THE TEXTILE MERCURY.

June 4, 1856.

FACTORY LEGISLATION.

New Jersey manufacturers are waiting with much anxiety for the passage of the new Factory Act, reducing the hours of labour to 55 per week, and practically interdicting all over-time work, as its operation would place them at a very serious disadvantage in competing with other States, wherein the law is not so stringent—indeed, the very hour or two that they obtain from 56 to 60 per week is probably the net result of years of struggling, and the very hour or two that they now gain may be the means of saving many a man from the necessity of seeking employment elsewhere.

DESIGNING.

NEW DESIGNS.

TWEEDS.

These goods are now made in such a variety of ways, with such a variety in yarns, make, and finish, that at this good patterns are more easily produced than heretofore, novelties are few, and only the result of mature thought and calculation—excepting of course, the few effects produced by accident. To some it may appear that the production of excellent patterns is at all times rather haphazard, depending largely upon circumstances outside the control of the designer. In other words, they would say—let a number of patterns create a large number of pattern ranges and he is certain to produce some effects of the kind required. This may be true in a sense, but only those who have studied pattern formation realise how, without judgment, sound common-sense, feeling for colour, and a sense of business, the designer does not produce excellent effects, even when he is a great designer. The variety of colour combinations, and the knowledge of the various design effective pattern ranges. Now a great deal of the success in putting patterns together depends upon the mental vision with which the designer can conceive the result of the proposed combinations, and this foresight can only be obtained from the results of previous research. How important then is the thorough organisation of all research work, of which many times may be saved by such organisation, and what a field for future enterprise it opens to him who will bear in mind the above facts and work scientifically.

An example of the method of procedure in conducting a research into the colour and weave effects produced by the three- and three-twist may here prove useful. As a rule it will always be found advisable to arrange colouring in summits, the same multiple of weaves to be employed, thus for the two and three-twist, one, and four, and four, etc., for the three and three-twist, three, and three, six and six, nine, and three, etc. Since in compound schemes of colouring, warp and weft of necessity cross in a variety of ways, producing other effects than those arranged for, then in the following list more colourings are given than may be deemed necessary. Still we would recommend a complete list at least being drawn up for each weave, even if every scheme be not worked out.

THREE-AND-THREE TWIST COLOUR AND WEAVE EFFECTS IN TWO COLOURS.

Warp.

(1)  1  2  3  4
1 black 1 black 2 black 3 black 1 black
1 white 1 white 2 white 3 white 1 white
2 black 2 black 1 black 3 black 2 black
2 white 2 white 1 white 3 white 2 white
3 black 3 black 1 black 2 black 3 black
3 white 3 white 1 white 2 white 3 white
4 black 4 black 1 black 2 black 4 black
4 white 4 white 1 white 2 white 4 white

Weft.

(1)  1  2  3  4
1 black 1 black 2 black 3 black 1 black
1 white 1 white 2 white 3 white 1 white
2 black 2 black 1 black 3 black 2 black
2 white 2 white 1 white 3 white 2 white
3 black 3 black 1 black 2 black 3 black
3 white 3 white 1 white 2 white 3 white
4 black 4 black 1 black 2 black 4 black
4 white 4 white 1 white 2 white 4 white

This exhaustive list may seem rather too extensive for it is not yet worked out, and there is really no need to do so, as it will be found that many schemes are repeated twice.

For example, every one-twist combination of a value will be found under Warp 1, therefore all others may be crossed off, similarly every effect ofrief.
Any dark, medium, or light colours may be used for the black, grey, and white respectively. Another effective pattern is as follows:

<table>
<thead>
<tr>
<th>Colour</th>
<th>Threads per Pick</th>
<th>Total Threads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Grey</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

Warp:

1. 3 threads dark brown
2. Black
3. Medium olive
4. Medium brown

To be the same as warp.

This scheme, properly carried out, will give a most pleasing result, and its value as suggestive of others is great. It should, however, be noted that in all the foregoing some little experiment may be useful to ascertain the best "footing," i.e., relationship between weave and colouring.

SILK VESTINGS, ETC.

Limited space has prevented us from developing the full motive of Design C. Sufficient however is shown to convey some idea of its nature and utility. The warp ground is a 5-shaft satin, although any other satin twill might be as effective. The weft is formed by the weft picks, or the ground may be a satin, and the figure a warp face. For dress-goods a spun silk warp, all white or cream, 44 double threads, that is 88 single ones, two in a mail, four in a dent, then a band of 5-shaft satin 88 single threads, two in a mail, 72 single ends, two in a mail. As will be seen from the design, one figured stripe has the leaf inverted cross-ways, and in the third stripe the leaf is inverted lengthways, giving a variety by being irregular. The silk tram weft on the warp ground to match the band dividing the two figured stripes. A pattern as follows would be found suitable:—The two figured stripes, dark emerald green, brown, blue, cardinal, rose, or tan; the dividing band all white or cream; the weft all white or cream. This is merely an indication of what may form patterns for stripe goods.

For vestings, a great quantity of warp threads would be required, say 25 dentes per inch, 5 in a dent, all single in the mail, with four two-fold China silk. The leaves in their four positions to form an all-over pattern, based on a satin arrangement, so that the leaves would be equally distributed over the surface of the fabric. The warp and weft to be of different or opposing colours. Any arrangement may be used if suited to the size of the leaf, and the space it occupies in the repeat. The design is simply suggestive, and to obtain pleasing effects will very much depend upon the treatment adopted. Fancy vestings are very popular, and likely to continue so for a time. Novelty and good colourings in these fabrics command a ready sale, particularly in simple floral patterns.