THE TEXTILE MERCURY.

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Designing.

SUGGESTIVE DESIGNS FOR SPRING.

The new year will open out extreme novelties in many-coloured diagonal cross strips, large squares in splendid colour combinations, like dark blue bohemian with transparent stripes in corn-flour blue, pearl, or blue-grey and rose, stone-grey, ash-grey, bronze and plum, and plum-tans. Cotton canvas in neutral shades, as well as in decided dark colours, form very serviceable dresses for daily wear; white and printed muslins, sephs, and fancy prints will become popular in the late spring. Swirling cloth patterns in dark blue canvas or raw linen, will be seen. Old-fashioned muslin will be introduced as a new fabric for composing entire costumes in white, to be worn as a background for coloured floral sprays, which will be designed and woven in the muslin or cotton. These transparent fabrics will be made up into fresh gowns with draperies of almost any occasion, the under attire being of woolen material. Clear white or cream muslin will be the leading fashions for evening gowns, with girdles of very white silk ribbons fastened with a bow, the ends reaching to the extreme edge of the skirt. The brightest colours are so far confined to indoor uses: plain dark colours, as navy blue, bottle green, and seal brown, with every description of neutral tints, are strictly for walking costumes.

Design A gives a good fabric, made with 20% cotton warp and weft, go per ends per inch, two in a dent, woven in white and woven in dark blue. The fabric is not to be printed, but used as is. The design is very simple and consists of a fancy two-and-a-half twill figure, arranged in a very small square, with each square in the ground. The idea here is that the ground fabric shall be formed of some substance material such as English wool, while an extra wide of soft woolen yarn shall interwoven (as indicated by solid type) with the English warp. The result should be blended spots upon a clear ground, such spots being either the ground colour or some other harmonising colour; in fact, by changing the colour every eighth pick each square spot might be developed in a distinct colour. Of course the procedure might be exactly reversed, the ground fabric being woolen and the spot worked in muslin, and any combination of ground and spot would give entirely new results.

Design B is made to the same treatment as Design A, though of rather simpler construction. If the extra warp be dark, the light, the spot will be developed in the two shades.

Design C is a combination of the actual cloth a diamond shape, the centre of which it forms, the pattern for which may be either woolen, worsted, or muslin, indicated for Design D. Such treatments in the above will yield some what novel effects, but the following suggestions should yield results still more so. Suppose, for example, to use a pattern of the above already mentioned, and to apply it on the extra warp. There are all kinds of possibilities in this direction, and that it will be well to try it out on the actual cloth. The points above mentioned, and the pattern may be altered to suit the individual needs, and the warp and weft, with the exception of the actual cloth a diamond shape, the centre of which it forms, the pattern for which may be either woolen, worsted, or muslin, indicated for Design D. The possibilities in this direction, and that it will be well to try it out on the actual cloth. The points above mentioned, and the pattern may be altered to suit the individual needs, and the warp and weft, with the exception of the actual cloth, a diamond shape, the centre of which it forms, the pattern for which may be either woolen, worsted, or muslin, indicated for Design D.
example, that the following colouring may be applied to Design 2:

1. dark black, 1 thread white.
2. black, 1 black.
10. black, 1 white.
11. black, 1 dark grey.
12. white, 1 black.
13. black, 1 black.

Then, with the same colouring for the ground and weft, it will be evident that the check formed on the black ground by the four white threads will be interrupted and broken by the extra weft spot.

Design 3 may be treated in a similar manner, or as follows:

1. white.
2. 2/3's black English: 1/3's rep 4's.
3. 1/3's white English.
4. 26ths soft black woolen.

About 60 ground picks per inch.

The 26th woolen may only be inserted for the figure, but preferably throughout as a backing, thus materially adding to the "handle" of the cloth, so that throughout these three designs, when the extra weft is not on the surface, it should be bound in the most regular order possible.

Should the above scheme of colouring be adopted, the lines will be changed from the horizontal and vertical to an angle of 45 degrees to the right and left, the diagonal check so formed being broken in the centre with the solid black weft and warp. From these suggestions others will no doubt arise, which will prove equally effective, attention being given to the two chief points—colour and material.

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The text continues with diagrams and designs, providing instructions and patterns for textile production.