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## Melting Snowball Tote with Anna Maria Horner

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### Chapter 1 - Introduction

#### Overview

(upbeat music) - There are so many beautiful blocks in quilting history and I have a few favorites, the log cabin block and also a snowball block. In this project, I combine those two block styles and sensibilities to create a new block that I call the melting snowball. I'm gonna walk you through the steps of cutting all the pieces for the melting snowball block and once we have that, we'll have the front of an awesome modern tote. And then I'm gonna show you how to make that tote which is lined and interfaced. It has a pocket, a magnetic snap for closure and a pair of comfortable straps so that you'll have a very fun and very functional new tote bag.

### Chapter 2 - Materials

#### Materials

- [Instructor] I'm gonna go over the basic sewing supplies that you're gonna need to create the Melting Snowball Tote. To begin with are fabrics. You'll want a really cute scrap of a print that's gonna be the center of the snowball. And then you can choose some favorite solids to sort of be the outer rings of the snowball. I have five different solids here and 1/2 a yard of each. And two of those solids I've given you enough fabric allotment to also use for your outer side bags and also for the straps. And for the backing I chose to use a printed velveteen and I need 5/8 yard to make that. For the lining we're gonna need 7/8 yard of all one print or solid for the inside. And then I just have another scrap piece here for a pocket in the size that I'd like. We'll also need some magnetic snaps for closure. We're gonna interface the bag using a single-sided fusible. That means its just fusible on one side, kind of a medium weight interfacing. These usually come about 22 inches wide which is what I have here and if it's that wide, I'm gonna need 1-1/4 yard. And then you're essentially gonna need your basic sewing setup. I'm gonna use a cutting mat, a rotary cutter, and this clear ruler to cut my pieces. And I'm gonna use some straight pins for when I go to the machine. You'll want your machine loaded with a cotton or a cotton blend thread. We'll need an iron and an ironing surface. And don't forget to download your PDF and print out all your template pieces to cut out this bag.

### Chapter 3 - Make Tote

#### Cutting and block overview

- As I mentioned in the overview, I kind of chose two different block styles, a log cabin block and a snowball block, combined their sort of elements to create the new melting snowball block. And I want to show you some traditional log cabin and snowball blocks. The log cabin block is essentially a square in the center and then it radiates out to have these concentric rings of squares around it. The assembly is very simple and straightforward. The snowball block is a simple square and it has just had its corners cut in to create these little triangles. But you can see that when you combine them, from a distance it's going to have a little bit of the effect of having that center square which is really a little bit of an octagon. It's kind of going to have the effect of being a circle from far away. Hence the name the snowball block. And to make that you're actually just beginning with a square, and you're adding squares to the outside and sewing them down point to point at an angle and then this part in the back would get trimmed off and you have a snowball. So the way that I've married these two things together in the snowball block was I built it out like a log cabin but every time I

ended up with a square, I snipped the corners off with a little angle. And you can sort of see that in my template here in my original drawing and sketch of this snowball, the melting snowball block. So I'm gonna set some of this stuff aside now and I'm going to go through the beginning cutting and be sure and have your PDF handy. It actually gives you a cut list of every single color from A all the way through F. We're going to have one, two, three, four, five, six different colors. A being your printed center scrap. The cutting begins with the first center square and that's a four and a half inch square of this little cute print I have here and I've already got that cut. Now what I'm going to do is move on to our solids and I've got five solids chosen, and I've already kind of determined the size that I want each of them to be based on their position in the sort of growing rings of rectangles. So the PDF is also going to give you your color order and a list of each of those colors A through F. The first color that I have right after my print is this lavender. Then I have pink. And then I have the navy, turquoise, and mustard. These are colors A, B, C, D, E, and F, and you're going to use the list for each of those alphabetical positions to cut from. And from B there are three different sizes of cuts I need to do. The first is four two inch squares. Those are going to be the little squares at the corners of the center print that's going to turn it into more of a snowball shape. And I'm going to do that all at once by folding my fabric over once and then over again. Get this safely out of the way. Get my cutting tools. I always like to start my cutting with two clean edges. So I'm just going to do that by kind of squaring up the cloth with the ruler and also with the lines on my mat. Then line the ruler up with your clean edge to get the perpendicular one. So now we have a clean corner that we can cut two inches from. So what I'm going to do is just set the ruler so that the two inch square here is at the corner of my clean edges. Tiny tiny cutting but this thing gets bigger. Okay, so these are the first squares that are going to be at these outer positions here. We're going to sew it at an angle and flip and trim. So the next two pieces that we're going to need are the shorter rectangles, and that measure's two inches by four and a half inches. I've already got a two inch width started. Let me finish cleaning up this edge all the way here. Get that out of the way. So I've already got two inches cut here, but I only need two of these so I'm going to unfold this to have only two layers. So I've got a two inch line started there. Okay, I'm going to switch to a smaller ruler now since I'm using smaller pieces. So I only need the height of this rectangle to be four and a half inches. There we go. And the next rectangles I need are two by 7.5 inches. I've already got this two inch path going on my fabric already so I'm just going to keep going all the way down before I get my seven and a half length. Okay, now we just get that out of the way. Seven and a half. Check twice, cut once. Alright, so here's how this is going to go. We have our center print. We have the four little squares that are going to turn it into a snowball. And we have these outer rectangular pieces. You'll notice that the same color that turns the square into a snowball is what we use on the next ring and that's going to continue to happen all the way out. And once you have all your pieces cut, you're going to be ready to do some patchwork.

### Create patchwork front

- We're gonna start assembling the melting snowball block at the center. And you can see here that I've arranged all my cut pieces in color order from the center going out to kind of help me stay in correct sequence as we go. To begin with, we're going to sew the corners of this at an angle. And I've got my four squares here. But we really only need to sew one at a time. So, as long as I have this small square aligned with the outer edges of the big square, I'm going to sew at an angle right on the edge from the point. So if that helps you draw a line, that's fine. When the squares are this small, I just sort of eyeball it. And also, because these blocks are small to begin with, I don't bother to pin.

I'm just going to use a straight seam on a medium stitch length, not too long, not too short. (sewing machine) - [Instructor] Okay, so we've got one. When that's turned out, we're gonna have our nice little angled corner. I'm just gonna continue sewing around now. (sewing machine) - [Instructor] All right, and as with a lot of patchwork, we're gonna trim and then also press before we go on to adding to this piece. So, I'm gonna set it here and just trim off these edges leaving yourself about a quarter inch of seam allowance. If you're more comfortable doing this with a clear ruler as a guide, and also to keep your stitch lines in safety, that's fine. So once I have those teeny tiny little triangles off, I'm gonna set them aside and press. I'm gonna press them out over the seam allowances. So cute. I love patchwork. Okay, so next comes our shorter rectangles which should be the same width as this new square. And, a quarter inch straight stitch again. (sewing machine) - You can do this patchwork with whatever fabrics you choose. But if you are new to quilting and patchwork, I would really highly recommend using quilting cottons that are 100 percent cotton. (sewing machine) - [Instructor] Okay, no trimming necessary this time. Just a press. You can even finger press it a little bit before you go to the machine. But, I want this to be nice and neat because it is really the focal point of the bag. And now, the two sides remaining of the center square that haven't been sewn yet, are gonna take these longer rectangles. Straight stitch, quarter inch seam allowance. (sewing machine) - [Instructor] And one more. (sewing machine) - [Instructor] All right. Then we have a new bigger square. I'm gonna press this. And the next step, is to move on to the next color by setting the squares at the corners again. Sewing them at an angle to create yet another snowball. But, I've already got this block here almost completely finished. I just have, you can see how pretty it is all nice and pressed out. Growing in color and size. And I have the last ring here of the turquoise, which I'm gonna sew on now. This is a longer pass. If you wanna use pins, that's totally fine. (sewing machine) - [Instructor] Okay, we're gonna give this a good press before we add the corners on. Without burning yourself. Okay, now it's time for our final patchwork step by adding these four corners. These corners are actually the same color as what the sides and the back are gonna be. So it has this really nice kind of continuation around the bag. (sewing machine) - So, the last step of the patchwork would be to trim this off and then press. And then, go ahead and give this a final measurement. Your ideal final measurement is right around 18 and half inches. If it's not that size, if you end up needing to trim it to square it off, and it ends up a little bit smaller, just be sure to amend your bag back to be that size. And the larger square pieces of your bag lining to be that same size too. There's no reason to follow the size guide for something that isn't the size of your finished patchwork front. It sort of determines the squares throughout the whole bag process. So now, this is just another piece in a bag. And I'm gonna show you how to put together this tote.

### Cut all bag components

- I wanna walk you through cutting out all the different components that are gonna make up this tote bag. By using 18 1/2 inch square as your guide for cutting the rest of the pieces or remember to use whatever size your patchwork ended up to be after it was trimmed. We're gonna cut the outer back of the piece which is an 18 1/2 inch square and then the two large walls of the lining are also 18 1/2 inch squares. And that is actually also gonna be the same size that we need for two pieces of interfacing. We're gonna interface these two lining walls. So now I'm gonna just slide most of these out of the way and I can use this one piece of lining here sort of as a pattern to cut my interfacing. This interfacing is fusible on one side. It's a medium-weight, non-woven interfacing. I'm gonna just double it up here. Most interfacings are only 22 inches wide. If you happen to have one that's even more narrow you might have to do some piecing or just get yourself some 22 inch wide interfacing.

I'm gonna use this as a pattern guide, line it up with one edge over here and cut. You can use your straight edge if you're more comfortable. This is like a dare to myself, cut without a straight edge. So now we've got all the larger walls of our inner and outer bag complete. We also want to have the narrow sidewalls and the bottom walls cut. And those are four inches wide and they're 18 1/2 inches long, same as the bag, and the same goes for a bottom wall. So this is the lining walls and these are the outer walls. That'll all make more sense when we start assembling, but just follow all the measurements on your PDF and trust them. Then we're also gonna need four strap pieces. These straps are three inches tall by 29 or so inches long and what you can do to see if that is actually a comfortable strap height for you is just you know, cut it at 29 and lay it over your shoulder to see if that is about where you would want a top of the bag to start. Everyone is a different height obviously and has different preferences of where they want their bag to hang. I have four pieces because each strap is gonna take two pieces and we're gonna sew them right sides together to make a nice comfortable strap. So those are all of our bag components and it's time to start assembling.

### Sew straps

- Now let's get started sewing our straps. As I mentioned before, we have two strap pieces for each strap, that are cut the same size. IF you wanted to have a really sturdy strap, if you know that you're gonna have some heavy things in your bag, you might wanna interface one or both of these strap pieces. You could also use a heavier fabric. And I wanna point out, too, that very often, when you're making a strap, sometimes you just cut a larger piece, fold over. I don't particularly love having a seam just down one side of the strap, I think it looks a little bit nicer, and a little bit more professional, if you actually have seams going down both sides. I know that, you know, if you fold over and sew one side, that that means that you could probably just top stitch it, and avoid having to pull through, but I find it worth the little extra bit of turning through, and work. So I'm gonna sew now, with just a straight seam, using a quarter inch seam allowance, down both long sides of this strap. (sewing machine whirring) Oh, and we're sewing right sides together. Which doesn't really matter if we do solid. (sewing machine whirring) Okay, that's one side. Another important thing to keep in mind, especially when you're sewing a really long pass like this, is if you sewed from one end to the other, you're gonna wanna repeat that on the other side. You don't wanna sew down one side, and then back up the other, because there's actually a little bit of pool that happens in the fabric, between the top and bottom layers, and if you switch it, you might end up kinda distorting your strap, and getting some ripples. (sewing machine whirring) I'm actually gonna backstitch at one end here, because when we turn through, it might compromise those stitches a little bit. (sewing machine whirring) I'm gonna do it over on the other side, just a touch, too. (sewing machine whirring) Okay. Now it's time to turn through. There are lots of tools out on the market to help you turn something through. When something's pretty thick like this, I don't worry too much about what I use, and very often I just use a safety pin. And I'll just pin it through one layer of the strap. And then use that safety pin to hold. As I go down, I can feel the safety pin, I'm gonna just turn it into itself there. And I'm gonna use it to gather, and pass it through itself. My mom used to just hand me elastic on my skirts, or dresses, or whatever project she was making, 'cause it was, oddly enough, one of my favorite things to do (laughs), was just to pass that through, it made me feel pretty smart. Which might be why I still like doing it this way, the hard way. Okay. Now that you've got the safety pin out, you can actually pull on the fabric, itself, all the way through. Okay, we've got a turned out strap. We're gonna press, and then I like to do some top stitching, too. I usually top stitch, you

know, in a similar color. I'm gonna be top stitching with this pale color, just it makes it easier for you to see. You could also, you could hand stitch on it if you wanted to, you could use a decorative stitch on your machine. Most machines come preloaded with a few decorative stitches. When you're turning out something like this, that has a seam on both sides, I just sort of use my fingers to press out first, before I use the iron all the way down, because you might end up with some unwanted creases from the iron. (sing-songy) Ooh presses, long strap. This is kinda why I like to get these little fidgety bits out first, get all my little items prepped and ready to go, so when it comes to assembly time, I don't have to stop and do anything nit-picky, I can just do the real meat of the project. Okay. I press. Nice. Alright, now that that's pressed, we're gonna go back to the machine, and top stitch. I like to use a little bit longer stitch on my top stitch than I do for sewing, I think it looks a little bit nicer. I'm gonna go not quite a quarter inch, because my seam allowances are right there at that line, and I want my top stitching to also go through the seam allowances. So I'm gonna go more like a scant quarter inch, or somewhere between a quarter and an eighth of an inch at the machine. (sewing machine whirring) Alright, you would wanna go ahead and top stitch down the other side as well. I have two completed straps here, that are already top stitched in a thread color that is my preference. And since we're getting rid of some of these smaller, fussy bits, let's go ahead and take care of our pocket. The pocket is totally optional. We all have our preferences, in terms of how the size and number of pockets go. I just cut a scrap piece that's roughly about eight by 10, or eight by 11. And if you wanted to line your pocket, you would cut two of these, sew them right sides together, leave an opening, flip it out, and then attach it to the lining, which we'll do when we prepare our linings. But I'm just gonna use a single-sided pocket. So what I'm gonna do now, is just turn it down a half inch all the way around. If you wanna press it first, that's fine, but I'm just gonna do it at the machine as I go. So I'm gonna turn towards the wrong side by half an inch, and use a quarter inch seam allowance. Just gonna fold it over, and I'm eyeballing this one-half inch here. And I'm basically sewing down the middle of the fold, which is a quarter inch. (sewing machine whirring) Before I reach the corner, I'm gonna go ahead and turn the next angle up. And I'm gonna sew just over it. Keep the needle down, and turn. And I'm gonna do that at every corner. (sewing machine whirring) Fold up, sew just over the new fold. Put the needle down, and turn. Okay, I'm on the last edge here. (sewing machine whirring) Alright, so our pocket is all nice and turned in, ready to go, our straps are ready to go, and now we can include these in the big assembly of our tote bag.

### Assemble outer bag

- It's time now to begin assembling our outer bag. I have the patchwork front. I have the back, and these are trimmed to be exactly the same size which is right around 18 1/2 inches. I also have the bag wall sides, the two sides, and then the bottom, and they're all exactly the same size which is pretty helpful when you go to the machine and trying to orient them just so. We're gonna start actually by connecting the ends of these bag walls to form like a U shape. And that's what's gonna be connecting the front of the bag down to the back of the bag. I'm gonna be using a 1/2 inch seam allowance for all my bag assembly pieces. I've got two of these walls put together now, and again because they're right side, wrong side, doesn't matter, they're solids. And because all these pieces are the exact same front and back and the same size, it doesn't matter which two of the three we pair together first. (machine whirring) I do wanna backstitch at the beginning and end of these seams. (machine whirring) So we've done one. Now I'm just gonna open it up and do another. So we're kind of sewing them all in one long row here. (machine whirring) I'm gonna press each of these short seams open now. Now it's time to assemble these three joined outer walls to the bag



front, and we're gonna do that by laying their right sides, which now means the side that doesn't show the seam allowance, against three of the outer right sides of the patchwork bag. It's basically gonna create a U. And I'm gonna pin this because it's gonna be very important that these seams that we've created are gonna fall right at the bottom corners, so I wanna pin to make sure everything stays in place as I sew. And I'm gonna start by pinning at the top in a few places, and I'm just gonna go ahead and take this straight down like this instead of worrying about trying to get my angle. I'm gonna take care of the angle at the machine, so I'm gonna put it straight down. And you can see that this seam is about 1/2 inch away from the bottom edge, and that's perfect, that's exactly what we want. That's where we're gonna stop our needle and pivot to take a turn along the bottom. I'm gonna go ahead and pin the other side too. And again you can see that this seam is about 1/2 inch away from the bottom so that's perfect. And we're just gonna let this bottom just kinda hang out here like this. Alright so it's time to take it to the machine. Again we're gonna use 1/2 inch seam allowance with just a simple straight stitch. We do wanna backstitch at the beginning and end of the seam. (machine whirring) Keep my pins over here. (machine whirring) Okay we're starting to approach the bottom corner so we're gonna slow down a little bit. I want my needle to stop right inside of that seam. So I'm gonna just do it manually. Take a stitch and one more, right in there. Gonna raise the foot and turn the bag, and we wanna scoot this excess outta your way by kind of taking like a corner fold with it and just you can feel with your hand underneath here to make sure it's all clear so that we can start a new straight line across the bottom. I'm gonna take just a couple of stitches before I kind of (machine whirring) use the needle on my machine like a pin to keep it in place. And now I wanna straighten this up and pin it to make sure that we're gonna have a nice smooth finish on the bottom as well without any buckling. And continue sewing. (machine whirring) As I approach the corner I wanna go ahead and take this pin out. (machine whirring) I'm gonna slow down. (machine whirring) Manually turn the wheel to get your stitch just right in there. Raise the foot and pivot. Remove that excess outta your way on the top. Make sure there is no funny little bubble folds there. Sometimes I use a pin or you can use a tool called an awl, which is just a big fat sharp pin with a wooden handle, to get things outta your way. And now we can continue. (machine whirring) Okay. We've got the first assembly seam complete. And I wanna show you how nice and neatly this turns out here. We have a pretty little corner down here at the bottom. And another. And we're basically now going to use the other side of this U shaped wall and attach it to the back side of the bag as well. So let's get started on that pinning. Again with right sides together. Now I'm combining velveteen and cotton here, and velveteen has these little legs that make it so nice and plush. And they actually kind of also wanna walk across the rest of your fabric, so I'm gonna put a few extra pins in this to make sure that just my straight seams stay in place all the way along. Okay and now the other side. Sewing the lining of this bag is gonna be just the same. The only difference is gonna be that we're gonna stop our sewing in that bottom seam at a point to leave a gap and then pick it up again about four or five inches later. That's the only difference. It's gonna be our escape route when we turn to the right side. And be patient with yourself. If you end up a little off on one end, you can always take it out and pull the bag back up and trim off the top, or you can also just deepen the seam by the tiniest bit just to get that seam to meet at your corner. There's no shame in working with what you started on and getting it to work. You wanna backstitch. (machine whirring) Okay now I've got the main components of this outer bag all assembled, and again this is exactly how you're gonna assemble the lining. The only difference is gonna be that you're gonna leave an opening at the bottom. The other thing that I do sometimes is along this seam of the lining, instead of stopping and leaving an opening and then starting again, I actually

stop and backstitch and I use a long machine basting stitch across here and then stop and backstitch and go back to my shorter sewing stitch. That way instead of leaving just a gap there, you've left some very simple to clip out basting stitches which actually kind of perforate the line and help you see exactly where to fold and put it back together when you either blind sew it or machine sew it back when you're finished with your bag. The one last step of this outer bag is to attach the straps. I designed this bag so that this ring of blue would kind of continue on up through the straps, so I have some pretty specific placement that I'd like for these straps. Keeping in mind that all of our assembly seams of this bag which will eventually include this top seam between the outer bag and the lining of the bag is gonna be done with a 1/2 inch seam allowance. I wanna keep in mind that as that seam passes through here it'll be 1/2 inch away from the top. So I wanna set this strap in a very specific position, and I'm gonna grab my ruler here. I wanna set this strap so that as it passes over this mustard color, that intersection of the mustard and the strap is 1/2 inch away from the top. I eyeballed it, but I'm just gonna double check it. It looks like I need to scoot it over just a little bit. It's a nitpicky detail, but it's those tiny little things and thoughtfulness in making something that I find makes it all the more special. So I'm gonna pin that in place. I'm gonna give it another one because I really want it to stay in that exact spot. And I'm gonna do the same thing, taking care to not twist the strap, just a nice flat U, over to the other side. Laying it down, and again and also, be sure to have your cut edges at the top in line with one another. So I want this intersection to be 1/2 inch away from the top. Looks like we're right on the money there. Now I'm just gonna run some basting stitches across these with a little bit longer stitch length. And just to machine baste these straps in place, I'm gonna use only a 3/8 seam allowance, which is just short of the 1/2 inch seam allowance that I used for the assembly step, as we put the lining and outer bags together. You don't want your seams competing with one another and having to clip any out at the end. (machine whirring) I'm gonna cut, but then just slide down to the next one. Get this outta the way, keep it nice and flat. (machine whirring) Now on the back side of the bag, we're gonna attach the strap in just the same manner with some machine basting, however we are not going to have the benefit of the patchwork to position it for us. Alright so to find the spot on the back, I wanna fold this side wall so that the seams of the side wall are right up against each other, they're kissing. And then you can see the position of where you need to put the strap. You could mark it either with a fabric marker. I'm just gonna use this pin here to sort of note the outer position. Then I can just lay this strap down in place, borrow the pin back, and pin it in position. So I'm gonna put another pin, and then go ahead and measure and pin the strap on the other end of the back, and then sew it on the machine with machine basting just like we did with the front. And then our outer bag is complete. We can then finish the lining assembly after I show you how we interface the lining and also put the magnetic snap in.

#### Add interfacing, snaps and pocket

- I'm gonna show you now how to prepare our lining pieces with the interfacing, installing the magnetic snap, and also positioning and installing a pocket on one side of the lining. So I have two pieces of interfacing that are cut to the exact same size as the large square lining walls, and this interfacing is just a medium weight and it's fusible only on one side, and you can tell which side has that fusible glue generally by holding it in the light and here I can see some kind of sparkly little glue dots. Even the non-gluey side of the interfacing can sort of grab onto your iron a little bit, so I like to give it just a little touch with a hot iron from one side to make sure I've set it in place, and then I prefer to flip it over and iron from the fabric side. Make sure it's all nice and smoothed out, and just

press. Press as in press not press as in drag and iron; you might stretch it or move it out of position. And you really don't need steam to do this. Make sure you press all the way out to all edges. Okay and you kind of check on the other side. These definitely feel like, see? Even wants to stick to my pressing board here. These definitely feel like one fabric now so we're ready to go. Now I wanna show you how to find your desired magnet position. These magnetic snap sets come in two parts obviously, and they each have two prongs on the back and then sort of a bracket piece that those prongs slide into. But first you have to create two small holes in your fabric for your prongs to go into, and then you slide the bracket on from the back and then bend the prongs out. So we obviously want it in the center of our bag. The height of the snap is really up to you, but keeping in mind that I'm gonna be keeping my seam line about a half an inch away from the top. I know that I'm gonna want it down at least maybe say two inches or so from the top. So, we just need to find the center of the bag and measure down about two inches. And the easiest way to find the center of the bag is just folding it in half, so I'm gonna do that now. And I'm gonna use my finger just to press a little crease here, and then I'm gonna use the ruler - this smaller one that doesn't poke me - to line it along that crease and find two inches down. Now what I usually do is just use the prongs themselves to kind of press an indentation into the fabric. So I've got my edge of the ruler here right on the top of the crease and I'm gonna set this snap right at the two inch line, but I want it to straddle - I want the two prongs to straddle either side of that crease - and I'm gonna use the prongs to press and make an indentation that I'm gonna be able to see, and then also clip small holes in to create a place for this prongs to go through. I didn't cut really big holes because I didn't want them to be gaping, so it might take a little pressing through. So there you got it through and now you can flip it over. Now right here you can also before you slide that bracket on, you can also create kind of a bracket that's made out of heavy interfacing or cardboard that's a little bit larger than the metal bracket, slide that over the prongs first once you've slit some little holes in it, and then slide the bracket on. That's gonna stabilize it and give it a little bit of extra sort of bulk and toughness if you think that this snap is gonna get worn or used a lot, or you think that the totes gonna be stuffed pretty full. But this tote for me is just gonna be pretty casual and lightly used so, just the interfacing is gonna be enough stabilizer. Now you've completed one half of the magnetic snap and doing the other half of this is exactly the same, just on that other piece of fabric; use the same markings. If your fabric orients one way or another based on the print, just make sure you're doing it at the top side in the center. I decided that I want a pocket on this sidewall of my tote. I like my pockets to be a different color than the background fabric of the lining just so I can see them a little bit more easily when I'm sliding my cellphone or my keys in and out of my bag. The size is up to you again, and I've already trimmed out and hemmed this pocket so, I'm just gonna kind of put it almost dead center in the middle of the bag. I'm gonna find the center of each by folding in half. So I've got this pocket folded in half and then I'm just gonna kinda create a new crease more in the center of the bag with my fingers here. You can do it with an iron if you have a hard time seeing it. Okay I can see that crease just fine. I'm gonna align the crease of the pocket with that, flip it open and pin the corners in place. You might remember that we used a half inch seam allowance to hem the pocket, but when I apply the pocket to the lining I'm just gonna use a quarter inch seam allowance, which is gonna rest it just between the original hemming seam and the folded edge of the pocket. You can also if you choose to divide your pocket, you can just take some vertical lines wherever you like, top-stitching through all layers. And I wanna backstitch really well at the tops of these pockets 'cause that's where it's gonna take most of the wear and tear. And in fact if you wanted to do an additional little row of stitching right next to it to reinforce the pocket, that's



totally fine too. So I'm just sewing a U-shape around the sides and bottom. Pivot and turn with my needle down. And this is definitely going through a little bit more bulk - you've got several seam allowances, you've got the interfacing. If you've used a heavier fabric this might be a good time to actually switch to a heavier needle. And go up the last side. Okay I've got a pocket. So now that we've finished that, it's time to assemble the bag lining just the same way with the sidewalls and the bottom wall, just the exact same way that we assembled the outer bag. And next I'm gonna show you how this beauty comes together.

## **Chapter 4 - Finish Tote**

### **Attach lining and finish**

- Now that we've completed our lining, we've arrived at the very last step of this tote bag and that is to attach the lining to the outer bag. I wanted to point out as well that as far as trimming the corners of the tote, that if you want to put a little snip in each in side of the seam allowances that might help you press these open. And you do want to have them nice and pressed open. And again you can see here that I've left an opening in the lining so that we'll have escape route to pull everything through. So, trim and press the corners, press all the seam allowances open. What we're going to do now is leave our lining with the wrong side facing out. That's the interfacing side. And we wanna make sure that our outer bag has the right side facing out and then we're going to insert the outer bag into the lining. We're going have to open up our snap to do that. And just grab it and settle it down in there. Now if you have any specific orientation of whether you want your pocket in the front of the bag or the back of the bag, just make sure that your pocket right side is going against the right side of either the front or the back of the bag. If you want it against the front of the bag then place it against the front of the bag here. And that's what I'm doing. So we're just gonna slide it in there and I want to start aligning the top edges. I want the straps to drop down between the inner and outer bag and stay completely out of my way as I sew this top edge. I'm just gonna pick this up here by the top edges of both pieces and kinda give it a shake to settle it in the place. There's two side seams on each side and we want to align those all together making sure the side walls are aligned with each other, the fronts are aligned with each other the backs are aligned. And I'm going to start pinning in place. Hopefully, if your seam allowances and your cutting has been nice and accurate up til now, all your seams are gonna align really well. And the circumference of the outer bag top and the lining of the bag are gonna be exactly the same so that you won't have any issues or bubbles when you sew it around. If you've gotten most of the way around and you've experienced a little bit of an inconsistency between their sizes you can always un-clip a few stitches and sort of adjust the seam depth of one of these seams, whichever one is a little to wide. Okay, even with just the pins placed at both seams and holding it out like this I can tell that we're pretty good as far as the inner and outer bag lining up. But I want to place some more pins. Keep in mind that if the difference between the two layers is just ever so slight you can really take care of that by sort of stretching it as you go under the needle to ease one to the other. And that seems like what it might have on this side. Now, the piece that's interfaced is never really gonna stretch very well because it's been stabilized. So, if anything it's probably, usually going to be your outer bag that needs to be stretched too. I'm just going to pin this other side. Make sure that your straps are dropped down in between and the only thing you're sewing through is the top edge of the strap. Okay, I think we're good and ready to go to the machine and remember we're gonna use a 1/2 inch seam allowance again from the top raw edges. Keep my pincushion near by. And sew. (sewing machine whirring) This is a place where I definitely like to have the machine needle default to being

down in the fabric if you have that availability on your machine. Because you sort because you're sewing a tube you want to stop and adjust each time that you've gone for a bit. And having that needle down keeps everything in place and doesn't make you slip out of your seam line. Make sure your seam allowances are pressed open at your side walls. (sewing machine whirring) Sometimes they can get flipped as you pass it over the machine plate. (sewing machine whirring) Half way there! I've got some of my pins on the inside and some on the outside, so a few I have to dig after. (sewing machine whirring) Yay! And you don't have to stop short of where you began. Just sew right up to meet where you started and back stitch. Okay, so now there's really no pressing that needs to happen until we flip through because all those seam allowances are going to get folded down into the top edge of the bag. What you wanna do now is find our escape route. We're just gonna sort of gently pull that outer bag through the hole. (fabric rustling) Until we start inverting the lining bag on itself. To turn it right side out. This is definitely why you want to back stitch the edges of that opening. So this looks like of weird like we have a big long bag. But, we're going to invert the lining back down inside the outer bag. Before I settle the lining down into the outer bag for the final position, we need to address this opening here. You can see that because I based it across here first as I suggested earlier that I've got this nice, kind of folded sort of perforated line from those stitches that I clipped out to make the opening. And you can either use a blind hem to do it by hand or you can just do it at the machine. I figure since it's all the way down at the bottom of the bag I'm just going to catch it by machine and I'll just go ahead and do that now to show you. I'm going to put maybe just 1 pin in there. We're just going to be top stitching through both of these folds here. Very close to the edge. Again, no real seam allowance here. Just putting your needle down very close to the edge and staying to it. (sewing machine whirring) It's a sneaky seam. Okay! That's it kids. Now it's just a matter of neatly settling this lining down in to the outer bag. It takes a little bit of roughing around. Once you have everything settled into place you want to take it back to the ironing board and give it a nice pressing all the way around the top perimeter to get those folds nice and creased. And if you'd like to even do some top stitching around the perimeter at the very top edge that'd be perfectly fine too. I really think that this is an awesome bag to begin with even if you've never really done patchwork before. If you have done patchwork and you're pretty used to it then I would recommend even maybe trying an interesting material like some wools, or some fashionable fabrics to give it an interest and sort of a texture that maybe isn't typical for patchwork or quilting. I hope you've enjoyed making this beautiful melting snowball patchwork tote. I've hope you learned something new too.