



Peggy's Deerfield Tie-on Pocket

by Kathryn Robicheau, Virtual Threads & Barbara Gilbert, Embroiderers' Guild of Victoria, designed and stitched by Peggy Kimble, Life Member

We are thrilled to present this lovely beginner-intermediate Deerfield-style embroidered tie-on pocket, designed and stitched especially for EAC/ACB by Peggy Kimble, a long-time member and teacher. Kathryn wore this pocket, and Peggy's crewel pocket at the seminar in Victoria, so you may have had a peek!

During one of the editorial committee meetings, Barbara Gilbert mentioned that Peggy had designed a pocket that was very memorable. Peggy was unable to find the instructions for the crewel pocket that Barbara remembered. However, within a week she had drawn up a pattern for a Deerfield pocket. A few weeks later she emailed again with the pocket embroidered and assembled, just waiting on the ribbon for the tie and an edging.

Thank you, Peggy, for sharing your design and knowledge with EAC/ACB members once again!

Supplies

Fabric: linen, ecru or white, 2 pieces 17" x 12" (finished pocket is 15" x 10") and lining, personal choice, 2 pieces 17" x 12"

Fibres: Crewel wool in three shades of blue from the dull marine or dark royal series and 1 white or saffron; thread of choice for the edging (#8 pearl cotton on the model)

Ribbon: 1" wide ribbon (grosgrain used on the model), colour of choice, length to fit around your waist and enough for tying, plus 7.5" to enclose the top edge of the pocket

Colour Key

a light blue

b medium blue

c dark blue

d white (on model) or saffron

Stitch Key

- 1 stem stitch
- 2 chain stitch
- 3 satin stitch
- 4 feather stitch
- 5 buttonhole/blanket stitch
- 6 buttonhole wheel
- 7 straight stitch
- 8 fly stitch
- 9 fishbone stitch
- 10 herringbone stitch
- 11 French knot
- 12 trellis
- 13 running stitch
- 14 New England laid stitch
- 15 buttonhole edging
- 16 running stitch

Embroidery

Please read all instructions before transferring the pattern to your background fabric. There are notes about marking the pattern in the following instructions.

Stitching Order

Work the embroidery within your stretched background fabric in the following order.

Stitch all stems in stem stitch, changing the colours of your crewel wool as indicated on the stitch diagram.

Embroider all of the leaves that are not next to the flowers (i.e. not the sepals).

Leaf Plume

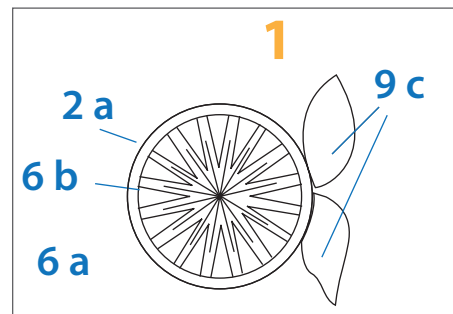


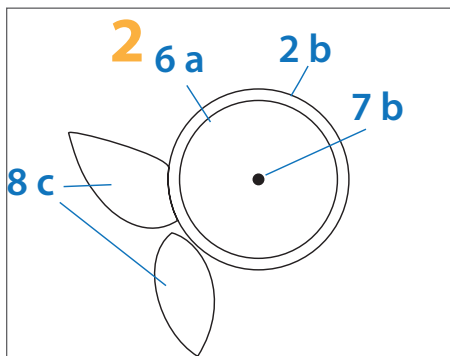
The plume of leaves on the upper left of the pocket is stitched with the New England laid stitch, a stitch that was developed for the Deerfield style of embroidery.

Flowers

In this design, there are four large flowers, each is numbered in gold on the chart. Stitch all of the small, un-numbered flowers using the stitches and colours indicated on the stitch diagram.

Flowers 1 and 2





Flowers 1 and 2 are embroidered in the same steps with a change in the colours of wool.

Note that there are lines in the pattern that indicate where the buttonhole wheels end (dashed line) and the straight stitches that originate from the centre (dot) end (dotted line). The outermost circle indicates the chain stitch to the outside of the buttonhole wheel. You may prefer not to mark that circle as shown on the pattern.

Start stitching with the buttonhole wheel, note that it is "closed," meaning that two of the branches meet, forming a long triangle. The triangles end at the dashed line, allowing space for the straight stitches from the centre, out.

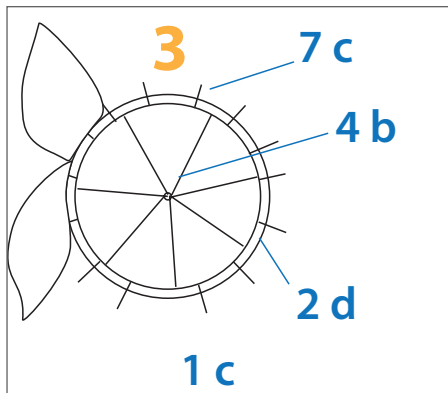
Working from the marked centre (dot) embroider straight stitches between the closed buttonhole triangles, ending at the dotted line.

Finish flowers 1 and 2 with a chain stitch around the perimeter of the circle.

Flower 3

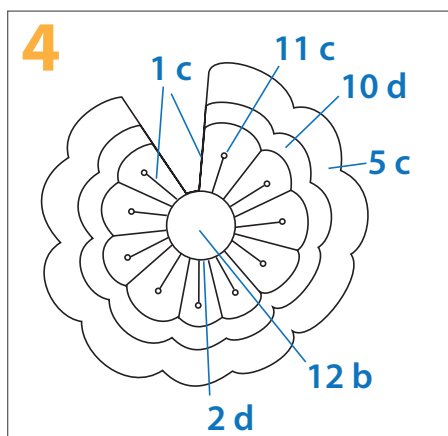


Note that there are lines in the pattern that indicate where the stem and straight stitches radiate from the trellis stitched centre. You may prefer not to mark those stitches, the French knots nor the inner circle (herringbone) shown on the pattern.



Work seven branches of feather stitch from the centre of the flower to the marked edge. Embroider the marked edge in stem stitch. Outline the flower with chain stitch. Finish the flower with small straight stitches worked from the opening of every other chain stitch to the outer edge of the chain stitches.

Flower 4



Note that there are lines in the pattern that indicate where the stem and straight stitches radiate from the trellis stitched centre. You may prefer not to mark those stitches, the French knots nor the inner circle (herringbone) shown on the pattern. Note that one

circle marks both the edge of the trellis stitch centre and the chain stitch that covers it.

Work the outer component in the buttonhole stitch to the inner line as marked. Work the centre of the flower in trellis stitch.

Work the ring of herringbone stitch next to the inner edge of the buttonhole scalloped perimeter.

Stitch the stem stitch lines from the edge of the trellis stitch centre to the inner edge of the buttonhole scalloped perimeter.

Work the straight stitches from the edge of the trellis centre, between the stem stitched rays and end them before reaching the herringbone band, making sure to allow enough space for the French knots.

Work French knots at the end of each straight stitch.

Finish flower 4 by working the chain stitch around the centre trellis, covering the edges of the stem and straight stitches.

Sepals

Stitch all of the sepals that are adjacent to the embroidered flowers using the colours and the stitches as indicated on the stitch diagram. Take care not to crowd the stitches on the flowers.

Peggy stitched along the outer edge of the model pocket front with backstitch.

Once stitching is complete, block your embroidery.

Finishing Your Pocket

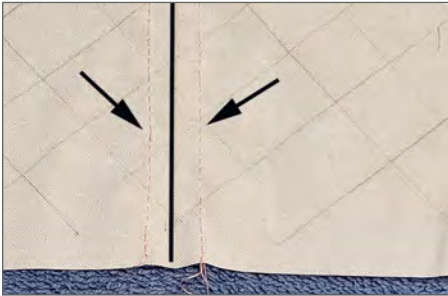
Once all of the embroidery is completed and blocked, mark your cutting line $\frac{5}{8}$ " to the outside of the pocket edges.

Cut your pocket front, pocket back and lining pieces. DO NOT CUT THE POCKET OPENING LINE.

Transfer the pocket opening line to the WRONG side of the pocket front and the front lining.

With WRONG sides together, pin the pocket front to front lining near the pocket opening and a bit along the outer edges to prevent any shifting. Sew a seam $\frac{1}{8}$ " away from the line, down one side, slightly rounding the seam at the bottom of the line, and up the other. This will keep your pocket opening as narrow as possible.

Cut along the pocket opening line through the pocket face and the lining together and notch the seam at the



bottom of the pocket opening at 4, 5, 7 and 8 o'clock, taking care not to cut into the stitching.

Open the pocket front to the right side and make sure that the seam is pushed out. Carefully press the pocket opening. If desired, baste around the opening to keep the lining to the back.

In order to enclose all of the raw edges of fabric, the pocket front and back will be stitched wrong sides together and the pocket lining front and back will be stitched wrong sides together. The pocket lining will be stitched with a slightly bigger seam allowance, along the sides and bottom, to minimize bulk. The pocket will be turned out through the top, so the pocket lining is on the inside.

Move the pocket front to the side. With the wrong sides together, pin the pocket lining pieces together. Use a $\frac{5}{8}$ " seam allowance at the top edges of the lining, increasing to $\frac{7}{8}$ ", stitch along the sides and bottom, leave the top edge open.

Move the pocket lining to the side and pin the pocket front to the pocket back together. Using a $\frac{5}{8}$ " seam allowance, stitch along the sides and bottom of the pocket, leave the top edges open.



Notch the seam allowances at 4, 5, 7 and 8 o'clock, at the rounded bottom "corners." Trim the seam edges neatly, grading the seam allowances to help reduce bulk. Press lightly.

Turn right side out. Use a point turner to carefully nudge the pocket out fully along the seams of the background fabric and the lining.

Lightly press the pocket edges. A sleeve board or tightly rolled towel will be very helpful since the opening is small.

Baste the pocket front and back together $\frac{3}{8}$ " from the edge of the pocket top.

Baste along outside edges of the pocket to keep the lining in place, if desired.

Edge Treatments

Once the pocket is assembled, finish the pocket opening edge with a running stitch in the dark blue crewel wool.



The scalloped detached buttonhole edging on the model was stitched with #8 pearl cotton. Each scallop is

approximately $\frac{1}{2}$ " long at the base and $\frac{3}{16}$ " deep at the mid-point.

Once the pocket edge and outer edge treatments are complete, remove any basting threads.

Stitch the Pocket to the Tie

Based on your ribbon measurements, cut the ribbon with one piece to fit around your waist and tie. The remaining piece should be approximately $7\frac{1}{2}$ " long, this is your lining ribbon. It will encase the pocket top on the inside of tie.

Fold over $\frac{5}{8}$ " of the raw ends of the lining ribbon and press (baste if desired). Fold the lining ribbon in half and mark. Match centres and position to cover the raw edge of the pocket top, matching both ribbon pieces along the top edge. Baste or pin in place. Sew the lining ribbon to the ribbon tie along all four edges.

CALL FOR SUBMISSIONS

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- ▶ Have you designed a project you could share?
- ▶ Have you been researching an embroidery technique or subject?

Tell us about it!
submissions@eac-acb.ca

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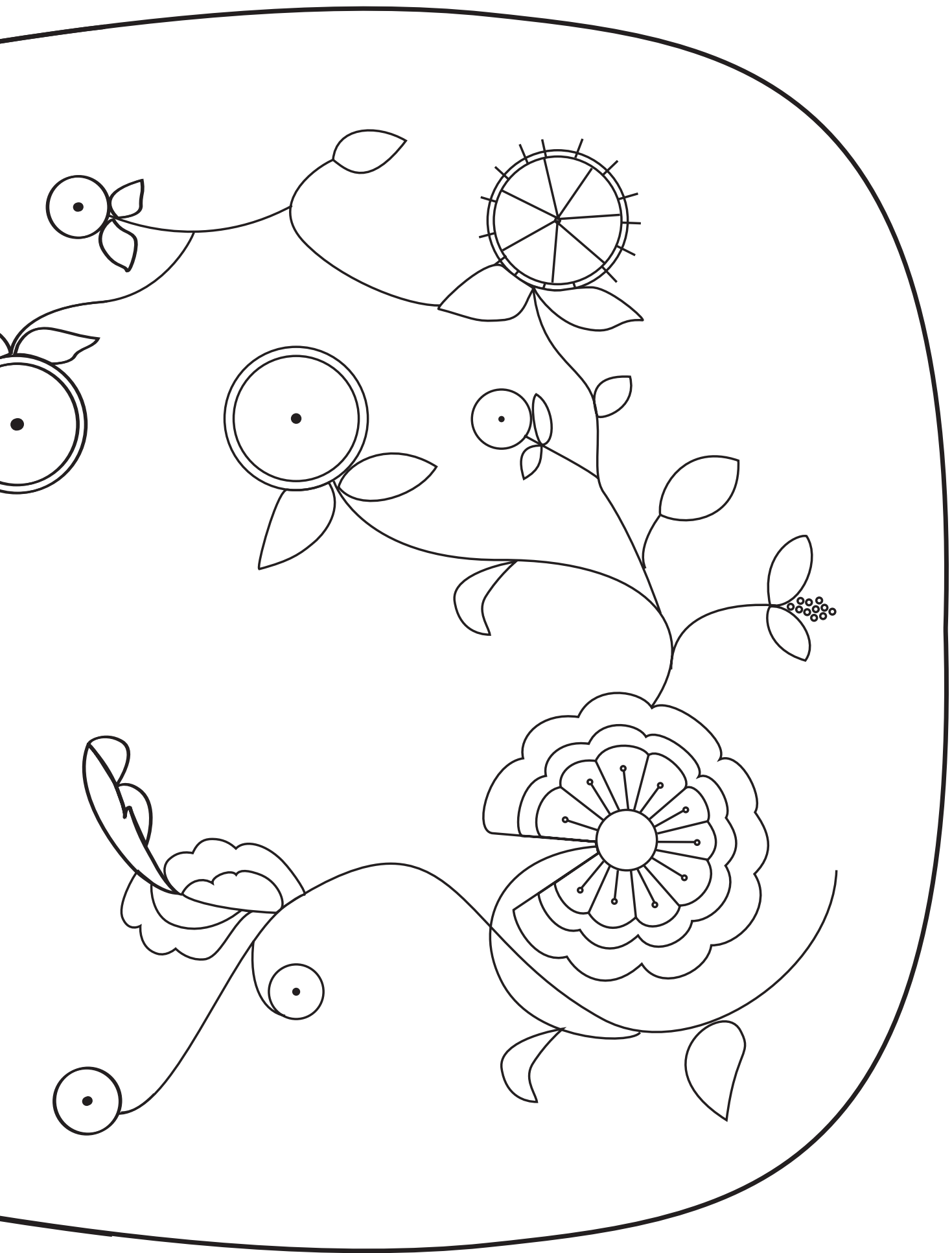
Peggy's Deerfield Tie-on Pocket Pattern

Peggy recommended that the embroidery be placed further down from the pocket opening than she stitched on her model. This pattern has been drawn to follow her recommendation.

The black outer line is the finished size. When ready to assemble the pocket, cut out the pocket adding a seam allowance of at least 5/8" on all sides, including the top.

The dashed black line for the pocket opening is not cut until the lining has been sewn to front and back pocket pieces.

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Peggy's Deerfield Tie-on Pocket Stitch Diagram

