscuit, 18 white, 2 biscuit, 18 white, 2 biscuit, 90 white.

Repeat from 120 biscuit ; weft pattern the same. Variation : steel blue for biscuit, light drab electric, china, linden, vieux rose, mid-coral, lavender, always retaining white or cream.

Third Pattern : Weft the same, 4 cream, 4 navy blue, 4 cream, 36 navy blue, 4 salmon, 4 navy blue, 4 salmon, 36 navy blue, and repeat from the first 4 of cream. A variety is obtained by using linden blue for navy blue, steel blue, lavender, light cinnamon brown, and reseda, a grey green.

Fourth Pattern : A stripe may be checked the same if necessary. 120 dark cream, 8 mid blue, 8 dark maroon, 8 dark cream, 72 dark lavender, 8 dark cream, 8 dark maroon, 8 mid blue, weft all dark cream.

Fifth Pattern : A stripe may also be checked in the same way with the weft, 100 grey (1 drab, 1 grey, repeat 10 times), 8 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 4 scarlet, 8 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 4 navy blue, 8 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 4 navy blue, 8 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 4 scarlet, 8 grey, 1 drab, 1 grey, 1 drab, 1 grey, 1 drab, 4 grey, 4 navy blue, 8 grey, 1 drab, 1 grey, repeat 10 times), and begin from 100 grey; weft all grey.

Sixth Pattern is a variation as follows: Light cream for grey, azuline blue for drab, red for scarlet, chartrreuse or sulphur yellow for navy blue ; weft all light cream.

Seventh Pattern : 96 dark buff (8 light mauve 4 white, for 8 times), and repeat from 96 dark buff.

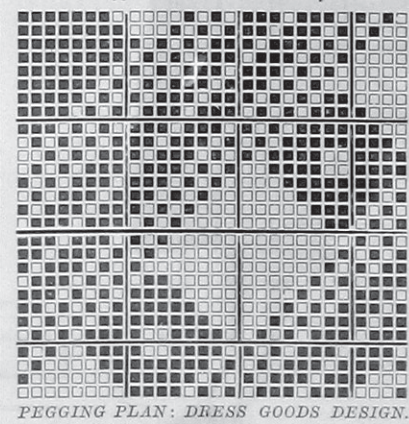
Eighth Pattern : In this the angle of the warp twill to run to the right, the weft twill angle to the left ; 140 sage green, 24 light pink, 4 dark brown, 24 light pink, 4 dark brown, 24 light pink, 8 dark brown, 16 light pink, 12 dark brown, 12 light pink, 16 dark brown, 8 light pink, 20 dark brown, 4 light pink, 24 dark brown, 2 light pink, and repeat from 140 sage green.

The variations are for sage green, yellow drab; for light pink, white; for sage green, light mauve; for light pink, white; for sage green, mid electric ; for light pink, dark cream ; for sage green, light apricot ; for light pink, white ; and for dark brown in this case substitute light blue green. Weft pattern the same.

Ninth Pattern : The warp ground or principal darker portion drawn in to the left, the secondary pattern or lighter portion to the right, which we will indicate by the letters R and L to save space and iteration. 4 white, 4 navy blue, 4 white, 4 black and white print (small irregular black), 4 white, 4 navy blue, 4 white, 4 black and white print, 4 white, 4 navy blue, 4 white, 4 black and white print, 4 white, 4 navy blue, 4 white, 4 black and white print, 4 white, 4 navy blue, 4 white, 4 black and white print, 12 navy blue, 4 white, 12 navy blue, 4 white, 12 navy blue, 4 white, 12 navy blue, all left angle, or L. Repeat from first 4 of white. Variations : black, brown, all the greens, mauves, lavenders, and light gobelin blues for navy blue, retaining white and print. The weft pattern the same in every respect.

Tenth Pattern : 64 light gobelin blue, 24 white, 4 mid-coral, 4 white, 4 mid-coral, 24 white, 4 light strawberry, 24 light gobelin blue, 4 light strawberry, 4 light gobelin blue, 4 light strawberry, 24 light gobelin, 4 light strawberry. Weft pattern the same. Variations : for light gobelin, blue, dark and light blues, browns, and greens, old gold, and buffs.

We have given a carefully thought-out set of patterns, in plain and twilled weaves based upon popular fancies, and the amount of changes that can be produced by them may, without exaggeration, be counted by hundreds.



PEGGING PLAN: DRESS GOODS DESIGN.

NEW DESIGN FOR SILK AND COTTON DRESS GOODS.

This new design is given as a suggestive novelty for the autumn or, in fact, any season. It may with judicious management be utilised in many materials if balance and due proportion of yarns, etc., be observed for its production. As a fancy vesting for ladies' wear, it ought to be appreciated. The particulars for all-silk dress material are as follows:—Warp : China organzine 2/36's, that is really 36's in count ; weft the same in 36's tram, or spuns, 90 ends per inch, four in a dent. Warp : 90 picks per inch ; weft, 26 inches in cloth. Though the width may vary through circumstances, demand, etc., the best materials and brightest or clearest shades must be used, as it is chiefly upon the contrast between warp and weft, sharply defined, that the figure effect mainly depends, as will be seen from the illustration. The colours of the weft, represented by the dark type, float in many positions of the figures, so that they are not obscured, and the same may be said of the warp threads. It is, therefore, necessary, as we have already stated, that both warp and weft, whatever the material may consist of, should be of the best dyes. Straight-over draft on 28 shafts, 28 to the round. (See pegging plan). The floating will not affect the general texture, as it is well bound by the diagonal twills. As a choice, it is indifferent whether the ground be all dark or light ; if light in tints, such as light pink, mid pink, Eau de Nile, sky, turquoise, blue, buffs, light capuchin, dark silver, silver grey, light, mid, and dark lavender, light stone, light red drab, light sage, then harmonious contrasts will result. All the light greens, yellows, orange, doves, and cream, with wefts in harmonious shades of contrast, as dark stone drab, dark olive, dark capuchin, mid seal brown, dark lead, dark slate, dark blues, dark grenat, prune, dark drabs, dark steel, all the darkest green and dark heliotrope will produce the same results as the above. These shades may be perhaps more effective in the warp, and the lighter tints used as wefts. We know that light upon dark, especially in figures, is more pleasing to the eye, but it is the requirements of fashion that must be acknowledged, and the decision coming from its votaries in favour of fancies is final. If made all grey, good bleaching will be required, and in piece dyeing permanent colours, as chrysamine and alizarine, which would give shades of yellow through orange to red, olives, browns, chocolates, drabs, etc. In finishing, a bright, lustrous, fine face would be very desirable. As this design is an all-over pattern, it would be scarcely advisable to adopt any other arrangement than half tones, as striping or checking in fancy yarns would be confusing.

NEW DESIGN FOR SILK AND COTTON DRESS GOODS.