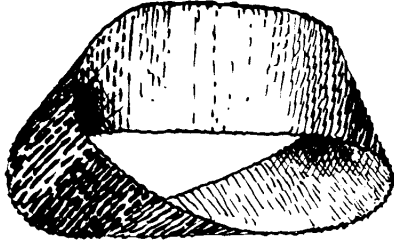


## NOVEMBER WORKSHOP — MOEBIUS WEAVING

Remember making a paper tube with a twist in it, then cutting the tube in half — and presto, two rings joined? This magic feat for children is the basis of moebius strip weavings, as demonstrated by Paul O'Connor at the November By-member-For-member workshop.



The trick is in the warp, which is carefully wrapped around a dismantled dowelled triangle — the twist created in the wrapping. Each end is wrapped separately and placed so that the 20 ends spread evenly over each 9" side of the triangle. Each warp end will thus be the same length, being wrapped at the top of some triangle sides and the corresponding bottom of others. After all 20 ends are wrapped, the twist is ascertained to be there, then the knots are distributed to the back and the ends are anchored along one of the dowels. Needle-weaving with heavy weft material then is started perpendicular to the warp ends, which is normal: it's just a little funny with the dowel going off at a 45 degree angle. When the surface area is woven, then the warp is pulled through the 'anchor,' each end a little at a time.

One member described the moebius strip weaving as being much like darning, with the great exception that one has something a lot more fun than a pair of socks when finished. The ring with a twist — whose size is determined by the loom — makes a great conversation piece when it's sitting on a coffee table, looks great hanging — especially when people can look up through the center and all around the outside, trying to find the seam.

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### Moving?

If so, please fill out the following and send it to the Guild of-  
fice, 2402 University Ave., St. Paul 55114.

Dear Suzette, I am about to move. Please change my address in your records so I won't have to miss a single issue of **the Minnesota Weaver**.

My name \_\_\_\_\_

My old address \_\_\_\_\_

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City \_\_\_\_\_

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My new phone number \_\_\_\_\_

## COVERLETS CLASSES REUNION

With Ken Colwell as Guest Speaker

by Mary Temple

Irene Wood planned a reunion of the coverlets classes and other interested weavers at the guild that made the fourth of January seem more like Valentine's Day. Ken Colwell, from Mineral Point, Wisconsin, and owner of Looms at the Brewery was the guest speaker for the day. Ken brought along a choice selection of some of the sixty coverlets he owns, and many of those weavers present brought some of their coverlet treasures to share as well.

Ken spoke enthusiastically of his decision to become a full-time weaver and collector. The morning slides showed the continuing visual delight coverlets provide with many beautiful and unusual double weaves, summer and winter, twills, jacquards, and overshot patterns. The crisp contrasts of color and pattern, particularly in the old indigo-blue and white examples, made these coverlets in some instances seem like very contemporary works of art. Of particular interest were certain details of borders and corner blocks that identify the weaver, such as the picket fence, lion, and spinning monkey that were used by Electa Dye, a favorite weaver of jacquard coverlets from 1835-45. Ken had worked out one portion of a church design from an unusual Christian-Heathen border on one of his many complex looms.

In the afternoon, Ken gave some information and showed slides of his Ahrens-Violette dobbie loom that received so much interest at Convergence '78. He is an agent for these looms and was able to give a good deal of information about them, as well as to pass around some of the weaves he has experimented with on his own loom. Looms At the Brewery is open daily from May 1 through November 1, and there are week-long classes given during the summer months. It is possible to use some of Ken's more complicated looms, such as the jacquard, damask, or dobbie looms.

Several people were responsible for preparing lunch for the sizable group of coverlets fans: Irene Wood made a kettle of chicken soup, Joy Rosner made a kettle of vegetarian soup, and Ruth Brin brought homemade French bread. Peggy Dokka showed a few slides of coverlets at the Minneapolis Institute of Arts, and Lila Nelson showed a beautiful three-harness Krokbragd coverlet she had woven in Norwegian spelsau wool for a bed in one of the settler's cabins at the Norwegian American Museum in Decorah, Iowa.

Lotus Stack, textile curator of the Minneapolis Institute of Arts and a teacher at the guild, gave a wonderfully informative talk on the care, preservation and exhibition of old textiles such as coverlets. With Lotus's museum background and training, her approach was properly and quite understandably conservative and correct.

I think if I owned a nice, clean old coverlet, I'd feel properly sinful and guilty about using it, but I'd sleep under it anyway. Think of the dreams one could enjoy about itinerant weavers of a century ago, of marriage or dowry coverlets, shearing, spinning and dyeing one's own wool and hoping it would be enough, planning out the pattern to the borders and corner blocks, seaming the two sections of coverlet up the middle while one hoped and prayed the designs would match up, and finally tucking someone in to keep him warm. It was a lovely day. Thank you, Irene, goodnight, Irene, I'll see you in my dreams.