

absolute preponderance by means of French diplomacy. Luca continued to be half-and-half Saracen. The inscriptions woven in its fabrics are often only decorative work which has been mutilated because it has been misunderstood. On the pictures of Perugino and Raffaele we frequently see fine borders adorned with such so-called Naski letters, which are nothing more than strange flourishes and echoes, so to speak, of the Saracenic inscriptions. A new tendency was developed in Venice and Florence, the breath of the Renaissance modifying the fanciful element from the East, the heraldic characteristic of the Middle Ages, and the strictly symbolic aspect of sacred art.

Once more the person and not the dress was the principal matter. Let us try to realise how decisively these principles affected ornamentation. The Califs bestowed no orders, but they were in the habit of giving away official robes of honour, which had the significance of orders. They contained inwoven into their texture the symbols of happiness and in many cases the words: "Honour, Happiness, and Joy." The wearer of such of robe was honoured just as much as our bishops, generals, etc. The Catholic Church had special colours and symbols for its feasts, dignitaries, and saints, and particularly for the *cultus* of the Madonna. Thus, for example, many thousands of copies have been woven of the pomegranate pattern, which is also called the love-apple of the Madonna. The knights wore gold brocades, adorned with castles and hunting-scenes, and vied with one another in luxurious displays of this sort at the tournaments. The North in this department excelled the South, for the most costly articles were produced in Flanders. The court of Charles the Bold in that country passed for the richest. The specimens brought to Vienna, by Mary of Burgundy, as the spouse of Maximilian, and those which are preserved at Berne as booty from fields of battle give us some idea of this scarcely-to-be-equalled textile pomp. The Medici, too, loved display. Italy unfolded great wealth of gold brocades, lace, pearls, and gold embroideries, but the technical beauty of the material and the play of beautiful colours and forms took the first place. The pomegranate is often replaced by a vase, out of which spring tendrils and flowers. The heraldic animals became rarer and rarer. In order to obtain richer effects of colour *appliqué* work is introduced in embroidery, that is, the underlying of different coloured stuff; and later, relief embroidery comes into use. Spain had grand silk-manufactures in Almeria, Valencia, and Granada, already under the Moorish rule. Under Charles V. and the following rulers such magnificence was displayed that the Spanish costume became proverbial for gold embroideries, until the silk-manufactures of Spain, mentioned above, were transplanted in later times to Tangier and Morocco.

ONE of the first practical results of American reciprocity with Brazil is the establishment of a direct line of steamers between Baltimore and Brazilian ports.

Mr. OSBORNE MORGAN, M.P., has been elected chairman of the Standing Committee on Trade for the consideration of the Factories Bills. It is probable that the Committee will not meet until after Easter.

TRADE AND TREATIES COMMITTEE.—Meetings of the Trade and Treaties Committee were held on Friday and Saturday of last week at the Board of Trade Office, presided over by Mr. Mundella, M.P. Deputations on the subject of the French Tariff Bill were received on Friday from the Yorkshire Chambers of Commerce respecting woollens and worsteds; the Hat Manufacturers' Association (introduced by Mr. W. Mather, M.P., and Mr. Dugdale, M.P.) on felt hats; and the Manchester Chamber of Commerce on cotton yarns and tissues.

THE INDIAN FACTORY ACT.—A Parliamentary paper has just been published containing copies of despatches from the Secretary of State in Council to the Government of India, dated May 15th and July 3rd, 1890, relating to the Amendment of the Indian Factory Act, 1879. On the former date, the Secretary of State forwarded a copy of correspondence with the Blackburn Chamber of Commerce on the subject. The following is the general instruction sent in this letter: "The general principle of all factory legislation, as already adopted in this country and in India,

is that life and limb must be protected, and that the health of all women, young persons, and children must, so far as possible, be assured. To this principle Her Majesty's Government have recently, in the Berlin Conference, declared their adhesion, thus recommending it for adoption by the other Powers of Europe. How far this general principle has been already applied in India is a matter for your consideration. As regards any additional factory legislation in India, due regard must be had to the circumstances of that country, which are in many respects different from those of any European nation. But the same general principle is nevertheless applicable, and the object of any such legislation must be to secure without fail, for the various classes of operatives in India, an amount of protection for life and limb and an amount of security for the health of women, young persons, and children not inferior to that which is afforded by the law of England." On the latter date the Secretary of State forwards the proceedings of the Berlin Conference and Mr. Howorth's question in the House of Commons (May 12th) on the extension of the Factory Acts to the native States, together with the reply of the Government. He adds, on this latter subject, "Any law passed by the Indian Legislature would be applicable to British India only; but there are factories and gold and coal-mines in native States, and we may hope that the number of such industries will increase. It is probable that the rulers of such States may be willing to follow the example of the British Government in the matter; and when the new law is passed and in working order your Excellency might see fit to advise some of the chief native States upon the subject."

## Designing.

### NEW DESIGNS.

#### FANCY PLAID IN COTTON AND SILK.

This is a fancy plaid on four staves (see pegging plan, which is numbered for draft and tread); 72 ends per inch of 24's twist for cotton warp, and 30's two-fold organzine for silk portion. Warp pattern: 144 dark stone drab on staves marked 1, 2, 3, 4; four white silk on 3, 2, 1, 4; twelve light new drab, 12 dark lead, 12 light new drab, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 4 black, all on 1, 2,



3, 4 staves; 4 white silk on 3, 2, 1, 4 staves; 4 black, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 12 dark lead, 4 black, all on 1, 2, 3, 4 staves; 8 white silk on 3, 2, 1, 4, 3, 2, 1, 4 staves; 4 black, 12 dark lead, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 4 black, all on 1, 2, 3, 4 staves; 4 white silk on 3, 2, 1, 4 staves; 4 black, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 12 light new drab, 12 dark lead, 12 light new drab, on 1, 2, 3, 4 staves; 4 of white silk on 3, 2, 1, 4. The weft same counts and colours as the warp; 72 picks per inch. Pattern: 144 dark stone drab on 1, 2, 3, 4 treads; 4 white silk on 5, 6, 7, 8 treads; 12 light new drab, 12 dark lead, 12 light new drab, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 4 black on 1, 2, 3, 4 treads; 4 white silk on 5, 6, 7, 8 treads; 4 black, 12 dark stone drab, 8 light new drab, 12 dark stone drab, 12 dark lead, 4 black on 1, 2, 3, 4 treads; 4 white silk on 5, 6, 7, 8 treads; 4 black, 12 dark lead, 12 light new drab, on 1, 2, 3, 4 treads; 4 white silk on 5, 6, 7, 8 treads. This completes the weft pattern, which is the same as the warp. Many varieties can be obtained by a change of colour arrangement, the ground in warp and weft being dark heliotrope, and the silk chartreuse or bright yellow. This make of plaids on larger and smaller grounds will be in vogue during the summer and autumn seasons.

#### GIRLS' STRIPED GALATEAS AND DRILL SAILOR COSTUMES.

On four shafts, straight-over draft; most of the warp up by lifting three shafts, one down in regular order; 72 ends per inch of 20's twist for warp, 20's weft, 48 picks per inch. These particulars will make a cloth strong enough for

rough-and-ready wear, and fast colours would make a good washing material.

No. 1 Warp pattern: 60 dark blue, 6 white, 4 dark blue, 4 white, 4 dark blue, 4 white, 4 dark blue, 4 white, 4 dark blue, 6 white. Weft, all white.

No. 2 pattern: 30 coral, 6 dark blue, 4 coral, 4 dark blue, 4 coral, 4 dark blue, 4 coral, 6 dark blue. Weft, all dark blue.

No. 3 pattern: 60 white, 8 red, 4 white, 4 red, 4 white, 4 red, 4 white, 4 red, 8 white. Weft, all white.

No. 4 pattern: 4 dark blue, 4 white, 4 red. Weft, all dark blue, or cop.

No. 5 pattern: 16 dark brown, 16 white. Weft, all white.

No. 6 pattern: 4 dark brown, 4 white. Weft, all white.

No. 7 pattern: 24 dark blue, 4 white, 4 dark blue, 4 white. Weft, all dark blue.

No. 8 pattern: 2 dark blue, 2 white, 2 dark blue, 2 white, 2 dark blue, 2 white, 2 dark blue, 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, 1 red. Weft, all dark blue.

No. 9 pattern: 8 dark blue, 4 white, 8 dark blue, 4 dark drab, 4 red. Weft, all dark blue.

No. 10 pattern: 10 dark blue, 2 white, 10 dark blue, 4 red, 4 green drab, 4 dark blue, 4 green drab, 4 dark blue, 4 red. Weft, all dark blue.

No. 11 pattern: 20 dark blue, 2 red, 20 dark blue, 2 red, 20 dark blue, 20 white. Weft, all dark blue.

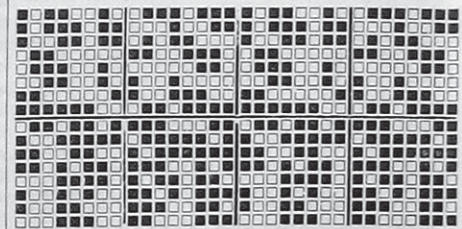
No. 12 pattern: 16 white, 16 red, 16 white, 16 light brown, 16 white, 16 sky, 16 white, 16 very dark blue. Weft, all white.

No. 13 pattern: 8 white, 2 red, 8 white, 24 dark blue, 2 white, 24 dark blue.

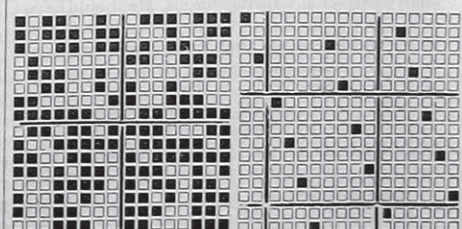
No. 14 pattern: 8 white, 12 dark blue, 8 white, 8 dark blue, 8 white, 8 dark blue, 8 white, 8 dark blue, 8 white, 8 dark blue, 8 white, 8 dark blue, 8 red, 8 dark blue, 8 red, 8 dark blue, 8 red, 8 dark blue, 8 red, 8 dark blue. Each pattern will be found a favourite for the coming season.

#### NEW DIAGONAL FOR COTTON DRESS GOODS AND UNION CLOTHS.

This design is arranged in satin order on 16 shafts, 16 to the round, 60 ends per inch of 20's twist, two in a head for warp, 60 picks per inch of 20's weft, two in a shed, which would make 32 to the round. The counts might be 16's for warp and weft if a heavier fabric is desirable. The best quality of yarns must be used if piece-dyed, so that the various shades and tints may be produced clear and bright. In bleaching, a pure white without the slightest appearance of any yellow element will be necessary to give a good effect. The warp might be coloured in browns, drabs, buffs, slates, and blues; weft all white, grey cop, or linen. Numerous varieties can be obtained in many ways, and the diagonal being in satin order, the cloth will be of equal strength throughout in warp and weft. A trial will give satisfactory results.



#### NEW DIAGONAL IN SATIN ORDER FOR COTTON DRESS GOODS AND UNION CLOTHS.



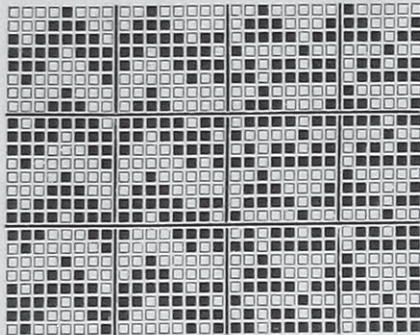
PEGGING PLAN.

DRAFT.

FANCY TWILL CHECK.

Fancy twill checks of a broken and indefinite character are becoming fashionable. The leading features in this class of fabrics are large squares in all shades and tints. We give a few patterns which can easily be made on 4 shafts of healds, 15 ends in draft, 12 to the round, 80 ends per inch, 24's cotton twist, 24's weft, 80 picks per inch. These particulars would make a good useful cloth, and if the colours be fast the dress when washed will always look well. Warp and weft patterns the same in colour and number of ends.

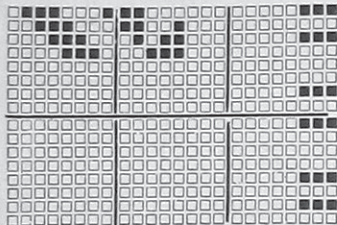
No. 1 pattern : 160 mid cardinal, 20 dark sky, 20 buff, 20 white, 20 cream, 20 light pink, 20



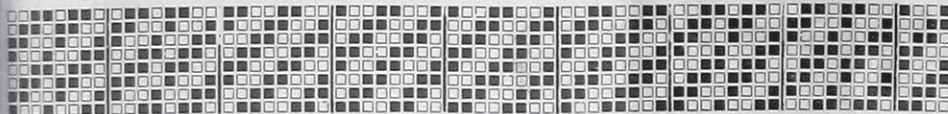
FANCY TWILL CHECK.



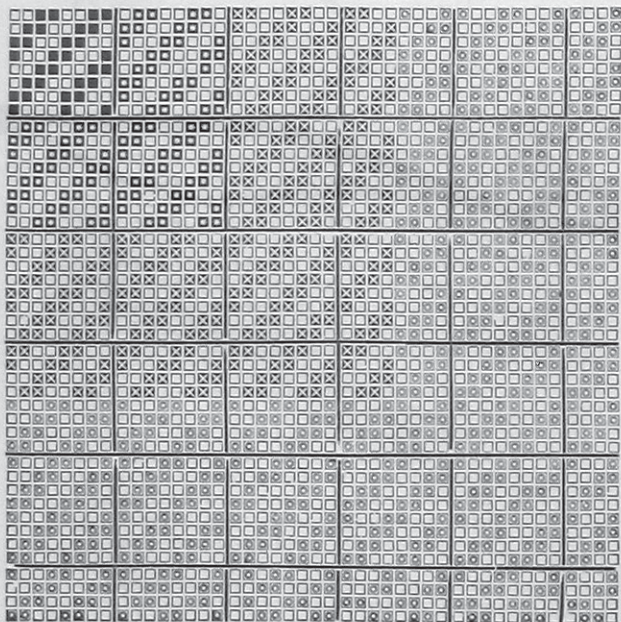
DRAFT FOR CHECK.



PEGGING PLAN FOR CHECK.



DESIGN 20.



DESIGN 21.

claret brown, 20 light lilac, 20 claret brown, 20 light pink, 20 cream, 20 white, 20 buff, 20 dark sky ; 420 ends complete pattern.

No. 2 pattern : 40 night green, 40 mid grass green, 40 cardinal, 40 mid cardinal, 40 light claret, 40 mid blue, 40 royal blue, 120 light cream ; total ends in pattern, 400.

No. 3 pattern : 20 dark silver, 20 silver grey, 10 light new drab, 8 dark cream, 8 mid cream, 8 light cream, 20 dark rose, 6 very light green, 80 white, 6 very light green, 20 dark rose, 8 light cream, 8 mid cream, 8 dark cream, 10 light new drab, 20 silver grey ; total 260, and repeat from 20 dark silver.

No. 4 pattern : 40 dark terra-cotta brown, 40 light lilac. Weft pattern : 40 light blue-green, 40 cream.

No. 5 pattern : 10 light lavender, 10 dark Havana, 10 light lavender, 8 dark Havana, 8 light lavender, 6 dark Havana, 6 light lavender, 4 dark Havana, 4 light lavender, 2 dark Havana, 2 light lavender, 80 light stone ; complete pattern 150, and repeat from 10 light lavender. The weft pattern is the same.

WOOLLENS.

As intimated in our last, weave effects of a type suitable for giving prominence or otherwise to the colours used in woollens, etc., are quite admissible, and are in fact very desirable adjuncts to the designers' means of variation providing they yield a good build of cloth ; but it must be remembered that under any circumstances utility should always be the first consideration.

Two examples, consisting simply of modifications of the two-and-two twill, are given in Designs 20 and 21. Design 20 is a stripe effect designed with the idea of introducing fancy yarns in stripe form at the points where "cutting" occurs. Notice that the cuts are gradually inserted farther apart towards the centre of the design, but at each edge are only separated by two ordinary threads; thus a stripe effect is produced, which may be rendered more or less decided according to the intensity of the cutting threads and also according to the arrangement of the cuts, for their distance apart may be varied at will, even without resorting to the use of any other than the four shafts upon which the design may readily be

drafted. The following is a suggestion for colouring :—

Warp.

- 1 thread medium brown mixture,
- 2 ,, light blue grey mixture,
- 2 ,, medium blue green mixture,
- 6 ,, light blue grey mixture,
- 2 ,, medium brown mixture,
- 10 ,, light blue grey mixture,
- 2 ,, medium brown mixture,
- 14 ,, light blue grey mixture,
- 2 ,, medium brown mixture,
- 10 ,, light blue grey mixture,
- 2 ,, medium brown mixture,
- 6 ,, light blue grey mixture,
- 2 ,, medium blue green mixture,
- 2 ,, light blue grey mixture,
- 2 ,, medium brown mixture,
- 2 ,, light blue grey mixture,
- 1 ,, medium brown mixture.

Weft.

Mixture light green grey.

Design 21 is another example of the same type, but in this case a rather more intricate arrangement is introduced. The same system of colouring should be employed as regards the cuts, but we recommend the trial of various tinted yarns for the ground colouring, the following being a suggestion :—

Warp.

- 8 threads tinted yellow grey (solid type),
- 8 ,, tinted blue grey (star type),
- 12 ,, tinted green grey (cross type),
- 16 ,, neutral grey (circle type).

Weft.

Same as warp, or the places of the various colours may be changed.

The colours should approach nearer to grey as more surface is allotted to them. The cutting threads would probably shew up most effectively in a medium neutral grey.

FANCY WAISTCOATING.

Design 22 is a suggestion for this class of goods. It practically consists of warp and weft figures, with extra silk spots introduced to give richness. Black or dark warp and weft should be used, the following sett proving suitable :—

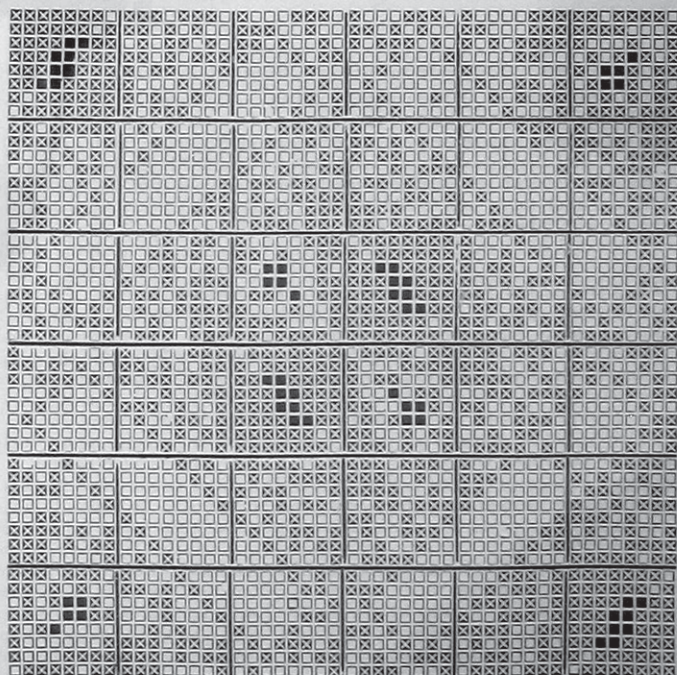
Warp.

All 2'60's worsted.  
22's reed 4's.

Weft.

All 2'60's worsted.  
86-90 picks per inch.

We need scarcely add that a much better effect would be obtained by using, say a 100 jacquard, but, in any case, care should be taken to preserve the characteristic appearance resulting from the crape ground and somewhat irregular figure.



DESIGN 22.