

# MODERN DESIGNS for LAID-IN TECHNIQUE

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In order to be sure that everyone knows exactly what is meant by "Laid-In" technique, it may be well first to define it. Laid-In technique is a form of brocade weaving. And a brocade is generally characterized by the fact that the pattern weft of the fabric is an extra thread not necessary to hold the body of the fabric together. Or in other words, if you pull out the pattern weft entirely, there would still be left the plain weave background. This pattern weft thread is always laid in the same shed as the plain weave, either with the fingers or with a small bobbin, for a small portion of the width of the fabric. A shot of plain weave background is always in the same shed as the pattern color weft. Thus a laid-in fabric differs from a real tapestry, in that the tapestry bobbin colors are carried *only* for the distance of each color as needed, and there is no plain weave shot all the way across the width of the textile. So the pattern colors of a

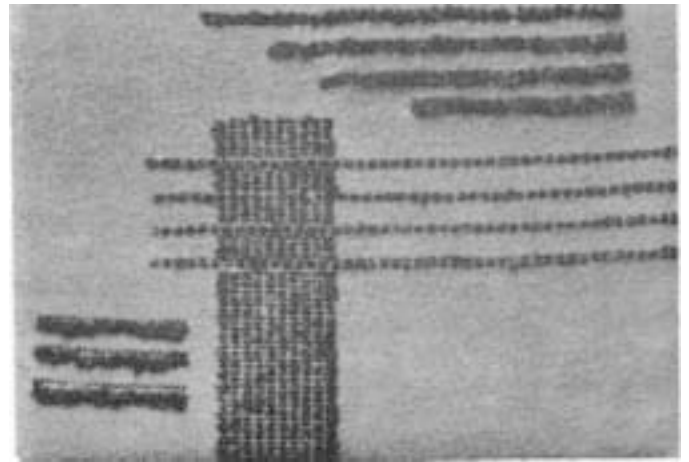


Figure No. 1 Yellow and Brown Purse woven by Helen Skowronski

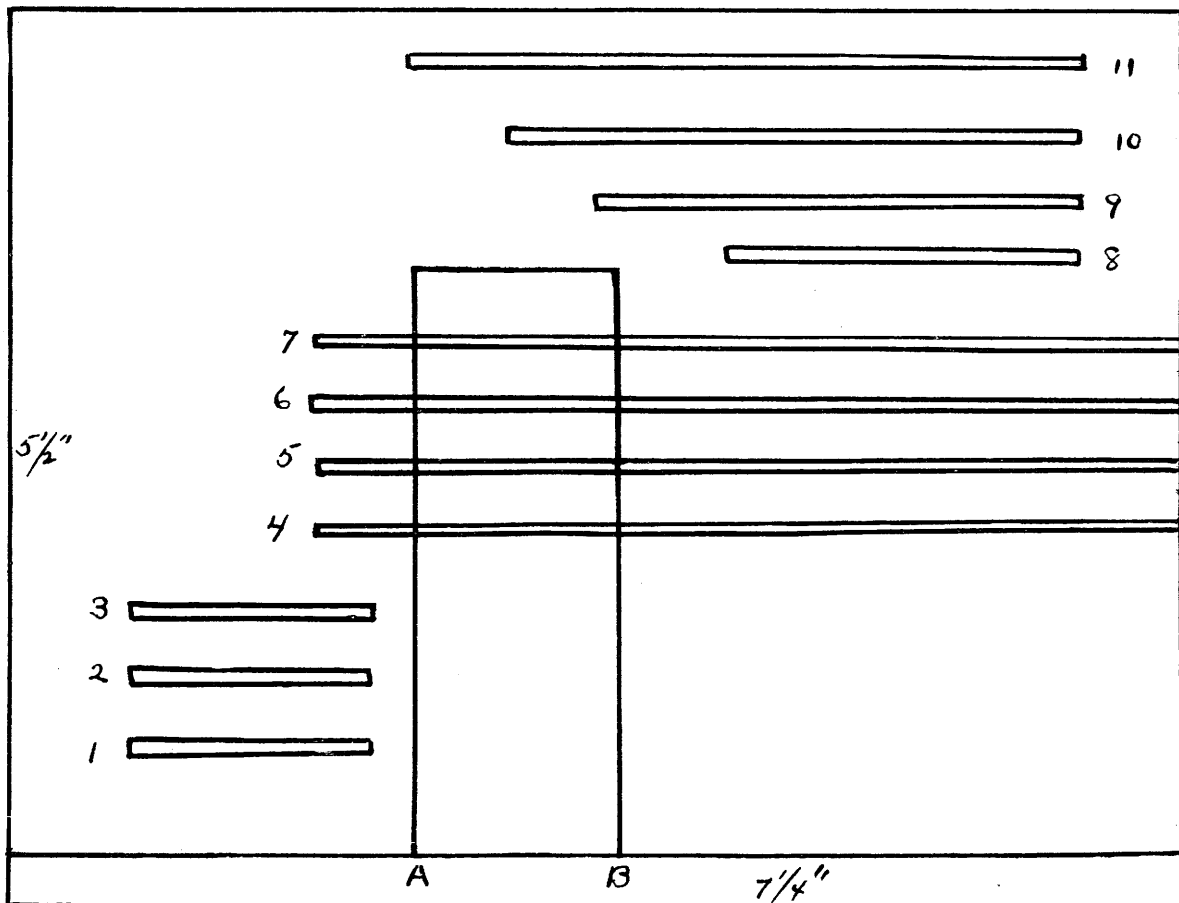


Figure No. 2 Drawing for the design of Purse at Figure No. 1

tapestry must be interlocked together in some manner in order to hold the fabric together. In a recent letter someone asked "what is finger-weaving"? Laid-in technique is often spoken of as finger-weaving. I have always thought this was a rather poor name as there are several other weaving techniques very different in character from the laid-in which are also done almost entirely with the fingers, and a real tapestry might be included in such a class as well as some of the lace weaves. So let us call this form of weaving where the colored pattern weft lies in the same pattern shed as the plain weave, *laid-in technique*.

Modern textiles are placing much emphasis on interesting texture, and skillful new uses for threads and yarns. Threads are really the tools of the weaver, and the use of different or even the common threads and yarns in unusual ways is an unlimited field for the hand weaver. And these simple modern designs as given here are easy to use and may be woven with many different kinds of threads and still be effective. At Figure No. 1 is shown a small envelope purse which was designed by one of my students Mrs. Helen Skowronski. The design for this is as given in the detail at Figure No. 2. This was woven on the 8" Structo loom which was threaded

to a twill threading 1,2,3 and 4 for the full width of the loom.

The warp used was No. 20 mercerized cotton natural set at 30 threads to the inch in the reed. The weft was Bernat's Bonde di Laire in a clear yellow, and the pattern design was woven with Bernat's dark brown raw silk. Of course there are many other possible threads which could also be used for this, and be just as effective as well.

To weave the purse, — weave 5" of plain weave with yellow, which includes 1/2" for a hem. Then begin the design for the flap as shown at AB on Figure No. 2 by using dark brown for the pattern and the yellow for the plain weave, using the laid-in technique. The detail of this design can be drawn off on a sheet of paper and pinned underneath the actual weaving if desired. The lines numbered 1,2,3,4,5,6,7, 8,9,10, and 11 are just two rows of the dark brown pattern weft. The flap with the design on it should measure about 5 1/2", then weave 6" for the back of the purse, and then 5 1/2" more for the inside of the purse with plain yellow. The flap folds back a little above the bottom of the purse, and the inside of the purse is as shown at Figure No. 3. Take in a deep enough seam on the sides of the purse so that it can be turned in and hemmed down where the material is single on the inside. The purse is made up in this way so it can easily be slipped out of the inside lining and washed if desired. A silk lining should be made to fit the inside of the purse, slip it in and sew it down in the sides to hold it

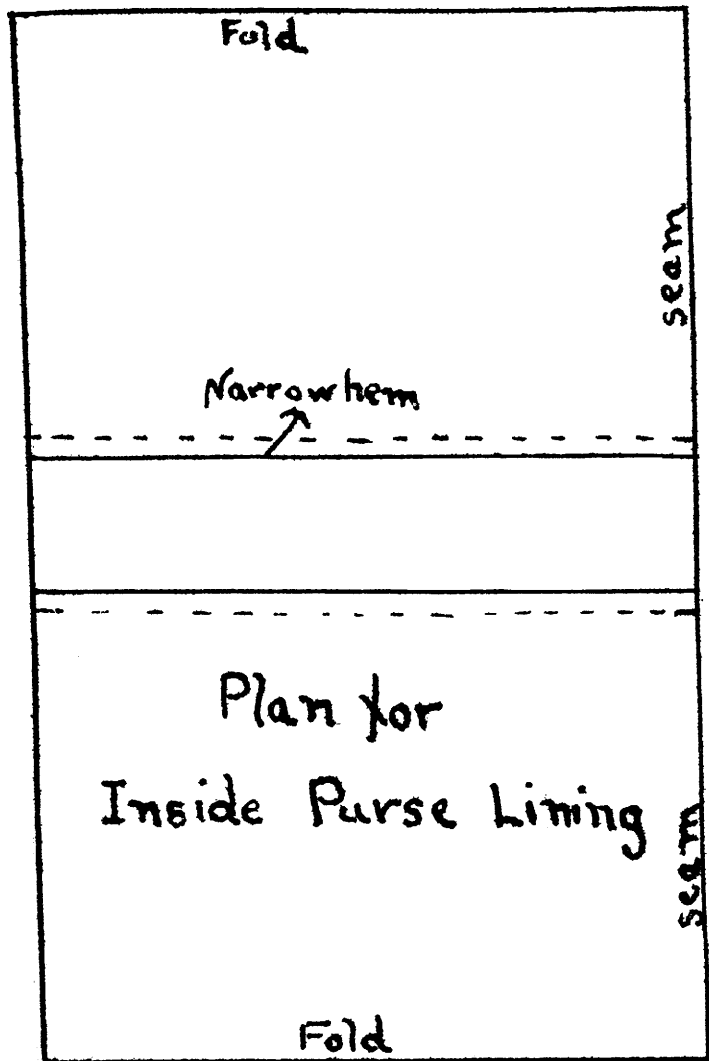


Figure No. 3 Detail of the purse as it is made up

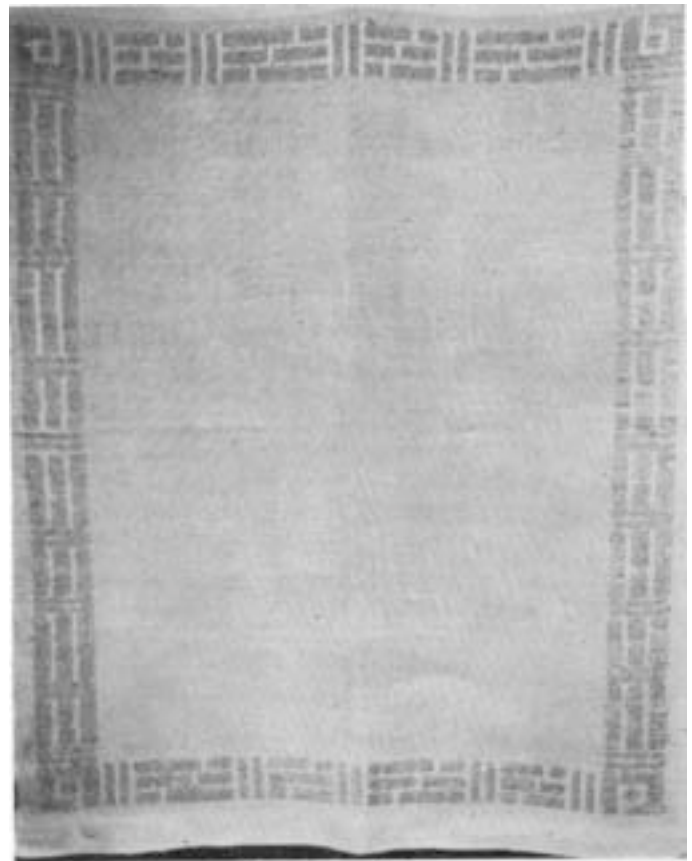


Figure No. 4 Linen runner with laid-in border woven by Eleanor Schwerack

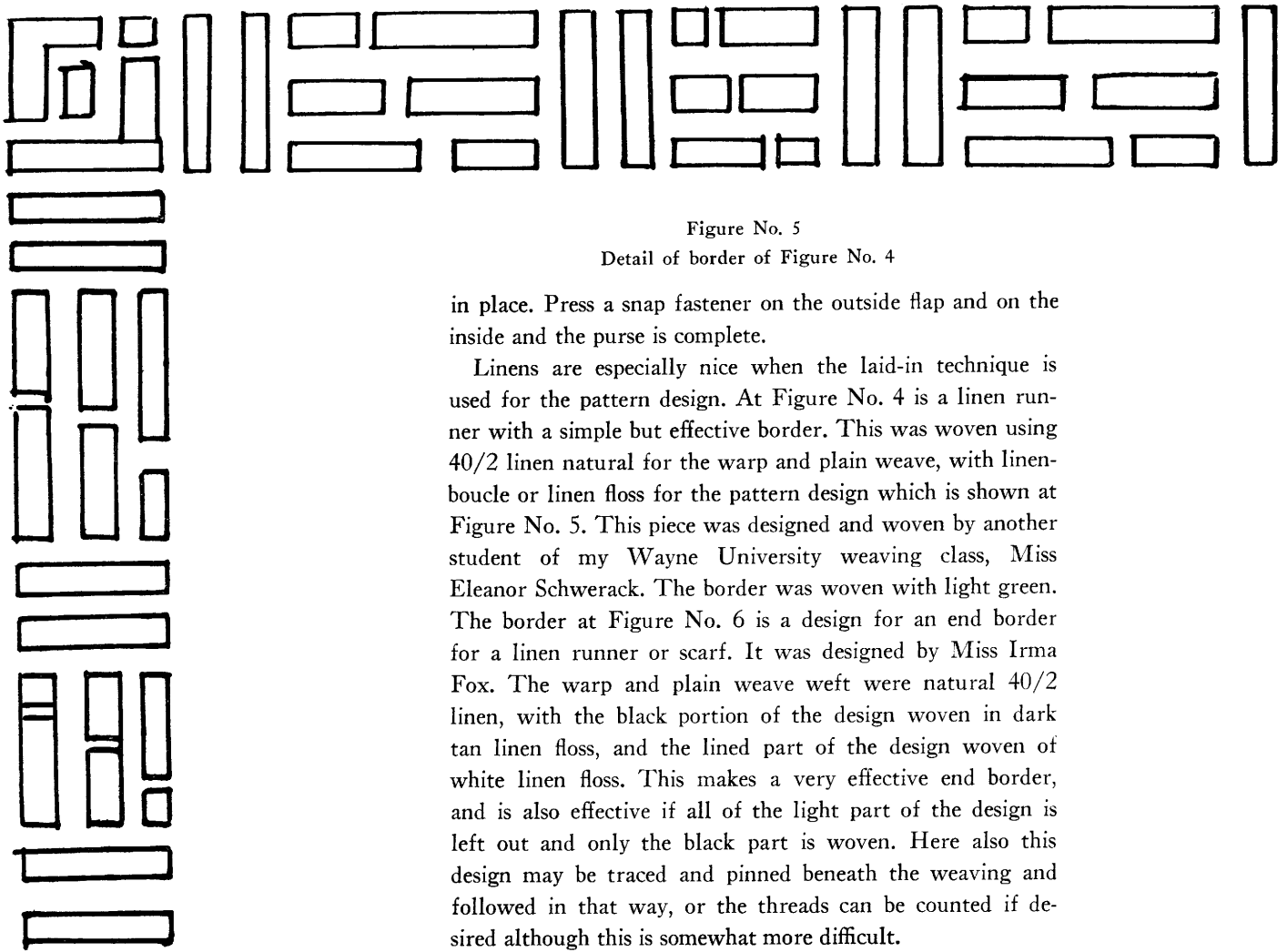


Figure No. 5  
Detail of border of Figure No. 4

in place. Press a snap fastener on the outside flap and on the inside and the purse is complete.

Linens are especially nice when the laid-in technique is used for the pattern design. At Figure No. 4 is a linen runner with a simple but effective border. This was woven using 40/2 linen natural for the warp and plain weave, with linen-boucle or linen floss for the pattern design which is shown at Figure No. 5. This piece was designed and woven by another student of my Wayne University weaving class, Miss Eleanor Schwerack. The border was woven with light green. The border at Figure No. 6 is a design for an end border for a linen runner or scarf. It was designed by Miss Irma Fox. The warp and plain weave weft were natural 40/2 linen, with the black portion of the design woven in dark tan linen floss, and the lined part of the design woven of white linen floss. This makes a very effective end border, and is also effective if all of the light part of the design is left out and only the black part is woven. Here also this design may be traced and pinned beneath the weaving and followed in that way, or the threads can be counted if desired although this is somewhat more difficult.

These are only a few ways in which the simple laid-in technique may be used and I hope will prove of interest and use to the readers of *The Weaver*. If anyone desires to ask for further information concerning either the designs or the technique, I shall be glad to have them write me.

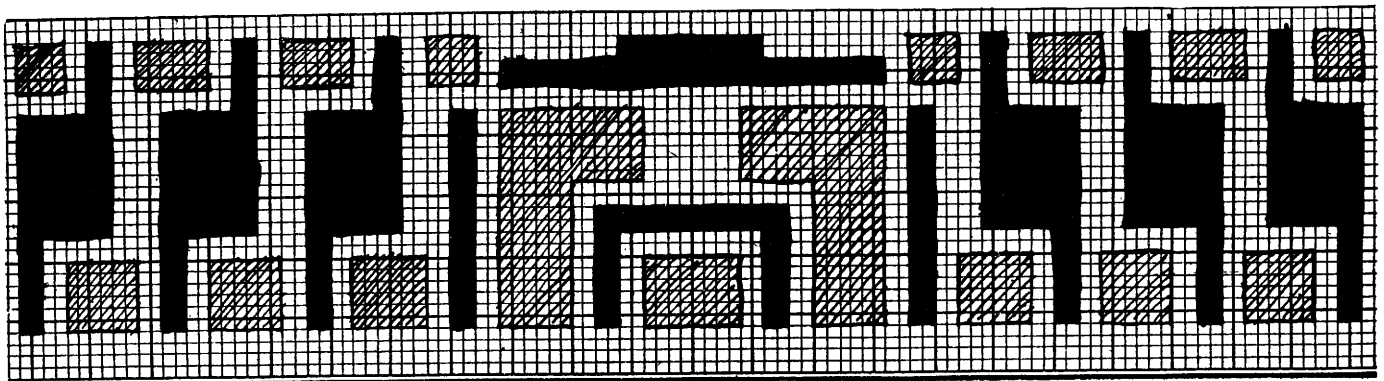


Figure No. 6

Detail of border for end of a runner or scarf designed by Irma Fox