

The consumption of cotton by Northern mills in 1890-91 amounted to 2,027,362 bales, as compared with 1,790,258 bales in 1889-90.

A "New Englander," speaking of the spinning of fine counts in the South, says in a local journal that during the last 20 years he has produced roving for 100's to 250's, and in many years for 160's to 180's. The authority quoted adds:—

I have had experience in carding and spinning (ring) 100's in the middle of the South and 80's at the extreme South. The South have a beginning at the present time far better than New England had 30 years ago to manufacture fine yarn and goods at less expense. Many say they need skilled help, but they would soon have it if they made a beginning. In my 20 years' experience, 80 per cent. of the help I learned never saw the inside of a mill, and they made the best help—easier to learn than that help from coarse mills.

either for the home or export trade. It will give a good effect in either fine or coarse cloths, and may be woven all grey, bleached, or dyed in solid colours, or woven hank dyed, warp and weft all one shade. Variations may be obtained in half tones, good contrasts, and by shading: if the warp, for instance, be a light pink, the weft might be lily-green. We give a draft and pegging plan, suitable for a dobby of 30 shafts, 38 to the round, the figure being formed by the weft. The following particulars will give a medium fabric, from which heavier or lighter cloths may be made in proportion; 72 ends per inch, 20's single cotton, 48 picks per inch of 16's weft, 28 inches

wide when finished, steel bowl calendered, or what is known as the "hard finish." All the fashionable shades can be used with advantage in this make of cloth, and if appropriate grists of yarns are employed some beautiful samples of vesting and chemisette fabrics would be produced from this design.

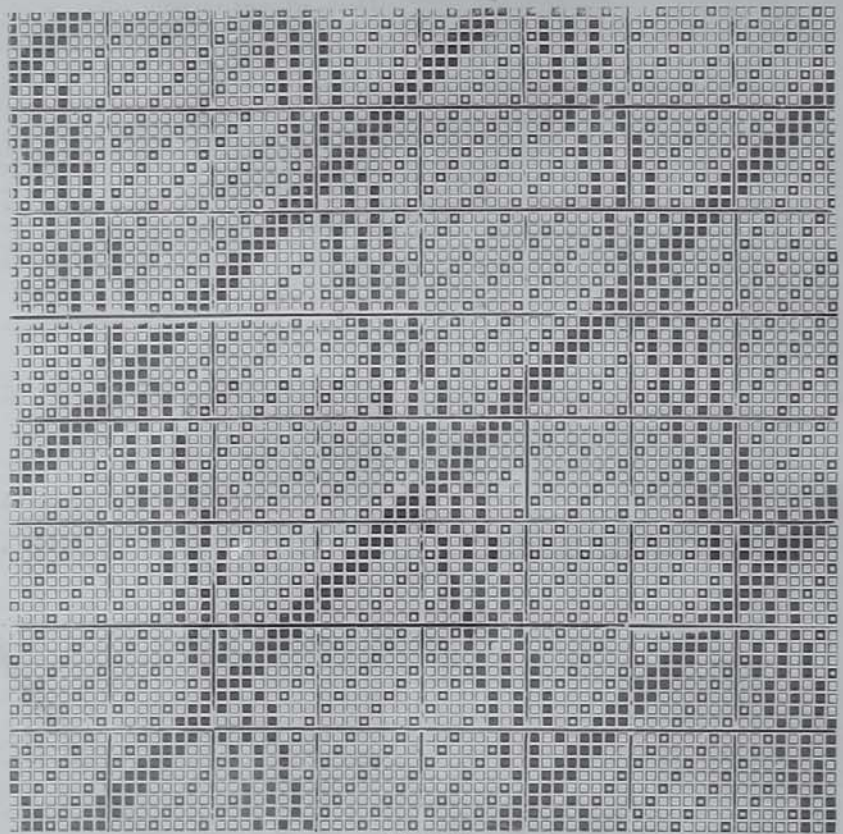
Design 3 is another effect for dress goods, very simple, yet when properly bleached or dyed it is pleasing to the eye, and drapes charmingly. It is somewhat of the oatmeal type of pattern, but not so obtrusive, being more subdued. Two drafts and two pegging plans are shown. The blank or undotted spaces mean weft to the surface. No. 1 B draft

## Designing.

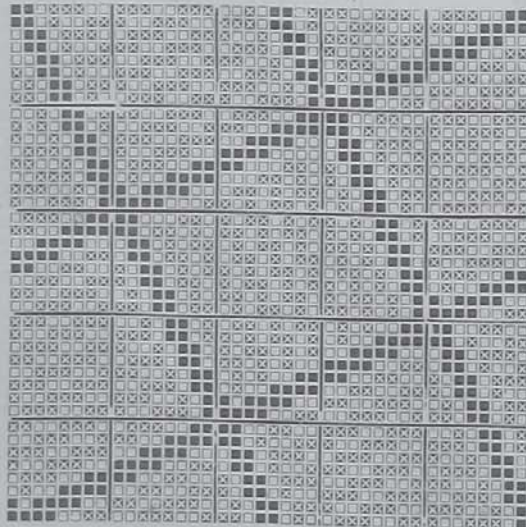
### NEW DESIGNS.

Although for general purposes there are four divisions of the year—spring, summer, autumn, and winter—in dealing with textile fabrics for the wholesale houses there are but two seasons, summer and winter or spring and autumn, the goods to correspond with each season being termed light and dark. Open-work tissues, such as canvas or porous cloths, are sure to have a run during the spring; in fact, the choice of materials already adopted by fashion is almost unlimited. For every-day wear dresses small checks seem to be fancied, generally in two colours, black and grey, brown and indigo, brown and black, or grenat and green, which last is a most effective combination; the checks are so minute that the effect is more of a shot fabric than an absolute pattern. The foundation of all the fashionable cotton dress goods for the forthcoming spring season will be generally a six-shaft twill, six to the round, three up, three down, draft straight over, or in herring-bone stripes, upon which a design is woven of a floral or geometrical character, thus involving the use of 30 and 40-shaft dobbies, or small jacquards. These dobbies will therefore be not only ornamental but suggestive of warmth and comfort if properly constructed. Some especially desirable patterns are in dark blue, seal, and Lincoln green, with very wide stripes, one being a solid blue; the next mahogany and grey, end and end; the third, end and end of blue and mahogany, then a repeat. Seal brown and green are combined in the same manner; also cresson (water-cress green) and grey. A very novel and rich tint, harmonising with all colours, is "Louis grey."

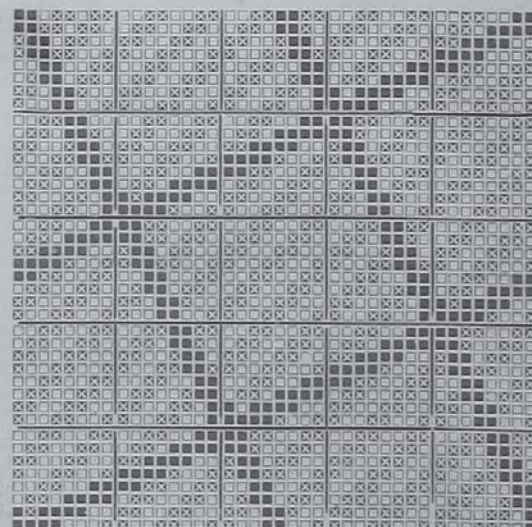
Design A is adapted for a fancy cotton dress material, and is a style very much fancied



DESIGN 6.



DESIGN 5.



DESIGN 4.

and pegging plan will be found the most convenient for the weaver, although on 12 shafts; yet the draft being straight over, it is rendered more simple. The second draft is on 10 shafts, 16 ends, and is rather complicated, 12 to the round. Either plans may be worked from Woodcroft's section tappets. Warp, 24's single cotton, 40 dents per inch, two in a dent; weft, 18's cotton, 48 picks per inch, dyed in good, bright shades—seal, and every shade of browns, blues, greens, plums, lilacs, drabs, fawns, and deep cardinals.

The two designs now given, *A* and *B*, would produce a beautiful class of goods by the use of lustrous wefts, such as mohairs, silk, etc., and if a good soft finish were applied there is little doubt manufacturers would find an enquiry for the make.

In our next issue we hope to give a few of the new plaid patterns.

GEOMETRICAL SATEEN FIGURING.

In dealing with the arrangement of figures in textiles some time ago in these columns, attention was directed to the effects of joining the sateen positions, thus dividing the unit of space into 5, 7, 8, etc., equal spaces according to the sateen dealt with; as shewn also this week in *Designs 4, 5, and 6*. Previously this system was noticed simply as a means of distributing spot or other figures; now we would shew how this skeleton may be utilised not only for dress fabrics but also for coatings.

In originating designs for dress goods, little attention need be given to precise construction of design, such as in cutting. With coatings, however, the case is very different. Such

designs, in which the individual weaves do not cut each other in a definite, precise manner, lose a greater part of their value, for in coatings the build of the cloth is always of much more importance than ornamentation. Bearing these facts in mind, our remarks respecting the supplied designs will become intelligible.

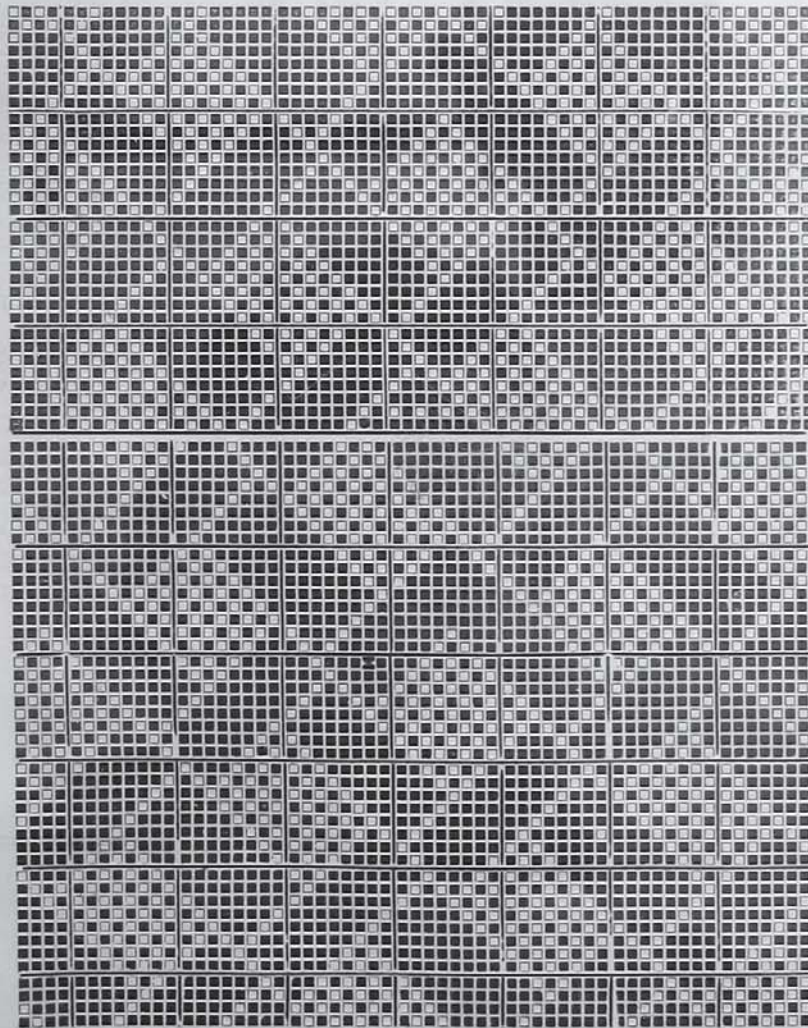
In *Design 4*, no cutting of weaves is attempted. The skeleton 5-end sateen arrangement in solid type might be developed with an extra silk or mohair weft, while ordinary woollen or worsted yarn forms the 2-and-2 twill ground fabric. Such an effect, we needly scarcely add, is only suitable for dress fabrics. Many useful modifications of this may be carried out on the principles recently noted under the heading "Extra Weft Effects."

*Design 5* demonstrates the coincidence of the skeleton lines with the twill in a 5-end sateen, either warp or weft. Thus in the centre sateen square the twill is upright, while in the other four it is horizontal. Such effects as these might be rendered very effectively as coatings, care being taken with the cutting.

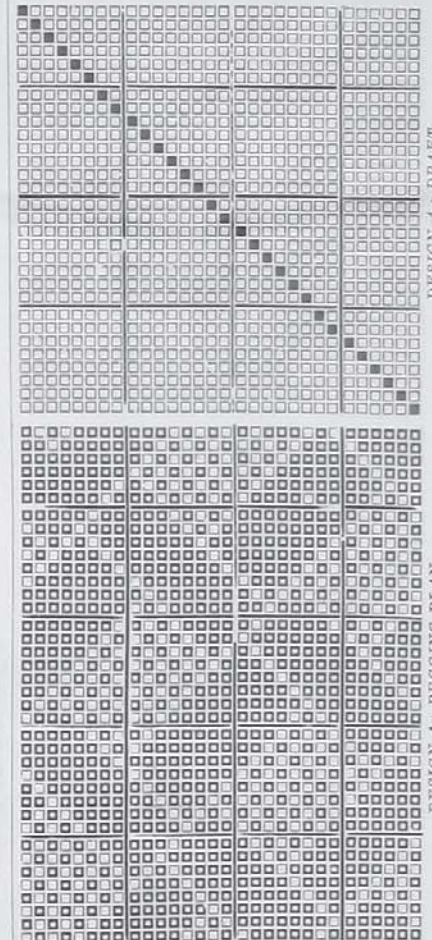
Of the use of a complete knowledge of the construction of sateens, *Design 6* is an effective example, being constructed on the 8-end sateen basis. In this sateen, while the true sateen twill takes a horizontal or upright direction, the component twill runs at an angle of 45 degrees. The knowledge of this fact enables the designer at once to proceed with the construction of a design in which are embodied in symmetric order these two principle components. In this case the two component twills are warp rib and ordinary weft twill. Such a combination requires very careful management, particularly in

the selection of yarns and sett; but some very effective results, both with respect to appearance and handle, may be obtained thus.

For the principles upon which to utilise these and the other sateens to the best advantage, we refer our readers to the articles which appeared in these columns on "Sateens and Sateen Derivatives," in which the construction and properties of all sateens up to 16-ends are fully dealt with.

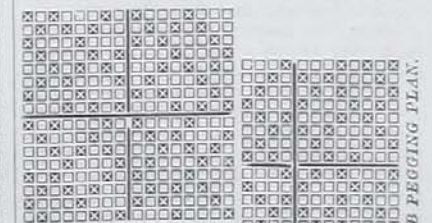


DESIGN A: DRESS GOODS.

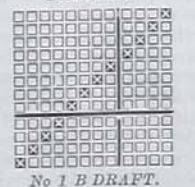


DESIGN A: DRAFT.

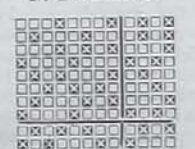
DESIGN A: PEGGING PLAN.



DESIGN B.



No 1 B DRAFT.



No 2 B PEGGING PLAN.

No 2 B DRAFT.

No 1 B PEGGING PLAN.