THE TEXTILE MERCURY.

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Miscellaneous.

SILK AND SATIN MANUFACTURES.

The January issue of the *Art Journal* contains an interesting article by Miss Louie M. Armstrong on silk and satin manufactures. After sketching the origin of the artistic progress of the silk industry in England, Miss Armstrong says: "The prominence given to the Silk Section at the Manchester Exhibition had its undoubted share of the influence of public opinion, and at the Loan Exhibition of British-made silks held last May, at Lady Egerton of Tatton's, in St. James's Square, the committee were able to draw popular attention to the improved and improving condition of the silk industry of the British Isles."

"The exhibition was perhaps more interesting from an industrial than an artistic point of view, but the beauty of the Spitalfields and Braintree brocades exhibited by the courtesy of the proprietors of the Art Journal is one of the best examples of English silks; Mlle. Micasleid, Braintree, and Spitalfields. Braintree takes the lead for Furniture Brocades, of which it exports a considerable quantity. The place has been associated with silk weaving since the year 1825, when many of the London manufacturers, in order to keep pace with the demand, started looms and factories there, and at Stockley and other neighbouring places. Thither went a number of the clever Spitalfields weavers, descendants of those who had fled from France, and the names of Le Veep and Le Beau are quite common in Braintree, and the manager of the new mills belonging to Messrs. Walters and Sons, is of Huguenot descent. Messrs. Walters and Sons are our largest manufacturers of furniture silks for home and abroad, and their factory, where both power and hand-looms are employed, is well worth a visit.

Miss Armstrong writes: "Miss Armstrong, "especially desire commendation for their enterprise with regard to new designs, which they produce from all manner of sources. None of the patterns are from Genoa velvets, some are of French origin, whilst copies from the work of Robert Adams are a leading specialty of them. All kinds of bits of faded silk are cherished for the sake of the pattern, and the design of an old Greek vestment may reappear on a Court train. A brocaded work little red flowers running in different directions across a yellow ground represents an artist's impression of a visit to the Lyceum during the什么东西 scene in Mr. Irving's production of 'Macbeth.'"

Miss Armstrong discusses the beauty of Spitalfields and Macclesfield, but as these places have recently been fully described in the columns of The Textile Mercury, we need not repeat this portion of the article, but must refer our readers to the pages of The Textile Mercury, in which they will find seven other designs besides those given herewith. The writer, in concluding her article, very properly observes that the chief hope of the silk trade lies in the increased attention given to the aesthetic part of the work. "An ugly trade cannot be looked up, and no feeling of patriotism will suffice to make the consumer choose a more beautiful thing when a beautiful thing is near at hand."

In the early Victorian days we were not as a nation remarkable for our taste, but we have been living through a period of Renaissance. South Kensington has had its effect on art culture, and many are Mr. W. Morris and Mr. Wardle have left their impress on the times. A national school for silk weaving is greatly wanted (and this should be re-established speedily before the old traditions of the workers have died out); the examples at South Kensington might be more sedulously studied, and their loan collections of specimens of weaving should be circulated among manufacturing centres. Attention should also be paid to the chemical properties of the dyes; and it would be

MODERN FLORAL DESIGN.—BY MESSRS. WALTERS AND SONS, BRAIN TREE.

DESIGN FROM A FRESCO IN THE CAVES OF AJUTA, BY MR. WARDLE, OF LEEK.