

Learn How to Make Woven Bags  
with 5 Free Woven Bag Projects

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# WEAVING TODAY™

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# Yoga Mat Carrier

## In Plain Weave with Weft Stripes

Sue Bleiweiss



From *Handwoven*, September/October 2007; pp. 34-36.

My greatest passion is designing fabrics to use for sewing—especially bags. The idea for this carrier came to me in my studio. As I was standing in front of some cones of 5/2 pearl cotton yarn, I happened to spy my yoga mat rolled up in the corner . . .

**P**earl cotton is probably the yarn that weavers use more than any other. “Pearl” is synonymous with “mercerized,” which refers to a treatment given to the yarn (a caustic soda bath followed by a neutralizing acid bath) that increases its luster and reduces linting. The most common pearl cottons for weaving are 3/2, 5/2, 10/2, and 20/2, ranging from 1,250 to 8,400 yards per pound.

## Weaving with pearl cotton

For new weavers, 5/2 pearl cotton at 2,100 yd/lb is an ideal fiber. It is smooth and strong, winds onto the warp beam with relative ease, and weaves up quickly. I like to keep a variety of my favorite colors on hand in one-pound cones so that when inspiration strikes I don't have to wait for the UPS man to deliver a yarn order.

Pearl cotton is the obvious choice to use for a bag that I know will spend its life in perpetual trips from closet to exercise room to the trunk of the car to yoga studio and back again. Woven in plain weave, the cloth will stand up well to repeated washings and daily handling.

At 16 ends and picks per inch, 5/2 pearl cotton produces a firm plain-weave interlacement. A strong beat is required. I like to place the weft, close the shed and beat, open the next shed, and beat again.

Remember to get up and take a break every so often as you weave. It's easy to get lost in the rhythm of weaving. One way to remind yourself to stretch is to put your full bobbins on the other side of the room. Then, when you run out of yarn, you'll be forced to get up to retrieve them.

### MAKE IT YOUR OWN!

This durable, washable cotton fabric can be used for almost anything: table mats and runners; upholstery; bedspreads; picnic and tablecloths; pullovers, tops, and vests. Directions for the yoga mat carrier call for a 33" weaving width. If you want to make the carrier using a narrower loom, weave two 13" pieces, 38" long each for the bag body. The strap is made from a 6" × 32" fabric; you can weave another 32" for it or use a commercial webbing instead.

## PROJECT at-a-glance

### Weave structure for yoga mat carrier

Plain weave.

### Equipment

2-shaft or 4-shaft loom, 33" weaving width; 8-dent reed; 1 shuttle, 3 bobbins; sewing machine.

### Yarns

Warp: 5/2 pearl cotton (2,100 yd/lb), Black #7, 1,056 yd.

Weft: 5/2 pearl cotton (2,100 yd/lb), Black #7, 311 yd; Purple #27 and Special Turq #44, 145 yd each.

### Notions and other materials

2 yd lightweight fusible interfacing,  $\frac{3}{4}$  yd lining fabric, black sewing thread.

### Yarn and materials sources

5/2 UKI pearl cotton is available from most weaving retailers; fusible interfacing, lining, and sewing thread are available from fabric stores.

### Warp order and length

528 ends 2 yd long (allows 4" for take-up and 30" for loom waste). To weave the carrier on a narrower loom (13" weaving width), wind 208 ends 3 yd long (add 1 yd to weave the strap or use commercial tape or webbing).

### Warp and weft spacing

Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 33".

Weft: 16 ppi. Woven length (measured under tension on the loom): 38".

### Finished dimensions

After washing, amounts produce a fabric 29" × 33" for a yoga carrier 11" × 26½" with an over-the-shoulder strap.

## Steps for Weaving the Yoga Mat Carrier

**1** Wind a warp of 528 ends 2 yd long using black 5/2 pearl cotton. Since 5/2 pearl cotton is a smooth, strong fiber, you can use any warping method with equal success. These instructions are for warping front to back (for complete warping steps, see Free Resources at [weavingtoday.com](http://weavingtoday.com)).

**2** Make sure you have a firm choke tie in the warp near the cross. Chain the warp from the warping board and tie the choke tie to the breast beam of the loom. Sley 2 ends per dent in an 8-dent reed. Sitting behind the shafts, thread the heddles following Figure 2 or 3. (The choke tie should keep the warp threads in perfect order and for convenient threading, its position should allow the threads to extend from the heddles 10-12". Make a new choke tie if necessary to achieve this position.)

**3** Tie the warp to the back apron rod, remove the choke tie, and wind the warp onto the warp beam with firm, even tension, separating the layers with heavy paper or sticks.

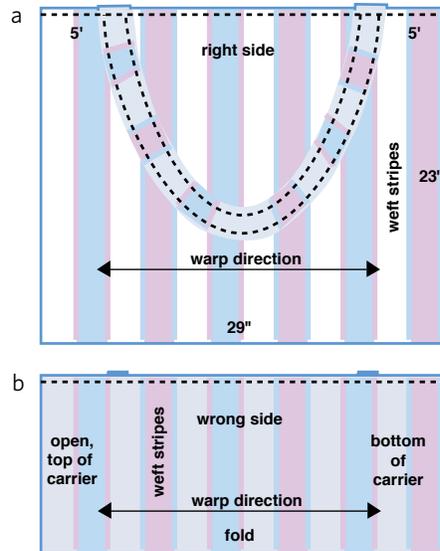
**4** Tie the warp onto the front apron rod, weave a header in plain weave, and then weave the fabric following Figure 2 or 3, using the weft color order in Figure 4. Beat firmly.

**5** Remove the fabric from the loom and secure raw edges with machine zigzagging. Machine wash the fabric in warm water and tumble dry. Press firmly with a hot iron.

**6** Fuse a lightweight fusible interfacing to one side of the handwoven fabric. Now cut the following pieces from the handwoven fabric: one piece 23" x 29" for the body of carrier (note the direction of the weft stripes in Figure 1); one piece 6" x 32" for strap. Cut one piece from the lining fabric 23" x 29".

**7** To make the strap, fold the 6" x 32" strip in half along the long edge and press. Open and fold the long edges to the inside center fold, crease, and press flat. Fold in half as before, concealing all the raw edges, and press. Topstitch along the long edges.

**8** Align the ends of the strap to one long edge on the right side of the carrier, 5" from either short edge (see Figure 1a) and stitch along the long edge (all seam allowances are 1/2"). Then fold the bag right sides together and sew



### 1. Carrier and strap

If you have woven the carrier fabric in two pieces on a narrower loom, your fold will be on the bottom. At the fold edge in Figure 1, sew a seam, aligning the stripes in the pattern.

### 2. 4-shaft draft

132x			
4		3	4
	3		3
		2	2
			1
			1

### 3. 2-shaft draft

264x	
2	2
1	1
/	/

### 4. Weft color order

To weave the carrier in two pieces on a narrower loom, repeat 6x or more.

Black	64		
Purple	8	32	
Special Turq	8	8	3x
	36		
	32	8	
	36		
	28		

along the side and bottom edges (Figure 1b). Clip the bottom corners and turn the bag right side out.

**9** Fold the lining piece in half to make a piece 11 1/2" x 29" and sew along the long edge and one of the short edges (this will be the bottom of the carrier). Leave a 4" opening in the short edge for turning. Slip the handwoven carrier into the lining, right sides together. Align top raw edges and sew the carrier to the lining along the top edge.

**10** Turn the bag right side out through the 4" opening in the lining. Slip-stitch the opening by hand to close and tuck the lining into the bag. Press the bag well with a hot iron and topstitch along the top edge. Insert your yoga mat and you're ready to go! 

# Sturdy Rag Totes With Handy Inside Pockets

Dinah Rose



From *Handwoven*, September/October 2007; pp. 40–42.

Inspiration for these bags came from two earlier *Handwoven* projects. One was a diaper bag with lots of pockets. The pockets required weaving and piecing strips, but I wanted to weave a single fabric. A *Handwoven* online bonus project for an inkle-woven cellphone case gave me an idea for easy pockets—the fabric on one side of the bag is extended and folded down into the bag from the top edge and then turned back up to become the pockets.

An added advantage to pockets along the top edge of the bag is that small things stored in them can be found easily. A rag weft makes these bags very sturdy—perfect for carrying books to the library, your lunch to work, or your latest project to the next guild meeting.

## The weave structure

The bag fabric is woven in a variation of warp rep. Two highly contrasting colors of 3/2 pearl cotton alternate in the warp. Two blocks are created by shifting the warp color order from one block to the next. In the weft, a single color of 3/2 pearl cotton alternates with a 1½" wide rag strip. The dominant color in each block depends on which of the two warp colors is raised for the thick rag pick.

It is amazing how different the rag weft looks depending on which warp color crosses it. Some viewers can't believe that the rag weft they see in the two different blocks is the same fabric!

## Design choices

Choose strong colors with high contrast for the warp. To select the rag weft, have fun visiting fabric stores! Bold,

colorful prints work best. Since you only need a few yards, fabrics from the clearance table make good choices.

I like to use Fibonacci numbers in fabric designs. For my bags, I usually alternate block sizes of five thick picks with three, or five with eight, or three with eight.

## Resources

Abbott, Amy. "Inkle Pouches for All Weavers—High-Tech and Low." [www.interweave.com/weave/projects\\_articles/inklepouch.pdf](http://www.interweave.com/weave/projects_articles/inklepouch.pdf).

Bostic, Eve. "Diaper Bag." *Handwoven*. March/April, 1987, pp. 46–47, I-5.

### MAKE IT YOUR OWN!

This fabric combines the durability of warp rep with the color potential of log cabin. It's easier to warp than usual warp rep (fewer ends per inch) and as quick to weave (not very many picks per inch). Use it for place-mats, runners, floor mats, vests, and other bag styles. Experiment with changing warp colors from block to block or using rag fabrics with colors different from the warp colors and/or using more than one fabric.

## PROJECT at-a-glance

### Weave structure for bag fabrics

A variation of warp rep.

### Equipment

2- or 4-shaft loom, 14" weaving width (small bag), 18" (large bag); 12-dent reed; 2 boat shuttles, 1 ski shuttle; sewing machine, #18 jeans needle; rotary cutter and mat (optional).

### Yarns

Warp: 3/2 pearl cotton (1,260 yd/lb). For small bag, gold (Zinnia #4146) and purple (Eggplant #6256), 210 yd each. For large bag, turquoise (Algiers Blue #2194) and purple (Eggplant #6256), 324 each.

Thin weft: 3/2 pearl cotton (1,260 yd/lb). For small bag, 75 yd purple, 16 yd gold. For large bag, 137 yd purple, 20 yd turquoise.

Rag weft: 45" fabric cut into 1½" strips; for small bag, 2½ yd; for large bag: 4 yd.

### Notions and other materials

Heavy nylon webbing, 1" wide, 7 ft/bag; matching sewing thread; decorative button.

### Yarn sources

3/2 pearl cotton is available from Webs, fabric and webbing from fabric stores.

### Warp order and length

For small bag 168 ends 2½ yd long; for large bag 216 ends 3 yd long (allows 31" for loom waste and 20% for take-up).

### Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in the reed: 14" (small bag): 18" (large bag).

Weft: 6–7 ppi (3–3½ ppi each weft). Woven length: 49" (small bag), 64" (large bag).

### Finished dimensions

After washing, amounts produce one small bag 12½" × 12" or one large bag 16" × 19".



# Farkle Game Bags In Summer and Winter

Joan Sheridan Hoover



From *Handwoven*, September/October 2007; pp. 60-62.

Farkle (also called “the dice game”) is lots of fun. It requires no cards, the counting is easy, and it can be learned in just a few minutes. It also requires a bit of strategy. These little bags take longer to weave than a game of farkle takes to play, but they will delight you every time you get out your dice.

Summer and winter is a rewarding block weave because you can create relatively complex designs on a minimum number of shafts. The draft for these bags is a variation of one in Carol Strickler's *A Weaver's Book of 8-Shaft Patterns* (page 153). The design is a framed flower created by six blocks on eight shafts.

One of the challenges in weaving summer and winter is finding the right combination of sett and materials (warp, tabby weft, and pattern weft) to weave the design to square. What better opportunity than these small bags for experimenting with the new regenerated yarns!

## Regenerated yarns

Many new bioengineered yarns are now available to handweavers. Some are made from substances like soy and milk by extruding proteins from the raw materials. Cellulose yarns like bamboo go through a similar process using a starchy pulp of stems and leaves. Because they are made from renewable resources, these yarns are environmentally friendly.

In all four bags, the warp and tabby weft are Soy Silk. The four pattern wefts used for these bags are: Soy Silk, bamboo, a hemp/cotton/Modal blend (Modal is made from wood pulp), and a Soy Silk/Superwash/cotton/chitin blend (chitin is made from crab and shrimp shells). At only forty yards of pattern weft per bag, a small skein is all you need!

### MAKE IT YOUR OWN!

Here is a chance to play with small amounts of fancy pattern-weft yarns for a long line of little bags. Add 32" to warp length for each additional bag.

You can also make larger bags. These bags are 4½" × 6½" and are self-lined with a plain-weave fabric to make them durable. You can make bags twice their size by doubling the threading and treadling units in Figure 2 (thread 8 ends instead of 4 for each square on the threading profile; weave 8 picks instead of 4).

Repeat the design for placemats or towels. Be sure to sample different pattern wefts to make sure fabric hand is right for its intended use.

## PROJECT at-a-glance

### Weave structure for farkle fabric

Summer and winter.

### Equipment

8-shaft loom, 5" weaving width; 15-dent reed; 2 shuttles; sewing machine.

### Yarns

Warp: 10/2 Soy Silk (4,300 yd/lb), natural, 638 yd.

Tabby weft: 10/2 Soy Silk (4,300 yd/lb), natural, 334 yd.

Variegated pastel pattern weft: 10/2 Soy Silk (4,300 yd/lb) used doubled, handpainted (Waiting for the Sun), 83 yd.

Blue pattern weft: 100% bamboo yarn (2,100 yd/lb) Bambu 7, Chagall Blue #297, (2,100 yd/lb), 40 yd.

Deep purple pattern weft: Hemptathy (34% hemp, 41% cotton, 25% Modal; 1,390 yd/lb), color #012, 40 yd.

Warp and tabby weft for the purple bag are handpainted (FM Radio) 10/2 Soy Silk.

Variegated rose pattern weft: TOFUtsies sock yarn (50% Superwash wool, 25% Soy Silk, 22½% cotton, 2½%

chitin; 2,120 yd/lb) #733 Get Your Feet Wet, 40 yd.

Pattern weft yardage includes drawstrings.

### Yarn sources

10/2 Soy Silk (natural) and TOFUtsies sock yarn (465 yd skeins) are available from South West Trading Company; 10/2 handpainted Soy Silk from Conjoined Creations; Bambu 7 from Cotton Clouds; Hemptathy (153 yd skeins) from yarn retailers (for retailer near you, visit [www.knittingfever.com](http://www.knittingfever.com)).

### Warp order and length

150 ends (includes 2 floating selvages) 4¼ yd long (allows 8" take-up, 26" loom waste).

### Warp and weft spacing

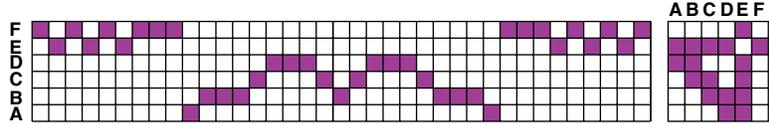
Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 5". Weft: 30–36 ppi in pattern areas (15–18 pattern, 15–18 tabby), 22 ppi in plain-weave areas. Woven length: 30" per bag.

### Finished dimensions

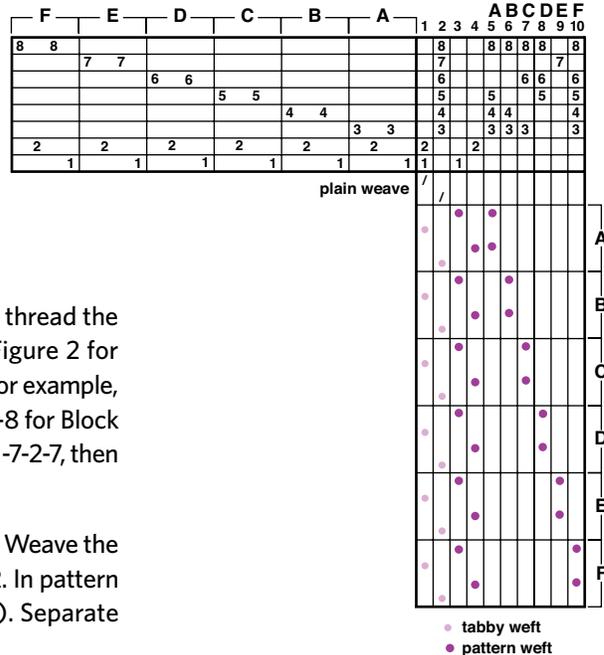
After washing, amounts produce four bags about 4½" × 6½" each.

## Steps for Weaving and Sewing the Farkle Bags

### 1. Profile draft

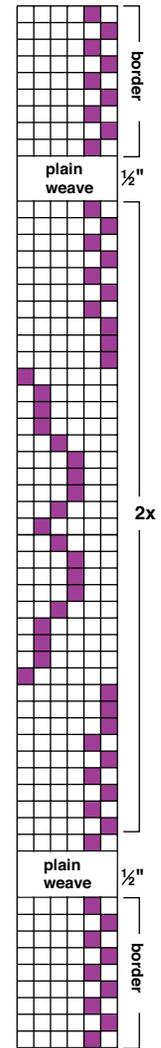


### 2. Summer and winter threading and treadling units



- 1 Wind a warp of 150 ends 10/2 Soy Silk 4¼ yd long. Use your preferred method to thread the loom (for specific warping steps, see Free Resources at [weavingtoday.com](http://weavingtoday.com)).
- 2 Reserving 1 floating selvedge for each side, thread the shafts by substituting threading units in Figure 2 for squares on the profile threading in Figure 1. For example, the first square is in the F row. Thread 1-8-2-8 for Block F. The second square is in the D row; thread 1-7-2-7, then 1-8-2-8, and continue.
- 3 Weave a plain-weave heading in scrap yarn. Weave the fabric for each bag following Figures 1 and 2. In pattern areas, aim for 30 ppi (15 pattern, 15 tabby). Separate bags with 1 pick in a contrasting color.
- 4 Remove the fabric from the loom. Machine zigzag raw edges (do not cut apart bags). Machine wash warm; tumble dry. Steam press. Machine zigzag along both sides of contrasting-color picks and cut apart bags.
- 5 For each bag: Choosing the “right” side, fold the fabric in half between the two flower designs, wrong sides together. Sew a single seam joining the cut edges of the plain-weave lining sections. Turn the bag (now a loop) right side out. Flatten so the two folds are at the beginning and end of the pattern section. Sew through bag body and lining at the top and bottom of each ½” plain-weave section to make drawstring channels. Fold the two layers of fabric in half to make a sandwich of four layers with the lining on the inside. Top stitch side seams from the bottom of the bag to the bottom of the drawstring channels through all four layers.
- 6 To make the drawstrings, cut 5 strands of pattern-weft yarn 5’ long each (15 strands for 10/2 Soy Silk). Tie in an overhand knot at both ends. Insert a pencil into the

For each bag: Weave 7½” plain weave for the lining. Then weave the pattern substituting one 4-pick treadling sequence from Figure 2 for each square in the treadling profile draft in Figure 1. For example, the first square is in the E row. Follow the sequence for E using two treadles (3 and 9 and then 4 and 9) together for the pattern picks. For ½” plain-weave sections, weave 12 picks each. End with 7½” plain weave.



yarns near the knot at one end, have a helper do the same at the other end, and twist until firm. Fold the yarn in half and allow it to twist on itself. Tie a knot at the end opposite the fold. Repeat for second cord. Using a safety pin in the folded end, thread one cord through the front channel and then the back; thread the other cord through the back channel and then the front. Tie the ends on each side together in an overhand knot and trim off any earlier knots.

## A felted bench bag for your weaving tools

### Made of simple plain-weave squares, stitched together and fulled.

Deborah Shelmidine



Pin-loom squares can create a patterned cloth.

From *Handwoven*, November/December 2008; pp. 28-30.

When you have to sit and wait—in the doctor's office, at your children's sporting events, or on road trips—you can have fun weaving colorful fabrics on portable, easy-to-use pin looms.

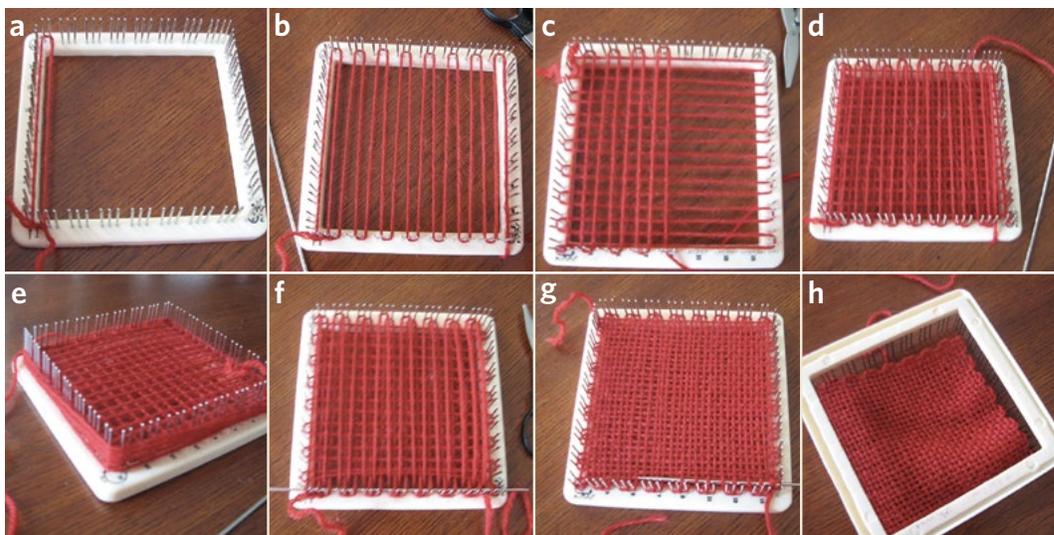
A pin loom is a plastic or wooden frame with pins (sometimes in groups of three) along all four sides. Pin looms allow weaving small squares or rectangles with four selvages. These portable looms are easy enough for a child to use, yet you can weave an amazing variety of projects on them, from a single piece for a coaster or bookmark to arrangements of multiple pieces for sewing into garments, purses, pillows, table pieces, and even afghans.

Almost any yarns can be used on a pin loom, depending on the intended use for the final fab-

ric. Woven in wool, the squares can be fullled into felt-like thicknesses. Plain weave is the usual weave structure for pin looms, but as you gain experience, you'll find ways to create a multitude of textures and patterns.

You can start your exploration by using pin looms to make an accessory for your floor loom! This project arranges woven squares in four different colors along the diagonal to make a handy bag to hang from the upright of a loom bench. Add a second handle, and the bag becomes a sturdy shopping tote.

### STEPS FOR WEAVING A FOUR-SELVEDGE FABRIC ON A PIN LOOM



Photos By Deborah Shelmidine

Take the yarn around the first 2 pins on both sides and knot (a). Go around the 2 pins next to the knot. Then \*take the yarn to the other side, skip 1 pin, and wrap around the next 2 pins. Repeat from \* (b). Turn the loom 90 degrees and go around the 2 corner pins. Wind as before (c). Turn again and repeat (d). Wrap around the outside of all pins  $4\frac{1}{2}$  times (e) to measure remaining yarn needed and cut. Thread this yarn in a weaving needle. Starting between the first loop at the bottom right, needleweave under the vertical threads of the lower layer, over the vertical threads in the upper layer (f). For the second pick, take the needle through the middle of the first loop on the left side (between the two horizontal threads that form the loop) and weave in the same way. Continue (g) across the loom. Weave in loose ends. Push the square off the pins (h).

#### PROJECT at-a-glance

##### Structure

Plain weave.

##### Equipment

4" × 4" pin loom and 2" × 6" pin loom (Weavette Hand Held Looms); 5–6" weaving needle; large-eyed tapestry needle; 10" × 3" piece of corrugated cardboard; 12" × 12" × 3½" cardboard box.

##### Yarns

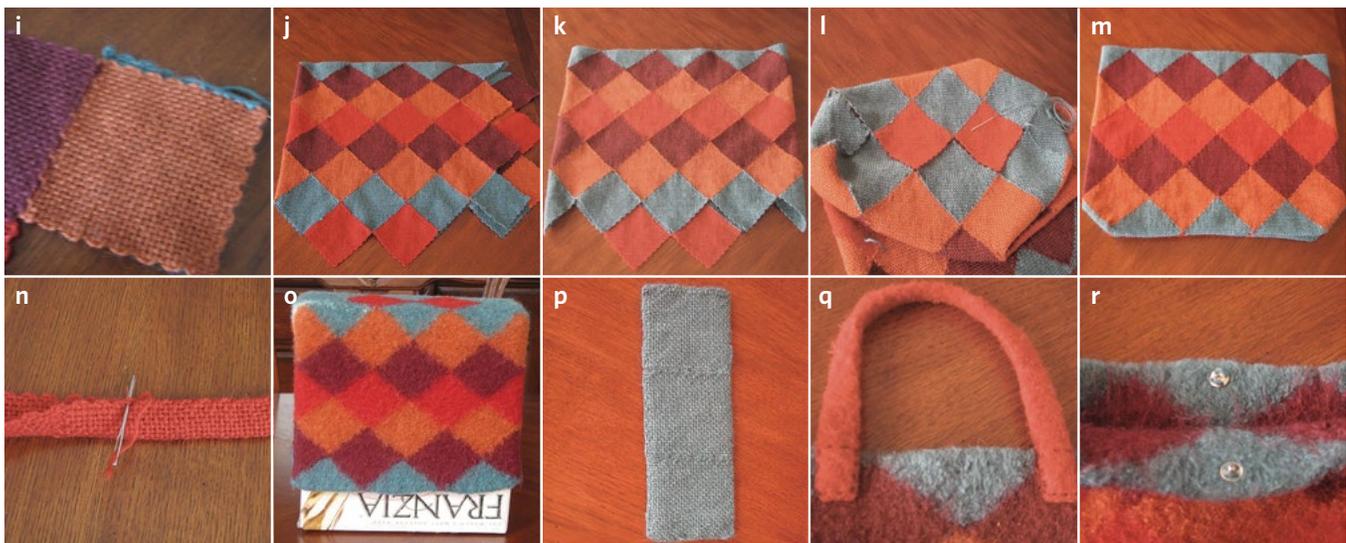
Warp and weft: 100% wool sportweight knitting yarn (103 yd/50 g ball, Telemark from KnitPicks), Tidepool Heather (blue-green), Garnet Heather (dark red), Tangelo (orange), and Cardinal (red), 2 balls each.

##### Dimensions

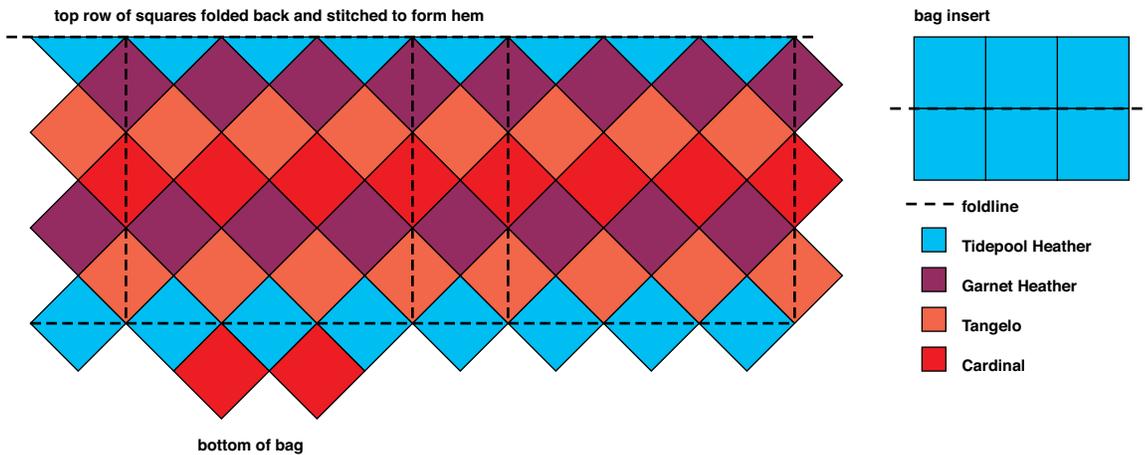
Woven sizes: sixty-four 4" × 4" squares (22 Tidepool Heather, 16 each Garnet Heather and Tangelo, 10 Cardinal) and five 2" × 6" rectangles (Cardinal).  
Finished bag: 11" × 8½" × 3¾" with a ¾" × 13" handle.

## Steps for Fulling, Assembling, and Sewing Loom Bench Bag

- 1** Lay out the fifty-eight 4" squares as shown in Figure 1 (see page 14). With a tapestry needle, sew the squares together using a yarn color that is the same as in one of the joined squares to make the stitching less visible (in Photo i, a Tidepool Heather square is sewn to a Garnet Heather square using Tidepool Heather yarn).
- 2** Fold the row of Tidepool Heather squares at the top of the bag to the inside along their diagonals (see Figure 1) and sew their edges together. Bring the sides of the bag together to form a tube (j) and sew the edges of the squares together (k) at the side. Flatten the bottom, join the squares, and sew their edges together (l-m).
- 3** To make the handle, sew the five 2" × 6" Cardinal rectangles together end to end to make a strip 2" wide × 30" long. Fold this strip in half along its length and sew the joined edges together (n).
- 4** Full the bag and handle in a top-loading washing machine, adding a towel for extra agitation. Use a low water level and run a hot/cold cycle for about 15 minutes. Add enough soap for a small load and check the items after the cycle to see if they have shrunk enough (flattened, this bag was about 15" × 21" before fulling and about 11" × 13½" after fulling). Repeat if necessary and then complete the rinse and spin cycles. Remove the bag and handle from the washing machine and place the bag upside down on the cardboard box to block it to shape as it dries (o). Lay handle flat on a towel to dry.
- 5** While the bag is drying, make the stiffener for the bottom of the bag (p): Sew the six remaining Tidepool Heather squares together as in Figure 1, then fold in half lengthwise and stitch the edges together, leaving one edge open. Insert a 10" × 3½" piece of corrugated cardboard into the open edge and then sew this edge closed.
- 6** Cut the handle 13" long. Pin the ends to the inside back of the bag 1¼" from the top of the bag, centering them 4½" apart. With Garnet Heather, sew them to the bag in stitches forming a square. (q). Sew a snap to the center of bag for a closure, if desired (r). Place the covered cardboard insert in the bottom of the bag and hang the bag on your loom bench! Note: You can also use these instructions for a tote. Add to the number of 2" × 6" Cardinal squares to make two handles; plan for twice the woven length as desired finished handle length. 



### 1. Layout diagram for squares in the loom-bench bag



Sew fifty-eight squares together following the layout shown here. Fold the Tidepool Heather squares at the top along their diagonals and stitch their edges together. Fold the fabric in half, wrong sides together, to make a tube; stitch the two short edges together (the sides of the bag). Fold in the bottom pieces (see dashed line) and stitch. Cover a piece of cardboard with six Tidepool Heather squares to insert in the bag bottom.

# Fingerprint Tote Bag

Marcella Edmund



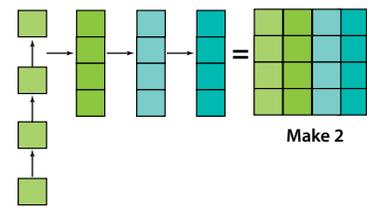
From *Handwoven*, September/October 2013; pp. 54-55.

# Fingerprint Tote Bag

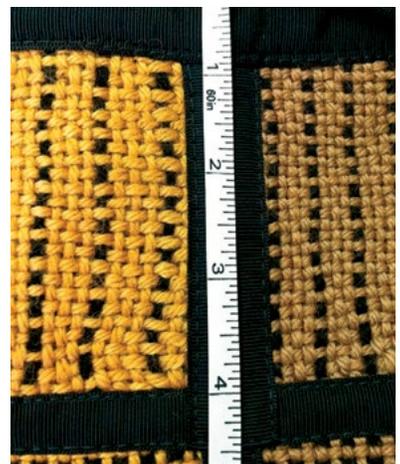
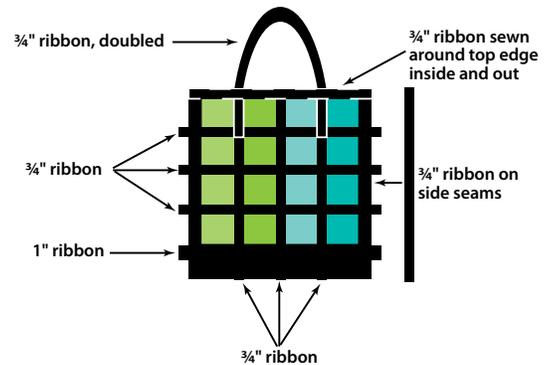
MARCELLA EDMUND

Sometimes a girl doesn't know where she's going—whether to a downtown gallery or an uptown museum—but a tote bag as individual as a fingerprint goes anywhere. I wanted to design a tote that was modern-looking, functional, simple to make, and with the potential for individual expression. The pin loom is as personal as the artist who uses it, with infinite possibilities for using color, texture, and the combination of possible patterns. In my bag, made of thirty-two pin-loom squares, I made four squares each of eight different colors, then varied the pattern by using a black yarn in one, two, or three of the weaving passes. The pin-loom squares (I call them “weavies”) are machine stitched together and then fused to a firm interfacing, which forms the lining, and the seams are covered with black grosgrain ribbon, which is also used doubled to form the handles. Finish the top edge with another layer of grosgrain ribbon and your tote is ready for an evening out, simple or so indulgent!

## 1. Assembling woven squares



## 2. Assembling bag sides



Top: Other side of the bag. Bottom: Handle attached over grosgrain ribbon stripes.

## RESOURCES

Shelmidine, Deborah. “A Felted Bench Bag for Your Weaving Tools.” *Handwoven*. November/December, 2008, pp. 28-30. (Instructions for pin-loom weaving.) [www.lazygirldesigns.com/blog/pdf-files/tutorial-box-the-bottom-corners-of-a-bag-or](http://www.lazygirldesigns.com/blog/pdf-files/tutorial-box-the-bottom-corners-of-a-bag-or) [www.sewdaily.com/sewing-for-beginners/](http://www.sewdaily.com/sewing-for-beginners/). (Instructions for sewing box corners.)

- 1 Make 4 pin-loom-woven squares in each of your 8 chosen colors, 32 squares total. (You can follow the manufacturer's directions for your pin loom or refer to the article listed in Resources for pin-loom weaving technique.) For each color, Marcella made one square using black for 1 weaving layer, one using black for 2 layers, one using black for 3 layers, and one using black every other weft in the final, needle-weaving layer. The yarn amounts given here have enough extra that you can weave some sample squares and then decide what combinations you like.
- 2 Work in loose ends on all the woven squares. (To retain the crisp look of the patterns, Marcella did not full her squares.) Decide which set of 16 squares you want on each side of your bag, then arrange each set of squares in a 4 x 4 square grid in a sequence that is pleasing to you.
- 3 Sew together the squares for each grid, first sewing them into columns of 4 squares, then sewing the 4 columns together as shown in Figure 1. Join the squares and columns by laying the pieces

side by side and then machine zigzagging across the edges. When finished sewing, soak the two panels in warm water without agitating to allow the yarn to relax into shape, roll in a towel to press out excess moisture, and then lay flat to dry.

- 4 Cut two 16" x 18" pieces of the fusible black interfacing. (Note that 18" is the height, i.e., the vertical direction.) Place each woven panel on one square, centering the woven square horizontally and positioning the woven square 1/2" from the top of the interfacing. Press to fuse the woven squares to the interfacing following the manufacturer's directions.

- 5 Machine stitch 3/4" grosgrain ribbon over the vertical and then the horizontal zigzag seams between the squares. Then sew 1" grosgrain ribbon across the bottoms of the bag sides, overlapping the bottom row of woven squares by about 1/4", as shown in Figure 2. Press each side. Putting right sides together, sew side seams 1/4" outside the edges of the woven squares. Turn bag right side out and sew an 18" piece of 3/4" grosgrain ribbon centered over each side seam.

## STRUCTURE

Plain weave.

## EQUIPMENT

4" × 4" pin loom; 5–6" weaving needle; large-eyed tapestry needle.

## YARNS

**Warp and weft:** DMC tapestry wool (43 yd/skein), lime, aqua, light blue, dark blue, dark red, rose, tan, and gold, or eight colors of your choice, 32 yd each; DMC tapestry wool, black, 86 yd.

## OTHER SUPPLIES

Sewing machine; black thread; black  $\frac{3}{4}$ " grosgrain ribbon, 13 yd; black 1" grosgrain ribbon, 4 yd; heavy black 19–20" fusible interfacing,  $1\frac{1}{4}$  yd.

## DIMENSIONS

**Woven dimensions (measured under tension on the loom):** 4" × 4" per woven square.

**Finished size:** 32 woven squares about  $3\frac{3}{4}$ " ×  $3\frac{3}{4}$ " per square.



**6** Cut four 34" sections of  $\frac{3}{4}$ " grosgrain ribbon for the bag handles. For each handle, machine stitch 2 lengths of ribbon together at each side for 24", leaving 5" unstitched at each end. Separate one set of unstitched ribbon ends and put one ribbon inside one bag side and one on the outside, aligning it with the right-most vertical grosgrain ribbon line, and pin in place, folding the outside end under flat to align with the bottom of the first horizontal grosgrain ribbon and folding the inside ribbon end to a point. Machine stitch in place, and repeat with the other end of the handle, aligning on the left vertical ribbon of the same bag side. (See Figure 2.) Repeat steps to attach the handle on the other side of the bag.

**7** Turn bag inside out and sew box corners on the bottom, then trim excess interfacing inside. (Refer to Resources for instructions on sewing box corners.)

**8** Cut a 16" × 8" piece of the fusible interfacing. Fold twice, accordion-style, and iron to fuse into a 16" × 2" rectangle to reinforce the bag bottom. Measure width of bag bottom inside and trim the long side of your rectangle to fit the inside width. Center the reinforcement piece on the bottom seam of the bag and hand-stitch or glue in place.

**9** Turn bag right side out and sew  $\frac{3}{4}$ " grosgrain ribbon around the top, inside and out. Sew in your own signature label if you like, and enjoy! 



Box corner on the bag bottom.