SATIN FINISH ON BLACK ITALIAN CLOTHES—Making a lining of 1,200 gms. farina, 1,000 gms. froul, 7 gms. froul, 100 gms. sparcasmosi, 100 gms. streining, 100 gms. French chalk, and 425 gms. logwood extract boiled with 25 grams of black soap and run through mangle and calender hot.

MAJENTA, mazth violet, and crystal violet, when added by a mixture of sulphuric and nitric acids, gives peculiarly fine results. The mazth violet gives a violet blue, and majenta a bright magenta. These new colouring matters dye animal, vegetable, or cotton, and a hot bath when used in printing they do not soil the white of the tissues, and they are fast.

BLACK ON COTTON—M. Charles Waddington produces a black on cotton by first dying it with picramine in the usual way, boiling 100 lb. of cotton for one hour with 1 lb. picramine and 10 lb. of sodium nitrate, and then washing it in a cold bath for drying on air. It is then boiled in a cold bath for drying on air. It is then boiled in a cold bath, washed in ammonia, and then dried. The black is so fast that it can be washed without loss of shade.

No. 1. This cut pile design is for plaids or checks in favours; cotton, linen, silk, mohair, or woolen, etc. Any textile material may be used, especially for the back, the brightest and most costly for the face. The colours for winter being black, green, dark red, brown, tan, blue, and grey. The design will be most effective in heavy plush stripes, and by using good combinations of printed or twisted yarns, with vellums of various shades of skins of animals, such as tiger, leopard, bear fur, etc., may be very handsomely imitated in a novel and striking manner. For instance, a golden brown with a very large square block of black and white print picked two and two would give a hem of imitation of the feathers of owls, and another with one colour of a very light stone, checked 2 print, and black brown, 4 of light stone, a strong resemblance to the feathers of owls. With a little ingenuity the changes are almost unlimited. It was the pattering plan and draft that to the round of 12 shafts with 40 ends in the draft, gives a great amount of scope for diversity of colour changes; 80 ends per inch, or a 10 reed 6 in a dent, of 50's two-fold yarn for warp would form a good foundation; it would require four ends of ground warp, and one double end of plush warp wool, or other fibre to form one dent; we merely suggest this idea. Then 5 picks of ground cotton and one double pick of spun silk, mahogany for pile. The stars in the draft show the wave plush shafts (on a second beam), and the spaces the stars are in the points that the plush warp threads are drawn through. The crosses give the well shaft, and the dots on the other shafts are for the ground, which may be made as small or as large as may be considered necessary for a pattern. The colours can at any time be changed to different colours for the pile warp, and any variety of shades for pile warps, according to the nature of the plaid or check required. The furnishings of the pile warp and weft would be most conveniently cut diagonally, thus showing the plush effect. The pile warp and weft would be cut at the same time. We would further point out, in conclusion, that the ground fabric may be produced in any colour. The pile warp and weft may be the same, but different from the ground; or the pile warps may be of different colours in each stripe, and in various ground twilled or figured. These would indicate what we believe would form a very elegant and useful addition to our winter novelties in dress materials and vestings.

No. 2 design is in every respect (except figure) a counterpart of No. 1. We have given a different method of drafting so that the warp ends will be better separated in the course of weaving, and no doubt No. 1 draft ought to be on the same principle. The same reeds and counts of warp and weft as in No. 1 design; the warp may be linen, worsted, or two-fold cotton, the weft silk, 32-end draft on 10 shafts, 10 to the round, weft and warp self colours, as in the image.
FIGURED DRESS OR MANTLE CLOTH.

Figure 29 is a suggestion for application to textiles in either light or heavy silk, cotton, woven, or woolen goods. A portion of the design is shown developed on point paper in Design 295, the full figure worked out on this scale covering 100 threads and 102 picks. Our idea here has been to develop the figure as a light texture: therefore plain ground is used, a weft flax of even for the whole figure, and a simple crêpe weave for the conventional leaf being introduced. The following is a suitable sett for a light silk cloth:

<table>
<thead>
<tr>
<th>Warp</th>
<th>Weft</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/30s silk</td>
<td>60s silk</td>
</tr>
<tr>
<td>60s red</td>
<td>50 picks per inch</td>
</tr>
</tbody>
</table>

The crêpe effect in this sett will probably not be quite so cleanly developed as is requisite to give the characteristic effect, in which case either a thicker weft than warp should be introduced, or a more pronounced weave be inserted.

As a cotton fabric about the same balance of structure should be maintained, but the remarks made above are equally applicable here. Probably the most suitable type of cloth for this design is the cotton warp and viscose weft either single or backed. The sets previously furnished in this journal for cloths of this type are suitable for this figure. As a single cloth the plain ground and weft flax figure should be retained, but the conventional leaf might be most effectively developed as an extra weft, and we would suggest the trial of marble non-lustreous yarns, dark tones. Properly manipulated some effective results could, in our opinion, be obtained thus.

Again, if the figure be developed for a mantle cloth, cotton warp with lustres and woolen weft, we would suggest that an attempt be made to utilise the woolen weft for surface figuring. Of course the ground and main figure should be developed for the most part in distinct weft flax weaves, but properly used the non-lustreous woolen should prove of some service. A better class of yarn than that usually used for backing should be inserted; in fact we recommend the trial of this class of goods in finer sets than usual, say 2/30s cotton in the place of 2/40s, slaved about 30s reed 8, replacing the 12 sk. woolen and 10s lustre worsted or mohair, with say 20—25 sk. woolen, and about 30s mohair.

FOUR-EN D TWILL FANCY CHECK.

All large checks and tartans are new worn based on so that the checks meet most accurately in the centre of the skirt, forming vanesly. There are some patterns woven diagonally; they are, of course, extremely expensive, but they answer the requirements of fashion without incurring the risk of having the checks all askew and the folds dropping irregularly. Any really good and experienced dressmaker, however, will give a satisfactory joining with the ordinary check or tartan if a good ground is given in the pattern between the smaller crossings.

We suggest a check in 80 reed, 2 in a dent, 30s twist for warp, 80 picks per inch of 30s weft, 44 inches wide, or, if reed space in loom will not permit, 27 inches to 30 inches broad, warp pattern 20 ends of very light fawn, 2 of opal blue, 83 light fawn, 4 light or opal blue, 4 light fawn, 4 opal, 8 light fawn, 4 opal, 8 light fawn, 4 opal; total ends in pattern 172 and repeat; weft pattern, 120 picks of light fawn, 4 opal, 6 light fawn, 4 opal, 24 light fawn, 4 opal, 6 light fawn, 4 opal; total weft pattern 172 and repeat.