in the card of the other set). Cutting a hole for needle c will leave hook g-l in its vertical position and the crook of the hook will be caught by the stationary griffe, which will hold it during the downward movement of the rester. The movement of hook h-m and its result upon the corresponding warp-threads being the same as in the previously explained diagram, the only difference between adopting either plan B or C, is the lesser amount of slackening of the neckcord l-n which is out of action in using the plan as illustrated by diagram C.

Diagram 893D shows the warp-thread in the lower section of the bottom shed s. (See full line o-p-t.) This movement is accomplished by cutting no hole for either needle in its corresponding place in the card, consequently throwing off each hook from either griffe, which will result in the lowering of both hooks by means of rester bars i and k.

Diagram Fig. 893E shows the method of operation necessary if a warp-thread is required to remain in the centre, thus forming the bottom of the upper shed r and the top of the lower shed s. In this case no hole must be cut in the card for needle c, and a hole in the card from the other set for needle e to penetrate. Hook g-l will thus remain over the stationary griffe-bar (a) while the mate hook h-m has its crook thrown out of reach of the raising griffe b, and consequently descends with the lowering of the rester.

TERRY PILE FABRICS

In which the Pile is Produced During Weaving Without the Aid of Wires.

Pile fabrics in which the pile-threads are raised without the aid of wires are fabrics known as “Turkish toweling” and certain kinds of scarfs used for ornamentation on chairs, bureaus, etc. In the manufacture of these fabrics two (or more) warp-beams are required—one to carry the “pile-warp” for the formation of the loop and the other to carry the “ground-warp” for forming the body of the fabric.

Method of Operation for Producing the “Loop” or “Terrry” Pile.

In the process of weaving a terry fabric the upper or terry series of warps is weighted lighter than the lower or body series, for the purpose of allowing the loops to be formed on the surface by the lay swinging or being driven fully up to the body already manufactured after several or one or two picks of the filling have been shot from the shuttle and but partially beaten up, those picks having in the meantime so tightened upon the upper or “terry” warps that the latter are forced with them by the full beat fully up, and thereby forming the pile loops or terry.

The three (or more) picks so interwoven will have slid on the ground-warp, which remains tight during the entire process of weaving.

To illustrate the method of operation more clearly Figs. 894a and 894b have been designed.

In Fig. 894a the pick, indicated by e, represents the edge of the cloth. At the first stroke of the lay the first pick, 1, is not driven home. At the second stroke the second pick, 2, is driven against the first pick, 1, and no further; but the third pick, 3, is driven home towards e. This pick will in turn naturally take picks 1 and 2 along, pressing them up against the finished edge of the cloth (o).

The pile or “terry” warp will thus form the loops s, as shown in Fig. 894b.
Fig. 895a illustrates the drawing-in draft for the regular terry cloth. Harness 1 and 2 are for the pile, harness 3 and 4 for the ground-warp. Fig. 895b represents the weave or harness-chain for the above illustrated drawing-in draft.

To give a more perfect understanding of the method of operation in the present style of terry weaving, Figs. 896, 897 and 898 are designed, illustrating the operation of a terry loom patented by Messrs. Holt & Mellor.

Fig. 896 is a cross-sectional elevation of part of a terry loom necessary for properly illustrating the explanations to follow.

Fig. 897 is a plan-view of the same.

Fig. 898 is an enlarged cross-sectional view of the upper part of the lay and the breastbeam. The operation is as follows: When the cam $D$ (see Fig. 897) does not raise the lever $E$, the frame remains lowered, as do also the arms $L$, and when the lay swings toward the breastbeam the outer ends of the arms $L$ come in contact with the inner ends of the screws $N$ (see Figs. 896 and 897), whereby the arms $L$ will be pushed in the inverse direction of the movement of the lay—that is, in the direction of the arrow $b'$—thereby swinging backward the reed and preventing it from driving the last pick home—that is, preventing the reed from driving the last pick against the finished edge of the cloth; but if the cam $D$ raises the lever $E$ the frame $F$ will be moved upward and the arms $L$ will be raised so that their shoulders engage with the face of the lay, and the free ends of the arms $L$ will be raised to such an extent that they will pass over the beveled ends of the screws $N$, and the bar $J$, or lower part of the reed, will not be pressed in the direction of the arrow $b'$, thus permitting the reed to drive the last pick home, as represented in diagram Fig. 898.

The loom can also be so constructed as to drive the second, third, fourth, fifth or sixth pick home, as may be desired, and according to the number of loops desired in the fabric. The length of the loops is adjusted by means of the screws $N$, for the farther the screws project from the breastbeam the greater will be the distance that the bar $J$ is swung back, and thus the greater will be the distance between the finished edge of the cloth and the first pick.
Diagrams Figs. 899, 900, 901 and 902 illustrate the principle of construction and the operation of a loom for weaving terry fabrics patented by N. A. Woodhead.

Fig. 899 is an end or cross-sectional elevation of the loom with the movable journal-boxes and crank-shaft thrown fully back, as when partially beating up the filling.

Fig. 900 is a cross-sectional elevation of it without the gear-wheels, showing the journal-boxes and crank-shaft thrown forward and the lay forced fully up.

Fig. 901 is a top view. Fig. 902 is a detail view showing one of the journal boxes and part of its supporting lever, its adjusting screw, and the device for locking the lever and box in a forward position for the production of a plain fabric. (Letters indicating the different parts for reference are selected to correspond in all four diagrams.)

The method of operation of the loom thus forming the terry pile is as follows:

The crank-shaft $A$ when revolving drives to and fro the lay $H$ by means of the rods $a$, communicating with the cranks $b$, and thus drives the picks partially up at each revolution, when it is thrown back, as illustrated in Fig. 899. In order, however, to produce the terry loop the entire shaft $A$ is, after two picks, thrown forward to a point where, when the cranks $b$ arrive on a horizontal plane toward the lay $H$, the lay will be caused to make a full beat, driving the picks full up, and producing the terry or pile loop.

The shaft $A$, when it is desired that the loop shall be formed at every third pick, is arranged to revolve by a proper adjustment of the gearing three times while the cam shaft $N$ revolves once. When the cams $h$ of the cam-shaft $N$ are in any position other than an upright position, the lower arm $E'$ is at rest, being borne down and held in that position by the weight $e$. As a natural consequence, by reason of the pivotal bearing at $g$, the knee of the arms $E E'$ is thrown forward, while the journal boxes $F$ of the shaft $A$, being firmly fixed to the arms $E E'$, are thrown back, and the shaft $A$, while revolving in this position, produces by means of the lay but a partial beat of the picks, one throw of the shuttle being made to each revolution of the shaft $A$. When,
however, the cams $h$ of the cam-shaft $N$, by the revolution of the shaft, begin to assume an upright position, pressing against the lower edge of the arms $E'$ as shown in the drawings, the arms $E'$ are gradually raised until they assume a horizontal position and thereby, by reason of the pivotal bearing $g$, throw the boxes $F$, adjusted to the extreme upper ends of the arms $E$ and containing the crank-shaft $A$, completely forward. Then the shaft, revolving to the proper point, produces a full beat of the lay and makes in the fabric the terry or pile loop at the desired interval.

The length of the terry-loop is regulated by means of the screw $l$, adjusted to the journal boxes $F$. By screwing down the screw the terry-loop is shortened by the shaft $A$ being prevented from going as far back as it otherwise would by reason of the lower end of the screw coming in contact with the loom-frame, consequently allowing the short beats of the picks to be driven more nearly full up. When the screw $l$ is screwed up, the arms $E'$ fall fully down when released from the cam $h$ and throw the shaft $A$ full back, and this produces an extremely long terry-loop. By this means a terry-loop of any desired length can be produced.

When it is desired to throw the terry devices out of operation and to weave a plain fabric, the lever $S$, connecting with the lug $t$, as shown in Fig. 902, is depressed, the lug $t$ thereby engaging the movable journal-box $F$, and, preventing the backward motion, holds it firmly in position and allows of the lay $H$ beating full up at every revolution of the shaft $A$.

Some "terry" fabrics require a combination of the terry pile weaving and the common plain weaving; both systems of weaving to exchange alternately (and sometimes more frequently) in one length of the fabric. For such fabrics the loom illustrated in diagrams Figs. 903, 904 and 905 (as is claimed by its inventor, C. Strobel), is of special advantage.

Figs. 903 and 904 represent vertical sections of the loom; the parts being shown in different positions.

Fig. 905 represents a vertical section of the loom in line $x x$ Fig. 903. The shedding, picking and take up motions are substantially the same as are ordinarily used in looms. (The letters of reference in all these drawings are identical.)

The crank and cam shafts $A O'$ are geared by gear-wheels, each mounted on shafts and meshing together, and are driven in the usual way. While the rollers $M$ are in the bottoms of the slots in the links or levers $C$ the lay will travel forward to a fixed line, this being the cloth making line of the fabric. The roller $J$ on the gear $I$ at each revolution of the latter, if the lever $H$ is not engaged by the hook $N$, presses down the rear end of the lever $H$, causing the forward end to rise, and through the rod $G$ and the arm $F$ to rock the shaft $D$ until the rollers $M$ reach the bottoms of the slots of the links $C$. The spring $P$, connected with the arm $F$ on the rock-shaft $D$, keeps the rollers $M$ in the upper part of the slots of the links $C$ when the lever $H$ is free from the hook $N$ and is not acted on by the roller $J$. When the rollers are in this elevated position, the lay will not travel as far forward as the cloth-forming line, owing to the pivots of the pitmen $B$ having been given a lateral movement toward the lay, thus shortening the
distance between the crank-shaft and the lay. It will be understood that during these short
movements of the lay the filling will be only partially beaten up. The number of short or partial
beats to each full beat may be varied by changing the gears \( I \) or \( O \). The present illustrations
show the loom arranged so as to have two short strokes to each long or full stroke or beat. At
each third pick the lever \( H \) will be depressed by the roller \( J \) on the gear \( I \), causing it to bring
the arms \( E \) on the shaft \( D \) to a horizontal position, thus giving the pivots of the pitmen \( B \) a
movement away from the lay, and increasing the distance between the crank-shaft and the lay.
By this means the lay in its next forward movement will be moved forward to the cloth-making
line, beating home the previously inserted two picks and causing the terry warp-threads to be
looped or raised from the body of the cloth. The screws \( K \), passing through the side projections
of links \( C \), act as stops for the roller-supporting levers \( E \), limiting their upward movement, thus
regulating the length of the terry-loops, making them longer or shorter, as desired. The arms \( F \)
may be given more or less movement by shifting the pivots or screws, by which the connecting-
rod \( G \) is attached to the arm \( F \) or to the lever \( H \). When it is desired to do plain weaving, the

hand-lever \( S \) on the breastbeam is moved to the right, causing the lever \( Q \) to act on the hook \( M \),
pressing it toward the lever \( H \), when it will hook under and lock the lever \( H \) as soon as the lever
is raised to the proper height. The parts will remain in these positions until the hand-lever \( S \) is
thrown to the left, thus unlocking the lever \( H \) from the hook \( N \), when the loom will be in condi-
tion for terry-weaving, all these changes being accomplished without stopping the loom.

Before closing the chapter on the construction of the various looms for weaving terry fabrics
we refer to the patent of T. A. Brady, it being a loom for weaving terry-pile fabrics such as
Turkish towels, etc., and in which there is a different throw or beat of the lathe, due to the
shifting of the boxes or bearings for the crank-shaft of the loom. The shifting of the boxes car-
rying the crank-shaft is effected by means of a grooved cam.

Figs. 906, 907 and 908 are drawings illustrating the principle of this operation.

Fig. 906 is a longitudinal section of parts of a loom sufficient to illustrate the present expla-
nations.
Figs. 907 and 908 are drawings representing enlarged face views of the cam by which the parts are operated to effect the shifting of the slides forming the bearings for the crank-shaft, and thus regulating the forward beat (towards the last woven part of the fabric) of the lathe.

The cam has an outer flange, \( h \), an intermediate segmental flange, \( i \), and a central cam, \( m \), the inner portion of which is concentric with the flange \( i \), so as to form an inner groove, \( n \), while the outer portion of the cam is such as to direct the roller on the stud of an arm fastened on the loom into a groove, \( p \), formed between the flange \( i \) and the outer flange \( h \).

Pivoted toes \( s \) and \( t \) form continuations of the flange \( i \); these toes being such that their ends can be thrown inward, so as to bear upon the nose of the cam \( m \), or can be thrown outward, so as to come in contact with the outer flange, \( h \), of the cam. The toe \( s \) has a projecting pin passing through a segmental slot, \( w \), in the disk of the cam, and having an anti-friction roller, which is acted upon by a spring, tending to thrust the point of the toe outward against the flange \( h \) of the cam, so that, supposing the cam to be rotating in the direction of the arrow, Fig. 907, the roller on the stud of the arm would be under the influence of the cam \( m \) and inner groove \( n \), and the arm would be depressed at the proper intervals to effect the forward movement of the slides and the full beat of the lathe. If the toe \( s \), however, is adjusted to the position shown in Fig. 908, the roller will traverse the outer groove, \( p \), of the cam, and will be free from the influence of the cam \( m \), so that there will be no vibration of the arm and no movement of the slides and crank-shaft; thus the lathe will move forward to the full-beat point on each stroke, so as to produce plain or unpiled fabric. The toe \( t \) serves to bridge the groove \( n \) when the roller is traversing the outer groove, \( p \), there being in such case a practically unbroken flange, \( i \), so as to insure the proper guidance of the roller.

In order to permit the ready adjustment of the toe \( s \) to the position shown in Fig. 908, when such adjustment is desired, hang to one of the frames an arm, which is adapted to act on the roller carried by the pin of the toe \( s \), this arm being connected by a suitable cord to a lever, hung to a stud on the breastbeam of the loom, so as to be within easy reach of the attendant.

For figured terry fabrics as produced on harness-work, the Geo. W. Stafford Manufacturing Company, Providence, R. I., build a dobbie specially adapted for this purpose. This dobbie requires the pegging of two patterns on the chain. By means of the box-chain we can arrange the former to move automatically sideways so as to bring the different patterns, as required by the fabric, under the operation of the hooks. Thus we can weave terry for a certain distance, and then move the chain for ordinary weaving. For very heavy work the "Positive Dobbie" must be used, which, by being a "Double Action," is very easy on the yarn.

**PILE FABRICS OF A SPECIAL METHOD OF CONSTRUCTION.**

**Smyrna Carpets and Rugs.**

These fabrics are made on a loom specially built for their manufacture and is known as the "Hautelisse Loom."

Diagram Fig. 909 illustrates a section of this loom. In this loom the warp passes from the beam \( g \) (upon which it is wrapped) over the guiding roller \( f \), through heddles \( b \), \( c \), down towards the place \( a \), where the weaver is situated while at work. The heddles being in a horizontal position are fastened to two rollers, \( d \) and \( e \). The latter (by reason of their turning to the right or left) operate the heddles, which in turn produce the opening of the shed. (The loom, it will be observed, is technically a "vertical loom.")

The pile in these fabrics is produced by inserting, separately, loops of yarn for each square on the designing paper of the respective design. This method of producing the pile in a fabric is a slow and troublesome work, still fabrics showing many varieties of colors can be produced.
The body or ground structure of a Smyrna Carpet or Rug is made with either strong woolen-linen or jute threads, and the pile of a soft woolen yarn.

Diagram Fig. 910 illustrates the method of interlacing (shown in the front view). The vertical threads represent the warp, and the horizontal threads the necessary ground or body picks. At a is shown the insertion of a loop (pile). This loop, intertwined with the two warp-threads of the ground structure, is shown separately in its section in Fig. 911.

The body-filling is inserted by a "block," as shown in Fig. 912 (clearly indicating the yarn as wound around it, and leaving this block at the place marked d). The beating up of the filling (ground and pile) is effected by means of a comb shown in Fig. 913. In this method of operation

the weaver inserts two body-picks; next, he places one row of pile loops over the entire width of the fabric (selecting their different colors in accordance with the design which is to be produced). Then he again inserts two body picks (by turning the rollers d or e for each pick) to be followed by the next row of loops across the fabric; and selecting the colors as required by the design.

This method of alternately exchanging two body picks with one row of loops is repeated until the fabric is finished. On fabrics of a sufficient width two or more persons can operate at once. After the fabric is finished upon the loom it is "sheared" so as to produce an even height of the pile.

This method of tying each individual pile-thread to the ground structure in Smyrna or Turkey carpets and rugs is very laborious, and hence materially increases their cost of manufacture.

Various methods have been devised to imitate these beautiful fabrics in a way that would give a better production for the manufacturer as well as to provide a mode whereby a certain proportion of any desired number of carpets of the same pattern might be produced in one operation. This has been accomplished quite successfully in a process invented by Messrs. Kohn & Watzlawik and resembles in its main features and principles the explanations given by us in a former chapter, pages 154 to 158, on the manufacture of chenille rugs and carpets, and pages 160 to 165, on the manufacture of chenille fringe.

Such imitations of Turkey carpets are produced mechanically from patterns composed of colored squares that clearly indicate the design and arrangement of the colored squares to be reproduced in the carpet. In the carpet each transverse range of squares corresponds to a pick
of pile filling, and each pick of this pile filling consists of a woven strip (or ribbon), the warp of which is composed of wool threads of the required colors. These filling strips have edges containing no filling (fringed) and which are intended to be brushed up for forming the pile of the carpet. These ribbons or filling strips also contain no filling in their centre, for two reasons: To form the imitation of the knot characterizing the real Turkey carpets, and again to reproduce the (pile) pattern of the face in an ordinary woven appearance on the back. These explanations demonstrate that two operations are necessary in producing the imitation. First, the weaving of the fringed strips or ribbons composed of different colored threads, according to the transverse ranges of the colored squares in the pattern, and, second, the weaving (or setting) of these strips in a common warp to produce the pile carpet.

In diagrams Figs. 914 to 919 a clear illustration of the entire method of operation is given. Fig. 914 illustrates a carpet pattern. Fig. 915 shows one strip (ribbon) cut from a chain corresponding to the upper transverse range (or row) of the pattern Fig. 914. Fig. 916 shows a like strip from which the centre filling has been removed.

Fig. 917 represents the back of the carpet. Fig. 918 illustrates by a perspective view the method of operation at the loom, weaving imitation Turkey carpets. Fig. 919 is a section cut of the shed and two transverse ranges of pile picks previously inserted.

We will next give a short description of the methods for producing the filling strips or ribbons necessary for the construction of the fabric.

As many different warsps for weaving the chenille strips for a certain carpet are necessary as there are differently figured or colored transverse ranges (rows of squares) in the pattern of the carpet, each warp producing any desired number of fringed filling or pile strips of the same transverse range of colors, that are woven into suitable warsps for as many different carpets of the same pattern, or into a warp for one carpet as many times as the transverse range of colors corresponding to the strip or ribbon recurs in the carpet. Thus, for instance, the strip or ribbon shown in Fig. 916 corresponds with the transverse range A' of the pattern shown in Fig. 914, and, supposing that one hundred such ribbons are produced from one chain of warp, they may be used as a strip (pile pick) in one hundred carpets for one transverse range of colored squares in the
pattern, or in a given number of carpets for a multiplicity of identical transverse ranges of squares in the pattern. The length of these multicolored warps therefore not only depends on the number of carpets of the same pattern, but also on the number of times the same transverse range of colors is repeated in this pattern, also on the length of the pile of the carpet. After a warp is beamed, it is bound at intervals equal to twice the length of the pile to be formed by a few picks of any suitable filling, the fabric being cut centrally of the fillingless portion on opposite sides of the filling to form the fringes for the pile. The width of these multicolored-wool chains, or, in other words, the length of the filling strips or ribbons to be produced therefrom, corresponds, of course, to the width of the carpet to be produced thereby, and the number of colored-wool threads per inch, which is usually from four to five threads, according to the quality of the carpet. The length of the fringe in the chenille strips is regulated by interweaving a flat bar or lath, $b$, $b'$, Fig. 915, of a certain width.

After cutting the different strips apart they must be numbered. To prevent the displacement of the wool-yarn filling, these are firmly sewed to the warp with a sewing-machine, as shown by dotted lines $x'x$ in Fig. 916, and finally the pack-thread $d$, between the wool-threads $e$ and $e'$, are drawn out to leave a central fillingless portion in the strip or ribbon, as shown in Fig. 916, that imitates in the completed carpet the knots of the true Turkey carpet, and reproduces the pattern on the back of such carpet, as shown in Fig. 917. By means of these strips or ribbons the carpets are produced as follows, referring more particularly to Figs. 918 and 919: A ground-warp is drawn in two harness, $e$ and $e'$, of an ordinary loom, the reed $f$ of which contains one thread for each split. (The weave used for interlacing is the common plain weave.)

In beginning a carpet, a few picks of wool-yarn are first introduced into the warp, and then the first strip or ribbon. To prevent the shrinking of these strips they are secured at their ends to a rod or bar, $i$, triangular in cross-section, which is introduced into the chain or warp in such a manner that the rear or thicker portion will be elevated above the forward or thinner portion of this rod. By means of a brush the fringe at the front edge of the ribbon is brushed up or erected to form the pile. The position of the warp-threads is now reversed, the reed beaten up against the rod $i$, and the latter tilted so as to elevate its front edge above the rear edge, which will enable the operator to brush up the fringe along the said rear edge of the filling strip or ribbon, and when this has been effected the strip or ribbon is detached from the rod $i$, and the latter is withdrawn from the warp.

In order to fill out the warp between the pile-threads of adjacent strips or ribbons, a few picks of strong wool yarn are interposed and a new strip of ribbon introduced as a filling into the warp of pack thread and the operation repeated until the carpet is completed, when again a few picks of strong wool yarn are woven in to bind the edges. The carpet so produced is then finished in the usual manner by steaming, beating, brushing and shearing.

Having given in our chapters on pile fabrics (page 149 to 224) a very closely detailed description of their methods of construction, both theoretical and practical, commencing with the simplest structure and finishing with some of the most intricate pile structures known, we feel confident that we have imparted sufficient details to enable any student of technical designing to master the principles of construction of any given pile fabric. These chapters also illustrate the extensive use of pile fabrics for floor and other household decorations, in addition to their use for clothing purposes. The manufacture of these fabrics is of great extent and importance. In some households is often found for floor decorations a less durable and effective fabric known as the "Ingrain Carpet," which is no pile structure but a common double-cloth structure.

In my treatise on "The Jacquard Machine analyzed and explained, with an Appendix on the Preparation of Jacquard Cards and Practical Hints to Learners of Jacquard Designing," the structure of the Ingrain Carpet fabric and the preparing of designs for the same, as also the practical part of manufacturing, and the tying-up of the harness and operating the loom, etc., are fully treated.
The thorough study of these chapters will prove very profitable, especially the chapters on tying-up Jacquard harness for the different other Jacquard fabrics such as damasks, dress goods, upholstery fabrics, gauze, shawls, etc.

**Two-Ply Ingrain Carpet.**

We herewith give the reader a brief description of the method of construction and the principles governing the manufacture of the Two-ply Ingrain Carpet, an article composed of two fabrics, produced on the regular double-cloth system. These two fabrics are arranged in the loom to form figures by a simple exchanging of positions (see Fig. 920). A great variety of colors may be put into each of these separate cloths, (I and II), and the most elaborate designs may be used for exchanging cloth I and II. On every part of the carpet where these two fabrics do not exchange, each works on the plain weave. The exchanging of these two fabrics binds both into one, thus forming the Ingrain Carpet. In the manufacture of this carpet four sets of warp-threads, and also four sets of filling-threads are generally employed; but if occasionally more or less should be used in warp or in filling, or in both, in the same fabric, the principle of exchanging is still observed. If employing four sets in warp and filling, two sets of each are used for forming the figure, the other two sets forming the ground. Each of the figure threads has as its mate one of the ground threads. In the common effects in the Ingrain carpet, (ground up, figure up, or one or the other shot about effects) these threads are so arranged that when a figure thread appears upon the face of the fabric, its mate appears upon the back, and when the figure thread appears upon the back of the fabric, the corresponding ground thread appears upon the face.

![Diagram Fig. 921](image_url)

Diagram Fig. 921 shows the section of the effect commonly used in ingrain carpet.

Suppose the filling-threads for the figure to be:

**Red**, indicated by heavy shaded circles; picks 2, 6, 10, 14, 18, 22, 26, 30.

**Black**, indicated by full black circles; picks 4, 8, 12, 16, 20, 24, 28, 32.

And the filling-threads for the ground to be:

**White**, indicated by empty circles; picks 1, 5, 9, 13, 17, 21, 25, 29.

**Olive**, indicated by light shaded circles; picks 3, 7, 11, 15, 19, 23, 27, 31.

A careful examination of the drawing shows that the white threads mate with the red, and the black threads with the olive, so that when one of these colors shows upon the face the mating color will show upon the back, and *vice versa*. 
As a general rule, these warp-threads are of the same color as the filling-threads; hence, every filling pick appearing on face is bound by a warp-thread of the same color, and if appearing on back by the other color of the same system; thus, in the present example, the white filling is covered on the face of the fabric by white warp, and if appearing on the back of the fabric by olive warp; the olive filling is covered by olive warp on the face of the fabric and by white warp on the back of the fabric.

The red filling is covered by its red warp on the face of the fabric and by black warp on the back of the fabric; the black filling being covered by black warp on the face of the fabric and by red warp on the back of the fabric.

In the diagram Fig. 921 the four “standard effects” of the in-grain carpets are illustrated with 32 picks, allowing 8 picks for the illustration of each part.

First effect, picks 1 to 8, is ground up (white and olive).
Second effect, picks 9 to 16, figure up (red and black).
Third effect, picks 17 to 24, is first effect in “shot about” (red and olive up).
Fourth effect, picks 25 to 32, is second effect in “shot about” (white and black up).

Fig. 922 represents a small portion of a design illustrating the three principal combinations required in the manufacture of the two-ply in-grain carpets. I = figure up; II = ground up; III = effect, technically known as “shot about,” and derived from “one pick figure up, one pick ground up” (in the design), and repeated.

In Fig. 923 a detailed description or analysis of the interlacing warp and filling of Fig. 922 is given. In the same • represents figure up, # represents ground up, produced by the Jacquard machine; • represents weave for ground, o represents weave for figures, produced by journals.

In Fig. 923 the weaving of the “shot about” effect calls for two picks face and two picks back. An examination of this part shows that the warp-thread represented by the light pick 1—3 is to be raised, or has been raised in the adjoining heavy pick 3—1; further, we find the two light picks separated by the raising of a different warp-thread in each pick, which is also effected between the two heavy picks by the lowering of another warp-thread. If these mate threads introduced in succession should be required to show side by side (as may be the case in some special effects) either on the face or the back of the fabric, these changes must be indicated on the design by different colors. If such effects are to be introduced when using the common in-grain Jacquard machine, the needles of the latter must be operated on at each pick. This
requires twice as many cards as are used in designs where the mate threads are always placed below or above their respective corresponding threads.

In diagram Fig. 924 a section cut of an ingrain carpet, also containing the previously explained effects of “mate threads side by side on face of the fabric,” is shown in connection with the regular effects, “ground-up, figure-up, and both combinations of shot about.”

Diagram Fig. 925 indicates the rotation of inserting picks in each ply corresponding to the section of the fabric shown in Fig. 924.

<table>
<thead>
<tr>
<th>Ground-up</th>
<th>Mate threads side by side</th>
<th>Figure up</th>
<th>Shot about</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st effect</td>
<td>2nd effect</td>
<td>1st effect</td>
<td>2nd effect</td>
</tr>
<tr>
<td>Face-ply.</td>
<td>1 3 5 7 9 10 13 14 19 20 23 24 26 28 30 32</td>
<td>34 35 37 40</td>
<td>Face-ply.</td>
</tr>
</tbody>
</table>

Fig. 925. Diagram illustrating the rotation of inserting the picks in each ply, corresponding to section of two-ply ingrain carpet, Fig. 924.

Other effects (combination of colors) in ingrain carpets are produced by using three different colors of filling in each of the two single-cloth fabrics, and also by throwing them singly and in a definite order or succession in each ply. For example, the three colors for the one cloth are black, blue, and brown. They must be interwoven as follows: Black—blue, brown—blue, black—blue, brown—blue, and so on.

Suppose the colors required to be used for the other cloth are white, olive, and drab. They must be interwoven as follows: White—olive, drab—olive, white—olive, drab—olive, etc.

![Diagram](image)

Fig. 926.

As the loom weaves both ply at the same time, throwing a shot in each ply alternately, the actual order of weaving in the present example would be as follows: 1st pick, black; 2d pick, white; 3d pick, blue; 4th pick, olive; 5th pick, brown; 6th pick, drab; 7th pick, blue; 8th pick, olive, and so on, eight picks in the repeat of one combination. The colors printed in italics representing the colors of one ply, and the colors printed in roman represent the colors of the other ply.

Fig. 926 illustrates a diagram representing the previously explained method of placing colors in an ingrain carpet.

**Rules for Selecting the Squared Designing Paper for Ingrain Carpets.**

In selecting the squared designing paper for a two-ply ingrain carpet, always observe the proportion existing between the number of warp and filling-threads. For instance, take a carpet having 1072 ends warp (536 ground and 536 figure) per yard, with 30 picks per inch (1 pick ground and 1 pick figure, or 15 pairs). Then, \(1072 \div 30 = 29 \frac{2}{3}\) ends of warp per inch. The proportion is as 29\(\frac{2}{3}\) : 30; or, what is practically the same, 30 : 30, showing that the paper must be equally divided, and 8 \(\times\) 8 the squared designing paper to be used.

Again, take a carpet having 832 ends warp (416 ground and 416 figure) per yard, with 20 picks per inch (1 pick ground and 1 pick figure, or 10 pairs). Then, \(832 \div 35 = 23 \frac{3}{4}\), and the proportion is as 23\(\frac{3}{4}\) : 20, or as 7\(\frac{1}{4}\) : 6\(\frac{1}{4}\), practically 8 : 7; and 8 \(\times\) 7 paper may be used.
**Gauze Fabrics.**

**Principle of Construction.**

Gauze fabrics form the second main division of textile fabrics, and are characterized by not having their warp-threads resting parallel near each other, as observed in previously explained weaves and fabrics. In gauze fabrics they are more or less twisted around each other, forming through the different ways of twisting as well as of stopping to do so, different designs.

In gauze we find two distinct divisions of warp-threads: The regular warp called the "ground-warps," and the "douping-warps," or the warp used for twisting around the former. The "douping-warps" threads are also known as "whip-threads."

In diagram Fig. 927, the structure of a "plain gauze fabric," is shown. Threads indicated by a and shown in outlines represent the "ground-warps," whereas, threads marked b and shown in black illustrate the "whip-threads."

Gauze weaving is done upon a system wholly apart from ordinary and pile weaving. For the reason that we find two systems of warp-threads in the gauze fabrics we must use two systems, or sets of harness, for operating the warp at the weaving. One set of the harness is known as the "Ground-harness set" (which we will indicate in our following illustrations of drawing-in drafts for gauze weaving by A) and the other harness set is technically known as the "Douping harness set" (which we will indicate through the lecture by B). Before proceeding with the weaving and construction of gauze fabrics we will give an explanation of the douping-harness set, and use for explanation the arrangement necessary to produce fabric, Fig. 927, or a single one-sided doup.

In diagram Fig. 928 a specimen of a complete doup is shown. In the same we find a heddle similar to heddles used in regular weaving (see a, b in diagram) and which is known in the present kind of weaving as the "standard heddle." To this standard heddle we find the actual doup adjusted (see d, e in diagram). The doup consists of a smooth and strong linen or silk thread which is fastened to the lower part of a common harness frame (see e in diagram), passes then through the upper opening of the standard heddle (see e in diagram Fig. 928), returning to its starting point by passing through the eye of the standard heddle, and thus connecting the upper part of the doup to the standard heddle. Through the part of the doup extending outside of the upper part of the standard heddle to its eye, the whip-thread is passed, (see black dot at place indicated by d in diagram 928 representing its section). Two movements of the doup and the standard heddle contain the entire secret of gauze weaving. When these are clearly understood by the student well up in designing and weaving the first main division of textile fabrics, the method of constructing the present system will readily explain itself to him.

In gauze-weaving, every warp-thread (ground as well as whip-thread) must be drawn, the same as for common weaving, in the ground harness set; see A, Fig. 929. Next, the whip-thread is passed below the ground-thread through the doup (see B in Fig. 929, illustrating the plan of this method of operation), and with its mate (the ground-thread), through one dent of the reed.

Now let us examine the first movement of the doup and its standard heddle, and also with reference to the ground harness set.

Suppose we lift the harness frame containing the doup adjusted to its lower shaft, technically known as the "skeleton harness," and so permit the doup to get loose, and consequently allow the whip-thread to be operated on, as in common weaving, by means of the ground harness.
The whip-thread will in this instance return to its regular position near one side of the ground-warp, as regulated by the drawing in of the warp in the ground harness set (to the right hand side in the present example). Suppose, again, we raise this ground harness and insert a pick in the shed thus formed. During this process the doup will raise, but out of action, behind the reed. Having thus inserted pick number one let us next raise the standard heddle and the skeleton harness, leaving the ground harness set undisturbed. This movement of the harness compels the whip-thread to raise, close to the eye of the standard heddle, drawing the whip-thread below the ground-thread and raising the former on the opposite side of the ground warp-thread, as done in the previous pick. This time the doup will be in position parallel to the standard heddle, whereas the whip-thread will be crossed behind the reed, between the sets of doup and ground-harness. This crossing and raising of the thread to full height of shed in such a short distance will consequently put a great amount of tension on the whip-thread and therefore necessitate two points in the method of operation which we will mention briefly. We must have sufficient space between both sets of harness, i.e., the heddle of the ground harness set in which the whip-thread is drawn and the standard heddle and doup-head through which this whip-thread is passed in rotation. We also must arrange in rear of harness set near the whip-roll an arrangement technically known as "Slackener." All the whip-threads required to doup are passed over this slackener, which is situated above the regular warp-line after leaving the "whip-roll" of the loom and in their running towards the ground harness set.

On the first pick previously explained, this slackener will remain undisturbed, as no strain is required on the whip-thread, whereas on the second pick explained, this slackener is automatically lowered to bring the whip-thread nearly in the regular warp line in rear of harness. This in turn allows the whip-thread to ease up in front, where required, to cross around the ground warp-thread and is raised a short distance by the doup on the opposite side of the ground warp-thread, as compared with the first pick. This slackener for gauze weaving is also technically known as "easier" (by reason of easing the whip-thread when doupng). We will later on return to a more detailed illustration and explanation of the same and its arrangement for plain as well as figured work.

In diagram Fig. 930, A represents the whip-roll of the loom, b the section of the slackener, d ground heddle for ground warp-thread, e ground heddle for whip-thread, f doup, h-i reed, k last end of woven fabric. Thus the line shown in full black, a, d, k, represents the ground-thread, and line in full black, a, b, e, k, represents the whip-thread; both threads "at rest." The object of the present illustration is to explain the principle of the slackener, and therefore we want the doup (standard and skeleton harness) raised (see f to g) as represented by g. To counteract the strain thus put on the whip-thread, we lower at the same time the slackener (see b to c), giving it position e, at the same time the doup is raised to position g. Hence the dotted line a, c, e, g, k represents the whip-thread when doupng. After inserting the filling by means of shuttle (s), the shed (a) closes and the slackener returns automatically to its point of starting, b.

In Fig. 931 we illustrate a corresponding ground plan to diagram Fig. 930, representing a clear idea of the drawing in of the warp and threading of the doup. Outlined warp-thread a, d, k represents ground warp-thread, thread shown in full black, a, e, f, k, the whip-thread, d and e the ground harness set, l the passing of the whip-thread below the ground warp-thread and h, i the reed.

This illustration explains the threading of a whip-thread in a doup situated at the left of the
ground warp-thread, but the student will readily apply the same arrangement to the opposite kind of doup by simply reversing the illustration.

We will next turn our attention to the designing of various gauze fabrics, and commence with the plain gauze, as illustrated in Fig. 927. In plain gauze all the warp-threads work in pairs—1 end "whip" and 1 end "ground." The entire warp is drawn on harness similar to any other warp. Afterwards the whip-threads are passed below the standard heddles and threaded in the doup (see Fig. 929), which are passed through the standard heddles (see Fig. 928).

Fig. 932 represents a different method for threading the doup, occasionally, but which is not as practical as the arrangement of the doup illustrated in Fig. 928.

In diagram Fig. 929 we illustrate the plan of drawing-in ground harness and threading the doup for producing a piece of plain gauze, as shown in Fig. 927.

A represents the set of ground-harness (2-harness).
B represents the douping set. (Standard and skeleton.)
Standard warp-threads are illustrated in outline.
Whip-thread is shown in full black.

We find, as previously mentioned, every warp-thread threaded first in the ground harness set; next, the whip-threads passed below the ground-warp and threaded to the doup. Examining the plan of the fabric, we find pick 1 requiring the whip warp-thread raised in its proper position as placed by the ground harness (to the right of the ground warp-thread); therefore this pick will require the raising of ground harness 2 and the skeleton harness, hence loosening the doup for common weaving. Pick 2 calls for the raising of the whip-thread on the opposite position of pick 1 (to the left side of the ground warp-threads); therefore we must doup on this pick by raising only the standard and the skeleton harness, or, in the present example, the entire doup set. Pick 3 = pick 1, pick 4 = pick 2, thus 2 picks repeat.

In the present example, Fig. 927, we find every pair of warp-threads (1 ground and 1 whip) twist in the same direction and having the crossing in the corresponding drawing-in draft arranged from right to left. This crossing can also be arranged in the other direction, see Fig. 933, but will, in the present fabric, be of no advantage to its general appearance, as shown in Fig. 934.

We will next explain and illustrate the combination of both styles of crossing in the same fabric. For example see Fig. 935, the drawing in of ground harness and arrangement for threading doup: 1st pair, whip-threads threaded to the left-hand side of ground warp-thread; 2d pair, whip-threads threaded to the right-hand side of ground warp-thread.
Fig. 936 is the plan of the woven fabric. Harness chain is similar to the one required and explained for fabric Fig. 927 and illustrated in Fig. 937.

The drawing-in drafts, Figs. 929, 933 and 935, are illustrated for 2 ground harness and 1 doup. This is done to simplify the principle of construction. The same way that we can illustrate the common plain weave drawn in 2-harness straight, for the clear understanding of the beginner and use in practice, 4, 6, 8, etc., harnesses as required and guided by the height in texture of the fabric (number of warp-threads per inch), we may also, in practice, have to increase in gauze-weaving the number of ground harness, or the number of doups (standard and skeleton), or both at the same time.

**Peculiar Character of Gauze Fabrics.**

Comparing a plain gauze fabric, as shown in Figs. 927, 934 or 936, to any other woven textile fabric results in not finding one as firm in its method of interlacing nor as light in texture.

The principle of gauze-weaving—the twisting of warp-threads around each other and holding at the same time the filling securely fastened between—will necessarily result in producing a very strong fabric; again, the twisting of the warp-threads between each pick, in plain gauze, will not allow the picks to come close together in the fabric, thus resulting in the production of a fabric containing large perforations.

In diagram Fig. 939 we illustrate the plan of a fabric which is actually a combination of plain and gauze and is technically known as leno, or half-gauze. Pulling out from the present fabric sample every uneven numbered pick (1, 3, 5, 7) will result in transforming the half-gauze in the fabric to a regular plain gauze effect.

**Combination of Plain and Gauze Weaving, Technically Known as Fancy Gauze.**

In Fig. 940 a combination of plain weaving and gauze is shown in the plan of a fabric. An analysis of this plan will show 3 picks interlacing on ordinary weaving to exchange with one gauze pick. Thus four picks in repeat. Drawing in of ground harness and the threading of the doups is shown in Fig. 941. A represents the ground harness set, (2 harness), B represents the doup (standard harness and skeleton harness).

Fig. 942 illustrates the harness-chain executed correspondingly to Figs. 940 and 941, and so will readily explain itself.

In Fig. 943 another plan of a gauze fabric, combining the common plain cloth with gauze
structure, is shown. Liberating picks, 2, 3 and 8, 9, of the present structure would result in changing the same to the fabric shown in its plan in Fig. 940. The drawing in of ground harness set, and the threading of doups to fabric, Fig. 943, is shown in Fig. 944.

In Fig. 945 we illustrate the plan of a gauze fabric similar to the one shown in Fig. 943, the only difference being the using, alternately, left and right-hand threading of the doups. It is desirable to have four warp-threads, “two pairs,” and 6 picks. Drawing in of ground harness set and the threading of doups for producing the present fabric is shown in Fig. 946. In the same we used four-harness for ground-warp, but we can also use the drafting and threading shown in Fig. 935, which only calls for two ground harness in set A and will produce the same effect.

Another plan for producing fancy gauze-effects is found in arranging the whip-thread to cross over two or three ground warp-threads; for example, as shown in the plan of a fancy gauze fabric, Fig. 947. In the same we find the whip-thread, after interlacing in connection with three ground-threads into three successive picks, on regular plain cloth, cross below the mate (3) ground-threads for forming at the fourth pick gauze. Repeat: 4 warp-threads, (1 whip, 3 ground), one set drawn in one dent, 4 picks, 3 ordinary plain weaving, 1 douping.

The method of drawing in both systems of warp in the ground harness set, and the method of threading the whip-threads in the doups is shown arranged for three successive sets (correspondingly to fabric sample) in diagram Fig. 948. The same reason which compelled us, in plain gauze, to draw each pair of threads (1 ground, 1 whip) in one dent, leaving as many dents empty between the threading of each pair of warp-threads as required by the size of the perforations in the fabric, requires in the present example of fancy gauze, Figs. 947 and 948, to thread each set of 1 whip-thread and 3 ground-threads in one dent, leaving as many dents empty between the threading of each set as required by the size of perforations wanted in the fabric.

Fig. 949 illustrates the harness-chain necessary for weaving the present explained fabric of fancy gauze (Fig. 947.)

The next plan for constructing fancy gauze fabrics is to use two doups in connection with four or more ground harness. In this manner fabric sample, Fig. 950, is constructed. Fig. 951 represents the drawing in of ground harness and the threading of the doups. In the same we find two sections ground harnesses 1 and 2, with doup 1', forming section 1; ground harnesses 3 and 4, with doup 2', forming section 2.
In drawing in and threading doups we arranged two repeats for each section, thus 8 warp-threads in repeat of arrangement of pattern. This method of drawing in ground harness as well as threading of doups will, as shown in the fabric sample, allow us to operate each section independent of the other, thus forming, by arranging the douping for each set for different picks, additional figures in the fabric.

Fig. 952 illustrates the harness-chain for fabric and drawing-in draft, just explained.

In diagram Fig. 953 the plan of another fancy gauze fabric, produced with two doups, is shown. Fig. 954 illustrates the method of drawing in the ground-harness and the threading of the doups, which in the present example is a right-handed and a left-handed doup for each set.

Four ground-harness are used in connection with the two doups. Ground-harness 1 and 2 (A) and doup 1' (B) equal 1st set; ground-harness 3 and 4 (A) and doup 2' (B) equal 2d set.

Fig. 955 illustrates another fancy gauze fabric, produced with two sets of doups and upon a general arrangement in two sections.
Fig. 956 shows the general arrangement for drawing in ground-harness set as well as the threading of the doups. Four ground-harnesses are used in connection with the two doups. Ground-harness 1 and 2 (A) and doup 1' (B) equal 1st set; ground-harness 3 and 4 (A) and doup 2' (B) equal 2d set.

Fig. 957 illustrates the harness-chain for the fabric and drawing-in draft just explained.

Fig. 958 illustrates the plan of another fancy gauze fabric, constructed after the foregoing example, using only warp threads 1, 2, 5 and 6 from the latter (955).

Diagram Fig. 959 illustrates the plan of another fancy gauze fabric.

Fig. 960 illustrates the corresponding drawing in of warp in ground-harness and the threading of the whip-threads in two doups (1' and 2').

Fig. 961 shows the harness-chain required for weaving the fabric shown in Fig. 959.

The "two-section" arrangement, as explained and illustrated, can be extended to three, four, or more sections, and in this manner giving fancy effects to an unlimited number of designs.

A further step in producing figured gauze is the combining of gauze and ordinary weaving in the form of stripes. After using a certain number of warp-threads, drawn in its own separate
set of harness, for interlacing with the filling either on plain, twill or satin, or in a combination of all three, use similar effects as previously illustrated and explained, either with one, two or more differently working doups, left or right-hand twisting, or all the effects combined. This method of combining stripes of gauze with ordinary woven cloth will also afford great scope for producing figured effects through alternately exchanging both systems of weaving warp and filling ways.

Design Fig. 962 illustrates such a stripe effect in a fabric. Fig. 963 shows the corresponding drawing-in draft and threading of the doups. Warp-threads indicated by a (light) are the ground-

threads, and warp-threads indicated by b (shaded in vertical direction) are the whip-threads for the gauze; warp-threads indicated by c (shaded in diagonal direction) are the threads for producing the ordinary cloth (plain weave in present example). The drawing-in draft shows three different sets of harness used.

The set indicated by A represents the ground-harness set for the gauze part; the set indicated by B represents the harness for raising warp-threads interlacing in the ordinary cloth; the set indicated by C represents the douping set of harness for producing the gauze part.

Fig. 964 represents the harness-chain necessary for weaving a fabric as shown in Fig. 962.

As previously mentioned, figured gauze can also be produced by using two whip-threads against two ground-threads, thus using four ground-harness to one doup. In such an example all four threads must be drawn in one dent.

Diagram Fig. 965 illustrates a drawing-in draft arranged in this manner, and Fig. 966 shows a corresponding fabric.

The interlacing of the plain for the ordinary interwoven part of the fabric can in this example be extended to any figured weave up to 16-harness. Four independent sets of doups are made use of and so the douping can be correspondingly arranged on each pick at will for each individual doup.

By arranging the present style of drawing in ground harness and threading of doup for a
“sectional repeat effect” (repeat the drawing in and threading of dup of each four warp-threads two, three or more times before changing to the next four warp-threads) novel effects for fancy gauze fabrics may readily be obtained (with a correspondingly large figure).

Fig. 967 illustrates the drawing-in draft for a figured gauze on two sets (for illustrating previously mentioned section draws) having four ground harness and one dup for each set (nine repeats in each set). These two sets are also separated by three warp-threads arranged for ordinary weaving, the centre thread of which is indicated as a cord (or a heavy thread, preferably of a different color).

If weaving for a certain number of picks ordinary cloth (plain) with set No. 1, and next gauze with set No. 2, changing again afterward, thus arranging for an equal number of picks, set No. 1 for gauze and No. 2 for ordinary cloth (plain), also separating each of these two changes by a few picks ordinary woven cloth, inserting in their centre a heavy filling (similar to cord in warp), we get a checker-board effect for design composed of ordinary and gauze weaving as shown in diagram Fig. 968.

In reeding the warp for example Fig. 967, leave one, two or more dents empty between each four threads (of two whip and two ground); again, when reaching the three ordinary weaving threads, place the cord in a separate dent and each of the other two ordinary weaving threads in the dent as situated on each side and which is occupied by the set of four threads for gauze weaving. For example, if arranging the reeding of the warp, one dent taken to alternate with one dent left empty all over the regular work, we find the reeding at the part where the cord comes in arranged as follows:

$$
\begin{align*}
4 & \rightarrow \hspace{1cm} 4 \rightarrow \hspace{1cm} 4 \rightarrow \hspace{1cm} 5 \rightarrow \hspace{1cm} 5 (4+1) \rightarrow \hspace{1cm} 1 \hspace{1cm} (\text{cord}) \rightarrow \hspace{1cm} 5 \rightarrow \hspace{1cm} 4 \rightarrow \hspace{1cm} 0 \rightarrow \hspace{1cm} 4 \rightarrow \hspace{1cm} 4 \rightarrow \\
\end{align*}
$$

Fig. 969 illustrates a specimen of a harness chain for weaving the present example of fancy gauze. In the same we find two slackeners used.

1st slackener to lower its whip-threads on picks 8, 9, 10—14, 15, 16—20, 21, 22—26, 27, 28.

2nd slackener to lower its whip-threads on picks 44, 45, 46—50, 51, 52—56, 57, 58—62, 63, 64.

In the beginning of our chapter on gauze we gave the principle of a slackener or easer. We would only state now that for every set of doups which operate the whip-threads at different picks when done on any previous set of doups in the same fabric, we must use a separate slackener; thus in the examples explained as constructed on two sections, we must use two slackeners. This method of using more than one slackener is increased in practical work, when required, up to three but seldom to four.

Diagrams Figs. 970a and 970b illustrate figured gauze effects as produced by harness work.
Gauze Weaving Mechanism for Open-Shed Looms.

Until lately gauze fabrics, as thus far explained, have been produced only upon looms constructed after the principle known as the "single-acting" method, which is characterized by leveling the entire warp at every pick, and at this leveling point cross the warps so as to produce the twist. It will be proper to mention that this single-acting method for operating the warp-threads only allows a moderate speed which at the present time is insufficient for the requirements of a loom; hence every manufacturer of this class of fabrics has been anxiously awaiting for a method by which gauze weaving can be successfully executed upon looms built after the principle known as the double-action, giving an increased speed at which the loom can be operated. This gain of speed is owing to the ability of the double-acting loom to select and
withhold certain warp-threads for a certain number of succeeding picks of the shuttle, as the pattern being worked may demand.

However, the construction of the double-acting loom heretofore employed did not permit of its weaving gauze, because of the inability of the loom to operate a warp-thread so as to raise it for one pick of the shuttle, and then after that pick, lower it and raise it again before the succeeding pick.

The Geo. W. Stafford Manufacturing Co., Providence, R. I., are now building a Double-Action Dobbie which overcomes this defect; hence is capable of weaving gauze with the characteristic high speed of the latter. This is due to the fact that the double-acting loom is adapted to raise a warp for one pick of the shuttle, and then after that pick lower and raise it again before the succeeding pick. The new features of the Dobbie, as thus built by the Stafford Manufacturing Co., are the combining of the ordinary full motions of the recurrent or reciprocating harnesses with a novel and peculiar “half-and-return” motion of others of the harnesses when so desired. To gain the “half-and-return” motion they use an extra half-stroke lifter (knife), which has half

the limit of traverse that the ordinary lifter have. The half-stroke lifter has suitable jacks engaging therewith, which are jointed in the common manner with a connector co-operating with an operating lever.

The half-stroke lifter is reciprocated by a peculiar half-motion device. A second “half-and-return” motion for certain other harness is obtained by the arrangement of a pair of ordinary operating levers with connections to a single harness controlled by the levers working simultaneously and oppositely or singly. To give a proper understanding of the subject Figs. 971, 971a, 971b, 971c, 971d and 971e have been designed.

Fig. 971 represents a rear view of the head or end of the loom containing the harness-operating mechanism. The same also shows the full and half-stroke lifters as at their midway points of travel, and the co-acting jacks and conjoined parts according to their relative positions.

Fig. 971a is a view of the double-hooked jack detached.

Figs. 971b, 971c, 971d and 971e illustrate four successive relative positions of the harness and harness-operating levers as they occur in the weaving according to the present explained method (plain or gauze).
The parts indicated $D$ and $C$ are portions of harness-frames provided with single-eyed heddles carrying the warps $m$ and $n$, respectively. These frames are connected by the respective cordings $a'$ and $c'$, with their operating-levers $d$ and $c$, the former co-acting with full stroke lifters and the latter with the full and half-stroke lifters.

The standard frame $B$ is provided with a doup heddle, through which passes one side of the looped cord or doup $k$, the ends of which are attached to the skeleton-harness $A$. Frame $B$ is connected with lever $b$ by means of cording $b'$, and co-acts with full-stroke lifters. The skeleton-harness $A$ (shown in portion) is operated by the half-motion levers $a' a^2$, to which it is connected by a Y-shaped connecting strap $R$, both forks of which are equal and connected, one with each lever $a' a^2$, respectively, and its stem is connected with the skeleton $A$. The harness-frames $B$ and $D$ make full straight-away motions, while the parts $A$ and $C$ make half-and-return motions, and are also capable of making full straight-away motions. These parts are thus termed, the former “half-motion” and the latter “half-and-return-motion” harnesses.

Warp-thread indicated by $n$ is the standard warp and warp-thread $m$ the whip-thread.

![Fig. 971d.](image)

![Fig. 971e.](image)

The method of operation for producing common gauze weaving is as follows: The harness $C$, carrying the standard warp $n$, is given the half-and-return-motion in order to carry the warp to the middle lift, where the descending whip-thread $m$ can be passed under warp $n$, which then descends, while the doup $k$ raises warp $m$ to form the upper part, while the warp $n$ forms the lower part of the shed for the next pick of the shuttle.

Referring to Fig. 971$b$ suppose this position is the first position before starting the loom, which may be supposed to have been previously making gauze stitches, and which came to a rest, while the warps were partly turned on themselves for the next twist. In this position all the harnesses $A, B, C, D$, are low and the whip-thread and standard-thread, $m$ and $n$, are leveled and crossed one above the other, before being twisted in the formation of the succeeding gauze stitch. The levers $a' a^2 b c d$ in this first position are all in line and the branches of the forked connections are both taut. Position of Fig. 971$c$ is produced by the levers $a'$ and $d$ moving to the outer limit on full-stroke lifters and the levers $a^2 b c$ remaining at rest. This serves to raise harness $A$ and $D$ from lowest to highest limit. By this shedding movement the crossed warps have been tightly twisted on themselves, and the shuttle here makes a pick through the shed and interweaves the filling between the twisted warps. Position Fig. 971$d$ is obtained by levers $a'$ and $a^2$ moving oppositely on full motions—one on a lifter and the other by a retracting-spring, and thereby giving their skeleton-shaft $A$ a half-and-return motion; also, by lever $b$ moving outwardly on a full-stroke lifter, and accordingly moving the standard harness $B$ from low to high limit; also, by lever $c$
co-acting with the half-stroke lifter and imparting a half-and-return motion to its frame C; also, by the lever d moving inwardly a full motion by means of a retracting-spring, and imparting a like motion to its upper warp-frame, D, which moves accordingly from high to low limit. During this change of position the warps have been crossed and twisted on themselves, forming a gauze stitch, and then the shuttle picks and lays the filling. The next and fourth position of Fig. 971e is arrived at by levers d and d' remaining at rest, while a' and b are moved in by virtue of their respective retracting-springs, and c is carried out on a full motion by virtue of its jack co-acting with a full-stroke lifter. These movements have caused the doup-frame and harnesses A and B to descend from high to low limit, frame C to rise from low to high limit, and frame D to remain at rest at low limit. In this change of position the warps have not been twisted, but merely crossed side by side, as in plain weaving, and in this position of Fig. 971e the shuttle picks and interweaves the filling. This position now changes the position of the upper and under warps (standard and warp-threads) reversely relative to the filling.

From the position of Fig. 971e the changes may be made, according to the pattern desired, into a series of succeeding similar positions, and thus make more plain weaving-stitches, or it may be changed back to the second position of Fig. 971e and repeat the described gauze pattern.

In Fig. 971f we show the (upright lever) double action dobbie as built by the Geo. W. Stafford Manufacturing Company, to which the present explained mode of weaving gauze fabrics applies.

**Jacquard Gauze.**

In gauze fabrics constructed upon the Jacquard loom, in which it is desired to produce large and elaborate designs by the aid of figuring gauze and ordinary weaving, it will be necessary to arrange a slackener for every whip-thread.*

![Diagram of Jacquard Gauze](image)

*In my treatise on "The Jacquard Machine, Analyzed and Explained," etc., a chapter is entirely devoted to the method of operation in tying up looms for these fabrics as well as the preparing of designs for the latter fabrics.*

We will next explain the method of operation and adjustment of slackeners in Jacquard fabrics composed of threads working in pairs (one whip-thread doupig with one ground-thread).
In such fabrics every whip-thread must be threaded three times; first in a heddle in rear of the regular harness, technically known as the "rear heddle" or "rear harness." These heddles have eyes \( \frac{1}{4} \) inches high and are fastened from \( \frac{1}{4} \) to \( \frac{1}{2} \) inches lower than the heddles of the ground-harness and the doup. This rear harness is generally placed at a distance of 8 to 10 inches from the ground-harness. Each rear heddle is connected by means of a harness-cord for operating the corresponding standard heddle of the doup at the place where the latter joins the neck-cords of the Jacquard machine (thus both harness-cords to one hook), and consequently the rear heddle will lift at the same time when raising the standard, and thus the whip-thread is "slackened" from the rear when required to twist around the ground-warp when doupking.

After the whip-thread is drawn in the rear heddle, it is next drawn in its respective heddle of the ground-harness, from where it is threaded to the doup.
In diagram Fig. 972 a plan of the entire procedure as thus far explained is given.

In diagrams Figs. 973 and 974 are shown the ground plans of threading the previously explained Jacquard gauze. Fig. 973 represents the threading of the whip-thread in a doup situated at the left-hand side of the ground-thread (pair). Fig. 974 illustrates a respective threading of the whip-thread to a doup situated at the right-hand side of the ground-thread (pair). Both positions of doupes to their respective ground heddle are mentioned as considered by the weaver standing at work in front of the loom. Letters of reference are selected correspondingly: \( R = \) rear-harness; \( G = \) ground-harness; \( d = \) heddle for ground-warp; \( e = \) heddle for whip-thread; \( t = \) passing of the whip-threads below ground-warp; \( D = \) doup-harness; \( f = \) doup. Whip-threads are shown in full black, ground-threads are shown outlined.

Fig. 975 shows the corresponding crossing as produced in the fabric by using the arrangement illustrated in diagram Fig. 973.

Fig. 976 shows the corresponding crossing as produced in the fabric by using the arrangement illustrated in diagram Fig. 974.

Diagrams Figs. 977 and 978 illustrate the ground plans of using two whip-threads for douping against two ground-threads. The following letters of reference are selected correspondingly: \( R = \) rear harness; \( G = \) ground-harness; \( D = \) doup-harness; \( t = \) passing of the whip-threads below ground-threads; \( f = \) doup. Threads \( a \) and \( b \) in Fig. 977 = ground warp-threads; threads \( c \) and \( d \) in Fig. 977 = whip-threads. In diagram Fig. 978 the ground-threads are indicated by letters \( c \) and \( d \) and the whip-threads by letters \( a \) and \( b \).

Diagrams Figs. 979 and 980 show the corresponding crossings as produced in the fabric by the respective threadings of whip and ground-warp, illustrated in diagrams Figs. 977 and 978.

Fig. 977 illustrates the threading of the whip-threads to a doup situated at the left-hand side of the ground-threads. Fig. 978 illustrates the threading of the whip-threads to a doup situated at the right-hand side of the ground-threads.

Figs. 981 and 982 illustrate two examples of Jacquard gauze produced upon principles previously explained.

Substitutes for the regular doups have lately been patented by C. A. Littlefield, consisting of a peculiar combination of metallic half-heddles.
Diagrams Figs. 983, 984, 985, 986 and 987 illustrate his invention.

Fig. 983 is a front view of portions of a set of heddle-frame bars with the invention applied.

Fig. 984 illustrates a vertical section of the bars of the heddle frame, and showing the position of the yarns before the crossing takes place.

Fig. 985 is a similar view showing the half-heddles after the crossing takes place.

Figs. 986 and 987 illustrate a modified form of needle, which for some fabrics are preferable.

The present method of cross-weaving requires three common harness-frames for each set of doups. The middle frame is supplied with a specially-shaped half-heddle or needle formed of properly twisted wire or stamped from sheet metal. When the needle or half-heddle is made of wire, the latter is twisted to form an eye at the top end, through which passes the thread or threads required to produce the desired effect in the pattern woven. Below the twist which forms the eye the wires are separated in such a manner as to form a continuous slot or loop from near the eye to a point at or near the lower end, where the half-heddle is formed with an eye or loop adapted to receive the bar upon which the half-heddle is strung. A single bar only is used for the support of this half-heddle. Through the long slot or loop are passed other loop wires, forming half-heddles, there being two of this description to each one of the first named. These wires are secured, one on the right the other on the left, to the two outside heddle-frames at the top, being strung on the ordinary cross-bars of the harness-frames, the latter passing through suitably-sized loops at the top ends of the looped wires.

To produce the desired pattern, the thread which is to be twisted or crossed about its adjacent thread must be drawn through the eye at the top of the lower half-heddle, and the thread or threads about which it is to cross are to be drawn in between the two upper loops or half-heddles, and in line with the thread passing through the lower heddle-eye. When the harnesses are at rest, the warp-line is established so as to bring the yarn passing through the lower heddle-eye to a position from which it can be drawn up at the forming of the shed upon the desired side of the yarn about which it is to be turned or twisted. The crossing is effected by alternately operating the heddle-frames to which the upper half-heddle or looped wires are secured, the shed being formed by lifting the harness or shaft to the right or left of the frame to which the half-heddles or needles are secured at the bottom. The upper looped wire not lifted slides easily down the long slot or loop in the lower half-heddle, the latter and the upper half-heddle to which the lifting power is applied being drawn into line, thus forming a guide for deflecting the thread about which the crossing or tie is formed to the desired side of the needle or lower half-heddle.
Cross-Weaving for Chenille Fabrics.

A method of cross-weaving other than the one derived by the doup ing arrangement is largely practised in the manufacture of low-grade Chenille as used for rugs, mosquito-netting and similar fabrics.

In weaving these fabrics the ground-harness set and the doup ing set of harness are substituted by using two horizontal wooden slats (shafts) of a sufficient strength, which have in a vertical position metal heddles (harness plates or needles) inserted, pointing towards each other. These harness plates are made of thin pieces of metal, each formed with an eye through it for the warp-thread (r in Fig. 988a) and each beveled at its end near the eye, as shown at g in the same diagram, to form an angle to bring the passing points as near together as possible.

The eyes g are formed by making an orifice through the harness-plates and bending the stock on each side of the orifice in opposite directions, so as to permit the warp-threads to pass in a straight line through the eye, and so that there will be but little friction of the warp in the eyes.

In Fig. 988b a front elevation of those parts of a loom essential to a clear understanding of the method of operation for these fabrics, is shown. (Warpbeam, lay and shuttle-movement are omitted.)

Diagram Fig. 988c illustrates a transverse sectional view. Letters for indicating the different parts in the diagrams are selected to correspond.

Diagram Figs. 988a, 988b, 988c, illustrate and explain the loom for cross-weaving as patented by Messrs. G. Oldham and Wm. Dixon.

The frame shown is composed of the two side pieces, base, and top cross-piece, on the under surface of which latter are attached brackets for the roller, over which the cords or straps pass, to the ends of which cords or straps the heddle shafts are attached. They are guided at each end by staples g, passing around the upright rods h, and are adapted to be alternately reciprocated by the levers i i, pivoted to the base, and connected to the heddles by the connecting-rods k k. The upright rods at each end of the heddle-shafts are connected together at their upper and lower ends by plates or cross-pieces l l, and these plates or cross-pieces are centrally pivoted to the horizontal supports or arms, forming in this instance a part of the upright plates which are secured to the inner surface of the side pieces of the main frame. In a cross-brace, o, is journaled the horizontal shaft p, contiguous to one of the plates l, which shaft is formed with opposite cams at its ends, so that the shaft when revolved will cause the cams to act alternately against the ends of the plate l and vibrate it, and through it and the rods h h and other plates, l, reciprocate the heddle-shafts f f laterally and horizontally at the same time they are reciprocated vertically,
which cause the harness-plates to cross the warp-threads \( r r \) over the filling-threads and to twist them together or cross them between the filling-threads.

The cam-shaft \( p \) is revolved intermittently by the ratchet-wheel \( s \), secured to one end of the shaft, and the pawl \( s' \), pivoted to the plate \( s' \), which is pivoted at one end upon the shaft \( p \) near the ratchet-wheel \( s \), and connected at its other end to the plate \( t \), attached to the front heddle-shaft, so the up and down movement of the heddle vibrates the plate \( s' \) and causes the pawl to turn the shaft \( p \) at each upward movement of the heddle. The plate \( s' \) is connected to the plate \( t \), in this instance, by the pin \( t' \) entering a slot, \( t' \), made in the plate \( t \), to accommodate the lateral movement of the heddle.

Another loom for weaving this chenille as used for rugs and curtains has lately been invented by Messrs. H. & C. Topham. Their improved method of operation is shown in diagrams Figs. 989a and 989b and 990a, 990b and 990c. (Letters of reference for each diagram are selected to correspond.) Diagram Fig. 989a represents the end view of a loom, clearly showing its improvements. Fig. 989b is a longitudinal section in the line 1—2, Fig. 989a.

Figs. 990a, 990b and 990c are perspective diagrams (as used in the illustrations of their invention), showing the prongs carrying the warp-threads in their different positions.

Referring to letters of reference: \( A A \) are the side frames of the loom, \( B \) is the main shaft and \( C \) the crank-shaft, \( D \) is the lathe, \( a \) is the breastbeam and \( b \) the cloth-roller, \( E \) is the warp-beam, \( e \) the warp-threads.

On the two upright extensions \( F \) of the side frames is a rock-shaft, \( G \), extending from one side of the loom to the other. This rock-shaft carries two arms, \( g g \), having at their outer ends a comb \( H \), provided with downwardly projecting prongs \( h \), which have eyes, \( i \), at their outer ends, through which pass one set of warp-threads, \( e \). Situated below the rock-shaft before mentioned, but having its bearings in the same upright extensions \( F F \), is a rock-shaft, \( J \), having two arms, \( j j \), which carry a comb, \( K \), the prongs \( k \) of which project upward. These prongs are provided with eyes, \( l \), through which the remaining warp-threads pass. Rock-shafts \( G \) and \( J \) are connected in such a manner that when the comb \( H \) is raised the comb \( K \) is lowered, and vice versa.

Rock-shaft \( G \) derives its motion from main shaft \( B \), as clearly shown in diagrams Figs. 989a and 990b. To regulate the movement of the comb \( H \) the crank \( q \) is slotted and carries a crankpin, \( u \), adapted to be adjustable secured therein, so that the rod \( g^2 \) can be adjusted either on the crank \( q \) or arm \( g' \).

The lower rock-shaft \( J \) has also an independent sidewise movement, so that the prongs of the comb \( K \) will have a sidewise motion as well as the vertical motion. Motion is given to the shaft \( J \) by a cam, \( S \), driven from the main shaft. When the prongs of the combs are parted the sidewise movement of the lower comb and its shaft takes place.
The operation is as follows, reference being made to Figs. 990a, 990b and 990c, as showing the prongs carrying the warp-threads in the different extreme positions during weaving. The eyes in the ends of the prongs of the combs are threaded with the warp-threads $e$, and the filling is thrown across, as shown in Fig. 990a, while the combs are in the position shown in that figure. The combs are then parted, as shown in Fig. 990b, which will tie in the filling previously inserted. Another pick is then made, as shown in Fig. 990b, after which a sidewise movement is given to the lower comb, which causes the warp-threads to twist around each other when the combs come together, as shown in Fig. 990c. The filling is then pressed towards the woven part of the fabric and another pick is made, throwing another filling across.

**Cross-weaving as Used for the Manufacture of Filtering-bags.**

Another kind of fabrics (similar to those previously mentioned), which contain the cross-weaving for their principle of construction, are those open-mesh seamless fabrics that are used for filtering-bags for saccharine liquids, etc.

Diagrams Figs. 991, 992 and 993 are given to illustrate the method of operation for producing these fabrics, as patented by B. Muench.

Fig. 991 is the top view of part of a loom, showing the fixed and reciprocating frames; one of them has upwardly projecting needles and the other downwardly projecting needles.

Figs. 992 and 993 are cross-sectional views of the harness part of the loom, showing the warps in their different positions. Letters indicating the different parts in the diagrams are used with reference to the following explanations as to construction of these fabrics.

The operation is as follows: Two sets of warps, $o\, p$ and $m\, n$, are used, one set, $o\, p$, being used to form the bottom of the seamless fabric in the loom and the set $m\, n$ to form the top of the fabric; the same filling being used for both sets of warps. The warps $o$ are passed through the eyes $e$ of the front row of fixed needles, $C$, which project downward. The warps $n$ are passed
through the eyes $e'$ of the rear row of fixed needles $C'$, which project upward. The warps $p$ are passed through the eyes $f$ of the needles $F$ in the front vertically-movable frame $D$, said needles $F$ projecting upward, and the warps $m$ are passed through the eyes $f'$ of the needles $F'$ in the rear vertically-reciprocating frame $D'$, said needles projecting downward. The warps $o$ and $p$, which are passed through the eyes of the needles of the front fixed and vertically-reciprocating bar and frame, are the series for making the bottom of the seamless fabric, and the warps $m$ and $n$, which are passed through the eyes of the needles in the rear fixed and vertically-reciprocating bar and frame, are the series for making the top of the seamless fabric. As shown in Fig. 992, the warps $m$, $n$ and $p$ are raised and the warps $o$ lowered. The shuttle $W$ is thrown through the space between the warps when those warps are in the positions shown in Fig. 992, and when the shuttle has passed, the filling rests on top of and across the warps $o$. After the shuttle has thus been thrown, the warps $o$ and $p$ are crossed by the lowering of the frames $D$ and $D'$, and thus the filling is held by warps $o$ and $p$ which form the bottom of the seamless fabric. When the warps are in the position shown in Fig. 993 (and the shuttle thrown), the frames $D$ and $D'$ then raised, the warps $m$ and $n$ are crossed, and the filling is held by warps $m$ and $n$, forming the top of the seamless fabric, and so on.

![Fig. 993.](image)

In order to hold warps and filling in the position in relation to each other in the fabric, it is necessary that the warps be twisted after each shot. This twisting is obtained by reciprocating the frames $E$ and $E'$ laterally, for as each series of warps has part of its warps passed through laterally-reciprocating needles it is evident that by the shifting of the reciprocating needles such warps will become twisted. The frame $D$ is shifted every time the filling has been shot between the warps $o$ and $p$, and the frame $D'$ is shifted every time the filling has been shot between the warps $m$ and $n$.

**Cross-Weaving as Used for Producing Fast Centre Selvages.**

Cross-weaving is also used in producing fast centre selvages if weaving two or more pieces of a fabric at the same time in the loom. This method of producing such selvages finds extensive use in the manufacture of velvet ribbons, scarfs, and similar fabrics characterized by their narrowness. In dress goods and similar fabrics, seldom more than two or three widths are put together to be woven in one width on the loom.

In reeding for fabrics woven with fast centre selvages, we must be careful to leave one, two or more empty dents in the place where the fabric has to be cut in strips, or separated in pieces after leaving the loom.

In Diagrams 994 and 995, two specimens of such interlacing for headings are shown. In the same threads, $B$, shown in black, represents the whip-threads. Threads $C$, illustrated outlined
and shaded, represent the ground warp. Threads indicated $A$, and shown outlined, represent the ordinary woven part of the fabric. The filling is shown outlined in a horizontal position ($F$).

Ground warp-threads $C$ and corresponding whip-thread $B$ must be drawn in one dent.

In Diagrams Figs. 996, 997 and 998, illustrations are given of the weaving of such fast centre selvages in double pile fabrics, woven side by side in a broad loom. The method of operation is patented by Messrs. Lister and Reixach. For forming two adjacent fast inner selvages, both in the upper and lower cloth in double-pile fabrics, and so as to form the upper cloth immediately above the fast selvages in the lower cloth, two sets of needles of two needles each are required. The needles in the upper set are placed in a line with the needles of the lower set, and made to point downward, while those in the lower set are made to point upward. Both sets of needles are fixed in slides, which can be simultaneously moved up or down in a fixed frame. The needles, near to their points, have eyes formed through them, and through the eyes of the upper pair the binding-threads must be threaded which are to form the fast selvages in the upper cloth, and through the eyes of the lower pair the binding-threads which are to form the fast selvages in the lower cloth must be threaded. With these needles there are also employed two pairs of thread-
eyes, to which a lateral movement can be given from the low shaft. Through the upper pair pass two selvage-wars for the upper cloth, and through the lower pair two selvage-wars for the lower cloth. These two pair of eyes are set one above the other at such a distance apart as to leave space enough for a shuttle to pass to and fro between the wars threaded through them. The points of the upper pair of needles are likewise set at a distance from the points of the lower pair of needles. In the upward and downward movement of the needles their points are brought alternately above and below the selvage warp-threads with which the binding-threads, threaded through the needles, are to be crossed, and when the needles are at one or the other end of their stroke the thread-eyes are made to shog sidewise, so that the warp binding-threads, which receive an up-and-down motion, may be brought to one side and then to the opposite side of the wars, which receive a sidewise movement, and the binding-threads and wars are thus twisted together with a false twist, which, in conjunction with the filling, links them together and forms a fast selvage.

Fig. 996 illustrates a side elevation of mechanism required to be used with a single shuttle-loom for forming the fast inner selvages in the two cloths of a double pile fabric, showing the binding and warp-threads in position while weaving the bottom piece.
Fig. 997 is a side elevation corresponding to the previous one, except that the binding and warp-threads are shown in position while weaving the top piece.

Fig. 998 is a side elevation of the selvage forming mechanism for a two-shuttle loom. Parts of the framework of the loom are illustrated, cut away in the three diagrams to show the needles more clearly.

In Figs. 996 and 997 A and A' are selvage-warp, which are drawn from a reel or bobbin, B; but which also might be taken from the same beam as that upon which the other selvage-warp are carried, or from the main warp-beam. C C' are the binding-threads, which are drawn from a reel or bobbin, D. The warps A A' are threaded through the thread-eyes, to which a sidewise shogging movement is imparted. The binding-threads C C' are threaded through the eyes of the needles, to which an up and down movement is imparted.

The operation is as follows: When the parts are in the position shown in Fig. 996, three picks filling are put into the bottom cloth, and the thread-eyes are during this time shogged sidewise a distance equal to the distance between the needles of each pair. Afterward the needles descend and three picks filling are put into the upper cloth. After this the needles rise and three picks of filling are put into the bottom cloth, and during this time the thread-eyes are shogged back into their former position, and so on continuously. In this way the fast selvage edges are formed in each cloth at a short distance apart from one another, and each cloth can be severed along the small space between these two selvage edges.

The mechanism shown in Fig. 998 for a two-shuttle loom necessarily differs somewhat from that shown in Figs. 996 and 997, because when two shuttles are thrown simultaneously it is necessary to open two sheds for the shuttles to be passed through.

THE JACQUARD MACHINE.

The Jacquard machine is required for the interlacing of fabrics in which a great number of ends of warps are bound differently in the filling. Every Jacquard machine can be divided into the following parts:

1. The frame and the perforated board through which the neck-cords are passed. 2. The griffe and the necessary attachments for lifting the same. 3. The hooks. 4. The needles. 5. The spring and spring-frame. 6. The needle-board. 7. The cylinder, hammer, and batten. 8. The catches. 9. The cards. 10. The Jacquard harness.

In Fig. 999 we give a clear understanding of the principle of the construction of a Jacquard machine by means of the sectional cut of one cross row in a 200 Jacquard machine, containing 8 hooks, (representing an 8-row-deep machine), illustrating by it the arrangement of hooks, needles, griffebars, springs, frame for holding the latter, and the needle-board. e, 1st hook; f, 2d hook; g, 3d hook; h, 4th hook; i, 5th hook; k, 6th hook; l, 7th hook; m, 8th hook. These
hooks are held in their required places by the eyes of the needles (see place \( r \) at hook 1) through which the former are passed.

The needles rest with their heads \( a \) to \( b \), in the needle-board, extending outside, towards the cylinder, for about \( \frac{1}{2} \) inch. The rear part of the needle—the loop—is passed between two bars of the spring-frame, \( n, p \), and held by the latter firmly, but with sufficient play for a longitudinal motion for pressing towards their springs. The pin \( O \), is inserted for holding the springs in their places, requiring one pin for each vertical row of needles. If the heads of the needles are pushed backwards, in the direction of arrow, the hooks are also moved. If the needles are not pushed, the upper crooks of the hook will remain in position, as in drawing, over the griffebar; and raising the latter, will consequently raise every one of these hooks.

Therefore, if a blank card is pressed against the 208 needles of the machine, used for present illustration, all the needles and hooks will be pushed back out of the way of contact with the griffebars, thus causing an empty lift when they are raised; while by pressing with an empty cylinder, or with a card containing as many holes as the machine has needles, and so placed that the holes are exactly opposite the needles, none of them would be moved, and each hook would remain vertical over its griffebar; and raising the griffe will lift every hook.

The griffe which has its section of the different bars represented in Fig. 1000, is shown in its top view in Fig. 1001. In the drawing, the dark-shaded places, marked \( f \), are the hollow places through which the screw is fastened to the plunger.

The cylinder around which the cards are working (for operating the needles and these in turn the hooks, neck-cords, leases and warp-threads) is carried in the batten. This batten has sufficient vibratory motion to enable it to move the required distance away from the needle-board. After coming in contact with the catch, it still moves until the cylinder has performed a complete turn. The cylinder is steadied in the required position by the hammer pressing, by means of a spring, towards the lantern from below. Fig. 1002 represents the cylinder with the lantern for turning the same, by means of the catches mentioned before.

The raising of the "griffe," which in turn also operates the other parts of the Jacquard machine, as previously explained, is generally done by means of a lever arrangement. Fig. 1003 represents the perspective view of a 400 single-acting Jacquard machine (W. P. Uhlinger, Philadelphia, builder).
Fig. 1004 illustrates the "Rise and Fall Shed Jacquard" as built by the Geo. W. Stafford Manufacturing Co., Providence, R. I.

The Jacquard cards have, for regulating the required raising and non-raising of the hooks, holes punched so as to allow their respective needles to penetrate into the cylinder holes and are interlaced in an endless arrangement; hence, one card is brought after the other in rotation towards the needles.

If using a great number of cards in a set, they are made to fold into a "rack." This is done by attaching a wire 1 to 1 1/2 inches longer than the cards, at the junction of say every 12th to 20th card. (See c, Fig. 1005, between cards indicated by a and b.)

During the past few years various modifications in building Jacquard machines have been introduced. The object of this has been either the simplifying of designing and card stamping or the saving of card paper and labor for special fabrics, as in the "Ingrain Carpet Machines," the "Brussels Carpet Machines," etc.

Again, the item of "speed," and consequently more production in cloth for a given time, in damasks and similar fabrics, has been satisfactorily solved by the construction of the "Double-Lift, Double-Cylinder Jacquard Machine." Another principle of a modification
over the single-lift Jacquard machine is to be found in the “Double-Lift, Single-Cylinder Jacquard Machine,” which has for its object the saving of the warp by operating each individual thread only when required to, by the changes from up to down, or vice versa, in the design or weave, etc. These machines are, in their principle of construction and method of operation, individually explained and illustrated on pages 67 to 72 in my treatise on “The Jacquard Machine.”

Card Stamping.*

As mentioned previously, holes are punched in each individual card, according to the design. This is done for each row at one stroke or revolution of the piano card-punching machine.

Fig. 1006 illustrates the perspective view of such a machine (operated by belt-power), while Fig. 1006a represents the top view of the “head” (cover taken off).

In the same, the small open spaces for holding the punches for stamping the holes in the cards for the needles, as well as the large opening for holding the punch for stamping the peg holes, are clearly visible.

If several sets of cards of one design are required for starting a corresponding number of looms, and the first set has been produced by the piano machine, exact duplicates can be obtained by means of the “Repeating Machine.” In this machine the entire card is duplicated at one stroke.

The Jacquard Harness.

To the lower end of the hooks in the Jacquard machine the neck-cords are adjusted. The latter are passed separately through one of the corresponding holes of the perforated bottom board. To these neck-cords are fastened the leashes of the Jacquard-harness, about one-half to one inch above the frame containing the rods which guide the neck-cords vertically, as the hooks are raised and lowered.

The different harness-cords are threaded through the “comber-board,” or the “journals,” in various ways, and are called “tie-ups.” After the harness-cords are threaded the heddles are adjusted.

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*In a chapter on “Preparing and Stamping of Jacquard Cards,” comprising pages 85 to 102 of the author’s treatise on “The Jacquard Machine,” a thorough and complete description, conspicuously illustrated (45 illustrations), of the above subject will be found.
In my treatise, already alluded to, the different methods of "tying-up of Jacquard harness" have been classified as follows:

I.—Straight-through tie-up.
II.—Straight-through tie-up for repeated effects, in one repeat of the design.
III.—Straight-through tie-up of Jacquard loom, having front harness attached.
IV.—Centre tie-up.
V.—Straight-through and point tie-ups combined.
VI.—Straight-through tie-up in two sections.
VII.—Tying-up a Jacquard harness for figuring part of the design with an extra warp.
VIII.—Straight-through tie-up in three sections.
IX.—Point tie-up in three sections.
X.—Combination tie-up in two sections.
XI.—Straight-through tie-up in four sections.
XII.—Tying-up of Jacquard looms with compound harness attached.
XIII.—Tying-up Jacquard looms for gauze fabrics.
XIV.—Tying-up harness for carpets.

Each of these methods of tying-up is treated in a thorough manner and is fully illustrated by over one hundred special illustrations.

The Comber-board and Methods of Figuring for it.

The comber-board is placed in the Jacquard-loom for the purpose of guiding the harness-cords from the neck-cords to their respective position as required by the fabric for operating the heddles (to which they are adjusted on their other extreme end.) There are two kinds of comber-boards in use. 

a. Comber-boards made of a solid piece of material, either wood or porcelain, or constructed by using wires crossing each other and adjusted in a frame (see Fig. 1007). 

b. Comber-boards made in strips of either wood or porcelain and adjusted afterwards in a wooden frame (see Figs. 1007a and 1007b).

Comber-boards Made of a Solid Piece of Material.

Before ordering a comber-board, it is necessary to know the texture of the fabric in the loom, and also the number or size of the machine to be used; for the number of holes per inch in the comber-board is regulated by this. Afterwards, we may, if we choose, arrange the number of holes in depth of the comber-board, according to the number of griffe-bars in the machine (guided by the fabric to be made). We may have eight griffe-bars in the machine, and arrange the comber-board 4, 6, 8, 10, 12 rows deep; or we may have 12 griffe-bars in the machine, and arrange the comber-board 12, 10, 8, 6, 4 rows deep.

Rule: The number of holes to one inch in the comber-board must equal the texture of the fabric to one inch in loom.

The width and depth of the comber-board are regulated by the width of the cloth required
and by the design to be used. The greater the number of rows in depth the closer they must be; the same is true of the width. It is necessary to take care not to have the comber-board too deep, as the consequence would be a bad shed; furthermore, we must not have the holes too close together, as in a high texture this would make trouble in the weaving through the catching of the heddles with the warp, and also cause useless chafing of the warp-threads and the heddles.

The Changing of Solid Comber-boards for Different Textures.

In Jacquard work we generally use the same texture, or as near as possible, as the loom is tied up for; but changes are unavoidable. If we must reduce the texture of the fabric in a Jacquard loom tied up with a solid comber-board, we must also reduce proportionally the number of hooks and needles used in designing, and hence the number of heddles used per inch. These heddles will thus be left empty when drawing in the warp. To accomplish this, lift the full machine and throw the hooks not to be used from the griffe-bars, lowering in this way every mail which is not to be used. Sometimes there may be only one, two, three, or four hooks to be thrown off, on account of the design. At other times it may be necessary that one-eighth, or one-fourth, or even one-half, of the whole number shall be dropped for this purpose.

Comber-boards Made in Strips and Adjusted Afterwards in a Frame.

By these comber-boards which are used to a great advantage on narrow loom work up to 36-inch fabrics, we can change the texture for the fabric; for the strips composing the comber-

![Fig. 1007a.](image)

![Fig. 1007b.](image)

board may be drawn apart, thus changing the high texture to lower. To give a clear understanding, Figs. 1007a and 1007b are given.

Fig. 1007b represents an 8-row deep comber-board, \(a, b, c, d\), composed of 10 strips which are set close together. By examining each strip 5 cross-rows of holes will be found, making the whole number of holes 400.

Suppose this comber-board is intended for a texture of 100 ends per inch; this will give for the width of the fabric (shown below, \(i, k\) to \(l, m\)) 4 inches.

In Fig. 1007a, the comber-board is arranged for a texture of half as many ends, or 50 holes per inch, and the 10 strips are arranged accordingly; the empty places between the strips are of same size as the strips themselves, and the fabric design below the comber-board is arranged to correspond.
Gobelín Tapestry.

Tapestry is neither real weaving nor true embroidering. Though wrought upon a loom and upon a warp stretched out along its frame, there is no filling thrown across the threads with a shuttle, but the filling is worked with many short threads of various colors, put in with a needle.

Tapestry runs back into remote antiquity. The Greeks and Romans used tapestry for curtains and other hangings; and the use of it for like purposes was common throughout Europe in the succeeding ages. "Arras" was the usual name for hangings of this kind, owing to the excellence of the work produced in that town in England. "French tapestry" has long been famous also. Francis I. brought Flemish workmen to Fontainebleau, and the establishment was kept up by his successors. A hundred years later, Colbert, the celebrated minister to Louis XIV., took under his protection a manufactory which had been set up by two brothers, of the name of "Gobelins," originally dyers; and in a very short time the productions of the "Hotel royal des Gobelins" were universally admired. The well-known tapestry which for many generations hung upon the walls of the House of Lords, London, England, and which were destroyed by the fire of 1834, were Flemish, and executed in the reign of Queen Elizabeth to commemorate the destruction of the Spanish Armada. But the culminating point in the history of tapestry was when Raphael was employed to make the designs for a series of Scripture subjects, to be hung upon the walls of the Sistine chapel in Rome.

Tapestry work is the most costly and effective of the textile manufacture. We will next explain the method of operation as observed in the manufacture of these fabrics during the last three centuries. (Older kinds of tapestries, for example the well-known "Bayeux tapestry" were wrought by the needle on the surface of the cloth and thus are actually produced by embroidery). As mentioned before, the warp-threads are stretched in a frame (loom) in a vertical position for the weavers. The method of interlacing the filling into the before mentioned warp is done after the principle of the plain weave by means of various numbers of colored filling-threads each guided by a needle. These different colors of filling are arranged after a certain design. For this purpose warp-threads in the required position are pulled by the weaver towards himself with one hand, and with the other hand the required needle (bobbin) block containing the color of filling as called for by the design is inserted. Supposing in the present example the weaver pulls towards himself the uneven numbered warp-threads (1, 3, 5, etc.) with the left hand, and inserts the block containing the required colored thread in the direction from left to right, by means of the right hand. Next he pulls the even numbered warp-threads (2, 4, 6, etc.) and returns the block before mentioned. In this manner the weaver continues to entwine one color until a certain part of the design requiring this color is finished. He takes next another color as required by the design and finishes, similar to the before explained method, any place where this color is required. In this manner he continues to treat each color as required by the design. The beating up of the filling so inserted is done by means of a comb. Taking the fabric into consideration in its vertical position it will be seen that there is no interlacing from one color effect to the other; therefore these effects must be sewed together after the embroidering is done.

Diagram Fig. 1008 illustrates the method of operation for such a Gobelín.
APPENDIX.

Analysis of the Various Textile Fabrics and Calculations Necessary for their Manufacture.

The analysis of textile fabrics forms a prominent part of the knowledge required in a competent designer and manufacturer. In addition to theory a practical experience in the construction of the various fabrics is likewise called for. Thorough analysis consists not only in "picking out" the arrangement of the interlacing of warp and filling (the weave), but also in ascertaining the materials of which both systems of threads are composed, the process such raw materials must be subjected to before the required yarn or thread is produced, necessary for the construction of the fabric on the loom, as also the various processes commonly designated as finishing.

The analysis of a fabric is not always required for duplicating the fabric, as in some instances it has for its main object only one of the previously mentioned points, as to materials used, amount of twist in yarn, process of finishing necessary, etc. But whichever special point is required to be ascertained, or should a complete reproduction of a given sample be required, it is always best to have a clear understanding (or analysis) of all points. For example: A knowledge of the weave will be the guide for a special analysis as to the materials to use—the amount of twist to put into the yarn—or the finish required, for the harder a weave "takes up" the stronger the warp yarn must be (as to quality of material to use, or amount of twist to be put into the yarn) so as to resist the amount of wear incurred during the weaving. The weave employed in interlacing the warp and filling, and the raw materials used in the manufacture of the yarn, will influence the process of finishing required, etc.

The complete analysis of textile fabrics can thus be classified under the following eight points:

I. Ascertaining the Weight per Yard and Ends per Inch in Warp and Filling for the Finished Fabric from a Given Sample.

II. Ascertaining the Weave.

III. Ascertaining Raw Materials Used in the Construction of Textile Fabrics.

IV. Ascertaining the Texture Required in Loom for a Given Fabric Sample.

V. Ascertaining the Arrangement of Threads in a Sample according to their Color and Counts for the Warp and Filling.

VI. Ascertaining the Sizes of the Yarns, or their Counts, as Necessary to be Produced for the Reproduction of the Given Sample.

VII. Ascertaining the Weight of the Cloth per Yard from the Loom.

VIII. Ascertaining the Process of Finishing Necessary, and Amount of Shrinkage of the Fabric during this Process.

These eight points, when carefully considered, will in most cases produce the required object, "a thorough analysis" or a thorough understanding of the construction of the fabric with which the manufacturer has to deal.

I. Ascertaining the Weight per yard of the Finished Fabric, and its Finished Texture (Ends per inch in Warp and Filling).

Usually the sample given to the designer for analysis is less in length than one yard (of the finished fabric), and generally narrower than the finished width of the cloth; oftentimes only one or two square inches, or even less, being furnished. Should, however, one or more yards of a
fabric, having its regular width be given, it is easy for the designer to solve the question by weighing the cloths given and dividing the weight thus ascertained by the number of yards in the sample. The result will be the weight per yard of the finished fabric. But when the size of the sample submitted is small (less than one yard) the weight per yard must be found by figuring in proportions.

**Rule for Ascertaining from a Small Sample (finished) the Weight of the Fabric in Ounces for One Yard.**

Cut your sample to a known size, and divide the number of square inches thus derived into the number of square inches which one yard of the fabric will contain.

1944 square inches \( \frac{1}{4} \) wide fabrics = 54 inches wide.  
972 " " \( \frac{1}{2} " " 27 " "

Multiply the result with the weight in grains of your sample and divide the product by 437\(\frac{1}{2} \) which will give you the ounces per yard for the fabric in question.

For example: Suppose you have a \( \frac{1}{4} \) wide fabric. The sample cut, or stamped, with a die, 3 inches by 3 inches equals 9 square inches. Suppose the weight of these 9 square inches is 25 grains.

**Question:** Required the weight in ounces of one yard of cloth, being \( \frac{1}{4} \) wide?

**Answer:** \( \frac{1}{4} \) or 54 inches wide fabric \( 54 \times 36 \) or 1944 square inches.

\[ 1944 \div 9 = 216 \times 25 = 5400 \div 437.5 = 12.34 \text{ oz.} \]  

Another example. Take a \( \frac{1}{2} \) wide fabric. The sample cut, or stamped with a die 3 inches by 4 inches, equals 12 square inches. Suppose the weight of these 12 square inches is 28 grains.

**Question:** Required the weight in ounces of one yard of cloth to be 27 inches wide.

**Answer:** 27 inches wide fabric = \( 27 \times 36 \) or 972 square inches.

\[ 972 \div 12 = 81 \times 28 = 2268 \div 437.5 = 5.18 \text{ oz.} \]  

weight of fabric per yard.

**Table for Ascertaining the Number of Square Inches in any Fabric with a Width of 18 Inches to 54 Inches.**

<table>
<thead>
<tr>
<th>Width of Fabric in inches</th>
<th>Number of square inches in one yard</th>
<th>Width of Fabric in inches</th>
<th>Number of square inches in one yard</th>
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<tbody>
<tr>
<td>18</td>
<td>648</td>
<td>27</td>
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<td>19</td>
<td>684</td>
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To Ascertain the Finished Texture of the Submitted Sample.

For this purpose unravel a few ends of the warp and filling of each system on one side of the sample, and count the number of threads one inch contains (in each system). In the places
from which the filling has been extracted the texture for the warp will be found, and in the places from which the warp-threads have been drawn the filling texture will be found. It is best to ascertain the texture for each system of threads in at least two different places, so that if found to be the same it will serve as a test for correct work. If found not to correspond, it will require a third counting of the respective threads per inch, so as to ascertain which of the two previous countings is correct. Fabrics having a fancy arrangement with regard to their threads frequently require to have the number of threads ascertained in more than one inch. In some fabrics the texture must be found by counting the number of threads in one repeat of the pattern and then dividing this result by the number of inches these threads occupy in the fabric.


II. Ascertaining the Weave.

This part of the analysis of a fabric is based first of all upon a thorough comprehension of the theory of constructing the various weaves for single cloth, double cloth, etc. It also requires, in dealing with heavy fulled fabrics, or fabrics having the face filling broken during the process of finishing, a considerable amount of patience.

Ascertaining the weave implies to the designer that he is to solve from a sample the manner in which both systems of threads, composing the fabric, interface each other, and this is technically known as the "picking-out" process. An experienced designer will in most cases ascertain the weave necessary for producing a given sample by a mere glance at it, while in fabrics having fine counts of silk or cotton yarn the microscope will assist him in designating the weave without "picking-out." But as such skill can only be arrived at after years of practice and experience we will define the "picking-out" process for the benefit of the unskilled.

If it is required to ascertain the weave in a fabric having a nap on its surface, the nap must be carefully removed by singeing it off by holding it over a flame, care being taken not to burn the threads. Next carefully remove the burnt refuse adhering to the structure with a sharp knife. (It is well to have a sharp knife or razor always at hand for this purpose.)

Always endeavor to get the samples for "picking-out" sufficiently large, containing at least two or three repeats of the weave, warp and filling-ways, in excess of the amount of cloth necessary for liberating threads in each system, so as to get the proper starting-point for commencing to pick-out. If a sample is submitted for "picking-out" which does not contain a complete repeat of the weave, dissect the amount on hand and finish the complete weave in accordance with the instructions given in the theory of constructing weaves. The experienced designer, when he gets a sample for dissection, readily understands which system of threads are the warp and which the filling, but to the inexperienced this will prove the first difficulty which will have to be mastered. To aid in this the following rules are given, which if carefully considered (with reference to the sample given) must greatly assist the novice in solving the problem.

If the sample submitted for "picking-out" contains a part of the selvage, the latter will readily indicate warp from filling, for the selvage-threads always run in the direction of the warp.

If the threads in one system are "harder" twisted than in the other, the hard-twisted threads are generally the warp system.

If the sample submitted for analyzing has what is technically known as a "face-finish" (kersey, beaver, doeskin, broadcloth, etc.), the direction of the "nap" indicates the warp.

The "counts" of yarn found used in each system will often assist in ascertaining which is the warp and which is the filling, for in most instances the yarn used for warp is of a finer number than the filling.
If the fabric has cotton yarn for one system of threads and woolen for the other (as in union fabrics), the cotton yarn is generally the warp yarn.

If in the sample submitted for analysis the one system of threads is found to have been sized or starched, and not the other, the former is the warp.

If the sample contains "reed marks" (or imperfections known to the weaver as being caused only by the warp system), such imperfections readily characterize the respective systems of threads.

Another guide for distinguishing the warp from the filling is found in the "style" of the respective fabrics submitted for "picking out." In fabrics having a striped character, or check effects in which the one direction of the lines is prominent compared with the others, the direction of the stripes, or the prominent lines in the check, indicate the warp system.

In fabrics composed of two systems of filling (face filling and backing) and one system of warp, the heavy and soft-spun filling, known as the "backing," indicates itself, and thus the system of threads.

Fabrics are generally dissected by investigating the method of interlacing the filling into the warp; some fabrics require their weaves to be dissected by ascertaining the interlacing of successive warp-threads in the filling, such as the corkscrews, diagonals and similar fabrics. Weaves in pile fabrics, such as velvets, Astrakhans, etc., are ascertained the quickest by analyzing the body structure.

The instrument required for "picking out" is a strong needle with a sharp point. In some instances the microscope is found to be of much service. The work of picking out a sample is most readily accomplished by proceeding as follows:

Clear off the nap or fibres on the surface of the sample as previously mentioned. In fabrics without a nap this is, of course, not required. Next unravel sufficient filling on top of the fabric, and warp on the left hand side, to produce two fringed edges of say about $\frac{3}{4}$ to $\frac{1}{2}$ inch in length. If you should desire to save, from the sample submitted for analysis, as much as possible, make straight cuts with the scissors at a distance of about $\frac{1}{8}$ to $\frac{3}{4}$ inches from where you want to stop dissecting threads. This procedure is illustrated by diagram Fig. 1009. A-B-C-D, sample submitted for "picking out." Arrow O direction of warp. Arrow O' direction of filling.

*Use picking out of the filling from the structure in the example given for explanation.
The cuts in the fabric are shown at the places indicated by $e$ and $f$. Letter $S$ indicates the place where the first warp-thread and the first pick meet—the point for commencing to "pick-out."

After the sample is prepared according to the illustration just given, raise the first pick about $\frac{1}{16}$ of an inch with the "picking-out needle." See Fig. 1010.

Place the sample in the left hand as shown in diagram 1011, next ascertain the arrangement of interlacing pick number 1, warp-ways, until repeat is obtained.

Every time a warp-thread is found situated above the filling, put a corresponding indication on the respective square of the designing paper (with pencil marks or prick holes with the needle), whenever you find the filling covering (floating over) one, two or more successive warp-threads, leave correspondingly one, two or more successive squares empty in the lateral line of small squares upon the designing paper.

After the intersecting of number 1 pick has been clearly ascertained liberate this pick out of the fringed warp edge and duplicate the procedure with pick number 2, to be followed by picks 3, 4, 5, etc., until the repeat is obtained. If dealing with a soft-spun filling yarn be careful in raising it, to avoid breaking the thread; also be careful that after the interlacing of the pick has been ascertained, it is entirely removed so that no small pieces of the thread remain in the fringed part of the warp; for if such should be the case it might lead to mistakes in examining the next adjoining pick.

III. Ascertaining Raw Materials Used in the Construction of a Fabric.

In most cases an examination of the threads liberated during "picking-out" with the naked eye will be sufficient to distinguish the material used in the construction of the fabric yet sometimes it is found necessary to use the microscope or a chemical test for their detection. For example: Tests might be required to show whether a certain thread is all wool or whether a certain thread is all silk, etc. For solving such questions, the following methods are given:

A common and ready method for ascertaining the difference between animal and vegetable fibres is to burn some of the threads of yarn in a flame. The vegetable fibre is composed of carbon, hydrogen and oxygen, while the animal fibre, in addition to these, contains nitrogen. By burning, the threads used in testing the first mentioned fibre will result in carbonic acid and water, while those of the latter, or of animal fibre, result in combinations containing nitrogen which element readily makes itself known by its peculiar smell or disagreeable odor similar to burnt feathers. Another point which it is well to note is the rapidity with which the thread composed of vegetable origin burns as compared with the burning of the thread having an animal substance for its basis. In the latter case, only a little bunch of porous carbon forms itself at the end submitted to the flame, and it does not form a flame as in the case of the former. As in some instances these two tests will be found unreliable, a more exact analysis may be required. If so, proceed after one or the other of the following formulas:

To Detect Cotton or other Vegetable Fibre in Woolen or Silk Fabrics.

Boil the sample to be tested in a concentrated solution of caustic soda or potash, and the wool or silk fibre will rapidly dissolve, producing a soapy liquid. The cotton or other vegetable
fibre therein will remain undisturbed, even though boiling in weak caustic alkalies for several
hours, care being taken to keep the samples below the surface of the solution during the opera-
tion. If during this steeping process it is exposed to the air, the cotton fibre becomes rotten,
especially when the exposed portions are also at the same time brought under the influence of
steam. (Any cotton fibres remaining from the testing, if colored, may be bleached in chlorine
water, and afterwards dissolved with cupro-ammonia.)

Prof. E. Kopp gives the following test: "Wool is only soluble in cupro-ammonia by the
aid of heat. Concentrated acids, such as sulphuric, nitric, or preferably hydrochloric, act in the
cold upon silk, but not on wool. The dissolving properties of cupro-ammonia on all vegetable
fibres, make it one of the most reliable of tests. Cupro-ammonia is prepared by suspending
strips of copper in concentrated ammonia in a large flask, tightly corked and occasionally shaken,
so as to bring the metal in contact with the oxygen of the air. By degrees a tolerably concen-
trated solution of oxide of copper in ammonia is obtained which dissolves cotton, and other
vegetable fibres, leaving animal fibres untouched."

To Detect Silk from Wool or the Vegetable Fibres.

Prof. Hummel gives the following process in his treatise on "The Dyeing of Textile Fabrics."
"The best solvent for silk is an alkaline solution of copper and glycerine, made up as follows:
Dissolve 16 grams copper sulphate in 140-160 c. c. distilled water, and add 8-10 grams pure
glycerine (Sp. Gr. 1.24); a solution of caustic soda has to be dropped gradually into the mixture
till the precipitate at first formed just re-dissolves; excess of NaOH must be avoided." This
solution does not dissolve either wool or the vegetable fibres and thus serves as a distinguishing
test.

Still another method is given, as follows: Concentrated zinc chloride, 138° Tw. (Sp. Gr. 1.69)
made neutral or basic by boiling with excess of zinc oxide, dissolves silk, slowly if cold, but very
rapidly if heated, to a thick gummy liquid. This reagent may serve to separate or distinguish
silk from wool and the vegetable fibres, since these are not affected by it. If water be added to
the zinc chloride solution of silk, the latter is thrown down as a flocculent precipitate. Dried at
230° to 235° F the precipitate acquires a vitreous aspect, and is no longer soluble in ammonia.

RULES FOR ARRANGING THE FABRIC TO BE TESTED AND METHODS FOR ASCERTAINING THE
VARIOUS PERCENTAGES OF EACH FIBRE COMPOSING THE THREAD OR WOVEN CLOTH.

Cut the sample to be tested to a known size with a sharp pair of scissors, or stamp out the de-
sired quantity with a die, of which you know the exact size. Always use the largest sample avail-
able and be very accurate in cutting to measure. Next weigh the sample upon a scale (of great ac-
curacy) and make a careful memorandum of its weight; then submit the sample to one of the
above mentioned tests (adapted to the material to be tested), and dry the remaining fibre. Weigh
the latter after thoroughly dry and deduct the weight from the gross weight previously obtained.
The remainder will represent the weight of the fibre dissolved by the test.

"The amount of each kind of fibre in sample is in proportion to the percentage of each fibre
in a full piece of cloth."

EXAMPLE: Required to ascertain percentage of cotton and wool fibres in a fabric.
Sample stamped with a die 2 × 4 inches = 8 square inches weighs 24 grains. Suppose
the "caustic soda" process for testing is used and the refuse of cotton, dried, weighs 8 grains.
Hence:

\[
\begin{align*}
24 \text{ grains} & \text{ gross weight of cloth 8 square inches.} \\
8 & \text{ weight of cotton in 8 square inches.} \\
16 & \text{ " wool " 8 square inches.}
\end{align*}
\]
Or, 8 grains cotton in 24 grains gross weight = $33\frac{1}{3}$ per cent. of 100.

\[
\frac{16}{24} \text{ wool } \frac{24}{24} \text{ " } = \frac{66\frac{2}{3}}{100} \text{ " }
\]

**Answer:** The cloth given for testing in the present example contains $33\frac{1}{3}$ per cent. cotton and $66\frac{2}{3}$ per cent. wool, or, one-third of the mixture is cotton fibre and two-thirds wool fibre.

**IV. To Ascertained the Texture of Fabrics Required in Loom.**

Of all the different points required to be ascertained the present is probably the most difficult to master, in fact, it can only be accomplished after considerable practical experience. To materially aid the novice in this work, it is strongly recommended that he provide himself with a collection of different samples of finished fabrics with the given amount of shrinkage of each during finishing. Such a collection he can afterwards use as a guide for ascertaining the texture of similar fabrics.

*The Shrinkage of a Fabric in Width from Loom to Case (or Finished State).*

The "setting" of a fabric in the loom, or the reed-space the warp must occupy during the process of weaving, compared to the width of the fabric when finished (ready for the consumer) is regulated by the raw material used, the manner in which the yarn has been produced, and the different processes the fabric is to be subjected to during finishing.

Some kinds of woolen fabrics require a large amount of fulling, hence must be "set" wider in the loom than fabrics having a similar material for their basis but requiring very little or no fulling. For example, billiard-cloth must be "set" nearly twice as wide in the loom as its finished width, while beavers, kerseys, and similar woolen fabrics need to be "set" but about one-half their finished width wider, and fancy cassimeres from one-quarter to one-third. Worsted or worsted and cotton dressgoods mostly require but very little wider "setting" in the loom than the finished width of the fabric calls for. The weave itself has also a considerable influence in regulating the shrinkage.

These general rules are worthy of consideration: The finer the quality, and the softer the filling is spun, the more the cloth will shrink in width. If the filling is hard twisted, and of a coarse nature, the cloth will have but little tendency to shrink. If the weave has a wide stitching, it will produce a narrower fabric than when the texture is more closely intertwined. The less tension put on the warp during weaving ("take-up") the narrower the fabric will be. In comparing woolen and worsted yarn, the former produces fabrics which shrink more in width than fabrics made with worsted yarn. This result, when produced from the same raw material, is based upon the two different processes of "carding" or "combing" the wool fibre. By carding the wool every fibre, through mixing up in every shape and direction, is twisted in itself, and such fibres always endeavor to resume their original position. By worsted combing the wool fibres are separately united, besides being combined in one thread. Each fibre is its own, as placed in position for forming the thread, and thus such a thread remains undisturbed in the fabric. The fabric constructed out of such threads will keep wider than if using a wool-spun yarn of equal size and under equal conditions.

*Shrinkage or Take-up of Warp During Weaving.*

We must also carefully consider the amount of take-up the warp is subjected to during weaving, and the amount of shrinkage in length the cloth undergoes during the finishing process. The latter point will not come into consideration in the case of fabrics which are ready for the market when leaving the loom. The first mentioned shrinkage, or the "take-up" of the warp during weaving, is different, and varies from fabrics requiring two, three, four or more
times the length in dressing than the fabric length woven, to fabrics in which the warp-length dressed equals the fabric length woven or, if any difference, to be very little.

The points given in the previous chapter on the shrinkage in width of a fabric also apply to the shrinkage of the fabric in length. *The weave and the number of picks per inch are the chief object in regulating the take-up of the warp during weaving,* for example, a fabric interlaced with a far stitching satin weave (say 8 to 12 harness) will “take-up” very little if any at all, unless we use an unusually high texture of warp and filling. Thus, the oftener a warp-thread intersects the filling in a given distance the greater the amount of take-up required for the warp. For this reason fabrics which have two systems of weaves combined—suppose 1-inch wide plain weave to alternate with a 2-inch wide 8-harness satin = 3 inches repeat, 10 repeats in width of fabric—require two beams—one beam to carry the warp for weaving the plain, and one beam for carrying the warp for weaving the satin. This also applies to worsted fabrics made with woolen back-warpes. The amount of shrinkage in warp pile fabrics for its pile-warp is considerable. It is regulated by the height of pile required and the amount of wires or loops per inch. Such fabrics may often require their pile-warp dressed four to eight times longer than the piece measures woven. To ascertain the exact percentage of “take-up” for a fabric needs experience and can only be mastered after thorough study of the theory of constructing the different weaves, as well as the nature of the different raw materials, with their various methods of preparations for the yarns, and the various processes of finishing.

V. Ascertaining the Arrangement of Threads in a Sample, According to their Color and their Counts, for the Warp and Filling.

During the process of “picking out” a fabric sample, it will be advisable to indicate on the squared designing paper near each filling-thread as picked out, its color or general remarks as to thickness, twist, etc. Also, to indicate the colors and size of the warp-threads as found in the sample dissected. (For illustration see Fig. 1012.) By proceeding in this manner it will be found that after a certain number of successive threads in warp and filling have been picked out, the same arrangement of using threads of various colors or counts, or both combined in the sample, repeats over again. This is classified as the “repeat of the pattern.” All repeats of a pattern must be similar to each other; thus, if we place two, three or more repeats of the sample above each other, they must in every instance cover itself in color, size or counts of threads, and method of interlacing.

Again, if a number of these repeats are placed near each other in the direction of the warp and filling, they must connect. If patterns are found not to contain this peculiarity, or, in other words, “do not repeat,” they must be arranged so as to have this peculiarity, or be made to repeat.

The arrangement of the warp is known as the “dressing,” while the arrangement of the filling indicates the building of the “box-chain” in practical work.

VI. Ascertaining the Size of the Yarns (their Counts) Found in Sample, and the Amount and Direction of Twist.

The size or thickness of a thread is ascertained generally by comparing the picked out thread with a collection of yarns of the same material and of a known size. For this purpose prepare a collection of woolen, worsted, cotton and silk yarns most commonly used. In fabrics requiring no fulling, or only a very little, such as worsted dress goods, etc., weigh a small sample of the threads and calculate from their length and weight the size of the yarn; but as a general rule the first given method will be found quick, correct and less troublesome to the designer. Care must
be taken to compare threads of which the counts are required to be ascertained with samples of threads of a known size, which have previously been subjected to an equal amount of shrinkage by "fulling" etc.; or, if such a thread cannot be obtained, compare the picked-out thread with the standard threads of a similar material, but take into consideration the process the first mentioned thread has been subjected to during the finishing process of the fabric it was a part of.

VII. Ascertaining the Weight of Cloth per Yard from the Loom.

This subject, based entirely upon results obtained by previous points, forms the most interesting work in the analysis of cloth. Whatever the size of sample may be which is submitted for examination, and whatever the quantity of yards of cloth to be produced, the weight per yard from loom will form the standard upon which future calculations in manufacturing must be based by figuring in proportion. After knowing the number of threads required in the width of a fabric submitted for analysis, the counts of the respective threads, and the dressing and the shrinkage of the warp in weaving, it will be easy to ascertain the weight of warp yarn required.

Example A. Dressing: 4 threads black, 4 run woolen yarn.

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</table>

10 threads in repeat.

3,600 ends in full warp, 6 per cent. shrinkage or take up of warp during weaving.

Required: Find weight of warp yarn of each kind necessary for one yard of the woven fabric.

\[
\begin{align*}
100 - 6 &= 94. \\
94 &: 100 :: 36 : x & \text{and} & 100 \times 36 &= 3600 \div 94 = 38.3.
\end{align*}
\]

Each individual thread requires 38.3 inches length dressed to produce 36 inches interwoven. Hence 3,600 \times 38.3 = 137,880 inches = 3,830 yards of warp required to produce one yard of the woven fabric (plus amount of filling required).

3,830 yards 4 run yarn equal in weight 9.575 oz., ten threads repeat of the pattern, thus:

\[
9.575 \div 10 = 0.9575 \text{ oz. weight in proportion for each thread, consequently:}
\]

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</tr>
</tbody>
</table>

Answer: The previously given example requires

| 3.83 oz. 4 run black warp for each yard woven. |
| 1.915 " 4 " blue " " " |
| 3.83 " 4 " brown " " " |

9.575 oz. total weight.

consequently 9.575 oz. weight of complete warp in one yard woven (3,600 threads 4 run yarn, six per cent. take up of warp).

The threads used are not always of the same counts. Two, three or more different sizes of yarn may be called for in a fabric. If such is the case first ascertain the number of yards required of each kind and next their weight. Suppose the previously given example read as follows: Example B. 3,600 ends in warp—6 per cent. shrinkage of warp in weaving.

Dressing: 4 threads brown 2.30s worsted.

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<tr>
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</tr>
</tbody>
</table>

10 threads repeat of pattern.
As explained in previously given example, 36 inches woven equal 38.3 inches dressed by allowing six per cent. take up.

\[ 3,600 \text{ ends in warp} \div 10 \text{ threads in one repeat} = 360 \text{ repeats of each thread}; \text{ thus,} \]

4 threads brown 2.30s worsted \( = 360 \times 4 = 1,440 \text{ threads (a).} \)

2 " blue 2.28s " \( = 360 \times 2 = 720 " \) (b).

4 " black 2.32s " \( = 360 \times 4 = 1,440 " \) (c).

Thus, 10 threads in repeat. \( 3,600 \text{ threads in warp.} \)

\( a. \) Brown, requires 2.30s worsted \( = 8,400 \text{ yards to 1 lb.} \)

\[ 36 : 38.3 :: 1,440 : x \]

\[ 38.3 \times 1,440 + 36 = 1532 \text{ yards of 2.30s brown worsted required.} \]

\[ 8,400 : 16 :: 1532 : x \]

\[ 1532 \times 16 = 2,918 \text{ oz.} \text{ of brown 2.30s worsted required for 1 yard cloth woven.} \]

\( b. \) Blue, calls for 2.28s worsted \( = 7,840 \text{ yards to 1 lb.} \)

\[ 36 : 38.3 :: 720 : x \]

\[ 38.3 \times 720 + 36 = 766 \text{ yards of 2.28s blue worsted required.} \]

\[ 7,840 : 16 :: 766 : x \]

\[ 766 \times 16 = 1,563 \text{ oz.} \text{ of blue 2.28s worsted required for 1 yard cloth woven.} \]

\( c. \) Black calls for 2.32s worsted \( = 8,960 \text{ yards to 1 lb.} \text{ The number of threads are equal to a,} \)

\[ 8,960 : 16 :: 1532 : x \]

\[ 1532 \times 16 = 2,735 \text{ oz.} \text{ of black 2.32s worsted required for 1 yard of cloth woven.} \]

**Answer:** The previously given example requires the following amount of yarns:

Brown, 2.30s worsted \( = 2,918 \text{ oz.} \)

Blue, 2.28s " \( = 1,563 " \)

Black, 2.32s " \( = 2,735 " \)

7.216 oz. weight of complete warp in 1 yard woven.

**TABLE OF RELATIVE LENGTHS**

Of Inches Dressed and One Yard Woven, with Reference to a "Take-up" During Weaving, for 1 per cent. to 50 per cent.

<table>
<thead>
<tr>
<th>Per cent. of take-up during weaving</th>
<th>Number of inches required dressed to produce one yard or 36 inches woven.</th>
<th>Per cent. of take-up during weaving</th>
<th>Number of inches required dressed to produce one yard or 36 inches woven.</th>
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</thead>
<tbody>
<tr>
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<td>38.71</td>
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<td>60.00</td>
</tr>
<tr>
<td>12</td>
<td>40.91</td>
<td>50</td>
<td>72.00</td>
</tr>
</tbody>
</table>

The next point for ascertaining the weight of cloth per yard from the loom is **to ascertain the amount of filling required for one yard.**

To explain this subject let us continue the example previously given and indicated by A. Suppose those 3600 ends require 72 inches wide setting in reed (allowing 1 inch for width of
selvage on each side), and suppose the filling found used in sample submitted for analysis calls for
3½ run black woolen yarn and 52 picks per inch in loom.

*Question:* Find amount of filling required for weaving one yard.

52 (picks) × 72 (width) = 3744 inches filling required for 1 inch of cloth, or 3744 yards of
filling required for 1 yard of cloth.

3744 yards of 3½ run filling (3744 ÷ 350) = 10.697 oz.

*Answer:* 10.697 oz. filling required for weaving 1 yard cloth in the present example.

If two, three or more kinds of threads of various counts of fillings are used, ascertain each
cind independent of the other. For illustration let us continue example B as previously given
for ascertaining the warp.

Suppose the width of fabric (including ½ inch selvage for each side) calls for 64 inches and
the arrangement of filling for 6 picks 2.26s black worsted and for 6 picks 2.28s brown worsted
= 12 picks in repeat of pattern and 56 picks per inch in fabric.

*Question:* Find the amount of filling required for weaving 1 yard.

56 (picks) × 64 (width) = 3584 yards of filling required to weave 1 yard of cloth.

Thus: 3584 ÷ 2 = 1792 yards 2.26s worsted black (a), and 1792 yards 2.28s worsted
brown (b), the filling required to weave 1 yard of cloth.

a. 2.26s worsted (= 7280 yards to 1 lb.). Thus: 1792 : x : : 7280 : 16

1792 × 16 ÷ 7280 = 3.938 oz. of 2.26s black worsted required.

b. 2.28s worsted (= 7840 yards to 1 lb.). Thus: 1792 : x : : 7840 : 16

1792 × 16 ÷ 7840 = 3.657 oz. of 2.28s brown worsted required.

*Answer:* 3.938 oz. of 2.26s black worsted.

3.657 oz. of 2.28s brown worsted.

7.595 oz. the amount of filling required for weaving 1 yard of cloth in the present
example.

The next thing to be ascertained will be the amount of selvage threads to be used, and their
respective weight.

Suppose example A calls for 30 threads 2 run (woolen yarn) for selvage for each side of
the fabric, thus 60 threads for complete selvage.

6 per cent. take-up = 63.82 yards of two run selvage, equal to 0.319 oz. of yarn for 1
yard of woven cloth.

*For example B.* allow 30 threads of 2.20s worsted for selvage on each side of the fabric; thus
60 threads for complete selvage.

6 per cent. take up = 63.82 yards of 2.20s worsted = 0.182 oz. of yarn for 1 yard of
woven cloth.

*Example A.* thus requires:

9.573 oz. warp yarn,
10.697 oz. filling,
0.319 oz. selvage threads.

20.591 oz. the weight of 1 yard of cloth from the loom.

*Example B.* thus requires:

7.216 oz. warp,
7.595 oz. filling,
0.182 oz. selvage threads.

14.993 oz. the weight of 1 yard of cloth from the loom.

After the weight of 1 yard of the cloth woven is ascertained it is easy to calculate the
amount of yarn required for 1 piece of cloth or any number, by simply multiplying the weight
per yard with the number of yards required.
For example: Suppose previously given example A to be applied to a fabric 40 yards "from loom." Thus:

\[
\begin{align*}
9.575 \text{ oz.} \times 40 &= 383 \text{ oz.} = 23 \text{ lbs. 15 oz. warp yarn}, \\
10.697 \text{ oz.} \times 40 &= 427.88 \text{ oz.} = 26 \text{ lbs. 11.88 oz. filling yarn}, \\
0.319 \text{ oz.} \times 40 &= 12.76 \text{ oz.} = 12.76 \text{ oz. selvage.}
\end{align*}
\]

Total, \(20.591 \text{ oz.}\) weight for 1 piece 40 yards long.

Proof: \(20.591 \text{ oz.}\), weight of cloth per yard, \(\times 40\), number of yards of cloth required, equals \(823.64 \text{ oz.}\), \(\div 16 = 51 \text{ lbs. 7.64 oz.}\).

Suppose the previously given example under B applied to the following—

Question: Find the amount of yarn required for producing 20 pieces, each 50 yards long from loom, thus:

\[
\begin{align*}
20 \text{ pieces} \times 50 \text{ yards each cut} &= 1000 \text{ yards of cloth required}, \text{ hence} \\
7.216 \text{ oz.} \times 1000 &= 7216 \text{ oz.} = 451 \text{ lbs.} \\
7.595 \text{ "} \times 1000 &= 7595 \text{ "} = 474 \text{ "} 11 \text{ oz.} \\
0.182 \text{ "} \times 1000 &= 182 \text{ "} = 11 \text{ "} 6 \text{ "}
\end{align*}
\]

\(14993 \text{ oz.} = 937 \text{ lbs. 1 oz.}\) weight required for 20 pieces, each 50 yards long, or 1000 yards of cloth woven.

Proof: \(14,993 \text{ oz.}\) weight per yard of cloth \(\times 1000\) (number of yards of cloth woven) \(14,993 \text{ oz.} \div 16 = 937 \text{ lbs. 1 oz.}\).

VIII. Ascertaining the Process of Finishing Necessary and the Amount of Shrinkage of the Fabric.

The shrinkage of a fabric during finishing is regulated by the amount of fulling required. Woolen fabrics, and especially such as are constructed out of soft spun yarn, shrink more than any other textile fabric.

In arranging the width of a fabric for weaving ("setting" in reed) we must calculate the amount of shrinkage of the fabric on the loom as well as during the process of finishing. The shrinkage in length of the fabric can more readily be regulated during the finishing process (fulling). Worsted fabrics, which require no fulling—only scouring—shrink very little, while cotton goods, which require only calendering or pressing, etc., do not lose any, and may possibly rather gain, in length.

During the process of carding and spinning, oil, water, etc., are taken up by the wool, and during dyeing some of the dye-stuff will remain loosely in the yarn. These substances must be removed in the scouring of the cloth; therefore we must allow for a corresponding loss in weight for such fabrics from their relative weight in the loom until the fabric is scoured.

The subsequent processes, such as gigging and shearing, will also reduce the previous loom weight of the fabric. Fabrics requiring none of these processes consequently need none of these considerations, while fabrics requiring a starching, calendering or flocking may even gain in weight during such an operation.

The shrinkage of fabrics in finishing requires, similar to the two different widths (width of fabric when finished, and its width in reed), to figure in two different lengths during calculations. \(a\) the length of the cloth from loom, \(b\) its finished length. It will be easily understood that when orders are given for a certain number of yards from a buyer or the commission house, they consider the number of yards given as the "finished yards"; therefore the percentage that the fabric shrinks during the finishing process must be added for ascertaining the number of yards required "from loom," or woven. Take-up during weaving added, will give us a third length, or the length of warps dressed, while the shrinkage of a fabric in finishing regulates, as previously mentioned, the width of the fabric in loom, in addition to the width of the finished fabric.
GRADING OF THE VARIOUS YARNS USED IN THE MANUFACTURE OF TEXTILE FABRICS ACCORDING TO SIZE OR COUNTS.

The sizes of the yarns, technically known as their counts or numbers, are based for each different raw material upon the number of yards necessary to balance 1 lb. (avoirdupois), consequently the higher the count or number the finer the yarn according to its diameter. The number of yards thus necessary to balance 1 lb. is known as the "Standard" and varies accordingly for each material.

I. Cotton Yarns.

Cotton yarns have for the standard 840 yards (equal to 1 hank) and are graded by the number of hanks 1 lb. contains. Consequently if two hanks, or $2 \times 840$ yards = 1680 yards, are necessary to balance 1 lb., we classify the same as number 2 cotton yarn. If three hanks, or $3 \times 840$ yards = 2520 yards, are necessary to balance 1 lb., the thread is known and classified as number 3 cotton yarn. Continuing in this manner, always adding 840 for each successive number, it gives us the number of yards the various counts of yarn contain for 1 lb.

*Table for Lengths of Cotton Yarns.*

(From number 1 to 240.)

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<td>72</td>
<td>60,880</td>
<td>96</td>
<td>80,000</td>
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Cotton yarns are frequently manufactured into 2-ply. In such cases the number of yards required for 1 lb. is one-half the amount called for in the single thread.

For example: 20s cotton yarn (single) equals 16,800 yards per pound, while a 2-ply thread of 20s cotton, technically indicated as 2.20s cotton, requires only 8,400 yards, or equal to the amount called for in single 10s cotton (technically represented as 10s cotton).

If the yarn be more than 2-ply, divide the number of yards of single yarn in the required number by the number of ply.
Rule for Finding the Weight in Pounds of a Given Number of Yards of Cotton Yarn of a Known Count.

Divide the given yards by the number of yards of the known count required to balance 1 lb.

Example (single yarn).—Find weight of 1,260,000 yards of 30s cotton yarn.

30s cotton yarn = 25,200 yards to 1 lb. Thus 1,260,000 ÷ 25,200 = 50.

Answer: 1,260,000 yards of 30s cotton yarn weigh 50 lbs.

Example (2-ply yarn).—Find weight of 1,260,000 yards of 2.30s cotton yarn.

2.30s cotton yarn = 12,600 yards to 1 lb. Thus 1,260,000 ÷ 12,600 = 100.

Answer: 1,260,000 yards of 2.30s cotton yarn weigh 100 lbs.

Rule for Finding the Weight in Ounces of a Given Number of Yards of Cotton Yarn of a Known Count.

Multiply the given yards by 16 and divide result by the number of yards of the known count required to balance 1 lb.

Example (single yarn).—Find weight of 12,600 yards of 30s cotton yarn.

12,600 × 16 = 201,600. 1 lb. 30s cotton yarn = 25,200 yards. Thus 201,600 ÷ 25,200 = 8.

Answer: 12,600 yards of 30s cotton yarn weigh 8 oz.

Example (2-ply yarn).—Find weight of 12,600 yards of 2.30s cotton yarn.

12,600 × 16 = 201,600. 1 lb. 2.30s cotton yarn = 12,600 yards. Thus 201,600 ÷ 12,600 = 16.

Answer: 12,600 yards of 2.30s cotton yarn weigh 16 oz.

II. Woolen Yarns—"Run" System.

Woolen yarn is, with the exception of the mills in Philadelphia and vicinity, graded by the "runs," which have for their standard 1600 yards. Consequently 1 run yarn requires 1600 yards to 1 lb.; 2 run yarn, 3200 yards to 1 lb.; 3 run yarn, 4800 yards to 1 lb., etc., always adding 1600 yards for each successive run. In addition to using whole numbers only as in the case of cotton and worsted yarn, the run is divided into halves, quarters and occasionally into eighths, hence

<table>
<thead>
<tr>
<th>200 yards equal</th>
<th>3/6 run.</th>
</tr>
</thead>
<tbody>
<tr>
<td>400</td>
<td>1/4</td>
</tr>
<tr>
<td>600</td>
<td>2/6</td>
</tr>
<tr>
<td>800</td>
<td>3/8</td>
</tr>
<tr>
<td>1000</td>
<td>5/8</td>
</tr>
<tr>
<td>1200</td>
<td>3/4</td>
</tr>
<tr>
<td>1400</td>
<td>7/8</td>
</tr>
<tr>
<td>1600</td>
<td>1</td>
</tr>
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</table>

The run basis is very convenient for textile calculations by reason of the standard number equalling 100 times the number of ounces that one lb. contains. By simply multiplying the size of a yarn given in "run" counts by 100 and dividing the result into the number of yards given (for which we have to find the weight) gives us as the result the weight expressed in ounces.

Example: Find the weight of 7,200 yards of 4 run yarn.

4 × 100 = 400.

7,200 ÷ 400 = 18.

Answer: 7,200 yards 4-run yarn weigh 18 oz.

Question: Find weight of 3,750 yards of 3 3/4 run yarn.

Answer: 3,750 ÷ 375 = 10 oz.

If the weight of a given number of yards and of a given size of woolen yarn, run system, is required to be calculated in pounds, transfer the result obtained in ounces into pounds or fractions thereof.
### Table for Lengths of Woolen Yarns (Run basis) from One-fourth Run to Fifteen Run.

<table>
<thead>
<tr>
<th></th>
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<th></th>
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</thead>
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<td>1600</td>
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<td>5</td>
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</tr>
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<td>2000</td>
<td>5 1/2</td>
<td>5 1/2</td>
<td>5 1/2</td>
<td>800</td>
</tr>
<tr>
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<td>5</td>
<td>800</td>
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<td>1200</td>
</tr>
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<td>2800</td>
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<td>9</td>
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</tr>
<tr>
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<td>3600</td>
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<td>9500</td>
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<td>15200</td>
</tr>
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<td>4000</td>
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<td>10000</td>
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<td>16800</td>
</tr>
<tr>
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<td>17600</td>
</tr>
<tr>
<td>3</td>
<td>4800</td>
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<td>11000</td>
<td>11 1/2</td>
<td>18400</td>
</tr>
<tr>
<td>4 1/2</td>
<td>5200</td>
<td>7</td>
<td>11500</td>
<td>12</td>
<td>19200</td>
</tr>
<tr>
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<td>5600</td>
<td>7 1/2</td>
<td>12000</td>
<td>13</td>
<td>20800</td>
</tr>
<tr>
<td>5 1/4</td>
<td>6000</td>
<td>7 1/2</td>
<td>12500</td>
<td>14</td>
<td>22400</td>
</tr>
<tr>
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<td>6000</td>
<td>7 1/2</td>
<td>13000</td>
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<td>24000</td>
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</tbody>
</table>

### III. Woolen Yarn—"Cut" System.

As previously mentioned, woolen yarn is also graded by the "cut" system. 300 yards is the basis or standard, consequently if 300 yards of a given woolen yarn weigh 1 lb., we classify it as 1 cut yarn;

300 " " " " 1 " " " " 2 " " " " 3 " " " " 4 " " " " 5 " " " " 6 " " " " 7 " " " " 8 " " " " 9 " " " " 10 " " " " 11 " " " " 12 " " " " 13 " " " " 14 " " " " 15 " " " " 16 " " " " 17 " " " " 18 " " " " 19 " " " " 20 " " " " 21 " " " " 22 " " " " 23 " " " " 24 " " " " 25 " " " " 26 " " " " 27 " " " " 28 " " " " 29 " " " " 30 " " " " 31 " " " " 32 " " " " 33 " " " " 34 " " " " 35 " " " " 36 " " " " and so on, hence the count of the woolen yarn expressed in the "cut," multiplied by 300, gives as the result the number of yards of respective yarn that 1 lb. contains.

### Table for Lengths of Woolen Yarns (Cut System).

(From 1 Cut to 90 Cut Yarn.)

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
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</thead>
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<td>26</td>
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<td>14,400</td>
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</tbody>
</table>

### Rule for Finding the Weight in Ounces for a Given Number of Yards of Woolen Yarn, Figured by the "Cut" Basis.

This rule is similar to the one given for cotton yarn. Multiply the given yards by 16 and divide the result by the original number of yards for the given "count" of cotton yarn that 1 lb. contains.

Example.—Find weight for 12,600 yards of 40-cut woolen yarn.

\[ 12,600 \times 16 = 201,600 \] 1 lb. of 40-cut woolen yarn = 12,000 yards. Thus \[ 201,600 \div 12,000 = 16.8 \].

Answer: 12,600 yards of 40-cut woolen yarn weigh 16.8 oz.
RULE FOR FINDING THE WEIGHT IN POUNDS OF A GIVEN NUMBER OF YARDS OF WOOLEN YARN, GRADED BY THE "CUT" BASIS.

This rule is also similar to the one previously given for cotton yarn. Divide the given yards by the original number of yards for the given "count" of woolen yarn (cut basis) in 1 lb. The result expresses the weight in pounds or fractions thereof.

EXAMPLE.—Find weight of 1,260,000 yards of 40-cut woolen yarn.

40-cut woolen yarn = 12,000 yards to 1 lb. Thus 1,260,000 ÷ 12,000 = 105.

Answer: 1,260,000 yards of 40-cut woolen yarn weigh 105 lbs.

IV. Worsted Yarns.

Worsted yarns have for their standard measure 560 yards to the hank. The number of hanks that one pound requires for balancing indicate the number or count by which it is graded. Hence, if 40 hanks, each 560 yards long, are required to equal one pound in weight, such a yarn is known as 40s worsted. If 48 hanks are required, it is known as 48s worsted, etc. In this manner is found the number of yards for any size or count of worsted yarns by simply multiplying the number by 560.

Worsted yarn is, like cotton yarn, produced very frequently in 2-ply. If such is the case, only one-half the number of yards are required to balance the pound. Hence, 40s worsted (technically for single 40s worsted) requires 22,400 yards per pound, and 2.80s worsted (technically for two-ply 80s worsted) requires also 22,400 yards per pound.

If the yarn be more than 2-ply, divide the number of yards of single yarn in the required number by the number of ply.

Table showing the Number of Yards of Worsted Yarn to the Pound, either Single or Two-ply, in any Count not exceeding 200.

<table>
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<tr>
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<th></th>
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</table>
RULE FOR FINDING THE WEIGHT IN OUNCES OF A GIVEN NUMBER OF YARDS OF Worsted Yarn.

Multiply the given yards by 16, and divide the result by the number of yards the given "count" of worsted yarn contains balancing 1 pound.

EXAMPLE: (Single worsted).
Find weight for 12,600 yards of 40s worsted.

\[ 12,600 \times 16 = 201,600. \]

1 lb. of 40s worsted = 22,400 yards, thus:

\[ 201,600 \div 22,400 = 9. \]

Answer:—12,600 yards of 40s worsted weigh 9 ounces.

Question: (2-ply worsted).—Find weight for 12,600 yards of 2.40s worsted.

\[ 12,600 \times 16 = 201,600. \]

lb. of 2.40s worsted = 11,200 yards. Hence, 201,600 ÷ 11,200 = 18.

Answer—12,600 yards of 2.40s worsted weigh 18 ounces.

RULE FOR FINDING THE WEIGHT IN POUNDS OF A GIVEN NUMBER OF YARDS OF Worsted Yarn OF A KNOWN COUNT.

Divide the given yards by the number of yarns of the known count required to balance 1 pound.

EXAMPLE. (Single yarn).

Question:—Find the weight of 1,260,000 yards of 40s worsted yarn.

40s worsted = 22,400 yds. to 1 lb. Thus, 1,260,000 ÷ 22,400 = 56 1/4 lbs.

Answer:—1,260,000 yds. of 40s worsted yarn weigh 56 1/4 lbs.

Question: (2-ply yarn).—Find the weight of 1,260,000 yds. of 2.40s worsted yarn.

2.40s worsted = 11,200 yds. to 1 lb. Thus, 1,260,000 ÷ 11,200 = 112 1/2.

Answer:—1,260,000 yds. of 2.40s worsted yarn weigh 112 1/2 lbs.

V. Silk.

A. Spun Silks.—Spun silks are calculated as to the size of the thread, on the same basis as cotton (840 yards to one hank, and the number of hanks one pound requires indicate the counts).

In the calculation of cotton, woolen or worsted, double and twist yarn, the custom is to consider it the same as twice as heavy as single; thus double and twisted 40s worsted (technically 2.40s worsted) equals single 20s worsted for calculations. In the calculation of spun silk the single yarn equals the two-fold; thus single 40s and two-fold 40s (40.2s) require the same number of hanks (40) = 33,600 yards. The technical expression of two-fold in spun silk is also correspondingly reversed if compared to cotton, wool and Worsted yarn. In cotton, wool and worsted yarn the 2 indicating the two-fold is put in front of the counts indicating the size of the thread (2.40s), while in indicating spun silk this point is reversed (40.2s), or in present example single 80s doubled to 40s.

B. Raw Silks.—The adopted custom of specifying the size of silk yarns is in giving the weight of the 1000 yards hank in drams avoidupois; thus if one hank weighs 5 drams it is technically known as "5 dram silk;" and if it should weigh 8 1/2 drams it is termed "8 1/2 dram silk;" As already mentioned the length of the skeins is 1000 yards, except in fuller sizes where 1000 yard skeins would be rather bulky, and apt to cause waste in winding. Such are made into skeins of 500 and 250 yards length, and their weight taken in proportion to the 1000 yards; thus, if the skein made up into 500 yards weighs 8 1/2 drams, the silk would be 17 dram silk; if a skein made
up into 250 yards weighs 4 dram{s}, the silk would be 16 dram silk. The size of yarns is always given for their "gum" weight; that is, in their condition before dyeing.

Previous to being dyed silk yarns are subjected to "boiling off," a process taking out the gum or saliva which the silk worm spins into the single thread. In this "boiling off" yarns lose from 24 to 30 per cent according to the class of raw silk used; China silks losing the most, European and Japan silks the least.

The following table shows the number of yards to the pound and ounce from 1 dram silk to 30 dram silk. The number of yards given per pound in the table is based on a pound of gum silk.

Length of Gum Silk Yarn per Pound and per Ounce.

<table>
<thead>
<tr>
<th></th>
<th></th>
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<td>12,800</td>
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<td>45,754</td>
<td>2,909</td>
<td>17</td>
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<td>2</td>
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<td>9½</td>
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<td>2,133</td>
<td>20</td>
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<tr>
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<td>2,000</td>
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<td>1,892</td>
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<td>11,636</td>
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<td>82,333</td>
<td>5,333</td>
<td>9½</td>
<td>26,444</td>
<td>1,778</td>
<td>23</td>
<td>11,130</td>
<td>666</td>
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<td>3¾</td>
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<td>26,947</td>
<td>1,684</td>
<td>24</td>
<td>10,657</td>
<td>666</td>
</tr>
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<td>4</td>
<td>73,143</td>
<td>4,571</td>
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<td>25,000</td>
<td>1,600</td>
<td>25</td>
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<td>640</td>
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<td>60,233</td>
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<td>571</td>
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<tr>
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<td>56,889</td>
<td>3,556</td>
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<td>18,286</td>
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<td>551</td>
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<tr>
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<td>17,067</td>
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<td>30</td>
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<td>533</td>
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</tbody>
</table>

RULES FOR FINDING THE EQUIVALENT COUNTS OF A GIVEN THREAD IN ANOTHER SYSTEM.

A. Cotton, Woolen and Worsted Yarn.

Rule: The counts of a given thread are to the counts of an equal thread (in size) of a different material, or a thread of the same material but figured after a different "standard," in the same proportion as the "standard number" of the one to be found is to the "standard number" of the one given.


Cotton standard: Worsted standard.

840 : 560 = 3 : 2.

Thus, 3 : 2 : : x : 21.

3 × 21 = 63 + 2 = 31½.

Answer: A thread of 21s cotton equals (in size) a thread of 31½'s worsted.

Example 2. Cotton—Wool (run system). Find equal size in woolen yarn (runs) to 10s cotton.

Cotton standard: Run standard.

840 : 1600 = 21 : 40.

Thus, 21 : 40 : : x : 10.

21 × 10 = 210 + 40 = 5⅓.

Answer: A thread of 10s cotton equals (in size) a thread of 5⅓-run (wool).
EXAMPLE 3. Cotton—Wool (cut system). Find equal size in woolen yarn (cut basis) to 10s cotton.

Cotton standard : Cut standard.
\[
\begin{align*}
840 & : 300 = 14 : 5. \\
14 \times 10 & = 140 + 5 = 28.
\end{align*}
\]

**Answer:** A thread of 10s cotton equals (in size) a thread of 28 cut (wool).

EXAMPLE 4. Worsted—Wool (run system). Find equal size in woolen yarn (run basis) to 20s worsted.

Worsted standard : Run standard.
\[
\begin{align*}
560 & : 1600 = 7 : 20. \\
7 \times 20 & = 140 : 20 = 7.
\end{align*}
\]

**Answer:** A thread of 20s worsted equals (in size) a thread of 7 run (wool).

EXAMPLE 5. Worsted—Wool (cut system). Find equal size in woolen yarn (cut basis) to 15s worsted.

Worsted standard : Cut standard.
\[
\begin{align*}
560 & : 300 = 28 : 15. \\
28 \times 15 & = 420 + 15 = 28.
\end{align*}
\]

**Answer:** A thread of 15s worsted equals (in size) a thread of 28 cut (wool).

\[
2 : 3 : x : 30 = 60 + 3 = 20.
\]

**Answer:** A thread of 30s worsted equals (in size) a thread of 20s cotton.

\[
16 : 3 : x : 6 = 96 + 3 = 32.
\]

**Answer:** A 6-run woolen thread equals (in size) a 32 cut thread of the same material.

\[
3 : 16 : x : 32 = 96 + 16 = 6
\]

**Answer:** A 32-cut woolen thread has for its equal in size a 6-run thread of the same material.

B'. Spun Silk Compared to Cotton, Woolen, or Worsted Yarn.

The basis of spun silk is the same as that of cotton. Therefore, the rules and examples given under the heading of "Cotton" refer at the same time to spun silk.

B'. Raw Silk Compared to Spun Silk, Cotton, Woolen, or Worsted Yarn.

**Rule.** Find the number of yards per pound (on table previously given) in raw silk, and divide the same by the standard size of the yarn basis to be compared with.

\[
9 \text{ dram raw silk} = 28,444 \text{ yds. per lb.} \quad \text{Thus,} \quad 28,444 + 840 \text{ (cotton standard)} = 33\frac{1}{4}.
\]

**Answer:** 9 dram raw silk equals nearly 34s cotton.

EXAMPLE 10. Spun Silk or Cotton—Raw Silk. Find equal size in raw silk to 38s cotton.
\[
38s \text{ cotton} = 31,920 \text{ yds. per lb.} \quad (38 \times 840).
\]

Refer to table for raw silk, where you will find 8 dram per 1000 yards gives 32,000 per lb.

**Answer:** A 38s-cotton thread equals (nearly) an 8 dram raw silk thread.
### TABLE OF RELATIVE LENGTHS.

**Of Cotton Yarns by Numbers and Woolen Yarns by Runs.**

Taking the Number as a Basis.

840 yards single Cotton Yarn = 1 Number.

1,600 " " Woolen " = 1 Run.

<table>
<thead>
<tr>
<th>No.</th>
<th>Single Cotton Yarn</th>
<th>Run Single Woolen</th>
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<tbody>
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</tr>
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<table>
<thead>
<tr>
<th>No. 15</th>
<th>Single Cotton Yarn</th>
<th>Run Single Woolen</th>
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<tr>
<td>17</td>
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<td>15 1/8 &quot; &quot; &quot; &quot;</td>
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<td>15 1/4 &quot; &quot; &quot; &quot;</td>
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<td>13 1/8 &quot; &quot; &quot; &quot;</td>
<td>16 1/8 &quot; &quot; &quot; &quot;</td>
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<tr>
<td>30</td>
<td>13 1/2 &quot; &quot; &quot; &quot;</td>
<td>16 1/2 &quot; &quot; &quot; &quot;</td>
</tr>
</tbody>
</table>

### TABLE OF RELATIVE LENGTHS

**Of Cotton Yarns by Numbers and Woolen Yarns by Cuts.**

Taking the Number as a Basis.

840 yards single Cotton Yarn = 1 Number.

300 " " Woolen Yarn = 1 Cut.

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Single Cotton Yarn</th>
<th>Cut Single Woolen</th>
</tr>
</thead>
<tbody>
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<table>
<thead>
<tr>
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<td>84 &quot; &quot; &quot; &quot;</td>
</tr>
</tbody>
</table>

### TABLE OF RELATIVE LENGTHS.

**Of Cotton Yarn by Numbers and Worsted Yarn by Numbers.**

Taking the Cotton Number as a Basis.

840 yards Single Cotton Yarn = 1 Number.

560 " " Worsted " = 1 Number.

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<th>No. 1</th>
<th>Single Cotton Yarn</th>
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<th>No. 33</th>
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No. 44 Single Cotton Yarn = No. 66 Single Worsted.

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No. 64 Single Cotton Yarn = No. 96 Single Worsted.

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<td>80</td>
<td>120</td>
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</table>

**TABLE OF RELATIVE LENGTHS.**

Of Woolen Yarn by Runs and Cotton Yarn by Numbers.

Taking the Run as a Bass.

1600 Yards Single Woolen Yarn = 1 Run.

840 " " Cotton Yarn = 1 Number.

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<td>76</td>
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<tr>
<td>1 3/4</td>
<td>80</td>
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<tr>
<td>2</td>
<td>84</td>
</tr>
<tr>
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<td>88</td>
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<tr>
<td>2 3/4</td>
<td>92</td>
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<td>3</td>
<td>96</td>
</tr>
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<td>100</td>
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<td>112</td>
</tr>
<tr>
<td>5</td>
<td>116</td>
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<td>180</td>
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</tr>
<tr>
<td>11</td>
<td>188</td>
</tr>
<tr>
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<td>192</td>
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<tr>
<td>12</td>
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**TABLE OF RELATIVE LENGTHS.**

Of Woolen Yarn by Runs and Cotton Yarn by Numbers.

Taking the Run as a Bass.

1600 Yards Single Woolen Yarn = 1 Run.

840 " " Cotton Yarn = 1 Number.
### TABLE OF RELATIVE LENGTHS

Of Woolen Yarn by Runs with Woolen Yarn by Cuts.

Taking the Run as a Basis.
1600 yards Single Woolen Yarn = 1 Run.
300 " " " = 1 Cut.

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<th>Woolen Yarn</th>
<th>= Cut.</th>
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<td>6½</td>
</tr>
<tr>
<td>1½</td>
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<td>4</td>
<td></td>
<td>18½</td>
</tr>
<tr>
<td>4½</td>
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<td>20</td>
</tr>
<tr>
<td>4¾</td>
<td></td>
<td>21½</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>22½</td>
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<table>
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<th>= Cut.</th>
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### TABLE OF RELATIVE LENGTHS.

Of Woolen Yarn by Runs and Worsted Yarn by Numbers.

Taking the Run as a Basis.
1,600 yards Single Woolen Yarn = 1 Run.
560 " " Worsted Yarn = 1 Number.

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<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5¾</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6¾</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7½</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7¾</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8½</td>
<td></td>
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</tr>
<tr>
<td>8¾</td>
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<tr>
<td>10</td>
<td></td>
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<tr>
<td>11¾</td>
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<tr>
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</tr>
<tr>
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TABLE OF RELATIVE LENGTHS
Of Woolen Yarn Cuts and Cotton Yarn by Numbers.
Taking the "Cut" as a Basis.

300 yards Single Woolen Yarn = 1 Cut.
840 " " Cotton " = 1 Number.

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<td>&quot; &quot; &quot;</td>
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<td>&quot; &quot; &quot;</td>
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TABLE OF RELATIVE LENGTHS
Of Woolen Yarn by Cuts and Woolen Yarn by Runs.
Taking the "Cut" as a Basis.

300 yards Single Woolen Yarn = 1 Cut.

<table>
<thead>
<tr>
<th>1 Cut Single Woolen Yarn</th>
<th>1600 &quot; &quot; = 1 Run.</th>
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</thead>
<tbody>
<tr>
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</tr>
<tr>
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</tr>
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</tr>
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</tr>
<tr>
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</tr>
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### Table of Relative Lengths

**Of Woolen Yarn by Cuts and Worsted Yarn by Numbers.**

Taking the Cut as the Basis.

300 yards Single Woolen Yarn = 1 Cut.

560 " " Worsted = 1 Number.

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TABLE OF RELATIVE LENGTHS
Of Worsted Yarns by Numbers and Cotton Yarns by Numbers.

Taking the Worsted Number as a Basis.
560 yards Single Worsted Yarn = 1 Number.
840 " " Cotton " " = 1 Number.

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Note: The numbers in the table represent the relative lengths of the yarns in terms of the basis yardage.
### TABLE OF RELATIVE LENGTHS

**Of Worsted Yarn by Numbers and Woolen Yarn by Runs.**

Taking the Number as a Basis.

560 yards Single Worsted Yarn = 1 Number.

1600 " " Woolen " = 1 Run.

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**TABLE OF RELATIVE LENGTHS**

**Of Worsted Yarn by Numbers and Woolen Yarn by Cuts.**

Taking the Number as a Basis.

560 Yards Single Worsted Yarn = 1 Number.

300 " " Woolen Yarn = 1 Cut.

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</tr>
</tbody>
</table>
YARN CALCULATIONS.

Ascertaining the Counts of Twisted Yarns Composed of Two or more minor Threads of which the Counts are Known.

I. If the compound thread is composed of two minor threads of equal counts and material, the compound thread is one-half the count of the minor.
   Example: 2.60s cotton = single 30s cotton yarn.
   2.40s worsted = " 20s worsted.
   Double and twist 4-run woolen yarn = 2-run single woolen yarn.
   Double and twist 30-cut woolen yarn = 15-cut single woolen yarn.

II. If the yarn be more than two-ply, divide the given counts by the number of ply.
   Example: 3.90s cotton = 90 ÷ 3 = single 30s cotton yarn.
   3.60s worsted = 60 ÷ 3 = single 20s worsted, etc.

III. If the compound thread is composed of two minor threads of unequal counts but the same material, the rule for finding the equal in a single thread as compared with the compound thread, is as follows:
   Divide the product of the counts of the minor threads by their sum.
   Example A.—Find the equal in single cotton yarn to a two-fold cotton thread composed of single 40s and 60s.
   
   \[ 40 \times 60 = 2400 \div 100 (40 + 60) = 24. \]

   Answer: A two-fold cotton thread composed of single 40s and 60s equals a single 24s cotton yarn.

   Example B.—Find the equal in a single worsted thread to a two-fold worsted thread composed of single 20s and 30s.
   
   \[ 20 \times 30 = 600 \div 50 (20 + 30) = 12. \]

   Answer: A two-fold worsted thread composed of single 20s and 30s equals single 12s worsted.

   Example C.—Find the equal counts in single woolen yarn (run basis) for a double and twist thread composed of single 3-run and 6-run woolen yarn.
   \[ 3 \times 6 = 18 \div 9 (3 + 6) = 2. \]

   Answer: A 3-run and 6-run woolen thread being twisted equals a single 2-run woolen thread.

   Example D.—Find the equal counts in single woolen yarn (cut basis) for a double and twist thread composed of single 20-cut and 30-cut yarn.
   \[ 20 \times 30 = 600 \div 50 (20 + 30) = 12. \]

   Answer: A 20-cut and 30-cut woolen yarn twisted equals single 12-cut woolen yarn.

IV. If the compound thread is composed of two minor threads of different materials, one must be reduced to the relative basis of the other thread, and the resulting count found in this system. (See tables of relative lengths given on page 276 to 282.)

   Example A.—Find the equal counts in a single worsted thread to a 2-ply thread composed of single 30s worsted and single 40s cotton yarn.
   \[ 40 \text{s cotton} = 60 \text{s worsted. Thus} 30 \times 60 = 1800 \div 90 (30 + 60) = 20. \]

   Answer: Compound thread given in example equals a single 20s worsted thread.

   Example B.—Find the equal counts in single cotton yarn to a 2-ply thread composed of single 30s worsted and 40s cotton yarn.
   \[ 30 \text{s worsted} = 20 \text{s cotton. Thus} 40 \times 20 = 800 \div 60 (40 + 20) = 13\frac{1}{2}. \]

   Answer: Compound thread given in example equals a single cotton thread of number 13\frac{1}{2}.

   Example C.—Find the equal counts in single woolen yarn (run basis) to a 2-ply thread composed of single 20s cotton yarn and 6-run woolen yarn.
   \[ 20 \text{s cotton} = 10\frac{1}{2}-\text{run woolen yarn. Thus} 10\frac{1}{2} \times 6 = 63 + 16\frac{1}{2} (10\frac{1}{2} + 6) = 3\frac{1}{2}. \]

   Answer: Compound thread given in example equals a single woolen thread of 3\frac{1}{2} runs.
EXAMPLE D.—Find the equal counts in single woolen yarn (cut basis) to a 2-ply thread composed of single 40s cotton yarn and 28-cut woolen yarn.

40s cotton = 112 cuts. Thus 28 × 112 = 3136 + 140 (28 + 112) = 22 1/6.

*Answer:* Compound thread given in example equals a single woolen yarn of 22 1/6 cuts.

V. If the compound thread is composed of three minor threads of unequal counts, but of the same material, compound any two of the minor threads into one and apply previously given Rule III to this so compounded thread and the third (minor) thread not previously used.

*Example:* A 3-run, 6-run and 8-run thread being twisted together, what are the equal counts in one thread of the compound thread?

\[3 \times 6 = 18 \div 9 (3 + 6) = 2.\]  (A 3-run and a 6-run thread compounded equal a 2-run single thread.)

*Answer:* Compound thread given in example equals 1 1/6 run.

*Example:* A 20s, 30s and 40s worsted being twisted together, what is the size of the three-fold yarn?

\[20 \times 30 = 600 \div 50 (20 + 30) = 12.\]  (20s and 30s worsted compounded into one thread equal single 12 worsted.)

*Thus:* \[12 \times 40 = 480 \div 52 (12 + 40) = 9 \frac{1}{2}.\]

VI. If the compound thread is composed of three minor threads of two or three different materials, they must by means of their relative length (see tables of relative length given on pages 276 to 282) be transferred into equal counts in one basis, and afterwards find the size of the compound thread by Rule V.

*Example:* Find equal counts in single woolen yarn, “run” basis, for the following compound thread: A 3-run, a 6-run woolen thread, and a single 20s cotton twisted together.

20's cotton equals 10 1/2-run.  \[3 \times 6 = 18 \div 9 (3 + 6) = 2.\]  (3-run and 6-run threads compounded equal a single 2-run thread.)

*Thus:* \[2 \times 10\frac{1}{2} = 21 \div 12\frac{1}{2} (2 + 10\frac{1}{2}) = 1\frac{1}{2}.\]

*Answer.* The three-fold thread given in example equals in counts a single woolen yarn of 11/2 (nearly 1 1/4) run.

By means of the rules and explanations given it will be easy to ascertain the equal counts in a single thread for a two or three-ply thread, composed of yarns of the same basis, as well as compound threads constructed of different materials.

VII. Rule for ascertaining the counts of a thread required to produce with a given single thread a two-fold thread of which the compound size is known.

Multiply the counts of the given single thread by the counts of the compound thread and divide the product by the remainder, obtained by subtracting the counts of the compound threads from the counts of the given single thread.

**Example A.—Question:** Find size of single yarn required (run basis) to produce with a 4-run woolen yarn a compound thread of 3-run.

\[4 \times 3 = 12 \div 1 (4 - 3) = 12.\]

*Answer:* The minor thread required in the present example is a 12-run thread, or a 4-run and a 12-run woolen thread compounded into a 2-fold yarn, equal in counts to a 3-run single woolen.

**Example B.—Question:** Find size of single yarn required (worsted numbers) to produce with a 48's worsted thread a compound thread the equal of 16s worsted yarn.

\[48 \times 16 = 768 \div 32 (48 - 16) = 24.\]

*Answer:* The minor thread required in the present example is a 24s worsted thread, or a 48s worsted thread and a 24s worsted thread compounded into a 2-fold yarn the equal in counts to 16s worsted yarn.
EXAMPLE C.—Question: Find size of single yarn required (cotton numbers) to produce with a 80s cotton thread a 2-fold yarn of a compound size of equal 30s cotton yarn.

\[ 80 \times 30 = 2400 \div 50 \text{ (80 - 30)} = 48. \]

Answer: The minor thread required in the present example is a 48s cotton thread, or 80s and 48s cotton threads compounded into a 2-fold yarn equal in this compound size to a single 30s cotton thread.

VIII. If one of the minor threads is to be found for a 3-ply thread, of which two minor threads are known, use the following

Rule: Compound the two minor threads into their equal in a single thread, and solve the question by Rule VII.

Example.—Find minor thread required to produce with single 30s and single 60s worsted a 3-ply yarn to equal single 12s worsted counts.

60s and 30s worsted compound = \((60 \times 30 = 180 \div 90 [60 + 30] = 20)\) single 20s worsted.

Thus \(20\) \(\times\) \(12\) \(=\) \(240 + 8\) \(=\) \((20 - 12) = 30\)

\[
\begin{align*}
\text{Compound two minor threads (of which size is known.)} & \times \text{Known size of ply yarn,} \\
\text{Compound two minor threads (of which size is known.)} & - \text{Known size of 3 ply yarn.}
\end{align*}
\]

Answer: The size of the third minor thread required to be ascertained in the given example is single 30s worsted yarn or a 3-ply thread composed of a single 30s, 60s and 30s worsted yarn equals single 12s worsted counts.

### TABLE OF RELATIVE LENGTHS

**Between Metric Measure of Length and the Denominations in use in the United States.**

<table>
<thead>
<tr>
<th>Metric Denominations and Values</th>
<th>Equivalent in Denominations in Use in the U.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Millimetre = 0.001th of a metre</td>
<td>0.039377 inches.</td>
</tr>
<tr>
<td>1 Centimetre = 0.01th &quot; &quot; &quot; &quot;</td>
<td>0.39370 &quot; &quot;</td>
</tr>
<tr>
<td>1 Decimetre = 0.1 &quot; &quot; &quot; &quot;</td>
<td>3.93708 &quot; &quot;</td>
</tr>
<tr>
<td>1 Metre = Unit of Length.</td>
<td>39.3708 &quot; &quot; or 3.2808 feet.</td>
</tr>
<tr>
<td>1 Decametre = 10 metres.</td>
<td>393.708 &quot; &quot; or 10.9363 yds.</td>
</tr>
<tr>
<td>1 Hectometre = 100 &quot; &quot;</td>
<td>328 feet 1 inch, or 109.3633 &quot; &quot;</td>
</tr>
<tr>
<td>1 Kilometre = 1,000 &quot; &quot;</td>
<td>0.62135 miles.</td>
</tr>
<tr>
<td>1 Myriametre = 10,000 &quot; &quot;</td>
<td>6.2137 &quot; &quot;</td>
</tr>
</tbody>
</table>

The Metre, the Unit of the Metric Measure (in use in Austria, France, Germany, etc.), is the Ten-Millionth part of a Line drawn from the Pole to the Equator.
TABLE OF RELATIVE WEIGHTS

Between Metric Denominations and the Denominations in Use in the United States.

<table>
<thead>
<tr>
<th>Metric Denominations and Values.</th>
<th>Equivalent in Denominations in Use in the U.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Milligram = 0.001t of a gram.</td>
<td>0.0154 troy grains.</td>
</tr>
<tr>
<td>1 Centigram = 0.1t &quot; &quot;</td>
<td>0.1543 &quot; &quot;</td>
</tr>
<tr>
<td>1 Decigram = 1t &quot; &quot;</td>
<td>1.5432 &quot; &quot;</td>
</tr>
<tr>
<td>1 Gram = Unit of Weight.</td>
<td>15.4323 &quot; &quot;</td>
</tr>
<tr>
<td>1 Decagram = 10 grams.</td>
<td>154.3233 &quot; &quot;</td>
</tr>
<tr>
<td>1 Hectogram = 100 &quot; &quot;</td>
<td>3.5291 oz. avoirdupois.</td>
</tr>
<tr>
<td>1 Kilogram, or 1 Kilo, = 1,000 &quot;</td>
<td>2.2046 lbs. &quot;</td>
</tr>
<tr>
<td>1 Myriagram = 10,000 &quot;</td>
<td>22.0462 &quot; &quot;</td>
</tr>
</tbody>
</table>

The Gram, the Unit of the Metric Weights, is the Weight of a Cubic Centimetre of Distilled Water at 4° Centigrade.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ounce avoirdupois =</td>
<td>28.34 grams.</td>
</tr>
<tr>
<td>1 pound &quot; &quot; =</td>
<td>435.59 &quot; &quot;</td>
</tr>
<tr>
<td>1 grain troy =</td>
<td>.0648 gram.</td>
</tr>
<tr>
<td>1 ounce &quot; &quot; =</td>
<td>31.04 grams.</td>
</tr>
<tr>
<td>1 pound &quot; &quot; =</td>
<td>.3732 kilo.</td>
</tr>
</tbody>
</table>

TABLE OF RELATIVE MEASURES OF CAPACITY, DRY AND LIQUID,

Between Metric Denominations and the Denominations in use in the United States.

1 Millilitre = .001t of a litre, or 1 cubic Centimetre = 15.432 grain measures, or 0.061 cubic inches.
1 Centilitre = .01t of a litre, or 10 cubic Centimetres = 0.61027 cubic inches.
1 Decilitre = .1t of a litre, or 10 cubic Decimetres = 6.1027 cubic inches.
1 Litre = unit of the measures = 1 cubic Decimetre = 1.7608 pints.
1 Decalitre = 10 litres = 10 cubic Decimetres = 2.2099 gallons.
1 Hectolitre = 100 litres = 1 cubic Metre = 22.0097 gallons.
1 Kilolitre = 1000 litres = 1 cubic Metre = 220.0067 gallons.

The Litre, the Unit of the Metric Measures of Capacity, Dry and Liquid, is the Volume of a Cubic Decimetre.
INDEX AND GLOSSARY.

Alpaca is the name of a thin kind of cloth produced from the wool of the Alpaca, an animal of Peru.
Amount of filling required for one yard of cloth, ascertaining, .............................................. 266
Amount of warp required for one yard of cloth, ascertaining, ..................................................... 265
Analysis, is the art of resolving a machine, fabric, material, etc., into its constituents parts.
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Arrangement of threads in a sample, ascertaining, ............................................................... 264
Arranging the fabric to be tested and methods for ascertaining the various percentage of each fibre compos-
ing the thread or woven cloth. .................................................................................. 262
Arras are hangings of tapestry ....................................................................................... 256
Astrakhan is a warp pile fabric, used for ladies' cloakings—trimmings, etc. ....................... 173
Avoirdupois Weight. One pound avoirdupois is the weight of 27.505 cubic inches of distilled water
at 39.8°F, the barometer being 30 inches.

Relative Weights of "Avoirdupois" Weights in "Troy" Denomination.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1 Ton</td>
<td>2022</td>
<td>2</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>1 cwt.</td>
<td>145</td>
<td>1</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>1 qr.</td>
<td>34</td>
<td>0</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>1 lb.</td>
<td>1</td>
<td>2</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>1 oz.</td>
<td>18</td>
<td></td>
<td></td>
<td>5½</td>
</tr>
<tr>
<td>1 dr.</td>
<td></td>
<td>1</td>
<td></td>
<td>3½</td>
</tr>
</tbody>
</table>

Relative Weights of "Avoirdupois" Weights in "Apothecaries" Weight.

<table>
<thead>
<tr>
<th>Avoirdupois =</th>
<th>Lbs.</th>
<th>oz.</th>
<th>Drw.</th>
<th>Scr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 lb.</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>1 oz.</td>
<td>1</td>
<td></td>
<td></td>
<td>1½</td>
</tr>
<tr>
<td>1 dr.</td>
<td></td>
<td>1</td>
<td></td>
<td>7½</td>
</tr>
</tbody>
</table>

Backing, the filling which produces by interlacing with warp-threads the lower or back structure in a fabric,
Basket-weaves are subdivisions of the plain weave,

--- plain, ................................................................. 42
--- fancy, ................................................................ 45
Batten is a part of the Jacquard machine; the frame which carries the cylinder in its motion to and from
the needle board ........................................................................................................... 251
Binder-warp, the warp threads producing the foundation of a fabric; interior warp; this warp is generally
not visible in the finished fabric. Used in Astrakhans, velvets, Brussels carpets, upholstery fabrics, etc.
Broken Draws, ............................................................................................................. 32
Broken Twills are twill weaves in which the direction of the characteristic twill line is arranged to run
partways of the repeat in the weave from left to right, and partways from right to left.
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Camel Hair is the hair of certain camels, and is used either combed or carded.
Camel Loom, a loom in which the harnesses are actuated on by cans.
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Cashmere, or Cashmere wool, is the fine hair of the Cashmere goat, which thrives upon the Himalaya
mountains and surrounding country, in Asia. Cashmere is also used to indicate certain fabrics made
of wool or silk warp and goat hair, or fine Merino wool filling.
Checkerboard effects in fabrics, produced by the color arrangement, are the combination of Hair line and
Tricot effects. See fig. 20. .......................................................................................... 153
Chenille is a fringed thread used either for filling in the manufacture of rugs, curtains; or in its first woven
state in Trimmings, Fringes, etc. .................................................................................. 158
Chenille Cutting Machine, ............................................................................................ (287)
Chenille Fabrics, as produced by cross weaving. .... 

Chinchelettes are pile fabrics produced by an extra filling; used for overcoatings. .... 

Colors.
- Primary: Blue, Red, Yellow.
- Secondary: Purple, Orange, Green.
- Tertiary: Brown, Maroon, Slate.

Color Harmony. Every color has its perfect harmony, (contrast,) and also other colors which harmonize with it in different degrees. When two colors are to be used in a textile fabric which do not accord, the proper selection of a third may make a harmonious combination.

Comber-board a part in the Jacquard loom; placed in the latter for holding harness cords and heddles in the proper position.

Combination of different systems of Weaves for one Design. .... 

Combination of the Swivel effect in fabrics interlaced with two systems of warp and one or two systems of regular filling.

Combination of Weaves for fabrics constructed with one system of warp and two systems of filling.

Combination Steep-Twills are a sub-division of the regular twills. Their method of construction.

Combining two systems of filling with one kind of warp for increasing the bulk of a fabric.
- two systems of filling with one kind of warp, for figuring with extra filling upon the face of the fabric.
- two systems of warp and one system of filling for producing double-faced fabrics.
- two systems of warp and one system of filling for producing the bulk in fabrics.

Corduroys are pile fabrics produced by an extra filling.

Corkscrew Twills are a sub-division of the regular twills. Their method of construction.

Cotton is the white, downy, fibrous substance which envelopes the seed of various species of the cotton plant, gossypium, belonging to the natural order malvaceae.

Cotton or other vegetable fibre, how to detect, in woollen or silk fabrics.

Cotton Yarn, grading of.

Cotton Yarn, woolen yarn (cut basis), table of relative lengths.
- woolen yarn (run basis), table of relative lengths.
- worsted yarn, table of relative lengths.

Cross-weaving as used for producing fast centre selvages.
- as used for the manufacture of Filtering-bags.
- or Gauze weaving.

Curved twills are the combinations of regular twills and steep-twills. Their method of construction.

Cutting Double Pile fabrics after leaving the loom, machine for.

Cylinder, a part of the Jacquard machine.

Detain, a light worsted cloth of specially selected long, fine and strong staple in the material when producing the yarn.

Derivative Weaves from the Plain weave.
- from Twills.
- from Satins.

Designing Paper. Selection of.

Divisions of Textile Fabrics according to their construction.

Double Cloth a fabric produced by combining two single cloths into one structure.

Double-faced Pile carpets.

Double Pile Fabrics made with a proportionally higher pile.
- methods of operation in use for producing double pile fabrics and the different systems of cutting the pile threads.

Double Plush.

Double Satins are a sub-division of the regular Satin weaves. Their method of construction.

Doup or doup heddle, required in gauze weaving to produce the doubling or twisting of the whip threads around the ground-threads.

Drafting of Drawing-in Drafts from Weaves.

Drawer-in, the operative performing the drawing-in of the warp in its harness.

Drawing-in Drafts. Specimen of a complete drawing-in order-sheet.
- Their different divisions.
- Their principle.
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Foundation Weaves, the divisions for grading the different weaves textile fabrics are constructed by, 13
Four-ply Cloth, a fabric produced by combining four single-cloth fabrics into one structure, 147
Frame, technical grading of Brussels carpets, 188
Fringes, 160
Felling. The process of felting cloth, 149
Fustians, pile fabrics produced by an extra filling, 228
Gauze are fabrics characterized by not having their warp-threads resting parallel near each other as observed in ordinary weaving, 147
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Gigging. The process of producing a nap on cloths, 258
Gingham, a fancy cotton fabric, 256
Gobelin Tapestry, 269
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Griffe, a part of the Jacquard machine, 251
Griffe-bars, the constituents of the Griffe, 251
Ground-warps, the warp around which the whip-threads are twisted in Gauze weaving, 85
Ground warp or Body warp, the warp which forms by interlacing with the filling the body structure in pile fabrics, 251
Hair-line, fine line effects (running warp ways) in a fabric. See Figs. 18, 87, 88, 214, 215, 219, 220, 221.
Hand-in, the operative assisting the “Drawer-in” in threading the warp in its harness, 31
Harness, or harness-shaft, or shaft, the frame holding the heddles in position, 31
Heavy Square in Designing paper, practical use of the, 10
Heddles, the same are adjusted to the harness-shaft and have the warp-threads drawn through their eye, 31
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Heddle-eye, the opening in the centre of the heddle through which the warp-threads are threaded, 31
Honeycomb Bregsdread, a fabric interlaced with peculiar webs known as honeycomb weaves, 98
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Imitation Tricot, fine line effects (running filling ways) in a fabric, see Figs. 19, 213 and 216.
Jack, a part of the harness-motion in a loom, 240
Jacquard Gauze, 253
Jacquard Harness, 250
Jacquard Machine,
Jersey Cloth, the name of a fabric characterized by its great amount of elasticity. This fabric is mostly produced by knitting machines. For imitation of Jersey cloth produced upon the regular loom see weave fig. 628.

Jute is a native plant of China and the East Indies; its long fibre, which is of a brown to silver-gray color, is used largely in the manufacture of Brussels and Tapestry carpets, rugs, etc., for the body-ground structure of the fabric. It is distinguished from flax by being colored yellow under the influence of sulphuric acid and iodine solution. The grading of the yarn when spun is done similar to woolen yarn cut basis (300).

Lantern, the iron extension put on the cylinder of a Jacquard machine. The cylinder is turned by means of the catches working on the lantern.

Lapet Weaving,

Lay, Late or Slaten, a part of the loom. To it are secured the shuttle-boxes and the reed.

Leash, two or more harness cords combined and adjusted to one neck-cord.

Let off Mechanism for the Pile warp in Weaving Double Pile Fabrics.

Machines for curling warp threads for Astrakhans.

Mail, made of metal, forms the centre part of a twine heddle; in the eye of the mail the warp-thread is drawn.

Matelasses, a fabric chiefly used for ladies' jackets or mantle cloth.

Metric Denominations and those used in the United States, Tables of relative Length, Weight and Capacity between.

Mixed or Cross Draws.

Modifications of the single-lift Jacquard Machine.

Mohair, the fleece of the Angora goat. It is largely used in the manufacture of light-weight dress goods, which are characterized by their lustre. In pile fabrics, as plishes, velvets, Astrakhan, etc., of a plain or figured denomination, mohair is frequently used for the "Pile warp," while the ground or body of the fabric is made of cotton.

Open shed Loom, the name of a loom which by means of its harness motion changes the position of the harness only when so required by the weave, consequently acts as easy as possible on the yarn; and this with an additional allowance for high speed.

Open shed Looms adopted for Gauze-weaving.

Peculiar Character of Gauze Fabrics.

Picking out or ascertaining the weave.

Pile Fabrics are woven articles characterized by a soft covering overspreading the ground-structure of the fabric.

— produced by an extra filling.

— produced by an extra warp.

Plain weave, is also known as cotton weave; in this weave, warp and filling cross each other at right angles, and interweave alternately.

Plain Piqué Fabrics.

Plush Fabrics (single plush).

Point Draws.

Point harness, the technical name for the first and last harness in a point draw.

Pointed Twills are a sub-division of the regular twills. Their method of construction.

Process of Finishing necessary and amount of Shrinkage of the Fabric, ascertaining.

Quills are fabrics used for bedspreads, toilet-covers, etc., made in white, with cotton for material. The design in these fabrics is produced by a visible stitching in double cloth.

Raisers, or warp up, or the warp to be visible on the face of the fabric.

Raising, a filling pile fabric used for overcoatings.

Raw Materials used in the Construction of a Fabric, ascertaining.

Raw Silks.

Reclining Twills or flat-twill weaves, are a sub-division of the regular twills. Their method of construction.

Reed, a series of narrow strips of metal, between which the warp-threads pass in the loom.

Reed Calculations.

Repp, a fabric showing rib lines in the direction of the warp or filling, or in both systems of threads in the same fabric.

Rib Fabrics.

Rib weaves are sub-divisions of the plain weave.

Rib weaves, plain.

— fancy.
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Twisted Yarns composed of Two or more minor Threads of which the Counts are Known, ascertaining their compound counts.

Two ply Ingrain Carpet.

Velveteens are filling pile fabrics.

Velvet Fabrics.

Velvet Pile, the pile in a fabric in which the loop is cut.

Wadding, or interior filling. Used in the manufacture of Chinchillas, Matelasses, Piqués, and similar fabrics. In the first-mentioned class of fabrics it is solely used for increasing the bulk, while in the latter fabrics it is used to give, in addition, a rich, embossed effect to the design.

Weave, ascertaining the.

Weight of Cloth per yard from Loom, ascertaining.

Weight per yard of the Finished Fabric, method in use for ascertaining.

Whip thread, or douping warp in gauze.

Whip roll. A part of the loom. The warp passes from the warp-beam around the whip-roll towards the harness.

Whitney's Filling Pile Fabrics, used for overcoatings.

Wool. By the term wool we comprehend the hairy covering of several species of mammalia, more especially that of the sheep. It is more flexible, elastic and curly than hair. Wool, as used for warp and filling, is either combed or carded, technically known as worsted or wool-spun yarn.

Woolen Yarn, "cut system."

--- cut basis,—cotton yarn, table of relative lengths,

--- cut basis,—woolen yarn, run basis, table of relative lengths,

--- cut basis,—worsted yarn, table of relative lengths,

--- "run system,"

--- run basis,—cotton yarn, table of relative lengths,

--- run basis,—woolen yarn, cut basis, table of relative lengths,

--- run basis,—worsted yarn, table of relative lengths.

Worsted Yarns.

Worsted Yarn, cotton yarn, table of relative lengths,

--- woolen yarn,—cut basis, table of relative lengths,

--- woolen yarn,—run basis, table of relative lengths,

Worsted Coatings, a double cloth in which the stitching is arranged to form designs.

Yarn Calculations.
The Structure of Fibres, Yarns and Fabrics

Being a practical treatise for the use of all persons employed in the manufacture of Textile Fabrics.

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VOL. II. Dealing with all manufacturers' calculations for every class of material, also giving minute details for the structure of all kinds of Textile Fabrics. Containing also an appendix of Arithmetic, specially adapted for Textile purposes.

—BY—

E. A. POSSLETT,

Head Master Textile Department Pennsylvania Museum and School of Industrial Art, Philadelphia, Pa.; Author and Publisher of "The Technology of Textile Design;" "The Jacquard Machine and Jacquard Design;" and "The Preparation of Jacquard Views and Practical Hints to the Practice of Jacquard Designing," etc., etc.

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ABSTRACT OF THE CONTENTS.

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Head Master Textile Department Pennsylvania Museum and School of Industrial Art, Philadelphia, Pa.;


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