Through THE NEEDLE

Polygon Patchwork
Pages 20-21

What's Inside?

April is BERNINA® Quilt Month!

WHO We Are...

GAYLE HILLERT
BERNINA® News

An avid sewer since she was a young girl, Gayle has managed to combine her vocation and her avocation. As Vice President of Education for BERNINA® of America, Inc. she is responsible for training, education and testing functions relating to all BERNINA® products.

SUSAN BECK
Editor at Large

With a background in Art and Home Economics, Susan is interested in all types of sewing and crafts and has written several sewing books. She loves to be creative on paper as well as in fabric and is the Director of Education for BERNINA® of America, Inc.

JO LEICHTE
Serged Patches Jacket, Quilts + Embroidery

Currently in a garment and small quilt phase, Jo is constantly on the lookout for quick, simple projects to share with beginning seamsters. As Editor for BERNINA® of America, Jo is instrumental in the production of *Through the Needle*.

ALICE KOLB
Sew Crazy

Alice has taught quilt-making throughout the USA, Japan, and Switzerland, and is noted for her understated embellishment of quilts and garments. Living in the Texas hill country, Alice spends her free time with family and friends and enjoys her flower gardens and goats.

SUSAN FEARS
BERNINA® Fashion

Susan enjoys all types of sewing, especially garment making. She got hooked on quilting while making a quilted jacket, and now enjoys quilts throughout her home. She finds inspiration everywhere, especially through her travels as an Educator for BERNINA® of America.

KAY LYNCH
True Friends Pocket Wall Hanging

As a Card Production Assistant at OESD, Inc., Kay's job is to assist in the development of designs and embroidery cards for BERNINA® and OESD, and to create projects using the embroidery designs. She has a BS degree in Home Economics Education from Oklahoma State University.

SANDRA BETZINA
Nothing I Make Fits!

Sandra is the dynamic host of HGTV's *Sew Perfect*, and the author of *Fabric Savvy*, *Fast Fit*, and the *Power Sewing* series of books and videos, as well as the syndicated *Power Sewing* column. She travels all over the United States and Canada as a lecturer, teacher, and guest on television sewing shows.

NANCY BEDNAR
Polygon Patchwork

One of BERNINA®'s freelance sewing and serging experts, Nancy also creates exquisite stitched garments, quilts, and crafts. She is also co-author of *The Encyclopedia of Sewing Machine Techniques*, as well as author of several other books and contributor to many sewing publications.

MARLIS BENNETT
Ribbon Dresser Scarf

Marlis creates unique interpretations of classic and heirloom sewn garments, incorporating decorative stitching techniques and embroidery in imaginative projects. As an Education Consultant for BERNINA® of America, Marlis puts her own stamp of creativity on machine sewn projects.

LYN LACKEY
Featured Foot

Lyn spent 10 years teaching Middle School Home Economics. She taught a variety of sewing classes in both Sewing and Quilt Stores. Heirloom and Embellishment, creating textures and patterns with fabric are her favorite types of sewing. Lyn has worked freelance for several years and is now a full-time Educator for Bernina of America.
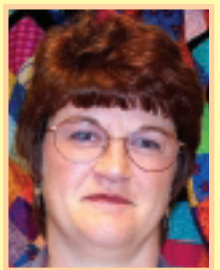
JILL DANKLEFSON
Stitch Recipe

As an Education Consultant for BERNINA® of America, Jill is the resident master of stitch manipulation. She loves playing with them, changing them, and using them to create textured fabrics for garment and craft projects.

KERRY FINN
All Through the Seasons

Kerry learned the love of sewing as a little girl from her mother. Originally a garment sewer, she has gone through many phases of sewing and crafting. Her recent and longest lasting interest is quilting and thread manipulation. With a background in education, Kerry is the newest Educator for Bernina of America.

JENNIFER GIGAS
Software Skill Builder's

Jennifer, an Education Consultant for BERNINA® of America, combines serging, sewing, and embroidery in many of her up-dated interpretations of favorite patterns, many of which incorporate decorative serger techniques in unexpected places.

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BERNINA® News

BY GAYLE HILLERT

Spring is the perfect time for renewal. The earth sheds the frosts and coldness of winter, the animal kingdom awakes from the long winter of hibernation, foraging for food and shelter, and the human race renews interest and enthusiasm in many different areas.

One way that BERNINA® is joining the renewal process is to encourage people to learn a new sewing technique or hobby – to try something entirely different. Have you ever wanted to learn to quilt? BERNINA® dealers will be offering two quilt classes this spring as part of the "Start Quilting" program hosted by national quilt maker and designer Alex Anderson. Alex and your dealer offer the "Rail Fence" quilt as the perfect way to begin the creative process of quilt making. A second, more advanced quilt, "The Friendship Star", continues the learning process as well as encouraging the development of lasting friendships, one of many pleasant bonuses of quilt making. This is the class to take if you already know a little about quilting, or have quilted in the past and would like to pick up where you left off. Be sure to check out "Start Quilting" promotions on machines and accessories, special fabric and notion kits, and join in the fun served up throughout the entire process of quilt making.

BERNINA® of America invites everyone to Chicago to attend the first International Quilt Festival at the Rosemont Convention Center, April 11-13. In addition to classes taught by renowned quilters, the vendors mall contains wonderful fabrics, notions, gift items, jewelry, machines, and quilt exhibits to spark your creativity and enthusiasm. BERNINA® of America will sponsor a special exhibit showcasing quilts enhanced using embroidery machines and software. While machine embroidery is still relatively new to the world of quilting, antique and crazypatch quilts show that hand embroidery has always been a part of quilt making. Quilts from United States designers as well as Australian quilters will be featured in the exhibit. (See article on page 12.)

Page through the exciting offerings in this issue of Through the Needle and find projects from quilting to serging and stitching to software, plus an article by Sandra Betzina (pages 16-17), who is always able to take the mystery out of fitting a garment properly.

Take your trusty BERNINA® to your dealer for a spring cleaning – while there, discover all the new products your dealer has to offer you, and celebrate the joy of exploration that every spring brings. Test drive our new machines – the *artista* 185E, a powerful sewing and embroidery system with great stitch quality, average embroidery speed of 600 stitches per minute, needle threader and thread cutter, and a fascinating array of sewing stitches and embroidery motifs – all at the right price. Great news for 170 and 180 owners! – they can upgrade to the 185 embroidery module and get faster speed, embroidery motif color information, and improved hoops.

Take a look at the new *virtuosa* 155 My Choice machine – over 90 preprogrammed stitches categorized by sewing interest – fashion, quilting, home dec, and crafts. This great machine has a wonderful stitch and foot package and satisfies every sewing whim – plus, it features BERNINA®'s Freehand System, Compact Fluorescent Light, and Needle Threader. With the *virtuosa* 155 My Choice machine you can sew the project of your choice any day of the week!

Sew Crazy
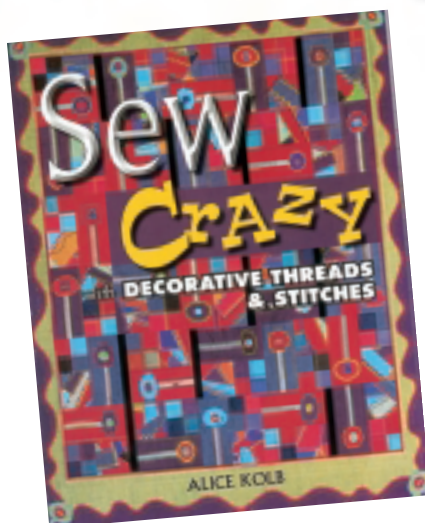
BY ALICE KOLB

Sew Crazy with Decorative Threads & Stitches is a wonderful reference and project book for anyone interested in creating spectacular crazy quilts. Beginning with a short history of crazy quilting – which became quite a fad during the late 1800's – and ending with a collection of modern interpretations by talented guest quilters, Alice Kolb has written a complete guide to guide any stitcher through the process of planing, piecing, and embellishing their own unique quilt.

Publisher: American Quilter's Society
(AQS), www.AQSquilt.com

3 TIPS FOR PLANNING YOUR FIRST (OR NEXT) CRAZY PATCH PROJECT!

1 THEME

Select a unifying theme for your quilt, whether it be a particular type of fabric (satins and velvets, reproduction prints, a collection of silk ties, antique linens, your favorite print) or a color palette (neutrals, brights, holiday reds and greens, the colors of your favorite flower).

PHOTO: Baby Foues, 24" x 25", Alice Kolb

2 COLOR

Choosing a variety of fabric colors will make your quilt more interesting. Even if something as simple as "red" is your theme, combining a mixture of wide range of reds, and even some other colors, will create a more vibrant and powerful impression than fabrics that look nearly alike. Look closely at a rose or an apple, and you'll discover that "red" includes small amounts of many other shades. Using those same colors in your crazy patchwork will add visual interest and complexity.

PHOTO: Pillow, approximately 12" x 12", Alice Kolb

Having the correct tools at hand eliminates frustration when experimenting with new techniques. Listed below are some BERNINA® accessories to make your Crazy Quilting experience successful:

3 STYLE

There are many different ways to create and assemble crazy patchwork. All of the fabrics can be applied to one large piece of base fabric, creating a whole-cloth quilt top, or smaller units (squares, stripes) can be combined with solid blocks and/or sashing to create a pieced or appliqued quilt top.

PHOTO: Country Memories, 18" x 24", Alice Kolb

Layers of Stitch
by Valerie Campbell-Harding & Maggie Grey
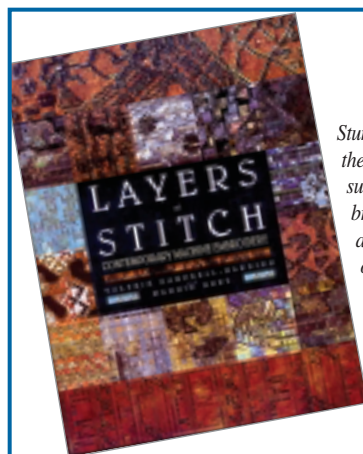*Stunning machine embroidery from two of the most accomplished writers on the subject. The variety of materials used brings a mixed media element to the book and encourages readers to find new ways of stitching to create rich embroidered surfaces. The book covers: making backgrounds with dyes, paints, stencils, applique and stitched backgrounds; stitched motifs and slips; combining backgrounds with motifs and slips to make finished items.*
Softcover, 128 pages, color. $22.95

Surfaces for Stitch
by Gwen Hedley
This book is for the embroiderer who is interested in developing new and exciting surfaces for stitch. Challenging and innovative surfaces are described through clear step-by-step guidelines. Skills and techniques such as building, bonding, layering, laminating, fusing and molding can be further extended by following the suggested ideas for development.
Softcover, 144 pages, color. $22.95

Available at your local Quilt and Needlearts Shop

Quilters' Resource®
publications
P.O. Box 148850 Ä Chicago, IL60614

1-800-676-6543
Fax: 1-773-278-1348
www.quiltersresource.com

Edgestitch Foot #10/10C
Just the thing for stitching at the very edge of a fold or ribbon. A great confidence-builder for beginners, as the guide in the center of the foot guarantees perfect edgestitching every time. Also a boon to those with "mature" eyesight.

Braiding Foot #21/12C
Couching yarn and rattail cord has never been easier! Simply thread the cord through the large opening in the sole of the foot and select a stitch wide enough to span the stitch (suggestions – ladder stitch, triple zigzag, universal stitch).

Open Embroidery Foot #20/20C
How many times have you wished you could see exactly where the needle was going to stitch? Open Embroidery Foot #20/20C provides an unobstructed view of the fabric as it passes under the needle.

Freemotion Darning Foot #24, Darning Foot #9, Embroidery Foot #15 and/or Freemotion Quilting Foot #29/29C
Choose your favorite freemotion foot for quilting, outlining, and "drawing" with thread. *TIP: It's perfectly acceptable to use your embroidery machine on your crazy quilt, too.* Shown: Foot #29

Clear Foot #34/34C
The newest foot in the BERNINA® accessory collection, this foot has a clear sole, allowing visibility of the fabric without sacrificing stability. See "Featured Foot" on page 18 for more uses of this foot.

Patchwork Foot #37
No more guessing where to guide the fabric edge for a perfect $1/4$" seam – the outer edges of this foot are exactly $1/4$" from the center needle position. In addition, $1/4$" markings in front of and behind the needle make turning corners a breeze.

Black Latch Bobbin Case
If you want to include bobbinwork in your crazy quilt, you'll need a second bobbin case to accommodate the heavy threads which make this technique look so much like hand-worked embroidery.

Serged Patches
JACKET

BY JO LEICHTE

By making a few simple changes to Great Copy's wonderful "Pieced Jacket" pattern, the construction process is streamlined, and nearly all of the stitching can be accomplished on a serger rather than a sewing machine. In addition, cutting the jacket back pattern piece into four panels creates an even "piece-ier" project, and making the button loops from Ultrasuede™ makes them durable and simple to construct.

Supplies

- BERNINA® Serger
- BERNINA® Sewing Machine
- Pieced Jacket #810 by Great Copy Patterns
- Four (or more) $3/4$ yard lengths of coordinating fleece prints or solids
- 4" x 7" rectangle Ultrasuede™ (or $1/16$ yard, or assorted scraps)
- Two spools YLI Woolly Nylon in color(s) to coordinate with fleece
- Size 80/12 Universal needles
- Four large buttons (1" to $1 1/4$" diameter)
- Pattern tracing paper
- Edgestitch Foot #10/10C
- Button Sew-On Foot #18

Serger Set Up

While the pattern instructions call for jacket to be seamed with a serged overlock stitch, all of the stitching in this variation – both seams and edges – is sewn using a wide two-thread flatlock. This eliminates the need to switch back and forth between the serger and sewing machine, and creates a very flat, non-bulky seam. The only exceptions are the button loops and buttons – there are still some things that a serger just can't do!

Wide Two-Thread Overlock

Upper Looper	Woolly Nylon, tension = 1-2
Lower Looper	Woolly Nylon, tension = 1-2
Right Needle	Removed
Left Needle	Woolly Nylon, tension = 6-8

Stitch Length = 2.5-4mm
Cutting Width = 1.5-2
Differential Feed = as needed

Preparation

Determine jacket size using chart included with pattern. Trace the sleeve, collar, and upper and lower front pattern pieces.

Create New Back Pattern Pieces: Place traced lower front piece over the lower edge of the back piece, then trace upper angled edge onto back pattern piece. Trace the new upper and lower pattern pieces, adding $1/4$" seam allowances to the center back and to the newly created angled edges.

Decide which color fleece will be used for each section of the jacket. *TIP: Make several photocopies of the jacket line art, then experiment with different arrangements using crayons or pencils.*
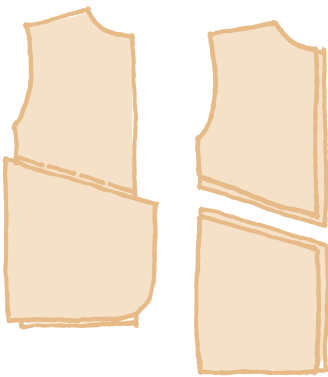
Cut pattern pieces from fleece, being sure to *cut both right and left front and back* pieces. Cut two collar pieces – a double layer collar has more body than a single layer.

Cut four 1" x 4" strips of Ultrasuede™ for the button loops. Cut four $1^1/8$" x $1^1/8$" squares of Ultrasuede™ to cover tab ends.

Jacket Construction

Before serging seams, determine which portion of the flatlock – "ladders" or "loops" – will appear on the right side of the jacket. Place fleece right sides together for "ladders", wrong sides together for "loops".

"LOOPS"
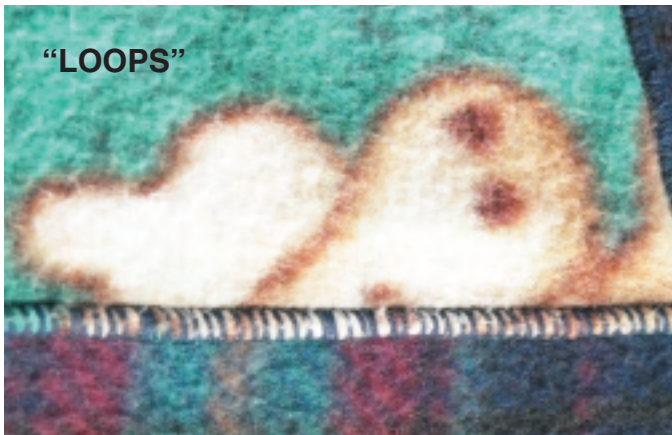
Place two collar pieces wrong sides together, matching the raw edges along the inner edge. Pin through the center of the collar to avoid serging through pins. Treat as one piece of fabric. When serging around the outer edges of the jacket, shift the under collar slightly so that it extends $1/8$" beyond the upper collar and trim the excess fabric when serging around the collar.

Follow the pattern directions for View B, steps 1 through 6, substituting a wide 2-thread flatlock for the overlock stitch. After serging each seam, open the flatlock stitching by gently pulling the fabric along each side. When serging the outer edges of the

jacket, increase the differential feed to 1.5-2 at curves, serging slowly and smoothly.

"LADDERS"

Buttons & Loops

Thread sewing machine with thread to coordinate with fabric. Fold each 1" x 4" strip of Ultrasuede™ in half lengthwise. Attach Edgestitch Foot #10/10C, select straight stitch, and move the needle slightly to one side. Stitch along the long raw edges of each strip. Fold as shown in View A, step 5.

Determine loop opening by slipping a button through the loop; mark the location for the end of the loop. Pin loops in place along the right side of the jacket front, placing the marked ends of the loops $1/4$" from the finished edge. Place a $1^1/8$" x $1^1/8$" square of Ultrasuede™ over the raw ends of the loop, one straight edge $1/4$" from the finished edge. Using Edgestitch Foot #10/10C, edgestitch around each square. If desired, stitch an "X" in the center of each square.

Adjust the pin in the center of Button Sew-On Foot #18 to its highest position. Sew buttons in place on the remaining front edge of the jacket using a button sew-on stitch (or a universal stitch with a length of 0mm). *Note: Some large buttons have a bigger-than-normal space between eyes; adjust stitch width as necessary so that needle stitches into the eyes.*
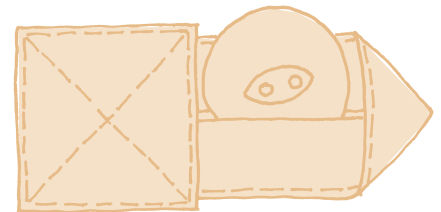
Resources

Pieced Jacket
#810 Great Copy patterns
www.greatcopy.com

Serger Technique Reference Book available at your local BERNINA® dealer
www.berninausa.com

GREAT COPY
P A T T E R N S

PIECED JACKET
#810

Variations on a Theme

Substitute braided cord for the Ultrasuede™ button loops, and use squares of fleece to cover the raw ends. For an "unpieced" version, overlap upper and lower jacket front pattern pieces $^1/_2$"; tape together. (Overlapping the pieces $^1/_2$" eliminates the $^1/_4$" seam allowances needed for piecing.) Cut sleeves on the fold, marking the center/fold line $^1/_2$" from the edge of the center seam.

Completely different looks are achieved depending on fabric selections: solids and subtle prints in related colors create a calm, pretty effect, while bright colors and wild prints create excitement.
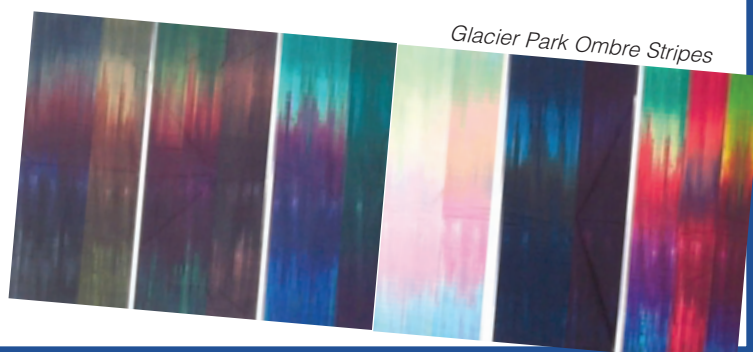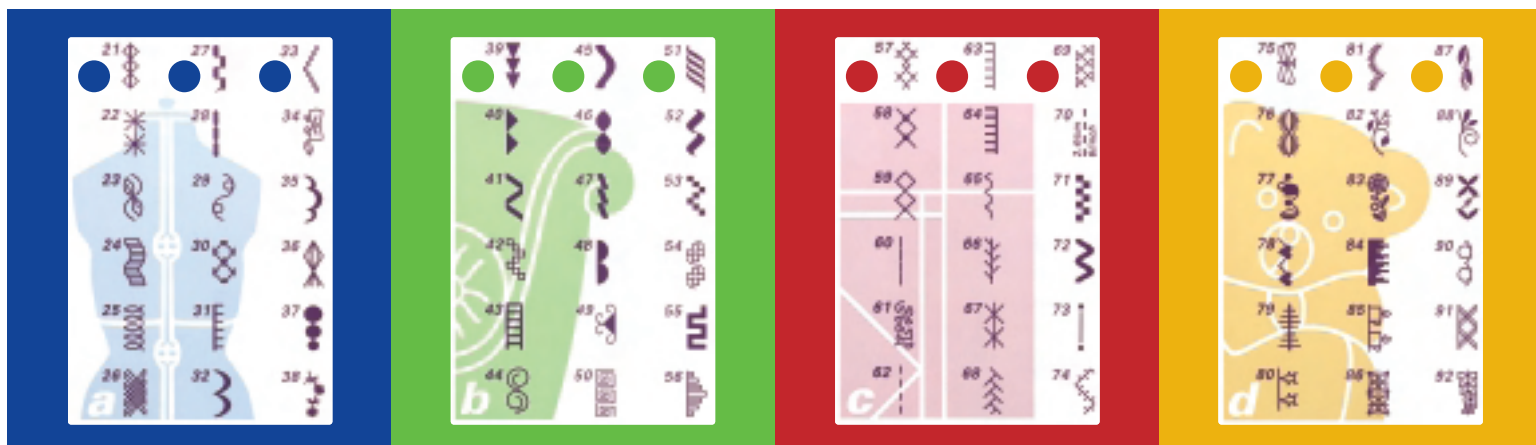
fashion **home dec** **quilting** **crafts**

it's "my choice."

Bernina's new virtuosa 155 "my choice" sewing machine.

What do you feel like sewing today? A quilt? A dress? A doll? A pillow? With Bernina's new 155, it's your choice. Simply replace the stitch card on the front of the machine for the type of project you're in the mood to create. It's so easy, it takes just seconds. Each card lets you access a wide variety of stitches for either fashion, home dec, quilting or crafts. You get 92 stitches, plus, you can even customize the blank card with your favorite stitches using Bernina's exclusive Customized Pattern Selection software. So, choose the sewing machine that gives you more choices. Bernina's new virtuosa 155 "my choice."

Nothing Sews Like A Bernina. Nothing.
BERNINA®

French Handbag
SPRING FASHION 2003

BY SUSAN FEARS

Customized garments and accessories have been one of the biggest trends of the last two seasons. One frequently reads about designers customizing or remaking accessories or pieces of clothing, starting with something 'vintage' and transforming it into a unique, current fashion statement. One such piece is the fashion handbag. These fashion handbags, in the style of the simple tote – but smaller – picture embroidered vacation scenes, watercolor images, or even cute caricatures with beaded details. Instead of purchasing a bag featuring someone else's dream vacation or decorative images, why not create your own? Use your own creative vision and tailor your bag to suit your own unique taste.

There are many decorative options for embellishing your bag. The one featured in this article utilizes vacation photos and mementos embellished with decorative threads and stitches.

PHOTO FABRIC HANDBAG PANELS

1. Select photos and images; scan them into your computer.

2. Decide how large or small each image will be. Some images may be more interesting if cropped, and photos in a variety of sizes will make the composition more interesting.
Tip: Scan all the images under consideration, then print them on paper and cut them apart. Arrange the paper pieces until pleased with the composition.

3. Prepare the fabric and print the desired images according to the instructions on the bottle of Bubble Jet Set. Remember that the finer the cloth used, the finer the printed images will be. For photos with people, use 200-count muslin for greatest clarity. Experiment with other fabrics to create interesting effects; for instance, "grainy" fabric, such as worn or old fabrics.

4. Back the fabric photos with Lite Steam-a-Seam2.

5. Cut two rectangles of fabric for the handbag, each 10" x 13". If needed for stability, fuse ArmoWeft interfacing to the back of each fabric rectangle.

6. Arrange the fabric photos on the handbag fabric and press in place using a press cloth.

7. The decorative stitches require additional support; for the sample shown here, two layers of heavy Cut-Away stabilizer were used to back each panel, then left in the bag to add stability to the sides.

8. Select sewing and decorative threads to coordinate with and enhance your handbag theme and color. See the following page for stitch combination suggestions.

HANDBAG CONSTRUCTION

1 Trim fabric panels to the same size.

2 Cut strips of black leather or vinyl the length of the trimmed panels: top strip is 2" side, bottom strip is 3" wide. Stitch strips to the top and bottom of each panel using Walking Foot #50.

3 Edgestitch the vinyl strips using straight stitch #1 and the Non-Stick Straight Stitch Foot #53.

4 Cut side panels – two strips 2" wide – and attach them to the sides using Walking Foot #50.

5 Seam the base of the bag.

6 Edgestitch seam allowances to the sides using Non-Stick Zipper Foot #54.

7 Sew a liner for the handbag – two pieces of cotton cut 15" x 15" worked for the bag shown here – and insert into bag.

8 Fold the top vinyl strip into the bag and over the top of the liner; hold in place with Quilt Basting Clips (pins will leave holes in the vinyl) Sew from the right side, using Non-Stick Embroidery Foot #56.

9 Cut two 2"x15" strips of vinyl for the handles. Use the Non-Stick Zipper Foot #54 to encase a piece of fat cord. Trim close to the stitching. Attach the handles to the bag.
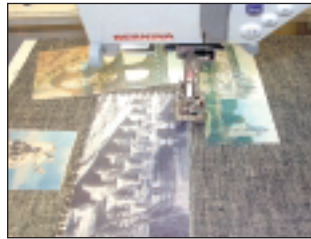
STITCH COMBINATIONS

1. Decorative satin stitch "football", default settings, Clear Foot #34/34C, black Mettler Silk Finish Cotton thread

2. Ladder stitch, SL and SW = 2.7, Braiding Foot #21/12C, Oliver Twists thread in needle, 3 strands of the Two of A Kind yarns couched to fabric

3. Decorative satin stitch "arrow", SL=default, SW=4, Clear Foot #34/34C, guide center mark of foot just inside outer edge of photo

4. Zigzag stitch #2, SL=1.5, SW=2, Edgestitch Foot #10/10C, monofilament in the needle, Freize Designer Thread yarn in Gold/Tan couched to fabric, guiding yarn next to blade, and stitching around photo twice

5. Stitching vinyl pocket for coin: Zigzag stitch #2, default settings, Non-Stick Embroidery Foot #56, charcoal thread

artista 165/185/200 ONLY:

6. Irregular satin stitch (*artista* #418), SL=default, SW=5.5, Clear Foot #34/34C, Isacord embroidery thread #934 (tan) in needle

7. Irregular satin stitch (*artista* #418), Clear Foot #34/34C, SL= default, SW=5.5, Isacord embroidery thread #934 (tan) in needle

8. *artista* stitch #657, SL=1.0, SW=5.5, Edgestitch Foot #10/10C, beige Ribbon Floss used alongside each side of the blade with black thread in the needle for decorative stitch

9. *artista* stitch #603, default settings, Edgestitch Foot #10/10C, black Silk Finish in needle with two strands of Superior Threads Halo (#368); strands on both sides of blade

10. *artista* stitch #352, default settings, Edgestitch Foot #10/10C, Oliver Twists two of a kind metallic couched to fabric, yarn along both sides of the blade, black thread in needle

11. Step 1: Stitch a narrow zigzag #2 to secure photo, SL=1.5, SW=.07, Clear Foot #34/34C, charcoal Silk Finish Cotton thread in the needle. Step 2: *artista* stitch #657, foot #34, SL=1.0, SW=5.5 with black silk finish in needle

12. *artista* stitch #603, default settings, Clear Foot #34/34C, beige Ribbon Floss sewn under stitch with the center spine of stitch catching the ribbon

Other suggestions: Incorporate lettering to stitch the language, a phrase, or café bill. Appliqué motifs from fabrics reminiscent of your theme, embroidery designs, and painted areas also work well.

Quilts + EMBROIDERY

BY JO LEICHTE

WHAT DO YOU GET WHEN YOU CROSS A QUILTER WITH AN EMBROIDERER?

Some really impressive quilts.

The words "quilt" and "embroider" both date from the 14th century, a "quilt" being a practical, warm covering to sleep under, and "embroidery" being decorative embellishment. But...where does one end and the other begin? Any quilt in which the layers have been joined together using decorative stitches fits the definition of "embroidery", and quilts in which fabrics have been embellished with embroidery before being pieced together are still quilts, so it's difficult to separate the two. To complicate matters even more, what happens when embroidery machines are added to the equation?

Since the introduction of embroidery machines for home use – such as BERNINA®'s **artista** creative systems and *Deco* embroidery machine – they have become exceedingly popular, not just with the sewing community but with people who have never sewn before. Simple to operate, embroidery machines made it possible for anyone to embellish clothing, home decor, and crafts with a wide range of stitched motifs, plus a variety of satin-stitch alphabets for adding names and other text. It was inevitable that embroidery machines would soon be used to embellish quilts. Use of embroidery machines in quilting
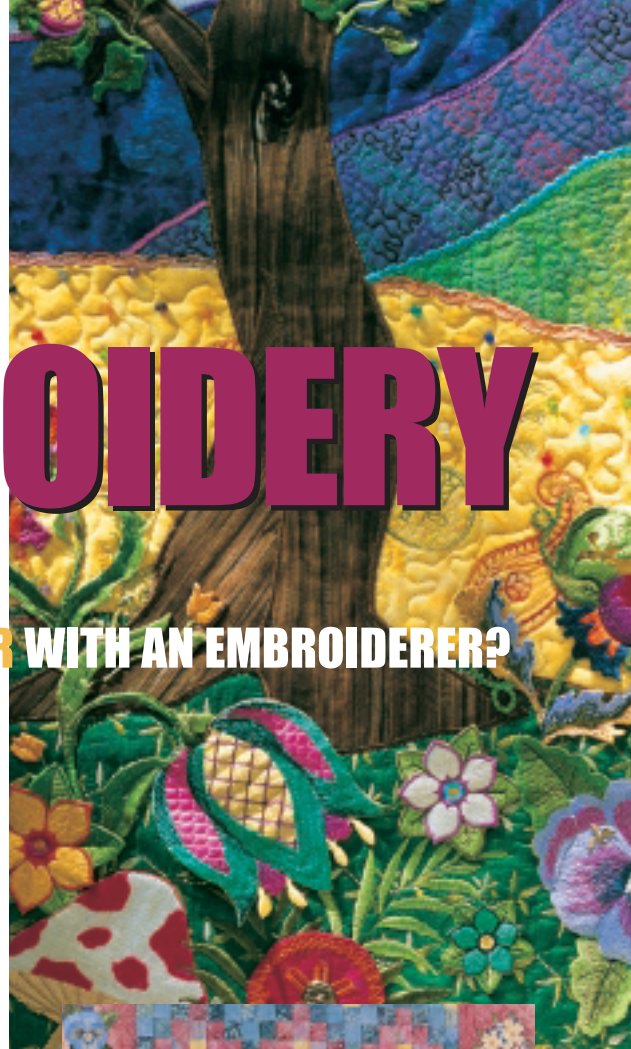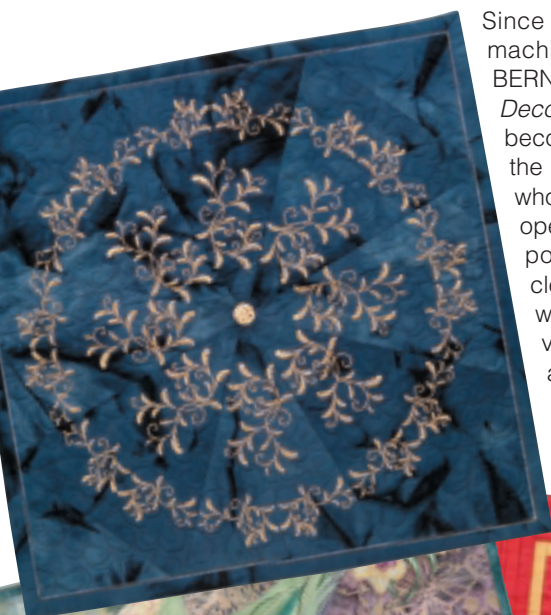
QUILTS LEFT TO RIGHT:

"Machine Embroidered Kaleidoscope" by Bonnie Lyn McCaffery

"Spring Fling" by Laura Cater-Woods

Red quilt with flowers by Bonnie Lyn McCaffery

"A Walk Through My Garden" by Marlis Bennett

"Landscape of Imagination" by Marlis Bennett

"Houston Star" by Jennifer Gigas

covers a wide range of techniques, from very basic applications – such as stitching a motif in the center of block – to unique and complex combinations of purchased and/or digitized designs created with embroidery software and a personal computer. Some quilt artists use embroidery purely as an embellishment, while others employ the embroidery stitches to join fabric layers. In both cases, especially with manually digitized embroidery designs, it is sometimes difficult to visually differentiate between freemotion embroidery stitched with a regular sewing machine and embroidery machine stitchery, further blurring the line between quilting and embroidery.

If you are attending the International Quilt Festival in Chicago this spring, April 11-13 at the Rosemont Convention Center, be sure to visit the Machine Embroidered Quilts exhibit sponsored by BERNINA® of America. This exhibit will feature quilts from American and Australian quilters, including the popular "Latte Quilt" by Kerrie Hay, Australia, and "Landscape of Imagination" by Marlis Bennett, USA. Spring Quilt Festival will also feature Embellishment®, a show for beads, buttons, and many more items that quilters and embroiderers alike love to collect and incorporate into their creative projects.

The Machine Embroidered Quilts exhibit introduces a new IQA category that will premiere at the International Quilt Festival in Houston. This new category will be sponsored by OESD.

TRUE FRIENDS

Pocket Wall Hanging

This charming pocketed wall hanging is just right for holding letters, cards, lists and other small items. Featured designs are from the Studio BERNINA® True Friends by Nancy Halvorsen Embroidery Collection 769.

BY KAY LYNCH

PROJECT INSTRUCTIONS:

Embroider the Main Fabric Rectangle

Fold the 9" x 35" piece of fabric in half lengthwise and use chalk or a water-soluble marking pen to mark a vertical line along the crease line on the right side of the fabric.

Use chalk or a water-soluble marking pen to draw a horizontal line 6" down from top of the 9" x 35" piece of fabric.

Adhere two layers of OESD Tear Away stabilizer together with 505 temporary adhesive. Spray the top of the stabilizer with 505 and adhere to the wrong side of the fabric rectangle, behind the design area.

Use the template provided with the medium hoop to center the marked lines in the hoop. Use your embroidery machine's layout feature to position the needle over the marked center of the fabric.

Select Design #9 (Heart Stitch) and appliqué the design:

- Spray the wrong side of the 5" square with 606 Fusible Adhesive Spray. *(For a more durable bond, let dry and spray again.)*
- Spray the back of the piece again, this time using 505 Temporary Adhesive Spray.
- Stitch color 1.

- Place the wrong side of the sprayed square of fabric over the stitched lines.
- Stitch color 2.
- Remove the hoop from the machine. Do not remove the fabric from the hoop.

- Carefully trim the excess fabric from the outside edges of the stitched lines.
- Use a small appliqué iron to permanently adhere the square to the fabric. (If you do not have an appliqué iron, you will need to permanently adhere the square after the design is complete and fabric has been removed from the hoop.)

- Place the hoop back on the machine and continue stitching the design.
- Remove the hoop from the machine, clip thread tails, and remove excess stabilizer from the back.

Trim the embroidered rectangle to 9" x 33½". *Note: Cut off excess length at the top of the design leaving about 2½" of fabric above the design. You will cut approximately 1½" from the top of the rectangle.*

PROJECT SUPPLIES:

BERNINA® *artista* Sewing and Embroidery System or BERNINA® Deco Embroidery Machine and Sewing Machine

Studio BERNINA® True Friends by Nancy Halvorsen Embroidery Collection

Fabric for front of wallhanging:

9" x 35" piece of fabric for front

Fabric for applique and pockets:

5" square of fabric for appliqué background

Four 8" x 10" pieces of fabric for pockets

Four 5" squares

Backing fabric:

9" x 33½" length of fabric for back.

Four 2" x 7" pieces for tabs

Binding 4¾" wide x approximately 90" long

Lightweight batting:

9" x 33½" piece

Other:

OESD Lightweight Tear Away Stabilizer

606 Fusible Adhesive Spray

505 Temporary Adhesive Spray

Applique Iron (Optional)

Woodburning Tool or Stencil Burner

OESD Poly Mesh Stabilizer

Isacord Polyester Embroidery Thread

OESD Bobbin Thread

Organ Embroidery Needles
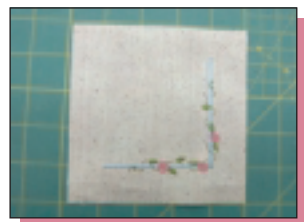
Chalk or a water-soluble marking pen

Edgestitch Foot #10/10C

Embroider & Construct the Pockets

Spray two layers of OESD Lightweight Tear Away stabilizer with 505; adhere together. Spray the top of the stabilizer with 505 and adhere to the back of one 8" x 10" rectangle.

Hoop the fabric and embroider Design #1 (Rose Ribbon) onto the fabric.

Trim the embroidered piece to 5" x 5", centering the design and leaving approximately 1" of fabric around all sides of the design.

With right sides together, stitch the 5" pocket lining to the trimmed and embroidered pocket piece, leaving an opening for turning along the bottom or one side (do not leave the opening at the top of the pocket). Turn pocket right side out and press.

Repeat for the three remaining pockets.

Pin the pockets in place on the embroidered front panel, spacing them approximately 2" apart. Rotate each pocket so that the embroidered corner motif is at the lower right or the upper left.

Attach the pockets to the wall hanging by stitching around the sides and lower edges of each of the pockets using Edgestitch Foot #10/10C.

Spray Baste Layers Together

Spray one side of the 9" x 33½" length of batting with 505 and adhere to the wrong side of embroidered piece. Spray the other side of the batting with 505 and adhere it to the wrong side of the 9" x 33½" lining piece.

Make Hanging Tabs

Place two of the 2" x 7" tab pieces right sides together. Use a ruler to mark and cut a 45 degree angle (from the center to the sides) at one end of each piece.
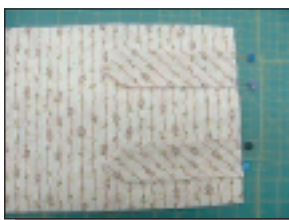
Stitch around three sides of each tab using a ¼" seam allowance. Turn tabs right side out and press. Pin tabs to the top edge on reverse side of quilt, positioning tabs 1¼" from each outer edge. Baste in place.

Attach Bias Binding

Stitch short ends of bias pieces together to form a strip approximately 90" long. Press seam allowances open. Fold and press the strip in half lengthwise.

Stitch the binding in place with ¼ seam allowances.

Optional Hats

Hoop two layers of OESD Poly Mesh Stabilizer together.

Select Design #4 (Ribboned Bonnet). Position the design at the upper left corner of the hoop and embroider design directly onto a layer of Poly Mesh stabilizer. Reposition the design to stitch a second design in the lower half of the hoop.
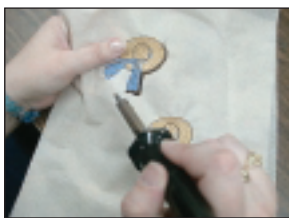
Remove the hoop from the machine, and fabric from hoop. Trim thread tails.

Use a woodburning iron or a stencil burner to carefully melt Poly Mesh from the edges of the design.

Fold tabs to the front of the wallhanging and secure the hats with hand stitching.

Nothing I Make Fits!

BY SANDRA BETZINA

"I don't make clothes for myself anymore. Nothing I make fits." Sound familiar? Even though 30 million women sew, the majority of these sewers abandoned garment sewing long ago. While most admit they would love to sew for themselves, the majority have given up. "Patterns don't fit my body. One glance at the measurement chart in the back of the pattern book gets me depressed. I haven't had a 27" waist since I was in high school. Pattern adjustments for my figure are just too overwhelming," says one lapsed sewer. Read on for news which may entice you to start garment sewing again. Remember what fun it was to pick out the fabric and make something your loved to wear?

What has changed – you or the pattern? While the ready-to-wear industry has adapted to the changes in women's size and shape, pattern measurements are still based on the measurements of young servicemen's wives in 1941! Sewing for the body at 50 can be much more challenging than sewing for the body at 20 – until now! Sandra Betzina, syndicated sewing columnist, host of HGTV's "Sew Perfect" and power behind *Power Sewing* has been lobbying for years to update pattern sizing. Today's woman does not have a 27" waist; nor does she wear restricting corsets to create an hourglass figure. Today's woman, no matter her size, wants a relaxed fit with a sense of style.

In 1998, Vogue Patterns took a gamble and gave Sandra formal approval to begin researching more realistic pattern measurements for today's sewer. Several years earlier, in 1991, Ellen Goldsberry and Naomi Reich at the University of Arizona undertook a mammoth project to measure 7000 women in 38 states, recording 47 different body measurements. Their results were released in 1993 and available to the pattern companies, but disregarded until Betzina decided to use them as the basis of a new pattern line, which is named TODAY'S FIT.

TODAY'S FIT patterns can be found in the Vogue pattern book, and reflect the "real people" measurements used in the ready-to-wear industry. TODAY'S FIT is *not* a large-sized pattern program; rather, it encompasses a broad range of sizes, from a 32" to a 55" bust, proportioned to fit "modern" women; TODAY'S FIT patterns are cut larger in the waist and tummy, fuller across the arm, narrower in the upper front chest and broader across the back. The bust point is lower and cup sizes range from B to D, reflecting the way the shape of the female body – whether large or small – has changed over the years.

VOGUE 7263
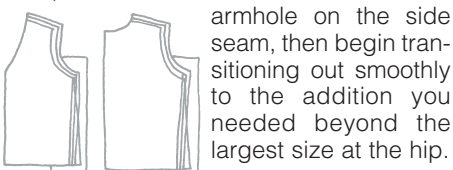• **Top in linen**
• **Pants in knit**

Have you ever made a garment and sworn that the pattern could not have been tested? This will never happen with TODAY'S FIT patterns. Betzina uses her own pattern maker and personally tests each pattern at least four times, making pattern refinements with each test. In addition, Betzina writes all of the pattern instructions for each of the TODAY'S FIT patterns, using time saving industrial techniques to yield the "ready to wear" results we all want.

To avoid confusion over which size to select, TODAY'S FIT patterns are sized alphabetically (A through J) to eliminate any preconceived notions about numerical sizing. To determine your pattern size in TODAY'S FIT, take your full bust, waist and hip measurements. Select the pattern size that is closest to your measurements. If you are like most women, you will measure one size in the bust and another in the hip. Since TODAY'S FIT patterns are multi-sized, you can cut one size at the bust and transition to the next size at the hip. Read on to find out how.

Multi-size patterns make customizing garment sizes easy. They are usually grouped three sizes together in one package; but suppose your bust and hip measurements fall into two completely different size ranges? No, you don't have to buy two patterns; instead, think about which measurement is most crucial for the garment. If you are making a jacket, dress, top or coat, buy the pattern which corresponds to your full bust measurement. For a pant or skirt, select the pattern according to your full hip measurement. If the pattern has both a top *and* a bottom, base your selection on your full bust measurement, as altering for the fuller hip and waist is easier than altering the bust line.

Once you pull the pattern out of the envelope, avoid confusion by highlighting the sizes you want to use. If everything you make or buy which fits your bust is big in the shoulders, highlight one size smaller at the bust from the bottom of the armhole to the neck. Then, from the bottom of the armhole to 2" down the side seam, outline your full bust size. At this point begin the transition out to a bigger size at the hip. But – suppose your hip measurement is bigger than the largest size in this pattern envelope? No problem! Simply compare your full hip to the hip measurement for the largest size in this envelope (found on

the measurement chart). The difference between the two numbers is the amount you need to add to the pattern. Divide this number by 4 (for instance, 2" ÷ 4 = $\frac{1}{2}$") and add this amount to each side seam at the hipline. As above, highlight your bust size from the bottom of the armhole to the bust, located about 2" down from the armhole on the side seam, then begin transitioning out smoothly to the addition you needed beyond the largest size at the hip.

The sleeve cap should be the same size as the armhole of the bodice, so highlight the same size at the upper edge of the sleeve as you did for the armhole. For the sleeve underarm, use the same size you used for the bust. Exception to the Rule: If your arm is large in proportion to the rest of your body, use a size larger for the entire sleeve, both the cap and the underarm. To ease the larger sleeve into the sleeve cap, extend the easeline from underarm seam to underarm seam (rather than between the notches as directed by the pattern instructions).
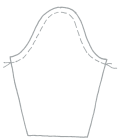
If your waist is large in comparison to your hips, use a larger size at the waist. If your waist is small in comparison with your hip, cut a size smaller at the waist. Do not adjust the waistline more than two sizes up or down. If further adjustments are needed, make use of the garment styling elements for a more flattering silhouette. For instance, count the number of waistline darts and pleats. Multiply by 2 since each pattern piece represents just one half of the body. Then multiply by 2 again, since all darts and pleats have two sides. The total is the number of potential waist alteration spots. (For instance, 2 darts in front + 2 darts in back = 4. Times 2 = 8 design elements. Times 2 = 16 sides.) Divide the amount of change needed at the waistline by the number of sides. (For example, to add 2" to the waist measurement: 2" ÷ 16 = $\frac{1}{8}$", so make each dart $\frac{1}{8}$" smaller.) *Note: Making darts smaller makes the waistline bigger; making darts bigger makes the waistline smaller.*

Before cutting out your garment, deal with the length issue. Patterns are designed for a person 5'5" to 5'8" tall, so if you are shorter or taller you'll need to make some adjustments. To maintain a style's silhouette, major shortening or lengthening

VOGUE 7281
• **Top in bark cloth**
• **Pants in sueded microfiber**

should be done in the cutting stage, within the body of the garment, not off of the bottom. Refer to the back of the pattern envelope to get the finished garment length. Compare this to the length you want, which may be determined by measuring favorite garments in your current wardrobe.

When shortening pants, alter the pattern in two places, halfway between the knee and the crotch and halfway between the knee and the hem. For tops, in addition to shortening or lengthening at the lengthen/shorten line indicated between the bottom of the armhole and the waist, add or subtract between the bottom of the armhole and the shoulder as well. If you are short and armholes always seem too low, shorten the pattern $\frac{1}{2}$" between the bottom of the armhole and the shoulder on front, back and sleeve. If you are tall and armholes feel too high, lengthen in the same manner. Any pattern sleeve can be adjusted in this way. If you shorten a jacket, don't forget to move up the pockets. A pocket opening should never be higher than $\frac{1}{2}$" from the waistline.

TODAY'S FIT patterns in both the Vogue and Butterick pattern catalogs were an instant success. *Vogue Pattern Magazine* was flooded with praise for the new pattern sizing. So what are you waiting for? Your complaints that patterns do not fit have been heard! Give TODAY'S FIT patterns a chance and perhaps your love of garment sewing will be renewed. Wouldn't you love to stitch a wardrobe you would be proud to wear?

Sandra Betzina will be writing a regular feature for *Through the Needle,* featuring her patterns with fitting tips, fabric suggestions and embellishment ideas. For those of you who do not get Sandra Betzina's syndicated sewing column, *Power Sewing,* in your area, you can subscribe to her column yearly and receive it as a weekly e-mail. Visit her website: wwwsandrabetzina.com – or call 415-386-0440 for a free brochure on her books and videos. Look for her latest book, hot off the press: *Sandra Betzina Sews for the Home.*

TODAY'S FIT SIZING

	(A	B	C)	(D	E	F)	(G	H	I	J)
Bust	32"	34"	36"	38"	40$\frac{1}{2}$"	43"	46"	49"	52"	55"
Waist	26$\frac{1}{2}$"	28$\frac{1}{2}$"	30$\frac{1}{2}$"	32$\frac{1}{2}$"	35"	37$\frac{1}{2}$"	41$\frac{1}{2}$"	44$\frac{1}{2}$"	47$\frac{1}{2}$"	50$\frac{1}{2}$"
Hip	34$\frac{1}{2}$"	36$\frac{1}{2}$"	38$\frac{1}{2}$"	40$\frac{1}{2}$"	42$\frac{1}{2}$"	45"	48"	51"	54"	57"

BERNINA® Featured FOOT

It's a Foot Fact...Clear Foot #34 is #1!

BY LYN LACKEY

BERNINA® has something new and exciting to make general and special sewing easier and more accurate then ever! The new Clear Foot #34/34C foot is one that will be used often and become indispensable to the sewing enthusiast.

The shape and construction of Clear Foot #34 is very similar to that of Reverse Pattern Foot #1/1C. The most obvious difference: the sole of Foot #34 is clear, allowing total visibility of fabric and stitching. In addition, there is no thread escape slot, preventing the possibility of loose threads catching on the edge of the foot. To help in perfect stitch placement, the center needle position is marked in red at the front and side of the foot, making it easy to determine the relative position of the needle when sewing over marked design lines and/or on stripes and plaids.

✂ For a scant $1/4$" seam when using a BERNINA® sewing machine with a 5.5mm maximum stitch width, attach Clear Foot #34 to the machine and move the needle 3 positions to the right of center.

✂ When using the wider Foot #34C on BERNINA® machines with a 9mm maximum stitch width (***artista*** 180, 185, and 200, and retired model 1630), move the needle position two positions to the right. Using the edge of the foot as a guide, you will achieve a scant $1/4$ inch seam each time and be able to clearly see your work.

✂ When using the Hand-look Quilt Stitch available on many BERNINA® sewing machines, Clear Foot #34/34C allows for perfect placement of stitches, as the needle and the fabric are both visible through the clear sole.

✂ Clear Foot #34/34C accommodates the Quilting Seam Guide as well as the Seam Guides with Rulers, both useful in producing perfectly spaced lines of stitching.

✂ Lapped seams can be precisely stitched using Clear Foot #34/34C. This foot provides excellent visibility of the fabric for precise placement of stitches.

✂ Clear Foot #34/34C is an incredible asset to the heirloom sewing enthusiast. When sewing pinstitch or entredeux stitches, Clear Foot #34/34C provides excellent visibility of the stitching area. The ability to clearly see the edge of a lace header or insertion makes heirloom stitching easy and accurate.

✂ Embellishing and decorating clothing, accessories, home decorating items, and crafts is simplified with the use of Clear Foot #34/34C. This little gem combines the stability of Foot #1 with the visibility of Open Embroidery Foot #20/20C, making it an excellent choice when stitching open decorative stitches. The red marks on the foot aid in positioning rows of decorative stitching exactly where they are wanted.

Clear Foot #34/34C is an accessory that will be used again and again...clearly!

Clear Foot #34/34C allows visibility of stitching area for perfect placement of decorative stitches.

Attach the Quilting/Seam Guide to the back of Clear Foot #34/34C for evenly-spaced, parallel rows of decorative stitching.
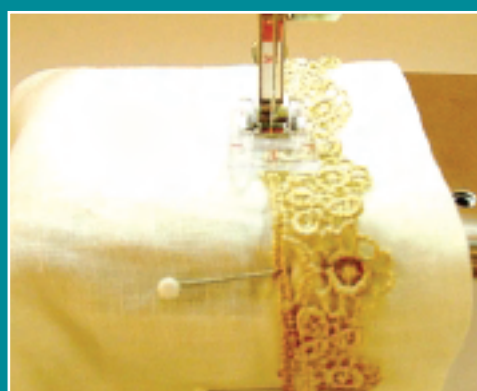
Attach lace edgings and insertions using Clear Foot #34/34C; the clear sole provides a clear view of the lace header.

Adjust the needle position as indicated for a scant $1/4$" seam - perfect for patchwork seams.

Your window to a world of imagination

artista 200E

What's inside of you, just waiting to be revealed? Open to a world of imagination with the revolutionary new artista 200E by Bernina. The most innovative sewing and embroidery system in the world. Imagine all you could do with these exclusive features. The artista 200E and the entire line of artista sewing and embroidery systems are available at your local Bernina Dealer.

Microsoft® Windows® **Powered**
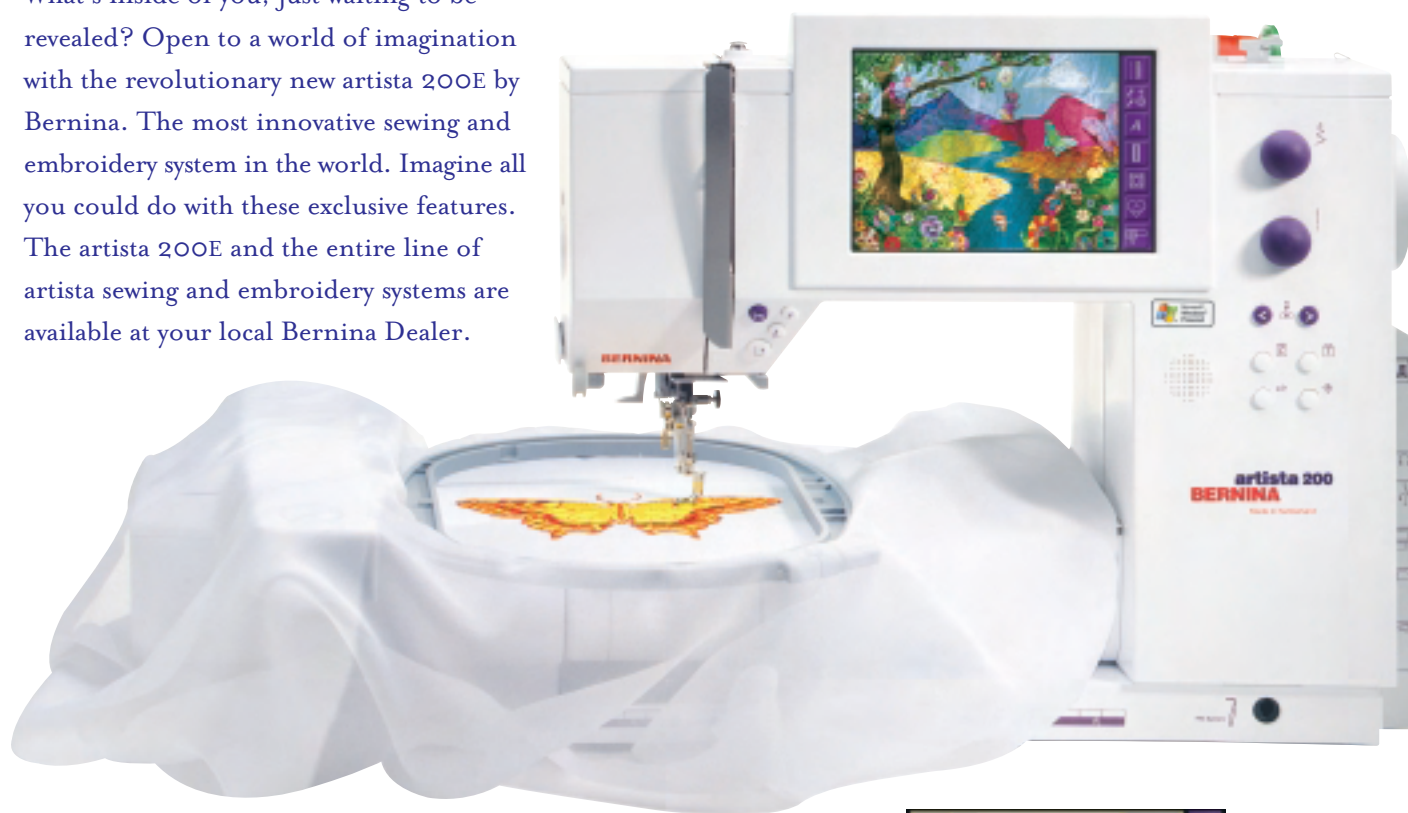
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artista BERNINA®

POLYGON PATCHWORK

BY NANCY BEDNAR

I s it quilting? Is it geometry? Well, this clever piecing technique, submitted by Beverly Haas, Bernina Sew and So, Dickinson, North Dakota, is a little of both. Using small squares of fabric, Polygon Patchwork is the perfect project for using all the odds and ends in your fabric cupboard. Because the shapes are cleanly finished front and back, application possibilities are quite varied. And, best of all, the preprogrammed stitches and features on your BERNINA® sewing machine - plus wonderful BERNINA® accessory feet - make this technique easy and fun!

THE TECHNIQUE – TRANSFORMING SQUARES
Whole Polygons

These six-sided shapes begin as simple squares. Choose any size, although the smaller the square, the more challenging it is to trim, turn and keep all the corners sharp. The samples shown use $3^1/_2$" x $3^1/_2$" squares, but Beverly also recommends using $4^1/_2$" or $5^1/_2$" squares. We've tweaked the assembly just a bit to eliminate a side seamline on the outside edge of the squares.

Using Patchwork Foot #37, place two squares right sides together and sew around all four sides using a $^1/_4$" seam allowance. Trim diagonally across all four corners to reduce bulk when turning.

Hold a stitched square on point. Fold right and left corners to the center of the square, so that the sewn points meet in the middle. Crease either the vertical left or right side fold using your fingernail. Release the fold, noting the vertical crease mark.

Using embroidery scissors with a sharp point, carefully cut a slit slightly to the side of the crease mark, closer to the point than the middle of the square. Begin and end cutting $^1/_8$" away from the seam line.

Turn the square right sides out through the slit. *Note: A point turning tool is invaluable for creating sharp points. Carefully press the turned square from the slit side.*

Turn the square on point again. Transform the square into a polygon by folding the right and left side points to the center of the square so that they just touch. As you fold the sides to the center you'll notice that the slit has been covered and hidden in the fold. Press polygon. *Note: Use a tailor's clapper or*

plastic quilters' ruler to trap the steam into the pressed polygon to help keep the points folded in and flat.

Tack the center points using a decorative thread and the stitch of your choice. Tacking stitch choices include: a simple bar tack, a daisy or star stitch, a satin stitch oval or heart, or cross stitches. Engage the Pattern End 1x or 2x and the Securing function (available on many computerized sewing machines) to automatically sew your selected tacking stitch and secure the stitching. For a clear view of the stitching, use Open Embroidery Foot #20/20C. Tack all squares. Press flat.

Half Polygons

Every other row will need partial pieces to enable you to create even sides on your patchwork. For this you will need to sew half polygons.
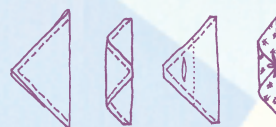
Select a single, same size square of fabric. Fold it in half vertically, right sides together, to form a triangle. The triangle will have two short sides with raw edges and one long folded side.

Seam the raw edges together using Patchwork Foot #37 and a $^1/_4$" seam allowance. Trim diagonally at the center, top and bottom points.

Fold the center point to the middle of the folded edge. Crease fold using your fingernail.

Open the fold and carefully cut a slit just to the right of the crease mark and $^1/_8$" from the top and bottom seamlines.

Turn the triangle right side out using a point turning tool. Press.

Fold the center point towards the middle of the fold, encasing the turning slit. Press and tack point in place using a single decorative stitch pattern. Repeat for total number of polygons desired.

ASSEMBLING POLYGON PATCHWORK

Assembling the polygons into patchwork is simple and fun. Because the edges of the shapes are completely finished, joining them is as easy as butting the sides together and oversewing them with decorative stitches.

Place 2 polygons together, aligning the vertical folded edges. Select any decorative stitch that sews both to the left and right of center. We've used several on the samples, including the triple zigzag, honeycomb stitch, feather stitches, and cross stitches. Center the butted edges on the middle mark found on the center of Open Embroidery Foot #20/20C.

Piecing Order
Vertical Stitching First…
Stitch individual polygon shapes together into rows by sewing them together vertically. Your first row will be created of only full-sized polygons. Because of the irregular, saw-toothed edges, half polygon pieces are used create a straight sides on the right and left of the second row, and every other row thereafter. Begin and end these rows with half polygon pieces.

Horizontal Stitching Second…
Sew pieced rows together horizontally. Stitch in a zigzag pattern, following the upper and lower edges of the finished polygons. Engage the Needle Up/Down function, if available, and use the BERNINA® Free Hand System to raise and lower the presser foot as needed, leaving your hands free to pivot the patchwork as you join the pieces together.

Join as many rows together as needed to form patchwork yardage for your project. Steam press carefully to flatten block the finished piece.

POLYGON PILLOW SLEEVE
The clean finished shapes in this fun technique lend themselves to all sorts of great projects, such as table runners, placemats, lap quilts, and much more. We used the technique to create a quick-change pillow sleeve. Infinitely customizable, the patchwork sleeve covers a plain, neutral-color pillow. Stitch several sleeves to pop on and off as desired for seasonal changes, room re-dos, and decorating on a whim!

Materials Needed *(for a 12" x 16" pillow and sleeve)*
- One pillow form – 12" x 16"
- Six $^3/_4$" to 1" buttons
- Pillow cover fabric: two $12^1/_2$" x $16^1/_2$" rectangles
- Patchwork: assorted scraps, or $^1/_4$ yard each of 6 different fabrics
- All-purpose polyester construction thread
- Assorted decorative threads for patchwork embellishment – rayon, cotton, or polyester embroidery threads work well, as do cotton quilting thread, metallics, and variegated threads
- Patchwork Foot #37
- Open Embroidery Foot #20/20C
- Hand-sewing needle

Pillow Cover Directions
Using a $^1/_4$" seam allowance and Patchwork Foot #37, sew the pillow cover rectangles right sides together along all four sides, leaving a small opening for turning. Clip corners and turn the pillow cover right sides out. Insert the pillow form, then slipstitch the opening closed.

Patchwork Pillow Sleeve Directions
Following the directions for Polygon Piecing, create 50 whole polygons and 8 half polygons for a total of 58 units.

Clip, turn, press, and tack the centers of the polygons.
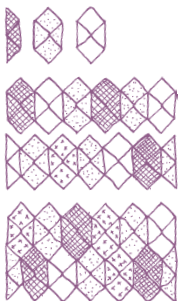
Sew shapes into rows. Seam together rows, alternating between rows of six whole polygons and rows of five whole polygons and two half polygons. Assemble nine rows total.

Wrap the pieced rectangle around the pillow form to ensure that it overlaps adequately to allow for buttonhole closures.

Sew six buttonholes in the lower pointed edges of the row that you have designated as the overlap side of the pillow cover. Coat the buttonholes with seam sealant and cut open when dry.

Sew buttons to the underflap, directly under the buttonhole openings.

Slip the pillow sleeve onto the covered pillow form, button and enjoy!

EASIER EMBROIDERY PIECING!

Cut your seaming time dramatically by taking advantage of your embroidery and/or directional stitching capabilities to create and sew square outlines. This alternative technique allows you to work with larger pieces of fabric to sew several squares at once time. No pre-cutting strips into smaller pieces, and perfect squares every time!

Hoop two layers of fabric, right sides together. Select and sew a straight stitch square from any one of these sources:

Deco: Built in outline shapes – select square frame and straight stitch; perfect for squares up to 4" squares. Use the large Deco hoop to stitch two squares in the same hooping, one at each end of the hoop.

artista embroidery system: Use the Pattern Outline capabilities of the *artista* embroidery software to create straight stitch squares, then download to *artista* sewing and embroidery system. Use the On-Screen editing functions of the *artista* to stitch several squares in each hooping.

artista sewing system: Use the 16-Directional stitching feature of the *artista* (also available on retired model 1630) to program straight stitch squares into memory. Remember that each straight stitch "footprint" equals 9mm of stitching.

Remove fabrics from hoop after sewing squares. Trim seam allowances to $^1/_4$". Complete Polygon Patchwork as directed in article.

Ribbon DRESSER SCARF

BY MARLIS BENNETT

CREATE RIBBON FABRIC

Steam press all ribbons before beginning project to preshrink them. Cut ribbons into 36" lengths.

Arrange ribbons side by side on a flat surface. When pleased with the arrangement, use a temporary marker to mark across the width of the ribbons at 10" intervals. When sewing the ribbons together, make sure these marks match to prevent waves from forming during the sewing process.

Attach Edgestitch Foot #10/10C to the sewing machine. Insert a new #80/12 Universal needle, and thread with monofilament in the needle and construction thread in the bobbin. Select zigzag stitch #2; set stitch width = 2.0mm and stitch length = 1.5mm.

Place one ribbon, right side up, along one side of center guide of Edgestitch Foot #10/10C. Place the next ribbon, also right side up, along the opposite side of the guide so that the edges of the ribbons meet under the guide. Zigzag ribbons together, making sure that the edges of the ribbons are caught in the stitching. Steam press.

Continue to sew one ribbon to the previously sewn ribbons until all are attached, steam pressing after each ribbon is joined. Embellish some of the ribbon stitches using Yenmet metallic

thread and Clear Foot #34/34C. Stitches should accentuate – not overpower – the ribbons, so keep them diminutive. Stitches used on the sample include a feather stitch (*artista* stitch #332) with a stitch length = 2mm and stitch width = 4.5mm, a decorative "+" stitch (*artista* stitch #352), and a star/daisy stitch (*artista* stitch #711) with a width + 4mm and length = 2.4mm.

Trim ribbons straight across at each end of the completed ribbon fabric.

PREPARE THE LINING

Place lining fabric behind sewn ribbons, wrong sides together. Pin in place. Trim lining fabric so that only a scant ¹/₄" extends on each side of the ribbon fabric. Set ribbon fabric aside.

Attach Buttonhole Foot #3 to the sewing machine. *Note: Use the 5mm, standard, silver-colored Buttonhole Foot #3/3C, as opposed to the Automatic Buttonhole Foot #3A/3C.* Select the standard buttonhole stitch. Place the edge of the lining fabric just inside the right side of the center toe of Foot #3. Stitch, adjusting the width as necessary to roll the lining fabric. The rolled edge will travel under the left groove of the foot and securely wrap over the outer edge of the ribbons. Roll hem both long sides of the scarf.

EMBROIDER THE TASSELS

Note: The long rows of tassels shown on the sample were stitched using the artista 200 and the Mega Hoop.

Combine the desired tassel designs (shown on sample: #34 and #35) to make a length of "fringe" the finished width of your dresser scarf, resizing the designs as needed. Designs can be joined using the on-screen editing features of the **artista** embroidery system, or using the **artista** embroidery software.

PLACEMENT DIAGRAM

Note: number of repeats is not representative of finished project.

Cut two 8" wide rectangles of lining fabric, each the width of the scarf plus 2" (excess fabric will be trimmed away later).

Using 505 temporary spray, adhere a layer of Poly Mesh stabilizer to the back of one piece of lining fabric. Hoop in the **artista** Mega Hoop. Center embroidery within hoop; stitch.

Repeat for second row of tassels.

Remove fabric from hoop; trim bobbin threads according to the instructions included with the embroidery collection. You may choose to either cut the tassel ends straight across, as shown on the sample, or leave the loops. To remove the "crinkles" in the tassels, spray tassels with water, place face down on a thick terry towel, and press.

Press fabric, wrong sides together, so that tassels extend approximately $3/8$" beyond the fold of the fabric. Trim embroidered scarf ends so that only $1/2$" of fabric extends beyond the top and both sides of the embroidered tassels.

Turn embroidered end panels right sides together. Sew both short ends with $1/2$" seam allowance, double-checking to make sure the scarf ends fit into the tops of the embroidered end panels.

Place embroidered side of one end panel right sides together with the ribbon scarf. Sew together using a $1/2$" seam allowance, taking care not to catch the plain side of the end panel in the stitching. Turn right side out.

On the back of the dresser scarf, fold the raw edge of the end panel under a scant $1/2$". Press; edgestitch to secure using Edgestitch Foot #10/10C, or handstitch in place.

All THROUGH THE
Seasons

No matter the time of year – spring, summer, autumn, or winter – this embroidered wall hanging is always in season. The richly textured trees are easy to create using clip art and the artista embroidery software PhotoSnap program.

BY KERRY FINN

DIGITIZING THE TREES

Select four different trees from your favorite clip art program or book. If using printed clip art, scan the images using grayscale settings. If using digital clip art, use a program such as Paint Shop Pro to convert the images to grayscale. (Although the clip art images may be in black and white, they still need to be changed to grayscale.) Adjust the brightness setting to 30 and the contrast to 25. Save each tree image as a bitmap (.bmp) file.

Open your **artista** embroidery software and select the Picture tab. Click on the Load Picture icon and open one of your tree

bitmap images. Resize the bitmap image to fit within the maximum embroidery size of the large artista hoop (the trees in the photograph are $5\frac{1}{2}$" wide by 7" tall).

With the picture selected, click on the PhotoSnap icon. Choose "fine" resolution for the best results. Click OK to confirm the resolution setting. Click the design tab to see the digitized design. You may want to repeat this process, making adjustment to the bitmap until pleased with the "snapped" image. Delete unwanted images. Save the digitized tree as an .art file.

Repeat for remaining trees, saving each under a different name (tree 1, tree 2, etc.).

PhotoSnap Tree Wall hanging

Approximate finished size = 28 "x 31"

SUPPLIES

- 1½ yards of brown fabric for embroidery and borders
  - cut four 11" x 16" rectangles
  - cut two 3½" x 20½" border strips
  - cut two 3½" x 28½" border strips
  - cut 1½ yards of 2¼" strips for binding, piecing as necessary
- ⅓ yard each of four different solid fabrics to depict the seasons
  - cut one 3½" x 11½" piece from each color
  - cut one 3½" x 7½" piece from each color
- 1 yard backing fabric
- Isacord embroidery thread in colors to match each of the five fabrics
- Mettler Silk Finish Cotton thread
- Craft-size quilt batt
- Poly Mesh stabilizer
- Patchwork Foot #37
- Freemotion Quilting Foot #29/29C
- Edgestitch Foot #10/10C

INSTRUCTIONS

All seam allowances are ¼"

Using 505 temporary adhesive, bond a layer of Poly Mesh stabilizer to the back of each brown rectangle. Embroider each PhotoSnap tree on a brown rectangle, stitching each in a difference color. After embroidery is complete, trim each rectangle to 7½" wide by 8¾" tall, centering the embroidered designs.

Arrange embroidered trees as desired. Add border strips forming a four-color "frame" around the trees when sections are joined.

Stitch 20½" borders to the upper and lower edges of the quilt. Press seams toward borders. Stitch 28½" borders to the left and right edges of the quilt. Press seams toward borders.

Layer the quilt with batting and backing, bonding the layers with a light application of 505 temporary adhesive. Attach Freemotion Foot #29/29C to the sewing machine and lower the feed dog. Freemotion quilt around the tree rectangles with a "woodgrain" stipple and Isacord embroidery thread to match the brown fabric. Sew freemotion leaf designs in the "frame" sections, using matching Isacord thread for a tone-on-tone effect. Use brown Isacord thread to quilt the outer border with a large freemotion leaf design.

Bind the edges of the quilt using your favorite binding method, using Edgestitch Foot #10/10C to stitch-in-the-ditch.

Frames
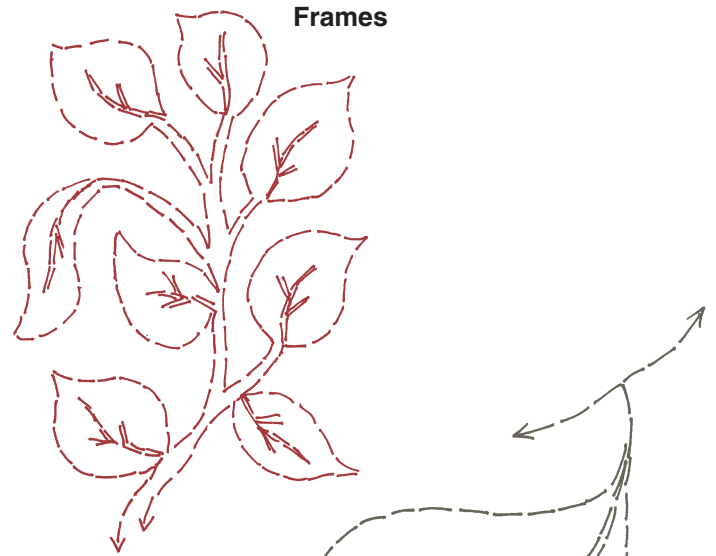
Outer Border
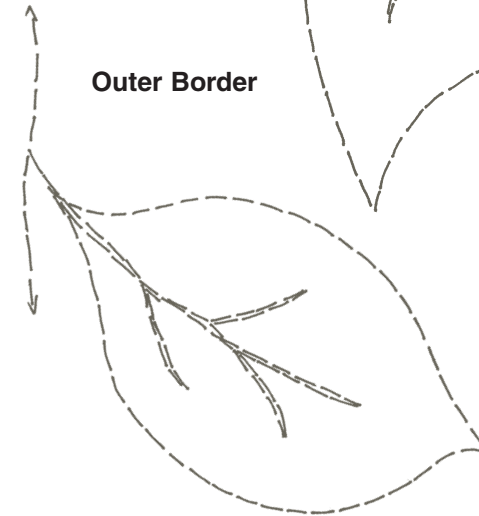
**Wood Grain**

Variations on a Theme

- **Replace PhotoSnap trees with photo-fabric images (see page 27)**

- **Substitute other forms of stitchery for the PhotoSnap trees, such as applique, cross stitch, or thread painting**

- **Change fabric colors to blues/aquas/greens, and replace trees with four different sea shells**

Stitch Recipes

BY JILL DANKLEFSON

Cook up a new recipe for embellishment using the decorative stitches of your BERNINA® sewing machine.
Try new combinations, different directions, overlapping patterns, and unusual thread choices to get beautiful embroidery looks using decorative stitches.

Sew many stitches, sew little time…
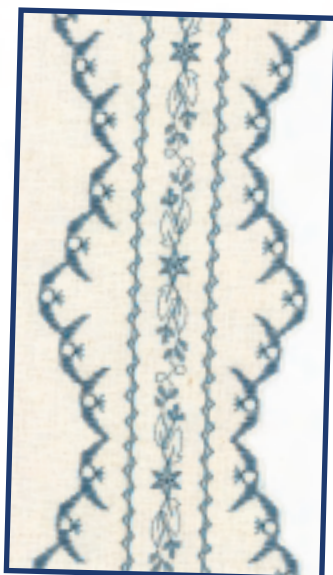
SCALLOPED FLORAL EDGINGS

Program the following stitches and functions:

CENTER MOTIF

- Floral #127 + Horizontal Mirror Image
- Floral #127 + Vertical & Horizontal Mirror Image
- Floral #127 + Vertical Mirror Image
- "Loop" #657 + Vertical Mirror Image

INNER BORDER

- "offset triangles" #341, SL* = 4.0mm, SW* = 2.5mm, NP* = far left

DIRECTIONAL EDGING

(Note: stitch #451 is available only on the *artista* 200)

Large scallop #451 or #428 + Vertical Mirror Image

Securing function

Directional #39, direction 2

Securing function

Large scallop #451 or #428 + Vertical Mirror Image

Securing function

Directional #39, direction 2

Large scallop #451 or #428 + Vertical Mirror Image

Securing function

Directional #39, direction 14

Large scallop #451 or #428 + Vertical Mirror Image

Securing function

Directional #39, direction 14

Large scallop #451 or #428 + Vertical Mirror Image

Note: Remember that the *artista* 200 allows you to Mirror Image an entire stitch combination. When stitching the second scalloped border, simply engage the Vertical Mirror Image function from the Multifunction window.

WANT TO LEARN MORE?

For more Stitch Recipes, including variations on the Scalloped Floral Edging for the virtuosa 153 and *artista* 165, visit the Sewing Studio at: www.berninausa.com

SOFTWARE Skill Builders

Fabulous Photosnap

BY JENNIFER GIGAS

An add-on program for the **artista** Auto-Designer or Designer level software package, PhotoSnap provides the tools needed to create elegant monochromatic embroidery designs. Originally designed as a way to quickly preserve photos in stitches, this program offers more design options than meet the eye.

PHOTOSNAP BASICS:

PhotoSnap automatically converts grayscale graphic images into mono-chromatic embroidery designs. Graphic images from a variety of formats (bmp, gif, jpg, pcx, tif, wmf and emf) may be used.

Open your **artista** Auto-Designer or Designer software, select the Picture tab, and open the gray-scaled image of your choice. Size the image as desired, then click on the PhotoSnap icon and choose the stitch resolution. (For most applications, "fine" will be the most pleasing option.)

Personalize your design by adding a frame created from pattern outline stitches.

Try this: To create a vertical version of the image, rotate the graphic image 90 degrees before "snapping " it "Snap" the image, then rotate it back to its original orientation.

PHOTO-FONTS:

Use of PhotoSnap isn't limited to photographs. Converting exist-ing embroidery fonts – or True Type fonts found on your comput-er – to gray scale and then digitizing them with PhotoSnap yields stunning effects. To create Photo-Fonts using the Secret Garden lettering found in version 3 of the **artista** software package, first select the letter or letters you wish to convert. Change the background to white, select artistic view, and press the Print Screen key on your computer keyboard. Open the graphics program of your choice (one with grayscale capability) and paste the screen capture to create a new file. Grayscale the text image and save in an appropriate format. Use the newly grayscaled file to create your Photo-Font.

TRY THIS:
Use the **artista** software's Stitch Editing feature to remove back-ground stitches for a unique variation.

PHOTOSNAP TAPESTRY:

Use PhotoSnap to create custom tapestry fabrics for your next project. Many existing embroi-dery designs take on new life when transformed into tapestry. Look for clip art and graphic design books featuring copy-right free artwork as another great source of tapestry prints.

PHOTOSNAP TIPS AND TRICKS:

When stitching PhotoSnap embroidery designs be sure you have selected a fabric that has enough body to support your creation. Choose stabilizer carefully, then temporarily adhere the stabilizer to the fabric using 505 Spray. Sharp needles are a must; Titanium Organ needles are a great choice. Experiment with a variety of threads. Metallic threads give designs an entirely different appearance. Thread colors that contrast with your fabric have a completely different feel than tonal combinations.

For additional inspiration look for _PhotoSnap: Picture Perfect_ at your local BERNINA® Dealership.

Professional Profile

DANIEL TILLMAN
National Sales Manager for Benartex, Inc.

Not everyone who works in the sewing industry is a full-time seamstress.

From pattern designers to embroidery digitizers to notions buyers, it takes a multitude of skills to keep the industry moving.

Meet people with interesting jobs and find out how they got there.

WHAT IS YOUR JOB?
My title is National Sales Manager for Benartex, Inc. The job entails a great many tasks, from the mundane to the very creative, and the beauty of Benartex is that I am allowed and encouraged to have a voice in all facets of the business

HOW DID YOU ARRIVE AT YOUR CURRENT POSITION?
I've been in sales for a number of years, on the design side of commercial textiles and furniture. My customers were architects and designers, who worked on corporate moves. Through a twist of fate, I was involved when Benartex moved their offices and Mr. B purchased a new office and conference room. We spoke a number of times and a year or so later an opportunity arose for me to change careers. It seemed like a perfect way to put together quilting, which keeps me sane (I think) and an opportunity to manage, which is something I have been pursuing for a long time.

WHAT DO YOU LIKE BEST ABOUT YOUR JOB?
Every day is challenging. Not everyone can say that about their job.

DO YOU SEW?, IF SO, WHAT IS YOUR FAVORITE THING TO STITCH?
I have been quilting for about ten years. My wife taught me how to do it, but she is a seamstress and never understood the need to take a perfectly good piece of fabric and cut it into small pieces just to put it back together, but she is coming around. I machine piece and hand quilt. But lately I have been spending more time machine quilting. I love the speed. My only regret is that now that I am working in this industry I don't quilt nearly as much as I used to. It forces me to consider my projects carefully, so as to make the best use of my time.

WHAT IS YOUR FAVORITE LINE OF BENARTEX FABRIC?
My tastes tend to lean more towards the contemporary in textiles, and I like to use them in somewhat traditional ways. My favorite collections from Benartex are Fossil Ferns and the new Glacier Park group from Caryl Bryer Fallert. I am currently working on a fairly large "Amish" type quilt using Glacier Park and it is holding it's Amishness as well as conveying a contemporary feeling. Also, both of these groups sew wonderfully, and have a great hand.

ANY LAST THOUGHTS?
Benartex offers me a wonderful opportunity to combine two things I enjoy, quilting and sales. I had toyed with the idea of making money in quilting, for a number of years, but this came out of the blue. It must be right.

PORTRAIT
of the
ARTIST
with her
BERNINA

"Quilting is my passion, my

joy…

I can't imagine my life without it."

Alex Anderson — quilter and TV host

"Making my first quilt was a lightbulb moment."
"I just knew it was something I'd always do. That's why I teach, because I love to encourage and inspire others to give quilting a try. I say, 'Hey, if I can do it, you can do it.' It's creative, it's rewarding and it's absolutely fun from beginning to end."

"Quilters choose Bernina over other machines."
"I've been having a love affair with mine for 20 years now. I remember when I brought my first Bernina home. It did so many great things, I thought it might also unload the dishwasher. And with today's new Berninas, the possibilities are endless."

Nothing Sews Like A Bernina. Nothing.
BERNINA®