

# Questions and Answers

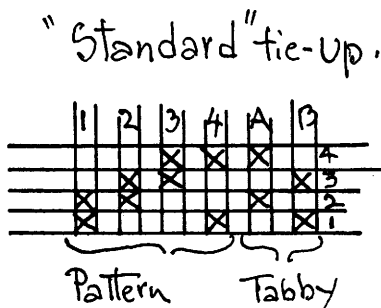
ADDRESS YOUR QUESTIONS TO MRS. MARY M. ATWATER, BASIN, MONTANA

*Question No. 1:* I have an old coverlet in such and such a pattern (several questions on this subject have been received)—how can I sell it? and what is it worth?

*Answer:* Collecting coverlets has never become a fad like collecting old bottles, so old coverlets have no high artificial value as antiques. As a rule they sell for less than modern coverlets. The top price, under ordinary circumstances, is \$50. I have bought many excellent old coverlets for \$10 and \$15. To realize the \$50 price it would be necessary to sell the coverlet yourself to someone who wished it for use and not for re-sale. Dealers will rarely pay as much as \$25. The pattern and weave of an old coverlet appear to make little difference in the selling price, as the buying public is not well informed in these matters. To be saleable an old coverlet must be in good condition, however. The best chance to sell an old coverlet is to someone who is fitting up a house in "period" Colonial style. An outstanding piece might possibly be sold to a museum, though as a rule the coverlet collections in museums have been acquired through gift and few pieces are purchased.

*Question No. 2:* How can treadling directions written for a six-treadle tie-up (four-harness) be transposed for use on a four-treadle loom?

*Answer:* The method of making the transposition depends, of course, on the tie-up for which the treadling directions were written. This is given in the tie-up draft, always supplied. On these tie-up drafts the harnesses tied to sink on each shed are indicated by "X" marks. The Shuttle-Craft "standard" tie-up given herewith is used by many weavers. In this the treadles are counted from left to right and the harnesses from front to back of the loom. Treadle No. 1 is tied to sink harnesses 1 and 2—the two front



harnesses. Therefore, to make this shed on a four-treadle tie-up, use the two treadles that sink these two harnesses. If the treadles are numbered from left to right it will be the two treadles on the left, and if the loom is tied the other way about it will, of course, be the two treadles on the right. And so for the rest of the treadles. Some weavers use a different arrangement of the six treadles, and for some special weaves a different tie-up is used, so that no general rule to fit all cases can be stated. The transposition must follow the tie-up draft. For the Structo loom, which operates by raising instead of sinking the harnesses, the transposition must be made to opposites, or the fabric will weave wrong side up in the loom. For the standard tie-up as given the plan of transposing is as follows:

## TREADLE LOOM

For Treadle No. 1	use treadles 1 and 2
For Treadle No. 2	use treadles 2 and 3
For Treadle No. 3	use treadles 3 and 4
For Treadle No. 4	use treadles 1 and 4
For Treadle A (tabby)	use treadles 2 and 4
For Treadle B (tabby)	use treadles 1 and 3

## STRUCTO, OR ANY "RISING SHED" LOOM

For Treadle No. 1	use levers 3 and 4
For Treadle No. 2	use levers 1 and 4
For Treadle No. 3	use levers 1 and 2
For Treadle No. 4	use levers 2 and 3
For Treadle A (tabby)	use levers 1 and 3
For Treadle B (tabby)	use levers 2 and 4

*Question No. 3:* In weaving toweling in the "Bronson" weave or "spot" weaving, is it necessary to use for weft exactly the same linen used for warp?

*Answer:* Strictly speaking, yes. In this weave the pattern appears in weft-skips on one side of the fabric and in warp-skips on the other. If a weft is used that is a good deal coarser than the warp, the effect will be skimpy in appearance on the side that shows the pattern in warp-skips. However, two linens similar in grist, though different in twist, may be used as warp and weft in the same piece with satisfactory results; and even slight differences in grist are allowable. I experimented once by making a number of towels on the same warp using different wefts,—one piece was woven in English "flourishing thread," which is a very fine and lustrous linen floss; another was woven in linen like the warp, and a third in Bernat's linen "weaver." All three were satisfactory. The warp was Bernat's "special" singles linen warp set at 36 ends to the inch, and the pattern used was an eight-harness "point" threading in Bronson weave. The above notes would apply, of course, to any pattern in this weave, if woven for toweling. The weave can be used for many other purposes and woven in many other ways.

*Question No. 4:* Please tell me how much material, by weight, is required per square yard of fabric in each of the following yarns—warp and weft of the same material: Bernat's "Fabri," "Weaving Special," "Afghan," "Miro" and "Heatheryarn."

*Answer:* The quantity of material required per yard of fabric depends not only on the yarn used but also on the weave, the warp-setting, and the beat. The following calculations are for a plain tabby fabric, woven with the same number of weft-shots to the inch as there are warp-ends in the setting. Twill fabrics should be set and woven closer and take more material, making a heavier fabric.

"Fabri" yarn: warped and woven at 24 to the inch: 2/5 lb. per square yard.

"Weaving Special": warped and woven 20 to the inch, 3/8 lb. per square yard.

"Afghan" yarn, warped and woven 30 to the inch, 5/16 lb. per square yard.

"Miro" yarn, warped and woven 18 to the inch, 7/16 lb. per square yard.

"Heatheryarn," same as Fabri.

In calculating material for a length of fabric an allowance must be made for wastage and shrinkage. The shrinkage is greater for a loosely woven fabric and for a lightly twisted yarn than for a closely woven fabric and a hard-twisted yarn. And it should be borne in mind that it costs less to have a little material left over than to run a little short. A shortage may mean much loss of time and also involves the risk of not getting an exact match on a re-order. The figures given are close calculations and the allowances should be added.