

# Through *the* NEEDLE

BERNINA<sup>®</sup>

Issue 34

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10

Creating Accent Trims



8

Quick & Easy  
Sashiko Pillow



24

Insert a Little Whimsy

## M. Butterfly Kimono



# BERNINA<sup>+</sup>

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# table of contents

## FLORAL VISIONS QUILT BLOCK

- 4 The Floral Visions Quilt – featuring OESD's Floral Visions Design Collection – is a stunning combination of floral and lace designs. The quilt comprises eight blocks plus a center medallion; this article contains instructions for creating Block One.

## QUICK & EASY SASHIKO

- 8 It's simple to create a "mock hand quilting stitch" on your sewing machine using the Long Stitch function and the instructions in this article. Using fabric with a pre-printed, wash-away sashiko design eliminates the need to mark the fabric.

## CREATING ACCENT TRIMS: SHEER FUN WITH FEET

- 10 Trims are often the piece de resistance that makes designer garments so outstanding. As sewers we have the tools to create our own unique trims using BERNINA specialty feet and the decorative stitches on our sewing machines.

## PERFECT MITERED CORNERS

- 13 Tips from Linda Lee and Project Sewing Workshop make stitching perfect mitered corners a breeze!

## M. BUTTERFLY KIMONO

- 14 Muna Elias tells us about a recent adventure – creating a thread-painted butterfly appliqué to grace the back of a man's wedding kimono in a production of *M. Butterfly*!

## FRAYED TABLE RUNNER

- 17 Three incredible tools inspired this casual table runner – the Nifty Notions "Cut for the Cure" Rulers, the BERNINA Quilter Program found in the BERNINA Embroidery Software, and the BERNINA Jumbo Hoop for the BERNINA 830.

## BLUE BIRDS & MAGNOLIAS

- 20 Brighten up your summer décor with these coordinating accessories. Instructions included for free-motion sewing, machine embroidery, and the new BERNINA CutWork Accessory and Software.

## ECHO-QUILTED FLOWER PLACEMATS

- 26 Flower appliqués, outlined with rows of echo-quilting, add visual interest and texture to these bright and bold placemats.

## INSERT A LITTLE WHIMSY

- 30 Inspired by a length of gorgeous embroidered insertion purchased in Switzerland, this summery blouse starts with the Tailored Shirt pattern from My Label 3D Fashion Pattern Software, but can be made with any button-up shirt pattern.

## I'D RATHER BE STITCHIN' THAN IN THE KITCHEN!

- 34 Combine rows of decorative stitches to create a beautiful border for bed linens, tablecloths, and other projects.



Stitch Recipe



Frayed Table Runner

## Through *the* NEEDLE

*your creative companion*

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# needle notes

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Echo-Quilted Placemats



Birds & Magnolias



Floral Visions Quilt

Summer has finally arrived all around the country, making memories of all the record snows of the winter of 2009-2010. After finishing our spring cleaning and tossing out all of the out-of-date and non-repairable items in our households, I think it's time to create some new fashions for our homes and ourselves, don't you? This issue of *Through the Needle* includes instructions for an embroidered table runner, appliqué placemats, a beautiful blouse with embroidered insertion lace, and much more. Get prepared to create some incredible projects!

The change of seasons reminds us that all things must change, and in keeping with this philosophy, we have an announcement: This is the final print issue of *Through the Needle* – but it's not the end! Our new *Through the Needle Online* will debut in July 2010. It will have the same quality content you've come to know during our eight years in print and you'll find fun things to make and informative sewing lessons in every issue, no matter what your skill level. The three things that will change about *Through the Needle* are how you receive it, when you receive it, and what you pay for it. There will be six issues instead of four and you'll read it online – for FREE!

The new online version of *Through the Needle* will be similar to the print version, right down to your ability to “turn” the pages. In addition, the new online version will take up less storage room than the print version and will be available anywhere you have a computer with Internet access. Plus, it will have features the print version could never have: a live Table of Contents (click on the title and automatically flip to the article), searchable content (enter a keyword and be taken to every occurrence of the word in that issue), and live links that take you to related websites. Going online opens up loads of options that make it easier for you to use and enjoy every issue of *Through the Needle Online*. In addition, we're going green – think about the amount of paper and ink that will be saved by not printing a paper magazine!

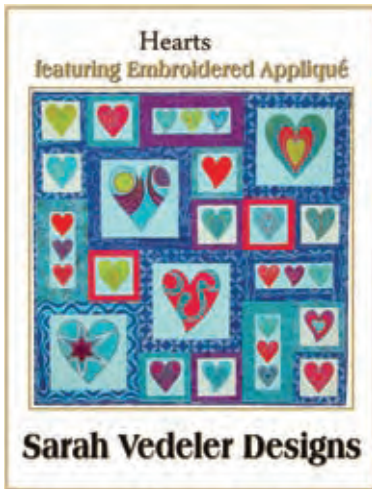
*Through the Needle Online* will be available at [www.berninausa.com](http://www.berninausa.com) starting August 1, and beginning July 1 you can sign up to automatically receive e-mail notification and links to each new issue.

I've been involved in the production of *Through the Needle* magazine since it's beginning in 2002, and it's exciting – and a little scary! – to take it to this new venue. We know this change will make our magazine available to more readers, encouraging them to stretch their sewing knowledge and inspiring them to reach for new creative heights. We also hope that it strengthens the connection we have with you, our current readers, making our latest sewing information more interactive and more accessible for your stitching pleasure.

Would you like to see your project or sewing-related article in *Through the Needle Online*? Send your ideas to [jo@berninausa.com](mailto:jo@berninausa.com); please include a photo and general description. We can't promise to use every idea, but we'd love to see what our readers have been making and will definitely consider each submission for publication.

Thank you for eight years of support for *Through the Needle*, and we hope you will join us as we enter the digital age with *Through the Needle Online*!

# spotlight on...



**Hearts Embroidery Applique CD**



**Silk Hearts Fabric Collection**



**Silk Hearts Collection from Aurifil**

## **Hearts... Silk... Thread... Quilt...**

Sarah has been sewing since she was six years old, making clothes for herself and others. She then went on to earn a PhD in Computer Science. After a brief career as a Software Engineer, she turned her passion to quilting. This love of quilting, sewing and technology has culminated in fantastic creations for the embroiderer and quilter alike.

### **Hearts**

Hearts is a collection of 18 beautiful designs, each in three sizes (4", 6" and 9") that can be used on quilts, bags, pillows. Just let your mind wander to all the possibilities. Each design is an original work of art from Sarah herself.

### **Silk Hearts Fabric Collection**

No need to search for the right fabric to make the wonderful Hearts quilt top (also found on the design CD). This collection of silk has been gathered to perfectly complement the Aurifil Thread Collection. The fabrics are silk dupioni—soft to the touch with just enough shimmer to reflect the light in a warm glow.

### **Silk Hearts Thread Collection**

We were not the only ones to fall in love with this collection. Aurifil also saw the talent in the designs Sarah devised and in response to this popular theme and distinctive look they developed Heart's own thread collection. This includes 12 large spools of Cotton Mako 50 wt thread to coordinate with the Hearts CD and the Silk Hearts Fabric Collection.

### **Quilt!**

Combine all three and what do you have? The perfect set to create a quilt that will wow your friends, family and even you!

So... what are you waiting for? Go to your favorite quilt shop and ask for the Hearts Collection today.



**Silk Hearts Quilt Top**



# Floral Visions's Wreath Block

BY SUSAN FEARS



*OESD's Floral Visions Design Collection features a beautiful array of floral and lace designs that work together as singles or in combinations. This collection of designs not only makes a stunningly beautiful quilt, but can also be easily used on pillows and other coordinating accessories.*

*The Floral Visions Quilt shown here has eight blocks plus a center medallion.*

*This article contains instructions for creating Block One. The embroidery is easily stitched in one hooping using the BERNINA 830 and Jumbo Hoop, but may also be embroidered using other models by splitting the design into sections with the Multi-Hooping function. Visit your BERNINA dealer for step-by-step lessons to make this entire Baltimore Album-inspired quilt!*

## Supplies

- OESD's "Floral Visions" Crafter's Collection #001
- BERNINA EditorPlus or DesignerPlus Embroidery Software
- BERNINA 830 sewing & embroidery system or other embroidery system
- BERNINA Jumbo Hoop
- 1 yard cream cotton
- ¼ yard yellow cotton
- ½ yard of fusible batting
- Ultra Clean & Tear stabilizer, 15" x 10 yards
- Isacord polyester embroidery thread – colors available in Floral Visions Thread Collection Tin
- Superior Threads' Bottom Line bobbin thread
- Titanium Organ Embroidery needles, size 80
- Walking Foot #50
- Patchwork Foot #37/37D OR Patchwork Foot with Guide #57/57D
- Quilting gloves, such as Machingers





Right click one time on the Rotate icon to rotate the design 45° to the right.



## Designing the Embroidery

Select File > Open > Design #34. Click on the design to select it.



Zoom out at least two times by using the scroll mouse (v6 only) OR by selecting View > Zoom > Out 2x OR by using the Zoom icon.



Click on the Wreath tool and select 5 from the drop down menu.

Drag the cursor to the center of the screen, forming a wheel with five spokes radiating out from the center. Click to set the wheel.

Select File > Insert Design > Design #4. If it is not already selected, click on it.



Move the flower so that it sits between two spokes of the wheel and sits a little taller than the pink flowers.

With the blue flower selected, click on the Wreath tool and select 5 from the drop down menu. Click when the new wreath sits within the previous wreath.

The design should measure approximately 9.9" x 9.9". This is within the 10½" embroidery field of the Jumbo Hoop. If the design is larger, use the Undo command and make the wreath layouts tighter and smaller.



**Note:** If not using a BERNINA 830 with Jumbo Hoop, use the Multi-Hooping function to split the design in to pieces that will fit into your largest embroidery hoop.

Use File > Save As to save the design as Floral Visions Block 1.art.

To send the design to your embroidery machine, click on the Machine Write icon and follow the prompts for the appropriate embroidery machine or USB media.



Click on the Mirror Horizontal icon.

### Embroidering the Block

Fuse batting to an 18" x 22" rectangle of cream fabric and hoop with two layers of Ultra Clean & Tear stabilizer.

On the BERNINA 830, select the Color Resequene icon to combine some of the color changes.

Embroider the block and remove excess stabilizer.

Trim the embroidered block to 11½" x 11½".

### Cutting & Piecing the Block

Note: Use Walking Foot #50 to piece the fabric-only units to the embroidered center with batting. When piecing fabric to fabric, use the Patchwork Foot of your choice (Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D).

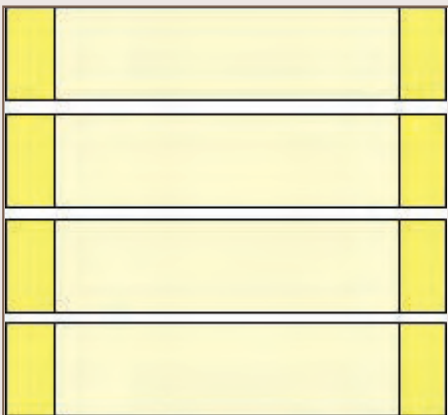
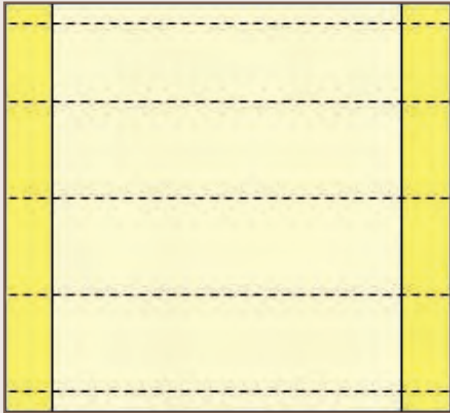
Trim the embroidered center block to 11½" x 11½".

Cut two 1½" x 44" strips of yellow fabric to be sub-cut as needed.

Cut one 9½" x 11½" rectangle of cream fabric.

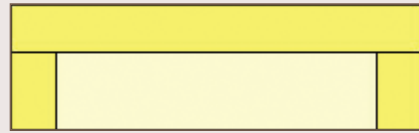
Piece yellow strips to the long sides of the cream rectangle.

Cut this pieced strip into four 2½" x 11½" sections.

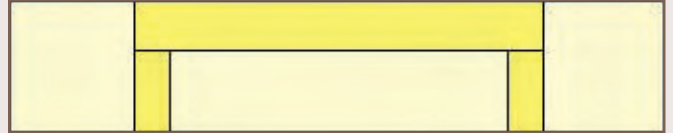


Cut four 1½" x 11½" strips from the long yellow fabric strip.

Sew a 1½" x 11½" yellow strip to each 2½" x 11½" section.

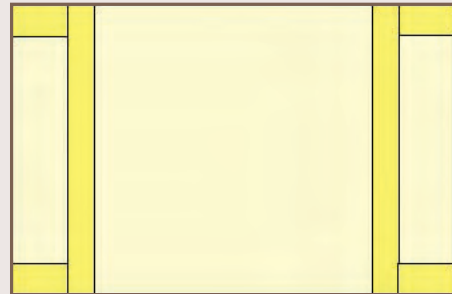


Cut a 3½" x 16" strip of cream fabric and cut four 3½" x 3½" squares from it; discard the excess.

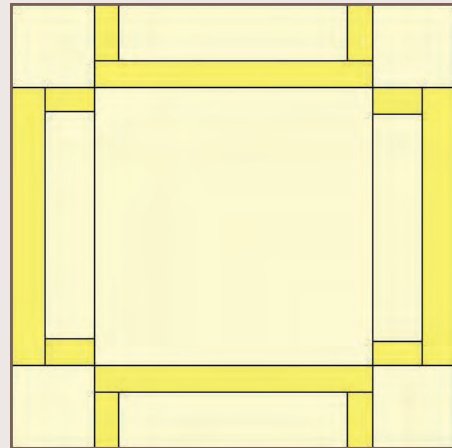


Piece two 3½" cream squares to the short ends of the two combo-units from the previous step.

Sew two yellow-cream units to opposite sides of the 11½" x 11½" embroidered square.



Seam the three pieces together to complete the Wreath Block.



### Instructions for Making a Wall-Hanging Using Block One

Fuse strips of batting to the areas around the embroidered center block.

Affix the backing to the wrong side of the pieced top using 101 Quilt Basting Spray.

Thread the machine with Masterpiece Quilting Thread in the needle and bobbin. Attach the BERNINA Stitch Regulator #42 or Freehand Quilting Foot #29/29C. Lower the feed dog (the BERNINA 830 will lower the feed dog automatically when the BERNINA Stitch Regulator is attached).

Quilt and bind the block as desired.





# RICKY TIMS'

## *Super* QUILT SEMINARS

**Rocklin, CA**  
(Sacramento metro area)  
June 24–26, 2010

**Hyannis, MA**  
(Cape Cod area)  
September 2–4, 2010

**Jacksonville, FL**  
January 13–15, 2011



Ricky Tims with special guests  
Alex Anderson and Libby Lehman

**Registration forms and complete details are at [www.rickytimes.com](http://www.rickytimes.com)**

*"Two and a half days of seminar sitting without sewing/hands-on activities? Yes! What an absolutely informative and inspiring experience!"*

**The ultimate learning experience for quilters includes:** 2½ days of learning—everyone attends all sessions; exclusive 120-page color syllabus; no supply list—no sewing; fabric shopping; a quilt show featuring works from Ricky, Alex and Libby; and more! Registration fees are based on registration deadlines and group size as indicated on the registration form.

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# Quick & Easy Sashiko

BY AMANDA WHITLATCH



*Complete this quick and easy project in one evening! Use a “mock hand quilting stitch” for your sashiko stitching. It’s easy to create this stitch on your sewing machine using the Long Stitch function and following the instructions in this article. Using fabric with a pre-printed, wash-away sashiko design eliminates the need to mark the fabric.*

## Supplies

- Pre-printed 100% cotton Japanese Sashiko fabric kit (sample is Nejiri-ume & Asa-no-ha)
- Batting (cut to fit kit fabric)
- 505 Adhesive Spray
- OESD Ultra Clean & Tear Stabilizer
- Open Embroidery Foot #20/20C/20D
- Mettler 60-weight cotton embroidery thread, white and a color a shade darker than the kit fabric
- Titanium Sharp needle, size 90/14

Sashiko (pronounced shash-ko) literally means “little stabs,” and is a form of decorative reinforcement stitching – or functional embroidery – from Japan. Traditionally used to reinforce points of wear or to repair worn places or tears with patches, this running stitch technique is now often used for purely decorative purposes in quilting and embroidery. The white cotton thread on the traditional indigo blue cloth gives sashiko its distinctive appearance, though red thread is sometimes used on decorative items. There are many traditional sashiko patterns, some of them representational in a stylized way, such as tortoise shell, waves, and lozenges.



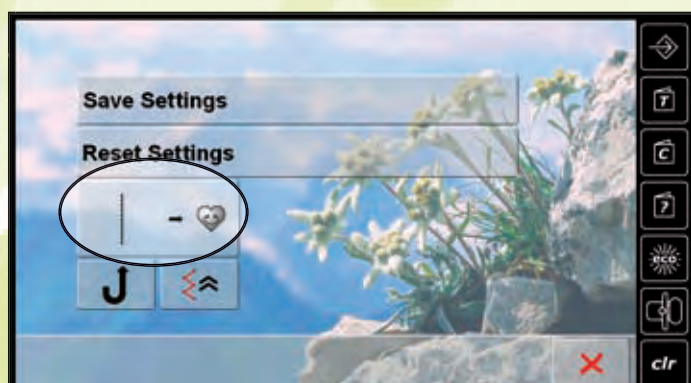
## Program the Sashiko Stitch

There are two components to sashiko stitching: the straight stitch and the gap between the stitches.

Select the straight stitch and set the stitch length at 0.5mm. Engage the Long Stitch function and change the needle tension to 10.

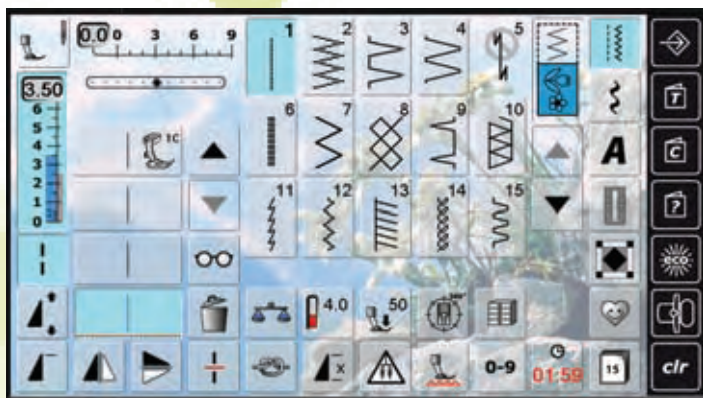


Add this stitch to your Personal Program, so the adjustments need only be made once. Do this by clicking on the Stitch Altering Area, then clicking on the Save to Personal Program icon.



Open Combi-Mode, open Personal Program, and select the shortened straight stitch three times.

Return to the Practical Stitch Menu and select the regular straight stitch. Set the stitch length at 3.5mm and engage the Long Stitch function (leave the tension at its normal setting).



Note: All four straight stitches will look the same in the Stitch Combining Area.

*If your machine does not have a long stitch function, you can still create a sashiko-like stitch. Select a straight stitch and increase the length to 4mm. Insert a Topstitch needle and thread it with topstitching thread or cordonnet. Use Cordonnet Foot #11 for sewing sashiko, as the groove in the sole provides room for the heavy thread to move easily under the foot.*

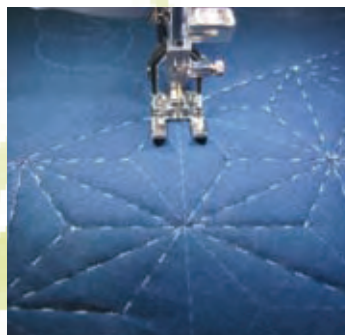
## Test the Sashiko Stitch

Select a dark cotton fabric and place it over a layer of batting. Place a sheet of OESD Ultra Clean & Tear Stabilizer under the batting and use 505 Adhesive Spray to temporarily attach the layers.

Insert a Sharp needle into your machine and thread it with 60-weight cotton thread in a color that matches your fabric. Fill the bobbin with white 60 weight cotton thread.

Attach Open Embroidery Foot #20/20C/20D; the open toes provide great visibility. Engage the BERNINA Dual Feed on 8 Series machines.

Test the sashiko stitch on the fabric/batting/stabilizer, sewing straight lines and curves.



Stitching Straight Lines



Stitching Curved Lines

## Stitch the Sashiko Panel

Place the sashiko kit panel – printed side up – over a layer of batting. Place a layer of OESD Ultra Clean & Tear Stabilizer under the batting and use 505 Adhesive Spray to temporarily attach the layers.

Test the stitch as described above.

Sew along the printed lines, forming – as much as possible – a continuous line of stitches.

There are many ways to use your completed sashiko panel – as a pillow front as shown here, as a garment panel, or as one side of a tote bag, to name a few. You can also join several squares together to make a quilt top.





## Creating Accent Trims:



# Sheer Fun with Feet



BY CATHERINE GROSS

Peek into the designer department at any specialty department store and you'll find garments created out of beautiful fabrics enhanced with rich coordinating trims and brocades. The trims are often the piece de resistance that makes these garments so outstanding. As sewers we have the tools to create our own unique trims using BERNINA specialty feet and the built-in decorative stitches on our BERNINA sewing machines. Project Sewing Workshop offers a bounty of patterns and fabrics ideal for garment embellishment. Featured here is the Mimosa Top with an embellished front band, but these techniques can be applied to any pattern. Consider adding embellishment trims to garment collars, cuffs, yokes, or even exposed facings to take your garment project to the next level.

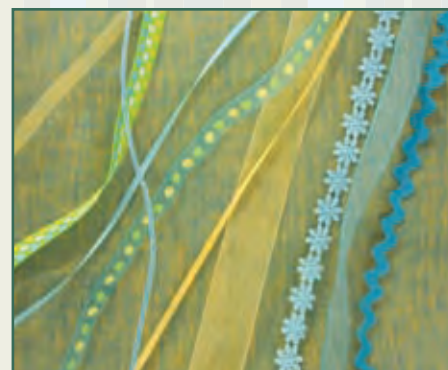
## Fabric and Notions

- "Mimosa Top & Pant Pattern" by The Sewing Workshop
- 2 to 2½ yards of dress-weight linen, determined by size selection
- Ribbons and trims\*:
  - 3 yards each: assorted ribbons (sheer, woven, varying widths)
  - 1 yard each: assorted trims (rickrack, simple lace designs)
- Mary Ellen's Best Press
- Extra-fine Fusing Tape by Project Sewing Workshop
- Perle Cotton Thread #5 for pintucking
- Isacord Embroidery Thread for decorative stitching
- Metrosene polyester thread for garment construction
- Microtex/Sharp needle, size 80
- Twin needle, size 2.0/80
- BERNINA *Feetures* Volumes 1-3

## Equipment & Accessories

- BERNINA sewing machine
- Zigzag Foot #0
- Edgestitch Foot #10/10C/10D
- Braiding Foot #21/12C
- Open Embroidery Foot #20/20C/20D
- 7-Groove Pintuck Foot #32
- Clear Foot #34/34C

\* When shopping for ribbons and trims, select a variety of color values, shapes and widths that will complement your base fabric. Include several sheer ribbons for layering. Don't be afraid to wander outside the box to add an unlikely choice to the mix.



## Layout and Cutting

Before cutting out the pattern pieces from the linen fabric, identify which pattern pieces will be embellished and set them aside. For the Mimosa Top as shown, set aside the Upper Front Band and the Lower Front Band for embellishment.



Lay out the remaining pattern pieces and cut them from the linen fabric; set aside. For the pieces to be embellished, rough-cut the pattern piece shapes, adding approximately two extra inches in both width and length. You will embellish these pieces and then cut out the pattern pieces precisely.

## Embellish the Band

*Now the fun begins! This recipe calls for a combination of ribbons and trims, layered and interspersed with pintucks for added texture.*

Use Mary Ellen's Best Press to stabilize the linen fabric prior to embellishment.

To embellish each accent piece, start at the center of the piece and work outward in both directions.

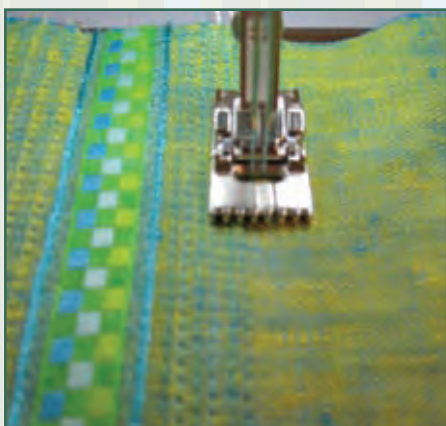
For the Upper Front Band, two sheer ribbons (1" and 5/8" widths) were layered and positioned at the center back of the band as the anchor row.

Tip: To prevent wide ribbons from shifting during stitching, fuse them in place with Extra-Fine Fusing Tape prior to stitching.

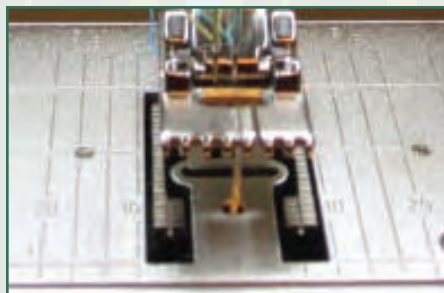
Using Open Embroidery Foot #20, stitch layers of ribbons together with decorative stitches. The open area between the toes of this foot gives a clear view of the needle and stitching area.

*Make pintucks (three to five rows) between the ribbons to create design interest and texture. Alter the thread combinations when creating pintucks to create an ombre effect.*

Use 7-Groove Pintuck Foot #32 to create rows of pintucks in dress-weight linen. Seven 1.3mm grooves run the length of the foot sole to aid in the formation of perfectly spaced parallel pintucks.



To make the pintucks, use a 2.0/80 Twin needle, two needle threads, and perle cotton #5 as a filler cord to create a raised effect. Thread the perle cotton cord from below the stitch plate through the single hole located in front of the needle opening. (To aid in threading the cord through the hole, lower the feed dogs and remove the stitch plate. Replace the stitch plate and raise the feed dogs once the cord is in position. Take care not to catch the cording on the feed dog teeth.)

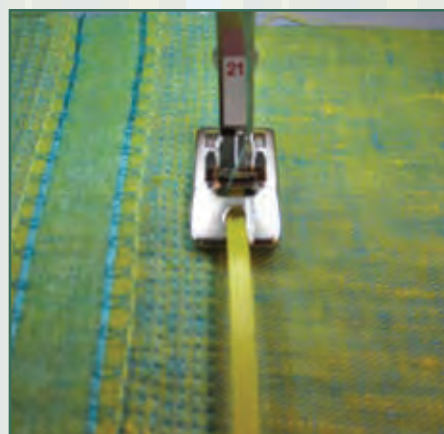


Tip: If using an 8 Series machine, use the Pintuck Attachment included with your machine to position the filler cord instead of following the procedure described above.

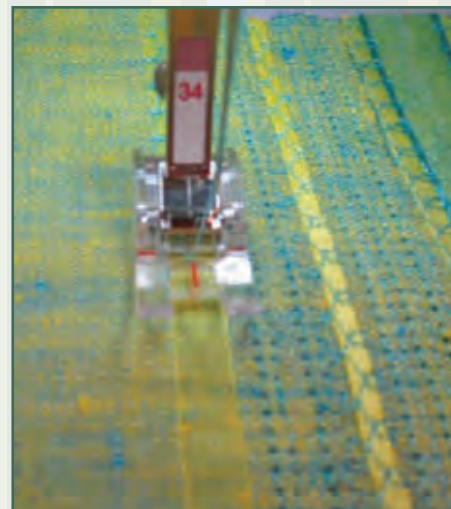
When stitching pintucks, be sure to pull the filler cord under the fabric and toward the back of the machine, ensuring that it will automatically be encased by the bobbin thread. Experiment with tightening the needle tension for a more raised effect.

Use Edgestitch Foot #10/10C/10D to stitch single ribbons in place. Move the needle position 2 to 3 positions to the left and straight-stitch the ribbons in place. The center guide of the foot will ride against the ribbon edge, keeping the stitching straight.

Use Braiding Foot #21/12C to stitch narrow 1/8"-wide ribbons in place. Thread the narrow ribbon through the beveled opening in the front of the foot. A guide in the sole of the foot holds the ribbon in place. Use a decorative stitch for added interest.



Use Clear Foot #34/34C to embellish ribbons with reverse motion decorative stitches. The sole of the foot is indented in front of and behind the needle slot, allowing these stitches to move freely forward and backward. This translucent foot with red center needle markings aids in accurate stitch placement.



Continue to alternate ribbons and pintuck embellishments until the entire surface of the fabric is covered.

Cut one Upper Front Band and two Lower Front Bands from the embellished fabric pieces.



## Construct the Top

Following the pattern directions, stitch the bands together and complete the top using Zigzag Foot #0 for the construction.



For added interest, add a 1/4"-wide sheer ribbon to the hemline of the top. Stitch in place using Edgestitch Foot #10, and embellish with a decorative stitch using Clear Foot #34.



Complete the look with a fun button closure enhanced with ribbon trims.



Pair the Mimosa Top with the "Trio T-shirt" by The Sewing Workshop as shown with the "Mimosa Top." Both patterns are available through Project Sewing Workshop. Tips and tricks for making the "Trio T-shirt" can be found at [www.berninusa.com](http://www.berninusa.com) > In the Spotlight > Project Sewing Workshop.



## project sewing workshop

Cribbean Skirt Kit  
Item #FCLB004



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



Available at your local participating independent sewing or quilting shop.



# Perfect Mitered Corners

As with most ready-to-wear clothing today, many garments in the Project Sewing Workshop program are unlined and the wrong side of the fabric may show. Such is the case with the front and side hems of the Mimosa Top (see article on page 10) and the front drape of the Lotus Skirt.

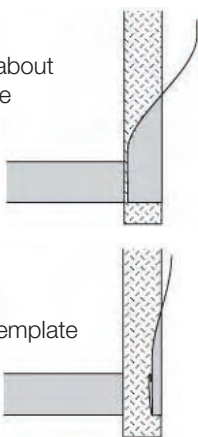
Because you see the wrong side of the fabric, the hems and corners need to be finished neatly. That can be accomplished by using pressing templates made out of tagboard (such as a manila file folder).

## To make perfect mitered corners:

Cut one template the width of the finished hem by about 12" long and another template  $\frac{1}{2}$ " narrower than the finished hem.

Place the wide template on the wrong side of the fabric. Press the fabric over the edge of the template, matching the raw edge of the fabric to the edge of the template. Press through all layers.

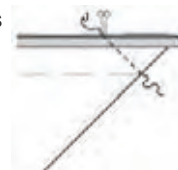
Open the fabric and place the edge of the narrow template along the pressed crease. Turn and press  $\frac{1}{2}$ " over the edge of the template as shown. Repeat for the adjacent hem. Press the adjacent hems in place.



Place one pin in the hem allowance only, perpendicular to the hem fold. Place a second pin in the opposite hem fold at the intersection of the two hems.



Open out the folds, keeping the  $\frac{1}{2}$ " turndowns in place. With right sides together, match the pins at the folded edges. Mark a diagonal line from the pins to the point where the crease meets the diagonal fold. Sew from the pins to the point, backstitching at both ends.

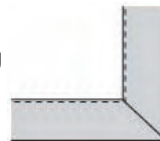


Trim the seam allowances to  $\frac{1}{4}$ ".

Press the seam open. Turn right side out and press again.



Topstitch the hem in place. Use Edgestitch Foot #10/10C/10D for perfectly placed stitches along the edge of the fold.



The Lotus Skirt is easy to make and requires only two yards of fabric for any size. The one-piece skirt attaches to a two-piece shaped yoke – just three pattern pieces in all. The Lotus Skirts pictured below are available as kits from your local Bernina dealer. Each kit contains a pattern that includes all sizes, and enough fabric to make any size.



Photo 1



Photo 2

### Photo #1

Fabric – 100% linen stripe in burnished red and gold

### Photo #2

Fabric – 100% rayon reversible paisley black and cream stripe

### Photo #3

This mitered hem technique and six more are included in Mastering Miters by Linda Lee, also available from your BERNINA dealer.

### Photo #4

Project Sewing Workshop Kits

Get the latest fashion sewing information – visit [www.ProjectSewingWorkshop.com](http://www.ProjectSewingWorkshop.com) to sign up now!



Photo 4

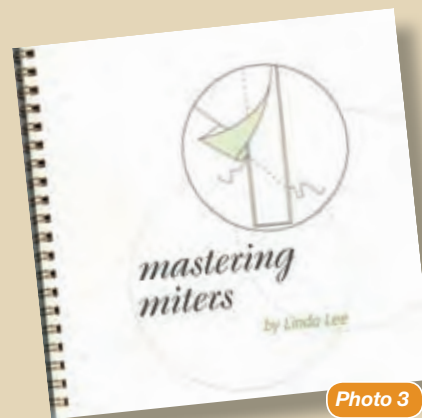


Photo 3



Photo by Gregory Case  
Photography.



# M. Butterfly Kimono

BY MUNA ELIAS

One beautiful spring day my telephone rang. As I picked up to answer the call, little did I know that this would be the first of dozens of calls in the next six weeks from a local artist, Fumiko Bielefeldt. She was seeking someone who could capture the essence of her painting of an elegant butterfly and render it in thread art. This thread-painted butterfly appliqué would ultimately grace the back of a traditional Japanese man's wedding kimono to be worn by the main male lead character in a production of *M. Butterfly*.



Original design by Fumiko Bielefeldt.

Needless-to-say, this out-of-the-blue request intrigued me. I truly admired the 4" x 6" image Fumiko had sent me via e-mail. Could I thread-paint an elegant butterfly



Beginning the sleeves. Muna Elias. Photo by Jill Bowers.

with such detail within the specified 6-week time frame? I must admit that I was flattered to be asked to participate in the creation of a garment for this play being staged by TheatreWorks in the San Francisco Bay area.

I met in person with Fumiko Bielefeldt and the costume department team and saw, for the first time, the scale of the project. It was going to be stunning. I agreed to create the design in thread for two reasons: First, I loved the challenge of translating an image from just paint swatches and a drawing and into thread. Second, I knew that if I could capture that image in fibers, it would be breathtaking. I recognized the challenge as a wonderful opportunity for me as a textile artist. And besides, I had BERNINA machines – "Hey, no problem!"

I already knew many things about thread painting, but, admittedly, with this project I learned much more. To meet the challenge, I spent 12 to 14 hours a day at my machine, painting with a glorious thread palette. Little did I know that I would ultimately spend over 400 hours sitting in front of my trusty BERNINA machines!

## Creating the Panels

The production company was made up of consummate professionals, including a crew for scaling the size of the painted butterfly to the exact proportions and size for an authentic wedding kimono. We worked as a team to plan the construction and final look of the three-piece kimono. One of the major challenges? The thread-painted butterfly sections must create one visual whole, even though the kimono panels weren't even joined.

As I completed each section of the embroidery, I gave it to the costume team and they constructed the kimono silk panel. While they worked on one panel, I continued on with the next one – without having the previous one as a reference for matching the elegant lines of the design. That made it imperative to follow my own sketches – precisely! The finished wedding kimono would be viewed onstage by the audience, so the beautiful butterfly image needed to be clearly defined. Attention to color shading and thread reflection all played into the creation of the butterfly panels.



**Embroidery almost done! Muna Elias and Fumiko Bielefeldt. Photo by Jill Bowers.**

In the midst of all this creative challenge, I learned I was pregnant! Now I was not only creating a beautiful butterfly garment; there was also a new life growing within me. Morning sickness! Oh, no! I had no time for this! With crackers at my side for queasiness, I continued sewing with diligence.

Though the work was tedious, and I was often fatigued by the hours that I was putting in, stitching the butterfly embroidery was a smooth process. I have the good fortune to own two BERNINA workhorses: an artista 200E and an artista 730E. And, I know threads, I know tension controls, and I certainly know my BERNINAs. My reliable machines never let me down, even when working with sensitive metallic threads.

After four hours of sewing with pedal to the metal, I would stop, change the needle, oil the machine, and let it rest, while I continued working on the embroidery with my other machine.

As I worked on the butterfly appliqué, my first question, "What was I thinking?" was soon replaced by the thought, "I'm making this happen!"

## A Learning Experience

I learned so much during the execution of the butterfly, including what a difference the choice of thread weight could make; how to shade with colors; how to work with metallic threads; the importance of using the correct needle for each thread and fabric; and how

to adjust the tension for metallic threads and silk fabric in a matter of seconds. The completed butterfly appliqué required over 400 hours of thread painting and the result was a beautiful work of art that I had never dreamed of creating. During this process, I totally "came out of the box" and reached a new level of comfort with my thread-painting ability and wonderful BERNINA machines.

During the opening night performance, the theater darkened and a single spotlight illuminated the butterfly kimono as it came into view on-stage. The audience gasped as the light shone on the wedding kimono, revealing the butterfly's sheer elegance and beauty. I was thrilled with the response, as this was my first view of the completed kimono. From concept to stag, in just six weeks, the project was a wonderful challenge to my creative ability and I am so very proud of my accomplishments.

P.S. The following spring I gave birth to our healthy baby girl.



**Francis Jue as Liling. Photo by David Allen.**



*At four years old, Muna began cutting up her mother's dish towels and creating fashionable outfits for her dolls. Her need to create and design has never stopped. She enjoys every aspect of the creative process, from concept to completion, and finds ways to incorporate her love of fiber art into her daily life as well as the lives of her young children. Muna is a member of SAQA, Visions Art Quilt Gallery, Textures Fibers Artists, Quilts on the Wall, and BERNINA Club of San Jose. See more of her work at [www.MEbyMuna.com](http://www.MEbyMuna.com).*

### Tips for Free-Motion Thread Painting

From this process I learned that I really, really love working with textile fibers. While traditional quilting is gratifying, the artistry of painting with threads is especially satisfying and fulfilling. I have since made art quilts using a variety of textiles, including hand-dyed silk and batting, paper, yarn, copper and other metals, buttons, and anything else I can get my hands on!

**Here are a few hints that will help you with your next free-motion stitching project:**

#### Remember to relax and breathe.

- Relax your shoulders and your hands. Stop to shake your hands out every few minutes, to prevent you from holding onto your fabric with a death grip. Tension shows up in the stitching.
- Don't hold your breath – remember to breathe, breathe, breathe!

### Set up your machine for successful thread painting.

- Lower the feed dog.
- Use the right needle size and type for your thread and fabric. I used a size 90/14 Topstitch needle because I was using primarily metallic threads.
- Adjust tension as needed. For metallic threads I dropped the needle tension to 1.5.
- Change the needle after every four hours of stitching.

### Practice, Practice, Practice!

- Make a quilt sandwich using a backing fabric, batting, and a top layer of fabric.
- Use a pencil to doodle a continuous design.
- Using the correct thread, needle, and tension, stitch along the line you just drew, following your doodle design to your best ability.
- Keep practicing and you will soon be on your way to creating your own free-motion quilting art.



# Frayed Flowers

## Table Runner

BY DEBRA RUTLEDGE

*This project was inspired by three incredible tools for creating quilts. The first is my set of Nifty Notions® “Cut for the Cure” rulers. Kaye England designed these rulers to make precise cutting incredibly easy, which is a huge help in making corners meet in patchwork piecing. The second is the BERNINA Quilter program found in BERNINA Embroidery Software, which allowed me to design a virtual table runner before I stitched and cut it. The software even creates templates for the placement! Last, but certainly not least, is the Jumbo Hoop for the BERNINA 830, which provided me with the freedom to stitch these extra-large designs with ease.*

### Supplies

#### Embroidery Designs

- OESD Signature Collection Fun with Minkee Gelato #12184
  - Design # CM101 Minkee Appliqué Flower
  - Design # CM102 Minkee Appliqué Flower 2
- OESD Signature Collection Elegant Line Quilting 3 #12135
  - Design # BD422 Dream Quilt Triangle

#### Fabric

- 2 yards of dark denim
- 16" x 45" rectangle of lightweight batting

#### Sewing Tools

- Nifty Notions® “Cut for the Cure” Rulers
  - 7" x 24" Rectangle Ruler
  - 11" Square Ruler
  - Quarter Square Ruler
  - Half Square Ruler
- 4" embroidery scissors
- Rotary cutter and mat
- Target Stickers by Designs in Machine Embroidery
- Embroiderer's Wand
- Iron and ironing board

#### Notions

- Matching thread for construction
- OESD Isacord Embroidery Thread
- 60 weight black bobbin thread
- OESD AquaMesh Plus Stabilizer, 20" width
- 505 Temporary Spray Adhesive
- Sharp Needle, size 90/14
- Organ Titanium Sharp Embroidery needle, size 90/14
- Sewing thread to match denim

**Finished Size: 14¼" x 42¼"**



### Machine & Accessories

- BERNINA V6 Embroidery Software
- BERNINA Sewing & Embroidery Machine
- Straight Stitch Plate
- 9mm Stitch Plate
- Patchwork Foot with Guide #57D
- Edgestitch Foot #10D
- Teardrop Embroidery Foot #26
- Large Oval Hoop
- Jumbo Hoop (or resize the design as needed to fit the largest hoop available for your embroidery system)

## Instructions

### Cut the Pieces

Cut three 10½" squares (A) using the 11" Square Ruler.

Cut four 10½" half square triangles (B) using the Quarter Square Ruler.

Cut one 5¾" X 25" strip; cut into four quarter square triangles (C) using the Quarter Square Ruler.

Cut one 45" x 16" rectangle for backing  
Cut three 9" squares for frayed edge appliqué pieces.

Cut two 1½" x 16" on-grain strips for binding.

Cut two 1½" x 45" on-grain strips for binding.

### Create the Designs

#### Center Flower

Open design CM101 in the BERNINA Embroidery Software; Save As Center Flower.

With design selected, open Object Properties > General and change the width to 185.0 mm and the height to 190.8 mm. For the design to stitch out correctly for this frayed edge appliqué technique, the background leaves must stitch out before the appliqué.

Ungroup the design.

In Color Film, select color 5; drag and drop the selected tile between colors 1 and 2. Save the design and Write to Machine.

#### End Flowers

Open design CM102 and Save As End Flower.

With design selected, open Object Properties > General and change the width to 191.9 mm and the height to 173.5 mm.

Ungroup the design.

In Color Film, select color 3; drag and drop the selected tile between colors 1 and 2.

Save the changes.

Save the design and Write to Machine.

#### Half Square Triangle Stippling

Open design BD422; Save As Half Square Stippling.

With design selected, open Object Properties > General and change the width to 144.58 mm and the height to 271.44 mm.

Save the design and Write to Machine. Print a template to use for design placement.

#### Corner Quarter Square Stippling

Open design BD422; Save As Corner Stippling.

With design selected, open Object Properties > General and change the width to 144.26 mm and the height to 138.99 mm.

Save the design and Write to Machine. Print a template to use for design placement.

### Stitch the Embroidery

Hoop OESD AquaMesh Plus Stabilizer in the Jumbo Hoop, paper side up.

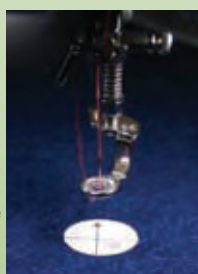
Using the Embroiderer's Wand, score and remove the protective paper to expose the adhesive.

Using a Target Sticker, mark the center of the center block of the table runner.

Using the center position mark as a guide, center the table runner on top of the hooped stabilizer and smooth the fabric in place without it.

Select the Center Flower design.

Attach the Jumbo Hoop to the machine and ensure that the design is centered. Begin embroidering the design. Note: The first color in the design stitches the placement line for the appliqué; the second color stitches the background leaves.



After the leaves are embroidered, spray the light-colored side of a 9" square of denim with the 505 Temporary Spray Adhesive. Center over the stitched placement lines.

Finish stitching the embroidery.

Repeat, using the End Flower design on the remaining two squares.



Trim away the fabric from the appliqué, leaving approximately ¾" of fabric around all edges. Note: To speed up the fraying of the fabric later when the completed piece is laundered, clip into the corners, ending at the embroidered flowers.

### Construct the Table Runner

The BERNINA Quilter Program in BERNINA Embroidery Software 6 was used to design the Frayed Flowers Table Runner.

Using the BERNINA Patchwork Foot with Guide #57D and the BERNINA Straight Stitch Plate, piece the table runner as shown in the diagram.





## Quilt the Table Runner

Spray one side of the batting with 505 Temporary Spray Adhesive,

Place on the light-colored side of the 16" x 45" backing, sticky side down. Smooth in place taking care not to stretch the fabric.

Spray the other side of the batting and apply it to the back of the pieced table runner top.

Set up the machine for sewing using the 9mm Stitch Plate, Edgestitch Foot #10D, and matching sewing thread in the needle and bobbin.

Engage the BERNINA Dual Feed.

Stitch-in-the-ditch of all seams, starting in the center of the table runner.

After all seams have been stitched, set up machine for embroidery.

Use Target Stickers to mark the center positions of the half square triangles and quarter square triangles of the table runner.



Use the Jumbo Hoop to embroider the Half Square Stippling design in the half square triangles.



Use the Large Oval Hoop to embroider the Corner Quarter Square Stippling design in the quarter square triangles.

## Apply the Binding

Fold the two 1½" x 16" and two 1½" x 45" binding pieces in half lengthwise and press.

Set up the machine for sewing using Edgestitch Foot #10D with the BERNINA Dual Feed engaged and matching construction thread in the needle and bobbin.

Place one long edge of the table runner in the fold of one 1½" x 45" binding piece with about 1" extending beyond the top of the table runner.

Move the needle position to the far left. Place the table runner and binding under Edgestitch Foot #10D with the edge resting against the center blade.

Edgestitch, starting ¼" from the top of the table runner and ending ¼" from the lower edge.

With the needle still to the left, guide the blade of Foot #10D along the edgestitching and sew a second – parallel – line of stitching.



Repeat on the other long edge of the table runner.

Repeat for the short ends of the table runner. Note: Fold the binding tails out of the way to avoid stitching on the already attached binding.



## Fray the Edges

Wash the table runner to remove the wash away stabilizer.

Place the project in the dryer at a normal setting; dry the table runner. The drying process will cause the raw edges of the denim to fray.

When the table runner is completely dry, trim the frayed edges evenly. Additional fraying will occur with subsequent laundering, creating a beautifully "blooming" frayed edge for the flowers and binding.











# Blue Birds & Magnolias

*Brighten up your room décor for summer with these coordinating decorative projects. We've included several ways to make the projects using free-motion stitching, your embroidery machine, and the BERNINA CutWork Tool and Software. Any way you stitch and cut, you're sure to love these imaginative projects.*

Embroidery and CutWork files may be downloaded at  
[www.bernina.com](http://www.bernina.com) > Creative World > Inspiration > 46





# Flower Planters

Finished size approximately 3½" x 4" or 2¾" x 6"

## Materials

- White and blue felt scraps
- Wooden or aluminum sticks
- Magnolia and Bird patterns from page 26
- Embroidery designs from 4636-Stecker.ZIP
  - Magnolie\_Stecker (.ART, ART50, EXP, PES)
  - Vogel\_Stecker (.ART, ART50, EXP, PES)
- CutWork design from CutWork\_Gsteb\_Spiegel\_Stecker\_jumbo.ZIP
  - Gästeb\_oval.Draw
- BERNINA aurora, artista, or BERNINA 830 with embroidery module (optional)
- BERNINA CutWork Tool and Software (optional)
- Edgestitch Foot #10
- BERNINA Stitch Regulator #42 or Freehand Quilting Foot #29/29C

## Instructions

### Step #1

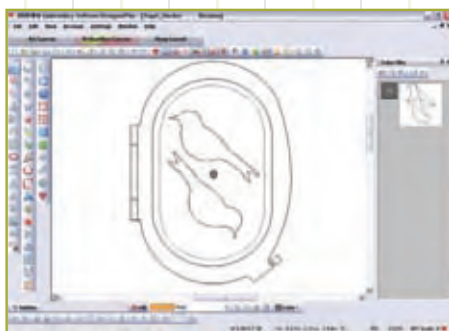
#### Free-Motion Variation

Trace the magnolia and bird outlines on page 26. Free-motion straight stitch the outline of the bird on blue felt. Thread-paint the center of the flower on a layer of white felt, then free-motion straight stitch straight the outline of the magnolia. Repeat, mirror-imaging each shape.

#### Embroidery Variation

Open the Magnolie\_Stecker embroidery file. Duplicate the flower, mirror image it, and position it below the first flower. Select Arrange > Stitch Sequence, and click Yes to combine colors and eliminate excess thread changes. Select an appropriate hoop size, position the flowers as needed, and stitch them on white felt.

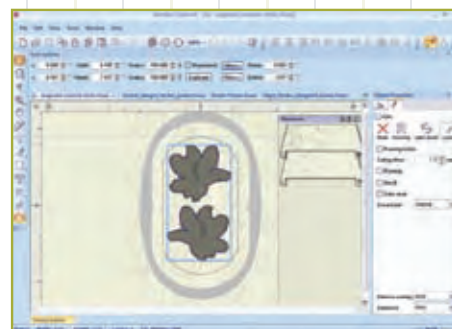
Repeat for the Vogel\_Stecker embroidery file and stitch on blue felt.



Mirror X button; move the new bird to the right of the first one by clicking and dragging on the outline of the bird. Reposition birds as needed to fit inside the hoop. Stitch/cut the birds from blue felt.



Open the Gasteb\_oval.Draw CutWork file. Delete the two birds and two small magnolias, leaving the large magnolia; increase width to approximately 4" (10cm). Click on the Duplicate button and the Mirror X button; move the new flower above the first flower. Reposition flowers as needed to fit inside the hoop. Combine cutwork and stitch files in the Sequence Manager. Stitch/cut the magnolias from white felt.



### Step #2

Trim embroidered pieces approximately ⅛" away from the stitching. Mark an opening for the stick in the lower edge of each piece. Place bird pieces wrong sides together. Using a straight stitch and Edgestitch Foot #10, sew the pieces together close to the edge, beginning behind the stick opening and ending in front of it. Repeat for the magnolia pieces.

### Step #3

Insert sticks and fix in place with a bit of glue if desired.

#### CutWork Variation

Open the Gasteb\_oval.Draw CutWork file. Select and Delete the three magnolias and the second bird. Rotate the bird and increase the height to 6" (15cm). Click on the Duplicate button and the





# Guest Book

Finished size approximately 8¾" x 11¼"

## Materials

- Two pieces of blue felt, each a generous 8¾" x 11¼"
- Two pieces of white felt, each 11" x 13½"
- Two pieces of cardboard, each just under 8¾" x 11¼"
- Embroidery design from Cutwork\_Gsteb\_Spiegel\_Stecker\_jumbo.ZIP - Gsteb\_Spiegel\_Stecker (.ART, ART50, EXP)
- CutWork design Cutwork\_Gsteb\_Spiegel\_Stecker\_jumbo.ZIP - Gästeb\_oval.Draw
- Yarn and embroidery thread in various colors
- Metrosene Cordonnet/Topstitching thread
- Topstitch needle, size 100/14
- BERNINA aurora, artista, or BERNINA 830 with embroidery module (optional)
- BERNINA CutWork Tool (optional)
- BERNINA Stitch Regulator #42 or Freehand Quilting Foot #29/29C
- Free-motion Couching Foot #43
- Edgestitch Foot #10
- 3 binder rings or book screws (in craft or scrapbook shops, or online shops)
- 1 stack letter-size hole-punched paper
- Punch pliers OR hole punch (there's one in Eyelet Embroidery Set #82) and mallet
- Glue

## Instructions

### Step #1

Draw and free-motion stitch branches onto one blue felt rectangle with the BERNINA Stitch Regulator or Freehand Quilting Foot #29/29C. Fill in the branch outlines using couching yarn or cord with Free-Motion Couching Foot #43.

### Step #2

#### Free-Motion Variation

Trace the three small magnolias on page 26. Free-motion straight stitch the centers of the flowers, then free-motion straight stitch the outlines. Repeat for the two birds. Trim all shapes approximately ⅛" away from the stitching.

#### Embroidery Variation

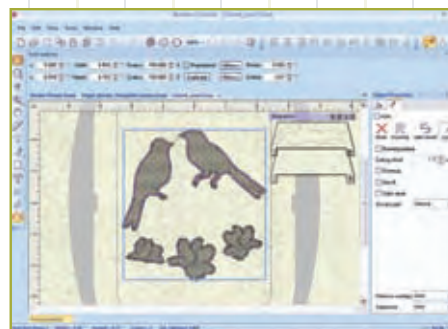
Open Gasteb\_Spiegel\_Stecker. ART file. Ungroup the objects and Delete everything except the birds and the three small magnolias.

Select a hoop appropriate for your embroidery machine and arrange the birds and magnolias in it. Embroider them on white felt.



#### CutWork Variation

Download Gasteb\_oval.Draw. Select an appropriately-sized hoop and rearrange shapes if desired. Stitch/cut birds and magnolias from white felt.



### Step #3

Attach the white shapes to one blue felt rectangle with a few stitches and/or a bit of glue.

### Step #4

Sew around the white felt rectangles with Edgestitch Foot #10/10C, a Topstitch needle, and Cordonnet/topstitching thread. Wrap the cardboard rectangles in the white felt, first folding over and trimming the corners; glue in place. Glue the embellished blue rectangle to the front cover and the plain blue rectangle to the back cover.

### Step #5

Use a sheet of hole-punched paper to mark positions of holes on the front and back covers. Using punch pliers or a hole punch (from Eyelet Embroidery Set #82 or from a press-stud kit) and a hammer, make holes in the book covers. Thread paper through the rings and clip them closed.





# Mirror Decoration

Finished size = 10" x 10" (or selected frame size)

## Materials

- Mirror or picture frame, 10" x 10" or desired size
- Blue heavyweight felt, several inches larger than the frame to be covered
- White felt scraps
- Yarn and embroidery thread in various colors
- Metrosene Cordonnet/Topstitching thread
- Topstitch needle, size 100/14
- Mirror or picture frame
- Glue
- Embroidery design from Cutwork\_Gsteb\_Spiegel\_Stecker\_jumbo.ZIP
  - Gasteb\_Spiegel\_Stecker (.ART, ART50, EXP)
- CutWork design Cutwork\_Gsteb\_Spiegel\_Stecker\_jumbo.ZIP
  - Gästeb\_Spiegel\_Stecker\_jumbo.Draw
- BERNINA aurora, artista, or BERNINA 830 with embroidery module (optional)
- BERNINA CutWork Tool (optional)
- BERNINA Stitch Regulator #42 or Freehand Quilting Foot #29/29C
- Free-motion Couching Foot #43
- Edgestitch Foot #10

## Instructions

### Step #1

Cut a rectangle of blue felt the same size as the picture frame.

Draw and free-motion stitch a branch onto the blue felt with the BERNINA Stitch Regulator or Freehand Quilting Foot #29/29C. Fill in the branch outline using couching yarn or cord with Free-Motion Couching Foot #43. Stitch around the edge of the rectangle using Cordonnet or Topstitching thread, Topstitch needle, and Edgestitch Foot #10/10C/10D.

### Step #2

#### Free-Motion Variation

Free-motion-embroider the outlines of the magnolias on the white felt.

#### Embroidery Variation

Open the Gasteb\_Spiegel\_Stecker.ART file. Ungroup and Delete all objects except the last two magnolias.

Select a hoop appropriate for your embroidery machine and arrange the magnolias in it. Embroider the flowers on white felt.



#### CutWork Variation

Open the Gästeb\_Spiegel\_Stecker\_jumbo.Draw CutWork file. Break Apart by selecting the designs, right clicking, and choosing Break Apart. Delete all objects except the last two magnolias. Select a hoop appropriate for your embroidery machine (such as artista 255 x 145 Oval Large #44) and arrange the magnolias in it. Stitch/cut the flowers from white felt.



### Step #3

Cut out the magnolias. Attach to blue felt rectangle with a few stitches. Glue the finished felt rectangle to the frame.





# Birds on a String

Finished size: Each bird is approximately 2¾" x 6"

## Materials

- Blue felt
- Yarn or string in desired length
- Yarn and embroidery thread in various colors
- Metrosene Cordonnet/Topstitching thread (optional)
- Topstitch needle, size 100/14 (optional)
- Glue
- Embroidery design from Cutwork\_Vgel\_Stecker\_Hngeteil.ZIP
  - Vogel\_Stecker\_Hangeteil (ART50, EXP)
- CutWork design from Cutwork\_Vgel\_Stecker\_Hngeteil.ZIP
  - Vogel\_Stecker\_Hangeteil jumbo.Draw
- BERNINA aurora, artista, or BERNINA 830 with embroidery module (optional)
- BERNINA CutWork Tool (optional)
- Edgestitch Foot #10 (optional)

## Instructions

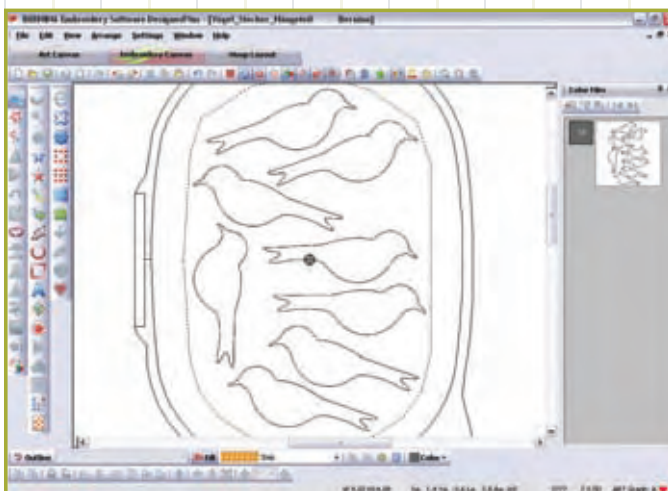
### Step #1

#### Free-Motion Variation

Trace pairs of mirror-imaged birds using the pattern for the Flower Planters. Cut out the birds. Place bird pairs wrong sides together, centered around the string; glue in place.

#### Embroidery Variation

Open and stitch the Vogel\_Stecker\_Hangeteil file in the BERNINA 830's Jumbo Hoop. Cut out the birds.



### Step #2

Place bird pairs wrong sides together, centered over and sandwiching the string; glue in place. Optional: Stitch around the outer edges of the birds, close to the edges, using Edgestitch Foot #10/10C, Cordonnet/topstitching thread, and a Topstitch needle.



#### CutWork Variation

Open and cut the Vogel\_Stecker\_Hangeteil file in the BERNINA 830's Jumbo Hoop.



Flower Planter Magnolia

Flower Planter Bird

Book Cover Magnolias

Book Cover Birds

Mirror Magnolias





Bold and beautiful, but just four easy blocks! Kitty Yoshida's *Brooklyn Heights* collection will add a touch of contemporary glamor to any room setting. Be sure to ask to see the other *Brooklyn Heights* color stories! Available at fine quilt shops everywhere.

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Benartex is the home of *Fossil Fern* and *Triple-Dyed Balis*.





# Echo-Quilted Flower Placemats

BY NINA MCVEIGH

*Add graphic punch to your summer dining area with these color-blocked placemats. Floral appliques, outlined with rows of quilting echoing the shapes, add visual interest and texture to make a bold and colorful statement.*

## Supplies (for 6 placemats)

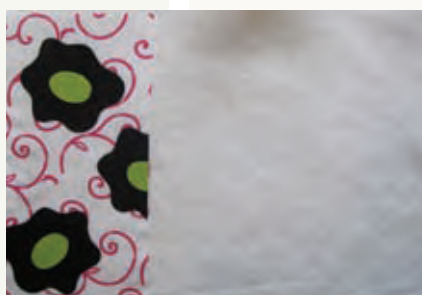
- ¼ yard each of two coordinating fabrics for appliqué background
- ½ yard each of two solid fabrics for main placemat section and flower centers
- ⅓ yard solid fabric for appliqué
- 1⅜ yards backing fabric
- 1⅜ batting
- 1 yard striped fabric for trim and binding
- 1 yard Steam-a-Seam 2
- Cotton thread for machine sewing
- Isacord embroidery thread
- Bobbin thread
- Open Embroidery Foot #20/20C
- Patchwork Foot #37/37D
- BERNINA Stitch Regulator #42
- Echo Quilting Foot #44
- Microtex/Sharp needle, size #80/12
- OESD Ultra Clean & Tear Stabilizer
- 505 Spray and Fix Temporary Fabric Adhesive

### Cut the Fabric

- Cut three 7" x 14" rectangles from each ¼ yard of fabric (six total).
- Cut three 14" x 14" squares from each ½ yard of fabric (six total).
- Cut two 1¼"-wide strips from the striped fabric, cutting across the fabric width. Set the remaining striped fabric aside for the bias binding. Fold each strip in half lengthwise and press; cut a total of six 14"-long strips from the folded strips.
- Cut six 15" x 20" rectangles from the backing fabric.
- Cut six 15" x 20" rectangles from the batting.

### Appliqué the Flowers

- Trace 16 flower shapes onto the paper side of the fusible web / Steam-a-Seam2.
- Trace 16 ovals for the flower centers.
- Cut out the flowers and ovals, leaving approximately ¼" margin beyond the drawn lines.
- Fuse flowers to the wrong side of the appliqué fabric.
- Fuse the oval centers to the remainder of the main placemat fabric.
- Cut out flowers and flower centers along the drawn lines.



- Place a 7" x 14" fabric rectangle on one end of each piece of batting, using 505 Temporary Fabric Adhesive to hold the layers together.
- Remove the backing paper and fuse 2½ flowers to each fabric rectangle.

- Place a layer of Ultra Clean & Tear Stabilizer behind each piece of batting.
- Fill a bobbin with the bobbin thread and place in the bobbin case, threading it for embroidery.
- Thread the needle with embroidery thread.



- Attach Open Embroidery Foot #20/20C and select artista stitch #427 or another stitch of your choice.
- Mirror Image the stitch right/left and place the needle in the far right position. (If using a machine with 9mm stitch width, narrow the stitch width to 7.2mm.)



- Place the edge of the appliqué just inside the right toe of the foot. Stitch the flowers in place.

- Change the needle thread color to appliqué the flower centers.



- Select artista stitch #418 or another stitch of your choice.
- Place the needle in the center position. (If using a machine with 9mm stitch width, narrow the stitch width to 6.8mm.) Appliqué the flower centers.



### Insert the Center Strip

- Thread the machine with sewing thread and attach Patchwork Foot #37/37D.
- Place a striped strip along the inside edge of the appliqué fabric rectangle, raw edges even, and baste in place using a scant ¼"-wide seam allowance.
- Place the appliqué piece on top of the backing fabric, using 505 Adhesive to hold the layers together.
- With raw edges even, place a main fabric square right sides together with the appliqué rectangle, with raw edges even. Stitch with a ¼"-wide seam allowance.
- Open out the main fabric and press.



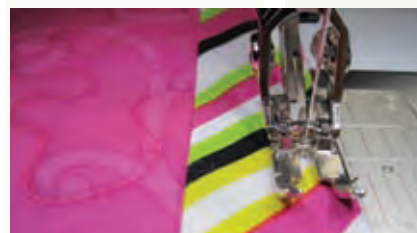
### Quilt the Placemat

- Attach the BERNINA Stitch Regulator and quilt the main part of the placemat.
- Attach Echo Quilting Foot #44. Echo quilt around the flower shapes, with the center guide of the foot riding along the outside edge of each flower.
- Echo quilt around the flowers again, with the second guide of the foot ride riding along the outside edge of the flower.
- Continue echo quilting the flowers as desired.



### Bind the Placemats

- Cut 2¼"-wide bias strips from the remainder of the striped fabric. Join the strips with bias seams to make six binding strips, each at least 80" long. Fold each strip in half lengthwise with wrong sides facing and raw edges even; press.
- Attach Patchwork Foot #37/37D to the machine and sew a bias strip around each placemat, using a ¼"-wide seam allowance. Miter the corners as you reach them.



- Turn the bias binding to the back of the placemats and hand-stitch in place.



# Insert a Little Whimsy

BY JEANNE DELPIT



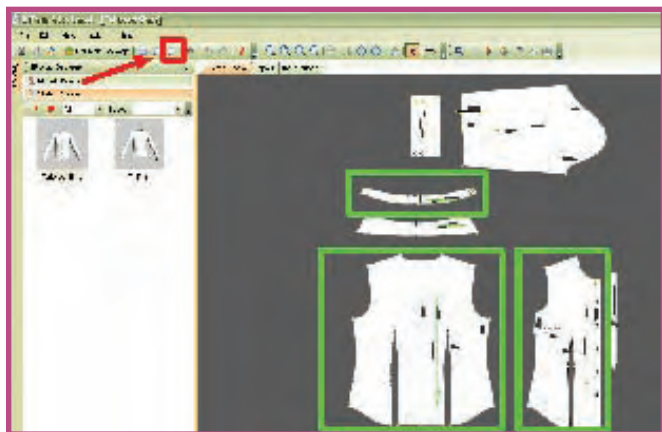
*Have you ever fallen in love with a piece of trim or fabric that you just had to have even though you weren't quite sure what to create with it? During a shopping trip to a fabric store in St. Gallen, Switzerland, a length of gorgeous embroidered insertion ended*

*up in my shopping basket! After a long courtship, I finally decided to modify the My Label Tailored Shirt to a sleeveless version with a buttonhole placket and use my coveted insertion to add a bit of whimsy to the garment.*

## Prepare the Fabric Pieces

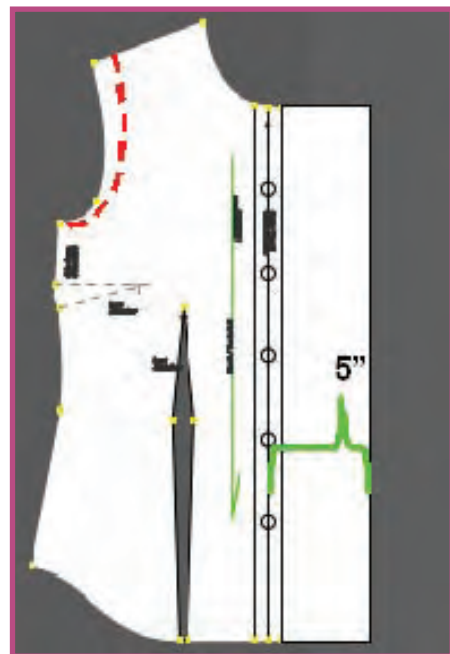
To duplicate by blouse, open the My Label 3D Fashion Pattern Software and select the Tailored Shirt from the Styles Drawer. Using the "Print Selected" icon from the Toolbar, print out only the Pattern Front, Pattern Back, and the Collar Stand.

Without a set-in sleeve, the length of the shoulder seam may be too long. I shortened the shoulder seam of my blouse pattern by 1½", as shown in the illustration.



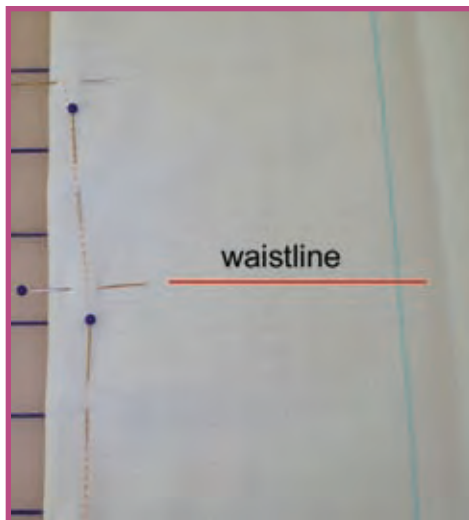
For armhole facings, use pattern tracing paper to create a set of 2½"-deep armhole facings using the new cutting lines. Bias binding is another option for finishing the armholes.

Cut the Back, Collar Stand, and Left Front from your fabric as directed in the My Label directions. Cut out the Right Front as shown in the diagram, adding 5" additional fabric to the left of the Center Front line for the buttonhole placket.



Mark the front and back darts as marked, but form soft tucks by stitching only stitch  $2\frac{1}{2}$ " above and below the waistline.

Note: My Swiss insertion was 1" wide, and I added  $\frac{1}{4}$ " entredeux on each side, for a total width of  $1\frac{1}{2}$ ". The instructions that follow are based on  $1\frac{1}{2}$ "-wide total insertion width.



### Create the Back Panel

Mark a line along the center of the Back fabric piece. Measure the length of the Back and multiply by 5; this is the total yardage of  $1\frac{1}{2}$ "-wide insertion needed for the blouse back, front placket, and collar.

Cut 3 strips of insertion, each the length of the Back plus  $1\frac{1}{2}$ ", making sure that the design of each strip begins and ends at the same spot in the design.

Place the strips right sides together and use Edgestitch Foot #10D with the BERNINA Dual Feed to join them, guiding the blade of the foot in the channel at the edge of the entredeux. Press seam allowances open. Or place the strips side-by-side, butting the edges together at each side of the guide, and zigzag them together.



Measure the finished width of the pieced Insertion from seam line to seam line and divide the measurement in half. Mark lines this distance from each side of the marked center back line (shown in yellow). Cut away the center back  $\frac{1}{2}$ " inside the marked lines.



With right sides together, place the insertion stitching line on top of the marked line and stitch them together. Repeat for other edge.



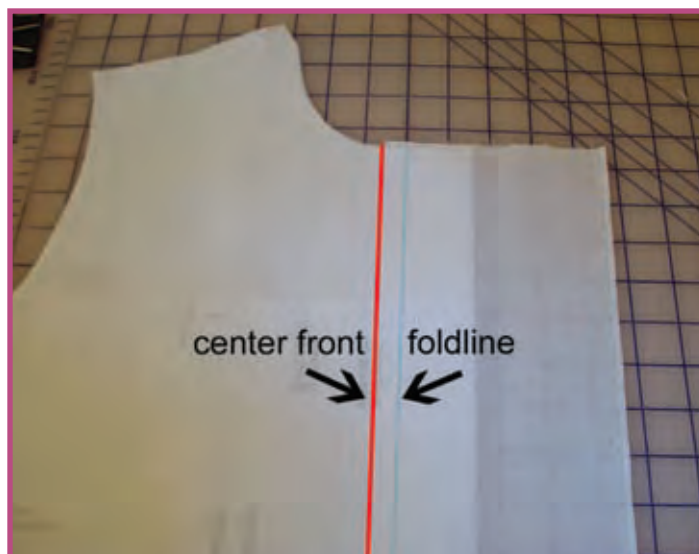
For a clean finish, trim away the excess fabric and zigzag the raw edges together. Select a zigzag stitch (stitch length = 1.0 and stitch width = 3.0) and move the needle two steps to the right or left as needed so that the "zig" falls off the fabric edge and the "zag" is in line with the previous line of stitching. Press seam allowances toward sides.



### Create the Buttonhole Placket

Cut a strip of insertion the length of the center front plus 2".

Identify and lightly mark the center front on both the left and right Fronts (red line in photo, which shows the right Front). Mark the fold line on each Front. Set the left Front aside for now.

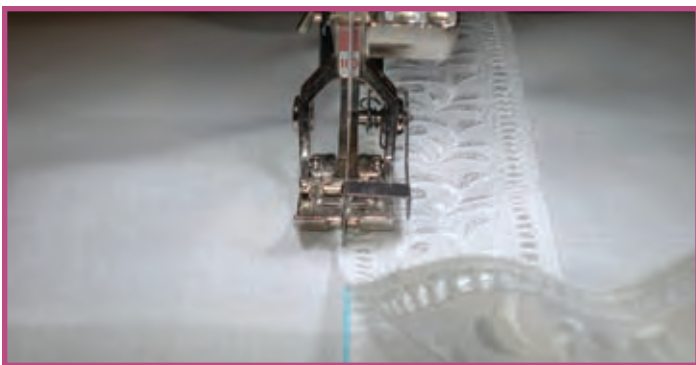




Place the insertion on top of the fold line on the right Front, with right sides together.



Stitch in place using Dual Feed Edgestitch Foot #10D.



Fold the insertion toward the center front, covering the center front line, and press. The wrong side of the insertion will be against the right side of the Front.



Measure the width of the insertion from stitching line to stitching line.



Mark a line that distance to the left of the insertion stitching line. Note that the new line is to the opposite side of the center front. This will be the new placement line for stitching.

Mark a line 1/2" to the right of the line just drawn. Cut the Front along this line and use the cut-away section for the placket extension.



Place the placket extension on the Front, right sides together, aligning the placement line with the insertion stitching line.



Stitch together. Trim away the excess fabric and zigzag the edges together. Press the seam allowance toward the side seam.



Place the Right Front right side down on a flat surface. Mark a line  $1\frac{3}{4}$ " from the outer edge of placket. Fold and press along this line, from neckline to hem, with wrong sides together.



Fold the entire placket back on itself, keeping the  $1\frac{3}{4}$ " fold in place. Press so that edge of the insertion becomes the front edge of the blouse as indicated by the arrows in the photo.



With the right side of the insertion facing up, stitch through all layers using the inner edge of the entredeux as a guide.



Place the Right Front face down and fold the placket to the left. Press.



Mark the buttonhole placement and stitch the buttonholes. Due to the bulk of the Collar Stand, do not make a buttonhole at the neckline.

Use the remaining pieces of insertion to trim the outer Collar Stand.



### Construct the Blouse

Construct the blouse following the instructions in My Label Instructions tab.

**Tip:** You may want to create French seams for the side and shoulder seams of your blouse, concealing the raw edges. Place fabric pieces wrong sides together and use Patchwork Foot #37D to stitch  $\frac{1}{4}$ " from the raw edges. Trim the seam allowances close to the stitching. Fold pieces right sides together along the seam line. Use Dual Feed Reverse Pattern Foot #1D or Dual Feed Clear Foot #34D to stitch a second seam, this one  $\frac{3}{8}$ " from the outside edge.

**Tip:** Use Zigzag Hemmer #66 for a neatly-finished turned hem.

**Tip:** Use Button Sew-On Foot #18 and a button sew-on stitch #60 to attach buttons to the Left Front.



# I'd Rather Be Stitchin' than In the Kitchen!

BY PAULA HARMON

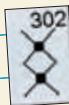
## Supply List

- Fabric or ready-made item to embellish
- OESD Fusible PolyMesh Stabilizer
- OESD Lightweight Tear-Away Stabilizer
- 505 Temporary Spray Adhesive
- Three colors of Isacord Embroidery Thread
- Erasable fabric marking pen or pencil
- BERNINA Sewing Machine
- Reverse Pattern Foot with Clear Sole #34/34C/34D
- Sharp Needle Size 75/11

## Prepare the Fabric

- Following the manufacturer's instructions, apply OESD Fusible PolyMesh to the wrong side of your fabric or the ready-made item in the area to be stitched. Stabilize the entire area where the stitching will occur. This will prevent fabric distortion during the stitching process.
- Using an erasable marking pen, draw a line the entire length of the fabric or item to be stitched. Mark a second line perpendicular to the first. This line is the starting point for each row of stitching.
- Cut a piece of OESD Lightweight Tear-Away Stabilizer the length of the area to be sewn. Spray the wrong side of the stabilizer with 505 Temporary Spray Adhesive and apply it to the wrong side of the fabric to be stitched.

## At the Machine

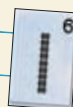


Locate and Select Stitch #302 on your machine. Line up the left side of Clear Foot #34 with the line drawn along the length of the fabric. Notice that the foot has a red mark on each side of the needle opening. These marks indicate the exact location of the needle. Align these marks with the crosswise placement line. Doing this for each line of stitching will ensure that all of them begin at the same place.



Keeping the left side of the presser foot lined up with the center line, stitch the length of the line until you have almost reached the end of the fabric. When you are ready to stop sewing, engage the Pattern End button on your machine. This will tell the machine to stop sewing at the end of the complete stitch pattern.

Repeat on the other side of the center line.



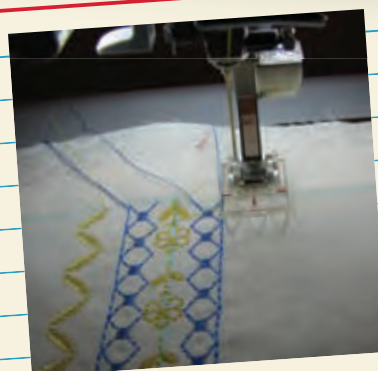
Locate and select the Triple Straight Stitch (#6 on the artista and 8 Series machines). Stitch along the outer side of the stitches sewn above. Use the red mark on the center of Clear Foot #34 for exact alignment of the line of stitches.



Change to second color of Isacord thread. Locate and select stitch #106. Sew this stitch over the center alignment line. Remember to engage Pattern End when you are ready to sew your last pattern.



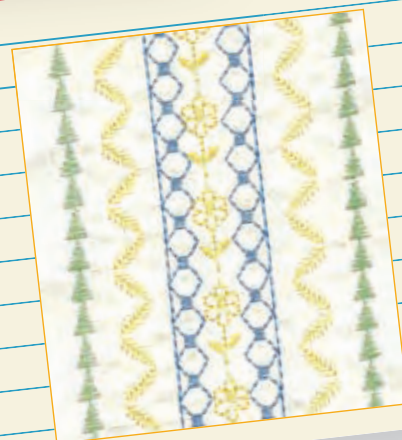
Locate and select stitch #136. Sew with the edge of the presser foot aligned with one of the Triple Straight Stitch rows. Remember to engage Pattern End when you are ready to sew your last pattern.



Repeat on the side of the other triple straight stitches, engaging the Mirror Image function of your machine to reverse the pattern.



Change to the third color of Isacord thread. Locate and select an Arrow Stitch (#401 on the artista & 8 Series machines). Stitch this pattern along the outer sides of the band of stitching. Remember to use the Pattern End feature to complete your line of stitching.





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TTN34

Through the Needle Issue 34

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