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And so

you're sure
to enjoy
making and
decorating
this
workbag

to Embroider

then add
these useful and
delightful extras
- a pincushion,
scissors holder,
needlebook

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WORKBAG

Complete with Pincushion, Needlebook and Scissors Holder

With the charming workbag illustrated your embroidery is going to be a pleasant task indeed! It has a large space to hold your needlework with pockets on the outside in which you keep your own pincushion, scissors, thimble and needlebook. Choose your tools carefully and treasure them with pride, for however simple your embroidery may be, when you are working at it you are engaged in a craft the roots of which go far down into our history.

We have chosen spotted cotton fabric for our workbag, using a dark spot for the pocket section (which has a scalloped edge) and for the facing at the top, and a lighter spot for the inner bag section. We have used spotted fabric because it is so easy to build up an embroidery design on the spots of the material. By looking at the illustrations you will see how the pattern is developed from the fabric and from the stitches which are used. Fly stitch links up the spots and makes a border of diamond shapes which fit into the scallops. Small motifs are worked in the centres of the diamonds using Buttonhole stitch and Vandyke Buttonhole stitch, Chain and Detached Chain stitches.

You will be able to think of other ways to make a workbag of this kind. For example you could use plain material in two colours working a spot motif, such as that shown in Bulletin 3B in each of the scallops.

When you have made your workbag you can add a pincushion, a needlebook and a case for your scissors. The latter is important because it will protect the points of the blades and prevent them from poking through the sides of the bag. A cord loop is attached to each of these. This can be passed through a buttonhole bar worked inside the pockets of the workbag and will help to keep your embroidery equipment together.

PATTERN: Make this from the diagram. 1 square = 1 inch. You can make the bag smaller or larger if you wish, but first of all cut it out in paper and pin it together to see that all the parts fit accurately.

CUTTING DIRECTIONS: Allow $\frac{1}{2}$ inch for turnings round pattern.

SEWING DIRECTIONS:

Diagram 1: Join bag section, facing and lining. Stitch seams and press open the turnings.

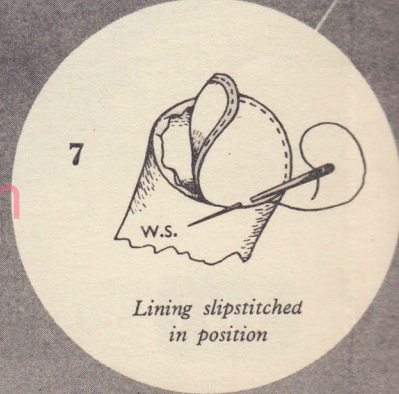
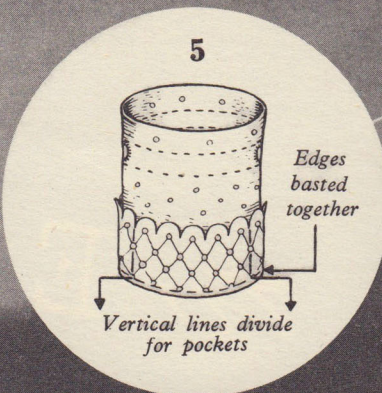
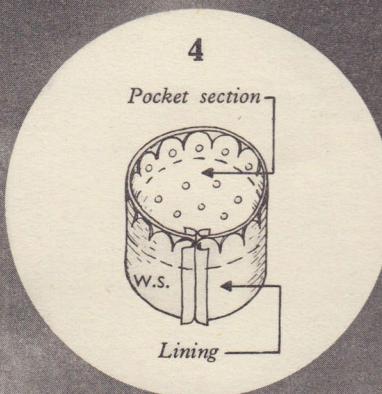
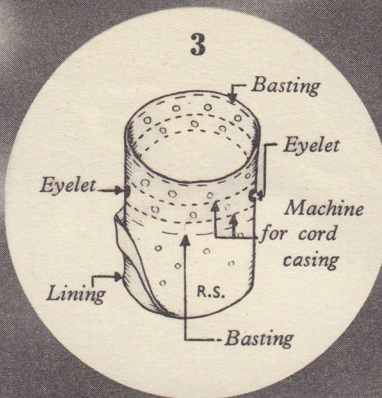
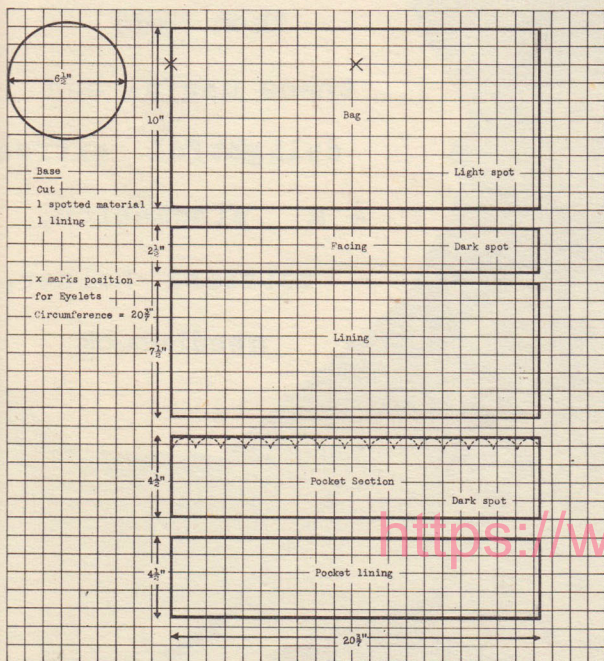
Diagram 2: Fold lengthwise—matching the seams and stitch. Turn right side out.

Eyelets: Work these where indicated on the pattern (X's) by following technique No. 1.

Diagram 3: Now turn the lining through the bag until the

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PATTERN FOR WORKBAG

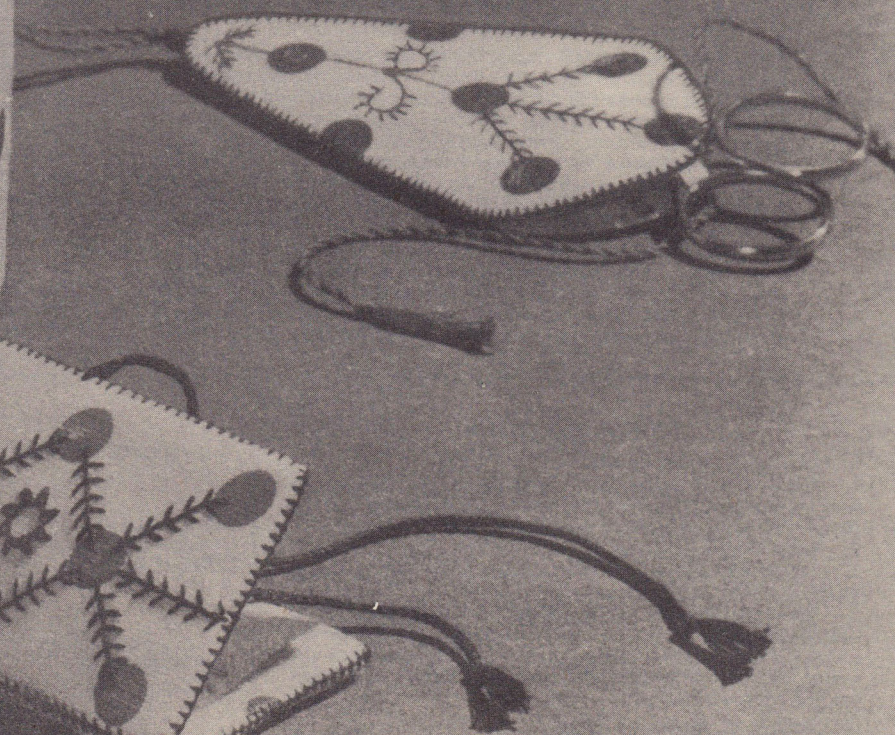
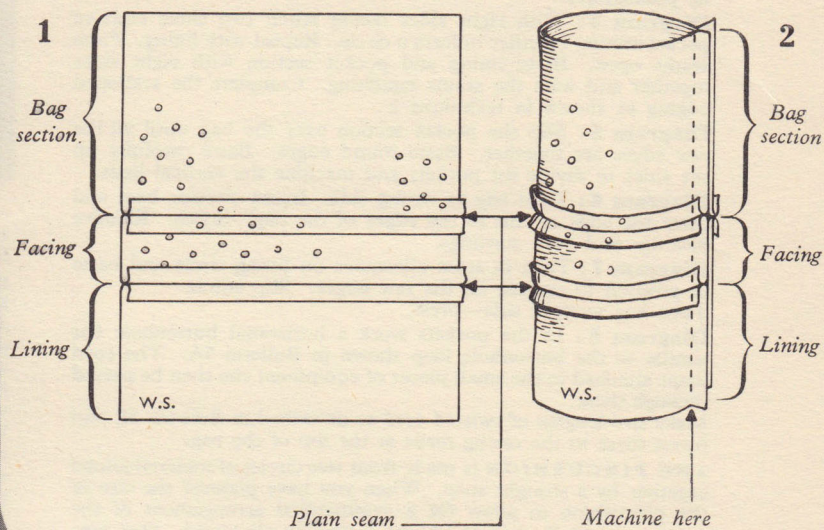


Base inserted and basted in position

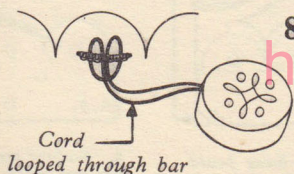
Lining slipstitched in position



CONSTRUCTION DIAGRAMS FOR WORKBAG



Buttonhole bar
worked inside pocket scallop



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★ Bulletin 8B will show a selection of articles to illustrate the title "Designing with Materials"

lower edges are all equal. The seam which joins the bag section and facing will now form the fold at the top edge. Baste along this fold and baste just below the seam line which joins facing and lining. Stitch along this seam line and $\frac{1}{4}$ inch above it. These lines of stitching will come above and below the eyelets and will form the casing for the cords.

Pocket Section: Using a paper template as described in technique 2 mark the position for the scallops on the single material taking care that you have a row of complete scallops fitting into the pocket width. Work the embroidery as shown in the close up photograph.

Diagram 4: With right sides facing stitch two short ends of pocket section together to form a circle. Repeat with lining. Press seams open. Baste lining and pocket section with right sides together and with the seams matching. Complete the scalloped edging as shown in technique 2.

Diagram 5: Slip the pocket section over the bag until all the raw edges are together. Baste round edges. Baste carefully up the sides to divide for pockets and machine the vertical lines.

Diagram 6: Turn bag to wrong side. Insert circular base and baste the edge of this to the edges of the bag. Stitch. Remove bastings and trim turnings.

Diagram 7: Turn in seam allowance on lining circle and baste in position to enclose all the raw edges. Slip stitch. Turn bag to right side—press.

Diagram 8: In the pockets work a horizontal buttonhole bar similar to the buttonhole loop shown in Bulletin 5A. The cord loops attached to the small pieces of equipment can then be passed through these.

Make two lengths of twisted cord as described in Bulletin 2B and insert these in the casing made at the top of the bag.

THE PINCUSHION is made from two circles of material joined together by a straight strip. When you have planned the size of the pincushion to allow for a symmetrical arrangement of the spots, cut out the pieces leaving a turning all round. Our pincushion has printed spots evenly arranged and these are linked together with a line of Whipped Running stitch. Three Detached Chain stitches are worked on each spot and eight Straight stitches make a star in the centre. The strip which joins the two circles is cut from plain material and small motifs in Chain stitch and Detached Chain stitch are worked at intervals. The circles and strip are then joined by backstitching on the wrong side. A small opening is left when the lower circle is being stitched so that the pincushion can be turned through to the right side. Kapok is used for stuffing and when this has been inserted bit by bit the opening can be slipstitched together from the right side. A line of Chain stitch is worked along the seams.

THE NEEDLEBOOK: Again choose the material carefully so that the printed spots fill the space evenly. You will require two pieces of material one for the front and one for the back and two pieces of lining. Leave a turning all round each piece of material and lining when cutting. Two rectangles of thin card will also be required and these must be cut to the exact size of the finished covers. You can see from the photograph how the stitches are arranged. When the embroidery is complete a thin layer of sheet wadding is laid on the card and the edges of the covering material are turned over the edges of the card and held in place with a little paste. The lining is slipstitched in position. Buttonhole stitch is then worked right round the edge of each cover, and the two covers are joined by whipping the edges of the Buttonhole stitch together down one long side. Ties made from a fine twisted



cord can be attached at the front edge. A small piece of flannel folded to make pages for the needles is sewn inside.

SCISSORS HOLDER: Make a pattern similar to the shape illustrated by drawing round your embroidery scissors on a piece of paper. Again arrange the pattern on your material so that the spots make a pleasing design. You will see in the photograph how we have adapted the embroidery for this new shape. You will require a front and back with a turning allowance on each piece. You will also require two pieces of thin card and two pieces of chamois leather for the lining. The card and the chamois lining are cut out without turnings. Make up the back and front of the holder exactly as for the needlebook, snipping the turnings at intervals to allow them to lie smoothly over the curved edges of the card. Slip stitch chamois lining in position. Buttonhole right round the edges of each side and join the two sides by whipping the buttonhole stitching together round the lower part of the holder. Short cords to tie at the top will keep the scissors in place. A loop of fine twisted cord about 12 inches long attached to pincushion, needlebook and scissors holder can be pulled through the buttonhole bars inside the pockets and so will keep your equipment together. We illustrate three other pincushions in this bulletin. They are interesting to make because of the material which is used. The checks, the stripes and the spots which form the basic material all suggest possibilities for embroidered pattern.

The checked gingham pincushion: This is decorated with a pattern in Cross stitch. Dark Cross stitches are worked in the light squares and the strip which forms the sides is cut on the bias of the material. Checked material is easy to use when you want to invent a pattern. The checks give you guiding lines both across and up and down the surface of the material and you can count them to give regular spacing to your pattern.

The striped pincushion is fun to plan. See that the stripes fit evenly into the top and sides. Fly stitch, Vandyke Buttonhole stitch and Detached Chain stitch are used to emphasise the stripes on the top of the pincushion and these line of stitches are carried down the sides, across the stripes of the material.

The spotted pincushion: The large round pincushion shows another way in which spots can be used. Buttonhole, Vandyke Buttonhole and Fly stitch decorate top and sides. A thick thread is couched round the seam lines.

TECHNIQUES

1. Making a large eyelet

1. Mark size of eyelet with small Running stitches. As well as marking, these stitches strengthen the edge of the eyelet and prevent it from stretching as it is worked.
2. Snip centre of eyelet in four places.
3. Cut away centre of eyelet leaving $\frac{1}{16}$ inch turning inside the Running stitches.
4. Work Buttonhole stitch (Bulletin 2A diagram 10A) round the eyelet taking care to radiate the stitches from the centre. The $\frac{1}{16}$ inch turning left at the edge folds to the wrong side as the Buttonhole stitch is worked. The knots formed by the stitch make a firm edge.

2. Making a scalloped edge

1. Make a paper template using a pair of compasses to give the required size of scallop.
2. Lay the template on the material and mark the scallops carefully with small Running stitches.
3. Place material and lining right sides together and baste. Machine on marked line and remove bastings. Trim to within $\frac{1}{4}$ inch and snip down between scallops. Make small notches in the curved edge as shown in the diagram.
4. Turn out to the right side. Baste round the scallops and press. Remove bastings.

1. MAKING A LARGE EYELET.

1. Running Stitches outline shape of Eyelet.



2. Centre of Eyelet snipped in four sections.



3. Cut centre of Eyelet away leaving $\frac{1}{16}$ inch turning.



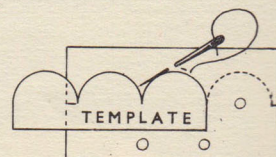
4. Radiate Stitches from centre, $\frac{1}{16}$ inch turning folds to wrong side as Buttonhole Stitch is worked. (Bulletin 2A. 10A).



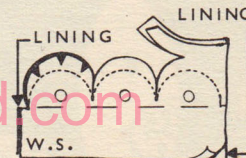
2. MAKING SCALLOPS.



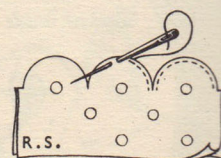
1.



2. Marking Scallops



3. Facing and lining basted together, Scallops stitched on marked line, turnings trimmed and notched.



4. Scallops turned to right side and basted.