

within the last two years this plant has been grown in several places of south Texas, Galveston and De Witt counties, as high as eighteen feet, and the only complaint that in this respect has ever been brought to light was because of the lack of proper machinery for decorticating the fibres and preparing them for market.

We, of course, do not know what has been the motive of your correspondent to have such untrue stories published, but in the interest of the southern states and of California we respectfully request you to publish at your earliest convenience the following quotation taken from the report of the United States Department of Agriculture for 1890, on page 91: "It has been satisfactorily demonstrated over and over again that we can produce a fine quality of jute fibre, and in any quantity."

The first authority in jute culture in the United States doubtless is Professor S. Waterhouse, of the Washington University, at St. Louis, Mo. He has made a profound study of this important question in English India, and in his "Report on Jute Culture" to the Department of Agriculture, on page 6, he writes the following:—

"Under the auspices of the Department of Agriculture experiments in the culture of jute have been successfully tried in South Carolina, Florida, Georgia, Louisiana and Texas. These trials conclusively establish the fact that wherever in the southern states there is a hot, damp climate and a moist soil of sandy clay or alluvial mould jute can be profitably raised. It is probable that much of the land now devoted to the growth of cotton, rice and sugar-cane would yield larger returns if applied to the culture of jute.

"The plant matures in this country in about the same time that it does in India. The April plantings were cut in July, and the June plantings were cut in September. Some of the stalks reached the height of fifteen feet, and in many instances the fibre was, according to the judgment of experts, superior in strength to that of India.

"The yield was in several cases at the rate of 3,500 pounds an acre. These facts, so familiar to the Department of Agriculture, are here repeated for the information of those who have not seen the results of the experiments inaugurated by it. The trials that have been made strengthen hope into assurance that jute can be successfully cultivated in the gulf states and in southern California.

"The conditions of soil and climate and the practical tests of experiment are here so favourable as seriously to alarm the Government of India. The official report of an Indian commission appointed by the State has expressed a grave apprehension of American competition in the culture of jute.

"The economic importance of this culture to the United States is incalculable. No country in the world can derive so vast a benefit from this industry as ours."

Mr. C. Meneslas, of Brookhaven, Miss., years ago successfully raised jute, while Mr. Jules Jewenet, now one of the directors of the Ramie Company, of America, at Philadelphia, raised this plant a few years ago to such a perfection, near New Orleans, that an acre yielded him 5,200 pounds of clean marketable fibre.

The only drawback to the progress of jute and ramie culture in this country has been the lack of proper machinery for decorticating. This has been surmounted by the invention of ingenious and efficient decorticators, and there is now no reason to prevent the culture of jute and ramie, which will doubtless open new paths for diversified agricultural and mechanical industry in the south.

**COTTON MANUFACTURING IN CEYLON.**—The company owning the Pioneer Cotton Spinning and Weaving Mill in Ceylon lately held its meetings in Colombo, and from the reports of the proceedings we obtain some information concerning the progress of the enterprise. It appears that only half the nominal capital of eight lakhs of rupees was issued, and that the company is consequently in need of money to pay its liabilities for fitting up the mill and other purposes. As the shares are at a considerable discount, it is proposed to raise this by loan or on debentures. It is argued that if more than enough to pay bank interest can be earned it will be better for the shareholders not to issue the balance of the shares. The company has other difficulties also. It has not yet solved the problem of cotton supply, and the labour question is a serious one, the importation of skilled operatives from Bombay and Madras being considered too expensive a process. The Cingalese labourer, on the other hand, is said to be very irregular in his attendance at work. The manager of the mill, however, speaks of the Ceylon climate as perfectly adapted for cotton spinning and weaving. It

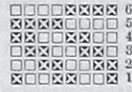
is never too dry, and the excessive moisture of the rainy season is easily overcome by artificial means. He claims that the quality of the yarn and cloth produced is superior to that of the productions of the Bombay mills, and is very nearly equal to that of English yarn and cloth.

## Designing

### NEW DESIGNS.

#### FANCY COTTON STRIPE.

This stripe may be made in a 36 reed, two in a dent, or 72 ends per inch, 30 inches wide, 20's twist, 72 picks of 20's white weft; (the pegging plan is numbered for ready reference to draft and patterns); eight to the round.



No. 1 warp pattern: 8 white on 1, 2, 3, 4 staves; 4 bright red on 5th staff; 4 bright red on 6th staff; 8 dark blue on 1, 2, 3, 4 staves; 4 dark fawn on 3, 2, 1, 4 staves.

No. 2 warp pattern: 24 dark slate on 1, 2, 3, 4 staves; 2 of red on 5th staff; 2 white on 6th staff; 2 red on 5th staff; 24 dark slate on 1, 2, 3, 4 staves; 4 dark blue on 6th staff; 4 dark blue on 5th staff; weft, light cream.

No. 3 warp pattern: 24 light blue, 2 white, 24 light blue on 1, 2, 3, 4 staves; 4 red on 5th staff; 4 dark blue on 6th staff; 24 dark blue sage, 4 white, 24 dark blue sage on 3, 2, 1, 4 staves; 4 yellow on 6th staff; 4 brown on 5th staff; weft all bleached white; beetle finish.

No. 1 check pattern: 16 white on 1, 2, 3, 4 staves; 4 dark blue on 5th staff; 4 dark blue on 6th staff; 4 dark blue on 5th staff. Weft pattern: 28 white, 2 blue.

No. 2 pattern: 12 brown, on 1, 2, 3, 4 staves; 4 brown on 5th staff; 4 brown on 6th staff; 2 white, 2 blue, 2 white, 2 blue, 2 white, 2 blue, 2 white, 2 blue, 2 white. Weft pattern: 22 white, 4 blue.

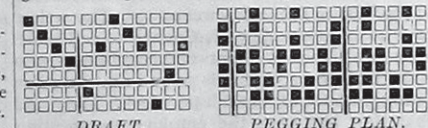
No. 3 pattern: 8 white, 2 light blue, 2 brown, 12 white, 2 red, 2 white, 2 red, 2 white, 2 red, 2 white on 1, 2, 3, 4 staves; 4 brown on 5th staff; 2 brown on 6th staff; 4 brown on 5th staff; 4 light blue on 1, 2, 3, 4 staves. Weft pattern: 40 white, 2 dark blue, 4 white, 2 dark blue.

No. 4 pattern: 16 white on 1, 2, 3, 4 staves; 2 blue on 5th staff; 2 white on 6th staff; 2 red on 5th; 2 red on 6th; 2 white on 5th; 2 blue on 6th. Weft pattern: 16 white, 4 red, 2 white, 2 blue.

No. 5 pattern: 16 white on 1, 2, 3, 4 staves; 2 red on 5th; 4 red on 6th; 2 red on 5th staff; 16 white, 2 blue, 2 white, 1 blue, 1 white, 1 blue, 1 white, 2 blue on 1, 2, 3, 4 staves. Weft: 16 white, 4 blue, 4 red.

#### CORDUROY CLOTH.

A corduroy cotton cloth, for jackets and various other purposes among dress materials, is coming into fashion. The cord is uncut, but must be made with high-class yarns, 50 reed on 30 inches, 52's two-fold warp twist; weft, 52

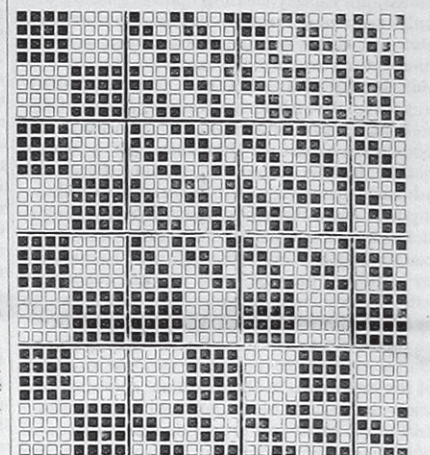


single, and sufficient picks to make the cord very round and bold. If this be done properly it will finish well, and may be bleached or piece-dyed in any shade or tint; 12-end draft on 7 staves, 16 to the round.

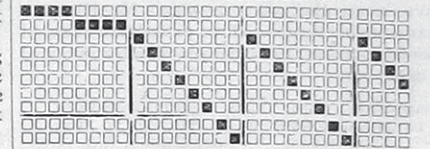
#### SUMMER VESTINGS.

Made in an 80 reed, two in a dent, 40's two-fold twist for warp yarns, 20's single for weft; 80 picks per inch. This is a basis to work from; lighter or heavier cloths may be required, and these particulars would have to be varied. The patterns most enquired after are: 20 white, 4 rose, 4 deep red; weft pattern: 24 white, 4 dark blue, 4 of sea green. Second, 20 dark buff,

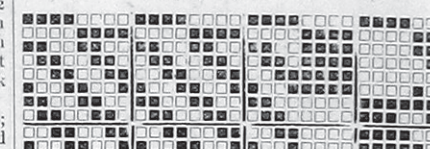
4 mid coral, 4 white; weft: 24 dark buff, 4 white, 4 sky blue. Third pattern: 20 cream, 4 dark prune, 4 royal blue; weft: 24 cream, 4 cerise, 4 bright canary. Fourth pattern: 20 light cinnamon brown, 4 light lavender, 4 scarlet; weft: 20 light cinnamon brown, 4 dark myrtle, 4 light lilac. A more expensive fabric may be made by the fours in warp and weft being good bright silk colours. These patterns are in accordance with the design (see draft): 28 ends, pegging plan, 32 to the round. If larger squares are desirable there will be no difficulty in extending the draft in proportion. These vestings will take, if properly managed in weave and finish.



#### SUMMER VESTING



#### DRAFT OF VESTING.



#### PEGGING PLAN OF VESTING.

#### FANCY DRESS SPOT.

Fancy dress spot made in a 72 reed, two in a dent, on a 32-end draft, 10 staves, 36 to the round, 20's warp and weft, 72 picks per inch; all grey weave, and bleached or piece-dyed in colours. A variety may be produced in a 60 reed, two in a dent, 16's warp, 16's weft, 60 picks per inch; warp, all brown, fawn, blue, brown, deep green, coral, and maroon; weft, all white or light tints, or 36's linen. This fabric is likely to be in fashion for outdoor wear at the commencement of the summer season, and is worth a trial.

#### TWEEDS, ETC.

In a recent issue we had reason to comment on the beauties of some of the prevailing styles of tweed dress cloths; in the present we propose to discuss briefly the merits of the Scotch tweeds for men's wear, trusting thereby to obtain information which may be of service to English manufacturers not wishing to copy the Scotch, but to strike out a line of profitable manufacture for themselves. To the uninitiated in colour there seems little room to accomplish such a move, but to those versed in its subtleties there stretches a wide field for research and endeavour, which, properly cultivated, cannot but lead to success.

Among spring goods we notice some most beautiful combinations of colour, the following giving an idea, which we trust the imagination of our readers will clothe with the beauty it in reality displays:—

*Warp.*  
 4 ths. grey blue white,  
 4 ths. darker grey, with sky blue flaked in,  
 4 ths. grey-blue white.  
 2 ths. grey,  
 2 ths. grey-blue white,  
 2 ths. grey.

Repeat twice.  
 Repeat three times.

*Weft.*  
 Same as white, but with a medium green, contrasting the sky blue in the warp.

The contrast of blue and green is not very prevalent in textiles, but in this case a most beautiful effect is obtained, which is entirely in harmony with Mr. Ruskin's declarations that blue and green form one of the most beautiful combinations, but, of course, they must be of the right tone, etc.

The above combination possesses a very "all-over" effect, the contrast between the light and darker colours being very indefinite, even though assisted by the four-and-four shepherd's plaid effect and the two-and-two stripe effect, and, as will be seen, the fabric really presents a contrast between a perfectly harmonised blue and green upon a clouded ground.

Another combination, as follows, is worthy of consideration :-

*Warp.*  
 16 ths. very neutral yellow grey, very slightly flaked with green (dark),  
 2 ths. crimson and green twist, or crimson and grey,  
 Repeat four times. { 7 ths. grey-blue, white,  
 1 ,, crimson and green, or crimson and grey twist.

*Weft.*  
 Same as warp, or all grey.

The seven-and-one effect may be checked by the weaves cutting at the crimson twist.

In this case, as in the previous one, an all-over effect is obtained, the yarns combined varying very little from each other, either in luminosity or colour.

So much then for the present season's spring goods. Let us now endeavour to draw conclusions for future use. In the first place, it is very evident that the Scotch cultivate the faculty of seeing colour in nature; strange it

seems that to one man a stretch of moorland is a barren surface of purple, of olive, or of green, while to another it is a beautiful stretch of land covered with the most enchanting tints and shades imaginable. And yet so it is; the eye must be trained to see colour, and it is well to remember that science fully demonstrates that a faculty unutilised is ultimately lost. There is, indeed, fault to be found with our colourists in that they do not go more to nature for inspiration, and there is fault to be found with our manufacturers in that they do not encourage such a habit, nor do they, in many cases, give their designers those facilities for experiment which are usual among the Scotch. Such facilities, afforded for even a short period, will actually place the designer in the near future, to a large extent, independent of experiment; but manufacturers do not seem to see this, and as a result a great loss of latent talent ensues.

This principle of going to nature is indeed most necessary for the production of beautiful fabrics, and we have previously remarked the classes of goods required for spring, summer, autumn, and winter cannot be better demon-

strated than by Nature herself, and the textile colourist who fully realises this has indeed gained a faculty which will undoubtedly lead to success.

Design 18 is a suggestion for a modification of an ordinary plain cloth on 48 shafts and picks. The design is in reality given as an example of modification of colour, but it is equally suggestive for modifications of weave, etc., under circumstances which readily allow of the introduction of drafting, though in the present case this advantage cannot be resorted to. The following will be found a suitable method of development :-

*Warp.* All 12 sk. dark brown. 8's reed 3's.  
*Weft.* All 12 sk. brown slate green. 24 picks per inch.

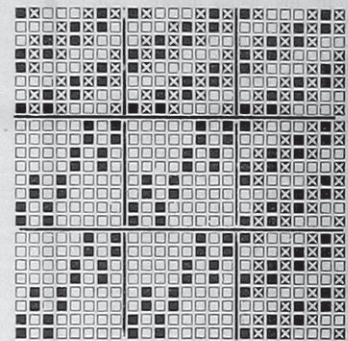
By adapting the intensity of colouring to the warp and weft flush in such examples as this, the designer will undoubtedly develop his conception and realisation of beautiful colour combinations.

WORSTEDS.

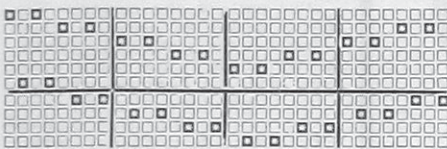
A small effect, capable of production on 16 shafts, is given in Design 19, which consists practically of a fancy worsted weave warp flush surrounded by a two-and-two twill backed. The inside effect having a longer float will stand up from the checking effect, giving a novel appearance. The positions of inside and outside check may be reversed with good effect. The following sett will be found suitable :-

*Warp.* All 2/48's worsted. 16 s reed 6's.  
*Weft.* All 24's worsted. 90 picks per inch.

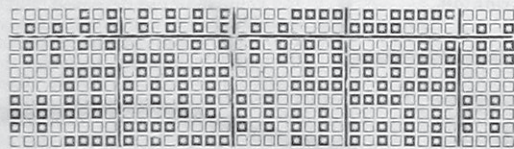
Broad neutral colourings should be applied, care being taken not to kill the weave effect by too strong contrasts.



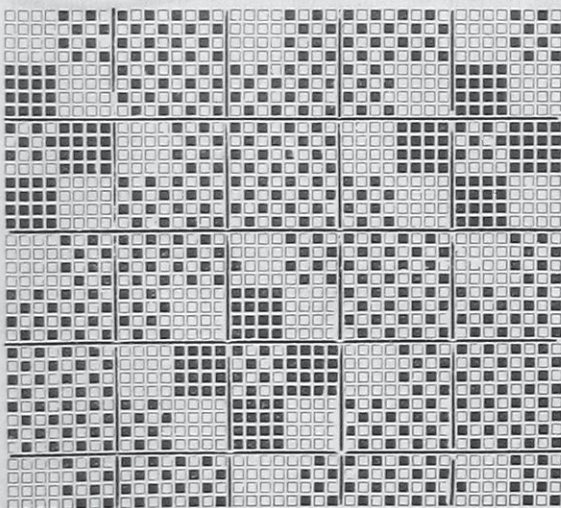
DESIGN 19.



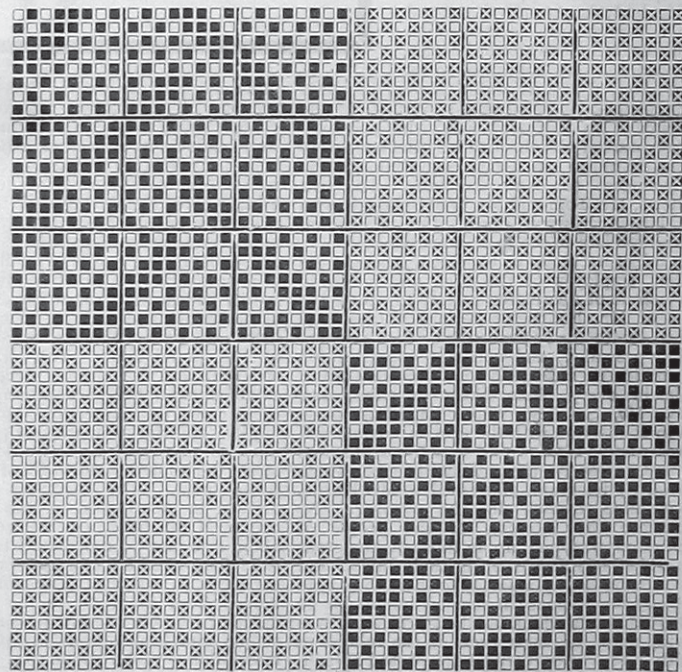
DRAFT FOR SPOT.



PEGGING PLAN FOR SPOT.



FANCY DRESS SPOT ON PLAIN GROUND.



DESIGN 18.