

"Check Patterns" constitutes the subject of Chapter VI, the three broad classes as follows forming the basis of treatment: "I. Checks composed of two colours; II. Checks composed of three or more colours; III. Shaded and irregular checks." The form of check, allotment of space to colours according to intensity, and variety of tints and shades produced by the crossings, etc., are fully treated, and further illustrations of the use of weave in the same principles are given, the coloured plates considerably enhancing the practical value of the chapter.

In Chapter VII the division of colourings into two classes—viz., simple and compound, each of which is further divided into regulars and irregulars—is first considered and typical examples are adduced. Simple colourings, both regular and irregular, are then fully treated, the following extract demonstrating the principle of the division:—

#### REGULAR SIMPLE COLOURINGS.

Class A.—Composed of two shades.

I. Scheme.		II. Scheme.	
1 thread black,	2 threads black,	1 thread black,	2 threads black,
1 " white,	2 " white,	1 " white,	2 " white.

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

#### IRREGULAR SIMPLE COLOURINGS.

Class A.—Composed of two shades.

I. Scheme.		II. Scheme.	
2 threads black,	4 threads black,	1 thread black,	4 threads black,
1 " white,	1 " white,	1 " white,	1 " white.

Classes B and C are composed of three and four shades respectively. The use of the various classes with the ordinary makes—such as plain, 2-and-2 twill, hopsack, 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 Colouring," the general principles being first indicated and stress laid on the utility of a practical acquaintance with the woven effects of simple colourings. The following extract illustrates the system of division adopted:—

#### REGULAR COMPOUNDS.

Class A.—Compounds composed of two simple types.

I. Scheme.		II. Scheme.	
1 thread black } A	2 threads black } A	1 thread black } B	2 threads black } B
1 " white } A	2 " white } A	1 " white } B	2 " white } B
2 " black } B	4 " black } B	2 " black } B	4 " black } B
2 " white } B	4 " white } B	2 " white } B	4 " white } B

Styles in three and four shades are also indicated, and Class B—Compounds composed of three simple types, etc.

#### IRREGULAR COMPOUNDS.

I. Scheme.		II. Scheme.	
2 threads black } A	1 thread black } A	1 thread black } B	3 " black } B
1 " white } A	1 " white } A	1 " white } B	1 " white } B
4 " black } B	3 " black } B	1 " white } B	1 " white } B
2 " white } B	1 " white } B	1 " white } B	1 " white } B

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 mantlings, dress goods, etc., is clearly indicated, use being made of the preceding coloured plates of shades, tints, etc.

"Fancy Shades applied to Special Designs" are dealt with in an interesting and instructive manner in Chapter IX. The application of colour to corkscrews, fancy woollen weaves, diagonals, etc.; also to gauze, imitation gauze, and finally ribs, should prove very useful both to students and experienced designers, the illustrations given being very attractive.

In Chapter X the "Colouring of Combination Designs," including drafted patterns and a great variety of weaves combined in a variety of ways, is effectively demonstrated, many of the combinations being of great practical value.

Chapter XI treats on "Spotted Effects," the character of spot most suited to the various kinds of cloths, such as woollens, worsteds, cottons, etc., being first indicated; the method of obtaining the desired result is then explained very fully, typical examples being given. 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.

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

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

A plate of fancy coloured yarns is supplied.

The "Colouring of Double Weaves and Reversibles" is very practically and usefully demonstrated in Chapter XII. The double plain here, of course, takes precedence, being treated in the following order:—

- I. Patterns in two shades.
- II. Patterns in three shades.
- III. Patterns in four shades.
- IV. Patterns in two, three, or four shades, comprising double plain and other weaves.

The treatment of reversibles follows, and finally the consideration of double twills, etc., concludes a chapter which is one of the most interesting and instructive in the book, its value being enhanced by typical coloured examples.

Chapter XIII is devoted to "Figured Textiles Coloured in the Warp," this being the first chapter where figured cloths attain prominence. Under this head come quiltings, dress goods, plushes, velvets, carpets, etc., in all cases elaborate styles being dealt with, and some exceedingly beautiful coloured examples being given.

Chapter XIV, which is the longest in the book, treats on "Weft-coloured Figured Fabrics" and "Curl textures." The following divisions are separately considered:—

- I. Design in which the figure is a product of the ground weft.
- II. Designs requiring one extra weft.
- III. " " two " wefts.
- IV. " " three " "
- V. " " four or five extra wefts.
- VI. " composed of two wefts and reversible.

No pains have been spared to demonstrate not only the means of effectively colouring, but also the principles of cloth construction, which obtain a prominence that materially adds to the practical value of the treatment.

Having given this broad, general, outline of the main features of the book, our remaining duty is to find fault and to praise. Happily for us there is little of the former needed, while much of the latter is deserved. The system of classification adopted is exceedingly good, and adds very materially to the value of the work as a text book for students, but a table at the commencement, indicating the system of treatment adopted throughout, would have materially cleared the way for any student not very conversant with the various types of textile design. The writer's style is pleasing, and as a literary production the work will rank higher than the author's previous efforts, yet despite this commendation there is room for further improvement. We need scarcely mention the enhancement of the value of the book arising from its numerous and beautiful illustrations. They are the finest of their kind which we have as yet come across, and the publishers are to be congratulated on the general excellence of the work, and particularly on the illustrations, both coloured and otherwise, which are of great practical value. Professor Beaumont's literary works in one form or another are already widely known and appreciated by those engaged in the textile trades, but it is not too much to say that he has surpassed himself in this, his last, endeavour.

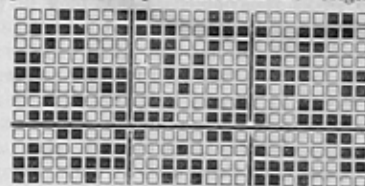
**LINEN EXPORTS.**—The Flax Supply Association, in their circular on October trade, say:—The exports of yarn exhibit a fair increase this October, being in excess of October, 1889, by 14.4%; the countries contributing chiefly to this increase are:—Italy 107.7%, Belgium 83.9%, Spain 15.8%, and Holland 15.1%. On the other hand the United States are decreased by 37.5%, but taking the large shipments of the previous months, especially June and August, into account, the shipments for present year are in excess of those of last year by 84.1%—the total exports for same period, viz., ten months, are better by 11.9% and 4.1% in quantity and value. Threads are also better than in corresponding ten months in 1889 by 4.6% and 4.0%. In the exports of piece goods for October the balance is on the right side, the month just closed being in excess of corresponding month in 1889 by 4.8% in yards, and 7.8% in value. The following countries exhibit large increases:—Brazil 67.6%, British N. America 59.6%, U. S. of Columbia 41.6%, British W. Indies 38.0%, Germany 21.0%, and the United States 9.5%. Amongst the decreases are:—Spain and Canaries, 35.6%, and France 16.6%.

## Designing.

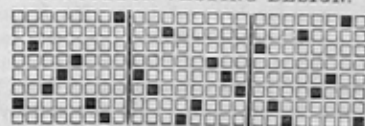
### NEW DESIGNS.

#### NO. 1 COTTON VESTING.

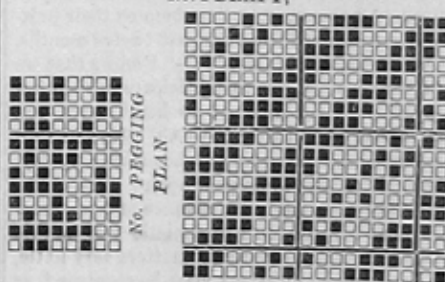
There will always exist a demand for novelties in pattern and style regardless of their special combinations in figure or their absurdity of texture. They are a product, however, that command a ready sale, so whatever may be said in defence of suitability, proper materials, or well-balanced makes of cloth, the never-ceasing mutations of fashion govern the disposition and tastes of its votaries. The design given herewith is in a 72-reed, 3 in a dent, or 108 ends per inch of 60's two-fold cotton twist for warp; weft: single 30's soft spun cop; 108 picks per inch; warp threads all red fawn, dark buff, light indigo blue, napoleon, dark marone, light brown, drab, and dark dahlia; the weft grey cop. Variety of pattern may be obtained by using two shuttles; the warp pattern two of cream, 1 of mid-coral; weft, 2 of grey cop, 2 of night green; which would have to be two in a shed by using a catcher on the opposite side from the shuttle boxes. The warp may be all cream, light pink, mid-pink, rose, cerise, sky, dark sky, light giraffe, and mid-seal brown; details of warp counts, and picks the same as for above. We have suggested this variety believing it would have a very taking effect and being a decided improvement on the original.



NO. 1 COTTON VESTING DESIGN.



NO. 1 DRAFT.



NO. 2 COTTON VESTING DESIGN.

#### NO. 2. COTTON VESTING DESIGN.

We appear to have glided comfortably into early winter. November is the month when people don their winter attire, and select the smartest trifles which will relieve the sombreness of their garb, especially during the few weeks which must elapse before the festive season. We will therefore "take time by the forelock" and endeavour to give vesting manufacturers an original design, which will be found seasonable, useful, and novel, and well suited for ladies' under-vests. The details may be varied according to circumstances. We suggest a 72 reed, two in a dent, or 72 ends on the inch, of 30's two-fold twist for warp; and 72 picks per inch of 30's two-fold weft. Polished or glazed cotton would be of great effect in warp and weft on account of its brilliancy. The design is on 18 shafts, 18 to the round, straight over draft. Warp pattern: 12 of dove, 6 light blue-green, 12 dove, 6 light blue-green, 12 dove, 6 dark rose, 12 dove, 6 dark rose; total 72 ends. Weft pattern: 12 dove, 6 dark rose, 12 dove, 6 dark rose, 12 dove, 6 light blue-green, 12 dove, 6 light blue green; total 72 picks. The warp and weft colours may be cream and red brown, light mauve and dark buff, red fawn and white, dark cream, and very dark orange; checking colours the same

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 or the strides which will probably be made towards more perfect

ornamentation may leave them in the rear. Colour and finish have so long been to the fore 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 on no account wish to decry the use of colour and finish; these in unison must ever maintain their preëminence for certain classes of goods, but neither can we close our eyes to the fact that weave, and more particularly weave in unison with colour, will in the near future gain a prominence that it has never as yet attained. By weave is not meant 2 and 2 twill or hopsack, 3 and 3 twill or hopsack, etc., but rather such weaves as will be found in our designs for this week, which admit of colour being applied in both novel and effective ways. These effects must nevertheless only be regarded as mediocre 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 untrodden paths, and we cannot but feel that the advice just given is needed. The designer has now at command ranges of blends that are almost perfect, but the beauty which may be added to the ultimate fabric by using weaves to distribute the colours combined can hardly be realised save by experiment. Designs 199 and 200 indicate the type of weave to which we refer, though these weaves have been originated for pure fine worsteds. Two simpler makes, Designs 197 and 198, are given as suitable for utilising either for combed cheviots or pure woollens.

Design 197 is simply a modification of the 2 and 2 twill on 24 threads and 24 picks, the modification consisting of joining together two twills (weft way), thus producing a weft flush of 6. If, however, this design be wefted 1 pick black, 1 pick white, then one of the modified twills will shew a preponderance of black and the other of white, since the modification is introduced on alternate picks. Rather 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 coarse yarns, say

*Warp.*  
All 2/12's black combed cheviot.  
10's reed 3's.

*Weft.*  
1 pick 3's black,  
1 " 3's grey mixture.  
36-40 picks per inch.  
Rough finish.

Black and white mixture and red and white mixture will also give an effective colouring, and many others will undoubtedly be suggested.

Design 198 will give a very nice check, the hopsack giving a fine depressed effect, while the double twill effect surrounding the hopsack gives a more raised effect owing to the greater length of the flush. The following will prove effective for a woollen:—

*Warp.*  
8 threads 18 sk. black,  
16 " 18 sk. black,  
and dark blue mixture (neutral).  
10's reed 4's.

*Weft.*  
Same as warp.  
40 picks per inch,  
or

*2nd Warp.*  
8 threads 2/6's black,  
4 " 2/6's dark grey,  
8 " 2/6's black,  
4 " 2/6's dark grey,  
11's reed 2's.

*Weft.*  
All black or same as warp.  
22 picks per inch.  
Rough finish.

WORSTED COATINGS, ETC.

Design 199 is supplied as an effective example of applying weave for use in combination with colour. The following is a suggestion for colouring, sett, etc.:—

*Warp.*  
1 thread 2/44's black worsted,  
1 " " dark green and black mixture worsted,  
1 thread 2/44's black worsted,  
1 " " dark red and black mixture,  
1 thread 2/44's black worsted,  
1 " " dark green and black mixture worsted,  
8 threads 2/44's black worsted.  
18's reeds 6's.

For 8 threads.  
For 8 threads.  
For 8 threads.

*Weft.*  
Same as warp (22's) only blue mixture in the place of the green mixture.  
100 picks per inch.

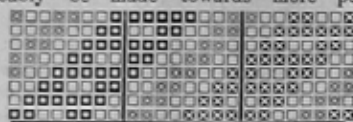
Bolder colourings may, without fear, be resorted to in this case, since an all-over effect is obtained from the construction of the design.

Design 200 is an illustration of a species of very effective design suitable for jacquard work, or, in the smaller types, for shafts. In this case also the idea of applying weave to develop a certain colour effect has been observed. The following sett will prove useful:—

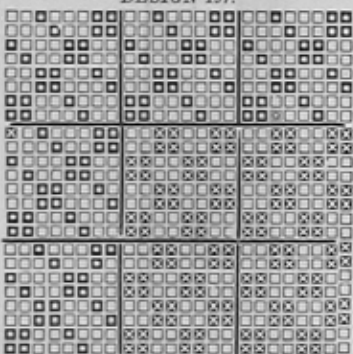
*Warp.*  
1 thread 2/48's black worsted,  
1 " " " twisted with 60's silk.  
20's reed 4's.

*Weft.*  
All 24's black, dark green mixture, or black worsted twisted with dark silk.  
80 picks per inch.

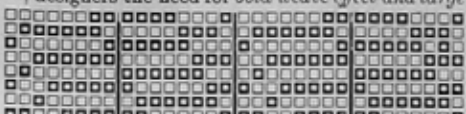
The two designs given for woollens will also prove effective for worsteds, and all the designs given may be extended as required by drafting. No difficulty will be experienced in backing these designs with warp if requisite.



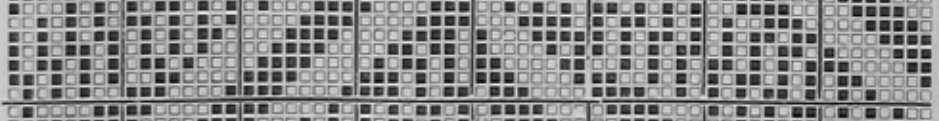
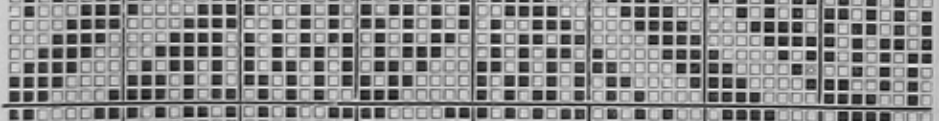
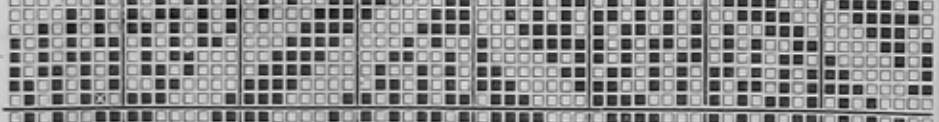
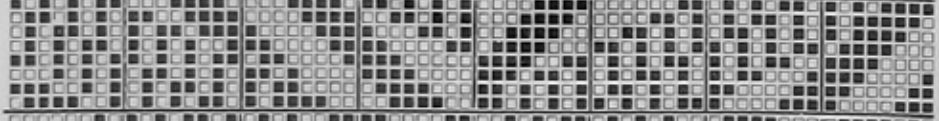
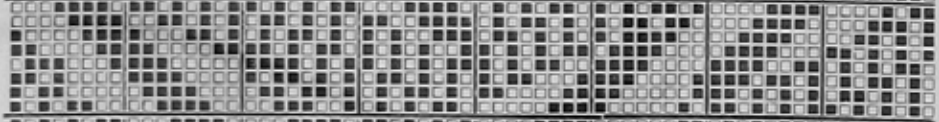
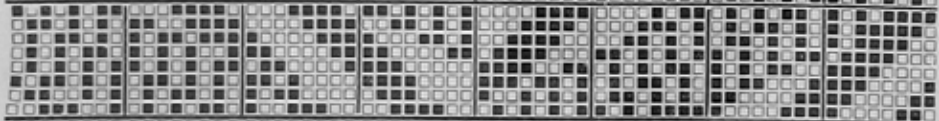
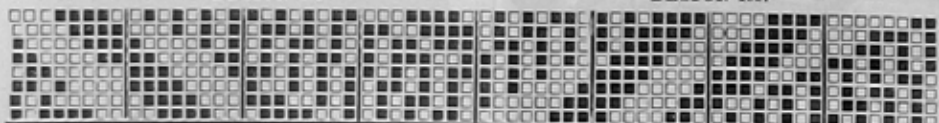
DESIGN 197.



DESIGN 198.



DESIGN 199.



DESIGN 200.