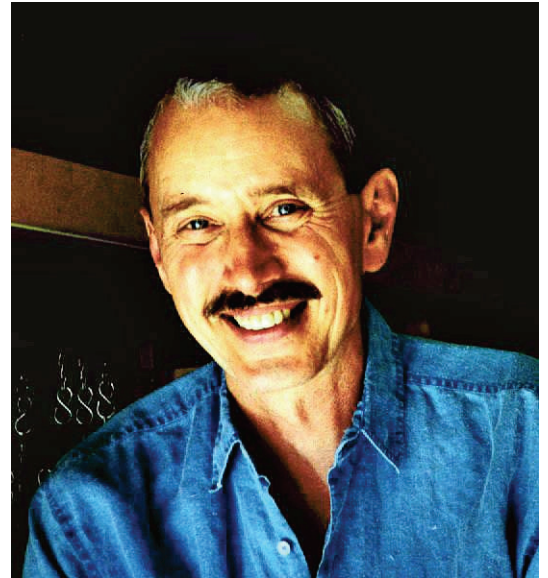


April Program by Sandy Hutton

From Patterns to Blocks to Inlay and Beyond; The Journey of One Rug Weaver

Internationally recognized rug weaver and basket maker, Michael F. Rohde, has come from southern California to present the program at the Pikes Peak Weavers Guild on Friday, April 8th. Rohde began weaving in the early seventies, and quickly found a focus in weaving rugs. The reasons for this are many, but underlying all was a love of color, texture, and materials. The program will trace the course from explorations of pattern weave rugs for many years, to the jump to block weave rugs, and the incorporation of inlay techniques, when the number of blocks was too limiting. The talk will be illustrated with good and bad slides of good and bad rugs, to give some insight about the steps on the journey.



Rohdes' works have been featured in many publications including *American Style*, *American Craft*, *Fiberarts*, *Surface Design*, *Hali* as well as numerous weaving periodicals and museum exhibit catalogs.

APRIL WEAVING SAMPLE BY HEATHER HUBBARD

Warp: 8/2 cotton threaded: 5 ends medium blue, 5 ends light blue

Sett: 24 epi

Weft: 16/2 cotton, color: straw

This was an intriguing 4 shaft pattern that I found on handweaving.net (draft #35276, figure #0385 in *Atlas de 4000 Armures* by Louis Serrure, c.1920). From the draw down I saw an interesting weft float in alternating rows on a ground of plain weave. On the back, however, were some rather long warp floats. In all of my draw downs I show the warp float side as the "front" although the weft float side is the right side of the finished fabric. In designing treadlings for this fabric the warp float lengths are the limiting factor. White squares are tied for lifting. For the sample I chose a weft that was half as thick as the warp in order to minimize the warp floats in this pattern.

What was the original purpose of this cloth? It could have been an all linen weave, woven with fine threads to minimize the float lengths. The minimal shrinkage and crispness of linen would have maintained the weft floats on the surface. It could have been a linsey/woolsey fabric. A wool weft would full and shrink to give insulation. A linen warp would provide durable backing. It could have been an upholstery fabric especially as linsey/woolsey.

The drafts on handweaving.net are often machine generated. As a result they can have odd looking threadings or tie ups. It is usually worth your time to manipulate the data to fit your way of weaving or your weaving equipment. In this case my loom does not have 12 treadles. (cont. on next page.)