service of Almy and Brown, and before the year was out, he put up three cards, moving and draw- ing goods, on the Old Mill, of which a frame was formed by a water wheel, the first Arkwright machinery in America. From a description of the operations it appears that the cotton was laid on by hand, taking up a yard at a time, and then winding it up with both hands, and shifting it into the right hand, to get the staple of the cotton straight, and then applying it to the surface of the breaker, moving the hand horizontally across the card, to and fro, until the cotton was fully prepared." This does not inspire us with a great deal of respect for such appliances, but they were good enough then to make a radical change in the manufacturing prospects of the States. Whether the Pawtucket people will be justified in regarding their old mill, in which cotton is still manufactured, as the veritable cradle of their cotton trade, unless they are content to acknowledge that 1790 is certainly not the centenary of its erection by Samuel Slater, is, after all, not a matter of very much importance. If we are to accept what appears to be reliable testimony, the "Old Mill" of Pawtucket was not erected till 1793, when Slater appears as a partner with Almy and Brown, but the central fact remains that he was prime mover in several other successful ventures, and that he is thoroughly entitled to the designation of "The Father of American manufacturers," whose President Jackson gave him. It is especially interesting to remark that he practically escaped from England when we were in a state of industrial siege. Around our manufactures there were acts of Parliament in defence, with heavy penalties and imprisonment as the punishment of detection in exporting models, drawings, or plans of machinery, and, of course, in case the machinery was found in transit. Artisans were not allowed to emigrate, and if young Slater’s errand had been known he would have been much longer than two months in getting to New York. But in spite of some convictions, and more seizures, the rewards of cotton manufacture were assailed on all sides. People came over on all kinds of plausible errands, but really to find out something for the purpose of taking away some skilled operatives, and if such were discovered, they were sometimes discovered, hidden in bales of common goods, that could not prevent some attempts at smuggling. There was even a State legislature set on foot to induce Benjamin Bent and Watt to go to France, and who can tell what might have happened if that had been successful. That Samuel Slater broke through such barriers and overcame such obstacles as those is not by any means the least remarkable of the many recollections revived by this Pawtucket anniversary.

The portraits here presented were executed by Samuel Slater and his brother John. The latter had an inn at Elton, built in 1796 in the town of Smithfield. The old mill where the millwrights worked is now known as Slaterville, and is the property of the heirs of John Slater.

Designing.

NEW DESIGNS.

FANCY DIAGNALS FOR DRESS MATERIAL.

This design is very much to the taste and nothing of the sort is seen at this moment. The figure at the side and feet of the design indicates the placing plan, all the other portions being repeated to show the run of the figures. A very good Scotch for fancy vestings could be produced with 60 ends per inch, 100 spuns silk, or 60's two fold cotton wool, single 30's, with 60 picks per inch. As this figure is really made by warp, the weft may be said to play a neutral part, at least so far as colour arrangement is concerned, hence the necessity for vivid and determined contrasts for the warp threads. We give a few colourings for warp and weft, the preference being given for silk in warp. Crimson red, pale turquoise blue, scarlet, white, light grey blue, light green, light violet, white, cream, or grey weft; light blue warp, dark terra cotta brown weft; dark red warp, white or dark buff weft; light strawberry warp, dark dabskeet weft; cream, dark cream warp, dark dabskeet weft. These shades in warp and weft will be found serviceable and effective. It is used for a dress material or shouting, 72 ends per inch of 26 warp with 60 picks of 12 esc cop weft will give a very satisfactory result.

FANCY SATIN DIAGNALS.

This diagonal in the 16 shaft, and 7 for the satin ground, which is indicated in the design on a basis of three out of the seven points; or in other words, every seventh is passed over and a point made until complete. A very elegant and stylish dress material could be produced either in silk, cotton, or linen. The warp, if the red close set, might be any material, as it would be completely obscured in the face of the cloth, being thrown to the back out of sight. Two contrasts, or end and end, one for satin ground and one for figure, would be required to give full effect to this design; the red might be a 40, three in a dent, or 50, two in a dent. Warp, 24 picks per inch. The following colours and shadings are given as suitable, and in accordance with the prevailing taste:—Gray, pink, blue, mauve, cream, gold, and brown. In white cream ground, and spider blue for figure, a really pretty pattern would result. For an out-door garment it would also look extremely pretty in rose, set and pomegranate silks, with greenish grey, grey, scarlet, and old rose pink, light blues, and pearl greys. It is exceedingly difficult to translate such ideas in weaves, as almost every possible combination appears to be exhausted. Not so, however, with the subtile mishmash of fancy colourings, where the utmost liberty is permissible if the arrangement be in sympathy with the vagaries of fashion. Many years ago we were engaged on a range of patterns for a very extensive London drapery firm, when their agent pointed out that an orange stripe would be desirable next to a glaring red. "Let us put a blue between," we suggested, "so as to minimize the discord." "Oh! no, the discord, do as I tell you; I know best what’s wanted," replied the agent. So much for taste. The fancy of the designer may be strained and bent in every direction to produce a really good result in a good taste and style, but he must be subservient to the dictates and caprices of an unknown quantity that is the only key to the pleasant, graceful hand in the World of Fashion.

MANTLE CLOTHS.

Design 172 demonstrates a principle of figuring mantle cloths, which is not more varied than that furnished in our last issue. The effect of this particular design is to give a shaded stripe, which is very effective if suitable colourings are introduced. Beams with red as the luminous and brightening colour; drabs and slates with blue and white; for lighter and brighter cloths French grey with yellow, orange, and white, will also prove effective. These colours may be introduced in the warp or in the weft but care should be taken to retain the shaded effect.

The design as given here cannot be reduced with drafting, so that it is not possible to produce such an effect with a line of figures in special cases, but as a ground for jigsaw figures this system is very useful.

SEABOARD STRIPED LINENS.

The most useful of all materials for women’s and children’s wear in every rank of society, and the amount of linen or cotton is always in season. It is very extensively used for a trimming for bonnets and lately as a very becoming and dainty cloth for bathing suits. We give the following new arrangement in anticipation of early enquiries for this mode of goods,—Six for coloured stripe (see pegging plan), 60’s linen warp, 60’s reed, three in a dent, or 20’s ends on one inch; 50’s linen weft, 60’s picks per inch, all one shuttle. Pattern of warp and draft as follows: 60 of very light fawn, on shafts marked on the side of the pegging plan in red; 6 of royal blue on shafts 4, 5, 6, 7, 8, 9; then 8 of light fawn on shafts 1, 2, 3; 6 of royal blue on shafts 4, 5, 6, 7, 8, 9; 8 of light fawn on shafts 1, 2, 3; 4 of royal blue on shafts 4, 5, 6, 7, 8, 9, making a total of 130 for full pattern. Repeat one shaft made in cotton, let dark blue take the place of fawn, both in warp and weft; the blue to become the lightest of cream or white; read the same, but warp 34’s twist and weft 32’s.
breaking through stiffness and giving the idea of ease and grace.

Attention should also be given to the construction of the design, since it hardly gives a comprehensive idea to say simply that it is a spray arranged in fine saucen order, for it needs little study to see that there are limits to the form of the spray. In Figure 24 the first figure dealt with was that formed by the largest leaves at the bottom of the spray, this being distributed on the same principle. On this being accomplished there was found to be a separate into which a similar figure rather smaller than the first was introduced, upon the completion of which the idea immediately presented itself of making a continuous spray; this was acted on and resulted in the design as here given.

Further reference will be made to this system of arrangement in our next.

ERRATUM.—The first design figure given in last week's issue was, as practical readers would discover, erroneously described as "A Clan Tartan," instead of "Fancy Diagonal for Dress Material." The Clan Tartan instructions were complete without a design. The Diagonal design is perfected this week, with details.