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BULLETIN 14B



And so



to Embroider

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Designing for my Bedroom

Designing for my Bedroom

GOOD GROOMING depends not only upon the right choice of clothes and accessories, but also upon the way in which you care for them. Hang up your coats and dresses on gay and colourful hangers and cherish your precious possessions in decorative embroidered boxes. Choose colours which will harmonise or contrast with the decoration of your bedroom when making the attractive objects illustrated in this bulletin.

The rectangular jewel box is a very special casket for your treasures and it has been designed so that brooches, bracelets and necklaces can be stored neatly—notice especially the little bag in which to keep your necklace so that the pearls will not get scratched. This box is made from separate sections as described elsewhere in the bulletin, whilst the foundation for the smaller one is a round cardboard box which originally held portions of cheese. Embroidery has been used to make these as precious as the jewels they will hold. Other boxes could just as easily be used as foundation shapes—a date box for example would be a good shape for necklaces and a deep round fig box useful for heavy



JEWEL BOX

The box measures $6\frac{1}{2}$ in. \times 4 in. \times 2 in. and is made from dark grey fabric with an embroidered decoration in white. The stitches used are Whipped Chain Stitch, French Knots and Back Stitch. The lining is grey and white striped poplin. A very fine pale yellow fabric lines the pockets and the small bag which can be used to hold a pearl necklace. A piping of this colour also finishes the edges of the pads. The box is made from seven pieces of cardboard—one base, four sides and two lids, and there is

jewelry. When you have looked at this bulletin sort your treasures into groups and plan a box which exactly suits your own personal requirements.

Each of the gaily coloured coat hangers has its own shoulder cover and your dresses will stay firmly in place on the embroidered felt with which each hanger is covered. Make the shoulder covers from linen or cotton so that they can easily be washed. It is a good idea to use a dark colour for the hanger which you use for your winter coat and light colours for your summer dresses and blouses. Give each individual garment its own hanger and of course make a very special one for your party frock.

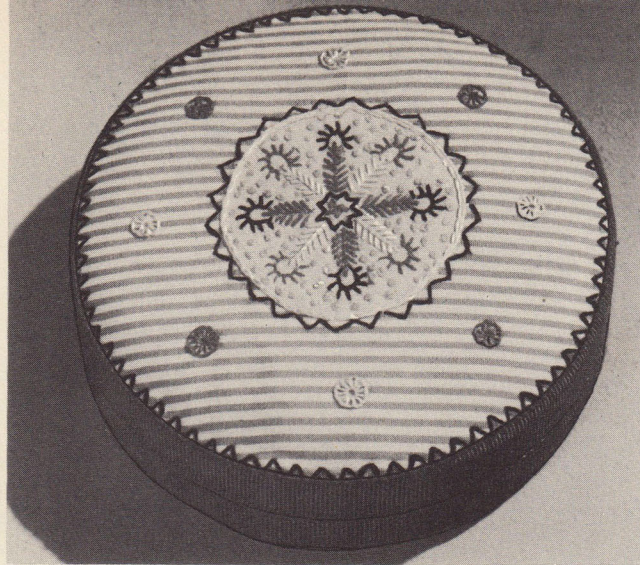
Included in this bulletin are diagrams and instructions for working the Interlacing Stitch which decorates a wall pocket and small mats for the dressing table. The wall pocket can be used to hold a hair brush and a clothes brush so be sure to make it from washable fabric and hang it near your dressing table.

Bulletin 15B will show you how to make equipment for your classroom.

also an inner dividing section. Cut out a pattern in paper before you start, to ensure that all the sections will fit accurately together. For each cardboard section, cut one piece of covering fabric and one piece of lining allowing $\frac{1}{2}$ in. turnings all round. Complete the embroidery on the outer fabric sections. Make inner pockets and baste to lining which has been cut for end sections of box. Across the centre of each lining for the lids stitch a narrow fabric strap through which brooches can be pinned.

Cover and line each section, except the base, in the following way:—a thin layer of sheet wadding is laid on the outer side of the cardboard and the edges of the covering fabric are turned over the edges of the card and held in position with a little paste. Another thin layer of wadding is laid on the inner side and the lining is slip stitched in position. The base is covered in a similar way omitting the wadding on the outer side. The inner dividing section is made by padding both sides of the card with wadding and then covering with lining fabric.

When all sections are complete join sides to base by whipping together on the right side with a matching sewing cotton. Neaten the edges of lid and base with a fine twisted hand-made cord and attach each lid to the box with four Buttonhole bars. A small embroidered button made from a gathered circle of fabric stuffed with wadding is sewn to each lid. Make the little bag from striped poplin and line it with yellow fabric. Complete the equipment of the box by making two pads to fit into each side of the box. These are made from the striped poplin piped with yellow and padded with wadding.



ROUND TRINKET BOX

A circle of yellow fabric is applied to grey and white striped poplin as a decoration for this box. The embroidery is carried out in two strands of embroidery cotton in red, yellow, black and white. The stitches used are Chain Stitch, Roumanian Stitch, Buttonhole Stitch, Vandyke Buttonhole Stitch and French Knots. Narrow red petersham ribbon is used to neaten the edges and the inside is finished with a quilted lining.

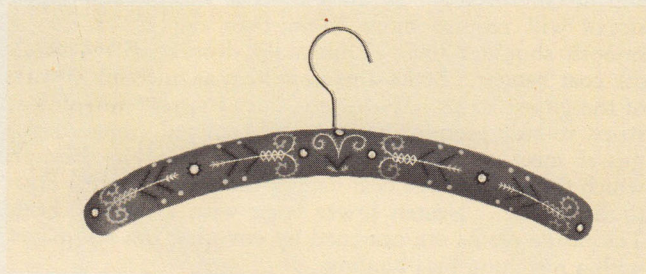
To cover a box of this kind you require two circles of fabric, one for the top and one for the base. Mark the size of the circles on fabric with basting stitches and work the embroidery before cutting out as this prevents undue stretching of the curved edges. Cut out the circles leaving $\frac{1}{2}$ in. turnings. Cut one circle of wadding to the exact size of the box and lay this on the lid. Place the embroidered fabric on top. Snip turnings at intervals and paste the edges of the fabric over the edges of the box lid. The base is similarly treated omitting the wadding. The edges of the box are neaten with narrow petersham ribbon held in position with a little paste. For the lining you require two circles of paper cut to fit inside the lid and base, two circles of wadding the same size and two circles of fabric with $\frac{1}{2}$ in. turnings. Lay fabric over paper with a circle of wadding in between. Turn edges of fabric over paper and paste in position. Work rows of small running stitches in red and yellow alternately through fabric, wadding and paper. The inside edge of the box is lined in the same way with a fabric covered paper strip, but this time the wadding is omitted. The inside edge of the lid is painted as any form of lining would prevent the box from closing. Paste top, base and side linings into the box.



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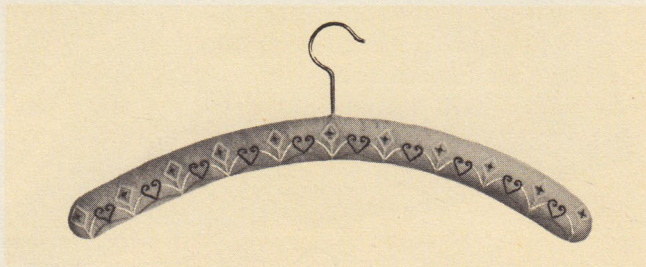
RED COAT HANGER

Red felt is embroidered with two strands of embroidery cotton in black, white and yellow. The shoulder cover is made from fine white linen and the embroidery is carried out in black, yellow and red. The stitches used are Chain Stitch, Roumanian Stitch, Buttonhole Stitch, Vandyke Buttonhole Stitch and Coral Knot.



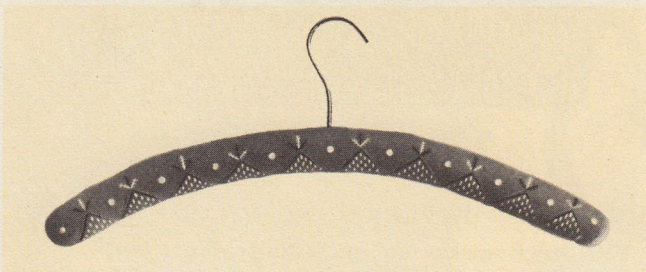
BLUE COAT HANGER

On light blue felt an embroidered decoration is carried out in navy blue, yellow, white and red. The shoulder cover is made from grey linen embroidered in light blue, navy blue, yellow and red. The stitches used are Chain Stitch, Detached Chain Stitch, Buttonhole Stitch and Coral Knot.



GREY COAT HANGER

This coat hanger is worked in red, white and black on dark grey felt. The yellow cotton shoulder cover is embroidered in the same colours. The stitches used are Chain Stitch, Detached Chain Stitch, Roumanian Stitch, Buttonhole Stitch and Vandyke Buttonhole Stitch.

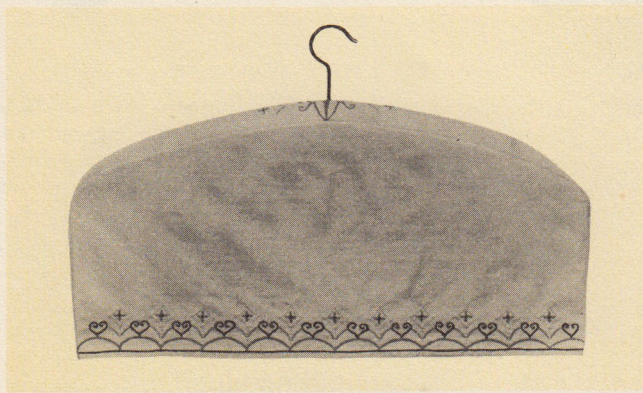
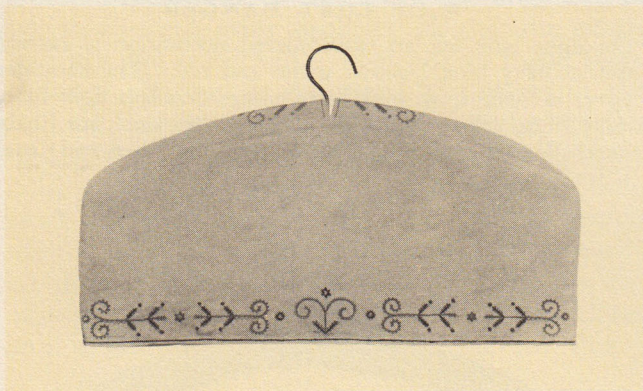


COVERING A COAT HANGER

Make the pattern by drawing round a plain wooden coat hanger and enlarge this shape by adding $\frac{1}{2}$ in. all round. Cut out two pieces of felt to this size. Embroider a simple decoration on both sections. Wind strips of sheet wadding round wooden hanger. Lay one embroidered felt shape on each side and pin at intervals to keep in position. Whip edges together with an embroidery thread to match the embroidered decoration.

MAKING A SHOULDER COVER

You will require two pieces of fabric $20\frac{1}{2}$ in. \times 10 in. for the sides of the cover and two pieces 18 in. \times 3 in. for the gusset. Shape the top of each side section to correspond with the curve of the hanger. *Cut out the shape in paper and adjust if necessary to fit your own coat hanger.* Take care to allow enough space at each end so that the cover will fit comfortably. A dress or coat with a full topped sleeve will require more room than one which has a smooth shoulder line. Embroider decoration to match the coat hanger. Make a narrow hem at one end of each of the gusset strips. With right sides together join gusset strips to side sections so that the hemmed edges of the gusset meet at the centre forming an opening through which the hook of the coat hanger can pass. Stitch. Turn to right side. Neaten lower edge with a narrow hem. The inside seams are neaten by covering the raw edges with a matching bias binding.



DRESSING TABLE MATS

The dressing table mats are made from grey cotton fabric and the white Maltese Crosses which decorate them are worked in a thick soft embroidery cotton. To work the small crosses make a foundation of Herringbone Stitch similar to one arm of the large Maltese Cross for which a diagram is given. The large mat is trimmed with six tassels made from the embroidery cotton. Each tassel is similar to the one for which diagrams are given in 'AND SO TO EMBROIDER' NO. 12B but instead of working the tassel head in Detached Buttonhole Stitch, wind the embroidery cotton twice round tassel at base of head and work Buttonhole Stitch over these threads.

WALL POCKET

The wall pocket matches the dressing table mats and is decorated with a band of Interlacing Stitch and rows of Whipped Running Stitch. The pocket hangs up by means of four D-shaped rings covered with Buttonhole Stitch and attached to the pocket by means of small fabric loops. Choose plastic or chromium rings so that they can be washed without harming the fabric. Four tassels, similar to those which trim the dressing table mat, decorate the pocket.

INTERLACING STITCH

This stitch makes an interesting border or it can be worked as a Maltese Cross motif as shown in the diagrams. With careful preliminary planning many pattern variations can be produced by combining borders and crosses.

Interlacing Stitch is composed of two separate parts:— a foundation of Herringbone Stitch and a final threading in and out of these stitches to produce the interlacing. During the final process of interlacing the needle enters the fabric only at the beginning and the end of the pattern.

Follow the diagrams carefully as it is very important that the foundation Herringbone Stitches should in every case interlace correctly.

DIAGRAM A—Foundation for single Maltese Cross motif.

DIAGRAM B—Interlacing of the Maltese Cross.

DIAGRAM C—Two rows of Herringbone Stitch make the foundation for a border.

DIAGRAM D—Interlaced border.

