CONTENTS.

CHAPTER I.

	CHAITEN I.
	THEORIES OF COLOUR.
1. I	Clements of Woven Pattern—2. Occurrence and Utility of Colour in Loom Productions—3. Treatment of Colour in Relation to Textiles—4. Methods of Using Colour in Textiles—5. Colour Phenomena—6. Analysis of Light —7. Utility of Prismatic Experiments—8. Schemes of Colouring— 9. Primary Colours—10. Compound Colours—11. The Three Constants of Colour—12. Temperature of Colours
	CHAPTER II.
	ATTRIBUTES OF COLOURS.
13.	Utility of a Knowledge of the Qualities of Colours—14. Qualifications of the Textile Colourist—15. Functions of Pure Colours in Design—16. Red: its Characteristics—17. Methods of Modifying Colours—18. Derivatives of Red: their Qualities and their Province in Textiles—19. Blue: its Properties and Uses—20. Derivatives of Blue and their Application to Woven Textures—21. Shades and Tints of Blue mixed with Shaded and Tinted Reds and Yellows—22. Methods of obtaining Well-balanced Colourings—23. Uses of Blue in Twist Yarns—24. Points in the Application of Blue and Red to Textiles Summarized—25. Attributes of Yellow—26. Province of Yellow in Woven Fabrics—27. Derivatives of Yellow—28. Secondary Colours—29. Green: its Attributes and Derivatives—30. Tints of Green—31. Orange: its Shades and Tints—32. Purple 20-41
	CHAPTER III.
	CONTRAST AND HARMONY.
	Colours Affected by Adjacent Colours—34. How Colours are Changed by Juxtaposition—35. Contrast—36. Examples in Contrasts—37. Economic Contrasts—38. Two Kinds of Contrasts—39. Poly-chromatic Contrasts—40. Mono-chromatic Contrasts—41. Toned and Tinted Contrasts—42. Comparison of Contrasts by Shade and Contrasts by Colour—48. Shaded and Tinted Compositions—44. Bright Colour Contrasts Modified with Black and White—45. Successive and Simultaneous Colour Effects—46. Methods of Neutralizing the Effects of Strong Colour Contrasts—47. Harmony—48. Principles of Harmony—42-59
	CHAPTER IV.
	COLOUR STANDARDIZATION.
	Objects of Standardization in Colouring—50. Systems of Colour Standard- ization—51. Standardization by Selected Colours—52. Analysis of Standard- ization Scheme, Plate XII.—53. Use of Standards in Blending—54. Appli- cations of the Scheme

CHAPTER V.

MIXTURES.

55. Varieties of Mixture Patterns—56. Elements of Mixture Colouring—57. Importance of Pure Materials—58. Several Classes of Mixtures Compared—59. Simple Blends—60. Blends of Wools and Pigments Compared—61. Modes of Testing Composition of Colours—62. Mixtures composed of two Shades—63. Compounds of two Colours in which White is used—64. Illustrations in Mixtures composed of White and a second Colour—65. Mixtures composed of Plack and another Colour—66. Gray Mixtures—67. Bloomed composed of Black and another Colour—66. Grey Mixtures—67. Bloomed Greys—68. Coloured Greys—69. Two-Coloured Mixtures—70. Multi-Shaded Mixtures—71. Twist Yarn Mixtures—72. Marls—73. Weave Mixtures .

CHAPTER VI.

ELEMENTS OF TEXTILE COLOURING-STRIPES.

74. Colours applied to Textiles on Various Systems - 75. Types of Woven Colouring - 76. Single Weave Colourings - 77. Colour in relation to Backed, Double, and Compound Cloths - 78. Colour applied to Single-make Figured Cloths - 79. Fancy Shades applied to Backed and Double Weave Combination Designs - 80. Colour in Designs in which the Figures are produced by the Weft Yarns - 81. Figured Effects obtained by Warp Colouring - 82. Colour in Textiles Figured by both Warp and Weft Yarns - 83. Pattern Design - 84. Styles due to Colouring only - 85. Stripes -Colouring—82. Colour in Textiles Figured by both Warp and Weft Yarns—83. Pattern Design—84. Styles due to Colouring only—85. Stripes—86. Checks—87. Mixtures—88. Figures—89. Classes of Striped Patterns—90. Hairlines—91. Compound Hairlines—92. Stripes composed of Longitudinal and Transverse Lines—93. Stripes composed of Two Colours—94. Stripes composed of Three or more Colours—95. Irregular Stripes composed of Black and White Yarns—96. Irregular and Indefinite Stripes in Two Colours—97. Irregular Stripes—Shades in Two Colours—98. Shaded Stripes in Two Colours—99. Irregular Stripes containing several Colours—100. Shaded Stripes in several Colours—99.

CHAPTER VII.

CHECK PATTERNS.

101. Utility of Check Styles—102. Principles of Checking—103. Several Styles of Checks. CHECKS COMPOSED OF TWO COLOURS—104. Forms of Checking in Two Shades—105. Common Check—106. Modification of Common Check—107. Check consisting of Two Sizes of Squares—108. Pattern composed of Solid Squares and of an Over check—109. Counter-change Check—110. Compound Checking—111. Gradated Check—112. Broken Check in Two Colours—113. Basket Check, CHECKS COMPOSED OF THREE OR MORE COLOURS—114. Principle of Checking with Three Colours—115. Ordinary Three-shade Check—116. Set Check—117. Compound Checking in Three Shades—118. Counter-change Check in Three Shades—119. Inter-changing Check—120. Counter-change with Over-check. SHADED AND

CHAPTER VIII.

SIMPLE COLOURINGS.

131. Simple and Compound Colourings—132. Regular Simple Colourings—133. One-and-One and Two-and-Two Systems—134. Figured Styles in Common Weaves and One-and-One Colouring—135. Utility of the One-and-

One Principle in Figured Textiles—136. One-and-One and Two-and-Two Colourings in Fancy Weaves—137. Three-and-Three Colouring—138. Four-and-Four Arrangement—139. Four-and-Four Method applied to Fancy Weaves—140. Six-and-Six and Eight-and-Eight Schemes—141. Six-and Six Colouring in Various Crossings—142. Three-Odd-Thread Arrangement—143. Various Three-Shade Patterns—144. Simple Colourings composed of Four Shades—145. Irregular Simple Colourings—146. Irregular Simple Patterns of Two Shades—147. "Irregulars" composed of Three Shades—148. "Irregulars" composed of Four Shades—149. Cross Wefting . 159–191

CHAPTER IX.

COMPOUND COLOURINGS.

CHAPTER X.

FANCY SHADES APPLIED TO SPECIAL DESIGNS.

162. Colour applied to Special Makes—163. Colouring of Corkscrews—164. Modified Corkscrews—165. Fancy Woollen Weaves—166. Granite Effects—167. Diagonals—168. Diagonals composed of Plain and Double Plain Makes—169. Stripe and Check Colourings on Diagonals—170. Methods of Colouring Fancy Weaves for Cottons or Silks—171. Gauze Textures—172. Systems of Colouring Gauzes—173. Imitation or Mock Gauzes—174. Colour in relation to Rib or Cord Styles

CHAPTER XI.

COLOURING OF COMBINATION DESIGNS.

175. Principles of Colouring Weave-Combinations—176. Examples in Colouring Compound Designs—177. Main Points in applying Shades to Weave-Combinations—178. Examples in Drafted Patterns—179. Designs composed of Two Prunelle Twills—180. Drafted Designs composed of Two Four-Shaft Weaves—181. Styles composed of Prunelle and Cassimere Twills—182. Combinations composed of two-, Six-, Seven-, Eight-, and Nine-Shaft Weaves—183. Drafted Designs composed of Three or More Weaves—184. Fancy Stripe Combinations—185. Irregular Woollen Weave Combinations—186. Cotton Stripes—187. Colouring of Designs containing several Weaves of Varied Construction—188. Figured Designs striped in the Warp. 243-266

CHAPTER XII.

SPOTTED EFFECTS.

189. Varieties of Spotted Fabrics—190. Spots due to Specific Systems of Weaving—191. Swansdown Twill Spotted—192. Spots composed of 3/1 and 1/3 Twills—193. Weave-spotting produced by both Floats of Warp and Weft—194. Irregular Spotted Stripes and Checks—195. Spots developed by single Extra Warp threads—196. Fabrics Spotted with Single Picks of

CHAPTER XIII.

COLOURING OF DOUBLE WEAVES AND REVERSIBLES.

206. Principles of Double Cloth Colouring—207. Styles of Colour Effects obtained in Double Weaves—208. Double Plains—209. Classification of Double Plain Stripes—210. Double Plain Stripes in Two Shades—211. Two-Shade Stripes Warped Irregularly—212. Styles in Three Colours—213. Double Plains combined with other Weaves—214. Intermingled Double Plain Compounds—215. Reversibles—216. Methods of Colouring Double Plain Reversibles—217. Colouring of Figured Designs containing Double Plain and other Weaves—218. Reversibles arranged Two and One—219. Figured Compound Weave Patterns—220. Compound Colourings in Compound Weaves—221. Colouring of Double Cloths, such as Golf Cloakings and Rugs.

CHAPTER XIV.

FIGURED TEXTILES COLOURED IN THE WARP.

222. Methods of Colouring Figured Fabrics—223. Special Elements of Ornamental Woven Design—224. Art and Technique—225. Styles of Figured Fabrics Coloured in the Warp—226. Cotton Quilting Fabrics—227. Ornamental Characteristics of Quilting Designs—228. Attributes of Plush Fabrics—229. Origin of Velvet Weaving—230. Velvets, Compound in Structure—231. Two Classes of Plush Fabrics—232. Warp Plushes—233. Methods of securing the Pile—234. Analysis of the Process of Velvet or Warp Plush Weaving—235. Colouring of Warp Plushes and Figured Velvets—236, Brussels and Tapestry Carpets compared—237. How the Pattern is developed in Brussels—238. Structure of Pile Carpets. 319–334

CHAPTER XV.

WEFT-COLOURED FIGURED FABRICS-CURL TEXTURES.

239. Warp and Weft Colouring compared—240. Classes of Designs Coloured in the Weft—241. Designs in which the Pattern is a product of the Ground Weft—242. Extra-Weft Styles—243. Vestings—244. Vestings with one Extra Weft—245. Two-Cover Vestings—246. Four-Cover Styles—247. Honeycomb Vestings—248. Two-Cover Colouring—249. Four-Cover Designing—250. Paisley Shawl Colouring—251. Compound-Weft Reversibles—252. Warp and Weft Coloured Figuring—253. Curls, Textiles of the Astrakhan Group—254. Four Types of Curled Effects—255. Curls obtained by Wires—256. Process of Weaving Curls produced by Wires—257. Curls formed by the Weft in which the Warp is Cotton—258. The Weave of Weft Curls—259. Structure of Weft-Curl Fabrics—260. Operation of Cutting after Weaving—261. Curls developed by Milling—262. Points of dissimilarity in the various Builds of Curled Textures—263. Two kinds of Curls developed by Milling—264. Spiral Threads used for Warp—265. Variety of Pattern in Spiral-Warp Curls due to Colour—266. Twist-Yarn Cotton Warp Curls—267. Backed Weaves for Curled Cloths—268. Essential Characteristics of Cotton Warp Curls due to Milling—269. Examples in Designs for Cotton Warp Curls. 335–367