

of it, much less made use of the expression imputed to me. The facts of the case will be laid before a committee of the North and North-East Lancashire Masters' Association to-morrow, at the Mitre Hotel, at three p.m. If you would like to attend, or anyone representing you, I will see that you have the opportunity of having an interview.

(Signed) JOSEPH WATSON, Secretary.

These letters are plain enough, and might be left to speak for themselves. There are, however, one or two points to which we would briefly draw attention. Mr. Kippax, we believe, never made any such admission about the cotton working badly, as Mr. Mawdsley states. Mr. Mawdsley could not attend Accrington because it was snowing, and his subordinate, Mr. Whalley, the Accrington Operative Spinners' secretary, went through the mill as his substitute, and agreed with Mr. Watson that the work was not spinning badly, yet made no report on the matter of his agreement. Strange conduct this, of a secretary, whether acting on his own account or as the deputy of another! But stranger still that he could proceed to make a report that Mr. Watson had said that Mr. Mawdsley had stayed away as a "get-out" of the difficulty, which Mr. Watson emphatically denies. But even if the latter held and expressed that opinion, of what importance was it, compared to the fact of their having agreed that the work was not bad, and which he failed to report to Mr. Mawdsley? But it is not only at Accrington that Mr. Mawdsley fails to "turn up"; he equally dislikes toosing the mark in Manchester, a sentiment that can only be attributed to a consciousness that he has a bad case which he cannot defend, and therefore evades all meetings. These are facts that the operatives of Lancashire and those involved in this dispute should carefully examine and think over.

It being impossible to get Mr. Mawdsley up to the scratch, the employers deputed two of their members to make an independent visit to the mills and report thereon. The gentlemen selected were leading spinners in Blackburn and Burnley. They made a careful examination, and concluded that there was not the slightest justification for any of the complaints made. Mr. Mawdsley subsequently, as he says:

Met the employers' committee, and they not only declined to sanction compensation in this case, but refused to admit that it was warranted. The men are now on strike, the incident being only one link in a chain of events which will in time, it is hoped, bring the employers to reason.

In their conclusion, as we have abundantly shewn, the employers were thoroughly justified. The public will be able to judge for themselves where the departure from reason occurs. Continuing, he says:

Perhaps it is only fair to mention that the employers wanted Mr. Mawdsley to go through the mill again with two of their body, exclusive of Mr. Watson, which he (Mr. Mawdsley) was quite agreeable to do, so far as settling what should be done in the future was concerned only. As the employers declined this offer, he on his part declined again to re-open the past (the men were claiming extra pay for less than half the time the work was in), with the result stated.

We have now followed Mr. Mawdsley through his "correct version," and our readers will please judge for themselves whether our or his statement is the most "full, true, and particular account." They will have no difficulty in concluding. In the closing paragraph given here he makes a modest demand that all his statements shall be accepted and his demands be conceded up to this point, and then he will condescend to accompany the employers' deputation; but they must subject Mr. Watson to the indignity of excluding him, to which, of course, they declined to submit. Mr. Mawdsley was faced with the fact that his was the only statement that the work was bad: the manager and secretary of the mill, Mr. Watson (the employers' secretary), Mr. Whalley (the Accrington operatives' secretary), and the two gentlemen deputed by the employers, all concurring that the work was not bad. To this Mr. Mawdsley replied that he did not care a jot for anybody's report:

he had reported it bad, and he was not going to have his report set aside. It was then pointed out to him that such arbitrary and unreasonable conduct could not be submitted to, and would lead to a severe fight. To this he retorted: "Well, we'll fight; you cannot; you've got no money, and we have."

We have been led to deal with this matter at this length in order that the public interested in this and kindred matters, and especially those directly affected by it, may not be led astray by Mr. James Mawdsley's ludicrous burlesque of the facts; and in the hope that the operatives will be wise enough to see that only the greatest injury can accrue to their interest by the same being continued in the keeping of such men as now enjoy their confidence.

Designing.

NEW DESIGNS.

THE DISTRIBUTION OF SPOT FIGURES.

A correspondent desires information respecting the above, and although we have in the past discussed most of the schemes at some length yet the subject is such an extensive and important one that a brief *resumé* may prove very serviceable.

The simplest method of arranging a spot in a design is to place one such in the repeat of the pattern. Such an arrangement, however, is rarely resorted to, since, unless the spots be very far apart, the treatment gives prominence to horizontal and vertical lines. Again, should the structure of the fabric be involved in the production of the spot, unevenness of tension in the warp will be fully developed, and cockled pieces will result.

The simplest and at the same time most effective method to use is that demonstrated in Designs 11 and 12, usually termed the "drop" system. In Design 11, a large surface of ground appears between each figure, this being the case when only small figures, possessing as a rule very little detail, are used. Design 12 is most useful as indicating how a larger figure with more detail in it may be made to "cover" well; in fact this Design 12 is hardly so much an example of spot distribution as of a scheme for figure arrangement.

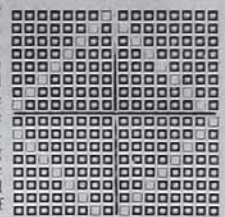
The next step is the utilization of the 4-end sateen as instanced in Design 13. Here little insight is necessary to perceive that the arrangement is only a slight modification of the previous one, being simply a figure arranged in reversed drop order.

On coming to the 5-end sateen a marked difference is observable. Two methods of constructing this are possible:—(a) Firstly, divide the page of design paper at disposal into five equal parts, both warp and weft way; secondly, decide the sateen positions by counting these parts (either 3 or 2); and thirdly, insert a spot upon each ascertained sateen position, taking care that each spot is inserted in relatively the same manner. (b) The other method is that illustrated by diagram, in which the sateen positions are ascertained connected by lines, and a figure is finally placed in the centre of each square thus formed. The 7, 8, 9, etc., sateen distribution may be effected in a similar manner.

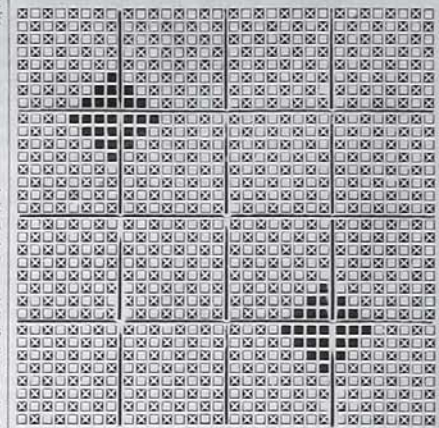
Having thus dismissed the simpler arrangements, attention may be directed to the more intricate ones. Take, for example, the arrangement of a reversed figure. Here is ample room to go wrong, but care will render the matter extremely simple. The designer must proceed in precisely the same manner as indicated above till he comes to the insertion of the spot or figure. Now let him carefully ascertain the centre of the figure, and in whatever position he places it, whether leaning to the right or left, let the centre dot be always on relatively the same square in the sateen position. If this be carried out it is impossible to get wrong, but should care not be taken, even in simply reversing a figure, a defective pattern will result.

Another point needing attention is that, should the 5-end sateen be adopted as the basis for a reversed figure, it will have to be repeated twice in each direction, *i.e.*, four times altogether, since, if only five figures are present in the

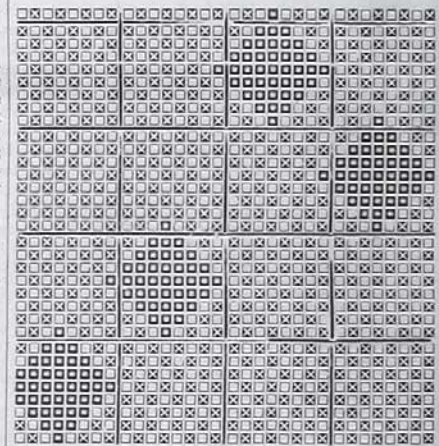
repeat, an equal number will not be leaning in each direction. The same objection applies to the 7-end sateen, so that, all things considered, the 8-end sateen will prove most serviceable for reversed figures, giving only eight units to the repeat as against ten and fourteen in the case of the 5 and 7-end sateens respectively.



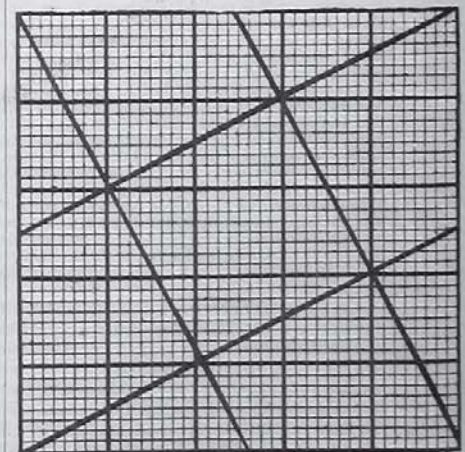
DESIGN 13.



DESIGN 11.



DESIGN 12.



FIVE-END SATEEN.

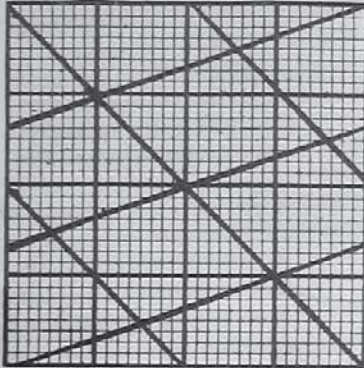
Other conditions than any dealt with above may possibly occur: such, for example, as arranging a given figure with a definite quantity of ground between it and the succeeding figure; but with the exercise of that somewhat rare faculty "common-sense," the above instructions will prove ample. It may be as well to state, however, that the above method may be slightly modified under certain conditions, such as in the insertion of plain ground, when the moving of a figure, one up or down, may make the plain cut; in fact the designer should always be on

the alert to seize upon such opportunities, for it must not be forgotten that a design is not free from defect till developed in the *best possible manner*.

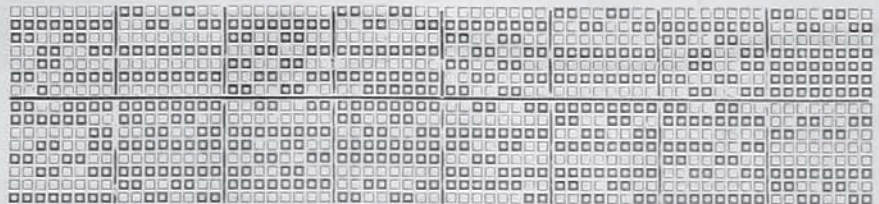
ORIGINAL DESIGN FOR REVERSIBLE VESTING FABRICS.

It seems that cotton fabrics suitable as vestings for general wear are becoming more popular, either for home or export markets; it is merely a revival of a manufacture in this branch of textile cloths of many long years ago. We venture, therefore, to submit an original design, which will produce a reversible vesting cloth, that is, of two differently coloured faces. A dobby will be required to work this design, on account of the round being 64 picks for a repeat, 15 shafts, 96-end draft. Of course the draft may be made more simple by extending the number of shafts. We have reduced the design to the lowest possible number: 20 shafts

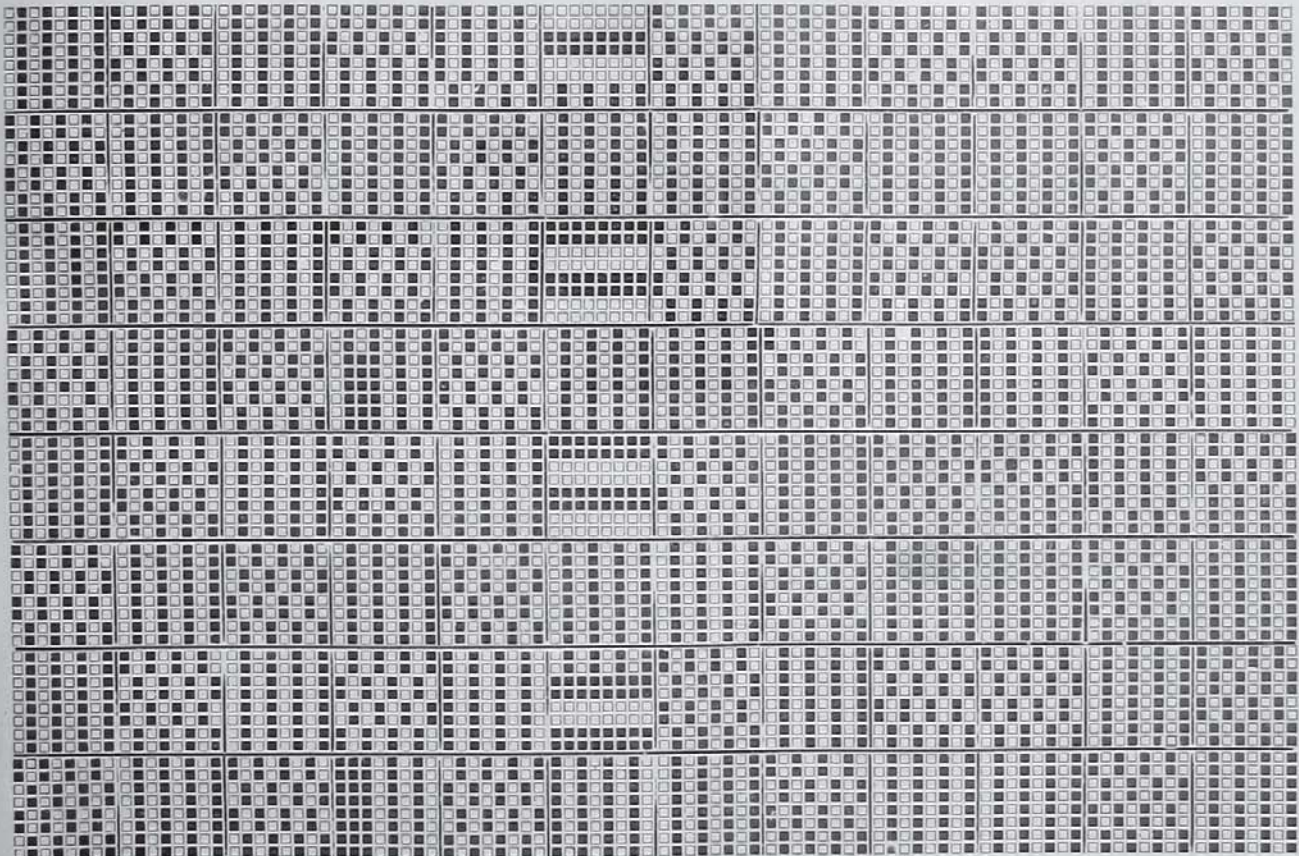
would make a less complex draft. There is a possibility of making the fabric in so many weights, either heavy or light, that it would be out of place to give a fixed quantity of materials for its production. A good cloth may, however, be obtained by using, for warp, 60's two fold, 120 ends per inch, or 30 dents per inch, four in a dent; weft, 90 picks per inch of 20's slack-spun cop. Warp pattern, end and end all through of white, and a contrast, such as white and blue, or any colour, shade, tint, and hue, that will harmonize with each other, the weft at all times being as near as possible the same as the lightest tint in the warp. To make this more plain we give patterns for warp: 1 canary, 1 deep purple; weft all canary; if warp 1 white, 1 brown, then the weft would be all white; again, warp 1 light-fawn, 1 light-blue, the weft would be all light-fawn. One face of the cloth would be light ground, dark spots; the reverse, dark-ground, light spots.



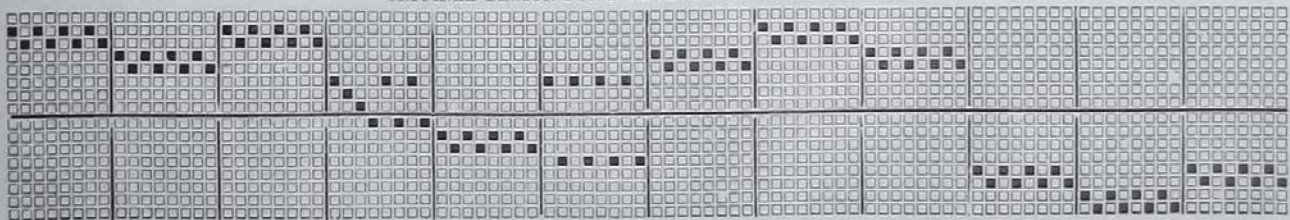
EIGHT-END SATEEN.



PEGGING PLAN.



ORIGINAL DESIGN FOR A REVERSIBLE VESTING FABRIC.



DRAFT.