RUSSIAN WOOLS.

The Textile Mercury.

Designing.

The importance of colour in all classes of textiles is so apparent that it seems hardy necessary to say that whoever would become a successful designer must thoroughly study, appreciate, and understand the application of colour, and yet there are many who hardly realize this. The importance of woven goods means to be designed, but to give a designer a colour 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 to give a designer a colour effect and ask him to modify it and produce a new pattern, and it will be impossible to forecast 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 use 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 will be introduced into each branch of study, that those who will acquire a branch of knowledge that cannot fail to be of considerable advantage to them.

WORSTEDS.

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.  
1 1/2 lb. 10s. f. 10s. 6d. 2s. 6d., mixed, 8.  
3 7d. b. 15s.  
2 1/2 lb. 10s. 6d. 2s. 6d., mixed, 8.  
5 7d. b. 15s.  
3 1/2 lb. 10s. 6d. 2s. 6d., mixed, 8.  
6 7d. b. 15s.  
6 7d. b. 15s.  
6 7d. b. 15s.  

In order to show 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, the difference in luminosity between the dark brown and the white or yellow is at once apparent. The red and olive introduced are complementary, 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:

Warp.  
1 1/2 lb. 10s. 6d. 2s. 6d., mixed, 8.  
8 7d. b. 15s.  
7 1/2 lb. 10s. 6d. 2s. 6d. 8.  
5 7d. b. 15s.  
7 1/2 lb. 10s. 6d. 2s. 6d., mixed, 8.  
4 7d. b. 15s.  
4 7d. b. 15s.  
4 7d. b. 15s.  

Here the dark blue forms the figure, if we may so term it. The dyes in combination with the white and the yellow are in combination with the orange supply dyes that would approach insufficiency 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 indicated is formed not on the dark colour but on the light colour.

Letters from Readers.

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

THE SILK EXHIBITION.

(To the Editor of the Textile Mercury.)

If your correspondent of the National Exhibition, it is stated that "An ideal little white brocaded silk sofa, with gold mounts, was shown by Messrs. Owen, of Oxford-street," which 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.

HAYTER AND SONS,

London.

May 17, 1890.
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 to 24 threads neutral olive green and blue mixture.
11 threads dark brown, 4 neutral olive green and blue mixture.
8 threads dark brown, 8 threads neutral olive green and blue mixture.
6 threads dark brown.
4 neutral olive green and blue mixture.
4 dark brown.
4 neutral olive green and blue mixture.
4 dark brown.
3 dark brown.

West.

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.

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

West.

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, white, yellow, should be introduced in silk twist.

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

Design 28 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.
6 2/50's medium dark olive worsted.
5 2/50's black.
5 2/50's dark olive worsted.
5 2/50's dark olive worsted and green silk twist.
5 2/50's dark olive worsted.
5 2/50's black.
1/4's red 6's, 12.

West.

All 2/50's dark olive.
80 picks per inch.

Design 29 is a twist 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 twist will be large, as it will be if the twist is constructed on 24 instead of 10 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.
12 black and lavender mixture.
12 black and lavender mixture.
12 olive and red mixture.
12 black and lavender mixture.

West.

All black and lavender mixture.

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

Designs 28 and 29 are useful check effects, each requiring sixteen shafts.

In Design 30 colour may be introduced in the weft to assist the weave effect; in Design 31 it cannot be introduced to such advantage, though there is ample room for the production of stripes.

The following is a suggestion for Design 30:

Warp.

2 threads 2/50's medium olive and dark blue mixture.
4 2/50's dark lavender and dark green mixture.
4 2/50's olive and dark blue mixture.
4 2/50's dark brown mixture.
1/4's red 6's, 12.

West.

Same as warp.

80 picks per inch.

COTTON SHIRTING.

All two in a head, 40 reed, four in a dent, or 80 ends per inch, 20's twist, 20's weft, 28 picks per inch, eight and draft, eight to round, one shuttle of soft twist. Warping: 20 dark blue, 4 bright red, 4 light blue; total 24 ends.

VESTING.

In a 50 reed, four in a dent, 80 ends per inch, 24's twist, 10's weft, 80 picks per inch, 12 and draft, 8 to round. Warping: 4 white, 4 brown, total 8 ends. One shuttle, bleached white, or 30's linen. This pattern may be all self colour—say dark, light, pink, coffee, princess, 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 weaving plans we give, the vertical dots must be taken to make the tie correct.

HANDZEPF 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 red to be 75, one in a dent, or 80 ends per inch, of 20's twist, and 24 picks per inch of 20's weft, four and two, two up, two down; or what is generally known as a black-and-white 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, 10 chocolate, 12 Oxford blue, total 124 ends, and repeat from 8 red. Checking pattern the same as warp.

No. 2 - Same ends and picks per inch. Warping: 32 sky blue, 96 black, 28 linien green, 4 black, 4 red blotting paper shade, 4 black, 28 linien 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 198, and repeat from 36 royal blue. Checking same as warp. The width of these dress goods varies from 24 to 36 inches; narrow widths will not permit the amount of dressing which fashion now requires. It would seem that the make of cloth is a French inspiration, and its 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 muslin. We intend to give in our next a few new patterns where silk is required as a small fancy stripe in combination with the cotton, but is not used in the checking arrangement.