Designing.

NEW DESIGNS.

OXFORD SHIRTINGS.

This design is for new Oxford shirtings or fancy afternoon aprons, which of course would receive the necessary lace trimmings. The following particulars will be found suitable for shirtings: 50 ends per inch of 30's cotton for warp, 56 picks per inch of 18's cop. Weft. Warp pattern: 12 of dark blue on 1, 2, 3, 4 shafts, 1 white, 2 dark blue, 2 white, 1 light blue, 4 of red on 3, 2, 1, 4, 1, 2, 3, 4. Weft all cop; 24-end draft, 4 of red being drawn in two at a head, two heads on the first shaft, all two in a dent.

2nd Pattern: 24 dark brown, 20 of dark fawn, 2 light brown, 2 cream, 2 light blue, 2 cream, 2

light brown, 2 cream, 2 light blue, 2 cream, 2 light brown, 2 cream, 2 light blue, 2 cream, 2 drawn in as shown in the draft 1, 2, 3, 4 three times over, then 8 on 2, 1, 2, 1, 4, 1, 2, 3, 4, the last two light blue, 2 cream being two in a head on the first shaft. For aprons 50 ends per inch of 50's cotton for warp, 60 picks per inch of 30's weft. Warp pattern: 20 of light pink, 1, 2, 3, 4 three times; 1, 2, 3, 4; 47 terra-cotta on 1, 2, 3, 4, six times; 3, 2, 1, 4, 1, 2, 3, 4, three times; weft, all light pink, in the same order; at a head, two heads on the first shaft, all two in a dent. The lighter tints may be used in one stripe with same for weft provided the second stripe is a
shade in harmony with it, for instance light pink might have rose; very light blue, go with a dark navy blue stripe; very light lawns, with the darkest possible shades of tan, and all direct though not violent contrasts will give good effects.

DESIGN FOR SILK AND COTTON DRESS GOODS.

This design is for a very light texture suitable in dress materials during the Autumn season.

It can be produced on 16 shafts, 64-end draft, 48 picks to the round, 48 ends per inch of 24's cotton twist and 20's two-fold organzine silk for draft; 48 picks per inch of 24's cotton weft. 

Pattern: 2 pink pinch, 1 dark emerald green organzine silk; weft all pink.

The silk colour may be white, grey, light silver, dark silver, grey, silver, or dark prussic blue on the pink ground; if cream in all its tones is used as a ground the following colours in silk will be found in good taste:—Mid coral, all the greens of every hue yellow, drab, mid seal brown, dark havanna, dark olive, dark lavender, mid lilac, and dark orange. A check in the weft of two and two in opposing colours to the warp would be of advantage as a change. Taking the first pattern in the warp, 2 pink pinch, 2 dark emerald green, what we mean by opposing colours in the weft pattern would be to keep the same ground by using a mid pink weft and a mid green—a red tint, which would oppose or contrast the dark emerald green silk in the warp. In this way all the coloured silks given may be contrasted by the weft; the same ground colour as used in the warp being also produced by one shade of the weft. If necessary, worked and silk wefts may take the place of cotton if a more expensive fabric is desirable; this make may have black upon grey or ground, pale blue spotted with brown, pale green ground with cardinal, all dark colours on light grounds, and light colours on dark grounds.

NOVELTIES IN WOOLENS AND WORSTEDS.

In Designs 45 to 48 we illustrate a novel method of structural modification, which may prove useful for fine woolsens or for worsteds. 

In dealing with certain classes of mantles, quits, etc., it is no extraordinary proceeding to insert what is termed a "wadding pick," that is to say, a pick which simply acts as filling between two cloths, thereby producing furrows or a raised figure denoted by indentations, the principle of which is illustrated in Sketch 1. Now this principle of structure may be effectively applied to trousseurs and coatings, and also in the less pronounced manner to dress fabrics. The construction of Design 45 will readily be realized from the following:

Two plain cloths are woven separate for six threads, the two wadding threads (developed in cross-type) lying in between; for the next six threads the two cloths change places, the back cloth coming to the face, and the face cloth going to the back, with two similar wadding threads coming in between the two cloths. Thus the crossing of the two cloths forms a firm structure, and at the same time produces the indentation, while the wadding threads tend to raise up the face cloth and produce a ridge.

If a smaller effect is required, that furnished in Design 46 should prove effective. In this case the two cloths change places every four threads, and a wadding pick, which may be of any size according to the required roundness of the rib, is inserted in the centre of each section.

Again, it may be desirable to insert the wadding well-way, under which circumstances Designs 47 may prove useful. The principle of construction is the same in this case as in the previous cases, save that there are two face threads and picks to one backing thread and pick, and the furrow is produced not by the one cloth changing places, but by binding the two cloths together.

In Sketch 2 is given a suggestion for a more elaborate effect than any of the above, three being in this case both wadding threads and wadding picks; thus furrows, either warp or weft-way, may be produced, and at the same time a woollen back may be formed of the wadding when it is not forming the furrows.

It will readily be imagined that colour will play an important part in these structures. For example, the following will materially assist the wadding effect: Applied to Design 45:

Warp: 2 threads black, same as warp, or checked with grey at intervals.

2 white.

2 dark grey.

As a worsted the following is a suggestion:

Warp: 15 threads 2/50's black top, 6 black worsted and white silk twist, 1 black worsted, 1 black worsted and white silk twist, 6 black worsted, 1 black worsted and white silk twist, 14½ red 6's.

All 20's black worsted, 24 picks per inch.

As a woollen the following will prove effective:

Warp: 2 threads 2/50's black top, 6 black worsted and white silk twist, 1 black worsted, 1 black worsted and white silk twist, 6 black worsted, 1 black worsted and white silk twist, 14½ red 6's.

All 20's black worsted, 24 picks per inch.

For the above colouring there must be 40 picks of the 6-end satin in the place of 18, as given in the design.

The draft and pegging plan are given, showing how the effect may be developed in 18 shafts. Note should be made of the fact that the design has been arranged to require, as nearly as possible, the same number of picks per inch on each shaft.

N.B.—In all the above colourings the wadding threads or picks have not been taken into account, for in this respect they have no effect in the woven piece.

DRESS FABRICS.

Although the above suggestions are given primarily as suitable for woollens and worsteds, etc., yet effective designs may be produced in like manner for dress fabrics. Of course the first objection is weight, but this will readily be overcome by making, say, a stripe of Design 46 and a stripe of ordinary plain cloth; with the warp only developing a double plain effect. By this means, we are convinced, some very effective striped dress fabrics may be produced.