

victorian cameo bag

When damask, silhouettes, ruffles, and pearls all suddenly came back into fashion in the past couple of years, I admit to being rather giddy about it. There's something about prim but playful Victorian styles that I really love. This bag is inspired by those fashions, but is firmly planted in this century by the graphic drama of the black on cream. The next time you're invited to high tea, you'll have the perfect bag for the occasion.

MATERIALS

Yardage is based on 42"-wide fabric unless indicated otherwise.

- 2/3 yard of black-and-cream damask for outer bag and straps
- 1/2 yard of purple print for lining
- 3/8 yard of solid black fabric for appliqué and outer-bag contrasting strips
- Scrap of cream fabric for appliqué
- 1/2 yard of 17"-wide paper-backed fusible web
- 3/8 yard of batting

CUTTING

For raw-edge machine applique, cut out the patterns on the lines. For other methods you may need to add a seam allowance.

From the black-and-cream damask, cut:

- 2 rectangles, 12" x 14"
- 2 strips, 4" x 20"

From the solid black fabric, cut:

- 4 strips, 2" x 12"
- 1 large oval appliqué (use pattern)
- 1 horse head appliqué (use pattern)

From the purple print, cut:

- 2 rectangles, 12" x 16"

From the cream fabric scrap, cut:

- 1 small oval appliqué (use pattern)

From the batting, cut:

- 2 rectangles, 12" x 16"

MAKING THE BAG

Use 1/2"-wide seam allowances throughout, unless otherwise indicated.

1. Pin and sew the 12" edge of each black strip to the short edges of each damask rectangle. Press the seam allowances open.
2. Center and machine appliqué the cream oval to the black oval using the fusible web and your favorite method. Center and appli-



qué the horse head to the cream oval. Center and appliqué the unit to one of the damask pieces.



3. Place the appliquéd panel and the remaining panel from step 1 right sides together. Sew around the side and bottom edges. Clip the bottom corners at an angle, and then turn the piece right side out. This is the outer bag.
4. Layer a batting rectangle on the wrong side of each purple rectangle. With the lining pieces right sides together and using a walking foot, sew around the side and bottom edges like you did for the outer bag. Leave a 3" gap about 2" from the bottom on one side seam. You will eventually pull the entire bag through this hole, so make sure



I downloaded this project from Etsy.com's handmade blog, The Storque. The project is from *The New Handmade*, by Cassie Barden, courtesy of Martingale and Co.

to backstitch before and after the gap for extra strength. Trim away the batting in the seam allowances. Clip the bottom corners as in step 3, but do not turn the piece.

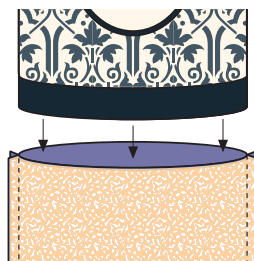
- 5. To make the straps, fold a damask print strip in half lengthwise, wrong sides together, and press the fold. Unfold, turn the raw edges of the strip in to the center crease, refold on the center crease, and then press the strip. Topstitch along each long side of the strap a scant 1/8" from the edge. Repeat with the remaining damask strip.



- 6. Mark 2" in from each side seam along the top edge of the outer bag. With the raw edges matching, pin the ends of each strap to the bag, aligning the outer edges of the strap with your 2" mark. It's easy for the straps to get pushed at an angle as you sew the next seam, so pin the strap to the outer bag a couple inches down to keep it perpendicular. Repeat with the remaining strap on the other side of the bag.



- 7. With right sides together, place the outer bag and straps inside the lining bag, sandwiching the straps between the layers. Align and pin the raw edges together.



- 8. Sew all the way around the top of the bag, backstitching over the two side seams, as well as over each strap.
- 9. Pull the bag through the gap you left in the lining seam. While the lining is "out" of the outer bag, whipstitch the gap closed.



- 10. Push the lining into the outer bag, roll the top seam (see below), and press the bag.

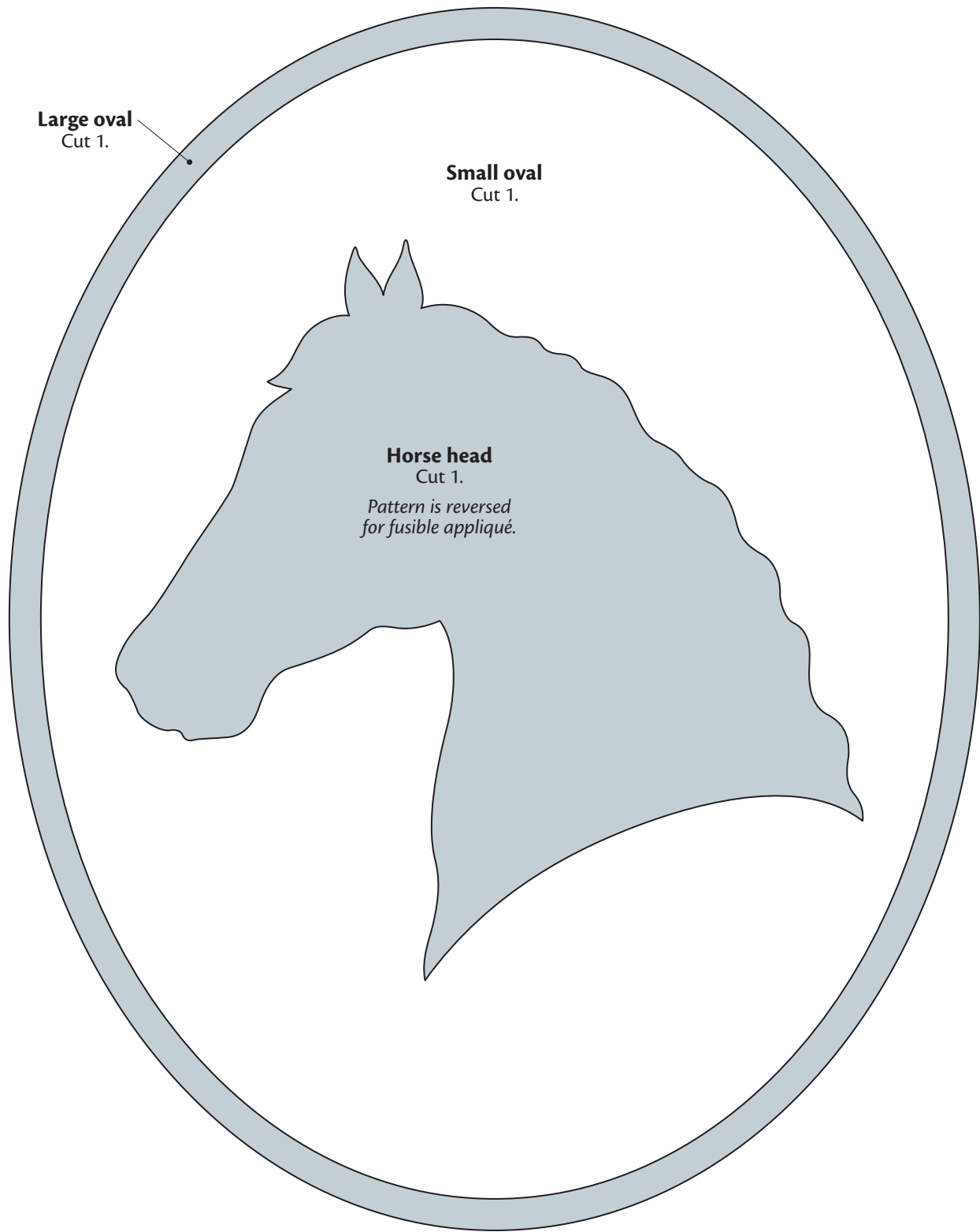
ROLL YOUR WHAT NOW?

I instruct you to "roll your seams" in this project. I asked a friend who sews if she knew what that meant, and while she could guess what I was talking about, she'd never heard the phrase before. So in case it's gibberish to anyone else, here's what it means.

Let's say you're attaching the lining of a bag to the outer bag; then you turn it inside out, and the seam is kind of curled up on itself, or puffy, or needs cleaning up—however you want to describe it, it doesn't look *finished*. This is when you need to literally roll the seam on a flat surface, say on an ironing board, cutting mat, or even your pant leg (jeans work great), so that the top fabric rolls slightly to the inside of the project. The more the fabric can stick to the surface, the better—if it's sliding around under your hands nothing will happen. You're trying to get the bottom fabric to "grab" the flat surface as your fingers roll the top fabric forward. It will make sense when you try it, trust me. I get a little obsessed about rolling the seams on just about anything, but it makes for a wonderful clean, finished edge.



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Large oval
Cut 1.

Small oval
Cut 1.

Horse head
Cut 1.
*Pattern is reversed
for fusible appliqué.*



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