RECIPEs FOR DYEDS.

The following are mostly translations from foreign sources. We do not guarantee the results from these recipes, but give them for the purpose of showing our readers what their foreign correspondents are doing.

DARK BROWN ON WOOLEN YARN.

For 100 lb. yarn. Prepare a bath containing 10 lb. chlorate of soda, 2 lb. madder, 1 lb. patent blue, 1 lb. copperas, 1 lb. sulphate of copper. Enter the yarn at 100°F., give three turns, raise temperature to boil, and work to shade; lift and wash, and repeat the process.

SILVER GREY ON MOIREY.

For 50 lb. goods. Boil up 1 lb. extract wools; 1 lb. logwood extract. Cool down to 108°F., enter the goods, work for 1 hour, lift and add with 1 lb. caustic potash. Stir well for half-hour, drain and wash.

TOBACCO BROWN ON SILK.

For 10 lb. silk. Prepare a bath with 1 lb. turmeric, 1 lb. annatto, 1 lb. cinnabar, 1 lb. green, 1 lb. old soap, 1 lb. blackwood acid.

Boil to shade, wash bright with acetic acid and dye. MADE ON SILK.

For 1 lb. silk. Prepare a bath with 1 oz. sulphate acid, 1 oz. salicylate yellow S., 1 oz. orange color. Enter at 100°F., work 5 or 6 times, heat to 108°F., take from the bath and boil to work shade, wash, and dry.

YELLOW BROWN ON WOOL.

For 10 lb. wool. Mordant by boiling 14 hours with 1 lb. bichromate of potash. Wash, dry with 1 lb. alum, 1 lb. madder, 1 lb. safflower extract, 1 lb. quercetin extract, 1 lb. logwood extract. Heat to boil for half-hour, then heat to boil, and dye for 14 hours; lift, wash, and dry.

Olive on cotton.

For 10 lb. cotton. Work for 20 minutes at 80°F. in a 10 lb. boric acid extract. 5 lb. quercetin extract. Enter the wool at 80°F., work for half-hour, then heat to boil, and dye for 14 hours; lift, wash, and dry.

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DESIGNING.

NEW DESIGNS.

SATEENS AND THEIR DERIVATIVES.—(Continued.)

Proceeding to the consideration of the nine-sateen method of designing, the following methods are given in Designs Nos. 135 and 136, which will be found to include all the other bases. In Design No. 135, five has been counted from left to right; in Design No. 137 seven has been counted in the development. It will be seen that in the first case an upright or warp twill is produced, while in the second a horizontal or weft twill has been produced. Now proceeding to deal with this sateen, as with the eight-sateen, it is at once apparent that there is a very great difference; for example, in Designs Nos. 137, 138, dots have been added to discover, if possible, analogy to ordinary twills, and the results show that with ordinary twills of 45 degrees there is no coincidence that with twills running at a greater angle, viz., moving only one thread for every two picks, there is perfect union. Again, it was pointed out in reference to the eight-sateen that in one direction there were two perfect twills independent of each other. In the nine-sateen, however, no such relations exist, each twill combining with its neighbour in such a manner that in the repeat there is only one twill, so that the derivatives of this weave cannot be varied as in the case of the eight-sateen. Though this is strictly speaking, true, it is also true that some exceedingly beautiful weaves may be obtained from the elimination of irregularities of this weave. Design No. 131 is furnished as an example of this class, which should be well studied, as numerous combinations at once present themselves to the imaginations. The effect may be enlarged as required by means of drafting and an extended jeggyp plan.

The ten-sateen next claims consideration, and its construction is demonstrated in Designs Nos. 142 and 144. In Design No. 143 seven has been counted from left to right, while in Design No. 145 three has been counted from left to right. From this make with the eight-sateen it is found that they are alike in one particular, i.e., in both cases the number of warp or weft methods of producing the fine sateen is four. If an experiment is made with the relative quantities of the respective materials, it will be found that any analogy exists between it and the ordinary twills, exactly the same results are arrived at as in the case of the nine-sateen, as will be gathered from Design Nos. 144 and 145, with the exception that the twills run at a still greater angle.

FANCY WORSTED.

Design No. 156 may be utilised in many ways. It consists of 2 and 2 twill squares, surrounded with the eight-sateen diagonal, which is repeated with a rib effect. As a fancy waistcoating it may be made to the following particulars—

Width:—

10 in. of 32’s/80’s tinned purple.
10 in. of 32’s/80’s tinned blue.
10 in. of 32’s/80’s white and yellow twist.
10 in. of 32’s/80’s white.
10 in. of 32’s/80’s red 4%.

Weft:

Same as warp. 60 picks per inch.

A heavier coating 32’s/80’s tinned may be used with the same sett. Silk twists should be tried with this design, the centre portion of the 2 and 2 twill being enlarged as required.

GALATA STRIPE.

Fast colours: 30 red, 3 in a dent, or 75 ends on the inch; four shifts, 20’s warp, 24’s weft, 52 picks per inch; warping and dart: 3 white, 3 in a head, No. 2 shaft; 3 dark blue, 16 opal blue, 3 dark blue on 1, 2, 3, 4 shafts, 3
white, 3 in a heald on fourth shaft; 12 dark blue, 2 orange, 5 dark blue, 2 orange, 12 dark blue, all on shafts 1, 2, 3, 4. Total of ends in pattern 80. The twill to run to the left, 3 shafts up, 1 down, in regular succession; one shuttle, dark blue.

LINEN OR COTTON DRESS DESIGNS.

No. 2. On 12 shafts, or might be made on 10 shafts, but the draft would be very complicated and difficult. The object of the warp was to make a "trap" and by gimping a "smoothing." As given it is comparatively simple: ten to the round (see draft and pegging plan), warp all blue, brown, green, salmon, or any fashionable shade in two-fold 60's cotton, two in a heald, one heald per dent, 60 reed or 60 ends per inch; one shuttle, 56's white linen with 40 picks on an inch. The fabric would, if made to these particulars, be light, and in some respects resemble canvas cloth, and would be very suitable for mourning wrappers or sea-side wear.

No. 3.—Another dress material, plain, or four shafts, straight over draft, two in a heald, 60 reed, 40's single twist, all cotton; warp 3 white, 2 light brown, for 18 repeats, then 5 white, off, making a total of 74 ends in the pattern. It would be best to double the ends in the warping chest. One heald only in a dent. The 4-shaft counts as warp; three shuttles, two in a shed, the same as the warp, but blue in place of red, 60 picks per inch, on the ends to be made equal at each end. Two contrasts may be used in warp and weft; two fancies twisted threads of cotton and silk might be used with advantage as a third colour in warp as well as weft. Considerable scope is offered for varieties of colour effects and size of squares, which may be broken up into any number of squares desired. The pattern is no novelty, but it is becoming very popular, and the details here given will be found suitable for a light dress material.

FANCY COTTON AND SILK TARTAN CLOTH.

On 8 shafts, four for the cotton warp, four for the silk, 44 reed, 1 in a dent, or 88 ends per inch of 270's cotton and 30's silk yarn. Wef: 260's single cotton and 30's organze silk, 80 picks per inch, or a square cloth equal to warp; the four shafts 4-cambers on both sides of the float to the top of the right and the silk twill to cross on the left; this particular effect must also be observed with the silk weft running to the left. This is a most elaborate pattern and would require to be worked in one of Mr. Wright Shaw's looms, or one having facilities in the way of long range checking motion. Warp: 472 serpents, or fully three inches, on 1, 2, 3, 4 shafts; 4 white silk on 5, 6, 7, 8, drawing the silk in from both sides of the figure. 14 light drafs, 10 dark blue, 10 light drafs, 12 serpents, 6 light drafs, 12 serpents, 4 dark blue possible, all on 1, 2, 3, 4 shafts; 4 white silk on 5, 6, 7, 8 shafts, 4 dark blue, 12 serpents, 6 light drafs, 12 serpents, 10 dark serpents, 4 dark blue, 4 light drafs, 1, 2, 3, 4 shafts.

This is the centre of the pattern, but we will give it complete to prevent mistakes: 4 dark blue, 10 dark serpents, 12 serpents, 6 light drafs, 12 serpents, 4 dark blue, 4 white silk, 4 dark blue, 4 serpents, 14 light drafs, 10 dark blue, 14 light drafs, 4 white silk. Total number of ends in the whole pattern 544, or over six inches. Checking pattern the same as the warp: the silk should be put in with only one shaft up at time out of the 5, 6, 7, 8, and, as before, the twill to run to the left and all the cotton to the right. This class of cloths will be largely in demand at the back end of the season. We have given the above more likely to be in vogue; but, of course, any others may be substituted, provided they are not too heavy. All these designs of shading will give more satisfaction, especially to the fashionable art votaries. This very large check is not made ugly nor aggressively visible. The most pleasing arrangements may be made with dark sapphire blue, carbuncle, mossy green, an earthy brown, and some—all useful, good wearing colours.