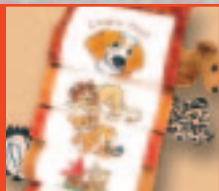


CHILDREN



HOME DEC



Through THE NEEDLE

BERNINA®

Issue 7

\$5.95

What's Inside?

- BERNINA® News
- Gourmet Sewing:
Elegant Table Linens
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KOOS

IN

San Diego

Page 10

**Special
GOURMET
SEWING
Issue!**

The power to follow your inspiration.



Quilt by Alex Anderson

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BERNINA®

WHO

We Are...



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*.



KAY LYNCH
*Whimsical Kingdom:
Mini Animal Caddy*

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.



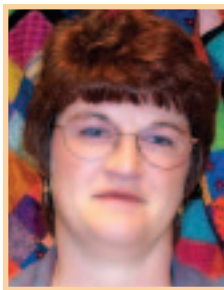
SUSAN NEILL
*"Age of Innocence"
Quilt*

Susan is Marketing Director for Benartex fabrics; her diverse background includes over 20 years of advertising, marketing and merchandising experience. She is responsible for the concept and text for Benartex newsletters, flyers, bulletins, website, and advertising copy.



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.



JILL DANKLEFSEN
*Gourmet Sewing:
Elegant Table Linens*

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.



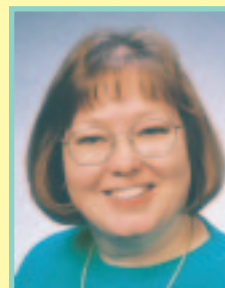
BARBARA SKIMIN
*BERNINA® Potato
Chip Purses*

Barbara is manager of Universal Sewing Center in Royal Oak, Michigan. Combining her background in fitting and traditional sewing techniques with her love of machine embroidery allows her to create unique custom-fit garments. She has written several articles for *Threads* magazine.



MARLIS BENNETT
*A Passel of Tassels
& Stitch Recipes*

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.



SUSAN BECK
*Chief Editor &
Circle of Friends*

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.



SUSAN FEARS
KOOS in San Diego

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.



SANDRA BETZINA
The Inside Story

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.



JENNIFER GIGAS
*Software Skill
Builders: Timeless
Taupe*

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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GOURMET SEWING: ELEGANT TABLE LINENS

Embroider plain linens with exquisite designs to create stunning table and place settings.

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GOURMET SEWING: CONSUMER PROGRAMS

BERNINA's new consumer program, Gourmet Sewing, reflects the joy of stitching with quality equipment and materials. Check this listing for a location near you!

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CIRCLE OF FRIENDS

What could be nicer than receiving a quilt created by your dearest friends? Ideas and general instructions for organizing the creation of a friendship or signature quilt, including personalized labels.

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KOOS IN SAN DIEGO

Inspired by the collage techniques of fashion designer Koos van den Akker, Susan Fears creates a gorgeous jacket using a variety of textiles and techniques and the "San Diego Jacket" pattern from The Sewing Workshop.

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WHIMSICAL KINGDOM: MINI ANIMAL CADDY

The endearing creations of illustrator Catherine Jean DeMello are the inspiration for this delightful project.

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POTATO CHIP PURSES

Easy to stitch, fun to make, this miniature bags are addictive – we dare you to make just one!

Page 16

THE INSIDE STORY

No time to sew? Don't spend your precious sewing time on everyday items; instead, take advantage of free moments by using scrumptious fabrics to create beautifully-finished, unique garments that you'll love to wear.

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"AGE OF INNOCENCE" QUILT

The points of this "New York Beauty" quilt variation only look difficult to sew; Benartex's *Foundation by the Yard* makes stitching perfect points as easy as stitching on a printed line.

Page 20

A PASSEL OF TASSELS

Love the look of elegant tassels, but balk at the high price tag? Make your own with a few simple tools and beautiful ribbons and trims.

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STITCH RECIPES

Beautiful stitch combinations for embellishing home decorating and other sewing projects.

Page 24

FEATURED FOOT: SERGER GATHERING FOOT

The new Serger Gathering Foot makes it easy to gather a length of fabric while seaming it to a flat piece. Perfect for ruffled pillows, tiered skirts, and other home dec and garment embellishments.

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SOFTWARE SKILL BUILDERS: TIMELESS TAUPE

Digitized using the new blackwork fills and borders in the *artista* embroidery software V4, stitched using soft taupe thread to complement the main garment fabric.

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PROFESSIONAL PROFILE

Meet Cecile McPeak, polymer clay button artist, and co-owner of Just Another Button Company.

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BERNINA® News

BY GAYLE HILLERT



If there were such a thing as a personality profile of the creative sewer, it might include a propensity for other home-based interests such as gardening and cooking. It seems every sewer likes mixing things – whether it be potting soil and fertilizer, fabric, threads and notions, or flour, herbs and spices. Fine sewing can be equated to fine cooking in so many ways – the best ingredients and the finest equipment yield the best results!

BERNINA® educators will be in many stores this fall presenting a two-hour program entitled "Gourmet Sewing". This program is an eclectic mixture of great projects – beginning with the very simple projects (just like learning to cook begins with simple recipes) to more challenging fare. The program compares fine sewing to gourmet cooking. And just like cooking, the best feasts are often simple yet elegant.



Leaf through our *Through the Needle* magazine and find the "recipes" for a wonderful, creative feast. Begin with a stitch recipe that combines succulent stitches for tasty stitch combinations. Learn how to embellish linens in a most satisfying way. Be inspired by a master designer, just

as you would be inspired by a master chef. Koos van den Akker, known simply as Koos (rhymes with "dose"); creates beautiful garments which juxtapose elements of the old with the new, and inspired Susan Fears to create the wonderful jacket on page 10. Sometimes sewing, just like cooking, can be an isolated activity, but the results are tastiest when shared with friends and family. Friendship Quilts are sewn by a group of friends so they can share the conceptualizing and implementation stages, then give the result of their work to a lucky recipient who will treasure it always – just like a fine meal.



Perhaps you will be fortunate to experience our Gourmet Sewing program at your favorite dealer. If not, use this magazine as you would a gourmet food magazine. Read every word – decide if there is a recipe you would like to try – gather your ingredients – set aside some time to mix your stitches and threads and fabrics. Use your BERNINA® sewing machine just as you would a fine mixer or oven – the results will be tasty and satisfying. Make something for you, your family or your home. Make something to share with a best friend or relative. Unlike a fine gourmet meal, your gourmet sewing project will not be devoured – except with the eyes – but will last for weeks and months and years, and may become a treasured keepsake, just like a favorite cookbook.

GOURMETSEWING

Elegant
TABLE LINENS

BY JILL DANKLEFSEN

This exquisite collection of table linens is embroidered with Bellflower designs from the Studio BERNINA® Hatched in Africa embroidery collection (available in November 2003). All pieces are embroidered on pre-finished “blanks” including the chair cover, which is created from an additional table runner blank. *Note: These linens can also be embellished using other embroidery systems, but additional hoopings will be necessary.*

Preparation

Pre-laundry all linen blanks. Press.

HOOPING/BASTING LINES

Download the Mega Hoop, Large Oval Hoop, and Medium Hoop Basting Line files from www.berninausa.com. Since much of the embroidery for this project is stitched at the corners and/or edges of the pre-finished blanks, the linens will be adhered to hooped stabilizer using temporary adhesive spray, then basted in place using pre-digitzed basting lines. Sew test samples on similar fabrics to determine the type and amount of stabilizer to use with your linens; suggestions are included on the following pages in the directions for each item.

Supplies

- **artista** 200E sewing and embroidery system
- **artista** embroidery software (for monogram only – optional)
- Studio BERNINA® Hatched in Africa embroidery collection (available in November 2003)
- Linen blanks (available from www.AllAboutBlanks.com)
 - table runner - table topper
 - four napkins - basket liner
 - additional table runner for chair cover
- Medium embroidery hoop • Mega Hoop
- Large Oval embroidery hoop • Embroidery Foot #6
- Edgestitch Foot #10/10C
- Isacord embroidery thread as desired
- Decorative cord to match embroidery thread for border (YLI Pearl Crown Rayon, Decor, or Jeans Stitch)
- Appropriate Embroidery needles for your fabric and thread selection
- Water-soluble stabilizer (OESD's Badge Master, Aqua Film, and Aqua Mesh)
- Temporary spray adhesive • 5/7 Sewing Revolution
- Wash-out marker
- YLI 4mm Silk Ribbon – to coordinate with embroidered flowers
- Bodkin or double-eyed needle

REVERSIBLE EMBROIDERY

To create "reversible embroidery", use the same thread in the bobbin as in the needle. Fill several bobbins with the embroidery thread colors that will be used in your project. Stitch several test samples and adjust tensions before beginning your project; the upper and lower tensions must balance to avoid stitches pulling to front or back.

EMBROIDERY/ON-SCREEN EDITING



To create more delicate-looking embroidery, and knowing that the stitching will have no stabilizer support once the wash-away stabilizer is removed, the stitch density of all the designs will be reduced in the Edit 2 Screen of the **artista** 200E.

Basket Liner

Rescale design to 80%.

Using the Stitch Properties Adjustment function, reduce the stitch densities to 80%.



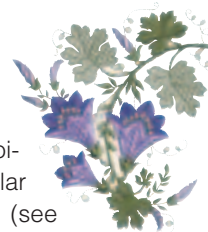
Hoop water-soluble stabilizer (two layers of Aqua Mesh were used for the sample) in the Medium Hoop; spray with temporary adhesive and adhere to stabilizer. Secure in place using the Medium Hoop Basting Line.

Embroider in each "petal" of basket liner.

Table Topper

CENTER MOTIF

The center design is a single motif embroidered five times, evenly positioned in a circular pattern using the 5/7 Sewing Revolution (see following page).



Rescale design to 80%.

Using the Stitch Properties Adjustment function, reduce the stitch densities to 80%.

CONTINUED ON FOLLOWING PAGE...

Napkins

Rescale design to 80%.

Using the Stitch Properties Adjustment function, reduce the stitch densities to 80%.

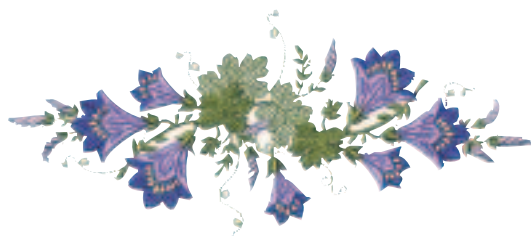


Hoop water-soluble stabilizer (one layer of Badge Master was used for the samples) in the Medium Hoop; spray with temporary adhesive and adhere corner of napkin to stabilizer. Secure in place using the Medium Hoop Basting Line.

Embroider in one corner of each napkin.

Table Runner

CENTER MOTIF



using the Mega Hoop Basting Line.

Embroider in the center of the table runner.

END MOTIFS

The end motifs are a combination of two different designs. Attach the Mega Hoop to the **artista** 200E, then combine the designs on-screen within the Mega Hoop template. Duplicate and Mirror Image the end design,

then Rotate each end motif 45°. Arrange as shown. Rescale entire design to 85%.

Embroider at each end of table runner.

SILK RIBBON EDGING

Use a bodkin or double-eyed needle to weave silk ribbon through the pinstitching at the hemline.

Do not rescale design; keep at 100%.

Using the Stitch Properties Adjustment function, reduce the stitch densities to 80%.

Hoop water-soluble stabilizer (two layers of Badge Master were used for the sample) in the Mega Hoop; spray with temporary adhesive and adhere to stabilizer. Secure in place





TABLE TOPPER CONTINUED...

Follow the instructions included with the 5/7 Sewing Revolution to mark the placement of each motif in the center of the table topper. Instructions are also available at www.thesewingrevolution.com.

Hoop water-soluble stabilizer (two layers of Aqua Mesh were used for the sample) in the Large Oval Hoop; spray with temporary adhesive and adhere to stabilizer. Secure in place using the Large Oval Hoop Basting Line.

Embroider motifs at center of table topper as marked.

CORNER MOTIFS

The corner motifs are the designs used on the napkins, but embroidered at full size (100%).

Embroider at each corner of table topper.

SILK RIBBON EDGING

Use a bodkin or double-eyed needle to weave silk ribbon through the pinstitching at the hemline.

Chair Back Cover

MONOGRAM

Measure the back of the chair to determine the finished size and shape of the front and back pieces, allowing enough "ease" for the cover to fit without being too tight.

Mark the monogram placement in the center of the front cover piece.

Select the desired monogram/letter from the pre-programmed alphabets available on the **artista** 200E, or use an alphabet from the **artista** embroidery software. The monogram shown on the sample is from the Secret Garden Alphabet found in the **artista** embroidery software.

Stitch monogram in colors to coordinate with floral embroidery.

EDGING

Program and Save the Directional Edging shown in the box.

Stitch Directional Edging along the lower edge of the Chair Back Cover front and back. Trim excess fabric from outer edge of scallops.

Thread a matching decorative cord through the guide of Embroidery Foot #6. Using a narrow zigzag stitch, apply the cord to the outer edge of the scallops.

CONSTRUCTION

Place Chair Back Cover pieces right sides together; seam.

For added interest, attach decorative cording to the seam using Edgestitch Foot #10/10C and the gathering stitch (**artista** stitch #18). Place the cord to the right of the guide and the edge of the cover to the left. Adjust the stitch length and width as needed to secure the cord in place. Stitch, securing stitches at each end.

SILK RIBBON EDGING

Use a bodkin or double-eyed needle to weave silk ribbon through the pinstitching at the hemline.

FINISHING

When all embroidery is complete, gently remove as much water-soluble stabilizer as possible. Launder linens using a delicate wash cycle to remove remaining stabilizer.



DIRECTIONAL EDGING



Create the following Stitch Combination:

Stitch 507	Default Settings
Stitch 39	CDL* 2, one time
Stitch 508	Mirror Image
Stitch 39	CDL 14, one time
*CDL = Compass Direction Line	

BERNINA®

Gourmet Sewing

Tamari Apron, The Sewing Workshop

notions for the sewing gourmet of the twenty-first century. No matter what type of sewing you prefer – home dec, quilting, garment making, or crafting – you will find a delicious array of tantalizing courses to suit your palate.



Consumer Programs

"Gourmet" evokes the image of luscious food prepared by a skilled, imaginative chef. The menu may be very simple, but dishes are prepared with prime ingredients, savory seasonings, and quality equipment. In addition, presentation is equally well-planned and carried out with artistic flourish. "Gourmet Sewing" relies on the same principles, combining quality and creativity.

BERNINA® has developed a consumer program featuring the finest equipment, tools, fabrics, and

BERNINA®'s talented Education Consultants will conduct "cooking classes" at BERNINA® dealerships across the country. Join us for a special Gourmet Sewing session, in which we will share ideas for creating a variety of sewing projects. Featured "courses" will include Home Decorating, Garment Sewing, Quilting, Crafts, and Heirloom Sewing. There will also be a bonus lecture/demo, "Taste of Technology", covering the basics of embroidery and sewing software and peripherals. You'll be amazed at the wonderful things one can "cook up" using a computer with a sewing system!

CHECK THE LIST BELOW FOR PROGRAM LOCATIONS:

ALABAMA

- Robin's Sewing Center, Hoover

ALASKA

- Snow Goose Fibers, Fairbanks

ARIZONA

- Bernina Southwest, Mesa
- Sew From the Heart, Scottsdale
- The Bernina Connection LLC, Phoenix
- Bernina Sewing Center, Tucson

ARKANSAS

- Rogers Sewing Center, Rogers

CALIFORNIA

- Country Cloth, Altaville
- Strawberry Patches, Bakersfield
- Bits & Pieces, Inc., Escondido
- Material Possessions, Lake Forest
- Bolts in the Bathtub, Lancaster
- Sew Vac, LTD, Long Beach
- Sew Simple, Redding
- Sew Hut, San Diego
- Santa Maria Sew & Vac, Santa Maria
- AAA Sewing & Vacuum Center, Torrance
- Upland Sewing & Vacuum, Upland
- Thimble Towne, Visalia
- Baron's Sewing Center, Woodland Hills

COLORADO

- A Sewing Junction, Grand Junction
- The Presser Foot, Longmont
- Sew Inspirational, Colorado Springs
- Bernina of Denver, Aurora
- Bernina of Denver, Arvada
- Studio Bernina, Boulder

CONNECTICUT

- American Sewing Machines, Manchester

FLORIDA

- Calico Station, Orange Park
- My Favorite Quilt Shop, Gainesville
- Paula's Fine Fabrics, Jacksonville
- Bob's Sewing & Vacuum Center, Lake Worth
- The Quilt Scene, Miami
- Bernina Sewing Center, Winter Springs

GEORGIA

- Colonial Quilts, Savannah

IDAHO

- The Quilt Crossing, Boisey
- Becky's Fabrics, Moscow

ILLINOIS

- Cross Patches, Collinsville
- Stitches N Stuffing, Naperville

INDIANA

- Quilt Quarters, Carmel
- Bernina Sewing Center, Evansville
- Loose Threads, Seymour

IOWA

- Pine Needles Sewing Center, Cedar Rapids
- Sandi's Sewing Connection, West Burlington
- The Quilt Block, West Des Moines

KANSAS

- Hutchinson Midwest Sewing, Hutchinson
- Bernina Sewing Center, Overland Park

KENTUCKY

- World Wide Fabrics, Danville

LOUISIANA

- Fabric Boutique, Bossier City
- Quilt N Stitch, West Monroe

MAINE

- Cote Brothers Sewing Machines, Auburn

MARYLAND

- Lilies of the Field, Easton
- Fabric Chest, Glen Burnie
- G Street Fabrics, Rockville
- Bear's Paw Fabrics, Towson

MASSACHUSETTS

- Ann's Fabrics, Canton

MINNESOTA

- Bear Patch Quilting, White Bear Lake
- Crafty Corners, Worthington

MISSISSIPPI

- Beaucoup & Co., Greenville
- Bernina Sewing Etc., Ridgeland
- Sew Many Ideas, Jackson

MISSOURI

- Quilt Sampler, Springfield

MONTANA

- Beverly's Bernina, Bozeman
- Sue's Sewing Palace, Helena
- Bernina Center, Missoula

NEBRASKA

- Bernina Sewing Studio, Lincoln
- Bernina Sewing Center, Omaha

NEVADA

- Bernina Sewing Center, Las Vegas

NEW JERSEY

- Stony Brook Sew & Vac, Lawrenceville
- Bernina Sewing Center, Matawan

NEW MEXICO

- Ann Silva's Bernina, Albuquerque
- Sew Enchanted, Los Alamos

NEW YORK

- Sinnamon Sewing Machine Center, Albany
- Aurora Sewing Center, Clarence
- Aurora Sewing Center, East Aurora

NORTH CAROLINA

- The Sewing Room, Clemmons
- Loving Stitches, Fayetteville
- Creative Sewing Machines, Mt. Airy
- Bernina World of Sewing, Raleigh

NORTH DAKOTA

- Designer Fabrics, Fargo

OHIO

- Gaylees Designer Fabrics, Boardman
- Sew Many Stitches, Inc., Holland
- Chestnut Ridge Sewing Center, Millersburg
- Sew Nice, Upper Sandusky

OKLAHOMA

- Bernina of Oklahoma City, Oklahoma City

OREGON

- Sewing Center West, Beaverton
- Linda's Sewing Center, Corvallis
- Eugene Vac & Sew, Eugene
- Paramount Sewing Center, Eugene
- A Common Thread, Lake Oswego

PENNSYLVANIA

- Bryne Sewing Connection, New Britain

RHODE ISLAND

- Blaine Sewing Machine, Cranston

SOUTH DAKOTA

- Heirloom Creations, Sioux Falls

TENNESSEE

- Rivergate Sewing Center, Goodlettsville
- Gina's Bernina, Knoxville
- The Nimble Thimble, Johnson City

TEXAS

- Bernina Sewing Center, Austin
- Sew What Bernina, Beaumont
- Bernina Sewing Center, Dallas
- Berry Patch Fabrics, Fort Worth
- Sew Contempo, Houston
- It's A Stitch, Humble
- Bernina Sewing Studio, Lubbock
- Bernina of Plano, Plano
- Creative Sewing Center, San Antonio
- Sew Special Quilts, San Antonio

UTAH

- Dave's Bernina, Provo
- Bernina of Southern Utah, St. George

VIRGINIA

- Nancy's Calico Patch, Newport News

WASHINGTON

- Calico Cat & Bernina Too, Auburn
- The Quilting Bee, Inc., Spokane
- Bernina Sewing Center, Yakima

WEST VIRGINIA

- Sew Chic, Fairmont
- Sneed's Vac & Sew Ctr, Charleston

WISCONSIN

- Bigsby's Sewing Center, Brookfield
- Life's A Stitch, DePere
- Fond du Lac Quilting, Fond du Lac
- Pamela's Place, Genesee Depot
- A Stitch In Time, La Crosse
- The Sampler House, Stevens Point

Circle OF Friends

Organizing the Making of a Friendship Quilt

Also called memory, album, signature, and remembrance quilts, friendship quilts have traditionally been “compiled” by a group as a gift for one particular friend. Over the last two centuries, the methods of making these quilts and the styles they depict have changed but the sentiment has remained the same: to show love and appreciation for a friend in a tangible way that helps preserve the memory of the relationship. Often made for a special event such as a wedding, a move, or a new baby, these quilts were sometimes created to foster a sense of closeness and strengthen the ties of a community of people who shared their lives with each other. In the early 1800s, it was common to make an album quilt for women going west with their families to seek a new life on the American frontier. This helped ward off homesickness, as it was comforting to remember friends left behind while using this practical bed covering to keep warm on the prairie. These quilts were usually made by a group of women sewing together, incorporating scraps of cloth left over from other projects. Embroidery was sometimes included but quilt patterns were often simply pieced blocks repeated over the entire quilt.

When permanent ink suitable for fabric was developed in 1830, it became common for signatures to be incorporated into the blocks. The quilt became a written record of the people involved in creating the quilt. Writing on fabric required some skill, so often one or two people wrote the names of many friends. The letters were usually left as written but were sometimes stitched over with

embroidery to make them more prominent. Poetry, Bible verses, simple drawings, and stamped images were used along with signatures to add interest and document memories on the quilts.

Today's version of a friendship quilt often includes newer techniques such as machine embroidery, sewing machine

lettering, photo transfers, and printed graphics. It may be stitched by a group of friends who are in close proximity or, more often than not, be organized by one person who incorporates signed blocks from a variety of places, sometimes from all over the world.

If you are planning to organize the making of a friendship quilt, there are steps to follow to make the process smooth and enjoyable. Whether making a small project involving only a few people or a large one incorporating blocks from far-away places, the process is similar. It requires a little bit of organization, a lot of patience, and the desire to create a memory for someone close to your heart.

STEP 1

ALLOW PLENTY OF TIME

This may be the hardest step because the best ideas sometimes seem to come to us at the last minute. Determine the deadline for finishing the quilt. Is it for a wedding or a move with a specific date? Work backwards from this date to allocate time for all of the steps needed to complete the quilt. If you are mailing blocks to people to be pieced and/or signed, allow enough time to get them back. Count on sending reminders at least once, if not two and three times to several contributors. Factor in the time it will take to assemble and quilt the project after you have received the blocks, and add lots of “uh-oh” time for unexpected delays and unforeseen complications. This will determine the date by which the project must be started to make sure it will be ready for the big event.

STEP 2

DECIDE ON THE OVERALL QUILT PATTERN

Will the quilt be made of plain signature blocks alternated with unsigned, pieced blocks? Or a traditional patchwork pattern with an open space perfect for signatures? There is no “right” pattern for this type of quilt. Many traditional patterns can be adapted for use in a friendship quilt, and there are some simple blocks specifically designed for a signature quilt. Use graph paper and colored pencils to chart the



quilt, or a computer program such as the BERNINA® Quilter (a part of the new version 4 *artista* Designer Plus embroidery software) to design and color the entire pieced top.

STEP 3

MAKE A LIST OF CONTRIBUTORS

After the list is complete, think through the process of making the quilt and decide what you will do and what others will do. If you are having others piece their own blocks, remember that everyone has different skill levels. The block should be simple and allow for size differences. Use a slightly large block that can be trimmed to size, or be prepared to add narrow borders to enlarge blocks that turn out too small.

Cut and/or piece blocks that will be sent out for decorating and/or signing. If contributors are piecing their own blocks, allow ample fabric and provide well-written directions, with pictures if possible.

STEP 4

PREPARE PACKETS FOR DISTRIBUTION

If sending plain blocks to be signed, be very specific about where to sign and what sort of pen to use. Mark or baste seamlines so the written information will show completely when the quilt is finished. (Hint: As insurance, mark “frame” seam allowances at $\frac{3}{8}$ ” rather than $\frac{1}{4}$ ”.) Press freezer paper or bond stabilizer to the wrong side of the fabric to make writing easier. Test to see which combination of fabric, backing, and pens works best for your project.

Include written directions with the fabric and be prepared for a variety of interpretations no matter how clearly you spell things out. Indicate that the recipient should write on the fabric side, not on the freezer paper or stabilizer. Send extra fabric for practice but mark the actual block. If possible, include the marker you prefer with which fabric; however, you may get more creatively decorated blocks if contributors choose their own markers. Just be definite that it should be PERMANENT ink and indicate whether there are specific colors to be used and/or others that are to be avoided. If mediums other than ink – such as paint or embroidery – are allowed, be sure to give guidelines for their use.

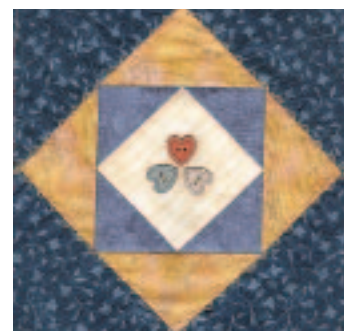
Package everything in a plastic bag including a cover letter explaining the event, written instructions, a SASE envelope, a list of what is needed from the participants, and deadlines. Check to be sure everything is clearly marked before closing and mailing packets.

ASSEMBLING THE QUILT

While waiting for blocks to be returned to you, complete as much of the quilt as possible and prepare everything needed to make the assembly of the quilt go as quickly and smoothly as possible.



Simple blocks with open areas work best for signature quilts.



STEP 5

If there are other blocks to be made, such as a photo transfer block to use as a center medallion or pieced blocks to alternate with the signature blocks, now is the time to work on these. You have control over this part of the process, but the remaining blocks may or may not be returned to you in a timely manner. This is also a perfect time to make a quilt label detailing who the quilt is for, what the occasion is, and who participated in making the quilt (family and friends, quilt guild, co-workers, etc.).

Once all the blocks have been returned to you, finish piecing the quilt top, quilt it, and bind it using your favorite methods.

Design your quilt using the BERNINA® Quilter program.



LABELS

Use the latest technology to create a label for the back of your friendship quilt. The hp custom quilt label kit from Hewlett-Packard is a software program that helps you design unique labels – from simple to elaborate – on your home computer. Print your label onto a fabric “page”, trim to size, and it is ready to be sewn to the back of your quilt. Not only is this process easier than using traditional methods to document your quilt, it also allows photos and stories to be included in the label. A variety of templates, borders, artwork, and sayings are available within the software to make the label-designing process simple and easy even for a beginner.

KOOS IN San Diego

BY SUSAN FEARS

*KOOS Couture
and Collage:
Inspiration &
Techniques*
by Linda
Teufel
Chang



*Fashion & Imagination:
Masquerade* (2002
BERNINA Fashion Show
book, published by
Primedia)

Koos van den Akker is from The Hague, Netherlands and from an early age showed an interest in music and art. His art interest led him into fashion design and he eventually went to Paris and was selected as an apprentice at Christian Dior. In 1968 he went to New York where he sewed during the night and sold his creations during the day. Eventually, he opened his own store and in the mid-70's became quite popular with the Hollywood crowd. His designs were refreshing and unique – artfully designed garments using a collage of fabrics. His business has continued with his collage garments being his signature pieces. With the renewed popularity of patchwork in clothing, his style is a refreshing way to incorporate a collage of fabrics into fashion.

The *KOOS in San Diego* jacket shown here is one interpretation of his style using the San Diego Jacket pattern from the Sewing Workshop as a canvas. The inspiration for the jacket came from the red embroidered silk, a beautiful fabric which changes colors depending on how the light hits the embroidery; the rest of the fabrics were selected to bring out its characteristics. The red silk matka provided the foundation, the silk charmeuse works with the embroidery, the lace for texture and movement, the checks add a geometric to a jacket of curves and flowers, and the black was chosen to ground the movement and add a bit of sophistication. Also, by adding black, the jacket can be worn with a black dress, skirt or pants.



In "Iris by Night", one of the garments in the 2002 BERNINA Fashion Show (*Fashion & Imagination: Masquerade*, pages 40-41), designer Caryl Gaubatz adapted Koos' curved piecing with bias tape appliqué technique to create the jacket fabric. Instructions for this technique – as well as many others featured throughout the book – are found in the "Wearable Art Tips & Techniques from BERNINA" section at the back of *Fashion & Imagination: Masquerade*.

Create Your Own KOOS-Inspired Jacket

BASE FABRIC – Purchase base fabric in the yardage recommended by the pattern, unless you plan to use muslin for the foundation and cover every inch. The book, *KOOS Couture and Collage*, shows many ways of achieving fabric collage.



COLLAGE FABRICS – The big mistake most people make is choosing too many fabrics – only 4-5 are needed, but they need to be different in texture, color, and scale. The featured jacket used 1 yard (36" wide) red Chinese embroidered silk as the focus fabric, and about 1/4 yard each of the other fabrics.

BIAS BINDING – Silk taffeta checks (1/2 yard, 54" wide) and silk dupioni (3/4 yard, 45" wide). Both of these fabrics work well with bias tape makers and BERNINA®'s Bias Binding Attachment #84.

Refer to *KOOS Couture and Collage* for instructions when creating your collage, as the fabrics chosen will influence the methods and techniques required for your collage.

General Tips & Techniques

The entire jacket body is cut from fashion fabric, as the collage does not cover the whole jacket. The fabric is interlined with Sew Sheer fusible interfacing, which kept the fabric stable throughout the entire collage process. Different fabrics will require different products; Armo Weft interfacing is another good choice.



As the pattern was cut out, a layer of paper was placed underneath so a copy would be available for developing the collage pieces of the jacket. In some cases, it

was helpful to cut out shapes or to draw ideas. Tracing paper can also be used to formulate collage shapes and used as a pattern. *Note: Wiggle Weights™ shown in the photo at lower left, are perfect for holding oddly shaped pattern pieces in place.*

Lay out the collage fabrics and begin cutting – once you start, the fabrics will begin to “speak” to you and it will become clear where some of the pieces should be placed. If you don't like a piece that you've already cut, use it somewhere else. You might want to begin collaging a smaller area, such as a sleeve, rather than in a large panel such as the back of the jacket.

Don't over-plan or plan too far ahead – leave yourself the freedom to change your mind as other pieces develop. Pre-planning is most effective if you are conserving fabric.

Making the Collage



Use temporary spray adhesive to “baste” pieces in place; pins will work also, but are not recommended in the book.

Use Leather Roller Foot #55 and/or the Walking Foot #50 to stitch collage fabrics in place. The Leather Roller Foot #55 works especially well for curves, while the Walking Foot #50 is wonderful for straight stitching in areas that might have a tendency to shift.

Use Walking Foot #50 to channel quilt some areas to add more texture.



Decide which collage pieces will go into seams and which will go over seams (sew the seam first, then add the collage).

Use $\frac{1}{4}$ " and $\frac{1}{2}$ " bias tape makers to create bias strips. Plan where bias will overlap, where it will go over or under, and where it will be sewn into a seam. Use Edgestitch Foot #10/10C to secure the bias strips in place. YLI silk thread in a contrasting color was used to add interest.



Use Clear Appliqué Foot #23 to make and insert mini-piping; this was used on one jacket sleeve.

Create embroidered lace embellishments using the Studio BERNINA® Austrian Lace embroidery collection, stitching them on netting backed with Badgemaster water-soluble stabilizer. The motif on the jacket is #36, rescaled to fill the large oval **artista** embroidery hoop.



Apply soutache and other narrow trims using Edgestitch Foot #10/10C.

Experiment with presser foot pressure; reducing the presser foot pressure one level will allow the foot to travel over textured areas smoothly.

Use Clear Foot #34/34C for greater visibility when stitching.

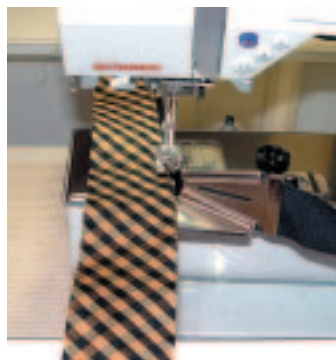
Constructing the Jacket - Additional Notes

FRONT – If you are adding a traditional lining to finish the jacket, it is not necessary to finish the facing edges.

BUTTON LOOPS – Loops can be cut on straight of grain or on the bias. Use a $\frac{3}{4}$ " bias tape maker to create a fabric strip. Fold strip in half, then edgestitch both long sides using Edgestitch Foot #10/10C.

BACK AND SHOULDER SEAMS – Omit the facing if you are adding a lining. If the edges of your jacket will be covered with bias binding, don't sew the collar pieces right sides together – there will be too much bulk. Instead, sew them wrong sides together and trim off the seam allowance, then bind when binding the rest of the jacket.

SLEEVE – The San Diego Jacket pattern has a great two-piece sleeve that can be collaged as two pieces or as just one – each sleeve on this jacket is done differently. Once the sleeves are finished, add the lining and, if you have one, a garment label. *Note: It's easy to create your own unique label using the **artista** embroidery module or the Deco embroidery machine.*



HEMS – Omit if binding the edges; cut off the hem allowance or leave it to lengthen the jacket. To create a binding similar to the one used on this jacket:

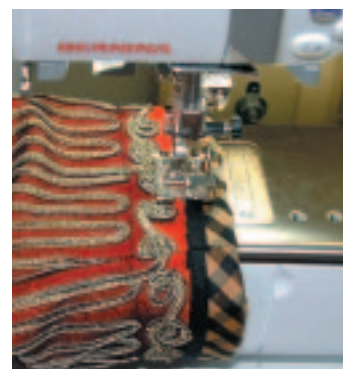
- Cut bias strips $1\frac{3}{4}$ " wide from checked fabric; join ends together to create several yards of bias ($4\frac{1}{2}$ yards for a size medium).

- Cut bias strips $1\frac{1}{8}$ " wide from black fabric; join ends together to create several yards of bias ($4\frac{1}{2}$ yards for a size medium).

- Use Bias Binder Attachment #84 with Foot #94 to bind one long edge of the checked bias strip with the black bias.



- To attach the bias strip to the jacket, place raw edge of binding wrong sides together with the jacket edge. Stitch, then wrap binding to the front and stitch in place using Edgestitch Foot #10/10C.



With only a few pattern pieces, The Sewing Workshop's "San Diego Jacket" (shown here in a single fabric) is a great pattern for embellishing, letting the fabric become the focus of the project. Easily assembled, this jacket is easy enough for beginners to sew, while more experienced stitchers with limited time will appreciate having more time for embellishing and spending less time on construction.



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 93 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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BERNINA®

Whimsical Kingdom

MINI ANIMAL CADDY

By Catherine Jean DeMello

BY KAY LYNCH

Delight your favorite child with a personalized toy caddy featuring whimsical designs by illustrator Catherine Jean DeMello. It's sure to inspire any child to put away their toys!

art © Catherine Jean DeMello

Directions:

EMBROIDERY

Mark horizontal and vertical center lines on one of the fabric rectangles for embroidery. The intersection of these two lines indicates the center point for the embroidery design.

Spray two pieces of OESD Heavy Weight Stabilizer with temporary adhesive spray; bond together. Spray the top layer of stabilizer with and adhere to the wrong side of one of the rectangles for embroidery.

Use the hoop template to position the marked center of the fabric in the center of the hoop; hoop the stabilized fabric.

Attach the hoop to the machine and select a design from the Whimsical Kingdom embroidery collection. Use the machine's layout features to move the needle to the marked center position. Add lettering as desired. Embroider the design.

Remove the hoop from the machine and the fabric from the hoop. Trim thread tails. DO NOT remove stabilizer from the back of the design. It will act as an interfacing for the project.

Repeat for each of the remaining seven pockets, selecting designs as desired.

POCKETS

Trim embroidered rectangles to 8" in width and 10" in length.

Place the embroidered square right side up on a flat surface.

Place the 10" side of one of the 11" x 10" rectangles of

Supplies:

- Sewing and embroidery system
- Serger
- Studio BERNINA® Licensed Collection 774 "Whimsical Kingdom" by Catherine Jean DeMello
- Eight 9" x 12" (or hoop size) rectangles of fabric for embroidery
- Eight 11" x 10" assorted rectangles of coordinating lining/binding fabrics (1 fat quarter will yield two rectangles)
- Two 9½" x 25" rectangles of coordinating fabric for backing
- Two 9½" x 25" rectangles of cotton or polyester fleece
- 8" x 9½" rectangle of fabric for hanger top
- 3" x 36" strip of fabric for dowel cover and tie
- ½" diameter dowel rod, 8¾" long
- Temporary adhesive spray
- OESD Heavy-Weight Cut-Away stabilizer
- Isacord polyester embroidery thread
- OESD bobbin thread
- Mettler Metrosene polyester thread
- Organ embroidery needles
- Chalk or water-soluble marking pen

coordinating fabric along the right side of the embroidered piece with right sides together. Stitch using a ¾" seam allowance.

Place the other 10" side of the coordinating fabric along the left edge of the embroidered rectangle with right sides together. Stitch using a ¾" seam allowance. (There will be excess coordinating fabric between the seam lines.)

Turn right side out and press. The coordinating fabric now forms a "binding" along the front edges as well as the back lining.

Serge or zigzag the top and bottom edges of the embroidered rectangles.



PREPARE THE BACK PIECE

Place the two 9½" x 25" rectangles right sides together. Place a 9½" x 25" rectangle of fleece on the top, and one on the bottom. Stitch a ½" seam allowance around all four sides, leaving an opening for turning. Turn right side out and press. Hand stitch the opening closed.

ATTACH THE POCKETS

Mark the back piece for pocket placement. Mark the first horizontal line 3" above the lower edge. Mark eight more horizontal lines, 2½" apart. The last horizontal mark will be approximately ½" from the top of the back piece.

Place the right side of the lower portion of the bottom pocket along the first 3" mark from the bottom. Stitch along the serged edge of the pocket, attaching the pocket to the back piece.

Bring the top of the pocket to the next marked line. The wrong side of the pocket will now be against the back piece. Stitch along the serged edge.

Place the lower portion of the next pocket on top of the previously stitched pocket with right sides together. Stitch over the previous stitching.

Flip this pocket up and match the serged edge to the next horizontal marking.

Stitch along the serged edge as before.

Continue adding pockets in this manner.

The upper portion of the top pocket will end about ½" below the top.

MAKE THE LOOP FOR THE HANGER

Fold the 8" x 9½" rectangle in half (forming a 4" x 9½" rectangle.) Stitch the two short ends with a ½" seam allowance. Turn right side out and press. Serge long raw edges together.

Apply the hook side of the hook and loop tape to the back side of the folded edge of the hanger.

Place the serged edge of this piece over the serged edge of the top pocket piece. Stitch through all layers to secure.

Turn the wall hanging over and stitch the loop side of the hook and loop tape to the upper back edge of the holder.

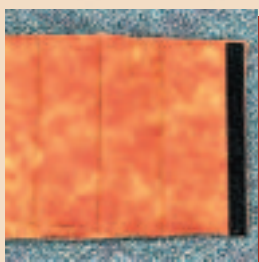
Fold the 3" x 36" strip in half with wrong sides together and stitch with a scant ½" seam allowance.

Turn strip right side out.

Slip the 8¾" dowel rod (½" in diameter) inside the strip to the center of the tube.

Tuck short ends of the ties in and hand or machine stitch the opening closed.

Tie the loose ends together in a knot for hanging.





"Potato Chip" Purses

BY BARBARA SKIMIN

These are so cute and so easy to make that you won't be able to stop with just one!

SUPPLIES

- BERNINA® sewing machine
- BERNINA® *artista* embroidery system **or**
- Deco embroidery machine (optional)
- Small embroidery hoop
- Embroidery designs of your choice (motifs shown are from the *artista* 200E)
- Edgestitch Foot #10/10C
- Open Embroidery Foot #20/20C
- Patchwork Foot #37
- 2 or more coordinating fabrics – such as silk, cotton lame, fine cotton
- Lining fabric (may be the same as one of the fabrics used above)
- Embroidery thread in a variety of colors
- Lightweight Tear-Away stabilizer
- Temporary adhesive spray
- 24" satin rat-tail cord
- 2" length of beaded fringe (optional)
- Beads (optional)
- Hand beading needle (optional)
- Hand sewing needle
- Rotary cutter, mat, and ruler

EMBROIDERY (optional)

Select an appropriate design for the embroidered motif. If using the *Deco* 650 embroidery machine, select a design no larger than 2" x 2" (50mm x 50mm). If using an *artista*, designs can be scaled down to 2" x 2" using the on-screen editing functions.

Adhere a sheet of tear-away stabilizer to the back of the main fabric. Embroider the selected design using a small embroidery hoop. When stitching is complete, remove from hoop and trim fabric to 2½" x 5", centering the embroidery.

EMBELLISHED TRIMS

Attach Open Embroidery Foot #20/20C to the sewing machine. Using a straight edge and disappearing fabric marker, draw several lines about 1½" apart on the main fabric. Using one of the threads used for the embroidery, sew decorative stitches along the marked lines. You will need at least 5" lengths of each stitch. When stitching is complete, cut trims apart, leaving generous ¼" seam allowances along each long edge. Repeat with the coordinating fabric.

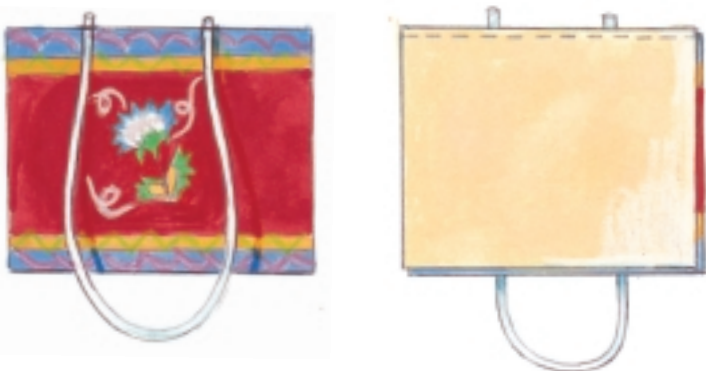
PATCHWORK

Place one or more trims above and below the embroidered motif. "Audition" trims until you find a pleasing combination.

Attach Patchwork Foot #37 to the machine. Stitch rows together using a ¼" seam allowance. Continue adding pieces until the piece is between 3" and 4½" tall. Press seams to one side. Square the block, trimming as necessary so it measures 4½" from side to side. Cut a piece of lining fabric exactly the same size as the patchwork piece.

CONSTRUCTION

Stitch ends of rat-tail cord to the upper right side of the patchwork piece, 1 1/4" from sides. Place the lining right sides together with the patchwork piece, with the cord sandwiched in between. Pin. Stitch along the upper edge of the bag using a 1/4" seam allowance. Place bag right side up on sewing machine so that seam allowance (on underside) is folded toward the lining. Change to Edgestitch Foot #10/10C, move the needle two positions right of center, and stitch along the edge of the previously stitched seam, aligning the blade of Foot #10 with the "well" or "ditch" of the seam.



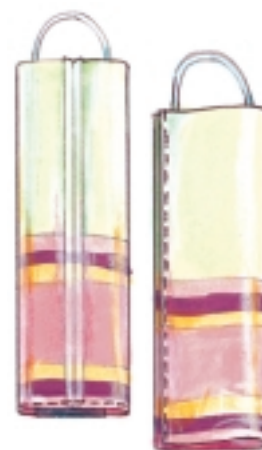
Hand-baste the beaded fringe to the pieced panel at the center of the upper edge (this will become the lower edge of the bag). Attach Zipper Foot #4 to the machine and move the needle position all the way to the left. Stitch as close to the left as possible.

Attach Foot #37 to the machine. Fold the purse in half lengthwise, right sides together, with the rat-tail cord coming out through the patchwork end of the purse. Pin, matching seams. Using a 1/4" seam allowance, seam the long

edge of the bag.

Refold the tube so the seam is at the center of the bag. Stitch across the lining end. Clip corners; finger-press seam open.

Turn bag right side out. Turn under 1/4" seam allowances at lower edge of bag; pin. Hand stitch lower edge of bag closed. Push lining into bag; finger-press in place. Embellish bag with beads as desired.



STITCH DETAILS

The purses shown on the previous page are embellished with the following embroidery designs and decorative stitches. Any embroidery designs and or decorative stitches may be used in place of those listed below.

PURSE #1

- #23 Iris Lee Crewel 3 from the **artista** 200 design CD; reduced to fit
- "Swoosh" stitch (**artista** #414)
- "Tilted blocks" stitch (**artista** #404); embellished with beads
- Floral stitch (**artista** #107); bead centers
- "Rick rack" stitch (**artista** #425)

PURSE #2 (no embroidery)

- "Rick rack" stitch (**artista** #425)
- Geometric stitch (**artista** #434); embellished with beads
- Decorative stitch (**artista** #444)
- Satin scallop stitch (**artista** #36)
- "Sunburst" stitch (**artista** 619)
- "Rick rack" stitch (**artista** #402)
- Decorative stitch (**artista** #444)
- Floral stitch (**artista** #641)

PURSE #3

- ANS003 from the **artista** 200E (1/3 of design); reduced to fit
- "Swoosh" stitch (**artista** #414)
- "Triangles" stitch (**artista** 905)
- "On point" stitch (**artista** #722); embellished with beads
- Laurel stitch (**artista** 740)

PURSE #4

- Quilt Outline from the **artista** 200E; reduced to fit
- Decorative stitch (**artista** #630)
- Alternating triangle stitches (**artista** 615)
- "Rick rack" stitch (**artista** #425)
- Decorative stitch (**artista** #660)





The Inside Story

BY SANDRA BETZINA

What is the best way to make use of limited sewing time? You may find that you get more enjoyment from sewing fewer garments and spending more time on each one, making them something you are really proud of, inside and out.

To do this, you must be aware during the entire sewing process, selecting sewing techniques which will give the best results for both the style and the fabric. If you have a fabric stash (and who doesn't!), start there, selecting a piece of fabric which will motivate you to slow down and take time for a few extra steps. It takes the same amount of time to sew something in a beautiful fabric as it does a so-so piece, so consider the value of your time and work on fabrics that you love. If you don't have anything in your stash, check your closet for something that needs a mate. Maybe you own a great top that needs a pair of pants or a skirt. Or perhaps you have a knock-your-socks-off pair of shoes or terrific piece of jewelry that you never wear because they don't go with anything. Take these items to the fabric store and look for coordinating fabric and then for a pattern. If you don't have time to pretest the pattern, add 1" to the side seams and sleeve underarm seams. This "fitting insurance" ensures that you won't be disappointed in the fit, as the wider seam allowances can be let out in any area that might be too snug to be flattering.

Lining or underlining a garment will add a quality appearance and reduce wrinkles. My favorite lining fabrics are Ambiance

rayon, china silk, or – if price is no object – silk crepe de chine. My favorite underlining is silk organza for a flat front pant or straight skirt, or to add more body to a jacket fabric. None of the above fabrics require preshrinking. To add warmth or give depth to a fine fabric such as silk crepe de chine, pre-washed cotton flannel is my preference. Since the flannel takes up room inside the garment, sew the vertical seams at $\frac{1}{2}$ " rather than the usual $\frac{5}{8}$ " so that the garment does not feel snug. If you do not want to add any crispness or depth but feel that a fabric needs a tiny bit of body, my two favorites are cotton batiste and cotton lawn. These would also be good underlinings under a wool crepe jacket, adding more depth to the color and acting as a base for fusible interfacing so that no adhesive would be applied to the fabric itself.

Even though we all love our sergers and cannot imagine life without them, high-end garments usually have alternate seam finishes. For example, a silk blouse calls for French seams, while flat felled seams are the best choice for an unlined sportswear style pant. On an underlined pant or skirt that will not be lined, couture houses use finishing techniques that are applied to garment pieces before the seams are sewn. If a garment is lined, seam finishes are not necessary since they will be hidden by the lining. So – when is a serged seam acceptable? Serged seams are a good option for knits, as well as for loose garments in which no stress will be put on the serged seam, such as a pair of loose, pull-on pants.

FACINGS: Professional-looking garments call for wider facings – I prefer a 5" deep facing at center back, tapering to 2½" at the shoulders. Instead of finishing facing edges with a serger, consider a technique called "facing the facing", in which the facing and interfacing are stitched right sides together, then trimmed and turned to form a clean edge before the facing is applied to the garment.



stitching the Hong Kong finish, secure the hem in place by hand. If hemming a coat with a deep hem, hand-stitch the hem twice to avoid a lump where the hem begins.



Place the first stitching halfway down the hem allowance, and the second row at the top of the hem. For narrower hem allowances on other garments, one row of hand stitches is sufficient. To help keep stitches invisible, never apply beeswax to the thread or use a double strand of thread. Stitches should be ¼" apart, and one should never take a stitch in the hem and the garment at the same time. Take one small stitch in the hem allowance, move forward ¼", and take another small stitch in the garment, grabbing only a thread from the garment. Chiffons or silks, often used in fuller styles, work best with narrow hand-rolled hems, made easier using fusible thread.



ZIPPERS: High-quality garments feature hand-picked or invisible zippers. When hand-picking a zipper, consider adding a bead between stitches on the surface of the garment for a dressy effect as shown in the photo.

HEMS: In my opinion, there is no substitute for a hand-stitched hem, except on knits where a serged cover stitch or twin needle hem provides the best results. On other garments, I prefer a Hong Kong finish on the hem, using a contrasting, very lightweight fabric strip, often a stripe. After machine

For more detail on the techniques mentioned above, spend a week sewing with Sandra Betzina in San Francisco or get a copy of her book, *Power Sewing Step By Step*, which shows techniques in 550 step-by-step photos. This 256-page hardback book has a spiral binding and sells for \$34.95. For more information on books or week-long retreats, contact Power Sewing at 415-386-0440 or online at www.sandrabetzina.com.



Benartex is proud to announce *Meadowbrook*, the latest collection from Red Wagon's Gerry Kimmel-Carr.

This is a perfect example of American folk art at its best. *Meadowbrook* combines graceful Prairie wildflowers with rugged plaids, delicate floral buds and sprigs. There's even a primitive folk art rabbit frolicking amid a field of poppies. Colors? From the deep red of an old barn door, to the burnished gold of well-worn leather boots, *Meadowbrook* truly has something for everyone.



"Meadowbrook Prairie"
Quilt designed by Gerry Kimmel-Carr.

Since the publication of her first Red Wagon book in 1987, to the 2003 introduction of this *Meadowbrook* fabric collection, Gerry Kimmel-Carr has represented the very best of the American folk tradition.

This dynamic collection will be at your quilt shop this fall. And be sure to look for all the Red Wagon patterns and books featuring *Meadowbrook* fabrics.

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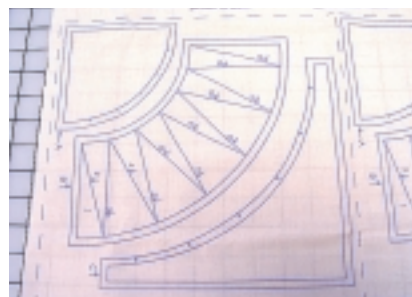
"Age of Innocence" QUILT

BY SUSAN NEILL



When Gayle Noyes of The Quilting Bee in Spokane, Washington, created this beautiful "Age of Innocence" quilt, she was using a pattern that's been treasured for decades – "New York Beauty". Until recently, only a very experienced quilter would attempt this block – creating clean points and curved piecing usually takes years of practice! Luckily, back in Minnesota, teacher and author Sharon Hultgren has been creating a wonderful new way of approaching these blocks. She calls it *Foundation by the Yard*.

Sharon's *Foundation by the Yard* for Benartex is similar to paper-piecing, but with one big advantage – there is no paper to remove when the piecing is complete. Rather than paper, the block



pattern is printed on cloth. One "New York Beauty" panel of *Foundation by the Yard* measures 44 x 45 inches, and includes twelve blocks – enough to make a crib quilt or wall-hanging. (For larger quilts, purchase additional panels.) Fabric requirements and instructions are printed on the panel, as well as suggestions on block placement and layout. In addition to the "New York Beauty" block used in "Age of Innocence," *Foundation by the Yard* comes in nine other patterns, with three more planned for 2004.

In Gayle's "Age of Innocence" quilt, two *Foundation by the Yard* panels were used for a total of 24 blocks. For the blue background spokes, Gayle used Benartex's new "Age of Innocence" collection by Shar Jorgenson and the popular "Fossil Fern" collection by Pat Campbell. The combination makes this quilt sparkle! For a list of supplies for this quilt, and a step-by-step explanation of how *Foundation by the Yard* works, see the following page.

Making an “Age of Innocence” Quilt

*Designed and Quilted by Gayle Noyes,
The Quilting Bee, Spokane, Washington.*

Gayle's quilt is a perfect blend of great color placement and design. The quilt is made of 24 “New York Beauty” blocks, arranged in rows of four across and six down. After assembling the blocks, Gayle arranged and rearranged them on a design wall to determine the most pleasing placement for each block, then sewed them together in rows. She added a 3” band of blue sashing and a 4 $\frac{3}{4}$ ” postcard border. *Voila!* A charming quilt that showcases the Victorian-inspired “Age of Innocence” fabrics perfectly. The photographs on this page provide a visual guide to creating a “New York Beauty” block. An alternate “Age of Innocence” colorway was used to show a scrappier look. To make Gayle's quilt, refer to the photograph for color placement and the “Age of Innocence” Quilt supply list below. Enjoy!

Finished size of quilt: 44” x 60”

Supplies

- Two panels *Foundation by the Yard* by Sharon Hultgren for Benartex, “New York Beauty” pattern
- “Age of Innocence” fabric collection by Shar Jorgenson for Benartex
 - $\frac{1}{2}$ yard sashing fabric (color #297-50)
 - $1\frac{1}{4}$ ” yards fabric for outer border, block corners, and quarter circles (color #300-50)
 - 1 yard fabric for wine spokes and binding (color #297-87)
- *Fossil Fern* fabric collection by Pat Campbell for Benartex
 - $\frac{1}{2}$ yard each for corners and quarter-circles (colors #292-26 & 291-30)
 - 2 yards fabric for blue spokes (#528-23)
 - $\frac{1}{2}$ yard each green and rose fabrics for spokes (colors #528-V, 528-110, and 528-KK)

USING FOUNDATION BY THE YARD

STEP ONE

Cut apart the “New York Beauty” blocks. As you see in the photograph, the corner piece and the



quarter circle piece are laid out on the fabric and cut out. **Important**

Note: To save fabric, Gayle used a nine inch block and cut both pieces from the same block.

For the “crown”, cut a variety of 3”x 5” inch strips.

STEP TWO



Determine the order of the fabrics you wish to use for the “New York Beauty” crown. There are 13 pieces in each crown. Turn the printed foundation crown to the unprinted side. Place the first strip right side up over the #1 area of the block, making sure that the fabric covers the entire area. Pin.

STEP THREE



Place the #2 fabric piece right sides together with the #1 piece, making sure that it extends at least $\frac{1}{4}$ ” beyond the #2 stitching line. Pin.

STEP FOUR

Turn block over so that the printed side is on top; stitch along the #2 line. Turn the block over



and flip the #2 piece to check that the fabric covers the entire #2 area.

Turn back to the printed side. With all the pieces laying just as you have sewn them, fold the foundation piece to the left side along the stitching line. Trim the excess fabric to a scant $\frac{1}{4}$ ”. **Do not cut the foundation fabric.** Finger press or iron “flipped” fabric in place.

Repeat these steps until the entire “crown” section is complete.

STEP FIVE

Stitch the previously cut corner piece and quarter circle piece to the crown, sewing just outside the stitching lines to anchor the fabrics in place.



STEP SIX

Assemble all 24 blocks. Notice that four blocks are sewn together to make one complete circle. When pieced blocks are complete, follow the directions printed on the *Foundation by the Yard* panel to square the blocks and stitch them together. Refer to the photograph for color placement.

STEP SEVEN

Cut sashing fabric into 3” strips. Sew to outer edges of quilt, piecing as necessary. Cut outside border fabric into 4 $\frac{3}{4}$ ” strips; stitch to outer edges of quilt.

STEP EIGHT

Layer finished quilt top over backing and batting; quilt and bind as desired.

**For more information about
“Age of Innocence”
and *Foundation by the Yard*
fabrics, visit
www.benartex.com**

A Passel of Tassels

BY MARLIS BENNETT

Elegant tassels are a favorite decorating element, but beautifully crafted examples can be very expensive. Creating your own is not only kinder to your budget, but ensures that your decorative accents will be exactly the right color and style for your home.

General Supplies

- Tassel loom, such as the Tassel Master™
- Tatoo® Tassel Loom by On the Surface
- Cord maker, such as the Spinster by On the Surface
- Hot glue gun and glue sticks

Yarn Tassel

SUPPLIES:

- Designer Threads – 1 package each:
- Chambric 5 – olive 4261
 - Eyelash – phoenix 4169
 - Linguini 2 – magenta 4306

DIRECTIONS:

Using a combination of three different Designer Threads, create tassel following instructions included with Tatoo®.

Make hanger cord using Linguini 2, following instructions included with Spinster.

Red Ribbon Tassel

SUPPLIES:

- BERNINA® sewing machine
- Button Sew-On Foot #18
- Sheer seam tape, such as Seams Great, for the tassel header
- 3 yards of 1½" wide wire-edged ribbon
- 3 yards of 1" wide wire-edged ribbon
- 1 yard ribbon (for ruched ruff)
- Assorted bits of lace and a few beads
- 12" length of ribbon for hanger
- 1 tassel top • Spray paint in desired color
- Sheer finish seam tape
- Hand-sewing needle and thread
- Nymo thread • Hand-beading needle



DIRECTIONS:

Spray paint tassel head in desired color. (See Chopstick Tip on page 23.)

Cut each 3 yard length of ribbon into 8 equal pieces. Fold each piece in half to form a loop.

Place a length of seam tape on a flat surface. Fold ribbon pieces in half to form loops, then pin the raw ends of the narrow ribbons to the seam tape, placing ribbon edges side by side. Continue by pinning wide ribbons to the seam tape.

Use Button Sew-On Foot #18 and a button sew-on stitch (a universal stitch may be used instead) to tack the raw ends of the ribbon loops to the seam tape. Cut seam tape even with the end of the last ribbon.

Beginning at the end with the larger ribbons, wrap seam tape into a coil to form the tassel. Secure ends with hot glue.

Fold hanger ribbon in half; tie a knot at the cut ends. Insert loop into the tassel top from the bottom to the top. *Tip: Use a crochet hook or bent wire to pull the ribbon through the top.*

Apply hot glue to the knot inside the tassel top and to the sides of the opening. Placed wrapped loops into the opening, making sure that they are glued in place.

RUCHED RUFF:

Using a doubled thread, hand stitch along the ribbon as shown. Pull on



thread to ruch ribbon; create enough ruched ribbon to go completely around the head of the tassel. Hot glue onto tassel head.

Hot glue a small piece of lace to the top of the tassel. *Optional: Sew a few beads to the lace before attaching to tassel.*



Serger Cord Tassel

SUPPLIES:

- BERNINA® serger
- Yenmet metallic thread (blended red and gold)
- Fine bobbin thread (black)
- Isacord embroidery thread (red)
- 1 tassel head
- Gold spray paint
- Assorted beads (optional)
- Nymo thread (optional)
- Hand-beading needle (optional)

DIRECTIONS:

Spray tassel head gold. (*See Chopstick Tip*)
Let dry.

Set serger for a narrow 3-thread rolled hem, with red/gold Yenmet metallic thread in the upper looper, red Isacord embroidery thread in the lower looper, and fine black bobbin thread in the right needle.

Stitch; threads will chain together to form a textured cord. Chain approximately 35 yards of cord – enough to wrap the Tassel Master™ five times. Thread approximately 120 beads onto serged cord.

Using the Tassel Master™, follow the instructions for wrapping the board. Wrap with red serger cord five times, adding beads to the last wrap (three beads for each bottom peg). Follow instructions for attaching to tassel head.

Rethread the serger with black thread in both the upper and lower loopers. Chain several yards of black serger cord.

RUFF:

Using the Threading Wire (included with the Tassel Master™) instead of a crochet fork, follow the instructions on page 9 of the Tassel Master™ booklet to create double-sided looped fringe. Wrap the Threading Wire with black serger chain, then sew down the center with a straight stitch. Make enough looped fringe for two ruffs. Hot glue ruffs to tassel head.

HANGING LOOP:

Insert yarn into tassel head as for Red Ribbon Tassel on page 22.



Tear Drop Tassel

SUPPLIES:

- BERNINA® sewing machine
- **artista** with embroidery module and software (optional)
- Piping Foot #38
- Armo Weft Light fusible interfacing
- Four fabrics, approximately 4" x 6" each
- Poly-Mesh stabilizer, black
- Temporary spray adhesive
- Cord for hanger, approximately 8" length
- Oliver Twist variegated cotton thread
- Construction thread
- Hand-sewing needle
- Beads
- Nymo thread
- Hand Beading needle

DIRECTIONS:

FABRIC EMBELLISHMENT:

Fuse interfacing to the wrong sides of all fabrics. Embroider and embellish fabrics as desired. Two sides of the tassel shown in the photo have been embellished using the stitch recipe on page 24 and variegated Oliver Twist thread.

CONSTRUCTION:

Trace pattern. Cut pattern four times, one from each of the four fabrics.

Using Piping Foot #38, sew three sides together with $\frac{1}{8}$ " seam. Fold hanger cord in half; insert at the upper end of the tassel. Stitch last seam, securing hanger cord in stitching and leaving an open for turning.

Turn right side out. Stuff tightly. Handstitch opening closed.

Use Nymo thread and beading needle to hand sew a string of beads to bottom of tassel.



Serger Cord Tip

When serging long lengths of chain, turn serger to one side so that serged chain forms to the left or right. It's much easier to collect the chain from the side than from the back.

Chopstick Tip

CHOPSTICK TASSEL TOP HOLDER:

To make it easier to spray paint tassels tops, create a "holder" from a chopstick. Hot glue a thick circle of glue around the thick end of the chopstick; let dry. Insert "unglued" end of chopstick into tassel top from the bottom and slide tassel top toward the "glued" end. The tassel top will now rest on the hardened glue and all surfaces will be exposed for easy painting.

Stitch Recipes

Tear Drop Tassel

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...

artista Embroidery Software Version

(Refer to software manual for specific directions on creating pattern run outlines.)

CENTER MOTIF

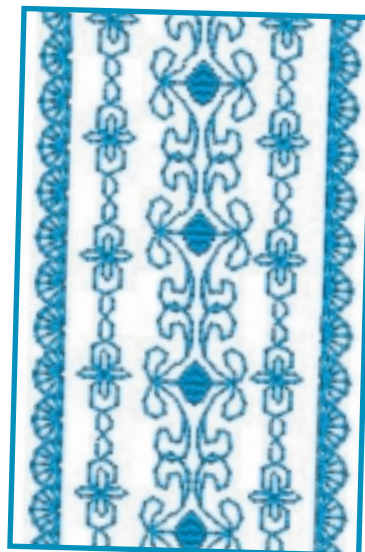
- heirloom menu, stitch #728
- heirloom menu, stitch #728 + Mirror Image

INNER BORDER

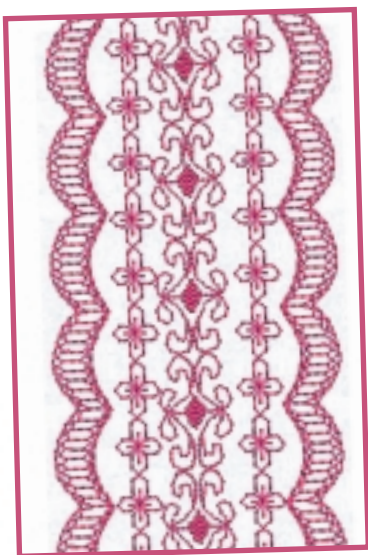
- np004a menu, stitch #A200150
- np004a menu, stitch #A200150 + Mirror Image

OUTER BORDER

- Home Dec menu, stitch #a408
- Home Dec menu, stitch # a408+ Mirror Image



Sewing Machine Version



Notes: Engage Motor Speed function before stitching; set at $\frac{3}{4}$ speed. Substitute similarly shaped stitches if these are not available on your machine.

CENTER MOTIF

- **artista** stitch #728
- **artista** stitch #728 + Mirror Image. Engage the Pattern Begin function before stitching the second row; align stitch "baselines" so that satin stitch areas meet to form diamonds along the center line

INNER BORDER

- **artista** stitch #150
- **artista** stitch #150 + Mirror Image. Engage Pattern Begin to align rows of stitching

OUTER BORDER

- **artista** stitch #746
- **artista** stitch #746 + Mirror Image; engage Pattern Begin to align rows

**WANT TO
LEARN
MORE?**

For more Stitch Recipes,
visit the Sewing Studio at:
www.bernausa.com

BERNINA® Featured FOOT



Serger Gathering Foot

A new addition to BERNINA®'s family of serger accessories is the Serger Gathering Foot. The excellent control, visibility and superb ability to consistently gather any type of fabric make this accessory a "must have" for any serger owner. Good news! The Serger Gathering Foot works on all BERNINA® serger models!

With this foot, one can easily see and control the formation of gathers. Whether gathering a slippery crepe or a durable cotton, the design and stability of this foot provide control and visibility, allowing the formation of perfectly gathered seams. A great timesaver that produces professional-looking results!

BASIC TECHNIQUE

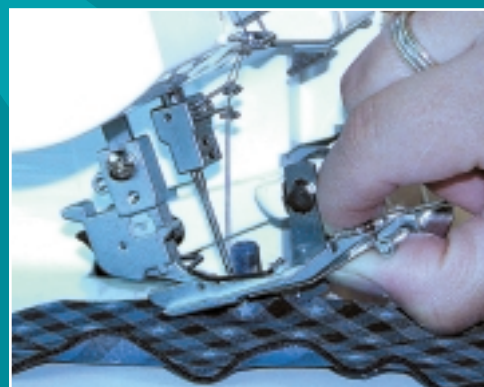
- Thread serger for a four-thread overlock. Set Differential Feed at 2 and Stitch Length at 4mm.
- Place the fabric to be gathered right side up under the presser foot.
Note: The front of the foot can be lifted along with the "gathering flap" for easy placement of fabric.
- Stitch $\frac{1}{2}$ " to start fabric moving under the foot. Stop with the needles down in the fabric.
- Raise presser foot. Place "flat" fabric right side down into the space between the "gathering flap" and the foot, with the leading edge of the fabric against the needles. The guide makes it easy to position fabric correctly.
- Lower foot. The spring assembly of the Serger Gathering Foot holds both layers of fabric firmly, preventing slippage.
- Stitch, letting both fabrics feed freely. With the right hand guiding the fabric to be gathered and the left hand guiding the straight fabric, proper feeding of both pieces is simple and accurate.

FACTORS WHICH AFFECT GATHERING

- Differential Feed – set at 2 for maximum gathering (approximately 2:1 ratio)
- Stitch Length – set at 4mm for maximum gathering
- Needle Tension – increase for more gathers
- Presser Foot Pressure – increase for more gathers
- Fabric weight – lightweight fabrics gather more than heavyweight fabrics
- Feed – lets fabric to be gathered feed freely under the foot

ESPECIALLY USEFUL FOR HOME DEC PROJECTS

- Ruffled curtains and chair cushions
- Bed skirts
- Fabric tassels
- Gathered window treatments



SOFTWARE

Skill Builders

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



Timeless Taupe

*An updated look for
classic stitches*

BY JENNIFER GIGAS

SUPPLY LIST

- “Ruffle Shirt and Jacket” pattern by Gooseberry Hill
- Fabric yardage according to pattern
- **artista** Designer Plus embroidery software V4
- **artista** sewing and embroidery system 165E/185E/200E
- **artista** Reader/Writer Box and Personal Design Card (optional)
- Mega Hoop (optional accessory for **artista** 200E) or largest hoop for your machine
- Edgestitch Foot #10/10C • Temporary spray adhesive
- Badgemaster water-soluble stabilizer
- Isacord embroidery thread • Organ embroidery needles
- Mettler 60 weight cotton thread (for bobbin)
- Construction thread • Clear monofilament thread
- 1 packet of “Frieze” Designer Thread in colors to coordinate with fabric
- Buttons for jacket front • Hemstitched linen napkins
- 2 accent buttons for side seams • Tapestry needle

Recreate a traditional hand-worked technique using the **artista** embroidery system and version 4 software. While traditionally stitched with black silk thread, it is not uncommon to see blackwork stitched in other colors, especially for household items. Taking a cue from history, this classically styled top features a blackwork band embroidered in taupe thread selected to complement the colors of the hemstitched linen and fabric print.

GETTING STARTED... Cut bodice fronts, backs, collar, and sleeves from fabric yardage. Follow pattern instructions to construct collar, stitch shoulder seams, and attach collar. Also insert sleeves and stitch side seams; set aside.

Lower bands will be cut from linen napkins after completion of embroidery. **DO NOT CUT NAPKINS BEFORE EMBROIDERING.** The hemstitched napkin edges will form the jacket hemline and side vents. Using “Lower Band” pattern pieces, mark cutting lines on napkins.

- Smaller sizes will require only one napkin for each band
- Medium and large sizes will require that two napkins be seamed together to form a longer strip. Place napkins right sides together, then mark the center line of the “Back Lower Band” on the napkins – this is the stitching line for the center back piece. *Tip: To disguise the seam line, add 2” to 4” at center back; fold into a box pleat when constructing jacket.*

CREATING THE “TAUPEWORK”...Open Designer Plus software V4; for the fewest re-hoopings, select the largest hoop available for your machine.



Select the Open Curve tool; select Blackwork Border. Digitize a vertical line the length of the hoop. Select the line, then open the Object Properties dialog box and select the blackwork stitch of your choice. Continue adding lines until band is desired width.

Transfer design to embroidery machine using the method of your choice.

Adhere Badgemaster to linen with adhesive spray; hoop and embroider. Re-hoop as needed. *Tip: Print templates to aid in planning and positioning embroidery on bands.* When embroidery is complete remove stabilizer and press napkins. Cut along markings made during preparation.

SEWING IT ALL TOGETHER...Stitch bands to bottom of jacket.

From remaining napkin scraps, cut 2" strips along hemstitched edges. Trim away 1" from finished sleeve. Measure diameter of sleeve opening, then sew each hemstitched napkin strip into a tube the same size as the lower sleeve edges. Seam to sleeves using a $\frac{1}{2}$ " seam allowance.

With monofilament thread and Foot #10/10C, couch Designer Thread over band seam lines. *Hint: Use a doubled length of decorator cord, twisting strands together as you stitch.*

Stitch Designer Thread to collar edge using a zigzag stitch, clear monofilament thread, and Foot #10/10C. Place cord along the right side of the guide, and collar edge on the left side. Adjust stitch width so “zigs” stitch into the collar and “zags” secure the Designer Thread. Bring thread to wrong side of jacket with a tapestry needle. Tie ends to secure, then clip thread tails.

Stitch buttonholes and buttons to jacket front. Stitch large decorative buttons to tops of side vents.



Hemstitched napkins and other linens are available from AllAboutBlanks.com; the sample shown uses Dinner Napkins #PLU130.

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Professional Profile



CECILE MCPEAK

Co-Owner of Just Another Button Company

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?

I'm co-owner of Just Another Button Company with my friend Patti Connor. We design, make, merchandise, and sell hand-made polymer clay buttons. The business we started together has grown from just the two of us to include 12 employees, and our buttons are sold by independent retailers all over the world.

HOW DID YOU ARRIVE AT YOUR CURRENT CAREER?

I've been sewing and making clothing since I was very young – the only thing I didn't like was making buttonholes. I hadn't learned the word "embellishment" yet, but adding beads, lace, and rickrack to my creations was certainly the best part. After a long dry spell, I started sewing again when my children were small. I bought my first BERNINA® sewing machine and made a dress and pinafore that first night. Did I start with "plain vanilla" sewing? Not me – half a dozen decorative stitches and off-the-edge scallops! I started hanging out at Cross Patches, my local BERNINA® dealer, and just had to have all those fun feet for gathering, ruffling, couching, and pintucking. Embellishment was now definitely a part of my vocabulary – I had all the latest trims from Quilters' Resource, wired ribbons, beads, charms, and decorative threads. Eventually I started teaching classes in fabric manipulation and wired ribbon.

About that time I bought my kids a Klutz book on polymer clay. We made bugs and monsters and play food together, but my favorite chapter was on making buttons. What a great idea! Wouldn't it be great to have one-of-a-kind buttons for my one-of-a-kind vests? Soon I was teaching a class on making simple marbled buttons. I took classes and learned the art of caning (building a design in three dimensions). Patti was also interested in polymer clay, and together we started making jewelry and selling our creations at a craft mall. Then we made buttons and took them to Paducah for the AQS quilt show – that's when we knew we had a great product. Quilters loved them!

The final push to create a "real" business came from a cross stitch designer. She asked if we could make enough bee buttons to supply cross stitch stores, as she wanted to use one in a chart she was developing. The idea was intriguing...but with three small children at home, not something I wanted to do on my own. Patti and I formed Just My Imagination, and later Just Another Button Company.

WHAT DO YOU LIKE BEST ABOUT YOUR JOB?

My favorite part of this job is creating a new button. I've built the old favorites dozens of times, and can do them without thinking, but a new design takes a long time to draw, mix the colors, and assemble the parts. Once the cane is built, I reduce it to button size, and then cut into it for the first time, revealing the design. That's when I feel the best sense of what a rewarding process this is.

WHAT IS YOUR FAVORITE THING TO STITCH?

Machine embroidery – it makes a perfect background for buttons! Right now I'm using the Studio BERNINA® True Friends embroidery collection with our True Friends buttons to create a memory board project. The pansy button is my all time favorite. I adapted a quilt piecing technique to create the shading. Among the newest buttons, I keep reaching for the new moon and the popcorn when I am embellishing. The new moon is highly detailed—one of our most intricate designs—and the popcorn is just the opposite. It has only a few colors, but it looks just like the real thing!

ANY LAST THOUGHTS?

I love being part of the sewing industry, and feel so fortunate that I am being paid for having fun!

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TTN7

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by Iris Lee

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