They make a good profit out of it, too, for the prices are always fixed and the material used, cannot be regarded as low compared with the cost of cheap English goods.

The Macclesfield Lace Manufacturing Company have sold their production during the spring season, and they are adding new machinery for the production of fine and medium priced goods. Their selling agents here show a range of 150 patterns.

Mr. John Barry, of John Barry, Osler and Co., Keene's, Scotland, has been in the market.

Messrs. Smith and Kaufman, of West 12th street, in this city, are running a line of 40 looms, which were brought from Bradford, Yorkshire.

The market for printing cloths is without new feature in the absence of movement or change in prices. For 60 x 64s. sellers still quote 9s. 6d. per yard less 6 per cent, and for 56 x 60s. 2s. 2½d. per yard.

Designing.

COTTON TROUSING.

In plain weave, 3 in a heald, one heald per dent, 12 inches per inch, 12 picks per inch. Pattern of warp: 12 dark brown, 3 light lavender, 3 light buff for 4 repeats, 6 black, 1 lavender, 1 orange, twisted, together turns in one inch, 1 black, 3 light lavender, 3 light buff; complete pattern 72 ends, and repeat from 12 of the Weft pattern: 5 black, 1 of steel blue, and 1 of orange, loose twist 2 turns to the inch. Varieties: brown for black, white for light buff, orange for orange and black, and orange for dark buff and warp for black, having light lavender, white, and black and orange twist warp and weft.

SUGGESTIONS FROM LES TISSUS.

In a recent number of this journal the attention of our readers was directed to the fact that although colour played a most important part in textile design, yet much more effective results were obtainable with colour and weave in unison, than with colour alone. A glance at the recent issues of Les Tissus amply verifies this statement—beautiful colour effects, beautiful weave effects; yet, it is observable that the beauty of each individual pattern depends upon the harmony between colour and weave, and the lack of this harmony results in a knowledge required for the proper arrangement of such combinations is most difficult to acquire.

We propose then to give a few of the more important weaves to be found in Les Tissus, at the same time calling attention to their characteristic features and suggesting applications in colour, sett, etc.

Design A is a check effect produced by surrounding the two-and-two twill with a fancy weave of a crimp-like structure. This effect will be most suitable for modifying such colourings as are usually applied to a twilled ground forming a neat vertical stripe or check, which may, if desirable, be rendered more intricate by introducing other checks by means of the window." The following is an efficient method of treatment:

Warp: 16 threads 2/56’s, 4 silk twisted, 8 “ “ 8, and silk twist, 13 red’s “

Weft: Same as warp: 60 picks per inch.

Design B and C in combination make an effective pattern which can be worked out to advantage by too strong colouring. Fine yarns and a close sett are requisite. It seems probable that 10-ends and 8-ends satin, since they furnish, in many cases, a more even surface than do the sateens on a smaller number of ends, are the following: 16 picks for a stout, well-balanced cloth.
In Design H is given a suitable effect for producing a decided novelty by applying in spot form to ordinary or fancy twills. This, however, requires close setting to produce any very effective result; therefore it may be found advisable to weave an extra or double or backed cloth, but to use all the yarns to form the above figure.

Design I is an effective "wave weft rib"—i.e., a weft rib not straight but waved, as will be readily perceived on examining the design. In unison with the weaves this furnishes an effective and novel pattern, which may be varied considerably, as required.

The following will prove an effective colouring:—

**Warp.**

40 threads 2/40's dark brown mixture of a blue cast,
2 2 dark red,
20 2 dark brown mixture of a blue cast,
10 2 2 dark brown mixture of a blue cast,
20 2 2 dark brown mixture of a blue cast,
2 2 dark red.

**Weft.**

Same as warp.

The make to be sateen. The dark brown blue mixture may be introduced in the weft if necessary by modifying the weave effect and introducing a weft rib.

**FANCY VESTING FOR COTTON AND SILK GOODS.**

Many new materials are now coming out. The patterns of neutral tints are softened and arranged to be in perfect harmony with the grounds, which principally consist of mauve, rose, dark greens, and strawberry of an intense shade. Two of the newest dark colours are known as malachite and shadegreen, the stone of that name, and a dark cherry colour, which is very becoming. The design for vestings is constructed either for stripes or checks, two pegging plans being given to effect the production of either—one 48 to the round, which corresponds to the draft; and the second 6 to the round, 6 shafts, 6 end draft. The warp ends ought to be of good quality of cotton and silk, as they will appear more prominent in the cloth than the weft, particularly if woven as a stripe. The following particulars may be taken as a guide for a medium fabric heavy or light cloths can be made to order by varying the grit of warp and weft:—

<table>
<thead>
<tr>
<th>Yarns</th>
<th>Length per inch</th>
</tr>
</thead>
<tbody>
<tr>
<td>10's</td>
<td>25</td>
</tr>
<tr>
<td>12's</td>
<td>30</td>
</tr>
</tbody>
</table>

**Warp.** All 2/36's worsted; 18's red 6's. 

**Weft.**

28's worsted; 90 picks per inch.

**Design G** gives an effective check in fairly fine yarns with a medium set. As pointed out above, such a sateen as this cannot present such a smooth surface as, say, a 12 or 12-end sateen; in fact it is quite possible to effectively shade an effect simply by using yarns, say, the 5, 7, 9, 10, and 12-end satins. Bearing these facts in mind, the designer will be able to weave the twill as a double or backed cloth, with the sateen and with the yarns to form the above figure.

The following will prove an effective colouring:—

**Warp.**

40 threads 2/40's dark brown mixture of a blue cast,
2 2 dark red,
20 2 dark brown mixture of a blue cast,
10 2 2 dark brown mixture of a blue cast,
20 2 2 dark brown mixture of a blue cast,
2 2 dark red.

**Weft.**

Same as warp.

The make to be sateen. The dark brown blue mixture may be introduced in the weft if necessary by modifying the weave effect and introducing a weft rib.

**FANCY VESTING DESIGN.**

Snow Pattern. End and End.

**CHEQUED DESIGN.**

DRAFT.

**PEEGING PLAN.**