

EMBROIDERY



QUILTING



# Through THE NEEDLE

BERNINA®

Issue 22

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Silk Organza Dahlia  
*Ring Bearer's  
 Pillow*

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**SPECIAL ISSUE:**

BERNINA®  
**FOCUS ON FEET**



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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.



## NANCY BEDNAR

Nancy is a BERNINA® Educator who loves recreating high end ready-to-wear garments at a fraction of the cost. She is co-author of *The Encyclopedia of Sewing Machine Techniques*. Her newest book is *Creative Serging: A Comprehensive Guide*.

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Currently working at Mel's Sewing in Tustin, CA, Merci describes herself as a "big-time fabric-holic." She started sewing by making doll clothes and progressed to making her own clothes in high school. Merci now loves making quilts and clothes for her granddaughters.



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A quilt artist and instructor from Morrisville, North Carolina, Amy doesn't measure, doesn't make templates, avoids matching corners, never plans ahead, and usually fudges the rules. Her workshops are especially directed toward Precision-Impaired Quilters like herself. She encourages her students to quit stressing out, so they can frolic in the fabric. <http://WinsorArtQuilts.com>

## MARY JO HINEY

Owner of Mary Jo Hiney Designs and creator of Silk Adaptation, Mary Jo has been in the sewing, quilting and crafting industries since 1993 when she was given the opportunity to design projects for book publishers, leading to authoring numerous books. Before that, Mary Jo was the owner of *Something Special, Made by Hand*, a manufacturer of hand made gifts and decorative accessories. With a degree from the Fashion Institute of Design and Merchandising, Mary Jo has a sincere love for sewing and believes in the positive power of creativity.



## LYNN SCHIEFELBEIN

Lynn has degrees in Textiles and Clothing Design and Fine Art. She works full time as an advertising graphic artist and is also the owner of Oak Street Quilts and Embroidery. Lynn spends her free time designing quilt patterns and embroidery designs. She also enjoys teaching quilt classes at Heirloom Creations in Sioux Falls, SD. Visit her website: [www.oakstreetquilts.com](http://www.oakstreetquilts.com)

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A former teacher at the University level, Debbi also managed the BERNINA® Sewing Center in Plano, TX for five years before joining the Education staff at BERNINA® of America. Her specialties include garment construction, pattern drafting and fitting, and embroidery software.



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# from BERNINA®

BY SUSAN BECK

If you've been using a BERNINA® machine for any length of time, you know that this family-owned company stays true to its Swiss heritage of accuracy and precision by offering 75+ presser feet and accessories for today's stitcher – the right tool for any sewing task. Occasionally, a sewer new to BERNINA® will exclaim, “Do I *have* to use all of those presser feet?” I always answer, “No, you *get* to use all those presser feet!” All sewing machines come with a few presser feet; usually the more fully-featured the machine, the more presser feet included. The truth is, you could sew for the rest of your life with only the few presser feet that come with your machine. But, if you want to use the fastest and easiest techniques, if you want to get the most professional-looking results, and if you want to explore the outer limits of creativity, then you want to investigate every single one of the presser feet and accessories BERNINA® has to offer.

## BERNINA® FOCUS ON FEET

The focus of this issue of *Through The Needle* is helping you get the most from BERNINA® presser feet and accessories as you stitch your way through dozens of projects. While we can't feature every foot on these pages, we've tried to showcase a variety of them being used in some familiar ways and hopefully, in some new and interesting ways.

The double binding method shown on page 24 is a great way to add an accent color to your quilt binding using the Binder Attachment #84 and the newest feet, Double Cord Feet #59C and #60C are used on page 35 to make a cute and easy belt.

The silk jacket on page 4 of this issue uses both the Needle Punch Accessory set and the BERNINA® Stitch Regulator to create a unique textured collar. To find the most popular presser feet and accessories for the type of sewing you do, see *Whatd'Ya Sew?* on page 26.

If you're really serious about learning to use the BERNINA® presser feet and accessories, then join our latest online society, the *Quarterly Accessory Society*. This group downloads a new project every quarter that uses a variety of presser feet. The lessons create technique swatches and offers printable mounting cards for organizing and building a reference library for all BERNINA presser feet. After practicing on the swatches, you move to the project to put the techniques in action. To join the group or download the lessons and printable mounting cards, go to: [www.berninausa.com](http://www.berninausa.com) > Online Classes > Quarterly Accessory Society.



We're still celebrating the 75th anniversary of the BERNINA® brand so we've brought you another set of stitching techniques from a vintage BERNINA® publication. See page 10 for how to recreate the same techniques BERNINA® stitchers were using in the 1950s and 60s.

For more information on specific BERNINA® presser feet and accessories, go through the pages of *Feet-ures*, Volumes 1, 2, and 3. You can also visit our web site at [www.berninausa.com](http://www.berninausa.com) and view video clips that show the basic uses of all of the feet. To see the feet or accessories up close, go to your local BERNINA® store and ask for a demo – there's always something new to learn!



# Textured Silk Jacket

BY NINA MCVEIGH

## SUPPLIES

- BERNINA® Decorative Needle Punch Accessory Set
- BSR - BERNINA® Stitch Regulator or other free-motion presser foot
- Simple jacket pattern with jewel neckline – sample used out-of-print Simplicity 4405: June Colburn Designs II
- Jacket fabric: Silk Noil in amount according to pattern
- Assorted pieces of Silk Dupioni in several complementary colors for needle punching the collar
- Lining fabric in amount according to pattern
- Strips of dupioni and various cords, threads and ribbon for closures
- Armo Weft interfacing
- Buttons
- Fabric marking pen
- Assorted seed beads
- Size 60 Universal needle
- Monofilament thread
- Lightweight bobbin thread
- Metallic Thread

## CUTTING AND PREPARATION

Cut out all pieces of the jacket and lining (*except the upper collar piece*) as directed by the pattern.

Rough-cut a piece of jacket fabric slightly larger than the upper collar pattern piece. Fuse Armo Weft to the wrong side in preparation for needle punching.

Using a fabric marker, trace the upper collar onto the prepared fabric, including the cutting lines and seam lines.

## NEEDLE PUNCHING

Tear strips of silk dupioni about 1½" wide, then cut into 1½" pieces.

Attach the BERNINA® Decorative Needle Punch Accessory Set to your machine, removing the bobbin case and hook system, according to the instructions on the DVD included with the set.

Cover the traced collar with silk pieces, randomly mixing the colors and letting the strips extend unevenly beyond the collar edge. Punch entire collar leaving about ¼" un-punched around the outer edge (slightly more than the seam allowance).

The BERNINA® Decorative Needle Punch Accessory Set is available for current BERNINA® machines with a CB hook system (maximum 5.5mm stitch width). This includes all **activa** and **aurora** models, the **artista** 630, retired **activa**, **virtuosa** and **artista** 165/170 machines.



*Needle punching by machine topped with free-motion stitching and a scattering of beads add color, texture, and movement to this simple jacket. The unique collar treatment and fun closures make this garment a fashion statement that says, "Style"!*

Pull back the extending silk pieces around the outside edge and pin to the collar to keep them out of the seam allowance. Trim the fabric on the cutting line of the traced collar.

Place the under collar (lining) *right side* down on the needle punched upper collar; pin. Sew the lining to the collar, being careful not to catch any of the loose silk ends in the seam. Turn the collar *right side* out and punch the silk along the outer edge; add extra pieces to fill in as desired. Remove all pins and trim silk pieces as needed for the look you want.

### FREE-MOTION STITCHING

Remove the Needle Punch Accessory Set from the machine and replace the hook system and bobbin case. Attach the BSR – BERNINA® Stitch Regulator and thread the machine with metallic thread (Glitter #204 by Superior). Lower the feed-dog of the machine. *Note: Other free-motion presser feet such as Freehand Embroidery Foot #24 or Freehand Quilting Foot #29/29C may be used instead of the BSR.*

Select the straight stitch and free-motion stitch over the needle-punched area to add texture and interest to the collar.

### BEADING

Insert a size 60 needle; thread the needle with monofilament thread and the bobbin with lightweight thread. Machine beading is a free-motion technique so leave the feed dog lowered and remove the presser foot as this technique requires none. *Note: You may want to place fabric in a spring hoop.*

Pull the bobbin thread to the top of the fabric; take a few anchoring stitches and cut the thread ends.

Using tweezers, hold a bead with the hole facing up. Turn the hand wheel until the tip of the needle is in the bead. If the bead is not exactly where you want, you can actually drag it with the tip of the needle to the right spot. Move your fingers away from the needle. Lower the needle into the bead, and then raise it. *Tip: If your machine is equipped with an electronic foot control, tap your heel on the back of the foot control, dropping the needle into the bead; using your heel again, raise the needle.* Move slightly away from the bead and take a stitch. The bead will flip over on its side and lay the way it should.

Travel by stitching to where you want the next bead. Repeat the process until the beading is as desired, taking a few tiny stitches to tie off the thread; clip thread ends.



### JACKET ASSEMBLY

Finish constructing the jacket according to the pattern directions.

Make buttonholes as directed by the pattern. Tie narrow strips of dupioni and various cords, threads and ribbon through the holes or decorative openings of the buttons; sew buttons onto the jacket to correspond with buttonholes. *Hint: If using large decorative buttons you may want to sew snaps on the jacket under the buttons.*



# Flowers PLUS

BY PAULA HARMON

**These beautifully framed rustic flowers will brighten any room whether using them on a table or as artwork on the wall. The designs are from OESD Crafter's Collection #823 Flowers...Plus! by Helen Vladykina and this unique collection of beautiful florals has a new feature called Printable Backgrounds. These backgrounds give more impact and interest to your designs without increasing your stitching time. With 13 different backgrounds, you have a wide variety of styles and colors from which to choose.**



## PRINTING THE BACKGROUND



For these examples the frames are 8" x 8" and the prints should turn out to be about the same size. With each collection there is a CD with the printable backgrounds. *Note: This is true even if you purchase a design card that goes directly in your machine rather than a CD.* When you place the CD in the CD drive in your computer, a menu will open. Click on Printable Backgrounds! Locate the background you would like to use; for this sample, I have used 02\_Olive.jpg.



Double click on the desired background to bring the file into the photo editing software on your computer (this program will vary depending on which programs are on your computer). In order for the background to fill the frame, print it in the 8" x 10" (full page) size. Each background is square so this gives an 8" x 8" print with some borders to trim away later.

Be sure to place the photo transfer paper in the printer before selecting PRINT! After printing, trim the transfer paper close to the edge of the color portion of the picture.

## SUPPLIES

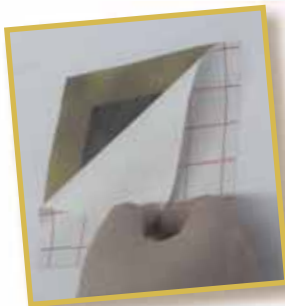
- OESD Design Collection: #823 Flowers...Plus! By Helen Vladykina by OESD
- **artista** 730 with large oval hoop and embroidery accessories (or any BERNINA® embroidery machine with a 5" x 7" or larger field)
- OESD Ultra Clean and Tear stabilizer
- Isacord thread as desired
- HRFive Temporary Spray Adhesive
- OESD Iron-On Transfer Paper
- Iron
- Quilting Ruler
- Painter's Tape



## PREPARING THE BASE FABRIC

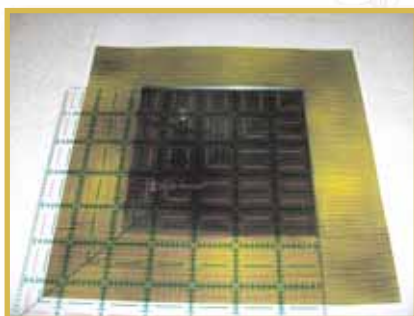
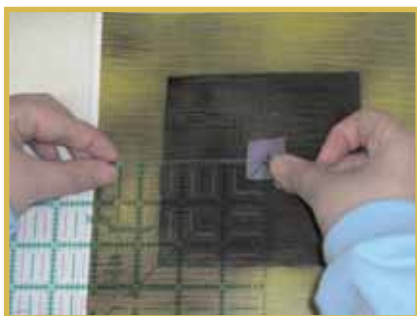
Next, cut the base fabric. For this sample, I chose a simple 100% cotton fabric since the printable background is going to fill the picture frame. The embroidered fabric will be trimmed to 10" x 10" before framing so make sure your base fabric is larger than 10" x 10" and large enough for the hoop. Press the base fabric to ensure there are no wrinkles in it.

Make sure the fabric is right side up and place the trimmed transfer in the center of the fabric face down. Iron the transfer to the fabric following the manufacturer's instructions. *Note: Be sure that you press by setting the iron in place and lifting it before moving to another area of the transfer.*



Following the manufacturer's instructions, remove the paper from your transfer. Be careful that you do not have any areas that are not completely transferred.

The next step is to mark the center of the background. There are several different ways to do this, however you don't want to mark directly on the transfer. For this reason, I use Painter's Tape. Cut a piece of the tape, 1" square. Using a quilting ruler, mark the center of this square.



Measure the background to determine how far from one corner you will need to measure to find the center. Our square is 8" x 8" so using the same quilters ruler, we can measure 4" from the corner to place the tape. Gently lift the corner of the ruler that is in the center of the square and slide your tape under it, aligning the marks on the tape with the center of the ruler.

## STITCHING THE DESIGN

Use two layers of OESD Ultra Clean and Tear bonded together with HRFive temporary spray adhesive. Repeat this step with the fabric so that all layers of stabilizer and fabric are adhered together as one unit. Hoop your "sandwich", making sure the marked center point (on the tape) is close to the center of the hoop and the fabric is straight.

Choose the design you wish to embroider and load it into your machine. *Note: It is recommended that you print a template to see the size of the embroidery design in relationship to the size of your background.* If you choose to resize the design, be sure to center the design using the marked tape as a reference. Once you are satisfied with placement, *remove* the tape.



Embroider your selected design on the background.

Carefully remove the design from the hoop and tear away all stabilizer. Be sure to support the stitches with your thumb and forefinger of one hand while gently tearing the stabilizer with the other.

## FRAMING THE FLOWER

Trim the fabric to 10" x 10" square, centering the transfer.

Cut 2 pieces of batting, 8" x 8" each. Most picture frames come with a piece of cardboard the size of the frame opening. Using this cardboard (or cut one if your frame doesn't have it), place both pieces of batting on top of the cardboard. Then, place the embroidered piece face up over the batting, centering the embroidery. Flip this upside down and stretch the fabric over the cardboard. Tape each side down while holding the fabric taut.

Assemble the frame, inserting the mounted design.





# Sew Retro 2

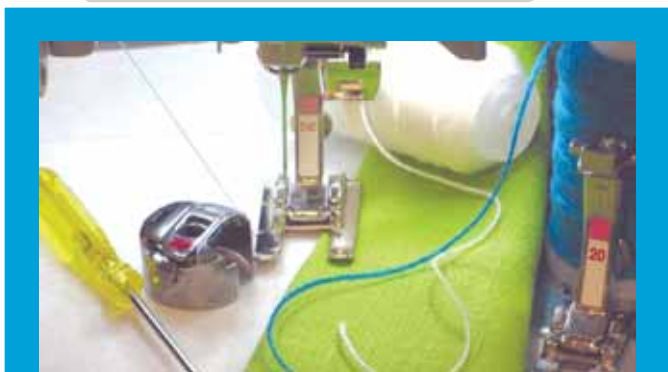
BY JILL DANKLEFSEN

The vintage BERNINA® publication shown here features a decorative stitching technique referred to

as Bobbin Play. This is the process of winding

heavy weight threads/yarns (too thick to go through the eye of the needle) onto a bobbin and using regular sewing thread in the needle. The stitching is sewn with the fabric upside down (wrong side up); the resulting stitch on the right side of the fabric is thick and dimensional. Using decorative threads on the bobbin gives an entirely new look to

the stitches of your machine, greatly expanding the creative possibilities at your fingertips!

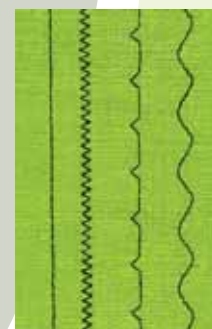


## Supplies

- Base fabric – linen was used in the sample
- Decorative Heavyweight Threads/Yarns – choose a thread uniform in diameter and texture (YLI Success Serging Yarn was used in the samples shown)
- Construction quality thread for the needle
- Machine needle appropriate for the fabric
- Secondary bobbin case
- Small Screwdriver
- Open Embroidery Foot #20/20C
- Stabilizer as needed for the fabric used – OESD Lightweight Tear Away was used

## Stitches

In many instances, the best stitches to use for Bobbin Play are some of the simplest and most basic. The recipes shown make use of 4 utility/practical stitches - - -  
Straight stitch, Zigzag, Blindstitch and Running stitch



## Auditioning Decorative Threads

Select yarns that are not too thick (they still need to be able to work with the tension mechanism on the bobbin case) and they must be uniform in diameter, thickness, and texture.

Shown here are some thread/yarn choices to consider; please note that these represent only a few of the possible choices.

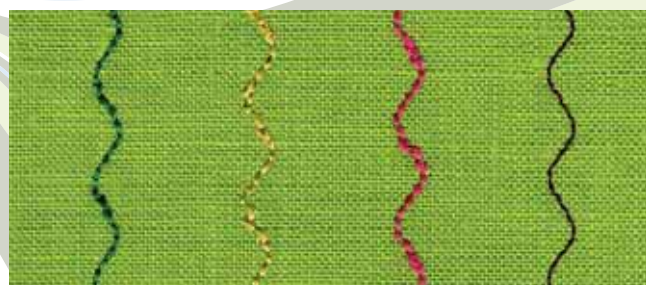
After you have auditioned threads and selected your stitches, sew a test sew-out to determine the desired stitch length, stitch width and tension setting. The “correct” stitch settings depend largely on the look you want to create so try a variety of adjustments until you are satisfied with the look.



Superior Razzle Dazzle

YLI Multi's Yarn

YLI Success Serging Yarn



YLI Shimmer Ribbon Floss

YLI Ribbon Floss

Embroidery Floss

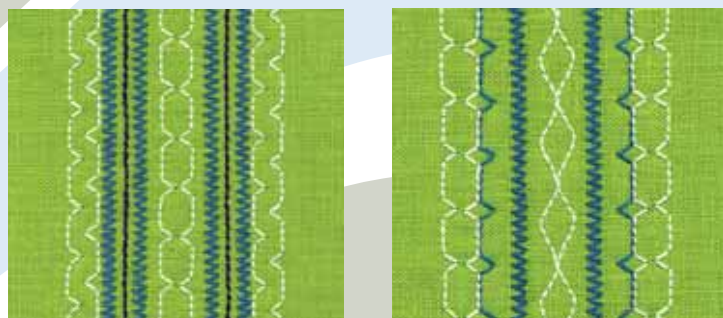
Silk Cordonnet Thread

## Bobbin Play Basics

- Use a secondary bobbin case where the tension can be adjusted. *Note: It's easy to adjust the tension for bobbin play but not so easy to re-adjust for perfect sewing. Save yourself a lot of frustration by using a separate case for this technique.*
- Use a “Black Latch” case (available for CB hook models only) or mark a second bobbin case latch with a dot of fingernail polish or permanent marker so that you know that it is your “play” case.
- Remember the rule – “Righty Tightly, Lefty Loosey” – for adjusting the bobbin case tension.
- If using a machine equipped with a bobbin level monitor, be aware that it will probably not indicate to you soon enough that you are running low on thread. Always check to make sure that you have enough thread/yarn on the bobbin before beginning a new row of stitching.
- Don't forget that you will be adjusting the top tension on your sewing machine as well – you will be increasing the tension to “pull” the bobbin thread/yarn into a stitch pattern.
- *Remember:* You will be sewing upside down! If you need lines to stitch on, mark your stabilizer or the back of your fabric.

## Recipe Steps

The two stitch recipes shown here are sewn in the same manner as Stacked Stitches recipes; this simply means that the stitching starts in the center of the recipe and stitches are added on either side to achieve the final look.

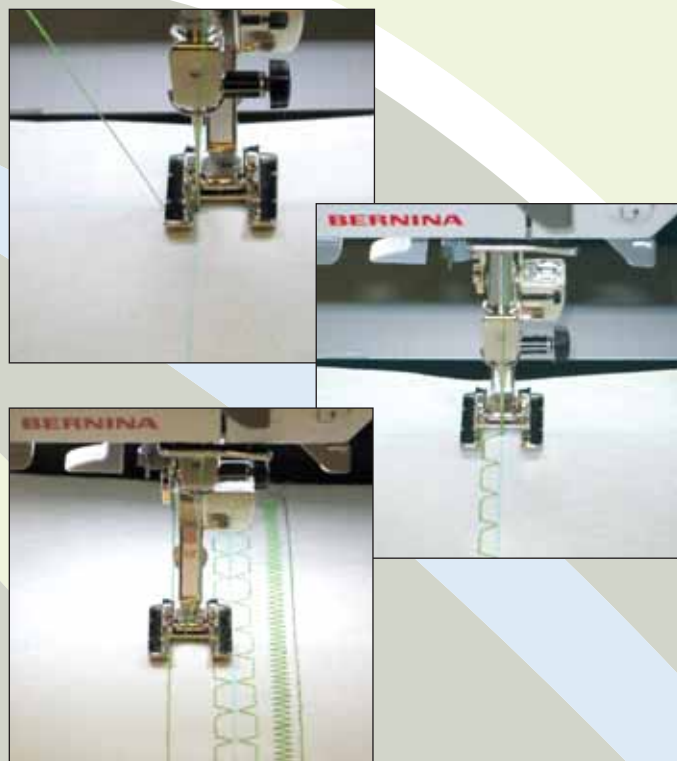


Stabilize the wrong side of the fabric as needed to provide adequate support for the stitching.

Attach Open Embroidery Foot #20/20C to the machine; the open area of the foot leaves the stitching area visible to make it easy to align the stitches as you sew. The indentation on the sole of the foot allows it to easily move over the thickness of the stitch as it is formed.

Mark the stabilizer by drawing a long center line and then a horizontal line at the desired starting points for the rows of stitching. These markings are for the alignment of the stitched rows.

Start sewing from the center of the recipe out on both the right and left sides, positioning the needle on the marked horizontal line. *Note: Use the features and functions of the machine as needed to help perfectly align the stitches - Needle Stop Down, Mirror Image, adjustable Needle Position, Pattern Begin.*



# Heirloom Baby

BY MERCI APODACA

## Supplies

- 8 vintage hankies (pre-washed, starched and ironed) *Note: The directions for the skirt are for size 6 months. If you make a different size, you may have to add or decrease the number of hankies and gores. The key is that the skirt be double the width of the bodice to which it will be attached, so you have a nice, full gather.*
- 1½ yards batiste fabric (pre-washed, starched and ironed)
- 3½ yards ½" wide cotton insertion lace (starched and ironed)
- 70/10 universal needle
- Cotton 50 wt sewing thread (Madeira Cotona)
- Wash-away fabric marking pen
- Small appliqué scissors
- Rotary cutter
- Nifty Notions Cut For A Cure Ruler
- Open Embroidery Foot #20/20C
- Gathering Foot #16



*Mercedes Espinoza, grandchild of author*

*Vintage hankies, lace insertion, and a few heirloom sewing techniques make an adorable dress that's simple to make and fun for baby to wear!*

## Stitch Settings

The technique used to join lace to fabric in this dress calls for alternating between two different settings of the zigzag stitch. There are two ways to make this easy and eliminate the need to continually change the settings back and forth.

Zigzag Stitch A: SL=1.5mm; SW=1.0mm

Zigzag Stitch B: SL=1.0mm; SW=2.0mm

## Temporary Altered Stitch Memory

For all current and retired computerized BERNINA® models: Use the straight stitch as a zigzag, adjusting the length and width to the indicated settings for Zigzag A. Use the zigzag stitch for the second set of adjustments (Zigzag B). As you alternate between the two, the Temporary Altered Stitch Memory of the machine will remember your adjustments and you will only make them once for each zigzag stitch. This memory remains until the stitch is changed or the machine is turned off.

## Personal Program

For models equipped with the Personal Program feature: Select the zigzag stitch and make the first adjustments (Zigzag A). Program this adjusted stitch into your Personal Program. Repeat with the second set of adjustments (Zigzag B). As you sew, you will select the desired zigzag stitch from the Personal Program screen. These settings will stay in your Personal Program until you remove them, even though the machine is turned off.



## Hanky Skirt

Select one corner of each hanky that you'd like to use as a focal point. Using the template on page 14 (photocopy and enlarge), cut the hankies with the rotary cutter and ruler; handle carefully after cutting, due to the bias.



Using the ruler and blue pen, mark a 1/4" seam line on the two long sides of the cut hankies. Position lace along the blue marked lines and pin in place.



Set the machine to Zigzag Stitch A; stitch lace to hankies. Press seam allowance toward hankie.



Change to Zigzag Stitch B; stitch along previous seam line on the right side of hanky. Trim excess fabric close to seam line.

Continue the above steps until all eight hankies have lace on both sides.

Two at a time, place the hankies on cutting board or lace insertion board and align the points evenly. The hankies will touch at the point forming a "V"; the lace will overlap.



Pin and stitch where the lace overlaps using the same settings as the previous stitching and taking a few backstitches where you start and finish. Trim excess lace. Continue until you have four sets of two connected hanky units.

Cut batiste fabric into eight 8 1/2" x 6" rectangles.

Place a 2-hanky unit down and slide a rectangle of batiste behind the open "V" space between the two hankies.



Pin along one side. Return the settings of the machine to Zigzag Stitch A and stitch.

Press seam towards fabric, from right side, sew with Zigzag Stitch B.

Trim excess fabric close to seam line. Continue until you have four units, and then join all units following the same steps.

Trim the upper edge of the joined hankies so that you end up with a straight and even top. Use Gathering Foot #16 to gather the edge for attaching to bodice.



## Bodice

Construct bodice according to pattern. *Optional: Embroider a design of your choice on the front of the bodice if desired.* Once bodice and skirt are completed, attach skirt to bodice following directions on the pattern.



### Panties

Panties were cut and constructed following the directions on the pattern. Add cute “hanky ruffles” to the back of the panties as follows:

Cut fifteen corners (using template) from the hanky scraps. Cut three strips from the batiste fabric 1¼” by 11”.

Using Gathering Foot #16, gather the upper edge of the five corners side by side. Pin with right side of hankies down, onto a batiste strip ½” from each edge.

Stitch with ¼” seam. Press seam towards strip. Fold and press ¼” around all remaining raw edges of the batiste strip.



Make two more ruffle units.

Topstitch three ruffle bands onto the panties, securing all sides of batiste bands. Cover the band on the top ruffle by stitching purchased trim on top of it.

### Heirloom Baby Hanky Skirt

Cut 8 from vintage hankies

position the point of the pattern on the focal point corner of the hanky

**Photocopy and enlarge  
patterns 150%**

### Heirloom Baby Panty Ruffle

Cut 15 corners from  
vintage hankies

# Couched Quilts

BY AMY STEWART WINSOR



## Fabulous Fibers

*Yarn* – continuous strand of twisted fibers. In this article, the word “yarn” also refers to trims that are narrow and do not have a right and wrong side, such as rattail cording, or 1/8” ribbon.

Why add yarn to a quilt?

1. Yarn can jazz up boring sections of the quilt.
2. Yarn adds texture to an otherwise flat quilt.
3. Yarn is one of the few embellishments that can be used on a bed quilt; it's soft and won't scratch the way some beads or other trims do.

*Couching* - laying yarn on top of fabric, then using another thread to stitch it in place; the yarn itself is not sewn through the fabric.

*Tip: Pretest yarn to see if it shrinks or bleeds before sewing it onto your quilt.*

Of all the textile embellishments I have used, couched yarn is one of the most effective. Sewing yarn onto the surface of a quilt adds detail, texture, and dimension, quickly changing the look, and is suitable for use on both wall hangings and bed quilts. With all the novelty yarn available today, it's easy to find the right color and texture for quilts of any style and color.



## STABILIZING THE FABRIC

Before couching, the fabric needs to be stabilized to provide sufficient support for the added yarn and stitching. To do this, place the fabric on top of an additional layer: batting, batting/backing, or stabilizer (if it is to be sandwiched later.) Couching on top of a single layer of fabric without any type of stabilizer will cause it to pucker, pull, or scrunch up.

## MACHINE SETTINGS

Sew with the feed dog up if you are sewing forward, or with the feed dog down if doodling in all directions.

Use monofilament thread in the needle and regular thread in the bobbin. Select a zigzag stitch with a width wide enough to go over the yarn.

## PRESSER FEET

I learned to couch yarns and trims using a standard presser foot. The problem with this is that the foot presses down on the trim or yarn, and shoves it along. After measuring carefully, cutting the yarn to the exact length of the fabric, and sewing it down, you might find that there is yarn left over at the end. This is undesirable because it is evidence that the fabric has been slightly gathered under the stretched yarn.

I prefer trims and yarns to be sewn down while they are lying on top of the quilt in a relaxed position, instead of being stretched. There are two presser feet that I recommend for use in couching yarn. *Editor's Note: This article discusses free-motion couching stitched with the feed dog of the machine lowered and the stitcher determining the movement of the fabric. There are several additional BERNINA® presser feet suitable for couching when stitching with the feed dog up, using the preprogrammed stitches of the machine. For more information on these feet, see Feet-ures, Volumes 1, 2, and 3.*

## Freemotion Couching Foot #43



For couching most yarn, use Freemotion Couching Foot #43. Thread the yarn through the hole in the side of the presser foot and sew with a straight stitch. The underneath surface of the presser foot has been hollowed out

so the yarn slips through without being stretched.

- *Advantages:* The yarn feeds automatically through the foot and comes out under the needle, in the exact spot where the needle will sew through it; very little skill is required.
- *Disadvantages:* Yarn must be small enough to feed through the hole and uneven nubby yarns do not slide through smoothly.

## Free-motion Quilting Foot #29/29C



Although this foot was not designed for couching, I like using it because it does not press down on the fabric or yarn. In the down (or engaged) position, the free-motion foot sits just above the level of the fabric. Its main purpose is to prevent flagging, which means keeping the fabric from traveling

up the needle as it pulls out of the fabric. It does a beautiful job couching because the yarn isn't pushed or stretched in any way.

- *Advantages:* This foot is easy to use when doodling loops and squiggles, because you can sew in any direction without turning the fabric; use with the feed dog down. Can be used with bumpy or fluffy yarns, or any fiber that is uneven or larger than the hole in the #43 foot.
- *Disadvantage:* A bit more skill is required because the yarn must be guided under the needle.

## Crazy In Black



## COUCHING OPTIONS WHEN ADDING FIBERS TO YOUR QUILT, CONSIDER THE FOLLOWING OPTIONS FOR PLACEMENT AND TECHNIQUE.

## Binding

Variegated yarn is an interesting detail to add just inside the binding. Lay the yarn in the ditch and couch it in place.



## Raw Edges

Yarn can be used to cover unconventional seams. In the quilt, *Spangled Banner*, I did not piece the stripes together. I merely laid the red and white stripes onto a foundation fabric. Then I covered the raw edges with couched red yarn. *Note: When covering raw edges, use a wider zigzag stitch for more secure coverage.*



**SPANGLED BANNER**

## Freemotion Doodling



**Squiggly** – a flat variegated yarn is couched over the woven patchwork.

Put the feed dog down if you are sewing in all directions. An advantage to using the quilting foot is that you can place yarn loops onto the fabric directly in front of the foot, and cross over them and sew along the loop without ever turning the fabric. When using the couching foot, you must turn the fabric under the needle as you go around loops, because the yarn comes out only in one direction.



**The Opera Quilt** – the leaves on the border were too sparse, so yarn doodles were added to make the border more attractive.



## Seamlines and Outer Edges

I often couch yarn along the seamlines of my quilts, after adding the batting. *In the Limelight* (shown on page 15) uses yarn with pink and yellow sprigs that show up as playful three-dimensional details on an otherwise “normal” crooked log cabin quilt.

Couching the outer edges works well for a “pillowcased” quilt (seamed and turned right side out). Cut  $\frac{3}{4}$ ” wide strips of Aqua Mesh Plus water-soluble embroidery stabilizer and stick them around edges of quilt with the sticky side to the wrong side of the quilt. Looking at the right side of quilt, butt yarn against the outer edge of the quilt on top of the sticky strips.

Stitch with a zigzag wide enough to catch the edge of the quilt and the yarn. As you sew, use a stiletto or seam ripper to hold the yarn against the edge of the quilt, so there is no space between. To start and end the yarn, thread it between the layers of the quilt sandwich with a large hand-sewing needle. After completion, the stabilizer is easily removed by laundering the quilt, or, if the quilt cannot be laundered, scrubbing the edge with a washcloth and hot water.



**Couching outer edges of In the Limelight**

## SUPPLIES

- Silk Adaptation—Individual Silk Organza Pieces; each piece is 14" x 18". Pillow shown used: Ivory, Pale Pink, Light Apricot, Light Orchid
  - ½ yd of 44"-wide Blush silk dupioni for pillow and petal layer foundations
  - ⅔ yd 20"-wide white Fusi-Knit interfacing
  - ¼ yd 44"-wide Fusible Fleece
  - 2 yards ¼" Blush Pink double-face silk satin ribbon
  - 10" x 20" of muslin to make 8" round pillow insert
  - Polyester stuffing (12 oz.) or 8" round pillow form
  - Bead Gravy: Strawberry Puree
- Note: The above supplies are available in kit form. To allow you to choose your own petal colors, the kit includes everything except the Silk Adaptation Organza. Ask for the kit at your BERNINA® dealer or at your local independent sewing store.
- Blank newsprint paper (6 sheets, each 14" x 18")
  - Sewing thread: Blush-colored
  - Machine embroidery thread: Pale Gold
  - Clear Foot #34/34C
  - Machine needles: Size 12 Universal, Size 14 machine embroidery
  - Hand needles: Beading or milliner's needles
  - Rotary mat and cutter
  - Pencil
  - Nifty Notions Cut for the Cure ruler
  - Fabric scissors
  - Steam iron and ironing board
  - Straight pins
  - Basic sewing supplies

## Silk Organza Dahlia

## Ring Bearer's

Create a very special pillow for that very special day. Silk designer Mary Jo Hiney guides you step by step. Beautiful dahlia petals cascade from this ring bearer's pillow—lovingly fashioned to make a most memorable day even more delightful.

## Embroidery Design Lines

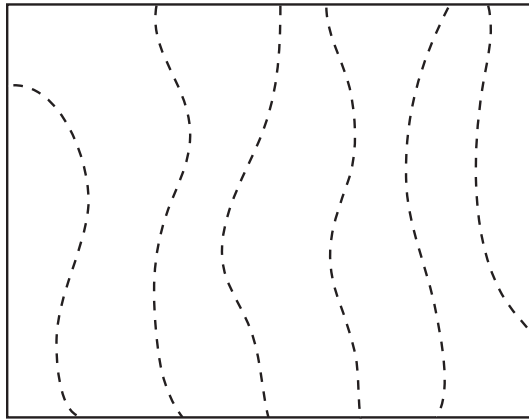


DIAGRAM 1

randomly curved rows on the fabric with the stitches. Use a different decorative stitch for each shade of organza. *Diagram 1.* Embellishing with the same thread shade on each piece unifies the dahlia composition.

Attach Clear Foot #34/34C to the machine. The foot offers visibility so you can see exactly where and what you are stitching. If you choose to draw guidelines on the newsprint, you will easily be able to follow them, aligning each drawn line with the center red mark on the foot.

The following *artista* 730 decorative stitches were used on the pillow shown: Ivory Stitch 414: width 6mm, default length; Pale Pink Stitch 656: width, default length; Light Orchid Stitch 708: default width, length 2.0mm, Pattern Extend 2x; Light Apricot Stitch 813: default width and length.

Note: If using BERNINA® models other than *artista*, choose similar stitches. A *Stitch Conversion Chart* for current BERNINA® models is at [www.bernausa.com>Sewing Studio>Training>Stitch Conversion Chart](http://www.bernausa.com>Sewing Studio>Training>Stitch Conversion Chart).

Tear away newsprint from embellished organza. The porous nature of newsprint makes the tear-away process easy. Use a straight pin or small tweezers to pick-out paper from some of the smaller stitched areas. Press organza.

## PREPARE THE ORGANZA

In order to easily accomplish the crisp press needed for the sheer, dahlia pillow petals, a natural fiber is required. Silk organza is the most wonderful of choices, but cotton voile would also fit the bill. Synthetic fibers will not take or hold a crisp press.

Press organza. Pin blank newsprint under each organza piece. Using decorative stitches, embellish the silk organza with pale gold embroidery thread, working from four to seven



# Pillow

BY MARY JO HINEY

## CUTTING

Note: See Cutting Diagram 4 on page 21.

### Organza Petals

Here's a time saving, fabric-cutting tip—use the pencil and grid lined ruler to trace (see Pattern Insert) full-sized Petal Patterns A, B, C and D onto the blank newsprint paper. *Diagram 2:* three A, six B, five C, four D. *Diagram 3:* four A, five B, four C, five D. Label the hand-drawn patterns.

Pin the Diagram 2 newsprint pattern onto layered fabrics 1, 2 and 3. Pin Diagram 3 onto fabric 4. Cut all. Pile like petal sizes together.

*Pillow, Petal Layers, Dupioni, Interfacing, Fleece* From dupioni and interfacing, cut one each of Petal Layers 1, 2, 3, 4, 5 and 6. *Be sure to cut fabric 1/4" larger all around than pattern.* Cut one each from interfacing. Cut one Pillow Front, one Pillow Upper Half Back and one Pillow Lower Half Back to pattern size. Cut one each from interfacing. *Diagram 4.* From fleece, cut one of each Petal Layers 1, 2, 3, 4, 5 and 6 and Pillow Front. For Petal Layers, cut fleece scant 1/8" smaller all around than patterns. For Pillow Front, cut fleece without the 3/8" seam allowance.

### MAKE THE DAHLIA PETALS

Working with Petal pieces A, B, C and D, fold and press each rectangular piece down 3/4" along one long edge. *Diagram 5.*

Fold and press the folded-edge corners diagonally down, forming a triangle. Set the triangles aside in piles of like colors and like sizes. *(Some petals may not be embellished. This adds to the subtle beauty of the composition.)*



Organza Fabrics 1, 2 and 3

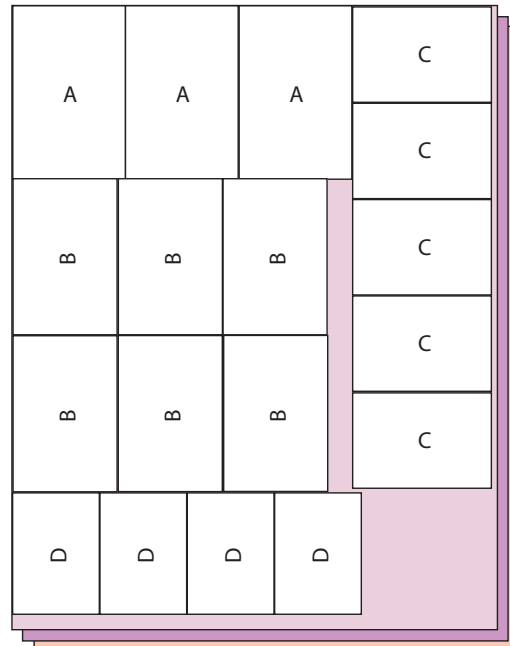


DIAGRAM 2

Organza Fabric 4

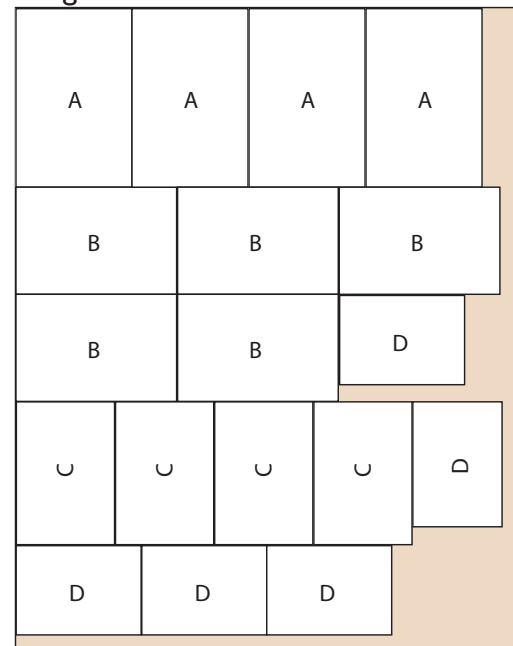
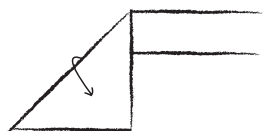


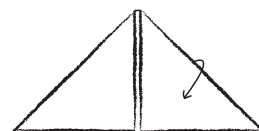
DIAGRAM 3



press edge down



press corner down



press corner down

DIAGRAM 5

**PREPARE THE PETAL LAYERS**

For stability and ease when working with silk, apply Fusi-knit interfacing to the wrong side of the fabric. The organza petal fabrics are not interfaced, but the dupioni for the Pillow and Petal Layers is fused. Fuse interfacing (centered) to the wrong side of each Petal Layer fabric circle, matching sizes. Fuse interfacing to wrong side of pillow pieces. Set pillow pieces aside.

The Petal Layer patterns are utilized to create an appliqué-type of finished edge for a portion of the dahlia construction. With this in mind, cut the Petal Layer paper patterns out very cleanly along the cutting lines. Place Fabric Circle #1 paper pattern centered over fabric.

Using a steam iron, press raw edge of fabric up and over onto paper pattern, shaping a perfect circle. Be careful to not form points along edges. Spray a bit of water if necessary to achieve a crisp edge.

Remove paper pattern. Press fabric circle edge again from both interfaced and right sides. Repeat for each Petal Layer.

Fuse the fleece to interfaced side of circles. No fleece should be visible from right side of Petal Layer circles.

**ARRANGE THE PETALS**

CONSTRUCTION NOTES: The dahlia flower is made by chain gathering the petals together in rings, which are then layered. Petal quantities and sizes are different for each ring. There are a total of eight ring layers.

The dahlia is assembled beginning with the outermost layer (#1). Subsequent layers are built upon the first, ending at the center. Each petal row is gathered to a specific measurement that corresponds to the Petal Layer circle. The Petal Layer circles create a very clean finish for the often-unwieldy petals.

**PETAL CHART SIZES**

Arrange petals in rows with the appropriate size and amount of petals in each row, following the chart on the following page and using the different fabric shades with a confetti-type of approach. Thread a hand-sewing needle with doubled thread. Knot ends.

**FORM THE INDIVIDUAL PETAL RINGS**

Working with the first row of petals, hand gather-stitch across straight edge of first petal, placing stitches 1/4" up from raw edge. Diagram 7. Before reaching end of first petal, overlap the next petal about 1/4" onto the first; continue stitching.

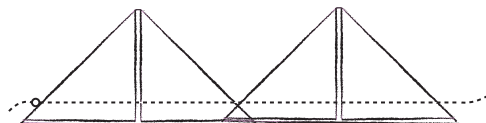


DIAGRAM 7

Continue to chain gather-stitch the petals together. Trim away the fabric frays as necessary. Diagram 8. Pull gathering thread so that chained petals gather to the measurement listed in Diagram 6. Secure thread, then join last petal to the first, forming a ring. Knot and trim away excess thread. Adjust petal gathers so they are evenly spaced. Place petal ring on work surface, right side up. Diagram 9. Place Petal Layer #1 circle centered over petals, overlapping finished edge onto petal ring gather-stitch line. Pin in place.



DIAGRAM 8

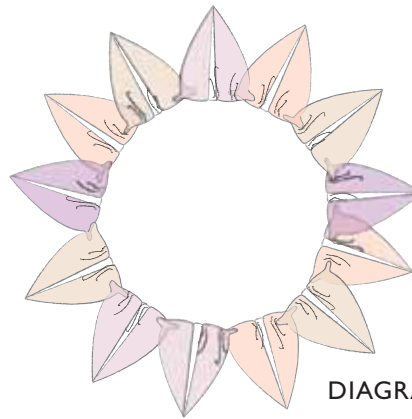


DIAGRAM 9



serpentine stitch

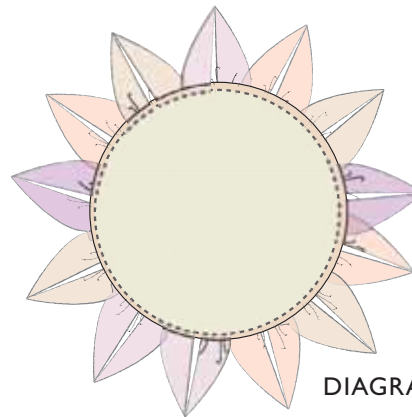


DIAGRAM 10

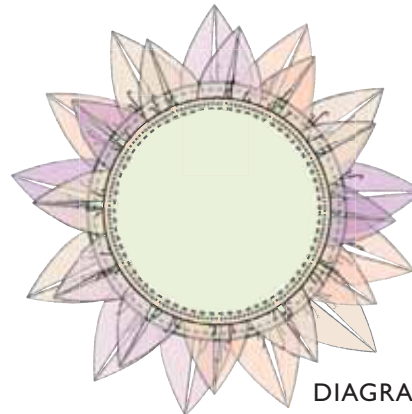


DIAGRAM 11

Machine stitch circle to petal ring. Diagram 10. Try a serpentine stitch—it's both forgiving and decorative. Set stitch width at 2.0mm and length at 1.5mm.

Continue to chain gather-stitch the remaining petals, forming rings, finishing each with the appropriate Petal Layer circle. The final two rings (center layers) are not finished with a Petal Layer circle.

**SEW THE PETAL LAYERS TOGETHER**

Place finished Layer #1 on work surface, right side up. Center Layer #2 over first layer. Machine sew the layers together, placing stitches a scant 1/4" inward from the upper circle's outer edge. Diagram 11.

Continue to build layers in this manner. At some point, the layers may become too thick to sew by machine and it may be necessary to sew them together by hand.

For the center, hand-sew petal ring #7 to the flower center, being very careful to sew the raw edges down with whipstitching. Hand-sew the final two center petals in place, manipulating the petals so that all raw edges are hidden.

**MAKE THE PILLOW**

Sew a 1/2" doubled hem along both straight edges of the Back pieces. Cut four 12" lengths from ribbon. Sew ribbon to Upper and Lower Back pieces, where indicated on pattern, using the serpentine stitch.

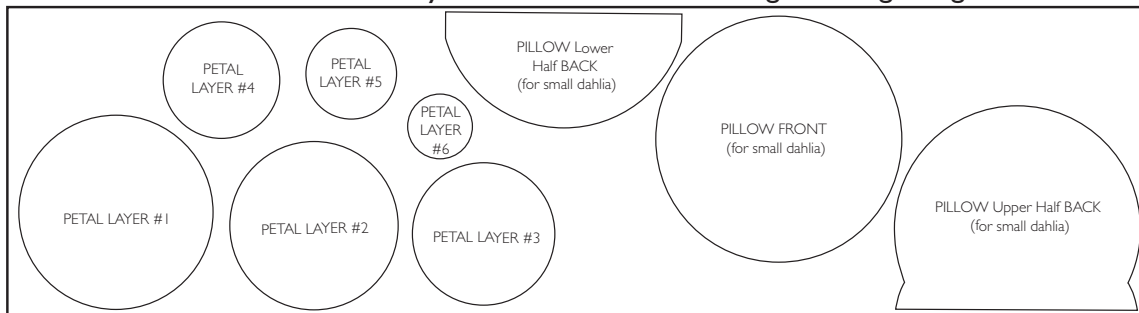
Fuse fleece to wrong side of Front. Place Front on work surface, right side up. Place upper Back onto Front, right sides facing, aligning outer curved edges. Place lower Back onto Front in the same manner. *Note: From wrong side, Lower Back overlaps onto Upper Back.* Sew outer edges together, using a 3/8" seam allowance and size 1.5 stitch length. Edge press seam allowance open. Turn right side out. To make pillow insert, cut two Fronts from muslin. Sew outer edges, using a 1/2" seam allowance, leaving a 4" opening somewhere along the seam line. Turn right side out. Hand stuff and sew opening closed. Slip pillow insert through Back opening. Use ribbons to tie Back closed. Tie knots at ribbon ends and trim at a slant.



**FINISHING TOUCHES**

Pin centered dahlia onto Front. Hand-sew to Front along outer edge of bottom Petal Layer, being careful to not sew dahlia petals through to pillow insert. Using a single layer of thread, hand-sew Bead Gravy seed beads to some petals along the decoratively embroidered stitch lines. Use either a beading or milliner's needle. Hand-sew the remaining piece of ribbon under the center two petals. Tie knots at ribbon ends and trim at a slant. *When it's time, tie wedding rings onto ribbon.*

**Pillow and Petal Layer Fabric and Interfacing Cutting Diagram**



**DIAGRAM 4**

**Petal Chart**

**Small Dahlia**

Petal Layer	Petal Size	# of Petals for Layer	Gather to:
#1 (7 1/2" circle)	A	13	22 1/2"
#2 (6 1/2" circle)	B	12	19 1/2"
#3 (5 1/2" circle)	B	11	16 1/4"
#4 (4 1/2" circle)	C	10	13 1/4"
#5 (3 1/2" circle)	C	9	10"
#6 (2 1/2" circle)	D	8	6 7/8"
#7 (no circle)	D	7	As tight as possible
#8 (very center)	D	2	As tight as possible

**DIAGRAM 6**



*Mary Jo Hiney's Embrace Bag pattern uses several of the techniques that she has shared for creating the Ring Bearer's Pillow. These precious handbags would make lovely gifts for bridesmaids or the mothers of the bride and groom. Ask for this pattern at your BERNINA dealer or at your independent quilting and sewing store.*

# Digitizing 101

## Part 1

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. The first in a 3-part series, this article offers insight into the theory of digitizing. A good design starts long before the stitching process because **good embroidery can never make up for bad digitizing.**



### Parts of a Design

Learn to identify the parts of a design to make planning your own designs easier. Good embroidery is the result of careful planning.

- Outlines—single, triple, satin, stemstitch, backstitch, candlewicking, blanket stitch, pattern, or blackwork run
- Fills—step, fancy, satin, pattern, lace, candlewicking, blackwork
- Understitching (underlay)—runs perpendicular under the fills
- Travel Stitches (walk stitches)—single stitches that run between two sections that are stitched in the same color, echo the edge of the section that they travel under or cut through the area
- Jump Stitches – long stitches that result when the needle moves from one section to another of the same color; should be removed before they are stitched over
- Overstitching—stitches that are set on top of a fill to give it additional texture and depth, can use specialty threads such as metallics, holographic threads, solar threads
- Free Stitching—Stitches added to complete the look, not strictly fill or outline—grass, bubbles, rays; created with running stitches or pattern stitches
- Overlap—part of a design that purposely stitches out over the top of another portion of the design



The design shown is from the BERNINA®Embroidery Software: My Designs > Artwork > Profile.bmp.

### Elements of a Good Design

Being able to recognize a good design gives you tools that will serve you well when digitizing your own. Look for a majority of these points in a good design.

- Attractive, well-balanced design that sews well
- Colors and order of stitching are well thought out so that color changes are kept to a minimum
- Does not have an excessive number of jump stitches, therefore is not too time-consuming to sew out
- Density is compatible with the fabric - fill stitches are not “bulletproof” nor are they too open
- Has texture and movement
- Doesn't have too many small details
- Design is not flat, but has detail and dimension
- Fills are varied and don't run in same direction (stitch angle)
- Underlay stitching is present
- Outlines are precise and continuous around the design
- Colors have the right impact and are appropriate for the design
- Size and scale of design are the right proportions for the article on which it is stitched
- Design is properly placed on the article on which it is stitched

### Independent Study

To increase your knowledge of digitizing, watch as professionally digitized designs stitch—look at the stitch length, the underlay stitching, the thread path, how the design is sequenced, and how texture is formed in the design. You'll learn to incorporate these elements into the designs you digitize.



Design from Studio BERNINA® Exclusive Creative Genes

## Artwork for Digitizing

- Types of suitable artwork: drawing, clip art, bitmap file, black and white line art, photograph, sketch in a drawing program
- Clipart websites have CDs or downloadable artwork that can be purchased for personal use.
- High resolution artwork is not necessary; it won't lose clarity when enlarged, but once artwork is brought into the software, resolution of artwork is lowered
- Be careful about copyright! You must even be careful about designs you are using for your own personal use—it is best to ask or use copyright-free artwork
- There are copyright-free designs on the market, including many Dover publications ([www.dover.com](http://www.dover.com))

## Elements of Good Artwork

- Image must be in a format that your software will recognize; programs such as Paint Shop Pro or PhotoShop can be used to convert the format
- Examining artwork from a distance makes it easier to see which lines of detail are important
- Good clear artwork is important—the crisper and more accurate the artwork, the easier it is to interpret with stitches
- If the picture has too many colors, some of the lower priority colors can be omitted or combined with some of the other colors
- If you need to enlarge the artwork, decrease the size, or crop, it is best to do so before digitizing
- You may need to add details to give dimension to simple designs
- If the design has too much detail, some elements can be omitted; for example, spots on a leopard can be decreased
- Use details in the artwork as a guideline for angle separations to create subtle color changes since the same color of thread stitched in different angles will appear to be different colors. This helps eliminate color changes. To create more separation of these sections, an outline can be used to add detail.
- Artwork with high contrast is better for shading

## Developing a Digitizing Plan

Use copies of the artwork for planning and recording information—“Embroider the paper with your eyes.”

- Print one copy the actual size of the finished design so you can see what needs to be changed (details added and/or subtract-ed) in the drawing

- Make one copy two or three times larger than the actual size so information can be recorded on it
- Decide which parts of the bitmap are in the background, which in middle, and which in the foreground, similar to planning an applique design. This helps determine the digitizing/stitching order
- Determine if there any parts of the design that can be created by duplicating portions of the design, thus saving time

## Create a “Road Map” for Better Digitizing

Note: Several of the terms and tasks listed here will be covered in Parts 2 and/or 3 of this series.

- Successful digitizing is like planning a trip to visit several places using the least amount of fuel and time—think through the whole design from beginning to end to achieve better results.
- First, determine where you should begin stitching although sometimes it is easier to start at the end and work toward the beginning to determine the starting point
- When you plan the path of the design, the trick is to keep the needle in the fabric except where there is a color change
- Mark a plan for walking stitches to travel from one color area to another area of the same color; this is best done along the edge for decreased density designs
- Mark all areas in the design with a notation about:
  - Type of fill
  - Color
  - Density
  - Stitch length
  - Stitch angle
  - Type of underlay
  - Traveling from one area to another
  - Mark the starting and ending points of each area
  - How much pull compensation is needed
- Use colored pencils to color a black and white picture; color in the direction to lay the stitches—use a protractor to measure the angle
- Determine if the same color absolutely must be sewn at different times
- Use numerals 1, 2, 3, etc. to record the stitching order for objects—this is important if you need to edit the design later
- Write down the probable color sequence along the side of the road map or make colored dots along the side such as ones found along the selvage edge of printed fabrics
- Decide on special effects: specialty threads to use, applique technique, special fabrics, etc.

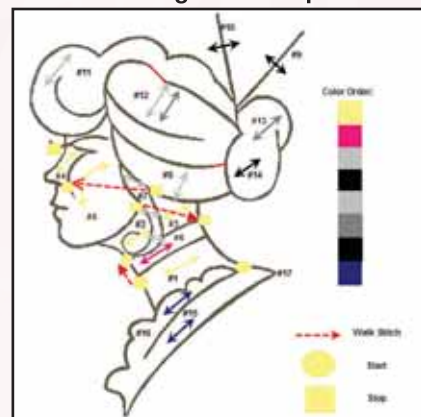
Create a chart similar to the legend below to document the choices you make for your design.

Design Roadmap Legend

Design Name: Profile

Description	Color	Underlay	Type of Stitch	Stitch number	Stitch Angle	Stitch Length	Density	Special Effects
Neck	Flesh	Step	Step	1	33	default	default	
Upper front neck	Flesh	Step	Step	1	30	default	default	
Upper back neck	Flesh	Step	Step	1	35	default	default	
Nose	Flesh	Step	Step	1	35	default	default	
Face	Flesh	Step	Step	1	45	default	default	wave effect
Choker	Pink	None	Candlewicking	3mm	30	default	default	
Curl	Grey	Step	Step	1	multi	default	default	block digitizing
Hair, lower section	Grey	Step	Step	1	50	default	default	
Hair pin	Black	None	Outline	Satin		default	Width 2mm	
Hair pin	Black	None	Outline	Satin		default	Width 2mm	
Hair, top section	Grey	Step	Step	1	65	default	default	
Hair, middle	Grey (2 shades)	Step	Step	1	45	default	default	color blend
Bun	Grey	Step	Step	1	25	default	default	gradient
Bun Cover	Black	None	Blackwork	009A	45	default	default	
Collar base	Navy	None	Lace	1A	45	default	default	
Collar ruffle	Navy	None	Lace	1A	45	default	default	
Outline	Black	None	Outline	Triple		2.5		Blackwork Run

Design Roadmap



Coming in Digitizing 101 - Part Two: Stitching Order, Color, Digitizing and Refining a Design

Note: For full-size versions of Road Map and Legend, go to [www.berninausa.com](http://www.berninausa.com) > Online Classes > Software Classes

# Stitch Recipe: Metro Quilting

BY JILL DANKLEFSEN

Add subtle visual interest to your quilting by using decorative stitches instead of the traditional straight stitch. The wide variety of BERNINA® decorative stitches available are great for quilting, especially when working with the richly patterned Retro Landscape from the Metro Fabric Collection by Benartex. Choose your favorite stitches, machine-quilting thread, attach Walking Foot #50 and you're ready to quilt!

## METRO QUILTING

### SUPPLIES

- Metro Fabric – Retro Landscape and Parallel Lines – fat quarter of each
- Low-loft batting – fat quarter size
- Backing fabric – fat quarter
- Machine Quilting Thread ( YLI #V71 – Rio de Janeiro is shown)
- 80/12 Topstitching needle
- Bead Gravy – Rich Paprika color (#BDGR-4) (optional)
- Elegance Ribbon – Picot Ombré, (optional)
- Walking Foot #50 – use the open sole if available
- BERNINA® Magnifier Set (optional)

### Directions

Piece fabrics as desired; the sample shown has two fabrics from the Metro collection: Retro Landscape pieced with Parallel Lines cut on the bias. As an embellishment, the diagonal seam is covered with a bit of Elegance Ribbon to divide the 2 fabric pieces.

### Easy Stitching Tips

- “Scale” (adjust stitch length and width) stitches to match the size or scale of the print.
- Engage the Pattern Begin function, if available, when beginning a new row of stitching
- Make pivoting and maneuvering the printed shapes easier by engaging the Needle Stop Down feature, if available
- Use the FHS (Free Hand System), if available, for pivoting and maneuvering around the motifs – remember it speeds your sewing by 20%!
- As you quilt, following the lines of the print fabrics, you may need help - check out the BERNINA® Magnifier set. You'll see things that you've never seen before!

## METRO QUILTING

Make a “quilt sandwich” by adding a backing fabric with low-loft batting between the two fabric layers. Insert a topstitching needle. Thread the machine (needle and bobbin) with machine quilting thread.



Attach Walking Foot #50 to the machine. This foot moves the layers of the quilt under the needle at the same rate, keeping the fabric from shifting as you stitch along the gentle curves of the printed design. Note: This is **not** a “straight-stitch only” foot! Use with any stitch on your machine with the exception of Sideways Motion stitches found on top-of-the-line models.

Select stitches as desired and quilt the layers together, following the print of the fabrics. Retro Landscape has great lines to follow and the decorative stitches define the shapes and give

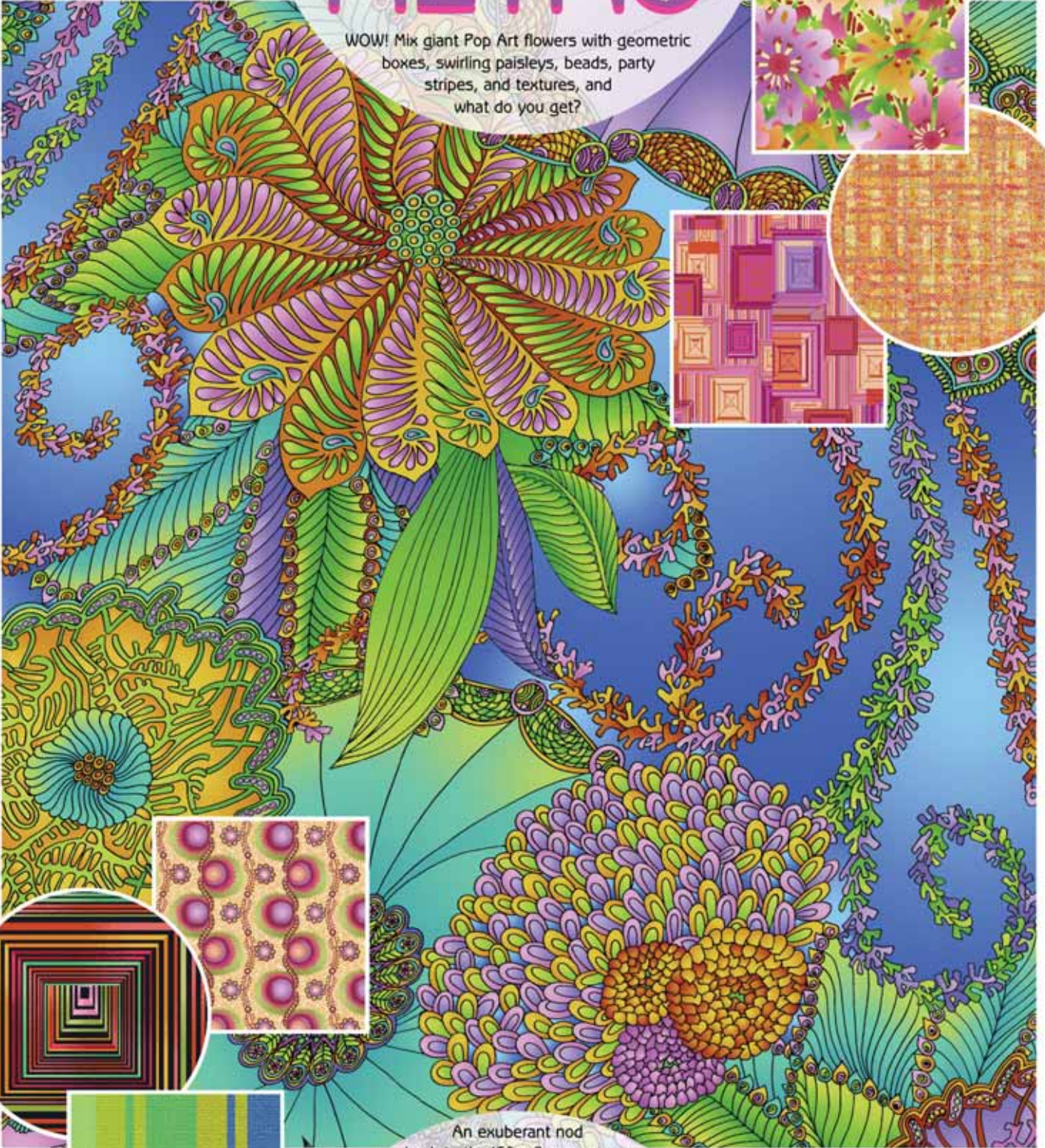
definition to the pattern. Parallel Lines offers a simple layout for repetitive rows of decorative stitching. If you like embellishment touches, add beads as desired using the Bead Gravy assortment.



INTRODUCING

# METRO

WOW! Mix giant Pop Art flowers with geometric boxes, swirling paisleys, beads, party stripes, and textures, and what do you get?



An exuberant nod back to the '60s, flower power, and Beatles' music. The colors? Brilliant turquoise, grass green, sunset red. This eclectic collection will make your quilting projects sing with color. Try giant patchwork, pillows and chair covers. Or go to the accessories route. .think bags, totes and appliquéd vests (and don't forget to add funky beading and embroidery).

Home of *Fossil Fern* and *Triple-Dyed Balls*

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Miniature Hearts: Finished size: 39" x 44"

# DOUBLE BIND!

BY LYNN SCHIEFELBEIN

This simple double binding technique adds an accent of color to quilts using the BERNINA® Binder Attachment #84. Start with a standard folded or French binding, add a contrasting strip and apply it to your quilt for a unique finish.

## THE BERNINA® BINDER ATTACHMENT #84 IS AVAILABLE IN THREE SIZES:

20mm – 24mm (0.78" – 0.94")

- Approximate width of finished binding = 5 - 6mm (0.20" – 0.24")
- Often used for lace, sheer, and lightweight fabric
- Strips should be cut a scant  $\frac{7}{8}$ " wide

22mm – 26mm (0.87" – 1.02")

- Approximate width of finished binding = 5.5 - 6.5mm (0.22" – 0.26")
- Often used for garments and medium weight fabric
- Strips should be cut a scant 1" wide

26mm – 30mm (0.94" – 1.18")

- Approximate width of finished binding = 6 - 7.5mm (0.24" – 0.30")
- Often used for home dec projects and quilts with low-loft batting
- Strips should be cut a scant  $1\frac{1}{8}$ " wide



## BINDING

Cut the number of  $2\frac{1}{2}$ " strips needed for standard binding on the bias or straight of grain so you have enough to go around your quilt plus about 10" - 12" for mitering the corners. When piecing strips end to end, stitch together on the diagonal and trim the excess. Press seams to one side. Fold the strip in half lengthwise, meeting raw edges. To avoid stretching, press with steam and spray starch or fabric finishing spray using an up and down motion. This helps to preshrink the binding and stabilizes it to help prevent rippling.

## ACCENT EDGE

Prepare the accent fabric by pressing it on the back with steam and spray starch or fabric finishing spray. Starch at least twice and press until dry.

*Tip: When using spray starch, spray the back and let it sit for a few minutes before pressing. This allows the starch to penetrate the fabric and prevents flaking and build-up on your iron. Starching the back will also help the fabric roll towards the wrong side as you feed it through the binder attachment.*

Cut the starched fabric into enough bias strips to match the length of your binding. Check the instruction sheet with your Binder Attachment for the appropriate width (or see above). Join the strips on the diagonal and trim the excess with pinking shears. *Tip: Trimming with pinking shears help to reduce the bulk of the seam as it feeds through the binder.*

## SUPPLIES

- Fabric for quilt binding
- Accent fabric in a contrasting color to the binding
- BERNINA® Binder Attachment #84
- Binder Foot #94
- Patchwork Foot #37 or Walking Foot #50
- Edgestitch Foot #10/10C
- Multiple stitch throat plate - *not* the straight stitch plate.

Cut one end of the bias accent edging on the diagonal and feed it into the binding attachment with the right side facing away from you. You may need to use a pin or a stiletto in the slot to guide the fabric through the binder. Move the needle position 2 or 3 spaces to the right until it's just to the right of the edge of the accent bias binding. Pull the bias accent binding through the attachment and take a few stitches to start the process. Adjust your stitch length so it is between 2.5 and 3 mm. A smaller stitch length will cause the accent bias binding to ripple.



Feed the folded edge of the prepared standard binding so it is against the lip of the binder. The accent bias binding will encase the folded edge as shown in the photo. When you have finished adding the accent edge, press well again.

### LYNN'S BINDER TIPS

- Check your stitching before proceeding too far and make adjustments as needed to the needle position, stitch length, and feeding of fabric.
- For best results, don't stitch too fast; an even, consistent, moderate speed works best.
- Feed the bias accent binding through the binder without any tension and do not pull it forward. It must feed at its own pace for it to properly form the bias edging.

### BINDING A QUILT

Trim your quilt sandwich and square the corners with a square up. Using Patchwork Foot #37 or the Walking Foot #50, attach the prepared binding to the back of the quilt. Leave a 4" or 5" tail and start with your needle right in the corner of the quilt. Sew at a 45° angle into the quilt and pivot to sew normally at the 1/4" seam line. Stitch the binding to the side of the quilt using a 1/4" seam.



Stop 1/4" from the edge at the corner with the needle down. Pivot and sew at a 45° angle off the corner of the quilt. Fold the binding straight up, and then bring it straight down, aligning the folded edge of the binding

exactly on the cut edge if of the quilt. Restart stitching 1/4" from the edge and secure by back-stitching a stitch or two. Repeat this process for the next two corners. On the last corner, stitch to within 1/4" of the edge, pivot and stitch at a 45° angle off the corner of the quilt.

Line up the two binding tails at the corner and draw a chalk line straight up from the 1/4" pivot point. Draw a horizontal line 1/2" inch from the folded edge. Draw 45° line up and to the right from the bottom pivot point. Draw another 45° line down and to the right from the top of the binding. The two lines will intersect on the horizontal line. Sew directly on this line in a "V" starting at the pivot point and ending at the top of the binding. See inset in photo. Press flat and trim close.



On the back of the quilt, press the binding away from the quilt. Check that the seam allowance is flat behind the binding and also pressed away from the quilt.



Fold the binding to the front, extend it just beyond the stitching line and press.

Pre-fold the miter and press at the corners. Fold the right edge down first. Then fold the top edge over it, mitering the corner and matching the binding and accent edges. Continue around.

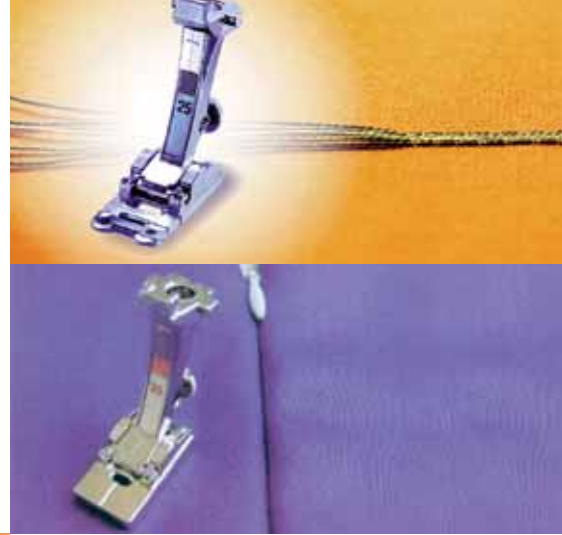
Attach the Edgestitch foot #10/10C. Move the needle 2 positions to the right. With a straight stitch between 2.5 and 3 mm, use thread to match the accent edge. Guide the bias edge so it is touching the guide on the foot and stitch the binding to the quilt on the front. Make sure you cover the previous stitching line. Your stitching should be next to the edge on the accent bias strip.



As you come to the corner, use a stiletto to hold the miter in position. Check that the bottom binding is under the side binding as you stitch into the corner. With your needle position down, stitch into the corner, stop and pivot. Continue stitching down the side and repeat the process. This will tack down the bottom corner before you stop and pivot, helping to give you a crisp corner that will match. Press when completed. *Tip: Try a decorative stitch when attaching binding to the front.*



# WHATD'YA SEW?



Most of us sew what we like, whether it is quilting, fashion, crafting, embellishment, home dec, or all of the above. The groupings below show the 6 most often-used presser feet or groups of presser feet for each type of sewing with a brief listing of the favorite techniques for which they are used. Make sure you have what you need for the sewing tasks you do most often.



## QUILTING

1. Edgestitch Foot #10/10C – stitching in the ditch; securing binding
2. Freehand Quilting Foot #29/29C – freehand quilting (outline, echo, stippling, etc.)
3. Patchwork Foot #37 – precise piecing
4. BERNINA Stitch Regulator – BSR #42 – free-motion quilting (outline, echo, stippling, etc.)
5. Walking Foot #50 – machine-fed quilting (grid, channel, decorative stitching, etc.)
6. Patchwork Foot with Guide #57 – precise piecing



For more information and specific instructions for each technique, consult Feet-ures, Volumes 1, 2, and 3.



## FASHION SEWING

1. Buttonhole Foot #3A – repeatable buttonholes
2. Blindhem Foot #5 – blind hemming
3. Edgestitch Foot #10/10C – understitching; edgestitching
4. Zipper Foot with Guide #14 – lapped or center zippers; tucks
5. Invisible Zipper Foot #35 – invisible in-seam zippers
6. Bias Binder Attachment #84 with Foot #94 – Hong Kong seam finish; neckline binding; straps



## EMBROIDERY & EMBELLISHMENT

1. Embroidery Foot #15 – machine embroidery; double needle embroidery
2. Cording Feet #22 and #25 – multiple cord couching
3. Pintucks Feet #30-31 – pintucked texture
4. BERNINA® Stitch Regulator – BSR #42 – free-motion quilting; bobbin play; thread painting
5. Freemotion Couching #43 – freemotion couching; couched machine embroidery
6. Needle Punch Accessory Set – needle punching

## CRAFTING

1. Jeans Foot #8 – riding smoothly over varying thicknesses; penetrating heavy layers
2. Clear Embroidery Foot #39/39C – satin stitch appliqué; couching narrow cord
3. BERNINA Stitch Regulator – BSR #42 – free-motion quilting (outline, echo, stippling, etc.)
4. Roller Foot #55 – outline quilting; echo quilting
5. Bias Binder Attachment #84 with Foot #94 – bound edges, ties
6. Needle Punch Accessory Set – needle punching



## HOME DEC SEWING

1. Bulky Overlock Foot #12/12C – piping; corded edges
2. Piping Foot #38 – attaching trims and webbing
3. Invisible Zipper Foot #35 – invisible in-seam zippers for decorative pillows
4. BERNINA® Stitch Regulator – BSR #42 – free-motion quilting
5. Double Cord Feet #59C and #60C – attaching decorative cords; double piping
6. Ruffler Attachment #86 – ruffled edges for pillows, curtains, and coverlets



# Conversation Heart Pillow

Finished size:  
approximately 14" x 14"

BY JANE DUMLER

Simple appliqué and easy construction make this colorful, fun pillow a great beginner project.

## Cutting and Preparation

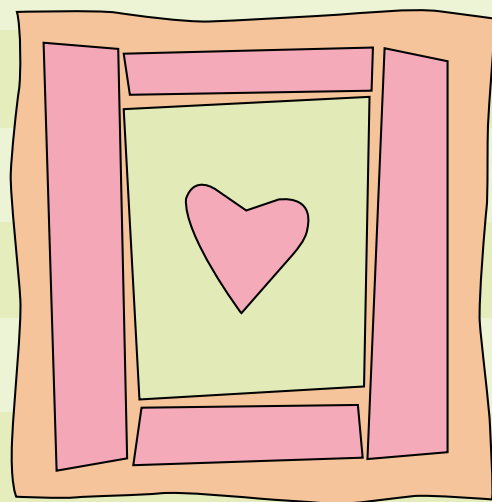
Cut the following pieces:  
15" square for the pillow front  
2 pieces, 15" x 20" each for envelope back  
2 strips, 2½" wide x the width of the fabric

Trace the appliqué shapes on the paper-backed fusible web (background shape + 4 rectangles and 2 hearts), cut out the shapes leaving some paper beyond the traced lines.

Following the manufacturer's directions, fuse on the wrong side of the fabrics to be used for the appliqués, and then cut the shapes out on the drawn lines.

## Appliqué

Remove the paper from the back of the cut-out appliqué shapes and fuse all of them except the curlicue heart onto the center of the pillow front, using the diagram and photo as a guide.



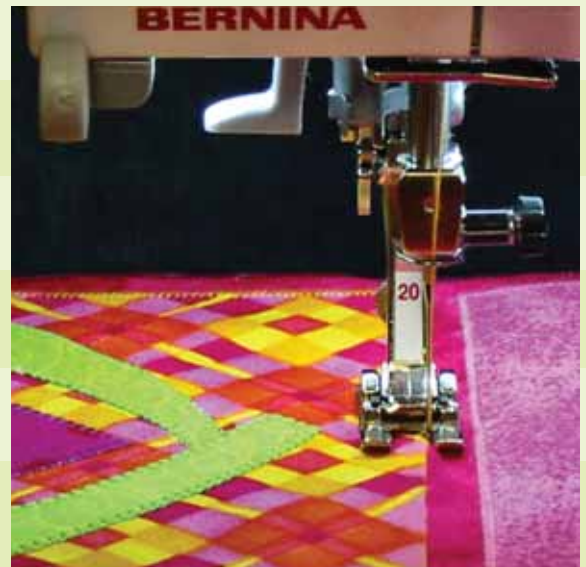
Set the machine for a zigzag stitch or a blanket stitch as desired and adjust the needle position to the far right. Attach Open Embroidery Foot #20/20C to the machine.

If needed, place a sheet of tear-away stabilizer on the wrong side of the prepared pillow front, holding it in place using temporary spray adhesive. Remove the stabilizer after all appliqué stitching is complete.

Position the pillow front under the needle, aligning the edge of the shape with the inner edge of the right toe of the presser foot. The stitch will fall mostly on the appliqué shape but will swing to the right and sew on the background fabric. Stitch

in this manner along all sides of the fused shapes, mixing the stitches (zigzag and blanket) as desired. *Note: The stitch length of the zigzag can be varied from 0.5mm – 2mm to get the look you want.*

Remove the paper from the back of the large prepared heart and fuse it over the first heart. Blanket-stitch around the heart in the same manner as before.



## Pillow Back

Press each back piece in half (wrong sides together) to be 15" x 10". Place both pieces on the wrong side of the pillow front with raw edges matching and folded edges overlapping at the center back of the pillow. Stitch all layers together, about 1/2" from the outer edge. *Tip: Test fit the size of the pillow by inserting the form at this time. Adjust the seam allowance if necessary for the proper fit; remove pillow form.*

## Binding and Finishing

Stitch the binding strips together to form one long strip. Press in half lengthwise with wrong sides together.

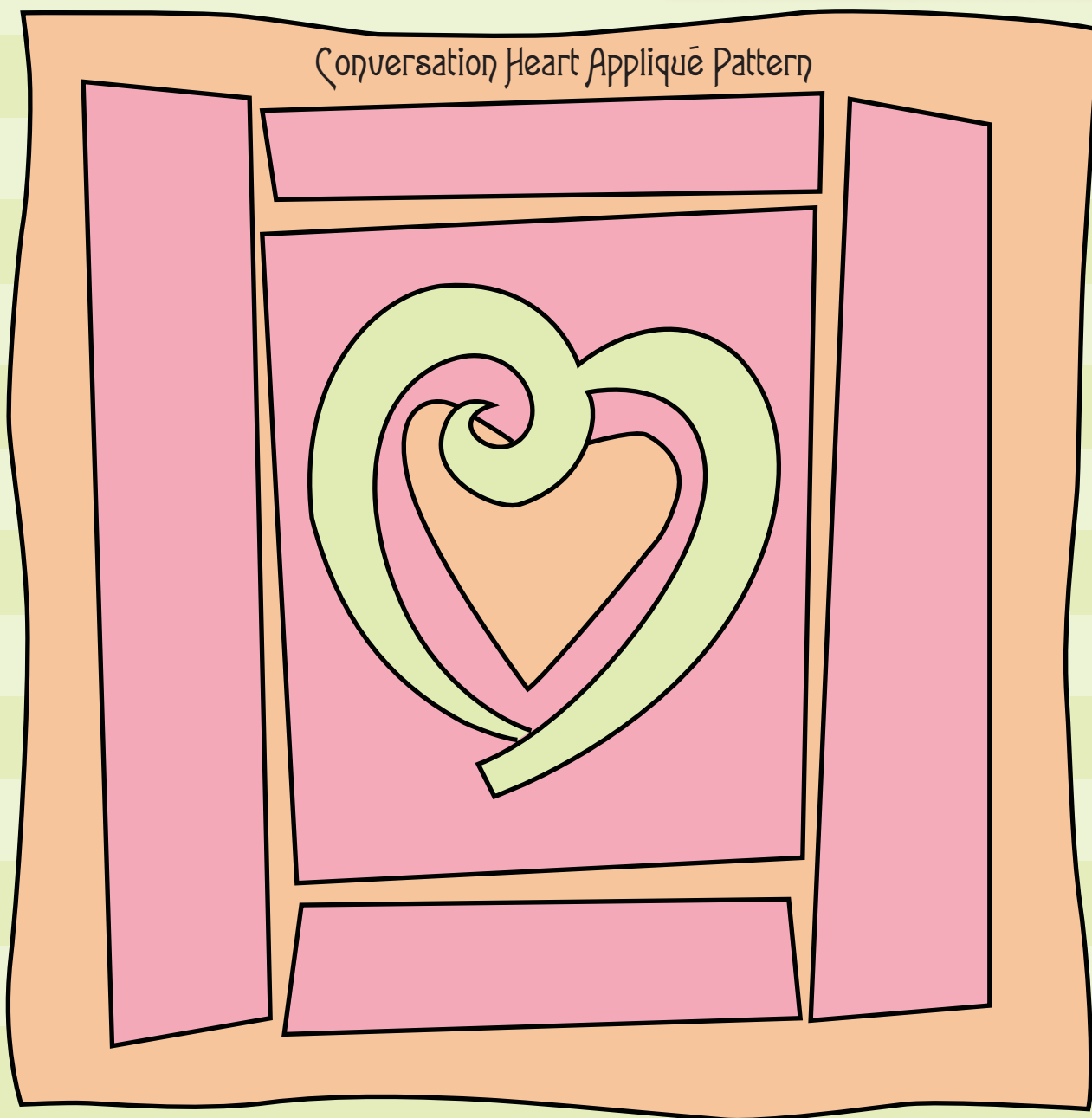
On the back, place the binding along the edge of the pillow with raw edges even. Stitch the binding to the pillow, mitering the corners.

Wrap the binding to the front and stitch in place using a blanket stitch.

Insert the form into the pillow.

## Supplies

- Firmly-woven fabric for pillow front, back, and binding
- Appliqué fabric:
  - Background rectangle – 12" square of fabric
  - Center rectangle – 1/2 yard
  - Hearts – 1/4 yard each of 2 fabrics
  - Side Rectangles – 1/8 yard of 2 fabrics
- 1 yard paper-backed fusible web
- 14" pillow form
- Open Embroidery Foot #20/20C
- OESD Tear-away stabilizer
- HRFive Temporary Spray Adhesive



Photocopy at 200% for full-size pattern.

Pattern reversed for tracing onto fusible web.

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Today I will embroider like never before.



Sun by Marla Bennett

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below to see  
the latest on the  
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#### Quarterly Software Society – QSS Lesson 5 – Creating a Signature Label

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#### About Ambience – Class 2

Check out the second class in the series of online classes entitled About Ambience. This series works through the creation of a quilt based on the book *Aquamarine Ambience* by Simon and Jenny Haskins.

[Online Classes > About Ambience](#)

Today I will see  
embroidery and  
computers  
in a new light.



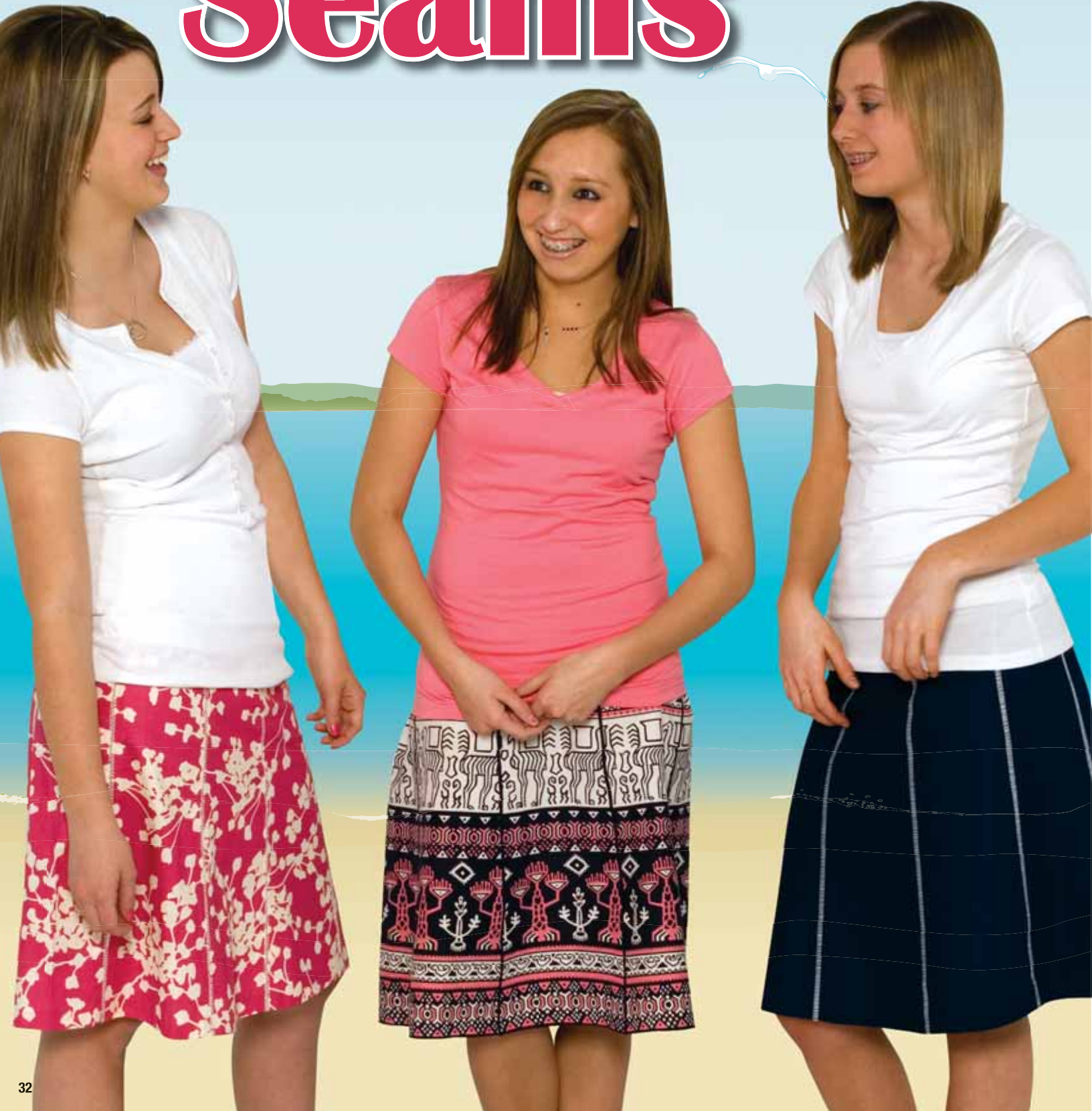
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# Snappy Seams



**COUNT 1, 2, 3!** - that's how many steps it takes to create a wardrobe of easy summer skirts. Made with fun and easy techniques using your serger and sewing machine, these multi-gored, easy-fit skirts can be fashioned from humble denim, vintage fabric finds or even quilting cottons. The secret in transforming them from ho-hum to "wow" is all in the specialty seams.

All skirts are sewn from the same pattern: "Cute Skirts" #V023 by Favorite Things. All notions listed on the pattern directions remain the same. Each skirt is cut out per the pattern directions.

### Machine Set-up

Set serger for a 3-thread flatlock:

- Left needle – silk finish cotton thread – tension 1
- Upper looper – white serger thread – tension 4
- Lower looper – white serger thread – tension 8
- Cutting width = 3mm
- Stitch length = 1mm

*Note: The settings above are approximate as each serger is different and may require slight adjustments.*

With right sides together, flatlock 3 panels together along the seam lines to create the skirt front unit. Place the cut edge of the seam allowance along the  $\frac{5}{8}$ " marking on the bed of the serger, cutting off any excess as it is serged. Pull the seam flat, resulting in rows of parallel stitches on the right side of the garment. Press flat.

*Note: The thread in the left needle, sometimes called a "ladder stitch" is the one*

*that will show on the right side of the skirt.*

Flatlock the remaining 5 panels together in the same manner, pulling each seam flat, creating the skirt back unit.

Following the pattern guide sheet, flatlock the front and back waistband units to the serged seamed skirt and back units.

Fold the edge of the back waistband under and then in half to the wrong side; slipstitch (by hand) in place, inserting elastic per the directions. Secure the ends of elastic to the left and right side of the waistband using a sewing machine.

Complete the skirt assembly by serging the skirt front to the skirt back using flatlocking so that all seams have the same decorative detail. Fold the edge of the front waistband under and then in half over the raw edges of the back

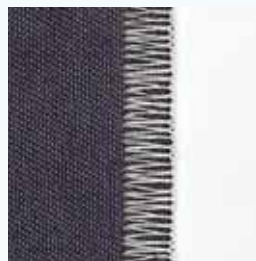
### Simple and Elegant Denim

**ONE-STEP SEAM:** 3-thread serger flatlocked seams

**FABRIC:** lightweight cotton denim – dress weight 6-7oz.

waistband. Slipstitch or edgestitch the waistband in place.

Hem the skirt as desired.



**Serged flatlock seam before pulling.**



**Serged flatlock seam after being pulled flat.**

### Navy and Pink Ethnic Print

**TWO-STEP SEAM:** Serger Narrow Rolled Hem and Sewing Machine Zigzag

**FABRIC:** Vintage ethnic print cotton – estate sale find

- Lower looper – all purpose serger thread - tension 7
- Cutting width = 1mm
- Stitch length = 1mm
- Rolled hem lever engaged

*Note: The settings above are approximate as each serger is different and may require slight adjustments.*

*Tip: Vintage fabrics may have gone through many washings before they entered your life. If your fabric seems extremely soft due to previous launderings, spray each seam allowance with spray starch to add body while serging and enable you to produce a smooth finished result.*



### STEP ONE: Rolled Hem Edging

#### Machine Set-up

Set serger for a 3-thread rolled hem:

- Right needle – all purpose serger thread - tension 5
- Upper looper – 2 serger threads drawn through the same tension discs/guides/needle. Using 2 threads in the upper looper in a rolled hem stitch will give a rich, filled-in look to the hem edge, duplicating the look of tiny piping with very little effort!  
*Tip: Place 2nd upper looper thread in a glass or cup placed on the table directly behind the upper looper thread spool pin*

Roll hem all seam allowances, cutting off any excess fabric. Guide the cut edge of each seam along the  $\frac{5}{8}$ " marking located on the bed of the serger. Press seams flat.

#### STEP TWO: Zigzag Joining

Set sewing machine for a narrow zigzag, approximately SW=3mm and SL=1.5mm. Attach Edgestitch Foot #10/10C to the sewing machine.

Place one skirt piece on the left and one on the right side of the center guide of the foot with the rolled hem edges butted together. Zigzag the two serged edges together, joining the panels. Zigzag 3 panels together for the skirt front unit and 5 panels together for the skirt back unit.

Follow the pattern directions for the rest of the skirt assembly. Add waistbands with a traditional sewing machine straight stitch. Return to the zigzag joining for the side seams.

A narrow rolled hem on the serger is the hem finish of choice for this skirt. Remember to use two threads in the upper looper to match the richness of detail created in the seams.

# Pink Cherry Blossoms Cotton Skirt

## THREE-STEP SEAM DETAIL: Sewing machine fagoting

**FABRIC:** Fine quality quilting cotton

### Step One: Serge-finishing seam allowances

#### Machine Set-up

Set serger for 3-thread overlock stitch:

- Right Needle/Upper & Lower Loper - all purpose serger thread - tension 5
- Cutting width = 2.5mm
- Stitch length = 2.5mm

*Note: The settings above are approximate as each serger is different and may require slight adjustments.*

Serge all seam edges, trimming fabric whiskers. Do not cut seam allowances.

### Step Two: Fagoting

#### Machine Set-up

Thread sewing machine with matching thread in both the needle and bobbin. Attach Tailor Tack Foot #7 to machine. Select a zigzag stitch, SW=4mm and SL= 0.5mm. Adjust upper tension to 1.

You will be seaming panels together using a very loose zigzag formed over the center blade on the Tailor Tack foot. It will look very loose, but this is correct. *Note: Even though the pattern calls for 1/2" seam allowances,*



*the fagoting detail adds a little bit of room in each seam. In order to assure the proper fit,*

*stitch these seams on the 5/8" seam allowance marking to assure a correct seam size.*

With right sides together, seam 3 panels for the skirt front and 5 panels for the skirt back using the settings above. Pull the seams flat, folding back the seam allowances to reveal only a wide band of thread on the seamline. Press the seam allowances away from the seam.

### Step Three: Bundling The Threads

Attach Open Embroidery Foot #20/20C to the sewing machine. Select the Triple

Straight Stitch, SL= 4, *upper tension returned to normal.*

Sew a row of triple straight stitches down the center of the tunnel of thread that was



created in the previous step. The forwards and backwards motion of the triple straight stitch will bundle clusters of the thread band together to form little bows- a truly unique thread and seam detail!

It is a great idea at this time to edgestitch on the left and right hand side of each of the fagoted and bundled seams to secure the decorative work in place.

### Final Skirt Assembly:

Add waistbands and elastic per pattern. Seam front and back together using the fagoted seam detail. Complete skirt per pattern instructions and hem as desired.

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# ABOUT *Style*

BY KRISTIE SMITH

# Double Cord BELT

*Make this simple fashion accessory to add a focal point to any outfit. Couch two rows of decorative cord at the same time using Double Cord Foot #59C to enhance the belt and make a unique closure in one step!*

## Instructions

Fuse interfacing to the wrong side of the fabric; fold in half lengthwise right sides together and press.

*Machine set up: Insert Jeans needle; Select straight stitch #1; Attach Walking Foot #50, thread machine with construction thread in the needle and bobbin and engage the Needle Stop Down feature of the machine.*

Stitch around the three edges (both long edges and one short edge) of fabric layers with ¼" seam. The ¼" line is marked just inside the toe of the walking foot. One short edge of fabric should be open. Clip corners, and turn. Fold open edges inward and stitch.

*Machine set up: Select Zigzag stitch #2 and thread machine with contrasting thread. Adjust the stitch length of the Zigzag stitch to 3.0mm and the stitch width to 5.5mm.*

Align the edge of the walking foot with the long edge of the belt and sew the length of the belt. Raise the needle and raise the presser foot, using the Free Hand System if available. Turn the fabric and align the outer edge of the foot with edge of first zigzag, and stitch the length again. (This serves two purposes: conserves thread and keeps the belt from distorting.) Follow this procedure until there are several rows of zigzags covering the belt.

*Machine set up: Attach Double Cord Foot #59C to the machine. Select Feather stitch (#44 on **activa** 240) and thread machine with thread to match cording.*

Fold the cord in half lengthwise so that there is a loop on one end and raw edges on the other end. Masking tape should be in place on ends of cord to prevent raveling.



With a marking pen, draw a centerline down the belt. Position the belt under the foot with cording on the marked centerline. Start stitching 1" from end of cording, leaving a 1" loop under the foot. Both cords simultaneously feed and couch easily with the #59C foot. Stitch toward the raw ends of cord until about ½" from the other end of the belt. Remove belt from the machine, tie loose ends of cord together to form a knot and cut the length desired. If cord ends are left long, remove masking tape and fray ends.

Feed the cord knot into the corresponding loop to provide a closure and decorative detail for your belt.

## Supplies

### • Base Fabric:

- Length = waist or hip measurement (desired place for belt to sit on the body) + 4"

- Width = 9" (fabric may be pieced)

- Fusible interfacing: same as above
- Walking Foot #50
- 90/14 Jeans needle
- Construction thread to match fabric

- Isacord embroidery thread to contrast fabric
- Double Cord Foot #59C (6 mm grooves)
- Fabric marking pen

- 6mm decorative cord: length of cord should equal 2x the length above plus about 6-8" (masking tape around each end of cord)
- Isacord embroidery thread to match cording

BERNINA®

# Quilt Leadership Award

The winners of the 2006 BERNINA® Quilt Leadership Award was recently announced at the 2007 International Quilt Festival in Rosemont, IL by Jennifer Gigas, Director of Education and Training for BERNINA® of America, Inc. The award was presented prior to the BERNINA® Fashion Show and honors the duo affectionately known throughout the quilting world as “Fons & Porter” for their contagious and influential enthusiasm for quilting.

Marianne Fons and Liz Porter began teaching quilting in the late 1970's and Liz says, “Neither of us felt accomplished enough to teach others, so we did it together, figuring we could fake our way through it if we did it together.” As they continued to teach, they became better quilters. With few quilting books on the market at the time, their teaching led naturally to writing. Together, they have written many best-selling quilting books. Their writing and teaching led to creating how-to programming for public television. They have hosted over 200 how-to quilting episodes on Public Television. “Fons & Porter’s Love of Quilting” is the No. 1 quilting show on PBS, reaching 82 percent of American households.

Marianne and Liz are Co Editors-in-Chief of *Love of Quilting* magazine, a bi-monthly publication with a circulation of almost 300,000. LOQ is the largest



**Jennifer Gigas of BERNINA® of America with Marianne Fons at the awards ceremony**

circulated quilting magazine in the world, in history. “Quilting has been around for generations, but Marianne and Liz began reinvigorating quilting years ago when they launched the appropriately named magazine, *Love of Quilting*,” said Martin Favre, president of BERNINA® of America.

Additionally, these inspiring women are creators of [www.FonsandPorter.com](http://www.FonsandPorter.com), its accompanying [www.ShopFonsandPorter.com](http://www.ShopFonsandPorter.com) online store and the Quilters’ Blogs blogsite. Fons and Porter also present at hundreds of quilting events, offering a series of motivational and inspiring lectures, such as “A Funny Thing Happened on the Way to My Sewing Machine” that showcases how they use quilting as an outlet for an unbridled sense of humor.

Marianne Fons accepted the award on behalf of herself and Liz and they each received a distinctive music box, hand-crafted in Switzerland with beautiful inlaid wood techniques. Past winners of the BERNINA® Quilt Leadership Award include Karey Bresenhan – 2001, Georgia Bonesteel – 2002, Caryl Bryer Fallert – 2003 Libby Lehman – 2004 and Alex Anderson – 2005.



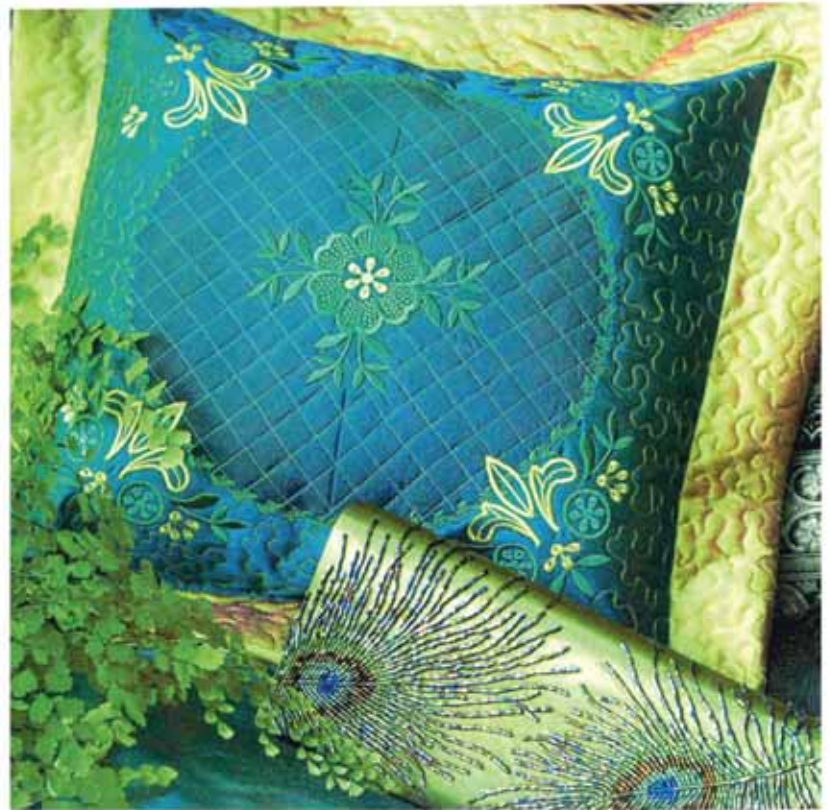
**Fons & Porter's**  
Love of  
**Quilting**



## Inspiration & instruction—

- Jenny Haskins' Tricks of the Trade
- Step-by-step illustrations
- Enchanting photography
- Embroidery designs on a CD for the quilt and bonus projects
- Samples in alternate thread and fabric color combinations

Join Simon Haskins on a tour of possibilities using these gorgeous machine embroidery designs.



# Think Outside the Box

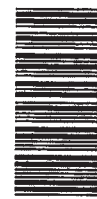
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