

*Through*

*the*

NEEDLE

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Issue 32

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Bring on the Bells



Baskets Quilt



Holiday Elegance Ornaments

# Radiant Circles

Quilt by Libby Lehman

Page 20

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Bias Bound Borders



On the Cutting Edge with Bernina Cutwork

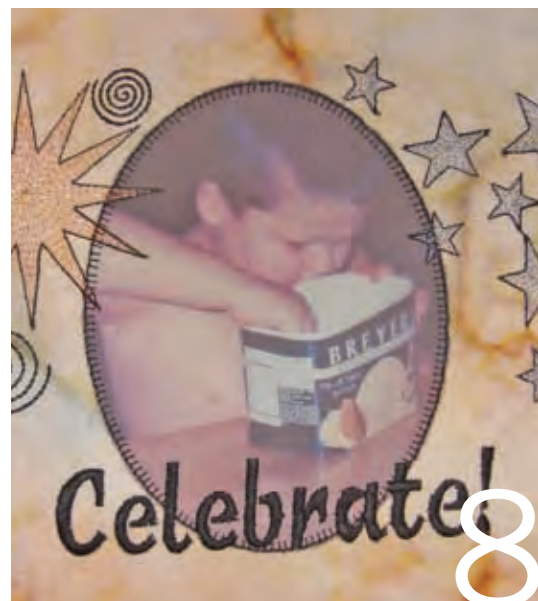


Photo Quilt Block or Scrapbook Page





Lovely Lingerie Bag



It's a Wrap

# needle notes

Summer is over, the kids are back in school, and the weather is getting colder. It's the perfect time to start sewing for the holidays, and to get working on the quilting projects it was just too hot to tackle during warmer weather.

We've selected several quilting projects for this issue, with something for every type of quilter – a twist on a traditional Basket pattern from Alex Anderson (page 4), a layered free-form art quilt from Libby Lehman (page 20), and a quilting-on-the-embroidery-machine project from Bobbi Bullard (page 26). And don't let the "quilting police" keep you from trying something new – Nancy Monson provides a list of quilting rules that you have permission to break (page 24).

For your holiday sewing we've gathered together a variety of projects, from environmentally-friendly gift-wrap (page 16) and pretty embroidered ornaments (page 10) to embellished placemats (page 12) and a seasonal mantel cloth (page 26). There's also a calorie-free stitch recipe for embellishing your holiday projects (page 29).

Several small projects in this issue are perfect for gift-giving. For the traveler there's an easy-to-locate luggage tag from *ReadyMade* (page 31), and the stitchers on your gift list will love the handy sewing caddy from Kay Hickman (page 14). Any woman would adore the lovely lingerie bag featuring large-scale embroideries created on the BERNINA 830 (page 18). And to preserve your holiday memories, use the new version 6 BERNINA Embroidery Software to create a multi-media commemorative quilt block or scrapbook page (page 8).

Garment sewers are sure to love a fancy party dress designed by combining two simple patterns included in My Label 3D Fashion Pattern Software (page 33). Plus, Linda Lee of Project Sewing Workshop gives us tips on hemming knits (page 25).

Last but not least – we have something brand new for this issue – Sarah Caldwell introduces us to the many uses for the new the BERNINA CutWork tool, available at your local BERNINA store later this fall (page 34)!

## Through *the* NEEDLE

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# Baskets

BY ALEX ANDERSON

**Finished Size:** 54" x 54"

**Finished Block Size:** 6" x 6"

*Machine quilted by  
Paula Reid.*

Here's a pretty quilt featuring the ever-popular basket block. Turning the blocks on their sides in the even-numbered horizontal rows creates an interesting secondary pattern. You will need to make 41 of the basket blocks and pay careful attention to the block positioning in each row to duplicate the look.

## Fabric Requirements

Yardage is based on a 42" of usable fabric width. The following instructions give the total yardage needed to complete your quilt.

- Assorted fabrics (lights, mediums, and darks):  
3<sup>3</sup>/<sub>8</sub> yards for baskets and background
- Inner border: 1/3 yard
- Outer border and setting triangles:  
1<sup>5</sup>/<sub>8</sub> yards
- Backing: 3<sup>1</sup>/<sub>3</sub> yards
- Binding: 3/8 yard
- Batting: 58" x 58"







## Basket Blocks Assembly

For each basket block, cut the following pieces  
(for a total of 41 blocks).

### CUTTING

#### Basket

A: Cut one  $5\frac{3}{8}$ " square and cut it in half diagonally.

B: Cut one  $2\frac{3}{8}$ " square and cut it in half diagonally.

#### Flowers

C: Cut two  $2\frac{3}{8}$ " squares and cut them in half diagonally.

#### Background

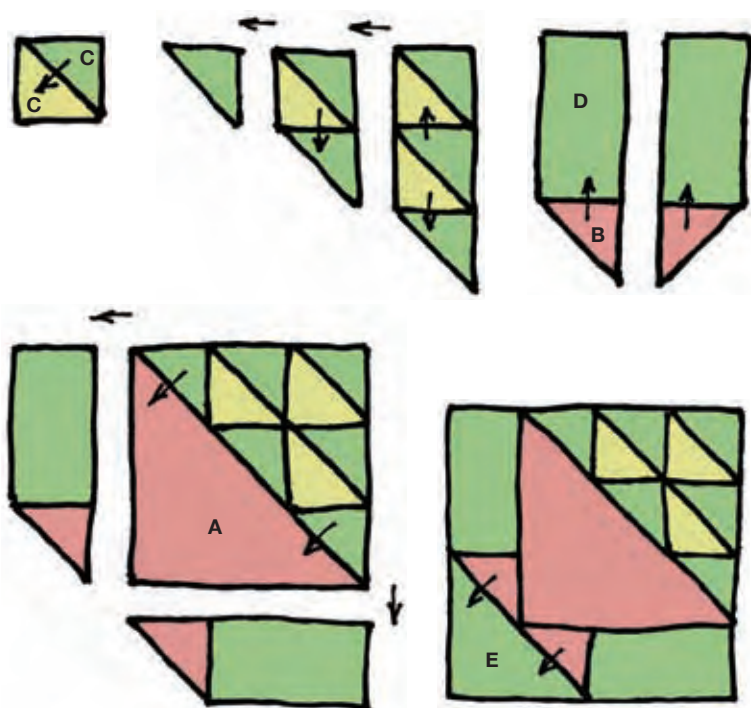
C: Cut three  $2\frac{3}{8}$ " squares and cut them in half diagonally.

D: Cut two  $2" \times 3\frac{1}{2}"$  rectangles.

E: Cut one  $3\frac{7}{8}"$  square and cut it in half diagonally.

## Block Assembly

Follow the diagrams as shown for piecing sequence.  
Press the seam allowances as indicated by the arrows.



## Quilt Top Assembly

From the lengthwise grain of the  
outer border / setting triangle fabric,  
cut two  $5" \times 47"$  strips for the top and  
bottom outer borders and two  $5" \times 56"$  strips  
for the side outer borders. Set aside.

*From the remaining fabric:*

- Cut four  $9\frac{3}{4}"$  squares and cut them in half diagonally twice for the 16 side setting triangles.
- Cut two  $5\frac{1}{8}"$  squares and cut them in half once diagonally for the 4 corner setting triangles.

Lay out your blocks as shown on the following page. Note that they are set on point and that the basket position changes in the even-numbered rows.

Join the pieced blocks and side triangles in diagonal rows. Press the seams allowances in opposite directions from row to row so that seams will nest when the rows are joined. Join the rows and press the seam allowances in one direction.



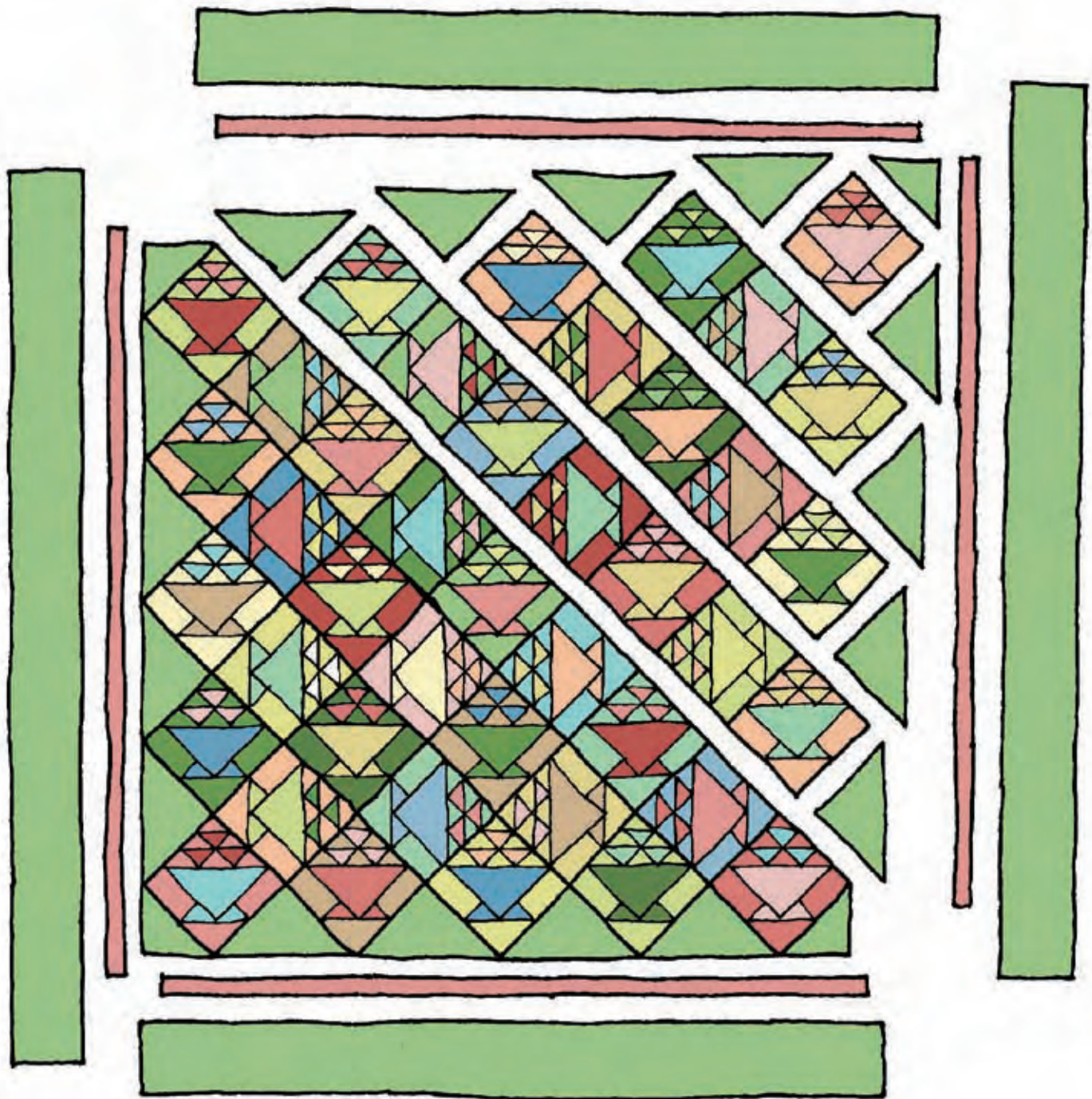
### Alex Anderson

My love affair with  
quiltmaking began in  
1978 when I completed  
a Grandmother's Flower  
Garden quilt as part of my  
work towards a degree  
in art from San Francisco  
State University. Little did  
I know that quilting would

become a life-long passion! Over two decades  
later I am still in love with quilting and all that  
surrounds it. From authoring books, designing  
fabric, working with BERNINA of America as  
National Spokesperson, to hosting Simply Quilts  
on Home and Garden television, quiltmaking  
has allowed me to stretch and grow in areas  
beyond my wildest dreams. Visit my website:  
[alexandersonquilts.com](http://alexandersonquilts.com).







## Quilt Borders

### *Inner Border*

Cut five 11½" x 42" strips. Sew together with bias seams to make one long strip. Measure the quilt top width through the center and cut two strips this length. Sew them to the top and bottom edges of the quilt top and press the seam allowances toward the borders.

Measure the quilt length through the center, including the inner borders just added, and cut two strips this length. Sew to the remaining edges of the quilt top and press the seam allowances toward the borders.

### *Outer Border*

Measure the quilt top width through the center, including the inner borders. Trim the 5" x 47" outer border strips to this length and sew to the top and bottom edges of the quilt top. Press the seam allowances toward the inner borders.

Measure the quilt length through the center, including the outer borders just added. Trim the remaining outer border strips to this length and sew to the remaining edges of the quilt top. Press the seam allowances toward the inner border.

Good job! Your beautiful basket quilt is ready to layer with batting and backing, baste, and quilt.





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# Photo Quilt Block

## or Scrapbook Page


BY AMANDA WHITLATCH

*Expand your creativity  
– try something new!  
Print a photo onto fabric  
using your inkjet printer,  
then incorporate your  
printed photo into a fun  
embroidered quilt block.  
Or try a combination of  
fabric and paper – use  
an existing photo for the  
appliqué and create a  
mixed media project.*







*Because BERNINA  
Version 6 Embroidery  
Software now includes  
CorelDRAW Essentials 4,  
artwork techniques  
are amazingly easy.  
Try combining a variety  
of different media –  
combine images with  
stitched embroidery,  
embellish fabric or  
paper, or create with  
thread and ink. Dive in  
and give it a try!*

### Create the Embroidery Design



#### Opening & Saving the File

- Select File > New or click on the New icon. 
- Select File > Save As and save the new file as Art Canvas.art.
- Switch to Art Canvas mode by selecting the tab at the top of the work area.

#### Preparing for Appliqué

- Select the Object Shapes tool and select the Ellipse from the fly-out icons. 
- Draw an ellipse by clicking and dragging on the screen.
- Change the width to 100mm and the length to 130mm. 
- Press Enter to activate the changes.
- Click on the Convert to Embroidery icon. 
- Select the Outline button. 
- Change the stitch to a blanket stitch.
- Select the Advanced Appliqué icon, then select Place Fabric & Color in Patches. 
- Click on Benartex. Click on the Apple Butter color swatches.
- Select the white swatch (568-4; seventh row, second swatch). Click on the oval to set the fabric in the appliqué. 
- Select Back. Select Close.

#### Adding Embellishments


- Right click on the Show Hoops icon. 
- Make sure the Display Hoops box is checked. Select artista 255 x 145 Oval from the drop-down menu.
- Turn off the grid if it is on.
- Select the Hoop Layout mode by clicking on the tab at the top of the work area.
- Select the hoop, then select the Rotate Hoop icon and click two times for a horizontal hoop view. 

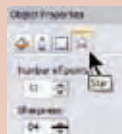
#### Return to Art Canvas Mode

- Click on the Object Shapes tool and select the Star.
- Create a few random stars of varying sizes around the oval shape.
- Click on one of the stars two times to get the rotation handles.
- Right click and drag on a star, then select Copy Here from the drop-down menu.








- To move a star, click in the center and drag.
- To delete a star, select it and then press the Delete key.
- Select the Select Graphic Object tool. Hold the Shift key and click on each star. Choose a blue color chip from the right side of the screen to add color to the stars.
- Create one large star shape and color it yellow.
- Select the large yellow star; right click on it and select Properties from the drop-down list.
- Click on the Star tab.
- Change the Number of Points to 12 and the Sharpness to 64. *Note: You can also change these values using the Property bar.*
- Add spirals by selecting the Object Shapes tool and then selecting the Spiral shape from the fly-out menu.
- Click on the Select Graphic Object icon and draw a rectangle around the stars and spirals.
- Select the Convert to  Embroidery tool.
- Move the stars and spirals as needed to fit within the hoop boundaries.
- The outlines around the shapes and the filled areas are not grouped, so use bounding boxes and select the Group icon prior to moving the objects.

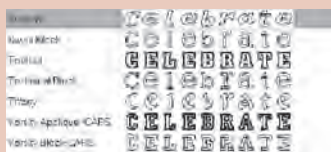


## Editing the Fills



- Click on the Color Film icon. 
  - Hold down the Control key and select the blue color chip and then the yellow color chip.
  - Select the Ripple Fill icon. 
- Note: You cannot apply Ripple to overlapped objects because they are grouped. These objects must be broken apart for Ripple to be applied.*

## Add Lettering

- Right click on the Lettering icon. 
- Type “Celebrate” in the window.
- Use the dropdown arrow to preview your lettering.
- Select Speedy. Enter 25mm for the height and 50% for the width.
- Click OK.
- Follow the prompts on the Status Bar and click on the screen to activate your lettering.
- Move the lettering as desired.



## Save the File

- Click on the Save icon. 
- Click on the Write to Machine icon to send the design to your embroidery machine 

or USB stick.

## Stitch a Photo Quilt Block

Select your photo and print it on a fabric sheet using your inkjet printer. We recommend Printed Treasures fabric sheets (follow the package instructions).



Hoop your background fabric with one layer of OESD Heavyweight Tear-Away Stabilizer.

Stitch the appliqué placement line on your hooped, stabilized fabric.

Lightly spray the back of the photo fabric with 101 Basting Spray. Place the printed fabric photo in the desired position, using the stitched placement line as a guide. Smooth the photo into position.

Stitch the cutting line. Cut away the excess fabric from around the outside of the stitching, leaving approximately  $\frac{1}{8}$ " of fabric outside the stitched line.

Stitch the tack-down stitching. Stitch the blanket stitch outline.

Complete the embroidery using the desired colors, and then carefully remove the tear-away stabilizer.



## Stitch a Scrapbook Page

Hoop one layer of OESD Stabil Stick Tear-Away Stabilizer.

Gently score the stabilizer and remove the top layer, revealing the sticky surface of the stabilizer.

Center the background paper or cardstock on the sticky surface and gently smooth into place.

Stitch the placement line. Position the fabric or paper photo and smooth it into place.

Stitch the cutting line. Cut the excess fabric or paper from around the photo, leaving approximately  $\frac{1}{8}$ " outside the stitched cutting line.

Stitch the tack down stitching. Stitch the blanket stitch outline.

Complete the embroidery using the desired colors, and then carefully remove the tear-away stabilizer.





# Holiday Elegance

## ORNAMENTS

BY MICHELLE GRIFFITH

### Step 1: Embroidery

Draw horizontal and vertical lines through the center of one of the cocktail napkins using a disappearing-ink marking pen.

Hoop a layer of sticky-back stabilizer, paper side up. Score the paper and remove it to expose the adhesive.

Attach the hoop to the machine. Center the napkin in the hoop with the needle at the marked center. Make sure it is straight and smooth out any wrinkles.

Embroider design Scallop 102 from Michelle's "Holiday Elegance" collection in the center of the napkin.



Remove the hoop from the machine. Clip all threads and remove the stabilizer. This is the front of the ornament.



### SUPPLIES

- Two cocktail napkins at least 6" square (source: Wimpole Street Creations, [www.wimpolestreet.com](http://www.wimpolestreet.com))
- Sticky-back stabilizer
- Lightweight Tear-Away stabilizer
- Medium embroidery hoop
- Embroidery Foot #15
- Isacord embroidery thread:
  - Moss Green #5934
  - Caper #6133
  - Bordeaux #2123
  - Heather Pink #2152
  - Parchment #0640
  - Hyacinth #1755
  - Palomino #0822
- Four 1/2"-diameter gold buttons
- 1 yard 1/16"-wide gold ribbon
- 1 yard 1/8"-wide burgundy ribbon
- Disappearing-ink marking pen
- Ruler
- Embroidery scissors
- Large-eye tapestry needle or bodkin
- Polyester stuffing
- Michelle's Designs "Holiday Elegance" collection #3747D
- Embroidery system
- EZ Glitzer and crystals (optional)



# Michelle Griffith of Michelle's Design offers this quick and easy ornament for your holiday decorating. The embroidery design is from the "Holiday Elegance" design collection, a Designer Exclusive from Brewer Quilting and Sewing Supplies.

*Note: For the back of my ornament I thought it would be fun to add a holiday saying. You could also put the date and year.*

Using your embroidery system or BERNINA Embroidery Software, design your saying using your favorite alphabet style.

To embroider the back, mark the other cocktail napkin with vertical and horizontal lines as above.

Embroider the design in the center of the two marked lines.

Remove the hoop from the machine, clip all threads, and remove the stabilizer.

## Step 2: Decorative Stitching

Place a layer of Lightweight Tear-Away stabilizer under the front of the ornament.

Select a decorative stitch from your machine. Thread your machine with decorative thread in the needle and bobbin thread in the bobbin. Sew decorative stitching around the outer edge of the cocktail napkin.

Clip threads and gently remove the stabilizer.

## Step 3: Buttons and Ribbon

Sew one button at each corner of the ornament front.

Thread a large-eye tapestry needle or bodkin with 1/16"-wide gold ribbon. Place the two napkins wrong sides together. Starting at the upper right corner, weave the ribbon through the holes in the napkin that are nearest to the inside edge, stopping about 2" before you reach the starting point so that you can add the stuffing.

## Step 4: Finishing Touches

Stuff your ornament and continue to close up the napkin with the gold ribbon. Tie it off at the back.

Again starting at the upper right corner, weave 1/8"-wide burgundy ribbon beside the gold ribbon, through the next set of holes. Tie it off with a pretty bow in the back.

Twist gold ribbon around the buttons and tie the ends to make sure they are secure.

Add crystals to the design if desired.



Michelle Griffith is a well-known author, pattern designer, embroidery design specialist, and sewing instructor. Her attention to detail makes Michelle's projects and collections

very special. Her love of sewing and embroidery shine through her creations, and creating projects from Michelle's patterns is truly a joyful experience. You can typically find Michelle working in her Southern California office creating new projects. She also attends trunk shows and trade shows across the country. She loves interacting with customers and sharing their enthusiasm. Her designs are sure to tickle every sewer's fancy.



# Bias Bound BORDERS

BY LINDA WENTURINE

Have fun making these placemats utilizing your BERNINA accessory feet.

Personalize them to suit any holiday or décor. I used pintucks, circular embroidery, bias binding, and machine embroidery to personalize and embellish these placemats. Fast and easy, they make up in no time at all – it won't take long to make one for every guest invited to your next holiday dinner. And, you could use the same techniques to make a matching table runner – just change the fabric dimensions for a customized runner to fit your table!

## Cutting

Cut two 17½" x 13½" rectangles from both the center fabric and the fusible fleece. Cut two 22½" x 17½" rectangles from both the backing/border fabric and the Décor Bond. Cut the fat quarter into 1"-wide true-bias strips.

## Instructions

**Version 1 Only:** Attach a Pintuck Foot to the machine and insert an appropriately sized Double needle. Stitch three pintucks across the upper left and lower right corners of the center rectangle.

## Supplies

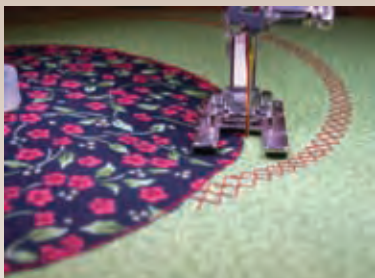
(makes 2 placemats):

- ½ yard of fabric for the placemat centers
- ½ yard of fabric for backs and borders
- 1 fat quarter (18" x 22" piece of fabric) for 1"-wide bias binding
- ½ yard of Pellon® Décor Bond
- ½ yard of Pellon® Fusible Fleece
- OESD LightWeight Tear-Away Stabilizer

## Tools

- Quilt in a Day® Flying Geese Ruler (either size will work)
- Edgestitch Foot #10/10C
- Open Embroidery Foot #20/20C (placemat version 2 only)
- Pintuck Foot #30, #31, #32, or #33 and appropriate Double needle (placemat version 1 only)
- Patchwork Foot with Guide #57
- Circular Embroidery Attachment #83 (placemat version 2 only)
- Bias Binder Attachment #84 (26-30mm) and Foot #94
- Embroidery system (placemat version 1 only)





**Version 2 Only:** Place two layers of LightWeight Tear-Away stabilizer under the center rectangle. Use Circular Embroidery Attachment #83 and Open Embroidery Foot #20/20C to sew decoratively stitched circles as desired. For an appliquéd circle, position appliquéd fabric on the center rectangle, and then straight stitch around the outer edge of the circle using the Circular Embroidery Attachment. Carefully trim the excess fabric from outside the stitched line. Satin stitch over the stitching to enclose and finish the raw edge. Add decorative stitching as desired.

**Both Versions:** Attach the fusible fleece to the wrong side of the center fabric.

**Version 1 Only:** Embroider the desired holiday phrase in the middle of the center rectangle.

Trim the center piece to measure 13" x 17".

Attach Décor Bond to the wrong side of the backing/border fabric.

Place the wrong side of the center fabric against the wrong side of the backing/border fabric. Make sure that the center fabric piece is aligned exactly in the center of the backing/border fabric piece. Pin in place.



Baste the center fabric with a zigzag stitch (width = 3mm, length = 3mm) close to the outer edge.

Trim all four sides of the backing/border piece 2" beyond the edge of the center piece.

Using bias seams, join the 1" bias strips together to make one continuous strip. Trim the seam allowances to 1/4" as needed and press them open.

Attach Bias Binder Attachment #84 and Foot #94 to the machine. Sew the bias binding to the RIGHT side of the backing/border piece, one side at a time.

Trim the bias even with the edges after each side is bound.

With the right side of the center facing up, lay the flying geese ruler on each corner with the right angle line on the corner of the center fabric. Cut the angle across so that you have a 1/4"-wide seam allowance beyond the corner point.



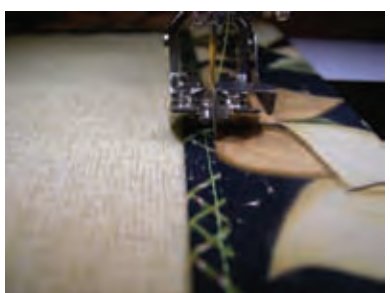
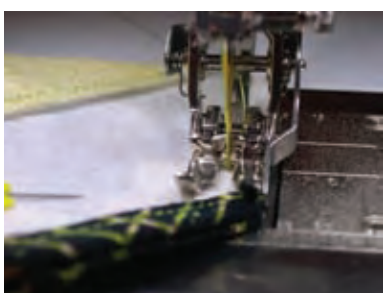
Fold the cut corner edges right sides together. Pin and sew a scant 1/4" seam, using Patchwork Foot with Guide #57 and backtacking at each end.

Trim the corner at an angle.

Press the corner seam allowances open.

Fold the corners over to the front of the center piece. Press.

Stitch-in-the-ditch along the outer edge of the bias binding using Edgestitch Foot #10/10C.





# SEWING TABLETOP CADDY



**Finished size:**  
8" x 18" flat; stands  
approximately 8" tall

*Use this handy caddy featuring designs from OESD's Crafter's Collection #885 to hold sewing utensils and crafting supplies. You can use it on your armchair or drape it over an easel to use as a tabletop caddy. This project features a scissors design from OESD Pack #11735 Arts & Crafts 2 that adorns the pincushion at the top of the caddy. Use Explorations Embroidery Software to make a border from the scissors motif quickly and easily!*

## CUTTING

- For the caddy base, cut two 8" x 18" rectangles from the fat quarter
- From the fat quarter for the binding and lining, cut the following pieces:
  - Four 2¼" x 18" strips for binding (cut parallel to selvage)
  - One 3" x 8" rectangle for the pincushion accent
  - Two 7½" x 10" rectangles for the pocket lining
- From the fat quarter for the embroidered pocket, cut two 11" x 15" rectangles
- From the remaining fat quarter, cut one 11" x 15" rectangle

## EMBROIDER THE PINCUSHION

- Use Explorations software to create a scissors border as directed in the sidebar.
- Use 101 Quilt Basting Spray to adhere two layers of Ultra Clean & Tear together. Spray the top layer with 101 and adhere to the wrong side of the 11" x 15" rectangle for the pincushion. Hoop all three layers as one.

- Attach the hoop to the machine and embroider the scissors border.
- Remove the hoop from the machine and the fabric from the hoop.
- Gently tear away the excess stabilizer from the back of the project and trim the embroidered design to a 4" x 9" rectangle, keeping the design centered.
- Turn under ½" along each long edge and press. Set aside.

## EMBROIDER THE POCKETS

- Use 101 Quilt Basting Spray to adhere two layers of Ultra Clean & Tear together. Spray the top layer with 101 and adhere to the wrong side of the 11" x 15" rectangle for the pocket. Hoop all three layers as one.
- Attach the hoop to the machine and follow the instructions in the package to embroider the appliquéd shoe design.
- Remove the hoop from the machine and the fabric from the hoop.

## SUPPLIES

- OESD Crafter's Collection #885, "Head Over Heels" by Barbra Music
- OESD Pack #11735 Arts & Crafts 2
- Explorations Embroidery Software
- 1 fat quarter for the caddy base
- 1 fat quarter for the pocket lining, binding, and pincushion accent
- 1 fat quarter for the embroidered pocket

- 1 fat quarter for the pincushion fabric to be embroidered
- 8" x 18" rectangle of FiberForm™ for the base
- Two 7½" x 10" rectangles of lightweight fusible interfacing for the pocket lining
- Two 7" x 10" rectangles of lightweight fusible interfacing for the pocket
- Two yards ½" - to ⅝" -wide ribbon (optional)

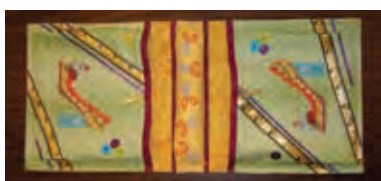
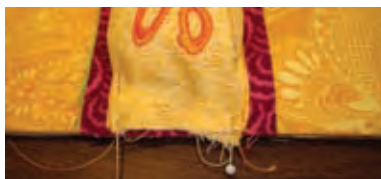
- OESD Ultra Clean & Tear Stabilizer
- Isacord Embroidery Thread
- OESD Bobbin Thread
- 101 Quilt Basting Spray
- 606 Fuse & Fix Permanent Adhesive Spray
- Water-soluble marking pen
- Polyester Filling
- Patchwork Foot #37
- Edgestitch Foot #10



- Gently tear away the excess stabilizer from the back of the project and trim the embroidered fabric to a rectangle that is 7" tall and 10" wide.
- Follow the manufacturer's recommendations to fuse interfacing to the wrong side of the embroidered pocket.
- Attach a zipper pull to the top of the zipper on the heel of the shoe. Then add buttons, stitch on ribbon, and decorate the pocket as desired.
- Follow the manufacturer's recommendations to fuse interfacing to the wrong side of the pocket lining pieces.
- Place one 7½" x 10" pocket lining piece along the upper edge of the trimmed embroidered pocket piece with right sides together.
- Stitch ¼" from the upper raw edges, using Patchwork Foot #37. Wrap the lining fabric to the wrong side of the pocket and press in place.
- Repeat for the remaining pocket.

## CREATE THE CADDY

- Spray each side of the 8" x 18" piece of FiberForm™ with 606 Fuse & Fix Permanent Adhesive Spray following the manufacturer's instructions. Fuse the wrong side of the 8" x 18" base fabric rectangles to each side.
- Use a water-soluble marking pen to draw a line 8" in from each short end.
- Turn under ½" at each long edge of the 3" x 8" pin cushion accent and press.
- Position the accent piece right side up between the two lines drawn on the base piece. Allow equal amounts of fabric to extend beyond the edges of the base piece.
- Use Patchwork Foot #37 to stitch the band to the base ¼" from the fold line.
- Align one long folded edge of the embroidered scissors pincushion piece along the stitching line of the accent piece that is already stitched to the base fabric. Edgestitch in place using Edgestitch Foot #10.
- Align the other long folded edge of the embroidered pincushion piece along the other stitched line of the accent piece and edgestitch in place. The excess fullness in the fabric will form a tunnel. Insert polyester filling into the tunnel.
- Make tiny tucks on the ends of the tube and pin. Machine-baste the ends in place and trim them even with the base.



## ATTACH THE POCKETS

- Align one pocket edge with the base fabric/FiberForm™ and machine-baste ¼" from the raw edges.
- Align the other edge of the pocket with the other edge of the base and machine-baste ¼" from the raw edges.
- Remove the fullness along the bottom edge of the pocket by pinning a small tuck on each side. Machine-baste with a ¼" seam allowance.
- Repeat for the other pocket.

## APPLY THE BINDING

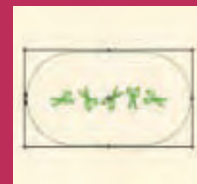
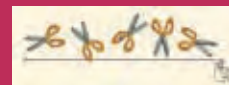
- Use ¼"-wide seam allowances to sew the short ends of the four 2¼" x 18" strips together, making one long strip. Press the seam allowances open.
- Fold the strip in half lengthwise with wrong sides together and press.
- Bind the edge using a ¼"-wide seam allowance.

## ATTACH THE RIBBON (optional)

- Cut the ribbon into 18" lengths. Attach to the wrong side of the caddy 3" up from the bottom on each side.
- For optimal stability, place the caddy over an easel when using as a caddy stand.

## CREATE A BORDER DESIGN WITH EXPLORATIONS EMBROIDERY SOFTWARE

- Open Explorations Software. Click New and open a New Project.
- Click the Designs Mode icon. Click Tools > Filing Assistant and find the location of the scissors design stored on your computer. Click and drag the scissors design (NY579) onto the Workspace.
- With the design selected, click on one of the outside corner Sizing Handles (solid boxes) and reduce the size by approximately 50% to 1.48 x 0.92.
- With the design selected click Tools > Layout Wheel. Click the Wreath button and type "5" in the dialog box.
- Left click the mouse to position the wreath.
- Click on each individual scissors design and move them into a line. (Do not worry about alignment at this point. We will let the software do this later.)
- Position the scissors so that the left edge of the left scissor is approximately 7" from the right edge of the right scissor.
- To center the scissors border vertically, click Edit > Select All. Then click Align > Vertical center.
- To space the designs evenly, click Align > Space Horizontally.
- Click on the Workspace to deselect the design.
- To ensure that the scissors stitch out from left to right (and thereby avoid lots of thread clipping!), hold down the Control key on the keyboard and select each pair of scissors individually from left to right. Click Tools > Sequence as Selected.
- To ensure that the design will fit inside the hoop of your machine, click the Hoops Mode icon and select the hoop for your machine. Notice that part of the design is green (the part that will fit inside the hoop), and the other part is black (the part that will not fit inside the hoop).
- Rotate the hoop to cover all parts of the design by clicking on the hoop to select it, then clicking Edit > Rotate Left 45. Click Edit > Rotate Left 45 a second time.
- Click the Threads Mode icon to view the number of color changes. There are five colors in each scissors design, but there are now 25 color changes. To reduce the number of thread changes, click Tools > Stitch Sequence.
- Click Save on the General Tools Menu bar and you are ready to send the design to a file on your computer, or to your BERNINA embroidery system via a direct connection or a USB stick.





Finished size: Approximately 12" x 18"

# Wrap It Up

Every year the piles of post-Christmas wrappings and boxes seem a bit higher. This year we wanted to show you how you can wrap your gifts in an environmentally friendly way and give the recipient some extra benefit from the packaging.

All you need for these little bags are some fabric remnants, trim, ribbons, and a bit of creativity. Let our felted stag, the Angelina trim, or the felt flowers inspire you to create your own designs. Afterwards, these little bags can find a new lease on life as containers for craft projects or hobby equipment.



## CUTTING INSTRUCTIONS

For each bag cut one 13" x 44" rectangle

## CHECKED BAG

Spread Angelina fibers out on a surface measuring approximately 2½" x 14". Iron to fuse into a fibrous web as described in the manufacturer's instructions. Lay the fused web on the bag fabric and cover it

with a 2½"-wide organza ribbon. Cover the edges with braid and sew everything together using Edgestitch Foot #10/10C.

Add rows of decorative stitching as desired using Clear Embroidery Foot #39.

Fold the rectangle in half, right sides together. Stitch the side seams with the serger using a four-thread overlock stitch. (Alternatively, stitch with a ½"-wide seam allowance and overcast the raw edges together.) Overcast or serge the upper edge and press under 4". Secure the hem with a straight stitch.

Cut a 1-yard length of cording. Wrap the cord several times around the neck of the bag.



## SUPPLIES

- Cotton fabrics in solid colors or understated patterns
- Cords, velvet ribbons, decorative ribbons, organza ribbon
- Angelina fibers
- Embroidery thread
- Craft felt
- Yarn
- Beads
- BERNINA sewing machine
- BERNINA serger (optional)
- Iron and ironing surface
- Hand sewing needle
- Clear Embroidery Foot #39
- Decorative Needle Punch Accessory Set
- Edgestitch Foot #10/10C
- Freehand Quilting Foot #29/29C or Freehand Embroidery Foot #24 or BERNINA Stitch Regulator



### WOOLEN FLOWER BAG

Cut strips approximately 8" long and  $\frac{1}{8}$ " wide from the craft felt. Cut yarn into 8" lengths. Combine colors as desired and twist into spirals. Work flowers into the fabric one after another using the Needle Punch Accessory. *Tip: Place a strip of water-soluble stabilizer over the yarn so the ends won't get caught in the needles. After careful felting, the stabilizer can be lifted off without leaving any residue.*

Fold the rectangle in half, right sides together. Stitch the side seams with the serger using a four-thread overlock stitch. (Alternatively, stitch with a  $\frac{1}{2}$ "-wide seam allowance and overcast the raw edges together.) Overcast or serge the upper edge and press under 4". Secure the hem with a straight stitch.

Make four  $\frac{3}{4}$ "-long buttonholes in each side of the bag, near the lower edge of the hem allowance.

Cut a 1-yard length of  $\frac{1}{4}$ "-wide ribbon. Sew narrow velvet ribbons to the right and left sides of the ribbon with Edgestitch Foot #10/10C and a blindstitch or vari-overlock stitch. (Alternatively, use a 1-yard length of cord.)

Weave the ribbon through the buttonholes and tie into a bow.



### STAG BAG

Cut out pattern piece from brown craft felt. Attach the Needle Punch Accessory to the machine and felt the stag's head into the fabric.

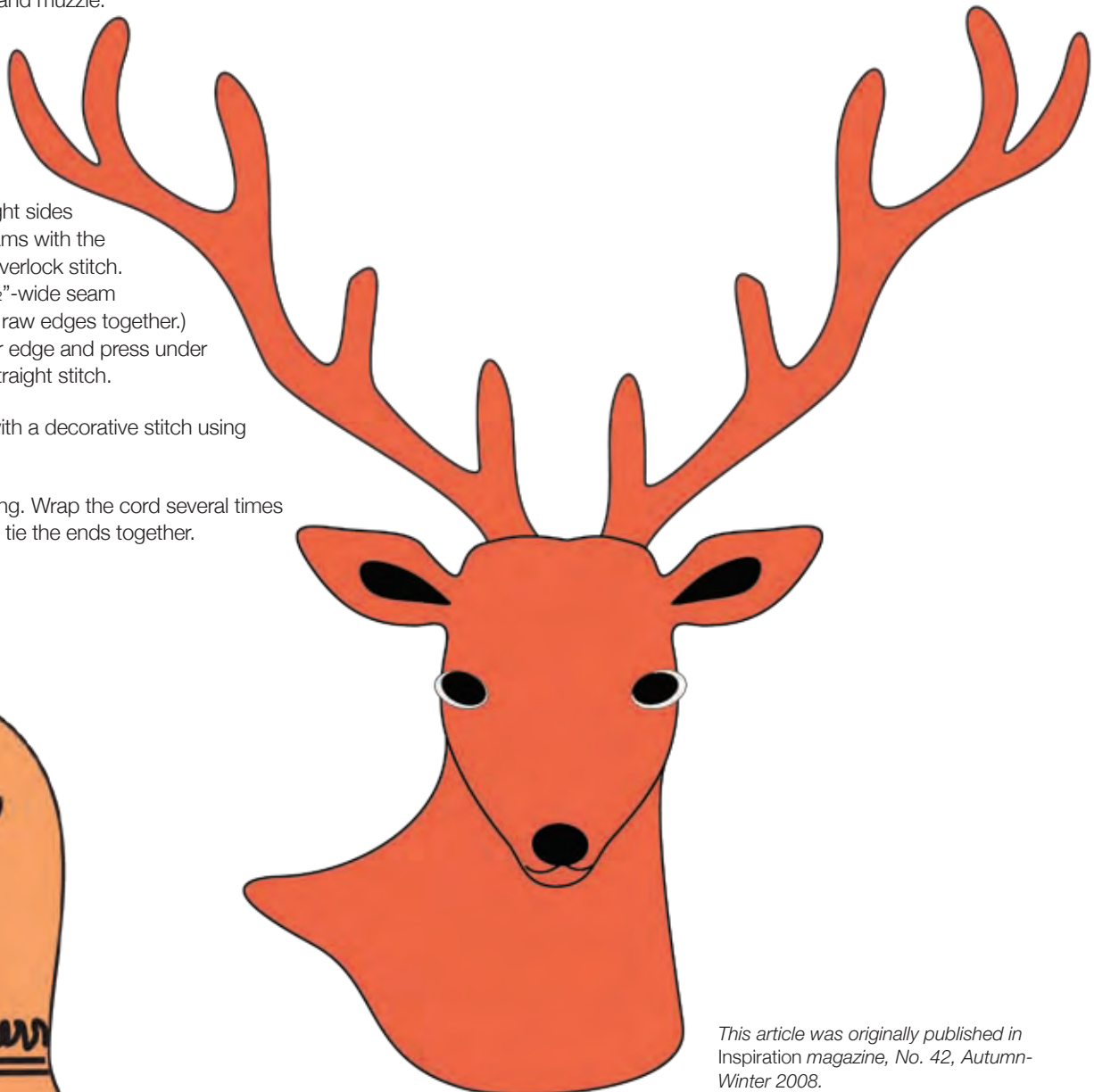
Attach a free-motion foot to the machine and free-motion embroider the outline of the chin and the inside of the ear with a few stitches. Sew on beads for the eyes and muzzle.

Attach Edgestitch Foot #10/10C to the machine. Sew on trims and ribbons as desired under the stag's head.

Fold the rectangle in half, right sides together. Stitch the side seams with the serger using a four-thread overlock stitch. (Alternatively, stitch with a  $\frac{1}{2}$ "-wide seam allowance and overcast the raw edges together.) Overcast or serge the upper edge and press under 4"; secure the hem with a straight stitch.

Embellish the upper edge with a decorative stitch using Clear Embroidery Foot #39.

Cut a 1-yard length of cording. Wrap the cord several times around the neck of the bag; tie the ends together.



*This article was originally published in Inspiration magazine, No. 42, Autumn-Winter 2008.*



# Lovely Lingerie Bag

## PART 1: Create the Endless Embroidery Pattern

BY SUSAN FEARS



Use your BERNINA 830 to combine imported stitches with exclusive Susanne Müller designs, creating an endless embroidery design to embellish this lovely lingerie bag. It's the perfect place to store all your "pretty little things." Make one for yourself or to give to a friend. The closed bag measures 11" by 13".

### Create the Floral Center Pattern

Select stitch #202 and import into embroidery. To import into embroidery, select the stitch and touch the module soft key icon; this stitch is then moved to your My Designs folder.

Open the My Designs folder and select the stitch.

Select the Oval Hoop.

Duplicate and Mirror Image (left/right) the stitch.

Move the second pattern below the first pattern so the patterns connect.



Select Endless embroidery for two pattern repeats.

Turn off the reference marks and press check to confirm.

Duplicate the pattern string, and then delete the original.

Save the duplicated pattern string.

**Note:** With the new 830 update, it is suggested that a 9mm sewing foot be attached to the machine when importing 9mm stitches into embroidery; however, use the embroidery foot for embroidering the patterns.



### Create the Border Pattern

Select stitch #172 and touch the module soft key to place the stitch in the My Designs folder. Select the New Motif icon and import the stitch into embroidery.

Select the Oval Hoop.

Select Endless embroidery and adjust to 5 pattern repeats.



Turn off the reference marks and press check to confirm.

Duplicate the design, and then delete the original pattern string.

Save the duplicated pattern string.

### Combine the Border and Floral Center Patterns

Select the New Motif icon and select the Border Pattern from the My Designs Folder.

Move the border to the right side of the hoop.

Activate the Grid. Use the Zoom function as needed for alignment.

Duplicate and Mirror Image (left/right) the border, then move the copy to the left side of the hoop.

Select the Retrieve icon to select all and touch the Move icon to center the design.

Select the Add icon to add the Floral Center (it will come in centered).

The Floral Center is shorter than the Border. To make them the same length and stitch as endless embroidery with no gaps, find the length of the border. Use the Retrieve icon to select the Border and note the height measurement displayed on the screen. Select the Floral Center pattern and select the Rescale Motif Width and Height icon; use the stitch length multi-function knob to change only the height of the pattern to match the border height. In this case, rescale the height to 119%.



Select the Jumbo hoop. Use the Retrieve icon to select all, and then rotate the entire pattern 90 degrees.

Save the pattern. Note the width measurement of the design.

### Create the Next Pattern Combination

Select the New Motif icon and open Susanne Müller design #17.

Select the Jumbo Hoop.

Duplicate the motif and mirror image (top/bottom) the second design.

Move the design next to the first motif so they are horizontal.

Use the Retrieve icon to select all, and then center the design.

With everything selected, use the Rescale (proportionately) icon to adjust the width of this design until it matches the width of the previous pattern combination (approximately 79%).

Save the pattern. We will refer to this pattern as the Susanne Müller group design.

### Put it All Together

Select the New Motif icon, open My Designs, and select the first pattern combination.

Select the Jumbo Hoop and activate the Grid.

Move the design to the upper third of the hoop.

Duplicate and center only the second design (by touching the Move icon).

Move the design to the lower third of the hoop about eight grid spaces away from the first one. Using the knobs will prevent the stylus or finger from selecting other parts of the design inadvertently.

Use the Retrieve icon to select all, and then touch the Move icon to center the design.



Use the Add Icon to add the Susanne Müller group design. It will come in centered.

Save the design.

Touch Endless Embroidery. Turn on the Center Side Right Reference Mark and check to confirm.

The design is ready to be stitched. Be sure to activate the Color Resequencing icon to group the color changes.

**For instructions on completing the bag, visit [www.berninausa.com](http://www.berninausa.com) > The BERNINA 8 Series > Lovely Lingerie Bag - Part 2.**

**Tip:** As stitches are arranged on screen, the centering icon shows the beginning point of each stitch. Using this information, arrange the beginning point at the ending point of the previous pattern for uninterrupted stitchouts

**Tip:** To make individual strings of the same length, use the Retrieve icon to select one pattern – note the length from the measurement on screen, then change the second pattern to match its size. Use Rescale (proportionately) or Rescale Motif Width and Height to adjust the pattern to the needed dimensions.



# Radiant Circles

FINISHED SIZE: 24" X 24"

This beautiful, intricate design makes an impressive quilt, and Circular Embroidery Attachment #83 makes it so easy and fun to stitch!





## Supplies

- ¼ yard each of 5-6 different value-gradated fabrics (sample features "Gradations" by Benartex)
- 1 yard backing and binding fabric
- 26" x 26" square of batting
- Sewing and decorative threads to match and/or contrast with fabrics
- Decorative bobbin-drawing threads (sample features gold Superior "Razzle Dazzle")
- Freezer paper
- OESD Medium- to Heavyweight Tear-Away stabilizer
- 505 Quilt Basting Spray
- Drawing compass
- #90/14 Topstitch needle (for decorative threads)
- #75 Quilting needle (for piecing)
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- Open Embroidery Foot #20/20C
- Free-motion Quilting Foot #29/29C or BERNINA Stitch Regulator
- Circular Embroidery Attachment #83
- Black-Latch Bobbin Case or extra bobbin case

## Quilt Top Construction

Cut a total of 32 (or more) 6½" x 6½" squares from the selected fabrics, making sure you have a variety of lights, mediums and darks.

Arrange the squares to create two quilt tops, one darker than the other, with four squares in each of four rows. For example, where you have a dark green square in the first pieced top, use a lighter green square in the same location of the second top. You need 16 squares for each top.

Stitch the squares together in rows using a Quilting needle and Patchwork Foot #37 or Patchwork Foot with

Guide #57 (¼"-wide seam). Press seam allowances open.

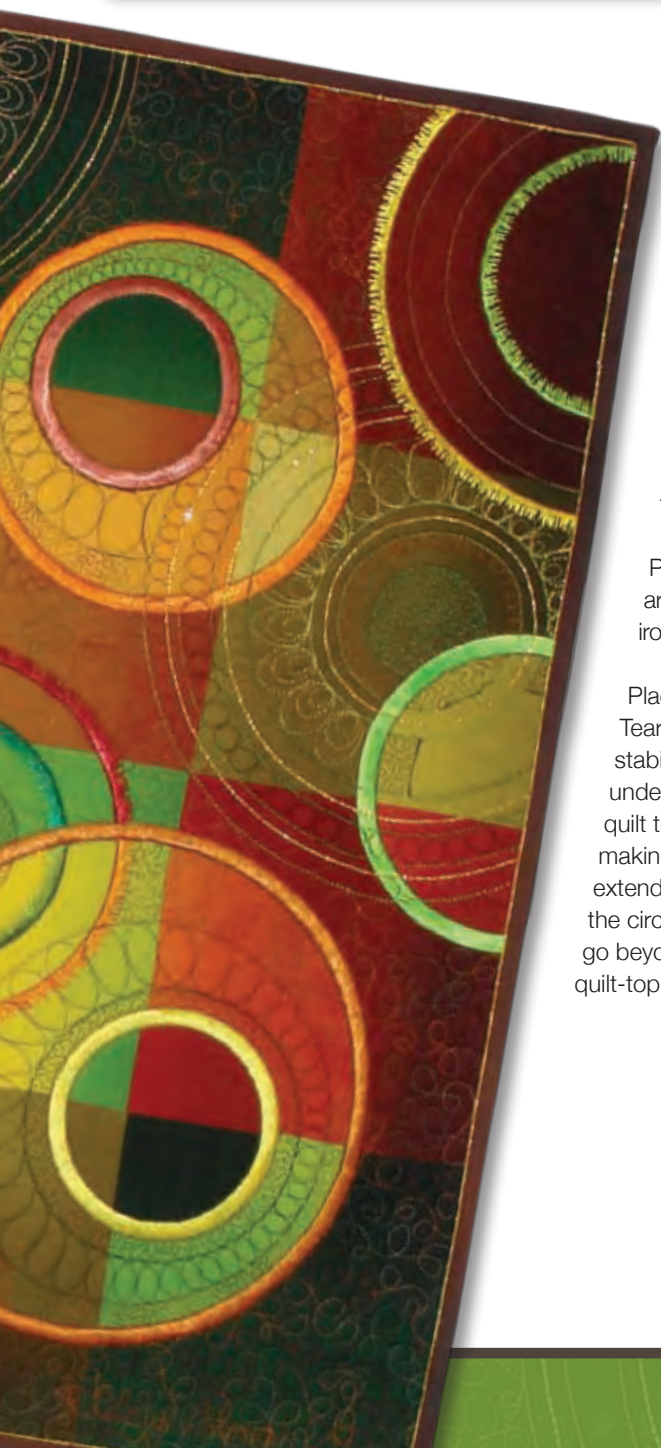
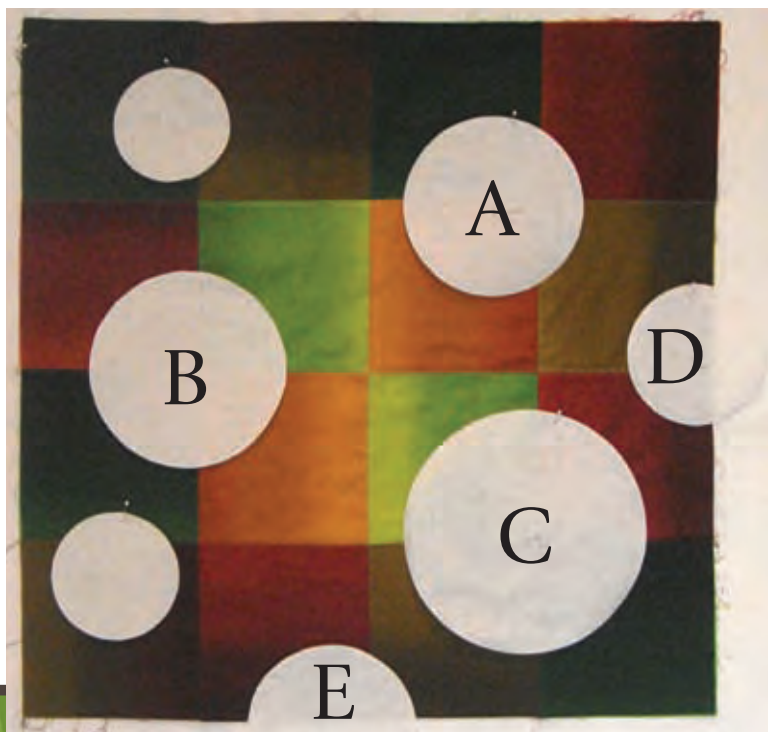
Layer the two quilt tops, both right side up, with the darker version on top. Baste together, carefully matching seams.



Using a compass, draw a variety of circles on freezer paper and cut them out. The sample features circles with diameters of 4½" to 8½".

Place the freezer-paper circles on the quilt top, waxed side down, in the desired arrangement. Note that some circles should extend past the quilt-top edges. Use a dry iron to secure the circles to the quilt top.

Place Tear-Away stabilizer under the quilt top, making sure it extends under the circles that go beyond the quilt-top edges.







## Stitching Circles

Attach Circular Embroidery Attachment #83 to the machine, following the instructions included in the box.



Align the center of one of the freezer-paper circles with the center pin on the Circular Embroidery Attachment #83 and top the pin with the cover. Adjust the attachment until the needle is close to the edge of the circle. Using a short stitch length (1.5mm), stitch around the circle.

Some circles (A, B, and C in the sample) have a second interior circle. After stitching the first circle, choose a smaller diameter for the second circle and offset the center point. Stitch the second circle with Circular Embroidery Attachment #83. Remove basting as needed.

With sharp pointed scissors, trim away the circle centers as close as possible to the stitching. For Circles A, B, and C, cut away the fabric between the two circles so the lighter quilt is exposed to create the effect of radiance.

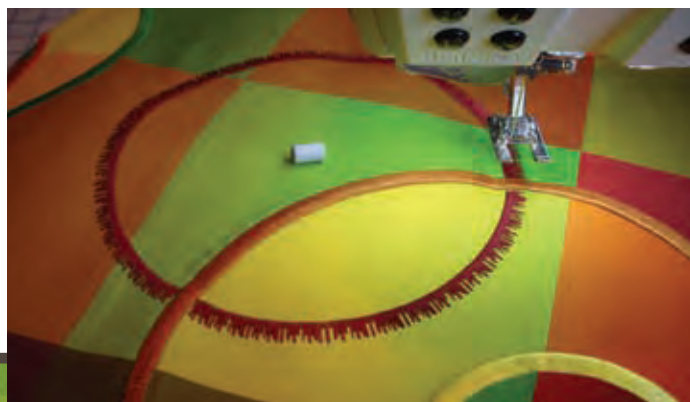
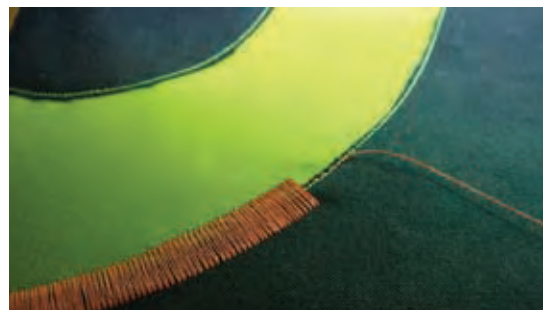
## Decorative Stitching

Select one of the circles on the quilt top and position it on Circular Embroidery Attachment #83, aligning the center and the attachment pin (there will be a pinhole in the stabilizer at the circle center). Adjust the attachment until the needle is lined up with the stitching.



Set up the machine with a Topstitch needle and decorative thread. Choose a dense decorative stitch and sew over the straight stitching. Repeat for all circles.

Add more decorative stitch circles, if desired.







## Bobbin Drawn Circles

Using the compass, draw several concentric circles on freezer paper. Iron freezer paper circles to the back of the quilt, on top of the stabilizer.

Wind a bobbin with heavy thread such as “Razzle Dazzle” and insert the bobbin into the extra bobbin case. Adjust the bobbin case tension until the thread pulls freely.

Turn the quilt topside down and place it on Circular Embroidery Attachment #83, aligning the center of one freezer-paper circle and the attachment pin.

Stitch the circle with a long straight stitch, tying off the thread tails. Repeat as desired.

## Quilting

Remove the excess freezer paper, stabilizer, and bottom quilt top.

Use 505 Quilt Basting Spray to baste the top, batting and backing together.

Free-motion quilt around the circles using Free-Motion Quilting Foot #29/29C or the BERNINA Stitch Regulator. Alternatively, use Open Embroidery Foot #20/20C and straight stitching.

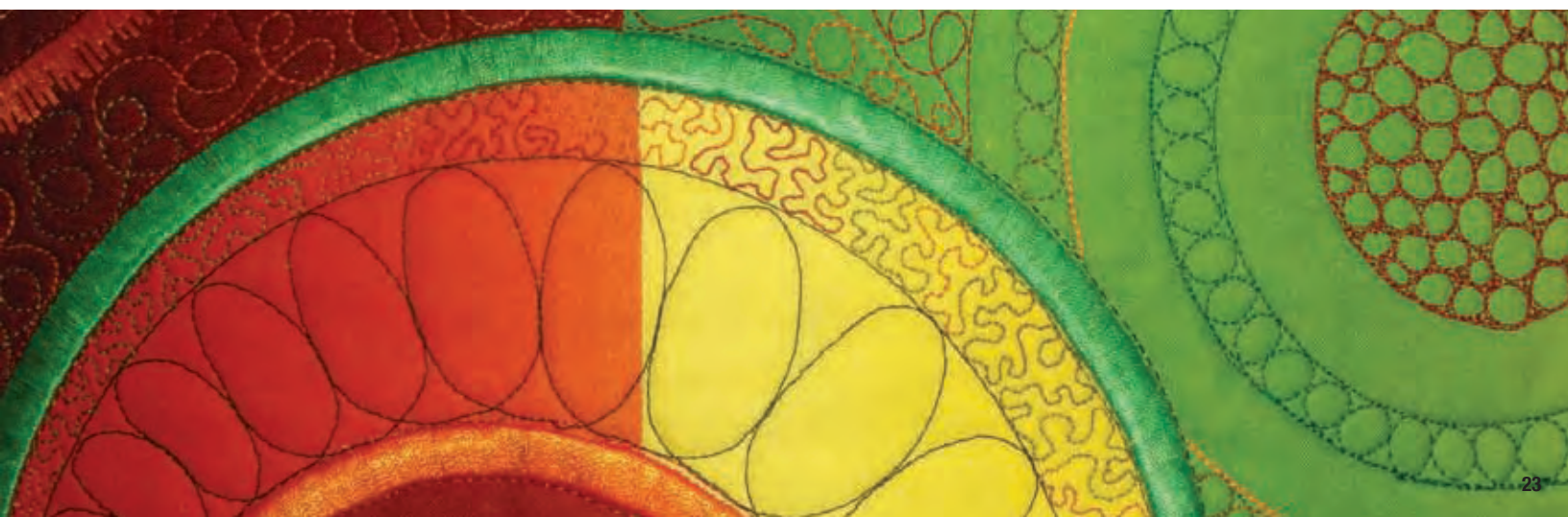
Add decorative free-motion stitching as desired.

## Finishing

After quilting, square up the quilt and sew on the binding using your favorite technique.

Using Open Embroidery Foot #20, couch a line of “Razzle Dazzle” just inside the edge of the finished binding.

Libby Lehman, a native Texan, fell in love with quilting while pregnant. In between changing diapers and naps, Libby made traditional quilts by hand. She discovered art quilting and has never looked back. Today Libby is known for her innovative and color-splashed art quilts. All made on a BERNINA, of course!





Ding dong! The quilting police are dead! And if they don't care whether your quilts follow some antiquated rules or not, why should you? Just peruse books such as Sandi Cummings' *Thinking Outside the Block* and Susan Carlson's *Free-Style Quilts* and you'll find lots of projects that push the envelope on the traditional quilting "rules and regulations." There are even patterns for people who can't be bothered to make points or prefer off-center blocks and shapes. Meanwhile, art quilters are creating unique, mixed-media pieces that go way beyond the old concepts of quilting.

Here, then, 10 quilting rules that were just made to be broken...

# Breaking the Quilting Rules

BY NANCY MONSON

## QUILTING RULE NO. 1:

**You must put a binding on your quilt.**

**New Truth:** Not so. Art quilters are finishing quilts by double folding the raw edges to the back and tacking them down, applying fringe to the edges, or couching them closed with decorative threads.

## QUILTING RULE NO. 2:

**The back of your quilt should be as beautiful as the front.**

**New Truth:** Today's art quilts are meant to be hung on a wall, so the backs don't matter as much as they did in the past.

## QUILTING RULE NO. 3:

**You must start from scratch.**

**New Truth:** Who says? You can embellish store-bought items, such as jackets, jeans, shirts, tablecloths and tote bags, or machine-quilt whole-cloth designs – just for the fun of it!

## Quilting Rule No. 4:

**You must use batting in your quilt.**

**New Truth:** Many art quilters use nothing at all; others sandwich fleece instead of batting for a flatter look. Some quilters, including landscape artist Jo Diggs, even frame their pieces instead of finishing them the traditional way.

## Quilting Rule No. 5:

**You should only use cotton fabrics in your quilts.**

**New Truth:** Wrong again. Anything goes – silk, tapestry fabrics, Angelina fibers, even metal and paper! Mixed media is one of the hottest trends of the day, so feel free to experiment.

## Quilting Rule No. 6:

**All edges must be neatly finished.**

**New Truth:** It's okay to appliqué and leave the edges raw. In fact, raw edges rule in abstract and collage-type quilts. Fuse away and let the fringe fly!

## Quilting Rule No. 7:

**Quilts must be quilted.**

**New Truth:** Quilts can be tied, appliquéd, fused or glued. And there's always the option of doing the piecing yourself and sending the quilting out to a long-arm quilter to complete.

## Quilting Rule No. 8:

**You must finish what you start.**

**New Truth:** Some projects don't deserve to be finished – you've outgrown them or grown tired of them. Or they may best serve you as exercises, rather than finished pieces. For example, I made a dramatic abstract quilt recently with hand-dyed fabrics. All went well until the quilting part, when the permanent fusible I'd used by mistake didn't play well with my machine. What once was a masterpiece is now the first step in a series. Bad quilt!

## Quilting Rule No. 9:

**You must make a quilt to be a quilter.**

**New Truth:** You can create the trading cards and postcards everyone's collecting, as well as collages, garments and bags. Personally, I've started knitting with fabric because it offers great portability, it's forgiving (love those huge knitting needles), and I get to use all my favorite batiks. (Try Cyndy Rymer's book *Fast, Fun & Easy Fabric Knitting* for projects).

## Quilting Rule No. 10:

**You must follow pattern directions.**

**New Truth:** Going beyond the pattern is a sure sign of creative development, so use the directions as a guide and make your quilt uniquely yours. And remember: You quilt for your enjoyment, not to create another chore on your to-do list. It's your project, so do whatever you want and banish those quilting rules for good.



Nancy Monson is a quilter and crafter, as well as the author of *Craft to Heal: Soothing Your Soul with Sewing, Painting, and Other Pastimes*, which details the mental, physical and spiritual benefits of pursuing a hobby you love. Visit her blog at <http://crafttoheal.blogspot.com>.



# Perfect Hems in Knit T-shirts

BY LINDA LEE



As part of Project Sewing Workshop's wardrobe concept, the Trio T-shirt is a "must-have" basic garment. Wear it with jeans or pair it with the Trio Top and Pants; try it under the Mimosa Top with the Lotus Skirt; or pair it with the Valencia Jacket. All of these are available in kits in the Project Sewing Workshop program.

As with all t-shirts, a knit fabric is required. Knits can be tricky, especially when stitching hems. Since the crosswise grain of a knit is the direction with the most stretch, the fabric is apt to grow as you sew a crosswise hem, resulting in little peaks (blips) along the way.

But – there is great way to solve this problem! Here's how to do it:

1. After cutting out your t-shirt, immediately press the hem allowances of the body and sleeves in place. This is just a memory crease for later use.



2. Unfold the hems and sew strips of ½"-wide Fusible Knit Stay Tape (available at your local BERNINA dealer) to the wrong side of the hem edges with the fusible side of the tape facing up. Sew about ¼" from the raw edge.



3. Do not press the hems in place yet. Continue on with the process of constructing your t-shirt. After the side and sleeve seams have been sewn, press the body and sleeve hems in place. As you topstitch your hems, the fusible tape will keep the fabric from creeping and stretching and you will have perfectly flat hems.

Options for Topstitching Hems: Straight Stitch, Double or Triple-Needle Stitch, Serger Cover Stitch





Liberty Shirt Kit  
Item #FKL8021

## project sewing workshop

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



Available at [www.projectsewingworkshop.com](http://www.projectsewingworkshop.com) or at your local participating independent sewing or quilting shop.

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# Bring on the Bells

BY BOBBI BULLARD

Dress your mantel in a covering of sweet golden bells strewn across a snowy white mantel scarf. It's the perfect setting for your most cherished holiday ornaments. Make one for yourself and for each of your favorite friends. It's easy because the quilting is done in the embroidery hoop.

I'm one of the new breed of quilters. I use my embroidery machine to enhance my quilts, both by adding luscious embroidery designs and by using nouvelle embroidery-machine-related quilting techniques. Recently I've been using a "quilt-as-you-go" technique to join the squares I've quilted in the embroidery hoop. It's really easy and provides excellent results. You can make this mantel scarf in less than a day.

## STITCH THE EMBROIDERY DESIGNS

For each of the designs, hoop stabilizer, batting, and one piece of the white fabric.

Stitch all colors in the design except the last one (the last color is the stippling).

Remove the hoop from your machine but *DO NOT REMOVE THE FABRIC AND STABILIZER FROM THE HOOP!*

Turn the hoop over so you are looking at the back of the stitchout. Lay a piece of white fabric over the stitching so that it reaches to the edges of the hoop. Use masking tape to secure the fabric and hold it in place around the edges of the back of the hoop.

Replace the hoop in the machine and stitch the last color.

Repeat the above steps until you have stitched six bells, the two end pieces, and the design with the words "Joyeux Noelle." You now have nine quilted blocks.

## SUPPLIES

- The Bell Choir embroidery designs from [www.bullarddesigns.com](http://www.bullarddesigns.com)
- White pima cotton or similar fabric:
  - Enough to hoop a 5" x 5¼" design 16 times
  - Enough to hoop a 5.4" x 8" design 2 times
- Gold silk dupioni for sashing:
  - Eight 1" x 6½" strips for front sashing
  - Eight 1⅝" x 6½" strips for back sashing; fold each one in half lengthwise, wrong sides together
  - One 1" by 55" strip for front of top sashing
  - One 1⅝" x 55" strip for back of top sashing, folded in half lengthwise with wrong sides together
  - One 80"-long strip for binding the bottom and sides. Determine cut width based on your preferred binding method.
- Lace: One piece cut to approximately 55" long; you'll trim this to the exact size after you've completed most of the construction.
- Medium- to Heavyweight Tear-Away Stabilizer: Enough to hoop 9 times
- Batting: Enough to hoop 9 times
- Thread: Assorted gold embroidery threads
- Masking tape
- Rotary cutter, mat, and clear ruler
- EZ Glitzer and hot fix crystals (size 10ss)





### TRIM THE STITCHED BLOCKS

Place your ruler so that the edge is  $\frac{1}{4}$ " beyond the edge of the stipple stitching on one of the stitched and quilted bell blocks. Using a rotary cutter and mat cut away the excess fabric. Repeat on the other three sides of the rectangle.

Repeat for the other five bells, making sure the height of all finished pieces is the same.

Trim the stitched and quilted center panel to match the height of the bell blocks.



### JOIN THE BLOCKS

Stack the sashing pieces and embroidered blocks with the  $1\frac{5}{8}$ " folded-back sashing strip on the bottom (folded edge to the middle), the embroidered rectangle in the middle, and the 1" front sashing strip on top. Be sure to align the raw edges of all pieces in the stack. In this example we're sashing the left edge so we'll line up the left edges of the three pieces.

Stitch all layers together  $\frac{1}{4}$ " from the raw edges.



Press the *front* sashing piece away from the quilted rectangle. Leave the back sashing piece as it was sewn.

Pick up your next quilted rectangle. Turn it over so the back of the rectangle is facing you.

Match the *left* side of the back of the second quilted rectangle to the *left* edge of the top sashing. This will put right sides together.



Using a  $\frac{1}{4}$ " seam allowance, sew the top sashing to the second rectangle. *DO NOT CATCH ANY OF THE FIRST RECTANGLE IN THE SEAM!*



**Embroidered rectangle with sashing attached.**

**Back of second embroidered rectangle.**

Press the top sashing seams open on the front of the two pieces.

Turn the piece over and press the fold of the back sashing over the raw edges. Hand tack the sashing to the rectangle.

Use the method described above to join all of the stitched pieces in the order shown in the photograph on page 28.







### ADD A SUPPORTING APRON

To hold your mantel scarf on your mantel you'll need an apron, a piece of fabric that will lie on the mantel.



To determine the length of the apron add  $\frac{1}{2}$ " to the length of the pieced mantel scarf. For the depth of the apron, measure the depth of your mantel. If you're making the scarf as a gift and don't know the depth of the mantel use 6".

Cut a piece of fabric for the apron measuring the apron length by *twice* the apron depth.

Fold the apron right sides together and stitch around three sides. Clip the corners, and turn the apron right side out.

Use the same "quilt-as-you-go" method to attach the apron and the top and bottom sashing to the pieces you've already assembled.

### BIND THE EDGES

Use your favorite method to bind the lower and side edges of the piece using the 80"-long piece of gold silk dupioni.

Place the top edge of the lace behind the lower-edge binding. Trim the lace to the appropriate length. Stitch-in-the-ditch at the edge of the binding to hold the lace in place.

You can eliminate all hand sewing by reversing the process and sewing the 1" piece of unfolded sashing to the back of the quilted rectangle and the  $1\frac{5}{8}$ " piece of folded sashing to the front. After you've joined the blocks, edgestitch the folded edge of the sashing to the front of the quilted piece. The tradeoff is that the topstitching will show on the front of your finished piece and the back will not be quite as perfect as it would be if it were hand-stitched.



Award-winning Bobbi Bullard has developed unique methods for individualizing garments with a variety of embellishment

techniques. She has been entertaining and amazing sewing enthusiasts for years, teaching around the country, inspiring people wherever she goes. She has been a leader in the embellishment and machine embroidery world since 1996. You can see more of her work at [www.bullarddesigns.com](http://www.bullarddesigns.com).





# Stacked Stitch Recipe

BY LINDA WHITE

This is probably the only fun, calorie-free recipe you'll see for a while. That's because it's done on a BERNINA sewing machine! You can make your own recipes with your favorite decorative stitches.

Some stabilization is always necessary when adding decorative stitching to your fabric. Choose your favorite OESD stabilizer and remember to always sew a test swatch to see if you are using enough stabilizer to keep the final project flat. The best choice will probably be a combination of a cut-away stabilizer such as OESD PolyMesh and a tear-away stabilizer such as OESD HeavyWeight Tear-Away, depending on the final use of the decoratively stitched piece. Use a temporary spray adhesive such as 101 Quilt Basting Spray to adhere the layers together before stitching.

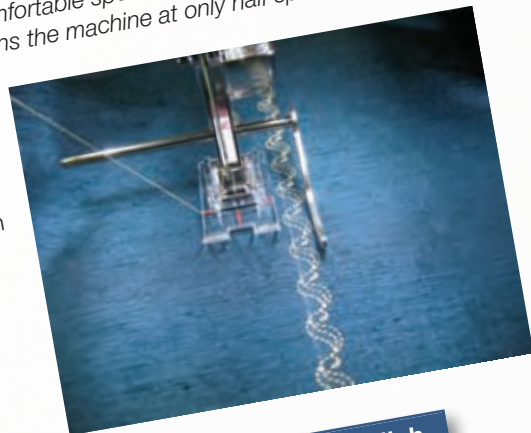
## STACKED STITCH RECIPE

- Use a disappearing marker and a ruler to draw a straight line on the fabric where the decorative stitches will be sewn.
- Attach Clear Foot #34 to the sewing machine. Sew the center row of decorative stitches.

**Helpful Hint:** If you can adjust your machine's motor speed, slow the motor down to a comfortable speed when matching rows and stitch patterns. It is easier to sew when pressing your foot control all the way to the floor runs the machine at only half speed.

- Sew the second row of decorative stitches (the scallop pattern). Align the edge of the presser foot with the first row stitched, or attach the Quilting/Seam Guide to the back of the foot and use it to keep the second row evenly spaced from the first row.
- Select Pattern Begin to start the third row of stitching at the beginning of the first stitch pattern. Engage the Mirror Image function so that the third row of stitching will mirror the second row. Stitch the third row, spacing it evenly from the center row.

**Helpful Hint:** When sewing mirrored rows of decorative stitches on the machine, the stitches match up better if the rows are sewn in the same direction.



| BERNINA model | Center stitch 1 | Center stitch 2 | Scallop stitch |
|---------------|-----------------|-----------------|----------------|
| 220           | --              | 43              | 34             |
| 230           | 61              | 65              | 48             |
| 240           | 79              | 88              | 58             |
| 430           | 121             | 130             | 79             |
| 440           | 150             | 159             | 102            |
| 450           | 145             | 152             | 88             |
| 630           | 705             | 717             | 416            |
| 640           | 705             | 717             | 416            |
| 730           | 705             | 717             | 416            |
| 830           | 705             | 717             | 416            |



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ANIMAL FUN BY JANET PAGE KESSLER



## Baby Safari

Tickle your child's imagination with this bold and bright quilt made with fabric from Benartex's *Baby Safari* collection. Lots of colorful shapes and hidden animals make this an ideal playmat.

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\*No checks please. Orders cannot be processed if checks are sent instead of a SASE. Current one ounce First Class postal rates apply at time of publication



# CLAIM CHECK

Leaving on a jet plane? Keeping track of your luggage can be difficult as it is and that's before it blends into the sea of black and red on the baggage carousel. Follow these simple instructions from Bernina and ReadyMade to sew a personalized luggage tag that's sure to make your suitcase stand out from the crowd.



## INGREDIENTS:

- 3 pieces of contrasting fabric; 2 each 4½" x 25", and 1 4¼" x 4¼"
- Clear plastic 3¼" x 2¼" (a report cover will work)
- Paper for info card

## TOOLS:

- Pins
- Iron and ironing board
- Scissors
- Measuring tape
- Tape
- Needle and thread
- Sewing machine and thread
- Velcro dot

## MAKE IT:

1. With your two long pieces of fabric right sides together, pin and sew the two long sides and one short side with a ¼" to ½" hem.
2. Flip the 'tube' right side out and press flat with hot iron. On the open end, tuck the unfinished edges inside and press flat.
3. Cut a 2½" x 1½" rectangle out of the middle of the smaller piece of fabric. This will be your 'window' for your ID info. \*Tip: Cut very small 45 degree slits in the corners (no bigger than ¼") to make for cleaner corners.

4. Fold and press the window edges under.
5. Measure and cut the clear plastic piece just slightly bigger (¼" is sufficient) than your window.
6. Secure the plastic in place with a few pieces of tape, and sew it to the small piece of fabric with a ⅛" hem. Remember that you are hemming the 'window' edges in same step, so make sure they are folded down nicely. Remove the tape.
7. Once you have sewn the plastic in the window, hem one of the shorter pocket edges with the same ⅛" hem.
8. Place the small piece of fabric flush with the one end of the long piece. Tuck the edges under according to the width of the longer piece, as this will be the pocket on the tie. Once the edges are tucked and pinned, press with hot iron.
9. Pin the pocket on the end of the tie, unfinished edges on end, hemmed edge toward middle of tie.
10. Sew the three edges down to the tie with ⅛" hems, making sure to leave the fourth side facing middle of tie open.
11. Hand sew a small piece of Velcro right on the inside lip of the open side of the pocket, as well as sew the responding Velcro to the tie.
12. Fill out your info card and tie it on your luggage.

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# Fashionista

## EXPLORE THE POSSIBILITIES

BY **DEBBI LASHBROOK**

My Label 3D Fashion Pattern Software offers you endless possibilities for adapting the existing designs to create your own design. The Fashionista dress shown here was created using a pattern manipulation technique with My Label software. It's easy! Just print two patterns and combine them – then cut the new pattern from your favorite fabric, and stitch up the dress. You'll be ready in no time to make your own stylish statement at your next fashion event!

Pattern manipulation can involve changing a pattern to create the look you want; merging a commercial pattern with a My Label pattern; or combining two My Label patterns to create your own design.

Create the Fashionista dress by combining the My Label halter top with the My Label slip dress. First, print each of the patterns using your measurements. (The sample dress was made using the default measurements with no alteration of the style properties.)

When combining patterns, whether they are two My Label patterns or a My Label pattern and a commercial pattern, there are certain rules that must be followed. If the patterns are both tops, the provision for bust contour must be the same; in other words, if the bust contour of one pattern has a dart or a fitted princess seam, the other pattern should also have a dart or a fitted princess seam. Additionally, the fabric suggestions for each pattern should be the same. In other words, don't mix patterns

that are drafted for knits with patterns that are meant for woven fabrics.

- To combine the halter top with the slip dress pattern, align the center fronts of the patterns. Make sure the waistline of the lower part of the dress aligns with the waistline of the halter top. Tape the pattern pieces together.
- Blend the two patterns together along the side seams using a Fashion Curve Ruler.
- Repeat this process for the back pattern pieces, aligning the center backs of the top with the slip dress and matching the waistlines.
- Lay the combined front on the combined back and make sure the two blended seams are the same shape. Blend the front and the back seams to balance them if they are not equal. This is necessary so that the seams will sew together smoothly.
- Cut the fabric using the suggested layout for the halter top. Follow the printed instructions for construction of the halter top—the dress is just a longer version of the top. Enjoy your creation!



### BERNINA *aurora* 450 Fashionista Limited Edition

Express your passion for fashion with the Limited Edition Fashionista, with all the style-savvy features of an **aurora** 450 including a 9mm stitch width! My Label 3D Fashion Pattern Software is included as a free gift to you, letting you create clothes that reflect your style, your shape, and your fashion ideas. Available at participating BERNINA stores while supplies last.





# On the Cutting Edge

with  
**BERNINA  
CUTWORK**

BY SARAH CALDWELL



You may not be aware that BERNINA International has a new innovations team whose sole job is to be on the lookout for wonderful new techniques and products to make our lives as creative people so much easier, and therefore much more fun. So when they told me they had developed a way to eliminate the hand cutting necessary in so many of our sewing projects, I was very, very interested! And I am so excited to have been given the opportunity to write this article about a fabulous new product from BERNINA – a needle that cuts! Curious? Read on! You'll want one too!

## THE CUTWORK TOOL

The fabulous new tool is actually a small knife that you insert in the machine just like a needle. It can be turned manually in four directions. It is used in conjunction with a special stitch plate, similar to a straight stitch plate. Use it with the newly developed presser foot for cutwork: Echo Quilting and CutWork Foot #44. It has a large see-through saucer-shaped sole, perfect for moving smoothly over cut layers.



## SIMPLE-TO-USE SOFTWARE

Using the software included with the CutWork Tool, it's easy to create a cut layer in an existing embroidery design or in one you've created using a picture or clipart. You use the tools in the software to indicate which parts you want to be cut, and the software converts the selected shape into the required cutting directions.

When you download the file to your embroidery system, you are prompted when to manually turn the CutWork needle in one of the four directions. Not only are you able to cut, but you can also program running stitches, satin stitches, and a net fill. There are so many possibilities, and you will find excellent instructions in the extensive online manual. You are going to love the advanced features of Circular Array to create beautiful table mats.



## CUT UP TO TEN LAYERS IN ONE GO!

Do you hate cutting multiple layers of shapes for your quilts? The BERNINA CutWork Tool can cut up to ten layers of cotton patchwork fabric. Check out the Apple Core quilt instructions in the handy CutWork Ideas book that is included with the software. The bigger the embroidery hoop, the more shapes you can cut. Think about the fun you can have with flowers created with lots of layers, or party decorations made with crepe paper. My four-year-old daughter loves the paper dolly's I have made for her!





## PREPARING FOR CUTWORK

You will find that the knife cuts through most textiles with ease, but it is important to hoop a heavy stabilizer when cutting. Felt is the perfect fabric to use when you first start out with the BERNINA CutWork Tool, because it is so quick and easy to cut for craft projects. Treat knits, denim, toweling, and leather as you would when creating manual appliqué. Don't forget thin rubber foam for fun rubber stamping. Once the stamp shape is cut, you have the remaining image in the foam to use for a stencil.



Rather than hooping thicker layers, they can be temporarily "glued" in place with 505 spray; a basting stitch is also useful. I sandwich multiple layers between two sheets of heavy cut-away with some 505 spray to adhere the layers before hooping them. Another

great product is AquaMesh Plus. It's perfect for anchoring your cut area in preparation for stitching. I love the fact that this washes away afterward.

## WHAT MACHINES?

BERNINA CutWork works with the complete BERNINA range of embroidery systems, **artista** 180 right through to the new 830, including the Deco 340 (the only exceptions are the **artista** 165/170). You simply set up the machine as for embroidery and attach the CutWork stitch plate. Then, depending on your project and the working order, you will either insert your CutWork needle first, or your embroidery needle and top and bottom threads. When cutting, you must first remove the top thread from the machine, but the bobbin thread can stay in place.



## A MUST FOR CREATIVE PEOPLE

There is something for every creative person who wants to cut a hole in something, or, alternatively, cut out a shape or shapes to be used in a project. CutWork in clothing is very popular right now, but this tool is also perfect for lace-making, appliqué, crafts, home dec projects, fabric, jewelry, and scrap-booking. The list is endless! You don't need sewing skills to use the CutWork tool; a little bit of computer experience helps, but the CutWork program is very easy to use.

The BERNINA CutWork Tool eliminates the tedious job – and, if you are like me, usually in the wee hours – of cutting out all those intricate shapes for your project. That means you will be able to finish your project so much more quickly, leaving more time to do even more projects! Contact your BERNINA dealer today to arrange a demonstration. You'll be so glad you did! I'm just sure you will love using the CutWork Tool as much as I have – for all types of sewing and craft projects. It's innovative and it's fun! I think it's the best newest thing since sliced bread!



## SARAH CALDWELL

After ten years working for BERNINA New Zealand, Sarah moved to Switzerland to join the Marketing Team at BERNINA International. The original plan was one year. Eight years later, she's still there. Sarah is responsible for Training and Education, supporting BERNINA Educators around the world. She is also heavily involved in product development and new product launches. In her spare time she loves to create eveningwear and wedding gowns for friends, including all sorts of embellishments, so easily done using BERNINA machines and software.





# WEB & BLOG News

## JOIN BERNINA WEBINAR EVENTS!

BERNINA Webinars are an innovative way to learn more about the exciting family of BERNINA products. From the BERNINA 8-Series Machines to My Label 3D Fashion Pattern Software to DesignerPlus V6 BERNINA Embroidery Software and more, BERNINA webinars are a fun and informative way to learn what's new. Hosted by talented BERNINA Educators, our webinars bring you the latest tricks and techniques to make your sewing successful!



To join the free BERNINA Webinar Events, visit [www.berninausa.com](http://www.berninausa.com). Invitations to upcoming BERNINA Webinar Events are posted on the Home page throughout the month.

## NEW PROJECTS!

Visit [www.berninausa.com](http://www.berninausa.com) often to download FREE projects and lessons. New projects are posted frequently, including the BERNINA 830 Reeds & Grasses Table Runner, Embroidered Wall Flowers Quilt, Holiday Gift Bags plus new DesignerPlus V6 and Explorations software lessons! Be sure to look for the latest Quick on Your Feet postings for exciting specialty feet projects.



## SEWLEBRITY SCRAPBOOK

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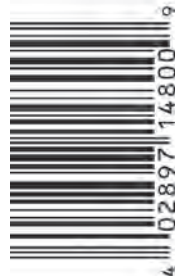
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