

Some Variations of Laid-In Technique.

The so called laid-in technique is one of the simplest forms of free weaving. It allows for much freedom of design, and is not as slow as some of the other techniques. It can be woven on any loom which will make the plain weave shed, and with almost any kind of yarn or thread desired. Laid-in technique is really a form of brocading, in that it always has a plain weave weft which goes from one selvage to the other. So the pattern weft thread is an extra thread not needed to hold the body or background of the fabric together. Or in other words, if you pull out the pattern thread, there will still be the plain weave left.

Sometimes laid-in technique is called a tapestry. A real tapestry is, strictly speaking, a textile which has no continuous plain weave from selvage to selvage. Each color bobbin is carried as far as it goes, then the next color is taken up in its order. There is no weft color which holds the textile together. If the pattern color is pulled out, only warp remains. We often hear laid-in referred to as "Finger weaving". There are many free weaving techniques that might be called by that name, as far as fingers are concerned, so let's identify this form of weaving as laid-in technique and give it a real name to go by.

The "Lesson on Laid-in Weave" which I have prepared has been a very popular one. The cost of this is \$3.50, which includes full instructions as well as the loan of samples of the weave, in great variety.

Handweaving News for November 1941 contains full directions for the usual form of weaving the technique, both April 1938 and August 1939 contain a number of suggestions for designs for this sort of weaving, and July of 1943 contained directions and design for weaving a pair of curtains in this technique for the Hearthside loom. And the curtains woven of this design were accepted by the Modern Museum of Art, New York, for its "Arts in Therapy" exhibit which is now touring the country. All of these back issues of the News are still available at 45¢ each copy.

This month I am going to give you some of the variations on this form of weaving which are somewhat different than the usual method of using it. The first of these, which I shall call "Laid-in lines", was derived from some of my Peruvian textiles. These lines in the ancient pieces were woven of threads much finer than the body or plain weave. This characteristic is somewhat different from the usual procedure in this technique, because the pattern weft color of laid-in technique is generally a coarser thread than that used for the plain weave background of the textile. In experimenting with this form of weaving on the Hearthside Loom, the coarse soft spun cotton yarn was used for both the plain weave and pattern thread. A good plan is to try out different kinds of threads for the first attempt.

November 1944

Nellie Sargent Johnson 12489 Meadota Detroit 4, Mich

This laid-in line weave is typified by having two plain weave wefts for the full width of the fabric, 2 long pattern weft skips on the back and 2 lines of pattern design on the front. A simple design of slanting lines of spots is shown at Figure No.1 below. On this each cross of the design is a weft shot, and the straight vertical lines represent warp threads. This same design worked out for the threads is shown at Figure No.2. The spaces on Figure No.2 are the places where the pattern weft makes a long skip on the back. They are not put in on the drawing so it will be clearer and easier to follow.

Method of Working the Technique. Materials used for this on the Hearthside loom were Home-craft soft spun cotton yarn in plain blue for the plain weave, and white for the pattern shots. Carpet warp about 8 threads to the inch. Weave about 10 shots with blue for the plain weave heading. Change to A shed. With the white pattern weft, start at the right edge, and into the open shed, go under just four of the raised warp threads. Then go down underneath the next 9 warp threads, making a long skip below all of these warp threads. Now carry the pattern weft thread up into the shed again, and under four raised warp threads. Then down under 9 warp threads again, and so on for the width of the loom. Change to the B shed, and with the white pattern weft, come back the same way from left to right. It is easier in starting back from the left side, if the 9 warps for the long skip underneath are counted, and the pattern weft then put in at the place where it belongs. Be sure to keep the correct alternation as shown on the drawing at Figure No.2. After these two pattern weft rows are completed for the full width of the loom, change to the A shed, throw a shot of blue plain weave. Then change to the B shed and throw in another shot of the plain weave for the full width. Continue in the same way following the pattern design. This design is easy to follow for the first attempt, but others can be worked out from this if desired.

As the weaving proceeds, it may be necessary to add extra blue wefts in the empty spots where the white thread makes the long skips on the back. To do

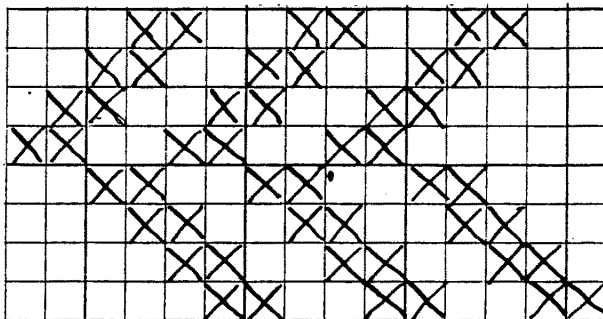
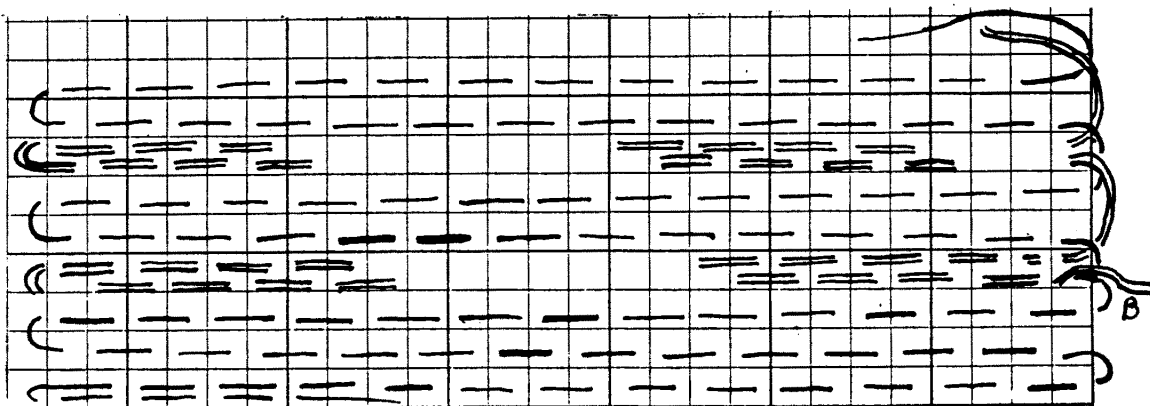


Figure No.1 Pattern Design

this just carry the blue plain weave weft across this space as you would work the spanish weave. Carry the blue weft up to the place where the white pattern ends, change shed, bring blue weft back, change shed and bring blue weft forward into the next space, and so on for the full width. If the pattern weft is very fine, this may not be necessary.

Figure No.2 Drawing showing method of working laid-in line technique.



In these days of scarcity of cotton threads and yarns, possibly some of you have been wondering what you can use for weaving. I hope you all have some kind of a rag bag to turn to, for if you have it will yield you many unusual and interesting colors and textures. Perhaps you have a worn out dress which has seen its best days, that you can use, or some old neckties or stockings. This is a time to test your ingenuity and skill to use up easily available materials which you may have right at home. And results can be beautiful if you give the problem sufficient thought, and are willing to experiment a bit.

Wrapped laid-in technique. Calls for the use of rags. This can be used for rugs, but is also very nice for place mats for luncheon sets if the rags are cut very fine, and of firm material, such as percales etc. The method is very simple to do. A rag of pattern color is wrapped around the plain weave weft, at the place where it is wanted for the design, and for the length of the line needed for the design. A thin material for the design color works better than a heavy material. And cut this rag wide enough to completely cover the plain weave weft. The design can be drawn out and pinned beneath the warp threads to make it easy to follow, or the wrapped wefts may be put in "hit and miss" if desired.

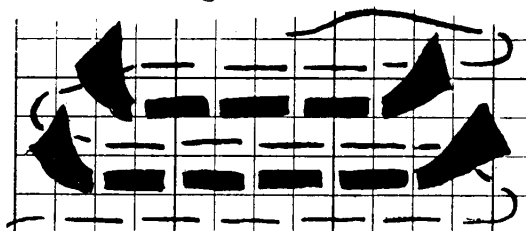
Weave a heading of the material to be used for the plain weave background. This can be a plain color or any available material. If a figured material as percale or rayon is used, try to accent one of the colors in this material by using a plain color for the pattern wrapped color. For instance, if there is blue, green, and yellow figures in the background material, use one of these colors for the plain wrapped color weft.

For place mats on the Hearthside loom, cut the plain weave material, if of percale, about 1/4 inch wide. Tear these strips lengthwise the material if possible. These pieces may be knotted together as described in "Weaving on the Hearthside Loom" or they can be sewed together. Put the plain weave weft thread in the shed on a slant. Twist this with the fingers, and push into place with the beater which crushes it together. Then pull the weft out a little, and wrap it completely with the pattern weft color as shown at

Figure No.3 How to wrap the weft.



Figure No.4.



At Figure No.4 is shown another method of using rag strips, although any other kind of materials desired can be used instead of rags. I have never seen this used but once, and that was at the Finnish building at the World's Fair in New York. Some very handsome drapes woven of rayons used this form of weaving. Several shades of rayon were used for the laid-in strips. These were used to outline tree shapes of large design.

The principle of this form of laid-in is to cut short strips of the design color wefts and lay them in the same shed as the plain weave thread, leaving the ends of these strips long enough to stick out some on each end. This gives a raised outline which is excellent for many things.

This technique can be used for fine as well as coarse weaving. One experiment woven on the Hearthside loom was very successful. Percale strips about 1/4 inch wide were used for the plain weave, and blue linen strips from an old dress were used for the pattern wefts. The percale was a blue line check, which when woven gave an interesting greyed blue color. This made some unusual place mats of good texture. I hope some of you will wish to try these forms of weaving, and will let me know how you come out with it.