have taken its place. In floorcloths we have in the same space of time seen the rapid rise of Kirkaldy as a centre for the production of goods of the highest artistic merit, while the common floorcloth industry has in Lancashire made rapid strides in the hands of the Rylands and the Wilmans; and elsewhere it has led to an astonishing degree. The older Wilton or Axminster carpet made by the finger loom has, practically speaking, vanished from the list of English products. The goods are really woolen velvets, with variegated colours, and as originally produced the design was formed by applying the cords in the same way as in the old damask draw loom. For lobby and stair carpets, ordinary plain cloth weaving was rejected, the warp being of various coloured yarn, so very closely set together and confined in the reed as to conceal the weft. The old finger loom now only exists at Wilton and Morton, and in the business of such a firm as that of Rylands and Sons its products have no chance of competing with goods made by power. Another highly important change of connection with the carpet trade of late years must also be noted here. We refer to the tendency developed amongst manufacturers to pass over the merchant and go direct to the retailers. The change of the textile trades has this tendency become so marked, and it seems difficult to account for it in the present condition of the industry, unless it be that traders and merchants have not always given manufacturers that consideration to which the latter may consider themselves entitled. It certainly does not benefit the manufacturer to sell directly to the public, but we are equally doubtful as to whether the manufacturer derives as many advantages as he originally anticipated from the altered method of doing business.

On another point Mr. Edwards offered some remarks. He said, as connected with interest not only by manufacturers, but by merchants as well, Mr. Edwards pointed out that there were manufacturers who called upon them for the purpose of selling their goods to the public.

One would think that those who behave in this way are few and far between, that they rectify the matter by selling in London, but the manufacturer knows only too well. We are glad to see such healthy sentiments as the following proceeding from this quarter.

Edward, standing. "With regard to their connection with manufacturers," said he, "when he was made buyer he thought over the whole surroundings of his position very carefully. He felt that he had to do business with a circle of gentlewomen who moved in very much higher society than ever he had been doing. They were gentlewomen of wealth and position, many of them just like the maids of the people, towns, and holding very high positions in the dress which they lived. And he felt, although he had seen a deal of unscrupulous treatment with regard to those who endeavoured to sell to him their products, that he had no right to treat them in any other way than as gentlemen. Those had been the views which he had ever previously to follow in connection with the work of his department."
acquisition gained only by the constant exercise of the powers of discernment. In like manner is the art of textile design acquired by constant exercise of the powers of discernment will constantly increasing fineness of judgment enables the designer to produce beautiful effects with a surety unattainable in any other way than by such training. As the student of decorative art must exercise his judgment in the selection of appropriate ornament, so must the textile designer in like manner judge the materials with which he has to work, selecting, weaving, etc., in accordance with the principles which experience has slowly, almost imperceptibly, taught him. It is not possible then to lay too much stress on the fact that the textile designer cannot consider too minutely the tone of the material with which he has to deal. To the beginner the characteristics of the yarns to be employed pass almost without notice; to the practiced hand the design is formed with the yarn in view throughout. It is this required "harmony of tone" which renders the production of novelties in worsted and woollen coatings, tweedings, etc., a much more intricate accomplishment than the adoption of figures to textiles, though in this latter case there is a chance of the same degree of accomplishment necessary, but having usually standard types of cloths to which the figures are applied, there is considerable scope for judgment than in the case of the cloths first mentioned.

In the following designs we have endeavored to adhere to the above principles, producing one effect from the type of yarns to be used constantly in view.

Design 36 is an effect originated with the idea of using a fairly hard-twisted warp, with a soft weft, thus producing gradation from an almost worsted structure to a typical woollen structure. The make, it will be observed, is a modification of a four-and-one effect throughout, resulting in a horizontal twill in the weft section and an upright twill in the warp section. The following will prove an effective mode of development:

Warp.
1 thread 15 sk. black.
1 " 15 sk. black and white twist.
12 thread 8s. 10s.
Weft.
1 thread 15 sk. black.
1 " 15 sk. white or grey.
35 picks per inch.
Warp to be softer twist than weft.

Other systems of warping are, of course, available and would be observed that in the above the colour, both in the case of warp and weft, forms a twist in opposition to the real twist of the cloth.

In Design 37 is given a stripe effect, consisting of two and one half twills in combination with sixteen threads and picks of hopsack slightly modified. The best method of developing this effect will be as follows:

Warp.
16 threads 25 sk. stained yellow brown woollen.
10 " 25 sk. dark yellow brown woollen.
10 " 25 sk. dark grey striped.
10 " 25 sk. dark grey striped.

All 26 sk. dark yellow brown woollen.

Checking with more intricate forms of colour will also prove effective, care being taken not to obliterate the make.

Design 38 is a similar effect in check form:

Warp.

Weft.

All 26 sk. dark yellow brown woollen.

Checking with more intricate forms of colour will also prove effective, care being taken not to obliterate the make.

Design 39 is an effect produced on 16 shafts, as shown in the draft, for fine worsted coquets. Briefly it consists entirely of a rearranged twill, but note should be made of the fact that in addition to ordinary and upright twills in combination, an additional effect in the varying length of the twills in any one direction is introduced. The upright twills, being most regular in form, should be developed in solid colour, while twist or mixture yarns are in harmony with the broken effect of the twist running at an angle of 45°; consequently the following will prove suitable:

Warp.
4 threads 25 sk. black worsted.
8 " 25 sk. dark grey worsted.
8 " 25 sk. black worsted.
8 " 25 sk. black and white twist.
8 " 25 sk. dark grey worsted.
8 " 25 sk. dark grey worsted.
8 " 25 sk. black worsted.
8 " 25 sk. black and white twist.

Weft.

11 threads 250 sk. black worsted.
1 " 15 sk. black and white twist.
16 " 15 sk. black worsted.
10 " 15 sk. black and white twist.
7 " 15 sk. black worsted.
14's thread 6 sk.
All 35 sk. black worsted.
14's picks per inch.

The silk twist is introduced to lend brightness to the combination, and is consequently introduced where it shews to the best advantage.

FASHIONABLE LIGHT-WEIGHT CANVAS

In 50's warp and weft, 3 in a dent, 90 ends per inch of warp; 60 picks of weft.

1st Pattern: All threads same size, black, white, or cream, draft 90 ends, 3 in a head, one head per dent, on 1, 2, 3, 4 shafts, 18 single ends, 9 in a dent, on 5, 6, 7, 8 shafts; 12 ends, 3 in a head, on 1, 2, 3, 4 shafts; 18 single ends, on 5, 6, 7, 8 shafts, 12 ends, 3 in a head, on 1, 2, 3, 4, and 18 single, on 5, 6, 7, 8; repeat from 90, 90, dark brown, dark blue, dark green, bright red, mid-corall, Napoleon, or rose. Pegging plan, No. 7.

2nd Pattern: Same as first, except, etc. Warp, all cream, 18 ends, 3 in a head, on 1, 2, 3, 4 (see pegging plan); 12 single, 3 in a head, on 5, 6, 7, 8 shafts; 9 single, 3 in a head, on 1, 2, 3, 4 shafts; 12 single, 3 in a head, on 5, 6, 7, 8 shafts; 9 single, 3 in a head, on 1, 2, 3, 4, and 18 single, on 5, 6, 7, 8; repeat from 90. Weft, dark brown, dark blue, dark green, bright red, mid-corall, Napoleon, or rose. Pegging plan, No. 7.

3rd Pattern: Same as first, except no 1, 2, 3, 4 shafts, 12 single, 3 in a head, on 1, 2, 3, 4 shafts; 12 single, 3 in a head, on 1, 2, 3, 4, and 18 single, on 5, 6, 7, 8 shafts; 12 single, 3 in a head, on 1, 2, 3, 4, and 18 single, on 5, 6, 7, 8; repeat from 90. Weft, dark brown, dark blue, dark green, bright red, mid-corall, Napoleon, or rose. Pegging plan, No. 7.

4th Pattern: Same as first, except, etc. Warp, all cream, 18 ends, 3 in a head, on 1, 2, 3, 4 shafts, 3 black, dark brown, and black on 1st shaft; 12 ends, 3 in a head, on 1, 2, 3, 4 shafts, 6 black on 9, 10 shafts, 3 in a head, 12 ends, 3 in a head, on 1, 2, 3, 4 shafts; 3 black, 3 in a head, on 1st shaft; 12 single, 3 in a head, on 1, 2, 3, 4, and 18 single, 3 in a head, on 3, 4, 5, 6, 7, 8 shafts, 6 cream, 3 in a head, on 9, 10 shafts; 6 cream, 3 in a head, on 1, 2, 3, 4, and 18 single, 3 in a head, on 9, 10 shafts, and repeat with 18. The weft pattern the same, only when using the double pick of black, take the tread in pegging plan No. 3 marked X, also
omit the three sizes of cream on the 9, 10, 12, 12 shafts. To be more explicit, and prevent misunderstanding, the checking pattern will be of (if warp has 72 ends per inch and weft 72 picks), 12 cream, double pick of black on tread × 12 cream, 4 black on tread × 12 cream, double pick of black on × 38 cream; or the weft pattern would be very effective as follows: - 36 cream, double pick of black on × 38 cream, double pick of black on × 38 cream, and repeat from 36 cream. These patterns are well worth producing, as they are likely to be in great demand during the coming seasons of summer and autumn for out-door wear.

FANCY GINGHAM—THREE PATTERNS.
Plaid weaves in 30's warp, 30's weft, all cotton, best yarns, 80 ends per inch, 80 picks.
1st Warp Pattern: Well, check the same, 234 light gobelein blue, 24 red brown, 2 light gobelein, 20 red brown, 4 gobelin, 18 brown, 6 gobelin, 16 brown, 8 gobelin, 14 brown, 10 gobelin, 12 brown, 12 gobelin, 10 brown, 14 gobelin, 8 brown, 16 gobelin, 6 brown, 18 gobelin, 4 brown, 2 gobelin, 2 brown, and repeat with 234 gobelin.
2nd Pattern: Casamance tussil, 4 shafts, same counts, etc., as first, 60 cream, 2 dark buff, 20 cream, 2 dark buff, 16 cream, 2 dark buff, 12 cream, 2 dark buff, 10 cream, 4 dark buff, 8 cream, 4 buff, 6 cream, 4 buff, 12 cream, 4 buff, 6 cream, 4 buff, 12 cream, 156 dark buff.

Repeat from 60 cream; weft pattern the same. For variety, new shade in place of buff, and the following mid-hues; top light straw, top light green, top light brown, retaining the cream at all arrangement.

3rd Pattern: Tartan plaid, casamance twill, weft pattern the same, 160 very light blue, 12 dark blue, 24 dark terra-cotta brown, 6 white, 6 dark terra-cotta brown, 12 dark emerald green, 16 mid-coral, 6 white, 12 mid-coral, 6 Napoleon blue, 12 mid-coral, 6 white, 16 mid-coral, 16 dark emerald green, 6 dark terra-cotta brown, 6 white, 6 dark terra-cotta brown, 12 dark blue. Repeat with 160 very light blue. All the three patterns being on 6 shafts with same draft, can easily be converted into plain, twilled, or matting weaves without any difficulty, and can be relied upon as being quite fashionable for the season.

SILK DESIGN FOR VESTINGS, ETC.
The popularity of out-door recreations has created a demand for comfortable, easy, and ornamental fabrics, and there is a growing fashion for loose jackets and vests, fine ginghams in plain or twilled weaves, with or without - cut silk or cotton- weight canvas. Oxford shirtings are another distinctive feature of the season. White or cream-tinted linen duck, with small woven spots, red, blue, or black, are in request, as well as fancy weaves, such as basket, plaid, and stripes. Yellow, the most beautiful and creative of all colours, is in several new shades, banana, a golden cream; Georgia, an orange tint; and the connecting link between yellow and maroon. Only two shades of green are seen at present, Eau de nil and leaf of the valley. We give a suggestive design for a fancy, loose, off-the-shoulder jacket, which may be made in any material. If spun silk or silk chenille, the weft may be 16's silk twist, or the warp may consist of 40's cotton, and weft 12's silk twist, 80 ends per inch, 49 picks.

Another variety: 48's cotton for warp, 60 ends per inch, and 60 picks of 16's tram. The design shows in the dots weft to the face, and will require a small jaccard for the weave. Contrasts will be required to give the full effect.
Warp, all black; brown, maroon, chocolate, dark blue, or green; weft, all white, cream, light pink, yellow, orange, cardinal. If made in all linen warp and weft, the following particulars will be found suitable: 32 ends per inch of 30's linen, 72 picks of 40's linen; weft, all light buff, cream, silver, grey, light pink, Eau de nil, and Chartreuse, which is a light stone yellow; or the whole of the warp may be of these lights, and the weft red, blue, brown, black, or any dark shade that will give a pleasing contrast.