,	
CHAPTER I	
Preliminary Suggestions	PAGE
The importance of being able to draw with ease and freedom: exercises in drawing from good examples of Textile Ornament and from Natural Plant forms: designs for Fabrics are not usually in outline but in mass: the value of the brush as an implement to draw and design with: methods of blocking out designs: the study of past and present examples of Woven Ornament: note-book sketches.	
CHAPTER II	
Geometric Design	10
Construction of the principal geometric shapes, as the square, octagon, triangle, diamond, hexagon, regular polygon, circle, and ellipse. Designs composed of straight line elements: horizontal and vertical lines: diagonal lines: counterchange: stripes: geometric borders: fret designs: interlacing strapwork. Designs evolved from the hexagon, equilateral triangle or diamond: curved line patterns derived from circles or parts of circles: designs developed from the ellipse.	
CHAPTER III	
How to Plan an All-over Repeating Design .	36
The geometric basis of repeated patterns: the shapes which will fit together without leaving spaces between: the difference between the unit of a design and the repeat required for the loom: the planning and arrangement of a stripe design and all-over patterns: faulty lining and how to avoid it.	-
7711	

CHAPTER IV	
THE DROP PATTERN	PAGE
The meaning of the term "Drop" as applied to repeating all-over patterns: the importance of the diamond as its structural basis: the use of the "centre-tie" in symmetrically arranged patterns: the advantages of the drop pattern: its economic and ornamental value in carpet designing: drop patterns which do not drop half the height of the repeat.	12
. CHAPTER V	
THE "TURN-OVER" DESIGN AND HOW TO PLAN IT. Its advantages in ornament: "Turn-over" designs based on the lines of the ogee and of the wave line: a "turn-over" sprig pattern: the relation of the "turn-over" to the "drop" pattern: a useful modification of the "turn-over."	69
CHAPTER VI	
Some Different Plannings	76
CHAPTER VII	
THE "SATEEN" ARRANGEMENTS	104
Derivation of the term: the special uses of these sateen arrangements: methods of finding out the orders: the most useful applications of the sateen orders for ornamental purposes.	
CHAPTER VIII	
Borders, Corners, Angles, and Stripes The border in relation to the filling: methods of getting round the corner in a fabric: irregularly proportioned borders, as in curtains: the necessity of designing borders to suit the position for which they are intended: vertical or "link" borders: vertebrate or running borders: angle orna ments: panelling: stripes, vertical and oblique.	118

CHAPTER IX	
LAWS OF ORNAMENTAL COMPOSITION 14	
Repetition: contrast of form and line: variety: symmetry and balance: tangential junction: radiation: growth: stability: sub-ordination: fitness: proportion: unity.	
CHAPTER X	
Why Nature should be Conventionalised 150	6
The difference between Nature and Art: the inappropriateness of imitations of nature in woven fabrics: considerations of material, use, and purpose to be taken into account by the designer.	
CHAPTER XI	
THE STRUCTURE OF ORNAMENTAL FLOWERS AND FOLIAGE	I
Natural leaves treated ornamentally: conventional or abstract foliated forms: gradation in size of the lobes of a leaf: radiation of veins and division lines: leaves in foreshortened positions: ornamental treatment of stem junctions and bract leaves: flowers based on nature and others of a purely abstract character.	
CHAPTER XII	
THE TREATMENT OF PLANT FORMS IN TEXTILE DESIGN	5
The principal plant forms used in historic textile ornament: laws of natural growth must not be violated in adapting plant forms: instances of various adaptations of plant forms for woven fabrics: shading only to be used in expressing ornamental form, not in suggesting relief: designs illustrating the use of plants in producing decorative results.	
CHAPTER XIII	
TRADITIONAL OR ABSTRACT ORNAMENT 211	
Its development and historic progress: illustrations of the characteristic types that may be adhered to: the abstract forms of traditional flowers and foliage claim attention on purely æsthetic grounds, and gain nothing from association with any natural plant: the importance of purity of line and beauty of form in traditional or abstract ornament.	

CHAPTER XIV	
Animate Forms, Properties, etc., in Textile	PAGE
Design	222
Animate forms useful in giving a new variety of ornamental shape: the necessity for a very conventional rendering: Animals and Birds, illustrated by Old Italian examples: Japanese treatments of Birds, Fishes, and Insects: the treatment of water in textile ornament: cloud forms: Dress Fabric Designs, with effects suggested by natural forms or phenomena.	
CHAPTER XV	
Limitations Imposed by the Structure of A Fabric	248
The influence which materials exercise on textile design: the thickness of fibre and yarn: stepping: Brussels carpets: tapestry: woollen and mohair dress fabrics: damasks: silk brocades: brocatelle: figured velvets: chenille fabrics: open textured fabrics.	