



Illustration No. 1

THE KITSAP WEAVING and SPINNING GUILD

by DORIS McMULLEN

The guild organized in Kitsap County might well be an inspiration to weavers in other sections to band together for the common cause of better weaving. Anyone familiar with the lonely Olympic Peninsula will agree that the very topography of the country adds interest to the guild work. Our members live in the many small settlements, reaching the weaving rooms by car, bus and small boats.

In April, 1938, three weavers, encouraged by Margaret Bergman, founded the guild. One member very generously donated the use of a building so that Mrs. Bergman's lessons would be available to the community. The guild meetings are held once a month and the original group of four has increased to forty. The rooms are open two days every week for weaving. When I read Miss Carr's story of their guild I felt a twinge of remorse. Those people have started with one loom, weaving in turn while we have had the use of ten of Mrs. Bergman's. However, I feel sure Mrs. Bergman has felt that the results have justified her generosity. We have learned to look upon her not as a teacher but as a friend.

On Oct. 27 and 28, 1939, the guild held its First Annual Exhibit in the Bremerton Library. The Seattle guild was invited to exhibit with us as many are members of both guilds. The exhibit was given chiefly to acquaint Bremerton with the work of the local craftsman. The work shown represented those who weave purely for artistic expression as well as those who weave for profit.

Looms demonstrating different techniques and spinning wheels in operation added great interest. Two members exhibited their collection of old glass. The combination was a happy one.

Great tables, covered with linen sheets woven from hand-spun linen signed and dated 1877, held an amazing display of bags, scarves, towels, runners, miscellaneous pieces and luncheon sets done in every weave from novelty cellophane to Bronson lace and twelve harness Damask.

Walls were hung with coverlets both old and new, drapery material, lengths of men's suiting, curtains and wall hangings.

One coverlet attracting much attention was woven by General Nathaniel Green's wife during the Revolutionary War Period. Another which is shown in the background of Ill. No. 3 was woven on a Jacquard loom in 1834 by Edgar Leslie Blake. The wool and flax for this coverlet was grown, prepared and woven at Mr. Blake's grandfather's farm in New York State over a century ago.

The rug in the foreground of Ill. No. 3 was the most interesting of the many exhibited. It was woven on a primitive loom, similar to those used by the Navajos and East Indian rug makers. The technique is that of an oriental. The pile was made with the Ghiordes knot, 128 knots to the inch. The pattern is a copy with variations from Tapis d'Orient published by Edouard Bouchant, in Paris. The rug took 95 hours to weave.

Ill. No. 4 shows two types of colorful Swedish aprons, both done in Rose path design. The pleated ones are done with Bernat's weaving special and would make elegant skirts for ice skating.



Illustration No. 2

Another entry which attracted much attention was a sample of material woven for her wedding gown by the daughter of a Seattle weaver. The material used was "A" silk, supplied in 400 yd. tubes. 21 tubes were needed. The warp was set at 80 threads to the inch and the work took about 100 hours. It was woven in the North Carolina Beauty pattern.

Illustration No. 2 shows a wall hanging done by Margaret Bergman. The design was taken from a very small illustration in the Handcrafter. It is set on a black spun silk warp, woven in Dukagang in gold metallic thread.

Illustration No. 1 shows samples of upholstery material done by Mary Elizabeth Starr while at Cranbrook Academy. During the second afternoon Miss Starr displayed samples of weaving which she brought from Sweden and gave a very interesting talk on the development of hand weaving in that country. Other pieces in this illustration were contributed by various members.

Mrs. Michael Hoaglund is shown at her spinning wheel in Ill. No. 5. She has very generously offered to teach any member interested in spinning. This member exhibited hand spun linen and wool woven into beautiful fabrics with the charm of individuality founded on self expression.



Illustration No. 3



Illustration No. 5



Illustration No. 4



Illustration No. 6

Illustration No. 6 shows a view of one room in which the weavers worked.

It is difficult to do justice to the many lovely pieces in the exhibit. It was gratifying to note the large number of

pieces done on multiple harness looms as well as the number made for personal use.

The Kitsap Weaving and Spinning guild has achieved much in its first year and a half of work.