

A Field Guide ◀

MAKING BAGS

5 Projects
to Get You
Started

Supplies, Skills, Tips & Techniques to Sew Professional-Looking Bags

Jessica Barrera
Sallie Tomato



A Field Guide 

MAKING BAGS

*Supplies, Skills, Tips & Techniques to Sew
Professional-Looking Bags; 5 Projects to Get You Started*

Jessica Barrera
Sallie Tomato

Humble Bundle

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Dedication

To the loving memory of my dad, Dan Kapitanski. Thank you for always believing in me and raising me to be the woman I am today. You will always be in my heart.

And to my sons. You both are the light in my life. I hope my career and this book will inspire you to make your dreams a reality and to create the life you want. Also, I hope you'll write it in your heart that each day will be the best day of your life, so you can make the most of each precious moment on this earth.

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CONTENTS

Introduction 8

PART 1: BAG BASICS 9

Types of Bags 10

Accordion Bags	11
Backpacks, Daypacks & Rucksacks	11
Baguette	12
Barrel Bags	12
Bowling Bags	12
Bracelet & Wristlet Bags	12
Bucket Bags	13
Camera Bags	13
Canteen Bags	13
Clutches	13
Crossbody & Sling Bags	14
Diaper Bags	14
Doctor's Bags	14
Dopp Kits & Cosmetic Bags	14
Drawstring Bags	15
Duffel Bags	15
Handbags	15
Hobo Bags	15
Insulated Bags	16
Laptop, Briefcase & Portfolio Bags	16
Messenger Bags	16
Packing Cubes	16
Pouches	17
Saddle Bags	17
Shoulder Bags	17
Specialty Bags	17
Tote Bags	18
Waist Bags	18

Fabrics & Interfacing 19

Fabrics	20
Canvas	20
Cork	21
Cotton	21
Denim	22
Essex Linen	22
Faux Leather	23
Flannel	23
Fur & Faux Fur	24
Kraft-tex	24
Laminated Cotton	25
Leather	25
Mesh	26
Oilcloth	26
Sequins	27
Suede & Microsuede	27
Ripstop	28
Velvet & Velveteen	28
Vinyl	29
Waxed Canvas	29
Interfacing & Support Materials	30
What Is Interfacing?	30
Types & Best Uses of Interfacing	30
What Are Support Materials?	33
Types & Best Uses of Support Materials	33

Hardware 34

Hardware Types & Applications	35
Bag Feet	35
Buckles	36
Chain	38
Conchos	38
Cord Locks	38
Frames	38
Grommets & Eyelets	39
Key Fobs	40
Labels	40
Locks & Closures	40
Magnetic Snaps	43
Metal Handles	44
Rings	44
Rivets & Chicago Screws	46
Snap Fasteners	46
Spots	47
Strap Arches	47
Strap Connectors	47
Strap Ends	48
Stud Buttons	48
Swivel Hooks	48
Tassel Caps	49
Zipper & Cord Ends	50
Basic Hardware Tutorials	50
Bag Feet	50
Magnetic Snaps	51
Rivets	51
Snap Fasteners	52
Turn Lock	53



Handbag Zippers 54

Anatomy of a Zipper 55

Sizes 55

Teeth 56

Metal 56

Molded Plastic 56

Coil 56

Specialty Teeth 56

Zipper Types & Applications 57

Closed-End 57

Separating 57

Double-Slide Zippers 57

Invisible 58

Zipper by the Yard 58

Notions for Bag Making 59

Thread 60

Needles 60

Denim 61

Leather 61

Microtex/Sharp 61

Nonstick 61

Topstitch 62

Universal 62

Presser Feet 62

All-Purpose Foot 62

Appliqué Foot 63

Button Sewing Foot 63

Buttonhole Foot 63

Cording, Piping, or Beading Feet 63

Edge Stitch Foot 64

Narrow Zipper Foot 64

Pintuck Foot 64

Roller Foot 64

Ruffler Foot 65

Straight Stitch Foot 65

Teflon Foot 65

Teflon Zipper Foot 65

Walking Foot 66

Zipper Foot 66

Marking Tools 66

Air Erasable 66

Chalk 66

Iron Away 67

Rub Away 67

Wash Away 67

Adhesives 67

Glues 67

Tapes 68

Pressing Tools 68

Iron 68

Hera Marker & Creaser 68

Seam Roller 69

Hot Ruler 69

Cutting Tools 69

Rotary Cutter & Mat 69

Scissors 70

Hardware Tools 70

Awls 70

Hammers & Mallets 70

Hole Cutters & Punches 70

Pliers 71

Rivet Tools 71

Rotary Punches 71

Screwdrivers 71

Seam Rippers 71

Snap Fastener Tools 71

Other Handy Notions 72

Bias Tape 72

Cleaners & Conditioners 72

Creasing & Turning Tools 72

Edge Paint 73

Hook-and-Loop Tape 73

Magnets 73

Pins 73

Rulers 74

Seam Gauge 74

Sewing Clips 74

Stiletto 74

Webbing 74

PART 2: KEY SKILLS 75

Parts of a Bag 76

Bag Corners 77

Bag Pockets 77

Bag Sides 77

Closures 77

Handles & Straps 77

Examples of Closures, Sides,
Corners, Pockets, Handles &
Straps 77

Parts of an Accordion Bag 77

Parts of a Backpack 77

Parts of a Bracelet Bag 78

Parts of a Crossbody Bag 78

Parts of a Doctor's Bag 78

Parts of a Drawstring Bag 78

Parts of a Duffle Bag 78

Parts of a Handbag 79

Parts of a Hobo Bag 79

Parts of a Tote Bag 79

Structure & Shaping 80

Interfacing, Stabilizing & Reducing
Bulk 81

Adding Depth & Shape 82

Boxed Bottom 82

Darts 83

Gussets 84

Sewing Curves 84

**Closures, Pockets, Straps &
Handles 85**

Closures 86

Drawstring 86

Magnetic Snap 87

Purse Frame 87

Top Zipper 88

Essential Pockets 89

Slip Pocket 89

Zipper Pocket 90

Straps & Handles 92

Adjustable Strap 92

Basic Shoulder Strap & Handles 94

Wristlet Strap 95

Bag Care 96

Cleaning & Conditioning 97

Accessories 98

Top 10 Tips 99



PART 3: PROJECTS 100

Getting Started 101



Quilted Pouches 103



Fold-Over Crossbody Bag 109



Beginner Tote 114



Hobo Bag 121



Handbag 130

Index 140

Supplies & Resources 142

About the Author 143

INTRODUCTION

You can put down your magnifying glass and seam ripper because this mystery has been solved. I knew there had to be a secret. A long-buried secret behind the seams of designer bags. Since I started sewing, I couldn't help but wonder why the handmade bags I created didn't have the same appeal as store-bought bags. I was determined to crack the code and uncover the formula for making professional-looking bags on a home sewing machine.

My life has come full circle around the creation of this book. It is now the biggest achievement of my life, and I wrote it during some of the most challenging times of my life. My upbringing, prior education, experiences, and knowledge have played a role in my writing of this book. At the age of about ten, I was hooked on reading Nancy Drew mysteries. Nancy was unusually sensible, clever, and talented. Her bravery, style, generosity, and relentless desire to succeed made more of an impression on me than I realized at the time. Growing up, I wanted to be a teacher, but I also had many other interests: architecture, business, nature, nutrition, fashion, and art. My first job was as a clerk at Nancy's Notions, a retail store founded by Nancy Zieman, who was a humbly talented author, quilter, and host of the television show *Sewing with Nancy*. I am grateful that I had the opportunity to intern for Nancy herself while I pursued a college degree in entrepreneurship. Nancy inspired me to follow the dream I was truly passionate about—sewing. Both of these two women are paragons of who I continue to admire and strive to be.

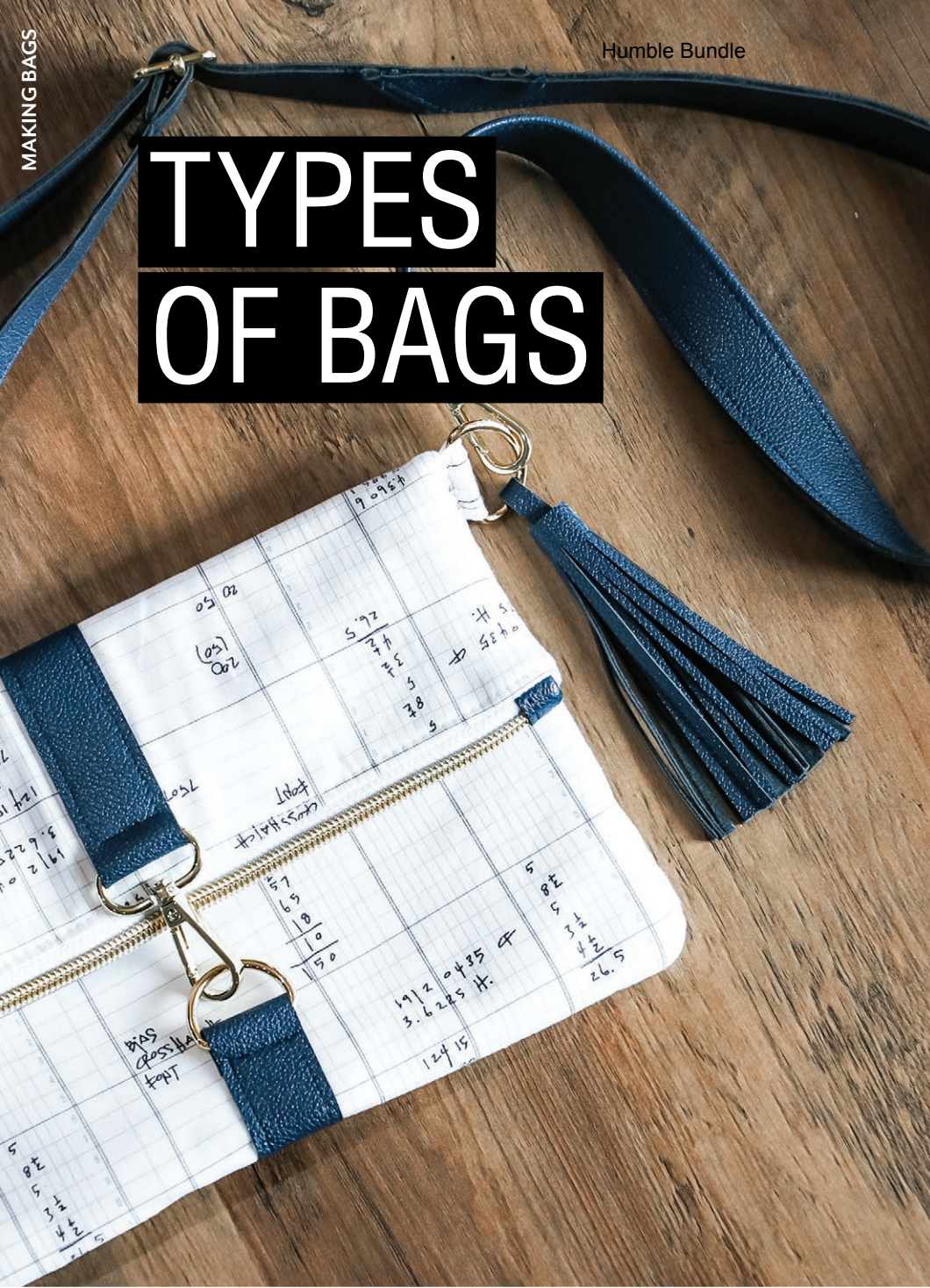
As you can guess, I'm still a girl sleuth, using my seam ripper to unravel sewing secrets, stitching together clues, and tracking down the mysteries of bag making. I've learned that selecting a bag can be very personal. A bag has to have the right combination of style and craftsmanship that appeals to you. The beauty of sewing bags is that you can make a bag tailored exactly, and exclusively, to your taste. Whether you are just starting your sewing journey or are a seasoned stitcher, this book will become your essential guide to bag making. Within these pages, you'll gain the foundational knowledge about bag making and build the confidence to explore new materials and techniques.

There are five skill-building projects to get you started. This book has been written to help you grow your bag making skill set as you move through the chapters and onto the projects, leaving you armed with knowledge and eager for more. So now it's up to you to decide if you're ready to embark on the adventure of bag making!



PART 1: BAG BASICS

TYPES OF BAGS



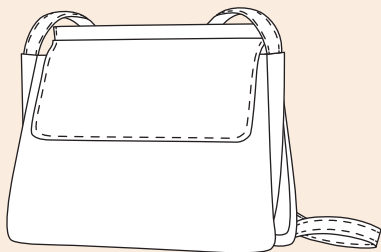
Throughout history, bags have evolved according to the needs of the times. Some designs have been maintained over centuries, carrying through into the present day, and new types of bags have developed. Every day we use bags to simplify how we carry various items. There are so many varieties of each type of bag; however, there are usually a few key features that define it. A bag's name is often derived from its form, its purpose, how it's carried, or the material it's made out of. There are also specific types of bags for different occupations and activities the user may be involved in throughout the day. Generally, any type of bag can be dressy or casual depending on the design, size, and materials used. This master compilation of types of bags will help you better understand the origins and features of each style.

Accordion Bags

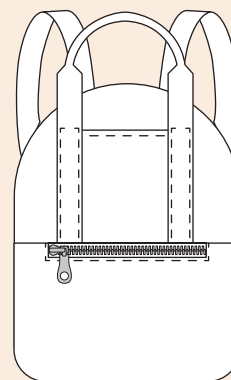
An accordion bag features expandable sides or sections that fold open and closed like an accordion. This style of bag is made up of several small bags, compartments, or pockets stitched together.

Backpacks, Daypacks & Rucksacks

A backpack is used for carrying items on the back. Traditionally, backpacks feature padded, adjustable shoulder straps. They also contain a variety of compartments and pockets to keep items organized and secure. It's important to note that a backpack is designed to hold more items than a daypack, which is a lighter, more compact version of a backpack. A rucksack is a backpack with a buckle strap closure, many outer pockets, and often a top flap or roll top.



Samantha, pattern by Sallie Tomato



Connie, pattern by Sallie Tomato

Baguette

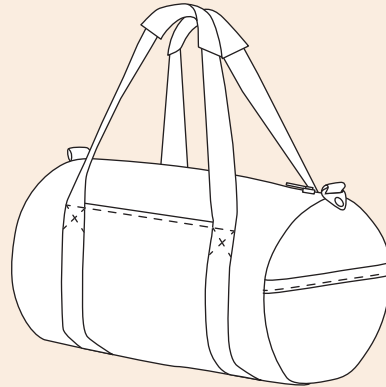
A baguette is a small, long, narrow bag that resembles a loaf of French bread. It features a short shoulder strap and an iconic flap closure. This compact bag rose in popularity in the late 1990s. Baguette bags differ from barrel bags in that they are meant to lie flat.



Carrie, pattern by Sallie Tomato

Barrel Bags

A barrel bag has a barrel-shaped silhouette and features a top zipper closure. Barrel bags are normally handheld, but some have crossbody straps. Depending on the design, the barrel bag can be a popular style for both larger duffel bags and smaller handbags.



Isla, pattern by Sallie Tomato

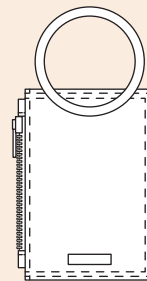
Bowling Bags

As its name suggests, the bowling bag was inspired by bags used to carry bowling balls, shoes, and other equipment. Modern bowling bag designs feature a sleek, curved silhouette and short handles along the top; the bag is slipped over the forearm and carried at the elbow.



Bracelet & Wristlet Bags

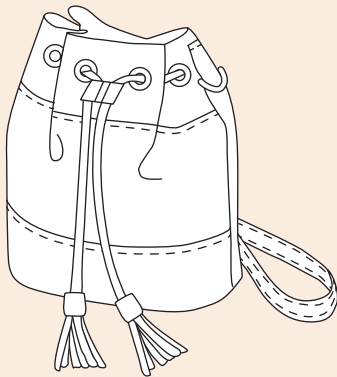
A bracelet or wristlet bag is meant to be worn around the wrist or held in the hand. Often a short fabric strap is attached to the top or side of the bag; however, modern bags with large bracelet hardware or metal handles are currently trending. This style of bag is more convenient to hold than a clutch.



Rita, pattern by Sallie Tomato

Bucket Bags

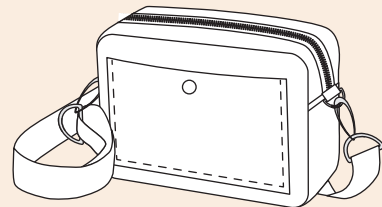
A bucket bag is shaped like a bucket. It usually has an open top with a drawstring closure and a shoulder strap. Its roomy interior was originally meant to carry champagne bottles, but this style of bag is now common for everyday wear. This self-standing bag has a firm bottom and often soft sides so it can easily expand open and cinch closed again.



Magnolia, pattern by Sallie Tomato

Camera Bags

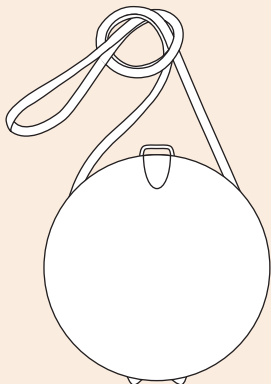
Camera bags are designed to be compact and are padded to safely hold a camera, additional lenses, and other accessories. Functionality is the priority for most camera bags; however, some are designed to be more stylish, so it's not as obvious that camera gear is inside. Generally, camera bags feature a top-loading opening for easy access and are carried over the shoulder or in the hand.



Stewart, pattern by Sallie Tomato

Canteen Bags

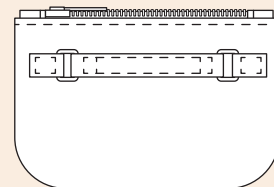
A canteen bag is a round, stiff bag that resembles a water flask. Traditionally, it was used as a container for drinking water. The modern-day canteen bag features a structured, circular shape; a long, adjustable strap; and often a tassel.



Daisy, pattern by Sallie Tomato

Clutches

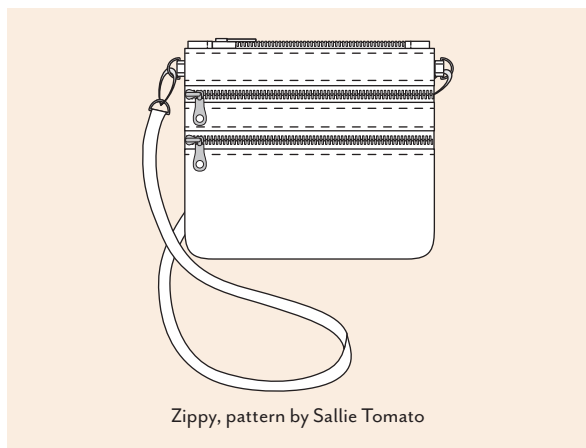
Clutches are normally small-sized bags with no handles or straps. This style of bag must be carried in the hand or under the arm. Clutches are designed to be compact and carry minimal essentials. This style of bag is typically carried at formal gatherings or while running quick errands.



Companion Mini, pattern by Sallie Tomato

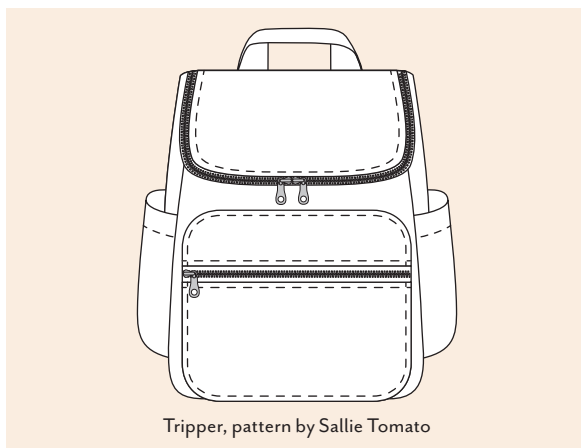
Crossbody & Sling Bags

Historically, crossbody and sling bags were known as utility bags and were used to hold small tools or mail. This centuries-old design remains popular and is now available in many styles and sizes. Crossbody and sling bags feature a long, adjustable strap and a flap or zipper closure, and they are generally small in size. This style is worn across the body and rests on the hip. The bag's compact, convenient size and hands-free design have made it a sought-after style for generations.



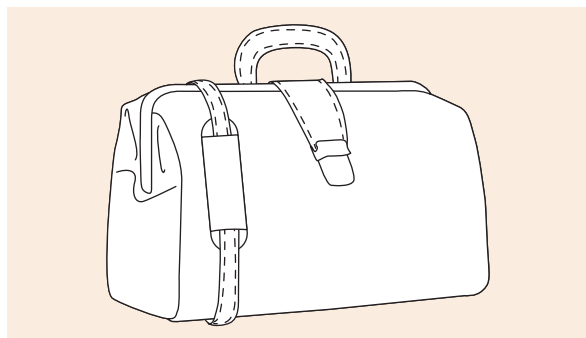
Diaper Bags

A diaper bag is designed for storing and organizing baby items such as diapers, bottles, toys, and clothing. This style of bag features numerous pockets, compartments, pull-out changing pads, and sometimes even insulated areas for food and drinks. Diaper bags come in a variety of styles, including handbag, backpack, and messenger bag versions, so parents can carry baby items in a way that's most comfortable for their lifestyle.



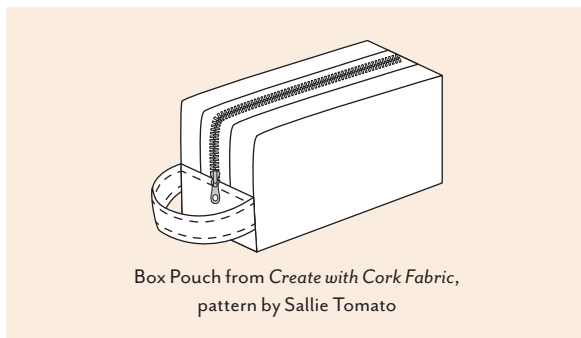
Doctor's Bags

A doctor's bag features a wide-opening top with an interior purse frame. The interior frame gives this style of bag a boxy shape and provides the user with easy access to the many items that can be stored inside for travel. The exterior often features a flat bottom, multiple pockets, and shorter straps. Traditionally, this style of bag was used for in-home visits by physicians.



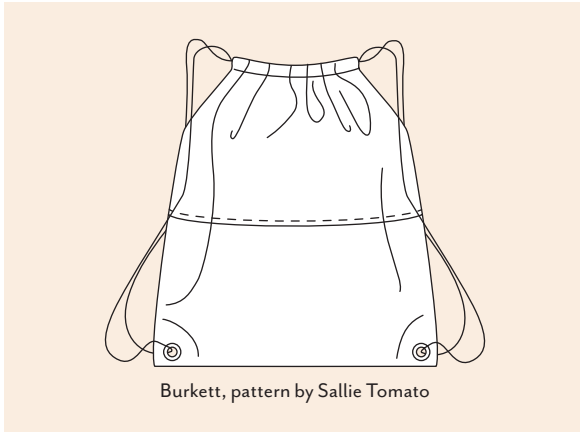
Dopp Kits & Cosmetic Bags

Dopp kits and cosmetic bags are used for transporting essentials such as toiletries, cosmetics, and grooming supplies while traveling. These portable bags feature a small, boxy design and are popular among men and women alike. They are often made out of materials that are durable and easy to clean, such as leather, vinyl, or canvas, and feature a zipper closure.



Drawstring Bags

A drawstring bag has a simple design with a drawstring closure. This bag is lightweight and is often constructed out of durable fabrics such as ripstop and canvas. It's a popular bag for everyday use among students, athletes, and kids.



Duffle Bags

Duffle bags are traditionally large and lightweight, feature multiple pockets, and are carried in the hand or over the shoulder. They are considered ideal for travel or for use by athletes because of their generous carrying capacity.



Handbags

The handbag is a versatile style of bag that comes in a variety of shapes and sizes. Designs include various closures, handles, pockets, hardware, and other unique features. There have been many iconic handbags throughout history. Handbags are used for carrying daily essentials. This style is carried in the hand or over the shoulder.



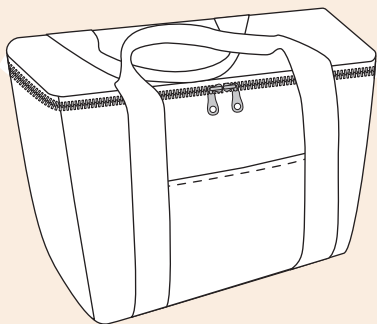
Hobo Bags

Hobo bags feature a casual, slouchy silhouette. This design is often paired with Bohemian style. Hobo bags commonly have a soft or flexible body, a curved shape, and handles with a long strap drop so they can be carried over the shoulder.



Insulated Bags

Insulated bags are useful for keeping food and beverages hot or cold for an extended period of time during transport. This type of bag has an inner layer made of thermal insulating material to reflect heat back toward the source. Some examples of insulated bags include lunch bags, coolers, water bottle carriers, grocery bags, casserole carriers, backpacks, and diaper bags.



Hudson, pattern by Sallie Tomato

Laptop, Briefcase & Portfolio Bags

Laptop, briefcase, and portfolio bags feature special compartments to store a laptop, tablet, books, important documents, and other work- or school-related items. They are commonly narrow, hard-sided or padded box-shaped bags with carrying handles and sometimes a crossbody strap.



The Morning Post, pattern by Sallie Tomato

Messenger Bags

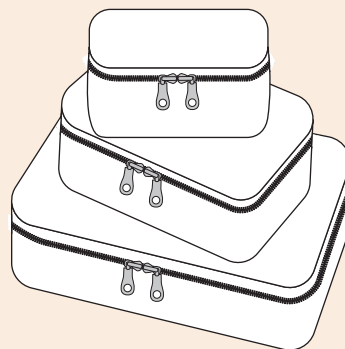
A messenger bag has a rectangular shape and is large enough to carry papers and books. Typically, this style of bag has a flap closure and a wide strap designed for carrying a lot of weight and is worn across the body. Messenger bags are used by both men and women.



Henderson, pattern by Sallie Tomato

Packing Cubes

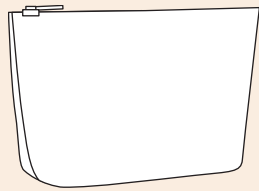
Packing cubes are available in a variety of shapes and sizes. They are used for organizing clothes, toiletries, and other personal items while traveling or commuting. They are often made out of breathable fabrics that are easy to clean, such as mesh and ripstop.



Carlton, pattern by Sallie Tomato

Pouches

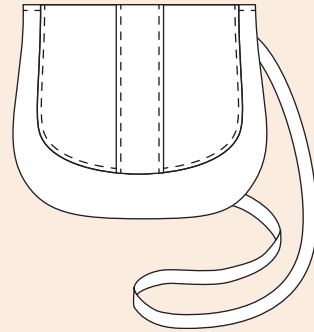
Pouches are normally smaller bags with a top zipper closure. Most pouches are handheld, but some have a wrist strap. Pouches are generally used to organize items within larger bags, suitcases, or even bathroom cabinets or craft rooms.



Carry Along, pattern by Sallie Tomato

Saddle Bags

A saddle bag is a small, rounded crossbody bag with a flap closure. These bags are typically made out of leather. Historically, this type of bag was hung from a saddle on a horse, over the rear wheel of a bicycle, or on the seat of a motorcycle.



Anya, pattern by Sallie Tomato

Shoulder Bags

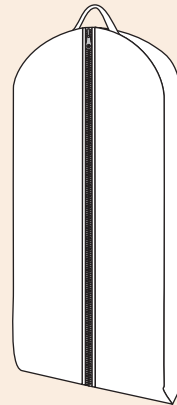
A shoulder bag is any type of bag that is worn using a single strap over the shoulder. The designation is a widely used term that can apply to multiple bag styles. Shoulder bags can vary in size and design features.



Sachi, pattern designed by Meme Bete for Sallie Tomato

Specialty Bags

A few examples of specialty bags include musical instrument bags, garment bags, golf bags, and medical bags. Specialty bags are often used in certain occupations or for hobbies.



Tote Bags

Tote bags are medium- to large-sized bags with two straps. They typically have an open top with either a magnetic snap or zipper closure or even no closure at all. A tote bag has a flat bottom and tall sides. Totes are often called shopping bags or beach bags.



Novak, pattern by Sallie Tomato

Waist Bags

Waist bags are designed to be worn around the waist and hold daily essentials. This type of bag features an adjustable strap that can sometimes be attached to a belt. Other names for waist bags include belt bag, bum bag, fanny pack, and hip pack.



Ferris, pattern by Sallie Tomato



FABRICS & INTERFACING



FABRICS & INTERFACING



With such a wide range of fabrics and interfacings available on the market, it can be difficult to understand the differences and choose a good fit for your project. In bag making, it's important to choose fabrics that will withstand everyday wear. Some fabrics may be tempting to use because of the designs or textures, but keep in mind their durability and weight. Often, it's the fabric and interfacing selection that can make or break a project. This chapter contains a thoughtful list of fabrics and interfacings along with their common applications, thread and needle recommendations, and basic care instructions to guide your decision-making when selecting fabrics for a project.

Fabrics

Canvas

Canvas is a woven fabric typically made out of cotton. Canvas is durable, and some types are water-resistant or even waterproof.



This fabric is ideal for projects that will see a lot of use, such as bags, clothing, coverings, upholstery, and outdoor items. Use a size 90/14 universal or jeans needle, depending on the weight of the canvas.



Molly, pattern by Sallie Tomato

Cork

Cork fabric consists of a thin layer of 100% cork adhered to a fabric support backing, which is often a blend of polyester,



cotton, and polyurethane. Cork fabric can be found in a variety of thicknesses, qualities, textures, prints, and colors. Quality cork fabric is soft, smooth, and pliable. This fabric is sustainable, durable, antimicrobial, hypoallergenic, and stain-resistant. Cork fabric is commonly used to make bags, wallets, accents on clothing, craft projects, shoes, and upholstery. Use a size 80/12 universal, microtex, or topstitch needle.



Magnolia, pattern by Sallie Tomato

Cotton

Cotton is a woven fabric made from a natural fiber derived from cotton plants. There are four different types of cotton fabric:



pima, Egyptian, upland, and organic. Each type has its own quality characteristics and best uses. Cotton fabric is used for making clothing, bedding and quilts, bags, and home decor. Keep in mind that cotton is usually too light for most bag projects, but it is suitable for linings. Use a 70/11 or 80/12 universal or quilting needle when sewing with cotton.



Ferris, pattern by Sallie Tomato

Denim

Denim is a durable cotton fabric made using a twill weave.

There are six different types of denim fabric:

indigo, stretch, crushed, acid-wash, raw, and Sanforized. Each type has its own characteristics, treatment, and best uses. Denim is used for making clothing, bags, and home decor. Use a 90/14 or 100/16 denim or jeans needle, depending on the weight of the denim being sewn.



Shaw, pattern by Sallie Tomato

Essex Linen

Essex linen is a medium-weight woven fabric made from a cotton and linen blend. Because of its softness, luxurious drape,

and sturdy texture, it's commonly used for apparel, quilts, bags, and upholstery. Use a size 70/11 or 80/12 universal or quilting needle to sew Essex linen.



Casey, pattern by Sallie Tomato

Faux Leather

There are two major types of faux leather: vinyl-based and polyurethane-based.



Vinyl-based faux leather is basically dyed plastic. Examples are marine vinyl and clear vinyl, which are very stiff. Polyurethane-based faux leather is made by coating a natural fabric such as cotton or polyester and then treating it to look like real leather. This type of faux leather is softer and more flexible and breathable than vinyl-based leather. Faux leather is used for a variety of projects, including bags, wallets, upholstery, home decor, craft projects, and garments. A size 90/14 or 80/12 universal or denim needle works best when sewing through faux leather.



Commuter, pattern designed by Holly & Tanager for Sallie Tomato

Flannel

Flannel is a soft woven fabric made from wool, cotton, or synthetic fiber. Its cozy, soft touch comes from brush-



ing or the loosely woven fiber construction. This type of fabric is more common in bags used in the fall and winter because of its warm touch and the range of plaid patterns available. Since flannel is a popular choice for cold-weather use, making a coordinating flannel scarf, hand warmers, apparel, or other accessories to match a bag can create a fun ensemble. Use a 100/16 or 90/14 universal needle for sewing with flannel, depending on the weight of the fabric.



Evelyn, pattern by Sallie Tomato

Fur & Faux Fur

Authentic fur is obtained from animals such as mink, cows, and rabbits. Genuine fur is expensive and is becoming



less popular than faux fur, or synthetic fur, options. Faux fur is typically a knitted fabric made from a blend of acrylic and polyester fibers. It can vary in type, texture, color, softness, and pile, which is the height of the raised fibers. Each type of faux fur has its own characteristics, such as pile and nap, or the direction the fur pile lies. Use a 90/14 or 100/16 universal needle for knitted faux fur, or an 80/12 nonstick needle for flocked faux fur.



Barbara, pattern designed by Myra Bags for Sallie Tomato

Kraft-tex

Kraft-tex is a durable fabric made from paper. There are two types of kraft-tex: original unwashed and prewashed. Both



types soften and crinkle with handling and washing. Kraft-tex is used for craft projects, bags, mixed-media arts, home decor, and bookmaking. When sewing with kraft-tex, use a longer stitch length and an embroidery or 80/12 sharp sewing machine needle.



Box Pouch from *Cork Fabric Box Pouch*, pattern by Sallie Tomato

Laminated Cotton

Laminated cotton is cotton fabric that is coated with nontoxic, water-based polyurethane.



Laminated cotton

is durable, waterproof, soft, and lightweight. It's used for making bags, aprons, tablecloths, diaper covers, upholstery, and more. An 80/12 universal needle works best for sewing through laminated cotton.



Hudson, pattern by Sallie Tomato

Leather

Genuine leather is made from animal hides or skins. Leather is durable, wrinkle-resistant, soft, and available in a variety of



textures, colors, and weights. Leather can be treated and tanned with vegetable matter or chromium salts. This material is used for bags, clothing, shoes, upholstery, and bookmaking. Use a longer stitch length and a leather needle in an appropriate size for the weight of the leather. Genuine leather is nonwoven and can be very thick to sew through, so an industrial sewing machine or hand stitching will yield the best results.



Zippy, pattern by Sallie Tomato

Mesh

Mesh is a knitted fabric typically made from polyester or nylon. The material is constructed with evenly spaced



openings that allow it to be breathable, lightweight, and flexible. Mesh fabric can have a variety of applications, depending on the size and shape of the openings and the blend of synthetic fibers. Mesh may be used for sports apparel and equipment; camping, hunting, and fishing gear; casual apparel; and technology and travel accessories. Use a shorter stitch length and a jersey or ballpoint needle so the tip slides between the fibers, allowing the fabric to remain stretchable.



Connie, pattern by Sallie Tomato

Oilcloth

Oilcloth is a sturdy fabric such as duck or canvas that is coated with PVC. Oilcloth is durable and waterproof and



doesn't fray along the cut edges. Because it's easy to clean and has a sturdy drape, oilcloth is commonly used for tablecloths, place mats, lunch bags, and equipment covers. Use a size 90/14 universal or denim needle and a longer stitch length to sew oilcloth.



Carry Along, pattern by Sallie Tomato

Sequins

Sequin fabric is a woven, stretch, lace, or mesh fabric with shaped plastic pieces called sequins that have been sewn in



place. The sequins may be stitched or adhered flat to the fabric or attached with a single stitch so they can move freely. Sequins can vary in size, shape, color, and nap. This type of material is often used for dance apparel, formal wear, home decor, and bags. It's important to remove sequins from the seam allowance and sew using a 70/11 microtex needle.



Carrie, pattern by Sallie Tomato

Suede & Microsuede

Suede is a type of leather that is made from the underside of the animal hide. Microsuede is faux suede that



is made from polyester fabric with a suede-like texture. Suede and microsuede are known for their soft, smooth appearance and drape. Both are very durable and pliable, making them ideal for footwear, accessories, clothing, bags, and upholstery. However, suede can be difficult to keep clean and is easily damaged by water. Microsuede is often water-resistant and easier to care for. Use an 80/12 leather needle for sewing genuine suede or an 80/12 universal needle for microsuede.



Monroe, pattern by Sallie Tomato

Ripstop

Ripstop is a lightweight woven fabric often made of nylon, cotton, or polyester. The material is manufactured



in a crosshatch pattern so the fibers are interwoven, making it resistant to tearing and ripping. Some types of ripstops have a waterproof coating, which is ideal for outdoor apparel, equipment coverings, bags, utility items, and upholstery. Use a size 70/11 or 80/12 universal needle.



Anna, pattern by Sallie Tomato

Velvet & Velveteen

Velvet is a smooth, dense, short-pile fabric typically made from silk, rayon, acetate, polyester, or a



blend of these fibers. Velveteen is less dense, stiffer than velvet, and made from cotton. These types of fabrics add a lush touch and dimension to clothing, bags, formal wear, upholstery, bedding, and home decor. Use a 70/11 microtex or stretch needle for sewing with these materials.



Kelly, pattern by Sallie Tomato

Vinyl

Vinyl is a nonwoven fabric made from synthetic materials (a type of plastic). Vinyl is available in a wide variety of colors, finishes, patterns, and weights. Vinyl is often used for craft projects, outdoor and athletic items, raincoats, and bags. A 90/14 vinyl, leather, denim, or nonstick needle is recommended, with a longer stitch length.



Taylor, pattern by Sallie Tomato

Waxed Canvas

Waxed canvas is a sturdy woven fabric that has been saturated with wax. Waxed canvas is durable, flexible, and water-resistant, and it gains a weathered appearance the more it is folded and handled over time. This type of material is usually used to make outdoor clothing, coverings, and a wide range of bags. Use a size 100/16 sharp sewing machine needle for sewing waxed canvas.



Miranda, pattern by Sallie Tomato

Interfacing & Support Materials

What Is Interfacing?

Interfacing is a material used to add shape, strength, and structure to fabric. Interfacing gives you the ability to add additional stability to certain projects that require support or shaping, such as bags. There are three main types of interfacing; woven, nonwoven, and knit. Additional types of interfacing include fleece batting, foam, and hair canvas. All these types of interfacing come in different weights, colors, and applications, including fusible and sew-in versions.

In addition to the desired shape or structure, the type of fabric used in a project will help determine which interfacing to choose. A general rule of thumb is to choose a dark interfacing when using a dark fabric, and a light interfacing when using a light fabric. Always read the manufacturer's instructions before applying any interfacing to your fabric. Also, test the interfacing on a scrap of fabric before using it for a project.

Types & Best Uses of Interfacing

FLEECE & BATTING INTERFACING

Fleece and batting interfacing are soft and flexible options for adding body and stability to projects.

For bag making, a low loft is often

best because it provides the least amount of bulk in the seams and a finished look. Use fleece or batting in between the exterior and lining layers for a more relaxed appearance, or use it when working with firmer exterior fabrics, such as cork, faux leather, or kraft-tex, that don't need as much added stability.



FOAM INTERFACING

Foam interfacing is a go-to option for stabilizing bags for many reasons: it's lightweight, soft, formable, it maintains its shape,

and is easy to sew. This type of interfacing is unique because it's composed of a layer of napped spun lace (foam) between polyester fabric layers. Foam interfacing is machine washable and can be used with all types of fabrics. Use foam interfacing in between the exterior and lining layers of your bag for a sturdy appearance.



FUSIBLE INTERFACING

Fusible interfacing has an adhesive backing that bonds to fabric with the heat of an iron. This type of interfacing is fast and easy to apply. Most fusible interfacing has small, rough dots of adhesive, but some types have a shiny adhesive, so you're able to see or feel which is the fusible side. A disadvantage of some fusible interfacing is that the fabric may crease easily, and it can be difficult to iron away any creases after the project is complete. Fusible interfacing can be used on any fabric that can be ironed. It's a convenient option to avoid machine basting the interfacing to your fabric. Fusible interfacing is available as both woven and non-woven versions.



HAIR CANVAS INTERFACING

Hair canvas interfacing is a woven interfacing used to ensure crisp details and firm control in areas on bags and apparel. It's a natural cloth commonly composed of a blend of cotton, rayon, polyester, wool, and horse hair or goat hair. It holds its shape very well when stiffness is desired. Use hair canvas with medium-weight to heavyweight fabrics.



HEAT-REFLECTIVE FLEECE INTERFACING

Heat-reflective fleece is a polyester fleece and polyethylene film that maintains both hot and cold temperatures by reflecting hot or cold temperatures back to the source rather than allowing it to pass through the fabric. It's used for a variety of projects, including insulated bags, lunch carriers, pot holders, tea cozies, oven mitts, blankets, slippers, window coverings, and more.



KNIT INTERFACING

Knit interfacing is soft and flexible. It has a crosswise stretch. This type of interfacing is best used on woven fabrics to achieve a softer shape or to maintain stretch after the interfacing is applied. Knit interfacing is most commonly used in apparel sewing.

**NONWOVEN INTERFACING**

Nonwoven interfacing does not have a grain. It's made of bonded or felted fibers. This type of interfacing is very easy to use since



it can be cut and used in any direction, and it won't fray. Nonwoven interfacing can be used on all types of fabric except stretch fabric. Use nonwoven interfacing on craft and home decor projects that need certain areas to be very firm or stiff or left with a raw edge. It can also be used on bags to stabilize the straps or base, but it has a tendency to make the fabric appear creased or wrinkled with use.

SEW-IN INTERFACING

Sew-in interfacing is attached to the fabric with stitching. An advantage of using sew-in interfacing is that it will allow the fabric to maintain its natural shape and drape. Examples of fabrics to best use sew-in interfacing on include lace, mesh, fabrics with a lot of texture, and heat-sensitive fabrics.

**WOVEN INTERFACING**

Woven interfacing has a lengthwise and crosswise grain. It's important to match the grain of the interfacing with the grain of the fabric



to make sure the interfacing works as intended. Woven interfacing, which tends to have a stronger bond and is more durable than nonwoven interfacing, is commonly used on all types of fabric. Use woven interfacing on projects that will be handled or washed, such as bags, apparel, and some home decor projects, for the most natural look and feel.

What Are Support Materials?

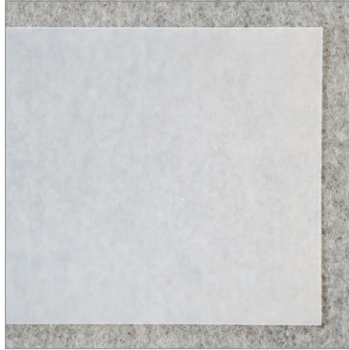
TYPES & BEST USES OF SUPPORT MATERIALS

Acrylic Bag Base

An acrylic bag base is set into the bottom of a bag as firm support to maintain the bag's shape.

These bases are usually made from acrylic, but they can

also be made from plexiglass or plastic. Custom sizes and shapes are available to fit your handmade or ready-made bags. They are the firmest support option, but they can also add a lot of weight to your bag.



Fabric or Plastic Bag Base

Fabric or plastic bag bases are a thin, lightweight option for stabilizing the base of a bag. They are often more flexible than an

acrylic base. They can be added in between the exterior and lining layers or simply set inside the bag after project completion. A fabric base is typically made from leather or felt.



Metal Frames

An internal or external metal frame can be added to the top, sides, or bottom of a bag to help maintain the bag's shape. Frames can be screwed on, sewn

on, glued on, or inserted in between the exterior and lining layers, depending on the design.



Piping & Cording

Piping and cording are handy for adding structure, stability, and detail. They're often found on high-end bags and luxury goods. Piping is a strip of fabric folded

and stitched over a cord. Cording is a decorative cord with fabric woven to it. Adding piping or cording is a way to structure your project while achieving a professional look without much extra effort. Sew piping or cording into seams on bags, apparel, or home decor.



HARDWARE



Hardware may seem intimidating; however, most purse hardware is surprisingly simple to install and can instantly transform a bag's look from homemade to designer. Customize bags and accessories with simple or unique hardware that can be functional or just for adornment. Certain types of hardware can also be used to reinforce stress points on bags, to make them last longer and withstand frequent use. Make sure your fabrics are properly interfaced and stabilized before and after inserting hardware.

There are generally two qualities of purse hardware finishes: rolling finish and hanging finish. Rolling finish is an inexpensive, lower-quality plating. It doesn't look as shiny and doesn't last as long as a hanging finish. Purse hardware with a rolling finish has a very fine layer of color that tends to rub off quickly. Hanging finish is a high-quality plating method. Each item is individually dipped and later sprayed with lacquer for a long-lasting coat. This process is more labor-intensive and therefore more expensive; however, you can feel and see the difference compared to the rolling finish.

Bag making can be very time-consuming, so it's important to invest in purse hardware that will last. Sallie Tomato is a great resource for hardware, tutorials, and patterns, offering a growing selection of styles and types in an array of finishes to choose from. To have the best experience using hardware, you'll want to learn the types of hardware and their applications.

Hardware Types & Applications

Bag Feet

Bag feet come in a variety of shapes and sizes and are normally installed with screws, prongs, or rivets. Bag feet help prevent the



bottom of your bag from getting dirty. Also, they add stability and can even be used as embellishments. The size refers to the outer width of the bag foot.



Lauren, pattern by Sallie Tomato

Buckles

Buckles are popular components for bag making and are available in a variety of shapes, sizes, and styles. Buckles may be more useful in certain areas than others, depending on the strap or handle attachment and buckle function. The size of a buckle refers to the inside measurement (the strap accommodation width) rather than the outer dimension.

CENTER BAR

Center bar buckles are often rectangular or square shaped with a bar along the center and a pin attached. This type of hardware allows the length of belts and straps to be adjusted. The pin attached to the center bar pokes through a hole in the belt or strap to secure the buckle in place. This type of hardware is often used on bags, belts, and shoes.



HEEL BAR

Heel bar buckles are often rectangular or square shaped with a bar along one end and a pin attached. This type of hardware allows the length of belts and straps to be adjusted. The pin attached to the end of the buckle pokes through a hole in the belt or strap to secure the buckle in place. This type of hardware is often used on bags, belts, and shoes.



LADDER LOCK

Ladder lock buckles are designed to hold under tension and release when the front tab is lifted. They allow the length and tension of straps to be adjusted. Single-sided ladder buckles are easily adjustable from one end. This makes one-handed adjustment easy, whether releasing or tightening. This type of hardware is ideal for backpack straps, fanny packs, hip packs, and other bags that require an adjustable strap.



Shaw, pattern by Sallie Tomato

ROLLER

Roller buckles have a cylinder roller attached to one side of the buckle, and a pin opposite of the roller. The roller allows heavy-duty straps and belts to slide easily through the buckle. It also protects the strap or belt from wear when the buckle is fastened. This hardware is commonly used for concealed carry and a wide range of belts.

**SIDE RELEASE**

Side release buckles can be opened and closed with one hand by squeezing the side clips. This type of hardware is commonly made out of metal or plastic. Most buckles of this type are used for securing straps and belts, but some are used to tighten and lock under tension. This hardware is used for dog collars, backpacks, belts, and other straps.

**SLIDER**

Slider buckles allow the length of straps and belts to be adjusted by feeding the strap through the slots. These buckles are also called tri-glides, slip locks, 3-bar sliders, or butterfly buckles. Slider buckles are commonly used for lightweight bags, dog collars, fanny packs, and belts.



Lauren, pattern by Sallie Tomato

Chain

Chain is a series of links used for connecting or embellishment. Chain can add a luxurious accent to bags and accessories, but



it can also have a functional purpose as strap hardware and closure details. Typically, chain is used as decor or as the bag's strap. It's available in various sizes, shapes, and thicknesses.



Silvia, pattern by Sallie Tomato

Conchos

Conchos are shapes and designs, usually metal, used to embellish bags, belts, saddles, and more. These adornments are



typically sewn, threaded, or screwed into place. Conchos often feature engravings, crystals, and/or stamped designs.

Cord Locks

Cord locks, also known as drawstring adjusters, are toggles with single or double holes. The spring button



allows a drawstring or cord to be cinched tight and then loosened. Drawstring adjusters are used for bags, backpacks, pants, jackets, and more.

Frames

INTERNAL FRAMES

Internal frames are concealed between the exterior and lining materials of bags and luggage to add shape, support, and structure. This type of hardware holds bags open wide for easy access to and visibility of items inside.



KISS LOCK

Kiss lock purse frames feature a large ball clasp that locks when pressed together and opens when twisted apart.

This type of frame is usually installed by pushing the top edge of a bag inside the channel of the frame and sewing, clamping, and/or gluing it in place. Kiss lock frames are used for bags, clutches, and coin purses.



Clara, pattern by Sallie Tomato

Grommets & Eyelets

Grommets and eyelets are used to reinforce a pierced hole in a piece of fabric. Once installed, grommets and

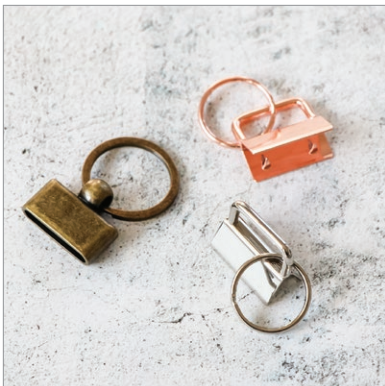
eyelets are used for attaching straps, leather lacing, or rope, as well as for cinching bags and covers. Grommets are larger, are usually installed with force or screws, and are typically used for heavy-duty fabrics, outdoor equipment, and bags. Eyelets are smaller, are usually installed with prongs by force, and are used for lightweight bags, apparel, and delicate fabrics.



Binder Pouch, pattern by Sallie Tomato

Key Fobs

Key fob hardware is a rectangular clamp piece with a split ring attached at the top. This type of hardware is used to create key fobs,



lanyards, and other handheld or wrist-carried accessories. The hardware is clamped or screwed to a looped strap or webbing for convenient carrying, and keys or other small accessories are attached to the split ring.



Dorothy, pattern by Sallie Tomato

Labels

Labels are used to adorn bags, apparel, and accessories. Often installed with prongs or screws, they are available in a variety of shapes, fonts, colors, and materials. Designers and makers use labels to promote their brand or country of origin.



Locks & Closures

CHANNELED LOCKS

Channeled locks are most often installed by pushing the flap edge of a bag inside the channel of the lock and screwing, clamping, and/or gluing it in place. Channeled locks are used to secure the flaps of handbags, backpack flaps, wallets, and other bags.



DRAWBOLTS

A drawbolt lock is a two-piece closure that clamps tightly together when the lever is hooked over the clasp and pushed flat. This type of hardware is nailed, screwed, or riveted in place, so it's usually used on heavy-duty bags and storage containers such as luggage, briefcases, and chests.



FLIP LOCKS

Flip locks, also called drop locks, are made up of two pieces: a base plate and a flip unit. To secure this lock, the flip unit is inserted into the slot of the base plate and flipped down to prevent the two units from pulling apart. Flip locks are used to secure pockets, flaps, wallets, and bags.



Lucky Penny Wallet, pattern by Sallie Tomato

PIN CLASPS

A pin clasp is a two-piece closure that is secured when the pin is pushed through the hole of the base plate. These closures are not very common, since they are more decorative than functional. Pin clasps are typically used on formal bags such as handbags and clutches.

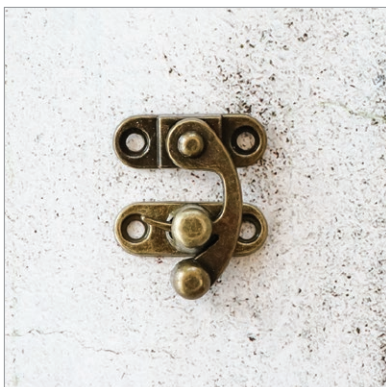
**SQUEEZE LOCKS**

Squeeze locks open when the front buttons are squeezed, releasing the top of the lock. This type of hardware is heavy and takes two hands to unlock. Squeeze locks are typically used on formal bags such as handbags and clutches.



SWING CATCHES

A swing catch lock is secured in place by swinging the spiked arm into the base plate. The base plate is often installed with rivets or screws. Swing catches are commonly used on bag flaps, clutches, luggage, and wooden boxes.



TUCK CATCHES

Tuck catches are also called press locks, thumb catches, or tongue locks. This two-piece lock is secured when the tuck unit is compressed and pushed through the slot of the base plate. This hardware comes in a variety of shapes and sizes. Smaller tuck catches are used to secure pocket flaps, clutches, and wallets. Larger locks are used to secure handbag and backpack flaps. Some tuck catches include a key, therefore making them a tuck lock.



TURN LOCKS

Turn locks are made up of two pieces: a base plate and a turn unit. To secure this lock, the turn unit is inserted into the slot of the base plate and twisted to prevent the two units from pulling apart. Turn locks are used to secure pockets, flaps, wallets, and bags.



Monroe, pattern by Sallie Tomato

Magnetic Snaps

INVISIBLE

Invisible magnetic snaps are sewn in between the exterior and lining fabrics so the snaps aren't visible from either side of the bag.



This style of snap provides a clean, professional finish. Some invisible snaps are very powerful to ensure that the magnets will connect through the fabric.



Commuter, pattern designed by Holly & Tanager for Sallie Tomato

PRONGED

Pronged magnetic snaps are the most common type of magnetic closure. This style of snap is easily installed with prongs.



These snaps are used as closures on pockets, wallets, backpacks, bucket bags, handbags, and more.



Barbara, pattern by Sallie Tomato

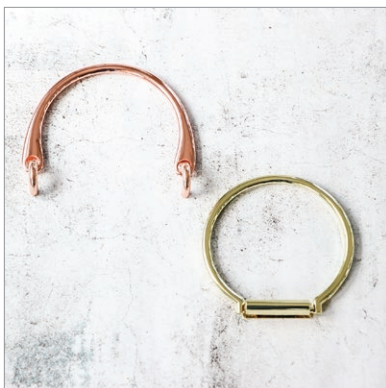
SEW-IN

Sew-in magnetic snaps are sewn into place. They are used to secure pockets, wallets, backpacks, and many other varieties of bags. An advantage of sew-in snaps is that they can be installed in any area that needs more security after a bag is completed.



Metal Handles

Metal handles are a durable option for handbag, tote, or wrist bag handles; however, they can add more weight



to your bag. They come in a variety of shapes and styles and provide a luxury finish.



Daisy, pattern by Sallie Tomato

Rings

Rings are popular components for bag making and are available in a variety of shapes, sizes, and styles. Ring shapes may be more useful in certain areas than others, depending on the strap or handle attachment. The size of a ring refers to the inner measurement at the widest point.

ARTISAN RINGS

Artisan rings are uniquely shaped or embellished rings. Some artisan rings feature engravings, crystals, or stamped designs.



D-RINGS

D-rings are D-shaped metal or plastic rings used for attaching straps and handles. They are often used in conjunction with a swivel hook.



The flat side of the hardware is where the fabric strap, handle, or connector is attached, and the curved side of the hardware is where the swivel hook is attached. The flat side of the D-ring keeps the fabric flat, and the curved side allows the swivel hook to move freely from side to side.



Hudson, pattern by Sallie Tomato

O-RINGS

O-rings are O-shaped metal or plastic rings used for attaching straps and handles. O-rings can also be used as embellishment.



Ferris, pattern by Sallie Tomato

RECTANGLE RINGS

Rectangle rings are rectangular or square-shaped metal or plastic rings. They are commonly used for attaching fabric straps and handles. The two longest edges of the hardware are where the fabric straps, handles, or connectors are attached. These edges keep the folds of the fabric flat and help prevent them from shifting or bunching up.



Molly, pattern by Sallie Tomato

SPLIT RINGS

Split rings are spiral wire rings that are pressed flat. The spiral can be slightly separated to open the coil and attach keys, pendants, charms, and other objects.

**SPRING GATE**

Spring gate rings are O-shaped metal rings with a spring gate that opens when pushed. Spring gate rings are useful for attaching straps, handles, unique embellishments, key rings, and other accessories.



TRIANGLE RINGS

Triangle rings are triangle-shaped metal or plastic rings used for attaching straps and handles.

Typically, triangle rings have a long, narrow opening along the bottom edge for a strap, and a round opening at the top point for a swivel hook to attach.



Townsend, pattern by Sallie Tomato

Rivets & Chicago Screws

Rivets and Chicago screws consist of a post and cap that, once set in place, are used to reinforce or adorn straps, handles, and other areas on bags and wallets.



Miranda, pattern by Sallie Tomato

Snap Fasteners

Snap fasteners are interlocking metal or plastic discs that fasten together when force is applied.

Snap fasteners consist of four components and need to be installed with a specific tool. They are used for fastening pockets, flaps, adjustable straps, belts, and more.



Watch Party Watch Bands, pattern by Sallie Tomato

Spots

Spots are metal adornments that are installed with a screw or prongs or are riveted in place. Common shapes of spots are dome, barrel, spike, pyramid, and novelty shapes.



Strap Arches

Strap arches are arch-shaped metal trim or connectors used to adorn or secure straps and handles to bags.



They are also called arch bridges or strap bridges and are usually installed with screws or prongs.



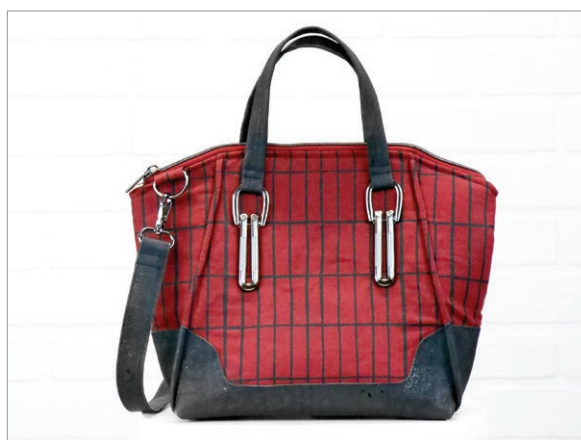
Tiffany, pattern by Sallie Tomato

Strap Connectors

Strap connectors, or anchors, are metal adornments in various shapes that are used to secure straps and handles to bags.



They are very strong and durable, with a high-end appearance.



Daphne, pattern by Sallie Tomato

Strap Ends

Strap ends are metal coverings used to conceal the raw ends of straps and handles. They are available in a variety of shapes, sizes, and textures.

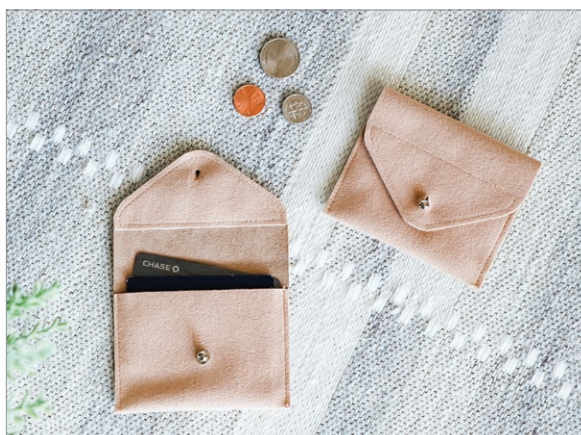


Stud Buttons

A stud button consists of a metal post with a spherical top and a screw.

Stud buttons are used to securely

connect two or more layers of fabric on straps, handles, and belts, and to add stability to bags.

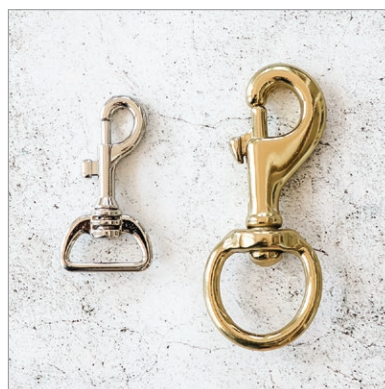


Monroe, pattern by Sallie Tomato

Swivel Hooks

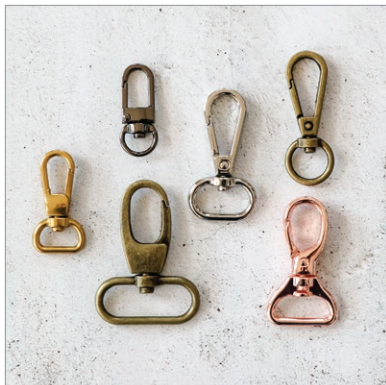
BOLT

A bolt-style swivel hook has a question-mark shape and is opened by pushing down on a trigger. The hook can swivel 360° to allow straps and handles to twist.



LEVER

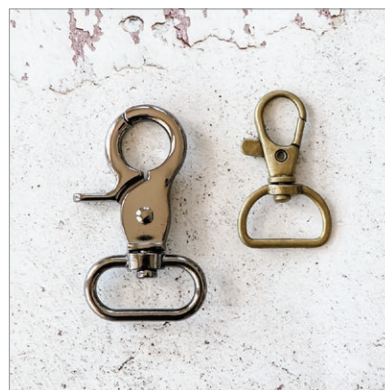
A lever-style swivel hook has a teardrop shape and spring gate that opens when pushed. The hook can swivel 360° to allow straps and handles to twist.



Casey, pattern by Sallie Tomato

TRIGGER

A trigger-style swivel hook has a circular shape and is opened by pushing down on a trigger. The hook can swivel 360° to allow straps and handles to pivot.

**Tassel Caps**

A tassel cap is a metal cap with a ring or swivel hook attached to the top. Tassel caps are used to cover the tops of tassels, making them easier to attach to bags and accessories.



Barbara, pattern by Sallie Tomato

Zipper & Cord Ends

Zipper and cord ends are metal coverings used to conceal the raw ends of zippers and cords. They are available in a variety of shapes, sizes, and textures.



Evelyn, pattern by Sallie Tomato

Basic Hardware Tutorials

Bag Feet

Mark the placement for each bag foot according to your pattern's instructions. At each placement mark, cut a small slit with scissors or a seam ripper, or use a rotary punch on the smallest setting to punch a small hole. Insert the prongs of a bag foot through each opening, from the right side to the wrong side. On the wrong side, place a washer over the prongs. Bend each of the prongs away from the center. Add a drop of permanent glue over the prongs. If desired, fuse a scrap of interfacing over the prongs to help prevent future wear on your lining fabric.



Magnetic Snaps

Mark the placement for the two halves of the magnetic snap on the lining pieces for each side of the bag. Fuse a scrap of interfacing over the placement marks on the wrong side of the fabric to add stability and prevent future wear. Center a washer over the placement line and mark each rectangle opening. Set the washer aside. Use scissors or a seam ripper to cut a small slit at each mark. On each lining piece, insert the prongs of one-half of the magnetic snap through the slits from the right side to the wrong side. On the wrong side, place a washer over the prongs. Bend the prongs away from the center. (Pliers may help bend the prongs.) Add a drop of permanent glue over the prongs. If desired, fuse a scrap of interfacing over the prongs to help prevent future wear on your lining fabric.



Rivets

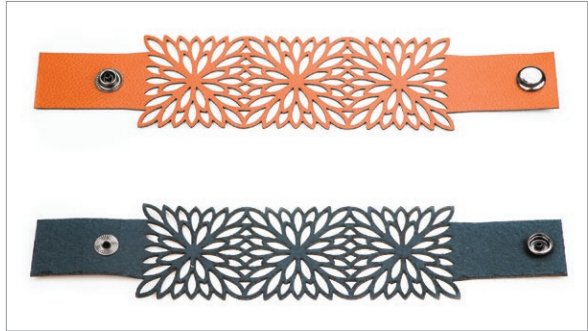
Determine the correct size of rivet by measuring the thickness of the area where it will be installed and selecting a rivet with a post that is no more than $\frac{1}{8}$ " (3mm) longer than the thickness. Use a rotary punch or awl to pierce an $\frac{1}{8}$ " (3mm) diameter hole where the rivet will be installed. Push the post through the hole, and snap the cap on the end of the post. Use a rivet press or hand-setting tools to set the rivet in place.



Snap Fasteners



Position the line snap pieces with the stud and cap against the topside and the eyelet and socket against the underside.



Place the cap against the anvil, and the setter in the center of the socket. Tap the setter in place with a hammer to secure the hardware.

The parts of a snap fastener (pictured below from left to right) are the socket, cap, stud, and eyelet. The socket will be used with the cap. The stud will be used with the eyelet.



Use a rotary punch or awl to pierce two holes: one where the cap will be installed and one where the stud will be installed.

Place the eyelet on a flat surface or the anvil, and the setter in the center of the stud. Tap the setter in place with a hammer to secure the hardware in place.



Turn Lock

The parts of a turn lock are the turn unit, washer, and base unit, which consists of a faceplate, backplate, and screws. Mark the placement for the turn unit on the body or inner piece of the bag, and mark the placement for the base unit on the flap or outer piece. Center the washer over the placement mark for the turn unit and mark the rectangle openings for the prongs. Use scissors or a seam ripper to cut a small slit at each mark. Insert the prongs of the turn unit through the slits from the right side to the wrong side. On the wrong side, place a washer over the prongs. Bend the prongs away from the center. (Pliers may help bend the prongs.) Add a drop of permanent glue over the prongs. If desired, fuse a scrap of interfacing over the prongs to help prevent future wear on your lining fabric.

Next, center the backplate over the placement mark for the base unit and mark the opening and screw holes. Cut out the opening and holes for the screws. Test the fit of the faceplate to see if more fabric needs to be cut away. Position the faceplate over the cut area against the exterior fabric, and the backplate over the cut area against the interior fabric. Screw together.



HANDBAG ZIPPERS



Unfortunately, feelings of fear and hesitation tend to arise when it comes to zippers. However, there is no need to fear or feel discouraged! As with many skills, with a bit of practice you'll soon find that zippers are easy and fun to install. Not only are zippers functional, but they can also be used as decorative accents. Use them for closures, pockets, expandable areas, and more. Understanding the anatomy of a zipper, the types of zippers, and their applications will enable you to select the right zippers and install them into projects with confidence.

Anatomy of a Zipper

A zipper consists of three basic components: teeth, tape, and a slider. The teeth are the individual parts on each side of the zipper that release and engage with each other when the slider passes over them. The teeth allow the zipper to separate into two halves and also to remain securely together. When the two sides of the teeth are secured together, they are called chains. The tape is the material on each side of the zipper that the teeth are attached to. The tape allows the zipper to be attached to apparel, bags, and other goods. The slider joins and separates the teeth to open or close the zipper. A wide range of pull tabs, which are attached to the slider, are available. Circle pulls and donut pulls are perfect for attaching charms or tassels. Some types of zippers also have top and bottom stops.



Sizes

The size of a zipper is determined primarily by the width of the teeth when the zipper is closed. The most common sizes include 3mm, 5mm, 7mm, and 10mm wide. Be sure to use handbag zippers. Including the tape, most handbag zippers are 1¼" (3.2mm) wide.



Teeth

Metal

Metal teeth are made from brass, nickel, aluminum, or manganese. Zippers with these types of teeth are used for thick fabrics and items that require frequent opening and closing, such as jackets, uniforms, luggage, and bags.



Molded Plastic

Molded plastic teeth are made from resin or other plastics. Because they are more lightweight than metal teeth, and will not rust, they are popular for use on accessories; jackets; children's wear; and outdoor, sports, and medical items.



Coil

Coil zipper teeth are made of spiraled plastic such as polyester or nylon. Coil zippers are versatile due to their durability and soft texture. They are commonly used for all sorts of applications such as bags; apparel; furniture; shoes; and outdoor, sports, and medical items.



Specialty Teeth

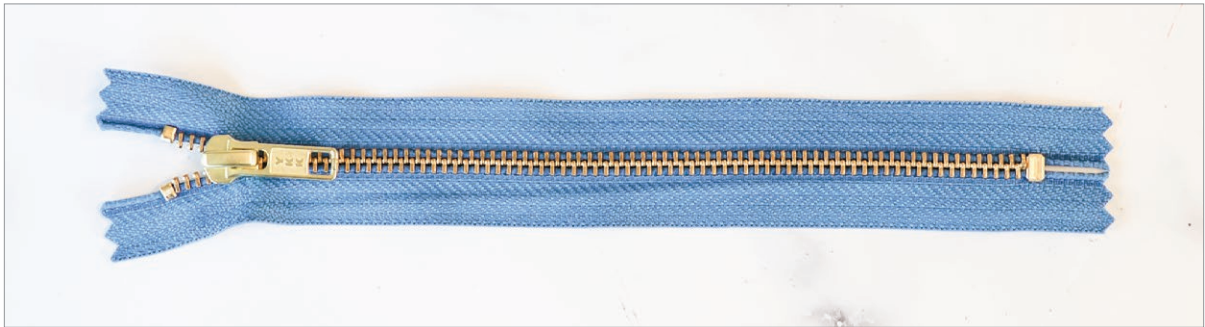
Specialty teeth are manufactured for specific applications. Some types of specialty teeth include water-repellant, laminated, rubber-coated, crystal, recycled, and unique shapes.



Zipper Types & Applications

Closed-End

A closed-end zipper has top and bottom stops that prevent the slider from coming off the tape and the zipper from separating. Closed-end zippers are commonly used for apparel, pockets, upholstery, and other items that don't require the zipper to separate completely.



Separating

Separating zippers separate in one direction; or, if they are two-way separating zippers, they can be closed or opened in both directions. Separating zippers are often used for outerwear, sleeping bags, upholstery, and other items that require separating.



Double-Slide Zippers

Double-slide zippers contain two sliders that are positioned head to head. The sliders close the zipper when moved toward each other and open when moved away from each other, allowing the zipper to open from either end. Double-slide zippers are used for bags, luggage, carriers, and outdoor and sports items.



Invisible

Invisible zippers are manufactured so that when the zipper is installed, the teeth cannot be seen from the exterior of the item. This type of zipper is used on items, usually clothing, that require the teeth to be hidden so the zipper doesn't disturb the design. Installing invisible zippers requires special adaptors for the presser foot.



Zipper by the Yard

Zipper by the yard is a length of zipper that can be cut to yield multiple zippers of a specific length; it can contain a single slider or double sliders. Often, both ends of the zipper by the yard need to be sewn into a seam to prevent the slider from coming off the tape. Parts and tools can be purchased to convert zippers by the yard into closed-end and separating zippers, but the process can be tedious. This type of zipper is used for bags and certain kinds of apparel.



NOTIONS FOR BAG MAKING



NOTIONS FOR BAG MAKING



Although the pattern design, fabrics, and embellishments may be the most exciting aspects of bag making, using the proper notions is essential for project construction and finishing. This chapter provides a detailed overview of the necessary notions for bag making, including thread, needles, presser feet, marking tools, adhesives, pressing tools, cutting tools, hardware tools, and other handy notions.

Thread

The preferred thread for bag making is 40-weight polyester thread. Polyester thread is stronger than cotton, and this strength is necessary for holding together heavier-weight fabrics and thicker layers. It's durable for both piecing and topstitching.



Needles

Sewing machine needles may all look alike, but in fact the various types are quite different. Selecting the proper needle will allow for ease of sewing through fabrics. Detailed here is a list of the needles most commonly used in bag making, including the best applications for each needle.

Denim

Denim needles are designed for sewing densely woven fabrics. They have a thick, strong shaft and a very sharp point for consistent stitching. Denim needles sew well through denim, canvas, faux leather, and lightweight leather.



Leather

Leather needles are designed for sewing through leather, faux leather, and heavy nonwoven synthetics. This type of needle is designed to pierce the material as the stitch is formed, without tearing the fabric.



Microtex/Sharp

Microtex needles, also known as sharp needles, have a narrow shaft and a sharp point for finely detailed stitching. This type of needle is ideal for topstitching, quilting, and edgestitching. Microtex needles are designed for microfibers and work well with polyester, silk, faux leather, coated materials, and cork fabric.



Nonstick

Nonstick needles are designed for sewing through glue-based or tacky fabrics such as faux leather, flocked fabric, embroidery stabilizers, and other synthetics. The nonstick coating and distinctive design prevent skipped stitches. The point is slightly rounded to provide the ability to sew through most materials.



Topstitch

Topstitch needles are designed for heavy fabric or multiple layers. They have a large shaft, a deep groove, a long eye, and a very sharp point. The large shaft allows for sewing through thicker materials, the deep groove and long eye accommodate heavier threads, and the sharp point allows for straight, precise stitching. For topstitching lightweight fabrics, use a microtex/sharp needle instead.



Universal

Universal needles are designed for general sewing through both knit and woven fabrics. This type of needle has a slightly rounded ballpoint tip, which is meant to sew through most fabrics. A universal needle is not ideal for sewing through tightly woven fabrics. Instead, use a microtex/sharp needle.



Presser Feet

Take advantage of the vast range of presser feet available on the market. Presser feet can make sewing more pleasurable, offer the ability to add unique details, and yield professional results with ease. This roundup includes common presser feet used in bag making.

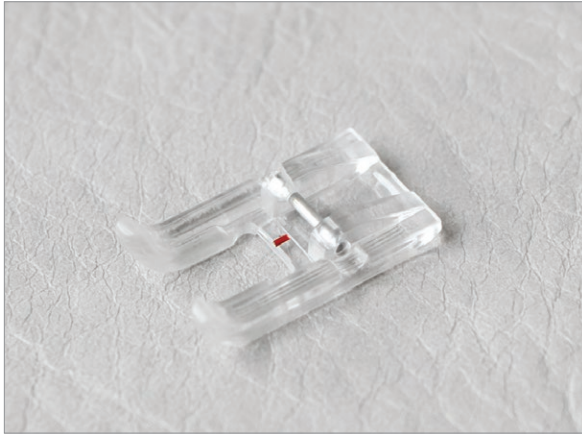
All-Purpose Foot

The all-purpose foot is designed for general sewing and decorative stitches. This foot is suitable for a variety of techniques and tasks; however, certain fabric types or techniques may be difficult to work with, and another type of foot may be more effective in these cases.



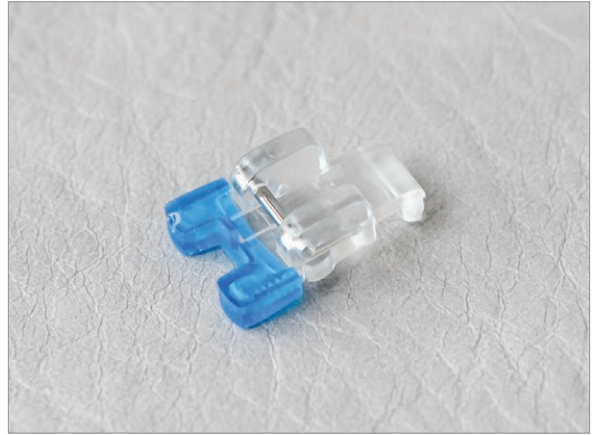
Appliqué Foot

The appliqué foot is designed for easy maneuvering around curves and angles when attaching appliqué pieces.



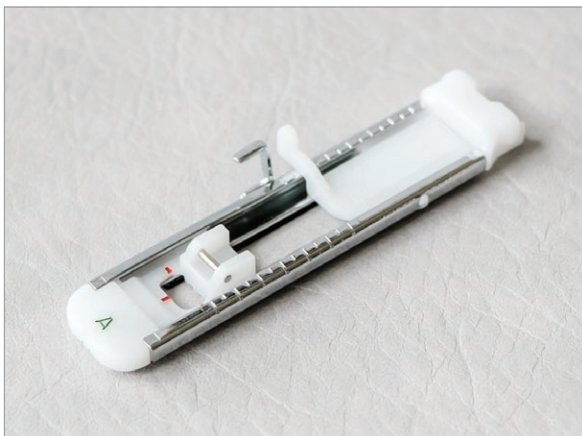
Button Sewing Foot

The button sewing foot allows buttons, charms, and eyelets to be sewn to projects with a sewing machine rather than hand stitching. To use this foot, set the stitch width to the same width measurement as the gap between the holes on the button, charm, or eyelet.



Buttonhole Foot

If your machine can create a one-step buttonhole, you can use a buttonhole foot. The buttonhole foot is designed to stitch custom-sized buttonholes in one simple step.



Cording, Piping, or Beading Feet

Cording, piping, and beading feet are available individually, and some brands are even multipurpose, depending on the shape and size of the foot features. These feet often have one or more grooves on the underside to accurately and evenly feed piping, cording, beading, or even binding.



Edge Stitch Foot

The edge stitch foot is designed for accurate and even topstitching in the ditch of a seam or along the edge. This foot is also helpful for attaching ribbon or appliqué, or even creating pin tucks.



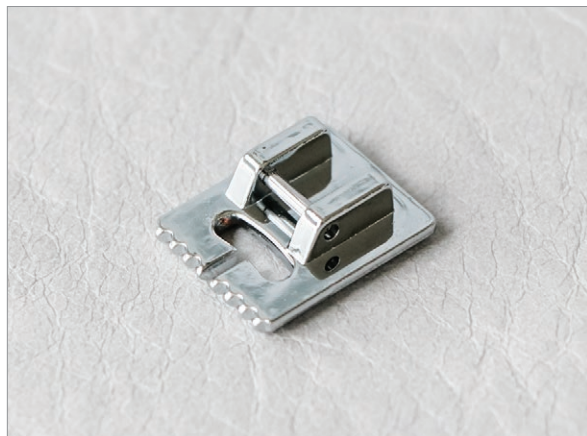
Narrow Zipper Foot

The narrow zipper foot is designed for stitching along the edge of a zipper or along a seam for topstitching, or even for straight-stitch appliqué. It's also handy for sewing on piping and stitching next to hardware for precise installation. The narrow zipper foot provides more visibility than a standard zipper foot.



Pintuck Foot

The pintuck foot is used for creating parallel pintucks. The grooves on the underside make the process of creating pintucks quick, easy, and accurate. Pintucks are used to decorate clothing, household items, and bags.



Roller Foot

The roller foot has rollers at the front and back that help to feed pieces with uneven levels, or fabrics that are difficult to sew over, such as faux leather, velvet, or vinyl. This foot also helps improve stitch quality.



Ruffler Foot

The ruffler foot is designed to enable the creation of evenly spaced and accurate gathers or ruffles. Adjust the stitch length based on the desired fullness of the gathers. This foot can save time and creates a uniform finish for clothing, home decor, and bags.



Straight Stitch Foot

The straight stitch foot has a single hole and a narrow view of the fabric, so the foot can apply more pressure to the feed dogs. This helps hold the fabric in place while stitching, for a consistent straight stitch.



Teflon Foot

The Teflon foot is essential for bag making, since it's designed for sewing tacky fabrics such as faux leather, vinyl, laminated cotton, and leather. The foot has a nonstick coating that allows fabrics to glide under it easily.



Teflon Zipper Foot

The Teflon zipper foot is a zipper foot with a Teflon coating to make inserting and topstitching zippers a breeze. It's also useful for close topstitching and edgestitching of difficult-to-feed fabrics such as faux leather, vinyl, laminated cotton, and leather.



Walking Foot

The walking foot, also known as the even-feed foot, is designed to feed layers of fabric through the machine evenly and at a consistent rate. Use the walking foot for quilting or sewing bags, patchwork, and even clothing.



Zipper Foot

The zipper foot is used for inserting and topstitching zippers, trim, piping, and other embellishments on bags, home decor, and apparel. Most zipper feet are adjustable to correspond with the position of the zipper tape.



Marking Tools

Having a variety of marking tools on hand is crucial when you are working with different materials. The proper marking tool will depend on the type and color of the fabric. Whenever possible, always mark on the wrong side of the fabric so the markings won't be visible on the finished project. This section provides a list of helpful marking tools for bag making.

Air Erasable

Air-erasable marking tools are convenient and leave no trace, as the ink disappears after a few hours or days, depending on the type.



Chalk

Chalk is easy to see on fabrics and will leave a mark on synthetic fabrics, where ink may not. Options for chalk include tailor's chalk, chalk wheels, and chalk pencils, all available in a variety of colors to appear on different fabrics.



Iron Away

Iron-away pens and markers leave an easy-to-see mark that can be quickly removed. Simply touch the mark with the hot plate of your iron or with steam, and the marking will disappear.



Rub Away

Rub-away pens leave a visible mark that easily rubs off with pressure from your finger or the opposite end of the pen.



Wash Away

The markings made by wash-away pens and markers are easy to see and are quickly removed with a damp cloth or sponge. Make sure water will not damage your fabric before using a wash-away pen.



Adhesives

Adhesives, such as glues and tapes, are especially handy for heavier-weight fabrics and synthetic materials. Various products are available to either temporarily or permanently hold areas that might not be able to fit under your sewing machine foot, or to reinforce straps and seams and secure hardware.

Glues

Glue is used to either temporarily or permanently hold fabrics together and secure hardware and embellishments in place. Some options include hot glue, industrial-strength glue, basting spray, leather glue or cement, and craft glue.



Tapes

Tape can be handy for securing areas that are difficult to hold together with pins or sewing clips, holding hardware in place, and even repairing bags. Options include double-sided basting tape, paper tape, and leather repair tape.



Pressing Tools

It's the pattern you use that determines the shape of your bag, but it's the pressing and finishing that add structure and additional form. Pressing tools are a bag maker's best-kept secret when it comes to achieving professional results. Make sure to have these tools on hand, as you may need them for a variety of applications.

Iron

An iron is essential for removing creases and pressing folds and seams for all types of sewing. A steam iron will help eliminate wrinkles on bags that contain foam interfacing or cork. A small travel-sized iron is great for quick pressing next to your sewing machine.



Hera Marker & Creaser

A Hera Marker marks and makes creases that can be seen on both sides of the fabric, without leaving any residue, unlike other marking tools. This tool is especially useful for marking waxed canvas. Hera Markers have a curved end, which can also be used for smoothing out seams or corners.



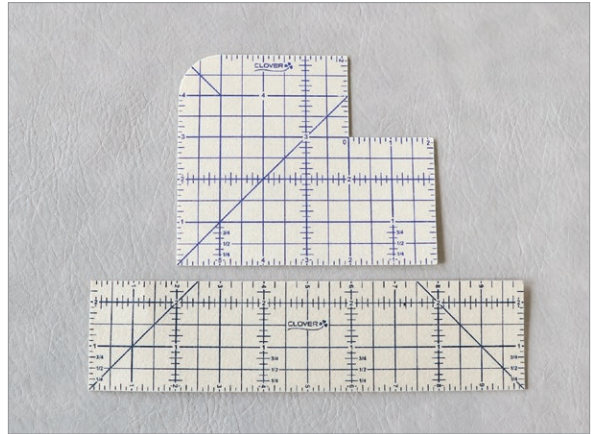
Seam Roller

A seam roller is used for quick and convenient pressing of seams and edges. The roller will not distort the fabric as you apply pressure and push the tool along the seam or edge.



Hot Ruler

A hot ruler, or hot hemmer, can be used to measure, mark, and press straight or curved hems. The ruler is made from heat-resistant material, allowing you to iron directly on the ruler. This tool allows for precise measuring and pressing. In bag making, it's useful for pressing pocket and flap edges.

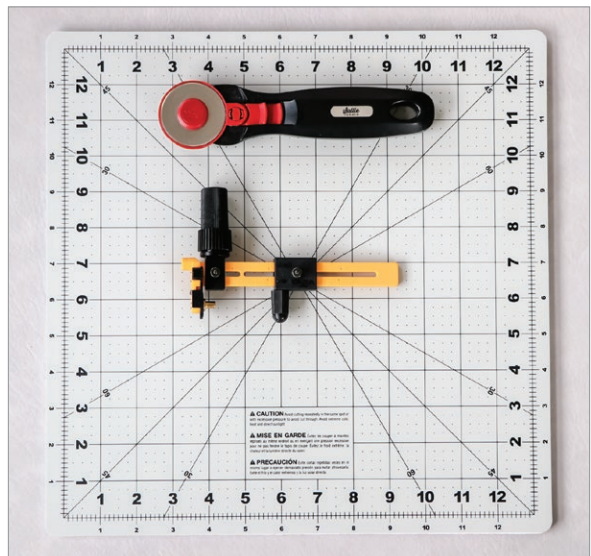


Cutting Tools

Often, cutting can be a long, tedious part of the process of preparing your fabrics for sewing. It's important to use tools that are sharp and comfortable to grip to prevent soreness and allow for quick, accurate cutting.

Rotary Cutter & Mat

A rotary cutter and cutting mat are convenient tools for making quick and accurate straight cuts. A rotary cutter has a sharp circular blade. Common blade sizes for bag making include 28mm for more delicate fabrics and 45mm for medium- to heavyweight fabrics. A rotary cutter requires a cutting mat as a safe cutting surface. The mat also prevents the blade from getting dull. Cutting mats are made from a durable material such as rubber, vinyl, or polypropylene.



Scissors

A sharp pair of fabric scissors is essential for bag making, as you frequently need to cut through multiple layers of fabric and interfacing, as well as thicker materials. A quality pair of thread snips is handy for trimming thread tails for professional final results. Also, pinking shears are helpful for clipping curves and reducing bulk.



Hardware Tools

Don't be intimidated to use tools, because they exist to help you! Hardware tools of the trade are helpful to aid in construction quality and accuracy. Most projects will need only common tools such as a seam ripper and screwdriver. However, some hardware requires special tools for installation. This list of basic tools is a great starting point for beginners.

Awls

Awls are useful for marking, punching, and opening holes. They can also be used to help feed fabric through a sewing machine. Awls are designed for detail work such as pulling out corners, untying threads, and widening spaces.



Hammers & Mallets

Hammers work well for compressing bulk in seams, installing select hardware, and forming leather. Mallets can be used with hole cutters, setting tools, and more.



Hole Cutters & Punches

Use hole cutters and punches to cut accurate holes and slits for hardware installation, ribbons, and lace. Simply position the cutter over your project and strike the top with a mallet, or squeeze the handles together, to cut through thicker fabrics and multiple layers.



Pliers

Pliers are especially useful for holding objects firmly, compressing materials, and bending the prongs of hardware. Use the jaws to grip small screws or delicate embellishments. Rubber-coated pliers can be used for clamping hardware without scratching the finish.



Rivet Tools

Rivets can be quickly installed with a set of rivet tools, which includes a setter and an anvil. Using the correct size of setting tool is essential for proper installation and a strong bond connection between parts. To determine the correct size, choose tools based on the cap width.



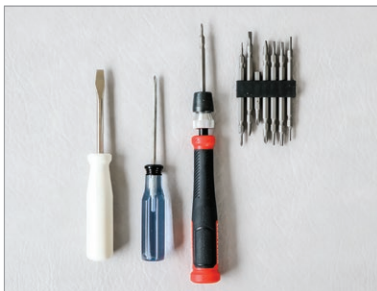
Rotary Punch

A rotary punch will accurately cut holes through multiple layers of material. Punch holes for lacings, stitching, rivets, screws, bag feet, or other hardware. The punch features a strong steel body, a brass anvil, and a locking wheel with varying tube sizes. Simply set the punch to the desired tube size and squeeze the handle to cut a hole.



Screwdrivers

Screwdrivers are essential for select types of hardware such as locks, strap connectors, zipper ends, strap ends, tassel caps, and Chicago screws. Most screw-in hardware requires a Phillips screwdriver, but some brands might require a flat-head screwdriver. The most common sizes to use for purse hardware are sizes #0 and #1.



Seam Rippers

A sharp seam ripper is an essential tool for more than just removing stitches. It can also be used for cutting slits for installing hardware with prongs and for aiding in zipper installation or creating other placement openings and markings.



Snap Fastener Tools

Snap fastener tools are used for setting plastic or metal snaps. Using the correct size and type of snap setting tool is essential for proper installation and a strong connection between parts.

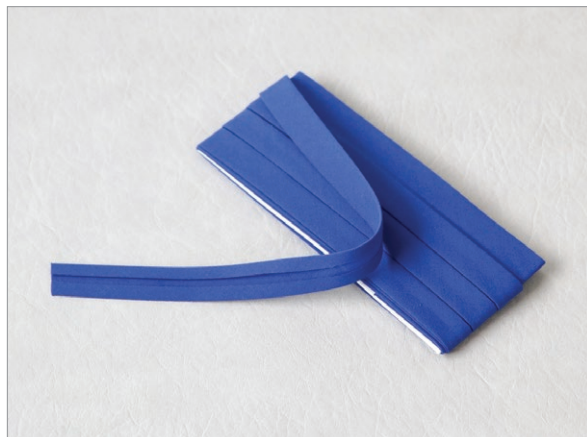


Other Handy Notions

Sewing notions are small tools and accessories used to complete sewing projects. This list of other handy notions includes items that are helpful to have on hand but that are not necessary for all projects. Understanding the notions available on the market will help you best select the ones you need for your project.

Bias Tape

Bias tape is a narrow, continuous strip of fabric that has been cut on the bias of the fabric and folded and pressed. Since the strip fibers are at a 45° angle, the fabric has more stretch. Bias tape is commonly used to cover and finish off the raw edges of apparel, bags, quilts, and home decor projects.



Cleaners & Conditioners

To extend the longevity of the fabric, it's important to clean and condition your bags regularly. Some bag care supplies and storage options include mild soap, polish, shine cloths, microfiber cloths, leather conditioners, stain and water-repellant spray, dust bags, storage boxes, and silica gel packets. Refer to the cleaner and conditioner product instructions for exact uses and instructions.



Creasing & Turning Tools

Creasing and turning tools can help you push out corners and tight spaces, smooth curved edges, and press and crease fabric. These multipurpose tools are available in a variety of shapes and sizes.



Edge Paint

Edge paint is used for coating and sealing the edges of leather and other fabrics on straps, handles, and projects with exposed raw edges. Most edge paints are rubberized or are enamel to withstand use. Edge paint can also improve the final appearance of the bag.



Hook-and-Loop Tape

Hook-and-loop tape is used for fastening pockets, flaps, and other components on bags, apparel, and home decor projects. One side of the tape has tiny hooks and the other side has loops. The hook side clings to the loop side, and the two sides are easily pressed together or pulled apart. Sew-in and adhesive options are available.



Magnets

Strong magnets are useful in bag making, as well as in English paper piecing, apparel sewing, and machine embroidery. Use magnets to hold together pieces that cannot be pinned or held with sewing clips. They're ideal for hard-to-reach places and thick fabrics that you can't puncture with pins.



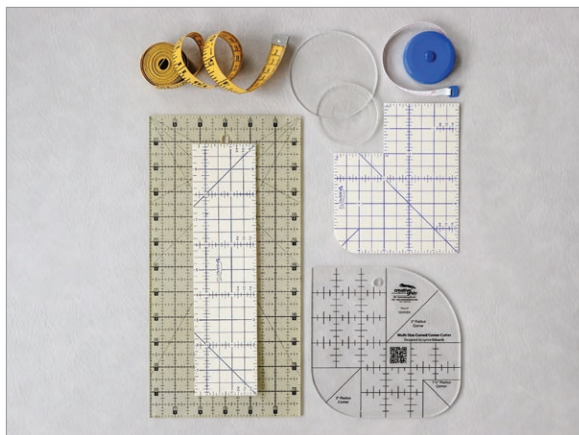
Pins

Pins are used to temporarily hold layers of fabric together. Glass-head or heat-resistant pins are useful for areas that need to be held together during ironing. In bag making, use pins to hold pockets, zippers, flaps, and other areas in place.



Rulers

Rulers are necessary for measuring and cutting pieces accurately. A variety of sizes and shapes are useful for different purposes. Longer cuts such as straps, handles, and gussets are quickly cut with a long quilting ruler. Smaller rulers are handy for convenient measuring next to your sewing machine; marking seam allowances; measuring hardware placement; and cutting smaller or more delicate pieces such as strap connectors, zipper tabs, and tassel fringe.



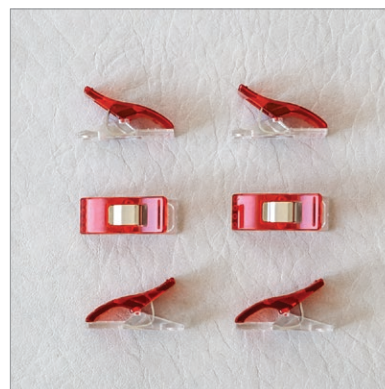
Seam Guide

A magnetic seam guide helps maintain a consistent seam allowance.



Sewing Clips

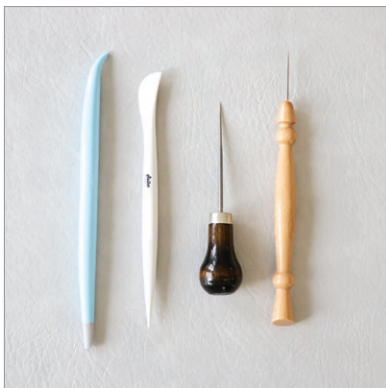
Sewing clips are essential for holding together thicker layers, heavyweight fabrics, or fabrics with a high pile.



They are a great alternative to pins since they don't puncture or distort fabrics. Sewing clips are easy to hold, open, and close, and they won't prick your fingers or bend.

Stiletto

A stiletto has a pointed end that is used to help guide fabric and prevent it from shifting during sewing. It's ideal for stitching narrow seams, embellishments, and hard-to-hold areas.



Webbing

Webbing is a woven material with finished edges made from cotton, nylon, polyester, or polypropylene. Webbing is a quick option for making durable straps, handles, or belts. It's also used in load-bearing applications such as items for pets; sporting goods; and outdoor, nautical, and apparel items. The cut ends are raw and will need to be finished or sewn into a seam.



PART 2: KEY SKILLS

PARTS OF A BAG



Learning the parts of a bag and their purpose will help you better understand common terms and popular features of bags. When deciding which features are best for you, it can be helpful to consider where you're going, how you'll get there, what items you want to bring, and what you plan to do when you get there. Also, knowing the parts of a bag can help you understand the construction. Some of the more complex styles may seem intimidating to make, but when they're explained piece by piece, they can be achievable. This chapter includes a list and examples of common parts of bags according to type.

Bag Corners

Popular types of bag corners include boxed, buckle, dart, folded, grommet, gusset, and metal corners.

Bag Pockets

The range of bag pockets includes card pockets, covered pockets, expandable slip pockets, expandable zipper pockets, flap pockets, gadget pockets, kiss lock pockets, pleated pockets, slip pockets, zipper pockets, and zipper gusset pockets.

Bag Sides

A variety of bag side styles include accordion, gusset, panel, side clips, side seam, winged, and zipper-expandable sides.

Closures

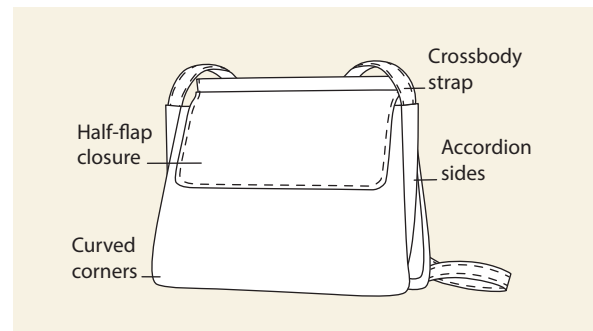
Common types of bag closures include buckles, cinch, drawstring, fold-over, frames, full flap, half flap, locks, magnets, open-top, recessed zipper, toggle, top zipper, snaps, and straps.

Handles & Straps

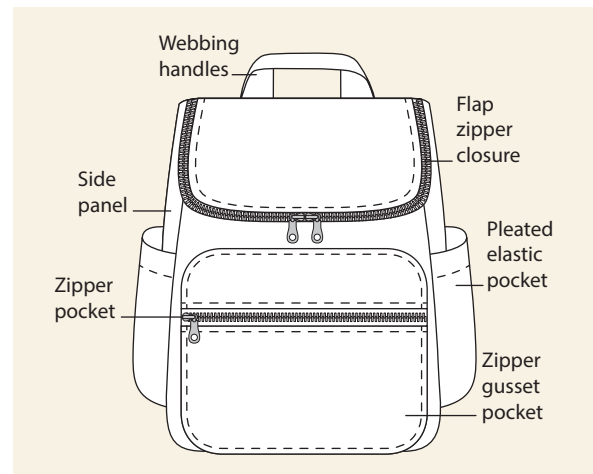
Choices of handles and straps include acrylic, adjustable, bamboo, beaded, braided, chain, cutout, embroidered, fabric, flat, knotted, loop, metal, plastic, rattan, resin, rolled, rope, shoulder, webbing, wristlet, and wooden.

Examples of Closures, Sides, Corners, Pockets, Handles & Straps

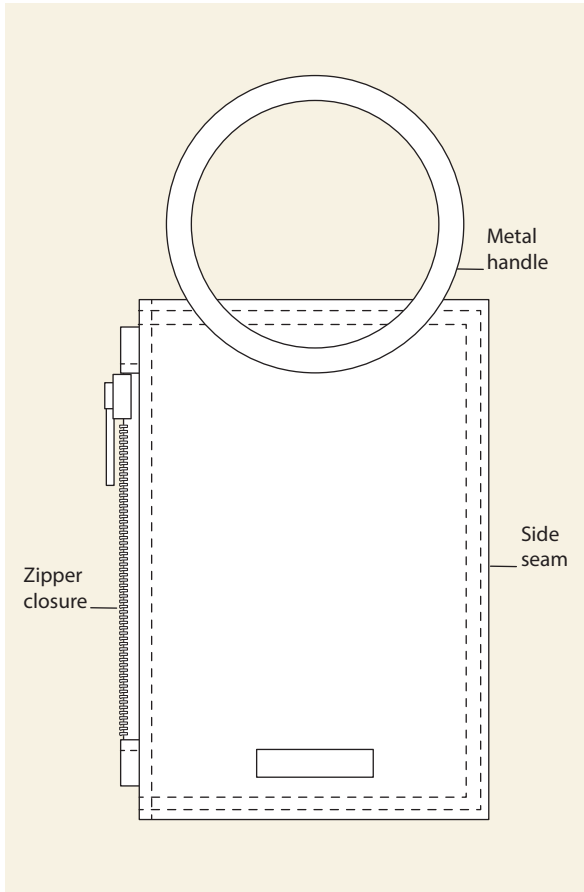
Parts of an Accordion Bag



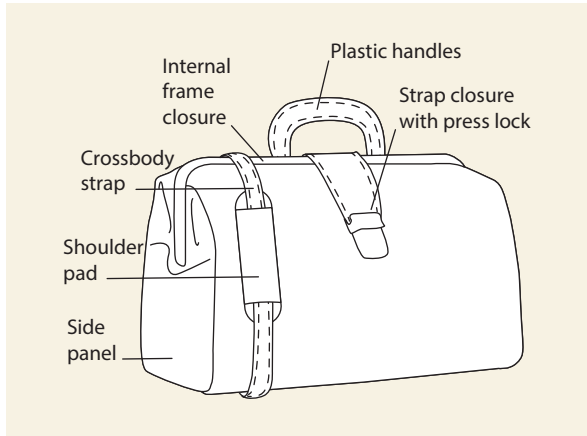
Parts of a Backpack



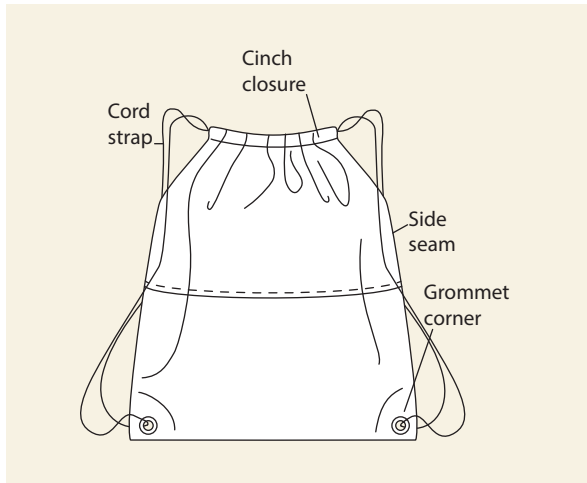
Parts of a Bracelet Bag



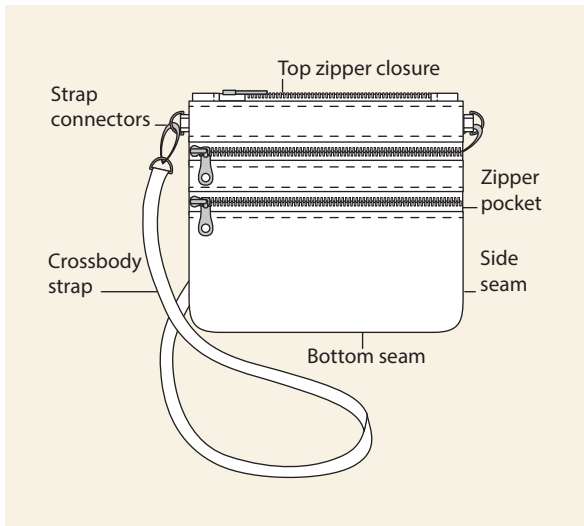
Parts of a Doctor's Bag



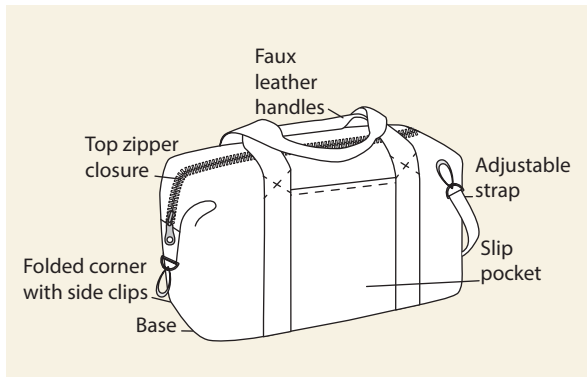
Parts of a Drawstring Bag



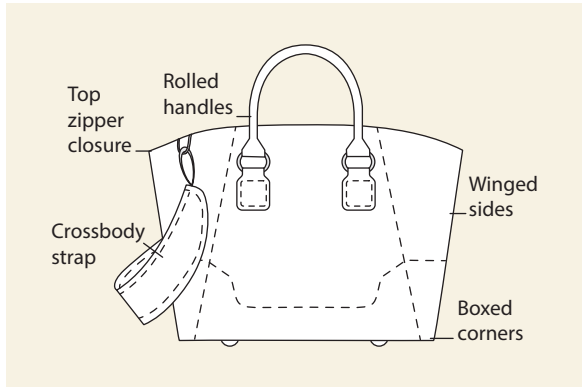
Parts of a Crossbody Bag



Parts of a Duffle Bag



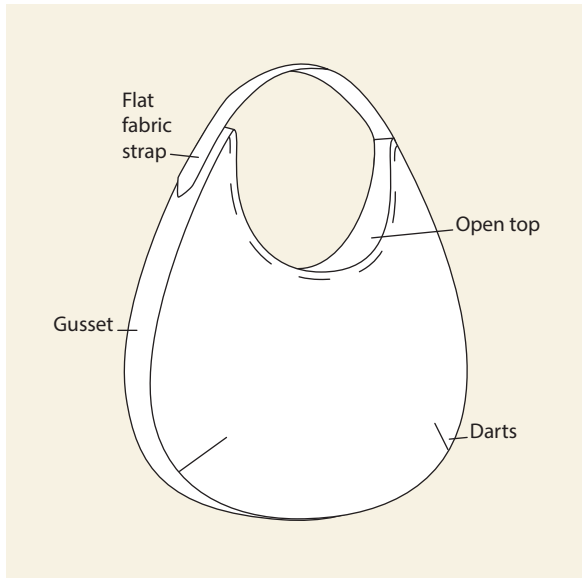
Parts of a Handbag



Parts of a Tote Bag



Parts of a Hobo Bag



STRUCTURE & SHAPING



Everyone wants to know the secrets to structuring and shaping bags for the most professional results. There are a variety of techniques that can be used to add structure and shape, including interfacing, stabilizing, reducing bulk, and even features within the pattern design itself. This chapter dives into popular techniques, tips, and strategies for structuring and shaping bags, all of which can be achieved using a home sewing machine and ordinary notions.

Interfacing, Stabilizing & Reducing Bulk

Gone are the days of using only quilt batting for stabilizing bags. Thankfully, today's sewing products have advanced, and pattern designers have developed innovative techniques from studying how large manufacturers produce ready-made bags and applying their secrets to home sewing.

Generally, a simple formula for structuring bags is to apply interfacing to the exterior and interior, add another interfacing between the exterior and interior, and, lastly, reduce bulk to create a sturdy bag. Of course, depending on the design and characteristics of the bag—taking into account its fabric, shape, pockets, closures, straps, and handles—more or maybe less interfacing and/or support materials may be needed. Use this basic formula as a guide when planning out your projects.

Start by selecting an interfacing that's appropriate for the main type of fabric you're using. For guidance on selecting interfacing, refer to *Fabrics & Interfacing* (page 19). The best practice for a crisp, stable interior and pockets is to also interface the lining fabric. Additional interfacing may need to be added to areas with heavy use, such as pockets, hardware, bottoms, gussets, straps, and handles. Less interfacing may be needed in thicker areas such as seams with multiple layers of fabric, corners, flap edges, gathered or pleated features, drawstrings, and other closures.

Next, select an interfacing to use between the exterior and interior layers to add body and stability. Tried-and-true options include fleece, batting, and foam interfacing. The choice ultimately depends on the fabrics used and the desired form of the bag.

The final piece of the formula is to reduce bulk. One of the simplest ways to reduce bulk is to avoid interfacing in the seam allowance. Either cut the interfacing smaller, omitting the seam allowance, or trim the interfacing away from the seam allowance after you complete the stitching. Another tip to compress bulky seams is to hammer the seam with a mallet. The fabrics will be temporarily flattened for easier stitching and crisp edges. Bulky seams can further be compressed by stitching a second line $\frac{1}{8}$ " (3mm) or $\frac{1}{4}$ " (6mm) from the first stitch line. The second line of stitching will also take away some of the stress on the first seam, making the seam even more stable.



Lastly, trim all seam allowances after stitching. For bag construction, it's important to have a wider seam allowance, such as $\frac{3}{8}$ " (1cm) or $\frac{1}{2}$ " (12mm) wide, to catch all the layers and thicker fabrics; however, to reduce bulk after sewing, the seam allowances can be trimmed back to $\frac{1}{8}$ " (3mm) or $\frac{1}{4}$ " (6mm) wide, depending on the fabric and area of the bag.

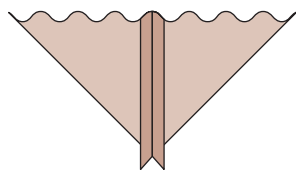
TIP To add stability to bags, use support materials such as bag bases, metal frames, or piping and cording. For detailed explanations and examples of how to use support materials, refer to *Fabrics & Interfacing* (page 19). These materials are often applied in more advanced designs and bag-making techniques; however, incorporating them into simpler projects is still very achievable.

Adding Depth & Shape

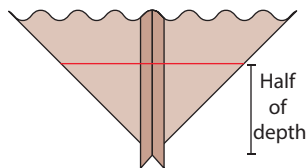
Boxed Bottom

A boxed bottom is a flat bottom in the shape of a rectangle. This style is preferred for bags that hold wider things. Bags with a boxed bottom can usually stand upright on their own, depending on the depth of the bottom. Make the boxed bottom with the exterior fabric and then repeat with the lining fabric.

1. With the right sides together, align the side seam with the bottom seam.

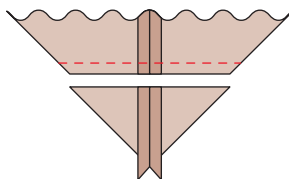


2. Measure and mark a line equal to half the depth of the bag perpendicular to the seams.

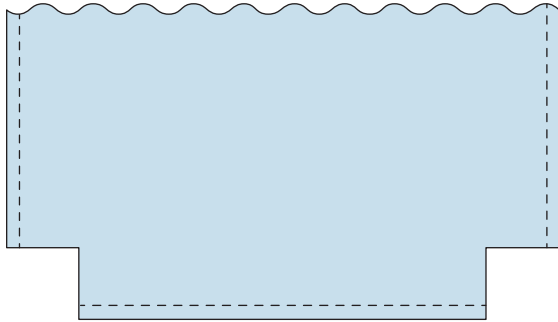


Beginner Tote project (page 114), showing boxed bottom

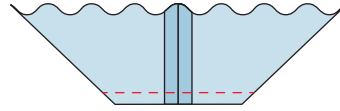
3. Stitch on the line; then trim away the excess corner fabric, leaving a $\frac{1}{4}$ " (6mm) wide seam allowance.



An alternative method is to first cut a square out of each corner of the bottom exterior or lining fabric, with the square measuring half the depth of your bag.



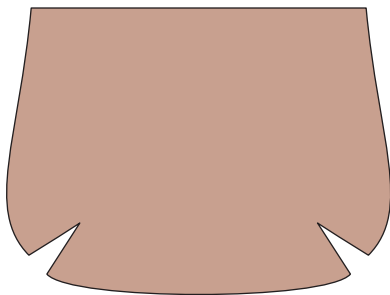
Then, with the right sides together, match the side seam with the bottom seam, align the raw edges at each corner, and sew $\frac{1}{4}$ " (6mm) from the raw edges.



Darts

A dart is a folded area of fabric leading to a point that adds dimension and shape to the bottom of bags. This style is preferred for smaller bags that are carried across the body or over the shoulder and don't need a lot of depth. Create darts on both the exterior and lining fabrics so the shapes will match.

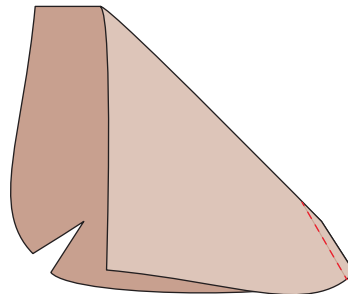
1. Cut a narrow triangle from each corner of the bottom of the bag, with the point at a 45° angle toward the center.



2. Then, with the right sides together, align the raw edges of the dart and sew $\frac{1}{4}$ " (6mm) from the raw edges, up to the fold.



Scarlett, pattern by Sallie Tomato



Gussets

Another method to add depth and shape is to use a gusset. A gusset is a strip of fabric that joins the front and back of the bag. Gussets can be added to the bottom base only, to the sides, or as a full continuous piece around the sides and base. Generally, gussets follow the shape of the front and back of the bag, meaning they can be attached to corners as well as curves. Also, gussets can have edges that are straight, tapered, or shaped to add additional structure or form to the bag. This style is preferred for bags that hold wide things and, usually, for bags that include a variety of pockets and organizer elements.



Handbag project (page 130), showing bottom gusset



Tiffany, pattern by Sallie Tomato, showing side gusset



Holly, pattern by Sallie Tomato, showing full gusset

Sewing Curves

Curves can be added not only to the exterior edges of the bag but also to the edges of pockets, strap ends, flaps, gussets, and other accents. Curves can be incorporated into nearly any style of bag in a range of sizes and degrees of complexity. Curved edges can often be intimidating to sew; however, you can achieve good results if you simply take your time and stop to pivot the presser foot often to maintain an even seam allowance width.



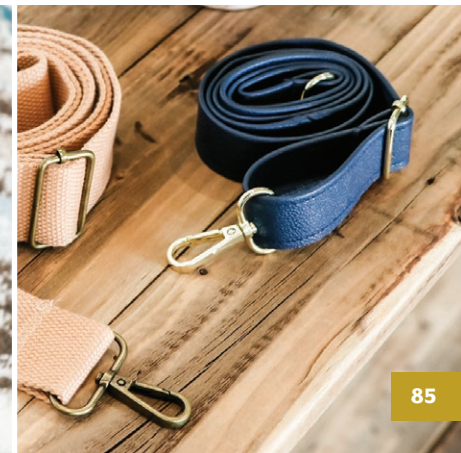
TIPS

- Mark the seam allowance along the curved edges before sewing.
- Use a shorter stitch length to achieve a smoother stitch line.
- After sewing, cut small notches or slits along the curve to remove bulk in the seam before turning the piece right side out.

CLOSURES, POCKETS, STRAPS & HANDLES



CLOSURES, POCKETS, STRAPS & HANDLES

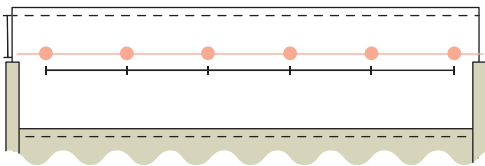


Learning the basic construction methods for common closures, pockets, straps, and handles will help build your confidence in bag making. However, keep in mind that once you know the basic process of how to assemble these bag features, you'll need to adapt the dimensions or technique for your specific project. This chapter is a roundup of basic tutorials on features commonly used in bag making, including closures, essential pockets, and straps and handles.

Closures

Drawstring

1. Sew the entire bag, attaching the exterior and interior, along with all other components.
2. To create the drawstring closure, mark equally spaced placement locations for an even number of grommets, on both the front and back. Consider the size of the grommets when marking the placement distance from the top edge.

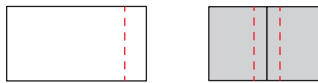


3. Use a grommet hole cutter or scissors to cut holes the appropriate size for the grommets. The holes should be slightly larger than the inner diameter of the grommets.
4. Install a grommet over each hole.
5. Create a drawstring using your desired method. The width of the drawstring should be $\frac{1}{8}$ " to $\frac{1}{4}$ " (3 to 6mm) less than the inner diameter of the grommets. The length should generally be the circumference measurement of the bag plus an extra 6" (15.2cm).
6. Create a drawstring tab from faux leather or cork fabric. Cut a piece 1" (2.5cm) high by double the width of the drawstring, plus 1" (2.5cm). With the right sides together, fold the tab in half, aligning the side edges, and sew $\frac{1}{4}$ " (6mm) from each side. Turn the tab right side

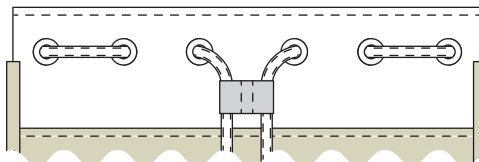


Magnolia, pattern by Sallie Tomato

out. Center the seam on one side of the tab. Topstitch $\frac{1}{4}$ " (6mm) from each side of the seam.



7. Thread the drawstring through one of the middle grommets on the front of your bag. Continue weaving the same end of the drawstring through all the grommets, moving alternately from the inside to the outside of the bag. The end of the drawstring should come out through the other middle grommet on the front.
8. Thread each end of the drawstring through the tab. Knot the ends of the drawstring either separately or together; otherwise, finish off the ends of the drawstring with tassel caps or cord ends.



Magnetic Snap

For instructions on how to install a magnetic snap closure with prongs, refer to Basic Hardware Tutorials, Magnetic Snaps (page 51).



Charade, pattern by Sallie Tomato

Purse Frame

Before constructing the bag, shape the upper edge to fit the purse frame, allowing for the upper edge and side seam allowances. After constructing the bag, coat the inner channel of one side of the purse frame with a generous amount of permanent glue from edge to edge. Center and push the upper edge of the bag into the channel. A flat-head screwdriver can help you push the fabric further into the channel, so the upper edge is pushed tight against the hardware. For additional reinforcement, segments of twine can be pushed into the channel. Attach large binder clips or clothespins over the upper edge and frame to hold the bag edge in place while the glue dries. Once the glue has dried, repeat the same process to insert the opposite edge of the bag into the other half of the purse frame. Use rubber-coated pliers, or standard pliers with a scrap of batting over the jaws, to squeeze the corners and edges of the purse frame together slightly for further reinforcement.



Silvia, pattern by Sallie Tomato

Top Zipper

For instructions on how to install a top zipper closure with tabs for a flat bag, refer to *Quilted Pouches, Attach Tabs to Zipper, Steps 1–3* and *Assemble Pouch, Steps 2–6* (pages 105–106). For instructions on how to install a top zipper closure without tabs, refer to *Hobo Bag, Attach Zipper, Steps 1–4* (page 126).



Beginner Tote project (page 114), showing top zipper closure with tabs



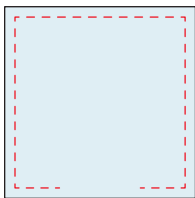
Hobo Bag project (page 121), showing top zipper closure without tabs

Essential Pockets

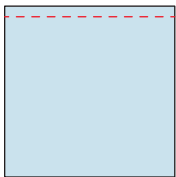
Slip Pocket

The cut size of the pocket is determined by the size and shape of the bag. Be sure to consider how the base and sides of the bag will form after assembly.

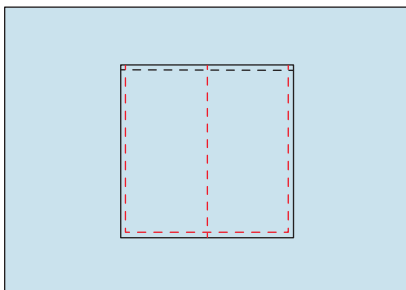
1. Cut 2 same-size pieces, including $\frac{1}{4}$ " (6mm) seam allowances. With right sides together, pin and sew the edges together with a $\frac{1}{4}$ " (6mm) seam allowance, leaving an opening along the bottom edge.



2. Trim the seam allowance at the corners, but do not cut through the stitching. Turn the pocket right side out. Turn the seam allowance at the opening to the wrong side, creating an even edge along the bottom. Press; then topstitch $\frac{1}{8}$ " (3mm) from the top edge.



3. With the right sides up, position the slip pocket according to the pattern or project instructions, or as desired. Pin in place. Topstitch $\frac{1}{8}$ " (3mm) from the side and bottom edges.



Hobo Bag project (page 121)

TIP For additional reinforcement, topstitch a second line $\frac{1}{4}$ " (6mm) from the side and bottom edges. Depending on the size of the slip pocket, you may want to stitch one or more vertical lines through the pocket to divide it into compartments.

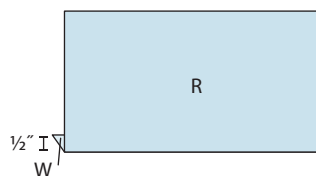
SLIP POCKET VARIATIONS

Depending on the location of the slip pocket and the material used, you may want to consider adding a hardware closure, such as a magnetic snap, lock, or snap fastener. For instructions on how to install basic hardware, refer to Basic Hardware Tutorials (page 50).

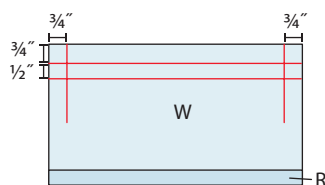
Zipper Pocket

Determine the cut length and width of the zipper pocket by referring to the size of the bag. Be sure to consider how the base and sides of the bag will form after assembly. Zipper pockets can be added to the exterior of a bag as well as to the lining.

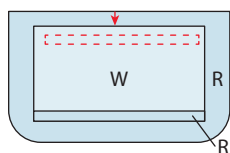
1. Cut 2 same-size pieces, including $\frac{1}{4}$ " (6mm) seam allowances on the top and sides and a $\frac{1}{2}$ " (12mm) seam allowance on the bottom edge. Select a zipper length that is the same measurement as the pocket width. Press the bottom edge of each pocket piece $\frac{1}{2}$ " (12mm) to the wrong side.



2. Measure and mark the zipper placement box. On the wrong side of a pocket piece, mark a horizontal line $\frac{3}{4}$ " (19mm) down from the top edge. Mark a second horizontal line $\frac{1}{2}$ " (12mm) below the first line. Mark a vertical line $\frac{3}{4}$ " (19mm) in from each side.



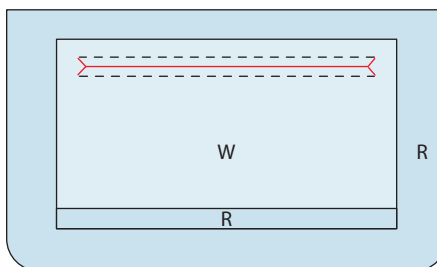
3. With the right sides together, position the marked pocket piece on the bag panel according to the pattern or project instructions, or as desired. Pin in place. Sew along the lines of the zipper placement box, pivoting at each corner.



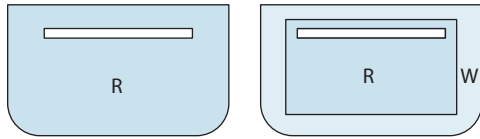
Hobo Bag project (page 121)

TIP Try reducing the stitch length to 2mm to more accurately follow the marked lines, especially at the corners. Make sure to backstitch over the beginning of the stitching.

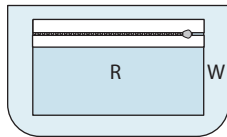
4. Use small scissors or a seam ripper to carefully cut a horizontal line through the center of the stitched placement box, stopping about $\frac{1}{2}$ " (12mm) from each end. Cut diagonally toward the stitched corners at each end. Make sure to cut through all the layers, but do not cut through the stitching.



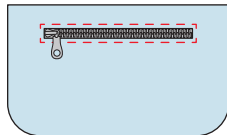
5. Push the pocket piece through the cut opening to the wrong side and place the fabrics wrong sides together. Press in place from both sides.



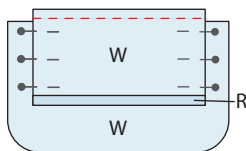
6. On the wrong side of the bag panel, center the zipper right side down over the placement opening. The right side of the zipper should show through the opening on the right side of the bag panel. Use basting tape or glue to hold the zipper in place.



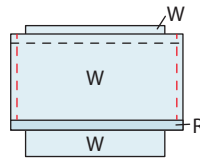
7. On the right side of the bag panel, topstitch $\frac{1}{8}$ " (3mm) from the zipper placement opening using a zipper foot or narrow presser foot.



8. On the wrong side of the bag panel, align all the edges of the remaining pocket piece, right sides together, with the attached pocket piece. Pin only the pocket pieces together. Fold the bag panel away from the pinned top edge of the pocket. Sew along the top edge with a $\frac{5}{8}$ " (16mm) seam allowance.



9. Fold the bag panel away from the pinned sides of the pocket. Sew along each side edge with a $\frac{1}{4}$ " (6mm) seam allowance.



10. Unfold the bag panel and press away any creases. Unzip the zipper completely to prepare the bag for turning after assembly. Continue with the assembly of the bag. Once the bag is assembled, it can be turned right side out through the zipper pocket opening. After turning, stitch the opening in the pocket closed with an $\frac{1}{8}$ " (3mm) seam allowance.

TIP If you do not turn the bag right side out through the zipper pocket opening, the opening in the pocket can be stitched closed at any stage.

ZIPPER POCKET VARIATIONS

Depending on the location and material of the zipper pocket, you may want to consider adding a cover to conceal the zipper or adding an accent to highlight the zipper. An example of a pattern that contains instructions for adding a zipper pocket cover is *Connie*, by Sallie Tomato (page 26). An example of a pattern that contains instructions for adding a zipper pocket accent is *Sachi*, designed by Meme Bete for Sallie Tomato (page 17).

Straps & Handles

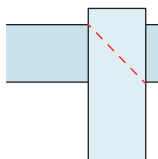
Adjustable Strap

1. Determine the finished width of the strap. Use 1 slider buckle and 2 swivel hooks that accommodate the same width as the strap.

2. For webbing, cut 1 piece 50" (127cm) long. To prevent the raw ends from unraveling, melt the raw ends by lightly touching them with a lighter. If you're not comfortable melting the raw ends, sew over the ends several times using a wide zigzag stitch. Proceed to Step 7.

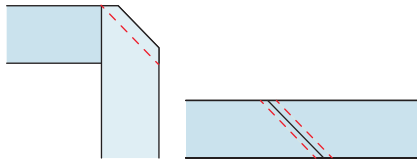
3. For cork or faux leather, cut 2 pieces 25" (64cm) long by double the finished width.

4. Join the strap pieces by placing the short ends right sides together, perpendicular to each other, overlapping the ends. Sew a diagonal seam from corner to corner.

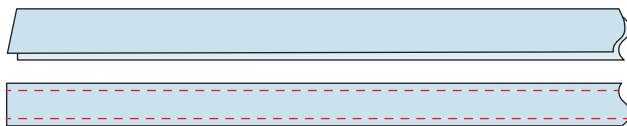


Webbing strap (left); faux leather strap (right)

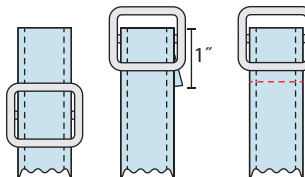
- 5.** Trim the excess seam allowance to $\frac{1}{4}$ " (6mm) wide. Press the seam open. Topstitch $\frac{1}{8}$ " (3mm) from each side of the seam.



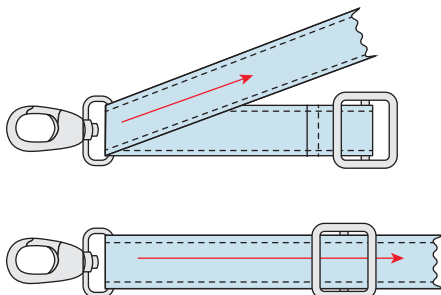
- 6.** With the wrong sides together, fold the strap in half lengthwise. Topstitch $\frac{1}{8}$ " (3mm) from each long edge.



- 7.** Thread an end of the strap over the center bar of a slider buckle. Fold the end of the strap under about 1" (2.5cm) and topstitch the end to the strap.



- 8.** Thread the opposite end through a swivel hook, and then thread the end over the center bar of the slider buckle.



- 9.** To complete the strap, thread the end through the remaining swivel hook. Fold the end of the strap under about 1" (2.5cm) and topstitch the end to the strap.

Basic Shoulder Strap & Handles

For instructions on how to make and attach a single shoulder strap, refer to Hobo Bag, Make & Attach Shoulder Strap (page 127). For instructions on how to make and attach handles, refer to Beginner Tote, Attach Handles, Steps 1–5 (page 118), and Handbag, Attach Handles, Steps 1–6 (page 134). Convert any handles into shoulder straps by simply cutting them longer.



Handbag project (page 130), showing handles



Hobo Bag project (page 121), showing single shoulder strap

Wristlet Strap

1. The most versatile and durable way to make and attach a wristlet strap is by using key fob hardware and cork fabric or faux leather. Cut 1 piece 2" × 12" (5 × 30.5cm) for the strap. With the wrong sides together, fold the strap in half lengthwise. Topstitch $\frac{1}{8}$ " (3mm) from each long edge.
2. Fold the strap in half, matching the short ends. Insert the short ends into the key fob hardware. Clamp the hardware over the strap ends.

TIP Use rubber-coated pliers to clamp the hardware to prevent it from being scratched. If you don't have rubber-coated pliers, cover the key fob with a scrap of batting or foam before clamping it together.



Dorothy, pattern by Sallie Tomato

BAG CARE



Considering the amount of time and money potentially invested in bag making, it's crucial to take proper care of your bags and accessories to increase their durability and prolong their use. Bag care is often overlooked, leading to visible wear and tear over time. Also, accidents and messes happen. So what do you do? This chapter explains how to clean and condition bags, describes some accessories for bag care, and provides a roundup of my top 10 tips for construction and completion of bags for lasting results.

Cleaning & Conditioning

Bags and accessories should be cleaned and conditioned regularly to prevent stains, scuffs, odors, and general wear and tear. Taking a few minutes to clean both the inside and outside of the bags is important to restore and maintain handles, corners, and frequently used areas.

Start by emptying out the contents of the bag. Use a lint roller or a vacuum with a fabric brush attachment to remove dust and debris. Clean the bag inside and outside with a soft cloth and a mild cleaning solution such as dish soap or a small amount of laundry detergent. Gently massage stubborn areas, and then use a damp cloth to wipe off the soap. Machine washing and bleach are not recommended for bags and accessories.

Let the bag dry naturally, upside down so any water drips from the top of the bag. Once it is mostly dry, apply a conditioning cream or waterproofer such as Scotchgard (depending on the material) and wipe off any excess. Conditioning cream is generally used on leather to prevent it from drying out, staining, and cracking. Scotchgard is a great option for woven fabric and cork fabric bags to protect them from water, oils, and salt. Special care kits are available that include a cleaning solution; conditioning cream; and proper sponges, cloths, and brushes. The cleaning process should be carried out about every three months for bags that are used daily, or about every six to nine months for special-occasion bags, to keep them protected. To treat specific types of stains, search online for more detailed treatment options based on the fabric and the cause of the stain.



Accessories

- Use dust covers or old pillowcases to store and protect your bags when they're not being used.
- Avoid a messy bag by using a purse organizer insert to provide additional pockets and compartments, which can be interchanged between bags.
- Pouches are useful accessories inside bags for storing cosmetics, pens, and food.
- Attach a purse hook to a handle or strap to allow you to hang your bag from doorknobs, shopping carts, bathroom stall hooks, and more.
- A key clip is a useful accessory to prevent your keys from getting buried beneath other items inside your bag. Make your own key clip by simply attaching a swivel hook to a gate ring and clipping the gate ring to a handle, strap, or ring on a bag.
- Add a bag base to help maintain the bag's shape. A bag base can be added after the project is completed. Custom sizes and shapes are available to fit your handmade or ready-made bags.



TOP 10 TIPS

- 1.** Be mindful of your fabric and interfacing choices for lasting results. Select materials that are durable and will hold up over time. If you choose a more delicate fabric, make sure to properly interface, stabilize, and care for the fabric to keep it in its best condition.
- 2.** Use a quality thread for project construction! It's the worst feeling when your project starts coming apart, so don't settle for something that may not withstand use.
- 3.** Reinforce your bag's seams and stress areas whenever possible. Extra stitching or the addition of hardware can increase durability.
- 4.** During the project construction, reduce bulk in the seam allowances whenever possible. Some seam allowances should not be trimmed down—for example, if additional pieces are going to be attached to them. In most cases, cutting notches within the seam allowance, trimming away just the interfacing layer, or trimming bulk from corners is enough to help reduce bulk and result in a smooth finish.
- 5.** Take advantage of the wide variety of notions available to help with construction and enhance the final results of your project. Besides the basics, my go-to notions include a Teflon zipper foot, a narrow zipper foot, sewing clips, basting tape, basting spray, a stiletto, a hot hemmer, chalk, and a seam roller.
- 6.** Don't overfill your bag! Many of us are guilty of carrying too many items or items that are too heavy. Doing so can cause damage to your bag because of the excess stress on pockets, straps, and fabrics. And it adds strain to your shoulders, neck, and back. So be sure to choose the proper size and style for what you need to carry.
- 7.** To avoid accidental stains, place cosmetics, pens, and food inside sealed pouches before putting them inside your bag.
- 8.** Be mindful of where you place your bags and accessories while shopping, at restaurants, in the car, in public restrooms, and at other destinations throughout your day. Make sure the surface won't scuff, stain, or damage your bag in any way.
- 9.** Always spot-test a cleaning method in an inconspicuous location, such as on the inside of the bag or the outside base, before using it on the entire bag.
- 10.** Store your bags properly to prevent damage over time. Stuff your bags while you're not using them to help maintain their shape. Don't leave your bags in direct sunlight, as it can cause the fabric to fade. Also, use a dust cover to keep your bags clean.



PART 3: PROJECTS

GETTING STARTED



GETTING STARTED



Now that you've acquired the foundational knowledge about bag making, I'm sure you're eager to make a bag of your own. The basic designs included in this book are perfect for everyday style. Sew them as is, or use them as base patterns and add additional features and hardware. These projects have been designed to build your skills as you move from one project to the next. Beginning with a novice project and leading up to more challenging projects, each bag will allow you to practice new and familiar techniques. However, all the projects are very beginner-friendly and achievable. Each set of instructions is broken down into manageable steps, with additional tips provided along the way, to build your bag-making skill set. Enjoy the process and follow one step at a time, and the project will come together more quickly than you can imagine.

A FEW THINGS TO KNOW BEFORE YOU START

All the projects require basic sewing supplies, including a sewing machine, needles, a cutting mat, a ruler, a rotary cutter, scissors, pins, sewing clips, and an iron and ironing board. Any specific supplies beyond the basics are listed at the beginning of the instructions for each project.

I recommend quilting cotton, linen, or another lightweight woven fabric for the lining. There is no need to prewash any fabrics since they should only be spot cleaned when needed.

Unless otherwise noted, all yardage is based on a usable 42" (106cm) width of fabric. Cork fabric or faux leather is calculated for fabric 25" (64cm) wide. Fleece batting is calculated for a width of 45" (114cm). Lightweight woven fusible interfacing is calculated for a width of 19" (48cm). Foam interfacing is calculated for a width of 58" (147cm).

METRIC CONVERSIONS *The metric measurements in this book follow standard conversion practices for sewing and soft crafts. The metric equivalents are often rounded off for ease of use. If you need more exact measurements, there are a number of online converters you can use.*



Humble Bundle

LEVEL: Novice

Quilted Pouches

FINISHED SIZES

SMALL: 5½" × 4" (14 × 10.2cm) • **MEDIUM:** 8" × 6" (20.3 × 15.2cm)

LARGE: 11" × 8½" (27.9 × 21.6cm)



Fabrics: Faux leather from Sallie Tomato for the main fabric and cotton for the lining

This stylish project is the perfect place for beginners to start. It's a modern take on a classic quilted zipper pouch using soft faux leather or natural cork fabric and minimalist quilting for additional texture. With this project, build skills in fabric preparation, zipper installation, bag assembly, and use of optional embellishments.

MATERIALS & SUPPLIES

Main fabric (cork fabric or faux leather) for exterior panels, zipper tabs, and optional tassel: ¼ yard (0.23m) for small; ¼ yard (0.23m) for medium; ⅓ yard (0.31m) for large

Lining: ¼ yard (0.23m) for small; ¼ yard (0.23m) for medium; ⅓ yard (0.31m) for large

Fleece batting: ¼ yard (0.23m) for small; ¼ yard (0.23m) for medium; ⅓ yard (0.31m) for large

Single-slide nylon coil handbag zipper with donut pull or circle pull to attach optional tassel: 5" (12.7cm) for small; 7½" (19.1cm) for medium; 10½" (26.7cm) for large

Metal handmade label (optional)

Teflon foot

Zipper foot or narrow foot

Chalk or disappearing-ink fabric marker

40-weight polyester thread

Hot glue or fabric glue for optional tassel

Basting spray (optional)

CUTTING

Main fabric

Small size: Cut 2 pieces 6" × 4½" (15.2 × 11.4cm) for front and back panels.

Medium size: Cut 2 pieces 8½" × 6½" (21.6 × 16.5cm) for front and back panels.

Large size: Cut 2 pieces 11½" × 9" (29.2 × 22.9cm) for front and back panels.

All sizes: Cut 2 pieces 1" × 1¼" (2.5 × 3.2cm) for zipper tabs.

Optional: Cut 1 piece 3" × 4" (7.6 × 10.2cm) for tassel; cut 1 piece ¼" × 2" (0.6 × 5.1cm) for tassel connector.

Lining

Small size: Cut 2 pieces 6" × 4½" (15.2 × 11.4cm) for front and back panels.

Medium size: Cut 2 pieces 8½" × 6½" (21.6 × 16.5cm) for front and back panels.

Large size: Cut 2 pieces 11½" × 9" (29.2 × 22.9cm) for front and back panels.

Fleece batting

Small size: Cut 2 pieces 6" × 4" (15.2 × 10.2cm) for front and back panels.

Medium size: Cut 2 pieces 8½" × 6" (21.6 × 15.2cm) for front and back panels.

Large size: Cut 2 pieces 11½" × 8½" (29.2 × 21.6cm) for front and back panels.

Construction

Seam allowances are $\frac{1}{4}$ " (6mm) unless otherwise noted.

Prepare Main Fabric Panels

1. Position the pieces of fleece on the wrong sides of the main fabric front and back panels, aligning the side and bottom edges. Baste $\frac{1}{8}$ " (3mm) from the side and bottom edges of the fleece (not shown in illustrations).

TIP The fleece is $\frac{1}{2}$ " (12mm) shorter to help reduce bulk at the top where the zipper will be attached. Use basting spray to help hold the fleece in place before sewing.

2. Quilt the front and back panels as desired to further secure the fleece and add detail. Use a 3mm stitch length.

TIP For my samples, I stitched vertical lines $\frac{1}{2}$ " (12mm) apart for a minimalist design. However, since this is a small project, I encourage you to experiment with unique quilting designs.

3. If desired, install a metal handmade label with the top edge of the label centered 1 " (2.5cm) down from the top edge of the front, following the manufacturer's instructions.

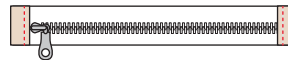
TIP After installing the label hardware, glue a scrap of fleece batting over the wrong side of the hardware to protect your lining fabric from abrasion.

Attach Tabs to Zipper

1. With the wrong sides together, fold each main fabric zipper tab piece in half, to measure $\frac{1}{2}$ " \times $1\frac{1}{4}$ " (1.2 \times 3.2cm).

2. Slide a tab over each end of the zipper, so the ends of the zipper are tucked inside the tabs. Each end of the zipper should be pushed tight against the fold of the tab. Use basting tape or sewing clips to hold the tabs in place.

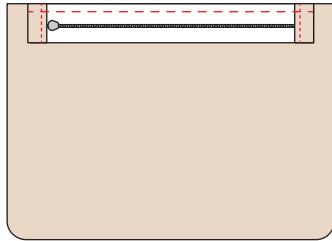
3. Topstitch the tabs to the zipper $\frac{1}{8}$ " (3mm) from the raw edges.



Assemble Pouch

1. Trace around a large spool of thread or small lid at the bottom corners of the main fabric and lining front and back panels. Cut on the marked lines to round each corner.

2. With the right sides together, center the zipper along the top edge of the main fabric front panel.

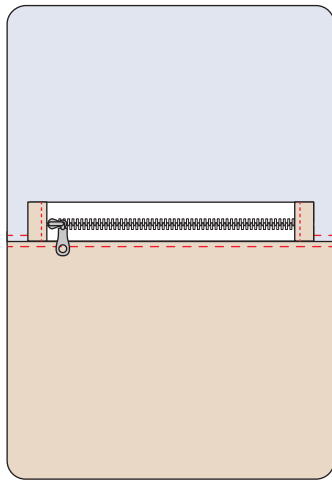


Use a zipper foot or narrow foot to baste the zipper in place with a $\frac{1}{4}$ " (6mm) seam allowance. Make sure the zipper pull is out of the way as you sew.

3. With the right sides together, layer the lining front panel over the main fabric front panel and zipper, aligning all the edges. Sew together along the top edge with a $\frac{3}{8}$ " (1cm) seam allowance, moving the zipper pull out of the way as needed.



4. Press the seam open with your finger or a seam roller. Topstitch $\frac{1}{8}$ " (3mm) from each side of the seam, moving the zipper out of the way.



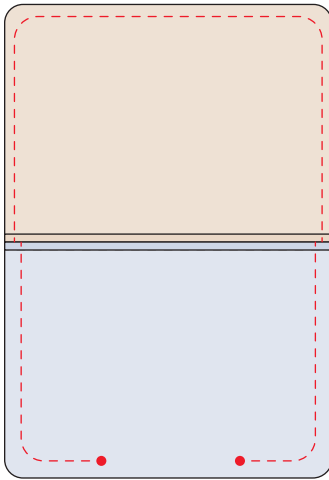
5. With the right sides together, center and baste the zipper along the top edge of the main fabric back panel. Layer the lining back panel right sides together with the lining front panel and zipper, aligning the top and side edges. Sew together along the top edge with a $\frac{3}{8}$ " (1cm) seam allowance.

6. Press the seam open with your finger or a seam roller. Topstitch $\frac{1}{8}$ " (3mm) from each side of the seam, moving the zipper out of the way.

7. Unzip the zipper halfway to prepare for turning later.

8. With the right sides together, align all the edges of both main fabric panels. With the right sides together, align all the edges of both lining fabric panels. Hold together with sewing clips.

9. Sew the lining panels together with a $\frac{3}{8}$ " (1cm) seam allowance, leaving about 3"–4" (7.6–10.2cm) unsewn along the bottom edge. Then, sew the main fabric panels together with a $\frac{1}{4}$ " (6mm) seam allowance. Use a zipper foot or narrow foot to help maintain the seam allowance and sew past the tabs. Sew through to the zipper seam, but do not sew through the tabs.



TIP The wider seam allowance for the lining will help the lining fit neatly inside your bag.

10. Trim the lining seam allowance to $\frac{1}{4}$ " (6mm) wide. Turn the bag right side out by pushing the main fabric and lining through the open section of the lining bottom. Gently push out the corners and edges to shape the bag.

11. Hand sew or topstitch the opening in the lining closed. Smooth the lining down into the exterior.

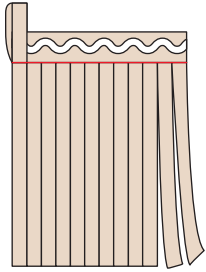
Make & Attach Optional Tassel

- 1.** On the wrong side of the tassel piece, mark a horizontal line $\frac{3}{8}$ " (1cm) from the top edge.
- 2.** Use a rotary cutter or scissors to cut fringe, starting at the bottom edge and stopping at the marked line. Cut every $\frac{1}{4}$ " (6mm) or, for delicate fringe, every $\frac{1}{8}$ " (3mm).
- 3.** Apply hot glue or fabric glue to the right side of one end of the tassel connector. With the wrong sides up, position the connector vertically, aligning the left side edges and the short edge along the marked line.
- 4.** Thread the connector through the hole in the zipper pull, and fold the connector in half with the wrong sides together, matching the short ends. Glue in place.



Humble Bundle

5. Apply glue to the wrong side of the tassel above the marked line. Tightly wrap the tassel around the connector.



Humble Bundle

LEVEL: Beginner

Fold-Over Crossbody Bag

FINISHED SIZE: 10" x 7" (25.4 x 17.8cm)

FOLD-OVER CROSSBODY BAG



Fabrics: Cotton from the Architectures collection from Robert Kaufman for the main fabric, faux leather from Sallie Tomato for the contrast, and cotton for the lining

To continue to build your bag-making confidence, the Fold-Over Crossbody Bag has been designed with similar steps as the Quilted Pouches. This convenient crossbody has a trendy design with contrasting accents. There's plenty of space inside to store essentials, and the adjustable strap can be removed to allow you to carry this bag as a clutch. With this project, build skills in fabric preparation, adding a contrasting scrap closure, adding an interior slip pocket, easily installing a zipper, assembling the bag, making an adjustable strap, and making an optional tassel.

MATERIALS & SUPPLIES

Main fabric: ⅓ yard (0.31m) for main panels and strap connectors

Contrast fabric (cork fabric or faux leather): ⅓ yard (0.31m) for strap closures, zipper tabs, adjustable strap, and optional tassel

Lining: ⅓ yard (0.31m) for panels and interior slip pocket

Fleece batting: ⅓ yard (0.3m)

Single-slide nylon coil handbag zipper: 9½" (24.1cm)

1" (2.5cm) D-rings: 3

1" (2.5cm) swivel hooks: 3

1" (2.5cm) slider buckle: 1

Teflon foot

Zipper foot or narrow foot

Chalk or disappearing-ink fabric marker

Basting tape

40-weight polyester thread

Hot glue or fabric glue for optional tassel

CUTTING

Main fabric

Cut 2 pieces 10½" × 10½" (26.7 × 26.7cm) for front and back panels.

Cut 2 pieces 2" × 1¼" (5.1 × 3.2cm) for strap connectors.

Contrast fabric

Cut 1 piece 1" × 10½" (2.5 × 26.7cm) for upper strap closure.

Cut 1 piece 1" × 2¾" (2.5 × 7cm) for lower strap closure.

Cut 2 pieces 2" × 25" (5.1 × 63.5cm) for adjustable strap.

Cut 2 pieces 1" × 1¼" (2.5 × 3.2cm) for zipper tabs.

Optional: Cut 1 piece 3" × 4" (7.6 × 10.2cm) for tassel; cut 1 piece ¼" × 2" (0.6 × 5cm) for tassel connector.

Lining

Cut 2 pieces 10½" × 10½" (26.7 × 26.7cm) for front and back panels.

Cut 2 pieces 6" × 6" (15.2 × 15.2cm) for interior slip pocket.

Fleece batting

Cut 2 pieces 10½" × 10½" (26.7 × 26.7cm) for front and back panels.

Construction

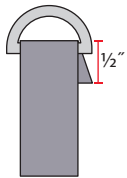
Seam allowances are $\frac{1}{4}$ " (6mm) unless otherwise noted.

Prepare Main Panels

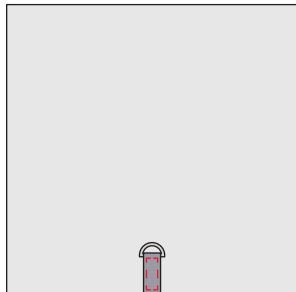
1. Position the pieces of fleece on the wrong sides of the main fabric front and back panels, aligning all the edges. Baste $\frac{1}{8}$ " (3mm) from the edges of the fleece (not shown in illustrations).

2. If desired, quilt the front and back panels to further secure the fleece and add detail. Use a 3mm stitch length.

3. For the lower strap closure, thread one end of the piece through a D-ring. Fold the end under $\frac{1}{2}$ " (12mm), encasing the flat side of the D-ring, and hold it in place with a sewing clip.



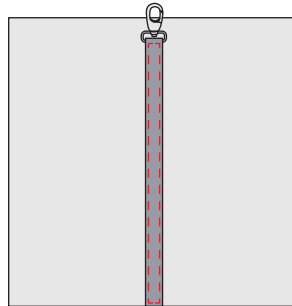
4. With the right sides up, center the lower strap closure along the bottom edge of the main fabric front panel, with the D-ring towards the top. Use a zipper foot or narrow foot to topstitch along the hardware, and then pivot to sew $\frac{1}{8}$ " (3mm) from the remaining edges. Make sure to backstitch.



TIP Adhere basting tape to the wrong side of the strap closure to help hold it in place while you're sewing.

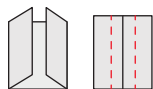
5. For the upper strap closure, thread one end of the piece through a swivel hook. Fold the end under $\frac{1}{2}$ " (12mm), and hold it in place with a sewing clip. Adhere basting tape along the length of the upper strap closure on the wrong side.

6. With the right sides up, center the upper strap closure along the bottom edge of the main fabric back panel, with the swivel hook toward the top. Use a zipper foot or narrow foot to topstitch along the hardware, and then pivot to sew $\frac{1}{8}$ " (3mm) from the remaining edges. Make sure to backstitch.



Make & Attach Strap Connectors

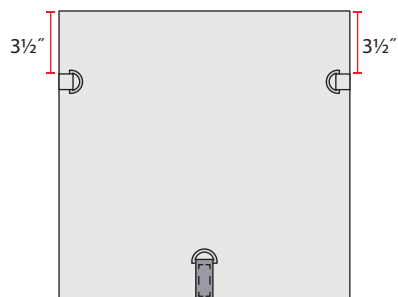
1. With the wrong sides together, fold the short edges of the strap connector pieces to the center. Topstitch $\frac{1}{4}$ " (6mm) from the long edges of each strap connector.



2. Slide a D-ring over the end of each strap connector. Fold each strap connector in half, aligning the raw ends, to encase the flat slide of the D-ring at the inner folded edge.



3. On the right side of the main fabric front panel, measure and mark $3\frac{1}{2}$ " (8.9cm) down from the top on both side edges. Position a strap connector below each mark, with the D-rings toward the center, and align the raw edges. Use a zipper foot or narrow foot to baste the strap connectors in place, stitching $\frac{1}{4}$ " (6mm) from the raw edges.

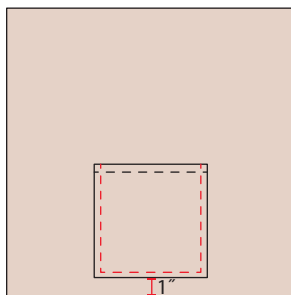


Attach Tabs to Zipper

For instructions on how to attach tabs to the zipper, refer to *Quilted Pouches, Attach Tabs to Zipper* (page 105).

Create Interior Slip Pocket

For instructions on how to make and attach the interior slip pocket, refer to *Essential Pockets, Slip Pocket* (page 89). Center the bottom edge of the pocket 1" (2.5cm) up from the bottom edge of the lining back panel.



Assemble Fold-Over Crossbody Bag

For instructions on assembly, refer to *Quilted Pouches, Assemble Pouch* (page 106).

TIP Make sure the swivel hook and D-ring are toward the zipper, but away from the seam allowance while sewing and the interior slip pocket opening is toward the zipper.

Create Adjustable Strap



For instructions on how to make and attach the adjustable strap, refer to *Straps & Handles, Adjustable Strap* (page 92).

Make & Attach Optional Tassel

For instructions on how to make and attach the optional tassel, refer to *Quilted Pouches, Make & Attach Optional Tassel* (page 107). Thread the connector through a strap connector D-ring instead of the zipper pull.



Humble Bundle

LEVEL: Beginner

Beginner Tote

FINISHED SIZE: 14½" wide × 15" high × 4" deep (36.8 × 38.1 × 10.2cm)



Fabrics: Cotton from the Architectures collection from Robert Kaufman for the main fabric, brown pebble faux leather from Salie Tomato for the contrast, and cotton for the lining

This medium-size tote has lots of room for storage thanks to the depth of the boxed corners. The addition of pockets makes this bag very functional for students, professionals, light travel, or everyday use. The Beginner Tote has been designed with similar steps as the Quilted Pouches so you become more comfortable with the process. With this project, build skills in fabric preparation, creating a front zipper pocket, attaching handles, easily installing a zipper, assembling the bag, and adding optional embellishments.

MATERIALS & SUPPLIES

Main fabric: $\frac{5}{8}$ yard (0.57m) for main panels

Contrast fabric (cork fabric or faux leather): $\frac{1}{4}$ yard (0.23m) for handles, zipper tabs, and optional tassel

Lining: $\frac{3}{4}$ yard (0.69m) for interior, zipper pocket lining, and interior slip pocket

Foam interfacing: $\frac{1}{2}$ yard (0.46m)

Lightweight woven fusible interfacing: 1 yard (0.91m)

Double-slide nylon coil zipper for zipper pocket: 17" (43.2cm)

Single-slide nylon coil handbag zipper for top closure: 14" (35.6cm)

Metal handmade label (optional)

Small rivets (optional)

Basting spray

Sewing clips

Zipper foot or narrow foot

Chalk or disappearing-ink fabric marker

40-weight polyester thread

Hot glue or fabric glue for optional tassel

CUTTING

Main fabric

Cut 2 pieces 15" × 17½" (38.1 × 44.5cm) for front and back panels.

Contrast fabric

Cut 2 pieces 1½" × 25" (3.8 × 63.5cm) for handles.

Cut 2 pieces 1" × 1¼" (2.5 × 3.2cm) for zipper tabs.

Optional: Cut 1 piece 3" × 4" (7.6 × 10.2cm) for tassel; cut 1 piece ¼" × 10" (0.6 × 25.4cm) for tassel connector.

Lining

Cut 2 pieces 15" × 17½" (38.1 × 44.5cm) for front and back panels.

Cut 2 pieces 15" × 6" (38.1 × 15.2cm) for zipper pocket.

Cut 2 pieces 8" × 8" (20.3 × 20.3cm) for slip pocket.

Foam interfacing

Cut 2 pieces 15" × 17½" (38.1 × 44.5cm) for front and back main fabric panels.

Lightweight woven fusible interfacing

Cut 2 pieces 15" × 17½" (38.1 × 44.5cm) for front and back lining panels.

Construction

Seam allowances are $\frac{1}{4}$ " (6mm) unless otherwise noted.

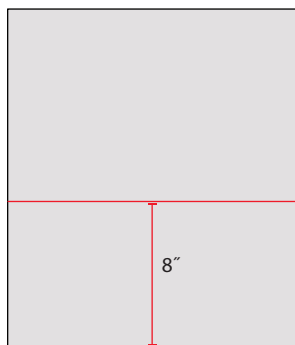
Attach Interfacing

1. Position the pieces of foam interfacing on the wrong sides of the main fabric front and back panels, aligning all the edges. Baste $\frac{1}{8}$ " (3mm) from all the edges of the foam (not shown in illustrations).

2. Fuse the pieces of lightweight woven interfacing to the wrong sides of the lining front and back panels, aligning all the edges.

Create Front Zipper Pocket

1. Mark a horizontal line 8" (20.3cm) up from the bottom edge of the main fabric front panel.



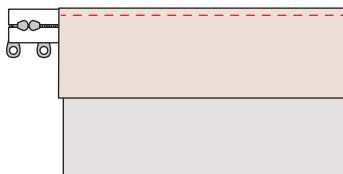
2. Cut on the horizontal line just marked to divide the front into 2 pieces: an upper and a lower half.

3. Slide both pulls of the 17" (43.2cm) double-slide zipper to one end. With the right sides together, align the zipper along the top edge of the front lower half, letting the pulls extend beyond one side. Use a zipper foot or narrow foot to baste the zipper in place with a $\frac{1}{4}$ " (6mm) seam allowance.



TIP The zipper is longer than needed so the pulls can stay out of the way of the needle and presser foot.

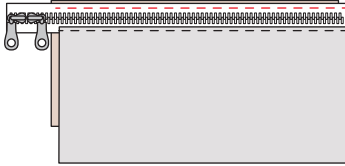
4. With the right sides together, layer a zipper pocket lining piece over the front lower half and zipper, aligning the top and side edges. Sew together along the top edge with a $\frac{1}{4}$ " (6mm) seam allowance.



5. Fold the front lower half and zipper pocket lining away from the zipper so the fabrics are wrong sides together, and press. Topstitch the front piece $\frac{1}{8}$ " (3mm) from the seam.

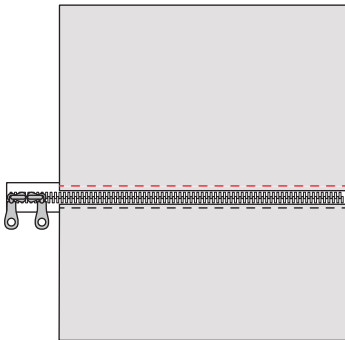


6. With the right sides of the lining pieces together, align the top edge and sides of the remaining zipper pocket lining piece with the unsewn edge of the zipper. Baste in place with a $\frac{1}{4}$ " (6mm) seam allowance.



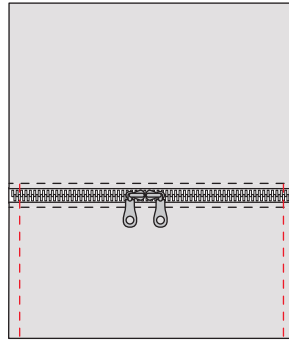
7. With the right sides together, align the bottom edge of the front upper half along the unsewn edge of the zipper. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance.

8. Press only the front upper half away from the zipper. Topstitch the front piece $\frac{1}{8}$ " (3mm) from the seam.



9. Keeping the front pieces away from the zipper pocket lining pieces, trim the bottom edges of the lining pieces so they are even. Sew the bottom edges of the pocket lining pieces together with a $\frac{1}{4}$ " (6mm) seam allowance.

10. Slide the zipper pulls to the center. Smooth the zipper pocket lining flat against the wrong side of the front lower half. Sew the sides of the zipper pocket lining to the front with a $\frac{1}{4}$ " (6mm) seam allowance. Trim the excess zipper tape even with the side edges of the front.



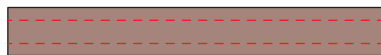
11. Trim the top edge of the main fabric front so the entire piece measures $17\frac{1}{2}$ " (44.5cm) high.

12. If desired, install a metal handmade label with the bottom edge of the label centered 1 " (2.5cm) up from the upper zipper seam, following the manufacturer's instructions.

TIP After installing the label hardware, fuse a scrap of lightweight woven interfacing over the wrong side of the hardware to protect your lining fabric from abrasion.

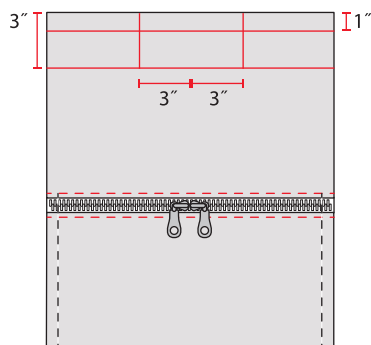
Attach Handles

1. With the wrong sides together, fold each handle piece in half lengthwise. Topstitch $\frac{1}{8}$ " (3mm) from each long side.

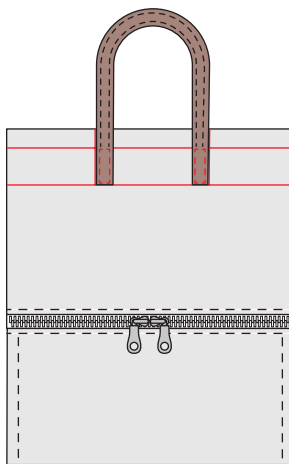


TIP If desired, cut each of the ends to be pointed or rounded to your liking.

2. Mark the placement of the handles on the right side of the main fabric front and back panels. Measure and mark horizontal lines 1" (2.5cm) and 3" (7.6cm) down from the top edge. Also mark a vertical line 3" (7.6cm) away from each side of the center, stopping 3" (7.6cm) down from the top.



3. Adhere basting tape to 2" (5.1cm) of each end of 1 handle piece on the wrong side. With the right sides facing up, position the handle ends inside the markings on the main fabric front. Topstitch each end of the handle in place $\frac{1}{8}$ " (3mm) from the edges, up to the marked 1" (2.5cm) line, and stitch across.



4. Repeat Step 3 to attach the remaining handle to the main fabric back. Remove the marks.

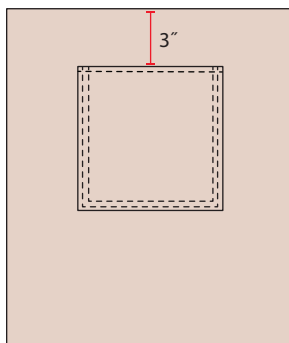
5. If desired, install a small rivet centered $\frac{1}{2}$ " (12mm) up from each end of the handles. For instructions on how to install rivets, refer to Basic Hardware Tutorials, Rivets (page 51).

Attach Tabs to Zipper

For instructions on how to attach tabs to the 14" (35.6cm) single-slide zipper, refer to Quilted Pouches, Attach Tabs to Zipper (page 105).

Create Interior Slip Pocket

For instructions on how to make and attach the interior slip pocket, refer to Essential Pockets, Slip Pocket (page 89). Center the top edge of the pocket 3" (7.6cm) from the top edge of a lining panel.

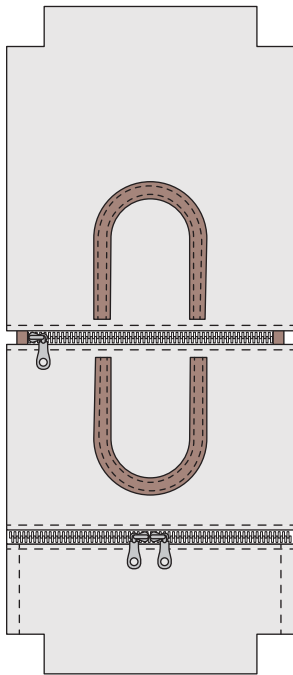


Assemble Tote Bag

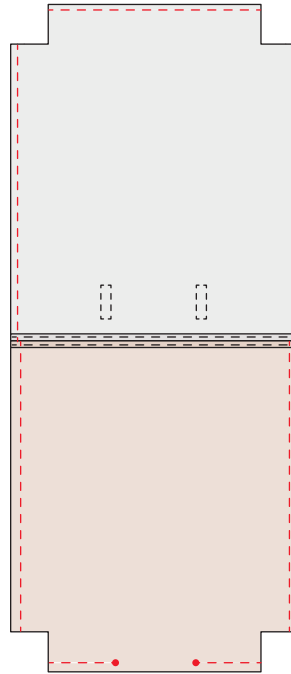
1. For instructions on how to attach the top closure zipper, refer to *Quilted Pouches, Assemble Pouch*, Steps 2–7 (page 106).

TIP Make sure the exterior zipper pocket is away from the top zipper, the interior slip pocket opening is toward the zipper, and the handles are tucked down out of the way while you're sewing.

2. Cut squares 2" × 2" (5.1 × 5.1cm) from each bottom corner of the exterior and lining pieces.

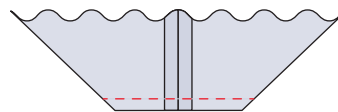


3. Sew the sides and bottom edges of the lining together with a $\frac{3}{8}$ " (1cm) seam allowance, leaving about 3"–4" (7.6–10.2cm) unsewn along the bottom edge. Then, sew the sides and bottom edges of the main fabric pieces together with a $\frac{1}{4}$ " (6mm) seam allowance. Sew through the zipper seams, but do not sew through the tabs. Trim the lining seam allowance to $\frac{1}{4}$ " (6mm) wide.



TIP The wider seam allowance for the lining will help the lining fit neatly inside your bag.

4. To create the boxed corners on the bag exterior, match each side seam with the adjacent bottom seam, with the right sides together. Align the raw edges. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance. Make sure to backstitch all the seams.



5. Repeat Step 4 to create boxed corners on the lining, using a $\frac{3}{8}$ " (1cm) seam allowance.
6. Turn the bag right side out by pushing the main fabric and lining through the bottom, unsewn section of the lining.
7. Hand sew or topstitch the opening in the lining closed. Smooth the lining down into the exterior. Gently push out the corners and edges to shape the bag.

Make & Attach Optional Tassel

1. For instructions on how to make and attach the optional tassel, refer to *Quilted Pouches, Make & Attach Optional Tassel* (page 107), without threading the connector through a zipper pull.
2. Wrap the connector around a handle. Then thread the tassel through the folded end of the tassel connector and pull tight to secure it.



Humble Bundle

LEVEL: Intermediate

Hobo Bag

FINISHED SIZE: 11" wide × 11" high × 4" deep (27.9 × 27.9 × 10.2cm)

Fabrics: Cotton from the Architextures collection from Robert Kaufman for the main fabric, concrete pebble faux leather from Sallie Tomato for the contrast, and cotton for the lining

Sophisticated and stylish, this Hobo Bag was designed with minimal details to allow you to gradually expand your bag-making expertise but also to pair effortlessly with everything in your closet. With this project, build skills in fabric preparation, adding shape to the top edge of the bag, creating a base, assembling strap connectors, creating a shoulder strap, adding an interior slip pocket, installing an interior zipper pocket, assembling a bag with a zipper closure, and adding optional hardware and embellishments. The shaping along the top edge of the bag can be omitted for a tote bag silhouette instead.

MATERIALS & SUPPLIES

Main fabric: ½ yard (0.46m) for panels and strap connectors

Contrast fabric (faux leather): ¼ yard (0.23m) for shoulder strap, base, and optional tassel

Lining: ¾ yard (0.69m) for interior, slip pocket lining, and zipper pocket lining

Lightweight woven fusible interfacing: 1 yard (0.91m)

Foam interfacing: ½ yard (0.46m)

Single-slide nylon coil handbag zipper for top closure: 17" (43.2cm)

Metal zipper end

Single-slide nylon coil zipper for interior zipper pocket: 9" (22.9cm)

1½" (3.8cm) O-rings: 2

Bag feet (optional): 4

Metal handmade label (optional)

Basting spray

Basting tape

Zipper foot or narrow foot

Chalk or disappearing-ink fabric marker

40-weight polyester thread

Hot glue or fabric glue for optional tassel

CUTTING

Main fabric

Cut 2 pieces 15½" × 13" (39.4 × 33cm) for front and back panels.

Cut 2 pieces 2" × 4" (5.1 × 10.2cm) for strap connectors.

Contrast fabric

Cut 1 piece 2" × 25" (5.1 × 63.5cm) for shoulder strap.

Cut 1 piece 11¾" × 4½" (29.8 × 11.4cm) for base.

Optional: Cut 1 piece 3" × 6" (7.6 × 15.2cm) for tassel; cut 1 piece ¼" × 10" (0.6 × 25.4cm) for tassel connector.

Lining

Cut 2 pieces 15½" × 13" (39.4 × 33cm) for front and back panels.

Cut 2 pieces 9" × 6" (22.9 × 15.2cm) for zipper pocket lining.

Cut 2 pieces 8" × 8" (20.3 × 20.3cm) for slip pocket.

Cut 1 piece 11¾" × 4½" (29.8 × 11.4cm) for base.

Lightweight woven fusible interfacing

Cut 2 pieces 15½" × 13" (39.4 × 33cm) for front and back panels.

Cut 1 piece 11¾" × 4½" (29.8 × 11.4cm) for base.

Cut 2 pieces 2" × 4" (5.1 × 10.2cm) for strap connectors.

Foam interfacing

Cut 2 pieces 15½" × 13" (39.4 × 33cm) for front and back panels.

Cut 1 piece 11¾" × 4½" (29.8 × 11.4cm) for base.

Construction

Seam allowances are $\frac{1}{4}$ " (6mm) unless otherwise noted.

Attach Lightweight Woven Interfacing

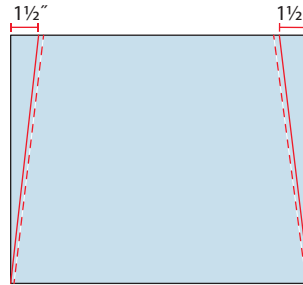
Fuse the pieces of lightweight woven interfacing to the wrong sides of the lining front, back, and base panels, and each main fabric strap connector, aligning all the edges.

Prepare Main Panels

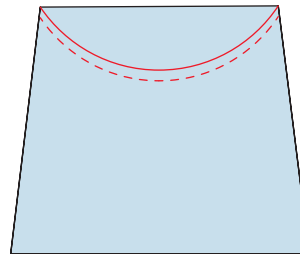
1. Position the pieces of foam interfacing on the wrong sides of the main fabric front and back panels, aligning all the edges. Baste $\frac{1}{8}$ " (3mm) from the edges of the foam (not shown in illustrations).
2. If desired, quilt the front and back panels to further secure the foam and add detail. Use a 3mm stitch length.
3. If desired, install a metal handmade label with the bottom edge of the label centered 2" (5.1cm) up from the bottom edge of the front, following the manufacturer's instructions.

TIP After installing the label hardware, fuse a scrap of lightweight woven interfacing over the wrong side of the hardware to protect your lining fabric from abrasion.

4. Mark $1\frac{1}{2}$ " (3.8cm) in from each side along the top edge of the front and back panels. Draw a diagonal line between each $1\frac{1}{2}$ " (3.8cm) mark and the adjacent bottom corner. Staystitch $\frac{1}{8}$ " (3mm) in from the diagonal line. Cut along the diagonal line to add shape to the front and back panels.



5. Position the pointed end of the Hobo Bag Template (page 129) in each upper corner of the front and back panels, with the long straight edge along the top of the panels. Trace the curved edge. Staystitch $\frac{1}{8}$ " (3mm) in from the curved edge. Cut along the curved edge to add additional shape to the front and back panels.



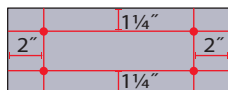
TIP The shaping along the top edge of the bag can be omitted for a tote bag silhouette instead.

6. Repeat Steps 4 and 5 to add shape to the lining front and back panels. You do not need to sew before cutting.

Prepare Base

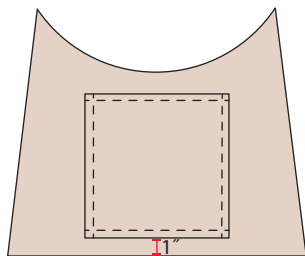
1. With the right sides up, position the contrast fabric base piece over the foam base piece, aligning all the edges. Stitch $\frac{1}{2}$ " (12mm) from all the edges. Trim away the foam from the seam allowance, cutting close to, but not through, the stitching.

2. If desired, install bag feet. Mark $\frac{1}{4}$ " (3.2cm) in from the long edges and 2" (5.1cm) in from the short edges. Install a bag foot at each intersecting mark, following the manufacturer's instructions, or refer to Basic Hardware Tutorials, Bag Feet (page 50).



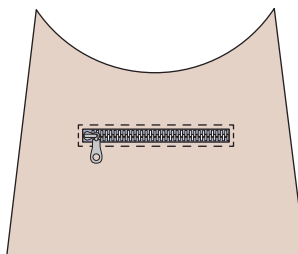
Create Interior Slip Pocket

For instructions on how to make and attach the slip pocket, refer to Essential Pockets, Slip Pocket (page 89). Center the bottom edge of the pocket 1" (2.5mm) up from the bottom edge of a lining panel.



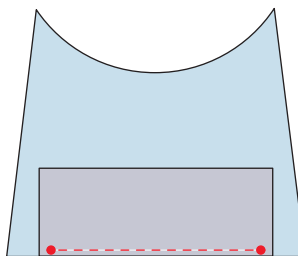
Create Interior Zipper Pocket

For instructions on how to make and attach the interior zipper pocket, refer to Essential Pockets, Zipper Pocket (page 90). Use the 9" (22.9cm) zipper and center the top edge of the marked pocket lining 2" (5.1cm) down from the top edge of the remaining lining panel.

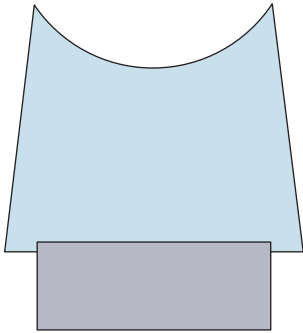


Assemble Exterior and Lining

1. With the right sides together, center a long edge of the contrast fabric base along the bottom edge of the main fabric front. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance, starting and stopping $\frac{1}{4}$ " (6mm) from the short edges. Make sure to backstitch this seam. At the beginning and end of the seam, cut a vertical line up to the last stitch. Do not cut through or past the seam.



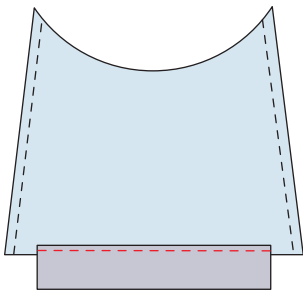
2. Press the base away from the front panel, covering the seam allowance.



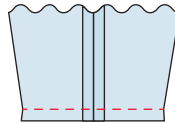
3. Repeat Steps 1–2 to attach the opposite long side of the base to the main fabric back.

4. Repeat Steps 1–3 to attach the lining base to the lining front and back, using a $\frac{1}{2}$ " (12mm) seam allowance and starting and stopping $\frac{1}{2}$ " (12mm) from the short sides.

5. With the right sides together, align the top and side edges of the main fabric front and back. Sew the sides together with a $\frac{1}{4}$ " (6mm) seam allowance. Press the seam allowances open.



6. With the right sides together, match the side seam with the center of the short edges of the base. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance, stopping $\frac{1}{4}$ " (6mm) from each side edge to create the boxed corners of the bag. Make sure to backstitch the seams.

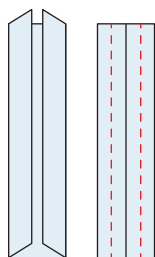


7. Repeat Steps 5–6 for the lining front, back, and base using a $\frac{1}{2}$ " (12mm) seam allowance. Turn the exterior and lining right side out.

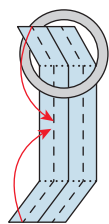
TIP The wider seam allowance for the lining will help the lining fit neatly inside your bag.

Make & Attach Strap Connectors

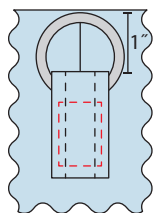
1. With the wrong sides together, fold each long edge of each strap connector to the center. Topstitch $\frac{1}{4}$ " (6mm) from each long edge of each strap connector.



2. Slide an O-ring over the end of each strap connector. Fold the raw ends of each strap connector so they meet in the middle, which will be the underside, encasing the O-ring.



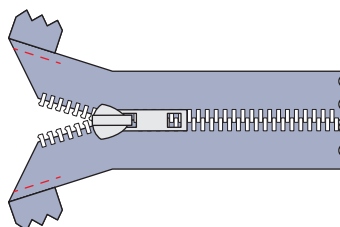
3. Pin the raw ends in place. With the right sides up, center a strap connector over each side seam of the assembled exterior, so the top fold is 1" (2.5cm) down from the top edge and the O-ring is at the top. Use pins or basting tape to hold each strap connector in place. Use a zipper foot or narrow foot to topstitch each strap connector along the hardware, and then pivot to sew $\frac{1}{8}$ " (3mm) from the remaining edges.



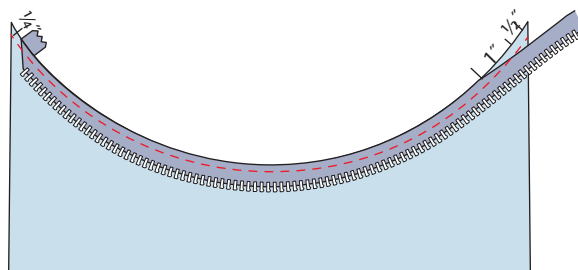
Attach Zipper

1. Attach a metal zipper end to the closed end of the 17" (43.2cm) zipper, according to the manufacturer's instructions.

2. At the open end of the zipper, turn each end of the zipper tape under at a right angle and stitch in place.



3. Open the zipper completely. With the right sides together, position one side of the zipper along the top raw edge of the exterior. The folded end of the zipper should be $\frac{1}{4}$ " (6mm) from the side seam. Position the opposite end of the zipper away from the top edge, $1\frac{1}{2}$ " (3.8cm) from the side seam. The seam should taper off the zipper tape $\frac{1}{2}$ " (12mm) from the side seam. Sew the zipper in place with a $\frac{1}{4}$ " (6mm) seam allowance. Make sure to backstitch over each end.



4. Repeat Step 3 to attach the remaining side of the zipper to the opposite side of the exterior. After sewing, test your zipper to make sure it opens and closes evenly. Open the zipper completely and turn the exterior wrong side out.

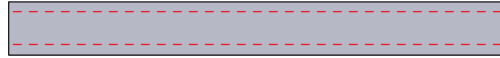
Assemble Hobo Bag

1. With the right sides together, insert the lining into the exterior, aligning the top raw edges and side seams. Make sure the O-rings are down inside the bag. Secure the top edge with pins or sewing clips. Sew around the top edge with a $\frac{3}{8}$ " (10mm) seam allowance.
2. Turn the bag right side out by pushing the exterior and lining through the bottom, unsewn section of the zipper pocket.
3. Hand sew or topstitch the opening in the zipper pocket closed. Smooth the lining down into the exterior. Gently push out the corners and edges to shape the bag.
4. Press the top edge of the bag with the zipper at the top. Topstitch the top edge with an $\frac{1}{8}$ " (3mm) seam allowance. Be careful not to sew through the strap connectors or the zipper while topstitching.

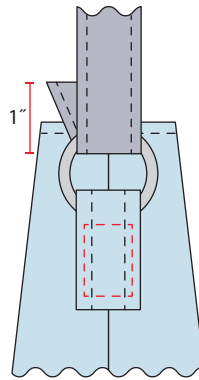


Make & Attach Shoulder Strap

1. With the wrong sides together, fold the contrast fabric shoulder strap in half lengthwise. Topstitch $\frac{1}{8}$ " (3mm) from each long side.



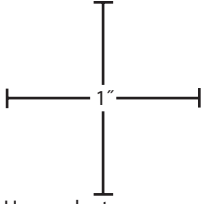
2. Thread an end of the shoulder strap through an O-ring on the bag from the outside toward the inside. Fold the end of the shoulder strap under 1" (2.5cm). Topstitch $\frac{1}{8}$ " (3mm) and $\frac{1}{4}$ " (6mm) from the raw end. Repeat to attach the opposite end of the shoulder strap to the remaining O-ring.



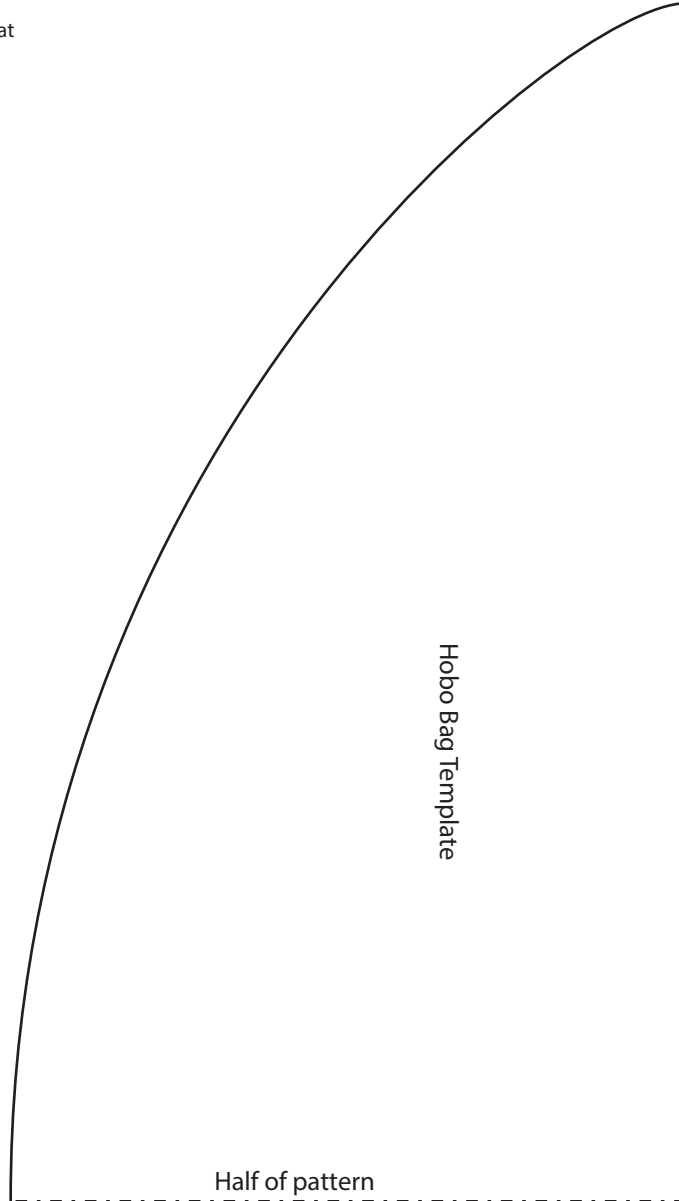
Make & Attach Optional Tassel

1. For instructions on how to make and attach the optional tassel, refer to *Quilted Pouches, Make & Attach Optional Tassel* (page 107), without threading the connector through a zipper pull.
2. Wrap the connector around an O-ring. Then thread the tassel through the folded end of the tassel connector and pull tight to secure it.





Use a ruler to measure these inch marks to verify that printout is correctly sized.



Humble Bundle

LEVEL: Intermediate

Handbag

FINISHED SIZE: 10" wide × 9" high × 4½" deep (25.4 × 22.9 × 11.4cm)



Fabrics: Cotton from the Architextures collection from Robert Kaufman for the main fabric, navy pebble faux leather from Sallie Tomato for the contrast, and cotton for the lining

By now, hopefully, you feel prepared to tackle a more challenging style of bag and put your knowledge to the test. This handbag has been designed to make a sophisticated statement every day. The convenient side pockets give easy access to small essentials, and the roomy interior secured with a zipper closure provides space for larger items. With this project, build skills in fabric preparation, adding shape, creating handles, assembling pleated side pockets, adding an interior slip pocket, installing an interior zipper pocket, attaching a base, assembling a bag with a zipper closure, and adding optional hardware and embellishments.

MATERIALS & SUPPLIES

Main fabric: $\frac{5}{8}$ yard (0.57m) for main panels, side panels, and exterior side pockets

Contrast fabric (cork fabric or faux leather): $\frac{1}{3}$ yard (0.31m) for handles, exterior side pocket trim, base, and optional tassel

Lining: $\frac{3}{4}$ yard (0.69m) for interior, zipper pocket lining, and interior slip pocket

Lightweight woven fusible interfacing: 1 yard (0.91m)

Foam interfacing: $\frac{1}{3}$ yard (0.31m)

Single-slide nylon coil zipper for interior zipper pocket: 8" (20.3cm)

Single-slide nylon coil handbag zipper for top closure: 16" (40.6cm)

Metal zipper end

Bag feet (optional): 4

Metal handmade label (optional)

Small rivets (optional)

Basting spray

Basting tape

Zipper foot or narrow foot

Chalk or disappearing-ink fabric marker

40-weight polyester thread

Hot glue or fabric glue for optional tassel

CUTTING

Main fabric

Cut 2 pieces $10\frac{1}{2}'' \times 9\frac{1}{2}''$ (26.7 × 24.1cm) for front and back panels.

Cut 2 pieces $8'' \times 9\frac{1}{2}''$ (20.3 × 24.1cm) for side panels.

Cut 2 pieces $8'' \times 6''$ (20.3 × 15.2cm) for exterior side pockets.

Contrast fabric

Cut 2 pieces $3'' \times 20''$ (7.6 × 50.8cm) for handles.

Cut 2 pieces $8'' \times \frac{3}{4}''$ (20.3 × 1.9cm) for side pocket trim.

Cut 1 piece $10\frac{1}{2}'' \times 5''$ (26.7 × 12.7cm) for base.

Optional: Cut 1 piece $3'' \times 4''$ (7.6 × 10.2cm) for tassel; cut 1 piece $\frac{1}{4}'' \times 10''$ (0.6 × 25.4cm) for tassel connector.

Lining

Cut 2 pieces $10\frac{1}{2}'' \times 9\frac{1}{2}''$ (26.7 × 24.1cm) for front and back panels.

Cut 2 pieces $8'' \times 9\frac{1}{2}''$ (20.3 × 24.1cm) for side panels.

Cut 2 pieces $8'' \times 6''$ (20.3 × 15.2cm) for side pockets.

Cut 2 pieces $8'' \times 6''$ (20.3 × 15.2cm) for zipper pocket.

Cut 2 pieces $7'' \times 7''$ (17.8 × 17.8cm) for slip pocket.

Cut 1 piece $10\frac{1}{2}'' \times 5''$ (26.7 × 12.7cm) for base.

Lightweight woven fusible interfacing

Cut 2 pieces $10\frac{1}{2}'' \times 9\frac{1}{2}''$ (26.7 × 24.1cm) for front and back panels.

Cut 2 pieces $8'' \times 9\frac{1}{2}''$ (20.3 × 24.1cm) for side panels.

Cut 1 piece $10\frac{1}{2}'' \times 5''$ (26.7 × 12.7cm) for base.

Foam interfacing

Cut 2 pieces $10\frac{1}{2}'' \times 9\frac{1}{2}''$ (26.7 × 24.1cm) for front and back panels.

Cut 2 pieces $8'' \times 9\frac{1}{2}''$ (20.3 × 24.1cm) for side panels.

Cut 1 piece $10\frac{1}{2}'' \times 5''$ (26.7 × 12.7cm) for base.

Construction

Seam allowances are $\frac{1}{4}$ " (6mm) unless otherwise noted.

Attach Lightweight Woven Interfacing

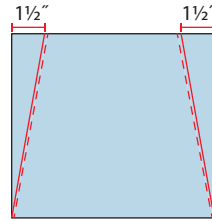
Fuse the pieces of lightweight woven interfacing to the wrong sides of the lining front, back, side panels, and base, aligning all the edges.

Prepare Main Panels

1. Position the pieces of foam interfacing on the wrong sides of the main fabric front, back, and side panels, aligning all the edges. Baste $\frac{1}{8}$ " (3mm) from all the edges of the foam (not shown in illustrations).
2. If desired, quilt the front, back, and side panels to further secure the foam and add detail. Use a 3mm stitch length.
3. If desired, install a metal handmade label with the bottom edge of the label centered 2" (5.1cm) up from the bottom edge of the front, following the manufacturer's instructions.

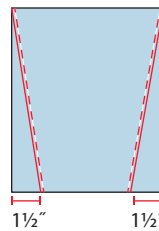
TIP After installing the label hardware, fuse a scrap of lightweight woven interfacing over the wrong side of the hardware to protect your lining fabric from abrasion.

4. Mark $1\frac{1}{2}$ " (3.8cm) in from each side along the top edge of the front and back panels. Draw a diagonal line between each $1\frac{1}{2}$ " (3.8cm) mark and the adjacent bottom corner. Staystitch $\frac{1}{8}$ " (3mm) in from the diagonal line. Cut along the diagonal line to add shape to the front and back panels.



5. Repeat Step 4 to add shape to the lining front and back panels. You do not need to sew before cutting.

6. Mark $1\frac{1}{2}$ " (3.8cm) in from each side along the bottom edge of the main fabric side panels. Draw a diagonal line between each $1\frac{1}{2}$ " (3.8cm) mark and the adjacent top corner. Staystitch $\frac{1}{8}$ " (3mm) in from the diagonal line. Cut along the diagonal line to add shape to the side panels.



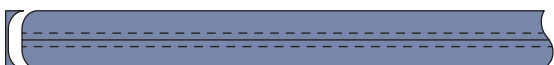
7. Repeat Step 6 to add shape to the lining side panels. You do not need to sew before cutting.

Attach Handles

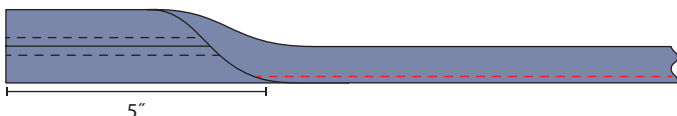
1. With the wrong sides together, fold each long edge of each handle to the center. Topstitch $\frac{1}{4}$ " (6mm) from each side of the center.



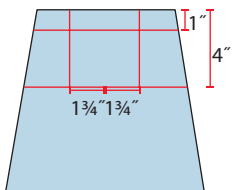
Optional, if desired, trace around a large spool of thread or small lid on the ends of the handles. Cut on the marked lines to round each end.



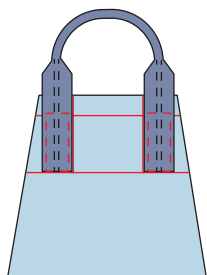
2. Mark across each handle 5" (12.7cm) from each end. With the wrong sides together, fold each handle in half lengthwise. Topstitch $\frac{1}{4}$ " (6mm) from the aligned folded edges, starting and stopping at the marks.



3. Mark the placement of the handles on the right side of the main fabric front and back panels. Measure and mark horizontal lines 1" (2.5cm) and 4" (10.2cm) down from the top edge. Also mark a vertical line $1\frac{3}{4}$ " (4.4cm) away from each side of the center, stopping 4" (10.2cm) down from the top.



4. Adhere basting tape to 3" (7.6cm) of each end of 1 handle piece on the wrong side. With the right sides facing up, position the markings on the main fabric front. Topstitch each end of the handle in place $\frac{1}{8}$ " (3mm) from the edges, up to the marked 1" (2.5cm) line, and stitch across.



5. Repeat Step 5 to attach the remaining handle to the main fabric back. Remove the marks.

6. If desired, install small rivets centered $\frac{1}{2}$ " (12mm) up and $2\frac{1}{2}$ " (6.4cm) up from each end of the handles. For instructions on how to install rivets, refer to Basic Hardware Tutorials, Rivets (page 51).

Assemble Pleated Side Pockets

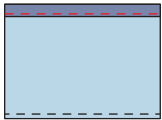
1. Place a lining side pocket wrong sides together with each main fabric side pocket, aligning all the edges. Baste the top and bottom edges together with a $\frac{1}{4}$ " (6mm) seam allowance.



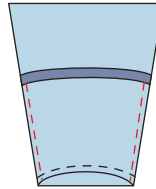
2. With the wrong sides together, fold each contrast side pocket trim piece in half lengthwise.



3. Slide the trim pieces over the top edges of the side pocket pieces so the pocket edges are against the fold of the trim. Hold together with sewing clips. Topstitch the trim to each pocket $\frac{1}{8}$ " (3mm) from the raw edges of the trim.

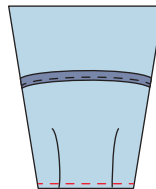


4. With the right sides facing up, place the side pockets over the side panels, aligning the bottom and side edges. Baste the side edges in place with a $\frac{1}{4}$ " (6mm) seam allowance.



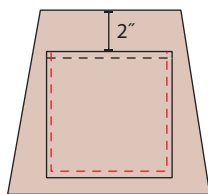
TIP The side pockets are wider than the side panels to make room for bulky items.

5. Fold 2 pleats centered on the bottom edge of each pocket so the bottom edges are smooth and even. Baste the bottom edges together with a $\frac{1}{4}$ " (6mm) seam allowance.



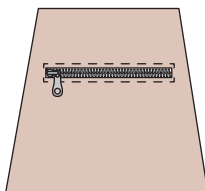
Create Interior Slip Pocket

For instructions on how to make and attach the interior slip pocket, refer to Essential Pockets, Slip Pocket (page 89). Center the top edge of the pocket 2" (5.1cm) down from the top edge of a lining panel.



Create Interior Zipper Pocket

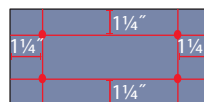
For instructions on how to make and attach the interior zipper pocket, refer to Essential Pockets, Zipper Pocket (page 90). Use the 8" (20.3cm) zipper and center the top edge of the marked pocket lining 2" (5.1cm) down from the top edge of the remaining lining panel.



Prepare Base

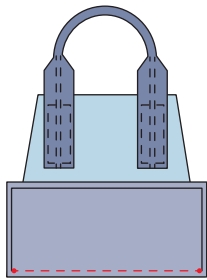
1. With the right sides up, position the contrast fabric base piece over the foam base piece, aligning all the edges. Stitch $\frac{1}{2}$ " (12mm) from all the edges. Trim away the foam from the seam allowance, cutting close to, but not through, the stitching.

2. If desired, install bag feet. Mark $\frac{1}{4}$ " (3.2cm) in from the edges. Install a bag foot at each intersecting mark, following the manufacturer's instructions, or refer to Basic Hardware Tutorials, Bag Feet (page 50).



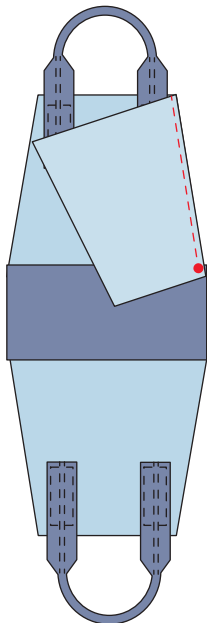
Assemble Exterior and Lining

1. With the right sides together, center a long edge of the contrast fabric base along the bottom edge of the main fabric front. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance, starting and stopping $\frac{1}{4}$ " (6mm) from the short sides. Make sure to backstitch this seam. At the beginning and end of the seam, cut a vertical line up to the last stitch. Do not cut through or past the seam.



2. Repeat Step 1 to attach the opposite long side of the base to the main fabric back.

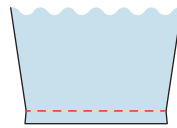
3. With the right sides together, align the top and side edges of a main fabric side panel on the side of the main fabric front. Sew the side edges together with a $\frac{1}{4}$ " (6mm) seam allowance, stopping $\frac{1}{4}$ " (6mm) from the bottom short edge. Press the seams open.



4. Repeat Step 3 to attach the unsewn edge of the attached side panel to the main fabric back.

5. Repeat Steps 3 and 4 to attach the remaining main fabric side panel to the opposite side of the main fabric front and back.

6. With the right sides together, match the bottom unsewn edges of the side panels with the short edges of the base. Sew together with a $\frac{1}{4}$ " (6mm) seam allowance, stopping $\frac{1}{4}$ " (6mm) from each side edge to create boxed corners on the bag. Make sure to backstitch at each end.

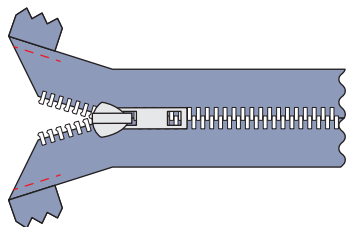


7. Repeat Steps 1–6 to attach the lining base to the lining front, back, and side panels, using a $\frac{1}{2}$ " (12mm) seam allowance and starting and stopping $\frac{1}{2}$ " (12mm) from the short sides.

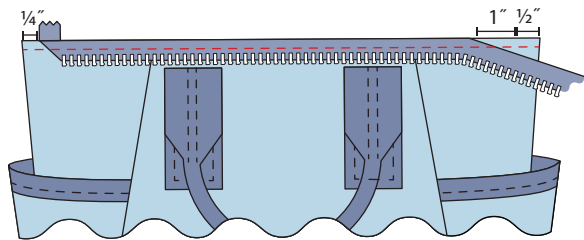
TIP The wider seam allowance for the lining will help the lining fit neatly inside your bag.

Attach Zipper

1. Attach a metal zipper end to the closed end of the 16" (40.6cm) zipper, according to the manufacturer's instructions.
2. On the other end of the zipper, turn each end of the zipper tape under at a right angle and stitch in place.



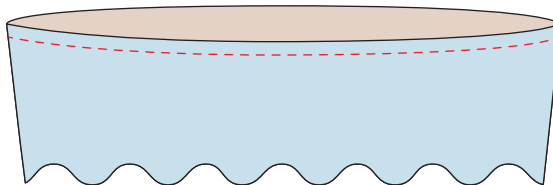
3. Open the zipper completely. Mark the center on the top edge of each main fabric side panel. With the right sides together, position a side of the zipper along the top raw edge of the exterior. The folded end of the zipper should be $\frac{1}{4}$ " (6mm) from the side panel center mark. Position the opposite end of the zipper away from the top edge, $1\frac{1}{2}$ " (3.8cm) from the side panel center mark. The seam should taper off the zipper tape $\frac{1}{2}$ " (12mm) from the center mark. Sew the zipper in place with a $\frac{1}{4}$ " (6mm) seam allowance. Make sure the handles are out of the way. Make sure to backstitch over each end.



4. Repeat Step 3 to attach the remaining side of the zipper to the opposite side of the exterior. After sewing, test your zipper to make sure it opens and closes evenly. Open the zipper completely and turn the exterior wrong side out.

Assemble Handbag

1. With the right sides together, insert the lining into the exterior, aligning the top raw edges and side seams. Make sure the handles are down inside the bag. Secure the top edge with pins or sewing clips. Sew around the top edge with a $\frac{3}{8}$ " (10mm) seam allowance.



2. Turn the bag right side out by pushing the exterior and lining through the bottom, unsewn section of the zipper pocket.
3. Hand sew or topstitch the opening in the zipper pocket closed. Smooth the lining down into the exterior. Gently push out the corners and edges to shape the bag.
4. Press the top edge of the bag with the zipper at the top. Topstitch the top edge with an $\frac{1}{8}$ " (3mm) seam allowance. Be careful not to sew through the handles or the zipper while topstitching.

Make & Attach Optional Tassel

1. For instructions on how to make and attach the optional tassel, refer to *Quilted Pouches, Make & Attach Optional Tassel* (page 107), without threading the connector through a zipper pull.
2. Wrap the connector around a handle. Then thread the tassel through the folded end of the tassel connector and pull tight to secure it.



INDEX

- accessories** 98
accordion bag 11, 77
adhesives 67–68
awls 70
backpacks 11, 77
bag feet tutorial 50
bags
 care of 97–99
 parts of 77–79
 supplies & resources 142
 top 10 tips 99
 types of 1–18
bags—projects
 crossbody (beginner),
 109–113
 handbag (intermediate),
 130–139
 hobo (intermediate),
 121–129
 quilted pouches (novice),
 103–108
 tote (beginner) 114–120
bags—tutorials
 boxed bottom 82
 closures
 drawstring 86
 magnetic snaps 43
 purse frames 87
 darts 83
 gussets 84
 hardware tutorials 50–53
 pockets 89–91
 sewing curves 84
 straps & handles, 92–95,
 118, 127, 134
 see also interfacing; seams;
 zippers
baguette 12
barrel bag 12
bases 33
basting spray or tape 67, 68
bias tape 72
bowling bag 12
boxed bottom 82
bracelet bag 12, 78
briefcase 16
bucket bag 13
buckles 36–37
camera bag 13
canteen bag 13
canvas 20, 29
center bar buckle 36
chain 38
chalk 66
Chicago screws 46
cleaners & conditioners 72
clips, sewing 74
closures 86–88
clutch 13
conchos 38
cording 33
cord locks 38
cork 21
cosmetic bag 14
cotton 21, 25
creaser 68, 72
**crossbody bag, 14, 78,
 109–113**
cutting tools 69–70
darts 83
denim 22
diaper bag 14
doctor's bag 14, 78
Dopp kit 14
drawstring bag 15, 78, 86
D-rings 44, 112
duffle bag 15, 78
edge paint 73
eyelets & grommets 39
fabrics 20–29, 142
 for lining 102
fanny pack 18
**faux leather & suede, 23, 27,
 104–108**
flannel 23
fleece batting 30, 102
foam interfacing 30, 102
frames, metal .. 33, 38–39, 87
fur & faux fur 24
fusible interfacing 31, 102
grommets & eyelets 39
gussets 84
hammers & mallets 70
handbag 15, 79, 130–139
handles
 hardware for, 44–45, 47–48
 installing 118, 134
hardware 35–50, 142
 tools 70–71
 tutorials 50–53
heel bar buckle 36
Hera marker 68
hobo bag 15, 79, 121–128
hole punches 70
hook-and-loop tape 73
hot ruler 69
insulated bag 16
interfacing 30–33, 81, 142
iron 68

- key fobs 40
- Kraft-tex 24
- labels..... 40
- ladder lock 36
- laptop case..... 16
- leather 25
 - faux..... 23
- linen, Essex 22
- locks & closures..... 40–42
- magnetic snaps..... 43
- magnets 73
- marking tools 66–67
- mesh..... 26
- messenger bag..... 16
- metal handles..... 12, 44
- microsuede 27
- needles 60–62
- notions 60–74, 142
- oilcloth 26
- O-rings 45, 126
- packing cubes..... 16
- pins 73
- pipng 33
- pliers 71
- pockets, 89–91, 116–117, 135
- portfolio 16
- pouches 17, 103–108
- presser feet 62–66
- pressing tools 68–69
- purse frames 38, 87
- rings 44–46
- ripstop 28
- rivets 46
 - installing..... 51, 71
- roller buckle 37
- rotary cutter & mat 69
- rotary punch 71
- rulers..... 74
- saddle bags 17
- scissors 70
- screwdrivers 71
- seams
 - reducing bulk 81
 - seam guide..... 74
 - seam ripper..... 71
 - seam roller..... 69
- sequin fabric 27
- sewing machine
 - basic sewing supplies..... 102
 - marking tools 66–67
 - needles..... 60–62
 - presser feet 62–66
 - sewing clips..... 74
 - thread..... 60
- shoulder bags 17
- side release buckle..... 37
- slider buckle..... 37, 93
- snap fasteners 46, 71
 - installing..... 52
- snaps, magnetic..... 43, 51
- spots..... 47
- stiletto 74
- straps & handles
 - adjustable strap..... 92–93
 - basic..... 94, 118, 134
 - hardware 44–45, 47–48
 - wristlet 95
- stud buttons..... 48
- suede..... 27
- swivel hooks..... 48–49, 93
- tapes 68
- tassels..... 49, 107–108
- Teflon foot 65, 110
- thread..... 60
- tools
 - creasing & turning tools... 72
 - cutting tools..... 69
 - for hardware 70–71
 - marking tools 66–67
 - pressing tools..... 68–69
- tote bag..... 18, 79, 114–120
- turn lock, installing..... 53
- velvet & velveteen..... 28
- vinyl 29
- waist bag..... 18
- webbing..... 74
- wristlet bag, strap for, 95
- zippers
 - about..... 50, 55–58
 - attaching tabs 105
 - installing. 106–107, 126, 138
 - presser foot..... 64, 65, 66
 - zipper pockets, 90–91, 116–117

SUPPLIES & RESOURCES

The following is a list of suppliers and brands that I use and trust; however, don't be afraid to try out other suppliers. There are so many wonderful companies out there making great products. Also, remember to shop local when you can!

Fabrics

Sallie Tomato sallietomato.com

C&T Publishing ctpub.com

Robert Kaufman robertkaufman.com

Moda Fabrics modafabrics.com

Cotton+Steel Fabrics cottonandsteelfabrics.com

Interfacing & Support Materials

Sallie Tomato sallietomato.com

Bosal Foam, Fiber, Interfacing & Crafts
bosalf Foam.com

Pellon pellonprojects.com

Hardware

Sallie Tomato sallietomato.com

Handbag Zippers

Sallie Tomato sallietomato.com

Notions for Bag Making

Sallie Tomato sallietomato.com

C&T Publishing ctpub.com

Clover Needlecraft clover-usa.com

Oliso oliso.com

Schmetz Sewing Machine Needles
schmetzneedles.com

ABOUT THE AUTHOR

Jessica Barrera, an author, designer, educator, and entrepreneur, has been creatively sewing and crafting since the age of five. She studied entrepreneurship at the University of Wisconsin-Whitewater and now operates her own sewing pattern and supply company, Sallie Tomato. Her innovative designs and products aim to attract the next generations of sewing enthusiasts while appealing to current makers. Aside from running a business, she is a mom of two boys; loves coffee, home decorating, boutique shopping, traveling, yoga, and being outdoors; and is a fan of classic black-and-white movies. Jessica lives in Wisconsin with her family.



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