

left school. There are many features of this matter deserving discussion, but for the present we must forbear.

Foreign Correspondence.

TEXTILE MATTERS IN THE UNITED STATES.

NEW YORK, MAY 16TH.

The result of the Minneapolis linen enterprise is regarded as disappointing even by friends of the scheme. The mills are almost ready for business, and an outlet has been obtained for the whole output. The building is lighted by electricity, and the looms at first will be run on crashes and towelling generally. The manufacturers are not disposed to hide whatever light they may be able to display under a bushel. Every piece of cloth produced will bear the following marking:—

This work is guaranteed made by the Minneapolis Linen Mill of pure American flax fibre. It is superior to imported fabric.

This intention betokens a charming amount of self-confidence, seeing that the machinery, which is not yet running, is controlled by men who are comparatively inexperienced, from the manager downwards, and that the products will have to compete with those of the best equipped factories and most highly-trained labourers in the world. The mill is to have a capacity of 6,000 yards of cloth a day. There appears to be considerable uncertainty as to whether the production of fine linens, such as shirtings, will be undertaken. The dryness of the climate is regarded as a drawback, but as to this I do not see why artificial moisture cannot be used as it is in Lancashire. There is no doubt that importers in this city seize every opportunity for throwing discredit upon this and other enterprises of a similar character, so that many of the statements made of late on the subject must be received with caution. Disappointment, however, is expressed by friends of the Minneapolis venture at the news which has reached them regarding it. The increased duties on table-cloths, shirtings, and other linens were imposed by Congress through representations that Americans would be able to produce the goods. It now appears that they will confine themselves to coarse goods, which have been protected to the extent of £4,000,000 during the past twenty years for the benefit of Stephens' crash factory alone.

The use of cotton combing machines is increasing rapidly in the Eastern States, the fact being recognised that New England must turn to fine makes instead of relying largely upon the production of coarse cotton fabrics. The Boston *Journal of Commerce* urges American machinists to commence the manufacture of combers more extensively. At present they are not made here to any extent.

There is a rumour afloat that the Customs officials are about to prefer charges of undervaluation against certain machinery importers in Boston and elsewhere. The report has created much indignation, as the importers referred to, who act largely for Lancashire firms, are highly respected as honourable men. There appears to be no limit to the petty persecutions to which merchants cultivating trade with abroad are subjected in this Republic. The jealousy of American machinists may account for the rumour referred to above, which will, it is hoped, prove untrue.

The French Government has presented to the French Benevolent Society, of this city, for its hospital, a tapestry eighteen feet in height by twenty-three in width, reproducing the famous picture by Gros of "Les Pestiférés de Jaffa," which comes from the National Manufactory of the Gobelins. This is an honour conferred upon the city of New York as well as upon the Société Française de Bienfaisance. Indeed such a gift has never before been conferred except upon a sovereign prince. With regard to all the pieces of Gobelins tapestry heretofore in possession of Americans, it is observed that the fabrics themselves are very small, or fragmentary, in size, and have

only reached their present owners through a variety of channels, more or less remote from the National Manufactory, or its exclusive patron, the French Government. Now, however, a magnificent Gobelins tapestry, representing a famous scene in the life of Napoleon I., of enormous dimensions, is received at first hand by an American institution, direct from the French Government. By reason of these high claims the tapestry in possession of the Société Française de Bienfaisance, of New York, is the most magnificent as well as the most valuable Gobelins in the Western Continent.

Designing.

NEW DESIGNS.

PLAIDS.

Seldom has capricious fashion been less troublesome than at present, and never has individual taste been given greater latitude. For the long-delayed warm weather, the materials are as exquisite as they are varied, both in texture, colour, and design. Plaids in cotton for seaside, promenade, or garden parties, will be decided favourites, either in large patterns or so small that their tracing out will be a study; wood shades, grey tints, soft greens, and dainty blues, all double widths, in loose weaves, 6 or 8 shaft twills, in the 6 shaft floating over three threads, and in the 8 over four; in a 60 reed, 24's cotton warp, 60 picks per inch, 24's cotton weft. We indicate the style by giving suggestive patterns:

No. 1: 6 dark blue, 4 white for 7 times, 4 grey, 2 light blue, 24 times; 12 green, on 6 shafts; weft checking the same.

No. 2: 140 light blue, 1 dark orange, 1 grey, 1 dark orange, 140 light blue, 140 grey, 1 scarlet, 1 cinnamon brown, 1 scarlet, 140 grey, on 8 shafts; weft checking the same.

No. 3: 24 very light green, 6 grey, 24 light green, 42 grey (12 light green, 6 grey for 10 times), 24 light green (3 dark cardinal, 3 light green for 20 times), (4 grey, 1 dove, 4 grey, 1 dove, 4 grey, 4 dove, 1 grey, 4 dove, 1 grey, 4 dove, 4 grey, 1 dove, 4 grey for 12 times), and repeat from 24 light green; weft pattern the same, on 6 shafts. This pattern although very intricate is well worth making.

No. 4: On 6 shafts, 24 grey, 1 dark terra-cotta, 12 grey, 2 terra-cotta, 10 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 8 grey, 4 terra-cotta, 6 grey, 4 terra-cotta, 6 grey, 4 terra-cotta, 6 grey, 6 terra-cotta, 4 grey, 6 terra-cotta, 4 grey, 8 terra-cotta, 4 grey, 10 terra-cotta, 2 grey, 12 terra-cotta, 1 grey, 16 terra-cotta, 1 grey, 18 terra-cotta, 1 grey, 20 terra-cotta, 1 grey, 24 terra-cotta, and repeat from 24 grey. This is another complex pattern. Weft the same in checking. As there are only two shuttles, it will not be found very difficult, and will form a really handsome pattern; all beetle-finished.

SUGGESTIONS FOR FIGURED TEXTILES.

During the season when woods, fields, and gardens abound with plant life, we propose devoting an article now and again to the discussion of the application to textiles of some of the natural forms so readily obtainable. It is not our intention to treat the matter systematically or at any great length, but rather to direct attention to the great benefit to be derived from the study of natural forms, and to demonstrate the practical value of the knowledge so acquired. This study claims the attention of the textile designer for two primary reasons, viz., *form* and *arrangement*.

Of the many and varied forms with which nature inspires the true designer we need say little, having already said so much in these columns that anything further would savour of repetition. "Arrangement," however, we propose to deal with at some length.

Let us then in the first place briefly glance at the requirements or necessary attributes of textile design. These will be found to vary considerably, according to the type of the design, i.e., whether natural or conventional.

For example, in many dress fabrics, mantle cloths, etc., it is no uncommon experience to find a natural form applied almost unadulterated, being arranged, say, on the drop or reversed system. Again, in table-cloths, curtains, etc., we generally find conventionalised forms, i.e., natural forms modified to fit into certain spaces or to follow certain geometrical curves, such as the ogee, diamond, square, wave lines, etc. Now, though this latter method of treatment admits of certain freedom of arrangement, we cannot impress too strongly upon our readers the fact that all treatments to be effective must be governed by a knowledge of natural forms. In the "natural" class of design the beauty will be found to depend particularly on the form adopted; in the "conventional" class much of the beauty will be found to depend on the aptness with which the form selected clothes the system of arrangement adopted, whether the square, wave, or ogee. That this is so will readily be grasped by reference to two designs by Lewis Day, given some few weeks ago in this journal, an examination of which will speedily convince the enquirer of the fact that it is not always necessary to conceal the system of arrangement adopted, but rather that the system of arrangement properly emphasised may materially enhance the value of the design. The importance, then, of suitably clothing the system of arrangement adopted cannot be over-rated. Again, if the wave or ogee is to form an important item in the design, this necessarily means that greater simplicity in the natural form selected will be desirable, if not necessary, and "the simpler the form and the more important the arrangements of its parts," may be taken as a maxim. We have a musical analogy—Bach's "Trics" consist as implied of three parts, one for the pedals, another for the left hand, and another for the right hand, but generally only one note is played at a time in each part; as a result the importance of each part is at least doubly emphasised. In like manner is it with textile designs—the fewer the parts and the greater the importance of each individual part.

In order to demonstrate fully what we mean by the "arrangement" of leaves, flowers, etc., we give *Sketch F*, which is a striped pattern practically made up of the natural form (*Sketch 1*), which is a sketch from the ordinary marigold usually found in swampy places. Now from the same plant many other methods of leaf and flower arrangement may be derived; thus up the side of the larger stripe is run a smaller stripe of the same plant differently arranged, and also more conventional. In like manner from most plants many methods of, say, clothing a stem, or distributing flowers, or of suitably blending buds, leaves, and flowers are demonstrated.

In *Sketch 2* is given a natural form which, suitably conventionalised, will prove exceedingly useful for figured silks.

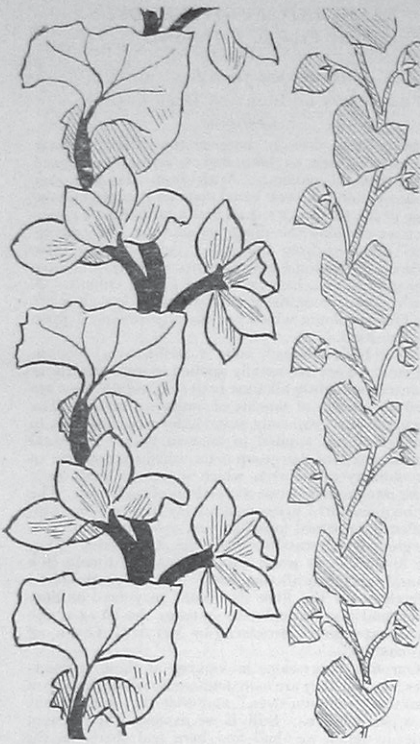
In *Sketch 3* is another natural form which gives a good idea for breaking the stem with the leaf.

In *Sketch 4* we have a natural form which, suitably modified and varied, would furnish an excellent pattern for lustre or alpaca dress fabrics much in vogue.

VESTINGS AND JACKETS IN BLEACHED LINEN ETC.

Owing to the prevailing rain, hail, and snow, none but enthusiasts appear out doors in light fancy dress materials. The sudden changes of the weather have given a decided impetus to the demand for vestings and jackets, bleached, piece-dyed in all shades, and small checkings. We give three designs, with particulars, which we think will suit the present taste.

No. 1. *Design* is on 16 shafts, 24-end draft, 32 to the round, 24's linen warp and 24's linen weft, all grey: to be bleached and beetle finished, or piece-dyed in fancy shades: lobelia blue, cream, drab, silver, brick shade, brown, and Oxford blue; 50 reed, two in a dent, 50 picks. Another make may be produced with a 72 reed, two in a heald, one heald per dent of 60's linen for warp, 60's linen weft, 90 picks per inch, two picks in a shed or tread.



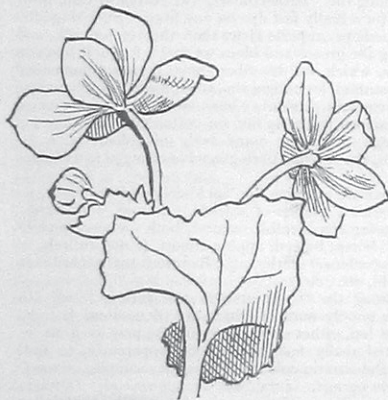
SKETCH F.



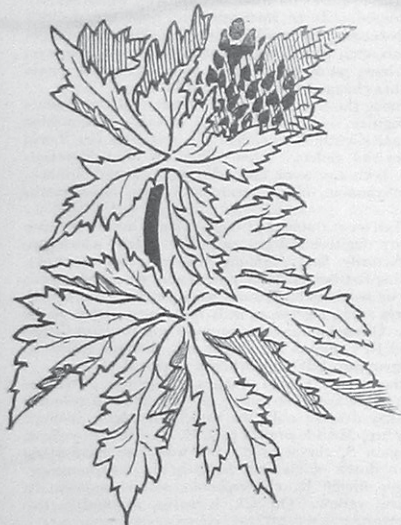
SKETCH 3.



SKETCH 4.



SKETCH 1.

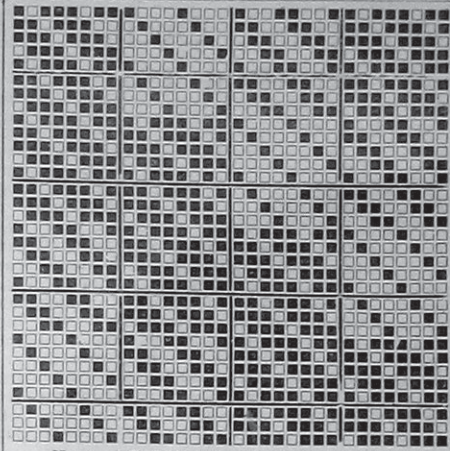


SKETCH 2.

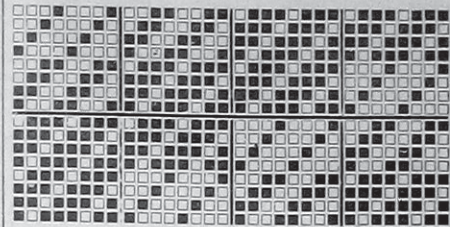
In this make all the buffs and drabs would come out very effectively when piece-dyed. The materials must be of the best quality to take the dye, as purity of colour is of the utmost importance for the sale of this class of fabrics.

No. 2 Design will be found suitable for jackets, as well as vestings in linen or cotton. For cotton: 80 reed, two in a heald, one heald per dent, of 16's single or 2/40 for warp, 80 picks of 12's single, two in a shed, which would make the round 28; the design is on 14 shafts, straight-over draft, and 14 to the round; but, as just observed, with two picks in a shed, the round would become doubled to 28. A selvage catcher end would be necessary to prevent the second pick from returning before completing the breadth required. This cloth may also be bleached and should have a neat clear beetle finish. In the piece-dyeing all the dark shades will be acceptable, together with a new shade which is very effective and showy, called Titan brown—a brown inclining to red.

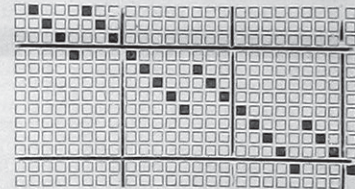
No. 4 Design can be made suitable for many purposes in vestings, jackets, trouserings for tennis, etc., also fancy imitation wool shirtings. Any of these fabrics can be easily produced by using the proper proportion of yarns; 13 shafts, 13 to the round, straight-over draft, 8's cotton for warp, 8's for weft, 54 ends per inch, or 18 dents, three in a dent, 54 picks per inch. These particulars are suitable for trouserings, jackets, and vestings. Warp pattern: 2 brown, rather dark, 2 straw or maize, 4 times repeated; 2 of slate, 2 light fawn, 4 times repeated. Weft pattern: 16 dark blue, 16 cream. A very effective variation would be as follows:—Warp pattern: 2 cinnamon brown, 2 light green, repeat 4 times; 2 dark lavender, 2 light buff, 4 times repeated; 1 dark lavender, 2 buff, 2 dark lavender, 2 buff, 2 dark lavender, 2 buff, 2 dark



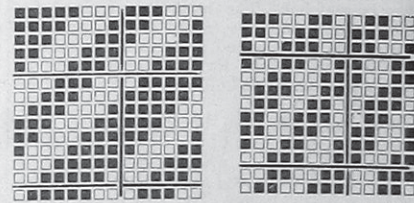
No. 1. DESIGN FOR BLEACHED LINEN VESTINGS.



No. 1 PEGGING PLAN.



No. 1 DRAFT.



No. 2. DESIGN FOR VESTINGS, ETC.

No. 3. VESTING.

lavender, 2 buff, 1 dark lavender. Weft pattern the same.

For shirtings, 80 ends per inch of 24's cotton warp, 48 picks per inch of 12's soft cop weft, 8 yellow fawn, 4 chocolate, 4 yellow fawn, 4 chocolate, 4 yellow fawn, 4 chocolate, 4 yellow fawn, 1 white, 4 mid blue, 6 white, 2 chocolate, 6 white, 2 chocolate, 6 white, 4 mid blue, 1 white, warp pattern; weft, all cop.

Another pattern would be as follows: 4 dark brown, 4 mid lavender, 4 white, 4 mid brown, 4 drab, 4 white; weft, all grey cop. Soft finish and slightly raised for a nap on the face.

For another variety of fancy shirtings: on 4 shafts cassimere twill, 72 reed, two in a dent, 16's warp and 16's weft, all cotton, 4 dark blue, 6 white, 2 havanna brown, 2 white, 2 havanna brown, 6 white, 4 dark blue, 4 white, 2 light cinnamon brown, 2 white, 2 light cinnamon brown, 4 white; weft pattern the same.

Another variation as follows:—4 darkest olive, 2 white, 2 scarlet, 2 white, 4 dark olive, 2 white, 2 scarlet, 2 white, 4 dark olive, 4 white, 4 yellow drab, 2 white, 4 yellow drab, 6 white (2 yellow drab, 2 white, repeat 10 times), 6 white, 4 yellow drab, 2 white, 4 yellow drab, 4 white, and repeat from the first 4 dark olive. The weft pattern the same as the warp. All good clear colours, best of cotton in warp and weft, white well bleached, beetle finished.