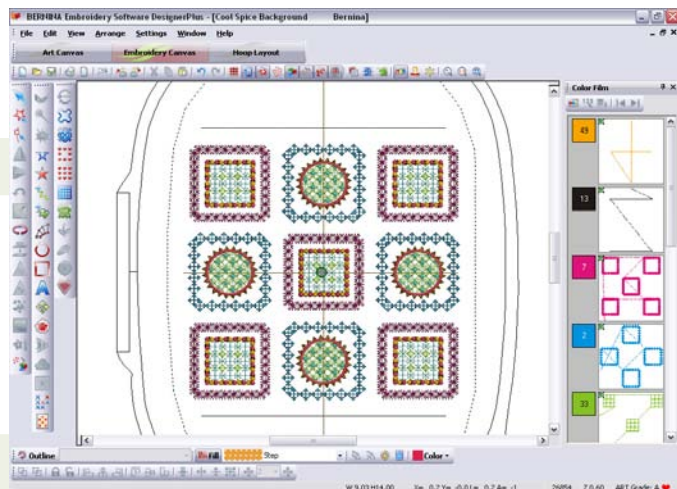


fills to one set and pattern outline stitches to the other. With all the pattern outline and fill stitches in BERNINA Embroidery Software 6, it's easy to lose track of time while playing with all the possible stitch combinations!

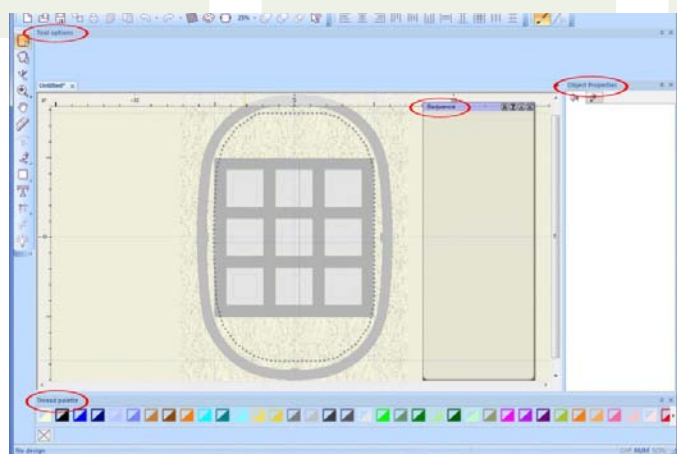


## Moving On to CutWork

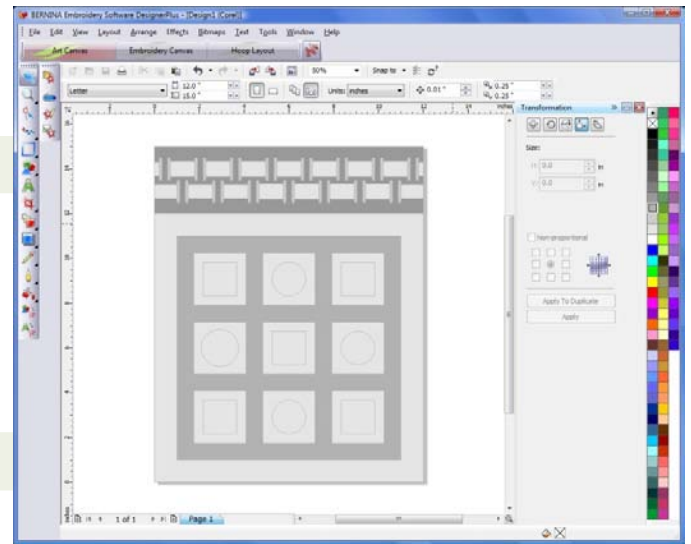
There are three toolbars in the CutWork software that I like to have visible. They can all be found under View > Toolbars.

- Thread Palette is the line of colors at the bottom of the screen. This allows me to easily change the color of the thread being used for a specific part of the design.
- Tool Options appears toward the top of the screen, underneath the main horizontal button bar. When an object has been selected, all sorts of good information will appear, all of which can be modified to make changes to the object.
- Object Properties shows up on the right-hand side of the screen. This is where you define the kind of stitches that will appear on an object – and if any cutwork is to be done.

The Sequence Manager is also vital to success! If it is not visible, it can be made visible by checking View > Sequence Manager.

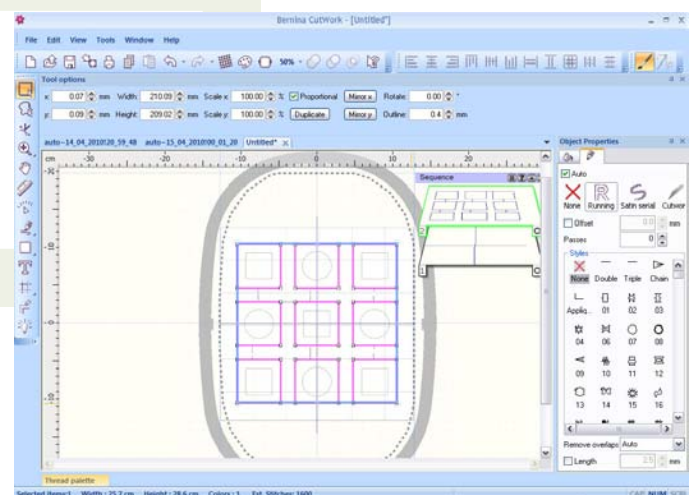


Remember the CorelDRAW graphic I saved as a JPG? I used it as a backdrop in the CutWork software. First I created a new file, with From File set to the JPG I just created. I selected the Bernina 256 x 400 Jumbo Hoop #26, and specified Open as Backdrop.

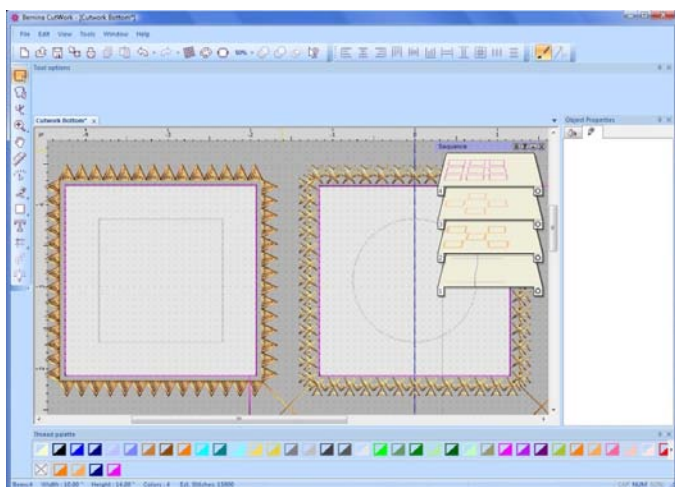


The first thing I created for the cutwork design was a placement line. I marked the center of the design with a vertical stitching line, and then the top and bottom of the cutwork overlay.

Next I used the Create Rectangle tool to create nine squares to define the cutwork. Initially, these appeared as nine separate objects on the Sequence Manager. To make the design easier to manage (and also to improve the way that it stitches out), I combined the nine squares by selecting all of them, right clicking on the group, and then selecting Combine.



I created a duplicate of the cutwork squares to form the decorative stitches. I selected thread colors and outline widths, and chose stitches for the outlines. There over 350 stitch Styles from which to choose!



Having finished digitizing the decorative stitches, it was time to create the cutwork part of the design.

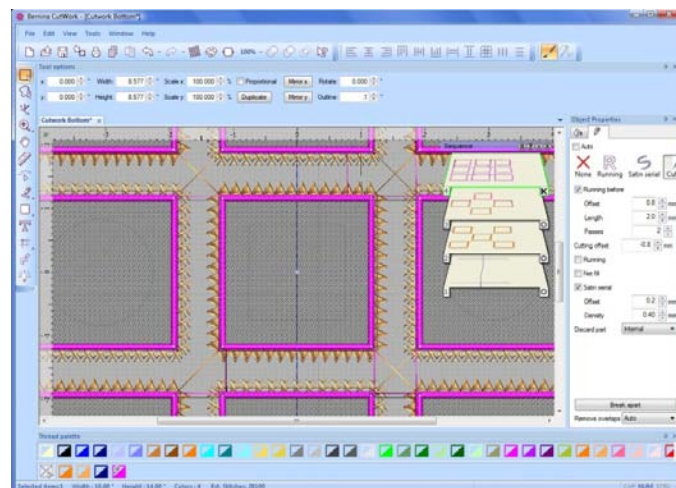
*Note: To achieve the best stitching results, I did all of the decorative stitching before cutting any holes. This gave me the most solid background to stitch onto. Any time the fabric and stabilizer have holes in them, the more opportunity there is for disaster to occur!*

Working with the group of Combined squares, I used the Object Properties box to convert them into CutWork objects.

The settings that I have found to work best for cutwork are as follows:

- In Tool Options, set Outline = 0.1". This is equivalent to 2.54mm. This setting determines the width of the satin stitch used to finish the cutwork. Large values work, but 0.08" or 2mm is the smallest value that I have found to generate good results on the embroidery machine.
- Check Running Before, and set Offset = 0.8mm, Length = 2.0mm, Passes = 2.
- Set Cutting Offset = -0.8mm. The shape is defined by the original line drawn. A positive offset, as used in the Running Before stitches, will place those stitches on the outside of the object. A negative offset, as used in the Cutting Offset, will place the cuts on the inside of the object. There will be 1.6mm between the Running Before stitches and the cutting line. (In my first attempt at creating a cutwork design, I managed to cut off the Running Before stitches by not having a big enough offset!)
- Check Satin Serial, and set Offset = 0.2mm, and Density = 0.4mm.
- Discard Part can be left at the default setting, which is Internal.

I used a similar process was used to create the cutwork for the top of the bag.



Download the following files at [www.bernausa.com](http://www.bernausa.com) to make creating these tote bags easy:

#### Embroidery Files:

*CoolSpiceBackground.ART60*

*HotChiliPepperBackground.ART60*

#### CutWork Files for Body of Bag:

*CoolSpiceOverlay.DRAW*

*HotChiliPepperOverlay.DRAW*

#### CutWork Files for Upper Border:

*CoolSpiceTop.DRAW*

*HotChiliPepperTop.DRAW*

Sarah Vedeler, quilt artist and teacher, combines her love of quilting and embroidery to create stunning embroidered appliqué quilts featuring her own intricate digitized designs. Sarah loves to combine silk fabric and AURIfil's Cotton Mako



thread in colors that are guaranteed to make your heart sing! As a new artisan on the scene, Sarah brings a refreshing perspective to quilting with her unique style. Her beautiful designs reflect her stated purpose in life of creating beauty, inspiration, and infinite creative joy.



# Simple Summer Shirt

This project originally appeared in Inspiration magazine No. 43, Spring 2009



## Materials

1¾ yards floral-print fabric  
Bias binding for the neckline

## Instructions

Cut a 37½" x 62" rectangle from the fabric.

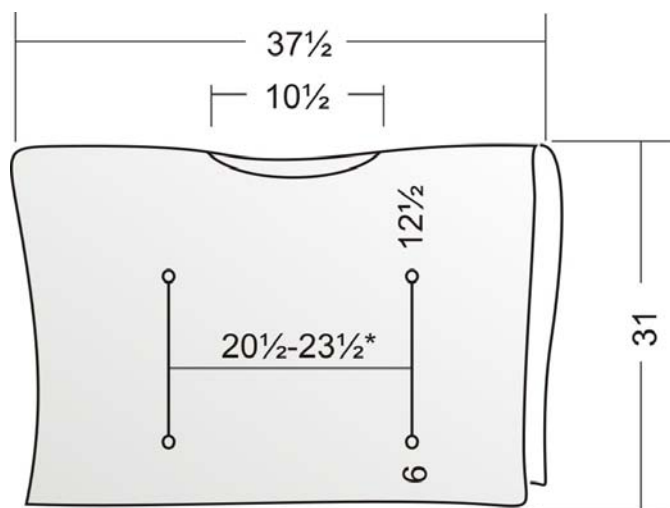
Fold the fabric in half crosswise and mark a 10½" neckline in the center of the folded edge as shown in illustration #1.

*TIP: Fold the fabric in half again (into quarters) and finger press a crease to mark the center of the fold. Open the fold out, then mark 5¼" from each side of the crease mark for a total of 10½".*

Completely unfold the fabric, then fold it in half lengthwise. Measure approximately 2¾" (7cm) from the fold toward the front, and approximately 1¼" (3cm) from the fold toward the back. Draw a rounded neckline as shown in illustration #2 and cut along the drawn line.

Try on the top to make sure that the neck opening is large enough to go over your head. If it is not, scoop out another ⅛" at the center back and/or center front (do not enlarge at the sides).

## Illustration #1



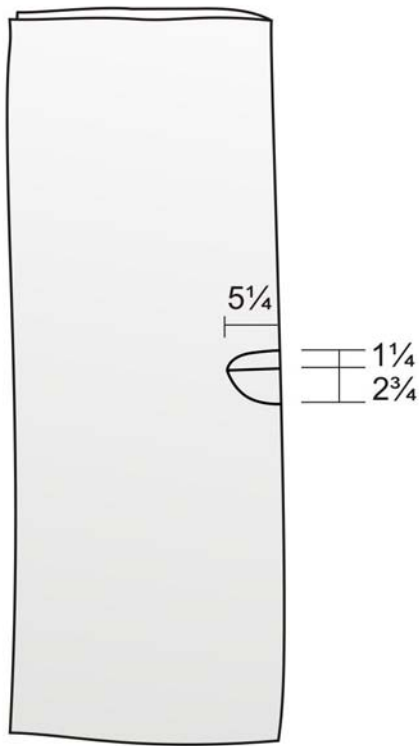
\* Waist Measurement: Small = 20½"  
Medium = 22"  
Large = 23½"

This top is unbeatably quick and easy to sew. Look for interesting fabrics like the bold print shown here; the more interesting the fabric, the better! To wear with a belt, simply work long buttonholes and thread the belt through them.

## Fits sizes:

Small (bust = 35")  
Medium (bust = 38")  
Large (bust = 41")

Illustration #2



### Finish the Top

Fold the top in half crosswise. Mark the armholes and shirt width as shown in illustration #1. Pin the layers together along the marked vertical lines.

*To help prevent the stitching from pulling or tearing the fabric when the top is worn, sew an eyelet (or large zigzagged “square”) at each end of the seamline. This distributes the stress over the area of the eyelet rather than concentrating it at the last straight stitch.*

If your sewing machine has an eyelet program, select it and stitch an eyelet at one end of the vertical line (marked by a small circle in the illustration). Switch to a straight stitch and continue sewing to the other end of the line. At the end of the line of stitching, reselect the eyelet and sew one at the end of the line. The round eyelets will help prevent the stitching from pulling out at the end of the lines of stitching. Caution, do not cut the eyelet. Repeat for the second side of the top.

If your sewing machine does not have an eyelet program, select a zigzag stitch and set the stitch width = 5mm and stitch length = 1mm. Stitch several stitches at the beginning of one vertical line, forming a “square” of stitching. Switch to a straight stitch and continue sewing to the other end of the line. At the end of the line of stitching, reselect the zigzag stitch and sew a second “square.” Repeat for the second side of the top.

### Belt Option

If desired, work two large buttonholes on each side of the top, 1” from the side seam, slightly below the waistline. (Try on the top to determine where your waistline is.) Be sure to stitch the buttonhole on the inside of the body of the top, not on the “sleeves.”

### Finish the Edges

Unfold the bias binding and note that one side is narrower than the other. Beginning at one side of the opening (not center back or center front), pin the narrow side to the right side of the neckline edge, right sides together, overlapping the ends 1”. Turn under one end ½”. Repin the ends with the folded end against the right side of the top; this will create a finished edge on the outside of the binding. Stitch the binding to the neckline, stitching in the crease of the binding.

Refold the bias binding along the creased lines. Fold the bias over the neckline edge and pin in place. Note that the wider part of the bias binding is on the inside of the top, and extends over the stitching line. From the outside of the top, stitch-in-the-ditch of the seam between the binding and the top; this stitching will catch the binding on the inside of the top and hold it in place.

Turn under ½” along the short ends of the top rectangle; press. Turn under an additional ½”; press. Align the inside folded edge with the guide in the center of an edgestitch foot. Move the needle two positions to the left or right, as needed, to stitch the edge of the hem in place. Hem both short ends.

Hem the two long edges of the top in the same manner.







by ALICE D. VOSS

### Have you heard of the Sewing Republic?

The Sewing Republic ([www.sewingrepublic.com](http://www.sewingrepublic.com)) was launched in March 2008 and is for crafters with beginning-to-intermediate sewing skills. These seamsters might have just discovered their passion for sewing, or rediscovered crafting hip and fun sewing projects.

The Sewing Republic offers neat projects for everyone, including fashionable garments, home dec items, accessories, and even some neat ideas for toddlers. They are easy to sew, don't take much time, and make great gifts.

### What does the Sewing Republic have to Offer?

Browsing through this inviting site with its crafty and rugged look, you will find lots of information about the tools you need for the sewing adventures ahead of you.

The Machine Menu gives you a great overview of the BERNINA sewing machines, from entry-level to more advanced models.

- Not sure what you are looking for? We know that when you are first getting into sewing it seems like there are millions of things you need to know. Sewing Republic's "What to Look For" section tells you which machine characteristics are important to consider when making a purchase.
- The "Machine Matchmaker" is a short quiz that makes recommendations for which machine would suit you best, plus two alternative models that you might also like. Simply answer five questions and your best fit pops up on the screen.

Click on project photos to link to the instructions on the Sewing Republic website.



*Square Deal Dress by Nicole Smith*



*Burnished Denim Pouch by Melanie Testa*



*Juice Pouch by Stacy Schlyer*





*Cosmetic Brush Case by Juliette Lanvers*

- The “Sewing Help” section offers video tutorials — great little online sewing classes. Learn how to sew buttonholes, insert a zipper, and apply bias binding. Don’t know which stitch to use for a sewing task? Simply click on “Seams and Stitches.” Can’t figure out the perfect thread tension? We have some hints for you.
- Are you armed and ready, with your sewing machine and supplies at hand? Then it’s time to dive into our great “Project Ideas” section. Here you will find great new projects every other week, with thorough step-by-step instructions to make it easy to get started and finish your favorite project. Some of the projects even include video sewing instructions.

### Who are the artists behind the projects?

We work with popular bloggers who sew on BERNINA machines and provide hip and easy projects. Each one includes a short bio of the blogger who created it, plus a link so you can connect directly to their blogs. Current bloggers include:

- Nikki Smith ([applianceclothing.com/blog/](http://applianceclothing.com/blog/))
- Juliette Lanvers ([angrychicken.com](http://angrychicken.com))
- Melanie Testa ([melanietesta.com/](http://melanietesta.com/))
- Kate Goodman ([handmadekate.typepad.com/handmade\\_kate/](http://handmadekate.typepad.com/handmade_kate/))
- Stacy Schlyer ([stacysews.com](http://stacysews.com))

Check out the Sewing Republic! It’s a great place to get inspired for your next sewing project and get your creative juices flowing. Sign up for the RSS feed or newsletter and we’ll keep you posted on what’s new. We have many more great sewing ideas in the pipeline!

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



# The 90/10 Stitch Solution

by SUSAN BECK

Trouble-free stitching is a joy, but it's really frustrating when your machine doesn't deliver a beautiful, consistent stitch. When this happens (and it happens to all machines at one time or another), there are some simple solutions that will usually take care of the problem and restore your machine to a quietly-humming workhorse. If you have a "bad stitch" situation, there are four areas to check that will often solve 90% of sewing problems.

## 1: Needle

Use needles made to fit your brand and model of machine and replace after 6-8 hours of sewing or sooner if the needle is blunt, burred, or broken. Make sure your needle is appropriate for your fabric (fine point for lightweight fabric, larger point for heavier fabric, stronger shaft for multiple layers of heavy fabric, etc.). Also make sure that the thread weight is compatible with the needles and the fabric. If you hear a "popping" sound as the needle enters the fabric, it means the point is dull and the needle should be replaced. Always insert a new needle when you clean your machine.



*Hint: The needle is the #1 problem with stitch formation. When a problem arises, change the needle first and you will often save yourself some troubleshooting time, resolving the stitch crisis within a few short minutes. Even though a needle is one of the most inexpensive parts of the machine, it is one of the most important.*



## 2: Thread

Always use high-quality, long staple thread to minimize the amount of fuzz and lint deposited in the machine. Inexpensive "bargain" thread can deposit large amounts of lint that build up in the feed dog and tension areas and can cause tension inconsistencies over time. Thread should also be matched in size with the needle selected so that it fits in the groove down the front of the needle. Dyes can also affect the characteristics of thread, making it stiffer, coarser, etc., so don't be surprised if different colors perform in different ways.

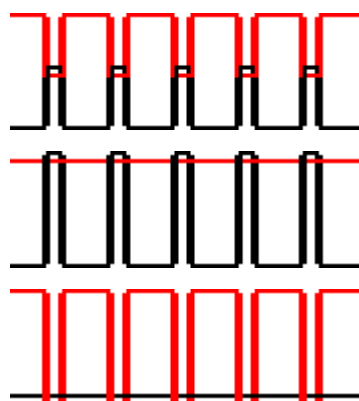


## 3: Tension

Generally, the needle and bobbin thread tensions should be balanced so they lock between the fabric layers, making their joining invisible. Balanced tensions are simplest if you have the same thread in both places. However, there are times you will want to use different threads such as when satin stitching or decorative stitching. You may use a lightweight bobbin thread and a decorative needle thread and you'll want the needle thread to pull slightly to the back so the bobbin thread doesn't show on the top of the fabric. It's best to accomplish this by adjusting your needle tension. The bobbin tension is



calibrated at the factory and rarely needs adjusting. If you think the bobbin tension needs modifying, take it to your sewing technician as he or she will have the gauges and weights to fine-tune the setting. To check the tension of your stitching, thread the bobbin and needle with the same type and weight of thread in two different colors. Sew a line of stitching on a contrasting solid color of fabric and inspect the stitch. You should *not* see the threads lying in small beads between the stitches on either side of the test fabric. If you do, or if you continually have to adjust your tension, clean the tension area.



*Balanced tension.*

*Tight needle tension.*

*Loose needle tension.*

#### 4: Basic Maintenance

One of the best things you can do for your machine is to take good care of it with routine maintenance and yearly check-ups. You'll have years of high performance if you keep it clean, lint-free, and well-oiled. As each model is slightly different, check your owner's manual for specific information for oiling and cleaning. Make a habit to regularly maintain the following areas:

##### Bobbin Area

- Remove the stitch plate and bobbin case and hook, if applicable.
- With a lint brush, clean around the feed dog, the hook and the surrounding area.
- Clean the bobbin case.

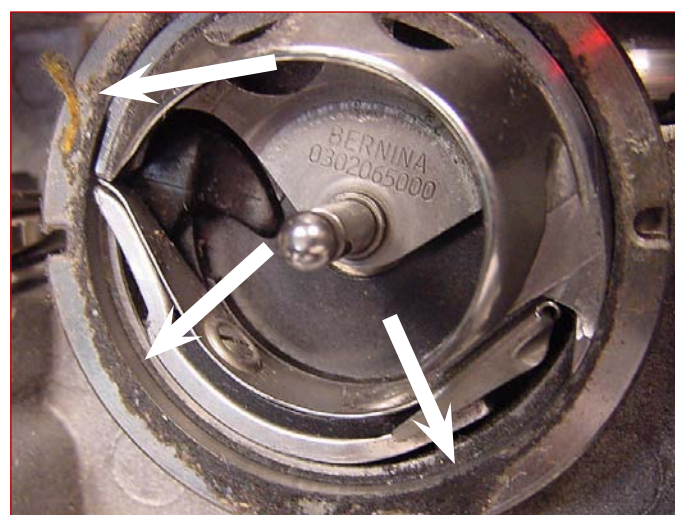
*Cleaning Tips: Use a lint brush, soft toothbrush, paintbrush, or a make-up brush to clear lint from the hook and stitch plate areas; brush the lint out of the machine, not into it.*

##### Cleaning the Tension Area

- Lift the presser foot bar and using a lint brush, clean each side of the top tension discs. Lower the presser foot bar and use a length of buttonhole twist or Cordonnet to floss each side of the top tension discs. (See photo on page 26.)
- Check the take-up lever for jammed thread ends; if found, gently remove or take to a trained technician.

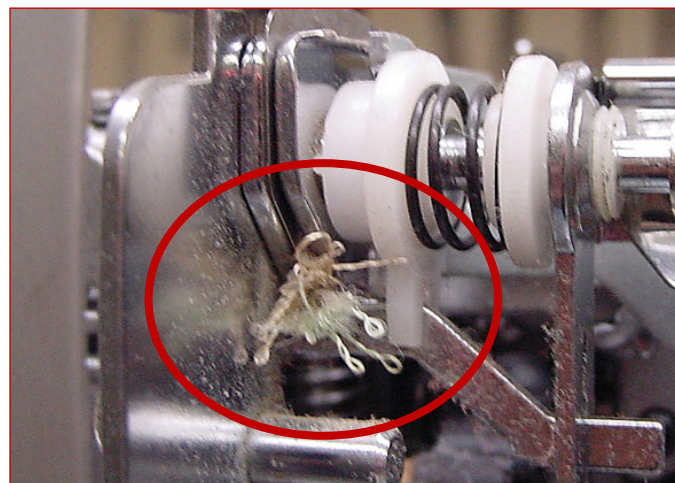


*Remove stitch plate, bobbin case, and hook.*



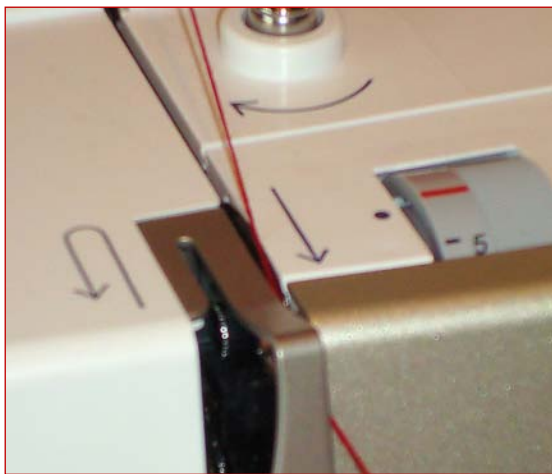
*Brush to remove thread and lint build-up.*

**Tension Tips:** *If your machine develops tension problems that it did not have before, it can very well be the result of using faulty thread; don't use cheap, short staple thread that is "fuzzy" and deposits lint into the tension area as this can cause inconsistent tension settings.*



*What your machine technician sees when thread is caught in the tension discs.*



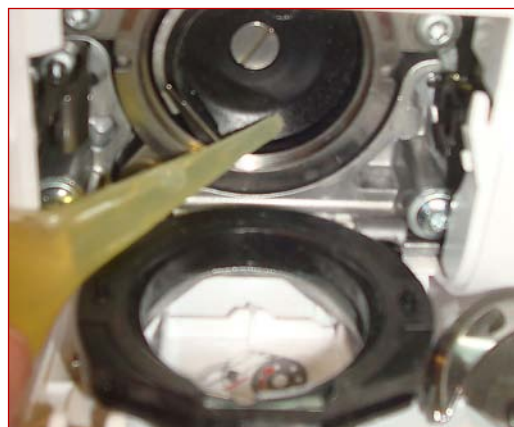


*Floss to clean between tension discs.*

### Oiling the Hook Area

- Reinstall the hook if it was removed when clearing the lint.
- Place one drop or two drops of oil in the areas shown, or as indicated in your instruction manual.
- Insert the bobbin case as instructed in the manual.  
Note: If machine is accidentally over-oiled, sew several lines of stitching on a scrap of fabric to remove the excess.

*Oiling Tips: If your machine is running noisier than usual, it's time to oil it. Use only the type of oil recommended for your machine; do not over oil.*



*Oil hook area as directed by machine manual.*

### Ten Percent of the Time

If your stitching problem is not resolved after checking the four areas discussed above, it's time to take the machine in for a professional diagnosis. Do this at least once a year even if you are not experiencing problems of any sort. Your machine will reward you with years of trouble-free stitching!

*Many thanks to John Gass, Sandi's Sewing Connection (West Burlington, Iowa) for providing the "machines in need of TLC" photos.*

# RICKY TIMS'

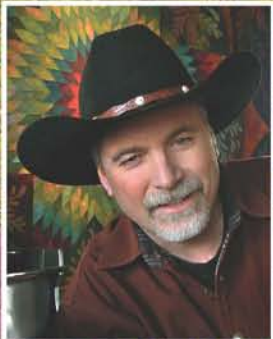


## Super QUILT SEMINARS

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

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

**Eau Claire, WI**  
May 12-14, 2011

**Bettendorf, IA**  
(Quad Cities)  
July 21-23, 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)**

**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.

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

Sponsored in part by

**BERNINA<sup>+</sup>**



# spotlight on ...



## Folk Art Patterns

Irish-born Parisian artist Marianne Byrne-Goarin is the creator of Cinnamon Patch, a collection of patchwork, folk art, and penny rug designs mixing wool felt, patchwork fabrics, and traditional embroidery stitches. Inspired by American folk art and her love of handwork, these simple patterns reflect the simple pleasures of everyday life... a garden in bloom, hearts of long ago, seasons that change...



Spring  
Heart  
Collection

## Wool Felt

Combine your Cinnamon Patch pattern with this high-quality wool felt. It's thick, soft, and pleasant to touch and use. You'll love the color palette - heathered and marbled felts in shades from

the softest pastels to the most vivid hues. This superior quality wool/rayon blend felt can be embroidered or appliquéd, and works perfectly with Cinnamon Patch patterns. Each sheet is 12" x 18". Dry clean only.



Alphabet Patchwork



Wool/rayon blend felt squares

## Charming Felt Projects

As a garden unveils its charm in every new season, The Cinnamon Patch brings you "patches" of flowers and hearts to cultivate with felt, needle, and thread. The effortless whimsy of Cinnamon Patch patterns makes them accessible for stitchers of all skill levels. The only thing left is the question: What are you waiting for? Stop by your local quilt or sewing shop and ask for Cinnamon Patch today.



Spring Welcome

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





# The Last Word

## Coming Attractions

Here's a small slice of what you'll see in our next issue:



### *Flower Power Pillow*

You'll love the explosion of texture and color on this decorator pillow by Artgirl Allison Stilwell. Layered petals, raw edge appliqué and free-motion stitching are just three of the fun techniques you'll use to create a signature look for your home.

### *Perfect Collar Points*

Whether you are a beginning sewer or a more experienced one, this method of pressing and preparing a corner for turning will definitely surprise and delight you. Good for shirts, jackets, bags, and any project that has a faced and turned corner, this technique is easy and the results are truly professional.

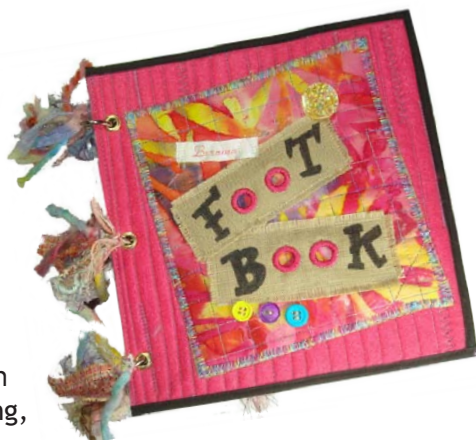


### *Threads and Edges Jacket*

Fabric strips, embroidery thread, and lots of decorative stitches are what you need to create this simple textured jacket. This Kwik Sew pattern features long sleeves, a collarless neckline, and bound edges. Making this jacket is a great to bond with your sewing machine and really get to know what it can do!

### *The Foot Book*

Create this fun mixed-media fabric book to showcase stitched techniques using various presser feet and accessories. Each issue of TTNO will feature one page, discussing and detailing the presser foot and the techniques used to create it. Start your own Foot Book with the next issue and follow along, learning as you go!



## Stitching Inspiration

We hope you've enjoyed the first issue of *Through the Needle Online* and found it to be informative and inspirational. We'd love to see your take on any of our featured projects so please email photos of your projects to [jo@berninausa.com](mailto:jo@berninausa.com) so we can share in your creativity!

## Quick Links

These are the main links featured in each article of this issue; see the articles for more links to specific products, projects, and technique information. Please visit our sponsors and contributors for more inspiration, more information, and more stitching fun!

[www.ThroughTheNeedle.com](http://www.ThroughTheNeedle.com) (coming soon)  
[www.berninausa.com](http://www.berninausa.com)  
[www.berninausablog.com](http://www.berninausablog.com)  
[www.bernina.com](http://www.bernina.com)  
[www.embroideryonline.com](http://www.embroideryonline.com)  
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[www.sarahvedelerdesigns.com](http://www.sarahvedelerdesigns.com)  
[www.sewingrepublic.com](http://www.sewingrepublic.com)