

change, the rules should change also.

The search for ready formulas may lead to an extreme, which we could call "accidentalism". This happens when we doubt in our own resources, and try to find a solution as far as the pattern is concerned in mathematical equations, music, or words transcribed into weaving drafts. This may be an amusing pastime, particularly when written messages are woven into a fabric. We have published two articles on this subject. But such attempts cannot have any artistic value. From time to time by sheer accident we may find an interesting pattern produced by this method, but this does not mean that we can depend on it as on a source of artistic inspiration.

There is a faint possibility of purely mathematical formulas (not words, or music) producing correct patterns i.e. correct from the point of view of technical requirements. For instance there is a set of rules of drafting "new" colonial patterns. They can be made to order, and they will pass casual inspection. But they will never be as good as the genuine designs, and they will never bring anything new into this branch of weaving.

Both rhythm and its opposite: hit-and-miss can be expressed in mathematical terms, but they are both only secondary accessories of a design. Therefore there is little hope of finding a solution in this direction. Perhaps an electronic brain could give it, but let us hope not. This would be the end of all crafts.

We realise that our approach to the problem of creativeness in designing was rather negative so far. And we made it clear why. Nobody can learn designing from a lecture or an article. However we shall try to illustrate our point of view with practical examples taken from our own and other craftsmen experience in the next issue.

FROM THE CLASSICS.

Clinton G. Gilroy, New York, 1844.

"A thorough knowledge of the Art of Weaving, in all its varieties, is the gradual result of indefatigable exertion, and cannot be acquired, except by a long course of practical application in those parts of the world where it is best understood.

Many of our American weavers already possess sufficient skill and dexterity in several branches of this, the most complex of all arts, to prove dangerous rivals to those similarly engaged in other parts of the globe; but the field for improvement is still very extensive. In every quarter of this vast country men of scientific genius are busy in applying those elementary and speculative principles, which were formerly confined to the closet of the philosopher, to the grand purpose of social improvement. The great chain which connects theory with the useful arts, is rapidly extending, and it is impossible to anticipate what may be the result."
