



## **Accessibility Tour from Home: *Welcome to the Spinning Factory!***

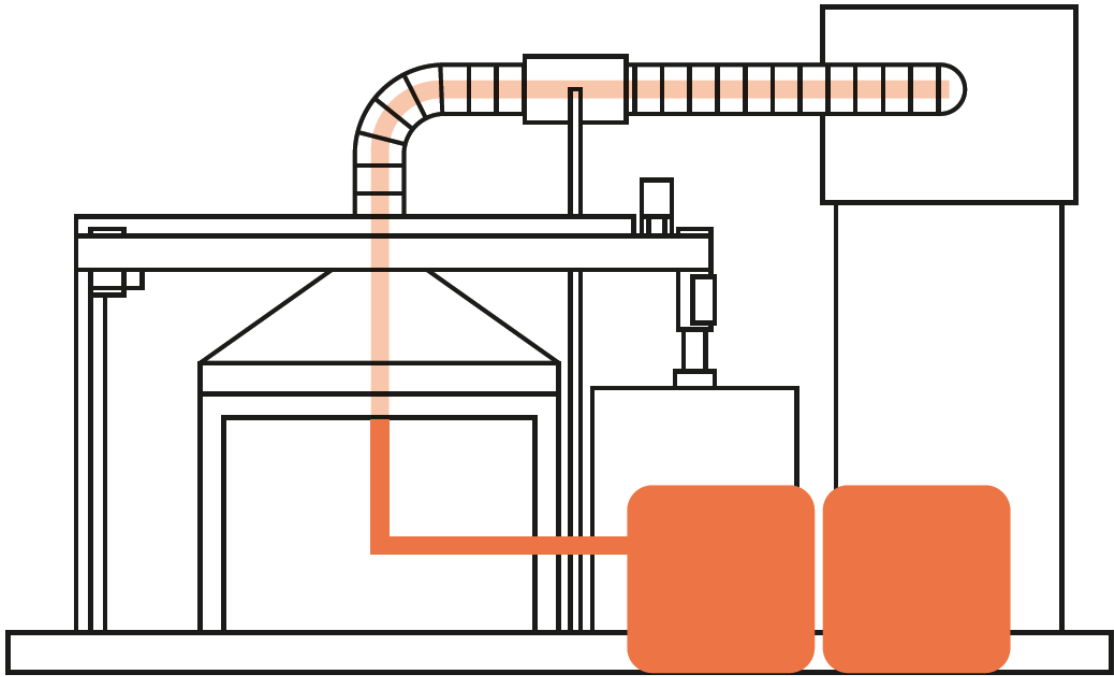
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## 5 Steps in Cotton Spinning

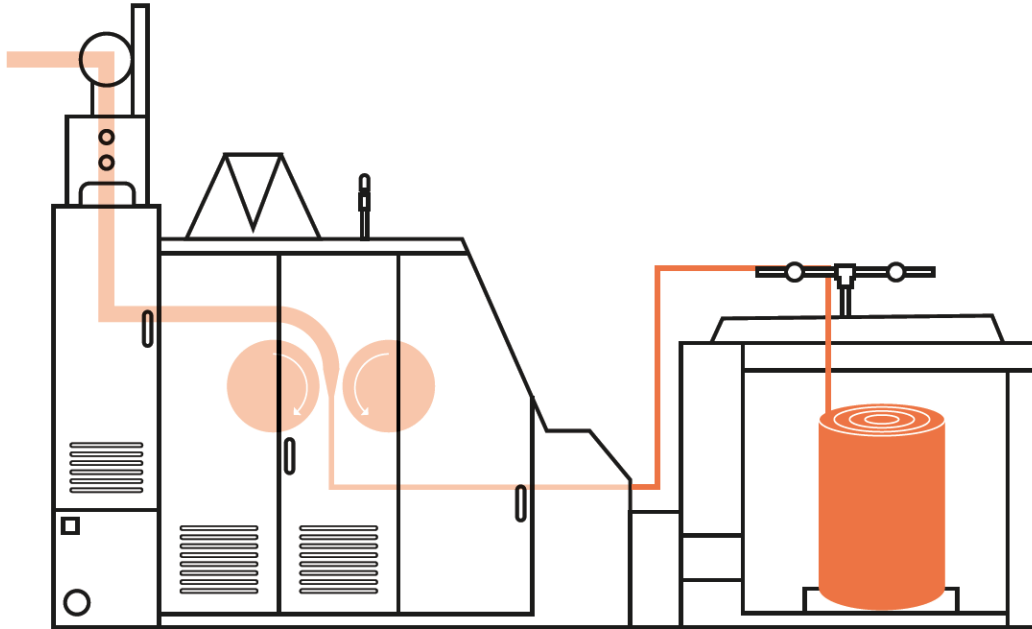
### Step 1: Blowing



In the illustration, through the bale opener, squarely-packed cotton bales enter the house-shaped cleaner. They are then moved upwards along a tube ring by ring and reach the upper entrance of the blender.

Cotton bales are separated to remove unwanted materials and foreign particles. Different types of cotton are being blended together to ensure that the quality of the yarn is consistent.

## Step 2: Carding



In the illustration, upon blending, cotton fibers enter the carding machine, which roughly takes the shape of a trapezoid, along an upper tube. Inside the machine there is a set of two pulleys, the left pulley moves clockwise while the right one moves anti-clockwise. After going through them as two rounds of carding, the yarns turn from thick to thin, passing through a narrow thread-guide and winding into a silver can, and eventually forming a big, fat can of silvers.

The cotton fibers are further cleaned by separating them and removing the fine dusts and particles trapped in unopened cotton tufts. As they pass through the carding cylinder, the cotton tufts are pulled apart and disentangled into individual fibers, forming smooth first-stage yarn called 'silver'.

### Step 3: Drawing

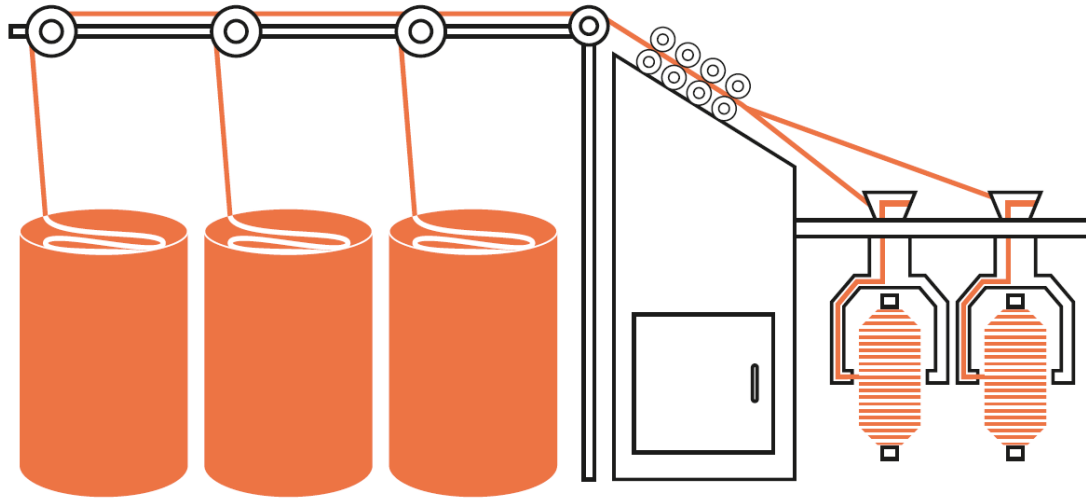


#### **Description of Image**

The draw frame is divided into the front and back part. The front part is a deep military green, rectangular machine in upside down U-shaped, on which there is a plate stating the word 'CHERRY' in red. Inside it there is a white roller. The back part is composed of six red silver cans and, above them, metallic rods linking to the front part of the machine.

This step refers to the processes of drafting and doubling, which blend 6 to 8 silvers into one strand. It aims to improve the evenness of the disparate yarns as well as straighten the fibers.

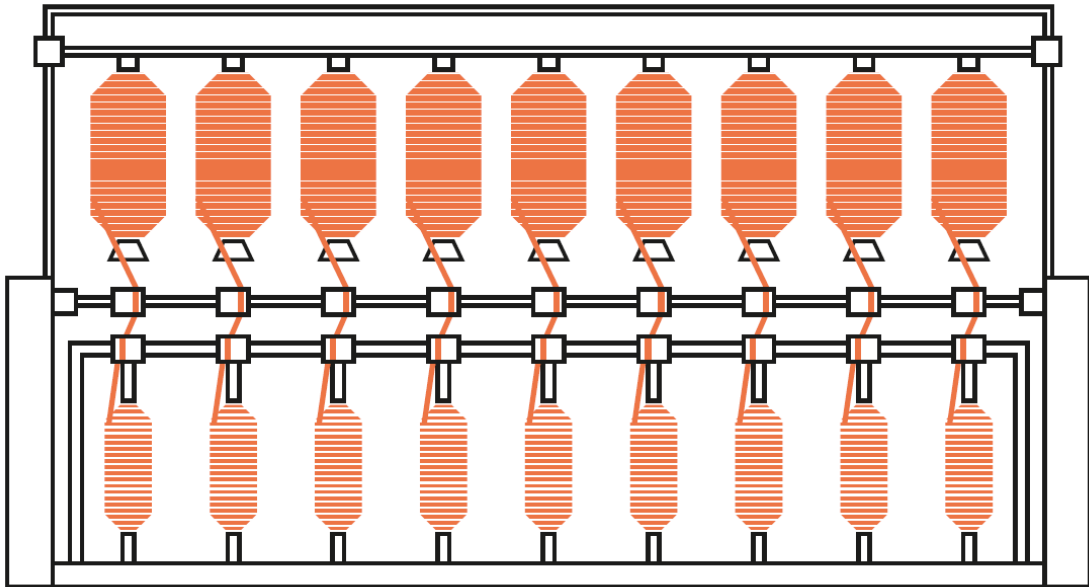
#### Step 4: Roving



In the illustration of the roving machine, three silver cans stand aligned. Cotton yarns from these three cans are respectively pulled upwards by a single pulley and then conveyed to the left to go through a series of pulleys. They are 4 consecutive sets of pulleys made up of an upper and lower wheel. They first draw the three strands of silvers together and then branch the new strand out to two pot-shaped mechanical parts. Each part involves the winding of the silvers onto a bobbin.

This is the step when the silvers are further stretched thinner to become 'rough yarns,' also called 'roving'. It involves the process of pulleys at the roving machine pulling, twisting the silvers and eventually winding them around bobbins. At this stage, the 'rough yarn' is 30 times thinner than the silvers resulted from drawing.

### Step 5: Spinning



In the illustration, the spinning machine is a rectangular frame. In its upper part, a set of 9 bobbins hang vertically with yarns being drawn down and twisted into even thinner volume. The drawn cotton yarns are transported to another set of 9 cones at the lower part of the machine.

Upon reaching this step, rough yarn is continuously transferred from bobbins to winding cones. Whenever a strand of roving reaches its end, it is joined to another strand. The finished yarn is now 200 times thinner than a drawn silver.



## Baby Carrier



The showcase displays a floral-print cotton baby carrier made around 1960s and 70s.

The baby carrier is made up of a piece of square cloth. From each of its 4 corners extend a piece of cloth strip. Each strip is wide like the length of an index finger and long like an arm. The end of a strip shapes like a rhombus.

At the centre of the baby carrier, there is a piece of palm-sized cloth of square in white colour. This piece of cloth is cross-stitched. In the middle is the special Chinese character 'sheung hei', which means double happiness. At its 4 corners, there is one Chinese character that can be read together as 'Happy Children'. A snowflake is stitched onto the 4 cardinal directions. At the north side, a cloth button is sewn.

Apart from the white square in the middle, the rest of the baby carrier is made up of cotton cloth in crimson red with the pattern of white daisies. The daisies are big like finger tips and they scatter upon the cloth. There are two types of them: one type shows the flower straight in full blossom and its stamen in yellow, blue or green. The other type is a side portrait with green sepals. These two types of daisies intertwine with each other, with white floral patches among them.

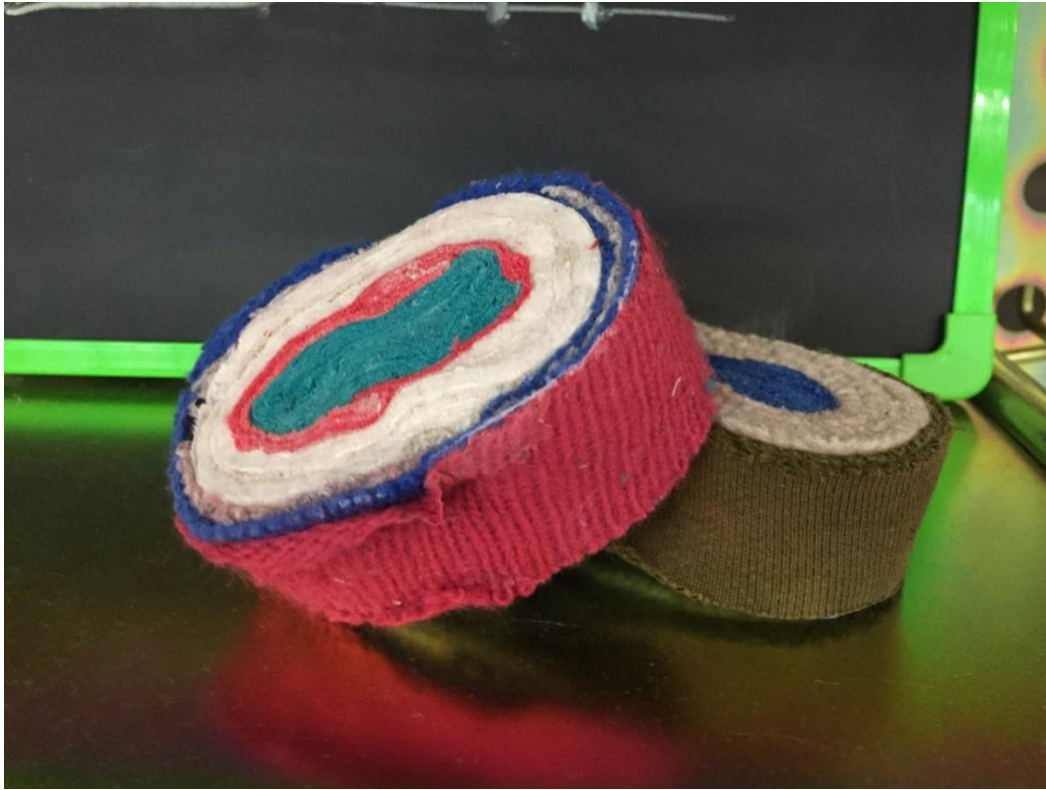


## Mother and Child Doll



The Mother doll has the height of an adult's forearm. She wears red floral Tang style blouse and pants. The blouse has lapels hemmed with red threads. There is a side slit at the waist of the blouse. The pants are in the same floral pattern. The sleeves of both the blouse and the pants are adorned with fine yellow and black hems. She wears red fabric shoes with white soles. The Mother doll has a round face, cheek-length black hair which is combed into a strip of bangs and two short braids. Her eyes and nostrils are stitched with fine black threads whereas a small mouth is stitched with red threads. Her arms stretch outward at the side and her plumb fingers spread wide. A red baby carrier is cross-tied at her breast with a Baby doll inside. The baby looks out from her shoulder. The feature of this doll rests on the shape of the eyes, which is a long and narrow rhombus that ends slightly upwards, commonly known as 'phoenix's eye' in Chinese culture, or 'almond eyes' in the West.

## Blackboard Erasers



The showcase places 8 blackboard erasers. Each blackboard eraser measures half the size of a palm. They are made by first tightly wrapping up fabrics of discarded T shirts and then cutting the fabric roll into solid oval shapes. The cross section of these erasers looks like tree rings. Each layer of fabric strip is in different colours and texture. The fabric strips vary in their thickness as well, with some frayed hems. None of the displayed erasers is tainted by chalk powder.

The eraser in the above image has a navy core, surrounded by a vivid pink layer. The second ring is white and the thickest, measuring around 1 cm in width. The third and fourth rings are grey and dark blue respectively. The outermost ring, in vivid pink, is the thinnest with one side slightly loosened. This is a relatively common example of upcycling used fabrics.

## Patchwork Blanket



That means a blanket woven with cloth patches. This original piece dated 1970s was made by a woman who collected pieces of cloth from a local garment factory and sewn them into this beautiful blanket. Measuring around 1m by 1.5m, it is vertically hung upon the wall. There are 12 square-shaped cloth patches that neatly aligned into 4 columns of 3 squares in a row. Each square is harmoniously patched by cloths of different patterns and colours. To illustrate a more prominent pattern that locates in the centre of the blanket, the square patch juxtaposes three types of clothes: a black fabric with rose floral print , a black fabric with rose floral print and a fabric with purple and grey triangles.

A patchwork blanket has a long history. As the idiom goes, 'Sewing patchwork blankets, wearing patchwork clothes', it is a custom of ancient Chinese societies. It is said that when a new-born baby reaches its 100<sup>th</sup> day, the parents would visit relatives and friends to collect scrap fabrics. They would sew these unwanted cloths into a 'patchwork blanket', or literally means 'blanket of hundred families', that carried the blessing of different families to wish for the child's wellbeing, health and growth. The patchwork blanket also shows that the virtues of frugality and resourcefulness through transforming unwanted cloths at workplace into daily necessities.



## Canvas Plimsolls



A right 'white noodlefish' in Cantonese, or canvas plimsolls in English, rests on its box pointing to the left. The displayed shoe is a canvas shoe with rubber sole. From the toecap to the heel is a corrugated welt of white rubber; the black sole has horizontal treads; there are also two straight rows of 4 silver eyelets and white shoelaces.

To Hong Kongers of different generations, putting their feet into a pair of canvas plimsolls, be it the product of the brand 'Fei Yue' or 'Gold Coin', was a piece of collective memories. When leather remained unaffordable, a pair of canvas plimsoll only cost around 10 to 20 Hong Kong dollars. Hence these rubber-sole canvas shoes became popular among students, sportsmen, and blue collars. Factory porters used to hold the lift by tucking a canvas plimsoll between the door slits when they were loading goods.

## Embroidered Tablecloth (Left) and Washing Label (Right)



Made in the 1950s, the Hong Kong-made tablecloth is intact with the label of washing instruction. The tablecloth, a hybrid of cotton and linen, employs two specific crafts that were highly demanded by overseas high-class market, namely embroidery and lacing. It is mainly an export product. The tablecloth is white, with lace on 4 sides and the centre. Linen is used for the part with embroidery so the shape could hold better. The whole piece was entirely in white cloth and white threads. All corners of this square cloth is adorned and connected with the motif of pentagonal, hexagonal and octagonal flowers.

The washing label (Right), measuring 4cm by 8 cm, is all printed in English in dark blue font. The title reads 'WASHING INSTRUCTION' in bold, underlined capital letters. The instruction advises the use of warm water with a good soap or washing powder. When using a washing machine, slow setting should be used. During tumble drying, it could only be lightly twisted. Warm steam ironing is required and bleaching is not recommended. In artistic calligraphy font, the label also lists the name and address of the manufacturer, product number, product size, as well as the material '100% Irish Linen and Cotton Lace', 'Machine embroidered; Made in British Hong Kong.' There is a dotted line at the bottom of the label, for easy tearing.

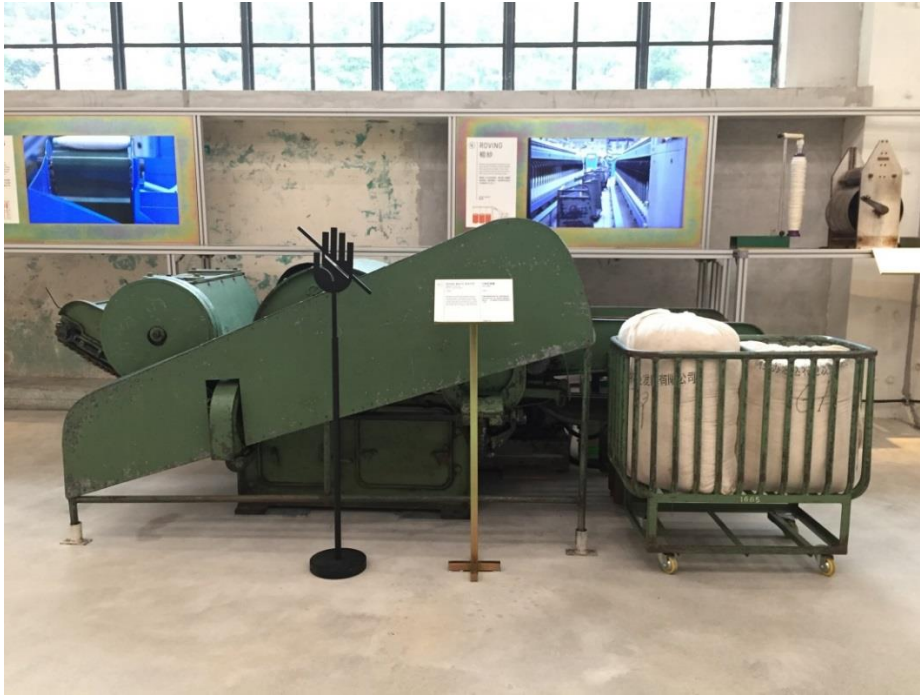


## Handmade Net Bag



At the time when nylon bags were not a hit, cotton-made net bags were indispensable to every family. These bags take the structure of a net for its high stretchiness, ease to store and large volume. Back then Hong Kongers used them to carry televisions, rice cookers, etc., when they visited their families and relatives in mainland China. Made by hand, weaving starts from the bottom of the bag, which looks like a belly button; then, from bottom to top, one weaves upwards till the handles. Do you think it can fit in a 50 inch flat television?

## Roving Waste Beater



This picture shows the side view of a roving waste beater, which is manufactured by Switzerland in 1958. It is a donation of Tai Hing Cotton Mill.

It is medium in size and irregular in shape with barrels in the middle and on the left side; the metallic case of the machine is in deep military green. The whole machine is around the length of two adults with their arms stretch wide side by side, and the width of an adult with arms open, chest height.

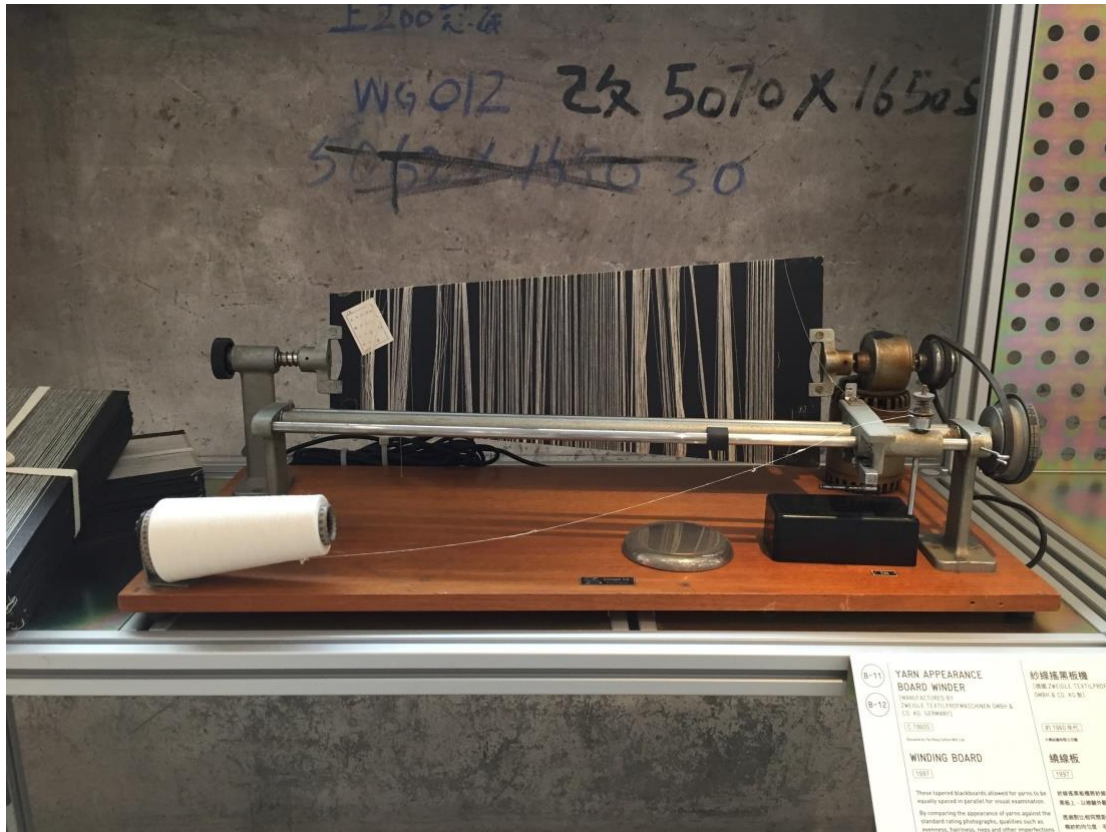
With a bamboo conveyor belt on the left and right of the machine, cotton is input from the right and exits on the left. From the side, the machine body has a long and round case that covers the gears on the sides and the rubber belt. In front and towards the right of the machine is a cart used in factories; it reaches the height of thigh, and holds two sacks of raw cotton for demonstrations.

'Danger' and 'Hands Off!' are painted in red on the inlet. Red texts 'Do not use gloves or put your hands inside' on white background is posted as well.

### **Operational Introduction**

The roving waste beater is a machine that turns roving waste back to cotton fibre by beating them loose, for the purpose of recycling materials. Beaten cotton would be returned to the spinning process.

## Yarn Appearance Board Winder



The photograph illustrates a small electrical apparatus for checking the quality, neps, impurities, as well as the evenness of yarn. It was made in Germany around 1960. Its width is around the length from an adult's shoulder to forearm; both its depth and height are around the length of an adult's forearm. It is usually operated on a table.

The main structure of the yarn appearance board winder are in three parts: front, middle and back, and a wooden rectangular base. The front is a horizontal spool hanger for holding a yarn spool; middle part is a set of yarn-guiding sticks, a palm-sized black box switch, metal pulleys, rubber strap and motors. The back is a set of black board in trapezoid shape rotated to the left.

How to use:

Upon turning on the switch, the motor drives the belt to rotate the blackboard, and yarn passing from the yarn spool through the guides and hook would evenly wind around the blackboard from right to left according to the helical grooves of the yarn-guiding sticks. The inspector would then examine the evenness and impurities of the yarn through observation.



## Single-Spindled Horizontal Spinning Wheel



The photograph shows a detachable, wooden spinning wheel of around 5 to 6 decades old. It is set on the floor when in use traditionally, with the spinner facing or sitting sideways to it on the floor. The whole spinning wheel measures the length of an adult with arms widely open and half of an adult's height.

This single-spindled horizontal spinning wheel is mainly comprised of a flat-lying base in the shape of letter 'H', whose left anchor is shorter than the right; also a spindle on the left, as well as a wheel and a handle on the right side. Certain parts of the central axis and the handle of the spinning wheel are worn off due to frequent rotations and contact.

The spindle on the left is a sharp and long piece of wooden stick, like a new pencil in length and thickness. Both ends are pointed for winding threads. The wheel on the right side is made up of two sets of flat planks. Every set has 4 pieces of them. The two sets of radiating planks are fixed at the centre like the ribs of an umbrella. Fixed at the top of the radiating planks in the shape of the letter 'Z'. A round rope wraps between the rim and the spindle like a rubber band, called rope pullery.

How to use:

When spinning, one holds a spool of carded sliver on his/her left hand, and rotates the handle in clockwise direction with the right hand. Along with the motions of the pulley in the middle of the wheel, the spindle will then rotate in high speed. The sliver on the left hand will be stretched into a thin piece of yarn like how a silkworm spins thread, and winded around the spindle, eventually turning into a spool of yarn.

## A Female Worker's Apron



The photograph shows a female worker's apron of the textile factory on a female torso mannequin. It is plain white, hemmed with red piping. Two thick shoulder straps take a U-shape down to the lower line of the bust. The length of the apron approximately reaches one's knees. At the bottom around thigh level are two side-by-side pockets of palm size, with red piping at their opening. Under the apron is a short-sleeved cheongsam with straight collar. It is lime green with orange floral pattern, almost the same length as the apron.

(The piping represents the rank of the worker. Red piping was for instructors responsible for training new workers. Aprons with green piping were for apprentices. Upon training and passing the probation period, the worker will be given an apron with white piping. This apron uniform is in brand new condition, as it is especially made and donated to CHAT by an interviewee.)



## The Golden Cup Yarn Label (Left) & Silver Cup Yarn Label (Right)



It is around A5 size, in the shape of a vertical rectangle, sharp yellow for the background and orangish-red bold borders of a finger's width. The border is made up of aligned icons of tiny, gold champion cup. These icons are outlined in black. The gold cup icons at the four corners of the border tilt towards the four corners.

The centre of the label is a white circle slightly smaller than a palm. Inside it, there is a gold champion cup outlined in black. The white circle has an outer layer formed of light yellow strips. The colour appears to radiate from white to light yellow, and then blends into the background, which is sharp yellow. On top of the white circle there are the English words in capital letter, reading 'GOLDEN CUP,' from left to right. They are outlined in black and filled with gold colour. They align neatly along the upper circumference of the circle. Below the circle there are the three Chinese characters that reads 'Golden Cup Brand' from right to left. The font is flattened and the characters are gold with black outlines. They align along the lower circumference of the circle.

At the bottom part of the label, which is around one-sixth of its size, there are two rows of orange red words in Chinese and English. The upper row reads 'Nan Fung Textiles Ltd.' in Chinese from right to left in clerical script; the lower row reads, 'NAN FUNG TEXTILES LTD.' from left to right in English capital letters and below the two rows there are the English capital letters 'Hong Kong' in a smaller font size.



#### **Silver Yarn Label (Right)**

The design is similar to that of the Golden Cup label, with the major difference in the bold, maroon border. The border illustrates icons of silver champion cup that are outlined in maroon colour. In the middle of the circle is a silver champion cup. The English words on top of the circle are 'SILVER CUP' and the Chinese characters beneath the circle.

## Golden Racing Cars Yarn Label (Left) & Racing Cars Yarn Label (Right)



A horizontal rectangle, 18x13cm, comic style.

The blue sky takes up the upper one-third of the label. There are three rows of English capital letters aligned at the centre. The upper row reads 'GOLDEN RACING CARS BRAND'; the middle row reads 'NAN FUNG TEXTILES LTD.' in white; the lower row reads 'HONG KONG' in smaller, white letters.

Beneath the sky is the medium shot that illustrates mountain ranges and a grassland. The mountain ranges stretch from the yellow hills on the right to the snowy hills on the left. Before them there is a grassland. Several trees of different heights are at its right part.

The foreground depicts a grey road in perspective, where four gold race cars speed furiously. The front race car locates at the bottom right corner; two other race cars run side by side in the middle; and the last one is at the upper left of the road. These vintage race cars are depicted from this side and the numbers in white circle can be seen from the hoof and the side. Only the numbers of the first three cars are visible, respectively 68, 5, and 2. The driver seats are open-roofed. The drivers dress in the same manner: white helmets, black goggles, beige racing suits. They hold their hands tight around the driving wheels.

At the bottom of the label, which is round one-tenth of the height, there are the white Chinese characters against a black background. They are aligned from right to left, in clerical script, and they read 'Nan Fung Textiles Ltd.' in Chinese. At the bottom left corner, there is a red circle mark around the size of a Hong Kong five-dollar coin. The white characters, 'Golden Racing Cars Brand' in Chinese are printed from right to left.

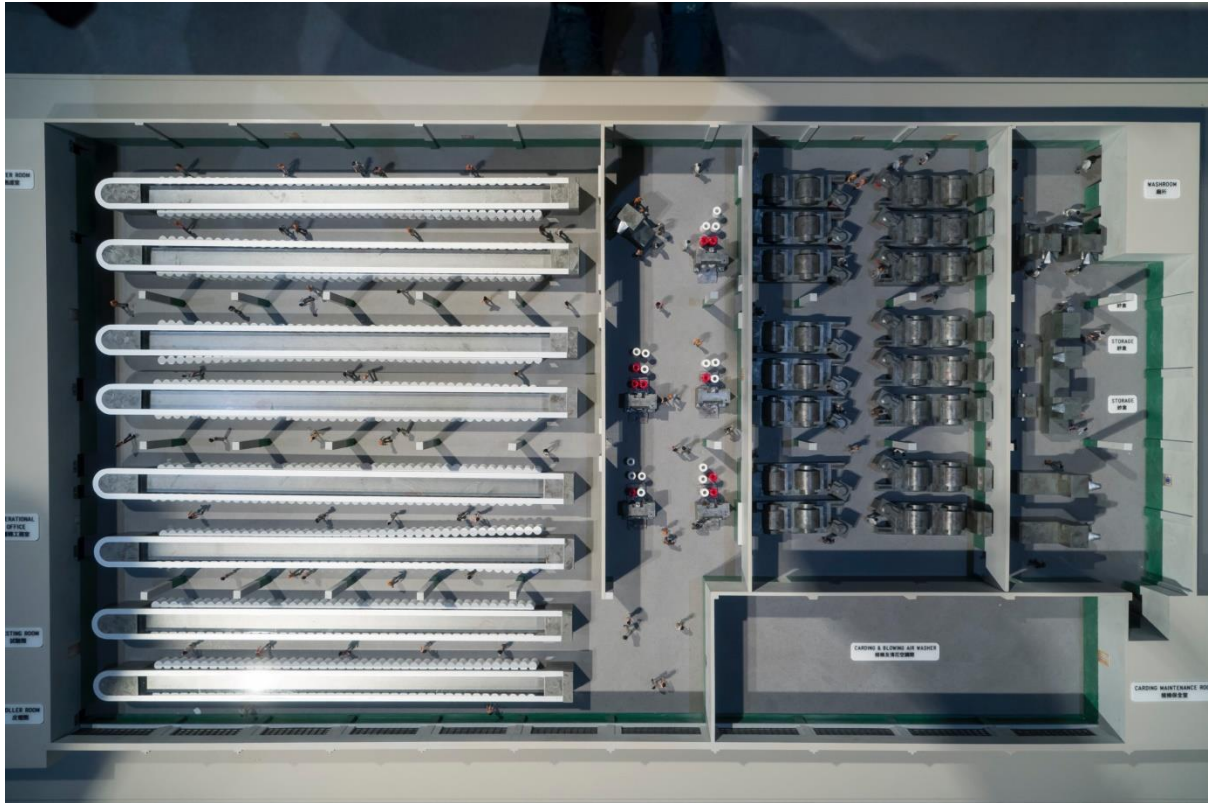




### Racing Cars Yarn Label (Right)

It is basically the same as the trademark design of the 'Golden Racing Cars Brand', with the differences in the red words at the top, which reads 'RACING CARS BRAND' instead. Also, the road in the close shot is mud yellow in colour. According to ranking, the racing cars are respectively in red, green, blue and red. The words in the red circle mark at the lower left corner has become the three Chinese characters of 'Racing Cars Brand'.

## MILL6 Miniature Model



The photograph shows the top view of a horizontal rectangular model of the Mill 6 of Nan Fung Textile. It was made from the 1999 blueprint of the whole factory. The model measures the length of an adult with his/her arms spread wide open; it is as wide as the distance from one's arm to finger tips; its height is around the width of a palm.

From right to left, the model mainly displays the distribution and the location of the machines for blowing, carding, drawing and spinning. There are model figures for scale reference. The floor of the model, the outer walls and the upper half of the inner walls of the factory are grey; the lower half of the inner walls is deep green; all of them replicated the paint colours of the factory at that time. Now the inner walls of the Mill 6 with windows facing the Castle Peak Road are preserved in their original forms. Above our heads there are also rows of grid windows.

What are mainly on display within the model are 5 spaces, which are divided into left and right in the middle by walls. The right side is divided into 4 rectangular spaces. Located on the farthest right, the blowing mill takes up one fifth of the whole model, including the emptied yarn store on its right, and 5 pieces machines in different sizes. They are represented by a simple rectangle with a horizontally-protruding trapezium



in the colour of silver. They refer to the bale opener, the cleaner and the blender. The machines are taller than an average adult.

Moving left to the carding mill. 16 carding machines are placed next to both walls, with an aisle in the middle. The rectangular sliver machine reaches the height of a person's waist. Its top has two hemispheres that arch up to one's shoulder and at the bottom of the machine, which is left open, is a red silver can.

Moving left to the drawing mill. There are 6 drawing machines, which approximate to the average height of an adult and take the upside-down U-shape. Beneath them are two white silver cans. At the back of these machines, there are a number of red and white silver cans. Below them is a horizontal room called 'Carding and Blowing Air Washer'. It is unfurnished, with only its name label on the bottom.

Moving left to the spinning mill, which takes half the size of the whole model. There are 8 rows of rectangular spinning machines. The length of each set of machines measures up to half of the model. The left end is an arch whereas the right end connects to a dark grey, squarish machine part. Along the two sides of the rows of spinning machines are packed with white silver cans. Near the window, there is a corridor that joins the drawing mill to the spinning mill.

The remaining spaces in the model, to name the column on the left end from top to bottom, are filter room, operational office, testing room, post-spinning maintenance room, and roller room. There is also washroom on the upper right corner of the model and carding storage on the lower right corner, which is enclosed with a label and no interior display.