
Bag Design Workshop: A 3-Part Series with Nicole Mallalieu

Chapter 1 - Drafting a Basic Bag Pattern

Part 1 overview

(lively techno music) - Hi, I'm Nicole Mallalieu. I'm a designer, pattern maker and teacher. I design sewing patterns, I teach pattern making and bag making, at a fashion college, as well as in workshops. And, I'm the author of two books, one is, You Sew Girl, the other is The Better Bag Maker. And this work-along is all about teaching you to be a better bag maker, to develop your own sewing patterns or to work on existing patterns and make them your own design. The thing that people find most difficult with pattern making is the relationship between the two dimensional and the three dimensional form. So in this work along, I'd like to establish those basic principles of pattern making, and creating shapes, moving design lines around, and making designs of your own. In this first class we'll be working on a very square, flat bag, keeping it simple. Then creating a third dimension, by making a three piece gusset bag. This is all about establishing the basic principles and learning the terminology that you'll use again and again throughout the whole pattern making process. (lively techno music)

Materials

- The materials for this are pretty basic. You're going to need some good size paper, tracing paper, a selection of rulers, and you'll need maybe a long one but something with a right angle on it as well. Quilting rulers are good or a set square, pencil, a sharpener, an eraser, some tape, glue stick. We're going to be sewing some mock ups here so you'll also need some muslin or as I'm likely to call it, calico because that's what we call it where I come from, a rotary cutter, some fabric scissors, some paper scissors, an unpicker's always handy. We need a cutting mat, a sewing machine, some thread, an iron, and an ironing surface.

Drafting a two-sided bag

- We're gonna begin with some basic terminology and processes on some simple flat bags. The basic principle is when you're doing a flat bag is whatever shape you want the bag to be that's the shape you draw first for your draft. So the difference between a draft and the pattern is the draft is the thing you draw first. This is your draft. It's your initial layout. It's a good idea to actually write draft on it so you remember and also write do not cut up and do not cut this up because you need this as you develop the pattern through all the pieces of your bag. Once you've established that draw the shape of the front of the bag that you'd like to do. I'm going to do a basic square. So draw on the baseline this way. Make sure you keep everything square, at right angles. Use a ruler that allows you to align something with a horizontal before you do the vertical. I'm just going to pretend that I'm doing a little coin purse or something quite small. When you're learning first don't try drafting up huge bags because you'll spend ages drawing long, long lines and it's a bit of a waste of time and what you're learning are the principles. So I've established that that is the shape of the bag that I'd like to make. And I'm going to make that the front of the bag. There are two pieces on any bag whether it's an angled bag or a square bag, front and back are the same. I'm going to write front, back. There are two pieces. I'm going to write cut two. Although this is our first bag, we're planning to make lots more. It's a good idea to name every bag because when you find a random pattern piece later on you won't know which pattern it belongs to. I'm going to call this Bag 1. Nice

and easy. Okay so that's labeling done. So they're the basic pattern labels that you put on every pattern. The next thing are pattern markings that will help you cut the bag pieces out accurately. Very important is your grain line. So, the grain of the fabric is the direction of the yarns within the fabric. The strongest direction runs parallel to the selvage edges. That's the straight grain. You need the grain on every pattern piece so it's good to put it on the draft so you establish which direction you want the grain to be on any part of the bag. The other very important marking that we need is a center front and center back marking because when you're constructing a handbag you're constantly referencing those points. Measure the top line. So I have six and a half inches. So at three and a quarter I'm going to put a marking and I'm going to label it CF CB which stands for center front and center back. The other thing you'll need to mark is the position of any straps you want to put in. So if we wanted to do a strap for the top of the bag like that, you'd center those either side of center front and center back. I'm going to do them on this one an inch and a half out from each side. So these are called notches and they show the position will then take these marks onto our pattern. So this remains the draft. This is the final shape of the bag without seam allowances. We'll trace off a pattern piece and then add seam allowances to that and the pattern becomes the template that you'd cut your paper. So these are notches. They mark where the strap goes. It's a good idea to remind yourself by labeling those. So that shows you that that's the strap placement that'll be transferred to the patterned piece that cuts the fabric. So this is the draft. It's the finished shape of the bag with no seam allowances. We've done a square, but it can be any shape. So an angled bag would look just like this. You'd still be doing all your pattern markings in exactly the same way, front to back, cut two, bag three for example if it was a new bag or bag two. So these principles apply no matter what size your bag. Whether they're a small or large bag, you still follow the same steps.

Creating a pattern and sewing a muslin

- The next thing to learn about is patterns and how they're different. The pattern is what you use to cut out the fabric, and it needs seam allowances on it because when you sew it back together you have this extra fabric that goes into the seam that has to be drawn on. But you start by tracing the basic shape that you've drawn on your draft. So I wanna do... Around over the outside line, but also transfer through any pattern markings. I'm just doing this on a bit of tracing paper so that you can see. If you can see through normal paper that you're using, just use that. So make sure you have your grain, trace these not just through and actually extend them up a little way, because we're going to add seam allowances, and those notches have to be on the outside of the seam allowance. I've traced the shape, I'm now going to add seam allowance. If you have a quilting ruler it's a good way to keep straight lines, very, very even when you're adding an even seam allowance, so I've added a half inch seam allowance here, and I'll do that all the way 'round. Just as a reminder, this is a one to one ratio, we're adding a seam allowance here, a good standard seam allowance for bagmaking is a half inch, so I'm adding half an inch seam allowance around the outside. Keep the lines straight lined up with one of the lines that's on the ruler, and you'll be able to keep the seam allowances even. That's a very important thing with pattern making to keep the seam allowances even. If you vary the line, for example if I was not careful and added a wide seam allowance, if that was sewn, you would be sewing your bag in a different shape than you'd originally planned. So, always, always, number one rule is accuracy, and even seam allowances. Then, the other rule is to transfer the labeling through. You should label your pattern pieces like you're about to get amnesia, because that's what it's like when you come back to a piece that just looks like a square, I mean,

what's that? You don't know, unless it's written on there. So always write what's on the draft. So that's front, back, cut two, bag one, center front, center back, strap. Now, that's ready to cut out. We'll grab the paper scissors, cut it out, just to be clear again, draft, do not cut, pattern, cut. (laughs) It's a very common mistake. If you cut your draft and then you want to change your bag later on, or add other features to it, you won't have your blueprint, and it becomes very difficult. (paper cutting) So this, once it's cut out, can be pinned or traced onto fabric and cut out, and then will be sewn together. Now we're going to cut this out, but you've notice I've marked straps on the pattern, but I haven't made a pattern piece. That's because you can do that directly onto the muslin. It doesn't take much more than just knowing a formula, which is if you want your strap to be a certain width, and for a simple strap, and we'll start simply, we're going to do a four fold strap. You'll just mark four times the finished width of the strap that you want, and you'll make it as long as you want it to be with a little bit of seam allowance on the end. I'll just work that out with my ruler. Having a flexible ruler for this is great, or you might use a tape measure. I'm gonna go, okay... If I want that, I'll need half an inch seam allowance at each end, I'm going to cut that at about 14 inches. So 14 inches and on a bag this small, the strap doesn't need to be very wide. If I make it, oh, about, what is that, five-eighths? So I wanted 14 inches, by two, I'll cut it like this, and neaten it up at the other end. I've got two pieces here because when the pattern says cut two, I always cut with the fabric folded. If you haven't made a four fold strap before, I'll just explain that the seam allowances are not added on they're folded, the whole strap is folded in on itself, so it's all included. You'll fold the fabric in half, fold the outer edges into the center, and then fold the strap together. That, then, gets stitched into the strap form. Now you have the straps out of the way, you're ready to cut the bag body, so keep your straight grain lined up with the salvage edge of your fabric. Now we've cut the strap away, parallel to the salvage, but it's still a straight line, you can still use that line. Getting that set there, and I'll cut around the outside edge, yeah. If you're using a quilting ruler and moving around like this, just check from time to time, to make sure that your pattern doesn't move as you move your ruler. I'm going to have to rotate this a little bit, so that I can cut that there. Oh, there's a little bit stuck there. I didn't mention this before, but it actually makes more sense at this point. You can see once you've cut your pattern piece out, you can't tell where your seam allowance is. There is no stitch line here to follow like there is on your pattern. If you have trouble keeping an even half-inch in mind when you're sewing, that's another notch point that you can put on your pattern and to do that, just keep extending that stitch line up from the seam... Below the seam allowance, and then you've got some notches which will tell you when you start sewing where to put your needle in to continue around at that distance from the edge. Okay, we're ready to cut the pieces. To do a notch with a little nick in your fabric, use the tips of your scissors, or you could use a point cutter, or X-Acto knife, and only snip a tiny snip, so no longer than an eighth of an inch. You don't want to cut anywhere near where you're sewing because it can endanger that seam and make a point that can fray. So you snip those there. So now when you look at your fabric, there's my notch, that's where I'm beginning to sew. There's my notch, that's where my strap is. My center front, center back, my other strap, and my other seam. At the machine now, I've just got muslin here, but if you had a printed fabric or a fabric that had right side, wrong side, they would be right sides together, and I'm using a contrast thread so that you can see what I'm sewing. Let me put the foot down... Make sure that needle is lined up with the notch, and quick backstitch, and then keeping that seam even. (sewing machine whirring) Back to that notch there, and that's our seam. When you're making bags, you're constantly having to reduce bulk in seams, because lots of seams come together at particular points on the bag, so we might as well get started with that habit, and to clip

a seam, you're starting an inch or so down the outside edge and snipping to where the seam begins. That angle will allow you to press a seam open right to the end, and that's important with points where there's lots of seams coming in, you don't want the seams flipping in one direction or the other. You can press right to the end of the seam, but at the point where the next half-inch seam comes across, you've significantly reduced the amount of seam allowance that's in that point when it comes over, there's not much bulk in there. So we'll do that at both the top edges, and at the bottom we're going to snip away from the corner point. Be really careful not to cut your stitches, I've done a little overstitch there. I'd be inclined to go back and reinforce that corner. This one is fine, I'm just going to snip within, about, a little bit more than a sixteenth of an inch, about two millimeters out from the edge, and snip away from both, because these are going to be folded inside the bag like this and this, you want that corner point to be nice and sharp so get that bulk out of there. We'll press these seams open in a minute, but first we'll construct our straps. So these straps, as we discussed before, are folded in half, pressed, each of the outer edges is pressed inwards, (iron squeaking) right to the center line, and then the whole strap is folded over and pressed together, and then the other one is done in the same way. (iron squeaking) And again. While we're at the iron, we might as well press our seams for this one. When something's as tiny as this, it's a bit hard to put it over the end of the ironing board, so we're just gonna keep it all flat and press the seams open this way. This'll help to turn the bag through and keep it square by flattening out that seam line. Alright, so to turn it through I'm going to put my thumb right in the corner there, flatten the seam on both sides with my fingers, and push with these outside fingers through while keeping my thumb on the other side, and you can turn through a very sharp point without the need for a turning tool, so you get a nice flat bottomed bag, and you can see the difference pressing it makes. Turn that through, whoops, I did it slightly differently then. So, there's the outside of our very little bag. Here are our straps. We need to sew those straps, and then put them on the bag. To stitch a four fold strap, you begin by stitching the two folded edges that are put together. You stitch them together quite close to the edge, as close as you can get, so I'm gonna start with a small backstitch, and then follow that edge along there. (sewing machine whirring) Now, with any strap it's important to keep it symmetrical on both sides, so I usually start from the outside, turn to the other side, and then come in and do any other further rows of top-stitching in the middle after that. So stitch it at the same distance from the edge as the first one. (sewing machine whirring) Because this is such a tiny strap, I'm just going to do one layer through the middle. You can see how it's puckering slightly, that's because of all the different layers of fabric moving at different rates. The more top-stitching you do, the flatter a strap will sit, so the wider the strap the more rows you'll need in there. For this one, it's such a tiny bag, I'm going to do one through the center. (sewing machine whirring) And I'm not completely sure how important backstitching is here, but I've just got the habit of always doing it. So that's one of our straps, we'll press that, and do exactly the same to the other one. We're going to attach the strap now, and on this tiny little bag, even though it's doll-size, I've done it as if it's going to be a lined bag, because that's the way we're going to continue with this lesson for making lined bags. On something this size, of course, you'd probably just do a double turned edge, in which case when you draft your pattern it's the same size as the bag, your seam allowance at the top would be enough to do a double turning. This one just has a single one, so I'll show you how you would attach the strap on a bag with lining. So we're lining up the strap centered over the notches that we've put in to mark our strap placement, and make sure you have the right side of the strap to the right side of the bag. So this is the outside of the bag, and it's upside down, and it's all upside down, inside out, and back to front at this point, but do check that when it flips up that your strap's

going to sit up like that with the right side of the bag and the right side of the strap. They'll be stay stitched in place on here. Stay stitching happens within the bounds of the seam allowance, so we've got half an inch seam allowance, I'll stitch at about three-eighths of an inch or a quarter of an inch, somewhere in there. This is so that when the seam is sewn around the top of the bag these stay stitches are not visible. I've centered it. And I'm back-tacking it on because they're so little we don't want them to move around. You stay stitch them so they stay straight, and you want them to be at a right angle to the top of the bag. You do the same on the other side. The straps are on, and this is so that we are ready to put our lining on. We haven't done the pattern for the lining yet, but that's with a normal seam allowance. If you had a bag and you wanted to do a double-turned edge here, you've added that double-turning onto your seam allowance on the pattern. It would be turned under twice, turned under, and under, like this, and that edge would be top-stitched down. Your straps are upside down now, so you would pull them back up this way, and stitch them back up to the top here with some reinforcement. I've done one here to show you what that looks like. So here's our double-turned edge, it's top-stitched along here, the straps are folded up, and I've stitched an X and little end over here, just to hold those up so when the bags like this, it's all nice and secure. So if you were to do a double-turned edge, you'll add an extra half-inch onto the seam allowance at the top of the bag to allow you to turn it twice. We've just made the tiniest bag ever, and you're probably wondering why I'm showing you how to do something so so simple, but these are the basic foundation skills and the basic language that you'll need to understand to keep working through to a more advanced level.

Drafting a bag with a gusset

- I'd like to show you now how to make a bag with a three piece gusset. And this is adding that third dimension, adding a bit of depth to the bag there. You could keep working on the first square bag that we made and add that depth to it. I'm going to start again and try a slightly different shape. Beginning with your front/back shape of your bag, so the finished size and the finished dimensions that you'd like your bag to be. I'm going to pretend I'm making a little makeup bag or something quite small to keep it nice and compact and easy and fast, because it's really just about learning. I'm going to do that side. Keep it all very square. Line up the lines that are on your ruler with the lines that you've drawn. All right, so if that's my front/back, again, straight grain, and all the pattern markings. I'm going to call this Bag 2. And this is the front and back and this would be Cut 2, because there's a front and a back. And the center front and center back line these lines are... Okay, so if that's six and a half, we've got three and a quarter. So, center front and center back. I might decide I'll put some straps on here, too. I'm going to put them two inches either side of center front, center back. To start thinking about the gusset piece that makes the shape on the side, we have to start making a correlation between the three dimensional shape that we want and the two dimensional shape that's in front of us. If you look at this sideline here, the side seam, that's this line here. You can see that this line on your front and back piece has to match the line that's being sewn to it on the side gusset. So, as a draft, and this is the draft, we might as well make that the same line, and we're going to draw the gusset piece in directly on the side, as if it's already sewn on. The easiest way to do that is we can see that this top line extends here. This bottom line is at the same depth, which is going to draw those lines out from the top and from the bottom. Keeping them straight across there and across here. You can choose whatever depth you want that gusset to be. And we'll just measure that depth out on this line here. I'll do it nice even two inches for this one. Okay, so we have this piece, and we have this piece. You can see the depth of the gusset here has

to match the side and the base. There's the same depth there. So this line between here and here, being here, has to be the same length. Also the base of your front and back piece has to match the side of your base piece. So in the same way that we drafted this one here, we're going to draft the base gusset down here, making the line that comes down here match this one here, so that it goes from here, swings around and meets there. And then I'll label the side gusset here, and that, we'll need two of those, because there's a gusset on each side. There's only one base, so we'll write Cut 2, Base Gusset Cut 1. And then we're ready to start tracing the pattern off. When you trace off the pattern pieces, you trace off each one separately and add seam allowances on each piece, because they'll each be sewn together. You can see, they're individual pieces with seam allowances. I'll begin with the first one. So, you're tracing over the original front/back shape. And always remember to trace through your markings. I've gone a little bit wobbly there. And your labels. And then add seam allowances. I'm going to extend that line up there so we've got the start of the seam, and then add the seam allowance. Same on this side. Whoops, I didn't do that corner. And the base, I'll get it off here so I can see what I'm doing. Again, be careful that you always remember to mark any notch points right through to the outside of the seam allowance. So, there's our pattern piece for the front and back. We're going to cut out this and a side gusset and a base gusset, but as it is, it doesn't show its relationship to any other pattern piece. So we're just going to write 1/3. So we can do it like this or 1 of 3. So you know when you find it that you're looking for two more pieces. Okay, back to the side gusset. Now, remembering that we used this line as the side of the side gusset, so we're tracing around the entire shape of the side gusset. And I'm actually going to extend those lines up now while I'm drawing those lines, for the notches. Can't quite see what I'm doing there. And adding a seam allowance. And a half inch on the other side. Just trying to find the half inch line. The half inch on the other side here. Again, grain line and labels. I'll write Bag 2. I'll write Side Gusset. Cut 2. So we'll label that 2 of 3. Now that's ready to cut out. Okay, base gusset won't fit on there. I'll get a new piece of paper. Same old, we know the system now. We're going to trace along the base line here. You can see. Put a half inch seam, I tend to do the seam allowances as I go, 'cause then I don't have to move the ruler around as much. So I'll do the line of the draft and then move the ruler along and do the seam allowance like this. Makes it a little bit faster. And the last little side. I'll match those up there. The grain line. And again, Bag 2. Base Gusset. This is Cut 1, 'cause there is only one of these. There's two of these, and there are two of these ones. So I'm writing Cut 1. And we're going to write 3 of 3 so we know we've got all our three pieces. So, when you're going to sew the base gusset to the side gusset, it's a bit of a tricky stitching area. You're only supposed to stitch, or you have to stitch between these two points here, at that line there. A good idea is to extend the lines, the stitching lines down here so you can see those two points there. And if you grab your side gusset piece and notch them in the opposite direction, you've got notches that indicate that point on all four corners. So, the two notches here and here, here and here, will all point to that point there. It's all a bit abstract right now, but if we look at it on this mock up here, you can see the base seam of the gussets there coming to the corner point, and the corner point of the side gusset, and the corner of the front and back, and of the base, all come together on the same point here. If you want to see that on the inside I'll turn it through and you can see how this is constructed and why we have to be careful that these corner points here are not overshoot onto the seam allowance, because that's where you end up with a lump at the corner. A pucker and a very ugly bag. So we're only stitching between those notches on the bag and along the length of each gusset there on each piece. Go ahead now and cut out the pattern pieces, and cut them out in muslin. We'll sew them up. Now, those notches that we put in earlier are going to come into play. You can see where this one

lines up here and we're matching down to there. If it helps you to put a dot there, put a dot there. You can even put one at the other end. And we're going to backstitch here and stitch across, and backstitch here. So this is the side gusset at the top, and the base gusset underneath. You can have them whichever way works best for you. So the needle's going in on the dot. We're gonna stitch a few stitches forward and backtack neatly. Try not to overstitch the dot, overshoot it. And stitch down to the other dot. If you need to, slow right down and use the hand wheel so you can get into that dot, and then backstitch from there. Okay, so we've only done the middle bit, the seam allowances are free. And you do that the same on the other side of the base gusset with the other side gusset. So you're matching the notches. I'll put the dots here so you can see, so that notch is there, the other notch is under there. They come in here and here. Needle in the notch. On your final bag, you would be pressing this with an iron. I'm just going to finger press it for now and then stitch it to the bag, so that is the base. Same there. Press it open. You'll now align the front or back of the bag and I've got a notch there to show me the seam allowance. I'm going to stitch from the top of the bag down to that same corner point. Backstitching, and this corner point will match the bottom of the bag. So you can see we're coming towards it. I'm getting the other gusset piece out of the way. Sewing right down, right to the corner point. Don't overshoot it, and backstitch. So, now, we're going to turn the base seam around and stitch again from the same corner point across the base of the bag, and I'll press this one open as well. So it's starting on that corner point. Get the needle right in that spot. And backstitch, and forward again. If you'd like to pin this, you can pin it. I'm just not big on pins. So I'm heading for the same point on the other side of the bag. Slow right down, make sure you can see what you're doing, and backstitch so that it's secure. We have the second corner point, and we'll be turning that around, lining up the last side, and stitching it again with the needle starting in that point. That's all on one side. We'll just do the same to the other side. And last one. Okay, you can see how accurate you have to be to match all of those three points there. One way to get rid of the bulk that's in there is to clip that out, and that will help. But you still have to be accurate with your sewing in the beginning. I'm just going to clip away a little bit from each corner. So if we turn it through, we can have a look at those corners. You can get rid of a bit of that bulk, see the difference between the clipped side and the side that's not clipped. If that was thicker fabric, thicker than muslin, that would be quite problematic. Other than clipping the corners of the bag like this, we can deal with those problematic build ups of bulk and the difficulty with sewing accurately in pattern-making. I'll show you how to do a little bit more of that in a while but first I want to show you that this three piece construction is the shape building part of pattern-making, of the drafting. We can do other shapes like that. I'll show you what to do when you want to start doing angles on your bag sides.

Drafting an angled bag and adjusting your pattern

- Now you know how to make a simple square bag in the three dimensions. I'll show you how to do one with angled sides. It's similar but a little bit different. The draft starts off in the same way in that you draw in the shape of the finished bag that you want to make. This time, I've put angled sides on it. I've done all my usual markings and grain line. Now to do the gusset on the side, if I bring in this one here, you can see that these lines between the side gusset and the front and back do join, but we can't just do the same thing that we did before of extending out the top and bottom and then drafting it in on the side. It's going to be a different shape. You might want to change the angles on a gusset and have them different from the side. You need to draw that gusset separately, and we'll do that at the side of the front and back piece, but not attached to it. We're going to start at this

bottom corner here and measure out the width of the side gusset that we want to make. At this point, we're just gonna guess any old measurement. If you're copying a design that you like, you would know the measurement. I'm going to say three inches here, so if that's the full width of my side gusset there. I'm actually going to only draw in half of it for a start, so I'll measure the halfway mark, and we'll draw it out from center. So if that's three wide, I'm marking the halfway point at 1 1/2 inches from that bottom corner point. I'll then square a line upwards from there, and that will be the center point of my side gusset, so if I'm to relate it back to this, that would be running through the center of that side gusset. I'm only going to be drawing in a side like this. Now, this gusset here is a square, but if you wanted to, and I've done my drawing wider, we could make this an angle as well, and that's a more interesting exercise to learn on, so let's do that. We'll say we'll make our gusset wider at the bottom and narrower at the top. We've worked out that that's how wide it is at the bottom. Think about how wide at the top, maybe, we'll make it. An inch. I'll measure that out from there an inch at the top. Now, if I draw a line from here to here, and then just take that top line like we did on the square one and bring it across, this line here may be a different length from that line there. It's worth checking that. It depends on the angles of each, how they match up. But if that reaches five and... So that's five-eighths. And then we swing it around here. 5 5/8 actually comes in a bit higher than that. You can't just extend across and cut that piece out. Depending on the angle here, if that was coming in much narrower, by the time you got up to the point where it was long enough to match a line here, you might have made the top of the bag even narrower than you planned to. To have control over the width of the gusset at the side, and the length, the best thing to do is to draw the width at the top of the side gusset in a parallel line to the center. This is remembering that we're working on half the gusset, so this will be half the overall width. The top of the gusset will end up being that wide. Draw it over an extension line here so we know that that's the width. Now all we need is the length, and where the length hits that line will be the place where the gusset will finish. Again, just checking, that measurement was 5 5/8. I'll put that corner point on the corner point here, and swing the ruler around, and where 5 5/8 hits, this line is where you draw it across. Like that, and then draw that line in to there. Depending on this angle and that angle, you could end up with a side gusset that looks a lot longer than here or a bit shorter. It's important if you want to have control over both the width at the top and the bottom that you do this little trick here. It can seem like a lot of fuss for a few millimeters, but on a bigger bag, it'll make a big difference. Now we've got the center of our side gusset there. I'm going to put a grain line on that. You can either measure the other side of the gusset out and draw it in on the other side of the center line, or do what I do, which is draw in a slightly different arrow. This, and write "cut on fold." Now I'll show you how to do the base gusset. We're starting with the base measurement again of the side gusset, so we had three inches overall, remembering that that's the centerpoint. The base gusset under here has to be three inches as well. I'm going to draw that underneath. This one is drafted in exactly the same way as this square one in that you're squaring down from the corner point here to the point where it matches the depth of the side gusset. Three inches across, bottom, and I'm going to square down from this here. The seam, the straight grain, goes through the center, and we'll write base gusset. Cut one, there. Now you'll go ahead and trace off those pattern pieces, cut out your muslin, and sew it up in exactly the same way that we did the square bag, and this will give you an idea of what it looks like in its three-dimensional form. You'll look at it, and what if it doesn't look like you imagined? If you want to change something? You might decide that the base is too wide or the top too narrow, or it's too deep. This is your opportunity to look at it in relation to your draft. For example, you might think, I'd like about three-quarters of an inch narrower here. You

would look at either side. Maybe you could use your pencil or your ruler to help you eyeball it, and then take the measurements that you want to take off there. Measure them, and come back to you draft, and take those measurements off the draft. You always change your draft, not your pattern. This is your blueprint. This is where the design happens, and it's a map of where you've been, and the changes you've made. It's kind of like pressing Save on the computer. You can always go back and change something again. You've got a record of what you've done. You would take your measurements from the muslin and mark them in on your draft. Make the necessary changes. I'm going to narrow down that base. I've come back in and double-check the measurements between here and here, and I know that was supposed to be $5\frac{5}{8}$, so I'm going to line that up there and just double-check. Okay, it's coming in a little bit lower. Here, it's a smidge lower. And I would draw that in and make that change, and then trace off a pattern piece with those changes. The process is to go from the draft, make your pattern, do a mock-up, check it. If it's not right, go back to the draft, change it, make another pattern and another mock-up. Once you get the shape looking like you want it to look in calico or muslin, then you're ready to start moving the design lines around and making the bag a bit more interesting or less challenging, like these corner points. We can change it to make it less challenging. Now it's time to do some homework. To get the hang of this, you have to do it a few times, so I'd recommend playing with a few different shapes, a few different angles. Do different sizes, you don't have to stick to small, but keep tracing off patterns, make a few muslin mock-ups. See how it all goes together. We're working on the overall shape with this, and once you're comfortable with all of that, I'm going to show you how to move design lines around to make more interesting bags with less complex construction.

Chapter 2 - Moving Seam Lines and Making Linings

Part 2 overview

- Welcome back. This time we're working with exactly the same bag that you developed in the last session. And we're going to be looking at moving seam lines around. And this is useful for creating different constructions that might be easier, like a box corner bag, or doing color blocking for design effects. Once you've mastered the outside of the bag, you can start working on the inside of the bag constructing things like facings and linings and pockets. (light music)

Moving seam lines

- To understand how to move seam lines around on any shape, it's a good idea to start with your basic shape. So, with the pattern that you developed last time. Trace off another side gosset piece so that it's laid out like this. And then you'll photocopy it off a few times so you've got a couple of extra copies. And cut out the pieces so that they're all individual bits. I have some here that I've been using for years, and I've put them on card stock so that they'll hold their shape and show the three-dimensional shapes that are made by putting the two-dimensional shapes together. You can do this if you like. So, if you stick these together along the lines where they'll come together when they're sewn as a bag, you can put them in place to show the shape of the bag. And then, once you've got that outside shape in a three-dimensional form, you can begin to visualize where you might move seam lines, where you might want color-blocking or where you could bring the seam lines together in different ways to reduce difficult corners like that base corner we looked at earlier. You start to see it making a bag shape. All right. Now, this is where you can look at your shape and think about where you might want to make seam lines. And you might decide that you would like a one-piece gosset all the way around like this sort of thing where the piece is sewn in one smooth

piece, one smooth line. The principle behind doing this is wherever you don't want a seam you'll stick the pattern pieces together. And where you do want to seam you'll take them apart or leave them as they were. So, for example if we wanted a seam that ran around the outside piece like this, as this one has, but there is no seam between base and side. We'd take it away around the front and back. And leave it together on these seams here. So, your pattern piece would end up looking your pattern piece will end up looking like this. This on this with front and back separate. We connect them, and then it's one continuous piece that you trace off. And you'll put the seam allowance around the whole outside piece of that. You'll then trace off your other front/back piece, and put seam allowances around that as well. These will be traced all the way around this outside line, and then a seam allowance added. I'll do it in one piece at a time outside and seam allowance, because it's easier than moving the ruler and paper all the time. Now, something to be mindful of here are notches. While you're doing your seam line, if you extend these lines right out to the edge, you'll know where to start sewing on your fabric, because you'll put a little nick in the fabric there. I'll go around doing this here. Another point to do some notches is this corner point. This point here, and this point here is where the gosset will turn the corners around the front and back of the bag. So we'll notch that as well. I'll put a line through there. You might put a dot point as well there if you want to be more accurate. And just take care that your paper doesn't move like that. And I'm going to do the seam allowances and the grain line. The grain line, as you can see, when you join the side gossets and the base gosset, the grain lines are all traveling in the same direction there. We're just gonna do one through there. And it's just now called the gosset. It's neither only base nor sides, it's both. And I'm using the half-inch mark as a seam allowance guide. These rulers that have lines across like this are perfect for pattern making. So, this would be gosset, it would be cut one, and we'll call this bag four. So that piece is ready to go, and then it's just a matter of tracing this one off. with those seam allowances and grain lines. Take care not to let the paper move around while your tracing. And do take special care to be accurate with those seam allowances. Okay, so that's center/front, center/back. This is front/back. And we'll need to cut two of those. One for front, and one for back. And we've called it bag four. So, that's now ready to cut out in the muslin to see how it looks in three-dimensional form. I have my pieces cut out here, and I'm going to show you how to sew them together. So, we'll take one front and back and the gosset. I've put a notch in here to show where to begin. so that's where the needle will go in. It's the continuation of the seam line through the seam allowance. I've also marked the front/back piece with a dot on the corner point that marks this bottom corner here. That's our pivot point for where the gosset will turn a corner. So, I'll stitch down to that. (sewing machine whirring) A little back stitch. As I'm stitching the seam line, I'll match this dot point down to where the notch is here, and that will be the point where we stop stitching. So, slow right down so you have control right on the dot and back stitch. Back stitch quite a ways, so about an inch back, and then clip in to that corner point, that stitch there. What this does is allow the gosset to turn a corner and go back around the bottom of the bag. So, I'll stitch back down to that corner point, (sewing machine whirring) pivot, and then I'm only turning the top one. The bottom piece is staying on the bottom of the machine and we're aligning the bottom edge of the bag with the base gosset seam, and stitching down to the next dot on the other bottom corner. (sewing machine whirring) Again, slow right down so that you can see where that dot is. Back stitch and reverse snip. Back to the dot. Pivot and then back to the top matching those notches, and stitching back down towards them. (sewing machine whirring) And you would stitch the other side on in exactly the same way. (sewing machine whirring) This is it finished here. And you can see the bottom point there with the gosset attached there how different it is from when we

did the first one with the three-piece gosset, and we had to stop and start on all of those points there. This is a much easier construction. Now, this is it here finished. And you can see the gosset there goes around here just how much cleaner that bottom corner is if you compare it with the one we did with the three-piece gosset last time. We had to stop and start in all of these places, and we've got all of this seam allowance here. So, this is just muslin, but if you can imagine if this were a thick fabric, if it was heavily interfaced, how much extra bulk you have to deal with at that point. And that can be a problem. So, by reducing the number of seams, you're reducing the amount of seam allowance bulk. Have a think about what you would do if you wanted the front and back piece like this one to be joined in one piece with the gosset. How would you put together your little pieces of pattern here to make that? K, just think about it. You've got to make this one. You've got your front and back piece and your side gossets joined to your base gosset to come back here. What would you do to make this piece, this piece, and this piece all one piece? It's not too difficult, is it? You've got front/back, you've got base gosset, and front/back here. This is joined here. It's cut along the side edges which is where this will be sewn. So, I'll just use this as a base to show you that it makes exactly the same shape. There. So, that would be sewn together in exactly the same way by pivoting the corners. So, this is sewn together in exactly the same way as when it's a one-piece gosset. You're pivoting those corners, and stitching back up there. Now again, same principle, where you want a seam, you cut the piece. Where you don't want a seam, you join the piece. Just remember, where you want a seam, you're cutting the draft. And where you don't want a seam, you're sticking it together. Now what happens when you have a directional fabric? You've got a bag like this and if this is going around in one piece here, what's the top of the pattern here will be the bottom of the pattern at the other side. You will have to cut this front and back as two separate pieces. And you'll need a seam in the bottom across here, like this one here. Now have a little think about how you would construct the pattern pieces for that. Not too hard. It's putting a seam through the center. So, where you want the pattern pieces to be joined, you join them. Where you want a seam, you cut them. So, it's simply a matter of cutting it down the center like that. A seam allowance would go all the way around there. And you would cut a side gosset piece, seam allowances around there. That would be cut, too. And that would be cut, too. And if you look at the muslin mock-up here, you can see those side pieces there, basing there, no basing there. They match. Are you getting the correlation yet?

Boxed corner bags

- Now that we've talked about how to move the seam lines around on a bag, we'll look at the way to do it to make the easiest possible construction when you're sewing. And that's a boxed corner bag. It's a two piece bag with a simple seam across the bottom that gives it its shape. Now you can do this to make the exact same shape that you began drafting with your three piece gusset. In the same way, that where you want a seam, you cut the pattern or the draft. Where you don't, you stick it together. This one has a seam down the side here, which would be, if you imagine it, through the center of the side gusset. It has no seam between side gusset and front and back. It has no seam between the bottom of the bag and the base gusset. But it has a seam through the center. And it has a seam across the boxed corner bottom there. I'll begin by looking at where I want a seam. Through the center of the side gusset, I'll cut the draft. Through the center of the base gusset, I'll cut the base. I'll stick them together where I don't want a seam, which is down either side of the side gusset. So this is the side. Now this is another important point. This is the side of the side gusset. It goes to the side of the front and back. What is a really common mistake here is to cut your pieces

and then accidentally put the center seam on there. Now that won't make the same shape because if you do that, you'll end up with a point in the middle of the gusset and a dip there, and it's all completely wrong. What you need to do is the side to here. And this side over here, making sure that the center is here. Now that would get traced with the seam allowance around the outside. I'd like to show you an easy way to do this to prevent making that very common mistake. It also means that you don't have to keep cutting up draft pieces and sticky taping them down. You can trace it off in one piece. I've got one over here that's started. I've traced this front piece. You can see there, all the way around there. Now what I'm going to do to join the side gusset, I'm going to move my paper around, join it at the point, join it at the top and trace off half to the center point. This means that I'm aligning the two pieces that go together together. I'm not chopping them up, moving them around and forgetting which side is what. It all goes together in the right way. So that's traced off there. I'm going to put seam allowances around the whole outside edge. Remember to put that center front, center back mark in there right to the edge of the seam allowance. That gets around there. So that will be traced off and then cut in muslin. And you can sew it up. Let's see what it looks like. This one's very easy. We're going to line up those notches at the top of the bag with the needle. Back stitch. And stitch down to the bottom edge here. That seam allowance would be clipped to reduce some bulk. It would be pressed with an iron but on a muslin mock-up, you don't really have to worry too much about that. We'll just finger press that open. Do the same with the base seam. The same on the other side here. I'll clip and press that base seam in a sec. Just press those base seams with my thumb now. This is where the construction is so much easier than a three piece gusset or even a one piece gusset. All you're doing is bringing the base seam and the side seam together, making another seam and stitching across. Now you can see at that corner point before where we had all of those pieces converging. All you have is a back stitch, straight seam, back stitch to the other side. That's one. And this one. I have one more here to check just to see if you've really got this principle. It's a bit of a brain teaser but it's worth playing with and it'll cement that learning that you've just done. If you've got a bag that you want to make that's two completely different fabrics on each side and there's a seam down the middle. It's that simple boxed corner construction so even a beginner could make it. But if you look at it, there's a seam down the center. There's a seam center front and center back. And there's no seams between center front and center back. How would you do that? Have a little think about it. Play with your pieces of your draft and see if you can configure it. I'll just show you how to do it in a minute. I'll get myself sorted. Alright. So if this was the basic boxed corner bag. That the difference here is a seam down the center. First thing you know to do is cut that down the center. Like that. So we know that there's a seam there. But what happens over here? Here we've got a seam. And here we haven't. So you know that when you don't want a seam, you stick the pieces together. And again, making sure that you stick the center of the gusset piece together and over here. You don't actually have to tape all these pieces together. You can use that same tracing method that we used earlier. It will end up looking a bit like this. Half the front, the whole side gusset, half the back, a quarter of the base gusset on this side, a quarter on that side. You'd begin by sewing the front and back pieces together. Folding it around so it'd be the other half. You'd stitch the base. And that boxed corner would come together in exactly the same way as the other with a simple seam across there. If we put this together with some tape, you'll be able to see that it makes exactly the same shape that we started with. Here, here. Like this. Now you can see there are many different ways to construct the same shaped bag by moving those seam lines around. You can move them to any point on the bag.

Drafting a lining

- Once you have the outside of your bag all sorted, you can start looking at the inside and how to draft the facing and the lining pockets and all the other business that goes on in there. Once you've established the shape that you want, you'll have to trace off a copy that will be another draft, or an intermediate draft. It's a little bit different from the first one we started. It's already got the pieces attached. Now, that's the overall outside shape of the bag. We're going to be working on the inside. I have a bag here that has the outside shape, I'm turning it to the inside. And you can see on this bag, we've got this facing piece here. A facing is on any bag where you have an open top here, and it allows you to create structure at the top edge of the bag. But it also means that you've got a continuation of the fabric, or this one has a sheer one over the top. But you don't have your lining fabric showing here. You usually have the same fabric, or something that turns in with the outside so that when you, you're looking in the bag, you're not seeing the shock of a soft lining, you're seeing structure and the same fabric. So it goes down to a certain level, and then the lining attaches to that. But this line here gets drawn in along here. On a small bag, you only want about an inch and a half at the top. It has to take into account any fixtures that might be on the bag, and allow a little bit of space either side. But on a bigger bag, you need about two, sometimes three inches to give that structure at the top of the bag. I'm going to work with one and a quarter inch on here, so I'm lining up that line there with the top edge of the bag. And I'm going to just go around the whole width of the bag with that line. Now I have angles there, which I could curve, I could just make them smoother, and that's fine, that'll make it easier to sew. If I had a French curve, I might use that, but I'm a bit of a free-hand drawer. Okay so now, this piece here is our facing piece. This piece here is the lining. I'll trace this piece off as one, and then this piece, but I'll do something a little bit tricky with this later on. I'll get the facing off first and then show you the next stage. To make the facing, I'm going to trace around this top shape here, completely ignoring the bottom section, this is now one pattern piece. And seam allowances will go on this in exactly the same way as before. Notches will go on it in exactly the same way as before. And do make sure that that center front center back notch is at the top and also at the bottom, cast it all the way through to the seam allowances on both sides because this will help us to match up when we're sewing, it'll help to match up the facing to the outer bag, and the facing to the lining. Oops, and do realign that pattern if it gets knocked out of place. Okay, one more piece here and that's it. Oh no, I missed a bit. Do take great pains to make sure it all lines up before you trace it off. That's it there. So now we have our straight grain through the center there, we've got center front center back, same through there, and we're calling this facing. We'll cut two, plus on this part of the bag, because it's a structural point, we'll also need some interfacing. Whether there's interfacing on the outside of the bag or not, you need interfacing here. So we'll write that on there 'cause that's an absolute necessity. And this is bag, we'll call it bag five. We're going to shorten the lining just a little bit because if it's the same size as the outside of the bag and it's sitting inside, it can sometimes bunch up and be a bit saggy in the middle, by taking out anywhere between a quarter and three eighths of an inch, it'll bring up the bottom of the lining to sit nicely inside the bag. Now I'm going to trace this off starting with the line that comes between the facing and the lining. And I might as well put the same line that's on while I go. A really important line here is the center front center back line. That'll help us to keep it all straight when we start moving the pattern piece around and jumping over the bit we're taking out. I'll trace all the way around the top section only. It's to the top line here, and come across around to the side. So I'll put that same allowance on. I'm putting the same allowance here. Now it's the top section here, what we're going to do is keeping that center line on the center, slide this down until it meets the

bottom line. Now it may not match at this point, but we can ease that out a little bit. Just got to make sure it stays on that center line there. And trace off the bottom section. If it's not lining up at this section here, which it most likely won't, you can draw a new line matching the bottom point of the lining with the top point there. So through to there, and you can put that same allowance on the outside in a straight line. Then the bottom corner and the base are traced off with the same allowances in the usual manner. I usually put a notch to show where the base seam begins, and then do the seam allowance. If you're working on a straight-sided bag, you can reduce that lining length either at the top or the bottom. You don't have to go in the middle, because it doesn't matter where you take it out, it's not going to effect the shape of the outside. Now that's our lining, done. So again, we need to do the markings, grain line, call this lining, cut two, bag five. And I'll put this aside for a minute. I'm starting to see how they're gonna come together. Now I'll show you how to make a pocket piece. We're going to just gauge the size of the pocket piece. This is a tiny bag, so the pocket's going to be very, very little. I'm going to say it's six inches wide. So centering it three inches either side of the center line. Now, this is the bottom of the bag, here, the bottom corner. We'll try and make it within the bounds of that. I might actually make it right down to the baseline there. You can choose whatever size pocket you want to make, and I'm going to trace those lines through. It's getting a bit hard to see at this point with all these lines. If you want to change to a different color pencil or pen, you can do that. I'm pretty good at remembering which lines are which. Something to note that you can do is to mark the corner points of the pocket so than you know that that's where it finishes. I'm going to mark a point where I would put a zipper through there. And I'll leave a little gap at the top. Maybe I'll do it less than an inch, three quarters of an inch, through there. So now that this is ready to trace off, I'll put some markings here to show me that this is pocket base, and this is pocket top. It's hard to fit pocket in there, but I'll just write it very small, like that, and that'll be traced off. I might just use the bottom bit of paper that I've got from here. So now we have, trace off the pocket top. I'm going to put that center front center back line through. I'll just put it through to the top edge, because the bottom edge here will have a zipper and then you won't need the notch point on that, but you will need it at the top where it meets the facing. And on the sides we'll also use half an inch. But on the zipper edge, I'm only going to do a quarter inch, because it doesn't need a big seam allowance where there's a zipper. Okay, so that's our pocket top. I'll write pocket top, cut one, and we'd cut it in our lining fabric. So we'll write, sorry, lining. Which reminds me that we should also write it here, cut two lining, so that we know it's the same fabric. And the grain line needs to be drawn in on this, and it's vertical, at a right angle to all the horizontals, so it's a tiny grain line, but it is important because the piece is cut like that, not vertically on the fabric. Put those aside for a minute, and do the bottom of the pocket, the pocket base. Now this here has the little section taken out of it a quarter of an inch to shorten the overall lining. So we know that the bottom lining actually is a quarter inch up from where it's finishing on here. I'll just draw that in here so that I can draw a nice, quick rectangle, and a quarter inch across the top where the zipper goes, and a half inch down the side. If you're more comfortable with a quarter inch seam allowance, you could do that on the pocket. And I'm going to do the base line here, grain line, there, and so we've got the pocket piece. Move that out of the way. So that's pocket piece, cut one lining, bag five. And now we've got those pieces, we can actually take our lining piece back on here and show on this piece where these pieces are attached. So we can line that back up again, and mark these marker points through, move that down. We're taking out our quarter inch out of the depth of the lining and marking these on here. And I'll make these notch points on the pattern, so that they're marked on the outer edge, which makes it easy to see when they're being

sewn. That's now ready to cut out in muslin, and we'll start assembling the bag.

Sewing a facing

- I've cut my pattern pieces out and here I have two facing pieces, two linings, and I have the pocket pieces here. This would be your first piece, once the zipper's in too, put the pocket on. And that would be top stitched on here. We'll move on to attaching the facing first. But, before we go anywhere with that we need to construct a strap. Now the strap is ... There's many ways to make a strap. We did a four fold strap before. There's another method that's very easy, and it's a bagged out or tube strap. Like the four fold strap, I've cut directly onto the muslin using a formula. The formula for this one is two times the finished width of the strap, how you want it to finish up, plus the seam allowance each side because it's going to be sewn together and that'll be the finished width there. So, whatever the width you want this strap to do, to be, add another inch and you've got a half-inch seam allowance on both sides. You measure it to the length you want it and add a half inch on each side. I've sewn this one together and I've clipped the ends and pressed the seam allowance like this. This would be turned through. The best way to do this is to sew across the end and then get something, and I'll use a pencil, to turn it through from the other end. I've used the longest stitch on the machine. It's going to be a basting stitch that I can pull out later. It'll just help us with the turning part of it, and then we'll pull out the stitches. So, bigger the better. And then we're going to poke the end of the strap in, like this. And I'm gonna grab a pencil and put it in and use that as a turning tool. So, I'm going to pull that through. (fabric rustling) Til the end pokes out. And then you can just grab that end and get rid of the pencil. Pull it all the way through and then drop the pencil out, and then we can pull that stitch out. It should be easy enough to get with a thumbnail. There we are. (fabric rustling) That's now ready to press flat. It's ready to top stitch, but because it's a muslin we're not going to go to that trouble. We really just want to check that it's the right proportions; right width, right length. So we're going to imagine that it's top stitched and then we're going to put it on to the bag, the outer bag that we made earlier. I'll turn it through to the right side so we can see where it's going to go. And the strap always goes right side of strap, the side that doesn't have the seam, to the right side of the bag. I'm going to put it on here, wrap it around the bottom of the bag so that you know that that is not going to twist, the strap's not going to twist. And we're just going to stay stitch it in place on either side there. (sewing machine running) Now that the strap's in place we'll make the facing and put that around the top edge of the bag. So these seams are sewn on these short edges here. This again is sewn with that half inch seam that we made level with the notch. We're going to back stitch at both ends. (sewing machine running) I'm going to clip these edges here, which is something we do at every point where seams converge because it reduces the bulk at the seam. After you do that, these would be pressed open with an iron. I'm going to thumbnail press them because that's a lot quicker and it's only a muslin mock up. Press those open. The facing's going around the top edge of the bag and the side seams are matching here and at this side here. And the center front and center back notches are matching. Now something that is a strange phenomenon, I haven't quite worked out why, sometimes facings fit better going around the outside of the bag. The right sides are always facing one another. But for some reason the facing will fit better going around the outside of the bag on some bags or, if you turn the whole she-bang the other way around, sometimes they fit better to the inside. Now you might like to put pins in here, but put the pins in perpendicular to the outside edge, at a right angle from the outside edge. Don't put them in parallel to the outside edge because the fabric moves at different rates as it goes over the pins and it can sometimes look like the facing's not going to fit,

but really, if you just realign your pins, it fits. Okay, so that goes there. We're going to stitch around the entire top edge with a half inch seam. (sewing machine running) Okay, the next step is to turn the facing over the top of the seam allowances, both outer and facing seam allowances there. And we're going to under stitch, which means to stitch along the edge of the facing, going through all layers of seam allowance on the other side. And what that does is it creates a rigid edge that allows us to turn the facing over and create a very sharp line at the top of the bag. It's quicker and more effective than pressing. So we'll just go back to the machine. I'm going to small back stitch. I'll flatten the facing away from the seam as a stitch. I'll use my thumbs to keep the seam allowances towards the body of the machine there. (sewing machine running) Around any curves just move the fabric that's directly in front of the needle and presser foot and work little by little to keep it flat in that area, just where you're about to sew. (sewing machine running) Back to the start. So now you can see what under stitching does. It makes it very easy to fold that edge back and you have a very sharp edge that you can press and top stitch. If there's any curves in there, like at this corner here, you can see the seam allowances are pulling it a little bit tight. I would clip those back a little bit there. Wherever there's a curve just trim off the seam allowance to about half the depth, like that. Make sure you don't cut off the ends of your strap because you'll weaken them. But we can cut that bit of seam allowance there and that will allow the strap to sit up and the facing to sit down. I'll show you from this side. You'll get that curve going around like that. So now, we've got the top of the bag. You could choose to top stitch that as well. Give that a little press, and then we're ready to attach the lining.

Attaching lining and flap

- We're going to sew the lining now, and it's very similar to the outside of the bag. You can it's a very similar shape. The only difference in doing this is we're going to leave a gap in the base seam, and that's where we'll pull the whole bag through to the right side when we finish sewing. So we'll begin with stitching that. (machine whirring) So backstitching, (machine whirring) stitch a little way down a backstitch. Leave a gap of a few inches. The bigger the bag, the bigger the gap you need to leave because you need to be able to get the whole bag through that gap. I'm gonna backstitch. (machine whirring) And that as well. Here's the lining done. You can see that gap at the bottom seam. That's now ready to be attached to the bottom of the facing. So we'll grab the bag and, we're going to turn the bag in to the wrong side out, put the strap in, and bring the edge of the facing right up to the top. Gonna take the lining, turn that so it's right side out. This way we can put this in here and right sides of the fabric will be facing one another, and we can attach them at this seam here, meet at center front, center back, and around to the other side here, all the way around the top edge of the bag. We're gonna stitch that with a 1/2 inch seam. You might like to use pins for this. I'm not a big fan of pins, but if you need them, put them in again at a right angle to the outside edge of the bag. That way they don't disturb the way the two fabrics fit together. (machine whirring) And I'm going to ease these together so that I match center front and center back notches and side seams. (machine whirring) I just move ahead to the next point, and line them up and then stitch towards them, line the fabric in between. (machine whirring) You're going around different shapes here. You just fudge them together because they will match along that seam line. (machine whirring) But if you're a little bit wonky, nobody will ever see it. You can get away with it. (machine whirring) I'm gonna put the needle down. (machine whirring) That's ready to turn through. So reach in down the bottom and find that gap in the lining, and then push the rest through. Push out the shape of the outer bag. And then the lining goes down inside. We match those bottom corners

there, like that there. Now we've got the shape of a little bag. Now that you have the strap and the facing on the bag, you can see how the bag will sit at the top, and you can decide on how you want that opening to be. Whether you want to have a magnetic clasp in the middle, a button, or maybe a flap over the whole top of the bag there. So I'm going to show you how to draft the flap for the bag. So you need to go back to your draft, and we'll be drafting the front of the flap on here. But also using the muslin mock-up, because this will show us how much space the flap has to go over. You can decide whether it's going to close first or sit open. I'll show you how to do it if we've got the width of the strap opening the top of the bag. So I'm gonna start by drawing in the shape as if I'm just eyeballing it, and working out what I might wanna do. And this is where a muslin mock-up is really helpful. You might think um don't like that, I'm gonna go more angled. Play with it, decide what you want it to look like. And then we can transfer those measurements over to the draft here. So I'll measure this top bit, and if that's well I've measured it in centimeters out of habit, that's 10 centimeters, which is four inches. I'm going to mark that in on the draft, and the length, four inches, it's very symmetrical. If that's the depth there, I might freehand draw it, or I might trace that and trace it back, just for the fun of it I'm going to freehand draw it. If the flap's symmetrical, you can fold your draft and trace it through to the other side, or we can just do that on the pattern piece. I might do that on the pattern piece, make that a cut on fold. (pencil scratching) And write flap. Okay what I'll start by doing is tracing off that shape. And if I, but I'll leave some space up the back here because we might have to add on to the back to go over to the back of the bag. So I'll draw the center line. And I'll draw the top of the bag, just as a marker point so we know where it is. And I'll trace this bit here. I'll neaten up my bad freehand drawing and make it more regular. You can use the bottom of a cup or something to get a curve if you can't draw a neat curve. Now what I can do is fit that over and either trace that off or fold it. Since I've neatened it, I'm gonna fold it. And trace through the other side. (pencil scratching) So I have the whole piece now. I've extended back this line. I'm going to do the same over here. And while I'm here I'm going to add the seam allowance. (pencil scratching) To add seam allowance on a curve, if you haven't got a curved ruler, you can actually buy pattern-making rulers that have curves with seam allowances, but you can just use the 1/2 inch line on your ruler and keep placing it around the curve and draw little lines. Those little lines will eventually join up and give you an accurate seam allowance. (pencil scratching) Like that. I might just go across that one there and that one there. So you just follow the curve that those have made. I'll do the same around here. (pencil scratching) This is our grain line to end our center front, center front, center back. Grain line, flap. It would be bagged out, which means sewn from the wrong side facing out and turned through to the right side facing out with a clean seam line there, so we'll say cut two, and it's bag five. We're gonna cut this out and see what it looks like on the bag. We might do a few adjustments to the paper after that. Now you have your pattern piece, you can fit it onto the front of the bag where you want it to finish up being, and then gauge how much of a gap you want it to travel over, whether you want it to be wide, or whether you want it to be narrow. If you want the flap to attach to the back of the bag at any point here, or if you want it to go into this seam line like this. And this is where you can work out how much longer you want that flap to be, so for example, if I wanted this to sit with a little bit of width at the top of the bag and be attached into that seam there, I would mark that point there and neaten it up with a line. I may just get this white paper under here so I can see. So that's a bit of a wonky line, but I think that was the one I measured, so I'll, I'll measure it. It's 1 5/8. And I'll go from there 1 5/8. Draw in the new length of the flap, and I'll put a seam allowance on there. So I can cut away the rest, and then what I would do is add this section here back onto the draft at the top here. So I would add that extra line in, just

extending this and adding, where's the measurement, 1 5/8. Like that so we have our draft complete. We've got an outside of bag. We've got the lining, the facing, the flap. We've learned to do a strap. Now you know how to make a basic bag shape, you can go to town, play with moving those design lines around. You can have quite a complicated structure on the outside but keep it simple on the inside. Go box corner bag on the inside and as many design lines as you like on the outside. We've only worked with muslin, and it all looks a bit dull in oatmeal color, but start playing with textures and colors, and you can design as many bags as you wanna design, big, small, try a few different shapes, and it's endless fun.

Chapter 3 - Pleats, Gathers and Finishing Details

Part 3 overview

(ethereal music) - Welcome back. So far, we've covered the structure of the bag, the outside, we've moved design lines around, we've worked on the inside, learned how to do a lining and a pocket, and we've done straps. Now, it's time to look at the design features that'll make your bag really special, color blocking and looking at how to put pleats and gathers into your design. (ethereal music)

Color-blocked shaped bag

- You can add design details to any part of the bag. And you can work on any shape and divide it up into as many parts as you like. I've got one here that's the front of the bag, and I've divided this into three pieces across the front of the bag. To do this you need to go back to your draft and take the piece that you want to divide up. This is the front shape of the bag that I have here, and I've drawn some random lines on there. You could do them in any direction. You can even do curves if you can sew curves. Good thing to do at this point is to number them because we're going to be dividing these up into separate pieces. It's good to know which piece is what. Another good thing to do is to know which bits meet each other, which pieces come together at the right angle, so I'm putting notches on these, and I'm doing them different on both sides so that we'll know that piece one comes to piece two because they're both going to have that notch. Piece two meets piece three because they both have two notches just like that. We're going to trace off patterns. Put the pattern paper over the top. Trace each shape separately, and then add seam allowances around each shape. We're going to put this notch through, and the seam allowance. So I'm using the half inch seam allowance. Do take care to realign your paper if you knock it off. Each piece will need to be labeled. It's that thing about if you come across them later on you won't know what they are. This is piece one, and we'll call this bag six. And we'll cut two, and it's also going to be one of three of the front. And we'll add up later how many pieces are in the bag and put that in there as well. We could be doing this feature only on the front of the bag, but in this case we're going to do it front and back, so we're cutting two, and it's a front, back piece. The next important thing is this grain line. We need to make sure that the grain is the same across all pieces. I'm going to make my grain line parallel to that middle line. I'll use one of the lines on the quilting ruler. Line that up, and draw that in. I'm putting it right through my text there. It doesn't really matter because we know now that that piece needs to be cut with that parallel to the salvage edge. We're just gonna trace off each of these pieces in exactly the same way putting in those seam allowances, grain lines, and notches. Cut out those pattern pieces now, and then cut them out in muslin, and you're ready to sew up. I've already cut mine out, and here they are so you can see how these match. You can also see I've notched those pattern pieces so that we can see where they come together. The notches are not any larger

than about an eighth of an inch. They're not even an eighth of an inch. They're just to show where the pieces match together, those two there, which will match to these two. They're ready to start sewing together. I'm going to put them together like this, flip one over the top of the other. You can see where they cross over. There's a crossover point here and here. That is our half inch seam allowance there, so we're going to stitch beginning at one end and finishing at the other. We begin with a back stitch, and stitch to the other corner here. That's one piece, and I'll grab the other one. This is where those notches come in handy. We can see that they match there. Okay, we'll stitch this one. There we have it, all sewn together, and I've also pressed it. You can do this on one part of the bag or all over it.

Pleats and gathers

- Now we're going to look at how to construct pleats and gathers in pattern making. They're both started in exactly the same way. The difference comes at the end of the pattern making and the sewing. Here are some options. Now, gathers and pleats can happen all on one side of a bag. They can be symmetrical. They can all be coming towards the top or from the bottom. They can be asymmetrical. These ones are all coming from a point up here. The same thing going on with the gathers. Here is showing how pleats or gathers can be put into one of those color-blocked areas. This is where you would be just working on the piece, the color-blocking, that you wanted the gather to go on. I'm going to be working on this shape here, as an example, but the process is the same no matter which shape and which part of the bag you're working on. Once again, we're beginning with a draft of exactly the shape that you're making, whether it's the outside shape of the bag or the part of the bag that you're going to put the pleating or the gathering in. I'm going for this one, which will be the complete outside shape of a little purse. This pleat detailing here, I'll draw in the lines where I want those folds to be. If it was to be gathered, this is the area, the general area, that would be gathered. They both start off in the same way. So, I've drawn diagonal lines and I'm going to quickly label these to remind myself later on which piece is what. Make sure you have your center-front, center-back line in there. That'll be important later on. Now, back to tracing. I'm going to trace this and in between here, I'm going to add some spread of the pattern and it's going to end up curving, so make sure that you have enough space for that to happen around there, okay. I'll start by tracing the first piece. I'm only going to trace to this first slash line. It's called a slash line. Now, I've drawn a curve here. You can use a plate. If you're good at free-hand curves you can use your free-hand skills, or any flexible curve or anything you can use to draw a curve. I've drawn that first piece. I'm now going to add some spread in this point here. I'll measure out from this point at the top and out to here. I'll add another inch and a half actually that's what an anchor needs. So, I've measured to an inch and a half and from this point at the top, I'm going to pivot until that inch and a half meets the slash line. Then I'll draw section number two. This method is called slash and open. These are the slash lines and we're opening them up along that line. Each piece is traced off between the slash lines and spread so this will become the area that goes into the pleat, or it'll be the extra fabric that becomes the gather. So, that's two. Now, I'm going to the next slash line and pivoting from there and I'm going to go out one and half inches. The depth of your pleat can vary enormously. Experiment and you'll get to know what looks and feels right. I went for an inch and a half because I thought an inch, no. I just want that little bit more depth in that pleat. Play with it. You'll get a feel for it. You can always also fold up pieces of paper and look and see how deep the pleat is and then measure that. So, I've done an inch and half. Let's keep going with that. I'm going to trace piece three. This is where having the numbers is handy because it starts to all get jumbled

up. If you write your piece number on the piece you've just traced, you'll know that the next piece that you tracing, in this case piece three. Now, I'm going to measure again and pivot again. Now, on to piece four. And the last one. And possibly rule there. Don't forget, center-front, center-back. There, we'll put that notch in there. And we have all our pieces spread out like that. So you can see, it's a completely different shape. We need to put a seam allowance around this now and then we'll fold it up to make sure that we've got all of these pleats in the right direction and the right shape on the outside of the paper. Start by putting the seam allowance around here. I'm going to get that out of the way so that we can see. Around this curve here, I'm going to use the ruler, just matching it up the half inch line on little points around that curve, to make sure it's a nice, even curve. I'll just go back in there and across here. Now, at these points here, leave them open for now. Leave this, the, where we're slashed and opened. We'll cast those lines all the way through but don't draw anything in there yet. We don't know what shape they're going to end up. Once the pleats are in place, it changes everything. But we know that these are the same allowances here, so we'll do those. Again, just matching up the half inch line with the line that's there and doing tiny little lines there. (pencil scratching) (paper rustling) Okay, now put a notch where the seam begins and then do the same allowance. (pencil scratching) You can get special pattern making rulers that have a curved seam allowance but you can also do it this way. We have the pattern. I now need to cut around this edge here because we still have to create the shape of the darts and we do that by folding, so, I'll give it an inch around that edge. This edge we should cut out because this is not going to change. We might come back later on and stick a little bit on there to make the corner. This is what happens with these sort of shapes. You never know how much paper it's gonna take. Okay, I'll cut this little bit here and then we'll fold out our pleats. You have to fold in the direction that you want the pleats to sit on the final bag. (paper crinkling) And fold them into place. You'll see that the original shape starts to come back together again. Keep going around. I'm actually going to put a few snips in here to allow that to open up. (paper crinkling) I'll tape these down on the ends there. I'll cut along here and that'll create the shape in the pleat. Take the tape off and this shape here will create the right shape when we bring it all back together in fabric. That's how you make the pattern for pleats. For gathers, it's a little bit different. You begin in exactly the same way. Here I have the piece traced off with the seam allowance added to each of the pieces that's been slashed and opened. What I'm going to do is draw a line around the outside here, which will be a smooth arc. This is the difference between darts or pleats and gathers, is that you're just adding some fullness in there. I'm drawing it free-hand. Again, if you need to use a curved surface, a plate, or a curved ruler, you could do that. There's our new outside line. I'll cut that out. Then, there's one more piece that we'll need, and this is an interlining piece so that when you pleat the outside shape, you've got a base that you know you're coming back to, a standard, stable shape that is the shape of the outside of the bag. I've gone back to the draft and I've traced that off as it is, put seam allowances on it. I've also notched every pleat line there right through to the outside of the seam allowance there. We're going to cut two of these out, one for the front and one for the back, but before we begin, I'd like to just talk about how important the grain line is. I'm going to go back to the draft quickly and put the pattern piece over the top, lining up that first piece. I can see through there that the grain line is parallel to this outside edge. Line up your grain line with the most solid piece. This is the largest area. It's gonna match the other part of the bag that's joined on to the back there and we want them on the same grain. I'll line up one of these lines with the grain line that's in the middle and make that our grain line for the whole piece. What that means on our fabric is that we'll then line up the grain line with the selvage edge. This piece will be square to the edge of the fabric and this piece will be

going upwards here. Now, you could choose to use pins and scissors to cut this out. I'm going to use a quilting ruler and rotary cutter. Lining up the edge of the ruler with the edge of the pattern piece and cutting around it. On these little bits here we're just going to take one piece at a time. You might choose to use scissors for half of it, rotary cutter for another half. On the curves, I'm going around the curve with the ruler and the rotary cutter carefully. Now, at this point it might be just as easy to get that with the scissors. (scissors snipping) At each of the ends here, of the slash lines, we need to notch so that we know where the notches match is where the darts come together. I'm going to snip into those about an eighth of an inch. (scissors snipping) And, I'll also put in the center-front, center-back notch. There's our piece, ready to sew. We're going to stay stitch one single piece at a time. A smidge less than a half inch around this top edge. That will stabilize the top because it's cut on the bias grain. It has stretch in it, so that'll secure that edge and help us to fit it back on to the main base piece when we make our pleats. I'm going to stitch this stay stitching at about $\frac{3}{8}$ of an inch, so it'll be hidden inside the seam allowance. There's no need to back stitch. (sewing machine needle pumping) This stay stitched edge of the bag is eventually going to have to sit straight along the top. To make it do that we need to snip into this in little increments of about an eighth of an inch to allow that area of the same allowance to open up, like this. Now, that can lie straight. We can stay stitch it again to the top edge of the bag, to the interlining piece. Here, I have one done and you can see those snips and the stay stitch is pretty much where the first row of stay stitching is, at about the $\frac{3}{8}$ mark, so the half inch seam allowance will hide it all. We're ready to start pressing the pleats. Now this is anchored to the base piece and we can see the notches here and they'll show us where to line the pleats up as we pleat them and press them. You need to find the very first notch, okay, that's it. Bringing that notch to there and then finding the next notch along the outer piece, pulling that in behind, aligning it with the first notch on the outer piece and the notch on the base piece. Then we'll pleat it all the way back to the top there. I'll hold it and press it, then work around to the next notch. So, around to here. Same story, find the next notch on the outer piece, pleat it behind, align it, and then align it with the notch that's on the base piece. Hold, press. Work towards the next one here. You could choose to use pins for this. The first time you do it you might like to pin it all before you press it just to get an idea of what it's going to look like. I'm not a big pinner. I'll just keep holding and pressing each one individually. It's the same process all the way around. Match the notches. This is why it's important to keep your notches accurate and your seam allowances accurate. Everything comes back like a little jigsaw puzzle. Okay, you can neaten up the pressing at the top. Keep moving this around until it sits exactly as you want it to sit. Now, I'm going to leave a little bit of extra there. Where the top of the bag folds over there, that will be lost into that. And that's fine. If you wanted to, you could work at reducing that there. Pleats are in place. The next thing to do is stay stitch again around the outside here. This stay stitching will hold the outer piece to the base but we don't want it to show on the purse so we're going to do it within the same allowance area. It can be anywhere from quarter inch to $\frac{3}{8}$ of an inch from the edge. (sewing needle pumping) Again, if pins are your thing you can use them. I prefer a tailor's awl to hold my pleats in place, 'cause I can move it quite quickly. (sewing needle pumping) There we have it, all ready to be put into the bag construction. So the pleats are anchored there. That can move as one piece. We've got one made up with the seam around there. I've just sewn those two pieces together and clipped them out there. Gathers are done in pretty much the same way. You begin with stitching the outer to the base along the top, the same as for the pleats. The only difference is, instead of pleating, run a gathering stitch around here, so a stitch on the larger setting on your machine. Then you can pull, if you pull the bobbin thread and make the gathers. This is just

on the top layer. You can then arrange those gathers around to fit, around the base of the piece and you could pin them into place as you go if you like. Just make that fit and make the gathers sit. You might not want the gather there. You can pull it back down again, make that flat, and make the gather come from just the point where you've added that extra fullness. That would then be stay stitched down to the base piece through both layers in the same way as the pleated piece. Then it would be ready to be sewn into the bag construction. Here's what this one looks like when it's been sewn. I've also slam pressed it. Although we've worked on this rounded shape, these same principles apply to any shape. We've got these ones with the gather or the pleat constructed in exactly the same way.

Color-blocked pleated bag

- We've made pleats that travel from one side of the bag and disappear on the other side. What I'd like to show you know is how to do pleats that travel all the way through the bag piece so that they become like knife pleats or box pleats. In this example, I'm going to include some color blocking with the design line that travels through in the opposite direction to the pleats. We'll begin this by tracing off the stable pieces that are not going to have the pleats in them. We're gonna go for this top piece and then I'll put some seam allowances around that. What's important on these pieces is to mark the points where those pleats will match. Like this and I'll put a seam allowance on it. And mark through those notch points for the seams and for the pleat points. With this, I'm going to line up the straight lines of the ruler with the straight line of the bag piece and cast those notches out at right angle to the outside line. And center front, center back is always important as these illustrate grain. This is bag top. We'll do these front and back so I'll make cut two and we'll call this bag seven. Now we'll do the whole bottom piece here which will be the underlay of the interlining. And again, that center front, center back notch is important, so I'll put the seam allowance on that and cast that all the way through to the outside edge. While I'm here, I'll do the grain line, while I'm in this direction. I'll also put a notch for the seam. You can write underlay or interlining and we'll cut two because there is a front and a back. This is bag seven. And now we'll trace off the base piece. This is the piece that will hold the pleats in place. It'll be underneath. You can call it the base piece or the interlining. So I'm putting seam allowances around the outside but I'm just tracing to the design line where the color blocking happens. What's important here is that we trace through where the pleats will hit the outside edge of the fabric on both sides. So I'm going to cast that through where it'll go right through the seam allowances. And we'll be able to match the pleats to this piece underneath and hold it all together. We need to put a grain line on this, so I'll follow one of these. They're all straight lines parallel to the outside edge. Straight grain and we'll call it the base or interlining. We'll cut two for the front and back and call this bag seven. And now, we need to move on to doing the pleats. These are done in a very similar fashion to when we opened out the fan shape of the last bag. The difference here is that we'll be moving at an even distance all the way through these. I am going to do that numbering thing again here. This is so we know which each piece is and we'll transfer those through. It doesn't matter which end you start from. Leave enough room for seam allowances. And trace off the first piece. Remember to label the number on it. We're gonna slash and open this in the same way that we did with the fan shape of the other one only we're bringing the slash line in a straight line. What I'll do first is create a straight base line to follow so that we keep it all nice and even. Then I need to measure the distance that I want in the pleat. I'm going to go through it an inch and I'll swap to the quilting roller for this 'cause I can see it very clearly there. I'll line that up on the inch line and draw that line through. Now, that was in the right spot in the first

place. I'm moving that to the slash line between five and six. Make sure that you're still horizontally aligned there. So that we're drawing in number five adding an inch for our next pleat. And then moving that pleat line to number five slash line. And we're drawing the next piece, number four. Continue this until you've done all the pleats. Now what I'll do is at the same lances, around the outer edges, these pleat lines have to extend right through to the outer edges of the seam allowance here so that we can match them up later on. Make sure they're all long enough that they'll go through the seam allowance as well. And in the same way as the other pleats bag, we'll fold it and then cut. That's now in that shape. I'll tape it down and then cut it. When that shape is removed, we'll have the outer edge of the pleat in exactly the right shape to go back up on to that base piece and hold the pleats where they need to be. I'll put a grain line and a label on it. So the grain is parallel to the side edges there. It's a straight shape, that's easy. I'll write pleat overlay, cut two, bag seven. Go ahead, now, and cut out the muslin. I've already done that here so you can see that I have the top and the base piece and I've cut my overlay. Now I'm going to pleat this up onto the base piece. We're looking for these notches on the base that mark the placement of the pleats. We're going to match the first notch here, over to the second notch here. And then line up the edges of fabric and they should meet at the notch that's on the underlay or interlining piece like that. So just check it's all gonna be okay. The same at the bottom. And press it in to place. And then move to the second notch. There's another way that you can press it is to press that first fold into a sharp crease. So it's already done. Align those up. Then it's easier to match those two notches. Matched it at the bottom and matched it at the top. Check that it's lining up with the notches on the under side, under piece there. Press that down, the third one. I'm gonna press that crease in first. And it's much the same across the whole width of the fabric. Lining up those notches, checking that they match on the interlining or the under side piece. Get it all lined up and pressed. You might like to pin those down. The next thing to do is to stay stitch them on all the way around. The stay stitch needs to be within the bounds of the seam allowance. So anywhere between a 1/4 inch and 3/8 of an inch is fine to stitch along the outside. I might knock that stitch length up a little bit. I'm going to use my Taylor's all to hold these down. I'm going to do the bottom edge and then the sides. Get that lined up over there. And I'll stitch the last side. This is now ready to have the top piece attached and line up our notches. It's easy to see them on the back there, coming through to the front. Line those up here and get them aligned along this edge here. What we're going to do is pivot at this point and come back up. And we want to make sure that that pivot point is right on the edge of a pleat. We're going to put a point there which will show us exactly where to turn and come back up to here. We'll finish our seam at that cross over point there. You can see that that's the 1/2 inch line. We're stitching this with the 1/2 inch seam allowance and it's a main seam so back stitching's necessary. I'm stitching down towards that pivot point. I'm gonna stop right on that little pivot point there. And back tack or back stitch about an inch so I can see what I'm doing. And this, now, is snipped as close as you can get to that stitch without, actually, cutting that stitch. It's fine to cut through the stay stitch, just don't cut into the seam line. This will allow the bottom piece to open up and align with the top piece. Let's stitch back down here. Move that around. Align the edges. And stitch down to where they cross over. And finish with a back stitch. Here it is done. There's one more bit of trimming I'd like to do. This extra bit of fabric here, can come out and that's easy to just take a snip from either side of the corner like that. And allow that to sit nice and flat. That's pressed. You could top stitch along this edge if you like or leave it as it is. You might, also, like to try doing the same thing and putting gathers in. That's done in the same way that we did with the curved shape but we're just adding extra in along the straight there. These design details can be used on any size or shaped bag

and on any part of the bag. And you can, really, play with them and change your designs around. I'd like to show you a few that I've made which will help explain how you can vary the designs even on the same bag. We've got this little bag here that's plain. It's done in a fancy fabric. But here's the same bag made with the gathered detail. I've used a chiffon on that or a pleated detail in linen. Same bag, three different treatments. And then, there's this one which shows color blocking. We've got three panels across the bottom, one across the top and some gathering that goes on in here. You can keep playing with these. You could do flat panels with gathers in the middle. You could make the center panel pleated. I could keep showing you design lines here but they're infinite. You should just have a play with that. Cast your mind back to when we were moving seam lines and I have one here which shows that very simple technique that we did of removing the seam line at the base so that there's just a center line there. And we've got side panels there that I've done in a completely different color. Matched them in with the facing piece. The lining's done in the same way as the outer except down from the facing. I've also added in a bit of contrast onto the straps there which brings the whole design together in a really simple way. That's a very, very simple design. But with a bit of clever use of color blocking, you can make it look quite stylish. We've seen this one before which, also, is just that simple boxed corner bag. Once you've played with a few of those ideas, start extending your skills a little bit. I have one here which is very similar in that it's a boxed corner construction on a triangular shape. If you look, it's quite similar, in shape, to that. But I've removed the seam line between the straps and the top of the bag. So just by sticking your strap pattern on to the bag pattern and drawing in a new line, you can create a new shape. Now you have the skills, you've got the techniques and you've got muslin. You're ready to go play as much as you can, experiment as much as you can and go forth and make beautiful bags.