

Designing.

NEW DESIGNS.

LUSTRE FABRICS.

The past few months have witnessed a marked revival in the mohair, alpaca, and lustre yarn trade in general, and manufacturers need not fear making large quantities of the materials in which these yarns are used, as they will probably remain in fashion for a considerable time.

Alpacas are likely to be in great demand, both for light summer mantles, and also for dress fabrics. In the ordinary plain make, cotton warp and alpaca weft, colour is introduced by means of coloured warp; as yet these fabrics are made all of one colour, in browns, yellows, blues, crimsons, &c., but there seems to be a large field for variation in the introduction of differently coloured threads for the production of stripes.

Figure 2 in last week's number is given as a design for cotton warp and alpaca, or mohair weft. Figured fabrics, particularly floral effects, are in great demand; we have, therefore, given this design not simply as a design, but also to illustrate one of the principle methods of arranging figures. The pattern is really produced on the base of a 5-end sateen. It will be noticed that the five figures are in sateen order, but this pattern was really obtained by forming the twill (developed in solid squares of type), first by joining together the various sateen

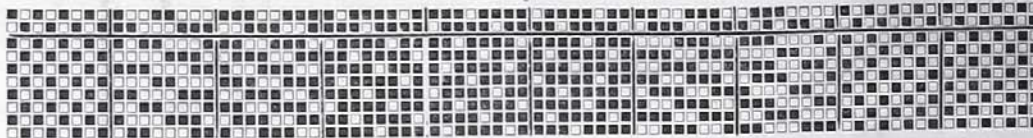
Stripes of various width may be made, and good effects may be obtained by the use of colour, but the tendency of fashion seems to demand in this, as in the previous cases, one colour throughout, which is generally introduced in the warp, while the weft and also the alpaca warp threads in this design are pure white and as lustrous as possible. Later on we propose to deal fully with the production of crammed stripes.

Design 14 is practically a double plain cloth, but with proper warp and weft a very creditable pattern may be produced. The threads shown in crosses should be thin cotton threads, 2/40's, 2/60's, 2/80's, as required. The threads marked in solid squares should be thick mohair or alpaca, say 10's or 15's. Since the pattern is wefted the same as it is warped we may form one plain cloth with the cotton warp and weft, and another plain cloth with the lustrous warp and weft, and these two cloths change places to form the figure, and in doing so bind the two cloths together. Other figures may be formed on this principle, but care must be taken that the two cloths change places fairly often in order to bind them.

Since lustre goods are likely to be so much in demand, probably a revival of the old matelasse trade will take place. In anticipation of this we furnish in Design 15 a pattern for this class of material. It should be made to the following particulars:—

Warp.
All 2/40's cotton.
18's, reed 2's.

Design 12.



West.

1 pk. 12 sk. woollen.
1 pk. 10's mohair or alpaca.
72 picks per inch.

The pick of woollen weaves plain with the cotton warp, and forms the ground texture, while the figure is formed by the limitation of the flushes of mohair. During recent years, in most trades a marked improvement has taken place in the number and variety of patterns produced, even using the same number of shafts as previously, yet there seems to be now a greater need than ever for large figuring looms, and since we have this need satisfied in the jacquard of to-day—a much more perfect and economical machine than the old jacquard—we may expect floral and other large figure effects to be required from all textile designers. The study of figure production will therefore evidently be really useful to the designer; and we intend shortly commencing a series of designs that will not only be useful for application to various makes of cloth, as will be intimated, but will also illustrate systems of producing floral and other effects with the greatest advantage both to the design and structure of the cloth.

SCOTCH TWEEDS.

With the last pattern we gave for this class of material, the use of red and also of blue toned yarns was recommended. If the blue yarns be used, the fabric will possess a soft, almost rich appearance, since the blue will assimilate with the black and lavender, and convey to the eye gradation of colour; if on the other hand red be used, a hard, sharp tone will be imparted to the fabric, which is perhaps more suitable for rough tweeds than the blue colouring.

Those who have sailed down the Clyde will probably have noticed the exquisite colouring on Holy Isle off the coast of Arran. The colours briefly are sepia, dark olive green, light olive green, and crimson, the first colour being in the largest proportion. In the following warp we have endeavoured to use these colours for a tweed. The weave employed should be the 4-end twill, design 11, and the stripe or check will appear as B and the ground as C.

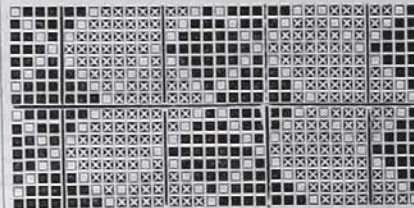
Warp.

4 20 sk. dark olive.
4 20 sk. bright olive.
4 " " dark olive.
4 " " maroon.
4 " " dark olive.
4 7 " " bright olive.
4 " " dark olive.
2 " " dark brown (sepia) } for 64 threads.
2 " " bright olive.
2 " " 12's reed 4's.

Weft.

Same as warp or
4 picks 20 sk. dark olive.
4 " " light olive.
48 picks per inch.

Design 15.



positions, and then the figure was introduced. There is considerable scope here for the production of a great variety of useful designs, and we should recommend designers to try other figures applied to the same sateen, and also various figures, &c., with the other sateens. If this design be applied as an alpaca, it would, perhaps, be well to let the warp flush up round the figure, and all flushes should be tied every five or six ends.

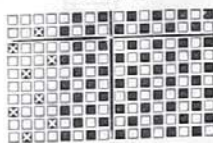
Design 12 is a plan that gives a good effect with the sett given last week.

Design 13 is really a crammed stripe warped as follows:—

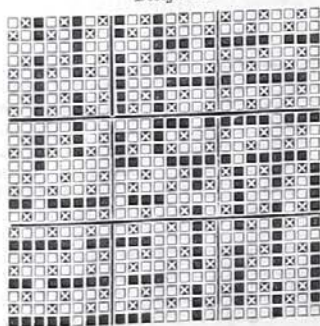
Warp.
12 threads 2/80's cotton.
4 threads 2/40's silk.
90 threads per inch.

Weft.
30's alpaca.
72 picks per inch.

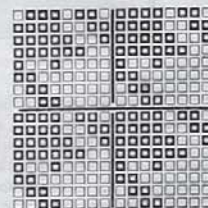
Design 13.



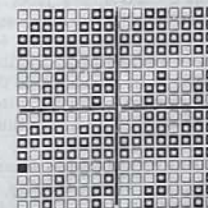
Design 14.



B.



C.



The tallest chimney in the world is that of Townsend's, in Glasgow, which is 474 feet high. Near by is the St. Rollox chimney, 455½ feet high, and one in Liverpool, Musprat's, is 406 feet high. In the United States, New Britain, Ct., has a chimney 350 feet in altitude.

In several European countries common salt is highly taxed for Government revenue, but in most cases the salt used for industrial purposes is exempt from taxation, after having been rendered unfit for table purposes. During the fiscal year 1888-1889 not less than 390,812 tons of salt were used in the German industries, of which quantity the textile and allied industries, such as weaving sheds, cloth works, wool substitute and wool washing factories, bleacheries, dyehouses, rope works, print works, &c., consumed 253 tons against 374 tons in the previous fiscal year. Salt can be rendered exempt from taxation and unfit for food by the addition of the following substances:—One-fourth per cent. petroleum; soap powder; one per cent. chimney black; one-half per cent. fish oil and one-fourth per cent. oxide of iron; one per cent. bicarbonate of potash.