



# Through THE NEEDLE

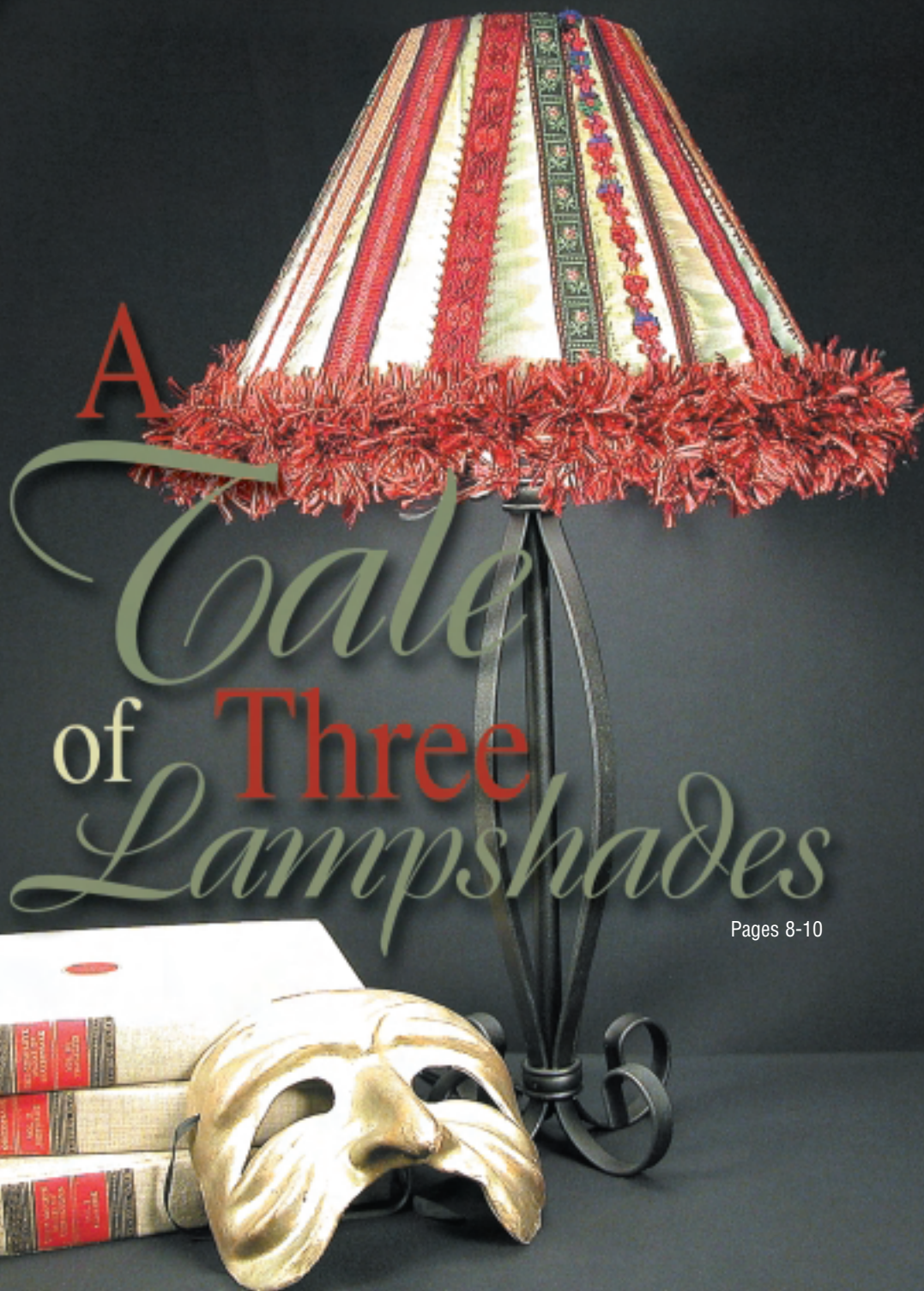
BERNINA®

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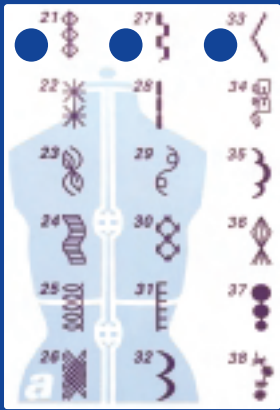
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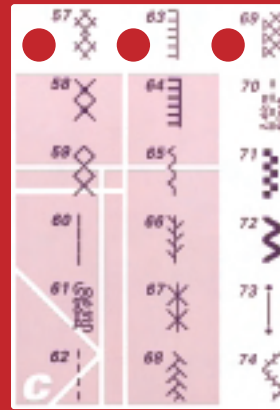
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f a s h i o n



h o m e d e c



q u i l t i n g



c r a f t s



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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."

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# 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**  
*Chief Editor*

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**  
*Managing Editor*

Currently stitching a collection of purses and totebags, 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*.



**JAN MULLEN**  
*Another Side to Jan Mullen?*

Known for her colorful, off-kilter *Star Gazey Quilts* patterns and *Cut Loose Quilts* book, this Australian artist travels around the world teaching her "crooked" patchwork techniques. In *Applique Without Brakez*, Jan puts her unique spin on the art of applique.



**CECILE McPEAK**  
*Crazy About Quilts*

As co-owner of Just Another Button Company, Cecile creates whimsical polymer clay buttons. She loves to sew and embroider with her BERNINA® *artista*, embellishing quilts and wallhangings with a combination of stitchery and buttons.



**NANCY BEDNAR**  
*A Tale of Three Lampshades*

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.



**SANDRA BETZINA**  
*Skirt Magic*

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.



**MARY MIKRUT**  
*"United We Stand"*

As Public Relations Manager for BERNINA® of America, Mary works with magazines and newspapers to communicate information about products and events. She has been sewing most of her life and enjoys the variety and creativity of her work at BERNINA®.



**KAY LYNCH**  
*Tissue Box Cover*

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.



**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.



**LEZETTE THOMASON**  
*Featured Foot*

A co-owner of Children's Corner pattern company, Lezette also drafts patterns and writes and illustrates instructions for the company. Her books include *English Smocking*, *Victorian Elegance*, *Dolly's Wardrobe*, and *Dolly's Friends*, and she is a contributing writer to *Sew Beautiful*, *Creative Needle*, *Australian Smocking*, and *Australian Inspirations* magazines.



**LYN LACKEY**  
*Word Pictures*

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.



**JENNIFER GIGAS**  
*Software Skill Builders*

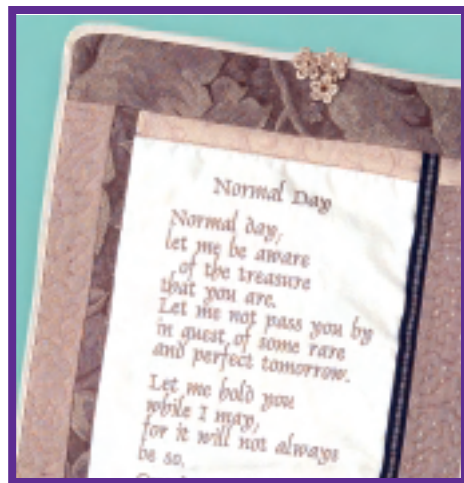
Jennifer, an Education Consultant for BERNINA® of America, combines serging, sewing, and embroidery in many of her up-dated interpretations of favorite patterns, many of which incorporate decorative serger techniques in unexpected places.



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How do quilt designers develop new ideas? Jan describes her journey from "crooked" piecing to reverse applique with "secret" layers.

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## CRAZY ABOUT QUILTS

A special quilt featuring *The Quiltmaker's Gift* fabric and embroidery, plus handmade buttons from Just Another Button Company.

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## A TALE OF THREE LAMPSHADES

Our fictional heroine, Sally, uses her BERNINA® sewing machine, serger, and embroidery machine to fill three different decorating needs.

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## BERNINA® QUILT LEADERSHIP AWARD

Awarded for outstanding contributions to the quilt industry, this year's award goes to a teacher, author, and television host from North Carolina.

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## SKIRT MAGIC

Love wearing pretty skirts, but hate shopping to find one that fits? Sandra Betzina provides tips and tricks for creating an easy-to-sew bias cut skirt that flatters every figure.

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## "UNITED WE STAND"

Proceeds from sales of the Studio BERNINA® United We Stand embroidery collection are donated to the World Trade Center Miracles Foundation.

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## TISSUE BOX COVER

A length of fringed tassels – created with the Studio BERNINA® Tassels and Trims embroidery collection – adds a bit of elegance to a plain tissue box.

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## FAVORITE FOOT: THINK ABOUT THIRTEEN

What's so special about Straight Stitch Foot #13? It's perfect for French seams, stay-stitching, and gathering – techniques used repeatedly when sewing for children. This foot will become your favorite sewing tool!

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## BERNINA® FASHION

Color is key for Summer 2003, used to refreshing effect in a variety of style trends. Explore ways of updating your wardrobe with fabric and thread.

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## STITCH RECIPE

Two stitch combinations inspired by this Ralph Lauren's "wallpaper" textiles. Use our recipes to create your own trendy fabrics and embellishments.

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## artista EMBROIDERY SOFTWARE V4: BERNINA® QUILTER

In addition to new digitizing tools and features, version 4 includes the BERNINA® Quilter – a quilt design program with a library of block designs, Benartex fabric scans, and graphics of Studio BERNINA® embroidery designs.

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## WORD PICTURES

The Mega Hoop – an optional accessory for the *artista* 200E – makes it easy to stitch several lines of text without rehooping the fabric.

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## SOFTWARE SKILL BUILDERS: ELEGANT EDITING

Mirror Merge, Wreath, and Kaleidoscope are just three of many new tools in the *artista* V4 embroidery software, used to create coordinating embroidery components for this elegant table runner.

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## PROFESSIONAL PROFILE

Sandra Betzina tells how starting a sewing school developed into a career as sewing teacher, author, pattern designer, and television host.

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# BERNINA® News

BY GAYLE HILLERT

When I sit at my BERNINA® sewing and embroidery system and press a button and watch my machine stitch beautiful embroidery, I often think back to when my children were little and I used to embroider by hand for them. I also remember when I was little and I stitched my first crewel sampler. How far we've come! Technology has enabled machine embroidery to evolve into an enjoyable and effortless pleasure.



When I talk to my non-sewing acquaintances and tell them that anything can be designed in the **artista** embroidery software program and sent to the machine, and that the machine then acts as a "printer" and stitches out the original design, I hear incredulous comments, and I will never get over the amazement of being able to access the **myartista** Portal and know that

my **artista** 200E is hooked up to the Internet.



We are very fortunate to have these tools at our fingertips, plus the right notions to ensure our success with embroidery and software—proper stabilizers, threads, needles, hoops and more all add to the enjoyment of machine embroidery. Mixing machine embroidery with sewing machine stitches, quilting, home dec projects, crafts and garment sewing extends the possibilities and the creative exploration.

Embroidery has also allowed us to contribute money to some of the victims of the September 11 attack on the New York World Trade Center. Be sure to read about the donation that was made through the



generosity of several BERNINA® embroidery design collection artists who donated their artwork for a very special "United We Stand" embroidery card.

We are privileged to honor Georgia Bonesteel with the BERNINA® Quilt Leadership Award for 2002. Georgia has encouraged quilting and quiltmakers for many years through her books, teaching, television show and through her involvement in the art of quilting (see article on page 11). Congratulations and thank you, Georgia!

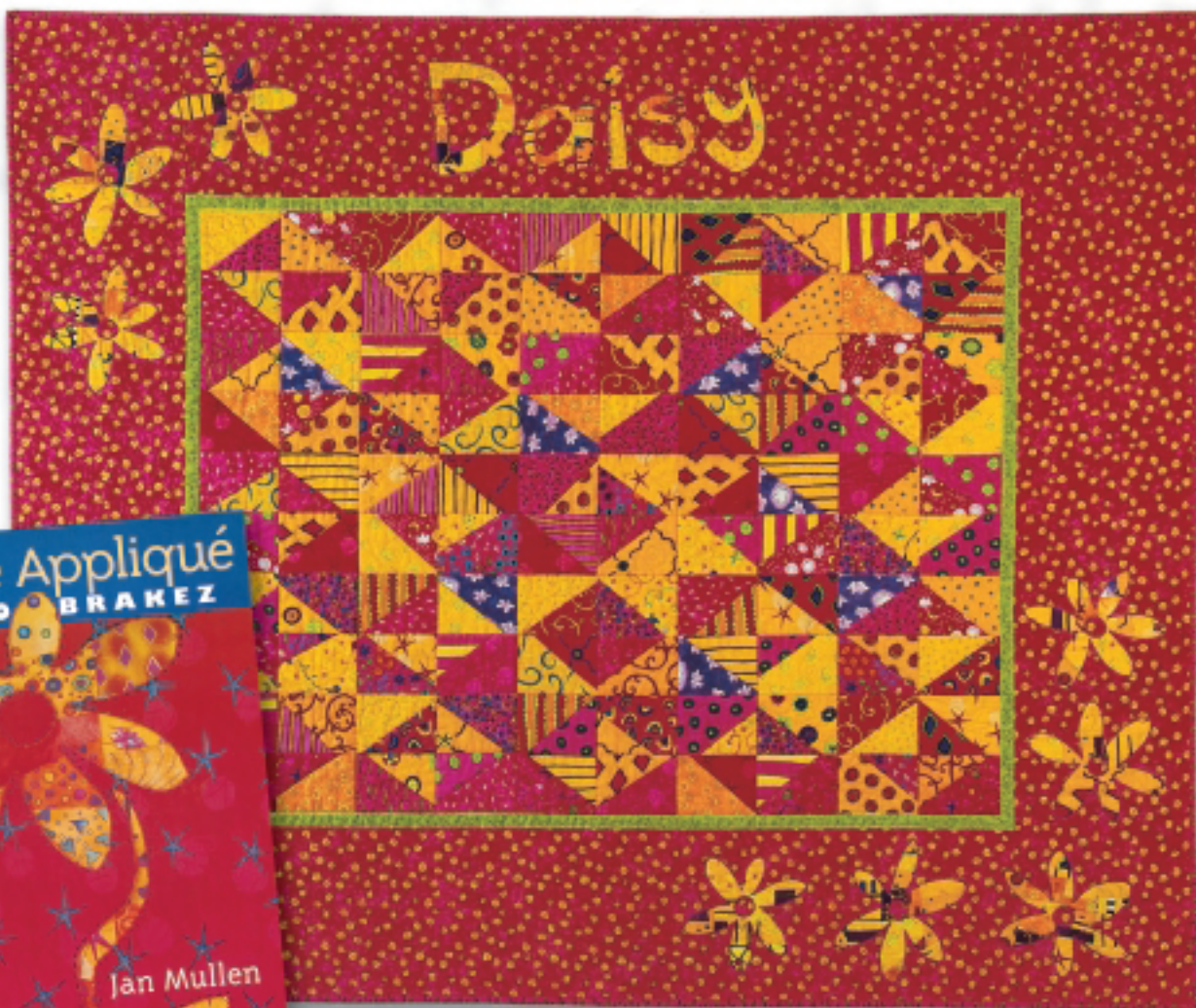
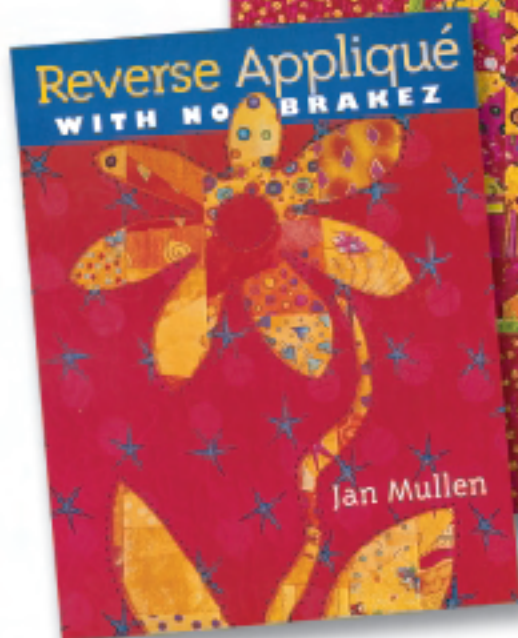
This summer BERNINA® releases a new version of the **artista** embroidery software, and it is our pleasure to present some of the highlights of version 4 in this issue of the magazine (see page 23). In addition, to more powerful digitizing tools, we have added hand-sewn stitches such as blackwork and stem stitch, and a BERNINA® Quilting program featuring hundreds of block designs, a collection of Benartex fabric graphics and which to "color" your patchwork designs, and Studio BERNINA® embroidery graphic to help plan your quilt embellishments.



This issue of *Through the Needle* will give you lots of inspiration for all types of sewing, including ways to marry embroidery with fashion, home dec, and quilting. Plan a colorful summer wardrobe with our Fashion Forecast (pages 19-21), embellish a quilt with colorful motifs from *The Quiltmaker's Gift* (pages 6-7), or create unique lampshades for your home (pages 8-10). Whatever you choose, BERNINA® sewing machines and accessories will help you easily recreate techniques and embellishments used in high-quality garments, soft furnishings, and quilts. Above all, have fun expressing your creativity!



"Daisy"  
by Jan Mullen,  
57½" x 47½",  
2003



As the designer of *Star Gazey Quilts* patterns and author of *Cut Loose Quilts*, Jan Mullen is well known for her "crooked" quilt block designs, including "Heartz" and "Handbagz". In her new book, *Reverse Appliqué with No Brakez*, Jan applies her playful style to appliqué.

# Another side to Jan Mullen?

BY JAN MULLEN

There is a new side to Jan Mullen that is surprising quite a few quilters. Many know me for my free and happy crooked piecing style. Others know my penchant for working with and designing bright patchwork cottons for Marcus Brothers. I'm now set to mix things up with my new book, *Reverse Appliqué With No Brakez*, published by C&T. Still filled with easy piecing, plenty of color and loads of fun ideas but this time appliqué is brought into the equation. How did this turnaround occur?

The story begins a few years back when starting my quilt design business, *Star Gazey Quilts*. In the midst of quilting for "work" I tried to make time to create one or two Art Quilts for exhibition each year. Sometimes the entry would specify a theme, sometimes there were size restrictions, sometimes there was a specific type of fabric to be used. I enjoyed the challenge of these set parameters and always tried to push myself further with theme or technique. Being prone to bouts of brainstorming, I well remember a session trying to recall my first art-making memories whilst also thinking about the symbols that quiltmakers and children share – close to home and close to nature.

The quilt resulting from those combined thoughts, executed in reverse appliqué, was to be the start of a whole new direction for me – albeit one that I tried for a long time to keep contained.

My basic premise for difference in reverse appliqué technique came from this quilt. In "Scratching Back To Our Beginnings" I used a secret layer that was freeform strip pieced, covered with a solid whole-cloth top layer, and worked with turned edge appliqué that is executed in a large running stitch with a thick thread. Seemingly unsophisticated, but easy to execute and giving a stunning primitive yet elegant effect. The simple strip-piecing gives the wonderful effect of very intricate work.

Ultimately, the result of all that brainstorming was a vast array of samples illustrating variations on my original reverse appliqué theme. In *Reverse Appliqué With No Brakez*, I dissect the "secret layer", the "top layer", the appliqué itself and the finishing techniques and offer you a multitude of ways to create the look to suit your design.



One of my personal breakthroughs, though, was in forcing myself to work with programmed machine stitches! I had neither the need or desire to explore them until I was repeatedly asked if the techniques could be worked in a bed quilt. "Yes it could" was my quick response, but then I had to prove it! I gave myself an afternoon to master a few sturdy stitches and was mighty pleased with the results. I had learnt quite young to machine stitch freehand – I loved it and never felt inclined to loose the freedom and the hand-drawn look that it offered. The old queen of machine appliqué stitches – satin – just never appealed!!!

To make the machine appliquéing process more pleasurable, I like to work with raw edged openings. I use fusible web, draw my design on the paper backing, trim leaving a small edge around the design, press to the back of the top layer and cut out the design cleanly with a craft knife. Doing it like this gives such a sweet edge and adheres just enough to keep the layers together without giving that glued "cardboard" feel. The machine glides sweetly around the edges with all layers being supported by cotton batting so that no distortion occurs. I can work freehand this way or, in my newly converted status, I can change the feel or functionality by choosing an appropriate BERNINA® stitch.

I have also started to combine my "Cut Loose" style of piecing traditional blocks from my first book with the reverse appliqué of the second book to tremendous effect. I have only made a few samples – functional children's quilts with machine stitched appliqué. This combination of techniques can add a lot of spark and wonderful details to a quick-pieced quilt. For example, text is perfectly executed in reverse appliqué, so cuddly quilts with a child's name are a perfect example of a great technique combination.

Times and stitches have changed immeasurably. Machine technology has blossomed. Software programs, digitizing and design cards are making an enormous impact. They add a completely different dimension with their amazingly professional finish. I feel their applications have only just started being explored – I'm only getting ready to lace up my training wheels!

We all have a big future ahead of us.

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STARGAZEY QUILTS

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"Scratching Back To Our Beginnings" by Jan Mullen, 51" x 37 1/2", 1997

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# Crazy about quilts

## Supplies:

- Studio BERNINA®  
*The Quiltmakers' Gift*  
embroidery collection
- Patchwork Foot #37
- Walking Foot #50
- Your favorite 8" x 8" crazy  
patch block pattern
- Assorted fat quarters  
*The Quiltmakers' Gift* fabric  
collection by Benartex
- $\frac{1}{3}$  yard fabric for inner border
- $\frac{5}{8}$  yard fabric for outer border
- $\frac{1}{3}$  yard fabric for binding
- $1\frac{1}{2}$  yards fabric for backing  
(or piece from leftover  
yardage)
- Assorted buttons from Just  
Another Button Company
- Baby size quilt batt  
(45" x 60")
- Construction thread
- Embroidery thread
- Variegated primaries  
embroidery thread
- Clear monofilament thread
- Poly Mesh stabilizer
- 505 temporary fabric  
adhesive
- Fine hand-sewing needle



BY CECILE McPEAK, JUST ANOTHER BUTTON COMPANY

Finished size: 40" x 47 $\frac{1}{2}$ "

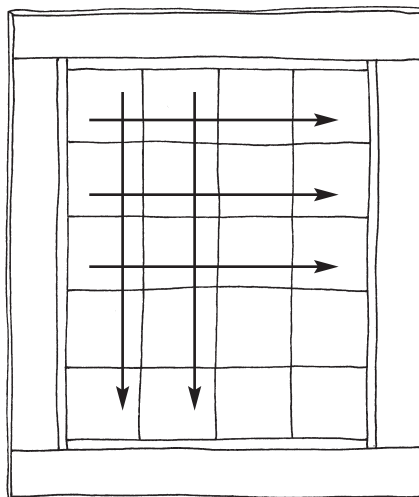
*This colorful quilt, featuring fabrics and embroidery designs based on **The Quiltmaker's Gift** by Jeff Brumbeau and Gail de Marcken, is embellished with decorative stitches and charming buttons. Make one for yourself or a friend – it makes a bright addition to any room.*

## Instructions:

- Using your favorite crazy patch technique or pattern, create twenty 8" x 8" square blocks.
- Adhere a sheet of Poly Mesh stabilizer to the back of each block. Embroider blocks as desired using designs from the Studio BERNINA® *The Quiltmakers' Gift* embroidery collection (see illustration on Page 7). Trim excess stabilizer  $\frac{1}{4}$ " from embroidery when stitching is complete.
- Using a variety of decorative stitches and thread colors, embellish some of the crazy patch seams.



- Using Patchwork Foot #37 and  $\frac{1}{4}$ " seam allowances, stitch blocks together to form a 4 x 5 rectangle.
- Cut four  $1\frac{1}{2}$ " strips the width of the fabric for inner border. Stitch to upper and lower edges of quilt; press seams, then trim excess fabric from ends. Stitch to sides of quilt; press seams, then trim excess fabric from ends.
- Cut four  $4\frac{1}{4}$ " strips the width of the fabric for outer border. Stitch to sides of quilt; press seams, then trim excess fabric from ends. Stitch to upper and lower edges of quilt; press seams, then trim excess fabric from ends.
- Layer quilt backing (right side down), batting, and pieced quilt top (right side up). Spray baste layers together using 505 temporary adhesive.
- Attach Walking Foot #50 to the sewing machine; select a sewn-out zigzag stitch or running stitch. Stitch along the lines between blocks as shown in the illustration.
- Select a straight stitch and thread needle with clear monofilament. Stitch-in-the-ditch along some of the crazy patch seams. The "invisible" thread won't show, so can also be used over decorative stitching.
- Cut five  $1\frac{1}{2}$ " strips the width of the fabric. Stitch ends together to form one long binding strip. Bind edges of quilt.
- Hand stitch buttons to quilt as desired.



*Stitch-in-the-ditch between all blocks as indicated by the arrows.*

#13 HUMMINGBIRDS	#8 BUTTERFLIES	#9 SLEEPING CAT	#21 PINK ROSEBUD
#25 TREE OF PARADISE	#1 TITLE	#4 PINK BALLOON	#27 BEAR & PILLOW
#14 KING ON THRONE	#7 BUTTERFLY	#33 QUILTMAKER (artista ONLY)	#8 BUTTERFLIES
#3 SPARROWS	#17 CABIN	#20 NORTHWIND	#5 BABY BIRDS
#8 BUTTERFLIES	#19 WILDFLOWERS	#23 SLEEPY SOLDIER	#24 SPOOL BLOCK

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for a store  
in your area.**

*Numbers indicate designs from the Studio BERNINA® The Quiltmaker's Gift embroidery collection.*



# A Tale of Three Lampshades



A BERNINA® CREATIVE STORY BY NANCY BEDNAR

*It was the best of times, it was the worst of times. Sally was redecorating her home for the fourth time and could not make up her mind what to do. The problem was that she liked too many decorating styles, too many fabrics, too many ways to embellish and put special touches on things for her home. Luckily, Sally also was the owner of several wonderful BERNINA® machines. She had the most creative sewing machine, a BERNINA® **artista** 200 with embroidery capabilities that allowed her to do excellent decorative stitching and breathtaking embroidery. She also owned a top-of-the-line BERNINA® serger, a 1300DC with which she made many creative and professional-looking garments and trinkets for her family and home. So Sally thought and thought, and decided that since her BERNINA® machines made creativity so easy, she would use them to create her heart's desire.*

*Fueled by new inspiration and permission to let her imagination run wild, Sally delved into her trims stash and searched her local fabric store to find finery for her projects. She purchased a wonderful scrolled iron lamp base and three self-adhesive lampshades to cover with BERNINA® embellished lampshade covers. This is what she did. . .*

*(Note: The lampshade shown is made by Hollywood Lights, size 4" x 11" x 7", available at craft stores. Each lampshade cover requires ½ yard of fashion fabric, tacky glue, and approximately 2 yards of upholstery gimp to finish the raw edges on the inside. Additional trims: 1 yard for the bottom edge and ⅝ yard for the top edge.)*

## **RIBBON EMBELLISHED LAMP SHADE**

Sorting through a basket of ribbons she'd collected over the years, Sally plucked out all that looked beautiful together. Some ribbons were inherited from her Grandmother, others were purchased on special vacations, still others had called her name as she passed by booths at quilt and sewing shows. It made Sally smile to think she had discovered a use for these treasures, and she knew that the finished lampshade would make her happy every day she looked upon it.



## Here's how to create your own ribbon lampshade:

- Follow the directions on the lampshade covering to trace a pattern onto your fabric. Cut a piece of muslin the size of the lampshade plus 1" extra all around.

- Cut sixteen 10" pieces of 1½" wide ribbon. Note: Sally used an ombre wired ribbon; before arranging them on the lampshade she easily removed the wires using a small pair of pliers.

- To eliminate rippling stitches, place a layer of tear-away stabilizer underneath the muslin. Sally used Lightweight Tear-Away from OESD.

- Evenly space the ribbons on the muslin. Using clear or smoke monofilament thread and a straight stitch, sew them in place.

- Layer decorative ribbons and braids between the stitched 1½" wide ribbons to fill in the gaps. You may find it necessary to add additional small pieces of 1½" ribbon to fill in large gaps.

- Stitch down the decorative ribbons and braids using monofilament thread and a straight stitch.

- Embroider the edges of any or all of the decorative ribbons using stitches found on your BERNINA® sewing machine. Have fun, changing threads often, tapering stitch widths to accommodate the ribbons. Sally was amazed at how much more gorgeous her new lampshade was after adding the stitch embellishments!

- Sally then pressed her finished lampshade cover. She took advantage of the body the tear-away stabilizer added to the lampshade cover and decided to keep it on the back of the muslin. Following wrapper directions, Sally adhered the ribbon shade cover to the shade.



Now she was excited! Her BERNINA® sewing machines gave Sally the creative courage to explore further. What had she seen in that artsy furniture gallery? Wasn't it a silk-covered shade with funky stitching and beaded trim? Why, she could do that with her BERNINA® 1300 DC serger! She had an easy-to-thread and simple-to-sew chainstitch that was exactly what was on the lampshade that she could not afford. Plus, this was a chance to use that wonderful variegated Oliver Twist thread that she had purchased at her local BERNINA® dealer.

## ELEGANT SILK CHAINSTITCH LAMPSHADE

- Fuse a same sized piece of Easy Knit or French Fuse interfacing to the wrong side of a piece of silk dupioni for this lampshade cover. Follow the directions on the lampshade cover to determine the size of the piece needed.

- Follow the directions in your 1300DC user manual to convert your serger to chainstitching.

- Thread the chainstitch looper with the variegated Oliver Twist thread, thread the right needle on the front needle clamp with all purpose serger thread.

- Place the lampshade cover fabric right side down on the serger. Remember that the decorative chainstitching will be formed *underneath* the fabric.

- Randomly chainstitch across the fused silken fabric, filling it in as much as you like.



Glue gimp to the inside edges of the lampshade.

- Press the lampshade as flat as possible. Sally really liked the crinkles and puckers that appeared on the silk as the lines of stitching crossed. It looked just like the trendy lampshade in the gallery.
- Again, following directions on the lampshade wrapper, Sally applied this fabric cover to shade #2. It was lovely, and made her smile even more after she added the beaded fringe trim to the lower edge.

Now Sally had two beautiful lampshades that looked equally lovely on the black iron base. But what to use to decorate the room when Mother comes for her twice a year visit? Sally then remembered the wonderful embroidery capabilities she had with the embroidery module and her *artista* 200. She remembered attending BERNINA® club at her favorite store and purchasing a wonderful design collection of the kind of designs Mom liked best. She opened the embroidery collection and looked over the design page. She remembered the BERNINA® educator showing how to create cutwork windows the easy way using embroidery. What a wonderful look for a lampshade to have sheer parts showing while lit! Sally's creative juices were flowing, and it was away to her sewing room to sew once again.

## LINEN CUTWORK LAMPSHADE

- Select your favorite cutwork embroidery design (the one shown is from the retired Studio BERNINA® Heirloom Embroidery collection; similar designs are available from the new Studio BERNINA® Cutwork and Crewel by Iris Lee embroidery collection and at [embroideryonline.com](http://embroideryonline.com)). Once the design appears on the screen, select the Edit 2 window in order to resize the design to better fit the lampshade. Resize the design to 95mm wide x 110 tall. Touch OK and then choose Recalculate to process the design.
- To make even design placement easy, fold the lampshade wrapper in half to find the center of the lampshade. Fold each half in half to determine quarter points on each side of center. This now gives you three equally spaced lines to use for marking embroidery areas. Transfer these marked areas to the linen used for the lampshade.
- Follow the directions included with the embroidery design to stitch the cutwork. Sally used white sparkling organza for her cutwork insert areas to create a special effect.
- Place the fabric sandwich in a medium embroidery hoop and embroider the design. Reposition to each side of center to complete a total of three embroidery motifs.

- Carefully trim excess fabric and stabilizers from the wrong side of the embroideries. Soak the embroidered lampshade cover in lukewarm water to remove the stabilizer. Press the lampshade cover and apply it to the lampshade.

Whew, Sally was tired, but so happy and proud of her day's work! Not only had she succeeded in putting her personal touch to her home, but realized just how simple and enjoyable her job had been by using her BERNINA® machines! They allowed her limitless creative possibilities. Sally dreamed it and she and BERNINA® achieved it!

Happily, Sally turned off the light to her sewing room and retired for a good night's rest. She had sweet dreams of future projects that she could create tomorrow, visions of new embroidery collections to explore, serger techniques she could use. She fell asleep with a smile on her face, thanking BERNINA® for helping her make it all possible.



*The End*





*Martin Favre, president of BERNINA® of America, Inc., presents Georgia Bonesteel with the BERNINA® Quilt Leadership Award.*



# BERNINA® Quilt Leadership Award

Martin Favre, President of BERNINA® of America, Inc., presented the second BERNINA® Quilt Leadership Award to Georgia Bonesteel during a special luncheon immediately preceding the BERNINA® Fashion Show – “Masquerade” on the second full day of the Spring 2003 International Quilt Festival. BERNINA® selected Georgia for this year’s Leadership Award because of the outstanding contributions she has made to the quilt industry by promoting the art of quilting and sharing her enthusiasm and love of quilting through classes, books, and other avenues. Georgia recently served as President of the International Quilt Association (IQA), and was the recipient of the 2001 Silver Star Salute at the International Quilt Festival in November 2002. In July 2003 Bonesteel will be inducted into the Quilters Hall of Fame in Marion, IN.

Bonesteel is perhaps best known as the creator and host of “Lap Quilting with Georgia Bonesteel”, produced by the North Carolina Center for Public Television, a series which has been aired on over 200 networks throughout the United States since its premiere in 1979. Her latest “Lap Quilting” series, “Americana”, features a tour across the United States, visiting museums, shops, and conventions while exploring regional trends.

In addition to her television series, Georgia shares her modern approach to patchwork and quilting through workshops, slide lectures, demonstrations, and as a quilt judge throughout the United States, Canada, Europe, Australia, and New Zealand. “Teaching,” says Georgia, “is my first love, since, in this way, I am able to do my small part to perpetuate the art of quilting.” Special teaching venues include week-long retreats at Freedom Escape Lodge in Weaverville, NC, and at the Nine Quarter Circle Ranch in Gallatin Gateway, MN. She uses her original quilting creations as instructional tools and exhibit items. They appear in seven books: *Lap Quilting* (no longer in print), *More Lap Quilting*, *New Ideas for Lap Quilting*, *Bright Ideas for Lap Quilting*, *Easy Does It Quilts*, *Patchwork Potpourri*, and *Lap Quilting Lives*.

Georgia and husband Bill operated Bonesteel Hardware & Quilt Corner in Hendersonville, NC for 19 years. She shares her talents with fellow quilters in western North Carolina through memberships in the Western North Carolina Quilters Guild (of which she was the founding president), Asheville Quilt Guild, Landrum Quilt Guild, and the Southern Highland Craft Guild.

# Skirt Magic

BY SANDRA BETZINA



*How would you like to make a skirt that would make you look 20 pounds thinner, would require no fitting, and would take you less than 4 hours to make? “Fat chance – I bet the pattern only comes in small sizes”, you say. Wrong, this skirt pattern comes in a size range from a 34” to a 57” hip! What makes this skirt so flattering? It’s cut on the bias!*

## ***But bias garments are too figure-revealing!***

Not if the skirt is cut with enough ease over the problem areas. I designed this pattern - Vogue 7471 – to be the most flattering skirt you have ever owned. The pattern also comes with a very flattering over-blouse, but for now we will concentrate on just the skirt. The best part about this pattern is that you don’t have to worry about whether or not it has enough ease over “those parts”, as the ease has already been drafted into the pattern. All you have to do is cut it out in your size and it will fit. How do I know this skirt will fit? This pattern is one of the patterns I designed for Vogue called *Today’s Fit*, a special sizing block for real figures. I have seen this skirt on hundreds of bodies and *all* of them look good. This skirt is a miracle worker!

## ***Is it easy to make? You bet!***

Vogue 7471 has only two side seams, no zipper and an elastic waist. The front and back skirt pieces are identical, so there is no way to get them mixed up! Even though the skirt pieces are cut on the bias, be sure to lay the pieces in the same direction or the front and back may not look the same. What size should you cut out? Measure your high hip and full hip. Use whichever measurement is larger to determine your correct size. If your waist is larger or smaller in proportion to your hips, don’t worry – the elastic waist will adjust to fit.

As you cut out the pattern pieces for this skirt, you will notice that the pattern has 1½” rather than 5⁄8” seam allowances. When sewing bias seams, a wider seam allowance is needed to avoid rippled seams. Do not serge finish bias cut pieces before they are sewn, as the serging will stretch and distort the edges. Double-sided ¼” adhesive tape is a terrific aid for matching stripes. To avoid “drag lines” on the seam as the fabric relaxes, sew the seams at 1½” with a small zigzag stitch (1.0mm in width and 2.5mm in length). This will allow the seam to relax as the fabric relaxes. Press seams as sewn, then press them open. When all seams have been pressed open press the entire skirt, stretching it a bit lengthwise to eliminate having to let it hang 48 hours before hemming.

No seam finish is necessary on bias edges since the bias cut prevents raveling; in fact, unfinished seam allowances on bias seams are preferable because they are less visible. If your fabric has quite a bit of body, such as linen, a giant flat fell seam is attractive and does not distort the seam. For more seam stability, do not reduce seam width.

If you do not own a terrific black skirt, make this skirt up in black wool crepe. This pattern also works well in linen, lightweight wool, drapery rayon, silk crepe de chine, and even silk taffeta. Unless you don’t mind piecing, make sure your fabric is at least 54” wide. I piece fabric all of the time on bias garments and it never shows because it is hidden in the folds of the fabric.



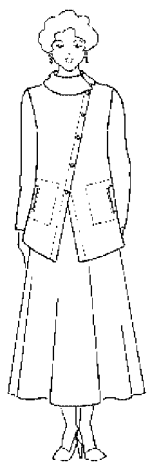
### Can I make this skirt in a knit fabric?

Yes, but do not cut the skirt on the bias. Use the same pattern pieces and cut the skirt on the straight of grain. Sew the seams a little deeper, at 2", to take out some of the ease needed for bias cut woven fabric, since the skirt has a tendency to narrow on the body when worn.

### Should I line this skirt?

Lining is only necessary if you are making the skirt in white or transparent fabric. If you do line the skirt, use nylon tricot, bathing suit lining, or illusion so that the beautiful drape of the bias will not be affected. When lining a bias skirt, make 2 separate skirts, one in the fashion fabric and one in the knit lining. Attach the skirts only at the waistline, and hem separately. If you are making the bias skirt in an unstable fabric such as rayon, or a slippery fabric such as silk, save yourself hassles later by covering the cutting surface with tissue paper. Lay the fabric out single thickness over the tissue paper. Pin and cut out the pattern through both the fabric and the tissue paper. This step eliminates all slipping, sliding, and stretching, which cause inaccurate cutting. Pin the side seams together, matching up the top and bottom at the side seam. Pin from the side that appears shorter. By sewing the seam with the seemingly larger piece on the bottom, the sewing machine feed system will automatically ease the longer edge to fit the shorter one. Drag lines will not show up later, which would be the result of cutting off the longer piece rather than easing the two edges to match.

When making an elastic waist skirt, the mystery is the length to cut the elastic. Use a good quality elastic for your bias skirt, such as 1" non-roll elastic. Cut the elastic 4" smaller than your waist measurement; if the fabric is heavy, cut the elastic 5" smaller than your waist measurement. Butt the ends of the elastic together and zigzag across the ends to join them; this technique eliminates bulk at the seam. After inserting the elastic into the casing, stitch through the elastic vertically at the side seams to prevent the elastic from rolling.



### What is the secret to an invisible hem on a bias garment?

You will have to buy the pattern to find out. I wrote the instructions and I will guarantee you success without stress on this skirt. Once the skirt is finished, do the fun part, embellish it to death or leave it plain, creating a skirt that is not only very flattering but a one of a kind.

*Vogue 7471, Today's Fit by Sandra Betzina, includes the bias skirt discussed in this article, plus an asymmetrical overblouse.*

## "United We Stand"

On Tuesday, February 18, 2003, BERNINA of America, Inc. donated \$117,396 to the World Trade Center Miracles Foundation, at Ground Zero in New York City. Mary Mikrut, Public Relations Manager of BERNINA® of America, presented checks to individuals victimized in the bombing of the World Trade Center and resulting rescue efforts: The Children's Relief Fund, which provides living, educational, medical, and counseling assistance to children; four iron workers severely injured in World Trade Center rescue efforts; and a volunteer who worked tirelessly for 117 consecutive days in the World Trade Center rescue efforts and who now suffers from lung disease. "This foundation was established to be a viable source of long-term assistance for Americans whose lives have been forever altered," said Mitchell Morrison, director of the World Trade Center Miracles Foundation. "This generous donation will help provide the type of assistance that will help people rebuild their lives."



The donation comes from proceeds generated by sales of the "United We Stand" embroidery card, released in January 2002, a commemorative, patriotic-themed embroidery collection created and donated by BERNINA and OESD in cooperation with ten well-known designers. BERNINA of America committed to donate the proceeds of the sale of each "United We Stand" design collection to the World Trade Center Miracles Foundation. "While developing the United We Stand embroidery design collection, we carefully selected an organization that gave direct support to those who need it the most," said Martin Favre, president of BERNINA® of America. "It is with great honor that we join the World Trade Center Miracles Foundation at Ground Zero and share the proceeds with real heroes, on behalf of each customer who purchased the card."

Supporting the effort were the following designers: Betty Alderman, elinor peace bailey, Current, Inc., Carol Endres, Kari Pearson of K.P. Kids, Debbie Mumm, Martha Pullen, Lucy Rigg, Marthe Young and Suzy's Zoo who created endearing patriotic designs that captured consumers' attention.

Thank you to all those who purchased the "United We Stand" embroidery collection and made this donation possible. A limited supply of artista "United We Stand" embroidery cards are still available; all of the Deco cards have been sold.

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# TISSUE BOX COVER

BY KAY LYNCH, OESD, INC.

## SUPPLIES

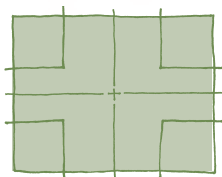
- Embroidery machine
- Serger and/or sewing machine
- Studio BERNINA "Tassels and Trims II" by Louisa Meyer embroidery collection, available in a variety of formats
- $\frac{1}{2}$  yard Kona cotton
- cut one piece 18" x 23"
- cut one piece 18" x 14"
- $\frac{1}{2}$  yard  $\frac{3}{8}$ " wide elastic
- 1 yard  $\frac{1}{4}$ " wide ecru ribbon
- OESD Ultra Clean & Tear stabilizer
- 505 temporary adhesive spray
- Isacord embroidery thread
- OESD bobbin thread
- Organ embroidery needle
- Seam sealant
- All-purpose construction thread
- Chalk or water-soluble fabric marker



## CUT AND MARK COVER FABRIC

Mark the horizontal and vertical axes of the 18" x 23" fabric rectangle using chalk or a water-soluble marking pen.

Cut a  $6\frac{1}{4}$ " square from each corner of the rectangle.



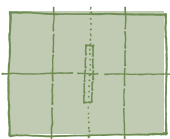
## CUT AND MARK FLAP FABRIC

Place the 18" x 14" piece of fabric for the embroidered flap on a flat surface.

Mark a parallel vertical line  $4\frac{3}{4}$ " from each short end.

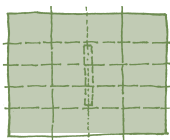
Mark design placement intersecting the vertical lines:

- If combining the designs on the **artista** 200E, mark the horizontal center axis of the fabric with chalk or a water-soluble marking pen.
- If using machine other than **artista** 200E, mark the center point for each of the four designs separately.
- Mark each horizontal line  $3\frac{1}{2}$ " from each end.
- Draw another horizontal line  $2\frac{3}{8}$ " below the first line.
- Mark two additional horizontal lines, each  $2\frac{3}{8}$ " apart.



ABOVE: markings for **artista** 200E

BELOW: markings for other embroidery systems



Crease mark the vertical center of the fabric.

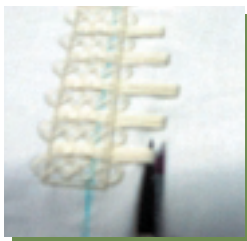
Mark the stitching lines for the tissue box opening by drawing a long, narrow, vertical rectangle  $6\frac{1}{2}$ " long x  $\frac{1}{2}$ " wide in the center of the fabric.

## EMBROIDER THE DESIGN

- Spray two layers of Ultra Clean and Tear stabilizer with 505 temporary adhesive spray; adhere the layers together.
- Spray the top of the two pieces of stabilizer with 505 and adhere to the wrong side of the piece to be embroidered, behind the stitch area.
- Hoop all three layers as one. Use the hoop template to center the design as needed. (Use the oval hoop if using an **artista** 200E.)
- Attach the hoop to the machine.
- If using an **artista** 200E, combine the designs in the editing screen of the machine:
  - Select the design.
  - In Screen 2, rotate the design 90° and move it as close to the lower edge of the hoop as possible.
  - Return to Screen 1; copy the design.
  - In Screen 2, use the Aligning tools to place the second design directing above the previous one, making sure that the vertical axis remains at 0. Use the Zoom tool to insure proper placement.
  - Add two more designs in the same manner.
  - Save the design in the machine memory.
- Embroider each of the four designs. (If using an **artista** 200E, embroider the combined design.)
- Remove the hoop from the machine, and the fabric from the hoop.

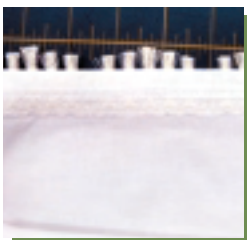
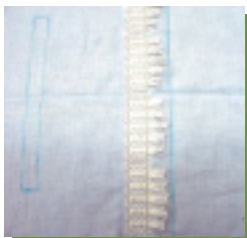


- Use a small sharp pair of scissors to snip each tassel on the right side of the fabric.
- Clip thread tails and remove excess stabilizer from the back of the fabric.
- Repeat for the other side of the flap.



### TRIM THE EMBROIDERED PIECE

- On each side of the embroidered rectangle, draw a line just beyond the longest tassel. Trim along the line.
- Serge along the two cut edges. Take care not to cut the tassels.
- Press to the wrong side of the piece. (This allows the tassel fringe to extend past the edge of the fold.)
- Stitch the hem in place through all layers.
- Trim the top and bottom edges of the piece about  $\frac{3}{4}$ " from the ends of the braid. (This will make the total width approximately  $11\frac{1}{2}$ ".)
- Fold and press this edge  $\frac{1}{4}$ " to the wrong side. Fold again  $\frac{1}{4}$ " and press. Edge stitch along the folded edge.



- Place the right side of the embroidered piece on the wrong side of the base fabric piece, aligning vertical and horizontal markings.
- Stitch along the marked stitching lines of the embroidered piece.
- Cut a straight line between the two stitched lines. Clip to corners at each end of the box.
- Turn the embroidered piece through the opening and press.



### STITCH THE SIDES AND LOWER EDGE

- With right sides together, bring the cut edges of each corner to meet. Serge or stitch a quarter inch seam allowance.
- Serge around the bottom edge of the cover.
- Turn bottom hem  $\frac{1}{2}$ " to the wrong side and press.
- Stitch along the serged edge,  $\frac{1}{2}$ " from the fold. Leave an opening to insert elastic.
- Insert elastic and stitch ends together.
- Stitch the opening closed.
- Cut ribbon into two 18" lengths. Fold each one in half; stitch the center to each side of the top opening. Tie into bows.



### ATTACH THE FLAP TO THE COVER

- Transfer the stitching lines on the vertical piece to the wrong side of the embroidered piece.



## Happy Holidays

by Nancy Halvorsen of Art-to-Heart

What a great way to celebrate the holidays...a brand new fabric collection by Nancy Halvorsen and Art-to-Heart! These Happy Holidays fabrics have all the whimsical charm we've come to expect from Nancy's collections. The fabric panel, which runs selvedge to selvedge with a 24" repeat, illustrates "Christmas A-Z." Just finish off the edges for a wonderful door decoration, or add bells, trim or any of the other Happy Holidays coordinates to create a holiday heirloom.

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# BERNINA® Featured FOOT

BY LEZETTE THOMASON

## Think About Thirteen: Using Straight Stitch Foot #13 in Sewing Children's Garments

When I first became a BERNINA® owner many years ago, Mary Lou Nall taught me how useful it is to be innovative with BERNINA® presser feet. Some of my BERNINA® feet I never put away, but keep in a little bowl by my sewing machine. One of these is Straight Stitch Foot #13. Let me share with you some uses I have found for Foot #13 that make sewing for children easy and "picture perfect".

### FRENCH SEAMS

Straight Stitch Foot #13 makes a beautiful French seam. Designed for straight stitching, this foot makes a  $\frac{1}{8}$ " seam when the edge of the foot is aligned with the raw edge of the seam allowance.

- ✂️ Stitch fabric wrong sides together using a  $\frac{1}{8}$ " seam.  
Trim seam allowances.
- ✂️ Press seam to one side. Turn fabric right sides together and press seam again.
- ✂️ Stitch second  $\frac{1}{8}$ " seam, encasing the first seam.  
Press seam to one side.

### STAYSTITCHING

Staystitching is used when sewing for children to hold pleats and overlays in place. Align the edge of Straight Stitch Foot #13 with the raw edges of the fabric; stitch. When the piece is stitched with a  $\frac{1}{4}$ " seam allowance, the staystitching will be hidden in the seam and never show.

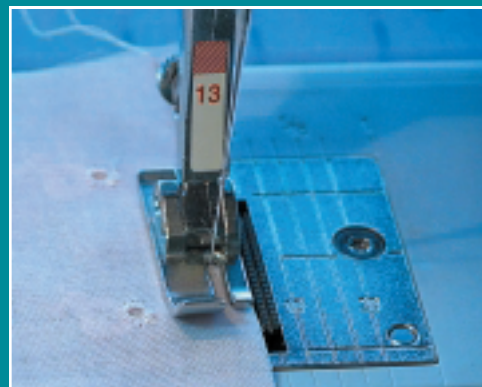
### GATHERED SEAMS

Use Straight Stitch Foot #13 when using long straight stitches to gather the tops of skirts or puffed sleeves. Even though this technique requires changing feet several times, the excellent results make the effort well worthwhile.

Select a straight stitch and adjust the length to 5mm. Stitch the first line of gathering stitches using Foot #13, aligning the edge of the foot with the raw edge of the fabric. Stitch the second line using Patchwork Foot #37 (the  $\frac{1}{4}$ " foot) with the edge of the foot along the first line of stitching; this places the second line of stitching  $\frac{3}{8}$ " from the raw edge, with  $\frac{1}{4}$ " between the two lines of stitching.

Pin gathered edge of fabric to flat piece. Using Patchwork Foot #37, stitch the  $\frac{1}{4}$ " seam; the stitches will be centered between the two lines of gathering stitches. That second line of gathering stitches, the one below the seam line, holds the gathers in place and prevents those "ugly little tucks" that tend to fold over and get stitched into the seam.

After stitching, trim seam and overcast the edges with a zigzag stitch and Overlock Foot #2 (I'll bet you've never taken this foot out of your box!). Then remove the gathering threads that show on the outside of the garment.







# The Look of Spring & Summer 2003

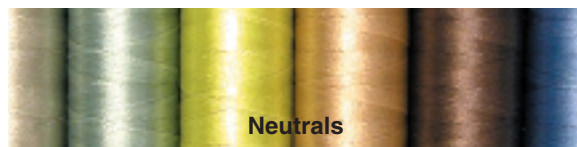
BY SUSAN FEARS

## COLOR

The big news for Spring/Summer 2003 is color. The runways were full of fashions illuminated with bright colors and soft pastels. A soft pink is usually the harbinger of Spring – but this season it is a mainstay with all shades of pink being important. Designers used it for everything, spanning both daytime and evening fashions. Soft pastels brightened the runways, especially in the new skirt suit reminiscent of the 50's. Bright colors were dominant for active wear, both as solids and in large floral prints for daytime sundresses and Hawaiian-inspired prints. Afraid of too much color? Wear it with white for a fresh and updated look.

With color being so strong, it easily transitions to florals. Think flowers – large and small. Oversize flowers floated down the runways on slip dresses and sundresses. Small crisp florals are perfect for fitted tops; this is a good time to use the Liberty of London cottons in your stash. Smart floral sundresses are perfect for afternoon get-togethers, or, if you are in a sportier mood, go Hawaiian. Active wear also went bright this year, with lots of hibiscus florals on shorts, easy-fitting tops and dresses. Color for Spring/Summer is refreshing and rejuvenating – and you will find that it adds a little extra bounce to your step.

To balance this season's bright color palette is a selection of neutrals. Typically used for wardrobe basics, these "non-colors" are perfect when applied to the Utilitarian style, discussed later in this article. Black and white are not listed as neutrals, but are still important and used frequently. Experiment with color combinations; many colors mix easily from group to group.





### THE NEW 50's

Many designers, particularly Marc Jacobs, updated the styles of the 50's and re-created pretty, lady-like dressing in pastels. This new skirt suit can be worn Jackie-style – buttoned and proper – or with the jacket open to reveal a camisole underneath, as Marilyn would have. This is a great opportunity to work with tweeds. Make the sewing simple by using a pattern with easy styling, adding specialized trims to update the look for 2003. Trims seen on the runway include

pleated grosgrain and silk, and self-fringe from tweed fabric or selvedge. For creating an edging from the fabric, see BERNINA®'s *Seasons of Artistry*, "Just Like Chanel", for instructions. Couch purchased or unraveled fabric yarns using Bulky Overlock Foot #12/12C or Cording Foot #22 or #25.

If you don't already have a classic suit pattern, try Burda 8959 or New Look 6921. Both have long and short sleeve versions; some Spring/Summer styles showed  $\frac{3}{4}$  sleeves for a more updated look. Lengthen or shorten the jacket and skirt as desired. The skirt length for this suit is at the knee or a little below, or very short, as in a mini.

For a great sundress pattern, try "The Town and Country Dress" pattern 228 from the Folkwear pattern company. Place the bow at the waist (instead of neckline) for 2003. Use a bright floral and add a  $\frac{3}{4}$  sleeve cardigan to finish the look.

### UTILITARIAN

Balancing the sweetness of the re-interpreted 50's are utility-styled fashions with cargo pocket details and hardware accents.

Utilitarian fashions aren't all black leather. Heavy metal balances demure 50's styling without looking mean by embellishing seam and style lines with functional hardware – grommets outline a princess jacket, multiple metal zippers add vertical details to skirts, buckles provide side interest in a pair of pastel stretch jeans. A gold link chain woven with ribbon edges the perfect tweed suit and blends the trends together.



McCall's 3254, Palmer/Pletsch

Check out hardware stores and purse shops for unusual closures. D-rings, buckles, metal zippers, grommets, metal clasps and the like decorate side seams this season. To soften a cargo-pocketed, hardware-laden Capri pant, add a drawstring hem. Update a straight skirt by adding metal zippers at the side seams; use Zipper Foot with Guide #14 for perfect stitch placement. Add a heavy decorative zipper pull to enhance the look.

While never out of style, the shirtwaist dress made a stronger statement this year. Patterns such as McCall's 3254 are readily updated by adding cargo pockets or hardware elements. Use Edgestitch Foot #10/10C for perfect edge- and topstitching on the pockets; use a double needle for even more precision.

### ASIAN INFLUENCE

The Asian influence plays a powerful role for Spring/Summer – kimono tops, oriental motifs, mandarin collars, wrapped tops worn over pencil skirts, mini-dresses with contrast piped







seams, kimono jackets and overblouses worn with long, slim pants and capris. Fabrics include embroidered silks, silk jacquards, and over-dyed vintage kimono fabrics. Patterns for this easy and elegant style are simple to sew, and can be easily embellished with contrast piped seams, contrast bands, or embroidery.

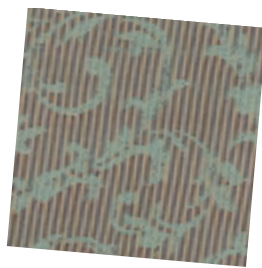
Appropriate patterns include Folkwear #129 Japanese Hapi & Haori, #122 Cheongsam, and #134 South Asian Tops & Wraps; and The Sewing Workshop's Hong Kong Vest, Haiku Jacket, and Japonesque Top, all of which would be beautiful in soft silks and linens.



For updated kimono fabrics visit [www.lauramurraydesigns.com](http://www.lauramurraydesigns.com), or look for



McCall's 4007, Palmer/Pletsch



her booth at quilt shows. She overdyes vintage kimono fabrics with rich colors. The original kimono fabrics, some of which are embroidered or embellished with woven or printed patterns, interact beautifully with the dyes. Use a small piece as a dramatic accent, or group several together for a pieced ensemble.



For a personalized Asian touch, embroider oriental motifs on a lapel, pocket or shoulder area. Combine small elements into a larger design using mirror imaging, enlargement, and/or rotation using either on-screen editing or the **artista** embroidery software.

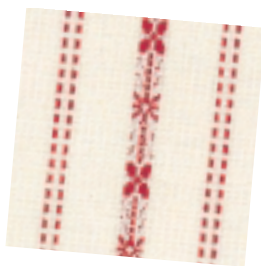
## GO HAWAIIAN

The rebirth of the Hawaiian print shirt expands into skirts, pants and dresses this season. All-over print fabrics are available, but for something more unique, add embroidery to a solid fabric.



## THE ROMANTIC

Borrowing from the home décor market, Ralph Lauren showed a collection inspired by wallpaper fabrics, including toile. If you can't find one that suits your fancy, create your own using decorative stitches (see Stitch Recipe, page 22). Every issue of *Through the Needle* magazine features a Stitch Recipe; more combinations are available at [www.berninausa.com](http://www.berninausa.com). Imitate Ralph and pair your creation – perhaps a vest or bustier – with distressed denim for an elegant daytime look.



Crocheted laces, and drapery sheers paired up for soft summer dressing with flowing ruffles and handkerchief hems. This look goes Bohemian in deeper colors, and Victorian in pastels mixed with soft denims. Embroidered laces and cutwork mix nicely with the heavier laces; create your own using the Studio BERNINA® Cutwork and Crewel by Iris Lee and/or Austrian Laces by Gerard and Volker Matt embroidery collections.



For the Bohemian spirit, make a handkerchief skirt. McCalls 4032 features several variations, all perfect for Spring/Summer 2003. Use one of the BERNINA® Hemmer Feet #60-66 for stitching narrow hems, or use narrow serger rolled hem.

Have fun sewing and wearing a fashionable Spring and Summer!



# Stitch Recipes

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...

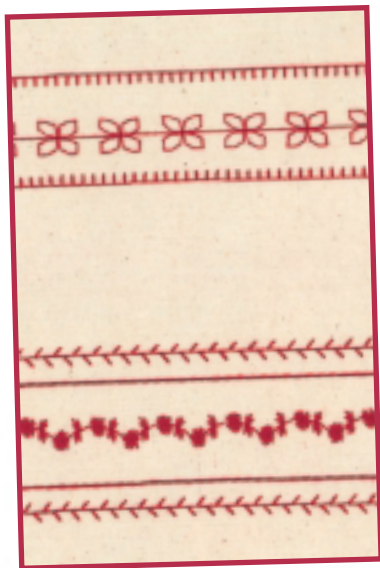
## WALLPAPER STITCHES

### *artista* 185 & 200

- Line 1: Stitch 150, default settings  
Line 2: Stitch 332, feather stitch, SW=4.6, SL=2.6, Mirror Image Horizontal  
Line 3: Stitch 332, feather stitch, SW=4.6, SL=2.6  
Line 4: Stitch 332, feather stitch, SW=4.6, SL=2.6, Mirror Image Horizontal  
SPACE AS DESIRED  
Line 5: Stitch 657, default settings  
Stitch 6, triple straight stitch, over the center of 657  
Line 6: Stitch 826  
Line 7: Stitch 657, default settings  
Stitch 6, triple straight stitch, over the center of 657  
REPEAT as desired.



## WALLPAPER STITCHES



### 5mm BERNINA® Sewing Machines

- Line 1: Blanket stitch, Mirrored  
Line 2: Open flower stitch  
Line 3: Blanket stitch  
SPACE AS DESIRED  
Line 4: Feather stitch  
Line 5: Triple straight stitch  
Line 6: Small floral stitch  
Line 7: Triple straight stitch  
Line 8: Feather stitch  
REPEAT as desired.

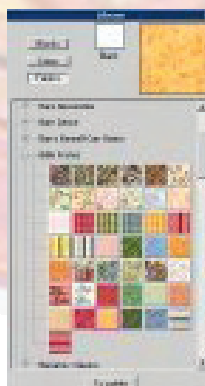
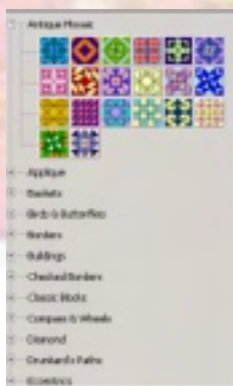
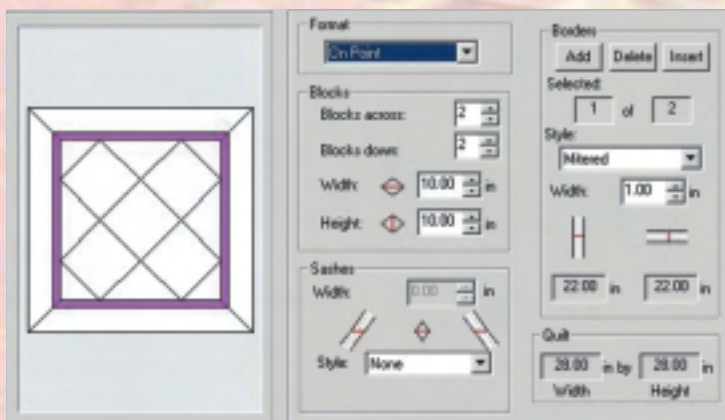
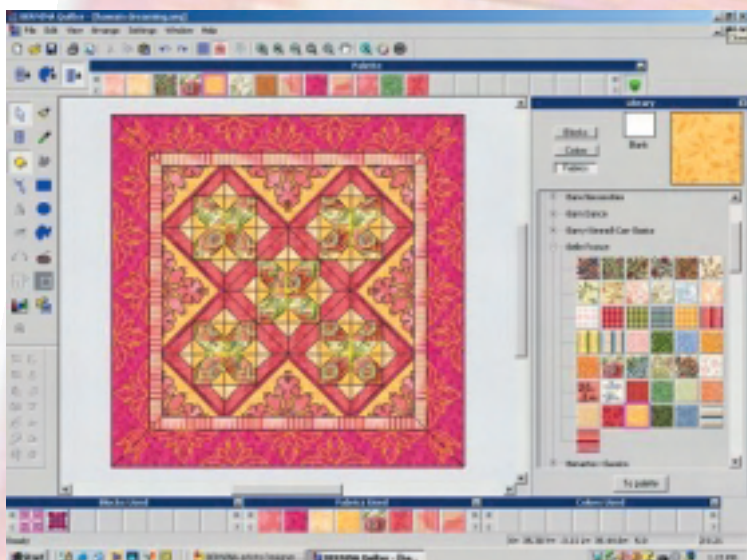
## WANT TO LEARN MORE?

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](http://www.berninausa.com)



# *artista* Embroidery Software V4: BERNINA® Quilter

Coming soon to a BERNINA® dealer near you – **artista** Embroidery Software V4. Compatible with any brand embroidery machine, this powerful embroidery software packages also includes a cataloguing program, a cross-stitch program and a quilt design program.



BERNINA® Quilter provides tools for designing and previewing your quilt project, including placement of embroidery designs and quilt motifs. Scale embroidery designs right on the quilt blocks for perfect sizing the first time.

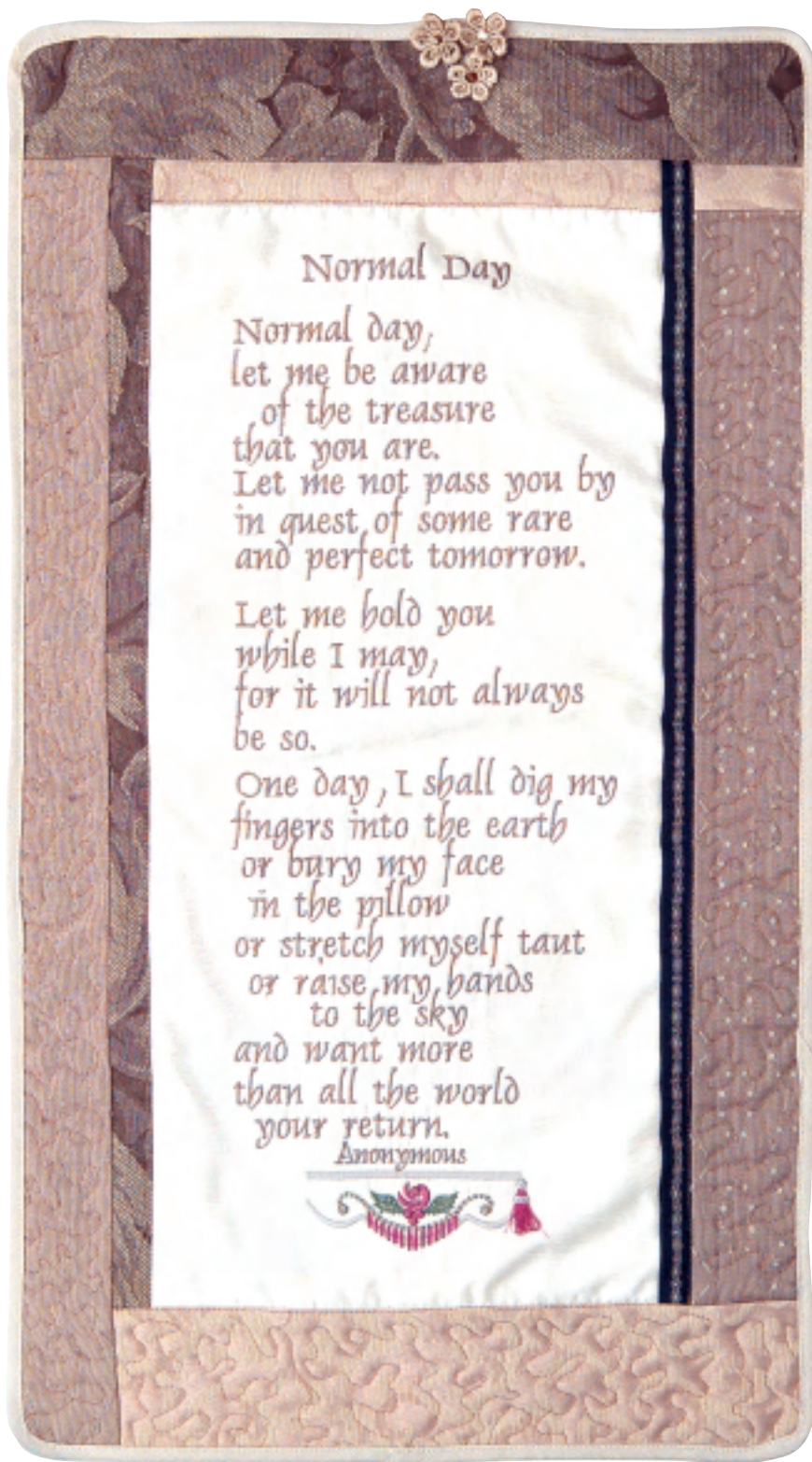
Choose your layout, select from an extensive library of quilt blocks, then fill blocks with the fabrics and/or colors you prefer. Audition color and fabric selections from the Benartex library, or scan fabrics from your stash.

Add appliqué, embroidery or quilting motifs to your quilt. Scale to fit the block and print out templates to use when stitching out the designs. Best of all, when your planning is finished, you can print out a shopping list complete with yardage, cutting information and fabric “swatches”. It doesn’t get much easier than that!

BERNINA® Quilter is included in all levels of **artista** V4 embroidery software. Visit your local BERNINA® dealer for more information.



# Mega Hoop Word Pictures



BY LYN LACKEY

*Famous quotes, special poems from the children, philosophical advice – how often have you wondered how to display these thoughtful words of love and/or wisdom?*

Problem solved! With the help of your **artista** 200E and the Mega Hoop, you can create a wall hanging using remnants from home dec projects and the decorative stitches in your sewing machine, to frame those special sayings and display for all to enjoy! Prepare the text first, using either the on-screen editing capabilities of the **artista** or the **artista** embroidery software. If not using software, use the on-screen WordArt menu on the **artista** 200E to quickly and easily select a font style and size. Be sure to select Mega continue with the remaining lines. After you have entered the entire poem or saying, Select All and rescale proportionately to fit the space allowed in the Mega Hoop.

**TIP:** To truly personalize a child's poem, scan the original handwriting and digitize the child's own script using the BERNINA® **artista** embroidery software.

You may choose to add another motif, either above or below the poem; if so, remember to rescale the words accordingly. The motif used here is Design 14



from the Studio BERNINA®Tassels and Trims embroidery collection CD #768.

Be sure to adequately stabilize your fabric; OESD Cut Away stabilizer was used in these samples. You may choose to use a lightweight batting as well as stabilizer under the fabric.

**TIP:** Download the basting frame from the BERNINA® web site ([www.berninausa.com](http://www.berninausa.com)) and embroider it around your fabric before you start to embroider the text, especially if you have hooped only your stabilizer and/or batting and attached the fabric with 505 temporary fabric adhesive. It is best to embroider the basting as a single design; do not combine it with your text. The basting will be removed after the embroidery is finished so do not worry if it overlaps part of your motif space.



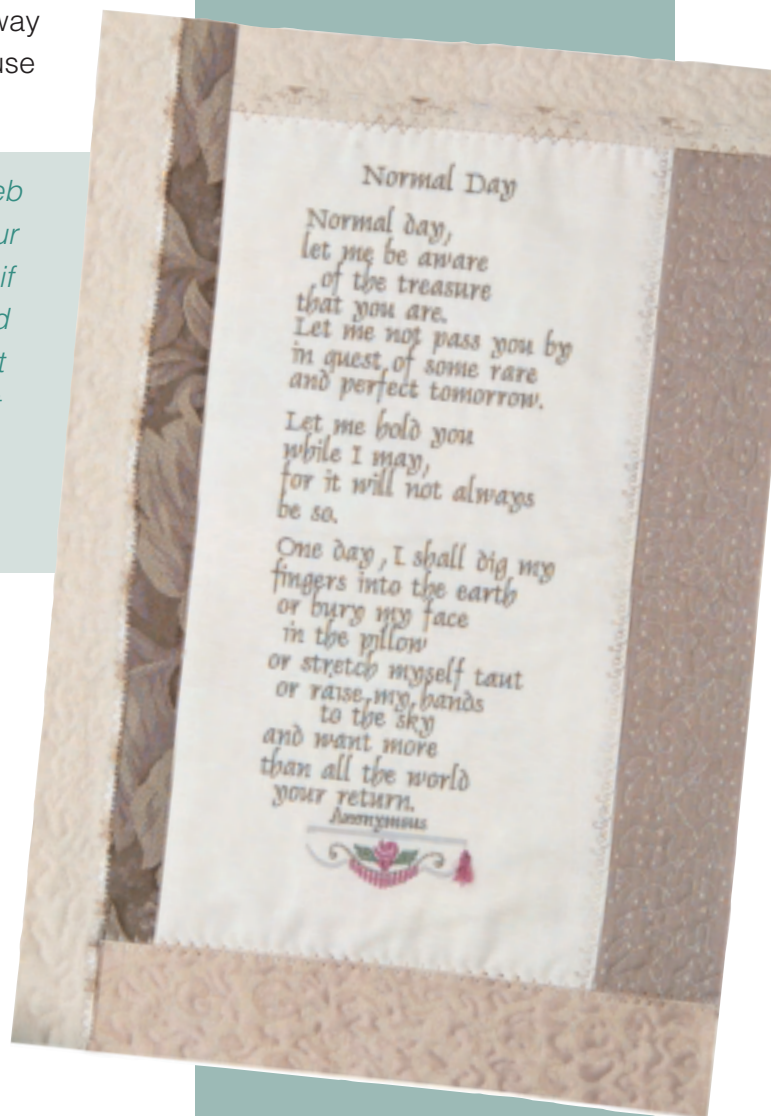
BERNINA® Steam Station makes any pressing job easy, and provides professional-looking results.

When embroidery is complete, press work from the wrong side with a steam iron, placing a fluffy terry-cloth towel on the ironing board to keep the embroidery from becoming flat.

Now the fun begins. Build your wall hanging by attaching coordinating strips of fabric, using Patchwork Foot #37 for  $\frac{1}{4}$ " seams. Vary the widths of the strips, allowing for  $\frac{1}{4}$ " and place them in a random order, alternating wide and narrow pieces. This is a great opportunity to use "leftover" fabrics or to create a wall hanging that coordinates with your window treatments, table covers and decorative pillows. The samples done here were created with strips ranging from 1" to 3" wide.

When front is complete, add backing. Quilt and/or embellish as desired. Samples were embellished with ribbons, beads, and decorative stitching. In addition, beaded lace motifs were sewn in the center of each lace flower to enhance the completed project.

Using BERNINA® Bias Binder Attachment #84 and Foot #94, bind the edges of your wall hanging. Hand sew a thread hook or small, plastic curtain hook to the back of the finished piece for hanging.



*Don't have an  
**artista** 200E  
and a Mega Hoop?  
Stitch embroidered poem  
in multiple hoopings  
of the fabric, then  
complete patchwork  
as directed in article.*

# SOFTWARE

## *Skill Builders*

Check this page in  
each issue of  
*Through The Needle*  
to sharpen your  
*artista* software skills

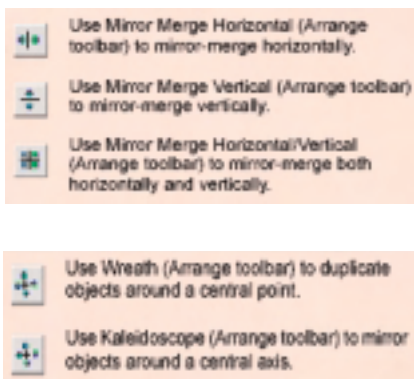


# Elegant Editing

BY JENNIFER GIGAS

Powerful editing capabilities and new alignment tools in the **artista** V4 embroidery software make it simple to create elegant embroidery coordinates perfect for any project. Experiment with the Mirror Merge and Wreath tools used in the design of this elegant table runner.

Mirror Merge tools duplicate and paste additional motifs, keeping them perfectly aligned. Select from Horizontal, Vertical or Horizontal/Vertical alignment. The Wreath tool duplicates objects while positioning



them around a central point. Select the number of “spokes” desired to create special effects. Mirror image every other “spoke” by selecting the Kaleidoscope tool.

**Special Note: The Wreath and Mirror Merge tools re-sequence colors to minimize color changes. If an object is grouped prior to using the Wreath or Mirror Merge tools, colors will not be combined. If combined images overlap, you will be prompted to merge the images (a grouped object cannot be merged). If you answer “yes”, the overlapped objects become one and must be edited as one.**





Select Object>Wreath tool>four spokes; select Kaleidoscope tool. Add a monogram in the center of the floral design.

Select Object>Mirror Merge Horizontal. Position the new object to the right or left of original object as desired.



Select Object>Wreath tool>six spokes; select Kaleidoscope tool.



**STEP 2:** Select the swag, then right click to open the Object Properties dialog box. Rescale 60%. Select the Mirror Merge Vertical tool. Paste the second swag above the first. Save file as MMV swag.



**STEP 3:** Open a new file and Paste a swag. Select the swag, right click to open the Object Properties dialog box, and Rescale to 60%. Select the swag, select the Wreath tool, and choose five spokes. Position the spokes as desired. Save file as Wreath Five.



**STEP 4:** Write designs to a Personal Design Card, Magic Card, or embroidery machine. Stitch. Refer to photo for placement. Complete embroidery.



## Linen Table Runner

### SUPPLY LIST:

- Gilucci Runner, 16 "x 45" (linen table runner available from AllAboutBlanks.com)
- OESD Badgemaster water-soluble stabilizer
- 505 temporary spray adhesive
- Isocord embroidery thread
- Organ embroidery needles
- Mettler 60 wt. cotton thread (for bobbin)
- Eyelet Embroidery Set #82 with Foot #92
- Wooden machine embroidery hoop

### INSTRUCTIONS:

**STEP 1:** Open>Samples 4>Flower Border.art.



Use the Polygon Select tool to lasso the upper floral swag. Cut. Open a new file. Paste the swag.

## Tip

**artista 200E owners:** Group each motif, then combine them on-screen to stitch using the Mega Hoop. Use the Align Centers>Vertical tool as an aid in positioning.

**STEP 5:** Gently remove stabilizer; steam to remove any remaining bits. Mark eyelet positions; stitch using Eyelet Embroidery Set #84 with Foot #94. (Refer to eyelet insert or Feet-ures Volume Two for instructions.) Press well.





# Professional Profile



**SANDRA BETZINA**

National lecturer, sewing columnist, pattern designer

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?

Currently, I am a national lecturer, syndicated sewing columnist, designer for Vogue Patterns with my own line called "Today's Fit", contributor to various sewing magazines such as *Threads* and *Through the Needle* and author of six sewing books. I travel all over the country doing seminars on sewing techniques, fitting, and sewing with difficult fabrics. I write articles on planes and whenever I have free time. When I am in town I work with a pattern maker from the ready-to-wear industry perfecting my patterns for Vogue.

## HOW DID YOU ARRIVE AT YOUR CURRENT CAREER?

In 1970, I opened up a sewing school in San Francisco since everyone I talked to wanted to learn to sew. Since advertising my sewing school in the San Francisco papers was so expensive, I came up with the idea of writing a sewing column for the newspaper and naming it after my business so whenever anyone heard "Power Sewing" they would think of me. Then I got the idea of appearing on a local talk show with a weekly sewing segment. I appeared on the TV show "People Are Talking" for seven years. By this time my sewing school was off and running. A few years later The American Sewing Association asked me to be their spokesperson and travel over the US appearing on other talk shows. A few years later HGTV called and asked if I would like to host my own TV show on a national network. Over the next six years, I hosted 256 "Sew Perfect" shows for HGTV.

## WHAT DO YOU LIKE BEST ABOUT YOUR JOB?

My very favorite thing that I do now is teach hands-on seminars in San Francisco where ten participants come to San Francisco to sew with me for a week. I hold these classes in a private club in downtown San Francisco with beautiful views of the city out of every window. Since it is right downtown, students can walk a few blocks to Britex as well as shop at all of the wonderful shops on Union Square. Students of all levels come for the seminars, from rank beginner to very advanced. Since the classes are small, I can give each student lots of attention, while encouraging them to work on any project of their choice. While I have had a very exciting career, I am doing what I started out doing 30 years ago – teaching sewing on a one-on-one basis – so I would have to say I am doing what I absolutely love to do. Since I have a lot of other jobs as well, I only do 10 weeks of hands-on seminars but I look forward to every one of them.

## WHAT IS YOUR FAVORITE THING TO STITCH?

I am obsessed with sewing. I make all of my own clothes, tons of projects for the house and occasional things for my four children. Last week, I finished a cashmere topcoat for my 24-year-old son. He is crazy about it. He should be: I copied his favorite coat to make a pattern. He chose the fabric and it fits him to a T. Fitting is probably my strong suit. I love fitting, know it well, and love a challenge.

## ANY LAST THOUGHTS?

I hope I can teach and write about sewing forever. It makes my heart sing.



PORTRAIT  
of the  
ARTIST  
with her  
BERNINA

"I want my pieces to make you  
*smile...*  
when you look at them."

*Barbara Randle — fiber artist, teacher*



*"I start with happy colors and then throw in the unexpected."*

"I'll tell students, 'Pick out a fabric you really love and then build on it. Add colors that turn you on, add fuzzy things, beads, tassels. If you get to a point where you're stumped, imagine what you think needs to go there and then do the opposite.' It's a fun way to stretch the imagination."

*"If you want to get this wild and crazy, you need a Bernina."*

"I own five Bernina machines now, but my favorite is the 180E. Between all the decorative stitches and the 9mm stitch width, I can get my embellishments so incredibly bold and beautiful. I love the 16-directional sewing as well. It's definitely the most fun you can have with a sewing machine."



Nothing Sews Like A Bernina. Nothing.

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# Whimsical Kingdom

By **Catherine Jean DeMello**

A New Design Collection from OESD!

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THROUGH THE NEEDLE ISSUE #6



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