



Through THE NEEDLE

BERNINA®

Issue 15

\$5.95

What's Inside?

- Quilt Leadership Award
- A Sewing Symphony
- Wheel of Mystery Quilt
- Three Bears Cuddle Quilt
- Tuxedo Purse
- Luminosity Stocking
- Coloring Between the Lines
- Christmas Memories
- Winner Wool
- Stitch & Swap
- BERNINA® ATCs
- Porcelain Quilted Jacket
- Kaye's in the Kitchen
- Mosaic Vest
- Turkish Flower Pillow
- The Fabulous Flatlock
- Holiday Tablecloth

Wheel of Mystery Quilt

Page 6

Sewing
In Three Movements
Symphony
by BERNINA®

SPECIAL *Sewing*
Symphony Issue



Now
it's all
within
reach.

The new activa
220, 230 PE & 240.

Starting at \$699.*

Your dreams of owning a Bernina can now come true. Oh, the precision, the projects! It's all attainable with these new activa machines. They offer features like the legendary CB Hook and one-piece, all-metal presser feet for gorgeous stitches, a powerful DC motor for superior penetration, and Temporary Altered Stitch Memory so you can focus on sewing, not adjusting your machine. That's true Bernina quality at a price that's less of a stretch.

Nothing Sews Like A Bernina. Nothing.

BERNINA®

No one supports the creative sewer like a Bernina Dealer.

www.berninausa.com

* At participating dealers.

©2005 Bernina of America.

Giraffe by Mattie Bennett



table of contents

WHEEL OF MYSTERY QUILT

- 6** Stitch this spectacular curved pieced wall hanging without cutting a single template!

THREE BEARS CUDDLE QUILT

- 8** The softest quilt has a pocket to hold little pets made completely on the embroidery machine.

TUXEDO PURSE

- 13** From the fine metallic embroidery to the narrow chain and tuxedo style zipper, this bag is an accessory with style!

LUMINOSITY STOCKING

- 16** This beautiful Christmas stocking is made of richly patterned fabric, topped with a velveteen cuff and finished with glittering crystals.

COLORING BETWEEN THE LINES - NEEDLE PUNCHED PILLOW

- 18** The focal point of this striking decorator pillow is an outline quilting embroidery design punched with rich wool yarn and/or roving between the lines to add color and texture.

CHRISTMAS MEMORIES

- 20** Showcase holiday memories by stitching a charming cover for your scrapbook. And, make a pre-printed stocking that's easy to sew and simple to personalize using quilting and embellishing techniques.

WINNER WOOL

- 23** Meet Jessie Bennion, the third place winner of The 2005 National *Make It Yourself With Wool* contest.

STITCH & SWAP

- 24** Join the latest craze, Artists' Trading Cards or ATCs. They're fun, they're fast, and they're addictive!

PORCELAIN QUILTED JACKET

- 28** This quilted jacket is fully reversible and has a secret...the quilting pattern comes from the print of the lining!

KAYE'S IN THE KITCHEN

- 30** This easy project of placemats with matching napkins and napkin rings will refresh any summer meal. Combining beautiful "Kaye's Kitchen" fabric selections from Benartex with coordinating OESD embroidery encourages you to have fun and be creative.

MOSAIC VEST

- 32** Lush fabrics along with ribbons, embroidery and machine stitches combine to create a one-of-a-kind garment that will be a treasure to wear.

TURKISH FLOWER PILLOW

- 35** The front of this beautifully embroidered pillow showcases a large design stitched using the Hoop-It-All™ Quilters' Square Double Wide Frame.

THE FABULOUS FLATLOCK

- 39** Consisting of a needle thread, plus one or two looper threads, a serger flatlock stitch has both practical and decorative stitch applications.

HOLIDAY TABLECLOTH

- 41** A beautiful ribbon border and rich tasseled embroidery designs with organza inserts turn a plain tablecloth into a sparkling holiday centerpiece.



Managing Editor/Creative Director
Susan Beck

Senior Editor/Art Director
Jo Leichte

Through The Needle is published quarterly by BERNINA® of America, Inc. for machine stitchers and embroiderers of all types and all skill levels. No portion of this publication may be reproduced in any form without prior written permission of the publisher.

BERNINA® of America, Inc.
3702 Prairie Lake Court
Aurora, IL 60504
Phone: 630-978-2500
Website: www.berninausa.com
E-mail: throughtheneedle@berninausa.com

For subscription information, contact:
Quilter's Resource, P.O. Box 148850,
Chicago, IL 60614-8850

Printed in the U.S.A.

contributors

24



16



BELINDA GIBSON

Coming from a sewing family, Belinda worked as a manager for the local BERNINA® store for over 19 years. Belinda loves all kinds of sewing but especially likes sewing Art to Wear, garment embellishment & appliqué, garment construction and Home Dec.

NINA MCVEIGH

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



JENNIFER GIGAS

Jennifer's first loves are heirloom sewing and embellishment techniques. She's passionate about anything related to sewing and delighted to be able to share the knowledge she's accumulated. Jennifer was a freelance teacher and trainer for BERNINA® of America, Inc. before becoming a full-time Education Consultant.

BARBARA ALENCI

Barbara has been involved with sewing since she was 11 years old and started making her own clothes. She opened a quilt shop in Florida 12 years ago, and a year later became a BERNINA® dealer. Since closing her shop, she has been working for BERNINA®. Her favorite part of the job is teaching, and seeing the enthusiasm on the faces of her students.



JESSIE BENNION

Seventeen years old and a senior in a small high school in Cokeville, Wyoming, Jesse Bennion learned to sew from her mother who is also her 4-H leader. See how that led her to winning a brand new BERNINA® serger this year in the Make It Yourself With Wool contest.

PATRICIA BOLTEN

Patricia Chatham Bolton is co-founder and editor-in-chief of QUILTING ARTS MAGAZINE and CLOTH PAPER SCISSORS. She was introduced to embellished quilting and the related needle arts six years ago, and ever since she took her first stitch (a fly) and embroidered her first motif (a spider), she has been entangled in this hobby and doesn't envision herself free. You can find out more about her and her publications by visiting the Quilting Arts Web site at www.quiltingartsllc.com.



NANCY BEDNAR

Nancy is a BERNINA® Educator and is co-author of *The Encyclopedia of Sewing Machine Techniques*. Her new book, *Creative Serging: A Comprehensive Guide*, was released Spring of 2005.

CINDY MICHAELS

Before becoming a BERNINA® Educator, Cindy worked for 12 years for a BERNINA® store in Southern California as a teacher and sales person, both in-store and at fairs, home shows, and quilt and craft seminars.



JILL DANKLEFSEN

Jill's exquisite work with manipulating decorative stitches – playing with them, changing them, creating texture with them – is one of her specialties as a BERNINA® Educator.

REGULAR CONTRIBUTORS:

Gayle Hillert

Vice President of Education,
BERNINA® of America, Inc.

BERNINA® Quilt Leadership Award

Libby Lehman was recently announced as the winner of the 2004 BERNINA® Quilt Leadership Award. Given in recognition of the contribution Libby has made to the national quilting industry throughout her career, this annual award has also been bestowed on Karey Bresenhan (2002), Caryl Bryer Fallert (2003), and Georgia Bonesteel (2004).

As a distinguished quilter and lecturer, Libby shares her unique style with thousands of students each year, inspiring them to experiment with quilting techniques and decorative threads. She began sewing traditional quilts nearly 30 years ago, but it was years before Libby began to truly explore her own creativity, to follow her inspirations. Today, Lehman's quilts are far from traditional. Her "studio art quilts" capture her unique style of freemotion quilting and her vivid imagination. Always innovative, Libby Lehman proves that quilting is an art form. It's no wonder that one of her quilts was selected as one of the hundred best of the 20th Century. Her words, her stories, her quilts, are an inspiration to quilters everywhere.

According to Libby, anyone can be creative; they just may not realize it. She says, "You have to foster your creativity. It's not something that just shows up at will. I think you have to pay attention to it. You have to exercise it. Play is a big part of creativity. So many people want to be perfect the first time they attempt something, and you need to play. You need to give yourself permission to get over that learning curve. I tell people, think of how long it took you to learn to write your name. You didn't do that overnight. Play around with making a quilt, and don't expect perfection right off." It's no wonder that the title of her book and the style of her technique is *Threadplay*.

Libby began using BERNINA® machine about 12-15 years ago and she says, "BERNINA® changed my life, literally. I was making traditional quilts at the time, and the machine I was using was just not satisfactory for the kind of machine embroidery and machine quilting I wanted to do. I went to a conference that Nancy Crow put on, and BERNINA® furnished the machines for us to use. It was eye-opening -- it just made everything so much easier. It was like sewing through butter. Whereas my other machine I had to fight it the whole way."

Libby received a beautiful Swiss music box, presented to her by Martin Favre, President of BERNINA® of America, Inc. The ceremony took place at BERNINA® University, an annual training seminar conducted for BERNINA® dealers across the country. Libby graciously accepted the award, saying, "What an honor! I was floored as it was totally unexpected. But then, BERNINA® always does the unexpected. I truly would not be where I am if BERNINA® was not where it is. One of their newest innovations is terrific. I'm talking about the BERNINA® STITCH REGULATOR, of course. While I've spent a long time perfecting my freemotion quilting, the BSR is a welcome addition to my repertoire. I'll take all the help I can get!"

Find out more about Libby and her quilts on the BERNINA® USA web site in BERNINA® Portraits or visit Libby's site at <http://www.libbylehman.us/index.html>.



Martin Favre, President of BERNINA® of America, Inc. presents the Quilt Leadership Award to Libby Lehman at BERNINA® University 2005 in Chicago, IL during a Roaring '20s themed party.



Libby received a beautiful Swiss music box, adorned with inlaid wood patterns.

from BERNINA®



GAYLE HILLERT



A SEWING SYMPHONY

How many of you listen to music while you sew? I have a hunch most of us do—it helps with relaxation and aids in the flow of our working process. Do you prefer soft, soothing refrains? Or loud tunes with a beat you can dance to? Do you speed up when cutting fabric or step on that foot pedal a little harder when you hear a snappy rhythm?

Just as music stirs the soul, the sight of inspirational and intriguing stitching awakens the creative heart of today's stitchers. And just as we all have our favorite kinds of music, whether classical, country, or alternative, we also have our favorite types of sewing. And just as there is a musical genre for each of us, there are also sewing segments suited to each of us – home dec, heirloom, embellishment, craft, garment-making, and/or quilting.

A conductor skillfully manages a variety of instruments to achieve the most beautiful harmony; today's stitchers combine a variety of tools – a sewing machine (or two or three!), serger, embroidery system, software – with quality fabric and notions to achieve the most pleasing results.

Whether your style is adagio or allegro, whether you work on your projects a cappella or with other sewers in a "symphony" of sewing, there are lots of wonderful comparisons between beautiful music and beautiful stitchery.

BERNINA® Educators will be in selected dealers' stores this fall performing their own melodies in a consumer program entitled "Sewing Symphony". Look for the program at the stores listed on the following page and on the berninausa.com web site. We hope to see you in our "concert halls" so we can show you our newest compositions, guaranteed to inspire and delight.

This issue of *Through The Needle* details many of the projects and techniques that are featured in the "Sewing Symphony" program. One of the highlights of the program is the *aurora* 440QEE with the innovative BERNINA® Stitch Regulator feature. From quilting to thread painting, this unique feature makes all freemotion techniques possible for any stitcher – beginner to advanced. The Wheel of Mystery Quilt on page 6, the Porcelain Jacket on page 28, and the Mosaic Vest on page 32 are just a few of the projects you can make using the BSR.

If you're into crafting, the Needlepunch pillow on page 19 may be just the home accent your looking for. And join in on the latest craze, Artist Trading Cards. Read about these fun cards on page 24 and start planning your own so you can stitch and swap with all your friends.



Check the listing on the following page to see if there's a BERNINA® dealer near you hosting the program. Come see us and you can see firsthand how you and BERNINA® can make beautiful music together.



Call your dealer for program dates, times, and details.

ALABAMA

Robin's Sewing Shoppe, Hoover

ARIZONA

The BERNINA® Connection, Phoenix
Sew from the Heart, Scottsdale
Sun Valley Quilts, Sun City
BERNINA® Southwest, Mesa

ARKANSAS

The French Seam, Stuttgart

CALIFORNIA

Baron's Fabrics, Camarillo
Bolts in the Bathtub, Lancaster
Sew Vac Ltd, Long Beach
Redlands Sewing Center, Redlands
California Sewing & Vacuum, San Jose

COLORADO

The Presser Foot, Longmont

DELAWARE

Hayes Sewing Machine Co, Wilmington

FLORIDA

Quilting Folks, Cocoa
Paula's Fine Fabrics, Jacksonville
Quilter's Choice, Jupiter
BERNINA® Sewing Centre, Orange City
Calico Station, Orange Park
Derrel's Sewing Ctr, Panama City
Derrel's of Pensacola, Pensacola

GEORGIA

Sewing Gallery, Augusta

HAWAII

BERNINA® of Hawaii, Honolulu

IDAHO

The Quilt Crossing, Boise
Bear Paw Quilting, Couer d Alene
Becky's Fabrics & BERNINA®, Lewiston

ILLINOIS

Linda Z's, Arlington Hts
Cross Patches, Collinsville
Stitches & Stuffing, Naperville

INDIANA

Quilt Quarters, Carmel

KANSAS

Hutchinson Midwest S/C, Hutchinson
BERNINA® Sewing Ctr, Overland Park
Fabric Corner, Topeka

MARYLAND

Lilies in the Field, Easton
Fabric Chest, Glen Burnie
Material Girls Quilt Boutique, LaPlata
G Street Fabrics, Rockville

MASSACHUSETTS

Ann's Fabrics, Canton
The Fabric Studio, Swansea

MICHIGAN

Gall Sewing & Vac, Grand Rapids

MINNESOTA

Quilter's Courtyard, Minneapolis
Bear Patch Quilting, White Bear Lake
Crafty Corner Quilt Shop, Worthington

MISSOURI

Eunice Farmer Fabrics, St Louis

MONTANA

BERNINA® Sewing Center, Billings
Beverly's BERNINA®, Bozeman
BERNINA® Silver Thimble, Great Falls
Sues Sewing Palace, Helena

NEBRASKA

BERNINA® Sewing Studio, Lincoln
BERNINA® Sewing Center, Omaha

NEW JERSEY

BERNINA® Sewing Ctr, Matawan

NEW MEXICO

BERNINA® Sewing Ctr of Four Corners,
Farmington

NEW YORK

Aurora Sewing Center, E Aurora

NEVADA

BERNINA® of Las Vegas, Las Vegas

NORTH CAROLINA

Asheville Cotton Co, Asheville
Loving Stitches, Fayetteville

Sew Much Fun, Gastonia
BERNINA® is Sew Much Fun,
Wilmington

OHIO

BERNINA® Main Street, Dayton

OKLAHOMA

BERNINA® of OKC North, OKC
Sue's Sewing Shoppe, Shawnee

OREGON

Eugene Vac & Sewing, Eugene
Stretch & Sew Fabrics, Keizer
Rich's Sewing & Vacuum, Salem

PENNSYLVANIA

Sew Elegant, Clarion
Hinkletown Sewing, Ephrata
Danner's BERNINA® Shoppe, Hanover
Steve's Sewing, King of Prussia
Hoover's BERNINA® Sewing Center,
Mifflinburg
Byrne Sewing, New Britain

RHODE ISLAND

Blaine Sewing Mach Ctr, Cranston

SOUTH CAROLINA

BERNINA® Sewing Ctr, Greenville

TEXAS

Let's Sew BERNINA®, Desoto
It's a Stitch, Humble
BERNINA® Sewing Studio, Lubbock
Creative Sewing Ctr, San Antonio
Sew Special Quilts, San Antonio
Nimble Thimble, Tyler

UTAH

Dave's BERNINA®, Provo

VIRGINIA

Sew Biz, Radford

WASHINGTON

E-Z Knit Fabrics, Spokane
The Quilting Bee, Spokane

WISCONSIN

Bigsby's Sewing Center, Brookfield
Fond Du Lac Quilting, Fond Du Lac
Life's a Stitch, De Pere
Pamellas Place, Genesee Depot

BY NINA McVEIGH

Wheel of Mystery Quilt

Make a
spectacular
curved pieced
wall hanging
without cutting
a single
template!

All the pieces needed for the center of this fabulous Triple-Dyed Bali Batiks quilt are pre-cut and come in a kit designed by renown quilter, John Flynn, and produced by Benartex fabrics.

Center of Quilt

Follow the directions that are included with the John Flynn kit to piece the center of the quilt. Use the Patchwork Foot with Guide #57, keeping the raw edges of the fabric next to the guide for perfect $\frac{1}{4}$ " seams.

Tips for piecing curved seams:

- Make a clip at the center of the two curved edges to create a registration mark or notch for matching.
- Sew with the outer curve on top of the inner curve, using a stiletto to help guide the fabric.
- Sew at a slow even speed, matching notches as you sew.
- Press the seams toward the outer curve.

Borders

Cut borders and binding along the length of the fabric. Cut 3 strips, $2\frac{1}{4}$ " wide for the binding, set aside.

For inner border cut 2 strips, 2" wide. From these strips cut two lengths 45" and two lengths 55". Attach borders, mitering the corners as shown in the diagram

Cut outer borders $5\frac{1}{2}$ " wide. Attach them in the same manner as the inner borders, mitering the corners.



Tip: Stitch the inner and outer borders together and attach to the quilt at the same time, treating the borders as one in the mitering process.

Finishing the Quilt

Use the BERNINA® Stitch Regulator (BSR) or Freehand Quilting Foot #29/29C to freemotion quilt as desired. Bind the edges using Walking Foot #50 and your favorite method of binding.

Supplies

- Benartex "Wheel of Mystery Quilt" Kit by John Flynn
- Patchwork Foot with Guide #57
- #70 Jeans Needle
- Straight Stitch Throat Plate
- Cotton thread for piecing
- Oliver Twist "Over The Top" thread for quilting
- #90 Quilting Needle
- $3\frac{1}{8}$ yards of fabric for inner border, backing and binding
- $1\frac{1}{4}$ yards of fabric for outer border (for pieced borders) or 2 yards for continuous border
- Batting (56" x 66")
- Nifty Notions "Cut For The Cure" Ruler (7" x 24")
- BERNINA® Stitch Regulator (BSR) or Freehand Quilting Foot #29/29C
- Walking Foot #50 for binding

Finished size: 53" X 63"



John Flynn stumbled into quilt-making quite accidentally. Nearly thirty years ago, when his wife Brook had taken up quilting as a hobby, John, a civil engineer at the time, began his attempts at building her the perfect quilt frame. It was while field-testing his inventions that he discovered how relaxing and artistic quilt making really was. In 1989, John Flynn closed the doors of his bridge building company and opened the Flynn Quilt Frame Company. Today, John Flynn is one of the foremost quilters of our time. And although he gave up his career in civil engineering many years ago, each and every one of his quilts displays/exhibits the same accuracy and exacting attention to detail that he put into building bridges.

When asked what inspires him, John says, "I've lived in Montana all my life, so I have quite an influence from Plains Indian art. The inspiration for the Feathered Sun Quilt (above) came from the Sioux Indians star quilt giveaways. This is a long held tradition of giving gifts that would have meaning in

the life of the person they're giving it to. Before the tribes were all displaced onto reservations, there were plentiful buffalo on the ranges around Montana and these designs were painted on buffalo hides. But now these gifts are in the form of star quilts."

John says, "BERNINA® machines are just great for quilting. First off, you don't have to worry about thread tension. It always remains constant throughout the project and I like that smoothness. Plus, there's plenty of power. The machine runs smoothly at an even speed, so you're not fighting with it. My favorite feature is the knee-activated presser foot lifter. Because it lets both hands be free to hold the quilt."

"I've built a 3-rail style quilt frame to use when I quilt. There are three layers to the quilt: you have the back, the filling, and the top layer. And those have to be held stationary in relationship to each other while you stitch the quilt. My quilt frame is the best device to hold the quilt together while it moves under the needle. It gives the quilter complete control."

For more information about the Quilt Frames and Quilts designed by John Flynn, contact:

Flynn Quilt Frame Company
1000 Shiloh Overpass Rd, Billings, Montana 59106

Order Toll-Free at: **1-800-745-3596**

Or visit the FQFC web site at: **<http://www.flynnquilt.com>**

Three Bears Cuddle Quilt

BY BELINDA GIBSON

This simple quilt made of Minkee Blankees is the softest of all and has a pocket to hold little pets made completely on the embroidery machine.

CUTTING AND PREPARATION

Striped Minkee Mates Fabric

Pockets: Cut two 7½" x 9" rectangles. Fuse interfacing to the wrong side of the fabric.
Flaps: Cut two 7" x 3½" rectangles. Fuse interfacing to the wrong side of one flap.
Round the lower corners.

Checked Minkee Mates Fabric

Cut approximately five 1⅞" wide bias strips. Piece to make 1 strip, about 5 yds long.

Minkee Blankees Fabric

Cut fabric 36" x 36".

POCKET INSTRUCTIONS

Pocket Flap

Using Piping Foot #38, stitch the hook side of the tape to the interfaced flap. Place pocket flaps *wrong* sides together; pin. Serge around all edges. Using bias strip and the binding settings and directions on page 10, bind the curved edge of the flap.



Pocket

Place pocket pieces right sides together. Serge all sides, leaving an opening in the center of the lower edge; turn to the right side and press. Stitch loop tape to top of pocket about 1" from the upper edge to correspond with the hook tape on the flap.

Sew elastic to the upper edge of the pocket using the elastic settings and directions on page 10.

To stitch the pocket and flap to the Minkee Blankees Fabric, use the pocket settings and directions on page 10.

EMBROIDERY INSTRUCTIONS

Note: These instructions are for the Minkee Pals outlines on the blanket, not for the individual Pals.

Open the BERNINA® Designer Plus Embroidery Software V4.

Right-click on the Hoop icon; in the Options box select: **artista** 400 x 150 MEGA w/Grid – Auto Split Machine.

Select one of the designs from the Minkee Pals Embroidery Take-Out Collection #11936. (I chose the Teddy #CK431.)

Change the last stitching on the Minkee Pal (the single stitch used to sew the animals together to make the



stuffed animal) to a satin stitch:

- Click on the Object Select tool; click on the outline stitch to select it.
- Select the Outline menu at the bottom of the screen; select Satin stitch.
- Select the Textured Edge tool (*available only in the Designer Plus software*). Right-click on the object to open the Object Properties box; change the width of the satin stitch as desired.
- Select Satin Special. Click on Effects.
- Select Tab > Textured Edge; select the third alignment box.
- Adjust the Texture and Span tools until you create the look you want for your "fuzzy" animal.

"Baby Bear":

- With the Minkee Pal selected, go to Edit > Duplicate. Scale down using the sizing handles or by left-clicking on the Scale Up/Down 20% tool.
- With the Minkee Pal still selected, move it above the original Minkee Pal.

"Big Bear":

- For the third Minkee Pal, follow the same steps as above except scale the bear up using the sizing handles or by right-clicking on the Scale Up/Down 20% tool.
- Move it below the original bear, at the bottom of the Mega Hoop.

Send the design to the embroidery module/machine. If using the **artista 200E**, it will automatically split the design into three parts for the Mega Hoop.

Note: To get a more realistic view of your design, you can change the desktop to the color of fabric the animal will be stitched on. Go to Settings/Fabric Display/Color/Edit; change the color of your threads by going to Settings/Thread Colors.

Hoop the Minkee Blankee fabric:

- Cut a piece of Ultra Clean & Tear stabilizer larger than the hoop.
- Spray stabilizer with the HR5 Spray & Stick.
- Cut a piece of Aqua Film to cover the textured Minkee Blankee fabric.
- Hoop the Minkee Blankee where the feet of the largest

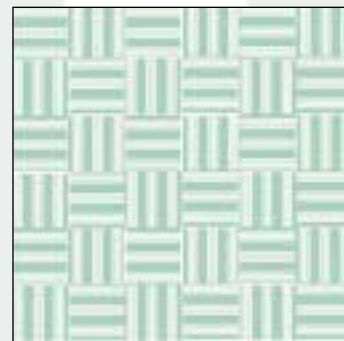
animal will be, right above the pocket flap. Use the hoop template to help you with this.

Stitch the design (all three Minkee Pal), rehooping as needed (if not using the Mega Hoop). Remove from the hoop and carefully tear away the stabilizers.

PIECING INSTRUCTIONS

Cuddle Quilt Back/Striped Fabric:

- Using Nifty Notions "Cut for the Cure" 7" x 7" square ruler for accuracy, cut thirty-six 6½" x 6½" squares.
- Wind a bobbin with 100% cotton thread.
- Put a new #75/11 Quilting needle in machine.
- Thread the machine with cotton thread.
- Attach Patchwork Foot #57 to the machine.
- Piece the squares together, six across and six down, alternating the direction of every other block to create a Rail Fence effect.



QUILTING INSTRUCTIONS

Pin embroidered top and pieced back *wrong* sides together.

Tip: I like to use HR5 to bond the quilt together.

Lay the blanket on a flat surface. Mark where the embroidery and pocket are; do not quilt through those areas.

Quilt the layers together using the following quilting settings and directions on page 10.

After quilting the layers together, round the corners of the quilt using a plate or circular ruler as a template.


Serge the layers together along all four sides with a narrow balanced 3-thread stitch. *Note: This step is necessary to flatten the edge and be successful at binding the quilt.*

Bind the edges of the quilt, using the same settings as for binding the pocket flap. Start in the center of one side and leave a tail at the end. After removing the binder, fold the end under and stitch in place, still using Foot #94 and the same settings.

SUPPLIES

- 1¼ yard Minkee Blankee "Dot" fabric by Benartex
- 2 yards Minkee Mates "Deck Chair Stripe" fabric by Benartex
- ¾ yard Minkee Mates "Mini Gingham" fabric by Benartex
- 2" of hook-and-loop tape
- 7" of ⅛" wide elastic
- OESD Poly Mesh cut-away stabilizer
- OESD Ultra Clean & Tear stabilizer
- OESD Aqua Film water-soluble stabilizer
- HR5 Spray & Stick adhesive
- Lightweight bobbin thread
- Embroidery needles 75/11
- Quilting needles 75/11
- Mettler Silk-Finish Cotton thread for piecing and decorative stitching
- Pellon fusible, lightweight, sheer interfacing (for pocket and pocket flap)
- Fabric marking pen
- Mega Hoop (optional – the bears can be stitched separately in smaller hoops by re-hooping)
- Plexiglas embroidery table (optional but recommended - adds support for Mega Hoop)
- BERNINA® Designer Plus Embroidery Software V4
- OESD Minkee Pals embroidery collection (Teddy is also available as a single design, CK431)
- Presser Feet:
 - Reverse Pattern Foot #1/1C or Clear Foot #34/34C
 - Piping Foot #38
 - Walking Foot #50
 - Patchwork Foot with Guide #57
 - Bias Binder Attachment #84 and Binder Foot #94

BINDING SETTINGS & DIRECTIONS

 Stitch: straight stitch
Width: default setting – 0 mm
Length: default setting – 2.5 mm
Needle position: half left or as desired
Presser foot: Bias Binder Attachment and Foot #94.

- Place Bias Binder Attachment #84 and Foot #94 on the machine.
- Stitch binding to curved edge of the flap, leaving extra binding at both ends.
- Turn ends of binding under, pin.
- Set aside.

ELASTIC SETTINGS & DIRECTIONS

 Stitch: universal stitch
Width: 4mm
Length: 2.2mm (stitch should be wide enough to sew over the elastic, but not into it)
Presser Foot: Reverse Pattern #1/1C – another option is Clear Foot #34C/34, for more visibility.

- Place the pocket *wrong side up* and position the upper edge along the inside of the right toe of the presser foot.
- Align the elastic with the center line on the presser foot.
- Stitch, stretching elastic while you sew and securing it at the beginning and ending.

POCKET SETTINGS & DIRECTIONS

 Stitch: lycra stitch
Width: 4.3 mm
Length: 1.5 mm
Presser Foot: Walking Foot #50 with the open sole.

- Align the center mark on the Walking Foot with the edge of the pocket.
- Place the pocket 3" up and 3" in from the lower right corner of the blanket; pin in place.
- Find the center points of the pocket and flap. Pin flap above pocket, matching center points; stitch in place.

QUILTING SETTINGS & DIRECTIONS

 Stitch: running stitch
Width: 5.5 mm
Length: 1.1-1.5 mm
Presser Foot: Walking Foot #50 with the open sole

- Align the center mark on the Walking Foot with the seam line.
- Sew along the seam lines of the quilt, making a grid and securing stitching at the marked stop/start points, skipping the embroidery and pocket areas.

TO MAKE INDIVIDUAL MINKEE PALS:

1. go to embroideryonline.com
2. Select PROJECTS.
3. Under Project Type select > Craft.
4. Under collection/Card select > Minkee Pals.
5. Click on Search > Minkee Pals
 - For Download only (OESD pack #11936)
 - Minkee Pals > Download Instructions.
 - Click on Download Instructions.
6. Stitch and stuff the Minkee Pals according to the directions given with the downloaded designs. *Alternative finishing method: When stitching the last color (sewing the Minkee Pal together), stop and advance the stitching to leave an opening for turning. After turning, stuff the Minkee Pals and hand-stitch the seam opening closed.*

MINKEE BLANKIE

**ACT II:
Minkee meets its Mate!**

Yep! We were having so much fun with *Minkee Blankie*, that we decided to add some *Minkee Mates*! This adorable group of cottons/cotton blends are a perfect match for our *Minkee* pastels.

So...in addition to our *Minkee* mattes and dots, you now have a wonderful selection of baby-soft plaids, stripes, dots and baby bunnies to mix and match. The possibilities are endless! Just look at the little bear border to the right and bottom of this ad to see some of the patterns.

What can you do with *Minkee*? We've made baby blankies with ruffles and special trims. Lap throws for hubby in *Minkee* brights. Pillows for the kids (with great appliques). And adorable animals for your little ones with Carol's Zoo patterns.

Remember...If it's soft, cuddly and absolutely irresistible, it's Benartex's original *Minkee Blankie*.

Need more *Minkee* ideas? Please send a 37¢ self addressed stamped envelope to: Benartex Minkee, c/o Benartex, Inc., 1359 Broadway, Suite 1100, New York, NY 10018 for a color flyer. *Minkee Blankie* and *Minkee Mates*...more great fabrics and kits from Benartex!

Visit us at www.benartex.com

BENARTEX
THE LIVING ARTIST

Home of Fossil Fern and Triple Dyed Balls

MINKEE MATE

Today I will sew to my heart's content.
Today I will explore free-motion quilting.
Today I will embroider like never before.



Introducing aurora 430 & 440 QE and
the *revolutionary* Bernina Stitch Regulator.

Today is the dawn of a new day in sewing. Because the new aurora machines from Bernina offer features that will revolutionize the way you sew, quilt and embroider. For instance, your eyes will light up when you try the patented Bernina Stitch Regulator,* which allows you to free-motion stitch with complete confidence. You've got to try it to believe it! No other home sewing machine in the world offers you this type of feature. In addition, the aurora 430 and 440 QE both give you the option of embroidery powered by your PC, which means the sky's the limit when it comes to designing. So, what are you waiting for?

Today I will go to Bernina.

Nothing Sows Like A Bernina. Nothing.
BERNINA
www.berninausa.com

No one supports the creative
sewer like a Bernina Dealer.

*Patent pending. Standard on 440 QE.

The BERNINA® Collectible Box Series



BERNINA is pleased to announce the BERNINA® Collectible Box Series, illustrating the historical and technical development of BERNINA® sewing machines. The first in the series, the 2005 Collectible Box features the first hemstitch machine in the world, designed by Fritz Gegauf in 1893.

This unique and innovative invention was so popular that the Gegauf name became synonymous with the hemstitch produced by the machine.

Crafted of durable metal, each box is protected by a black velvet bag with a red BERNINA® logo, and packaged in a specially designed BERNINA® box. Each box in the series will reflect the style and spirit of the time when the featured machine was produced.

Visit your local BERNINA® dealer to begin your collection!



Tin measures
5 1/8" x 3 3/4" x 1 3/4"

The BERNINA® Swiss SewEssential Tool



Containing 17 superbly crafted individual tools and designed to perform a variety of sewing tasks, the Swiss SewEssential Tool is an indispensable piece of equipment for any sewing enthusiast. Created for BERNINA® by Wenger—maker of the Genuine Swiss Army Knife—this consummate sewing instrument combines exceptional BERNINA® quality with Wenger's tried and tested precision.

Available at your local BERNINA® dealer.

Introducing the revolutionary Bernina Stitch Regulator.



Finally free-motion stitching is simple!

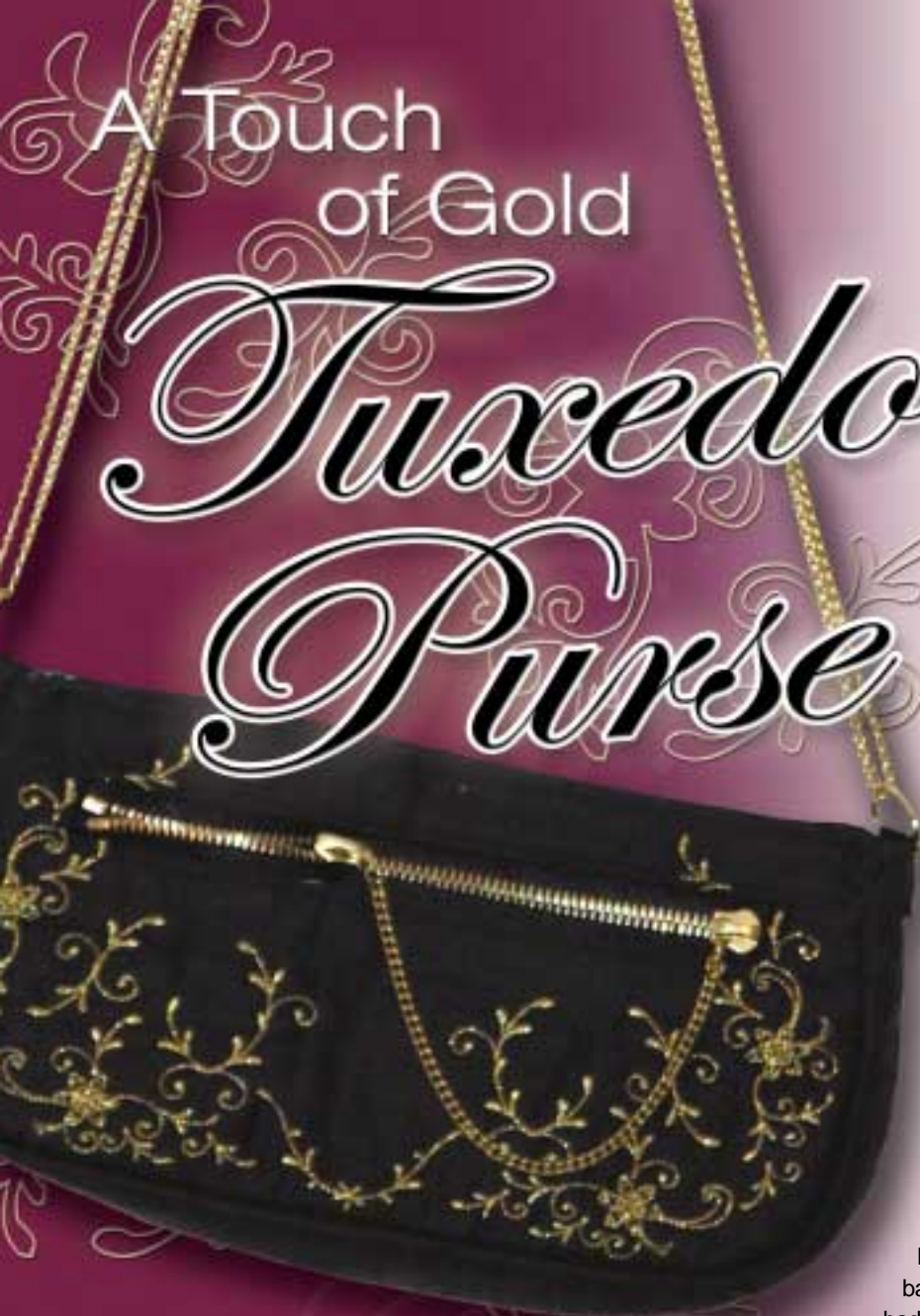
The amazing aurora 440 Quilter's Edition comes with a brand new feature that's revolutionizing the world of free-motion quilting. Introducing the Bernina Stitch Regulator (BSR). This patented innovation regulates the length of your stitches, so you can create consistent, free-motion stitching the very first time you try it. Forget all those endless hours of practice, trying to get your speed just right. With BSR, you'll have this challenging technique mastered in minutes. Finally, free-motion stitching really is freeing! Now you can just focus on creative play. But you'll only find this "world's first" feature at your Bernina Dealer. So, stop in today!

BERNINA®

Nothing Sews Like A Bernina. Nothing.
BERNINA®

A Touch of Gold

Tuxedo Purse



Midas' wife would be delighted to carry this elegant handbag lavished with touches of gold.

From the fine metallic embroidery to the narrow chain and tuxedo styled zipper, this bag is an accessory with style.

BY JENNIFER GIGAS

Note: Read through all instructions completely before beginning project.

CUTTING AND PREPARATION

Trace bag front and back on fashion fabric. Transfer all pattern markings to fabric.

From fashion fabric cut: one gusset, two 1 $\frac{1}{4}$ " x 22" bias strips, and one 2 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ " welt lining strip

From lining fabric cut three bag fronts, one bag back, and one gusset.

Clean finish all edges of welt lining strip (serge or use a machine overlock stitch; $\frac{1}{4}$ " allowed for serger trimming)

Fuse Armo® Welt to fashion fabric gusset.

EMBROIDERY

Insert new Organ Embroidery needle; thread machine with Yenmet Metallic thread in needle, Bottom Line thread in bobbin. Select embroidery designs to embellish bag; place design templates on purse pattern to audition placement. *Tip: Scan the bag pattern into the BERNINA® Embroidery Software (Auto-Designer or Designer Plus level), then position embroidery designs on the graphic to plan placement and rescale designs as needed.*

Using HR5, adhere black Heavyweight Cut-Away stabilizer to wrong side of bag back fabric. Hoop in Large Oval hoop, using design templates to aid in positioning.

Embroider the design. Remove fabric from hoop. Cut out bag back, leaving excess stabilizer to provide firmness to the body of the bag.

Repeat for the front of the bag.

Baste a front lining piece to the bag front, wrong sides together.

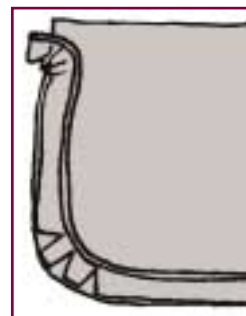
PIPING

Insert a new Microtex Sharp needle and attach Pintuck Foot #31 to machine. Thread needle and bobbin with construction thread.

Select stitch #1 (straight stitch), move needle one position to the right.

Place piping filler cord on the wrong side of a bias strip. Fold strip in half, encasing the filler cord. Position wrapped cord under the foot in the first groove to the left of center; stitch.

Stitch piping along bag front and backs, stopping at marks indicated on pattern. To end piping, curve ends into the seam allowance.



TUXEDO ZIPPER APPLICATION

Attach Reverse Pattern Foot #1 to machine. Select straight stitch (stitch #1), center needle position, construction thread in bobbin and needle.



Mark stitching line on welt lining strip. Position strip on bag front, right sides together.



Carefully stitch around marked line. Cut through the center of the welt strip and clip into the stitched corners as shown above.

Turn welt strip to the inside, pressing the edges carefully.



Use Wonder Tape to "baste" the lining strip to the back of the bag front. Place a strip of Wonder Tape on the outer edge of the Tuxedo zipper tape (right side of the zipper). Center the welt window over the zipper, using the Wonder Tape to hold the bag in place.

Attach Zipper Foot with Guide #14 to the machine, move the guide three notches to the left, and move the needle to the far left position. Letting the guide of the foot ride along welt window edge as shown.



Baste a front lining to the back of the bag front, right side of lining to the wrong side of bag.

TOP ZIPPER APPLICATION

Attach Zipper Foot with Guide #14 to the machine, select straight stitch (stitch #1), construction thread in the bobbin and needle. Open zipper and position the zipper tape face down along the upper edge of the bag front, raw edges together, with approximately 2" of tape at the bottom end of the zipper extending past the edge of the bag.

Move needle position three "clicks" to the left and slide the zipper foot guide two notches to the left. Position the left side of the guide over the zipper teeth and stitch between the marked dots. Angle the top end of the zipper into the seam allowance.

Turn the zipper tape to the inside along the stitching line. Move the needle position to the far left, and the zip-



SUPPLIES

- *artista* or *aurora* embroidery system or other combination sewing/embroidery system
- 1/3 yard of fashion fabric (silk dupioni)
- 1/8 yard of Armo® Weft interfacing
- 1/3 yard of lining (black lining)
- 7" Tuxedo Chain Zipper by Riri Zippers
- 12" all-purpose zipper (must have plastic nylon teeth)
- 48" of narrow gold chain (available from your local home improvement store)
 - 2 sets of needle-nosed pliers
 - Eight 3/4" gold D-rings
 - 1 1/4 yards of mini piping filler cord such as Cordonnet thread
 - Construction thread
- Simple floral embroidery designs – sample uses designs from Editor Lite embroidery software
- Yenmet Metallic embroidery thread
 - OESD Heavyweight Cut-Away stabilizer, black
 - Large Oval embroidery hoop
- Bottom Line bobbin thread (black)
- HR5 temporary adhesive spray
- Microtex Sharp needles, size 80/12, for construction
 - Organ Embroidery needles, Sharp, size 80/12
 - Wonder Tape
 - Hand sewing needle
- Reverse Pattern Foot #1/1C
- Zipper Foot with Guide #14
 - Pintuck Foot #31
- Favorite fabric marking tool
- Nifty Notions "Cut for the Cure" 7" x 24" ruler
- Rotary cutter and mat

artista Tip

The key to professional-looking welt openings is to keep the sides of the openings the same size. Activate the stitch counter and stitch the along one marked edge -- your *artista* will remember how many stitches were sewn, making the opposite side the same length as the first.



per foot guide three positions to the left. Edgestitch along the top, letting the guide of the zipper foot ride along the folded edge of the fabric.

Repeat for the bag back.

PURSE CONSTRUCTION

Staystitch $\frac{1}{2}$ " from the long edges of the gusset pieces (lining and fashion fabric).



Stitch lining front and back to long edges of gusset, right sides together, $\frac{1}{2}$ " seam allowance, matching top edges and bottom center markings. Clip gusset to stitch smoothly around corners. Press and trim seam allowance to a scant $\frac{1}{4}$ ".

Stitch the gusset to the bag back, matching upper edges and bottom

center markings. Clip gusset to stitch smoothly around corners.
Hint: Stitch seam with Pintuck Foot #31, using piping as a guide.

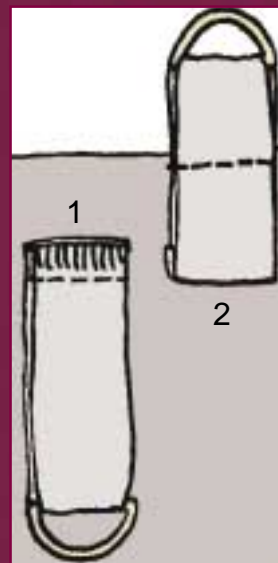
Repeat for the front of the bag. Hint: Open zipper tape for ease in stitching.

Press and trim seam allowance to a scant $\frac{1}{4}$ ".

Insert lining into bag, wrong sides together. Stitch upper edge of lining to upper edge of bag by hand. The zipper stop end of the zipper tape will hang freely inside the bag; simply stitch the bag gusset to the lining gusset, moving the zipper out of the way.

Cut two 4" lengths of ribbon. Slide a D-ring over the ribbon and serge the short ends together. Position a ribbon loop on the gusset on each side of the bag, stitched edge of the ribbon $\frac{3}{4}$ " from the top edge of the bag. Stitch ribbon to side of bag, $\frac{1}{4}$ " from edge of ribbon (diagram 1). Fold loop toward the top of the bag, covering the serged ends, and topstitch in place (diagram 2).

Hold the end of the chain with pliers, use the second set to open one link. Thread the chain through each of the D-rings, then use the pliers to close the link.



Opening up a world of possibility

Astonishing zippers ... the luxurious, distinctive enhancement your creations have been dreaming of.



It's not just a zipper ... it's a riri!

Available at independent quilting stores
and participating Bernina dealers

DISTRIBUTED BY

Quilter's Resource Inc.

CHICAGO, IL • WWW.QUILTERSRESOURCE.COM

BY NINA MCVEIGH



Luminosity Stocking

This beautiful Christmas stocking is made of richly patterned fabric, topped with a quilted velvet cuff, and finished with glittering crystals.

Stocking

Using the pattern from the Pattern Page, draw the outline of the stocking on Luminosity Fabric, front and back.

Place fabric on top of batting. Using the Clear Embroidery Foot #39, couch Radiance and/or Ribbon Floss to the stocking front as desired, sewing through fabric and batting. Freemotion quilt the stocking back using gold metallic thread. Cut out stocking front and back.

Cut bias strips from the velveteen for piping. Construct piping with Bulky Overlock Foot #12/12C, using medium weight cording. Baste piping to the stocking front. Using the same foot, sew stocking back to front. Set aside. Cut stocking front and back from the lining fabric. Join front to back, leaving an opening for turning the stocking at a later point in construction; set aside.

SUPPLIES

- | | | |
|--|---|--|
| <ul style="list-style-type: none"> • $\frac{3}{4}$ yard "Luminosity" fabric from Benartex • $\frac{3}{4}$ yard coordinating fabric for lining • $\frac{1}{2}$ yard velveteen for cuff and piping • $\frac{1}{4}$ yard gold lamé for cuff piping • "Quilting Fancy" by Diane Gaudynski embroidery collection • Yenmet gold metallic thread • Lightweight bobbin thread | <ul style="list-style-type: none"> • Silver and Gold Radiance Designer Threads by QRI and/or Metallic Ribbon Floss by YLI • Low loft batting, 12" x 12" • Free Motion Quilting Foot #29/29C or • BERNINA® Stitch Regulator (BSR) • Clear Embroidery Foot #39 • Bulky Overlock Foot #12/12C • Clear Appliqué Foot #23 • EZ Glitzer Applicator Wand | <ul style="list-style-type: none"> • EZ Glitz Hot Fix Crystals, 3mm and 5mm • $\frac{1}{4}$" cotton cable cord for stocking piping • Cordonnet thread for cuff piping • OESD Medium Weight Tear-Away • OESD Aqua Film Topping • Fabric marker • Assorted ribbons, cords and bells for embellishment as desired |
|--|---|--|

PIPING POINTERS

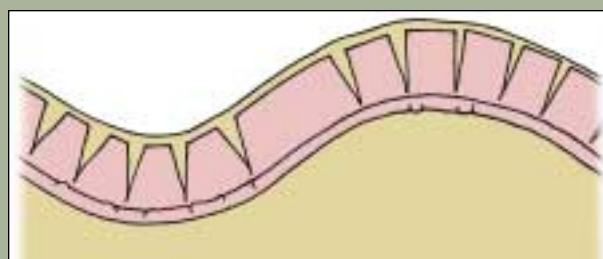
Using the correct presser foot for piping will make it easy to create professional-looking piping, no matter what the size.

The piping for the stocking uses $\frac{1}{4}$ " cording and Bulky Overlock Foot #12/12C. This foot is perfect for stitching piping because the tunnel on the sole of the foot lets the cord and fabric feed evenly and smoothly while the needle stitches.



Clear Appliqué Foot #23 works great for mini piping because of

the narrow 2mm channel on the sole of the foot. The clear foot gives you the visibility to see exactly where you stitch, making it easy to sew right next to the cord to create the piping.

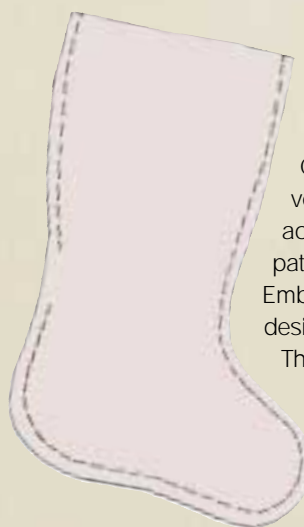


PIPED CORNERS AND CURVES



When stitching piping around a corner, sew to the corner, lift the foot (with needle in the fabric), and clip the seam allowance up to but not into the piping. Then, pivot the fabric and piping, lower the foot, and continue sewing.

The same technique is used for curves, starting at the beginning of the curved area and clipping every $\frac{1}{4}$ " - $\frac{1}{2}$ ".



Cuff

Cut a piece of velveteen large enough to accommodate the cuff pattern. Mark the center. Embroider the chosen design with metallic thread.

The sample shown has a combination of design #2 and design #30 from the "Quilting Fancy" by Diane Gaudynski embroidery collection.

Note: You may need to rotate, mirror image

and/or rescale the designs to combine them to fit the embroidery area.

Stitch stocking lining front to back, leaving opening for turning.

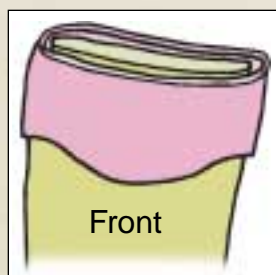
When embroidery is complete, cut out cuff and cuff lining. Cut bias strips of gold lame for piping.

Using Clear Appliqué Foot #23, construct cuff piping using the gimp cord. Using the same foot, baste the piping to the cuff, then sew cuff to lining.

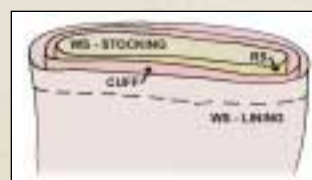
Freemotion quilt the cuff with gold metallic thread. Embellish cuff with the EZ Glitz crystals.

Finishing

Place the cuff on the right side of the stocking, making sure top edges are even. Pin or baste in place.



Position the lining over the stocking, right sides together and top edges even. Sew completely around the top of the stocking. *Note: You may want to insert a loop of ribbon or cord into this seam for the stocking hanger.*



Turn stocking through opening in lining.

Lift the cuff and topstitch around the top of the stocking, under the cuff.

Add ribbons, cords and bells as desired.

COLORING Between the LINES

BY MARLIS BENNETT

Wool Needle Punched Pillow

The focal point of this striking decorator pillow is an outline quilting embroidery design punched with rich wool yarn and/or roving between the lines to add color and texture.



SUPPLIES:

- 1 yard black wool fabric
- Variegated 30wt Oliver Twist thread
- Design #45 from Quilting Inspirations by Keryn Emmerson design collection
- Aqua Mesh stabilizer
- HR5 temporary spray adhesive
- Variegated yarn or wool roving (colors should include green and desired colors for petals) for needle punch technique
- Wool roving or 4-ply worsted weight oatmeal colored yarn for basket
- Thread to match wool fabric
- Monofilament thread
- Mega Hoop for BERNINA® *artista* 200E
- Decorative Needle Punch attachment
- Reverse Pattern Foot #1/1C
- Braiding Foot #21/12C
- 12" Pillow form

CUTTING AND PREPARATION

Cut a 16" square of the pillow fabric for the front of the pillow.

Cut 2 pieces for the back, each 16" x 10". Use the selvedge edge for one 10" edge on each piece.

EMBROIDERY

Set up machine for embroidery; thread with variegated 30wt Oliver Twist thread.

Hoop Aqua Mesh stabilizer in Mega Hoop; spray the hooped stabilizer with temporary spray adhesive.

Center the fabric in the hoop so that the design embroiders vertically in the center of the fabric.

Embroider the selected basket design (#45) in the center of the pillow front, enlarging it as desired to fill the space.

After stitching is complete, unhoop the stabilizer and remove the stabilizer from the back of the

fabric. *Tip: Use a wet cotton swab to wet the stitching line on the back of the pillow top, and then easily pull the stabilizer from the fabric.*



Finished size: 15" x 15"



NEEDLE PUNCHING

Set up machine with BERNINA® Decorative Needle Punch attachment following the directions included with the attachment. Punch the design referring to the photo and using the following directions for each part of the design.

Petals: Stitch the flower petals by punching the variegated yarn or roving inside the stitching lines; the blended coloring adds depth and dimension to the petals. Punch once from the front and again from the wrong side of the fabric. This creates a “fuzzy” look to the petals.

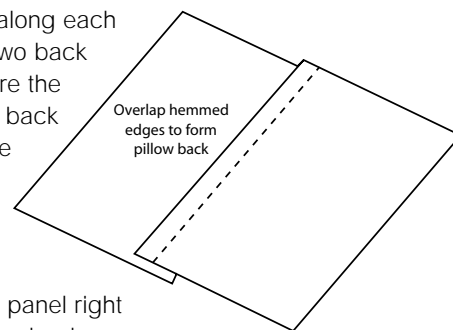
Leaves: Using a green yarn or roving, punch the leaves from the front only.

Basket: Twist the worsted weight yarn or roving so that it produces a tighter twist and punch into the basket fabric using the picture as a guide.

PILLOW CONSTRUCTION

Set the machine for general sewing; thread with construction thread matching the wool fabric and attach Reverse Pattern Foot #1/1C

Back: Turn under $\frac{1}{2}$ " along each selvege edge of the two back pieces. Stitch to secure the hem. Overlap the two back pieces about 3". Place the overlapped back right side up on table.



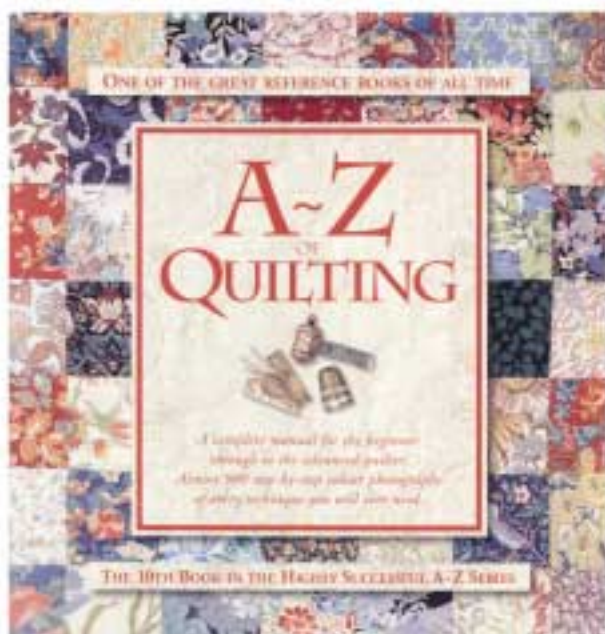
Place decorated front panel right side down on the pillow back.

Pin in place and sew around outer edge with a $\frac{1}{2}$ " seam allowance. Turn the pillow right side out through opening in back; press.

Thread the machine with clear monofilament thread; attach Braiding Foot #21/12C to machine.

Select a zigzag stitch set at a width to cover decorative yarn and a 2mm length.

Place yarn under foot and sew $1\frac{1}{2}$ " in from outer edge, creating a flange; overlap the couched yarn at the beginning and end and secure. Insert pillow form into back opening.



Quilters! This is the one you've been waiting for.

Whether you have never held a needle or have been creating heirlooms for decades, this remarkable book has something for you. Filled with almost 900 full-color, step-by-step photographs, it covers every aspect of creating a beautiful and unique quilt—by hand or machine.

Available at independent sewing and quilting stores and participating Bernina dealers

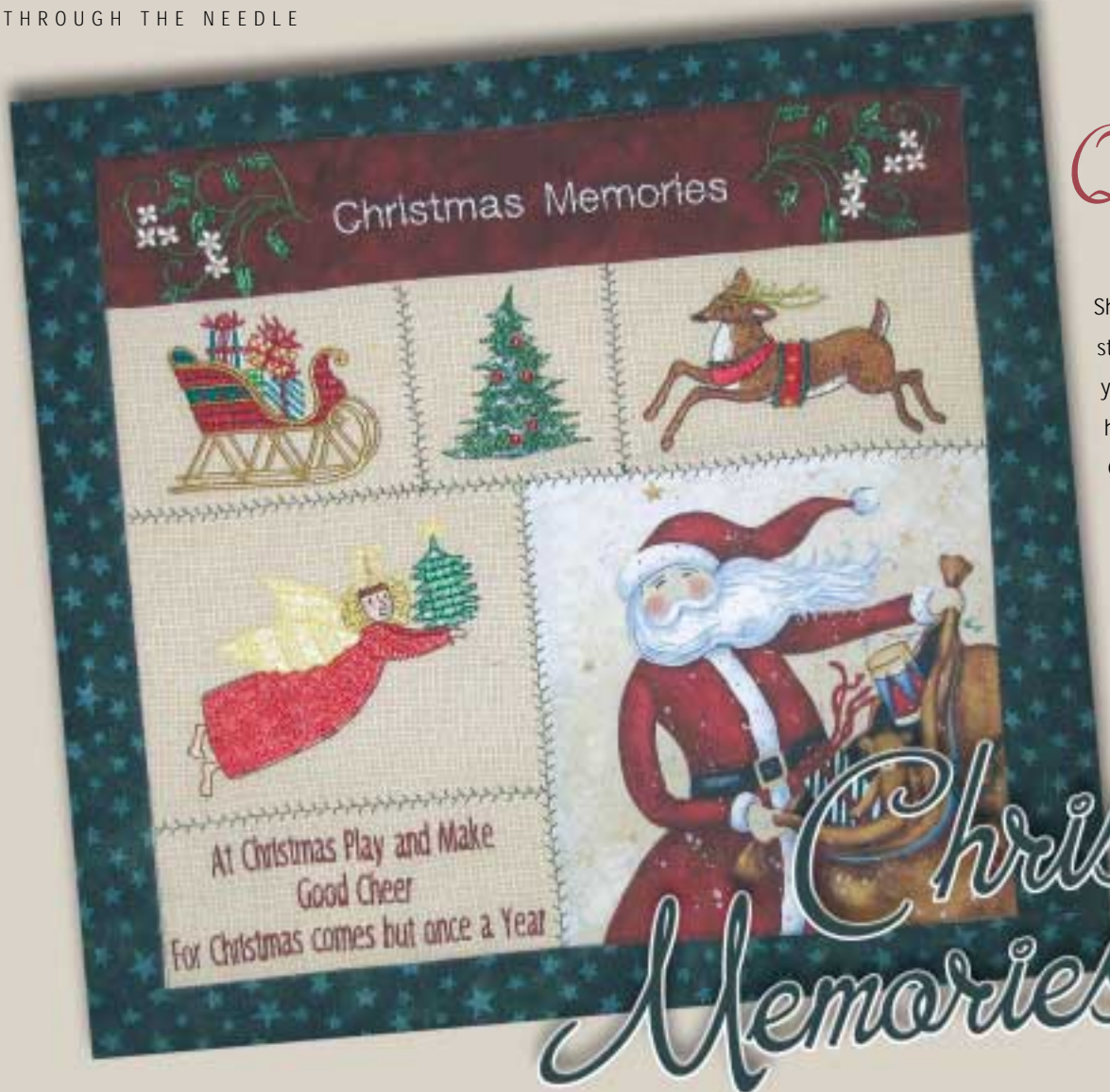
DISTRIBUTED BY

Quilters' Resource Inc.

CHICAGO, IL • WWW.QUILTERSRESOURCE.COM



The A-Z library covers a wide variety of sewing and embroidery techniques—each book is a tantalizing gem.



Quilted Scrapbook

Showcase holiday memories by stitching a charming cover for your scrapbook. Add handcrafted pages of your Christmas fun and enjoy it for years to come.

Christmas Memories

BY BARBARA ALENCI

Scrapbook Cover Supplies

- Scrapbook (the sample shown has a self-adhesive system for mounting the front and back covers to the scrapbook and is available from www.i-makit.com)
- 1 panel of "Jolly Ol' St. Nick" by Susan Winget for Benartex
- 1/2 yard of green fabric for border and back
- 1 fat quarter of burgundy fabric
- 1/2 yard of beige fabric
- 12" x 12" square of cotton batting
- "Jolly Ol' St. Nick" by Susan Winget embroidery collection
- Patchwork Foot with Guide #57 or Patchwork Foot #37
- Walking Foot #50
- HR5 temporary fabric adhesive spray
- Isacord embroidery threads in desired colors
- Assorted decorative threads
- EZ Glitzer with 1 pack of 4mm red pearls and gold pearls
- Mega Hoop (*artista* 200E only)
- BERNINA® embroidery software

Scrapbook Cover Instructions

From the beige fabric cut 5 pieces to fit your hoop. Stitch designs and lettering as indicated below:

Angel: Design #5

Change size to: height = 91.4 mm and width = 97.8 mm

Rotate design 180°

Stitch, then trim to: height = 4 1/2" x width = 5 7/8"

Tree: Design #11

Change size to: height = 60.2 mm and width = 50.7 mm

Stitch, then trim to: height = 3 3/8" x width = 3 1/8"

Embellish with EZ Glitzer and red pearls

Reindeer: Design #2

Change size to: height = 60.2 mm and width = 98.6 mm

Stitch, then trim to: height = 3 3/8" x width = 5 1/4"

Sleigh: Design #3

Change size to: height = 60.2 mm and width = 72.1 mm

Rotate design 180°

Stitch, then trim to: height = 3 3/8" x width = 4 1/4"

Text:

London font – size: 9.90mm

Digitize: At Christmas Play and Make Good Cheer For Christmas comes but once a Year

Rotate text 90°

Embroider using burgundy thread

Trim to: height = 2 5/8" x width = 5 7/8"

Carefully cut the Santa with toy bag block from the "Jolly Ol' St. Nick" fabric panel, adding a $\frac{1}{4}$ " seam allowance as you cut.

From burgundy fabric, cut a piece to fit the Mega Hoop (*artista* 200E only) and stitch the following combined design. Back with stabilizer and hoop both layers. *Note: This design can be embroidered using other embroidery machines and/or hoops if you re-hoop and stitch it in sections.*

Using the BERNINA® software, combine the following:

Holly: Design #17

Rotate 90°

Change size to: height = 53.0mm and width = 66.24mm

Duplicate design and mirror image using the Horizontal Mirror Image tool

Place designs at opposite ends of the hoop so that the length measurement is 282.9 mm

Add text to middle of design:

Swiss Block font – 9.90mm

Type Christmas Memories

Embroider complete design, trim fabric to: height = $2\frac{1}{2}$ " x width = $12\frac{1}{2}$ "

Sew the Sleigh, Tree and Reindeer blocks together as shown using Patchwork Foot with Guide



For scrapbook page layout ideas, go to www.bernina-usa.com > Sewing Studio > Stitching Memories



#57 and a $\frac{1}{4}$ " seam. Press

Add title block to top of strip.

Sew the Angel block to the "At Christmas..." block; add the pre-printed Santa block from the fabric panel.

Attach to previous strip.

Cut two $2\frac{1}{2}$ " x $11\frac{1}{4}$ " strips of green fabric; stitch to the right and left sides of the block. Press seams toward border. Cut two $2\frac{1}{2}$ " x $15\frac{3}{4}$ " strips of green fabric; stitch to the top and bottom of block. Press seams toward border.

Spray the wrong side of the block with HR5 temporary adhesive; adhere to batting.

Quilt the seams between blocks using Walking Foot #50, dark green thread, and a featherstitch.

Using Walking Foot #50 and a straight stitch, stitch-in-the-ditch around the borders of the block. Adhere to scrapbook cover following manufacturer's instructions.

Quilted Stocking Supplies

- 1 stocking panel of "Jolly Ol' St. Nick" by Susan Winget for Benartex
- 1 yard each of backing and lining fabric
- Two rectangles of cotton batting slightly larger than the printed stocking
- Isacord embroidery threads in desired colors
- Yenmet metallic thread, gold
- Assorted gold beads
- EZ Glitzer and 4mm red pearls
- Oliver Twist "Two of a Kind" (Neutral) thread and cord/yarn collection
- Decorative cord/yarn/fiber of your choice
- "Bunka" Designer Threads (Forest) by Quilters' Resource
- Edgestitching Foot #10/10C
- Braiding Foot #21/12C
- Clear Appliqué Foot #23
- Clear Embroidery Foot #39
- Freehand Quilting Foot #29/29C or BERNINA® Stitch Regulator (if available)

Quilted Stocking

This pre-printed stocking coordinates with the Christmas Memories scrapbook. It's easy to sew and simple to personalize using quilting and embellishing techniques.

Attach Clear Applique Foot #23 to the machine and select a narrow (2mm-2.5mm) satin stitch. Embellish details of the pre-printed design with Isacord embroidery thread and satin stitching. Stitch around the harness back/belly bands using gold Yenmet metallic thread in the needle and lightweight bobbin thread.

Attach Braiding Foot #21/12C to the machine. Couch the reins with your choice of decorative yarn/cord/fiber.

Using freemotion stitching and ivory embroidery thread, thread-paint the chests of the reindeer. *Note: Attach the BERNINA® Stitch Regulator (BSR) to the machine if available or use Freehand Quilting Foot #29/29C.*

Outline quilt around the entire design, then fill in background using your favorite technique (stippling, swirls, loops, etc.).

Still using freemotion stitching and the thread color of your choice, write Merry Christmas in the upper left corner of the stocking, then embellish the clouds.

Quilted Stocking Construction Instructions

Cut the stocking from the panel, leaving a 1/4" seam along all edges.

Place stocking front right sides together with backing fabric; trace outer edges of reversed stocking onto backing. Cut backing fabric, making sure that the stocking back is a mirror image of the front. Adhere batting to wrong side of batting using HR5 temporary spray adhesive. Trim batting to match stocking back.

Using freemotion stitching and the thread color of your choice, quilt the stocking back.

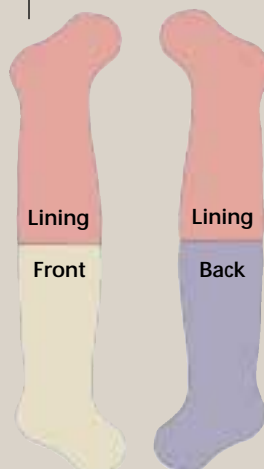
Using stocking front and back as patterns, cut lining front and back.

Quilted Stocking Embellishment

Note: Stitch all embellishment techniques through stocking front and batting.

Place batting under the stocking front; adhere to wrong side using HR5 temporary spray adhesive. Trim batting to match stocking front.

Attach Clear Embroidery Foot #39 to the machine and use lightweight bobbin thread with embroidery thread in the needle. Couch off-white "Two of a Kind" cord/yarn around the edges of Santa's beard; couch forest green "Bunka" Designer Threads to the upper edges of the reindeer harness collars.



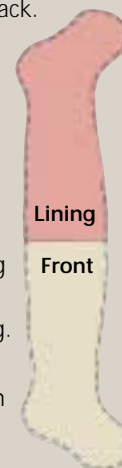
Sew the front lining piece to the top of the stocking front, right sides together, using which Patchwork Foot #37 and a 1/4" seam allowance. Repeat for back lining and stocking back.

Place right sides together and sew around the entire stocking leaving a 5" opening on the side of the lining for turning.

Turn stocking right side out. Sew the opening of the lining closed by turning in the seam allowances and edgestitching. Push lining into stocking.

Edgestitch around the top of the stocking with Edgestitch Foot #10/10C.

Cut a strip of backing fabric 2" by 10". Fold both long raw edges to the center of the wrong side of the strip. Fold the strip in half lengthwise so that the strip is now 1/2" wide; stitch along both long edges using Edgestitch Foot #10/10C. Fold in half and stitch end of loop to the back seam of the stocking.



Winner Wool

BERNINA® Supports the *Make It Yourself With Wool* Contest

BY JESSIE BENNION

As a senior in a small high school in Cokeville, Wyoming, I'm involved with basketball, track, cheerleading, extracurricular academics, art and 4-H (livestock and sewing). I have been in 4-H for nine years and through the 4-H Pact program, I learned to sew. Having participated in the *Make It Yourself With Wool* for six years at the county level, this is the first year I have had the opportunity to participate at the state and national levels as well.



My sisters and mom have participated in the MIYWW contest for the last 25 years. This is the first time any of us has placed first in state and went on to nationals. This year I placed third in the National MIYWW and I also received the 2005 Vogue Award. Last year I made a formal for my 4-H project and was the State Grand Champion in the 4-H Fashion and Modeling Revue. After graduating from high school I plan on attending a university and studying nursing.

For the MIYWW contest I made a black wool suit using the jacket (view a) Vogue 7796 and the skirt (view c) Vogue 7937. The fitted lined jacket has a rhinestone zipper closure. I also made a detachable simple black wool flower outlined in rhinestones to the jacket front. The straight skirt is mid-knee with five back pleats. The fabric I used for this suit is 97% wool and 3% lycra. The stretch ease lent itself well to the fitted jacket and straight skirt.

I added linings to both the jacket and the skirt, which not only helps with maintaining their shapes but also cuts down on bulk. After reading an article in Threads magazine on zippers (they had a rhinestone zipper pictured and an internet source for purchasing) I ordered a 24" separating zipper, then started looking for a pattern that would showcase this zipper. I embroidered a label and added it to the back lining of the jacket.



Jessie won a BERNINA 800DL serger for placing third in the 2005 National *Make It Yourself With Wool* contest

The *Make It Yourself With Wool* Competition, sponsored by the American Sheep Industry Association, was developed to promote the beauty and versatility of wool fabrics and yarns, as well as to encourage personal creativity in sewing, knitting, felting, and other wool garment construction techniques. Other objectives include the recognition of creative skills and development of life skills. Entries are accepted in five divisions: Pre-teens (12 and under), Juniors (13-16), Seniors (17-24), Adults (25 and over), and Made for Others (any age). Garments must be modeled by the person for whom they were made, and are judged on the following criteria: appropriateness to contestant's lifestyle, coordination of fabric/yarn with garment style and design, presentation, construction quality, and creativity. MIYWW contests are held at the state level, with winners advancing to the National Finals.

For more information on *Make It Yourself With Wool*, including state contacts, visit www.sheepusa.org or send a self-addressed, stamped envelope to: National *Make It Yourself With Wool* Competition, Marie Lehfeldt, Box 175, Lavina, MT 59046.

Stitch & Swap: ATCs

ARTIST TRADING CARDS

They're everywhere! Being traded at quilt shows, exchanged at guild meetings, swapped at lectures, handed out at quilt classes—any place fabric artists have the opportunity to get together, deals are going down.

What's the hubbub about? It's all about fabric artist trading cards, otherwise known as ATCs. Fast, fun, and frivolous, these little 2½" x 3½" pieces of fabric art bring back memories of yesteryear, of trading baseball card collections with friends in front of the five and dime. But different than the baseball card, fabric ATCs are pieces of your art—mini-quilts—that you make and trade with someone else.

Fabric artist trading cards are a wonderful way to explore new techniques without the commitment of a large project. The nature and size of an ATC encourages both the experienced and novice artist alike to play and experiment with embellishment and stitching techniques, explore new color schemes, even practice freemotion embroidery.

ATCs constructed of paper collage came on the rubberstamping scene several years ago, but fabric art groups on the Internet caught the bug and began organizing fabric ATC swaps among members. A participant of one of the online swaps, fabric artist Janet Ghio, wrote an article about how to make fabric ATCs in the Spring 2004 issue of *Quilting Arts Magazine*®. Soon after, the editors of *Quilting Arts Magazine*® thought it would be a hoot to host an ATC challenge with readers. The parameters were simple: readers sent a fabric artist trading card (ATC) to *Quilting Arts Magazine*® and in exchange one of the editors made one to send back to a reader. This invited a lot of chaos, stitching, and heaps of fun. The editors anticipated a little over 300 ATCs, when in reality by the time the challenge closed, the editors had received more than 800 (823 for those counting). A movement was born.

The Particulars

Although anything goes when it comes to embellishment and technique for fabric ATCs, there are just a few basic guidelines for making and trading them.

1. Standard ATC size is 2½" x 3½".
2. ATCs are backed with cardstock.
3. Your name, date of ATC, and contact information (optional) are placed on the back of the ATC.

A popular way to make fabric ATCs is to make a batch starting with a larger piece of batting or felt (such as a 9" x 12" piece of felt found at local craft stores). Get started by making a sample batch of nine ATCs, following the directions on the next page.



Note: Cards are shown larger than actual size.

RESOURCES

Quilting Arts Magazine®
www.quiltingartsll.com
866-698-6989



DIRECTIONS

1. Following manufacturer's instructions for the fusible web, fuse a piece of 9" x 12" fabric to a piece of felt.

2. Now the fun, creative part: embellish the background with freemotion embroidery, fusing other bits of fabrics to make an abstract fabric collage, and/or rubber stamp or stencil designs using paints and inks.

3. Using your rotary cutter, ruler, and mat, cut the decorated background into nine 2½" x 3½" fabric ATCs. Once cut, you can personalize each card with further embellishment: appliqué more fabric bits, photo transfers, quotes that have been transferred to fabric, beading, stitching, or other embellishment techniques.

4. When happy with the individual designs, it's time to finish the ATCs by adding decorative edges. You can simply use a zigzag or decorative stitch along the edges, or get fancy by couching novelty threads down with a zigzag or decorative stitch.

5. Once the edges are complete, they are ready to be backed and signed. Using paper scissors, cut the cardstock down to nine 2.5" x 3.5" cards. Glue the cards to the backs of the ATCs, and when the glue is dry, sign and date your ATCs.

Tips:

- Keep a stack of 9" x 12" pieces of felt fused with fabric handy. If you are about to embark on a larger freemotion quilting project, warm up by using these smaller felt pieces to practice. Later, when you want to make some ATCs, you already have some background fabric with freemotion stitching ready to go.
- Don't throw away your scraps of fabrics that have fusible webbing on them. These tiny scraps are perfect for fusing to background fabric.
- Build your stash of vintage "treasures" by frequenting yard sales, charity shops, and estate sales.
- If your tastes run more toward the funky and eclectic, look for inspiration and modern artifacts in novelty shops, toy stores, hobby shops, dollar stores, and in the sale bins of chain stores. Children's jewelry, game pieces, drive-thru restaurant toys - look for items that appeal to your sense of whimsy.
- Pull out your scrapbooking supplies - pretty papers, doilies, hole punches, stickers - and combine them with your textile treasures.
- Transfer photos and artwork to fabric using one of the many products available from your local BERNINA® dealer and/or hobby shop.
- Keep a large plastic zippered bag to store bits of leftover trims, ribbons, and laces. Even the smallest of pieces can have a big impact on such a small "quilt".
- Use your home computer to print personalized card backs. Design it as you would a quilt label with interesting fonts and fun clipart. Fit eight backs on an 8½" x 11" page, print on cardstock, sign your name, and then cut apart to finish your Artist Trading Cards.
- Look for tiny trims and delicate buttons such as the ones used on children's or doll clothes. They are the perfect size for the small trading cards.
- Looking for a way to store your growing collection of trading cards? Visit the hobby and toy shops that sell sports cards such as baseball or football cards. Look for plastic sleeves and sturdy binders to keep your cards organized and easy to view.

Materials

- 9" x 12" piece of felt
- 9" x 12" piece of fabric, or a pieced quilt top cut to size
- 9" x 12" piece of fusible web (such as Pellon Wonder Under®)
- 9" x 12" piece of cardstock for backing
- Fabric glue
- Pair of paper scissors
- Iron and ironing board
- Sewing machine
- Machine threads of choice
- Favorite embellishments (novelty yarns, hand threads, beads, ephemera)
- Rotary cutter, ruler, mat

For more ideas on making ATCs, see pages 21-22.



BERNINA[®] ATCs

ARTIST TRADING CARDS

The Educators of BERNINA[®] of America love to stitch and swap their favorite sewing and embroidery techniques. These are just a few of the trading cards making the rounds at BERNINA[®]. *Note: The actual size of the cards shown is 6" x 4", which is slightly larger than the traditional trading cards discussed on pages 24-25.*



◀ **Belinda Gibson**

machine embroidery customizing designs
(BERNINA[®] embroidery software)



▶ **Barbara Alenci**

crazypatch, couching, machine
embroidery, machine beading



▶ **Jennifer Gigas**

machine embroidery, edgestitching,
sewing on buttons



▶ **Faith Reynolds**

machine embroidery, cutwork,
Patter Run Outline (BERNINA[®]
Embroidery Software)



◀ **Cindy Michaels**
stitching on vinyl,
sewing machine
lettering, blanket
stitching



Marlis Bennett ▶
sewing machine lettering,
single pattern stitching,
stitching on paper,
sewing on buttons



▶ **Jill Danklefsen**
stitch combination,
directional stitching,
freemotion stitching



◀ **Nancy Bednar**
serging, machine
embroidery, piecing

Nina McVeigh ▶
pintucks, decorative
stitching, sewing on
buttons, machine
embroidery

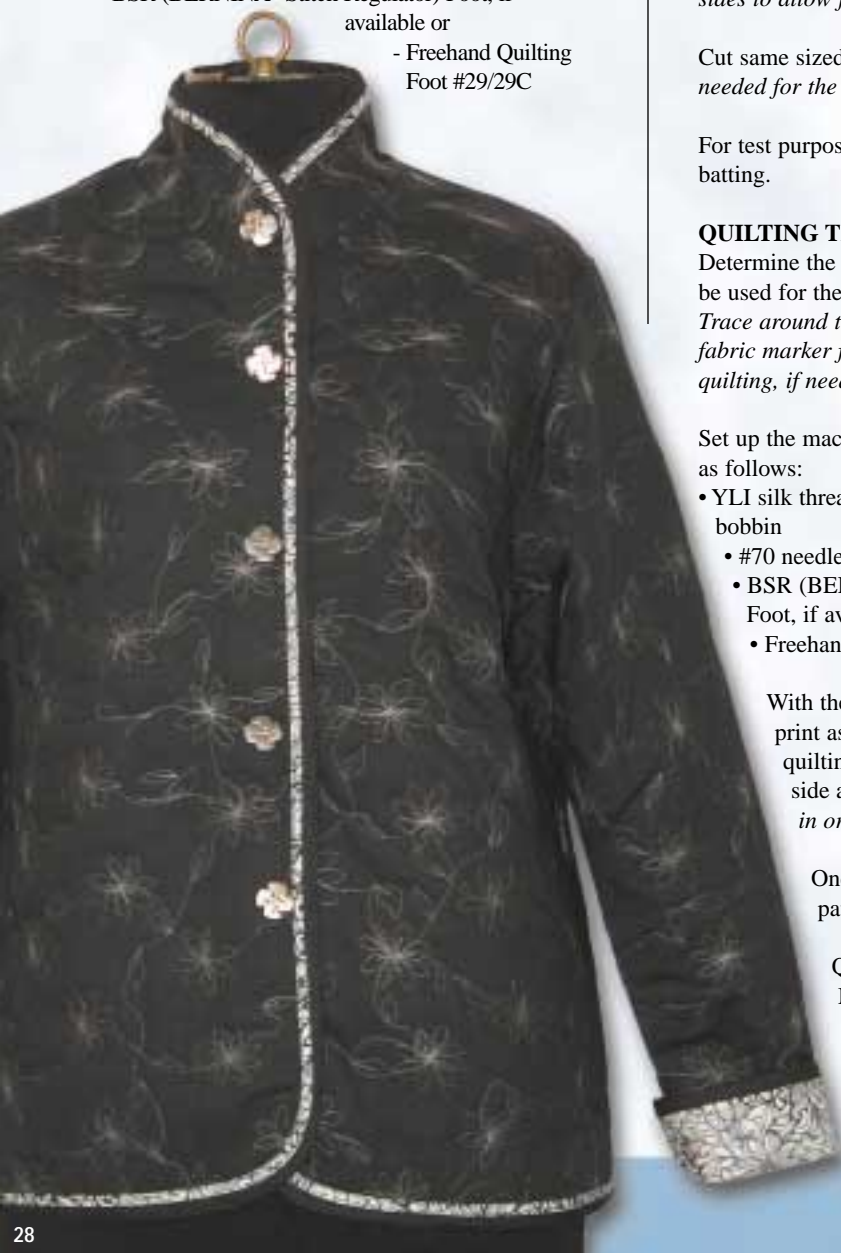


BY NANCY BEDNAR

Porcelain Quilted Jacket

SUPPLIES

- Pattern “Nantucket Jacket” by LJ Designs
- Jacket fabric – yardage for 2 jackets – 1 solid and 1 print
- Hobbs Wool batting
- YLI #100 silk thread
- #70 needles
- Wash away or fade away fabric markers
- HR5 temporary spray adhesive
- Steam-A-Seam fusible web
- Hand sewing needle and thread
- Presser Feet:
 - Edgestitch Foot #10/ #10C
 - Bias Binder Attachment (26-30mm) #84 and Binder Foot #94
 - BSR (BERNINA® Stitch Regulator) Foot, if available or
 - Freehand Quilting Foot #29/29C



This quilted jacket is fully reversible and has a secret...the quilting pattern comes from the print of the lining! Simply make a sandwich of a solid fabric, batting, and a print lining and freemotion stitch the layers together, using the print as a pattern.

CUTTING AND PREPARATION



Pre-wash both fabrics. Do *not* pre-wash the wool batting

Extend the lower sleeve length by 3” at the bottom edge. This allows enough fabric for the turn back cuff accent.

Cut one jacket from solid fabric and cut one jacket from printed fabric. *Note: Cut the jacket pieces 2” larger on all outer*

sides to allow for shrinkage when quilting.

Cut same sized pieces of wool batting. *Note: Only one of each pattern piece is needed for the batting pieces.*

For test purposes (see below), cut 12” squares each of both jacket fabrics and wool batting.

QUILTING TEST

Determine the part of the printed design to be used for the overall quilting motif. *Note: Trace around the desired motifs using a fabric marker for good visibility while quilting, if needed.*

Set up the machine for freemotion quilting as follows:

- YLI silk thread #100 in both needle and bobbin
- #70 needle
- BSR (BERNINA® Stitch Regulator) Foot, if available or
- Freehand Quilting Foot #29/29C



Porcelain Treasures by Benartex was selected for the lining and binding of the jacket shown.

With the print side facing up, quilt a portion of the desired design, using the print as a guide. Turn the fabric over to the solid side. Decide if additional quilting is necessary for your design preferences. If it is, return to the print side and continue stitching. *Note: Stitches can be added from the solid side in order to fill in details as needed.*

Once the test square is completed and you have determined your quilting pattern, proceed to quilting the jacket pieces.

QUILTING THE JACKET

Make a sandwich of fabrics and batting with the right side of the jacket fabric and lining fabric facing out with a piece of wool batting between. Pin together or use temporary spray adhesive to bond the layers.

Quilt each jacket unit along desired printed design lines on printed fabric as determined in your quilting test.

Position the paper pattern pieces of the jacket on the quilted fabrics and re-cut the quilted jacket pieces to size as needed.

JACKET ASSEMBLY

Reset the sewing machine for jacket assembly as follows:

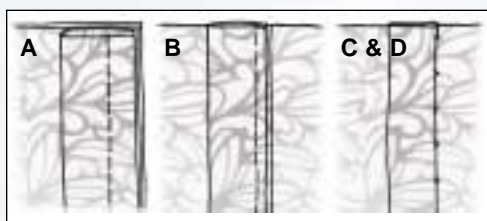
- All purpose thread in both the needle and bobbin
- #80 needle
- Reverse Pattern Foot #1/1C

Stitch the jacket and bind the seams in this order:

1. Shoulder seams
2. Sleeves
3. Side seams

Binding The Seam Allowances

As the quilted jacket is being assembled, the seam allowances are encased in self-fabric bias binding in order to make the jacket truly reversible. These binding strips are on the printed side of the jacket, where they will blend into the overall design and be the least noticeable. Cut 3" wide, bias strips of the printed fabric. Fold in half along the length and press, then follow these steps for binding the seams:



- A. Stitch these bias strips into the seams after the initial stitching has taken place.
- B. Carefully trim all seam allowances to reduce bulk.

- C. Press the folded edge of the bias strip over the raw trimmed edges of the seam allowances.
- D. Slipstitch the folded edge of the bias in place on the garment piece, using tiny hand stitches.

Finishing The Outer Edges

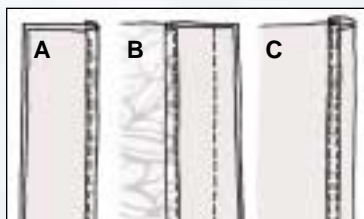
A double bias bound edge gives a unique accent on the solid side of your jacket, tying in the fabric used on the reverse side of the garment.

Cut from solid fabric: 3" wide bias strips, piecing together lengths to equal the entire outer edge of the jacket and lower sleeve edges. With wrong sides together, fold these bias strips in half lengthwise; press.

Cut from printed fabric: 1" wide bias strips to equal the length of the solid fabric strips.

Attach the Bias Binder Attachment #84 and Foot 94 to your BERNINA® sewing machine. Feed the 1" wide printed bias strip into the inlet tube. Adjust the sewing machine for straight stitching per the guide sheet included with the binder attachment.

Bind the edges of the jacket opening and the sleeves in the following manner:



- A. Using the Bias Binder Attachment, sew the printed fabric binding onto the doubled solid binding strip along the folded edge.
- B. Stitch the two fabric binding onto the jacket edge, positioning it on the print side.

- C. Fold the binding to the solid side, press in place. Using the Edgestitch Foot #10, stitch the outer edge of the binding in place.

Sew buttonholes in the jacket front and add buttons.



BSR - BERNINA® STITCH REGULATOR

The first patented stitch regulator for a home sewing machine, the BSR makes freemotion stitching easy for anyone, even those who have never tried it before. The challenge when learning to stitch with the feed dogs

of the machine down is to move the fabric smoothly and consistently, creating even, regular stitches. Move too fast and the stitches are long and loose, too slow and they are tiny and tight. Hours of practice help the stitcher become familiar with the feel and the pace needed so the result is stitches that are even and consistent.

The BERNINA® Stitch Regulator operates with a camera-like sensor that "reads" the fabric through an optical lens in the foot. The sensor "looks" at the fabric, senses the movement, and calculates the distance – then directs the needle to stitch depending on the selected stitch length. For example, if the stitch length is set at 2.5mm, the sensor calculates the distance and stitch frequency, repeating stitches with regular precision regardless of the speed at which the fabric is moved.

A standard accessory of the *aurora* 440QE, the BERNINA® Stitch Regulator is also an optional foot that will work with the *aurora* 430 and the *artista* 200.

A choice of two stitching modes makes the BSR useful for all freemotion techniques such as quilting (outline, stippling, echo), thread painting, bobbinwork, monogramming, trapunto, shasiko, appliqué, couching, silk-ribbon embroidery. The stitcher makes the mode selection based on what is the most comfortable. Mode 1 has constant needle movement and works well for stitching meandering lines and tendrils. Mode 2 stops & starts with fabric movement to allow for accurate design outline stitching. This mode lets the sewer stop & think about the path the needle is taking.

Three interchangeable soles are included with the BERNINA® stitch regulator and again, it is the choice of the sewer that determines which one is used.

- *Closed Metal Sole* – Similar to Darning Foot #9, this sole can be used for a wide variety of projects and most freemotion techniques. When using this sole, the needle is centered and visible.
- *Open Metal Sole* – Similar to Freehand Embroidery Foot #24, the sole of this foot has an opening in the front to give an optimum view of the needle. Good for most techniques and projects, this foot should not be used if the surface of your project has loose fibers or threads as the edge of the sole at the opening can get caught.
- *Transparent Sole* – Glides easily in all directions over all fabrics, including layers of batting. Marked with cross-hairs for easy visualization of the needle position, this sole is especially great for outline and echo quilting.

So, if you tried and been unsuccessful at freemotion stitching, if you've never tried freemotion stitching or even if you're an old pro, the BSR is for you.

Kaye's

In The Kitchen

TABLEWARE

BY CINDY MICHAELS



Do-it-yourself decorating has become a trend and a source of excitement and joy for people all around the country. This creative outlet has become a delightful pastime for people of all ages as we become artists – our homes are blank canvases, ready and waiting to take on our unique sense of style. By choosing our own colors and fabrics, and using the wonderful tools in our sewing rooms, what might have seemed a daunting task becomes a fun and exciting adventure. Whether starting with a simple basic pillow or designing a complete ensemble for your home, you will find that the family of BERNINA® sewing/embroidery and overlock machines are truly the home decorator's best friends.

REVERSIBLE PLACEMATS

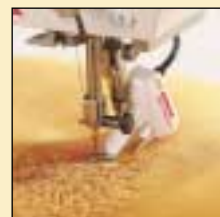
Using the pattern provided on the Pattern Page, cut two pieces for each placemat (eight pieces total). The sample features the basket print border on one side, with the opposite narrower border across the top of the reverse side.

Make a quilt sandwich – batting between two pieces of fabric, right sides out – using temporary spray adhesive to bond the layers together. *Note: By using heat reflective material on the inside of the placemats, such as Insul-Bright™ batting, they become protective "hotpads" for your table, an added bonus.*

Quilt the placemat layers using freemotion quilting techniques and Freehand Quilting Foot #29/29C. Or use the BERNINA® Stitch Regulator (BSR) for the easiest freemotion stitching ever!

Finish the placemat edges with a balanced narrow three-thread stitch with Designer 6 Rayon or Pearl Crown Rayon in both loopers of the serger. Let the knife of the serger trim the edges slightly (about 1/8") as you serge.

Dab seam sealant on the edges; let dry, then trim. Add tassel if desired.



SUPPLIES

Machines and Accessories:

- **artista** sewing/embroidery machine
- **aurora** 440E sewing/embroidery machine with BSR
- BERNINA® embroidery software—all levels
- Walking Foot #50
- Freehand Quilting Foot #29/29C
- Clear Foot #34/34C

Notions and Designs:

- Organ Embroidery needles #80/12 for embroidery
- Quilting needles #80/12 for sewing and quilting
- Universal needles #80/12 for serger
- Stencil burning tool
- HR5 temporary spray adhesive
- Insul-Bright™ Lining (The Warm Company)
- OESD Design Collection: Kaye's Kitchen by Kaye England

Home decorating projects can be so quick and easy that you may decide one morning to have a theme dinner that night, and serve your meal on a your new table setting only a few hours later. This easy project of placemats with matching napkins and napkin rings will refresh any summer meal. Combining beautiful "Kaye's Kitchen" fabric selections from Benartex with coordinating OESD embroidery encourages you to have fun and be creative.

REVERSIBLE NAPKINS

Cut two 18" squares from coordinating prints for each napkin. Place the fabrics wrong sides together; use temporary spray adhesive to bond the layers.

Roll hem all four sides of the napkin with your serger. This is a great time to practice different ways to turn corners. For detailed instructions see the *Serger Technique Reference Book* or the *Mastering Your BERNINA® Serger Workbook*. Be sure to adjust the upper looper tension to accommodate the decorative thread you have chosen to use.

EMBROIDERED NAPKIN RINGS

Cut four 2" wide by 3½" long strips from one of the coordinating prints. With wrong sides together, serge seam the long edges, forming a tube, then join the short ends to make a circle.

Hoop a sheet of Poly Mesh or Badgemaster stabilizer in the Large Oval hoop, then attach the hoop to the embroidery module.

Select the Strawberry Basket design from the Kaye's Kitchen embroidery collection; resize the to approximately 2½" x 2½" (63mm x 65mm) and duplicate the design. Both should fit into the hoop nicely. *Note: If using the BERNINA® embroidery software, use the Color Film tool to combine colors so you will need to change thread colors only half as often.*

Remove the hoop from the machine and the stabilizer from the hoop. Use the stencil burner to cut around the outer edges of the appliqué, taking care not to burn the stitching. Apply them to the napkin rings with a sewing machine bartack stitch or a little freemotion "scribbling."

SUPPLIES

Threads:

- Metrocor polyester thread for serger
- YLI Designer 6 or Pearl Crown Rayon for serger rolled edge
- Isacord polyester embroidery thread to complement the fabrics
- Mettler Metrosene polyester or Silk-Finish cotton thread for quilting

Fabrics:

- (4 placemats, 4 napkins, 4 napkin rings)
- "Kaye's Kitchen" fabric collection from Benartex:
- 2½ yards Strawberry Basket border print
- 1 yard each of two coordinating prints: Strawberries and Embroidered Flowers
- ⅛ yard of one of the prints
- ½ yard of nylon or polyester organza in a neutral color
- OESD Poly Mesh or Badgemaster water-soluble stabilizer

Mosaic VEST

BY MARLIS BENNETT



Lush fabrics along with ribbons, embroidery and machine stitches combine to create a one of a kind garment that will be a treasure to wear. Embellish fabric pieces with a variety of techniques, then create yardage and sew it into an elegant vest.

DIRECTIONS

Note: These directions are for constructing the vest; see the following pages for directions on embellishment techniques used to create the mosaic fabric.

PIECING THE MOSAIC FABRIC

Machine Set Up: Walking foot #50, construction thread, size 80/12 Universal needle.

Embellish fabrics as desired (see possibilities on the following page).

GENERAL SUPPLIES

Note: These supplies are for constructing the vest; specific supplies for embellishing the fabric blocks are detailed on the following pages.

- "Mandarin Vest" pattern by Purrfactions
- Fabric assortment in sufficient quantity to create vest front and back. Sample garment includes velvet, linen, silks, home dec, painted velvet, devoré (burnout) velvet, ribbons, and tapestry fabrics
- Lining (see pattern for fabric requirements)
- Construction thread
- #80/12 Universal needles
- Walking Foot #50
- Velva Board by June Tailor
- Nifty Notions "Cut for the Cure" 7" square ruler
- Rotary cutter and mat
- BERNINA® Ironing System

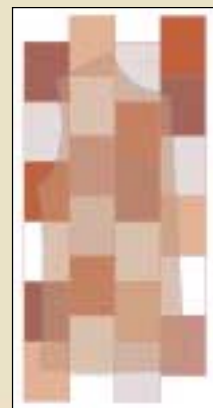
Cut all fabric into 5" x 6" blocks. Sew into strips along the 5" width. Sew strips together side by side to create rectangles of fabric large enough from which to cut pattern pieces in your desired size.

Couch yarns or cords over pieced seams as desired.

Place front and back pattern pieces on the patchwork fabrics and cut them out as shown in diagram.

Construct garment according to pattern instructions, lining the vest in the process.

Use Binder Attachment #84 with Foot #94 to make loops for the buttons.



A garment isn't finished without a designer label!

- Open BERNINA® Designer Plus embroidery software
- Use Rectangle tool to create a rectangle 110mm wide by 40mm in height.
- Select the newly created rectangle.
- Right-click on selected item.
- Change Fill to Lacework, pattern L0001a in color 1.
- Use Open Curve tool to create a rectangle within the confines of the lacework backdrop that is 85mm wide by 33mm in height.
- Use Insert File in File menu to insert design of choice, or use lettering options to spell initials or name.



CREATING MOSAIC BLOCKS

EMBROIDERY MACHINE EMBELLISHING

CANDLEWICK BLOCK

- Supplies and Set-up: Sample was stitched on green hand-dyed cotton backed with Poly-Mesh stabilizer, with Oliver Twist thread through a size 90 Organ embroidery needle
- Software Directions:
 - Open BERNINA® Designer Plus embroidery software
 - Select Mega Hoop.
 - Zoom out until entire hoop is visible on screen.
 - Select Candlewick fill from fill drop-down menu.
 - Engage Rectangle tool.
 - Left-click and drag a box to fill the straight area of the Mega Hoop.
 - Use Selection tool to select object.
 - Right-click to open Object Properties box.
 - Select fill style Colonial knot (4mm).
 - Left-click on Layout button.
 - Use Zoom to zoom in on stitches.
 - Move left blue motif towards left.
 - Move bottom blue motif towards left, centering between both upper blue motifs.
 - Press enter key to affect changes.
 - Save file and transfer to machine for embroidery.



BLACKWORK BLOCK

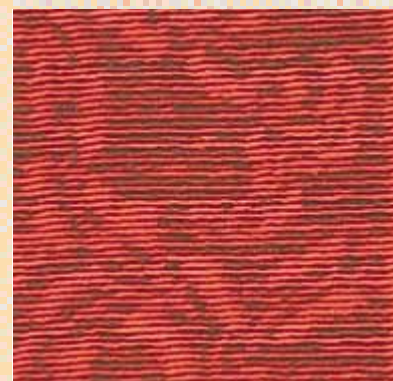
- Supplies and Set-up: Sample was stitched on black linen backed with Poly-Mesh stabilizer, with King Tut quilting thread through a size 90 Organ embroidery needle.
- Software Directions:
 - Open BERNINA® Designer Plus embroidery software.
 - Select Mega Hoop.
 - Zoom out until entire hoop is visible on screen.
 - Select Blackwork fill from fill drop-down menu.
 - Engage Rectangle tool.
 - Left-click and drag a box to fill the straight area of the Mega Hoop.
 - Use Zoom tool to zoom in on stitches.
 - Use Selection tool to select stitch object.
 - Right-click to open Object Properties box.
 - Select fill style B0035a.
 - Left-click on Layout button.
 - Move blue motif on right towards right, creating some vertical breathing space between motifs.
 - Move top blue motif upwards to create some horizontal breathing space between motifs.
 - Press enter key on keyboard to affect the changes.
 - Save file and transfer to machine for embroidery.



PHOTO SNAP BLOCKS

- Supplies and Set-up: Embroideries were stitched on black linen backed with Poly-Mesh stabilizer using Isacord embroidery thread through size 90 Organ embroidery needle.
- Software Directions:
 - Open BERNINA® Designer Plus embroidery software
 - Select Large Oval hoop
 - Left-click on Picture tab
 - Use Scan Picture tool to scan in desired motif from Traditional Japanese Stencil Designs by Dover Publishing. If necessary, use Touch Up Picture tool to make any adjustments to scanned image.
 - Left-click on Photo Snap tool. (Settings: Medium Resolution, Light Background, 45° Fill Angle)
 - Left-click OK. Photo Snap process is now complete.
 - Save file and transfer to machine for embroidery
 - Repeat above process with the same motif (Settings: Medium Resolution, Dark Background, 45° Fill Angle)
 - Save file and transfer to machine for embroidery.

Repeat above process with new motif using the following settings: Medium Resolution, Light Background, 0 degree Fill Angle.



CREATING MOSAIC BLOCKS

SEWING MACHINE EMBELLISHING

RIBBON BLOCK

Create "fabric" by stitching ribbons edge to edge.

- Supplies: French ribbons: ½ yd. narrow ribbon and 1 yd. wide ribbon
- Machine set up: Size 80 sewing machine needle, Monofilament thread in needle, construction thread in bobbin, Edgestitch Foot #10, Zigzag stitch #2 with 1.5mm stitch length and stitch width.
- Pre-shrink ribbons using the BERNINA® Ironing System. Adjust settings so heat level is appropriate for ribbon fabrication and steam setting is on high. Steam ribbons until shrinkage is complete. Place one ribbon on one side of guide, second ribbon on other side of guide. Sew together with zigzag stitch. Cut narrow ribbon in half lengthwise. Using the same technique, sew a narrow ribbon on each side of the wider center ribbon. Cut strip into 6" lengths using 7" square ruler.



STITCHED BLOCK

Start with a stripe and add decorative stitches to add depth, color, and interest.

- Supplies: Striped fabric; Oliver Twist thread
- Machine set up: Thread size 90/14 Sharp needle with Oliver Twist thread. Attach Clear Foot #34/34C to machine. Select a variety of stitches to embellish fabric. (Stitches shown: *artista* 722, 711, 702, 427, 414, and 134.)



QUILTED BLOCK

- Supplies: Patterned home dec fabric; Oliver Twist thread
- Machine set up: Attach Quilting Foot #29/29C or the Bernina Stitch Regulator (BSR) to machine, drop feed dogs. Thread size 90 needle with Oliver Twist thread of choice.
- Directions: Using the needle as your paintbrush, paint the designs on the fabric.



COUCHED BLOCKS

Enhance plaid taffeta, designer polyester and striped home dec fabric with yarns that are "couched" onto the fabric surface.

Couching is a technique that uses specialty feet to attach a yarn or cord to the surface of fabric. See BERNINA® Feet-ures for other couching options.

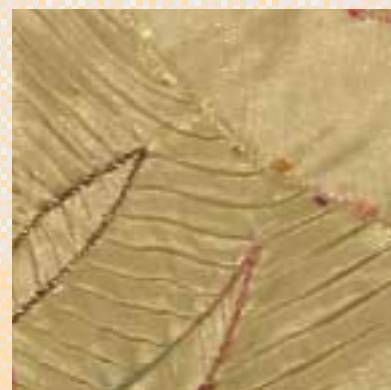
Technique 1

- Supplies: Plaid taffeta; Isacord thread in desired color; narrow cord such as Cordonnet or Pearl Crown Rayon thread
- Machine set up: Attach Clear Embroidery Foot #39 to machine. Thread cord through hole in foot from front to back. Select stitch #354. Thread size 80/12 needle with Isacord thread.
- Directions: Sew rows as desired on fabric.
- Machine set up: Attach Pintuck Foot to machine. Thread in Twilight (or desired color). Select blanket stitch.
- Directions: Place previously sewn satin stitch covered cording into first groove to right of needle. Sew one row of blanket stitch on each side of satin stitching. Move satin stitching to groove on left, mirror image and adjust needle position as required to get the stitch to lie directly next to satin stitching.



Technique 2

- Supplies: Permanently pleated polyester organza backed with fusible Armo-Weft™; YLI Monofilament thread; decorative cords and yarns as desired.
- Thread size 80 needle with monofilament thread. Attach Freemotion Couching Foot #43 to machine. Select zigzag stitch #2. Drop feed dog and adjust stitch width to just cover cords and yarns.
- Directions: Sew decorative cords and yarns over pleats and design breaks on fabric as desired.



Turkish Flowers Pillow

BY JILL DANKLEFSEN

This beautifully embroidered pillow features an extra-large design stitched in four parts but – with a single hooping of fabric! The secret is the Hoop-It-All™ Giant Quilters Square Double Wide hoop frame that helps expand embroidery possibilities to go beyond the boundaries of traditional embroidery hoops.



First Things First

Before beginning the design creation process, go to www.berninausa.com and download the following files: *HIA-alignmentbox-V4.ART* and *HIA Template – Quilters SquareV.4.ART*.*

Go to > What's New > FREE Downloads > Hoop-It-All™ templates > Hoop-It-All™ alignment template and Hoop-It-All™ Quilters Square template. Save these templates on your computer.

Note: If you have previously downloaded and saved these files, you may skip this step.

**Files are also posted for version 3 of the BERNINA® software.*

Preparing The Design

The finished embroidery design shown on the pillow is simply one design stitched four times. You send this design to the machine once and use the Hoop-It-All Quilters Square Double Wide frame, rotating the frame to stitch the repeated design in each section. Create the “repeat” motif first – it is a combination of two designs from the Rugs to Riches ETO (Embroidery Take-Out) collection: Design #04 & #06.

*Note: The design shown was created using a **aurora** machine and Editor Lite software. It can also be created and stitched using an **artista** and any level of the BERNINA® software.*



Creating The Single “Repeat”

Open the Editor Lite software program. Open Design #04.ART – Turkish flower.

Using the Select Object tool, select the motif, which will turn magenta.

Use the Rotate 45° CCW/CW tool to rotate the motif. Right-click one time.

With the motif selected, right-click to open the Object Properties box. Under the General tab, change both the width and height dimensions to 95% of the original size. Click on OK.

Select File > Insert Design > Design #06.ART > Open.

Use the Mirror Horizontal tool; with the motif selected, right-click to open the Object Properties box. Under the General tab, input the number –75 in the Rotate By box. Click on OK.

Left-click and “drag” into position as shown to make the combined design.

Select File > Save As and name the newly created design: Turkish flower and leaf. Close the file.

Open File > HIA Template – Quilters SquareV.4.ART.

Select File > Insert Design > Turkish flower and leaf.ART > Open.



Building The Entire Design

The “repeat” is now finished but you will use the software to “build” the entire design so you can align each repeat properly to stitch the entire design.

Using the Select Object tool, select the motif, which will turn magenta.

Move the motif into position; copy the motif. Paste the design three times, arranging as shown by mirroring and rotating the motifs to create the final motif.



Note: The **BERNINA**® embroidery software will create a design of virtually any size; the design you’ve just created cannot be sent to the machine. It must be broken up into smaller pieces that fit within the boundaries of your machine’s embroidery field. The alignment box file (HIA-alignment-box-V4.ART) is a tool to help put the design puzzle back together again. It is a 1cm box and will be a part of the design that is sent to your machine.

Select File > Insert Design > HIA-alignmentbox-V4.ART > Open.

Move the box into the center corner position as shown. The start of the box is the upper left corner, which happens to be the center of the hoop. This is easy to mark and see during the embroidery process.

Select File > Save As and name the newly created design: Turkish flower and leaf complete.

Hold down the Ctrl key on the keyboard and select the motifs completely within the right side of the hoop – the alignment box and one repeat of the Turkish flower and leaf design.

Copy this selection; select New; Paste.

Select File > Save As and name the newly created design: Turkish flower and leaf quarter.

This is the final motif that will be sent to your machine!

Note: If you wish to stitch the motif in different colors, it is easy to re-color your creation:

- Select the Settings menu > Thread Colors.
- The Thread Chart offers many thread choices - change colors to your liking > Click on OK
- Save the design with the new colorations.

Select Write to Machine icon; the Device Selection box opens. Choose your machine model. The sample was created using an **aurora** machine.



SUPPLIES

- Hoop-It-All™ Giant Quilters Square Double Wide Kit for the **aurora** 430 or 440QE
- OESD Stabil-Stick Tear Away stabilizer
- OESD Poly-Mesh stabilizer
- ETO (Embroidery Take Out) Design collection #50004 – Rugs to Riches by Linda Lee
- Isacord machine embroidery polyester thread in colors desired for design
- Organ embroidery needles – 70/10 or 75/11
- Wash away fabric marker
- 1/2 yard cotton/linen blend fabric for pillow
- Fusible interfacing to support cotton/linen fabric (HTC Armo® Weft used)
- **BERNINA**® ironing system
- 20” of cotton fabric for piping (sample uses Giverny Classically Home Collection by Benartex)
- Soft cotton cording – 1” diameter to make shirred piping – 2 yards
- Construction thread for pillow
- 16” pillow form
- Invisible zipper – at least 3” wider (longer) than finished pillow
- Zipper Foot #4 (optional)
- Invisible Zipper Foot #35
- Leather Roller Foot #55
- Embroidery Foot #26

When sending a motif to be embroidered to an aurora machine, EC on PC (Embroidery Control on Personal Computer) opens. EC on PC indicates to you exactly what to do to set your machine up for embroidery. There are several helpful animations that show you when to lower your presser foot, trim your threads; and even change the thread spool to the next color in your design.



With EC on PC open, you have the ability to view the largest screen in the industry for embroidery – your PC monitor!

“HOOPING” THE FABRIC

If your fabric is fairly soft or lighter weight like the fabric used in the sample (cotton/linen blend) consider adding a fusible interfacing to the back of the fabric before beginning the embroidery process. This helps the fabric have more body and makes it better able to support the embroidery.

Important: Fusible interfacing is not a substitute for proper use of embroidery stabilizers. You should still use stabilizer for your embroidery.

Prepare the HIA Quilters Square Double Wide hoop frame using OESD Stabil-Stick Tear Away stabilizer, peeling the paper covering away and adhering it to the frame.

Adhere a layer of Poly Mesh cut-away to the Stabil-Stick; spray the Poly Mesh with temporary spray adhesive.

Place the fabric on the HIA Quilters Square Double Wide hoop frame, smoothing out any wrinkles. Mark the center position of the hoop with a “cross” (x and y-axis).

Use the “slide” feature on the Mounting bracket to adjust for the horizontal axis (x-axis).

Use the Position Motif and Position Hoop functions in EC on PC to adjust for the vertical axis (y axis). Using these two functions in combination will align the motif properly within the HIA frame.



Position Motif function - Click and drag the motif to the desired position so that the start of it is exactly in the center marking of your fabric.

Position Hoop function - This activates the hoop to show the center of the motif, center of the hoop, and the start of the design.

When everything is properly aligned, begin the embroidery process as directed by EC on PC. It shows the color being embroidered on screen as well as all of the color number information.



When the embroidery motif is completely stitched, a Green checkmark will show in the lower right corner of EC on PC.



After the first design is completed, remove the hoop and slide the mounting bracket off the rail. Rotate the hoop frame 90° and slide the bracket onto the next rail. Attach the hoop and repeat the alignment process again.

Repeat this process until the entire motif has been stitched. Remove the fabric from the frame and tear away as much stabilizer as possible.

PILLOW CONSTRUCTION

Pillow Front

Trim the embroidered fabric to 17" x 17", centering the design; set aside.

Pillow Back

The back of this pillow has an unobtrusive closure created with an invisible zipper. Invisible zippers are the easiest of zippers to insert – if you have the correct tools. Invisible Zipper Foot #35 has two grooves on the sole so that the coils of the zipper are held in place as you stitch. And, there is no need to press open the zipper coils – the grooves on Foot #35 automatically open them for you. The invisible zipper should be 3" - 4" wider (longer) than the width of your pillow. The extra zipper length will be cut off – this makes the application easy, as there are no zipper stops to have to deal with.

Cut one piece for the back, 20" x 20". Cut the piece apart as you wish so the zipper can be inserted at the cut edges, using the following steps:

Step 1: Select Straight stitch #1 and leave the stitch in the center needle position. Adjust the stitch length as required by your fabric.

Step 2: Open the zipper and position the zipper tape right side down on the right side of one piece of the pillow back as shown. Make sure that the zipper coil is completely “seated” in the groove on the sole of the foot. Stitch the length of the fabric, sewing next to the coils.



Step 3: Position the other zipper tape on the remaining backing piece, following the same process as above.

Step 4: When completed, zip the back pieces together, leaving the zipper partially unzipped so the tab will not be cut off when trimming the fabric.

Trim the back of the pillow to match the front (17" x 17"), being careful not to cut the tab off the zipper. Set aside.

SHIRRED PIPING

A fun way to finish a pillow, shirred piping can also be a creative use of a fabric print, such as stripes, as shown here.

Step 1: Begin by cutting/tearing the fabric into four 5" strips across the width of the fabric.

Step 2: Sew the strips together to create one long strip.

Step 3: Attach Leather Roller Foot, #55 to the machine. Move the needle position towards the left. *Note: You are not "snugging" the cord up tightly – remember that the fabric needs to be gathered or shirred over the cord.*

Step 4: Wrap the fabric strip around the cord, right side showing. Begin the cording by sewing across the end of the strip, through the cording; this secures the cording for the shirring process (pulling).

Step 5: Stitch next to cord. After you have stitched a few inches, drop the needle into your fabric and slide the cord forward, creating gathers in the fabric. Continue this process until the entire cord is covered.

Step 6: Distribute the fabric design evenly over the cording.

Step 7: Pin the cording/piping in place on the right side of the pillow top as shown. Stitch the piping to the fabric.

Step 8: With the zipper partially open, place the back right side down on the pillow front, encasing the cording/piping and pin in place as shown. Move the needle position all the way to the left, getting the needle as close to the "wheel" of the foot as possible. *Note: Zipper Foot #4 is another option when making shirred piping; however, the design of Leather Roller Foot #55 helps you sew very close to the cording/piping.*



FINISHING THE PILLOW

Insert the pillow form into the pillow through the zippered opening on the back and close the zipper.

The following icons represent the features of the **BERNINA®** embroidery software that are used in creating the design for the Turkish Flowers Pillow.



Open File



Select Object



Rotate 45° CCW/CW



Horizontal Mirror



Vertical Mirror



Copy



Paste



New File



Save



Write to Machine

VISUAL DIRECTIONS

For complete directions on Hoop-It-All techniques, watch the DVD included with the product. It contains

45 minutes of tips and techniques to make large designs easy!



COMPANION PROJECT

To make another beautifully embroidered pillow using the Hoop-It-All™ Quilter's Square Double Wide frame, go to:
www.berninausa.com
 Sewing Studio > Free Projects.



The Fabulous Flatlock!

BY NANCY BEDNAR

Part of the fun of owning a serger is working with stitches that you cannot find or duplicate using your traditional sewing machine. The flatlock stitch is a great example. Consisting of a needle thread, plus one or two looper threads, a flatlock stitch has both practical and decorative stitch applications. Bulk-free, perfectly flat seams make this serger stitch the seam of choice in active wear, sportswear or lingerie construction. Team this distinctive stitch with a variety of weights and types of decorative threads, and the unique “loops” and “ladders” of the stitch shine with endless creative possibilities.

Directions for this simple flatlocked shawl can be found in *Creative Serging: Innovative Techniques to Get the Most From Your Serger* by Nancy Bednar and Anne van der Kley.

Stitch Details

Note: Consult your serger guidebook for the recommended threading paths for either form of flatlock serging.

Serger flatlock seams can be sewn using two or three threads:



2-THREAD FLATLOCK uses one needle (left or right) and the lower looper thread *only*. This flatlock technique produces the flattest seaming when pulled taut.



3-THREAD FLATLOCK uses a needle thread along with both the upper and lower looper. This stitch makes a strong seam, due to the needle and two loop-

er threads sewn together. This seam may not pull completely flat because of the amount of thread in the stitch formation.

Note: Either needle can be used in both stitch formations for a wide (left needle) or narrow (right needle) seam.

Tension and Stitch Length

When flatlock stitching, extremely loose needle tension is the key to a completely flat seam. Depending upon the fabric, needle tension can be set as low as 1 or 0 to achieve the desired look. Looper tension will usually be set at a normal setting of 4-5.

Flatlock stitch length can vary according to the threads chosen for your project. Remember that heavy decorative threads need more room between stitches to nestle smoothly, so the stitch length will need to be lengthened, probably 3mm or longer. Conversely, silkier, slimmer rayon threads take on a satiny, ribbon like appearance if their stitch length is shortened to 1.5mm or shorter. Experiment with fabric scraps from your project using a variety of threads, adjusting stitch length and tensions to see what appearances you can give to your fibers. You'll be surprised at how a simple change like stitch length can affect the overall seam appearance.

Stitch Steps

Flatlock serging is a two-step process. Fabrics can be placed right sides together or wrong sides together, depending upon which side of the stitch you want to showcase (the “loops” or the “ladders”). Unlike other serger stitches, the flatlock can be serged on the edge of two pieces of fabric as a seam or along a folded edge anywhere on the surface of the fabric.

STEP 1:

Place fabrics right or wrong sides together. Serge along the edges. When you look at the seam, the stitches will look much looser and a little different than those in a traditional overlock seam – this is correct. The needle thread and the looper thread(s) should meet on the edge of the fabric but will not be tight against it.



STEP 2:

Separate the fabric layers and gently pull the unserged edges of the fabrics apart, to the left and right. Magically a new stitch will appear! The loosened needle tension allows the seam to pull flat.

Loops



Ladders



This seam has two distinctly different sides: One side of the seam looks like a row of looped zigzag stitches.

The second side of the seam looks like small horizontal stitches, seemingly floating over the fabric with no visible support. This side is called the “ladder” side of the flatlocking and offers great creative possibilities.

Flatlock Fun!

Once you have mastered the basics of flatlocking, your creative journey has just begun! Experiment with these techniques, all made possible by the simple flatlock serger stitch:

DECORATIVE:

Blanket stitching, flatlock couching, fagoting, fringing, attaching beads and sequins, ladder weaving

HOME DEC:

Professional drapery hems, soutache pintucks, custom braids

GARMENT:

Flatlocked and fringed seams, blind hems, decorative placket zippers

For more serger inspiration and ideas, read:

Serger Technique Reference Book

Published by BERNINA® of America, Inc.



*Creative Serging:
Innovative Techniques to
Get the Most From Your
Serger*

by Nancy Bednar and
Anne van der Kley

Published by Sterling Publishing, Inc.



Holiday Tablecloth

BY MARLIS BENNETT

PREPARATION AND CUTTING

Preshrink linen - it should be laundered, dried, lightly starched and pressed. Cut linen 48" square.

Steam-press ribbon with iron set on appropriate heat setting for ribbon content and high steam. *Note: Test 2" piece of ribbon for colorfastness in lukewarm water.*

CONSTRUCTING THE TABLECLOTH

Turn up 2 1/2" hem to the *right side*, mitering corners. Sew mitered corners, leaving the raw edges of the hem unstitched.

Position ribbon on right side of fabric over raw edge of hem, 2" away from folded edge, mitering corners; pin in place.

Attach Edgestitch Foot #10/10C to machine. Insert bobbin filled with *Bottom Line* thread in desired color. Thread #70 needle with 60wt cotton thread to match ribbon. Edgestitch ribbon in place along both edges.

EMBROIDERY



Corner Design

Hoop Aqua Mesh Plus in large oval hoop. Remove protective paper from stabilizer.

Position corner of tablecloth into hoop. Add a 3" square of heavy weight cut-away stabilizer under corner so that 1/8" is under the corner. This will add additional support to the tassel embroidery and will not remain in the finished project. *Note: For clarity, the photo shows the corner with the stitching complete and the tassel clipped and released.*

This elegant table covering features a rich ribbon border, beautiful holiday embroidery designs with organza inserts and free-hanging tassels. The gold metallic thread adds a touch of sparkle for that holiday look.

SUPPLIES

- 50" square of medium-weight linen
- 1/4 yd sheer organza in desired color
- 4²/₃ yds 1³/₄" wide embroidered ribbon
- Tassels & Trims by Louisa Meyer Special Collection CD #'s 25, 27, 29, 30 and 31
- Yenmet Metallic thread - gold
- Isacord embroidery thread in desired colors
- Bottom Line thread by Superior threads in color to match linen
- 60wt cotton sewing thread to match ribbon
- Aqua Mesh
- Aqua Mesh Plus
- Heavy weight Cut-away stabilizer
- HR5 Temporary Adhesive Spray
- Edgestitch Foot #10/10C
- Embroidery Foot #15
- Clear Foot #34/34C
- Large oval embroidery hoop
- Size 70 sewing needle
- Size 100 wing needle
- Size 80 Organ embroidery needle

Recommended:

- BERNINA® embroidery software
- Nifty Notions curved tip embroidery scissors
- Nifty Notions Cut for the Cure 7" x 24" ruler
- Sew Steady table for embroidery
- BERNINA® Ironing System
- Mega Hoop

Position embroidery motif #30 on corner so that tassel portion hangs off corner with the center of the design 5.1cm in from the corner. Embroider using Yenmet Metallic thread.

Repeat for remaining 3 corners.

Mark and Measuring

Mark the center of the tablecloth by drawing a horizontal and a vertical guideline that intersect in the center. Draw diagonal lines that also intersect in the center (see diagram).

Center Design

Hoop Aqua Mesh stabilizer in large hoop. Spray stabilizer with HR5 temporary spray adhesive. Place center of table topper into hoop, pressing firmly to adhere.

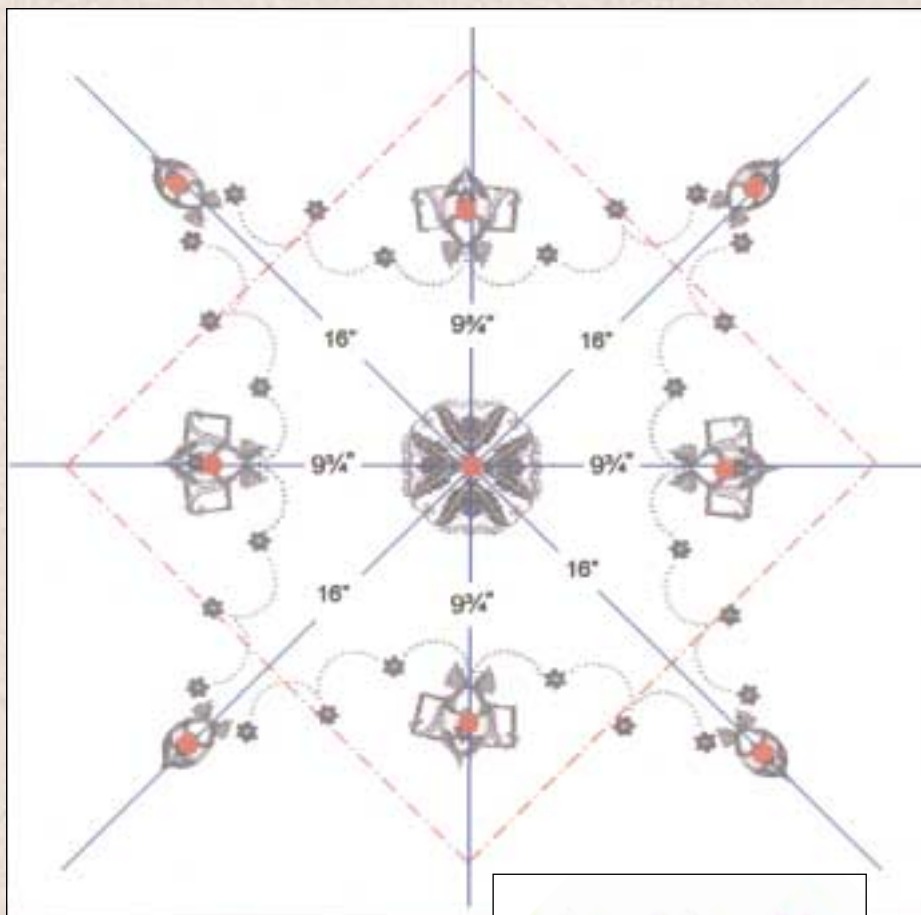
Combine four of design #25 on the embroidery machine screen to form the central motif. *Tip: Engage on-screen gridlines for ease in positioning.* Embroider the center motif (see the following page) in desired colors using the Organdy Appliqué process.

*Side Designs*

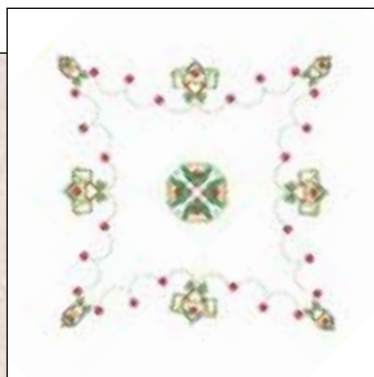
Measure and mark 16" from center of cloth to center of design along the drawn horizontal and vertical guidelines. Embroider motif #31 at these marks.

Measure and mark 9³/₄" from center of cloth to center of design midway between the drawn guidelines (45° angle from center). Embroider motif #27 at these marks. (See diagram on following page.)

**Note: machine was stopped during color #11 to allow for a user desired color change. Stitch highlights in leaves, stop machine, change thread to desired color and stitch outline of ornament.*



The complete arrangement of designs includes designs #25, #27, #29 and #31 from the Special Collection included with the Tassels and Trims book. *Note: Tablecloth was designed in BERNINA® embroidery software, embroidery templates printed, taped together and measurements taken from templates.*



Wing Needle Stitching

Draw a square with fabric marker 1" from inside of ribbon.

Insert wing needle. Thread machine with Bottom Line Thread; attach Clear Foot #34.

Sew stitch #720 on drawn line, with the "pins" of the stitch facing towards outside of tablecloth.

Sew second row 1/4" away, towards center of tablecloth with the "pins" of the stitch facing towards center of tablecloth. Do not stretch or pull while sewing on the diagonal.

Completing The Embroidery

Embroider the connecting dots motif #29 between the outer embroidery motifs (see diagram as a guide).

Remove stabilizer by rinsing in tepid water. Cut corner stitching to release the tassels, releasing the stabilizer in the process. Hang to dry.

ORGANDY APPLIQUE

- Start the design and sew the straight stitch only; stop machine after this stitch if necessary.
- Cut *tablecloth* away inside stitching. Do *not* remove stabilizer.



- Place sheer organza on top of design, covering the openings. Begin stitching again, sewing until zigzag stitching is complete.



- Stop machine. Trim organza close to edge of zigzag stitch taking care not to clip into stitches.



- Complete embroidery process stitching design in desired colors.

Sewing Symphony

In Three Movements
by BERNINA®

*We hope you enjoy this issue of **Through the Needle** and our **Sewing Symphony** program. As a token of our appreciation of your support, **BERNINA®** has a few gifts for you. To receive your free gifts, simply log on to the **BERNINA®** website using the special address listed on the coupons. Enjoy!*

FREE Instructions

Join the latest craze and create Artist Trading Cards. To duplicate the BERNINA® ATCs shown on pages 26-27, download directions and get started today!

www.bernausa.com/symphony



FREE Screensaver

Relive the creativity of the Sewing Symphony program! Download this colorful screensaver showing the sewn samples and stitching details of the projects featured in the Sewing Symphony program.

www.bernausa.com/symphony



FREE Bookmarks

This beautiful series of vibrant bookmarks features several of the garments showcased in the BERNINA® Fashion Show. Download your own set, add tassels, and mark your place!

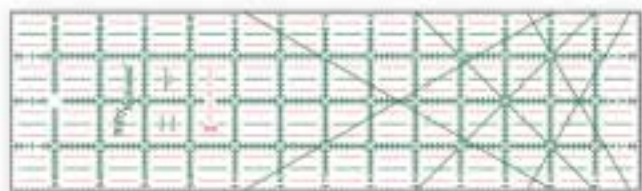
www.bernausa.com/symphony





Nifty Notions® Rulers *Cut for the Cure™*

*A portion of the proceeds benefits
The Chicagoland Affiliate of the
Susan G. Komen Breast Cancer Foundation—
these are the rulers with a cause!*

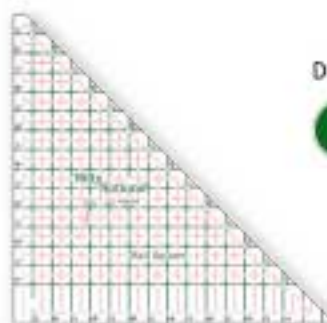
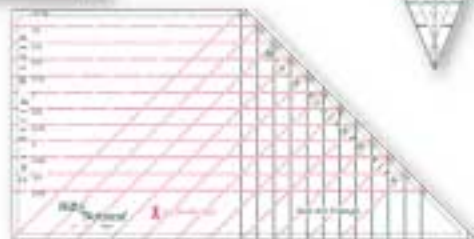


Perfect sight lines with unmatched precision
Compatible set—a ruler for almost every need
Read right to left and left to right



Twelve styles available:

Squares | 4" x 4" | 7" x 7" | 14" x 14" |
Rectangles | 4" x 14" | 7" x 14" | 7" x 24" |
Half Square	Quarter Square
Kaleidoscope	22½" Wedge
Bias Rectangle	Side Set



AVAILABLE ONLY AT YOUR LOCAL INDEPENDENT
QUILTING AND SEWING STORES

DISTRIBUTED BY

Quilters' Resource Inc.

CHICAGO, IL • WWW.QUILTERSRESOURCE.COM

Marie Osmond Presents



**Embroidery
Design
Cards**



**EZ
Glitz™**



**New
e65
Sewing
Machine**



**eMOTIONS
Embroidery
Machine**



TTN15

Magazine, Through the Needle #15



For more information
on Marie Osmond products,
visit your local
Bernina dealer
or visit us online at
www.EmbroideryOnline.com

**OKLAHOMA
EMBROIDERY
SUPPLY & DESIGN**

oesd