

# Designing.

## NEW DESIGNS.

### DRESS FABRICS.

For warmth and comfort nothing will answer better for out-door wear than fabrics made of yarns of a cheviot characteristic; rough, mixed effects being much preferable to neat ones. In Design 4, last week was furnished a plan for using such yarns to produce this rough effect. It is little else than a four-end twill, and it would perhaps be even more suitable for the object if the places where the twills oppose were made imperfect, for what is wanted may best be described as a vaguely definite fabric. If clouded yarns are used the effect sought will be much more easily and fully obtained.

The colours to use in such cloths should depend to a very great extent on the circumstances under which they are to be worn, and the more designers hold this in view the more will their productions be appreciated; therefore we would recommend such colours as smoky yellows, drabs, browns, olives, &c.

It is quite true that a bright, cheerful-looking fabric is sought after in winter, but the use of such colours as those enumerated does not in the least exclude bright, cheerful effects; for it must be remembered that brightness does not depend so much on the intensity of the colouring as on the contrast between the light and dark shades used and gradation; and since the use of the neutral colours leaves the designer free to adopt broad effects in the fabrics under consideration, there is no reason why cheerful, bright fabrics, combined with the most useful and appropriate shades of colour, should not be produced. For fabrics intended for autumn wear manufacturers will find more æsthetic colourings, such as combinations of various tones of pink, with olives, greens, gold, &c., more sought after.

Figure 1 will be found a most useful design for many classes of fabrics. As given here it is only intended to show the figure. The following are a few suggestions for applying it to various classes of goods:

### MANTLE CLOTHS.

As a woollen cloth we would suggest the use of mixture yarns either for the warp or weft or both. The pattern is too bold and decided to allow the use of materials of marked difference in the ground and figure, therefore, unless warp and weft yarns approaching each other in colour are used, the ground weave should not vary much from the figure weave; thus, to use, say the 3 and 3 twill throughout, reversing it for the figure, would give a good result, or perhaps better still, bring say 2/4 of the warp to the surface of the ground and 3/4 for the figure. A handsome effect might also be produced by making the cloth one colour throughout, the figure of weft, and produce a broad stripe by the use of warp yarns, both twisted, to the right and left, in which case it would be better to place the figures further apart than as they are given.

As a worsted mantle cloth, Fig. 1 would also give a good effect if properly developed. Here we can depend more on weave effect to tone down any too decided appearance of the pattern; thus if the ground was developed in Design 5, and the figure in Design 6, a good effect would be produced, particularly if we as previously resort to mixture yarns. An effective cloth may also be produced by using Designs 7 and 8, which are simply warp and weft 4 end sateen weaves. The following particulars may be made the basis of future experiment:—

*Warp.*—All 2/30's black or dark blue worsted; 14's reed 4's.

*Weft.*—All 15's black or olive worsted; 56 picks per inch.

Other weave figures if not too strongly developed might be advantageously introduced, provided the figure was worked out on say twice or three times the number of ends and picks.

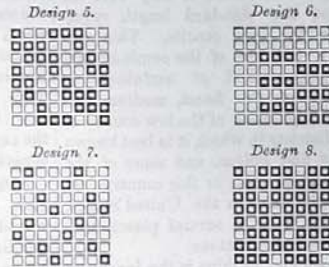


FIGURE 1.

