Designing.

NEW DESIGNS.

HINDOO FABRICS.

In submitting the first design of an Indian cloth to our Indian 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 been equalled or even rivalled in any part of the world. The art of weaving and dyeing is one of the oldest and most highly developed industries of the Hindoo nations. The colours and designs are varied and harmonious, and it is a matter of pride to them to have their products recognisable at a distance. The Hindoo mind is of a very conservative type and nowhere is the constant desire for change more clearly defined. 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 subordinate to flat treatment. Little or no pastoral, animal, or floral treatment is seen. Most samples show 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, which is a quality 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 new imitation of a Dhootty silk border woven in Bombay; length, 3 yards 22 inches; width, 1 yard 8 inches; weight, 114 ounces. The figures at the bottom of the design indicate the colourings. There are 2 inches of grey from edge. No. 1 is grass green; in 2, 5, 7, 9, the dark spots and lines are a rich deep purple on a gold ground. No. 3 is grass green, in 4, 6, all the light portion is white silk on red ground; 6 the same as 3; 6, 6, 6 same as 2, 2, 2; 7 as 1, 3, 4; 8, 8 same as 4, 4, and 9 as 7. Any other arrangement may be made, but if another colour were introduced beyond those 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.
WORSTEDS.

In Design 50 there is a most effective method of forming a stripe pattern suitable for either solid mixture, or coloured worsted is demonstrated. In this design the sections developed in crossset have a predominance of weft on the surface in the proportion of 3 to 1. Then, in the sections developed in a solid type, there is a predominance of warp on the surface in the proportion of 4 to 3. This is obtained, and then forming the central feature of the design is the corkscrew weave developed in solid type. The most effective way of obtaining the maximum weave effect would be to treat the fabric 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 possessing 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,
10 " light blue and olive mixture,
8 " dark blue and olive mixture,
16's need 4's.

Wt.

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

The following will also give an effective pattern:

Warp.

14 mild grey,
5 black,
1 black and white twist,
3 mild gray,
5 black,
19 black and white twist,
7 dark grey,
1 black.

Wt.

All grey and black.

Designers should now endeavour to get neat yet effective patterns, and such as can be produced by the use of weft 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 sometimes 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 a solid type as in the previous example, namely, as a corkscrew stripe. In the cross section the silk takes a rib form, the threads being double in number, 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 twist for figuring this, which may be termed the ground texture.

Figure 9 is supplied for either all silk, cotton warp and silk or lafret weft, or all cotton dress fabric. As given here it is intended for a cotton warp and lafret or fine worsted fabric, or for a silk fabric. In either case the particular fabrics are 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, utilizing 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. Flashes should be tied down every so many threads or picks. The design should 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 utilized when possible.