THE SPINNING OF MEDIUM AND FINE YARNS IN INDIA.


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

The spinning of medium and fine yarns in India has been the subject of a recent correspondence, in which Mr. Bolton and Mr. Hainsteil-Horsfall have expressed their views on the subject. They state that the spinning of medium and fine yarns in India is of great importance, and that it is essential that the process should be improved in order to meet the demands of the modern cotton industry.

They suggest that the spinning of medium and fine yarns in India should be carried out by the use of modern machinery, and that the spinning process should be made more efficient by the introduction of new methods and techniques. They also suggest that the government should take steps to encourage the development of the spinning industry in India, and that steps should be taken to provide training and education for spinners.

The correspondence also includes a discussion of the role of the Indian government in the development of the spinning industry. It is noted that the government has taken steps to encourage the development of the industry, but that more needs to be done in order to meet the demands of the modern cotton industry.

The correspondence concludes with a call for more research and development in the spinning industry in India, and for the government to take steps to encourage the development of the industry.

Answer to Correspondence.

The Editor of The Textile Mercer.

Sir,—I have read the letter of Mr. Bolton and Mr. Hainsteil-Horsfall, which is in agreement with your editorial a few weeks ago on the subject of spinning in India. I am glad to see that there is a growing interest in this subject, and I am sure that the industry will benefit from the introduction of new methods and techniques.

I am sorry to hear that the government has not taken any steps to encourage the development of the spinning industry in India. I hope that the government will take steps to encourage the development of this industry, and that it will provide training and education for spinners.

Yours truly,

[Signature]
THE TEXTILE MERCURY.

figuring capacity of the loom employed is wanted. That this is true in a greater or less degree all readily admit, but it must be remembered that the object of placing figures as indicated is to distribute as evenly as possible the figure employed over the surface of the fabric; and this prevent an uneven structure or streakiness in the design, the presence of either rendering the fabric unattractive. Bearing these facts in mind, there is still no reason why drop patterns or opposing figures should not differ to a small extent from each other, but the variation must be very limited, since the object should not be to give the idea of two distinct figures, but of variation of one effect.

Figures 25 and 28, is supplied as an illustration of reversed figures slightly modified, the dark portion being inserted to assist the analysis of the pattern. Here it will be noticed that the modification simply consists in a slightly different flower being used, all other parts being exactly reversed. Such variation, however, may safely be carried much further than is shown in this example, and will very often give such a result as simply repay all extra work necessitated from the conditions mentioned being observed.

THE SATIN ARRANGEMENT OF FIGURES.

Since this system of arrangement has been very fully demonstrated by many writers, our duty will simply consist in briefly indicating the methods adopted and at the same time calling attention to any points of treatment which any special author may have adopted.

An effective way of dealing with this subject is that demonstrated in Details C, this system, we believe, being first adopted by Mr. George Washington, and fully demonstrated by him in a lecture on "The Satin Distribution of Figures," delivered before the Yorkshire College Textile Society.

The squares marked out in lines represent the units of space upon which the design is to be developed. In this case the 3 and 6 satin is being dealt with so that five squares by five squares will be the repeat. Now proceed to put down the 3 and 6 satin, but instead of counting the spaces count the points where the perpendicular and horizontal lines intersect. This being accomplished, it is very evident that any given figure on being placed in each of these squares will be arranged in satin order, and from equal distribution will be obvious, since it is very apparent that each figure is considerably overprinted by its neighbours. The advantage of this will be fully realized on consulting Figure 25, which is simply a diagonal figure arranged in a square. Here we notice that each distinctive portion of the figure comes into line with the same portion of its neighbouring figures, and, therefore, unless the figure shows a very marked diagonal effect and that consists of what may be termed an all-over effect, distinct and very objectionable lines would be developed. The remarks made respecting the variety producible by reversed figures are equally if not more applicable to the satin arrangement of figures, since there are here at least five repeats of the figure in one repeat of the design.

In our next article on this subject our remarks on the satin arrangement shall be included, and we will indicate as briefly as possible systems of producing and arranging figures which are occasionally useful to the textile designer.

WOOLEN MANTLE CLOTH.

Figure 22, properly developed, will make a very creditable mantle cloth. For a light summer fabric about 20-30 shad dark woolen should be used with, say, 56-66 threads per inch, 4, 5, or 6-end makes being used for the ground. The figure will show best if developed by means of an extra weft, say 30's, unaided, shading being resorted to to denote the various portions of the figure. If the expense of such a cloth be too great, the sett should be closer, the 4 or 6-end satin (warp up) and for the ground, and the warp and weft brought on the surface when required to form the figure. In the finishing of such cloths as these it must be remembered that uneven shrinkage is likely to take place, therefore must be taken to overcome this by paying special attention to the selection of materials, tentering, cutting, etc.

Figure 22 will come out well in cotton, silk, or wool warp, and silk or wool weft.

WOOLEN OR WORSTED TROUSSEUR.

The following is a suggestion for applying colour in a stripe form for trosserings: —

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 threads black</td>
<td>12 threads black</td>
</tr>
<tr>
<td>4 white</td>
<td>4 grey</td>
</tr>
<tr>
<td>4 black</td>
<td>4 grey</td>
</tr>
<tr>
<td>4 white</td>
<td>4 black</td>
</tr>
</tbody>
</table>

For the white and grey, complementsaries to different intensities may be used with the black ground, or, again, the ground may be complementary to the stripes, the stripes in this case being varied by their difference in luminosity.