With the death of Sir Peter Coats has passed away the last of the older sons of Paisley to whom the town is indebted for her present commercial position and activity, and much of her present prosperity. In the improvement of his native town, in the advancing of the social position of its inhabitants, no two men have done so much in recent times as Sir Peter Coats and his predeceased brother Thomas. With the late Sir Peter, however, we have only here to deal. Since he came before the public of Paisley, now over fifty years ago, there has not been one single movement in Paisley or district having for its object the assisting of people suffering from calamity, disaster, or poverty, whether at home or abroad, but has had the sympathy and never-failing generosity of the late knight. To recall all his kindly acts towards Paisley and Paisley people would occupy too much space. Every charity of the town claimed his support, and it was readily given. To the poor especially he gave with no unsparing hand, and his many acts of generosity in this respect will never be publicly known. Apart from his private donations, it had been his custom yearly to give £100 to the Town Council for distribution among the poor, and it was only at the last public meeting of the Council that a letter was read from him, with a cheque for £100 enclosed.

Amongst, however, the deceased knight's many benefactions to Paisley the princely gift of the Free Library and Museum Buildings will always occupy the most prominent place. In recognition of his gift of the Free Library, as well as other benefactions, Mr. Coats received the honour of Knighthood, from the Queen at Windsor Castle on the 9th July, 1869.

In politics, the deceased gentleman, like all the Coats family, was a Liberal, and a devoted follower of Mr. Gladstone. But with the split in the ranks of the Liberal party, consequent on the introduction of Mr. Gladstone's Irish proposals, he separated himself from Mr. Gladstone's Irish policy, and identified himself with the party under the leadership of Lord Hartington.

Sir Peter was a member of the United Presbyterian denomination, to which body he was warmly attached. Whilst resident in Paisley, he attended the St. James U.P. Church, St. James-street, and in the erecting of the magnificent new church by the Rev. Dr. Brown's congregation in Underwood-road he took a great interest. But all religious bodies working in the cause of Christianity, found in him a kind and ready giver. As is well-known, Sir Peter was connected with numerous public and philanthropic societies in Glasgow, Paisley, and the West of Scotland generally. He was a Justice of the Peace for Renfrewshire, and was Deputy-Lieutenant for Ayrshire.

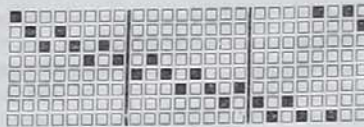## Designing.

NEW DESIGNS.

COTTON PLUSH FOR COVERLETS, ETC.

No. 1 is 28 to round, straight over draft, warp and weft all cotton. To give details of quantity and counts would only mislead the maker; actual experiments alone can decide the question. If woven all grey and carefully cut it may be bleached or dyed in the piece, and used for window curtains, chair covers, bed hangings, etc.
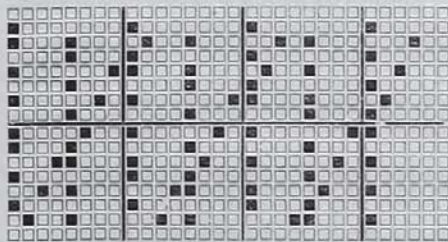
No. 1 PLAN PEGGING.

No. 2 may be made for bed spreads, cradle covers, etc. Warp two-fold yarn, and plush weft soft rovings. Two shuttles will be necessary to make a satisfactory cloth. Eight picks of roving, two picks on the binders of two-fold yarn same as warp, so the round would be 20, which is shewn in the pegging plan. Woven in the grey, carefully cut, bleached, and finished with revolving brushes the cloth ought to command a ready sale.

No. 2 DRAFT.
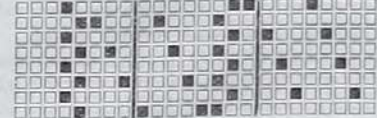
No. 2 PEGGING PLAN.
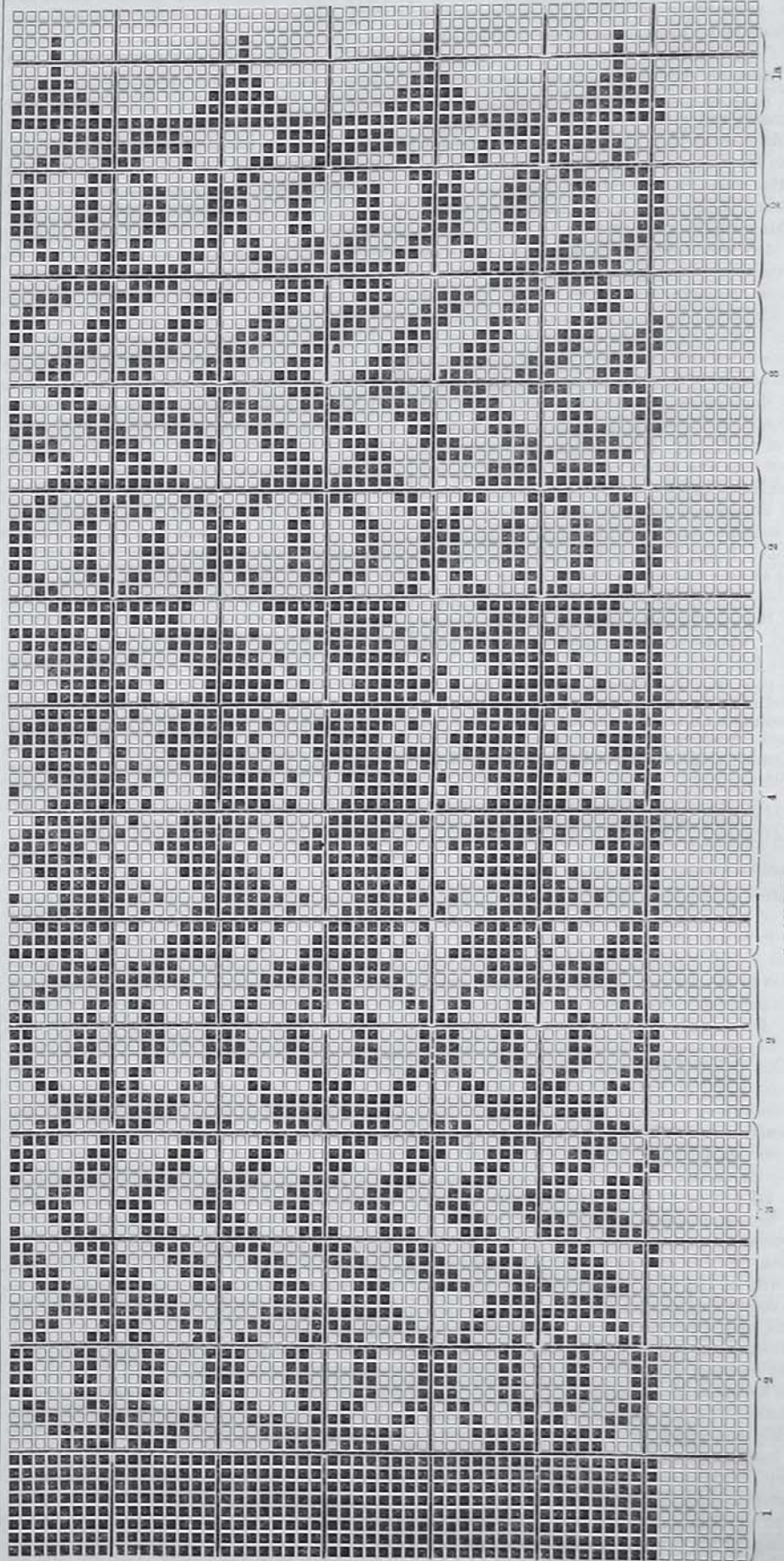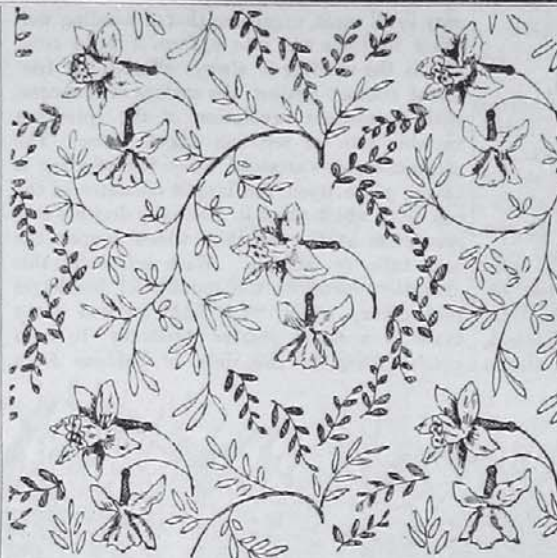
LOONGEE AND DHOOTIE BORDER.
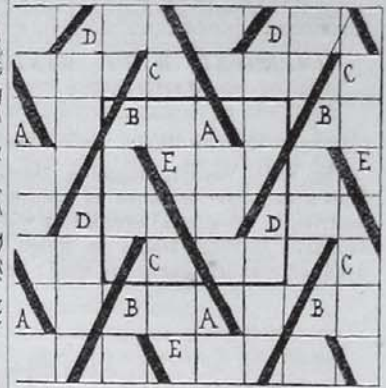
FIGURE 10.

FIGURE 11.

DIAGRAM A.

LOONGEE AND DHOOTIE.

This design is taken from a costly cloth made in two pieces at Rajahmundry, Madras. The longer piece or Loongee is 5 yards 27 inches; the shorter piece or Dhootie 2 yards 18 inches; width, 2 yards; weight, 1 lb. 2 ounces; each side border is two inches, ornamented with Monga silk. 40 ends, including selvage, are grey. No. 1 is green; No. 2, the light ground white silk, the dark Turkey red; No. 3, the light ground green, and the dark portion gold thread; No. 4, the dark ground black and light figure gold. The borders across each end of the entire piece are alike ¾inch each of black and gold, on a two-end twill ground. No. 1a is a Kutar edge in green.

It would be exceeding all available space to give in these designs every thread of ground and figure contained in the borders. Every vertical space may consist of any given number, according to calculation of size of yarn and other circumstances; but whatever number is decided upon, each space must be considered a dent full in the reed.

THE ARRANGEMENT OF FIGURES.

Before proceeding further with this subject it will be well to refer to *Figure 8*, given with our first article on this matter, in the *Textile Mercury* of February 15th.

As previously stated, this design is produced by arranging a spray in the centre of a square; then any leaves, etc., which protrude from the left-hand side of the square must be put in on the right-hand side of the square and *vice versâ*; and anything that protrudes from the top of the square must come in at the bottom, and *vice versâ*. This will be better realised by reference to *Diagram A*. Here the repeat is marked by thick black lines, while fine lines divide the paper into squares, so that the relative positions of the figures are readily ascertainable. Now take one of the black figures, A E say, and follow it throughout the design. Notice that it protrudes from the square at A; therefore part A must come in, in the same straight line at the *top* of the square; again, take D B C; the part B protrudes from the square at the right-hand side; therefore the part B must come in on the same straight line on the left-hand side, but no sooner has it entered the square on the left-hand side than it protrudes at the top, therefore the part C must come in at the *bottom* of the square. This is the most difficult condition to follow out, and if a large figure, possessing a lot of detail is being applied, even practised designers often experience difficulty, but if the repeat be first distinctly marked, and then the design be extended all around for at least one repeat, with care the difficulty is easily surmounted.

Though we have spoken of the system just considered as that of filling in a square, it by no means represents the only method of using the square as a basis. In *Figure 10* is demonstrated another system which will often prove equally as useful as the foregoing. True, there is very little difference between the two, but it is equally true that in making designs conditions will be presented when using one of these systems which do not occur when using the other, and *vice versâ*, so that the time spent in considering this will not be wasted.
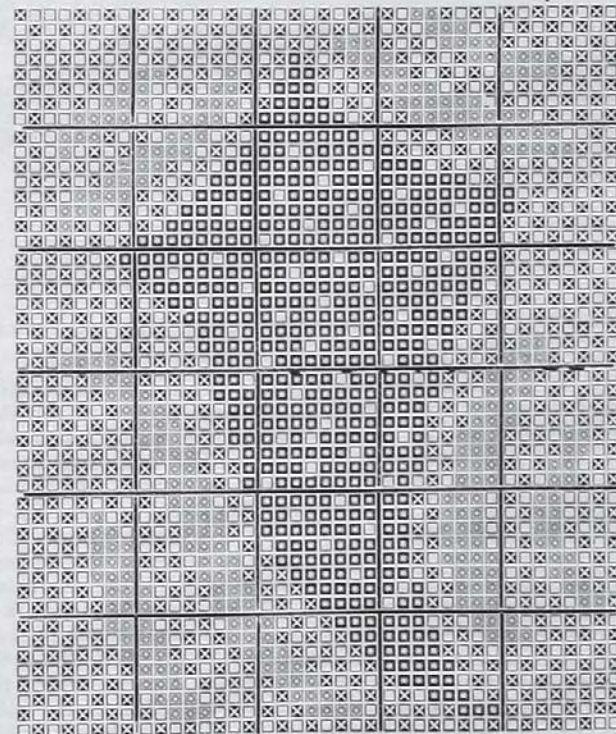
Briefly, this latter system consists in arranging in a square a number of figures. The conditions to be observed are :—First, to distribute the figures as evenly as possible over the given surface, taking care that no unnecessary lines appear in the design when finished; and, secondly, it will generally be found advisable to have all the figures very much alike, so that no particular figure stands out from the rest, but all are so alike that repetition is completely hidden. Even when two lots of figures are arranged in this manner in the same square, for example leaves and flowers, if the conditions mentioned are observed there is often very great difficulty experienced in discovering the repeat. As a good example of this, readers are referred to Lewis Day's "Anatomy of Pattern," plate 19. The system is most useful to all figure designers, a glance at a good collection of patterns amply demonstrating this. In *Figure 10*, furnished as an example, a most peculiar result is obtained. Looked at in one way the design appears as a series of white figures arranged on a grey ground, and then again it will appear as a kind of magnified gauze effect, the white figures appearing as interstices. Various modifications of this design will yield very useful results, and the system of arranging figures which it demonstrates is worthy of the very best consideration.

In *Design 56* we give the idea for working out *Figure 10*. The figure developed in stars might be developed warp flush, the ground plain, the lines developed in circles as weft flush. If this scheme be adopted, silk warp and weft or cotton warp and weft should be used.

If the idea of the design appearing as gauze, and the figures as interstices, is required to be developed, then a system of working with two cloths (or two wefts and one warp), or some such system should be used, the figure developed in stars type weaving a fast weave, thus producing a flat surface, while the extra weft may flush up to form the grey portion of the design.

In *Figure 11* is demonstrated a system of arranging flowers and sprays of grass, etc., which is much more difficult and intricate than any previously described; though apparently very different the same system is used as is used in *Figure 9* in the issue of this journal for March 1st. In our next article on this subject this shall be fully explained

DESIGN 56.