keeping stocks of their own specialities in their own boxes and marked with their own names. The manufacturer is thus prevented from turning the goods over to any one else unless he goes to the expense of re-boxing, re-marking, etc." Complaints like this are not confined to the silk trade. In the Bradford dress goods and other trades the same system prevails, but some of the manufacturers have commenced the practice of charging extra carriage on small consignments, so as to take away if possible any advantage the warehouseman may obtain by getting the manufacturer to pay for his storage accommodation. The hint is commended to the notice of the men of Derby. London buyers, as is their wont, have by their action inflicted much injury upon Derby. They openly give greater facilities to the foreign manufacturer for the transaction of his business by ordering extensive quantities of cords from Germany for instance, in October for February-March delivery, while our own manufacturers are used merely as a convenience for the filling of small requirements, which it would not be worth while having attended to on the Continent. In view of such facts as these, one can scarcely regret that some of the wealthy and powerful manufacturers of Lancashire are annihilating certain departments of the trade of these middlemen by selling direct to the retail dealer. I am aware that this necessitates the employment of a staff of travellers and extra trouble in bookkeeping, which would perhaps be a burden on some of the smaller Derby concerns, but seeing that the goods bought by these foreign sympathisers in London are sold to English shopkeepers, who, at any rate, have not an interest in crippling native industry, it might be worth while for this question of selling direct to be considered. I suggested that more attention ought to be paid to Manchester houses whose superior position is indisputable, but our Manchester buyers are, it seems, according to those who have to sell to them (and who ought therefore to know), the keenest in the country. This, no doubt, arises from their greater practical knowledge as compared with the tailor-made gentry of the South. At the same time, however, a Derbyshire man would be listened to with much more attention here *provided the goods were right*.

THE FACTORY ACTS.

I have heard forcible remarks during my journeys with regard to the Factory Acts, which are so much more severe here than on the Continent. I was told that, at a meeting held in Derby, as far back as 1843, the following reasons why children of ten years and upwards should be allowed to work ten hours a day, Sundays and holidays excepted, were put forward :

1. The nature of the material used necessitates great manual dexterity and quickness and a lightness of touch which can only be acquired at an early age.

2. The competition of Italian thrown silk, on which the duty (formerly 3s. 6d. per lb.) has been abolished, made it imperative on the British throwster to employ only the cheapest class of labour, which was found to be that of children between 10 and 13 years of age.

3. Lightness, cleanliness, total freedom from dust and minute particles, and a cool atmosphere certainly render silk throwing a healthy occupation. A strong feeling prevails amongst some members of the trade that the regulations of the Factory Acts should be modified to suit their particular case, and incidentally afford them a better chance of holding their own against the long working hours and low wages of the continent. The necessity for this arises from the fact that while a good Derby silk hand earns 9s. 6d. for 56½ hours, a similar worker in Italy earns 6s. 3d. for 72 hours. The English throwster thus pays 2d. per hour while the Italian pays about a penny !

Designing.

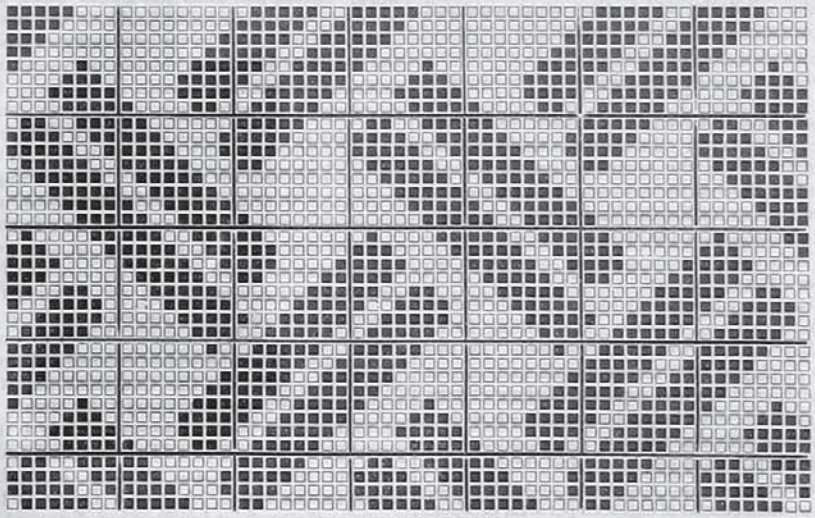
NEW DESIGNS.

FANCY DRESS DESIGNS.

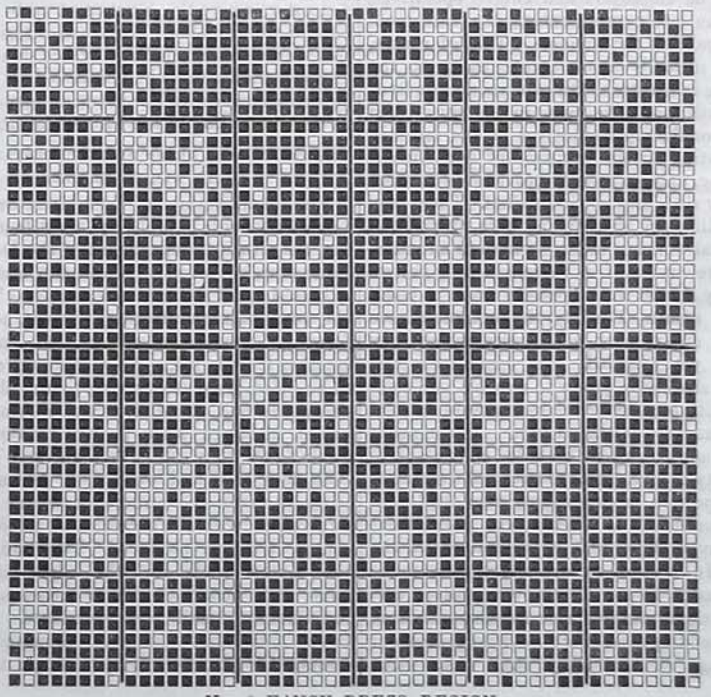
These designs, *No. 1* and *2*, like the linen dress design last week are given as suggestions. *No. 2* : the light type a good dark or Oxford blue, and the weft or dark type maize or old gold ; one shuttle. In *No. 1* the ground or light type is really plain cloth the same as that of last week, and it would be in accord with good taste if warp was composed of dark myrtle and the dark type or weft a cardinal red. The three examples are for light materials. Warp very fine yarn in a low count of reed ; weft considerably coarser, and, as before observed, of a bright glossy nature, in silk, linen, worsted or mohair, and lightly picked. *No. 2* might be made in cotton, piece-dyed, or bleached, and if nicely finished it ought to command a ready sale, either for home or export trade. The full figures are given. The repeat of *No. 2* is obtainable by taking the horizontal lines in their regular order from the bottom and placing them at the top of the design, the vertical lines taken from the left hand in regular succession and placed to the right hand. The remarks made about the repeat last week apply to *No. 1*. It must be understood that we only give something like an idea of the counts, reed, etc., that would suit these class of goods. A more substantial fabric might be made if required without materially altering the shape of last week's figure and *No. 1*, although the warp must not under any circumstance overbalance the weft, because in such a case the design would be disturbed or out of shape. *No. 2* might have warp and weft equal if made all cotton.

SILK DRESS DESIGN.

This design is for a dress material all silk warp and weft, cotton and silk, or linen. The light type is the ground, on eight shaft satin, which may be cotton or linen, but in any case the figure must be in silk, and to give expression and decision to the diagonals let the silk be doubled, or be many counts coarser than the ground ; the weft one shuttle, and always the same colour or shade as the ground of the warp ; and the reed as close set as possible. Considerably more warp than weft is required for this make of cloth on account of the smooth unbroken surface of the satin and the development of the figures ; 24 shafts and 8 for satin making 32, the round being 24 ; order of draft, one end on the ground, or satin shafts and one alternate on the figured shafts, four in a dent. The following colour arrangements will be found useful :—One of cream, one of azure blue, the cream colour or tint to be silk, cotton, or linen ; the blue must be silk to form the figures ; any light tint for ground, such as pale green, light



SILK DRESS DESIGN.



No. 2 FANCY DRESS DESIGN.

fawn, light drabs, primrose and greys; the silk to be a good bright contrast. This order may be reversed by the ground being dark shades, and the silk light and lively tints. With taste and judgment a variety of pleasing and effective patterns can be produced from this design.

SATEEN WEAVES.—*Continued.*

The eight-end sateen now calls for consideration, and since the principle upon which this is based is very adaptable to all classes of work, we shall endeavour to demonstrate it as fully as possible.

Design 120 is the pure eight-end sateen, being constructed from left to right counting three, or from right to left counting five.

Designs 121 and *122* demonstrate the direction of the twill as previously shewn in relation to the seven-end sateen. From these two weaves it is very evident that the eight-end sateen, along with the five-end sateen, yields a warp or weft twill according to the sett and picks per inch.

Design 123 is the pure sateen with a single dot over it. This is the weave employed for buckskins.

In *Design 124* is demonstrated the construction of weaves on the sateen basis, three dots being filled in round the sateen dot. This is the twilled hopsack weave, and the same weave extended both ways to double the eight ends and picks is shewn in *Design 125*.

Design 126 demonstrates the fact that the pure sateen may be added to irregularly. It will be noticed that taking the twill in the sateen to go from left to right, as in *Designs 121 & 122*, there are three twills in the repeat (*i.e.* 8 ths.), but taking the twill in the sateen to go from right to left, there are only two twills, as indicated in *Designs 126, 127, 128, 129, 130, & 131*. Now in *Design 126* it will be noticed that one of these twills is left intact, while the other is broken by a dot (in cross type) to the right of the sateen dot. In *Design 127* both of the pure sateen twills are broken, in one case by the circles and in the other by the crosses. In *Design 128* again, both twills are broken, in one case by the crosses, and in the other by the star type. This make is the much-used Mayo or Campbell twill.

In *Design 129* is demonstrated the fact that the eight-end sateen, to a remarkable extent, coincides with the 2 and 2 twill; in fact it is quite possible that in the first instance this sateen was originated from this twill. Again, in *Designs 130 & 131* is demonstrated the fact that this sateen coincides with ordinary twills running at an angle of 45°.

In *Design 132* is demonstrated the fact that if a back be put to the 2 and 2 twill one of the readiest and best means of tyeing the backing warp to the face cloth is by tyeing every other thread on the same twill, or, what amounts to the same, on the basis of the 8 end sateen.

In *Design 133* the principle of tyeing an extra backing weft to the face cloth on the same principle is demonstrated. From the foregoing we may abstract the following for reference with regard to tyeing extra warp or weft:

(1) Ordinary twills running at an angle of 45° coincide with the sateen. Thus tyes distributed in sateen order will always take the same relative positions.

(2) Sateen weaves filled in regularly will tie most regularly on the sateen basis.

(3) Sateen weaves filled in irregularly cannot usually be tied to the best advantage on the sateen basis but must be treated according to circumstances, the best method of treating the Mayo or Campbell twill being shewn in *Design 134* as an example.

Figure 18 is furnished for application to either silk, cotton, or worsted dress fabrics. For a silk dress fabric as furnished here it has hardly sufficient detail; therefore weave effects in stripe, check, or twill form should be introduced in the ground. As a cotton piece, probably the best effect will be obtained by development entirely in weave with either warp or weft the same colour or with either delicate tint; as a worsted dress piece, weave should be restored to, to obtain the best effect; as a cotton warp and lustre weft all the black portions should be developed in weft, the wood sorrel leaves being simply edged with black weft and plain or nearly plain inside.

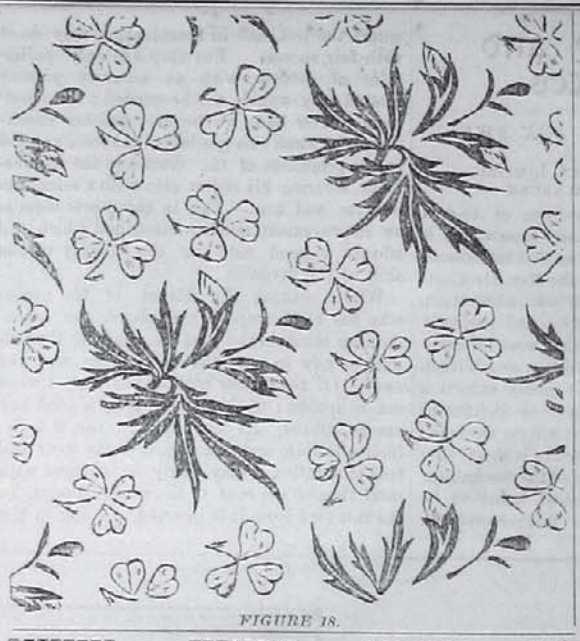
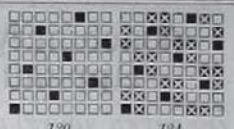
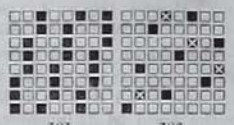


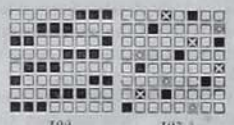
FIGURE 18.



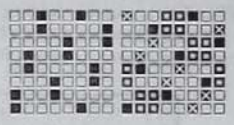
120. 124.



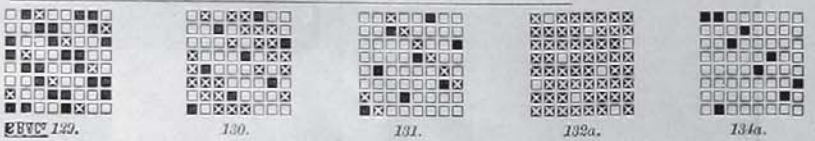
121. 126.



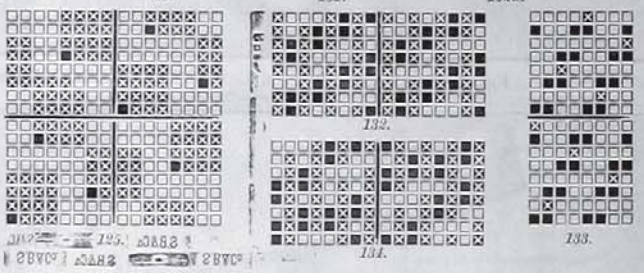
122. 127.



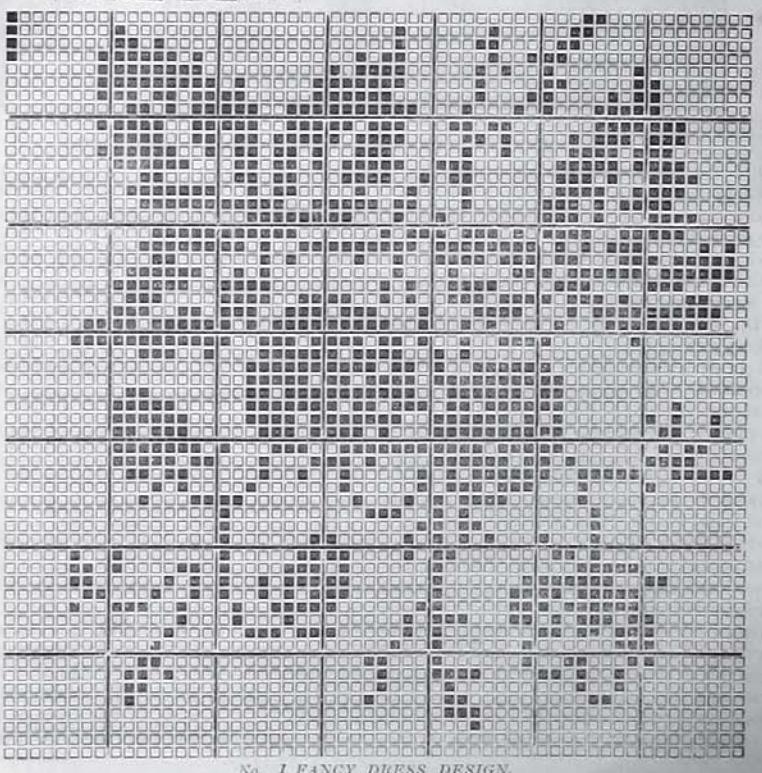
123. 128.



129. 130. 131. 132a. 134a.



132. 133. 134.



No. 1 FANCY DRESS DESIGN.