"Check Patterns" constitute the subject of Chapter VI of the broad class known as "check" patterns, forming the basis of treatment: I. Checks composed of two colours; II. Checks composed of three or more colours; III. Shaded and shaded-effect checks. The form of check, although a decided improvement of space to colours according to interest, and variety of tints and shades produced by the weaving process, is fully treated, and where illustrations of the use of weaves in the same principles are given, the coloured plates considerably enhancing the practical value of the chapter.

In Chapter VII the division of colouring into two classes—viz., simple and compound, each class further divided into regulars and irregulars—is first considered and typical examples are added. Simple colourings, both regular and irregulars, are then fully treated of, the following extracts demonstrating the principles of the division:

**Regular Simple Colourings**

I. **Simple Colours**

1. Class A.—Composition of two shades.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
     - 1 white.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.
     - 1 white.
     - 2 threads black.

Class B and C are composed of three and four shades respectively.

**Irregular Simple Colourings**

I. Class A.—Composition of two shades.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.

II. Class A.—Composition of two simple types.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.

III. Spots obtained by using an extra series of warp yarns.

IV. Spots obtained by using both an extra series warp and weft yarns.

A plate of four-spotted yarns is supplied.

The "Colouring of Double Weaves and Reversibles" is very practically and usefully demonstrated in Chapter XII. The double plain weave yarns being treated in the following order:—

I. Patterns in two shades.
II. BATIMENT WEAVES.
III. Patterns in four shades.
IV. Patterns in two, three, or four shades, comprising double weaves.

The treatment of reversibles follows, and finally the consideration of double twills, etc., concludes a chapter which is one of the most interesting regular and irregular colourings. It is fully treated of, the following extracts demonstrating the principles of the division:

**Regular Simple Colourings**

I. Class A.—Composition of two shades.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
     - 1 white.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.
     - 1 white.
     - 2 threads black.

Class B and C are composed of three and four shades respectively. The use of the various classes of colouring makes such as 2and2-tw ill, hopscotch, Mayo or Campbell twill, and also with some more uncommon weaves—is very fully treated of, this chapter being one of the longest in the book, and profusely illustrated.

Chapter VIII is devoted to "Compound Colourings," general principles being first indicated and stress laid on the utility of a practical acquaintance with the woven effects of simple colourings. The following extracts illustrate the system of division adopted:

**Regular Compound Colourings**

I. Class A.—Compounds composed of two simple types.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.

II. Class A.—Compounds composed of two or three simple types.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.

III. Class A.—Compounds composed of two or three simple types.
   - I. Scheme.
     - 1 thread black.
     - 2 threads black.
   - II. Scheme.
     - 1 thread black.
     - 2 threads black.

Groups A and B may be repeated to any number of threads of which they form a multiple. The application of each type of colouring to the various kinds of cloths, such as mantles, dress-goods, etc., is clearly indicated, using being made of the preceding coloured plates of shades, tints, etc.

"Fancy Shades applied to Special Designs" are dealt with in the following manner in Chapter IX. The application of colour to cloths, fancy woolen weaves, diaper work, etc., is discussed, and finally ribbed, should prove useful not only to students and experienced designers, the illustrations given being very attractive.

In Chapter X the "Combination of Colours," including draughted patterns and a great variety of weaves combined in a variety of ways, is thoroughly discussed, many of the combination being of great practical value.

Chapter XI deals with "Spotted Effects," the chapter of spot most suited to the various kinds of cloths, such as woolens, worsteds, cottons, etc., being first indicated; the method of obtaining the desired result is then explained very fully and comparatively. The following classification is adopted:

I. Spots developed by ordinary warp and weft of the cloth.
II. Spots obtained by using an extra series of warp yarns.
CHEVIOTS, ETC.

The revival, or more correctly the development of the woollen mantle and dress trade, which has been previously noted in these columns, has not been without its effect on woollens and the rougher styles of worsteds for men's wear. Manufacturers of these goods must be on the alert for the styles which will probably be made towards more perfect finishes.

Ornamentation may leave them in the rear. Colour and finish have so long been the in these goods that designers have, well-nigh forgotten that there is such a thing as weave, holding it of little or no importance in comparison with the two first-mentioned means. We have so accustomed to dress the use of colour and finish; these in unison must ever maintain their preeminence for certain classes of goods, but rather as we close our eyes to the fact that weave, and more particularly weave in unison with colour, will in the near future gain a preeminence that has never as yet attained. By weave is meant 2 and 2 twill or hopsack, 3 and 3 twill or hopsack, etc., but rather such weaves as will be found in the designs for this week, which admit of colour being applied in both novel and effective ways. These effects must nevertheless only be regarded as mediocres compared with what can be done.

In the first place, then, we must impress upon designers the need for bold weave effect and large but delicate colour combinations. Designers are often afraid of branching out into untried paths, and we cannot but feel that the advice just given is well received. The designer must now at command ranges of blends that are almost perfect, but the beauty which may be added to the ultimate finish by using weaves to distribute the colours combined can hardly be realised save by experiment.

Design 19d and 190 indicate the way we refer to. Though these have been illustrated, they are not for worsteds. Two simpler makes, Designs 117 and 120, are given as suitable for utilising either for worsted chenilles or pure woolens. Designs 177 is still a modification of the 2 and 2 twill on 24 threads and 24 picks, the modification consisting of uniting together two twills (west way), thus producing a weft of 6. If, however, this design be worked on 1 pick black, 1 pick white, one of the modified twills will show a preference of black and the other of white, since the modification is introduced on alternate picks. Faster more picks than threads per inch should be inserted to develop the two ribs to the fullest extent and we would recommend the trial of this effect in course yarns, say:

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>All 2/12's black combed</td>
<td>1 pick 3's black chenille.</td>
</tr>
<tr>
<td>19's seed 3's.</td>
<td>35-40 picks per inch.</td>
</tr>
<tr>
<td>Rough finish.</td>
<td></td>
</tr>
</tbody>
</table>

Black and white mixture and red and white mixture will also give an effective colouring, and many others will undoubtedly be suggested. Design 118 will give a similar result, the hopsack giving a due depressed effect, while the double twill effect surrounding the hopsack gives a more raised effect. A greater length of the twill will prove effective for a woollen:

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 threads 13 sk. black.</td>
<td>Same as warp.</td>
</tr>
<tr>
<td>10's seed 4's.</td>
<td>40 picks per inch.</td>
</tr>
<tr>
<td>Dark blue mixture (neutra).</td>
<td></td>
</tr>
<tr>
<td>11's seed 4's.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd Warp</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 threads 2/6's black.</td>
</tr>
<tr>
<td>10's seed 4's.</td>
</tr>
<tr>
<td>Dark blue.</td>
</tr>
<tr>
<td>39 picks per inch.</td>
</tr>
<tr>
<td>4 threads 2/6's dark grey.</td>
</tr>
<tr>
<td>11's seed 2's.</td>
</tr>
</tbody>
</table>

WORSTED COATINGS, ETC.

Design 120 is supplied as an effective example of applying weave for use in combination with colour. The following is a suggestion for colouring, sett, etc.:

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 thread 2/4's black worsted.</td>
<td>1 pick 3/4's black worsted.</td>
</tr>
<tr>
<td>1 thread 2/4's black worsted.</td>
<td>1 thread 2/4's black worsted.</td>
</tr>
<tr>
<td>1 thread 2/4's black worsted.</td>
<td>1 thread 2/4's black worsted.</td>
</tr>
<tr>
<td>1 thread 2/4's black worsted.</td>
<td>1 thread 2/4's black worsted.</td>
</tr>
<tr>
<td>8 threads 2/4's black worsted.</td>
<td>18's seed 6's.</td>
</tr>
</tbody>
</table>

Same as warp (22's) only blue mixture in the place of the grey mixture. 100 picks per inch. Bolder colourings may, without fear, be suggested in this case, since an all-over effect is obtained from the construction of the design.

Design 201 is an illustration of a species of very effective design suitable for jacquard work, which account wish to defy the use of the smaller types, because also the idea of applying weaves to develop a certain colour effect has been observed. The following sett will prove effective:

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 thread 3/4's black worsted.</td>
<td>twisted with 60's silk.</td>
</tr>
<tr>
<td>1 thread 3/4's black worsted.</td>
<td>20's seed 3's.</td>
</tr>
<tr>
<td>All 24's black, dark grey mixture, or black worsted twisted with dark silk.</td>
<td>80 picks per inch.</td>
</tr>
</tbody>
</table>

The two designs given for woollens will also prove effective for worsteds, and all the designs given may be extended as required by drafting. No difficulty will be experienced in backing these designs with warp if requisite.