

YOUR CREATIVE
COMPANION

Through *the* NEEDLE

ONLINE

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Flower Power Pillow



Autumn Harvest Napkin



Threads & Edges Jacket

Sew Pink

Journal Project Celebrates
National Breast Cancer
Awareness Month



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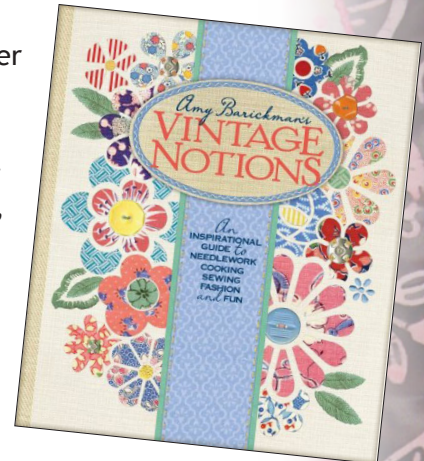
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Needle Notes

October is Breast Cancer Awareness Month. Most of us know someone who's been affected by breast cancer — our mothers, sisters, cousins, friends. Our Sew Pink Journal celebrates those who are winning their battles with cancer and honors those who are no longer with us. Other projects in this issue include a simple jacket with spectacular texture, a fun, free-motion-embellished pillow (a great gift!), and a “leafy” accessory for your fall table setting. And Amy Barickman writes about her new book and a super sweepstakes.



A huge “thank you” to everyone who wrote to tell us how much you like our new format! We’re pleased that we’ve had so many first-time readers subscribe to *Through the Needle ONLINE*, and hope that you’ll continue to share the link with your friends.

Another first: Our Through the Needle website is up and running! There isn’t much content yet, but we’ll be posting helpful sewing tips, magazine extras, and an event list, as well links to berninausablog.com and a *Through the Needle ONLINE* subscription page.

You might have noticed that along with a *Through the Needle ONLINE* link you also received a link to a PDF file of the magazine. We’ve learned

that iPads and iPhones don’t have the ability to use the Flash Player required to view our new format, so we’re providing an easy-to-download PDF file on the new web site so our magazine can be enjoyed on those devices too. If you’d like to know more about how our page-turn format works, Lisa Klingbeil, our new graphic artist and Jill-of-all-trades has written an excellent blog about navigating *Through the Needle ONLINE*, which you can read by clicking [HERE](#).

Jo Leichte
Jo Leichte
Editor

Lavender & Linen Sachet



These sweet sachets made of cotton and linen are filled with dried lavender and finished with a tab, perfect for hanging with your favorite clothes. Keep one on a hook in your closet or tuck one between your linens for a bit of everyday luxury. They also make great gifts! Cut out and assemble several at the same time for the most efficient use of your gift-making time.

Project by Kathryn Goodman

Visit sewingrepublic.com for more project instructions and sewing tips!



Sew Pink Journal

by SUSAN BECK

The very nature of a journal is personal — a place to write the daily details, intimate emotions, and secrets of your life. It's even more personal when you make a cover that shares your style and expresses your creativity. This quilted cover in rich hues of pink and brown features simple fused appliqué, an embroidered pink ribbon design, and stitched ribbon embellishment.

Note: The following directions are for a journal that is 6" x 9" x 1½" when closed. Adjust the fabric measurements and re-size the embroidery design as needed for other notebook sizes.

Get the FREE Sew Pink design by visiting your local dealer. To find the dealer nearest you, visit berninausa.com.



Supplies

- Four coordinating fabrics
 - Main fabric for cover—one fat quarter
 - Corner appliqué & lining—one fat quarter
 - Corner appliqué—6" x 6" square
 - Corner appliqué—6" x 6" square
- Low-loft batting—15" x 12"
- 505 Temporary Spray Adhesive
- Paper-backed fusible web
- 14"-long piece of 2" to 2½"-wide ribbon for spine
- 1 yard of narrow ribbon for bookmark
- ½ yd narrow decorative cord for appliqué edge
- Isacord Embroidery Thread for quilting and to stitch the Sew Pink design
- OESD Ultra Clean & Tear Stabilizer

- Construction thread and appliqué thread
- Optional: Monofilament thread
- Edgestitch foot
- Open-toe embroidery foot
- Clear embroidery foot
- Free-motion presser foot
- Walking foot

BERNINA Presser Feet:

- Edgestitch Foot #10/10C/10D
- Open Embroidery Foot #20/20C
- Clear Embroidery Foot #39/39C
- BERNINA Stitch Regulator #42 or your favorite free-motion presser foot
- Walking Foot #50

Cutting and Preparation

Cut outer cover fabric, lining, and batting, 14" x 10" each (size of open book with ¾" added to all sides).

Cut four 5" squares from the lining fabric. Set the squares and the lining rectangle aside.

Using temporary spray adhesive, bond the batting to the wrong side of the cover fabric.

Using a fabric marker, draw a vertical line down the center to visually separate the front cover from the back.

Stitching the Sew Pink Design

Load the design into your embroidery machine.

Mark the center of the design on the front cover, positioning it about 2"-3" from the upper edge and slightly left of center (use photo from previous page as a guide).

Bond the stabilizer to the batting using temporary spray adhesive.

Hoop the stabilized fabric/batting and attach the hoop to the machine. Stitch the design, changing colors as directed by the machine.

When the stitching is complete, remove the hoop from the machine and tear away the stabilizer.

Corner Appliqué

Cut three 6" squares of paper-backed fusible web and trace the patterns at the end of this article onto the paper, reversing the designs.

Fuse the web to the wrong side of the appliqué fabrics according to the manufacturer's directions.

Cut the appliqué shapes from the fused fabrics. Peel the paper from the back of the large appliqué shape and fuse it to the lower right corner of the front cover (use photo on previous page for placement guide).

Position the small and medium shapes on the large appliqué shape, matching the corners; fuse in place. All three shapes should now be secured to the cover.

Using a clear embroidery foot and a narrow cord threaded through the small hole between the toes of the presser foot, stitch along the upper edge of the small appliqué shape with a narrow satin stitch (zigzag, 2mm wide and 0.5mm long). *Note: Use matching, coordinating, or monofilament thread.*

Change to an open-toe embroidery foot and select a blanket stitch. Adjust the needle position to the far right. Stitch the upper edge of the medium appliqué shape, aligning the edge of the shape with the inner right toe of the presser foot.

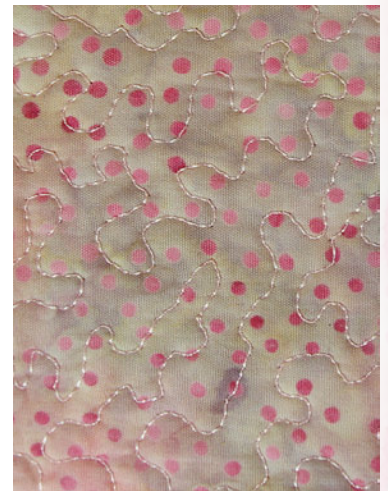
Select a decorative stitch of your choice and stitch the upper edge of the large appliqué shape.



Quilting the Cover

Free-motion Quilting (front cover)

Using your favorite free-motion presser foot, stipple or meander across the cover, filling the entire front cover, stitching around the embroidered design.



Decorative Stitching (back cover)

Using a variety of practical and decorative stitches, sew randomly placed lines of gently curved stitching, filling the back cover. Use a walking foot for best results.



Ribbon Spine

Place the ribbon on a strip of OESD Ultra Clean & Tear stabilizer. Select your choice of decorative stitches and sew them along the length of the ribbon in colors that coordinate with the fabrics.

Carefully tear away the stabilizer.

Tip: Stitch several pieces of ribbon together for the spine. Attach an edgestitch foot and thread the machine with monofilament thread. Place the ribbons on each side of the guide on the foot and zigzag the butted edges together.



Position the embellished ribbon over the marked line, visually separating the front cover from the back. Using an edgestitch foot, stitch the ribbon in place.

Do a final fitting on your journal by laying it open

on the quilted cover. Mark $\frac{1}{2}$ " outside of all four edges. Before cutting it to size, close the journal with the cover wrapped around it to make sure you have allowed enough ease. Trim the cover to the determined size for your journal. Trim the lining fabric to match the quilted cover.

Lining the Outer Cover

To form flaps for holding the journal in place, fold the four 5" squares across the diagonal, wrong sides together, forming a triangle; press.

On the right side of the journal cover, place one triangle in each corner, matching the raw edges. Pin or baste in place.

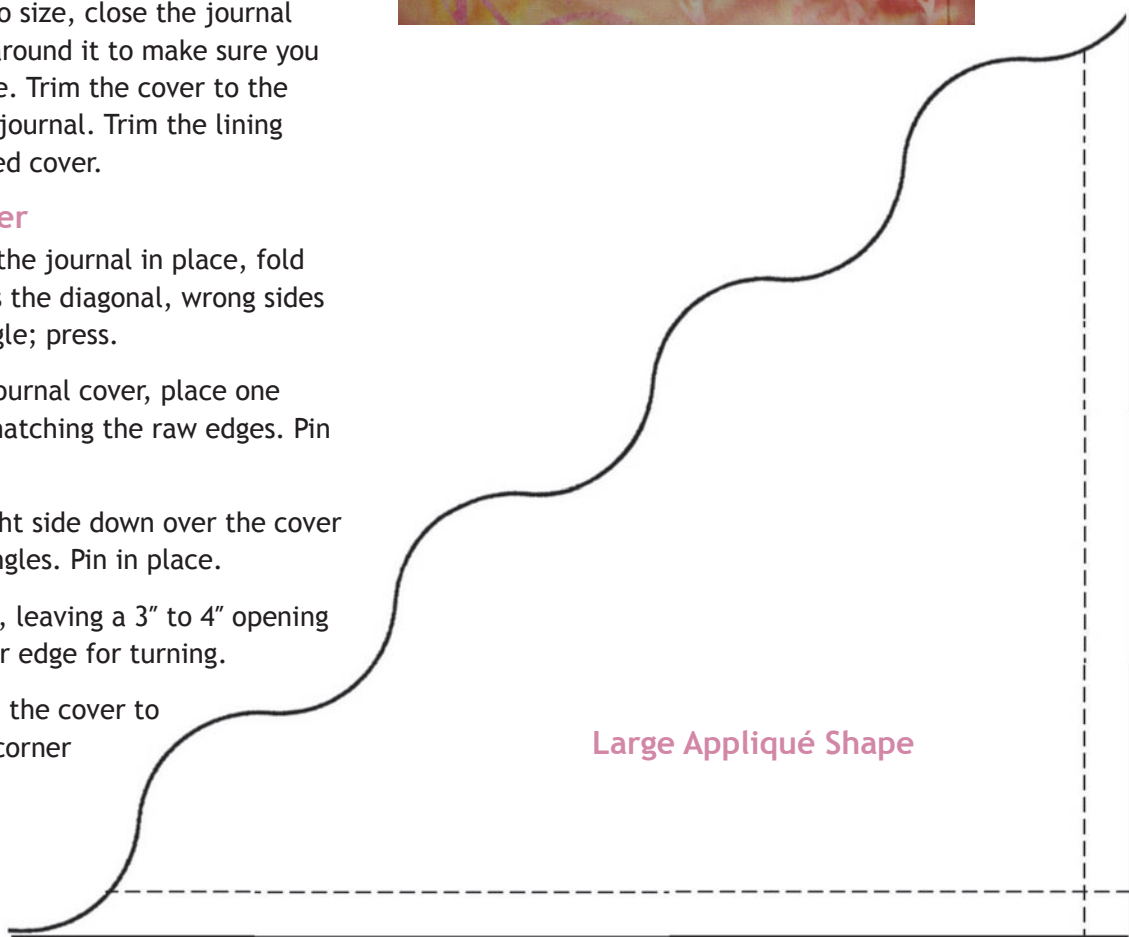
Place the lining fabric right side down over the cover front and the corner triangles. Pin in place.

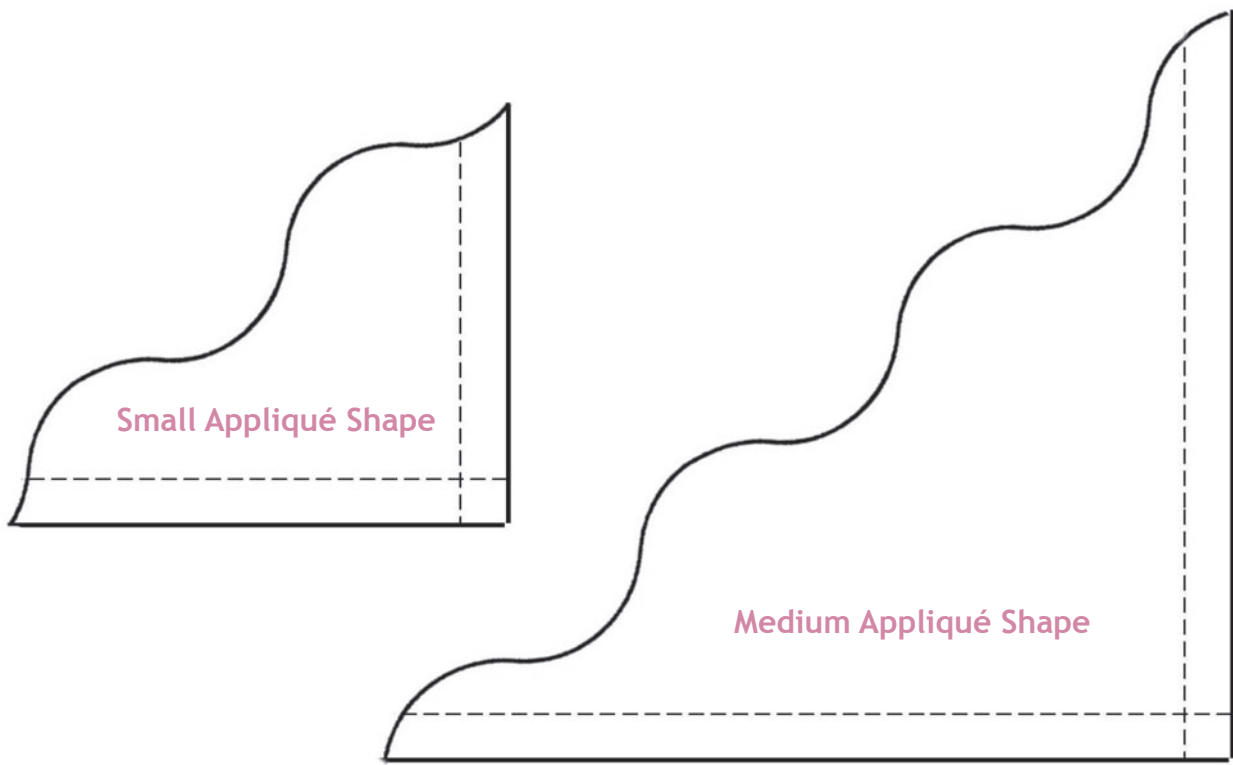
Stitch along all four sides, leaving a 3" to 4" opening at the center of the upper edge for turning.

Trim the corners and turn the cover to the outside, flipping the corner triangles to the inside.

Optional Bookmark: Cut a 22"-long piece of narrow ribbon and thread it through a ceramic ring or glass bead, creating a double ribbon. Slip the raw ends of the bookmark into the opening at the center of the upper edge. Fold the raw edges of the opening to the inside and pin, holding the bookmark in place.

Using an edgestitch foot, stitch along all four sides of the cover, securing the bookmark and closing the opening as you sew.



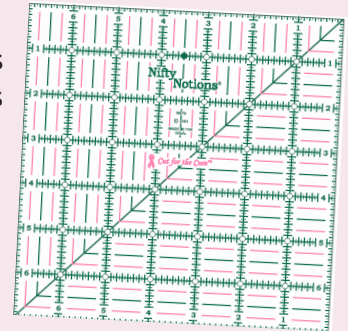


Additional Ways to Think Pink



“Pink Ribbon” project with embroidery design by Lunch Box Quilts

Nifty Notions
“Cut for the Cure” Rulers



“Pink Power Quilt” by Janine Burke made with Pink Purpose Silk Collection



OESD “Pink Ribbon Awareness”
Collection #12305



Vintage Notions

by AMY BARICKMAN

An Inspirational Guide to Needlework, Cooking, Sewing, Fashion and Fun

For 20 years I have been collecting rare sewing and needle arts books, vintage home arts magazines, and cookbooks. This “obsession” has led me to garage sales and antique shops, dusty attics, and vintage bookstores. However, I reached a pivotal point in my collecting, in my career, when I came across the works of Mary Brooks Picken.

Although now nearly unknown, Mary Brooks Picken was THE American authority on domestic arts in her day. Mary’s sole purpose, which resonated deeply with me, was to educate women, encourage their entrepreneurial



Mary Brooks Picken

spirit, and elevate the value of their work. Researching and reading her writings reinforced my belief that dignity, joy, and meaning can be derived from the home arts. Mary became my muse – my “Julia” – and the inspiration for my new book, *Vintage Notions: An Inspirational Guide to Needlework, Cooking, Sewing, Fashion and Fun*.

In *Vintage Notions* I have tried to preserve Mary’s spirit and feature it alongside my own interpretations, collections of vintage textiles, needlework, illustrations, and memorabilia. It’s filled with creative ideas, practical advice, and charming anecdotes that celebrate the domestic arts. Whether it’s sewing, cooking, decorating, or gardening, women everywhere will appreciate this book’s inventive ideas.



While thinking of ways to promote *Vintage Notions* and still stay true to Mary, I came up with the “*Vintage Notions Sew You Wanna Build a Business?*” Sweepstakes. One reason I identify so strongly with Mary is that I feel like she I have both spent a large part of our careers trying to encourage people to discover their own creativity and to realize that it can provide not just a personal outlet, but also a means to financial fulfillment. In the “*Vintage Notions Sew You Wanna Build a Business?*” Sweepstakes, one lucky winner will receive a \$5000 Grand Prize designed to provide them all they need to start or grow a sewing business. The winner will receive:

- A BERNINA aurora 430 sewing machine
- Clover Needlecraft notions, tools, and supplies
- Red Rooster fabrics
- Indygo Junction patterns and books
- An Apple iPad (+Works for the iPad)

Be sure to get your entry card when you purchase a book, and don’t forget to mail it in!

Amy Barickman is the founder and owner of Indygo Junction and The Vintage Workshop. Indygo Junction showcases her designs as well as those of other innovative fabric artists and designers. Her second company, The Vintage Workshop, launched in 2002 and gives crafters on-line access to vintage images that can be purchased, downloaded, and printed on fabric or paper. See “The Last Word” on page 20 for ways to connect with Amy.



Foot Book

by SUSAN BECK

General Page Directions

Each 8" x 8" page is created in layers, adding texture and color in the following order:

1. Foundation: stabilizer, batting, felt, paper, etc.
2. Background: fabric, patchwork (traditional and non-traditional); felted/needle-punched, quilted.
3. Stitch Techniques: stitching, pintucks, couching.
4. Embellishments: buttons, charms, trinkets.
5. Assembly: place a right and left page wrong sides together. Secure with stitching, glue, binding, etc.
6. Finishing: add eyelets or metal grommets to the binding edge, then tie pages together; join pages together with ribbon, cord, or jump rings embellished with ribbons and beads.

Love getting creative and sewing mixed-media projects? Practice a wide variety of embellishment techniques while making this fun fabric book showcasing various presser feet and accessories. This is a great way to build your sewing skills while exploring both practical and decorative techniques – and you'll have fun at the same time!

Complete directions for creating the cover and couching page shown here are posted at berninausa.com. Download them, duplicate our pages, or create your own unique variations. Check periodically for new page ideas and more stitching adventures!

Use the BERNINA Stitch Regulator (or any other free-motion presser foot) to quilt a non-traditional patchwork background, adding silk petals and accents of free-motion thread painting.



Create a sampler of couched fibers using several different presser feet designed for couching.

Autumn Harvest Napkin



Purchasing ready-made napkins limits you to the color preferences of the corporate buyers, but making your own allows you to create the perfect accessories to coordinate with your autumn table settings. This harvest-inspired napkin features the Benartex “Silk Road” fabric collection and OESD’s “Autumn Contour” Signature Collection #12312. To make the embroidered motif placement easy – and consistent from napkin to napkin – placement lines were added using BERNINA Embroidery Software 6. A serger rolled edge provides the perfect finish. The finished napkin is 14" square, but you can adjust the size to suit your preferences.

Supplies

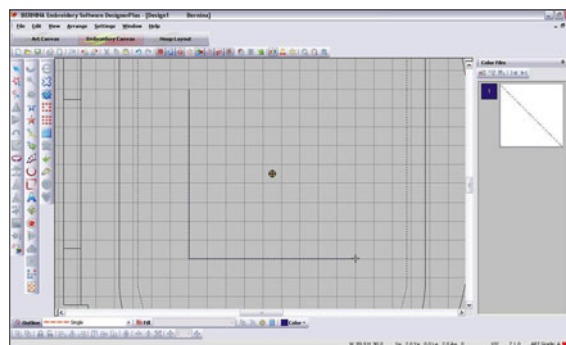
- OESD Signature Collection Autumn Contour #12312, design FS080_48
- BERNINA Embroidery Software
- $\frac{7}{8}$ yard of 44/45"-wide of cotton or linen (for six 14"-square napkins)
- Nifty Notions “Cut for the Cure” 14" Square Ruler
- Rotary cutter and mat
- Mary Ellen’s Best Press Spray Starch
- OESD Ultra Clean & Tear Stabilizer
- 505 Spray Adhesive
- Isacord Embroidery Thread
- YLI Embroidery Thread
- OESD Bobbin Thread
- 2 to 3 spools of serger thread
- Organ Embroidery needles, Titanium Sharp size 80/12
- Sewing and embroidery system
- Large oval embroidery hoop
- Serger



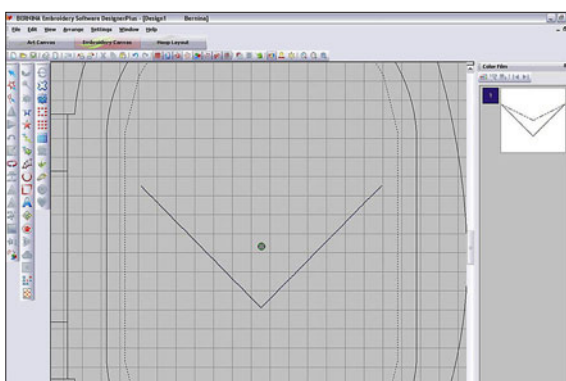
Instructions

Prepare the Embroidery Design

- Open the BERNINA Embroidery Software 6, select Outline > Single from the Stitch and Color Bar.
- Activate the Show Grid icon
- Select the Open Object tool. Left-click in the top left corner of any grid square. Drag down nine grid squares and left-click. Drag across nine squares and left-click. Press enter to activate the lines.



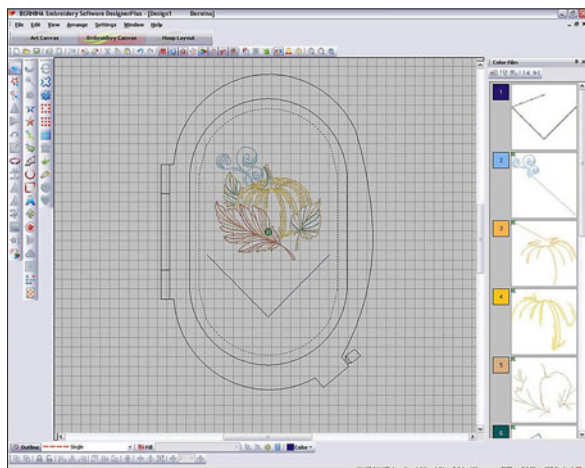
- Select the placement line, then left-click once on the Rotate 45° CCW/CW icon.



- Select File > Insert Design, then select design #FS080_48 and move it to the corner created by the placement lines.



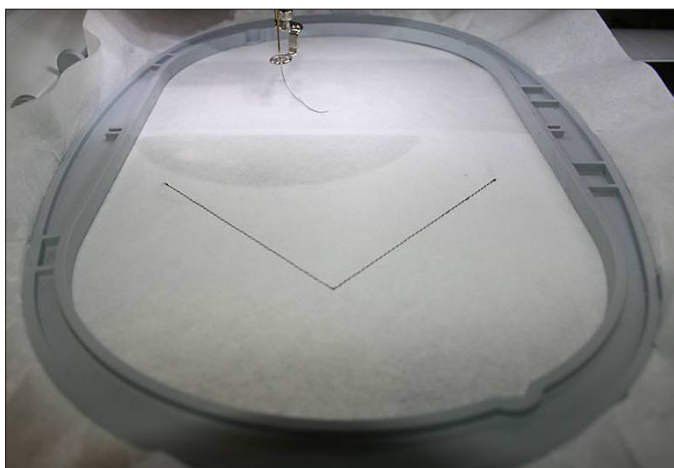
- Select Edit > Select All, then click on the Align Centers Vertical icon in the Arrange toolbar.



- Save the design and send it to the embroidery system.

Embroider the Napkin Design

- Cut fabric into 14" squares using the rotary cutter, mat, and ruler.
- Hoop a layer of OESD Ultra Clean & Tear stabilizer.
- Stitch the first color of the design – the placement lines – on the stabilizer.
- Remove the hoop from the embroidery machine, but do not remove the stabilizer from the hoop.



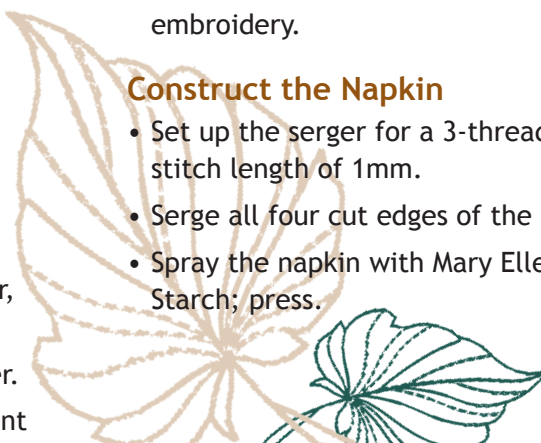
- Lightly spray the stabilizer with the 505 Spray Adhesive. Place one corner of a fabric square between the placement lines and smooth into place.
- Return the hoop to the embroidery system and embroider the rest of the design.
- Remove the hoop from the machine and the embroidered fabric from the hoop.



- Remove the excess stabilizer from the completed embroidery.

Construct the Napkin

- Set up the serger for a 3-thread rolled hem with a stitch length of 1mm.
- Serge all four cut edges of the napkin.
- Spray the napkin with Mary Ellen's Best Press Spray Starch; press.



Flower Power Pillow

by ALLISON STILWELL



Finished size 19" x 19"

Throw away the patterns and the rules! Let your creative child come out to play and make this colorful pillow. Freeform petals cut from colorful fabrics are embellished with stitching to make this one-of-a-kind pillow. Grab your favorite fabrics and threads, cut out some petals and leaves, and stitch! It's a fabulous "play therapy" experience!



Allison Stilwell is a quilter and mixed media artist from sunny Florida. She and her sister Tracy were the creative collaborators behind Artgirlz, Inc. These days Allison gets to spend more time in her studio attempting to be open, silly, and free having fun making art.

Supplies

- 1 fat quarter of fabric A
 - Cut one 16" x 21" rectangle for pillow front.
- 1 yard of fabric B
 - Cut one 6" x 21" rectangle for pillow front.
 - Cut one 18½" x 20" rectangle for pillow back.
 - Cut one 9½" x 20" rectangle for pillow back.
- Three ⅛ yard fabric pieces for flower petals
- 7" square of fabric for flower center
- 8" x 10" rectangle of fabric for fabric points
- Several leaf motifs cut from printed fabrics, or scraps of green fabric for leaves
- 1 yard Armo® Weft (white) or other lightweight fusible knit interfacing
 - Cut one 15½" x 20½" rectangle for pillow front.
 - Cut one 5½" x 20" rectangle for pillow front.
 - Cut one 18" x 19½" rectangle for pillow back.
 - Cut one 9" x 19½" rectangle for pillow back.
- 4" x 12" rectangle of Steam-a-Seam fusible web

- Coordinating and contrasting threads, including variegated colors
- Press cloth or silicone sheet or parchment paper
- One button for pillow closure
- 20" square pillow form
- Rotary cutter, mat, and ruler
- Basic sewing kit: Pins, shears, marker, etc.

Presser Feet

Free-motion foot

Walking foot (optional)

Buttonhole foot

Topstitch/edgestitch foot

The wide selection of BERNINA presser feet offers several choices appropriate for this project.

- Free-motion foot (Darning Foot #9, Freehand Embroidery Foot #24, Teardrop Embroidery Foot #26, Freehand Quilting Foot #29/29C, or BERNINA Stitch Regulator #42)
- Walking foot (Walking Foot #50)
- Buttonhole foot (Buttonhole Foot #3/3C or Automatic Buttonhole Foot #3A/3C)
- Topstitch/edgestitch foot (Edgestitch Foot #10/10C)

Cut the Fabric for Your Pillow

Note: An extra inch of fabric is included all the way around the pillow top, allowing "wiggle" room to even out any change in size that might result from the machine quilting. The interfacing is cut a bit smaller so that it's not likely to accidentally leave glue on the ironing board.

Prepare the Fabric

Fuse the interfacing to the wrong side of each of the four fabric pieces. Use parchment paper, a silicone sheet, or a press cloth to protect your iron and ironing board from contact with the adhesive; otherwise you'll have a sticky mess the next time you use your iron!

Construct the Pillow Back

Turn under 2½" along one long side of the small rectangle and press. The rectangle should now measure 7" x 20".

Find the center of the folded edge and mark it with a pin or fabric marker. Stitch a buttonhole 1⅛" from the fold, in a size appropriate for your chosen button.

Attach a topstitch/edgestitch foot to your machine. Move the needle position all the way to the left. Align the outer edge of the fabric with the guide in the center of the foot and topstitch around the folded edge.

Turn under 2½" along one long side of the large rectangle and press so the rectangle measures 16" x 20". Topstitch around the folded edge. Set the pillow back aside while you work on the pillow front.



Construct the Pillow Top

Sew the two pillow top pieces together along their long edges, right sides together, with a ½" seam allowance. Press the seam allowances open. Fold the pillow top in quarters; finger press to mark the center of the square.

Open up the pillow top and place it on a flat surface, right side up, so you can create the flower on it.

Create the Flower Center

Cut a flower center from the 7" square and place it in the center of your pillow top.

Tip: If you have a piece of fabric with a large flower motif, use one of the flowers for your flower center.

Petals

For the flower petals, stack the three $\frac{1}{8}$ yard pieces of fabric and cut them in half to make two piles, each approximately 22" long.

Fold one pile into thirds so there are nine layers of fabric stacked on top of each other. Draw two flower petals on the top of the stack. Cut out the petals, cutting through all nine layers.

Fold the second pile of fabric strips into quarters so you have twelve layers. Draw two flower petal shapes on the top of the stack. Cut out the petals, cutting through all twelve layers.

Start laying out the Large Flower Petals, petal by petal, in the center of the pillow top. Lift the edge of the flower center and place the petal ends under it far enough so that they will be caught in the stitching when you machine quilt the flower layers together. Keep the outer ends of the flower petals at least 2" from the outer edges of the pillow front.

Add the Small Flower Petals on top of the Large Flower Petals, again making sure the ends are under the center far enough to be caught in the stitching.

Continue adding and rearranging flower petals as desired. It doesn't matter whether you use all of the petals or not; just build a flower that appeals to you.

Leaves

Look through your fabric stash for leaf motifs; cut them out and add them around the outer edges of your flower. Alternatively, freehand-cut some leaf shapes from your favorite green fabrics, and add leaf details later with free-motion stitching.

Quilt the Petals & Leaves

Carefully remove the flower center and set it aside. Pin all the petals and leaves in place.

Attach a free-motion foot to your machine and free-motion quilt the petals and leaves into place. I like to keep the stitching simple and echo-quilt around the petals. If you're using printed fabric, you could follow the lines of the design.

Add the Flower Points

Press the 8" x 10" rectangle of fabric for the points in half to measure 4" x 10".



Cut a 4" x 10" rectangle of fusible web. Place it between the two fabric layers and press until well bonded, following the manufacturer's instructions.

Echo-stitch triangle-within-triangle shapes on the rectangle of bonded fabric, each about $1\frac{1}{2}$ " tall and 1" wide at the base. Don't worry about keeping them all the same size; having different sizes and shapes will add interest to the finished flower. Cut out the triangles close to the stitching.

Place the flower center back in the center of the quilted petals and leaves. Tuck the triangles under the edges of the flower center and pin in place. Free-motion quilt the flower center in place, securing the triangles in place as you sew.

Assemble the Pillow

Trim the pillow front to a 20" x 20" square.

Place the pillow front right side up on a flat surface. Position the small pillow back rectangle on the pillow top, right side down, aligning the top and side edges. Place the large pillow back rectangle on top of the stack, right side down, aligning the bottom and side edges. The two back panels will overlap. Pin.

Using a walking foot and a $\frac{1}{2}$ " seam allowance, stitch around all four sides of the pillow. Clip the corners and turn the pillow cover right side out.

Insert the point of a fabric marker through the buttonhole to mark the button position behind the buttonhole. Stitch the button in place. Fill your Flower Power Pillow with a pillow form.



- Follow the Three Second Rule: Don't spend more than three seconds to make a decision.
- In other words, don't stress over the placement of the petals on your flower!
- Change the shapes of the flower petals. Maybe you'd like pointy petals? Round ones?
- Relax, play and have fun!

Threads & Edges Jacket



by KATHY SHLEY

The wonderful texture of this elegant jacket is surprisingly easy to create — simply tear and layer fabric strips, then embellish them with your favorite decorative stitches! The striking color combination of the jacket shown is created by limiting the color palette to black and red; for a quieter look select colors close to each other on the color wheel and/or all of the same intensity.



Note: Before selecting a jacket size, think about how you want your finished jacket to fit. How much ease does your favorite jacket have? What will you wear under your jacket? How long do you like your sleeves? Do you want buttons?

Supply List

- Sewing machine
- Universal needle, size 80/12
- Topstitch needle, size 90/14
- Edgestitch foot (BERNINA Edgestitch Foot #10/10C)
- ¼" foot (BERNINA Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D)
- Kwik Sew pattern #3438 (sizes XS-XL) or #3147 (1X-4X)
- Pattern tracing paper
- Sharpie® UltraFine Point permanent ink pen
- Fabrics* (press, but do not prewash)
 - ¾ yard each of seven coordinating prints that are the same on both sides (such as batiks)
 - 1½ yards each of two coordinating solids
 - 1 yard bias binding fabric
- *If you are making a Plus size, you will need more fabric. Add more fabric colors, or buy more of each of the seven you've chosen. Too much is okay; too little is a disaster!
- Threads:
 - 30-weight rayon or cotton thread in colors that will show on your fabrics
 - 50-weight cotton thread for piecing, buttonholes, and binding
- 4-5 buttons or button forms to cover (optional); see pattern for sizes (frogs would also be nice)
- Buttonhole cutter
- Fray Block seam sealant
- Best Press (optional, but nice for pressing on dark colors with no flaking)
- Sewing shears
- Thread nippers with sharp points
- Tape measure
- Seam gauge
- Shout® Color Catcher® sheet
- Two or three clean tennis balls

Determine the Yardage Needed

The Threads & Edges Jacket has five pieces: two fronts, two sleeves, and one back. You will create three large rectangles of “fabric.” The first will be large enough to cut in half for the jacket front – to ensure that the “stripes” of fabric strips match at the center front. You will cut the back from another piece and both sleeves from the third piece.

The fabric rectangles you make must be large enough to accommodate your pattern pieces plus at least 3" all around each piece. The extra is necessary to allow for shrinkage that will happen during the stitching process and the laundering required before you cut the actual pattern pieces from the fabric rectangles.

Rip the Fabric Strips

You will be tearing fabric strips across the fabric width. Press each fabric before tearing, using Best Press for a crisp finish. You will need base strips that are 1¾" wide and embellishing strips that are ¾" and 1" wide. All strips will be 44" long – or the width of your fabric from selvage to selvage.

Note: For plus sizes, tear additional strips and overlap the ends to create the required length plus a few inches to allow for shrinkage.

Tear strips in groups of four: two 1¾"-wide strips, one 1"-wide strip, and one ¾"-wide strip. Tear three groups of strips from each of the seven coordinating fabrics. You will have fourteen 1¾" strips, seven 1" strips, and seven ¾" strips of each fabric with fabric left over; you will use it later for additional strips. Organize the strips in separate piles by width.

Tip: Measure along the lengthwise grain and clip through the selvage to mark each strip. Starting at the clips, tear the fabric into strips.

From each of the two coordinating solids, tear six groups of four: two 1¾"-wide strips, one 1"-wide strip, and one ¾"-wide strip. Organize these strips in separate piles by width. There will extra fabric to tear as needed later in the process.

To determine if you have enough strips, measure the length of each pattern piece and divide by 1¼". This is the number of base (1¾") strips you will need, plus a few extra strips at the upper and lower edges. Don't worry about getting exactly the right number; you can tear more strips as needed.

Join the Fabric Strips

Attach a $\frac{1}{4}$ " foot to your sewing machine. Select a straight stitch and adjust the stitch length to 2.5 mm. Thread the machine with 50-weight sewing thread in the needle and bobbin.

With wrong sides together, use a $\frac{1}{4}$ " seam and sew the base strips together, arranging the prints in random fashion. Continue joining strips until your pieced rectangle is large enough to accommodate your pattern pieces, plus at least 3" beyond all edges. Tear and add additional strips as needed. Press all seam allowances toward the lower edge of the rectangle.

Tip: Use a true $\frac{1}{4}$ " seam allowance, not a scant $\frac{1}{4}$ " seam allowance. Since threads will naturally pull from the edges of the seam allowances during the laundering/ texturizing process, you need a generous seam allowance so the pieces won't fall apart!

Embellish the Fabric Rectangles

Place the pieced fabric rectangles on a flat surface, with the seam allowance sides face up. Place one or two embellishing strips on each base strip, making sure that the edges of the base strip show.

Rethread your machine with 30-weight cotton or rayon thread in the needle. Use a variety of decorative stitches to stitch down the center of each strip. Experiment on fabric scraps to see how each stitch looks; adjust them as needed so that they are pleasing to your eye.

Tip: I found it easiest to stitch several rows with one color, and then change to a second color.

As you stitch, watch the texture develop! Since there is no stabilizer supporting the fabric, the stitches will pucker and draw up, creating a "crumpled" appearance.

Take a break periodically ... this is a lot of sewing!



After you've created all three pieced rectangles, attach an edgestitch foot to your machine, adjust the straight stitch length to 2 mm, and stitch across the ends of the strips (perpendicular to the strips) to prevent them from raveling when the fabric is laundered/texturized. These edges will be irregular, because the widths of the fabric strips vary and the different decorative stitches create varying amounts of puckering.

Texturize the Fabric Rectangles

Launder the pieced rectangles with a Color Catcher® sheet. Many of the strips edges will fray. Dry the pieces in the dryer with three tennis balls. If desired, press some of the raw edges to create additional texture.

Construct the Jacket

Cut the pattern pieces from the texturized fabric rectangles, taking care to cut a left and right front so the fabric strips line up across the fronts at the center. Be sure to cut a left and a right sleeve.

Construct the jacket following the Kwik Sew pattern instructions except for the buttonholes.

Stitch the Layered Buttonholes

Tear a $\frac{3}{4}$ "-wide strip of fabric several inches long from one of the embellishing fabrics. Cut it into $1\frac{1}{2}$ " lengths. Tear a 1"-wide strip of a base fabric and cut it into $1\frac{3}{4}$ " lengths.

Center each embellishing fabric rectangle on a base fabric rectangle to make a "stack." Mark horizontal buttonholes on your jacket, and then center a fabric "stack" over each one.



Stitch buttonholes. Cut buttonholes open with a cutter and wood block. Sew buttons in place.

Create the Embroidered Buttons (optional)

The jacket shown features buttons covered with embroidered fabric circles. To recreate this look, use embroidery software to digitize a circular design slightly smaller in diameter than your button form. Stitch, then cut circles as directed on the button form package, taking care to center the design over the form.

As an alternative, stitch randomly over a piece of fabric using straight and/or decorative stitches. Cut the button cover circles from the embellished fabric.



Kathy thanks her mom for teaching her to sew creative fashions when she was a child. As an avid seamstress for over fifty years, sewing on the BERNINA 830 is her joyful pleasure. Presently she is an educator at Charlotte Sewing Studio in Port Charlotte, Florida, where she shares her lifelong passion for all things sewn and embroidered.

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Perfect Collar Corners

by LINDA LEE



Whether you are a beginning sewer or a more experienced one, this method of pressing and preparing a corner for turning will definitely surprise and delight you. For years, we have been taught to cut diagonally across the corner where two seams come together, to reduce the bulk and achieve a really sharp point. But in fact, we sewers tend to poke out our corners too much compared to the look of fine ready-to-wear, and sometimes we even see little “whiskers” because we have removed too much fabric in an effort to have nothing left in the corners to turn.

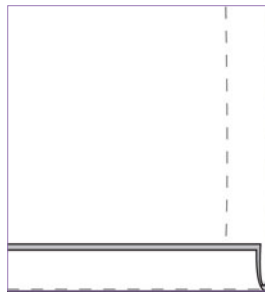
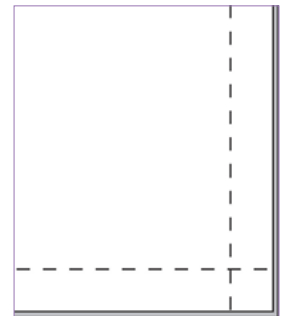
This technique is used in lieu of trimming diagonally, and the fabric that is left helps to support the corner and allow for a clean angle — no more dog-eared corners.

After sewing the adjacent seams at a corner, it is still a good idea to trim the seam allowances down to about $\frac{3}{8}$ " wide. For a crisper edge, always press the seams open over a point presser before turning the seam to the outside.

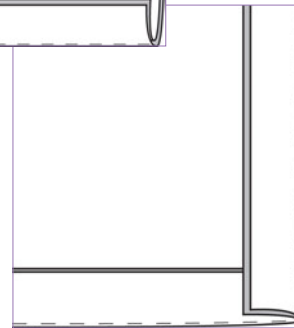


Press one seam allowance toward the garment along the stitching line for about 1".

Press the adjacent seam allowance over the previously pressed seam allowance along the stitch line for about 1".



Hold your thumb over the stacked seams as you turn the corner to the outside. Use a bamboo point turner, if needed, to neaten the corner.



The Nine Lives Vest pattern by Shapes is a simple shirt or vest to make, perfect for a novice sewer or someone who wants to make a stylish garment quickly. The square-cornered collar is an easy one to make while practicing this technique, especially when using an easy-to-sew fabric such as linen.

Use Edgestitch Foot #10 to make it easier to topstitch the outer edge of the collar. This foot will help you maintain a consistently even distance from the edge while you stitch.

The Shapes Nine Lives Vest pattern, lime-green linen fabric, lime-green resin buttons with embedded black numbers, and all the best garment-sewing tools are available from your local BERNINA dealer.

projectsewingworkshop.com



The Last Word

A sneak peek at what's coming in
Through the Needle ONLINE, Issue #3:



2-Hour T

You'll love how easy this designer t-shirt goes together using a serger. With decorative hems (no ribbing!) and $\frac{3}{4}$ sleeves, this shirt is not only fast, but also fashionable! Jean Wilt, owner of High Country Quilts in Colorado Springs, CO, shows off her new shirt in a 2-Hour Tee class.

Circle in a Square Coasters

These decorative, but functional, coasters are quick and fun to make. Start with a square of fabric, stitch a perfect circle, and finish the edge with a strong, corded satin stitch. Make a coordinating "tray" and you've got a great gift!



Where's Amy? Everywhere!

- Web site: amybarickman.com
- Blog; amybarickman.com/blog and (blog.thevintageworkshop.com/)
- Newsletters: thevintageworkshop.com
- Facebook: facebook.com/amybarickmanstudio
- Twitter: twitter.com/amybarickman
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Quick Links

These are the main links featured in this issue; see the articles for links to specific products, projects, and technique information. Please visit our sponsors and contributors for more inspiration, information, and stitching fun!

- throughtheneedle.com
- berninaUSA.com
- allisonstilwell.blogspot.com
- amybarickman.com
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- embroideryonline.com
- nbcam.org (National Breast Cancer Awareness Month)
- projectsewingworkshop.com
- rickytims.com/seminars
- sewingrepublic.com
- nationalbreastcancer.org
- komen.org

Sailing, Sunning, and Sewing!

Join us for an exciting 8-night BERNINA-sponsored cruise on the Royal Caribbean's extraordinary Voyager of the Seas! Sailing out of Galveston, Texas, we will be visiting the exotic ports of Roatan, Belize City, and Cozumel. Have fun, relax, and sew in classes taught by Kaye England, Vicky Tracy, Susan Beck, and Catherine Gross on beautiful new BERNINA sewing machines. For more information visit SewManyPlaces.com.



Until December ...

As always, we hope this issue of *Through the Needle ONLINE* has inspired you to learn something new and make your own adaptations of our projects. We love seeing your creations; send e-mail and photos to jo@berninausa.com.