

# VARIETY ON A LONG LINEN WARP

By VEVA N. CARR

**F**OR THE PERSON who likes to work with his hands, there is no craft that can compare with weaving, and can furnish more adaptability to the needs and pleasure of an individual worker.

There is work for the imagination; plain exquisite textiles for the person with no imagination; the creator of design, color, and for the inquisitive mind which is never satisfied with the findings of some other person but must learn it for himself; the copyist, and so on, and the beauty of it all is, that it takes no long-term training or intensive preparation. Though it does, of course, take some thought and skill, and unless one is satisfied to become simply a "shuttle thrower" they may as well make up their minds that it is going to require a certain amount of work and the use of some gray matter.

It is always interesting to watch beginners groping about until they find some particular phase of the work that especially appeals to them, and any weaving teacher will admit that it is possible to segregate individual capacities from among weaving pupils.

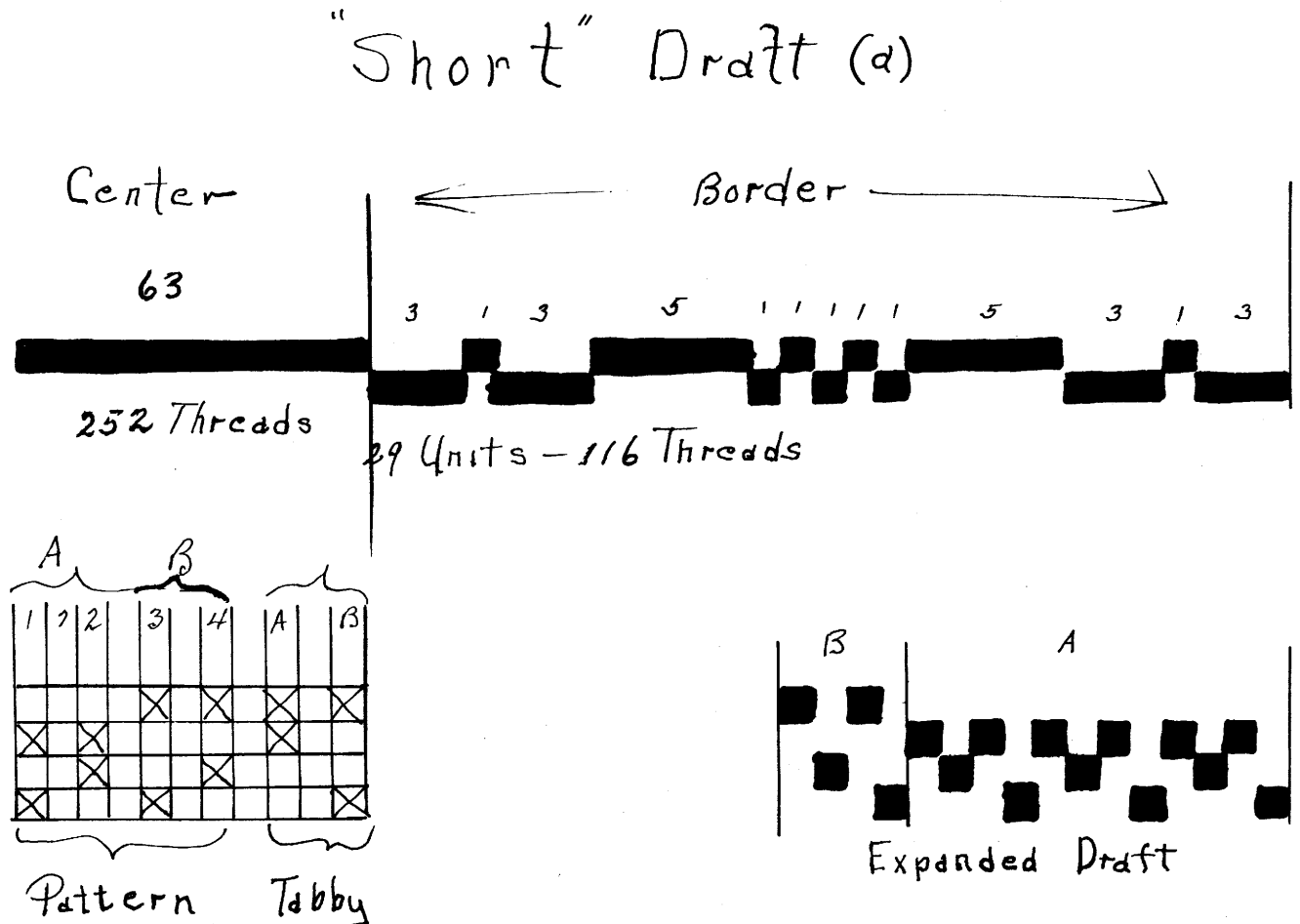
An interesting example is that of the woman who thought she would like to weave. She admitted that

she was slow and felt that she might, perhaps, find it difficult to accomplish a great deal, if anything, from her efforts. She was pains-taking though, and a hard worker.

Starting with a group of weavers, she often remarked that she felt her efforts were rather futile because everyone else seemed to accomplish so much more in one way or another than she was able to do. Her teacher always stressed the fact that just any weaving would never do, but that in each case every piece of weaving should excel in some respect, such as originality, design, color, craftsmanship, and the like, and that each weaver should find the especial type of weaving through which he could best express himself — then go on from there and make that the very best job that could be turned out.

Being an intelligent person, this woman analyzed her capabilities, by no means with a feeling of inferiority but with honest thinking, and concluded that she was slow, that she worked too long over colors which always proved unsatisfactory, and that her imagination along a creative line was also conspicuously lacking.

The result was, after a good deal of effort on her part and a little subtle guiding by her teacher, she decided that she would concentrate on linens.



(a)

## Draft (b)



(b)

And so Elizabeth Burleigh has stuck to her linen for several years, has paid for her lessons, her loom, made some money, and delighted dozens of friends with pieces of exquisite linen as gifts. She knows her yarns and their capacity and limitations, her edges are perfect, her work is beaten up as evenly as any commercial work is ever done, and lately she has discovered that she is capable of developing different ways of working off a long warp so there is a variety in the work for her purchasers, as well as for herself.

Miss Burleigh usually warps a long yardage, using a 40/2's linen set at 36 to the inch and about 13½ inches wide. She frequently rethreads her warp and has found that she has no trouble in resleying that warp into a thirty dent reed for pieces she desires to make wider, but in the latter case she uses a heavier weft thread.

The summer and winter luncheon set shown in illustration No. 1, and the towel in No. 2, were made of Bernat's linen weaver (a thread she ordinarily uses for work set at 36 to the inch) with a superfine white tabby No. 25. See draft (a) and drawing for details of this set. For an all over pattern in anything except the summer and winter weave, she finds the linen floss ideal.

She frequently ties a heavy colored linen (such as Bernat's Floss) into her warp, as shown in illustration No. 3, and occasionally instead of putting that

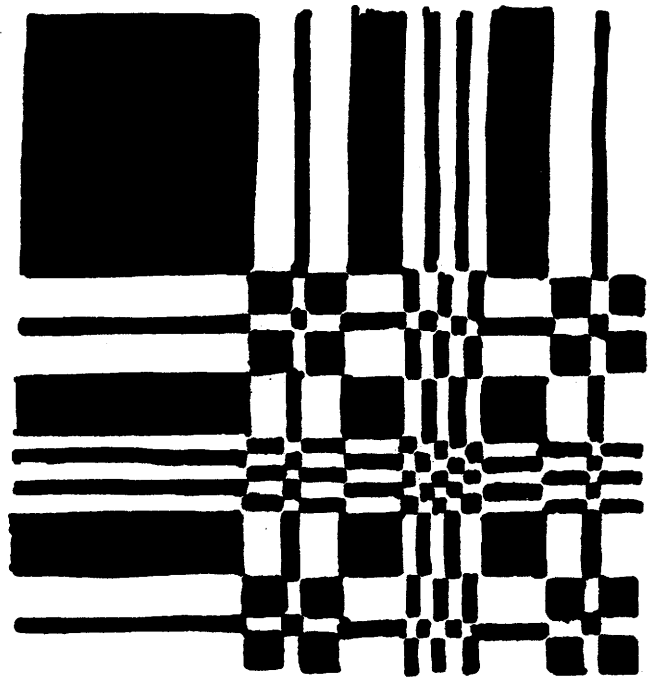
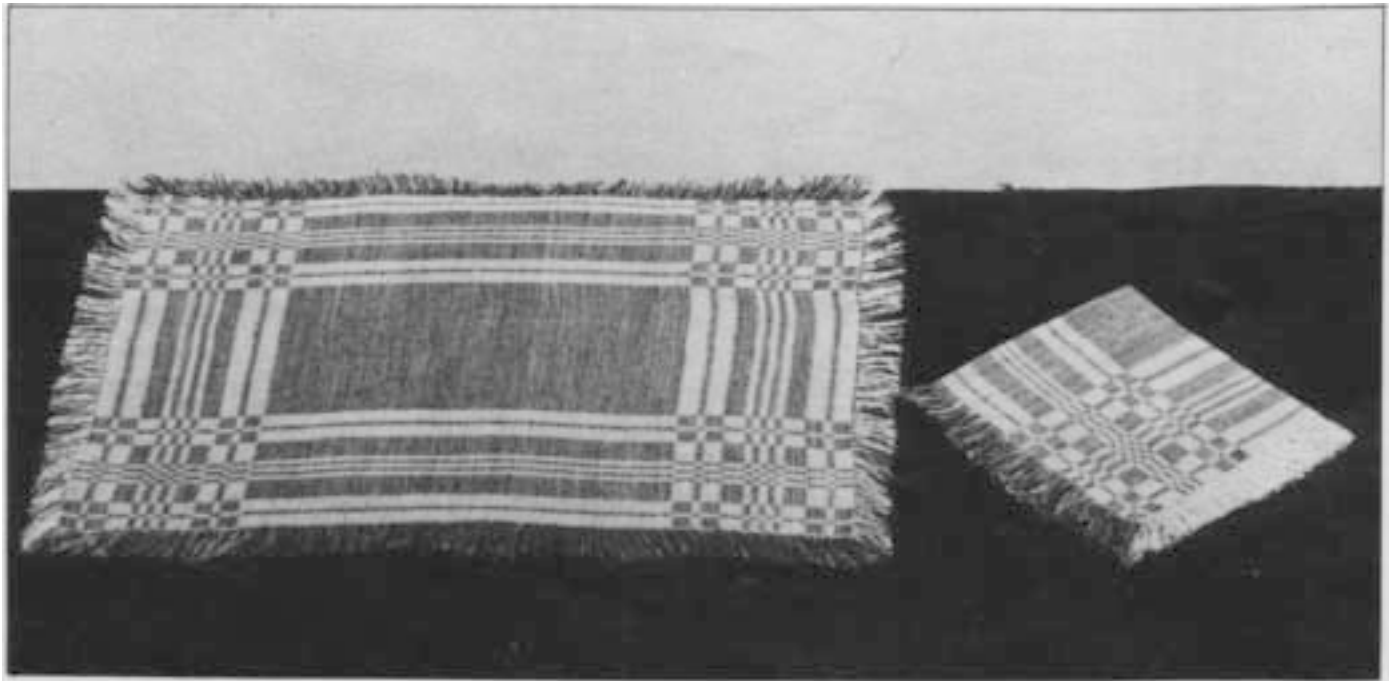


ILLUSTRATION II

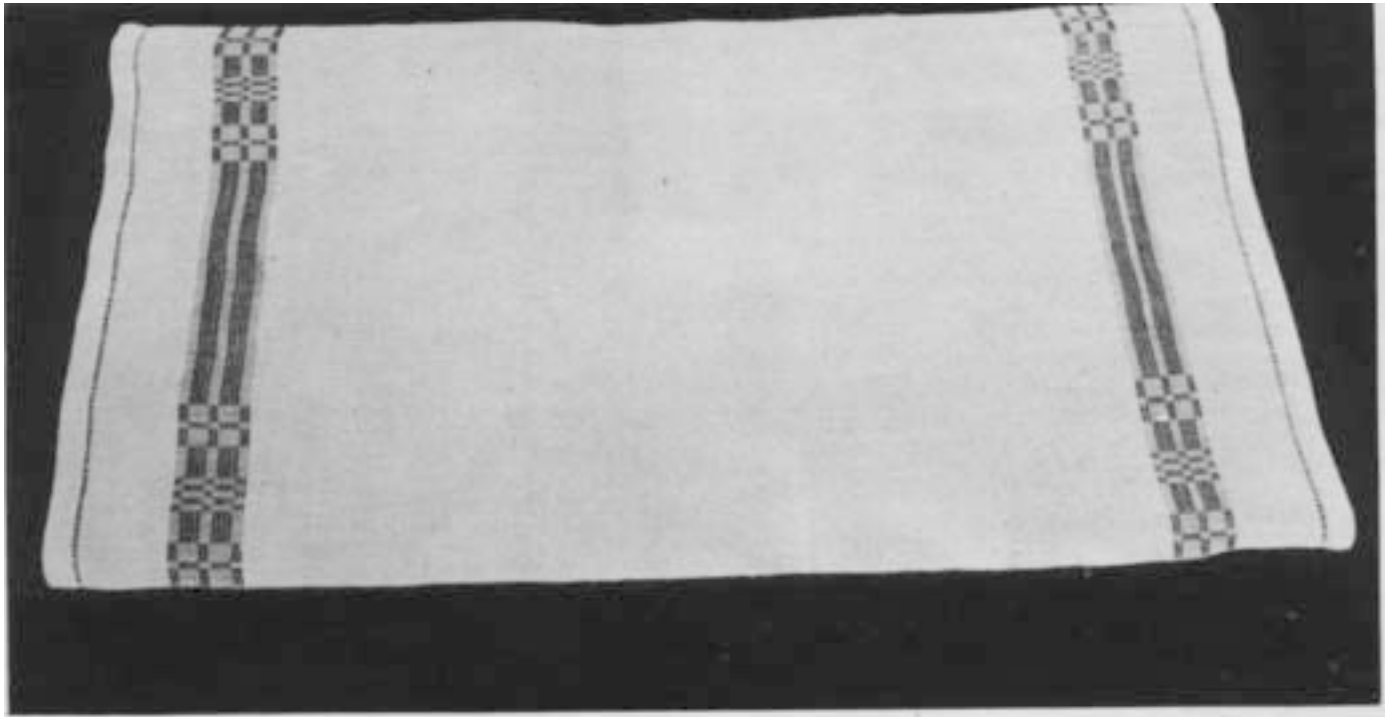
colored effect on the four sides of her napkin, takes it across two sides only. The drafts in illustrations three and four are on a crackle weave, which has frequently been used in the Handcrafter.

Illustration No. 5 shows some pieces done on a miniature wheel draft (b), which is satisfactory for the overshot type of weaving in linen.

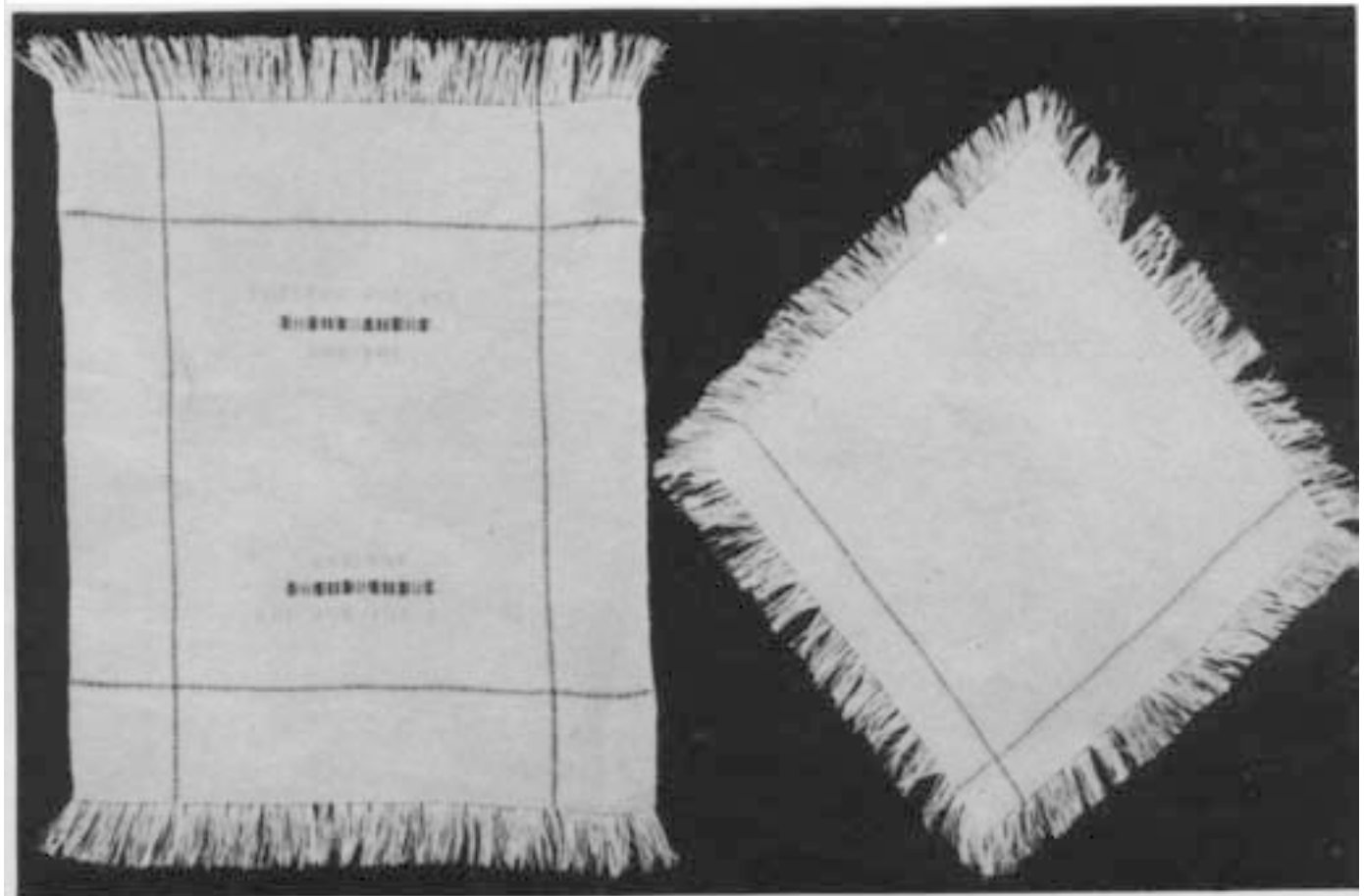
These pieces of linen are all hemstitched by hand, whether using a plain hem or a fringe, and it will be found helpful to put a heavy thread at each point of hemstitching, for this heavy thread may be easily pulled out and thus save cutting ends of the textile threads.



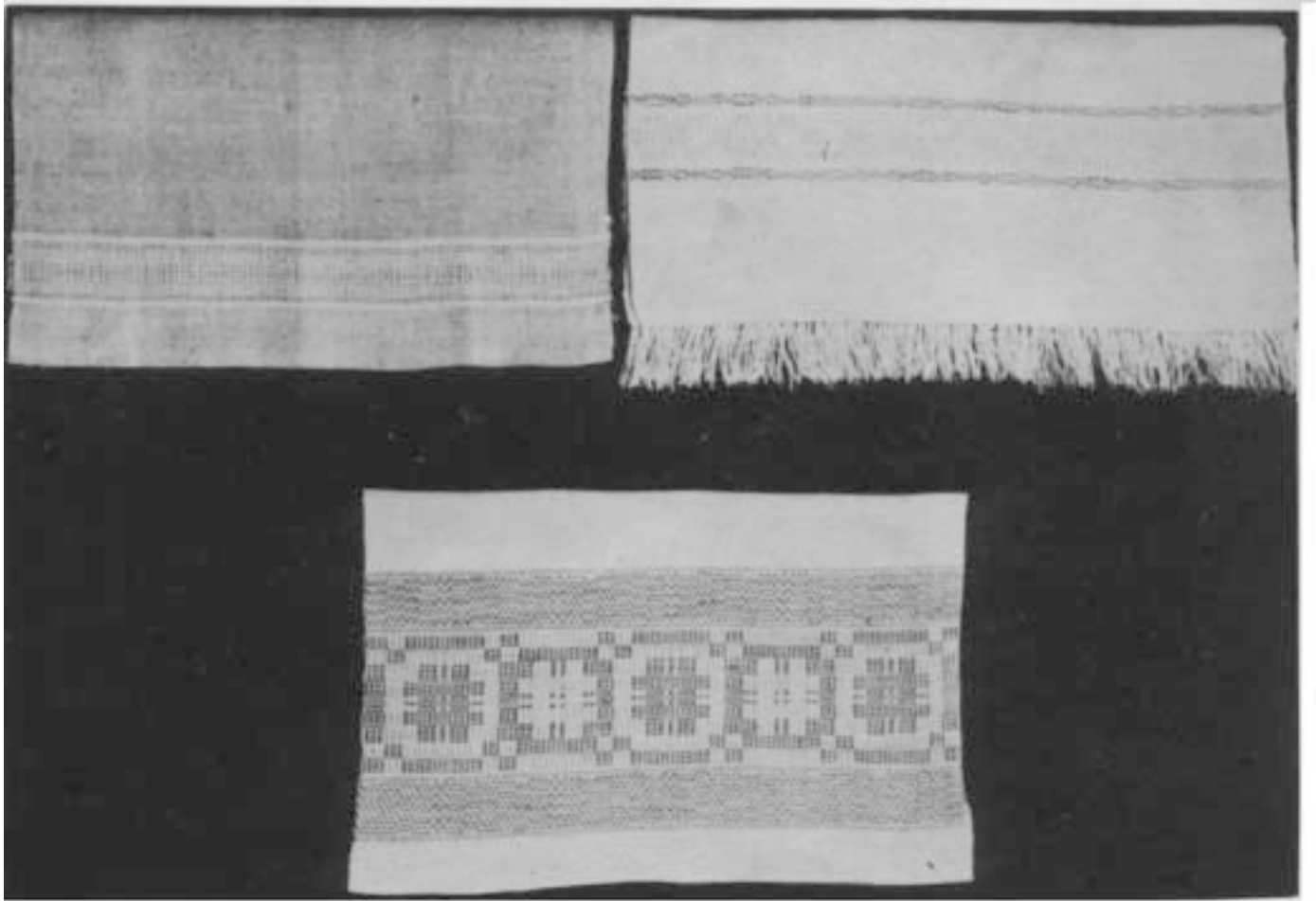
No. 1—Green luncheon set in Summer and Winter weave—Courtesy Elizabeth Burleigh



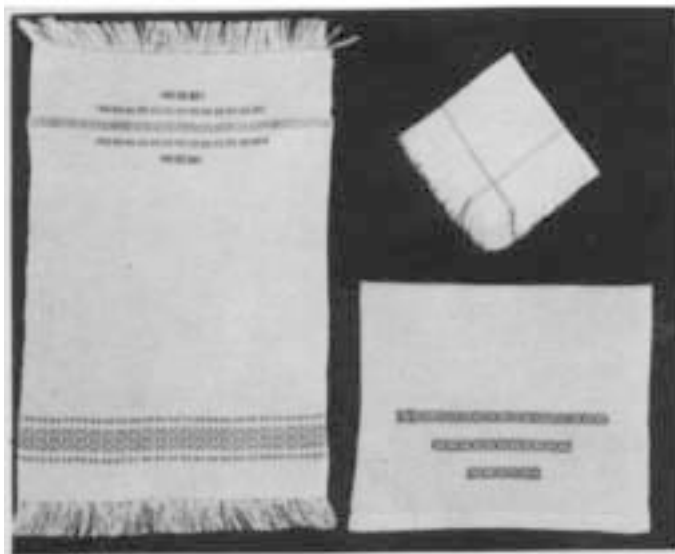
*No. 4—are examples of work done in a crackle pattern—a plain green towel with border of orange and yellow; Fringed luncheon set with rose and green border and at the bottom of the photograph, a blue and white luncheon set.*



*Tray set in Orange, Yellow and Black—Elizabeth Burleigh*



*No. 4—are examples of work done in a crackle pattern—a plain green towel with border of orange and yellow; Fringed luncheon set with rose and green border and at the bottom of the photograph, a blue and white luncheon set.*



*No. 5—Blue and white luncheon set with fringed edges, and one of Old gold with black trimmings—Courtesy Elizabeth Burleigh.*



*Plain Linen Towel with Colored Border*