Designing.

NEW DESIGNS.

WORSTED OR WOOLLEN MANTLE CLOTH.

In *Design 69* we furnish an idea for the production of a mantle cloth. The idea is to surround a square with a figure, or in other words to arrange a figure in check form, the figures themselves denoting the check, while detail is produced by the varied twills. If used as here given the check should be made more distinct by means of colour. Thus the sections developed in crosses might be developed in black and white as much as possible, while the centre might be grey; or with dark colours the centre might be produced as nearly as possible in dark brown, while dark green might be the prominent colour in the outside check, the weave, of course, being varied in the proportion of warp and weft on the surface to effect this. The following setts may be used for the weave as it tands now :—

1. *Warp.*	2. *Warp.*
All 2/30's worsted.	All 30 sk woollen.
14's reed's 4's.	15's reed 4's.
1 *Weft.*	2 *Weft.*
All 15's worsted.	All 40 sk woollen.
56 picks per inch.	60 picks per inch.

Figure 15 is an idea for a figured mantle or dress fabric. The prominent figure, here developed in crosses and star type, should always form the central object, and should be first arranged on, say, the sateen basis, and then a subdued figure after the character of that introduced here may be run in as an all-over effect. This figure modified according to requirements will form a useful figure for almost every class of fabric.

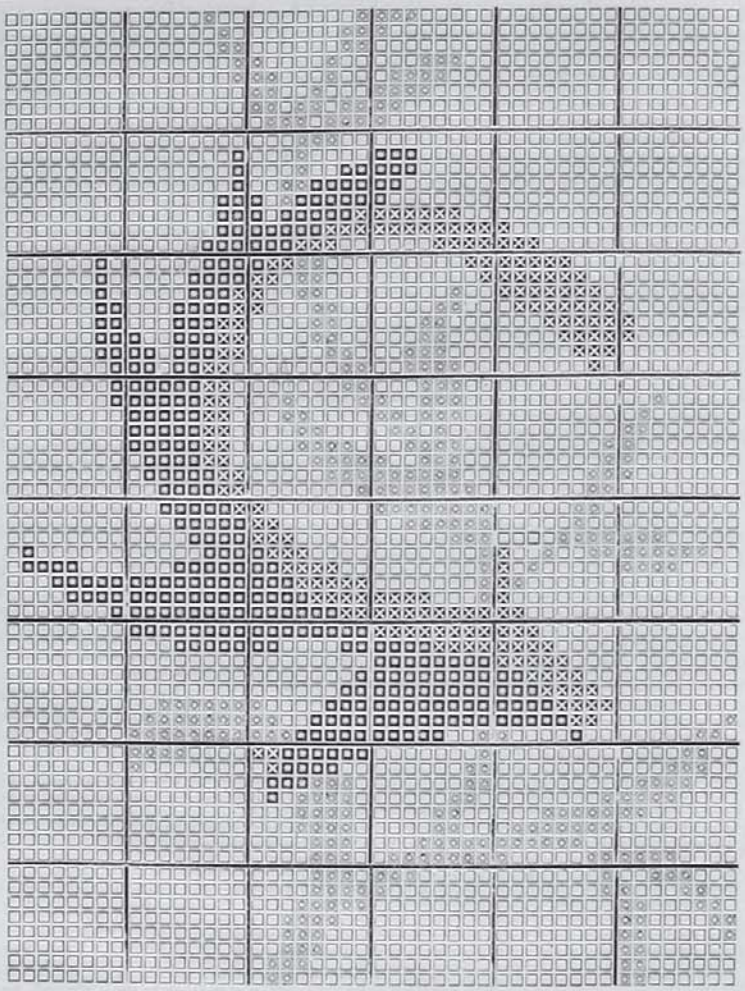
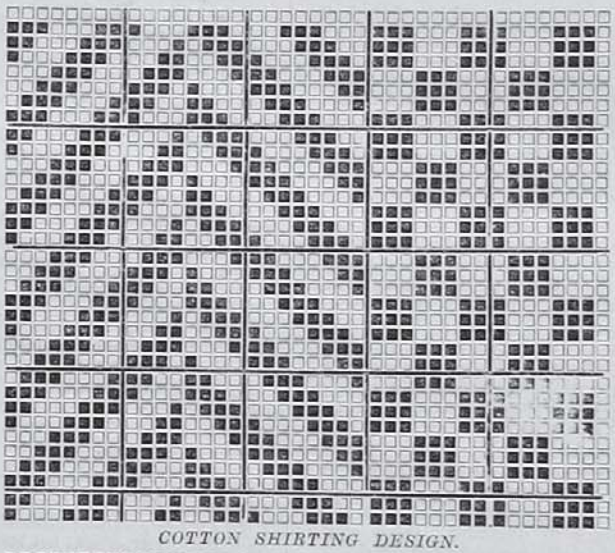


FIGURE 15.

COTTON SHIRTING.

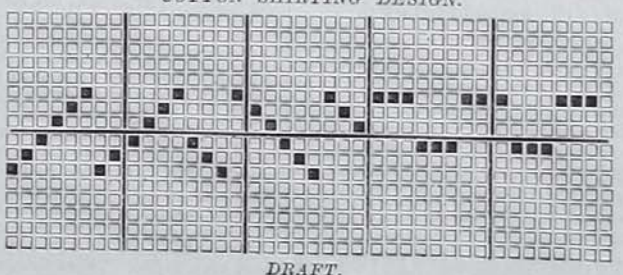
There is at present a demand for Oxford shirtings of the best quality, for which this design will be found suitable. Six shafts, 39 end draft, 6 to the round, 60 reed, 3 in a dent, or 90 ends per inch of 24's twist; 56 picks per inch of 16's weft, warping and draft, 24 ends of a pinky white, 3 of dark blue on 6th shaft, 3 in a heald, 3 dark blue, 3 in a heald on 3rd shaft, 3 red very bright on 6th shaft, 3 in a heald, 3 of dark blue on 3rd shaft, 3 in a heald, 3 of dark blue on 6th shaft, 3 in a heald. The pattern will then be 24 pink white, 6 dark blue, 3 bright red, 6 dark blue, or 39 ends; it will be seen by reference to the draft that 3, three ends in a heald appears on the 6th shaft, and only 2 two's 3 in a heald on the 3rd shaft; to balance this when repeating the draft let the dark blue commence on the 3rd shaft, and by this arrangement the coloured stripes will have a more effective appearance. One shuttle cop, or bleached white. More novelties for this class of shirtings will appear in due course.



COTTON SHIRTING DESIGN.

LOONGEE AND DHOOTIE BORDER.

This design is a close imitation of one of the most expensive scarf cloths made in India. It is unrivalled for purity of colours, richness of ornamentation, and geometrical arrangement. The Hindu designer has for ages past always had in his mind the fact that geometrical figures give the most subtle curves when in folds; hence what may appear plain on a flat surface shews, when worn as a garment, a graceful curvature of the most pleasing kind. The cloth is made in Lahore as a Loongee and Dhootie. Length of Loongee, 5 yards 9 inches; of Dhootie, 3 yards 12 inches; width, 1 yard 18 inches; weight, 1 lb. 9 ounces; borders at sides, 2 inches each, with Kutar edge; cross borders at each end, 3 inches of gold and crimson silk on a four-end twill ground. The figures give the colours. No. 1, green; 2, yellow; 3, light type crimson, dark type white; 4, light type pure blue, dark type gold metal. The Kutar edge is chocolate silk. The green, yellow, white, crimson, and blue are all silk.



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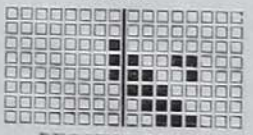


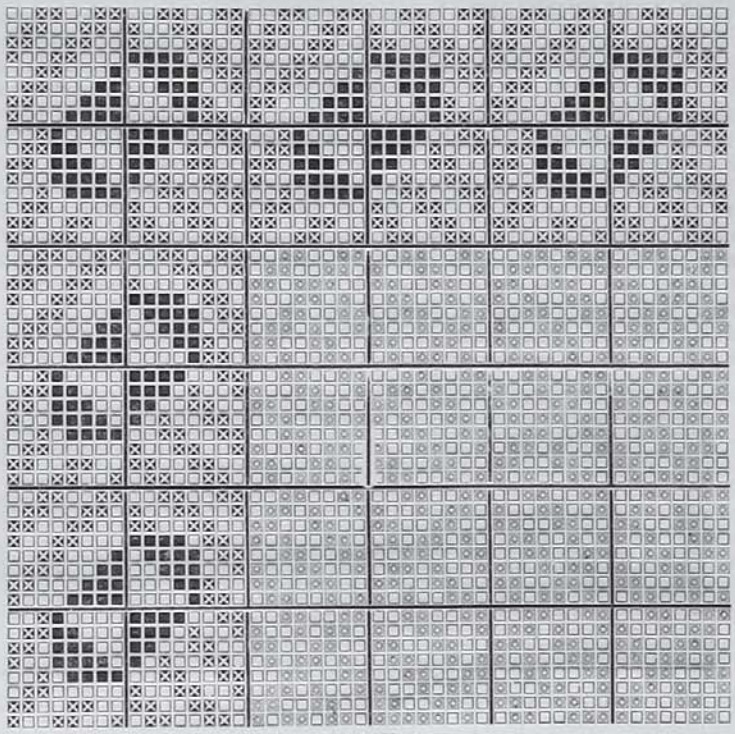
PEGGING PLAN.

Designs 61 to *68* are small weave effects producible on 11 shafts and 22 picks. Little need be said about them, since most designers will know what is best suited to their own requirements, but there are one or two points to which regard should be had. In the first place, though only eight examples are given here, the number of really useful weaves produced on this basis is very large. If the number of ordinary twills running at an angle of 45 degs. producible on 11 shafts be brought to mind, and then the sateen weaves and extensions of sateens, it will be recognised at once that an almost inexhaustible stock of weaves may be worked out from this basis only.

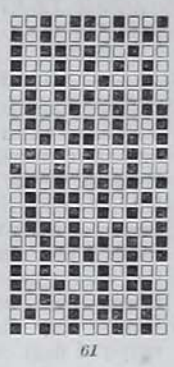
Designs 65, *67* and *68* are useful examples of upright twills, which will probably, in this smaller form, retain their position as useful worsted coating weaves for some time to come, particularly should the application of these weaves, in conjunction with neutral tints and shades, be studied. These designs may also be used for the fine black worsted dress fabrics which we dealt with some time since, which are now being extensively worn. Those who have studied the pages of *The Textile Mercury* will know that most of our predictions respecting the likelihood of certain fabrics being worn have been remarkably correct. Several instances could be given, but we simply take the opportunity of drawing attention to the fact in order to state that our observations on these matters shall always be as reliable as care, foresight, and experience of the trade will enable us to make them.

Design 64, is a type of twill which should be studied and modified in every conceivable way. It practically consists of two weaves combined in twill form, and may, of course, be varied in width and contrast at will. This class of twill applied in the opener makes to fine worsteds, and in the finer makes, such as this under consideration, to woollens with different coloured warps and wefts, will yield exceedingly beautiful effects which shall claim our consideration in a future article.

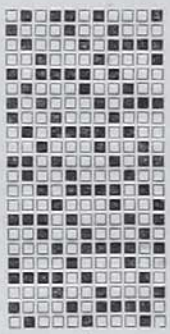
Design 66 demonstrates the sateen distribution figures, but the 11 end sateen is rarely or never used for this purpose, for the greater the number of threads upon which a sateen is constructed the greater is the tendency of the figures to take a twill form.



DESIGN 69.



61



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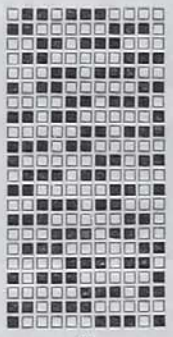

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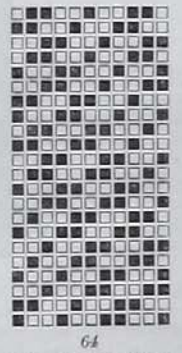
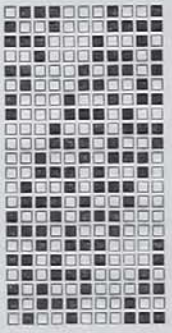


64



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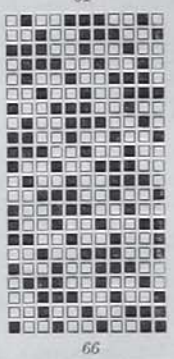
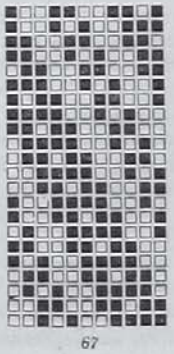


66



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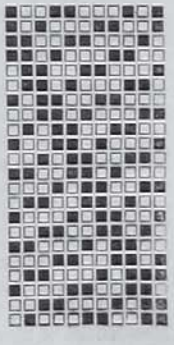

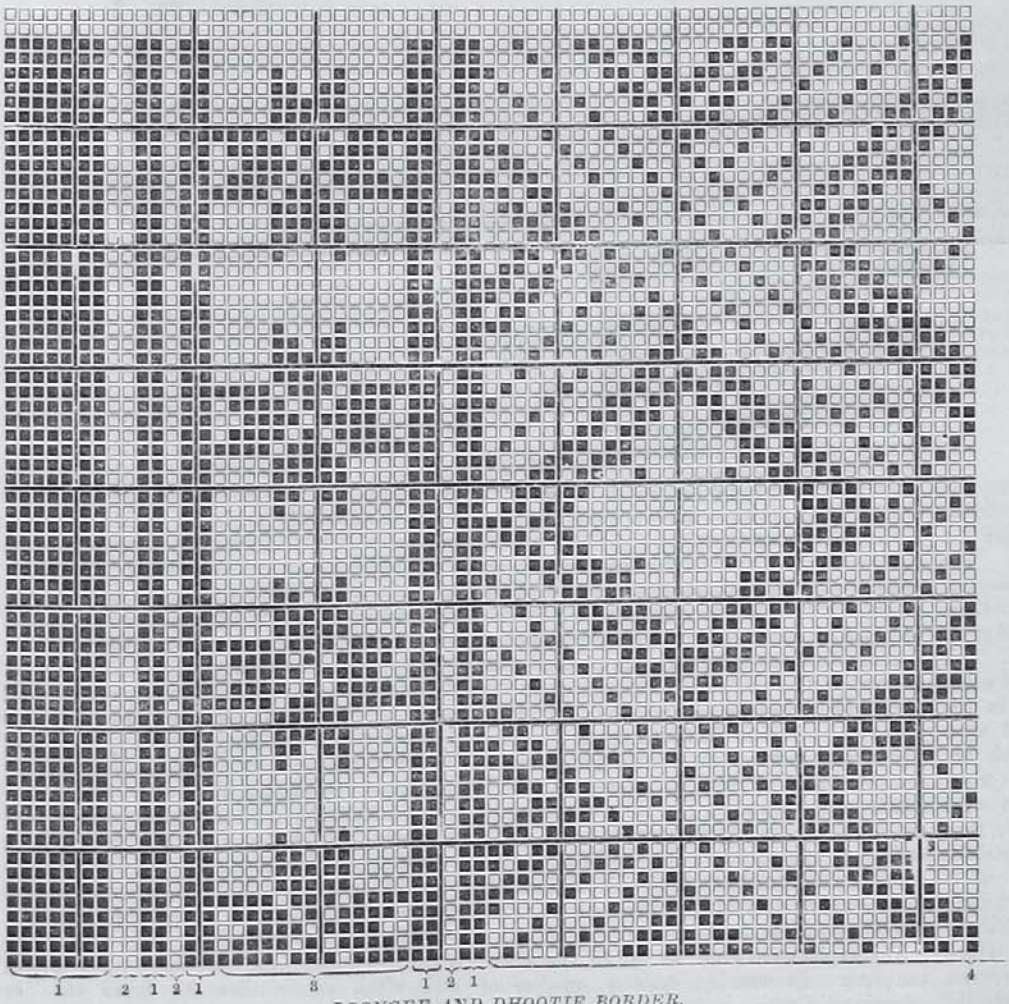

LOONGEE AND DHOOTIE BORDER.

REPEAT 4, 1, 2, 1, 3, 1, AND ADD KUTAR EDGE.