THE TEXTILE MERCURY. August 26, 1883.

MANCHESTER.
The textile classes of the Manchester Technical School were the following results:


OLDHAM.
Oldham Equalised Cooperative Society Classes:


SHIPLEY.
The Salt Schools. The result of the examinations were the following:

**Cotton Weaving and Design.*-Honours Grade, 1st Class: Lawrence Stanley, 2nd Class: Lawrence Stanley, Mitchell S. Clough, Charles H. Timlay, Wm. H. Wyllie, James Stockton, and John Dale, Ordinary Grade, 1st Class: Alfred Deane and John Peacock; 2nd Class: Wm. Gray, Dan Jeffries, and Arthur Lacaster.

**Designing.**
**NEW DESIGNS.**

**OXFORD SHIRTINGS.**
This design is for a new Oxford shirting, or dress cloth, for men and women. It may be dyed in any of the fashionable shades and tints as in vogue, and it blends in a most attractive as a washing material for young girls' wear. By following the draft and trend, with any two colours (say blue and white, brown and white, blue and white) in warp and weft, a good check effect would be produced. 176 ends per inch of warp, 72 picks per inch of 24s. If made in cotton warp, same counts but if cotton warp and worst wool, which is not to be spun by the latter to be 60's linen counts. Space will not permit the drafts to be given in the same way, so we have adopted figures as shown in the pegging plan. The drafts will indicate the drafts which are at the bottom of the table. The draft, then, of this design will be:

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The pegging plan or trend must correspond with the draft in the same way, viz.:

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If this order is followed, a deep ground of the design may be made with two colours, one colour
FANCY WASTING PATTERNS.

Though the fancy wasting trade cannot compare in importance with the manufacture of warp and weft, yet, in respect to the quantity of material produced for waste, this form is by no means small, and to some extent it has for years been a source of considerable profit. Of the types of design used, it may almost be said that every one has its merits. Patterns produced by colour, colour and weave, warp and weft, all serve to vary the monotony of the printed fabrics. A point which should be noted is the use of a variety of colours in the same pattern. The following will serve as a sample of the different types of patterns that can be produced:

Design I: This design consists of a group of repeating circles, each containing a smaller circle with a dot in the centre. The larger circles are filled with various patterns, such as crosses, dots, and lines, while the smaller circles are left empty. The overall effect is one of symmetry and repetition.

Design II: This design features a series of interlocking triangles, each alternating in size and orientation. The triangles are filled with a combination of solid and striped patterns, creating a sense of balance and harmony. The design is scalable and can be adapted to different scales of printing.

Design III: This design is based on the concept of a Concentric Circle Pattern, where each circle contains a smaller concentric circle, creating a series of nested patterns. The design is rich in detail and can be used in various applications, from fashion to home decor.

Design IV: This design is inspired by the Flesh and Bone Motif, where organic forms are combined with geometric shapes. The pattern is dynamic and can be adapted to various color palettes, making it suitable for a wide range of applications.

Design V: This design is a variation of the Cloverleaf Pattern, where the cloverleaf shapes are arranged in a grid, creating a sense of order and stability. The pattern can be extended infinitely, making it ideal for wallpaper or textile design.

Design VI: This design is a combination of the Starburst and the Pinwheel patterns, where the starburst shapes are arranged in a circular pattern, creating a sense of radiance and energy. The design can be adapted to various scales, making it suitable for a variety of applications.

Design VII: This design is based on the concept of the Serpent Motif, where the serpents are arranged in a pattern, creating a sense of movement and fluidity. The design is rich in detail and can be adapted to various color palettes, making it suitable for a wide range of applications.

Design VIII: This design is inspired by the Tangle Motif, where the shapes are arranged in a random pattern, creating a sense of chaos and spontaneity. The design is rich in detail and can be adapted to various color palettes, making it suitable for a wide range of applications.

Each of these designs can be adapted to various scales and color palettes, making them suitable for a wide range of applications, from fashion to home decor.