

Table of Contents

"Hand-Stitched" Binding by Machine

4 Quilters love the 38 mm Binder Attachment #88 for making %"-wide finished quilt bindings. The "hand-stitched" technique Deb Wagner teachers her students features a nearly invisible blind applique stitch and includes a technique for creating perfectly mitered corners on both the front and back of the quilt binding.

Hooray for Hippos!

8 These darling hippos are a fun way to show off all of those decorative stitches you've been waiting to try. Check your stash for a charming print or bold black and white graphic to use as the base of your project, then pull out some pretty embellishments and threads and get ready to have some fun!

Accessory Spotlight - Clear Embroidery Foot #39/39C

11 The clear sole and clearly visible markings on this useful presser foot are designed for decorative stitching, and the center guide makes is easy to stitch over applied cords.

Please Enter Your PIN

12 Make an ATM PINcushion for your pins and needles! Mary Beck digitized two versions of this clever needle organizer: She created the first in BERNINA DesignerPlus V6 Software, and then converted the design for CutWork and PaintWork. What could be easier or more fun?

Play's the Thing

16 Not only are Genette McKnight's embroidered backpacks incredibly beautiful, but each one is created for a specific person, with a great deal of attention paid to little details – selecting a theme, creating just the right images, finding meaningful quotations, and painstakingly digitizing everything in BERNINA Embroidery Software 6.

Reversible Scrappy Plaid Quilt

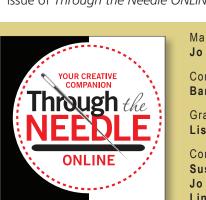
19 This cozy quilt features a variety of plaid and striped shirts, serged together strip by strip. Pull your favorite old – but too worn or out of style to wear – shirt from the back of your closet, cut them in pieces, and reassemble them into a memory quilt, perfect for a game of "Remember This Shirt?"

Dori's 3-D Flower Garden

22 Just one of a trio of stylish pillows featuring BERNINA's exclusive Dori embroidery collection, Linda Wenturine's "Dori's 3D Flower Garden" pillow is strewn with opulent three-dimensional applique flowers made using fabrics from the coordinating Benartex "Dori" collection. Perfect for adding some pizzazz to your summer décor!

The Last Word

25 Valuable coupons, a list of quick links, and a sneak peek inside the next issue of *Through the Needle ONLINE*.



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Needle Notes

For me, hot weather evokes memories of summer camps, where my favorite activity was always Arts & Crafts. Learning new skills, using unfamiliar tools and materials – just being able to create without worrying whether something would turn out "right." As Genette Mcknight says about her fantastically detailed back packs, "Play's the Thing." Her passion for creating one-of-a-kind works of art has inspired me to make time for experimenting with new materials and techniques. I hope you'll be inspired to "play" as well, and this edition of *Through the Needle ONLINE* is full of fun projects for your summer sewing adventures.

Just learning to sew? Kerry Finn's adorable hippos are the perfect place to explore all those decorative stitches on your machine and experiment with threads and presser feet. Nervous about using your serger? My Reversible Scrappy Plaid Quilt is easy to assemble and uses just one stitch, the basic 4-thread overlock. Don't worry about the "quilt police" – this quilt isn't about winning awards, it's about recycling old shirts into a cozy comforter, perfect for chilly evenings at the beach.

Beautiful summer flowers are everywhere – daisies, asters, dahlias, irises, and more. I've never been much of a gardener, but even I can "grow" a gorgeous garden with Linda Wenturine's "Dori's 3-D Flower Garden" pillow instructions. Featuring stacked cutwork applique, these beautiful blooms are stitched entirely by embroidery machine.

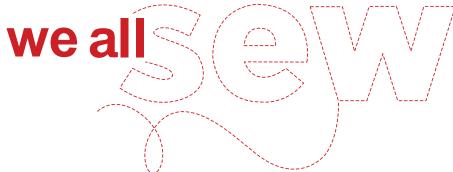
Not only is the new 38 mm Bias Binder Attachment #88 the perfect size for quilt bindings, but it's also fantastic for home dec and garment projects. Deb Wagner shares a technique for a nearly invisible, "hand-stitched" binding PLUS an awesome technique for creating perfect mitered corners on both side of the binding. Who knows? You may actually finish all those unbound UFO's this summer!

Mary Beck's clever PIN-pad pincushions are perfect for keeping track of your needles as you stitch your way through the summer, and they're easy to digitize in BERNINA Embroidery 6 or DesignWorks PaintWork software. If you don't have software, don't worry; Mary's sharing the embroidery files as well as the digitizing instructions.

Deichte Jo Leichte Editor

What summer sewing adventures do you have planned? I'd love to hear about them! Jo





Coiled Rope Basket

Project by Juliette Lanvers

Beauty is really simple when you think about it. A humble spool of cotton clothesline turns into a beautiful basket or bowl with the simplest of sewing techniques. A zigzag stitch is all you need as you go round and round to produce the shape you desire. Then add some color to create the perfect home-dec accent.



The new BERNINA Bias Binder Attachment #88, with the swing-out arm, makes turning corners easy! Quilters love the 38 mm binder, which makes a ¾"-wide finished binding, for their quilts. The "hand-stitched" binding technique I teach my students features a nearly invisible blind applique stitch – the straight stitches fall into the quilt, while the zigzags hold the binding in place. I also teach them a technique for creating perfectly mitered corners on both the front and back of the quilt binding.

Instead of using Binder Foot #95 with Binder Attachment #88 for these techniques, I prefer Manual Buttonhole #3C. The closed foot helps keep the binding in place, and the extra-large needle opening gives a clear view of the stitching, even on the corners. Plus, on 5.5 mm machines such as the 3 Series models, the 9mm Manual Buttonhole Foot #3C moves the binding to the right, giving more space in the needle opening for adjusting the needle position and stitch, while still

keeping the binder guide in position and securing the swing-out arm. This is particularly helpful when stitching a finished %"-wide binding, because with Binder Foot #95 the needle opening is the width of the entire binding.

The blindhem applique stitch is a regular blindhem stitch pre-adjusted for attaching turned-edge applique shapes with a barely-visible hand-look stitch. It is generally found in the same menu as the blanket stitch and other quilting stitches.

- #1331 on BERNINA 5 Series,
 7 Series, and 8 Series machines
- #80 on the 350 PE, #109 on the 380

If your machine doesn't have a blindhem applique stitch, use the

blindhem stitch instead. Check your sewing machine manual to find this stitch on your machine.

Adjust the stitch length to 1 mm and the width to 2 mm. Engage the Mirror Image function.



Prepare the Quilt

Make sure all four corners are a true 90° angle. Overcast the raw edges with a sewing machine zigzag or overlock stitch or serge them with a 3-thread overlock stitch.

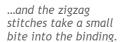
Set Up the Sewing Machine

Install Binder Attachment #88 (38 mm) and 9 mm Manual Buttonhole Foot #3C. Select the blindhem applique stitch and adjust the settings as follows:

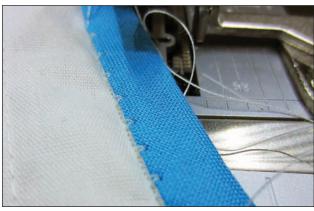
- Engage the Mirror Image function.
- Set the needle position at center or one step to the right (I find one step to the right of center usually works best).
- Use the pre-set stitch length, or adjust to 1-1.5 mm.
- Adjust the stitch width to 1-1.2 mm, with the straight stitches just kissing the edge of the binding as shown in the photo.



Adjust settings so straight stitches fall very close to the fold...







Position of straight and zigzag stitches on the finished binding.

Begin Binding the Quilt

Begin binding in the middle of one long edge. Place the quilt in the binding, lining up the binding to cover the edge. Pin in place with the pin head toward the left and the point not extending beyond the folded edge of the binding. Alternatively, hand-baste with a single stitch to secure.

To ensure that the binding is completely filled with the quilt edge, guide the edge of the quilt so it just touches the inside edge of the top curl of the binder, right where the binder bends. The quilt edge will look like it is curling into the binder. I tell my students, "Yes, I know it looks wrong, like you're guiding too much quilt into the binder. But it works!"

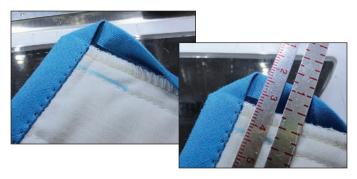


Miter the Corners

This is my technique for perfect corners, front and back. (Quilters are a fussy lot!)

Continue binding all the way to the edge of the quilt and then backstitch a few stitches.

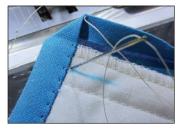
Swing out the binder arm, pull out the binding, and finger press mitered corners on the back and front of the quilt. The fold of the miter should be in a straight line with the stitching on the binding – this is a place where many people "goof."



Tip: For beginners I use a fabric marker to mark the correct location on the quilt, as it seems they always stretch the binding a little and make it too wide on the mitered corner.



Thread a hand-sewing needle with a long length of hand-quilting thread. Make a single stab stitch through the front binding, right at the inside miter, then through the quilt and into the back binding at the inside miter.





Back

Front



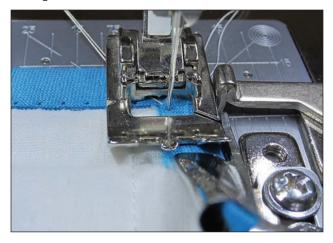


Tug on the thread and nudge the miters into position.

Put the guilt back on the machine and pull the excess binding back into the binder. Line up the corner under the needle and tug on the basting threads to line up the binding, ensuring that your stitches will begin right at the inside corner.



Engage pattern begin; this ensures that the first stitches will be the zigzag. Leaving long thread tails, continue stitching.



When the corner is complete, pull out or cut the handbasting thread but do not cut the machine thread tails.

Use a hand-sewing needle to pull the needle thread tail to the back of the quilt; knot the needle and bobbin threads and conceal them in the binding or use them to hand-stitch the miters closed.







Completed binding with matching thread; nearly invisible!

Complete the Binding

Stop stitching about 2" before the beginning of the binding. Change to a straight stitch with a length of 4 or 5 mm, and move the needle position three steps right of center.



Continue stitching, gently curving off the quilt. Stitch at least 3" to 4" off the quilt and cut the binding. Press the end of the binding to set the folds.

Remove the straight stitch basting. Place the end of the binding in place on the quilt edge and mark the overlap. Fold the binding end diagonally and trim away the excess. Pin



the folded end in place on the quilt.

Stitch the angled ends of the binding in place by hand or machine.



Debra Wagner

Debra Wagner is the author of numerous books and articles on machine quilting and sewing techniques, including *Traditional Quilts, Today's Techniques* and *All Quilt Blocks Are Not Square*.

She was named a Master Quilter for her "Rail Through the Rockies," the first machine-quilted quilt to achieve this designation. This piece is also included in *The Twentieth Century's Best American Quilts*, edited by Mary Leman Austin. Debra has been a BERNINA dealer (Wagner BERNINA Sewing, Hutchinson, MN) for 50 years. She learned machine embroidery from Katherine Berger, a Swiss BERNINA Sewing Specialist, when she was only ten years old.



Registration forms and complete details are at www.rickytims.com

The ultimate learning experience for quilters includes: 21/2 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 and Alex; 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!"

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These darling hippos are a fun way to show off all of those decorative stitches you've been waiting to try. Check your stash for a charming print or bold black and white graphic to use as the base of your project, then pull out some pretty embellishments and threads and get ready to have some fun!

Supplies

- McCalls Pattern #M6484
- ½ yard of bold or tone-on-tone cotton print fabric
- ½ yard of lightweight fusible interfacing, such as ArmoWeft or French Fuse
- ½ yard fusible fleece, such as OESD Fuse & Fleece or Pellon Fusible Batting
- Polyester stuffing
- ThreadPRO Stitch & Ditch Stabilizer, Golden Threads Quilting Paper, or similar tear-away product
- Variety of decorative threads, such as Superior Threads' King Tut, Rainbows, Art Studio Colors, and So Fine; YLI Machine Quilting Cotton, Fusions, and Variations; OESD Isacord; and Mettler Metrosheen, Cotton Embroidery Thread, and Silk-Finish Cotton
- Lightweight bobbin thread, such as Superior Threads Bottom Line or OESD Bobbin Thread
- Topstitch or Embroidery needles, size 90/14
- Colorful cording, rickrack, ribbon, lace, and trims



Presser Feet

- Edgestitch Foot #10
- Open Embroidery Foot #20
- Appliqué Foot #23
- 3-Groove Pintuck Foot #30
- Clear Reverse Pattern Foot #34
- Patchwork Foot #37
- Sideways Motion Foot #40C
- Pintuck and Decorative Stitch Foot #46C
- Binder Attachment #88 and Binder Foot #45

Preparation

For added stability, fuse the lightweight fusible interfacing to the wrong side of your fabric following the manufacturer's instructions.

Rough cut around the pattern pieces, leaving extra fabric to allow for any shrinkage that might be caused by the decorative stitching. Save the scraps to use as test pieces for auditioning color and stitch combinations before stitching on your project pieces.



To set up your sewing machine for decorative stitching:

- Install a #90/14 Topstitch or Embroidery needle.
 This will help prevent skipping and create nice, even stitches.
- Lower the needle tension one step. For instance, if the standard setting is 5, turn it to 4.
- Thread the needle with decorative thread.
- Wind a bobbin with lightweight thread.
 For CB hook machines, load the bobbin and pass the thread tail through the finger of the bobbin case. For other bobbin systems, set your bobbin system for embroidery.



Embellish the Pieces

Position and couch down your lace, ribbon, trims, or cording first, and use them as guides for adding additional color and texture with decorative stitches.

To begin, place a piece of lightweight tear-away stabilizer under the wrong side of a fused-fabric scrap. Select a stitch or trim – see tips and suggestions below – and try them out on your scrap fabric. If needed, use an additional layer of stabilizer support the stitches and keep the fabric from pulling or puckering.

Stabilize and stitch your favorites on fabric pieces.

Embellishment Tips & Tricks

- Avoid areas with darts when adding heavy cording or trims.
- Use each thread color at least three times and then switch colors for variety.
- Do the stitching in straight lines, parallel lines, or in crisscross lines to make checks or diamonds. Or just sew in random patterns; it's up to you!



Choose Your Stitches

- Combine satin stitches with open decorative stitches, placing them side by side or sewing an open stitch over a satin stitch.
- Don't forget your utility stitches. Zigzag, hemming, and honeycomb stitches are fun and decorative when used together.
- Use a double triple stitch to add outlining or extra punch to the edges of words or stitches.
- Use the hand-look backstitch or cable stitch (such as BERNINA #713) to add outlines or extra punch to the edge of words or stitches.



Let Your Machine and Presser Feet Do the Work

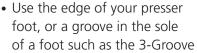
- Choose the appropriate foot for the desired stitch, such as Open Embroidery Foot #20 with decorative stitches. The open space between the toes makes it easy to see where the needle is stitching, and the wide groove in the sole of the foot lets it travel easily over bulky satin stitches.
- Another option which offers great visibility is Clear Reverse Pattern Foot #34.
- To stitch close to the edge of trims, use Edgestitch Foot #10 and adjust the needle position to left or right as needed.
- Use the Pattern Begin and Pattern End buttons/functions to add single motifs – flowers, eyelets, bartacks – between trims.







 Use the serpentine stitch to sew down jumbo rickrack. I used a 5.5 mm width and 2.2 mm stitch length. Experiment with other settings for different sizes.



Pintuck Foot #30, to add stitches parallel to sewn-down cording and trims.



• Experiment with combining stitches and couched cords using Pintuck and Decorative Stitch Foot #46. Guide the cord through a groove in the sole, and move the needle position left or right to move closer to the cord. This foot helps guide the stitches right along the edge of the cording.



Once you are happy with the stitches and trims on your fabric pieces, gently tear the stabilizer away from the stitches.

Assemble the Hippo

Apply fusible fleece to the wrong side of your embellished fabric following the manufacturer's instructions. Using the pattern pieces, cut the shapes from your batting-fused embellished fabric.

Make othe bias Binde Foot

Make a tail from rickrack or other trims, or use a length of bias binding made using Bias Binder Attachment #88 with Foot #95.

Make 3"-long loops and sew them together to make a curly tail.



Assemble the hippo following the directions included with the pattern.

Add safety-lock eyes and nose.

Stuff your hippo firmly.

Add trims or ribbons around the hippo's neck.

For more decorative stitch ideas check out Libby Lehman's "Name That



Stitch" videos on TheQuiltShow.com and Carol Ann Waugh's *Stupendous Stitching*.

The little pink hippo was embellished exclusively with 5.5 mm-wide stitches; the black and white one was decorated with 9 mm-wide stitches and directional stitches. If you are lucky enough to have an embroidery machine, try making the large hippo and decorating it with some fun flowers and a tulle tutu or bow. Whatever technique you use, your hippo is sure to be a favorite with your little ones.





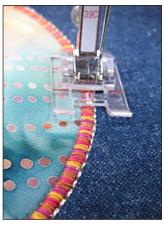
SPOTLIGHT

Clear Embroidery Foot #39/39C

by SUSAN BECK

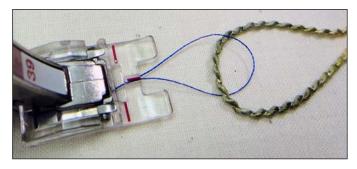
This useful presser foot is designed for decorative stitching and has several attributes that make sewing preprogrammed stitch patterns simple and successful. The clear sole offers great visibility of the stitching area, making it easier to align rows of stitch patterns as desired. The red markings on the presser also aid in the placement of stitches: The horizontal marks on each side of the foot indicate the location of the needle, while the vertical red mark on the front of the foot indicates the center of the foot and the center needle position. The Clear Embroidery Foot is available in two versions: #39 (5 mm) and #39C (9 mm).





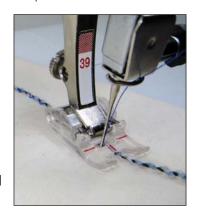
The sole has a wedge-shaped thread indentation, allowing satin stitches to pass under the foot evenly without building up and inhibiting the fabric feed. The indentation is deep enough to avoid flattening the satin stitches as the foot rides over them. Because the indentation is wider at the back of the foot, it aids in turning corners and stitching smooth curves, which is particularly helpful when sewing around appliqué shapes.





Narrow cords such as embroidery floss and other decorative threads can be fed through the small hole in the front of the foot so they will be guided under the needle for stitching for raised edges and corded appliqué. This hole is in line with the red center mark and can also be used as a visual guide for the center of the foot and the center needle position. Elastic thread

may be guided through the hole for shirring and for making belt and button loops. To thread cord into the hole, use a wire or plastic loop threader. Another option is to make a loop with a short length of thread and use it to pull the cord through the hole.





Bonus Video on the BERNINA Clear Embroidery Foot #39/39C

Click HERE to see this presser foot in action at the BERNINA International YouTube site.



Make a pincushion to organize your pins and needles! I saw a post on Facebook of a pincushion that simply said "Please enter your PIN." Christine, one of my co-workers, thought it would be even better if it actually looked like a PIN pad. I went to work in my BERNINA DesignerPlus V6 Software to see what would happen...and this is the result! Directions are also included for converting the design to DesignWorks Paintwork and Cutwork. What could be easier or more fun!

This design fits in the Jumbo Hoop on the BERNINA 830 and 780 machines. For other hoop sizes, split the design into pieces using the hoop-splitting feature of DesignerPlus V6 software.

Supplies

- 8" square of light-colored fabric for pincushion top
- 8" square of fabric for pincushion bottom
- Two 7½" squares of OESD Fuse & Fleece
- OESD StabilStick Tear-Away stabilizer

- Isacord thread in black (Black #0020), yellow (Yellow Bird #0506), red (Cardinal #1904), and green (Scrub Green #5400)
- Crushed walnut shells for stuffing

Optional

- Paintwork Tool
- Cutwork Tool
- Edding Textile Pens: #1 (black), #2 (red), #4 (green), #5 (yellow), and #12 (gray)
- OESD HydroStick Cut-Away stabilizer or HeavyWeight Cut-Away stabilizer to "float" under the hoop for a cleaner cut

Customize your PIN pad to suit the needles you use the most. Here are the abbreviations used on these pincushions:

S = Sharp

B = Ballpoint

U = Universal

ES = Embroidery Sharp

EB = Embroidery Ballpoint

TS = Topstitch

Digitize the PIN Pad

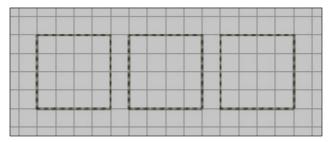
Remember to save your work frequently as you go along!

Open BERNINA Embroidery Software 6 and select New. Deselect the Hoop icon.

Right click the Show Grid icon and select the boxes next to Show Grid and Snap to Grid. Enter 5.0 mm for Horizontal and Vertical Grid Spacing.

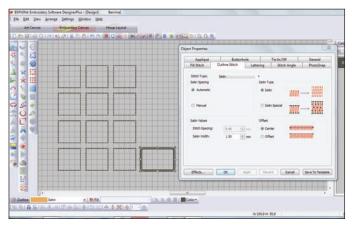
Select Outline > Triple Stitch. Using the Closed Object Tool, draw a 20 mm square on the workspace, making sure it is aligned with the vertical and horizontal grid lines. Right click to set the square. You will see a light blue outline on your grid, showing the "snap" position. Press Escape and open the Select Object Tool. Change color to #35.

Duplicate the square by selecting it, right clicking, and dragging to the right. Look for the blue outline to ensure the edges are snapping to the grid. Repeat to make three squares in a row, spaced 5 mm apart.



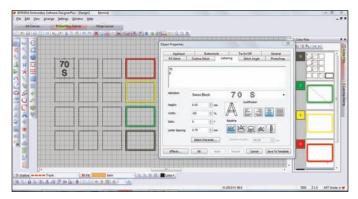
Select all three squares; right click and drag down to make a total of four rows of three squares each, spaced 5 mm apart.

Draw a 20 mm x 30 mm rectangle 5 mm to the right of the bottom row. Change Outline to Satin, with a Stitch Width of 1.5 mm. Assign color #35.



Repeat the above step to add a rectangle at the end of each row. Assign colors #3 (green), #4 (yellow) and #5 (red) as shown.

Right click on the Text icon to open the text box in Object Properties. Type 70, enter, and type S. Select the Swiss Block alphabet. Change Height to 6 mm, Width to 100%, and letter spacing to 0.75 mm. Select Center Justification. Click Apply and click in the upper left square on the work space. Change color to #13. Click OK to close Object Properties.

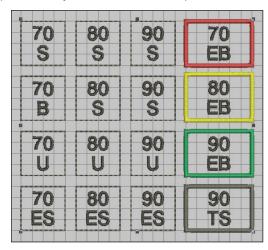


Right click on 70 S and drag a duplicate to each square and rectangle.

Double click on the second 70 S in the first row. In the Object Properties box change 70 to 80. Click Apply; this keeps the Text dialog box open so that you can continue working with text. Now click on 70 S in the third square of the first row and change it to 90 S.

Repeat the steps above to change the numbers and letters in each square to match the pincushion shown on the first page, or customize them for your favorite needle types. When finished, click OK to close the Text dialog box.

To center the text within each square, select the text first, and then press Ctrl on your computer keyboard, select the square the text is in last, and click on the Align Centers icon. Objects are aligned with the last object selected, so for this case always select the square last. Repeat until each number/letter object is aligned in its corresponding square or rectangle. Select All > Group. Click anywhere in the workspace to deselect.



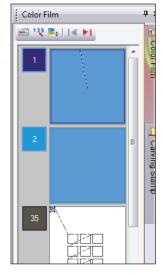
Right click the Text icon and type PLEASE ENTER, enter, and type YOUR PIN. Select the Swiss Block alphabet. Change Height to 12 mm, Width to 100%, and Letter Spacing to 1.2. Click Apply and then click in the space above the squares. Click OK. Change color to #13.

Move the lettering to 10 mm above the squares. With the lettering selected, press the control key (Ctrl) and select the squares. Click on the Align Vertical icon. While all objects are selected, click on the Group icon.

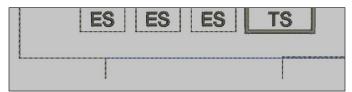
With Outline > Single active, use the Rectangle tool to draw a 160 mm square; change the color to #1. While the large square is selected press Ctrl and select the rest of the design, and then click Align Centers.

Select only the large square. Copy and paste, and change to color #2. Select both squares and drag them to positions 1 and 2 in Color Film. These are your placement and tackdown lines.

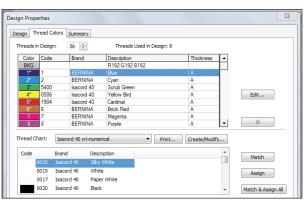
The next step creates the stitches that will sew the back of the pincushion to the embroidered front. Note the "tails" at the beginning and end; these help hold the stitching after turning and before you whipstitch the opening closed.



Select the Open Object tool and Outline > Triple. Trace an open square, leaving about 80 mm open along one edge and adding "tails" as shown. Change to color #6.



Select Settings > Thread Colors and assign Isacord thread colors if desired: #3 = 5400, #4 = 0506, #5 = 1904, #13 = 0020, and #35 = 0131. Colors 1, 2 and 6 are the same; select a shade that matches your fabric.



Save your design and export it to your USB stick or embroidery machine.

Construct the Pincushion

Apply OESD Fuse & Fleece to back of each 8" square of fabric.

Hoop a piece of StabilStick in the Jumbo Hoop (or your largest hoop). Remove the paper backing to expose the sticky adhesive. Embroider the first color – the placement line.

Position a square of fabric (the pincushion top) within the placement line. Stitch the second color – the tack down line.

Center fabric for pincushion top and stitch tack down line. Sew all colors, stopping before the last large square – the one that will stitch the pincushion front and back together.

Place the remaining 8" square (the pincushion back) right side down on top of the embroidered design. Stitch last large square.

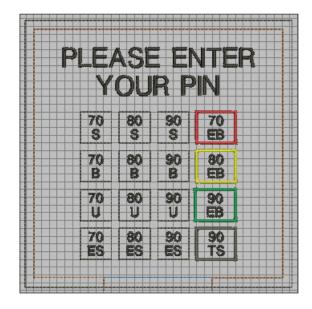
Remove the embroidered piece from the hoop. Trim ¼" away on all sides and clip the corners. Gently remove the excess stabilizer. Turn and press.

Fill the pincushion with walnut shells and whipstitch the opening closed by hand.

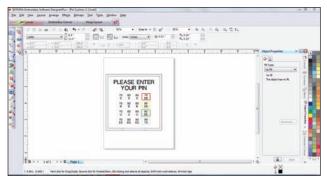
Fill with pins and needles!

BONUS: Convert to PaintWork and CutWork

Draw a 172 mm square around the design. Change the color to #9. Select the new square, press Ctrl, and select the first square in Color Film; click on Align Centers. Save as Pincushion 2.



Select All. Choose Convert Selected Embroidery to Art Vectors. This converts the embroidery design to a vector file and opens it in Art Canvas. Save As Pincushion 2 Vector. Select All > Copy.

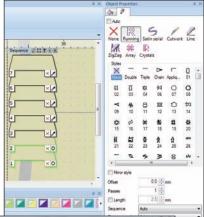


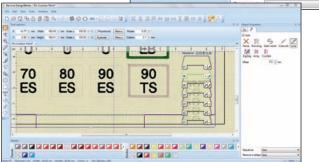
Open the DesignWorks software. Click through the wizard and choose New Graphic > Finish. Click Paste; the vector image will show on the workspace. It automatically opens as PaintWork.

Ungroup the design and select PLEASE ENTER YOUR PIN. Left click in the upper left corner of the black color square to add an outline. Save as Pincushion Paint.

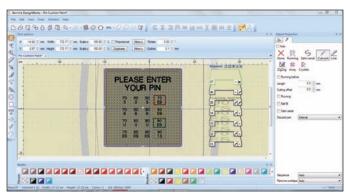


In Sequence Manager navigate to trays 1 and 2 and change to Running Stitches. Click on tray 36; change the outline to 0.6 mm and choose the Triple Stitch Running Stitch. These are your placement, tack down, and "sew together" squares.

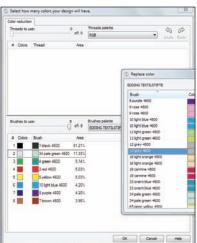




To add Cutwork, select the last tray – #37, the last square you drew – and change to Cutwork. Save as Pincushion Paint and Cutwork.



Click on the Edit
Palette icon and
choose Edding
Textilstifte for brushes.
Double click on "34
Pale Green 4600" and
change to "12 Grey
4600." Click OK.



Construct the Pincushion

The steps for assembling the CutWork/PaintWork pincushion are the same as for the embroidered pincushion except that the only stitching will be the placement, tack down, and "sew together" stitches. Paint the design and then follow the prompts for the CutWork Tool to cut out the pieces. Then all you have left to do is turn, fill, and whipstitch the edges together by hand.



Mary Beck

I work and teach part time at the Sewing Room in Tucson, Arizona. When I'm not there I am at home in my sewing room playing with my toys (a BERNINA 830 LE sewing and embroidery machine, 1300 MDC serger, and all

sorts of BERNINA software) or designing quilt patterns. Sometimes I even cook dinner.

www.sewingroomtucson.com

show \$ tell

Play's the Thing

by GENETTE MCKNIGHT

When I opened the e-mail and saw a photo of Genette McKnight's Grecian Urn backpack, I knew I had to find out more about her and her fabulous embroidered backpacks. Not only are they incredibly beautiful, but each one is created for a specific person, with a great deal of attention paid to little details – selecting a theme, creating just the right images, finding meaningful quotations, and painstakingly digitizing everything in BERNINA Embroidery Software 6. I know you'll enjoy learning about her design process and hope you'll be inspired to create your own wonderful works of art, whether through embroidery or other sewing techniques. Be inspired! ~Jo Leichte



Tree of Jesse Quilt



Grecian Urn Backpack



Every project I make has to mean something; it has to be centered around an idea. Sometimes the themes reflect an interest of the intended recipient – art, music, literature. Once I have that seed of an idea, the design grows through necessity, imagination, skill, and pure fun.

First I look for digitized embroidery images I can purchase to meet my needs. If I don't find any readily available, I digitize my own. That's when the fun really starts. At this point I begin to collect all sorts of images that I might digitize. I look for line drawings, paintings, photographs, stained glass, real objects, and even tattoos of things that can be appliqued and embroidered, items that complement each other as well as contribute to the theme and overall design.

When I create my backpacks and quilts, I'm making things of beauty that will last a long time. Therefore I do extra embroidery on top of applique, and machine-embroider seams to make them stronger. I don't care how long it takes me to make them, or whether I'd ever be able to sell them. I am simply playing, enjoying the creation of heirlooms.

Because I'm playing, and hate repetition, I try not to make the same thing more than once. Because of this, my pieces grow in diversity and technique. BERNINA Embroidery Software 6 is a wonderful program to play with. Even though I've been using it for a long time, I still haven't discovered all it can do. Each time I digitize I broaden my understanding of this wonderful software.

The coalescence of art, technology, fun, and sharing – that's what my hobby is all about.











To see more of Genette's work, visit her Pinterest board:

http://m.pinterest.com/genettemc/pins/



A grand, ungodly, god-like man... fixed his fiery lance in mightier, stranger foes than whales.





I love scrappy quilts, and they go together quickly on my serger. I like looking at them and finding bits of fabric that remind me of people and places: a dress my grandmother made for my aunt, later passed down to me; a shirt I made for a friend, since moved far away; a jacket I made when I was fifteen, starting school in a new town; the paint-splattered shirt I wore while constructing theater sets in college. This sozy quilt features a variety of plaid and striped shirts, serged together strip by strip. This is not an "award-winning quilt" – it's a "take-to-the-beach, it's-okay-to-get-it-dirty" quilt, perfect for making forts as well as games of "Remember This Shirt?"

- Plaid shirts (and/or pajamas). You'll need several, depending on the size and condition of the shirts and the size of the finished quilt. Pieces for the one shown here were cut from ten plaid shirts, a chambray shirt, and two pairs of plaid pajama pants. The finished quilt measures 56" x 64" a nice size for snuggling under during chilly evenings outside.
- Lightweight batting for the foundation strips (I used two yards of 90"-wide Warm & Natural)
- Rotary cutter, ruler, mat
- Four spools of serger thread, such as Mettler Seracor (previously Metrocor)
- Decorative thread for edges
 (I used two spools of YLI Colors in Red)
- Tapestry needle or bodkin
- Serger
- Serger accessories

Prepare the Fabric

Launder and press the shirts.

Cut batting into strips 4" to 7" wide, to equal the desired width of the finished quilt plus 4"-6". For this quilt I used four 7"-wide strips, two 6"-wide strips, two 5"-side strips, and two 4"-wide strips, each 68" long (4" longer than the finished length of 64").

Tip: I cut my largest strips 7" wide because that's the width of my ruler. If your widest ruler is 6" wide, it's perfectly fine use that as your widest strip width.

Tip: Did you know you can piece batting? Select the running stitch on your sewing machine – it's the one with three "zigs" to the left followed by three "zags" to the right. Cut the edges of the batting straight using a rotary cutter and ruler. Butt the cut edges together, and stitch with the edges under the center of the presser foot.



Cut shirts into strips 4" to 7" wide, along the longest parts of the shirts. Don't worry if some of the plaids aren't exactly straight and on-grain in the strips. Remember, it's a play quilt and no one will be deducting points if some of the lines are wobbly.

You'll need enough "shirt strips" to cover the battings strips on both sides to create a reversible quilt.



Piece the Strips

Set your serger for a 4-thread overlock stitch. Serge all the shirt strips of the same width together end to end, alternating colors. Press seam allowances to one side. You'll have several very long pieced strips at this point.





Cut the pieced strips into lengths that are 3"-4" longer than the desired finished width of the quilt.



Construct the Quilt

Sandwich a batting strip between two shirt strips, wrong sides toward the batting, aligning all edges. Serge both long edges. (This step is optional, but I

like "basting" the layers together so there aren't so many raw edges to align for the next step.)

Place a second set of shirt strips right sides together with the first two strips, aligning the edges. Place a batting strip underneath. Serge one long edge.





Flip the outer layers open; press.





Square up edges if needed, making sure all long edges and seams are parallel. Serge-baste raw edges together.

Tip: Use a clear gridded ruler to check that all edges are parallel. If they need straightening, mark a straight line with a fabric marker, then serge the edge again, cutting along the marked line.



Sandwich one long edge between two shirt strips, right sides together. Place a batting strip underneath. Serge together. Flip, press, square, and serge-baste.

Repeat until all strips are used to complete the guilt top.

Finish the Edges

Square the outer edges of the quilt, making sure the edges are parallel (long sides) or perpendicular (short ends) to the seams.

Thread the serger for a wide 3-thread overlock with decorative thread in the loopers. Serge around the edges of the quilt, leaving 3"-4" thread tails.



Weave thread tails under the stitching.

Variations

- Use quilt fabrics instead of shirts. This is a super stash-buster.
- Use different colors or patterns for each side of the quilt. For instance, polka prints on one side and stripes on the other.
- For a nice alternative to a t-shirt quilt, use pieces from the recipient's school and sports uniforms or favorite out-grown or worn-out clothes.
- For a more traditional finish, bind the edges using your favorite technique. (Try Deb Wagner's technique on page 4.)



Bonus Videos on BERNINA Overlock / Serger Machines

Click HERE to see a helpful video on an overlock machine in action at the BERNINA International YouTube site.



partner

- http://thebobbincase.net
- http://www.onceuponaquilt.com
- http://sayitwithstitches.net/blog
- http://whatsnewatthequiltshop.blogspot.com
- http://sewvacltd.com
- http://www.sandissewingconnection.com
- http://www.thepresserfoot.com
- http://www.seworiginal.org
- https://www.shiisaquilts.com
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- http://www.kate-n-kaboodle.com
- http://www.nancyprince.com
- http://scrap-therapy-quilts.blogspot.com
- http://hummingbird-highway.com
- http://www.libbylehman.us
- http://www.branums.com
- http://rgadesignquilts.blogspot.com
- http://www.fiberellastudio.com
- http://www.wendybutlerberns.com



Just one of a trio of stylish pillows featuring BERNINA's exclusive Dori embroidery collection, Dori's 3D Flower Garden pillow is strewn with opulent three-dimensional applique flowers made using fabrics from the coordinating Benartex "Dori" collection. Among the designs in the embroidery collection are 3D flowers and leaves, floral sprays, and border and corner elements, some of which are used to embellish the two other pillows in this colorful set. Visit bernina.com/throughtheneedle to download instructions for the additional pillows, and add some pizzazz to your summer décor. What fun!



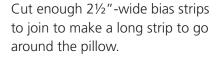


Supplies

- BERNINA Exclusive Embroidery Collection #82004, designs #82004-32 and 27
- ½ yard of light-colored fabric for pillow cover
- ½ yard of contrasting or coordinating fabric for piping
- Fabric fat quarters in three shades of blue for flowers
- 2 yards of 4/32" cord for piping
- 16"-square pillow form
- OESD Ultra Clean & Tear Tear-Away Stabilizer
- OESD AguaMesh Wash-Away Stabilizer
- 505 Temporary Spray Adhesive
- Organ Embroidery needle, size 80/12 for flowers
- Organ Embroidery Needle, size 90/14 for flower centers
- Microtex Sharp needle, size 80/12 for construction
- Isacord embroidery threads to coordinate with fabrics
- All-purpose thread for construction
- Temporary marker such as Frixion
- Pillow Corner Template by Dritz Home
- Bulky Overlock Foot #12/12C
- Teardrop Embroidery Foot #26
- Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D
- Jumbo Hoop, Mega Hoop, or Large Oval Hoop

Cutting

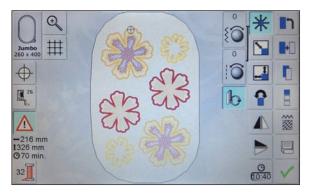
Cut two 17" squares from the light fabric for the pillow cover. Optional: Cut the corners on both pieces following the instructions on the Pillow Corner Template. This step helps eliminate the "dog ears" that typically form at square pillow corners.





Embroidered Applique

If you are using the Jumbo or Mega Hoop, you will be able to embroider all three parts of the flower in one hooping.



Print the flower applique patterns from the PDF file included with the embroidery collection.

Tip: If you have the BERNINA CutWork Tool, use the files included with the embroidery collection for cutting your applique shapes.

Rough-cut around each paper template, leaving a margin beyond the outline, then lightly spray the back of each one with 505 Temporary Adhesive. Affix the pieces to the right side of the applique fabrics. You may also want to pin them in place for added stability.

Cut the applique pieces out on the printed lines. Turn back the top of each template and use a temporary marking pen to mark "top" on the fabric. Remove the paper templates.





Install a size 80/12 Organ Embroidery needle. Hoop two layers of AquaMesh stabilizer. Embroider the applique placement lines and remove the hoop from the machine.

Lightly spray the wrong side of each applique shape with 505 adhesive and affix it to the AquaMesh stabilizer within the placement lines, making sure the placement arrows are pointing toward the top. This ensures that your cut flowers will line up perfectly with the placement lines.



Return the hoop to the machine and finish embroidering the flowers.



Cut the flowers from the AquaMesh, leaving a narrow margin of stabilizer beyond the edges as shown in the photo. Be careful not to cut into the stitching.

Remove the remaining AquaMesh stabilizer by placing the flowers under warm running water. When all of the

AquaMesh is removed, place the flowers right side up on a towel to dry.

Piping

Using ¼"-wide diagonal seams, join the bias strips to create one long strip. Press the seam allowances open.

Wrap the bias strip around the filler cord. Place the wrapped cord under the groove in the sole of Bulky Overlock Foot #12/12C with the raw edges to the right. Move the needle position to the far right. Stitch using a straight stitch. Trim the seam allowances ½" from the stitching.



Place the piping around the edges of the pillow front, aligning the raw edges. Move the needle position five steps to the right of center. Begin stitching about 3" from the end of the piping. Stitch with a straight stitch. Clip the seam piping allowances as needed when sewing around each corner. Stop stitching about 3" from the starting point.

To join the ends, undo the stitching from the starting end to expose about 2" of cord. Trim away 2" of cord; do not trim the fabric. Turn under and press ½" at the starting end of the piping. Enclose the opposite end of the piping inside the open starting end. Finish sewing the piping to the pillow front.

For step-by-step photos, download the Covered Cord Instructions at bernina.com/throughtheneedle.

Attach the Flowers

Draw non-permanent placement lines about 1¼" from the edges of the lower right corner of the pillow-cover front. Arrange the flowers in the corner within these lines as desired.

Stick a pin through the center of each applique to mark the center point of each flower.





Keeping the pin in place through the flower and the background fabric, fold the flower back and mark the center on the background.

Remove the flower.

Layer the three pieces of each flower: Back, middle, and top. Pin them together, keeping the pins away from the center where the layers will be embroidered together. Mark the center of the top flower.



Hoop a layer of Ultra Clean & Tear Stabilizer in the Large Oval hoop. Place the hoop on the machine and prepare to embroider the flower centers.

Spray the wrong side of the lower right corner of the pillow front with 505 adhesive, behind the area where the flowers wil be placed. Affix the pillow front, right side up, on the hooped stabilizer. Move the embroidery hoop so the needle is centered over one of the marks indicating a flower center. Place the layered flower over the mark, with the marked center directly under the machine needle.



Stitch the flower center using a size 90/14 Organ Embroidery needle. Repeat for the remaining flowers.

Finishing

Place the pillow front and back right sides together. Allowing the piping to ride within the groove in the sole of Bulky Overlock Foot #12/12C and using a needle position 5 steps to the right of center, stitch around three edges,

Turn the pillow cover right side out. Insert the pillow form and sew the remaining side closed by hand.

Download instructions for the Dori Bonus Pillows at bernina.com/throughtheneedle.





The Last Word

A sneak peek at what's coming in *Through the Needle ONLINE*, Issue #19:

Tick, Tock, Goes the Clock

New BERNINA owner Kelly Neeley created this magnificent quilted clock using skills she learned while completing Eileen Hogan's machine mastery classes at Thimble Pleasures, Chapel Hill, NC.



July 2013 Accessory SPECIAL

25% OFF

BERNINA Clear Embroidery Foot #39 / 39C



Sometimes called an appliqué foot, this foot was designed for satin stitching of all types. The sole allows satin stitches to pass under the foot evenly without building up and inhibiting the feed. Helpful red lines on the sole act as a visual guide for perfectly placed stitching!

For July 2013 only, get 25% OFF the BERNINA Clear Embroidery Foot #39 / 39C. Offer good at participating BERNINA dealers in the United States. Coupon may not be combined with any other offer.

August 2013 Accessory SPECIAL

25% OFF

BERNINA Tailor Tack Foot #7



Designed to eliminate the tedious job of marking garment pieces with hand tailor tacks, this foot offers a way to stitch thread loops on fabric for marking seamlines, darts, and notches. Threads can be clipped or trimmed for a variety of practical and decorative effects!

For August 2013 only, get 25% OFF the BERNINA Tailor Tack Foot #7. Offer good at participating BERNINA dealers in the United States. Coupon may not be combined with any other offer.

Heirloom Sewing – by Serger!

Betty Ladymon, BERNINA of Dallas, TX, shares instructions for her popular heirloom pillow class. Everything is sewn entirely on the serger – rolled-edge pintucks, flatlock ribbon trim, gathered puffing strips, covered cord, even the zipper!



Quick Links

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

- bernina.com/ThroughTheNeedle
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Until September...

Do you have any sewing getaways planned for later this year? Where would you go for a dream sewing vacation? Who would you take along, and what would you take with you? We'd like to know! jo@berninausa.com