Designing.

NEW DESIGNS.

FIGURED DRESS OR MANTLE CLOTH.

Figure E is an effect similar to those commented on when we drew attention to the fact that many appropriate natural forms were as yet unutilised. Briefly, it consists of spikes, gradually increasing and then diminishing in size, arranged in a circular form. The effect is, of course, strictly a "spot" figure reversed, so that the ground space between each figure may be increased or diminished as desirable, with due deference to the size of jaccard at hand.

As developed in Design 43, we propose to use a cotton warp, say 2/6's or 2/8's open set, say 50-60 threads per inch, with a thick woollen weft, say 12-20 sk. woven one pick of light, one pick dark shade, thus developing the ground as a light effect and the figure as a dark effect, which, on the other side of the cloth, will just be reversed, the ground being dark and the figure light. The cloth, after leaving the loom, requires to be well raised in order to obtain a smooth surface, so that in selecting a weft yarn it will be well to bear in mind the subsequent treatment of the fabric.

This figure is also suitable for application to a lighter cloth than the above. For example, it would look well as a figured cashmere developed in warp and weft 2-end sateen. Or, again, as an all-worsted or woolen fabric, plain ground warp and weft finish figure.

As a cotton warp and lustre or botany weft, dress fabric a characteristic appearance might also be obtained. Particularly should we recommend the trial of delicate mixture botany wefts.

There is one point respecting the tone of this figure which should not be overlooked, and that is this:—As given on paper, its principal characteristic is neatness, definiteness; but as developed on the first system here given there will be no chance whatever of retaining any such property in the cloth. It will, therefore, be found advisable to break the effect in the first instance, thus avoiding any appearance of an endeavour to obtain that which, under the circumstances, is unobtainable. These remarks, however, do not apply to the latter systems of development.

NEW PATTERNS FOR GINGHAM.

If the old adage be true—and it is beyond doubt—that "straws show which way the wind blows," then, beyond the peradventure of a doubt, gingham are pointed out by business straws as the leading cotton textile in dress materials for seasons. Many old, as well as new patterns, in every conceivable form of colour combination, will become popular. The weaves will be principally plain grounds, with a little ornamentation in stripe and checking.

Four-shaft cassimere or blanket twill will also form a feature. We noted the advent of this desirable texture in The Textile Mercury at the beginning of the year. We now indicate a few of the fancied shades and tints for summer and autumn:—Grey, all the brown shades, navy and steel blues, Lincoln green, mignonette, greens mixed with brown, green, very dark cardinal, cream, deep, and white for evening wear are considered standard colours or tints. The varieties, diversity of blendings, tones, tints, shades, and excellence of materials and feature give a wide field of choice to the manufacturer, and a good production will justly claim general commendation.

The following particulars will make a suitable cloth for all the patterns which are given:—22 ends per inch, two in a dent, 36's twist, for warp, 22 picks per inch of 36's weft, soft spun, 32 inches wide in cloth. No glowing in the immune. Wind the warp tightly without pressing and with wood bowls, so as to make the goods feel soft and full.

First Pattern:—Welt checking the same, plain weave, 36 dark dahlia, 4 white, 4 dark dahlia, 32 white.

Second Pattern:—92 red fawn, 2 black, 14 white or cream, 2 black.

* Inadvertently the ground weave in Design 43 has not been inserted in the most favourable position for the prevention of flaws longer than three.
The variations are for sage green, yellow-dab; for light pink, white; for sage green, light mauve; for light pink, white; for sage green, mid electric yellow; for dark cream; for sage green, light apricot; for light pink; white; and for dark brown in this case substituting light pink for white. Weft pattern the same.

Ninth Pattern: The warp ground or principal'three portions drawn in to the left, the secondary pattern or lighter portion to the right, which we will indicate by the letters R and S to save space and iteration. 4 white, 5 navy blue, 6 white, 7 black and white print, 8 white, 9 navy blue, 10 white, 11 black and white print, 12 white, 13 navy blue, 14 white, 15 black and white print, 16 white, 17 navy blue, 18 white, 19 black and white print, 20 white, 21 navy blue, 22 white, 23 black and white print, 24 white, 25 navy blue, 26 white, 27 black and white print, 28 white, 29 navy blue, 30 white, all R. 12 of navy blue, 4 white, 12 navy blue, 4 white, 2 black and white print, 12 navy blue, 4 white, 12 navy blue, 4 white, 2 black and white print, 12 navy blue, 4 white, 2 black and white print, all S. Repeat from first 4 of white. Variations: black, brown, all the greens, mauves, lavenders, and light grey blues for navy blue, retaining white and print. The warp pattern the same in every respect.

Tenth Pattern: 64 light grey blue, 24 white, 3 white, 4 mid-corail, 4 white, 5 mid-corail, 24 white, 1 light strawberry, 4 light grey blue, 1 light strawberry, 21 light grey blue, 1 light strawberry. Weft pattern the same: for light grey blue, dark and light blue and greens, brown, old gold, and buffs. We have given a carefully thought-out set of patterns, in plain and twilled weaves based upon popular fancies, and the amount of changes that have been made, by them only, without exaggeration, be counted by hundreds.

PEEGING PLAN: DRESS GOODS DESIGN.