

but it is said that the more money people make the less work can employers get out of them. They have no idea of thrift, and the habit of the Turk is never to think of the morrow. In 1886 the imports of Turkey carpets into the United Kingdom, according to the returns specially compiled from private sources of information by a firm of importers who have kindly furnished us with the particulars, must have amounted to 2,000 bales, averaging from 5 to 6 cwt. each, and to the United States 800. American bales are much more valuable than English owing to the high-class nature of their contents. The figures for each of the years 1887 and 1888 were probably 2,400 for the United Kingdom, those for the States being about the same as in 1886. In the half-year ending the 30th June, 1889, the United Kingdom imported about 1,500 bales, and the United States 350 to 400 bales. The average value of the American bale may be set down at £60 as against £45 for an English bale.

As a result of the careful studies of house furnishing that have been made by dealers, Turkey carpets can now be obtained for many purposes, and to suit tastes that formerly could not be satisfied. Ten years ago the dining-room and the library were the only portions of the house that could be furnished with these Eastern products. Now, however, commencing with a heavy carpet for the dining-room, every portion of the house can be provided with a suitable covering, including fine-made carpets of single thread for the drawing-room, Kelims for bedrooms, heavy and fine makes for stairs, corridors, and billiard saloons, and so on. For all of the developments that have taken place in the trade of late years, Europeans are entitled to the credit, inasmuch as they have supplied the sleepy and unenterprising Turk with ideas, and utilised their brains so as to provide him with designs of commercial value in the markets of the hated ginour.

A NEW power-loom shed is in course of erection on the land of the Councillor of Commerce, Herr Clad, at Ronneburg.

The cloth factory of Adolph Weinberger, in Brünn, has been burnt down. The damage amounts to 50,000—60,000 florins.

An interesting ceremony was recently performed at Nawaghud, in the territories of H. H. the Nawab Sahab of Joonagad, India. It has been the desire for some time past of the Joonagad Durbar to improve and people the city of Nowaghur, situated about three miles from Setpur. With this view the Durbar has been assisting people in every way possible to commence business and settle themselves there. A ginning factory has been working there for the last three or four years, and now an arrangement has been made with Messrs. N. Fatehally and Co., of Bombay, to build a cotton spinning mill on a site selected by Mr. N. B. Stoker, of Bombay, and towards this object the State has made very favourable and liberal concessions. The foundation-stone of this mill has just been laid in the presence of a large number of people and the above-named gentlemen by Mia Sahab Mukbulmis, the commissioner in charge of the town of Nowanagar. The outlook of this industry in the district seems very favourably owing to the abundant and cheap supply of cotton and fuel and the large consumption on yarn.

## Designing.

### NEW DESIGNS.

#### INDIAN GINGHAM PATTERN.

No. 1.—Woven in Woozoor, Madras. Length, 6 yards; width, 32 inches; weight, 14 ounces; 80 ends per inch; 80 picks; 40's weft and warp; four-end twill; pattern of warp: 6 white, 12 dark green, 10 white, 6 red, 4 white, 6 red, 4

white, 6 red, 2 white, 2 red, 2 white, 2 red, 2 white, 2 red, 10 white, 20 light brown, 10 white, 2 red, 2 white, 2 red, 2 white, 2 red, 2 white, 6 red, 4 white, 6 red, 4 white, 6 red, 10 white, 12 dark green, 6 white, 60 dark green, 10 red, 16 dark green, 12 white, 16 dark green, 10 red, 60 dark green; total, 356 ends, or nearly four-and-a-half inches. At the present time, when very large checks are the fashion, the reproduction of this splendid Hindoo pattern ought to be very acceptable by way of a change from the neutral greys and faded-out shades which enter so much into the composition of the ordinary dress material. The weft pattern in this is the same as the warp. One peculiar feature is observable: the 20 of light brown which is the centre is drawn in reverse from the rest of the warp end so that the twill on this part goes in a contrary direction from the other portion; the same occurs in the checking where the light brown weft is reversed from all the other colours. Of course this feature may be omitted, but if entertained the loom would require a very extensive checking arrangement.

No. 2.—Same details as the preceding, but blue for dark green, yellow for white. Plain cloth.

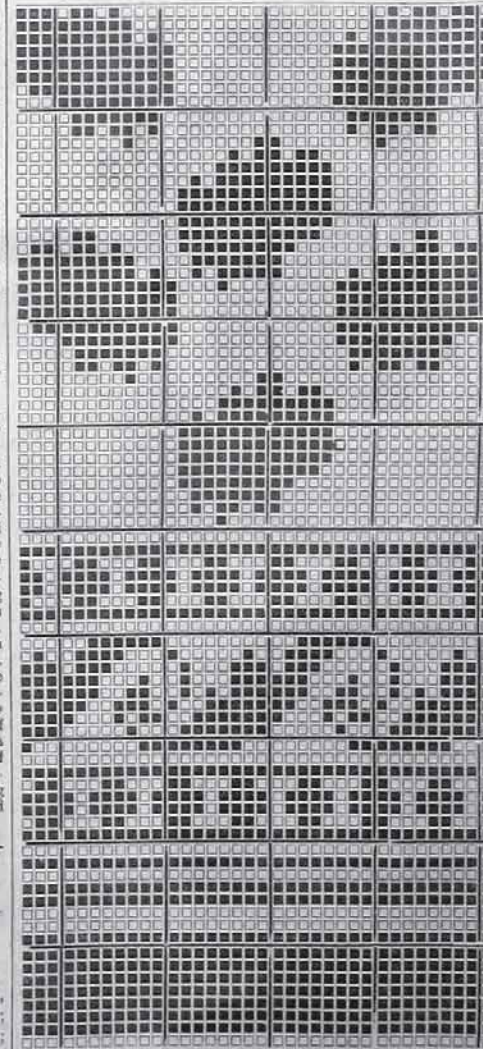
No. 3.—Plain cloth; 72 ends per inch; 72 picks; 30's weft and warp. Pattern: 40 dark green, 80 red, 4 white, 4 brown, 4 white, 80 red, 40 dark green, 14 white, 60 royal blue, 14 white, 60 royal blue, 14 white; total, 414 ends, or

nearly 6 inches in extent. Weft pattern the same.

It would not be out of place for gingham manufacturers to take a note of these patterns.

#### FIGURED DRESS FABRIC.

Design 172 is a species of design which will be found useful to apply in various forms to dress goods. The ground is the 2 and 2 twill, this being selected to work well with the effect developed in crosses and circles. This latter portion gives the characteristic appearance to the cloth approaching in effect what are termed imitation lenos. In this portion of the design two threads and two picks out of every eight are allowed to flush for about six threads and picks, while the interior portion interweaves plain, thus producing a flat effect, standing out from which are the flushing threads, producing a kind of indented check, which even in fine yarns shews very effectively on the twill ground. This effect, combined with the 2 and 2 twill, should be tried in various stripes, checks, etc., either with or without additional embellishments. In the design under consideration, we have inserted a small figure, as sometimes such a figure will add considerably to the effect at comparatively little expense. The figure here given would necessitate the introduction of a silk pick between nearly every ground pick, but if simply a spot be introduced in the place of



INDIAN SILK OR COTTON COUNTERPANE.

This is the second example of a silk Indian counterpane from the Punjab. The lengths and breadths of these cloths vary, and this pattern is woven in all sizes. The light type or ground all through is cream-coloured silk; the dark type of centre and borders a very rich purple; the dark bands of the borders a light yellow green; both weft and warp a soft, rich, glossy, silk. This design would be very effective if used for cotton coverlets or rugs and stair carpets.

INDIAN SILK COUNTERPANE.

(Lines 2, 3, 4, are continued and turn the corner same as Line 1.)

this figure, then a great saving of extra warp or weft will result.

With regard to the setting of this design, the 2 and 2 twill should be taken as a basis to work from. Various sizes of yarn, etc., may of course be used, according to the weight required; the following, however, will prove effective for light fabrics:—

<p><i>Warp.</i> About 2/80's or 40's. 80—90 threads per inch.</p>	<p><i>Weft.</i> All 40's. 80—90 picks per inch.</p>
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If slightly thicker weft than warp be used and fewer picks than threads introduced, an elongated effect will result. If the extra figure be inserted about 2/80's silk should be used.

TWEEDS, ETC.

Of the various types of colouring adapted for tweeds, perhaps none yield more pleasing results than what may be termed delicate effects. These may be dark or light, for summer or winter wear, but in any case the effect is essen-

tially delicate, the beauty of the cloth depending wholly on the proper utilisation of neutral tints and shades of yarn. The following colouring will serve as an illustration:—

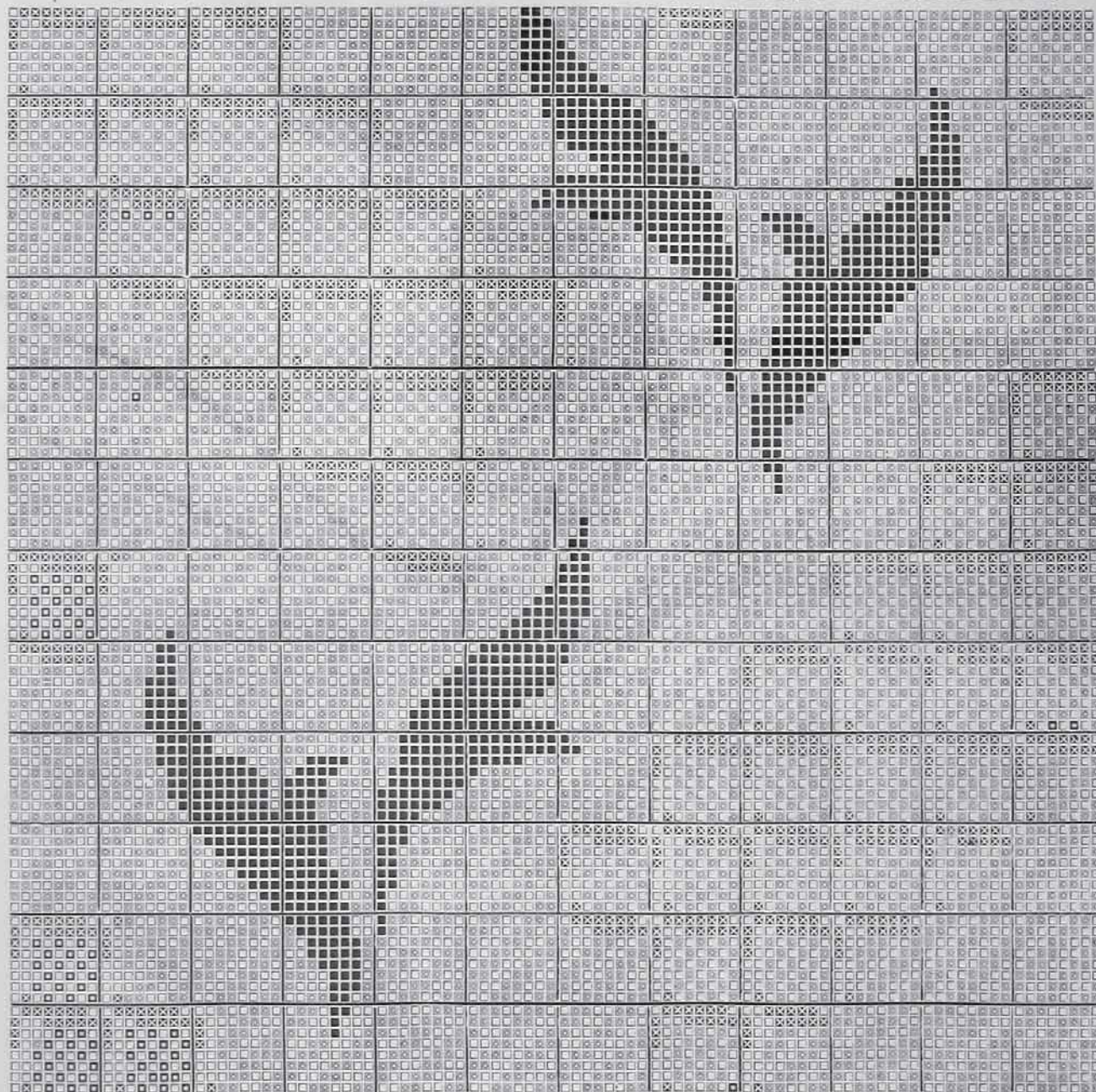
<i>Warp.</i>	
16 threads of lavender and white mixture,	
2 " " dark grey mixture,	
4 " " blue and white mixture,	
2 " " dark grey mixture.	
<i>Weft.</i>	
32 threads dark grey mixture,	
2 " light " "	
8 " dark " "	
2 " light " "	

This system of colouring gives, of course, an elongated check indistinctly developed, but providing the white be clear and bright, the lavender mixture gives such a tone to the pattern that all idea of dinginess is removed. So far the colourings for this type of pattern have not been very elaborate, and there is ample room for the adoption of more aesthetic colourings of the non-descript nature, which are admirably adapted in

their neutral tones for use in this class of goods. As a rule the best effect will be obtained by using one colour shaded for the ground, and the tinted complementary for the check either one way or both ways. Care should also be taken to preserve a sufficient variation in luminosity between the warp and weft to shew the twill distinctly. The best weave to employ for these is the 2 and 2 twill set as follows:

<p><i>Warp.</i> All 20 sk. woolen. 10's reed 4's</p>	<p><i>Weft.</i> All 30 sk. woolen. 36—40 picks per inch.</p>
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Finer yarns and closer set may be used, but the above is an average set. Saxony yarns should be used and the fabric should be raised more or less according to requirements. Care should be exercised in the scouring, milling, etc., of these cloths, since softness of handle is an essential feature, so that all scours such as soda ash, etc., that have a tendency to impart harshness should be avoided or used very sparingly. We need scarcely say that it is of the utmost importance that the yarns should be dyed to stand milling.



DESIGN 172.