

17  
ISSUE

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Through *the*  
**NEEDLE**

ONLINE

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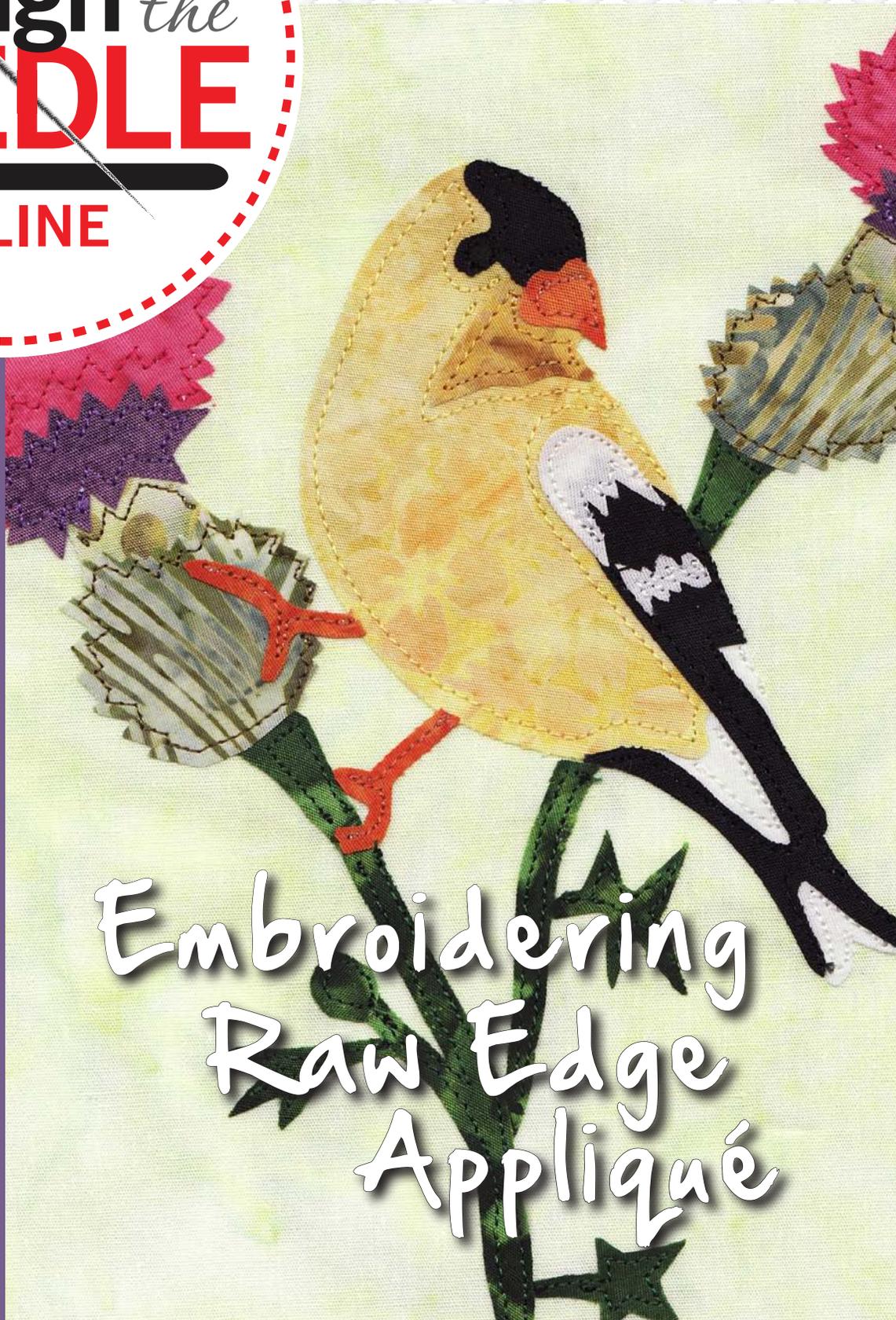
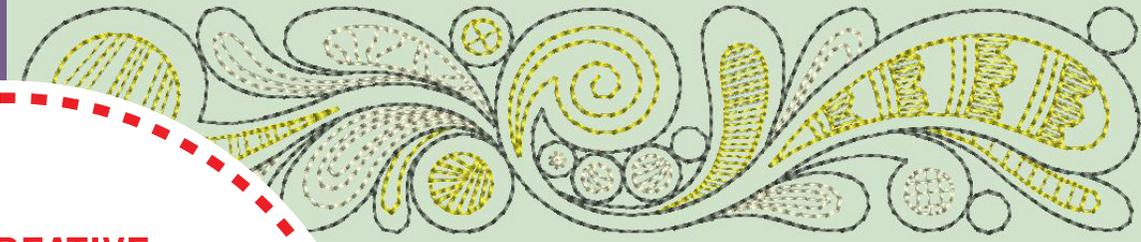
Phoenix Rising Quilt



Message on a Bottle



Celebration Banners



Embroidering  
Raw Edge  
Appliqué

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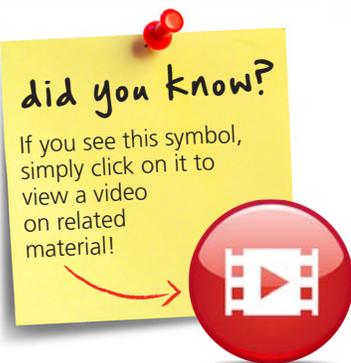
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Fab Feathers  
Collection 21008  
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# Needle Notes

For many of us, May brings warm breezes, budding leaves, and blooming flowers. The end of winter is cause for making merry, and this issue of *Through the Needle ONLINE* is all about celebrating.

The phoenix, an ancient symbol of rebirth and renewal, is the inspiration for ReNae Merrill's foundation-pieced mandala. The intricate swirling design appears to require complicated sewing, but look more closely; all those complex curves are composed of straight lines. Based on a twisted log cabin block, the spiral designs aren't so challenging to stitch after all.

Patrice Denault captures the beauty of nature in her exquisite bird appliqués. Such perfectly placed free-motion outlines must require years of practice and experience to achieve, don't you think? But, no – they're not free-motion after all! Patrice shares her technique for digitizing raw edge appliqué in BERNINA Embroidery Software 6. Perfect results every time!

Make any day a special occasion. Visiting friends? Take along a bottled beverage with a hand-crafted label; Jen Swearington shows how with her stenciled vintage-fabric label covers. Create a party atmosphere with Mary Beck's festive Celebration Pennants. Don't stop at birthdays and anniversaries; celebrate everyday events such as sports meets and music recitals, too.

If you're lucky enough to live in – or visit – a sun-drenched climate, treat yourself to an embellished beach caftan. Elva Mungai's one-size-fits-most cover-up features summery appliqué and embroidery from the new BERNINA Exclusive Lillified Collection #82003; the matching monogrammed tote is a special bonus download from [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle).

For an easy-to-stitch décor update, set up your sewing machine with Circular Embroidery Attachment #83 and stitch Kathleen Seymour's Quilted Circles Runner. So simple, you'll want one for every season of the year. They're also a great stash-buster!

How do you celebrate spring? I'd love to see what you're making! Jo

*Jo Leichte*  
Jo Leichte  
Editor



**we all** SEW

## Bohemian Shoulder Bag

*Project from Inspiration Magazine and WeAllSew*

Looking for a fun and practical project for sewers of all levels? This cool-looking bag goes from super simple to super trendy with plenty of options for embellishment. Enjoy playing with decorative stitches on your machine and splash some color in the process. Walk away (and around!) with a casual bag that shows some serious groove.

quilting  
PROJECT



# Phoenix Rising

by RANAE MERRILL

Based on her book  
*Magnificent Spiral Mandala Quilts*

Finished Quilt size: 30" square  
Finished Mandala size: 20" diameter

*It's hard to believe, but there are no curved seams in this quilt. Every curve within the circular mandala design is created with a twisted log cabin – or "spiral" – block, sewn in straight lines. Rather than building from a square block, the basic structure of the design is a wedge – like a slice of pie – filled with spiral blocks. Two similar but different wedges combine in mirror symmetry to produce the design. If you can sew a straight line, if you can make a Log Cabin block...you can make this quilt.*

### Fabric, Value Comparison, and Cutting List

To achieve a look similar to the quilt shown, select fabrics with the values indicated in the chart (right).

### Supplies

- Download bonus files at [BERNINA.com/ThroughTheNeedle](http://BERNINA.com/ThroughTheNeedle)
- White, gray, pink, and yellow fabrics as listed in the chart (right); cut into strips as indicated\*
- One 36" square of batting
- Eight 8½" x 11" EQ Printable Foundation Sheets
- Four 8½" x 11" sheets of white paper
- Small index card or piece of cardstock
- Double-sided tape
- Blue painters tape
- Fabric glue stick (optional)
- Highlighters in assorted colors
- Iron or seam roller
- Add-a-Quarter or Add-an-Eighth tool
- Rotary cutter and mat

\*The list of strip cuts given here is a guide, based on grouping templates of the same height together on the same strip, with ¼"-wide seam allowances on all sides. Yardage is the *minimum* amount of 44"-wide fabric needed based on this cutting technique, rounded up to the nearest ⅛ yard. Please purchase additional fabric if you cut generously and/or want "insurance."

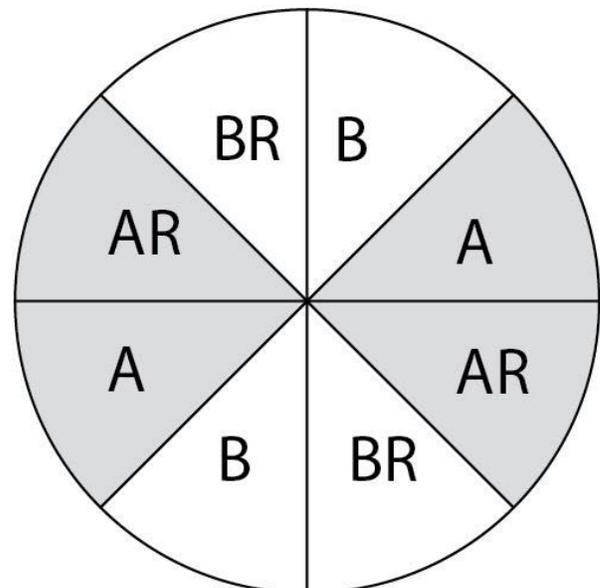
WOF= Width of Fabric

Color	Amount	Cutting Instructions (44" Width of Fabric/WOF)
White	7/8 yard	1 strip, 1¾" x WOF (Spirals) 1 strip, 2" x WOF (Spirals) 1 square, 27" x 27" (Background) 5 strips, 1" x 27", join and cut into 4 equal strips (Border 2)
White Sparkle	⅛ yard	1 strip, 1¾" x WOF
Solid Black	1⅜ yards	5 strips, 1½" x WOF (Spirals) 4 strips, 1¾" x WOF (Border 3) 4 strips, 2¼" x WOF; join with bias seams into one continuous strip (Binding) 1 square, 22" x 22" (facing for finished mandala)
Bright Yellow	⅛ yard	2 strips, 1¼" x WOF (Spirals) 1 strip, 1½" x WOF (Spirals)
Dark Yellow	⅛ yard	2 strips, 1¼" x WOF (Spirals)
Solid Dark Gray (Gray #5)	¾ yard	3 strips, 1¼" x WOF (Spirals) 4 strips, 1" x WOF (Border 1) Bias strips, 1⅝" wide; cut enough to join with bias seams into one continuous strip measuring 70" long (Circle around Mandala)
Dark Medium Gray (Gray #4)	⅛ yard	1 strip, 1¼" x WOF (Spirals)
Medium Gray (Gray #3)	⅛ yard	1 strip, 1¼" x WOF (Spirals)
Light Medium Gray (Gray #2)	⅛ yard	2 strips, 1½" x WOF (Spirals)
Light Gray (Gray #1)	⅛ yard	1 strip, 1" x WOF (Spirals) 1 strip, 1½" x WOF (Spirals)
Very Dark Red	⅛ yard	1 strip, 1½" x WOF (Spirals)
Dark Pink (Pink #1)	⅛ yard	1 strip, 1" x WOF (Spirals) 1 strip, 1¼" x WOF (Spirals) 1 strip, 1⅝" x WOF (Spirals)
Medium Pink (Pink #2)	⅛ yard	1 strip, 1¼" x WOF (Spirals) 1 strip, 1⅝" x WOF (Spirals)
Light Pink (Pink #3)	⅛ yard	1 strip, 1¼" x WOF (Spirals) 1 strip, 1⅝" x WOF (Spirals)
Fabric for backing and hanging sleeve	1 yard	1 square, 36" x 36" Use remainder for hanging sleeve

### Prepare Foundations and Cutting Templates

There are two different wedges in this mandala – Wedge A and Wedge B. Wedge A contains Spirals V, W and X; Wedge B contains Spirals Y and Z.

There are four wedges on the vertical axis (B & BR) and four wedges on the horizontal axis (A & AR). In each set of four wedges, two are in *original orientation* (A, B) and two are in *reverse (mirror-image) orientation* (AR, BR). The templates provided are in original orientation. For reverse orientation, print the templates on translucent foundation, turn them over, and mark "R" on the backs. These are the fronts of the reverse foundation pieces. There is no need to make two sets of cutting templates, because all fabric is cut into rectangular strips, not triangles, and will work in either original or reverse orientation.



On white paper, print two copies of Wedge A (Spirals V/W/X) and two copies of Wedge B (Spirals Y/Z). Keep a copy of each wedge for a master template copy and use the other copy for cutting templates.

On translucent foundation material, print four copies of Wedge A (Spirals V/W/X) and four copies of Wedge B (Spirals Y/Z). Turn over two of each spiral foundation and mark "**REVERSE**." Cut apart the individual spirals, leaving at least  $\frac{1}{4}$ " excess foundation beyond all edges.

Cover the back of one white paper copy of each spiral template with double-sided tape spaced  $\frac{1}{8}$ " to  $\frac{1}{4}$ " apart. Don't stretch the tape as you stick it down or it will cause the templates to pucker. (If you do get a pucker, slit the tape behind it with sharp scissors or a seam ripper and smooth it flat.)

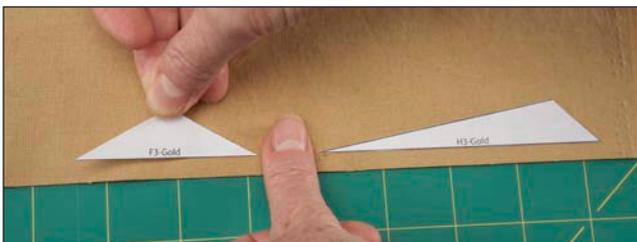
### Cut the Pieces

Gather all of the fabrics for the spirals. Square off one cut edge of each fabric and lay them all on the table. Cut each spiral into its separate triangles and center. As you cut the triangles apart, sort the cutting templates on their corresponding fabrics.

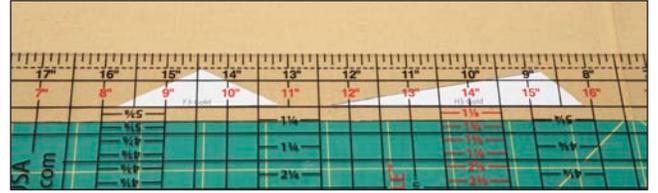


Now work with one fabric at a time. Lay the fabric on a cutting mat with the squared edge toward you. The fabric can be folded in layers. (Be careful that the templates don't fall off as you handle the fabric.)

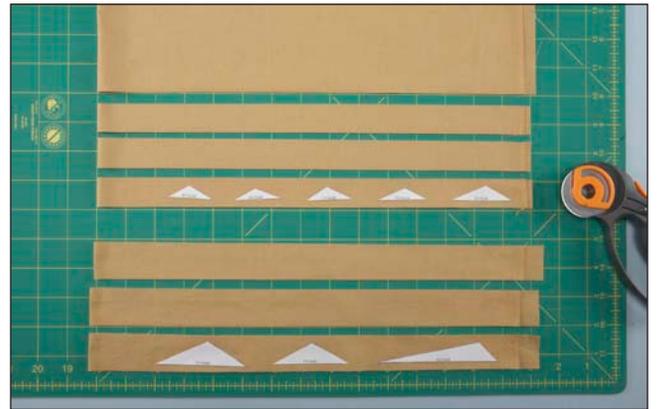
Position the cutting templates on the fabric  $\frac{3}{4}$ " apart with the labeled edge  $\frac{1}{4}$ " from the cut edge of the fabric. (A generous thumb width between them is just right.) Group the templates so that triangles of the same height are on the same strip.



Place the rotary cutting ruler over the templates, with the edge  $\frac{1}{4}$ " above the peak of the highest triangle in the row. (Don't cut pieces larger than this – the excess fabric gets in the way when sewing.)



Cut a strip across the width of the fabric (WOF). If necessary, cut enough additional strips of the same width so that you have 4 layers of fabric for each cutting template.



Stack the strips, and then cut apart the triangle templates leaving at least  $\frac{1}{4}$ " of fabric beyond each end of each template. Pin or clip each group together. Sort the stacks by spiral, so all the X's are grouped together, all the Y's, etc. Within each spiral group, arrange the stacks in alphabetical order – A1, A2, A3, etc., then B1, B2, B3 and so forth.



### Sew the Nesting Spirals

Sew the spirals following the instructions on the following pages, working in groups of four (two original, two reverse).

*Note: The photos here are from RaNae's book Magnificent Spiral Mandala Quilts, so they do not match this project. However, the techniques described and shown are correct for sewing this project.*

Nesting spirals are constructed by sewing rings of triangles from the center to the outer edges.

**1. Set the Center**

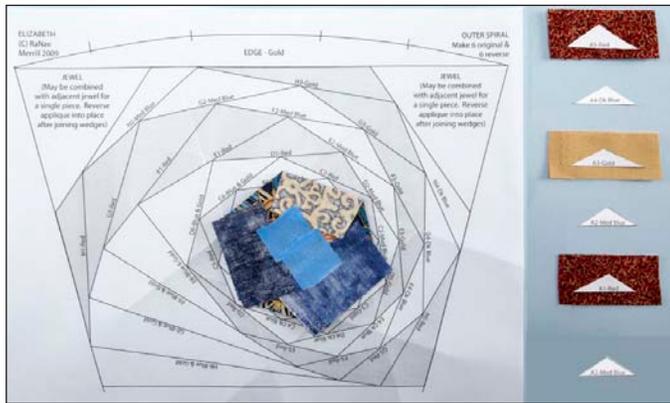
Place a rolled piece of painter's tape or a dab of fabric glue on the front of the foundation in the center. (Don't use double-sided tape here. It's easy to forget and difficult to remove.) If the center is not pieced or fussy-cut, simply place the center fabric face up over the center area on the front of the foundation.

Do a "next step trim" (see sidebar for instructions) around the center to trim the fabric to size and set up the seam allowances for Ring A.

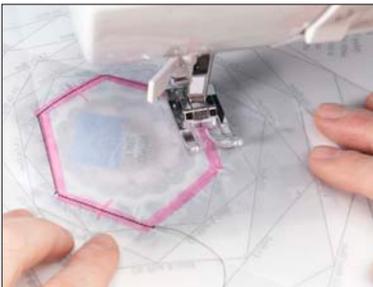


**2. Ring A**

Position the fabric for Triangle A1 face down on the front of the foundation. Align the long side of the strip with the edge of the center. Tape the fabric strip into position with painter's tape. The picture shows three pieces of fabric in place at the same time; multiple strips can be sewn at the same time as long as they are not adjacent to each other in the ring.



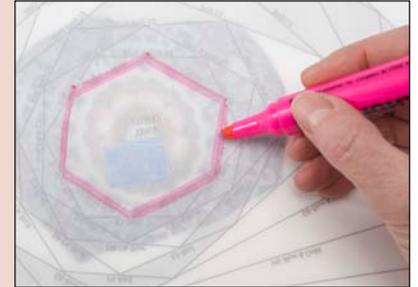
**3. Stitch Along the Seamline**



Turn the foundation over and stitch from the back along the seam line for Triangle A1. Begin and end the seam two or three stitches beyond each end of the line.

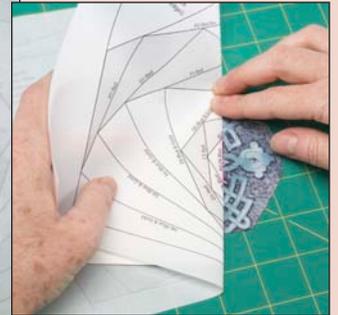
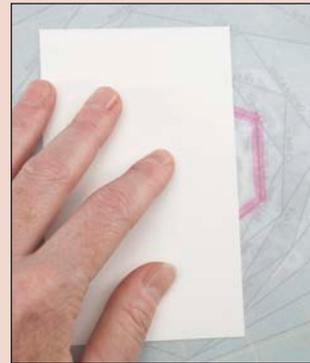
**Next Step Trim**

A "next step trim" cuts the rectangular strips of fabric down to the shapes of the center and the triangles in the spiral. At the same time, it sets up the correct seam allowance for the next ring of triangles. Do a "next step trim" around the center to begin, setting up the seam allowances the first ring.



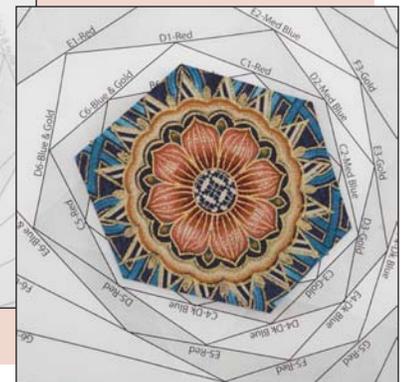
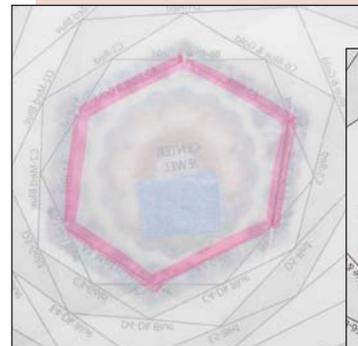
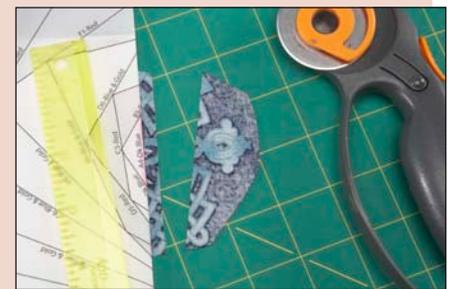
On the back of the foundation, highlight the seam line for the first ring ("A" ring) of triangles.

Place an index card along the highlighted line and fold the foundation back over it. The fabric should extend beyond the folded edge of the foundation.



Place the Add-a-Quarter or Add-an-Eighth tool along the edge of the fold and trim the excess fabric with the rotary cutter.

Here is the center of a spiral after its "next step trim." It is trimmed to shape and it has 1/4" seam allowances on all sides.



#### 4. Turn and Press

Flip the fabric strip right-side up into position and press with an iron or seam roller. Hold onto the extra fabric of the rectangular strip and gently tug the fabric back until you can see the stitches, and then press. This is critical for having smooth edges on the spiral spokes.



If necessary, tape the loose edge of the pressed fabric to the foundation to prevent it from slipping back over the seam line or getting caught in another seam.

*Tip: When pressing spirals, move the iron from the center toward the edge so the fabric is pressed back along the seam. If you see "hooks" on the spoke edges, the most likely reason is that the fabric is folded over the seam line.*

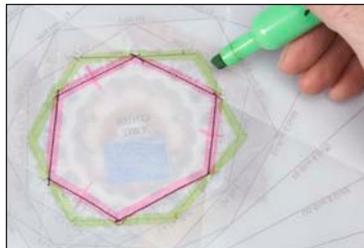


#### 5. Ring A, Remaining Triangles

Repeat steps 2-4 to sew each triangle in Ring A in numerical order on the front of the foundation.

#### 6. Do a "Next Step Trim"

Do a "next step trim" to remove excess fabric and set up the seam allowances for the next ring of triangles. To avoid confusion, highlight the next seam line with a different color than the previous one. (When you do the "next step trim" for the next ring of triangles after that, use the first color highlighter to avoid confusing seam lines.)



*Tip: Watch out! As you work through the rings of the spiral, be careful not to fold back the foundation along the line of stitching that you just sewed. If you do, you will cut off all the pieces you just sewed on, and you will have to re-cut and re-sew all the cut-off pieces. Make sure there is NO stitching on the line where you set your card. If this happens, give yourself a chocolate break to calm down before attempting to fix it!*

#### 7. Ring B and Remaining Outer Rings

Repeat steps 2-6 for each ring of triangles, moving out from the center. Carefully follow the color placements as marked on the foundations. As you add rings to the spiral, you will see the spokes grow and curve.

When you complete the spiral, trim  $\frac{1}{4}$ " beyond the outside line of the spiral leaving a seam allowance to join the spirals. Do not remove the foundation.

If you are using foundation material that will remain in the quilt, remove the tape in the center of the spiral by tearing away only the center of the foundation.

#### Assemble the Mandala

Before sewing the spirals together, arrange them with the background pieces in their final positions. Refer to the photo at the beginning of this article and the diagram included with the templates for positioning.

1. Join the spirals to make eight wedges: Two A wedges, two AR wedges, two B wedges, and two BR wedges.

*Note: Even though you will leave the foundation in the mandala, reduce bulk at the corners by removing the paper where the seams intersect. Sew the first seam with the foundation in, and then remove the corner of the foundation before sewing the second seam.*

1. Join each Wedge A to a Wedge AR and each Wedge B to a Wedge BR to make four quarter circles.
2. Join the quarter circles into half circles, and then join the halves to complete the circle.

Your mandala is finished! To complete your Rising Phoenix quilt, download the instructions at [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle).



#### RaNae Merrill

RaNae Merrill is an award-winning quilter, author and teacher. Her unique "spiral" quilts have appeared in national shows and magazines, and her two books *Simply Amazing Spiral Quilts* and *Magnificent Spiral Mandala Quilts* have already become quilting classics. RaNae designs quilts and patterns, writes quilting books and teaches workshops

in the USA and abroad – in both English and Spanish.

<http://www.ranaemerrillquilts.com/>

<http://spiromandalas.wordpress.com/>

<http://spiromaniacs.wordpress.com/>

software  
PROJECT

# Embroidering Raw Edge Appliqué

by PATRICE DENAULT

Stitching the outlines of raw edge appliqués with intricate details can be challenging and tedious. No matter how careful you are, there are bound to be some places where you're just not happy with the stitching. Why not let your embroidery machine stitch them for you instead? Construct and scan your appliqué, and then digitize the stitched outlines and reference points using the manual digitizing tools in BERNINA Embroidery Software 6. You'll be able to tweak the placement of every stitch for perfect, precise outlines and details!

This is a great method for sewing down the raw edges of artistic appliqués.

For this technique you'll need to invest in a few things, some of which you may already have:

- BERNINA DesignerPlus Embroidery Software 6
- Flatbed scanner (a Canon All In One MP600 was used for this project)
- Light box
- Fusible embroidery stabilizer
- BERNINA 830 sewing/embroidery machine and Jumbo hoop\*

*\*I used my BERNINA 830 and Jumbo Hoop when digitizing my bird appliqués, but his technique can be used with any embroidery machine and hoop, regardless of size; you will just have to identify smaller sections of your design that are the right size for the hoop you will be using.*

Before you start you'll need to compose your appliqué design. I prepare my appliqué fabrics by affixing Lite Steam-a-Seam 2 to the wrong side of each one. Then I work from my drawings, cutting and layering fabric shapes on the background fabric to compose the design. Because Steam-a-Seam 2 is sticky on both sides, I can reposition elements as desired without worrying about the other pieces shifting. When all the pieces are in place, I fuse them to the background fabric.



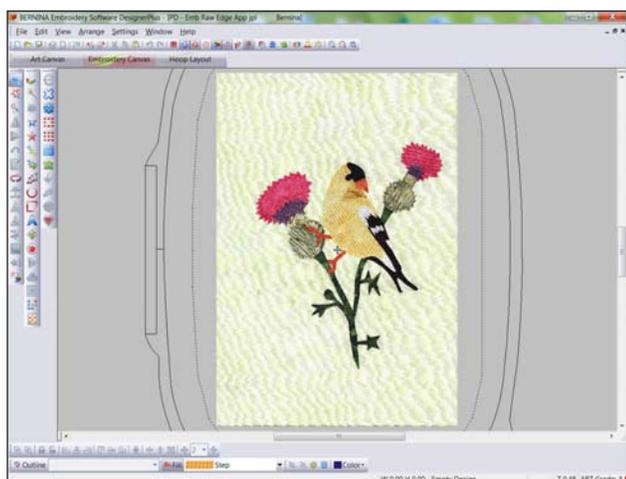
Once you have completed your appliqué design, carefully place it upside down on the flatbed scanner. Scan your design at actual size. Do not adjust the size of the scan; it is important that the size remains the same, as the scan will be used as a template for digitizing the embroidery design. Save the scanned image.

Open DesignerPlus and select the Art Canvas tab. Click on the Load Picture icon and open the saved scan of your appliqué design. Press the Enter key on the keyboard to place the image in the center of the work area; do not resize it.

With the object selected, select Bitmap > Convert to Bitmap > OK.

Once the design is converted, select the Embroidery Canvas tab.

Right click on the Show Hoop icon and select your embroidery hoop; in this case, Jumbo Hoop #26.



Click on the Open Object tool and select Outline > Single Stitch from the menu bar. Digitize around the edge of each piece of the appliqué design, selecting colors that match the fabrics.

Add embroidered details as desired. For instance, the bird's eye in this example was made using the Circle tool.

Once the edges of each piece are digitized, add anchor points around the edges of the complete design. These will be used to line up your appliqué in the hoop with the embroidery machine. Using the Open Object tool, draw V-shaped arrows at points or color breaks to identify reference points for placing the fabric shapes. (See photo on page 11.)

Arrange the digitized shapes by color. To do this, select Edit > Select All from the main menu bar (or simply press the Ctrl and A keys on your computer keyboard at the same time!) and then select Arrange > Sequence by Color. Make sure the color for the anchors is at the top, as they must be sewn first.

Save your completed appliqué design and transfer it to your embroidery machine.

Hoop just the fusible stabilizer, fusible side up. Put the hoop on the machine and embroider just the anchor points.



Remove the hoop from the machine and place it on your light box.

Carefully place your assembled appliqué design on the hooped stabilizer; you will be able to see the anchor points through the fabric and use them to precisely position the appliqué. Fuse the appliqué to the stabilizer.



Place the hoop back on the machine and embroider the edges of your appliqué, changing thread colors as needed.

When finished, remove the anchor stitches from the stabilizer.



*This is a screen capture showing the anchor points and a representation of the stitching.*



*This is a scan of the completed appliqué with actual stitching. By carefully lining up the appliqué with the anchors the stitches have been sewn right where they should be!*



**Patrice Denault**

Patrice enjoys quilts old and new, particularly the history of quilts, and loves the idea of using a modern approach to reproduce traditional patterns. She recently began writing instructions for her own appliqué and quilt patterns, which you

can find in her etsy shop. See more of Patrice's work on her blog.

<http://www.pmegios.com>

<http://www.etsy.com/shop/pmegio>



# RICKY TIMS'

## Super QUILT SEMINARS

**Rochester, MI**  
May 2-4, 2013

**Pasco, WA**  
September 19-21, 2013

**Ricky Tims with special guests Alex Anderson and Libby Lehman**

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

## upcycled PROJECT

# Message on a Bottle

by JEN SWEARINGTON

*Taking a bottle of wine or other beverage to a party? Add a fun message for the host with a sleeve that slides right over the label. I enlarged and manipulated the font from my vintage 1960s Olivetti Underwood typewriter to make a few favorite messages. Since freezer paper is so easy to cut, I stacked a few layers together to cut multiples so I could keep them on file for making fresh labels as events pop up!*

### Supplies

- Freezer paper
- Ruler
- Craft knife and cutting mat
- Tape
- Iron and ironing board
- 1-square-foot scrap of mat board, chipboard, or other non-corrugated cardboard
- Templates "True Love," "Sweet Home," or "Yer the Best" (free download from [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle))
- Various pieces of vintage fabrics and handkerchiefs, no larger than 12" square each
- Thread to coordinate with fabrics
- Universal needle, size #80/12
- Fabric shears
- 12" of rickrack per label
- Textile ink
- Spoon
- Stiff plastic card (old credit card or hotel key, frequent buyer card, etc.)
- Press cloth or scrap paper
- Hair dryer (optional)
- Wine or other beverage bottle



TRUE  
LOVE



Download these free  
templates at [bernina.com/  
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sweet  
HOME

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BEST

## Make the Stencil

Cut the freezer paper in pieces about 8" square; each sheet will become one stencil. (I usually cut 4 to 6 multiples at once). Stack the sheets of freezer paper so each is facing shiny side down and tape them to the cutting mat.

Print the template and center it on the stack of freezer paper; tape it down. Use the craft knife to cut the words out of all layers of freezer paper. Remove the tape and discard the cutting template.

## Print the Message

Place one freezer paper stencil shiny side down on the center of the fabric, place the fabric on the cardboard, the cardboard on the ironing board, and then press the stencil to adhere it to the fabric.

Spoon a little textile ink onto the old credit card and spread a thin layer over the stencil words. Allow the ink to air dry or speed up the process by drying it with a hair dryer.

*Tip: For the samples in the photo I printed "True Love" in red, "Sweet Home" in dark gray (a mix of black and white textile ink), and "Yer the Best" in blue.*

Once the paint is dry, carefully peel away the freezer paper stencil and discard it. To heat-set the ink on the fabric, iron it for a minute or two under a press cloth or scrap paper.

## Stitch the Label

Trim the overall height of the fabric panel to 6".

Finish the top and bottom edges by folding and pressing ½" to the back. Topstitch ¼" from the edge. For rickrack-trimmed edges, place the rickrack along the edge before topstitching through all the layers.

Wrap the fabric panel around the bottle and trim away any excess, leaving 1" for the seam allowances. Fold the panel right sides together, aligning the short ends; machine-baste ½" from the raw edges.

Turn the panel right side out, trim the threads tails, and press the seam allowances open and flat.

Slip the sleeve onto the bottle to test the fit.

- If it's not snug enough, stitch a slightly deeper seam.
- If it's too tight, stitch a slightly narrower seam and remove the basting stitches.
- If it's just right, re-stitch over the basting stitches.

Place the finished sleeve over the bottle to present to the party host. Cheers!



## Jen Swearington

Jen Swearington is celebrating her tenth year in business operating Jennythreads, a tiny but busy studio in Asheville, North Carolina, where she designs and creates handmade, handprinted silk and bamboo fashion apparel and accessories.

When she is not working on new designs, she creates artworks in many forms, from painterly mixed media quilts to intricate paper-cut illustrations. Most mornings before work she scampers out to the woods to trail-run with her dogs Rosco and Sesame. Her first book, *Printing on Fabric: Techniques with Screens, Stencils, Inks, and Dyes*, was published in April by Lark Books and is available online and in fine bookstores everywhere. See what she's up these days at [www.jennythreads.net](http://www.jennythreads.net).



## partner links

- <http://thebobbincase.net>
- <http://www.onceuponaquilt.com>
- <http://sayitwithstitches.net/blog>
- <http://whatsnewatthequiltshop.blogspot.com>
- <http://sewvacltd.com>
- <http://www.sandisewingconnection.com>
- <http://www.thepresserfoot.com>
- <http://www.seworiginal.org>
- <https://www.shiisaquilts.com>
- <http://www.keizerbernina.com>
- <http://www.lindastewartcouturedesigns.com>
- <http://www.quiltsonthecorner.com>
- <http://www.fiberella.com>
- <http://www.animasquilts.com>
- <http://lunchboxquilts.com>
- <http://amandamurphydesign.blogspot.com>
- <http://www.kathydelaney.com>
- <http://www.kjbartz.com>
- <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>

## embroidery PROJECT

# Lilified Beach Caftan

by ELVA MUNGAI

*This pretty caftan is the perfect cover-up for your next pool party or trip to the beach. Thread the belt through the center back buttonholes to cinch the waist all the way around, or belt only the front and let the back hang loose. Two rectangles of fabric, embellished with "Lilified" appliqué designs from BERNINA Exclusive Collection #82003, make up the front and back of this one-size-fits-most garment. The coordinating tote (download bonus project instructions at [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle)) features an appliquéd monogram from the same collection.*

### Supplies

- BERNINA Exclusive Embroidery Collection #82003, Lilified
- BERNINA Embroidery Machine
- Jumbo, Mega, or Large Oval Hoop
- CutWork Tool and Stitch Plate
- 2½ yards of black crinkled silk, polyester, or cotton gauze
- Benertex "Lilified" fabric for caftan trim and appliqué
  - 1 yard in Bella Flora Fuschia
  - 1 yard in Bella Flora Orange
- OESD HeavyWeight Cut-Away Stabilizer, black
- OESD HydroStick Tear-Away stabilizer
- OESD Appliqué Fuse & Fix
- 1 yard of fusible interfacing
- 505 Temporary Spray adhesive
- Mettler Silk-finish cotton thread
- Isacord Embroidery threads in desired colors
- Bobbin thread for embroidery
- Piping Hot Binding Tool and cording
- Buttonhole cutter and block
- Microtex needles #80/12
- Organ needles #75/11
- Reverse Pattern Foot #1/1C/1D
- Overlock Foot #2/2A
- Edgestitch Foot #10/10C/10D
- Teardrop Embroidery Foot #26
- Five Groove Pintuck Foot #31
- Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D
- Echo Quilting and CutWork Foot #44C



## Additional Supplies for Bonus Tote

- 4" x 10" rectangle of ByAnnie's Soft and Stable
- 1 yard of 2"-wide webbing for tote handle
- 1 yard of cord for bag drawstring
- 1 package of grommets with insertion tool

## Cutting

WOF= width of fabric

Crinkled silk, polyester, or cotton gauze

- Two 36" squares\*

Lilified Bella Flora Fuschia

- Two 1½"-wide x WOF strips for piping
- Two 2"-wide x WOF strips for belt
- V-neckline pattern pieces (download at [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle))

Lilified Bella Flora Orange (hem and sleeve trim)

- Cut two 3" x WOF strips

Fusible interfacing (center and fuse to corresponding trim pieces)

- Cut two 2½" x 45" strips (piece if needed)

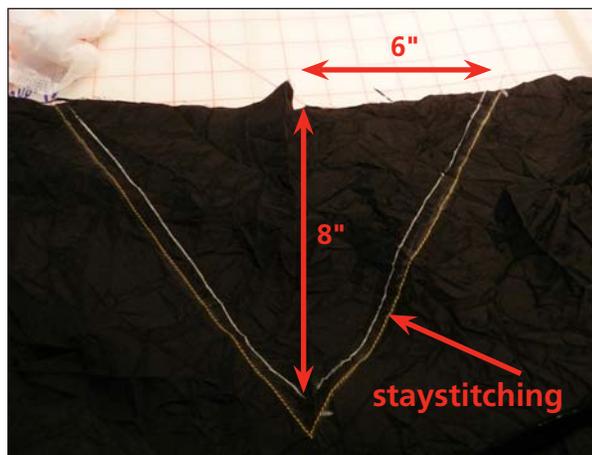
Cording

- Cut two 45"-long pieces

*\*For a wider caftan, cut 36" x 45" rectangles. Do not trim the selvages; leave them in place instead of hemming the sides later.*

## Mark the V-Neckline

Fold the caftan front rectangle along the vertical center line; mark the center line. Measure out 6" along the shoulder line. Place a ruler or straight edge from this point and angle it to find a point 8" away on the center line; mark this line. Repeat for the opposite side of the caftan front. Stay-stitch just outside the drawn lines; do not cut the neckline at this time. See diagram below.



## CutWork and Embroidery

Create an arrangement of Lilified designs for your caftan and tote bag, or recreate my designs. This step can be done using the templates found on the collection CD, the on-screen editing tools of the BERNINA 830 or 780, or BERNINA Embroidery Software 6.

### CutWork

Select the files for the CutWork appliqué pieces and monogram you wish to use. Prepare appliqué fabric pieces by pressing the non-paper side of Appliqué Fuse & Fix pieces to them.

Hoop HydroStick Cut-Away stabilizer in the suggested hoop size for each piece. Spray lightly with 505 Temporary Adhesive and position appliqué fabric on top.



*Tip: Designs can be arranged in the hoop to cut several at one time, but they cannot be rotated or mirror-imaged. To create mirror-image appliqué pieces, place the appliqué fabric wrong side up in the hoop.*



Install the CutWork Tool and Stitch Plate on your machine. Cut the appliqué pieces following the instructions included with the embroidery collection. Cut all appliqués before moving on to embroidery.



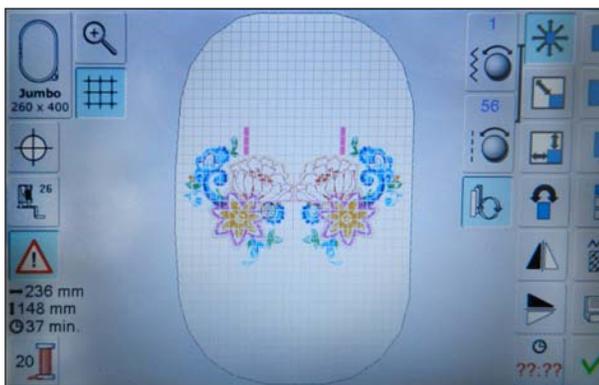
## Embroidery

Print design templates using the files included on the collection CD or from the embroidery software. Position them as described below. Affix Cut-Away to the wrong side of the caftan, hoop the stabilizer/fabric sandwich, and attach the hoop to the embroidery machine. Stitch. When appliqué and embroidery are complete, carefully trim excess stabilizer from around the stitching.

### Caftan Back

Measure the intended wearer from the base of the neck to the back waist. Add 2" to this measurement and mark a line this distance from the back neckline edge. (The sample measures 18" from the neckline to this point.)

Select design #82003-28. If using the BERNINA 830, duplicate and mirror-image the designs and arrange them in the Jumbo Hoop. If desired, add a buttonhole to each half of the design for threading the tie belt. *Other machines: Embroider the first half of the design using the Large Oval Hoop (or your largest hoop), then mirror-image, re-hoop, and embroider the second half. Buttonholes can be added later if desired.*



Cut buttonholes open with a buttonhole cutter and block.



### Caftan Front

Two Lilified designs – #82003-30 (top) and #82003-42 (bottom) – are combined on the front of the caftan; this can be done in the software, or using the machine's on-screen editing features. The entire combined design can be stitched in the Jumbo Hoop, or each design can be stitched separately in the Large Oval Hoop.

Position the designs on the left side of the caftan, parallel to the center line. Place the top of design #82003-30 about 4" below the left shoulder line. Position design #82003-42 so the right edge extends slightly beyond the center line. Embroider.



## Construction

### Finish the Side Edges

Hem the side edges of the front and back rectangles: turn under ¼" and press; turn again and press. Topstitch close to the inner folded edge. *Note: If using the entire 45" width of fabric, including the selvages, omit this step.*

### Prepare and Apply the Trim

Prepare the piping for the caftan and bag at the same time. Attach Five-Groove Pintuck Foot #31 to the sewing machine. Select straight stitch and move the needle position one step to the left. Place cording inside the piping strip and position the wrapped cord under the foot in the first groove left of center. Stitch, encasing the cord in the fabric strip. Trim strips to ¼" using the Piping Hot Binding Tool.

Apply piping to one long edge of each trim strip, again placing the cording under the presser foot in the first groove left of center, but this time with the needle moved one step closer to the cording. Press the seam allowances to the wrong side of the trim strips.



Place the right side of a 3"-wide trim strip on the wrong side of the caftan front, with the ends of the trim extending ½" beyond the sides. If it does not, ease the edge of the crinkled fabric as needed. Stitch the trim to the caftan, using a ¼"-wide seam allowance. Press seam allowances toward trim.

Turn under the ½"-wide extensions at both ends of the trim; press.

Turn the trim to the right side of the garment. Using Edgestitch Foot #10, stitch-in-the-ditch of the piping/trim seam to secure the upper edge of the trim. Edgestitch the ends of the trim to the caftan at the sides.

Repeat for the caftan back.

### Make the Belt

Fold the belt in half lengthwise, right sides together. Stitch around all three edges, leaving a 3"-long opening near the center of the long edge for turning. Turn right side out; press. Edgestitch the opening closed.

### Finish the Neckline

Trim excess fabric from the V-neck opening, leaving a ¼" seam allowance inside the staystitching.

Fold the caftan back in half along the vertical center. Place the back facing piece at the top of the fold as indicated on the pattern piece. Trim the caftan to match the upper edge of the facing.

Cut out the downloaded front and back facing pieces; cut from interfaced Lillified fabric.

Place the front facing right sides together with wrong side of caftan front, matching V and raw edges; stitch with a ¼"-wide seam allowance. Clip into the V, to but not through the stitching. Turn facing to right side; press. Turn the raw edges under ¼" and press. Edgestitch the facing to the caftan front using Edgestitch Foot #10 and a needle position adjusted 1-2 steps from center.

Repeat for the back facing.

With right sides together, stitch the caftan front to the back at the shoulders, using a ⅝"-wide seam allowance. Trim to ⅜"; finish the edge using the overlock stitch and Vari-Overlock Foot #2/2A. Alternatively, stitch the shoulder seams with a serger four-thread overlock, trimming ¼" from raw edges.

*Download facing pattern pieces and instructions for the coordinating tote at [bernina.com/ThroughTheNeedle](http://bernina.com/ThroughTheNeedle).*



1 petticoat from grandma's attic  
 3 sewing magazines from the 1950s  
 2 party-free weekends  
 1 ravishing, easy-to-use sewing machine  
 7 cups of coffee  
 1 new outfit for dancing and celebrating

The entry-level series from which there is no holding back: the **BERNINA 3 Series** is just the beginning of something beautiful. Each model combines aesthetics and design with sophisticated technology. The selection of decorative stitches and sewing alphabets helps you create a lifetime of possibilities for individual creativity and inspiration.

Learn more about the BERNINA 3 Series and download free patterns at [bernina.com/3series](http://bernina.com/3series).

made to create **BERNINA** 



## accessory SPOTLIGHT

# BERNINA Stitch Regulator #42

by SUSAN BECK



More than a presser foot, the BERNINA Stitch Regulator (BSR) is truly a revolutionary aid to the creative sewer. It makes it easy to master the art of free-motion stitching, a technique that offers more creative options than almost any other type of sewing, including quilting, free-form, stipple quilting, thread painting, bobbin play, and more.

### Free-Motion Stitching in a Nutshell

Essentially, with the feed dog of the sewing machine disengaged, the sewer moves the fabric in any direction to stitch any design or create any original pattern. Mastering free-motion stitching typically takes hours of practice to learn how to coordinate the movement of the fabric, the speed of the motor, and the length of the stitch for even, consistent results. Moving the fabric smoothly at an even pace is key.

Moving the fabric too slowly results in tiny, unattractive stitches that may build up on the surface of the fabric. Moving too quickly creates long, loose stitches that resemble basting – again not especially attractive or secure. The BERNINA Stitch Regulator #42 (BSR) makes it easy to achieve regular and consistent free-motion stitching in a short time without hours and hours of practice and the frustration that may accompany it.

The sensor of the BSR transfers information to the sewing machine about the speed at which you are moving the fabric under the sole. With this information it calculates the sewing speed needed to sew consistent stitches. The BSR, in tandem with the sewing machine, automatically adjusts to your movements to adjust the needle and motor speed for even and consistent stitching.

### Choose the Right Sole

The BSR has three unique soles, each designed for different sewing situations.



Choose from these three options (left to right), depending on your desired results:

- Select the closed, O-shaped, metal sole for detailed free-motion stitching techniques such as stippling, bobbin play, and thread painting.
- Opt for an open, C-shaped, metal sole for added visibility in front of the needle when following printed or marked lines. The “prongs” of this sole are slightly curved, facilitating movement over several layers of fabric and/or thread.
- Choose the large, clear plastic sole for echo-quilting and medium- to large-scale free-motion stitching techniques. The large sole moves easily over raised areas and is useful for stitching through thick batts, as it compresses a larger area around the needle than the other soles, increasing visibility of the stitching area. Cross-hairs and concentric circles marked on the sole aid in accurate stitch placement.

Changing the soles of the BSR is an easy process: Simply press the white buttons on each side of the presser foot and pull the sole forward to disengage it from the foot.



Reattach by sliding the U-shaped sides of the sole onto the buttons until the sole clicks into place.



### BSR Basics

The BERNINA Stitch Regulator has two operating modes; try each one to see which you like best.

#### *BERNINA Stitch Regulator Mode 1*

When BSR Mode 1 is selected, the needle immediately starts to move up and down, ready for the fabric to be moved for stitching. The needle will continue to move up and down even if the foot does not sense fabric movement. When stitching in Mode 1, secure the thread tails by selecting a short stitch length and moving the fabric under the needle along the design pattern line.

#### *BERNINA Stitch Regulator Mode 2*

When working in BSR Mode 2, the motor is engaged only when the fabric is moved under the foot, giving the stitcher time to pause and think about the path the needle is taking. *Note: If there is no movement for over approximately seven seconds, the BSR automatically deactivates. Selecting Mode 2 enables the use of the Security Function for locking stitches. Set the desired stitch length, and then press the Securing function button. The needle will move up and down, taking four stitches and securing the thread tails to the fabric. When the needle stops moving, move the fabric and begin stitching your design. Press the Securing function again at the completion of the stitched design to secure the stitching, and then clip the thread ends.*

In addition to two stitching modes, most models offer two stitch choices – straight and a zigzag.

The BERNINA Stitch Regulator is not an accessory that fits every BERNINA model; the electronics of the sewing machine must be designed to work with the sensor on the BSR.

The BERNINA models in the current line (as of this writing) that accommodate the BERNINA Stitch Regulator are listed in the chart below.

BERNINA Model	BERNINA Stitch Regulator
830, 820, 780, 750QE, 550 QE	Standard Accessory Straight Stitch Zigzag Stitch
710, 580, 530	Optional Accessory Straight Stitch Zigzag Stitch

### Ten Popular Free-motion Projects

Here are links to ten of the most popular free-motion projects. Check one them out and learn to use the BERNINA Stitch Regulator. You'll love this attachment!

1. Free Motion Floral
2. Modern Mix Quilt by Nina McVeigh
3. Just SEW It: eBook 3 by Susan Beck
4. Owlivia Quilt by Nina McVeigh
5. Divine Flowers & Vines: Pink Power Quilt by Linda Wenturine
6. Birds & Blooms Sampler Quilt by Nina McVeigh
7. Foot Book Page: BERNINA Stitch Regulator #42 by Susan Beck
8. Ode to Ireland Table Runner by Nina McVeigh
9. Quilting with Decorative Threads by Kerry Finn
10. Scrappy Table Runner by Nina McVeigh



### Bonus Video on the BERNINA Stitch Regulator #42

See the BERNINA Stitch Regulator in action in this video from BERNINA International.

## cutwork PROJECT

# Celebration Pennants

by MARY BECK

*Celebrate any special occasion – or person – with these cheerful pennants made completely in the hoop! Not only are they easy to make; they're re-usable, too.*



### Supplies

- Bernina CutWork Software and Tool
- CutWork stitch plate for your machine
- Embroidery system
- Teardrop Darning Foot #26
- Large Oval Hoop (or Deco Hoop B)
- Medium Hoop (or Deco Hoop A) (optional)
- Embroidery needle, size #80/12
- Fabric in desired colors (with matching color in bobbin for final cover stitch)
- OESD Appliqué Fuse & Fix
- OESD HydroStick Cut-Away or Tear-Away stabilizer
- OESD Fuse & Fleece (or fusible fleece)
- OESD AquaMesh Plus (or OESD Ultra Clean & Tear and 505 Temporary Adhesive spray)
- Isacord embroidery thread
- Mary Ellen's Best Press starch alternative

## Prepare the Cutwork Design Area

Open the Cutwork software and select File > New.  
Select Create New > Next.

In the Artwork Source dialog box, select New Graphic.  
For Hoop, select Bernina 255 x 145 Large Oval #26 or Deco Hoop B. Click Next.

In the Fabric dialog box, choose Embroidery Normal > Cotton and a light color. Choose Next. You should now be on the workspace with the Large Oval Hoop #26 showing.

Right click on "0" on the horizontal ruler and choose Add New Guideline > Vertical. Right click on "0" on the vertical ruler and choose Add New Guideline > Horizontal. If necessary, zoom in and adjust guidelines so that they intersect at "0" on the workspace.

Right click on the vertical ruler and add a horizontal guideline at 3.5 cm. Repeat to add horizontal guidelines at 4 cm and 7 cm.

Click on the horizontal ruler and add vertical guidelines at 4 cm and -4 cm.

Click on either ruler and choose Guideline Options. Change the color to black. Select all of the options (Guidelines visible, Snap enabled, and Lock guidelines).

*Tip: Always select hoop size before adding guidelines. Extra guidelines are added by the software to define hoop boundaries, and the guidelines may change if the hoop size is changed after they are set.*

Select File > Save As **Workspace**.

## Digitize the Buttonholes

Open the Workspace file and select Create Rectangle from the Side Toolbar.

Draw a tall, narrow rectangle and tap the spacebar to select it.

In Object Properties select Satin Serial and change Density to 0.60 mm.

In Tool Options, change Outline to 2.0mm and enter 5 mm for Width = 5 mm and Height = 25 mm.

Select File > Save As **Buttonholes**.

Move the buttonhole so the bottom is resting on the horizontal guideline at 3.5 mm and it is centered on the vertical guideline at -4 mm.

Select the Create Bezier Shapes tool. Using the guideline visible in the buttonhole slit, left click at the top of the slit and then at the bottom; right click to set. Zoom in to ensure that the line is not placed on the stitches.

Select the line and choose Cutwork in Object Properties.

Select All > Group.

In Tool Options, select Duplicate. Click and drag the new buttonhole until it is centered on the vertical guideline at 4mm and the bottom is resting on the 3.5 mm horizontal guideline.

Select All > Ungroup. Select both cutting lines > Combine. Select both sets of stitching > Combine.

Select All > Group.

Select File > Save As **Buttonholes**.

## Prepare the Cutting Files

Open the **Workspace** file.

Select the Create Polygon tool; if the fly-out menu is not visible, click on the arrow in the lower right corner of the icon.

Select 3 for number of sides; set start angle at 270°.

Click and drag a vertical triangle shape; the size will be fine-tuned later. Right click to set the shape.

Deselect Proportional and enter 133 for width and 147 for height.

Align the top of the triangle with the 7 cm horizontal guideline, centered on the vertical guideline.

Select Cutwork in Object Properties. Set Running Before at 1.0 and Number of Passes at 2. Choose Auto for Discard Part.

Duplicate and change the outline color. Choose Running in Object Properties and change Stitch Length to 5. Move this object to #1 in Sequence Manager. This is the placement line for the pennant fabric and fits the Large Oval hoop and the Large Deco hoop.

Select File > Save As **Pennant\_cut**.

## Add the Lettering

Select File > New. Select Create New > Next.

In the Artwork Source dialog box, select New Graphic.  
For Hoop, select none.

In the Fabric dialog choose Embroidery Normal > Cotton and a light color. Choose Next. You should now be on the workspace.

Select the Lettering icon. Type a phrase or name to put on the pennant.

Click on the Rectangle Selection Tool to select all of the letters.

Click on the Lettering icon. From the drop down menu in the upper tool bar choose a pleasing font. Any chunky font will do nicely; the sample uses PTF Nordic Rnd with a font size of 70.

All of the letters should be the same height (60 mm or so is recommended). The width may vary depending upon the letter. Right click and select Break Apart to check the width of the individual letters; 34-35 mm is recommended. (Some letters, such as capital **I**, will be narrower.)

Select All and choose Cutwork. Set Running Before at 1.0 and Number of Passes at 2.

Select File > Save As **Letters**.

Select and display your largest available hoop. Arrange the letters to fit as many letters in the hoop as possible (it's ok to turn them). This may require multiple hoopings, depending on the hoop size; arrange as many as you can in the first hoop. Copy and paste the remaining letters into a new file.

Select All the letters in each hooping > Combine.

Select File > Save as **Letters#\_cut**, adding numbers for multiple hoopings.

*Note: If cutting letters from a variety of fabrics, delete duplicates and set up basting and tack-down rectangles to arrange squares of fabric in your hoop.*

## Prepare the Appliqué Files

Open the **Pennant\_cut** file. In Sequence Manager, delete Object #2 (cutting file).

Select the remaining object in Sequence Manager. In Object Properties, select the Outline tab and deselect Stitch Length.

In Tool Options, choose Duplicate and select a new outline color. Select Object #2 in Sequence Manager and change the Offset to -1.0. Select both objects > Group. This is the placement and tack-down line for the pennant front.

Select File > Save as **Pennant\_app**.

Open the **Letters** file (the one with **all** of the letters). Select All.

In Object Properties, select the Outline tab and choose None.

In Thread Palette, select a dark outline and a light fill color; this helps make the stitching visible.

Select the Fill tab and choose Appliqué. Select Cleaning > Laser cut.

Select the Outline tab and choose Satin Serial.

Select Offset and enter -0.5; this moves the stitching line in a bit. Change the Density to 0.60 mm. Select Underlay > Zig Zag. Change Outline to 3 mm.

Check the stitching lines and edit as necessary.

Select File > Save As **letters\_app**.

Select the first letter; copy and paste onto **Pennant\_app**.

Move the letter so it is centered on the pennant with the top of the letter even with the 4 cm guideline.

Select All > Align Vertically. Save As **Letter\_H** (or **Letter\_A**, **Letter\_P**, etc.). The larger file name makes it easier to select the tab on the workspace.

Copy and paste the buttonholes so that they are positioned above the letter along the 3.5 cm horizontal guideline. Select All > Align Vertically.

Select Objects 1 and 2 in Sequence Manager; Duplicate.

You should now have seven objects in Sequence Manager. Object #7 is a copy of the tack-down line used for the pennant front. Move it to position #6 where it will be the tack-down line for the pennant back before the final cover stitch is applied.

Select Object #7 in Sequence Manager. Choose Satin Serial. Change Outline to 5 mm and Offset to -2 mm. Select Zig Zag for the Underlay.

Select Objects #4 and #5 (buttonhole stitch and slit) in Sequence Manager and move to them to positions #6 and #7.

Save.

## Cut the Pennant Shapes (Instructions are for one letter/triangle)

Cut two 7" squares of fabric.

Cut a 6½" square of OESD Fuse & Fleece. Center and fuse it to the back of one 7" square.

Cut a 6½" square of OESD Appliqué Fuse & Fix. Center and fuse it to the back of the other 7" square.

Hoop a layer of OESD HydroStick in the Large Oval Hoop or Deco 140 X 200 hoop.

Install the CutWork Stitch Plate on your embroidery machine.

Stitch the placement line. Place the two fabric squares so they cover the placement line. Continue stitching.

Install the CutWork tool on your machine. Follow the on-screen prompts to cut the pennant shapes.

*Tip: Cut multiple layers at the same time. A maximum of seven layers of fabric bonded with OESD Fuse & Fleece worked well for me.*

## Cut the Letters

Cut a piece of fabric slightly larger than the hoop you will be using to cut your letters.

Apply OESD Appliqué Fuse & Fix to the wrong side of the fabric. Hoop a layer of OESD HydroStick with the fabric.

Basting lines are not necessary. Stitch the running before lines and cut out letters using the CutWork tool.

*Tip: Remember that you can set up your design to cut letters of different colors. (See Note on page 16.) Set up basting and tack down boxes in the software and cut squares of fabric slightly larger than the basting boxes.*

## Assemble the Pennant

Hoop a layer of OESD AquaMesh Plus, paper side up, in the Large Oval hoop or large Deco hoop; remove the paper backing.

The placement line stitches first. When complete, center the top pennant fabric piece (the one with OESD Fuse & Fleece) within the lines, fabric side **up**.

Stitch the tack down.

Appliqué the letter.

### STOP!

Remove the hoop from the machine but **do not unhoop** the fabric.

Remove the OESD Appliqué Fuse & Fix from the back of the bottom pennant and attach it to the bottom side of the hoop so that the right side of the fabric faces the bed of the machine.

*Pennant back.*



Reattach the hoop and stitch the tack-down line. Remove the hoop from the machine and check the placement on the back; adjust if needed. Continue stitching the cover stitch.

Install the CutWork tool and cut the buttonhole slits.

Remove the hoop from the machine when the embroidery is complete. Trim the stabilizer close to the stitched design.

Remove the remaining stabilizer with a finger dipped in warm water. I do not recommend soaking the pennant.

*Tip: Use a tear-away rather than a wash-away stabilizer. If all of the tear-away cannot be removed, color the edges with a permanent marker. And don't forget that you can use black tear-away with black or dark threads.*

Repeat until all pennant pieces are complete.

Thread the pennant pieces together with ribbon to create your banner.

## Time to celebrate!



Instead of letters, digitize shapes – such as hearts – and appliqué them to the pennants.



### Mary Beck

I am a Registered Nurse by training, but a wife and mom of three by profession. I dabbled in sewing as a teenager, but didn't really embrace it until I was married. Life with kids sometimes takes over, but now that they are moving on to college I can spend more time in my "Sewing Cave," as my youngest calls it. Fellow residents of the "cave" are a BERNINA 830LE, bernette Deco 340, and BERNINA 1300MDC serger. I work part-time at the Sewing Room in Tucson, AZ – although it is hard to call it "work" when you get to do something you love!

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

**basic**  
**SEWING**



# Quilted Circles

by KATHY SEYMOUR

*Join perfect double-layer circles to make a beautifully-shaped table runner. Using Circular Embroidery Attachment #83 in tandem with the Walking Foot #50 makes it easy. Join the circles Cathedral Window-style to create an interlocking secondary design on the surface. If you wish, embellish the circles with quilting or embroidery (see Design Options) for added panache!*

To begin, decide on a layout for your quilt:

- Number of circles
- Desired size (sample circles are 9½" finished diameter)
- Straight or diagonal set
- Colors
- Quilting or embroidery (optional)

For each circle in your runner choose a backing fabric (this will show on the right side as the "window frames") and assorted fabrics for the "windows." Then cut the following squares, cutting them ½" to 1" larger than the desired finished circle size.

- One fabric square from each of the "window" prints
- The same number of squares from the backing fabric
- One batting square the same size for each circle

For this project you will also need:

- Coordinating thread for assembling the runner
- Walking Foot #50
- Circular Embroidery Attachment #83

## Stitch the Fabric "Sandwiches"

Fold each "window" square precisely in half and then in half again; crease to mark the center. Unfold.

Layer each marked square in the following order:

- Batting
- Backing, right side up
- Top, right side down

Attach Walking Foot #50 and Circular Embroidery Attachment #83 to the sewing machine.

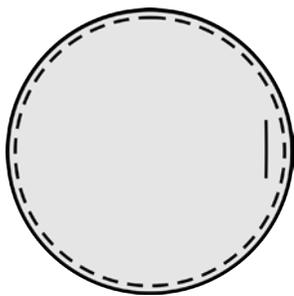
Place the center of the layered "sandwich" over the pin and push down to secure it against the bed of the machine. Be careful not to poke yourself; the pin is sharp!

Divide the desired finished size of the circle by two. Move the pin of the Circular Embroidery Attachment this distance from the sewing machine needle.

Select a straight stitch and begin sewing. The fabric will pivot around the pin, automatically feeding the fabric in a circle. Stitch completely around the circle.

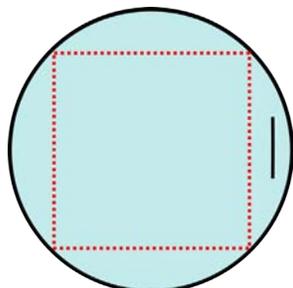
*TIP: Using Walking Foot #50 helps prevent the layers from shifting as you sew around the circle.*

Remove the fabric from the pin. Trim outside the stitching, leaving a ¼"-wide seam allowance. Clip to the stitching, or cut all around using pinking shears or a rotary cutter with a pinking blade to reduce bulk for a smoothly turned edge all around each circle.



Make a 1"-long slit in the top layer about 1/2" from the outside edge, in the area between the marked square and the edge. (The slit will be hidden in the fold later.)

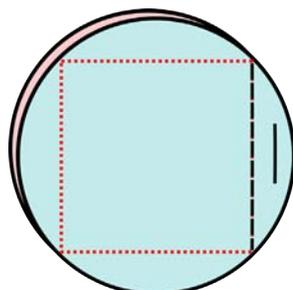
Turn the circle right side out; press. Mark the largest square that will fit in the circle; this will be your seamline for joining the circles.



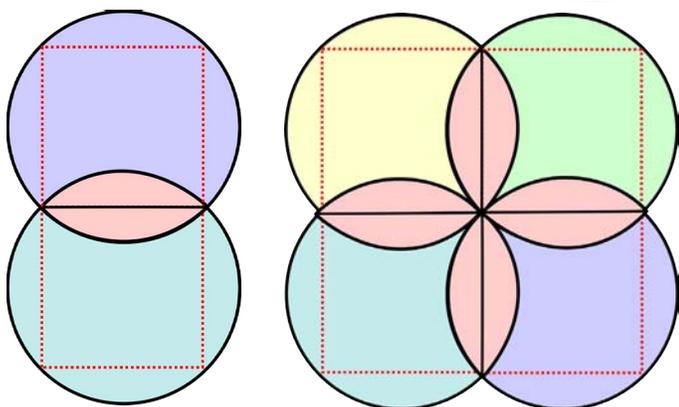
### Assemble the Runner

Assemble the runner in small sections. Place two circles back to back, matching the corners of the marked top square. Pin at the corners and again in the middle of the side to be stitched.

Using Walking Foot #50, stitch the two circles together along one side, backstitching at the beginning and end of the seam.



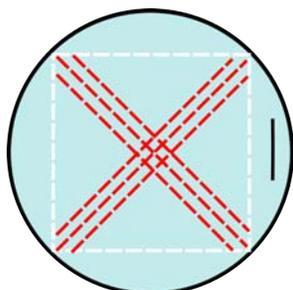
Repeat, joining circles as needed for desired layout.



If desired, quilt the circle as shown below, stitching parallel lines from corner to corner using Walking Foot #50.

Fold the "flaps" to the right side of each circle, exposing the backing to create the "frames" around the "windows." Pin in place.

Stitch each frame "flap" in place along the outer, curved edge, using the inside edge of the walking-foot sole as a guide. Stitch diagonally across the intersections to prevent holes from forming.



### Design Options

- Cut petal shapes and insert under flaps to create flowers.



- Embroider circles before assembling runner. Hoop a layer of AquaMesh Plus, paper side up. Score and remove paper, then smooth circle in place on the sticky adhesive. Embroider.



- Add applique motifs to some of the circles.

- Fold in the sides of selected circles around the outside of the runner, creating points in place of curves.



### Kathy Seymour

Kathy Seymour is a longtime employee of Heirlooms Forever in Tupelo, Mississippi, where she teaches BERNINA classes for sewing, embroidery and software. A quilter for over thirty years, her favorite classes to teach are those that use

color and design to encourage students to follow their own vision of beauty.



# The Last Word

A sneak peek at what's coming in *Through the Needle ONLINE*, Issue #18:

## Please Enter Your Pin

The "buttons" on Mary Beck's clever PaintWork-embellished pincushion are labeled with different needle types and sizes, making this the perfect storage device for gently-used sewing machine needles.



## Mad for Plaids Quilt

No time for traditional piecing and quilting? Use your serger! Jo Leichte recycles a tub of men's plaid shirts into a cozy reversible quilt using a simple, speedy, serger technique.

May 2013  
Accessory  
SPECIAL



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## Quick Links

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## Until July...

What will you be sewing this spring and summer? We'd love to hear from you! Send your photos to [jo@berninausa.com](mailto:jo@berninausa.com).