

**RUSSIAN WOOLS.**

Our Consul for the district of Taganrog sends home some interesting particulars of the wool trade of the country over which he exercises supervision. He states that there has been a considerable increase in the amount of fine merino wool delivered at Rostov, as compared with the previous year. The quantity offered for sale during 1888 being 12,700 tons, and last year, 15,800 tons, or a difference of 3,100 tons. The growers, finding the merino wool a remunerative article, have increased the number of their flocks, especially as during the last four or five years prices for this class of wool have ruled high, for this reason the quantity of wool delivered increases year by year. Of the above delivery during the year, about 10,300 tons were bought by exporters; about 8,000 tons being shipped to England, 2,300 tons to France, and the remaining 6,500 tons were bought for home consumption. The ruling prices for these wools were 8r. 50c. to 10r. 50c. per pood, or 6d. to 7½d. per lb., according to quality.

About 1,200 tons less of Russian washed wool was delivered in Rostov last year than in 1888, 10,300 tons being about the quantity for 1889. Of this, about 9,500 tons were shipped to America, at an average price of 8r. 40c. per pood (6d. per lb.); and the greater part of the balance is still in store at Rostov, in the hands of exporters, as owing to the high rate of the rouble it cannot be shipped to America with any profit. A few parcels have been shipped to England and the Continent. The exportation of this washed wool has been on the decrease for the last two or three years, owing to the low prices paid by buyers for America, which is the principal market for it, the growers, therefore, find it more profitable to send their wools to market in the grease.

The supply of Brook washed—autumn and lambs' wools during the past year at Rostov was much the same as 1888, namely, about 900 tons, of which about 600 tons were bought for the American market, and the balance by Russian cloth manufacturers for home consumption. The prices paid were slightly better than last year, the average this year being 7r. 87c. (5½d. per lb.), against 7r. (4½d. per lb.) last. Autumns were reported as being burry, and lambs' wool as full of burrs.

The quality of the Donskoi and wool in the grease this year was inferior to that of last year, and although the length of staple was satisfactory, the wool was heavier, dirty, and contained a good deal of burr. There appears to have been a want of good food for the sheep, during the winter and spring, owing to the hay crop being spoilt, which, in a great measure, will account for the poor condition of this wool. About 3,000 tons were delivered at Rostov, of which 480 tons were bought for home consumption, and the remainder was washed by exporters, yielding on the average about 55 per cent., most of which was shipped to the United States. Notwithstanding the inferior quality, this wool, for various reasons, fetched a better price than last year, when the average was 4r. 75c. per pood (3½d. per lb.), whereas this year the price varied from 5r. to 5r. 40c. (3½d. per lb.), or an average of 5r. 20c. per pood (3½d. per lb.).

DURING the past month three cotton mills have been started in India, two being at Bombay and one at Calcutta. These mills have a total between them of 70,000 spindles.

The British Consul-General at Galatz, in his report to the Foreign Office on trade and commerce for the year 1889, says:—"The import of sacking, jute carpets, etc., is still large, and the bulk of these articles come from England, but care should be taken not to send them out in such a form as to allow of their being classed as made-up goods ('articles confectionnés.') The sewing on of a piece of fringe will often make an enormous difference in the amount of duty claimed."

**Letters from our Readers.**

The Editor does not necessarily endorse the opinions of his correspondents.

**THE SILK EXHIBITION.**

(TO THE EDITOR OF *The Textile Mercury*.)

Sir,—In your account of the National Silk Exhibition, it is stated that "An ideal, little white brocaded silk sofa, with gold mounts, was shown by Messrs. Cowtan, of Oxford-street," whereas it was exhibited by us, with five other pieces of furniture. We will thank you to correct the error in your next issue.

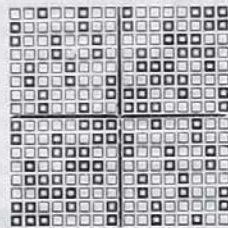
Yours faithfully,  
Pall Mall East, S.W., HAMPTON AND SONS,  
London.

**Designing.**

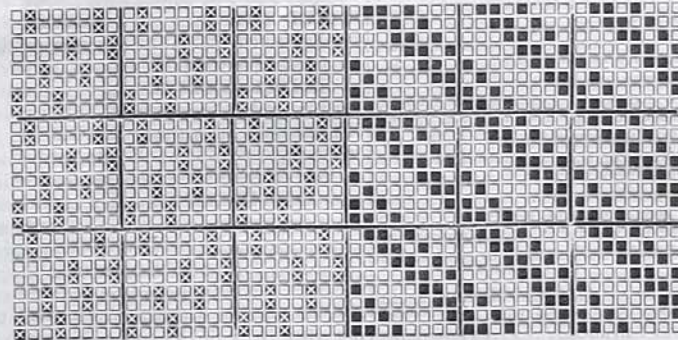
**NEW DESIGNS.**

**WORSTEDS.**

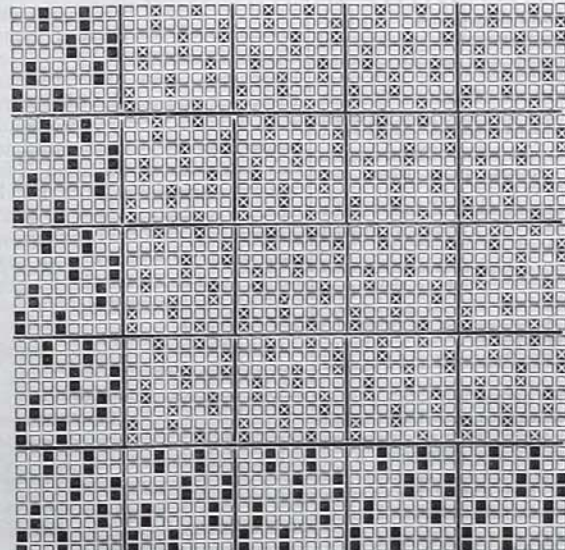
The importance of colour in all classes of textiles is so apparent that it seems hardly necessary to say that whoever would be a successful designer must thoroughly study, appreciate, and understand the application of colour, and yet there are many who hardly realise this. The importance of weave is by no means to be despised, but give a designer a cloth depending wholly on weave effect, and ask him to produce a new design from this—i.e., a modification, and a good useful pattern will probably result. But give a designer a colour effect and ask him to modify it and produce a new pattern, and it will be impossible to foretell the result, for the whole tone of the cloth may be modified or even completely changed by relatively little change in the colour composition. The importance of training designers in the due appreciation of colour is now being considered in most technical schools, and it seems probable that in the course of a few years such a plan of study in this branch of art will have been instituted, that those who will may acquire a branch of knowledge that cannot fail to be of very considerable benefit to them.



DESIGN 97.



DESIGN 96.



DESIGN 98.

The following are a few suggestions on the application of colour to worsteds in conjunction with the 2 and 2 twill which may prove useful as here given, or as suggestions to be worked out in conjunction with the weave effect:—

**PATTERN I.**

Warp.		Weft.	
8 ths. dk. brown mixture,	Repeat 3 times.	8 pks. dark grey mixture,	Repeat 3 times.
8 " white or cream,		8 " white or cream,	
3 " dk. bwn. mixt.,		3 " dk. grey mixt.,	
2 " olive & dk. twt.,		2 " olive & red tt.,	
3 " dk. bwn. mixt.,		3 " dk. grey mixt.,	
8 " wht. or cream,	8 " wht. or cream,	Or same as warp.	

In order to shew up a colour and weave effect to advantage, it is of course necessary that the ground and figure effects should vary to a considerable degree in luminosity. In this pattern (I.) the difference in luminosity between the dark brown and the white or yellow is at once apparent. The red and olive introduced are complementaries, and they thus enliven the effect, while at the same time they produce a fairly large indistinct check.

Pattern II. suggests another way of developing the large check effect.

**PATTERN II.**

Warp.		Weft.	
8 ths. dk. blue, } repeat	Repeat 3 times.	8 picks dk. blue, } repeat	Repeat 3 times.
8 " white,		8 " light drab,	
8 " dk. blue,		8 " dk. blue,	
8 " white & yellow silk	8 " white and orange	silk twist.	

Here the dark blue forms the figure, if we may so term it. The drab in combination with the white and the yellow silk in combination with the orange supply detail that would approach insipidity but for the dark blue throughout which lends character to the design. It should also be noticed that the silks and dark ground are complementary to each other. The large check as before intimated is formed not on the dark colour but on the light colour.

If due consideration be given to the tones of the mixture etc. employed, the following will yield an excellent effect :-

PATTERN III.

1 thread lavender,	12, 16 or 24 threads neutral olive green
11 threads dark brown,	and blue mixture,
8 " neutral olive green and	8 threads dark brown,
blue mixture,	4 " neutral olive green and blue,
8 " dark brown,	4 " dark brown,
4 " neutral olive green and	3 " neutral olive green and blue
blue mixture,	mixture.
8 " dark brown,	

*Weft.*

The same as warp.

Perhaps the first thing which is noticed here is that the one thread of bright colour (lavender) is complementary to the colour (brown) against which it is placed, and thus tends to enrich the effect. Again, the dark brown is complementary, in a certain degree, to the olive and blue mixture, while the lavender forms a harmony of analogy with the mixture. The following colouring will prove suggestive :-

PATTERN IV.

*Warp.*

12 threads medium blue,	6 threads medium blue,
12 " white,	6 " white,
6 " grey,	6 " grey,
6 " white,	12 " white.

*Weft.*

Same as warp.

The colouring as given here would probably not be smart enough for worsted. In order to produce a more effective colouring, the complementary of the blue, viz., yellow, should be introduced as silk twist.

Having now briefly intimated a few systems of colouring, we turn to the weave effects.

Design 95 is a striped effect which should prove useful in piece-dyed goods or fancy colourings, and may be applied as follows :-

*Warp.*

8 threads 2/50's medium dark olive worsted,
6 " 2/50's medium dark olive worsted and maroon silk twist,
8 " 2/50's medium dark olive worsted,
2 " 2/50's black,
8 " 2/50's dark olive worsted,
6 " 2/50's dark olive worsted and green silk twist,
8 " 2/50's dark olive worsted,
2 " 2/50's black.

13's reed 6's, S.

*Weft.*

All 25's dark olive.  
80 picks per inch.

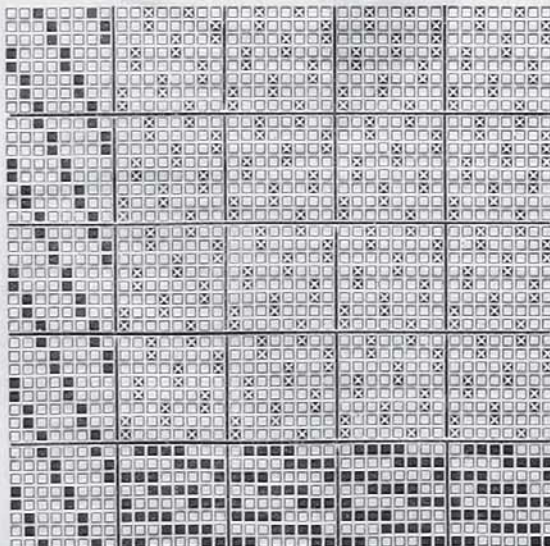
Design 97 is a twill effect exceedingly useful for using alone or in conjunction with other weaves. The width may, of course, be varied according to requirements, and if the warp weave between the weft twill be large, as it will be if the twill is constructed on 24 instead of 16 threads and picks, then stripe produced by colour, if not too loud, will prove very effective. We suggest the following colouring as an example:

*Warp.*

12 threads neutral olive and red brown mixture,
4 " black and lavender mixture,
4 " olive and red mixture,
12 " black and lavender mixture,
4 " olive and red mixture,
4 " black and lavender mixture.

*Weft.*

All black and lavender mixture.



DESIGN 99.

If the plan used be, say, the 3 and 3 twill, a good check would be produced by using the same colours in the weft as in the warp.

Designs 98 and 99 are useful check effects, each requiring sixteen shafts.

In Design 90 colour may be introduced in the weft to assist the weave effect; in Design 98 it cannot be introduced to such advantage, though there is ample room for the production of stripes.

The following is a suggestion for Design 99:

*Warp.*

2 threads 2/40's medium lavender and dark blue mixture,
4 " 2/40's dark lavender and dark green mixture,
2 " 2/40's medium lavender and dark blue mixture,
32 " 2/40's dark brown mixture,

19's reed 4's, S.

*Weft.*

Same as warp.  
80 picks per inch.

COTTON SHIRTING.

All two in a heald, 40 reed, four in a dent, or 80 ends per inch, 20's shuttle, 20's weft, 48 picks per inch, eight end draft, eight to round, one shuttle cop soft twist. Warping: 20 dark blue, 4 bright red, 4 light blue; total 28 ends.

VESTING.

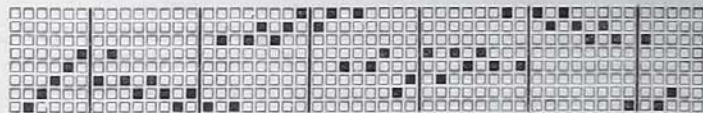
In a 50 reed, four in a dent, or 100 ends per inch, 24's twist, 10's weft, 60 picks per inch, 48 end draft, 8 to round. Warping: 4 white, 4 drab, total 8 ends. One shuttle, bleached white, or 30's linen. This pattern may be all self colour—say drab, light fawn, copper, primrose, or light brown for warp, and rather dark shades for weft; but however the colour arrangement may be made, a well-defined and effective summer and autumn vesting pattern will be obtained. In all the pegging plans we give, the vertical dots must be taken to make the tie correct.

FANCY ZEPHYR TARTANS IN COTTON.

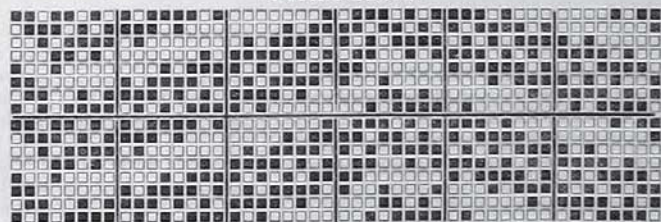
Enquiries are being made for light cotton dress goods in neat effective tartan checks, good colours. We therefore give three patterns, which will be found really useful as a guide to work from. No. 1.—The reed to be 72, one in a dent, or 36 ends per inch, of 30's twist, and 36 picks per inch of 30's weft, four-end twill, two up, two down; or what is generally known as a blanket twill, four to the round, straight draft. Warping: 8 red, 12 Oxford blue, 16 chocolate, 4 light green, 4 black, 4 light green, 4 black, 12 light green, 4 white, 12 light green, 4 black, 4 light green, 4 black, 4 light green, 16 chocolate, 12 Oxford blue; total, 124 ends, and repeat from 8 red. Checking pattern the same as warp.

No. 2.—Same reed ends and picks per inch. Warping: 32 sky blue, 20 black, 28 lichen green, 4 black, 4 red blotting paper shade, 4 black, 28 lichen green, 20 black, 32 sky blue, 4 black, 4 white, 4 black; total number of ends in pattern 184, and repeat from the 32 sky blue; checking pattern the same as warp.

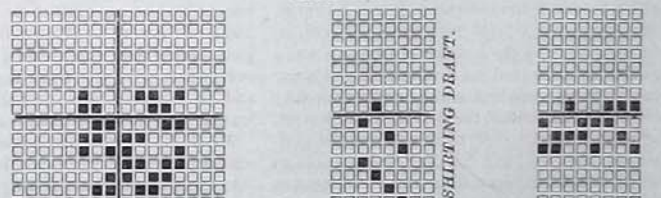
No. 3.—Warping: 36 royal blue, 36 dove, 4 brown, 4 black, 4 white, 4 black, 4 brown, 36 dove; total number of ends 128, and repeat from 36 royal blue. Checking same as warp. The width of these dress goods varies from 44 to 48 inches; narrow widths will not permit the amount of drapery which fashion now requires. It would seem that this make of cloth is a Parisian inspiration, and is intended as a gauze-like texture to reveal the lighter under garment, or to act as a veil. It would, therefore, appear to be in some measure like muslin, and can be made as thin as possible. We intend to give in our next issue a few patterns where silk is required as a small fancy stripe in combination with the cotton, but is not used in the checking arrangement.



VESTING DRAFT.



VESTING.



SHIRTING DRAFT.

VESTING PEGGING PLAN.

SHIRTING PEGGING PLAN.