

NEEDLE PUNCH



EMBROIDERY



# Through THE NEEDLE

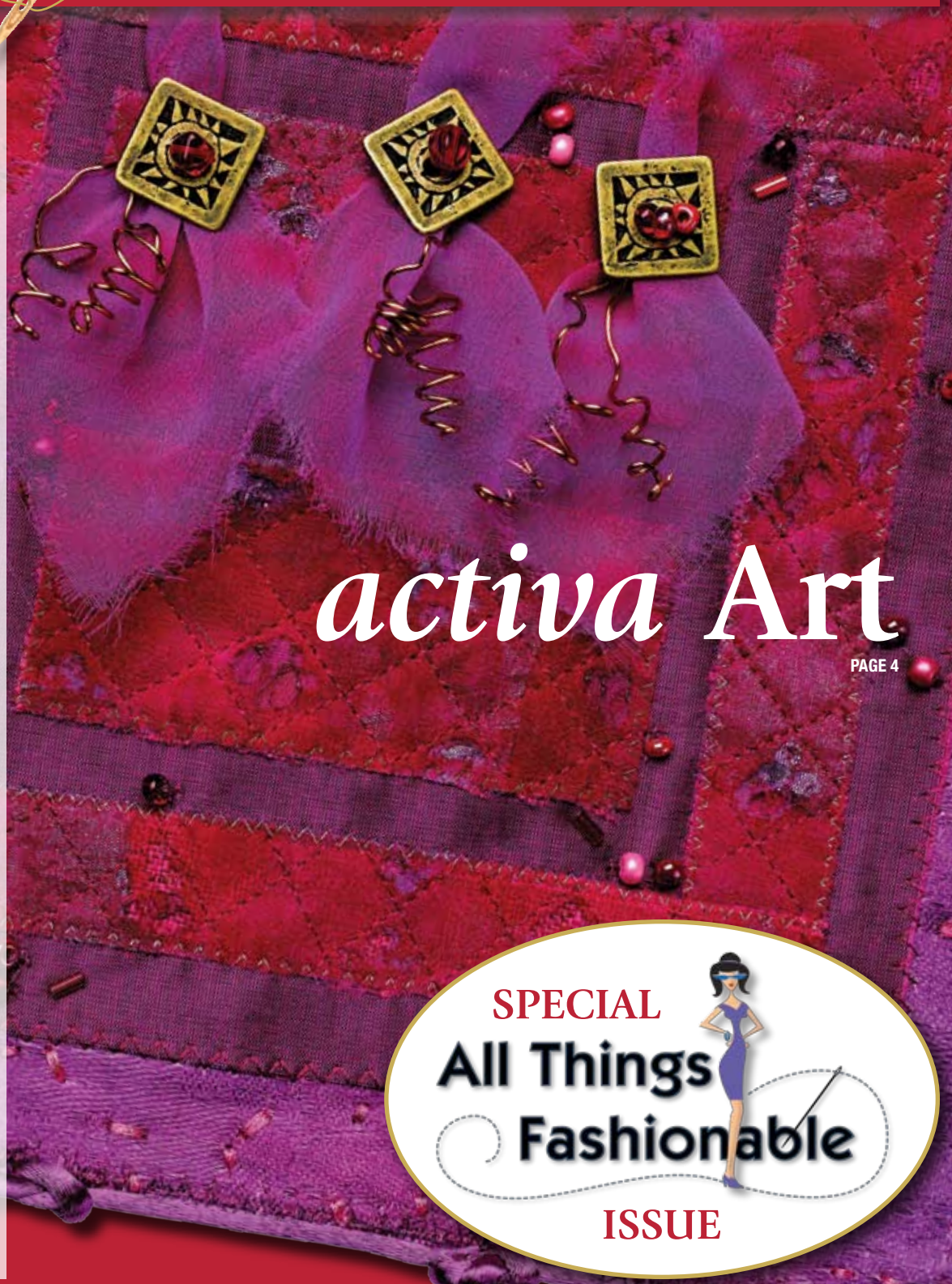
BERNINA®

Issue 23

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## *activa* Art

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**SPECIAL**  
**All Things**  
**Fashionable**  
**ISSUE**





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Our anniversary. *Your* year.

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Paula Harmon came to Oklahoma Embroidery Supply and Design from Southwest Florida where she taught a variety of classes including BERNINA® Software and Machine Mastery. Her love of embroidery software has given her the ability to teach many levels of students from beginner to advanced with enthusiasm and patience. Paula came to love software after purchasing her first machine with a 4” x 4” hoop and is a master design splitter.



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Vicki’s unique sense of style and her obvious love of sewing and machine embroidery serves her well as the owner of BERNINA® Sewing Studio in Lubbock, Texas. Her free-wheeling approach to sewing is evident in her personal motto - “Lighten Up. Be Fearless. Have Fun.”

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Edna Gregory, a freelance employee for BERNINA® of America, is a former BERNINA®, quilt & fabric shop owner. She has been sewing since grade school, and loves to try creative techniques in sewing, serging, quilting, and machine embroidery. Teaching and inspiring creativity is one of her favorite activities.

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Jane has been a BERNINA® of America employee for over 19 years. In 2004, she and her sister opened a quilt shop, Phat Quarters, in Galena, IL. She enjoys sharing her enthusiasm for everything BERNINA® by teaching sewing, quilting, machine embroidery and software classes.



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During 14 years of owning her own store, Nina developed and taught her original patterns and designs in BERNINA® Clubs and Classes. An avid quilter, heirloom sewer and lover of all kinds of embellishment, she is also a collector of scissors, buttons and thread.

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We all like to think we are fashionable – in our dress, the style of our home, the choice of our artwork. It's one of the reasons we sew – so we can make up-to-the-minute garments, decorate our home in style, and create fabulous fiber art. This issue of *Through The Needle* features several projects from a new BERNINA® program called "All Things Fashionable". BERNINA® Educators will visit BERNINA® stores across the country and share fashionable projects for all types of sewers: quilters, garment makers, home dec sewers, crafters and embroiderers.



While reading this issue of *Through The Needle*, look for the "All Things Fashionable" logo to get a glimpse of what you'll see in the class. The wall hanging, *Waiting for Sunset*, on page 22 is a great example of how fashionable a few colorful fabrics and some simple techniques can be. And the pillows on page 10 are fun and festive enough for a party! So visit the BERNINA® USA website ([www.berninausa.com](http://www.berninausa.com)) to see if the "All Things Fashionable" program is coming to your area - don't miss the latest fun techniques and inspirational ideas from BERNINA®!

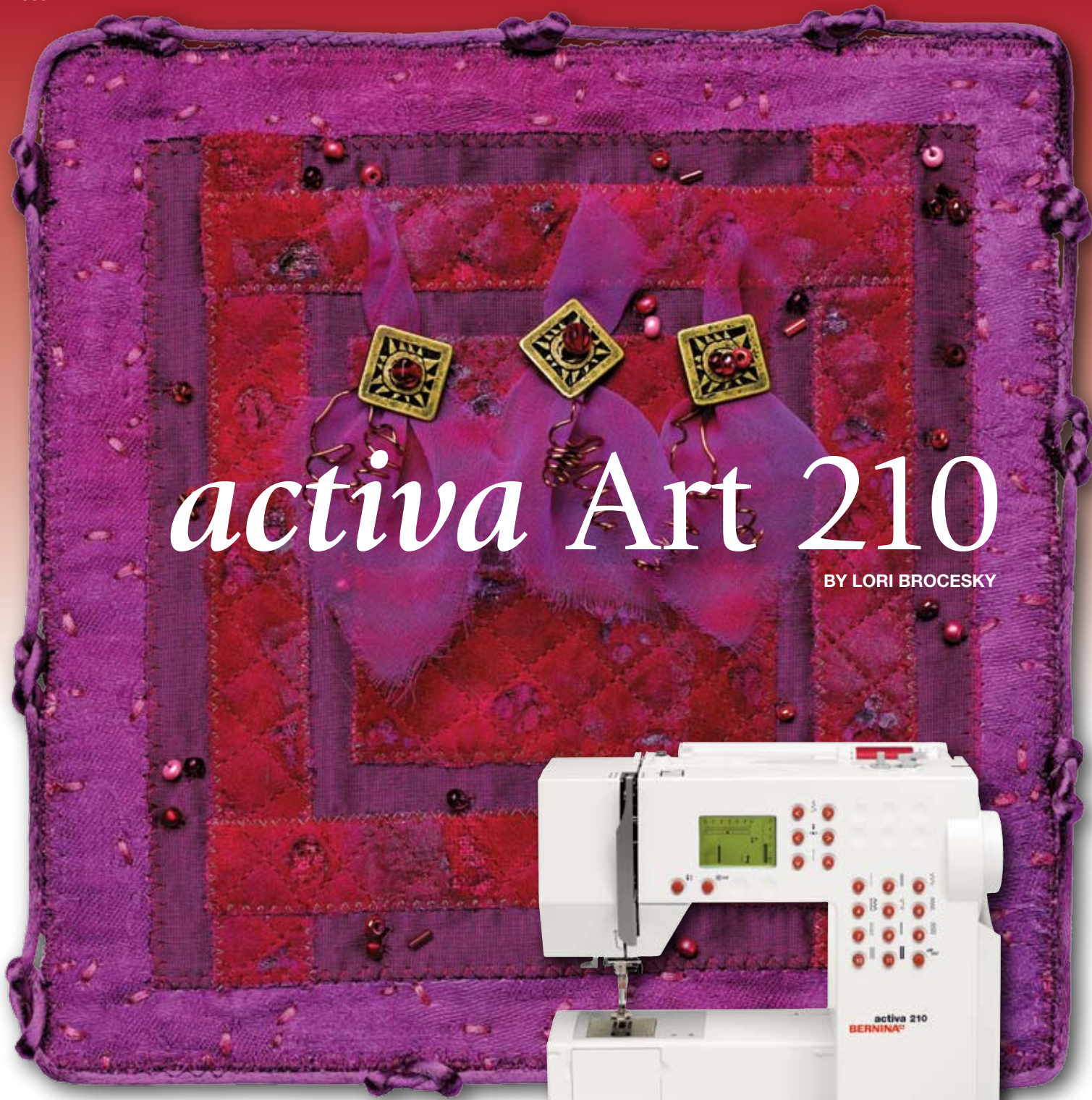
In addition to the "All Things Fashionable" projects, you'll find other ideas to get you sewing! If you have so many T-shirts you can't wear them all, take a few and make a skirt! See *Sassy Skirt* on page 20 for Vicki Tracy's easy steps to turn your Tees into a funky new addition to your wardrobe. The beautiful Rose Brooch on page 14 is made of wire-edged ribbons and can be created in just a few minutes of artistic activity. On page 28, you'll find *Baltimore Today*, a rich looking embroidered quilt featuring Baltimore Album designs, giving an updated look to a traditional favorite.



The 75th Anniversary of the BERNINA® brand continues and on page 31 one BERNINA® enthusiast shares how she celebrates her love of BERNINA® machines every day!

So no matter what you think is fashionable, get creative and sew something!





# *activa* Art 210

BY LORI BROCESKY

Create your own art using any BERNINA® sewing machine, even the simple *activa* models. The *activa* model 210 offers the same legendary Swiss precision, high-quality standards, and gorgeous stitching you find on all BERNINA® machines! Look for step-by-step directions for companion art pieces made with the *activa* models 220, 230PE, and 240 on the BERNINA® USA website ([www.berninausa.com](http://www.berninausa.com) > sewing studio > free projects). Remember, these great pieces can be made using any BERNINA® sewing machine, even an *artista*!

## activa ART 210 INSTRUCTIONS

*Note: Refer to the photo on the previous page to see completed visuals of the techniques detailed here.*

### PAINT THE TABLE NAPKINS

1. Dilute paints in separate containers with approximately equal parts water.
2. Wet table napkins and squeeze out excess water. Lay flat on a protected surface.
3. Use the foam paintbrushes to apply paint to the napkins, allowing the colors to remain separate in some areas and to flow into each other in other areas.
4. Leave napkins to dry and heat-set the paint according to product directions.

### CREATE BURNED RED ACCENT PIECES

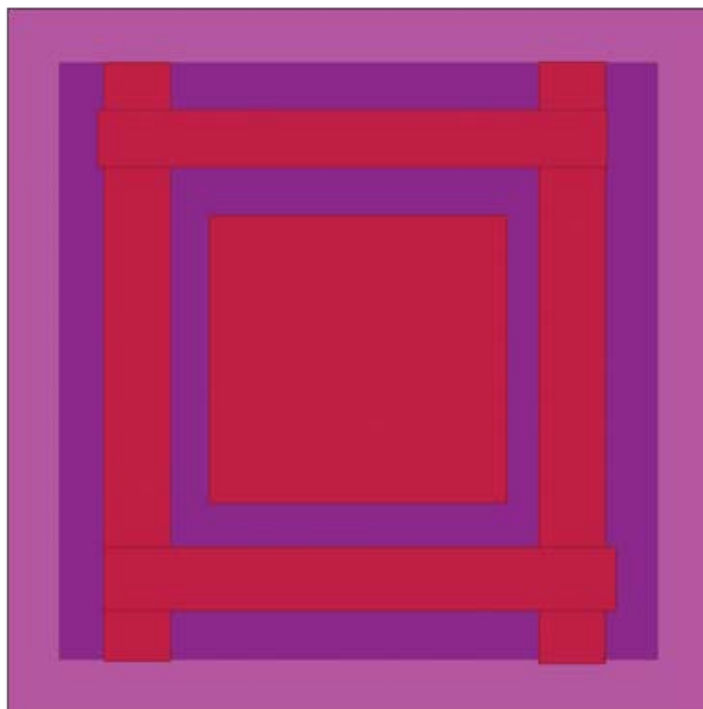
1. Cut the assorted scraps of sheer, lightweight polyester fabrics and tissue lame into bits approximately ½" square, striving for random shapes and sizes.
2. Make a "fabric sandwich" by sprinkling bits on top of the 7" wool layer. Cover the polyester bits on top of the wool with the 7" square of red chiffon/organza. Secure layers with straight pins.
3. Thread the stitch-finger on the bobbin case to ensure that the bobbin thread will not show on the top of the art square. Keep stitch finger threaded throughout embellishment and construction.
4. Use the Madeira red rayon embroidery thread, embroidery needle, Open Embroidery Foot #20 and straight stitch #1 on the machine to stitch a diagonal grid across the fabric sandwich. Use the edge of the presser foot to equally space the stitching lines.
5. With the wood-burning tool, lightly burn through the red chiffon/organza layer, exposing the bits of polyester fabrics and lamès in the fabric sandwich. Choose random squares formed by the straight stitching for burning. *Note: The burning process should take place outdoors and the use of a mask or respirator is recommended.*
6. Cut the burned fabric sandwich into the following size pieces: Four strips, ¾" x 6½" and one 3¼" square

### STITCH BURNED RED ACCENT PIECES TO PURPLE DUPIONI SQUARE

1. Use the temporary spray adhesive to attach stabilizer to the back of the purple dupioni.
2. Layer 2 of the strips of red burned fabric on top of the dupioni so that the long sides of the strips are parallel to and ½" inside the side edges of the dupioni, using spray adhesive to hold in place. The short ends of the burned strips should be even with the top and bottom edges of the dupioni. (Refer to art square diagram for placement guidance.)
3. Zigzag stitch along the 2 long edges of each strip with Yenmet gold metallic thread.
4. Use the temporary spray adhesive to layer the remaining strips of the red burned fabric on top of the dupioni so that the long sides of the strips are parallel to and ½" inside the top and bottom edges of the dupioni. The short ends of the strips should be even with the side edges of the dupioni.
5. Again, use the Yenmet gold metallic thread to zigzag stitch along the 2 long edges of each strip.
6. Attach the 3¼" square of red burned fabric in the center of the dupioni, using spray adhesive to hold in place.
7. Zigzag stitch with the gold thread around all 4 sides of the burned square, securing it to the dupioni.
8. Tear away the excess stabilizer from the back of the dupioni.

### STITCH PURPLE DUPIONI SQUARE TO PAINTED TABLE NAPKIN BACKGROUND

1. Once the table napkins are dry, attach the 9" square of craft felt to the back of one of the napkins with temporary spray adhesive.
2. Use temporary spray adhesive to attach the dupioni to the center of the napkin backed with felt.
3. Zigzag stitch around all 4 sides of the dupioni with purple Isacord thread, securing it to the painted napkin background.
4. Trim both painted napkins to 8" square.



*Drawing is for reference only and is not to scale*

## EMBELLISH THE ART SQUARE

1. Add seed stitches by machine to the painted napkin background in the following manner:
  - a. Thread machine with pink Isacord thread and adjust for a 5.5mm wide zigzag stitch; lower the feed dogs.
  - b. Apply zigzag stitches randomly to the painted napkin background, allowing the needle to swing from side to side about 10-12 times to build-up thread for each of the seed stitches. Lift the presser foot, move and rotate the fabric and create another seed stitch at a different angle. Continue creating seed stitches, moving and rotating the fabric with each stitch.
  - c. Adjust the machine for a 4mm wide zigzag stitch; continue in the manner above, randomly creating the narrower seed stitches interspersed among the wider seed stitches.
  - d. Draw all thread tails to the back of the piece and tie off.
2. Randomly stitch beads on top of the silk dupioni by hand or machine.
3. Grasp one corner of a 2" purple chiffon square allowing the other 3 corners to drape down. Position the chiffon near the top of the red burned square in the center of the dupioni with the top corner of the chiffon extending approximately 1" above the top of the burned square. Secure to the art square with purple Isacord thread and zigzag stitches with the feed dogs lowered. Draw the thread tails to the back of the art square and tie off.
4. Fold each of the wire pieces in half. Wrap the ends of the wire, one at a time, around the needle nose pliers, creating spirals.
5. Referring to the art square example for placement, position the folded end of each wire on top of a chiffon square and secure with zigzag stitches with feed dogs lowered. Stitch slowly and ensure that the needle will swing wide enough to clear the wire. Increase the stitch width if the needle does not clear the wire on each side. Draw thread tails to the back of the art and tie off.
6. Stitch the buttons on top of the wire by hand, adding 3 small beads to the top of each button with the last stitch.

## BACK THE ART SQUARE AND FINISH OUTER EDGES

1. Attach the remaining table napkin to the back of the art square with temporary spray adhesive.
2. Randomly tie knots in the rattail cord.
3. Attach Bulky Overlock Foot #12 to the machine and re-thread with purple Isacord thread if you have changed thread colors. Raise the feed dogs.
4. Lay the knotted rattail cord along the lower edge of the art square and position the art square under Foot #12 with the cord centered under the groove of the foot and the art square extending to the left of the foot. Allow approximately 3" of un-knotted cord to extend behind the foot.
5. Zigzag stitch, securing the cord to the edge of the art square. Adjust the stitch width so that the left swing of the needle stitches into the art square while the right swing of the needle stitches into the cord. Stop stitching as the foot approaches each knot in the cord. Reposition the art square and cord under the foot past the knot and resume stitching. Stitch all the way around the art square to secure the cord to the edge.
6. Stop stitching approximately 1" ahead of the beginning stitches. Remove the art square and cord from the machine. Tie the cord tails in a knot to join. Wrap the cord tails to the back of the art square and secure with hand stitches. Trim excess cord if necessary.

### SUPPLIES

- 2 linen or linen/rayon Damask table napkins, approximately 9" square each
- 6½" square of purple Silk Dupioni
- 7" square lightweight wool, such as flannel or crepe
- Assorted scraps of sheer, lightweight polyester, such as chiffon and/or organza in pinks, reds and purples
- Bits of tissue lamè in metallic silver, gold and purple
- 7" square red polyester chiffon or organza
- Three 2" squares purple polyester chiffon
- 9" square of purple craft felt
- 6½" square of Stitch and Tear stabilizer
- Pink and purple Pebeo Setacolor transparent fabric paints
- Containers to mix paint
- Foam paint brushes
- Machine Embroidery Needle Size 90
- Open Embroidery Foot #20
- Bulky Overlock Foot #12
- Madeira Red Rayon Embroidery Thread
- Purple Isacord Embroidery Thread
- Pink Isacord Embroidery Thread
- Gold Yenmet Metallic Thread
- 3 decorative buttons
- 2 yards purple rattail cord (also known as satin cord)
- Assorted glass beads in pinks and reds
- Three pieces of 20 gauge brass wire – 10" long each
- Needle nose pliers
- Wood-burning tool
- Hand-sewing needle
- HRFive temporary spray adhesive





# Butterfly Dreams



## DREAM KEEPER BOX -

What better gift to give your friend than a spa treatment in a box? Choose one of OESD's Dream Keeper boxes to decorate and fill with lotions and potions sure to please any recipient.

### PLANNING AND STITCHING THE EMBROIDERY

eXplorations software is the perfect place to "audition" your designs to decide which embroidery you want on the box.

1. Open the eXplorations program and create a new project.
2. From the Articles Mode, select the Utility Shapes Folder. Locate the shape that best resembles the cover of your box. In this example, the rectangle was used.
3. Locate the top of the Dream Keeper box (each piece will have a letter on it and is listed in the instructions to show where it belongs in the box).
4. Measure the top of the box and put the measurements (width and height) in the corresponding boxes in the software. Click Apply.

## THROUGH THE NEEDLE

- Next, select the Fabrics mode. This allows you to see the designs on the fabric you've selected. eXplorations has several fabric catalogs and solid colors from which to choose; you can also scan fabric into the software. For this sample, fabric from Benartex > Apple Butter was selected.
- Using Filing Assistant, drag and drop designs onto your article, arranging them in a pleasing manner. This is a great opportunity to use all those options – Layout Wheel, Appliqué, Color Wheel, Lettering and more.
- Because this particular box has a cover that is larger than most machine hoops can accommodate, use the Multi Hooping option to break the design down into parts for this project.
- In the Hoops mode in eXplorations, you will place hoops over the design until each object has turned green (if any objects are still black, you have not covered all objects with a hoop).



- Click on Calculate Hoopings to see how many hoopings this layout will need. There may be times where you only place 2 hoops on the screen but because of the way the design has been digitized, it might require more hoopings in order to keep the dimensions correct.
- Use the Connect Mode to send the split files to your machine.
- Stitch the first part of the design on the base fabric. The last thing that sews on this design is a set of registration marks. When the design is complete, remove the fabric from the hoop and gently remove all of the stabilizer from the back of the design, making sure that you do not disturb the registration marks. *Hint: If you are concerned about your registration marks, simply trace them using a water-soluble marker.*

- Hoop a single layer of OESD Stabil-Stick Stabilizer (either cut away or tear away, depending on whether or not your fabric stretches); hoop with the shiny side up. Using a sharp object, score the paper within the hoop and remove.



- Now sew the registration marks in the second hooping. Take your hoop (without fabric) with the Stabil-Stick to your embroidery machine. Place the hoop on your machine and stitch the first color of the second hooping.

- This is where the magic happens. Align the registration marks from hooping #1 (fabric) with the registration marks from hooping #2 (stabilizer). It is a good idea to use a padded surface with a grid to help keep your fabric straight. Place the hoop on the padded surface. Place a straight pin through the registration mark from hooping number 1 (being sure to be in the center of the "X") and then put the pin through the corresponding "X" in hooping 2. Repeat with all subsequent registration marks.



- Once all of the registration marks are aligned, carefully smooth the remaining fabric in the hoop.



- Carefully return the hoop to the machine after removing the pins and continue to stitch hooping 2 until finished. Repeat these steps until all designs have been stitched.

### COMPLETING THE DREAM KEEPER

Cover the Dream Keeper with the embroidered fabric and finish it by following the manufacturers instructions found in the packaging.

## SPA SLIPPERS

I love to take “regular designs” and make them do tricks whenever possible. This collection by Deb Strain has provided several options. Use eXplorations software to create 3 dimensional butterflies.



1. Open eXplorations and create a new project.

2. Using Filing Assistant, locate design CC84348 and drag it onto the work area. This particular design is perfect for this technique because of the way it stitches. This will become clearer as we go on.

3. Using Edit and Duplicate, create a second butterfly on the screen. Leave plenty of space between the butterflies so they do not overlap. The way this design stitches as it is now results in 14 color changes. If you would like to combine colors, click on Tools and Stitch Sequence to minimize the number of thread changes.

4. Ungroup the butterflies and delete all of the colors associated with the body (in this example, it will be the last 3 colors of the design). Once the body has been deleted, resize your design to 85% of its original size. The wing sets just created will be the dimensional part of the embroidery. Send this creation to the embroidery machine and

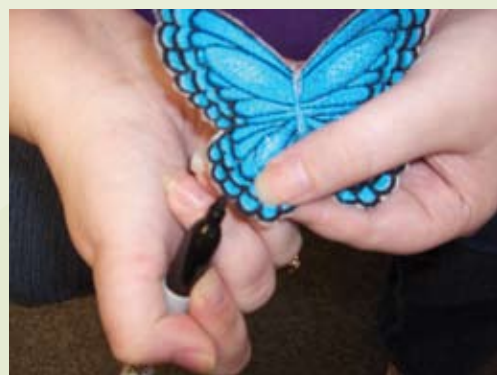


stitch on two layers of white PolyMesh stabilizer by OESD. Keep in mind that these butterflies will be dimensional and you may see the “under” side of the embroidery so use bobbin thread that matches the blue that makes up most of the butterfly. When you see the design from the bottom, it all blends together.

5. Using small sharp scissors, trim around the outer edge of each of the butterflies created above. Do not separate the wings.



6. When trimming away the excess PolyMesh stabilizer there may be some white areas left after trimming because you could not get any closer without clipping (damaging) the embroidery thread. There are two options to handle this problem: one is to use a wood burning tool to “melt” away the left over stabilizer or because the outline is black, you can simply use a black permanent marker to color the white away.



7. Next, create two more butterflies that will be the under wings and the body of the design. Place two more CC84348 designs in the hoop remembering to leave some room between the designs.

8. In the last hooping, the Stitch Sequence command was used to keep the color changes to a minimum. In this hooping, I would recommend that you *not* use Stitch Sequence unless you are a very experienced embroiderer since we will be stitching these two parts of the butterfly together when the body stitches out in hoop #2.

9. Send the created second hoop to your machine and stitch all of the embroidery colors on two layers of PolyMesh stabilizer making sure to stop when you get to the body (color #5). Place the wings created in the steps above over the wings that are stitching in hooping #2. Hold in place and stitch color #6 (the butterfly body). *Note: Be very careful not to get your fingers in the way of the needle.* Repeat this step with the second butterfly to finish the pair. Trim away the excess PolyMesh the same as on the first set of wings.



10. Glue or hand stitch the butterflies onto the spa slippers to complete your gift.

# Pillow Party!

*Elegant, fun, quick, and easy!!*

*Three pillow projects that will excite your spirit with an instant sense of accomplishment. The three slip covers and pillow wraps can be easily interchanged for versatility.*

BY KRISTIE SMITH



## General Supplies (for all three pillows)

- Pattern: *It's a Wrap! ...pillow sleeves!* From Vanilla House Designs
- Mettler sewing thread to match fabrics and trims
- 16" pillow forms (3 total)
- Silk adaptations (sweet) by Mary Jo Hiney Designs
- Weeks Dye Works Hand Dyed Wool fat quarters (Kohl #3900)
- Armo Weft® fusible interfacing (2½ yards total)
- Nifty Notions appliqué scissors

## Slipcover Pillow Wrap Supplies

- ½ yard fabric or 2 fat quarters (fabrics used for samples: *Janelle* by Marianne Elizabeth for Benartex)
- Patchwork Foot with Guide #57
- Serger (optional)
- Overlock Foot #2/2A (optional)
- 6mm Zigzag Hemmer Foot #66



## Supplies for Finishing Pillows

- Edgestitch Foot #10/10C
- Double Cord Foot #59C
- Piping Foot #38
- Automatic Buttonhole Foot #3A
- Button Sew-On Foot #18
- Flat Buttons (2 per pillow)
- EZ Glitzer® and Glitzing Stones (optional)

## Making the Slipcover

Cut and assemble slipcover as per pattern. Use Patchwork Foot with Guide #57 for consistent 1/4" seams. Finish seams with a 3 thread narrow overlock on the serger or overlock stitch on the sewing machine (Overlock stitch #10 on *artista* 730). *Note: Remember to use foot #2/2A if using an overlock stitch on the sewing machine.*

Attach 6mm Zigzag Hemmer Foot #66 and to the machine and select Zigzag Stitch #2. Move needle position to half right, load fabric into foot, and stitch around open raw edge of pillow cover to hem the edge of the open side of the slipcover.



Turn the slipcover right side out, press, and insert pillow form. To complete the pillow, create a wrap of your choice using directions on the following pages.

## Pillow Wrap 1: Curve Appeal

### Supplies:

- Shiva Artist Paintstiks (Romance Mini Set of 3)
- Cedar Canyon rubbing plates (Curves)
- Paintstiks on Fabric Book by Shelly Stokes
- 5/8 yard of coordinating fabric for wrap completion
- 1/2 yard 6mm cording
- Wax paper
- Masking tape
- Circular Embroidery Attachment #83
- Clear foot #34/34C
- Isacord thread (#3600)
- Ultra Clean and Tear stabilizer
- Cording Foot #22
- YLI Designer 6 thread (#205 Fuchsia, #335 Iced green, #904 Aqua)
- Buttons (2 for tabs, 3 for embellishment= 5 total)
- Button Sew-On Foot #18



### Preparation for Paintstiks:

Place rubbing plates onto a flat work surface and align plates adjacent to each other in two rows. Use masking tape to secure plates to the table. Cover the rubbing plates with wax

paper and secure to the table with tape. Cut one 14" x 18" piece of fabric to paint. Cover wax paper with fabric and tape to secure into place.

### Painting the Fabric:

Remove film from Paintstiks and paint fabric in a curved motion to create a textured design. Allow fabric to dry 3-5 days.



### Decorative Appliqué:

Fuse Armo Weft® interfacing to the wrong side of the fabric per manufacturer's recommendations. Attach the Circular Embroidery Attachment to the machine (move pin to notch #3), attach Clear Foot #34/34C, thread with Isacord thread. Place a piece of Ultra clean and Tear stabilizer behind the painted fabric, and place on pin of the Circular Embroidery Attachment. Place a 4" square of silk on the pin and on top of the fabric. Stitch a straight stitch around the circle to

secure the silk. With appliqué scissors, trim the excess silk from around the outside of the circle. *Tip: If you take the fabric off the pin to cut the fabric, mark the center with marking pen for easy replacement.*



Attach Cording Foot #22. Cut about 1 yd of each color of Designer 6 thread, and tie in a knot on one end to secure the three threads together. Load threads into Foot #22, placing them in the corresponding

grooves on the foot. Choose any decorative stitch and sew around the circle. The foot facilitates couching of the cords/threads while sewing a decorative stitch. *Tip: Any decorative stitch will work well, but I prefer open stitches to better show decorative threads. Examples are Serpentine and Honeycomb.*

Sew buttons onto circles for embellishment using the Button Sew-on Foot #18 and the Button sew-on stitch built into BERNINA® machines.

Trim fabric to 13" X 17" (this is the front of the pillow sleeve).

Refer to finishing instructions to complete pillow wrap.

## Pillow Wrap 2: Exquisitely Quilted for a Queen

### Supplies:

- Silk adaptations (sweet) by Mary Jo Hiney Designs
- Patchwork Foot with Guide #57
- $\frac{5}{8}$  yard of coordinating fabric for wrap completion
- $\frac{1}{2}$  yard tasseled trim
- $\frac{1}{2}$  yard 6mm cording
- Cotton batting (14" x 18")
- Large oval hoop
- Embroidery machine
- PolyMesh stabilizer
- HRFive temporary adhesive spray
- V.5 BERNINA® Embroidery Software - DesignerPlus
- 75/11 Organ embroidery needle
- Isacord thread (colors 1921 and 5934)
- Wool scraps from Weeks Dye Works Hand Dyed Wool fat quarters (3" square, 5" square)
- YLI silk thread #100 (color 242)
- 60/8 Universal needle
- Buttons (2)
- BERNINA Stitch Regulator #42 (BSR)



### Piecing:

Cut 4 squares of silk into  $9\frac{1}{4}$ " x  $7\frac{1}{4}$ " pieces. *Tip: Save scraps of silk for needlepunching Pillow Wrap #3.* Attach Patchwork Foot with Guide #57 to the machine and select a straight stitch. With right sides together, stitch two pieces of fabric together down the long edge; do the same with the other two pieces of fabric. Press seam allowances to one side. Align pieced fabric, right sides together at short ends; stitch  $\frac{1}{4}$ " seam to form a four-patch. Press seams to one side. Pieced fabric should measure 14" x 18". Adhere batting to the back of the four-patch fabric with HR5 temporary adhesive spray.

### Appliqué Design:

Open BERNINA® V5 DesignerPlus software and chose the large oval hoop. Scan a flower petal or design your own. Select the open object tool, single outline stitch, and digitize the petal; enter. Select the petal (it will be magenta) and select the wreath tool with five multiples. Move the cursor until the petals overlap slightly and conform into a flower. The software will ask the question "Do you want to merge overlapped objects?" Choose "no"; the design will now be a closed object. *Note: Be sure that the petals overlap. If they do not overlap, the appliqué tool will not show the grid fill.* Select the entire design and change the outline stitch to a stem stitch.

With the design still selected, select the advanced appliqué tool. The design should have a grid inside the closed lines; it is now an appliqué. Fabric can be placed within the appliqué and the software has automatically selected three distinct thread colors for placement, cutting line, and tackdown for appliqué.

To create the center spiro-graph, digitize a rectangle with the rectangle tool. With the rectangle selected, right click to open the Object Properties box. Select the general tab and change the width to 13mm, and the height to 15mm. Select the wreath tool with 18 multiples; arrange until rectangles are overlapped, forming a spiro-graph. Position the spiro-graph over the center of the flower.

Select the entire design; right click and drag to quick-clone the design. Increase the second design 20% and rotate slightly. Place designs at opposite ends of the hoop. Save and send to the

machine. Hoop the four-patch fabric/batting with PolyMesh stabilizer within a large hoop. Insert an embroidery needle into machine and thread with Isacord thread.



Position the design and stitch on the hooped fabric. Apply wool into appliqué design. Remove excess stabilizer. *Tip: Appliqué scissors work well for stabilizer removal.*



Attach the BERNINA® Stitch Regulator #42 to the sewing machine, insert a #60 needle, and thread with YLI #100 silk thread. Freemotion quilt over the entire piece. Trim fabric to 13" x 17" (this is the front of the pillow sleeve.)

Refer to finishing instructions to complete pillow wrap.

## Pillow Wrap 3: Mosaically Challenged

### Supplies:

- Silk scraps from Silk adaptations (sweet) by Mary Jo Hiney Designs
- Weeks Dye Works Hand Dyed Wool fat quarters - 14" x 18"
- BERNINA® Needle Punch Accessory Set
- Armo Weft® interfacing
- BERNINA® Stitch Regulator #42
- YLI Designer 6 (ice green, #335)
- Extra bobbin case (black latch if available for your machine)
- 80/12 Universal needle
- $\frac{5}{8}$  yard of coordinating fabric for wrap completion
- $\frac{1}{2}$  yard tasseled trim
- Mettler Metrosene plus (black)
- Ultra Clean and Tear stabilizer (optional)
- Buttons (2)
- Reference DVD: Bobbin Play with Bonnie



### Needlepunch:

Attach the Needle Punch Accessory Set to the machine according to the instructions included with it. Cut the silk scraps into 2" squares and then sub-cut on the diagonal to form triangles. Needle-punch silk pieces randomly into wool. To form the flower: Arrange the triangles as petals and fill in the center of the flower with excess silk.

Fuse Armo Weft® to the back of the wool following manufacturer's recommendations.

### **Bobbin Play:**

Wind Designer 6 thread onto a bobbin. Insert the filled bobbin into the separate bobbin case (Do not use bobbin case that came with your machine; tension should be adjusted in the additional bobbin case only.) Adjust the tension by turning the screw on the side of the case quarter turns, with a screw driver, until the thread falls freely with a slight drag of tension. Attach the BERNINA® Stitch Regulator #42 to the machine, thread the top thread guide with Mettler thread and Designer 6 in the adjusted bobbin case. Select straight stitch BSR and adjust the stitch length to 4.0 mm. From the back of the wool (interfacing side up), meander loosely over the entire piece of fabric. When finished stitching, gently remove the stabilizer.

Trim piece of wool to 13" x 17" (this is the front of the pillow sleeve).

Refer to finishing instructions to complete pillow wrap.

### **Finishing Instructions:**

Cut a 13" x 17" piece of fabric for the back of the pillow wrap and set aside.

Block fuse the fabric for the sleeve tabs and the facings with Armo Weft® interfacing to the wrong side; cut pieces as directed.

Assemble the tabs as instructed, then turn and press. Attach Edgestitch Foot #10/10C, move the needle position to the far left, and edgestitch around the tabs. Attach Patchwork Foot with Guide #57, touch the clear button to move needle position to needle center, and assemble facings to both the front and back panels as directed per pattern.



### **Trim for Pillow #1:**

(Decorative cording) Attach Double Cord Foot #59C to the machine, and thread the machine with thread that matches the cording. Open the facing from

the pillow front and lay flat. Align the cording in the left groove of the foot and stitch with the center of the foot along the seam line. Stitching will catch and couch the cording to the pillow.

### **Trim for Pillow #2:**

(Tasseled trim and decorative cording) Attach tasseled fringe as in #3 (see right). Place cording on



top of the fringe. Attach #59C foot to the machine and select the blind stitch (#9 on *artista* 730); alter the stitch length to 4.0mm and move the needle position to far left. Insert the cording into left groove on the foot and couch cording on top of the fringe.



### **Trim for Pillow #3:**

(Tasseled trim) Attach Piping Foot #38 to the machine, select a straight stitch, and thread with coordinating thread. Place trim onto one long edge of the fabric,

right side up; pin if necessary. Place the fabric with trim under the foot and stitch to secure trim.

### **Assembly:**

With right sides together, assemble pillow wrap front and back using the Patchwork Foot with Guide #57, as directed in pattern. Finish seams as desired. Turn facing inward, attach Edgestitch Foot #10/10C to the sewing machine, center the foot with the guide over each seam, and stitch in the ditch to secure the facing. Move the needle position to the far left; engage the Long Stitch function if available, and edgestitch around the facing.

### **Buttonholes:**

Instead of sewing buttonholes onto the tabs, the buttonholes will be placed onto the pillow wrap front or front facing to not disrupt the beauty of the trims. Mark desired placement of buttonholes. Attach the Automatic Buttonhole Foot #3A to the machine and choose a buttonhole type and size. *Note: if using an **artista** 730, Creative Consultant can help you choose the correct buttonhole according to the fabric.* You can also take advantage of the button measuring feature to set buttonhole length. Stitch buttonholes. Sew buttons onto tabs using the Button Sew-on Foot #18 and the Button Sew-On stitch.

### **Optional:**

Embellish with the EZ Glitzer® and glitizing stones.

Insert covered pillow form into the pillow wrap and button closed.



# Rose Brooch

## Supplies For One Rose Brooch

- 36" of 1½" wide ombre wire edge ribbon
- 12" of 1½" wide green ombre wire edge ribbon
- 3" x 2" piece of crinoline
- 3" x 2" piece of felt
- Milliners Needle #10
- Ribbonwork Thread
- 1½" long pinback

## Ribbonwork Notes

- Use a single thread for stitching. A length of 20" or so is best as the thread is short enough to work quickly and is least likely to get a knot.
- Leave a good "return" on the thread after it has been threaded through the eye of the needle - enough so it can be caught in the crook of your little finger when sewing - and won't pull out of the needle every time you take a stitch. You will waste a bit of thread doing this but the frustration of losing your thread is greatly diminished.
- Use backstitches to begin and end all gathering, rather than a knot. A knot won't hold the tight gathering that is often required in ribbonwork. Scoop up a little bit of ribbon onto your needle, pull the thread through and leave a tiny thread tail - ½" is fine. Repeat the stitch in the same spot three more times. Gently tug on the thread to be sure it will hold. Now you can proceed with the running stitch or whatever task is required. When you have finished the required technique, and the ribbon is gathered, you will secure your gathering with the same backstitch procedure. Closely trim the excess thread tails.
- Use running stitches for gathering. To begin a running stitch, secure your thread into the ribbon with a few backstitches then proceed with fairly even running stitches. Take at least three or four stitches at one time before pulling the thread through the ribbon. You can stitch very close to the bottom edge of the ribbon if it has a woven edge. Stitch ⅛" from the bottom edge of the ribbon if it is a raw edge.
- Patience - don't fret if your fingers don't seem to do what they should. Ribbonwork isn't done quickly and it can be "fiddly". Many times, especially when you're new to ribbonwork you'll feel "all thumbs". Be patient. Give yourself a chance to get used to the feeling of working with thin needles and weightless ribbons and soon this "all thumbs" feeling will disappear with experience and time.



Make a simple ribbon rose brooch using French wired ribbons and easy hand-stitching, and then pin it on your favorite jacket, hat or purse. Tres chic!

## Creating the Rose

The rose is made using a gathered and coiled technique and one yard of 1½" wide wire edge ribbon.

1. To begin, decide which color edge you want to emphasize on your rose, and remove the wire from the opposite edge. You will be gathering along this edge and it makes a nicer gather if the wire is removed.
2. Make a tight cylinder shape for the center of the rose by folding down the right end of the ribbon, folding the ribbon across on itself and then rolling it into a cylinder shape.



3. Secure the cylinder with four backstitches to keep it from unrolling. Do not cut thread. Sew gathering stitches, about ¼" long, near the edge of the ribbon, and then up the short cut side of the ribbon.



4. Gently gather the ribbon to about a third of its original length but don't secure the gathering just yet.





5. With a second needle and thread, sew the rose center (cylinder shape) to the middle of the 3" piece of crinoline

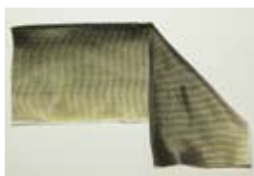


6. Coil the gathered ribbon around the center cylinder. until a rose shape is created in a manner pleasing to you. If the rose shape is too flared out, then loosen the gathering by pulling the gathered ribbon away from the center. If the rose shape is too tight and not flared out enough then increase the gathering by pushing the gathered ribbon closer to the center. This seems odd but it works. Once the rose shape is as you like it secure the rose through all the layers at the base of the ribbon to the crinoline so they don't pop out. The raw edge end of the ribbon is gathered and hidden under the ruffled ribbon. The ribbon rose should stand upright. Set it aside until the leaves have been added and then some styling and shaping will be done to the rose.

### Shaping the Leaves

The three leaves use 4" of 1½" wide green wire edge ribbon each and the prairie point leaf technique.

1. Decide which color edge of the ribbon you want to feature on your leaf then remove the wire on the opposite edge. When making more than one leaf consider changing the color edge for variety in the corsage.
2. Mark the halfway point of the ribbon length and fold down one end of the ribbon at that point.



3. Fold the other half of the ribbon down.

A triangle shape has now been formed.

4. Turn over this shape and notice the bottom edge of the ribbon - the non-wired edge - and use this line as a guideline to sew the gathering stitches across the bottom going through all layers of ribbon.



5. Gather the stitching very tightly, wrap the thread around the base of the leaf once, pull tightly and secure the wrap with a few stitches. Cut the thread and trim the excess ribbon from the base of the leaf. The leaf can be used on either side.



### Assembling the Brooch

1. Sew the leaves to the crinoline so the ribbon layers of the rose hide the raw edges of the leaves. Overlap and sew two leaves to one side of the coil rose and sew one on the other side of the rose. A few extra stitches in the hidden folds of the ribbon will anchor the leaves and the rose to the crinoline.

2. Style the rose by slightly flattening it with your hand or simply "fluff" the edges of the ribbon until you like the shape.



3. Trim the excess crinoline from the rose and leaves and cover the back with felt. Sew a pinback to the felt. Pin to a hat, jacket or purse.

**For more ribbon embellishments and classical techniques for manipulating and stitching ribbon from Helen Gibb, see her books, *Elegant Ribbonwork* and *Ribbonwork, The Complete Guide*.**

Visit Helen online at [www.helengibb.com](http://www.helengibb.com)



# Digitizing 101

BY DEBBI LASHBROOK

One of the best features of some embroidery software programs is the ability to create your own designs. Turning artwork into stitches — digitizing — is a creative process that can be satisfying and rewarding. Second in a 3-part series, this article discusses stitching order, color, digitizing tools, and refining designs. A good design starts long before the stitching process because **good embroidery can never make up for bad digitizing.**



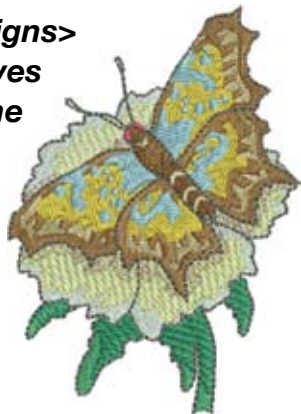
## Stitching Order

When determining the stitching order of the design, there are a number of considerations that influence the organization of the design. Keep these in mind as the design evolves.

### What influences stitching order?

- Visual order: Background elements will be stitched first, then intermediate areas, next, foreground, and last, the details. Items in the foreground overlap items in the background and not vice versa.
- Number of colors planned
- Size of areas: Large areas should be filled before smaller areas because more distortion will be created with large areas
- Direction of stitching: Stitching from the center of the design out will help eliminate gaps and puckering of later objects
- Real life order is important—for example, clothing goes on top of the body

**Design from My Designs> Animals>FL852. Leaves must stitch before the flower, which must stitch before the butterfly.**



### What are the consequences of stitching order?

- Jump stitches must be out of the way of other stitching or be trimmed first (especially important when jump stitches occur with the same color)
- Each jump stitch and trim costs about 100 stitches worth of sewing time
- Some items—such as eyebrows—have to have jump stitches and can't be hidden. Other items, such as wrinkles and accent lines can be pulled into the outline edge without changing the characteristic of the design)

**Design from My Designs> Animals> Frog. Eyes have jump stitch; accent lines of feet are part of the outline stitch.**



### Is it best to stitch details on top of fills or in holes?

- Tiny details are best set on top of another fill, with an angle 90° different than the fill
- If there are light details on dark fills, holes are best to avoid “shadows”.
- Large details can be worked from a hole in the base fill, saving thread and time



## Color

Determine the number of colors and the sequence of the colors.



- Decide on colors to be used after the visual order is determined—if two colors are in the background, digitize the lightest color first so that traveling stitches are between light colors (dark traveling stitches might show through the lighter colored fills).
- Economy of color changes—all parts of the same color are stitched together if possible to save time in changing thread colors but you must consider the effect on the depth of the design. If the appropriate visual order is sacrificed by stitching the same color in two areas with travel stitches between, it is better to have jump stitches and change thread colors more often to preserve the depth of the design.

**In this design, yellow must stitch at different times because the yellow in the ribbon must stitch prior to the purple, but the yellow on the basket has to stitch after the orange basket and the orange flowers.**



## Ways to decrease the number of thread changes:

- Consider colors that can be eliminated or combined to eliminate thread changes
- Remember that because of light reflection, changing the angle will produce the look of another color without a thread change
- If working with a color picture as a backdrop, consider the importance of each color and make substitutions for those with lower priority—perhaps blending colors will give the effect you want
- When digitizing flowers, digitize the stems last—they can be used to cover traveling stitches between leaves
- If there are decorations in an object or a lot of spots such as in the frog design, consider if they can be digitized first to eliminate jumps—it is not always possible, but may save time.

## Stitch Types

Refer to *Digitizing 101 – Part 1* in *Through The Needle Issue #22* for a complete list of stitch types.

- Use the reference files found in My Designs> Reference or look in the Appendix of the On-Screen Manual for samples of fill stitches as a guide for selecting stitches.
- The stitch type is most often determined by the size of the filled area and the look you want to achieve.
- A variety of stitch types adds personality and makes for a more interesting design.
- Satin fills are best for small areas and details—no wider than 10mm. They tend to stand up from the fabric and are better for objects in the foreground.
- Step fills are mostly flat and hug the background fabric; some have fur-like quality.
- Fancy fills add texture and interest to a design and should have a density that complements it without overwhelming it.
- Craft fills are great for decorative or special affects
- The decision to outline or not is your choice: outlining helps define edges, but is not always necessary. Heavy outlines can result in a “coloring book” effect.

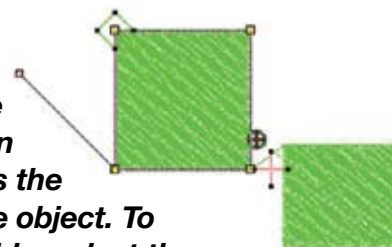
## Jump Stitches

*Jump stitches are long stitches that result when the needle moves from one section to another of the same color.*

*These stitches should be removed before they are stitched over so keeping the number of jump stitches to a minimum is desired.*

- To minimize the number of jump stitches, it is best to manually digitize the artwork, rather than use auto digitizing.
- Use traveling stitches (also called walk stitches) instead of jump stitches between the digitized objects of the same color; these stitches should be single outline stitches using the default length. An object that is digitized later will cover them such as in the crossed candy canes design.
- Set the stitches so the last stitch of one area is close to the first stitch of the next area—this is done by changing start/stop points or digitizing walk stitches around the edges of an embroidery design.

**The red cross indicates the last stitch of the object, the green square indicates the first stitch of the object. To make these visible, select the object, then select the Reshape Object tool. Move start/stop points by clicking and dragging the cross or square where desired.**



- If you cannot avoid jump stitches, try and make them as long as possible, so they are easy to clip. Changing the start and stop points of objects alters the length of the jump stitch.
- If jump stitches must be short (between lettering, for example) use a small piece of water soluble stabilizer to make them easier to trim. Place water soluble stabilizer, such as Aqua Film, over the area to be stitched. *Note: This does not take the place of stabilizer behind the design.*
- Sometimes jumps between elements can be pulled to an outline edge without changing the character of the design (creases, folds, etc.) as in the frog design.
- To convert jump stitches to traveling stitches: Travel to the jump stitch, insert a single outline traveling stitch. *Note: Traveling to insert stitches will be covered in Part 3.*
- To convert traveling stitches to jump stitches: Select the travel stitch, press the delete key.
- To tell the difference between jump stitches vs. walk stitches, look at artistic view—jump stitches do not show in artistic view.

## Underlay Stitching

*Underlay has several purposes: To secure backing to fabric, to help eliminate stretching on difficult fabrics, to achieve accurate stitch registration, to make designs stand out on garments, to add dimension, and/or to flatten napped fabric.*

### Underlay Facts:

- Most filled areas need some type of underlay—if the fill is larger than one grid square, it should have underlay.
- Underlay stitching should be 90° to the fill
- Good underlay stitching can let you reduce the density to avoid “bullet-proof” embroidery.
- The type of underlay stitching used depends upon the type of stitch.
  - Satin stitches—use vertical row of straight stitches (for narrow) or a double zigzag (for wider)
  - Step and fancy fills—use step underlay
  - Lower density areas—use edge walk (helps keep the edge of the fill smooth and even)
  - Cutwork—use two rows of narrow straight stitches and an open zigzag for padding

### Software Tips:

- In V5 of the BERNINA® Embroidery software, a step underlay is automatically added to manually digitized objects. You may choose to change the type of underlay or you may want to add a second type of underlay. To add a second type of underlay, select the object, right click to open Object Properties, then select Effects >Underlay. Place a check mark in front of the Underlay 2 and click on the drop down box to select the second type of underlay.
- To digitize your own, turn off automatic underlay by click-

- ing on the icon. Make a copy of the object. Next, select the original object and right click on Object Properties, then change the stitch spacing. If you set the stitch spacing to 2.5mm, the underlay spacing will be close to the spacing of automatic underlay. Change the angle of the object with decreased density so that it is perpendicular to the angle of the object.
- Sometimes you can digitize one light-colored underlay or monofilament thread underlay for the entire design so it will stitch all at the same time rather than separately for each part; this has to be digitized with the closed object tool, decreasing the density through Object Properties as described above.

## Stitch Angles

*Add texture and interest to your designs by manipulating the angle of the stitches.*

- Setting fill angles differently in each adjoining section will help add texture and interest to the design by reflecting the light differently; this can also decrease the number of color changes.
- Fills sewn in horizontal lines have a flat look; good for backgrounds.
- Fills sewn in vertical lines have sheen and appear to stand out from the surface; good for foregrounds.
- A good approach is to choose an angle that is close to parallel to one or two sides of the object
- Use a protractor to determine the value of the angle



## Stitch Length

*Customize the look of your design by varying the lengths of the stitches you digitize.*

- Long stitches give a loftier, shinier look; shorter stitches break up light.
- If the stitches are too long, they can snag or loop; if too short, the thread can break.
- Decrease the stitch density when you increase the stitch length because longer stitches cover better.
- Short stitches lie flatter, but you should not use stitches for a fill that are less than 2mm (4mm is the default for most fills).
- Satin stitch lengths should not be shorter than 2mm; 6-7mm is the maximum length that can be used without a lot of underlay support.
- Outline stitches should be between 2-4mm; severe curves may require that the length be reduced to 1-2mm, but only in the curved areas.

## Refining Designs

Before the first stitching, refine your design to insure the best possible finished results. An important consideration is compensating for the push/pull of the stitching process. Without compensation, the fabric can pucker (even if properly stabilized) and cause gaps in the design.

- Stitches will pull in the direction of the stitch angle and push in the perpendicular direction.
- The amount of effect varies over the design, depending on where the design is, which way it is angled, and whether it is outlined or not.
- Pull causes designs to shrink by as much as ½ mm on each side.
- Compensation settings make the total section larger by the amount selected, but sometimes more is needed. Pull Compensation is set automatically to 0.2 mm. To change the pull compensation of the total design, select all of the design, right click to open Object Properties, then select Effects > Others. Click on the drop down arrow next to Pull Compensation and choose one of the specified amounts or type in a specific amount in the box.
- Pull Compensation settings may also be changed by choosing the fabric type. Go to Settings > Fabric Settings and click on the drop down arrow and select the type of fabric you are embroidering. The software will choose an appropriate pull compensation for the type of fabric.
- Fabrics that may need more compensation: Knit fabrics (stretch causes shape change), Terry fabrics (prevents loops from showing through the stitches), Plush pile (so stitches aren't absorbed by pile).

## Other ways to compensate for push/pull







- Underlay stitches can be used to reduce push/pull.
- Use overlapping objects when digitizing to help eliminate gaps. Instead of objects just touching at the edges, the objects are digitized with a 1-3 mm overlap. The amount depends on:
  - Density of stitching
  - Size of the stitched area—a large filled area needs more compensation than a small area
  - The “give” of the base fabric (more overlap is needed for knit fabrics)
- Adjust shape of objects digitized: Egg shape is digitized, but will be a circle after stitching
- Digitize outlines for push/pull by placing digitized points so that they are set in slightly across the perpendicular fill and are close to the edge of the parallel lines of the fill.
- In satin columns, as they become more narrow, push/pull compensation needs to increase to make the letters more bold; if lettering is too thick, decrease the pull compensation.
- If a shape is pulling away from an outline, increase the pull compensation; if a shape pushes out beyond an outline, decrease the pull compensation.




## Coming in Digitizing 101 – Part Three: Stitching a Test, Analyzing, and Editing a Design

## Digitizing Tools and Tips

### TOOLS

-  Open Object – draw and digitize open shapes and lines; only used with outlines
-  Closed Object – draw and digitize closed shapes; can be filled objects or outlined objects
-  Block Digitizing – Digitize columns (cannot be used for outlines); use for digitizing multiple angles within a filled object
-  Oval – Draw and digitize ovals and circles
-  Rectangle – Draw and digitize rectangles and squares
-  Reshape Object – you can always edit your digitized design with the Reshape Object tool

### TIPS

- Right clicks give a curve shape; left click to left click results in a straight line. Left clicks are also used to change direction
- Remember, you must select an object before any changes will be made to the object.
- If you are having difficulty selecting a specific object with the selection arrow, hold the number 2 key down while selecting.
- Digitize first in the default colors to help you keep track of the stitching order; use a different color for every object digitized, which makes it easier for editing via the Color Film function.
- Remember, you load a picture; you do not open a picture. 
- Always digitize the design 3x its size or more; the artwork should be the actual finished size, but use the zoom tools to increase the size of the picture behind your digitizing. Being able to see what must be revised is part of the creative process.
- Be prepared to sew, then edit—especially if the design is heavily detailed; the actual sew-out is where true results are seen.
- Save your design often, after every major component is completed, with different file names. By saving in this manner, you won't have to start completely over if you need to go back.

# Sassy Skirt...

## The Wearable Answer to the T-shirt Quilt



My friend, Jarita Pascasio, introduced me to this unique garment that she was making for her high school daughter. The skirt was such a hit that she is now making them for a trendy little boutique in an upscale shopping area across from the University. They sell for \$100+ and have become collectables. This is the type of project that makes sewing cool!

### INSTRUCTIONS

- Select a theme such as travels, hobbies, or favorite activities.
  - Collect a variety of T-shirts relating to your chosen theme; colors can be mixed or all shirts can be the same color.
  - Dissect the shirts, cutting squares and rectangles as desired, being careful to keep any messages on the front and back intact.
  - Arrange the pieces as desired to create fabric large enough to accommodate your favorite simple skirt pattern with elastic waistband.
  - Serge pieces together using a 3- or 4- thread balanced stitch. Stitch with seams on the outside to add interest.
  - Use your favorite elastic technique for the waist.
- Finish the lower edge with the serger or turn the hem up and cover stitch in place. *Note: Another option is stitching the hem with the sewing machine using a double needle and straight stitch.*



### Why make a skirt out of your T-shirt collection?

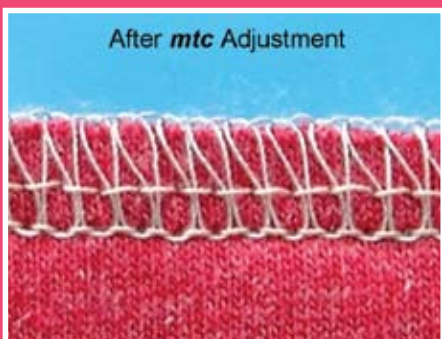
- It's a unique memory garment with the same bragging rights as the t-shirt quilt but have you ever seen anyone who looks good wearing a quilt?
- It's comfortable and fun to wear.
- You won't believe what a great conversation starter it is!
- The Sassy Skirt is cozy enough to curl up with a good book or you can dress it up with jewelry and great shoes to wear anywhere!

This isn't brain surgery, but it does take a certain eye to create pleasing balance... Trust your judgment... Don't over think the choices... Enjoy the creative energy that this project inspires!

## SERGING SETTING NOTES

Use the excess parts of the t-shirts to test the differential setting of the serger. If the knit is stretched while being stitched, adjust the differential feed to a higher number to achieve an unstretched, flat seam.

If using a serger equipped with *mtc* (Micro Thread Control), you can easily make the stitch look great with a minimum of tension adjustments. With *mtc*, overhanging thread loops at the cut fabric edge are eliminated, resulting in professional seaming and edging with a minimal amount of effort.



# WEB News

Log on and  
see what's new at  
[www.berninausa.com](http://www.berninausa.com)

Follow the paths  
below to see  
the latest on the  
BERNINA® USA  
website!



### activa Art

Visit the BERNINA® USA website to see the companion projects to *activa* Art 210 on page 4 of this issue of *Through The Needle*. Each of the *activa* machines has its own expression of creative art. Make the art pieces designed for *activa* models 220, 230 PE, and 240. But don't let the names fool you, any model of BERNINA® machine can be used to create these fun works of art!



### Online Classes

Want to learn more about software and sewing? Join one or both of our societies – the Quarterly Software Society and the Quarterly Accessory Society. Visit with other stitchers who love to sew what you love to sew. Work through the quarterly lessons, ask questions, and share your experiences. New classes are posted the last week of each quarter.

*Online Classes > Quarterly Software Society and Quarterly Accessory Society*

If that's not enough, check out the *About Ambience* series of classes. This series works through the creation of a quilt based on the book *Aquamarine Ambience* by Simon and Jenny Haskins. New lessons are posted every two months with a total of six lessons to be available.

*Online Classes > About Ambience*

### Happy Anniversary

If you haven't heard, BERNINA® is celebrating the 75th anniversary of the BERNINA® brand. Check out the 75th anniversary website – Our anniversary. Your year.

[www.berninausa.com/75](http://www.berninausa.com/75)



# Waiting for Sunset










All Things Fashionable



By NINA MCVEIGH

*This beautiful quilt uses a traditional block, Drunkards Path in a contemporary way. The modern Bali Batiks, the random setting, appliquéd rectangles, and quilting in the machine embroidery hoop all work together to make this stunning study of warm colors playful and soothing at the same time.*

**The following tools and icons are used in designing and creating this quilt.**

-  Quilt Layout
-  Quilt Library
-  Auto Appliqué
-  Partial Appliqué
-  Open Object
-  Closed Object
-  Rectangle
-  Circle/Oval
-  Embroidery Window

## Supplies

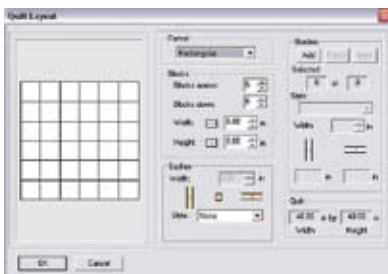
- ½ yard each of 8 Assorted Bali Fabrics
- ½ yard of fussy cut fabric for appliqué (Caryl Bryer Fallert's "Gradations" by Benartex used for the sample)
- ½ yard fabric for binding
- 3 yards backing fabric
- 54" square of batting
- Patchwork Foot with Guide #57
- Embroidery Foot #26
- BSR - BERNINA® Stitch Regulator #42
- Walking Foot #50
- #0 Brass Safety Pins for basting
- #70 Denim Needle for Piecing
- #80 Organ Needle for Embroidery
- OESD Aqua Mesh Stabilizer
- HR5 Temporary Spray Adhesive
- Assorted colors of Isacord Embroidery Thread
- Large Oval Embroidery Hoop
- Rotary Cutting Equipment
- BERNINA® Embroidery Software



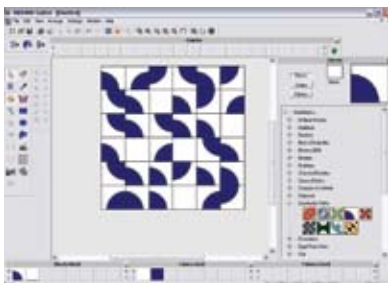


## Designing the Quilt

Begin by opening BERNINA® Embroidery Software and then the Quilter Program. Once the Quilter Program is open, select the Quilt Layout icon.



Place 6 blocks across and 6 blocks down; make the blocks 8". There is no sashing and there are no borders.



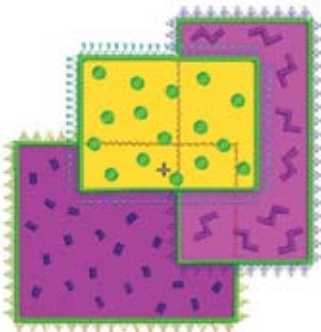
Select Library > Blocks > Drunkard's Path > Drunkard's Path 2. The block will open in the window at the top of the page. Click each square to add the blocks to the layout. Hint: If you hold down CTRL and ALT keys, all the blocks will be changed to Drunkard's Path. Remove a few of the Drunkard Path blocks so that some of the blocks are plain squares. Randomly change the direction of the blocks.

Select the Fabrics tab. Choose Benartex 2006 > Bali's Tutti-Frutti. Randomly fill blocks with the pink, purple and orange fabric prints. Save the quilt design and close the Quilter Program.

## Designing the Appliqué

With the BERNINA® Embroidery Software, you can design the appliqué shapes by using the Auto Appliqué and the Partial Appliqué features. Select the Auto Appliqué Tool and draw a rectangle. Follow the prompts in the Status Bar to create an appliqué. The software will automatically create a placement line, a tack down stitch and a cover stitch. Continue until you have 3 intersecting rectangles. Select All and right click for Object Properties. Change the cover stitch width to 2.5 and the tack down width to 2.0. With everything still selected, use Partial Appliqué Tool to remove stitching from overlapping areas.

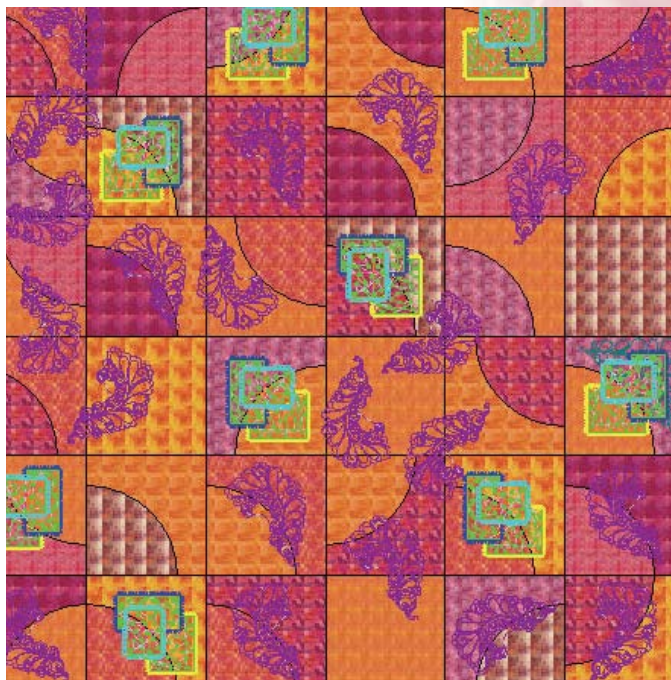
To add a decorative stitch around each appliqué, select the Open Object Tool. Draw a line around the satin stitch portion of the bottom rectangle



that shows. Select Outline Stitch > Pattern Run > Object Properties > Pattern Set > Heirloom > #a703. Change the color of the stitch to yellow. Repeat for the middle rectangle using Embellishment stitch #601 and color royal blue. The top rectangle may be drawn using the Closed Object Tool. Use Cross Stitch #313 and change the color to aqua blue.

Ideally these decorative stitches should be sewn between the tack down stitch and the cover stitch of each shape. To do this, select a rectangle making sure that it is ungrouped. Go to Arrange > Break Apart. You will now be able to place the decorative stitch for that rectangle between the tack down stitch and the cover stitch by clicking and dragging it in the Color Film bar.

To add colored fabrics to each rectangle choose Rectangle > Object Properties > Fabric > Choose. To put decorative stitches on the appliqué, select a rectangle. Using the Open Object tool draw a line about 1/4" long. While the line is selected, change from a single outline to satin. Scatter this stitch throughout the rectangle. This is easily done by cloning the stitch - right click on the shape and drag it to where you want another stitch. Repeat for the second rectangle making the line a small zigzag. For the third rectangle, use the circle tool and make a tiny circle using a satin stitch fill. Save your design.



Go back to the Quilter Program and open your quilt design. Add the appliqué to the quilt by clicking on the Embroidery Window Icon; the embroidery window will open. Go to File > Insert Design. Choose the appliqué design you just created for your quilt. Click on the quilt layout (still visible on screen), the appliqué design appears in the very small window. Click and drag to where you want it to appear. Copy and Paste additional appliqué designs randomly throughout the quilt. I used the design 9 times. You may add quilting with the motif of your choice. Save changes to your design.

Select Print Preview > Block Construction and print the Drunkard's Path Block pattern. Using the eight assorted Bali fabrics, cut out blocks and squares for quilt.



**Piecing the Quilt Top**

Piece the Drunkard's Path blocks using a #70 denim needle and the Patchwork Foot with Guide #57.



**Tips for piecing curved seams:**

- Place a pin at the center of the two curved edges to create a registration mark for matching.
- Sew with the outer curve on top of the inner curve, using a stiletto to help guide the fabric.
- Sew at a slow even speed, matching pins as you sew (remove pins as you reach them).
- Press the seams toward the outer curve.

Refer to the quilt layout (you may also want to print this for a reference) and join 6 blocks to make a row. Make 6 rows and stitch the rows together to make a 6 x 6 block top.

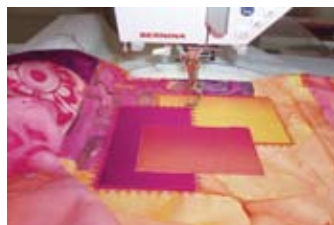
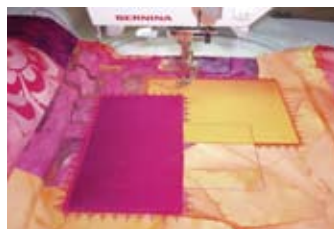
**Machine Embroidered Appliqué**

Attach the embroidery module to the machine. Insert a #80 Organ needle. Transfer the appliqué design you created in the BERNINA® Embroidery Software to the machine.

Hoop the Aqua Mesh stabilizer in the large oval hoop; spray the stabilizer with the HR5 Temporary Spray Adhesive. Lay the area of the quilt you would like to appliqué on top of the stabilizer and smooth in place. Attach the hoop to the machine.

The appliqué design may be mirror imaged or rotated for desired effect. The machine will stitch a placement line for the appliqué piece. Lay a piece of fabric over the stitched area. *Note: I like to repeat the placement stitching at this time. If you choose to do that you will trim away the excess fabric after stitching the placement line a second time.*

The next step will be the tack down stitch. You may trim after the tack down stitch if you did not do so before.



The decorative stitch will sew next and the last stitch of the appliqué will be the satin stitch.

Repeat these steps for the other two elements in the design.

**Quilting Designs**

When the appliqué is finished, layer the backing, batting and top. Pin-baste the layers together with the small brass safety pins.

With the embroidery module still attached to the machine select the quilting motif you would like to use on the quilt. Hoop the three layers together in the large oval hoop. You will not need a stabilizer for most quilting motifs. Thread the bobbin and needle with the same thread. Stitch the motif, trim threads and move hoop to the next area.



**Finishing**

When all motifs have been quilted, free-motion quilt the area between them using the BERNINA® Stitch Regulator.

Trim the edges of the quilt even and attach binding using your favorite binding method. *Note: For additional information on binding, go to [www.bernausa.com](http://www.bernausa.com) > Online Classes > Sewing Classes > Binding Basics.*

# Incomparable Quilts!

BY NANCY MONSON

## Compared to What?

I've always compared: Who has more than me, who has less? Who's better, who's worse? I even compare my quilting, so that when I look at the spectacular works of other quilters I sometimes want to cry. You know the feeling: "I'll never be as good, as creative, as technically perfect." (Or, on the other hand, "I'll never have 100 hours, much less the desire, to spend sewing thousands of beads and sequins to a quilt!") Instead of inspiring me, I allow others' quilts make me feel like a "less-than".

For the longest time, I refused to show my quilts to others, sure that they would ridicule them for poor craftsmanship or lack of imagination. I was always afraid of being found out for not measuring up to snuff. But somewhere in the last few years, I've turned a corner. I've realized that I've been giving other people—whether they wanted it or not—too much power over me by putting my self-esteem in their hands. Finally, I've come close to embracing the idea that it doesn't matter what other people think, it only matters what I think of my work, and if my work pleases me. I quilt because it brings me joy, because I love the way the fabrics look when placed in juxtaposition, the interplay of the colors, threads and fibers, and creating something out of raw materials. I love having a creative hobby that let's me express what's inside. What's more, I've realized that most people could care less if my quilts are good or bad. They are far more interested in their own art and growing it than making judgments about what I do. And even if they are making judgments, what other people think of me is none of my business, as Mary Tyler Moore was once quoted as saying.

## The Pitfalls of Comparing

It can be incredibly damaging to compare your quilts to that of others; it not only puts a damper on your creativity, but also your enjoyment of the creative process. One of the dangers of comparing is that it doesn't allow you to be a beginner. We often expect to master a creative skill right from the start. We don't give ourselves time and permission to be a novice, but instead, immediately label ourselves as untalented if we produce a rudimentary quilt. But what is talent? Really nothing more than a natural affinity for a creative endeavor. If you don't cultivate it, talent won't get you very far. That means you have to practice and experiment. You have to work at your quilting, make mistakes, learn from those mistakes, and grow with your work. As Aristotle said, "We are what we repeatedly do. Excellence, then, is not an act, but a habit."

Another danger may be the way you originally learned to quilt—or even before that, the way you were taught to make art, both of which affect your perspective on your quilting in comparison to others' work. You were probably told to follow the directions and do what everybody else did. And if you colored outside the lines or drew an abstract image when a realistic visage was called for, you might have been chastised. So unconsciously today you may believe that there is only one right way to quilt—and perhaps you think you're doing it the wrong way. Not because you don't want to do it the right way, but because you're technically not capable of doing it that way. Or you may feel that you're not capable of going to the outer reaches the way some special, really original quilters do, to make something that is truly unique. (I sometimes think that my ability to conform, which helped me to do well in school and in the business world, led me to repress my creative side.) But you have to let go of all that, and give into your natural inclinations and quilt *your way*.

It's also critical to learn to let your quilts stand on their own compared with the image of the "ideal" work you see in your head. Sometimes, you just can't achieve that ideal, and sometimes, you'll achieve something better if you stop letting your inner critic get the better of you. Instead, let fly your intentions, instincts and intuitions when you quilt, discovering as you go and letting the work guide you instead of fixating on your "head" image. Try working in a series, so you can see how your quilts are progressing. And give yourself permission to do whatever you want, instead of following the rules. One of the greatest things about quilting today is that the rules are broadening so that anything now goes. Good, careful work is still important, but if you're not good at one technique—like setting in seams—you can opt to do something else. You don't have to work against your natural personality if you're not a detail person.

Quilt for yourself and yourself alone, so you preserve the fun and satisfaction and reduce the anxiety of performing for others. Better than comparing, try persevering!

# Fantasia Floral

BY EDNA GREGORY

This simple wall hanging features a needle punched floral design using a variety of decorative fibers and is framed by curved borders.

*Finished size: approximately 20" x 24"*

## Needle Punch Tips

- The design shown was punched by placing a picture of a crewel embroidery design within sight, using it as a basis for structure. You may use a photo of a flower, a drawing, a greeting card—or simply let the design evolve. Working with the fibers is much like working with chalks or pastels – you add shading and colors as you go.
- Keep a scrap of fabric close by to test fibers on before trying them on your project.
- Set the machine to a slower speed, reducing the chance of needle breakage.

## Machine Setup

- BERNINA® Sewing machine set on straight stitch
- Feed dogs dropped
- Needle Punch Accessory attached as per directions included with accessory
- View the DVD packed with the Needle Punch Accessory for easy installation of the accessory, and to gain ideas for use.

## Punched Design

- Use chalk to draw a simple branch on wool for beginning stem and floral placement. This is just a guideline – the design will take on a life of its own as you progress.





- Lay a piece of yarn, roving or other fiber in place along lower stem line, and “punch-baste” lightly in place. Use a wooden skewer as an aid in positioning it. After you are certain of its placement, punch it firmly into place.
- Work on the design, placing the most distant items first, moving towards the front of the design, the same as you would work an appliqué design. Use lighter colors around the outside, and place darkest colors towards the center of the design.

- Needle punch light layers of fibers in place, and then add accent colors and/or shading. Do not begin with heavy clumps, but gradually add fiber shading.
- Use small amounts of light yellow, ivory, or white for accents and sparkle. Novelty fringe yarns add dimension.

- Once you are satisfied with your design you may punch it from the back as shown on the DVD, and again from the front. *Note: Punching the design from the back is optional. You can work the fibers in as firmly or as gently as you like*



– this is **your** project, and your end use will determine how firmly the fibers should be attached to the background.



## Adding the Border

- After the center design is complete, use chalk and a flexible curve to create a pleasant outer edge line on each of the sides.
- Cut the outer borders 6” to 7” wide, 24” long for the sides, and 20” for the top and bottom.
- Lay the borders out, folding mitered corners into place if desired.
- Lay the center design over the borders, adjusting chalk lines to meet border miters.
- Cut center and borders along the chalk lines at the same time, working with only one side at a time. (Fold the other sides out of the way).
- Using Foot #37 or #57, add borders with ¼” seam; press seam allowances toward border. Needle punch or stitch trims along seam line if desired, working on the center fabric and avoiding seam allowances.
- Layer with batting and backing, and baste or pin the layers together. Extra batting may be placed under the center floral design for added dimension. Using the BERNINA® Stitch Regulator (BSR) or your favorite free-motion presser foot, outline-quilt around the needle punched design. Small stippling in the background raises the center design for more dimension. *Note: For more specific information on free-motion quilting, see the BERNINA® publication, Feet-ures, available from your BERNINA® dealer.*
- Quilt border as desired. Block quilt, and trim edges. Cut “photo-corner” shapes from border fabrics; baste and press scant ¼” under on curved edge; appliqué in place on each corner, using blind stitch.
- Remove the presser foot and attach beads as shown in the photo or as desired.
- Add hanging sleeve if desired, and bind the edges using your favorite binding method. Add your own designer label to the back of the wall hanging.



## All Things Fashionable



### Supplies

- BERNINA® Needle Punch Accessory Set
- BERNINA® Sewing Machine (5.5mm) with appropriate stitch plate
- Center background fabric: Approximately 14” x 16” – felted or boiled wool, light-weight denim, flannel or chamois, raw silk or other natural fiber. *Note: Do not use fabric that contains Lycra.*
- Assorted fibers for needle punching such as wool roving, acrylic yarn, silk roving, Angelina, and Angora.
- ¾ yard border fabric – Benartex Glacier Park flannel by Caryl Bryer Fallert was used for the sample
- Lightweight batting, such as Thermore or wool batting 24” x 28”
- One yard fabric for backing and binding
- Thread for machine quilting
- Beads for accent – 10/0 seed beads were used in the sample shown
- Wooden skewer
- Flexible design curve
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- BERNINA® Stitch Regulator (BSR) #42 or your favorite free-motion presser foot

# Baltimore Today

BY JANE MICHALS

This beautiful quilt of Baltimore Album designs features machine embroidery designs from Studio BERNINA® Vol.3 Baltimore Elegance Design Collection by Elly Sienkiewicz. The unique border treatment features on-point blocks that gives an irregular shape to the overall quilt.

## CUTTING

Spray starch cotton fabrics to stabilize before cutting.

*Fabric 1:* Cut fabric strips from selvage to selvage, wide enough to fit embroidery hoop

*Fabric 2:* Cut four 7" squares.

Cut four 7½" squares; cut each once diagonally for 8 inset triangles. Cut two 5½" squares; cut each once diagonally for 4 corner triangles.

Cut four 4¼" strips selvage to selvage for outer border.

*Fabric 3:* Cut four 1½" strips selvage to selvage for inner border. Cut about 220" of 2¼" wide bias strips for double-fold binding (piece to make 1 long strip).

## MACHINE EMBROIDERY

Use the motifs as indicated on the layout diagram or choose your favorites. Working from left to right, stitch 13 embroidery motifs on the Fabric 1 strips. Allow enough space between the motifs to cut out thirteen on-point 7" squares; use temporary adhesive spray to adhere the stabilizer to the back of the fabric before hooping. Using the large oval hoop, embroider one motif per hooping. Stagger the designs on the fabric strip, embroidering first in the upper half and then in the lower half of the hoop. Remove the hoop and trim excess stabilizer from the back of the designs. When all the embroidery motifs have been stitched, cut out the 7" embroidered on-point squares. *Tip: The Nifty Notions 7" square is an ideal tool for this.*

**Finished Size: Approximately 45" x 45"**  
**Finished block size is 6½"; seam allowances are ¼".**

A number of the motifs contain appliqué; follow the directions that come with the embroidery collection when stitching these. For additional information, see the BERNINA® OnLine Class, “Embroidered Appliqué” by Jo Leichte. ([www.bernausa.com](http://www.bernausa.com) > online classes > embroidery classes)

## QUILT TOP CONSTRUCTION

Using the layout diagram, arrange the blocks and inset triangles of the quilt top on a design board. Some of the embroidery motifs are directional, so make sure that the tops of the designs all point to the top of the quilt. Using Patchwork Foot #37 or Patchwork Foot with Guide #57, sew the diagonal rows together. Press seams away from the embroidered blocks. Sew the rows together, pressing seams towards the bottom of the quilt.

Sew each 1½” inner border strip to one 4¼” outer border strip, making 4 border sets. Press each seam towards the inner border. Fold each border strip in half, wrong sides together, making sure the bottom edges and seam are aligned. Align the 45° line on your quilter’s ruler along the bottom edge of the inner border with the edge of the ruler on the bottom folded corner of the border set. Cut the border set in half along the 45° angle. Repeat for each border set.

Arrange the 4 embroidered blocks and border sets around the quilt top on the design board, making sure the directional blocks are positioned correctly. Sew the 2 halves of each border set to the embroidered block. Press seams towards embroidered block.

Sew each border strip to the sides of the quilt, aligning the points of the center embroidered blocks on the quilt top with the points of the embroidered blocks in the center of the border sets. Stitch each seam, starting and ending ¼” from the edge of the quilt. Miter the corners of the borders. Stitch.

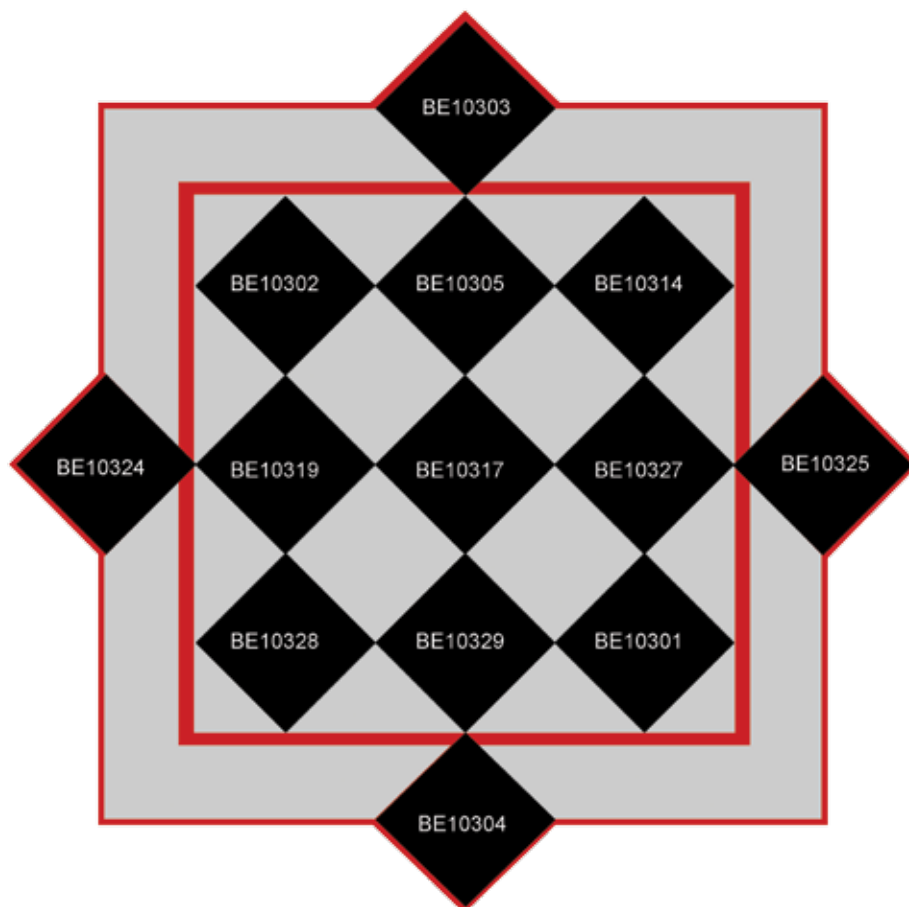
## QUILTING

Piece the backing fabric as needed. Build the quilt sandwich. Pin or baste in place. Temporary adhesive spray is an easy way to hold the layers in place. Using the walking foot and invisible thread in the top of the machine and in the bobbin, stitch in the ditch of the seam lines to quilt. If desired, rethread the machine with a decorative thread and free-motion quilt in the contrasting blocks, triangles and borders using the BERNINA® Stitch Regulator, or use a quilt design embroidery collection of your choice to quilt and embellish. Block the quilt and trim if needed.

## BINDING

Prepare the double-fold bias binding. Aligning the raw edges of the binding and the raw edges of the quilt, sew the binding to the front side of quilt in one continuous strip, mitering the corners. Turn binding to back of quilt and slipstitch firmly in place.

If desired, sew a hanging sleeve onto the back of the quilt.



## SUPPLIES

- Fabric 1 – Embroidery Background: 2 yards (includes extra for test stitching)
- Fabric 2 – Contrasting Blocks & Outer Border: 1⅓ yard
- Fabric 3 – Inner Border and Bias Binding: ¾ yard
- Wool Appliqué Fabric: ¼ yard
- Hobbs Heirloom 60/40 Quilt Batting, 48” square
- Backing Fabric: 2¾ yards
- 7” Nifty Notions “Cut for the Cure” square
- Quilter’s Ruler with 45° angle marking
- Studio BERNINA® Vol.3 Baltimore Elegance Design Collection by Ely Sienkiewicz
- Isacord or Mettler Poly-Sheen Embroidery Threads for machine embroidery
- OESD Heavy Weight Cut-Away Stabilizer
- Aurifil or Mettler Cotton Thread for quilt construction
- Invisible Thread and Decorative thread of choice for quilting
- Heavy Spray Starch
- 505 or HR5 Temporary Adhesive Spray
- Patchwork Foot #37 or #57
- Walking Foot #50
- BERNINA® Stitch Regulator #42 (BSR) or other free-motion presser foot



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Experience the award-winning artista 730E.

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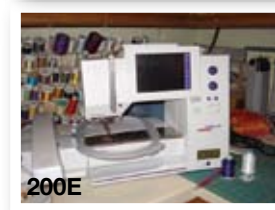
# IN CELEBRATION!

BY RONI GERHARDT

As a kindergarten teacher I have learned through the years how to celebrate any occasion. I can put together a celebration for each letter of the alphabet, each season and each milestone in a child's life. My summers are usually spent sewing, quilting and working part time for my local BERNINA® dealer - The Quilt Shop in Danbury CT. I've especially used my celebration skills at The Quilt Shop this year, commemorating the 75th anniversary of the BERNINA® brand. Since I bought my first BERNINA®, a 930, 27 years ago, I have had a warm spot in my heart for anything that has "BERNINA" on it. Over the past few years, I found myself searching on EBay for old BERNINA® machines. I started with an 1120, added a 707, then an 801 and on and on and on. Before I knew it I found myself with 9 BERNINA® machines.

I was asked to accompany the owner of The Quilt Shop, Ginny Murphy, to BERNINA® University in Orlando Florida. I knew that it would be a very special event because of the 75th anniversary. For weeks I tried to think of a way to bring my collection of BERNINA® machines with me. I knew that physically carrying the machines with me was impossible, but there had to be a way that I could show my BERNINA® heroes my collection and also say thank you to them for making such wonderful sewing machines. A quilt was too big, a photo album too plain, and the days were speeding by. Finally one day Ginny reminded me to pack a jacket in case the classrooms were cold. A jacket - that was the answer! We had 2 bolts of BERNINA® fabric at the store, red BERNINA® fabric and orange *aurora* fabric. I took pictures of my machines, printed them all on Printed Treasures fabric sheets and got to work. A week later the jacket was finished and packed in my suitcase. It contains machine embroidery sewn on my upgraded BERNINA® 200E, the paper pieced *aurora* sun from the purse pattern on the BERNINA® website, and free-motion machine quilting sewn with the *aurora* 440 and the BERNINA® Stitch Regulator (BSR) using King Tut thread from Superior.

I was scared to wear my jacket for the first two days of BERNINA® University. Finally on the third day I pulled it out of the closet and put it on. I discovered I am not the only die-hard BERNINA® fan. People were stopping me everywhere telling me that they had the machine on my sleeve, or wanting to tell me about their collection. Of course this jacket is no longer truthful about my collection. I don't have 9 BERNINA® machines anymore - I've already ordered the new *aurora* Limited Edition anniversary machine - and that takes me to number10!



# Stitch Recipe: Elegant Tradition

BY JILL DANKLEFSEN

The tradition of the Entredeux stitch is an important part of the BERNINA® heritage as the founder of the company, Karl Friedrich Gegauf, invented the first Hemstitching machine in 1893. Combine simple piecing, appliqué and a wing needle with the Entredeux stitch to create a recipe that can be applied to many projects including home decorating projects, garments, craft items, and quilts.

## ELEGANT TRADITION

### DIRECTIONS




1. Cut strips as shown in the diagram (cut width is indicated, length will be as desired).
2. Sew strips together using an 80/12 Microtex, Patchwork Foot #37 and ¼" seams.
3. Place strip section on top of "background" fabric (linen used in the sample). Pin or secure in place using temporary spray adhesive.
4. Stitch in place along the seams and outer edges using a Blanket stitch and Open Embroidery Foot #20/20C. Move the needle position to far right and place the inside edge of the right toe of the foot along the seam. The blanket stitching will be in the perfect place!



5. Frame the piecework with decorative stitches using the width of the presser foot for spacing.
  - a. Attach Clear Embroidery Foot #39/39C.
  - b. Select a decorative stitch as shown or as desired.

- c. Place stabilizer underneath the stitching area to support the decorative stitch.
- d. Insert the 100/16 Wing needle; thread machine with Mettler Poly Sheen Multi.
- e. Select the Entredeux stitch.
- f. Depending on the fabric, you may need stabilizer underneath the Entredeux stitch; stitch samples to determine if your fabric looks better sewn using stabilizer.

### STITCH

Machine/Model	Blanket Stitch	Decorative Stitch	Entredeux stitch
ALL <i>artista</i> models	#329 	#403 	#701 
<i>aurora</i> 440QE	#45	#91	#147
<i>aurora</i> 430	#50	#68	#118
<i>activa</i> 240	#41	#50	#76
<i>activa</i> 230PE	#25	#43	#59
<i>activa</i> 220	#28	#30	#41

Note: For a complete listing of stitch numbers for all current BERNINA® models, go to [www.bernausa.com](http://www.bernausa.com) > sewing studio > basic training

For a project made with a variation of this Stitch Recipe, see the Serpentine Table Runner on page 34.

### SUPPLIES

- Background fabric (at least 8" wide) as desired (natural linen was used for sample). *Note: When working with a Wing needle, select a natural fiber fabric for best results.*
- Fabric strips – "In the Manor" collection by Kaye England for Benartex
- OESD Light Weight Tear-Away stabilizer
- Mettler Poly Sheen Multi – Color #9934
- Mettler 50/3 Silk Finish cotton thread for piecing and blanket stitching
- Patchwork Foot #37
- Open Embroidery Foot #20/20C
- Clear Embroidery Foot #39/39C
- 80/12 Microtex needle
- 100/16 Wing needle



# In The Manor



by Kaye England



Plucked from the pages of a lush Victorian novel, these English Manor prints are bursting with romantic charm. Soft roses climb on vines and trellises, intricate textures

add depth and dimension, and a handsome stripe provides just the right touch of English sensibility. Perhaps the most unusual print is the Lady of the Manor—an exquisitely reproduced series of cameo portraits showing our

romantic heroines in the costume of the time. In a beautiful palette of dusty rose and blue, this collection will make exquisite quilts and home furnishings. Need ideas? Visit Kaye at [www.kayeengland.com](http://www.kayeengland.com).



For a FREE pattern of *Lady of The Manor*, send a 41¢ SASE to Lady of The Manor, c/o Benartex, Inc., 1359 Broadway, Suite 1100, New York, NY 10018.

# Serpentine Table Runner

BY JILL DANKLEFSEN



*A purchased table runner, some coordinating strips of fabric, and a few decorative stitches work together to dress up your table.*

*The unique serpentine border on each end is created using the provided pattern - or do it the easy way using the directional stitching feature of your **artista** 730 (also works with the 200, 185, 180 or Inspiration Plus 1630).*

## Adding the Fabric Strips

Create 2 pieced accents with fabric strips and decorative stitches using the general direction of the Elegant Tradition Stitch Recipe on page 32. Each accent piece should fit across the table runner as shown in the photo and be positioned approximately 9" from each end.



## Serpentine Borders

1. Cut border fabrics to create two pieces (9" x 22" each) of each fabric for each border (4 total).
2. Fold each strip in half lengthwise.
3. Stitch the shaped edged using the appropriate directions below:

## Serpentine Edge for any Sewing Machine

1. Trace the template on the following page onto paper or template plastic, repeating it to fit the short edge of the runner; cut it out. *Note: It should extend beyond the edges of the runner at this point.*
2. Place the template on one folded border strip; using a fabric marker, trace the curved line.
3. Stitch along the marked line through both layers of fabric.
4. Repeat marking and stitching on the remaining border strips.

## Directional Serpentine Edge for *artista* machines:

1. Attach Sideways Motion Foot #40
2. Select Stitch #812; increase the Stitch Length to 5.0mm; this will increase the spacing of the serpentine shape.
3. Align the back edge of Foot #40 with the back edge of the fabric and the folded edge of the fabric along the 1" mark on the stitch plate.

## SUPPLIES

- Blank Linen Table Runner - 15" x 43" ([www.allaboutblanks.com](http://www.allaboutblanks.com)).
- 1/8 yard of three coordinating fabric – sample uses "In the Manor" collection by Kaye England for Benartex
- 1 yard fabric for serpentine borders – 1/4 yard for each border piece or 2 fat quarters of different colors
- OESD Light Weight Tear-Away stabilizer
- Mettler Poly Sheen Multi-Color #9934
- Mettler 50/3 Silk Finish Cotton thread for piecing and blanket stitching
- Patchwork Foot #37
- Open Embroidery Foot #20/20C
- Clear Embroidery Foot #39/39C
- 80/12 Microtex needle
- 100/16 Wing needle *Note: When working with a Wing needle, select a natural fiber fabric for best results.*
- Sewing Supplies; scissors; pins; Rotary cutter, ruler and mat



4. Sew the serpentine stitch on all four folded pieces, keeping the fabric parallel to the lines on the sewing table as the fabric is fed sideways.  
*Note: Touch Pattern Begin when starting to sew each new strip.*

5. Trim and clip next to the serpentine stitching. Clip about every 1/4" so the curves will lie smoothly once the fabric is turned.



6. Turn the fabric right side out. If you have trimmed and clipped enough, you should be able to simply roll the seam between your fingers to get the curves to lie nicely. Steam press to smooth the serpentine edge.

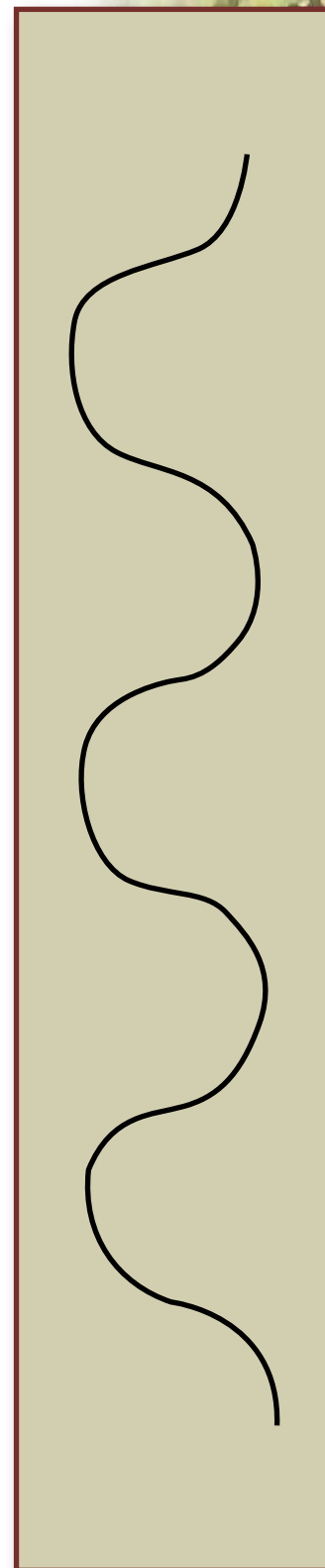


**Finishing the Table Runner**

1. Position two layers of serpentine border together, offsetting the edges as shown - about 3/4" apart. Pin together.
2. Fold the back layer of the bottom border out of the way; the layer folded away will now be referred to as the facing. Stitch the top 3 layers of fabric together (2 layers of the top serpentine border and the top layer of the background serpentine border) along the straight side. Pin and stitch 1/4" seam. Trim excess fabric away from the top serpentine border.



3. Position combined serpentine borders, right sides together, on top of the table runner as shown.
4. Stitch, being sure to stitch outside of the previous row of stitching on the borders.
5. Press seam away from table runner.
6. Press under the raw edge of the border facing. Fold over the front and seam the short edges. Trim and turn.
7. Secure the border facing by hand or machine.
8. Decorate with decorative stitches as shown.



# In a Clutch

BY VICKI TRACY

All Things  
Fashionable



Available at BERNINA® stores in fall of 2007, this unique embroidery collection is more than just decoration! When you stitch the “designs” from In A Clutch, you are actually making purses! The collection has one basic purse shape and one coin purse shape. The flaps and tabs vary in shape and the stitching within those shapes is different on each one. The finishing details can vary greatly and adding the combination of available fabrics and threads gives a multitude of possibilities. The size of the purse is limited only by the size of the embroidery hoop of your machine!

The embroidery for the components and the outline stitching for the cutting lines are all sewn in the embroidery hoop. Once unhooped and trimmed, there are various ways to put the whole thing together using your favorite specialty techniques and presser feet. Available for all formats, the collection comes with complete directions including an instructional DVD. Here are just a few ideas to get you started.

## DENIM SPICE

- Body Fabric: Lightweight denim
- Tab and Binding Fabric: Kaye England “Spice Market” by Benartex; Binder Attachment #84 used on flap; Edgestitch Foot #10/10C on tab
- Flap Fabric: Minkee Gelato by Benartex
- Thread: YLI Variations
- Extras: EZ Glitzer® with 3mm Swarovski crystals

## THINK MINKEE

- Body Fabric: Allover Minkee Gelato fabric by Benartex
- Tab: Ribbon
- Batting: Wool
- Trim: Piping made using a serger and the Multi-purpose Foot, then applied to the purse using Bulky Overlock Foot #12/12C
- Extras: Bias binder strip as a zipper pull (made with Binder Attachment #86)

## LINEN BOUND

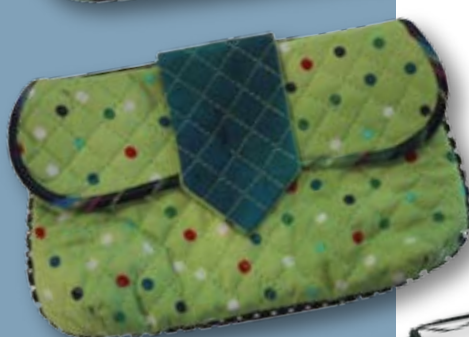
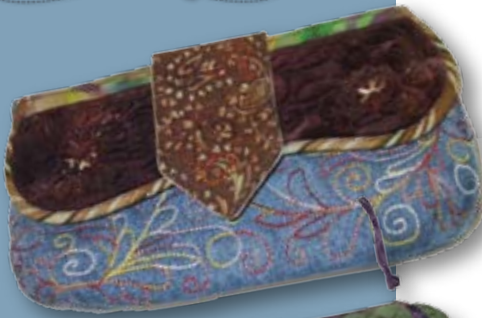
- Body Fabric: Linen-weave fabric by Kaye England by Benartex
- Tab Fabric: Opulence by Benartex by Paula Nadelstern
- Binding Fabric: Opulence by Benartex by Paula Nadelstern
- Flap: Minkee fabric with embroidery
- Thread: YLI Variations
- Embellishments: EZ Glitzer® with 3mm Swarovski crystals
- Trim: Piping made using a serger and the Multi-purpose Foot, then applied to the purse using Bulky Overlock Foot #12/12C

## NOT JUST A DOT

- Body Fabric: Baby Genius by Benartex polka dot quilted fabric
- Tab Fabric: Gradations by Carol Bryer Fallert variegated quilted
- Binding Fabric: Opulence by Paula Nadelstern by Benartex along edge of flap.
- Trim: Piping made using a serger and the Multi-purpose Foot applied using the #12 Foot.

## PEARL ENVY

- Body Fabric: Kaye England “Travels In Time” by Benartex
- Binding: Bias silk ribbon binding along flap using Binder Attachment #84.
- Extras: Silver nail heads and pearl glitz stones applied with the EZ Glitzer®.
- Hardware: Ri Ri Zipper with suede tie attached to pull



Back of Clutch



#56/2290



#8534A

## Explore the elegant world of ribbonwork

Helen Gibb's DVD *Beginner's Guide to Ribbonwork* and her book *Ribbonwork: The Complete Guide* provide step-by-step instructions—even the novice will soon be creating these elegant floral accessories and embellishments.



Helen Gibb  
Author, educator

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