

to the ground by trying to pull single yarns. They can be pulled out no matter how the fabric is woven but they should offer certain resistance. This resistance may increase in finishing.

The pile can be cut on the loom or later. Cutting on the loom (every 6" or so) is easier, but then the fabric becomes bulky which means that we may have to cut off the fabric from time to time.

Tailoring depends to a certain extent on finishing, and we shall speak about these problems later on.

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# FROM THE CLASSICS

## HARMONIOUS COLOURING

(from "The Art of Weaving")

By Clinton G. Gilroy 1844.

"Harmonious arrangements of colours are such combinations as by certain principles of our nature produce an effect on the eye similar to that which is produced by harmonious music on the ear; and a remarkable conformity exists between the science of colour and that of sound in their fundamental principles, as well as in their effects."

"It is well known to all who have studied music, that there are three fundamental notes, viz. C, E, and G, which compose the common chord or harmonic triad; and that they are the foundation of all harmony. So there are, also, three fundamental colours, the lowest number capable of uniting in variety, harmony, or system."

"By the combination of any two of these primary colours a secondary colour of a distinct kind is produced; and as only one absolutely distinct denomination of colour can arise from a combination of the three primaries, the full number of really distinct colours is seven, corresponding to the seven notes in the complete scale of the musician. Each of these colours is capable of forming an archus or key for an arrangement to which all the other colours introduced must refer subordinately. This reference and subordination to one particular colour, as in the case in regard to the key note in musical composition, gives a character to the whole."

"This characteristic of an arrangement of colour is generally called its tone; but, this tone is more applicable to individual, as it is in music to voices and instruments alone. The colourist, like the musician, notwithstanding the extreme simplicity of the fundamental principles upon which his art is founded, has ample scope for the production of originality and beauty, in the various combinations and arrangements of his materials."

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