



# Through THE NEEDLE

BERNINA®

Issue 18

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## What's Inside?

- Wild Daisy Quilt
- Hip Pocket Purses
- Log Cabin Pillow
- About Style: French Bulletin Board
- Alzheimer's Art Quilt Initiative
- Circle Quilting
- Quilt Leadership Award
- Red Punch Jacket
- Stitch Recipe
- Machine Quilting Techniques for Award Winning Quilts
- "I'm Free with BSR!" Challenge Winners
- Sew Easy Gifts

## Machine Quilting Techniques for **AWARD WINNING QUILTS**

PAGE 22

*Sew Easy*  
**Gifts**

PAGE 33



# Be Inspired....

...by stunning designs from some of the world's best embroiderers.

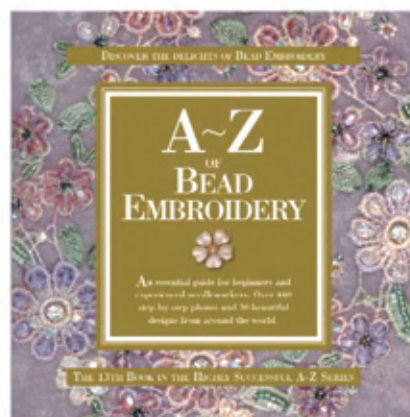


**A-Z of Thread Painting** showcases dozens of stunning designs from world class hand embroiderers, including Susan O'Connor, Jenny McWhinney, Tanja Berlin, and Wendy Innes. Each design is presented with color photographs, detailed instructions, patterns and stitch direction diagrams, making it easy to recreate these superb embroideries.

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## the embroidered patchwork bear

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# table of contents

## WILD DAISY QUILT

- 4 This two-layer quilt starts with a flower design machine appliquéd to a background which is then mounted on a larger quilt, creating a mat effect.

## HIP POCKET PURSES

- 6 Check the back of your closet or visit your local thrift store to find the main ingredient of this retro-looking bag from Marie Osmond that's as practical to use as it is fun to make.

## LOG CABIN PILLOW

- 8 This easy project is the perfect way to learn log cabin piecing. Make one block for the front of a decorative pillow; add blanket stitching and a corded edge to complete the look.

## ABOUT STYLE: FRENCH BULLETIN BOARD

- 10 Create this exquisite, yet functional bulletin board and hang it as a piece of art in any room of the house to hold photos, cards, and mementos.

## ALZHEIMER'S ART QUILT INITIATIVE

- 12 Put your quilting talents to work to help raise funds for Alzheimer's research.

## CIRCLE QUILTING

- 14 The trick to this updated version of the traditional Cathedral Windows and Orange Peel patchwork patterns is using the BERNINA® Circular Embroidery Attachment #83.

## QUILT LEADERSHIP AWARD

- 17 Congratulations to Alex Anderson, winner of the BERNINA® Quilt Leadership Award for 2006.

## RED PUNCH JACKET

- 18 Turn a sophisticated wool jacket into a stunning fashion statement by creating a floral cascade along both sides of the front opening.

## STITCH RECIPE

- 20 Use decorative stitches to complement your choice of fabrics. This great example uses Kaye's Cottage by Kaye England for Benartex fabrics.

## MACHINE QUILTING TECHNIQUES FOR AWARD-WINNING QUILTS

- 22 Exquisite workmanship is a common denominator for most award-winning quilts. Implementing simple techniques in the proper way can go a long way toward winning a prize. See what judges look for when critiquing quilts and learn some winning machine quilting techniques for your own "blue-ribbon" beauties.

## BSR CHALLENGE WINNERS

- 27 Take a look at the winning entries of the "I'm Free with BSR!" challenge to see the stitching possibilities of the BERNINA® Stitch Regulator!

## SEW EASY GIFTS

- 33 It's "Sew Easy" to give gifts your friends will love when you start with a commercial pattern, add a few decorative touches, and apply BERNINA® techniques for speed and accuracy.



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# contributors



14



18



## JEAN WELLS

Jean Wells has been involved in quilting since 1969. In 1975 she opened The Stitchin' Post in Sisters, Oregon. It has since become a destination "quilt shop". She has won many awards for her business and quilting skills including the Michael Kile award of Excellence in the industry. She has traveled extensively, giving lectures, teaching workshops, and sharing her love of sewing with thousands of quilters worldwide. She is the founder of the Sisters Outdoor Quilt Show.

## MARIE OSMOND

Marie Osmond has been involved in crafts and sewing most of her life. Marie's mother had the insight to know that when you are busy using your head and your hands, you have the opportunity to involve your heart. Her mother gave her the "outline" to a life of creative sewing that has been filled with colors, textures and creativity. Marie is a busy mother of 8 children and is passing on the tradition with her own children she says, "Make it fun, Make it fast & Make it last a lifetime".



## ALICE KOLB

Alice has sewn, designed and taught nationally for many years. Working as an educator for BERNINA® of America she fell in love with quilts, combining classic with embellishment. She recently started focusing on the beginner quilt artist, designing and teaching traditional blocks with a "BERNINA® twist" – so the new stitcher can enjoy decorative stitches and thread within the realm of the basics. Alice has written many articles and two books on quilting, *Sashiko by Machine* and *Sew Crazy*.

## KRISTIE SMITH

Kristie was introduced to sewing on BERNINA® machines in college and loved it so much she took every sewing related class offered. She's been sewing on BERNINA® machines and teaching sewing classes for 14 years. As a BERNINA® Educator, Kristie is extremely passionate about sewing and loves to encourage others, especially the younger generation, to create.



## AMI SIMMS

Ami's easy-going teaching style and incorrigible sense of humor have made her a sought-after instructor on the national circuit for many years. She was awarded 2005 Teacher of the Year by the Professional Quilter magazine. Visit with Ami at [www.AmiSimms.com](http://www.AmiSimms.com) where you can sign up for her free monthly e-newsletter for quilters. "It's free," she says, "and worth every penny."

## VELINA WINCHELL

After sewing and quilting many years on her BERNINA® 1130. A friend sold Velina a used *Deco 500*. Machine embroidery quickly became a favorite and she progressed quickly into an *artista* 180E. Velina enjoys creating original projects that incorporate machine embroidery. She lives with her family in Birch Bay, Washington.



## 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.

## FAITH REYNOLDS

As a BERNINA® Educator, Faith teaches national classes for both dealers and consumers. One of her favorite topics is the use of the BERNINA® Embroidery Software and she is "President" of the newly formed Quarterly Software Society.



## NANCY BEDNAR

Nancy is a BERNINA® Educator and is co-author of *The Encyclopedia of Sewing Machine Techniques*. Her newest book is *Creative Serging: A Comprehensive Guide*.

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BERNINA® Educator





GAYLE HILLERT

People who quilt have the opportunity to belong to communities of quilters. There are thousands of organized quilt guilds in the United States and all over the world. Also available for sewers, smockers, and embroiderers, guilds are usually formed to promote one particular type of craft.

Guilds were prevalent in the Middle Ages in Europe and weaving guilds were probably the first to organize. Although these guilds were formed to preserve a monopoly on crafts and were forerunners of our Unions, there are still some similarities between guilds of the Middle Ages and the guilds we have today. The Middle Age guilds regulated standards of quality of merchandise created by its members. They also provided education for members and served as a center of social interest. Today, quilt guilds begin as a community of “like-minded” members who want to preserve and promote the art of quilting and guild meetings are social events that usually serve as an occasion to educate and instruct its members. In addition, guilds embrace a variety of community events and raise money for charities and other causes.

## Machine Quilting Techniques for



Guilds meet in homes, church basements, community halls—virtually any place where there is space for chairs and light to see. Many are organized with officers, rules and dues. They offer interesting programs with national and

international speakers. Others are impromptu gatherings to simply share and stitch together. However, all guilds are comprised of people who love and appreciate their needle art and constantly strive to learn more and become better at what they do. Guild members are passionate about what they do and we salute that passion. If you are a quilt guild member, we hope you appreciate this issue of *Through the Needle* as we appreciate the care and commitment you put into the art of quilting.

This issue, although striving as always to provide something for every sewer, focuses more on quilting than other issues. If you are interested in entering your quilts in shows and contests, you'll want to read “Machine Quilting Techniques for Award Winning Quilts” on page 22 – find out what judges are really looking for. Well-known quilt artist, Jean Wells, has a unique take on putting together an appliquéd, quilted wall hanging, “Wild Daisy” on page 4. If you are looking for a way to add meaning to your quilting, read about the newly formed Alzheimer's Art Quilt Initiative on Page 12.



If you want a break from quilting (is there such a thing?), make the funky “Hip Pocket Purse” on page 6. Big and roomy, this “recycled” project from Marie Osmond is an update of an old favorite and fun to make with daughters, granddaughters, and nieces. The “Red Punch Jacket” on page 18 will appeal to your quilter's sense of color and utilizes the latest machine technique, needle punching—easy and lots of fun!

BERNINA® recently hosted the first “I'm Free with BSR!” Challenge, looking for beautiful and unique free-motion stitching projects made with the revolutionary BERNINA® Stitch Regulator. The winners start on page 27 and you won't be disappointed—from thread painting to quilting to clothing, these projects are true examples of the creativity and talent of machine stitchers across the country.

So, take a few minutes, put your feet up, and enjoy this “quilting-focused” issue of *Through The Needle*!





# Wild Daisy QUILT

This two-layer quilt starts with a flower design machine appliquéd to a background using a satin stitch. Next, the wild daisy is layered with batting and details are added in the form of free-motion quilting. This intimate look at the daisy is then mounted on a larger quilt, creating a mat effect for this work of art.

## *Daisy Appliqué*

Fuse the paper-backed fusible web to the wrong side of desired petal fabric. Using the patterns from the Pullout Pattern Page and a pencil, trace the petal shapes onto the paper; you need a total of 19 petals and one center. *Note: Each of the three petal patterns given are slightly different to create variety in the flower; mix them as desired.*

Cut out the petals and center; arrange center and petals on the daisy background as desired, leaving at least  $\frac{3}{8}$ " background fabric around the flower. Following the manufacturer's instructions, peel off the paper and fuse in place on the background fabric.

Place tear-away stabilizer behind the daisy, using temporary spray adhesive to hold it in place.

Satin stitch is a closely spaced zigzag stitch that creates a strong visual outline around an appliqué shape. If stitched in matching thread, the edge will blend in; a darker, lighter, or bolder color thread will create a visible outline. Start by selecting a zigzag stitch with a short stitch length (approximately 0.5mm). Set the width according to the size of the appliqué shapes – set a narrow stitch width for smaller shapes and a wider one for larger shapes. *Note: Your stitch length may vary depending on the weight of the embroidery thread selected. Always do a test sew to find the perfect stitch length. Don't forget that on your BERNINA® machine, your favorite setting will be remembered temporarily and in some cases even permanently!*

*Finished size 18" x 20"*

## *Cutting and Preparation*

- Cut a 14" square for background of daisy quilt.
- Cut two 20" x 22" for the front and back of the main quilt.
- Using the 45° line on the ruler, cut  $2\frac{1}{4}$ " wide strips. Piece the strips together to make an 84" long strip for binding the mat quilt; press seams open.
- For the daisy quilt, cut the binding  $1\frac{1}{4}$ " wide and piece to make a strip measuring 52"; press seams open.

## *Materials for Main Quilt*

- $\frac{2}{3}$  yard fabric for front and backing
- $\frac{1}{4}$  yard for binding
- $\frac{2}{3}$  yard low-loft quilt batting

## *Materials for Daisy Quilt*

- $\frac{1}{3}$  yard fabric for background
- $\frac{1}{4}$  yard for binding
- $\frac{1}{8}$  yard for daisy
- 4" square for the center of the daisy
- 14" square low-loft quilt batting
- Isacord embroidery thread to match or slightly contrast the appliques
- Lightweight bobbin thread
- Clear Embroidery Foot #39 or Open Embroidery Foot #20/20C

- Walking Foot #50
- Edgestitch Foot #10/10C
- Your favorite free-motion foot such as: Quilting Foot #29/29C, Freehand Embroidery Foot #24, or BERNINA® Stitch Regulator #42 (BSR)
- $\frac{1}{4}$  yard paper-backed fusible web
- $\frac{1}{4}$  yard OESD Tear-away stabilizer
- HRFive temporary spray adhesive
- Nifty Notions® Cut for the Cure™ Ruler, 14" x 7"
- Monofilament thread
- Washable glue stick
- Assorted beads for the center of the flower

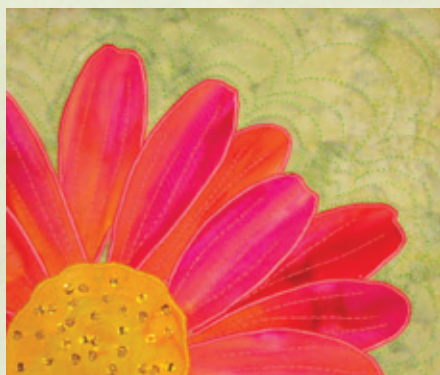


Attach Clear Embroidery Foot #39 or Open Embroidery Foot #20/20C to the machine. Test your stitch settings on scrap fabric using the same fabrics and stabilizer as the project; examine the thread coverage. Make your stitches as close together as possible without creating a build-up. To avoid a heavy build-up of thread on the *wrong* side of the fabric, use lightweight bobbin thread and decrease the upper tension for balance if needed. The upper thread should show along the sides of the stitch on the wrong side if the tension is correctly adjusted. *Note: If using a BERNINA® model with a CB hook system, thread the finger of the bobbin case to adjust the stitch tension instead of adjusting the upper tension. See owner's manual for more information.*

Stitch the appliqué shapes to the background, beginning with the shapes at the back and working forward, following the same order as when you fused. The ends of the stitching will be covered as you stitch forward, leaving clean edges.

Remove as much stabilizer from the wrong side as possible. Pull all loose threads to the back; tie off and clip threads.

## Daisy Details



Layer a piece of batting behind the flower and pin in place. Using Walking Foot #50, stitch detail

lines in the petals and center, referring to the photo as needed.

Attach your favorite free-motion foot to the machine and lower the feed dog. Stitch around the daisy, echoing its shape several times as desired. After stitching the details, trim the flower block to 12" square.

Add beads as desired by hand or by machine stitching.

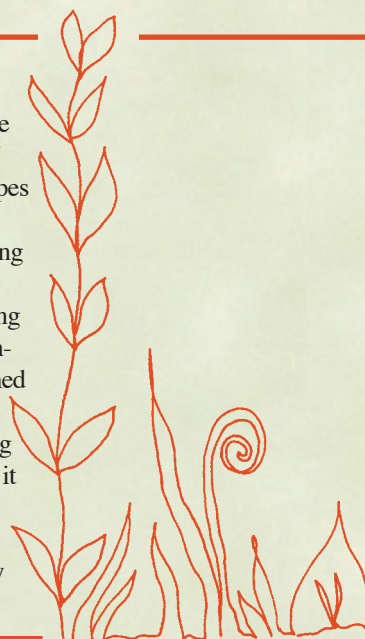
## Main Quilt

Layer the three parts of the main quilt. Look closely at the photo on the previous page and you'll see quilting lines that resemble grass and leaves. If you were sitting on the ground and looking through your garden you would see stems and leaves.

The flower block will be mounted in the center of the main quilt so keep the detail quilting on the top,

## Jean's Free-motion Tip

Free-motion quilting is just that – try to be free and play as is if you are sketching. If you are unsure about drawing simple shapes with the sewing machine needle, practice drawing shapes on tracing paper first, going from one to another in a continuous line. The wavy line at the bottom is the traveling line to go from one image to another without cutting the thread – this will be trimmed away after the stitching is complete. You may not realize it, but you are memorizing the lines and shapes. Try this technique – it has given me the confidence to try drawing with the machine. You can also lightly pencil the lines and shapes directly on the fabric.



bottom, and sides. Begin by drawing 5 or 6 lines where you'll stitch leaves or long blades of grass.

Again using your favorite free-motion foot and lowered feed dog, stitch leaves and grass as desired to quilt the main quilt.

Stitch as desired, then trim the rectangle to 18" x 20".

## Binding

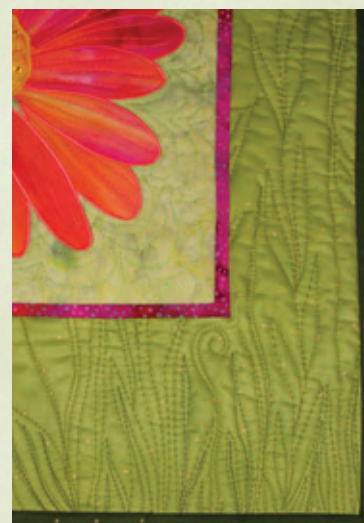
*Daisy Quilt:* Bind the edges of the daisy quilt with a single thickness of fabric, mitering the corners.

*Main Quilt:* Fold the binding strip in half along the length and press. Use the folded strip to bind the main quilt with a French or double binding, mitering the corners.

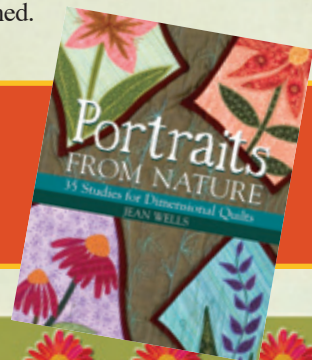
*Note: For complete directions of both the single and the double binding methods, log onto the BERNINA® website: [www.berninausa.com](http://www.berninausa.com) > Online Classes > Sewing Classes > Binding Basics.*

## Final Assembly

Place the flower block on the main quilt with about 3" on each side. Hold it in place with temporary spray adhesive. Using monofilament thread and Edgestitch Foot #10/10C, stitch the daisy quilt to the main quilt in the "ditch" created by the seam where the binding is stitched.



For more explorations into this layered, quilt technique, see Jean's new book, *Portraits from Nature*, available from C&T Publishing, Fall 2006.





BY MARIE OSMOND



# Hip Pocket PURSES



**T**he art of sewing is one of those traditions that should be, in fact needs to be, handed down from generation to generation. Kids can discover their special talents and creativity by participating in a variety of sewing projects.

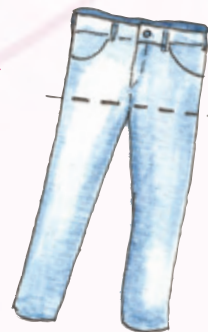
My 15 year-old daughter Rachael was introduced to sewing, along with the rest of my daughters, at a very young age. She subsequently found her niche in design, and has been having a ball creating her own original projects.

One of her favorites over the holidays was making these denim bags as gifts for her friends on a very limited budget. She bought old, worn out jeans for \$3.00 a pair at local thrift stores, additionally purchased lining, buttons, silk flowers, glitz and belts, and made each one unique to each of her girlfriend's personalities.

These are just a few of the bags she designed. We tried to borrow some of the originals, but her girlfriends just wouldn't give them up!

## General Instructions

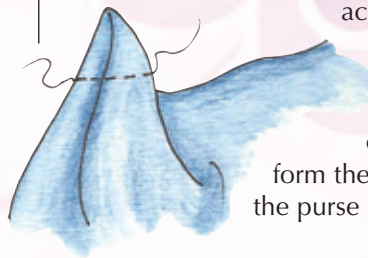
Using a ruler and fabric marker, draw a line across the slacks, just above the legs, about 1"-3" below the bottom of the zipper. Cut the jeans/slacks on the drawn line, through all layers.



Fold the lining fabric in half. Lay the upper portion of the slacks on the folded fabric and draw a rectangle around it. Cut the rectangle out, cutting through both layers of lining fabric, making 2 rectangles. Set lining pieces aside.

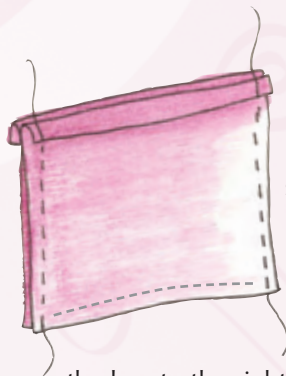
Embellish the front and back of the purse as desired using any of the methods described on the following page.

After the embellishments are complete, turn the purse wrong side out and stitch or serge across the lower edge.



Fold each corner to form a point. Stitch or serge across each corner as shown to form the base of the bag. Turn the purse right side out.





**Lining:** Fold the upper edge of each piece of lining  $\frac{1}{2}$ " to the wrong side. Place the lining pieces right sides together, matching the upper edges. Stitch or serge each side and across the lower edge. Turn

the bag to the right side and stitch across each corner as for the bag to form the base.

Cut the webbing into two pieces the length you desire for straps. Position each end of one piece similar to the illustration; pin in place.

*Tip: Pin the strap in place as desired and "try it on" to check that the length and placement are comfortable for you.* Pin the second piece of webbing to the back of the jeans/slacks in a corresponding position. *Note: The illustration shows only the front strap but both should be pinned in place at this time.*

Place the lining down into the purse, wrong side to wrong side, matching the upper edges. *Note: If you wish to add a ruffle, lace, or stand-up trim to the upper edge of the bag, pin or baste it to the inside edge of the bag at this time before inserting the lining. The trim will be stitched in place during the process of sewing the lining to the bag.* Using Edgestitch Foot #10/10C and an adjusted needle position, edgestitch the edges of the bag and the lining together, securing the handles in the process.

Add belt, ribbon or trim through the belt loops if desired.



## Supplies

- One pair of jeans or slacks with front zipper and hip pockets
- $1\frac{1}{2}$  yards of  $1"-1\frac{1}{2}"$  wide webbing for straps
- 1 yard of  $45"$  wide fabric for lining
- Edgestitch Foot #10/10C
- Open Embroidery Foot #20/20C (optional)
- Button Sew-On Foot #18 (optional)
- Assorted embellishments that may include:
  - Belt to fit into the belt loops of the slacks
  - $1\frac{1}{2}$  - 2 yards of ribbon to fit into the belt loops of the slacks
  - $1\frac{1}{2}$  - 2 yards of lace or trim for the upper edge of the slacks
  - Assorted scraps of fabric for appliqués
  - Assorted purchased patches and appliqués
  - Assorted decorative buttons
  - EZ Glitzer & Assorted glitizing stones

## Embellishments

The following embellishments are suggestions for adding color and style to your bag. Try these or add your own. Embellishments are added before the lower edge of the purse is stitched. When stitching embellishments, attach the Slide-On Sewing Table to the machine. Slide the open purse onto the table for sewing.



### Embroidered Patch

Hoop a stabilized piece of fabric and stitch the desired design. Trim a  $3"-4"$  square around the embroidered design. Fuse paper-backed fusible web to the wrong side of the patch. Peel the paper away and fuse the patch as desired onto the bag. Using a Blanket Stitch and Open Embroidery Foot #20/20C, stitch around the edges of the patch. Add glitizing stones to the patch as desired.

### Layered Patches

Cut three square patches ( $2"$ ,  $2\frac{1}{2}"$ , and  $3\frac{1}{2}"$ ) from coordinating fabrics. Fuse paper-backed fusible web to the wrong side of the patches. Peel the paper away and fuse the patches as desired onto the bag, overlapping them in a pleasing arrangement. Using a Blanket Stitch and Open Embroidery Foot #20/20C, stitch around the edges of the patches. Add glitizing stones and accents to the patches as desired.



### Appliqué Motifs

Arrange purchased appliqués as desired on the purse, using temporary spray adhesive to hold them in place. Thread the needle with monofilament thread and select Straight Stitch; secure the appliqués by stitching along the edges. *Note: The Free Hand System – FHS (knee-activated presser foot lifter) aids in maneuvering around the edges of the appliqués.*



### Button Pockets

Arrange colorful decorative buttons on the back pockets as desired. Stitch in place through all layers using Button Sew-On Foot #18.



### Glitz Accents

Using the E-Z Glitzer and glitizing stones, add jeweled accents along pocket edges, belt loops, and seam lines.





# Log Cabin Pillow

BY ALICE KOLB

## MATERIALS

### Pillow Front

- Foundation: 12"-14" square of muslin
- Chimney (hearth): 2" square (finishes 1½") of red fabric for center
- Logs (strips) in assorted colors (half light/half dark is traditional): cut 1½" wide
- Border: 4 strips of a complementary fabric, 2" x 14" each
- Patchwork Foot with Guide #57
- Construction thread
- HRFive temporary spray adhesive (optional)

### Pillow Back

- 14" square of fabric

### Embellishment Stitching

- Decorative topstitch thread in high-contrast color
- Polyester thread on the bobbin
- Topstitch needle—size 100
- Open Embroidery Foot #20/20C

### Decorative Piping

- 1½" wide cross grain strips, pieced to make one strip approximately 60" long
- 60" of cotton cable cord, ¼" in diameter
- Bulky Overlock Foot #12/12C

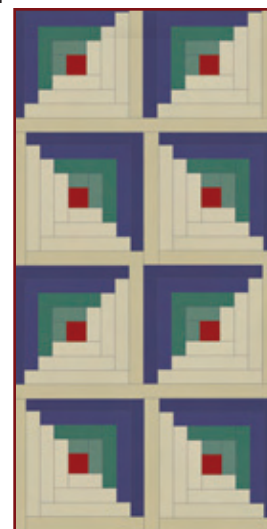
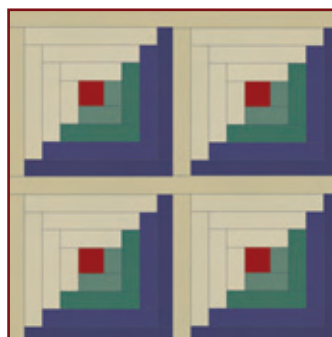
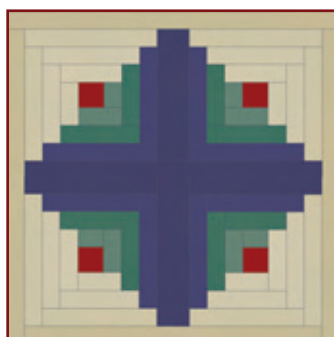
### Finishing Notions

- 12" pillow form or polyester stuffing
- Hand-sewing needle and thread

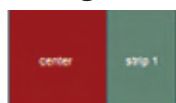
The front of this eye-catching decorator pillow is one 12" log cabin block, made of assorted lightweight upholstery fabrics and embellished with blanket stitching in a strong, contrasting color that matches the piped edge. A perfect beginning project for those new to patchwork, the pillow goes together quickly and adds a charming country touch to a bed or sofa.

## THE LOG CABIN BLOCK

Log cabins are simply strips of fabric matched or unmatched, even or uneven widths, sewn around a center square. Typically the square is placed in the center of the block and is called a chimney; traditionally it was red, representing the hearth. The blocks are usually constructed with a strong light and dark contrast, with the color division forming a diagonal pattern. There are countless creative ways to sew and set logs. Explore and have fun!



1. Fold and crease a "cross" in the center of muslin base.
2. Fold and crease a "cross" in the red center square fabric.
3. Place center square on the muslin, matching the "crosses".  
*Tip: Use temporary spray adhesive to hold the square in place for stitching.*
4. Select a strip and match the cut edge of the strip to one cut edge of the center, right sides together. Using Patchwork Foot with Guide #57, sew the edges with a ¼" seam. Trim the edges of the strip even



with the center edge if needed.

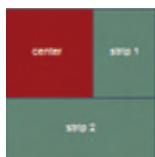


"Go on working, freely and furiously, and you will make progress."

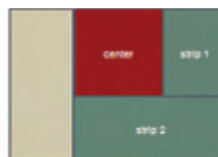
—Paul Gauguin



## HELPFUL PRESSER FEET



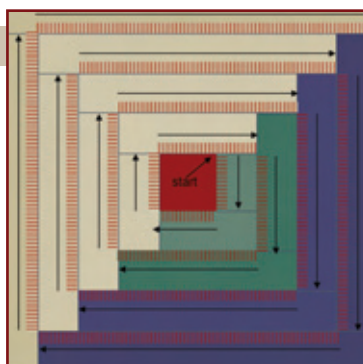
5. Flip strip 1 to the right side and finger press seam smooth. Select strip 2, and place it, right side down, to the next side of the center square. Sew  $\frac{1}{4}$ " seam. It will cover the center unit and side of strip 1; trim to fit if necessary.



6. Continue with strips 3 and 4 as shown in the diagram.
7. Repeat around the center, keeping 4 light strips and 4 dark strips on opposite side, forming a "visual triangle" of light and dark across the block.
8. Press and check the accuracy of the square, trimming to about  $10\frac{1}{2}$ " if needed. *Note: Do not trim muslin foundation fabric.*
9. Stitch the borders to the log cabin block in the same manner as before except that all four strips are of the same fabric.

## EMBELLISHMENT STITCHING

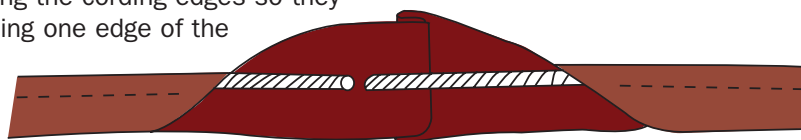
1. Change needle to a Topstitch needle—size 100 and thread with a decorative topstitch thread in high-contrast color; attach Open Embroidery Foot #20/20C.
2. Select the Blanket Stitch with length of 4mm and width of 5mm – 9mm.
3. Set the needle so the decorative stitch will begin "in-the-ditch" of the center block with the needle swing outward. Move the needle position to the far left and align the seamline with the inner edge of the left toe. Engage the Needle Stop Down. Sew in the ditch in a continuous line, turning at the intersection of the logs. The finger of the stitch will flow around the blocks adding dimension to the classic logs.
- Note: Do not stitch along the edges of the outer border.*



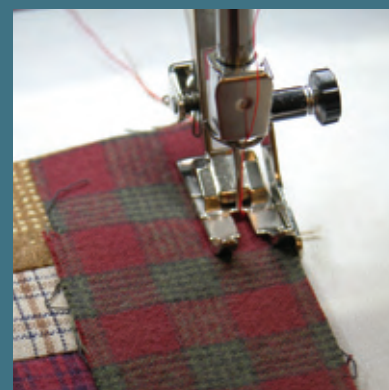
*Note: Stitching diagram does not show the outer borders.*

## COVERED PIPING

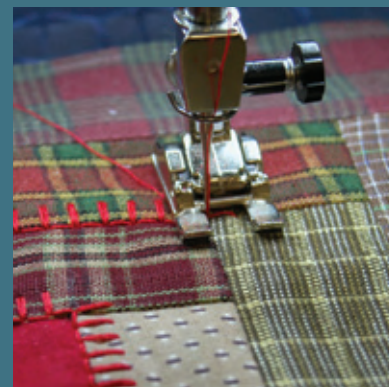
1. Change the needle and thread it with construction thread. Attach Bulky Overlock Foot #12/12C to the machine.
2. Fold fabric strip around cord. Adjust the needle position so it stitches next to the cord, leaving a matched seam allowance. Stitch the fabric around the cord.
3. Place cording along the edge of the pillow front, matching the raw edges. Attach the piping to the log cabin square, using the previous stitching line as a guide.
- Tip: Stitch to the corner, sink the needle into the fabric, and lift the foot. Clip into the seam allowance to allow the piping to turn the corner as you pivot to begin the next side. Repeat for remaining corners.*
4. Finish by cutting the cording edges so they meet and folding one edge of the strip under.



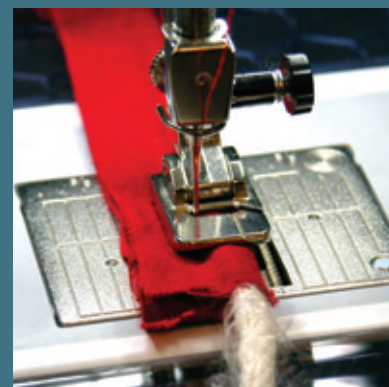
1. Trim the pillow backing the same size of finished log cabin square; place the backing and the log cabin square right sides together.
2. Still using Bulky Overlock Foot #12/12C, move the needle one position toward center and stitch around all edges, leaving a 5"–6" opening along one edge.
- Note: Moving the needle position completely hides the previous lines of stitching when covering and attaching the cording.*
3. Insert pillow form or stuffing in the opening. Using a hand-sewing needle and thread, stitch the opening closed.



*Patchwork Foot with Guide #57*  
Align the edges of the fabric strips with the guide on the side of Foot #57 for accurate  $\frac{1}{4}$ " seams.



*Open Embroidery Foot #20/20C*  
Align the seamline with the inside of the toe and adjust the needle position to sew the stitch in the ditch with the "fingers" of the stitch extending into the strip. Use Mirror Image if needed to orient the stitch correctly.



*Bulky Overlock Foot #12/12C*  
Position the cord in the "tunnel" under Foot #12/12C and adjust the needle position to stitch next to the cord.



# ABOUT Style

BY KRISTIE J SMITH

## French Bulletin Board

*Create this exquisite, yet functional bulletin board and hang it as a piece of art in any room of the house to hold photos, cards, and mementos.*

*Note: The preparation and stitching directions are given below for the **artista** 730E, but this project can be made using other sewing and embroidery machines.*

### Design Preparation

Open the BERNINA® Designer Plus Embroidery Software.

Go to the Settings menu; select Options > Hoop. Set the hoop size: **artista** 400 x 150 MEGA – Auto Split Machines.

Right click on the Alphabet icon. Select the desired font (the font shown is a True Type font, Curlz) and type:

“La mode se fane, <enter>, seulement le modèle demeure le même”, <enter>, (Which means: “Fashion fades, only style remains the same.”)

*Note: To type European characters, click on Select Character; find and click on the character, and then select OK.*

When typing is finished, select OK. Notice the Status Line at the bottom of your screen. It tells you to – “Press mouse button to start text”. Click anywhere on the screen and your text will appear.

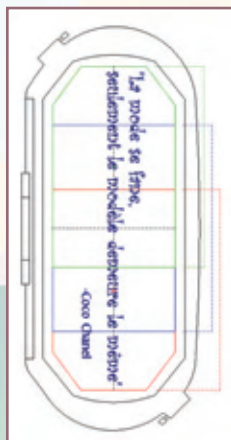
Rotate and center the saying in the Mega Hoop, making the design as long as the Mega-Hoop will allow (approximately 15<sup>3</sup>/<sub>4</sub>”). Right click on the Alphabet icon again. Select the London (10mm) font and type: Coco Chanel. Select OK. Click any-

where on the screen and your text will appear. Rotate and right justify the name as shown in picture. Print a template; this will be a two-page template.

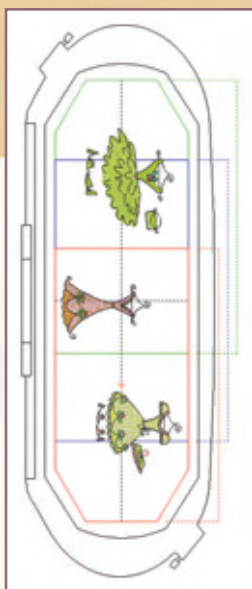
Save the design as desired (to a BERNINA® USB Design Stick, Personal Design Card, or CD), naming it Design 1.

Open a new empty design page in the software. Select File > Open > Design #27 from Dena’s Closet design collection. Select the following hoop – **artista** 400 x 150 MEGA – Auto Split Machines. Increase the design by 20% - right click on the Scale by 20% Down/Up tool on the design toolbar. Rotate the motif by right mouse clicking on the Rotate 45 deg CCW/CW tool twice. Position the design in the center, toward the lower edge of the Mega-Hoop.

Select File > Insert Design > Design #26. Increase the size as with the previous design. Rotate the motif by right mouse clicking on the Rotate 45 deg CCW/CW tool twice. Place this design at the upper end of the hoop.







Fold the 30" square of fabric into quarters, pressing two light creases to assist with placement.

Position the hoop 3" from top of fabric and centered using the vertical creased line. Hoop the fabric with two layers of Poly Mesh cut-away stabilizer behind the quote area, using temporary spray adhesive to bond the layers together. *Note: This will position the top of the first line of lettering approximately 4½" from the upper raw edge of the fabric.* Lay the printed template(s) in the hoop to view and confirm the placement of the quote.

Transfer Designs 1 and 2 to the machine (via direct connect, USB stick, personal design card, or CD-ROM).



process. Embroider the phrase on the fabric.

Un-hoop the fabric. Reposition the hoop approximately 1" below the horizontal crease and centered using the vertical creased line. Hoop the fabric and 3 layers of stabilizer behind the dresses area, using temporary spray adhesive to bond the layers together. Lay the printed template(s) in the hoop to view and confirm the placement of the dresses. Open Design 2 and embroider. Un-hoop the fabric and trim away excess stabilizer.

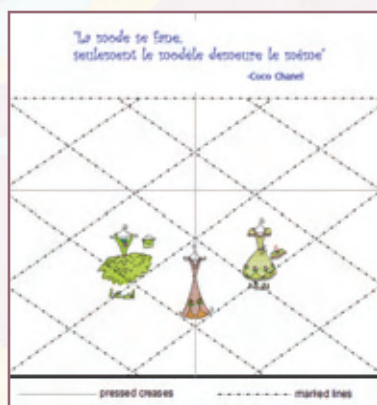
### Adding Ribbon/Trim

Press the fusible fleece to wrong side of embroidered fabric, following manufacturer's directions.

Repeat this process by inserting Design #25, placing it in the lower end of the hoop. Print a template; again, it will be a two-page template.

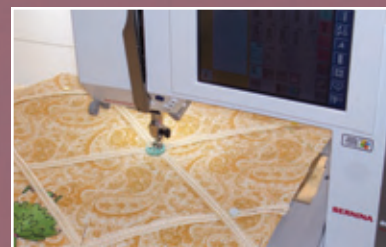
Save the design as desired (to a BERNINA® USB Design Stick, Personal Design Card, or CD), naming it Design 2.

### Design Stitching



With the fabric square lying flat, use a ruler and marking pen to draw a horizontal line 1½" below Design 1 (the French phrase). Next, mark a diagonal line from the left end of the line to the right bottom corner of the fabric. Repeat by drawing parallel lines every 5" on diagonal. Now mark the other direction - right end of the line to left bottom corner, marking every 5", forming a diagonal grid.

Place the ribbon/trim over marked lines and pin in place. Stitch only the ends of the ribbon/trim to the fabric. Place a button at each intersection and stitch using the Button Sew-On Foot #18 and stitch #60 (Button Sew-On program). *Tips: Sew the buttons in the center of the board first, and then you can adjust the tightness of the trim by moving the excess out to the edges if needed. There's no need to apply buttons to the intersections that are close to the edge of the fabric. These edges will be turned under the board. Simply tack the ribbon/trim in place to secure.*



To cover the raw edges of the ribbon/trim at the top of the board, place another piece of trim across the horizontal marking. Sew it in place by edgestitching each long edge using Edgestitch Foot #10/10C

### Board Assembly

Center the fabric over the board (about 2½" - 3" of fabric should overhang the board on all sides). Pull fabric evenly and tightly, turn under edge and staple. Optional: glue trim over the edges of the board to finish the look.

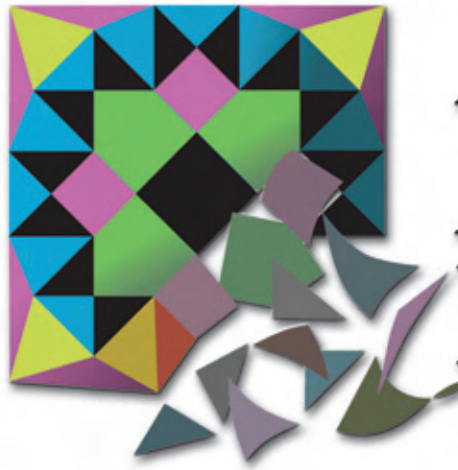


Attach ring hangers to back forming a diagonal grid.

### Supplies

- One 24" square of ¼" lightweight plywood
- One 30" square of tone-on-tone fabric
- One 30" square of fusible fleece
- 8 yards of ½" wide ribbon or trim
- BERNINA® Embroidery Software - Designer Plus level
- Studio BERNINA® Crafter's Collection #812 – Dena's Closet
- Fabric marking pen
- Mega-Hoop
- Sew Steady table for additional support with Mega-Hoop (optional)
- Button Sew-On Foot #18
- Edgestitch Foot #10/10C
- Nifty Notions® Cut for the Cure™ ruler, 7" x 24"
- OESD Poly Mesh cut-away stabilizer
- Isacord Embroidery thread as desired for designs
- Sewing thread to match trim
- Ring hangers from hardware store
- Fifteen ½" - ¾" flat, 2- or 4-hole buttons (assorted or alike)
- Staple gun with ¼" staples





# Alzheimer's Art Quilt Initiative

BY AMI SIMMS

*Another way to help raise funds for Alzheimer's research: Beebe's Hand Painted Note Cards*

Beebe, Ami's mother, is 82 years old and is in the moderate stages of Alzheimer's. She used to be able to sew patchwork squares together to make quilt tops, but Alzheimer's has robbed her of that ability, so Ami helps her paint note cards.

Go to [www.AlzQuilts.com](http://www.AlzQuilts.com) to purchase the cards. You'll get 12 note cards measuring 4.25" by 5.5" with 12 white envelopes. Designs vary in color and style but they are all "abstract." Extremely assorted. Note cards are presented in a clear vinyl folder. Stray paint (on the back and insides) can't be helped. They are part of the charm.

Your purchase gives meaning and purpose to long days that would otherwise be filled with confusion and frustration for Beebe. All proceeds from the sale of Beebe's notecards will go to Alzheimer's research.

It is rare today to find someone who hasn't been touched in some way by Alzheimer's (*AHLZ-high-merz*) disease. We have grandparents, parents, neighbors and friends who have been afflicted with this progressive brain disorder that gradually destroys a person's memory and ability to learn, reason, make judgments, communicate and carry out daily activities. There is currently no cure for Alzheimer's, the most common form of dementia, but ongoing research and clinical studies of Alzheimer's patients give hope that some day this difficult disease will be a thing of the past.

My mother has Alzheimer's. She was diagnosed late in 2001 and moved in with my husband and I shortly after 9-11. We were able to take care of her for nearly four and a half years before having to move her to an Alzheimer's care unit in January of 2006. It was one of the most difficult decisions I have ever had to make, but we just could no longer keep her safe. She couldn't remember where her bedroom was. She no longer knew my husband—one morning at breakfast she stuck out her hand and introduced herself to him. She tried several times to sneak out of the house in the middle of the night (mid-winter) to "go home."

During the time Mom lived with us we never left her alone. Because I work out of my home, except for a monthly teaching trip, I could take care of her. Day by day, I watched this dear, sweet, intelligent, creative woman disintegrate. She was an avid reader who could no longer decipher words. She was a gourmet cook who could no longer identify the food on her plate. She propagated orchids, traveled around the world, designed a line of fabric, worked as a bookkeeper, ran a household and, now, couldn't remember how to turn on the television. Watching someone you love go through this is absolutely heartbreaking.

I got the idea for the Alzheimer's Art Quilt Initiative in the summer of 2005. I already had too much on my plate and desperately tried to ignore it. The ideas, however, kept coming – an exhibit, a mini-quilt sale, a web page, an army of volunteer quilters. Every single person I spoke with about it encouraged me to go forward. There were so many people who had "connections," family members or close friends who have Alzheimer's. I began to think that we could make a difference.

The Alzheimer's Art Quilt Initiative has two goals: to raise awareness, and to fund research so that a cure for Alzheimer's disease can be found. There are two ways for quilters to use their craft for this cause:

## "Alzheimer's: Forgetting Piece by Piece"

Use your creative talents to create an art quilt that speaks to the Alzheimer's experience. This exhibit of approximately 50 art quilts, invitational and juried, will travel throughout the United States for three years and will be shown at major quilting events, museums, quilt guild exhibitions, and other public venues. Each quilt will interpret Alzheimer's disease in some way and all proceeds of the tour will be donated to Alzheimer's research.

## Priority: Alzheimer's Quilts

Make or purchase mini art quilts to help fund Alzheimer's research. These mini-quilts are no larger than 9" x 12" and must fit into a Priority Mail envelope. They are sold by auction (Internet, silent, or live) and all proceeds will be donated to Alzheimer's research.

As I write this, the Initiative is officially 4 months old. Two dozen of my colleagues are making







quilts about Alzheimer's for the invitational portion of the traveling exhibit that will tour the country for 3 years and be seen by 146,000 quilters. Almost \$3,000 has been raised for Alzheimer's research from the sale of 44 very small quilts, none larger than 9" x 12". We are just beginning.

Quilters and guilds across the country have taken on this Initiative as their own. I have received hundreds and hundreds of emails from all over the world that are testimony to the generosity and caring of quilters everywhere. One in particular, from Karen Musgrave, Director of Marketing and Communications for The Alliance for American Quilts, included this quote in the email signature: "If you think you're too small to be effective, you've never been in bed with a mosquito."

This has already been one of the most fulfilling challenges of my quilting career. I see the Alzheimer's Art Quilt Initiative not only as a tool for advocacy and awareness, but as a way in which quilters can grow in their art. The Priority: Alzheimer's Quilts are, because of their size, perfect quilts with which to experiment. Small size equals small risk, making it a much more friendly "canvas" to perfect techniques, learn new methods, and audition new quilting styles. The fact that participants can win a BERNINA® *aurora* 440QE in the process is very tasty icing on the cake. The quilts on these pages are just a small sampling of the talent contributing to this cause. To see more and get complete details on making an Alzheimer's art quilt and winning a BERNINA®, go to [www.AlzQuilts.com](http://www.AlzQuilts.com).

1. **Watercolor Village** (8.5" x 11.5") by Peggy Mages, Orchard Park, NY
2. **A Rose On A Rainy Night** (8.5" x 8.5") by Adva Price, Santa Clarita, CA – (From Marcia Hohn's "Mosaic Rose" - Used with written permission of the designer.)
3. **Geisha** (8" x 7") by Lisa Fiorini-Ahmad, Morgantown, WV – Made in memory of my beloved grandmother, Frances Fiorini, who gave me my spirit in creative endeavors.
4. **Losing Clarity** (9" x 11") by Barbara Bunchuk, Ft Lauderdale, FL
5. **Real Women Quilt** (9" x 12") by Ami Simms – From a T-shirt designed by Pam Stahl ([www.realwomenquilt.com](http://www.realwomenquilt.com)). The logo is trademarked and used with permission.
6. **Where's the Prozac?!** (12" x 8.5") by Ami Simms, Flint, MI and Judy Vaughn, Gaines, MI – Judy is one of my employees. We had a Priority Day at work and I made both Judy and Debbie make a quilt. I am an evil boss.
7. **A Cup of Kindness** (8" x 9.5") by Kathy Kennedy-Dennis, Houston, TX – (From a pattern by Terry Switzer Chilko called "What's In YOUR Cup?" - Mallery Press: 2006)
8. **Love You, Mom** (8.75" x 8.75") by Lynn Flynn, Zion, IL – Dedicated to my mom, Frances Douglas, who lost her battle with Alzheimer's disease on June 5, 1996.

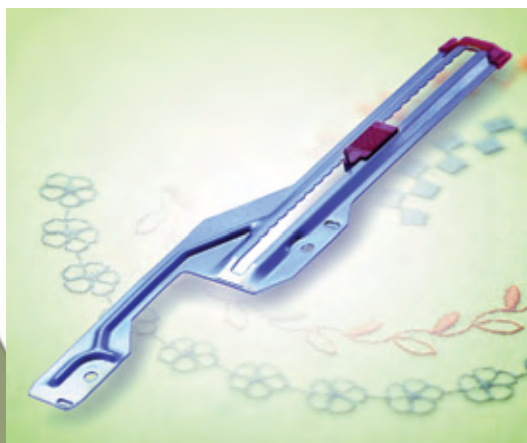


# Circle Quilting

BY VELINA WINCHELL

Finished size: 38" x 52"

*This updated version of the traditional Cathedral Window or Orange Peel patchwork patterns is simple to make because even with all of the circular pieces, there is no curved piecing; and, each block is completed – front, back, and quilting – before being stitched together to form the quilt. The trick is to use the BERNINA® Circular Embroidery Attachment #83 for a unique method of stitching each block.*



*Circular Embroidery Attachment #83 stitches circles using almost any presser foot, stitch, and technique. Follow directions included with the attachment; for more information, see Features, Volume 2.*

## CUTTING THE QUILT SQUARES

Cut thirty-five 11" squares for front  
 Cut thirty-five 11" squares of batting  
 Cut thirty-five 11" squares for back  
 Cut thirty-five 11" squares lightweight tear-away stabilizer

## MARKING THE QUILT SQUARES

Mark the center of all stabilizer squares.  
 Mark the center of all front pieces on the wrong side of the fabric.  
 Mark a 7" square in the center of all front pieces on the right side of the fabric.  
 Mark the center of all front pieces you wish to embroider on the right side.

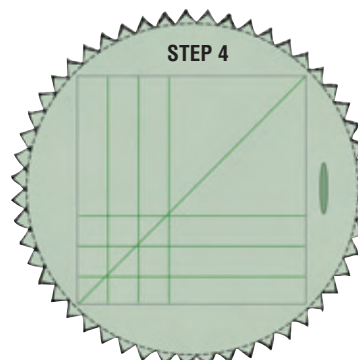
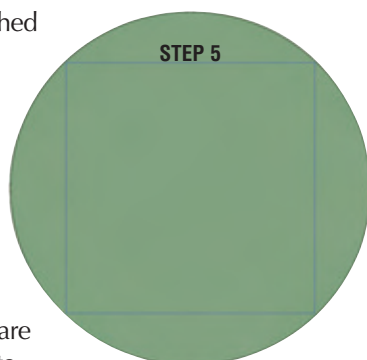
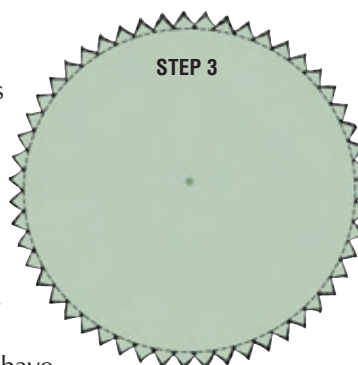
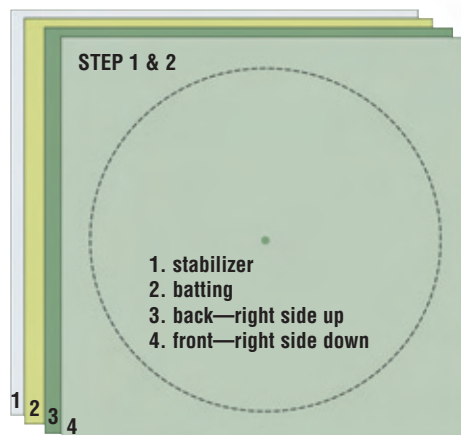
## SUPPLIES

- 3 yards of 45" wide fabric for quilt front (can be a mixture of several fabrics if desired)
- 3 yards of 45" wide fabric for quilt back (can be a mixture of several fabrics if desired) *Note: Both the front and back fabrics will show on the front so they should coordinate*
- 3 yards of 45" wide low-loft batting
- OESD Lightweight Tear-Away stabilizer
- HRFive Temporary Spray Adhesive
- OESD Aqua Mesh stabilizer
- Fabric marking pen
- Circular Embroidery Attachment #83
- Walking Foot #50
- Bulky Overlock Foot #12/12C
- Nifty Notions® Cut for the Cure™ 7" square ruler to use as template
- Pinking Shears



### CREATING THE "BLOCKS"

1. Stack the front and back fabric squares right sides together with batting and tear-away stabilizer on the bottom (stabilizer next to the feed dog). Place the center of the stack on the pin of the Circular Embroidery Attachment #83. *Note: Be sure to place the plastic cap back on the pin for safety.*
2. Stitch a 10" circle through all layers; after stitching, remove the stabilizer.
3. Trim around the outer edges of the stitch circle with pinking shears. Using pinking shears creates notches in the seam allowance, resulting in smooth curved edges once the circle is turned.
4. Cut a slit (about 1½" long) along one edge of the circle in the front fabric only. The slit will be covered when the edge of the circle is folded back over it. *Tip: Center the 7" square ruler inside the circle and make the slit between the side edge and the stitching. Do not make slits along the sides that you have planned for the outer edges of the finished quilt.*
5. Turn the circle through the slit; press. With a fabric marker draw a 7" square in the center of the circle using the square ruler as a template. These lines will be stitching lines for joining the "blocks". Repeat all steps until you have 35 finished circles.



### QUILTING THE CIRCLES

Select one or both of the following quilting methods to complete each "circle block". The sample shown uses a combination of Options One and Two.

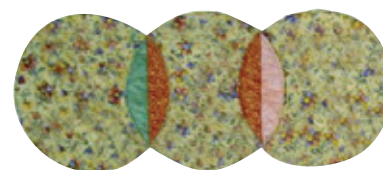
*Option One - Machine-fed Quilting:* Using the Walking Foot and straight stitch, sew from corner to corner of the 7" square marked on the front of each, forming a large "X".

*Option Two - Machine Embroidery Quilting:* Hoop Aqua Mesh stabilizer and spray stabilizer with temporary spray adhesive. Center the circle in the hoop and press it onto the stabilizer, right side up. Check the size of the embroidery design to make sure it will be completely visible once the edges have been folded in (approximately 4"). Adjust the machine to half speed and embroider the design; remove the stabilizer. *Note: The sample shown*

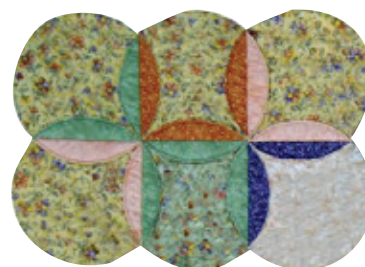
has a simple design by Holice Turnbow that was embroidered using a 2.5mm Double Needle and two thread colors. For more outline embroidery designs, go to [www.embroideryonline.com](http://www.embroideryonline.com)

### CONSTRUCTING THE QUILT

Arrange the circles right side up (slits showing) as you plan to sew them together. Make sure there are no slits on the outside edges of the quilt (these edges will not be folded inward so if the slit is here, it will not be covered).



With wrong sides together (quilt back to quilt back), sew the circles together to form a row, stitching along the edges of the 7" marked squares; the 10" circles are becoming 7" squares. Press the seam allowances (curved edges) open. Use Bulky Overlock Foot #12/12C to topstitch the curved edges of the circle in place, forming "orange peels". *Note: The "tunnel" on the sole of Foot #12/12C offers room for the bulky edges of the quilted circles to pass smoothly under the foot.*



With wrong sides together, sew the rows together. Press the seams open and sew the edges of the circles down.

Wash the quilt to remove any left over stabilizer from embroidery, if needed.



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



Sun by Marlis Bennett

## Today's your day to try the aurora 430 & 440 QE and the *revolutionary* Bernina Stitch Regulator.

It's the dawn of a new day in sewing for you. The aurora 430 and 440 QE from Bernina bring you features that will revolutionize the way you sew, quilt and embroider. For instance, you'll master free-motion in minutes with the patented\* Bernina Stitch Regulator. It regulates stitch length, so you can create consistent free-motion stitching with complete confidence. Only Bernina makes it all so easy with just this magic, little presser-foot attachment. What's more, both aurora machines let you do embroidery powered by your PC, which means the sky's the limit when it comes to designing. So, what are you doing today?



Today I will go to Bernina.

Nothing Sews Like A Bernina. Nothing.

**BERNINA®**

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

No one supports the creative  
sewer like a Bernina Dealer.

\*US Patent 6,883,446. Optional with 430, standard on 440 QE.



**BERNINA®**

## Quilt Leadership Award



As the energetic host of *Simply Quilts* on Home and Garden TV, Alex Anderson spreads her love of quilting to millions of viewers every day. A popular teacher and lecturer, she also teaches seminars throughout the year and the collection of quilting books she has authored are always in demand. These are the reasons Alex was recently awarded the 2005 BERNINA® Quilt Leadership Award at Spring Quilt Festival in Rosemont, IL. This annual award is given in recognition of the contributions made to the national quilting industry by a particular quilter throughout his or her career. Alex is a BERNINA® loyalist and spokesperson who says, "My first BERNINA® opened a world of possibilities; it was as if someone handed me the magic key to creative freedom. It would do what I asked it to do and as I became confident with my BERNINA®'s features, it lead me down a creative path I never dreamed possible."

Presented by Martin Favre, President of BERNINA® of America, the BERNINA® Quilt Leadership Award has in the past been given to such quilting icons as Karey Bresenhan—2001, Georgia Bonesteel—2002, Caryl Bryer Fallert—2003, Libby Lehman—2004. According to Gayle Hillert, VP of Education at BERNINA® of America, "It is vital that we recognize the quilters who are doing their best to keep the craft of quilting alive. They encourage the appreciation of modern day usage of quilts as well as the history and heritage they bring to our lives."

Alex is certainly one of those quilters. She says, "My personal mission is to share my love of quilting with anyone who will listen. When teaching, my goal is to educate and encourage those interested in quilting as clearly and simply as possible. As for those who really aren't interested in the craft itself, I enjoy enlightening them about this art that has been handed down so carefully from generation to generation."

**Martin Favre presenting a handmade Swiss music box to Alex Anderson for the 2005 BERNINA® Quilt Leadership Award.**



## 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!

Nothing Sews Like A Bernina. Nothing.  
**BERNINA®**



# Red Punch

BY FAITH REYNOLDS

# Jacket

***Turn a simple wool jacket into a stunning fashion statement by creating a floral cascade along both sides of the front opening. The flowers are needle punched in bright colors and form the shape of the outer edges of the lapels.***

## SUPPLIES

- BERNINA® Needle Punch Accessory Set
- Any of the following BERNINA® machines: **activa**, **virtuosa**, **aurora**, & **artista** models 165, 170, 630
- Haiku Two Jacket pattern from The Sewing Workshop

- Wool fabric (coat weight or felted wool)

- Jewel tone skein of variegated wool yarn – remove polyester threads wrapped around yarn, if applicable OR

- “Pure Wool”  
- package of 6 solid single rounds and 2 multi-color double rounds of 100% Merino Wool Fleece



For visual instructions on using the BERNINA® Needle Punch Accessory Set, watch the instructional DVD included with the set. For more written information and inspiration, see *Feet-ures*, Volume 3

## MACHINE SET-UP

*Note: Power to the machine should be OFF for the installation of the Needle Punch Accessory Set.*

- Drop the feed dog of the machine.
- Remove the presser foot, needle, and stitch plate.
- Remove needle holder thumb screw completely.
- Remove the bobbin case.
- Open the shuttle cover and remove hook race, then leave shuttle cover and bobbin door open. Put all these parts in a small plastic bag for safekeeping. *Note: Consult your machine owner's manual to identify the parts, if needed.*
- Place the Needle Punch stitch plate (with the large hole) on the machine.
- Mount the Needle Punch needle holder on the needle bar. Secure it in place using the fixing screw.
- Attach the Needle Punch presser foot.
- Turn the machine on - this will automatically center the needle bar
- Select Straight Stitch. *Note: This is the **only** stitch that can be used with this attachment.*
- Slowly turn the handwheel toward you, making sure the needles go into the center of the large hole on the stitch plate.



## NEEDLE PUNCHING

Machine needle punching uses the same principles as free-motion stitching but is much easier because there are no stitches or threads to consider.

**TIPS:** Sew a little faster than usual as you move the fabric. Don't push or pull the fabric. Most importantly, relax and have fun!

## JACKET PREPARATION

The Haiku Two jacket pattern is perfect for needle punching. The lapel and jacket front are cut in one piece with the center front edges of the jacket folded back to form the lapels. The folded lapel is then stitched into the shoulder seam. After punching the flowers along the front of the jacket, you will trim the fabric from around the outer edges of the flowers and leaves.



With this in mind, extend the cutting line for the outer lapel edge by 2". This gives enough fabric to hold on to while needle punching the flowers.

## DESIGNING THE FLOWERS

The flowers shown on the jacket are freeform and created as they are punched. General directions are given for shaping and punching flowers. Keep in mind that the floral designs on the two lapels should complement each other and work as one design down the front of the jacket.

**DESIGN TIPS:** Use a variety of shapes and an interesting mix of colors as you design the front of the jacket.

Make a combination of large and small flowers. Add leaves to some and stems to others.

Make some flowers round and some with petals like daisies. They don't have to be perfect to look natural.

## PUNCHING THE FLOWERS



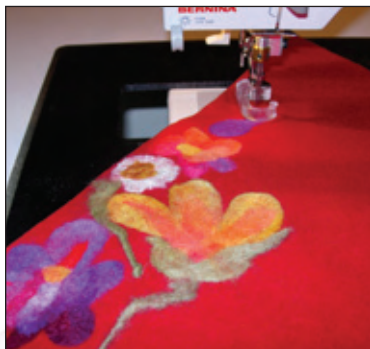
Loop a piece of yarn or roving into a flower petal shape. Put it under the presser foot and "punch" it with the needles to mesh the yarn and background fabric together.



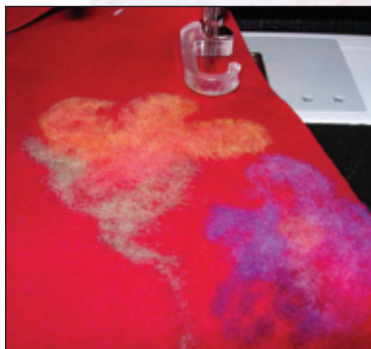
Continue shaping the yarn or roving until you have the petals of the first flower completely shaped and punched.



Add a different color for the center or for the lower portion of the bud; punch.



Continue shaping and punching flowers as desired along the lapel line of the jacket fronts.



After punching the flowers on the front, turn the fabric over and punch from the wrong side. Turn back to the front and punch a final time.



After punching flowers along the lapel line of both jacket fronts, trim the excess fabric away. Fold the lapel back and construct the jacket as the pattern directs.



# Stunning Stripes

BY JILL DANKLEFSEN

This stitch recipe makes use of the print in the fabric – in this case, stripes. Stabilize the fabric and sew rows of stitches to take the stripes from simple to stunning. What could be easier?






## STUNNING STRIPES

### STABILIZATION TIPS

- Spray Starch is a great place to start.
- If this does not add enough support for the stitching, add a layer of OESD Lightweight tear-away stabilizer.
- Presser Foot – Clear Foot #34/34C
- Needle – 80/12 sharp
- Thread – Assorted Isacord embroidery threads to complement the striped fabric

Select your favorite decorative stitches and sew along the vertical stripes, spacing the rows as desired.

The chart below shows the stitches used in the sample.

STITCH	MACHINE MODEL	STITCH
 Triple Straight Stitch	All current models	Stitch 6
	Model 1008	Stitch 9
 Nature stitch	<i>activa</i> 220	Stitch 23
	<i>activa</i> 230PE	Stitch 39
	<i>activa</i> 240	Stitch 36
	<i>aurora</i> 430	Stitch 41
	<i>aurora</i> 440QE	Stitch 84
	<i>artista</i> models	Stitch 130
 Blanket Stitch	<i>activa</i> 220	Stitch 28
	<i>activa</i> 230PE	Stitch 25
	<i>activa</i> 240	Stitch 41
	<i>aurora</i> 430	Stitch 50
	<i>aurora</i> 440QE	Stitch 45
	<i>artista</i> models	Stitch 329
 Entredeux Stitch	<i>activa</i> 220	Stitch 41
	<i>activa</i> 230PE	Stitch 59
	<i>activa</i> 240	Stitch 76
	<i>aurora</i> 430	Stitch 118
	<i>aurora</i> 440QE	Stitch 147
	<i>artista</i> models	Stitch 701
 Heirloom stitch	<i>activa</i> 220	Stitch 49
	<i>activa</i> 230PE	Stitch 69
	<i>activa</i> 240	Stitch 98
	<i>aurora</i> 430	Stitch 148
	<i>aurora</i> 440QE	Stitch 178
	<i>artista</i> models	Stitch 748

The striped fabric is a coordinate of the Kaye's Cottage Collection; mix the stitched fabric with other coordinates for great piecing partners.



INTRODUCING

## KAYE'S COTTAGE

Kaye England

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Kaye's Cottage "Sentiments" Panel

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## Machine Quilting Techniques for

# Award Winning Quilts

**BERNINA®**

BY NINA MCVEIGH

## TOP TEN QUILT JUDGING POINTS

Even though each show is judged in its own way by its own standards, there are similarities in what judges look for in any show. The following list is a composite of what judges look for in award-winning quilts. They are in no particular order and should be taken as a list of general topics, not specific requirements.

1. **Visual Impact** – is it visually appealing, does it attract attention?
2. **Overall Workmanship** – is it well-constructed, neatly stitched?
3. **Piecing** – is the piecing accurate – do points meet, patterns match?
4. **Appliqué** – are the appliqué edges turned properly, stitches invisible?
5. **Overall Appearance** – are the outer edges straight, does it hang flat?
6. **Use of Color** – regardless of the color scheme, does it work well for the quilt?
7. **Quilting** – does it enhance the design of the quilt or detract from it?
8. **Design** – is the design well-balanced and pleasing?
9. **Binding** – is it filled with batting, are the corners neat?
10. **Cleanliness** – is the quilt odor-free, unsoiled, and free of pet hair?

Making a quilt for a show or challenge can be a labor of love filled with the anticipation of winning a blue ribbon and being recognized for quality workmanship, creative imagination, and determined perseverance. Once the quilt is finished and entered, it is subject to judging and the question is - “What really makes an award winning quilt?”

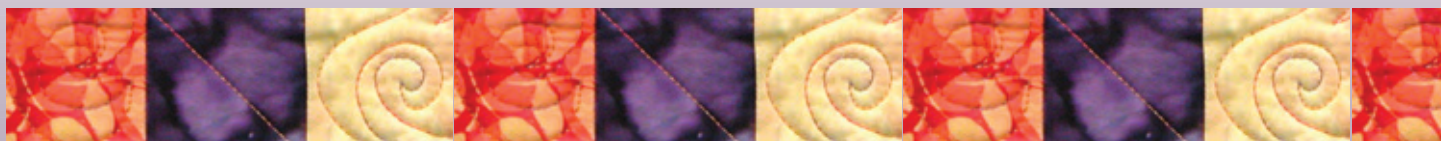
Each show has its own requirements for winning and the first thing you should do, even before planning and designing the quilt, is to gather as much information about the show as you can. Does the quilt have to be a certain size? Should it feature particular techniques such as appliqué, free-motion quilting, or traditional piecing? Do you need to use specific products such as a particular fabric line or a certain type of batting? The answers to these questions often lie in who is sponsoring the show and what product or technique they are promoting.

Many shows will furnish entrants with a copy of the form their judges will use. The more information you can get before stitching the quilt, the better you will be able to give the judges what they want. Most quilt judges today use one of two popular judging systems, the Point System and the Elimination System.

The Point System uses points allotted to specific areas of design and construction. The number of points usually adds up to 100 and each category typically has a maximum value. For instance, a quilt can earn 20 points for overall workmanship, 20 for creativeness of design, 10 for use of color, etc. Each quilt is judged against the total number of points and not against other quilts. This system is useful for quilts of similar design but quilts that are unusual or outside the norm may not fare well with this type of judging.

The Elimination System allows each judge to evaluate a quilt and comment on the design and workmanship. This method usually provides the quilt designer with constructive criticism so that he or she can learn from the experience and improve as they enter more and more shows. Quilts of unusual design or ones that are “outside the box” usually fare better with this type of judging. When judged with this method, the same quilt may win at one show and not even place at another one based on the competition it is being judged against. The quilts are judged against each other and as less qualified ones are eliminated, the winners are determined.

Both systems have pros and cons and most quilt show judges (and show entrants) have their personal favorite methods of judging. But no matter which system is used, a good quilt judge can offer insight about your quilts that you may be too close to objectively evaluate.





Regardless of the specific requirements of a particular show, exquisite workmanship is a common denominator for most award-winning quilts. Executing simple techniques in the proper way can go a long way toward winning a prize. The quilt shown here combines several machine techniques to create a striking piece of art sure to win a blue ribbon!

## *Early Morning Flowers*

60" x 60" finished size

### SUPPLIES

- 2½ yards background fabric
- 1½ yards contrast fabric
- ¼ yard of green fabric for appliqué leaves and stems
- Fat quarters for appliqué center wreath
- Assorted scraps of fabric for flowers
- ¾ yards backing
- ⅓ yard accent fabric for piped binding
- ¾ yard for binding
- 72" x 90" batting
- #70/10 Jeans/Denim machine needles
- #75/11 Machine Quilting needles
- #60/8 needle for beading
- Cotton thread for piecing
- Monofilament thread for appliques
- 60 wt cotton thread for appliqué to match background
- #100 silk thread for machine quilting
- Freezer paper
- Fabric gluestick
- #0 gold safety pins for basting
- Spray bottle of water
- Patchwork Foot with Guide #57
- Open Embroidery Foot #20/20C
- Leather Roller Foot #55
- BERNINA® Stitch Regulator #42 - BSR
- Gold Latch Bobbin Case for *artista* machines (rotary hook only)



### CUTTING AND PREPARATION

Cut the following from the indicated fabrics:

#### *Background Fabric*

Cut 24 of piece A from the Drunkard's Path pattern

Cut 4 pieces 10½" x 10½" for center blocks

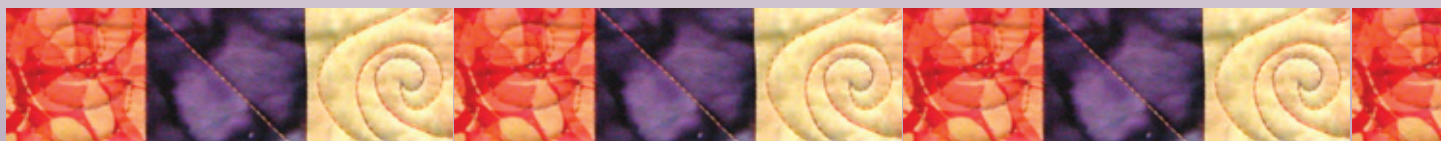
Cut 4 pieces 10½" x 20½" for border strips

#### *Contrast Fabric*

Cut 24 of piece B from the Drunkard's Path pattern

#### *Drunkard's Path Blocks*

Using the cut pieces A and B, make 24 Drunkard's Path blocks (10½" X 10½") using Patchwork Foot with Guide #57 and following the instructions below for curved piecing.



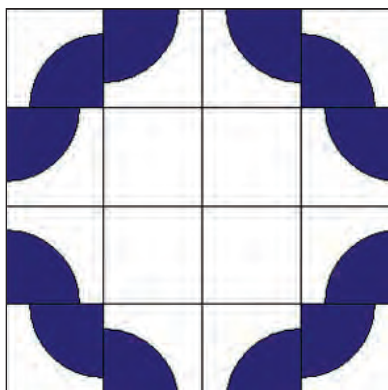


*Curved Piecing*

Insert #70 Jeans needle. Thread the machine with cotton thread and attach Patchwork Foot with Guide #57. Indicate the center of the curve by folding the pieces in half and marking each piece with a finger crease. Place piece B on top of piece A, aligning the curved edges with the guide of the foot (Photo A). Feed the top piece with your left hand and the bottom piece with your right hand; check to make sure that the center marks are aligned as you sew along the curve (Photo B).

**CENTER OF QUILT**

There are 16 blocks that form the center of the quilt – 12 Drunkard's Path blocks and 4 plain. Arrange them in order according to the diagram.



Stitch the blocks together using Patchwork Foot with Guide #57 and  $\frac{1}{4}$ " seam allowances. Appliqué the floral design on the center section following the instructions below for hand-look appliqué.

**HAND-LOOK APPLIQUÉ****Machine Set Up:**

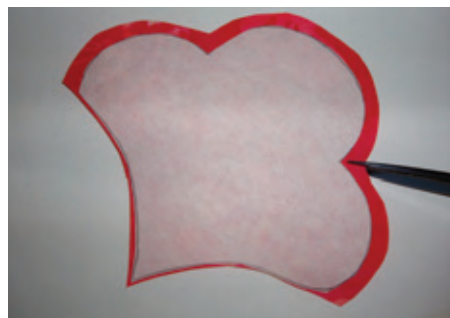
1. Attach Open Embroidery Foot #20/20C.
2. Thread the needle with monofilament thread.
3. Wind a bobbin with 60-wt thread.
4. Thread the bobbin case finger (for CB hook models) or the pigtail on gold latch bobbin case (for rotary hook models).
5. Select the Blindstitch; adjust the needle to the far right position, width to 0.9mm and length to 1.0mm.
6. Select the down position for the Needle Stop Up/Down function.

**Preparing the Appliqués Pieces:**

1. Trace the patterns from the pattern page onto the dull side of freezer paper.
2. Cut out on the traced line.



3. Press these pieces, wax side down, to the wrong side of the appropriate fabrics.
4. Cut out fabric a scant  $\frac{1}{4}$ " around paper pieces.



5. Clip inside points and curves. Using a glue stick turn edges of the fabric over the edge of the paper. Work in small amounts to keep curves smooth.

**Positioning the Appliqués Pieces:**

1. Arrange the appliqué shapes on the pieced center section of the quilt top as shown in the photo.





- Before pressing, evaluate the appliqué shapes. Using fabric gluestick, glue the background pieces first, continuing to layer pieces as you build the design (stitch each layer before gluing the next one into place).

### Stitching the Appliqués

- Place appliqué piece under Foot #20/20C so that the edge of the appliqué piece is just inside the right toe of the foot. You want the straight stitch portion of the blindstitch to be just along the edge of the appliqué piece and then the "bite" of the stitch will stitch into the shape and catch just a few threads of the appliqué.



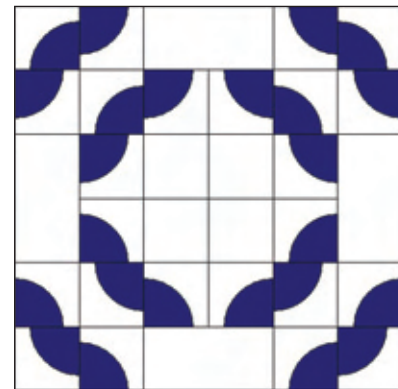
- Stitch the appliqué pieces, stitching the background pieces first, continuing to layer pieces as you build the design.
- After stitching each layer, remove the fabric as well as the paper from behind the appliqué pieces:
  - Using a small scissors, carefully cut away fabric behind the stitched appliqués, leaving about  $\frac{1}{4}$ " of fabric inside stitching line.
  - Spray area with water, let stand a few minutes, paper will pull out very easily. Do not force as you could break stitches.

### Tips:

- When you feel you need to place a few extra stitches in the appliqués, such as in a corner or a point, use Pattern Begin.
- This design has a lot of curves and corners and the Free Hand System (FHS) is useful for pivoting and maneuvering around the shapes.

### BORDERS

Stitch the remaining Drunkard's path blocks together with the  $10\frac{1}{2}$ " x  $20\frac{1}{2}$ " pieces of background fabric to form the borders of the quilt, following the diagram. Sew the borders to the center portion of the quilt.



Complete the appliqué on the borders following the previous directions for the appliqué on the center of the quilt. *Note: Some of the appliqué design overlaps both the center and the border – see photo for reference.*

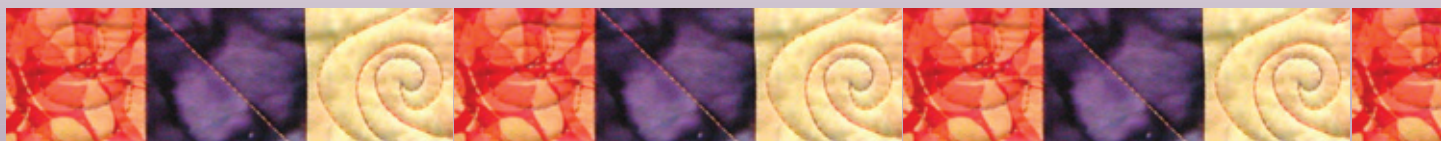
### BASTING

Lay the backing of the quilt on flat surface. I like to pull my fabric tight and tape it down to tables. Smooth the batting over the backing. Lay the quilt top on the batting and smooth it out. Starting at the center, pin-baste the quilt, placing pins about every 2".



### QUILTING

Thread the machine with #100 silk thread top and bobbin; use a #75 quilting needle. The type of quilting you choose determines the particular presser foot you should use. It is always fun at this point to decide how you want to quilt the quilt. Do you want to do echo quilting, all over free motion quilting, follow stencil designs, etc.? How about all of the above! Evaluate the quilt and





decide what effect the quilting will have on the overall quilt. For example, if you echo quilt the appliquéd flowers and then stipple around them, they will rise up and stand out. You may want to let the shapes in the quilt dictate the type of quilting.



**Echo Quilting:** Use the Leather Roller Foot #55. The foot allows you to easily maneuver around shapes with the feed dog moving the fabric. It gives you some of the freedom of free-motion stitching without needing the skill. Place the wheel of the foot on the edge of the shape you are echoing; adjust the needle position so it is next to the wheel. As long as you stitch with the wheel following the shape, you will have a consistent echo.



**Stipple Quilting:** Attach the BERNINA® Stitch Regulator #42 (BSR) and lower the feed dog. The BSR enables you to move your fabric in any direction without worrying about the length of your stitches. Set the stitch length at the desired setting. Start moving your fabric; the machine speed will adjust for how you move the quilt, keeping all your stitches even! *Note: The BSR is available for the aurora 430 and 440 QE plus artista models 730, 640, 630, and 200. If using another model, select your favorite free-motion foot such as Quilting Foot #29/29C or Freehand Embroidery Foot #24.*

## EMBELLISHING

Give additional impact to your quilt with decorative embellishments. Define edges, emphasize appliqué shapes, and add color with stitches, decorative thread, and beads. Several types of embellishment were used on the quilt shown in the photo:

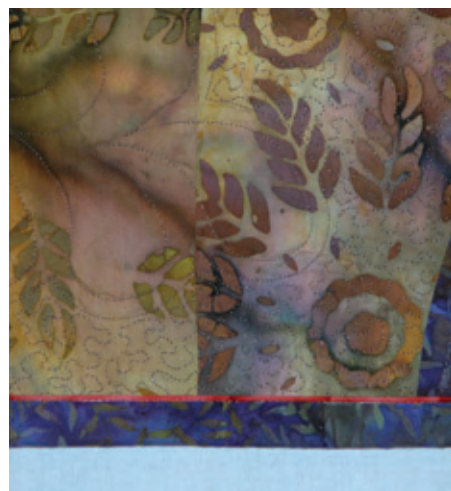
**Bobbin Play:** Quilting or embellishment using a heavy decorative thread on the bobbin and stitching from the wrong side. Use a second bobbin case so that the tension may be adjusted (loosened) for the heavier thread. The needle is threaded with a cotton thread that matches the decorative thread. Sew decorative stitches or free-motion an area of the quilt with bobbin play techniques.

**Machine Beading:** Add glitter and definition to your quilt easily and precisely. Hoop your work in a wooden embroidery hoop to keep it taut and insert a size 60 needle into the machine. Thread the needle with monofilament thread and the bobbin with #60 weight thread. You will *not* use a foot on the machine for this technique, but you do need to lower the presser foot bar as if there is a foot on the machine in order to engage tension. Lower the feed dog. Take a few anchoring stitches, pulling up the bobbin thread when you start. Slide a bead to where the thread enters the fabric with the hole facing up. Turn the hand wheel until the tip of the needle

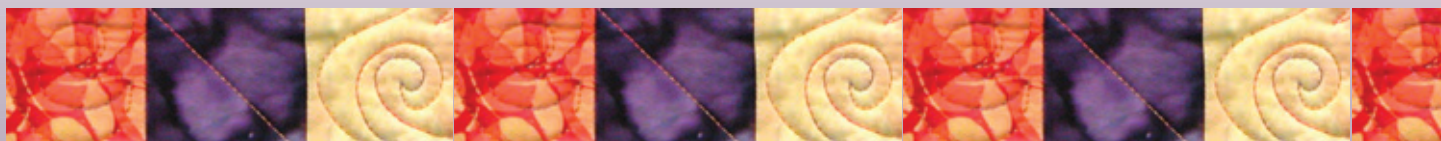
enters the bead. Using your heel on the back of the foot control, drop the needle through the bead into the fabric. Using your heel on the back of the foot control again, raise the needle. Move the fabric and take several anchoring stitches next to the bead. The bead will automatically flip over on its side and lay on the fabric, as it should. Move by taking little stitches to where you want to place the next bead. Repeat the process, adding beads as desired. When finished, take several anchoring stitches and cut the thread. *Hint: Pour the beads into the hoop, which will contain them and keep them from falling on the floor.*

## BINDING

Before you add binding, trim the edges



and square up the quilt. The binding on this quilt is a piped binding, following the directions on Ricky Tim's *Grand Finale* DVD. Completely stitched by machine, this unique finishing method is fast and easy, adding a subtle accent of color along the edge of the binding.





# "I'm Free with BSR!" Challenge

The innovative BERNINA® Stitch Regulator has revolutionized the world of free-motion stitching. What used to take hours (or days) of practice can now be mastered in just a few minutes. Thread painting, bobbin play, echo quilting, and stipple quilting are just a few of the techniques you can do with this unique accessory made especially for the **aurora** 430 and 440 QE plus **artista** models, 730, 640, 630 and 200.

The BSR offers regulated, even stitches, no matter what speed or direction the fabric is moved. This exceptional presser foot makes you a confident freemotion artist even if you have never tried it before! It works on a variety of fabrics and textures - including velvet, lame, fleece, corduroy, and denim - making it perfect for a wide range of applications.

The first "I'm Free with BSR!" Challenge was held in BERNINA® stores across the country and the next few pages show the National winners in six categories plus 12 Honorable Mentions who deserve recognition for their fabulous free-motion work.

## BEST OF SHOW

PRIZE: Trip for 2 to Steckborn, Switzerland (5 days including travel). Approximate retail value: \$5000.



## "Friday's Daylilies"

Jane Watlington - Jackson, TN  
Sew Many Ideas - Jackson, TN

*"The BSR has given me a fantastic freedom of expression for my creative work as an artist. THANK YOU BERNINA."*



## Turn the page to see these category winners!

1. **FASHION & ACCESSORIES:** BERNINA® Accessory Gift Collection—\$1500 value
2. **QUILTING:** Benartex Gift Collection—\$1500 value
3. **HOME DECORATING & CRAFTS:** Quilters' Resource Gift Collection—\$1500 value
4. **EMBROIDERY SOFTWARE:** OESD Gift Collection—\$1500 value
5. **PROFESSIONAL:** **aurora** 430 sewing and embroidery system—\$3500 value



# BSR Challenge Winners



## 1. "In the Forest"

Mary Lou Eckstein - Yorba Linda, CA  
M.E.L.'S Sew & Vac Center - Anaheim, CA

*"I used the BSR to stitch free-motion leaves with Sulky Blendables on silk dupioni layered with Warm and White batting with a Bemberg lining. I wanted to capture the breezy motion of leaves in the sunlit forest of green."*

## 2. "Reach to the Stars"

Jane Robertson - Albuquerque, NM  
Ann Silva's BERNINA® Sewing Center - Albuquerque, NM

*"This is an original design of three women dancing and celebrating the joy of free-motion quilting with the BSR foot. I did a variety of freemotion stitches all over to explore and discover the full range of the BSR. This quilt was a joyful experience. With the BSR, I am free indeed and can reach to the stars!"*





### 3. “Koi Pond” Roller Shade

Daryl Ann Klutarich - Shelby Township, MI  
Sewing Products Company Inc. -  
Sterling Height, MI

*“Created on the **aurora** 440QE and free-motion stitched with BSR foot. Sewing ranged from small detail work on eyes & scales to large parallel ripples.”*



### 4. “Summer Serenity”

Ann Shobert - Riverside, PA  
Hoover's BERNINA® Sew - Mifflinburg, PA

*“The background has layers of fabric for the sky, hills, and fields. A combination of straight and zigzag stitches with the BSR were used to thread paint the trees, fence, and flowers.”*



### 5. “Leapin Lambs”

Sheila Haynes Rauen- Knoxville, TN  
National Teacher

*“This was so much fun – experimenting with the BSR, Needle Felting Tool, and the Free Motion couching foot!”*



**BSR Challenge Winners**



## BSR Honorable Mentions

Each Honorable Mention winner receives a Swiss Sew Essential Tool from BERNINA® of America, Inc.



*"Autumn Vest"*

M. Lynne Barlow - Fuquay-Varina, NC  
Elegant Stitches - Cary, NC



*"Grandpa's Poppies"*

Shirley Chaffin - Lincoln, NE  
BERNINA® Sewing Studio -  
Lincoln, NE

*"Welcome All  
Around"*

Karen Hanken -  
Jacksonville, OR  
Top Stitch - Medford, OR



*"Line Interrupted: Red"*

Jack Brockette - Dallas, TX  
Bell's BERNINA® Sewing Center - Garland, TX



*Welcome*







***"BOOMER" – Let's Go!***

Debra Kinder - West Bend, WI  
Royce Fabrics - West Bend, WI

***"Sunset Over the Lotus Pond"***

Rami Kim - Granite Bay, CA  
Meissner Sewing Center, CA - Folsom location



***"Life At the Pond"***

Elizabeth Landas - Decorah, IA  
Pine Needles - Cresco, IA



***"An Evening With the Butterflies"***

Judy Dains - Carmichael, CA  
Meissner Sewing Center, CA -  
Sacramento location



# BSR Honorable Mentions

## *"Family"*

Lois Lewis - Boalsburg, PA  
High Street Shops - Bellefonte, PA



## *"Quiet Strength Cowgirl"*

Ruth Sharp - Tucson, AZ  
BERNINA® Sewing Center - Tucson, AZ



## *"A Glance of Flourishing Beauty"*

Sylvia G. Snyder - Hurlock, MD  
Lilies of the Field, - Easton, MD



## *"Nature's Glory"*

Marilyn Fromherz - Calimesa, CA  
Redlands Sewing Center - Redlands, CA



# Sew Easy Gifts

BY NANCY BEDNAR



**S**titch unique and fun gifts for friends and family using the creative possibilities of BERNINA® sewing/embroidery machines, sergers and embroidery software. Along with specialty presser feet and special functions, quick and clever gifts such as fuzzy serger socks, a colorful child's tote, whimsical charm bracelet and more can be made in a short time, ready to be wrapped and proudly presented.

The gift ideas shown in this article are created using both commercial patterns and original designs. Use these or adapt your own similarly printed patterns using the BERNINA® techniques described in each project.

## TOASTY SERGER SOCKS - Kwik Sew pattern #2527



Whether chasing away the winter cold or using them as year-round slipper replacements, these fun, fast and extremely easy socks are a pleasure to create using your serger. Be ready to receive requests for lots more.

Purchase fleece fabric for sock yardage as found on pattern envelope.

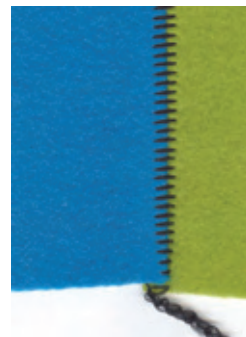
Set the serger for a wide, 2-thread flatlock stitch (see left), using threaded with Wooly Nylon in both the left needle and lower looper.

*Tip: For easy threading of the needle, use a loop threader or dental floss threader to thread the Wooly Nylon through the eye of the needle.*

Follow the pattern guide sheet for the order of sock assembly, replacing the zigzag sewing machine stitch with the serger flatlock stitch. Serge-seam with *wrong* sides together, pulling the seam flat to allow the horizontal "ladders" of the flatlock stitch to appear on the right sides of the socks.

### SOCK TIPS:

- Mix and match both fleece solids and prints in one pair of socks for a bright colorful look and to get extra mileage from your fabric leftovers.
- Cut the bottom sole pattern piece from non-skid fabric for socks for small children.



### SERGER SETTINGS:

*Note: The settings shown are approximate for BERNINA® sergers. Consult your owner's manual for specific settings for your particular serger.*

#### 2-thread Flatlock Stitch

Left needle: tension 0-1  
Lower looper: tension 4-5  
Cutting width: 3mm  
Stitch length: 3mm

#### 3-thread Overlock Stitch

Left needle: tension 4-5  
Upper looper: tension 4-5  
Lower looper: tension 4-5  
Cutting width: 2mm  
Stitch length: 2.5mm

#### 3-thread Rolled Hem

Right Needle – tension 5  
Upper looper – tension 5  
Lower looper – tension 7  
Cutting width: 1mm  
Stitch length: 1.5mm



**CREATE YOUR OWN CREWEL HANDBAG - Kwik Sew #3249**

Richly designed home decorator fabric takes on new texture with the addition of free-motion thread painted highlights using the BERNINA® Stitch Regulator #42 (BSR). Begin with a handbag pattern, alter it a bit, and add piping and tassels to elevate it to an

elegant accessory perfect for your next special occasion. *Note: The BERNINA® Stitch Regulator is available only for **aurora** and selected **artista** models. If using other models, select your favorite free-motion presser foot such as Freehand Quilting Foot #29/29C or Freehand Embroidery Foot #24.*



Cut out the pattern piece for the clutch bag. At the upper edge of the handbag, fold the lower right hand corner up  $2\frac{3}{4}$ ", angling to nothing at the opposite side seam edge. This will change the front flap on the purse slightly to an angled design for more visual interest.

Cut out the purse fabric and lining per pattern. Fuse interfacing to the wrong side of the purse fabric.

Cut out batting the same size as the purse. Spray the cotton batting with fabric adhesive spray, center and attach to the wrong side of the purse fabric.

Attach the BERNINA® Stitch Regulator to the machine. Thread the needle with embroidery thread in a color matching the flower design to be highlighted by stitching; 60-weight cotton thread should be used in the bobbin.

Thread-paint the desired parts of the flower using the pre-printed floral design as your guide. When BSR stitching is complete, steam press the stitched purse front.

Cut a  $1\frac{1}{2}$ " x 45" strip of piping fabric. Center the filler cord in the bias strip and fold wrong sides



together. Using Bulky Overlock Foot #12/12C and an adjusted needle position, sew the piping, stitching next to the cord. Trim the piping lip edge to  $\frac{1}{4}$ " when complete.

To conceal the previous stitching, move the needle one position closer to cen-

ter. Stitch the piping to the purse front, beginning and ending at the dashed bottom fold line indicated on the pattern piece. Angle the beginning and ending piping tails into the seam allowance.

Complete the purse construction following the pattern guide sheet. Keep the Bulky Overlock Foot on the sewing machine for easy stitching with the piping in the seamline.

Determine your desired tassel placement on the finished bag. Using a seam ripper, carefully open up the seam allowance and tuck in the tassel hang cords. Handtack in place and slip-stitch the opening closed.

**MONOGRAMMED SHOE BAGS**

Polar fleece isn't just for cold weather footwear. Create elegant, personalized shoe carriers for year round use that shine your shoes while traveling in your suitcase.

**TO MAKE ONE SHOE BAG:**

1. Cut a  $15\frac{1}{2}$ " x 20" rectangle of polar fleece; fold the fleece rectangle in half vertically to  $15\frac{1}{2}$ " tall x 10" wide. Mark the horizontal and vertical center of this piece.
2. Cut and temporarily fuse 2 pieces of soft cut-away stabilizer on the wrong side of the fleece, placing it behind the marked centerline.
3. Cut and place a piece of Aqua Film stabilizer on top of the marked fleece. *Note: Due to the loft of the fleece, it is **not** recommended to spray-fuse the water-soluble stabilizer in place.*
4. Center and secure the fleece and stabilizer "sandwich" in a large embroidery hoop.
5. Using embroidery software, design and stitch a decorative monogram onto the fleece as desired. Remove hoop.





**SUPPLIES** (for one pair of shoe bags)

- $\frac{2}{3}$  yard of solid color polar fleece
- OESD Poly Mesh cut-way stabilizer
- OESD Aqua Film stabilizer
- HRFive temporary spray adhesive
- $1\frac{1}{3}$  yard of  $\frac{3}{8}$ " diameter cording
- 2 plastic cord locks

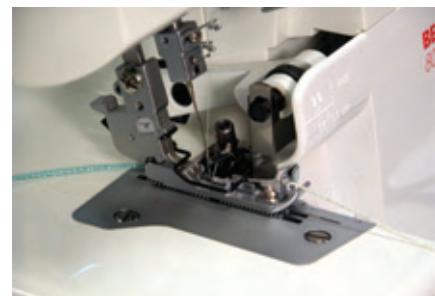
- Carefully cut away both the mesh stabilizer layers from the wrong side and the water-soluble stabilizer from the right side. Spray or rinse small pieces of water-soluble stabilizer that remain on the right side. Allow to dry completely.
- Using a serger and a balanced 3-thread overlock stitch (see page 32), clean finish the top and both sides of the shoe bag.
- Measure and draw a line 1" down from the top of the 20" edge. Press in a casing to the wrong side along this line.
- Open out the pressed casing. Right sides together, fold the shoe bag in half vertically to yield a 10" wide,  $15\frac{1}{2}$ " tall doubled rectangle. Pin the side and lower edges together.
- Serge the lower edges together for the shoe bag bottom.
- Set the sewing machine for a narrow zigzag, SL: 2, SW:  $\frac{1}{2}$ .
- Begin stitching the side seam. Start sewing at the upper edge, stitching to the pressed casing fold line, stop and secure.
- Restart the seam  $\frac{3}{4}$ " below the end point of the first side seam stitching, continuing down to the bag bottom. This will form the opening for the drawstring.
- Turn the shoe bag right sides out. Pin and fold down the upper casing at the pressed fold line. Stitch the casing in place.
- Insert a 24" long drawstring into the casing, using a pin or bodkin to help guiding through the side seam opening.
- Wrap each cord end with tape individually. Pinch together the cord lock and thread each cord through the circular opening on the cord lock. Remove the transparent tape. If desired, tie an overhand knot in each drawstring.

**SERGER CHARM BRACELET**

Combine simple filled rolled hem chains created on the serger with whimsical charms and sparkling beads to create one-of-a-kind fun jewelry.

**INSTRUCTIONS**

- Set the serger for a narrow, 3-thread rolled hem (see page 32) using all-purpose serger thread in the right needle and lower loop-er. Place the decorative thread in the upper loop-er.
- Attach the Serger Cording Foot onto the serger. Cut a 24" length of filler cord. Fold the cord in half and place it in the guides located on the Cording Foot.
- Serge a rolled hem over the filler cord, creating custom colored decorative cord that is 12" in length.



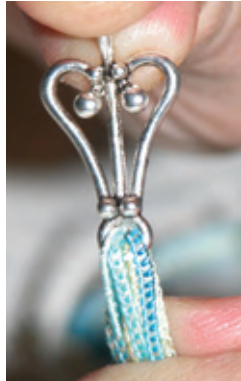
- Repeat serging cords, changing thread colors until 8 lengths of cord are created.

**SUPPLIES** (for one bracelet)

- Assorted beads and charms as desired
- Set of jewelry clasps with an eye large enough to hold 5 serger strands
- Serger Cording Foot
- Threads:
  - Embroidery thread to coordinate with bead colors
  - Heavy cord such as Pearl Crown Rayon, Perle cotton, DMC Crochet cotton or multiple Strands of top-stitch weight thread for filled roll hem chains
- Seam sealant
- Dental floss threader



5. Select 6 cords for the bracelet. The 2 remaining cords will be used for securing the strands into the jewelry clasp. Using the aid of a dental floss threader, thread desired beads onto 5 strands. Measure your wrist for your desired bracelet length, remembering to include the width that will be added by the jewelry clasp.
6. Slide the charms onto the 6th rolled hem chain, knotting them in place to avoid slippage. Position the knotted charms so that they are in the middle 2/3rd of the bracelet.
7. Lay out the beaded and charm-decorated chains in a pleasing arrangement. Using a dental floss threader, thread each strand through the eye of each side of the jewelry clasp. Slide the clasp down to the desired bracelet length. Fold the extra cord tails to the wrong side of the clasp and secure by knotting a strand of the leftover rolled hem chain close to the clasp eye. Repeat for the 2nd side.
8. Coat the knotted ends and cord tails with seam sealant, clipping when completely dry. Snip tail ends close to the knot.
9. Twist the bracelet ends before closing the jewelry clasp to wear.



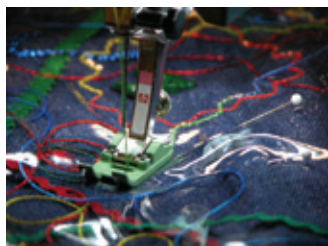
### "I SPY" FABRIC PIZZA TOTE - Kwik Sew #6735

"Cook up" this fun filled child's tote bag, chock full of color, buttons, charms and even their name! The only ingredients you need are sturdy fabric, clear vinyl, fun buttons and the BERNINA® non-stick presser feet to glide over it all.

1. Cut out pieces of denim, lining, and vinyl, each 1" larger on all sides than the pattern piece for View D. Set lining and vinyl aside.
2. Determine the center of the front of the tote bag piece. Spray-fuse a piece of Heavyweight cut-away stabilizer to the wrong side of the bag at the center marking.
3. Using any alphabet from the BERNINA® embroidery software or embroidery machine, embroider the child's name on the bag front.
4. Remove the excess cut-away stabilizer.

### FABRIC PIZZA

Lay the tote bag front and back pieces right sides up. Begin to layer "ingredients" such as buttons, charms, ribbons, threads on top of the denim base fabric. Place the heaviest and largest pieces first, ending with the lightest embellishments last. *Note: Use wire cutters to remove shanks from buttons. Use glue stick to temporarily hold these buttons in place for stitching.* Place the vinyl over the layered fabric. Pin around all outer edges and large buttons to keep them in place where



### SUPPLIES (for "I Spy" Tote Bag)

- Heavy duty, stable fabric (such as denim) for the tote bag per the pattern envelope for view D
- Lining fabric – same amount as for bag
- Clear plastic vinyl – 0.004g
- 1 yd of webbed cotton belting replaces the fabric handles
- OESD Heavyweight cut-away
- Assorted threads, ribbons, charms, and buttons

positioned. Attach Non-Stick Zigzag Foot #52, insert a #90/14 topstitch needle and thread with decorative cotton thread on the sewing machine.

Stitch through all layers, securing the embellishments in place. Stitch and pattern suggestions:

- Straight stitching in random patterns – (SL – 2-3mm)
- Straight stitch or zigzag stitches in a grid pattern – (SL – 3mm, SW – 5.5mm)
- Wavy random stitching using Running Stitch #4 – (SL – 2mm, SW – 5.5mm)

Begin stitching around the outer edges first. Continue to stitch around the heavy buttons, finishing with lines of sewing where desired. Trim the finished pizza fabric to the tote bag pattern piece dimensions. Follow the pattern guide sheet for final assembly directions, replacing the fabric handles with purchased belt webbing.





# Message from the Editor

BY SUSAN BECK

Many of you participated in an online survey on the BERNINA® website to help us make *Through The Needle* the best we can for sewers everywhere. Some of what you told us was enlightening, some of it surprising, and some of it was hard to hear - but all of it was valuable and gives us food for thought as we strive to make *Through The Needle* a magazine that offers information, inspiration, and fun projects to sew, serge, embroider, and needle punch for all levels of sewers.

We had a great response to our survey and value your opinions. In case you're wondering what we learned, I want to share some of the comments and observations we received and give you an idea of what some of our plans are for future issues.

One opinion that came through loud and clear is that many of you are sewing on BERNINA® machines that are not top-of-the-line. Of course, we want everyone to have the latest and greatest, but we also want all of you to enjoy the model you use. We've always tried to include a range of models, but you can look for even more diversity in future issues and check out the Stitch Recipe on page 30 of this issue. It gives specific stitch options for several models in the **activa**, **aurora**, and **artista** categories. We will provide this type of information when and where it is feasible and also try to include some of the "retired" models when we can.

Some of you asked for projects designed for the "common" sewer and the "every-day woman"; others asked for "out-of-the-box" techniques and projects that you "can't find anywhere else." Because we want *Through The Needle* to be useful and enjoyable for all of our readers, we will continue to strive for a mix of articles, with most of the projects and techniques geared toward frequent stitchers who sew a wide variety of projects, but with a few entry level and advanced ideas thrown in to make it interesting.

By far, what you seem to enjoy and want more of are interesting projects with clear, complete instructions. We work with a pool of National teachers, BERNINA® dealers and their employees, BERNINA® Educators, and freelance designers and will continue to include as many of their great projects as we can - and we carefully test, check, and proof the directions to make them clear and correct so your sewing adventure will be as smooth and successful as possible.

We also heard that the text on our pages is sometimes hard to read when placed over busy backgrounds, so we'll be working to ensure that articles and instructions are clearly visible with a cleaner look to the pages.

Many BERNINA® dealers carry *Through The Needle* in their stores and make it easy for you to purchase your copies from them. Others of you subscribe so it is sent directly to you, but an area that stood out as needing improvement is our subscription and delivery system. We are investigating ways of insuring that you receive what you order and that it gets to you in a timely manner. In your comments, some of you gave us specific information such as name, address, and situation specifics so we could address your personal concerns. If you are experiencing problems that have not been resolved as you read this, please contact us at [www.throughtheneedle.com](http://www.throughtheneedle.com) and let us make sure your copy of *Through The Needle* reaches you in a timely and consistent manner.

Again, we appreciate those of you who took time to give us your opinions. While we can't do everything everyone asked, we promise to address as many of the ideas, concerns, and observations as we can in future issues. After all, the most valued asset of a magazine is its loyal readers and we want you to know we appreciate you!

"I LOVE THE MAGAZINE,  
WHICH IS WHY I SUBSCRIBED."

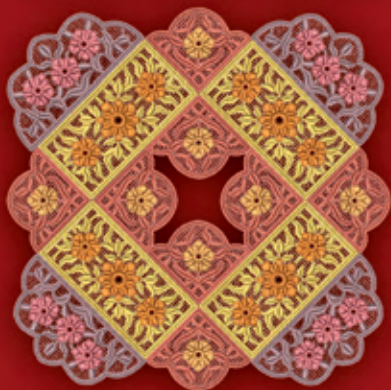
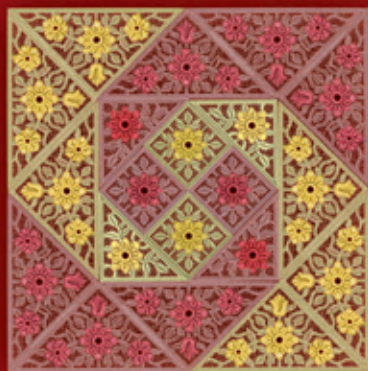
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"I ENJOY THE  
WHOLE MAGAZINE.  
I THINK IT IS WELL  
WRITTEN AND THE  
QUALITY IS GREAT."





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Through the Needle #18