

It is said that nearly every English manufacturer of sewing cotton has been losing money owing to the cutting of prices that has been going on lately. The *Drapers' Record* referring to this says: "Comparing the price lists of the three firms mentioned, we find Chadwick's prices vary from 6d. to 5s. less per gross than those of Coats', while Clark's are from 1s. 3d. to 7s. per gross below those of Chadwick's. A gross of 200 yards six-cord reels of Clark's make can now be obtained for 11s. 6d., while Chadwick's and Coats' prices for similar articles are 14s. 6d. and 16s. respectively. Under these circumstances it is evident, unless some mutual agreement is arrived at between the three competing firms, that Coats' and Chadwick's must reduce their prices to those of Clark's. for the consumer, although slow to change, will sooner or later be forced to buy the cheapest goods. The duration of the conflict will necessarily depend on the reserve forces held by the rival companies; but if continued to the bitter end, the victor will have little cause for congratulation. In the meantime the trade is thoroughly disorganized, and shareholders are beginning to take alarm. The trouble seems to have arisen from the fact that litigation has been going on between Coats' and Chadwick's about a label the latter were issuing. Chadwick's have, however, disclaimed any intention of imitating Coats' label and the case has now been dropped. But before the two litigants came to their senses, the Clark's had taken a hand in the cutting business—a business easier to start than to stop.

In an address before the Macclesfield School of Science, W. B. Brocklehurst called attention to the progress Japan is making as a competitor with European manufacturing countries in silk and other goods. He thinks that with the advances Japan is making in other ways, that country will cut into the trade which Macclesfield once had. The Japanese artisan can exist on two or three meals a day of rice, and the element of labor is a small item in the cost of production compared with European work. Mr. Brocklehurst thinks the only safety of the European manufacturer is in the production of cloths where "superior skill in drawing, designing, and coloring make them independent of the cheap cloth of the East." It strikes us that if this were all the British, German, and other European manufacturers have to hang their hopes upon, their chances would be rather slender. All the visitors to Japan with whom we have ever talked, and all the Japanese we have ever met, lead us to consider these Orientals the most artistic people in the world. Every Japanese is a born artist. Flowers, birds, trees, and the objects of nature are interwoven with his being, and form the stock of the similes and figures of speech of his everyday language, as well as the ornaments of his mechanical work; while some of the landscapes of Japanese artists are unequalled for dreamy beauty. Japanese works of art do not strike the Western mind with wonder at first, for the spirit of the East has characteristics widely dif-

fering from ours; but our appreciation of them grows with study, and it appears likely that Japanese art will command more general admiration as time goes on.

NEW YORK NOTES.

The *Dry Goods Economist* has the following as hints of what is being shown in New York:

- Pale reed and lime-green suede gloves.
- Hat brooches of jet spangles and beads.
- White untrimmed duck and linen suits.
- Black and white lace covers for parasols.
- Irish lawns in narrow and medium stripes
- Glacé small figured satins for evening wear
- Combination costumes of crêpon and checked silk.
- Four-inch satin ribbon for stock collars and belts
- Driving coats and jackets of tan and drab cloth.
- Tulle plain, spangled, jetted and accordion-plaited
- Sheer embroidered muslin for trimming silk dresses
- Ruffles of black point d'esprit on colored silk dresses.
- Black velvet violets having yellow satin centres.
- Light-colored crêpe waists made up over taffeta silk.
- Bolero jackets of tulle covered with iridescent spangles
- White satin wheat sprays for trimming white chip hats
- Checked silks for entire costumes and combinations.
- Shaped pieces of jet on net for skirt and bodice trimmings.
- White, pink and pale-blue linen and chambray chemisettes
- Light shades of taffeta silk in tiny satin stripes, self-colored
- Black moiré capes of every possible size, shape and trimming
- Black and colored chiffon and silk muslin for vests and yokes.
- Fancy soft travelling caps in tan, navy, gray, brown and black.
- Shaped veils gathered at the centre top to fit over large brims
- White crêpe cravats having tiny colored dots of silk embroidery.
- Yokes and epaulettes of heavy écru lace over figured silk gowns.
- Black bootee hose having white tops for black and white costumes.
- Rich black gros grain ribbon for deep and light mourning hats.
- No 30 satin ribbon for crush belt and long ends on the left side.
- Canvas-woven woolen dress goods for light summer street gowns
- Light moiré percalines for lining semi-transparent dress materials.
- Wide and narrow Valenciennes laces for trimming fine cotton dresses.
- White ground chiné taffetas with small floral blossoms for odd waists.
- Black and white chiffon waists to wear with colored figured China silk.
- Large white straw hats having an inch band of black straw on the edge.
- White mohair dresses trimmed with guipure lace and colored satin or velvet.
- Silver studs, links and collar buttons for the tailor-made shirt waists for ladies.
- White moiré for facing revers, vests, etc., on light and dark dresses and jackets.
- Mixed black and yellow Tuscan straws having a trimming of black lace and ribbon and yellow flowers.
- Lace sleeve puffs and corsage with deep cuffs and skirt of fine plain woolen material or a heavy silk