Free-motion FLORAL

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

from BERNINA®

GAYLE HILLERT

We all look for ways to slow down, relax, and recharge our batteries and some of us are more successful at finding those ways than others. Studies have shown that sewing can help by slowing your breathing and lowering your blood pressure as you concentrate on the stitching task you've chosen. Add to that a sense of accomplishment and pride in creating something with your own hands and you have more than enough reasons to sit down and sew a little each day. The only question that remains is, "What shall I sew?"

This issue of *Through The Needle* can easily answer that question for stitchers of all skill levels. The serged sleepwear on page 10 is perfect for beginners who can then move on to the "Monogrammed Bed Jacket" on page 44 to add to their repertoire of sewing techniques. For embroidery and software lovers, "Quilting in the Hoop" (page 36), "Vintage Hankies" (page 12), and the "English Breakfast Pillow" (page 4) are projects that are sure to please. All of these projects and articles are based on classes being taught by BERNINA® Educators across the country in 2006.

The most popular class topics for 2006 are in the special section, "Free-motion Floral". Learning basic free-motion techniques makes it possible to transfer those skills to a wide range of techniques such as thread painting, quilting, bobbin play and more. Using the innovative BSR (BERNINA® Stitch Regulator) offers a way to learn freemotion stitching in a fraction of the time it used to take. Instead of practicing for hours and days to get even, regular stitches, the BSR makes it possible in minutes!

Along with the BSR, BERNINA® has over 70 presser feet and accessories to make your sewing experience as smooth and relaxing as possible and your finished projects as pretty and as professional as they can be. The "Sew Easy Home Dec" collection and the "Sew Easy Nursery" ideas on pages 54-60 start with commercial patterns and uses a variety of BERNINA® accessories to help you breeze through the construction process.

So, pick your project, take a deep breath, and jump into the pages of this issue of *Through The Needle* to start your next relaxing round of sewing!

Sew Easy
Home Dec

English
Breakfast Pillow

BY FAITH REYNOLDS

Have breakfast in bed with this elegantly embroidered pillow to support your tray. Combine a floral design with a repeating scallop to form a beautiful border along the front edge.

Supplies

1¼ yards cotton fabric

artista 630E, 640E, 730E (also works on model 200E)

BERNINA® Embroidery Software Version 4, all levels

Mega Hoop

OESD Design Pack: Flowers 5 #11921, (available from: www.embroideryonline.com)

Isacord embroidery thread as desired (Use the same color of thread in the bobbin and the needle so the header will be finished on the back.)

Aqua Mesh Stabilizer

Serger with four spools white serger thread

10" x 17" travel pillow form

Cutting the Fabric

Cut a piece of fabric 22" X 13" for the header (will be embroidered, then trimmed).

Cut one piece 13" X 36" for the main part of the pillowcase.

Preparing the Design

Open the BERNINA® Embroidery Software program.

Select Pattern Run Stitch #506 from the Satin Quilt Folder. Place the first click on the grid intersection and place the last click eight squares to the right. Touch the Enter key.

Select the scallop and reduce the width to 96%.

Insert Cone Flower Design FP098. The design will come in selected. While still selected, Group it
.
Hold down the CTRL key and select the Cone Flower design and the scallop at the same time. Select the Align Centers Vertical tool on the lower tool bar.

Copy the combined designs and select Paste; move the pasted copy to the right. Continue until you have five scallops. Overlap the scallop stitch so the length of the line will be about 13¾" long. Mirror Horizontal the two flowers on the right and rotate the center flower so it will stand straight up.

Lay some foundation stitches for the cut-away area: select the Single Outline Stitch and the Open Curve tool. Select the second default color. Outline the lower part of the scallop stitches in one continuous line.

Select the third default color, Single Outline Stitch and Copy/Paste; while the copy is selected, change it to a Satin Outline Stitch.
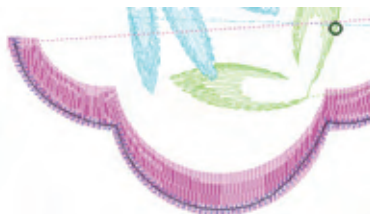
While the copy is still selected, change the attributes of the stitch. Right mouse click on the desk top; the Object Properties dialog box will open. Under Satin Spacing, select Manual. Under Satin Values, change the Spacing to 0.95 and the Satin Width to 0.05.
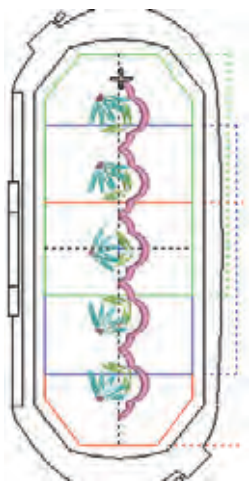
Ungroup all objects. Open Color Film. Move the single outline stitch and the satin outline stitch that you just digitized to the beginning of the design. Then, combine like colors.
Rotate the design. Select the Mega Hoop; save the design.

Embroidering the Border
Hoop the header fabric lengthwise in the Mega Hoop with a double layer of Aqua Mesh Stabilizer.

Begin embroidering the scalloped border. Stop the machine after embroidering the zigzag stitch. Trim the fabric only–try not to cut the stabilizer–on the outside of the scallops.

Continue embroidering the remainder of the design. When complete, trim as much stabilizer as possible and dissolve the remainder with water.
Trim the header fabric to 13"x 7".

Constructing the Pillowcase
Thread the serger for a 4-thread balanced stitch. Serge the header to one 14" end of the pillowcase rectangle, with right sides together.

wrong side of fabric

8"

right side of fabric

serge side edges through all layers
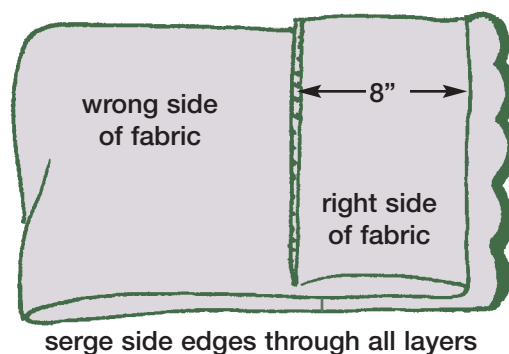
Serge the opposite end to finish the raw edge. Fold up 8" at this end of the pillowcase, wrong sides together.

With right sides together, fold the fabric one more time, aligning the folded edge with the bottom of the scallops.

Set the serger for a three-thread rolled hem; serge the sides of the pillowcase, trimming about ½" off on each side.

Insert the pillow form and pull the inside flap over it.

BLACK
& WHITE
& RED
ALL OVER

BY NINA McVEIGH

Finished size: 42½″ x 42½″

The quilting designs found in embroidery are versatile and fun to use to enhance the look of a quilted piece. Here we have used a simple quilting design from the Studio BERNINA® "Quilting Expressions" by Keryn Emmerson embroidery collection and the Hoop-It-All™ hoops to stitch large designs and create a fun and fast project. Free-motion quilting with the BSR heightens the beauty of the embroidered quilting designs

SUPPLIES:
- ¼ yard each of four reds for pieced Border
- ½ yard of an additional red for Setting Triangles
- ¼ yard black print for first Border and 4-patch Cornerstones
- ¼ yard gray print for pieced Border and 4-patch Cornerstones
- ½ yard black and white print for second Border and Binding
- 1½ yard solid black for Center and for outer Border
- 45″ square of Batting and Backing
- Oliver Twist Thread for embroidery
- OESD Aqua Mesh Plus stabilizer
- Quilters Double Wide Square Hoop-It-All™ hoop
- Super Double Wide Hoop-It-All™ hoop

CUTTING AND PREPARATION

Four Reds
Cut eight 3½″ squares from each of the four reds

Additional Red Fabric
Cut two 12½″ squares; cut each in half diagonally to form 4 triangles
Note: Triangles are cut large and trimmed to size after stitching

Black Print
Cut two 1⅛″ x 14½″ for first border
Cut two 1⅛″ x 15¾″ for first border
Cut eight 3½″ squares for 4-patch

Gray Print
Cut twelve 3½″ squares for pieced borders and 4-patch

Black & White Print
  Cut four 1⁷/₈" x 21³/₄" for second border
  Cut five 2¹/₂" x 45" strips for binding
Solid Black
  Cut four 1⁷/₈" squares for corners squares in second border
  Cut four 6¹/₂" x 45" strips for borders (to be trimmed after embroidery)
  Cut one 16" square for the center (to be trimmed after embroidery)

Note: This project requires the use of both the Quilter's Square Double Wide and the Super Double Wide Hoop-It-All™ frames to avoid multiple re-hooping and repositioning of the fabric. To aid with design placement when using these frames, download the HIA Template-Quilters Square and the HIA-Super Double Wide Template found as free downloads at www.berninausa.com. After logging on, go to What's New > Free Downloads > Hoop-It-All™ Templates, then select the Super Double Wide Hoop Template and Quilters Square Template files, available in version 3 and 4 .art formats.

EMBROIDERY

Open the BERNINA® V4 Embroidery Software to prepare the design.

Center Square
Open HIA Template-Quilters Square-V4 .ART. Insert design #23 from the "Quilting Inspirations" embroidery collection.

Resize the design to 135% (should measure approximately 5.06mm x 5.04mm). Move design so that it is positioned in the upper right corner of the hoop, as close to the center as possible without overlapping the placement lines of the hoop.
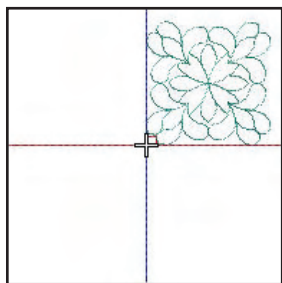
Because a small square will be added to the design to aid in aligning the sections, add a second color to the color bar by selecting Settings>Thread colors. Change threads in the design to 2; click OK. With this second color of thread, draw a small square in the lower corner where the lines intersect.

From the drop-down menu select Arrange>Start and End. Select "digitize start point"; click on the bottom left corner of the alignment square. Delete the template. *Note: You may need to reorder the colors so that the alignment box is the first thread color.*
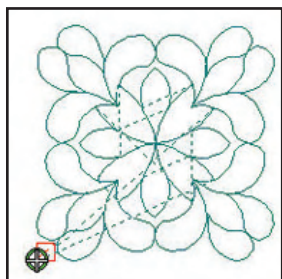
Send the design to the machine. Once the design is open in the machine make sure that the needle is at the start point rather than center.

Prepare the Quilters Double Wide Square with Aqua Mesh Plus. Fold the black center square fabric into quarters and lightly crease to mark the horizontal and vertical centers.

Position the folded square in one quadrant of the hoop so that the folded corner is in the center. Open fabric and smooth onto the stabilizer. Lightly mark horizontal and vertical centers with chalk; these should intersect at the exact center of the hoop.

Attach hoop to the slide bracket. Slide hoop until the needle is on the horizontal line. Use the Move Motif and/or Move Hoop functions to position the needle on the vertical line.

Embroider the first motif, skipping the first thread color (alignment box).

When complete, take the hoop off the machine and rotate it counterclockwise. Remove the hoop attachment and put it on the left side of the hoop; repeat the steps taken to position the first design.

Embroider the design again. Continue until design is complete.

Trim the embroidered square to 14¹/₂", centering the design.

Borders
Using the BERNINA® Embroidery Software, open HIAtemplate-Superdouble Wide-rotated-V4.ART. Insert design #23 as before.
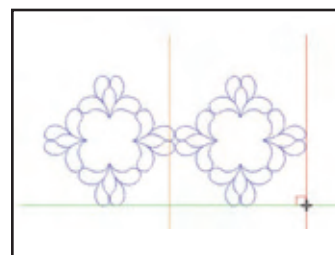
Rotate the design 45°. Decrease the size of the design to 4.5" x 4.5". Select the center portion of the design and delete. Copy and paste so there are two designs. Place one next to the other as shown.

Draw another alignment box as shown. Digitize the start point of square. Delete the template. Reorder colors so alignment box is the first color. Send the design to the machine.

Prepare the hoop with Aqua Mesh Plus stabilizer. Mark the centering lines on the stabilizer. Mark a second line 2¹/₂" from the long centerline. Mark

the vertical and horizontal centers of the border strip. Mark a line 4$\frac{1}{2}$" down from the short center; mark a chalk line 2$\frac{1}{2}$" from the long center.

Place the fabric in the hoop so that the long centerline is on the line marked 2$\frac{1}{2}$" from center and the line on the fabric that is 4$\frac{1}{2}$" from the center of the strip is on the center line of the hoop.

After embroidering two motifs, reposition the fabric in the hoop and embroider a third motif. Repeat for the other three borders. Trim borders to 30$\frac{1}{2}$".

Putting It All Together
First Border: Sew the 14$\frac{1}{2}$" borders to opposite sides of center square; sew the 15$\frac{3}{4}$" borders to the other two sides. The square should now measure 15$\frac{3}{4}$" x 15$\frac{3}{4}$".

Setting Triangles: Sew the large red triangles to each side of the bordered center square. Square up to measure 21$\frac{3}{4}$" x 21$\frac{3}{4}$".
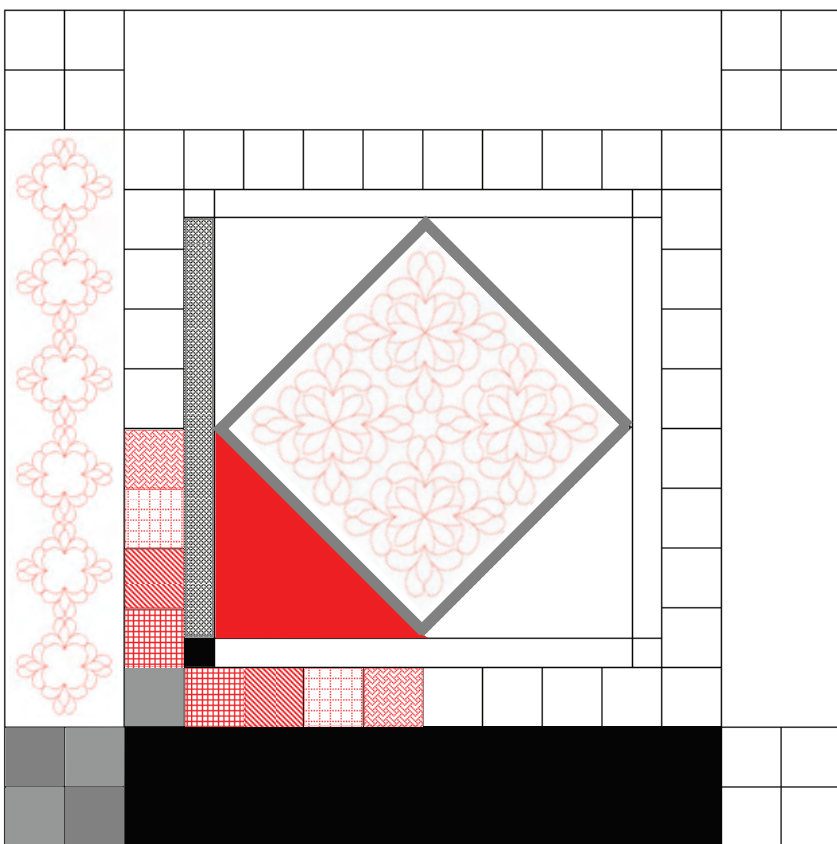
Sew two black and white border strips to opposite sides of the square; sew two 1$\frac{7}{8}$" squares to each end of the remaining black and white border strips and sew to bordered center square. Quilt top should now measure 24$\frac{1}{2}$" x 24$\frac{1}{2}$".

Using the red 3$\frac{1}{2}$" squares, piece four borders with various reds. Sew gray squares to the ends of two of the border strips. Attach the borders to the quilt top.

With the gray and the black prints construct four 4-patch blocks. Attach to the ends of two black borders; sew the black borders to the quilt. Quilt top should now measure 42$\frac{1}{2}$" x 42$\frac{1}{2}$".

Quilt and bind as desired.

Fringed Top

BY ERIN HILLERT

SUPPLIES

- Sewing machine with free-motion foot (sample was made with *artista* 640 and the BERNINA® Stitch Regulator)
- Simple knit top in a strong color such as black, red, teal, etc.
- 8-12 lengths of assorted ribbons and fibers – about 2 yards of each: select a color family with a strong contrast to the color of the top and look for a variety of textures
- Polyester or cotton thread to match the color of the top (for bobbin)
- Polyester or cotton thread in the same color family as the fibers (for needle)
- OESD tear-away or cut-away stabilizer, about 3″ x 12″
- HRFive temporary spray adhesive
- Assorted beads

Add color, style, and movement to a plain knit top with some funky fibers and a few simple free-motion stitches.

The BSR (BERNINA® Stitch Regulator) for zigzag stitching is available on the following BERNINA® models: *artista* 730 (standard), *artista* 630 and 640 (optional) and the *artista* 200 (if upgraded).

INSTRUCTIONS

Determine the desired placement of the fibers. The sample shown has the fibers stitched over the left shoulder with the free ends extending down the back and also in the front.

Spray one side of the stabilizer with temporary spray adhesive. Place the sticky side of the stabilizer on the wrong side of the fabric under the areas where the fibers will be stitched.

Place the fibers side by side and find the approximate center, positioning it on the shoulder seam of the top. Pin in place.

Thread the machine with the threads indicated in the supply list. Attach the BSR (BERNINA® Stitch Regulator #42). Select the BSR zigzag stitch. Lower the feed dog of the machine.

Stitch over the fibers, sewing about 6″ down the back of the top and 6″ down the front. Sew several rows of zigzag stitching, covering the width of the fibers.

On the front of the shirt, separate the fibers into two groups and tie them into a bow. Add assorted beads to the free parts of the fibers as desired.

Serger Easy, Serger Speedy
SLEEPWEAR

BY NANCY BEDNAR

Take advantage of the secure and tidy seams created by BERNINA® sergers to stitch these colorful batik pajama pants. Serged in less than 90 minutes, you'll want several pairs in your nighttime wardrobe.

SUPPLIES

- Any pajama pant with an elastic waist. *Pajama Party* by Cindy Taylor Oates was used for the sample shown
- Batik yardage according to pattern for pant style selected
- Coordinating yardage according to pattern for contrast cuff
- 4 cones all-purpose serger thread to color-match the batik
- 1 cone heavier decorative thread for flatlock, such as Jeans Stitch by YLI
- 1" wide soft elastic – your comfortable waistline measurement plus 1"
- 3" length of 1" wide satin ribbon
- Bodkin or safety pin

WHY CONSTRUCT USING A SERGER?

Flat construction methods for the serger, borrowed from garment factory assembly line techniques, make quick work of putting a garment together. Keeping the overall garment unit as flat as possible for as long as possible during the construction process allows for quick seaming, easy waistband addition, and simple elastic insertion. The fact that a serger cuts, seams and clean finishes in one pass eliminates several sewing steps and produces a professional-looking garment. Home stitchers can easily adapt any commercial pattern to these methods. The pajama project described here is a simple and ideal beginner's introduction to the serger flat assembly method.

CUTTING AND MARKING

Cut two fronts and two backs from main batik fabric. *Note: If an elastic casing allowance is included on the pant pattern you selected, fold it down and **do not include it when you cut**.* Review the instructions to see if this allowance has been drafted into the pattern. A separate serged-on elastic casing will be added later in the construction process. For easy identification, chalk mark CF and CB (center front and center back) on the wrong side of each pant piece, close to the waistline edge.
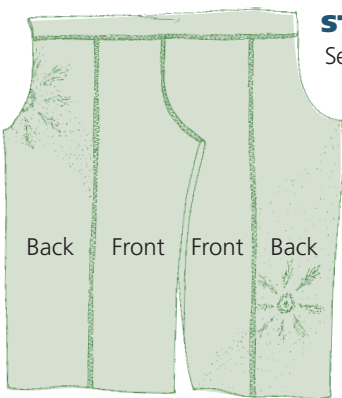
STEP ONE: **Seaming Fronts and Backs**

Set the serger for a 4-thread basic overlock stitch.

Serge-seam the pants units to each other in the following order – think of it as a "laundry line" of pants pieces:

- Pants Back side seam to Pants Front side seam
- Pants Front to Pants Front at center crotch seam
- Pants Front side seam to Pants Back side seam

Press all seams to one side. *Note: Illustration at left includes casing from Step Three.*

Back   Front   Front   Back

STEP TWO: **Adding Flatlocked Contrast Bands**

Hold up the pants to your body and determine if the pant legs need to be shortened in order to accommodate the $3\frac{1}{4}$" contrast cuff. Measure and shorten each pant leg unit as needed.

Measure the width of the seamed front/back pant leg unit. Cut 2 cuff pieces this width by $7\frac{1}{2}$" tall. Fold these cuff pieces in half across the width, wrong sides together, and press.

Reset the serger for a wide 2-thread flatlock stitch.

Match all raw edges and pin the cuff to the wrong side of the lower pant leg. ***Note: Remove pins as you serge, being careful not to serge over them.*** Flatlock the two units together, having the pant leg fabric facing up while serging. (This will allow the flatlock band to fold downwards, simulating a tuck.) Pull the two pieces away from each other allowing the stitches to lie flat. The flatlocking creates a smooth, color accent on the pant leg.

STEP THREE: **Adding a Waistline Casing**

Reset the serger for basic 4-thread overlock seaming.

Measure the width of the seamed waistline at the pants upper edge. Cut a strip of fabric this measurement x 3" tall. Fold the casing piece in half across the width, wrong sides together, and press.

With right sides together, pin the raw edges of the casing to the top of the pants unit. Serge-seam together. Press the seam allowance down, away from the waistband.

Cut a piece of 1" elastic a comfortable waistline measurement plus 1". Using a bodkin or a safety pin, thread the elastic through the casing, extending the elastic out each edge by $\frac{1}{4}$". Pin in place. Using a sewing machine, stitch the elastic in place through the casing to secure.

STEP FOUR: **Final Seaming**

With right sides together, match and seam the center back crotch seam. Begin serging at the lower crotch edge, ending at the elastic waistline. *Tip: Slide the gathers of the elastic away from the center back seamline to allow for the flattest possible seaming over the thickest part of this seam.*

Refold the pants legs to match the inner leg seams. You will be seaming one pant front to one pant back on each side.

Begin seaming at one cuff, up the inner leg, through the center seams and down the second pant leg. Leave long thread tails at the beginning and end of the seam.

Press the leg seams to one side. Using a large-eyed hand-sewing needle, draw the serger thread tails inside the seam allowance.

A FINAL TOUCH....

Using a sewing machine, stitch a piece of ribbon over the top of the center back seam to cover the end of the serger seam. Not only does this attractively mark the center back of your new PJ's, but eliminates the need for weaving in one set of thread tails!

4-Thread Overlock Stitch	2-Thread Flatlock Stitch
• Left and right needles: All-purpose serger thread: tension 4-5 • Upper and Lower loopers: All-purpose serger thread: tension 4-5 • Stitch length: $2\frac{1}{2}$ • Cutting Width: $2\frac{1}{2}$	• Left Needle: All-purpose serger thread – $0 – \frac{1}{2}$ • Right Needle: Removed • Upper Looper: Converter cap installed • Lower Looper: Decorative thread – tension 4-5 • Stitch Length: $1\frac{1}{2}$ • Cutting Width: $2\frac{1}{2}$

Vintage Hankies

BY FAITH REYNOLDS

If you love to reminiscence about the "good ol' days", you'll love these natural fiber, embroidered handkerchiefs.

Shown are two hankies: one began as a plain antique hankie with green lace edging, with embroidery added using the embroidery system. The second was made from a linen square, embroidered and trimmed with lace.

Supplies

- BERNINA® Embroidery Software, Designer Plus
- Straight Stitch Hemmer Foot #62
- Edgestitch Foot #10/10C
- 16" square of white cotton batiste or linen
- 60" of lace edging
  Note: Pre-finished handkerchief blanks can be used instead of fabric and lace edging
- OESD AquaMesh stabilizer
- HRFive Temporary Spray Adhesive
- Fabric marker
- Desired embroidery design(s): Designs shown are from OESD's Grandmother's Linens 1 embroidery collection, design pack #12021, available at www.embroideryonline.com.

Using Handkerchief Blanks

Handkerchief Blanks (available at www.allaboutblanks.com) make it easy to quickly craft these vintage hankies – just add the embroidery design and you're finished! If embroidering on a hankie blank, hoop the stabilizer alone. Stitch the placement stitch on the stabilizer and then lightly spray the stabilizer with temporary spray adhesive.

Mark the desired position of the design on the handkerchief. Place the hankie blank on the stabilizer, aligning the stitched placement line on the stabilizer with the marked position on the blank, making sure the fabric is smooth and the lace edging is flat.

Stitch the design on the handkerchief. Remove the hoop from the machine and dampen the hankie to remove the stabilizer.

General Handkerchief Directions

Embroidering the Corner
To make a corner of the handkerchief, select the Open Curve Tool and the Single Outline Stitch. Using the grid work as a guide, draw a right angle with arms about 2¹/₂" long.
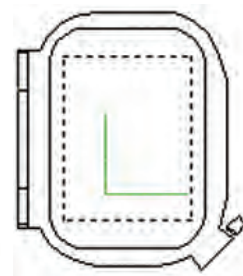
Select File>Insert Design from the drop-down menu to open the desired design in the BERNINA® Embroidery Software, rotating and positioning it in the corner area as desired. Design shown is Flower Basket BD187.

Stitching the Handkerchief
Hoop stabilizer and fabric together and attach the hoop to the embroidery machine; stitch the design.

After stitching the design, use the placement stitching as a cutting line, extending the lines with a fabric marker to draw a 15" square.

Using Straight Stitch Hemmer Foot #62, hem all four sides of the hankie. Finish by sewing lace to hemmed edges using Edgestitch Foot #10/10C.

Embellished Corners

The embroidery on each handkerchief shown in the montage photo above started with one basket design from the Grandmother's Linen Collection, available from www.embroideryonline.com.

With some basic editing techniques and the Editing capabilities of BERNINA® Embroidery Software, you can create vintage look-alike hankies that are as practical as they are beautiful. Directions are given here for three of the hankie designs shown. To embroider and complete the hankie, follow instructions in the General Handkerchief Directions on the previous page.

Some of the tools in the BERNINA® *artista* software used for this project:

Picture/Design toolbar:

- Select Object Tool
- Mirror Horizontal
- Circle/Oval
- Polygon Select Tool
- Mirror Vertical
- StemStitch
- Open Curve Tool
- Rotate Tool

General toolbar:

- New File
- Copy
- Paste
- Color Film

Arrange toolbar:

- Group/ Ungroup Tool
- Align Center
- Align Centers

Hankie #1

Open the Flower Basket design with the BERNINA Embroidery Software. Using the Polygon Select tool, click reference points around the flower and leaves indicated in the picture to the right; press Enter.

While selected, click on the Copy icon on the General toolbar.

Open a new file. Name the design and save it periodically while working.

To make the corner, select the Open Curve tool and the Single Outline Stitch. Using the grid work as a guide, draw a right angle about 2$\frac{1}{2}$" for each line.

The flower and leaves that were copied earlier are still on the computer's clipboard so all that is needed is to click on the Paste icon to start the new design.

Deselect the flower leaf design and select only the flower. Copy and paste the flower, dragging the copy to the center point just above the placement stitch.

Now select the entire flower and leaf design. Click on the Group tool in the lower left corner of the screen to group these objects together for ease in placement. Click on Copy and place three copies on each side of the center flower. Use the Mirror, Rotate, and Alignment tools for assistance in placing the copies. Delete the original copy and ungroup any objects that are grouped together. To ungroup objects, first select the object and then click on the Ungroup tool, located to the right of the Group tool.

To eliminate multiples of each color, open Color Film (located in the General toolbar at the top of the screen), then click and drag like colors together.

Select the entire design (keyboard shortcut is CTRL+A) and left click once on the Rotate tool.

Right click on the Lettering tool on the Picture/Design tool bar and type in **Love**. Select the Anniversary alphabet. Click on OK.

Click on the center of the screen and the lettering will appear. Use the alignment tools located in the Arrange toolbar to center the lettering. Select the lettering, hold the Ctrl key down and click on the placement stitch; now both are selected. From the Arrange toolbar, select the Align Centers Vertical tool. Save the design the final time.

Hankie #2

Open the Floral Basket design. Select the objects marked by the red outline. Copy these objects and Paste them to a new file.

Select the first default color and draw a placement line just as you did in the previous design.

Open Color Film and drag this placement line to the beginning of the color bar.

Sometimes it is necessary to clean up the design. Zoom in on the design and notice that there are three fragments of stems under the large flower. Select each of the fragments and delete them.

Select the stem and flower bud at the end. Group these objects together; then Copy, Paste, Mirror-Image Vertical, and Mirror-Image Horizontal. Move the new flower to the opposite side of the center flower. Place this part of the design in a position that is pleasing to you.

Ungroup all objects and open Color Film. Drag like colors together.

As a finishing touch, add a decorative stitch: Select the Open Curve tool and select the Pattern Run Outline Stitch. Open Object Properties on the General toolbar and select stitch #KO015a from the new folder (NP004a) of pattern run stitches.

Use the placement stitch as a guide. Start on the upper left side and click to start, click the second time on the center point and the third time on the end of the right line. Touch Enter and the design is complete.
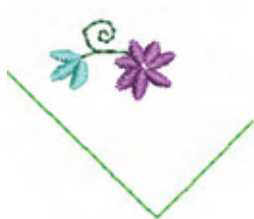
Hankie #3

Open the Flower Basket design. Select the two objects marked by the red outlines. Drag to the side of the screen. Select both and Copy.

Open a new file. Draw corner placement lines as in the previous designs.

Select the first default color. Make a template using the Circle/Oval tool. In Object Properties, change the Oval size to approximately 2" x 2.5".

Right-click on the Lettering tool and type in one initial. Select the Anniversary font and increase letter height to one inch.

Hold down the Ctrl key and select the oval and the letter. Select the Align Centers tool.

Click on Paste to paste the copy of the flower and leaf. Place three flowers on the top left of the oval and three leaves below them on the oval.

Click on an object the second time to get empty boxes around an object. Click and drag those boxes to get desired angle.

Select the Open Curve tool and the stem stitch. Using right mouse clicks, place the stem stitch around the oval, forming a curl at the center of the upper edge as shown. Press the Enter key.

The original oval is no longer needed. Select it and touch the Delete key on the keyboard.

Select the Open Curve tool and Pattern Run a701 from the Heirloom folder. Follow the right angle as a guide. Select the Pattern Run stitch. Using the arrow keys on the keyboard, move the outline stitch, above the placement stitch.

Free-motion FLORAL

Free-motion stitching is exactly as it sounds – you have the freedom to move the stitching anywhere you want – any direction, any design, any pattern! The feed dog of the machine is lowered, disengaged, or covered and because you, not the machine, have control over where the needle stitches, there are some lessons that have to be learned in order to get the results you want. It takes practice to master the movement of your hands guiding the fabric under the needle – just like it took practice when you learned to write – to master the movement of pencil over paper.

One of the great things about mastering free-motion stitching is that the skills transfer to so many sewing techniques. From quilting to thread painting to bobbinwork, the same control skills are required to move the fabric and stitch designs. So when you master free-motion stitching, you are really adding several new techniques to your sewing knowledge base.

The following pages give details for free-motion stitching including five decorative techniques:
- Thread Painting
- Free-motion Quilting
- Trapunto
- Raw Edge Appliqué
- Bobbin Play

Free-motion Stitching

One way to become comfortable with free-motion stitching is to learn to "doodle" with the needle and thread. You move the fabric as the needle moves up and down; each time the needle completes one cycle, a stitch is created. The length of the stitches is determined by the motor speed and by how fast or how slow the fabric is moved under the needle. For most free-hand techniques, smooth lines and evenly spaced stitches are preferred; this usually takes a bit of practice to achieve. *TIP: Use the BERNINA® Stitch Regulator (BSR), if available, to assist in the production of regular, even free-motion stitching (see page 18-19).*

Beginning to Stitch
Raise the presser foot and the needle to slide the hooped fabric into position. The fabric should lie against the bed of the sewing machine. *Note: For proper hoop support, place the sewing machine in a cabinet, attach the Slide-On Table to the machine, or place the clear acrylic BERNINA® Sewing Table around the freearm of the machine before positioning the hoop under the needle.*

Place hooped fabric under the presser foot. Lower the presser foot; even though the foot does not touch the fabric, the presser foot lifter must be lowered to engage the tension disks.

Use the foot control or Needle Stop Up/Down button to sew *one stitch*, stopping with the needle up. Pull needle thread to bring bobbin thread up to the surface. Holding the thread tails toward the back of the machine, sew a few stitches nearly – but not quite – in place to secure the stitching. Clip thread tails.

Begin stitching, running the machine at a moderate speed while moving the hoop in a smooth, controlled manner. As you move the fabric, keep the tightening screw side of the hoop to the left; movements should be forward and back and side-to-side, *without turning or rotating the hoop.*

Practice Exercises
Practice making simple, repetitive shapes to become comfortable with moving the fabric and to gain control over

---

Fabric Preparation Tips
Most free-motion stitching is worked with fabric that has been stabilized and hooped (in a wooden machine embroidery hoop) so it is a smooth, taut surface on which to stitch. When preparing the fabric, there are a few points to remember:

• Use temporary spray adhesive to adhere the stabilizer (cut-away, tear-away, etc.) to the wrong side of the fabric.

• If using a pattern or design, transfer it to the fabric before hooping using a fabric marker or other method. *Note: See page 24 for specific directions for Bobbin Play, which requires the pattern to be transferred to the wrong side (stabilizer) of the project.*

• After placing the fabric between the inner and outer hoops, push the inner hoop down. Tighten the clamping screw finger-tight. If the inner hoop does not easily slide into the outer hoop, further loosen the clamping screw. *Note: Although it is possible to force the inner hoop into the outer hoop with a tight screw, this may cause fabric burn, permanently damaging the fabric.*

• Tighten the fabric within the hoop, keeping the fabric grain lines straight. Fabric should be "drum-tight" – but not stretched out of shape – within the hoop.

your movements before trying the free-motion techniques described on the following pages. Become comfortable with the feel and the movement of the hoop; this takes practice so don't give up!

Writing your name or other words is also a great practice exercise. Use a cursive style, connecting all letters of one word in one continuous motion. Focus on where the needle needs to go rather than where your hands are and soon it will become as natural as writing with a pencil.

There are several BERNINA® free-motion presser feet that are specifically designed for free-motion stitching. All of them are spring-loaded feet designed to work with the hopper mechanism of the machine to keep the fabric from "flagging" (traveling up the needle). When lowered, these feet do not "sit" on the fabric as they are not designed to come in contact with the feed dog of the machine.

- **Darning Foot #9** – the original BERNINA® free-motion foot, #9 has a round needle opening and is primarily used for darning although it is suitable for most free-motion techniques.

- **Embroidery Foot #15** – designed for use with BERNINA® embroidery systems, this foot can also be used for most free-motion techniques.
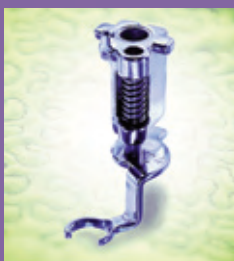
- **Freehand Embroidery Foot #24** – similar to Darning Foot #9, but with an opening in the front of the foot for better visibility; especially helpful when following a marked design.

- **Teardrop Embroidery Foot #26** – this foot is for machine embroidery with the *aurora* and *artista* embroidery systems. The teardrop shaped needle opening is designed for improved fabric handling, providing more support around the needle, preventing even small amounts of flagging (fabric traveling up the needle).

- **Freehand Quilting Foot #29** – designed for use with multiple layers of fabric such as a quilt; also available (as 29C) for BERNINA® machines that have a rotary hook system with stitches up to 9mm wide.
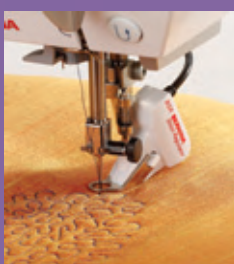
- **BERNINA® Stitch Regulator #42** – this innovative presser foot is designed to work with certain models of BERNINA® machines to produce even, consistent straight and/or zigzag stitches. For more information, see pages 18-19.

BERNINA®
Stitch
Regulator

The BERNINA® Stitch Regulator (BSR) makes free-motion stitching techniques easy to master, even for beginners. The BSR adjusts the speed of the needle to coordinate with the movement of the fabric, aiding in the production of consistent, regular stitches. *Note: The BERNINA® Stitch Regulator may be used only on BERNINA® sewing systems equipped with the BSR connection (**aurora** 430/440 (straight stitch only), **artista** 630/640, **artista** 730, and the **artista** 200 (with Upgrade Kit installed). Note: See chart on following page.*

Producing evenly spaced stitches in straight lines with smooth curves requires practice – coordinating the speed of stitching with the speed of fabric movement can be somewhat intimidating. By eliminating much of the free-motion learning curve, the BERNINA® Stitch Regulator allows the sewer to concentrate on creating a beautiful design rather than on the mechanics of forming individual stitches. As fabric is moved under the BERNINA® Stitch Regulator's optical sensor, the BSR adjusts the motor speed of the machine and the up-and-down motion of the needle to correspond with that of the fabric. If the sensor does not sense any fabric movement for seven seconds, the BSR automatically deactivates and the red light goes off.

When using the BERNINA® Stitch Regulator, the presser foot pressure is reduced to 0 and the feed dog mechanism is lowered; this allows the fabric to be moved freely under the sole of the foot. A consistent stitch length is maintained when the fabric is moved within the allowed speed range; exceeding this rate distorts the consistency of the stitch. When activated, an audio signal beeps if the fabric movement under the foot is too rapid.

A Choice of Stitches
Depending on the model of machine equipped with the BSR, you can select a straight stitch or a zigzag stitch for your free-motion stitching, Straight stitch can be used for most techniques such as quilting, thread painting, raw edge appliqué and bobbin work. The zigzag stitch works well to add dimension to thread-painted motifs, to fill in initials for monograms, and to use for decorative embellishments such as a unique free-form appliqué stitch.

A Choice of Stitching Modes
The BERNINA® Stitch Regulator has two stitching modes. Deciding which to use for a specific technique is a matter of personal preference.

Mode 1 provides continuous power to the needle. When the foot control is depressed or the Start/Stop button is engaged, the needle moves up and down – stitching in place at a reduced speed – until the BSR senses fabric movement. Then the machine speeds up and slows down as fabric is moved under the foot. The needle will continue to move up and down even if the foot does not sense fabric movement. When stitching in Mode 1, secure thread tails by selecting a short stitch length and moving the fabric under the needle along the design pattern line. To hide the securing stitches, begin sewing a short distance ($1/8$") from the starting end of the draw line, then stitch back to the beginning of the design. Disengage the BERNINA® Stitch Regulator and cut the thread tails. Re-engage the BSR and lengthen the stitch; resume stitching, placing the longer stitches exactly on top of the securing stitches to hide them.

The most consistent stitch length is maintained when the fabric is moved smoothly – without abrupt changes in direction or speed. When the fabric movement exceeds the limits of the BSR, an audio signal "beeps" as a reminder to reduce speed.

Mode 2 does not engage the needle until either the foot control or Start/Stop button is engaged and the fabric is moved. If the foot does not sense fabric movement, the needle stops moving up and down even if the foot control is depressed or the Start/Stop unit is still active. Selecting Mode 2 enables the use of the Security Function for locking stitches. Position the needle over the beginning of the design, then activate the BERNINA® Stitch Regulator by depressing the foot control or engaging the Start/Stop button. Set the desired stitch length, then touch the Securing function. The needle will move up and down, taking four stitches and securing the thread tails to the fabric. When the needle stops moving, move the fabric under the needle and stitch the design. Touch the Securing function again at the completion of the stitched design to secure the stitching; clip thread ends.

BERNINA® STITCH REGULATOR

MODELS	AVAILABILITY	STITCHES
artista **730E** and *artista* **730**	standard	straight stitch and zigzag stitch
artista **200E** and *artista* **200**	optional as an upgrade	straight stitch and zigzag stitch
artista **640E** and *artista* **640**	optional	straight stitch and zigzag stitch
artista **630E** and *artista* **630**	optional	straight stitch and zigzag stitch
aurora **440 QEE** and *aurora* **440 QE**	standard	straight stitch
aurora **430E** and *aurora* **430**	optional	straight stitch

A Choice of Soles

The BERNINA® Stitch Regulator is packaged with three interchangeable soles. Following are guidelines for using these soles, but ultimately the choice of which sole to use is a personal preference. Try them all to determine which sole you prefer for specific techniques.

• Closed Metal Sole - similar to the Darning Foot #9. It is used for free-motion darning, free-motion stipple quilting, free-motion echo quilting, and free-motion embroidery.

• Open Metal Sole - similar to the Freehand Embroidery Foot #24, the front of the foot is cut away, providing better visibility to the needle area. Use this foot for free-motion embroidery and free-motion quilting techniques on thick, smooth fabrics. The curved design of the foot's toes move easily over multiple layers of fabric. *Note: The Open Metal Sole is* **not** *suitable for loopy fabrics such as terry toweling or bouclé; the toes of the sole can become entangled in the material's loops.*

•Transparent Sole - rounded with cross hairs and concentric circle guides etched into the foot. Use the cross hairs as a guide when stitching straight lines in the ditch. The concentric circles are helpful guides for echo quilting.

I'm free!

The stitched design to the right was created by Kayla Kennington using free-motion straight and zigzag stitching with the BERNINA® Stitch Regulator.

Thread Painting

Using the needle as a "brush" and the thread as "paint" lets you imagine almost anything and then translate it into thread "painted" onto fabric. Both the straight stitch and zigzag stitch can be used for this technique, offering different textures and styles for your artwork.

Preparation:
Draw the design onto the fabric. The work must be stabilized so stitching will not pucker; choose a stabilizer to complement the fabric. Place the stabilizer on the wrong side of the fabric, adhering it with temporary spray adhesive if desired. Hoop fabric and stabilizer as one unit. Set the machine for straight or zigzag stitching as desired. Attach your favorite free-motion foot to the machine. (see page 17) *Note: If using BSR, set stitch length at 0.4 to 1.5mm.*

Stitching:
Position the hooped project under the needle and lower the presser foot. Take a single stitch. Pull the needle thread to bring the bobbin thread up to the surface. Holding both the needle and bobbin threads, take 3 or 4 short stitches to secure the thread to the fabric. Trim the thread tails close to the fabric. Keep hands to the sides of the hoop – the feed-dog is disengaged, so the hands must move the fabric forward and backward, side to side.

To "paint" with a straight stitch, sew multiple rows of stitches side by side, following the contour of the design area. To "paint" with a zigzag stitch, move the hoop in a forward and back motion, filling in the design area with thread. Use the straight stitch to outline, accent, and define lines within the design. Accent lines are often sewn with thread colors one shade lighter or darker than the background area. Contrasting thread colors can also be effective. An accent line can be a single or a double line of stitching. If using a double line, place stitches on top of each other. When a section of the design is complete, take several small stitches to secure the thread to the fabric. Trim the needle and bobbin thread close to the fabric.

THREAD SHADING

Add additional accent colors to a thread-painted or embroidered design with simple shading, blending, and/or feathering techniques. Set the machine for zigzag stitching. *Note: If using BSR, set stitch length at 1mm to 1.5mm.*

Position the needle over the area to be shaded, feathered, or blended. Lower the presser foot and take a single stitch. Pull the needle thread to bring the bobbin thread to the surface. Holding both the needle and bobbin threads, take 3 or 4 short stitches to secure the thread to the fabric. Trim the thread tails close to the fabric.

Using an open zigzag stitch and a forward and back movement of the hoop, stitch on top of previously filled areas of the design. To avoid excessive thread build-up when shading with multiple thread colors, lengthen the zigzag stitch for each color, or stitch with a Double/Twin needle to reduce the amount of bobbin thread under the stitching. When the section is complete, take several small stitches to secure the thread to the fabric. Trim the needle and bobbin thread close to the fabric.

Trapunto & Raw Edge Appliqué

Trapunto is a three-dimensional technique that gives a raised look to selected areas of stitching. While the look is related to quilting, only the design is stuffed, not the background.

Hoop two layers of fabric together, marking the design shape on the top layer of fabric with a fabric marker. Set the machine for straight stitching. Attach your favorite free-motion foot to the machine. (see page 17) *Note: If using BSR, set stitch length at 2mm to 3mm.*

Position the project under the needle and lower the presser foot. Take a single stitch. Pull the needle thread to bring the bobbin thread to the surface. Holding both the needle and bobbin threads, take 3 or 4 short stitches to secure the thread to the fabric. Trim the thread tails close to the fabric.

Stitch completely around the drawn design several times, moving the fabric under the foot without turning the hoop. When a design/color is complete, take several small stitches to secure the thread to the fabric. Trim the needle and bobbin thread close to the fabric.

Make a small cut in the backing fabric within the stitched shape. Fill the motif with small bits of batting or fiberfill. Fuse a small piece of interfacing over the opening on the back of the work.

RAW EDGE APPLIQUÉ

Raw Edge Appliqué is an easy way to apply fabric shapes to a background fabric. This technique often uses motifs cut from printed fabric and results in a simple or primitive look.

Prepare background fabric by bonding tear-away or cut-away stabilizer to the wrong side with temporary spray adhesive. Cut fabric shapes as desired; if cutting printed motifs, trim about $^1/_4$" outside the edge of the motif. Using fusible web or spray adhesive, position and bond the shapes to the background fabric as desired. Hoop the prepared fabric in a wooden embroidery hoop.

Thread the machine with a polyester, cotton, or rayon embroidery thread. Attach the free-motion presser foot of your choice (see page 17) to the machine and select a straight stitch.

Position the hooped project under the needle and lower the presser foot. Take a single stitch. Pull the needle thread to bring the bobbin thread to the surface. Holding both the needle and bobbin threads, take 3 or 4 short stitches to secure the thread to the fabric. Trim the thread tails close to the fabric.

Stitch around the edge of the motif about $^1/_4$" from the cut edge of the fabric. Follow the same path 3-4 times to secure the appliqué shapes and form a decorative edge of thread around the edges of the motifs. When finished, take 3-4 small stitches to secure; clip thread tails.
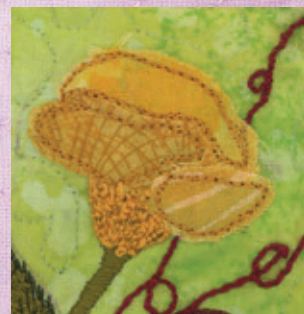
Free-motion Quilting

Quilting refers to stitching two layers of fabric with batting between them. A variety of styles and techniques are used to do this.

STIPPLE QUILTING

Also called serpentine quilting, stippling is used to secure and fill areas of a quilt or quilted garment. Generally the designs are curved, and stitching lines do not cross or intersect. The lines of stitching should be evenly spaced, about $1/4$" apart.

Set the machine for straight stitching. Attach your favorite free-motion foot to the machine. (see page 17) *Note: If using BSR, set stitch length at 2mm to 3mm; for very small, tight stippling, adjust stitch length to 1.25mm to 1.5mm.*

Prepare a "quilt sandwich" (top, batting, backing), bonding the layers together with temporary spray adhesive. If desired, mark a stippling design on the quilt.

Loosen the clamping screw on a wooden embroidery hoop and hoop the area to be quilted with the marked stitching pattern facing upward.

Tip: When working with a large and/or bulky quilt or other project, be sure to support the weight of the fabric to prevent it from pulling the hoop or distorting the fabric. For proper hoop support, place the sewing machine in a cabinet, attach the Slide-On Table to the machine, or place the clear acrylic BERNINA® Sewing/Quilting Table around the free-arm of the machine before positioning the hoop under the needle.

Position the project under the needle and lower the presser foot; take a single stitch. Pull the needle thread to bring the bobbin thread to the surface. Holding both the needle and bobbin threads, take 3 or 4 short stitches to secure the thread to the fabric. Trim the thread tails close to the fabric.

Re-hoop as needed to continue quilting until the design is complete.
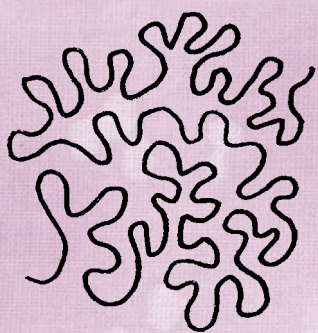
Stipple Quilting

OUTLINE QUILTING

Accentuate printed, appliquéd, or pieced motifs by outlining them with a single line of stitching. Thread the machine with coordinating or contrasting thread. Adjust the stitch length to 1-3mm; shorter for smaller designs, longer for larger motifs.

Position the needle over the fabric and lower the presser foot. Pull the bobbin thread up to the top of the work; take a few short stitches to secure and clip threads. Outline the design, stitching on or outside the edge of the motif as desired.

ECHO QUILTING

Often used to set off or emphasize an appliquéd or pieced design, this technique can be compared to the rings formed with a stone is thrown into a pond. Position the needle over the fabric and lower the presser foot. Outline the design with rows of stitching. Use the presser foot to gauge the distance between the rows of echo stitching.
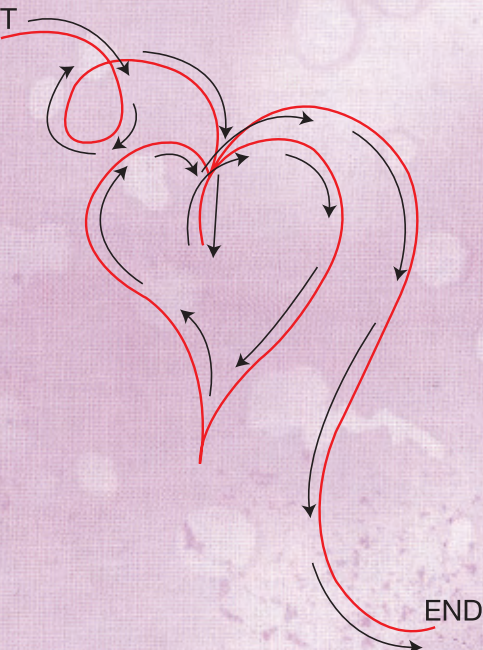
CONTINUOUS LINE QUILTING

Stitch continuous, connected quilting designs, eliminating the need for frequent stops and starts and securing of thread tails.

Trace, transfer, or draw continuous line stitching paths onto quilt. Designs are available in many forms and from a variety of sources, including books and magazines, templates, and printed on "stitch-through" paper. Patterns may also be stitched freeform without following a marked path, moving from one shape to the next, as the leaves in the sample were stitched to fill the space between flowers.

Thread the machine with coordinating or contrasting thread. Adjust the stitch length to 1-3mm; shorter for smaller designs, longer for larger motifs. Position the needle over the fabric and lower the presser foot.

Stitch along the drawn thread path.

START

END

Outline Quilting

Echo Quilting

Continuous Line Quilting

Bobbin Play

Add textured dimension to projects by stitching with heavy threads, cords, and yarns on the bobbin and sewing with the project upside down. Use decorative thread, cord, or yarn – such as YLI Silk Ribbon or Pearl Crown Rayon, DMC Perle Cotton, or Superior Threads Razzle Dazzle – and the Black Latch Bobbin Case or a secondary bobbin case to create textured free-motion stitchery.

Interface or otherwise stabilize the fabric to be embellished. Trace the reversed design onto the stabilizer. Hoop the project fabric with the right side of the fabric against the outer hoop. *Note: The right side of the fabric will lie on the bed of the machine and the drawn design on the interfacing will be facing up in the hoop.*

Wind several bobbins with decorative thread using the bobbin winder of the machine and a slow speed. If you are using a machine that doesn't have multiple-speed bobbin winder, let the decorative thread pass through your fingers to control the speed and wind it evenly onto the bobbin.

Insert the bobbin into the Black Latch Bobbin Case (or a secondary bobbin case) and loosen the tension by turning the screw in a counter clockwise direction. The looser the tension on the bobbin case, the loopier the stitches will be, creating more texture. *Tip: When loosening the screw, hold your hands over a container so that if it drops, you will find it. The screw is very short and small, making it easy to fall out when loosened and difficult to find if it does.*

The thickness of the thread/yarn being used will greatly reduce the yardage wound onto the bobbin. Expect to stop and change the bobbin often. At the beginning and end of each bobbin, pull the bobbin thread to the wrong side of the fabric. When the work is complete, use a hand-sewing needle to secure needle and bobbin threads to the wrong side of the project. *Note: If your machine has a lower bobbin monitor, the machine will stop sewing with sufficient bobbin thread to enable you to pull the bobbin through to the wrong side of the fabric.*

Thread the needle with a coordinating polyester thread and increase upper tension to 8-9.5. Set the machine for straight stitching. Attach your favorite free-motion foot to the machine (see page 17). *Note: If using BSR, set stitch length at 2mm to 3mm.* Take a single stitch and pull the needle thread to bring the heavy bobbin thread to the *wrong* side of the fabric. Hold the thread tails while stitching to prevent them from entangling in the design. Following the drawn design, sew slowly with long straight stitches.

Run the machine at a smooth, even speed, filling in the shapes. Cover each area completely, moving the fabric constantly to avoid building up too much bobbin thread in any one place. Moving the hoop in a circular motion will produce softer, curlier patterns; straight, parallel rows will yield a more linear texture.
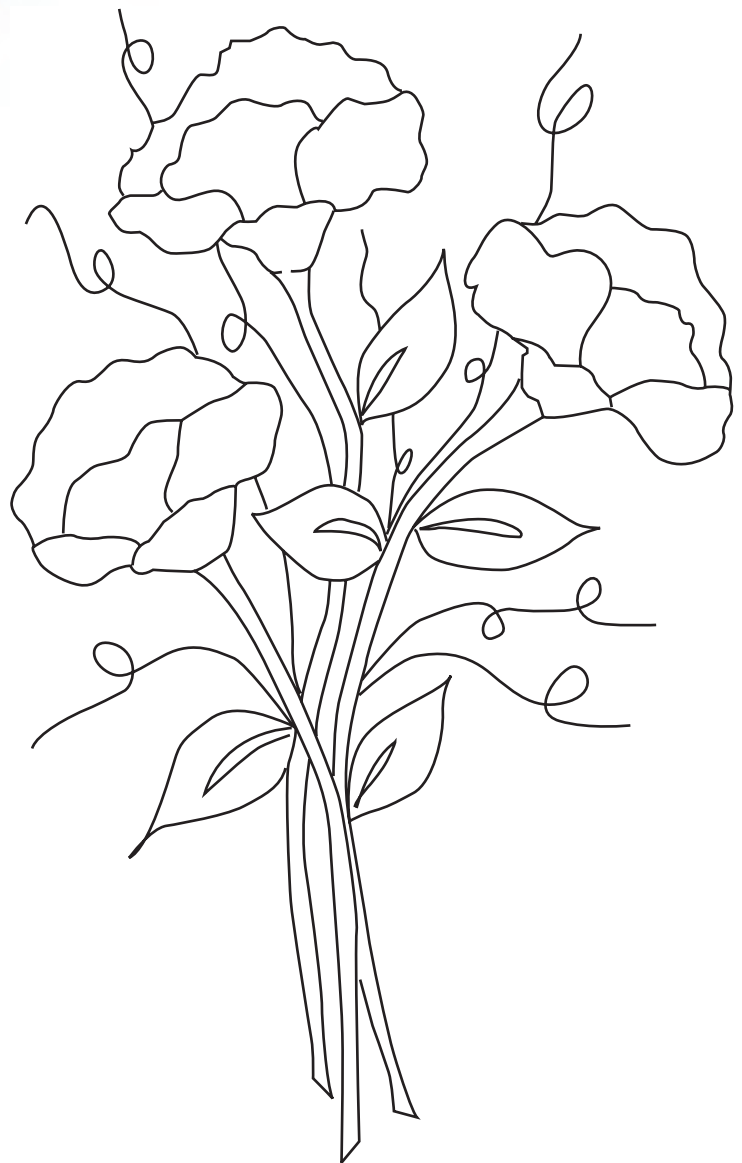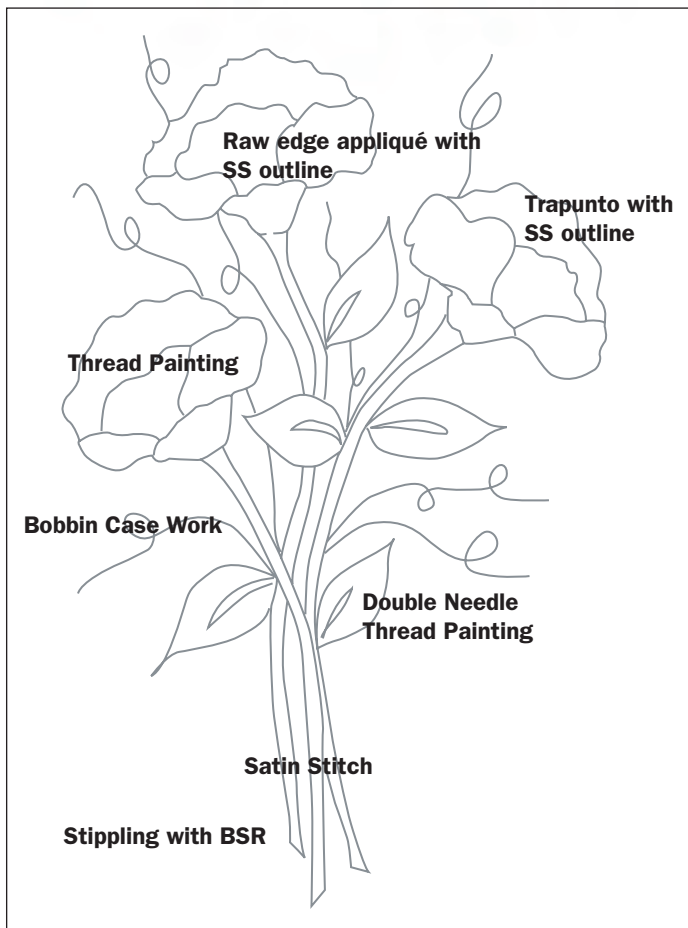
A SEPARATE BOBBIN CASE

When stitching bobbin-work, using a Black Latch bobbin case (available for CB bobbin systems) or a secondary bobbin case (for rotary bobbin systems) is recommended. Changes made to the tension will not affect normal sewing tension if the primary bobbin case is not adjusted. If a secondary bobbin case is used for the rotary systems, mark it with a dab of paint or nail polish to distinguish it from your regular sewing bobbin case.

Free-motion Floral

Create this simple floral grouping using several free-motion techniques. Follow instructions on the previous pages and refer to the chart below and photos shown on pages 15-24 as needed.

Raw edge appliqué with SS outline

Trapunto with SS outline

Thread Painting

Bobbin Case Work

Double Needle Thread Painting

Satin Stitch

Stippling with BSR

Discover your creative wings.

Butterfly by
Nina McVeigh

Introducing the artista 630E, 640E & 730E.

There's a butterfly in all of us just waiting to be revealed. And the new artista sewing and embroidery systems can help you take flight like never before. Each one of these amazing machines offers innovative features that could very well transform your ideas into the bold, beautiful, expressive projects you've always imagined. Discover them today at your Bernina Dealer.

Master free-motion with the patented* Bernina Stitch Regulator.
This revolutionary innovation regulates the length of straight and zig-zag stitches of all sizes. Now you can create consistent free-motion stitching with complete confidence.
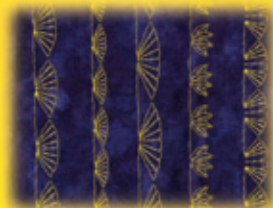
Express endless possibilities with Total Stitch Control.
One stitch becomes many with this exclusive Bernina feature. You can alter every stitch plus needle position for endless variety.

Create beautiful designs with Rescalable Embroidery.
Bernina gives you beautiful embroidery by recalculating the number of stitches needed when enlarging or reducing embroidery.

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BERNINA®

BY DEBBI LASHBROOK

Overnight
SLOUCH BAG

Sophisticated on the outside; practical on the inside, the Overnight Slouch Bag has a removable inner pocket that stores necessities for an overnight trip.

PREPARATION AND CUTTING

Photocopy the pattern from pages 31-34, enlarging 200%. Cut out each pattern piece.

Cut the following fabric pieces using the indicated pattern pieces where applicable; transfer all markings from the pattern to the fabric pieces.

From outer fabric, lining & flannel:
- Two rectangles, 34" long x 19" wide for outer bag
- One Outer Zippered Pocket Pattern

From outer fabric:
- One Exposed Zipper Facing Pattern

From coordinating fabric:
- One Inner Pocket Pattern A
- One Inner Pocket Pattern B
- One Inner Pocket Pattern C
- One 17" x 8" rectangle for inner pocket lining

- One 21" x 17¼" rectangle for inner pocket base
- Bias strips for binding, pieced to form strip, approximately 110" long *Note: Starch fabric first, then cut strips 1½" wide*

From flannel:
- One Inner Pocket Pattern A
- One Inner Pocket Pattern B
- One Inner Pocket Pattern C
- One 10½"x17" for Inner Pocket "Interfacing"

Supplies:

- 1 yd outer fabric
- 1 yd lining fabric
- 1¼ yd flannel
- 1 yd coordinating fabric for pocket bag and binding
- OESD designs: CH855, CH877, CH923, CH921, FG282, NZ246 (available from www.embroideryonline.com)
- Variegated thread for free-motion stitching
- Zippers: one 7" and one 9"
- HRFive Temporary Spray Adhesive

- Your favorite free-motion presser foot:
  - Darning Foot #9
  - Embroidery Foot #15
  - Freehand Embroidery Foot #24
  - Embroidery Foot #26
  - Freehand Quilting Foot #29/29C
  - BERNINA® Stitch Regulator (BSR)
- Zipper Foot #4
- Edgestitch Foot #10/10C
- Walking Foot #50
- Binder Attachment #84 with Binder Foot #94

- Collins Wash-Away Wonder Tape (a double-sided, water-soluble, transparent tape that disappears after washing; you can sew through it without harming the machine needle)
- Five ¾" buttons
- Spray starch
- Magnetic snap *(optional)*
- Decorative zipper pulls *(optional)*
- Button Sew-On Foot #18

OUTER BAG

Quilting: Place right sides of the outer fabric rectangles together and stitch a $\frac{1}{2}$" seam along one 34" edge. Repeat for the flannel and lining fabrics. Press all seams open.

Create a fabric "sandwich" by placing the lining piece *wrong side up* on a flat cutting surface; tape the edges with masking tape to hold the fabric taut. Spray with temporary spray adhesive and position the flannel on top of the lining, aligning the seams; smooth in place. Spray the flannel with temporary spray adhesive and place the *wrong side* of the outer fabric on top of the flannel, aligning seam lines. Pin seam lines together to hold in place.
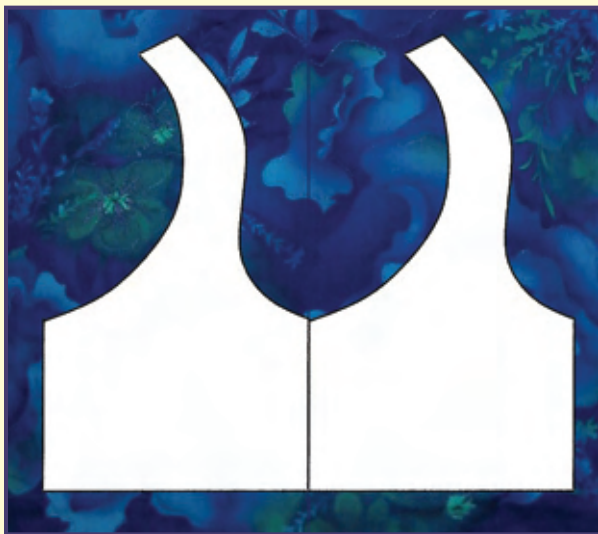
Place the bag pattern on top of the fabric matching one pattern edge to the seam line of the fabric. Trace the stitching lines onto the outer fabric. *Note:* Move the pattern to align the opposite pattern side edge to the stitched fabric seam line and trace the other side of the bag. *Notice that the pattern does not flip to form a mirror image, but repeats the same shape of the bag.* Trim around the bag outline, leaving an extra $\frac{1}{2}$" of fabric around all outside edges.

Before quilting the straps of the bag, you may wish to try the bag on to fit the straps to your shoulder slope and your height. Fold the bag in half, pin the side seam to hold the bag closed, then place straps over shoulder, pinning the outer fabric of the front strap to the lining side of the back strap so that the bag will rest on your shoulder at a comfortable length for you.

Attach your favorite free-motion presser foot to the machine and select the straight stitch; lower the feed dog of the machine. Using the pattern of the fabric as a guide or using an all-over stipple stitch, quilt the layers together.

Stop quilting about 1" from the upper edges of the straps so you can stitch the shoulder seams. On the back strap, quilt from the lining side as this will be the side of the strap that shows when you are carrying the bag (see photos).

Seam the upper strap together.

The *outer fabric of the front strap* will be sewn to the *lining side of the back strap* so that the bag will rest on your shoulder. Place these edges right sides together and stitch using a $\frac{1}{2}$" seam. Trim the flannel from the seam allowances of the straps to eliminate bulk and press the seam open. Fold the seam allowances of one of the underside straps so that it slightly overlaps the other understrap. Pin in place; stitch-in-the-ditch from the right side.

BERNINA® STITCH REGULATOR

Using Mode 1: If your fabric has a definite pattern, set the BSR for Mode 1 and use the pattern as a guide for quilting. Mode 1 will stitch in place after you quit moving the fabric so that you can tie off your quilting designs.

Using Mode 2: If you want the quilting to be more random, then meander or stipple the layers together and use Mode 2 for this type of quilting. The needle will stitch only when you are moving the fabric.
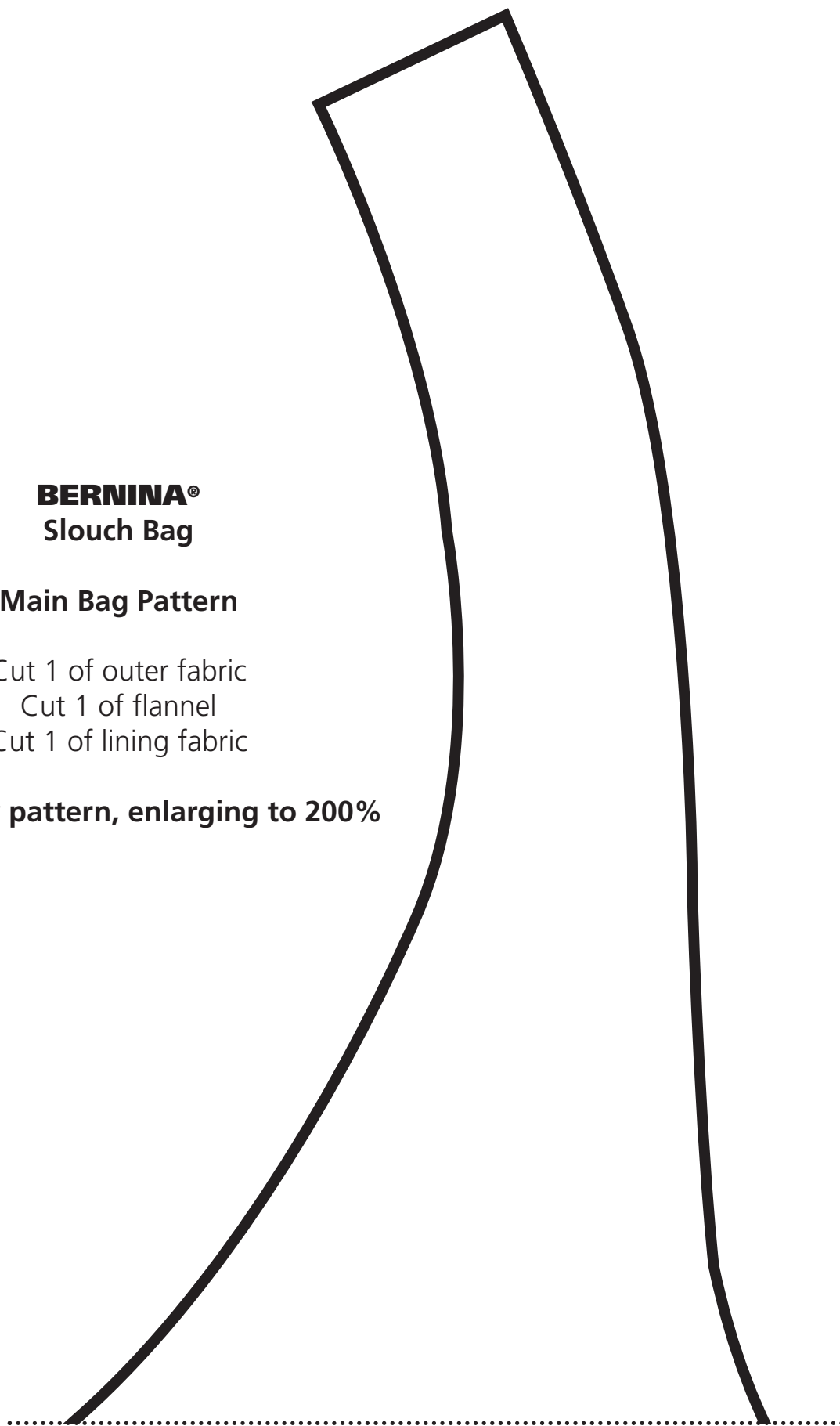
See pages 18-19 for more information.

BERNINA®
Slouch Bag

Main Bag Pattern

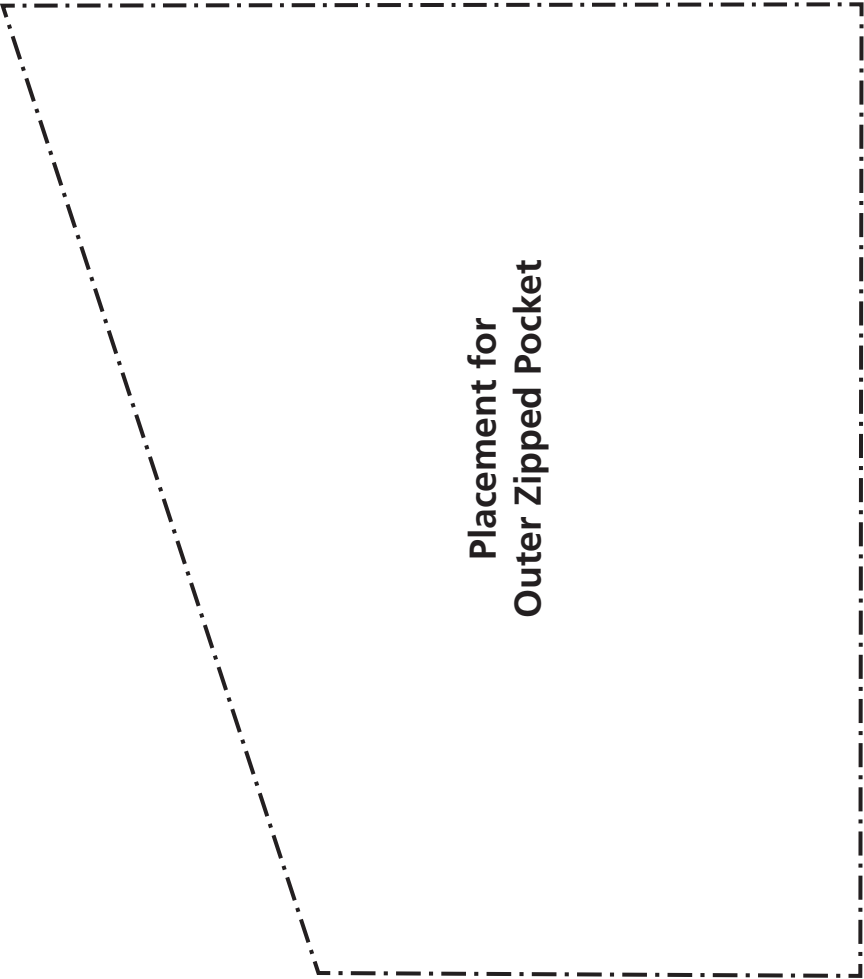Cut 1 of outer fabric
Cut 1 of flannel
Cut 1 of lining fabric

Photocopy pattern, enlarging to 200%

**Match this edge to the corresponding edge and tape them together with
no overlap to form the pattern piece for the body of the bag.**

Match this edge to the corresponding edge and tape them together with no overlap to form the pattern piece for the body of the bag.

**Placement for
Outer Zipped Pocket**

Stitching lines — · — · — · —

Cutting lines ········

BERNINA® Slouch Bag

Outer Zippered Pocket Facing Pattern

Photocopy pattern, enlarging to 200% - Cut 1 of outer fabric

BERNINA®
Slouch Bag

Photocopy pattern, enlarging to 200%

All seam allowances 1/2" unless otherwise indicated on pattern

BERNINA®
Slouch Bag

Outer Zippered Pocket Pattern

Cut 1 of outer fabric
Cut 1 of flannel
Cut 1 of lining fabric

Photocopy pattern, enlarging to 200%

BERNINA®
Slouch Bag

Inner Pocket A Pattern

Cut 1 of inner pocket fabric

Photocopy pattern, enlarging to 200%

Includes 1/4" seam allowances

BERNINA® Slouch Bag

Inner Pocket C Pattern
Cut 1 of inner pocket fabric

Photocopy pattern, enlarging to 200%

Includes 1/4" seam allowances

BERNINA®
Slouch Bag

Inner Pocket B Pattern

Includes 1/4" seam allowances

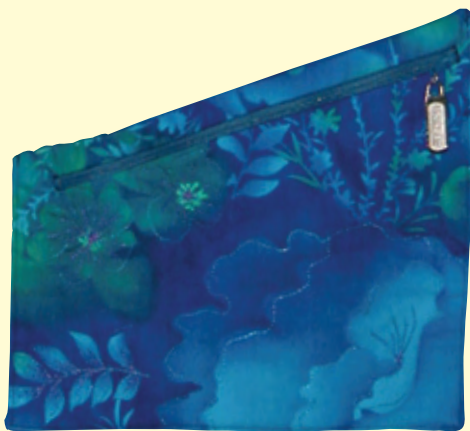Cut 1 of inner pocket fabric

Photocopy pattern, enlarging to 200%

OUTSIDE ZIPPERED POCKET

Stitching the Pocket Facing: Spray temporary adhesive on the *wrong* side of the outer pocket piece. Place the corresponding flannel piece on the wrong side of the fabric piece.

Place the zipper facing and the pocket right sides together, aligning one of the long edges of the facing with the diagonal edge of the pocket. Stitch around the drawn lines, pivoting at the corners. Slash through the center and diagonally into the corners as indicated on the pattern piece. Turn the facing to the wrong side and press to form an open rectangle for the exposed zipper.

Inserting the Zipper: Place Wonder Tape on the *right side* of the zipper tape along the 9" zipper. Repeat for the other side of the zipper. Peel the paper from one side and place the faced opening over the zipper, aligning the teeth in the center of the opening; finger-press to hold in place. Peel the paper from the other side and finger-press in place.

Turn back the upper edge of the pocket to expose the stitched seam of the opening. Using Zipper Foot #4, stitch just inside this stitching line. Repeat for the lower edge of the zipper, then stitch along the short sides, catching the slashed triangles at each end.

Quilting the Pocket: Free-motion quilt the pocket as desired.

Lining the Pocket: Open the zipper, then place the right side of the pocket to the right side of the pocket lining and stitch around the pocket edges. Trim corners, turn, and press the seams. Topstitch the pocket to the bag as indicated on the pattern using Edgestitch Foot #10/10C.

INNER REMOVABLE POCKET

Pocket A: Spray the *wrong side* of the pocket piece with temporary spray adhesive and place the matching flannel piece on the *wrong side* of the fabric. Mark the desired center position of each design you want to embroider on the pocket.

Hoop cut-away or tear-away stabilizer and spray the stabilizer with temporary spray adhesive. Smooth the pocket onto the stabilizer. Embroider each design on pocket piece A, rotating and resizing as desired.

Pocket B: Mark the center of each design and embroider the designs on pocket piece B. *Note: The sewing design used in the sample was resized 40%.*

Pocket C: Embroider the desired design on pocket piece C.

Zipper: To insert the zipper between pockets B and C, place the 7" zipper face down on the *right* side of the bottom edge of pocket piece B; align the end of the zipper (metal stop) with the seam allowance and the edge of the zipper tape with the bottom edge of the pocket. Stitch close to the zipper teeth to connect the zipper tape to the pocket edge. Place the top edge of pocket piece C to the other edge of the zipper and stitch close to the zipper teeth.

Open the zipper. Place the left edge of pocket piece B/C to the right edge of pocket piece A with right sides together; sew seam.
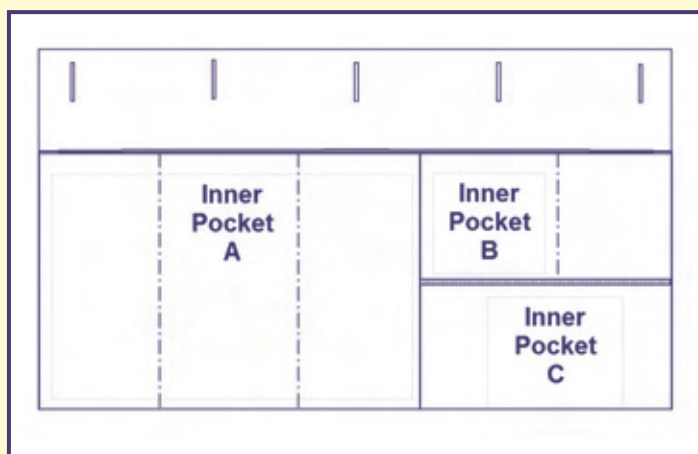
Sew the top edge of the pocket lining to this unit, right sides together. Press, then understitch along the edge with Edgestitch Foot #10/10C. To understitch, press both seam allowances toward the facing. Place the blade of Foot #10 into the well of the seam (where the two fabric pieces meet) and adjust the needle position to stitch the facing to the seam allowances.

Assembling the Removable Pocket: Press the pocket base fabric in half so it measures 10" x 16"; press. Spray temporary adhesive on the 10 x 16" *flannel* piece and place it on the *wrong side* of the *lower half* of the pressed pocket base. Place the embroidered pocket piece on the right side of the pocket base backed by flannel, aligning the bottom raw edges; pin baste in place. Stitch along the marked lines of the pocket A and B using Walking Foot #50. Also, topstitch along the top of the zipper at the bottom of pocket piece B (see photo). This will separate pocket piece B from pocket piece C.

Fold the pocket base along the pressed fold line, aligning the raw edges, *right sides* together. Stitch the sides and bottom of the base, leaving an opening for turning. Turn and press; stitch opening closed by hand.

Mark and stitch five ¾" buttonholes along the top edge of the pocket base, spaced about 3½' from each other, beginning 1" from each side of the pocket base.

FINISHING THE BAG
Attach Bias Binder Attachment #84 and Binder Foot #94 to the machine; select straight stitch. Press the seam allowances of the pieced bias strip open and trim them to ⅛", also clip "points" that extend past sides of strip.

Staystitch ¼" from all edges of the bag that will be bound (including the stitched side seam) and trim the edges close to the stitching line with a rotary cutter.

Bind the seam allowances of the seamed side; trim the binding even with the bag edges at the top and bottom of the seam.

Beginning on one edge of the open side of the bag, bind the edge, stitching around the bag in one continuous line to the other open side.

Seam the remaining side seam with a ½" seam allowance. Trim, and then bind this seam in the same manner as above, leaving about 1½"-2" extra binding at the upper edge and trimming the lower edge binding even with the bag.

BAGGING THE BOTTOM
Stitch the bottom of the bag using a ½" seam allowance. Press the seam open and bind the seam allowances of this seam separately.

At each corner of the bag, fold the bottom seam of the bag so it is in line with the side seam, right sides together. The corner will form a triangle. Stitch across the end, through all layers, so that a 1" line is stitched. *Tip: Use the ½" seam allowances as a guide.* Repeat for the other corner.

FINISHING TOUCHES
Finish the binding along the side seam at the top of the bag by bringing the ends of the binding down into the bag. Stitch across the seam allowance at the top of the bag from the right side, following the binding as a guide.

Mark the position of the buttons inside the bag and sew the buttons in place using Button Sew-On Foot #18. If desired, apply a magnetic snap at the top of the bag following manufacturers instructions. Add decorative zipper pulls if desired.
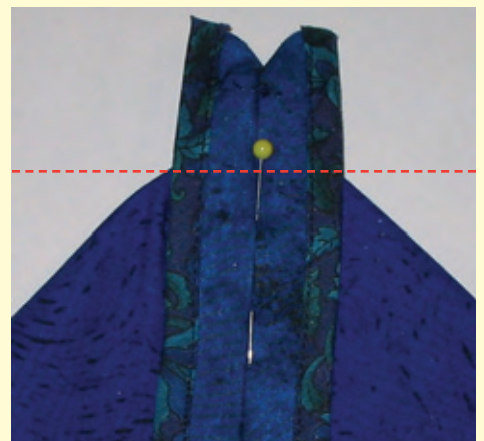
Quilting in the Hoop

BY JENNIFER GIGAS AND MARLIS BENNETT

Using the embroidery system for quilting techniques opens up creative possibilities for today's quilter. From continuous line designs to elaborate crazy patchwork to decorative bobbinwork, the embroidery system can add a unique artistic flair to your quilting projects.

Quilting and embroidery are two different sewing venues – each with its own set of "rules". Prior to beginning an "in-the-hoop" project, let's review the rules to determine which ones to bend in order to bridge the gap between the quilting and embroidery worlds. Experiment with the different options and make decisions for your project based upon the desired finished results.

Taming Tension: Embroidery thread tension is loose, with a tight bobbin tension. For general embroidery, this is desired in order to keep bobbin thread from showing on the front of the project. When quilting, thread tension must be balanced. Embroidery design files do not contain any tension information; adjustments must be made at the machine. Increase your upper thread tension until the stitching is balanced. The

amount of the adjustment will depend upon the thread being used; increase by 2 and test. Continue to increase as needed, testing after each adjustment. If your machine has a specific bobbin case for embroidery, substitute your regular sewing bobbin case and increase upper thread tension. *Note: For a simplified quilting method that does not require a tension adjustment, read on to the Outline and Continuous Line Quilting section of this article.*

Thread Selection: Embroidery designs are generally digitized for 40 weight embroidery thread. The nature of outline quilting designs often requires use of a heavier thread to prevent the designs from being lost in the fabric design. Heavier cotton quilting threads are absolutely beautiful for outline quilting motifs, however they do create another challenge. Embroidery designs must have tie-offs at the end to prevent the embroidery from raveling away. Heavy threads will leave a visible knot that may not be acceptable on the backside of the quilt. Using a coordinating lighter weight thread in the bobbin helps minimize the visibility of the tie-off.

Stabilizing: For the best results when embroidering, the project should be hooped and stabilized appropriately. Outline quilt designs are very light, making water- soluble stabilizer the perfect choice. The water-soluble stabilizer will rinse completely away, leaving your quilt soft and stabilizer free.

Hooping: Hooping the quilt can be a challenge. Loosen the screw on the outer ring of the hoop. Place the quilt over the outer ring; gently push the inner ring into the outer ring. Do not force the inner ring or you may end up distorting the stitching lines on the quilt. For large or intricate designs, hooping is the best option, but as an alternative for small designs, hoop a layer of water-soluble stabilizer; spray with temporary adhesive and stick the quilt to the stabilizer. If you choose to use the adhesive method, baste the quilt to the hooped stabilizer along the inside of the hoop for additional stability. Remove the basting stitches when the quilting is complete. *Tip: Create a basting file using your embroidery software program. Simply digitize an outline around the inside perimeter of your hoop; use a long stitch length for ease in removal. Hoop files for all BERNINA® embroidery machines may be downloaded from www.berninausa.com.*

OUTLINE AND CONTINUOUS LINE QUILTING
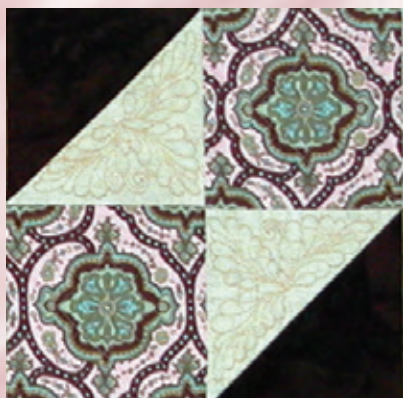
Outline Quilting in the Hoop is nothing more than taking advantage of your embroidery machine to stitch outline quilting designs on your projects. While you may be comfortable with stippling or simple free-motion motifs, the idea of stitching elaborate designs to be showcased on your quilt tops can be intimidating. If you are new to quilting or have not quite perfected your free-motion techniques, embroidery machine quilting may be just the answer for you. Utilize preprogrammed outline quilting designs or create your own using BERNINA® Embroidery Software and let your embroidery system do the work for you.

Accurate design placement is essential to the success of the finished project. Photocopy your design templates and trim to fit the quilt block. Pin or adhere the paper template to the quilt top with double-sided tape. Be sure to use the plastic hoop templates to keep the design straight in the hoop. Use your machine's check function and adjust design position if necessary. *Tip: Use the quilt block seam lines to help position design templates and as reference lines for the hoop template.*

In an effort to keep this process as simple as possible, the following method is successful for all skill levels and eliminates many of the obstacles that may occur when blending quilting and embroidery techniques.

Quilting stitches secure the layers of the quilt together (the top, batting and backing); outline motifs are often used to accent open areas of the quilt. For this technique, we will separate quilting designs into two categories: utility quilting and decorative quilting. Decorative quilting refers to the outline designs that can be stitched by the embroidery machine. Utility quilting refers to the filler stitches such as stippling or cross-hatching, stitching-in-the-ditch or echo quilting.

Decorative quilting is stitched through the *top of the quilt and the batting only*. This eliminates any thread tension issues. By leaving the tension tight on the bottom, the outline designs "puff" up a bit more than if the tension were balanced. This also eliminates any aesthetic issues with thread knots, as they will be hidden when the backing fabric is added to the quilt.

Once the decorative quilting is completed, spray-baste the backing in place. Add utility quilting stitches through all three layers. This will visually balance the decorative quilting and add texture to the back of the quilt.

CRAZYPATCH QUILTING
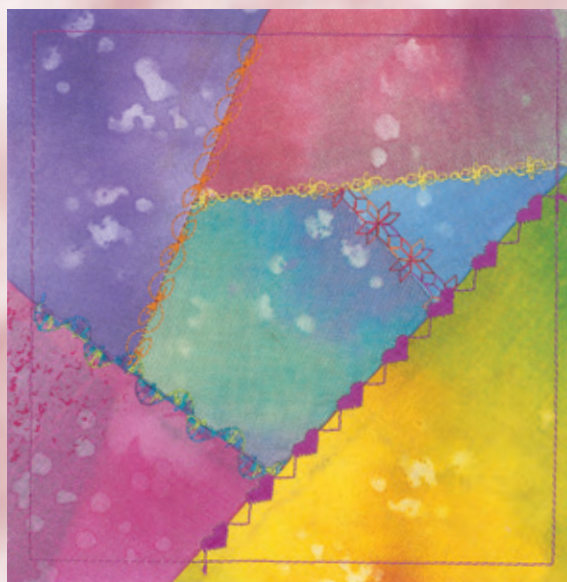
Crazypatch quilting is known for its lush fabrics, embellished seams, and the seemingly random placement of "crazy patches". Using the BERNINA® Embroidery Software makes it easy to build blocks of embroidered patches. Start with a scanned pattern, then digitize it using straight and decorative stitches. As you stitch the digitized design, add patches of fabric to create your own version of an old favorite.

Digitizing The Block
Open the BERNINA® Embroidery Software; select the Picture tab. Click on the scanner icon and import the line drawing of the crazypatch block (see page 39).

Select the Design tab and then the Rectangle tool. Select Color 16; left-click and drag around the quilt block. Release and touch Enter.

Select the Closed Curve tool and then Outline Stitch Single. Left-click the perimeter of the center section in color 1 (no need to close the space – that's what the tool does); press Enter.

Select Color 2 and then the Open Curve tool. Left-click on the line joining the center section 1 to section 2; press Enter.

Change Outline/Single to Outline/Pattern Run. Select the Open Curve tool. Change to Color 3 and left-click on the previously digitized line; press Enter.

Select the line with the star shapes using the Selection tool. Use the computer keyboard arrows to move it into position. Deselect.

Engage the Open Curve tool and select Outline Single. Change color to Color 4; digitize the next line (between 2 & 3).

Select Pattern Run and Color 5; select Object Properties and the Outline stitch tab. Select Symbol set Embellishment 644; make current and select OK. Digitize a line over the previous line.

Engage the Open Curve tool and select Outline Single. Change color to Color 6; digitize the next line (between 3 & 4). Press Enter.

Engage the Open Curve tool and select Pattern Run. Change color to Color 7; select Object Properties and the Outline stitch tab. Select Symbol set Heirloom 717; make current and select OK. Digitize a line over the previous line.

Engage the Open Curve tool and select Outline Single. Change color to Color 8; digitize the next line (between 4 & 5). Press Enter.

Engage the Open Curve tool and select Pattern Run. Change color to Color 9; select Object Properties and the Outline stitch tab. Select Symbol set Quilting a307; make current and select OK. Digitize a line over the previous line.

Engage the Open Curve tool and select Outline Single. Change color to Color 10; digitize the next line (between 5 & 6). Press Enter.
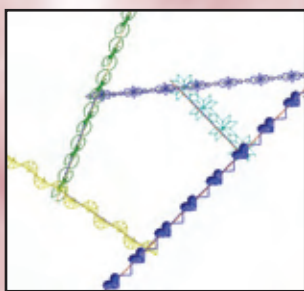
Engage the Open Curve tool and select Pattern Run. Change color to Color 11; select Object Properties and the Outline stitch tab. Select Symbol set Home Dec 413; make current and select OK. Digitize a line over the previous line.

Select, copy, then paste the square; change color to 17.

Stitching the Block
1. Using temporary spray adhesive, bond stabilizer to the wrong side of the base fabric; hoop the two layers in the Large Oval hoop.

2. Attach the hoop to the machine; stitch the first color; this is the outline of the center section.
3. Position a piece of fabric right side up on top of the stitched center section. Return the machine to the beginning of the stitch sequence and stitch the first color again. Trim $1/4$" outside of stitched lines.
4. Position a piece of fabric face down with the bulk of it covering section 1 and at least $1/4$" extending over the line to section two. *Note: Fabric should be large enough to cover section 2 with at least $1/4$" extra on all sides.*
5. Fold the stitched fabric piece back onto itself so the right side shows. Embroider the decorative stitch over the seamline.
6. Repeat these steps until the entire block is covered and all of the seamlines are embellished.
7. The final stitch is the outline of the block; Trim the block, leaving a $1/4$" seam allowance on all edges.

BOBBINWORK QUILTING

Design shown is from the DigiBobbE Embroidery Collection by Bonnie McCaffery (www.bonniemccaffery.com)

Bobbinwork with the sewing machine or the embroidery machine uses a heavy decorative thread such as YLI RibbonFloss® on the bobbin and is stitched on the wrong side of the fabric so this heavy thread shows on the right side. Because of the thickness of the thread, open, flowing designs work best with this stitching method; heavy, dense designs are not appropriate. Outline quilting designs work especially well when stitched as bobbinwork.

Wind a bobbin with the desired heavy decorative thread. *Note: Use a slow speed of the bobbin winder if available.* Adjust the embroidery bobbin case so the tension allows the decorative thread to pull easily through the case.

Hoop fabric and tear-away stabilizer with fabric *right side down* and stabilizer on top (the opposite of how you usually hoop).

Use monofilament thread in the needle and reduce the top tension to 2.0. Hold the top thread and pull the bobbin thread to the top before starting to embroider. *Note: Turn off the automatic thread cutter used for regular embroidery.*

Embroider the design and gently tear away as much stabilizer as possible. Use a darning needle to thread the tail of the decorative thread to the back of the fabric; tie-off and clip the tail.

Note: Be sure to return the bobbin case tension to normal when all stitching is complete.
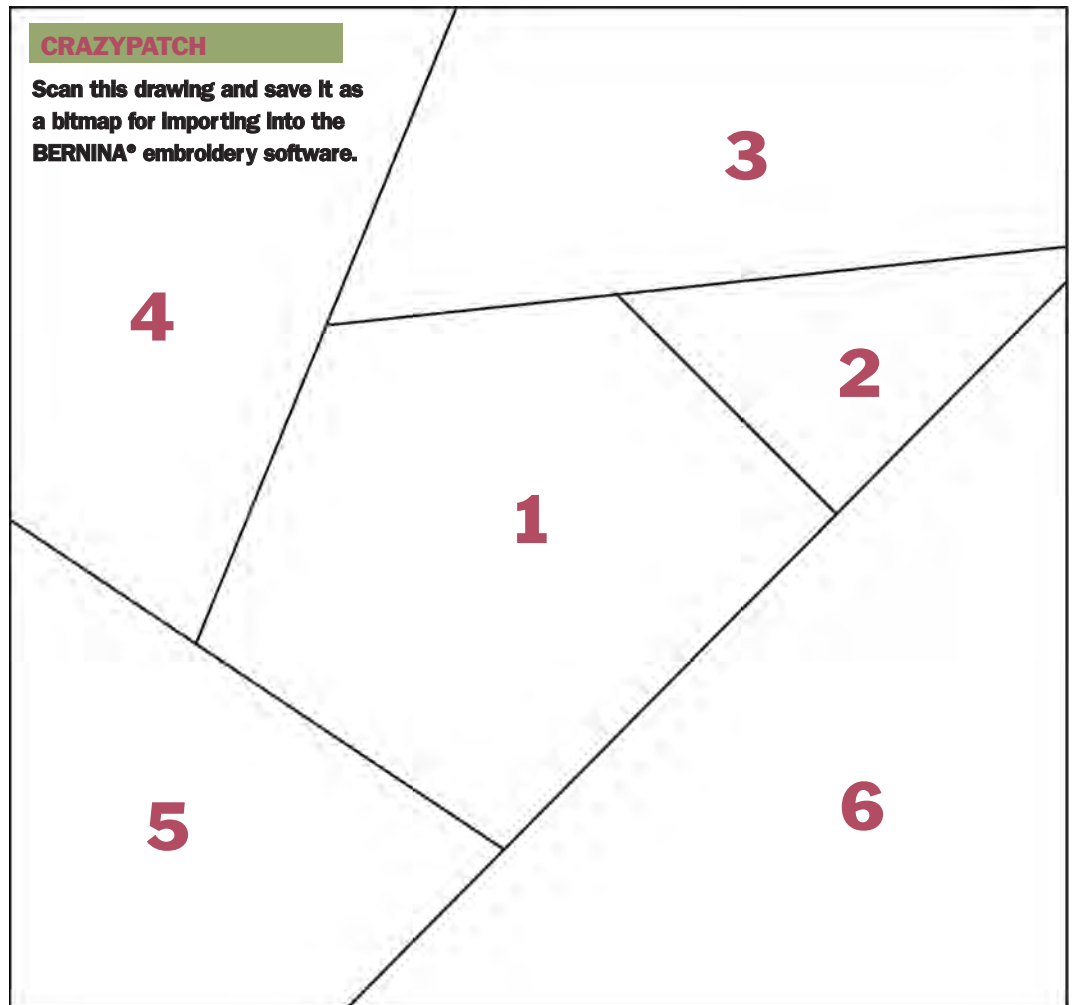
COUCHED QUILTING

Create stunning effects, adding impact and dimension to your quilting by pairing couched decorative cord and outline quilting designs. Free-motion Couching Foot #43 stitches the cord in place as the design is embroidered.

Set the machine for embroidery, attaching Couching Foot #43 to the machine instead of the usual embroidery foot. Insert a size 90 Organ embroidery needle and thread it with monofilament thread. Turn off the automatic thread cutter.

Hoop the quilt top and batting. Stabilizer as described on page 36 can be used; however, it can sometimes be omitted completely when using outline quilt designs. It is recommended that you sew the design on a test quilt sandwich to determine if stabilizer is needed.

Thread an appropriate decorative cord into the foot according to the package directions.

Set the embroidery at a slow speed; the cord will need ample time to move into position during the stitching process.

Select an outline quilting motif from the desired collection. The design shown is from the Studio BERNINA® "Quilting Expressions" by Keryn Emmerson embroidery collection. Stitch the design, leaving long tails of the cord. Use a darning needle to bring the tails to back.

CRAZYPATCH

Scan this drawing and save it as a bitmap for importing into the BERNINA® embroidery software.

3

4

2

1

5

6
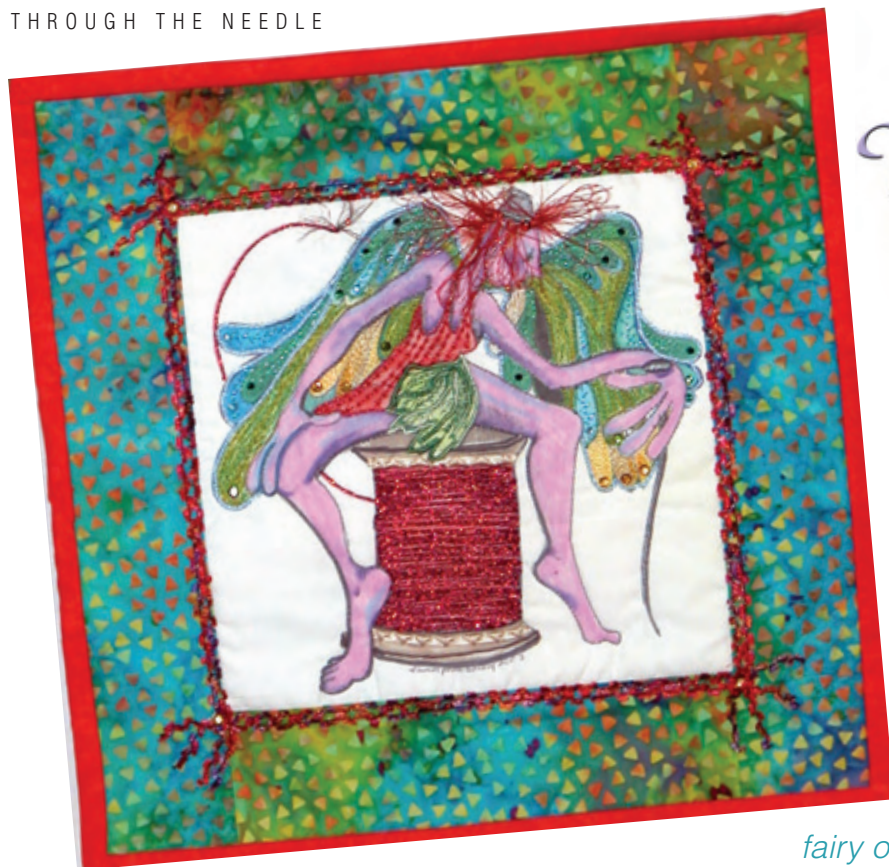
High Falutin' Fairy 2

BY MARLIS BENNET

More fairy fun with original artwork by elinor peace bailey! This series of drawings is available as FREE Downloads from www.berninausa.com. Print the fairy onto fabric, then get creative and "dress-up" your fairy with embellishment techniques before making her the centerpiece of a mini wall hanging for your sewing space. Finished size – 16" x 16"

Supplies

Presser Feet:
    Open Embroidery Foot #20/20C
    Cording Foot #22
    Clear Appliqué Foot #23
    Clear Embroidery Foot #39
    BERNINA® Stitch Regulator - BSR

Threads:
    White bobbin thread
    Monofilament thread
    Variegated cotton thread – greens/yellows
    Holographic threads: Kaleidoscope (YLI), Glitter (Superior Threads)
    Red Isacord thread for dress
    Grey Isacord thread
    Yellow/gold Isacord thread
    Green Isacord thread
    Two decorative threads such as Oliver Twist

Decorative Cords and Fibers:
    Red cord
    Bunka (Designer Threads by Quilter's Resource, Inc.)
    Assorted decorative Cords

Notions;
    Darning needle
    Looped Needle Threader (QRI #D252)
    Screwdriver or small scissors or awl
    EZ Glitzer with Glitzing stones
    HRFive temporary Spray Adhesive
    #90 Sharp needle

Fabrics:
    Printable fabric such as Printed Treasures by Milliken
    Border fabric – 1 fat quarter
    Backing fabric – 1 fat quarter
    Binding fabric – 1 fat quarter
    Batting – 16" x 16"

Create a different High Falutin' Fairy wall hanging with some of the same embellishment techniques found here. For complete directions, see *Through The Needle* Special Classroom Edition 2.

Printing and Preparation

Following the manufacturer's instructions, print the fairy artwork onto printable fabric; press.

Spray the batting with temporary spray adhesive. Position the wrong side of the printed fairy on the center of the batting and smooth in place. Spray the other side of the batting with temporary spray adhesive and smooth the backing onto it.

Insert a size 90 sharp needle in the machine and engage the Needle Stop Up/Down function.

Embellishment Techniques

Embellish the various areas of the fairy as desired or by following the chart below.

Technique/Area	Supplies/Settings	Instructions
Texturize the spool of thread with couching	• Clear Embroidery Foot #39 • Red cord • Monofilament thread in needle • White bobbin thread through stitch finger (if applicable) • Darning needle • Loop threader • Zigzag stitch #2 • SW 1.3mm and SL 1.5mm	Thread cord through hole in center of foot using a loop threader. Couch yarns over the picture of the spool of thread, keeping rows very close together. Pull ends of cord to back of work with darning needle. *Tip: Stop with needle down closest in direction you are sewing, i.e., if you started at the top of the spool, the needle down position will be towards the bottom of the spool.*
Embellish yellow wing area with free-motion stitching	• Variegated cotton thread – greens/yellows • BSR attached to machine • Mode 1 engaged • Lower feed dog • Select Straight stitch • SL 2.4mm	Sew vertical rows on the yellow wing area. *Tip: Remove your foot from the foot control when you want the machine to stop. Mode 1 makes it easier to get into small areas.*
Embellish green wing area with free-motion stitching	• Same settings as above • Change to Holographic thread	Sew curvilinear rows of stitching on green wing areas.
Sew decorative stitches on fairy's dress	• Open Embroidery Foot #20/20C • Isacord thread • Feed dog up • Star or Daisy stitch • SW 1.6mm and SL 1.6mm in wider areas; SW 1.4mm and SL 1.5mm in smaller areas	Sew a couple of stitches then increase both the Stitch Width and the Stitch Length. Continue in this manner from top of dress to hem. Engage Pattern Begin at the beginning of each row. Engage the Securing function during last stitch pattern.
Sew decorative stitches on fairy's left hand	• Open Embroidery Foot #20/20C • Grey Isacord thread • Satin-stitched Oval with pre-programmed settings • Satin stitch (Zigzag stitch #2) • Adjust SL to 0.5mm and SW to fit the width of the picture of the pin	Engage Single Pattern function. Sew one Satin-stitched Oval on head of pin. Sew Satin stitch along length of pin.

Technique/Area	Supplies/Settings	Instructions
Sew decorative stitches on blue wing area	• Open Embroidery Foot #20/20C • Holographic thread • Feather stitch • SW 1.6mm and SL 1.6mm	Increase both the Stitch Width and the Stitch Length as you sew on the blue fields of the wings. Engage the Securing function during last stitch pattern.
Stitch embellishment on thimble hat	• Satin stitch (Zigzag stitch #2) • Blanket stitch • SW 1.6mm and SL 1.6mm • Mirror Image Left/Right • Straight stitch #1	Sew a row of satin stitching along lower rim of hat. Sew a row of Blanket stitches above the satin row with spokes facing up. Sew a row of straight stitches along top of blanket stitch and crown.
Outline and highlight	• Grey Isacord thread • BSR attached to machine • Mode 1 engaged • Lower feed dog • Select Straight Stitch • SL 2.5mm	Free-motion stitch to outline fairy body and ear, and to highlight the eyes.
Embellish yellow wing area with free-motion stitching	• Same settings as above • Change to yellow/gold thread	Embellish yellow areas of wings with straight stitching.
Embellish leaf with with free-motion stitching	• Same settings as above • Change to green thread	Embellish leaf with straight stitching.
Add leaf details and outline with couching	• Clear Embroidery Foot #39 • Cord • Engage feed dog • Zigzag Stitch #2 • SL 0.5mm and SW to cover cord	Thread cord through hole in center of foot using a Loop Threader. Couch cord over stitching to make veins, and around the outside of the leaf to define edges.
Define & outline wings with couched cord	• Clear Embroidery Foot #39 • Cord • Engage feed dog • Zigzag Stitch #2 • SL 0.5mm and SW to cover cord	Couch cord around outside of wings; stitch curvilinear lines inside the wings. Pull all cords to wrong side with darning needle.
Define and outline edges of fairy picture	• Cording Foot #22 • Monofilament thread • Decorative cords • Darning needle	Thread cords through gate in foot Couch cords around the edges of the fairy picture, in the well of the border seam, using stitch of your choice.
Add 3-dimensional hair to the fairy	• Open Embroidery Foot #20/20C • Two decorative threads • Screwdriver or scissors or awl • Button Sew-On stitch • SW 2mm	Sew a few stitches to secure thread. Keeping one hand on the project, use the other hand to pull the needle thread (below needle) toward you. Hold; sew a few more stitches. Repeat until hair is complete. *Tip: Use the FHS (Free Hand System) to lift the presser foot.*
Add "glitz" over the fairy as desired	• EZ Glitzer • Glitzing stones	Follow manufacturer's instructions to place glitzing stones on the fairy as desired.

Finishing the Quilt

Trim the edges of the fairy picture and square it if needed, leaving at least $1/4$" of fabric around the picture.

Attach Patchwork Foot #37 or Patchwork Foot with Guide #57 to the machine and thread the needle with a neutral-colored cotton thread.

Cut borders 3" wide and position on the upper and lower edges of the fairy picture, placing the strips right side down on the embel-lished fabric. Using a $1/4$" seam allowance, stitch borders in place and flip to the right side.

Add side borders in the same manner.

Bind the edges of the mini-quilt using your favorite binding method.

Attach the mini-quilt to the decorative hanger of your choice.

BY MARLIS BENNETT

Monogrammed BED JACKET

Luxurious fabrics teamed with your monogram and silk ribbon embroidery create a stunning bed jacket that will keep you warm during cold winter months.

GENERAL CONSTRUCTION NOTES

Follow the pattern instructions for garment construction using Walking Foot #50 or a serger for seaming. The Walking Foot is particularly helpful when attaching the collar to the garment body and for topstitching the garment fronts.

Use Blindstitch Foot #5 to hem the body of the jacket and both sleeves, following the general directions in your owner's manual. Also use this foot to attach the pocket to the garment front.

Attaching the Pocket: **Note: Complete this step after embellishing the pocket.** Fold under ½" on all sides of pocket; secure with Wonder Tape. Topstitch the pocket top using Walking Foot #50 and monofilament thread. Pin the pocket onto the garment right front, 2½" from hem and 3½" from the finished center front. Select the blindstitch, decreasing the depth of the bite (stitch width) to 3mm. Decrease the stitch length to 2mm. Sew around 3 sides, securing both beginning and ending stitches.

POCKET EMBELLISHMENT

Silk ribbon embroidery is a simple way to add dimension and embellishment detail to a project. The two techniques shown here both use silk ribbon. One requires that the ribbon be placed in the bobbin and that machine stitches be sewn from the wrong side of the fabric. The other is sewn with lowered feed dog and silk ribbon positioned on top of the fabric, where it is secured with well-placed stitches using monofilament thread.

For the pocket, cut a 5″ square of the contrasting Minkee™ Blankee fabric. Use temporary spray adhesive to adhere black Polymesh stabilizer to back of the Minkee™ Blankee. This stabilizer will remain behind the pocket and give sufficient stability to the pocket to withstand the added embellishments.

STEP ONE:
SILK RIBBON FEATHER STITCH VINE

Silk ribbon is rather slippery and must be secured at the beginning of the winding process. To do this, thread the starting end of the ribbon through one of the openings in the side of the bobbin. Hold this end as the bobbin starts to wind; clip it off when winding is complete to prevent bobbin from misfeeding. Wind the 4mm green silk ribbon onto a bobbin, setting the bobbin winder at a slow speed for consistency and uniformity. On machines that do not have a variable speed bobbin winder, simply hold the silk ribbon gently to add tension as it winds around the bobbin. Let the ribbon slide between your forefinger and thumb, creating the tension needed to fill the bobbin smoothly. Use the forefinger of your other hand to gently ease the ribbon up and down along the bobbin spindle, filling the bobbin evenly.

Setting up the machine: Insert the filled bobbin into the bobbin case, bypassing the bobbin case tension. If using a machine with 9mm feed (rotary bobbin case), simply bring the silk ribbon up through the large opening. If using a machine with 5.5mm feed (oscillating bobbin case), bring the silk ribbon up through the oval opening and then insert the bobbin into the case. This method places little tension on the ribbon and creates large flowing loops. Insert the bobbin case into the machine. Thread size 80 Embroidery needle with monofilament thread. Bring silk ribbon up from bobbin area, leaving tail hanging to back side of sewing area.

Select the feather stitch and set the stitch width as wide as possible for your machine, and set the stitch length at 3.5mm–4mm.

Design detail: Using the letter "S" as inspiration, draw it on a small 5″ square of Tear-Away stabilizer. Turn the stabilizer over so that you see the letter in reverse. Angle the letter slightly and position on back of the stabilized Minkee™ Blankee pocket square. Use temporary spray adhesive to secure in place.

Creating the vine: Place pocket fabric wrong side up (stabilizer on top) on bed of machine. Sew along drawn lines with the feather stitch.

Leave thread tails at each end. Use Chenille hand-sewing needle to bring silk ribbon ends to back side. Weave ends through stitching and trim.

STEP TWO:
EMBROIDERED MONOGRAM

Stitching your initial: Set machine for embroidery. Hoop stabilizer and pocket fabric in medium hoop. Select King Charles font. Using the rescaling feature, change the size of the letter to 65mm wide and 69mm tall. Embroider monogram with desired color of Isacord thread, centering it over the silk ribbon vine. When finished, remove Tear-Away stabilizer.

STEP THREE:
SILK RIBBON FLOWERS

Machine set-up: The stitches holding the silk ribbon in place should not be seen, so a clear monofilament "invisible" thread is a must. Although it is possible to achieve good results without using a presser foot on the machine, the use of Freehand Embroidery Foot #24 with its front opening protects your fingers and assures you that the presser foot is in the lowered position. Use of the Free Hand System also makes this process much easier, as you will be able to keep your fingers engaged in the process of folding and holding the silk ribbon while lifting the presser foot with your knee to move and maneuver the fabric. Attach Freehand Embroidery Foot #24, thread needle with monofilament thread, and lower the feed dog of the machine. *Note: This project uses two silk flower techniques. If this is your first time to try these techniques, practice the flowers first on scrap fabric until you are able to "build" flowers of your liking. When pleased with your technique, place three daisies and various French knots on your silk ribbon vine.*
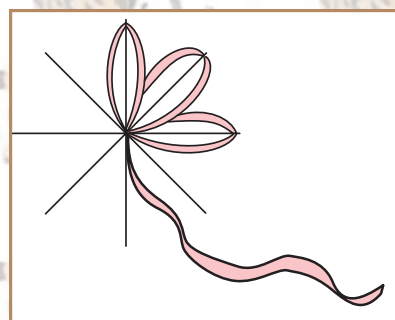

Daisy: Using chalk or a fabric marker, draw a center dot and several evenly spaced spokes. Starting at the center of the daisy, secure the end of the silk ribbon with a few stitches. Leave a ¼″ tail of silk ribbon and trim the tail away after the ribbon is secure. Bring the silk ribbon out to the end of one spoke. Using the stiletto four, hold the ribbon at the end of the spoke and fold the ribbon back onto itself. Take a few stitches in the center of the daisy to secure this spoke of the flower. Repeat for the remaining four spokes. Use a chenille needle to bring the silk ribbon tail to the back of the fabric.
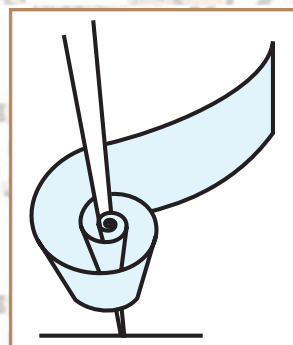

French knots: Secure ribbon to center of daisy with a few stitches. Drop the needle at the center of the daisy. Wrap the silk ribbon around the needle four times; bring the needle up. Slightly move fabric to one side – this will create the width of the knot. Bring the needle down and back up. Sew a few stitches around the newly created knot, creating a "circle". Use a Chenille to bring the silk ribbon tails to the back of the fabric. Create French knots inside all daisies. French knots can also be used as floral buds along the vine.

One of the most exciting capabilities of the BERNINA® *artista* 730 is the 16-directional sewing feature. This feature is also available on the BERNINA® 1630 Inspiration plus, *artista* 180, *artista* 185, and *artista* 200. Using this exceptional feature of the *artista* 730 offers a technique for creating stunning borders and edgings that work for table linens, pillow edgings, blouses, craft projects and almost any type of project that needs a rich beautiful finish.

DIRECTIONAL SEWING SCREEN
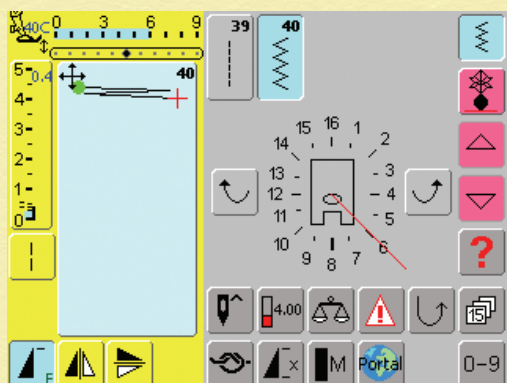
The directional sewing screen makes it simple to use this unique feature. Access the 16-directional sewing menu using the Decorative Stitch button; scroll and select the 16-directional sewing folder. Important points to notice about the screen are:

- There are two stitch choices for directional stitching, straight (#39) and zigzag (#40).
- There are 16 directions in which to stitch, numbered consecutively in a clockwise manner around the presser foot graphic. The arrows indicated the orientation of the stitching in relation to the presser foot, and are shown in the same orientation as they are sewn.
- The Stitch Altering Area indicates the Start (•) and Stop (+) points of the directional stitches.
- The default Straight stitch length is 1mm. This length can be reduced.
- The default Zigzag stitch width is 6mm and can be varied from 0 to 9mm.
- The default Zigzag stitch length is 0.45mm and can be varied from 0mm to 1mm.

Creating Stitch Combinations
When combining directional stitches in Combi Mode:

- One directional stitch equals 9mm of directional movement
- Engage the Long Stitch function to sew one 9mm stitch instead of three 3mm stitches. This single long stitch makes directional connecting stitches easy to remove.
- Use the large, clear plastic compass template (included with your machine manual) to define the direction and distance of directional movement in stitch combinations.

BIG
Beautiful
Borders

By Jill Danklefsen

GUIDELINES FOR SUCCESSFUL DIRECTIONAL SEWING

Fabrics, Interfacings, and Stabilizers
Prepare the fabric by stabilizing it as necessary to support the directional stitching. A combination of both fusible interfacing as well as a stabilizer product may be required. Always experiment with your selected interfacings and stabilizers to make sure you have the proper combination for your project.

Presser Foot
Sideways Motion Foot #40C is the only foot recommended for directional sewing. It is specially designed without a thread escape to avoid the possibility of a thread getting caught as the machine is feeding the fabric in various directions. The foot also has a beveled cut-out area around the needle slot, which facilitates movement of the sole over sewn stitches regardless of the direction in which the fabric is moving.

Guiding
Using a fabric marker, draw a series of parallel lines on the fabric. *This is the single most important contributing factor to successful directional sewing.* Draw as many as you need: don't skimp on giving yourself enough guidelines to follow. The edge of the presser foot should always remain parallel to these guidelines. Consider selecting a fabric with a visible weave structure. The "yarn lines" in the fabric will offer additional guidelines for the directional sewing.

BORDER #1 - Stacked Scallops
Three scallops stacked in a pyramid create this elegant border.

Stitch 507

Stitch 39
Compass Direction Line (CDL) = 2

Stitch 39
Compass Direction Line (CDL) = 2

Stitch 39
Compass Direction Line (CDL) = 2

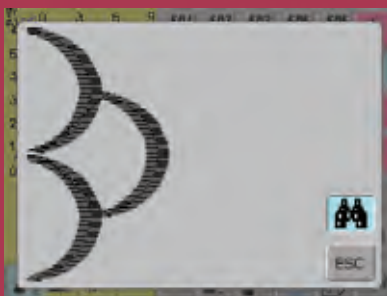Stitch 507

Stitch 39
Compass Direction Line (CDL) = 14

Stitch 39
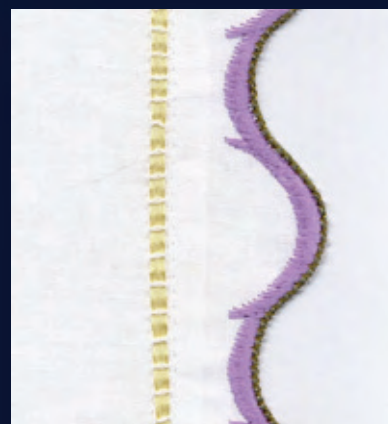Compass Direction Line (CDL) = 14

Stitch 39
Compass Direction Line (CDL) = 14

Stitch 507

Stacked Scallops Border – "Actual Stitches" View

BORDER #2 – Waving Scallops
Alternating scallops result in a simple, serene edging.

Stitch 507

Stitch 39
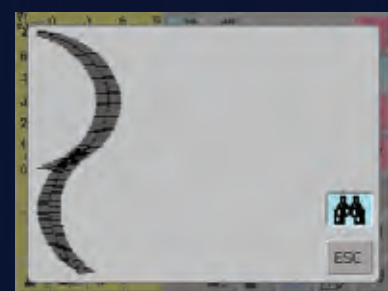Compass Direction Line (CDL) = 2

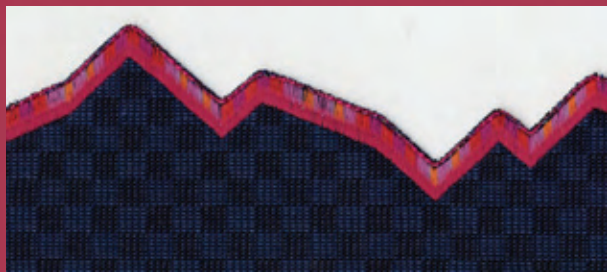Stitch 508
Engage Vertical Mirror Image

Engage Vertical Mirror Image

Stitch 39
Compass Direction Line (CDL) = 14

Waving Scallops Border – "Actual Stitches" view

BORDER #3 – "Free Form" Directional Border

Directional borders can be created without programming into Combi Mode. Sometimes it is simply fun to select a directional stitch, either straight or zigzag, and create as you sew. Double your pleasure by stitching your creation with a Double or Triple needle! The sample shown was stitched with a 3.0/90 Double needle; one needle threaded with a solid color and the other with a variegated thread.

The sample shown was sewn with a directional zigzag stitch #(40). The border was randomly stitched using Compass Directions 6 and 7, engaging Vertical Mirror image when desired. *Note: Simply engage Mirror Image instead of scrolling to change to Compass Directions 9 and 10.*

To prevent accidental needle breakage, engage the Security Program on the *artista* 730. Select the appropriate needle spacing to limit the sideways motion of the needle and prevent it from striking the presser foot. *Note: This feature is also available on the artista 200. On the artista 180/185 and 1630, engage the Double Needle Limitation function.*

 Security Program icon

Select and activate the program.

The Security program icon will turn red and automatically limit your stitch width regardless of the selected stitch. It evens remain on after the machine is turned off; you must open the dialog box and select the Standard needle icon to disengage the Security Program.
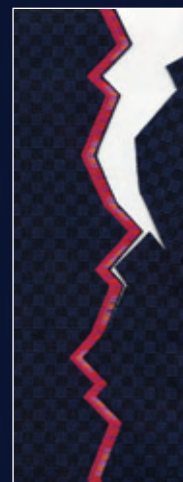

FINISHING DETAILS
*Creating a Beautiful Corded Edge*


STEP 1: Stitch the directional edging.

STEP 2: Carefully trim the edging, making sure to leave a small (about $1/16$"-$1/8$") "lip" of fabric next to the stitching. This not only protects your stitching from being cut, but also provides a place to position the decorative cording.

STEP 3: Set up the machine:
- Attach Clear Embroidery Foot #39 to the machine; Thread machine with monofilament thread.
- Thread the guide of Foot #39 (located between the toes of the foot) with a smooth decorative cording. Note: Cording must be uniform in diameter to move smoothly through the guide. For the sample, two cords were threaded through the guide together - 1 strand of Superior Razzle Dazzle and 1 strand of YLI Ribbon Floss.
- Select Zigzag stitch #2. Adjust the Stitch Length and Stitch Width to 1.5mm.
- Select the Needle Stop Down function.
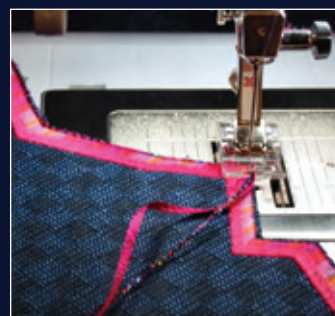
STEP 4: Stitch, guiding the cording along the trimmed decorative edge. Use the Free Hand System to easily pivot and maneuver around the edge.
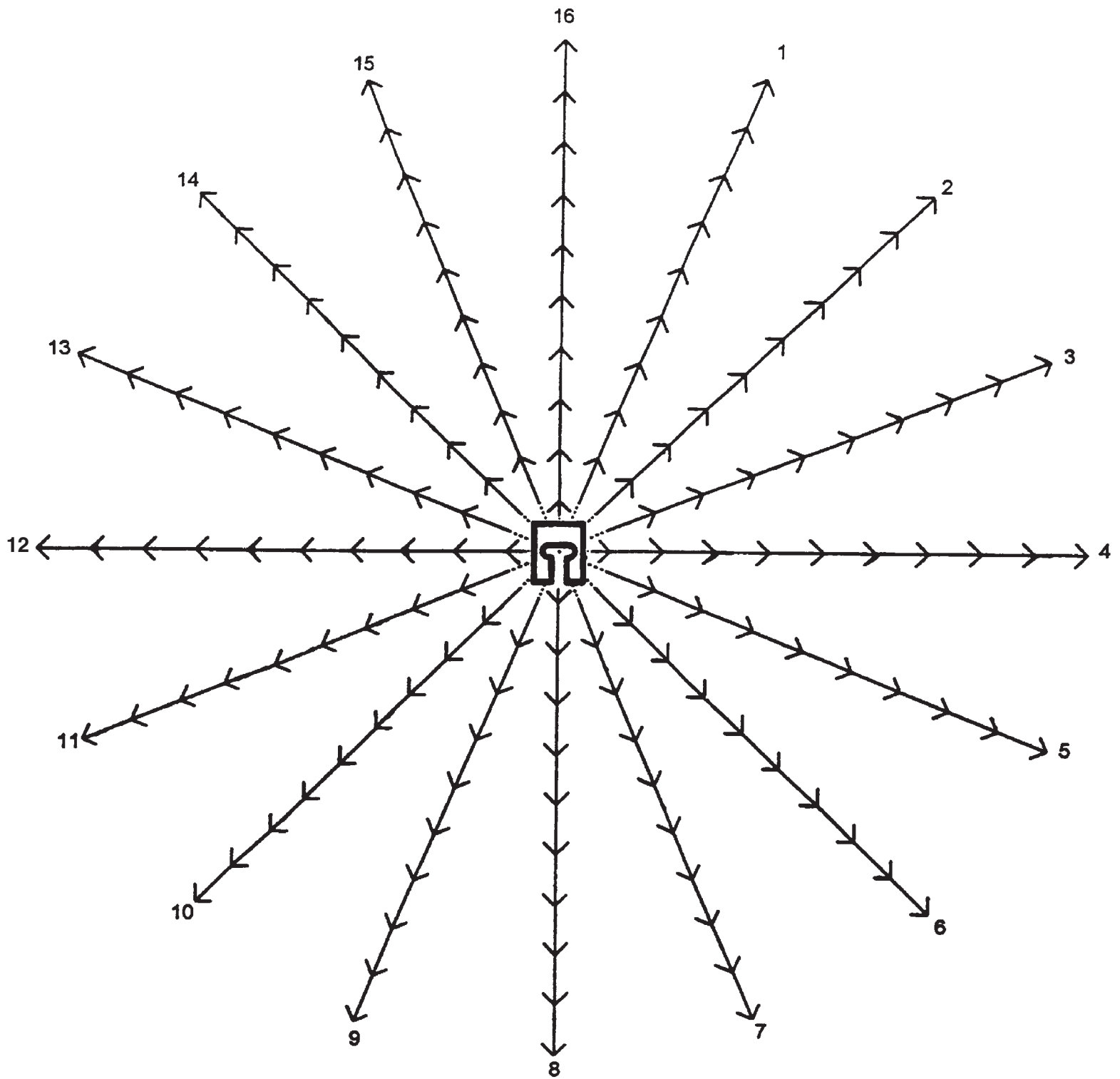
COMPASS DIRECTIONS

Photocopy the compass graphic onto acetate (overhead transparency) and use it to position and plan stitches for programming. *Note: Carefully check the photocopied graphic for correct sizing as some copy machines distort images.* At the correct size, the distance between arrows is 9mm (0.35").

Sewing ACCESSORY BAG

This compact tri-fold pouch has deep pockets to hold presser feet and small sewing tools - a perfect way to carry machine accessories and small tools to class. Inside, a felt overlap prevents articles from spilling when the bag is closed and also provides a place for storing pins and needles. Personalize the front of the bag by customizing your choice of designs and lettering using the on-screen editing features of your *artista* embroidery system (instructions shown are for *artista* 730E).

By Lynda MH Faires

SUPPLIES
- **Outer fabric – 8" x 18"**
- **Fusible fleece – 8" x 18"**
- **Lining fabric – 8" x 18"**
- **Pocket fabric – 6" x 18"**
- **Felt overlap – 5" x 16"**
- **Binding strips – 3" x 56"**
- **HRFive temporary spray adhesive**
- **Fabric marking pen**
- **Construction thread**
- **Isacord embroidery thread**
- **Clear Foot #34/34C or other all-purpose foot**
- **OESD Tear-away stabilizer – 7" x 9" - large enough for medium hoop**

PREPARING THE BAG FRONT FOR EMBROIDERING
Fold bag fabric into three sections, 8" x 6" each; crease along the folds.

Place the bag fabric right side up with the section that will become the front of the bag to the far right.

Fold the front section in half both vertically and horizontally to locate the center and gently crease by hand to mark.

Hoop the stabilizer and mark the center of it using the plastic hoop template and a pen or pencil; also draw the vertical and horizontal guidelines.

Spray the stabilizer with temporary spray adhesive. Lay the

area to be embroidered onto the sprayed stabilizer, matching the center and the guidelines; smooth fabric firmly onto the stabilizer.

Attach the hoop to the machine. *Note: The excess bag fabric should be to the left as you look at the hoop on the machine.*

CREATING YOUR PERSONAL EMBROIDERY DESIGN

The design shown in the photo is Floral 2 found in Editor Lite software (included with *artista* and *aurora* embroidery systems). To use this design as described, save it to the *artista* machine: send it directly to the machine, save it to an *artista* 730E Personal Design card, or save to a USB stick.

Select (by touching the screen of the machine) the My Designs folder.

Open the design: Floral 2. The machine will automatically select the Large Oval Hoop.

Touch the Select Hoop icon; select the medium hoop. The design will be outside of the hoop; this is indicated by a RED outline on the hoop.

Rotate the motif. Proportionately Scale the Motif to 60%.
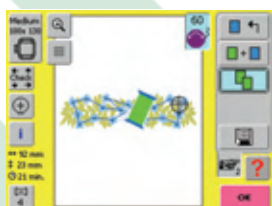
Duplicate the Motif.

The spinning spool will appear on the screen - the ART Engine is recreating a duplicate motif exactly like the original. *Note: this is an exclusive feature available only on the **artista** 730E or 200E and the directions are specific to these machines.*

Move the motif and Mirror Image as shown.

Use the Retrieve icon to move the motifs to a pleasing position. *Note: The Retrieve icon is numbered as it moves through the layers of the design. When no number is present, all layers of the entire motif are selected.*
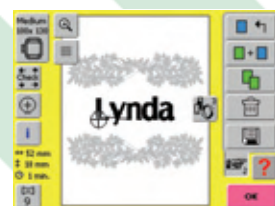
Select the Add Motif icon to add Lettering to the motif.

Select the Alphabet folder. Scroll using the up and down arrows to view the font choices, then select your desired font - London was selected for the sample shown.

Touch each letter to select; the desired text appears at the top of the screen. When complete, touch "OK". The design is complete and ready to stitch

BAG CONSTRUCTION

Fuse the fleece to the wrong side of the bag fabric.

Inside Pockets: Hem one long side of the pocket fabric by folding ¼" and then ½" to the wrong side; press and stitch in place. *Optional: embellish this edge with decorative stitching.*

Layer the bag materials in this manner: outer fabric wrong side up, lining fabric right side up, pocket fabric right side up along the bottom of the bag.

Stitch vertical lines (6" and 12" from the left side) to secure layers and create fold lines for the bag.

Place the felt flap along the top edge of the lining with a 1" margin at each side.

Bind all layers together around the perimeter of the rectangle, mitering the corners.

Center upper edge of felt here - lower edge of felt will overlap top of pocket

6"

12"
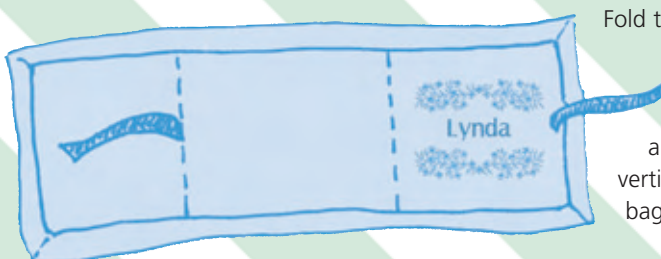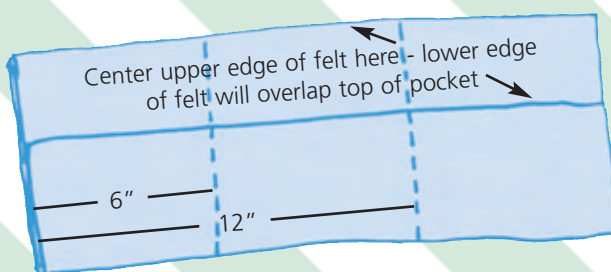
Fold the bag into three overlapping sections. Stitch short lengths of ribbon to the center of the right end and to the center of the left vertical section line. Tie to close bag.

Lynda

Sleepy Eyes

BY DEBBIE LASHBROOK

The following icons represent tools of the BERNINA® embroidery software that were used in the making of this project:

Icon	Name
	Scanner
	Zoom
	Outline
	Open Curve
	Object Properties
	Reshape Stitches
	Selection
	Group
	Copy
	Paste
	Vertical Mirror Image
	Closed Curve
	Color Film
	Align Centers

Digitizing sleepy eyes for your next slumber party or good night's sleep is quick and easy. This project is almost completely stitched in the hoop for a fast, easy, and fun project!

Digitizing Fringe Eyelashes

Note: Computer should be set for metric measurements for this project. Changes can be made through the Control Panel if needed. Open the BERNINA® Designer Plus software. Click on Picture Mode, and then on the scanner icon. Scan the sleep mask pattern (from next page) vertically into the BERNINA® embroidery software. Go to View > Hoop and select *artista* 255x145 Oval. Select Design Mode.

Zoom in on the eye. Select the Outline icon at the bottom left of the screen; choose a Single Outline from the drop-down menu choices.

Select the Open Curve tool. Begin at the inside end of the eyelash line and digitize along the line, starting with a left click, followed by a series of right clicks, and ending with a left click at the outer edge of the eye. Press Enter to activate the stitches.

Open Object Properties and click on the Outline Tab. Select a Satin Outline. Click on "manual spacing" and change the spacing to 0.30mm. Change the width to 12.5mm. Click OK.

Digitize this outline from the outer eyelid toward the inner edge and digitize this line following the dotted line on the scanned pattern. Press Enter. Using the Reshape Object tool, make the satin line parallel to the straight line if needed. Change the start & stop points to eliminate jump stitches. Nudge the satin stitches to the left so they just cover the single outline stitch.
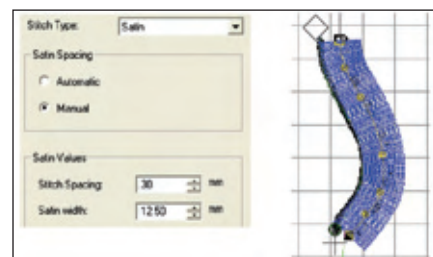
Select the digitized single outline. Select Copy/Paste. While this object is still selected, open Object Properties again and select a Satin Outline; change the stitch spacing back to 0.4mm and the width to 4.5mm.

Hold down the Control key (CTRL) on the keyboard and select the letter "A" for ALL. Group the eyelash set. Click on Copy/Paste then click on the Vertical Mirror Image icon. Use the keyboard arrows to move the second eyelash to the opposite side of the mask. *Note: Hold the Ctrl key with the arrow and the object will stay on the same plane as it moves.* Don't worry about placing it so the eyelashes are centered in the mask - the software will place it exactly later. Deselect the object.

Digitizing The Mask

Select Single Outline. Choose a different color and digitize a single outline with the Closed Curve tool around the outline of the mask. Select the outline, and then select Copy/Paste. Change the color of this outline while it is still selected. This programs a color stop at this point so that you can then remove the hoop to add lace trim.

Change to another color; select the Open Curve tool and digitize a third outline stitch just inside the two super-imposed outlines. This will be the stitch that attaches the lining to the front of the mask. Digitize an opening at the bottom of the mask to allow for turning the fabric right side out after the mask is stitched. Begin and end at the "x's" on pattern.

Group all of the mask outlines together by selecting them through Color Film and clicking on the Group icon. While the outlines are still selected, hold the Control key and click on the eyelashes and then click on Align Horizontal Centers. This will center the eyelashes in the mask.

Stitching The Mask

Hoop a layer of stabilizer, a layer of batting, and the satin fabric right side up in the large embroidery hoop.

Stitch the eyelashes and the first outline. Remove the hoop and clip the bobbin threads *only* on the wrong side of the wide satin stitch. This creates the fringe of the eyelashes.

Place the lace trim right side up on wax paper or a plastic bag then spray lightly with temporary spray adhesive. Carefully begin placing the trim right side down just *outside* the outline stitch on the mask at the bottom, center of the mask. Finger-press in place until it is positioned around the mask. *Note: The edge of the trim will be inside the mask.*

Place the hoop back on the embroidery machine. Reduce the embroidery speed and stitch around the second outline, catching the heading of the trim. Watch carefully and stop the machine if necessary to reposition the trim.

Remove the hoop from the machine. Fold the elastic in the center as shown so that it extends about $1/2$" beyond each edge at the dot on the pattern. Pin the elastic in place so that the pins do not extend into the mask stitching line. Place the lining right side down on the mask and stitch the final row of stitching.

Remove the mask from the hoop and trim the seam allowance of the mask to $1/8$". Turn right side out, press, and hand stitch the mask closed.

Try the mask on, relax, and visit quiet places to dream about your next sewing project!

Sleepy Eyes Sleep Mask Pattern

Opening for turning

Sew Easy
Home Dec

BY **DEBBI LASHBROOK**

Sewing for your home is a fun, enjoyable way to express yourself. Start with a commercial pattern, learn little tricks to simplify the sewing process, add your own decorative touches, and you can freshen the look of your home in just a matter of hours. A few special tools and specific presser feet make home dec projects fast and easy with fewer problems in fitting items for your home than when sewing garments to fit your body.

The coordinating home dec items featured in this article were made from a trio of patterns by Butterick. All projects were made according to the pattern instructions but parts of the process were simplified and/or embellishments were added using BERNINA® tools and techniques. These modifications are detailed below.

CIRCULAR FLOOR-LENGTH TABLE COVERING - Butterick 4481

Making this tablecloth is as easy as hemming a circle of fabric. The trick is to find fabric wide enough to reach the floor on all sides. Seaming panels together lets you use any fabric you choose but if you select a patterned fabric, matching the pattern is key to a professional look. Use this easy matching method and no pattern will be off limits!

Matching Trick: To match any seams in your home dec projects, try this fusible thread method. Press the seam allowance of one of the pieces to be matched to the wrong side along its entire length. Wind fusible thread on a bobbin and thread your machine with polyester sewing thread for the upper thread. Increase the stitch length to 4mm and upper tension to 5. Unfold the pressed seam allowance and with the *wrong* side of the fabric facing up, align the center mark of Reverse Pattern Foot #1/1C with the pressed-in crease on the fabric; move the needle position two spaces to the right. Stitch just inside the seam line along the entire length of this *single layer* of fabric. Refold on the crease.

Place the other piece of fabric to be matched on the ironing board and position the stitched and folded edge so that the pattern aligns perfectly with the piece on the ironing board. Press in place; the fusible thread will bond the two pieces.

Change the bobbin thread to regular sewing thread and attach Walking Foot #50 to the machine. Position the bonded fabrics to sew the seam as normal (except seam allowances are fused together); stitch along the pressed-in crease to sew the fabric right sides together.
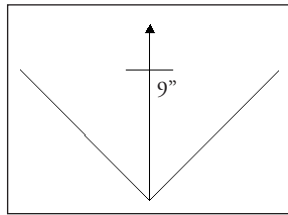
Serger Hem: For heavier home dec fabrics, try this decorative edge finish on your tablecloth. Sergers are wonderful to use for a fast and easy edge finish. Set the serger for a three-thread over-lock stitch using Cordonnet, Perle Crown Rayon, or Jeans thread in both loopers. Use regular thread in the left needle; remove right needle. Slightly tighten the tension of the lower looper. Set the cutting width at 3-5mm, stitch length to1.5mm, and differential feed to 1.5 to keep the bias edges from stretching. Cut out a notch (about $1/4$" x 1") in the edge of the cloth to begin serging. Align the tablecloth so the stitching will begin at this notch. You will be cutting $1/4$" off the edge as you finish the edge. When you reach the beginning point, stop and clip the beginning thread tails and serge a short overlap. Bring the threads to the wrong side to tie off.

EMBROIDERED TABLE TOPPER - Butterick 4481

Embroidery Embellishment: Add your own special touch using richly stitched embroidery designs. Follow the pattern directions to cut out the table topper. Mark a placement line on the right side of your fabric that extends along the diagonal center of the table topper. Mark a point 9" from the corner along this line. This point will be placed in the center of the hoop. Use the diagonal line for aligning the fabric grain in the hoop.

Open a design of your choice (Design CR 116 from OESD Embroidery Take-Out Pack #11284 is shown) in the BERNI-NA® embroidery software. Hold the control key and select "A" on your keyboard to select the entire design. Right-click to open Object Properties. Select the General Tab. Change the width and the height to 175%, and then click on OK. While the design is still selected, left click on the rotate icon to rotate the design by 45°. Send the design to your machine.

Spray HRFive temporary spray adhesive on two layers of Ultra Clean & Tear and place the topper fabric on top of the stabilizer. Use the drawn placement line and the center mark to align the fabric in the center of the hoop. Embroider the design. Remove the hoop from the machine, the fabric from the hoop, and the stabilizer from the fabric.

Narrow Rolled Hem: This one-step hem is perfect for medium and lightweight fabrics. To hem the table topper, use Hemmer Foot #66 to complete a narrow rolled hem. Set the machine for stitch #1, default length and left needle position. Using the width of the channel on the sole of the foot as a guide for the correct width, press under two folds of fabric at one corner of the table topper. Place the double folded edge under the presser foot, wrong side of the fabric facing up, and align the needle so that it will stitch along the folded hem edge. Stitch about 1", then sink the needle in the fabric and use the FHS (Free Hand System) to slightly raise the presser foot. Coax the seam edge into the spiral of the presser foot. *Tip: Insert an awl or small screwdriver in the fold of the fabric to help feed it into the spiral.*

Lower the presser foot and guide the seam allowance into the spiral of the presser foot by rolling it over your index finger. Be sure to feed a consistent amount of fabric into the foot. After finishing one edge, repeat the process on the next side of the topper. *Tip: Use a height compensation tool (included with the machine) at the beginning of the hem to keep the presser foot level as you stitch over the bulk at the beginning of the corner.* Repeat for the remaining sides of the table topper.

MONOGRAMMED NAPKIN:
Butterick 4481

Serger Rolled Hem: Great finish for napkin-weight fabric. Follow the pattern directions to cut the napkins. Stitch length should be set at 1mm, tighten the lower looper tension to 6-8, and disengage the stitch finger to complete a rolled hem. Serge each edge of the napkin, then use a seam sealant at each corner to secure the threads. Wait till the sealant dries to clip the threads.

Embroidered Monogram: Personalize your table linens with simple embroidered initials. Using temporary spray adhesive, place tear-away stabilizer on the wrong side of the napkin. Fold the napkin in half diagonally and press. Unfold and align this fold with the center of the medium hoop. The center of the initial in the sample was placed $4^1/_2$" from the bottom of the napkin. After hooping the napkin/stabilizer, attach the hoop to the machine and select the desired initial. Stitch the letter, unhoop the napkin and remove the stabilizer.

Coordinating Napkin Rings: Complete the custom look by creating coordinating napkin rings. Cut a strip of fabric $2^1/_2$" wide by 20" long and a strip $2^1/_2$" wide by $6^1/_2$" long for each napkin ring. Use straight stitch #1, stitch length of 3mm, and center needle position. Use Ruffler Foot #86 to stitch tucks along each edge of the 20" strip. Adhere Trans Web tape to the wrong side of each side of the tucked strip. Press in place and then remove the paper. Adhere this to the wrong side of the shorter strip, which serves as the lining for the napkin ring.

Follow the directions given for the placemat to bind each side edge of the napkin ring. To save time, feed each napkin ring continuously into the binding attachment, and then clip between the rings to separate them. Bring the right sides of each ring together and stitch to form a circle. Trim and zigzag or serge the edges of the seam allowances together.

HOME DEC HELPS

The following presser feet and attachments are just a few that home decorators love!

Bulky Overlock Foot #12/12C: Wonderful for inserting piping and flanged cording and trims; also just the thing for easily creating covered cording to coordinate with your home dec fabric selections.

Piping Foot #38: Perfect for attaching thick decorator fringe and other bulky trims, as well as edgestitching and hemming.

Ruffler Attachment #86: Create evenly tucked and spaced ruffles and pleats on curtains, pillows, bed skirts, and other items in need of pleated trims.

Straight Stitch Hemmer Foot #66: Stitch lovely narrow hems at the edges of napkins, tablecloths, bread covers, dresser scarves, etc.
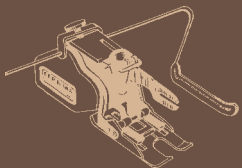
Walking Foot #50: Take control of fabrics that slip and slide using this foot that "grips" the fabric as it feeds under the foot. A great aid for matching plaids and stripes; holds slippery chintz fabrics in place while seaming.

Bias Binder Attachment #84 with Binder Foot #94: Wonderful for binding edges and adding durable seam finishes to chair covers, contemporary edges to draperies, and decorative construction details to nursery coordinates.

JUST THE RIGHT SIZE

With the *artista* sewing and embroidery systems you are not bound by traditional limitations of resizing. You can rescale your embroidery for beautiful designs at any size. Instead of just resizing, *artista* recalculates the number of stitches needed when enlarging designs greater than 120% or reducing less than 90%. As always, BERNINA® gives you the options you need to take flight into the wonderful world of embellishment.

FREE-MOTION QUILTED PLACEMAT - Butterick 4481

Free-motion Quilting: Easy for anyone using the BERNINA® Stitch Regulator (BSR). Follow the pattern directions to cut out fabric, batting, and lining for the placemats. Use HRFive spray adhesive to temporarily secure the batting between the fabric and the lining.

Place the BSR foot on the machine. Select straight stitch #1, Mode 2, decrease presser foot pressure to 1, and drop the feed dog. Free-motion quilt the layers as desired.

Attach Walking Foot #50 to your machine. Stitch close to the edge on all sides of the placemat through all layers. This secures the edge and makes it easy to attach binding to the placemat. Trim close to this row of stitching with a rotary cutter.

Professionally Finished Edges: One-step binding is fast and easy! Press and starch the binding fabric. Use a rotary cutter to cut $1^1/_8$" strips on the true bias (a 45° angle to the straight edge of the fabric). Piece the bias strips by placing right sides together. Align as illustrated in the picture. Trim the seam allowances to $^1/_8$".

Attach Binder Attachment #84 and Binder Foot #84 to the machine. Insert the bias strip into the attachment so the wrong side of the binding is facing out. Use a "dental floss" motion to get the binding strip secured in the spirals of the attachment. Leave a 2" tail behind the foot at the beginning of the stitching.

Select straight stitch #1 and left needle position; place the edge of the placemat under the foot. Stitch around the placemat, being careful to keep any seam allowances of the binding open as they feed into the attachment.

Stop about 3" before the starting point of the binding. Remove the binding and placemat from the machine. Fold each bias end along the grain line toward the wrong side of the fabric, as it should be finished. This will be a diagonal fold and the two folded edges should just come together along the edge of the placemat. Finger-press, then pin in place. The pressed-in crease will serve as a guide for stitching the two binding ends together. Remove the pins and turn the ends so the right sides of the binding ends are together, stitch across the bias strips along the pressed-in grain line. Press under the seam allowances of the binding and stitch the gap of the binding edge using Walking Foot #50.

WINDOW TREATMENT - Butterick 3117

Even Pleats: Simple marking method makes folding pleats easy. Follow the pattern directions to cut out the jabots, underdrape, and overdrape. *Tip: Mark the pleats by clipping into the seam allowance of the origination of each of the pleats and notching into the seam allowance of the destination of the folds of the pleats. This will serve as a guide for the direction to fold the pleat and you won't have to spend time looking for the pattern or the pattern directions to remember how to fold the pleats!* Mark the gathering line on each corner of the overdrape with a fabric marking pencil or pen.

Bias Trimmed Overdrape: Bind the edge to serve as both a hem and a trim. For the overdrape, if your fabric must

be pieced, use the method for matching prints discussed in the directions for the circular tablecloth. Hem the sides of the overdrape with Hemmer Foot #66. Then, bind the remaining edges of the overdrape using Bias Binder Attachment #84 and Binder Foot #94 as with the jabots.
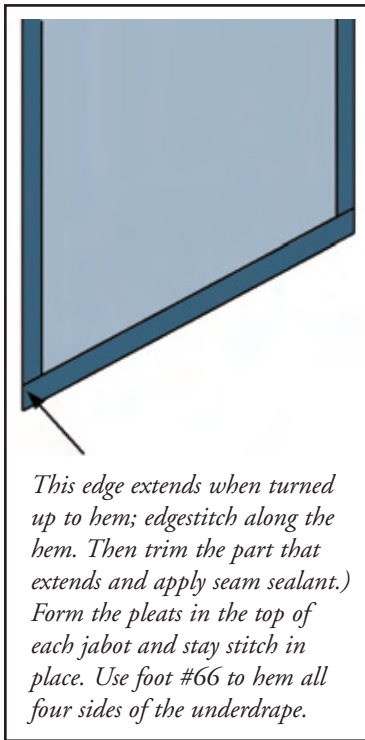
This edge extends when turned up to hem; edgestitch along the hem. Then trim the part that extends and apply seam sealant.) Form the pleats in the top of each jabot and stay stitch in place. Use foot #66 to hem all four sides of the underdrape.

Bias Jabots: Stay stitching helps control the bias edge. Before hemming the jabot with a narrow rolled hem, stay stitch (through a single thickness) from the wide end of the jabot to the narrow end. Place this stitching line ³/₈" from the edge of the fabric to help prevent the bias edge from stretching as it is fed into the hemmer foot. To hem the jabots, use Hemmer Foot #66 to complete a narrow rolled hem. Set the machine for stitch #1, default length and left needle position. Follow the instructions given for the table topper to use this foot; finish the two side edges first and then finish the bias edge of the jabot. At the bias edge, stitch close to the outside edge along the hem with Edgestitch Foot #10. Trim the fabric that extends from the hemmed edge close to the stitching line and place a seam sealant along the cut edge.

Corner Ties: Coordinate the ties with the overdrape trim. Use the binder attachment and foot to make narrow binding strips for the ties at the   corners of the window treatment. To make these strips, just stitch along the binding strip with no fabric guided under the foot.

Simple Gathers: Use the Clear Foot #34 to follow the marked gathering line. Slightly loosen the upper tension of the machine and use a regular stitch length to make small gathering stitches. Pull on the bobbin thread to gather the fabric as suggested in the pattern. Tack the gathers in place using Foot #34 and a medium zigzag stitch (SL = 2, SW = 2).

Complete the window treatment following the pattern directions for mounting the pieces on a wooden board.

PILLOW: Butterick # 4372

Fullness Formula: Give your pillows a professional, custom look. Follow the cutting directions for view H with the following exception: Cut the pillow pieces so they will finish the same size as the pillow form. This will make the pillow fuller and it will look better when finished. To accomplish this, simply remove the outside seam allowances from the pattern.

Wrong Side Up: Don't overlook a perfect coordinate! Sometimes it is fun to use the wrong side of decorator fabrics for a change of pace. The fabric used in the sample had wonderful chenille floating yarns on the wrong side, so a decorative stitch was used down the center of the yarns to keep them from snagging when the pillow was

used. Choose your favorite decorative stitch and attach Walking Foot #50 on the machine with the right seam guide attached. Place the seam guide along a defined edge in the fabric to stitch evenly from the design. Use the Pattern Begin feature on the machine as you start each new row. This will begin the decorative stitch at the beginning of the sequence for each row you sew.

Sew the four front pieces together as instructed in the pattern directions. If you want to place flat braided trim along these seams, use Foot #38, the piping foot. It is great for stitching uneven levels of fabric/trim because the uneven foot surface balances the uneven layers - ideal for attaching thick home dec trims!

Invisible Zipper: Easy in-seam zipper for a discrete closure. Invisible Zipper Foot #35 makes it easy to sew an invisible zipper down the back of the pillow. Press under each seam allowance of the zipper opening to the wrong side of the fabric. Select straight stitch #1, center needle position, and regular stitch length (2.5mm). Unfold the pressed edges and position the right side of the zipper to the right side of the fabric with the zipper tape extending into the seam allowance. Stitch along the edge of the teeth by aligning the teeth in the grooves of the foot. Use the opposite groove to stitch the other side of the zipper to the remaining piece of fabric. The invisible zipper is a professional finish and makes the pillow form easy to remove for cleaning or changing the pillow cover.

Corded Edge: Give a professional finish to your pillow by inserting decorative trim into the edge seam. Bulky Overlock Foot #12/12C is ideal for sewing cording to a pillow. Use straight stitch #1, far right needle position, and regular stitch length (2.5mm). Leave a 1¹/₂" tail of the cording extending from the beginning stitching point. Stitch around the pillow, slightly curving the cording at the corners. Stop about 1" before the beginning point. Remove the pillow from the machine. Unravel the ends of the cording by releasing the cording tape from the cord. Flatten the cord along the seam line then re-twist the cord to make an almost invisible connection. Stitch over the seam line to hold in place.

Sew Easy Nursery

BY DEBBI LASHBROOK

What could be more fun than sewing nursery items for that special little one in your life? It's "Sew Easy" when you start with a commercial pattern, learn little tricks to simplify the sewing process, and add your own decorative touches; you'll be ready for the arrival of that special delivery in no time at all!

BABY QUILT - Simplicity 4627

The quilt is made according to pattern directions, but a bias binding is used to finish the quilt instead of the turned edge the pattern calls for, because it is much easier to avoid getting pleats/tucks in the backing if you quilt the layers first with the backing completely taut.

Follow the pattern directions for cutting the fabric, batting, ruffle, and top, in addition, cut 200" of 2" strips for bias binding.

Preparing to quilt: Using safety pins is a quick way to baste the layers of a quilt together. Make a sandwich of the backing, batting, and top. Place the backing wrong side up and secure the edges on a tabletop with masking tape or binder clips, then layer the batting and top over the taut backing. Pin the layers together with safety pins placed about 6" apart.

Quilting methods: Select the method of quilting you are most comfortable with – free-motion or machine-fed. Remove the sandwich from the tabletop and quilt through the layers using your favorite free-motion foot (see page 17) or Walking Foot #50. If you choose to free-motion quilt, lower the feed dog of the machine and use an all-over meandering stitch or use the printed pattern in the fabric as a guide. If you want to channel quilt (parallel lines of straight stitching), keep the feed dog raised and quilt the lines using Walking Foot #50.

Ruffles and bound edges: The fullness of the ruffles and the straight lines of the binding make a unique edge finish for this simple quilt. Piece the strips for the ruffle and finish the seam allowances where the pieces are joined. Serge the outer edge of the ruffle with a rolled hem for a fast and easy finish. *Note: Zigzag Hemmer Foot #63 may be used instead of the serger.*

Select straight stitch #1, stitch length of 3mm, and center needle position to stitch pleats along the opposite edge of the ruffle using Ruffler Attachment #86.

All nursery items are featured in Simplicity 4627. Projects were made according to the pattern instructions, but parts of the process were simplified or changed to add embellishments using BERNINA® tools and techniques.

Pin the right side of the ruffle to the wrong side of the quilt, then release enough pins to stitch the two ends of the ruffle together to make a circle, making sure that the finished ruffle will fit the quilt. Stitch the ruffle to the quilt with Walking Foot # 50 using a $1/4$" seam allowance.

Piece the bias binding strips together, then press the seam allowances open and fold the strip in half lengthwise and press. Attach the folded binding strip to the wrong side of the quilt with a $1/4$" seam allowance. Seam the ends of the binding together. Trim the seam allowances as necessary and press the binding to the front of the quilt. Attach the strip with a blind stitch (1.5mm width, 1mm length, center needle position and activate the Mirror Image function).

BUMPER PADS - Simplicity 4627

Contrast trim and ties: Binding the edges of the bumper pads is quick and easy, adding a unique design element at the same time. Cut out the bumper pad pattern pieces as instructed in the pattern, but also cut $1\frac{1}{8}$" bias strips to encase the edges of the bumper pads and to make ties at the same time. A total of 512" of bias will be needed. Sew the binding strips together to make one long strip. Trim seams to $1/8$" and press seam allowances open.

Piece the strips of fabric together for the two-sided bumper pads as instructed in the pattern. For the two side pieces and the two end pieces, sew one short end of the bumper pad to the lining with right sides together. Press and place the *wrong* sides together of each of the four pieces. Baste along the length of the top and bottom of the bumper pad pieces.

Attach Binder Attachment #84 and Foot #94 to the machine. Begin by stitching 12" of the strip without attaching it to fabric for one of the ties. After sewing the 12" strip, insert the seamed edge of the bumper pad fabric under the foot and bind the long edge of the bumper pad.

Clip into the seam allowance at the open end of the bumper pad cover so the seam allowance won't catch in the binder. Stitch another 12" at the opposite end of the binder for the tie at the other end. Repeat for the opposite side of the bumper pad. Knot the end of the ties and clip close to the knot to finish the ties. Repeat for each of the remaining pieces. Slip stitch along the end of each of the bumper pad pieces.

Make the ties for the center of the two longer bumper pads with the Binder Attachment #84 and Foot #94. These strips will each be 24" long. Drop the feed dog and tack in place in the center of the side pieces with a zigzag stitch.

DIAPER STACKER - Simplicity 4627

Use Zigzag Hemmer Foot #63 to hem the front edges of the diaper stacker. When sewing the pleats in the diaper stacker, use the Slide-On Table with Guide. This accessory is great to use as a seam guide for wide seam allowances. Stitch the top of the pleat using a straight stitch and normal stitch length. If you have a basting stitch setting on your machine, switch to the basting stitch and stitch the remaining pleat allowance. Press, then remove the basting stitches.

Sew the *wrong* side of the fleece dome (the top of the diaper stacker) to the right side of the diaper stacker pleated piece. This gives a finished edge to the fleece on the underside. Press the seam allowance of the fabric dome under. Place the fabric dome over the fleece and baste a lapped seam using the Walking Foot #50. Choose your favorite decorative stitch and stitch around the edge of the dome using the Walking Foot.

DUST RUFFLE - Simplicity 4627

If you have a fabric that can be railroaded (turned sideways), you will be able to save steps in piecing. Railroading is cutting the ruffle so that the straight of grain goes around the ruffle instead of up and down; this often saves fabric as well. Make sure the printed pattern on your fabric can be turned on its side.

One-Step Hem: This double-turned hem is turned and stitched in one operation. Activate the Needle Down function. Hem the lower edge of the ruffle with Zigzag Hemmer Foot #63. Hem the sides of the dust ruffle next; diagonally clip the lower edge of the hemmed edge to start the hem and use the Height Compensation Tool packed with your machine to level the presser foot when sewing over the previously hemmed edge.

One-Step Gathering: Simply sewing a line of stitching as usual but using the correct specialty foot makes the fabric gather as you stitch. Use Gathering Foot #16 to gather the ruffle. Use a straight stitch with a stitch length of 5mm. Press the Clear (Clr) button to return the machine to normal settings and attach the ruffle to the base of the dust ruffle as directed by the pattern. Finish the seamed edge on the serger with a three-thread overlock stitch.

ORGANIZER - Simplicity 4627

To make the tabs a consistent size and shape, create a cardboard template. Place the pattern for the tab over a piece of cardboard and draw along the *stitching line* of the pattern with a tracing wheel. Cut the cardboard along the marked edge. Don't cut the fabric and fleece for the tabs; just cut rectangles. Place the fabric right

sides together with the fleece on top. Use your template to mark a stitching line for each tab. Stitch the tabs, trim close to the stitching and notch the seam allowances around the curve. Turn right side out and press.

Follow the pattern directions to construct the organizer, but instead of attaching beading to the pocket organizer, use the same decorative stitch that you used on the diaper stacker to embellish the edge of the pocket.

To decorate the organizer tabs, fold a 13" piece of ribbon into thirds. Drop the feed dog of your machine and stitch with a zigzag stitch set at a stitch width of 4mm. Make a leaf of 5" green ribbon, place behind the bow and tack both in place on the organizer tabs. Sew a ribbon rose on top of the bow by hand.

PILLOW - Simplicity 4627

The personal touch: Embroider the baby's name on the pillow top. Before stitching the pillow together, hoop the fabric with stabilizer behind it, then position the name as desired. After removing the fabric from the hoop, remove the stabilizer and continue the construction of the pillow as directed by the instructions.

Piped ruffles: Add a contrasting band of texture with mini-piping where the ruffle is attached to the pillow. Using the same settings as for the Baby Quilt, hem the edges of the ruffle with Zigzag Hemmer Foot #63 and use Gathering Foot #16 to gather the opposite edge. Make baby piping (cover a narrow cord with desired fabric strip) using Buttonhole Foot #3 and stitch it along the gathered edge before attaching the ruffle to the pillow.

Making piping

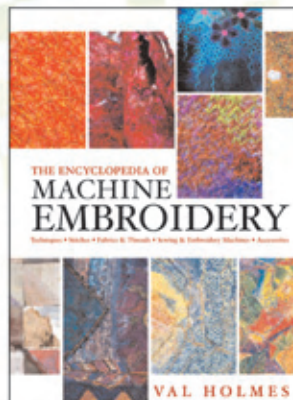**Attaching piping to ruffle**

Inserting piping

Seam opening: Use Invisible Zipper Foot #35 to insert a zipper along the bottom of the pillow. Place one side of the zipper tape along the seamline and stitch next to the coils using Foot #35; repeat with the opposite tape. The zipper makes it easy to remove the pillow form for washing. Use a wide three-thread overlock stitch to finish the inside edges of the pillow.