Designing.

NEW DESIGNS.

FIGURED DRESS OR MATCLOTHES.

Design 194, given in last week's issue, shall first claim attention. The idea is to develop indefinitely the ground and figured work of the jute material, for use in weaving, and then over this to introduce a more pronounced figure developed in extra material—either silk, mohair, or some other kind of material. Further, this more pronounced figure should be made to stand out from the ground cloth as much as possible, which is accomplished by allowing the extra figuring weft to float rather a long way, though this must, of course, be limited by the sett. This may also be further improved by selecting materials of contrasting figuring weft, which will not shrink as much as the ground materials, though great care is necessary, since this process of varying the sett in much trouble in the finishing, pieces sometimes being completely spoilt from carelessness.

For the ground figure which we have inserted a fine upright twill effect, while the ground of the fabric is composed of a 2-and-2 twill, which, in a fine sett, will give sufficient character and boldness to the ground, at the same time contrasting quite powerfully enough with the upright twill in the ground figure. The following sett will be found suitable for a fairly light mantle cloth:

Warp: 2/20's worsted 20's worsted 76 ground picks per inch.

All black, both warp and weft, will prove very effective. Another effective system of development would be to use a fairly light worsted ground and develop the extra figure with dull, non-lustrous woolen yarn, or better still with a slightly twisted condensed yarn.

Again, if a brighter color is required, a good effect could be obtained by shading the warp for the ground texture with black, grey, and white, and inserting colored yarns for the extra figure or a neutral green shade; yellow or red yarn will prove very effective. The figure may also be used with good effect.

Another system of developing this effect is to use the colors 125 and 126, which is often used in silks, and the warping and wefting are what cause the modification here. The warp could be all white or solid color, and then the piece should be wefted, I pick, two, grey, and 1 pick black. Now if it is desirable to form the ground texture black and the ground figure grey, the grey is sent back to the back, saves where the ground figure comes, when the black and grey weft change places. On referring to Design 194, it will be observed that if the weft be 1 pick grey, 1 pick black, 1 pick grey, then the grey will go to the back and the black form the ground in the first design, whereas in the second these positions will be reversed; the grey coming to the surface and the black going underneath.

The designs have not command an effective and novel method of shading, which may be rendered still more complete by using one and one similar to the weft.

This method, we are confident, will answer excellently in white cloths, with even or coarser yarns, and in dress cloths with finer yarns.

An idea for a novel effect is given in Design 194, a fancy twill of an irregular form being carried out, means of a combination of 2-and-1 twill, as ground and 2-and-2 warp and weft for the broad twill effect. The following sett is suitable for light dress materials:

Warp: 2/20's white worsted, 30's white worsted, 60 picks per inch.

Mark this case must be taken to mean warp. Very few possessing twill characteristics similar to this may be made with cotton warp or weft and cotton or woolen or worsted, of course, suitable weft-face weaves must be used.

In making fancy dress goods Design 195 may prove very useful as a figured ground. It may also prove useful for worsted coatings in a modified form.

DHOOTIE BORDER.

This design is an Indian Dhoottie border. The size of the border varies from 8 to 10 inches in width, and in the length from 2 yards the smaller, to 4 and 5 yards the larger. For the 2 yards the smallest, the bottom of the design are given as a guide to the colouring material. The entire ground, or all the light 3:1: grass green, but very light; 2: chocolate; 2: a light purple; 4: bright red; grey; 5: black; and so on. The centre is grey or unbleached, woolen warp and weft; 40 ends and 40 picks per inch.

The colours may be arranged in many other ways but not to any great extent. All the colours we have seen from Bombay have a coal ground (or wherever the light type occurs) and this should be preserved and still remain green, but of a darker shade; No. 2 blue; No. 3 a dark purple; No. 4 dark brown, and No. 5, the carbon, dark blue.