

7  
ISSUE

YOUR CREATIVE  
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Through *the*  
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ONLINE

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exclusive  
design  
collection



*Bias Bars Pillow*



*Edgy T-Shirt*



*Baby's Got Back*



*Contour Applique*  
*Mini Purse*



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# Needle Notes

How can it be August already?! Summer is half over, and school starts in a month! In this issue of *Through the Needle ONLINE* we have several projects just perfect for fall sewing. A must for anyone with an electronic reader, Timmesa Eads' landscape-pieced case makes a thoughtful back-to-school gift. A cute little recycled tweed purse from Sharon Waligora will inspire you to re-purpose items from your local thrift store. And Judy Hahner's Edgy T-Shirt will bring out the artist in you with its combination of paint, appliqué, and embroidery.

If you're like me, you have a box full of quilt tops, just waiting to be quilted. Gyleen Fitzgerald has a super system for piecing quilt backs from fat quarters. Using her technique, I just might get some of my quilts finished this year!

Little things can have a big impact. The stripes in Susan Beck's striking black and red pillow are simply cut from a long length of Bias Binder-stitched cord. Twisty-turny embroidery gives Bunny Gates' Mini-Purse the look of an expensive designer bag. And Amy Henley's practical Stabilizer ID Bands will help keep your sewing supplies organized.

We'd love to see what you've been sewing this summer! Send photos of your favorite projects to [jo@berninausa.com](mailto:jo@berninausa.com). Enjoy the rest of the summer — see you again in October!

*Jo Leichte*  
Jo Leichte  
Editor



## Crib-Size Duvet Cover

Cozy, reversible, and beautiful — this crib-sized duvet cover is everything your toddler deserves. Gather together some of those 45"-wide quilting prints you've always admired, and just a few easy steps you'll have a soft, flannel duvet cover that matches your décor and reflects your toddler's personality.

Project by [Juliette Lanvers](#)

Visit [sewingrepublic.com](http://sewingrepublic.com) for more project instructions and sewing tips!





# KINDLE COVER

by TIMMESA EADS

*High-tech gadgets don't need high-tech cases — protect your e-reader with a custom-fit, landscape-pieced cover. Select four of your favorite fabrics for the piecing. A zippered pocket on the back holds spare change, ID, or — if you still read paper books as well as e-books — a library card. Now your e-reader is protected!*

## Supplies

- ¼ yard each of four coordinating fabrics
- ¼ yard OESD FiberForm
- One zipper, 9" or longer
- OESD LightWeight Tear-Away Stabilizer
- Construction thread
- Universal needles
- ¼" foot (BERNINA Patchwork Foot #37)
- Overlock foot (BERNINA Overlock Foot #2/2A)
- Edgestitch foot (BERNINA Edgestitch Foot #10/10C)
- Embroidery foot (BERNINA Clear Embroidery Foot #39)
- Metal seam guide

## Cutting

- Cut four 5" x 9" rectangles, one from each fabric.
- Cut two 8½" x 10½" rectangles for the lining.
- Cut one 8½" x 10½" rectangle for the back cover.
- Cut four 1½" x 1" rectangles for pocket zipper tabs.
- Cut two 6½" x 8" rectangles for the pocket.

## Front: Curved Landscape Piecing

For the landscape curved piecing on the front cover, layer two 5" x 9" rectangles on top of each other on a rotary-cutting mat, overlapping the pieces by 1½".

Cut a curved line with a rotary cutter, keeping the curves gentle and smooth. There's no need to draw this line first — just imagine a gentle curved line and then cut. Remove the extra top fabric and extra bottom fabric.

Place the two pieces of the curved fabric together with both right sides up. Using a fabric marker or chalk, make short registration marks about 1" apart along the length of the curve.





Pick up the fabrics and place them right sides together, matching the registration marks. The curves will not match, but will seam together well as you work from one registration mark to the next. Sew the pieces with a  $\frac{1}{4}$ " seam allowance using the  $\frac{1}{4}$ " foot.

*TIP: Use an awl or the point of a seam ripper to help guide the fabric under the foot.*

Press the seam flat from the wrong side to set the stitches, and then press both seam allowances to one side from the right side.



Repeat, adding the two remaining 5" x 9" rectangles.

Trim the pieced rectangle to  $8\frac{1}{2}$ " x  $10\frac{1}{2}$ ".

Place a layer of tear-away stabilizer under the pieced

rectangle. Select a decorative stitch and sew along the seams between the curved strips. This completes the front of the cover.

*TIP: Use the mark in the center of the foot (the red line on BERNINA Clear Embroidery Foot #39) as a guide, feeding the fabric so the seam is in line with the mark.*



## Back: Zippered Pocket (optional)

Use the 2 pieces that measure  $6\frac{1}{2}$ " x 8" for the pocket and the 4 pieces that are  $1\frac{1}{2}$ " x 1" for the pocket zipper tabs. The 1" side is the same width as the zipper.

About 1" from the end of the zipper, sandwich the zipper between two of the  $1\frac{1}{2}$ " x 1" fabric tabs, right sides together. Sew across the zipper and tabs with a  $\frac{1}{4}$ " seam allowance. Trim away the excess zipper.



Fold the tabs away from the zipper; press.

Make a mark on the zipper  $4\frac{3}{4}$ " from the tab seam. Unzip the zipper completely, moving the zipper pull to the already tabbed end. Don't leave the zipper closed, or you will cut off the zipper pull when the zipper tape is trimmed.

Once again, sandwich the zipper between two fabric zipper tab pieces. Place the raw edges of the tabs against the marks drawn on the zipper tape.

Sew across the tabs and zipper with a  $\frac{1}{4}$ " seam allowance. Trim the excess zipper away. Press the tabs away from the zipper. Trim the zipper strip to  $6\frac{1}{2}$ " x 1".

Place the two  $6\frac{1}{2}$ " x 8" pocket pieces wrong sides together. One piece forms the outside of the pocket and the other piece is the lining.

Place one right side of the zipper against one  $6\frac{1}{2}$ " side of the layered pocket pieces. Center the pocket over the tabbed zipper area; the zipper and fabric should be right sides together.

Attach the overlock foot to the machine. Place the raw edge of the fabric and the zipper tape edge using the pin of the overlock foot. Use an overlock stitch (regular settings) to sew the zipper and pocket fabric together; the overlock stitch allows you to seam and finish edges in one operation.





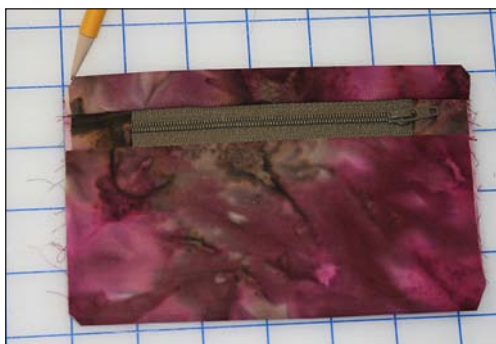
Flip the pocket away from the zipper; press. About  $\frac{1}{4}$ " of the zipper tape will show as trim on the front of the pocket.



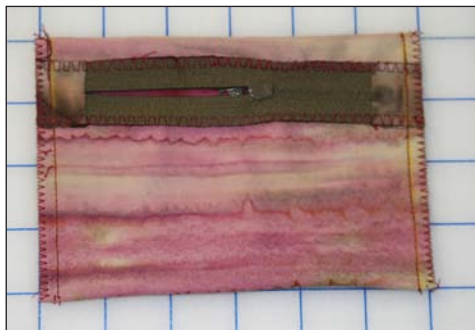
Bring the other end of the pocket to the other side of the zipper tape, right sides together. Use the overlock stitch and foot to sew the pieces together. You now have a tube of fabric held together with a zipper. Cut off any excess zipper tape.

Turn the tube right side out. Fold the tube to form a flat pocket with the zipper  $\frac{1}{2}$ " from the top. Press. Cut small notches to mark the folds at the top and bottom of the pocket.

Turn the tube wrong side out; find and match the notches at all four corners of the pocket. Pin the edges together along the sides.



Sew one side of the pocket using a straight stitch and a  $\frac{1}{4}$ " seam allowance. Open the zipper at least halfway.



Sew the other side of the pocket. Change to an overlock foot and overlock stitch; overlock the raw edges.

Turn the pocket right side out; use

a point turner or knitting needle to work the corners so they are nice and crisp. Set the pocket aside.

## Assemble the Cover

Next, determine what size your e-reader sleeve should be. Place the e-reader on a piece of FiberForm, trace around the edges, and cut the FiberForm along the drawn lines. The e-reader shown here requires a 5" x 7 $\frac{1}{2}$ " rectangle of FiberForm. Cut a second piece the same size as the first one. Do not round the corners.

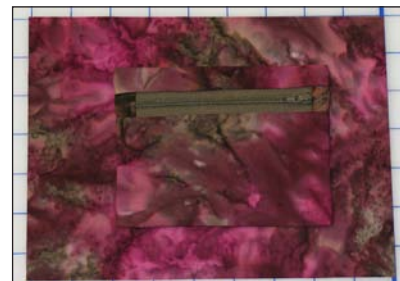
Center the FiberForm pieces on the wrong sides of the two 8 $\frac{1}{2}$ " x 11" lining fabric rectangles. Secure the layers with rows of stitching down the center and sides of each FiberForm rectangle.

Trim the fabric away from the FiberForm, leaving 1" of fabric beyond the side and bottom edges of the FiberForm, and  $\frac{1}{2}$ " above the upper edge.

Trim the landscape-pieced front rectangle to the same dimensions as the lining. Trim the back rectangle to the same size as the front and lining. The sample shown measures 7" x 9".



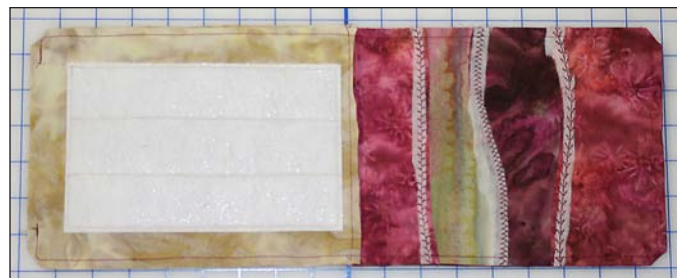
Center the pocket on the back cover. Stitch around all four sides of the pocket, close to the edge, using an edgestitch foot and a straight stitch with the needle position moved 2 or 3 steps to the left of center.



With right sides together, sew the pieced front cover to the front lining at the upper edge only, using a  $\frac{1}{4}$ " seam allowance.

Repeat for the back and back lining.

Place the front/lining and back/lining pieces right sides together, lining to lining, front to back.





Sew around all four sides using a  $\frac{1}{4}$ " seam allowance; leave a 2" opening at the bottom of the lining for turning. Secure the seam ends well.

Turn right side out, taking care to poke the corners out cleanly, then push the lining down into the cover. Press. Topstitch around the top,  $\frac{1}{2}$ " from the edge.

Slip the e-reader into the cover, then determine the size of the flange. The pocket should be snug to hold the e-reader securely. When the sample e-reader was inserted into the cover, it was determined that the sides and bottom should be topstitched  $\frac{5}{8}$ " from the outer edge to create the flange.



When she was 8 years old, Timmesa Shrader Eads received her first BERNINA as a gift from her parents, Don and Sue Shrader. That trusty 801 sewing machine still sits next to her artista 640E. Proud to follow in their footsteps, she works with them to run Creative Sewing Machines in Mt. Airy, North Carolina.



Timmesa teaches "Sew Easy to be Green" Seminars, with sustainable living in mind, and plans a "Sew Fit" series for fall to keep everyone sewing and healthy. In addition to teaching and working with customers, she is the shop's BERNINA-certified technician.

Timmesa is a mother of three and along with her husband is very active in the local community. She helped establish the Rosy Cheeks 5K Run/Walk for children's toys, raised \$2900 for Autism Speaks (in part by raffling one of her quilts), and ran the New York City Marathon in November 2010 as an Autism Speaks-sponsored athlete.

Her e-reader is always peeking out of her recycled tote bag!

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and inspiring experience!"*

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# Baby's Got Back

*"Picadilly Square" front.*



*by* GYLEEN X. FITZGERALD

*"Picadilly Square" back.*

*"Sawblades" back.*



*"Sawblades" front.*





## Supplies

- 15" square ruler
- Rotary cutter and mat
- Paper and pencil
- Calculator

## Why piece the back of your quilt?

First, let's think about it. If you're like me, you have lots of fat quarters in your fabric stash. A half yard of fabric is really two fat quarters, 1 yard is four fat quarters, and a fat quarter is, well, a fat quarter. Most quilters have plenty of fabric in their collections to make quilt backs of any size without going shopping if they would plan the backs of their quilts around fat quarters.

Second, if you calculate everything up front and then do the all cutting, you are set to speed sew without thinking about whether the back will be the right size.

Third, why not make your quilt backs as interesting and as fun to look at as the fronts? That way, whether you quilt them yourself or send them out to for quilting, you get double the viewing value for the time and money spent. Trust me — your friends peek at the backs when you're not looking! Why not surprise them with an unexpected visual treat!

Fourth, if you plan to use fat quarters, you can stop buying huge pieces of fabric for your stash because you might need them for quilt backs one day. Instead, focus on buying fat quarters of fabrics you love, and it won't matter whether you use them for the front or back of your quilt. With just a little planning and effort you can make wonderful two-sided quilts.

## Gyleen's Official Fat-Quarter-Pieced Quilt Back

Let's do the math, cut the fabric, and get ready to speed sew. Now that's what I'm talking about! It's easier to explain my technique by doing it; just switch your numbers for mine and you're all set. Also — this is easier to do if you don't think about it! Just trust me and follow the directions without using your brain.

For this example, let's say that I'm working with a 60" x 80" quilt top.

1. Measure the width and length of the quilt top, then add 8" for to the width and length for the quilt back. This assumes you will need 4" of backing on each outer edge so the quilt can be loaded on a long-arm machine.

Example:

Width of back:  $60" + 8 = 68"$

Length of back:  $80" + 8 = 88"$

2. Divide the width and length by 15" (the size of the square ruler) and round down to the nearest whole number. This is the number of whole blocks needed.

Example:

Number of blocks for width:

$68" \div 15" = 4.53 = 4$  blocks

Number of blocks for length:

$88" \div 15" = 5.86 = 5$  blocks

3. Now draw a grid (freehand is fine) which is 4 blocks across and 5 blocks down. The edge blocks will finish at 14.75" and the center blocks at 14.50". Add up the amounts of fabric used so far in both width and length.


Width of the edge blocks + width of the center blocks = width so far

Example:

Amount used in width so far:

$14.75 + 14.50 + 14.50 + 14.75 = 58.50"$

Amount used in length so far:

$14.75 + 14.5 + 14.5 + 14.5 + 14.75 = 73.25"$



4. Subtract the width and length distances calculated in step 3 from the width and length of the quilt back (from step 1).

Width of quilt back - width used = total width for sashing

Example:

Total width for sashing:  $68" - 58.50 = 9.50"$

Total length for sashing:  $88" - 73.25 = 14.75"$

A note about sashing: I recommend sashing wider than 2" and narrower than 6.5". Anything else looks too skinny or too chunky to me. You may need to divide the sashing into strips or bump it up a tad to make it an easy number to measure.

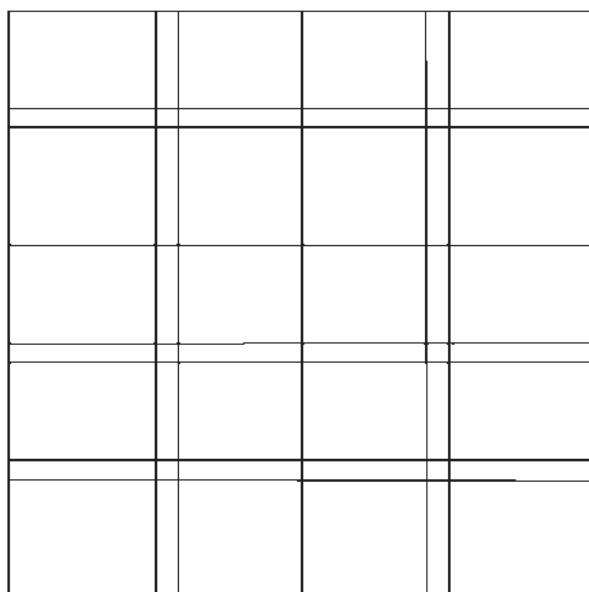
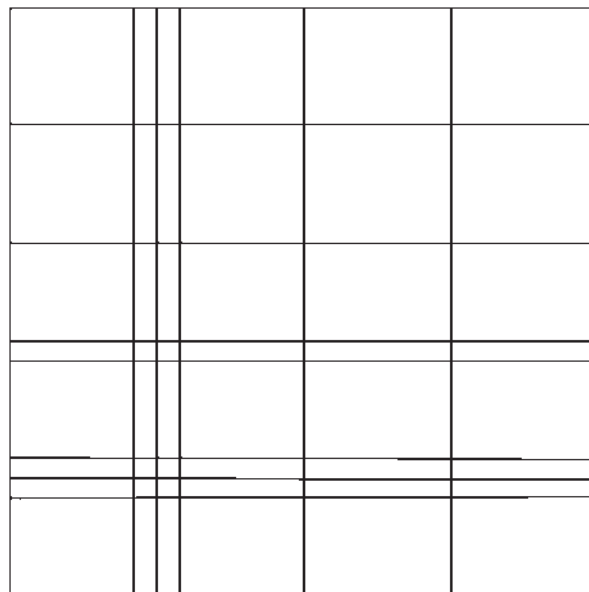
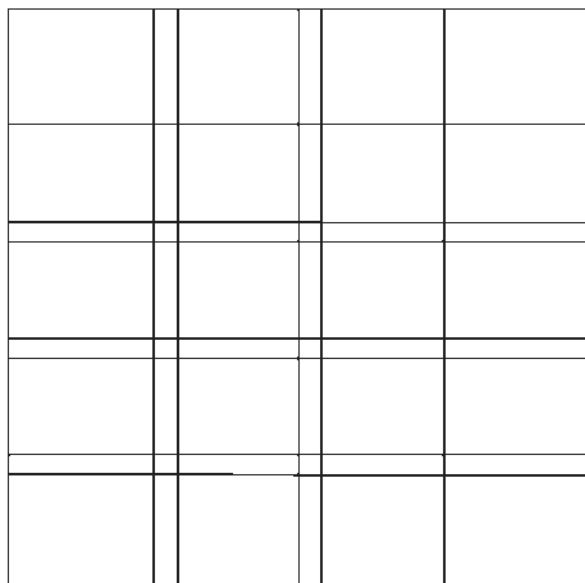
5. Since you want the width of the sashing the same for both width and length of the quilt, I would bump up to 10" and 15". Both numbers are divisible by 5"; this is the finished width of each sashing strip. Add 0.5" for seam allowances for a total of 5.5".

Example:

Number of strips for width:  $10" \div 5" = 2$  strips

Number of strips for length:  $15" \div 5" = 3$  strips

6. Using your grid sketch from step 3, draw two lines to represent the sashing in the width. And draw 3 lines to represent the sashing in the length. The sashing **MUST** be between the blocks and not at the outer edges of the quilt back. Where the sashing lines intersect, you'll create cornerstones – squares that connect the vertical and horizontal sashing strips. In this example, you end up with 6 cornerstones. The sketches shown here illustrate some options for positioning the sashing lines.



With me so far? Count the blocks; for this example cut:

- Twenty  $15" \times 15"$  blocks
- Twenty-two  $15 \times 5.5"$  sashing strips
- Six  $5.5" \times 5.5"$  cornerstones

7. Lay out your fat quarters (I cut four layers at a time). Cut the 15" blocks first, using your 15" square ruler. The leftover pieces can be used for sashing or cornerstones. In general, the number of blocks you'll need is also the number of fat quarters you'll need.
8. The last step is to lay out the blocks, sashing, and cornerstones, sew them together to form rows, then sew the rows together to complete the quilt back. Done, just like that! And Baby's Got Back!



"Tootie Fruitie"  
back.



Gyleen was born in Philadelphia, PA, but grew up in Taiwan and Japan. During those formative years in the Far East, she developed her love for simplistic artistry. She began needlework at the very young age of 4, and later pursued artistic expression in drawing and quilting.



For Gyleen, quilting is the passion that colors her world. Her quilts blend color, pattern and texture to impart a contemporary essence to traditional quilting. She shares her enthusiasm for quilting through interactive lectures and high-energy workshops. Her written works center around Haiku poetry, quilt patterns, and magazine articles; and, of course, the crème de la crème, children's books.

She opened Colourful Stitches in 1999. Its first subsidiary, FPI Publishing was launched in 2005 with the publication of her first two books, *The Dream* and *Poetry & Patchwork*.



"Tootie Fruitie" front.



# Contour Appliqué Mini Purse

by BUNNY GATES



## Supplies

- Kwik Sew Pattern #3651 (view A)
- BERNINA “Contour Appliqué” Premier Collection #1104 (designs BE110405, BE110415, BE11425)
- ½ yard 60"-wide black suede-like fabric
- ½ yard 45"-wide red cotton fabric for lining, piping, and appliques (match Isacord #1921)
- Isacord Embroidery Thread (colors 1921, 0811, 4952, 6051, 0020)
- OESD Bobbin Thread, black
- Construction thread, black
- OESD Fuse & Fleece, about 10" x 24"
- OESD PolyMesh Cut-Away Stabilizer
- OESD Appliqué Fuse & Fix
- 505 Temporary Spray Adhesive
- Organ Embroidery needles, size 80/12
- One shank button for closure
- Large Oval Embroidery Hoop (255mm x 145mm)
- Quarter-inch foot (BERNINA Patchwork Foot #37 or Patchwork Foot with Guide #57)
- Edgestitch or blindstitch foot (BERNINA Edgestitch Foot #10/10C)
- BERNINA Embroidery Software 6 (optional)
- BERNINA Cutwork Accessory (optional)



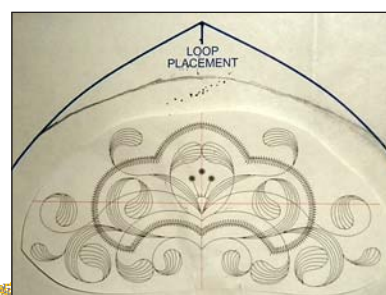
Looking for something easy & fun to make? Then check out this sweet mini-purse! I love the BERNINA “Contour Appliqué” designs for this project – they are so quick to sew and look wonderful. With only four thread colors and very little fabric for the appliques, it won’t take long to gather your supplies. You’ll want to make one for every outfit. Wouldn’t this look cute done in denim fabrics to carry when you’re in jeans?

## Prepare the Designs

Embroidery placement templates for the “Contour Appliqué” designs are included on the PDF that accompanies the collection. Print the templates for designs BE110415 and BE11425.

Open design BE110415 in your embroidery software or in the free ArtLink software available at [www.bernausa.com](http://www.bernausa.com) > Products > Software. Enlarge the design to 126% and print a template. Cut out each template close to the printed stitches and mark the top of each design.

Place the template for design BE110425 on the bag flap pattern piece and re-draw the flap edge to follow the contours of the design.





Cut the purse pattern pieces from the black fabric. Adhere OESD Fuse & Fleece to the wrong side of the bag front, bag back, and flap.

Cut the lining pieces from the red cotton fabric. Cut a  $\frac{3}{4}$ " x 18" bias strip from the remaining red fabric.

Fuse the Appliqué Fuse & Fix to the wrong side of a piece of red fabric large enough for both appliqué pattern pieces.

Lightly mark the fold line and the seamlines on the purse back. Position the template for design BE110405 in the center of the bag back. Attach the template with pins or 505 Temporary Adhesive Spray.

Position the template for design BE110425 along the curved area of the bag flap. Allow extra space around the curved area for the seam allowance. Attach the template with pins or 505 Temporary Adhesive Spray.

Position the template for design #BE110415 on the bag front approximately 1½" from the lower edge. Attach the template with pins or 505 Temporary Adhesive Spray.

*TIP: If you have the BERNINA Embroidery Software 6, scan the pattern pieces and plan your design placement in the software, then print templates for the bag pieces.*

### Prepare the Appliqué Pieces

Print the appliqué pattern pieces for each of the designs. These can be found on the PDF included with the collection. Cut the individual appliqué shapes from the paper.

Spray the back of each shape with 505 Temporary Spray Adhesive. Place them on the right side of the red fabric (the piece with Appliqué Fuse n Fix applied to the back). Carefully cut out the appliqué pieces.



*TIP: If you own the BERNINA Cutwork Accessory you can use the Cutwork Tool to cut the appliqué pieces for you! The Cutwork files are included on the CD or USB stick with the design files.*

### Embroider the Designs

Hoop a piece of OESD PolyMesh Cut-Away. Spray the top of the hooped PolyMesh using 505 Temporary Spray Adhesive.

*Tip: Create a re-usable hoop guard to prevent a build-up of sticky adhesive on your embroidery hoop. Cover the hoop with a piece of heavy-duty aluminum foil with a hole cut out of the center, then crumple the edges around the hoop to hold it in place. This keeps the hoop free of adhesive spray. Remove before embroidering.*



At the embroidery machine, rotate the design 45° degrees to fit in the hoop.

Line up the center point of the design on the bag back with the center point of the hooped PolyMesh, but rotate the fabric 45° from the horizontal and vertical center lines.

Attach the hoop to the embroidery machine.



*TIP: For extra stability, stitch a basting box around the design. If you have a BERNINA 830, simply press the Basting Box icon to add a basting outline to the design. If using another BERNINA embroidery system, you may download free basting outline files at [www.berninausa.com](http://www.berninausa.com) > See It / Share It > Free Downloads > Other Cool Stuff > Hoop Basting Outlines.*





Attach the hoop to the machine and embroider the first color, the placement lines.

Remove the protective paper from the appliqué shape and place it inside the stitched placement lines.

Finish embroidering the design.



Remove the hoop from the machine and the fabric from the hoop. Trim the stabilizer away close to the outer edges of the embroidered design.

Repeat the above steps to embroider the bag front and flap, but without rotating the bag or the designs.

### Quilt the Bag Pieces

Using the BERNINA Stitch Regulator or your favorite free-motion presser foot, stipple-quilt the entire background of the purse front and back around the embroidery designs.



### Construct the Mini-Purse

Fold the bias strip in half lengthwise with wrong sides and raw edges together, and press.

Place the bias strip on the right side of the flap, lining up the raw edges of the strip with the edge of the flap, starting and stopping about ½" beyond the marked notches on each edge.

Using a quarter-inch presser foot, stitch the bias in place with a ¼" seam from notch to notch, folding the ends out toward the notches.

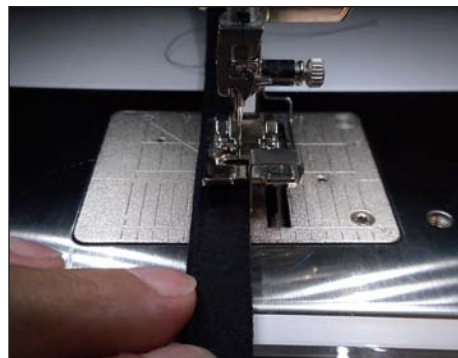


Cut the excess bias even with the sides of the bag.



Finish the rest of the bag following the pattern instructions.

*Tip: When making the strap, use an edgestitch foot for perfect lines of stitching. Align the strap edge with the center guide, then adjust the needle position so the stitches are sewn about 2mm from the edge.*



Purse back.





# Bias Bars Pillow

by SUSAN BECK

Finished size: 12" x 12"

Sample made using Bias Binder #88 (28 mm) with Foot 95/95C.

*This simple pillow makes a striking statement with the graphic touch of bias stripes across the front. Creating the strips is quick and easy with the Binder Attachment and Binder Foot.*

## Supplies

- ½ yard of fabric
- Cut one 13" x 13" square for the pillow front
- Cut two 13" x 10" rectangles for the pillow back
- Fusible interfacing: 13" x 13" square to stabilize the pillow front
- ½ yard coordinating fabric for bias strips
- 10-12 coordinating beads (with holes large enough to insert bias strips)
- 12" x 12" square pillow form

## Bias Bars

Cut about 6 yards of bias strips, piecing them into one long strip using diagonal seams. Cut strips to fit the width of the binder attachment (see chart).

Attach Bias Binder Attachment #88 and Binder Foot #95 to the machine. Load one end of the flat bias strip into the attachment. Stitch, creating a length of folded-and-stitched "cord." Cut the stitched bias cord into 15"-long pieces.

## Pillow Front

If needed for extra support, fuse interfacing to the wrong side of the pillow front.

Lay the bias cords in a pleasing arrangement across the pillow front; the ends will extend beyond the edges of the pillow. Tie a few knots in random bias cords and add beads as desired.

Pin the ends of the strips to the fabric, leaving very little slack in them, but taking care not to pull them too tight. Baste the strips in place. Trim away the excess length.

## Pillow Back

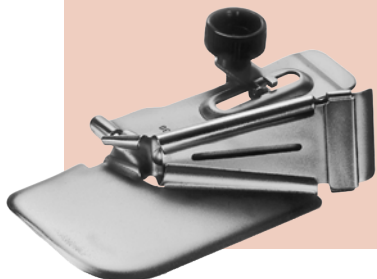
Turn under 1" along one long edge of each pillow back rectangle; press. Turn under 1" again; press. Topstitch hem in place.

Overlap the two hemmed edges about 2" and pin. Trim the back to the same size as the front.

## Pillow Assembly

Place the pillow front and back right sides together and stitch all the way around, using a ½" seam allowance. Turn the pillow cover right side out and insert the pillow form.

## Binding Strip Size



New Style Binder #88 with Foot #95/95C

Old Style Binder #84 with Foot #94 (cutting width and finished size are approximate)



### Binder Attachment

Binder #88, 28 mm  
Binder #88, 32 mm  
Binder #88, 38 mm



Binder #84, 20-24 mm  
Binder #84, 22-26 mm  
Binder #84, 26-30 mm

### Strip Cutting Width

28 mm (scant 1 1/8")  
32 mm (true 1 1/4")  
32 mm (scant 1 1/2")

22 mm (7/8")  
24 mm (15/16")  
28 mm (scant 1 1/8")

### Finished Size

7 mm (1/4")  
8 mm (5/16")  
11 mm (7/16")

5 mm (3/16")  
6 mm (scant 1/4")  
7 mm (1/4")





# Re-purposed Tweed Bag

by SHARON WALIGORA

*Recycle tailored jackets from thrift stores (not from Dad's closet!) and turn them into a creative, one-of-a-kind purse. Personalize your purse with an embroidered monogram.*

My sewing guild had a “purse challenge” that required us to make a purse — no rules, just make a purse. So, to celebrate my recent purchase of a BERNINA 830 and practice using its wonderful features, I decided to make a purse based on one that was featured at Virtual Bernina Club last year using the “Steel Ball Frame Purse” pattern and metal handle set from Quilt Plus.

For materials, I decided to repurpose fabrics from other items. I've always admired the fine materials and tailoring details that go into men's suits and coats, so I started by going to a local thrift store where I rescued a couple of men's tweed sport coats, including one Harris Tweed!

They were a day away from being thrown out because they'd remained unsold for too long. The leather knot buttons and other trims were removed and then the coats went into the washer and dryer. They came out great!

After removing the linings I cut the jacket pieces apart, being sure to preserve the beautifully constructed welt pocket from the chest of the Harris Tweed and the lapel and front opening of the other coat. I also used suit remnants from some of my sewing friends, and part of an old wool wrap-around skirt that was too itchy to wear. The small coral and rust fabric pieces were cut from discontinued upholstery samples. The beige trim is vintage home dec braiding, also from a sewing friend.

Then the fun started! Since I wanted to include my monogram or initial somewhere (like men have on their clothes), I decided to be brave and take my embroidery module out of the box, hook it up, and do my first embroidery on my new machine!



I chose the “Anniversary” alphabet, scaled it up to 130%, attached the small hoop, and made a sample. Wow, that wasn’t so hard! Then I set up the coral fabric on sticky stabilizer, put two layers of Aqua-Film stabilizer on top, and stitched out a perfect chocolate-brown “S.”



Next, it was just a matter of planning a pleasing arrangement of the jacket parts and fabric pieces and figuring out how to piece them together, using this as an opportunity to try out the presser feet that came with my

machine. Here’s what I used and where:

- Dual Feed Edgestitch Foot #10D for topstitching on the lapel
- Blindhem Foot #5 for blindstitching the plaid suiting fabric
- Overlock Foot #2A for overlocking the cut edges of the upholstery pieces
- Open Embroidery Foot #20C to apply the braiding to and appliqué stitch the upholstery fabric
- Dual Feed Reverse Pattern Foot with Clear Sole #34D so I could see what I was doing!
- Dual Feed Zipper Foot #4D to understitch thick seams
- Button Sew-On Foot #18 to sew on the buttons
- Dual Feed Reverse Pattern Foot #1D, used with the seam guide, to diamond-quilt the base
- Dual Feed Patchwork Foot with Guide #57D to construct the outer bag and lining

The side of the purse without the monogram got the welt pocket (great for a cell phone), and I made another pocket from the upholstery pieces. The leather lapel trim was sewn on using a size 100 leather needle — it was no problem for the BERNINA 830 to sew through it.

To finish the bag, I added fusible fleece, diamond-quilted the base, and then used the selvage edges of the suiting remnants to make the ruffles, fusing together the upper edges to preserve the weave. Finally, for the purse lining, I used cotton quilting fabric from my stash.



I wanted some pockets, too, so I cut out the nicely constructed welt pockets from the jacket linings and sewed them on opposite sides of the inside purse lining before the stitching the side seams. I love how one pocket still has the size tag in it: “44R.” One coat had a neck loop that said “Tailored in the USA,” so I sewed that to an inside pocket. Just think — now it’s been “made” twice in the USA!

Finally, I hand-stitched the leather knot buttons (cut off of the coats earlier) to the appropriate places as accents, and also six on the bottom of the purse to act as “feet.”



I was pleased to make this entire purse on my new BERNINA 830, and proud to do my first machine embroidery — it was so easy! I especially loved using the “D” feet with the BERNINA Dual Feed. The thickness of the materials would have made it challenging to piece together, but having so many Dual Feed presser feet available ensured perfect results. My prior sewing machine is a BERNINA 1230 (circa 1991), so I’ve come a long way!

In case you’re wondering ... I won the Guild purse challenge.



Sharon Waligora lives in Canton, MI, with her husband, a “gentleman farmer,” in a house they designed and built together. She enjoys constructing classic clothing and heirloom-stitched garments, and appreciates and likes to study the fine details and materials in antique and vintage clothing. “I especially love natural fibers, the way they feel in my hands. Re-purposing with quality fabric is a true joy.” Sharon works at All Stitched Up in Farmington, MI.





# Stabilizer ID Bands

by AMY HENLEY

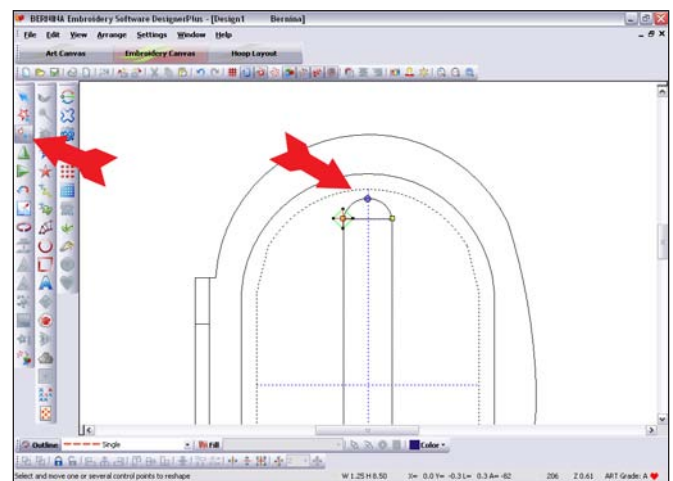
*Looking for a clever way to keep your stabilizer rolls neat and tidy while also making them easy to identify? Embroider stabilizer names on felt covers for slap bracelets — they're easy to remove and replace in a snap.*

## Supplies (for each band)

- Embroidery software
- 1 metal slap bracelet (1" x 9½")
- Two 2" x 12" rectangles of felt (red for Cut-Away, Purple for Tear-Away, Blue for Wash-Away)
- AquaMesh Plus Wash-Away Stabilizer
- Large Oval Hoop (or your largest hoop)

## Digitize the Embroidery

Use the Rectangle tool to draw a 1¼" x 8½" rectangle with a Single Stitch outline. Right click to open Object Properties. Click on the General Tab and set the Width to 1.25" and the Height to 8.5". Click Apply. Select the Outline Stitch tab and change the stitch length to 4mm. Click OK.



Select the Reshape Object tool and right click in the middle of one short end to create a curve control point. Drag the point to create a curve. Repeat for the other short end. Select the Measuring tool and check the final size from end to end. This is Color 1, the placement lines.



Copy and paste, leaving the copy over the original. Right click to open Object Properties; select the Outline Stitch tab and change the stitch length to 2mm. Change the color of this line. This is Color 2, the first set of tack-down stitches.

Using the Open Object tool and a Triple Stitch outline, draw a line over the placement line, but leaving one end open. This will be Color 4, the final tack-down stitching.

Using the Open Object tool and a Single Stitch outline, draw a line to complete the slap bracelet shape, overlapping the previous stitching line  $\frac{1}{4}$ " at each end. This will be Color 5, the final construction stitching line.

To stitch two bands in the same hoop, Select All, Copy, Paste, and move the copy to one side of the original.

Add stabilizer names to the ID bands, using the placement lines as a guide. Arrange the stitching sequence so the lettering stitches after the first set of tack-down stitches (Color 2) and before the final tack-down stitches and those that close the channel (Colors 4 and 5).

### Stitch the Stabilizer ID Bands

Hoop a piece of AquaMesh Plus stabilizer in the Large Oval Hoop, paper side up. Score the backing and remove it, exposing the sticky stabilizer. Stitch the placement lines (Color 1).

Place the fabric strips on the stabilizer, covering the placement lines. Stitch the tack-down stitches (Color 2).

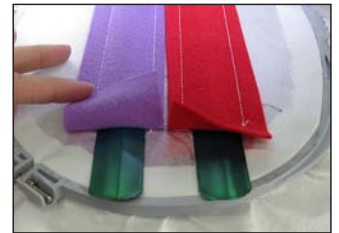


Embroider the stabilizer names (Color 3).



Remove the hoop from the machine but DO NOT remove the fabric from the hoop. Place the backing fabric rectangles on the wrong side of the hoop, right side out. Use two pins to hold the backing rectangles in place. Be sure to place the pins INSIDE the stitching lines so they will not interfere with the embroidery. Stitch the second set of tack-down stitches (Color 4).

Insert the slap band into the channel (valley toward the front). Be sure to push them in as far as they will go.



Embroider the final color (Color 5), which will close the channels.

Remove the hoop from the machine and the fabric from the hoop. Remove the excess stabilizer. Trim the ID bands a scant  $\frac{1}{4}$ " from the stitching.

Snap around the stabilizer roll!



Amy Henley, owner of Material Girls in La Plata, MD, gets help running the store from her entire family (Mom, Dad, sister and brothers), with everyone doing a little bit of everything. "We all work 10-12 hours days, 6 days a week. But I wouldn't change anything. Seeing the look on my beginning students' faces when they finish a quilt on their own makes it worth it, because I remember what that feels like."



by JUDY HAHNER

### Supplies

- “Trio T-Shirt, Top & Pants” pattern from Project Sewing Workshop
- Knit fabric (refer to pattern for yardage requirements)
- OESD Embroidery Take-Out Pack #12281, Urban Trends
- Upper Edgy Final and Lower Edgy Final design files
- OESD HydroStick Tear-Away Stabilizer
- OESD AquaFilm Wash-Away Topping
- OESD PolyMesh Cut-Away Stabilizer
- 505 Temporary Spray Adhesive
- Isacord embroidery thread
- Superior Threads Bottom Line bobbin thread
- Mettler Metrosene Plus all-purpose polyester thread
- YLI Elite serger thread
- Organ Titanium Ballpoint Embroidery needle, size 70/10
- BERNINA Ballpoint needle, size 70/10
- Schmetz Double needle, size 2.5
- Curves Rubbing Plates from Cedar Canyon Textiles
- Shiva® Iridescent Paintstiks® from Cedar Canyon Textiles
- *Paintstiks on Fabric* by Shelly Stokes
- BERNINA Sewing & Embroidery System
- BERNINA Serger (coverstitch feature optional)
- BERNINA Embroidery Software 6
- BERNINA CutWork Tool & Software
- Medium Embroidery Hoop
- Large Oval Embroidery Hoop
- Jumbo Embroidery Hoop (optional)
- CutWork Stitch Plate
- Echo Quilting and Cutwork Foot #44
- Reverse Pattern Foot #1D OR Walking Foot #50
- Edgestitch Foot #10/10C/10D

# Edgy T-Shirt

*A t-shirt is the perfect backdrop for a colorful mixed-media collage. Add just a bit of raw-edge appliqué, some edgy embroidery, and fabric paints to turn an ordinary t-shirt into your very own designer original!*

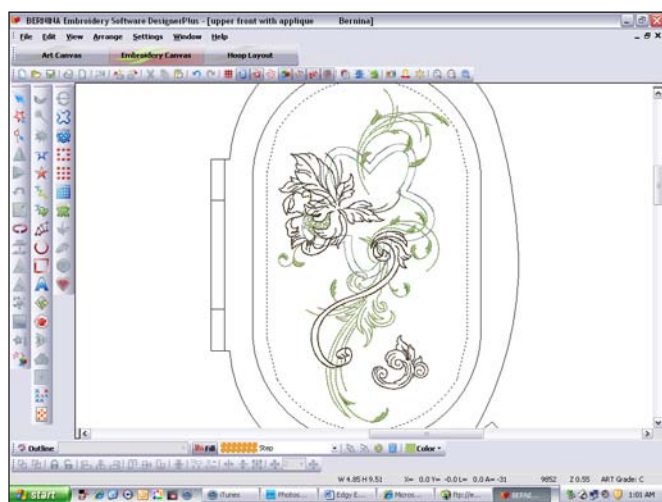




## Create the Edgy Flower Embroidery Designs

### T-Shirt Upper Front Design

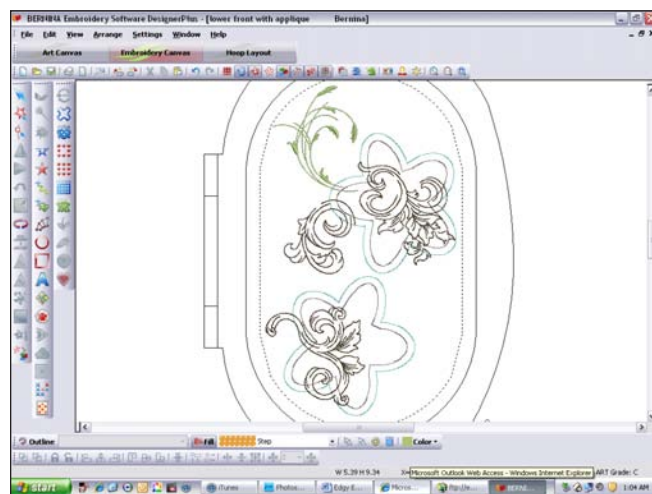
- Open BERNINA Embroidery Software 6.
- Select File > Open.
- Locate the Edgy Flower Applique.EXP file on the Sewing Celebration CD, and then click Open.
- Right click on the Show Hoop icon, and then select the artista 255 x 145 oval hoop. Choose Display Hoop and Manual Positioning.
- Select File > Insert Design. Locate OESD Urban Trends Collection #12281 and select NB698\_48 (urban flower). Click Open. Position the flower over the edgy flower appliqué.
- Select File > Insert Design > NB701\_48. Click on the Mirror Horizontal tool, and then position this design below and to the right of the urban flower.
- Select File > Insert Design > NB710\_48. Right click two times on the Rotate 45° C/CW to rotate the design 90°. Position this design to the lower right of the design.
- Select File > Insert Design > NB699\_48. Click on the Mirror Vertical tool, and then position this design to the upper right of the urban flower design.



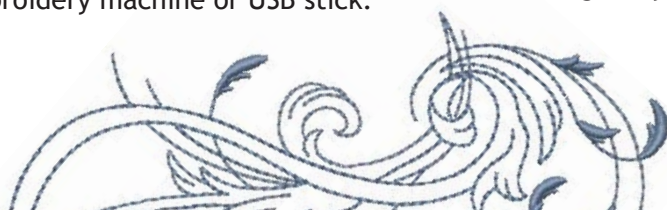
- Select Edit > Select All. Position the combined design within the stitch field of the Large Oval Hoop.
- Click on the Sequence by Color icon to reduce the number of color stops and thread changes.
- Select File > Save As, and name the Upper Edgy Final.
- Click on the Write to Machine icon to send the design to your embroidery machine or USB stick.

### T-Shirt Lower Front Design

- Select New > Open.
- Locate the Edgy Flower Applique.exp file, and then click Open.
- Select Copy > Paste. Left click two times on the Rotate 45° C/CW to rotate the design 90°. Position the duplicate below and to the left of the first flower.
- Select File > Insert Design > NB711\_48. Click on Mirror Horizontal and Mirror Vertical, and then Free Rotate the design 30°. Position it to the upper right of the appliqué flower.
- Select File > Insert Design > NB712\_48. Click on Mirror Horizontal, and then right click one time on the Rotate 45° C/CW to rotate the design 45° to the right. Position this design to the lower left of upper appliqué flower.
- Select File > Insert Design > NB709\_48. Left click one time on the Rotate 45° C/CW to rotate the design 45° to the left. Position the design on the lower appliqué flower.
- Select File > Insert Design > NB699\_48. Click on Mirror Vertical and then Free Rotate 20°. Move into position at the top of the design.



- Select Edit > Select all. Position the combined group inside the stitch field of the Large Oval Hoop.
- Click on the Sequence by Color icon to reduce the number of color stops and thread changes.
- Select File > Save As, and name the Lower Edgy Final.
- Click on the Write to Machine icon to send the design to your embroidery machine or USB stick.





## Create the CutWork Applique Files

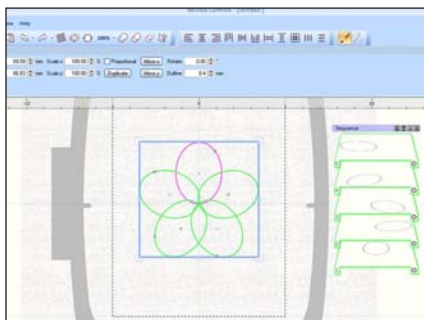
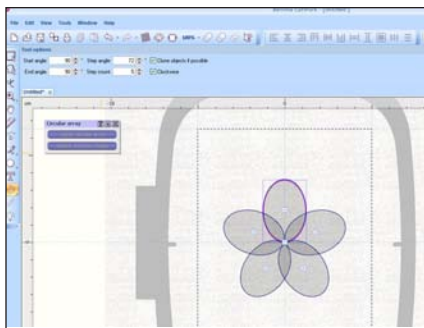
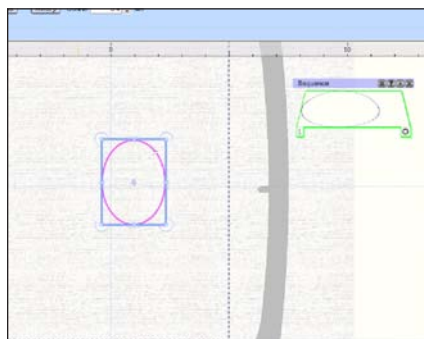
### Prepare the CutWork File

- Open the BERNINA CutWork software. Leave Create New selected, and click on Next.
- Select the New Graphic option, and then select Next > Finish.
- Select Bernina 130 x 100 Medium #26 from the list of hoops. Click on Next.
- Select Fabric Type > Embroidery Normal Light > T-Shirt knit 1.
- Select the white color chip for the fabric background. Click on Finish.



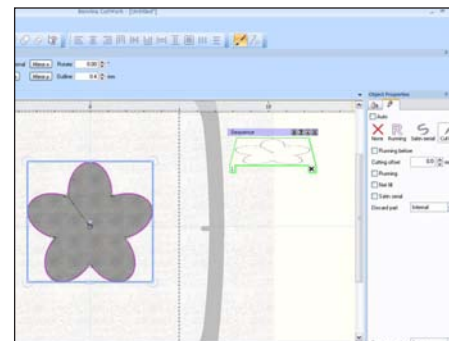
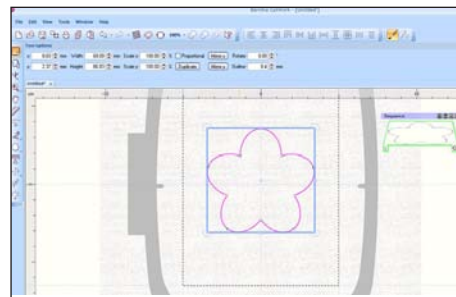
### Create the Flower Shape

- Select the Create Shape tool and open the fly-out menu. Select the Ellipse tool.
- Click in the workspace and drag from that point to create one petal shape.
- Open Tool Options. Delete Proportional, change the Width to 27mm and Height to 36mm, and then press Enter to activate the changes.
- Position the flower petal above the center of the hoop.
- With the petal highlighted, select Create Circular Array. In the Tool Options bar, set the Start Angle to 90, the End Angle to 90, and the Step Count to 5.
- Select the node inside the petal and drag inward until the points of the petals touch.
- From the Circular Array box, select Apply Circular Array.
- From the top menu bar, select the Weld icon.



### Apply CutWork

- Select CutWork from the Object Properties menu located at the right side of the screen.
- Check Running Before; change Offset to 2.0 mm.
- In Tool Options, check Proportional and change the Width to 93.11 mm.
- Select Slow Redraw to view the cutting order.



### Save and Export the DRAW File

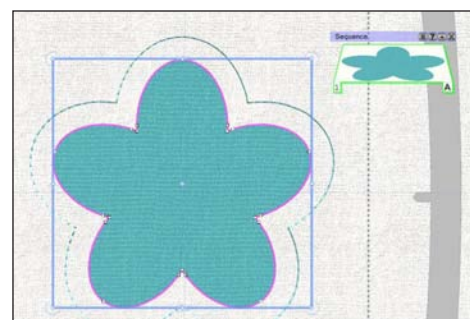
- Select File > Save As. Name the file Edgy Flower-Cut.DRAW.
- Select the Export icon to send the design to the machine of your choice.
- Select the Undo icon.

### Select the Colors

- Select a color for Outline by clicking in the upper left corner of one of the color chips in the palette. The cursor will change to a pencil.
- Select a color for Fill by clicking in the lower right corner of one of the color chips. The cursor will change to a paint bucket.

### Create the Appliqué

- Select the Fill option from the Object Properties panel.
- Select Appliqué and select Offset; enter 4.0 mm.
- Select the Outline option from the Object Properties menu.
- Confirm that Running is selected.
- Select Slow Redraw > Start to watch the stitching process (placement stitches and outline stitching).





### Save and Export the DRAW File

- Select File > Save As. Name the file Edgy Flower-App.DRAW to preserve the original file.
- Select File > Save As. Name the file Edgy Flower-App2. From the Save As menu select Melco expanded (\*.exp) > Save.
- Select Macro to Use > Bernina > OK > OK.
- Select the Export icon to send the design to the machine or USB stick of your choice.

### Cut the Applique Flower Shapes

- Save the large scraps from cutting out your t-shirt to use in for the flower appliques.

### Prepare the Machine

- Select three knit scraps that are large enough to fit in the Medium Embroidery Hoop.
- Layer the three pieces of knit fabric with three pieces of OESD HydroStick Tear-Away stabilizer, lightly spraying the stabilizer sheets with 505 Temporary Spray Adhesive to secure all the layers together during stitching.
- Hoop the fabric/stabilizer stack.
- Set up the embroidery machine:
  - Attach Echo Quilting and CutWork Foot #44
  - Attach the CutWork Stitch Plate
- Thread the needle and bobbin for embroidery.
- Load Edgy Flower-Cut.DRAW into the machine.



### Cut the Flower Shapes

- Select and stitch a basting frame to secure the layers together.
- Stitch the Running Before stitches.
- Remove the needle and insert the CutWork Tool.



- Following the prompts on the screen, cut out the flower shapes, rotating the blade as directed.
- All three appliqué shapes are cut at one time!

### Make the Edgy Flower T-shirt

#### Prepare for Embroidery

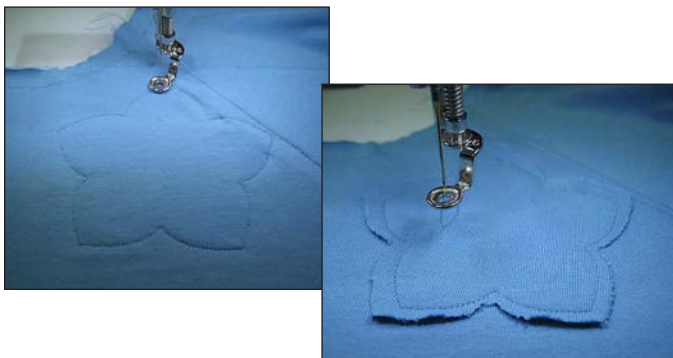
- Place the raglan sleeve pieces right sides together with the t-shirt front and back pieces following the pattern instructions.
- Stitch seams first with a straight stitch and Reverse Pattern Foot #1D with BERNINA Dual Feed engaged to aid in the even feeding of the knit fabric. (Machines without Dual Feed: Use Walking Foot #50.)
- Finish the edges of the seam allowances with a 3-thread serger overlock stitch. Edgestitch them on the sewing machine using Edgestitch Foot #10D.

#### Embroider the Shirt

- Using the embroidery software, print templates for the desired embroidery designs.
- Position the paper templates on the upper and lower front of the shirt.
- Hoop a layer of OESD PolyMesh Cut-Away stabilizer in the Jumbo Hoop, and spray the hooped stabilizer with 505 Temporary Spray Adhesive.
- Position the t-shirt front over the sticky stabilizer and smooth it into place.
- Load the Upper Edgy Final and Lower Edgy Final design files into the embroidery machine.
- Attach the Jumbo Hoop to the BERNINA 830, and then use the Absolute Check and Virtual Positioning tools to perfectly place the design for stitching.
- Thread the embroidery machine with thread in a color that matches the knit fabric.
- Engage the Basting Box function to stitch around the perimeter of the design.
- Stitch the basting box, and then stitch the placement line for the appliqué flower shape.



- Lightly spray the wrong side of the Edgy Appliqué Flower with 505 Temporary Spray Adhesive.
- Using the stitched placement line as a guide, position the flower on the t-shirt front.
- Stitch the next color; the stitching will be a generous  $\frac{1}{8}$ " from the raw edge of the flower.



- Lightly spray a piece of AquaFilm topping with adhesive, and then smooth it into place over the area to be embroidered/appliquéd.
- Following the on-screen prompts, stitch the remainder of the design.
- Remove the hoop from the machine and the shirt from the hoop.
- Repeat this process for the two edgy flower appliques on the lower front of the shirt.
- When embroidery is complete, remove the excess AquaFilm from around the embroidered designs.



### Apply Paintstik Embellishments

- Spray the rubbing plates with 505 Temporary Spray Adhesive. This will help prevent the knit fabric from stretching and slipping as it is rubbed with color.
- Place a rubbing plate under one layer of the shirt.
- Using light pressure on the Paintstiks to avoid distorting the fabric, build color and texture around the embroidered motifs. Experiment with a variety of rubbing patterns and colors for added visual interest.



- Let the paint dry for at least 24 hours, and then use a hot iron to heat set the paint, pressing from the wrong side of the fabric.

*TIP: Cover the ironing surface with craft or butcher paper to protect it.*

### Add Finishing Touches

- Complete the t-shirt following the pattern instructions.
- Use one of the following techniques for a professional-looking hem:
  - Double Needle Hem: Insert a 2.5 Double needle into the sewing machine. Fold the hem allowance to the wrong side of the shirt. Attach Reverse Pattern Foot #1D to the machine. Position the hem under the presser foot, right side up, and place a strip of LightWeight Tear-Away stabilizer under the hem allowance. Stitch, creating two parallel rows of stitching. When complete, gently tear away the excess stabilizer.
  - Serger Coverstitch Hem: Set up serger for a 2- or 3-needle coverstitch. (See serger instruction manual for directions.) Fold up the hem allowance as for the Double Needle Hem above, but without the stabilizer strip. Stitch, creating parallel lines of stitching.







# The Last Word

A sneak peek at what's coming in  
Through the Needle ONLINE, Issue #8:



## Take-Out Gift Box

Charlene Phillips, author of *The Sewing Machine Attachment Handbook*, shares instructions for creating sweet fold-up gift boxes. Embellish them with embroidery, decorative stitching, ribbons – think of all the possibilities – then fill them with tiny treats or gifts for someone special.

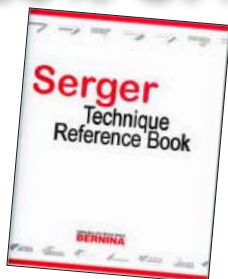
## Chubby Chicks

Appliqué is so quick and easy when you use your CutWork Software and Tool! Lisa Klingbeil demonstrates how she cut and stitched these cute little chicks completely on her embroidery machine.



## August 2011 Special

### 30% OFF



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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!

- <http://www.throughtheneedle.com>
- <http://www.berninaUSA.com>
- <http://www.benartex.com>
- <http://www.berninausablog.com>
- <http://www.embroideryonline.com>
- <http://www.bernina8series.com/EN/>
- <http://www.berninamylab.com>
- <http://www.rickytimes.com/seminars>
- <http://www.allstitchedupmi.com>
- <http://www.colourfulstitches.com>
- <http://www.materialgirlsqilt.com>
- <http://www.sewingattachments.com>
- <http://www.creativesewing.com>

## BERNINA Educational Webinars

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At [www.berninausa.com](http://www.berninausa.com), sign-up to receive BERNINA Webinar Announcements via email plus visit the home page for the latest webinar news.

## Until October ...

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](mailto:jo@berninausa.com).