as men like to smoke as much as they like their tea. Mitsukoshi aims to be more than a store; it tries and succeeds in being an educational and social centre.

If Mitsukoshi is modeled after the best American stores, there is one thing especially in which it can serve as a model to all department stores and to social workers as well. This is in the treatment of its employees, who, while their wages are not large, get more than the average elsewhere in Japan and are kindly treated when they are well and cared for when they are sick. The firm owns and runs a fine private hospital not far from the store, entirely free for its own employees, with modern appliances and good nursing and medical care. Mitsukoshi also has a large dormitory for 350 boys, who are under the care of a specialist in social welfare.

The hours for working are not long, as the store opens at 8 and closes at 5 o'clock even at their busiest season—before the New Year's holiday. They do not have Sundays as holidays, but by law they are required to have one day free twice a month, besides national holidays, which are frequent in Japan.

A monthly Journal is published by Mitsukoshi, which, beside being a well-illustrated catalogue, has articles on events of the month contributed by well-known writers. It has a set of advisers, forming a kind of fashion society, who are consulted in the study of fashions.

THE ORIGINATION OF NEW DESIGNS.

The growing desire of textile mills making plain goods to enter into the manufacture of fancy fabrics, combined with a tendency by the commission houses, the department and individual dry goods stores to order small lots from various styles in preference of a few carefully selected ones, compels the designer to continually originate new patterns.

The demand for *novelty* which the present-day consumer makes upon all manufacturers to which art can be applied — the desire to dress, furnish and appear different to one's neighbors, which makes itself manifest everywhere — tends to make the designer of novelties which are of an artistic character an indispensable factor in the production of saleable articles. Though originality, in the truest sense of the word, is out of the reach of all (owing to the subtle and unaccountable influence which past and present productions exercise over us) there are methods of procedure and principles underlying all designs, from which the designer, who wishes to be successful and progressive, may take lessons and gain knowledge which will aid him in the exertions which he must make to produce original artistic work.

The purpose of this article is to give some hints on the construction and development of designs of practical use to the designer, by laying down the principles of design and methods of procedure necessary to produce original work.

The work of the successful designer consists in the construction of new builds of cloth, in the origination of the style of figure to be employed, in the composition and grouping of the several parts, and in the development of the various objects in such a way that the finished article shall be at the same time attractive in appearance, and possess warmth-retaining and wearing properties.

The designer must be able to produce a cloth which shall not only possess novelty of appearance and be of perfect build and faultless design, but at the same time have that virtue so much sought after at the present day — of being able to bring it on the market at a popular price.

In arranging his figured effects he must not only try to meet the taste of the prevailing fashions, but also have some system of getting a varied arrangement for his several designs, otherwise they will have a great sameness in appearance, even though they are formed from totally different objects.

There must not only be different figures used, but different methods of grouping and arrangement, and variety in development of detail, if a range of attractive designs are to be produced.

A good range of designs will very often consist of figures arranged in the following variety of ways:

(*a*) Those formed upon geometric bases, *i.e.*, from the square, the circle, the diamond, etc.; or by combining two or more of these methods in the same design.

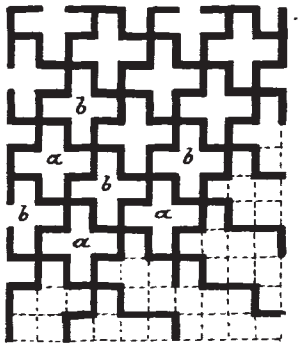

Fig. 1

(*b*) Those formed by reversing the figure, by the drop reverse method, by some of the various satin arrangements, by the ogee principle (see May issue) etc.

It is upon the diversity of arrangement and development of his designs that much of the success of the designer depends.

When making a design, the designer must have in his mind some idea he wishes to convey, or effect he desires to produce; and those figures and methods of combination must be chosen which will produce that effect.

The principle of distribution of figures must be his first consideration, because the best designs are made up of a skilful arrangement of the various parts, so distributed, arranged, and balanced, to result in a harmonious effect all over the fabric; while the absence of *this principle* accounts for designs which are faulty in effect, although the figure used in the construction of the design could have been more intelligibly and harmoniously arranged.

The designer must also be guided in his choice of color and ornament by the purpose to which he wishes to apply his cloth.

For example, if he were to use *the rose as the base* of his design, he would require to develop it in a totally different manner for carpets, pile cloths, dress goods, damasks, etc., both as regards method of coloring, arrangement of figures and development of detail, owing to the vast difference in the construction of these fabrics, and the different uses for which they are intended.

Another point of importance to the textile designer, and one which should largely influence him in

deciding the character of his designs, is the kind of yarn he has to use, because no two textile materials would give exactly the same effect if woven with the same design. For example, a design made for a worsted cloth in which various methods of interlacing

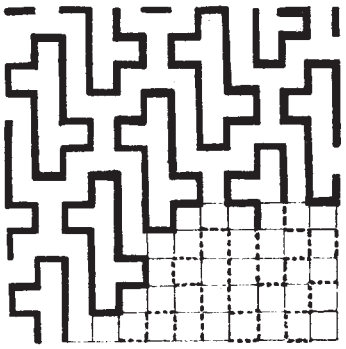

Fig. 2

are introduced, would be completely spoiled if used for a woolen cloth, owing to the nap of the woolen yarn hiding the system of interlacing which formed the chief feature of the design. Again, if a silk design were used for a cotton fabric, the absence of lustre in the cotton would give a totally different effect to the design.

The foregoing are principles which should never be lost sight of by the textile designer. They involve the first principles of successful designing, and no work can be satisfactory where they are ignored.

The Square as the Base of Design.

Probably, designs based on the square are the oldest of any class of repeated patterns; they seem to have been suggested by the manner of interlacing the warp and filling.

The colors introduced by means of the warp and filling could also be arranged to form squares of varying sizes and intensities, than compound designs formed by combining squares of varying sizes and intensities together could be introduced in the form of fancy checks.

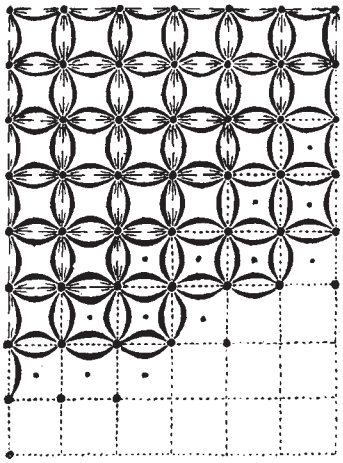

Fig. 3

Though this method of pattern production is ancient, it is a method very profitably employed in modern design, as will be evident from an examination of the great variety of check cloths always met with on the market, a study of the arrangement of which will be of service to every designer.

The methods of arranging *the square* to form figured effects are of a more difficult character; three of the principal methods being illustrated in this article.

Fig. 1 shows a design produced by breaking the lines of the square, throwing them to the back in one part (see *a*) and allowing them to come on the face (see *b*) in another part.

Fig. 2 illustrates another design arranged by breaking the lines of the square so as to produce a key pattern, which can be developed in a similar manner to that described in Fig. 1. In both these designs, the method of construction is shown in the lower portion of the figure, where the square base is retained for illustration.

Fig. 3 shows a floral design formed by passing circles, whose centres are in the centres of the squares, through the corners of each square, so that they produce arcs on each side of the base line. These arcs, when varied in thickness and when radiating lines are arranged to take the place of the base lines, with spots in the corner of each square, produce a very natural and effective floral effect.

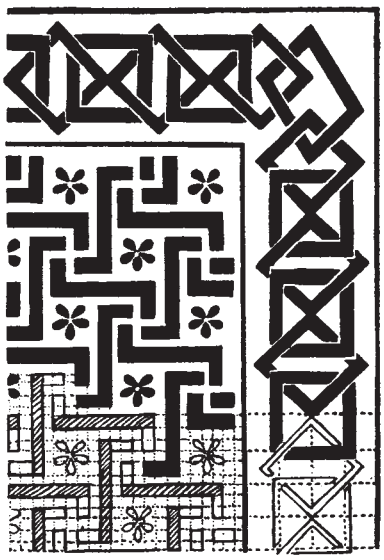

Fig. 4

The method of construction adopted may be followed by examining the different sections of the design, which show the gradual development from the square (at the bottom of the design) to the complete floral figure as shown in the upper portion of the design.

Fig. 4 shows a border design, to be used (enlarged) as a motive for a damask tablecloth. Here, both centre and border are formed on the square base, but each on distinctly different principles.

The border is formed by linking proper squares together by means of other squares, which are turned into such a position that their sides, instead of being vertical and horizontal, run in a diagonal direction, thus producing a chain pattern.

The centre is produced by having horizontal and vertical lines arranged so as to thread under and over each other (as shown in the shaded portion), similar to the interlacings of the warp and filling in a plain cloth.

Additions are then made to the extremity of each line or band, which gives a kind of key-shaped appear-

ance to the figure and in turn takes away the stiffness of the square base.

Small conventionalized flowers are then introduced, producing a design with a variety of line, but of a character highly suitable for development in the pressure *i. e.*, compound harness so largely used for this class of fabrics.

The principal outlines of the figure run parallel with the warp and filling, and so will not suffer by the peculiar method of weaving employed, which so completely spoils some classes of pattern, owing to the jagged and broken outlines which are produced.

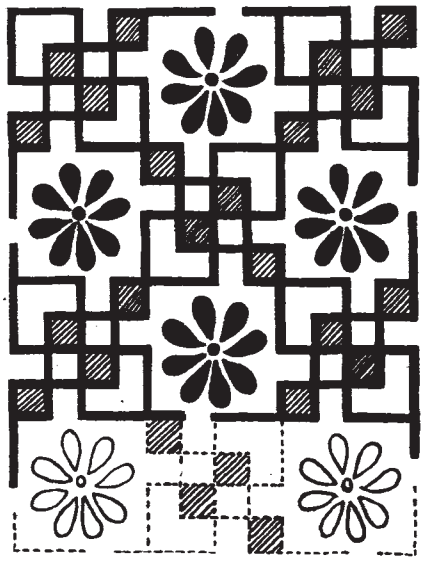

Fig. 5

The method employed in forming the centre figure is one upon which a very large variety of patterns could be formed, and serves to illustrate a very important principle of design.

Fig. 5 represents a design in which the leading feature is a bold conventionalized flower, the groundwork being a pleasing example of the effects which may be produced by the introduction of squares of different sizes, the larger squares overlapping each other at certain points and producing shaded effects similar to the smaller squares.

The Utility of Geometric Bases in Design.

At first sight it would appear that designs with a geometric base are only capable of being developed on very stiff and limited principles, and that freedom, grace and beauty of form cannot enter into their composition. This may be true of designs where not only the base, but also the method of development, is upon strictly geometric lines. The popular idea with those who have made no attempt to study the construction of patterns, or to produce original designs, is that the designer has only to let his hand crawl over the paper in order to bring to light the creations of his brain, or to take certain objects and put them together in any form fancy may suggest, in order to produce symmetrical and pleasing designs. No conception, however, could be more erroneous. Ornament is constructed upon lines so simple, and yet so inevitable, that the expert has no difficulty in analyzing and laying bare the framework upon which it is built, and which is so essential to its symmetry of form.

In textile designs, as in all ornamental patterns which have to be repeated by mechanical methods, the geometric base is a very important one, because whatever may be the character of the pattern, it must be capable of joining together perfectly when repeated; and as each repeat of the pattern is contained within a rectangular space, it will be evident that there is always a certain amount of geometrical arrangement.

Seeing, then, that it is impossible to produce ornamental textile design without being influenced by these definite geometrical lines, it is only reasonable that we should take these as bases, or construct other bases which will fit within the boundary lines and give exact repetition within the prescribed area, and use them as the framework upon which to build the pattern.

The chief use of geometric bases may therefore be defined as the skeleton or framework upon which designs (sometimes of an all-over character) are constructed, and without which the design would lack regularity, but with which symmetry and freedom from barriness or stripiness is assured, for only the veriest clumsiness could produce irregularity upon a symmetrical framework.

The designer must therefore make a careful study of the various principles of arrangement, for upon his mastery of the divisions or subdivisions of the space his pattern must occupy, and upon his power to suitably fill the spaces thus created, rests his success as a designer. And here it may be pointed out that though the geometric base may be eliminated by the style of design built upon it, its employment in designing is necessary if proper construction and accurate repetition are desired. The geometric lines need not control the direction of the lines of the filling as is the case in purely geometric design, because they will not appear as elements in the completed design. They may be used, however, and ought to be used, for the purpose of supporting the various parts of a design, so that when completed it will be the best possible arrangement from the style of ornament introduced. And if they are so used, the designs will rise above and be distinct from the designs which are simply the result of haphazard methods.

England's Raw Cotton Situation.

Lancashire's cotton trade is approaching a crisis, due to the high prices of the raw materials combined with an alleged shortage of the staple.

Compared with the production, consumption is still heavy, and known stocks and the "carry-over" are becoming smaller. This condition will probably induce controllers of stocks to hold them up for big and speculative prices. The latest report from Liverpool shows that stocks there are 445,200 bales, as against 666,070 bales last year.

F. M. Walker & Co., of Liverpool, have just issued a report on the situation at present, and as it may be during the next 12 months, assuming that the war will continue for that length of time. They say it is generally acknowledged that the total available supply of cotton (visible and invisible) at the commencement of the season was about 3,617,000 bales. The crop for 1916-17 is estimated at 12,466,000 bales. Adding the "carry-over" to this, we get a total available supply at the end of the passing season of 16,083,000 bales. Assuming that the consumption will reach 14,500,000 bales, there will be a surplus of 1,583,000 bales of American cotton with which to start the new season. Hence, unless the new crop is much in excess of the last one, England will be face to face with another period of very high prices.