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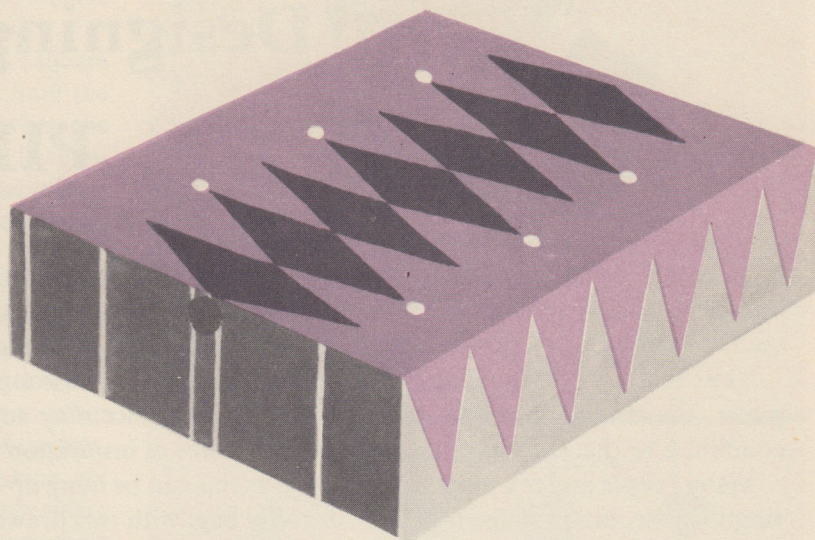
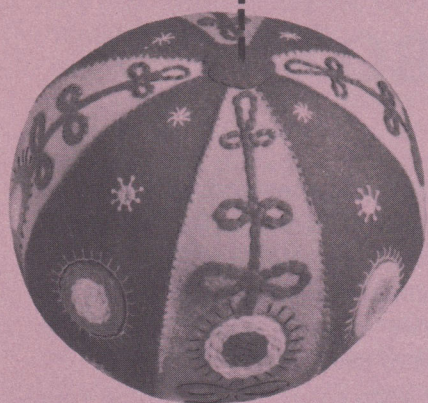
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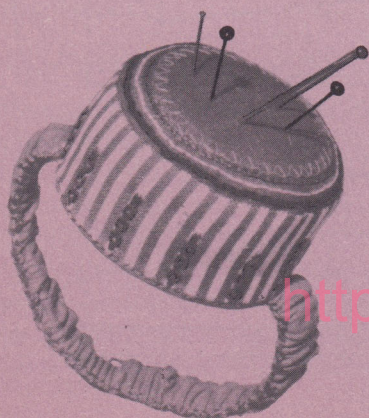
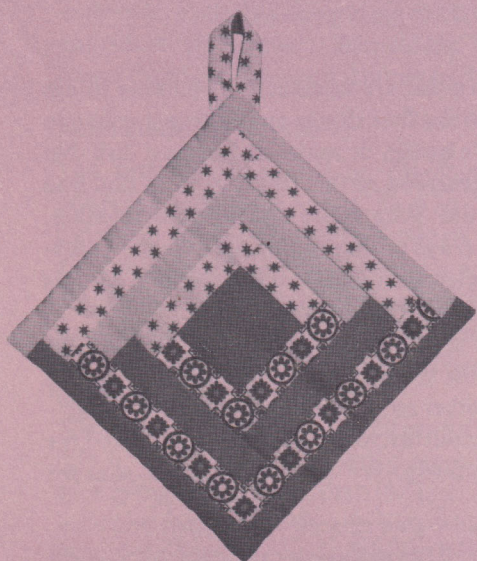
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Designing from my **PIECE BOX**

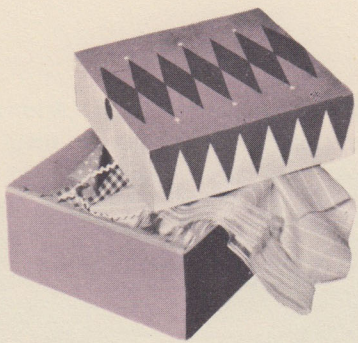


And so to embroider

Bulletin 33



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Designing from my PIECE BOX

A piece box or bag is one of the most valuable possessions of the needlewoman. For generations, the thrifty housewife has recognised the importance of keeping scraps of fabric for future use. The wonderful patchwork quilts treasured today as works of art, sprang from this natural and frugal instinct.

Your scraps of fabric need not be saved, however, only through a sense of economy. While turning over the pieces, the colours, patterns and textures of the fabrics may suggest to you new ways in which they can be combined, so that the piece box can be a real source of inspiration for the creation of new work.

Many people prefer a piece bag to a box, as this can be hung up out of the way when not in use. It can be very simply made, in the shape of a large dorothea bag, with two drawstrings. A strong cardboard box has, of course the added advantage of keeping your scraps flat and uncreased. As your collection grows, you can add a second box so that your really precious pieces, such as silks, satins, velvets, etc., are kept separate. Little tin boxes, particularly those with hinged lids, are useful for beads and sequins, and should be labelled clearly.

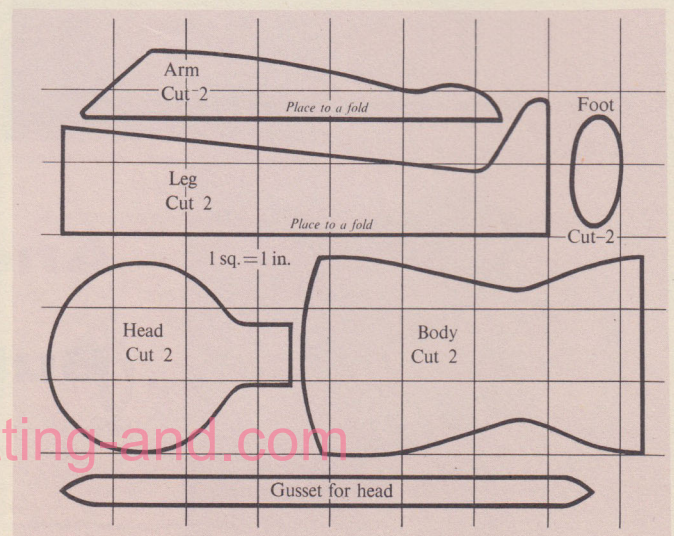


Dolls

Children and adults alike, are fascinated by making things in miniature. One of the first things any little girl wants to do is furnish a doll's house, or make and dress a doll. No paper patterns are required at this stage, as both doll and clothes can be cut out quite freely and stitched together. Here the piece box plays an important part, as the enjoyment of choosing materials of different textures and colours is a very real and satisfying experience.

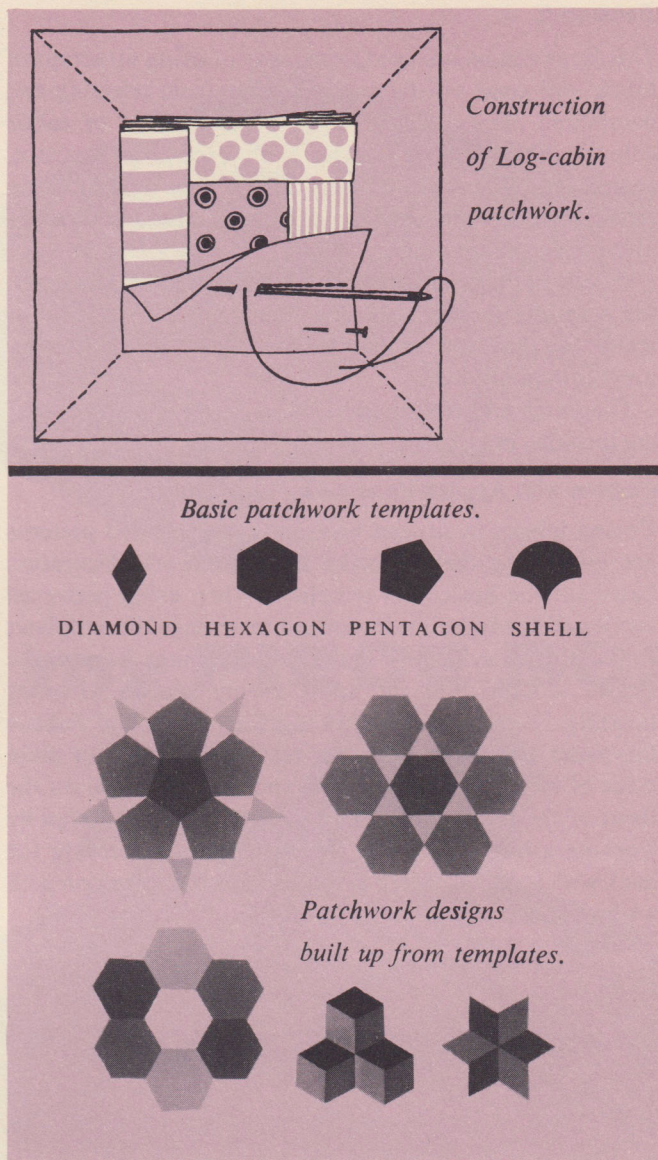
As further technical skill is gained, more ambitious dolls can be attempted. The study of historical costumes and of the clothes worn in other countries can be most inspiring.

We have provided a squared



pattern for a doll, and the scale can easily be enlarged or reduced as necessary.

Draw out the pattern from the squared diagram – 1 square = 1 inch. When cutting out allow $\frac{1}{4}$ in. turnings. Stuff the various sections carefully and join together, inserting the neck well down in the body. If you find that you have insufficient fabric to make the whole doll, use something different for the body section, as this will be hidden when the doll is clothed.



Kettleholder (5 $\frac{1}{4}$ in. square)

The kettleholder shown on the front cover is made in patterned and plain poplin. It is in Log-cabin patchwork for which no templates are required. The strips of fabric are sewn directly on to a backing and, traditionally, the design is composed of square units in which dark and light fabrics are arranged opposite each other. These units are made separately and then grouped together to form larger articles.

Start by sewing down a small centre square to the backing fabric. The surrounding strips are cut in groups of four, each group $\frac{3}{4}$ in. longer than the last. They are about 1 $\frac{1}{2}$ in. wide and folded over the stitching which is worked through the centre. Each strip overlaps the last. The diagram shows the method of working.

The kettleholder is one complete unit which has been padded and lined, with a loop attached at one corner for hanging up.

Wrist Pincushion (diameter 1 $\frac{3}{4}$ in., width of gusset 1 in.)

Information on how to construct a pincushion is contained in Bulletin No. 7B. The one illustrated on the front cover is filled with plastic foam and the base is a piece of covered card which makes a firm edge for attaching the elastic. For the wrist band, measure the width of the widest part of your hand and make a folded strip of fabric to enclose the elastic. Cut a piece of elastic to fit round your wrist and thread it through the band. Gather up the fabric to give a ruched effect when sewing to the base of the pincushion.

Patchwork Cushion (13 $\frac{1}{2}$ in. \times 11 $\frac{1}{2}$ in.). Plain and printed furnishing linens cut from a wedge-shaped template.



Patchwork

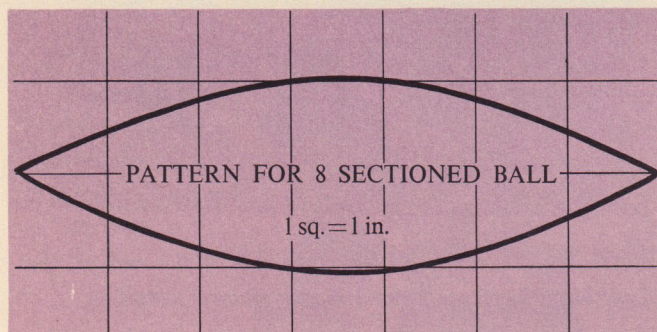
This is, of course, the traditional way of using up scraps of fabric and great satisfaction can come from selecting and combining plain and patterned pieces in vivid or subtle colours. Choose your fabrics with care. For instance, cottons and linens should generally be kept separate from rich satins, silks and velvets, so that washable and unwashable pieces are not used together.

Patchwork patterns are built up by using templates which are generally geometric in shape and made of stiff card or metal. We illustrate on the previous page some of the ones most commonly used.

Diagrams and information for constructing patchwork are included in an earlier Bulletin, No. 12B.

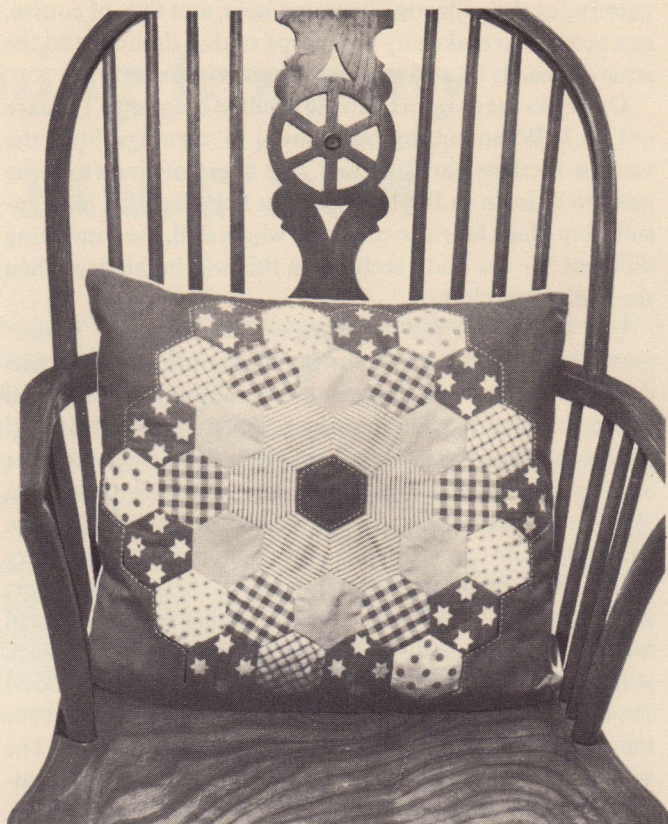
Cushion with Applied Patchwork (16 in. square)

Cotton fabrics in various blue and white printed patterns are joined together to make this patchwork decoration based on the hexagonal template. When using patterned fabrics of this type, it is important to arrange the templates so that the patterns show to the best advantage, keeping the stripes straight and the spots evenly spaced wherever possible. Oversew the patches together, press, and remove the paper templates. Hem the resulting shape to a plain piece of blue fabric to form the applied decoration on the front of the cushion. Emphasize the patchwork design by working a line of running stitch all round. Decorate the back with a single spotted patch and finish the cushion with a white cotton piping.



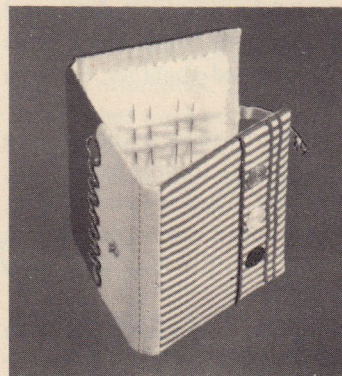
Eight-sectioned Ball

The ball shown on the front cover is made from felt in three different colours. We have used dark green, light yellow and mustard. Make a pattern from the squared diagram, one square = 1 in. Cut out four dark green, two light yellow and two mustard coloured sections from the felt. The embroidery is worked in soft embroidery cotton and coton à broder and the colours are counterchanged. The solid spots are in Chain Stitch and Satin Stitch, and other stitches used include Couching, Buttonhole Stitch and Knotted Buttonhole Stitch (see stitch diagram). Join the sections together by oversewing, or with a gloving stitch, leaving an opening for the stuffing which can be either wadding or finely cut up nylon stockings. To neaten the joins at top and bottom, sew on small circles of felt $\frac{3}{4}$ in. in diameter.



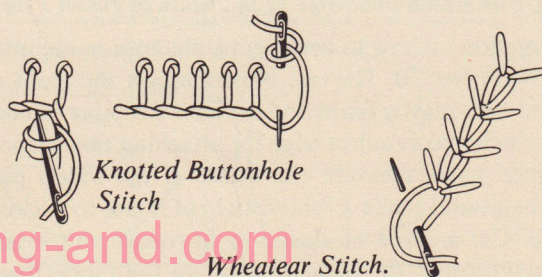
Threefold Needlebook

The sides measure $2\frac{1}{2}$ in. by 3 in. with $\frac{3}{8}$ in. allowed for each hinge. When joining together the pieces of fabric, arrange them in different proportions so that the area of dark material extends from the front cover to the centre back.



Chain, Stem, Couching and Fly are the stitches used to decorate this needlebook and the matching pin-cushion on the front cover.

STITCH DIAGRAMS



And so to Embroider Bulletin 34 will contain ideas for using buildings in embroidery design.