absolute preponderance by means of French diplomacy to be half eight. The Saracens. The inscriptions woven in its fabrics are often only decorative work which has been multiplied and copied, but nothing more than strange fashions and echoes of the fashions of the Saracenic inscriptions. A new tendency was Venice and Florence, the breath of the Renaissance modifications of the East, the heraldic character of the Middle Ages, and the strictly symbolic aspect of the art.

Once more the person and not the dress was the principal matter. Let us try to realise how despicable was the humblest costume.

The Calessi bestowed no orders, but they were in the habit of giving away official robes of handsome material. The Curium and the amanuensis had programmata of silk and gold, and the Calessi had embroidered illyricum, and the Calessi also had embroidered illyricum. They contained inwoven into their texture the symbols of happiness and in many cases the words: *Honestas, Honi, aepius, aepius.*

The wearer of such robe was honored just as much as our bishops, generals, etc. The Calessi also had a sort of court dress, symbol for its coat, dignitaries, and saints, and particularly for the sultans of the Madonna. Thus, for example, many thousands of copies have been woven of the pomegranate pattern, which is also called the apple of the Madonna. The brighter colors which were gold and red adorned with castles and hunting-scenes, and vied with one another in luxurious displays of the wealth of the tournaments, all these emblems of this department excelled the South, for the most costly articles were produced in Flanders. The French held in the south, was even surpassed for the richest. The specimens brought to Vienna, by Mary of Burgundy, as the spoils of Maximilian, and those which are preserved at Bremen as booty from fields of battle give an idea of some of this scarcely-to-be-equalled textile pavement. The Medicis, too, loved display. Italy, under the influence of gold brocades, pearls, and gold embroidery, but the technical beauty, of the material and the play of coloured drapery, which took the first good and 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, applique work is introduced in embroidery, that is, the underlaying of different colored and and later, relief embroidery comes into use. Spain had grand silk-manufactures in Almeria, Valencia, and Cordova, already identical with Moors, under Charles V, and the following emperors, and the following rulers, such as the Emperors, who decreed that the most splendid fabrics be woven for the imperial courts, were used for embroidery, until the silk-manufactures of Spain, mentioned above, were transplanted in later times to Tanger and Morocco.

One of the first practical results of American industry 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 Factory Bill. It is probable that the Committee will not meet until after Easter.

THE COMPANY OF THE TRAMCO. - Meetings of the Tram and Telegraph Committee were held on the 14th inst. at the Tram Office, presided over by Mr. Mandella, M.P., and the Deputations on the subject of the French Tariff Bill were received and forwarded to the Yorkshire Committee and the Committee of Commerce respecting woollens and worsteds; the Hat Manufacturers' Association introduced by Mr. W. T. W. H. and Mr. G. G. G.; and the Manchester Chamber of Commerce on cottons and woollens.

THE INDIAN FACTORY ACT. - A Parliamentary paper has just been published containing copies of despatches from the Secretary of State in the Government of India, dated May 15th and July 30th, 1850, relative to the Amendment of the Indian Factory Act, and the adjournment of the Session in 1852.

FAVY 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 cotton twist, 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. 2 pattern: 20 dark silver, 20 silver grey, 10 light new drab, 8 dark cream, 5 medium cream, 8 light cream, 20 dark rose, 6 very light green, 20 white, 6 very light green, 20 dark rose, 8 light cream, 8 medium cream, 10 light new drab, 20 silver grey, total 260, and repeat from 20 dark silver.
No. 3 pattern: 40 dark terra cotta brown, 40 light lilac. Weft pattern: 40 light green, 40 cream.
No. 4 pattern: 10 light lavender, 10 dark Havana, 10 light lavender, 8 dark Havana, 8 light lavender, 6 dark Havana, 6 light lavender, 2 dark Havana, 2 light lavender, 50 light stone, complete pattern 150, and repeat from 10 light lavender. The weft pattern is the same.

WOOLES.

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 designs’ 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-twist 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 thread medium brown mixture, 2 thread medium blue mixture, 2 thread light blue grey mixture, 2 thread medium brown mixture, 10 thread light blue grey mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 2 thread medium brown mixture, 1 thread medium brown mixture.

Weft.

Mixture light blue 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 threads tinted blue grey (star type),
12 threads tinted green grey (cross type),
16 threads neutral grey (circle type).

Weft.

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

The colours should appear more to grey as surface is allowed to them. The cutting threads would probably show up most effectively in a medium neutral grey.

FAVY WASHCOATING.

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 2/2's worsted. All 3/2's worsted. 22's reed 4's. 5000 picks per inch.

Weft.

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