

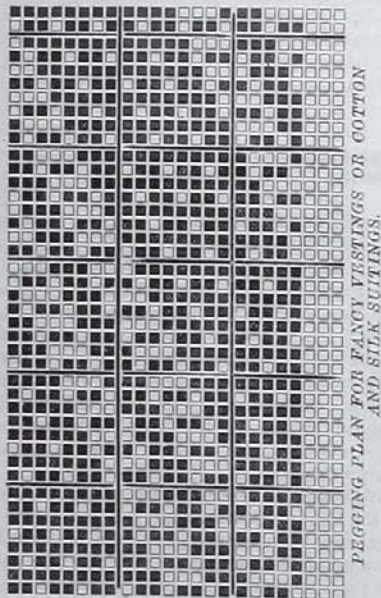
our recollection a parallel case to this we are now supposing, wherein actions have been commenced under somewhat similar circumstances by trades-unions which have been lost, and in which awards of expenses were made that have never been recovered to this day, the weaver saying he had no means and the society which had sustained him in his course denying responsibility. It will be well if the general council of the Weavers' Association will take this matter into their serious consideration, and instruct their officials when they enter into actions of this kind that they shall accept the responsibility on behalf of the Society when they are lost. We commend the matter to their notice in complete reliance upon their sense of justice for the adoption of our suggestion.

## Designing.

### NEW DESIGNS.

#### FANCY COTTON AND SILK VESTINGS, SUITINGS, ETC.

We offer a design specially adapted for goods of the above description. It is only composed of two diagonal weaves, but their combination is somewhat uncommon—21 shafts, 42 to the round (see pegging plan). If the follow-



ing particulars be carefully carried out, a really serviceable, genuine, and saleable novelty will result. Warp: All bleached white 16's cotton, or, if linen, 40's in a very close set of reed, say a 72, three in a dent, or 108 ends per inch. The weft, cotton and spun silk, one of cotton 20's single, and one of two-fold 30's spun silk (this checking is termed pick-and-pick); the same amount of weft per inch as of warp. If drop boxes on each side of the lathe are not obtainable or convenient, the round may be doubled—that is, 84 threads and two picks put into each shed. In this case the cotton weft would have to be 40's, and the spun silk two-fold 60's. The checking would then be 2 of cotton, 2 of silk. The warp being all white, the silk weft may be any imaginable shade, say all the blues, the tans, terra-cotta, biscuit, bronze, browns, and drabs—in fact, all kinds of fancy grandrill or compound threads of silk may be used with the cotton weft, without incurring any mistake in the arrangement, because the white cotton weft and warp would act as a negative. There are several types of vestings

in the market, but this extremely bold and effective double diagonal ought to obtain favourable notice, not only in vestings, but in coatings and trouserings during summer and autumn, or for export to warm climates.

#### DHOOTIE BORDER.

This design is an Indian Dhootee border made in Bombay. Length, 3 yards 20 inches; width, 1 yard 9 inches. Being all cotton, of a low cheap quality, it is a cloth in constant demand amongst the poorer classes. The outer edge (No. 1) is nearly one-half inch of unbleached grey: 2 is a

dark green; 3, dark type red, light type yellow; 4, dark type blue, light type unbleached grey; 5, dark type light green, and the light type unbleached grey. This border only occupies one inch; cross border, all red, quarter inch; the body of the garment, unbleached grey, in a 48 reed, or 48 ends per inch, 40 picks, 30's warp and weft.

#### THE ARRANGEMENT OF FIGURES.

Additional illustrations of what are termed "drop patterns" are furnished in Figures 18 and 19. Figure 18 in last week's issue calls for

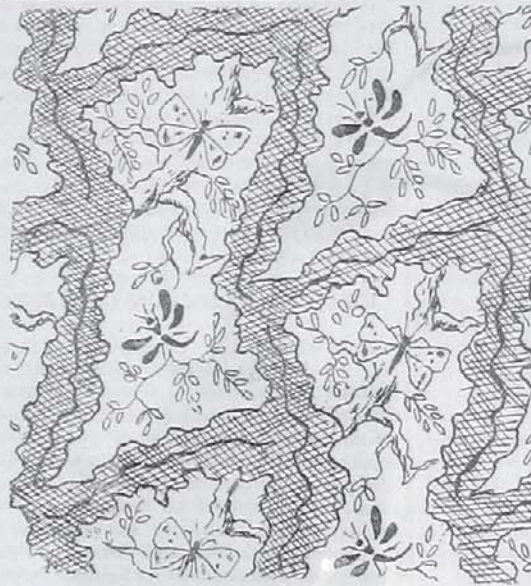
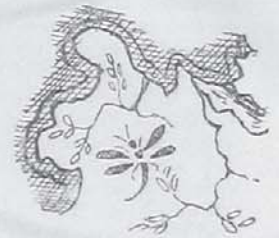


FIGURE 19.



19a.

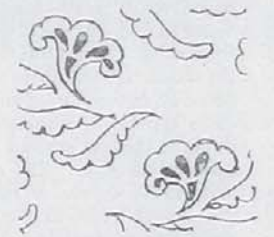
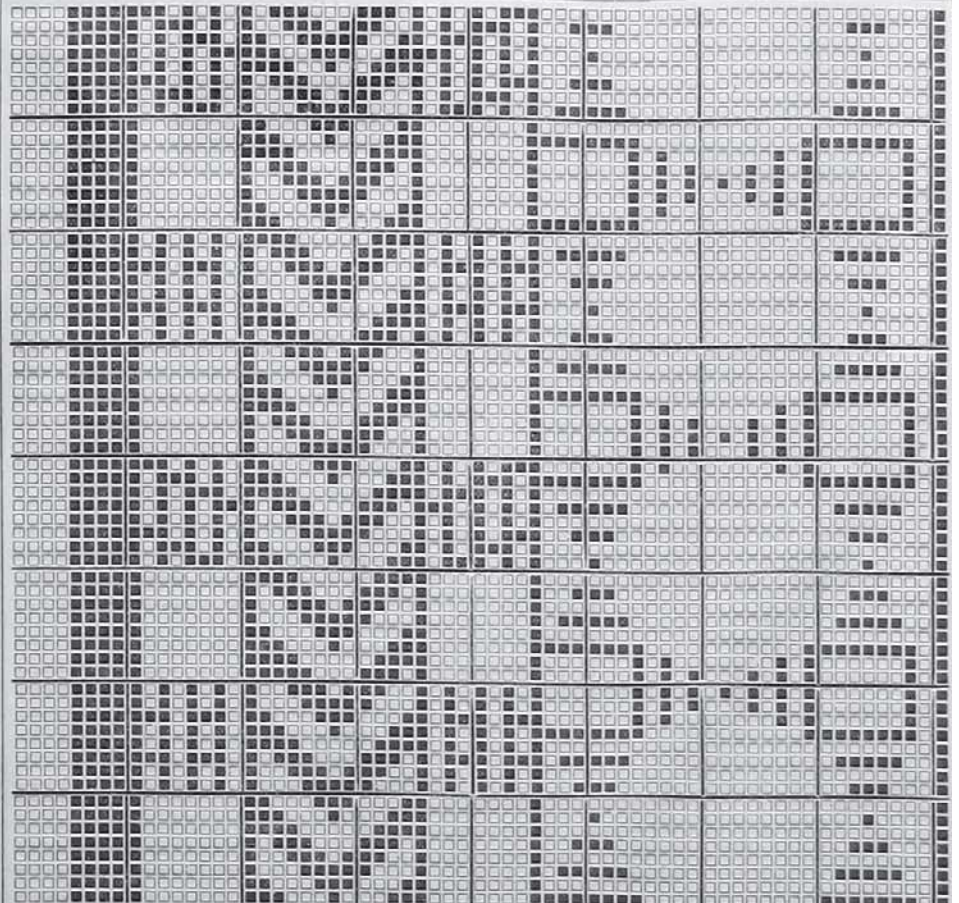


FIGURE 20.



DHOOTIE BORDER.

little comment, consisting simply of two figures arranged in opposing squares, with the vacant space between filled in with smaller leaves—lightly developed, since if these leaves were too strongly demarked they would constitute part of the pattern instead of a ground effect. The proper development in light and shade of the various figures in a given design calls forth that skill and artistic feeling which is only obtainable by using to the best advantage those opportunities which everyone is afforded of consulting Nature in all its multifarious forms.

Figure 19, to a much greater degree than previous examples, illustrates the real principle of drop patterns. It will be noticed that each succeeding light figure commences just about half-way down the preceding figure, thus to a very great extent obviating the possibility of streakiness. The idea of this design is novel, being suggested, as in a previous case, by Japanese design, but it is faulty in some particulars, which may be readily avoided. In the first place more character could be given to the design by making the white figure enclosing the

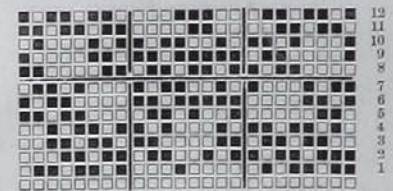
insects more irregular, and yet more characteristic by introducing larger indentations as indicated in Figure 19a. Then again, the white figure would perhaps have looked better if it had been placed in a more diagonal direction, since as given here it will be noticed that there is nearly a straight line of the dark effect running upwards. Notwithstanding these defects, however, the design is very suggestive, and should claim the best attention from those engaged in the fancy trades.

Figure 20 is a small figure suitable for dress fabrics or tweed mantlings. From the small sketch, it will be noticed that it is a drop pattern, but that in addition it is reversed as described in our last article on this subject, thus combining two principles. The insertion of additional leaves will prove effective. To develop the design to give the best effect, it should be drawn out much larger, say to 192 threads and 192 picks, in which case much more effective detail may be introduced. As developed here it is suitable for a fairly heavy mantle cloth.

NEW OXFORD SHIRTING.

Straight over draft, on 12 shafts, 24 to the round (see pegging plan), 72 ends per inch of 20's twist and 60 picks per inch of 14's cop very soft twist or bleached white. Pattern of warp: 12 of Oxford blue, 2 white, 4 bright red, 2 white, 4 middle shade of Azuline blue; 24 ends in all and repeat. These particulars will make a good cloth well worth the attention of shirting manufacturers.

— — — — —



PEGGING PLAN FOR NEW OXFORD SHIRTING.

