

Sew A Simple Boy's One-Piece Romper

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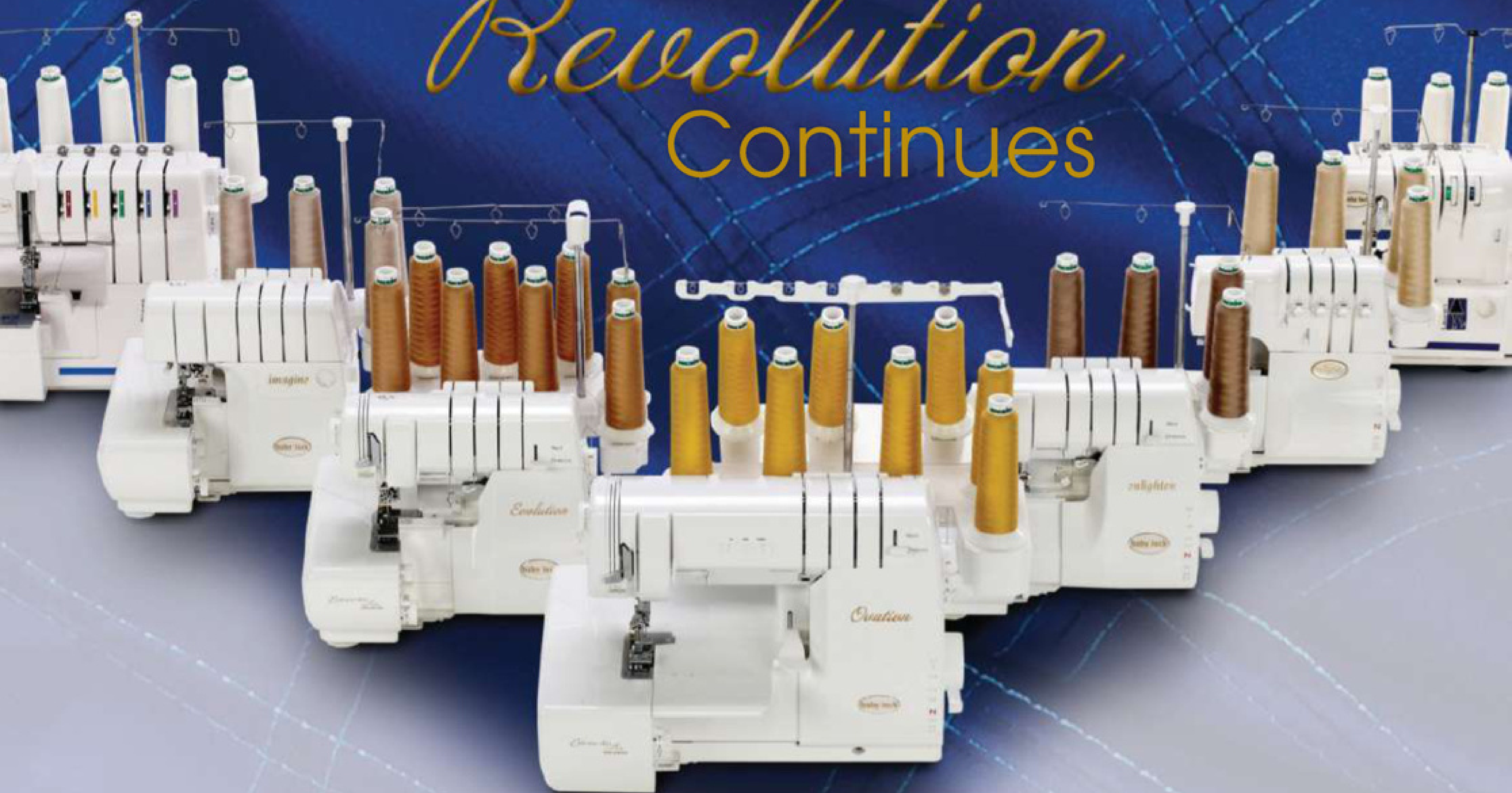
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The Serger *Revolution* Continues

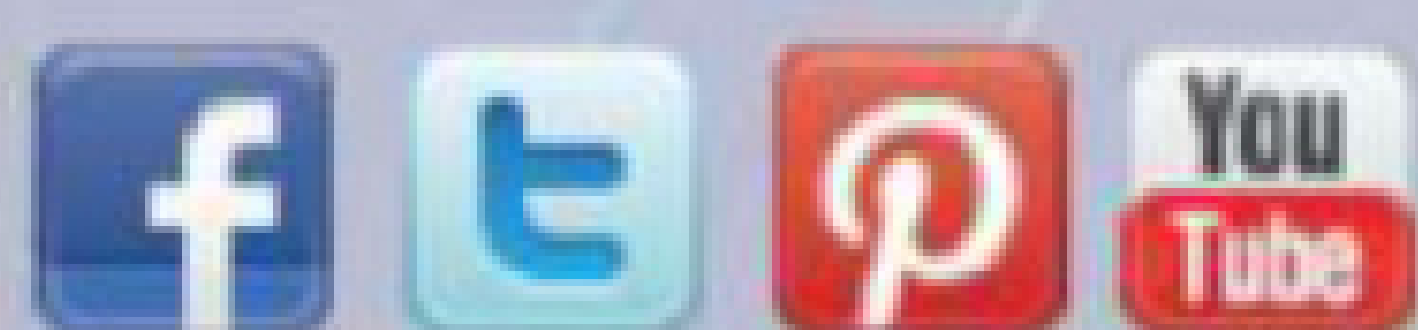


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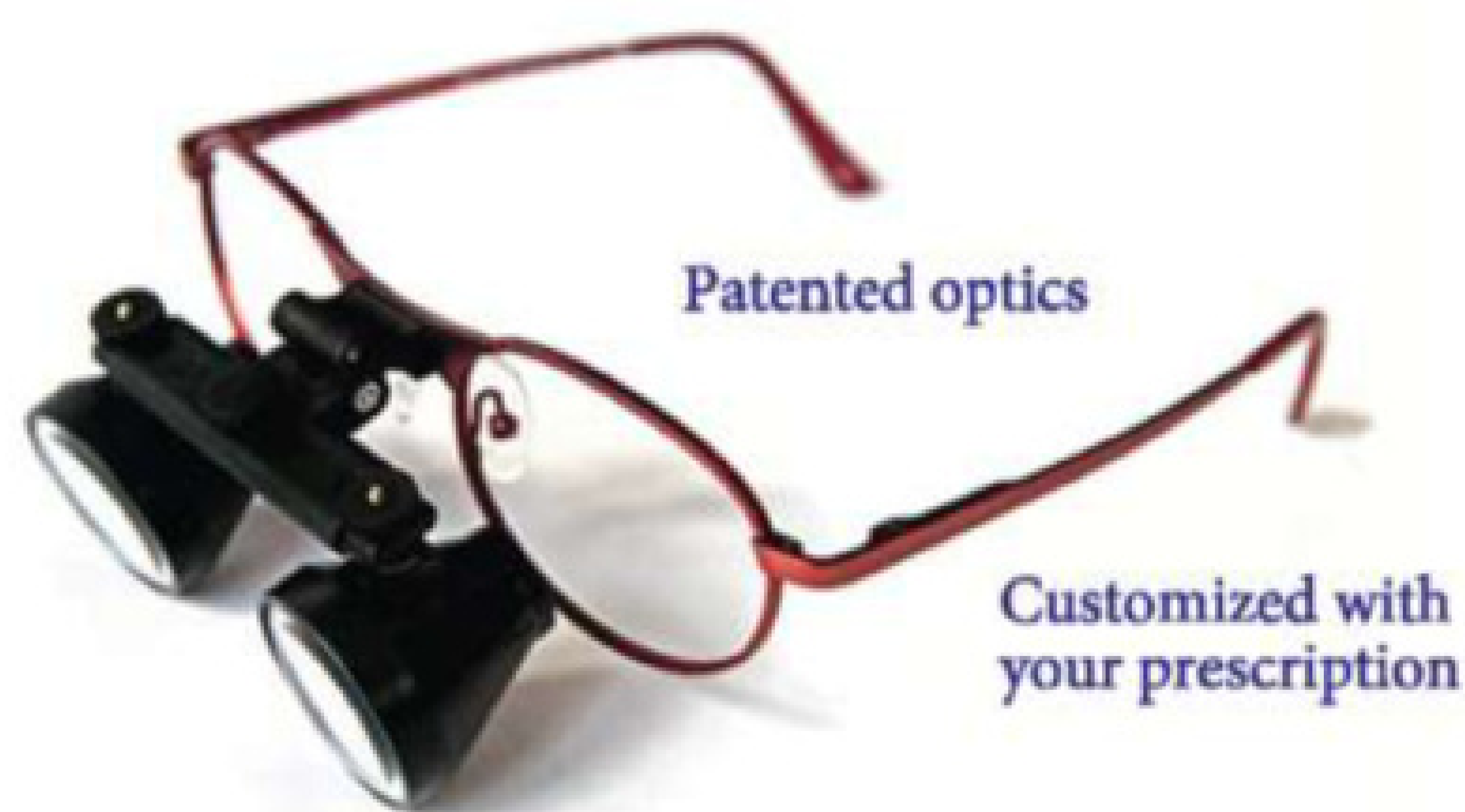
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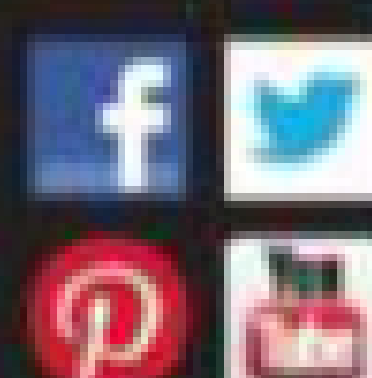
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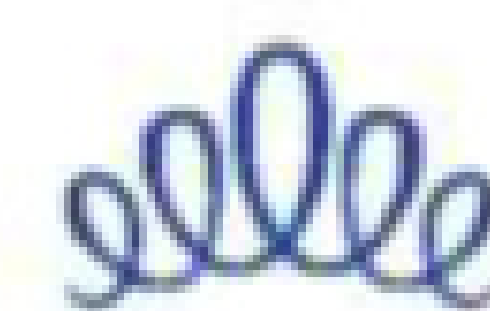
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SUBSCRIPTION RATES

\$29.99 per year for U.S.

\$35 (U.S. Dollars) for Canada \$41 (U.S. Dollars) for all
other foreign. Back issues \$7 when available.

All rates subject to change without notice.

SUBSCRIBER ASSISTANCE

Sew Beautiful

Subscription Dept.

PO BOX 421751, Palm Coast, FL 32142

888.825.5823

sewbeautifulmag.com

EDITORIAL CORRESPONDENCE

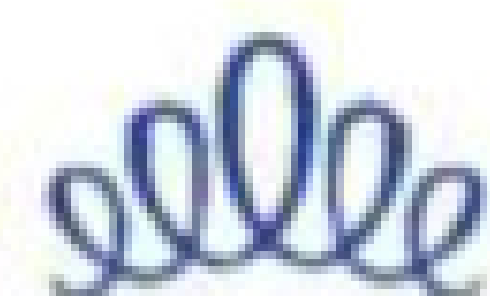
Sew Beautiful, Editorial Department

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Sew Beautiful (ISSN 1063-9160) is published six times per year (Dec/
Jan, Feb/Mar, Apr/May, Jun/Jul, Aug/Sep and Oct/Nov) by F+W Media,
Inc. 201 E. 4th St., Loveland, CO 80537-5655. Periodicals postage paid
at Loveland, CO 80538 and additional mailing offices.

POSTMASTER SEND ADDRESS CHANGES TO: *Sew Beautiful*
Subscription Dept, PO BOX 421751, Palm Coast, FL 32142

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Retailers: If you are interested in carrying this magazine in your store, please call
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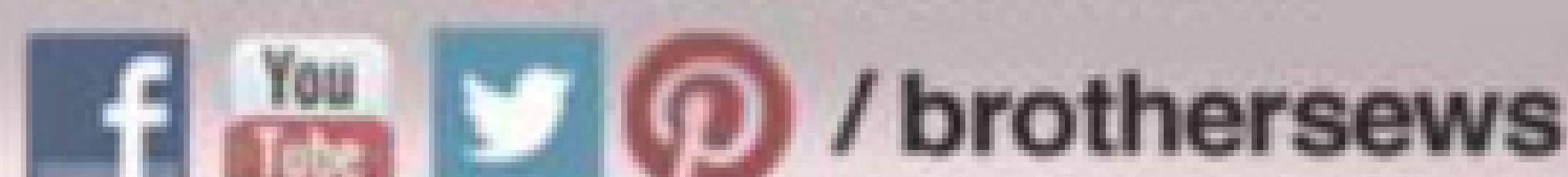
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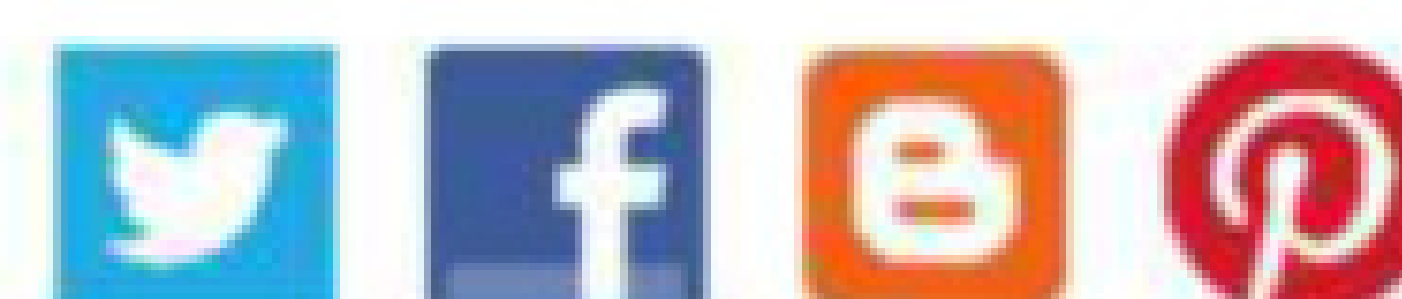
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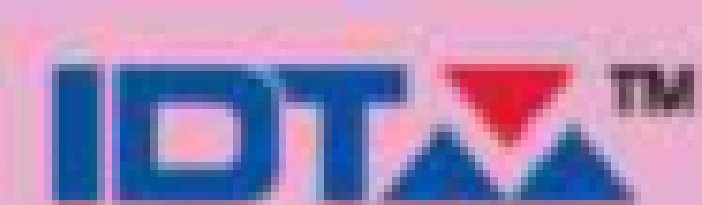
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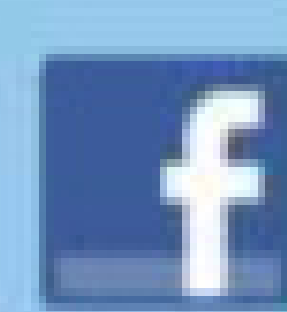
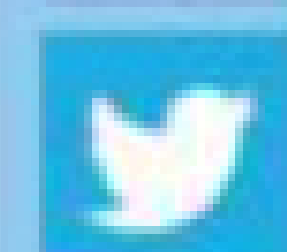
This isn't our first red, white and blue issue, but we know it will be one of your favorites. As most of you know, *Sew Beautiful's* interpretation of these popular summer hues isn't limited to the patriotic approach we associate most with summer. Oh, we share some of those, like in the Tookie Tot's pictorial of adorable new vintage-look patterns. But we also like our warm-weather sewing to include baby blue and perwinkle, pretty pinks and corals and whites that might be a little closer to ivory or ecru. Combining them works no matter what the shade or intensity.

Our project mix for children's sewing has a charming vintage appeal, and as in every issue, we encourage you to sew with the fabrics and colors that inspire you most. Whether your passion is embellishing by hand or sewing by machine, appliqué or smocking, you'll find something that speaks to you here. Wendy Schoen shares Whitework Embroidery in Blue, an exquisite hand embroidered dress with eyelets and granito flowers. Sewing friends, Jeannie Baumeister and Belinda Jones bring you Sweet Summer Dreams Nightgown for your little girl along with and a matching doll-sized nightie; the lace technique on the hem is one you'll find yourself using again and again. Our free pattern, Grant's Vintage One-Piece Romper is a unique, wrap-around design Laurie Anderson reworked from an antique garment. This little classic suit is so simple to construct, you may want to make one in red, one in white and one in blue. We have red cherries, white tugboats, blue daisies and more to make summer sewing for little ones pure joy.

We hope if you are new to heirloom sewing and smocking you'll be inspired to learn more! Start out with a beginner projects. Enroll in a sewing class at your favorite shop. Before long, what you once considered advanced will seem like simple sewing. Please send your thoughts and pictures of the wonderful things you make to cynthia.manson@fwmedia.com and amelia.johanson@fwmedia.com, and join us on Facebook. We are always interested in sharing new projects, techniques and ideas with all of our readers!

Until next time,

Cyndi Amelia

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Tookie Tots

By Monica Bellard

Tookie Tots, a new collection of digital patterns, grew out of owner and designer Monica Bellard's love for vintage children's clothing.



PATTERN: "Nancy" pattern is sizes 12, 3T and 4T.

Blue Dress: Navy cotton/linen blend, covered white buttons and white rickrack.

(Opposite page) Seersucker Dress: blue stripe seersucker, red stripe seersucker, red bias binding and snaps





The antique pieces that started it all were matching brother and sister garments pictured in Martha Pullen's book *Sewing for Jack and Jill*. The set is included in the chapter that features children's clothing from the Valentine, the Museum of Life and History of Richmond, Virginia. As described in the book, the sky blue linen pieces with white collars were originally designed and made by a Richmond dressmaker in the early 1940s. "I thought I would like to make the dress, so I put it on my "to do" list," said Monica, knowing her first challenge would be finding a similar pattern.

Years later, inspired by the photo in book, she drafted her own pattern and called it "Hannah." "I was pleased with the outcome, so thought others might like my unique idea of having a shirtfront under the front panel," she said. Satisfied with her first pattern, Monica worked up the matching boys romper, and her pattern business had its first digital inventory. Slowly but surely she is growing her little Etsy-based business and currently offers three vintage-look garment patterns, sized for babies and toddlers. Visit her at etsy.com/shop/tookietots

PATTERN: "Hannah" pattern is available in sizes 9-12mo, 18mo, and 2T.

"Hannah" (boy's version): royal blue/white check fabric, piqué collar, royal blue piping and mother-of-pearl buttons.

(Opposite Page) "Hannah" (girl's version): red/white check, piqué collar, white rickrack and covered buttons.



PATTERN: "Anchors Away" was inspired by a vintage dress Monica spotted in an antiques store. The simplicity of just two pattern pieces had her anxious to replicate her own version. The cut of the shoulder piece gives it a different spin on typical A-line dress, while still being a simple-to-sew garment for even a beginning sewist.

"Anchors Away" pattern is available in sizes 1, 2, 3 and 4T.

"Anchors Away: royal/white check seersucker, red middy braid, white and red stripe poly/cotton lining. The appliqué design is from Designs by JuJu.



Monica Bellard has been sewing since the age of fourteen, making most of her own clothing. When her daughter was born in 1980 Monica began sewing children's clothing and selling to other mothers. Her custom-made garments have been available in boutiques, and now on her Etsy site tookietots.etsy.com, where customers can find a one-of-a-kind garments and digital patterns. Monica and her husband Richard Pecoraro reside in Lafayette, Louisiana.

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Grant's Vintage
One-Piece Romper

By Laurie Anderson

What you'll need...

Pattern

"Grant's Vintage One-Piece Romper"
on pullout centerfold
(sizes 6m to 24m)

Fabric

1½ yards blue chambray
1 yard blue gingham

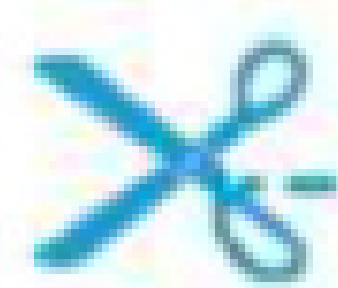
Trim

Five ½-inch shank mother-of-pearl
buttons

Notions

White cotton sewing thread
Tracing paper

 Romper was constructed on a
Bernina 780 sewing machine.



Years ago, *Sew Beautiful* editor Cyndi May found this one-piece vintage romper at Bon Ton Vintage in Forresteron, Texas. Its provenance was easy to determine as a label inside reads, "Florence Eiseman designed for Neiman-Marcus." Since she was beginning to amass a collection of antique children's garments for sewing inspiration, Cyndi bought the romper knowing someday that if she didn't remake it herself, she would find someone to make it for her. Little did she know that in her position with *Sew Beautiful* she would not only be responsible for offering readers adorable designs to reproduce, but she would be working with talented designers who are eager to give new life to vintage pieces like this one. Join Laurie Anderson as she shows you how to create this little one-piece suit that has the clever feature of wrapping around the back to a button belt.

How to prepare...

1. Trace all pattern pieces onto tracing paper, transferring all markings.
2. Pin romper pattern pieces to main and coordinating fabrics. Cut out according to cutting and layout guide on pullout centerfold.

How to construct...

Side Seams

1. Fold at shoulder with right sides together matching underarm side seams (fig. 1).
2. Stitch underarm side seam curve to dot (fig. 2a).
3. Clip to dot (fig. 2b).
4. Bring diagonal edges together from dot to edge of fabric. Pin together (fig. 3).
5. Stitch from dot to edge of fabric to complete finished seam. (fig. 4). Repeat for other side.

Vintage Inspiration!

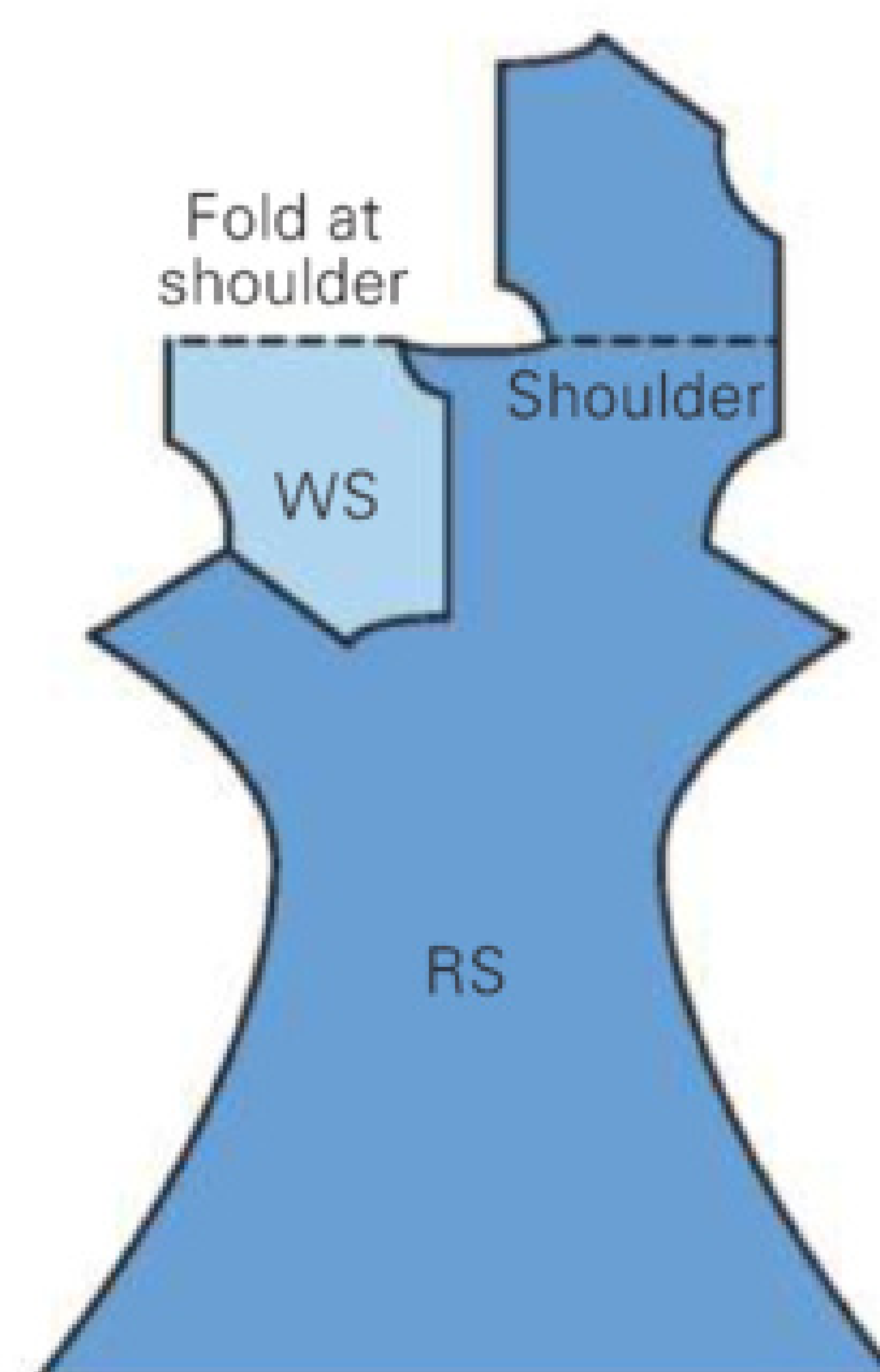


FIGURE 1

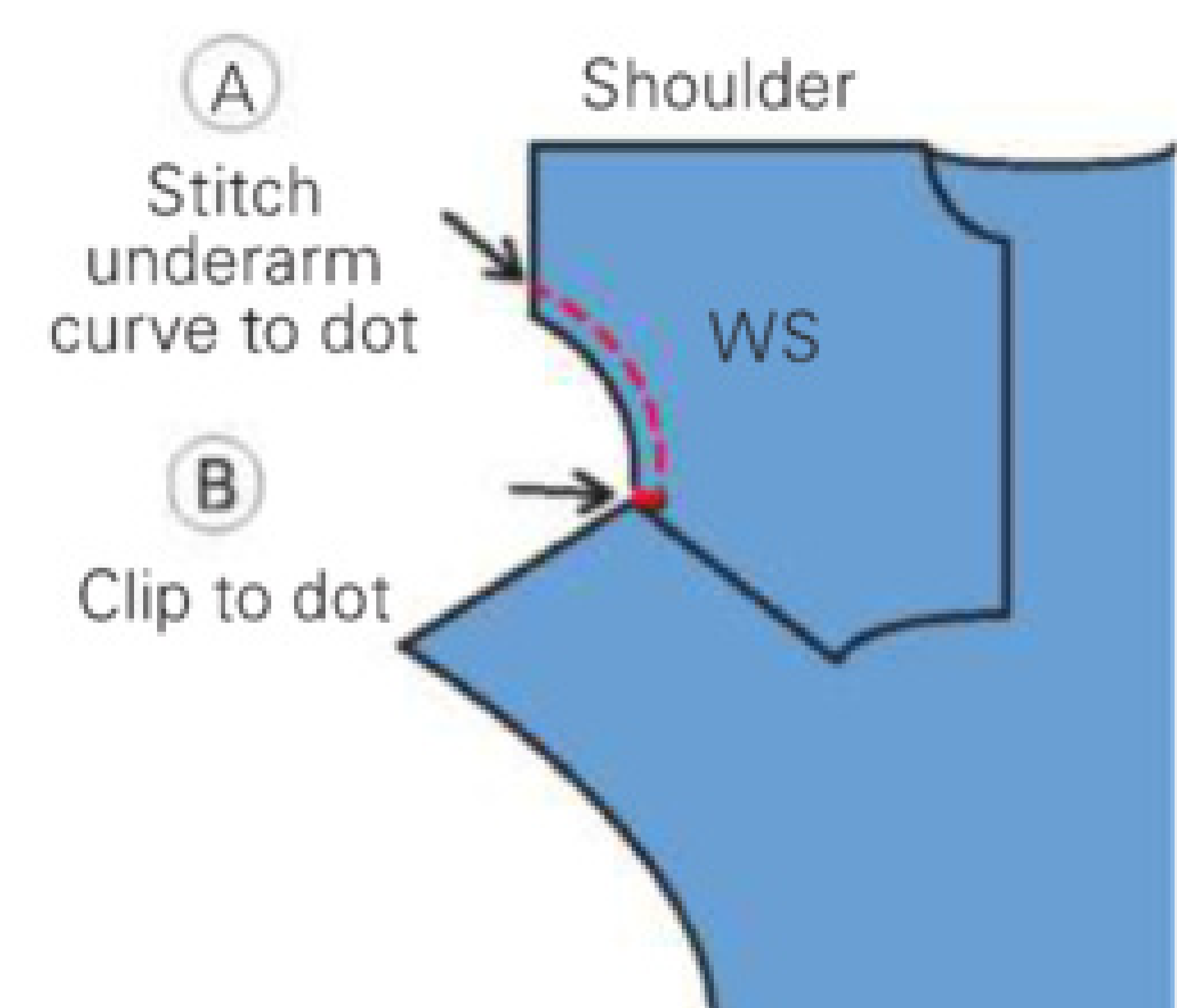


FIGURE 2



FIGURE 3

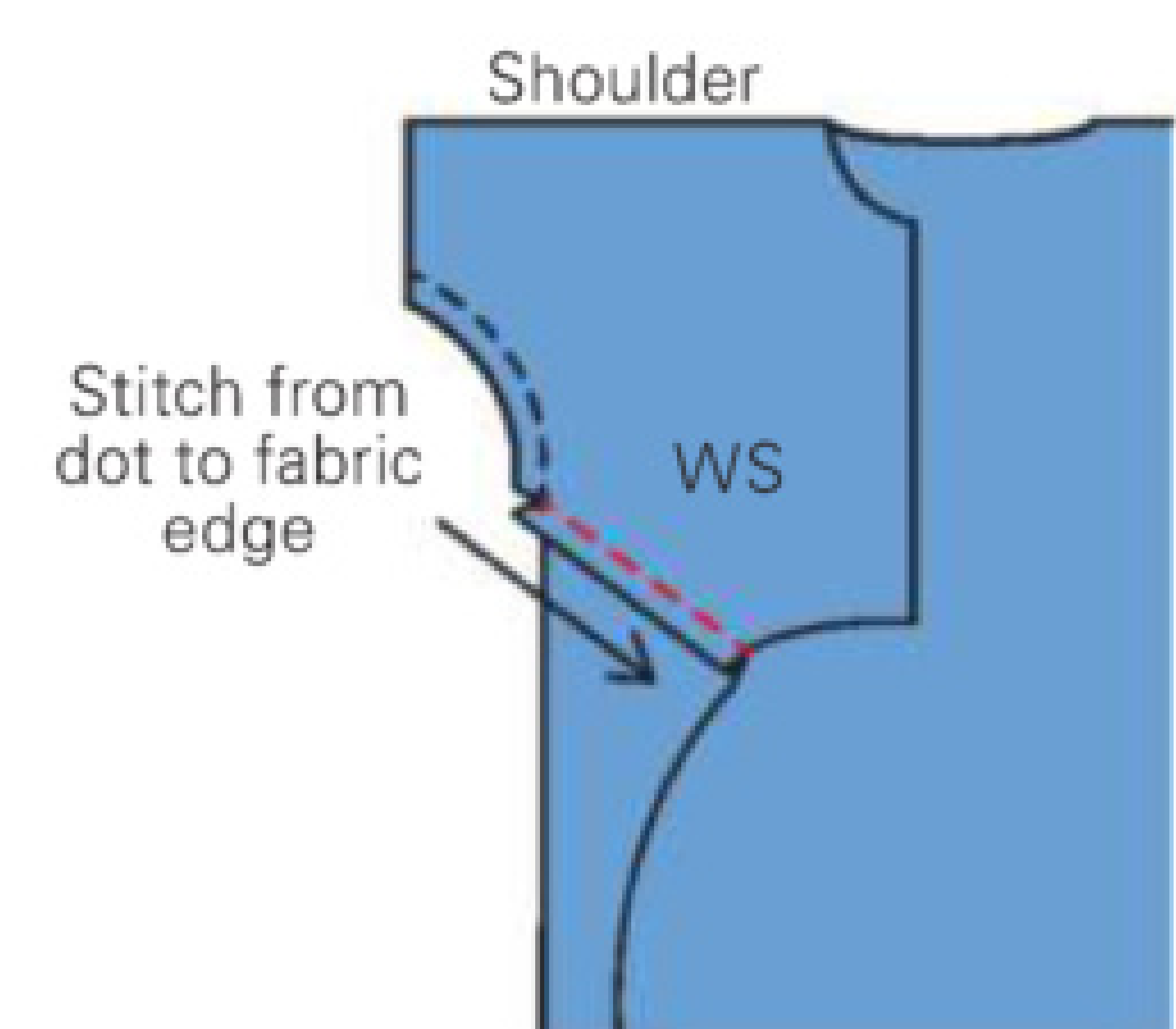


FIGURE 4

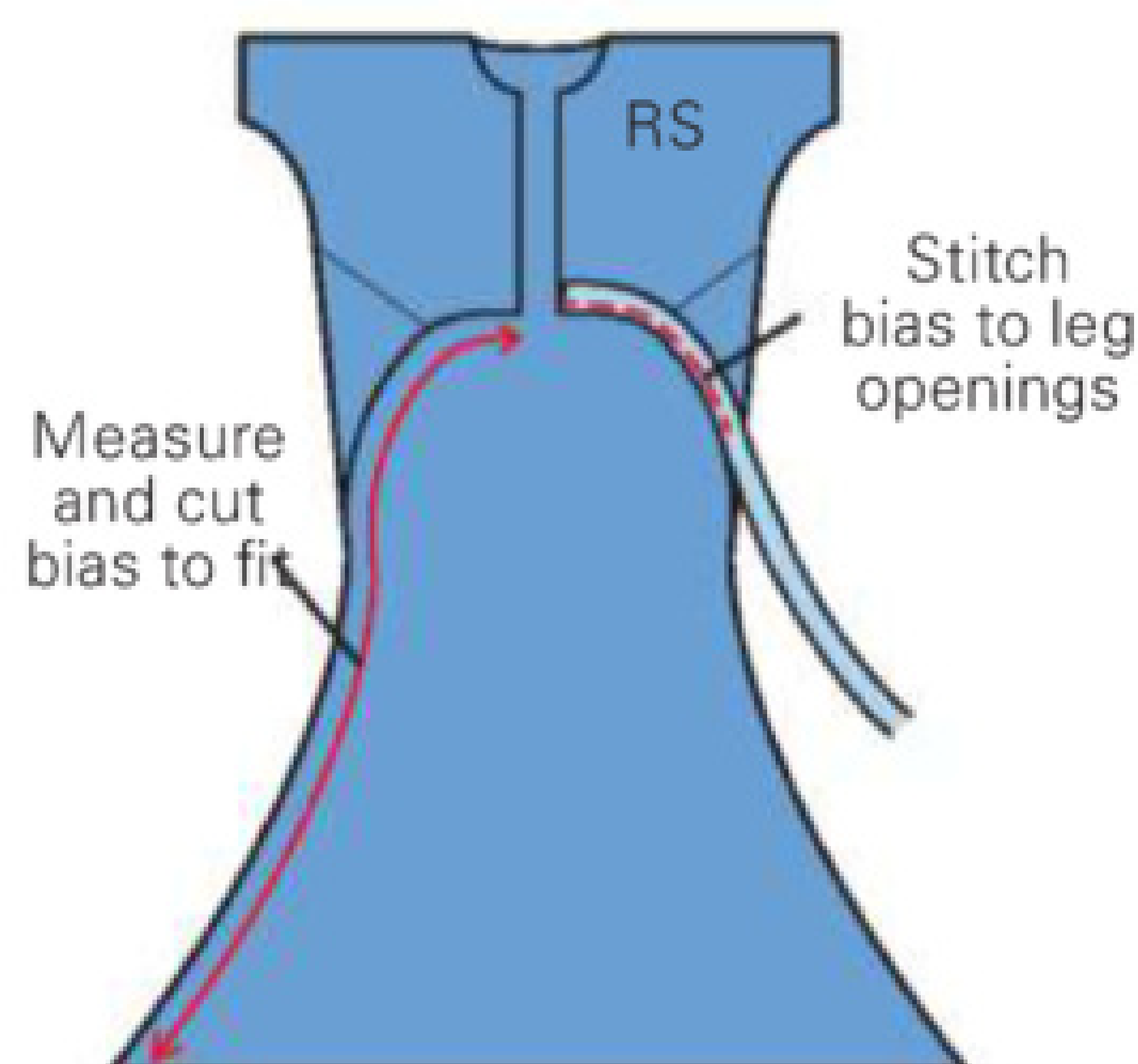


FIGURE 5

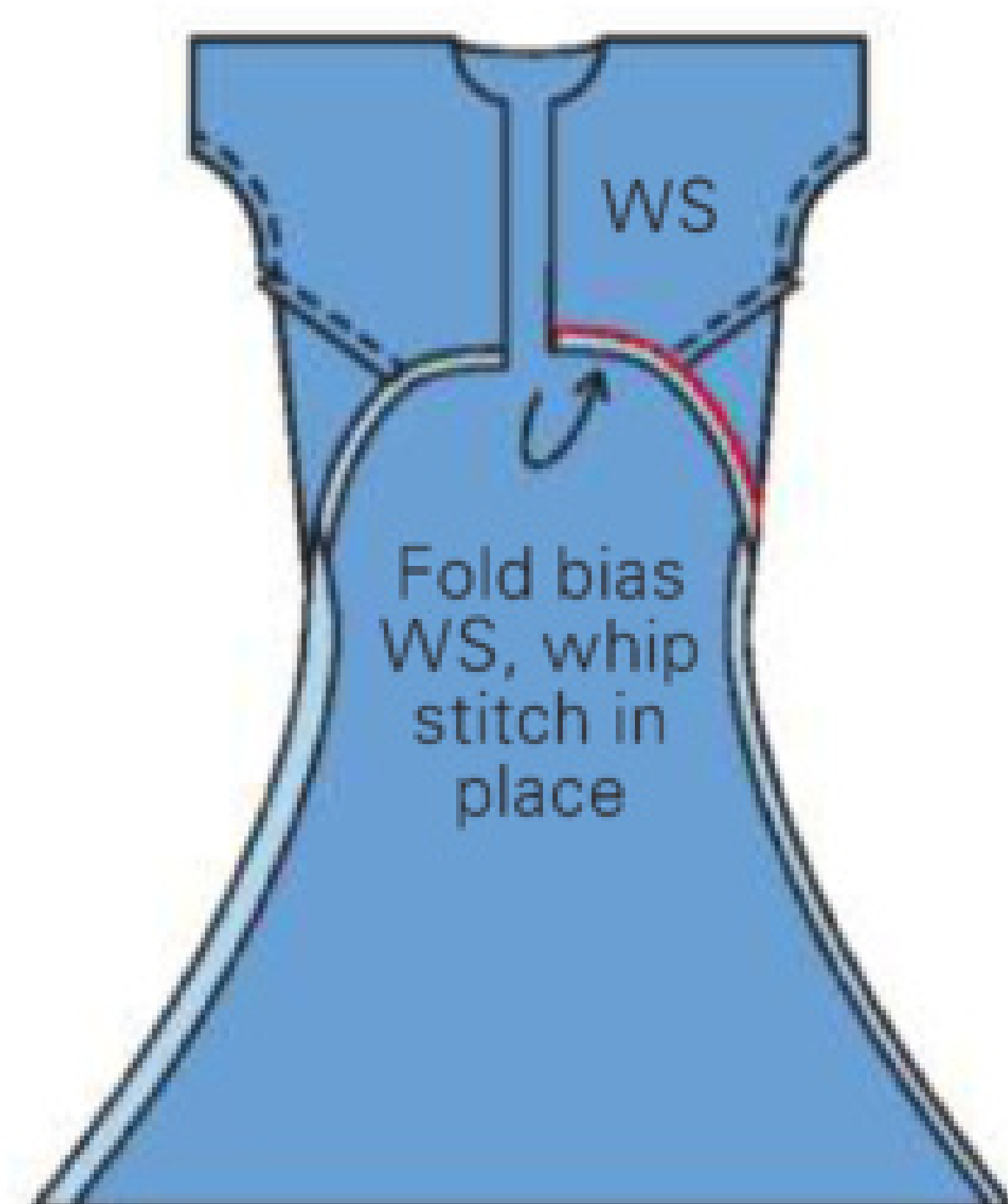


FIGURE 6

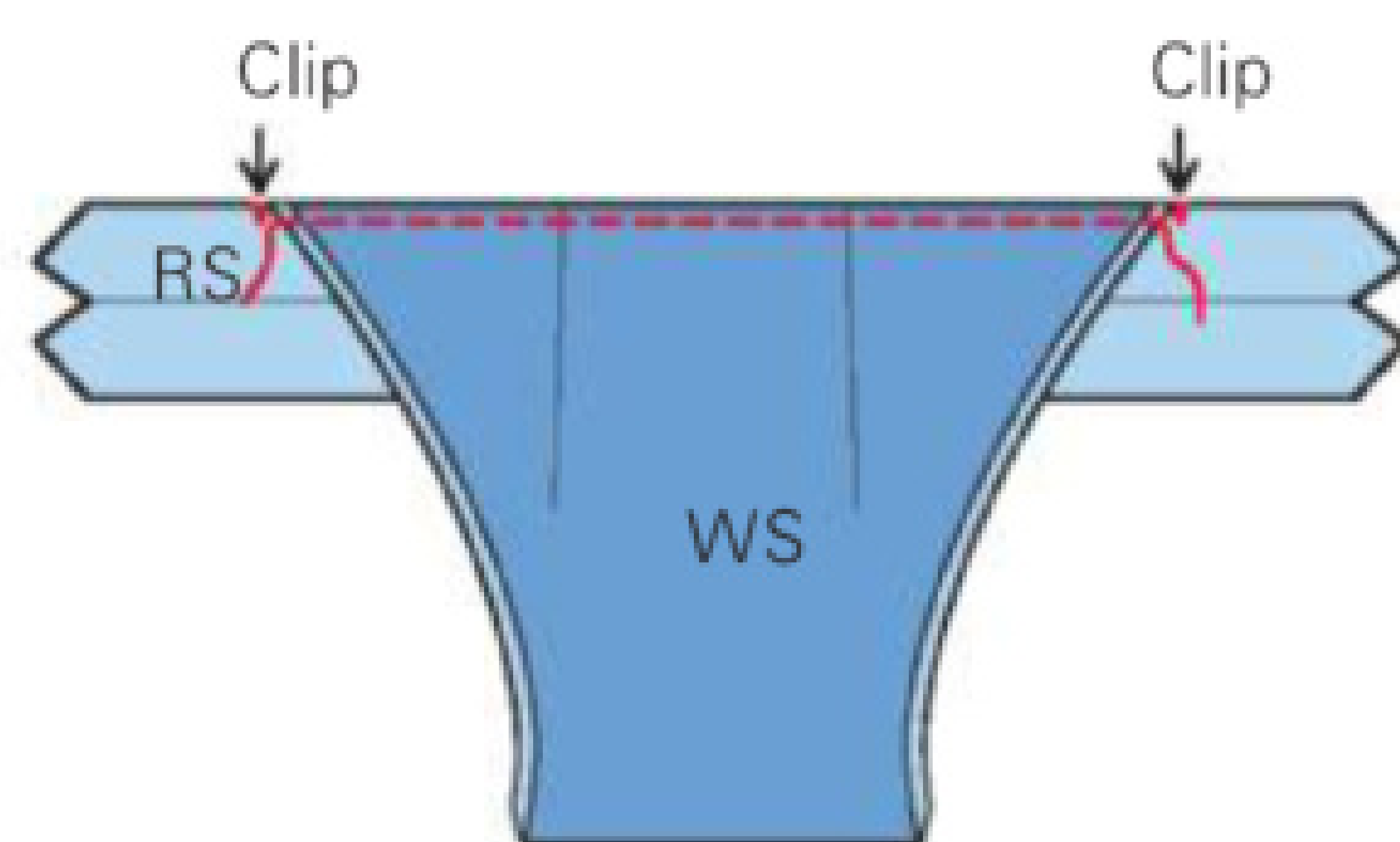


FIGURE 7

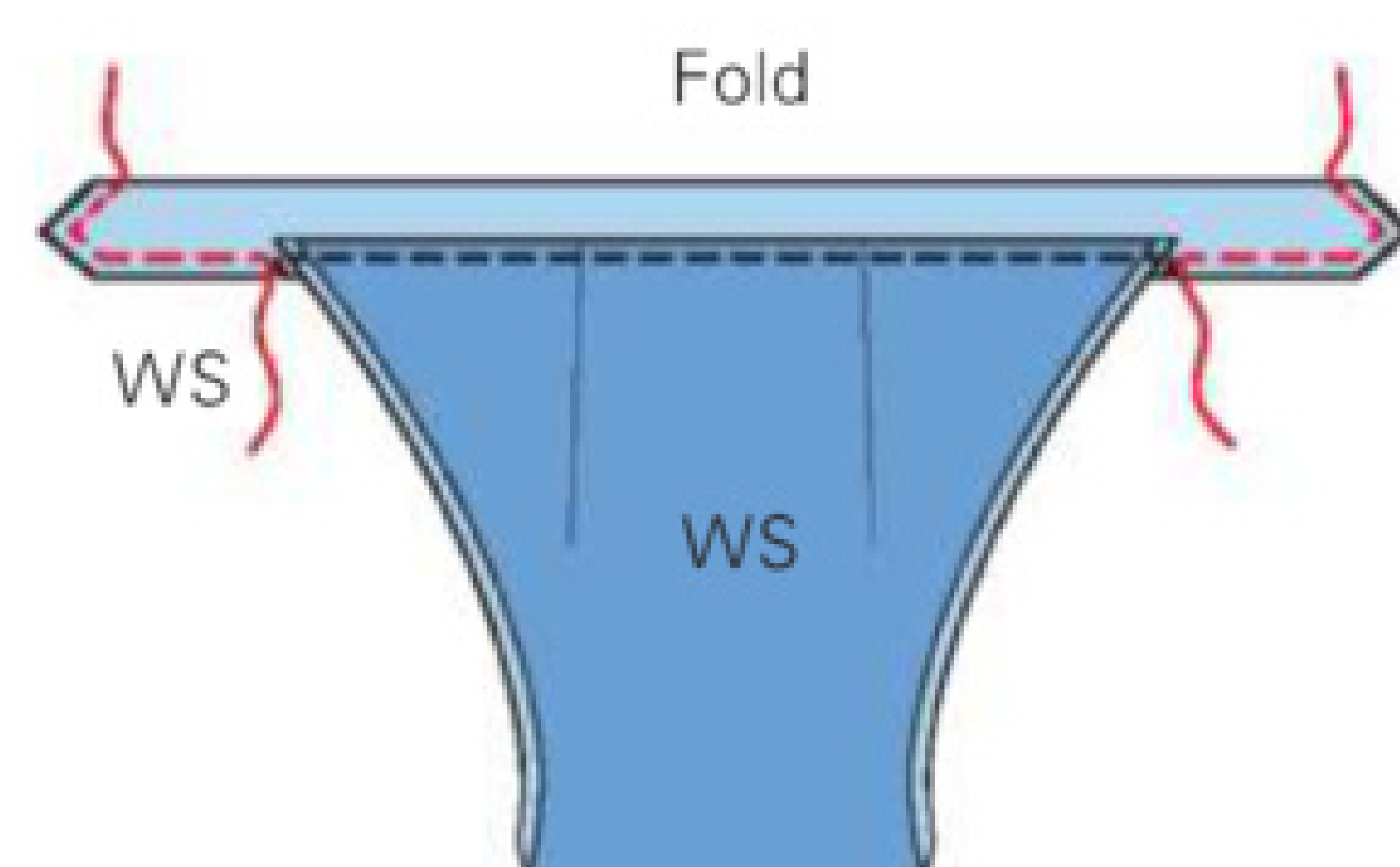


FIGURE 8

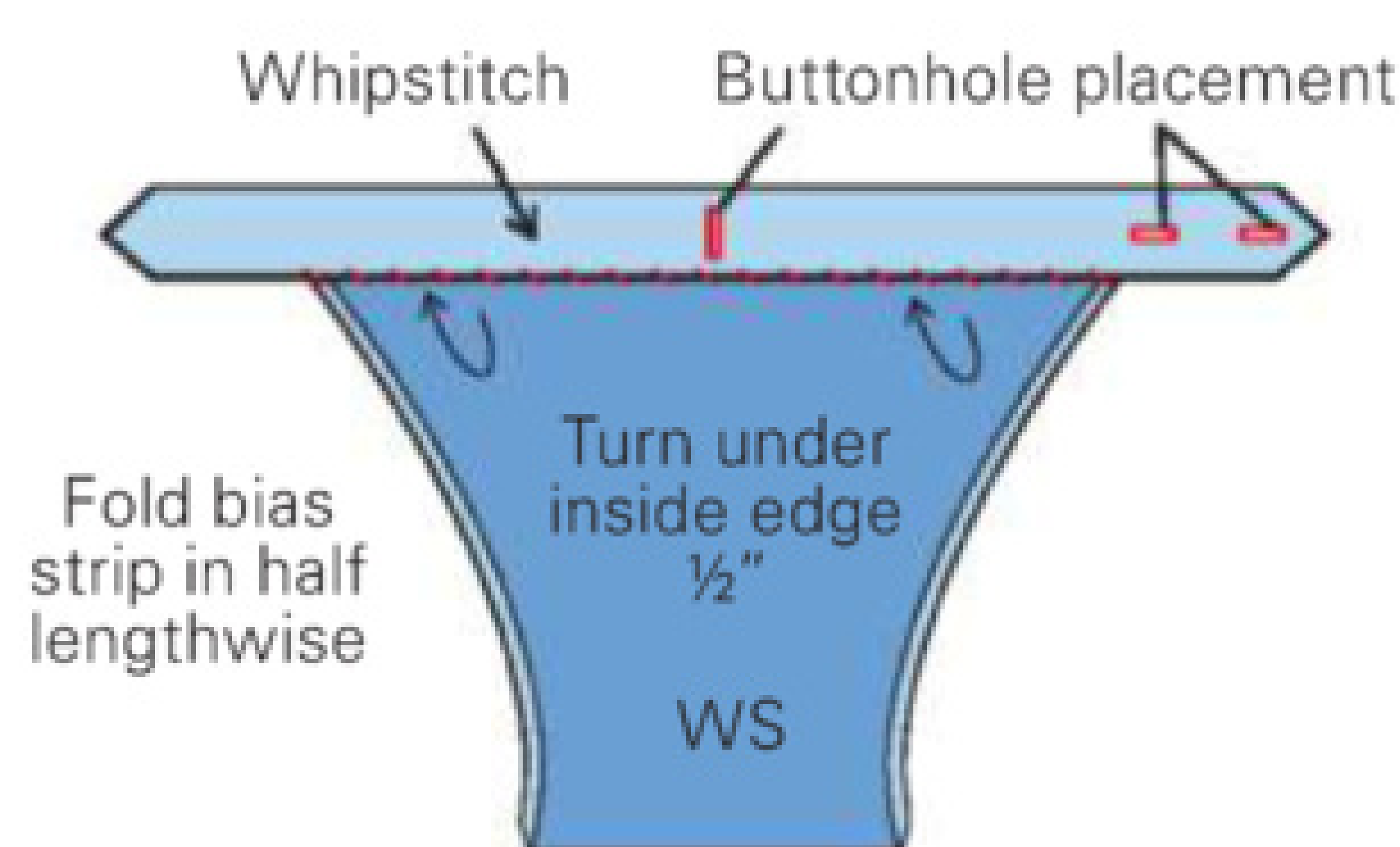


FIGURE 9



Leg Openings

1. Measure leg openings from center front openings to waistline and cut bias strips 1 inch x length of opening (fig. 5).
2. Pin bias strips to leg openings and stitch in place.
3. Fold bias over raw edge turning under and whipstitch in place (fig. 6). Press.

Center Front

1. Fold pleats on center front romper as labeled on pattern and baste.

Waistband

1. Fold waistband in half lengthwise with wrong sides together and press.
2. Pin center of waistband unfolded to center front of romper.
3. Stitch, starting at one end of the romper to the other side of romper. Press and clip (fig. 7).
4. After clipping, stitch sides of waistband (fig. 8).
5. Press and turn band right side out.
6. Turn under inside edge 1/2 inch at waistband and whipstitch in place. Sew buttonholes as indicated on pattern piece -- one at center front and two at end of waistband (fig. 9).

Button Front Placket

1. Fold front button band in half lengthwise and press.
2. Open and match raw edge of placket to raw edge of front opening with right sides together. Stitch in place (fig. 10).

3. Repeat for opposite side, stitching only long front edge, not top or bottom of placket.

Neck Edge

1. Make inverted pleat at back neck opening where indicated on pattern piece (fig. 11). Baste.

Collar

1. Place collar pieces right sides together and sew 1/4-inch seam around collar leaving neck edge open (fig. 12). Clip curves an across point. Tip: *Taking a single vertical stitch at across the point, rather than stopping, pivoting and continuing the stitch line, results in a more professional finish.*
2. Turn right side out and press.
3. Place collar on neck opening and pin in place.
4. Fold out placket pieces. Pin collar to neck edge. Collar should overlap placket by approximately 1/2 inch. Stitch collar in place (fig. 13).

Neck Bias

1. Cut a bias neck strip 1 inch wide x length of neck.
2. Fold bias neck strip in half lengthwise and press. Pin strip to neck edge with raw edges together overlapping to placket. Stitch in place (fig. 14).
3. Before turning front placket right side out, stitch across bottom of placket. Clip neckline curve.
4. Turn plackets right side out.
5. Fold neck bias to inside and pin.
6. Machine stitch bias around neck (fig. 15).



feature pattern boy's one piece suit

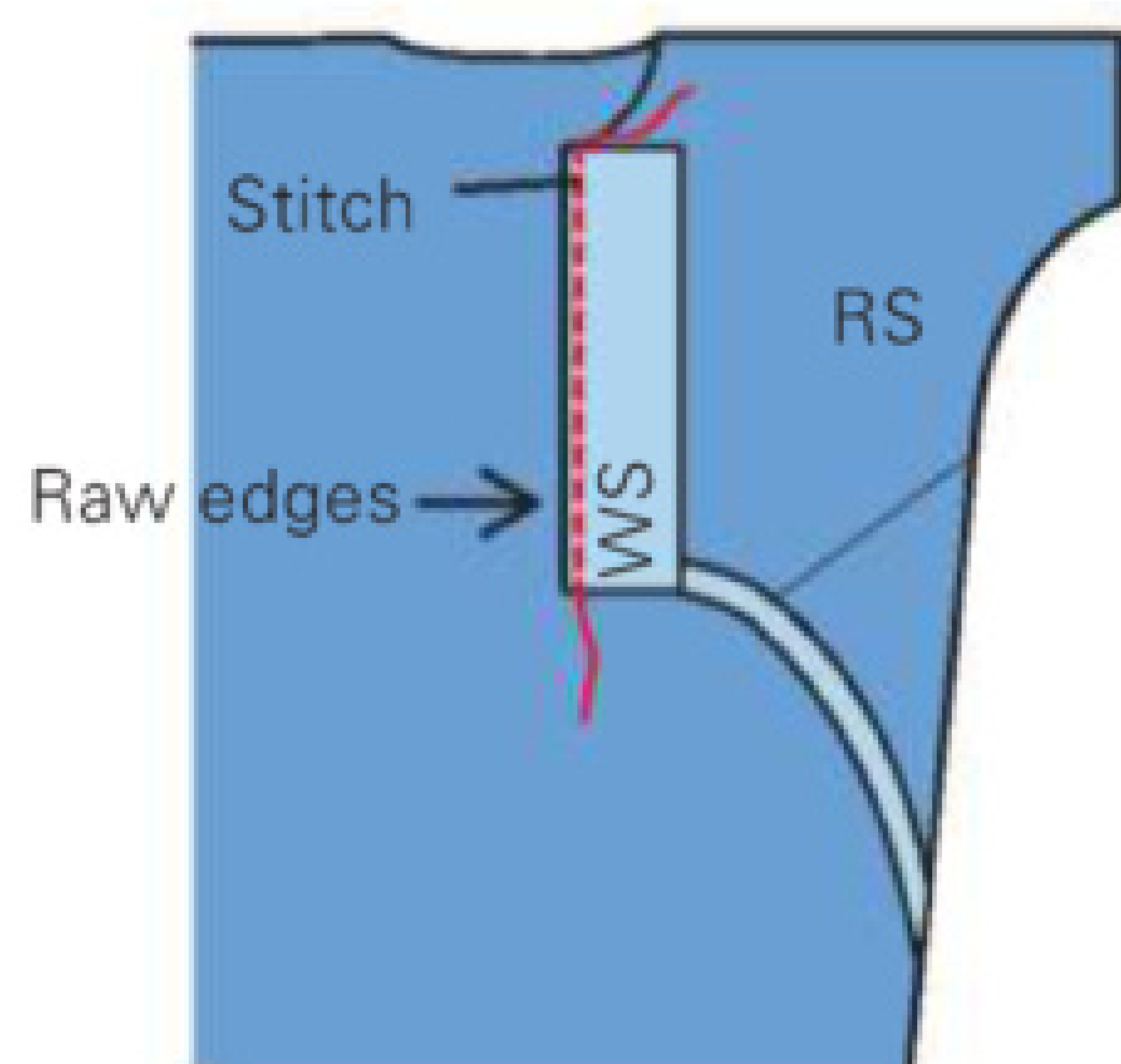


FIGURE 10

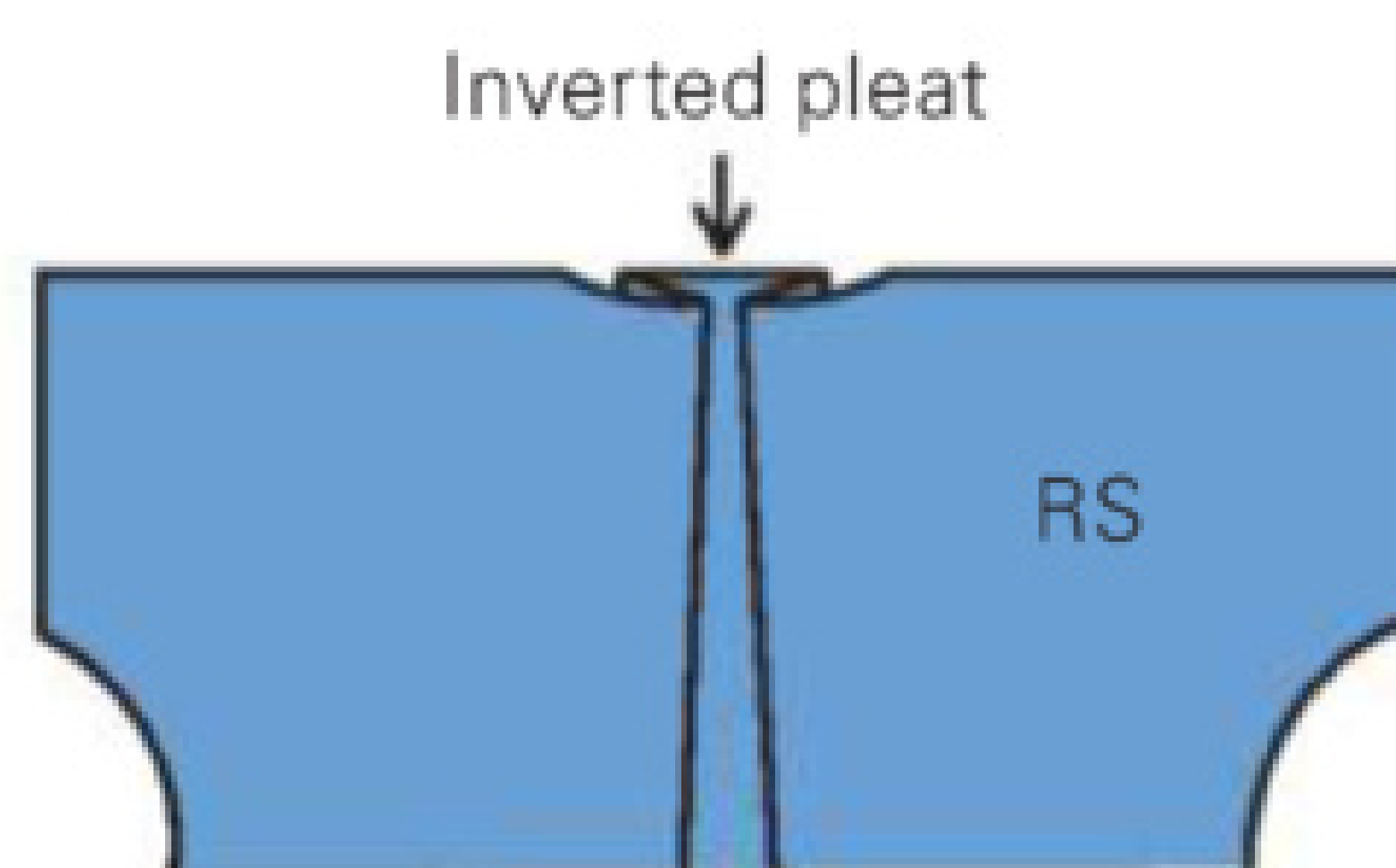


FIGURE 11

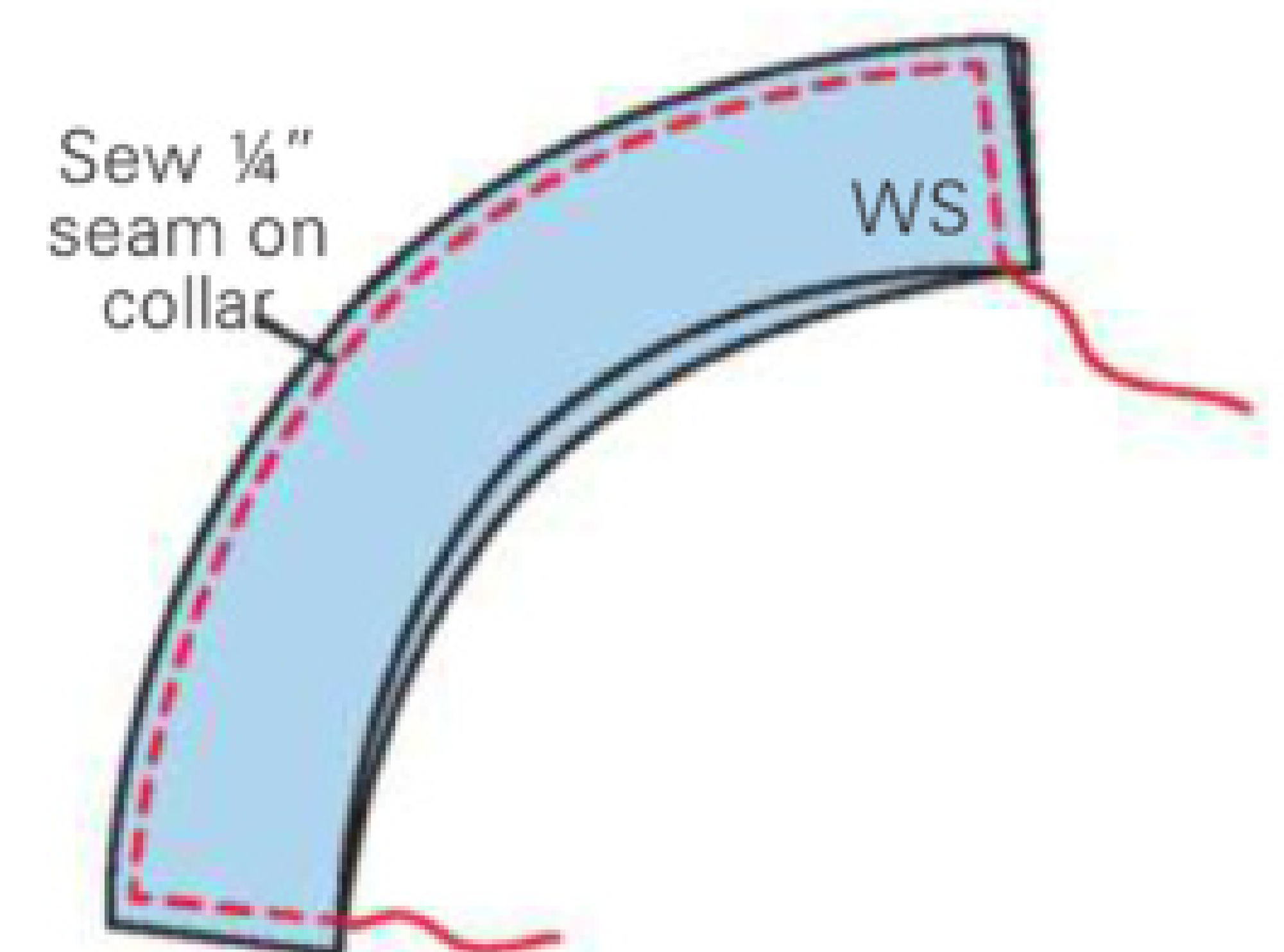


FIGURE 12

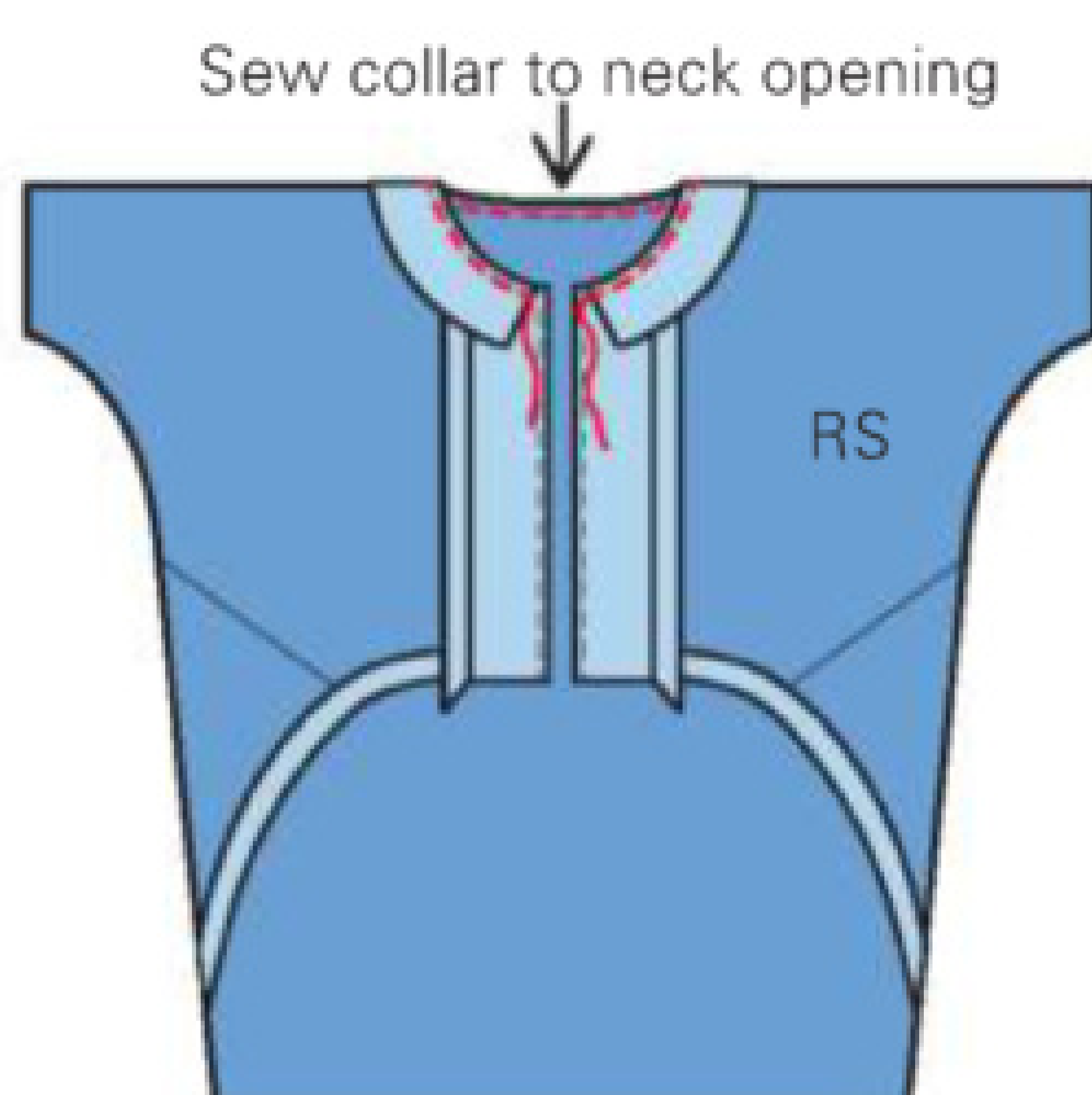


FIGURE 13

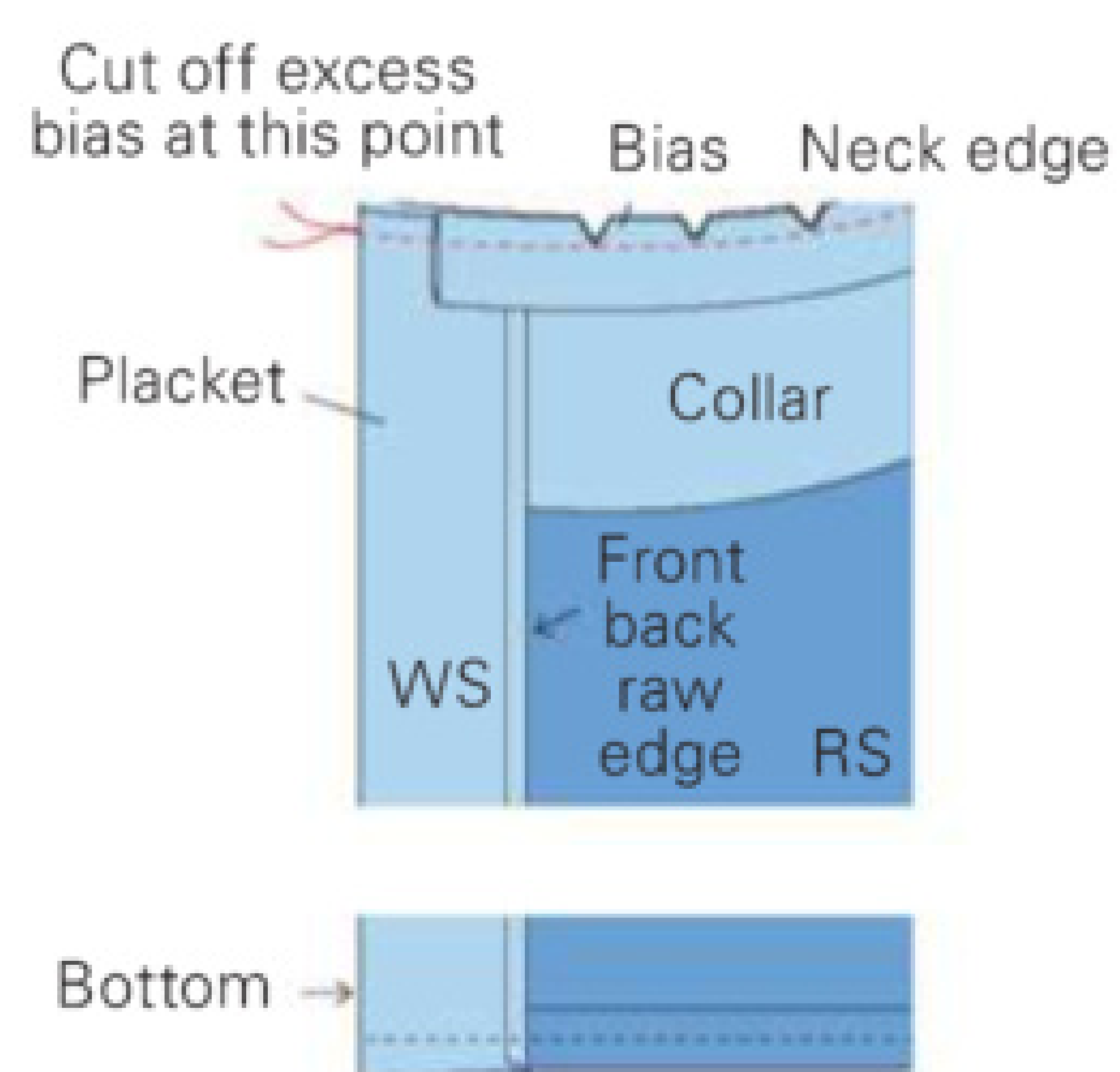


FIGURE 14

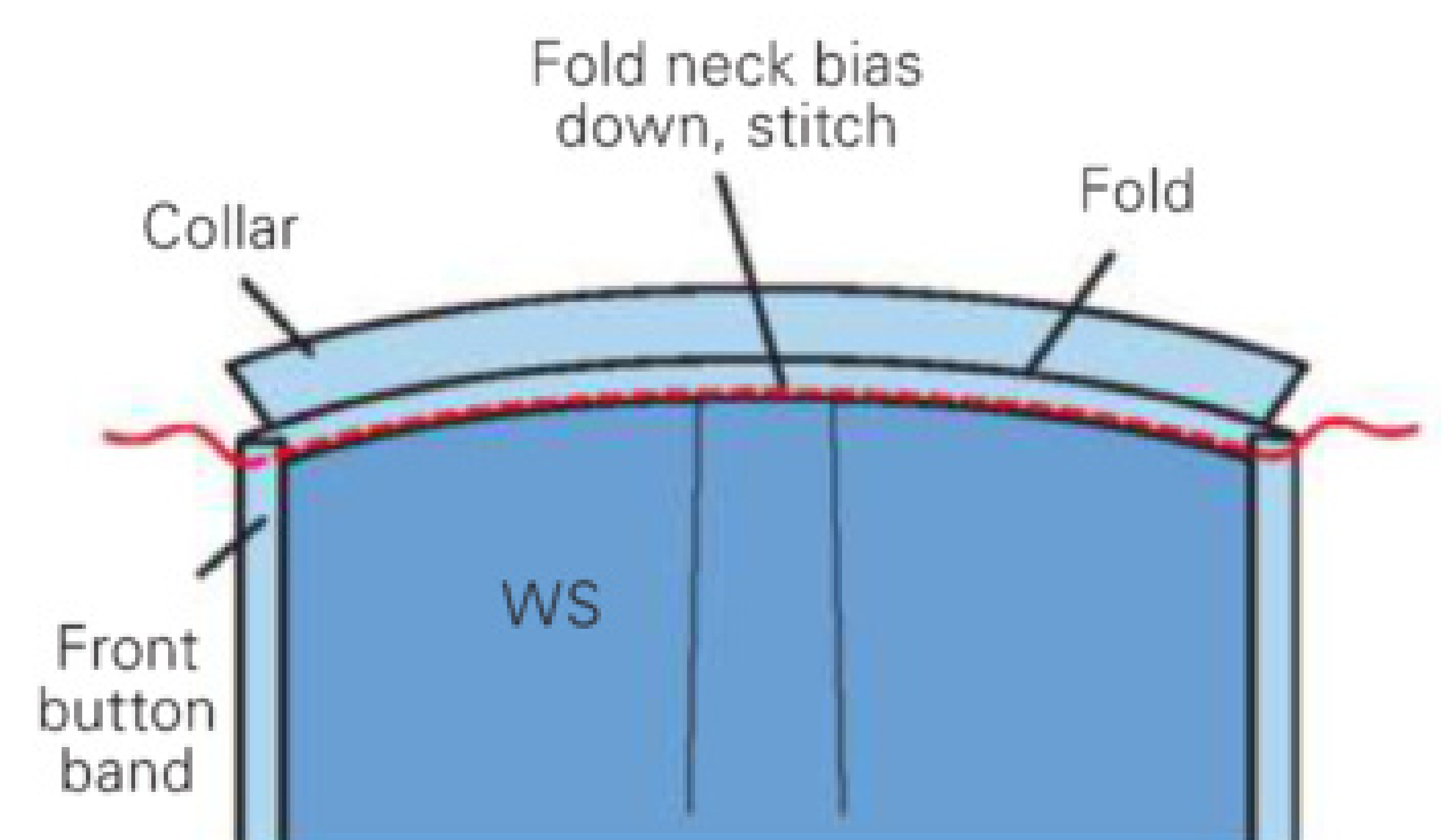


FIGURE 15



Placket Finish

1. Whipstitch front plackets on inside of garment to finish.
2. Sew buttonholes on front placket where indicated on pattern piece (fig. 16).

Sleeve Cuffs

1. Fold sleeve cuffs in half lengthwise and press.
2. With right sides together, bring short raw edges together and stitch a ½-inch seam (fig. 17).
3. With right sides together, pin sleeve cuff to sleeve, making sure that cuff is opened out.
4. Raw edge to raw edge, stitch cuff to sleeve (fig. 18).
5. Repeat for other sleeve.
6. Turn under raw edge and whipstitch to inside of sleeve.
7. Turn cuff up and press.

Finishing Touches

1. Sew buttons in place. 

Laurie Anderson is from Columbia, TN and owns Southern Stitches Fine Heirloom Sewing and Custom-made Embroideries (southern-stitches.com), Brer Rabbit Designs (brerrabbitdesigns.com) and SewNso's Sewing Journal (sewnso.blogspot.com). She is a commissioned designer to *Sew Beautiful* magazine. Her love for heirloom sewing and smocking began after the birth of her children, who are now grown. Today she enjoys designing and sewing for her grandchildren, as well as for *Sew Beautiful* readers.

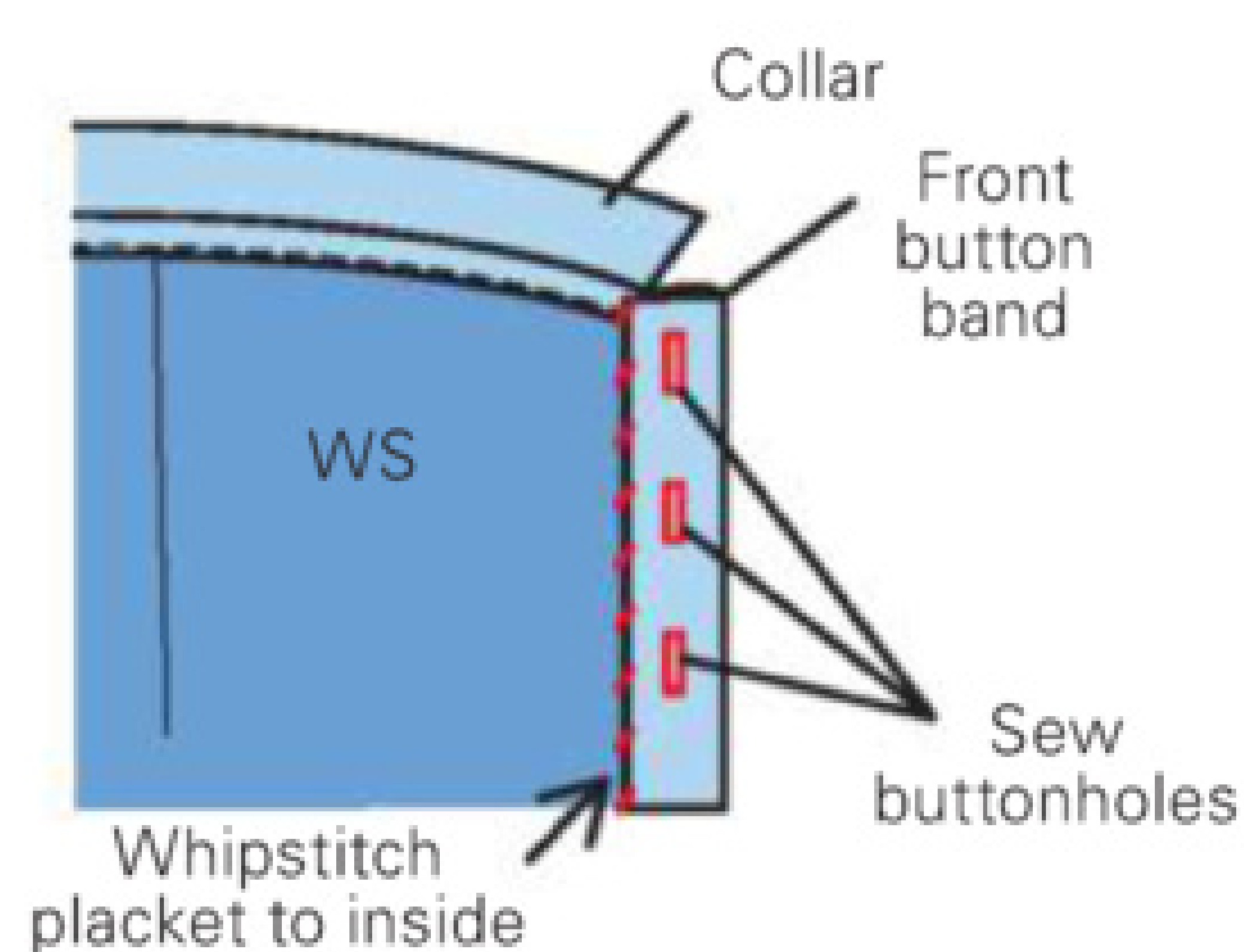


FIGURE 16

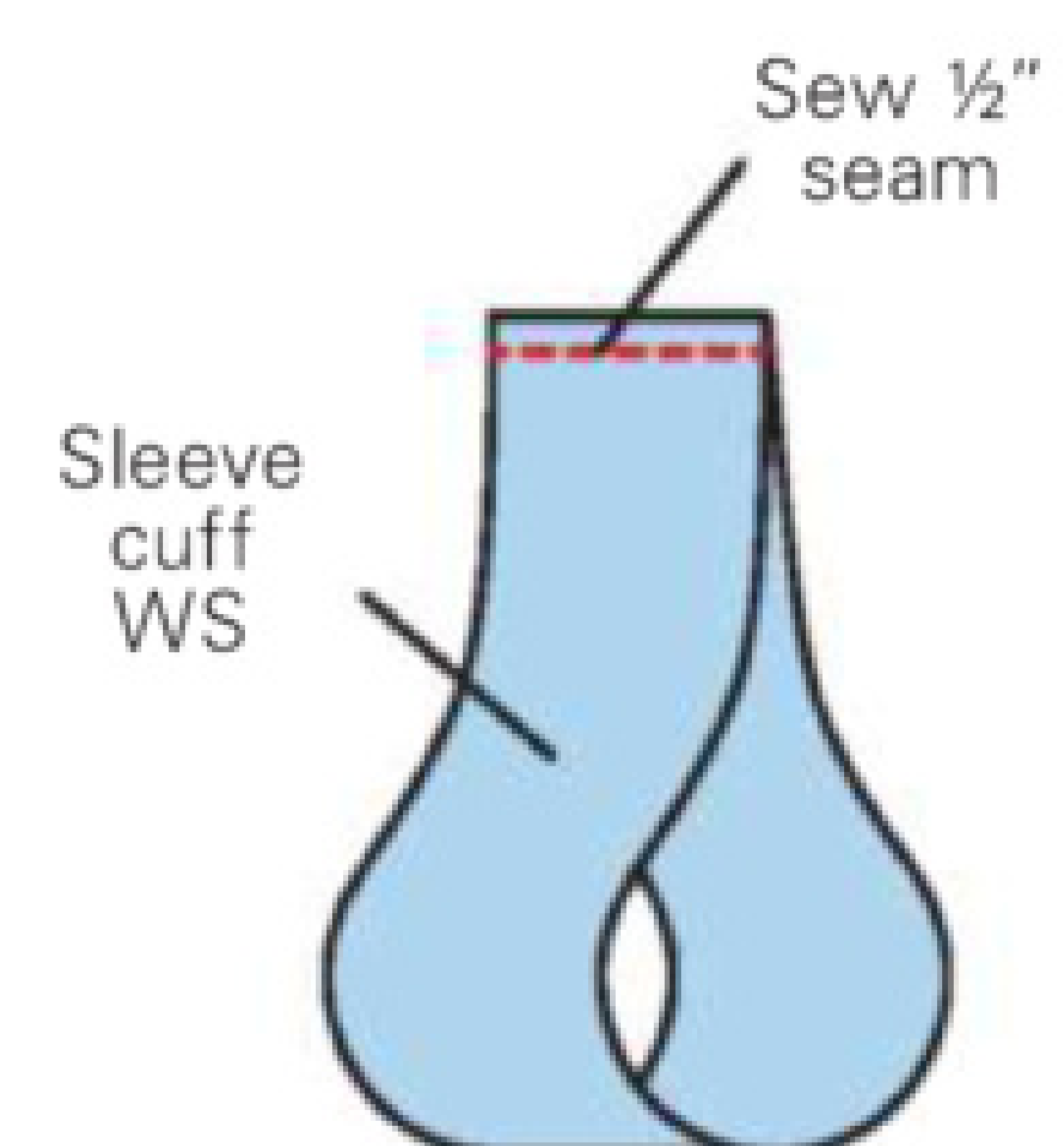


FIGURE 17

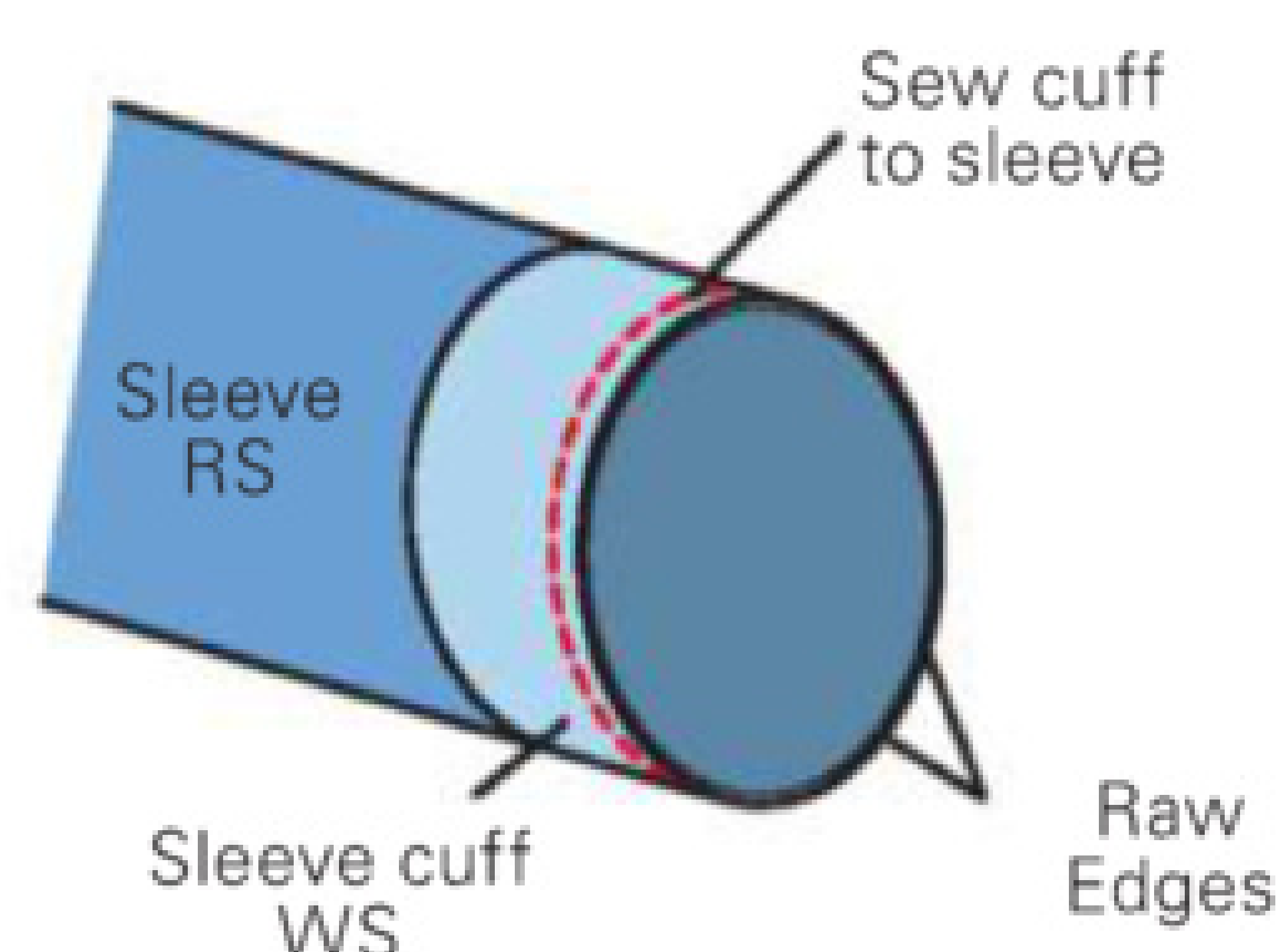


FIGURE 18

FOCUS ON YOUR CREATION... NOT YOUR ADHESIVE!



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provides exceptional, flexible adhesion for fabric applications.

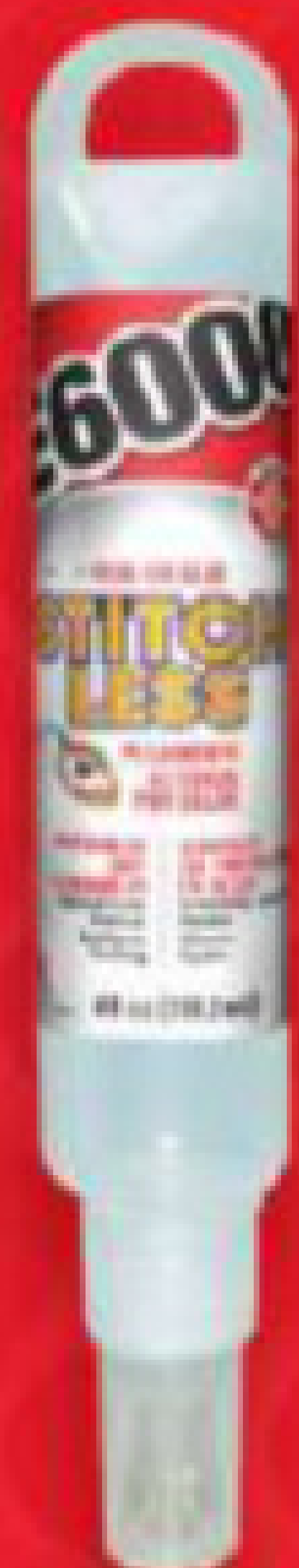
EXTREME TACK

is a repositionable glue that allows you to make your own glue dots or lines of glue.



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Pattern can be found
on pullout centerfold



All little children, girls and boys, love pockets. Just like adults who stow car keys and cell phones in their side pockets, little ones need a place for their treasures. With a few simple directions and one pattern piece, you can add hidden side seam pockets to a skirt, dress, jumper, pants or even a romper. And you can even easily add these pockets to lined garments.

Trace pocket pattern in appropriate size on paper. Cut out paper pattern.

Placements of pockets

1. Working with side seams of paper patterns, decide where to position center of pocket on side seam; mark this position on side seam of garment front paper pattern with a dot (fig. 1).

3. Place traced and cut paper pocket pattern under garment front paper pattern at side seam; match center dot on pocket pattern with dot marked on side seam. Pin in place (fig. 3).

4. Mark dot at top and bottom of pocket at seamline on garment front paper pattern (fig. 4).

5. Place garment back paper pattern on top of garment front paper pattern and mark pocket top and bottom dots on seamline (fig. 5).

Cutting Out and Marking

1. Cut four pockets out of fabric. Mark dots on seamline at top and bottom of pockets on all pieces.

2. Cut out garment front(s) and back(s). Mark dots on side seams at top and bottom of pockets on both front and back.

3. If garment is lined, it is not necessary to mark pockets on lining side seams because finished pocket will be enclosed between garment and garment lining.

Construction

Note: These instructions will replace pattern instructions that indicate to stitch side seams of garment.

1. With right sides together and matching dots, stitch pocket piece to both garment front and garment back at side seams on each side of dress garment (fig. 6). Trim ravel and overcast seams using an overcast foot and a zigzag (L=1; W=3.5).

2. With right sides together, stitch side seams down to dot. Pivot and stitch around pocket stopping at other dot; pivot and stitch to bottom of garment (fig. 7).

3. Trim ravel and overcast seam using an overcast foot and zigzag (L= 1; W=3.5) outside of pocket (fig. 8). Press seams toward garment front. This will position pocket facing toward garment front.

4. Continue following pattern instructions to finish garment. 

Lezette Thomason has been co-owner of Children's Corner Patterns for 37 years. She learned to sew from her mother and grandmother. Her favorite classes to teach are showing students how to change patterns to get a new look out of a Children's Corner pattern, and how to use sewing machine feet for a variety of stitching tasks. When she's not sewing, she and her husband enjoy their mountain home in northwest Montana.

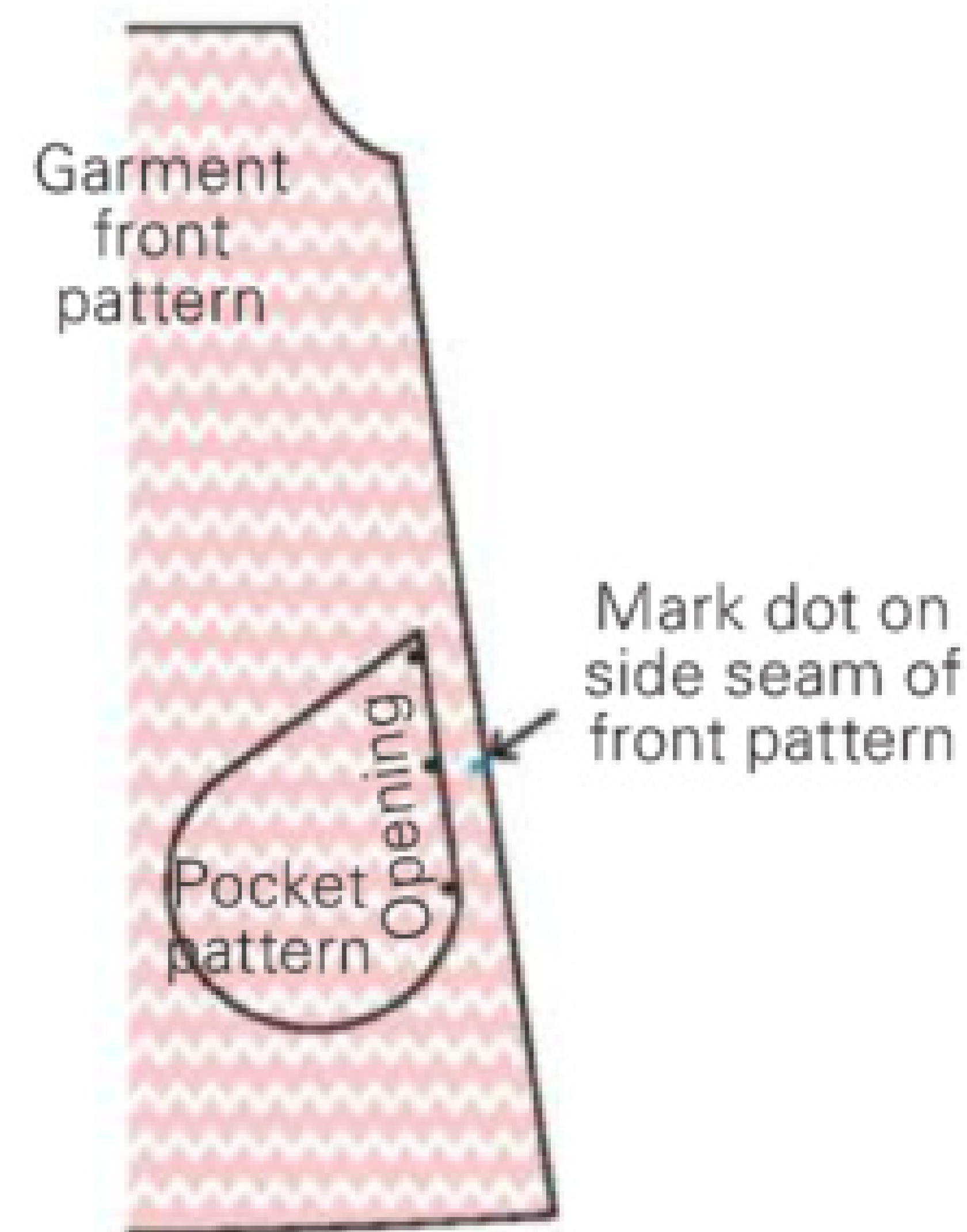


FIGURE 1

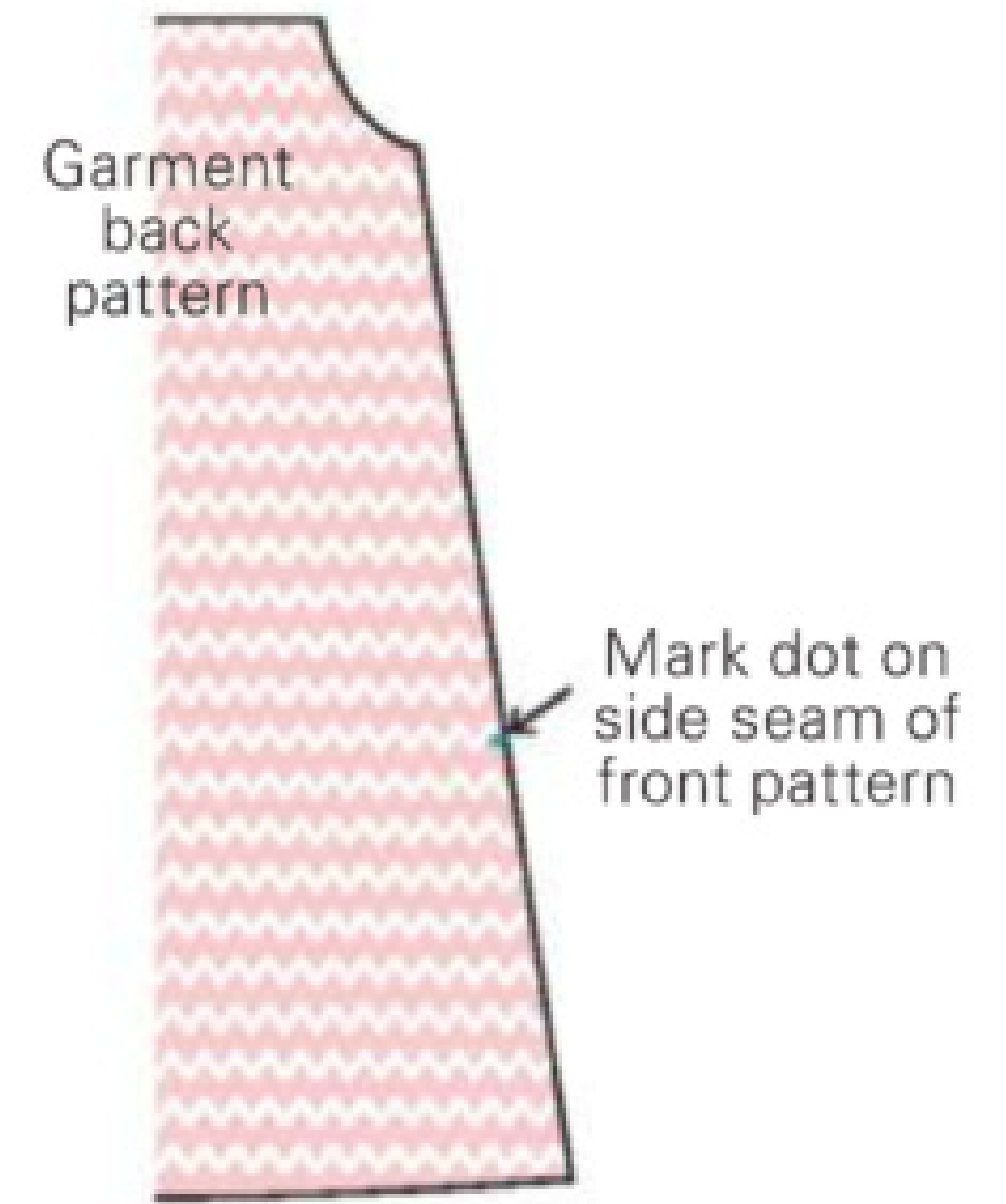


FIGURE 2

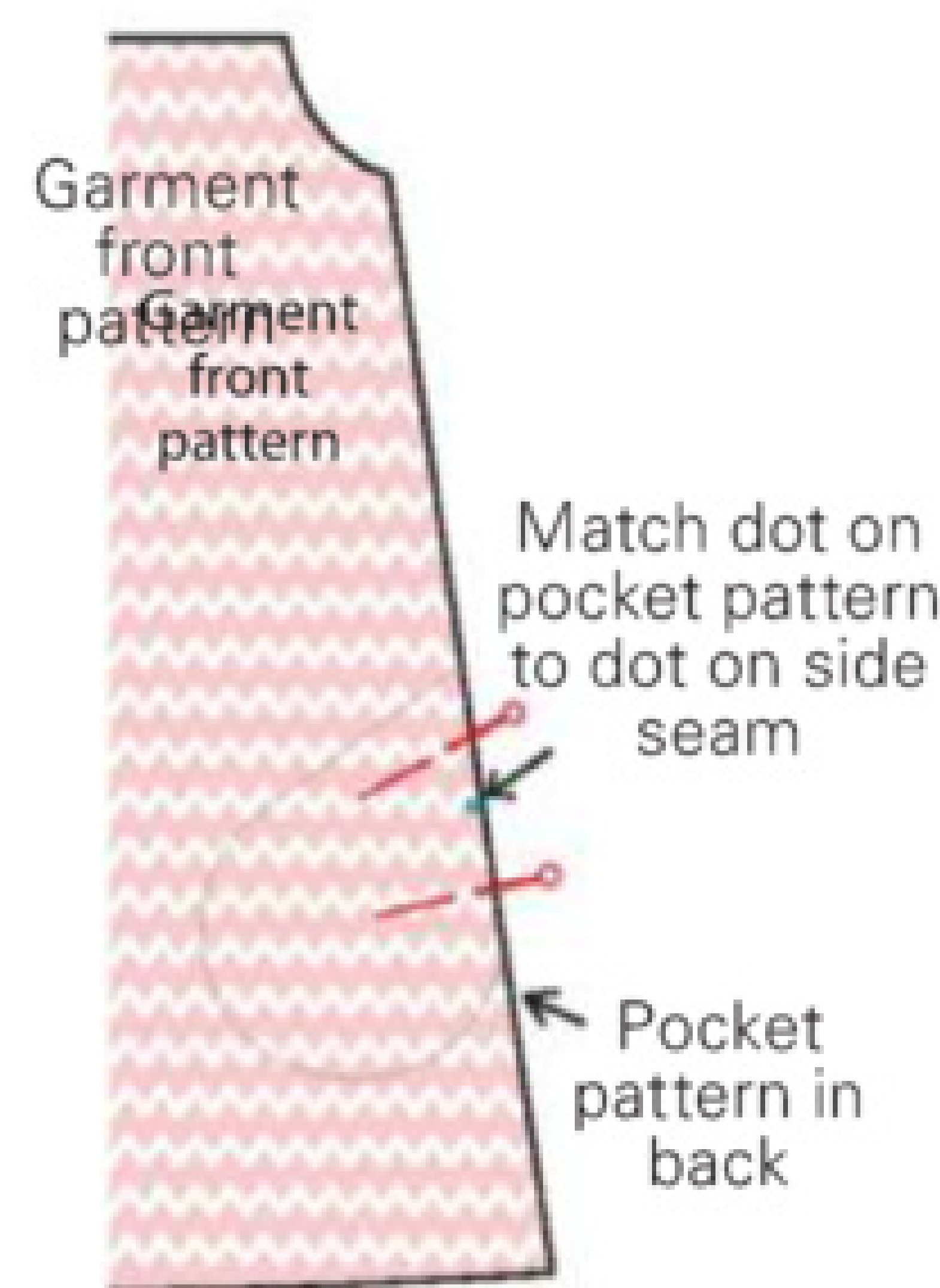


FIGURE 3

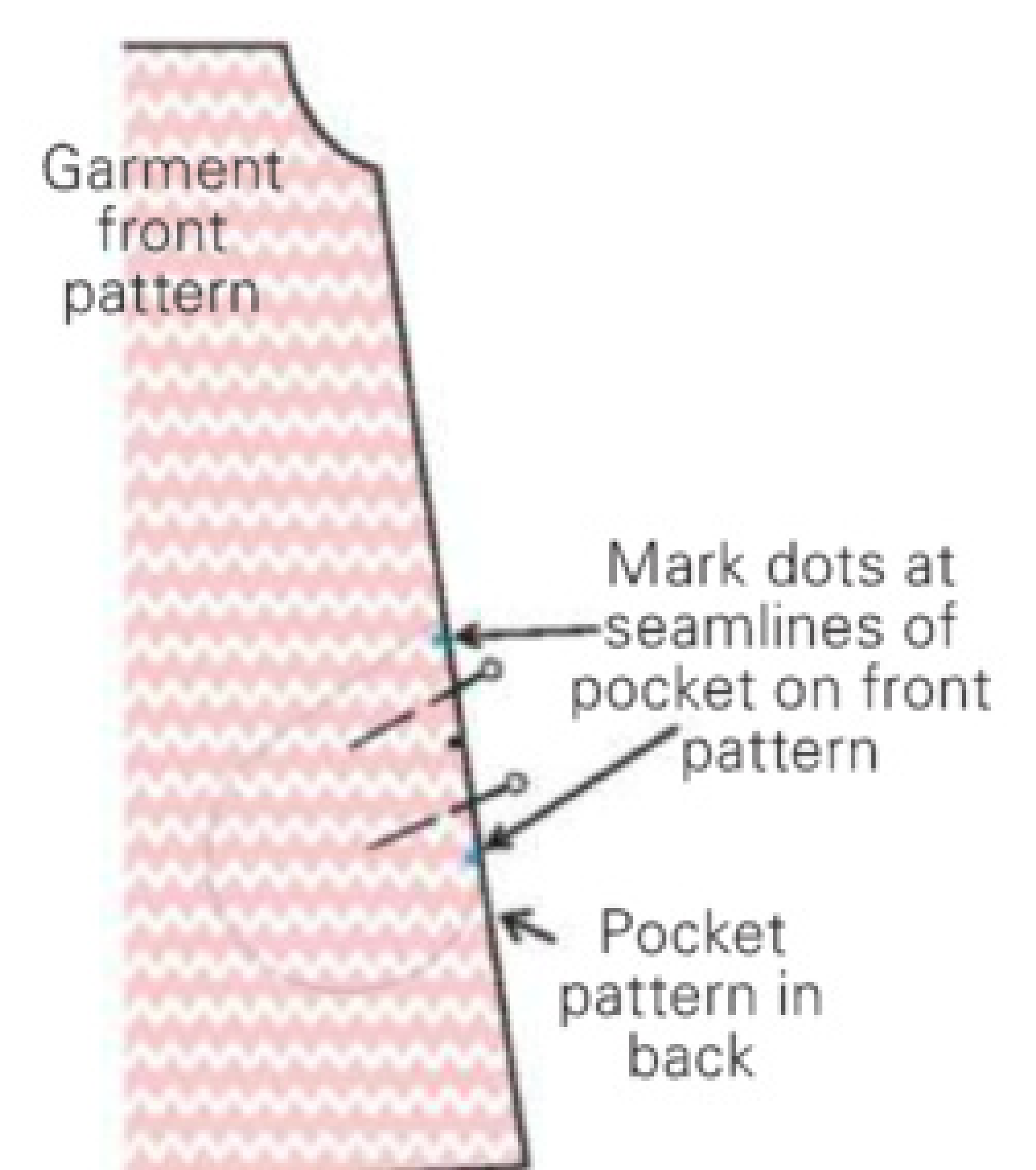


FIGURE 4

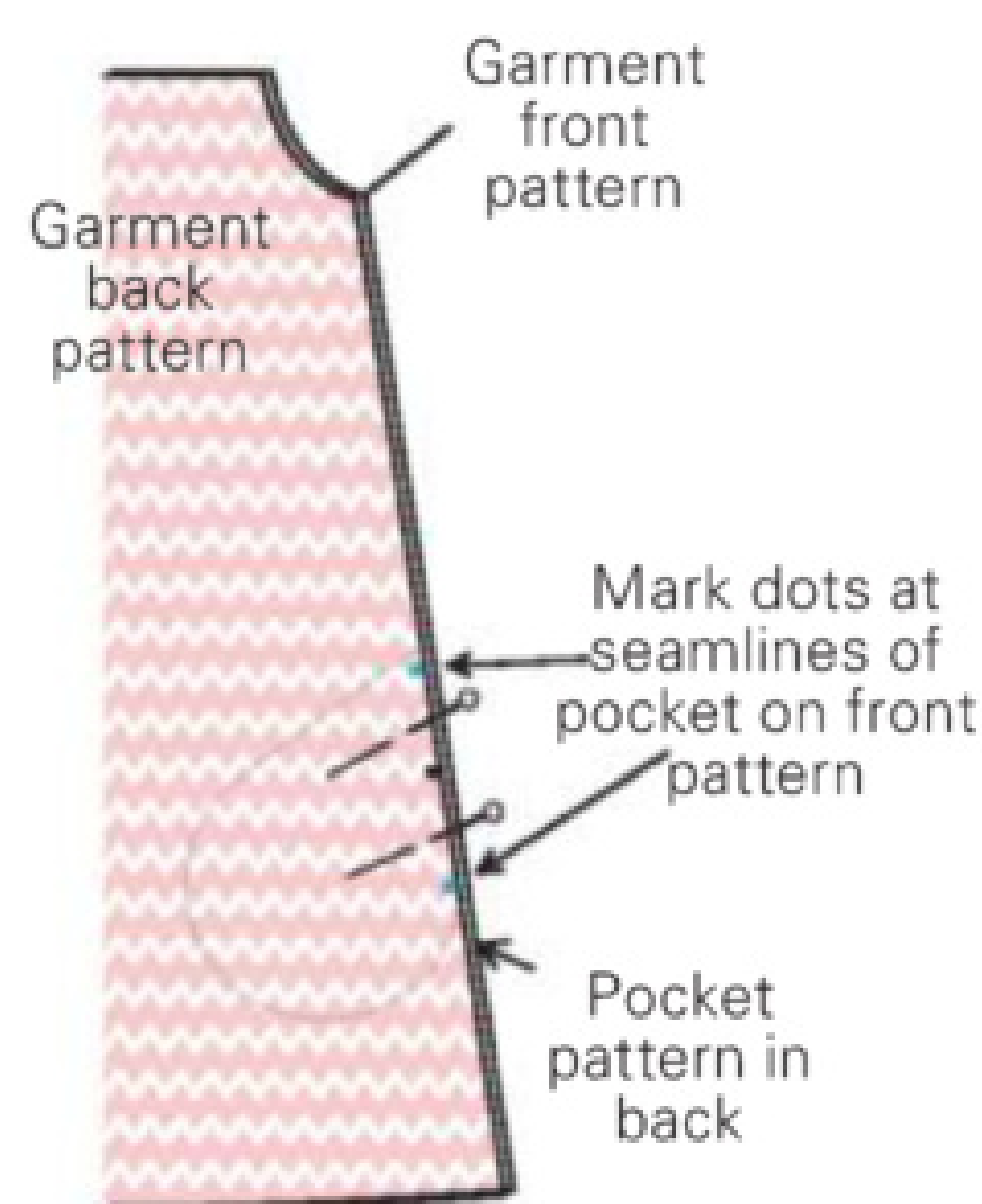


FIGURE 5

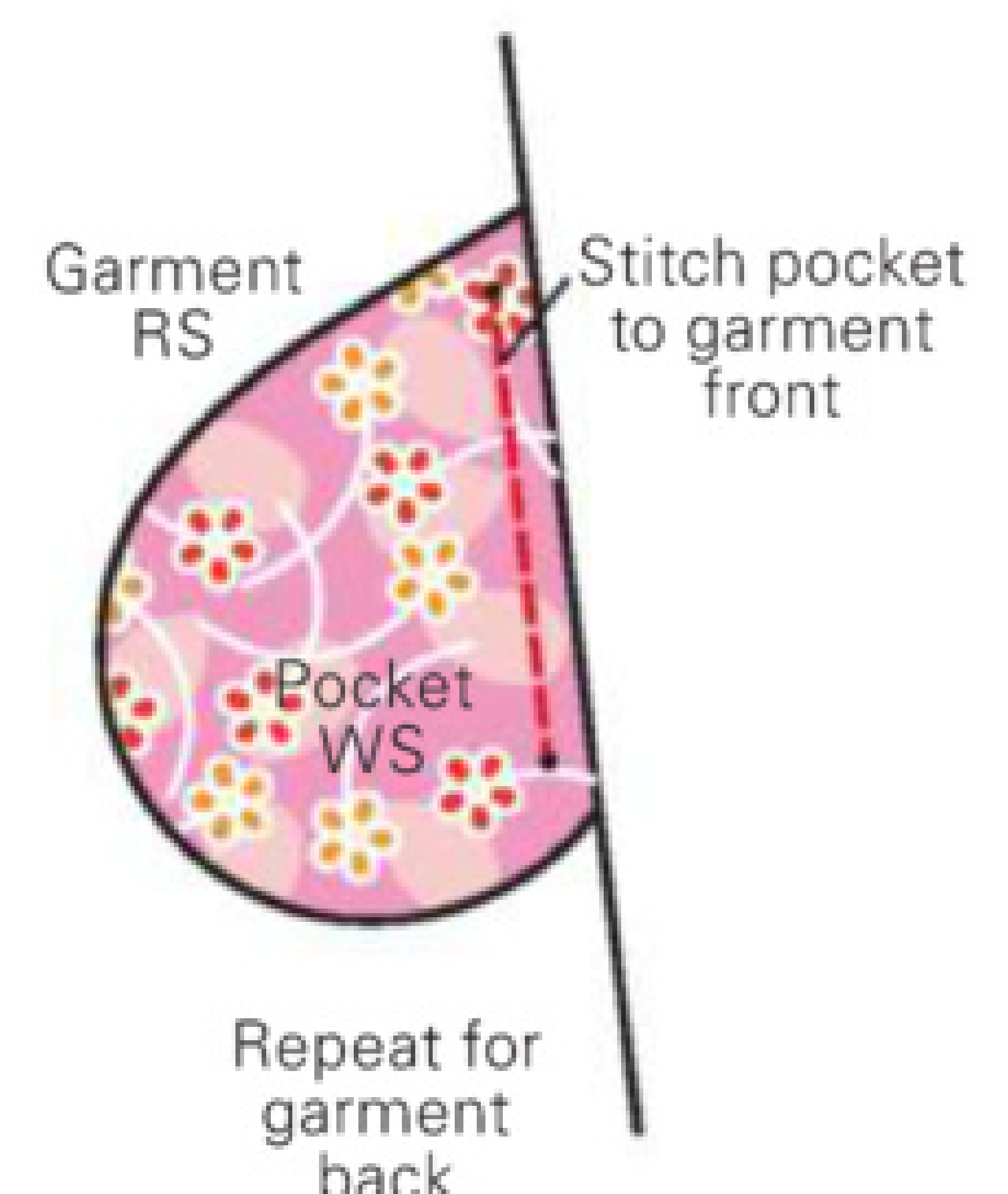


FIGURE 6

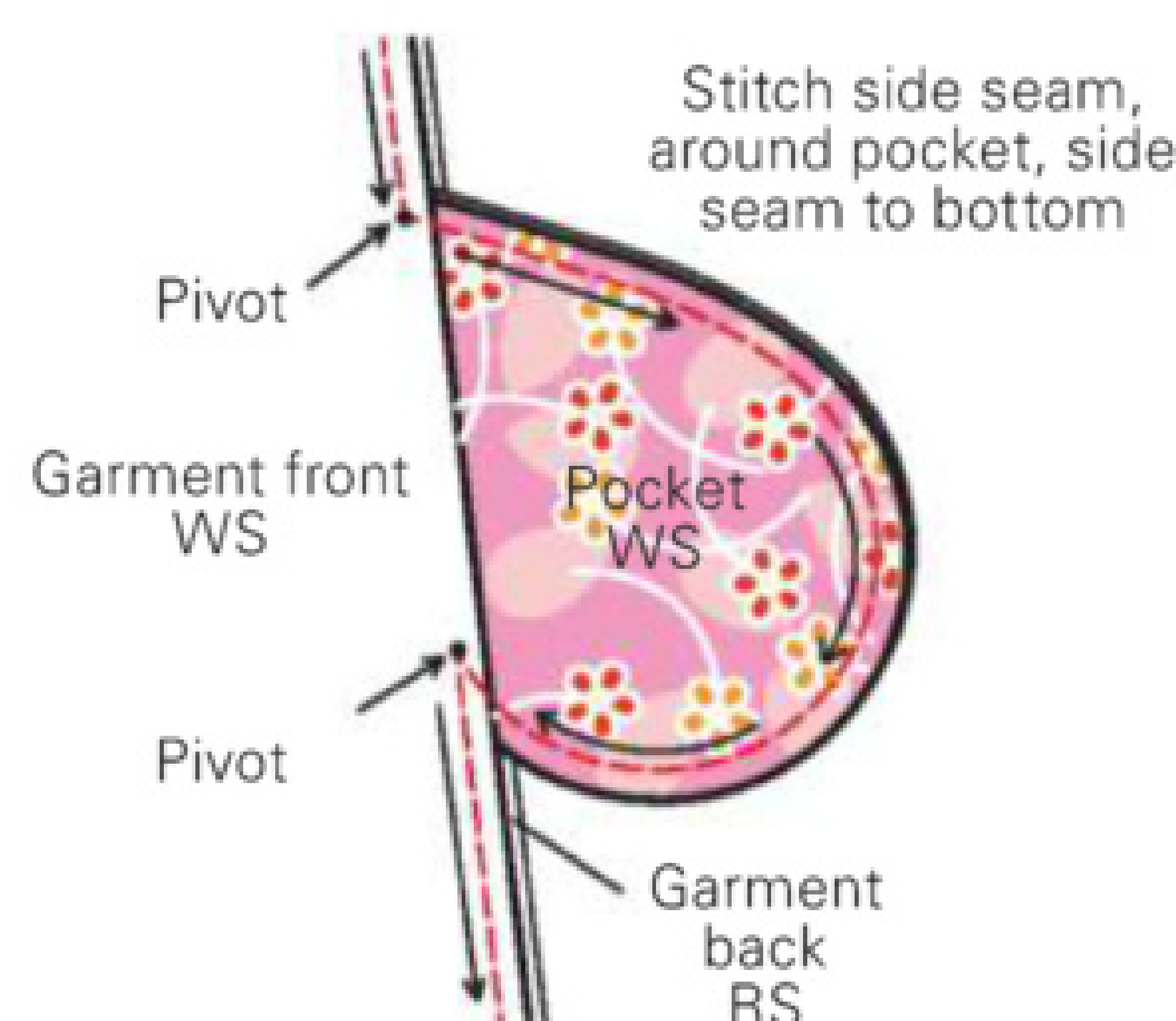


FIGURE 7

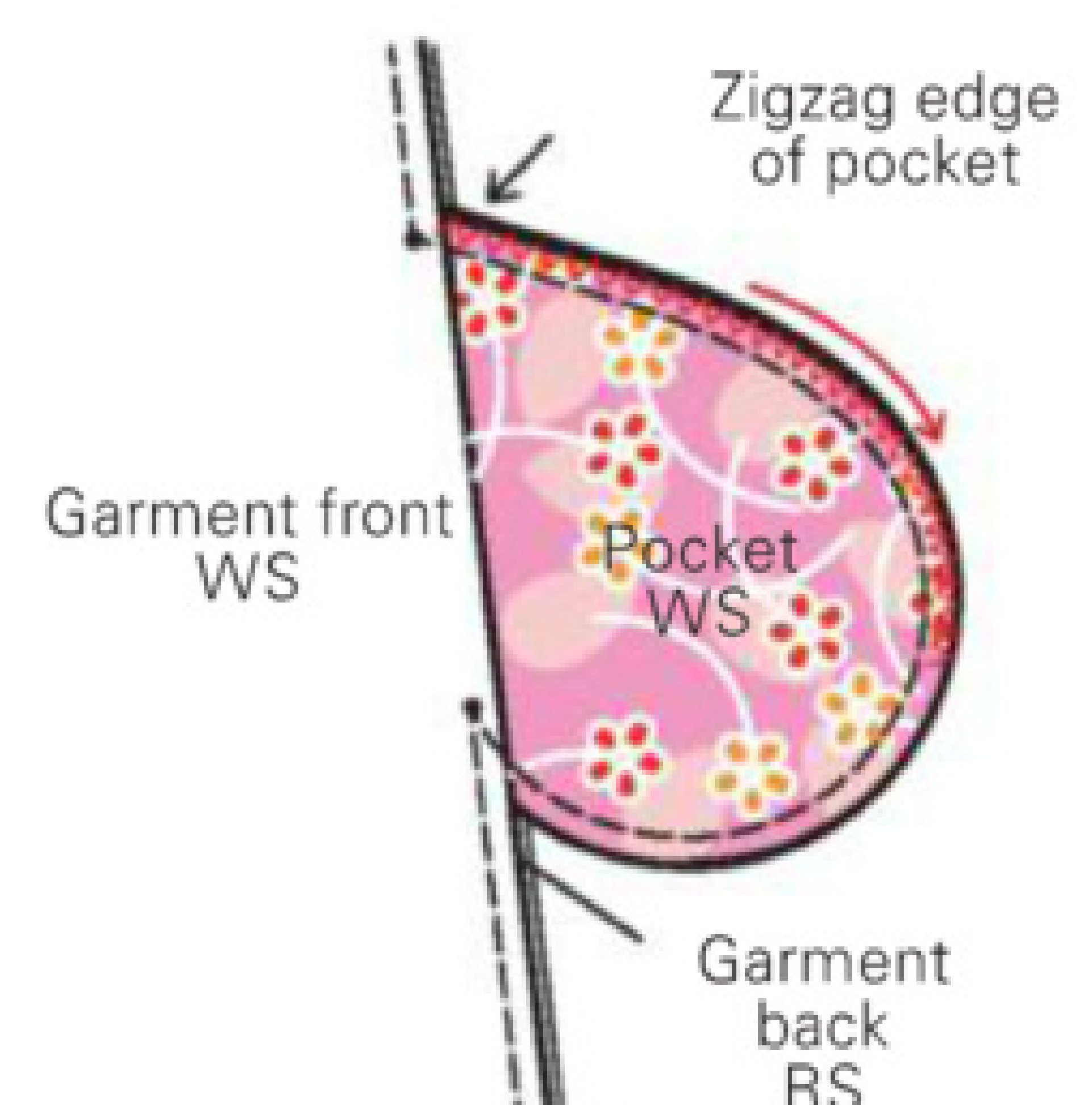


FIGURE 8



The Charlotte Baby Sleeping Bag

By Sue Kim

We all know that as wonderful as babies can be, they take up a lot of energy, and sometimes we just want to put them down for a quick rest. The Charlotte Baby Sleeping Bag gives you this opportunity to relax, no matter where you are! This simple sewing project is a foldable and easily portable sleeping mat – it's a perfect place to lay down a napping baby! The Charlotte Baby Sleeping Bag is appropriate for sewists of all levels, and is quick and easy to make as well as highly practical, making it a winning pattern amongst sewers with babies, and an excellent gift for friends and family members with little ones.

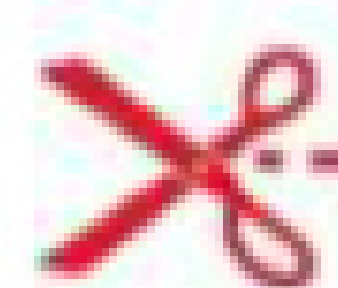
What you'll need

Fabric

- 1 yard of 44-inch-wide heavyweight home decorator or quilting-weight cotton or waterproof fabric for top fabric
- 1 yard of 44-inch-wide quilting-weight cotton or micro fiber, fleece for backing
- 1 yard of 44-inch-wide batting, synthetic fill

Supplies

- 42-inch All-Purpose Zipper
- Spool of coordinating thread
- Walking foot for quilting
- *½-inch seam allowance included on the pattern.



Finished size:
18" width X 30" height



For more sewing-for-baby projects, be sure to check out the "Baby Boutique," a new release by Sue Kim (C&T Publishing; \$25.95 hardcover, \$14.99 ebook).

How to Quilt and Cut...

1. Place inner layer over batting.
2. Using a walking foot, quilt horizontal lines through both layers measuring 4 inches apart (fig. 1).
3. Cut out top and quilted inner layer according to dimensions given (fig. 2). Set aside quilted piece.

How to Attach Zipper...

1. Open zipper and place it along bottom and sides of top fabric with right sides together (fig. 3). Match end of opened-out zipper with front and back foldline (Point "A" on figure 2) Approximately 18 inches of the zipper will continue across the bottom and 24 inches will continue approximately 7 inches from top edge on right side (Point "B" on figure 2) (You will be able to see the wrong side of the zipper.)
2. Pin zipper up the left side of the top fabric to just below upper edge. Fold ends of zipper toward raw edges. (fig. 4).
3. Using a zipper foot, stitch zipper to top fabric. Pivot at the corners and backtack on both ends (fig. 5).
4. Clip the zipper tape a little at corners, but not into teeth (fig. 6).
5. Place quilted piece onto the zipper-installed top piece with the right sides together. The zipper will be sandwiched between the two layers (fig. 7).
6. Pin layers together. From top side, following stitch line of zipper, sew top and quilted back together, leaving a 6-inch gap at top for turning right side out; back tack on both ends of opening.
8. Trim corner seams.
9. Turn sleeping bag right side out and push out corners.
10. Press opening seam inward $\frac{1}{2}$ inch. Pin and topstitch sleeping bag (fig. 8). Fold sleeping bag with lining front and back right sides together, and zip zipper. 

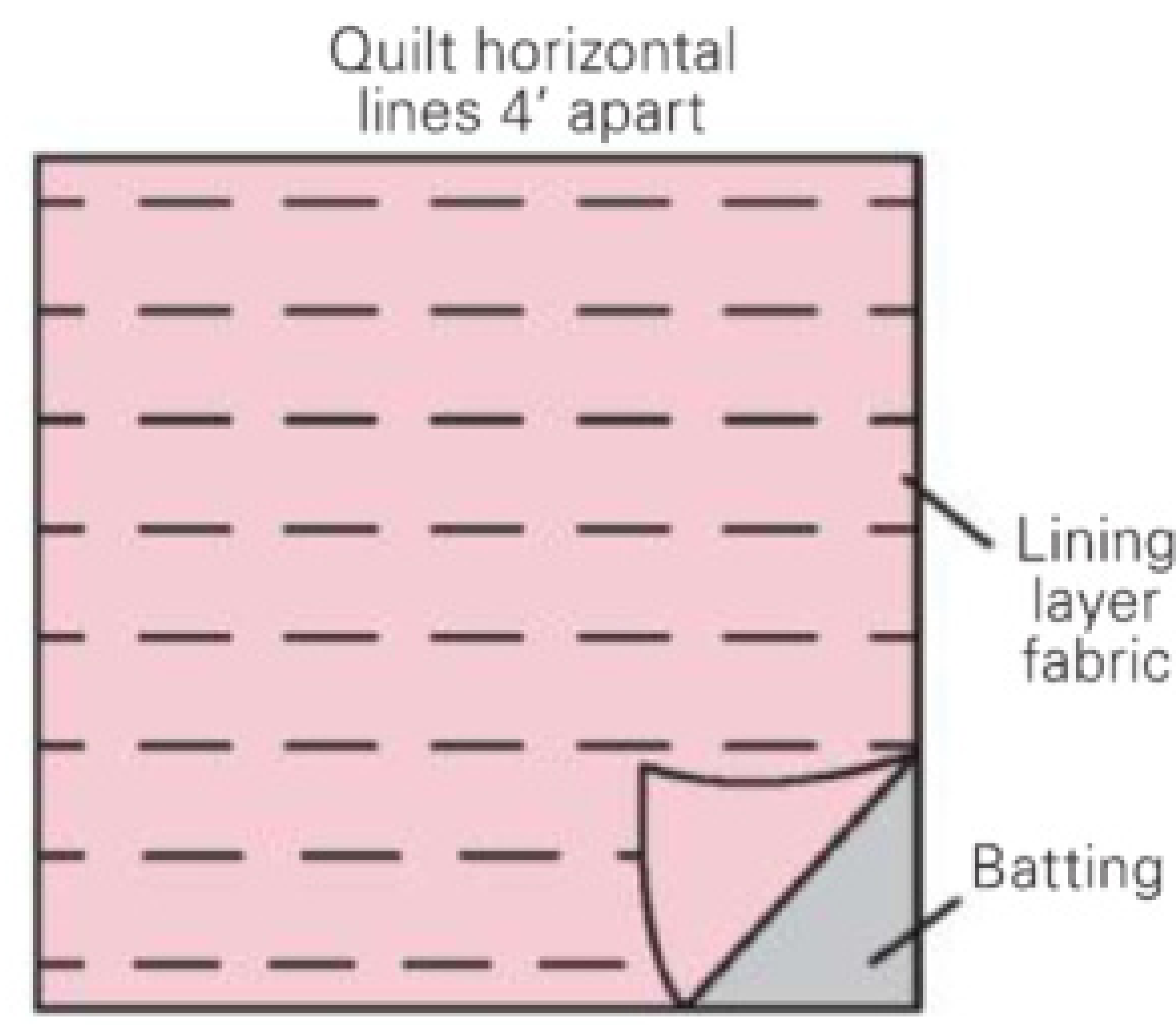


FIGURE 1

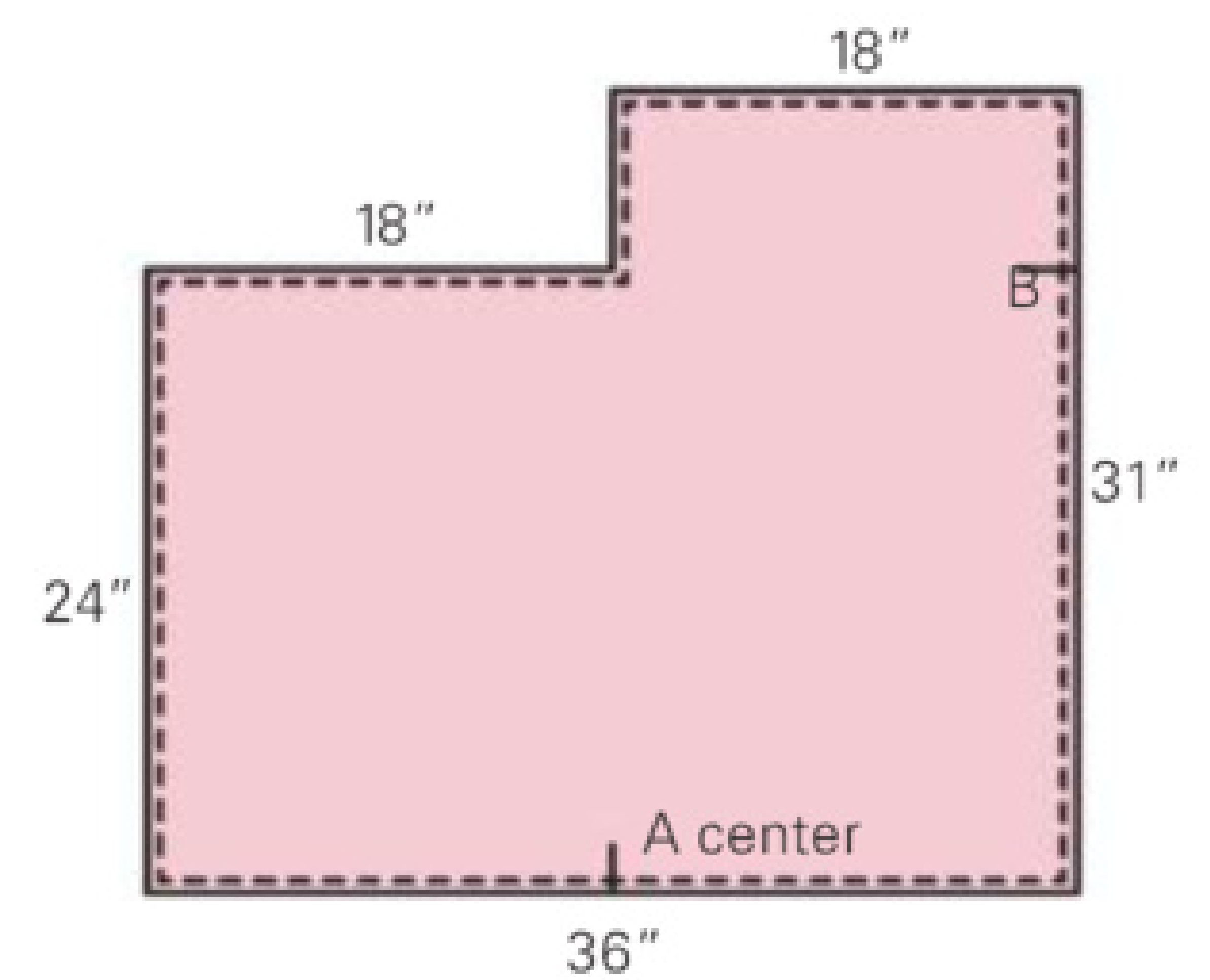


FIGURE 2

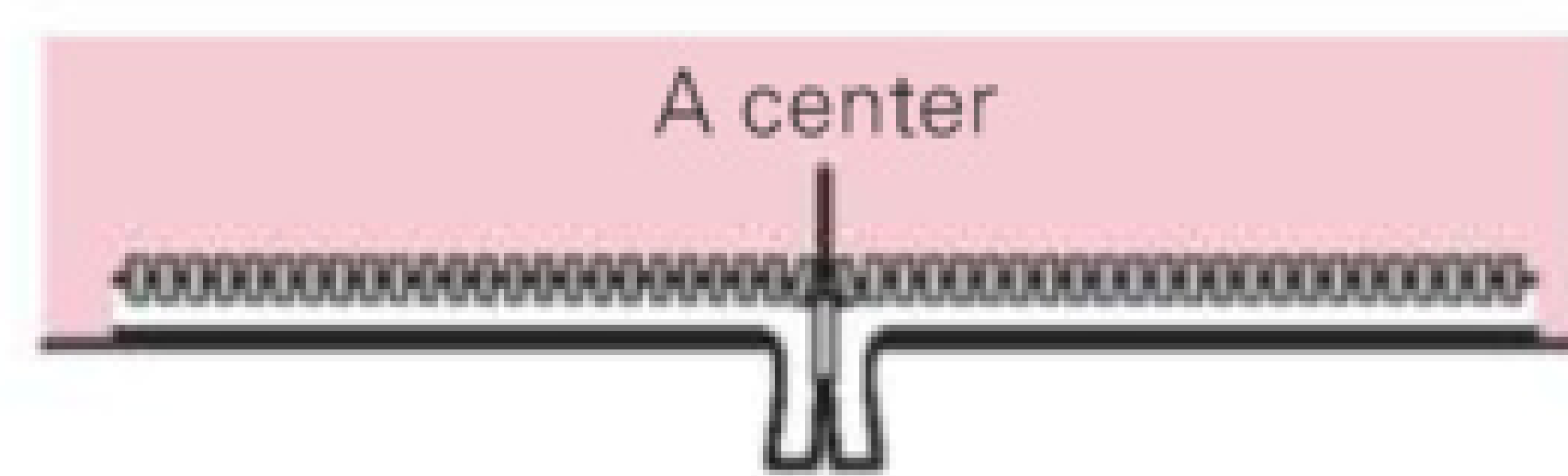


FIGURE 3

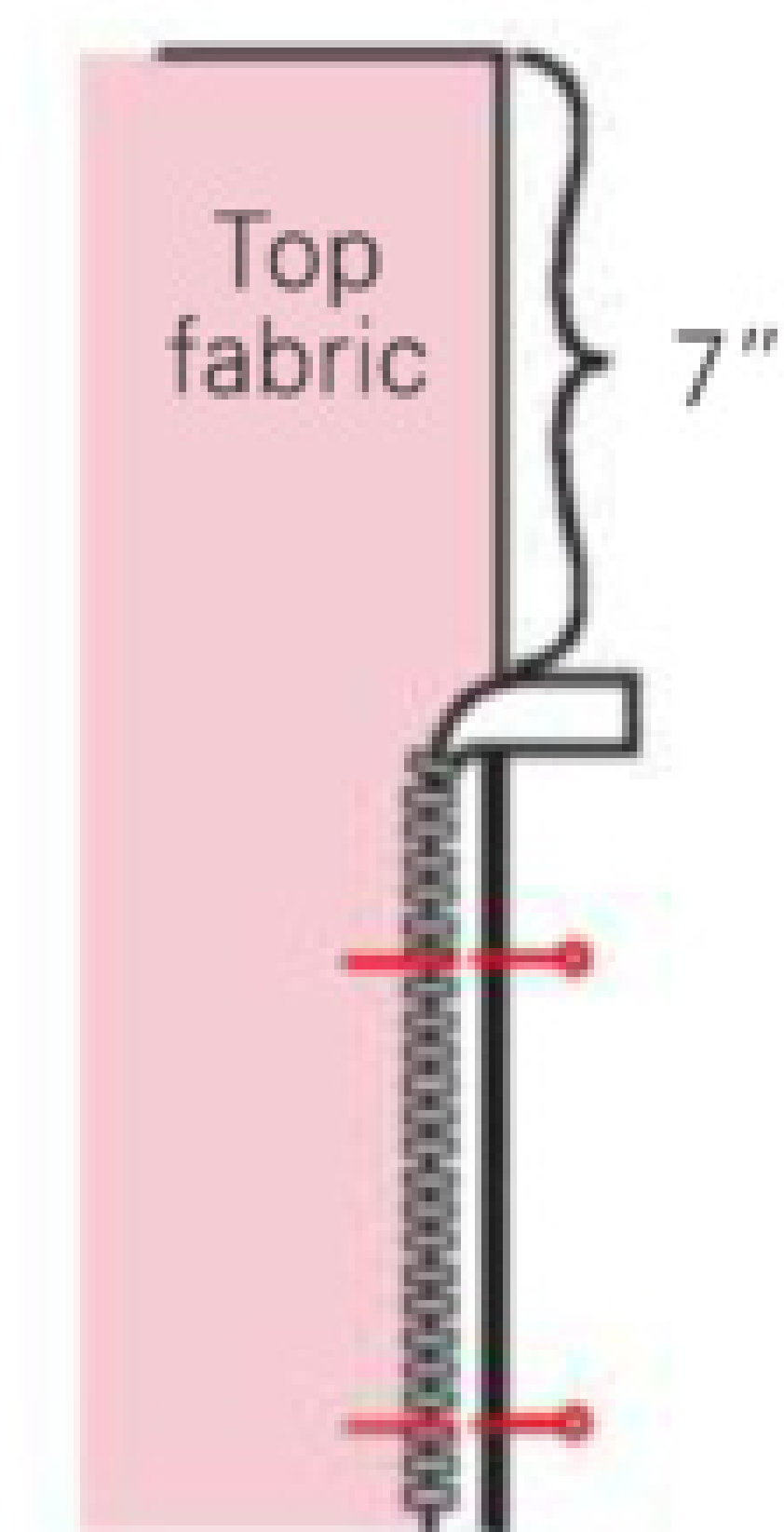


FIGURE 4



FIGURE 5

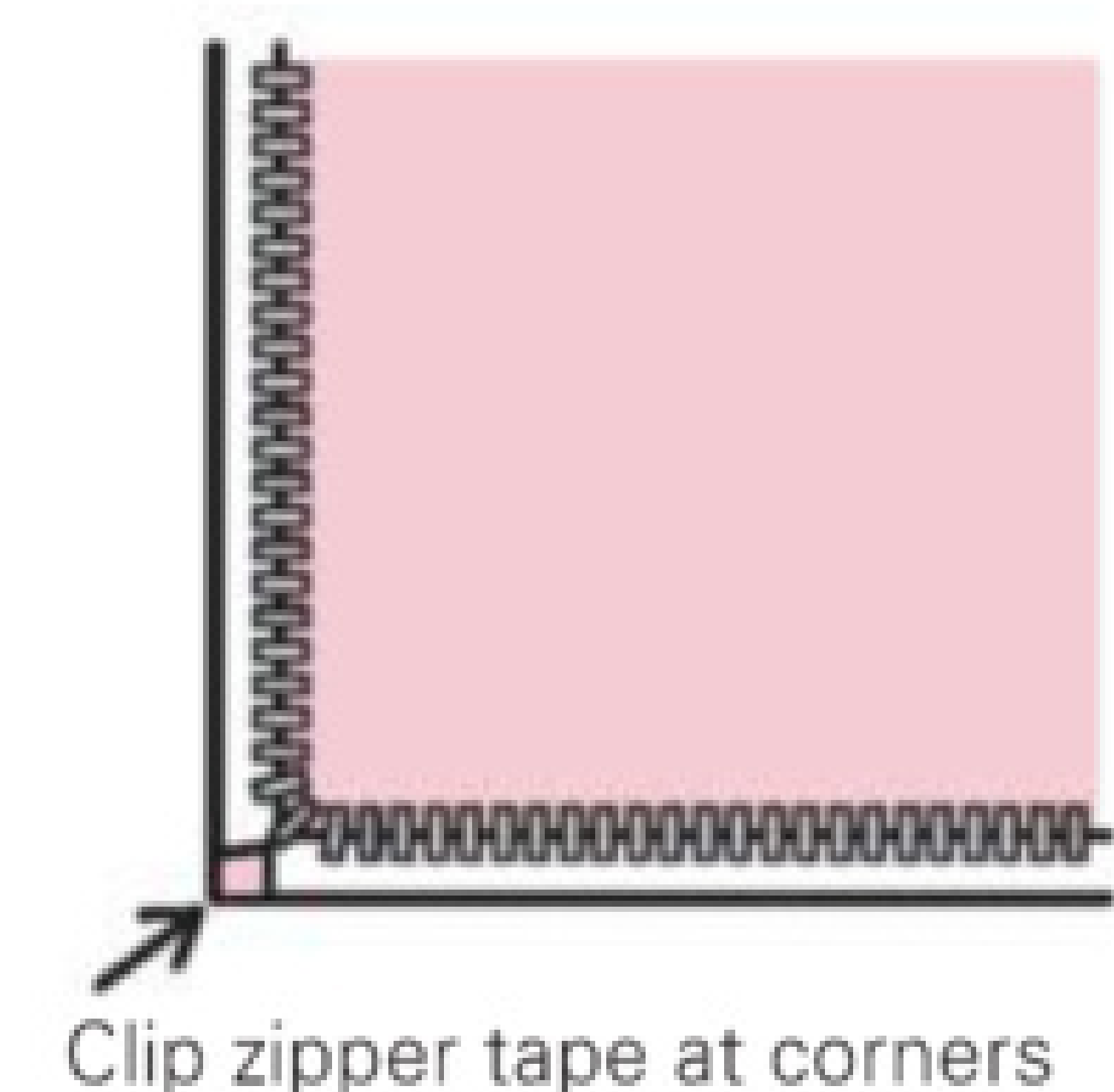


FIGURE 6

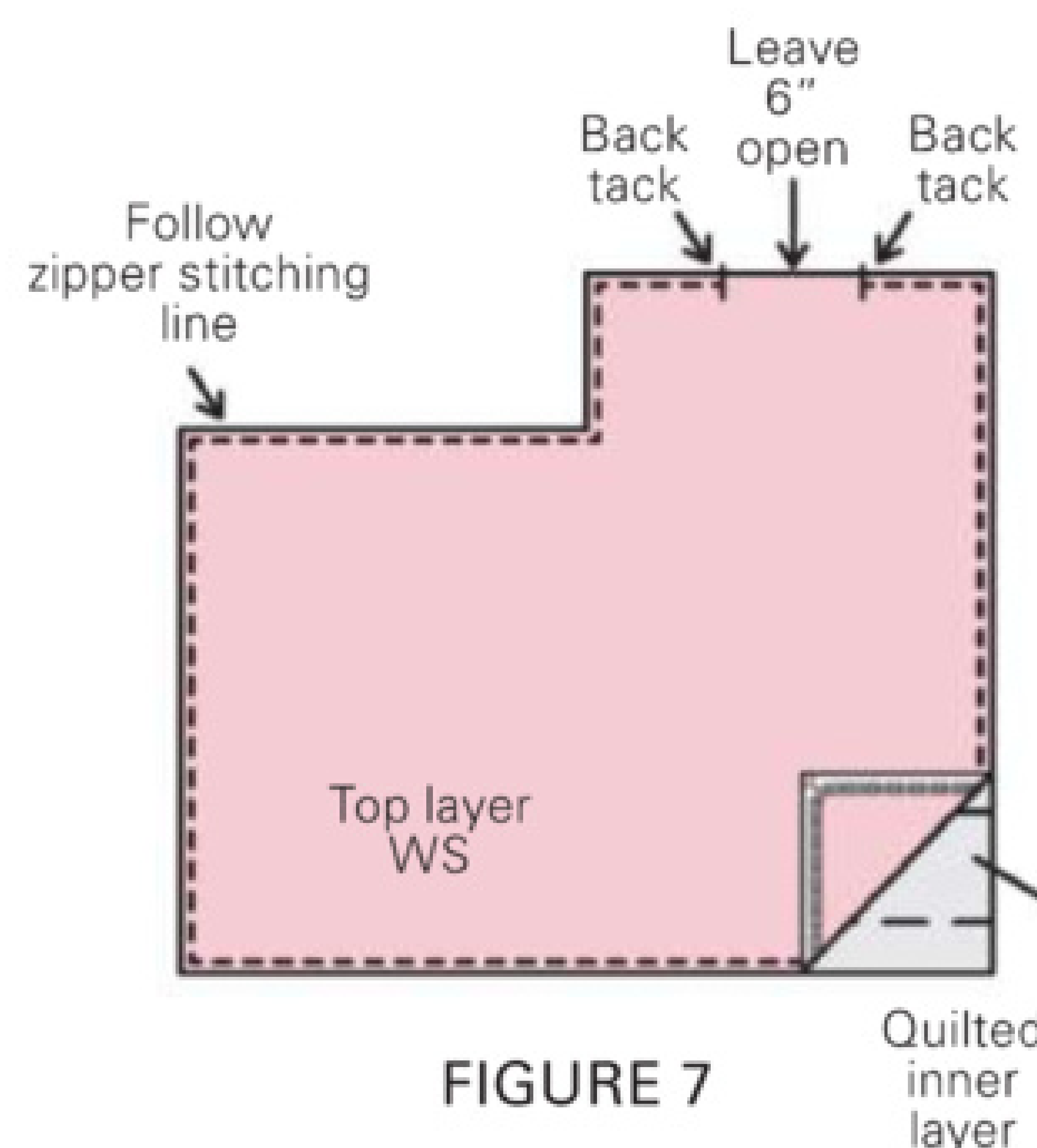


FIGURE 7

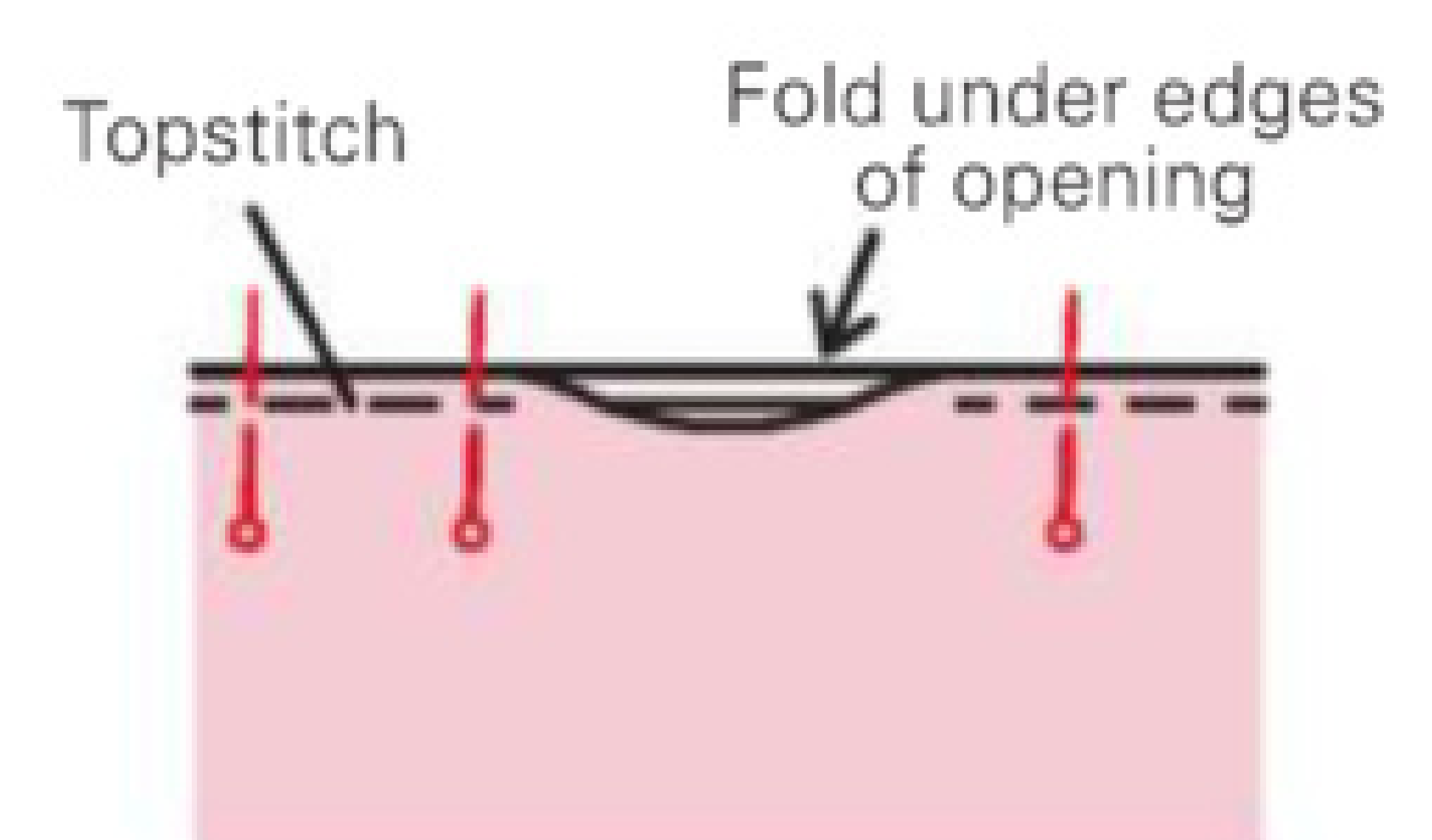


FIGURE 8

Sewing in *Red, White and Blue*

In heirloom, our version of red, white and blue isn't always the bold primary versions teamed with the starkness of white. For us, pastel blue, a wash of pink and an ivory hue are just as appealing as their more patriotic partners.

Whitework Embroidery in Blue

There is no rule that whitework has to be "white." Here, Wendy demonstrates a variety of whitework stitches in the perfect shade of baby blue. Follow her steps for a satiny fluidity where thread paths are practically undetectable.

By Wendy Schoen

Embroidery design can be found on pullout centerfold

Pocket Pets Diaper Set

While the adorable puppy pockets are sure to captivate tiny tots, it's the unique couture finish like the bias gingham rouleau trim on the shaped yoke that sets this classic baby outfit apart.

By Debbie Glenn



Cherry Dress

A clever digitized buttonhole functions to close this dress down the front and decorates it too, with cheery sets of button cherries.

For a hand version, we've included the embroidery template on the centerfold.

By Laurie Anderson

Embroidery design can be found on pullout centerfold





Wild Daisies

Whimsy Stick creations turn a classic floral print dress into a flower explosion.

By Kari Mecca



Sweet Summer Dreams Nightgown

A sweet summer nighty works up in a weekend using an easy lace edge finish and a simple shadow work design. You'll have time to make our matching design for dolly.

By Jeannie Downs Baumeister

Embroidery design can be found on pullout centerfold

A doll with long, wavy red hair and blue eyes is standing against a light blue background. She is wearing a white, sleeveless nightgown with a gathered neckline and a full, pleated skirt. The nightgown features a small, colorful embroidered design on the upper chest and a decorative pink and white lace trim along the hem. The doll is standing on a white surface.

A Summer Nightgown for Dolly

Your little one's very best friend will be set for sweet slumber on overnight visits to grandma, family vacations or summer camp with her special nightie trimmed with lace, ribbon and a touch of hand embroidery.

By Belinda Jones

Doll dress materials kit available from
The Old Fashioned Baby

Embroidery design can be found
on pullout centerfold

Bullion Anchors

Baby blue anchors march across the tucked front of this easy baby bubble, detailed just perfectly for summer comfort.

By Michi   Mooney





Nolan's Tug Boat

Our editor Cyndi May added the sweet touch of a tug boat to baby's button-shoulder suit, creating the line design from a machine embroidery from our IEC collections.

By Cyndi Manson May

Embroidery design can be found on pullout centerfold



Breathtaking Bishops

By Esther Grant

The bishop dress, with its simple lines, yet seemingly intricate construction, is heirloom tradition at its best. Every smocking enthusiast should make one, and every baby girl should have at least one in her wardrobe. The “Bishop Trio” pattern by Creative Keepsakes yields a finished bishop at the right fullness with a soft and pretty A-line flair. The front of the neck edge is cut at a slight angle, and the option of customized embroidery at center front lets you lend a truly personal touch. Apply the same design concept to a bishop-style christening gown or holiday dress; simply determine the best color scheme to suit your project and select an embroidery design to suit the occasion.

Easy back closure, sleeve edge and hem finishing options, and pleating and smocking calculations are included in this article, as well as machine embroidery and serging tips for a choice of taking a more traditional approach of hand embroidery or opting for contemporary machine embellishment.

What you'll need

Pattern

“Bishop Trio Pattern” by Creative Keepsakes
 “Stardust Bonnet” from *Embroidered Christening Gowns* by Country Bumpkin

Fabric

White Swiss satin batiste by Spechler-Vogel
 (yardage according to pattern)

These directions are for a bishop up to size 12 months. Larger sizes will require additional trim and ribbon.

Silk Satin Ribbon

1 yard of 5/8-inch-wide white for bonnet
 1½ yards of 1/8-inch-wide French blue for beading at dress hem

Trim

1½ yards Swiss eyelet beading (for 1/8-inch-wide ribbon) (Capitol Imports #60980)
 1½ yards of 1½-inch-wide white silk satin ribbon
 1½ yards of 1½-inch wide French Blue silk satin ribbon for dress (Additional yard of eyelet beading and ribbon required for larger than toddler sizes)
 Four ½-inch shank buttons (two for dress, two for bonnet)
 Optional: 1 yard narrow looped edging for angel sleeves

Thread

DMC Perle Cotton #8 and DMC Six Strand Floss (for hand smocking and embroidery)
 #5200 white
 #3325 lt baby blue
 Mettler No. 60 Cotton Fine Embroidery thread
 White #0-2 (for machine stitched scallops and regular machine sewing)
 Sulky Rayon thread #1074, blue (optional for machine embroidery)

Elastic

Dritz Thin Beading Elastic (for button loops)

Needles

Hand - embroidery #7 and #10
 Machine - universal size 70/10
 Large eye needle to accommodate beading elastic

Sewing Machine Feet

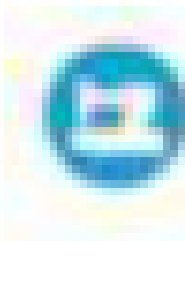
Narrow hem
 Zigzag
 Serger Foot
 Rolled hem

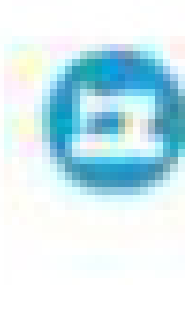
Smocking Plate

Included in this article

Notions

Faultless Professional spray starch
 Freezer paper
 Clover water-soluble fabric pen (pre-starch fabric before marking; test on scrap fabric first)
 Fabric glue stick (water-soluble)
 Sulky KK 2000 Temporary Spray Adhesive
 June Taylor Fray Block
 Wooden shish kebab stick
 Painter's tape
 Bodkin or large blunt needle (for ribbon weaving)
 Water-soluble stabilizer
 Sulky Soft & Sheer Lightweight Cut-away Permanent Stabilizer (for button loops and neck)
 Fuse N Tear iron-on tear away stabilizer (for bonnet edge embroidery)
 Sticky tear away stabilizer (for center machine embroidery)
 Rotary cutting tool
 Cutting board/mat
 18- x 3-inch ruler

 This project was stitched on a Pfaff Creative 1475CD and Pfaff Hobbylock 786

 Machine embroidered monogram was stitched with a Brother Quattro 6000D

How to prepare...

Fabric

1. Prewash fabric and dry until damp.
2. While damp, spray starch all fabric lightly and evenly.
3. Roll up fabric, place in large plastic bag and allow starch to soak into fabric (about 10 minutes).
4. Remove fabric from bag and press.

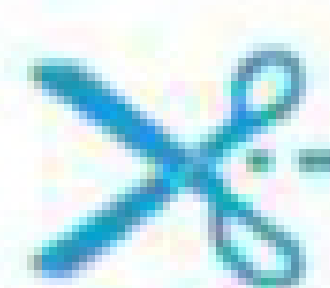
Pattern

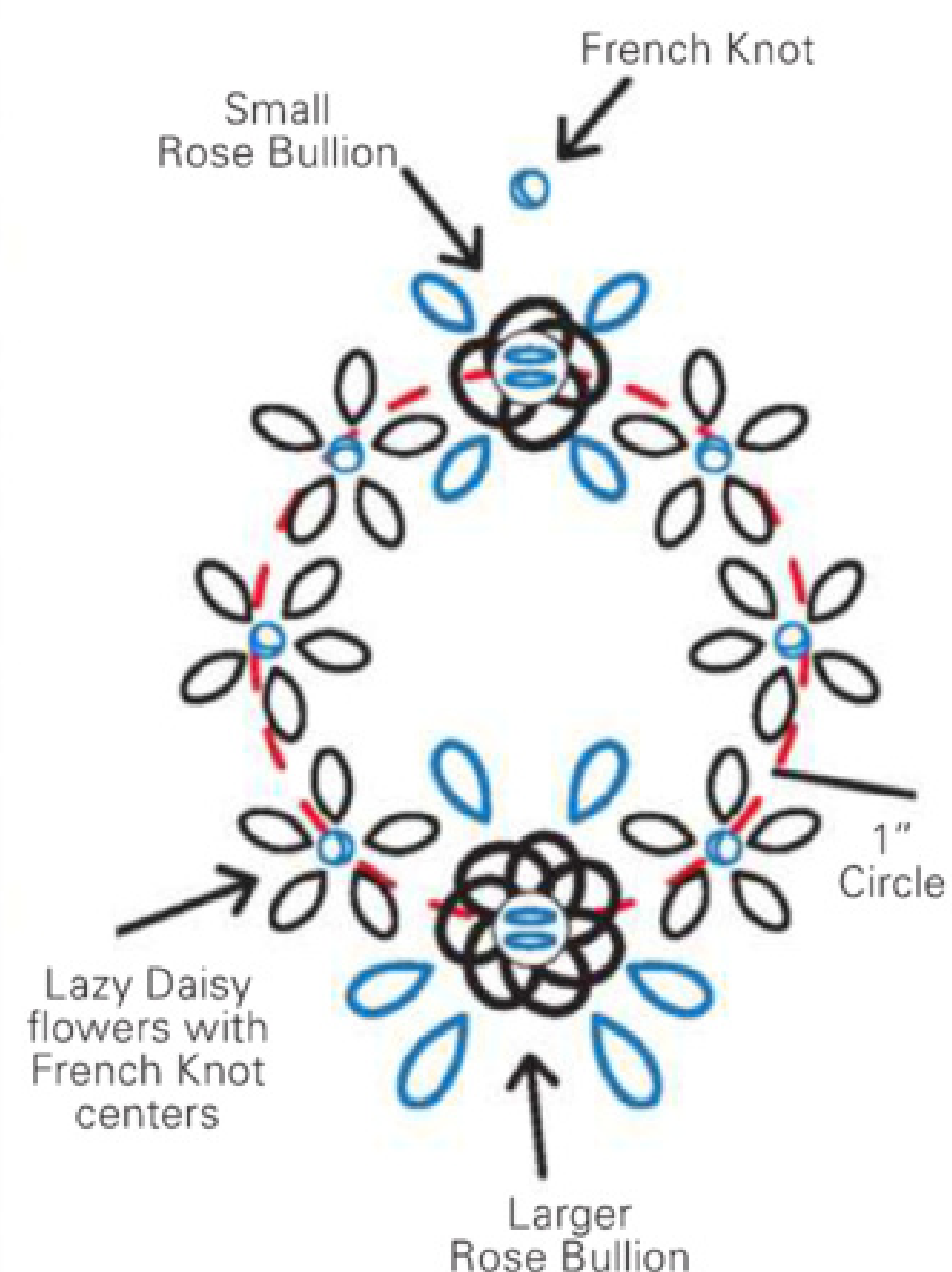
1. Trace desired size pattern onto tracing paper, including markings.
2. Cut out paper pattern.

Cutting

For a back closure without addition of a separate placket, cut back edge fabric an extra 1½ inches beyond pattern edge. Mark fabric at pattern edge as smocking ends at that point.

1. Place freezer paper pattern on fabric, making sure pattern is on grain.
2. With steam off, lightly iron freezer paper pattern onto fabric (no pins necessary).
3. Cut fabric out with ruler and rotary blade, making sure to add 1½ inches extra fabric at back edge if construction will be completed without a placket.
4. With water-soluble pen, mark center front, sleeve notches, and 1½ inches from back opening edge.
5. Remove (peel off) freezer paper from fabric (leaves no residue). Save for future use.





ANGEL SLEEVES

1. Finish edge of sleeve with trim or narrow hem.
2. Refer to pattern instructions to sew sleeves to dress front and back to prepare for pleating.
3. Use fabric glue instead of pins to place sleeve on front and back bishop pieces.
4. Serge to end of sleeve, but not further down armhole.

How to smock...

Pleating

Pleat eight full-spaced rows.

Geometric Smocking Center Front of dress

1. Count pleats from center mark to make sure number of pleats are same to right and to left of center point.
2. For sizes up to a 2, mark fabric four pleats to left and four pleats to right of center point (eight pleats total). This accommodates a 2-inch area for an embroidery design or monogram letter. This area is perfect for a design approximately 1 inch wide x 1½ inches tall. For sizes 4 and above, allow ten pleats total to accommodate a design closer to 2 inches, which is better proportioned for larger sizes. For tiny-size bishops or narrow designs, the

area may be reduced to two or three pleats on each side for a total of four or six pleats.

3. Cut a strand of DMC Perle Cotton #3325 (lt baby blue) approximately 24 inches. Begin at Row 2, center right, with a down cable. Cable across row until you reach 1½-inch mark at back edge of dress. Do not tie off or cut thread.

4. Cut a strand of DMC Perle Cotton #5200 (white) approximately 24 inches. Begin again at Row 2, center right, with an up cable just below blue cable. Continue with a two-step trellis down to Row 2½, cable, two-step trellis up to Row 2, cable. Repeat two-step trellis/cable across row. At end of row, finish as shown on right edge of smocking plate, either with a two-step trellis/cable up or down.

5. Invert work and repeat steps 3 and 4 at Row 2, center left side.

NOTE: There should be same number of half diamonds across left side as there are on right side. Sometimes a couple of pleats need to be smocked within 1½-inch edge area on this side to match up two smocked ends.

6. With twice length of DMC Perle #5200 (white), begin smocking at Row 3, right back edge, following established trellis/cable pattern.

7. End row at center with a down cable and begin an up cable just

below it without tying off thread to minimize knots on back of dress.

Follow smocking plate to complete design. A row of two-step trellis worked in blue echoes the last row of diamond shapes.

8. Tie off all smocking threads, leaving ½-inch tails.

How to prepare for embroidery...

1. Remove all pleating threads below Row 2.
2. Pull remaining pleating threads out from back ends (up to smocked area), leaving about 1½ inches of fabric for back closure.
3. Lay garment flat on ironing board and even out center embroidery "box." Spray starch center only and press. This adds a protective layer on fabric and aids in complete removal of markings.
4. Determine center of design field with a center vertical line. Place design template in center area and determine where best to draw horizontal line, depending on height of design. Center of design (point of reference) will be where vertical and horizontal lines meet.
5. Draw or transfer hand-embroidery design to fabric.

How to embroider by hand...

Using two strands of DMC floss, work embroidery stitches as follows:

Small Rose (Bishop)

Center - 2 bullion knots, 8 wraps, #3325 (lt baby blue)

Outer petals - 4 bullion knots, 10 wraps, #5200 (white)

Large Rose (Bishop and Bonnet):

Center - 2 bullion knots, 8 wraps, #3325 (lt baby blue)

Inside petals - 4 bullion knots, 10 wraps, #5200 (white)

Outer petals - 6 bullion knots, 12 wraps, #5200 (white)

Lazy Daisies (Bishop and Bonnet):

Center French knot, 3325 (lt baby blue)

5 detached chain stitch petals per flower, #5200 (white)

Leaves: Detached chain stitch, #3325 (lt baby blue)

Rosebud (Bonnet)

2 bullion knots, 8 wraps, #5200 (white)

How to embroider by machine...

1. Follow steps 1-3 in the previous section to prepare the piece for embroidery.
2. Determine center of design field with a center vertical line. Place machine embroidery design template in center area and determine where best to draw horizontal line, depending on height of design (Photo #1). (Increase or decrease design size slightly with embroidery software, if necessary, for best fit.) Center of design (point of reference) will be where vertical and horizontal lines meet.
3. Place sticky tear-away stabilizer in 4x4 or larger hoop and mark center (Photo #2). Larger hoop will allow greater stability.
4. Line up center of dress design area with hooped sticky stabilizer (Photo #3). Do not hoop dress itself as smocking may get damaged. Press center of dress gently and evenly onto stabilizer. Tape top edge with easily removable painter's tape to make sure thicker pleated fabric does not slip or move. NOTE: *If your machine has a Fix function, utilize this to baste out a thread frame, which will verify positioning and design area before beginning actual embroidery.*



5. Embroider by machine using Sulky blue embroidery thread, #1074.

6. Gently remove hoop with dress from machine when finished. Gently peel away painter's tape and lift dress away from stabilizer. Stabilizer will tear away easily and cleanly. No sticky residue will remain on back of dress and embroidery will remain soft, yet stable. After washing, spray starch embroidery area lightly and press from back for a really nice finish.

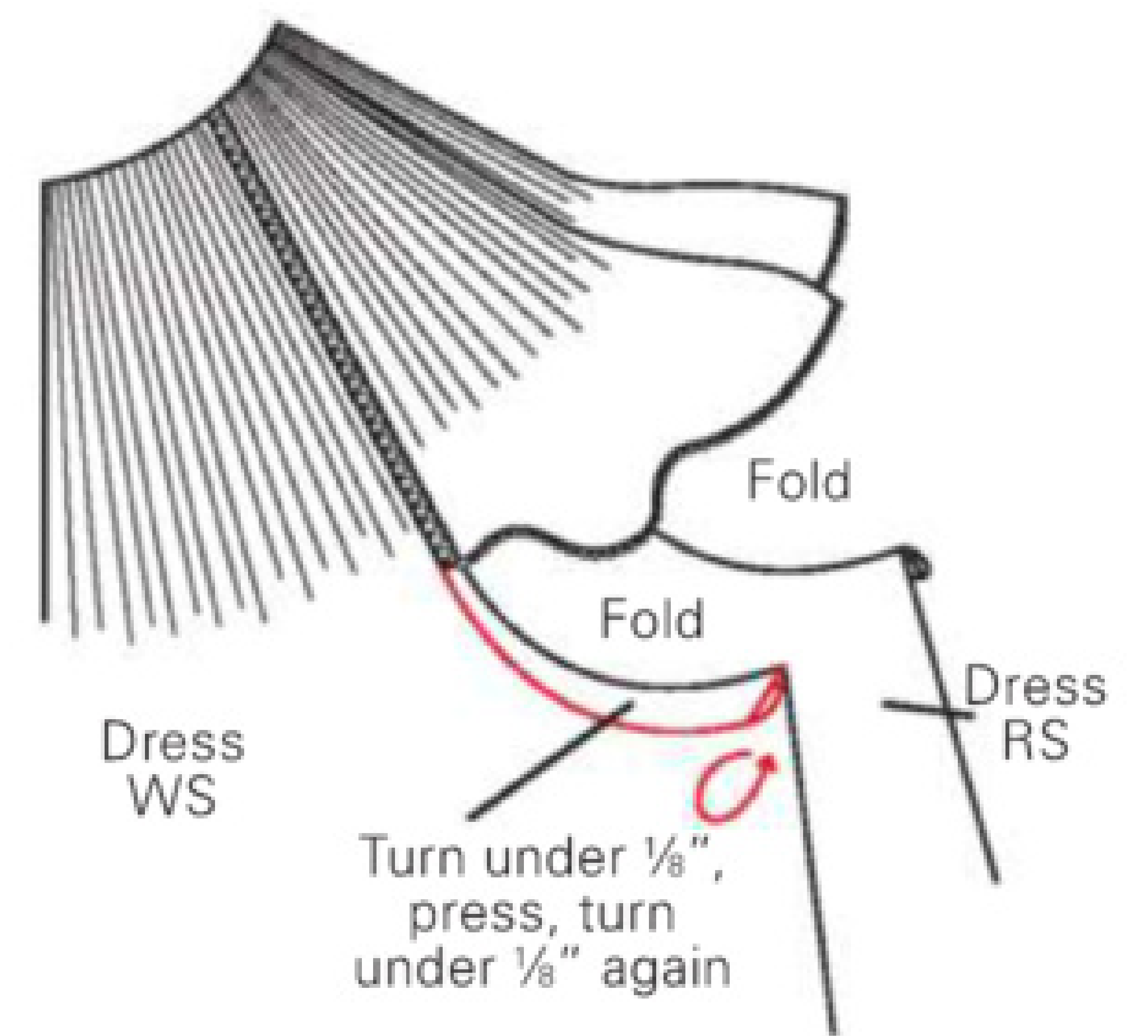


FIGURE 1

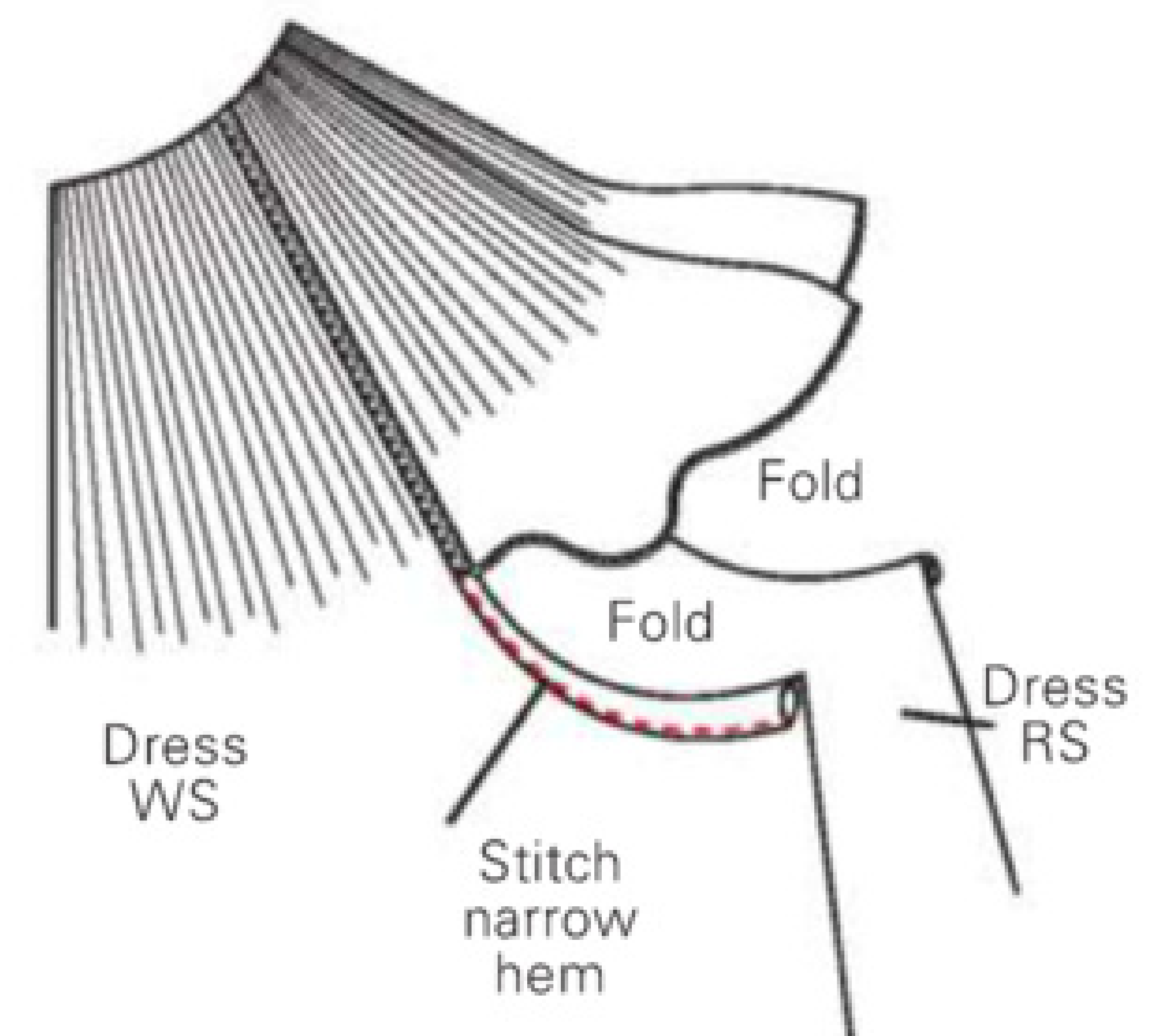


FIGURE 2

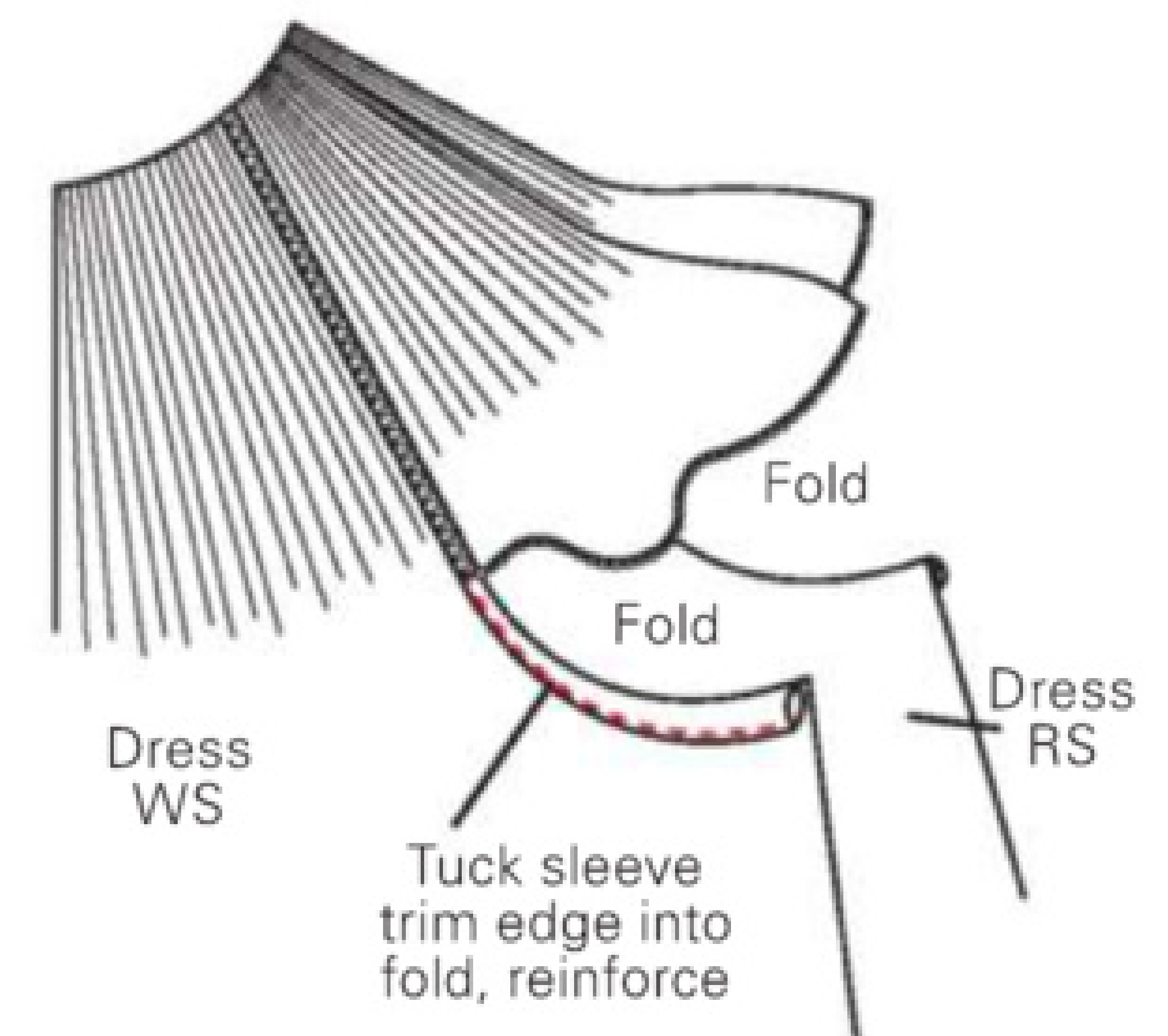


FIGURE 3

How to construct...

ANGEL SLEEVES

1. Turn unfinished armhole pieces under $\frac{1}{8}$ inch, press and turn under $\frac{1}{8}$ inch a second time (fig. 1).
2. Stitch narrow hem. Use a piece of Solvy at beginning of edges to prevent fabric from shifting or bunching up (fig. 2).
3. Tuck sleeve trim edge into fold and reinforce corner (fig. 3). If necessary, add a tiny dot of Fray Block to corner.
4. Finish all armhole pieces.

FIGURE 4

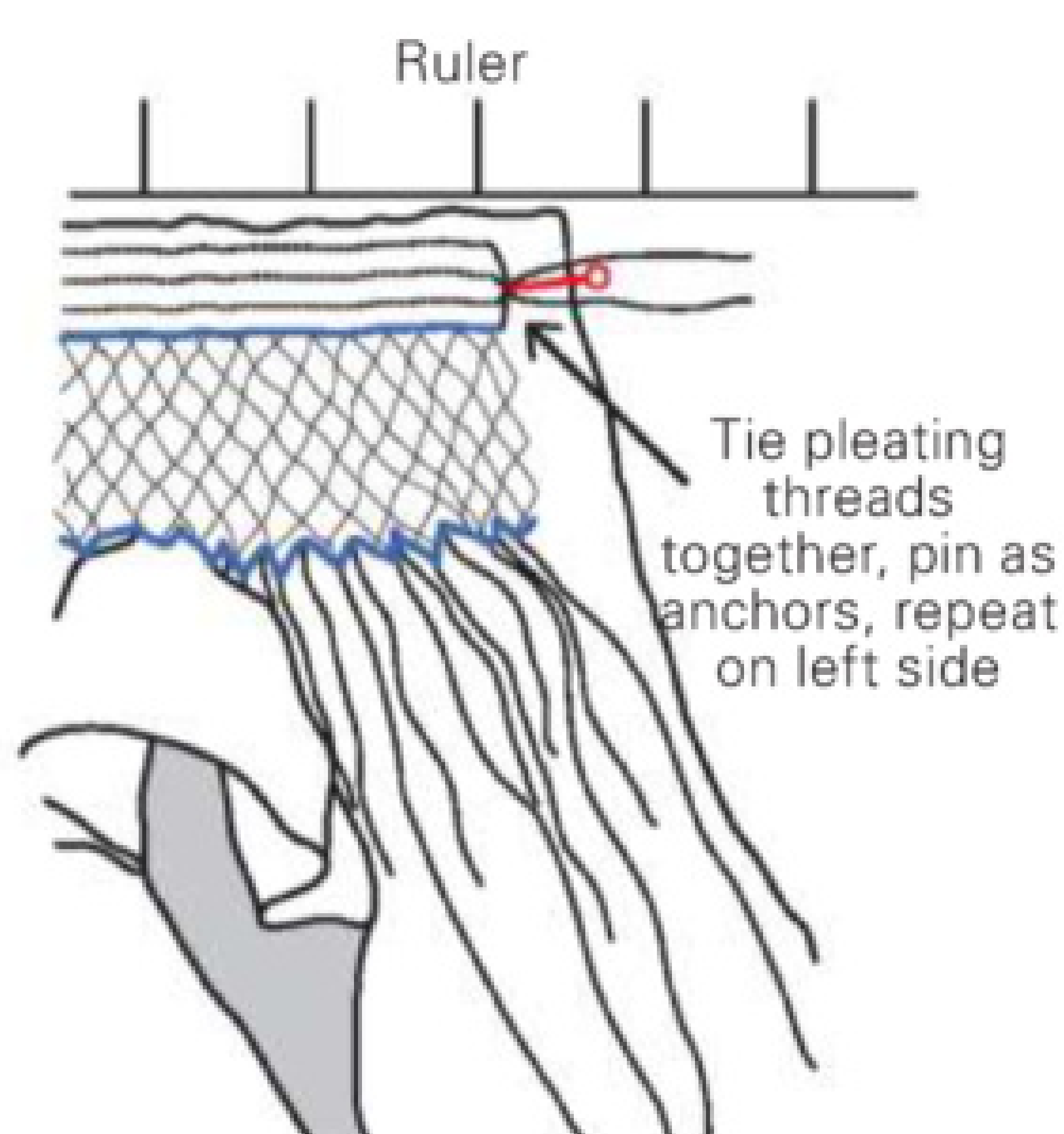
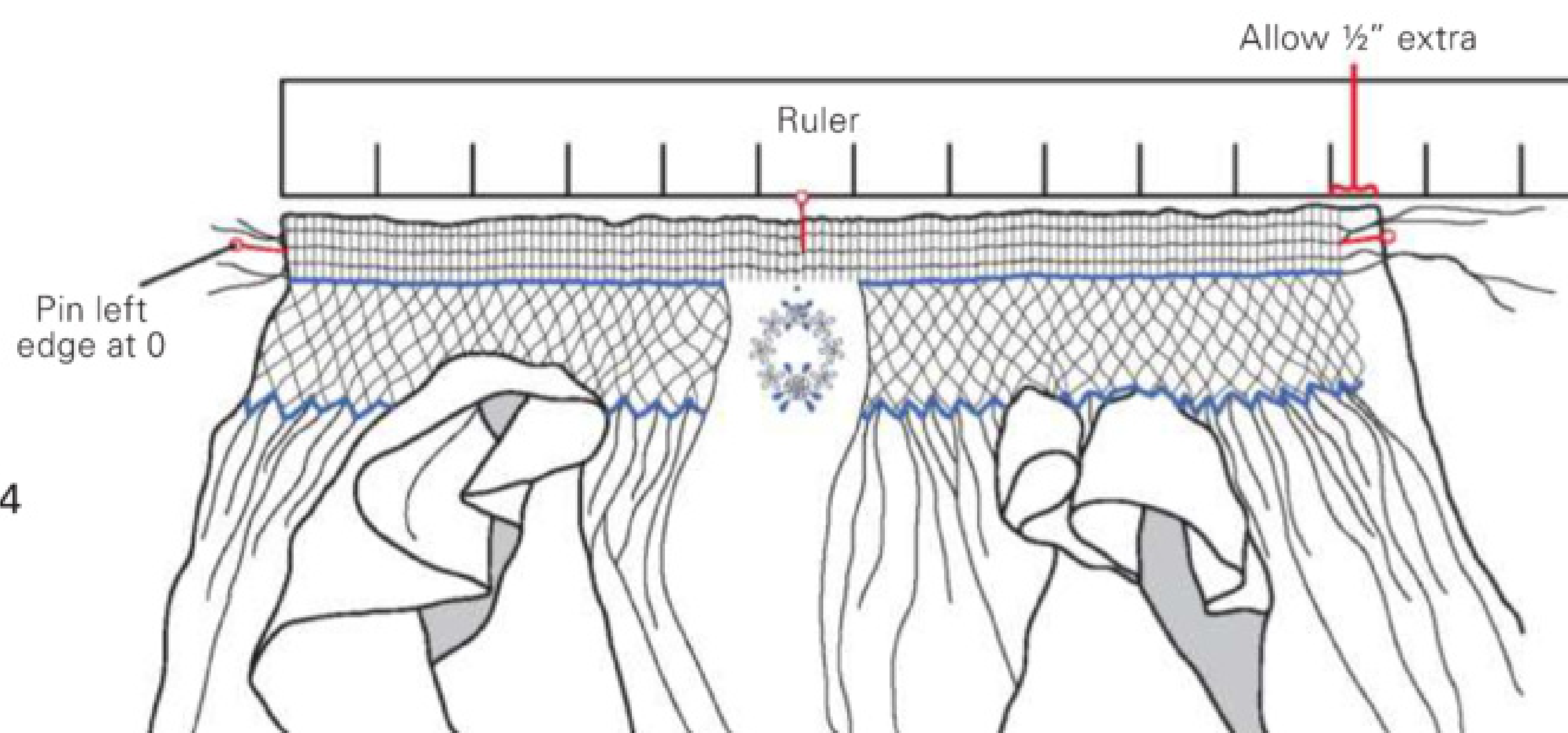


FIGURE 5

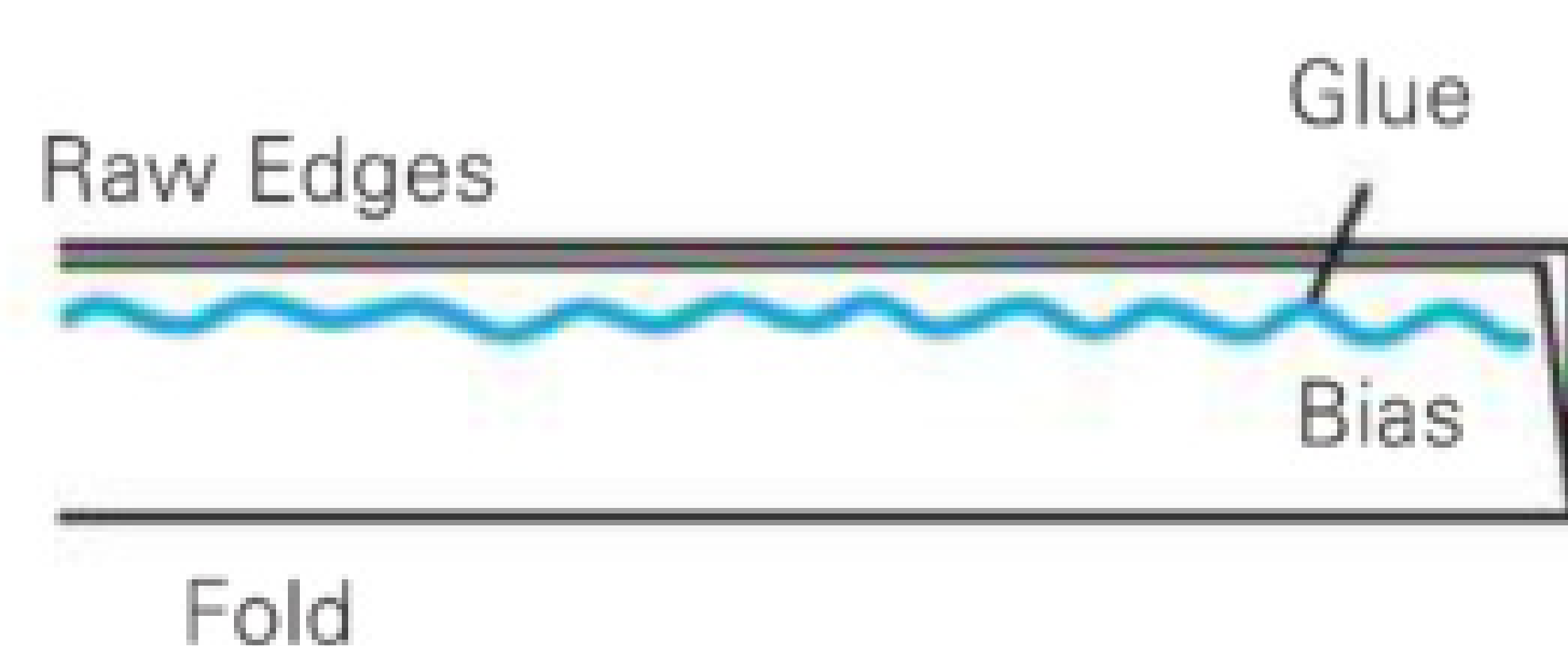


FIGURE 6

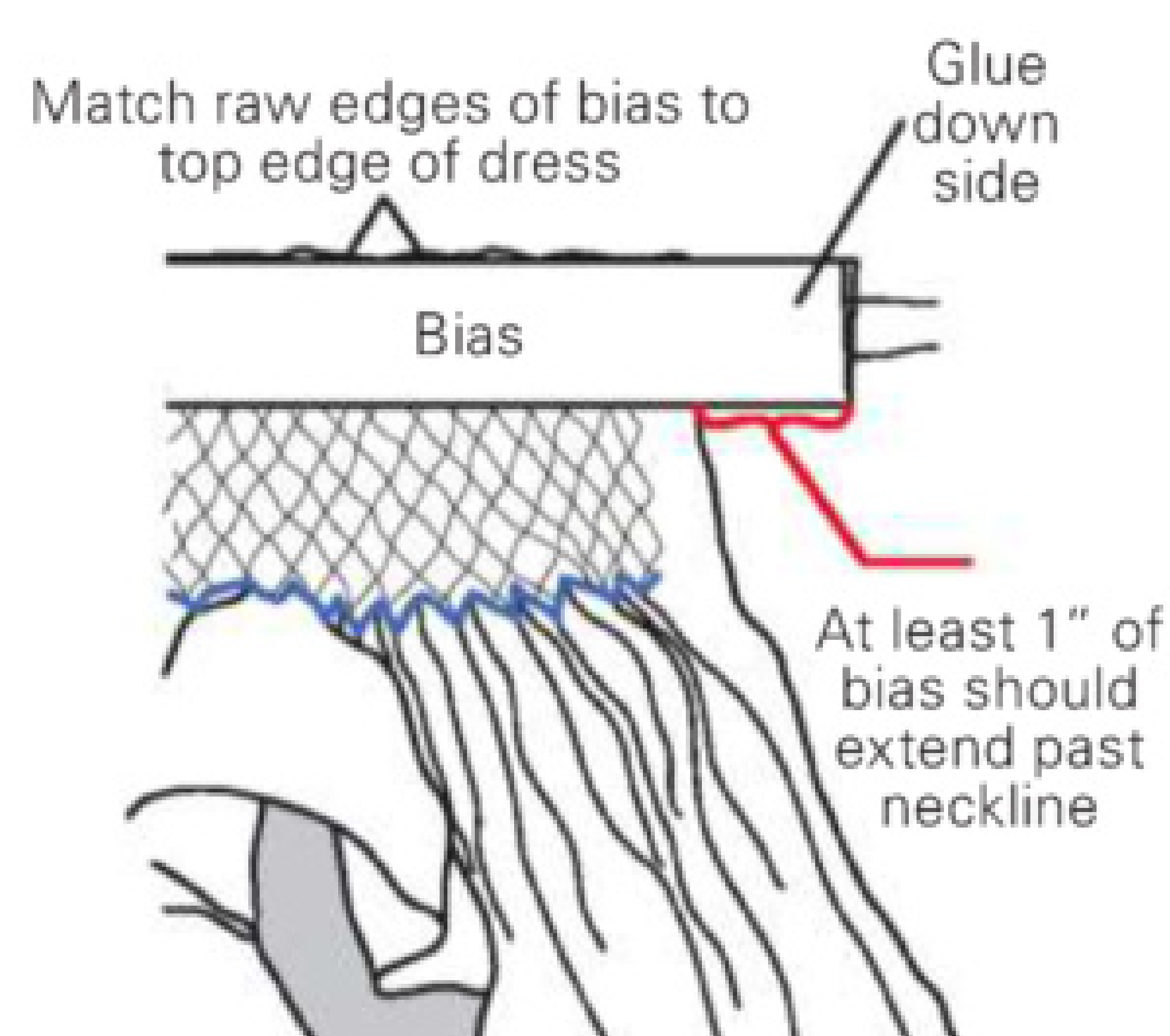


FIGURE 7

PLACKET AREA

1. Along each center back edge, fold $\frac{1}{2}$ inch and $\frac{1}{2}$ inch again to the inside. Press. This will create a $\frac{1}{2}$ -inch double-fold on each back edge.
2. Turn back an additional $\frac{1}{2}$ inch on right back opening. Facing (placket) will be against wrong side of smocking and edge of smocking will be at the fold. Glue-baste in place at neckline.

NECK BINDING

Placement

1. After neck measurement has been determined following pattern instructions, lay neck edge flush against a ruler. It's a good idea to allow $\frac{1}{2}$ -inch extra (e.g. if pattern or collar guide states 11 inches, allow another $\frac{1}{2}$ inch since this back closure will have one side overlap to other side, making it a bit more snug).
2. Pin left edge at 0, center of dress in middle of neck measurement, and right edge as shown (fig. 4).
3. Tie top and bottom pleating threads together on right and left side, using pins as "knot anchors" (fig. 5).
4. Adjust center design area with gentle gathering as necessary, enough to maintain natural neck curve.
5. Cut a strip of bias, 2 inches wide and about 14 inches long.
6. Fold in half and press.
7. Unfold and spray lightly with Sulky KK 2000 enough to keep it together during sewing.
8. Re-fold bias to 1 inch.
9. Place bias on a flat surface with folded edge toward you and raw

edges away from you. Add a generous line of fabric glue to upper portion of folded bias near raw edges (fig. 6).

10. Place bias with fabric glue down on dress, starting in middle, matching top edge of dress (fig. 7).
11. Hand-press lightly and evenly across neckline.
12. There should be at least 1 inch of bias extending beyond each edge of neckline.

Sewing

1. Begin sewing neck binding to dress with dress side up. Carefully stitch between Row 1 and top $\frac{1}{2}$ holding row (fig. 8).
2. Carefully snip Row 1 thread at one end and pull it out at other end, leaving holding row in place with knot intact.
3. Stitch again on Row 1, using backsmocked stitches as a guide.
4. Remove all remaining gathering rows.

Center Reinforcement

1. Lay dress with binding straight onto cutting board, binding side down. Place $\frac{1}{4}$ -inch ruler mark on Row 1 stitch line and cut away any excess fabric (fig. 9).
2. Cut a piece of Sulky Soft & Sheer (about 2 x 1 inch). With fabric glue, stick one edge of stabilizer evenly up to neckline edge in middle area only. Mark sewing line with a heat-soluble pen and stitch stabilizer to dress at Row 1.
3. Fold lower end of stabilizer up and trim $\frac{1}{4}$ inch from stitching line, even with neck edge (fig. 10).

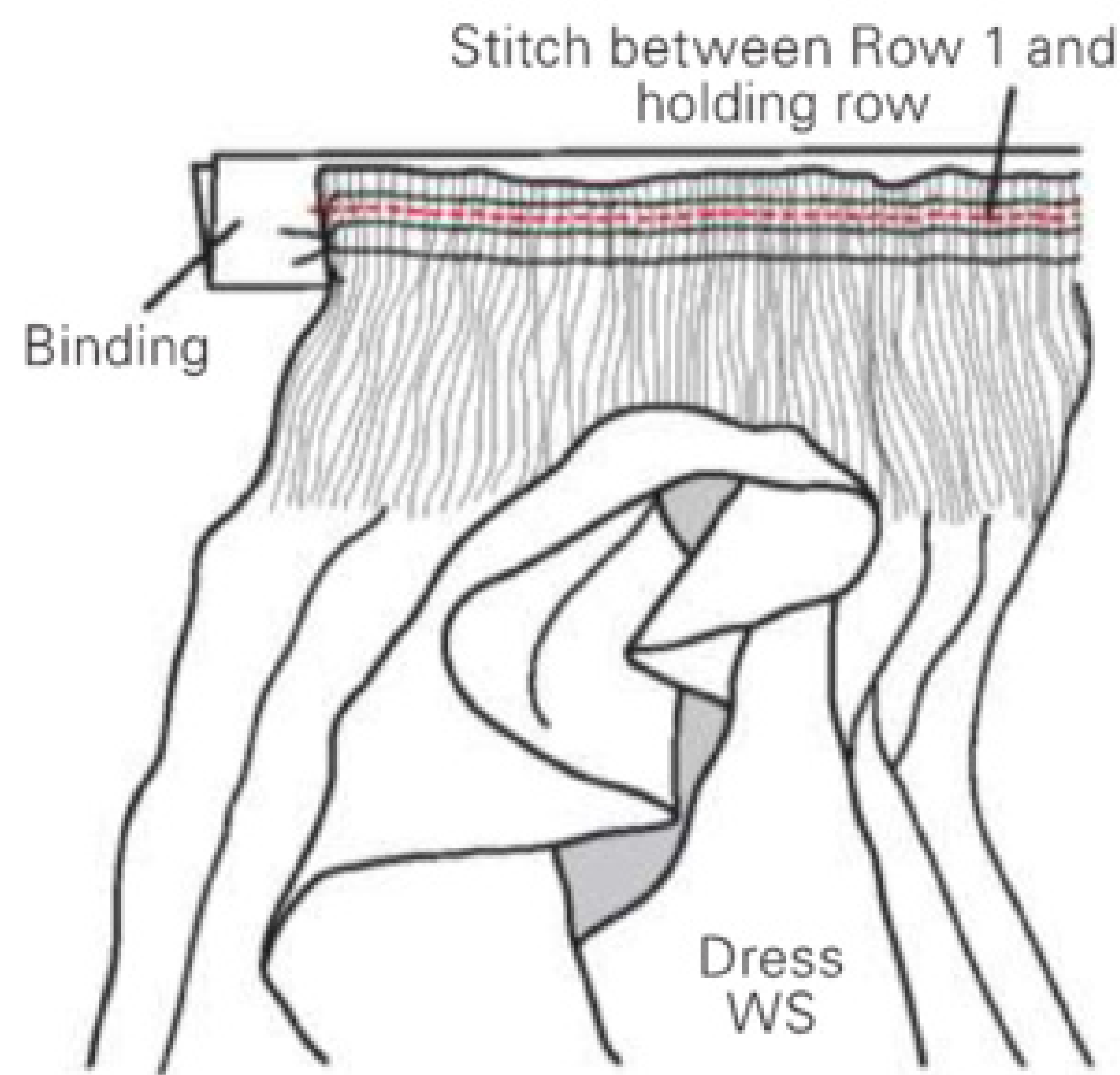


FIGURE 8

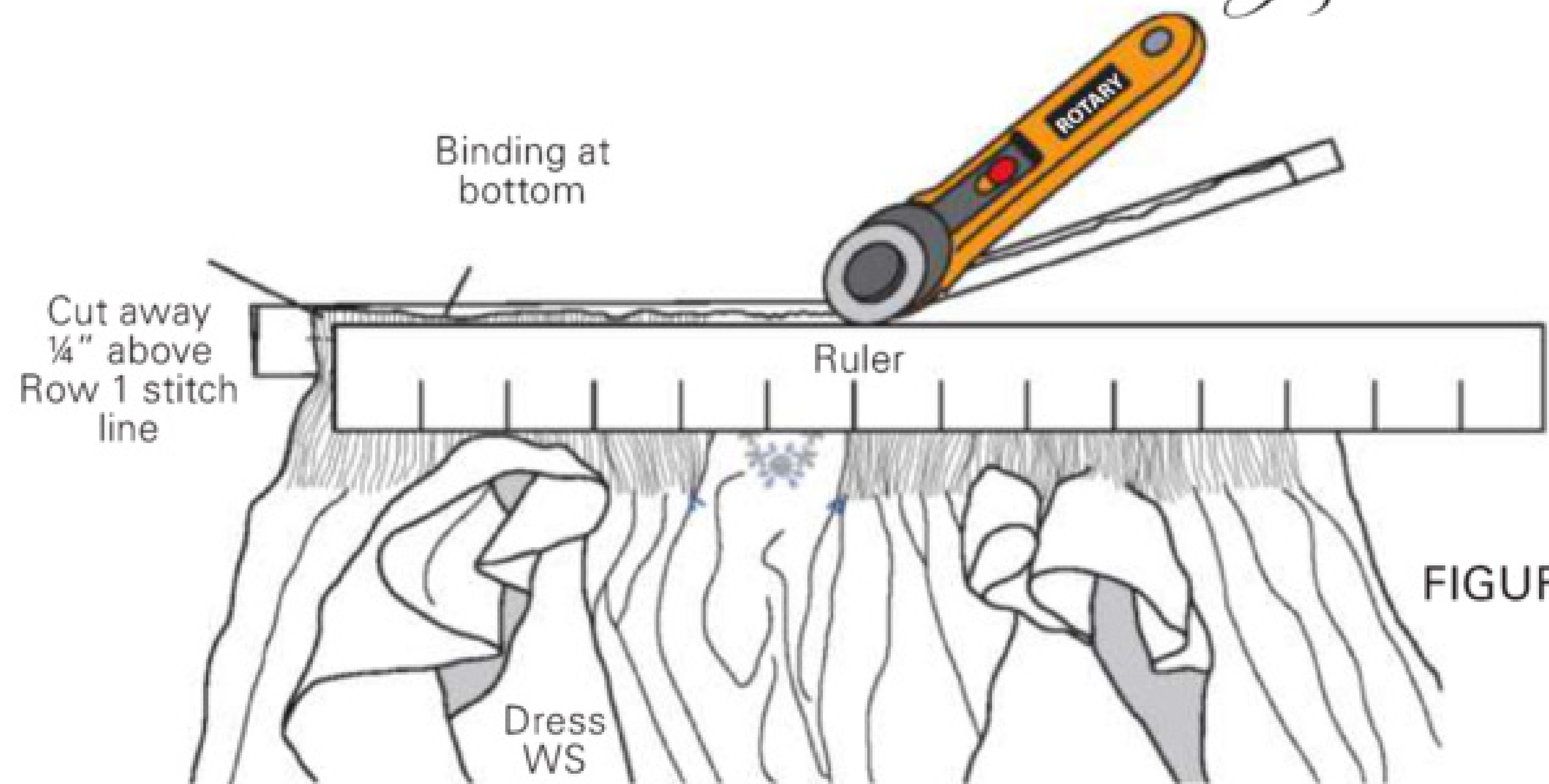


FIGURE 9

4. Test for any bulkiness by folding over bias to make sure there is no bunching or uneven stitching in neckline. Stabilizer is very soft and light. Its purpose is to fill in unpleated area without adding bulk, weight or stiffness.

Button Loops

1. On each back edge, trim ends of bias 1/4 inch beyond dress edge fold.

2. With right side of dress edge folded in, fold down bias and mark top with heat-soluble pen as shown in figure 11.

3. Unfold bias and unfold back placket area one time. On inside of garment, place a 1-inch-square piece of Soft & Sheer stabilizer at top right edge of dress and bias binding (fig. 12).

4. Cut a 4-inch piece of Dritz Thin Beading Cord Elastic and knot one end.

5. Bring elastic through stabilizer and bias binding at marked dot and pull through to right side. Bring needle back down at lower edge of binding (at first pleat) (fig. 13).

6. Use a pencil to make perfect loop size, bring needle up at marked dot again (fig. 14).

7. Make a second loop (one loop may be sufficient for infant sizes).

8. Tie elastic into a knot and push snugly against fabric. Cut, leaving a small tail, and remove pencil.

9. Cut and knot a piece of DMC Perle No. 8 thread. From back, come up with needle at lower end of elastic loop.

10. Use a cast-on stitch to cover elastic loops (not too tightly) and allow elastic to remain flexible (fig. 15).

11. Repeat process for a second loop if needed at lower end of smocking.

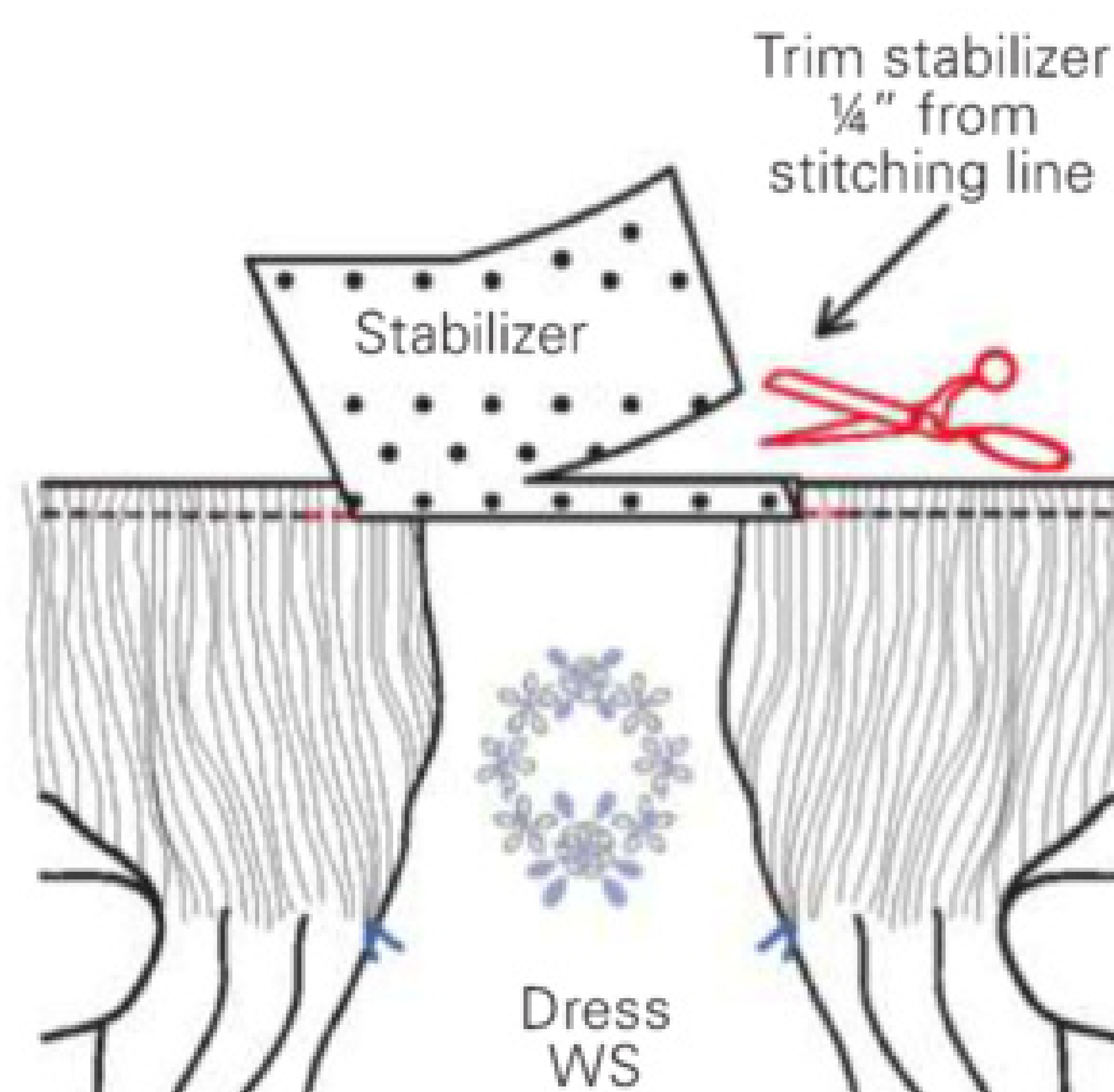


FIGURE 10

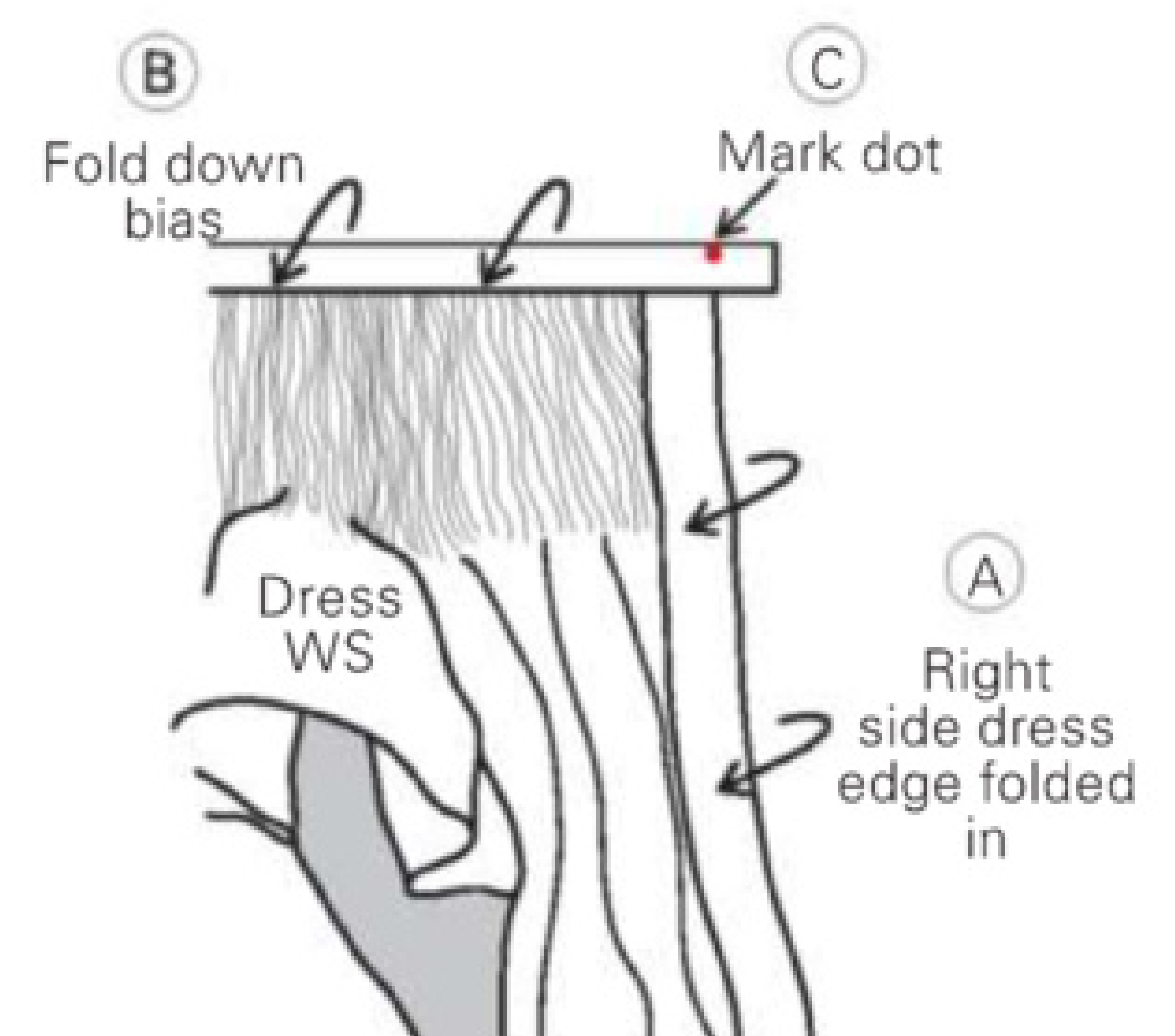


FIGURE 11

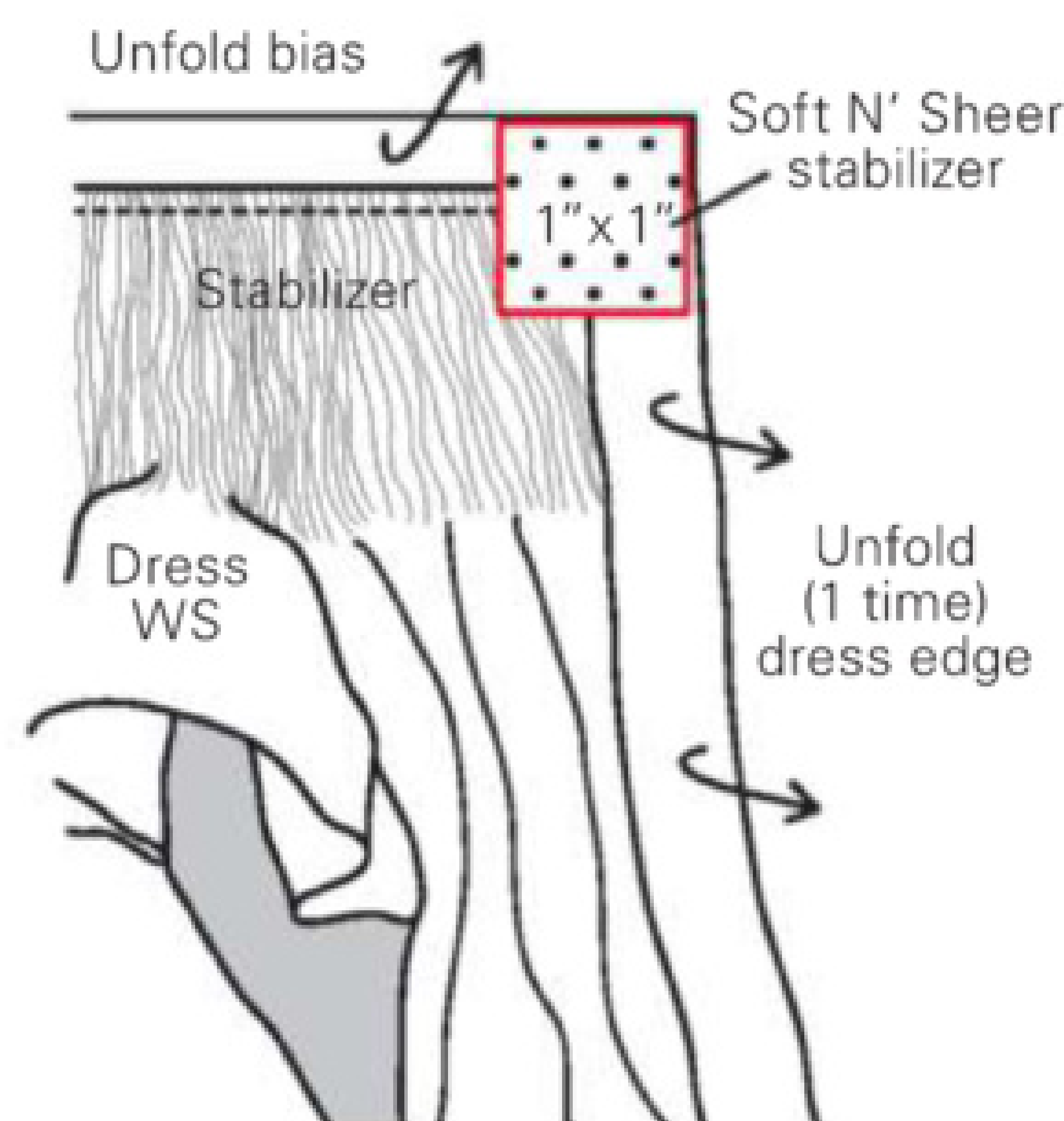


FIGURE 12

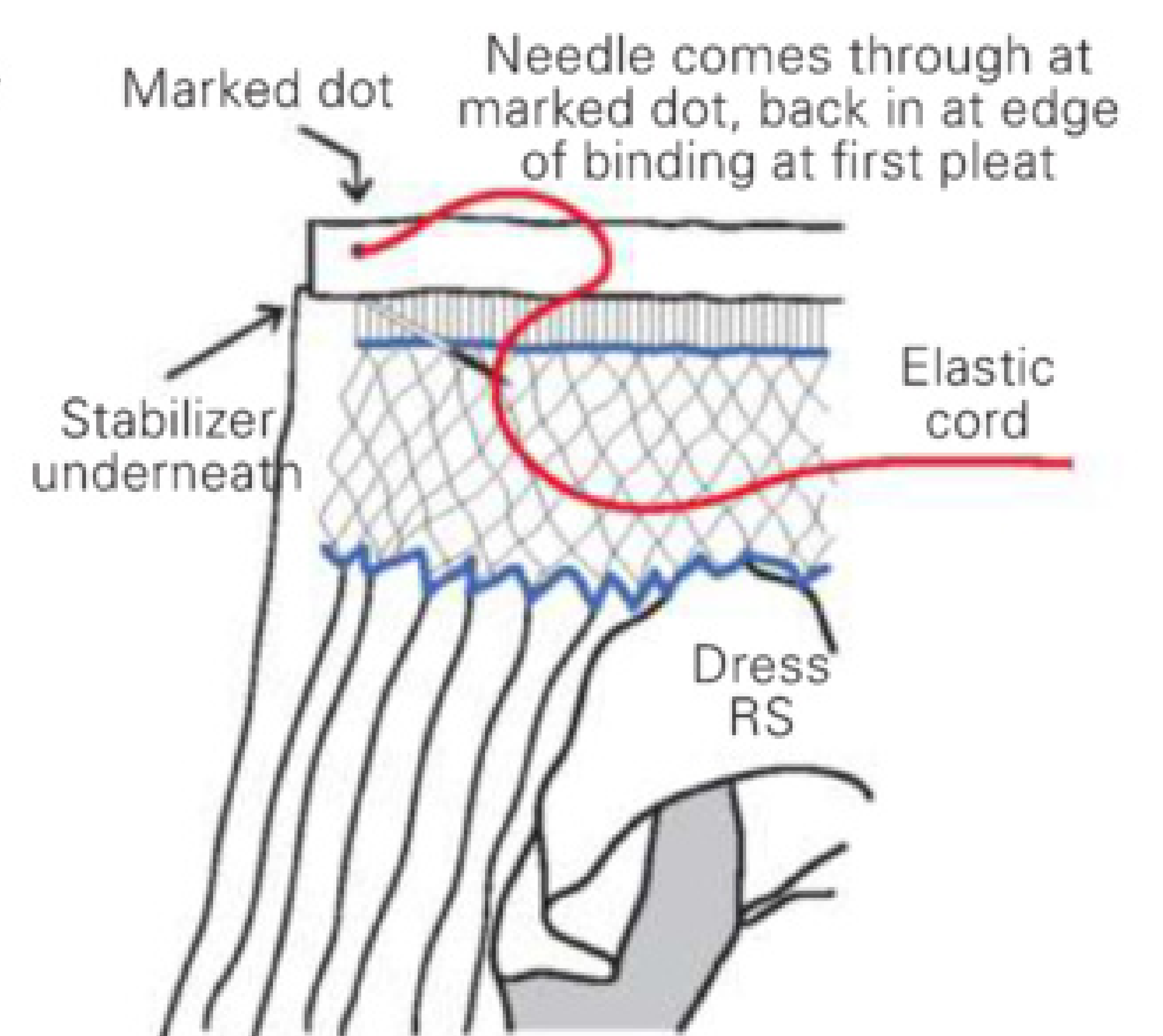


FIGURE 13

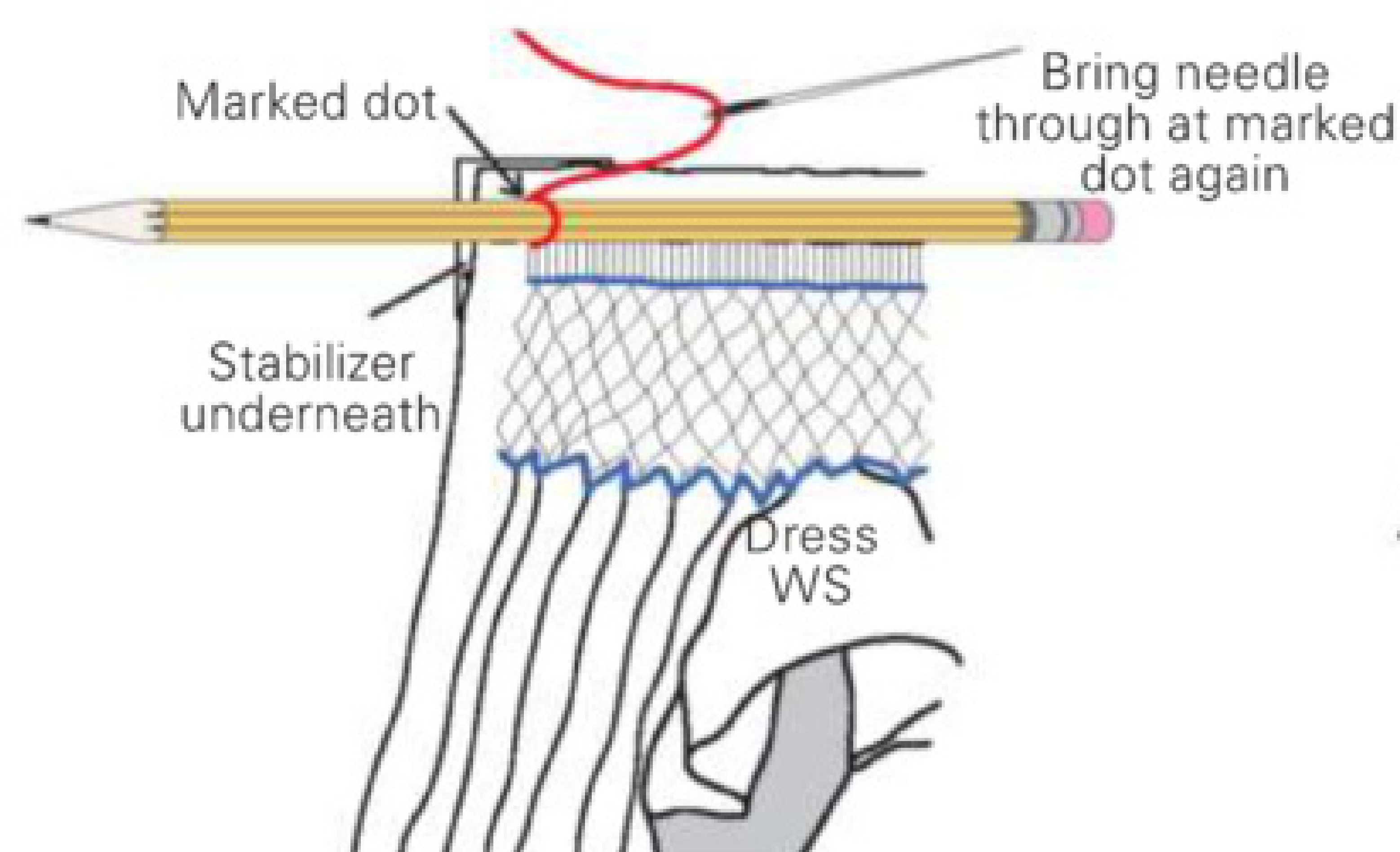


FIGURE 14

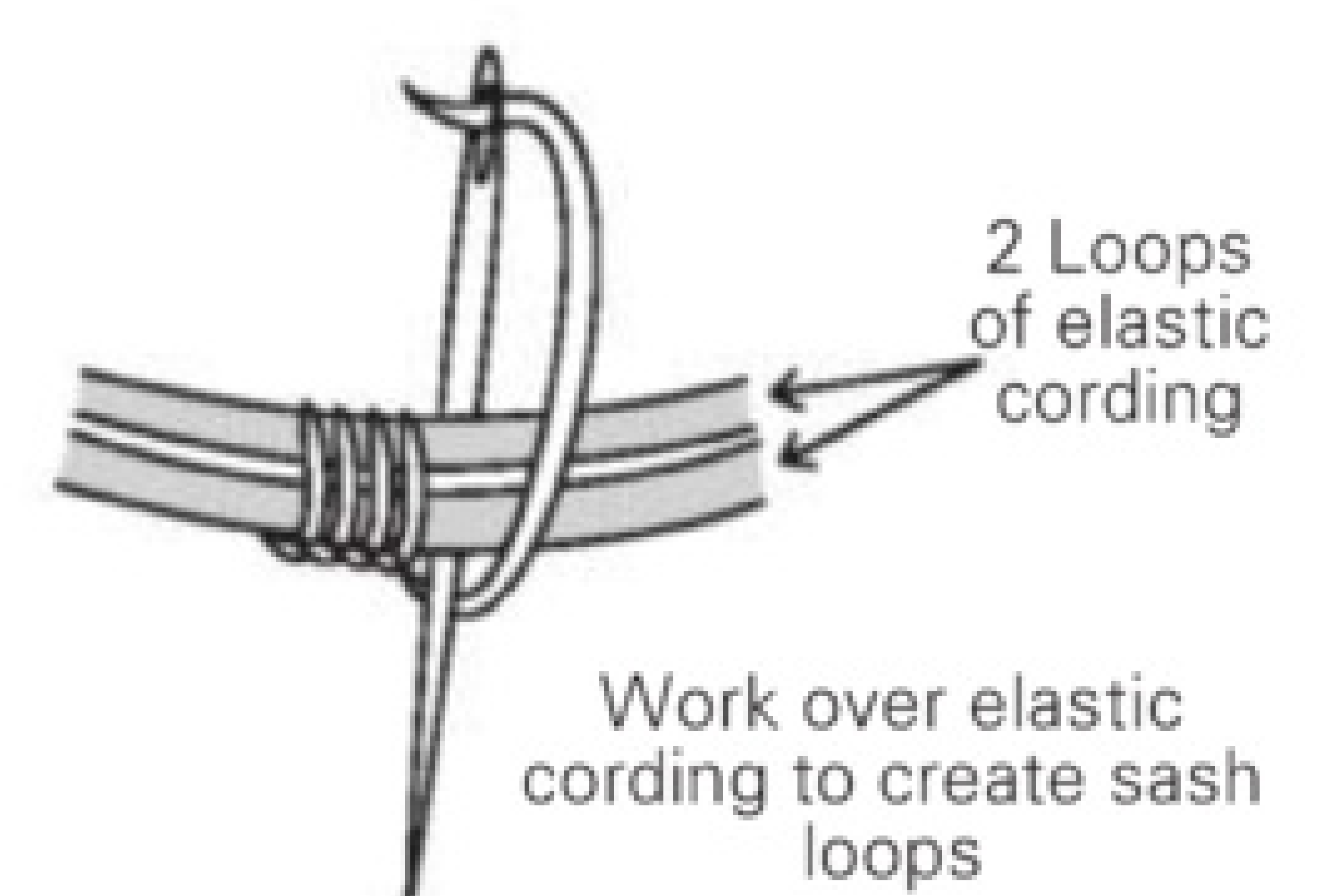


FIGURE 15

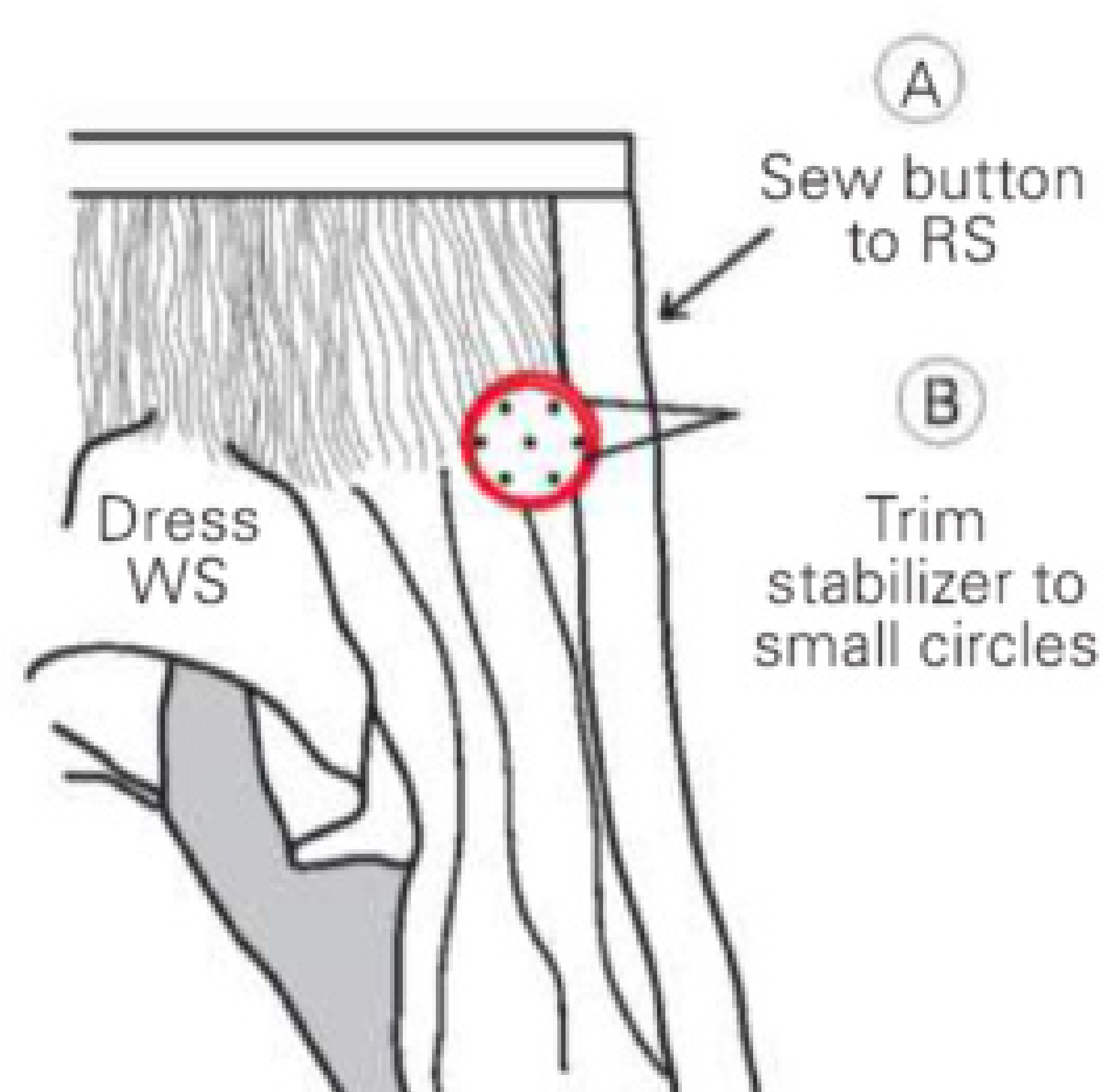


FIGURE 16

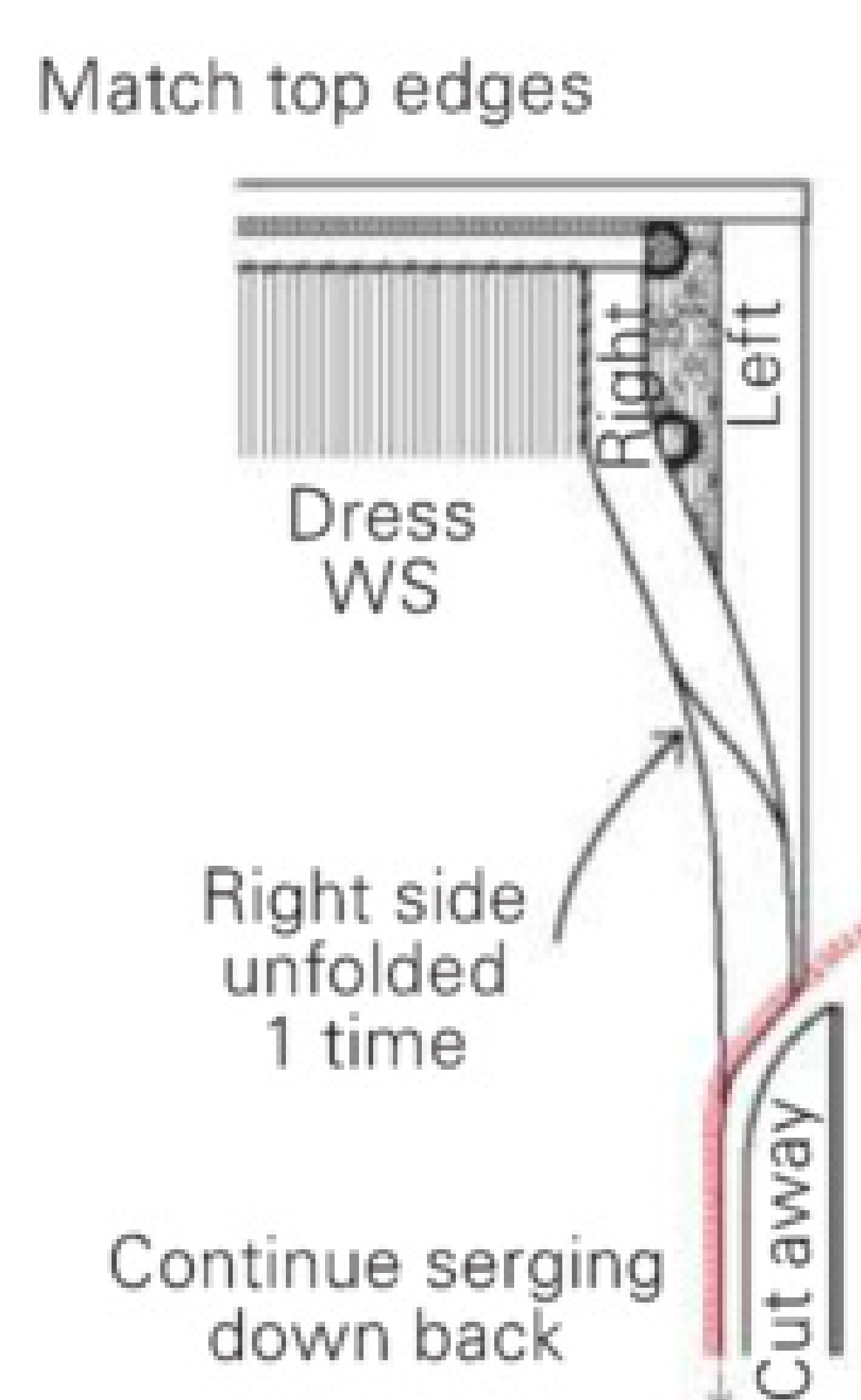


FIGURE 17

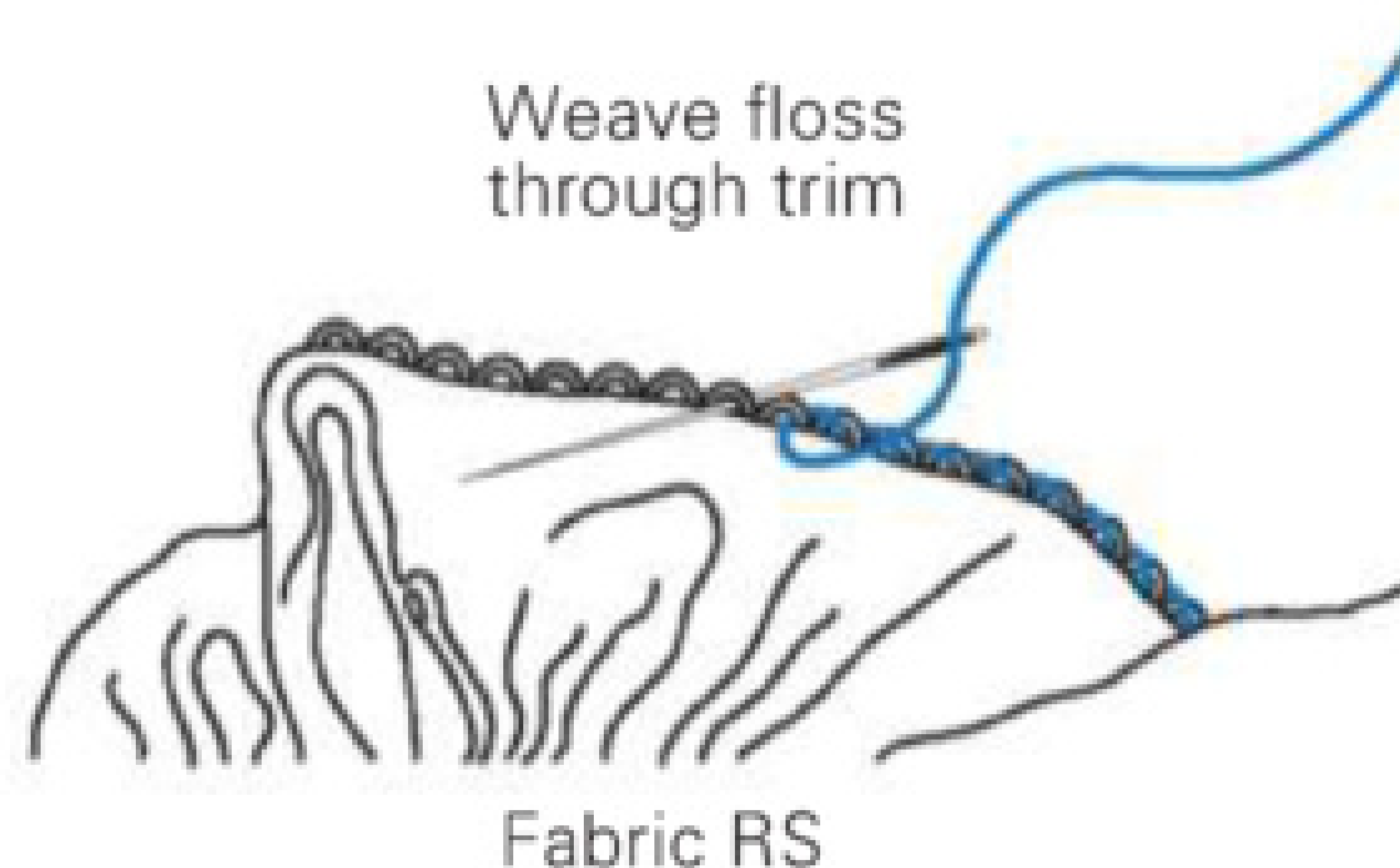


FIGURE 18

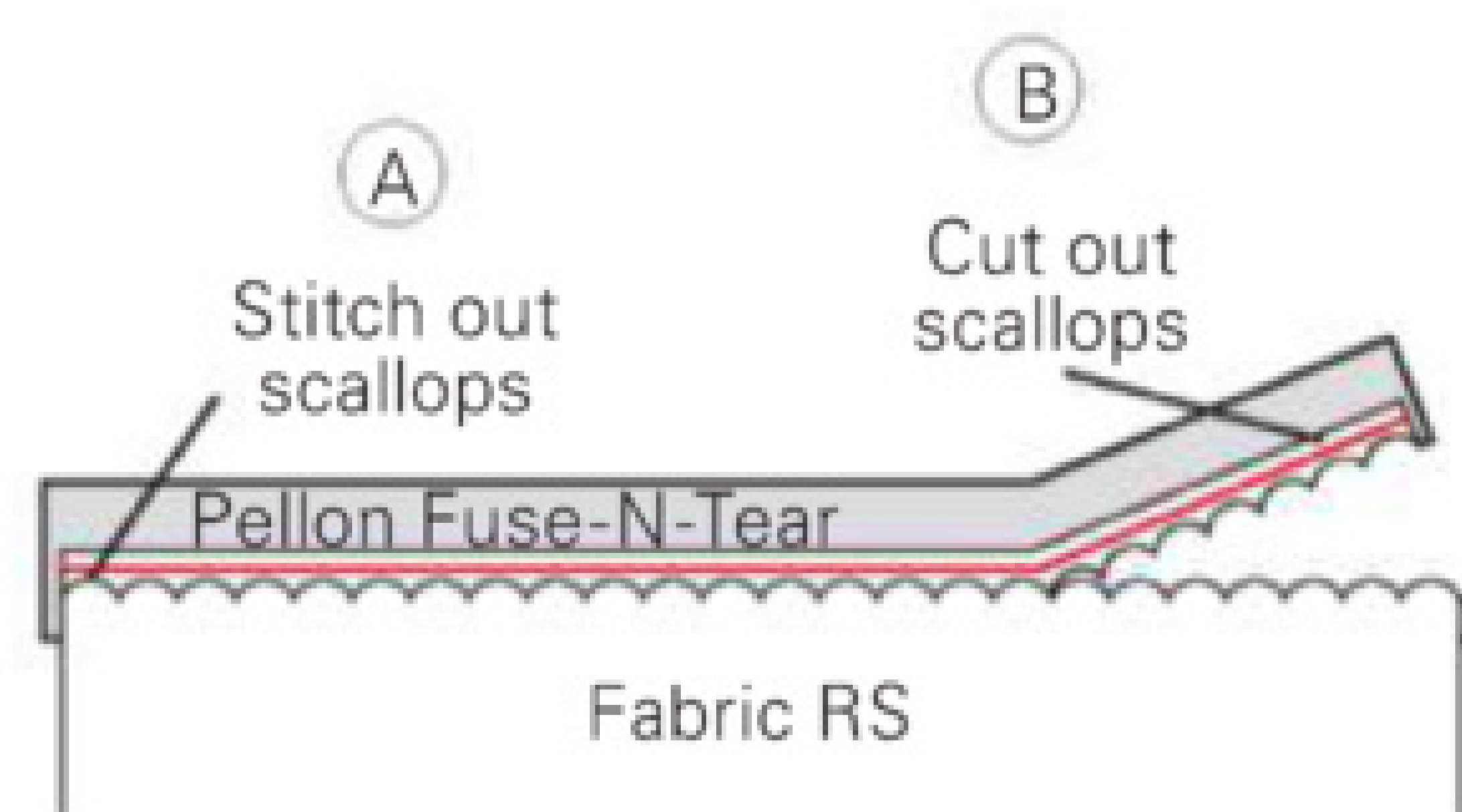


FIGURE 19

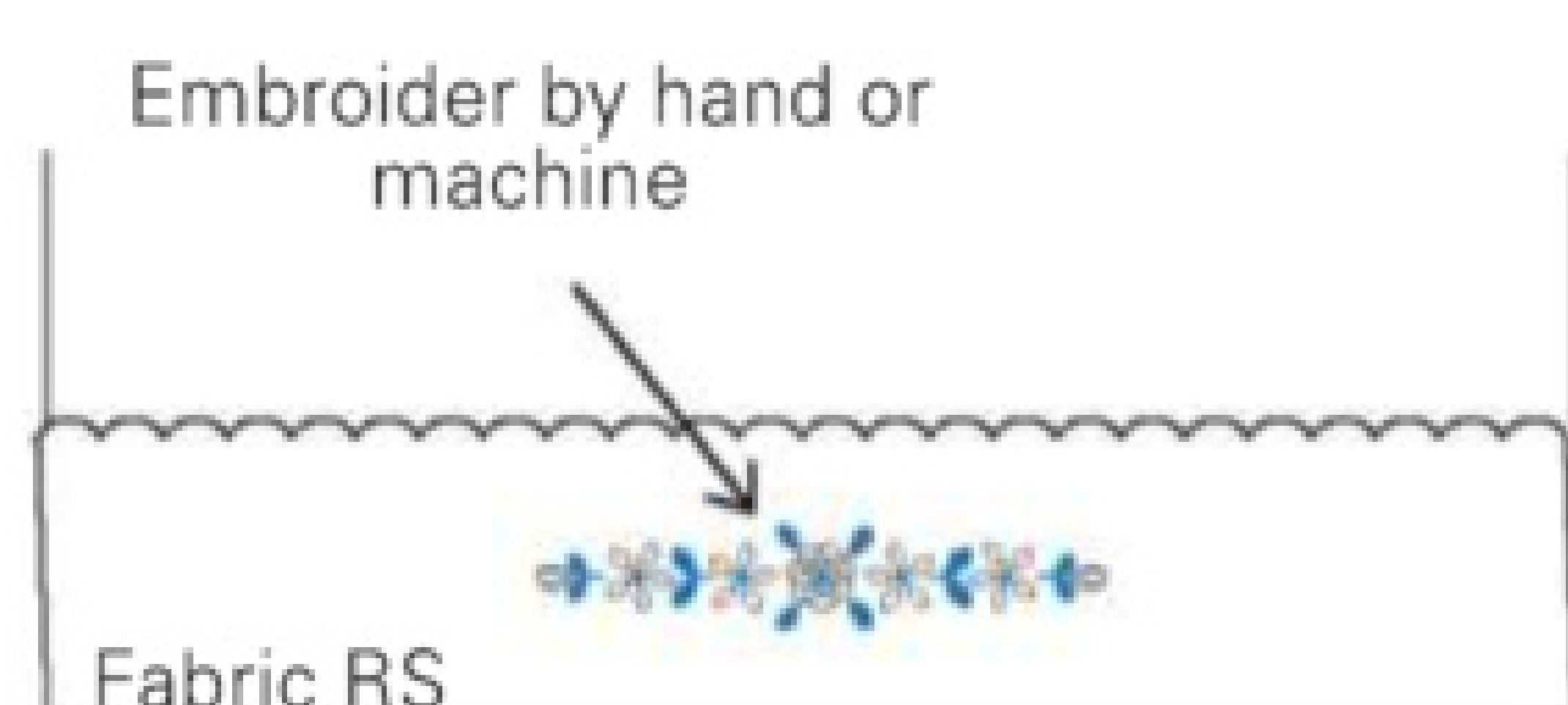


FIGURE 20



Finishing

IMPORTANT: *With right sides up, place dress on an ironing board and spread neck and smocking area into a circle. Steam neck binding upward in this circular position and band will shape itself naturally for a nice neckline finish.*

1. Fold plackets in place. The right placket will be folded against the wrong side of the smocking with the smocking even with the fold. The left placket will be extended ½ inch. With small needle and fine thread, slip-stitch binding in place and neckline (fig. 16).
2. Slip-stitch overlapped edge in smocked area only; refer to figure 16.
3. Add two pieces of Soft N Sheer to back of dress where you'll add second button; refer to figure 16. After button is sewn on, trim it down to a small circle, just enough so fabric is reinforced at button stitching.

BACK CLOSURE

1. Align smocking so it meets in the back. Unfold right side of back one time so that each back edge has only a double fold.
2. Align folded edges right sides together.
3. Begin stitching at end of placket area (approximately 6½ inches from neck binding).

4. Stitch or serge back seam, starting at top with an angle. Curve and continue stitching straight down the back as shown (fig. 17). If back seam is machine stitched, trim seam allowance to ¼ inch and finish with a narrow zigzag or overcast.

EMBELLISHED HEM

1. Sew side seams according to pattern instructions. Press seams toward back of dress.
2. Decide where you would like to place insertion/ribbon embellishment around skirt. Mark.
3. Cut away excess skirt below mark. Seven inches was cut away from sample garment shown. Reserve cut-off fabric to create hem band.
4. Right sides together, machine stitch insertion to lower edge of dress, beginning and ending at center back seam. Seam ends of insertion right sides together in line with center back seam. Trim and finish seams with a narrow rolled hem.
5. Fold cut-off fabric in half, wrong sides together. Line up side and back seam areas and sew folded fabric raw edges to other side of insertion. Trim and finish raw edges with a narrow rolled hem.
6. Weave silk ribbon through insertion beginning and ending at center back seam. Seam ribbon ends together at center back seam.

Finishing Touches

1. Weave DMC Perle No. 8 #3325 (lt baby blue), around looped trim on angel sleeves (fig. 18).
2. Tie off thread beneath seam at either end.
3. If seams are serged, securely weave tail under seam stitches.
4. Add buttons to back closure on bishop dress.

BONNET

Scalloped Edge By Machine

Follow Country Bumpkin bonnet pattern and construct with the following alternative techniques.

1. On back side of fabric, iron on a piece of Pellon Fuse-N-Tear, wide enough to go under scalloped embroidery and beyond fabric edge. On right side of fabric, front edge, mark a straight line with heat-soluble pen. Stitch out scallops by machine (fig. 19). On back side, gently tear away Fuse-N-Tear from inside scalloped area.
2. Turn fabric to right side and carefully cut away with curved scissors the outside fabric, together with Fuse-N-Tear. Tearing will distort scallops, so cutting is best. Fuse-N-Tear remaining under scallop stitches is very soft and adds a little support; refer to figure 19.
3. Finish back seam with a rolled seam and lower edge at neckline with a tiny hem.
4. Fold up scalloped edge as shown on pattern and transfer hand embroidery design or embroider by machine (fig. 20). 

Esther Grant learned to sew at the young age of 5 years old. Her mother, a wise creative Hungarian seamstress taught her how to embroidered little dresses for her fine European dolls in every shape and size. Esther's love for sewing and embroidery has increased with the birth of her daughter and then again with the arrival of her grand-daughter. She is the owner of Tiger Swallow Tales Boutique an on-line Etsy shop, and accepts custom orders through Face Book. Esther is a member of the Monticello SAGA Chapter. She offers basic sewing and embroidery classes upon request in the Charlottesville, VA.





A Heavenly Whisper

by Martha Broyles

What you'll need

Pattern

"Old Fashioned Baby Gowns" by
The Old Fashioned Baby
*Yoke has been modified and can
be found on the pullout centerfold
*Sleeves were adapted for tucks

Embroidery Design

"A Heavenly Whisper" found on
the pullout centerfold

Smocking Plate

"A Heavenly Whisper" graph and
instructions included in article

Fabric

3 yards of white Silky Voile from
Spechler-Vogel
¾ yard of entredeux

French Lace

¾ yard of ¾-inch-wide beading
for sleeve
¾ yard of ¼-inch-wide French lace
edging for neckline
¾ yard of ½-inch-wide French lace
edging for sleeve
1¾ yards of 1¾-inch-wide French
lace edging for hem

Ribbons

1½ yards of silk satin ribbon to fit
beading for sleeves

Threads

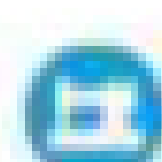
White Madeira Cotona 80wt for
heirloom work roll and whip
White DMC 50wt for construction
White DMC Perle cotton size 16 or
very fine tatting thread for
appliqué cord
White Floche for shadow
embroidery and raised satin stitch
White Cotton a Broder 35 for
surface embroidery and antique
double featherstitching
White (B5200) DMC floss for bullions

Needles

Crewel size 10 and 12
Sharps size 10
Tapestry
Chenille

Notions

Tracing paper
Wax
Fine tip wash-away marking pen
Three ¾-inch sequin mother-of-
pearl buttons
Cording
Finger shield
Two beauty pins

 Gown was constructed on a
Bernina 1130 sewing machine



anyone asked me what item I most cherish from my childhood, I could answer with no hesitation; it's my christening gown. As a teenager, I secretly spirited it from my mother's possession and still have it. I hold it dear, and it hangs in my sewing room. All of my own children were baptized in that gown. Sadly, it is not sturdy enough to withstand another generation's use. The upside of that is that I have had the precious opportunity to make family gowns for each of my four children. This is the story of one of those.

I named this gown "A Heavenly Whisper," because my grandson Harrison's middle name, "Edmond," came from his mother Amy's late Godfather. The design is embroidered with sacramental symbols surrounding a custom monogram*. The original monogram was created for bridal stationary and accessories, and the lace at the hem was the same lace used for Amy's bridal garter. Acadian antique double featherstitching offers a nod to the baby's Louisiana heritage both in family history and place of birth. Trinitarian symbols were used in addition to the shell, wheat and doves representing the sacraments of initiation: Baptism, Eucharist and Confirmation. I used the "Old Fashioned Baby Gowns" pattern as my base; the modifications and smocking are detailed in this article. ~Martha

*Because the custom monogram used was a single letter and not an entire alphabet, we have not included it with this design. We recommend *Treasury of Floral Designs and Initials for Artists and Craftspeople* by Dover Pictorial Archive for complete embroidery templates.

How to prepare...

1. Trace all pattern pieces onto tracing paper, transferring all markings.
2. Cut fabric blocks for front bodice and sleeves (each larger all around than pattern pieces).
3. Cut two skirts 38½ inches long x 32 inches wide. Cut back skirt in half lengthwise. Mark armhole curves on sides of skirt pieces with wash-away marking pen; do not cut out (fig. 1).
4. Mark embroidery figures, featherstitch and appliqué cord lines using a fine-tip wash-away marking pen.
5. Cut out all remaining pattern pieces that are not traced to blocks.

How to pleat...

1. Pleat front skirt with six full-spaced rows (or eleven half-space rows).
2. Pull pleating threads out to ¼ inch inside armhole curve (fig. 2)

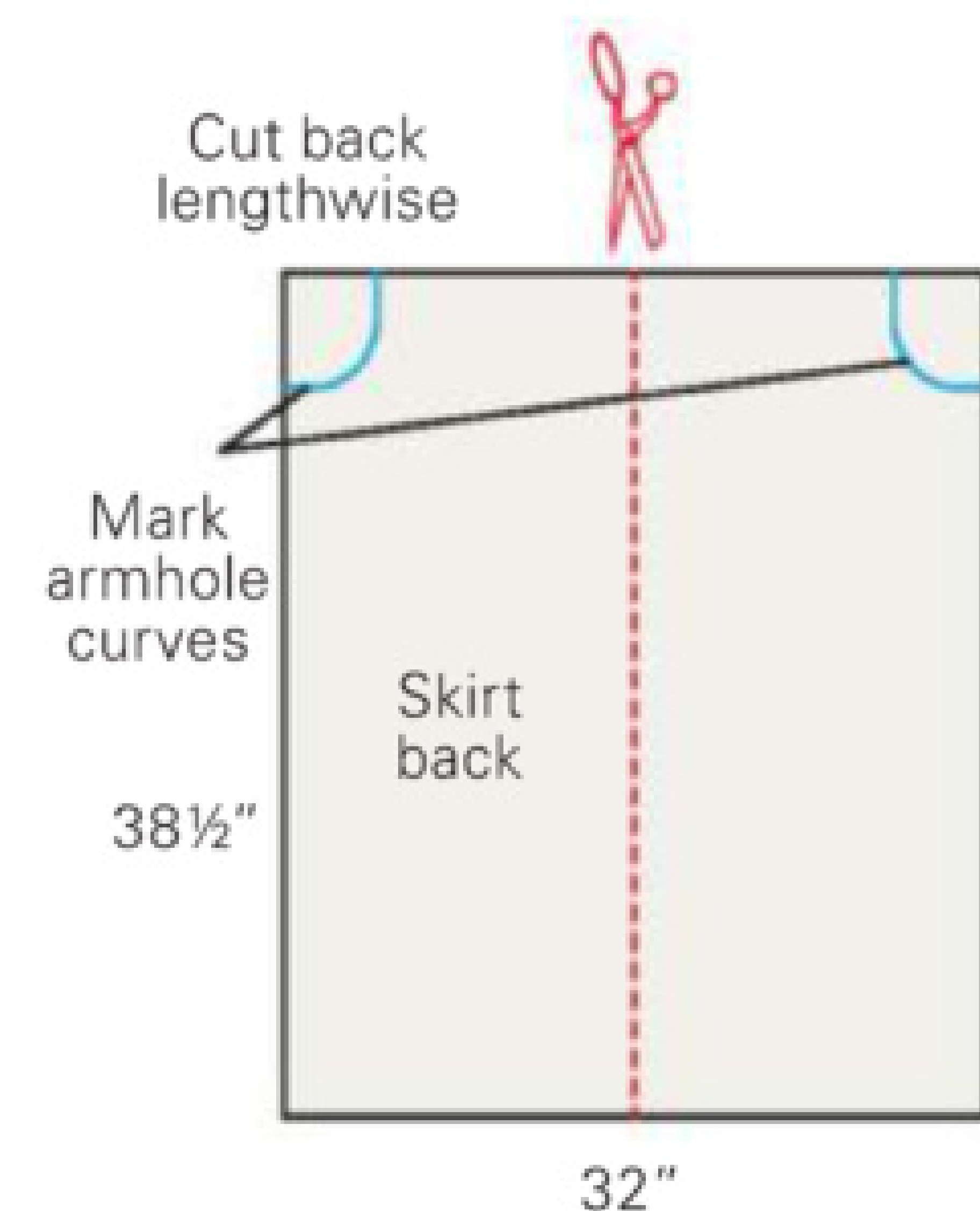


FIGURE 1

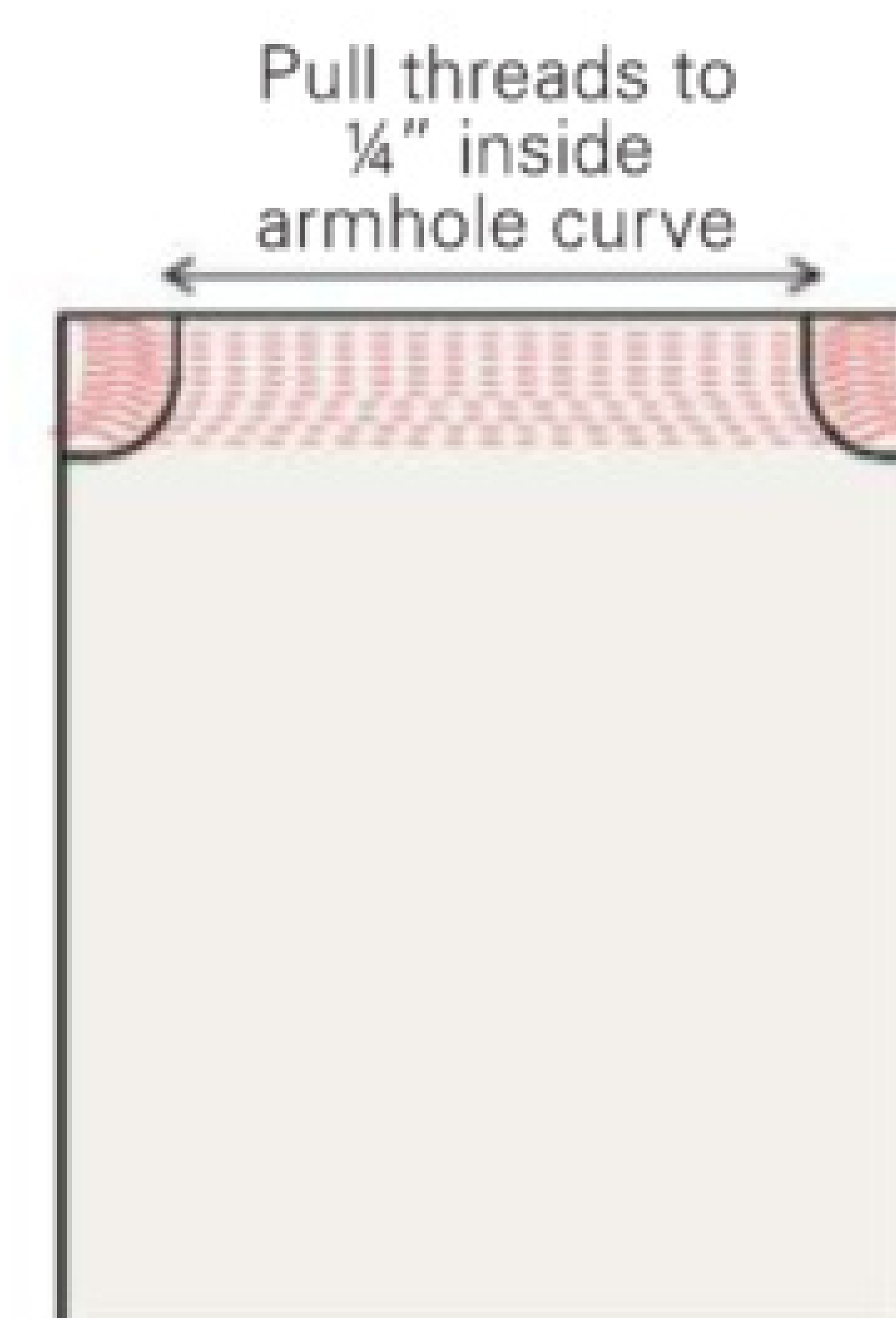
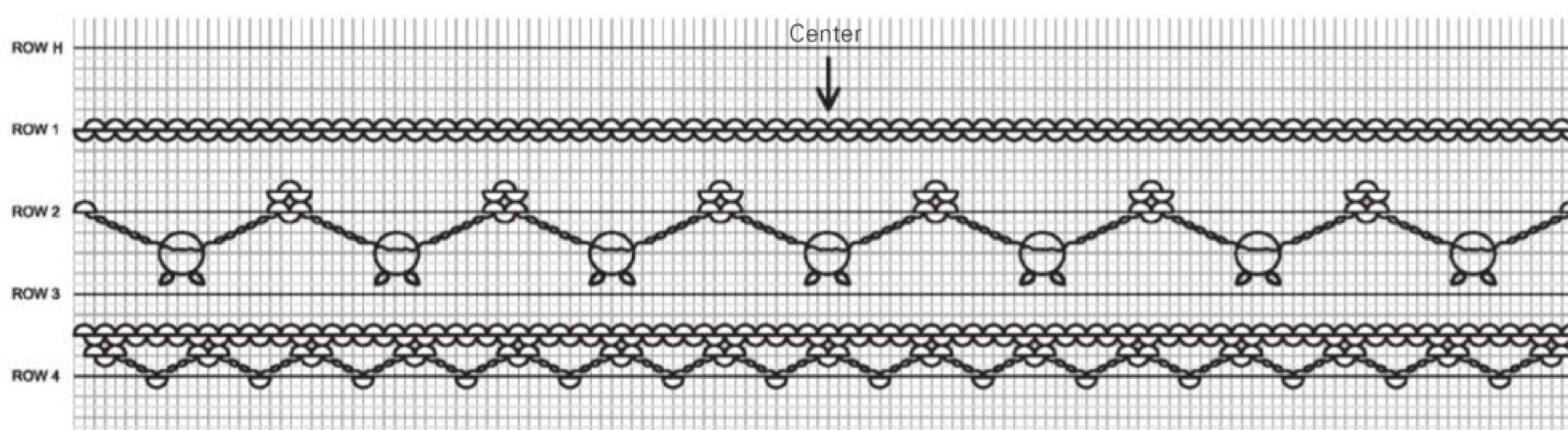


FIGURE 2



How to smock...

1. Cable across Row 1.
2. Cable across Row 3½.
3. Beginning on Row 2, down cable one, then five-step trellis down to Row 2½, work two stem stitches across Row 2½, work five-step trellis up to Row 2, down cable one, up cable one and down cable. Continue this pattern across Rows 2 and 2½.
4. Work a three-cables combination above each cable set on Row 2.
5. Beginning below cables on Row 3½, cable down one, cable up one and cable down one; work a three-step trellis down to Row 4, cable up one, three-step trellis up to Row 3½ and cable down one, cable up one and cable down one. Continue this pattern across Row 3 ½ and 4.

6. Backsmock Rows 2 and 3 with one strand of floss using a stem stitch.

7. Bullion roses at bottom of each swag use two strands of floss. Center two bullions with five wraps. Outer bullion has seven bullions with eight wraps each.

How to embroider...

Appliqué Cord

NOTE: *Wax for your thread is very important since this is a pulled thread. It strengthens your thread and makes it last much longer.*

Appliqué cord is an heirloom technique that results in the look of entredeux inserted into the fabric. It is achieved by working a pin stitch and couching perle cotton cord above and below a marked design line.

1. Thread #26 tapestry needle with waxed thread. Work an away waste knot. Lay DMC perle cotton cord #16 along design line (traced as part of embroidery in step 4 of preparation), leaving a generous tail (fig. 3).

2. Begin by holding fabric in hand over your finger. Tip: A finger shield is beneficial. Using your middle finger and thumb as shown, hold cord taut just above design line (fig. 4).

3. Bring thread up, just above cord. Begin pin stitching by going down into fabric at "A" and back out at "B." Pull thread through (fig. 5).

4. Go back down at "A" and out at "C," which again is above cord. Distance between "B" and "C" is only a couple of threads behind cord. "C" should be right above "B." Pull thread though and firmly snug (fig. 6).



5. Pull stitches together forming holes on either side. The stitches above cord will melt away as you stitch. Continue along design line in same manner, down at point “A” out at “B,” back into “A” and out at “C.” With each stitch, your old “B” will become your new “A” (fig. 7).

6. Once you stitch to end of design line, invert work and stitch other side of line to complete entredeux look. Take three stitches at end of line to secure and curve cord as it wraps corner. Invert work and stitch back in opposite direction (fig. 8).

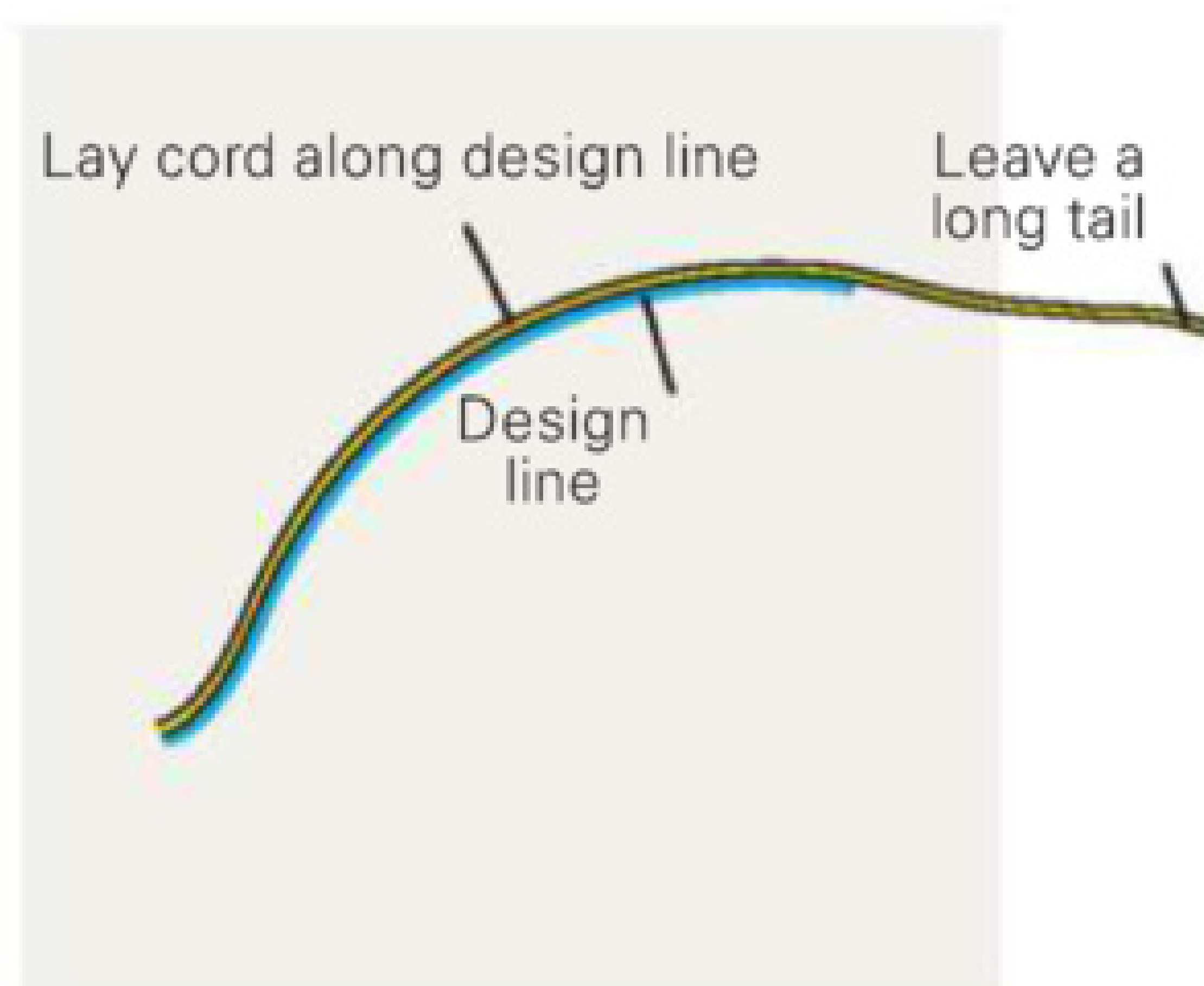


FIGURE 3

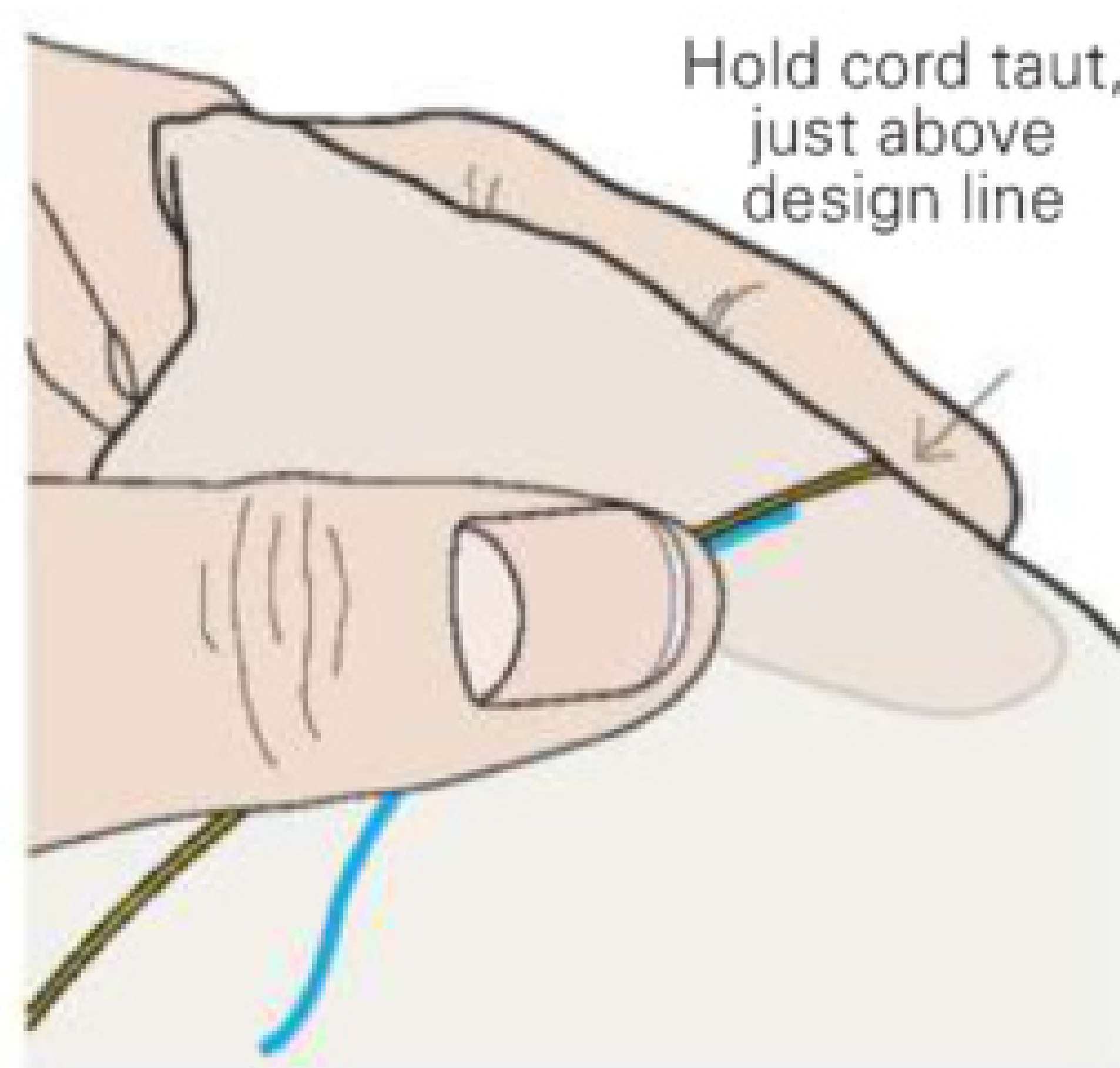


FIGURE 4

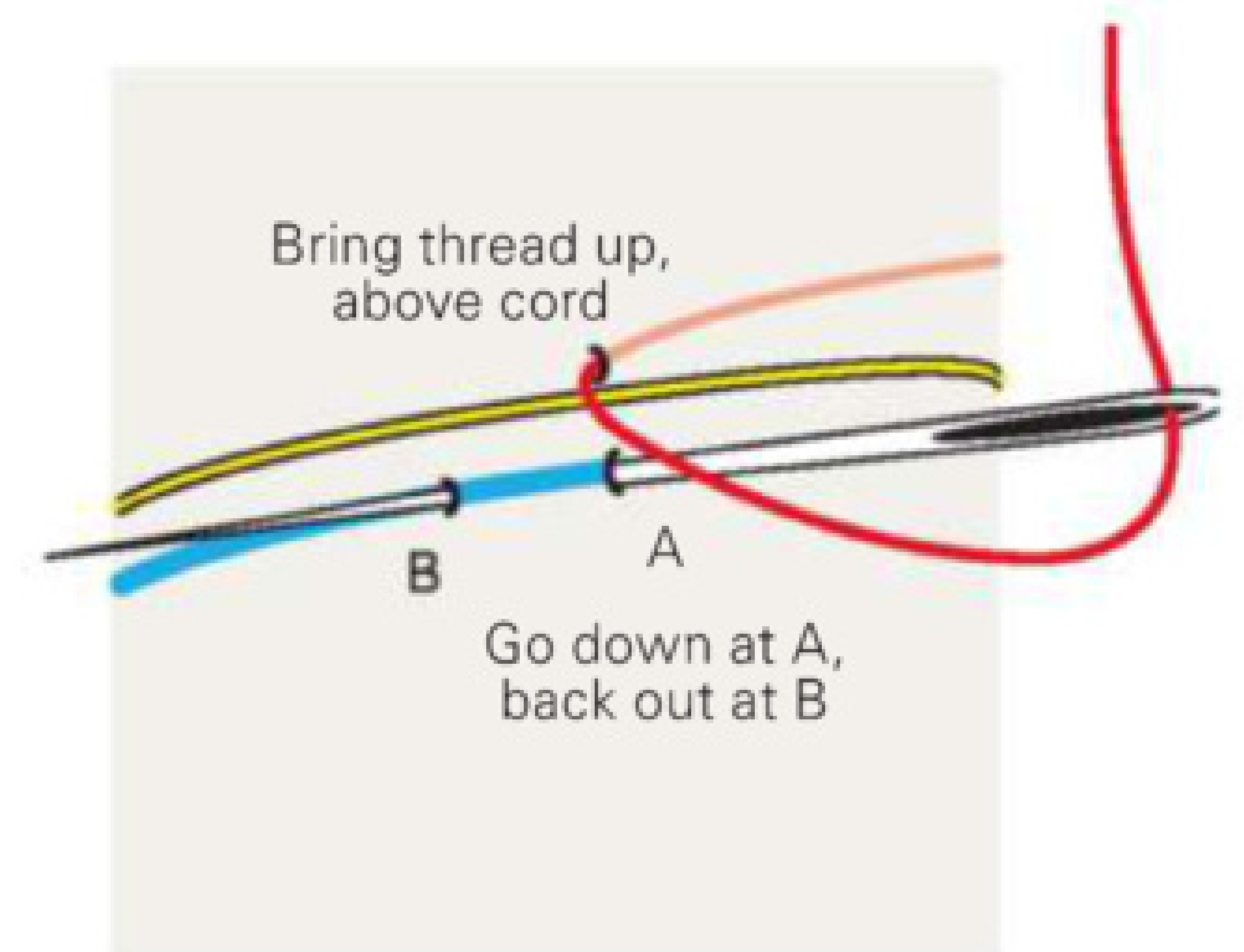


FIGURE 5

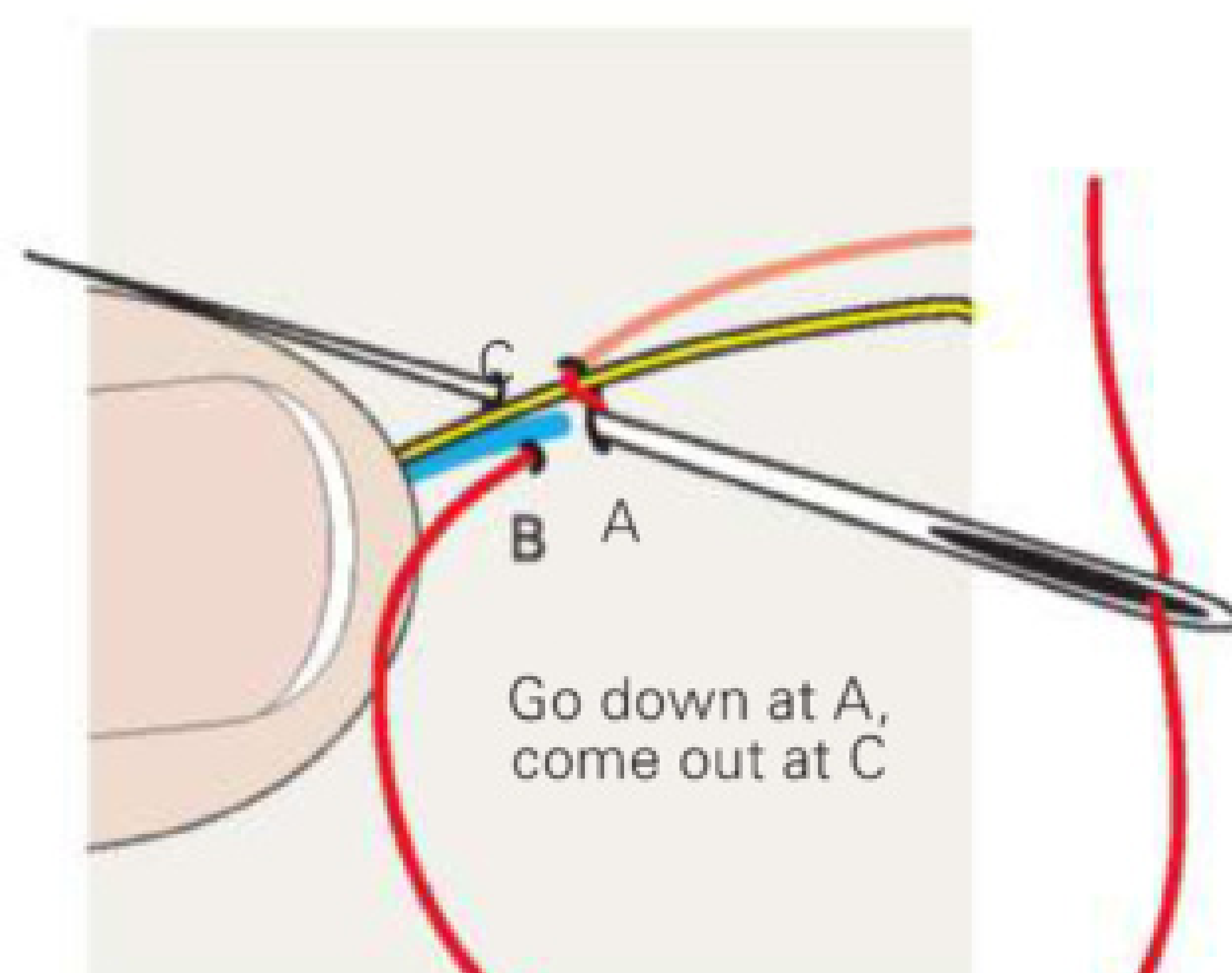


FIGURE 6

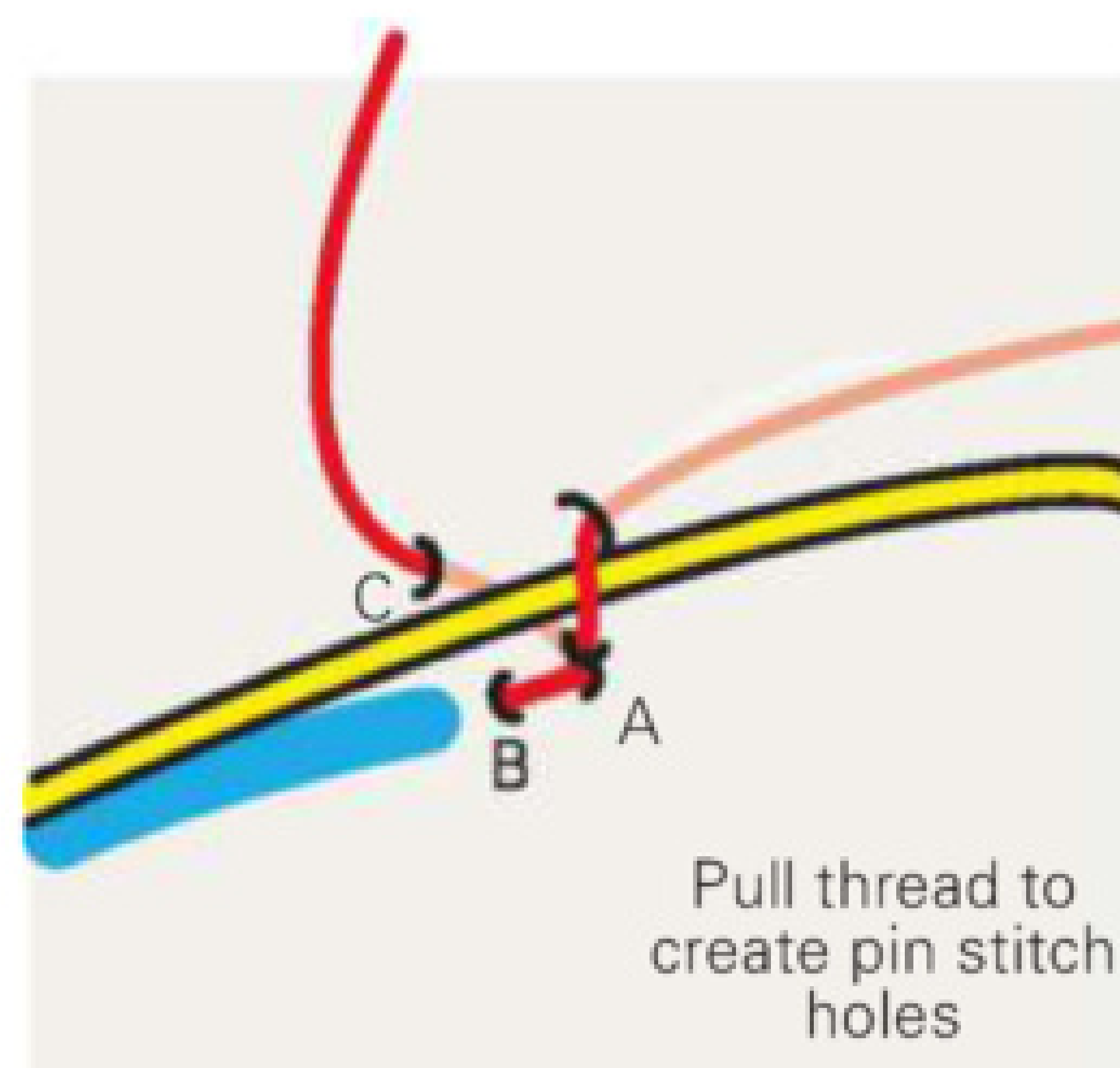


FIGURE 7

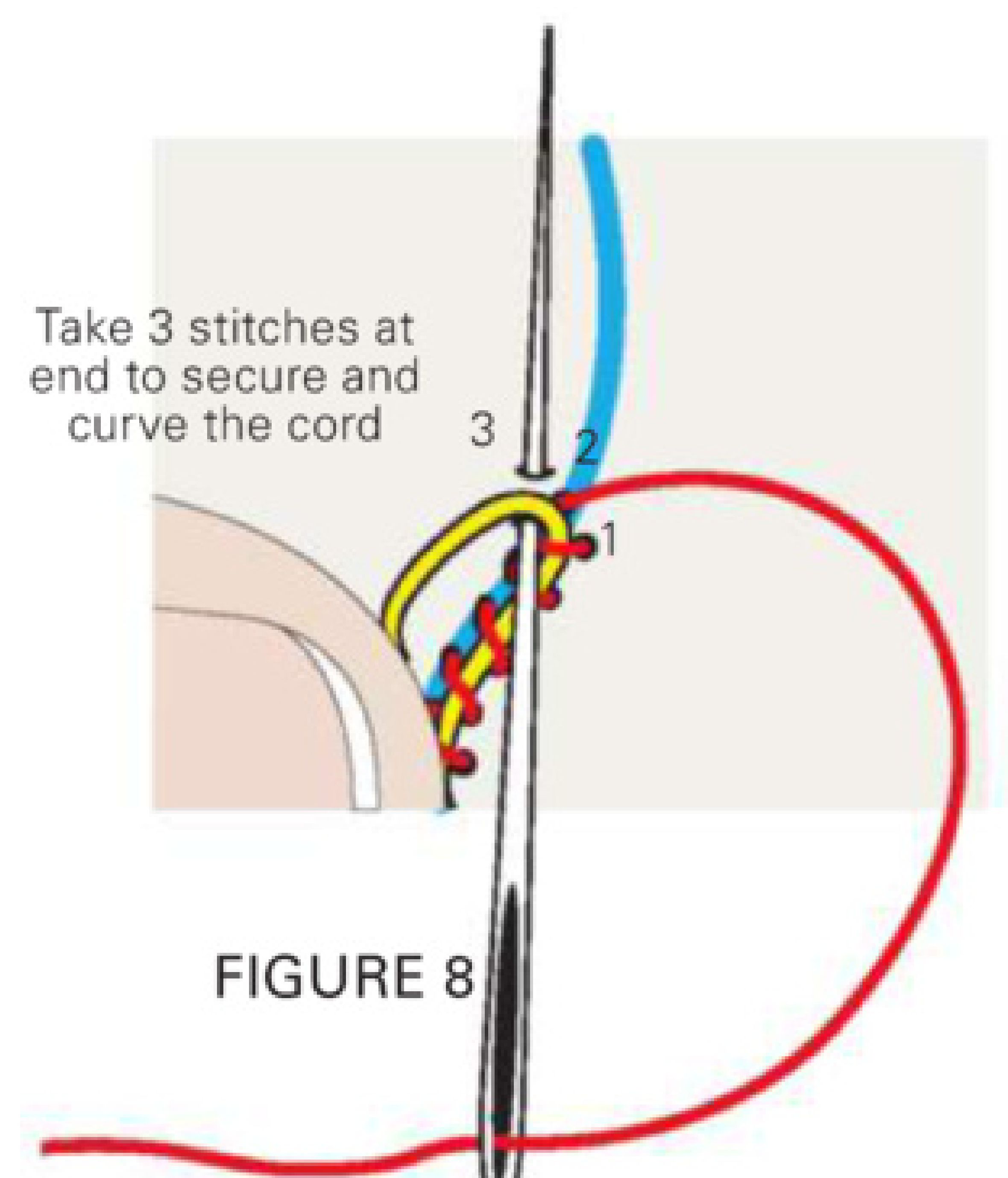


FIGURE 8



Back of Heavenly Whispers
Christening Gown

7. The second side stitches much quicker than first side. Final hole left from previous stitching will be your “A;” second will become your “B” (fig. 9).

9. Continue stitching completing corded “entredeux look” in fabric (fig. 10 & 11).

10. To secure cord, thread each tail into chenille needle and sink to back (fig. 12).

11. Sink working thread to back, fold cord back onto back, following cord on top. Tack ends down with working thread, picking up couching stitches or one or two fabric threads behind appliquéd cord. Tack for about a ½ inch and cut cord. Repeat for second tail (fig. 13).

If corded design is free-standing, begin and end on a side 1 inch from either end. This will give that curved finished end on either end. If it will be covered with embroidery at the end, you can begin and end at one end of the line and then secure your cords. If you end on the side, fold back each tail in the opposite direction and secure.

Monogrammed Letter

Martha adapted her monogrammed letter from her daughter’s custom wedding stationary. She began by embroidering the letter with raised satin stitch using white floche on all internal shapes then used shadow work embroidery to outline the letter. Consider this embroidery style for the monogram you choose.

Embroidery Key

Three dots at top of appliquéd cord - Granitos

Trinity – Stem stitch

Cross – Shadow work with bullion rose at center and backstitch details

Shell – Satin stitch and shadow work

Rain drops – Shadow work

Doves – Shadow work

Wheat – Stem stitch

Leaves – Lazy daisies

Antique double featherstitch at yoke and hem

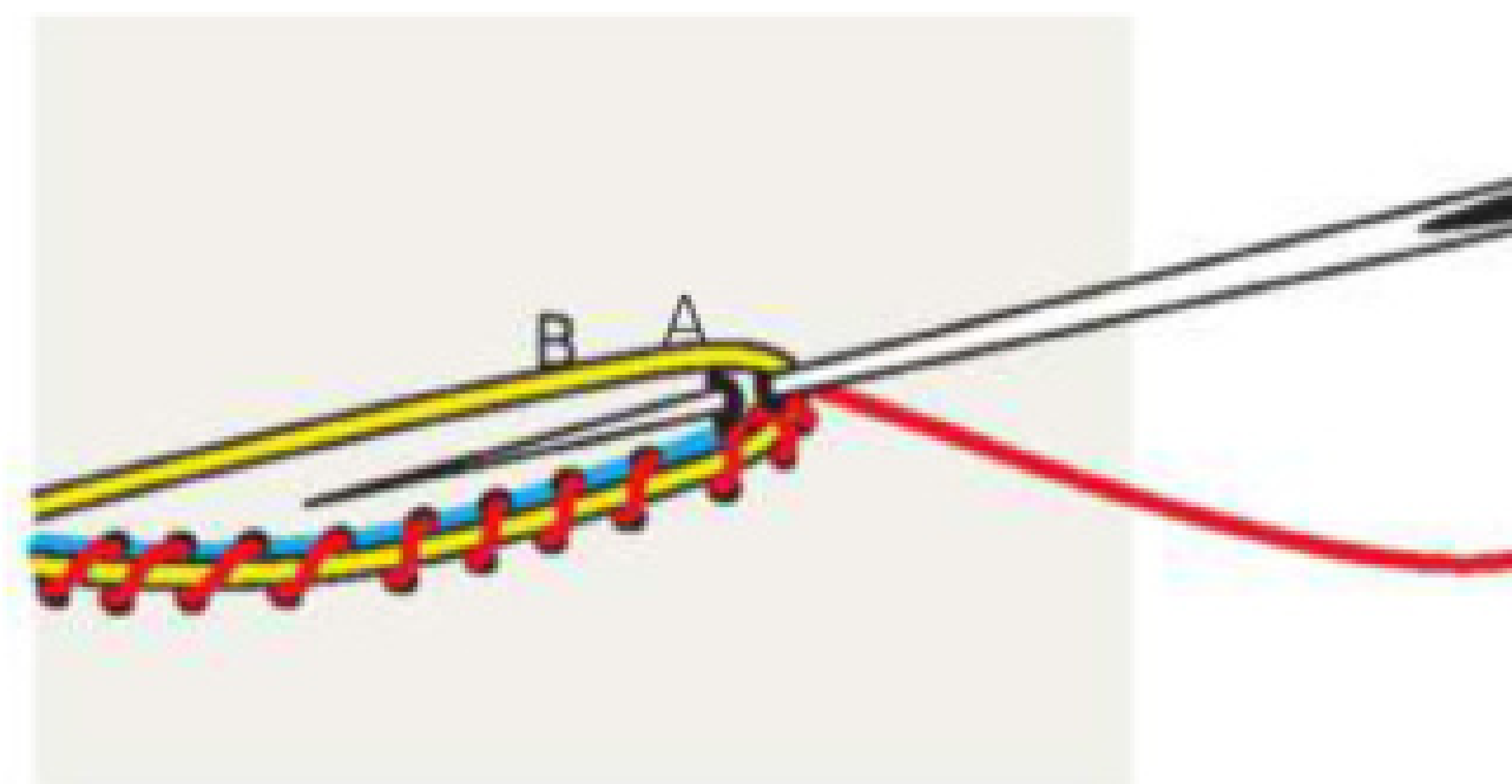


FIGURE 9

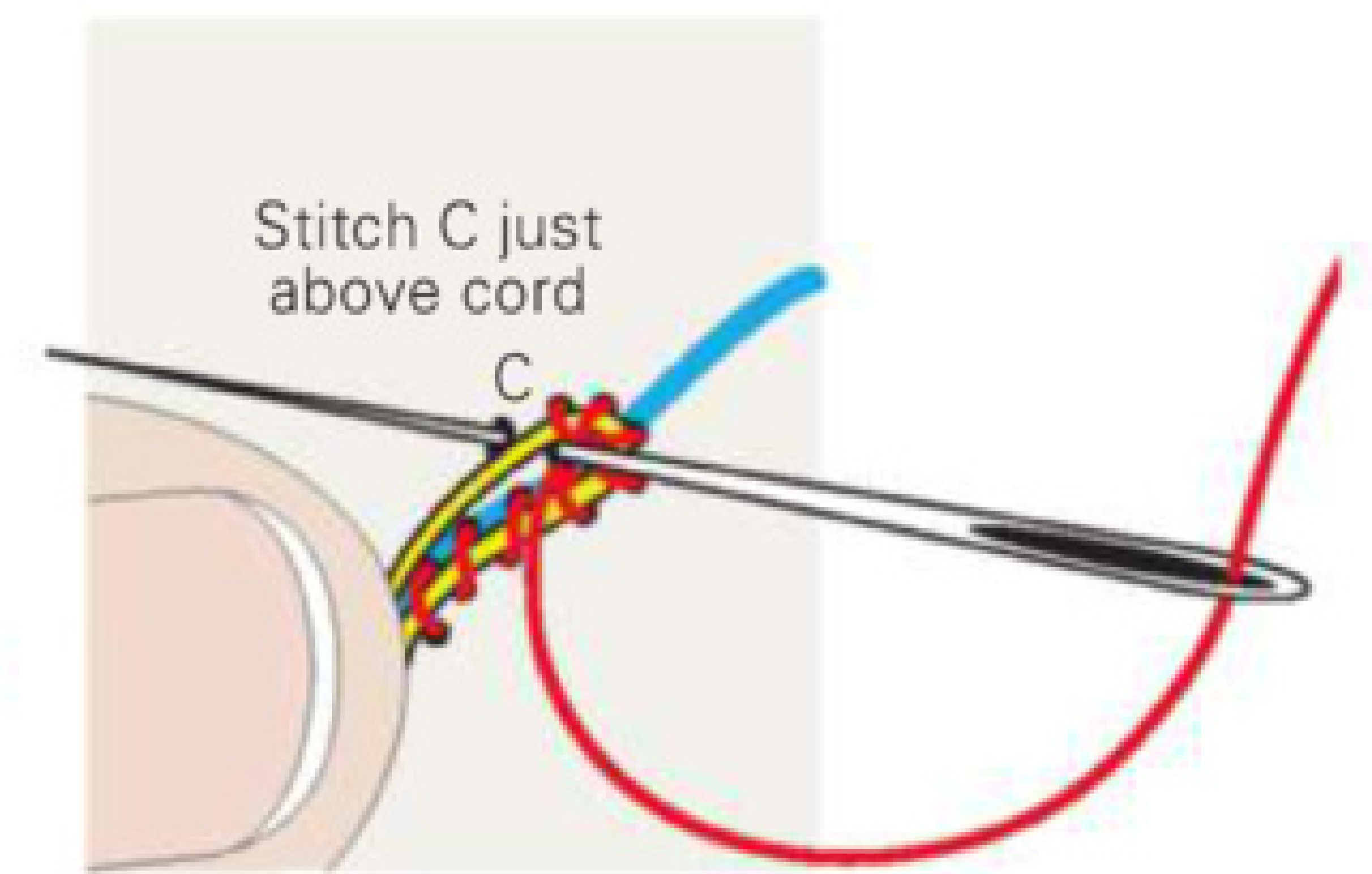


FIGURE 10

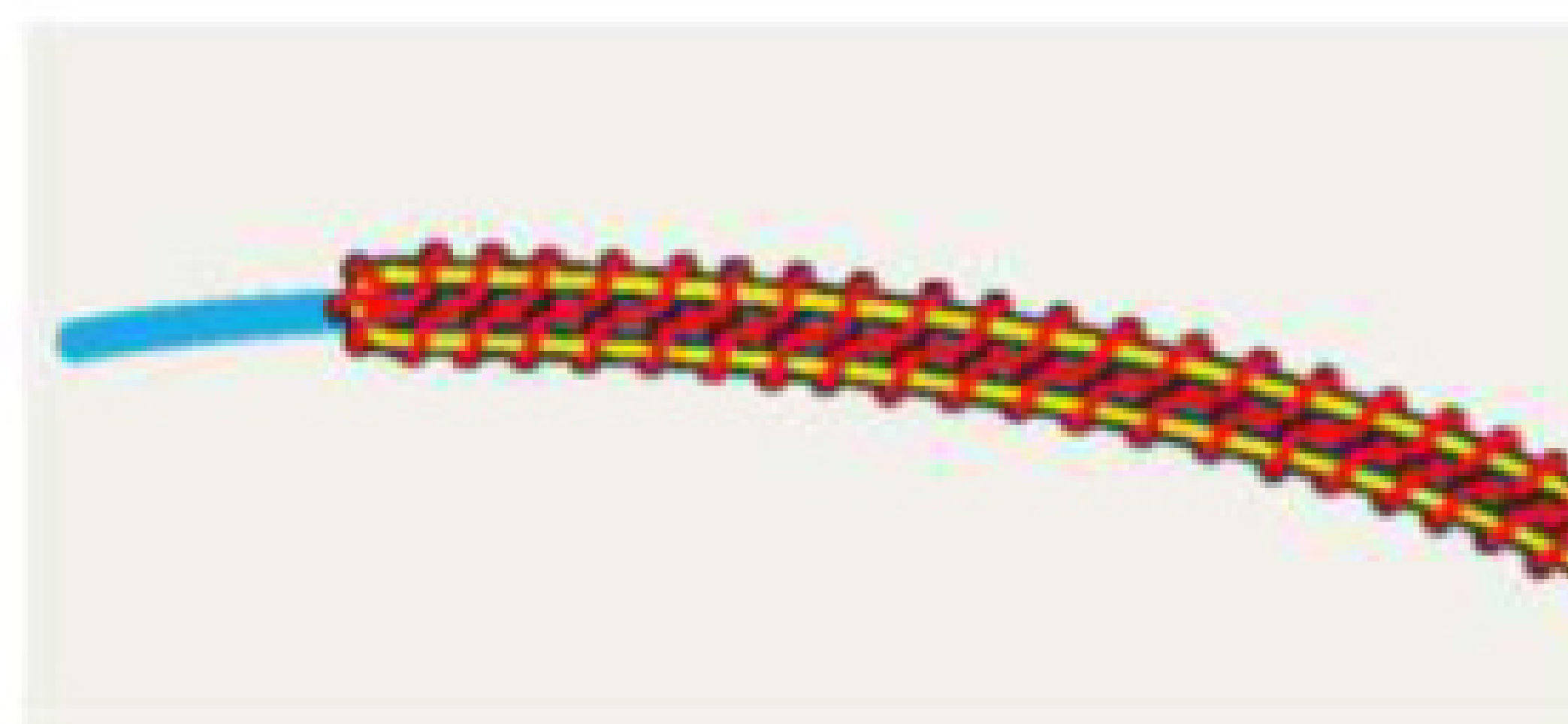


FIGURE 11

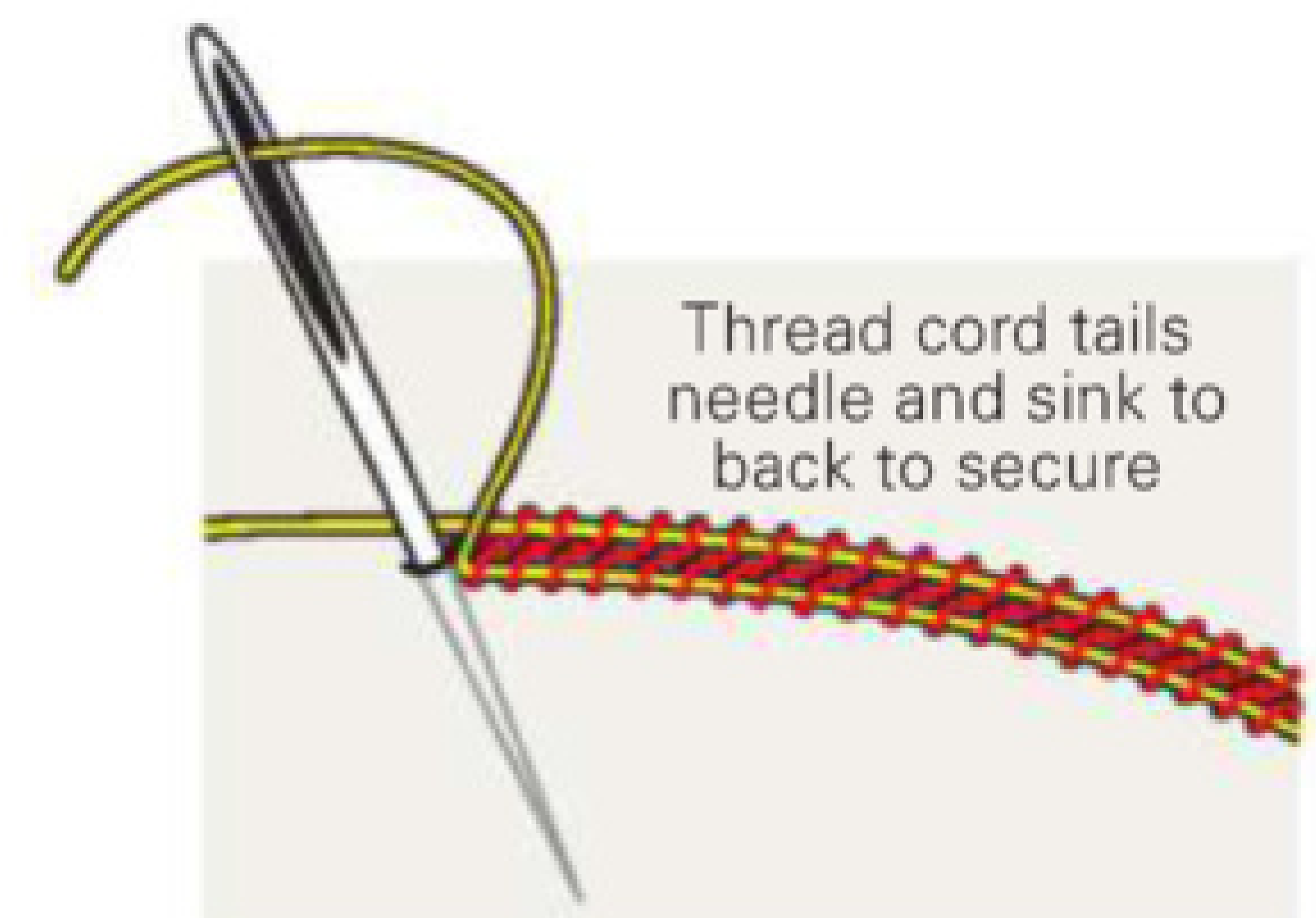


FIGURE 12

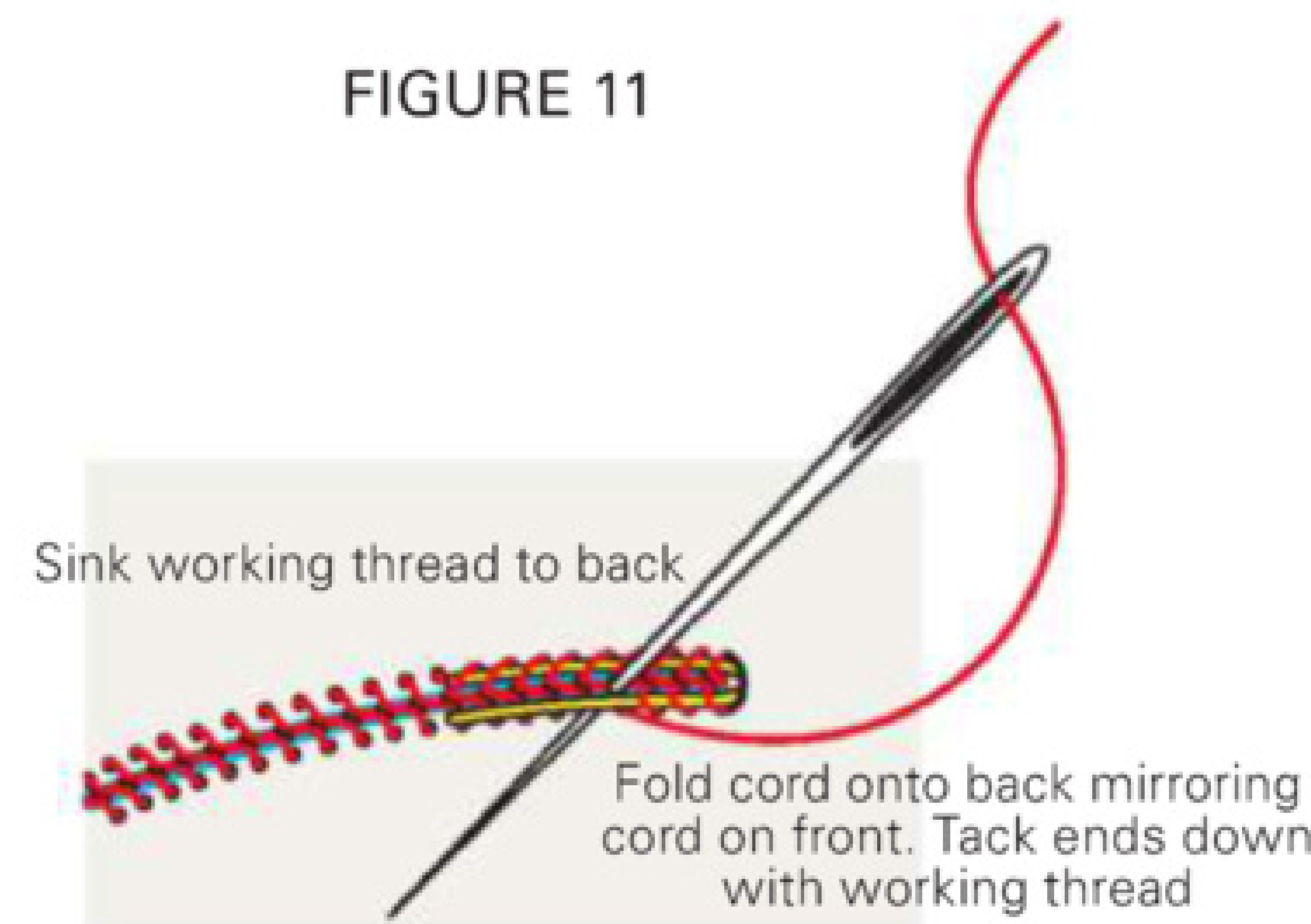
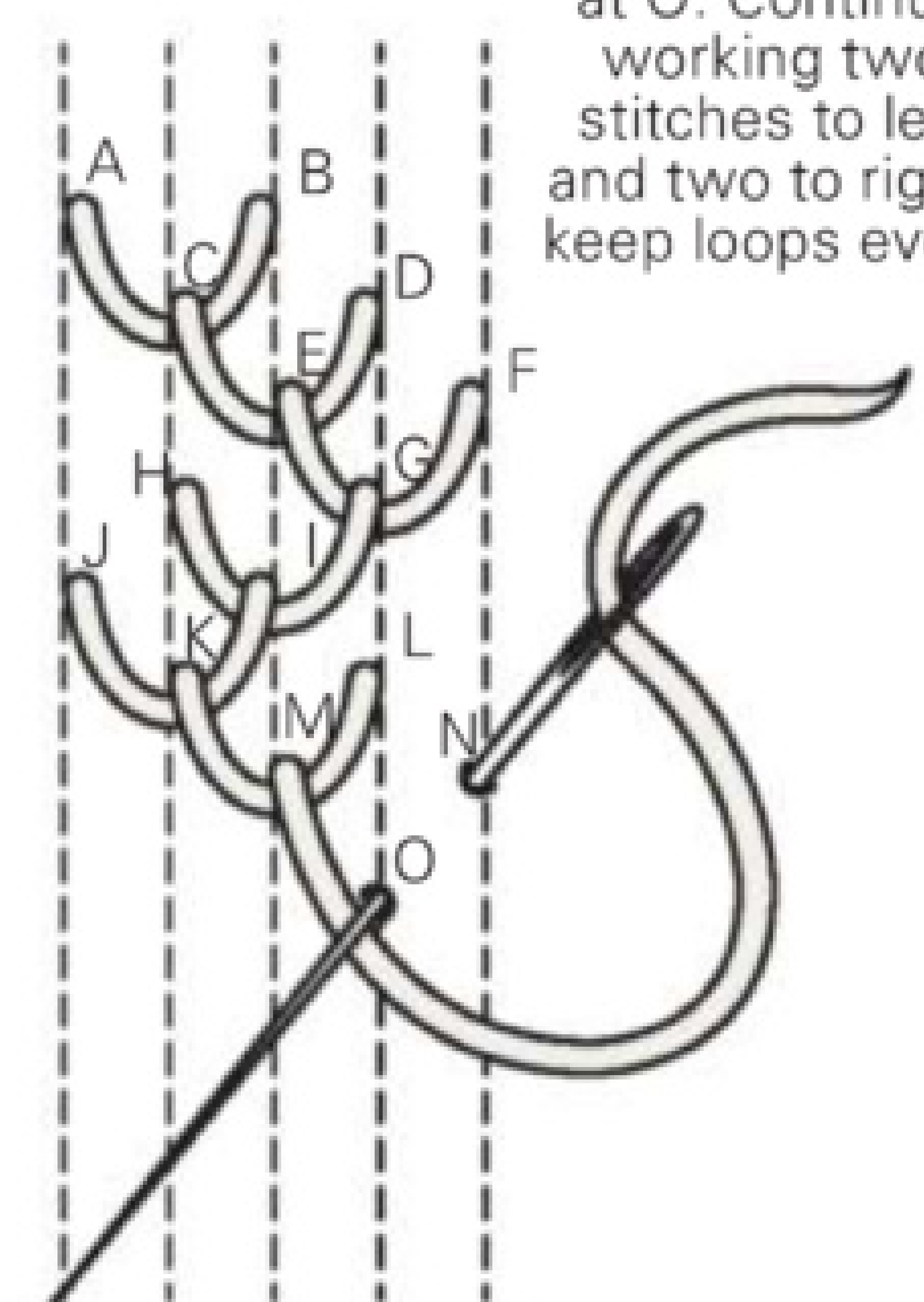
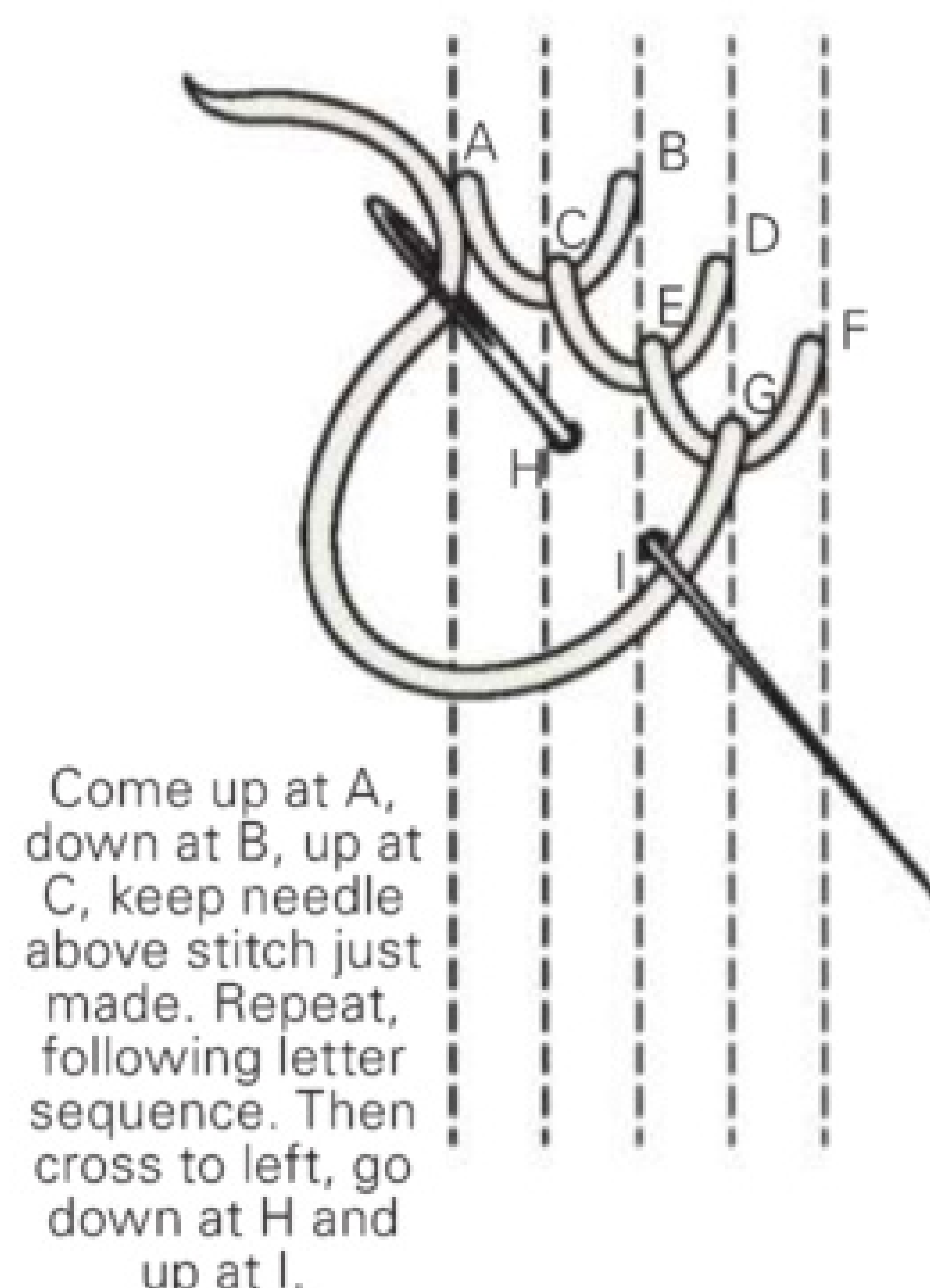


FIGURE 13



ANTIQUE DOUBLE FEATHERSTITCH



Inspiration! This trinity symbol is a beautiful custom detail on the slip of this gown. Embroidery template can be found on the centerfold.

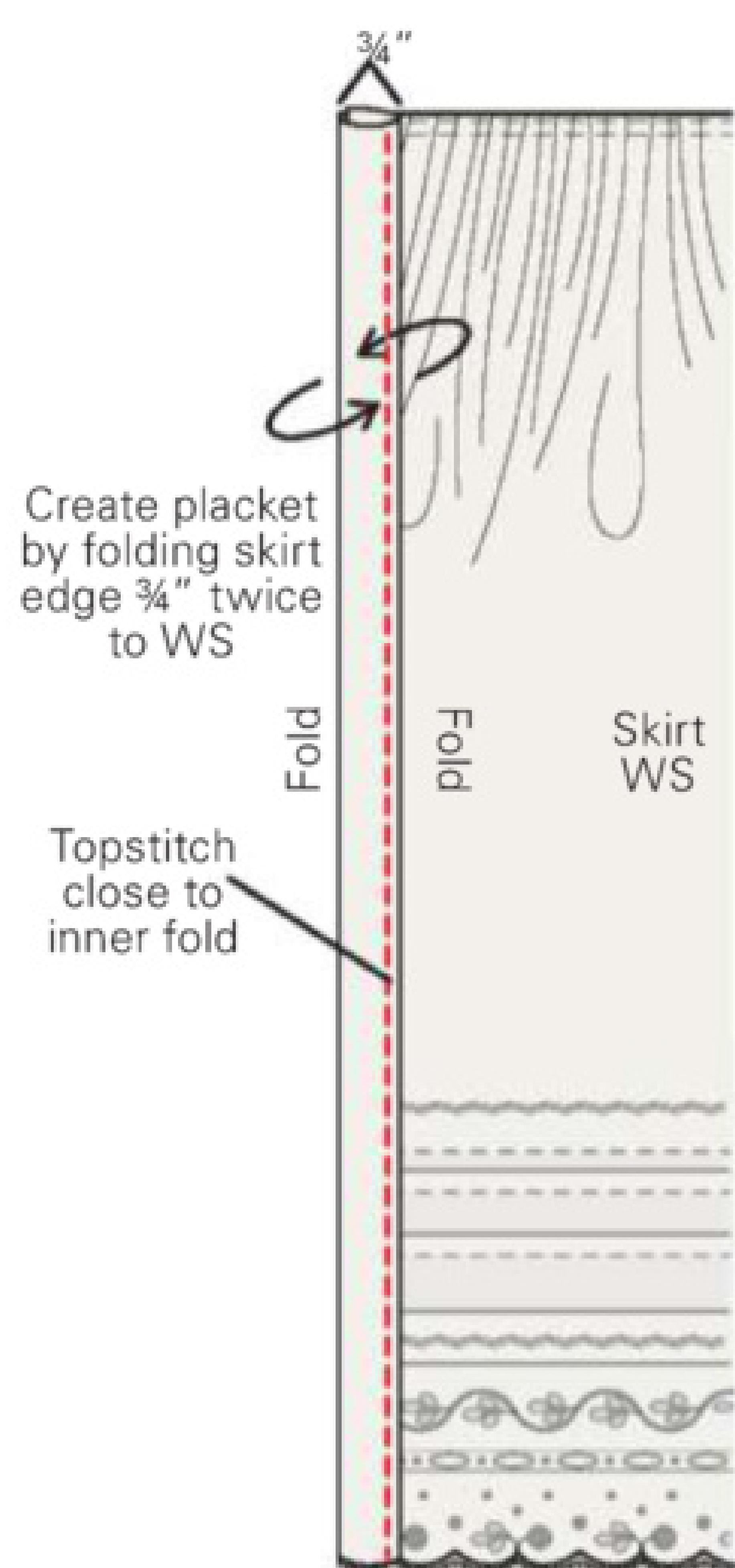


FIGURE 14

Martha Broyles is a registered nurse by education. A lifelong love of needlework began in middle school with the aide of formal Home Economics classes. A wife and mother of four, she sewed for her children and now three grandchildren. A long time member of SAGA, she is always striving to improve her skills as well as share the needle arts with others. Visit her blog at southernmatriarch.blogspot.com.

How to construct...

Refer to pattern for more detailed list of construction steps.

1. Create pintucks on front yoke and sleeves. See centerfold for pintuck placement. Stitch antique double featherstitch by hand using Cotton a Broder 35.
2. Sew front and back yokes at shoulders with French seams.
3. Cut piping the width of lower edge of front yokes. Gather top skirt edge and attach piping to skirt. Sew yoke front to skirt front.
4. Fold center back of skirt 3/4 inch twice creating a faced back opening. Topstitch. (fig. 14).
5. Sew back yokes to skirt backs.
6. French seam side seams of skirts.
7. Set in sleeves and finish seam with zigzag or serger.
8. Mark tucks on lower skirt.
9. Stitch bottom tuck, mark middle tuck, stitch, mark top tuck, stitch.
10. Attach lace to skirt bottom with right sides together using roll and whip method.
11. Gown is open along back and fastens with beauty pins at back yoke. 



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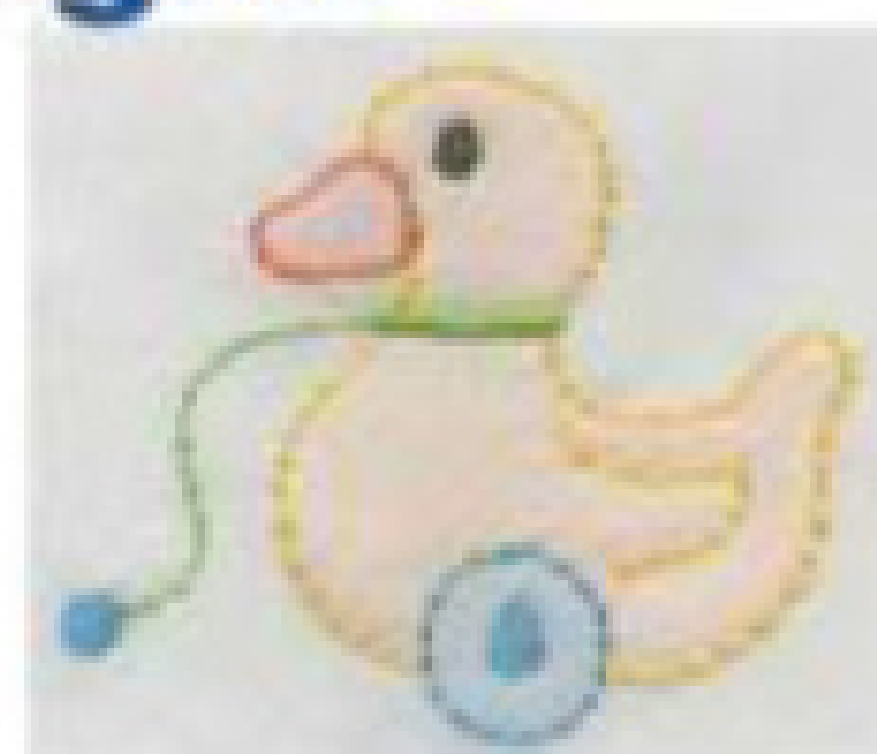
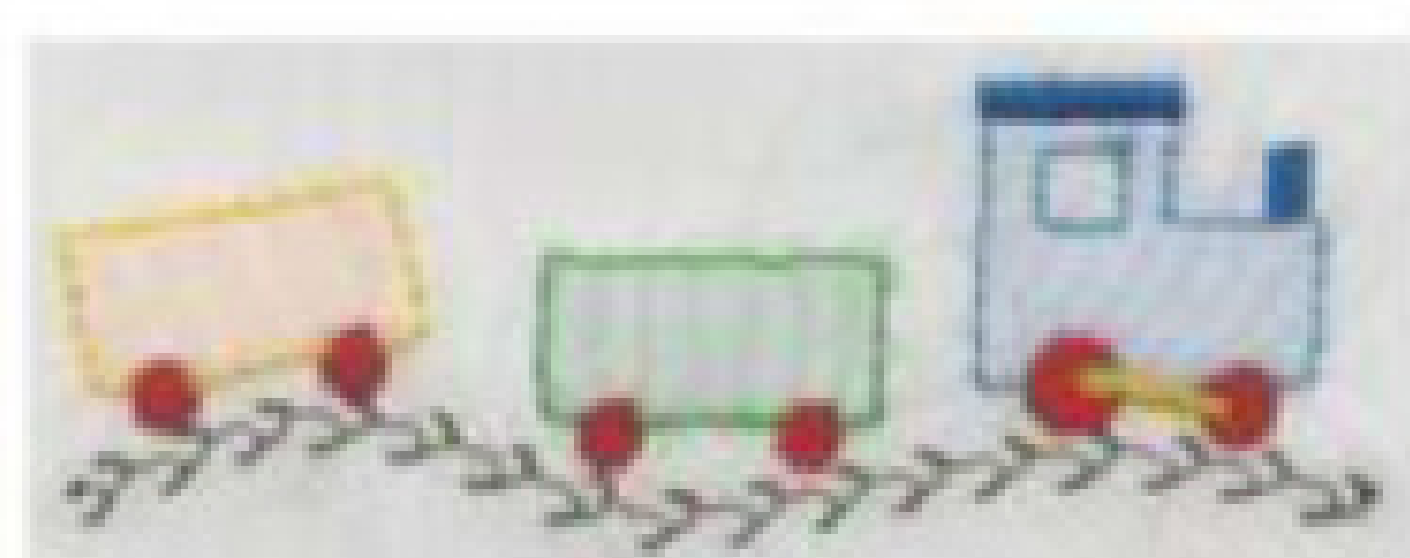
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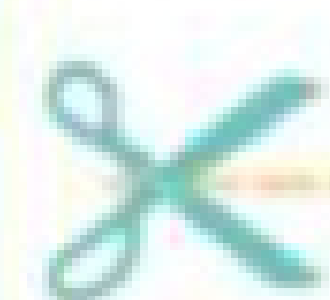
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Whitework Embroidery in Blue

By Wendy Schoen (from page 28)



Traditional whitework embroidery doesn't necessarily require working with white threads. In fact, the term "whitework" refers to the stitch techniques contained in the design.

Padded satin stitch, eyelet stitch, granito, stem stitch, and buttonhole scallop stitches make up the design but the technique of whitework is not limited to only these stitches. There are hundreds of other stitches that can be considered whitework stitches or techniques. Surface embroidery, counted thread, pulled thread, drawn thread, needle lace and cutwork can be considered whitework.

Having studied the techniques in depth, I contend the stitch, which requires the most skill, is padded satin stitch, but with a little practice and a few hints, anyone can master this beautiful stitch. ~Wendy

EMBROIDERY

Embroidery design can be found on pullout centerfold

Buttonhole Scallops

Used most often to finish edges, this stitch can be seen in work from France, England, Spain, Asia and Italy. It can be worked in a frame or in hand and is most beautiful when the stitches are placed side by side.

Eyelet

This stitch requires the aid of a stiletto or awl, but I have seen very tiny eyelets worked without either. Stiletos and awls can be tapered allowing the embroiderer to make myriad-sized eyelets or render many eyelets all the same diameter. I like both types but prefer to control with size of the opening with the consistency of the foundation stitches instead of relying on the tool. Large eyelets are cut open and therefore more difficult to master. Tiny eyelets are the easiest to stitch.

1. Sew a running stitch around circle, taking tiny nips in fabric (fig. 1).
2. Open center with a stiletto making sure to open it entirely. Stiletto's side should brush up against running stitches (fig. 2).
3. Work a series of closely laid whipstitches around edge of opening, sewing into hole and out on outside edge of running stitch. Feel free to reopen center as many times as necessary (fig. 3).
4. To tie off, sew very close to stitches, but not through the same hole as last stitch, to bring needle to back of work. Make stitch as short as possible and as close to stitches as possible (fig. 4).
5. Sew through a few stitches on back to tie off (fig. 5).
6. Re-shape eyelet once it is completed (fig. 6).

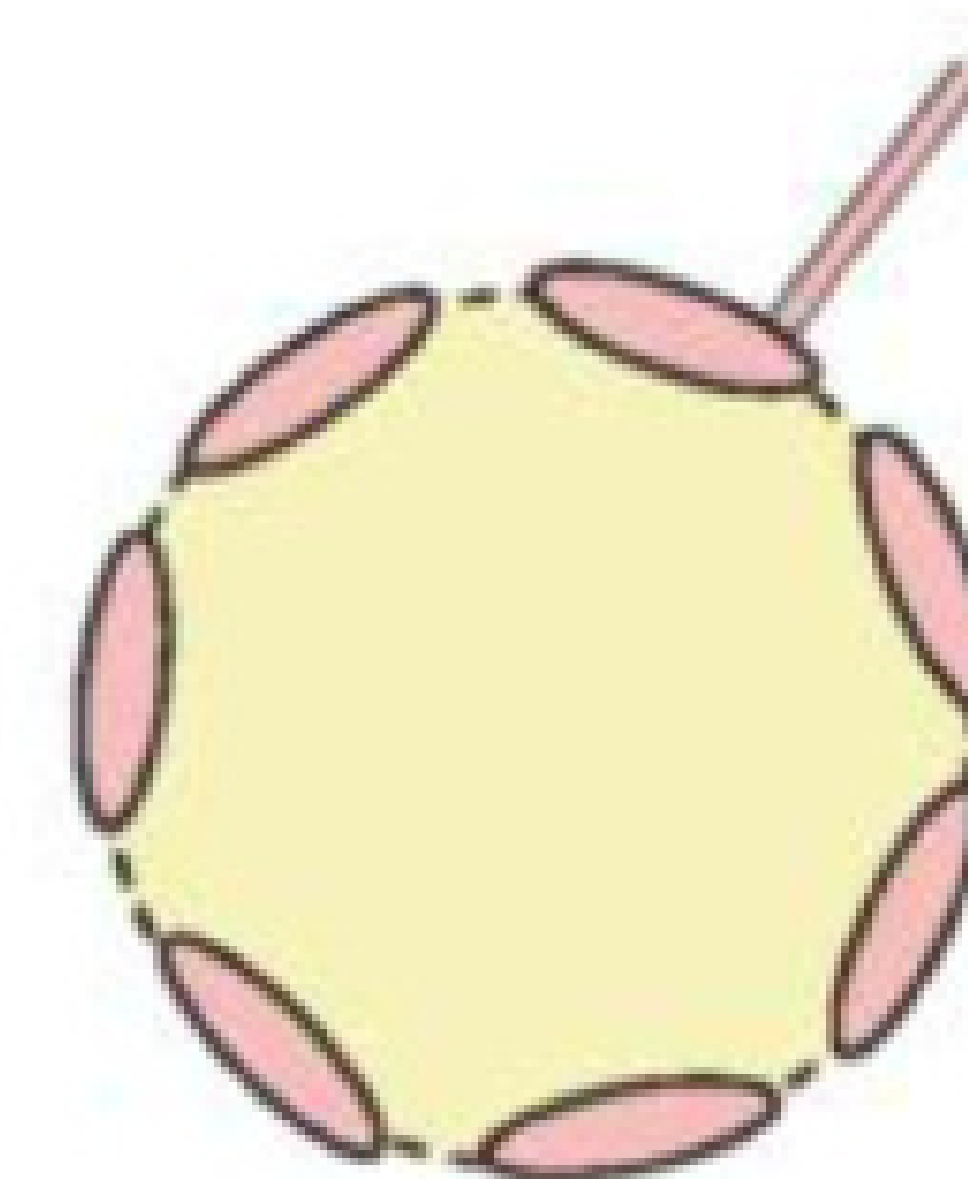


FIGURE 1

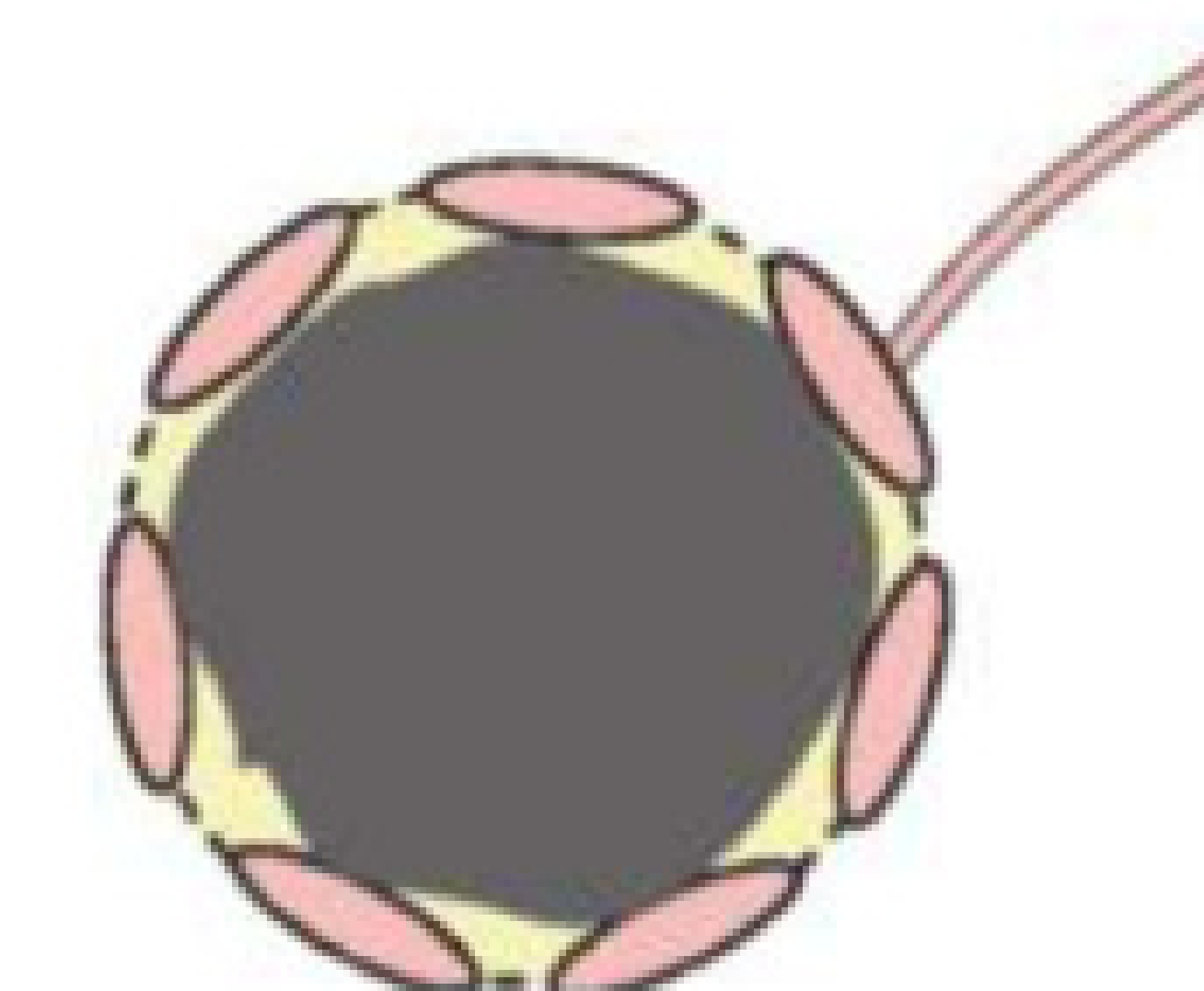


FIGURE 2

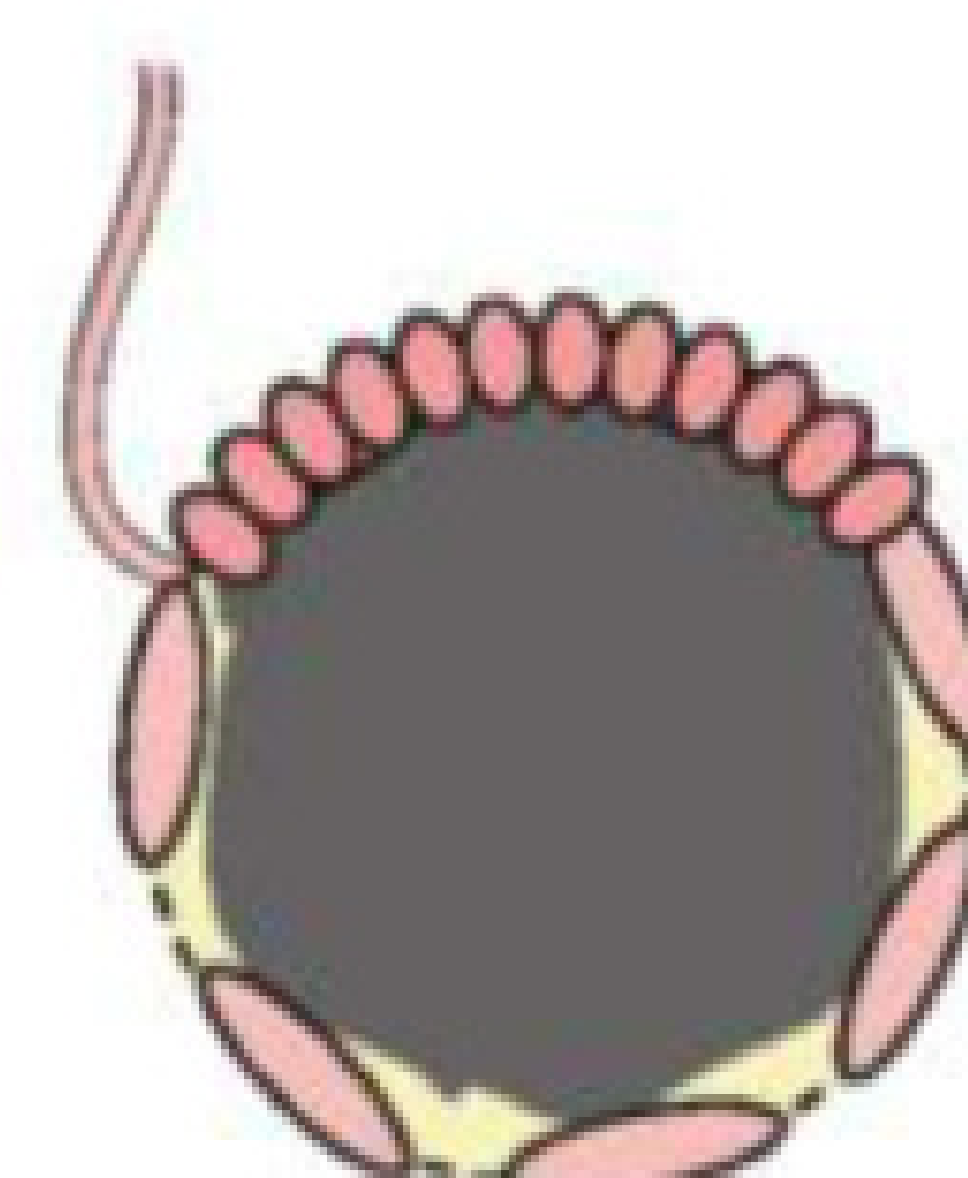


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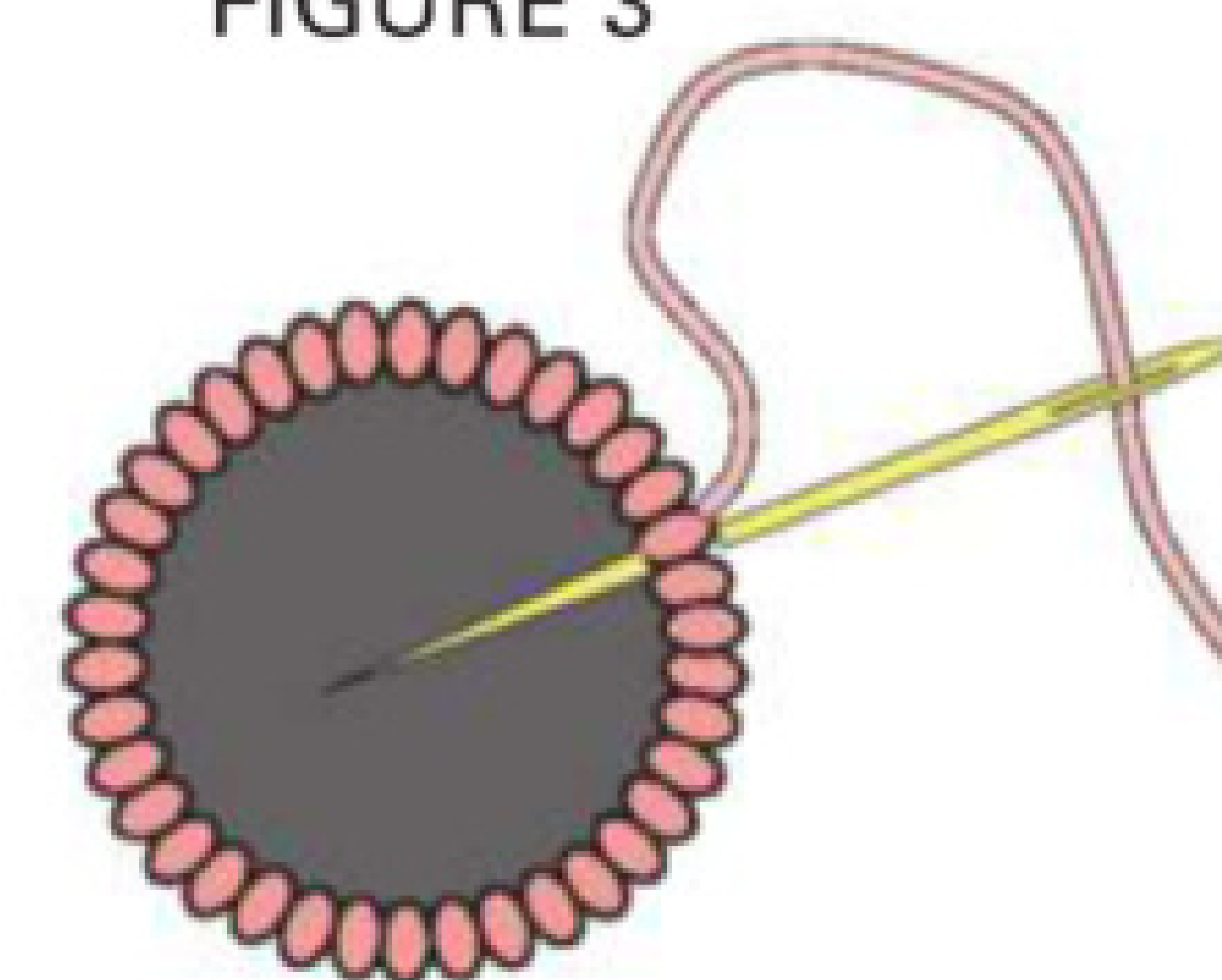


FIGURE 4

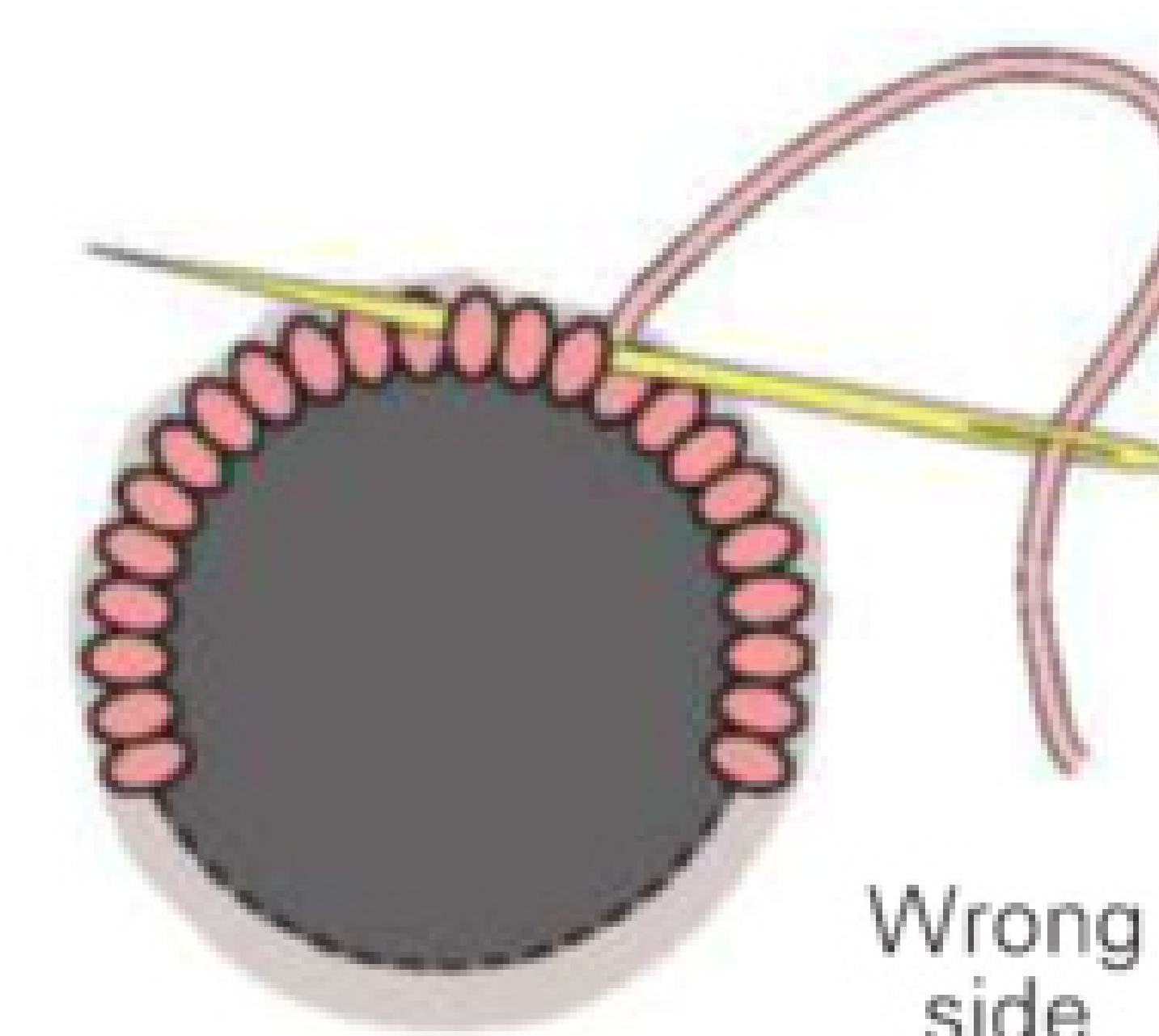


FIGURE 5

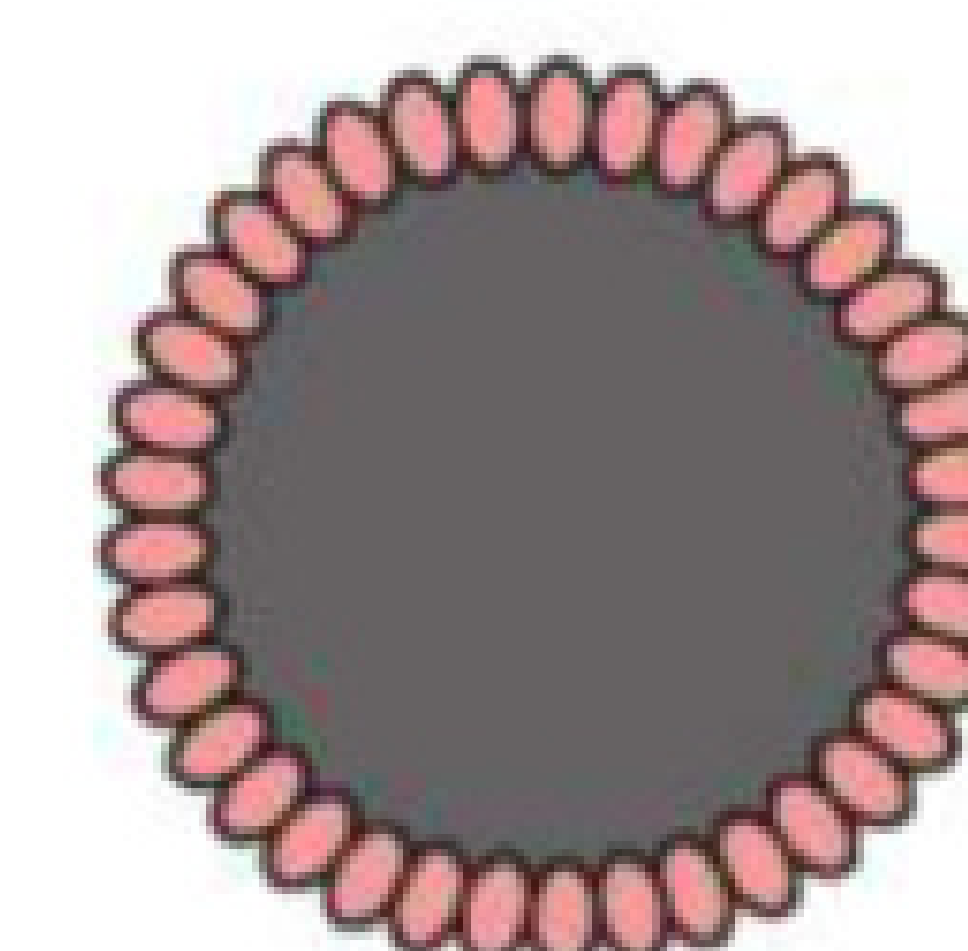


FIGURE 6

Granito & Granito Flower

Granito (little grain) is a quick-stitch way to make a small, padded dot. The stitch is a continuous series of backstitches, all taken in the exact same place, over and over, forming a mound of embroidery thread. This stitch is quite simple to learn but difficult to master. Length, tension and thread choice are most important to creating this lovely stitch. These are best stitched in hand in order to work quickly, but can be worked in a hoop, when holding the fabric becomes a hindrance to the embroiderer. Flowers can be formed by rotating four to six granito dots around a center. Centers can be made in eyelet stitch or granito stitch.

1. With one strand of floss and #10 crewel needle, sew a stitch inside "white space" of circle to tie on with a split-backstitch (fig. 7).
2. Leaving tail of thread very close to its end, sew back into center of circle, splitting through thread in the process and exiting on circle edge. Tighten stitch well (fig. 8).
3. To work first stitch, sew from one circle edge to the other (A to B). Pull stitch tightly. If fabric puckers, tension is correct. Trim thread tail if necessary (fig. 9).
4. Holding thread up and away, work next four stitches in same A-B points, pulling each stitch tightly. Don't pay too much attention to where threads are placed, but be sure to enter same two points each time. Work a total of five stitches (fig. 10).
5. Work the next two stitches in same A-B points as before, allowing them to fall off mound and rest to the left, widening shape and forming more of a ball-like shape (fig. 11).
6. Work next two stitches in same A-B points as before, allowing them to fall off mound and rest to the right to widen shape to right (fig. 12).
7. With remaining stitches, stitch into same A-B points and allow threads to fall over top of mound to smooth any rough areas. Use as many rotations as you feel necessary. (fig. 13).
8. Bring needle to wrong side of fabric then tie off by sewing through mound on back a few times (fig. 14).
9. When working a granito flower, make center granito first, and then form petals around center, aligning A-B points radiating from flower center. Do not trail threads between granitos (fig. 15).



Fun Fact! Wendy learned to stitch granitos in Madeira, Portugal, where they are most prevalent.

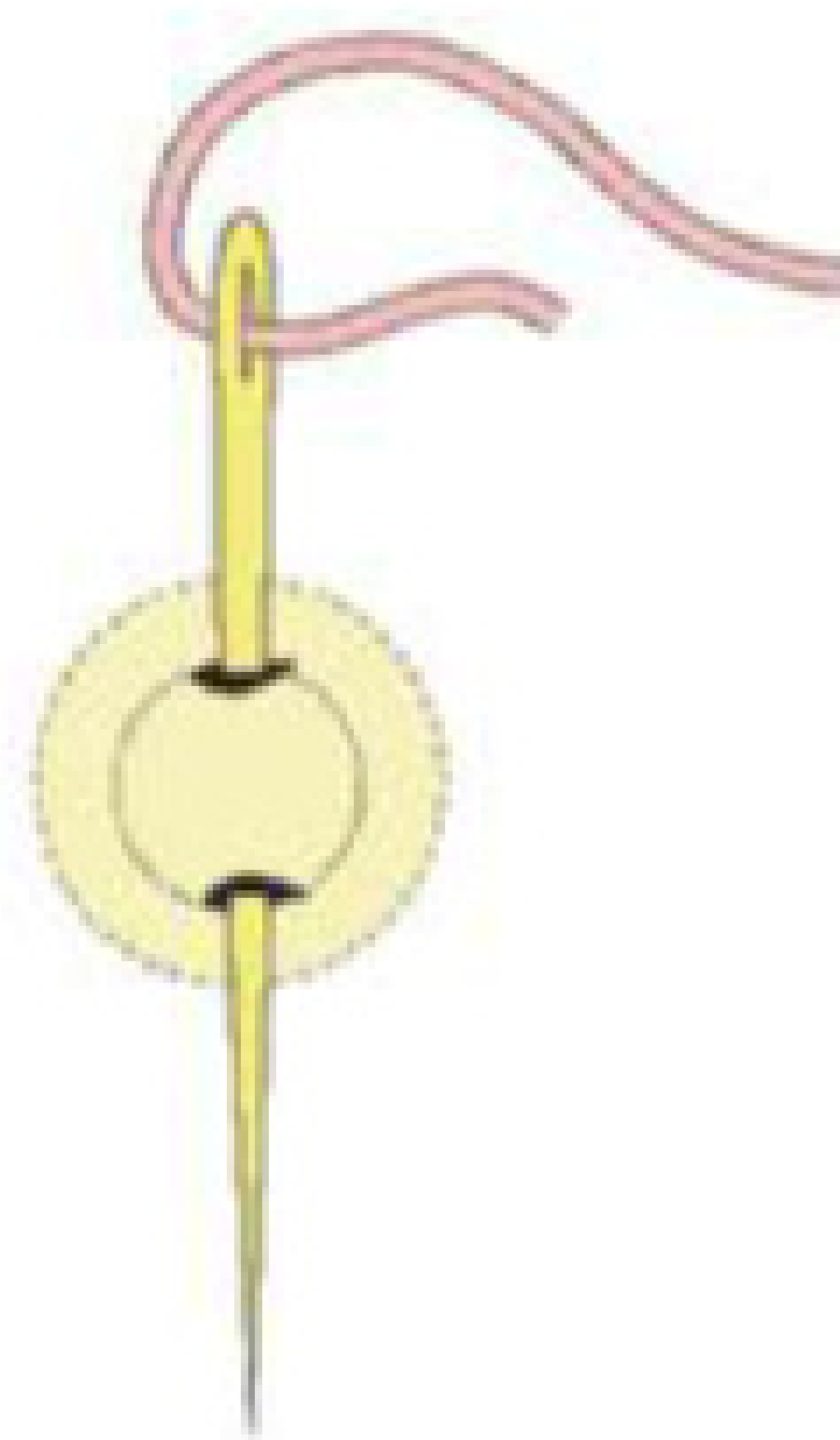


FIGURE 7

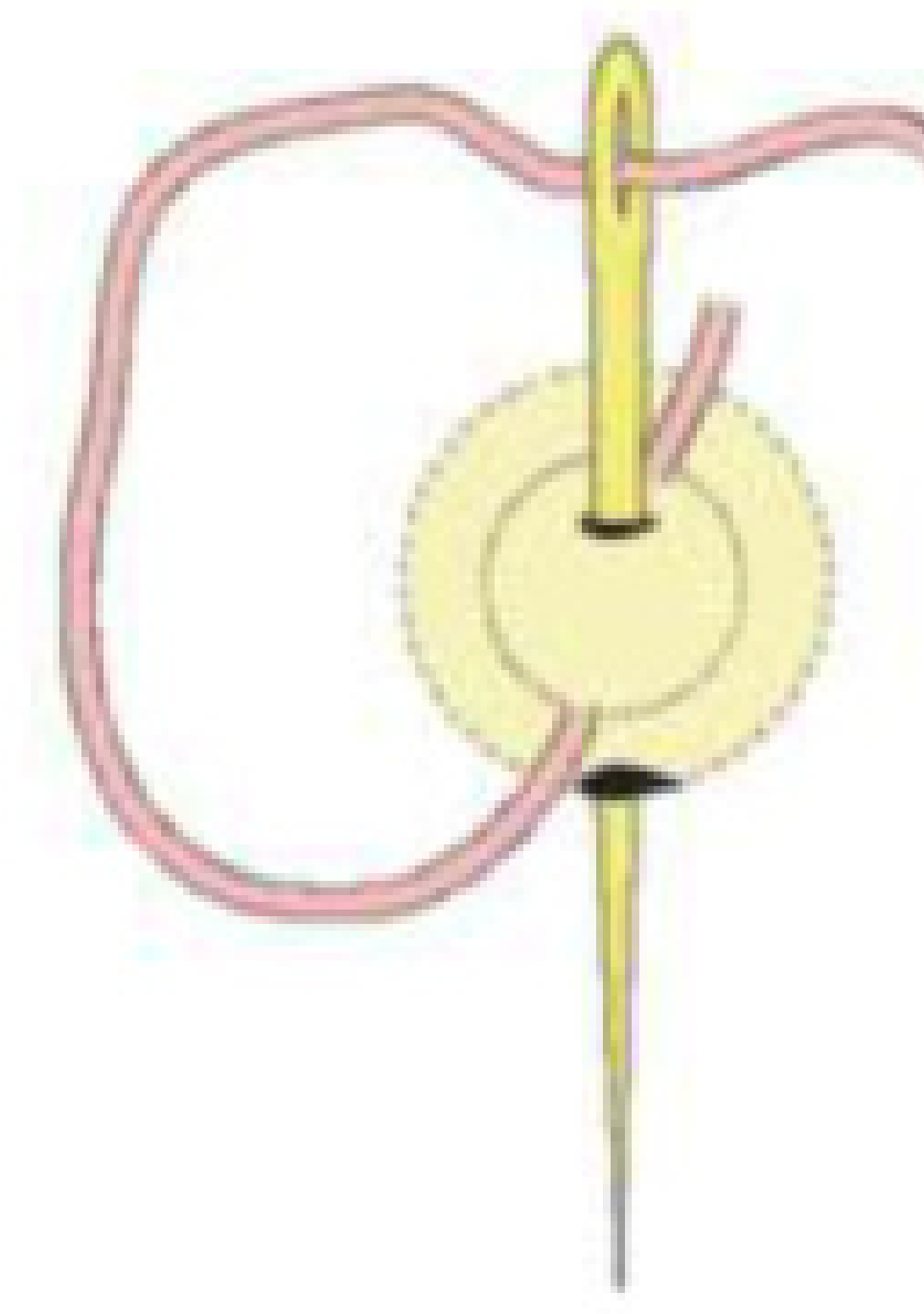


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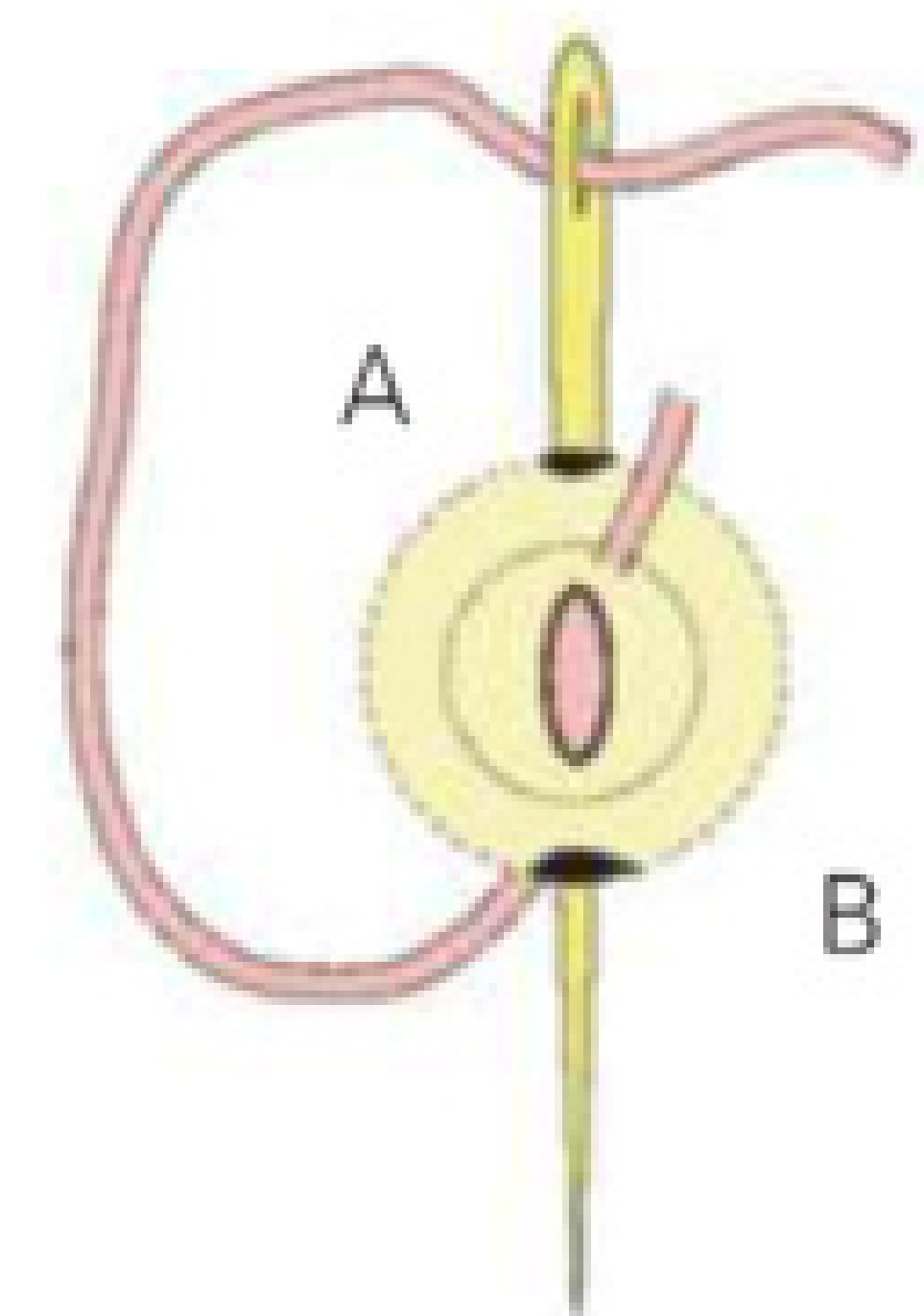


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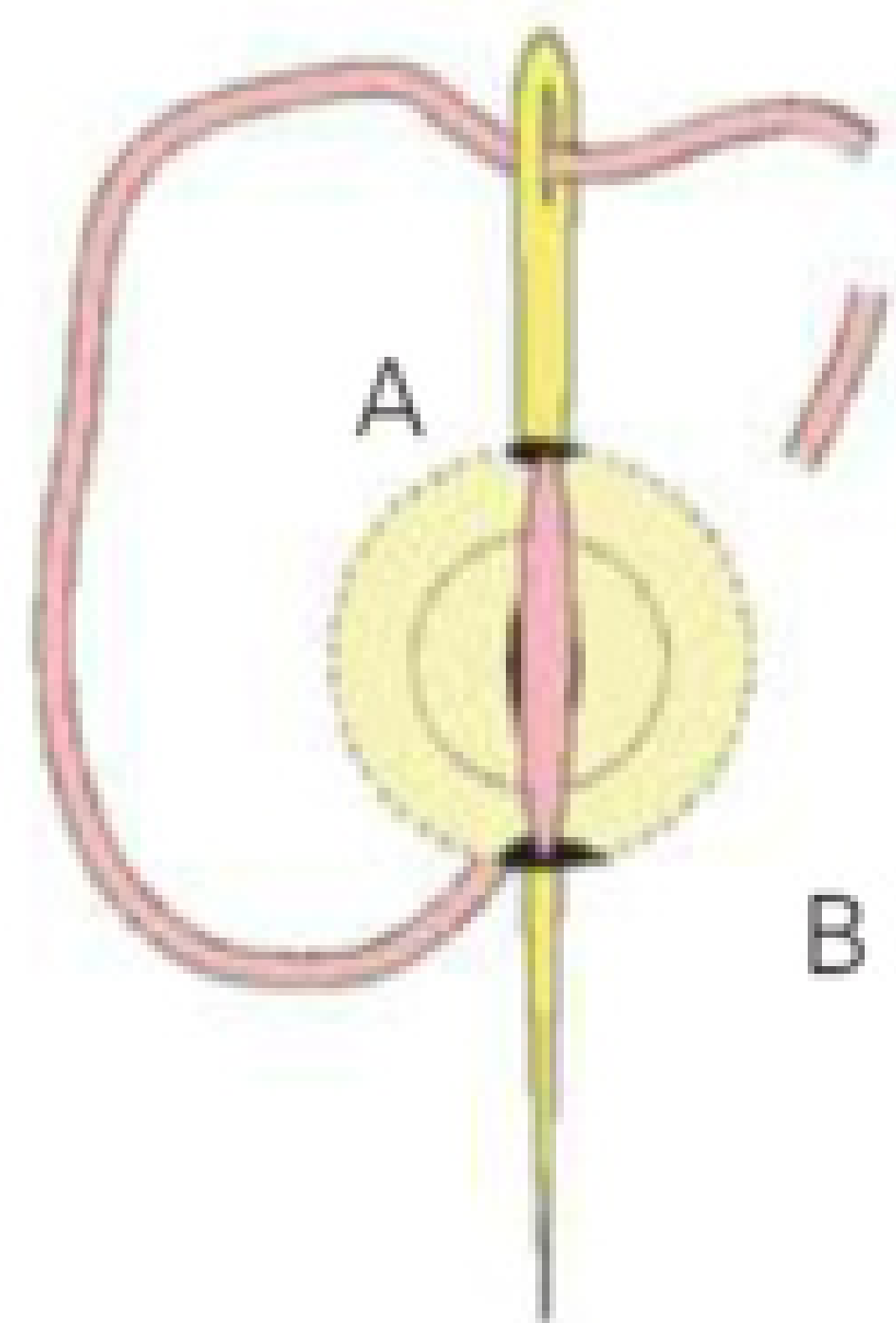


FIGURE 10

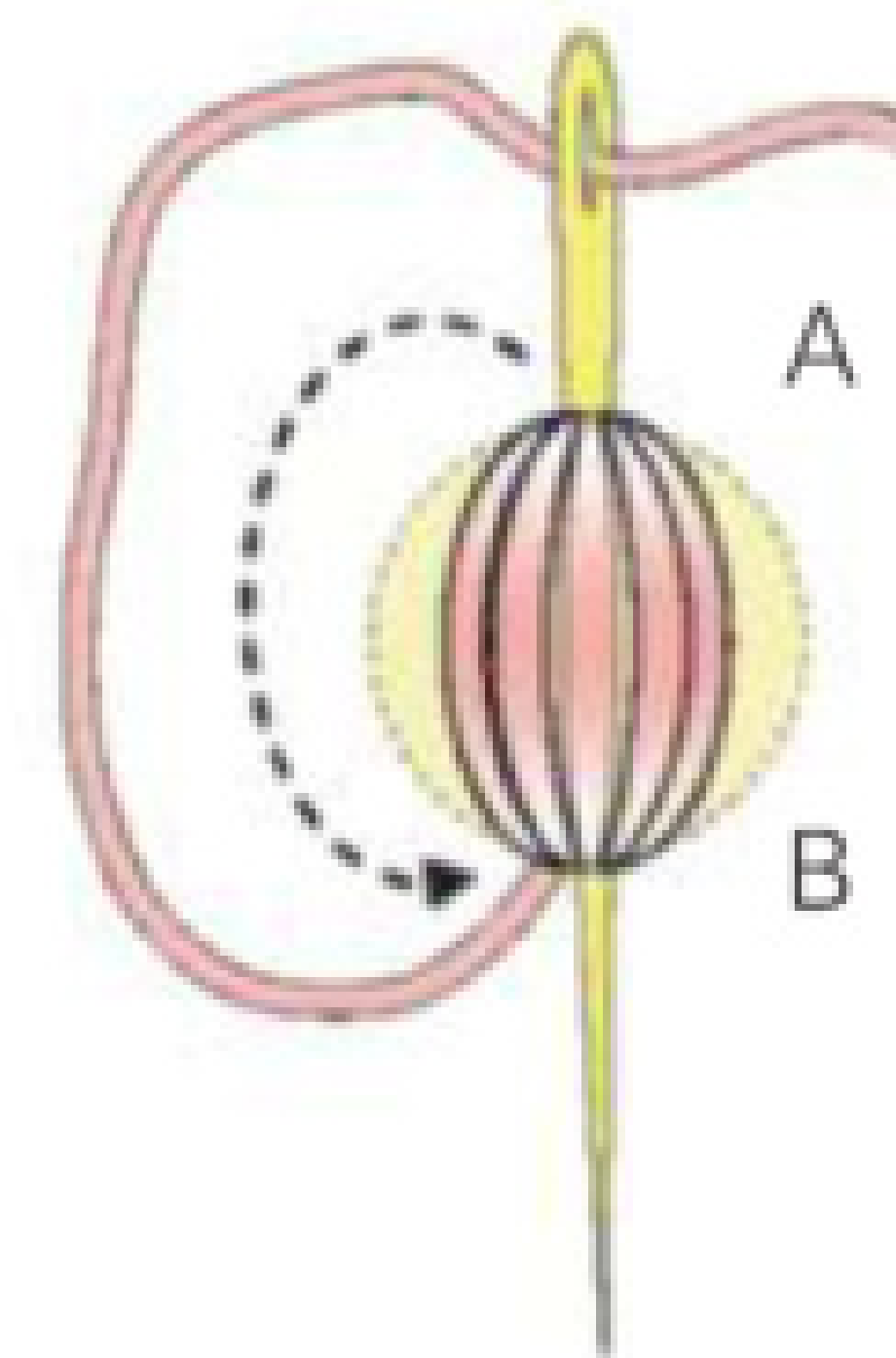


FIGURE 11

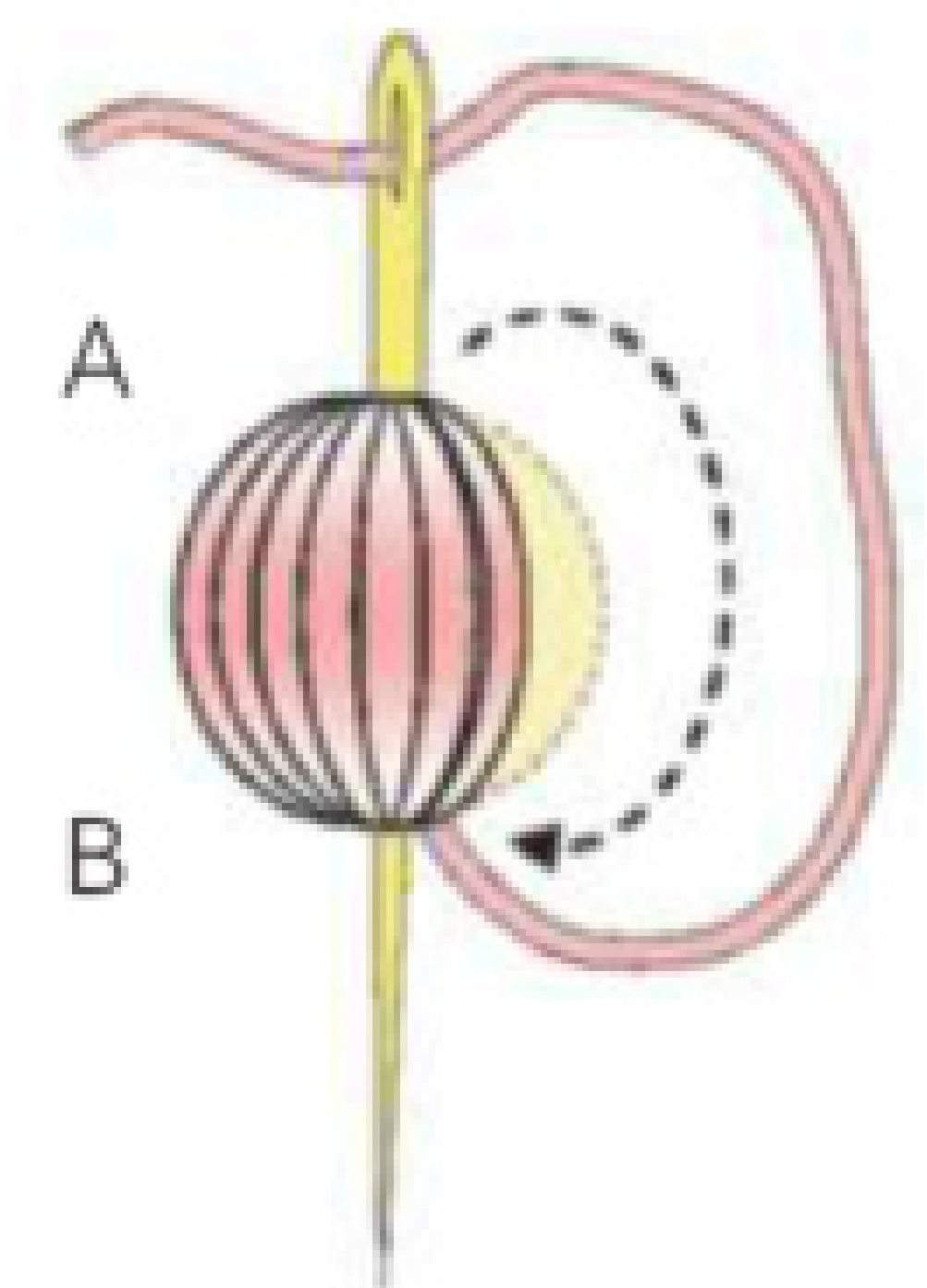


FIGURE 12

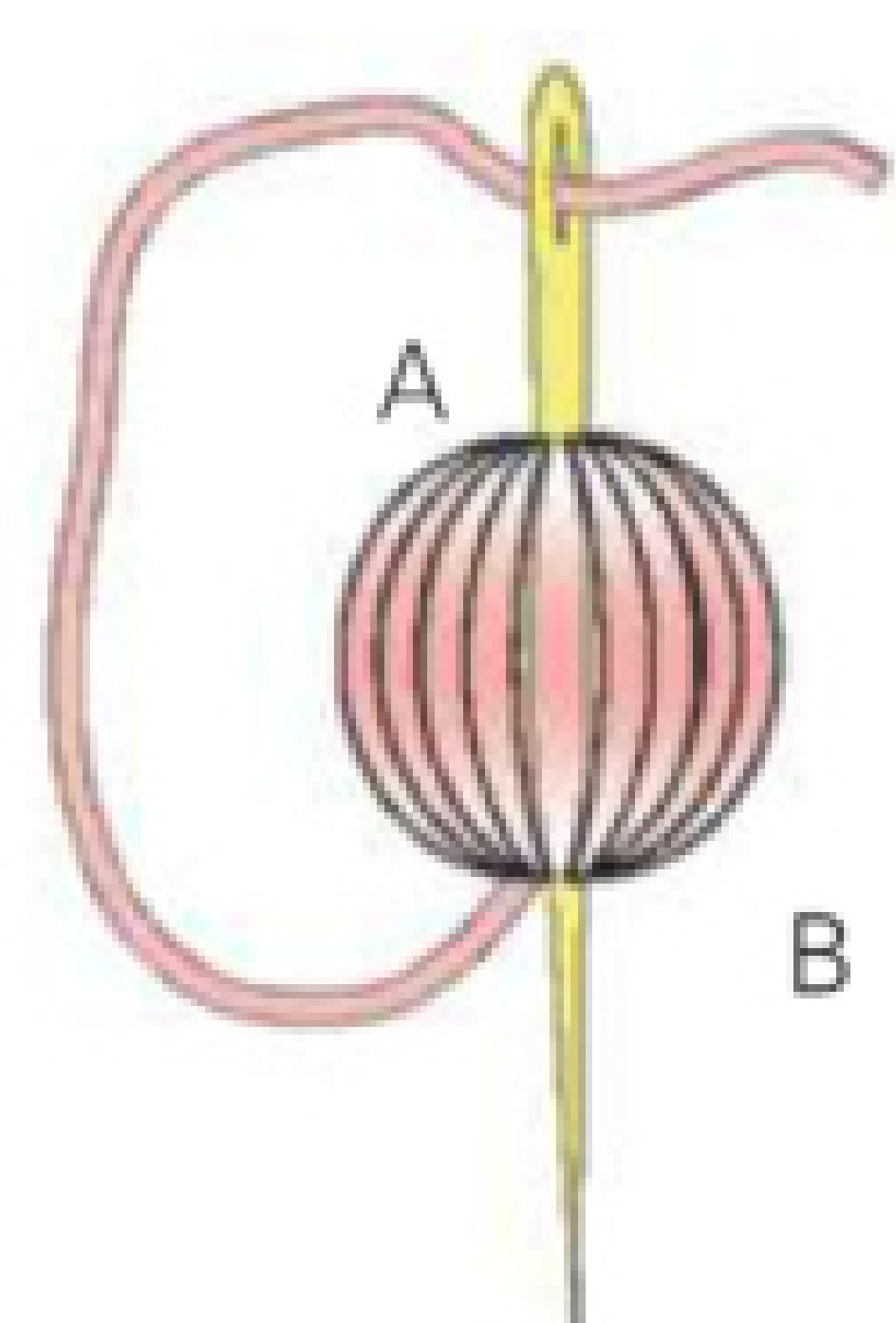


FIGURE 13

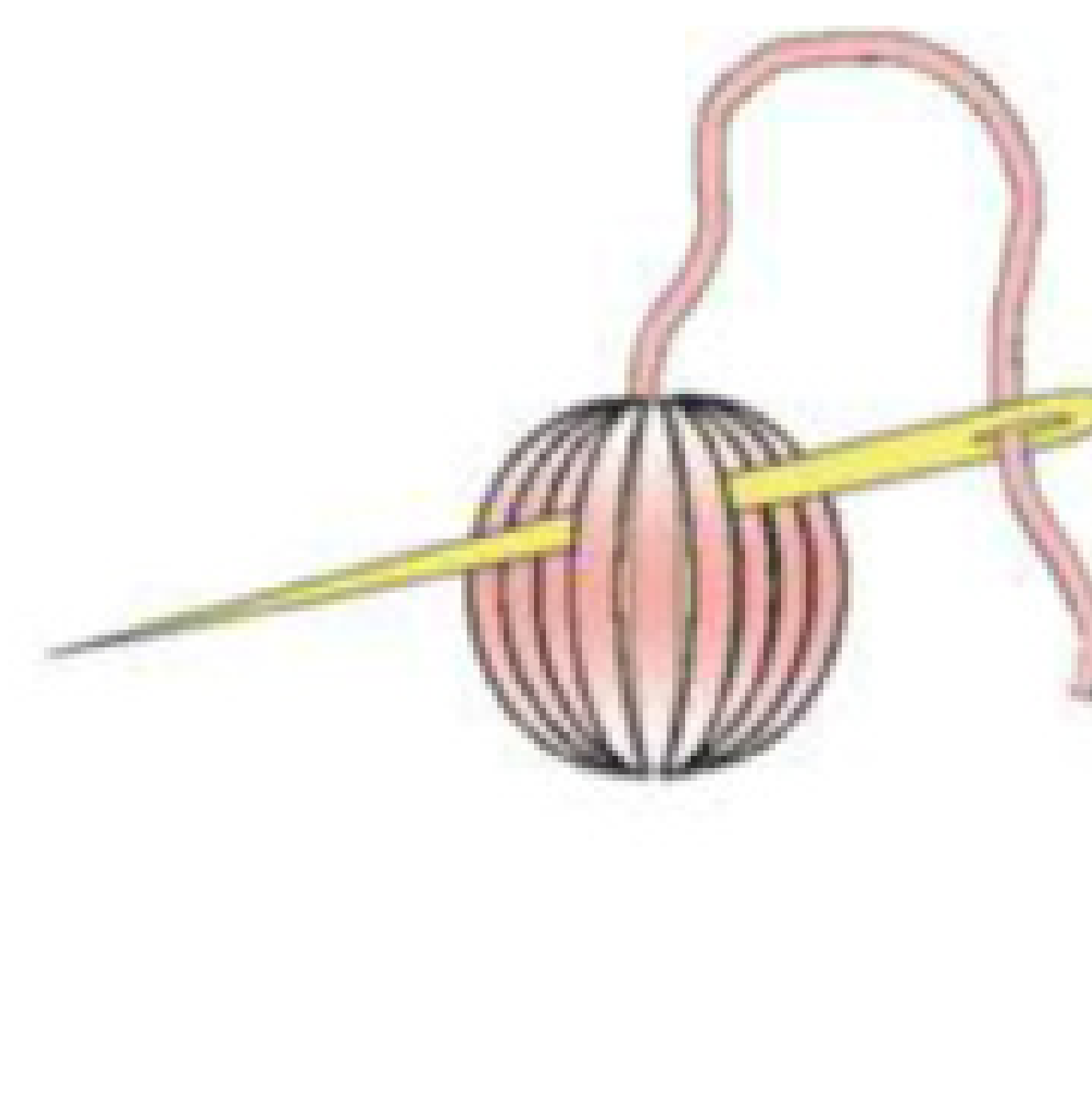


FIGURE 14

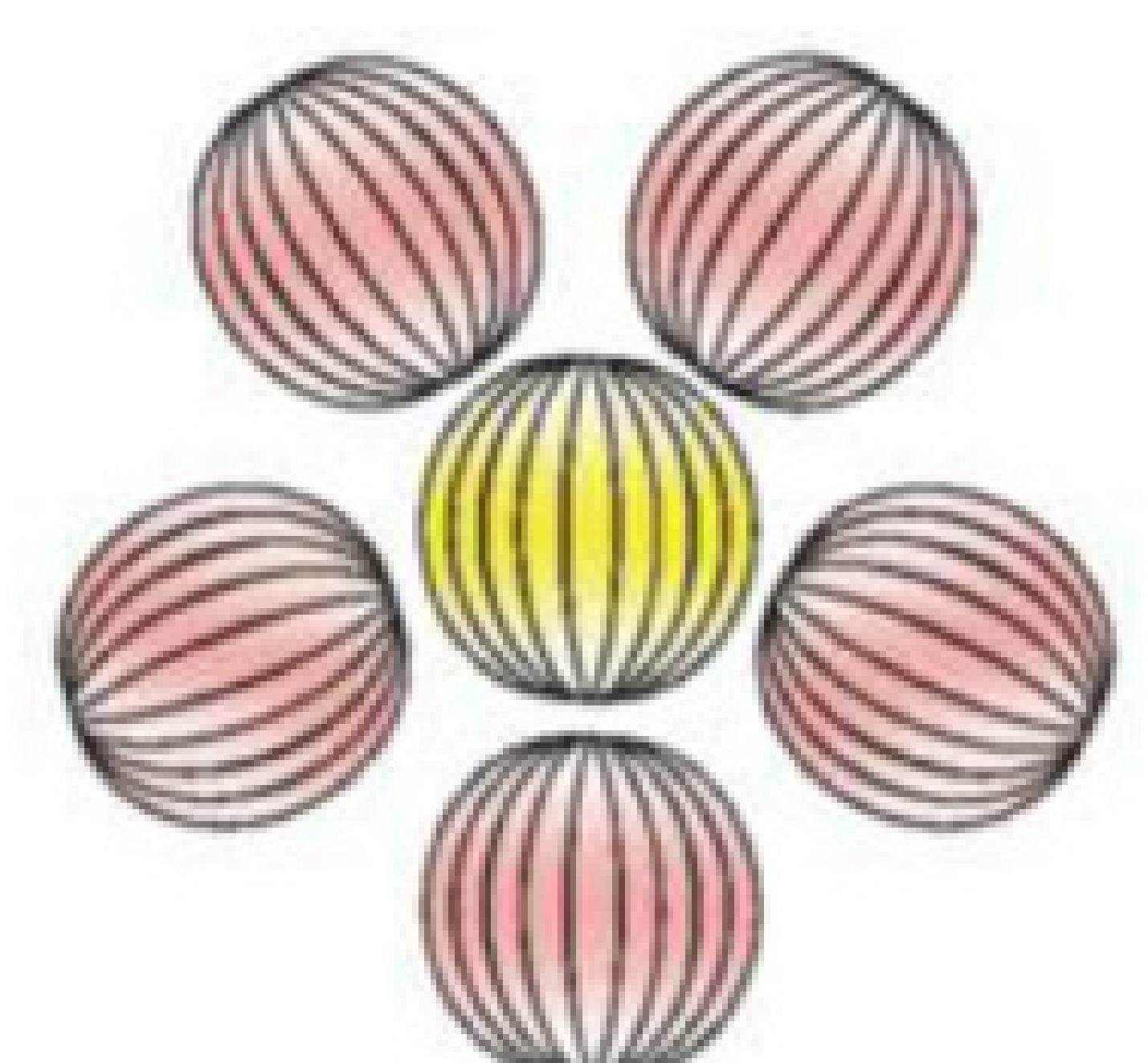


FIGURE 15



Padded Satin Stitch

Of all stitches, this one requires the most practice and expertise. Techniques for working this stitch are as diverse as the countries of origin. Foundation and padding techniques are so varied; we can only conclude that different methods of working the stitch are chosen based on the preference of the embroiderer. However, some forms of foundation stitches work better for certain applications, such as monogramming, keeping in mind the type of fabric and thread choices. I highly recommend using a frame or hoop for this stitch.

Padded Satin Stitch Leaf

1. Tie on inside leaf shape with two backstitches. You may place them in any direction. Beginning at tip, stitch a long backstitch, bringing stitch out past point slightly. Work a split-stitch around outer edge of leaf (fig. 16).
2. Line-pad inside with one-to-four straight stitches placed side by side. Remember to take stitches in reversing directions to keep as little thread on back as possible. Stitch center stitch first, A to B (fig. 17).
3. Emerge just outside foundation stitches at widest point, then stitch over leaf width to other edge of foundation stitches from A to B (fig. 18).
4. Work next and all concurrent stitches the same way, placing them side by side. When shape starts to diminish, begin curving stitches by stitching very close to previous entry points (fig. 19).
5. Complete first section of leaf, and then bring needle out at start of remaining section (fig. 20).
6. Complete leaf shape, placing stitches one beside the other, angling needle in direction of previous stitch, not toward foundation stitches. Tie off on back by sliding threads through stitches on back (fig. 21).

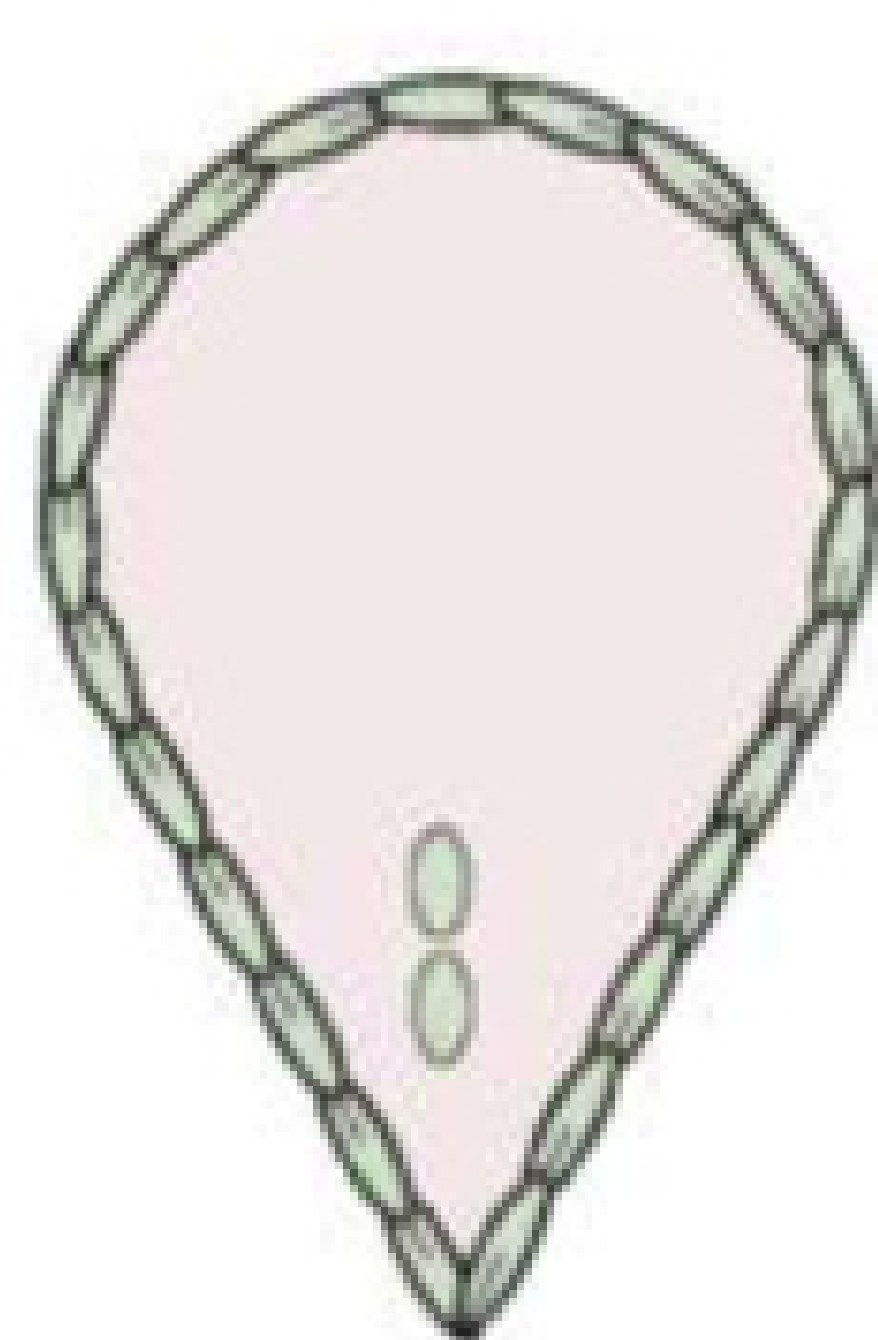


FIGURE 16

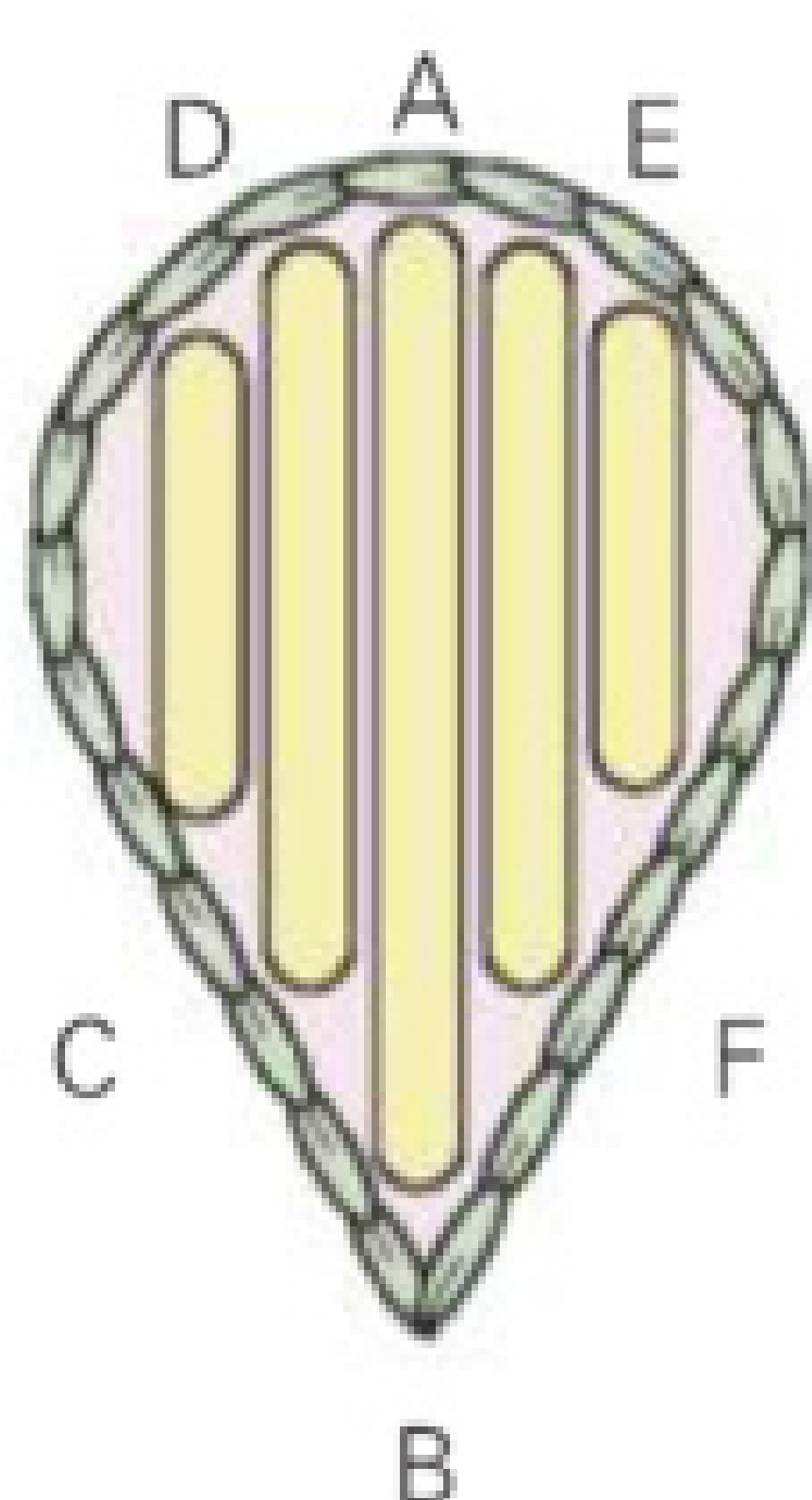


FIGURE 17

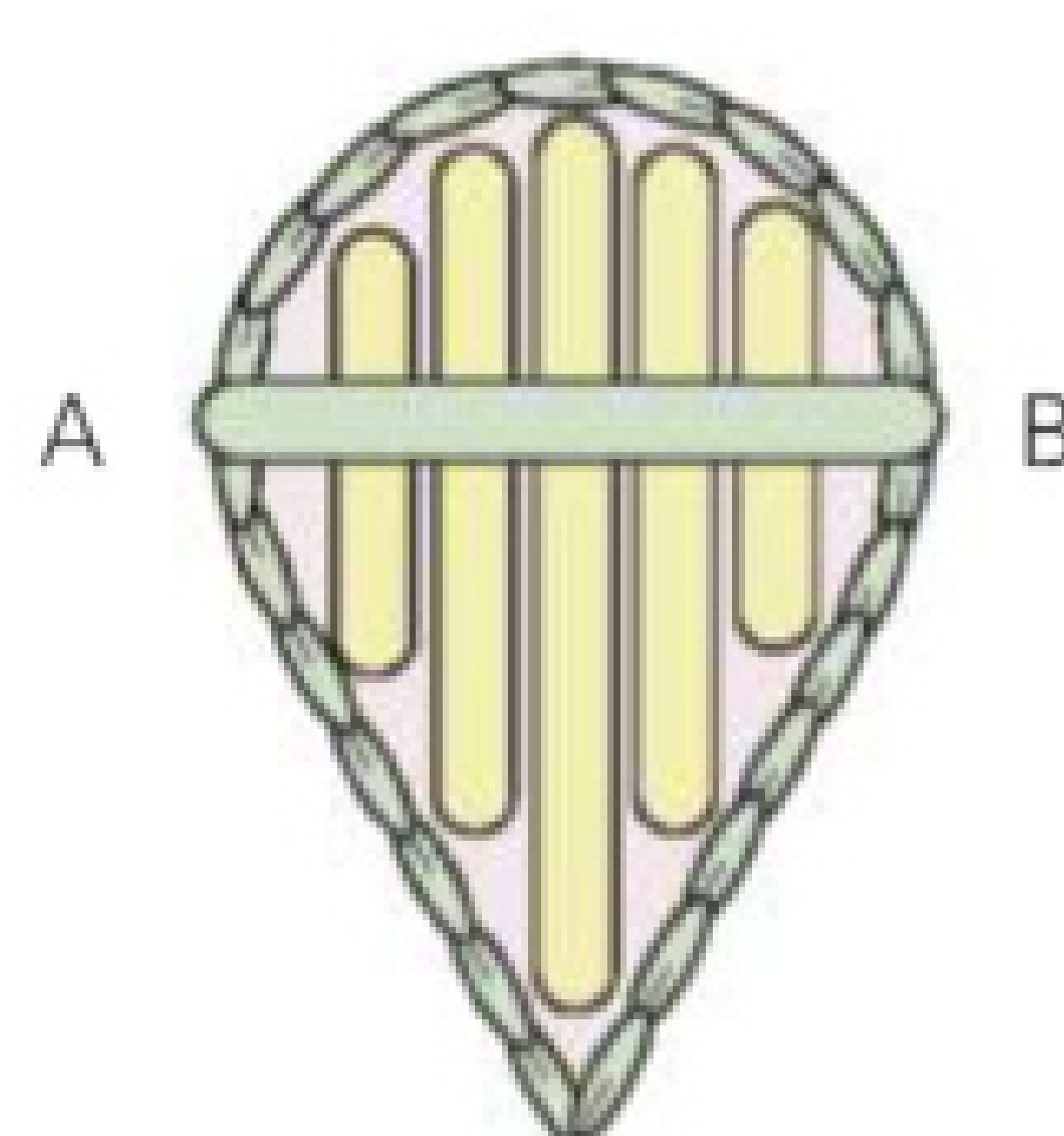


FIGURE 18



FIGURE 19

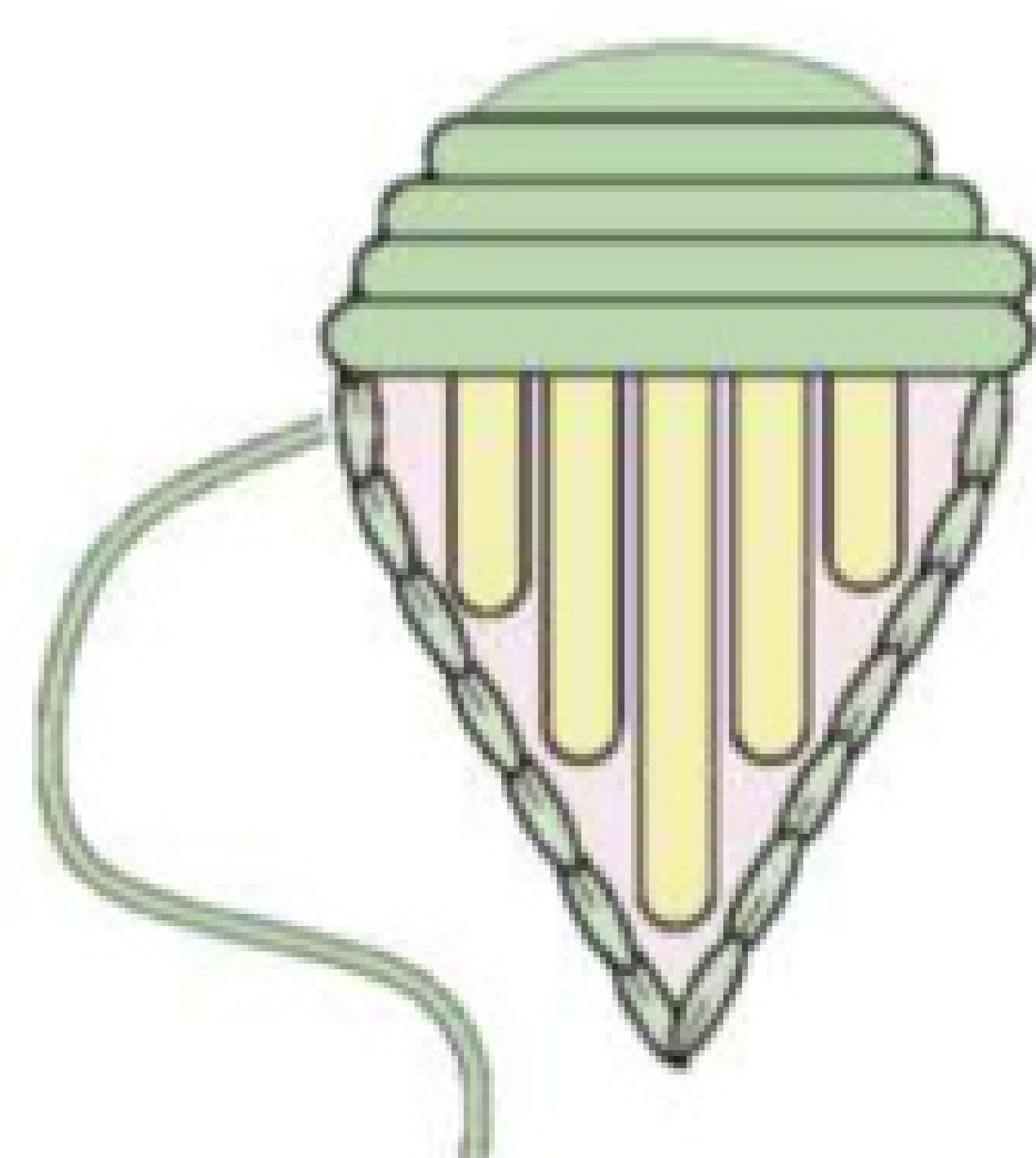


FIGURE 20

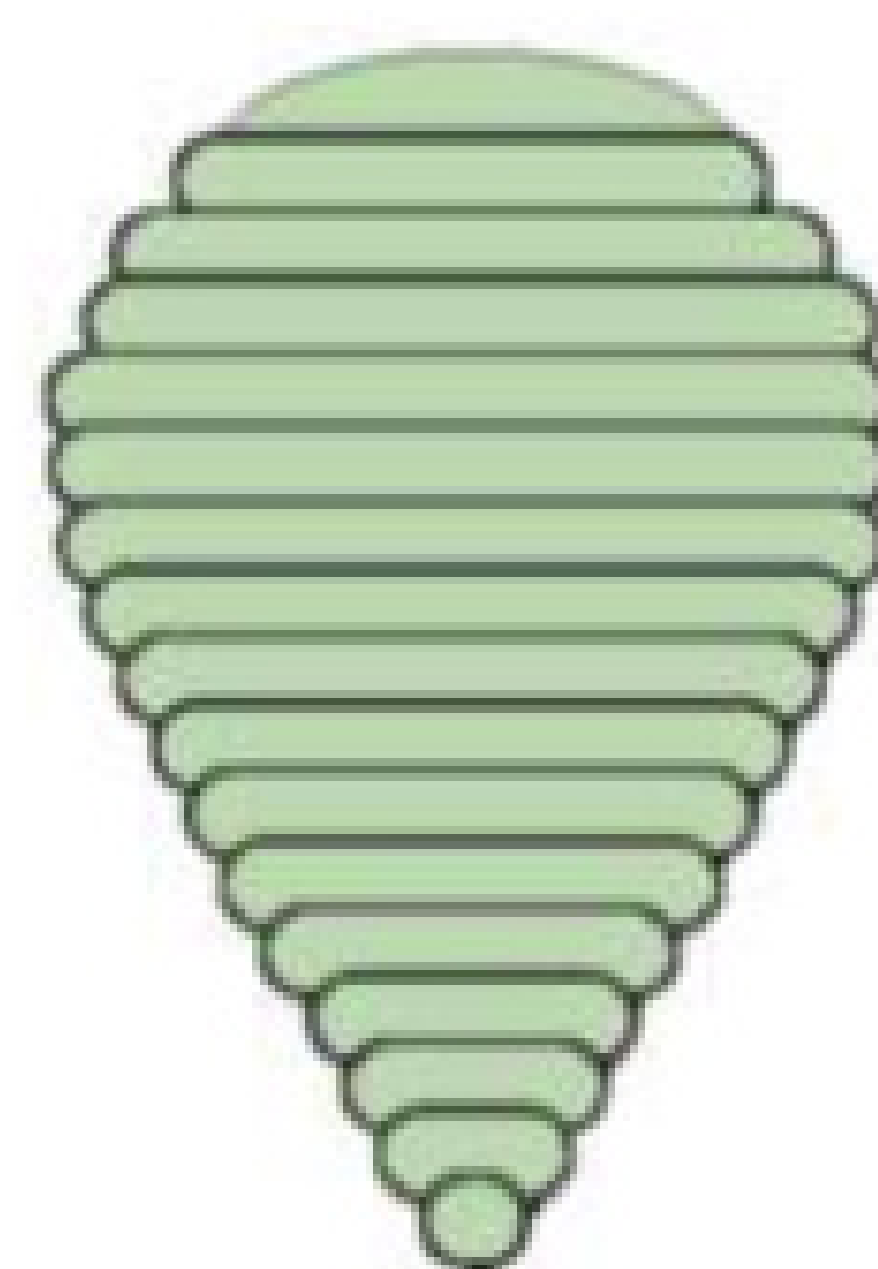


FIGURE 21

Slant Padded Satin Stitch

1. Tie on with two or three backstitches inside stitching area. Work outline with split-stitch. Notice the way stitches change position as outline progresses (fig. 22).
2. Continue around shape with split-stitches, sewing through existing stitches at cross sections (fig. 23).
3. Fill in the inside area with chain stitches placing one row beside the other. Stitch direction is not important. Work rows of chain stitches in varying layers to create a dome-like shape. Build height in center of shape while tapering stitches at the edges (fig. 24).
4. Beginning at widest point, begin stitching design using stab stitch method. Keep needle perpendicular to fabric and close to foundation stitches. Fill in stitches toward arrow first then bring needle back to center to work (fig. 25).
5. Bring thread to center of shape by sliding needle through stitches on back, and then continue stitching as before to fill in first section completely. Notice slight movement of stitches as they turn the curve around shape (fig. 26).
6. It might be necessary to fill in outside curves with wedge stitches when making tight curves. Wedge stitches are stitches that are worked over one edge of foundation in order to fill in open spaces. Never stitch more than one wedge stitch concurrently (fig. 27).

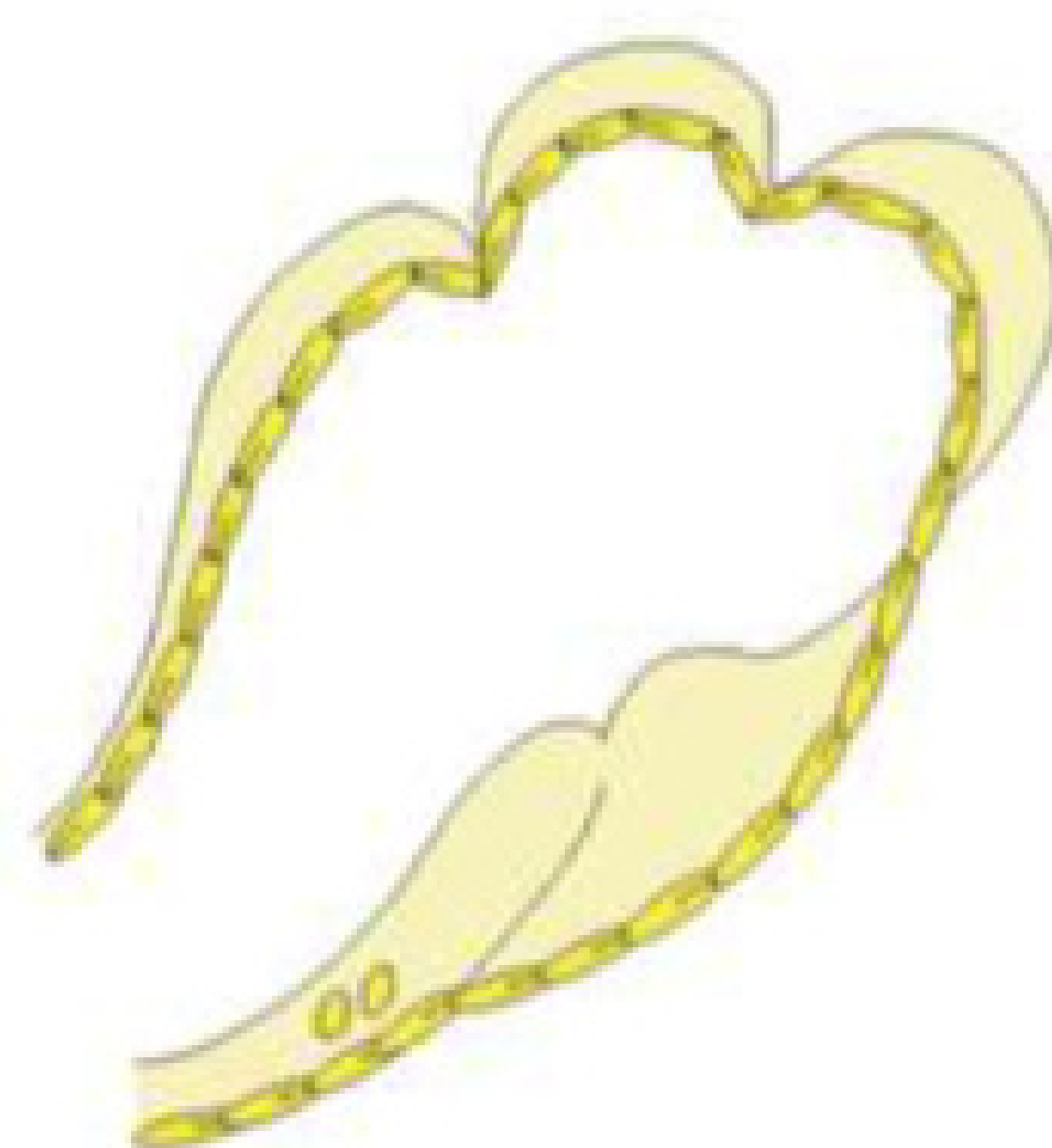


FIGURE 22



FIGURE 23



FIGURE 24



FIGURE 25

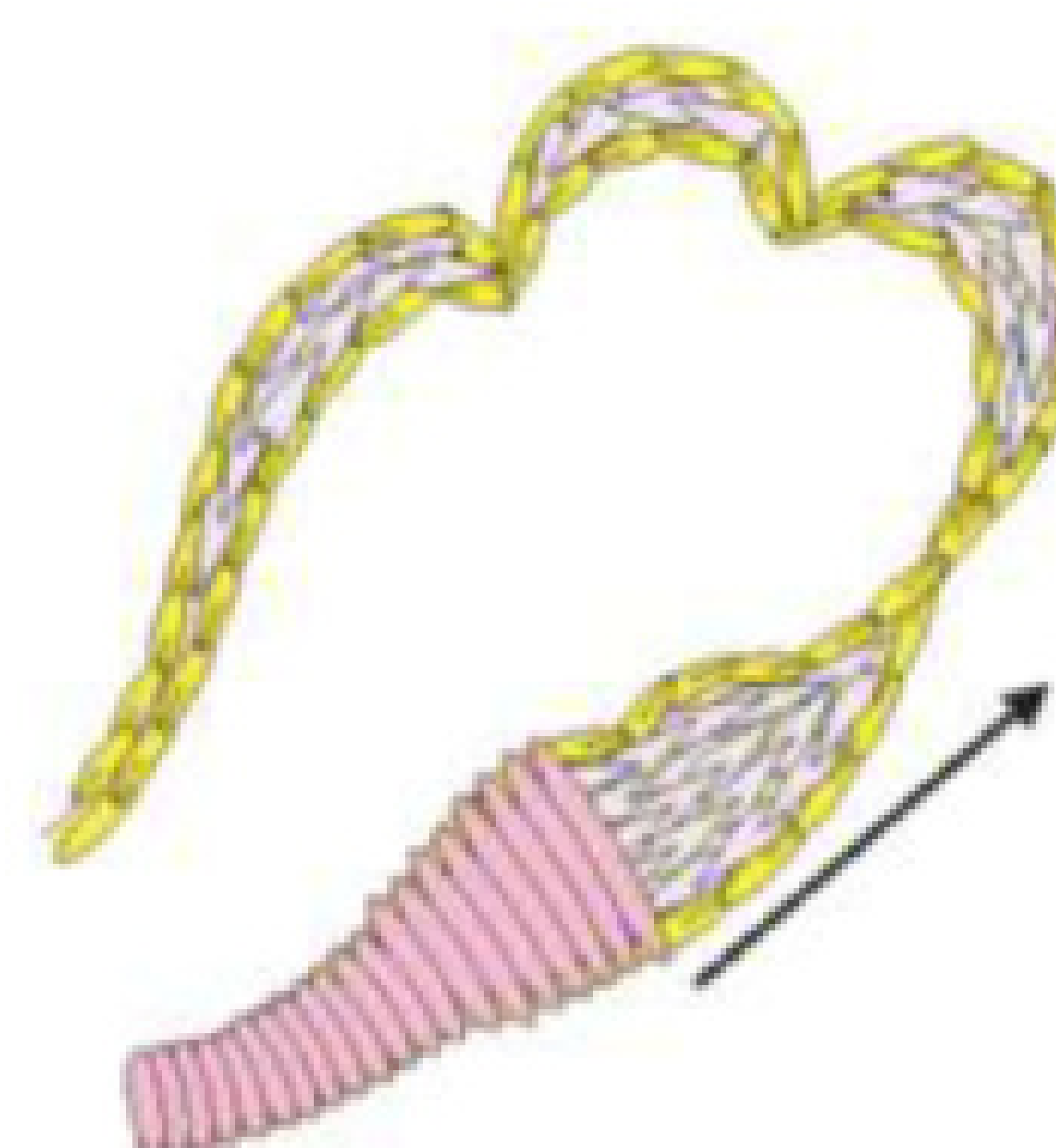


FIGURE 26

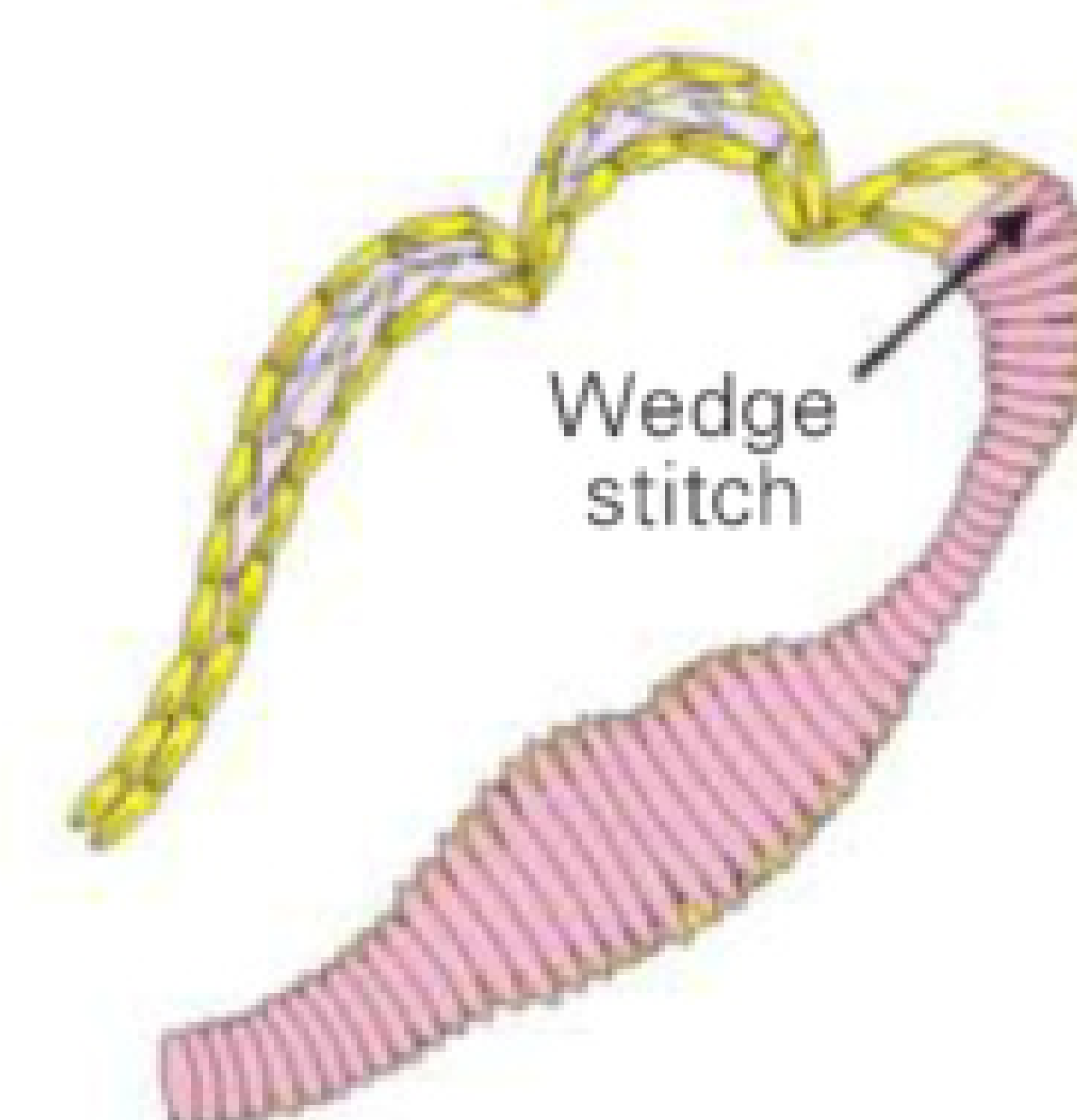


FIGURE 27



FIGURE 28

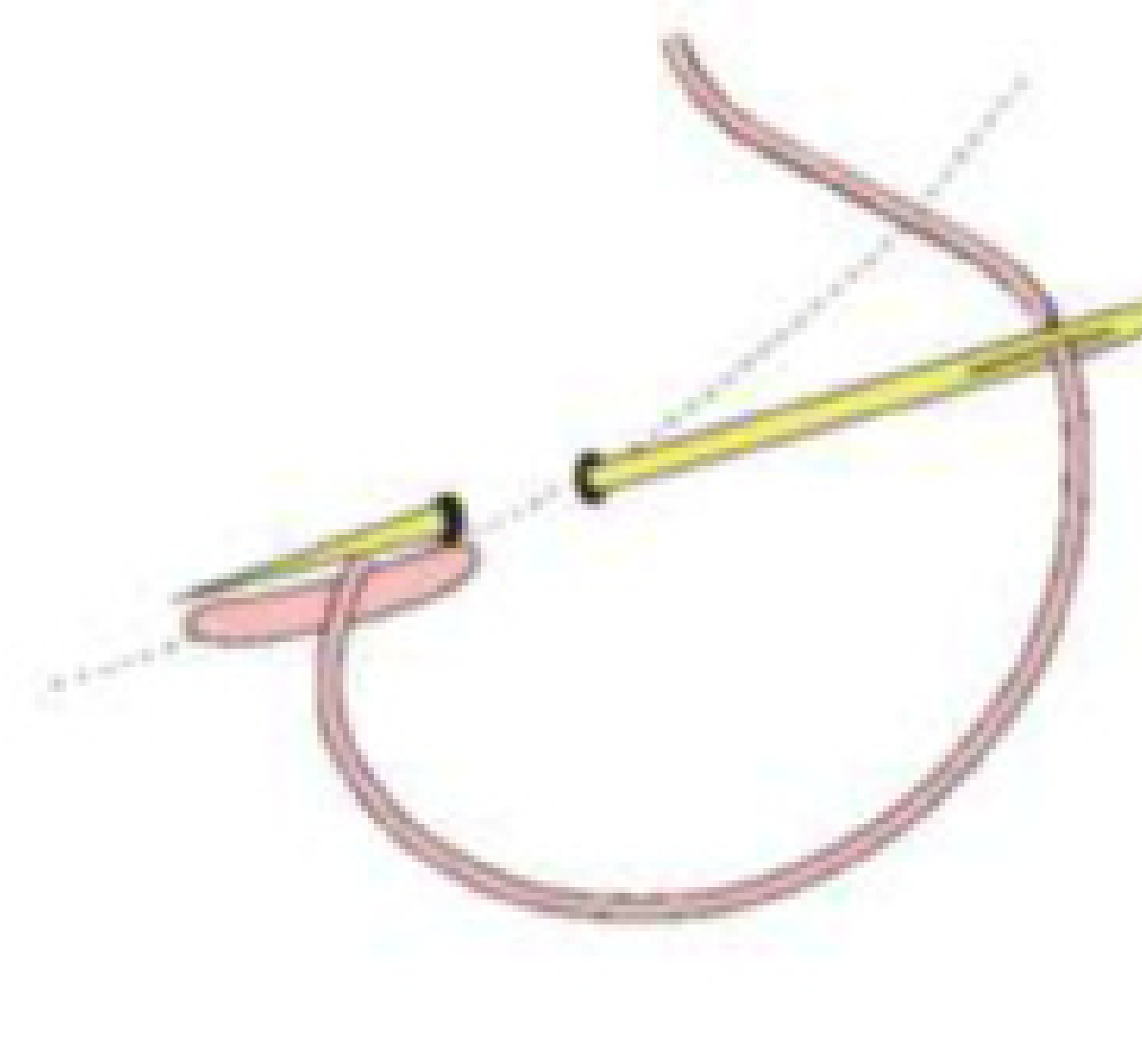


FIGURE 29

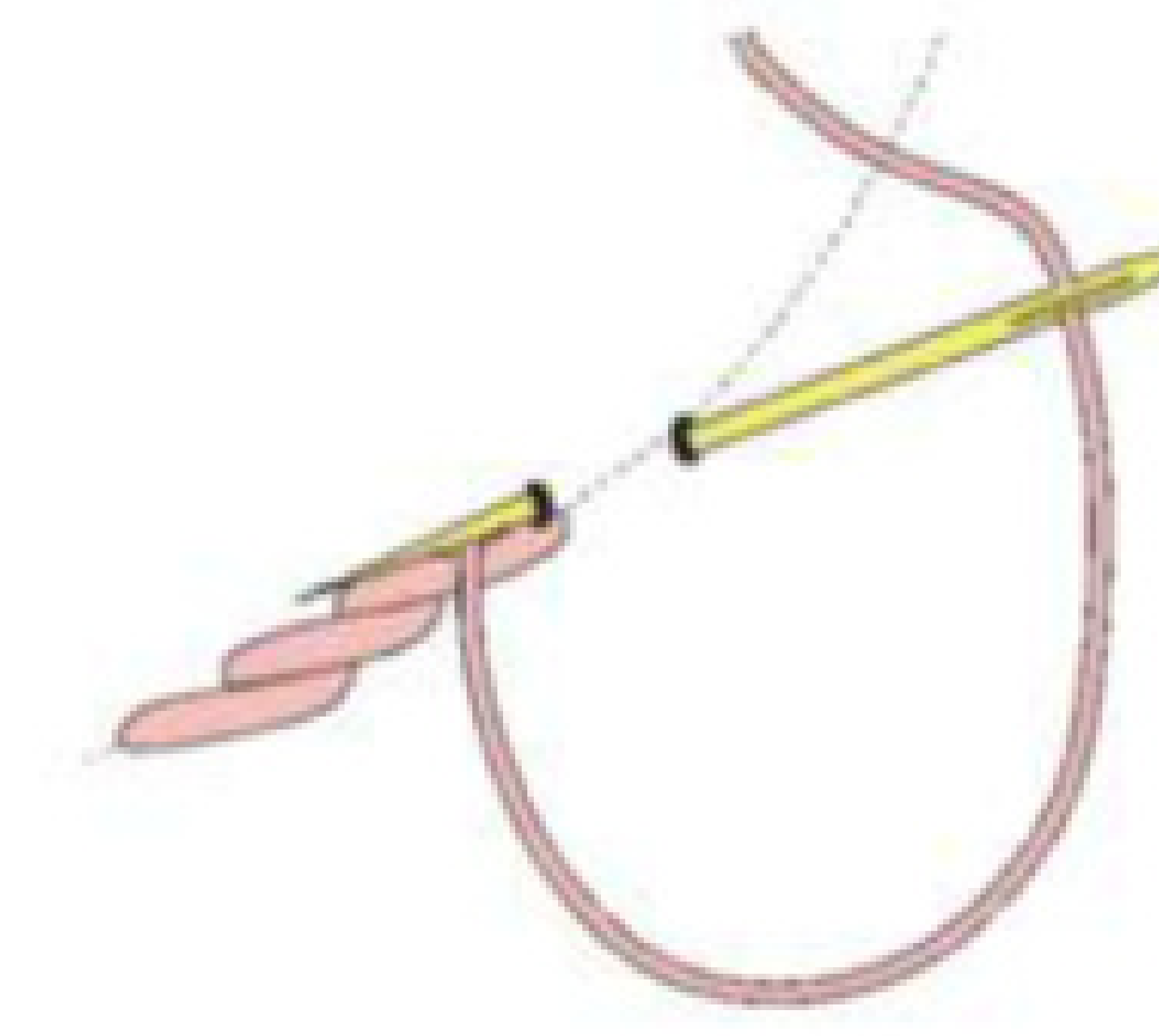


FIGURE 30

Stem Stitch

Stem stitch is worked on the right side of the fabric and keeping the thread on top; a long backstitch is worked on the design line from right to left and progressing from left to right, emerging midway between the first two points. (Left-handed embroiderers reverse motion). The next stitch is worked half as long and halfway back, emerging through the same place as the first stitch so the stitches are connected end to end. Working in a frame requires the stitch to be worked in two steps instead of one "sewing" motion. In either case, the thread is always held below the needle unless the embroiderer is left-hand dominant, which requires the thread to be held above to render the rope effect of the stitch.

1. The first stitch is twice the length of all subsequent stitches. Sew into fabric along a line from right to left, exiting at mid-way point of first stitch, keeping stitch on top of fabric and thread down (fig. 28).
2. Take next along line, half the length of first stitch. Enter fabric, sharing hole of previous stitch, thereby lining up stitches head to toe. Thread is kept below the needle (fig. 29).
3. Work all stitches the same way, keeping stitches directly on line each time. Tie off on back by weaving thread through existing stitches (fig. 30). 

Wendy Schoen is an author, designer, and master hand embroiderer whose work has been featured in *Sew Beautiful Magazine* for the past twenty years. Petite Poche's Baby Elizabeth pattern was used for this project.

Pocket Pets Diaper Set

By Debbie Glenn (from page 29)



Straight “seam tape” finishes were common on vintage clothing prior to the introduction of the zigzag machine. Ribbon, bias fabric or woven cotton tape embellished with hand embroidery (featherstitch, Greek key, or granitos) often covered tightly gathered and pleated seams, as they produced less bulk than a traditional French seam. In most cases, the fabric was joined with wrong sides together, the trimmed allowance pressed up and tape secured on top. Since it’s impossible to join T and V yokes using this method, the allowances on shaped yokes were usually turned under, seam lines matched and the yoke topstitched in place, leaving messy raw edges inside the garment. Debbie’s modern interpretation eliminates the need to turn under the allowances, thereby reducing seamline bulk. After stitching the stacked seam, she miters and treats starched spaghetti tubing like lace insertion, positions it with wash-away glue and attaches it to the inverted, tucked-front apron with nearly invisible blanket stitches. Used on lined or unlined shaped edges, this unique seam finish is a great technique to add to your sewing repertoire.

What you’ll need...

Pattern

Love and Stitches #59 Pocket Pets

Fabric

1 yard of 60-inch-wide Spechler-Vogel white Pima cotton
¼ yard (9- x 22-inch piece) of red or royal blue cotton gingham

Trim

3 yards of ¾-inch-wide French lace edging
3 yards red or royal blue gingham spaghetti (to create ¼-inch-wide rouleau)

Threads

Lacis 120-140wt white or YLI 100wt for rouleau work
Mettler 60wt white for construction
DMC Six Strand Cotton Floss or Floche for hand embroidery
#321 red
#820 vy dk royal blue
#702 kelly green

Needles

#65 Universal machine needle for rouleau work and construction
#10 Crewel for handwork

Stabilizer

⅓ yard of 36-inch-wide Love and Stitches Optic White German Interfacing
¼ yard of 12-inch-wide Love and Stitches Sol-u-Web
½ yard of 12-inch-wide Sulky’s Totally Stable
¼ yard of 8-inch-wide Sulky’s Fabri-Solvly

Notions

Elastic
GIRLS: ½ yard of ¾-inch-wide elastic for waist, ½ yard of ½-inch-wide elastic for legs
BOYS: 1 yard of ¾-inch-wide elastic
Three ¾-inch red or royal blue buttons
Wash-away marking pen
API Crafter’s Pick Wash Away Basting Glue
Teflon sheet
Purple Thang



This project was stitched on a Viking SE sewing machine.

How to make inverted tuck...

Traditionally, inverted front tucks are folded and pinned (solid line brought to dotted line, etc) then secured at the seamline. Heirloom sewing experts always stress the importance of stitching tucks, even if it is just for a short distance, as otherwise they tend to unfold and are difficult to press. Pocket Pets, like many of Debbie’s patterns, is worked in blocks, this ensures that the tuck falls on the straight of grain and also eliminates stretching of bias areas along neckline, armholes and side seams.

1. Using wash-away marking pen, trace Apron Front pattern piece onto a pre-washed block of white Pima cotton slightly larger than pattern piece.
2. Fold block in half along center front line with right side together. Pin, matching foldline dots.
3. Straight stitch (L=2.0-2.5) from top cut edge of block to ¼ inch below marked seamline dot using a #65 universal needle and 60wt Mettler cotton thread; backstitch to reinforce and trim thread tails (fig. 1).
4. Reduce bobbin tension (to 3.0, if 4.6 is normal) and baste (L=4.0) remainder of tuck from previous stop point to bottom of block (fig. 2).
5. Press tuck flat, creasing center front. Pin center front crease to stitching/basting line, align raw edges of block, and press to crease inverted tuck foldlines (fig. 3A and B).

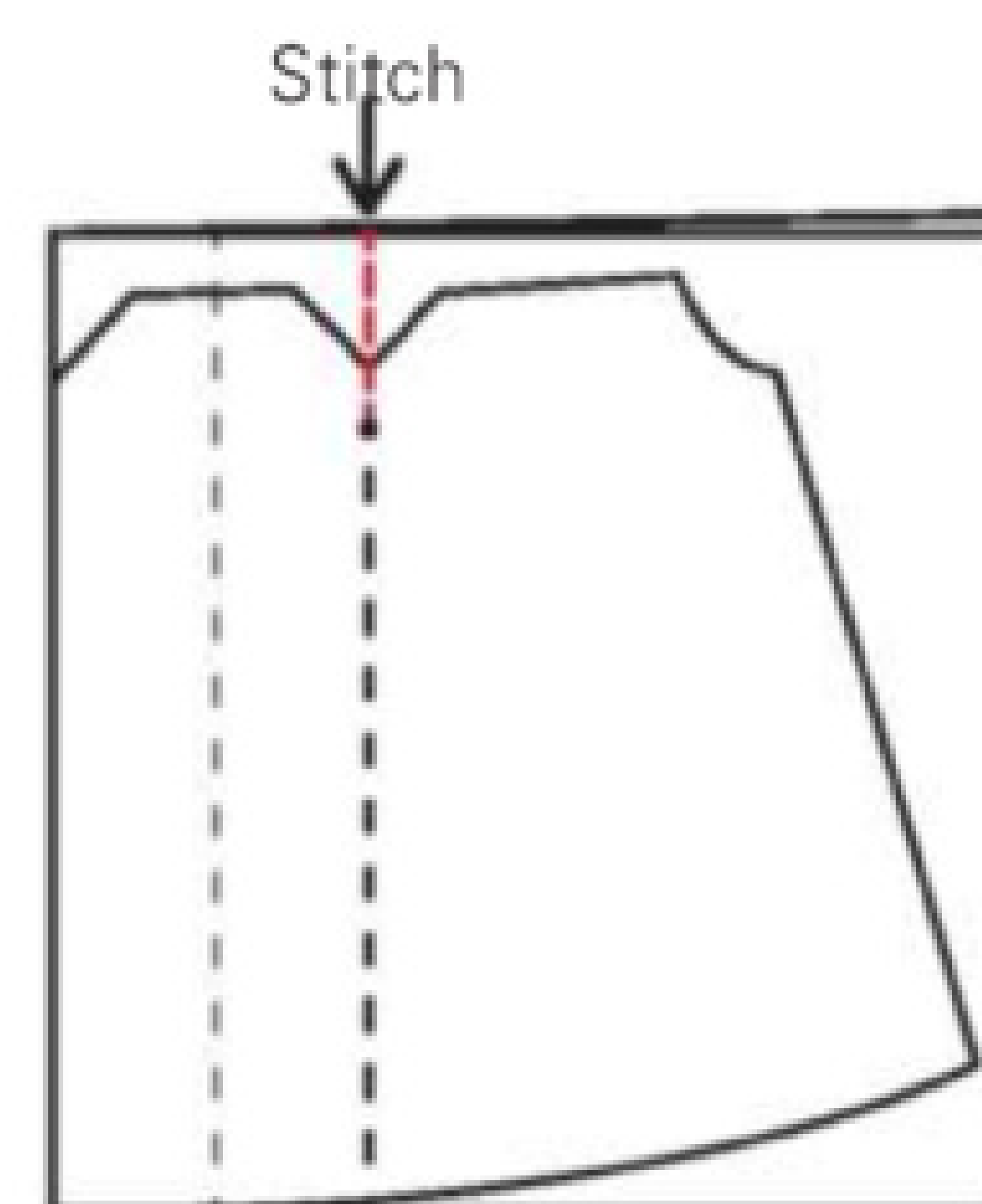


FIGURE 1



How to make Roleau-covered, shaped seam...

LINED YOKE

Use steps below for constructing a lined, shaped yoke as featured in the model garment. The appliqué edge-stitching technique was only used to finish the shaped edge of the yoke, so after the yoke has been stitched to the tucked apron block and excess fabric behind the yoke removed, a raw edge remains. The yoke lining, which aids in finishing the Peter Pan neckline, covers this raw edge.

Transfer

1. Using wash-away marking pen, trace Yoke Front pattern piece onto a pre-washed block of white Pima cotton slightly larger than pattern piece.

Interface

2. Pre-shrink German Interfacing

GERMAN INTERFACING: 36-inch wide 100 percent cotton batiste fusible compatible with heirloom sewing as it is designed to be pressed at high heat, used as traditional interfacing, to create a structural skeleton, add body to fabric prior to

pleating, or as lining/under collar replacement. German Interfacing shrinks approximately 10 percent. To pre-shrink, soak it in hot water for 10 minutes. Drain water, then roll it in a towel and hang until dry.

3. Apply German Interfacing to yoke front (rough/glue side “kisses” wrong side of yoke). Cover with press cloth or Teflon sheet and press 10-15 seconds with dry iron on cotton setting until fused. To strengthen bond, mist with water and press again (fig. 4).

Prepare Lower Edge of Yoke

4. Apply Totally Stable under lower edge of yoke (slick shiny side “kisses” German Interfacing).

TOTALLY STABLE: An acid-free stabilizer with a heat-activated temp bond, which improves stitch quality and keeps fibers in proper alignment. Small amount trapped in stitches adds strength, majority is removed. Place smooth, shiny side against wrong side of fabric, cover with a Teflon sheet, and press for 10 seconds using cotton setting to activate temporary bond.

5. Straight stitch (L=1.0) just inside $\frac{3}{8}$ -inch seamline (within yoke, not seam allowance).

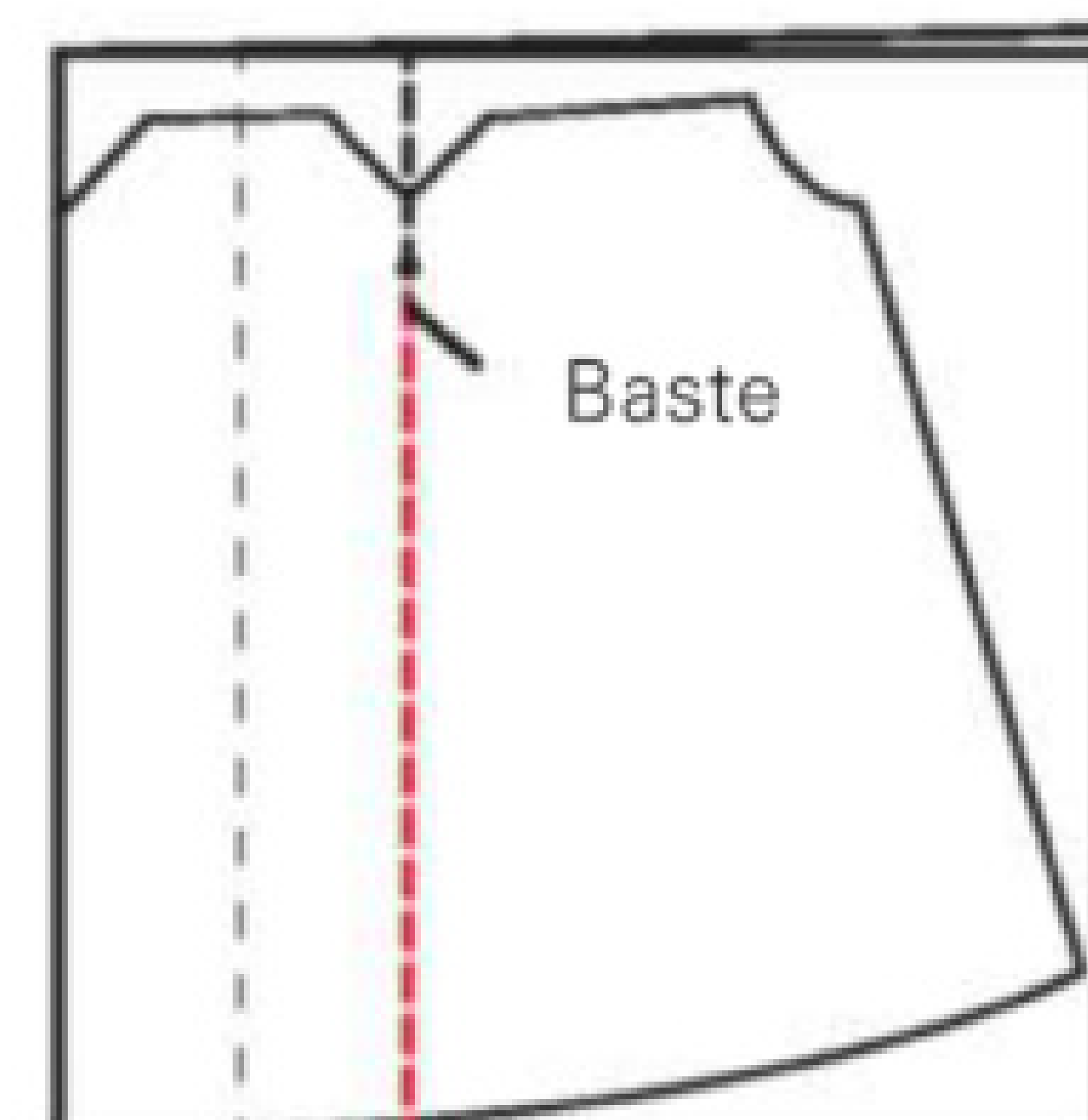


FIGURE 2

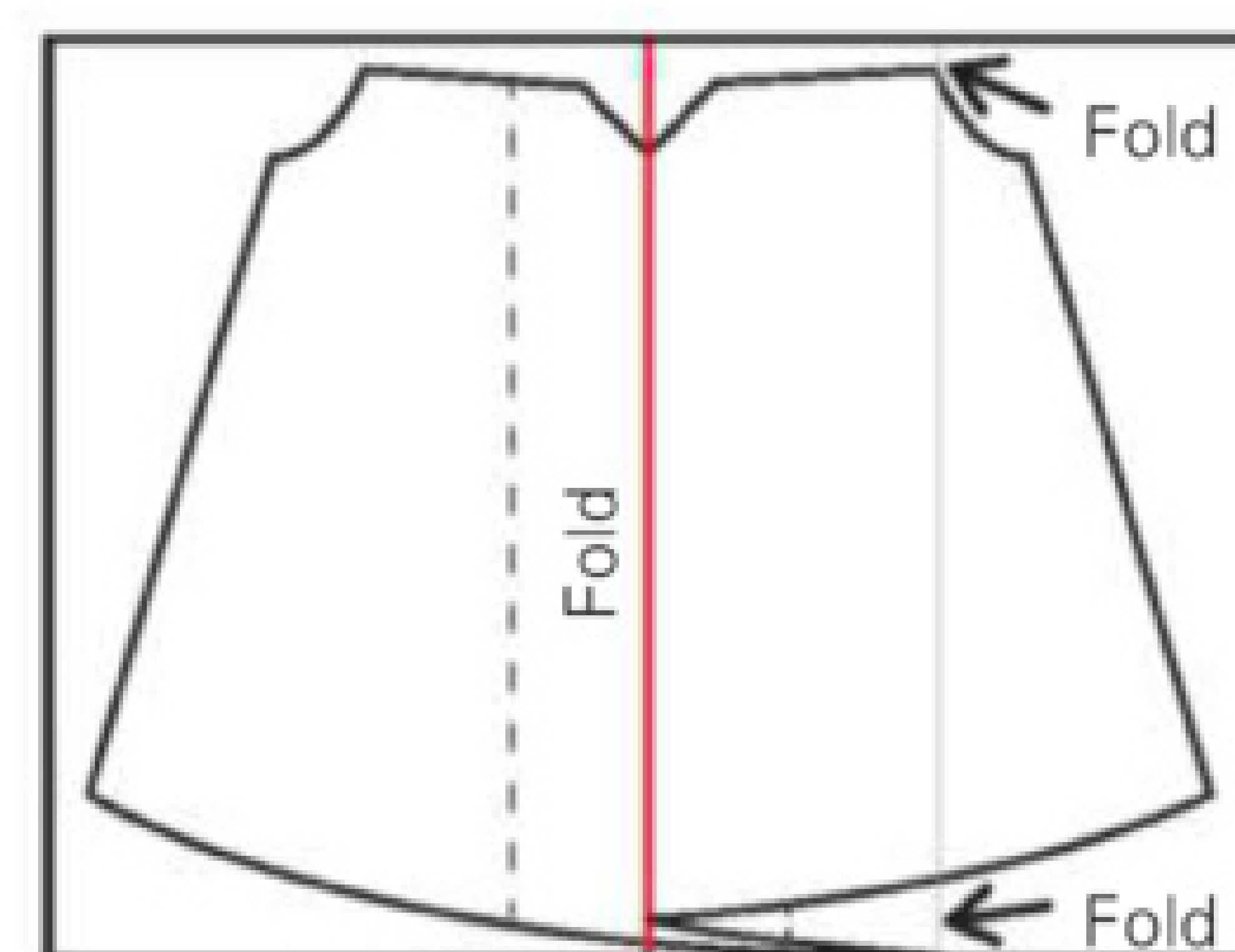


FIGURE 3A

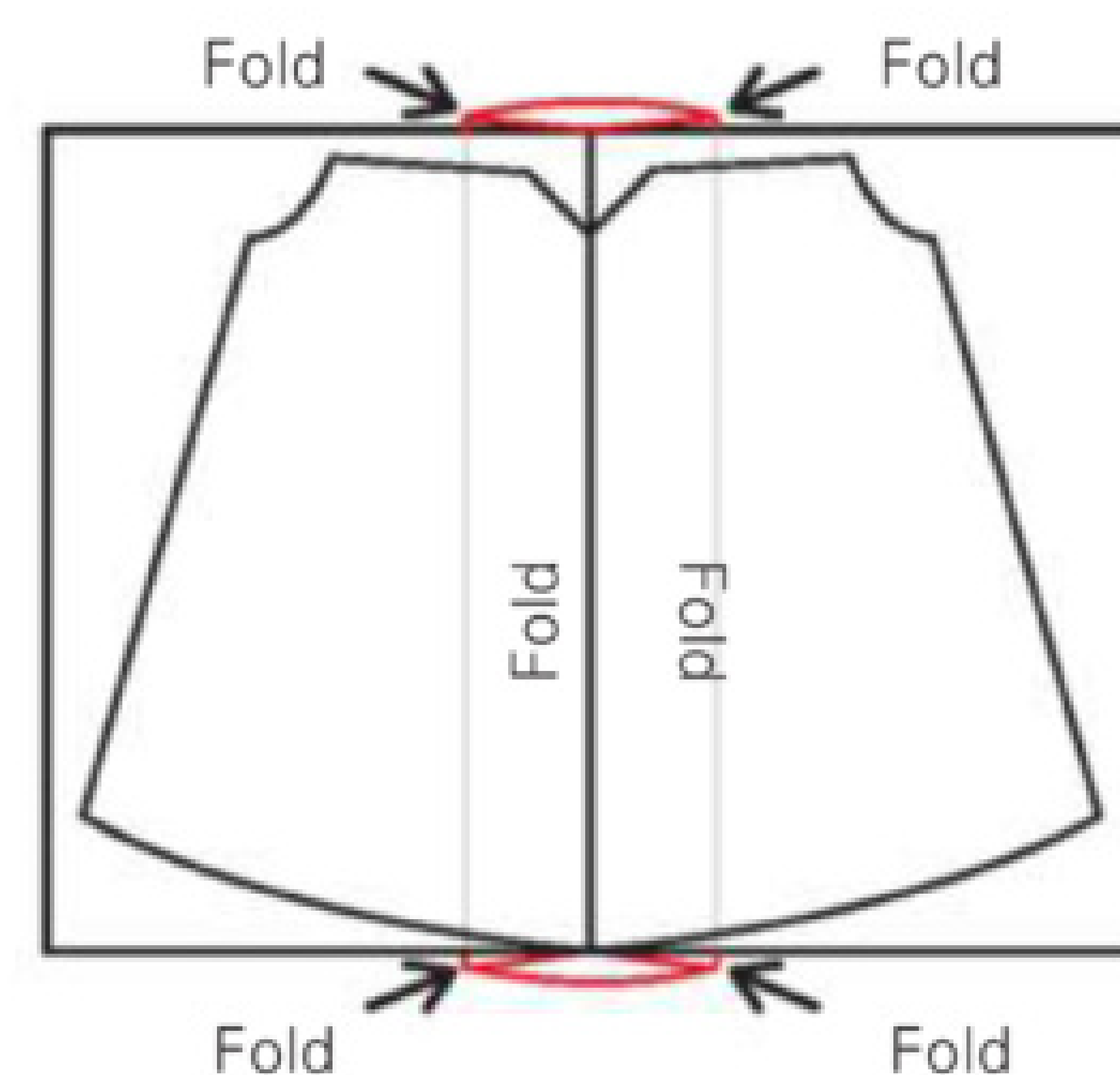


FIGURE 3B

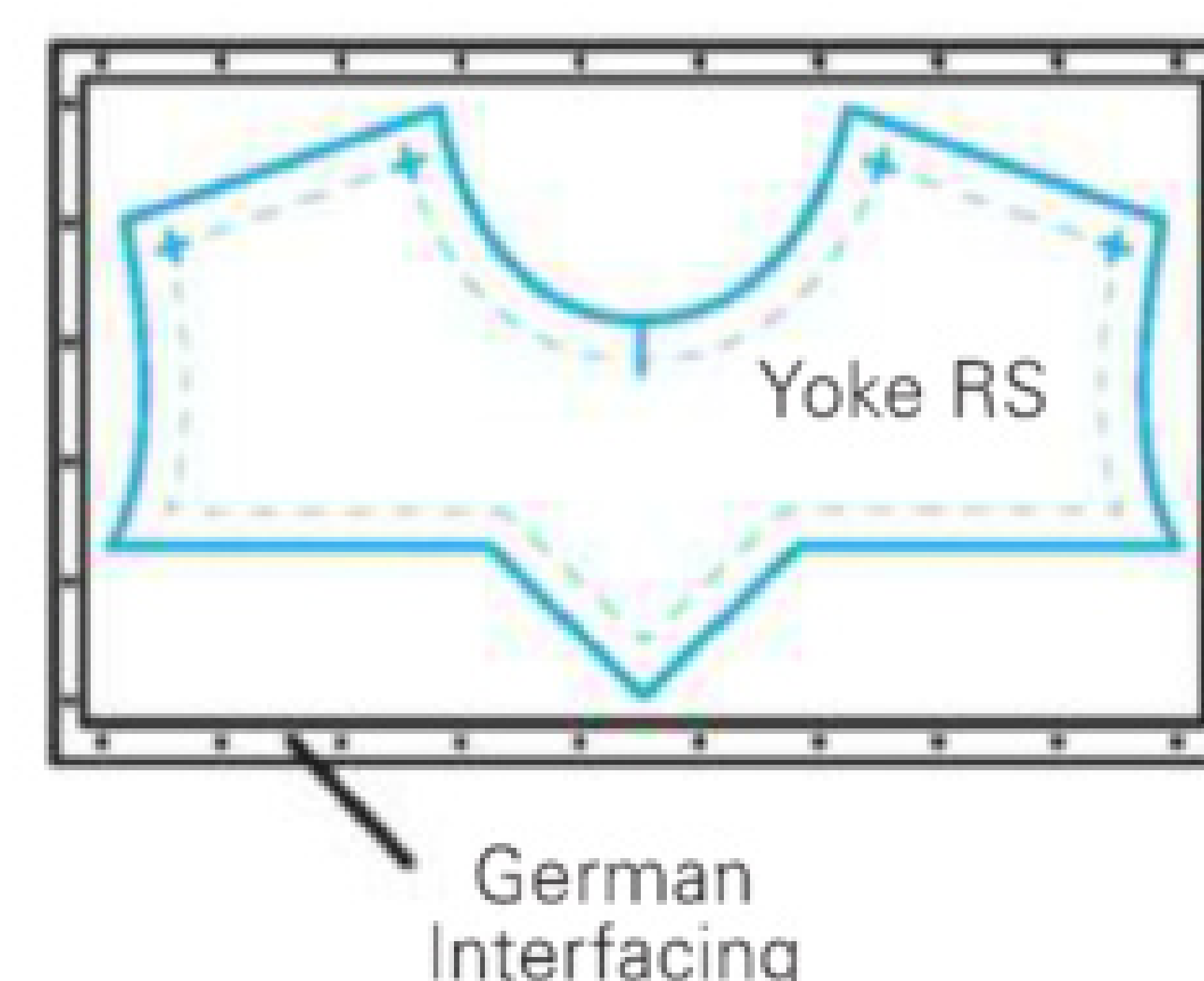


FIGURE 4

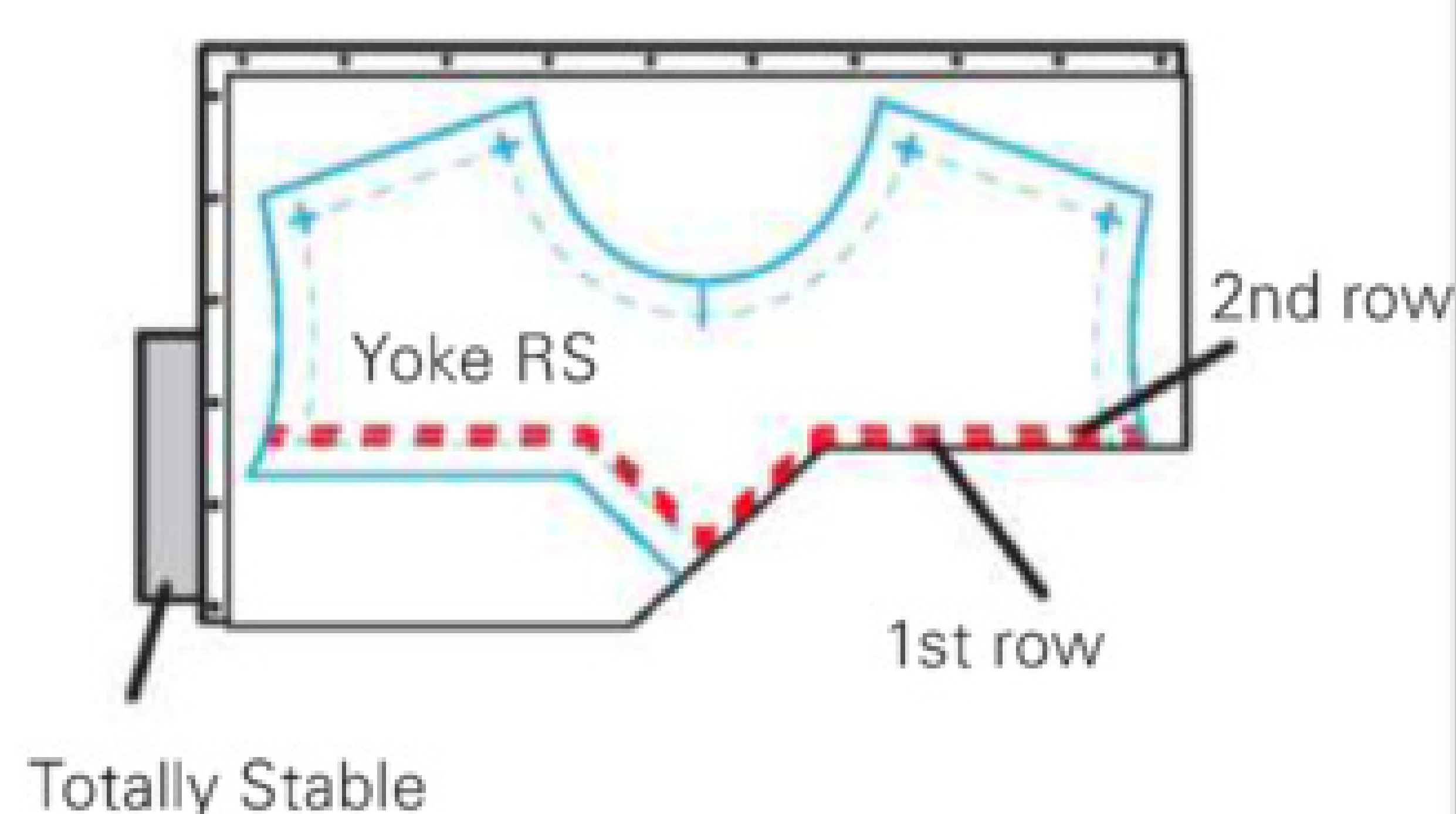


FIGURE 5

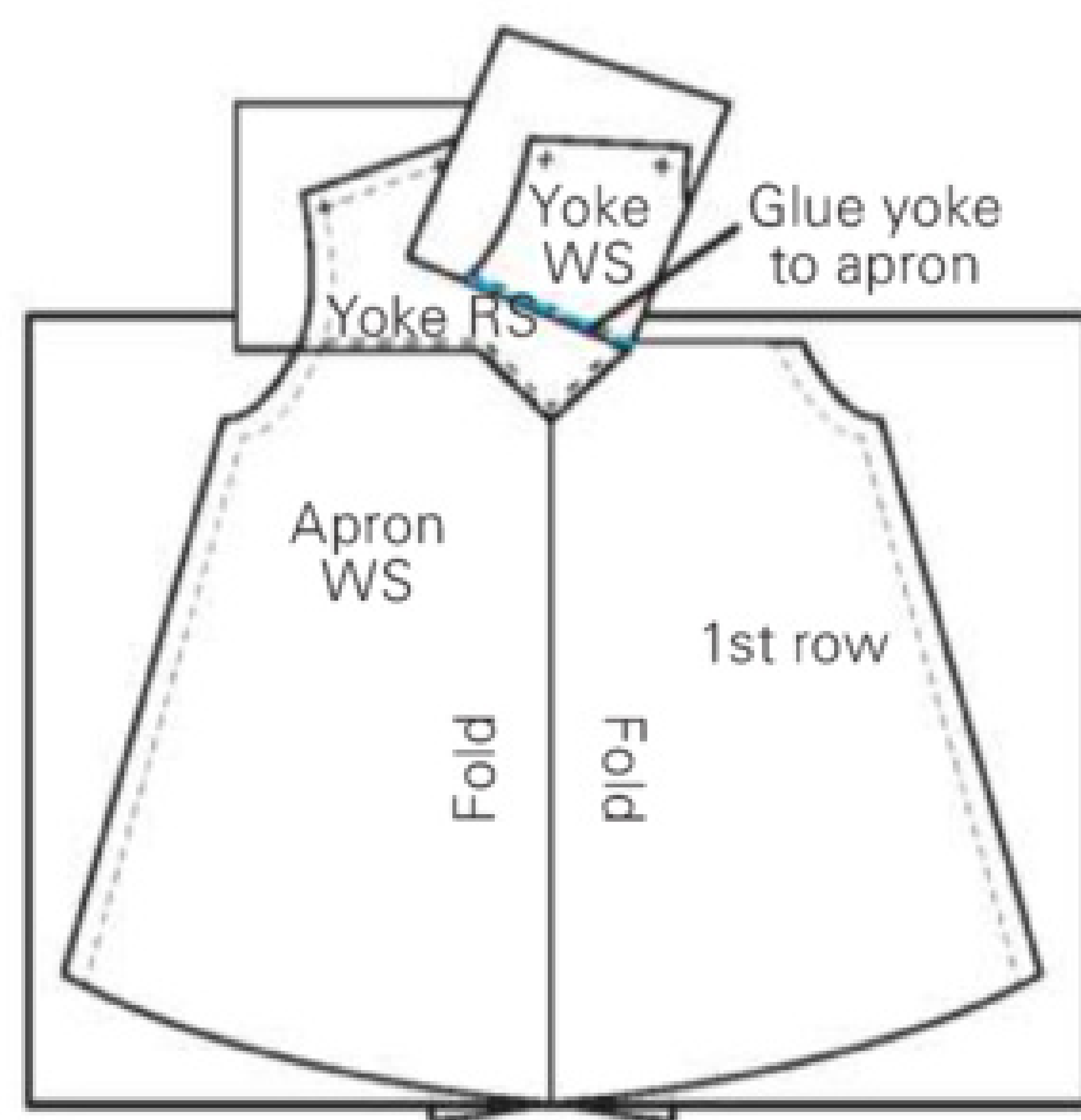


FIGURE 6

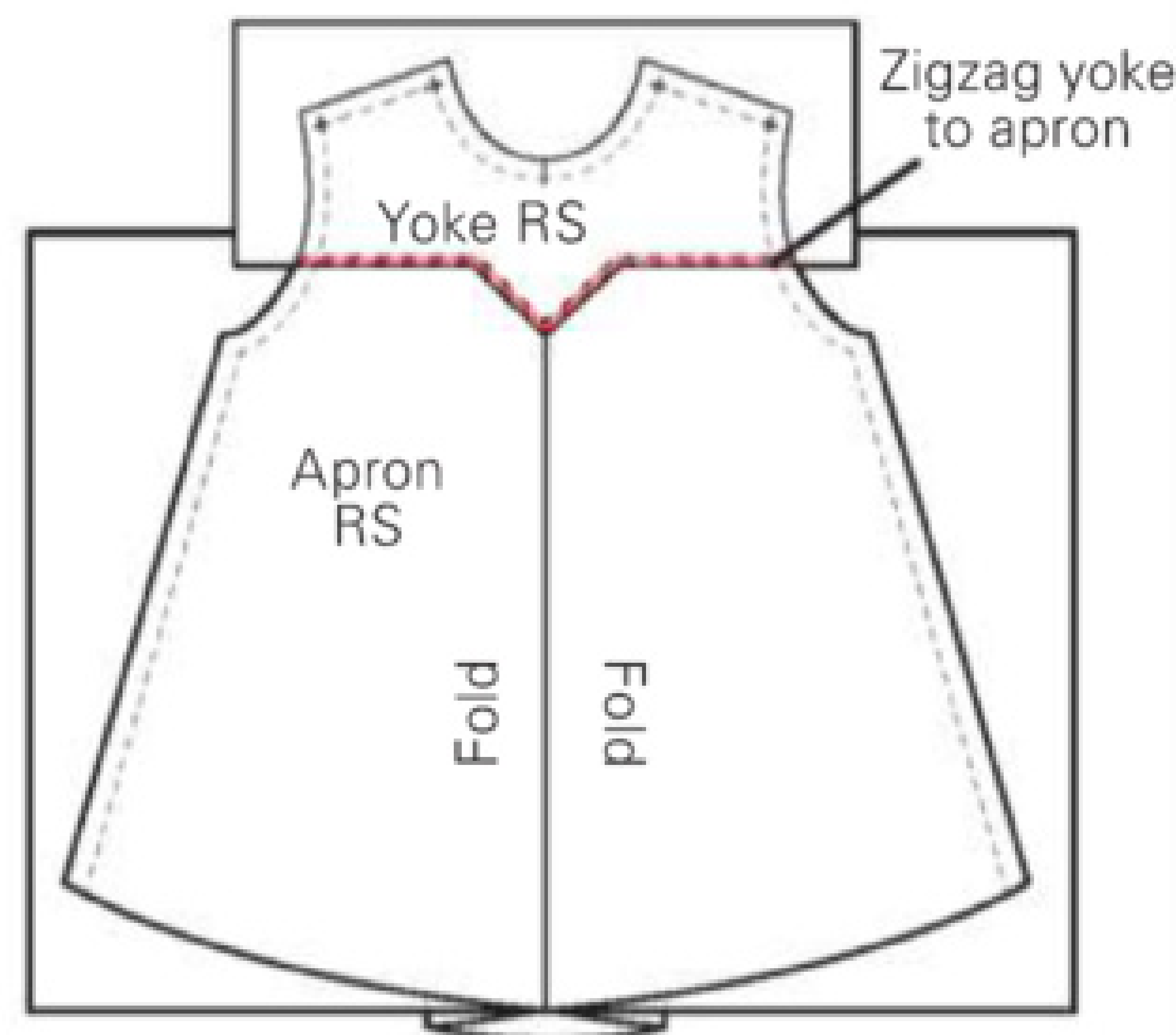


FIGURE 7

6. Place a second row of stitching $\frac{1}{8}$ inch above first stitching line. Trim away entire allowance including marked seamline (fig. 5).

Attach Yoke to Tucked Apron Front

7. Lightly apply glue between yoke stitching lines. Position yoke on apron (wrong side of yoke to right side of apron) aligning cut edge of yoke on apron seamline. Let glue dry, then turn project wrong side up and verify that upper edges of tuck are still even (fig. 6).

8. Zigzag (L=1.0; W=1.5) thru all layers, encasing cut yoke edge; remove Totally Stable from yoke (fig. 7).

Prepare & Shape Rouleau

9. Spray starch into a teacup; soak spaghetti tubing, remove, place on toweling and let dry.

10. Use template in pattern to shape pre-starched tubing, folding and marking miters as if it were lace insertion (fig. 8A-D).

TIP: Position seamed edge of spaghetti closer to lower line on template.

TIP: Begin at center front (as this miter will be the most obvious) fold out from there.

11. Remove rouleau from template and add invisible hand stitches as needed to secure miters or improve matching of gingham lines (fig. 8E).

Attach Rouleau

12. Position shaped rouleau over zigzagged seam using API glue, beginning at center front and ending at armseye seamline (fig. 9).

TIP: Keep glue in the center and use a light application, leaving tails of rouleau free.

13. Using White Lacis 120-140wt or YLI 100wt thread and a #65 universal needle, blanket stitch (L= 2.0 W=1.0 FP 8.0/6.0 F15) along upper and lower edges of rouleau between seamlines (fig. 10).

TIP: Apply TS under seamline on wrong side of apron to keep tuck from catching in feed dogs as you stitch.

TIP: If a stitch doesn't catch (ie. bits glue) re-stitch immediately by repositioning or by hand later.

Remove Stabilizer and Allowance

14. If Totally Stable was added to apron when attaching rouleau, remove it now.

TIP: Use Purple Thang to assist in removing Totally Stable from between two rows of blanket stitching.

15. Turn project wrong side up and trim away excess apron fabric allowance close to blanket stitches (fig. 11).

TIP: Trim straight across and then remove "V" in individual layers.

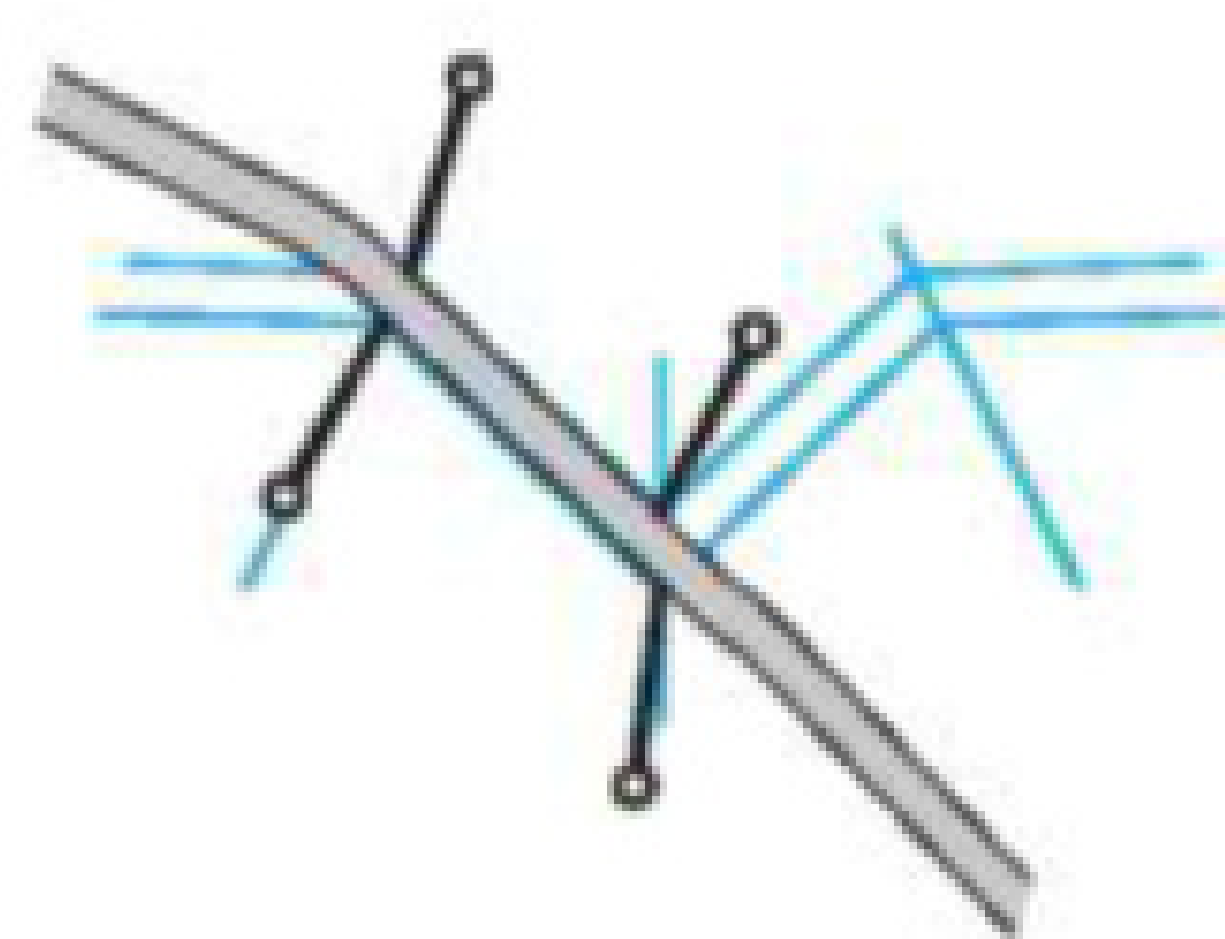


FIGURE 8A

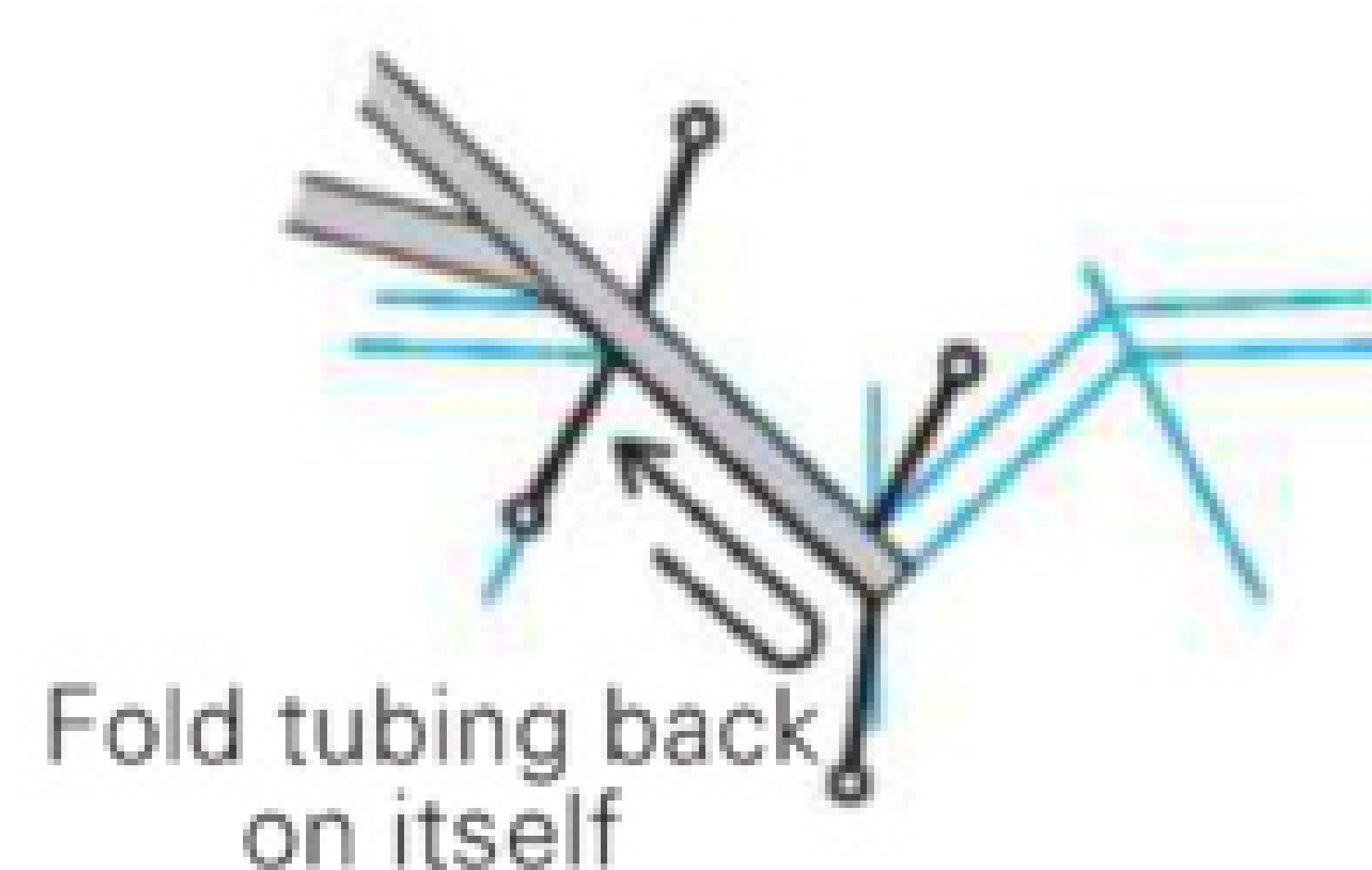


FIGURE 8B

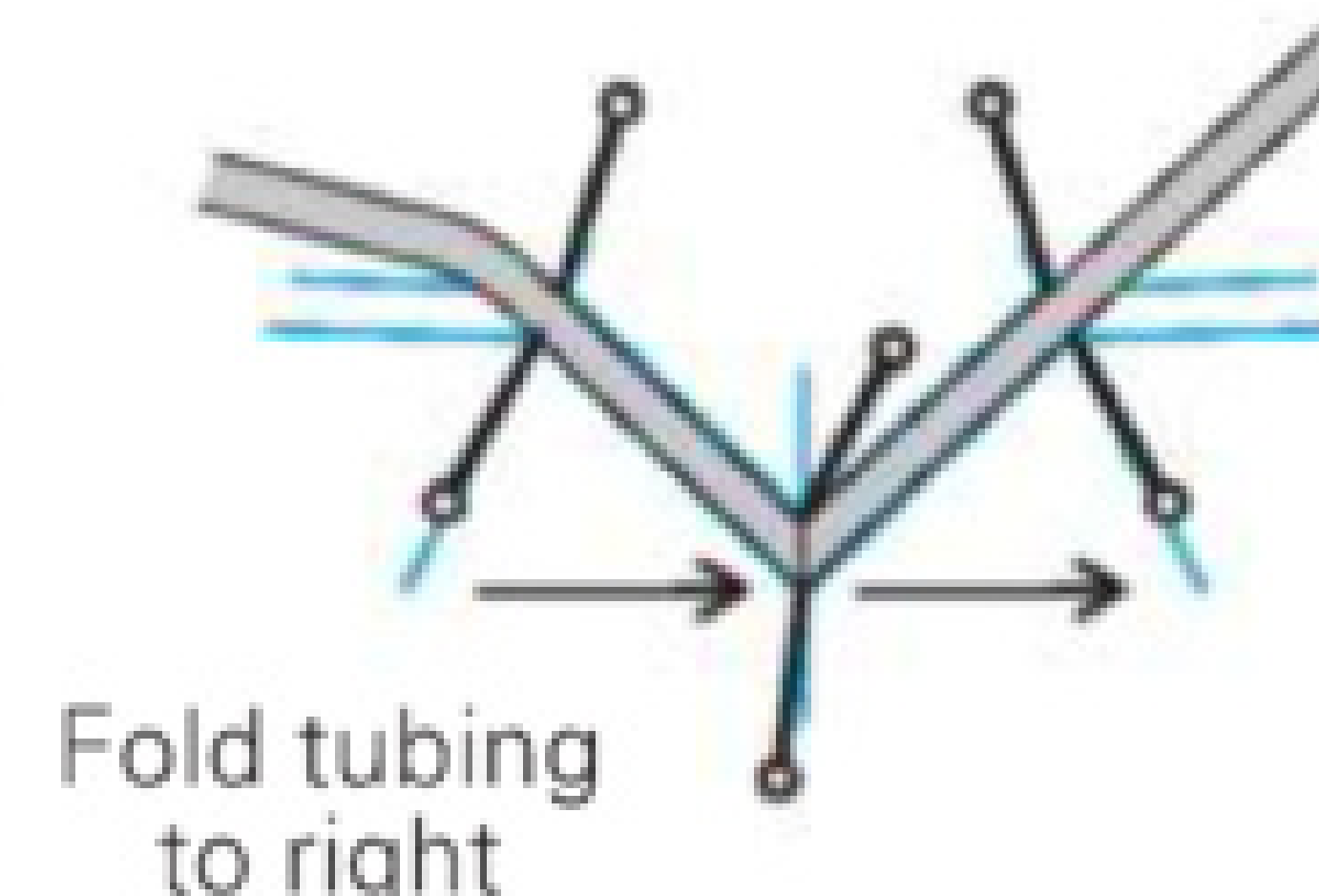


FIGURE 8C

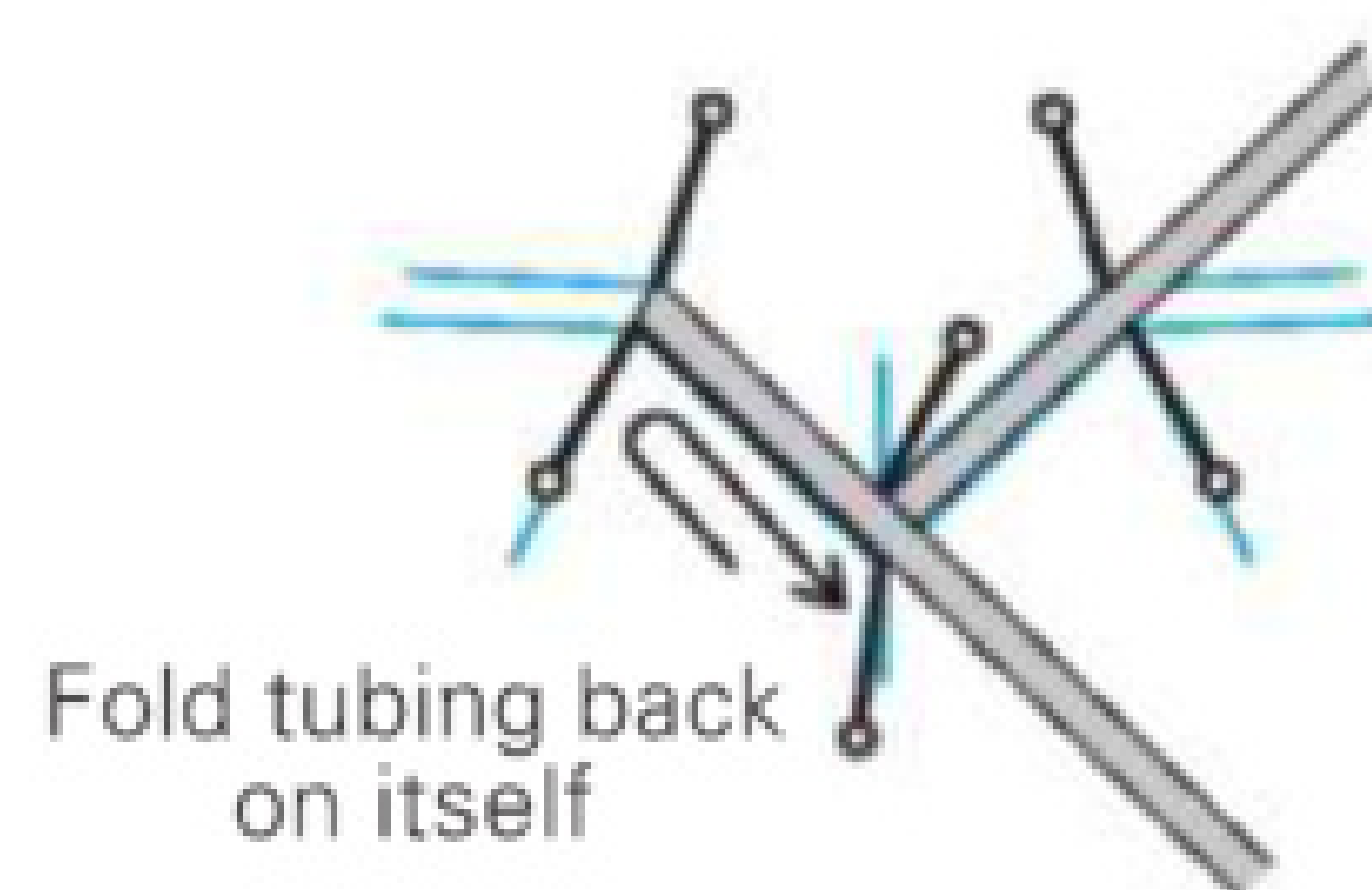


FIGURE 8D

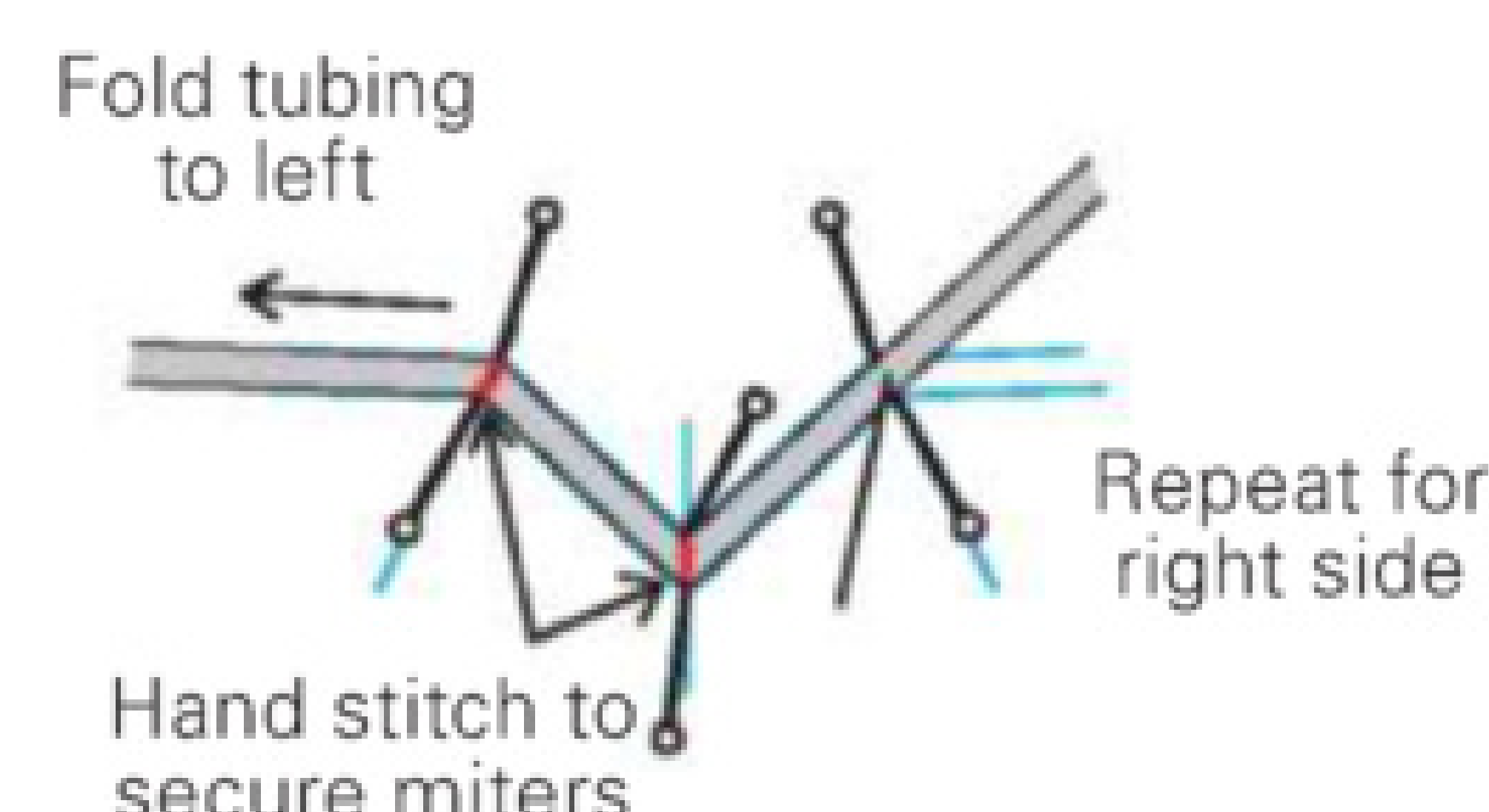


FIGURE 8E



NON-LINED YOKE

Use steps below if constructing a single layer interfaced yoke with a bias-band, faced collar. Note here, fusible German Interfacing lines yoke, finishing lower edge, and appliqué edge technique is applied to tucked skirt. The skirt is positioned on top of the yoke, so no lining is required.

Transfer and Pre-shrink German Interfacing

1. Transfer and pre-wash German Interfacing as instructed previously.

Prepare Lower Edge of Yoke

2. Stitch German Interfacing to lower shaped edge of yoke with right sides together, grade seams, clip corners, snip off points, turn right side out using square end of Purple Thang. Finger press seam prior to ironing, then press well to secure German Interfacing lining.

Prepare Upper Edge of Tucked Apron

3. Finish apron as yoke above (stabilize with Totally Stable, straight stitch just inside seamline, stitch again a scant $\frac{1}{8}$ inch below within apron front, then trim close to first row of stitches).

Attach Yoke to Tucked Apron Front

4. With wrong side of apron up, apply glue between stitching lines.
5. Position right side of yoke against wrong side of apron, aligning seamed/turned edge of yoke just above apron seamline.
6. Let glue dry, turn right side up and zigzag. Complete as instructed previously. 

Debbie Glenn is the designer of Love and Stitches patterns, author of *Victorian Treasures: Nostalgic Needlework*, and instructor of The Advanced Heirloom School at the Martha Pullen School of Art Fashion. Her work is regularly featured in *Sew Beautiful* magazine. For a "Pocket Pets" kit, information on Debbie's classes including her fall/spring Making Machine Magic Schools, Love and Stitches patterns and products shown, visit her web page loveandstitches.com or address inquiries to Love and Stitches 14 Cherry Hills Drive, Aiken, SC 29803, (803)642-1852.



FIGURE 9



Blanket stitch edges of tubing

FIGURE 10

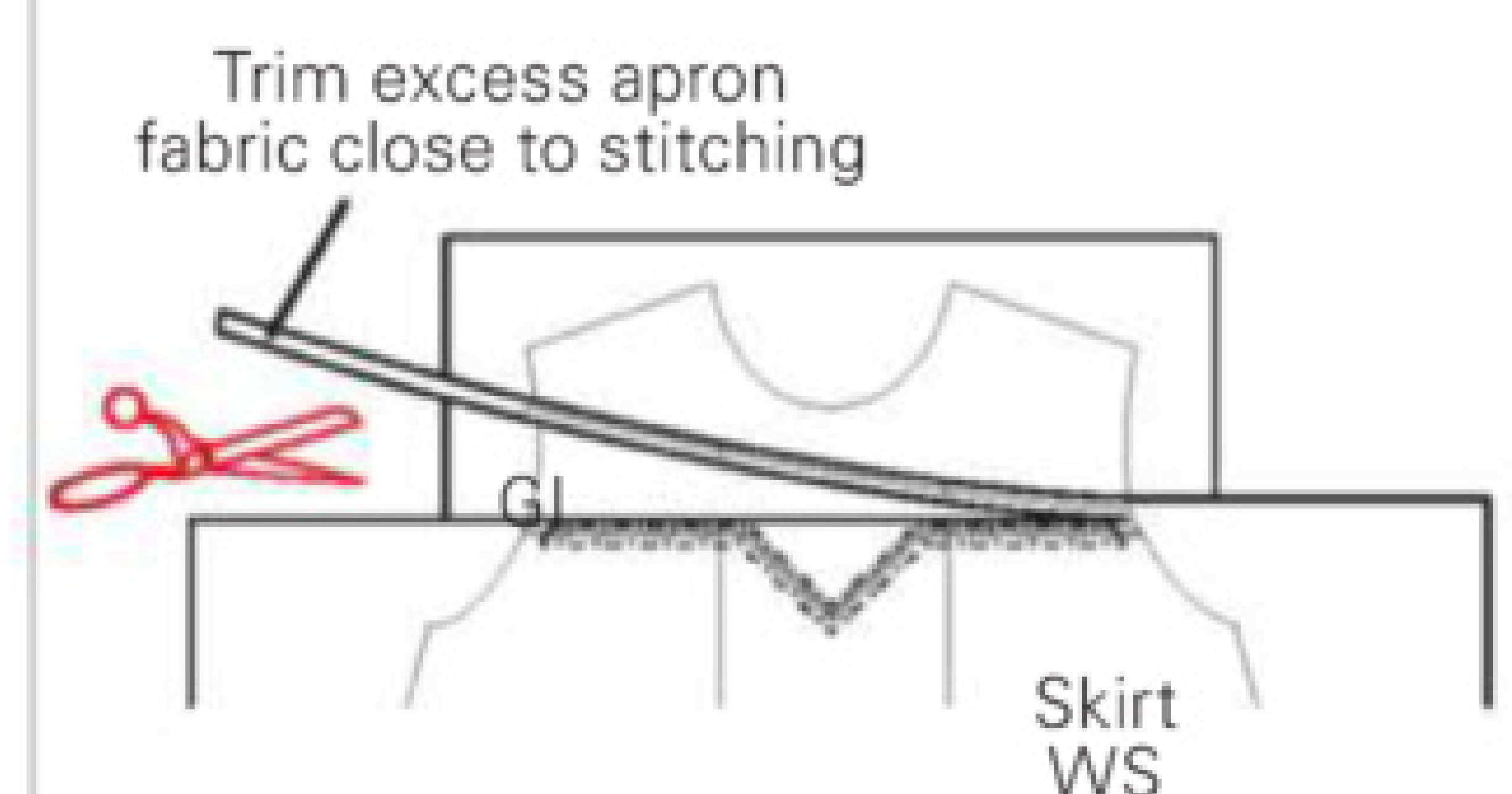


FIGURE 11

Cherry Dress

By Laurie Anderson (from page 30)



What you'll need...

Pattern

"The Cherry Dress" PDF Pattern (sizes 12m - 4T and/or sizes 5-8) by Brer Rabbit Designs (brerrabbitdesigns.com) Pattern includes machine embroidery design

Machine embroidery design

Free digital download at marthapullen.com
Hand embroidery design on pullout centerfold

Fabric

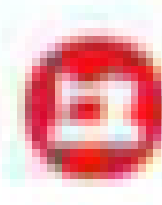
2 yards (sizes 12m-4T) of 45-inch wide cotton broadcloth or piqué
3 yards (sizes 5-8) of 45-inch wide cotton broadcloth or piqué
½ yard of red cotton broadcloth or piqué for piping

Notions

3 yards of red piping
Wash-away marking pen
Tear-away stabilizer
Seven ⅞-inch (11mm) size red buttons (add one or two more buttons for larger sizes)

Threads

White sewing thread
Isacord 5422 Green machine embroidery thread (for machine embroidery)
DMC #910 emerald green embroidery floss (for hand embroidery)

 This project was stitched on a Bernina 780 sewing machine.

Laurie Anderson's Cherry Dress pattern is a classic. It's a button-front design with knife pleats in front and back, and piping trims the sleeves and Peter Pan collar. The machine-embroidery detail is what makes this little gem special because it's not just an ordinary machine embroidery motif. Laurie worked a cherry stem with leaves atop the buttonholes so that the red buttons serve as the cherries. Hence the decorative buttonholes are integral to the overall dress. Here, Laurie not only gives *Sew Beautiful* readers tips for working both hand and machine-embroidered buttonholes, she offers her cherry stem and leaves buttonhole design download free online at marthapullen.com and her handwork template on the centerfold.

How to prepare...

Pattern preparation

NOTE: Print off one pattern piece and measure block to make sure it is 1-inch square.

1. Print off PDF pattern pieces.
2. Tape pattern together where indicated.
3. Cut on outside edge of pattern lines.

Cutting and Fabric Markings

NOTE: Before you begin cutting, make sure that you have added additional length of fabric as indicated on pattern fronts and backs.

1. Cut out all pattern pieces. Using a wash-away marking pen, transfer all markings to fabric, making sure pleat lines are accurately marked.

How to construct dress...

See pattern instructions for dress construction.

How to place embroidery design...

1. Starting at ½ inch from top edge of left dress front, mark buttonholes every 3½ inches down front of dress and ⅜ inch in from edge of front opening fold.

How to embroider by machine...

1. Open design in your software and print off a template. Line up template buttonhole with buttonhole marks.

2. Mark center dot for embroidery design placement. (fig. 1).

3. Hoop dress front and tear-away stabilizer into hoop, making sure to have correct placement for design.

4. Thread machine with Isacord 5422 Green thread. Take a few stitches to make sure placement is correct. Stop machine, check placement and adjust if needed.

NOTE: Buttonholes will automatically stitch within embroidery design. Make sure to change to white thread for buttonhole.

How to embroider by hand...

1. Begin by machine stitching buttonholes with white thread according to template (fig. 1).
2. Using a wash-away marking pen, trace line drawing embroidery design (fig. 2) place design with buttonhole.
3. Using DMC floss #910 (emerald green) work stem stitch for cherry stems and outline leaves with stem stitch (fig. 3).
4. Using DMC floss #910 (emerald green) work fill or satin stitch for leaves (fig. 4).

Finishing touches...

Buttons

1. Sew red buttons in place down front of dress, creating cherries.

Hem

1. Serge or turn under ¼-inch bottom edge of skirt.
2. Take up a 3-inch hem and hand or machine blind-stitch hem in place. 



Laurie Anderson is from Columbia, TN and owns Southern Stitches Fine Heirloom Sewing and Custom-made Embroideries (southern-stitches.com), Brer Rabbit Designs (brerrabbitdesigns.com) and SewNso's Sewing Journal (sewnso.blogspot.com) She is a commissioned designer to *Sew Beautiful* magazine. Her love for heirloom sewing and smocking began after the birth of her children, who are now grown. Today she enjoys designing and sewing for her grandchildren, as well as for *Sew Beautiful* readers.

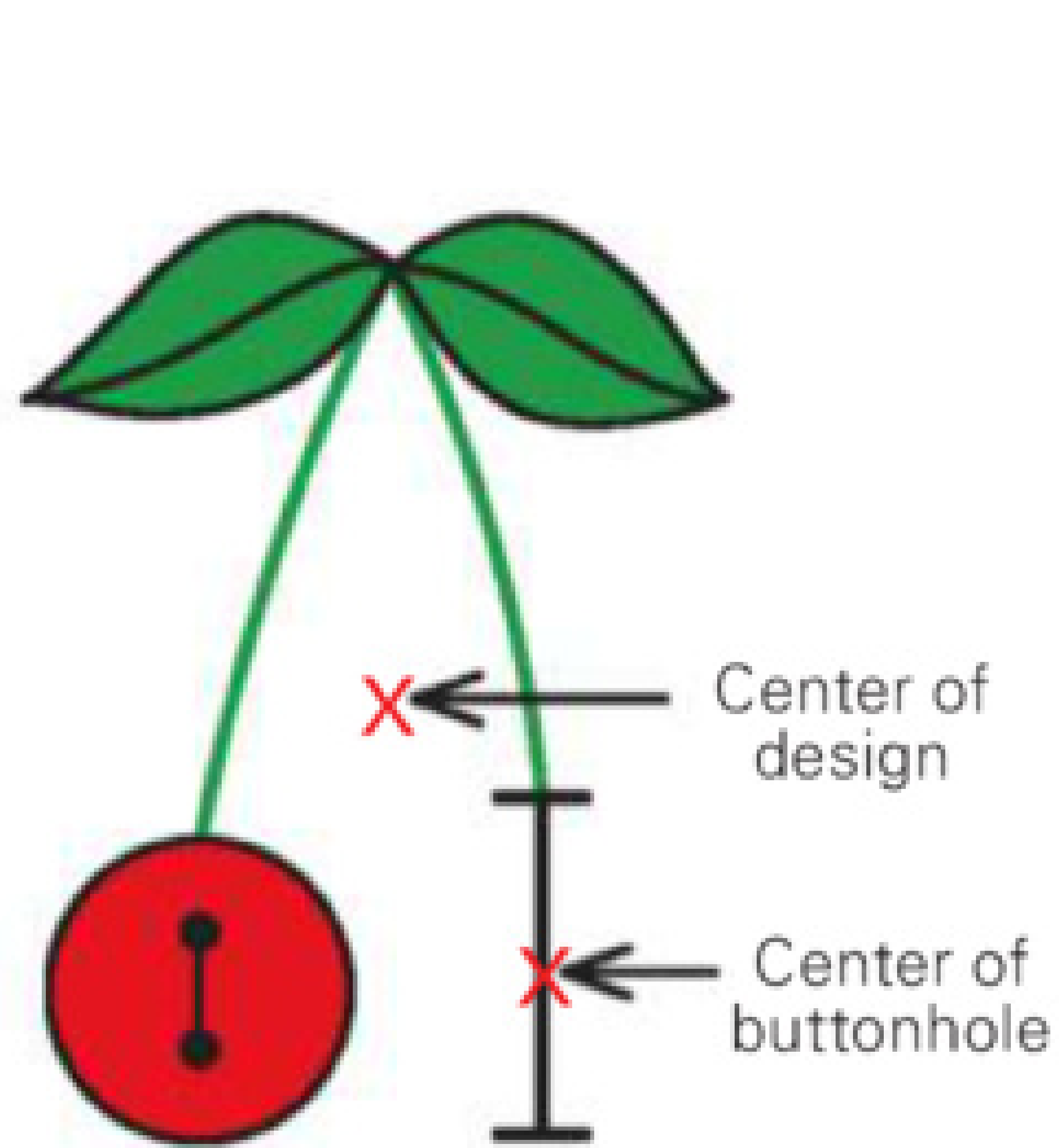


FIGURE 1

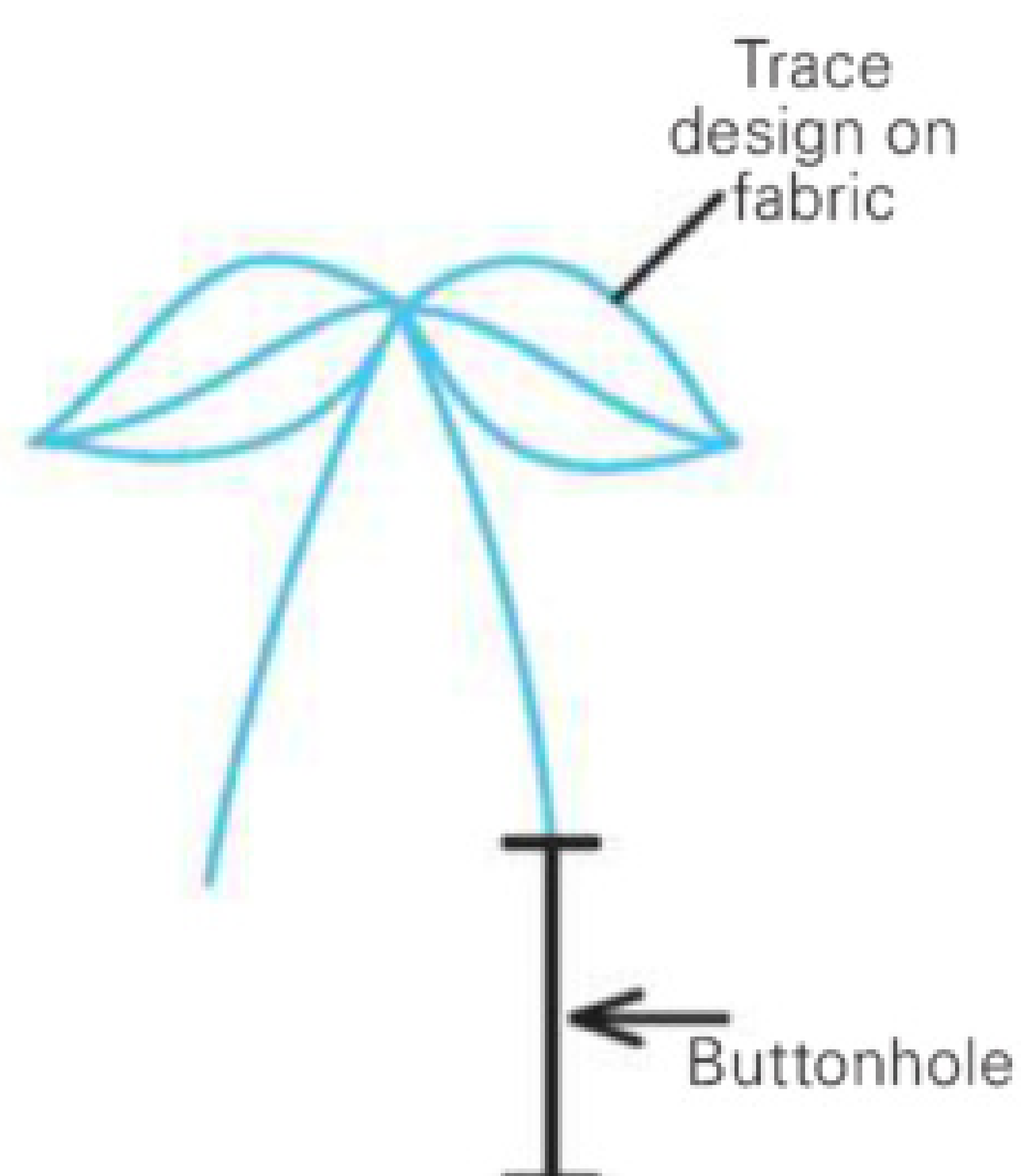


FIGURE 2

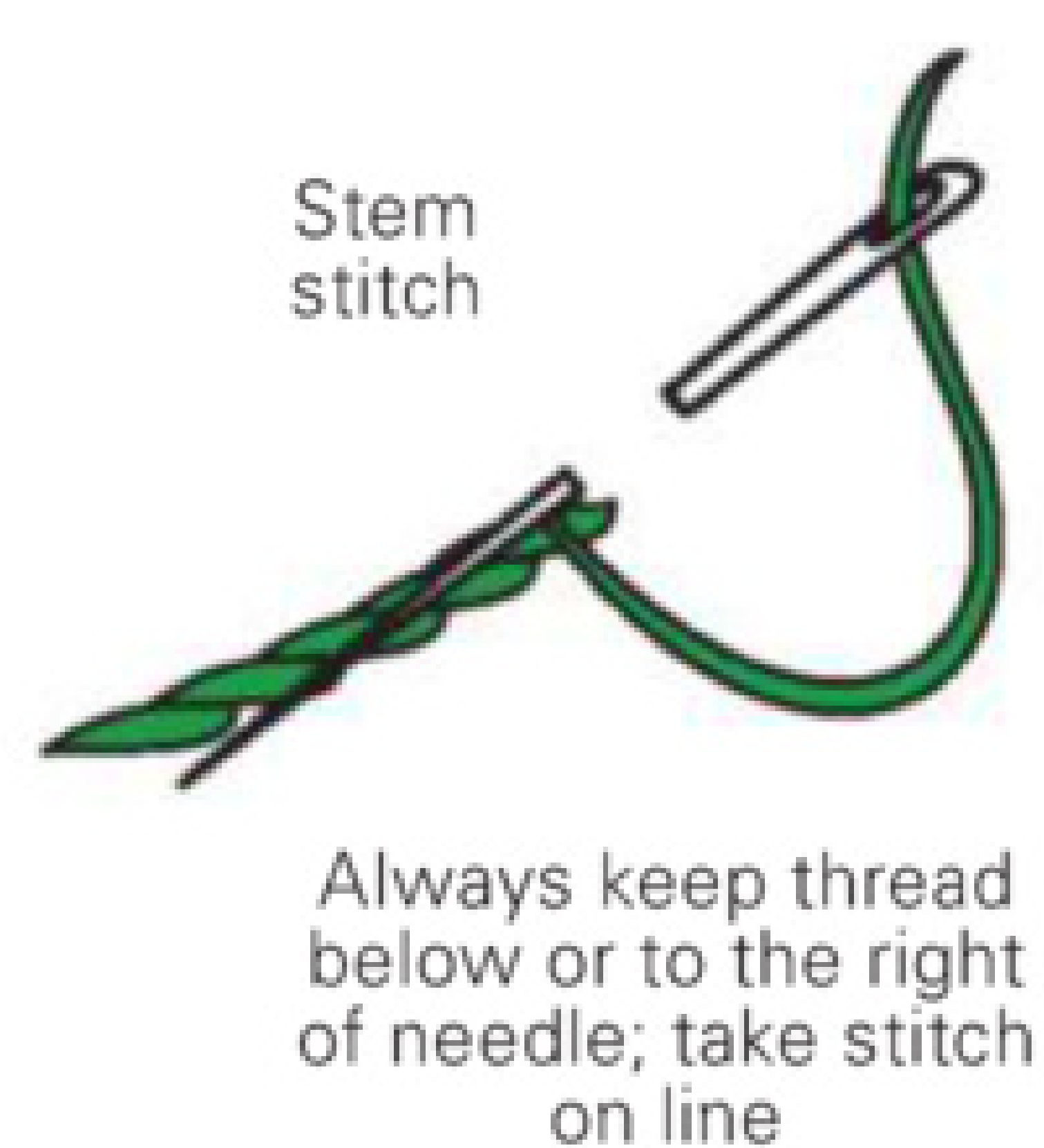


FIGURE 3

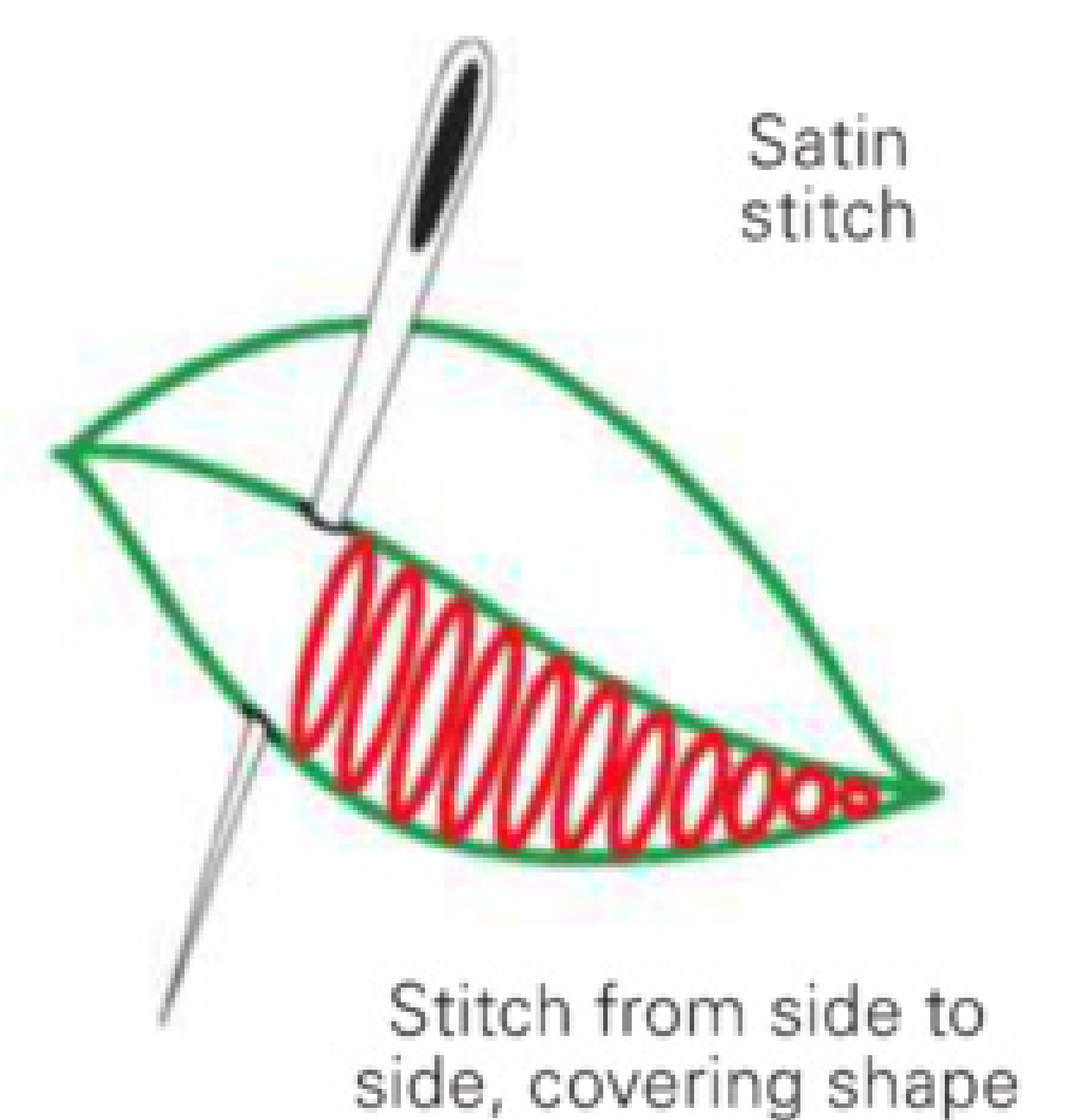


FIGURE 4

Wild Daisies

By Kari Mecca of Kari Me Away (from page 31)



Easy-to-shape wired ribbon makes a forever cluster of wildflowers reminiscent of the heavenly blue chicory flowers that wilt as quickly as you pick them. Kari, used her Whimsy Sticks to create individual posies, then trimmed each with a tiny medallion ribbon center. She chose blue instead of the more dominant red in the print to keep her accents from overwhelming the design. She mounted the cluster of flowers on a piece of felt with pin backs so it could be removed before washing and added a ladybug button for her signature whimsical touch. Instructions for the blue flowers are provided here, and more wonderful trim techniques can be found in Kari's new book *Whimsy Flowers*

When you make flowers from an accent color in your fabric, the embellishments blend beautifully without overwhelming the garment.

The cluster of daisies is trimmed with softly colored leaves, a ladybug bead and contrasting belt with bow.



What You'll Need

Pattern

"Simple Sundress" pattern from *Sewing with Whimsy* book by Kari Mecca

Fabric

Cotton floral print fabric
(sample print no longer available)

Ribbons

$\frac{3}{8}$ -inch-wide cornflower wired ribbon
(1 $\frac{1}{4}$ yard per flower)
 $\frac{1}{8}$ -inch-wide mint green wired ribbon
($\frac{1}{2}$ yard per flower center,
 $\frac{1}{2}$ yard per leaf)
 $\frac{3}{8}$ -inch-wide red picot edge grosgrain
ribbon (24 inches per bow)

Supplies

1 $\frac{1}{4}$ - & $\frac{1}{2}$ -inch-wide Whimsy Sticks™ tools
 $\frac{1}{4}$ - & $\frac{1}{2}$ -inch-wide Whimsy Tape
Ladybug bead or button

Notions

Silimide beading thread
#7 milliner's needle

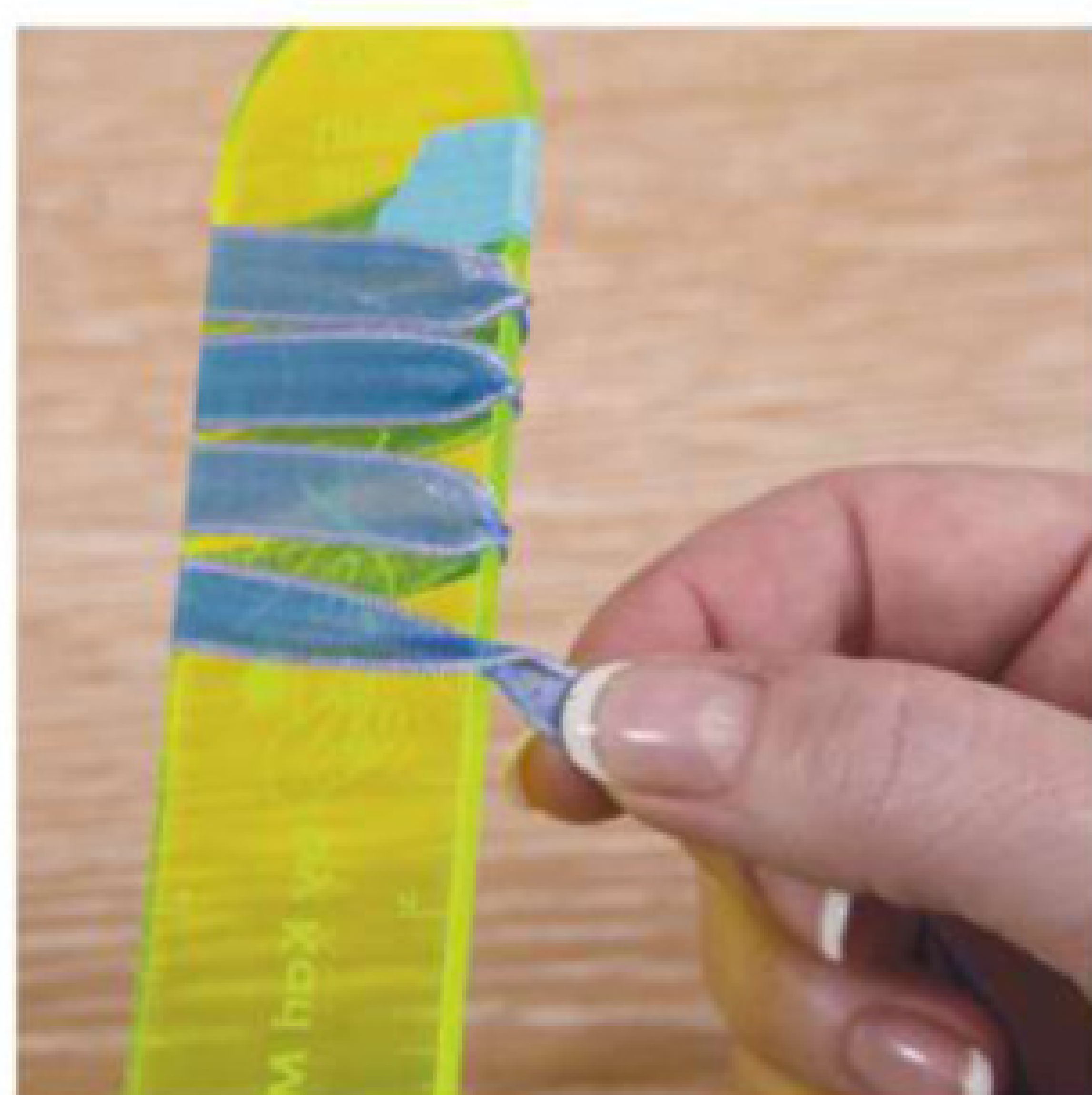
Each flower is 2 to 3 inches in diameter.

Kari Mecca is the owner and designer behind Kari Me Away, and she is always striving to create clever and unique designs. Her books, patterns and Whimsy tools have found their way into the hearts (and sewing rooms) of many of our readers. She shares her love of sewing at Martha Pullen's School of Art Fashion and in shops across the country. To see her latest releases, visit her at karimeaway.com.



The red headband and bow cleverly mirror the waistline of dress while the flower trims complete the look.

Pointed Whimsy Stick Daisies



1. With ribbon right side up, tape end of ribbon to end of 1¼-inch-wide Whimsy Stick labeled “start here.” Wrap ribbon around length of stick, twisting ribbon up on one edge of stick. The twist is a half turn of ribbon. Continue wrapping stick, keeping twist on edge of stick.



2. Apply tape over center of wraps on both sides of stick.

Remove tape at “start here” end of ribbon and slide wraps off stick. Each daisy has 21 petals.



3. Sew wrapped ribbon close to untwisted edge of wraps, making sure you do not sew through tape. Remove tape from finished loops.

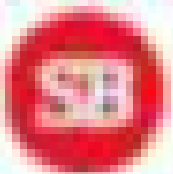


4. With cut end of trim facing seam, wrap trim loosely around your index finger with five loops in first wrap, seven loops in second and nine loops in last. Keep seamed edges even.



5. Turn flower wrong side up and pin to hold. Baste around flower base, stitching through all layers, easing in fullness. Knot, leaving a ¼-inch hole in flower center for larger daisies. Pull stitches tight to close center for smaller daisies.



6. To finish, curve petals outward and pinch points if needed. Handsew a bead, button or a ribbon medallion (instructions in Kari’s new book *Whimsy Flowers and Trims*) to center of each flower. 

Sweet Summer Dreams Nightgown

By Jeannie Downs Baumeister (from page 32)



What you'll need...

Pattern

"Sweet Summer Nightgown and Play Dress" by The Old Fashioned Baby

Fabric

Skip dent* by Spechler-Vogel (see pattern for yardage)

Trims

(See pattern for yardage all)

Lace edging

Lace beading

Silk satin ribbon

Thread

Anchor Six Strand Embroidery Floss

#120 blue

#203 green

#73 pink

Maderia 80wt

Notions

Blue wash-away marking pen

Bodkin

Fabric glue

*an open-weave effect in fabric, produced by purposely omitting specific warp ends in the drawing-in process (dictionary.com)

 This project was stitched on a Bernina 1130 sewing machine.

Sweet dreams are assured when your little one is tucked in wearing this lovely nightgown. The design stitches up quickly on your sewing machine, leaving you plenty of time for touches of hand embellishment. The neck edge is finished with entredeux that has been embroidered with bullion picots; simple shadow embroidery completes the yoke.

The matching doll nightgown by Belinda Jones is included in this issue on page 33.

NOTE: See pattern for construction techniques and steps. This article focuses on the embellishment for hem and neck edge.

How to trim lace hem...

NOTE: Press and lightly starch lace and lace beading.

Sew Lace Beading and Lace Edging

1. Using Madeira 80wt thread, zigzag (W=2.3; L=1.2) lace to lace by placing strips right side up and butting headers under presser foot. Stitch width should be wide enough to enclose lace heading of both pieces of lace; length should be fairly short (fig. 1).

Stitch Lace to Lower Edge of Skirt

NOTE: Trim away stray threads that have unraveled on skirt before stitching.

2. Place wrong side of lace edging to wrong side of skirt; lap lace header edge over fabric raw edge by $\frac{1}{16}$ inch. Stitch lace to fabric, sewing along narrow seam where lace edging is zigzagged to lace beading (L and W=1.0) (fig. 2).

3. Turn lace to right side of skirt; press. Pin every few inches or use a light touch of basting glue to keep lace from shifting

4. Stitch heading of beading to skirt with zigzag stitch (W= 1.5; L=1.2) (fig. 3).

5. Thread pink ribbon through beading using a bodkin.

Zigzag laces together

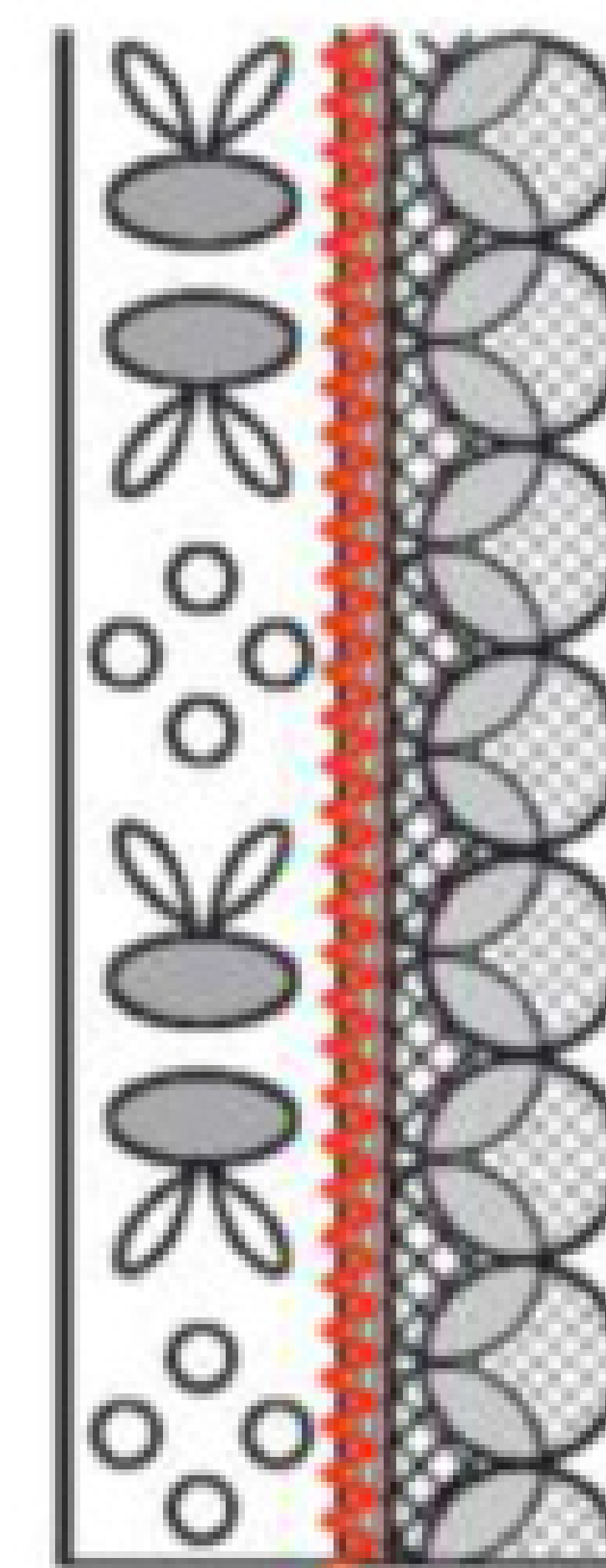


FIGURE 1

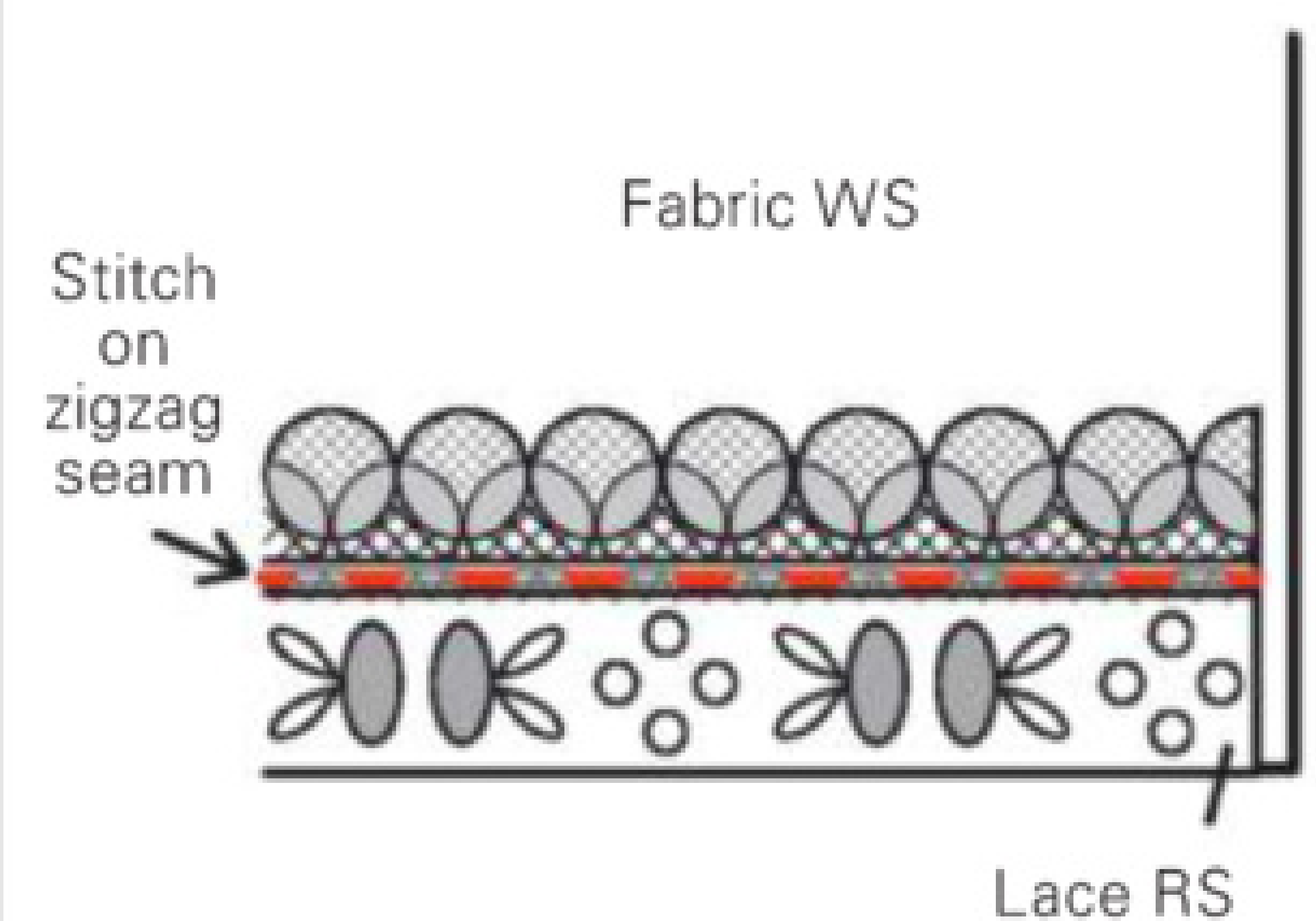


FIGURE 2

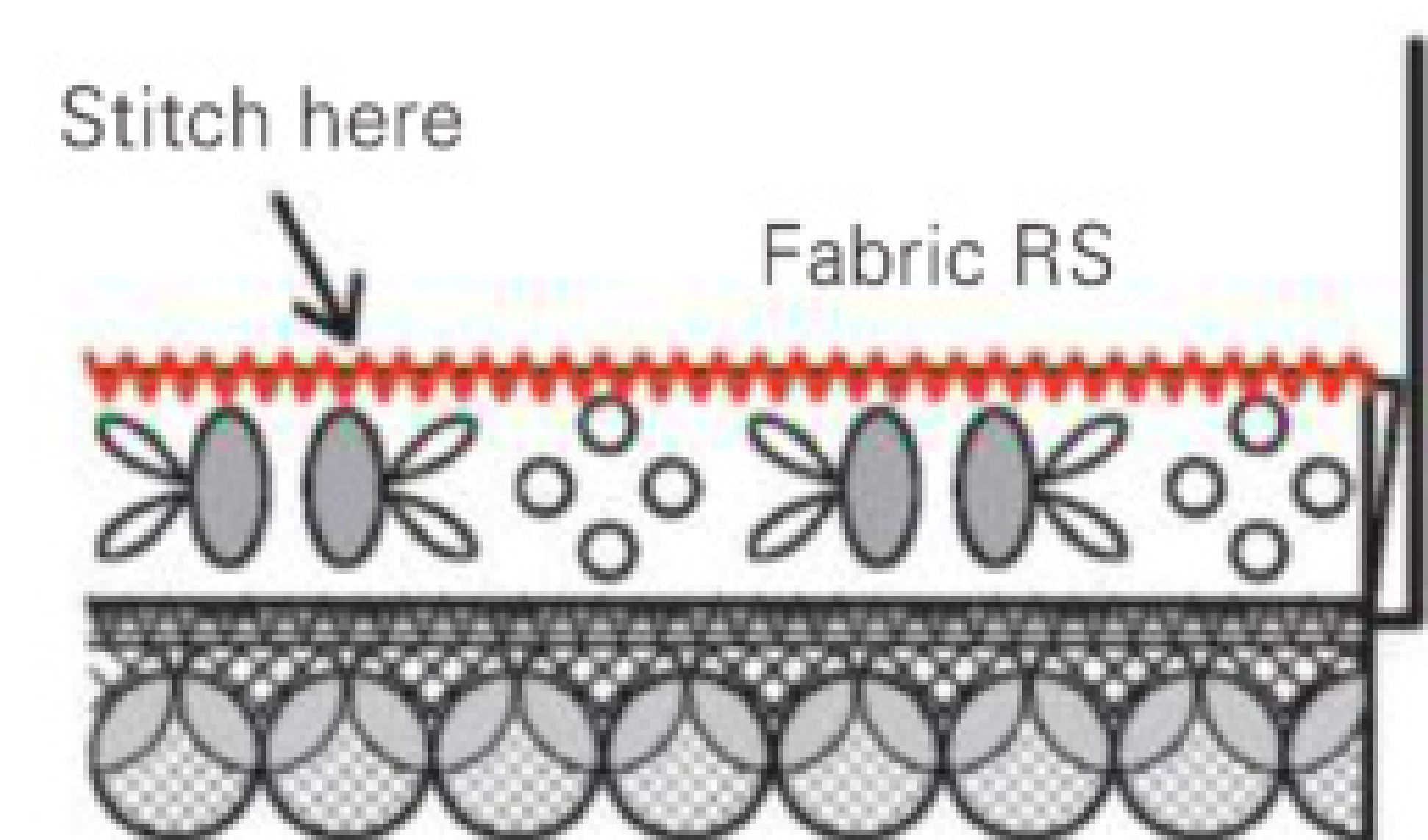


FIGURE 3

EMBELLISHMENTS TO NECK EDGE

How to blanket stitch...

After entredeux is attached to neck edge, trim remaining seam allowance from entredeux and work from right to left with trimmed edge of entredeux at top. Have right side of nightgown facing you.



Blanket Stitch

1. Tie floss onto entredeux. Keeping floss above entredeux and needle, insert needle into entredeux hole as shown with needle on top of floss (fig. 4).
2. Pull needle and floss through entredeux hole forming loop.
3. Work blanket stitch into four entredeux holes, then work a bullion picot into fourth blanket stitch.

Bullion Picots

1. Using a #8 milliner's needle and three strands of floss, insert needle into loop of blanket stitch but do not pull needle through.
2. Wrap needle 15-18 times (number of wraps will vary – bigger picot with additional wraps) clockwise around needle (fig. 5).
3. Holding wraps firmly, pull needle straight up through wraps, then back down toward entredeux forming a small ring (picot). Pull snug.
4. Bring needle back under same loop of blanket stitch to secure (fig. 6).
5. Continue working blanket stitch and bullion picot around neck edge until complete. 

Jeannie Downs Baumeister is an internationally known designer, teacher and needle artist. She is the designer of the popular pattern line "The Old Fashioned Baby" and author of the book *Jeannie B's Book of Heirloom Embroidery Designs & Stitches*. She is a regular contributor to *Sew Beautiful* magazine and teaches at many Martha Pullen events. Visit her at oldfashionedbaby.com or check out her blog, oldfashionedbaby.blogspot.com

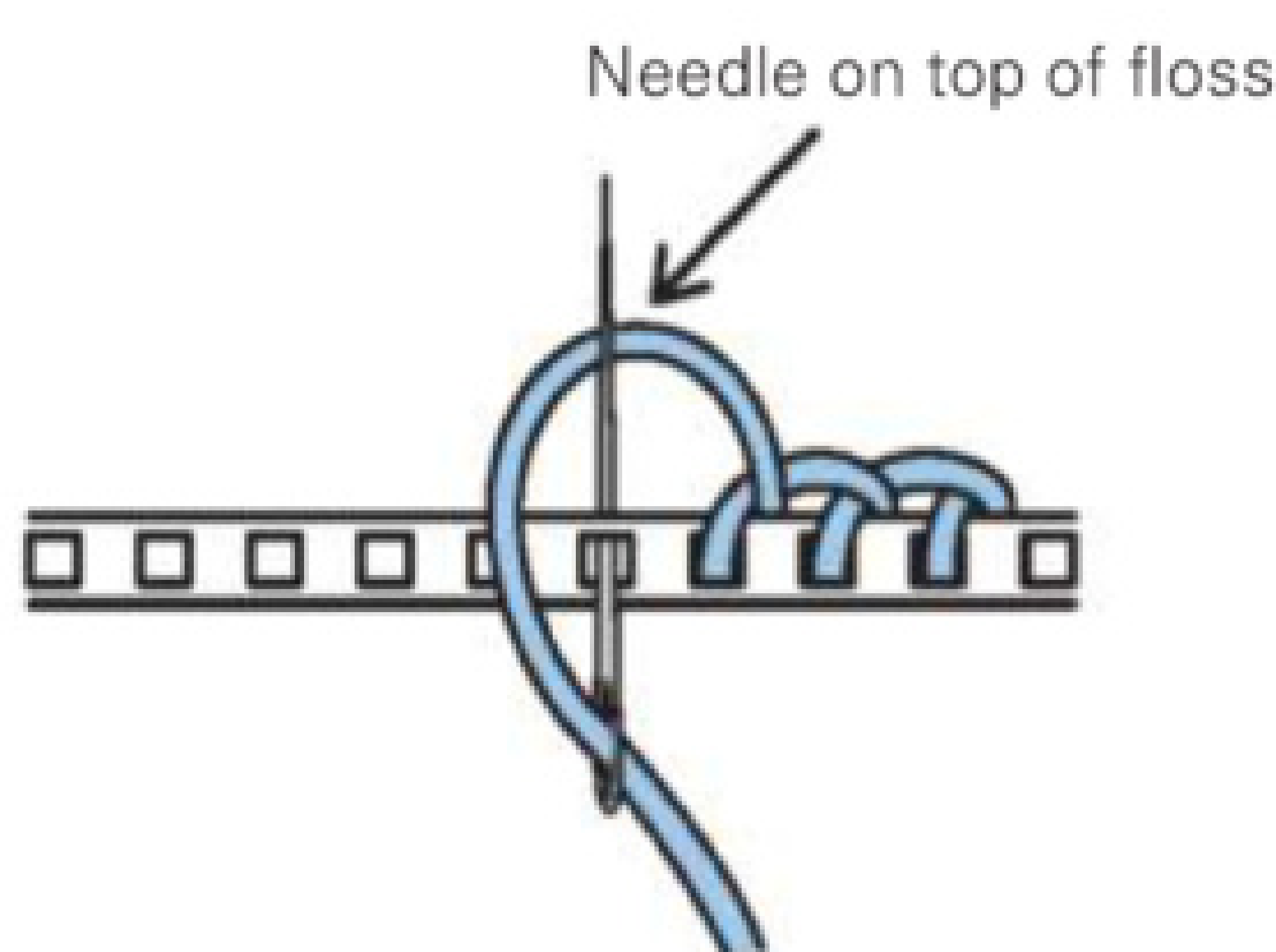
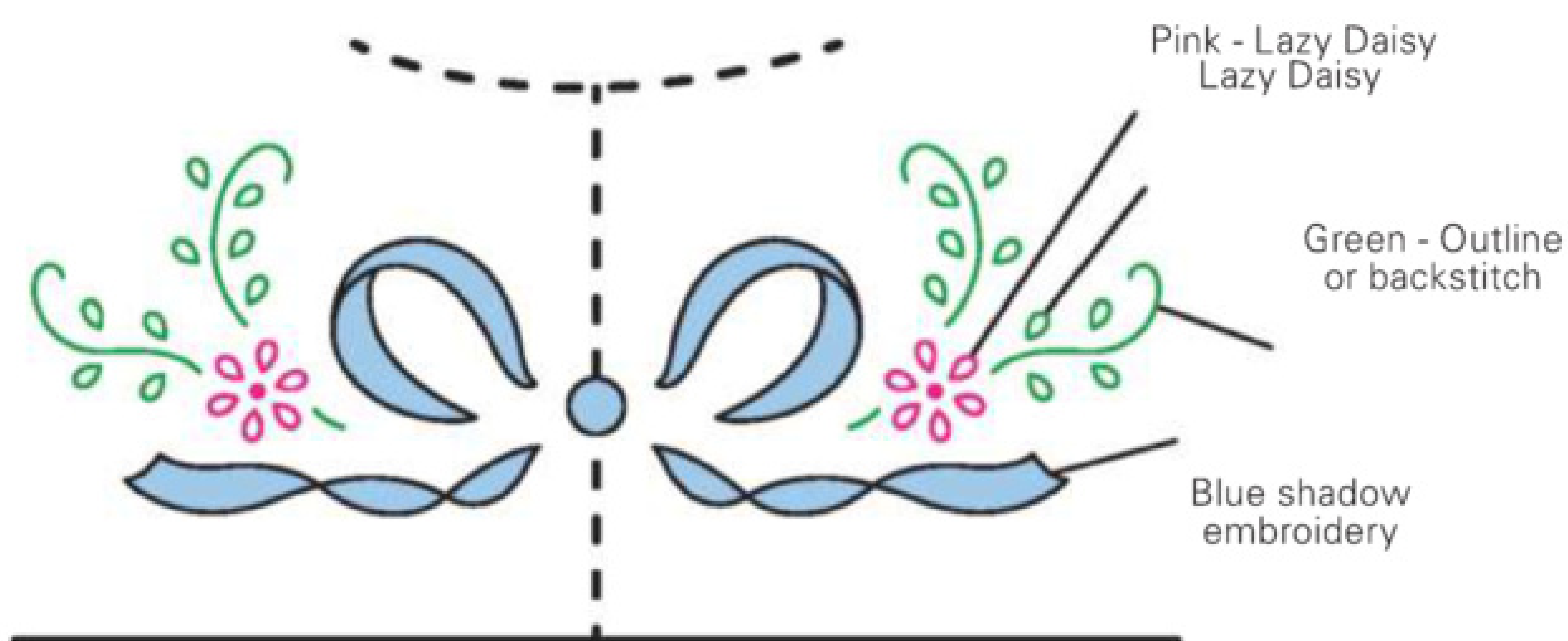


FIGURE 4

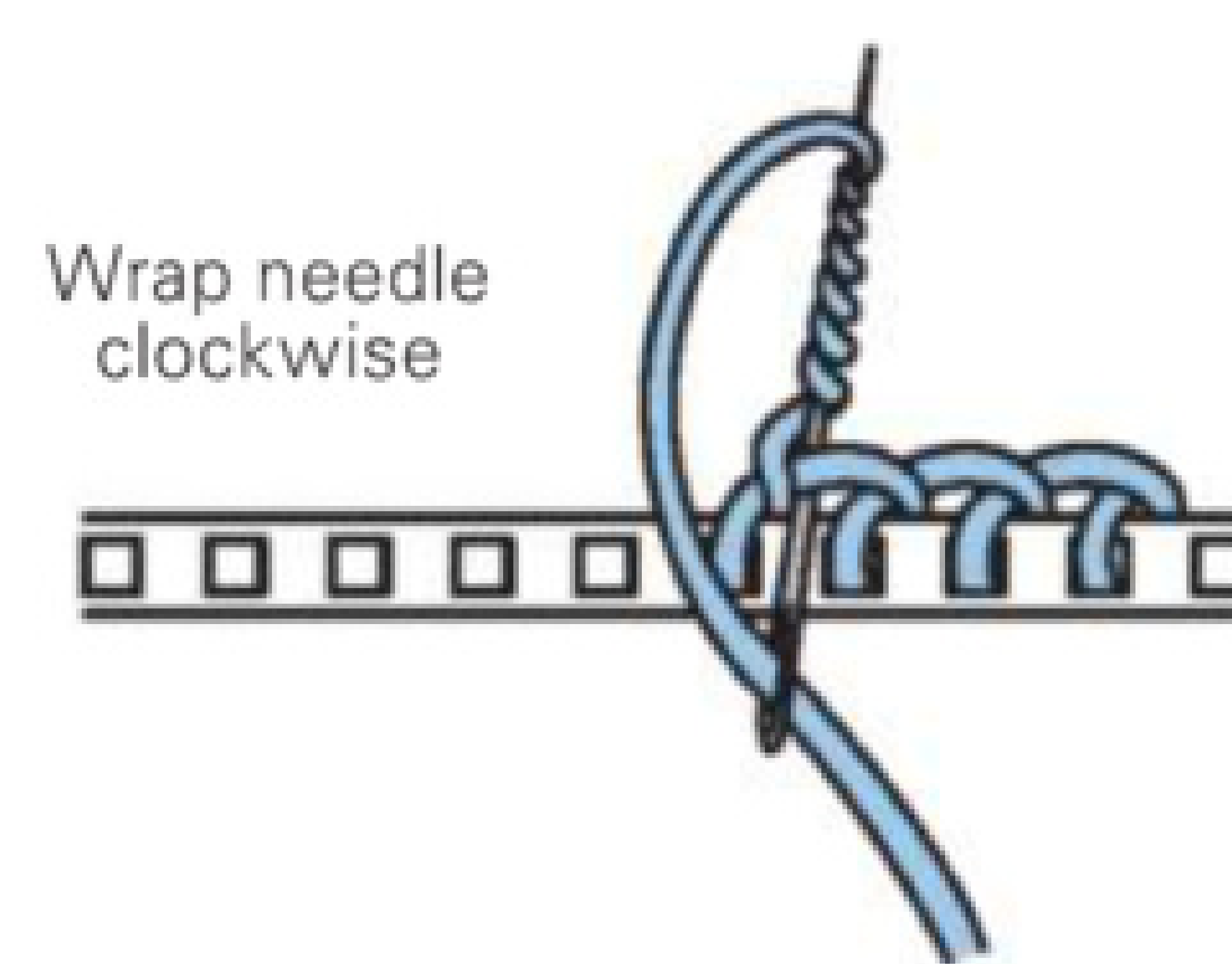


FIGURE 5

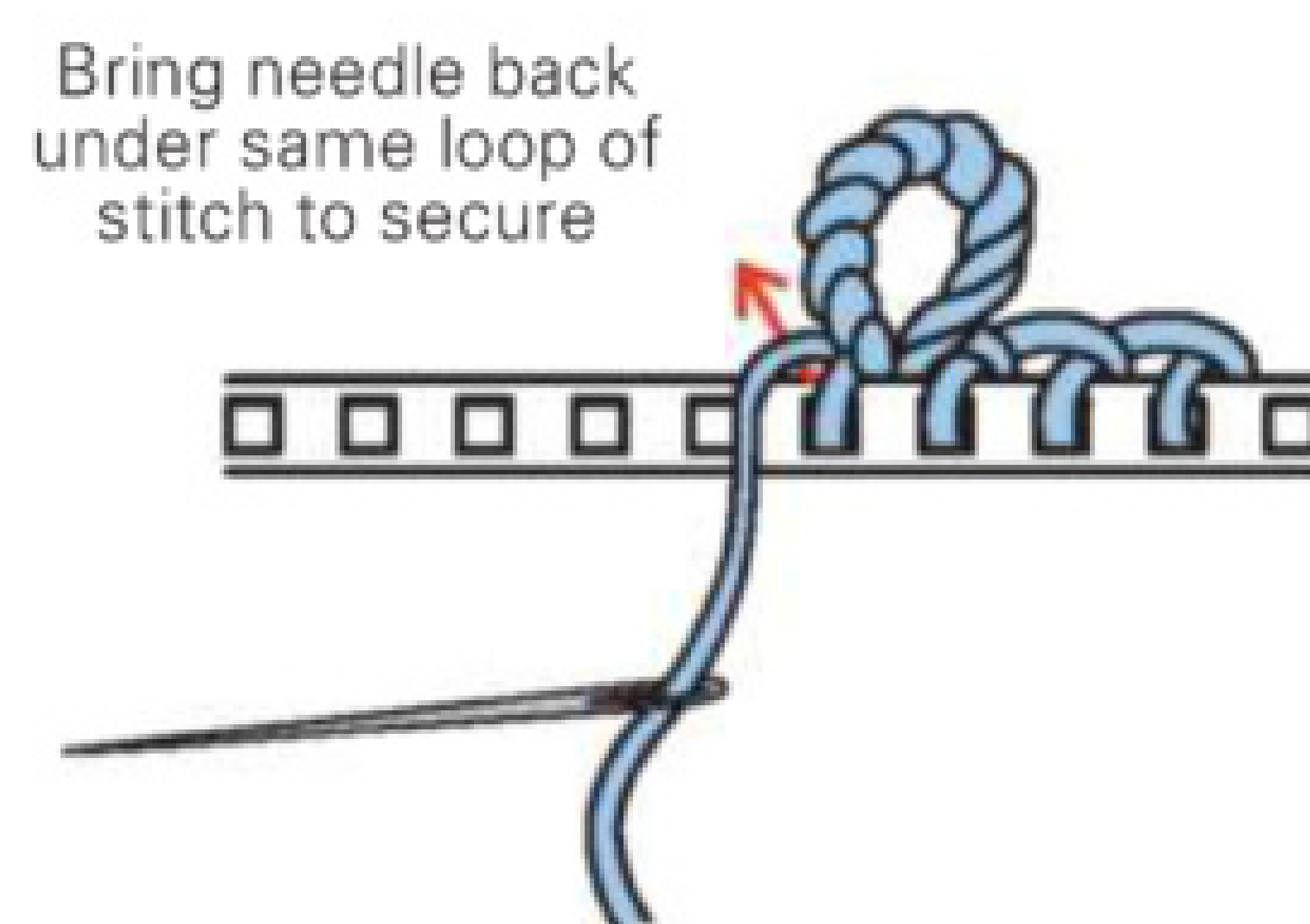


FIGURE 6

A Summer Nightgown for Dolly

By Belinda Jones (from page 33)



What you'll need...

Pattern

"Dolly's Sweet Summer Nightgown" on pullout centerfold

Fabric

¼ yard skip dent* fabric from The Old Fashioned Baby
⅛ yard lining fabric or 5- x 18-inch piece of fabric scrap

Trims

1¼ yards narrow lace edging
1¼ yards lace beading
1¼ yards narrow satin ribbon
⅓ yard picot trim (or baby rickrack)
1-inch-wide strip of white hook-and-loop sew-on tape

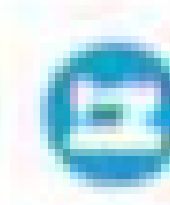
Thread

Anchor six-strand embroidery floss
#120 blue
#1042 green
#48 pink
Maderia 80wt

Notions

Blue wash-away marking pen
Bodkin
Fabric Glue

*an open-weave effect in fabric, produced by purposely omitting specific warp ends in the drawing-in process (dictionary.com)

 This project was stitched on a Bernina 1130 sewing machine.

How to prepare...

Cutting

Cutting layout and directions are based on the use of 60-inch-wide skip dent fabric. All seams are ¼ inch.

From lining fabric

cut one front yoke
two back yokes

From skip dent fabric

cut an 8¾- x 42-inch piece for skirt; press and starch.
cut two 9-inch squares for dress yokes; press and starch both fabric squares.

Embroidery preparation

Fold one 9-inch square in half and cut two back yokes. Center front yoke on other 9-inch square of skip dent such that it will be centered in an embroidery hoop. Trace front yoke onto center of fabric. DO NOT CUT OUT FRONT YOKE.

How to embroider...

See pattern layout guide on centerfold.

1. Transfer embroidery design using a blue wash-away marking pen, centering front yoke.
2. Using one strand of #120 blue floss, work bow with shadow stitch.
3. Using one strand of #1042 green floss, work stem stitch on flower stems. Next, work lazy daisies surrounding the stems.
4. Using one strand of #48 pink floss, work lazy daisy flower; complete flower with French knot in center of daisy.
5. After embroidering, cut out front yoke.

How to construct..

1. With right sides together, stitch front yoke to back yokes at shoulder seams using ¼-inch seam allowance. Repeat with yoke linings.
2. Stitch yoke to yoke lining, right sides together, along center back and neck edges. Stitch yoke to yoke lining at armholes (fig. 1).

3. Clip neck and armhole curves and turn right sides out. Press.

4. Press and lightly starch lace and lace beading. Sew laces together using Madeira 80wt thread, using a zigzag stitch (W=2.3; L=1.2).

5. Using the following technique that leaves no raw edges, stitch lace to skirt hem: Place wrong side of lace edging to wrong side of skirt, raw edge of lace should overlap raw edge of fabric by ⅛ inch. Stitch lace to fabric, stitching along narrow seam where lace edging is zigzagged to lace beading (L and W=1.0) (fig. 2).

6. Turn lace to right side of skirt, press. Pin every few inches to keep lace from shifting.

Tip: *Lightly use fabric glue to baste lace.*

Stitch heading of beading to skirt with zigzag stitch (W=1.5; L=1.2) (fig. 3).

7. Thread ribbon through beading using a bodkin.

8. Fold back edges of skirt (including lace) under ½ inch and press. Fold under ½ inch again and press. Topstitch through all layers next to fold (fig. 4).

9. Fold skirt into fourths. Mark center front and two sides using blue wash-away marking pen (fig. 5).

10. Place armhole guide on side seams and cut out armhole curve (fig. 6). Serge or zigzag stitch raw edge of armholes. Turn under and topstitch to finish.

11. Stitch three gathering rows on skirt from center backs to armholes ⅛ inch, ¼ inch, and ⅜ inch from raw edge. Stitch three gathering rows along raw edge of front skirt from armhole to armhole (fig. 7).

12. Pull gathers evenly to fit yoke. Pin back skirts to back yokes, leaving yoke linings free. Stitch with ¼-inch seam allowance.

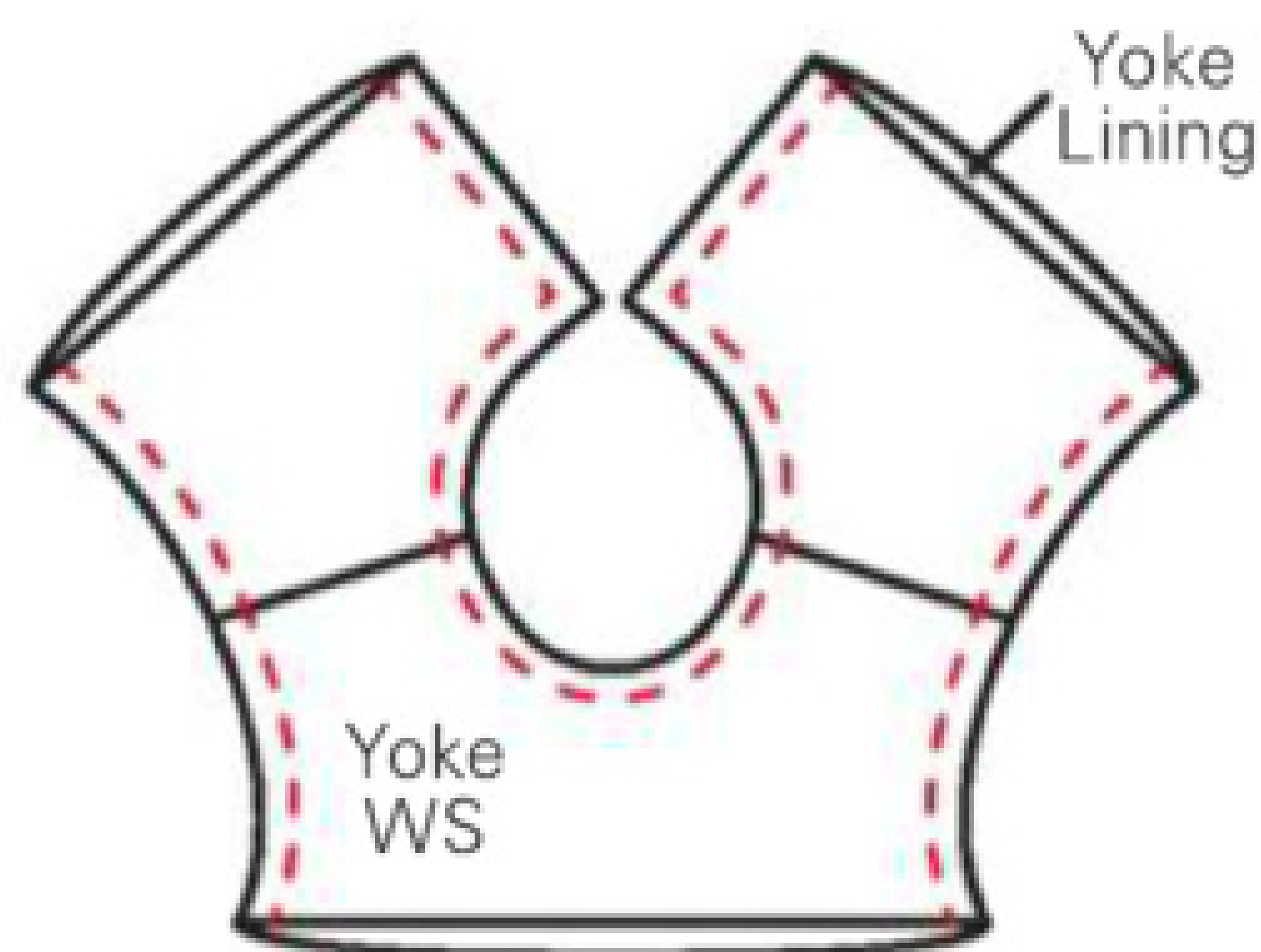
13. Pull gathers evenly to fit front yoke; stitch with ¼-inch seam, leaving yoke lining free.

14. Press seam up toward yoke. Turn under ¼ inch seam allowance on back and front yoke linings. Slip-stitch lining on back and front yokes.

15. Pin picot trim or baby rick rack to inside neck edge. Whipstitch by hand into place, turning raw edges under.

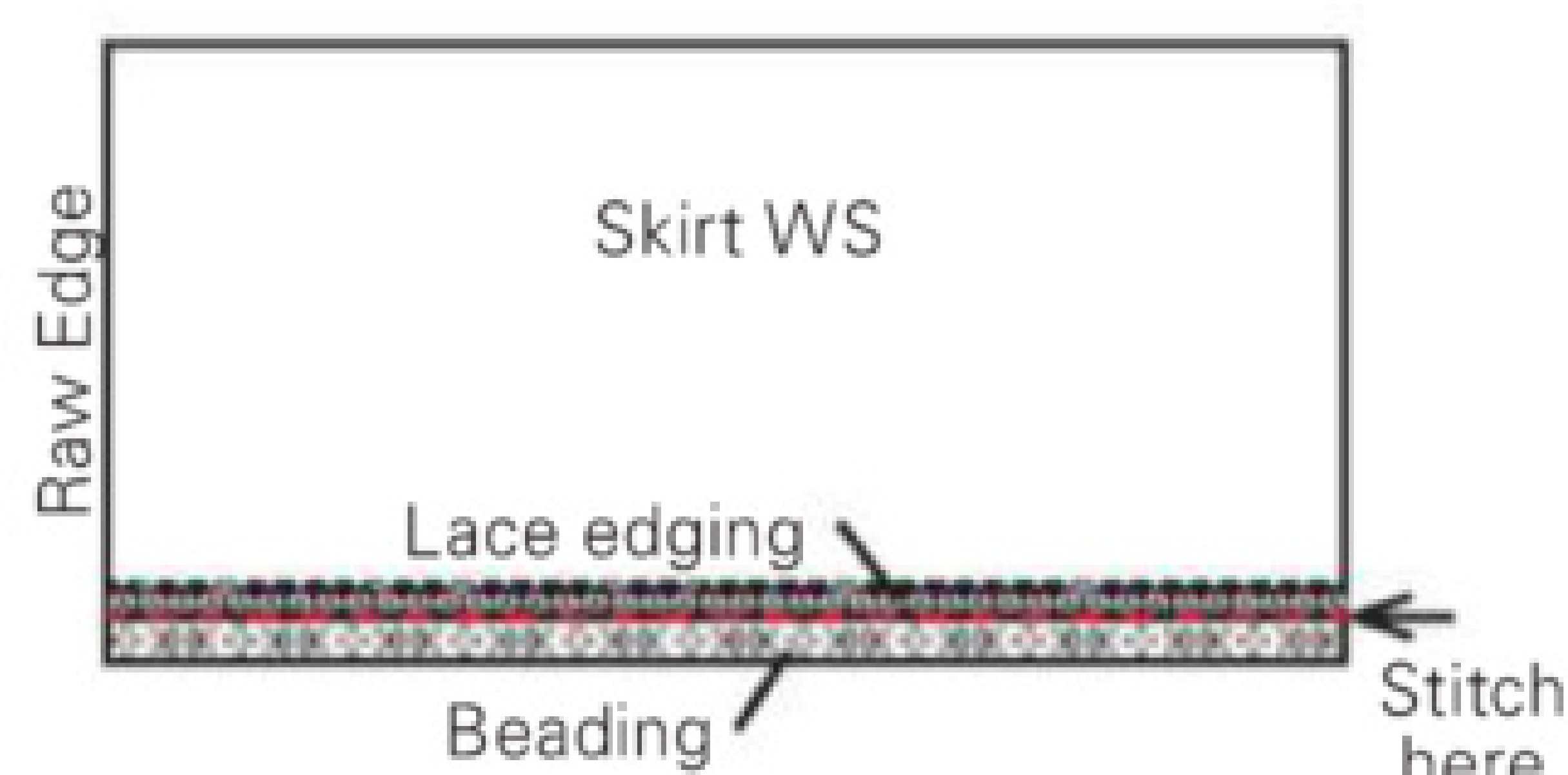
16. Stitch hook-and-loop tape to back yokes for back closure to nightgown. See pattern piece for placement. 

Belinda Jones grew up around sewing and handwork, having a great-grandmother who always put a needle and thread in her hands. When Belinda was in the seventh grade, she received her first sewing machine and has been making clothes ever since. She is a former teacher by education and enjoys browsing antique malls, quilting, and embroidery. Belinda and her husband reside in Baton Rouge, Louisiana.



Stitch yoke to yoke lining

FIGURE 1



Tip of raw edge of lace should overlap raw edge of fabric by $\frac{1}{16}$ "

FIGURE 2

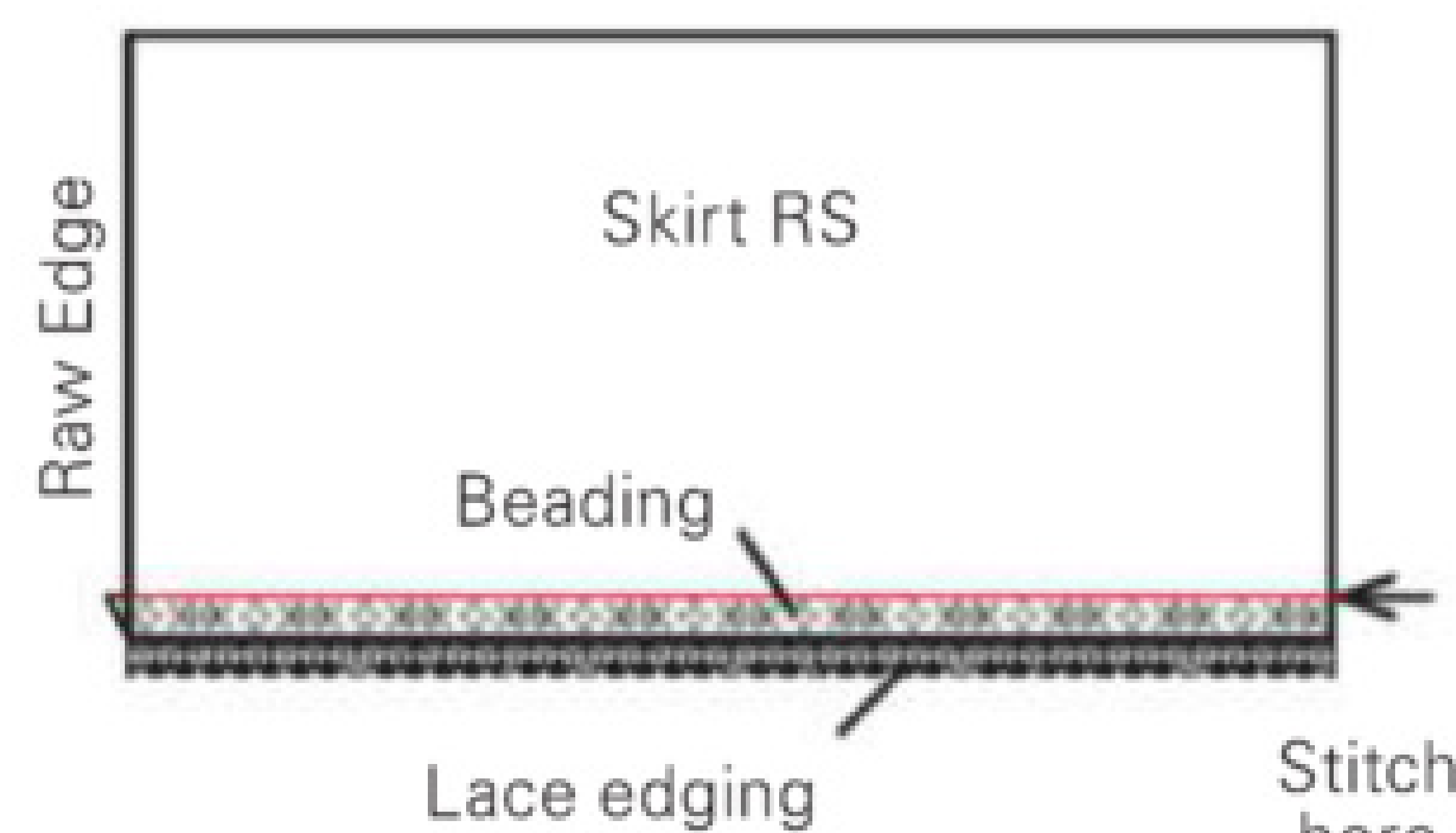
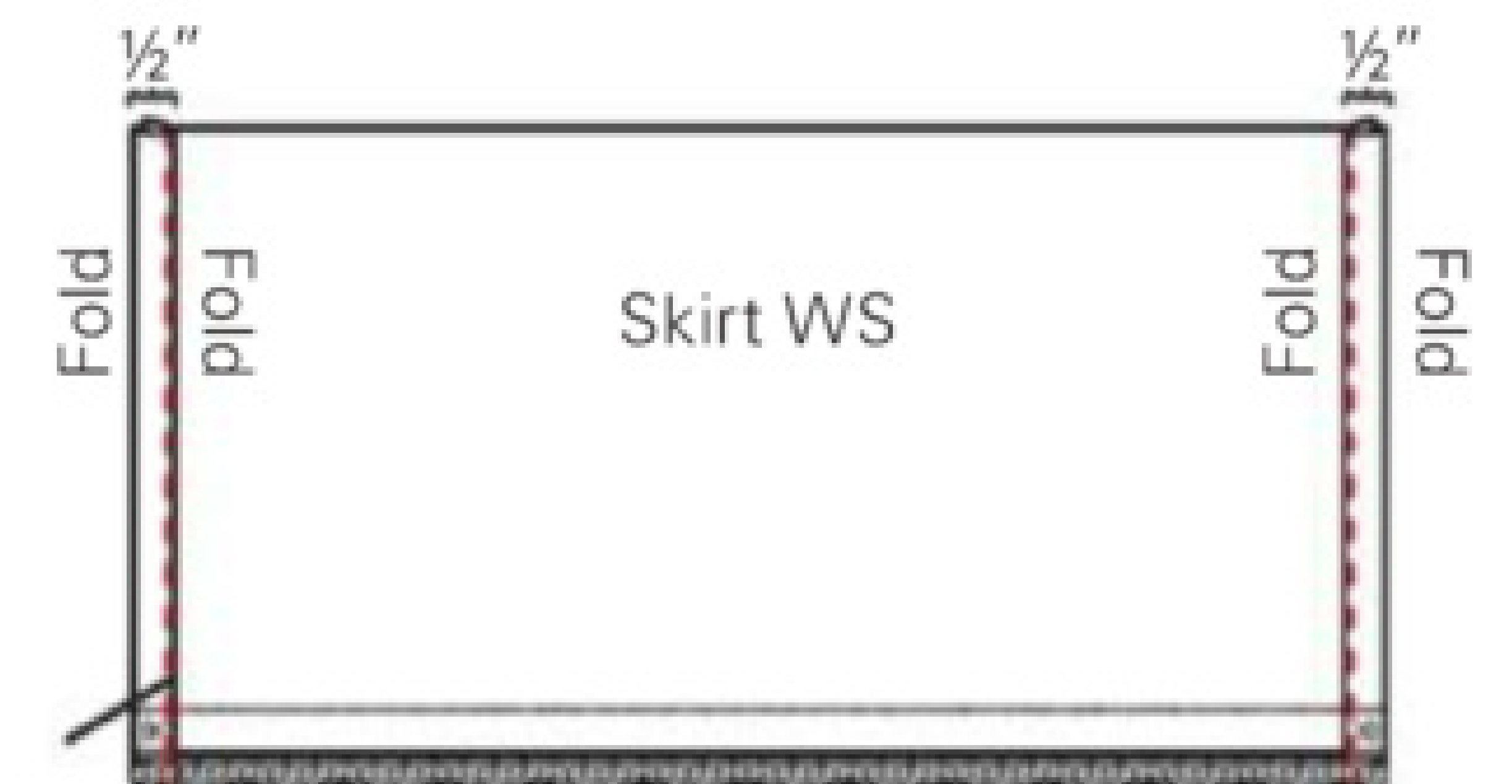


FIGURE 3



Fold side edge to WS $\frac{1}{2}$ ", press. Fold back $\frac{1}{2}$ " again, press. Topstitch next to fold.

FIGURE 4

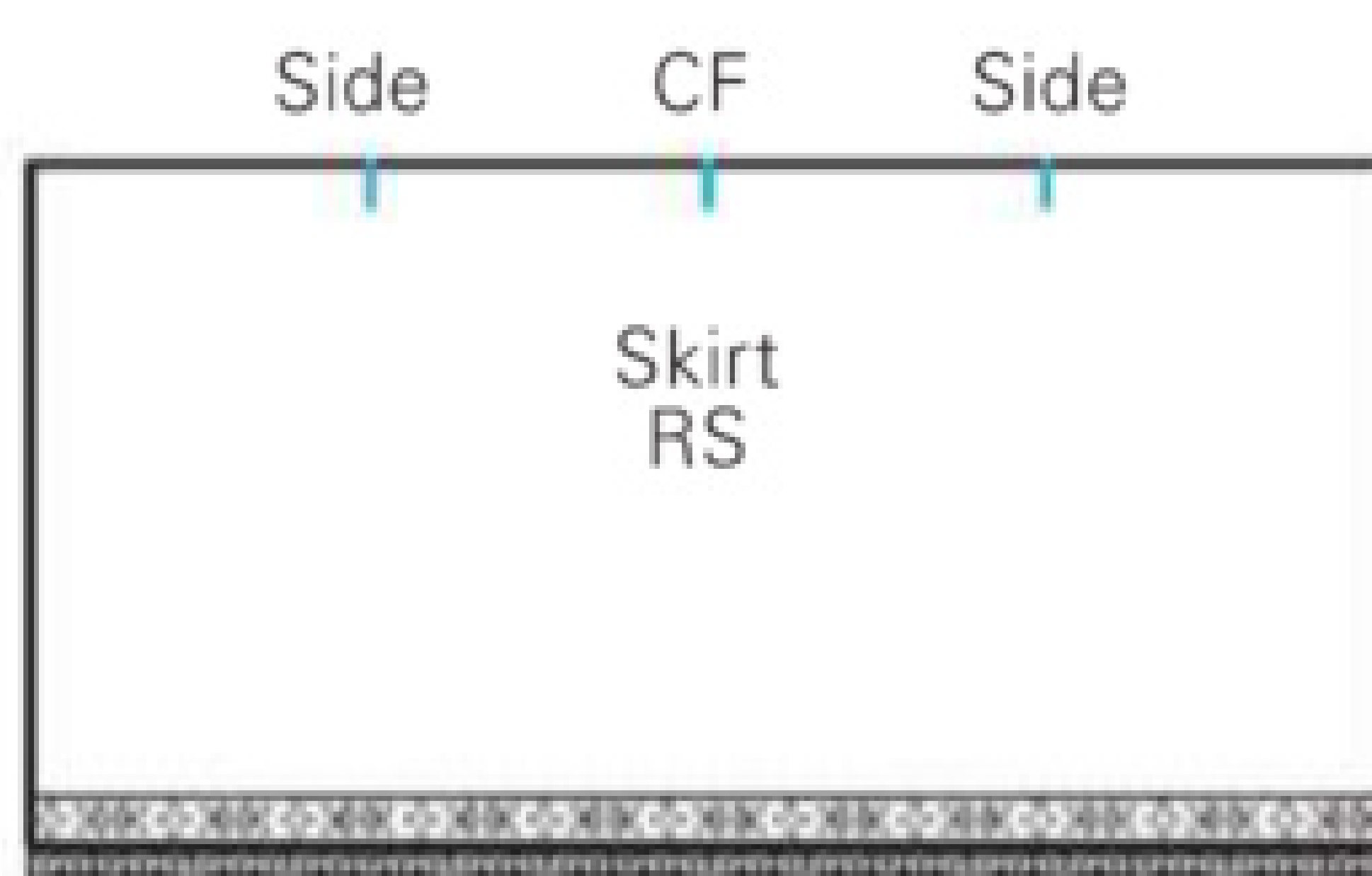


FIGURE 5

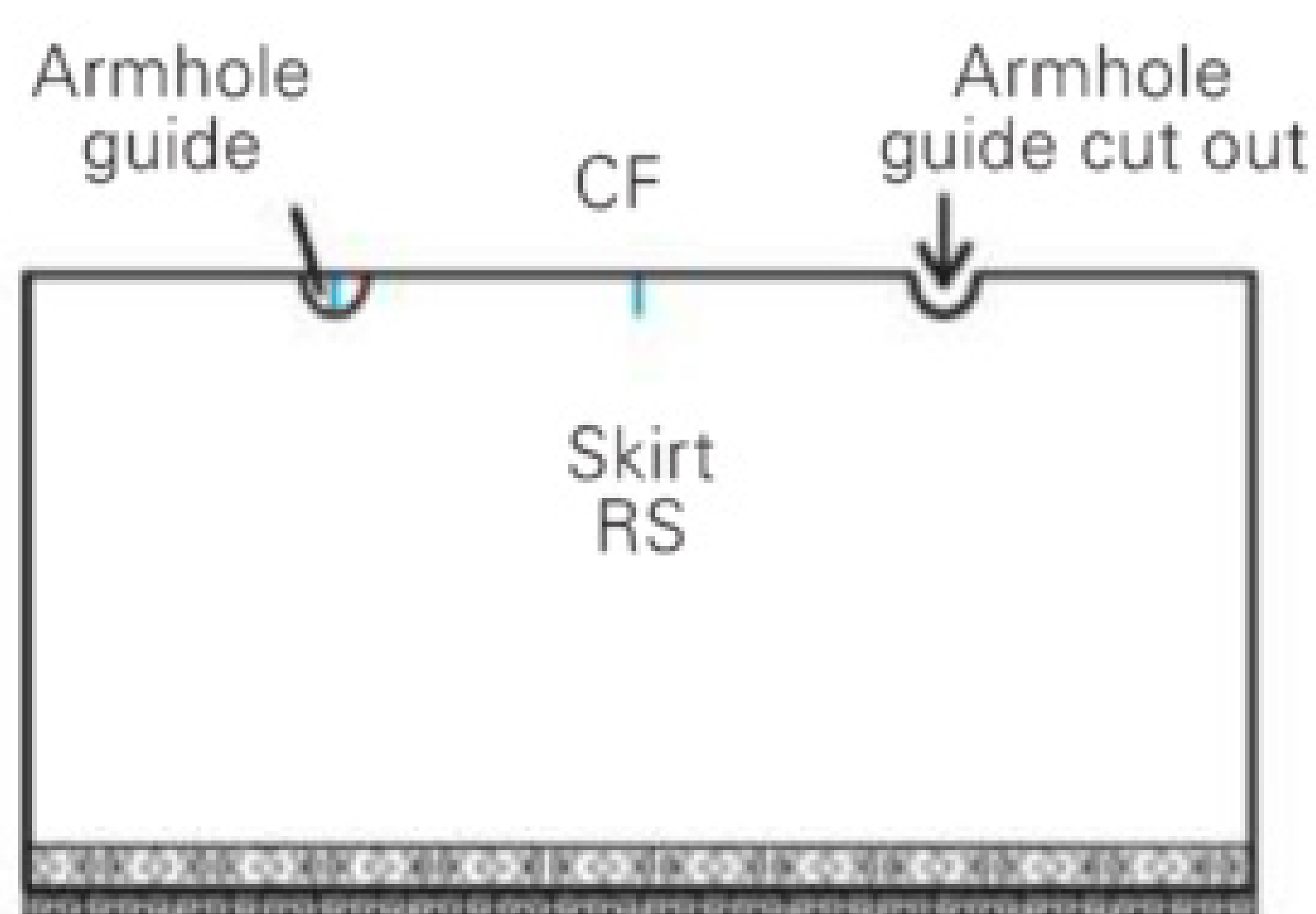


FIGURE 6

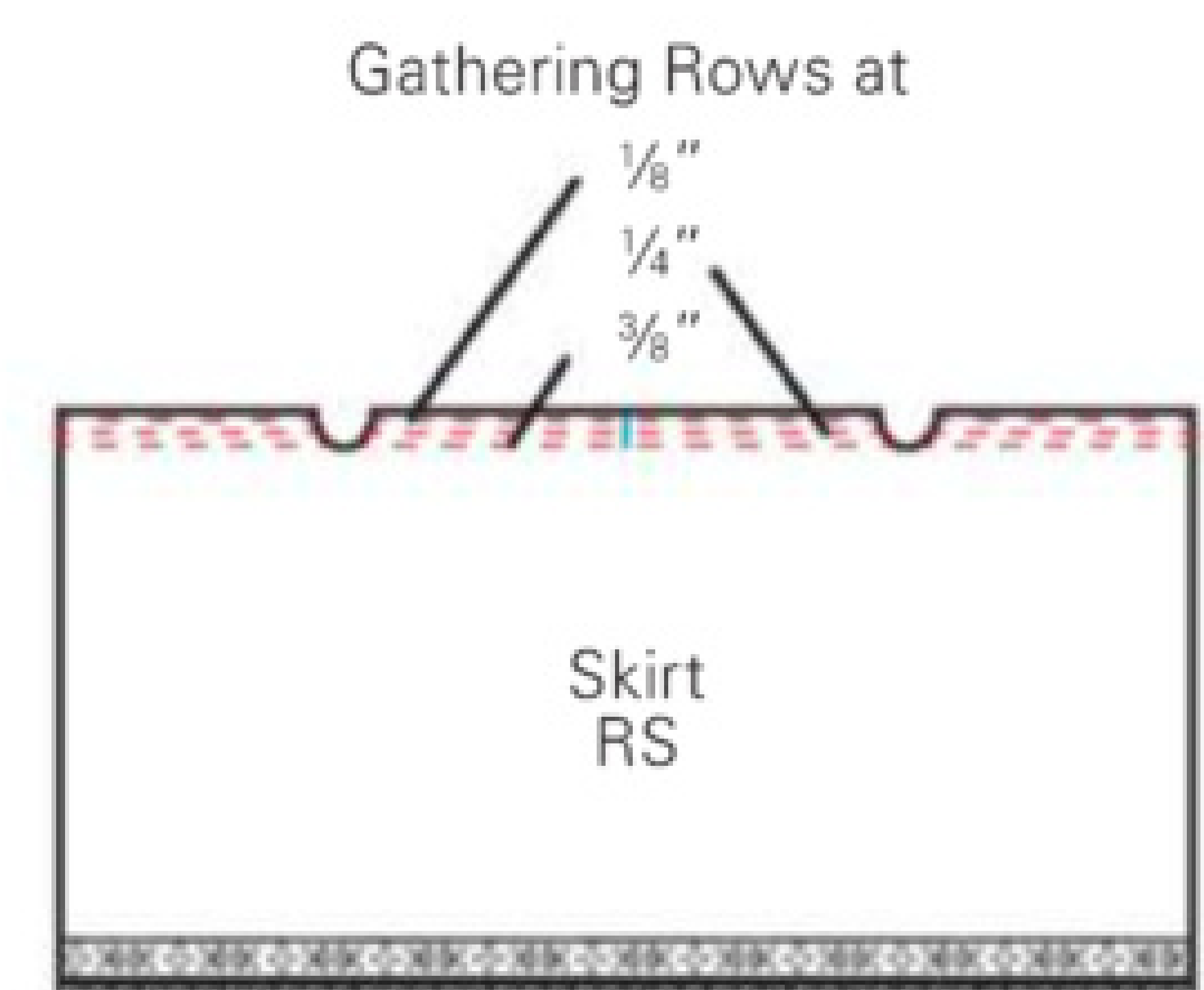


FIGURE 7

Bullion Anchors

By Michié Mooney (from page 34)



What you'll need...

Patterns

Sailor Bubble #105 by Creations by Michié (sizes NB to 24m)
Anchor embroidery design included in article

Fabric

1 yard of white Pima cotton
¼ yard of blue and white micro check for bias binding

Threads

DMC Floche Embroidery Cotton #794 lt cornflower blue

Needles

#7 between (shadow embroidery)

Notions

¼-inch-wide elastic
Six mother-of-pearl buttons
Two snaps
Fine-point blue wash-away marking pen
Embroidery scissor

 This project was stitched on a Baby Lock Ellure sewing machine.

Now this is undeniably sweet! Just a few easy embellishments take the simplest of bubbles from plain to perfect. The front tucks are anchored with what else but...anchors. Michié created them with a hand bullion stitch in a cornflower blue floss that perfectly matches the gingham bias binding she applied around the neckline and sleeves. Here she shares a tutorial for both trims – bullions and bias.

How to prepare...

1. Cut out according to cutting layout guide in pattern instructions.
2. Following pattern instructions, stitch bubble front pleats and press.
3. Using wash-away marking pen, mark ½ inch above stitching line (fig. 1). This line will now be your beginning starting and stopping points for bullion anchors.

How to embroider...

Bullion Anchors

1. Using two strands of DMC #794 (lt cornflower blue) insert needle at end of stitched pleat (fig. 2).
2. Insert needle at point A and come out at point B (fig. 3). Wrap needle with 20 wraps for first vertical bullion stitch and pull through.
NOTE: Always keep your finger and thumb on top of thread when pulling wrapped threads.

3. Create bottom of anchor by inserting needle in at point C and out at point D, wrapping needle with 20 wraps and pull needle through (fig. 4). Use a couching stitch to hold bottom anchor into place.

4. Last bullion stitch will be created by inserting needle at point E and out at point F, wrapping needle 10 wraps (fig. 5).

5. Complete anchor by stitching one lazy daisy at top of anchor (fig. 6).

6. Repeat bullion anchors on remaining three pleats on front of bubble.

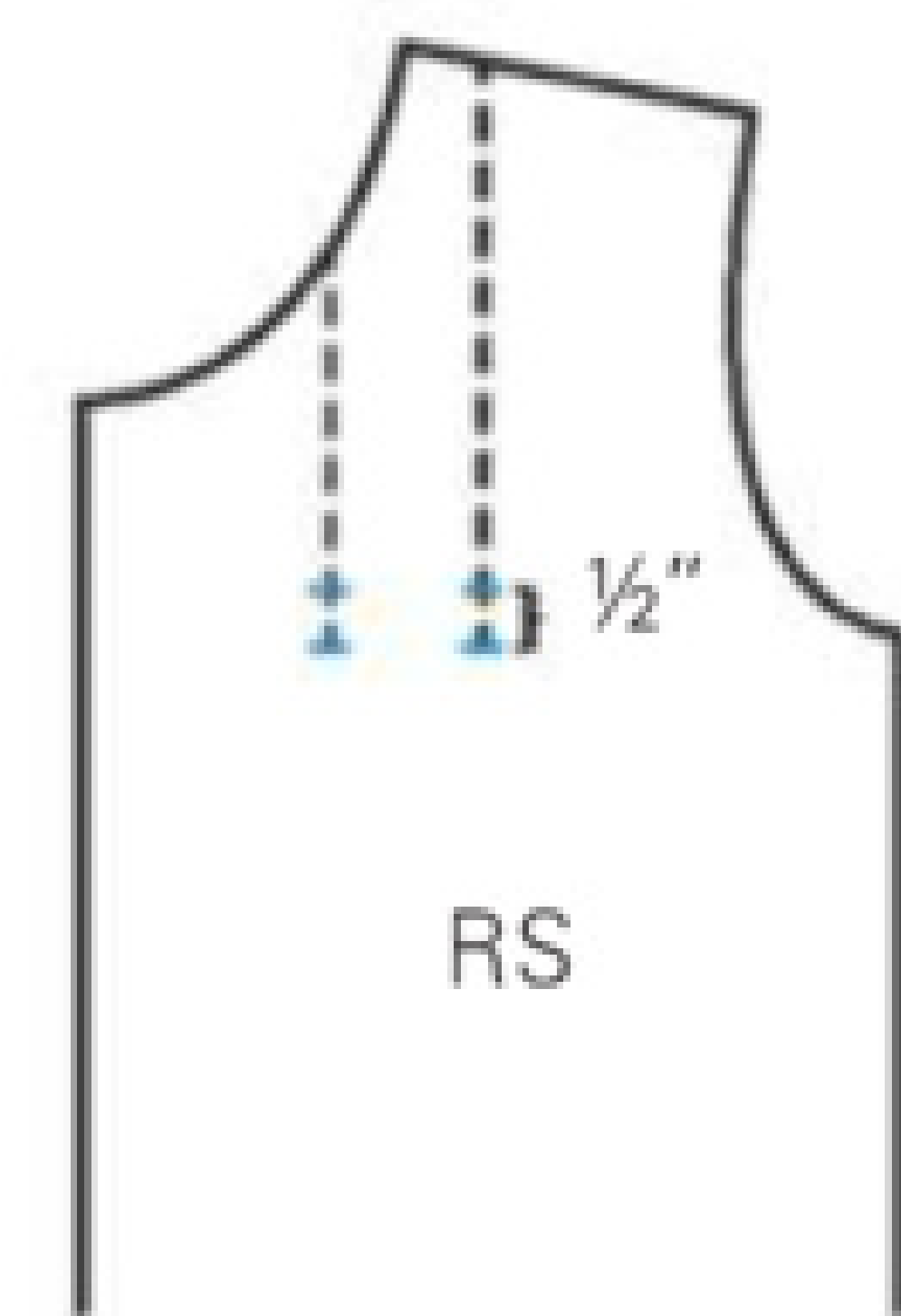


FIGURE 1

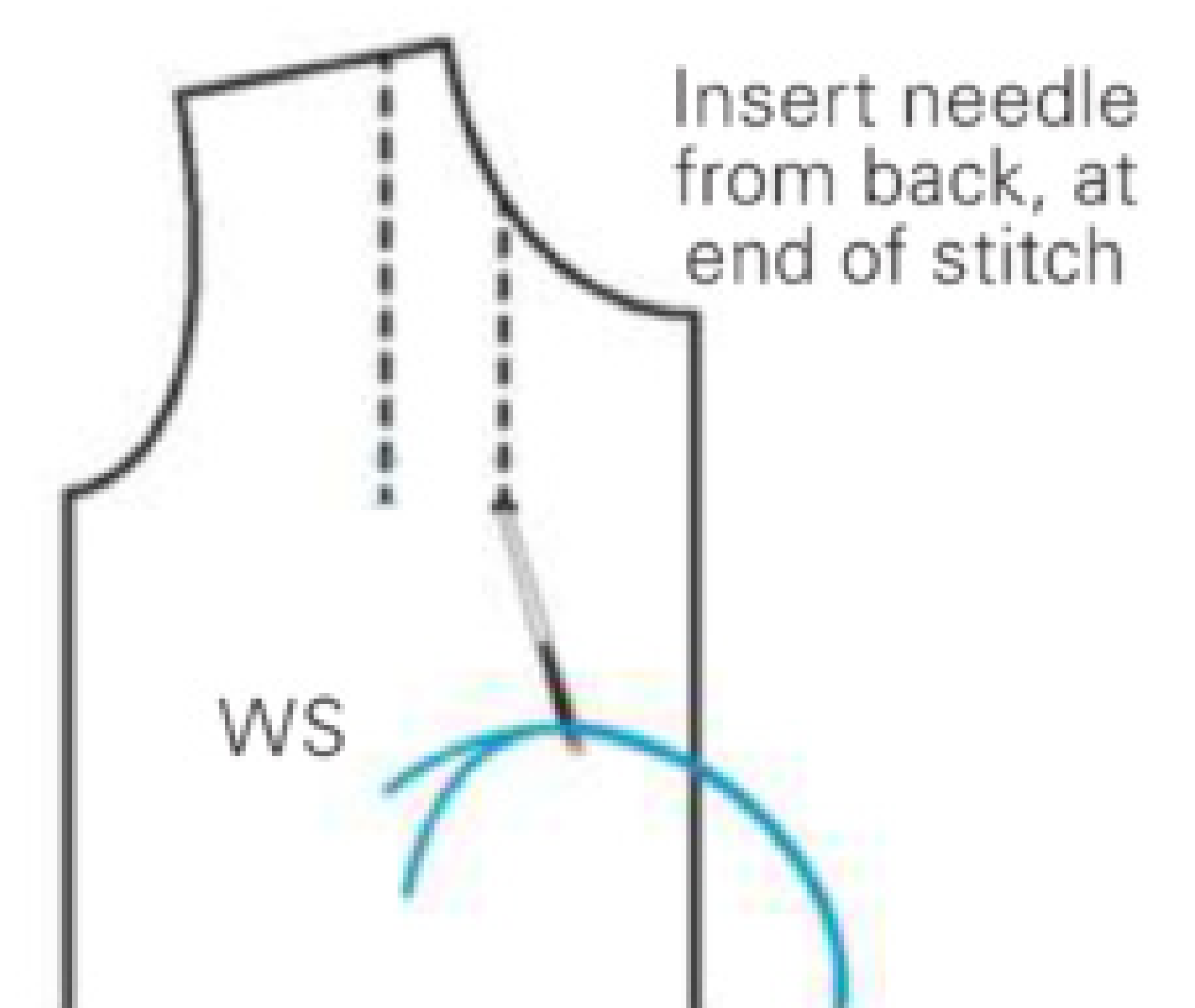


FIGURE 2

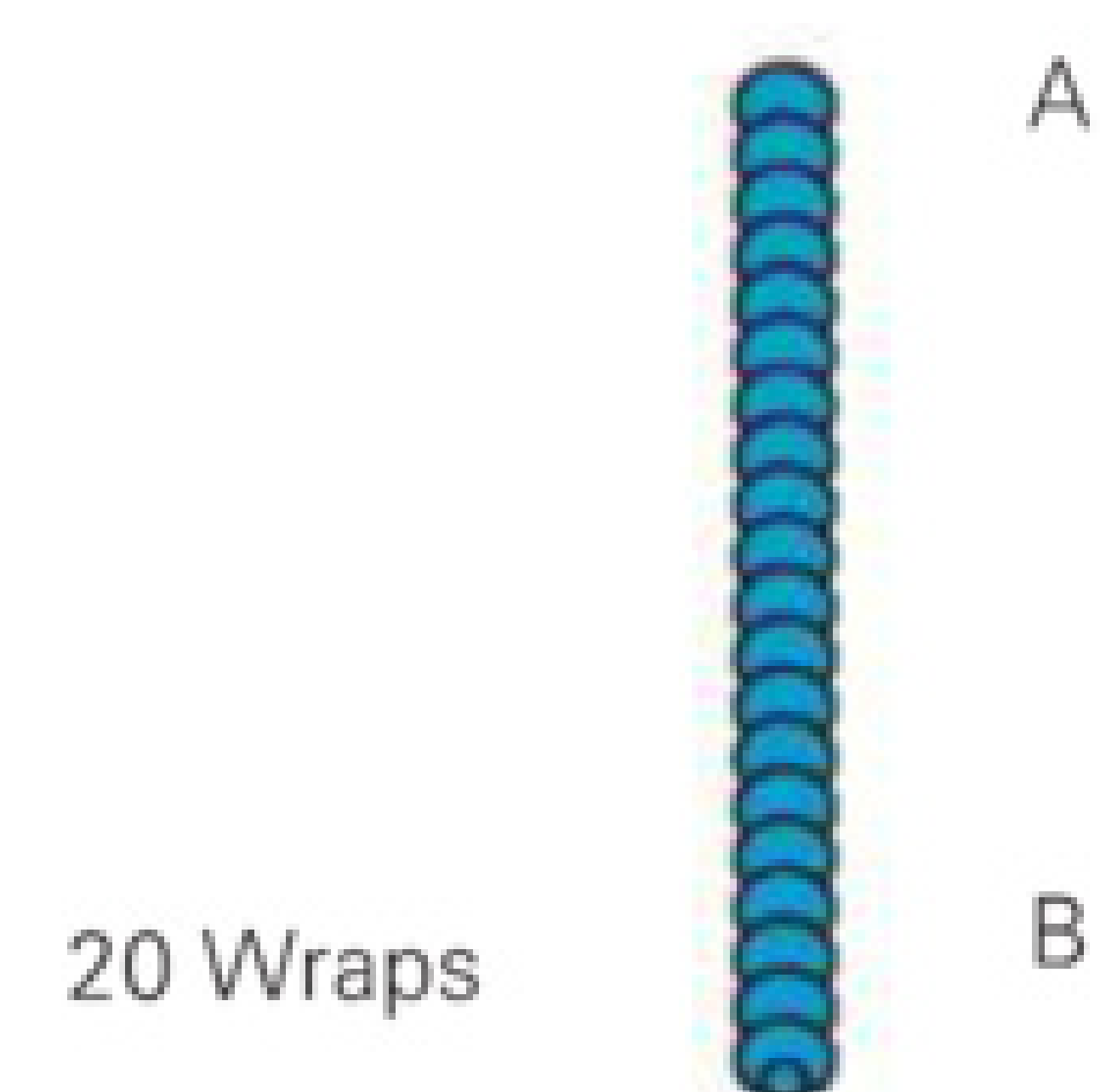


FIGURE 3

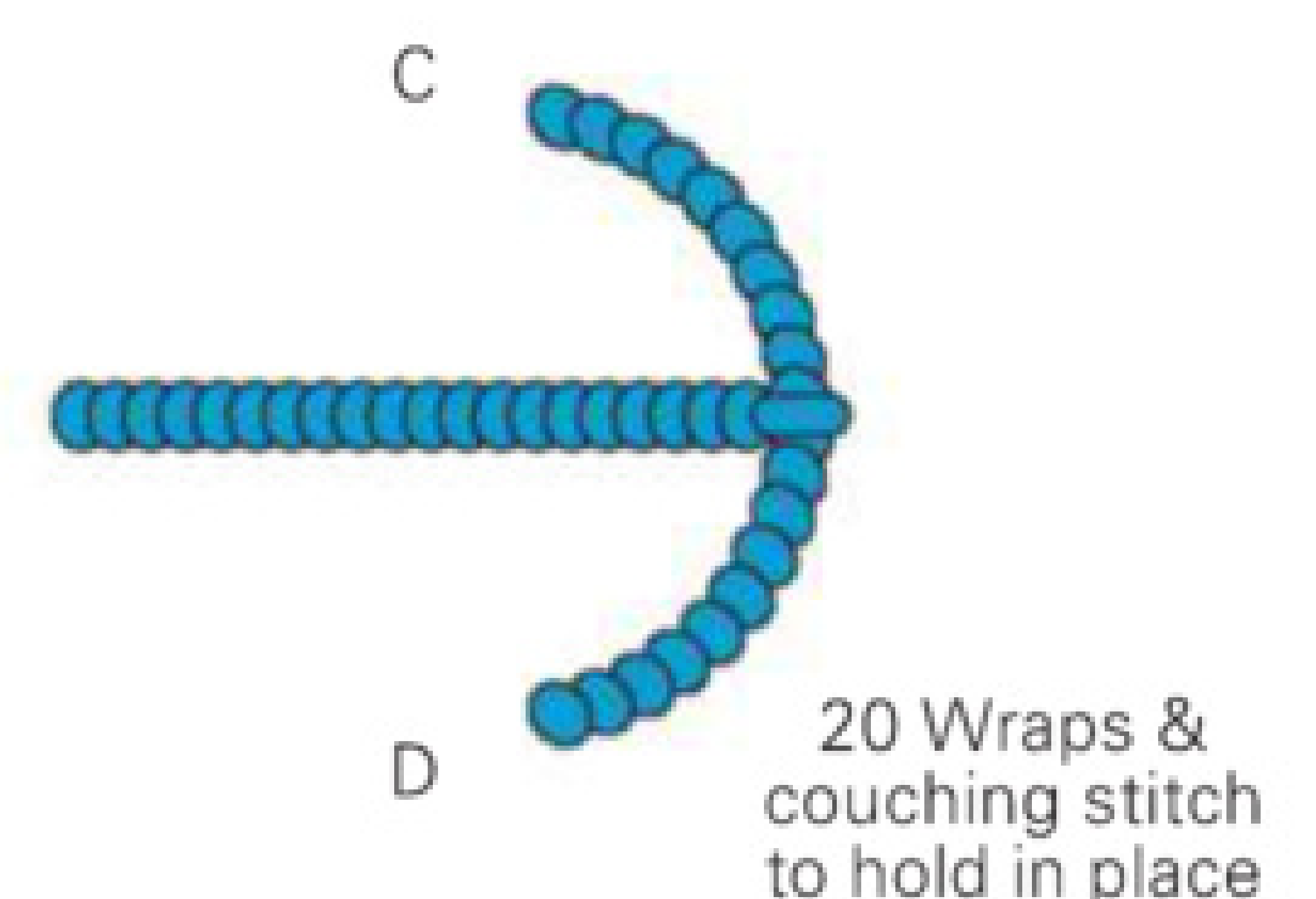


FIGURE 4

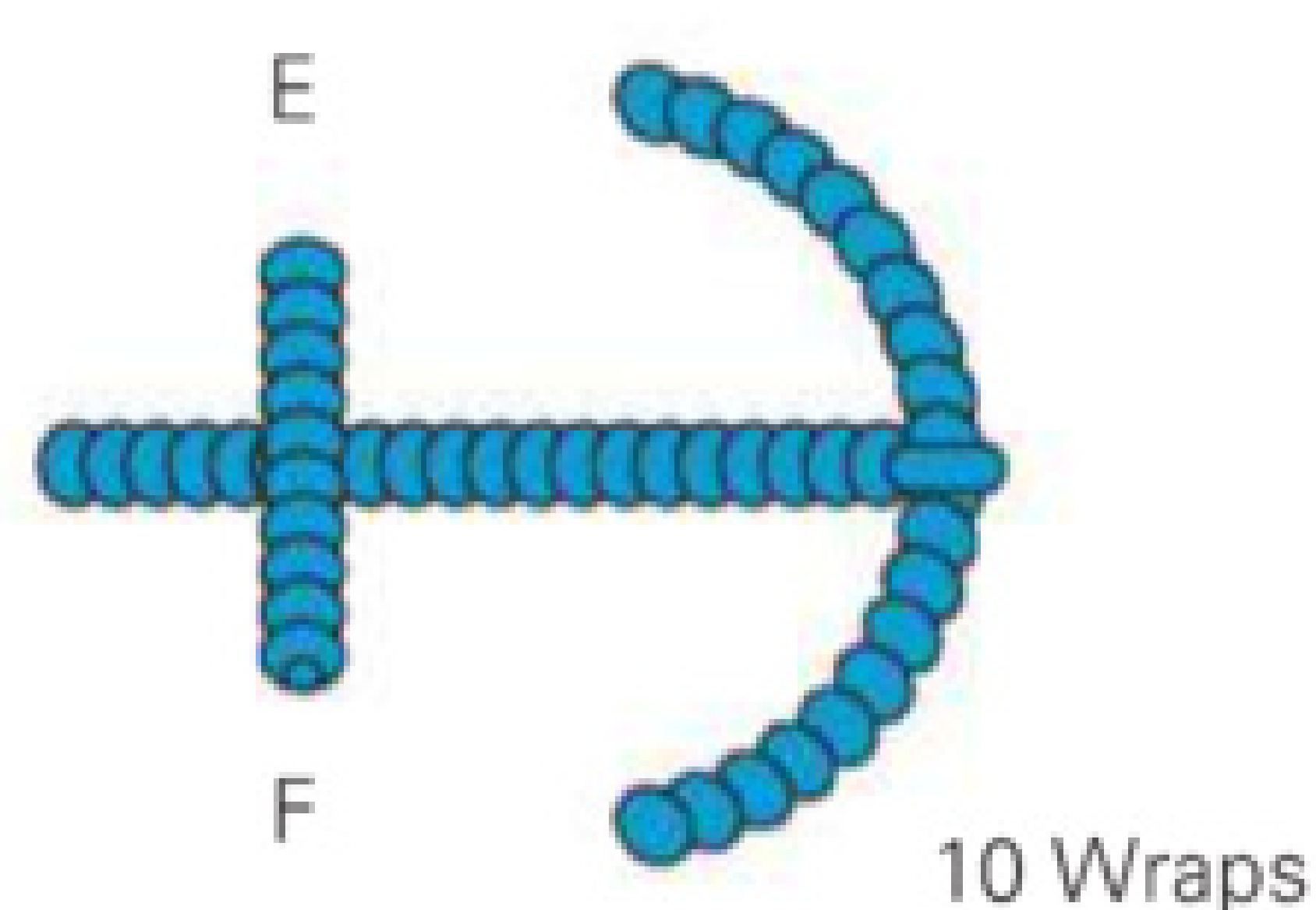


FIGURE 5

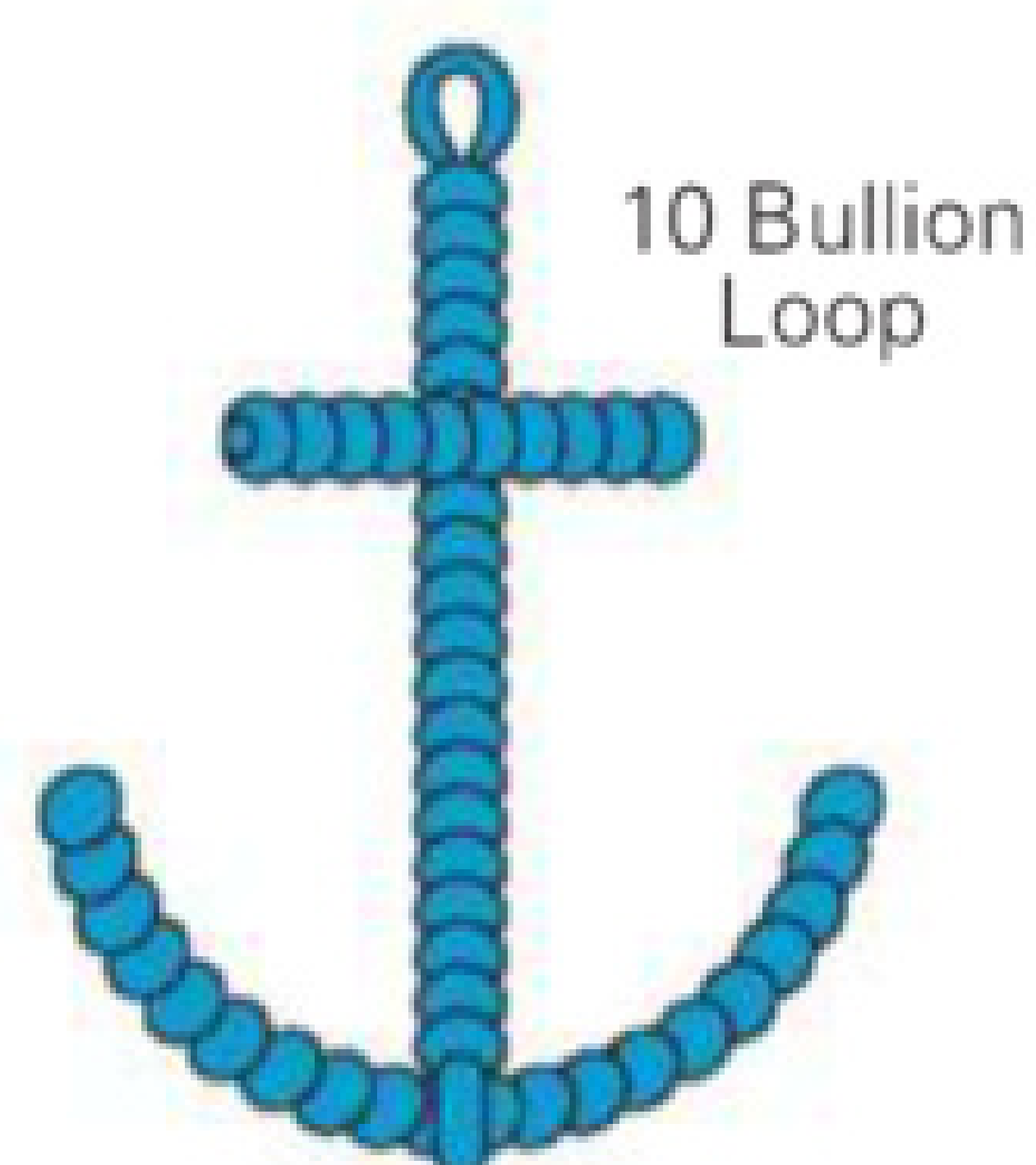


FIGURE 6

Bias Bands on Sleeves

1. Cut away bottom edge of each sleeve $\frac{1}{2}$ inch below upper foldline (fig. 7).
2. Cut a 2-inch-wide bias strip of micro check fabric, length of each sleeve bottom edge.
3. With right sides together, pin bias band to bottom edge of each sleeve and stitch $\frac{1}{2}$ inch from raw edge (fig. 8).
4. Press seam and bias band down away from sleeve (fig. 9).
5. Following pattern directions, stitch each sleeve to armhole.
6. With wrong sides together, pin side seams, matching underarm seams and stitch (fig. 10). Trim seam to $\frac{1}{4}$ inch and zigzag raw edge or serge. Press seam toward back.
7. On each sleeve, fold up $\frac{1}{2}$ inch of bottom of bias band to wrong side and press (fig. 11).
8. Turn up $\frac{1}{2}$ inch again to wrong side and pin. Hand stitch in place along seamline (fig. 12).
9. Follow pattern instructions to complete construction of bubble. 

Michié Mooney's passion for sewing started over 30 years ago with the arrival of her first child. Her hobby became a business in 2000 when she launched the Creations by Michié line of sewing patterns and books. Michié is a regular contributor to *Sew Beautiful* and teaches at Martha Pullen's School of Art Fashion. Her patterns are carried by many heirloom shops or may be ordered online from Martha Pullen Company, Inc. or at creationsbymichie.com.

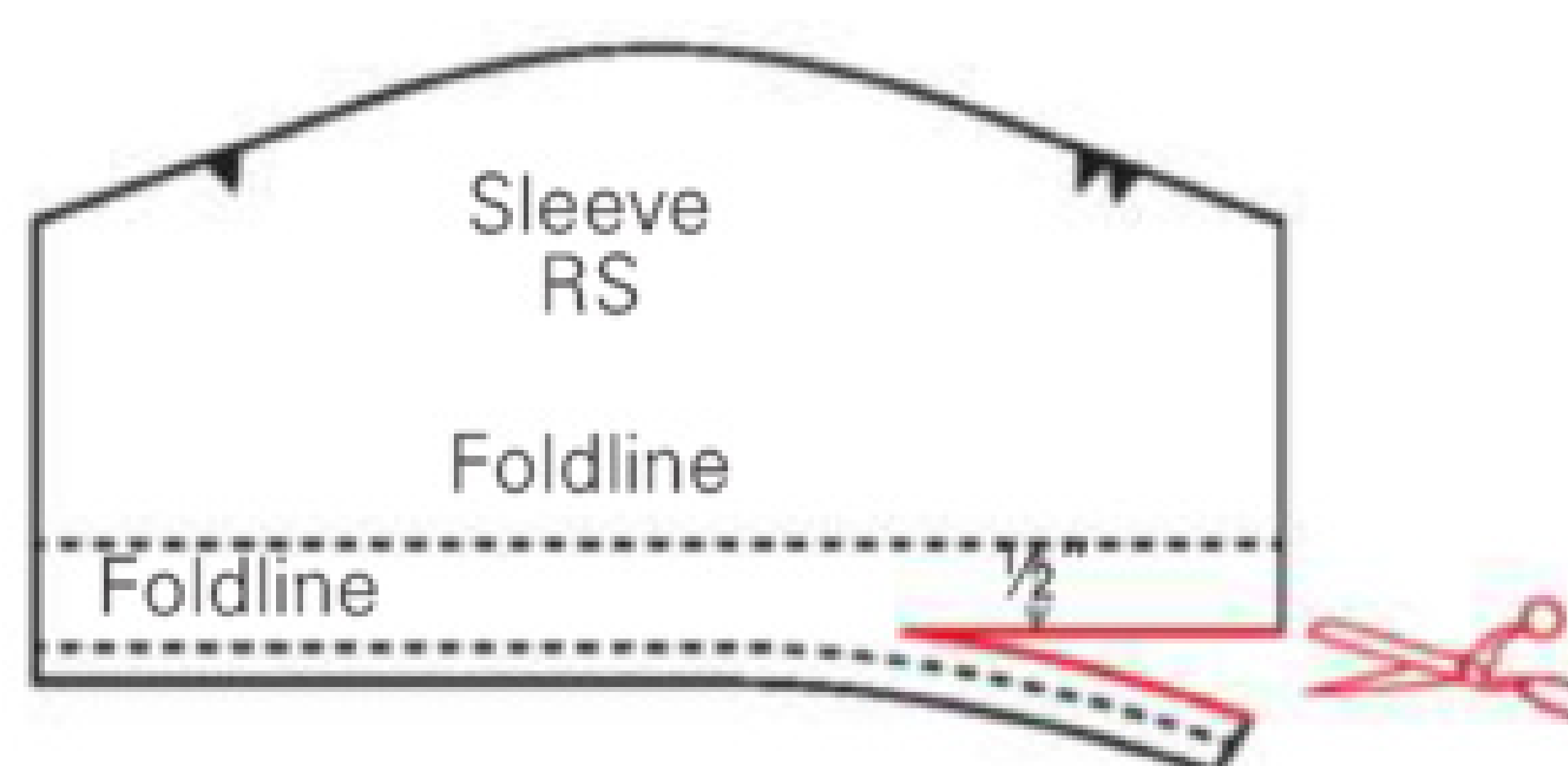


FIGURE 7

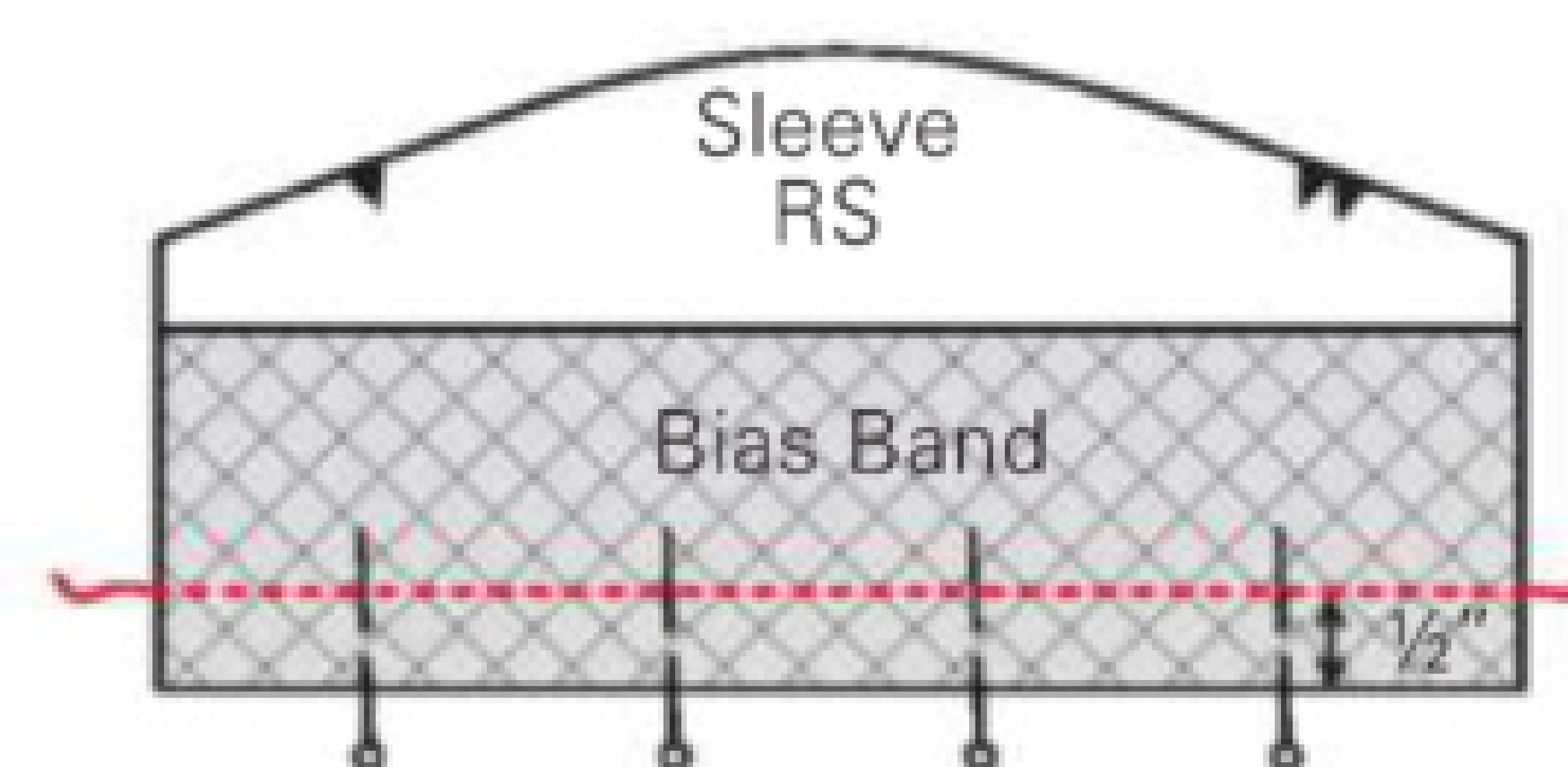


FIGURE 8

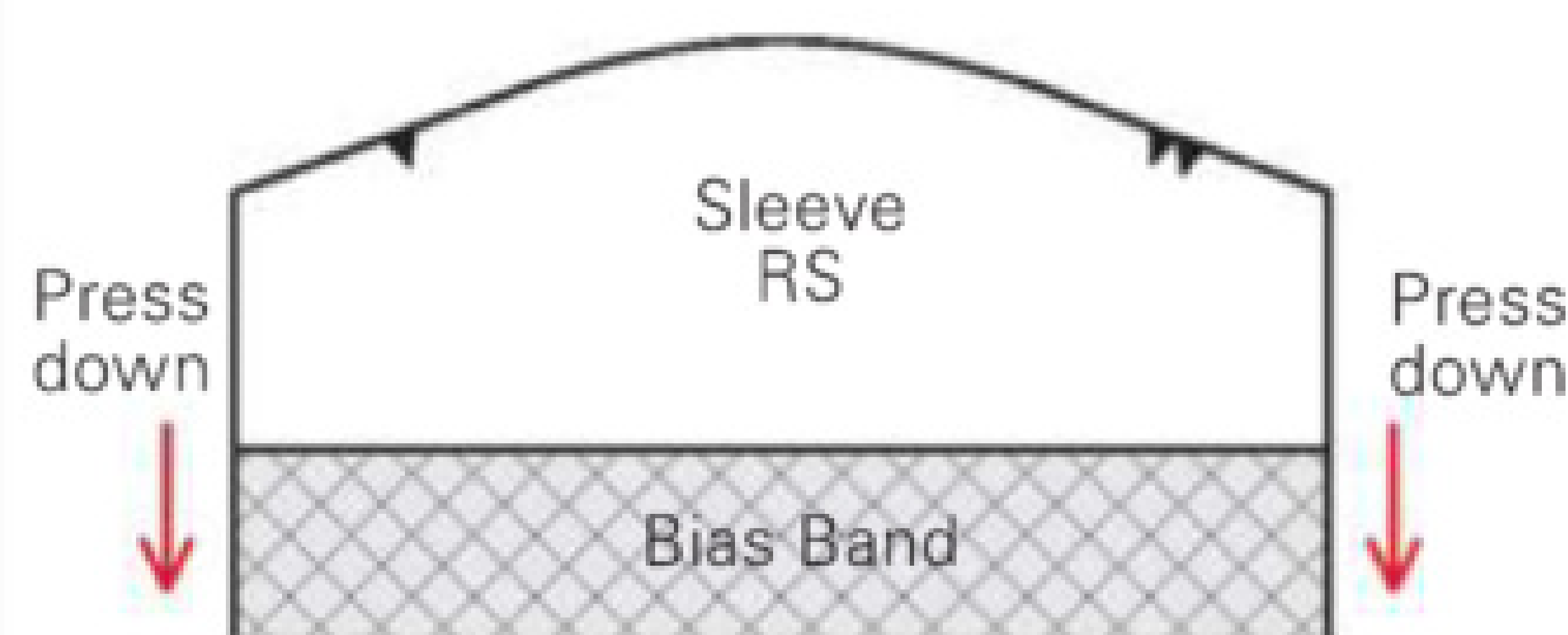


FIGURE 9

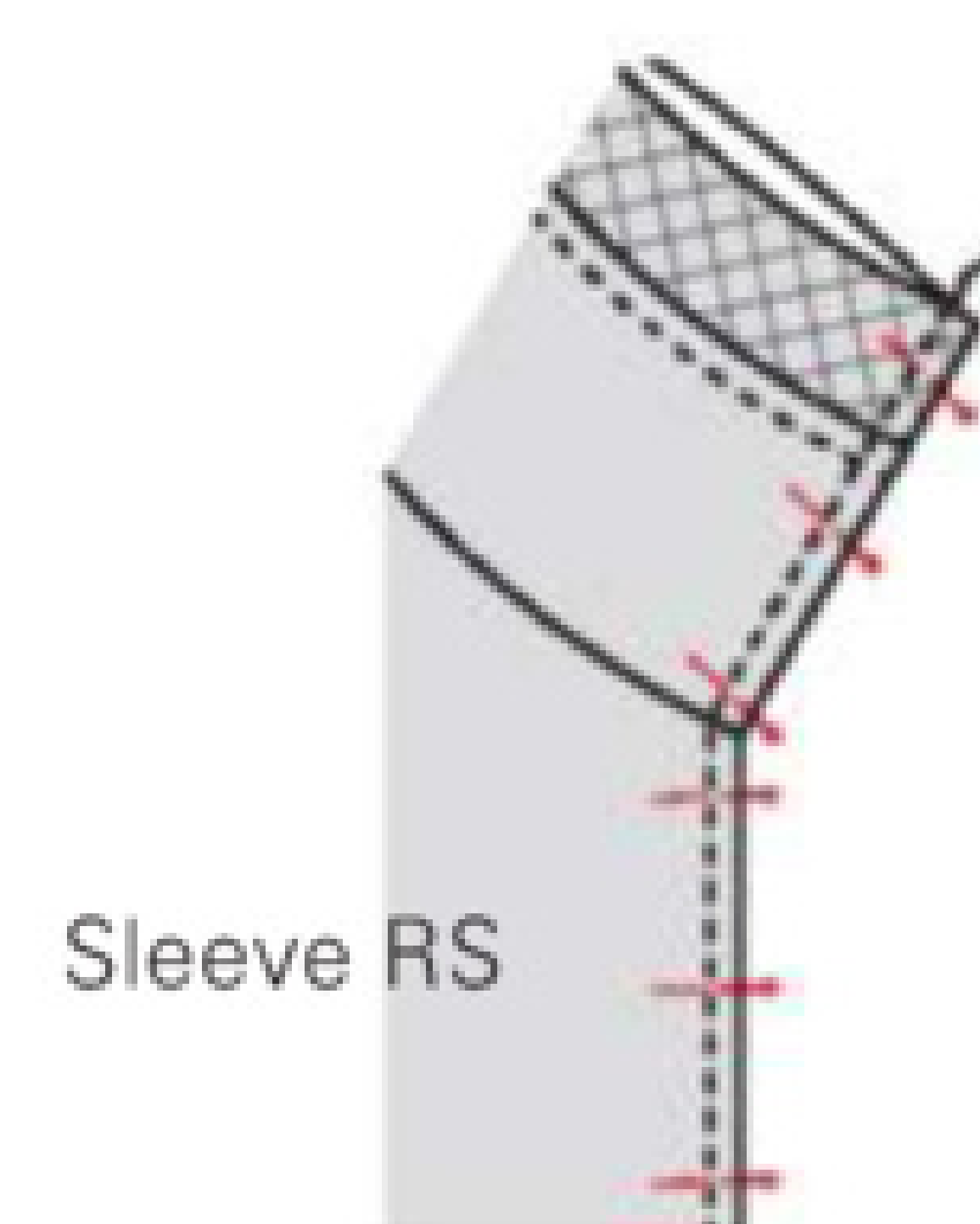


FIGURE 10

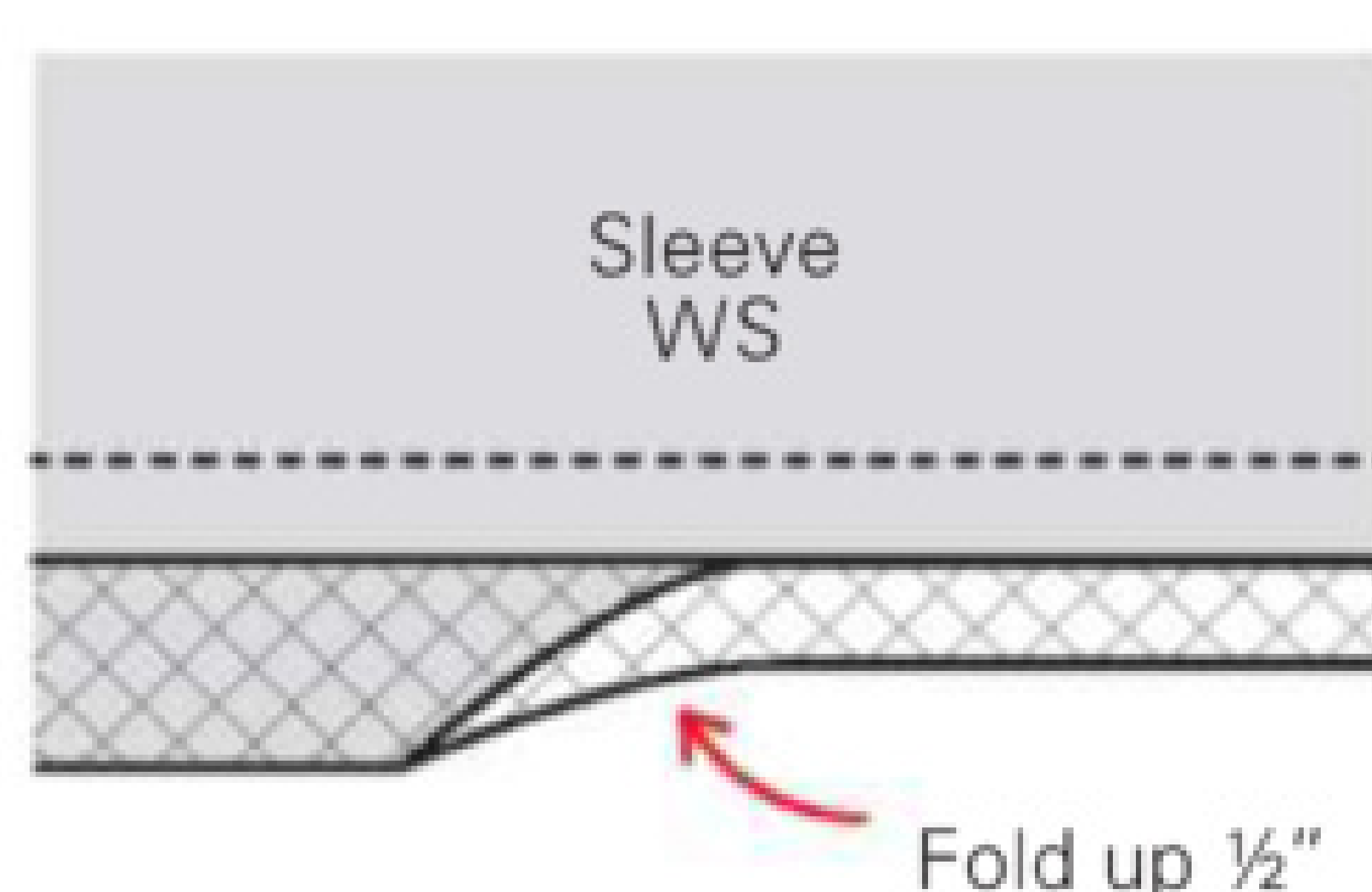


FIGURE 11

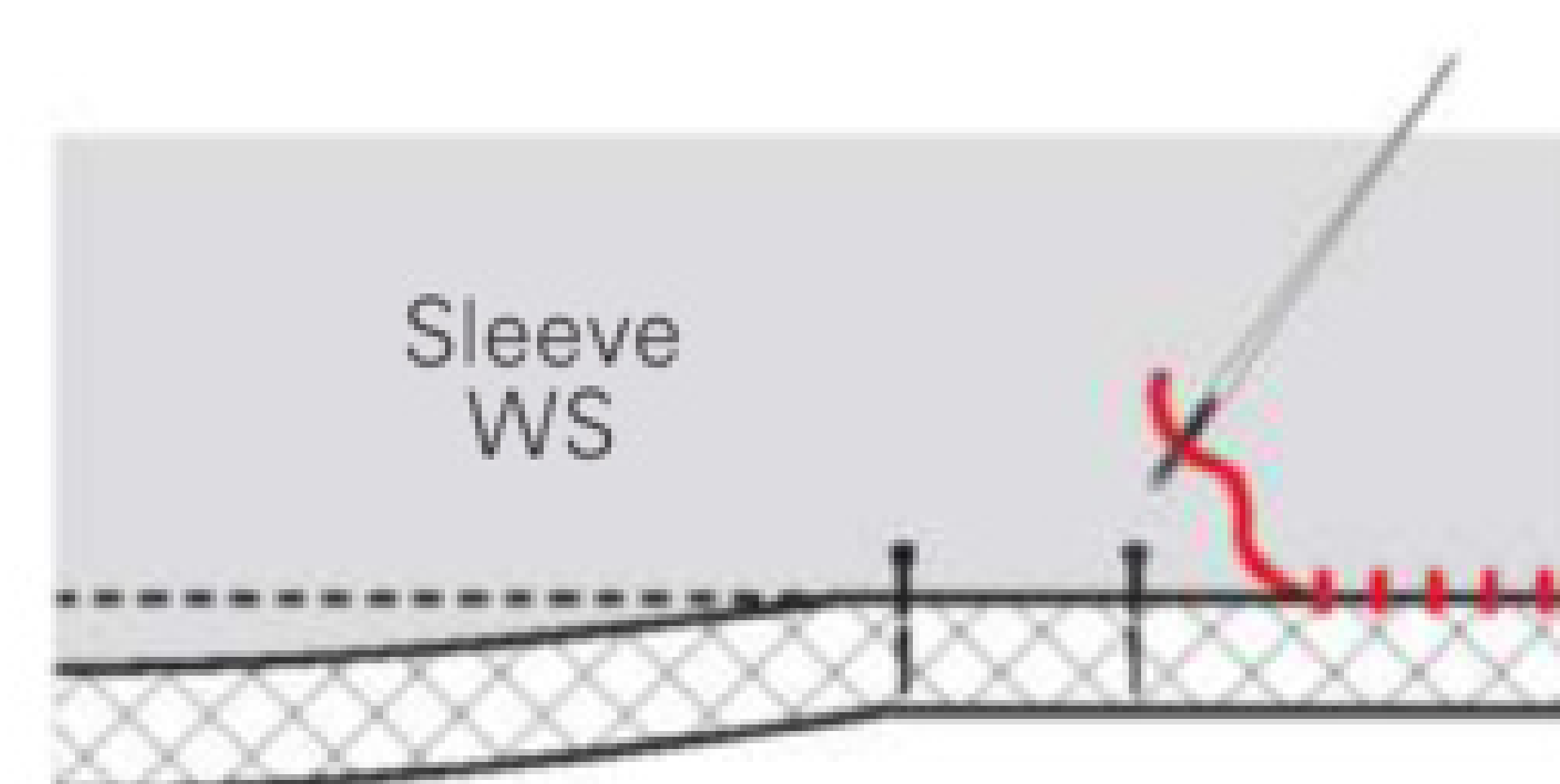


FIGURE 12

Nolan's Tug Boat

by Cyndi Manson May (from page 35)



When our Martha Pullen Internet Embroidery team designed the 2014 “Heirloom Baby Designs” collection, I knew I had to share a hand-stitched version of this darling little boat with our readers. While machine embroidery may save time, I find something so relaxing and therapeutic about handwork. The Children’s Corner “Taylor” romper is the pattern for this simplistic design. Rompers are perfect for baby boys to wear in the summertime whether they’re off to a play date or backyard barbecue. ~Cyndi

What you’ll need...

Pattern

“Taylor” #254 by The Children’s Corner (sizes 3m to 24m)

Embroidery design for hand provided on pullout centerfold

Machine Embroidery Design

“Heirloom Baby Designs” Collection from Martha Pullen Internet Embroidery Club

Fabric

1 yard of blue piqué from Fabric Finders, for suit
1 yard of white batiste, for lining

Threads

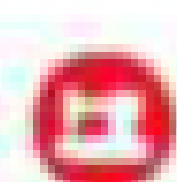
DMC Floche Embroidery Cotton
#321 red
#3325 lt baby blue
#799 med delft blue

Needles

#7 between (shadow work)
#10 sharps (granitos)

Notions

Cording for piping
¼-inch-wide elastic
Two ½-inch covered buttons
Three snaps
Small hands-free hoop
Fine-point blue water-soluble marker
Embroidery scissors



This project was stitched on a Bernina 170 sewing machine.

How to prepare...

1. Pin romper front pattern piece to blue fabric and trace off using a wash-away marking pen.
2. Transfer all markings and remove pattern piece.
3. Measure down 1 inch from marked center front neckline and mark for embroidery design (fig. 1).
4. Trace embroidery design onto romper using wash-away marking pen.
5. Pin romper back pattern piece to main and lining fabrics. Cut out according to cutting layout guide in pattern instructions.

How to embroider...

Stars

1. Shadow stitch stars using #799 (med delft blue). Beginning at center, start shape of diamond forming a “V” (fig. 2).
2. Complete all diamond sections within star with shadow stitch. Make sure to share holes as you stitch.

Boat

1. Work portholes on boat in granito stitch with #3325 (lt baby blue) (fig. 3).
2. Stitch water line using #3325 (lt baby blue) in a shadow stitch (fig. 4).
3. Next stitch flagpole in a shadow stitch using #3325 (lt baby blue) (fig. 5).
4. Work flag and base of boat with #321 (red) using a shadow stitch (fig. 6).
5. Complete design with #799 (med delft blue) stitching top section of boat in a shadow stitch.

Tip: When beginning a granito, pierce only a few fibers with needle. This will make your granitos more round.

Construction

6. Place front romper pattern over previous tracings to ensure proper tracing. Adjust if necessary.
7. Cut out romper front.
8. Follow instructions in pattern for romper construction.



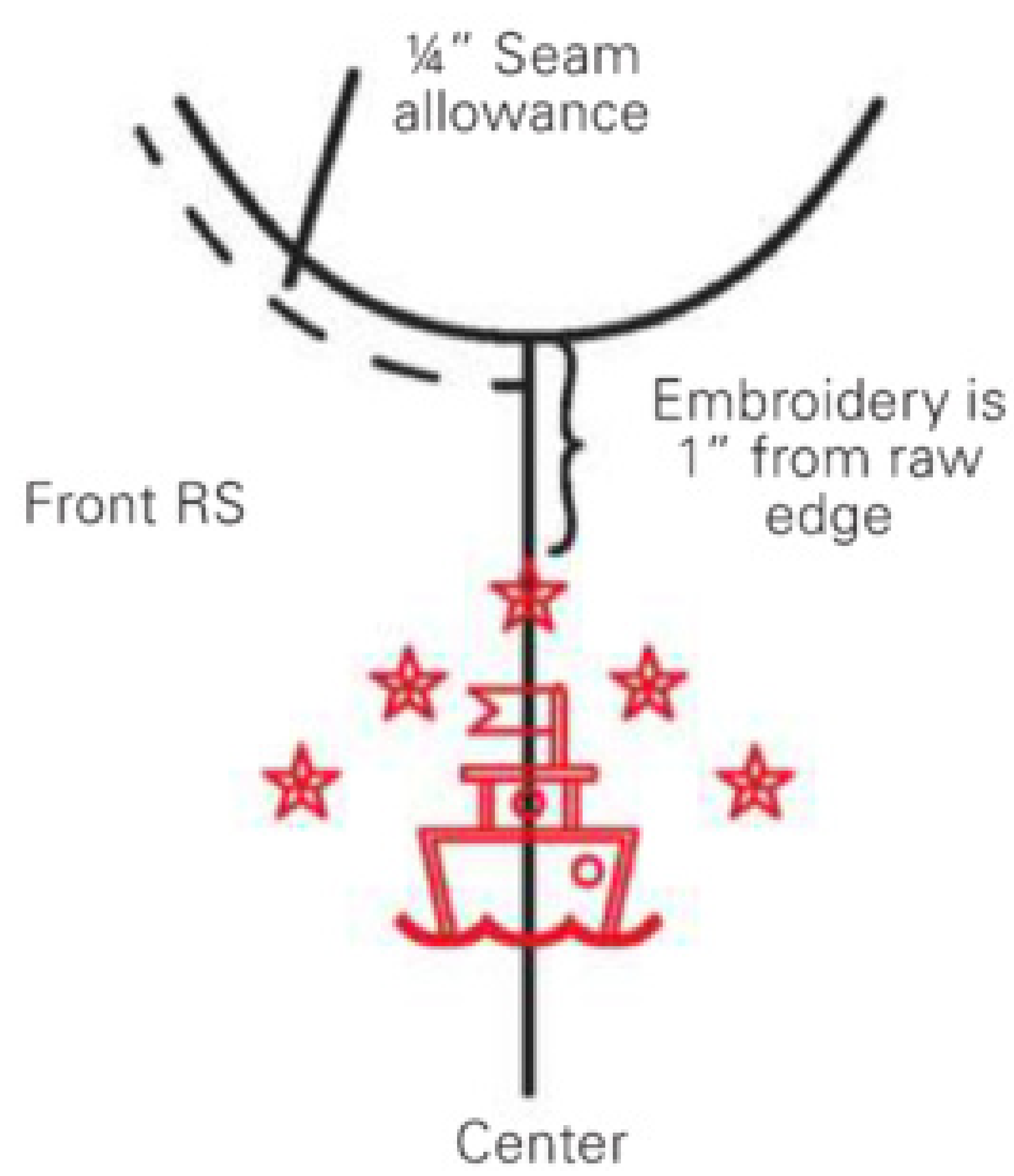


FIGURE 1

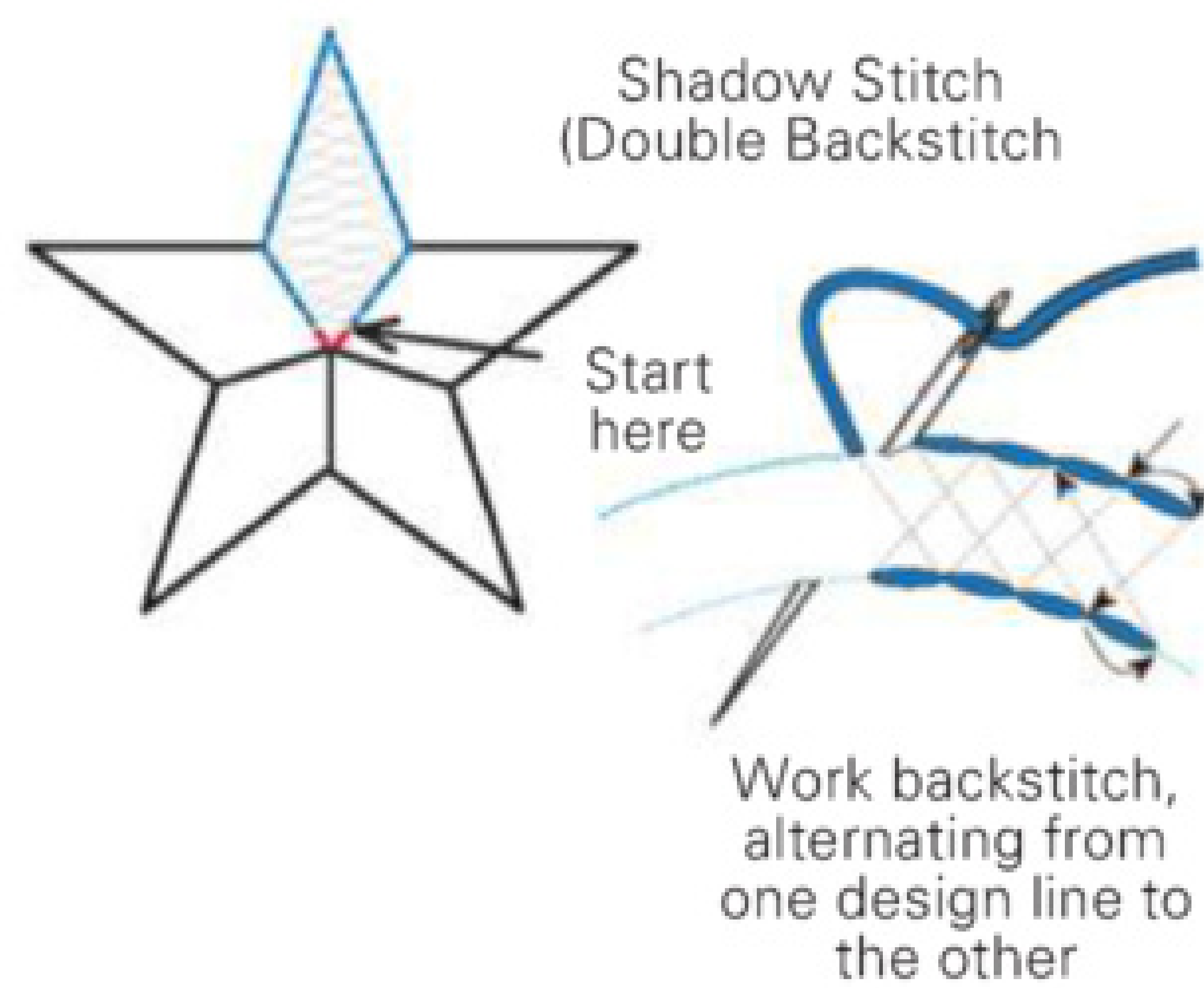


FIGURE 2

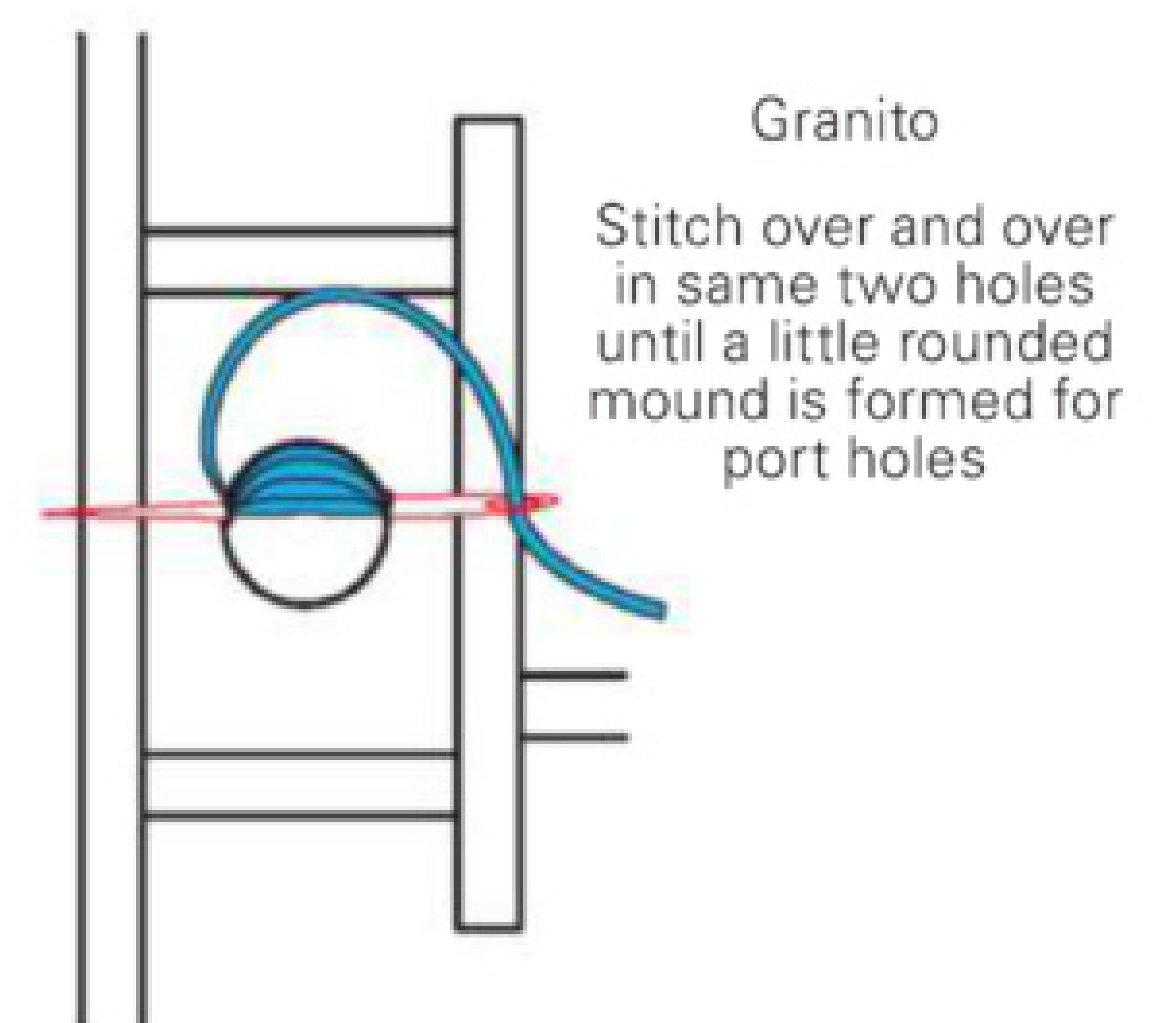


FIGURE 3



FIGURE 4

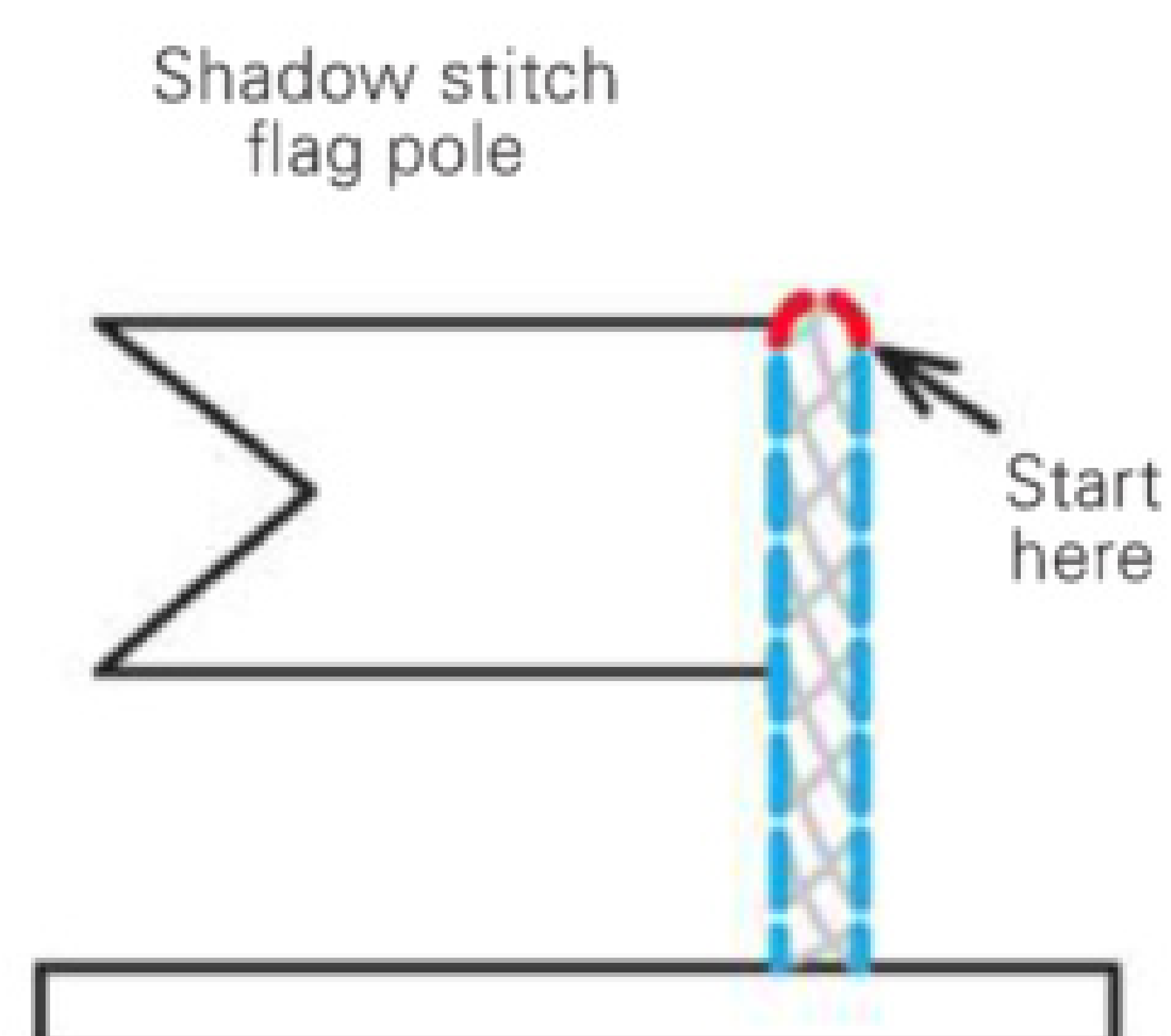


FIGURE 5

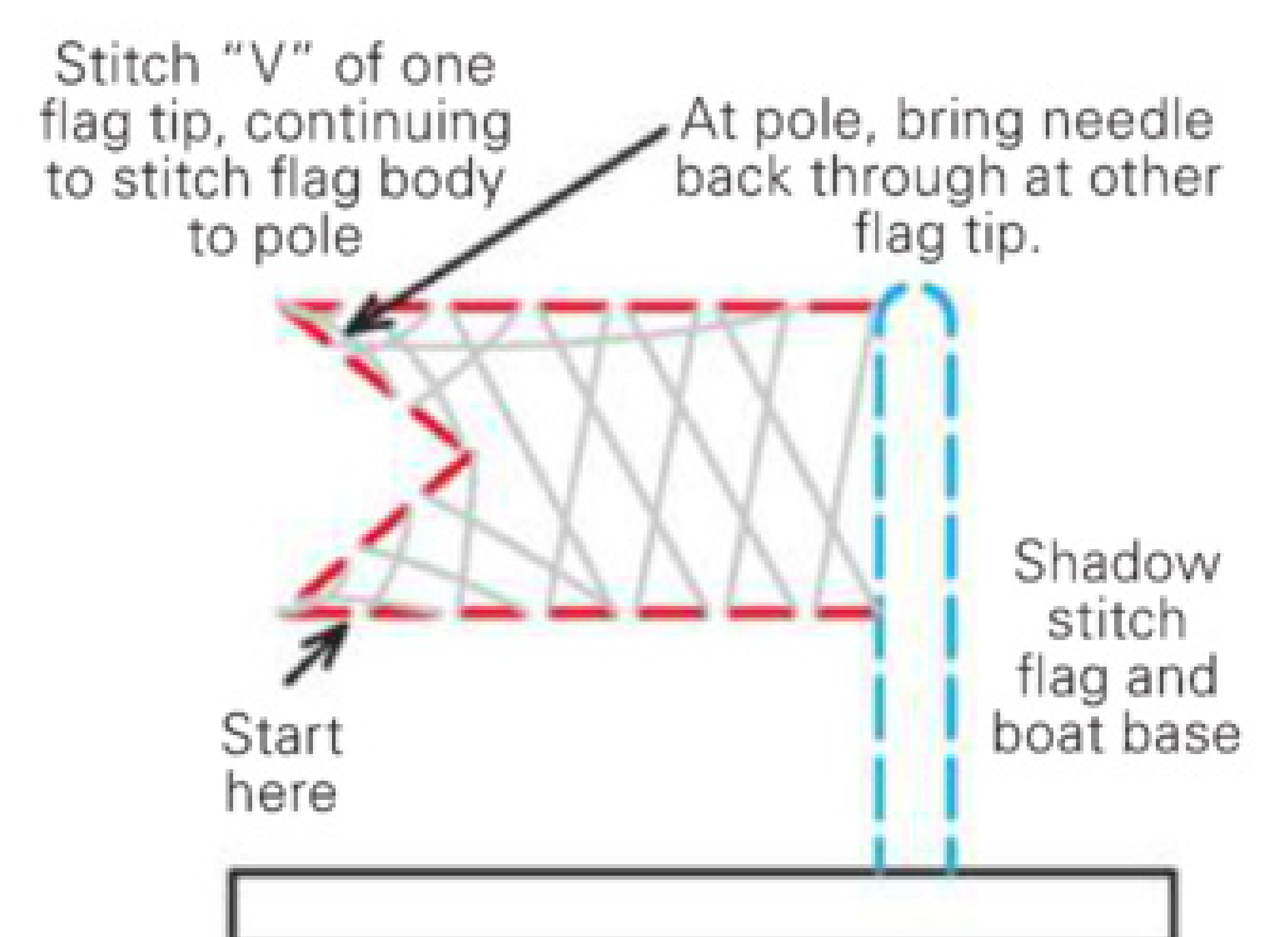


FIGURE 6



Above: Daygown featuring designs from the Heirloom Baby Collection. Baby Daygown ePattern download is available as separate purchase at store.marthapullen.com.

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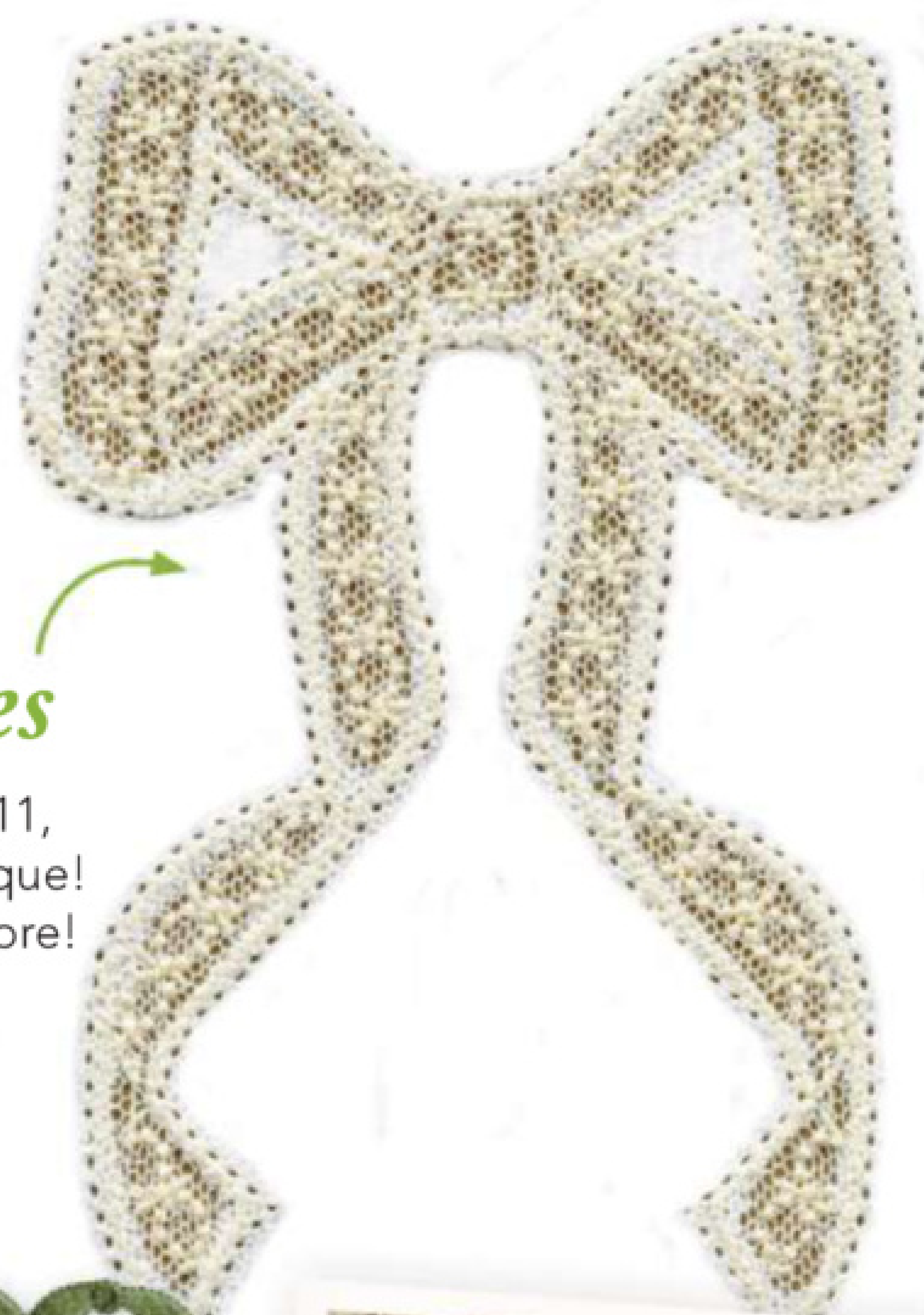
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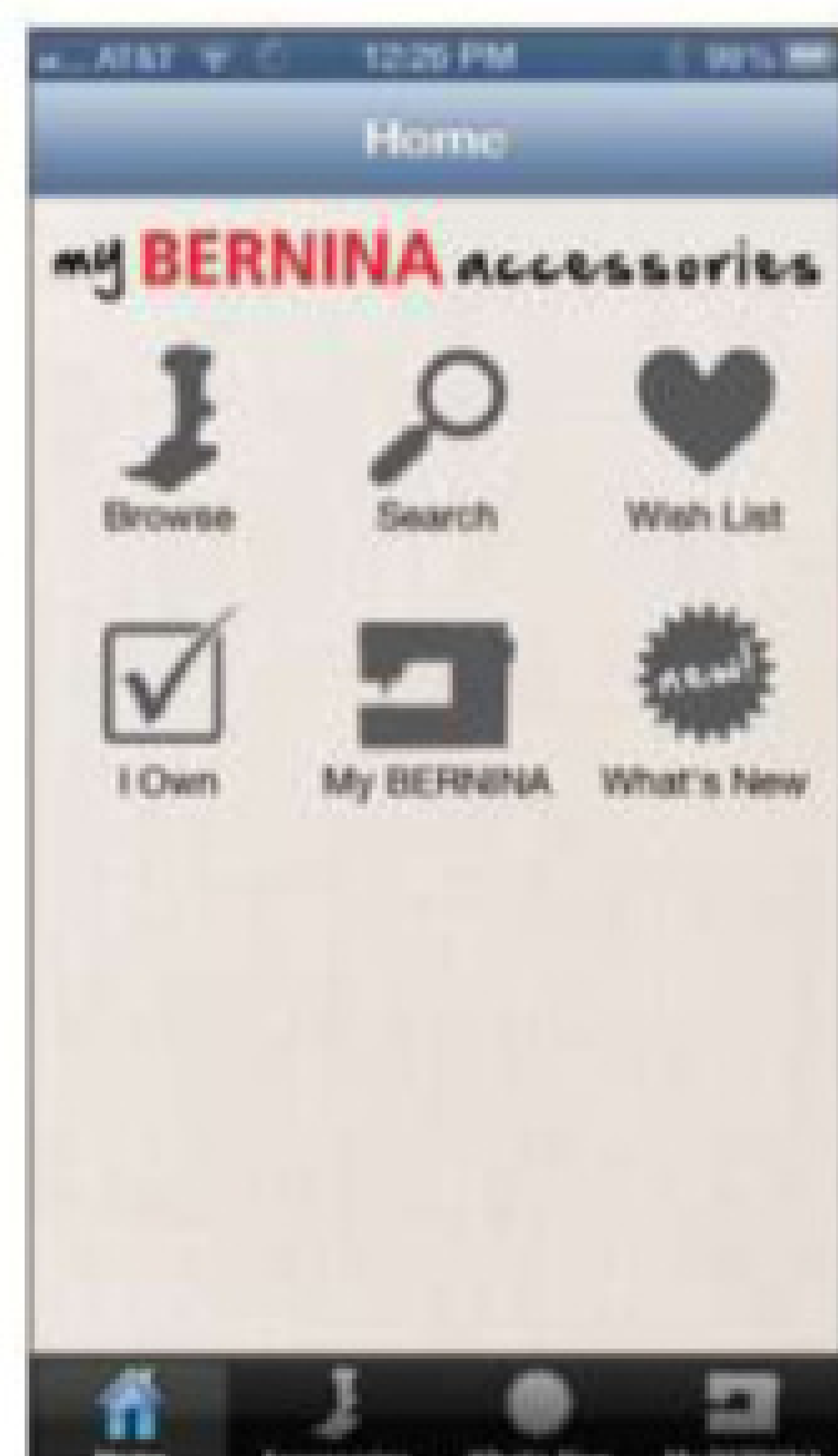
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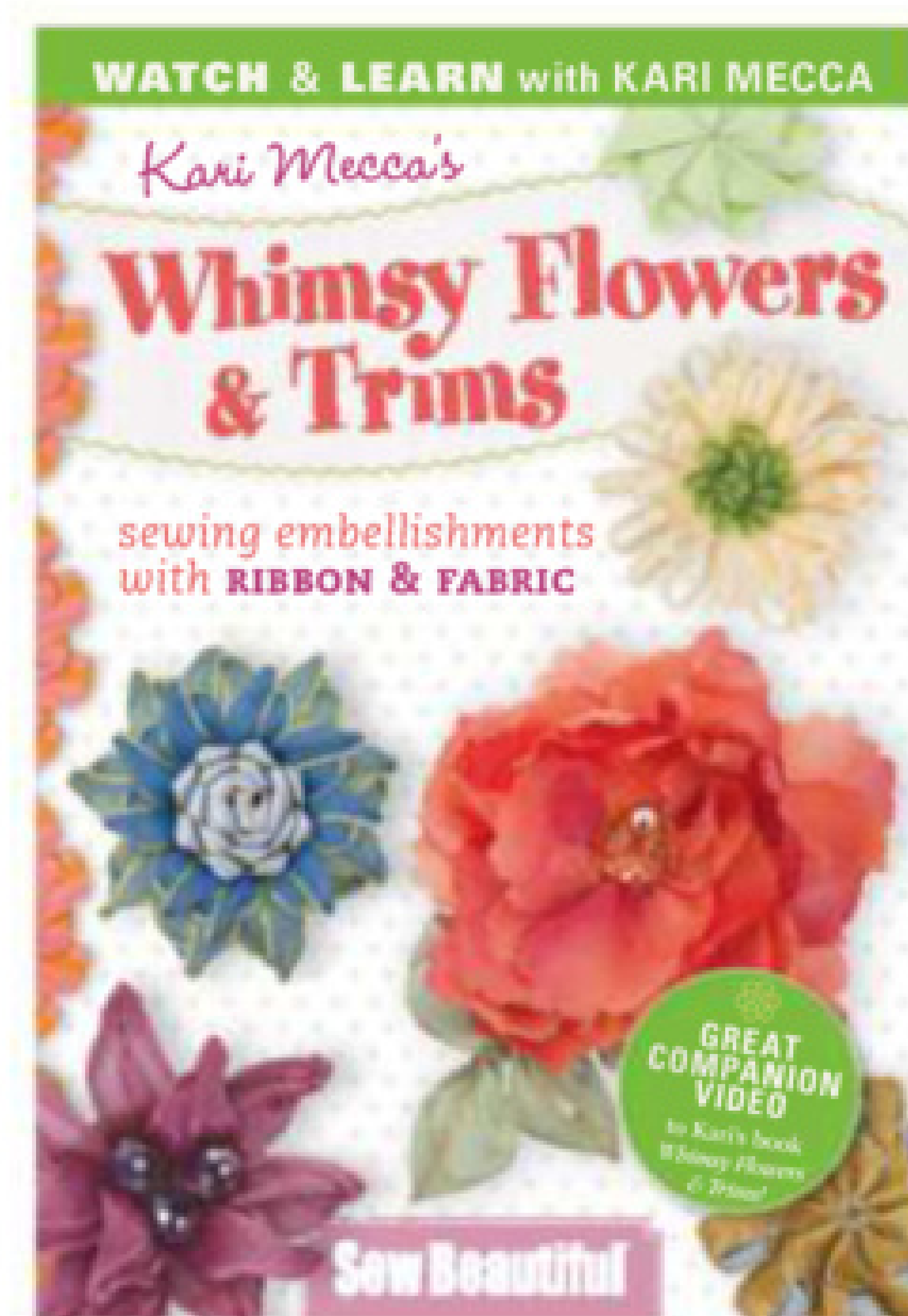
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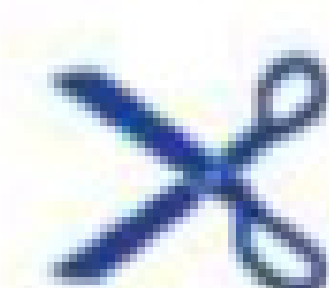
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What's Next

Early Fall 2014

The August/September 2014 issue of *Sew Beautiful* will showcase a special sewing-for-your wedding section in addition to great back-to-school ideas. Special ceremonial events in our families' lives are the perfect time to break out heirloom sewing skills. Laurie Gould repurposed an heirloom family garment using it to construct flower girl dresses and a ring bearer's suit. Her elegant use of antique French lace is pure sewing inspiration. At *Sew Beautiful* any occasion to sew is a special occasion, and we know many of you plan something new for your little one's first day of classes. Our free, multi-sized pattern by Gail Doane is the perfect back-to-school dress. For a more casual take on sewing for kids, Lindsay Wilkes shares her tips and tricks for working with knits. Issue #155 will be available on newsstands in July!

RESOURCES

Issue #154, June/July 2014

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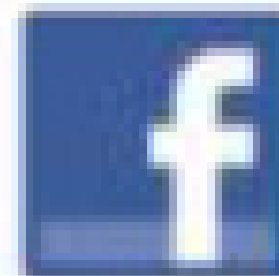
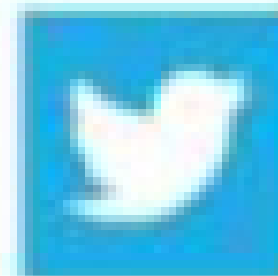
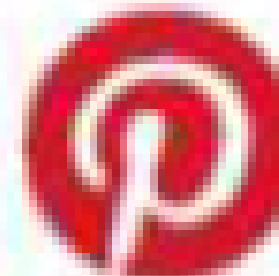
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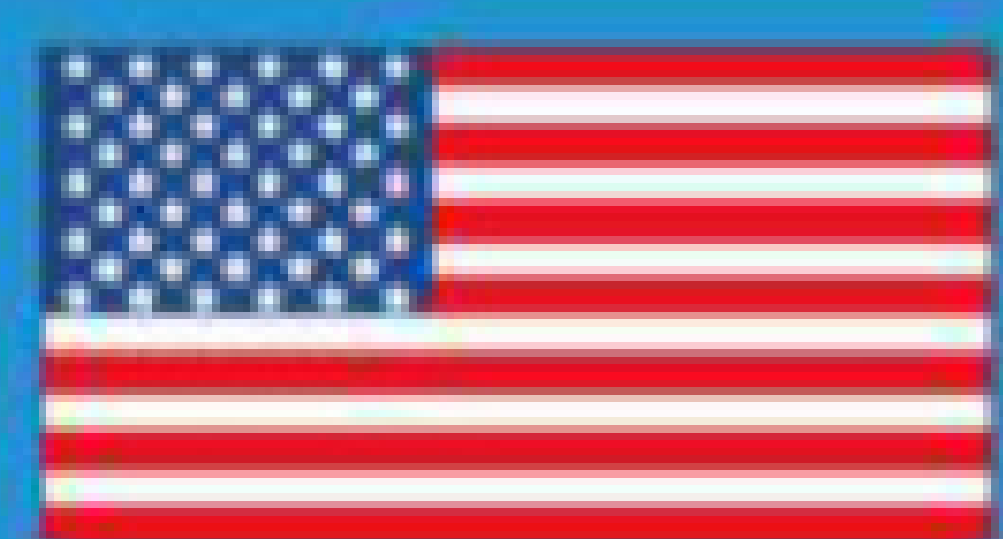
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Sew Beautiful®

Centerfold Insert



Grant's Vintage Romper

Laurie Anderson · Full size pattern (sizes 6M, 9M, 12M, 18M and 24M). Page 18.



Summer Nightgown for Doll

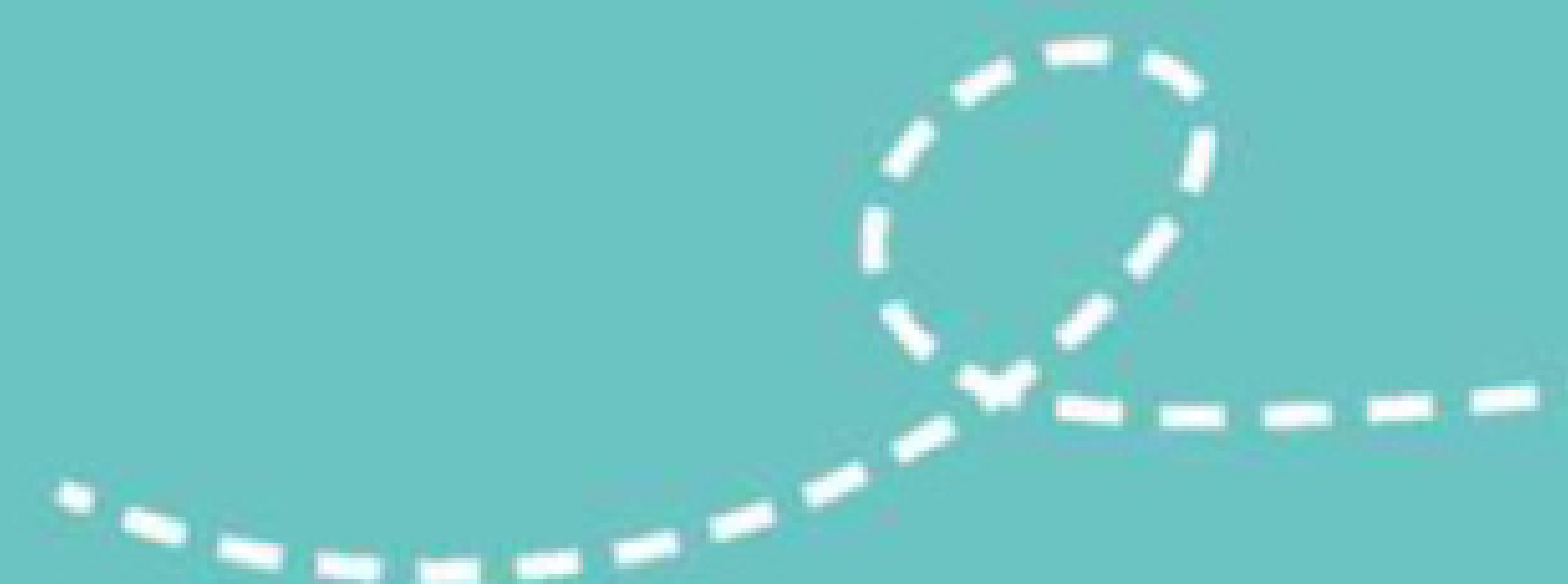
Belinda Jones · Full size pattern and embroidery design. Page 68.



Sweet Summer Dreams Nightgown

Jeannie Downs Baumeister
Embroidery design. Page 66.

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A Heavenly Whisper

Martha Broyles · Embroidery design.
Page 44.



Whitework Embroidery in Blue

Wendy Schoen · Embroidery design.
Page 54.



Breathtaking Bishop and Bonnet

Esther Grant · Embroidery design. Page 36.



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http://downloads.marthapullen.com/epattern_154jj14_040114.pdf

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