

# Through *the* NEEDLE

BERNINA®

Issue 33

\$6.95

*your creative companion*



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Patchwork Posies



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Mini Jewelry Roll



16

Bright Baby Bibs



**KWIK  
SEW®**

## KWIK SEW #3653 JACKET X 3

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# BERNINA<sup>+</sup>

## PROVING OUR WAY TO THE TOP.



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These days, it seems just about every machine on the market claims to be the best. The biggest. The fastest. The most advanced. So many claims, so few facts. But here's the real deal: the BERNINA 830 provides 50% more work space to the right of the needle than any top-of-the-line competitor. It has the largest embroidery hoop that does not require rehooping or repositioning. Plus, the 830 offers our exclusive total stitch control allowing you to customize each and every stitch and make it your own. Sound too good to be true? With your very first stitch you'll have all the proof you need.



50% more work space to the right of the needle



Unrivaled total stitch control for ultimate creative freedom



Largest non-repositioning embroidery hoop

Visit [www.Bernina8Series.com](http://www.Bernina8Series.com) to experience it for yourself.

 THE BERNINA 830  
THE MARK OF THE ULTIMATE SEWING EXPERIENCE.

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  - **SERGER STRIPE IT RICH** - Jazz up a jacket with rows and rows of serged stripes and twisted tucks, using decorative threads in coordinating colors. Use the serger for seaming the jacket pieces together and finishing the collar, front edges and hem edge, too.
  - **FLORAL SPIRIT JACKET** - DesignerPlus BERNINA Embroidery Software offers the ability to scan pattern pieces and use them as templates for combining designs and auditioning placement before sending completed arrangements to the embroidery system. No more guessing – it's just that simple!

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Not Your Uncle's Stamp Collection



Thread Painted Flower Tote



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# needle notes



Walk Beside Me

It's the middle of winter, there's snow on the ground (at least for some of us), and the temperatures are on the chilly side! Let's stay inside where it's warm and spend some quality time with our sewing machines! In this issue of *Through the Needle* we have a collection of projects to keep you stitching and embroidering all the way into spring. We even have a great pattern to help you get started!

We asked three BERNINA Educators – Susan Fears, Judy Hahn, and Paula Harmon – to use Kwik Sew pattern #3653 and give it their own creative spin. The result is three entirely different interpretations – a delicate black and white version, a comfy embroidered knit jacket, and one featuring metallic serger embellishments. What would your jacket look like? Mail in the coupon for a copy of Kwik Sew #3653 and create your own unique spin on this easy-to-stitch jacket.



Felted Circle Pillow

This edition of *Through the Needle* also features all sorts of sewing-related software – BERNINA Embroidery Software versions 5 and 6, My Label 3D Fashion Pattern Software, Explorations, and the new CutWork Tool and Software. Chris Wieggers' Mini Jewelry Roll is perfect if you'd rather spend time with your computer and embroidery system than with your sewing machine – it's completely embellished and constructed in the embroidery hoop!

Looking for basic sewing projects? The bibs and bowls and pillow projects are all simple enough for children to stitch, but make great-looking gifts that anyone would love. And for the quilter we have an easy appliqué wall-hanging from Beth Ferrier. It's sure to make you feel like spring is on the way!

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*your creative companion*



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# spotlight on...

## Silk, Silk and More Silk

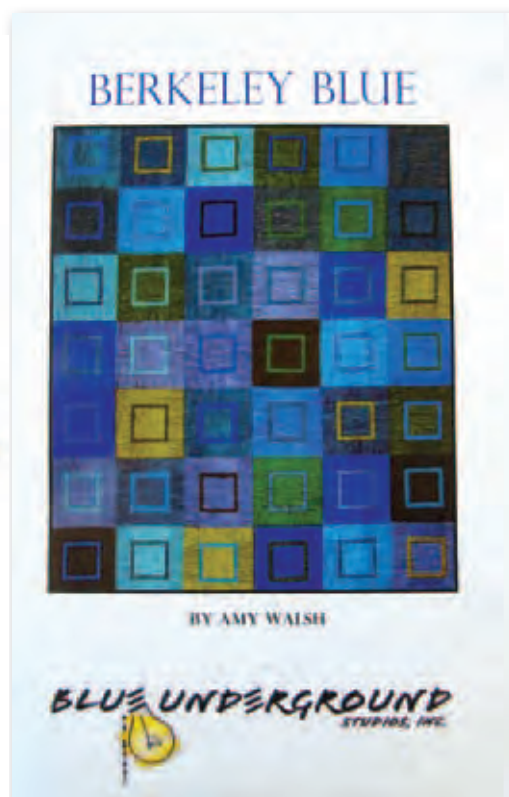
A lot of talent and work is involved in packaging just the right silk for patterns and projects. The Sapphire Sea Silk Collection is the latest silk collection that has been teamed with a Blue Underground pattern. This collection is a beautiful play on iridescents, sapphires, aquas and other hues from the sea.

## Berkeley Blue from Blue Underground Studios, Inc.

Berkeley Blue is a square upon square upon square that equals a harmony of dimension and depth. Designed by Amy Walsh, the finished quilt measures 54" x 63" and is gorgeous enough to display on a wall. Amy, a former junior high history teacher, decided to turn her weekend and evening hobby and turn it into the business Blue Underground Studios, Inc. with partner Janine Burke. With a Sapphire Sea Silk Collection and the Berkeley Blue Pattern, you too can create this stunning masterpiece.

## Time to Quilt

Why not take a break to create this wonderful, inspiring quilt – perfect as a gift and maybe even too pretty to give away. Inquire at your local independent shop about this Brewer Quilting & Sewing Supplies exclusive silk collection today. Amaze your friends with the result.



# JACKET X 3

WE ASKED THREE BERNINA EDUCATORS TO INTERPRET KWIK SEW #3653 USING THEIR FAVORITE STITCHING TECHNIQUES. THE RESULT WAS THREE VERY DIFFERENT – BUT EQUALLY ENCHANTING – VARIATIONS ON THIS SIMPLE SERGED JACKET.



## SPECIAL OFFER!

KWIK SEW PATTERN #3653  
MISSES' JACKETS

KWIK SEW Patterns has an exclusive offer for *Through the Needle* readers. Purchase a copy of KWIK SEW Pattern #3653 Misses' Jackets for the special reader price of \$3.99 a retail value of \$11.49.

Complete the following form and mail it with a check or money order for \$3.99 payable to "KWIK SEW":

**KWIK SEW Patterns**  
Dept Bernina of America, Inc.  
3000 Washington Ave. N  
Minneapolis, MN 55411

Please send me KWIK SEW pattern #3653 for only \$3.99!  
Cost of pattern includes shipping and handling fees.

PATTERN NUMBER: #3653 MISSES JACKET

Name (PRINT): \_\_\_\_\_

Address/Apt.: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_ Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

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# BUBBLES

BY SUSAN FEARS



STITCH PERFECT, OVERLAPPING “BUBBLES” WITH THE HELP OF BERNINA CIRCULAR EMBROIDERY ATTACHMENT #83 AND YOUR FAVORITE DECORATIVE STITCHES. SERGER FLATLOCKING JOINS THE PANELS FOR ADDED GRAPHIC PUNCH AND OUTLINES THE COLLAR EDGES. THE FLUTED SLEEVE FLOUNCES LEND A BIT OF FEMININE ALLURE TO THIS FUN LITTLE JACKET.

## DECORATIVE STITCH EMBELLISHMENT



Position the pattern pieces on linen fabric and cut out each one at least 1" away from the actual cutting lines.

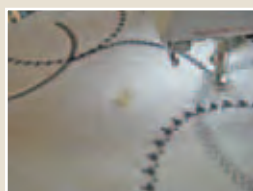
Use Best Press fabric stiffening spray to stabilize the linen. Place a piece of Aqua Tear Biodegradable stabilizer under the linen and temporarily bond the layers together with 101 Quilt Basting Spray.

Attach Circular Attachment #83 to the sewing machine following the package instructions.

The Circular Attachment causes the fabric to pivot around the center pin in a circular direction. This attachment works with all stitches *except multi-directional stitches* and can sew circles up to 10" in diameter.

Attach Clear Embroidery Foot #39/39C to the sewing machine.

Select from the wide range of decorative stitches on the BERNINA sewing machine to embellish the linen pieces with circular intersecting patterns. Select stitch patterns that are more open rather than heavier patterns with satin stitching.



Stitch full and partial circles on each pattern piece, varying the circle sizes from 3" to 7" in diameter.

*Tip: When beginning a circle that intersects with another circle, begin at the intersection. This makes it easy to conceal starting and ending points should they be less than perfect.*

When all circles are stitched as desired, wash out the stabilizer and press each linen piece. Position a pattern piece on each embellished rectangle and cut out, but do not cut Lower Sleeve #9 at this time.

## JACKET ASSEMBLY

Set up serger with black thread for a 4-thread overlock stitch. For the sample jacket the stitch length was adjusted to 2 rather than the recommended 2.5 setting for the overlock stitch.

Serge jacket panels together following the pattern instructions.

## Fluted Sleeve Variation

Cut a half circle of linen instead of the lower sleeve (pattern piece #9). Make the inner curve about 1½" wider than the inner curve of the original pattern piece. Place the outer circle about 5½" from the inner circle, creating a 5½" wide circular lower sleeve piece. Cut two flounces – one for each sleeve.



*Tip: Use the Cut-A-Round Tool by Phillips Fiber Art for ease in cutting curves.*

Fold the fabric in half and press to form a crease. Fold each section in half and press; there are now three pressed lines, forming four sections. Continue folding and pressing in this manner until there are 15 folds and 16 sections.



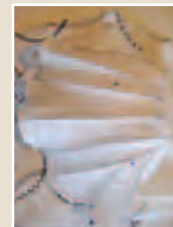
Thread the sewing machine with black thread in the needle and bobbin. Attach

Edgestitch Foot #10/10C to the machine. Move the needle position 1 to 2 spaces to the left. Guide the blade of Edgestitch Foot #10/10C along each fold in the lower sleeve, forming tiny tucks. If the tucks ripple as they are sewn, reduce the presser foot pressure 1 to 2 increments.



At the serger, finish the lower edge and both sides of each lower sleeve panel with the rolled hem stitch. Use a seam sealant such as Fray Block™ to seal the exposed edges.

The inner edge of the lower sleeve panel should be the same length as the inner edge of pattern piece #9. If the tucks did not take up enough fabric, the edge will be too long to easily join to the mid-sleeve section. In this case, gather the inner edge of the fluted sleeve to remove the excess fabric.



Join the fluted cuff to the mid-sleeve section of the jacket following the pattern directions, overlapping the side edges.

It's a good idea to edgestitch the serger seam to hold it flat since the fluted sleeve is a bit bulkier than a flat panel.



## Collar Variation

Omit the serged edge around the jacket shown in View A,

Step 8. Instead, attach the collar and finish the edges in one step at the serger as detailed below.

Sew the collar center back seam and fold the collar in half, wrong sides together. Lay the folded collar on the wrong side of the jacket, tapering the collar to nothing at the notch.

Set up the serger for a 4-thread overlock stitch with white thread in the needles and loopers. Attach the collar to the jacket. Attach the sleeves following the pattern instructions.

Thread the serger with black thread; serge all the outer edges.



# FLORAL SPIRIT JACKET

BY JUDY HAHNER

EMBROIDERED PANELS ADD INTEREST TO THIS VERY SIMPLE SERGER JACKET. DESIGNERPLUS BERNINA EMBROIDERY SOFTWARE OFFERS THE ABILITY TO SCAN PATTERN PIECES AND USE THEM AS TEMPLATES FOR COMBINING DESIGNS AND AUDITIONING PLACEMENT BEFORE SENDING COMPLETED ARRANGEMENTS TO THE EMBROIDERY SYSTEM. NO MORE GUESSING – IT'S JUST THAT SIMPLE!

The designs used for this jacket are from Studio BERNINA® Design Collection Vol. 8 – Spirit of Geometry (BE10813.ART, BE10839.ART, BE10841.ART).

## PLAN THE EMBROIDERY LAYOUT

Scan the pattern pieces so you can perfectly place the embroidery designs in the hoop:

- Open the BERNINA® Embroidery Software.
- Select Art Canvas (Picture View in v5).
- Select Scan; scan the following pattern pieces: Upper Front, Upper Back neckline edge, Lower Front curved front edge
- Select to save to a folder named Serger Jacket.

In Embroidery Canvas (Design View in v5), open a NEW file.

- Select Art Canvas (Picture View in v5).
- Select Load Picture and select one of the scanned pattern pieces.
- Select Import; press Enter on the keyboard to view the scanned image on the screen.
- Select Embroidery Canvas (Design View in v5).
- Select Show Hoop and select the 255 x 145 Oval Hoop.
- Select File > Insert Design. Locate the Spirit of Geometry designs for that piece and click Open.

Position designs on each pattern piece and arrange them in pleasing patterns. Use the images of each section, below, as a reference for placement.



- Select Edit > Select All. Select the Color
- Selection Bar and Color C43.
- Select File > Save As. Name the design files. Select Write to Machine and send the files to your BERNINA embroidery system or media (card, USB stick).

For complete step-by-step software instructions, visit [www.berninausa.com](http://www.berninausa.com).

## PREPARE THE FABRIC PIECES



Cut pieces of fabric large enough to accommodate the Upper Front, Upper Back and Lower Front sections of the jacket, and allow enough extra fabric to easily hoop these pieces. Use a chalk marker to trace around each pattern piece on its fabric piece, taking care to follow grainline placement. Use these lines as guides for embroidery design placement. You will re-cut the jacket pieces on the marked cutting lines after completing the embroidery.

Cut the remaining jacket pieces following the layout guide included with the pattern.

## PREPARE FOR EMBROIDERY

Stabilize the knit fabric pieces that will be embroidered by pressing a piece of Armo® Weft fusible interfacing to the wrong side.



Hoop the prepared fabric with two layers of OESD PolyMesh Cut-Away stabilizer. Use the hoop templates and design

templates to attach a placement sticker marking the center of the hoop for help with positioning the hoop for perfect embroidery placement.

## STITCH THE DESIGNS



Prepare and embroider the Upper Front, Upper Back, and Lower Front sections of the jacket using Isacord embroidery

thread. When embroidery is complete, trim away the excess stabilizer.

Using the paper patterns as a guide, cut out the Upper Fronts, Upper Back and Lower Front sections of the jacket from the embroidered fabric sections.

## PREPARE THE SERGER

The exposed jacket seams, lower sleeve edges, and jacket edges offer a wonderful opportunity to visually tie together the embroidery and overlock stitching. The overlock stitches serve a dual purpose – joining the jacket sections and embellishing the seams.

Set the serger for a wide 3-thread overlock. Thread the needle with thread to match the jacket fabric, and the lower looper with thread to match the embroidery.

The upper looper thread will be visible on the right side of the jacket. To create the appearance of a two-tone thread, combine two strands of Isacord embroidery thread in the upper looper – one darker than the needle thread and one darker than the lower looper thread. When threading the serger, treat the two threads as one and thread them together through the upper looper thread path.

Complete the jacket as directed in the pattern guide sheet.



# SERGER STRIPE IT RICH

BY PAULA HARMON



Decorative threads used in this project:

- Razzle Dazzle by Ricky Tims
- Glamour No. 8
- Halo Decorative Serger Thread
- Pearl Crown Rayon
- Candlelight

## LEFT FRONT TWISTED TUCKS

Adjust the serger for a wide, 3-thread overlock stitch. Thread the loopers with YLI Candlelight Blue in one looper and Gold in the other, resulting in tucks that are blue on one side and gold on the other. On the BERNINA 1150MDA serger used for this sample, the cutting blade was set on 2 to yield a 1/4"-wide stitch. When serging, guide the fabric just inside the knife blade.

Run a test stitch to confirm that you are pleased with the color choices. Balance the tension as needed; the two looper threads should meet and loop together exactly at the fabric edge.

Cut a rectangle of dark brown fabric 2" longer and twice as wide as pattern piece #2. Using the water-soluble pen/pencil, mark the fabric with vertical lines spaced 2" apart. Fold along the first marked line with wrong sides of the fabric together. Line up the pressed fold with the very edge of the serger bed and stitch the first tuck.



Continue folding and serging until you have a rectangle of fabric that is large enough for one of the jacket center-front panels. Do not cut the panel yet. Press all tucks in one direction.

Next, attach the quilt guide to the right side of Walking Foot #50. Adjust the guide so it is 1 1/2" from the center of the foot. Thread the needle and bobbin with thread that will blend into the brown fabric.



Stitch 1 1/2" from the upper edge of the tucked rectangle, stitching across the tucks to hold them in place. Turn the tucks in the opposite direction, pin and stitch across

the fabric rectangle again, 1 1/2" from the stitching previous line, in the opposite direction from the first row of stitching. Repeat the tuck twisting and stitching until the entire panel is covered with alternating tucks.

## RIGHT FRONT SERGER CORDING

With the serger still threaded with the decorative threads used for the serger tucks, simply "step on the gas" and stitch, pulling the length of chain from the back of the serger. You'll need approximately 100" of cording for this project.

Fold the length of serger chain in half and twist it together lightly to create the cording.

Attach Braiding Foot #21/12C to the sewing machine.

Trace the center-front pattern piece onto a piece of fabric using the water-soluble pen/pencil. Mark vertical lines 4" apart across the panel.

Prepare your sewing machine with monofilament thread in the needle and Isacord that matches the fabric in the bobbin. Adjust the machine for a short zigzag stitch (1.5-2mm long) with a width of 3-5mm.



Guiding the cord through the circular guide in the center of Braiding Foot #21/12C, couch the cording over the marked lines on the fabric

rectangle, adjusting the stitch width as needed to completely cover the cording. Repeat until all marked lines are couched.

## JACKET BACK AND SLEEVES FLATLOCK PIECING

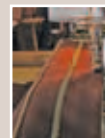
Thread the serger for a wide, 2-thread flatlock stitch with contrasting Isacord embroidery thread in the looper and matching Isacord in the needle. Set the needle tension at 1 to 2 and the looper tension at 6 to 7. Set the stitch length at 2mm and sew a test swatch along a fabric fold in a scrap, making sure that the knife is cutting approximately 1/8" off the edge.

Cut a strip of dark brown fabric 2" longer and twice as wide as pattern piece #5 (center-back strip). Cut two additional strips of dark brown fabric 2" longer and twice as wide as pattern piece #8 (center strip of the sleeves). Using a water-soluble pen/pencil, mark vertical lines 2" apart across the width of each panel.

Fold the fabric rectangle along one of the marked lines, wrong sides together; press. Stitch along the fold, carefully cutting approximately 1/8" off the edge.

Once the flatlock row has been stitched, simply pull the fabric on each side away from the seam, pulling the stitch open and flat. Stitch every other marked line in this manner.

Rethread the serger with a heavy decorative thread in the lower looper (sample uses Razzle Dazzle by Ricky Tims). Sew another test swatch, adjusting the stitch length and tensions as needed.



Repeat the folding and serging process on all three panels.

Cut the serged pieces using the appropriate pattern pieces and complete the jacket following the pattern instructions.



# MINI Jewelry Roll

BY CHRIS WIEGERS

## SUPPLIES

- BERNINA DesignerPlus Embroidery Software
- BERNINA sewing and embroidery system
- Large Oval Hoop
- Freemotion Couching Foot #43
- Edgestitch Foot #10/10C/10D
- Silk dupioni
  - Outside: 10" x 15"
  - Lining: 6" x 11"
  - Small Pocket: 6" x 8"
  - Medium Pocket: 6" x 11"
  - Large Pocket: 6" x 14"
- OESD PolyMesh Stabilizer
- Hilos La Espiga Nylon Cording
- 24"-long piece of 1"-wide ribbon
- Thread to match cord and fabric
- Darning needle

Make this small travel accessory with your embroidery machine and BERNINA DesignerPlus Embroidery Software – no sewing required! The cording is applied to the surface with the embroidery machine and the basic construction is all done in the hoop! This pretty jewelry roll features three pockets to accommodate a variety of items, and the deepest pocket has buttonholes sewn across the top edge. To avoid tangling of your necklace chains, fasten them through the buttonholes before you drop them in the pocket.

The attached ribbon is tied around the bundle to keep everything secure.





## CREATE THE DESIGN

Open the DesignerPlus software and open a new, blank design.

Right click on the Show Hoop icon and select the artista 255 x 145 Oval w/Grid hoop from the menu. Select Manual in the Position box. Make sure that the Display Hoop box is checked. Click OK.

Click on the Show Grid icon to turn off the background grid, so that you will see only the grid that is part of the hoop display.

Select the Closed Object tool and then the Stipple icon. Create an oval shape that is just inside the dashed line that indicates the boundary of the stitching area of the hoop.

Click on the Select Object icon. The stippled object should be selected. If it is not, click on it to select it.

Right click on the stippling to open the Object Properties box. Change the Loop Spacing to 10mm (0.4") and the Inset Step to 2. Click Apply and check to be sure that the distance between the stippling and the stitching area boundary is about one grid square. If it looks too close to allow for the extra size of Free-motion Couching Foot #43, increase the Inset Step to 3. Click OK.

Because the sole of Foot #43 is so much larger than the embroidery foot, the portion of the design that will be couched must not fill the entire hoop; otherwise the foot will run into the hoop. Keeping the couched design about  $\frac{3}{8}$ " inside the normal hoop boundaries allows you to safely stitch the design inside the hoop.

*Note for BERNINA 830 Owners: Select the Presser Foot Indicator in the embroidery screen to tell the 830 that you are using the #43 foot.*

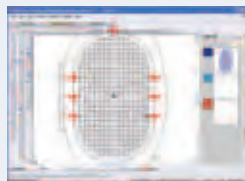
### For Version 5 BERNINA Embroidery Software Owners:

Create the oval area as a Step Fill object, then convert to stippling. Make the oval smaller (about 1 grid square away from the stitching boundary), since v5 places the stippling all the way to the edge of the defined area.

Select the Open Object tool. Select Single from the list of outline types and choose a new color from the Color Bar. (It doesn't matter which color you choose; assigning a different color creates a stop between steps.) Create a line approximately half a grid square inside the stitching boundary, leaving a gap about 6 squares wide. This line will be the seam line, and an opening must be left in the seam for turning the piece inside out.



With the Open Object tool still selected, choose a third color from the Color Bar. Create a short line of stitches along the grid line four squares below the center line, placed between the seam line and the hoop boundary. This will be a placement mark to help position the pocket before the seam is sewn.



Make additional placement marks at the center grid line, four squares above the center, and corresponding positions on the other side of the hoop. Also make a placement mark at the center top

of the hoop to serve as a guide for placing the ribbon. The arrows in the illustration indicate where to place the seven marks. Be sure that the marks are entirely outside the seam line, or they will be visible in the finished project.



As arranged now, the placement lines would stitch after the seam line, but they need to stitch before the seam line. If Color Film is not displayed at the right side of the screen, click on the Color Film tab at the right side of the screen. If the tab is not visible, click on the Color Film icon on the General Toolbar. To change the stitch order, click on the third color square and drag and drop it between the first and second squares.

Save your design and transfer it to the embroidery system for stitching.

## PREPARE THE POCKETS

Fold the pocket pieces in half, wrong sides together, and press.



Sew three buttonholes (approximately 16mm long) near the fold of the largest pocket, spacing them 1" apart. (See page 10 for a fun alternative that stitches the buttonholes in the hoop.)

## STITCH THE DESIGN

Hoop the outer fabric with one layer of PolyMesh stabilizer.



Attach Free-motion Couching Foot #43 to the machine. Pull the cord into the foot as directed in the instructions provided with the foot.

Thread the machine with thread that matches the cord.

Adjust the machine tension to the setting you would use for normal sewing. (Embroidery is usually stitched with a lowered needle tension, but a balanced tension is better for this step.)



Sew the first step of the design. Do not cut the tail of the cord, but be sure that it stays out of the way of the stitching.

Remove the hoop from the machine. (Do **not** take the fabric out of the hoop.) Use a darning needle to pull the cord ends to the wrong side; tie them off. Be very careful not

to push too hard on the fabric or it may become distorted or pull out of the hoop.

Return the hoop to the machine, attach the normal embroidery foot, and stitch the placement marks.



Remove the hoop from the machine. Align the folded edge of the small pocket with the lower set of placement marks. Pin in place, being sure that the pins are very close to the hoop and will not interfere with the stitching of the seam line. (If you prefer, tape the pockets in place.)



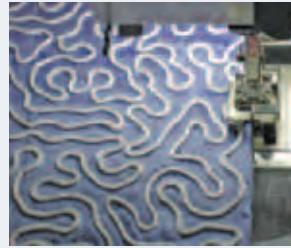
Align the medium pocket with the center set of placement lines and the large pocket with the upper set.

Fold the ribbon in half and pin the fold in place over the placement line at the top of the hoop.

Place the lining over everything, right side down. *Note: Be sure that the loose ends of the ribbon are tucked inside so they won't be caught in the seam.*

Return the hoop to the machine and stitch the last step with thread that matches the fabric.

Remove the hoop from the machine and the fabric from the hoop. Trim away the excess fabric, leaving a seam allowance of about 1/4" wide. Clip the curves if necessary, and turn the project right side out. Press.



Attach Edgestitch Foot #10/10C/10D to the sewing machine. Adjust the needle position to the left of center and topstitch around the entire oval, stitching the opening closed. (If you prefer, stitch the opening closed by hand.)

### CHRIS WIEGERS

*Chris teaches sewing, quilting, and machine embroidery classes, primarily for BERNINA dealers near her Nebraska home. Her specialty is BERNINA Embroidery Software, having worked with every version of the software since the very beginning. She is currently enjoying the great new features of Version 6, and is particularly excited about all the possibilities opened up with the addition of Core!DRAW Essentials 4. Chris has a degree in what used to be called Home Economics, with an emphasis in textiles and fashion design. Visit her galleries and read her blog at [www.chriswiegers.com](http://www.chriswiegers.com).*



### EMBROIDERED BUTTONHOLE OPTION

To add extra pizzazz, embellish the pockets with a little embroidery, incorporating the buttonhole stitching with the embroidery!

### EXTRA SUPPLIES FOR EMBROIDERED BUTTONHOLES

- Medium Hoop
- Self-adhesive stabilizer, such as OESD Stabil-Stick or AquaMesh Plus

### CREATE THE BUTTONHOLE DESIGN

Open the DesignerPlus software and open a new, blank design.

Right click on the Show Hoop icon and select the artista 130 x 100 w/Grid from the menu. Select Manual in the Position box. Be sure that the Display Hoop icon is checked. Click OK.

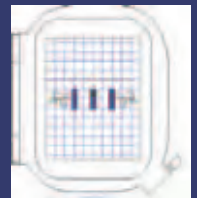
Click on the Show Grid icon to turn off the background grid. Select the Open Object tool and create a horizontal line of Single stitches somewhere in the upper half of the hoop. This will be the placement line for the pocket.

Select Add Buttonholes from the Arrange Menu. Choose 3 for the Number of Buttonholes. Click OK.

Click on the grid line two squares left of center, about one square down from the placement line just created. Move the mouse to the right until the third buttonhole is right over the line two squares to the right of center; click.

Choose Insert Design from the File Menu. Select My Designs v6 > Ornaments > Gilded Silver 2. Position the design to the left of the buttonholes.

With the design still selected, click on Mirror-Merge Horizontal and place the second design to the right of the buttonholes.



To stitch the design in the same color as the buttonholes, select both and choose the desired color.

### STITCH THE BUTTONHOLE DESIGN

Hoop the stabilizer, paper side up. Sew the placement line, and then remove the paper below the line. Stick the pocket to the stabilizer, aligning the fold with the placement line. (Keeping the pocket in place is easier if the two layers of the pocket are bonded together with a light spray of temporary adhesive.) Stitch the design.





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Form wrapped cord into flower petals for unique bowl embellishments. (Made by Janeen Veleez)



BY DENISE FISCHER

# Swirled & Spiraled

Express your imagination and creativity as you fashion these spectacular gifts for holidays and special occasions. BERNINA makes creating spiraled mats and bowls easy to achieve with uniquely designed accessories like Double Cording Feet #59 and #60. The technique is simple when you use the right tools – even children will have fun making little trivets and coasters for quick gifts.



## Supplies

- 1 package of cotton clothesline (from your local hardware store)
- BERNINA sewing machine
- Double Cording Foot #59 or #60
- Topstitch needles, size 90/14
- Quilting needle, size 90/14 or Universal needle, size 90/14
- Scraps of woven cotton fabrics; batiks work especially well because they resist fraying
- Isacord embroidery thread or other decorative thread
- Gluestick
- Wooden clothespin

## Directions

Cut assorted strips  $\frac{3}{4}$ " to 1" wide.



Start by dabbing the gluestick on the wrong side of a fabric strip, covering the first 2" at the starting end of the strip. Fold the tip of the strip around the clothesline and start winding strips around the cord. Use a clothespin to hold the end of the strip in place as needed.



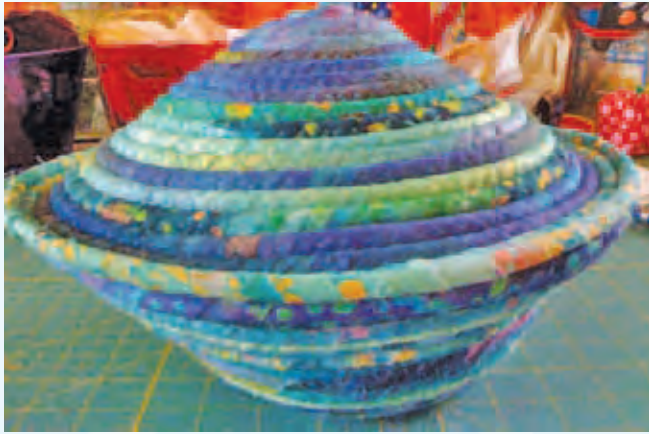
Begin creating a spiral, wrapping the cord in a circular motion to create the base of your project.



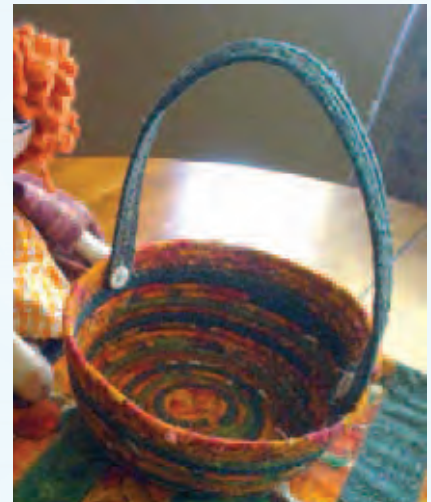
Attach Double Cording Foot #59 or #60 to the sewing machine, and place the coiled cord under the grooves in the sole of the foot. Select a zigzag



Make two bowls, one slightly smaller than the other, and use the smaller one as a lid to make an interesting container for collecting odds and ends. (Made by Denise Fischer)



Join three white circles in graduated sizes to make a cheery snowman. Use Button Sew-On Foot #18 to attach button accents. (Made by Denise Fischer)



Stitch four wrapped cords together to make a handle for a colorful autumn basket; fill with pinecones or colorful leaves for a decorative home accent. (Made by Denise Fischer)

stitch or a three-step zigzag stitch; the length and width depend on the look you want, but must be wide enough to catch both sides of the cord. Stitch, joining the cords as you go.

Continue adding strips, applying glue to the ends and wrapping them around the cord. At the same time, continue spiraling the cord and stitching it in place.

Flat coiled pieces are easy to make. For a coaster, keep sewing spirals until you have a circle about 5" in diameter.

For a trivet, make a circle about 12" in diameter. Sew off, leaving a 1"-long fabric tail. Tuck the tail under and stitch it in place to finish the edge.

Add a third dimension to your technique by creating free-form three-dimensional shapes, turning a trivet or coaster shape into a bowl, basket, or tote bag. Begin with a 6"- to 8"-diameter base and bring the spiral-wrapped clothesline toward the top of your sewing machine. Continue stitching until the sides are the desired height.





# NOT YOUR UNCLE'S



*Use the Carving Stamp, a new feature in v6 BERNINA Embroidery, to create textured fills in your embroidery. The resulting designs have lovely texture and visual depth.*

BY **DEBBI LASHBROOK**

## PREPARING THE ARTWORK

Open a New file. Select the artista 255 x 145 Hoop.

Switch to Art Canvas mode.

Click on the Basic Vector Shape icon.



Click on the Perfect Shape icon located on the Property Bar. Click on the black triangle in the corner of the icon to access a variety of shapes.

You can also draw shapes with the Object Tools.

Draw various shapes with the Object tools or the Shapes tools. Use the illustration as a guide, or create your own design.

Fill the objects with color by clicking on the color chips on the right side of the screen while the object is selected.

Select Ctrl + A to Select All.

Click on the Convert to Embroidery icon.

Switch to Artistic View if necessary by using the shortcut key "T" or by clicking on the Artistic View icon.

Open the Carving Stamp window. If it does not stay open, dock ("thumbtack") it in place.

There are three ways to add stamps to the background fills: using an object, using a pattern, and digitizing a stamp.

## USING AN OBJECT

*This technique is shown on the large oval.*

Select File > Insert Design.

Navigate to My Designs Embroidery Software 6 > Florals and select FP953. Click and drag the design away from the Art Canvas designs. Ungroup the design.

Use the Polygon Select tool to choose the part of the design to be used as a stamp by clicking around the area, then hitting Enter to close the area around the design.

While it is selected, Group the design. Click and drag it away from the other parts of the design.

Draw a bounding box around the remaining parts of the design to select them; delete.

Click on the Use Object tab in the carving dialog box. Click on Start Selecting and draw a bounding box around the part of the design to be used as a stamp. Press Esc.

Draw a selection box around the remainder of the design – the part that was used for the stamp – and delete.





# STAMP COLLECTION

Click on Use Stamp. Stamp one object in your design; click once to anchor the shape, then move the mouse to a new position and click again to position the shape. Hit Esc to deselect the stamp.

If desired, change the background fill by selecting the object and opening Object Properties. In the sample, the large oval fill was changed to Step Fill 4 and the Spacing to 0.5.

## USING A PATTERN

*This technique is shown on the large rectangle.*



Click on the Use Pattern tab in the Carving Stamp dialog box. Select Carving Stamps from the Set drop-down menu choices. Select Ring Ellipse.

Stamp the large rectangle. Press the Esc key on the keyboard.

If desired, change the background fill by selecting the object and opening Object Properties. In the sample, the large rectangle fill was changed to Step Fill 24 and the Angle to 90 degrees.

## DIGITIZING A STAMP

*This technique is shown on the large triangle.*



Click on the Digitize tab in the Carving Stamp dialog box. Click on Start Digitizing.

Create a stamp pattern by drawing on the screen using left (straight) and right (curved) clicks. To digitize a closed stamp, click on top of the first click. Click Enter to complete the stamp, and then click ENTER again to place the stamp in the window.

Click on Use Stamp. Stamp the large triangle. Press the Esc key on the keyboard.

## SAVING STAMPS

To save your newly created stamp for future use:

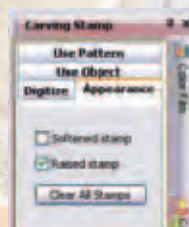
- Click on Add to Library
- Click on New Set
- Name the set (do not use spaces or punctuation)
- Click OK
- Press Enter

The stamp is now located under the Use Stamp tab.

## FINISHING THE STAMPED DESIGNS

*Follow these steps to complete the design as shown.*

Second Small Oval: Convert the background fill to Satin stitches. Following the steps for Using a Pattern, create a stamp using Home Dec stitch #414, and then stamp the oval.



Medium Oval: Create a stamp using Home Dec stitch #412, and then stamp the oval. Select the oval, click on the Appearance tab, and select Raised Stamp.

Small Rectangle: Change to Fancy fill 143. No stamp applied.

Small Triangle: Change to Step fill 9.

## COMPLETING THE EMBROIDERY DESIGN

Select Hoop Layout mode, select the hoop by clicking on it, and then click on the Rotate Hoop icon two times.

Return to Embroidery Canvas mode.

Select the Rectangle tool, click on the Outline button, and then select Backstitch from the drop-down menu choices. Draw a rectangle around the design.

Select the rectangle, open Object Properties, select the General tab, and then change the Width to 287mm and the height to 118mm.

Select Edit > Select All. Open Object Properties. Click on Effects. Click on the Others tab and change the Pull Compensation to 0.4.

Save the design.







# Bright Baby Bibs

BY ERIKA MULVENNA

No more dull and boring bibs! These colorful reversible bibs are made from vibrant toweling and cotton prints. They are just perfect for bottle feeding or protecting your little one from the dribbly-droolies.

## Materials for 2 bibs

- One purchased cotton kitchen towel, or  $\frac{3}{8}$  yard cotton toweling
- One colorful cotton fat quarter, or  $\frac{3}{8}$  yard bright cotton print
- One yard lightweight fusible interfacing
- Matching thread for construction
- Contrasting thread for topstitching
- Snap closures

## Tools

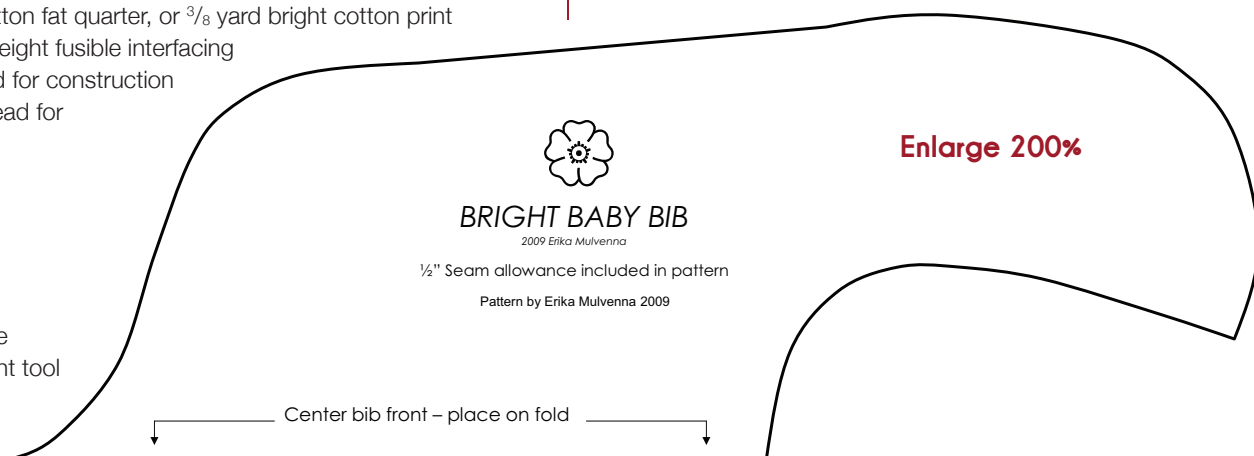
- Pins
- Scissors
- Sewing machine
- Snap attachment tool

## Accessories

- Jeans Foot #8
- Walking Foot #50 (Optional)

## Pattern

Enlarge bib pattern 200% (resulting pattern will fit on a single sheet of legal-size paper). Pattern includes  $\frac{1}{2}$ " seam allowance.





## Directions

Prewash all fabrics to preshrink; this is especially important with the cotton toweling.

Using the pattern provided, cut one piece from toweling, one from the cotton print, and one from interfacing.

Following the manufacturer's instructions, fuse the interfacing to the wrong side of the cotton print. This helps to give the bib a little extra body, and strengthens the areas where the snap closures will be attached.



Pin the bib pieces right sides together. Pin well to help keep the toweling from shifting while stitching.



With toweling side up, stitch around the bib, using a  $\frac{1}{2}$ " seam allowance and leaving a 3" opening along one long edge for turning. If you have Walking Foot #50 for your sewing machine, use it to keep the layers from shifting while stitching. Or, use Jeans Foot #8 to handle the thick layers, and pivot around the curves and corners.



Trim the seam allowances to  $\frac{1}{4}$ ". Clip curves close to stitching. Notch out fullness in outer curved areas.



Turn the bib right side out through the opening. Use the blunt end of a chopstick or the eraser end of a pencil to help turn the corners smoothly.

Press the bib carefully along the outer edges, turning the seam allowances at the opening to the inside. Pin the bib layers together all around the edge to help keep the layers from shifting while topstitching.





Topstitch the bib, sewing close to the outer edge. Use Walking Foot #50 to keep the layers from shifting while stitching. Or, use Jeans Foot #8. A triple straight stitch shows up great against the toweling and adds a nice finishing touch.



To finish, add snap closures to the ends of the bib.





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# Chenille CAT

BY BUNNY GATES

Create easy embroidered chenille with your Explorations Software. How delightful to let your BERNINA Embroidery System sew multiple rows of straight stitches quickly and accurately. Use the chenille cat as an appliqué or stitch it directly to your project.

## Supplies

- Explorations software (Galaxy version or Classic version with Reshape Option)
- Gingher® Knife Edge Appliqué Scissors
- Olfa® Chenille Cutter or Clover® Slash Cutter
- Open Embroidery Foot #20/20C
- OESD AquaFilm Topping Water Soluble Stabilizer
- OESD Lightweight TearAway
- 101 Quilt Basting Spray
- Base fabric large enough to hoop
- 4 or more 7" x 7" or larger rectangles of coordinating fabrics
- Large Oval Hoop
- BERNINA embroidery system
- BERNINA sewing machine

## Create the Chenille Cat Embroidery

### 1. Create a New Project

- Open Explorations software
- Click on Projects Mode
- Click on New, name the file Chenille Cat and click on OK
- Articles Mode opens

### 2. Add the Article

- Click on Pictures
- Place the cat picture on your scanner
- Click on Scan



### 3. Create the Grid

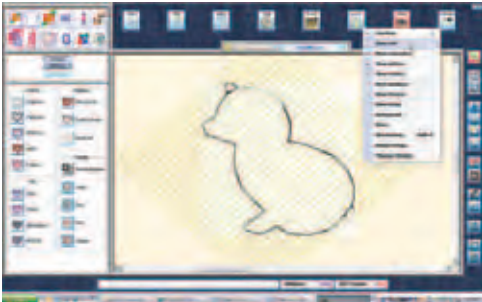
- Click on View and Show Grid
- Click on Tools and Options
- Type .25 for the Horizontal Spacing and the Vertical Spacing
- Put a check mark in the Snap to Grid box
- Click on OK

### 4. Make the Chenille Lines

- Click on Cookie Cutters Mode
- Open the Shapes folder
- Drag and Drop the Straight Line onto the workspace
- Click on Edit and Rotate Left
- Click on Edit and Rotate Left again
- Place the line 2 lines above the ear of the cat and change the length of the line to be about 4 grid squares wider than the cat on both sides of it
- Click on Stitches n Effects Mode
- Under Outlines, click on Triple Run

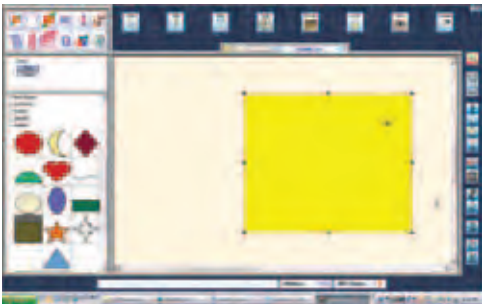


- Click on Edit and Duplicate
  1. Click on Edit and Mirror Horizontal
  2. Drag it down to the line just below the first line
  3. While this line is selected, click on Edit and Duplicate
- Repeat steps 1, 2, and 3 above until all grid lines are covered up to 2 lines below the bottom of the cat
- Click on Edit and Select All
- Click on Edit and Rotate Left 45
- Click on Group and Group
- Click on View and click on Show Grid until there is no mark next to Show Grid

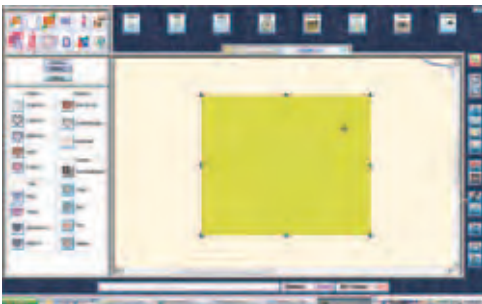


**5. Remove the Excess Stitches from Around the Cat**

- Click and Drag the Square Cookie Cutter onto the workspace
- Increase the size of the square until it completely covers all of the Chenille stitches on the workspace



- Click on Stitches n Effects Mode
- Click on Tatami Fill Stitch



- Drag the Square over to a clear area of the workspace, away from the Chenille stitches

- Drag the Chenille stitches away from the cat picture
- Click on Cookie Cutters Mode
- Drag and Drop the Oval from the Shapes folder onto the cat shape
- Click on Zoom and zoom in on the cat shape
- Click on Edit and Reshape
- Reshape the oval into the cat shape
- Click on Stitches n Effects Mode
- Click on Tatami Fill Stitch



- Place the cat shape in the center of the square shape
- Click on Tools and Remove Overlaps
- Delete the cat
- Move the Square over the Chenille stitches



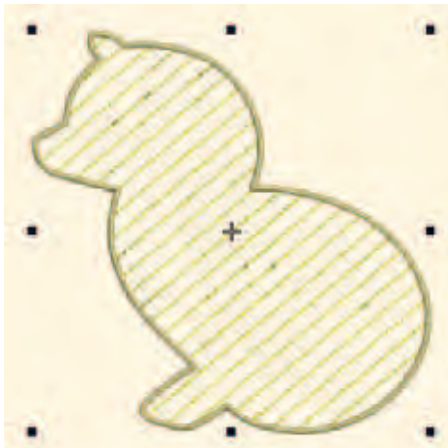
- Click on Tools and Remove Overlaps
- Click on Stitches n Effects Mode and click on Satin Outline



- Click on an empty space on the workspace
- Click on the Satin Square to select it and click on Delete
- Click on the cat satin stitches and click on Single Run Outline
- Click on Threads Mode; click on a thread color in the Thread Chooser box that is different from the Chenille stitches
- Click on Copy
- Click on Paste
- Click on a new thread color in the Thread Chooser box
- Click on the Stitches n Effects Mode and Satin Outline

### Stitch the Chenille Cat

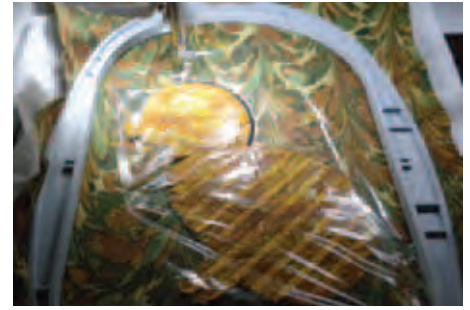
1. Hoop your base fabric with a piece of OESD Lightweight TearAway.
2. Cut four or more fabrics into 7" x 7" or longer rectangles.
3. Stack the fabric squares and place them on the hooped base fabric.



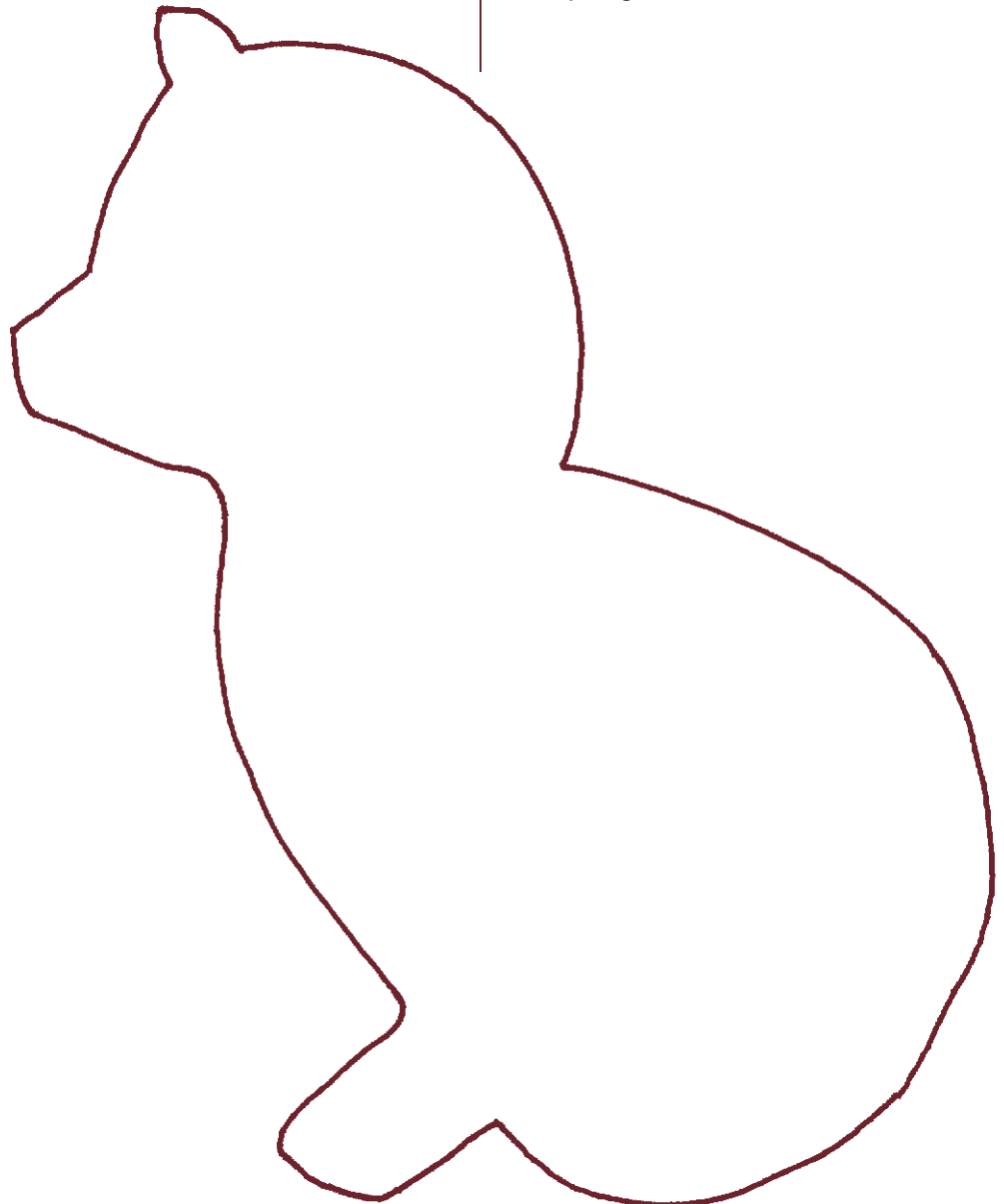
4. Embroider the Chenille lines (first color).
5. Remove the hoop from the machine, but don't remove the fabric from the hoop.
6. Using the Olfa® Chenille Cutter or Clover® Slash Cutter, cut between the rows of stitches.



7. Place a piece of OESD AquaFilm Topping on top of the Chenille Stitches and place hoop back onto the embroidery machine. Stitch the outline of the cat (second color).
8. Remove the hoop from the machine, but do not remove the fabric from the hoop.
9. Using appliqué scissors, trim close to the outline stitches to eliminate the excess that extends past the stitches.
10. Place another piece of OESD AquaFilm Topping over the Chenille Stitches if necessary.
11. Place the hoop back onto the embroidery machine and embroider the satin outline (third color).
12. Remove the fabric from the hoop and trim close to the satin stitches being careful not to cut the threads.



13. Spray the back of the cat with the 101 Quilt Basting Spray and place it on your garment.
14. To add a tail, stitch down the layers of fabrics the desired length for the tail.
15. Cut ¼" away on both sides of the stitching. Slip the tail underneath the cat.
16. Straight-stitch close to the inside edge of the satin stitching to attach the cat to your garment.





# Liberty Shirt Sleeve Vent

The Liberty Shirt pattern from Project Sewing Workshop has many unique features, but one of the best is the deep vent at the bottom of the sleeves. It's cleanly finished so the sleeve can be worn full length or turned up. The same technique can be used for other applications such as pant and skirt hems.



1. The Liberty Shirt has a 2½"-long finished vent opening, so the sleeve length is 2½" plus a seam allowance longer than the finished length of the sleeve.
2. Sew the sleeve seam, stopping the stitching at the top of the vent opening. Press the seam allowances open.

3. With the sleeve turned inside out, turn the hem edge right sides together at the vent opening, bringing the folded edge to the end of the stitching. Stitch from the end of the previous stitching to the hem foldline. Trim as shown.

4. Press the seam allowances open over a point presser/clapper. Turn the vent to the right side and press.

5. Repeat steps 3 and 4 for the other vent edge.

6. Turn the sleeve right side out. Stitching inside the "tube," topstitch the sleeve hem in place.



Caribbean Shirt Kit  
Item #FKLB004

## project sewing workshop

- fabric/pattern kits coordinated by Linda Lee
- fashion fabric by the yard
- garment sewing notions and interfacings
- professional pressing tools



Available at your local participating independent sewing or quilting shop.



# Patchwork

# POSISES

BY BETH FERRIER

*Recommended Reading: More! Hand Appliqué by Machine by Beth Ferrier for the fine points of the appliqué process outlined in this article.*

Finished size: About 16" x 20"

Welcome spring with this lovely machine-appliquéd wall-hanging by Beth Ferrier, featuring her new Wash Away Applique Sheets. Use this unique water-soluble product for the appliqué templates, then wash it away or simply leave it in place to soften over time.



## SUPPLIES

- ½ yard background fabric (includes binding)
- Fat quarter (18" x 22") of backing fabric
- Fat eighths (11" x 18" pieces):
  - Four greens for stems and leaves
  - Four to five blues for the posies
  - Pink for berries
  - Yellow for the flower centers
  - Two tan/browns for the flower pot
- Wash Away Appliqué Sheets (about four sheets required)
- Polyester Invisible thread; Superior or Sulky brands preferred
- Assorted 50 wt and 12 wt cotton threads to coordinate with the fabrics
- Neutral 50 wt cotton for the bobbin
- Stapler and staple remover
- Water-soluble glue stick
- 18" x 22" rectangle of batting
- Basic sewing supplies
- ¾" and 1" scrapbooking circle punches make quick work of the circles
- Spray sizing (optional)



## Making the Bias Stems

*Note: To get the most out of your fabric it's good to make the bias stems before cutting and creating the leaves.*

Find the 45° line on your ruler and align it with a straight edge on the fabric you want to use for the stems. Make a 45°-angle cut.

Slide the ruler over to the right until the 1" line is aligned with the freshly cut angle. Cut again to make a 1"-wide bias strip. You'll need two strips about 6" long for the center stem, two about 5" long for the lower branches, and two about 4" long for the upper branches.

Fold and press the bias strips into thirds, wrong sides together, in the same way you would fold an 8½" x 11" piece of paper to put into a business envelope. Use spray sizing to help the strip hold its shape.

## Prepare the Templates

Make photocopies of the full-size appliqué templates. Fold the Wash Away Appliqué Sheets to make six layers. Staple the individual photocopies to the folded sheets, placing one staple inside each petal. For the quilt, you'll need six flowers and twelve leaves. Following the lines on the photocopies, cut out the leaves and cut apart the posy and pot shapes. Staple the flower pot shapes to a single layer of the Wash Away Appliqué.

*Note: If you're making copies using your home inkjet printer, you can print the design directly onto the Wash Away Appliqué Sheets.*

Use the scrapbooking circle punches to create the perfect ¾" circle (for the berries) and 1" circle (flower pot decoration) templates from the Wash Away Appliqué Sheets. You'll need seventeen of the smaller circles for the berries and seven of the larger circles to decorate the flower pot.

Using a hot, dry iron, press the shiny side of the template shapes to the wrong side of the fabrics you have chosen for the appliqué. Cut out around the templates shapes **adding** about ¼" all around for turn-under seam allowances as you cut.

## Glue Baste the Appliqué Pieces

Apply the glue stick to the exposed fabric seam allowances of the berries and pot decoration circles. Using the template as a guide, pinch the turn-under allowances, wrap them around the template, and stick them in place. Do the same with the leaves.

For the flowers and flower pot, glue-baste only the edges of the shapes that are **in front** of other shapes, or in front of the background. Leave the parts of the shapes that are under other shapes unturned and unbasted.

Overlapping the basted and unbasted edges, glue the flowers together. Glue the flower pot parts together.

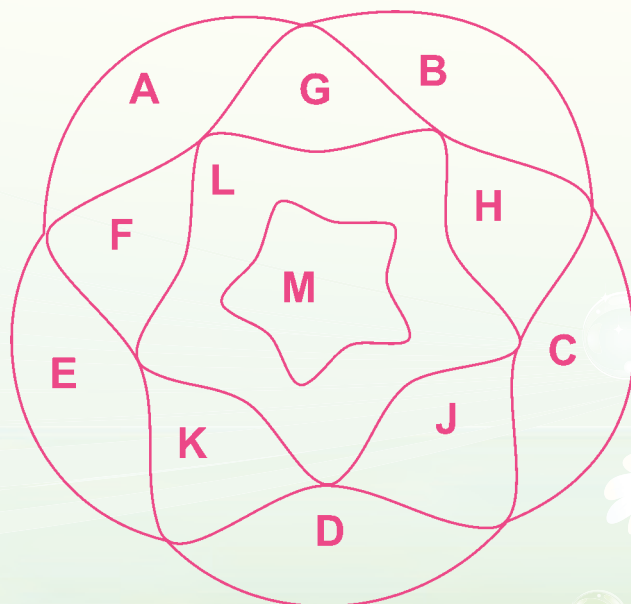
## Stitch the Flowers Together

Sew the flower motifs together before sewing them to the background. This allows you to arrange them more easily on the background. Use invisible thread and a small zigzag (SW = 1mm and SL = 2mm) to stitch the smallest star. Pair the same stitch with 50 wt cotton variegated thread on the flower's medium star, the leaves and stems and the berries. Use the same zigzag setting for the circles on the flower pot, but use 12 wt cotton thread. Use the same bobbin thread for all stitching.

## Assemble the Appliqué

Cut a 16" x 20" rectangle from the background fabric. Use a dab of glue or straight pins to hold the stitched motifs in place on the background.

Use the small zigzag used above and a small blanket stitch (stitch #329 on the **artista**) to sew the decorative stitching on the flowers and the flower pot (see photo).



Stitch the appliqué shapes to the background – use a blanket stitch for the flowers and flower pot, and a small zigzag for the stems, leaves and berries.

There's no need to remove the templates as you would with freezer paper foundations! As its name says, Wash Away Appliqué Sheets do just that! Left in place, the templates will soften over time, or you can gently hand launder the appliquéd piece to remove them for a softer finish.

Layer the quilt top with the batting and backing fabric. Stitch-in-the-ditch around the appliqués using a 12 wt cotton thread to outline the shapes. Free-motion quilt a happy design on the background.

Using the remainder of the background fabric, cut about five 2" x 20" strips for the binding. Join the strips with diagonal seams and press the seam allowances open. Fold the strip in half lengthwise, with wrong sides together; press. Apply to the edges of the wall hanging.



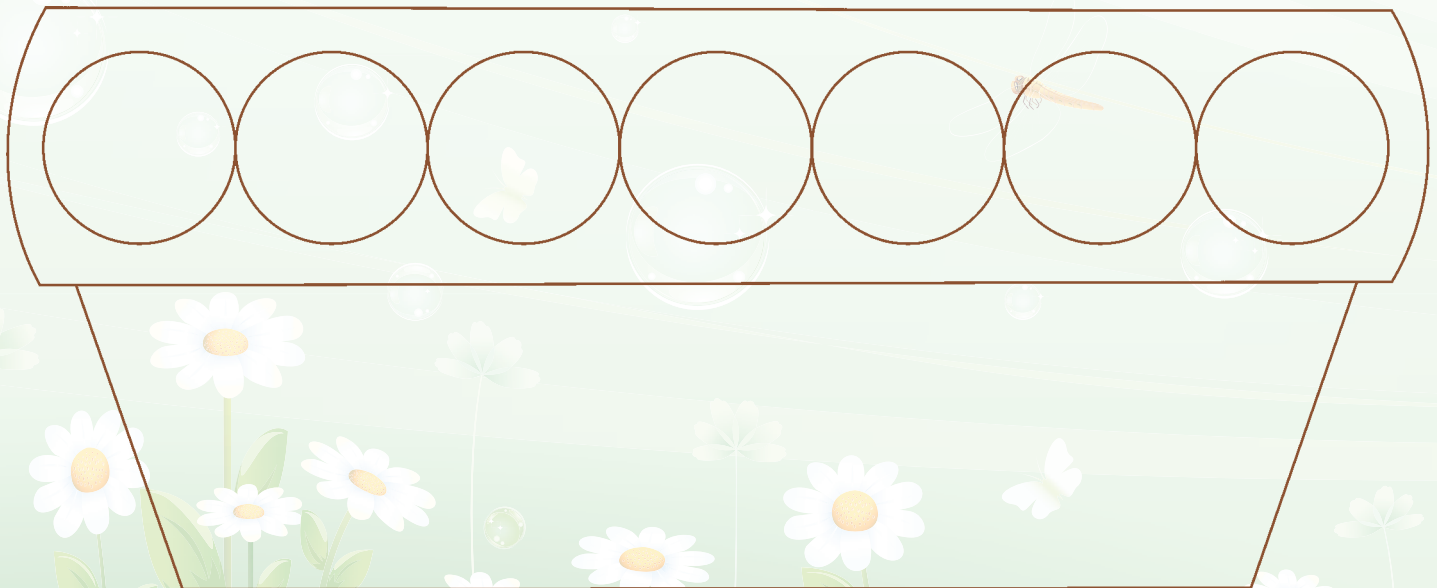
**BETH FERRIER**

Beth was given her first sewing kit in kindergarten, and has been putting needle to thread ever since. A quilter since 1975, it didn't take long for

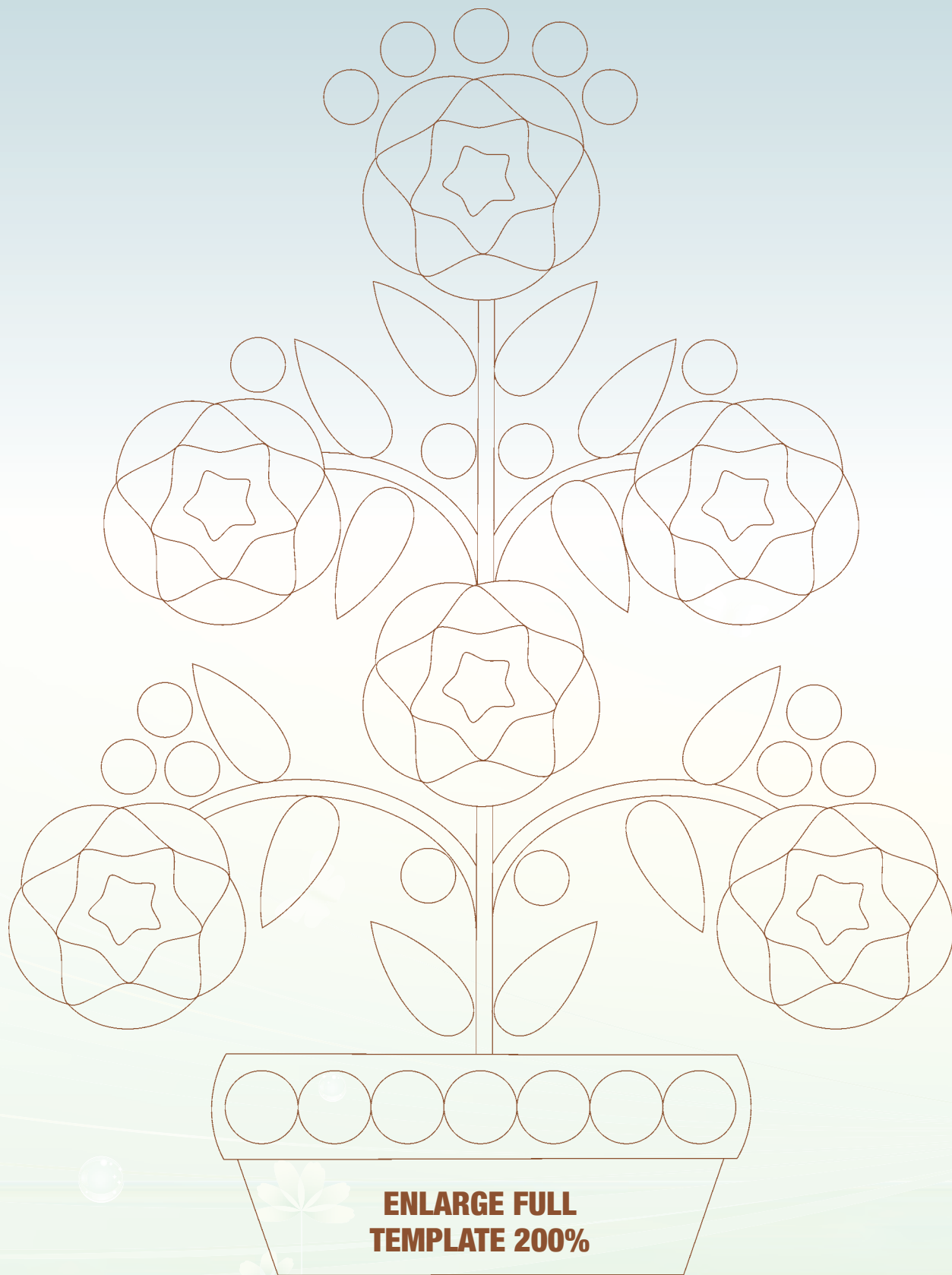


her to being designing her own patterns. A teacher by nature, it was only a matter of time before the quilting classes began. "It's important to me that every student come away from my class eager for the next challenge. I love what happens to a quilter's soul when she masters a new technique!"

Beth offers fun and informative classes and seminars for beginning and experienced quilters. Her original patterns are available in quilt shops around the world. For more information on Beth and her new book, *More! Hand Appliqué by Machine*, visit [www.applewoodfarmquilts.com](http://www.applewoodfarmquilts.com).







**ENLARGE FULL  
TEMPLATE 200%**

# Walk Beside Me

BY LINDA WENTURINE

## Supplies

- BERNINA 830
- 830 Embroidery Design CD
- BERNINA v6 Embroidery Software
- Jumbo Hoop
- Patchwork Foot #37D or Patchwork Foot with Guide #57D
- 14" x 14" square of Fusible Fleece, such as Pellon #987F
- OESD Polymesh Stabilizer
- 505 Spray Adhesive
- Two 7" x 7" squares of light fabric
- Two 7" x 7" squares of medium fabric
- One 14" x 14" square of backing fabric

## BINDING:

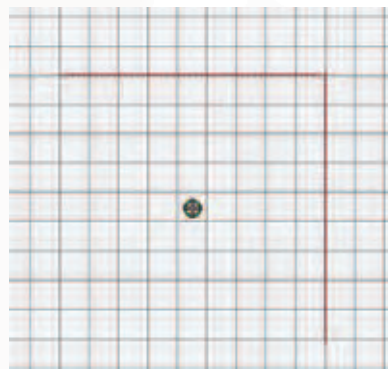
- Two 4" x 14" strips for the sides
- Two 4" x 16" for the top and bottom
- 1" x 12½" x ¼" wood strip
- Isacord embroidery thread in desired colors
- Two 3½" tassels
- EZ-Glitzer and crystals



Finished size: 12½" x 15"

*Use BERNINA v6 Embroidery Software to create quilting motifs that make you look like a pro, and then combine your designs with one of the built-in Diane Gaudynski quilting motifs from the BERNINA 830. You'll be well on your way to making this beautiful wall hanging to customize with your favorite inspirational quote.*

## Create the Embroidery Design



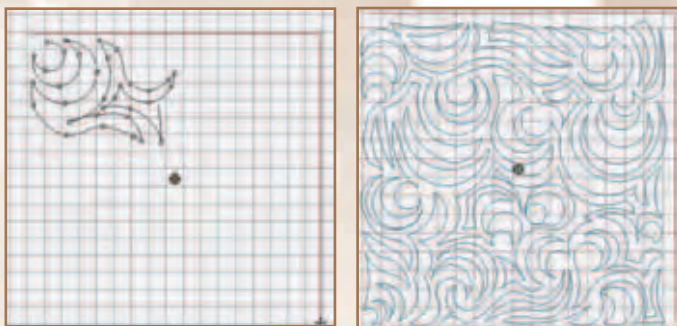
Open a New file. Right click on the Show Hoop icon and select Jumbo Hoop #26. Click on the Show Grid icon to display the grid.

Create the placement lines for the corner squares: Select the Open Object Tool. Create two lines that form a right angle for the corner. Press Enter on the keyboard to set the stitches.



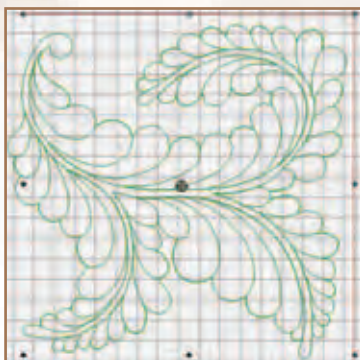
Open Object Properties and choose the General Tab. Change the size to 168 x 168mm.

Create your own quilting design using the Open Object Tool and a series of left (straight line) and right (curved line) mouse clicks. Be sure to stay within the placement lines. If desired, use the illustration as a guide. Save.



Open a New file. Create another pair of placement lines. Open one of the Diane Gaudynski designs from the CD included with your BERNINA 830. The sample uses design DG10.

Select All, open Object Properties, and choose the General Tab. Change the size to 168 x 168mm. Save.



Open a New file. Select the Lettering icon and type in your favorite inspirational quote in the dialog box. Add decorative design motifs as desired. The sample features #FQ522-48 from the Floral folder in the My Designs – Embroidery Software 6 folder.

Select the Hoop Layout tab. Select the hoop and rotate it 90°.

Adjust the size of the text as needed to fit within the embroidery field of the Jumbo Hoop.

Return to the Embroidery Canvas tab. Save.

### Construct the Wall Hanging

Stitch the 7" squares together to form a small four-patch quilt.

Fuse the fleece to the back of the quilt top.



Hoop a layer of PolyMesh stabilizer. Embroider the corner placement lines on the stabilizer.

Spray the PolyMesh with 505 spray adhesive and align the quilt top within the placement lines. Embroider the quilting motif in one square.

When the embroidery is complete, remove the quilt from the hoop.

Repeat the hooping and stitching sequence for each of the four corner squares, alternating the quilting motifs.

Trim the PolyMesh close to the embroidery stitches.



Hoop a layer of PolyMesh and spray it with 505 spray adhesive. Place the entire quilt top in the center of the hoop.

Stitch the lettering on the quilt top.

Spray the back of the quilt top with 505 spray adhesive; adhere to the wrong side of the backing fabric. Trim the backing even with the quilt top.

Sew the 2"-wide binding strips to the sides of the quilt using your preferred method for attaching binding.

Turn under and press the short ends of the 4"-wide binding strips to finish the edges. Make sure these strips are the same measurement as the top and bottom edges of the quilt. Fold the strips in half lengthwise, wrong sides together. Press and then unfold the strips.

Sew one edge of a 4"-wide binding strip to the back of the top edge of the quilt using a 1/4" seam allowance. Fold along the pressed edge. Press under 1/4" on the remaining edge and topstitch to the front of the quilt.

Repeat for the lower edge of the quilt.

Insert the wooden slat into the casing at the top of the quilt.



Add glitz as desired using the EZ-Glitzer.



Sew the tassels to the sides of the quilt at the upper edge.



# Thread-Painted Flower Tote

BY JUDY HAHNER

What should I do with all these perfectly cut little posies? While getting acquainted with the new BERNINA CutWork Tool and Software, I experimented with cutting flower shapes out of wool felt and they were starting to accumulate. So, with a sketch pad in hand, the creative process began.

The result is this tote made from placemats, embellished with thread-painted cutwork flowers sewn with the BERNINA Stitch Regulator #42 and Free Motion Couching Foot #43.



## Cut the Felt Flowers

Use temporary spray adhesive to bond a layer of wool felt and a layer of OESD Ultra Clean & Tear stabilizer. Hoop the layers in the Medium Hoop.

Turn on the embroidery system. Open the flower design. DRAW CutWork design file from the USB stick and load into the embroidery machine.

Prepare the machine for using the BERNINA CutWork Tool following the instructions included with the accessory. Remove the upper thread and needle from the machine, and then insert the CutWork Tool. Attach the CutWork Stitch Plate and attach Freehand Quilting Foot #29/29C.

## Supplies

- BERNINA CutWork Tool\*
- CutWork Stitch Plate
- Freehand Quilting Foot #29/29C
- BERNINA Embroidery Machine
- 1/3 yard wool felt or three 9"x12" rectangles of wool felt
- OESD Ultra Clean & Tear stabilizer
- 505 Temporary Spray Adhesive
- Two ready-made placemats
- Two 6½" x 11" strips of coordinating fabric for handle carriers
- Two 6½" x 5½" pieces of fusible interfacing
- Chalk wheel or chalk pencil

- YLI Multi's embellishment yarn
- Isacord variegated embroidery thread
- Isacord thread to match placemats
- Superior Threads Bottom Line bobbin thread
- Sharp/Microtex or Universal needles, size 80/12
- Free Motion Couching Foot #43
- BERNINA Stitch Regulator #42
- Edgestitch Foot #10/10C/10D
- Reverse Pattern Foot # 1/1C/1D
- Purse Handles

\* The BERNINA CutWork Tool works with the BERNINA 830, **artista** (730E, 640E, 630E, 200E, 185E, 180E), **aurora** (450E, 440E, 430E), and Deco 340 embroidery systems.





Following the prompts on the embroidery screen, cut out several flowers. *Voilà!* You have perfectly cut shapes ready for embellishing!



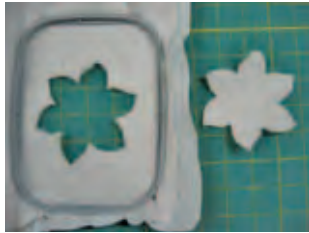
Open the design.  
Draw file



Hoop the fabric and  
stabilizer



Cut flower shape with  
CutWork Tool



Remove the cut flower  
from hoop

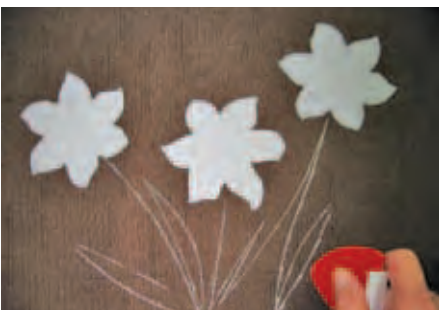
## Stitch the Flowers and Greenery

Insert a new needle into the sewing machine. Attach Free Motion Couching Foot #43 and install the guide included with the accessory. Select a straight stitch; set the length at 2.5 and the stitch width at 0.02. If your machine does not allow for such a fine adjustment to the stitch width, set the width at 0.



Lower the feed dog and make sure the needle is in the center position. Thread the needle with thread that blends into the color of yarn. Use the threading loop included with the accessory to pull the Multis yard through the guide.

Lower the feed dog and make sure the needle is in the center position. Thread the needle with thread that blends into the color of yarn. Use the threading loop included with the accessory to pull the Multis yard through the guide.



Position the cut flower shapes on one of the placemats. Use chalk to sketch the stem and leaves. Set the flowers aside.



Using the chalk lines as a guide, begin free-motion couching at the top of one stem. Continue couching, creating the stems, leaves, and base of the flowers.

Using the chalk lines as a guide, begin free-motion couching at the top of one stem. Continue couching, creating the stems, leaves, and base of the flowers.

Position the cut flower shapes on the couched stems.

Attach the BERNINA Stitch Regulator #42 (BSR) with the Open Metal Sole to the machine and thread the needle with variegated embroidery thread. Wind a bobbin with Bottom Line bobbin thread; insert it into the bobbin case and thread the bobbin for embroidery. Lower the feed dog.



Begin stitching in the center of the flower, securing and trimming the thread tails.



Begin stitching from the center, using the straight stitch to outline the flower shape.



Continue thread painting, following the contour of the petal shape and finishing with a circular motion in the center of the flower shapes.

Repeat for the remaining flowers.

## *Stitch the Tote Seams*

Attach Edgestitch Foot # 10D or 10/10C/10D to the sewing machine. Thread the needle and bobbin with a color to match the placemats.



Select a ladder stitch (artista #702). Adjust the settings for SL = 6mm and SW = 6mm. Engage the securing function if available.

Make a mark on each short edge of a placemat, 1¼" from the bottom edge. Place the placemats right sides together. Position the edges against the center guide of the foot, one on each side. Begin stitching at what will be the upper edge of the tote and join the short sides of the placemats, ending at the marked point. Secure the stitch. Repeat for the other side.



Select triple stitch (artista #6). Adjust settings for SL = 3.5mm and move the needle three positions to the right.

Make a mark 1¼" from each bottom corner of the placemats to mark the beginning and end of the bottom seam. With right sides together, stitch the bottom seam of the placemat, securing the stitches at the beginning and end of the seam. Any stitching along the original placemat edge should be enclosed in the seam allowances.



Attach Reverse Pattern Foot #1/1C/1D to the machine. Match the marks at the bottom of the tote, creating a small triangle. Stitch across the triangle, "boxing" the corners of the bag to form a base. Strengthen the seam by sewing a second row of stitching ¼" to the right of the first

stitching. Trim seam allowances close to the stitching and finish the raw edge with a zigzag or overlock stitch.

## *Attach the Handles*

To prepare the fabric carriers for the tote handles, fuse a 5½" x 6½" piece of interfacing to half of each 6½" x 11" fabric strip.

Select a straight stitch (artista #1). Fold the fused fabric rectangles in half lengthwise with right sides together. Stitch ¼" from the short sides of each folded strip. Clip the corners to remove bulk and turn the strips right side out. Press the seamed ends.



Fold one fabric carrier in half around one of the handles and baste the layers together ¼" from the long raw edges. Repeat with the remaining carrier and handle.



Mark the center of each handle carrier edge and the center at the upper front and back of the tote. Position the handle unit on the wrong side of the tote front, with the edge of the handle unit approximately ½" from top edge of the tote, center marks aligned.

Stitch the carrier in place, sewing about ⅛" from the edge of the carrier.

Repeat for the second carrier and handle.



Fold the handle units up toward the top edge of the tote. Select a triple stitch (artista #6). From the right side, topstitch along the edge of the tote and over the stitches used to attach the handle unit.



# FELTED CIRCLE PILLOW

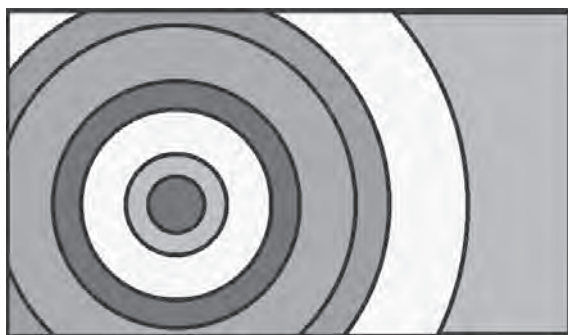


This project was originally published by BERNINA International in *Inspiration* magazine, No. 45, Autumn-Winter 2009

*A rainbow of colors takes this plain rectangular pillow from boring to jazzy. With the help of the Needle Punch Tool, you'll be able to create the irregular circles of yarn and roving in no time.*

## Cutting

Cut two 24" x 14" rectangles from the green fabric.



## Felting

Apply fusible interfacing to the wrong side of one fabric rectangle to reinforce it. This will be the front of the pillow.

Using a chalk pencil or fabric marker, draw offset concentric circles on the front of the pillow as shown in the illustration.

Install the Needle Punch Accessory Set on the sewing machine. Needle punch the wool roving into the pillow front using the drawn lines as a guide.

## Construction

*All seam allowances are 1/2".*

Place the front and back pillow rectangles right sides together. Sew the lower edges together for 1" only at each end, leaving an opening in the center for the zipper. Press the seam allowances open.

Using Zipper Foot #4 or Zipper Foot with Guide #14, insert the zipper into the opening at the lower edge of the pillow.

Open the zipper halfway. With right sides together, stitch the side and upper edges of the pillow cover together. Turn it right side out and insert the 24" x 14" pillow form.

## Materials

- 1/2 yard green cotton fabric, 54" wide
- Wool roving for felting in purple, white, red, light green, orange and light blue
- 22" zipper
- Fusible interfacing
- Chalk pencil or fabric marker
- Needle Punch Accessory Set
- Zipper Foot #4 or Zipper Foot with Guide #14
- 24" x 14" pillow form

# Embroidered LEATHER Vest

BY DEBBI LASHBROOK



Use My Label 3D Fashion Pattern Software to design and embellish a vest that fits!

When embroidering on leather, avoid dense designs. Too many needle penetrations will cut the leather and ultimately cause the embroidery design to pull away from the rest of the project. Increase the stitch length for the same reason. Light, airy designs are best for leather. Outline

designs with medium to long stitches can also be used, as can satin stitches that have been altered to have a low density. This simple little vest is the perfect choice for a first embroidery-on-leather project.

## PREPARING THE DESIGN

Open the BERNINA Embroidery Software. Open design # FB 331 from Flourishing Appliqués, pack # 12205. Select the design.

Select Object Properties > General tab. Change the width and length dimensions to 90%. Click OK.

Ungroup the design.

Open Color Film and select the second color chip. Click on the Outline Tab at the bottom of the screen and select Backstitch from the drop-down box.

## SUPPLIES

- Flourishing Appliqués Embroidery Collection, Pack #12205, Design #FB331\_48
- BERNINA Embroidery Software
- Vest pattern from My Label 3D Fashion Pattern Software
- PolyMesh Cut-Away stabilizer
- Universal needle, size 80 or 90
- Embroidery thread, 30- or 40-weight
- Magna Hoop (optional)
- Roller Foot #51 or Zigzag Foot with Sliding Sole #52 or Walking Foot #50



## MY LABEL MAKES IT EASY

It is always easier to embroider on garments that you make for yourself. There's no need to remove the lining or shoulder pads, or to undo and redo seams, for example. Embroidery is just plain easier on flat fabric pieces. There's no worry about catching the garment on the arm of the embroidery machine or accidentally stitching into a garment section hidden underneath. The Embroidery Consultant in My Label 3D Fashion Pattern Software offers many tips and tricks for embroidering on garments.

In My Label software you can experiment with the placement of embroidery designs by selecting a similar design and manipulating the scale and placement of the design. The important thing is to place the design placed in an approximate position for the center of the design. The pattern piece will print with a dotted rectangle around the design and an "x" to mark the center of the embroidery box.



Open Object Properties and change the stitch length to 4mm. Select Apply.

Select color #3 from the Color Film area. Select the Fill Stitch tab. Change the satin spacing to 0.65. Click Apply.

Select color #1 from the Color Film area and change the satin spacing to 0.65. Click Apply.

Select colors #4 and #5 by holding the Control key down and clicking on both color chips. Select the Triple stitch from the drop down menu and change the stitch length to 4 mm. Click OK.



Save the file as Leather Embroidery.

Print a template of the design.

### STITCHING THE DESIGN

Hoop a layer of PolyMesh Cut-Away stabilizer. Spray with 101 Quilt Basting Spray and finger press the leather into place. Do not hoop leather as it will show hoop marks.

A great embroidery accessory for

hooping hard-to-hoop fabrics is the Magna Hoop. It is highly recommended for leather fabrics to avoid hoop burn. Five acrylic frames are included with 4 magnets, target stickers, a DVD, and instruction manual. What a great embroidery accessory this is for difficult to hoop fabrics!

Use the printed template of the design to locate and mark the desired center of the design on the vest front.

Insert a Universal needle into the machine; do not use a Leather needle. Use the smallest needle size possible – 40-weight thread can be used with a size 80 needle, or a 30-weight thread with a size 90 needle for increased coverage with decreased density and stitch length.

Reduce the needle tension slightly. Embroider the design, stitching at a reduced speed. (If your machine has a half speed function, engage it for embroidery on leather.)

Assemble the vest according to the instructions in My Label. Added instruction to vest construction; after sewing the armscye seams, center front seams, and neckline seams of the vest to the lining, turn the vest right side out before stitching the side seams.

## TIPS FOR SEWING LEATHER

When selecting leather, be sure to examine the skins carefully. Higher grades of leather have fewer scratches, holes, and flaws. The skins will cost more, but you will have less waste. Garment leathers range from 1/64 to 1/16". Home sewing machines can successfully handle leather weighing two ounces, which means that one square foot of leather weighs 2 ounces.

Leather doesn't have a true grainline, but the least stretch and greatest strength are parallel to the backbone of the animal. Make sure you examine the leather for imperfections before cutting. Use a single-layer layout, with the right side of the leather facing up. Remember to reverse the pattern pieces so that you are sure to have both right and left sides, or, better yet, trace additional pattern pieces so you have both right and left side pattern pieces. Use pattern weights with a rotary cutter and mat to cut the leather.

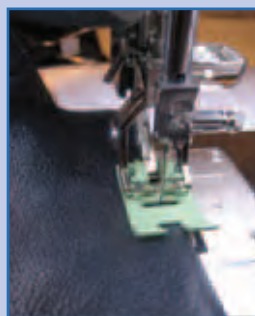


Leather is easily marred by pins, so when constructing the vest, use alligator clips to hold the garment sections together. Remove these as you sew the seams.

For garment leather construction, use a size 70 or 80 needle for lightweight skins, 90 for medium weight, and 100 for heavyweight. A Leather (wedge point) needle is not necessary for lightweight

leathers. Use a wedge point needle if you get skipped stitches when sewing with a Universal needle or when stitching through many

layers. Leather is permanently marked by needle penetrations—make sure you stitch accurately so you do not have to re-stitch the seams.



Use a stitch length of 2.5 to 3mm for construction seams; 3 to 4mm for topstitching. It is best to use a straight stitch throat plate. Use Roller Foot #51 or Zigzag Foot with Sliding Sole #52 for sewing leather. These feet will feed the fabric easily through the machine. Another option is Walking Foot #50. In addition, you may wish to decrease the presser foot pressure and stitch more slowly.

Leather is easily damaged by steam and a hot iron. If you must press leather, use a dry iron with medium temperature. You can protect the leather with brown craft paper while pressing. Seams are usually glued open; rubber cement or leather glue can be used. When gluing curved seams, as in the

princess seams of the My Label vest, place the garment over a pressing ham to maintain the shape of the curve.



A small wooden pizza roller can be used to roll the seams flat after gluing.



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Sarah Vedeler

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RICKY TIMS

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