

are carried on by male and female operatives, ranging in age from the young girls of fourteen or fifteen employed in making carpets, to the grey-haired handloom weaver, from Spitalfields probably, engaged in the production of furniture sliks or unions. 'Bob' West, a descendant of the well-known Chartist of Macclesfield, was in charge of the warehouse at the time of my visit, and I am sorry that I did not drop across him during a visit, which I understand he paid recently to the North in search of weavers. After a glance at the designing room where some of Mr. Morris' best creations originated, we went to an out-house, where a familiar sight in the shape of vats of liquid dye met the gaze. Here Mr. Morris, swaying from side to side the while, preached away in a delightful fashion on various matters connected with the operations which we were watching. The hydrosulphide vat, useful for dyeing fancy goods, light colors being dyed in the flock, came in for a share of attention. They never had any trouble with the blues, said Mr. Morris, only the light pinks and yellows caused bother. As for the madder the Avignon variety was used, that from Alsace not being suitable and the Dutch not being understood. 'We want a full deep rich red,' said Mr. Morris, who overflows with interesting facts concerning his business. They used to employ Alsace madder at the Gobelins, I was told. The dunging dolly was in full swing when we reached it, water of course being the motive power. Everywhere the utmost cleanliness was observable, and the most perfect system was maintained in the various departments of the factory. Mr. Morris, it should be explained, favored the use of what he termed 'frank colors' pure and solid, although he protested against the charge laid against him of having introduced a certain 'dingy, bilious-looking yellow-green'—a color which he abhorred. His ideas have been copied and mutilated almost beyond recognition, with the unfortunate result that he is credited in some quarters with having been the producer of designs which are as far removed from his style as is that of a street pavement artist.

"CARPETS.

"All Mr. Morris' carpets are hand-made by the old Axminster method, which is identical with that employed in the making of Syrian or Turkey carpets—that is, by tufting or knotting on to a vertically placed warp the yarns which form the surface and pattern. The weft is passed in and out of alternate warps alongside of the tufted loops, and with a heavy and large comb the operative beats the tufts firmly down. The whole width and length of the original warp strings are covered with the woolen tufting, and the surface is then trimmed over with large shears, in order to cut back to one uniform level any rebellious tufts which may have raised their heads above their fellows. Such is, was, and probably long will be the process of manufacturing what Wyatt considered the most beautiful carpets which have ever been made, or, as some suppose, ever will be made. The process is tedious and costly in a country

like England, although in Asia Minor, where female labor, as a manufacturer from Ouschak told me recently, can be had for half-a-crown a week, the wages item is not so serious. Mr. Morris showed me a carpet nearly 20 feet square which had just been completed, and another which had been saved from the fire at the Hon. Percy Wyndham's house in 1888, and which the genius of Merton Abl. y was touching up. Speaking of Indian rugs, in many of which worsted warp is employed, Mr. Morris expressed his preference for cotton warp, which does not 'jump about' so much. The girls who were weaving one of these rugs said, in reply to a question, that they can make about four feet a week, 7 feet 6 inches wide. Yellow, again, said my guide, as we inspected the dyes of the carpet, is a difficult color to manage. 'We change the shade of the color from orange to pale yellow. This kind of thing we do with most colors, so that an almost velvety effect is produced.' The carpet was about eight times as heavy as an ordinary velvet pile. If dirt collected, the carpet could be washed with a reasonable alkaline soap mixture, care being necessary so as to avoid dyeing the fabric with the soap. Here we quitted the carpet weaving section of the factory, and crossed the grounds past the trees with their gnarled trunks and scanty leafage to another building. Mounting a short flight of wooden steps, Mr. Morris laughingly compared his place to a 'museum of reactionary art'—'of which,' I added, referring to the school now bearing his name, 'you are the leading spirit.' 'It would not pay the ordinary manufacturer,' said Mr. Morris, in reply to another remark of mine, 'to use my expensive processes. I could, no doubt, sell my business, but my successor would have to employ altered methods.' We were now in the tapestry weaving portion of the building, where I saw a design that was to be used for one of the Vanderbilts, of New York.

"TAPESTRY.

"Mr. Morris was first attracted to the subject of tapestry by reading about it in some books issued by the French Government in the 18th century on *l'Art et Metier*, or some such title. I was astonished to hear of anyone acquiring knowledge of such a craft simply from 'book larnin'.' The Gobelins naturally came in for a share of attention in discussing the tapestry industry. The *Savonnerie* at Chaillot, at one time under the direction of the great Lebrun, the first painter to Louis XIV., played an important part in the maintenance of the art. At the Gobelins the wool used is selected with great care, and the yarns are inspected by the chief of the works, being afterwards cleansed according to the colors they are to receive, affinity for this or that tint being imparted by passing through whitewash, subcarbonate of soda, or simply through bran. The scouring process, which requires great care, is followed by passing the skeins over long sticks called *lisoirs*, and plunging them into square boilers of iron, which hold the mordant. They are then immersed in a color bath.

"The dyers employed at the Gobelins are real artists, and their object is to produce colors that will