THE TEXTILE MERCURY.

May 29, 1879.

left school. There are many features of this for deserving discussion, but for the present we must forbear.

Foreign Correspondence.

TEXTILE MATTERS IN THE UNITED STATES.

New York, May 16th.

The result of the Minneapolis linen enter-
prise is, beyond all reasonable expectations, the friends of the scheme. The mills are almost ready for business, and an outlet has been opened for the manufacture of this article. The town is lighted by electricity, and the looms at first will be run on brakes and towing generally. They are not disposed to hide whatever light they may be able to display under a bushel. Every piece of cloth produced will bear the following marking:—

The work is guaranteed by the Minneapolis Linen Mill of pure American flax fibre. It is superior to imported fabric.

This intention betokens a charming amount of self-confidence, seeing that the machinery, which is controlled by men who are comparatively inexperienced, from the manager downwards, and that the products will have to compete with those of the best equipped and most highly-trained labourers in the world. The mill is to have a capacity of 6,000 yards of cloth a day. There appears to be a considerable uncertainty as to whether the production of fine linens, such as shirtings, will be undertaken. The dryness of the climate is regarded as a drawback, but as to this I do not see why artificial moisture cannot be used as in Lancashire. There is no doubt that dry spinning offers every opportunity for throwing discredit upon this and other enterprises of a similar character, so that many of the statements made of late in the newspapers must be treated with caution. Disappa-

ment, however, is expressed by friends of the Minneapolis venture at the news which has reached them regarding the increased duties on table-cloths, shirtings, and other linens imposed by Congress through rampant Americanism which would be able to produce the goods. It now appears that they will confine themselves to coarse goods, which have been protected to the extent of $4,000,000 during the past twenty years for the benefit of Stephens’ crash factory alone.

The American machinery is in increasing rapidly in the Eastern States, the fact being recognised that New England must turn its attention to the production of coarse cotton fabrics. The Boston Journal of Commerce urges American machinists to commence the manufacture of coarse goods extensively. At present they are not made here to any extent.

There is a rumour afloat that the Customs officials are about to prefer charges of under-
valuation against certain machinery importers in Boston and elsewhere. The report has created much indignation, as the importers re-
ferred to, who act largely for Lancashire firms, are highly respected as honourable men. The Republicans are to be no limit to the persecution to which merchants cult-
ivating trade with abroad are subjected in this Republic. The American machinists, in case a demand be made for a report of the machinery, may account for the rumour referred to above, which will, it is hoped, prove unfounded.

The French Government has presented to the French Benevolent Society, of this city, for its hospital, a tapestry eighteen feet in height by twenty-three in width, reproducing the Tower of the Lion, "Le Petit Chêne," which comes from the National Manufactury of the Gobelins. This is an important addition to the city of New York, as well as upon the Société Française de Bien-
\n
naissance. Indeed such a gift has never before been seen upon a foreign prince. With regard to all the pieces of Gobelin tapestry hereafter in possession of Americans, it is observed that the fabrics themselves are very small, or fragmentary, in size, and have only reached their present owners through a variety of channels, more or less remote from the French work. It would be an additional signal for the French Government, if, now, however, a magnificent Gobelin tapestry, representa-
ting a fragment of the funeral of Napoleon I., of enormous dimensions, is received at first hand by an American institution, direct from the French Executioners of the Gobelins, who claim the tapestry in possession of the Société Française de Bienfaisance, of New York, as the most valuable Gobelin in the Western Continent.

Designing.

NEW DESIGNS.

PLAIDS.

Seldom has capricious fashion been less troublesome than at present, and never has individual taste been given greater latitude. For the long-
delayed warm weather, the materials are as exquisite as they are varied, both in texture, colour, and design. Plaids in cotton for sea-
side, promenade, or garden parties, will be decided favourites, either in large patterns or so small that they may be studied as a study; wood shades, grey tints, soft greens, and dainty blues, all double widths, in loose weaves, 6 or 8 shaft twills, in the 6 shaft floating over three threads, and in the 8 over four; in a 6 reed, 36 inch width, 58" cotton, 44" linen, 44" worsted, 48" worsted of well. We indicate the style by giving suggestive patterns:

No. 1: 6 dark blue, 4 white for 7 times, 4 dark blue, 2 light blue, 24 times, 24 green, on 6 shafts; welt checking the same.

No. 2: 140 light blue, 1 dark orange, 1 grey, 1 dark orange, 140 light blue, 140 grey, 1 scarlet, 1 cinnamon brown, 1 scarlet, 140 grey, on 8 shafts; welt checking the same.

No. 3: 24 very light blue, 24 light green, 42 grey (12 light green, 6 grey for 10 times), 24 light green (12 dark cardinal, 3 light green for 20 times), 4 grey, 1 dove, 1 grey, 1 dove, 1 grey, 1 dove, 1 grey, 1 dove (12 times), and repeat from 24 light green; welt pattern the same, on 6 shafts. This style, although rather intricate is well worth making.

No. 4: On 6 shafts, 24 grey, 1 dark terra-
cotta, 12 grey, 1 green, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey. Weft checking the same. This pattern is by far the most effective, and will form a really handsome pattern; all beetle-finished.

SUGGESTIONS FOR FIGURED TEXTILES.

During the season when woods, fields, and gardens abound with plant life, we propose devoting an article now and again to the dis-
cussion of the application to textiles of some of the natural forms so readily obtainable. It is not our intention to treat the matter in any scientific system of botany, but to direct attention to the great benefit to be derived from the study of natural forms, and to demonstrate the practical value of the knowledge so acquired. This study claims the attention of the textile designer for two primary reasons: viz., form and arrangement.

Of the many and varied forms with which nature inspires the true designer we need say little, having already said so much in these columns that anything further would savour of repetition. "Arrangement," however, we pro-
pose to deal with at some length in a future number. Let us then throw a brief glance at the requirements or necessary attributes of textile design. These will be found to depend considerably on the type of the design, i.e., whether natural or conventional.

For example, in many dress fabrics, mantles, cloth, etc., it is no uncommon experience to find the natural form applied, being arranged, say, on the drop or reversed system. Again, in table-cloths, curtains, etc., we find the conventional form applied, natural forms modified to fit into certain spaces or to follow certain geometrical curves, such as squares, diamonds, squares, etc. Now, though this latter method of treatment admits of certain freedom of arrangement, we cannot but express our strong opinion that the fact that all treatments to be effective must be governed by a knowledge of natural forms: the conventionalised beauty will be found to depend particularly on the form adopted; in the "conventional" class must the beauty will be found to depend on the aptness with which the form selected clothes the system of arrangement adopted, which, in the "natural" class, is so readily grasped by reference to two designs by Lewis Day, given some few weeks ago in this journal, an examination of which will specifically convince the enquirer of the fact that it is not always necessary to conceal the system of arrangement adopted, but rather that the system of arrangement should be the primary consideration. The designer, in his treatment of the natural form, may adapt materially enhance the value of the design. The importance, then, of suitably clothing the system of arrangement in a manner....
In this make all the buffs and drabs would come out very effectively when piece-dyed. The materials must be of the best quality to take the dye, as purity of colour is of the utmost importance for the sale of this class of fabrics.

No. 2 Design will be found suitable for jackets, as well as vestings in linen or cotton. For cotton: 80 reed, two in a head, one head per decit, of 16's single or 2/40 for warp, 80 picks of 12's single, two in a shed, which would make the round 28; the design is on 4 shafts, straight-over draft, and 14 to the round; but, as just observed, with two picks in a shed, the round would become doubled to 28. A selvage catcher end would be necessary to prevent the second pick from returning before completing the breadth required. This cloth may also be bleached and should have a neat clear beetle finish. In the piece-dyeing all the dark shades will be acceptable, together with a new shade which is very effective and showy, called Titan brown—a brown inclining to red.

No. 4 Design can be made suitable for many purposes in vestings, jackets, tramings for tennis, etc., also fancy imitation wool shirtings. Any of these fabrics can be easily produced by using the proper proportion of yarns: 4 shafts, 15 to the round, straight-over draft, 8's cotton for warp, 8's for weft, 54 ends per inch, or 18 dent, three in a dent, 54 picks per inch. These particulars are suitable for troussers, jackets, and vestings. Warp pattern: 2 brown, rather dark, 2 straw or maize, 4 times repeated; 2 of slate, 2 light fawn, 4 times repeated. Weft pattern: 16 dark blue, 16 cream. A very effective variation would be as follows: Warp pattern: 2 cinnamon brown, 2 light green, repeat 4 times; 2 dark lavender, 2 light buff, 4 times repeated; 1 dark lavander, 2 buff, 2 dark lavender, 2 buff, 2 dark lavender. Weft pattern: 1 dark brown, 1 mid blue, 1 white, warp pattern; 1 white, all cop. Soft finish and slightly raised for a nap on the face.

For another variety of fancy shirtings: 4 shafts casamartwill, 12 reed, two in a dent, 10's warp and 16's weft, all cotton, 4 dark blue, 8 white. 2 havana brown, 2 white, 2 havana brown, 6 white, 4 dark blue, 4 white, 2 light cinnamon brown, 2 white, 2 light cinnamon brown, 4 white; weft pattern the same.

Another variation as follows: 4 darkest olive, 2 white, 2 scarlet, 2 white, 2 dark olive, 2 white, 2 scarlet, 2 white, 2 dark olive, 2 white, 2 yellow drab, 2 white, 2 yellow drab, 6 white (2 yellow drab, 2 white, repeat 10 times), 6 white, 2 yellow drab, 2 white, 2 yellow drab, 2 white, and repeat from the first 4 dark olive. The weft pattern the same as the warp. All good clear colours, best of cotton in warp and weft, white well bleached, beetle finished.