

**POINTS ON JACQUARD DESIGNING.**

(Continued from November issue.)

**Plain Setting with Four Changes.**

Fig. 17 illustrates the subject, referring again to the diamond arrangement as before explained and

**Setting by the Five-harness Satin Motive.**

This arrangement and that of the different plain settings are those most often met with in practical

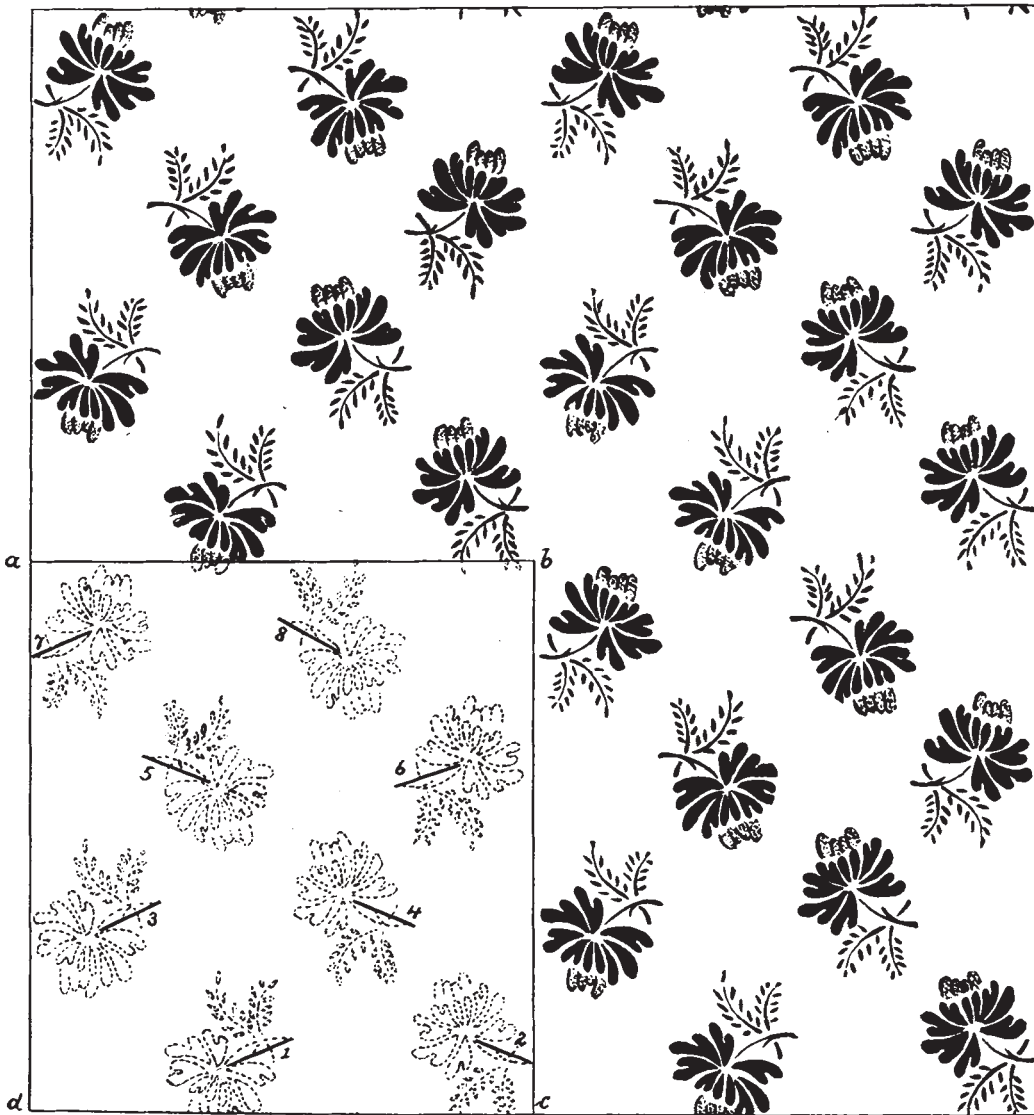


Fig. 17

illustrated. The figure in this instance is turned in four directions, using besides this, two figures pointing in the same direction, which in turn gives us eight figures used in one repeat of the pattern, as clearly shown in left hand lower corner of our sketch, by means of one repeat of the pattern being shown in dotted lines, outlined by square a, b, c, d. In the same, the eight heavy lines, represented by means of numerals of reference 1 up to and inclusive 8, are imaginary lines (not belonging to the design) given for the purpose of showing the placing of the figure in four different positions, for the fact that positions 1 and 3, 2 and 4, 5 and 8, and 6 and 7 are respectively identical to each other.

**Setting by Four-harness Broken Twill.**

Fig. 18 shows this principle of setting figures counting 1, 2, 4, 3, and Fig. 19 the same setting plus a larger figure set on the plain diamond.

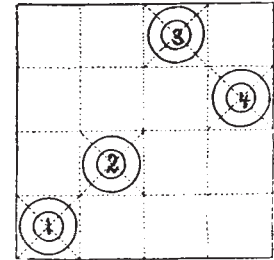


Fig. 18

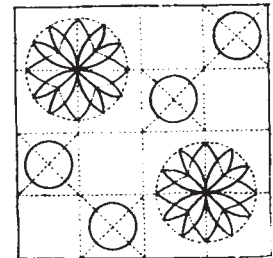


Fig. 19

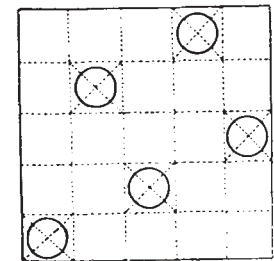


Fig. 20

work. Fig. 20 explains the subject, showing five circles, distributed by the 5-leaf satin method.

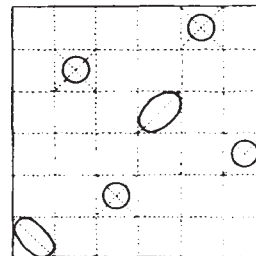


Fig. 22

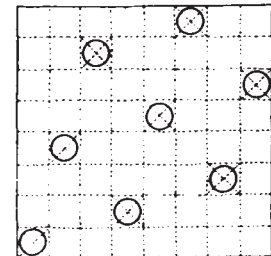


Fig. 23

When dealing with floral or geometrical figures it will be advisable to change their individual position in the repeat of the setting in order to omit line effects.

Fig. 21 shows such a geometrical method of placing one figure in five different positions, *i. e.*, set said

tributing one figure by the 8-harness satin setting and Fig. 24 shows a conventionalized floral figure set by

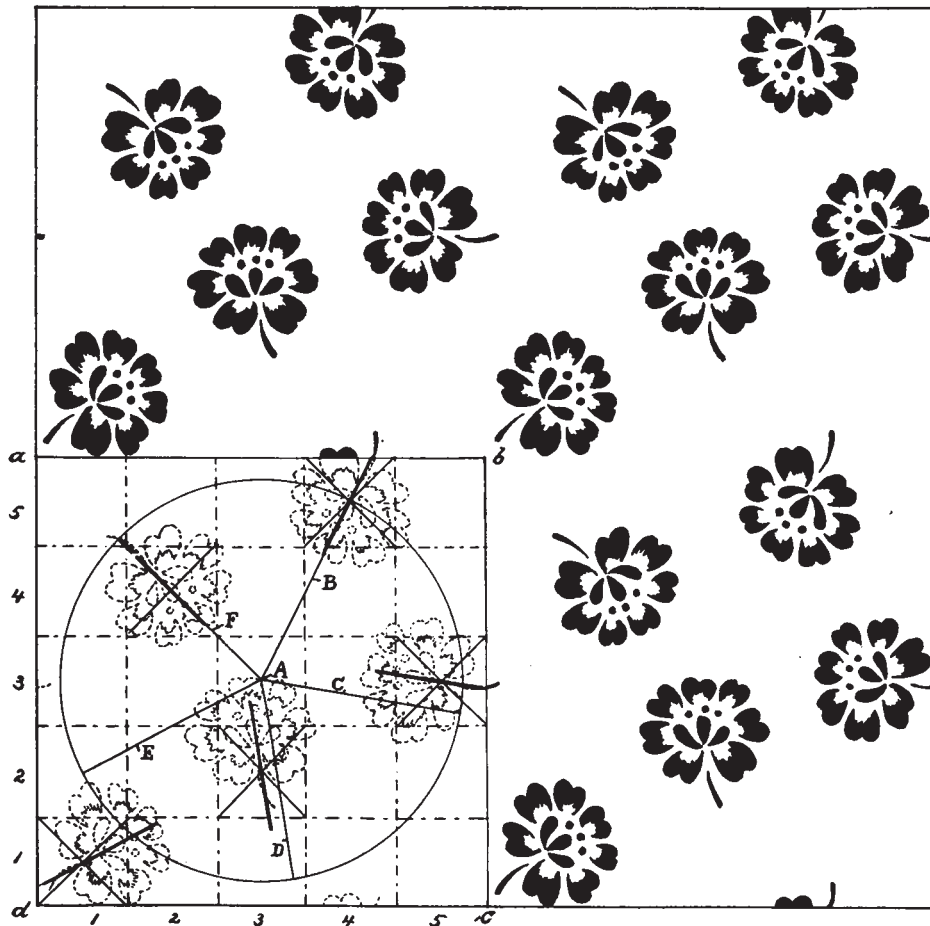


Fig. 21

figure at a different angle, equally distant from each other after the 5-harness satin principle. The procedure is thus: Divide the space of your complete repeat of the design in five equal parts, warp and filling ways, in turn dividing said repeat into twenty-five squares (see dotted lines in diagram). Next ascertain the centre of each of the five squares, as is hit by the five-leaf satin spotting, by drawing the two diagonals in each of these small squares. Draw from the centre of the middle square a circle. Divide this circle into five equal parts by means of the lines *B A, C A, D A, E A, and F A*, and place the spot figures on these lines, having said line always bisecting the figures at the same place. Thus these figures will have each a different direction in the repeat of the design. However, be careful not to place one of these figures on an exactly horizontal position, since this would spoil the whole design.

**Other Satin Settings.**

Fig. 22 shows the placing of two figures by the 6-harness satin setting, using a large figure for each centre spot of the two crow foot twill lines of this satin, actually distributing these two figures by the plain setting, arranging the remaining four spots equally distributed around them, thus producing a most excellent arrangement of distributing two different figures by this satin setting.

Fig. 23 shows the principle of setting, *i. e.*, dis-

this distribution. From the latter illustration it will be seen that the figure is placed in eight different posi-

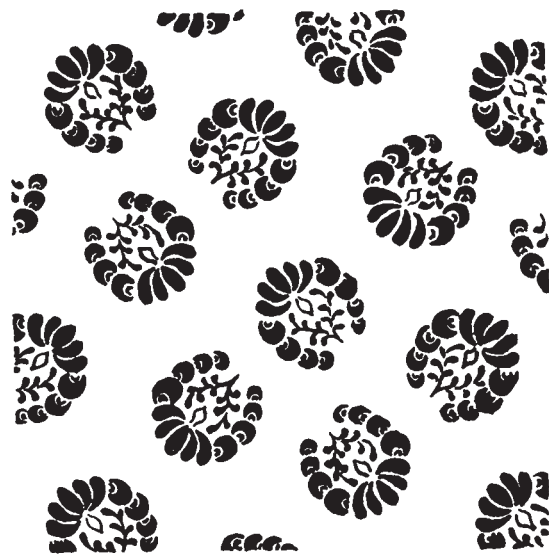


Fig. 24

tions in order to produce a well balanced effect. Two successive following figures are placed in reversed positions on corresponding oblique lines.