

Illustration No. 1

BAGS *for* PROFIT

By Alma W. Lewis

FOR the hand weaver who is weaving for profit bags offer a good opportunity. Women are always interested in new ones and, if the price is reasonable, are easily sold. The ones described and illustrated in this article have proven good sellers, are easily and quickly made and the cost for material is small.

Care must be taken in the selection of colors. Consider the prevailing colors for the season and the section of the country where they are to be sold. For instance, we make white and light colored bags and scarfs for Florida, while for New England in the fall and winter we use darker colors. Red is good in New England while it is not at all good in Florida. Study your market for the most salable colors.

Use good quality linings. The average woman who is interested in hand-woven bags will look

at the lining as carefully as at the outside. When she opens her bag it must look attractive from the inside, and it must be of material which will wear well. I have seen good looking, well-woven bags spoiled by cheap, shoddy linings, poorly made.

Make your bag and its lining carefully and press, and press, and press it. Study the well-made, expensive bags in the shops as you have opportunity. Bag making is a trade in itself, and to compete you must make your work look as well as theirs.

The set of bag and scarf in Illustration No. 1 we make in white with the pattern in the various pastel shades and black. The scarf measures 18'' wide by 72'' long, including the fringe. Rosengang, or Rose Path, is the pattern shown, but any small pattern may be used. Make a warp of 230 threads, 84 inches long. Thread the pattern selected and use a 12-dent reed, one thread to a dent. We use Weaving Special for the body of the scarf and the tabby, and Laurel for the pattern. Allow 6 inches for tying to the cloth beam, which will make the fringe on one end of the scarf. Weave 4'' white, 3'' black Laurel, then 3'' of the pattern. From the beginning of the weaving to the end of the pattern will measure, in the loom, about 10½''. Continue the weaving with white Weaving Special to 57½'', repeat the border,

making the scarf 68 inches in the loom. Allow 6 inches for fringe and cut off the loom. Knot fringe in groups of six, steam and press, then trim the fringe evenly. The scarf should now measure, with the fringe, 72 inches.

In weaving wool scarfs much of the beauty depends on an even selvage and careful beating up. The material should simply be "squared" — that is, where there are 12 warp threads to the inch use 12 weft threads to the inch. If wool is beaten up too close a hard, uninteresting fabric results. The steaming and pressing will lock the threads.

Perle No. 20, natural, is used for the warp for the bag. Using the same pattern as for the scarf, warp 174 threads, using a 12-dent reed, one thread to a dent. Weave a $\frac{3}{8}$ inch binder of 20/2 cotton. Weave 3'' plain with white Weaving Special, 3'' of the pattern, or three repeats if Rosengang is used, 7'' plain of black Laurel, 3'' pattern, 3'' white, $\frac{3}{8}$ '' binder of 20/2 cotton. Remove from the loom and stitch the raw edges at once on the sewing machine to prevent fraying. Steam and press. Interline with unbleached cotton if the best quality of sateen is used for the lining, or with outing flannel if silk is used. Cut the lining a little longer than the outside of the bag. Make a small pocket and place near the top on one side of lining. Leave the bottom of the lining open and finish this last. Illustration No. 2 shows the shape of this bag with the sides pulled out. The bottom corners are rounded. Sew the bag to the wood top with double wool of the darkest color used. This bag should measure 13½ inches from seam to seam when finished ready for top. When attached to a 10-inch top there is plenty of room to open the bag. If bags only are to be made, Laurel may be used in place of Weaving Special for top and tabby. This will save a little time in weaving.

A darker toned set may be made in rose shades, using Weaving Special No. 562 for body of scarf and Laurel for two 3-inch stripes beginning 4 inches from the ends of scarf. The bag would be woven 3'' Weaving Special, 3'' No. 401 Laurel, 7'' No. 402 Laurel, 3'' No. 401 Laurel, 3'' Weaving Special.

For a very "sporty" set, use red, green and black. Red for top of bag, then green and black at bottom. Line with red. Scarf of red with green and black stripes. Other combinations will suggest themselves to you.

Illustration No. 2 also shows our Log Cabin bag. This is a warp-faced material, made of carpet warp in two colors, on a two harness loom. We usually have on hand several color combinations, but blue and white is always our best seller. A warp 236 inches long will make six bags. This warp consists of 324 threads — 162 blue and 162 white. Beginning at the right of the loom warp 20 white in the front heddles, 20 blue in the back; 20 blue in the front

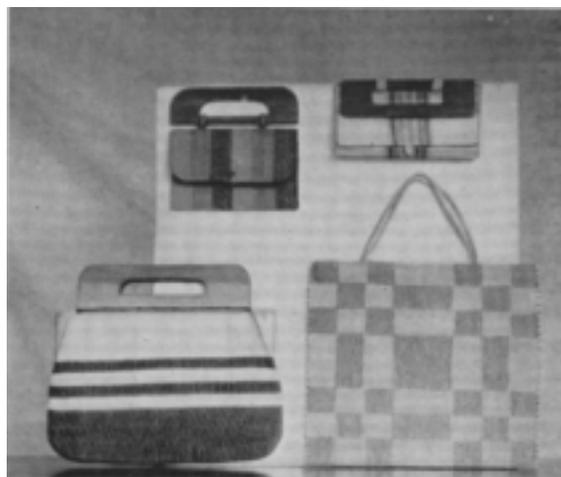


Illustration No. 2

heddles, 20 white in the back; 20 white in the front heddles; 20 blue in the back; 42 blue in the front heddles, 42 white in the back; 20 white in the front heddles, 20 blue in the back; 20 blue in the front heddles, 20 white in the back; 20 white in the front heddles, 20 blue in the back. Use a 12-dent reed, two threads to a dent.

To weave: Use two shuttles, one with white carpet warp for the tabby and the other with a 20-ply soft white cotton cord such as is used for tying packages. This cord is about three or four times the size of carpet warp and a softer twist. Weave 17 throws (about 1½ inches) of carpet warp, 7 rows filler alternating with tabby, 1 throw

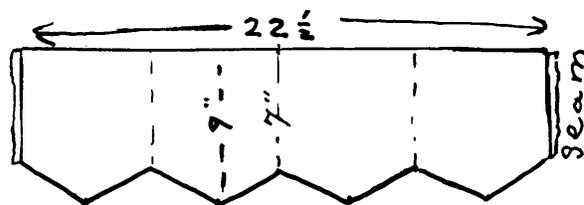
Illustration No. 4



tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 16 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 16 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 16 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 1 throw tabby; 7 rows filler alternating with tabby, 17 throws tabby. This piece should measure 27 inches, without the tabby at the ends, in the loom. The tabby at the ends is to be turned over for the hem at the top of the bag. Throw in waste material to separate one bag from the next, and on which to cut when they are taken from the loom. Be sure to stitch on the sewing machine where they are to be cut apart to prevent fraying. Lay a damp cloth over the material and press dry. Fold selvages together and stitch for sides of bag. If care has been taken with the selvages, this stitching may be on the right side, so that it will not be necessary to turn the bag. Hem the top. Any cord you are in the habit of making may be used for handles. We use one made of carpet warp over two strands of cotton roving.

In the same illustration there are also two purses having wood tops. We have made these specially for the younger women. They may be carried by the top, or with the top against the purse, as shown in the illustration. The shape of the flap corresponds to the shape of the top, which is attached to the purse by two narrow straps of the material.

In the December 1928-January 1929 number of the *HANDICRAFTER*, in an article written by Mary M. Atwater, will be found the description and draft of a rug pattern called "Queen's Delight." It



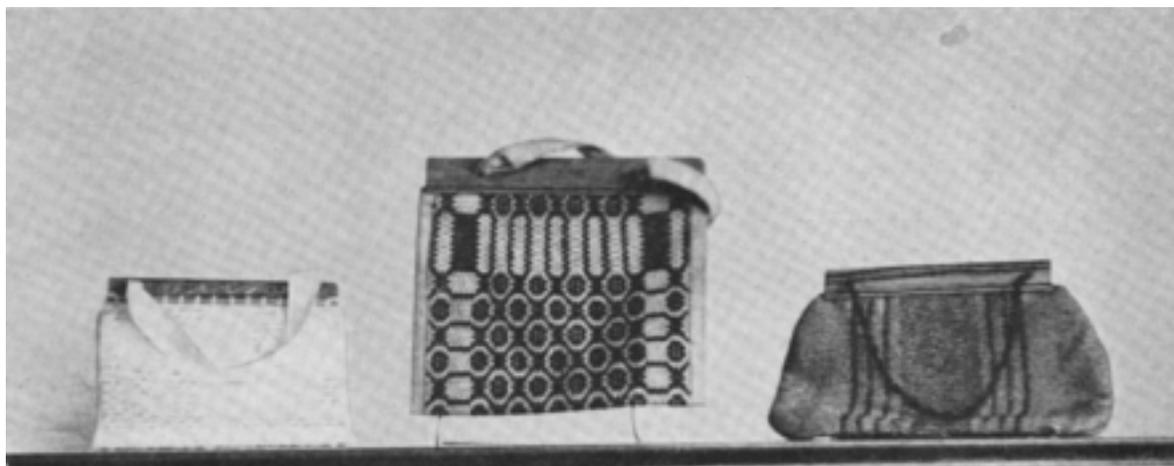
Pattern for Bag

has indeed been a delight to us, for we have used it for chenille and roving rugs, for pieces for occasional tables and wall hangings, and for the bag in the center of illustration No. 3.

Warp your loom with No. 20 Perle cotton, natural, according to directions in the above mentioned article. Use a 15-dent reed, two threads to a dent, or a 30-dent reed, one thread to a dent. Use black Laurel for the pattern and gold Perle No. 20 for the tabby. Weave $2\frac{1}{4}$ " plain with the gold Perle, 2 rows black Laurel, 1 row gold Perle. Using the draft for "Queen's Delight" on page 6 of the December-January 1929 *HANDICRAFTER*, weave from A to 84. Beginning now at B, weave the section B to D four times, C to B once, and repeat the border as woven at beginning. Weave 2 rows black, then $2\frac{1}{4}$ " plain, with the gold Perle. Throw in three or four threads of some waste material to separate this piece from the succeeding, and weave two strips, each two inches wide, of the gold Perle. These are to be sewed together for the strap in the handles of the bag. The finished piece for the bag should measure $15\frac{3}{4}$ " wide by $13\frac{1}{4}$ " long. The pattern will measure $8\frac{7}{8}$ " on the selvage, after pressing, which makes it fit well to the 9" wood top.

Take from the loom, steam and press, stitch the raw edges on the sewing machine, also where the
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Illustration No. 3



Adaptation of the Open "Bronson" Weave to Two Harness Looms

(Continued from page 5)

about two inches longer than the depth of the shed opening, loop one end of a held onto each third thread of the warp behind the reed, loop the other end of the held onto a narrow stick which may be tied loosely to the top of the front harness frame and lifted to bring up the threads for counting.

Patterns, such as the accompanying designs, that consist principally of rows of single squares show up better when woven with the design in tabby and the background in the Lace weave.

Four Notable Bedspreads

(Continued from page 6)

same origin. Perhaps some reader can tell us whether this knotted weaving is still done in "the old country" and whether any American weaver has ever tried to revive it. I have a piece of Italian hand-weaving that has a line of knots woven into the border, but nowhere else have I ever seen this peculiar kind of weaving. The mountain women of the South make counterpanes of unbleached muslin decorated with original designs in knots, but the knots are put on by hand with needle and candle-wicking. I have an idea that this work is an imitation of an ancient and now almost obsolete form of weaving.

Knitted Suit of Glow Crinkle Yarn

(Continued from page 7)

4. K 1 P 1, K 2 P 1, K 2 P 1, K 2 P 1, K 2 together and knot across leaving 10 sts. on needle; K 2 together and K 8.

5. Same as 3rd row. Repeat from the 2nd row until 36 sts. on needle and work without decreasing, still making the facing on the 11 front sts. until a total of 40 rows worked from the underarm.

Bind off the 25 sts. at armhole end, leaving the 11 sts. of the facing and work these 11 sts. in the same rib for 10 lines more and bind off.

Repeat for the left front making the facing at other end. The 10 rows extra worked on the facing each side are joined and form the collar at back of neck.

SLEEVES. Size 2 needles cast on 40 sts. K 1 P 1 for 40 rows. Change to size 4 needles.

Knit 1 row and P 1 row. Increase 1 st. at both ends of every 6th row until a total of 100 rows done from ribbing.

Cast off 10 sts. each side for underarm, and K 2

together at commencement of each row for 30 rows and bind off.

Instead of sewing the seams together, join by working a single crochet through the 2 seams. This can be easily done if the seams are tacked together first. Work row of single crochet around the bottom of coat. Great care should be taken in the pressing.

The Women Potters of Silvermine

(Continued from page 12)

feel sure, be quite as contented on the plaid cover of one's breakfast table which catches the Spring sunshine indoors or the summer's sun on terrace or porch.

These women potters have discovered that the realism, fantasy, lightness, humor, whimsy and even burlesque which may be wrought out of what appears to be a difficult, intractable and capricious medium, makes ceramics not only fascinating as an art, but its product lends an unusually effective accent in our homes, especially in the figurines which are now so much the vogue in interior furnishing.

Indian Bracelets

(Continued from page 17)

board. This gives an even line and protects the design not hammered at the same time.

The design of the three circles may be raised. Hammer the background, protecting the edges of the circles with the cardboard. Then place face down on the piece of soft wood and hammer the backs of the circles with the round end of the ball pein hammer. Keep flattening the hammered background on the front of the bracelet with the flat end of the hammer, and pounding the backs of the circles with the round end of the hammer on the soft wood, until the circles stand out, or are raised sufficiently.

To protect the circles when the bracelet is shaped, they should be filled. Bees wax is the easiest thing to use, melt it in a tin that pours easily, and fill the circles. The wax hardens quickly. After shaping the bracelet, place the bracelet in the same tin and heat off the bees wax. Clean and polish as before.

Bags for Profit

(Continued from page 20)

two strips are to be cut off, to prevent fraying. Cut off these strips and sew together, making one long strip. Baste the edges together for the strap to be run through the slots in the wood handles. When basted within three or four inches of either end, slip through the slots in the handles, sew ends