

Designing.

NEW DESIGNS.

HINDOO FABRICS.

In submitting the first design of an Indian cloth to our home manufacturers, a few general remarks may not be out of place. Our trade in ornamented woven goods with our great dependency and immediately subjacent markets has never yet become nearly as large as it might have been made, had due regard been paid to the tastes and habits of oriental peoples. Our colours are often wrong and inharmonious when looked at from the standpoint of Hindoo taste. Objection is also raised to them frequently on account of the fugitive nature of the colours, which are not sufficiently fast to stand the powerful light of an Indian sun or the rough modes of washing the fabrics practised by the natives. It is of the utmost importance when making fabrics for these markets, that every care should be taken to guard against these errors both of taste and the use of materials, as the value of a market containing three or four hundred millions of people, is far too great and important to be trifled with. It forms the backbone of our English textile industries. Once we properly succeed in suiting their taste, there will be comparatively little trouble afterwards, which is demonstrated by the fact that the favourite patterns of the present day in India have been such for centuries past and will probably continue so for centuries to come. The Hindoo mind is of a very conservative type, and nowhere is there found the constant desire for change that prevails in Europe. In order to ensure success it is necessary to conform as closely as possible to native styles in both form and colour, indeed imitating native designs as closely as possible.

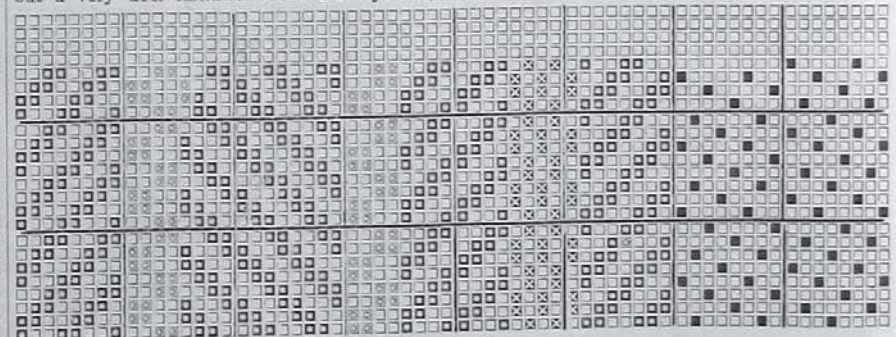
The chief characteristics of Indian fabrics are that the designs deal only with surface, every detail being subordinated to flat treatment. Little or no pictorial, animal, or floral

treatment is seen. Most samples shew an equal distribution of varied geometrical forms with the greatest simplicity and determination of effect. There is no straining after the impossible; no waste of ornamentation; every detail is present where it should be and absent where it should not be found. There is the highest degree of refinement in the combination of form and colour, with a quietness and harmony that cannot fail to be fascinating. This is a subject on which we might dwell at great length, but space will not permit further remarks at present.

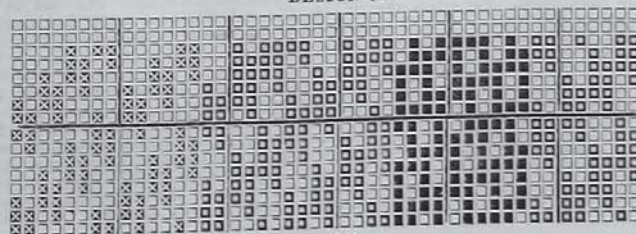
The design now given is not a reproduction, but a very near imitation of a Dhooty silk

border woven in Bombay; length, 3 yards 22 inches; width, 1 yard 8 inches; weight, 11½ ounces. The figures at the bottom of the design indicate the colourings. There are 2 inches of grey from selvage. No. 1 is grass green; in 2,2,2, all the dark spots and lines are a rich deep purple on a gold ground. No. 3 is grass green; in 4,4, all the light portion is white silk on red ground; 5 the same as 3; 6,6,6 same as 2,2,2; 7 as 1,3,5; 8,8 same as 4,4; and 9 as 7. Any other arrangement may be made, but if another colour were introduced beyond these a great risk of rejection would be incurred, as no liberty is allowed by the Hindoo with regard to colour, which is held almost sacred or holy.

DHOOTY



DESIGN 51.



DESIGN 50.

MARKS HERE DENOTE WARP.

WORSTEDS.

In *Design 50* a neat yet effective method of forming a stripe pattern suitable for either solid, mixture, or coloured worsted is demonstrated. First taking the sections developed in crosses, we have a preponderance of weft on the surface in the proportion of 4 to 3. Then, in the sections developed in stars, a preponderance of warp on the surface in the proportion of 4 to 3 is obtained, and then forming the central feature of the design is the 7 end corkscrew weave developed in solid type. The most effective way of obtaining the maximum weave effect would be to treat the design almost as a corkscrew weave and set the warp threads very closely together, while a somewhat thicker weft should be used, with a comparatively few picks per inch inserted. The following is a sett, allowing the introduction of colour:—

Warp.

- 14 threads 2/40's black,
- 7 " 2/40's dark blue and olive mixture,
- 7 " " medium blue and olive mixture,
- 10 " " light blue and olive mixture,
- 8 " " dark blue and olive mixture.

18's reed 4's.

Weft.

All 15's black worsted, or check with medium blue and olive mixture and black.
60 picks per inch.

The following will also give an effective pattern:—

Warp.

- 14 mid grey,
- 5 black,
- 1 black and white twist,
- 8 mid grey,
- 5 black,
- 10 black and white twist,
- 7 dark grey,
- 1 black.

Weft.

All grey and black.

Designers should now endeavour to get neat yet effective patterns, and such as are producible by using weave and colour in unison; and particularly should the various forms of stripes and checks, in which colours may be applied irrespective of weave, be studied.

DRESS FABRICS.

We some time since mentioned dress fabrics in which cotton and silk warp and worsted weft were employed. *Design 51* is of a similar type, only rather more complicated.

Here both warp and weft are worsted and the silk warp is introduced in the sections developed in crosses and solid type as in the previous examples, namely, as a crammed stripe. In the cross section the silk takes a rib form, the threads being set close together, as they are also in the solid section. Beautiful results are obtainable by varying this latter section in width and shading in various coloured silks. The ribbed section may also be enlarged, or other similar sections be introduced for the production of larger stripes, while the sections developed in circles, being simply weave effect produced by the worsted warp and weft in order to supply detail, may be varied in both the weave and form. Probably some excellent effects could be obtained by using some more decided twill for figuring this, which may be termed the ground texture.

Figure 9 is supplied for either all silk, cotton warp and silk or lustre weft, or all cotton dress fabric. As given here it is intended for a cotton warp and lustre weft fabric or for a silk fabric. In either case the particulars furnished for similar patterns previously given in this journal should be consulted. An effective pattern could also be produced by using silk warp and weft and developing the figure with both warp and weft, thus fully utilising the opportunities afforded; for a plain ground, or even a 2 and 2 twill ground, produced by two colours, conveys to the eye an entirely different shade from that conveyed by either of its component parts. Flushes should be tied down every seven or eight threads or picks. The design would be much better and more effective if worked out on at least twice the number of threads and picks.

It will be noticed that the design occupies many more picks than threads: thus a much larger figure is obtained. This system should be, and is, always utilised when possible.

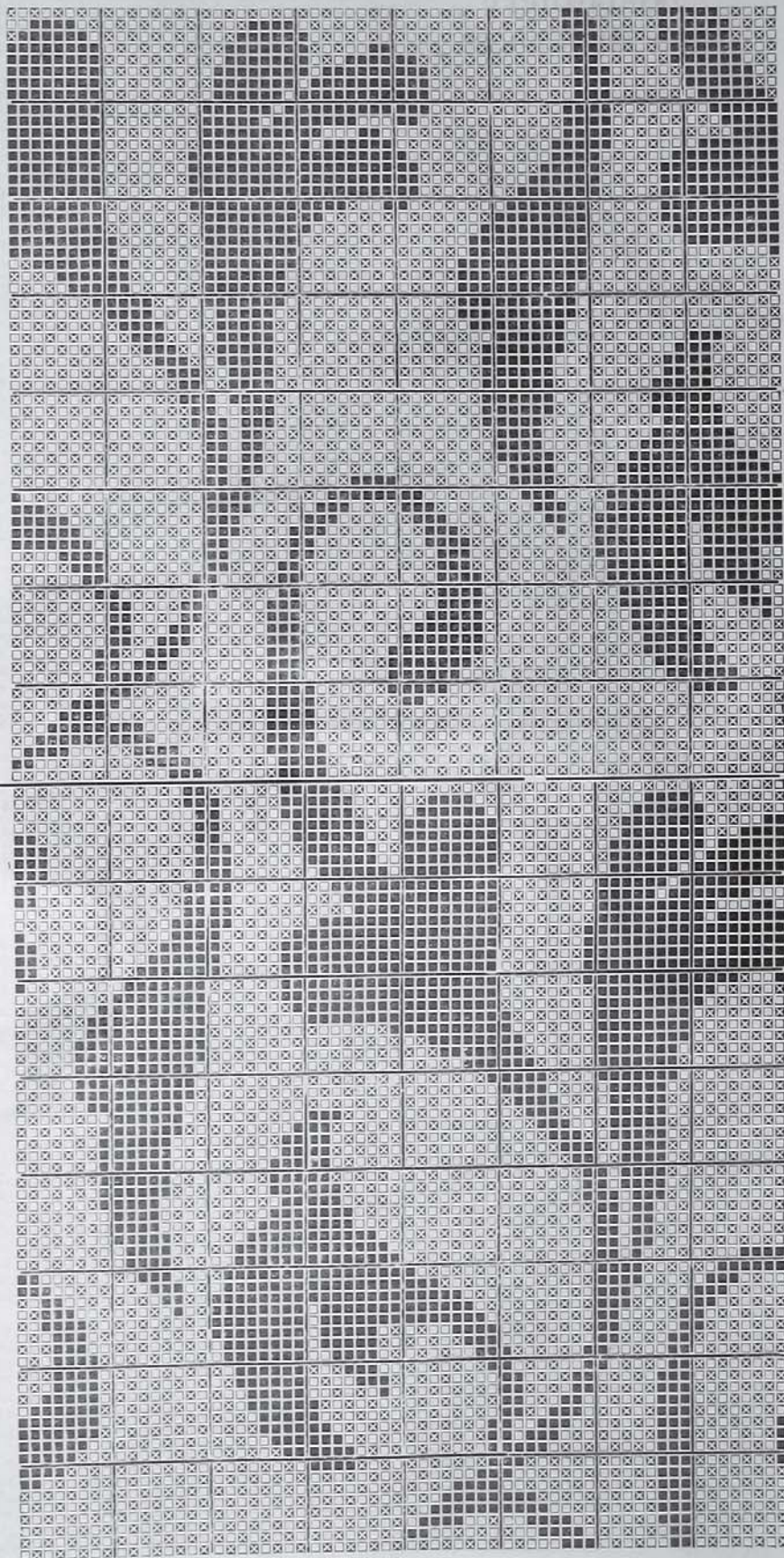


FIGURE 9.