

do not wish our readers to infer, however, from these remarks that the volume is not worth the necessary investment of money needed to purchase it and the time to peruse it; such a conclusion would be a mistake. Readers contemplating the utilisation of a spare day or a few hours in the Ribble Valley anywhere from Langho, Harwood, Whalley, Mytton, Ribchester, and the adjacent country districts cannot do better than first peruse the work. The illustrations by Mr. Herbert Railton, A.R.A., are little gems. They include sketches of Ribchester, Stydd, Mytton, and Whalley old churches.

Messrs. GEORGE BELL AND SONS, London, will shortly publish a work on "Colour in Woven Design," written by Professor Roberts Beaumont, author of "Woolen and Worsted Cloth Manufacture," etc., and Director of the Textile Department of the Yorkshire College. The book, which will be profusely illustrated, both with coloured plates and original drawings, will deal with the principles of colouring as they relate to all classes of loom products, whether made of wool, worsted, cotton, silk, linen, or other materials.

## Foreign Correspondence.

### TEXTILE MATTERS IN THE UNITED STATES.

NEW YORK, SEPT. 6TH.

Dress goods are in brisk request, and the market is very firm. The South is the great buyer just now, business being more prosperous than has been the case for years. Any jobbing house transacting a representative business would confirm this statement as to the extent of the purchases now being made in the cotton-growing districts. Choice makes of goods—such as plaids—will probably be scarce ere long, but, speaking generally, there is no present scarcity. A significant feature in the situation is that houses which formerly disdained to look at domestic goods are now "climbing down," and are willing to treat with native manufacturers.

Tefft, Weller and Co. have purchased the entire stock of dress-style fall gingham on the market, the prices paid being about the same as those current at the commencement of the season. The position is a strong one, and manufacturers are hopeful.

Under the heading, "Ready to Weave Linen," a leading house, whose name for business reasons is withheld from publication, writes to the *Dry Goods Economist*, stating that although at first opposed to the advanced schedule on linen goods, it is now convinced absolutely that the cheaper grades of coarse linens can be made in this country. For the present, however, and until we learn how to overcome unknown difficulties in the manipulation of linen yarns by the count, the firm referred to does not think we can produce fine hand-embroidered linen handkerchiefs, even if the duty were 1,000 per cent. It considers, therefore, that it is useless to advance the duty to 60 per cent., as has been done in the Senate Bill.

An interesting fact in connection with the McKinley Bill is that retailers have advanced prices from 5 to 10 per cent.

The important wool-spinning factory of Quasner and Möller, in Lodz, has been completely destroyed by fire.

Messrs. ADLEY, TOLKIN AND CO., of London and Blackburn, have found it necessary, owing to the continued increase in their Indian trade, to open a branch house in Bombay, and have confided the management to Messrs. Sorabjee, Shapurjee and Co., Khetwady, who now hold considerable stocks of all sizing materials, clay, Lancashire size, etc. Our Indian subscribers can therefore now place their orders directly with Messrs. A. T. and Co. We are informed that mills experiencing any difficulty in obtaining special weights on particular counts of yarn can obviate all obstacles with the aid of Lancashire Aome size, prepared for the purpose. This enterprise will meet a want in the Indian trade, and Messrs. Adley, Tolkein and Co. may be wished every success in their venture.

A CREFELD firm is about to erect a power-loom shed at Dusterhof, near Willich. Building operations will commence next spring.

WOOL MUSEUM AT SYDNEY.—A recent development in the wool trade of Sydney is the establishment of a wool museum by J. H. Geddes and Co. (the Pastoralists' Association), in the association's offices, near the Circular Quay. The museum is a large room admirably fitted with 220 compartments, apportioned into districts, which will contain only the most choice fleeces, from sheep bred in respective districts, arrived at under competitive examination at the different shows, for the most valuable fleeces showing the highest pecuniary yield. These fleeces will be marked with breeder's name, value (arrived at by wool experts), weight, age, and date of shearing, and will be on exhibition until superseded by next year's prize fleeces. Assortments of wool in various stages of manufacture, and a fine collection of South American wools are exhibited, while books on sheep-breeding, artificial grasses, and upon other subjects of interest to pastoralists, are placed at the convenience of the visitors.

## Letters from our Readers.

### QUERIES.

Could you favour me with makers' names of good machinery for cutting shirtings, woven to double width actually required, to half their width? W.

### ANSWERS TO CORRESPONDENTS.

W. (Manchester).—If your enquiry relates to the cutting of a cloth woven in double width during weaving, we know of no better arrangement than a small knife carefully arranged upon the cloth carrier beam of the loom, between the inner selvages, which it cuts apart as the cloth is being woven. If it be a cloth woven in one width which it is desired to cut down evenly through the middle, we are not aware of a better machine than the guillotine.

R. F. (Bombay).—The allowance of warp that must be made to obtain a given length of a piece of cloth must depend upon the number of picks and the counts of yarn put into the cloth. The more picks put in, the greater must be the allowance; and the heavier or lower the counts of weft, the greater must be the allowance. The converse holds good when fewer picks are put in and finer wefts are used. In the medium ranges of cloths about 5 per cent. allowance will cover the requirements.

H. W. (Bombay).—We are not aware that any series of replies to the question in cotton spinning set at the examinations in May have been published this year.

E. R. (Paris).—Your communication to hand for which we thank you.

J. P. (London), C. C. (Liverpool).—Letters received.

## Designing.

### NEW DESIGNS.

#### WOOLLENS.

For fine semi-rough woollens *Design 179* should prove very effective either in solids or neutral mixtures. The following colouring will prove very beautiful:—

Warp.  
2 ths. 20 sk French grey, 3 ths. 40 sk French grey,  
10 " " dark grey, 6 " " dark grey,  
2 " " French grey, 2 " " French grey,  
6 " " dark grey, 10 " " dark grey,  
3 " " French grey, 2 " " French grey,  
2 " " 40 sk dark grey, and orange twist.  
[12's reed 4's.]

Weft.  
All 20 sk French grey.  
48 picks per inch.

Perhaps a more beautiful effect than the above would be obtained by inserting dark brown or brown mixture in the place of the dark grey and brown and white twist (40 sk) with about 3 twists per inch in the place of the French grey warp; the French grey weft to remain the same. The brown and the French grey being practically complementaries will cast quite a sheen over the fabric, particularly if the white is good.

This cloth should be put in the stocks long enough to raise a little fibre on the face, and should be cropped so as to shew up the make,

at the same time allowing the colours to merge somewhat into each other.

Since blue colourings have been prevalent for some time we may now expect a gradual change to the complementary, viz., brown colourings. Our textile colourists will therefore do well to see that they have in hand a well-assorted range of browns and brown shades and tints of the other colours. The following colouring is an excellent example of a harmony of analogy:

4 ths. medium brown grey,	4 ths. medium brown grey,
1 " light yellow,	3 " light brown,
4 " medium brown grey,	3 " stained white,
4 " light brown grey,	3 " light white grey,
4 " medium brown grey,	3 " stained white,
1 " light yellow,	3 " light brown grey.

In the next two stripes the yellow thread to be changed for one of bright orange.

The weft should be all medium brown grey with checking threads of yellow and orange.

The fact is worthy of notice that a combination consisting, like the above, of all mixtures or solid colours possesses a soft, beautiful appearance which the introduction of twist yarns would wholly destroy.

*Design 180* is a modification of weave introduced for modifying the colouring effect. The following system of colouring is intended:—

Warp.  
2 ths. very dark brown, 2 ths. very dark brown,  
4 " very dark grey 24 " black.  
green.

#### Weft.

Same as warp.

We here get a larger proportion of the green than we do of the brown, but since the brown is every 8 picks flushed up the two complementaries are balanced and a beautiful effect is obtained. Both shades must be very dark, or else the 24 threads of black must be reduced to 16 or 8, to prevent too strong a contrast between check and ground.

#### WORSTEDS.

A good effect for solid colours is given in *Design 181*.

Warp.	Weft.
All 24/0's black,	All black.
18's reed 4's.	72 picks per inch.

Marks indicate rises in this case.

The whole design practically consists of a 10-end twill, modified for the stripe, which is edged with two threads working together so that the whole effect is capable of being produced on 12 shafts. Colourings may be introduced as indicated for *Design 180*, or two mohair threads may be introduced in the cutting threads up the side of the stripe, in which case the following would be effective:—

2 threads very dark brown mohair,
8 " " " " worsted,
2 " " " " mohair,
30 " black.

If the dark brown be too striking in the stripe its effect may be neutralised by introducing a very neutral mixture yarn for weft, or a good effect might be obtained by using rather a stronger colour and wefting 2 and 2 or 3 and 3.

#### DRESS FABRICS.

We cannot pass over *Design 179* without calling attention to its utility as a dress design. The effect produced by reversing the twill may be termed a fancy diaper, while it is constructed on a reversible principle as indicated by the type.

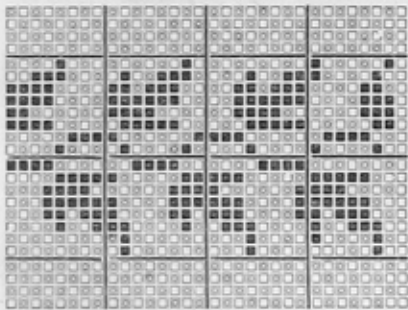
Warp.	Weft.
All 30's crossbred.	All 30's crossbred.
16's reed 4's.	64 picks per inch.

So far goods of this type have been almost exclusively confined to solid colourings, but why not employ mixtures? Red, white and green mixture with brown, yellow etc., mixtures, and many other yarns would be very effective applied to patterns of this type.

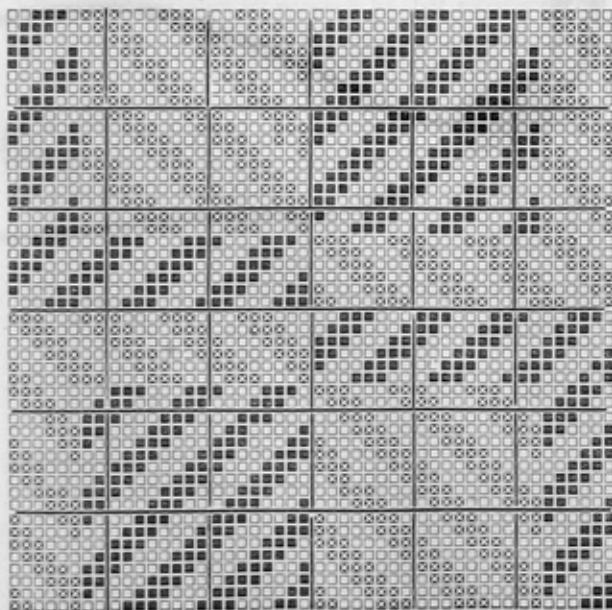
#### FANCY STRIPE.

This design is for a fancy stripe in silk, cotton, linen, woollen, or worsted. The particulars are as follows:—4 shafts for plain ground

16 for figure, two in a head of 24's cotton-twist for warp, 72 ends in one inch. 48 picks of 20's cotton weft, two in a shed. This will make a matting or, as it is now called, a canvas cloth. If a silvery-grey linen be used for weft, the counts must be 50's if worsted or angola weft the counts would be 30's. Silk waste might be used for weft, with great advantage, as it is the weft that gives the figure its greatest effect, particularly so if the material is glossy, or shews very bright, when it is pleasing and in good taste. The plain stripe, 32 ends, 2 in a head, one head per dent; of delicate tints, such as corn, maize, lemon, anemones, or a light mauve shade, pink, water-green, blue, white, and, in fact, any or all light shades are permissible. The figured stripe contains 32 ends two in a head, one head per dent of dark shades—dark navy blue, chocolate, maroon, deep browns, green, seal brown, deep browns, myrtles, bronzes, black, dark dahlia, and plum. For a sea-side style, either as a dress, under-vest, or a waistcoat material, it ought to be a success. The figure is neat—neither loud nor obtrusive. As will be seen in the design, it is only a simple sprig, the value of which is enhanced by the delicate tints of the plain stripe or ground, which is a marked though far from violent contrast to the dark shades of the figured stripe. It must be distinctly understood that the same tint of weft must be used as that composing the warp of the plain stripe. This gives force, effect, and beauty to the sprig, which is thrown out from the surface clear and sharp as if in relief. If any other colour of weft be chosen, a blurred, inharmonious, sketchy outline will be developed, anything but agreeable, and far from pleasing to the eye.



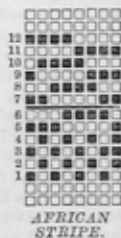
FANCY STRIPE.



DESIGN 179.

AFRICAN STRIPE.

In former issues of this journal we have advocated the claims of the African markets upon our manufacturers for cloths suitable to the climate and taste of the people. We again venture into the field with a pattern which ought to command some attention, both for texture and ornamentation sufficient to please the eye of the most fastidious negro. On 12 shafts, 8 to round (see pegging plan), 60 reed, two and three in a dent; warp 24's; weft 20's; all dark blue. The four shafts marked 1, 2, 3, 4, in the pegging plan are for the plain or dark blue portion of the warp, which is two in a dent: the shafts marked 5, 6, 7, 8, 9, 10, 11, 12, are for the fancy coloured stripe, three in a dent; selvages pure white with only half pattern of the ground at each side before commencing full pattern. Draft and pattern of warp: 72 ends of dark blue, 6 of bright yellow, 2 white, 2 yellow, 2 sky, 4 dark blue; all these two in a dent on the shafts marked 1, 2, 3, 4. The fancy stripe or dart is 1 white, 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, 1 red, on the shafts marked 5, 6, 7, 8, 9, 10, 11, 12; then 1 of white on the 11th, 1 of red on the 12th, 1 of white on the 9th, 1 of red on the 10th, 1 white on the 7th, 1 of red on the 8th, 1 white on the 5th, 1 of red on the 6th shaft; 4 dark blue, 2 of sky, 2 dark blue, on 1, 2, 3, 4 shafts; 1 orange, 1 black, 1 orange, 1 black, 1 orange, 1 black, on the shafts 12, 11, 10, 9, 8, 7, 6, 5; 1 orange on the 6th, 1 of black on the 5th, 1 of orange on the 8th, 1 of black on the 7th; 1 of orange on the 10th, 1 of black on the 9th, 1 of orange on the 12th, one of black on the 11th shaft: 2 dark blue, 2 of sky, 4 dark blue, on the shafts marked 1, 2, 3, 4; then 1 red on 6th shaft, 1 white on 5th, 1 red on 8th, 1 white on 7th, 1 red on 10th, 1 white on 9th, 1 red on 12th, 1 white on 11th shaft; 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, 1 red, 1 white, on shafts 5, 6, 7, 8, 9, 10, 11, 12; then 4 dark blue, 2 sky, 2 yellow, 2 white, and 6 yellow, complete the pattern; total ends in both stripes, 168, or 120 on the four plain shafts, and 48 ends on the other 8 shafts. Let the warp might be turned upside down in beaming, let the light ends (the white and orange) begin the draft on the shafts marked 5, 6, 7, 8, 9, 10, 11, 12. If these details be strictly followed out no mistake can possibly take place, either in warp pattern or draft. We are particularly anxious that this make of cloth should have a fair trial. The colours are all that is desirable, and we see no reason why a good trade ought not to take place with proper samples brought under the notice of buyers.



AFRICAN STRIPE.

WORSTED COATINGS.

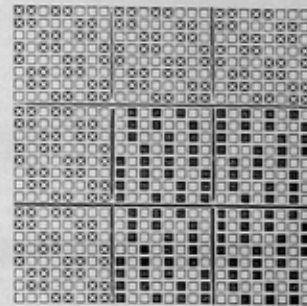
Design 182 is for a worsted coating. It consists of a check, the interior portion of which is formed by a warp-twilled rib effect, and the outer portion of the twilled hopsack, which gives a finer appearance than the interior portion, and thus clearly demarks the check. A solid colour may be used, or the following system:

Warp.  
8 threads 2/50's black  
1 thread 2/50's dark grey repeat for  
1 " 2/50's black ; 16 threads  
19's reed 4's.

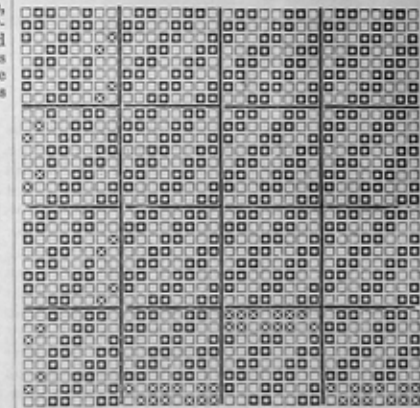
Weft.  
All 25's black; 76 picks per inch.

The thread of grey and black form in the centre portions respectively twill of grey and black. Instead of the dark grey, black worsted and white silk are very effective.

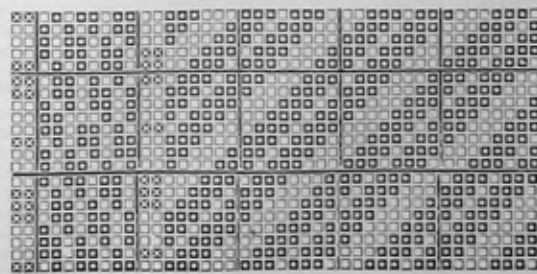
The pattern as given here will draft on to 16 shafts and may be extended almost indefinitely by the same means. For a heavier cloth a warp back should be introduced.



DESIGN 182.



DESIGN 180.



DESIGN 181.