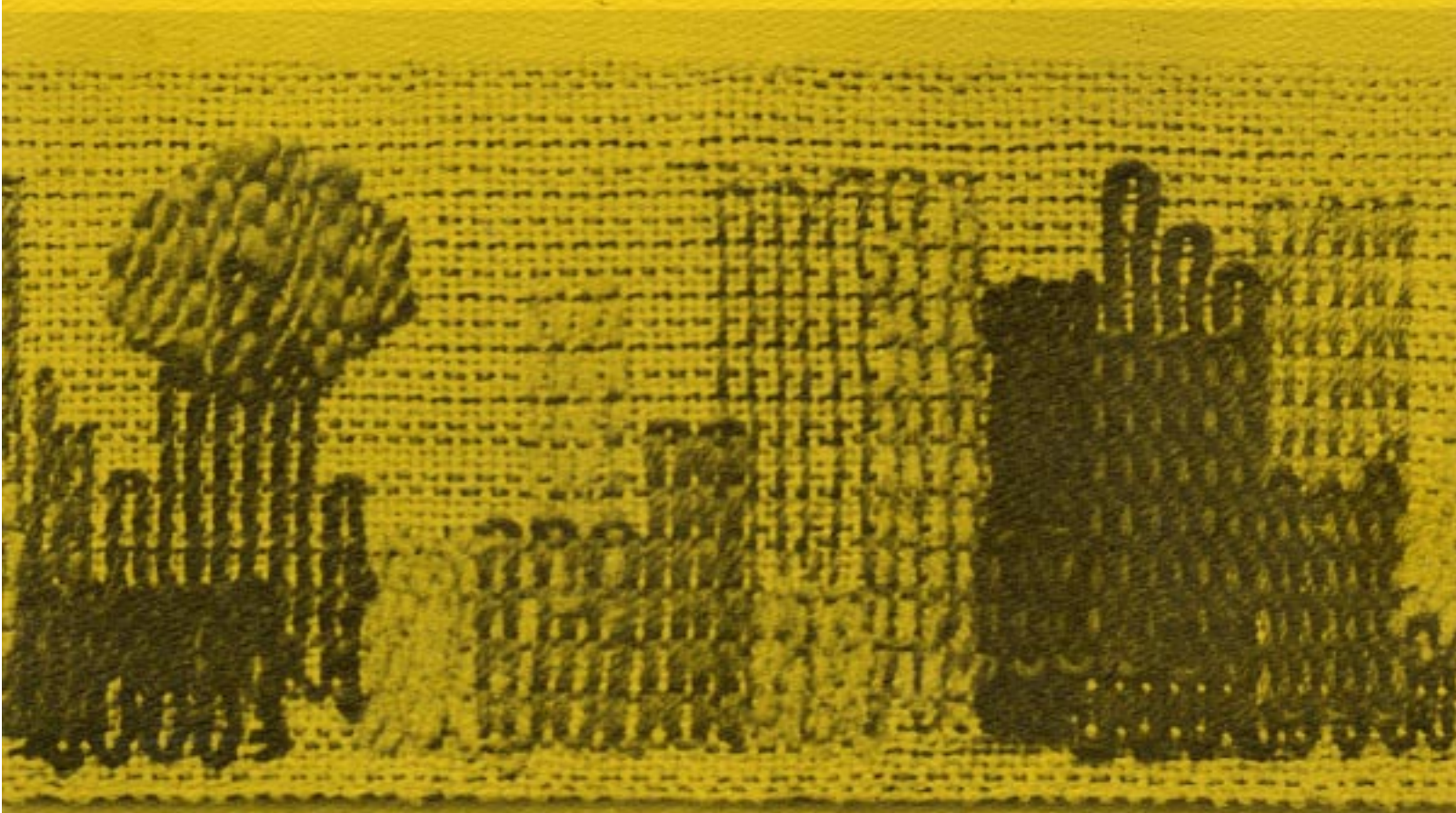


Moorman Inlay Technique for Rigid Heddle Frame Looms



By Karen Searle

Theo Moorman Inlay Technique

Adapted for

Rigid Heddle Frame Looms

By Karen Searle

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Cover: Detail from "Cityscape", a sampler in Moorman Technique by Sherrie McCullough, done in a Frameloom Workshop.

All photographs are by the author.



3036 N. Snelling, St. Paul Mn.
1977

dressing the loom

1. Divide the two heddles in half horizontally with a thin strip of masking tape as follows:

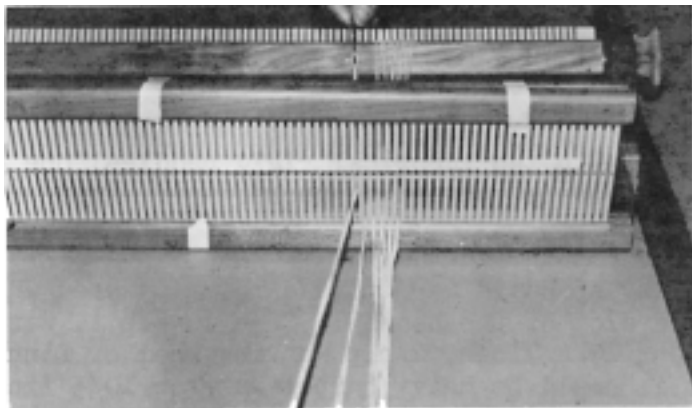
tape across one heddle just above the holes. Label it "front" with another small piece of tape. This heddle will hold the ground warp.

tape across the other heddle just below the holes. Label it "back". This heddle will hold the tiedown warp.

The tape lines will keep the two warps in separate layers while dressing the loom, preventing tangles.

2. Tape the two heddles together to use as one temporarily. (Be sure that the ground warp heddle is in front). Stand this double heddle upright, propping it with a book if necessary.

3. Begin threading with the ground warp. Put a loop of the warp (2 threads) through every slot of both heddles and onto the dents in the back warp beam. Keep the threads below both tape lines. Continue until all ground warp loops have been inserted.



Ground warp threaded through slots of both heddles.

4. Put loops of tiedown warp through every other slot of both heddles and onto the dents in the back warp beam, starting with the second slot of ground warp. Keep tiedown threads above both tape lines. Continue until all tiedown warp loops have been inserted.



Tiedown warp threaded through every other slot of both heddles.

5. Wind both warps onto the back beam with paper, according to your loom instructions.

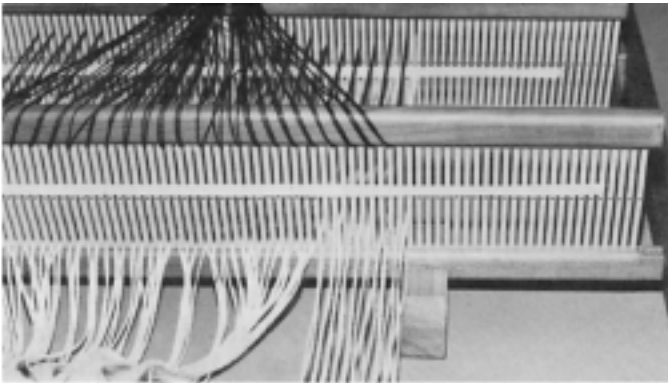
6. Spread the two heddles several inches apart. Stand each heddle up in a heddle holder. Lift the top layer (tiedown warp) in the front heddle up out of the way temporarily. Cut the ground warp end loops.

7. Thread the ground warp into the holes of the front heddle as follows:

Pull one of the two warp ends out of each front heddle slot and thread it through the hole to the right. Place the pair of warp ends in the proper dents on the front warp beam. Continue across.

Be sure to keep all ground warp threads below the tape line and the top layer (tiedown) warp.

The back heddle is not used at all in this step.



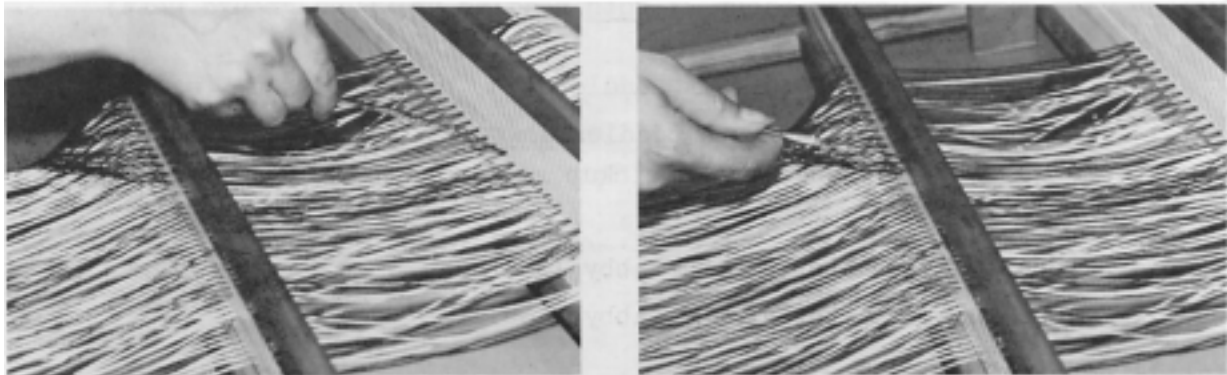
Ground warp threaded through holes in front heddle.

8. Cut the endloops of the tiedown warp. Thread every other hole in the back heddle with tiedown warp as follows:

Pull one of the two tiedown threads from the slots of both heddles.

Thread it through the back heddle hole to the right, and the front heddle slot to the right. Continue across.

Keep all tiedown threads above the tape lines and the layer of ground warp.



Tiedown warp threaded through every other hole in back heddle, and then through slots in front heddle.

When this step is completed, the front heddle will have a tiedown thread in every slot; the back heddle will have a tiedown thread in every other hole and every other slot.

CHECK NOW to be sure that the front heddle has ground warp in every hole and slot, tiedown threads in every slot, and that the two layers of warp are not crossed between the two heddles.

9. Remove both tape lines.

10. Place both heddles together on the heddle blocks of the loom, and tie the threads to the front beam according to your loom instructions.

11. Stick shed: Lower both heddles and pick up the slot threads of the tiedown warp only, behind the heddles. Slide the pickup stick to the back of the loom to keep this shed.



Pickup stick under back heddle slot tiedown threads

the sheds for weaving

Ground Fabric:

* Ground tabby 1: Both heddles down (use ground weft)

* Ground tabby 2: Both heddles up (use ground weft)

Design Areas:

* Inlay A: front heddle down, back heddle up (use pattern weft)

* Inlay B: Both heddles down, stick up (use pattern weft)

note: Turn the pickup stick on edge against the heddle.

Use Inlay A after ground tabby 1 only.

Use Inlay B after ground tabby 2 only.

A Sampler in Moorman Technique

1. Weave the ground fabric:

Use ground warp yarn as ground fabric weft.

Weave tabby using both heddles together (Ground tabby 1 and 2).

2. Weave a pattern weft from selvedge to selvedge.

Use small amounts of soft yarns of various weights and textures for pattern wefts.

*Type A. Inlay in shed A only (sparse inlay)

Weaving sequence: Ground tabby 2 (up)
Ground tabby 1 (down)
Inlay A
Repeat

Note: The pattern weft beats down on top of the previous ground weave pick.

*Type B. Inlay in shed B only (sparse inlay)

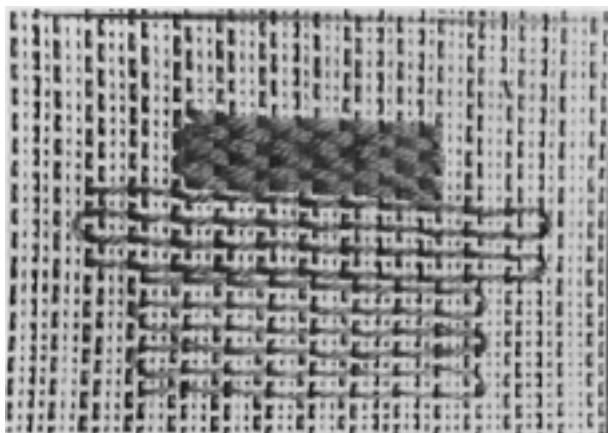
Weaving sequence: Ground tabby 1 (down)
Ground tabby 2 (up)
Inlay B
Repeat

*Type C. Inlay in both A and B sheds (dense inlay)

Weaving sequence: Ground tabby 1 (down)
Inlay A
Ground tabby 2 (up)
Inlay B
Repeat

3. Weave some small designs in each of the three variations above. Use a butterfly or strand of pattern yarn for each motif.

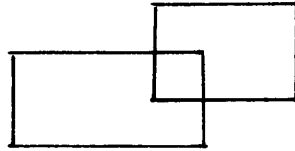
To weave in the ends of the pattern threads, insert them into the ground tabby shed that immediately precedes the first inlay shed.



Inlay using shed A only (bottom)
Inlay using shed B only (center)
Inlay using sheds A and B (top)

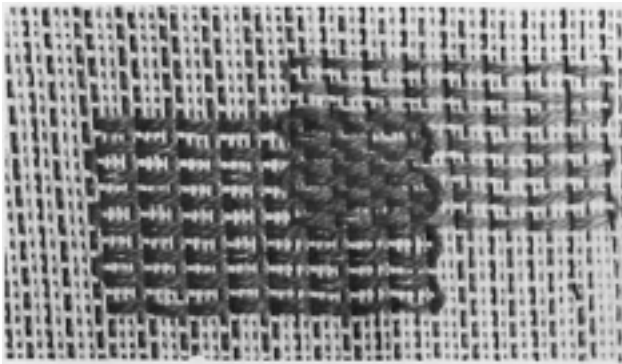
4. Overlapping effect

*Variation 1: Use one pattern color with Inlay shed A and another color with Inlay shed B in two overlapping motifs such as

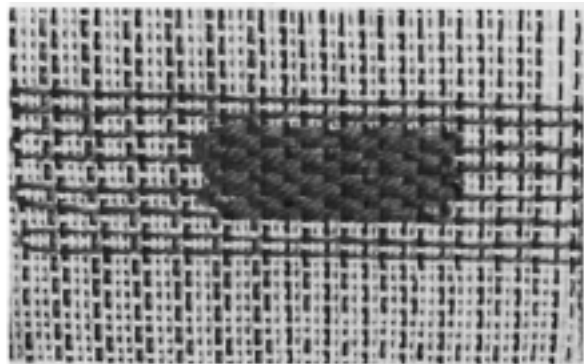


Use the weaving sequence for Type C.

*Variation 2: Use a fine pattern thread with Inlay shed A as in Type A; use a heavy pattern thread with Inlay sheds A and B as in Type C, in overlapping motifs.



Variation 1



Variation 2

5. Solid Tapestry effect: Use two colors of heavy pattern weft and the method of Type C. Cover the entire surface of the fabric with a small tapestry design.

For best results in interlocking colors, always work the pattern threads from left to right across the fabric.

Other surface textures are possible with the use of soumak, loop inlay, rya knots, etc. on the tiedown threads.

A change in the ratio of tiedown threads to ground threads ($1/3$ or $1/4$ as many as ground warp instead of $1/2$ as many) will produce larger inlay floats and allow very heavy materials such as fleece or roving to be caught on the surface of the fabric.

Spacing the warp (skipping a hole and slot in the heddle) will also change the appearance of the technique, giving the ground fabric a transparent effect.

The design possibilities with this technique are exciting. See Miss Moorman's book for some specific ideas and a great deal of inspiration.

Happy Experimenting!