

19
ISSUE

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ONLINE

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Accessory Spotlight



Holiday Table Runner



Appliqué Mug Rug



Quilted Clock

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Citrus Blossoms
Collection 21010
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Needle Notes

September. The arrival of autumn and the start of a new school year. Maybe it's because I was a nerdy kid and couldn't wait to meet my new teachers, or because summers without a/c make me lethargic, but for me fall still signals the beginning of a new year. When the temperature drops I get into "spring cleaning" mode (six months late!) and start moving furniture, going through boxes, carting donations to Goodwill, and "feathering my nest" to get ready for winter.

When I saw Kelly Neeley's Quilted Clock at a regional training, I immediately asked, "Who made this awesome clock?" and "Would she share her instructions?" I knew I had to make one; I even found a clock kit as I sorted through those boxes from the attic. Perfect timing! (Pun intended.) It will find a home in my living room, where the red walls turned out to be just the right color for photographing Lisa Veith's welcoming Bella Morocco Toran. I quite like having it over my doorway...I wonder if anyone will notice if I don't return it?

Chilly nights mean the holidays are approaching. Amanda Murphy's cheery table runner is a quick-and-easy project for updating home décor. The appliques only look difficult; the ornaments are cut, already embellished, from Amanda's Holiday Bouquet fabric. It's also time to start stitching gifts. 2013 is my "year of the mug rug," and while gift-making I'll also be honing my free-motion skills sewing Renae Allen's appliqued mug rug. Other friends will receive embroidered coasters; I've been playing in BERNINA Embroidery Software 6, following Stephen Weathers' simple instructions for digitizing his Odyssey quilt blocks.

Heirloom sewing is alive and well here in the southeastern USA; many women (and a few men) create absolutely stunning heirloom-stitched dresses, blouses, and christening gowns. It's no surprise that Bette Ladymon's lovely pintucked pillow class is quite popular... but would you believe it's an overlocker/serger class? Everything is overlocked, including the zipper!

Even though I'm no longer in school, I still love learning. But no more "Readin' and writin' and 'rithmetic" for me; the 3-R's for the 21st century are Reduce, Reuse, and Recycle. Jenelle Montileone of TrashN2Tees is my "sew green!" hero and cheerleader, and shares insights on how all of us can be more environmentally thoughtful about our sewing.

How do you "sew green"? Do you make your own grocery bags? Restyle t-shirts? Stuff beds for your local animal shelter with sewing scraps? We'd love to know! E-mail your ideas and I'll post my favorites on WeAllSew.com.

Jo Leichte
Jo Leichte
Editor



Zipped Up Selvage Pouch

we all SEW

Project by Vanessa Christenson

You can never have too many zippered pouches! Small or big, they can hold anything. Celebrate their usefulness from the ground up: Use fabric selvage strips from past projects to make the fabric to make the pouch. You can relive the love of those past projects every time you pull it out.

basic SEWING

Free-Motion Appliqué Mug Rug

by RENAE ALLEN

It doesn't take much to make this simple, quick-to-sew project. Choose a flower, seasonal motif, or other fun design to fussy-cut from your fabric. Add coordinating fabrics for the front and back layers, plus a little quilting, and it will be finished before you know it. Small projects like this are perfect for practicing free-motion quilting. Why not make several to get ahead on your gift-sewing for the holidays? Directions are sized for mug rugs or trivets, but you can adjust the size to create other projects, including coasters, pot holders, placemats, table runners, or wall quilts.

Fabric Requirements & Cutting Instructions

- 8" square of fabric for the top
- 10" square of fabric for back and binding
- 8" square of batting
- Print fabric for fussy-cut flowers or other motifs
- Fusible web such as Steam-a-Seam 2®
- 50 weight cotton thread in coordinating colors

Supplies

- Non-stick appliqué sheet
- Iron and ironing surface
- Free-motion quilting foot (BERNINA Free-motion Quilting Foot #29/29C, Free-motion Embroidery Foot #24, Darning Foot #9, or BERNINA Stitch Regulator)
- Walking foot (BERNINA Walking Foot #50 or Dual Feed Patchwork Foot #37D)

Assemble the Layers

Fussy-cut the flower appliqué (or other motif) leaving about ¼" extra beyond the edges as shown in the photo.



Following the manufacturer's directions, apply fusible web to the wrong side of the motif/flower. Cut the fusible web slightly smaller than the rough-cut flower or use an appliqué sheet so the fusible adhesive doesn't stick to the ironing board.

Tip: For a softer flower, cut the center of the fusible away so there is fusible only on the outer edge of the flower.

Cut away the excess fusible around the flower edges.



Remove the backing paper from the fusible web. Position and fuse the prepared motif on the background square for the top of the mug rug.

Center the batting and top on the backing/binding square, leaving a 1"-wide border extending beyond each raw edge of the appliquéd square. Pin or spray-baste the layers together. The "border" will be used for the binding.



Quilt the Layers

Attach a free-motion quilting foot or the BERNINA Stitch Regulator to the sewing machine and lower the feed dog. Appliqué and free-motion quilt the flower to the layers in one step using a back-and-forth motion around the raw edges of the fused flower/motif. Add stitch details as desired.



Free-motion-quilt the stem and leaves using a zigzag stitch. Alternatively, use a satin or decorative stitch with an open embroidery foot and the feed dog up.

Fill the background around the appliqué with an all-over leaf stipple or loop design. Another option is to mark and quilt a grid of stitches in the background area with a walking or dual feed foot.



Bind the Edges

Fold the outside edges of the backing to the front. Turn under ½" on all edges.

Edgestitch close to the folded edges with a straight or decorative machine stitching. Use a walking or dual feed foot to prevent the layers from shifting.

Tip: If the binding doesn't lie flat, block it: Spray the mug rug with water, pat it down flat, and allow it to dry.

Bonus Project: Prefer placemats to mug rugs? Use the same technique, but cut 14" x 18" rectangles for the top and batting, and a 16" x 20" rectangle for the backing. Add motifs as desired.

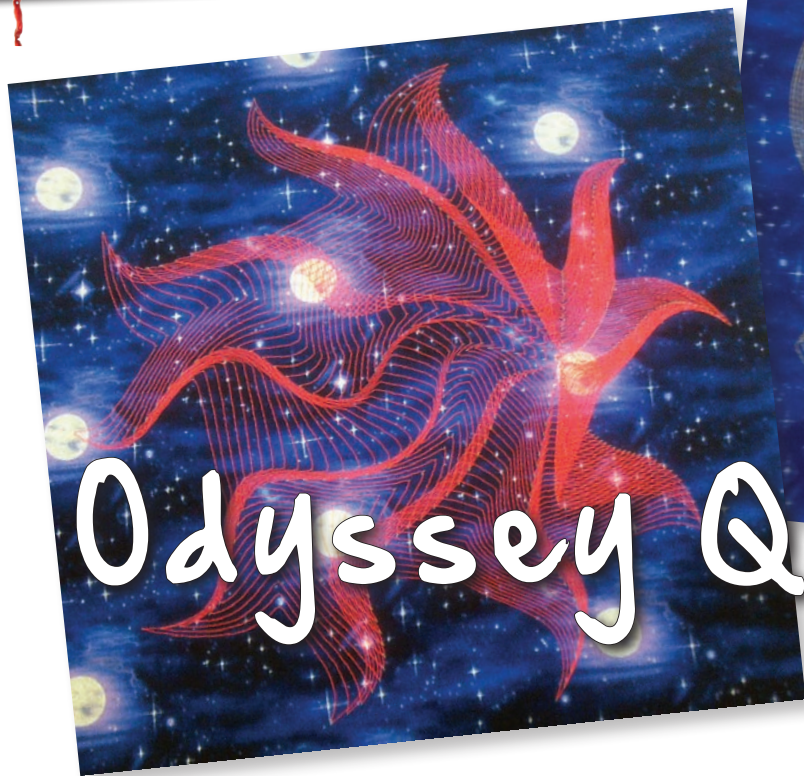


Renae Allen

Renae started sewing in elementary school, and stitched clothing and other projects before discovering quilting. In 1999 she began piecing and quilting to help her sister, Janet Selck, in her Scraps of Time quilt-design business. She stopped counting after quilting over 150 projects on her home machine. Her business idea

for Skillbuilder Companion and Skillbuilder practice panels was her solution to a problem she encountered while teaching classes. She believes quilters need a good resource for plenty of practice before they have the skill and confidence to quilt a "real" project and be pleased with the result. Renae lives in Brigham City, Utah with her husband, Andy Allen. They are the parents of five children and grandparents to eighteen grandchildren.

software PROJECT

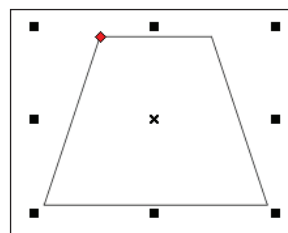
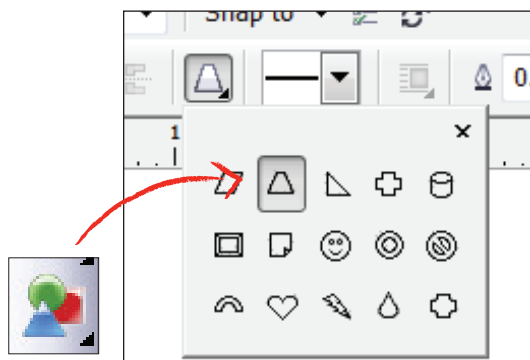


Odyssey Quilt Block

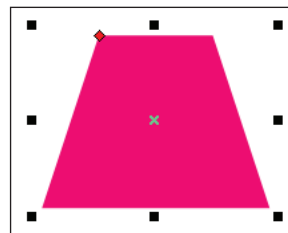
by STEPHEN WEATHERS

Celestial bodies appear to undulate through the cosmos in this stellar quilt. It takes less than ten minutes to create each design using simple vector shapes in BERNINA Embroidery Software 6. The patterns were designed as 5" squares, then resized and embroidered on the BERNINA 830. When increased to the maximum size of the Jumbo Hoop, the pattern absolutely exploded on the quilt!

Open BERNINA Embroidery Software 6, select Art Canvas, and create a New file. Click the Basic Vector Shapes tool, then select a shape from the Perfect Shapes menu. Any shape will do, the simpler the better.

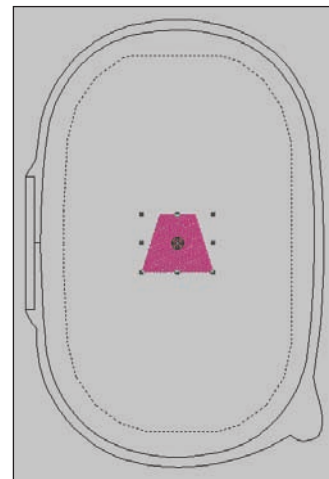


Left click and drag about 2" to create the shape, then click to set the shape.

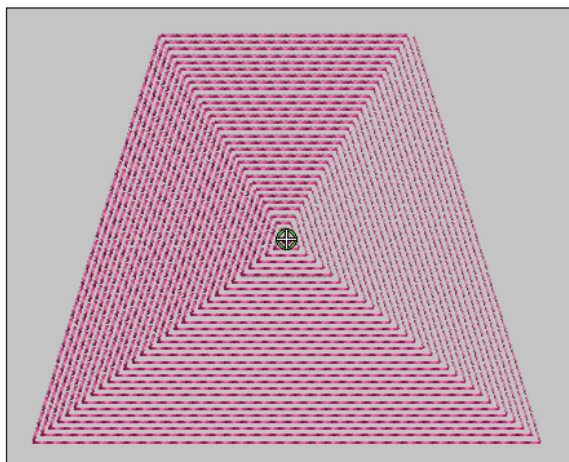


Left click on a color to fill the shape, then right click on the white box with the x in it to remove the outline.

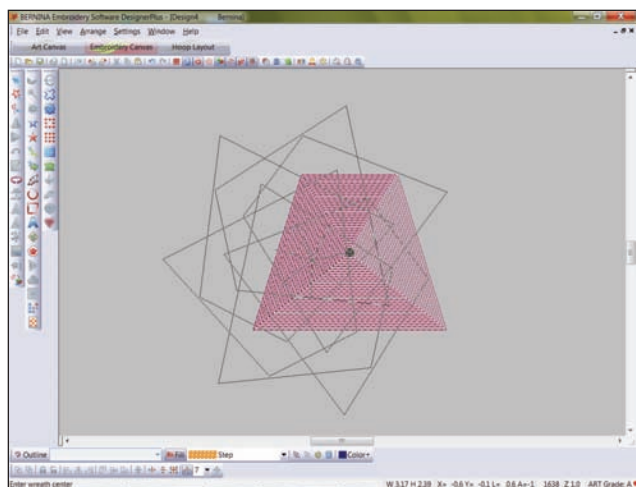
Select Convert Vector to Embroidery; the Embroidery Canvas will open.



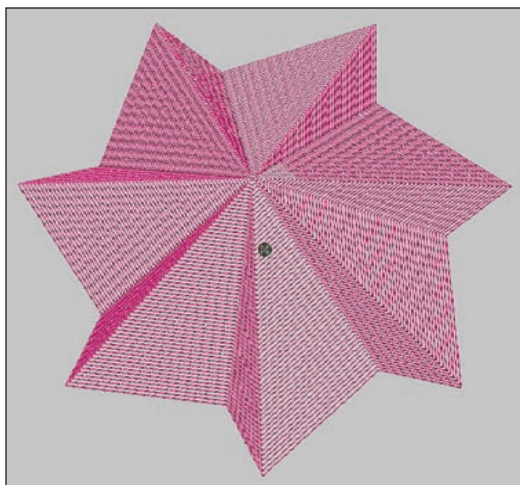
Select the shape, go to the Fill menu and select Ripple.



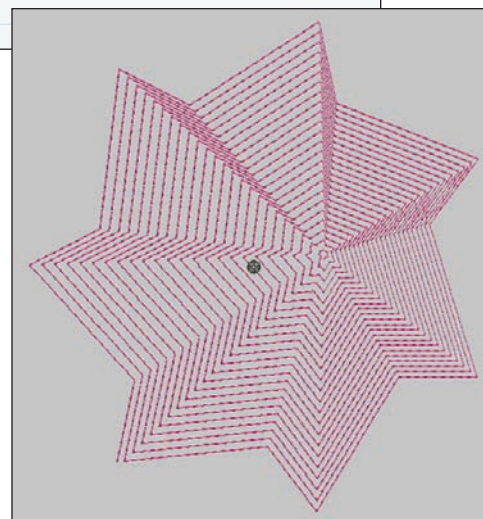
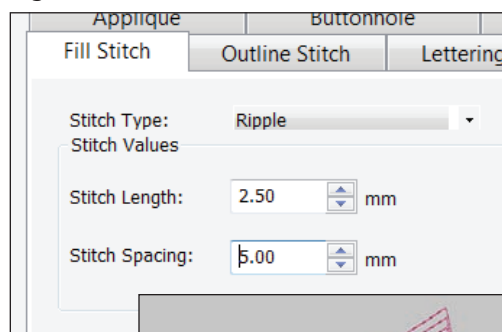
Select the Wreath tool, then select an odd number under 9. Maneuver the cursor and make the shapes overlap, then left click to set the wreath.



When the software asks whether to Merge Overlaps, select Yes.



The pattern will appear but it is not quite finished. Select the pattern, open Object Properties, and increase the stitch spacing to 4 or 5 to keep the pattern from being too dense.



Resize the design to fit your hoop. Stitch in bright colors on dark fabric.



Odyssey Quilts by Sue Halter and Elaine Hoffman

Stephen Weathers

Stephen owns three BERNINA stores in central Texas: Kileen, Waco, and Temple.

sewandquiltstore.com
 facebook.com/pages/Temple-Sew-and-Quilt/383301118388467

home dec PROJECT

Quilted Clock

by KELLY NEELEY

Create an appliqued, quilted clock to enhance your home décor. The perfect circles are easy to stitch using Circular Embroidery Attachment #83.



Fabric & Thread

- Two fat quarters of background fabric (1 light, 1 dark)
- 9" square of fabric for the clock face
- 3-5 fabric scraps or fat quarters for accent circles, large enough to cut 2" - to 5"-diameter circles
- ½ yard of dark fabric for borders and binding
- 15" x 19" rectangle of lightweight woven fusible interfacing
- 18" x 22" rectangle of cotton batting, such as Warm & Natural
- Assorted matching, coordinating, and/or contrasting decorative threads
- 50-weight cotton thread for construction

Sewing Tools & Supplies

- Iron and pressing surface
- Rotary cutter and mat
- 6" x 24" gridded quilters ruler
- 12"- or 15"-square gridded quilter's ruler
- Universal needles, size #80/12
- Embroidery needles, size #75/11

- Erasable fabric markers (test on your fabrics)
- Point turner
- Hand sewing needle and needle threader
- Paper scissors
- Appliqué scissors
- Freezer paper
- Masking tape
- Sewing machine with slide-on tray
- Quarter-inch foot (BERNINA Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D)
- Straight stitch foot (BERNINA Reverse Pattern Foot #1/1C/1D or Clear Foot #34/34C)
- Decorative stitch foot (BERNINA Open Embroidery Foot #20/20C/20D)
- Circle-making attachment (BERNINA Circular Embroidery Attachment #83)
- Walking foot with guide (BERNINA Walking Foot #50)
- Free-motion quilting foot (BERNINA Free-motion Quilting Foot #29/29C, Darning Foot #9, Embroidery Foot #24, or BERNINA Stitch Regulator)

Clock Assembly Supplies

- Clock kit (available at craft stores)
- 16" x 20" rectangle of foam board
- $\frac{3}{8}$ " grommet and $\frac{3}{8}$ " grommet tool with punch kit (available at home improvement stores)
- Four 1"-square wooden blocks
- Two D-shaped picture-hanging brackets
- Hammer
- Fabric glue (such as Aleene's® Tacky Glue)
- Liquid Nails® adhesive
- Utility knife

Construct and Mark Background

Seam allowances are $\frac{1}{4}$ " wide unless otherwise noted.

Cut two $3\frac{1}{2}$ " x 21" strips of background fabric #1 and two $5\frac{1}{2}$ " x 21" strips background fabric #2. Join long edges, alternating light and dark, to make a rectangle. Press the seam allowances open and trim the panel to 16" x 20".

Center the fusible interfacing on the wrong side of the pieced background. Fuse following the manufacturer's instructions.

To define the borders, use a removable marker to draw lines $\frac{1}{2}$ " from all four edges of the background.

Make and Position Paper Templates for the Circles

Remove the thread and bobbin from your sewing machine. Install Circular Embroidery Attachment #83 and Reverse Pattern Foot #1/1C/1D along with the Slide-On Table. Select straight stitch.



Set the pin of the circular attachment 4" from the center needle position. Place a sheet of freezer paper on the pin and then stitch all the way around, creating a circle with a perforated edge. Remove the paper from the attachment and cut along the perforations with paper scissors.

Repeat this process to make eight to ten more circles ranging in size from 2" to 5" in diameter (1" to $2\frac{1}{2}$ " radius). The circles shown in the sample have diameters of $1\frac{3}{4}$ " (2 circles), 2", $2\frac{1}{4}$ ", $2\frac{1}{2}$ ", 3" $3\frac{1}{2}$ ", $5\frac{1}{2}$ ", and 8".

Position the large 8"-diameter circle – the clock face – 1" below the upper border line, leaving room for an outline stitch or two around the circle; the stitching will extend a bit past the line for the upper border. Position the remaining circles, keeping most of them at least $\frac{1}{2}$ " from the marked borders to allow room for outline accents and quilting. Place a group of small circles so that one or two extend past the line and slightly (no more than $\frac{1}{4}$ ") into the border. Refer to the sample, but feel free to experiment with the placement.

Select a fabric for each circle. Consider making one or two circles using just stitches – no fabric – for a lacy, open effect.

Mark the location of each circle by marking the center and tracing around it with a removable marker.



Prepare and Attach the Fabric Circles

Place each freezer-paper circle template, shiny side down, on the right side of the selected fabric; press with a dry iron using a medium-heat setting. The paper will stick to the fabric, but can easily be peeled away and repositioned.

Tip: Be "fussy" about template placement: Fussy-cut the circles to encompass the flowers and other motifs that you want to use on your clock background.

Rough-cut around each circle, leaving about $\frac{1}{2}$ " of fabric beyond the template edges. Do NOT remove the freezer paper at this time.

Reposition the circles on the striped background, overlapping them as desired. Number each circle template to indicate the order in which the circles will be sewn, starting with the one on the bottom and working up to the top. Don't worry about numbering your "thread only" circles at this time.



Thread your machine with neutral-colored thread.

Position the background fabric under the presser foot, placing the marked center of circle #1 over the pin of the circular attachment; add the rubber stopper. Use 2-3 pins to secure the circle to the background.

Reach under the fabric and use the “handle” to slide the centering pin until the edge of the circle template meets the needle. Sew completely around the circle using a straight stitch. Backstitch to secure.



Tip: Before beginning to stitch, push the Needle Down/ Needle Up button two times (or tap your heel twice on the foot control) to lower the needle into the fabric and bring it back up again. Pull the needle thread to bring the bobbin thread to the top. Place both thread tails behind the presser foot.

Remove the fabric from the circular attachment. Remove the freezer paper, pulling gently where it might be caught in the stitching. Use applique scissors to trim the excess fabric close to the stitching line (less than 1/8”), being careful not to cut the background fabric or the stitches. Trim the thread tails.

Repeat for circle #2, then #3, etc. until all circles are sewn to the background.

Add Decorative Stitching

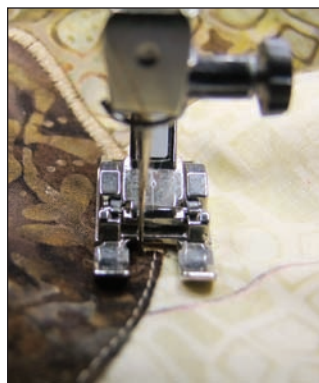
Decide on threads to use for outlining each circle, as well as those to use for any “thread only” circles. There are two thread-only circles in the sample, one under the large 8”-diameter clock face, the other under the group of circles in the lower right corner.

Place Open Embroidery Foot #20/20C/20D on your machine and insert an Embroidery needle.



If your first circle is a thread-only circle, like the one shown on the sample, position the background piece over the circle maker with the centering pin through the center

mark and reposition so the outer edge is aligned with the needle. Thread the needle with contrasting thread and select a decorative stitch; sew completely around the circle. If desired, select another decorative stitch and thread, move the pin 1 to 2 steps toward the needle and stitch another circle inside the first one. Repeat this process as desired for a “lacy doily” effect.



For fabric circles, place the center over the circular attachment pin and align the edge with the needle. Using a contrasting thread, sew a satin stitch around the circle; it will cover the original stitching and the raw edge of the circle. Add rows of decorative stitches outside the satin stitching if desired.

Tip: For a “padded” effect, sew around the circle first with a slightly narrower zigzag, then sew again with the wider stitch. This will also cover any mistakes you may have made the first time around!

Continue sewing circles, embellishing as desired.

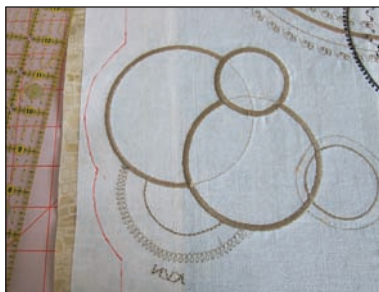
When you reach the clock face (the 8”-diameter circle), add extra stitching around the inside of the circle and 1 to 2 rows of decorative stitching around the outer edge, increasing the size of the “clock face” to 9¼”-9½”.

When all circle-stitching is complete, press the project from the front and back on a firm pressing surface.

Borders

Your stitching may have distorted the background a bit, so square the background using a rotary cutter and ruler, removing as little fabric as possible. It is important that the sides are straight, parallel and meet at right angles.

Place the embellished fabric right side down. Mark lines $1\frac{1}{2}$ " from all edges. Where the circles cross this line, mark a new line $\frac{1}{2}$ " away from the circle edges, following the contours.



Attach Borders

Change to a Universal needle and the all-purpose foot (BERNINA Reverse Pattern Foot #1/1C/1D).

Note the circles that extend into the border. For each of these edges, cut a strip of fabric twice the width of the border ($2 \times 1\frac{1}{2} = 3$ ") plus $\frac{1}{4}$ " seam allowance (total width = $3\frac{1}{4}$ "). For each of the other edges, cut a strip of fabric the width of the border plus $\frac{1}{4}$ " seam allowance ($1\frac{1}{2}$ plus $\frac{1}{4} = 1\frac{3}{4}$ ") plus an additional $\frac{1}{4}$ " for trimming (total width = 2"). Cut each strip a few inches longer than needed (about 22").

Add the borders one at a time, working clockwise, beginning with a straight edge.

Straight Edges

Add a $\frac{1}{4}$ "-wide seam allowance to the edge, extending beyond the marked border line. Cut along this line.

Place a 2"-wide border strip right sides together with the edge; pin. Seam together using Patchwork Foot #57/57D and a $\frac{1}{4}$ "-wide seam allowance. Press the seam allowances together the border.

Trim the border ends even with the edges of the background fabric. Trim the border to $1\frac{1}{2}$ " wide.



Edges with Curves

Place a $3\frac{1}{4}$ "-wide border strip along the edge, right sides together; pin. Sew along the marked line, pivoting as needed.

Trim the seam allowances to $\frac{1}{4}$ "; clip the curves and corners, taking care not to cut through the stitching.

Turn right side out. Run a point turner along the inside of the seam in the curved area; press.

Flip the border out from under the edge of the circle; press straight seam allowances toward the border strip.

Trim the border to $1\frac{1}{2}$ "-wide; trim the border ends even with the background and border.



Add the Quilting Stitches

Place the completed panel right side up on a firm surface. Mark a line about $\frac{1}{2}$ " from the edge around the outer edges of each group of circles. Adjust the width as needed, reducing the distance when space is tight. Do not draw or stitch outlines in the border.



Quilting

Place the backing fabric face down on a flat surface, making sure it is smooth and wrinkle free; use masking tape to secure the edges to the table.

Place the batting on top of the backing. Center the pieced top right side up on top of the batting. Pin through all layers, spacing pins 2" to 3" apart.

Attach Walking Foot #50 (with standard sole) to your machine. Change to an Embroidery needle and thread your machine with contrasting thread. Select the triple straight stitch.

Begin stitching at a point where one of the circles overlaps the border. Lower and raise the needle to bring up the bobbin thread. Continue stitching around the grouping of circles along the drawn lines, stopping where the last circle meets the border.



Remove the project from the machine and bring the bobbin thread to the surface. Knot the ends and bury the tails between the layers using a needle threader and sewing needle. Do this as you complete each group Repeat for all circles outlines.

Tip: Don't panic if your stitches aren't exactly on the lines. Once the marks are removed, no one will know!

Change to a thread that will disappear into your background (or border). Stitch-in-the-ditch along the border's inner edge, skipping areas where circles extend into the border. This stitching shouldn't be very visible; it's just there to hold the layers together and provide an area to "travel" with your free-motion quilting.

Attach the BERNINA Stitch Regulator or your favorite free-motion quilting foot to your machine. Stitch some free-form vertical lines through the background, avoiding the circles (think of them as "hiding" behind the circles). Run stitching along circle outlines and/or borders to "travel" between/around circles as needed.

Fill the area between lines with a tight free-motion pattern such as a small pebble design or stippling. It's easier to see the quilting from the back of the clock.



Finishing

Using a walking foot, baste a scant ¼" from the outer edges of the border. Trim away the excess batting and backing with a rotary cutter and ruler.

Cut two 3½" squares of binding fabric for the hanging tabs. Fold in half along the diagonal, wrong sides together; press. Position them in the upper corners on the back of the quilted clock; baste in place.

Cut enough 2¼"-wide bias strips from the binding fabric to go completely around your project. Join the ends with 45° angles and press the seam allowance open. Fold strips in half lengthwise, wrong sides together.

Bind the edges of the clock using your favorite technique.

Turn Your Quilt into a Clock

Using the marked center as a guide, insert a grommet in the center of the clock face following the instructions included with the grommet tool.

Tip: Use an old cutting board to protect your work surface from hammering marks.

Mark the placement of the numbers around the outer edge of the clock. Use fabric glue to affix the plastic numbers to the clock face.



Cut a piece of foam board 1" smaller than the clock. Slide the board into the fabric pockets on the back of the clock. From the front, mark the center of the grommet hole on the board. Using the punch from the grommet tool kit, punch a hole large enough to accommodate the shaft of the clock mechanism.

Slide the board back into the fabric pockets on the back of the clock. Mark the placement for the spacer blocks at the upper and lower edges of the board, making sure they will not interfere with the hanging tabs/fabric pockets. Remove the board and glue the spacers in place with Liquid Nails.

Attach picture-hanging hardware to the spacing blocks. Slide the board back into the hanging tabs. Align the hole in the board with the grommet hole and install the clock mechanism following the instructions included with the clock kit.



Kelly Neeley

Kelly has been sewing and quilting for about ten years and enjoys making banners for church and trying new quilting techniques. She is a stay-at-home mother of three – two in college and one in middle school. Her husband is in the

military and they are currently living in Cary, NC, but "home" is Sarasota, FL.

accessory SPOTLIGHT

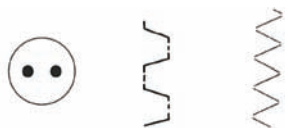
Button Sew-On Foot #18

by SUSAN BECK



Eliminate the tedious job of sewing buttons on by hand with Button Sew-on Foot #18. This foot has a short, stubby sole with a non-slip rubber covering that lets it sit securely on the button. When using this stitch the feed dog of the machine is lowered so that the selected stitch sews in place, going back and forth between the holes. The adjustable center toe provides the flexibility of sewing not just buttons, but jewels, hooks, and eyes as well for a wide variety of embellishments.

Stitch Options



Sew-On Program

Automatically stitches and ties off. Position the button, then sew until the machine stops.

Universal Stitch

Very secure as the stitch locks each time it sews the three side stitches. Position the button, set the width to fit the space between the holes, then sew 8–12 stitches.

Zigzag Stitch

Almost every machine has this option. Set the width to fit the space between the holes, then sew 8–12 stitches. Pull the threads to the back to tie off.

Tips for using Button Sew-On Foot #18

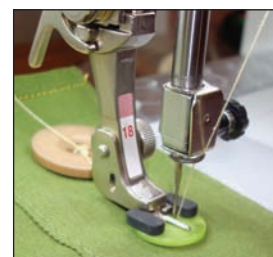
- Before stitching the button in place, turn the handwheel to check that the stitch width is the same as the space between the holes on the button. Adjust if needed.
- When stitching a 4-hole button, stitch the front holes first and then slide the button forward to stitch the remaining holes.

Shank or No Shank?

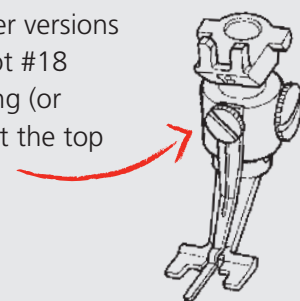
When sewing flat buttons to jackets, coats, and other projects made of thick fabrics, you must allow for room behind the button so it can lie flat without pulling on the buttonhole. This is done by creating a longer thread shank when the button is sewn in place.

Adjust the center toe of the foot as needed:

- Use the highest position when a thread shank is needed (for jackets and coats made of thick, heavy fabric).
- Use the lowest position when a short thread shank is needed (for shirts made of lightweight fabric).
- Remove the pin entirely for sewing decorative items that need to lie flat on the fabric (decorative, non-functional buttons, hooks, eyes, snaps, jewels, and magnetic closures). Remove the side thumbscrew and move the metal shank up and out of the way; reposition the screw, placing it behind the foot, and tighten securely.



The center toe on older versions of Button Sew-On Foot #18 is adjusted by loosening (or removing) the screw at the top of the shank.



Bonus Video on the BERNINA Button Sew-On Foot #18

Click [HERE](#) to see this presser foot in action at the BERNINA International YouTube site.

embroidery PROJECT

Bella Morocco Toran

by LISA VEITH



Approximately size: 32" x 38½" including tabs and tassels

This embroidered toran will bless every person who walks under it, showering them with love, prosperity, health and happiness. A toran is a traditional Hindu door hanging, rectangular in shape with decorative tabs along the lower edge. They are typically embellished with flowers and elephants. Embroidery motifs from the BERNINA Exclusive Bella Morocco Collection #82006 are perfect for creating a beautiful toran of your own design. Torans make wonderful gifts or decorations for weddings, housewarmings, anniversaries, and other celebrations.

Supplies

- BERNINA Exclusive Embroidery Collection #82005, Bella Morocco
- Jumbo, Large Oval and Medium Hoops with templates
- Benartex Kanvas "Bella Morocco" fabrics
 - 1 yard Bella Flora – Khaki (#6305-07) for backing
 - 1/3 yard Bella Medallion – Coral (#6308-38) for border
 - 1/4 yard Bella Medallion – Purple (#6308-66) for tabs
 - 1/4 yard Bella Medallion – Brown (#6308-77) for tabs
 - Fat quarters or 1/4-yard cuts of assorted Bella Morocco prints for tab backs
- 3/4 yard of cream or ivory cotton fabric for the embroidered background
- OESD Ultra Clean & Tear Stabilizer
- OESD Fusible PolyMesh Stabilizer
- 1 yard fusible fleece
- 1 1/2 yards fusible interfacing (light- to medium-weight)
- 505 Temporary Spray Adhesive
- Mettler Silk-Finish cotton thread
- Isacord embroidery thread in desired colors
- Bobbin thread for embroidery
- Microtex needles, size #80/12
- Organ Embroidery needles, size #80/12S
- Seven 2"-long tassels (or as needed), one for each tab
- 1 yard of 8/32"-diameter filler cord
- Tape
- Craft paper
- Pencil
- Ruler/straight edge
- Black marker
- Pattern Ease tracing material
- Applique scissors
- Water-soluble marker
- Kandi's Glitz n Go™
- Swarovski crystals in desired colors and sizes
- Teardrop Embroidery Foot #26
- Patchwork Foot #37/37D
- Leather Roller Foot #55



Cutting

WOF = width of fabric

Cream or ivory background fabric: Cut one 24" x WOF rectangle

Brown tab fabric: Cut one 6½" x WOF strip; cut into 10" rectangles

Purple tab fabric: Cut one 6½" x WOF strip; cut into 10" rectangles

Coral border fabric: Cut four 2" x WOF strips

Assorted prints for tab backs: Cut seven 6½" x 10" rectangles

Fusible interfacing: Cut one 24" x WOF rectangle

Cording: Measure and mark nine 3"-long pieces. Wrap tape around the cord at each mark, then cut the cord at the marks; the tape will keep the ends from raveling.

Design Your Toran and Tabs

Decide how big to make your toran; the sample measures 20½" x 38". On a large sheet of craft paper or newsprint, draw a rectangle the size of your finished toran.

Select embroidery designs from the Bella Morocco collection and print paper templates from the collection CD. Download the tab pattern from bernina.com/ThroughTheNeedle > Issue 19.

Note: Design #82005-12 was decreased by 20% for the toran shown. This can be done later using your embroidery machine's onscreen editing features, as was done on the BERNINA 780; it can also be done using BERNINA's free Artlink 6 Software.

Place the design templates on the paper toran template and position them in a pleasing arrangement.

Tape the templates in place. Mark the center crosshairs of each design on the paper toran template with a black marker.

Based on the size of your toran, decide how many tabs to place along its lower edge. Seven 5"-wide tabs were used for the sample. Make as many tab templates as needed, then select and arrange designs, tape them in place, and mark the center crosshairs on each tab template.

Prepare the Main Body and Tabs

Apply fusible interfacing to the wrong side of the cream/ivory background fabric following the manufacturer's instructions.

Using a water-soluble marker, draw a rectangle measuring the size of your toran template on the background fabric. Leave extra fabric around all sides. DO NOT cut on these lines.

Place the interfaced background fabric right side up over your toran template, matching up the drawn outlines.

Using a water-soluble marker, mark the center of each design on the background fabric.



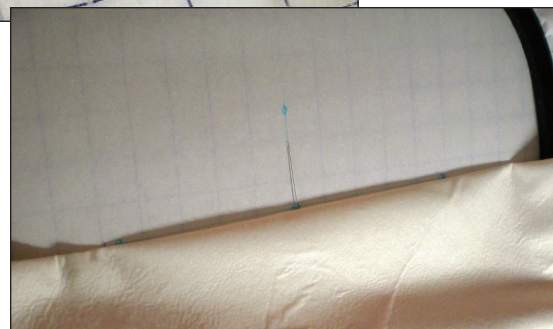
Fuse OESD Fusible PolyMesh to the wrong side of the tab rectangles.

Stitch the Embroidery Designs

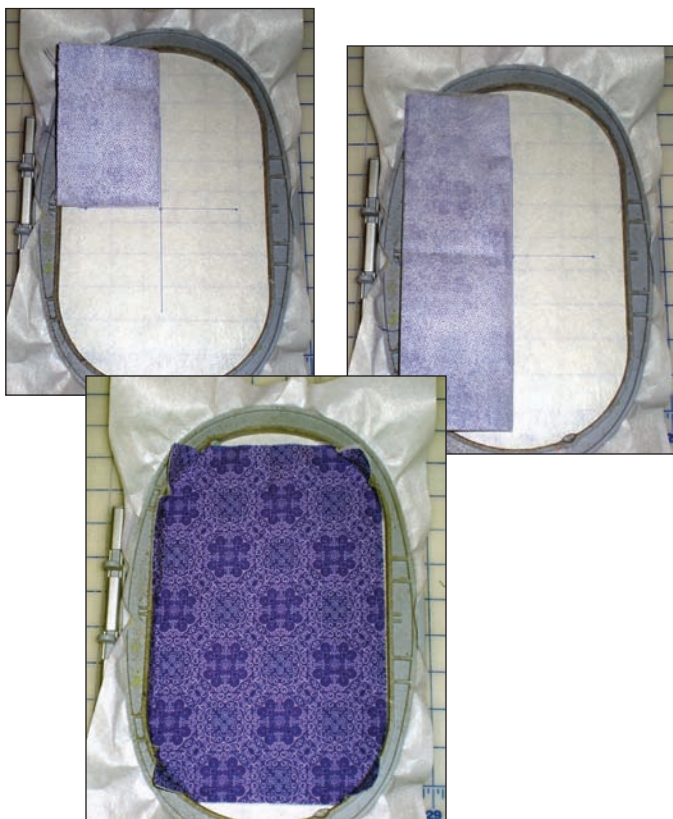
Hoop a piece of OESD Ultra Clean & Tear stabilizer in the Jumbo hoop. Use the hoop's plastic template to mark the vertical and horizontal centers of a design on the hooped stabilizer. Spray the hooped stabilizer with 505 Temporary Spray Adhesive.

On the background fabric, place a straight pin through the marked center of the design. Fold the fabric right sides together along the vertical center line.

Place the fold along the vertical center line on the hooped stabilizer. Position the straight pin at the marked design center on the stabilizer.



Carefully unfold the fabric and smooth it onto the stabilizer, taking care not to stretch it as you press it in place. Remove the straight pin and attach the hoop to the machine.



Move the needle to the center of the design using your machine's onscreen editing features. Embroider the design.

Repeat for each design. When embroidery is complete, remove the excess stabilizer.

Embroider the tabs following the same procedure.

Tip: If your embroidery machine has this feature, use Absolute Check to fine tune the placement of each design.



Assemble the Toran

After all embroidery has been completed, refer to your original design for the finished size and add $\frac{1}{2}$ " to each dimension so you will have $\frac{1}{4}$ "-wide seam allowances at each edge. Using the determined measurement, mark the dimensions on the embroidered rectangle using a fabric marker and gridded ruler to keep it "square" and true.

Trim the top and bottom borders to match the longest dimension of the toran. Using a $\frac{1}{4}$ " seam allowance and Patchwork Foot #37/37D, attach the top and bottom borders to the rectangle. Press seam allowances toward the borders.

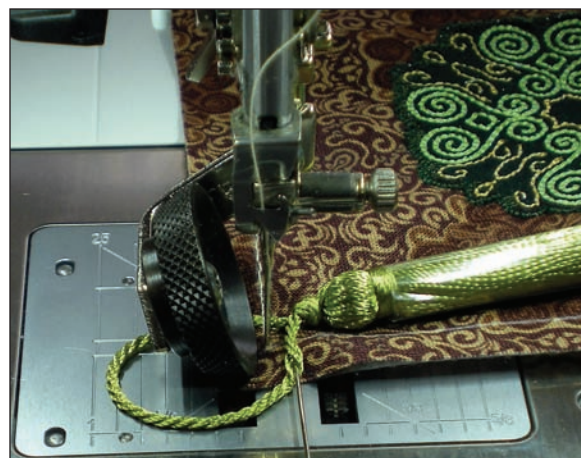
Measure the panel through the center to the edges of the just-added border strips. Trim the remaining border strips to match this measurement. Sew them to the short ends of the rectangle and press the seam allowances toward the borders.

Using the downloaded template, make a tab template from Pattern Ease. Place the template over one of the embroidered tab rectangles, centering the embroidered design(s); pin it in place. Cut out the tab along the edges of the template. Repeat for the remaining tabs.



On the right side of each tab, draw $\frac{1}{4}$ "-wide seam allowance at each side of the point.

Pin a tassel at the point of each tab, then stitch them in place with a straight stitch Leather Roller Foot #55 or Zipper Foot #4D with BERNINA Dual Feed engaged. Note that the tassel is flipped onto the tab so you can stitch the tassel loop to the tab point.



Place the tabs and tab backs right sides together; pin. Stitch $\frac{1}{4}$ " from the long and angled edges of the tab. Take care to keep the body of the tassel out of the stitching.

Move the tassels out of the way and clip the tab points.



Turn tabs right side out; press.

With right sides together, evenly space the tabs along the lower edge of the toran,

making sure the edges of the outer tabs are $\frac{1}{4}$ " from the short edges of the large rectangle. Baste in place.

Fold each 3" length of cord in half to form a $1\frac{1}{2}$ "-long loop. Place five loops evenly along upper edge of the toran, spacing them evenly; hold in place with Wonder Clips. Position two loops along each side edge of the toran; clip in place. One by one, remove the clips and baste each loop in place.

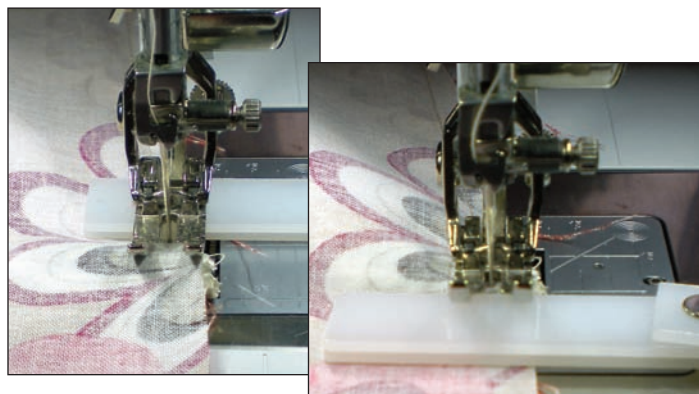


Cut fusible fleece match the size of the rectangle with borders added. Following the manufacturer's directions, fuse the fleece to the wrong side of the rectangle of backing fabric. Trim the backing fabric to match the fleece rectangle.

Place the embroidered rectangle right sides together with the backing fabric, keeping the tabs folded to the inside. Stitch $\frac{1}{4}$ " from all edges, leaving a 6"-long opening in the center of the upper edge for turning.

Tip: Use the Height Compensation Tool or Jean-a-ma-jig when stitching over the loops. Place it under the back of the presser foot to elevate it and help the fabric feed evenly underneath.

After stitching onto the loop, reposition the tool under the front of the presser foot and remove it once you have stitched over the bulk of the loop.



Turn the toran right side out. Hand-stitch the opening closed. Press from back side of the toran.

Quilt as desired.



partner
links

- thebobbincase.net
- onceuponaquilt.com
- sandissewingconnection.com
- seworiginal.org
- shiisaquilts.com
- keizerbernina.com
- lindastewartcouturedesigns.com
- fiberellastudio.com
- animasquilts.com
- lunchboxquilts.com
- amandamurphydesign.blogspot.com
- kathydelaney.com
- nancyprince.com
- scrap-therapy-quilts.blogspot.com
- hummingbird-highway.com
- libbylehman.us
- rgadesignquilts.blogspot.com
- wendybutlerberns.com

overlocker PROJECT

Overlocked Heirloom Pillow

by BETTY LADYMON

This pretty heirloom pillow is embellished with pintucks, puffing, decorative stitching, and ribbons – all stitched with an overlocker/serger!

Supplies

- 1½ yards of fabric for pillow and piping
OR 1⅙ yards of fabric + ⅓ yard of contrast fabric for piping
- Fabric scraps for testing serger stitches
- 4 cones of serger thread to match fabric
- 3 spools of decorative or contrasting thread, such as Isacord embroidery thread
- 1 spool of heavyweight decorative thread, such as YLI Pearl Crown Rayon
- 2 yards of #100 cable cord for piping
- 2 yards of ⅓"-wide ribbon
- Large-eyed tapestry needle
- 22"-long zipper (nylon or polyester coils; not invisible)
- Small scissors for trimming

- Flower-head straight pins
- Erasable fabric marker
- 4" x 14" ruler
- 18" pillow form
- Starch or Mary Ellen's Best Press
- Iron and ironing board
- Serger with manual and all accessories
- Universal needles, size #90/14
- All-purpose serger foot
- Multi-purpose serger foot

Cutting

WOF = width of fabric

Pillow Fabric

- Cut two 10" x WOF strips.
- Cut one 3" x 20" strip.
- Cut two 19" squares for the pillow back; fold each one in half and press.

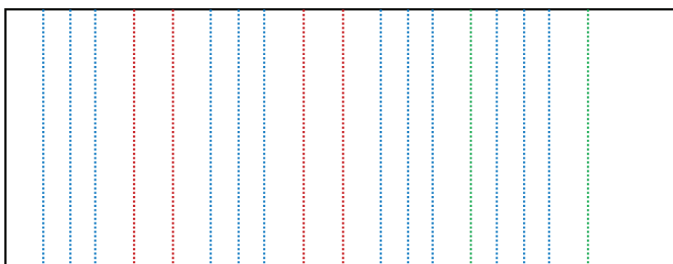
Preparation

Using a ruler and erasable fabric marker, mark lines for the pintucks and flatlock stitches on the right side of the 10" x WOF strip. Working from the left side:

- Draw a line for the first pintuck 1½" from the raw edge.
- Draw two additional pintuck lines 1" apart.
- Next draw three lines 1½" from the last pintuck line and 1½" apart.
- Mark two additional lines 1" apart.
- Mark three lines 1½" apart.
- Draw two more lines 1" apart.
- Draw two lines 1½" apart.
- Draw two more lines 1" apart.
- Draw the final line 1½" from the last line.

The strip should now be marked with 18 lines:

- Four groups of three lines for pintucks (blue).
- Two sets of two lines for flatlock stitching (red).
- The last line is a cutting line (green)
- The line between the last two pintuck sets is also a cutting line (green)



Serge Pintucks

Set your serger for a 3-thread rolled hem (stitch #8 on the bernette 1300 MDC). Thread loopers and needles with decorative thread. Adjust the overlocker/serger settings as follows (settings are for BERNINA/bernette overlockers/sergers):

- Left needle (yellow) = removed
- Right needle (green) tension = 4.0
- Upper looper (blue) tension = 4.5
- Lower looper tension = 6.5
- Stitch length = 1
- Differential feed = N
- Cutting width = 1.5
- Rolled hem lever = ↓ (pulled out)

Fold fabric along the first pintuck line, wrong sides together. (Pintucks are marked in blue in the diagram above.) Stitch along the fold, cutting off about ⅛" of fabric. Repeat for the next two pintuck lines, with the already-stitched pintucks on top and facing you to make stitching successive tucks easier.

Serged pintucks.



Stitch Flatlock Lines

With Woven Ribbon

Change to a wide 2-thread flatlock stitch with the left needle (stitch #11 on 1300 MDC). Continue using decorative thread.

- Left needle (yellow) tension = 2.5
- Right needle (green) = removed
- Upper looper (blue) = upper looper convertor installed
- Lower looper tension = 4.5

- Stitch length = 4
- Differential feed = N
- Cutting width = 1.2
- Rolled hem lever = ↑ (pushed in)

Tip: If your serger does not have 2-thread capability, use a wide 3-thread flatlock stitch.

Fold fabric right sides together along the first marked line. (Flatlock lines are marked in red in the diagram above.) Stitch along the folds, trimming about ⅛" of fabric.

Tip: When using flatlock stitches, it's essential to trim some of the fabric from the edge; this ensures evenly filled stitches.

Working from the right side, pull fabric away from the stitching to make the flatlock edges overlap. Repeat with the remaining lines marked for flatlock stitching.

Using a tapestry needle, weave ribbon in and out of the flatlock stitches.



Using Decorative Thread

Clip the needle thread and re-thread the overlocker/serger with heavyweight decorative thread in the lower looper. (If using a 3-thread overlock, use the heavyweight thread in the upper looper.)

Trim the remaining 10"-wide strip to 19" long. Mark with five evenly spaced lines (1 $\frac{3}{4}$ " apart).

Fold the fabric wrong sides together along a marked line.

Flatlock as described above.



Puffing Strips

Adjust your serger for a 4-thread overlock (stitch #1 on the 1300 MDC). Use regular serger thread.

Left needle (yellow) tension = 7
 Right needle (green) tension = 7
 Upper looper (blue) tension = 4-5
 Lower looper tension = 4-5

Stitch length = 4
 Differential feed = 2
 Cutting width = 1.5
 Rolled hem lever = \uparrow (pushed in)



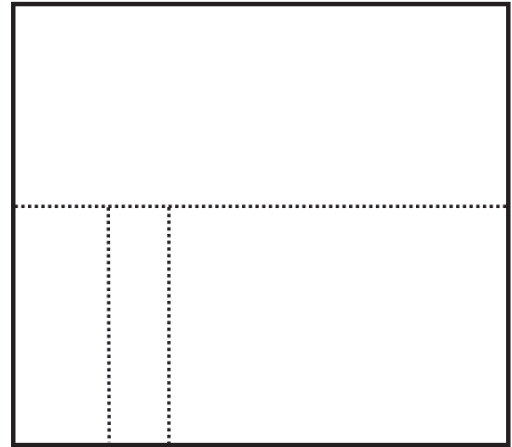
Stitch along both long edges of the 3" x 20" fabric strip. The strip will gather as you stitch due to the altered settings. Pull the needle threads to adjust gathers if needed.

Pin each side of the puffing strip to the ironing board. Steam lightly.

Assemble Pillow Front

Return the stitch length and differential feed to normal (stitch length = 2.0, differential feed = N).

Stitch the front sections together as shown and then trim the piece to 18" square.



Assemble Pillow Back

Attach the Multi-Purpose foot to serger.

Place the zipper right sides together along the folded edge of one 18"-square pillow back, with the zipper ends extending beyond the edges.

With the zipper coils under the "tunnel" in the sole of the foot, serge the zipper tape to the pillow back. Repeat for the other side of the zipper and the remaining pillow back, aligning the pillow back edges at each end of the zipper.

Open the zipper halfway to prevent accidentally cutting off the zipper pull. Trim the back of the pillow to the same size as the front.

Finish the Pillow

Generously spray piping fabric with starch or Best Press; press. Fold a corner at a 45° angle to find the bias (diagonal).

Mark lines 1 $\frac{1}{2}$ " apart starting at the pressed line. Number the lines.

Match the top of line 2 to the bottom of line 1. Stitch right sides together, continuing to match the top of the next line to the bottom of the previous line until the entire piece is stitched. Cut along the pressed and marked lines.

Tip: A 12" x 45" piece of fabric will make 5 $\frac{1}{2}$ yards of 1 $\frac{1}{2}$ "-wide bias.

Cut a continuous bias strip from the piping fabric. Alternatively, use your favorite method to create a continuous 1 $\frac{1}{2}$ "-wide bias strip.

Fold the bias strip around the cord, wrong sides together. Place under the Multi-Purpose foot with the bulk of the cord under the "tunnel" in the sole of the foot. Serge.

Serge piping to the outer edges of the pillow front, beginning in the center of one edge – not at a corner – and leaving a 3"-long tail. Clip the seam allowances at the corners in order to turn piping.

Stop stitching about 3" from the beginning. At the join, open the seam allowances and trim the cording so the ends will butt together. Fold the bias strip under at the end and wrap it around the beginning of the piping. Continue serging.

Place the pillow front and back right sides together. Open the zipper about 5"; this will be the opening for turning the pillow right side out. Serge the front to the back.

Turn pillow right side out and insert the pillow form.



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.



Betty Davis Ladymon

Born in Virginia, Betty started sewing at a very young age and won several awards as a teenager for her sewing. She moved to Texas in 1968 and got her first BERNINA sewing machine in 1973 – she wouldn't

consider owning anything else. She has taught sewing classes for over forty years, specializing in garment construction. She also enjoys making home décor items, purses and bags, and even an occasional quilt. She also likes knitting, cross stitch, and beading.

Betty has been selling machines and teaching classes at BERNINA Sewing Center of Dallas for the past twelve years. She teaches BERNINA Machine Guide classes, heirloom sewing, adult and children's clothing, totes and bags, home décor, and this serger pillow class.

Betty is married, has three adult children and eight grandchildren, with one more on the way.

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green
SEWING

Sew Sustainable

A Guide to Sewing with a Conscience

by JENELLE MONTILONE

As sewing enthusiasts – with the hearts, minds, and hands of seamstresses, quilt makers, crafters, and designers – we have access to wonders of modern technology that help us pursue our craft in ways unknown to past generations. Due to that technology and the emergence of fast fashion, we've all but forgotten that 1940s wartime motto, "Make do and mend!" I am particularly touched by an endearing recollection of handmade/homemade garments whose lives were extended by one mom's ingenuity to sew sock tubes into the sleeves.

Fortunately, sewing to save and mending to make due are back in "fashion" as part of the sustainability movement that has emerged in the past decade. With the aim of saving the planet and improving our environment, economy, and community, we can engage in our "craft" with the knowledge that our mindful creative efforts will help ensure an enduring legacy for future generations.

Is your sewing sustainable? Do you use vintage or upcycled materials? Perhaps you've committed to sewing with organic cottons, linen, hems, and ethically produced fabrics. Finding readily-available

fabrics and practicing sustainable sewing isn't nearly as tricky as sourcing environmentally-responsible notions and products for your home studio. In this article I'll introduce you to some companies that are committed to environmental excellence. I'll also share a few tips on greening your craft.

Thread

Thread is a small but mighty part of every sewing project, and the number of thread options available can be overwhelming. Most threads are made from 100% polyester or a cotton-poly blend, but many companies offer a 100% cotton option. However... conventional cotton is one of the most pesticide-intensive crops in the world. In fact, 16% of the world's pesticides are sprayed on cotton crops. Sustainable thread options – organic cotton threads, as well as threads made from recycled materials – are available in a wide variety of colors from the following sources:

- Fiberactive Organics carries multipurpose and heavyweight organic cotton threads for sewing and quilting, in white and a variety of colors.

- YLI Scanfil was the first certified-organic cotton sewing thread suitable for sewing machines as well as for hand-sewing. It can be used in sergers, too.
- Several manufacturers – including Mettler, Aurifil, Gunold, Gutermann, and Madeira – have been awarded The OEKO-TEX® Standard 100 and the right to use its product label, “Confidence in Textiles.” This is the most well-known and widespread independent worldwide certification for textiles tested for harmful substances.
- Gutermann's rPET Sew-All thread is 100% recycled polyester from PET bottles. Approximately 1,100 yards of rPET thread are produced by one PET beverage bottle.



Image Credit:
Cotton & Flax
Home Goods

Cutting Tools

Quality crafted cutting implements help produce precision cuts, and a pair of well-maintained shears can last quite a long time. Have yours sharpened when they begin to wear; check your local fabric stores for a sharpening service. If re-sharpening just isn't cutting it anymore (pun intended), you can recycle your scissors at the nearest scrap metal yard.



Rotary cutters are also a great tool to have on hand. The replaceable blades are recyclable, but why not trade them in for new ones? The LP Sharp Company will exchange your blades at a fraction of the cost of purchasing replacements. Their program allows you to send in a minimum of five blades of any brand, size, and condition in exchange for Olfa brand or generic blades.

Batting

Eco-friendly batting options are available in a range of weights and fiber contents from the following sources:

- Quilters Dream Green is a soft, cozy batting made completely from recycled plastic bottles. Even the packaging is recyclable! Each pound of Dream Green Batting keeps ten plastic bottles out of our landfills.
- Fairfield's Nature-Fil™ Bamboo is an organic batting that's 50% organic cotton and 50% bamboo, an improvement over 100% bamboo or 100% polyester batting.
- Hobbs Heirloom® 100% Organic batting has no defoliants, pesticides, or bleaching chemicals and is created with 100% organic cotton.
- For lighter-weight projects, check out Air Lite batting, made from 100% organic cotton. You might get a little “sticker shock” on this one, but keep in mind that the batting is 100" wide and sold in twenty yard increments.

Stuffing

Try one of these “green” options for your next pincushion, pillow, or teddy bear:

- Buckwheat hulls are an especially desirable stuffing material for pillows because there is less risk of exposure to allergens than with pillows that contain down (feathers) or synthetic fibers. Pillows filled with buckwheat hulls also conduct and reflect less heat than those filled with synthetic materials, making them cooler to sleep on.
- Natural shredded “rubber” stuffing is a mix of natural Dunlop and natural Talalay latex available at Organic Cotton Plus.com.
- Organic cotton and wool options are widely available online and in your favorite quilting and crafting stores.
- EcoCraft™ Eco-Friendly Fiberfill is made of 100% PLA, a new synthetic fiber made from corn – an annually renewable resource.



CHANGING THE WAY WE CONSUME + CREATE

Spools, Pins, and Needles

Plastic thread spools are all made from #6 plastic, which is recyclable in most municipalities.

Sewing needles and pins cannot be recycled in your single stream recycling bin. However, you don't have to throw them away. Did you know sewing needles are great for wall hangings? They make a smaller hole than nails and are surprisingly sturdy.

If you have a sewing group or know other people who sew, collect your old needles and pins in a jug; when it fills up, take it to your local scrap metal yard for recycling. Every little bit counts and it's completely free.



Link Directory

Threads

fiberactiveorganics.com
mettlerthread.net
aurifil.com
gutermannthread.com
gungold.com
maderiausa.com

Cutting

lpsharp.com
earth911.com (for recycling info in your area)

Batting

quiltersdreambatting.com/dream-green.htm
fairfieldworld.com/product/47
hobbsbatting.com/our-products/heirloom-collection

Stuffing

organiccottonplus.com
narseanaturals.com

Salvaged Goods

earth911.com (for recycling info in your area)
freecycle.com
trashn2tees.com
usagain.com

Salvaged Goods

One of the most obvious ways to reduce fabric waste is to reuse what we already have. Local thrift stores have sections packed with sheets, blankets, pillowcases, tablecloths, curtains, and even unused fabric right off the bolt!

Notions are just as important to sewing as the fabric itself. If you have old clothes that are just too dingy to donate, salvage what you can. Remove buttons, zippers, elastic, hooks-and-eyes, trim, or undamaged ribbing that can be reused.

I always promote reuse before recycling. If you have unwanted fabric, clothing, or fabrics, try sharing them in your community on a site like Freecycle. Textile/clothing recycling may be available in your area, or you can take advantage of mail-in programs like the one I offer through TrashN2Tees. With this program, I've already diverted more than 20 tons of clothing from our landfills.

Are you passionate about changing the way we consume and create? Remember "A good seam lasts forever."



Jenelle Montilone

Creating has always been a part of Jenelle's life and has taken various forms including photography, pottery, sewing, and painting. It wasn't until after she had children of her own that she took a real interest in sewing. Have you seen the options out there for

boys clothing?! Yikes! Fed up and wanting something that reflected her own boys' personalities, Jenelle set out to hone her skills behind the sewing machine. Armed with a pair of scissors, a pile of out-grown clothing, and the desire to make a positive difference in the world, Jenelle began a project that was the humble beginning of what has now grown into a worldwide movement to change the way we consume and create. Jenelle says, "I love using reclaimed fabrics that stir emotion – repurposing my grandfather's shirt and still being able to smell his cologne, laying my head down on an organic velour pillow that once wrapped my newborn son tightly – these types of love stories are ingrained in my designs."

An award-winning entrepreneur, Jenelle uses her craft to raise awareness about textile and clothing recycling and has established brand partnerships and local initiatives to divert more than 21 tons of clothing from our landfills. To learn more about Jenelle's commitment and join the movement to change the way we consume and create visit www.TrashN2Tees.com.

quilting
PROJECT

Holiday Table Runner

by AMANDA MURPHY



Finished size: Approximately 18½" x 48"

Simple strip piecing makes construction of this modern holiday runner oh-so-easy. The appliqued circles only look difficult: The smartly embellished ornaments are fussy-cut from Amanda's Holiday Bouquet collection for Blend Fabrics. The long white strips along the sides of the "ladders" provide a canvas for playing with your sewing machine's decorative stitches.

Fabrics from Amanda's Holiday Bouquet collection for Blend Fabrics used in this project:

- Poinsettia Tapestry – Green for center stripe
- Wreaths – Green for ladder rails
- Floral Ornaments – Red for ladder rungs and ornaments
- Floral Ornaments – Red for and ornaments
- Poinsettia Tapestry – Red for inner border
- Holiday Trees – Green for binding
- Also used in this project:
- Apple Dot-to-Dot by Patrick Lose for Robert Kaufman – light green outer border
- Kaufman Kona® Cotton – White for background strips

Supplies

- One 4½" x 30½" rectangle of holiday feature fabric for center
- ¼ yard of green fabric for ladder rails
- ⅛ yard of red fabric for ladder rungs
- ½ yard white fabric for background
- ⅛ yard red fabric for inner borders
- ¼ yard light green fabric for outer borders
- ¼ yard green fabric for binding
- 1½ yards fabric for backing
- ¼ yard each of Floral Ornaments – Red and Floral Ornaments – Green to fussy-cut finished motifs (or red and green fabric scraps to use for 10 ornament appliqué for the templates that follow)
- Warm & White batting
- Assorted threads in Christmas colors for appliqué, decorative stitching, and quilting
- Paper-backed fusible web
- 505 Temporary Spray Adhesive
- OESD LightWeight Tear-Away stabilizer
- 28 weight thread for ornament appliqué
- 50 weight thread for piecing and quilting

Cutting Instructions

WOF = width of fabric

Ladder rail fabric: Cut four ½" x WOF strips.

Subcut into four 1½" x 30½" rectangles.

Ladder rung fabric: Cut one 2½" x WOF strip.

White background fabric

- Cut two 1½" x WOF strips. Subcut into two 1½" x 30½" rectangles.
- Cut three 2½" x WOF strips. Subcut two strips into two 2½" x 30½" rectangles. Set the remaining strip aside.
- Piece the remaining fabric into one 22½" x 57" rectangle.

Inner border fabric: Cut one 2¼" x WOF strip. Subcut into two 2¼" x 18½" rectangles.

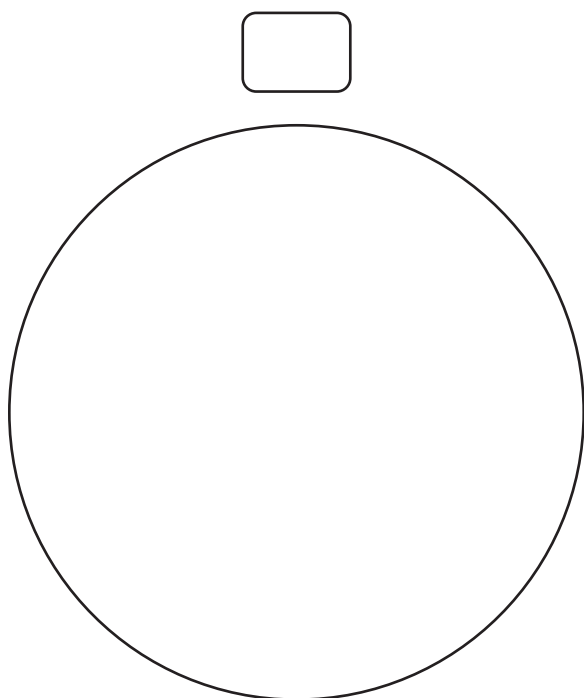
Outer border fabric, cut two 7½" x 18½" rectangles.

Binding fabric, cut three 2¼" x WOF strips.

Appliqué Instructions

If you are using the Holiday Bouquet ornament fabric, choose ten ornaments to use and apply an over-sized square of paper-backed fusible web to the wrong side of the fabric behind each one. Cut out the ornaments along the edges of the motifs.

Remove the paper backing and arrange the ornaments on a 7½" x 18½" outer border rectangle. (I placed one ornament in the center and stretched the rest out at ¾" intervals.) Fuse in place.



Adhere a rectangle of stabilizer to the wrong side of each outer border and appliqué the ornaments with a buttonhole stitch.

Use decorative stitches to simulate ornament hangars.

If you using other red and green fabrics, use the template on this page for the ornament and ornament tops. Applique as directed above.

Use specialty satin stitches to simulate a hanging ribbon for each ornament.

Strip Set and Runner Assembly

Refer to the piecing diagram below.

Join one 2½" x WOF white background strip to one 2½" x WOF ladder rung strip. Press the seam allowances toward the ladder rung strips. Cut fourteen 2½"-wide units from this strip set.

Join the short ends of seven of these units to form a column as shown below. Repeat with the remaining units. Press the seam allowances toward the ladder-rung squares.

Cut two 2½" white background squares and join one to the last ladder rung of each pieced column.



These pieced units should measure 30½". If they do not, trim the white background strips, ladder rail strips, and holiday feature fabric rectangle to this length.

Table Runner Assembly

Join a 2½" x 30½" white background rectangle to each long edge of the 4½" x 30½" feature fabric rectangle. Press the seam allowances toward the feature fabric.

Join a 1½" x 30½" ladder rail rectangle to each edge of each ladder-rung unit. Press the seam allowances toward the ladder rail strips.

Join the ladder-rung units to the center panel and press the seam allowances toward the ladder-rail rectangles.

Join a 1½" x 30½" white background strip to each long edge of the runner center panel.

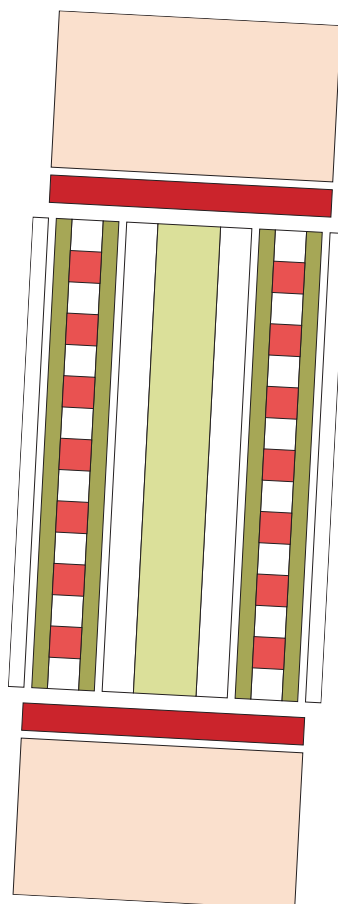
Adhere a rectangle of tear-away stabilizer to the wrong side of the runner. Using the photograph as a reference, sew decorative stitches along the edges of the ladder sides and feature fabric rectangle. Remove stabilizer.

Join the 2¼" x 18½" inner border rectangles to the ends of the runner center panel, followed by the 7½" x 18½" outer border rectangles. Press the seam allowances toward the inner border strips.

Layer the pieced top with batting and backing fabric; quilt as desired.

Join the 2¼"-wide binding strips with diagonal seams; press the seam allowances open. Fold the resulting long strip in half lengthwise, wrong sides together, and press.

Sew the binding to the front of the runner. Fold the binding to the back, mitering the corners as you reach them, and hand-stitch to the backing.



Amanda Murphy

Always attracted to color, texture, and pattern, Amanda Murphy has been designing, drawing, and sewing since she was a child. After graduating with a BFA in design from Carnegie Mellon University, she worked as a graphic designer

and art director in Alexandria, Virginia and New York City. After moving to North Carolina with her family, Amanda discovered quilting, an art that marries her passion for design with her enthusiasm for handwork. As she gradually expanded her knowledge of quilting techniques and combined them with the ideas she had been sketching over the years, Amanda Murphy Design was born.

Amanda markets her own pattern line under the Amanda Murphy Design label and has designed several fabric collections for Robert Kaufman Fabrics and most recently for Blend Fabrics, a subsidiary of Anna Griffin Inc. Amanda hopes that both her fabric and quilt designs will inspire others to create their own works of art.

www.amandamurphydesign.com
amandamurphydesign.blogspot.com

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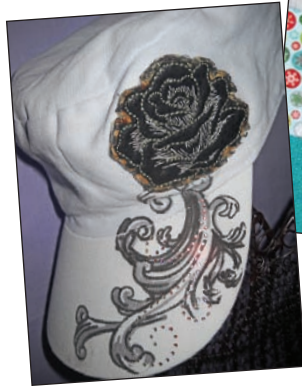


The Last Word

A sneak peek at what's coming in
Through the Needle ONLINE, Issue #20:

DesignWorks Rose

Embroidered, appliqued, painted, and glitzed, this rose-embellished cap looks like a one-of-a-kind accessory from a fancy boutique. But it's not! Dawn Schneider created the embellishments in DesignWorks, and so can you!



Waiting for Santa

Tari Intardonato's DIY bed shawl and coordinating linens go together quickly and easily with your overlocker/serger. A fun way to showcase your favorite holiday prints.

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Stretch your accessory knowledge!

Create this fun fabric book to showcase stitched techniques using various presser feet and accessories. Download a page at a time and build this mixed-media project as you build your sewing skills. Check back often for new pages!



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!

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Until November...

Visit us at WeAllSew.com for quick and easy projects and sewing tutorials, and check out the webinars and projects at bernina.com. jo@berninausa.com

Click **HERE** to follow along!