

# PRACTICAL WEAVING SUGGESTIONS

for the Handweaver



## WE'D SUGGEST EVENING BAGS...

by

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Looking for something different to do on your loom during these lovely spring days? Many weavers have enjoyed creating unusual fabrics for evening bags and have sold the fruits of their creativeness for goodly sums. We've seen bags snapped up at \$25.00 and more. It's the **original** creation that does it. We are going to show you a few pictures, make a few practical suggestions about bags and turn you loose. We hope you have fun and make a lot of money.

**MATERIALS**—For evening bags, yarns with glow and sheen are appropriate. We'd suggest pearl cottons and metallics. As Siminoff points out in an article in the fall issue of *Handweaver and Craftsman*, the use of metal in weaving is centuries old—an ancient, honorable and accepted practice, and modern

weavers are just applying the idea to modern fabrics—generally with taste and refinement. Sure, we know that some weavers have gone all a'glitter and that's to be regretted as is the equally foolish attitude that condemns all metallics. In materials for evening bags, however, the gleam of metal is an accepted thing, in good taste when tastefully used, and we can forget about the various schools of thought in the matter. We'd suggest the guimpe type of metallic, with a good stout core—a material that can be used for either warp or weft.

**WEAVE**—We'd suggest that you choose a type of cloth construction whose charm lies in the color of the cotton, the sheen of the metallics and the texture of the weave. We'd personally prefer a plain weave, or a small

goose-eye or other twill, alternate stripes perhaps of the Pearl and metallic, something simple and effective. One of the samples we picture, however, illustrates a bag in which texture and pattern are wedded compatibly, and another in which an overshot pattern is used. You can use pattern if that is your preference and you can make some very fine bags that way too.

**COLOR**—It may be that you will want to devise an evening bag to accompany a special gown—you could choose harmonious color or contrasting color. It may be that you will plan your weaving for no particular costume, perhaps a number of bags to offer for sale. You can use then good shades of green or blue or red and always white or cream. Go check the stores if you like for the colors used in some of the latest gowns and then pick out something appropriate. Remember that in many instances you can use very bright colors with the metallics on a job like this.

**STYLE**—There are a number of basic styles one may use in making up the bags; the draw-string types, bags with metal tops, others with attached loops to slip over the arm. Construction, sewing, linings must be of the very best, we'd suggest that you try to think up a new and original way to construct your bag, or a smart and different adaptation of an old idea—that's what will pay off. You can get directions for making bags and even patterns from various sources—check the pattern department in the stores, check the women's magazines—McCalls, Woman's Day and the rest. Metal, and plastic bag tops can be secured from many sources—the department store needlework section, from suppliers of craft materials.

Here are some notes on the several bags we have chosen for illustration. We hope that our words along with these pictures and notes will generate some thought, prod your







ingenuity and tease your originality. **Here is Bag No. 1.**

Woven and made up by Harry Burkett, a practical weaver of Easton, Maryland. The weave he used was Dukagang and so he was able to combine texture and pattern in an interesting way. The directions for this weave? We'll tell you later where to find them. The pattern was adapted to fit the special shape of the bag, the warp was Lily Art. 114, Pearl 20 at 30 ends to the inch. Color was red. The pattern weft was the same red Pearl and with it Lily Art. 305, Gold guimpe. The tabby weft was same as the warp.

**BAG NO. 2**—was woven by Eulalia Burns, practical weaver of Penland, North Carolina. The threading was a simple small twill goose-eye. The warp Lily Art. 214, Pearl Natural. The weft was, Lily Art. 305, Silver Guimpe and Art. 114, Pearl 10, color Jade 501. The draw string was metallic ribbon. A round cord could have been used and the draw-string principal applied with the cord on the surface through loops. The base could have been made round, over a form—there could have been numerous other variations—you think up a new one. In quantity production a similar fabric could be worked out with the stripes in the warp and one shuttle used in weaving.

**BAG NO. 3**—Woven and made by Harry Burkett, Easton, Maryland. An overshot pattern was used and set up to fit the size and shape of the bag as planned. The warp is Lily Art. 114, Pearl 20, color Pistache, 536. The Pattern weft is Lily Art. 305, silver guimpe, and the tabby weft same as the warp.

That's three ideas, three types of weaves, three styles of bags. You can do as well or better. If you are interested in the Dukagang the process is described in numbers of weaving books—off-hand we recall *Key To Weaving* by Black and *The Joy of Hand Weaving*

by Gallinger. A more detailed and beautifully illustrated set of directions will be found in one of the Scandinavian Art Weaving Folios written and published by Elmer W. Hickman of Emlenton, Pennsylvania. Probably some of the various weavers bulletins have described this weave — you could ask. Many of these special publications have printed information about weaving evening bags, some with directions for making, others just directions for planning textiles suitable for the purpose. If you are not familiar with these various bulletins and services, you will want to be, I'm sure—some of them are Shuttle Craft Bulletin and Shuttle Craft Styles, Redigraphs, The Shuttle Service, Hand Weaving News, Siminoff Textures, Terrace Textures, Warp and Weft and numerous others. Most of them are listed in various directories of weaving sources. Don't have a directory?

We'd suggest you get one if you plan to weave very much. Woman's Day Magazine published some time back a six page **Weaving Directory**, which can be secured by writing to the office of the magazine at 19 West 44th Street, New York 18. Fifteen cents I believe. The Penland School of Handicrafts at Penland, North Carolina has just gotten out a new issue of **Where To Get What**, National Directory of Handicrafts Suppliers, with more than 100 pages of addresses of sources for all handicrafts—just send 25¢ to the school for this one. Yes, sources for bag tops are listed in this latter.

Now with all these practical weaving suggestions you should be able to devise something quite unusual, practical for the use to which you plan to put it, and something with all, that will bring you cash and glory!

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