REVIVAL OF THE BRITISH SILK INDUSTRY.

It is not often that the demands of fashion tend
towards the encouragement of our native industries; indeed, it would seem the farther removed is
the place of production the more favour do the products receive. It comes, therefore, as a
pleasant surprise to find that the word has gone forth that English silks have come into favour
and are to be in great demand. The work from foreign looms has for so long dominated
our markets that silk manufacture in England
has for many years been drifting rapidly towards
decease, and its total extinction seemed an
imminent probability. The great centres of the
industry have had to find other outlets for
their labour, with more or less success. But now
the hopes of the surviving manufacturers have been
revived; looms are once more busily employed in
meeting the demand that has arisen for home-made
silk materials. Among those who have prepared for
the emergency is the firm of Liberty and Co., who
inform us that they will soon be supplying none but
British designed and manufactured goods,
with but few exceptions. Many of our
best designers have been
employed to furnish
designs both for dress
materials and hangings,
and in the latter especially have produced
excellent results. The
silk brocade materials
which are illustrated
here are good examples
of the class of work that
is being done in this
direction. The "Renaix"
pattern is produced in
three schemes of colour;
one, from which our
illustration is made, has
a rich yellow ground
with the pattern in green and yellow; the others
have grounds of sage green and white; the effect in
each case being very refined. The "Patley" hanging
is in white and dull yellow on blue ground, and
is also produced in three or four varieties of ground colour. Simple in design and subdued in colour, it, nevertheless, has great charm. Other effective designs are the "Mechlin" and the "St. Amand"—the latter a very rich combination of green and gold.

Passing to the dress-stuffs, we find that Japanese influence is paramount in the designs. The "Sakura" brocade, with a bright satin face, with its yellow flowers on a sheeny white ground, is perhaps more successful in its material than design, but the

"Guelder Rose," with its green flowers on a similar ground, is highly satisfactory. The "Delia"—a frankly Japanesque design, is excellent, and we regret that it does not lend itself to illustration. The "Livia" brocade, a material with a combined printed and woven pattern, is also a successful and

interesting example. The "Aliven" brocade in green is again an adaptation from a Japanese design with a praiseworthy result. The "Honeysuckle" brocade, which we illustrate, is worked out in red and blue on white ground. The "Orion" satin is a rich pure silk material in one colour—a beautiful golden yellow, which alone would prove that English weavers have not yet lost their old skill and cunning, in spite of their struggle for existence. We thus have here a development of an art-craft as unexpected as it is encouraging—one which will be watched with interest for the sake of its commercial as well as its artistic promise.