keeping stocks of their own specialties in their own boxes and marked with their own names. The manufactory 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 do not confine the silk trade. In the Bradford dress goods and others trade the same system prevails, but some of the manufacturers have commenced the practice of charging extra carriage on small consignments, in order to take away if possible any advantage the warehouseman may be able to 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 custom, tend to sell them for next year. It is an injury upon Derby. They openly give the greatest facilities to the foreign manufacturer for the transaction of his business by ordering excessive quantities of goods 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 would not be worth while having them in stock. The fact is that 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 the smaller Derby concerns, but seeing that the goods being sold for the foreign manufacturers in London are sold to English shopkeepers, who, at any rate, have not an interest in the crippled 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 inadmissible, but our Manchester buyers are, it seems, according to those who have to sell to them (and 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 much less likely to have more attention were it given the goods were not.

THE FACTORY ACTS.

I have heard favorable remarks during my journeys with regard to the Factory Acts, which are so much more severe here than on the Continent. I was at a meeting held in Derby, as far back as 1813, 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 duty (formerly 2d. 6d. per lb.) has been abolished, made it imperative for the British thrower 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, minute particles, and a cool atmosphere certainly render anger, or all throwing a healthy occupation. A strong feeling prevails among 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 at the long working hours and low wages of the continent. The necessity for this arises from the fact that while a good Derby silk dress, with 20 yards per evening, for 20s. 6d., a similar worker in Italy earns 6s. 3d. for 72 hours. The English thrower thus pays 2d. per hour while the Italian pays about a penny.

SILK DRESS DESIGN.

This design is for a dress material all silk warp and weft, cotton or silk, or linen. The light type is the ground, on eight shafts 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 design, the silks or the curls should be doubled or be many points 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 as possible. Considerably more warp than is required for this make of cloth on account of the smooth unbroken surface of the satin and the development of the figures; 28 shafts and 8 for satin making 22, the round being 24; order of draft, one and 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; this blue must be the same as the silks, or as the curls, or any light tint for ground, such as pale green, light...
SATEEN WEAVES—Continued.

The eight-end sateen now calls for considerable attention, 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 126 is the pure eight-end sateen, being constructed from left to right, running three, or from right to left, counting five.

Designs 127 and 128 demonstrate the direction of the twill as previously shown in relation to the seven-end sateen. From these two weaves it is very evident that the eight-end sateen, along with the seven-end sateen, yields a warp or weft twill according to the sett and picks per inch.

Design 129 is the pure sateen with a single dot. This is the weave employed for bookbinding.

In Design 130 is demonstrated the construction of weaves on the sateen basis, three dots being filled in round the sateen dot. This is the twisted hopack weave, and the same weave extended both ways to double the eight ends and picks is shown in Design 131.

Design 132 demonstrates the fact that the pure sateen may be added to irregularly. It will be noticed that the twill in the sateen to go from left to right, as in Designs 126, 127, 128, 129, 130, and 131, but the twill in the sateen to go from right to left, as in Design 126, there are only two twills as indicated in Designs 126, 127, 128, 129, 130, and 131.

Now in Design 136 it will be noticed that one of the twills is broken, 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 makes the much-used Mayo or Campbell twill.

In Design 139 is demonstrated the fact that the eight-end sateen, to a remarkable extent, coincides with the 2 and 3 twill; in fact it is quite possible that in the first instance this sateen was originated from this twill. Again, in Designs 130, 131, and 132 is demonstrated the fact that this sateen coincides with ordinary twills running at an angle of 45°.

In Design 133 is demonstrated the fact that if a 2 dot be put in the 2 and 3 twill one of the strongest and best means of tying the backing warp to the face cloth is by tying every other thread on the same twill, or, what amounts to the same, on the basis of the 2 end sateen.

In Design 134 is the principle of tying 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 tying extra warp or weft:

1. Ordinary twills running at an angle of 45° coincide with the sateen. Thus tie 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 shown 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, although the effects in stripes, checks, or twill form should be introduced in the ground. As a cotton piece, probably the best effect will be obtained by development entirely in weaves with either warp or weft the same colour; or with either delicate tone of a worsted dress suit, weaves should be restored to, to obtain the best effect; as a cotton warp and mohair weft all the black portions should be developed in weft, the worsted leaving being simply edging with black weft and plain or nearly plain made.