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Bag Special Issue 2015

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pattern sheet  
every issue

# BAG SPECIAL ISSUE!

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**Carolyn Forster**



Bag Special  
2015  
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# JANOME

with thanks to all our contributors, including...



50

**Katharine Guerrier**  
Katharine's colourful scrap quilt projects have inspired our readers over many years. If you haven't tried foundation paper piecing before, her striking *Zigzag Pocket Tote* is an easy introduction to the technique



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**Stuart Hillard**  
Famous for his appearance on *The Great British Sewing Bee*, Stuart shows us how to make his handy sewing caddy on page 68.



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**Carolyn Forster**  
An inspiring patchwork and quilting teacher and author, Carolyn shares her creations with our sub-editor, Barnaby Neale



# hello...



It's that time of the year again when we put together our much sought-after Bag Special. Start now and kit yourself out for all occasions and all seasons with one of these fabulous bag patterns. The first of our pattern pile is Anne Williams' **Four-by-Four** (page 12), a drawstring handbag perfect for upcycling old jeans or for using leftover scraps. Sadie Yeomans and Sara Jaskiewicz join forces for **Spring Meadow** (page 18) a pretty shoulder bag with a woven feature flap. In **Caterpillar Bag** (page 33), an adapted extract from *A Year in Crafts*, Clare Youngs shows us how to make a fun appliqué bag using paper pieced hexagons and embroidery. Shirley Bloomfield joins us this issue with her **Dancing Daisies Duo** (page 45), a roomy appliquéd tote with a matching purse – perfect for those spring-summer shopping trips. A foundation pieced pocket can create a great fabric focus for a bag and Katharine Guerrier shows us how to make this work in her **Zigzag Pocket Tote** (page 50). In **Girls About Town** (page 56), Sadie Yeomans shows us how a large-scale print can add impact to a simple shoulder bag. For something completely unique and fully reversible, why not try **Simply Seventeen** (page 60) by Brenda Dean, a perfect use for any charm squares you might have stashed. In an adapted extract from *30 Totes and Bags to Sew*, Helen Angharad Henley makes reading fun with a useful and stylish **Library Book Bag**, (page 64). And last but not least, Stuart Hillard shows us how to make a fabulous **Sewing Caddy**, (page 68), the perfect way to store your fat quarters or sewing notions.

As well as the usual round up of news from the digital world in **Quiltzone** (page 10), we have three fabulous features to whet your appetite and fire up your creativity. In **Warner Textile Archive**, (page 26), Anne Williams visits a veritable treasure trove and discovers a rich textile history. Samantha Hussey shares her top tips on bag hardware in **Accessorize Your Bag** (page 39) and in this issue's **Designer Showcase**, (page 73), we shine a light on Carolyn Forster, taking a stroll through her wide quilting skills from bags through accessories to all types of quilts. Finally, Stuart Hillard shows us how to maximise our fabric stash in **Scrap Attack!** (page 88); this time he makes the perfect panel to liven up a simple tote.

Happy quilting!  
Bridget

popular  
**patchwork**

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on the cover...

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Bag Special 2015



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## Bag Special issue's pattern sheet

Bag Special Issue's pattern sheet includes full-size templates for: *Caterpillar bag*, *Dancing Daisies Duo*, *Zigzag Pocket Tote*



## Project skill levels

To help you decide what to make each month check our skill level indicator next to our projects.



Novice



Beginner



Intermediate



Experienced



Advanced



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*especially for you!*



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Have a go – you never know, it could be you!

**30 OFFER!**  
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*We put every effort into checking project instructions and try to ensure their accuracy. Projects may not be photocopied except for your own personal use and you may not teach projects from the magazine without the permission of the publisher and the designer.*

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**If you don't want to miss an issue** *Just ask!*



**1 AMY BUTLER VIOLETTE BUNDLE to give away!**

### COATS & ROWAN FABRIC BUNDLE

The new fabric collections from Coats & Rowan are something to shout about! With designers such as Amy Butler, Joel Dewberry and Anna Maris Horner putting together collections for their Free Spirit label this year, there are plenty of styles to choose from for approx. £3.25 per quarter metre. Amy Butler's latest collection Violette is a lush collection of French inspired deco graphics mixed with modern flora and fauna. The bright fresh colours are inspired by farmer's market visits and the inherent natural beauty of the French countryside. To find out more about these and their other collections and to find a list of stockists, visit [www.makeitcoats.com](http://www.makeitcoats.com).

# what's new in the world of quilting



**9 SETS to give away!**

### GROVES FABRIC COVERED BUTTONS

These pretty floral fabric covered buttons from Groves are just the thing for spring and summer sewing projects. They are perfect for a wide variety of applications and ideal for embellishing fashion and home accessories. They also provide a clever way to refresh the look of something you've had in your wardrobe for a long time and can be used for making textile jewellery, personalising cards and gift tags or for giving a decorative finishing touch to picture frames, lampshades and bunting. Each beautifully presented hessian pack, RRP £3.20, contains 12 shank covered buttons, all 15mm diameter and available in a choice of 6 fabric prints. Groves decorative products are available nationwide from sewing and craft shops. For stockist information email [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk)

### OAKSHOTT LIPARI

The Aeolian Islands and neighbouring Sicily were the inspiration behind the Lipari collection. These rugged, volcanic islands are famed for obsidian, a hard black volcanic glass with an iridescent, rainbow-like sheen. Hence, the Lipari colourways share a black warp which is combined with eighteen different weft hues to produce the characteristic 'shot' effect and colour intensity for which Oakshott are renowned. The colours tone and harmonise together, creating a look which is pure sophistication. Being 100% mercerised shot cottons, they're suitable for all quilting and general sewing projects. And as totes they truly come to life: directional piecing creates an apparent movement and depth, making their rich colours and jewel-like tones dance in the light. Oakshott bring you six tote patterns free, so download the booklet now from their Free Patterns page or Shotthrough blog. Your only problem will be choosing which one to make first! Visit [www.oakshottfabrics.com](http://www.oakshottfabrics.com) or [www.shotthrough.co](http://www.shotthrough.co)



**1 PACK to give away!**

Pack Contains: 1 Lipari F8ths Pack and a new eZine of free bag patterns



**1 FAT QUARTER BUNDLE**  
to give away!

**LEWIS & IRENE: APRIL SHOWERS**

A romantic Parisian spring day and a stroll along the Champs de Mars gazing up at the Eiffel Tower as the sunshine turns to showers. A balloon flies upwards and a rainbow appears above the clouds reminding us that without the rain we can't see the rainbow. This is what the April Showers collection by Lewis & Irene evokes. If you haven't discovered their fabrics yet, you're in for a treat. A bundle of five fat quarters will set you back about £14.50 and is available from all good fabric stockists. To see their full collections and to find out more visit [www.lewisandirene.com](http://www.lewisandirene.com)



**5 OF EACH**  
to give away!

**BUTTONS AND BUNTING**

These lovely bunting kits from Groves will provide hours of fun for anyone wanting to give a celebratory feel to a room in their home or as a decorative touch for a party setting. Each kit, RRP £2.30 per pack, includes 10 pre-cut fabric bunting flags of approximately 12-18cm and 3m of string so there's nothing to cut out and all you need is a needle and thread or a sewing machine to complete the task. Why not get adventurous and personalise the bunting flags with Trimits buttons? These delightful buttons come in assorted packs, RRP £1.30, and can also be used as the central feature on knitted or felted flowers or even for decorating beautifully wrapped gifts. They can transform a garment when used in quirky colour and shape combinations and are great for crafting projects and card making too! Each pack contains 60g of buttons and there are 16 packs available in various colours and sizes. Groves offer a wide selection of sewing, craft and haberdashery tools and kits and Trimits beads, jewellery findings, buttons and other decorative and crafting essentials. All are available nationwide from good haberdashery, hobby, sewing and craft shops. For stockist information contact Trimits: [groves@stockistenquiries.co.uk](mailto:groves@stockistenquiries.co.uk) or telephone 01453 883581.



**VILENE HOT SPOTS**

Hot Spots are thermoplastic adhesive dots for transferring designs such as self-created paintings, printed pictures, or photos as well as other applications on textiles. They can also be used for soft hem construction. Hot Spots are especially suitable for applications that need a soft handle on a textile surface. The elasticity of the outer fabric is preserved at the same time as providing excellent adhesion when washing up to 30° C. They're great for fashion and craft applications as well as for interior design projects. Hotspots are available in a pre-pack of 5 x A5 sheets or 30mm wide x 5m, RRP £8.30 per pre-pack (5 A5 sheets). To find out more about Vilene products, visit [www.vilene-retail.com](http://www.vilene-retail.com). For stockist information, contact Vilene - via email at [crafts@stockistenquiries.co.uk](mailto:crafts@stockistenquiries.co.uk) or telephone 01453 883581.

**5 PACKS**  
to give away!

**2 PAIRS OF BAG HANDLES**  
to give away!



**CREATIVE BAG HANDLES**

Creative quilting is perfect for all your fabrics and findings. If you need accessories for bag making, why not try looking on the website. These handles retailing at £12.95 per pair are made of a leather-like sturdy plastic, pre-perforated at the base for easy sewing. Visit Creative Quilting at [www.creativequilting.co.uk](http://www.creativequilting.co.uk), call 020 8941 7075 or go and see Izzy in person at 32 Bridge Road, Hampton Court Village, East Molesey, KT8 9HA.



## AURIFLOSS

Aurifil have recently launched Aurifloss threads. Aurifloss is perfectly suited for stitching on all types of fabric and is made with 100% long staple cotton. A brilliant six-strand divisible thread that may be used as purchased, or one or more strands may be separated to create thread of various thicknesses. Rid yourself of tangles, with Aurifloss on charming wooden spools. The Fantasia Collection by Sara Lawson includes 10 spools of sugar candy colours (including 2425, 2530, 2225, 2115, 1231, 2865, 5005, 6738, 2510 and 1243, The Inked Collection by Lynn Krawczyk includes 10 spools of vivid jeweled colours (including 2150, 2535, 4093, 1147, 2132, 2024, 2395, 2630, 4030 and 2120). Each set retails at approximately £31.20. For more information visit [www.aurifil.com](http://www.aurifil.com), or to buy visit [www.pinitandstitch.co.uk](http://www.pinitandstitch.co.uk)

## LADY SEW AND SEW DO BAGS

To celebrate our Bag Special, Lady Sew and Sew have gathered together some fine bag products to help one lucky reader in their bag-making journey. Vilene H640 wadding, priced £10/metre and 36in/90cm wide, is fabulous for giving extra stability in bags. A bag by its nature has a lot of handling, and so the more help that can be given to preserve the bag's shape, and the quilting, the better. Sew-Simple sew-in magnetic clasps, priced £4.99 for 2 pairs, are especially good as they are mounted onto a plastic fabric, which you sew directly into your bag body, rather than having to make the frayable hole you use with more traditional clasp fastenings. And finally Fat Quarter bags by Stephanie Prescott, priced £13.50, is packed with lots of inspiring ideas to make bags, using just 6 fat quarters. Lady Sew & Sew have tons of useful and innovative products as well as an enviable range of affordable fabrics. For these and more visit [www.ladysewandsew](http://www.ladysewandsew)



Pack Contains: 0.5 M of Vilene Iron H640 iron on wadding, 1 pack of Sew Simple bag clasps and a copy of Fat Quarter Bags

## MAY ISSUE CORRECTIONS

### WHAT'S NEW

Berisfords Message in a Million should have read 6 reels to giveaway.

### SHOW & TELL

Our Show & Tell page was duplicated in the May issue owing to an error at the printers. The page it replaced would have been an page of advertising.

### WHAT'S ON

Some of the events in the last publication of What's On had incorrect counties/dates attached to them: Passion for Patchwork should have fallen under Worcestershire not Suffolk, as should Quilts UK which should have been listed as 14-17 May. The Abbey Patcher's Biennial Quilt Show in Minster, near Ramsgate should have been listed as Kent, and Corfe Quilters Biennial Exhibition in Corfe should have been listed as Devon.



## CLOVER FLOWER LOOMS

Create beautiful flowers with yarn, ribbon or raffia in round, square or hexagonal shapes with these Flower Looms from Clover. Quick and easy to use, the Clover Flower Loom is the perfect embellishing tool for making wearable art and for surface decoration on home and fashion accessories as well as for collage, card making and other craft projects. You can use the finished flowers individually or cluster them as a group – or even make a daisy chain to use instead of a braid. The Mini Flower Loom is new to the collection and available in two shapes. Also available is the ever popular Flower Loom in three shapes; 3 round, 1 hexagonal and 2 square RRP £15. Each pack includes looms, tapestry needle and full instructions. Clover products are available nationwide from all good craft, knitting and hobby shops. For stockist information, contact Clover mail: [clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk)





**AGF WANDERER**

World travel and ancient craft come together to form Wanderer, where April Rhodes creates her own language through a panorama of adventure dotted by symbols from her heritage, destinations and dreams. These artful designs are tied in with a fiery orange, dusky blues, and sandstone. Art Gallery Fabrics are available for approximately £12.50 per metre from a number of UK websites. For stockists, see their distributors' page at [www.hantex.co.uk/mystockist](http://www.hantex.co.uk/mystockist). For more exciting Art Gallery Fabrics news, including some fabulous new projects, watch this space.

**NEW MINI QUILT CLUB**

Lynne Goldsworthy of Lily's Quilts and Sew Hot have collaborated on an exciting and innovative new Mini Quilt Club. Lynne will be designing twelve mini quilts exclusively for Sew Hot, each based on a new fabric collection. The mini quilt kits will be offered as a monthly subscription for 12 months, starting in July 2015 with the Princess and the Pea (pictured). The Mini Quilt Kits will be available only on [www.sewhot.co.uk](http://www.sewhot.co.uk) in limited quantities and are expected to sell out quickly. Sign-ups for this club started on April 21, 2015 so hurry! You'll also love their great collection of bag patterns starting from as little as £6.



**HOW TO ENTER**

Tick the boxes below to be entered for as many giveaways as you wish. Cut out or photocopy this coupon and send it to: **Bag Special 2015 Giveaways**, MyTimeMedia, PO Box 269, Haslingden, Rossendale BB4 0DJ. **Closing date, 31 May 2015.** One entry per person.

- 2351 AGF WANDERER    2352 LEWIS & IRENE: APRIL SHOWERS    2353 AURIFLOSS    2354 CREATIVE BAG HANDLES
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**TEN**  
of the best online  
resources for  
bag lovers!

# Quiltzone

In this regular feature we recommend websites, blogs and apps that will inspire your love of quilting. This month, we've picked ten of the best websites and blogs for handbag lovers



**Amy Butler**  
[www.amybutlerdesign.com](http://www.amybutlerdesign.com)  
Amy Butler combines gorgeous fabrics with fun, practical designs that are downloadable when shopping online. Her beautifully styled product shots will also give you loads of ideas for exciting fabric combinations.



**Clover and Violet**  
[www.cloverandviolet.com](http://www.cloverandviolet.com)  
Bag patterns for quilters from mother and daughter team Clover and Violet. You can visit their shop, download free patterns and watch their handy tutorials. Their fresh, modern designs will be great for using up treasured scraps that you've been saving up for something special.



**Purse Patterns**  
[www.pursepatterns.com](http://www.pursepatterns.com)  
Choose from 1,800 bag designs listed by designer. Scroll down their home page to see their link to 'free bag patterns' for an amazingly comprehensive listing of what's available, for free, on the net.



**Emmaline Bags**  
[www.emmalinebags.blogspot.co.uk](http://www.emmalinebags.blogspot.co.uk)  
Get the low down on zipper pockets, slip pockets, bag straps, and much more from Janelle who is nuts about bags, fabric and shiny metal bag hardware. There are also lots of bag designs to inspire you and patterns for sale.



**U-Handbag**  
[www.u-handbag.com](http://www.u-handbag.com)  
Lisa Lam's gorgeous handbag designs never fail to deliver the 'wow' factor. Her online bag making and sewing supplies shop is a must for bag enthusiasts where you can buy everything from gorgeous fabrics to handles; kits, patterns and supplies.



**Tassen Museum**  
[www.tassenmuseum.nl](http://www.tassenmuseum.nl)  
We may have discovered handbag heaven for bag lovers! If you're planning a visit to Amsterdam, then don't miss out on a visit to this dedicated museum just for bags and purses. There are over 5000 bags in the collection dating back to 1600 A.D.



**100 Free Tote Bag Patterns**  
[www.thesewingloftblog.com/100-free-tote-bag-patterns/](http://www.thesewingloftblog.com/100-free-tote-bag-patterns/)  
Heather Valentine from The Sewing Loft has rounded up a list of over 100 free tote bag patterns from around the web. Now you just need to find the time to make them all!



**Pattern Pile**  
[www.patternpile.com](http://www.patternpile.com)  
We featured Pattern Pile just a few months ago but it's definitely worth another mention for bag lovers. Their A-Z of Bag Patterns is really easy to navigate and you will find bag designs in all shapes and sizes, for all occasions.



**Sew Sweetness**  
[sewsweetness.com](http://sewsweetness.com)  
Designer Sara Lawson is the author of *Big City Bags* and the owner of the Sew Sweetness online shop, selling a range of yummy bag patterns. Don't forget to browse through her excellent bag-making tutorials whilst you're there.



**Sew Mama Sew**  
[www.sewmamasew.com](http://www.sewmamasew.com)  
Bloggers Kristin and Beth say they "have vintage embroidery framed on our walls, piles of fabric next to the sewing machine and more WIPs than we'll ever finish". Luckily for us, they've also posted loads of gorgeous bag making tutorials for all skill levels.

# 1 spark of inspiration

1 new BERNINA 7 Series machine  
with impeccable stitch quality for  
quilting and appliqué



100's of cups of  
Earl Grey tea

1000 hours plus of  
creative effort

1 book at the Publisher  
and 1 quilt ready  
for competition



Philippa  
PHILIPPA NAYLOR  
QUILT ARTIST, FOR BERNINA



Would you like a machine that matches your ambitions? A machine that offers more working space, faster sewing and a bobbin that holds 70% more thread as well as the legendary BERNINA stitch quality? Then look no further than the latest additions to our 7 Series family.

The new BERNINA 720, 770QE and 790 deliver high-precision stitching whilst the integrated BERNINA Dual Feed<sup>1</sup> lets you work easily with hard-to-manage and fine fabrics, and the exclusive BERNINA Stitch Regulator (BSR)<sup>1</sup> makes uniform free-motion quilting effortless. In short, everything you need to turn your creativity into reality.

<sup>1</sup>integrated dual feed on models 770QE and 790 only, BSR optional on 720.

The quilt shown, "Bird by Bird", won a 1<sup>st</sup> prize at the Festival of Quilts 2014 and features in Philippa Naylor's new book "Appliqué Mastery". It was completed on a BERNINA 7 Series machine.

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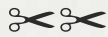
# FOUR-BY-FOUR

*The perfect make for upcycling old jeans and using leftover scraps*

Designed and made by Anne Williams  [www.anne-williams.co.uk](http://www.anne-williams.co.uk)



## Skill level



## Finished size

Approx 25.5cm (10in) high x 10cm (4in) square base

## Materials

- ◆ Two 32cm (12½in) high x 21.5cm (8½in) wide rectangles cut from old jeans, for outer bag panels
- ◆ Two 32cm (12½in) high x 21.5cm (8½in) wide rectangles, for bag lining panels
- ◆ Two 3 x 21.5cm (1¼ x 8½in) pieces of medium-weight iron-on interfacing
- ◆ One 5.5 x 51cm (2¼ x 20in) strip, for bag binding
- ◆ Twenty-four 6.5cm (2½in) squares, for pocket panels
- ◆ Two 6.5 x 21.5cm (2½ x 8½in) strips, for pocket panels
- ◆ Two 23cm (9in) squares of thin wadding, for pocket panels
- ◆ Two 23cm (9in) squares of lining, for pocket panels
- ◆ Two 5.5 x 23cm (2¼ x 9in) strips, for pocket panel bindings
- ◆ Two 5 x 68.5cm (2 x 27in) strips, for drawstrings-cum-handles
- ◆ Four 13mm (½in) eyelets
- ◆ Binding clips
- ◆ Loop turner
- ◆ Temporary spray adhesive for fabric, optional
- ◆ Masking tape, optional

## Where to buy

You may well have enough materials in your stash, but if not similar fabrics are available from quilt fabric shops or see our advertisers for mail order services. If you don't have any old jeans, check out charity shops and car boot sales. Eyelets are available from fabric shops and haberdashery departments.

## Preparation

All measurements include ½in seam allowances, unless otherwise stated.

## Designer's notes

◆ My starting point was some Oakshott Colourshott fabrics ([www.oakshottfabrics.com](http://www.oakshottfabrics.com)) that I had left over after making a quilt – the quilt will be in the June issue of Popular Patchwork. I thought these bright shot cottons would look good against a dark fabric, and then remembered some old jeans I'd stashed away ...

◆ This small casual bag is ideal for when you only want to carry a few essentials, but the outer pockets of various widths are handy for stowing away a few extras like a pens and pencils and a small notebook.

*Anne Williams*

## Handy hints

◆ It's worth saving old jeans as the unworn parts can be upcycled into bag or cushion panels – I didn't worry about having the jeans' seams in my panels. If you save enough pairs you could make them into a throw; as denim is heavy you could just add a fleece backing and tie (knot) the layers together.

◆ As Jelly Roll strips are 2½in wide, if you have any left over from other projects you could use these to cut your 2½in squares for the pocket panels. Alternatively, if you have 5in square charm squares you could subcut these to give four 2½in squares from each one.

◆ I used a fat eighth pack of Oakshott Colourshotts to make my quilt; the pieces are 27in wide. I had some left overs that were full-width so was able to cut my bag binding and drawstring/handle strips from these.

## POCKET PANELS

**1** Take twelve 2½in squares and arrange them into three rows of four squares each. When you are happy with your arrangement, join the squares into rows and then join the rows. So that the seam intersections nestle neatly, press the seams of each row in the same direction and the seams of alternate rows in the opposite direction. Press the seams joining the rows to one side in the same direction each time. See **Fig 1**.

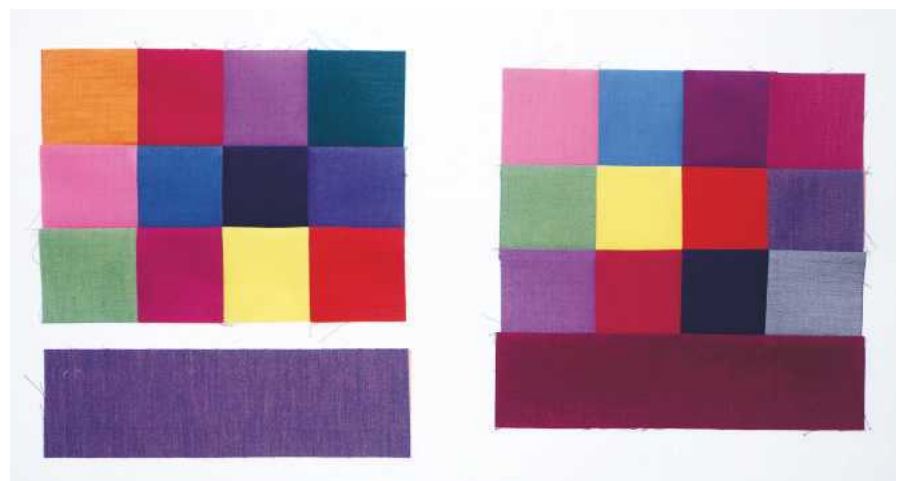
**2** Join a 2½ x 8½in strip to the bottom edge of the unit made in **Step 1**. See **Fig 1**.

**3** Layer the pocket panel by placing a 9in lining square wrong side up on a clean flat surface, followed by a 9in square of wadding and then the pocket panel, centrally and right side up; the lining and

wadding are slightly larger than the pocket panel. Working from the centre outwards, pin with quilters' safety pins or tack to secure, or use temporary spray adhesive.

**4** Quilt-in-the-ditch, i.e. alongside the seams. At this stage, don't stitch along the lower horizontal seam, i.e. the seam joining the strip to the squares; see also 'Outer bag' **Step 3**. Trim the excess lining and wadding level with the pocket edges.

**5** Take a 2¼ x 9in pocket panel binding strip and fold it in half lengthwise, wrong sides together, and press. Match up



**Fig 1** Making the pocket panels

Read through all of the instructions before you start.

the raw edges of the binding with the raw edges of the top of the pocket – the binding is slightly longer than the pocket so you will have a slight overhang at each end which will be trimmed later. Sew the binding place with a  $\frac{1}{4}$ in seam; fold it over to the wrong side of the pocket and neatly slipstitch in place by hand, and then trim off the excess binding at each end. See **Fig 2**.

**6** Repeat **Steps 1-5** to make the second pocket panel.

## OUTER BAG

**1** Take the  $12\frac{1}{2}$ in high x  $8\frac{1}{2}$ in wide denim panels and place them right side up on a clean flat surface. Right side up and matching up the bottom and side raw edges, place one of the pocket panels on top of each one. See **Figs 3 and 4**.

**2** Use binding clips to hold the pocket panels in place – as the layers are thick clips are easier to use than pins. Sewing through all of the layers, stitch-in-the-ditch along the lower horizontal seam of the pocket panels, i.e. the seam joining the strip to the squares; this is the line of the base of the bag.

**3** If you wish, on one or both outer panels, you could stitch vertical lines through all of the layers to create smaller pockets. Start your stitching immediately under the binding and stop at the end of the squares, i.e. at the base of the bag; to secure the stitching, at each end of the seam either take a few backstitches or take the threads from the front through to the wrong side of the panel and tie off. On one of the panels, Anne stitched down the centre of one of the pocket panels to give two 4in wide pockets; if you do this you could leave this line unquilted in 'Pocket panels' **Step 4**. On the other pocket panel



**Fig 5** Bag panels pinned and clipped together, ready for joining



**Fig 2** Binding the pocket panels



**Fig 3** Outer bag panels



**Fig 4** Pocket panels on top of the outer bag panels

she stitched down the centres of the two inner columns of squares to create a 2in wide centre pocket with a 3in wide pocket each side.

**4** Matching up the raw edges, place the bag panels right sides together – make sure you have both panels in the same orientation. Above the pocket panels, pin to secure; as it's thick where the pocket panels face each other, use binding clips here. See **Fig 5**.

**5** Starting at the top of one side edge, join down one side seam, stop  $\frac{1}{4}$ in from the corner, pivot and stitch along the bottom, again stop  $\frac{1}{4}$ in from the corner, pivot and then stitch up the other side seam.

**6** Working on one side of the bag, refold it so the base seam is centred and one corner lies flat. Pin to secure and then measure and mark where the distance from edge to edge is 4in – the edge points are the stitching lines where you stitched-in-the-



**Fig 6** Marking a bag corner



**Fig 7** Trimmed bag corner



**Fig 8** Interfacing fused to the wrong side of a lining panel

ditch along the lower horizontal seam of the pocket panel in **Step 2**. See **Fig 6**.

**7** Stitch along the marked line and then trim  $\frac{1}{8}$ in beyond the stitched line. See **Fig 7**.

**8** Repeat **Steps 6 and 7** for the other bag corner.

**9** Turn the bag right side out.

### BAG LINING

**1** Place the  $12\frac{1}{2}$ in high x  $8\frac{1}{2}$ in wide lining panels wrong side up on an ironing board. Fuse a  $1\frac{1}{4}$  x  $8\frac{1}{2}$ in lightweight interfacing strip along the top of each lining panel, with the top edge of the interfacing  $\frac{3}{8}$ in down from the top edge of the lining. See **Fig 8**.





Fig 9 Marking the eyelet positions



Fig 10 Eyelets in place



Fig 11 Drawstrings-cum-handles threaded through the eyelets



Fig 12 Drawstring joined to create a handle

**2** Matching up the raw edges, place the lining panels right sides together – make sure you have both panels in the same orientation; pin or tack to secure. Starting at the top of one side edge, join down one side seam, stop  $\frac{1}{4}$ in from the corner, pivot and stitch along the bottom, again stop  $\frac{1}{4}$ in from the corner, pivot and then stitch up the other side seam.

**3** Working on one side of the bag lining, refold it so the base seam is centred and one corner lies flat. Pin to secure and then measure and mark where the distance from edge to edge is 4in. Stitch along the marked line. If you wish you can trim the corner but as the lining isn't thick you don't need to; Anne folded her corner up to the side seam and caught the point in place with a few stitches. Repeat for the other bag lining corner. Leave wrong side out.

#### BAG ASSEMBLY

**1** Matching up the top raw edges, the seams and the base, place the bag lining inside the outer bag – wrong sides will be facing each other. Place a few pins vertically around the bag, not too close to the top, to hold the pieces in place.

**2** Take the  $2\frac{1}{4}$  x 20in bag binding strip and fold it in half lengthwise, wrong

sides together, and press. Working from the outer side of the bag, match up the raw edges of the binding with the raw edges of the top of the bag. Sew the binding place with a  $\frac{1}{4}$ in seam; before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Fold the binding over to the lining side of the bag and neatly slipstitch in place by hand.

**3** If necessary, press around the top of the bag. To mark the eyelet positions, fold the bag in half across its width with the side seams running down the centre of each side. On each side, measure 1in down from the lower edge of the bag binding – you could 'mark' this line with masking tape. You then need to mark the positions of the eyelets along this marked line; on each side, mark a dot 2in either side of the centre (i.e. 2in from the side seams). See Fig 9.

**4** Following the manufacturer's instructions, place an eyelet at each of the marked positions on each side of the bag – the dots are the centre of the eyelets. The eyelets will be going through the interfaced part of the lining; the interfacing prevents fraying. See Fig 10.

#### FINISHING

**1** Take a 2 x 27in drawstring-cum-handle strip and fold it in half lengthwise, right sides together. Join on the long edge with a  $\frac{3}{8}$ in seam allowance. Use the loop turner to turn the tube right side out; press, with the seam running along one edge. Repeat with the other drawstring-cum-handle strip.

**2** Take one drawstring-cum-handle and, starting at one side edge – the bag still needs to be folded as it was when you put the eyelets in place – thread it in and out of the eyelets; both tails need to be on the outside of the bag. Repeat with the other drawstring-cum-handle, this time starting on the other side of the bag. See Fig 11.

**3** Pull up the drawstrings to check that you're happy with the length of the handles; trim if necessary, making sure they're the same length and leaving 1in for joining to create the handle. Anne trimmed 4in off each of her drawstrings.

**4** To complete the handles, working on one drawstring at a time, at one raw end fold  $\frac{1}{2}$ in back inside the tube, then insert  $\frac{1}{2}$ in of the other raw end into the tube; slipstitch to secure. See Fig 12. When you pull up the drawstrings to create the handles this also acts as a bag closure. ♥





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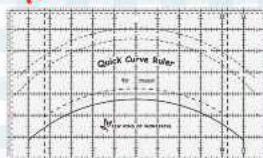
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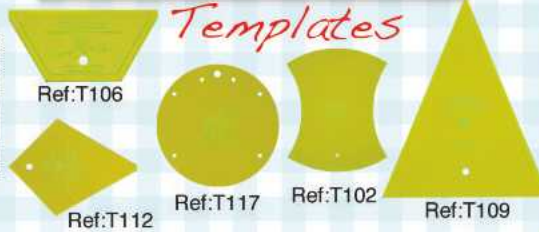
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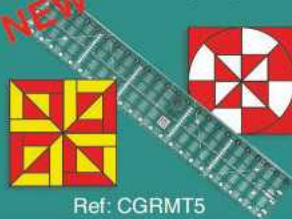
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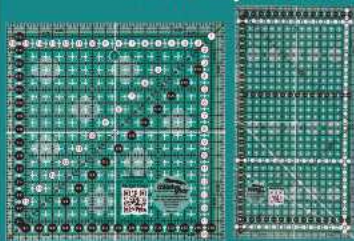
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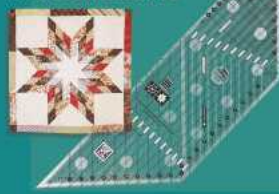
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# SPRING MEADOW

*This practical yet pretty patchwork bag features a front flap made from woven strips of fabric.*

Designed and made by Sara Jaskiewicz and Sadie Yeomans  [www.cornerhousecrafts.co.uk](http://www.cornerhousecrafts.co.uk)



## Skill level



## Finished size

Approx 28cm (11in) wide x  
25.5cm (10in) high x 5cm (2in)  
deep, excluding handles

## Materials

Quantities of fabrics A, B, C and D  
assume a useable fabric width  
of 42in

- ◆ 25cm (1/4yd) fabric A (Make a Wish A58-1) for front flap
- ◆ 25cm (1/4yd) fabric B (Make a Wish A56-3) for front flap
- ◆ 50cm (1/2yd) fabric C (Make a Wish A57-3) for outer bag, strap and binding
- ◆ 50cm (1/2yd) fabric D (Honey Meadow A031-1) for lining
- ◆ 21.5cm (8 1/2in) square of fabric E (Honey Meadow A033-1) for pocket
- ◆ 33 x 31.5cm (13 x 12in) rectangle of HeatnBond Lite or other fusible web
- ◆ 28 x 25.5cm (11 x 10in) piece of paper (photocopy paper is ideal)
- ◆ 38 x 81.5cm (15 x 32in) of cotton wadding
- ◆ 15cm (1/2yd) H250 Vilene or other firm fusible interfacing
- ◆ One 1.5cm (5/8in) wide sew-in magnetic fastener
- ◆ Two 2.5cm (1in) wide oblong rings
- ◆ Neutral piecing thread
- ◆ Quilting thread
- ◆ Friction pen or other marker
- ◆ Temporary spray adhesive (optional)
- ◆ Binding clips (optional)
- ◆ Baking parchment (optional, to protect your iron)

## Where to buy

Lewis and Irene fabrics are widely available from quilt fabric shops or see our advertisers for mail order services. A kit for the bag is available from Cornerhouse Crafts at a cost of £22.50 plus postage, email: [cornerhousecrafts@btinternet.com](mailto:cornerhousecrafts@btinternet.com) or phone: 01386 750251. Sew-in magnetic fasteners and oblong rings are available from The Cotton Reel in Worcester (phone: 01905 25938).

## Preparation

All measurements include 1/4in seam allowances, unless otherwise stated.

## Designer's notes

To make this bag we combined two Lewis & Irene fabric collections, using 'Make a Wish' for the outer bag and 'Honey Meadow' for the lining. We wanted the bag to be useful as well as attractive, so designed it to have a roomy interior, an inner pocket, a magnetic closure and a strap long enough to be worn across the body, although you could easily alter the strap length to your favourite style.

Sara + Sadie

## CUTTING INSTRUCTIONS

- 1 From fabric A, carefully cut eleven 2 x 13in strips.
- 2 From fabric B, carefully cut twelve 2 x 12in strips.
- 3 From fabric C, cut the following pieces:
  - ◆ One 10 1/2in wide x width of fabric strip and from this cut two 11 1/2 x 10 1/2in rectangles for the bag front and back. Set the rest of the strip aside for the flap binding
  - ◆ One 2 1/2in wide x width of fabric strip for the strap
  - ◆ One 2 1/2in wide x width of fabric strip and sub-cut this into one 30in length for the gusset and two 4in lengths for the ring tabs
- 4 From fabric D, cut the following pieces:
  - ◆ One 13 x 12in rectangle for the front flap lining
  - ◆ Two 11 1/2 x 10 1/2in rectangles for the bag front and back lining
  - ◆ One 2 1/2in x 30in strip for the gusset lining
- 5 From the wadding, cut the following pieces:
  - ◆ Two 11 1/2 x 10 1/2in rectangles for the bag front and back
  - ◆ One 2 1/2in x 30in strip for the gusset
- 6 From the H250 Vilene, cut two 2in wide x width of fabric strips and from one of the strips sub-cut two 4in lengths.

## MAKING THE FLAP TEMPLATE

- 1 Take the piece of paper and with the 11in as the width, mark 3in from each side of both bottom corners. Using a tea plate or saucer round off the bottom corners between the marked points (Sara used a 7 1/2in wide tea plate). Cut away the rounded corners to give a 'D' shaped template (Fig 1).



Fig 1 Making the flap template



Fig 2 Vilene fused to ring tab



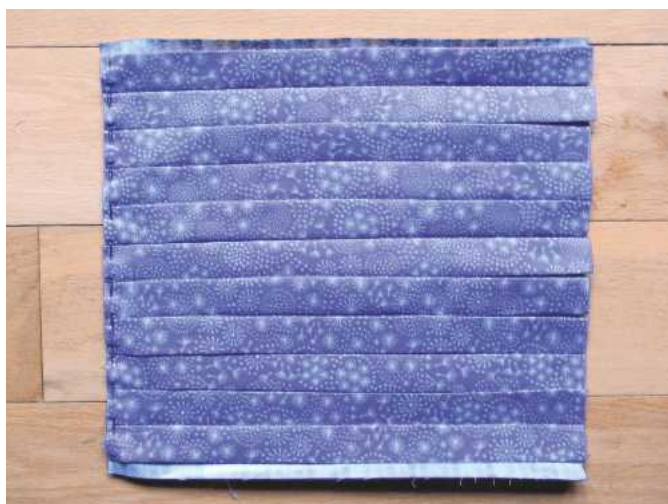
Fig 3 The stitched ring tab

## MAKING THE POCKET

- 1 With right sides together and matching raw edges, fold the 8 1/2in fabric E square in half. Stitch round the three open sides, leaving a 3in gap on the long edge to turn through. Trim the corners, turn through and slipstitch the gap closed. Roll the seams so that they are on the edges of the pocket and press. Topstitch along the folded edge approximately 1/8in from the edge and then 1/2in below this first line of topstitching. Set aside for the moment.

## MAKING THE RING TABS

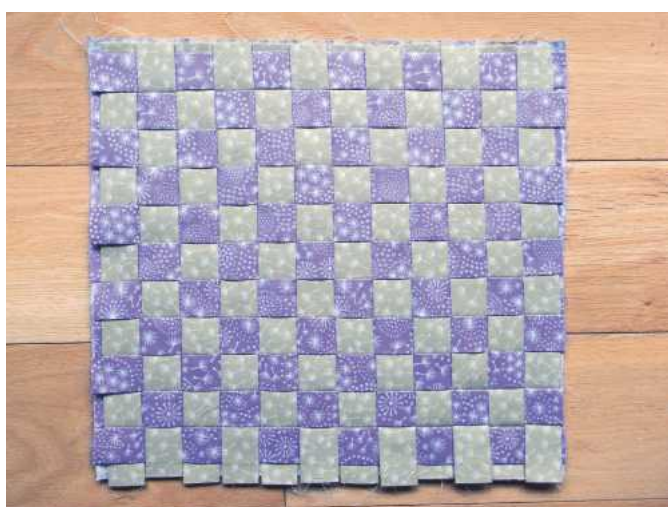
- 1 Take the two 2 1/2 x 4in fabric C ring tabs. Centrally and on the wrong side of each ring tab, fuse a 2 x 4in rectangle of Vilene – there will be 1/4in of fabric showing on each long edge (Fig 2).
- 2 Press the 1/4in of fabric over onto the Vilene, then fold the strip wrong sides together along the length to enclose all the raw edges. Topstitch down both long edges approximately 1/8in away from the edge.
- 3 Thread an oblong ring onto each ring tab. Fold the ring tab in half and stitch close to the oblong ring to secure (Fig 3).



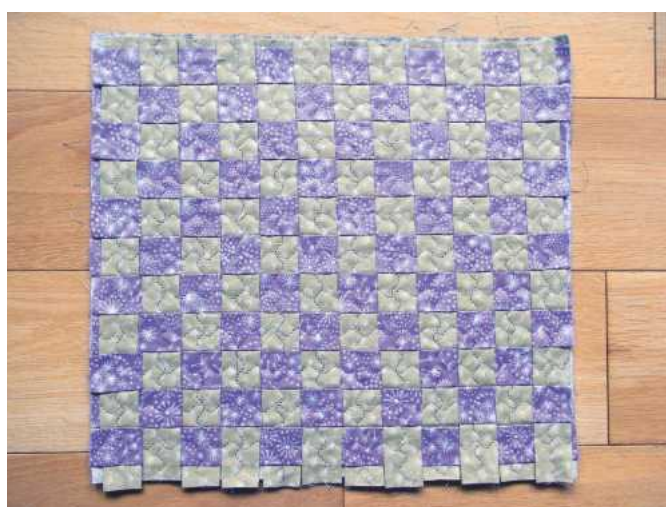
**Fig 4** Flap with A strips added



**Fig 5** Flap with first B strip partially woven



**Fig 6** The fused woven fabric



**Fig 7** Quilted woven fabric

## MAKING THE STRAP

**1** Centrally and on the wrong side of the fabric C strip for the strap, fuse the 2in width of fabric Vilene – there will be ¼in of fabric showing on each long edge. Butt the shorter Vilene strip up against the first one and fuse in place until the length of fabric C is covered. Trim away the excess Vilene. Press the ¼in of fabric over onto the Vilene and then fold the strip wrong sides together along the length to enclose all the raw edges. Topstitch down both long edges about ⅛in away from the edge.

## MAKING THE FRONT FLAP

**1** Following the manufacturer's instructions, fuse the HeatnBond or other fusible to the wrong side of the fabric D flap lining. When cool, remove the paper.

**2** With wrong sides together, fold the long edges of each of the fabric A and fabric B strips into the centre so the raw edges meet and press to create strips 1in wide.

**3** On a medium-size cutting mat, place the flap lining fabric, fusible side up, with

the 13in measurement as the width. On the left edge of the flap lining, place the fabric A strips folded side down on the fusible, butting the strips up next to each other. Pin down the left edge of the strips (**Fig 4**).

**4** Starting on the left edge, pin a fabric B strip to the top edge and then weave the B strip under the first fabric A strip, over the second fabric A strip, repeating the 'unders' and 'overs' until the strip is fully woven. Pin in place at the bottom of the fabric B strip. **Fig 5** shows the first B strip partially woven.

**5** Continue adding and weaving the fabric B strips until the lining is completely covered. Make sure that the strips are straight both vertically and horizontally. When you are happy with the weave, pin the fabric B strips in place along the right edge.

**6** Take your woven fabric on the cutting mat to the ironing board and slide the woven fabric on to the ironing board. This is much easier than trying to pick up the fabric and avoids your strips moving a little. Place

baking parchment on top of your work to protect the iron and fuse in place, removing the pins before you press. You are pressing through four layers of fabric so be patient as it may take a little longer for the adhesive to work (**Fig 6**). Once it is fused, flip your work over and press gently from the lining side to make sure it is all held together.

**7** Using a walking foot and a decorative stitch, quilt the woven fabric – Sara used a pre-programmed decorative wavy stitch and stitched down the centre of each strip (**Fig 7**).

**8** Place the flap template you made earlier on the right side of the woven fabric, pin in place and draw around the template with a suitable fabric marker – Sara used a Frixion pen (**Fig 8**). Remove the template and using a straight stitch, stitch ⅛in inside the drawn line to secure the outer edge of the flap. Cut out the flap on the drawn line (**Fig 9**).

**9** Take the fabric C piece set aside for the flap binding and using the 45-degree line on your quilter's ruler cut 2¼in wide



Fig 8 Marking the template on the woven fabric



Fig 9 Cutting out the flap shape



Fig 10 Flap with binding folded back and clipped into place



Fig 11 Sewing the ring tabs in place

bias-cut strips. With wrong sides together, join the bias strips with right-angled seams to make a length of approximately 50in. Trim the 'ears' and fold wrong sides together along the length.

**10** Working from the right side and starting partway along the top edge of the flap, stitch the binding to the flap, folding a mitre at each corner as you go. Before completing your stitching, neaten the short raw end of the starting piece and insert the ending piece into it. Flip the binding over on to the lining side and slipstitch in place. Sadie used clips to hold the binding in place ready to slipstitch (see Fig 10).

#### MAKING THE OUTER BAG

**1** Place the two 11½ x 10½in fabric C rectangles right side up on the 11½ x 10½in rectangles of wadding and pin or spray baste the layers together. With the 11½in measurement as the width, quilt as desired. Sadie stitched parallel lines 1in apart down the length of the bag (the 10½in measurement).

**2** Using a Frixion pen or suitable marker, on both the front and back pieces mark 3in from each side of both bottom corners and using a tea plate or saucer round off the bottom corners between the marked points – Sara used a 7½in wide tea plate. Cut away the rounded corners to create a 'D' shaped piece of fabric.

**3** Place the 2½ x 30in fabric C gusset right side up on the 2½ x 30in rectangle of wadding and pin or spray baste the layers in place. Quilt as desired. Sadie stitched parallel lines 1in apart down the length of the gusset.

**4** Mark the midpoint of the gusset and the midpoint of the base of the bag. With right sides together and matching midpoints, pin the gusset to the front of the bag and stitch in place. The gusset is longer than you need and the excess will extend further than the bag front.

**5** With right sides together and matching midpoints, pin the gusset to

the back of the bag and stitch in place. Trim the excess gusset fabric at the top edge of bag.

**6** With the bag right side out, place a ring tab on each side of the gusset, with the raw edge of the ring tab ¼in above the raw edge of the gusset. Stitch in place with a scant ¼in seam, stitching over two or three times for added security (Fig 11).

#### MAKING THE LINING

**1** Centrally and 2½in down from the top edge, place the pocket on the right side of the back lining with the 11½in measurement as the width. Make sure the folded edge of the pocket is at the top. Stitch in place along the sides and lower edge (Fig 12). Divide the pocket into compartments with a line of stitching – Sadie stitched centrally down the pocket to give two equal compartments.

**2** Round off the bottom corners of the lining as you did in Step 2 of Making the Outer Bag.



Fig 12 Back lining with pocket in place



Fig 13 The gusset stitched in place on the back lining



Fig 14 Bag assembled and turned through



Fig 15 Adding the flap to the bag

**3** Stitch the gusset lining to the front and back linings as you did in **Steps 4-5 of Making the Outer Bag**. Fig 13 shows how the gusset is stitched in place, using the bag back piece as an example.

#### ASSEMBLING THE BAG

**1** With right sides together and aligning raw edges and matching seams, place the outer bag inside the lining, making sure the ring tabs are tucked down between the layers. Pin well and stitch around the top edge, leaving a 4in gap at the back of the bag to turn through. Turn through to the right side (Fig 14).

**2** Slipstitch the gap closed and push the lining down into the bag. Roll the top edge, so that the seam is at the top and the ring tabs are pointing upwards and press. Topstitch around the top of the bag 1/4in from the edge.

**3** Overlapping by 1in, place the wrong side of the flap against the right side of

the bag back and stitch in place close to the flap binding (Fig 15). Take care that you don't catch the front of the bag in the stitching. Sadie removed the sewing table from her machine so that the bag fitted over the end of the machine, allowing her just to stitch the flap to the back of the bag.

**4** Sew one part of the magnetic press stud to the inside of the flap approximately 1 1/4in up from the bottom edge and sew the other part to correspond on the front of the bag.

**5** Thread the strap ends through the oblong rings. Adjust the strap to length as desired – Sadie used the full length of the strap so that the bag can be worn cross body. On the inner side of the strap, fold over the strap ends over by 1/2in and then a further 1/2in to neaten and then stitch in place. ♥





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Top images from left to right: 'Littering the Sky with Diamonds' by Jane Hopkins,  
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Above: 'Whirligigs and Dragonflies 3'  
by Jenny Rolfe



Above: 'Blue & Yellow Make Green'  
by Jacqueline Martin



Left: 'Poppies in a Cornfield' by Pat Miles  
(Stitches Between Nations)



Left: 'Maldives'  
by Neel Williams  
(Village Green  
Quilters)

Right: 'Narracott  
Snow' by Penny  
Armitage

### FEATURE DISPLAYS

- \* **QUILTING: DIVERTISSEMENT** by Alessandra Rocco
- \* **FROM KUWAIT TO EXMOOR** by Penny Armitage
- \* **STITCHES BETWEEN NATIONS** by Gone to Pieces & Lippetal Quilters
- \* **QUILTS** by Village Green Quilters
- \* **PASSIONATE ABOUT NATURE** by Jenny Rolfe
- \* **MY COMFORT OF QUILTS** by Jacqueline Martin
- \* **QUILTS** by Hazel Ryder



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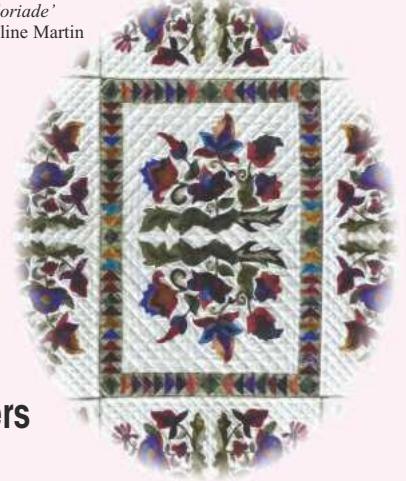
# SPRINGFIELDS QUILT SHOW SPALDING 2015

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Right: 'Floriade'  
by Jacqueline Martin  
(Detail)



## FEATURE DISPLAYS

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- \* QUILTING: DIVERTISSEMENT by Alessandra Rocco
- \* A LITTLE BIT TOWN, A LITTLE BIT COUNTRY by Stuart Hillard
- \* SOUTH WEST QUILTERS' CHALLENGE: FLOWER POWER
- \* A FEW OF OUR FAVOURITE THINGS by Holbeach & Pearoom Quilters
- \* MY COMFORT OF QUILTS by Jacqueline Martin
- \* FULL CIRCLE by Terry Donaldson
- \* FIGURES IN THE LANDSCAPE by Kathy Unwin
- \* FROM KUWAIT TO EXMOOR by Penny Armitage

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change

Right: 'Butterflies' by  
Sue Horner  
(Pearoom Quilters)



- \* QUILTS BY SOUTH WEST QUILTERS' COMMITTEE MEMBERS PAST & PRESENT
- \* HANGING BY A THREAD by Jo Colwill (Cowslip Workshops)

Left: 'Early Morning' by Terry Donaldson (Detail)

Right: 'Full Circle' by Terry Donaldson



Right: 'Welcome Home' by Stuart Hillard



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# Warner Textile Archive

Anne Williams visits a veritable treasure trove and discovers a rich textile history



Benjamin Warner

Located in Warner & Sons' original silk weaving mill in Braintree, Essex, the Warner Textile Archive is full of delights. It houses around 100,000 items, including paper designs, sample books, notebooks, print books and ledgers, and, of course, textiles – with over 60,000 pieces, the Archive is England's second largest collection of flat textiles. This unique assemblage records a rich history of the important British industry of textile production, and is a fantastic resource for anyone interested in the history of textile design and production processes and also for designers looking for inspiration for new work.

## A BRIEF HISTORY

Silk weaving in Spitalfields, London, dates back to the mid-17th century when large numbers of French Protestants took refuge in England, having been driven by persecution from their own country. The skilled weavers who set up their looms in Spitalfields soon began to manufacture high-quality velvets, brocades, satins and silks, which previously could only be obtained from France, and it wasn't long before local people were taught how to produce these goods.

The Warner family's connections with the textile industry date back to at least the late 17th century as it is known that William Warner worked as a scarlet dyer in Spitalfields. Benjamin Warner (1828–1908) was one of William's descendants, whose father was a Jacquard engineer. Benjamin was only 11 when his father died and so he began to help his widowed mother

with the family business of building Jacquard loom harnesses. Benjamin later attended evening classes at Spitalfields School of Design, and in 1857 he had developed the business into silk weaving.

Still based in Spitalfields, by 1870 production had grown and Benjamin entered into partnership with Charles Sillett and Wager Ramm. Due to ill health Sillett had to retire in 1874, but Ramm remained a partner until 1891. The company specialised in weaving the highest quality silks, but changing fashions meant they had to diversify by producing, for example, high-quality printed fabrics, brocades and velvets. Indeed, their figured velvets put Warner & Ramm on the map as a leading design house. The firm's status was further boosted by their acquisition of Charles Norris & Co. in 1885, as Norris's held a prestigious Royal Warrant to supply silks and velvets to the royal households. Warner & Ramm's success was acknowledged with awards of medals and public praise from trade exhibitions both in the UK and abroad.

In 1892, following an acrimonious split with Ramm, Benjamin Warner set out on his own and established Warner & Sons, with his sons Alfred and Frank joining the business. Three years later, Benjamin moved the business from Spitalfields to New Mills in Braintree, taking over the silk-weaving business of Daniel Walters & Sons which had gone into liquidation.

## SILK WEAVING IN BRAINTREE

Warner & Sons flourished and the company had the privilege to weave

silk and velvet for all the English coronations since 1902. Benjamin was a supporter of the campaign for better design in the industry and was keen to experiment with techniques that would improve the quality of the firm's silks. This innovation was rewarded with many medals and awards, which included a gold medal for their exhibit at the Paris International Exhibition in 1925.

When Benjamin died in 1908, his son Frank took over the business. As technology moved on, the firm embraced power looms; they also continued to consolidate their position at the forefront of design. The quality of their textiles and the pattern ranges offered ensured that the company remained successful, supplying fabrics for palaces, stately homes and ocean liners. During the Second World War some weaving factories closed, but Warner & Sons continued to operate, producing silks for parachutes and also utility fabrics. In the 1950s, the company kept up to date with modern fashions, producing new ranges for a new era; curtain and upholstery fabrics designed by Marianne Straub and Alec Hunter were used in the Festival of Britain in 1951. In 1952–53 the company produced fabrics for Queen Elizabeth II's coronation at Westminster Abbey.

Throughout the sixties the company continued to develop its designs in-house, producing contemporary lines that reflected changing tastes. But textiles were becoming prohibitively expensive to hand weave and, with greater global competition and falling profits, production began to decline. In



*Aquitaine*: 19th-century design



*Virginia*: 1936, screen-printed cotton



*Tudor Rose*: 1933, block-printed cotton by Warner & Sons, reproduced from the design created over 50 years earlier by Morris & Co.



*Cray*: A design produced by Morris & Co. in 1884; Warner & Sons took over its production in the late 1920s

1971 manufacture at New Mills ceased and Warner & Sons left Braintree in 1990.

### THE WARNER TEXTILE ARCHIVE

Following Warner & Sons departure from New Mills, the Archive changed ownership several times before being purchased by Walker Greenbank plc, when it was moved to Milton Keynes. In 2004, Braintree District Museum Trust Ltd was given the opportunity to purchase the Archive. With funding from various bodies, including the Heritage Lottery Fund, the Art Fund and the Clothworkers Guild, and contributions from generous individuals, the Trust was able to save the Archive for the nation and return it to its original premises in New Mills.

The Warner Textile Archive now has accredited storage and display facilities for its unique record of two centuries of textile manufacture; in addition to items from Warner & Sons, the Archive also contains examples produced by other prestigious companies. As well as its ongoing research and conservation work, the Archive is open to the public, offering a diverse programme of workshops, group visits, talks and an annual Gallery display – and there is also a Gallery Shop, full of beautiful and unique items.

This year's Gallery display is *Morris & Co.*, which marks the relationship between the highly acclaimed and well-loved designer William Morris and Warner & Sons. Through carefully selected items from the Archive's collection of textiles and designs, the exhibition explores Morris' and Warner's mutual appreciation for the natural world within design and craftsmanship. It also demonstrates how developments in the

*'This year's Gallery display is Morris & Co., which marks the relationship between the highly acclaimed and well-loved designer William Morris and Warner & Sons'*



*Phlox*: 1900, hand-painted paper design



*Michaelmas Daisy*: 1929, hand-painted design



*Fleetwood*: 1947, by Katherine Fleetwood



William Morris

dyeing industry changed the population's access to design-led textiles, and shows how Warner & Sons developed and supported British design and manufacture throughout the 19th and 20th centuries. The Gallery is open from 10am to 4pm every Wednesday and the first Saturday of every month, and if you plan ahead, then you could combine a visit to the exhibition with a behind the scenes tour (see panel for details).

### TEXTILE FAIR: 17 MAY 2015

As well as an annual Gallery display, the Archive also holds an annual Textile Fair. Taking place across three venues in the town – Braintree Town Hall, Warner Textile Archive and Braintree District Museum – the event brings together a diverse group of specialists to celebrate all things textile. This year's Fair is on Sunday 17 May and will feature demonstrations, talks and tours. There will also be carefully selected stallholders who will provide the opportunity to buy vintage fabrics, Indian textiles, wools, haberdashery and textile homewares, with many of the items not available on the high street. And a popular pop-up cafe in the Town Hall will serve refreshments throughout. As well as the Archive's Gallery display, in the Museum you can see the exhibition *Thinking Thread and Octet* by internationally acclaimed quilt artist Sara Impey and the group Anglia Textile Works, where, as part of the Fair's activities, Sara will be demonstrating her stitching techniques. A great day out for any textile lover! ♥

[www.anne-williams.co.uk](http://www.anne-williams.co.uk)

The textile and paper designs shown here are from the Archive's collection. Many of them are used on their greeting card range; see 'The Gallery Shop' in the panel for more details of how you can order online.

### MORE INFORMATION

#### WARNER TEXTILE ARCHIVE

Silks Way, Braintree, Essex CM7 3GB

[www.warnertextilearchive.co.uk](http://www.warnertextilearchive.co.uk) info@warnertextilearchive.co.uk  
01376 557741. Open every Wednesday and the first Saturday of every month; 10am–4pm. Admission fee applies.

#### Until 16 December 2015

*Morris & Co.: Design and Manufacture at Warner & Sons*

This gallery exhibition explores the creative relationship between Morris & Co. and Warner & Sons. *High Tea & Talk*: Saturday 20 June, 11am–2pm, £30, booking essential. To complement the exhibition, this talk and tour – hosted by Kate Wigley, Archivist at the Archive, and Mary Schoeser, textile historian and president of the Textile Society – will look at examples of Morris and his contemporaries. Followed by a high tea, there will then be a further chance to browse the Archive gallery and shop.

#### The Gallery Shop

The shop at the archive is filled with a carefully curated selection of design-led gifts, homewares and accessories. It also stocks one-off pieces by local craftspeople and items supporting Fairtrade organisations. You can shop online at [www.warnertextilearchive.co.uk/shop](http://www.warnertextilearchive.co.uk/shop)

#### Group visits

These give you exclusive access to the Archive's collection. Different packages are available; email or call for more information. If you aren't part of a group, then the 'Invitation to View' package can be booked by individuals; for this option, contact The Mercury Theatre at [www.mercurytheatre.co.uk](http://www.mercurytheatre.co.uk) or call 01206573948. The Archive also hosts a range of specialist-delivered workshops. Details of upcoming workshops are on the Archive's website.

#### WARNER TEXTILE ARCHIVE TEXTILE FAIR 2015

##### Sunday 17 May, 10am–5pm

A day of tours, demonstrations, talks, activities and stallholders, this annual event takes place across three historic venues in Braintree – Braintree Town Hall, Warner Textile Archive and Braintree District Museum. Tickets cost £5.50 in advance (available from [www.wegotickets.com](http://www.wegotickets.com)) or £7.00 on the day. For more details, visit the Archive's website.

#### THINKING THREAD AND OCTET

##### Until 29 May 2015

Exhibition by Sara Impey and Anglia Textile Works at Braintree District Museum; open Tuesday to Saturday, 10am–4pm, admission charges apply. Email info@braintreemuseum.co.uk or call 01376 328868/325266 for details.



A landscaped area near the Archive done by Braintree District Council to celebrate the 120th year since Warner & Sons arrived in the town. The 1962 design *Bird in a Bough* which is featured on the panels is Warner & Sons' reinterpretation of a traditional motif (image by Anne Williams)

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# CATERPILLAR BAG

The hexagon caterpillar on this tote is such fun you'll want to make the bag for all of your friends!

Designed and made by Clare Youngs ♥ An adapted extract from *A Year in Crafts* by Clare Youngs

See pattern sheet for Caterpillar Bag templates



## Skill level



## Finished size

Approx 32 x 35.5cm (12½ x 14in),  
excluding handles

## Materials

- ◆ 50cm (½yd) of fabric for bag
- ◆ 50cm (½yd) of lining fabric
- ◆ Scraps of different fabrics for hexagons and label
- ◆ Hexagon templates (see Pattern Sheet)
- ◆ Tracing paper
- ◆ Small scrap of thin card stock (card)
- ◆ A few sheets of copier paper
- ◆ Dressmaker's carbon paper
- ◆ Embroidery needle and stranded embroidery cotton threads in blue, pink, pale green and cream (or colours of your choice)

## Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

## Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

## Designer's notes

I learnt to work with patchwork as a child and was taught the traditional method of English paper piecing.

These days I am more likely to use the sewing machine, but I wanted to make tiny hexagons for this project and the only way to achieve this mini patchwork is by hand. I had forgotten how enjoyable it is to see the patchwork develop. I may even start a bigger project now, and have the perfect craft bag for storing the work in progress!

*Clare Youngs*

## CUTTING OUT THE BAG

**1** Cut two pieces from the bag fabric each 15 x 13½in. Place them with right sides together and mark with a pencil ⅜in in from each side along the bottom edge. Use a ruler to draw a line that joins the marks you have just made with their corresponding corners at the top of the

bag. Cut through both pieces of fabric along this line (**Fig 1**). Repeat with the lining fabric.

**2** From the bag fabric and lining fabric cut two strips for handles, each 19½ x 2½in and set them aside.

## SEWING THE CATERPILLAR

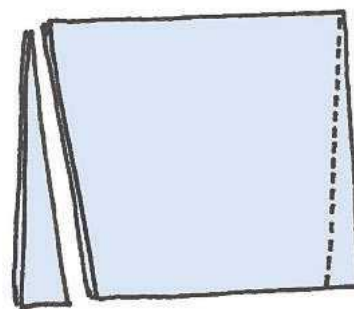
**1** Trace the smaller hexagon from the Pattern Sheet onto a piece of thin card and cut it out. Use this to draw twenty-eight hexagons on copier paper and cut them out (**Fig 2**). Be sure to use a sharp pencil, as it is important to keep the shape accurate. Make a similar template using the larger hexagon and use it to cut out twenty-eight hexagons from different scraps of fabric.

**2** Pin a paper template to the centre of each fabric hexagon, on the wrong side of the fabric. Fold the fabric over all round and tack it to the paper (**Fig 3**). Repeat with all of the fabric hexagons.

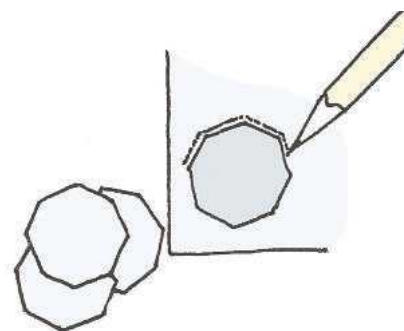
**3** Choose two of the fabric hexagons for the head of the caterpillar. Place them together with right sides facing and oversew together along one of the sides using tiny stitches and matching thread (**Fig 4**).

**4** Join all the patches together for the rest of the caterpillar in the arrangement shown in **Fig 5**. Press with an iron on the paper side.

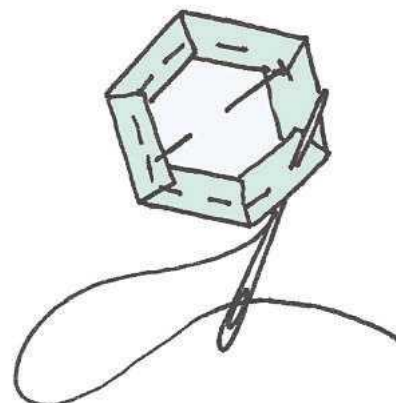
**5** Remove the tacking and the paper hexagons, turn the piece over and iron again, making sure all the raw edges are tucked under. Tack around the edge of the piece to keep all the raw edges secure. Referring to the main photo for placement, position the caterpillar on the front bag piece, allowing space for the embroidery below the caterpillar. Pin in place and then sew around the edge of the caterpillar using slipstitch to secure it to the bag fabric. Remove the tacking.



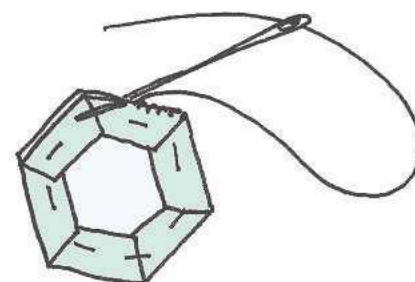
**Fig 1** Creating the bag shape



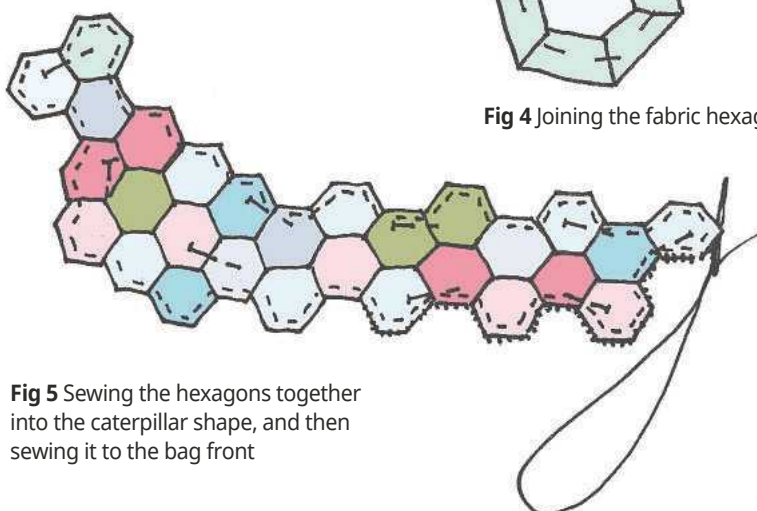
**Fig 2** Making the paper hexagon templates



**Fig 3** Making the fabric hexagons



**Fig 4** Joining the fabric hexagons



**Fig 5** Sewing the hexagons together into the caterpillar shape, and then sewing it to the bag front

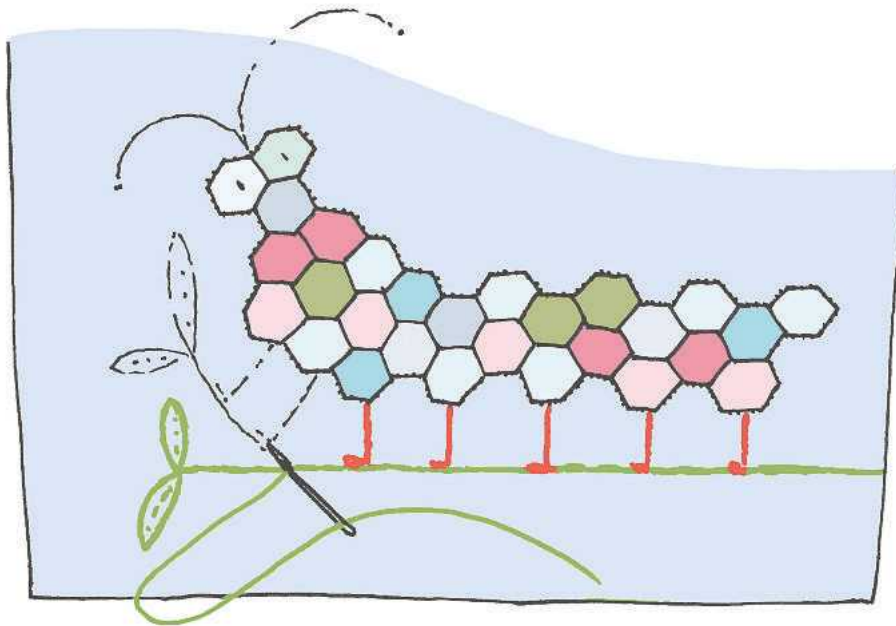


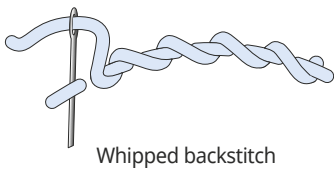
Fig 6 Adding the embroidery

### ADDING THE EMBROIDERY

1 Using the embroidery designs on the Pattern Sheet and dressmaker's carbon paper, transfer the embroidery onto the caterpillar/bag front. Using two or three strands of stranded embroidery cotton, sew all the lines with whipped backstitch and the dots with bullion stitch (Fig 6). Clare used blue for the eyes and antennae, pink for the legs, pale green for the leaves and stem and cream for the leaf dots. See Fig 7 for how to work the stitches.

### ASSEMBLING THE BAG

1 Make a label for the bag by cutting a rectangle of pretty, scrap fabric measuring 4 x 2in. With right sides together, fold the rectangle in half, short edge to short edge. Sew down each long side with a 1/8in seam. Turn the right way out and press.



Whipped backstitch

Bullion stitch

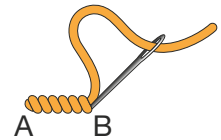
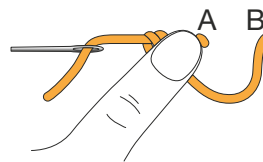
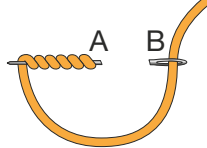


Fig 7 Working the stitches

A

B

C

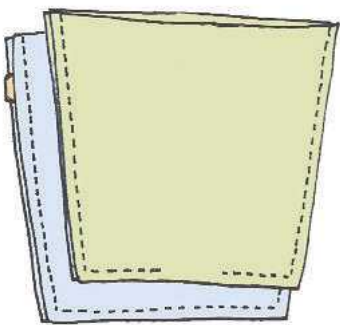


Fig 8 Sewing the bag front and back together

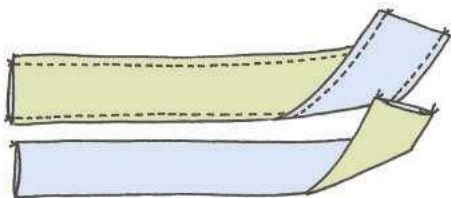


Fig 9 Making the handles



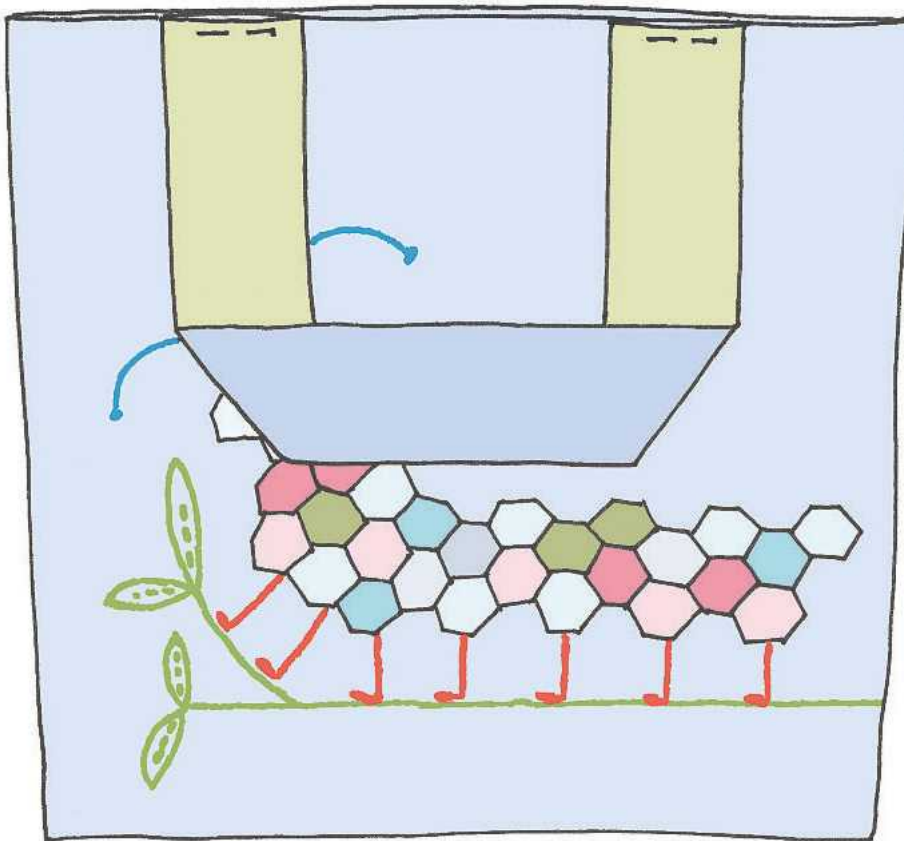


Fig 10 Sewing the bag outer and inner together

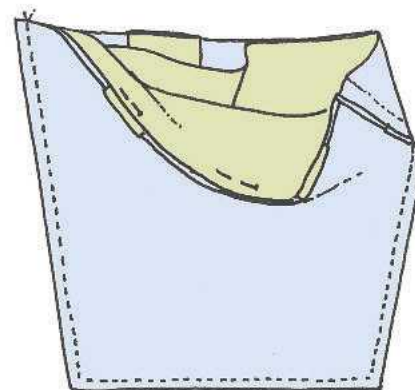


Fig 11 Finishing off



*A Year in Crafts* by Clare Youngs and published by Cico Books in 2014. ISBN 978-1-78249-141-5. You can purchase this book at any good book shop or from [www.rylandpeters.com](http://www.rylandpeters.com)

**2** With right sides together, pin the bag front and back together along the side and bottom edges. Insert the label into the seam, pointing inwards about  $2\frac{3}{4}$ in down from the top edge and matching up the raw edges of the label to the raw edges of the bag. Stitch a  $\frac{1}{2}$ in seam down the sides and across the bottom (Fig 8). Snip off the corners of the seam allowance. Repeat for the lining back and front, but leave a  $2\frac{1}{2}$ in opening at the bottom.

**3** Take the strips you cut earlier for the handles and pin one strip of each type (bag fabric and lining) right sides together. Stitch a  $\frac{1}{2}$ in seam down each long edge (Fig 9). Repeat for the second handle. Turn the handles right way out and press.

**4** With the raw edges even, pin the ends of one handle to the right side of the front of the bag, 3in in from the side edges and with the lining facing inwards. Pin the other handle to the back of the bag in the same way.

**5** With the bag lining right sides out and the bag wrong sides out, put the lining inside the bag, so that the two are right sides together. Pin the lining to the bag fabric all the way around the top edge and then stitch a  $\frac{1}{2}$ in seam, stitching over the ends of the handles to secure (Fig 10).

**6** Turn the bag right sides out through the opening in the bottom of the lining. Turn in the raw edges of the opening. Pin and slipstitch the gap closed (Fig 11). Push the lining inside the bag. ♥



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# Accessorize Your Bag

It's easy to make your handmade bag look professional with just a few touches of hardware.



## TOOLS YOU'RE LIKELY TO NEED

- ◆ Fray check or fabric glue
- ◆ Scraps of heavy stabiliser such as fusible fleece (Vilene H640) or Soft & Stable
- ◆ Scraps of medium weight interfacing (Vilene F220)
- ◆ Glasses screwdriver
- ◆ Awl
- ◆ Small scissors



There's more to making a great bag than just choosing good fabrics and putting them together well. A few well-chosen accessories can make a good bag great. We're going to show you how to make use of the most common types of bag hardware.



## MAGNETIC SNAP

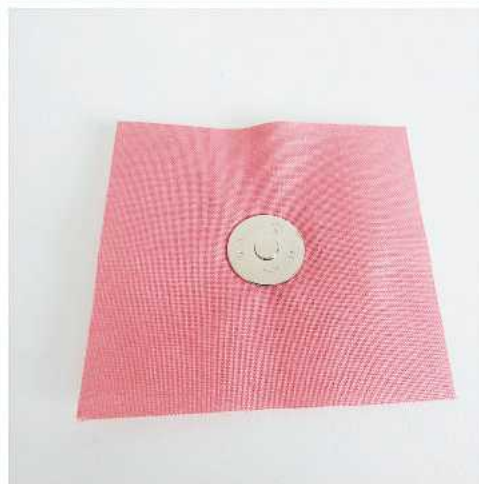
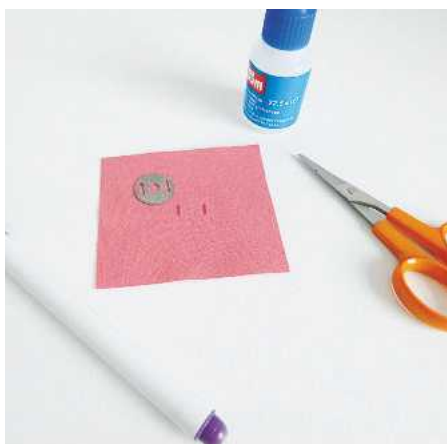
*Also known as:* Magnetic button

*Uses:* Holding flaps closed, keeping bag tops together

*Components:* A male side, a female side and two washers.

## HOW TO FIT

Decide where you want the snap to go, and then draw through the holes of a washer. Snip through these lines, add a dab of fray check, and from the right side, insert the prongs of one side of the snap. Add a bit of heavy stabiliser with matching snip lines, then the washer. Bend the prongs outwards and then fuse a small scrap of interfacing over to stop them rubbing. Repeat for the other side and the other piece of fabric.





### BAG LABELS

*Uses:* Adds a very professional look to a project

*Components:* Metal bag label and washer

#### HOW TO FIT

Use the washer to decide where the label will sit, and then mark the prongs on the fabric. Snip through the marks, add a dab of fray check, and from the wrong side, insert the prongs of the label. Add a bit of heavy stabiliser with matching snip lines and then the washer. Bend the prongs outwards and then fuse a small scrap of interfacing over to stop them rubbing through.



### BAG FEET

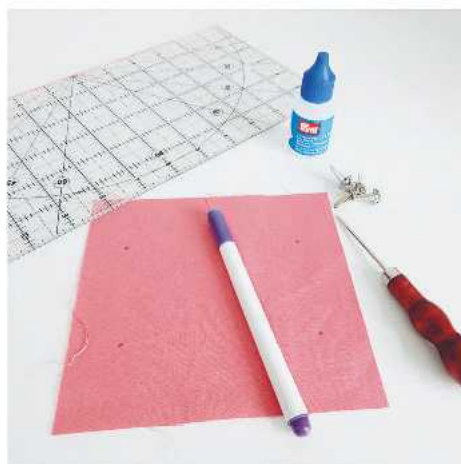
*Also known as:* Purse feet

*Uses:* To prevent the bottom of the bag getting dirty when placed on the floor.

*Components:* Just the bag feet are usually provided, sometimes with a washer.

#### HOW TO FIT

Using an awl, make holes in the bottom of the bag where the feet will sit, and add a dab of fray check. Push the prongs of the bag feet through the fabric from the right side and then slide on a scrap of heavy stabiliser. Open the prongs outwards and then fuse a small scrap of interfacing over the top.







### TWIST LOCK

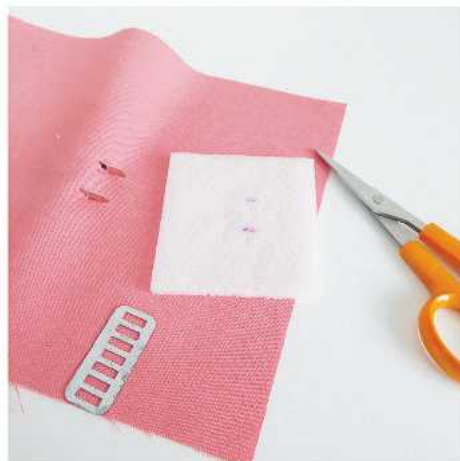
*Also known as:* Turn lock

*Uses:* Use as a decorative fastener to keep flaps closed

*Components:* Male part with twist, female part with decorative frame, one washer and one back frame.

### HOW TO FIT

Fit the male part before sewing up the project. Mark the prongs on the fabric and then snip through the marks and add a dab of fray check. Push the prongs through from the right side, add a scrap of heavy stabiliser with matching snips and then the washer. Open the prongs outwards and fuse a scrap of interfacing on top of the prongs. part, lay the decorative frame on the finished flap and mark the inside of the frame. Snip through the fabric following the marked outline. Try to make the hole slightly smaller for a tight fit. Dab the edges with fray check. Lay the decorative frame in place with the back frame in place on the back of the flap. If the frame has prongs, push them through and bend into place. If the frame has small screws then add a dab of fabric glue into the screw holes and then screw the frame into place.



To fit the male



To fit the female



## TUCK LOCK

*Also known as:* Tuck catch, Thumb catch, Thumb lock

*Uses:* Keeping flaps closed.

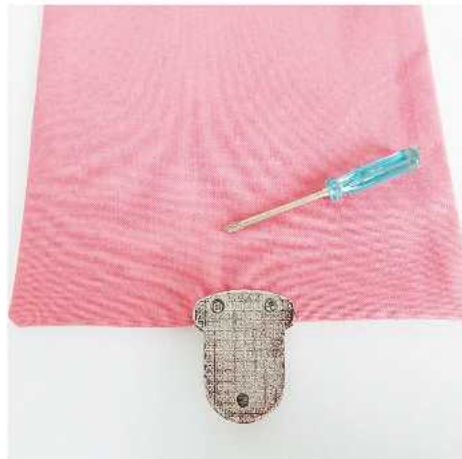
*Components:* Male part with small screws, female catch part with prongs, one washer.

## HOW TO FIT

Fit the female part on the unfinished fabric. Use the washer to decide where the catch will sit and then mark the prongs on the fabric. Snip through the marks, add a dab of fray check, and from the right side, insert the prongs. Add a scrap of heavy stabiliser with matching snip lines and then the washer. Bend the prongs outwards and then fuse a small scrap of interfacing over to stop them rubbing through. To fit the male part, slot the male lock onto the finished flap, with the lining side facing up. Use a fabric marker to draw through the screw holes in the lock. Using an awl, make small holes and then add a dab of fabric glue. Slot the male part back into place and add the screws, adding a small dab of fabric glue to hold them secure.



To fit the male



To fit the female



The value of hardware gleaned was well in excess of £55. Not bad for £8.97 to Barnardo's!

*‘Search out the handbag section of your local charity shop and buy bags based on the hardware they're sporting, not their look or state’*

**WHERE TO FIND HARDWARE**

**BUY NEW** – All of the above hardware is available from [bobbingirl.co.uk](http://bobbingirl.co.uk). ‘Handcrafted in Great Britain’ labels are exclusive to Bobbin Girl.

**UPCYCLE** – Search out the handbag section of your local charity shop and buy bags based on the hardware they're sporting, not their look or state. The three bags pictured were bought from Barnardo's for £2.99 each. It's worth planning what hardware can be salvaged before purchasing a bag; have a feel through the lining for screws or rivets (which are impossible to undo), and check for scratches on locks. You may even be able to salvage an entire flap with handle, buckles and thumb catch, ready to sew onto a new project. ♥



Salvaged: 8 zips, 1 pair of handles, 1 long adjustable strap, 6 o-rings (some with tabs attached), 4 bag feet, 1 bag base and 1 large feature tuck lock.



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# DANCING DAISIES

This roomy tote, with its bright and easy daisy appliqué, and a matching purse are perfect companions for summer shopping trips

Designed and made by Shirley Bloomfield

See pattern  
sheet for  
*Dancing Daisies*  
templates



## Skill level



## Finished size

**Bag:** approx 33 x 48cm (13 x 19in)

**Purse:** approx 20 x 13cm (8 x 5in)

## Materials

### For the Bag

- ◆ 50cm (½yd) main fabric for bag exterior
- ◆ 10cm (⅓yd) contrast fabric
- ◆ 40cm (½yd) lining fabric
- ◆ 40cm (½yd) lightweight backing fabric for quilting
- ◆ Two pieces 53.5 x 39.5cm (21 x 15½in) low-loft wadding
- ◆ Small pieces of cotton fabrics for the appliqué
- ◆ 70 x 4cm (28 x 1½in) iron-on interfacing for handles and daisy centres
- ◆ 30 x 20cm (12 x 8in) lightweight fusible web
- ◆ Large sheet of paper, at least 50 x 38cm (20 x 15in) to make a bag pattern
- ◆ Small piece of thick card or Mylar plastic for daisy centres
- ◆ Threads to match fabrics – use a 50- or 60-weight thread for the appliqué
- ◆ Stranded embroidery cotton to outline flowers
- ◆ 2cm (¾in) diameter button
- ◆ 1.5cm (½in) diameter snap hook

### For the Purse

The purse can be made using the leftover fabric scraps from the bag or use the following list

- ◆ 23 x 13cm (9 x 5in) main fabric (purse front)
- ◆ 23 x 18cm (9 x 7in) contrast fabric (purse back)
- ◆ 46 x 18cm (18 x 7in) lining fabric
- ◆ 46 x 31cm (18 x 12in) low-loft wadding
- ◆ 20cm (8in) zip (Shirley used a zip with a lace decoration)

## Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

## Preparation

All measurements include ½in seam allowances, unless otherwise stated.

## MAKING THE BAG

### CUTTING THE BAG PIECES

**1** Take a large sheet of paper and using the measurements given in **Fig 1** make the pattern for the bag front and back. Mark the cutting line for the top of the main part of the bag. You will need to fold the pattern on this line when cutting out the main part of the bag.

**2** Take your main fabric and use your pattern to cut out the bag front and bag back on the straight grain (arrow should be parallel with selvedge). Cut two strips for handles each 3½ x 25in and two strips of interfacing each 1½ x 25in. From the lining fabric cut a bag front and back using the paper pattern. From the contrast fabric cut four strips each 2 x 20in for the top bands of the bag. From the backing fabric cut two 21 x 15½in rectangles.

**3** With right sides together, place one strip of contrast fabric along the top of the bag front with raw edges together and the centre of the band matching the centre of the front. Machine the seam and press towards the band. Add the band to the bag back in the same way. Use the pattern as a guide for trimming the ends of the bands.

### WORKING THE APPLIQUÉ

**1** The daisies are appliqué using fusible web. Using template A from the Pattern Sheet, trace three large daisies onto the paper side of the fusible web. Using template B, trace two small daisies onto the paper side of the web. Cut out the five shapes, a little outside of the drawn lines. Press the shapes onto the wrong side of your chosen appliqué fabrics. Cut out the daisies on the traced lines and remove the paper backing.

**2** Arrange daisies on the right side of the bag front piece in the positions of your choice, or refer to **Fig 2** and the photograph of the bag. Fuse in place with a dry iron on a cotton setting. It's a good idea to protect your iron and board with baking parchment when using fusible web.

### QUILTING

**1** Make a quilt sandwich for the bag front, layering the backing, wadding and bag front piece. Pin or secure the layers together at 5in intervals. Do the same with the bag back. Quilt as desired. The front of Shirley's bag was quilted with wavy stems and leaves, while the back was quilted with diagonal lines 1½in apart. A suggested design is shown in **Fig 2** but feel free to mark and quilt your own ideas.

## Handy hint

A hera is a good tool for marking straight lines for quilting. To mark leaves, you could cut out shapes from freezer paper and lightly iron them in place. You can then quilt around the shapes, and add a wavy line as a connecting stem.

**2** Stitch the daisy appliqué using a method of your choice. For example, you could work a small, close machine zigzag stitch or a buttonhole stitch to cover the raw edge. Alternatively, machine a straight stitch just inside the raw edge and then use two strands of stranded cotton to embroider around the daisies, working stem stitch in the background close to the edge of the appliqué. The appliqué stitching serves as quilting too.

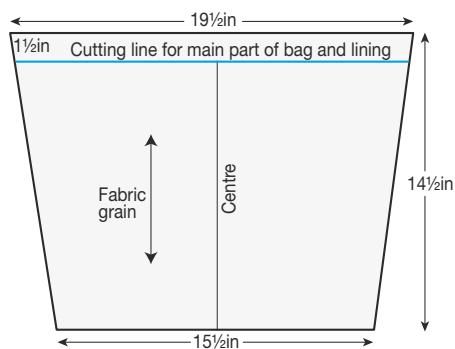


### MAKING THE DAISY CENTRES

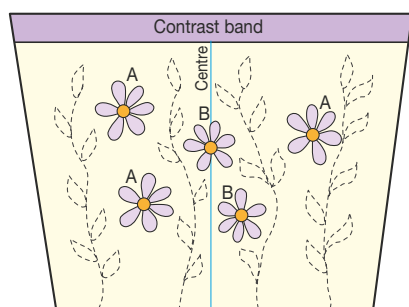
**1** To make a centre for each daisy, cut out a 1in diameter circle of fabric and a ½in circle of iron-on interfacing. Iron the interfacing circle in the centre on the wrong side of the fabric. On the right side work a small running stitch about ⅛in inside the outer edge, leaving thread loose at the start and finish (**Fig 3**). Place a ½in diameter circle of thick card or Mylar plastic on top of the interfacing circle and pull up the threads to gather up the fabric tightly (**Fig 3**). Press firmly, loosen gathers slightly to remove the card and adjust the gathers to recover the pressed circle shape. Repeat to make five daisy centres. Hand appliqué a centre onto each daisy.

### ASSEMBLING THE BAG

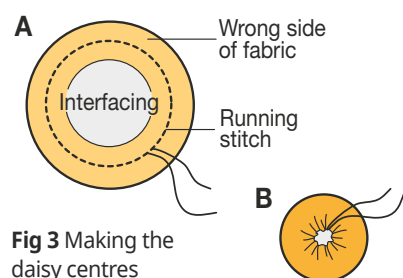
**1** Trim surplus wadding and backing fabric around the edges of the bag front and back. Work a running stitch around the edges to keep the layers together, easing in any fullness arising



**Fig 1** Making the pattern for the bag front and back pieces



**Fig 2** Daisy placement and suggested quilting of stems and leaves



**Fig 3** Making the daisy centres

### Handy hint

A quicker way to make the daisy centres is to fuse them in place. Fuse  $\frac{1}{2}$ in diameter circles of fusible web onto the back of the fabric. Cut out the circles and fuse in place. Work a zigzag stitch or buttonhole stitch to cover outer edge.

from the quilting. With right sides together, stitch the front to the back along the sides and lower edge. Check that the contrast band matches at the side seams before stitching.

**2** To form the bag base, on the wrong side and keeping seams open, bring the left-hand side seam centrally onto the lower edge seam. Pin and mark a stitching

line AB that measures 2in, as shown in **Fig 4**. Stitch the seam. Repeat with the other bag corner. Trim the wadding from the seams at the top band to reduce bulk. Turn the bag to the right side.

**3** Take the fabric strips you cut earlier for the handles and iron interfacing centrally on the wrong side of each handle. Fold in half, right sides together and stitch the seam along the length of each handle. Turn through to the right side. Press with the seam positioned centrally on the back and then machine topstitch close to the long edges. Place one handle on the outside of bag front with the raw edges together and right sides facing. The outer edges of the handle should be 5in from each side seam (**Fig 5**). Tack the handle firmly in place. Position the other end of the handle on the bag back in the same way. Repeat with a second handle on the bag back.

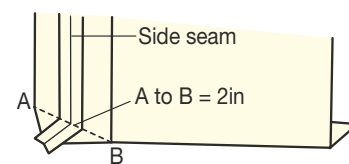
**4** Make a button loop from a length of rouleau or use a 4in length of narrow cord. To make a rouleau, cut a 4 x 1in bias strip from the contrast fabric. Machine a  $\frac{1}{4}$ in seam along the length and turn through to the right side. If you don't have a rouleau turner, tie the machine ends into the eye of a large darning needle and thread the needle, eye first, inside the seam to pull the rouleau to the right side. Press and then fold the loop in half and position it centrally on the right side of the top edge of the bag back (**Fig 6**). Pin and adjust the length of the loop so it fits comfortably over the button you plan to use. Tack the loop firmly in place.

### MAKING THE BAG LINING

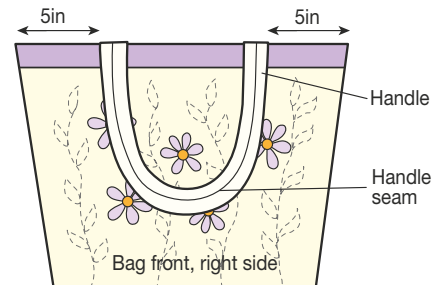
**1** Take the two pieces of bag lining you cut earlier. With right sides together, place one strip of contrast fabric along the top of the each bag lining, with raw edges together and the centre of the band matching the centre of the lining. Stitch the seam and press towards the band. Use the pattern as a guide for trimming the ends of the bands.

**2** Cut a piece of lining fabric  $1\frac{1}{2}$  x  $4\frac{1}{2}$ in and press under  $\frac{1}{4}$ in on each of the long edges. Fold in half and machine stitch close to the folded edges. Thread the strip through the snap hook metal loop and fold it in half to make a loop. On the right side of front lining, place the loop on the left-hand side edge,  $3\frac{3}{4}$ in from the top edge, with the raw edges together (**Fig 7**). Stitch near the side edge to hold loop in place

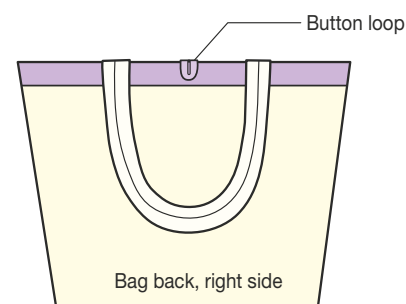
**3** With right sides facing, pin the front lining to the back lining and stitch the side seams and lower edge, leaving about



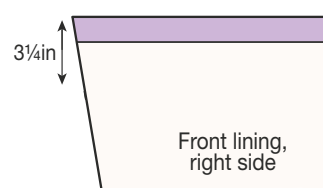
**Fig 4** Creating the bag base



**Fig 5** Positioning the handles



**Fig 6** Adding the button fastening loop



**Fig 7** Adding the snap hook

a 7in gap in centre of the lower edge for turning to the right side later. Shape the base corners as you did for the main bag (see **Step 2, Assembling the Bag**).

### FINISHING OFF

**1** Place the bag inside the bag lining, with right sides together and matching the top edges and side seams. Pin the edge vertically and stitch around the top edge. Turn the bag through to the right side through the gap in the lining. Roll out the seam at the top of the bag and carefully tack the edge in place. Topstitch all around  $\frac{1}{4}$ in from the edge. Stitch the gap in the lining closed.

**2** On the right side of the bag, stitch in the seam ditch along the lower edge of the band – you may find this easier to do by hand rather than by machine.

**3** To finish the bag, sew the button on the front band of the bag to correspond with the loop position.

## MAKING THE BAG

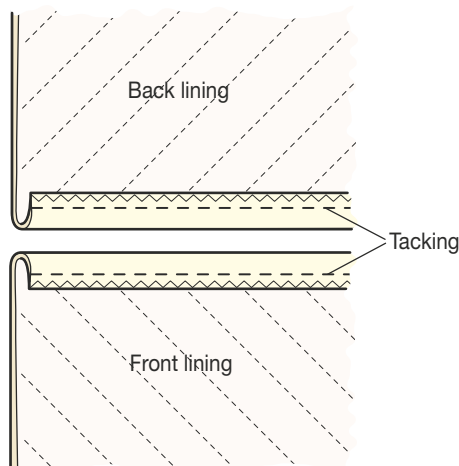
### QUILTING THE PURSE PIECES

**1** From the lining fabric cut one piece 9 x 7in and one piece 9 x 5in. Cut two pieces of wadding the same sizes.

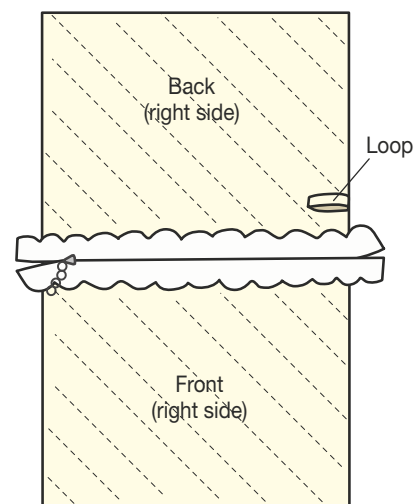
**2** Layer the 9 x 5in lining and wadding with the 9 x 5in piece of main fabric (purse front) to make a quilt 'sandwich'. Pin the layers together and machine quilt diagonal lines about 1in apart. Stop quilting ½in from one long edge so that the wadding can be trimmed back to reduce bulk where the zip will be inserted. Repeat this process with the remaining contrast fabric shape (the back of purse) and the 9 x 7in lining and wadding.

**3** Trim the wadding back ½in on one long edge on the back and front sections. Zigzag stitch the raw edges together to neaten (**Fig 1**). Trim the front piece to 8¾ x 4¾in and the back piece to 8¾ x 6¾in, but check the length of the actual zip teeth first. The side seam allowance is ¼in so you may need to adjust the purse width slightly if the teeth measure more than 8in. Turn under ½in on the neaten edges and tack in place.

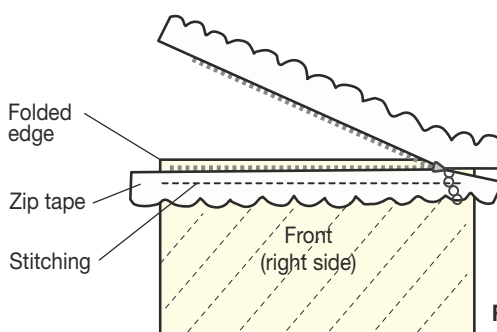
**4** In the purse shown a decorative zip was sewn on the *outside* of the purse but you could use a regular zip if you prefer. Place the zip centrally on right side of purse front, with the zip teeth along the folded edge. Pin in position and undo the zip. Using a zipper foot on your machine, stitch the zip in place on the right side (**Fig 2**). Close the zip and repeat with other side of zip on the right side of purse back.



**Fig 1** Quilting the purse pieces



**Fig 3** Sewing the purse together



**Fig 2** Sewing the zip in place

**5** To make side loop, cut a piece of contrast fabric 1 x 3in. Press under ¼in to the wrong side on the long edges. Fold and press again to give a ¼in wide strip and then machine close to the edge. Fold the loop in half and tack it in position on right side of the back section 1in above the centre of the zip, with raw edges together (**Fig 3**).

**6** Place the purse pieces right sides together, matching and pinning the lower edges and the side edges. Open the zip slightly and then machine stitch the seams. Note that the zip is 1in below the top edge. Zigzag stitch the raw edges together to neaten the seams. Open the zip to turn the purse through to the right side. ♥





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# ZIGZAG POCKET TOTE

*If you haven't tried foundation paper piecing before, this striking tote is an easy introduction to the technique*

Designed and made by Katharine Guerrier

See pattern  
sheet for  
*Zigzag Pocket Tote*  
templates



## Skill level



## Finished size

Approx 43 x 48cm (17 x 19in),  
excluding handles

## Materials

- ◆ 80cm (⅔yd) main bag fabric
- ◆ 30cm (⅓yd) in a dark fabric for zigzag panel, border and fastening loop
- ◆ 25cm (¼yd) in a light fabric for zigzag panel
- ◆ 50cm (⅓yd) lining fabric
- ◆ Fat quarter of backing fabric for pocket panel
- ◆ 55 x 136cm (21 x 53in) low-loft wadding
- ◆ 30 x 25cm (12 x 9in) Stitch-N-Tear or similar foundation material
- ◆ 18cm (7in) zip for inner pocket
- ◆ Wooden toggle for fastening

## Where to buy

Similar fabrics are widely available from quilt fabric shops or see our advertisers for mail order services.

## Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

## Designer's notes

This tote bag will accompany you to quilt shows for the inevitable shopping and by releasing the side ties will give more room if needed. It may even start conversations and make new quilting friends! The pocket decorated with a zigzag panel is made using a foundation piecing method, which gives the opportunity to achieve these dynamic sharp points.

*Katharine Guerrier*

## CUTTING INSTRUCTIONS

- 1 From the main bag fabric cut the following:
  - ◆ One rectangle 19 x 38in (bag body)
  - ◆ Two rectangles 4 x 24in (for handles)
  - ◆ One rectangle 8 x 14in and one rectangle 8 x 4in (for inner pocket)
  - ◆ Four 2½ x 10½in strips (for ties)

- 2 For the dark fabric cut the following:
  - ◆ Ten 1½ x 8½in strips (for zigzag panel)
  - ◆ Two strips 2½ x 10½in and two strips 2½ x 11½in (for border)
  - ◆ One 1½ x 6½in strip (for fastening loop)

- 3 From the light fabric, cut eleven 1½ x 8½in strips (for zigzag panel).

- 4 From the lining fabric cut one rectangle 18½in x width of fabric from selvedge to selvedge (for bag lining).

## MAKING THE ZIGZAG PANEL

- 1 Secure a piece of Stitch-N-Tear over the foundation paper piecing template on the Pattern Sheet and trace the whole design, using a ruler and a sharp pencil or fibre-tipped pen. Write the numbers on it too. The fabric patches will be stitched to the blank side of the foundation using the line drawing on the back (see Handy Hint, below).

## Handy hint

It can sometimes be difficult to accurately place the fabric patches because the sewing line on the reverse side is not visible. Katharine indicates the sewing line with a line of tacking to show where it is on the right side. She then marks a line ¼in away from the sewing line so the fabric can be placed correctly. This eliminates the possibility that too much fabric will be used in the seam and the patch will not cover the designated area when flipped over and pressed.

- 2 Starting with a light fabric strip, place it over the area marked 1, right side uppermost, so that it covers the shape and goes beyond the outer lines by at least ¼in. Pin and then tack along the sewing line from the back, using a contrasting thread. Mark a line ¼in away from the tacked line to help position piece 2 (Fig 1).

- 3 Position piece 2 (dark fabric strip) against piece 1, right side down, aligning the raw edge of the strip along the marked line. Pin, making sure that the pins are not in the way of the sewing line and the machine needle (Fig 2). Remove the tacking, turn over and sew along the line between pieces 1 and 2 (Fig 3). Fig 4 shows the sewing from the right side.

- 4 Crease the foundation back on the stitched line and cut away the excess fabric ¼in from the stitched line (Fig 5 and Fig 6). Flip and press piece 2 flat against the foundation, taking care to avoid pleats from forming when pressing (Fig 7).

- 5 Repeat this process to add the next strip, once again marking the stitching line with a tacking thread and marking a line to help position the next piece ¼in away from the tacked line (Fig 8). Position piece 3 (light strip) against the marked line, right side down, turn over and stitch on the line between pieces 3 and 4 (Fig 9 and Fig 10). Trim away excess fabric as before and press over piece 3 flat against the foundation.

- 6 Continue in this way to add alternate dark and light strips to the foundation. Fig 11 shows a half-constructed panel and Fig 12 shows the finished panel before trimming. Trim the panel by placing it on the cutting board with wrong side facing up and trim on the outer dashed line, to allow for a seam allowance (Fig 13).

## ADDING A BORDER

- 1 Take the 2½in x 10½in dark fabric strips cut earlier and sew to the top and bottom of the panel. Press seams outwards. Take the 2½ x 11½in dark fabric strips cut earlier and sew to the sides of the panel. Press seams outwards. Now trim the border width to 2in (measuring from the seam), to make the panel 14 x 11in.

## ADDING A FASTENING LOOP

- 1 Take the 1½ x 6½in dark strip for the toggle fastening loop. Press the long raw edges to the centre. Fold in half to enclose the raw edges and stitch down the long side.

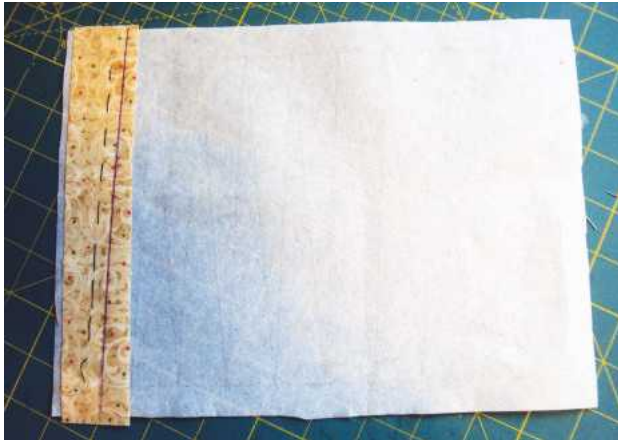
- 2 Position and pin the loop halfway along the top edge of the panel, on the right side and with the loop facing into the panel, and stitch to secure (Fig 14).

## FINISHING THE POCKET

- 1 Cut a piece of backing exactly the same size as your panel and a piece of wadding slightly larger than the panel.

- 2 Place the patchwork panel and the backing right sides together, with the wadding against the backing, and stitch around the outer edge, leaving a 5in gap to turn through. Trim the excess wadding close to the seams and clip across the corners close to the stitching to reduce bulk. Turn out through the gap.

- 3 Roll the seams to the edges of the panel and press. Close the gap with



**Fig 1** Piece 1 in place on the foundation template



**Fig 2** Pinning piece 2 in place



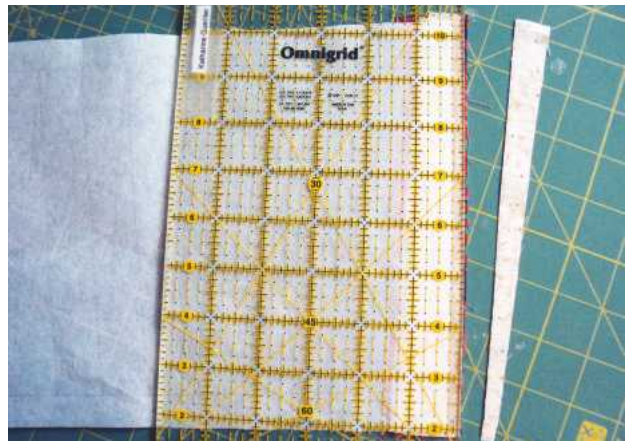
**Fig 3** Pieces 1 and 2 sewn together (shown from the wrong side)



**Fig 4** Pieces 1 and 2 sewn together (shown from the right side)



**Fig 5** Creasing the foundation away from the cutting area



**Fig 6** Trimming away excess fabric



**Fig 7** Pieces 1 and 2 pressed into place



**Fig 8** Tacking the next guiding line

hemming stitch or slipstitch. Quilt close to the seams of the zigzag shapes (Fig 15). Set the pocket aside for the moment.

### ASSEMBLING THE BAG

**1** Take the 19 x 38in piece of main bag fabric and cut a piece of wadding about 1in larger all round. Place the wadding on the wrong side of the fabric and smooth together. Pin the two layers together and quilt in straight lines down the length, about 2½in apart, starting with a centre line and working outwards.

**2** Trim this bag section to 18½ x 38in wide. Fold the section in half, right sides out, and pin the pocket 6in above the fold and centrally. Unfold the piece and machine stitch round the sides and bottom of the pocket to secure it to the side of the bag. Re-fold the bag section with the wadding on the outside and stitch down both sides using the width of the walking foot as a seam allowance.

**3** To create some depth to the base of the bag, fold out the corners and stitch across each corner about 2¼in from the point. Cut away the excess triangles ¼in from the stitching (Fig 16).

### MAKING THE INNER ZIPPED POCKET

**1** To make a zipped inner pocket take the 8 x 14in piece of bag fabric you cut earlier, fold it right sides together (so it is 8 x 7in) and press a ¼in fold along both 8in raw edges. Stitch down the opposite sides from the folded edges. Turn through to the right side, poke out the corners and press. Tack the open edges together. Repeat with the 8 x 4in piece of fabric.

**2** Place the folded edges of the pocket pieces on either side of the zip teeth and pin or tack in place. Using a zipper foot stitch the zip in place and then remove any tacking stitches.

**3** Pin the pocket to the right side of the 18½in x width of fabric lining piece, positioning it 4in from the top of the 18½in measurement and centrally. Stitch all round the pocket to secure it. Remove the tacking from the pocket.

### MAKING THE LINING BAG

**1** Fold the lining in half right sides together and stitch down the sides using just the width of the walking foot as a seam allowance. Create depth to the base as you did before with the outer bag panel.

**2** Check that the lining width and the outer bag are the same measurement (they should be). Press a ½in turning



around the lining top (or sufficient to hide the selvages). Push the lining bag into the outer bag, wrong sides together. Fold the excess lining over the top of the bag, pinning the lining down to form a false binding. The turning you made will form a neat edge. It will be approximately 2in deep but there may be a slight difference according to the width of your fabric. Make sure the top of the bag comes up to the fold.

### MAKING THE BAG TIES

**1** Take the four 2½ x 10½in strips of bag fabric you cut earlier. Fold each one in half right sides together and press. Stitch along the length to form a tube. Press, so that the seam lies down the centre. Stitch across one of the short ends and then turn through with a blunt knitting needle or similar tool and press again.

**2** Mark a line on the bag 1½in on either side of the side seams and pin the ties under the false binding. Stitch the false binding down onto the outer bag close to

the folded edge of the lining fabric, trapping the ties. Stitch along the top edge ¼in in.

### MAKING THE HANDLES

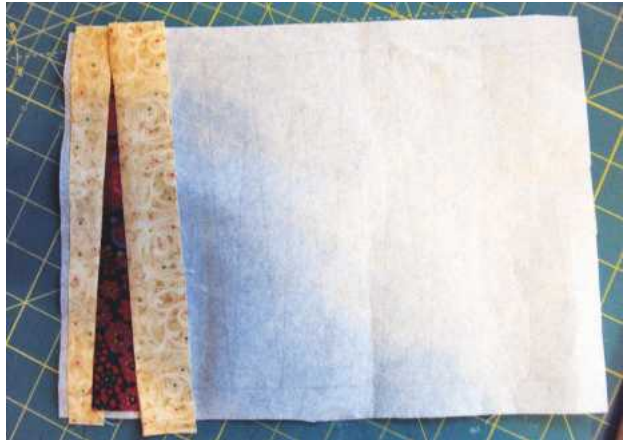
**1** Take the two 4 x 24in strips of bag fabric you cut earlier. Fold in half right sides together, press and stitch along the length, leaving a 4in gap halfway along the seam. Press, so that the seam lies down the centre, then stitch across each short end. Turn through the gap to the right side, pushing out the corners. Stitch the gap closed.

**2** Mark a line 4½in from each end, fold the bag handle again and pin the folded edges together and stitch down both sides between the 4½in lines.

**3** Position the handles 4in in from the side seams on the false binding and stitch firmly to the bag on both sides. Stitch the wooden toggle in place on the bag front, to correspond to the fastening loop. ♥



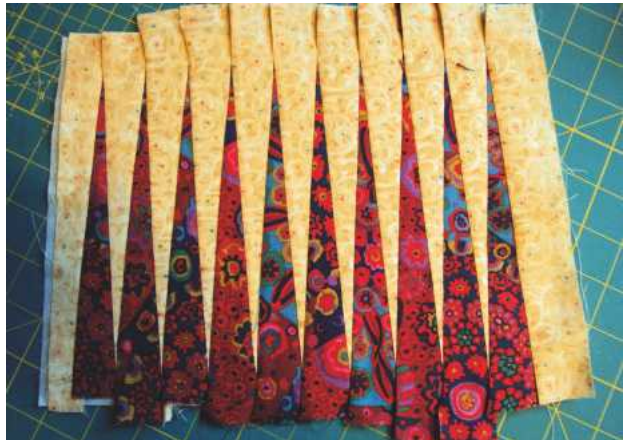
**Fig 9** Sewing piece 3 into place



**Fig 10** Piece 3 sewn into place



**Fig 11** The partly sewn panel



**Fig 12** The finished panel before trimming



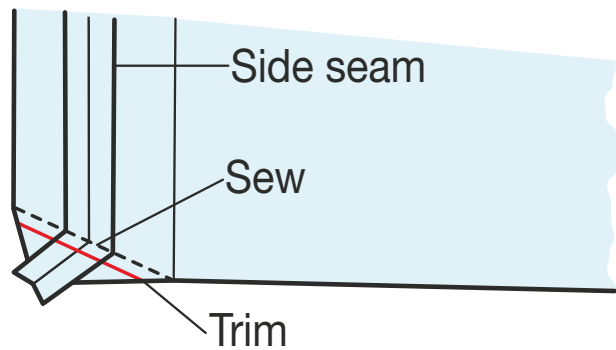
**Fig 13** The trimmed panel



**Fig 14** Pinning the loop in place



**Fig 15** The finished pocket



**Fig 16** Forming the base corners on the bag

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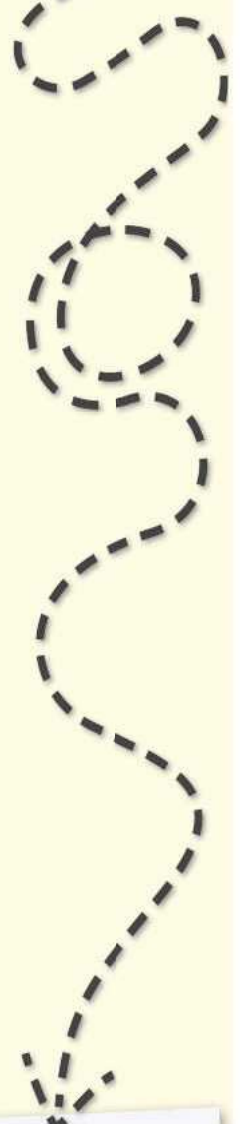
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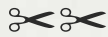
*A large-scale print adds impact to this stylish shoulder bag*

Designed and made by Sadie Yeomans of Cornerhouse Crafts [www.cornerhousecrafts.co.uk](http://www.cornerhousecrafts.co.uk)





## Skill level



## Finished size

Approx 37cm (14½in) high x 23cm (9¼in) wide x 9cm (3½in) deep, excluding handles

## Materials

- ◆ 40cm (½yd) fabric A for lower outer bag sections and inner pocket
- ◆ 25cm (¾yd) fabric B for upper outer bag sections and handles
- ◆ 50cm (½yd) fabric C for lining and handles
- ◆ 50cm (¾yd) H630 Vilene
- ◆ One 3.5cm (1¾in) button
- ◆ Neutral piecing thread
- ◆ Quilting thread

## Where to buy

Similar fabrics are widely available from quilt fabric shops or see our advertisers for mail order services.

## Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

## Designer's notes

This shoulder bag is nice and deep with plenty of room for all your essentials for a trip into town. The novelty fabrics had been sitting in my stash just waiting for the right project to come along and were just perfect to use in this birthday present for my teenage niece. If you have a large-scale print that you just had to have but don't really want to cut up, why not use it as the feature fabric for the lower half of the bag.

Sadie Yeomans

## CUTTING INSTRUCTIONS

- 1** From fabric A, carefully cut the following pieces:
  - ◆ Two 13in high x 13½in wide rectangles for the lower outer bag sections
  - ◆ One 8½in square for the inner pocket
- 2** From fabric B, carefully cut the following pieces:
  - ◆ Two 5in high x 13½in wide rectangles for the upper outer bag sections

- ◆ Two 2 x 27in strips for the handles
- ◆ One 1½ x 7in strip for the button loop

**3** From fabric C, carefully cut the following pieces:

- ◆ Two 17½in high x 13½in wide rectangles for the bag lining
- ◆ Four 2 x 13½in strips for the handles

**4** From the H630 Vilene, carefully cut the following pieces:

- ◆ Two 17½in high x 13½in wide rectangles for the bag front and back
- ◆ Two 2 x 27in strips for the handles

## INNER POCKET

**1** Right sides together and matching up the raw edges, fold the 8½in fabric A square in half. If you use a directional print, take care with how you fold it – the folded edge will be the top of the pocket. Stitch around the three open sides, leaving a 3in gap along the bottom edge to turn through. Clip the corners and then turn right side out through the gap; slipstitch the gap closed. 'Roll' the seams so that they are on the edges of the pocket and press. Topstitch along the folded edge approx ¼in from the edge and then ½in below the first line of topstitching.

## HANDLES

**1** Fuse a 2 x 27in H630 Vilene strip to the wrong side of each of the 2 x 27in fabric B handle strips.

## Handy hint

To fuse the H630 Vilene to the fabric B handle strips, place the fabric wrong side up on an ironing board and place the H630 Vilene, doty side down, on top. Fuse in place with a warm iron and a damp cloth, pressing for 15 seconds each time. To prevent glue getting onto the ironing board it's a good idea to place a piece of baking parchment underneath your work.

**2** Take two of the 2 x 13½in fabric C handle strips and join to make a 2 x 27in length. Repeat with the two remaining fabric C handle strips.

**3** Place a fabric B handle strip and fabric C handle strip right sides together. Stitch along both long edges and one short edge. Clip the corners and turn through to the right side. The easiest way to do this is to create a little 'pocket' at the closed short end, insert a chopstick (or the blunt end of

a knitting needle or pencil) and then roll the handle back over the chopstick; see **Fig 1**. Trim away the seam at the short end so that your handle is 26in long.

**4** 'Roll' the seams so that they are on the edges of the handle and press. Topstitch down both long sides approx ¼in from the edge. See **Fig 2**.

**5** Repeat **Steps 3 and 4** to make a second handle.

## BUTTON LOOP

**1** Wrong sides together and matching up the raw edges, fold the 1½ x 7in fabric B button loop strip in half lengthways, press and then open out. Wrong sides together, fold each long edge over to the centre crease and then fold it over onto itself to enclose the raw edges. Topstitch down both long edges approx ¼in from the edge. See **Fig 3**.

## BAG FRONT AND BACK

**1** To make the bag front, wrong sides together and matching up the raw edges, place a 5in high x 13½in wide fabric B rectangle at the top of a 13in high x 13½in wide fabric A rectangle. If your fabric A is a directional print, make sure that you have it orientated correctly. Pin to secure and then stitch in place; press the seam towards the darker fabric.

**2** Fuse a 17½in high x 13½in wide H630 Vilene rectangle to the wrong side of the bag front and quilt as desired. Sadie used a pre-programmed wavy stitch and stitched vertically down the centre of the bag and then parallel lines 2¼in apart. See **Fig 4**.

**3** In both the left- and right-hand bottom corners, mark and then cut away a 1¾in square. See **Fig 4**.

**4** Repeat **Steps 1-3** to make the bag back.

## ASSEMBLING THE OUTER BAG

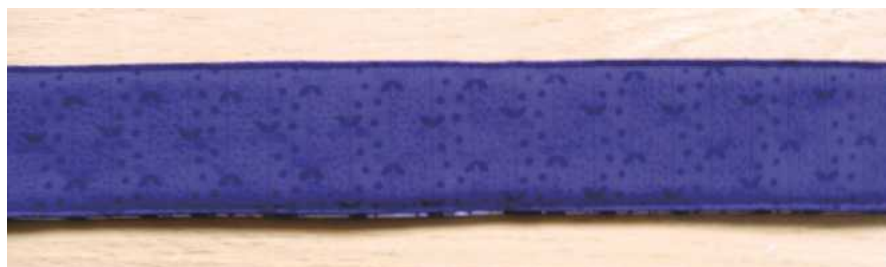
**1** Matching up the raw edges, place the bag front and bag back right sides together. Join on the side and bottom seams – do not stitch around the cutaway corners.

**2** Working on one cutaway corner at a time, right sides together, refold so that the raw edges match up; stitch across to create the bag's base, which gives it a boxy shape. See **Fig 5**. Turn the bag right side out.

**3** Fold the button loop in half across its width. Working on the right side of the



**Fig 1** Turning a handle right side out



**Fig 2** Detail of topstitched handle



**Fig 3** Button loop

bag, matching up all of the raw edges, place the button loop centrally at the top edge of the bag back and stitch in place. Stitch over the button loop two or three times for added security. See **Fig 6**.

**4** Working on the right side of the bag, matching up all the raw edges, place a handle on the bag back and bag front. For each handle, its outer edges are 2in from the bag's side seams; make sure that the back and front handles are opposite each other. Stitch the handles in place; stitch over the handles two or three times for added security. See **Fig 6**.

#### LINING

**1** With the folded edge of the pocket at the top, place the inner pocket on the right side of one of the 17½in high x 13½in wide fabric C rectangles. The pocket should be placed centrally across the width and the top edge of the pocket 4in down from the top edge of the fabric C rectangle. Stitch the pocket in place down the side and bottom edges. See **Fig 7**.

**2** Stitching through the pocket and lining, divide the pocket into compartments as desired. Sadie stitched down the centre of the pocket to give two equal compartments.

**3** On both the left- and right-hand bottom corners of each 17½in high x 13½in wide fabric C rectangle, mark and then cut away a 1½in square.

**4** Matching up the raw edges, place the fabric C rectangles right sides together. Join on the side and bottom seams, leaving an approx 6in gap on one of the side seams for turning – do not stitch around the cutaway corners.

**5** Working on one cutaway corner at a time, right sides together, refold so that the raw edges match up; stitch across to create the bag's base, which gives it a boxy shape.

#### ASSEMBLING THE BAG

**1** Matching up the side seams and top edges, place the outer bag inside the lining, making sure that the handles are tucked down inside between them; right sides will be facing each other. Pin around the top edge to secure and then stitch in place with a ½in seam allowance. See **Fig 8**.

**2** Turn the bag and lining right side out through the gap left in the lining; slipstitch the gap in the lining closed. See **Fig 9**.



**Fig 4** Bag front



**Fig 5** Bag base



**Fig 6** Button loop and handles added to the bag back

**3** Push the lining down inside the bag. 'Roll' the top edge so that the seam is at the top and press. Topstitch approx ¼in from the top edge of the bag and then ½in below the first line of topstitching. See **Fig 10**.

**4** Sew the button onto the bag front to correspond with the button loop, stitching through both the bag outer and the lining. Now you're set to hit the town! ♡



**Fig 7** Inner pocket in place on the bag lining (fabric C)



**Fig 8** Lining and outer bag pinned to secure



**Fig 9** Bag and lining turned right side out



**Fig 10** Topstitching on the bag back



# SIMPLY SEVENTEEN

*Use charm squares to make this reversible bag*

Designed and made by Brenda Dean



### Skill level



### Finished size

Approx 20cm (8in) high (max) x 40.5cm (16in) wide (max) x 14cm (5½in) deep, excluding handles

### Materials

- ◆ Two groups of seventeen charm squares each – you need one group for the four-patch side of the bag and one for the larger square reverse side
- ◆ 20cm (¾yd) for the handles
- ◆ 51cm (20in) square of fusible low-loft fleece
- ◆ One tassel
- ◆ Two decorative buttons
- ◆ Neutral thread for joining

### Where to buy

Similar fabrics are widely available from quilt fabric shops or see our advertisers for mail order services.

### Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

## Designer's notes

This bag was inspired by a vintage Chinese silk bag that was given to me by a friend. Fully reversible, this version is made from thirty-four 5in charm squares; one side is made of four-patch units and the reverse side is made of larger squares. For extra versatility give each side a different look by choosing a totally different selection of squares.

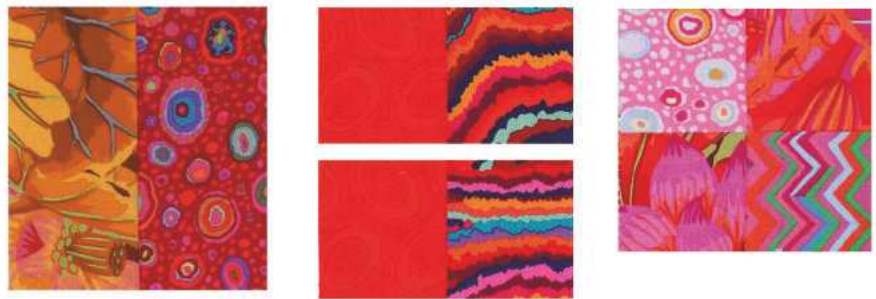
*Brenda Dean*

### FOUR-PATCH SIDE

**1** Take the group of charm squares for the four-patch side of the bag and cut each one in half to give a total of thirty-four 2½ x 5in rectangles.

**2** Take two contrasting rectangles and join them on a 5in edge to give a 4½ x 5in rectangle. With the seam running vertically, cut it in half on the horizontal to give two identical 2½ x 4½in pieced rectangles. See **Fig 1**.

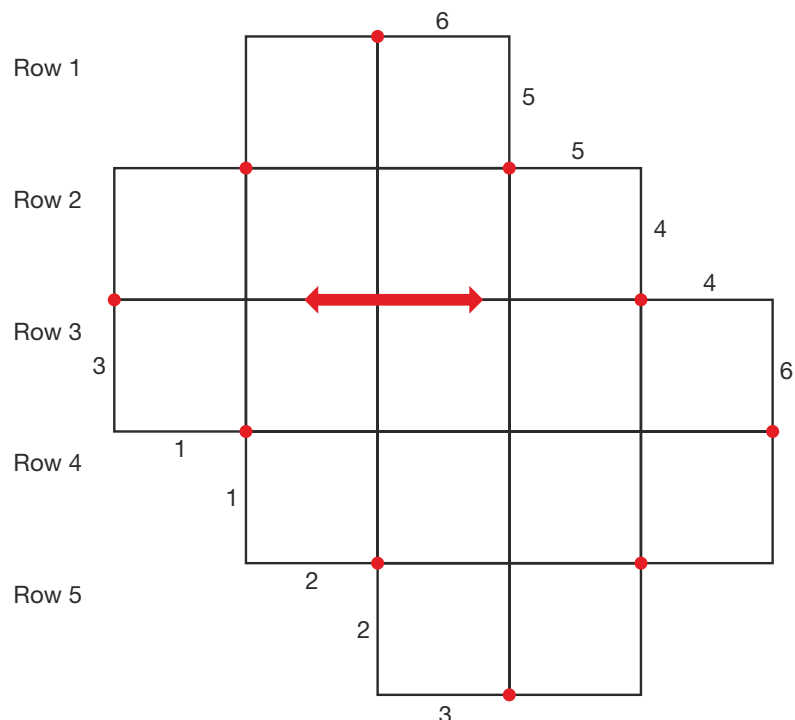
**3** Repeat **Step 2** to make a total of thirty-four 2½ x 4½in pieced rectangles.



**Fig 1** Making the four-patch units



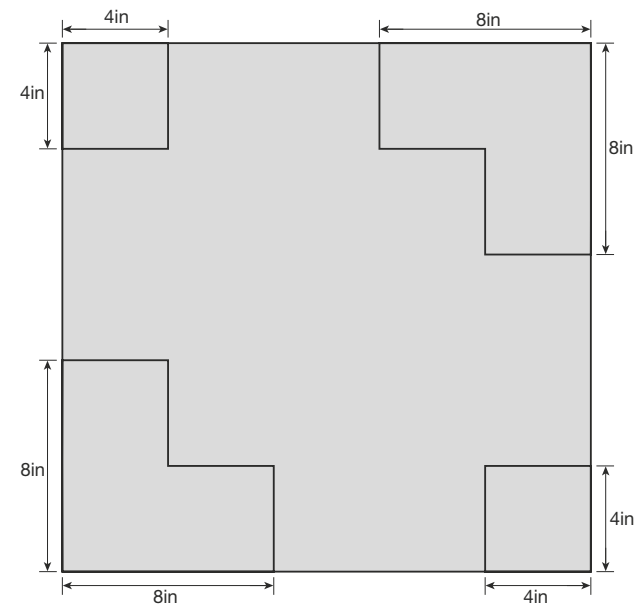
**Fig 2** Layout of four-patch units for the bag



**Fig 3** Layout for the bag also showing the joining order to create the sides – note that the arrow between rows 2 and 3 applies only to joining the larger square side of the bag



**Fig 4** Four-patch side of the bag



**Fig 5** Trimming the fusible fleece – note that it is placed fusible side up to trim



**Fig 6** Larger square side of the bag

**4** Take two contrasting  $2\frac{1}{2} \times 4\frac{1}{2}$ in pieced rectangles and join to create a  $4\frac{1}{2}$ in square four-patch unit. Repeat to make a total of seventeen four-patch units. See **Fig 1**.

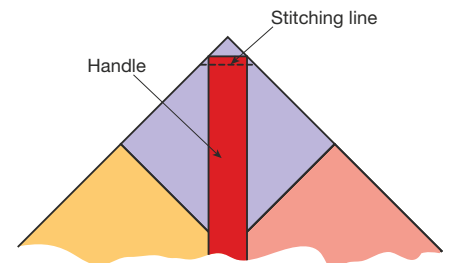
**5** Arrange the four-patch units into five rows as shown in **Fig 2** – refer also to **Fig 3** and note that the top edge of the bag will be formed by the four-patch units at the top left corner (rows 1 and 2) and the bottom right corner (rows 4 and 5).

**6** Join the four-patch units into rows and then join the rows to complete the four-patch side of the bag; **Fig 4**. Press the seams of alternate rows in opposite directions so that when you join the rows the seams will nestle neatly. Note that the seams indicated by a red dot on **Fig 3** should be stitched to  $\frac{1}{4}$ in from the end of the seam; secure the seam by taking a few backstitches. This will make joining the bag easier.

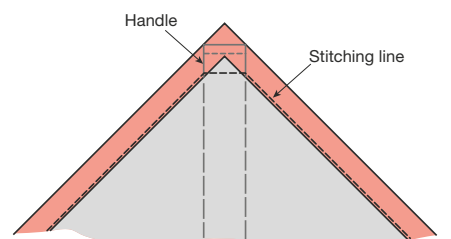
**7** Take the 20in square of fusible low-loft fleece and, fusible (coated) side up, place it on a cutting surface. Trim away the corners as shown in **Fig 5**.

**8** Take the four-patch side of the bag and place it wrong side up on an ironing surface. Place the trimmed fleece centrally on top, fusible side against the wrong side of the fabric – you should have  $\frac{1}{4}$ in excess fabric all round. Fuse the fleece in place.

**9** Refer to **Fig 3** when joining the sides of the bag. Right sides facing, bring together the two edges labelled '1' and join, starting the stitching  $\frac{1}{4}$ in from the end of the seam; secure both ends of the seam with a few backstitches. Then, in the same way, join the edges labelled '2' and so on in sequential order. When all six seams have been stitched, you will have completed the four-patch side of the bag.



**Fig 7** Stitching one end of a handle in place



**Fig 8** Stitching around the top edge of the bag

## LARGER SQUARE SIDE

**1** Take the group of charm squares for the larger square side of the bag and trim each one to 4½in square.

**2** Referring to **Figs 3 and 6** arrange and then join the squares into rows and then join the rows to complete the larger square side of the bag (see 'Four-patch side' **Step 6**). Note that this time you need to leave an approx 4in gap for turning in the middle of the seam joining rows 2 and 3 – indicated by the red arrow in Fig 3.

**3** Referring to **Fig 3** and 'Four-patch side' **Step 9**, join the sides to complete the larger square side of the bag.

## ADDING THE HANDLES AND TASSEL

**1** From the fabric for the handles cut two 3 x 22in strips. If you prefer longer handles then cut two longer strips of the desired length.

**2** For each strip, wrong sides together and matching up the raw edges, fold it in half lengthways, press and then open out. Wrong sides together, fold each long

edge over to the centre crease and then fold in half again to enclose the raw edges. Press and then topstitch close to the edge down both long edges.

**3** Take the four-patch side of the bag and turn it right side out. Taking care not to twist them, place a handle on the back and front of this side of the bag. The short ends of the handles should be placed at the centre of the top points of the bag as shown in **Fig 7**. Stitch in place ¼in down from the short end of the handles; the edges of the handles should be ¼in in from the edges of the squares at the stitching line.

**4** Stitch the tassel to the right side of the centre back of the four-patch side of the back – this is the bottom of the 'V' between the two ends of the back handle.

## COMPLETING THE BAG

**1** Turn the four-patch side of the bag wrong side out and the larger square side of the bag right side out. Place the larger square side inside the four-patch side – right sides will be facing each other with the handles tucked down between

them. Match up the top edges and then pin all around to secure.

**2** Using a short stitch and a ¼in seam fleece (i.e. alongside the edge of the fusible fleece), stitch all around the top edge, taking care to stitch across the points where the handles are positioned. See **Fig 8**.

**3** Trim the excess fabric across the points where the handles are positioned. Turn the bag right side out through the gap in the larger square side of the bag, manipulating the fabric between your thumb and forefingers to ensure that the edges and corners are fully turned through. Turn under the seam in the gap and slipstitch it closed.


**4** Press the top edge of the bag and topstitch all around approx ¼in in from the edge.

**5** Sew a button to the centre front (opposite the tassel) of the four-patch side and the larger square side of the bag – this allows you to fasten the bag whichever side you have on the outside. ♥



# LIBRARY BOOK BAG

*A sturdy book bag in fairy tale prints is sure to inspire young readers*

Designed and made by Helen Angharad Henley  An adapted extract  
from *30 Totes & Bags to Sew* by Helen Angharad Henley





## Skill level



## Finished size

38 x 30.5cm (15 x 12in)

## Materials

- ◆ 70cm (¾yd) of main fabric for outer bag and flap
- ◆ 70cm (¾yd) of lining fabric
- ◆ 1m (1yd) of contrast fabric for handles, gussets and binding
- ◆ 70cm (¾yd) of craft-weight interfacing
- ◆ 70cm (¾yd) of medium-weight fusible interfacing
- ◆ Two 2cm (¾in) D-rings
- ◆ Thread

## Where to buy

Similar fabrics are available from quilt fabric shops or see our advertisers for mail order services.

## Preparation

All measurements include **1cm (¾in)** seam allowances, unless otherwise stated.

## Designer's notes

A book bag sized to hold picture books on your trips to the library, structured with a layer of craft-weight interfacing so it holds its shape. The bag has a flap to protect your reading materials and two long handles for carrying. With accordion gussets and a flexible strap closure, the bag will expand to accommodate a sizeable hoard of books!

*Helen Angharad Henley*

## CUTTING INSTRUCTIONS

- 1** From the main fabric cut the following pieces:
  - ◆ Two 38 x 30.5cm (15 x 12in) rectangles for the outer bag back and front panels
  - ◆ One 38 x 16.5cm (15 x 6½in) rectangle for the outer flap
- 2** From the lining fabric cut the following pieces:
  - ◆ Two 38 x 30.5cm (15 x 12in) rectangles for the bag back and front panel linings
  - ◆ One 38 x 16.5cm (15 x 6½in) rectangle for the flap lining

Work in either metric or imperial measurements; don't mix them.

**3** From the contrast fabric cut the following pieces:

- ◆ Two 112 x 10cm (44 x 4in) strips for the handles\*
- ◆ One 30.5 x 7.5cm (12 x 3in) rectangle for the strap fastening
- ◆ One 10 x 7.5cm (4 x 3in) rectangle for the D-ring loop
- ◆ Four 7.5 x 28cm (3 x 11in) rectangles for the side gussets
- ◆ Cut sufficient 4cm (1½in) wide strips on the bias so that when joined on their short ends you have approx 228cm (2½yd) of bias binding

\*Cut the strips across the full width of the fabric, including the selvages.

**4** From the craft-weight interfacing cut the following pieces:

- ◆ Two 38 x 30.5cm (15 x 12in) rectangles for the outer bag back and front panels
- ◆ One 38 x 16.5cm (15 x 6½in) rectangle for the outer flap

**5** From the medium-weight fusible interfacing cut the following pieces:

- ◆ Two 38 x 30.5cm (15 x 12in) rectangles for bag back and front panel linings
- ◆ One 38 x 16.5cm (15 x 6½in) rectangle for the flap lining
- ◆ Two 112 x 10cm (44 x 4in) strips for the handles
- ◆ Four 7.5 x 28cm (3 x 11in) rectangles for side gussets

## PREPARATION

**1** Following the manufacturer's instructions, fuse the medium-weight fusible interfacing pieces to the wrong side of the corresponding fabric pieces.

## MAKE THE STRAP CLOSURE

**1** Turn in and press the short ends of the 10 x 7.5cm (4 x 3in) D-ring loop rectangle by 1.25cm (½in). See **Fig 1**.

**2** Wrong sides together, fold in half so the long raw edges match up; press and then open out. Wrong sides together, fold each long edge over to the centre crease and then fold it over onto itself to enclose the raw edges. Topstitch around the perimeter to make the D-ring strap. See **Fig 1**.

**3** Fold the end of the strap through the end of the pair of D-rings by 2.5cm (1in) to the wrong side. Secure with a rectangle of stitching to enclose the D-rings. See **Fig 1**.

**4** To make the strap fastening, take the 30.5 x 7.5cm (12 x 3in) rectangle and

turn in one of the short ends by 1.25cm (½in) and press. Wrong sides together, fold in half so the long raw edges match up; press and then open out. Wrong sides together, fold each long edge over to the centre crease and then fold it over onto itself to enclose the raw edges. Topstitch along the folded edges to finish.

## MAKE THE SIDE GUSSETS

**1** Take two side gusset rectangles and place them right sides together. Pin along each of the short edges and stitch to join; press the seams open. Turn right side out and press flat so that you end up with a rectangle with a seam at each end. Fold these in half so that the long raw edges meet and press a nice sharp crease at the centre. Stitch along this crease to create the accordion gusset; stitch from one end to the other with a 3mm (¼in) seam allowance. See **Fig 2**.

**2** Repeat **Step 1** to make a second gusset.

## MAKE THE HANDLES

**1** Wrong sides together and matching up the raw edges, fold one of your handle strips in half lengthways, press and then open out. Wrong sides together, fold each long edge over to the centre crease and then fold it over onto itself to enclose the raw edges. Topstitch along each long edge to give a finished handle 2.5cm (1in) wide x 112cm (44in) long.

**2** Repeat **Step 1** to make a second handle.



**Fig 1**

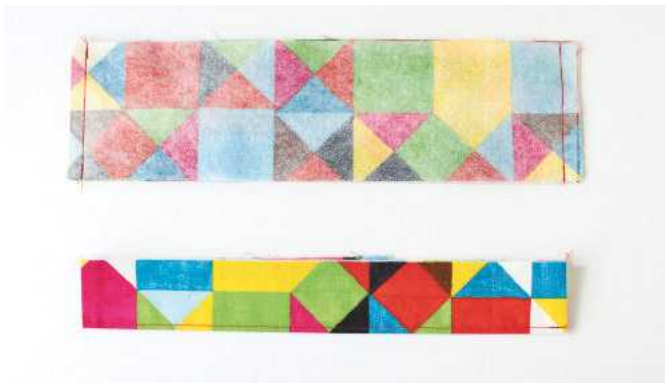


Fig 2



Fig 3a



Fig 3b



Fig 4a

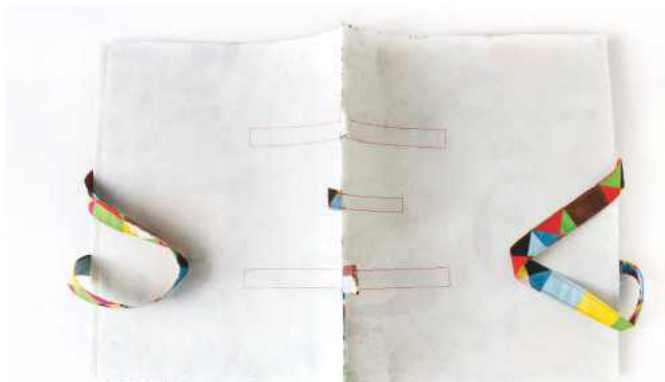


Fig 4b



Fig 5

## MAKE THE OUTER BAG PANELS

**1** Baste the outer bag back and front panels to the corresponding pieces of craft-weight interfacing.

**2** Position a handle on the right side of an outer panel 10cm (4in) from each side with 2.5cm (1in) projecting beyond the bottom edge of the panel – see Fig 5 for placement of the handles on the assembled bag. Stitch in place, following the topstitching on the handle from the bottom, pivoting 12.5cm (5in) up the bag panel to sew horizontally across the handle, then pivoting again to sew the bottom edge.

**3** Repeat Step 2 for the second handle and second panel.

**4** Baste the strap fastening in place in the centre of the bottom of the front outer panel, with the raw edge towards the bottom – see Fig 5 for placement of the strap on the assembled bag. Sew in place on top of the topstitching, pivoting 7.5cm (3in) up the strap, stitching across the strap, then pivoting to stitch the bottom of the panel.

## MAKE THE FLAP

**1** Take the outer flap and flap lining pieces and sandwich the corresponding piece of craft-weight interfacing between them, with the wrong sides of fabrics facing each other.

**2** Draw around a curved object to round off the bottom opening edge of the

flap. Cut away the excess fabric, then pin and baste the three layers together within the 1cm (3/8in) seam allowance. See Figs 3a and 3b.

## ASSEMBLE THE BAG

**1** Pin the bag back and front panel linings right sides together along the bottom 38cm (15in) edge, then stitch to join. See Fig 4a. Repeat for the outer bag panels, sandwiching the raw edges of the handles inside the seam. See Fig 4b. Press the seams open.

**2** Baste the flap to the middle of the back outer bag panel, right sides together and aligning the raw edges. See Fig 5.



Fig 6



Fig 7b

**3** Place the outer bag and bag lining right sides together, with the flap sandwiched between them. Pin and then stitch along the 38cm (15in) sides, ensuring that the handles are tucked inside the bag so that they do not get caught in the stitching.

**4** Turn right side out through one of the unfinished side edges, press and then, sewing through all of the layers, baste the raw edges together.

**5** Topstitch just beneath the flap seam across the width of the bag, then along the seam on the front of the bag.

#### ATTACH THE GUSSETS

**1** Stitch the gussets to the inside of the bag as follows (see Fig 6): With the stitched seam pointing inwards, align the raw edges of one of the gussets with the top right front opening edge of the bag (the bottom edge of the gusset will finish 2.5cm (1in) from the fold at the bottom of the bag). Pin in place and then stitch from the opening edge towards the fold. Now attach the other side of the gusset to the back panel, making sure the top edge is aligned with the flap seamline and the bottom end is 2.5cm (1in) from the fold. Pin in place and then stitch from the flap seam to the bottom, taking care not to catch the front side of the bag or gusset in your stitching.

**2** On the left-hand side of the bag, attach the second gusset to the back panel first, working from the bottom edge towards the flap seam. Turn over and attach the other side, stitching from the front opening towards the fold.

#### FINISHING

**1** Take your bias binding strip and cut a straight edge to begin. Fold down the narrow end of the binding by approx 1.25cm (½in) and then pin in place level with the top right opening on the front of the bag. You will now attach the binding with a combination of machine and hand-stitching down the right front towards the fold, then up the back panel and around the flap, then down the left back and up the front, ensuring that you end up with 1.25cm (½in) of your raw edges turned to the inside on the left front opening edge. You will need to stop the machine a few inches from the bottom folded edge on each side (pinned area on Fig 7a, securing your stitching, hand-stitch the binding to this portion of the bag with a small running stitch or backstitch before continuing by machine. Hand-stitch the binding with a slipstitch on the inside of the seams, concealing all your raw edges, then whipstitch the folded ends neatly together on the front opening edges; see Fig 7b.

**2** To complete the bag, stitch the D-ring loop in place in the centre front of the flap. ♥



Fig 7a

#### Handy hints

- ♦ Make sure you sew the second seam towards the fold when attaching the gussets as you will struggle to get your machine foot inside the fold to begin your stitching; if this is unwieldy, hand-stitch the gussets in place.
- ♦ Use hook and loop tape (Velcro) under the flap of the bag as a closure instead of the straps and D-rings.
- ♦ To minimise your fabric requirements, use webbing for the handles and D-ring straps and use purchased bias binding.



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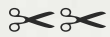
# SEWING CADDY

*Store your quilting essentials in this handy caddy*

Designed and made by Stuart Hillard [www.stuarthillard.com](http://www.stuarthillard.com)



## Skill level



## Finished size

Approx 19cm (7½in) high x 29cm (11½in) wide at the base x 13cm (5in) deep, excluding handles

## Materials

- ◆ Eight 2½ x 13in strips for upper outer caddy sections
- ◆ One 2½ x 23in strip for the handles
- ◆ One 2½ x 34in strip for inner pockets binding
- ◆ 80cm (⅔yd) solid fabric for outer caddy base, caddy and handle linings, and inner pockets
- ◆ Sew Simple Fusible Foam Batting, SSC4200: one 7½ x 21½in rectangle and two 2½ x 11½in strips
- ◆ Teflon ironing sheet or baking parchment
- ◆ Neutral piecing thread
- ◆ Quilting thread

## Where to buy

If you don't have leftovers in your scrap bag, similar fabrics are widely available from quilt fabric shops or see our advertisers for mail order services. Sew Simple's Fusible Foam Batting is a double-sided fusible batting (wadding) which is ideal for bags as it gives both stability and structure; for stockist information, contact European Quilt Supplies at sales@eqsuk.com or call 0116 271 0033, or visit [www.eqsuk.com](http://www.eqsuk.com).

## Preparation

All measurements include ¼in seam allowances, unless otherwise stated.

## Designer's notes

Leftover part-length Jelly Roll strips are ideal for the upper outer caddy sections, handles and pocket bindings. I used fabrics from the Sketch Book collection by Nel Whatmore for FreeSpirit ([www.freespiritfabric.com](http://www.freespiritfabric.com)). For the caddy base and lining I chose a solid fabric which perfectly complemented the colours in the prints.

Stuart Hillard



Fig 1 Upper sections

## Handy hint

If you are unable to source Sew Simple's Fusible Foam Batting, you could use your usual cotton or cotton/polyester blend wadding, but the bag will be less structured, i.e. more floppy.

## CUTTING INSTRUCTIONS

- 1 Cut each 2½ x 13in strip in half to give sixteen 2½ x 6½in strips.
- 2 Cut the 2½ x 23in handle strip in half to give two 2½ x 11½in strips.
- 3 Cut the 2½ x 34in inner pockets binding strip in half to give two 2½ x 17in strips.
- 4 From the solid fabric cut the following pieces:
  - ◆ One 16½ x 20½in rectangle for the caddy lining
  - ◆ One 8½ x 16½in rectangle for the outer caddy base
  - ◆ Four 6 x 16½in rectangles for the inner pockets
  - ◆ Two 2½ x 11½in strips for the handle linings

## OUTER CADDY

- 1 Take eight different 2½ x 6½in strips and, matching them up on their long edges, arrange them into a row. When you are happy with how they look join to make a 6½ x 16½in (unfinished) panel;



Fig 2 Outer caddy panel

press all the seam allowances in the same direction. Repeat with the remaining strips; if you wish, arrange the strips in a different order. These are the upper sections. See Fig 1.

- 2 Join an upper section to each long edge of the 8½ x 16½in solid rectangle for the outer caddy base; press the seams towards the solid fabric. This is the outer caddy panel, which should measure 20½in high x 16½in wide (unfinished). See Fig 2.

- 3 Place the outer caddy panel centrally and right side up on top of the 17½ x 21½in fusible foam batting rectangle. Fuse in place following the instructions given in 'Fusing fabric to fusible foam batting'. See Fig 2.

## Fusing fabric to fusible foam batting

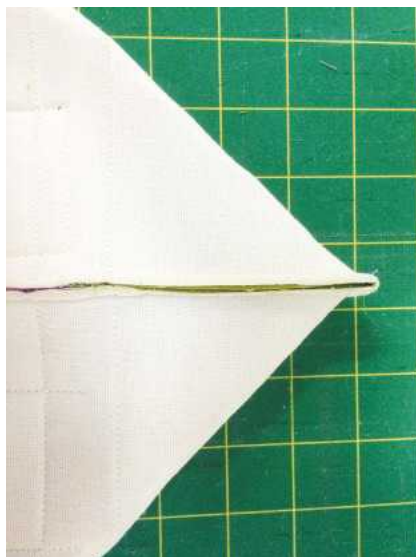
◆ To fuse fabric to just one side of the Sew Simple Fusible Foam Batting, place a Teflon ironing sheet or a piece of baking parchment underneath the batting and then place the fabric wrong side down on top. Set your iron to the wool setting, cover the fabric with a damp cloth and press in place with moderate pressure for 8–10 seconds. Lift the iron and repeat until the full surface area of the fabric is fused to the batting. Allow to cool and then check the bond; if necessary repeat the fusing process.

◆ If you are fusing fabric to both sides of the foam batting, with the wrong side of the fabrics against the batting, sandwich the batting between the fabrics. Fuse the fabric in place on one side as described above and then flip the work over and repeat, but pressing for less time when fusing the second side.

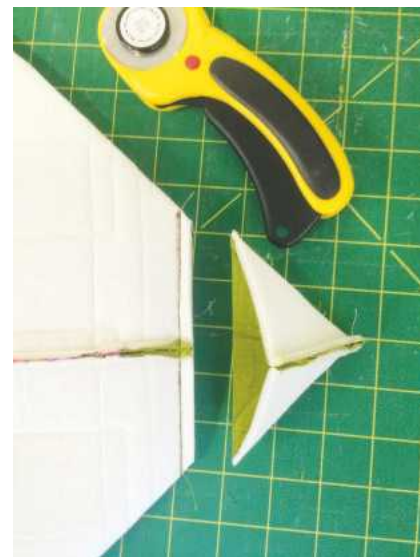
**4** Quilt the outer caddy panel as desired. Stuart straight-line quilted lines to one side of each rectangle in the upper sections, and to each side of the seams where the upper sections are joined to the solid base. He also stitched all around the panel approx  $\frac{1}{8}$ in in from the edges, i.e. within the  $\frac{1}{2}$ in seam allowance. When you have finished quilting, trim the fusible foam batting level with the outer caddy panel edges.

**5** Right sides together, fold the outer caddy panel in half along the  $16\frac{1}{2}$ in width; take care to match up the rectangles of the upper sections and the seams where the upper sections are joined to the solid base. Pin and then join the side seams.

**6** Working on one side of the caddy, refold it so the base fold is centred and one corner lies flat. Pin to secure and then measure and mark where the distance from the point is  $2\frac{1}{2}$ in; now mark a line from edge to edge that goes through the mark  $2\frac{1}{2}$ in from the point (this line will be approx 5in long). Stitch on the marked line and then trim  $\frac{1}{4}$ in beyond the stitched line. Repeat for the other side of the caddy. This creates the caddy base. See **Figs 3 and 4**.



**Fig 3** Folding the bag so that one corner lies flat



**Fig 4** Trimming  $\frac{1}{4}$ in beyond the stitched line flat



**Fig 5** Topstitched handles – one right side up and one lining side up



**Fig 6** A handle stitched in place

### HANDLES

**1** Take one  $2\frac{1}{2}$  x  $11\frac{1}{2}$ in handle strip and one  $2\frac{1}{2}$  x  $11\frac{1}{2}$ in handle lining strip and place them right sides together. Matching up the raw edges, place the strips on top of a  $2\frac{1}{2}$  x  $11\frac{1}{2}$ in fusible foam batting strip.

**2** Join along one long side, down one short end and then along the other long side. Turn right side out through the unstitched short end. 'Roll' the seams so that they are on the edges of the handle and press (see 'Fusing fabric to fusible foam batting', bullet point two, for fusing fabric to both sides of the batting). Topstitch down both long sides approx  $\frac{1}{4}$ in from the edge. See **Fig 5**.

**3** Repeat **Steps 1 and 2** to make a second handle.

**4** Take the outer caddy and turn it right side out. Matching up all the raw

edges, position a handle at each side of the caddy; for each handle, its inner edges are aligned with the caddy's side seam. Make sure the handles aren't twisted and then stitch them in place approx  $\frac{1}{8}$ in from the top edge of the caddy, i.e. within the  $\frac{1}{2}$ in seam allowance. See **Fig 6**.

### CADDY LINING AND INNER POCKETS

**1** Take a  $2\frac{1}{2}$  x 17in inner pocket binding strip and, wrong sides together, fold it in half lengthways, press and then open out. Wrong sides together, fold each long edge over to the centre crease and then fold it over onto itself to enclose the raw edges; press. See **Fig 7**.

**2** Take two  $6$  x  $16\frac{1}{2}$ in inner pocket rectangles and place them right sides together. Sandwich one  $16\frac{1}{2}$ in edge (the top edge of the pocket) inside the pocket binding strip prepared in **Step 1**. The top

edge of the pocket will be against the fold of the binding strip; the binding is slightly longer than the pocket so you will have a slight overhang at each end. Topstitch the binding in place close to the lower edge of the binding; trim off the excess binding at each end. See **Fig 8**.

**3** On each inner pocket rectangle, to neaten the bottom  $1\frac{1}{2}$ in edge, turn under a  $\frac{1}{4}$ in hem to the wrong side and press.

**4** Repeat **Steps 1–3** to make a second bound pocket.

**5** Take the  $20\frac{1}{2}$ in high x  $16\frac{1}{2}$ in wide caddy lining rectangle and place it right side up on a clean flat surface. With the bound edge of the pocket facing a  $16\frac{1}{2}$ in raw edge, place a pocket across the width at each end of the lining – each bound edge should be 1in in from the corresponding  $16\frac{1}{2}$ in raw edge. See **Fig 8**.

**6** Pin the pockets to secure and then stitch each one in place along its neaten bottom edge, making sure that you stitch through all of the layers of the hem. See **Fig 8**.

**7** If you wish, you could stitch vertical lines through all of the layers to create smaller pockets in which to place your bits and bobs. Start your stitching at the top of the bound edge and end it at the stitching line at the bottom of the pocket. See **Fig 8**.

**8** Right sides together, fold the outer lining in half along the  $16\frac{1}{2}$ in width; take care to match up the bound edges of the pockets. Pin and then join on the side seams, leaving an approx 4in gap in one side seam for turning.

**9** Make the base as described in 'Outer caddy' **Step 6**.



**Fig 7** Preparing a pocket binding strip



**Fig 8** Bound inner pocket attached to the right side of one end of the caddy lining

#### ASSEMBLING THE CADDY

**1** With the outer caddy right side out and the caddy lining wrong side out, place the outer caddy inside the lining; right sides will be facing each other. Match up the side seams and top edges, and make sure that the handles are tucked down between the outer caddy and lining. Pin around the top edge to secure. See **Fig 9**.

**2** Stitch all around the top edge with a  $\frac{1}{4}$ in seam allowance.

**3** Turn the caddy and lining right side out through the gap left in the lining; slipstitch the gap in the lining closed.

**4** Push the lining down inside the caddy. Roll the top edge of the caddy so that the seam is at the top and pin to secure. See **Fig 10**.

**5** Making sure that handles are pulled upwards, topstitch approx  $\frac{1}{4}$ in from the top edge of the caddy.


**6** Now all that's left to do is to fill your caddy with your notions and fabrics! ♥



**Fig 9** Lining and outer caddy pinned to secure (note the gap in the side seam of the lining)



**Fig 10** Pinned top edge of the caddy



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Image: Zsofi Atkins, Spring (detail)



# Scrappy Perfection



Carolyn Forster has been quilting since her teens, and went on to graduate in textiles. Now a popular author and teacher on the subject, we're delighted that she's found the time to share with us her insight and enthusiasm for her crafting.



## *What started you quilting and when?*

I started patchwork and quilting with a hexagon flower in a home economics lesson that was a fill-in whilst the teachers had a meeting. I had always stitched and made, patchwork was just another stitching thing I did. I then choose to have Patchwork and Quilting as my 'Interest' whilst completing my Gold Duke of Edinburgh Award, and it stuck with me from there.

## *Do you have any particular quilting techniques that you favour and love returning to?*

This really is apparent when I do a talk to groups that takes you through from my first ever quilt to what I'm sewing now. Big stitch quilting and tying is something I return to often. Hence writing my *Utility Quilting* book. The same with the hexagons really; they have always been around in my stitching, so doing the book to show people how they can be stitched quickly and easily was a logical step. The other quilt that I will always have in progress is a quilt made using the Quilting on the Go technique. This is just such a portable and manageable way to make a quilt anywhere you're going. It means I never have to be without a bit of quilting.

## *Who or what inspires you to create?*

I will always be inspired by the work of quilt maker Gwen Marston. I have followed her

*'Just stitch it. Don't worry about it being perfect; it's better finished and loved and used than perfect and in a drawer somewhere'*

work ever since I came across her writing in a column for *Lady's Circle Patchwork Magazine*. Mostly the quilts I make are inspired by antique quilts that I see in books and exhibitions. I like reading about the women and their lives; basically, if they could make such wonderful quilts in their circumstances, then there is nothing to stop us today!

I do have a lot of books, and large number of books of blocks. So sometimes it's just seeing a black and white diagram of a particular block will appeal to me.

## *What do you most enjoy about the world of quilting?*

The fabric would be my first answer, but that's a bit shallow!

I love meeting other quilters and teaching especially, to pass the excitement on to other people. To help them realize that the quilt they see in a book is not too complicated for them to make, that they do have those skills; they just don't know it yet.

As it's our bag special, why not treat yourself and download Carolyn's free *Hexagon Bag* pattern from her website? You can find it at [www.tinyurl.com/pbktgkl](http://www.tinyurl.com/pbktgkl)

## *What has been your proudest quilting achievement?*

Deciding to self publish my first *Quilting on the Go* book, and then seeing so many people realize that they could make quilts that way too! Then when the book went onto be reprinted three times and be picked up by a publishing house, that was amazing.

## *Do you have any advice for new or aspiring quilters?*

Just stitch it. Don't worry about it being perfect; it's better finished and loved and used than perfect and in a drawer somewhere. You only need a needle and thread and fabric to start off. Don't let what other people think put you off - it's not their quilt!

# Carolyn's gallery

## STARRY TABLE TOPPER (2014)

32½ x 48½ in

Although I called this a table topper, it also makes a great crib-size quilt. This quilt is so much fun to stitch and seeing the stars appear as you put the quilted blocks together is always great. Quilting it in Big Stitch and using a utility quilting design really shows how easy, fast and satisfying hand quilting can be.

## ZIGZAG DIAMONDS QUILT (2014)

70 x 86 in

It's great that there are so many different fabrics so that I can make quilts to reflect lots of different moods! This is such a happy quilt; the diamonds look as though they are dancing. A great quilt to stitch on the machine, really perfecting those set in diamonds then hexagons. Seeing how other people make my quilts from the books is always really interesting to me. I often come away from classes wishing I had more time to go back and make more quilts in the colours and fabrics that others have used. Sometimes I'm not sure who comes away from the class the most inspired - me, or the students!



## THREAD POT (2014)

3 x 3 1/2 in

Another Japanese-inspired project. I collect Japanese craft and sewing books, and despite not being able to read the instructions, the diagrams are very clear. I see a number of bags made from this idea of the twisting strips, and this little self-supporting pot is great to collect those stray threads when you're working, or store yarns and threads very decoratively.



**ROSE STAR ONE PATCH QUILT (2014)**

71½ x 68½in

This quilt is named after the hexagon block itself, but I think of it as my 'Hydrangea Head' quilt. It is a favourite flower of mine, and I love the heads when they die and dry out. Also, brown is one of my biggest stashes of fabric, and I think it is so underrated! A personal favourite, and makes a great class, as only one template is needed for the whole quilt.



**STRETCHED HEXAGON QUILT (2011)**

60 ½ x 72 ½in

This is one of my favourite quilts from my *Utility Quilting* book. It's packed full of tips to help people finish quilts without machine quilting, so reintroduces lots of long forgotten techniques. Apart from the colour palette, which I love, the quilt is tied, and has no binding. I have a fairly eclectic taste in fabrics, so don't really have style apart from scrappy and trying to fit as many fabrics into a quilt as I can.



**LOW VOLUME IRISH CHAIN QUILT(2014)**

70 x 70in

This is the sort of quilt I would only have the time to complete because of the Quilt as you Go process I use to construct them. Breaking the quilts down into bite-size pieces and manageable units means that trying to baste a whole quilt together can be a thing of the past. It makes the hand quilting portable, and so can be stitched anywhere.



**JAPANESE BAG (2012)**

71 x 71cm

I have always been interested in the apparent simplicity of Japanese design, and this classic bag made from a rectangle of fabric and with two seams has always fascinated me. I have stitched it in various different ways over the years, sometimes adding a gusset, or a lining, or in this case pieced fabric to the outer rectangle. This is the biggest one I have made, I usually have loads of little ones to hold various bits of sewing equipment for when I am out and about teaching.



**SAWTOOTH STAR VARIATION (2012)**

70 x 70in

This quilt, as many of mine are, was based on an antique quilt that I saw in a book. It was an Amish quilt, and being sewn from strips just called out Jelly Rolls! The version in the book is the Ohio Star, but this version with the same star orientated differently has become a real class favourite. I just love the fact that the top is achievable in a one day class.



**HEXAGON FLOWERS QUILT (2015)**

15½ x 17¼in

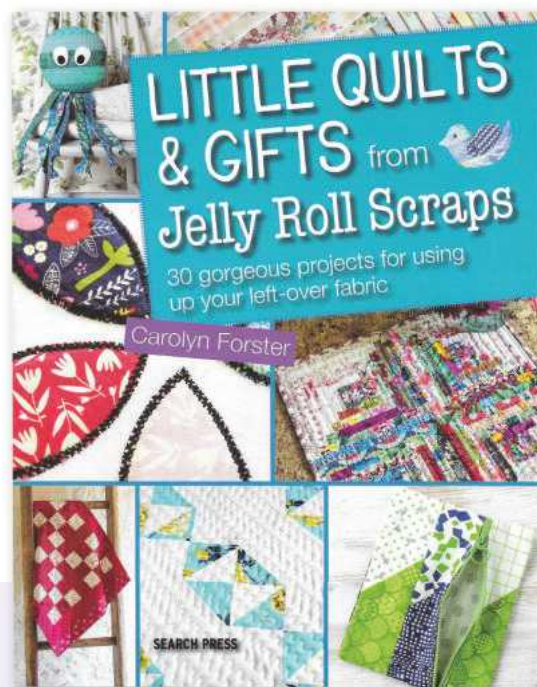
One of the first pieces of patchwork that I stitched as a teenager was a hexagon flower. I also started the larger *Grandmother's Flower Garden* quilt when I was working for Laura Ashley Ltd., using the pre cut pieces, but I never finished it. This mini quilt was ideal for me to create, as it actually meant I finished it without losing patience. I love this little quilt as it needs no tricky binding and I didn't use papers either!



**SQUARE BY SQUARE QUILT (2011)**

67½ x 67½in

I designed this quilt to be a great for beginners using charm packs, or for those of a more advanced level to make something quick, and play with colour and layout. I used to refer to this palette of fabrics as 'low key', but 'low volume' works for me too. It introduces people to Big Stitch quilting too which, as mainly a hand quilter, I love as the results are faster and bolder; so very satisfying.



You can learn more about Carolyn's work, her books and her teaching on her website [carolynforster.co.uk](http://carolynforster.co.uk). Her book *Little Quilts and Gifts From Jelly Roll Scraps* is reviewed on page 81.

*Japanese collections now available!*



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# Show & Tell

Please send your emails and good quality (jpg) photos to [bridget.neale@mytimemedia.com](mailto:bridget.neale@mytimemedia.com) or write to Bridget Neale, Popular Patchwork, MyTimeMedia Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent, TN8 6HF.

If you would like to order back issues of Popular Patchwork, please call 0844 848 8822 or email [customer.services@myhobbystore.com](mailto:customer.services@myhobbystore.com)

## WIN!

Each month we give away a selection pack of quilting goodies for every letter or email and photograph published on our Show & Tell pages.

This month the selection pack contains H250 Vilene, Craft Factory Round 13cm Bag Handles and Gütermann HT2 Glue



What a lovely piece of history!



## Memory Quilts

My father was the dressmaker in the family. In the early fifties, he created this patchwork cover for my bed using remnants from clothing made for my mother and I. The small prints were from my dresses whilst the big bold prints were favoured by my mother, probably a reaction to wartime austerity. Despite using fabrics of all weights, including satin for the central diamonds, the cover washes well and maintains its vibrancy. An added bonus, an older cousin, sadly suffering from dementia, on seeing it was able to recall dress styles worn by my mother. Maybe we should all be making a "memory" quilt from our favourite garments.

**Ann Williams, Kidlington, Oxfordshire**

*What a lovely piece of history, Ann, and it's so touching to hear how it helped your cousin.*

## Unique Christmas

I only recently started quilting on a very basic machine as I like creating unique things. After a visit to the festival of quilts I found myself inspired and thought of combining my love of colours, graphic design and Christmas and made some unique Christmas stockings for my friends' children. I digitally painted the snowman and combined him with some fractal art I created and printed the picture on cotton fabric. I then pieced the stocking together with some scraps and applied the finishing touches with a bell and the name. The stockings were a big hit even though it took me four hours for each stocking as I am so new to the process but I very much enjoyed the learning curve. My three year old liked them too so now he has one of his own too! I hope you like the picture.

**Cathleen Heath, Waltham Abbey, Essex EN9 1LE**

*Cat these are completely inspired and amazing, I bet they were a massive hit - I hope you'll consider submitting some patterns to the magazine!*



*inspiring and amazing!*

# ★ Letter!

## Prolific Quilter!

I am a relatively new convert to quilting (one year) but in that time I have become absolutely addicted and cannot get enough of it! I am sending you several images to show you some of the projects I have made over the last year. These start with the very first quilt I made, then an accessory pouch for all my quilting tools and then a coupler of projects from your magazine. By the way, I love your magazine and am cutting out and keeping selected projects that you feature, in the hope that one day I might get round to making them! So to start with, I made two of your geometric cushions that you featured in your October edition. See how different they look in different materials. I gave the red one (I made four!) to my son and daughter-in-law and the neutral coloured one to my niece, for Christmas presents. And finally there is my version of your *Flower Drawstring Pouch* from your February edition. I quilted it as I wanted it to be fairly substantial. I use it as a make-up bag!

**Joy Savastano, Crookham, Hants**

*Wow Joy, top marks for perspicacity - I'm so impressed that I'm sending you an extra special prize for commitment to quilting!*



*Joy is addicted to quilting!*



# BOOKSHELF

Bag a great read with this month's selection of the best quilting books



## 30 Totes & Bags to Sew

Quick and easy bags for all occasions

Helen Angharad Henley

Search Press £14.99

ISBN 978-1-78221-096-2

We like this book so much we've featured one of the bag projects in this very issue (*Library Book Bag* on page 64). It includes 30 contemporary and fun designs for adults and children, with a wide variety of styles and designs; you're bound to find something that takes your fancy. We all know how simple and effective tote bags can be, but Helen Angharad Henley mixes things up in fine style, using a variety of techniques to create her designs, including patchwork and appliqué, yes, but also stencilling and kanzashi. All of the techniques needed are explained carefully and concisely, and the projects not only look great but are also accessible and fun to construct. The designs beg to be realised, and whether you're after a fun bag for a child, something practical to sling your car keys and purse in, or something classy to cut a dash with on an evening out, you're well catered for with this sublime collection.



## Fabulous Mini Quilts

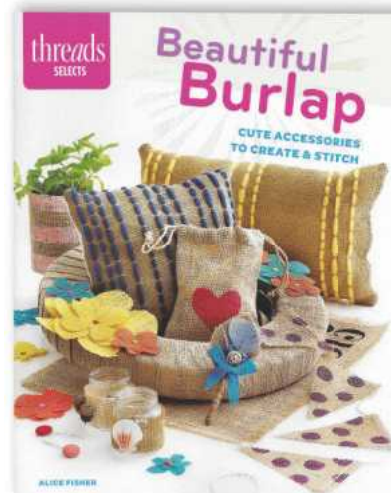
5 Stylish Quilts to Stitch

Jodie Davis and Jayne Davis

The Taunton Press £7.99

ISBN 978-1-63186-130-7

The first of two *Threads Select* booklets we're looking at this month, *Fabulous Mini Quilts* is a fun collection of quilts you can make in a day, complete with instructions for turning any of the designs into pillows. The booklet format is well used, allowing the authors to cut straight to the chase with technical advice to help you get the quilts done as quickly and efficiently as possible. All five featured designs are charming and contemporary, and some look surprisingly intricate and involved considering the time they take to construct. The decorative *Concentric Circles* project is lovely, conveying the rings made by throwing pebbles into still water; as with the other four projects, the construction of the quilts is straightforward and relatively quick even for quilters of a modest standard, but is no less impressive for that, and each project offers an opportunity to learn and thoroughly understand a vital quilting technique. A slim volume but one packed with great content, and well worth a look.



## Beautiful Burlap

Cute Accessories to Create & Stitch

Alice Fisher

The Taunton Press £7.99

ISBN 978-1-63186-130-7

The second *Threads Selects* title to grab our attention this month concentrates on the attraction of crafting with burlap, probably better known the UK as hessian. Its rough texture and messy nature when being cut often lead to it being discounted as a quilting material but it's definitely becoming more popular with crafters, and this lively and interesting booklet showcases how versatile and charming it can be when used in the right way and in the right context. It certainly lends projects a rustic, homely feel. As this is our Bag Special issue, it's worth singling out the *Chic and Sleek Burlap Tote* project as worthy of your attention, providing a hard-wearing but very stylish and practical shoulder bag that's simple to make but very effective. There are some excellent and unexpected accessory projects in here too, and we especially like the little tip boxes for each project that advise how you can add some variation to the designs. Best of all, none of the projects are of a challenging difficulty so are suitable for all.

### HOW TO ORDER

To order any of these books from advertisers, retail or online book stores, simply quote the title, author and ISBN number.





## Make It, Take It

16 Cute and Clever Projects to Sew with Friends

Krista Hennebury  
Martingale £21.99  
ISBN 978-1-60468-487-2

One of quilting's greatest strengths as a hobby can also be a great weakness for those of us who love socialising; it can be, by its very nature, a very solitary pursuit. Quilting groups and retreats are more popular than ever, however, and this encouraging trend is often overlooked by many publications. We're hard pressed to recall more than three books we've recently reviewed that really cater for the social aspect of our craft. However, *Make It, Take It* addresses quilting with friends admirably, presenting sixteen projects designed to be useful for quilting get-togethers. From the oversize tote bag, to smaller but no less useful items such as the scissors holder and crafter's apron, there are enough non-quilt projects in here to keep things varied and interesting, and the quilts themselves are gorgeous, particularly Lynne Goldsworthy's *Lone Star Circle Quilt*. The book's contributors stress how wonderful it is to quilt in like-minded company, and we thoroughly agree. A terrific book, well worth poring over with some friends and a cuppa!

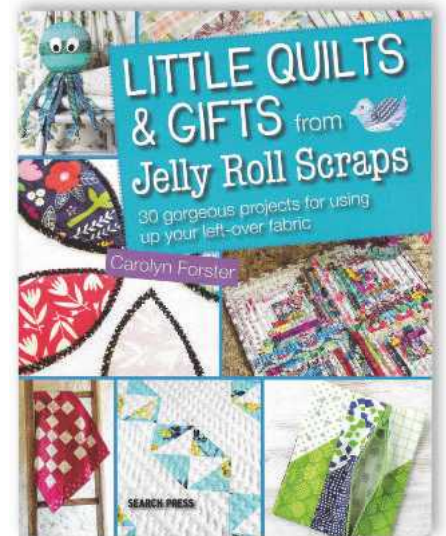


## Take a Tea Towel

16 beautiful projects for your home

Jemima Schlee  
GMC Books £12.99  
ISBN 978-1-86108-790-4

And now for something a little different! *Take a Tea Towel* is a beautifully presented, chunky volume which shows us how to make some fantastically stylish projects using the humble linen tea towel. Starting with a brief introduction to linen and moving quickly into the projects, the book wastes no time in getting stuck in to the making, which is just how we like it. The projects all celebrate those classic tea towel stylings, making good use of the theme; in fact even the book itself is presented with a textured red striped spine. The design and photography are wonderful, as might be expected - the author, Jemima Schlee, was at one time the Art Director for no less than Laura Ashley Ltd. The projects are divided into different areas of house and home; workroom, laundry room, bathroom and kitchen, with a pleasing diversity of accessories to tackle. In addition, there is a detailed and excellent section about techniques, equipment, and things to watch for when designing your own tea towel-based projects; the book is of equal use to newcomers and experienced quilters alike.



## Little Quilts & Gifts from Jelly Roll Scraps

30 gorgeous projects for using up your left-over fabrics

Carolyn Forster  
Search Press £12.99  
ISBN 978-1-78221-006-1

Carolyn Forster's quilting books are very popular, and it's easy to see why. This pleasing collection of small but wonderfully designed projects is personable, simple to follow and incredibly rewarding. The author's extensive experience of teaching is apparent, as she communicates her enthusiasm and knowledge in a very easygoing manner that breathes life into the quilts and accessories in the book. Like our very Stuart Hillard (see *Scrap Attack!* on page 88), Carolyn is a master at finding uses for those little left over bits and bobs. Be warned, though - if you've already succumbed to the addiction of buying Jelly Rolls, this book might just be your undoing! A quick flick through and you'll be dying to experiment with as many fabrics as you can. We can't mention all the projects we love in here, but we must point out just how wonderful the *Lavender Ravioli* are; a simple but brilliant idea with a great name. Thoroughly recommended. You can find out more about Carolyn in this issue, as she's the subject of this month's Designer Showcase on page 73.

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Sew Northampton Northampton NN1 4DX	01604 637 200

### Wales

J & B Sewing Machine Co Ltd Newport NP19 4SY	01633 284 646
Sewing Machine Direct Wrexham LL12 0PJ	08000 925 215

### South East

Art of Sewing Eastleigh SO50 5LD	02380 650 808
Ashford Sewing Centre Ashford TN23 1JH	01233 620 948
Brighton Sewing Centre Brighton BN1 1YD	01273 621 653
C & A Sewing Machines Ltd Cranleigh GU6 8NE	01483 267 777
CCB Sewing Machines Rochester ME1 1HS	01634 841 597
Cooper Sewing Machines Ltd Borehamwood WD6 1FJ	02082 361 520
Dowlings Wickford SS11 8YJ	01268 562 022
Eastleigh Sewing Centre SO50 5LD	02380 650 808
Fareham Sewing Fareham PO16 0EH	01329 234 641
GTS Sewing Machines Banbury OX16 9PQ	01295 701 384
Lewisham & Deptford S/Mcs London SE8 3NT	02086 921 077
Maidstone Sewing Centre Maidstone ME14 1ED	01622 670 254
Regent Sewing and Knitting Ltd Ilford IG1 2AG	02084 780 669
Rona Sewing Machines Waltham Cross EN8 7BX	01992 640 250
Sew Devine Reading RG6 1JQ	01189 268 664
The Sewing Centre Battersea SW11 3BP	0207 2283 022
The Sewing Shop Canterbury CT1 2HX	01227 457 723
Tyson's Sewing Machines Limited Southall UB1 3DA	0208 5741 750
Tyson's Sewing Machines Limited Hounslow TW3 1NW	0208 5706 790
Woking Sewing & K/M Centre Woking KT15 3NY	01932 352 958

### South West

Bredons Taunton TA1 3NB	01823 272 450
Caffle Crafts Weston Super Mare BS24 6SE	01934 838 327
Direct Sewing Machines Redruth TR15 2BY	01209 216 942
Exeter Sewing Machine Company Exeter EX1 2LD	01392 275 660
Franklins Group Limited Salisbury SP2 7SU	01722 554 466
Stewart's House of Fabric Wareham BH20 4AG	01929 551 191
The Stitch Academy Taunton TA1 1NZ	07547 006 618



# WHAT'S ON IN YOUR AREA

Diary entries are published free of charge and are subject to space. Events must be open to the public or non-members and any admission charges stated. Please include a full location address including postcode, opening hours, contact details, and high-resolution photographs of exhibited work or raffle quilts. Your listing should be submitted to [katy.purvis@mytimemedia.com](mailto:katy.purvis@mytimemedia.com) four months in advance of the event for publication. Please visit [www.popularpatchwork.com/events](http://www.popularpatchwork.com/events) to see a complete list of all current and future 2015 listings.

## ENGLAND CORNWALL

8-9 May

### STRAND QUILTERS' PATCHWORK AND QUILTING EXHIBITION

The Methodist Chapel, Well Street, Tywardreath, Par PL24 2QH

🕒 10am-4pm 📍 £1

T: 01726 75634 (Angela) or 01726 813668 (Melita)

Extra info: Refreshments, sales table, and trader. Disabled access and free parking nearby

28-30 May

### BEACON QUILTERS' EXHIBITION

St. Petroc's Parish Church, Bodmin PL31 2DT

🕒 Thu and Fri 10am-4pm (Sat 7pm)

📍 £2

T: 01208 74609 or 07792 455195 (Nola)  
Extra info: Two raffle quilts and a sales table. All proceeds to the Memory Café and St. Petroc's Church. Traders and refreshments available.

## CUMBRIA

Until 10 May

### UNSUNG MUSES - A SOLO EXHIBITION BY GILLIAN COOPER

Howgill Gallery, Fairfield Mill, Sedbergh LA105LW

🕒 11am-4.30pm 📍 Adults £3.50 (£3.85 with

Gift Aid); Concs £3.00 (£3.30 with Gift Aid); 16s and under free.

T: 01208 812566 (Angela)

W: [www.gilliancooper.co.uk](http://www.gilliancooper.co.uk) or

[www.farfieldmill.org](http://www.farfieldmill.org)

Extra info: *Unsung Muses* consists of flat and empty figures, left with only traces of past human existence, washed out by the waves of time lapping and crashing over them. People from the past lose definition and merge together. With the world changing so fast, it is difficult to understand someone from 50 years ago, let alone 4,000; particularly with the changing role of women. However, these people are our past, they are part of us; their lives led the way for us coming into being in our full 21st century understanding

3-4 May

### DERWENT PATCHWORKERS' MAY TIME EXHIBITION

Allhallows Community Centre, Fletchertown CA17 1BS

🕒 10am-4pm 📍 £2, children free

T: 01697 371 424 (Jean)

E: [jeanjane2012@gmail.com](mailto:jeanjane2012@gmail.com)

Extra info: Items for sale, light lunches, tombola and charity quilt raffle. Disabled access, free parking

## DEVON

24-25 May

### CORFE QUILTERS BIENNIAL EXHIBITION

Corfe Village Hall, Newton Lane, Corfe

TA3 7LS

🕒 10am-4pm 📍 £2.50

T: 01823 481124 or 07790 375402 (Sharon)

E: [sharonmiddletonhomefield@gmail.com](mailto:sharonmiddletonhomefield@gmail.com)

Extra info: Disabled access, raffle, traders, sales table and refreshments. Proceeds to Braemar House Day Care Centre, Taunton

## DURHAM

6-7 June

### TEESDALE QUILTERS' BIENNIAL SHOW

Gainford Village Hall, Main Road, Gainford, Nr Darlington DL2 3DY

🕒 10am-4pm 📍 £3, includes refreshments/home baking

T: 01325 730523 (Margaret)

E: [lizearleoneil@ntlworld.com](mailto:lizearleoneil@ntlworld.com)

Extra info: Raffle of quilts in aid of St. Teresa's Hospice, sales table, tombola and trader

## ESSEX

11 May

### KEENE QUILTERS' OPEN MEETING WITH CRAIG JOUBERT

Stock Village Hall, Stock

🕒 Doors open 1pm, speaker 2pm

📍 £5

T: 01245 477820 (Madeleine)

Extra info: Talk - *Marble Art*

17 May

### WARNER TEXTILE ARCHIVE TEXTILE FAIR

Braintree Town Hall, Warner Textile

Archive and Braintree District Museum



17 May, Warner Textile Archive Textile Fair



🕒 10am-5pm 📄 £5.50 in advance (available from [www.wegotickets.com](http://www.wegotickets.com)),  
£7 on the day

T: 01376 557741

E: [info@warnertextilearchive.co.uk](mailto:info@warnertextilearchive.co.uk)

W: [www.warnertextilearchive.co.uk](http://www.warnertextilearchive.co.uk)

Extra info: A day of tours, demonstrations, talks, activities and stallholders across three historic venues in Braintree. Exhibitions include *Thinking Thread* by Sara Impey and Anglia Textile Works, and *Morris & Co. Design and Manufacture at Warner & Sons*; enjoy a behind-the-scenes tour at the Warner Textile Archive; demonstrations will provide ideas and inspiration; and a wide range of stallholders will be selling a selection of textiles, crafts, fabrics and homewares.

## GLOUCESTERSHIRE

23-24 May

**FIVE VALLEY QUILTERS' FIRST QUILT SHOW**

Arkel Community Centre, Forest Green,  
Nailsworth, Stroud GL6 0ET

🕒 11am-4pm 📄 £2, Children free

T: 07801 558931 (Marilyn)

E: [mbm@ankerbold.co.uk](mailto:mbm@ankerbold.co.uk)

Extra info: proceeds in aid of Cotswold Care Hospice and Quilters' Guild

23-25 May

**CHALFORD STITCHERS' QUILT SHOW**

Chalford Village Hall and Church, Chalford,  
Stroud GL6 8HN

🕒 11am-4pm 📄 Free

T: 01453 882139 (Fran)

E: [fran@franbo.demon.co.uk](mailto:fran@franbo.demon.co.uk)

Extra info: Proceeds in aid of Stroud Women's Refuge

30 May

**BROCKHAMPTON QUILTERS AND THE  
COTSWOLD FUCHSIA AND PELARGONIUM  
(GERANIUM) SOCIETY SHOW**

The Shurdington Social Centre,  
Bishops Road off Church Lane, Shurdington,  
GL51 5TQ

🕒 1-4pm 📄 £1

T: 01242 820423 (Georgina)

E: [georgina.oldham@hotmail.co.uk](mailto:georgina.oldham@hotmail.co.uk)

Extra info: Car parking, disabled access, plants and fabrics for sale, tombola, quilt raffle and refreshments, Cornerhouse Crafts

## KENT

2-4 May

**WEALD OF KENT CRAFT & DESIGN SHOW**

Penshurst Place & Gardens, Nr. Tonbridge

🕒 10am-5pm 📄 Tickets in advance £6 adult,

£5 senior, accompanied children free

T: 01425 277988

W: [www.ichfevents.co.uk](http://www.ichfevents.co.uk)

Extra info: Three days of activities for all the family, exhibitions, live music, workshops, a family friendly atmosphere and food



1-11 May, *Here and Far*

23-25 May

**ABBEY PATCHERS' BIENNIAL QUILT SHOW**

St. Mary's Church, Minster, Nr Ramsgate  
CT12 4BX

🕒 Sat 10am-5.30pm, Sun 12noon-4.30pm,

Mon 10am-4.30pm 📄 Free

T: 01227 375429 (Sandra)

E: [enquiries@eastanglianlife.org.uk](mailto:enquiries@eastanglianlife.org.uk)

Extra info: Large display of quilts, sales tables, traders, charity quilt raffle and refreshments

## LINCOLNSHIRE

5-6 June

**SPRINGFIELDS QUILT SHOW**

Springfields Events Centre, Camel Gate,

Spalding PE12 6ET

🕒 10am-4.30pm

📄 Tickets in advance

£5 adult, £4 seniors, £1 children

T: 01406 372600

E: [grosvenorshows@btconnect.com](mailto:grosvenorshows@btconnect.com)

W: [www.grosvenorshows.co.uk](http://www.grosvenorshows.co.uk)

Extra info: displays of quilts, patchwork and quilting suppliers stands. Quilting enthusiasts and personalities on hand for advice

## MERSEYSIDE

30-31 May

**WATERLOO QUILTERS' EXHIBITION**

Old Christ Church, Waterloo Road,

Liverpool L22 1RE

🕒 10am-4pm 📄 £2 under 12s free

T: 01704 579368

Extra info: Free parking, disabled access, tea, coffee and cake

## NORTHUMBERLAND

9-17 May

**QUILTS AT BELSAY**

Belsay Hall, Castle and Gardens, Belsay,  
Newcastle upon Tyne NE20 0DX

🕒 10am-5pm 📄 English Heritage

admission charges apply

T: 01661 881636

Extra info: Quilters Guild Region 15E biannual exhibition of work

## SOMERSET

1-11 May

**HERE AND FAR**

Midsomer Quilting, Norton Green Garden  
Centre, Chilcompton BA3 4RR

🕒 10am-4pm (10.30am-4pm Sun)

📄 Free

E: [experimentalthreads@gmail.com](mailto:experimentalthreads@gmail.com)

W: [www.midsomerq.com](http://www.midsomerq.com)

Extra info: Wheelchair access. Claire Passmore presents two of her most recent series of art quilts inspired by her twin homes, in Wiltshire and South Africa. Her distinctive style portrays events and scenery from her continually changing surroundings. As she travels she records her observations in sketchbooks, gathering together potential ideas and then uses them to inspire her quilts. Over 30 quilts and a selection of her sketchbooks will be on display. She will also be signing copies of her newly published book *Quilting Originals*

1-11 May

**HATCHED, MATCHED, DISPATCHED -  
& PATCHED!**

The American Museum in Britain, Claverton  
Manor, Bath BA2 7BD

🕒 Tues to Sun 12noon-5pm

📄 £10 adults, £9 seniors, £5.50 children

T: 01225 460 503

W: [americanmuseum.org](http://americanmuseum.org)

Extra info: This exhibition of quilts and costume commemorates family milestones and includes several items on loan from The Quilters' Guild Collection

## SUFFOLK

Until 28 June

**CALM DURING THE STORM: WARTIME AND EMBROIDERY**

Abbot's Hall at The Museum of East Anglian Life, Iliffe Way, Stowmarket IP14 1DL

🕒 From 22 March, Tues to Sat 10am-4.30pm, Sun 11-4.30pm 📄 £6.90 adult, £5.90 concession, £3.90 child

T: 01449 612229

E: enquiries@eastanglianlife.org.uk

W: [www.eastanglianlife.org.uk](http://www.eastanglianlife.org.uk)

Extra info: A new exhibition from the Embroiderers' Guild. Using both historical and contemporary pieces, this exhibition portrays the role of needlework, especially embroidery, as a calming influence in troubled times and links it to personal experiences. Refreshments are available on site in the Museum Café daily until 30 minutes before museum closing time

16-17 May

**ART INSPIRED**

Westleton Village Hall, Near Saxmundham IP17 3AB

🕒 10am-4pm

📄 £3, accompanied children free

T: 01728 648296 (Jacquie) or

01728 605513 (Margaret)

E: clivejacqui@tiscali.co.uk or

quiltsmf@mypostoffice.co.uk

Extra info: An exhibition by Heritage Quilters. Demonstrations, sales table, refreshments and raffle. Proceeds to the Suffolk Accident Rescue Service

## WILTSHIRE

8-9 May

**BROUGHTON GIFFORD PIECEMAKERS' EXHIBITION**

Broughton Gifford Village Hall (behind The Fox public house), The Street, Broughton Gifford SN12 8PN

🕒 Fri 10am-4pm, Sat 10am-5pm

📄 £3, children free

E: marilyn.williams.drake@talktalk.net

Extra info: Free parking, disabled access, homemade cakes, trader and charity raffle in aid of Wiltshire Air Ambulance

## WORCESTERSHIRE

14-17 May

**QUILTS UK**

Three Counties Showground, Malvern WR13 6NW

🕒 10am-5pm (Sun 4.30pm) 📄 Tickets in advance £7 adult, £6 seniors, £2 children

T: 01406 372600

E: grosvenorshows@btconnect.com

W: [www.grosvenorshows.co.uk](http://www.grosvenorshows.co.uk)

Extra info: Hundreds of quilts, ranging from bed quilts to miniatures, trade stands, demonstrations

## YORKSHIRE

Until 9 May

**ALL SHAPES AND SIZES VOICES FROM THE INSIDE**

15 May-5 September

**ANCESTRAL GIFTS BY KAFFE FASSETT**

21 May

**CHAT AND CRAFT**

27 May

**CHILDREN'S SEWING MACHINE HALF DAY WORKSHOP**

Quilt Museum and Gallery, St. Anthony's Hall, Peasholme Green, York YO1 7PW

🕒 Mon to Sat 10am-4pm, Chat and Craft

10.15am-12.15pm 📄 £6 adults, £5 seniors,

£2 children, £3 QG members, Chat and Craft

£2.50, Children's workshop £9

T: 01904 613 242

E: admin@quiltersguild.org.uk

W: [www.quiltmuseum.org.uk](http://www.quiltmuseum.org.uk)

Extra info: *All Shapes and Sizes* is a collection of quilts that reveal complex, geometric designs that are pieced to perfection. *Voices From the Inside* is a guest exhibition of quilts hand-stitched by prisoners trained by Fine Cell Work. *Ancestral Gifts*: An exhibition of historic quilts selected from The Quilters' Guild collection together with stunning new work created by Kaffe Fassett in response to these significant heritage pieces. Children's workshop for 8-14 year olds.

14 May

**QUILT MUSEUM KAFFE FASSETT LECTURE**

Priory Street Centre, York

🕒 7-8.30pm (drinks from 6.30pm) 📄 £15

non member, £12.50 QGBI member

T: 01904 613 242

E: admin@quiltersguild.org.uk

23-25 May

**RAW EDGERS' PATCHWORK & QUILT EXHIBITION**

St. James' Church, High Street, Rawcliffe, Nr Goole DN14 8QL

🕒 Sat and Mon 10am-4pm, Sun 11am-4pm

📄 £3 entry, accompanied under 12s free

T: 01405 839546

Extra info: Light refreshments, tombola, and trade stand. Disabled access. Proceeds for charity

## SCOTLAND

**DUMFRIES AND GALLOWAY**

Until 16th May

**FABRIC, FIBRE AND THREAD**

Gracefield Arts Centre, 28 Edinburgh Road, Dumfries DG1 1JQ

🕒 Tues to Sat 10am-5pm 📄 Free

T: 01387 780220 (Jo)

E: grosvenorshows@btconnect.com

W: [www.grosvenorshows.co.uk](http://www.grosvenorshows.co.uk)

Extra info: The Textile Triennial at Gracefield. Solway Quilters, Embroiderers and Spinners and Weavers. Café and disabled access

## WALES

**CAERPHILLY**

1-4 May

**YSTRAD MYNACH QUILTERS' BIENNIAL EXHIBITION**

Llancaiach Fawr Manor, Gelligaer, Treharris CF46 6ER

📄 £2

T: 01443 614528

E: janetharry@btinternet.com

Extra info: Proceeds towards the purchase of beds for the servant's quarters. Disabled access, traders, raffle, refreshments

## CEREDIGION

Until 31 October

**THE WELSH QUILT PARTY**

The Welsh Quilt Centre, Lampeter SA48 7BB

🕒 Tues to Sat 11am-4.30pm 📄 Free

T: 01570 422 088 or 01570 480 610

W: [www.welshquilts.com](http://www.welshquilts.com)

Extra info: Historic Welsh quilts, The work of Eirian and Denys Short, and Cefyn Burgess' embroidered Welsh chapels

**BROCKENHURST NEEDLEWORK FIESTA**

Brockenhurst Village Hall, Highwood Road SO42 7RY

🕒 10am-5pm (Sun 3.30pm) 📄 £2.50

E: brockneedleworkfiesta@outlook.com

W: [www.brockenhurstfiesta.co.uk](http://www.brockenhurstfiesta.co.uk)

Extra info: Free parking. Stalls and exhibits range from the traditional to contemporary and include embroidery and embellishment, weaving, beading, patchwork, knitting, crochet, dressmaking and much more. Local and national traders. Proceeds from the event are used to support local textile groups and raise funds for the Village Hall Trust. ♥



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# Next issue *popular* patchwork

**JUNE  
2015 ISSUE**  
On sale  
29 May



## AHOY

Sail your way into summer with this nautically-themed quilt from Heidi Pridemore for Makower UK

Contents subject to change



## DOLLY MIXTURES

Anne Williams shows her true colours with this striking quilt and cushion set in Oakshott fabrics



## CHARMED TILES

Fresh flirty fun using pre-cuts from Sadie Yeomans



## UP IN THE TREE

Janet Goddard charms us with this cute folk art appliqué wall hanging



# SCRAP ATTACK!

It's time to stop hoarding and start using your stash! Join Stuart Hillard every issue for another inspiring block to help you make a dent in your scrap pile!

This month I have designed a simple panel of pieced squares and borders which would make a fantastic tote bag. I have used lots of warm coloured scraps and contrasted them with a cool coloured stripe print. The stripe print would also make a great outer fabric for the shoulder straps.

## Handy hints

To achieve the same look as Stuart, you will need to use a striped print where the stripes run along the lengthwise grain, i.e. parallel to the selvedge.

## PANEL

Finished size: 18in square

Refer to **Fig 1** when constructing the panel

- 1** From the warm coloured scraps cut the following pieces:
  - ◆ Sixteen 1½in squares
  - ◆ Forty-four 2½in squares
- 2** From the striped print, across the width of the fabric, cut the following pieces:
  - ◆ Two 1½ x 4½in strips
  - ◆ Two 1½ x 6½in strips
  - ◆ Two 1½ x 10½in strips
  - ◆ Two 1½ x 12½in strips
  - ◆ Two 1½ x 16½in strips
  - ◆ Two 1½ x 18½in strips

## Handy hints

- ◆ Use a ¼in seam throughout.
- ◆ When adding the striped strips, press the seam outwards each time.

**3** For the panel centre, arrange the 1½in warm coloured squares into four rows of four squares each; join the squares into rows and then join the rows. So that the seam intersections nestle neatly, press the seams of each row in the same direction and the seams of alternate rows in the opposite direction. Press the seams joining the rows to one side in the same direction each time.

**4** Join a 1½ x 4½in striped strip to two opposite sides of the panel centre; join a 1½ x 6½in strip to the two remaining sides.

**5** Take three 2½in warm coloured squares and join to make a 2½ x 6½in strip. Repeat. Join one strip to each side of the unit made in **Step 4**. Take five 2½in warm coloured squares and join to make a 2½ x 10½in strip. Repeat. Join one strip to each of the two remaining sides.

**6** Join a 1½ x 10½in striped strip to two opposite sides of the panel centre; join a 1½ x 12½in strip to the two remaining sides.

**7** Take six 2½in warm coloured squares and join to make a 2½ x 12½in strip. Repeat. Join one strip to each side of the unit made in **Step 6**. Take eight 2½in warm coloured squares and join to make a 2½ x 16½in strip. Repeat. Join one strip to each of the two remaining sides.

**8** Join a 1½ x 16½in striped strip to two opposite sides of the panel centre; join a 1½ x 18½in strip to the two remaining sides.

## MAKING A TOTE BAG

**1** In a fabric of your choice, cut two 2½ x 18½in strips and add one to each side of the panel. Then cut two 2½ x 22½in strips and add one to the top and one to the bottom of the bag panel. This is the bag front, which should measure 22½in square (unfinished).

**2** Cut a 24½in square of wadding and place the panel made in **Step 1** centrally and right side up on top; the wadding is slightly larger than the panel. Working from the centre outwards, pin with quilters' safety pins or tack to secure, or if you prefer use temporary spray adhesive for fabric. Quilt as desired; when you have finished, trim away the excess wadding.

**3** You need to make another quilted panel for the bag back. You could make another bag panel as described above, or make a panel in a different patchwork or appliqué design, or just use plain fabric.

**4** Place the bag front and bag back right sides together. Pin to secure and then stitch down one side seam, along the base and up the other side seam.

**5** If you wish to make a base so that the bag has a boxy shape, refold the bag so that the base seam is centred and one corner lies flat. Pin to secure and then measure and mark where the distance from edge to edge is 1½in. Stitch on the marked line and trim ¼in beyond the stitched line. Repeat at the other bag corner.

**6** To make handles for a shoulder bag, cut two 2½ x 35in outer strips and two 2½ x 35in lining strips. If you would like stiffer handles, interface the lining strips.





Fig 1 Bag panel layout


**7** Take one outer and one lining strip and place them right sides together. Join on each long edge and then turn right side out. Press flat and topstitch down each long edge. Repeat.

**8** Working on the right side of the bag, matching up all the raw edges, place a handle on the bag back and bag front. Make sure that the back and front handles are opposite each other and that they aren't twisted. Baste them in place.

**9** To make the bag lining, cut two 22½in squares. Join and 'box' the corners as described in **Steps 4 and 5**, but this time leave an approx 6in gap in the base seam for turning.

**10** With the lining wrong side out and the outer bag right side out, place the outer bag inside the lining – right sides will be facing each other. Making sure that the handles are tucked down between the lining and outer bag, match up the side

seams and top edges. Pin to secure and then stitch all around.

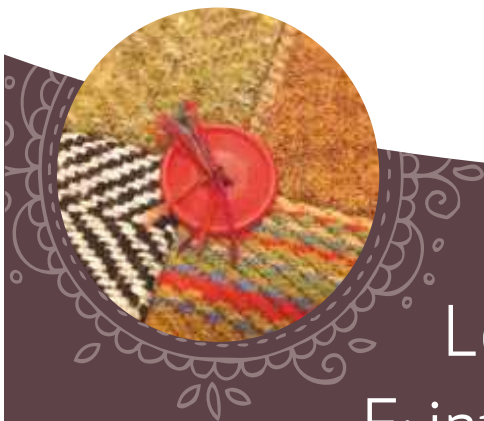
**11** Turn the bag and lining right side out through the gap left in the lining; slipstitch the gap in the lining closed. Push the lining down inside the bag and pull the handles upwards. Topstitch around the top of the bag approx ¼in down from the top edge. 

Don't forget to email high-resolution pictures of your finished projects using Scrap Attack! blocks to me at: [stuarthillard@me.com](mailto:stuarthillard@me.com). Visit my website at [www.stuarthillard.com](http://www.stuarthillard.com), where you will find more patterns, galleries, blogs, news and product reviews. And you can now follow me on Instagram – just search for [stuarthillardsews](https://www.instagram.com/stuarthillardsews) and click follow!



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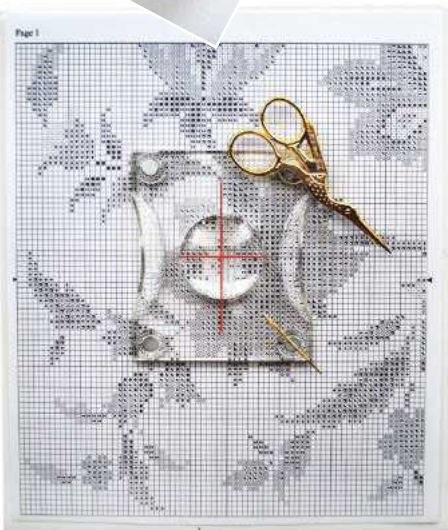
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