the rude implement of their ancestors. The threads are coloured yellow, dull red, and black, with native dyes, and they have also a range of neutral tints, as natural wools, while they buy indigo for blue. Some brilliant red figures in the finer blankets were, a few years ago, made entirely of figures, and this material, which is still called "red," is a bright scarlet cloth finer than that which is freely bought by the Indians of the north, but both known as Stronds, which is an unexpected compliment to the splendid scarlet dye for which the good old Gloucestershire town has so long been famous. The battens is bought from frontier traders in the form of Mexico as alpaca, and it is unadulterated by the Indians for the threads to be used as well, just as the bright-coloured wool was at one time unthemed in Abyssinia to be woven into the borders of native fabrics, or, for much other precedent, as the earliest of the finished products in Europe were made up from the threads of thicker alpaca brought from the East.

Given these materials, and imagining the most primitive forms of loom that have ever been known in the world, then, by means of a simple frame or sticks, and by means of a few simple elements, the simplest description, the comb for straightening the warp threads is then about to be made, the comb is nothing more than a straight rule, there are flax sticks for breaking up the woof, and the batten is another narrow board. There is no shuttleprovided spooling, but the yarn is wound on a shuttling stick, or, if the pattern is intricate, made into little balls and threaded through with the fingers. "When the web is thus nearly finished that the batten or box is placed in the warp, while the box is placed in the woof, and the box is inserted in the warp, the batten is put on the side, and the other below the stick. The last thread is sometimes put in with a iron needle, and the weaving of the last three inches requires more labour than any foot of the previous work." As the web never exceeds in size the upright frame of the box, there is no longitudinal material manufactured, and the labour really deserves the name. It is labour. One of the few mill weavers, since they are mostly women, who would be considered to be an expert, took a month of close application to make a blanket 6 feet 6 inches long, by 5 feet 6 inches wide. Yet, when all is said, the product, both in texture and harmony of colouring, deserves much praise, and may afford yet another proof of the wonderful capacity of comparatively untrained handwork.

Letters from our Readers.

The Editor does not necessarily endorse the opinion of his correspondents.

**OUR INDUSTRIAL FUTURE**

To the Editor of The Textile Mercury.

Sir,—I wish to make known my opinion on "Our Industrial Future," which appeared in the issue of Nov. 28, although not as a member of your editorial staff, but as an interested reader.

Yours, etc.,

[Name]

Textile Mercury

December 4, 1887.

NEW DESIGNS.

FANCY SILK SPOT DESIGN FOR VESTMENTS, ETC.

We submit two designs for silk fabrics, believing they will be acceptable to manufacturers who do not care to indulge in erratic flights of fancy, or in the fluctuations of fashion. If poor materials for warp and weft are used, then these designs will be found simple, beautiful, effective, and more than all else, productive of a very cheap cloth. There can be very little difficulty in adapting the figures to any warp.

Design No. 1:

A series of eight two-fold organza circles, varying in size, which may be made of 30s two-fold organza and 30s silk (which is very economical) in a 40 yard, 2 in. yard, or 60 ends per inch; for which a flaxy silk in the middle of the two, with 50 jacquard per inch of 100 two-fold. As will be seen, the draft is 32 ends on 8 shafts, and the target gives 32 to the round. It is perhaps needless to add that these particular designs are intended for any time, and without risk of endangering the fabric, which is firmly bound by a plain ground. The figures have their meaning and effect to the weft position, and by the use of a variety of shades and colors to give a good change of number, though

The other designs appear less weak; redolentia should be used here.

DRAFT NO. 1.
NOVELTIES IN WOOLLEN AND WORSTEDS.

It is surely not needful to impress upon manufacturers the importance of introducing into their pattern ranges novelties either in weave, colour, or effects produced in any other ways, and yet we cannot but think that manufacturers are sometimes to blame in not making the best of opportunities in this direction. Many manufacturers, for example, will not go to the expense of producing novelties when there would really be little or no expense at all. Again, others say that they cannot sell novelties - but then, is it not a fact that novelties help to sell the ordinary cloth? Recognizing these facts, we would if possible impress upon manufacturers the accompanying designs, etc., that little expense need be incurred in producing novelties of a very creditable character.

In Designs 205, 206, and 207 the principle is maintained which has been commented on in past numbers of this journal, viz., using weave, effects, and shade to distribute colours.

It is a well known fact that all the better class heavy worsteds are as a rule backed with warp. Two factors influence the manufacturer in this case: firstly, tailors will not purchase, if they know it, a backed or double cloth, and backing with warp is the best way to give the appearance of a single cloth by means of coloured threads in the backing warp; and secondly, in warp-backed goods as compared with weft-backed goods there is the saving of expense from the absence of one or more extra shuttles. Though there is often additional expense in the necesssity of using two beams.

Now the designer of this class of goods has practically at command an extra warp, which he can use as such with little detriment or to the back of the piece or to the structure of the cloth. In couplings and throwings this extra warp may be used either to produce a twist, a spot, or any other effect suitable for the class of material.

In Design 207 half of the effect shown in sketch A is developed. The backing warp here, if such it may be termed, interweaves with the weft on the same principle that the face warp interweaves with the weft, so that both may be brought off one beam in this case. This effect is of course too large to be woven on a dobby, but we should recommend the trial of such effects on the jacquard, though we doubt if designs of this nature could be resorted to, good effects may be obtained on ordinary looms. In this design the face warp should be black and the backing dark red or olive black. Checking threads and picks may be introduced if desired, but such colouring must be very subdued.

Design 208 is a simpler example of the same type. The effect produced by the backing is shown in Design 204 A, but it should be observed that in this case a strip effect is introduced, since after the backing has been woven, Design 204 A on the face of the fabric it then passes to the back, being tied where two face threads coming up on either side meet it entirely.

The width of stripes must be decided according to circumstances, and the face weave of the cloth may of course be varied, though this should always be in accordance with the weaves used for the backing warp. This design, like the preceding one, is constructed with the idea of using only one beam.

Design 208 is an example of a slightly different type. In this case a 3 and 4 twill backed with warp has first been indicated on the design paper, the back being tied on the eight-ended serret principle, but a modification is introduced in the first eight and last eight threads of the design, the construction being a combination of throwing the backing threads over the face picks of the 3 and 4 twill, though not in this case forming a spot in twill order. The following colouring will be found suitable:-

*Warp.*
- 1 thread brown mixture, Repeat for each pick.
- All black, or dark olive.
- Lavender.
- 1 thread brown mixture, Repeat for each pick.
- Light drab brown.
- 8 threads.

- Care must be taken to distribute the spots, if such they may be termed, in such a manner that no lines across the piece are observable.

Sketches B and C give an idea of the effect of these designs in the cloth.

We need scarcely remark in conclusion that many forms, such as twills, intersecting lines, etc., will furnish excellent Jacquard work, developed on the principles here indicated, which, as we have previously remarked, practically amounts to the distribution of colour by means of weave.

DESIGN 206.—Marks in this case equal warp.

DESIGN 207.—Marks here equal warp.

DESIGN 208.—Marks here equal warp.