



# Through THE NEEDLE

BERNINA®

Issue 8

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The 2003  
BERNINA®  
Fashion Show:

*Fantasy*

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And what to your wondering eyes should appear,  
but the best of all shopping at Bernina this year.



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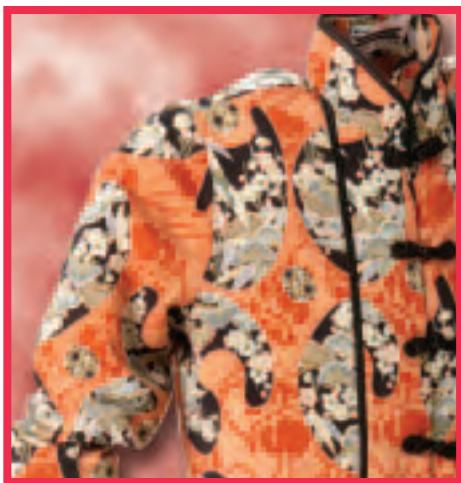
So, hop in *your* holiday sleigh and hurry in to your Bernina Dealer today.

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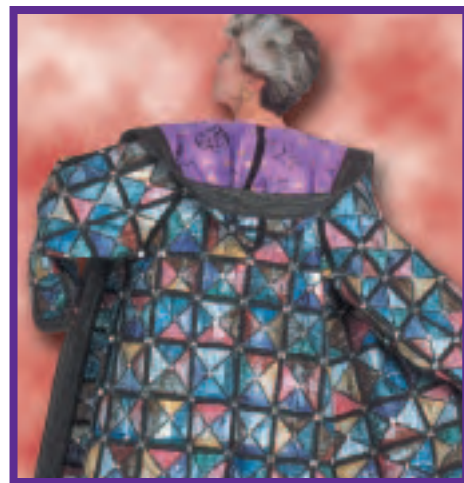
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# We Are...



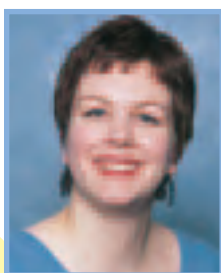
**GAYLE HILLERT**  
*BERNINA® News; Journey Through Life*

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; Rows of Quilting*

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; Snap, Stitch & Scrap; Hat Hoop Insert*

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*.



**GAYLE CAMARGO**  
*Meadowbrook Table Medallion*

Gayle Camargo has been in the quilting industry for over 30 years, as a quilter, teacher and designer. As Director of Creative Merchandising for Benartex, she is responsible for all the packaging and displays that Benartex has become known for. She and her husband Robert live in a colonial cottage built in 1750 in Westport, Massachusetts.



**MARLEE CARTER**  
*Fantastic Felines Vest*

Marlee has been sewing since junior high school, and enjoys both quilting and garment sewing. Her first quilts were traditional, but now she creates mostly art quilts and art-to-wear. She dyes and paints her own fabrics and applies sewing techniques in unusual ways. She teaches classes at her local BERNINA® store, Cote Brothers, in Auburn, Maine.



**MARTHA SHERRIF**  
*Explorations Software*

After taking a class in freemotion embroidery at the local BERNINA® store, Martha spent many hours "coloring" at her sewing machine. She and her sister, Mary, created their own embroidery business, Uniquely Yours, which later grew to be OESD, where Martha is Director of Marketing Support.



**CARRIE GORR**  
*Snap, Stitch & Scrap*

Carrie started embroidering at age 12 after spotting an old box in someone's trash. She opened it to find ribbon and silk threads with labels from the early 1900's. Since then she has become a weaver, scrapbooker, quilter and spinner of yarns both literal and figurative.



**SUSAN FEARS**  
*BERNINA® Fashion: Black Rose Blouse*

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



**KAY LYNCH**  
*"Sew Welcome"*

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



**SANDRA BETZINA**  
*Asian Styling*

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.



**LAURIE THOMAS**  
*Count the Days*

A mom, grandma, nurse, and former National Guardswoman Laurie has been sewing since she was 10 years old. She bought a used BERNINA® 1130 in 1988 and has been a loyal fan ever since. She loves to "think outside the box" and develop unique stitched creations. The newest addition to her all-BERNINA® household is the version 4 *artista* embroidery software.



**ANNIE UNREIN**  
*There's No Ship Like Friendship*

After a career as a CPA and homesteader/innkeeper and having sent her youngest off to college this fall, Annie appreciates having time to indulge her loves of quilting, scrapbooking, and playing on the computer. Annie has recently posted a website ([www.byannie.com](http://www.byannie.com)) which showcases her line of patterns for quilters and fabric lovers.



**JILL DANKLEFSEN**  
*Stitch Recipe: Stars & Stripes*

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.



**JENNIFER GIGAS**  
*Taste of Technology Quilt*

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

# BERNINA® News

BY GAYLE HILLERT

Fall is such an exciting time for sewers. Projects for holidays and gift-giving dance through our heads, the nights grow longer and colder—so time in front of our sewing and embroidery systems is sometimes easier to arrange, and new products and projects are easily found in magazines, web articles and in dealers' classes. This issue of *Through the Needle* is no exception, with plenty of ideas for inspiration and implementation.

BERNINA® of America has sponsored the BERNINA® Fashion Show for three years and it is hard to conceive that the garments can get more beautiful—but they do. The theme of this year's Fashion Show is "Fantasy" and the designers have turned the fantasies that live in their thoughts and dreams into reality with 49 exquisite masterpieces of

*"A Florida Fantasy...  
Changing Seasons"*  
by Toni Carroll



*"My Hydrangea Habit"*  
by Jennifer Amor



creativity. One need only to gaze at the details – the stitching, the piping, the embroidery, the ribbons and embellishments – to imagine the thought, love and time that goes into the creation of each one. We

pay homage to the designers by telling you about the BERNINA® Fashion Show and a little about the creators who stitch these fantasies.

A new accessory for BERNINA® is the Hat Hoop Insert by Hoop 'N' Buddyz that allows you to embroider a hat with ease – the perfect gift for your husband or son. Another new product helps create a great professional finish when serging – our new Cover Stitch Hem Guide.



How many of you enjoy putting your photos into a memory album? How many of you have your precious memories laying in a drawer waiting to be mounted into an album? Have you ever thought about combining your love of sewing with the preservation of your photo memories? The article on page 12 shows you how to combine a little bit of sewing with a little bit of scrap booking for an exciting combination of cloth and threads with paper and glue!

This issue of *Through the Needle* offers something for everyone—those of you who have set aside lots of time to sew for the fall and holidays, and those of you who have little time, but still want to make something special very quickly.

Enjoy each article as we have enjoyed developing them for your pleasure and creative stimulation!

Have a wonderful fall and a very memorable holiday season.

# Asian Styling

BY SANDRA BETZINA

Asian styling has become a classic because it is both elegant and comfortable and – depending on the style – can hide figure liabilities. My two favorite Asian-influenced patterns are Vogue 7263 and Vogue 7747, which I designed for Vogue Patterns under the Today's Fit label.

Vogue 7263 can be worn as a blouse or a lightweight jacket. It can be made in cotton, linen, rayon or silk. The style is very fabric-friendly, which means it can be made successfully in virtually any fabric. It is also figure-friendly since it can be worn by ALL body types. The pattern shows how to make your own button and loop closures, but if you are time-poor, simply buy some great looking frogs and leave it at that. The narrow leg, pull-on pant in this pattern was designed for a knit, but can be made in a woven by simply adding  $\frac{1}{2}$ " to each side seam, returning the two inches of ease back into the pants. No other pattern changes are needed.

Vogue 7747 is the classic cheongsam style, redesigned so that it can be worn by both perfect and not-so-perfect figures. This dress features front and back vertical waistline darts which can be increased in width for a closer fit, or decreased in width – or eliminated entirely – for a looser fit. I suggest basting the darts and trying on the dress before making that decision. While this style is shown as a dress or tunic, it also makes a terrific top; simply measure 23" straight down from the center back neckline and cut off the bottom of the pattern at this point. This pattern makes up beautifully in silk crepe de chine, silk dupioni, or any crepe weave. Recently I have found some beautiful polyester crepes in Asian-inspired prints like those shown in the photos. These fabrics come from Japan and the name NAOMI ITAYA is printed on the selvage. These crepes are unlike any I have ever worked on – they sew and feel like some of the crepes our mothers wore and they NEVER wrinkle. Preshrink these crepe weaves by soaking in a basin of warm water, then dry in a low heat dryer. Sew both the crepes and the silks with a brand new size 70/10 Microtex Sharp (H-M) or Jeans/Denim (H-J) needle. For pucker-free seams, support the fabric around the needle with a straight stitch presser foot (such as BERNINA®'s Straight Stitch Foot #13 or Patchwork Foot #37) and a straight stitch throat plate. If these options are not available to you, use an all-purpose presser foot and move the needle to the far left to give the fabric support on three sides.

Asian styles are usually worn with narrow pants which end just above the ankle or slim straight skirts which peg slightly at the sides such as Vogue 7333. Since the styling itself is so attractive, keep accessories to a minimum, letting the frog closures do the talking. I like to highlight the mandarin collar and asymmetrical seams with piping to show off the style lines. On Vogue 7263, using a contrasting fabric for the front placket provides a nice vertical line and is very slimming, especially if the contrast fabric matches the pants or skirt. What will you wear on your feet? These styles look well with a simple mule, Chinese slippers, a low heel, pointed toe boot, or a Mary Jane shoe with a strap.

What outerwear works over Asian styling? Unless you own a long, vintage kimono, my favorite is a very simple wrap which can be made with two yards of 58-60" wide fabric. Wool jersey or other drapery fabrics are the best choices for this wrap. Because of the amount of fabric at the back of this wrap, choose a fabric which drapes but is not bulky. Purchase an additional  $\frac{1}{4}$  yard of a contrasting knit to use for the binding.



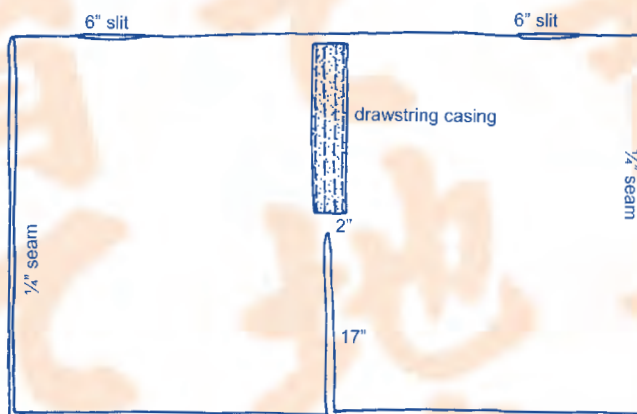
Vogue 7263

Vogue 7747

**DIRECTIONS:**

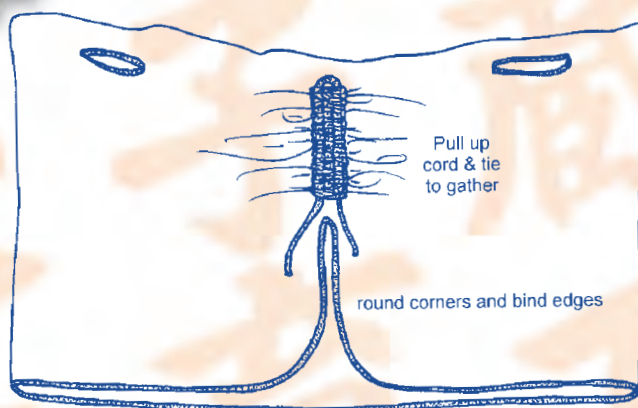
1. Fold the two yard length of fabric in half crosswise, right sides together, so that the selvages match. On each end, sew a seam joining the two selvages.
2. Along the folded edge, 6" from the seam at each end, cut two slits along the fold, creating two 12" armholes.

3. In the middle, starting at one cut edge of the fabric and parallel with the sewn seams, cut a slit 17" long – *through one fabric thickness only* – to create the center front opening.



4. From the contrast fabric, cut a strip 4" wide and 18" long. Fold under the raw edges  $\frac{1}{2}$ " on all sides; press. On the wrong side of the fabric (the side where the seam allowances are visible on each end), 2" above the 17" center front slit, overlay the wrong side of the strip onto the wrong side of the fabric, just above and in line with the center front slit. Topstitch the long sides of the strip onto the fabric. *Do not sew short ends of the strip.* To create dramatic folds when the wrap is worn, create a drawstring casing by sewing two additional rows of stitching lengthwise, parallel to and  $\frac{1}{2}$ " away from the stitching on the sides of the lengthwise strip.

5. Make an 18" long fabric tube; insert into one open end channel of the strip. Pull



through to the other end, then insert into the second channel and pull through so that both ends of the tube are at the same end. Draw the fabric up as tightly as possible, then tie the ends of the tubing securely together.

6. At the lower front edges, round off the corners.
7. Finish all raw edges, including armholes, with contrast binding.

Slip the jacket on, letting the drawstring placket fall to the back, and placing hands through the armholes.

**Resources:**

NAOMI ITAYA polyester crepe: Available at [www.itaya-naomi.com](http://www.itaya-naomi.com)  
Today's Fit patterns - available where Vogue patterns are sold.

Vogue 7263



# COUNT THE DAYS

BY LAURIE THOMAS

## Embroidery Preparation

Please read through all instructions before beginning your project. Refer to your BERNINA® **artista** Embroidery Software V4.0 User Manual as needed.



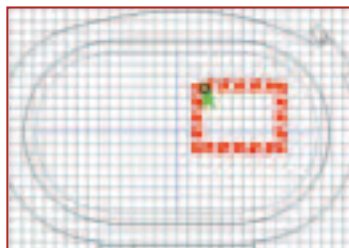
Download this holiday frame design from the Free Download section of [www.bernausa.com](http://www.bernausa.com). It's perfect for holiday quilt labels, embroidered gift tags or for little ones counting down the days until Christmas.

This design can also be downloaded from the Fons and Porter website at [www.fonsandporter.tv/candylabel.html](http://www.fonsandporter.tv/candylabel.html).

### STEP 1

Select File>New.

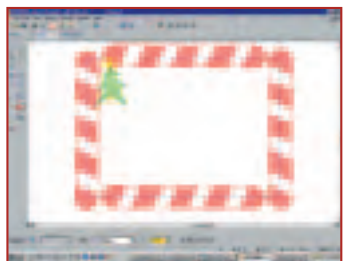
Right click on the hoop icon. Select large or large oval hoop, rotated. Select manual placement. Click OK.



### STEP 2

Select File>Insert Design. The entire design will be selected when it opens on screen; group it. Right click to open the Object Properties dialog box. From the General tab, change the dimensions to 90% both in width and height. Click OK.

Move the grouped design to the far right and slightly above the center of the hoop as shown in the diagram.



### STEP 3

Select the Rectangle tool; select Outline>Single and Color C2 from the Stitch and Color bar.

Draw a rectangle, centering it over the frame.

Select the rectangle; duplicate it. While the duplicate is selected,

change its color to C5 from the Stitch and Color bar. *Note: These two rows of straight stitching become the appliqué placement and tack down lines.*

### STEP 4

Open Color Film; hold down the Ctrl key on the keyboard and select the last two colors on the filmstrip (the two rectangles). Drag the selected colors to the beginning of the filmstrip to re-sequence the stitching order.



### STEP 5

Press the A key on the keyboard to open Lettering Properties.

Select the Child's Play alphabet; type DAYS TILL CHRISTMAS in the text box. Press OK.

Click on the design screen to generate lettering. While lettering is still selected, use one of the corner sizing handles to rescale the lettering to fit the scale of the project. Change lettering color to C2.

### STEP 6

Select File>Insert Design. Select a holiday design from your My Designs folder or import a design from your favorite holiday collection (Santa design shown on the next page is from the Studio BERNINA® Ingrid's Christmas embroidery collection).

While the design is still selected, group it. Move it to the left side of the hoop and position as desired.

Adjust placement of lettering if needed.

### STEP 7

Select the frame; ungroup it. Select the holiday design; ungroup it.

Select All. Select Arrange>Sequence by Color; click OK. This will combine the duplicate colors in the design.

Select All; rotate 90°.

Select File>Save As. When the save dialog box opens, name your design and store it in your My Designs folder.

Send the design to the machine, Personal Design Card, or Magic Card.

## Construction

### SUPPLIES:

- Embroidery machine
- Background fabric, 12" X 10"
- Chalk board fabric, 4 "X 5"
- Border fabric, 1/4 yard, cut into two 1 1/2" strips
- Binding fabric for about 40" of binding strips
- Backing fabric, 11" x 8"
- Lightweight batting, 11" x 8"
- Cut-Away stabilizer
- Patchwork Foot #37
- Walking Foot #50 (optional)
- Edgestitch Foot #10/10C
- Desired Christmas design

### STITCH EMBROIDERY

#### STEP 1

Spray Cut-Away stabilizer with temporary fabric adhesive; adhere to back of 12" x 10" rectangle of fabric. Hoop fabric/stabilizer as one unit in large hoop.

#### STEP 2

Stitch Color 1 (the placement line). Spray wrong side of 4" x 5" chalkboard fabric with temporary fabric adhesive; position over placement line and finger press in place. Stitch Color 2 (applique tack down). Carefully remove the hoop from the embroidery machine/module and trim excess fabric from outside the stitching line. Carefully reattach hoop to the embroidery machine/module.

#### STEP 3

Embroider the rest of the design. Remove hoop from machine/module and fabric from hoop. Do not trim away stabilizer, as it provides stability to the panel. Trim rectangle to 10" x 7", centering the embroidery.

### ATTACH BORDERS

#### STEP 4

Cut two 1 1/2" x 10" strips from border fabric; stitch to upper and lower edges of embroidered panel using Patchwork Foot #37 and a 1/4" seam allowance. Trim and press seams toward borders.



#### STEP 5

Cut two 1 1/2" x 8 1/2" border strips. Cut a strip of border fabric 1 1/2" x 10" for the chalk pocket. Fold it in half to form a 1 1/2" x 5" rectangle with the fold at the upper edge. Place pocket on one side border strip, matching raw edges at sides and lower edge; pin together. Treating this as one piece, stitch this border strip to the right edge of the panel, making sure that the pocket is at the bottom of the side border. Stitch the remaining border strip to the left side of the panel.

### FINISH QUILT

#### STEP 6

Optional: Stitch a message on the backing fabric, i.e. Love, Grandma; Merry Christmas 2003; Will Christmas Never Come?; etc. if desired. Optional: Add a sleeve to the backing fabric at this time.

#### STEP 7

Layer quilt: backing right side down, batting in the middle, embroidered panel right side up. Baste layers together using temporary fabric adhesive. Using Walking Foot #50 or Edgestitch Foot #10/#10C, machine quilt in-the-ditch along inner edges of borders.

#### STEP 8

Attach binding using your favorite binding method. Have a child that's eagerly anticipating Christmas, record the number of days on the chalk board fabric daily. Store chalk in the pocket on the right border as shown.

# Journey Through LIFE...

Race for the Cure 1999. Gayle Hillert (in pink) with other Bernina® employees.



BY GAYLE HILLERT

Sometimes we get so busy living life that we forget about the really important things—ourselves, for example. Six and a half years ago, I sat in a doctor's office and heard the words that no woman expects to hear. I was diagnosed with a very rare form of breast cancer and I was going to have to undergo a mastectomy in a matter of days.

It was at that time that I realized none of us really have control of our lives. I happen to be a very organized person—I start each day with goals and I try to accomplish those goals before putting my head on a pillow at the end of the day. I have a place for everything and everything is in its place. I have a family that I think listens to my directives and tries to respond. I am Vice President of Education and Training for BERNINA® of America and juggle many balls in the air. I have a group of people that I give direction to—and I was under the silly assumption that I was in control of my life and that I did not have the time to be sick.

I had no family history of cancer, I was not in the average age group for breast cancer and I did not possess any of the indicators for acquiring breast cancer. But it did happen and when I heard those words from the doctor, I realized that none of us is safe. However, the next words out of his mouth were the words I chose to listen to and the words I tell everyone who asks about the disease. His next words were, "In this day and age, we cure breast cancer."



Breast cancer is an epidemic. And although I was very naive about breast cancer and chemotherapy treatments six and a half years ago, I have learned what it is all about. I learned that breast cancer is so prevalent in our society that it touches everyone in one way or another—a mother, a daughter, a best friend, an acquaintance...the list is too long. I learned that it is a battle to be won, that you can discover significant things along the way and I learned about the optimism of the human spirit, the kindness of those around me, the power of a positive attitude and the calming affects of prayer and support from others.

The human body is a wondrous mechanism. An errant cell can go out of control and affect the body in a life-threatening way. The human body can withstand treatments of toxic chemicals that weaken the system, destroying the good with the bad, make one lose one's hair, be nauseous and disoriented, yet recover enough for the next treatment, and the next and the next.

The worse thing to do is to question why breast cancer happens—you will never get an answer. It just happens. It selects rich and poor, famous people as well as non-famous, young and old, thin and not so thin, happy and unhappy, busy people with stressful lives as well as those who lead more leisurely lifestyles.

In life, things happen that can sadden and beat the spirit—it is how you react to those circumstances that charts the course in your journey through life. Breast cancer is just a bump in the road. I was designing a pin for BERNINA® to sell at quilt festivals when I learned I had breast cancer. Then I began reading and found out how many women were affected and I read about the organizations conducting research to try to rid the world of cancer. The heart-shaped pin that I was designing became a heart-shaped pin with a pink ribbon. BERNINA® sells these pins to raise money; thousands of dollars have been donated to the Susan G. Komen Foundation to help fund research for the eradication of breast cancer.

The year I was diagnosed, Martin Favre, president of BERNINA® of America, announced that proceeds from the sale of every top-of-the-line machine would go to the Susan G. Komen Foundation. The next year BERNINA® of America started a yearly tradition of hosting a Cure Cancer Walk/Run at its annual dealer convention. Money raised from our walks along the California beaches in Long Beach and Monterey, in a park in Kansas City, in downtown Washington D.C., and in 90 plus degree heat in Dallas, Texas has been donated to the Susan G. Komen Foundation. All in all, BERNINA® of America has donated over \$450,000 to fund the search for the cure of breast cancer.

I chose to continue working full time after being diagnosed, after having the mastectomy and during the chemotherapy treatments. It was my way of battling the circumstances and clinging to what I still controlled while watching helplessly as my hair, eyebrows and eyelashes fell out and my body weakened. I also chose to wear hats. At our annual dealer convention, when I walked to the stage to deliver my speech during opening session, I looked out into the audience of 1000 and many of the attendees were wearing hats in support of my predicament. I will never forget that sight and never forget the cloud of comfort and support I felt surrounding me.

BERNINA® is a good company filled with good people. Unfortunately in the six and a half years since I was diagnosed, several BERNINA® dealers and staff members have been diagnosed, one of my best friends has been diagnosed, my neighbor across the street just lost her battle with breast cancer, and my sister in law has just finished chemo treatments. Every time I hear of another person being diagnosed, it is like putting another pin in the pincushion.

Listen to your body—all women should have yearly check ups and conduct monthly self-exams. Support the agencies who are conducting the research to stop breast cancer. Enjoy your lives—most of our irritations are small annoyances in the big scheme of things. We are all vulnerable but we all have the ability to react positively and be proactive about our individual “bumps” in the road. Enjoy your journey through life—realize we are never in control—it is a very humbling realization—but you do have the power to persevere and emerge as a real survivor!

*Since its formation in 1982, the Susan G. Komen Foundation with its Affiliate Network has raised nearly \$600 million for breast cancer research, education, screening and treatment. For more information, call 1-800-I'M AWARE (1-800-462-9273) or visit [www.komen.org](http://www.komen.org).*



BY MARTHA SHERIFF

Have you ever wished to:

- See what your garment or project would look like before you embroidered it?
- Have embroidery software that would remove the stitches under an embroidery object when you placed it on top of another one?
- Match the thread color of the on-screen design rendering to the brands and color numbers of the spools in your stash?
- Change the color scheme of a design and have the software tell you what color changes you made and print a list of the new thread colors?
- Sew a garment but weren't sure how the fabric would look after being stitched into a garment?
- Have software that was so easy to learn that it was actually fun to use? Yes, FUN!

Explorations embroidery software from OESD gives you all these things and more! A project-based software that is icon-driven using drag-and-drop features to put designs and lettering on garments and projects. You can actually see changes occur on the screen as you make or change your design decisions. Explorations is so innovative that there is nothing else like it on the market.

Based on the .art file format, Explorations is powerful but easy to use. Some comments from those that have seen it are “I've really

been afraid of software but I can do this!” and “I haven't been interested in embroidering for a long time but this software makes me want to embroider again!” Getting started is easy – simply open a project, drag-and-drop the article to be embroidered, then drag-and-drop embroidery designs on the screen. Garments and embroidery designs can be shown together in actual sizes, so if you've had placement problems in the past you'll find that Explorations will solve them for you. Paper pattern pieces can be scanned into the software, so that embroidery can be planned and viewed before the fabric is ever cut. When design planning is complete, Explorations will print your project, ready to be used as a template. Garments or other “embroidery blanks” can be resized as desired, along with embroidery patterns and special designs called “cookie cutters”. Cookie cutters are special “empty” motifs that have no stitches assigned to them. Automatically add pattern fills as desired, or turn the designs into appliqué outlines.



The software can also be customized for the options that YOU want. Explorations can be expanded to include a number of options:

- |  |                             |
|--|-----------------------------|
| • Buttonhole option                                  | • Appliqué option           |
| • Reshape option                                     | • Mirror Merge option       |
| • Circle, Star, and Ring option                      | • Machine Connection option |
| • Write to Commercial Formats option (.dst and .exp) | • Quilter option            |

You decide what you want and purchase just those options. The fun part is that you can buy these options anytime of the day or night using your computer, as all options are purchased online at [www.embroideryonline.com](http://www.embroideryonline.com) and then downloaded to your Explorations software whenever you want by clicking on the Update button in your software.

See at your local dealer or see it online at [www.embroideryonline.com](http://www.embroideryonline.com)

# Meadowbrook Table Medallion

by Gayle Camargo

Add a colorful touch to your table with this charming medallion pattern. A great way to use up scraps or fabric squares. For a wallhanging, just continue adding rows until you reach your desired size.

## Supplies needed:

Fabric:

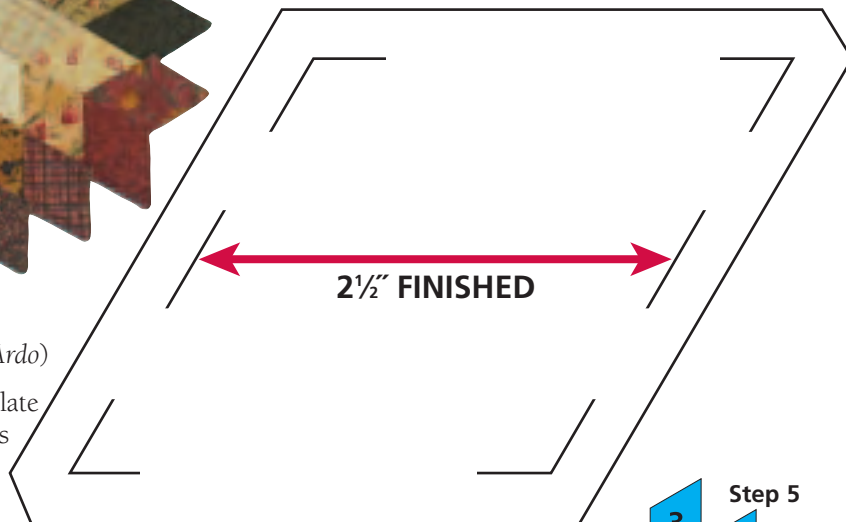
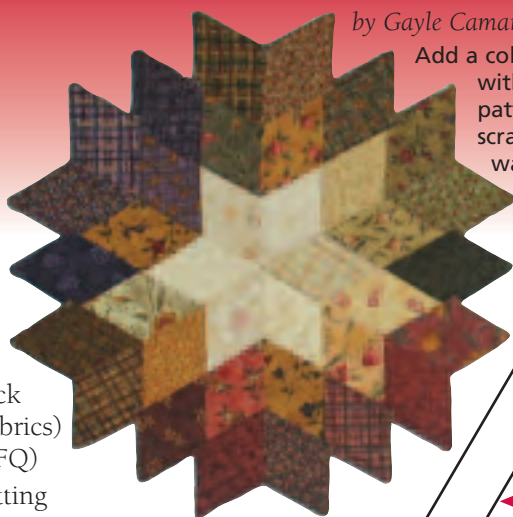
Diamonds—4" swatch pack  
(36 squares assorted fabrics)

Backing—18" square (or FQ)

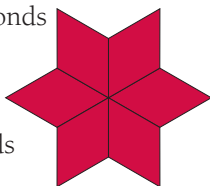
Batting: 18" square low-loft batting

Template: 5" x 5" piece of template plastic to make your own template or a 2½", 60 degree diamond shaped template (available from *Come Quilt With Me* or *Ardo*)

Trace diamond template from this pattern onto the template plastic and cut it out. Remember to transfer the markings for seam allowances and straight of grain onto your template.

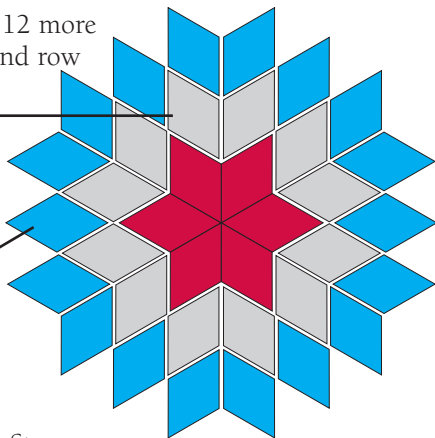


**Step 1**—Center Star: Arrange 6 fabric diamonds to form a star with the long point of each diamond meeting at the center of the star. This six-pointed star is the middle of the medallion. Take time to arrange the diamonds in a pleasing color arrangement.



**Step 2**—Row 2: Arrange 12 more diamonds to make a second row around the center star.

**Step 3**—Row 3: Arrange the remaining fabric diamonds to make a third and final row.

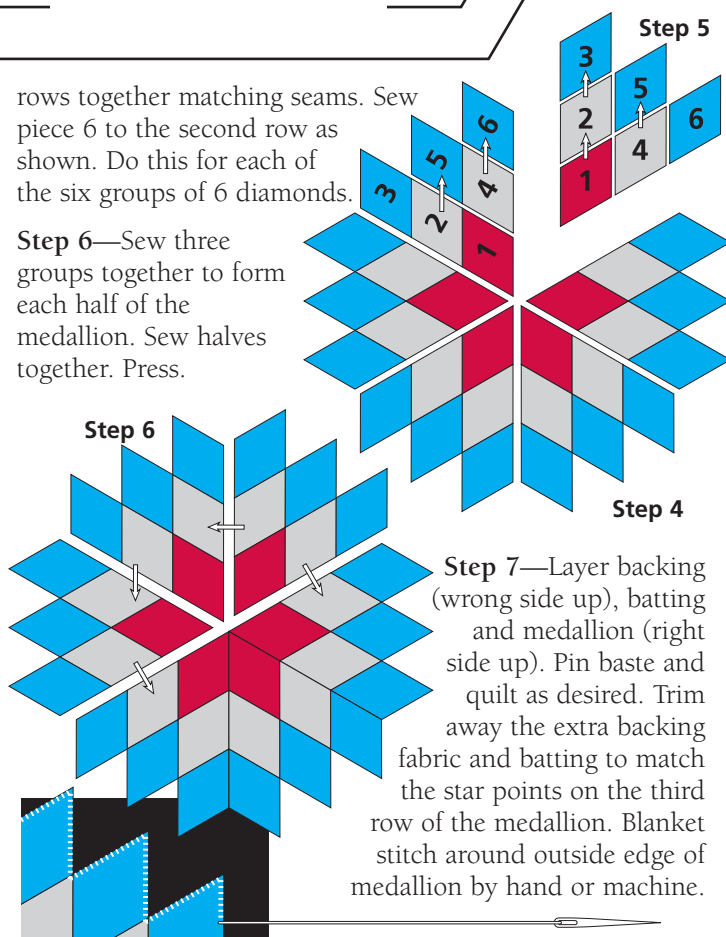


**Step 4**—Separate the medallion into 6 groups of 6 diamonds as shown. Each group contains one diamond from the Center Star, two from Row 2 and three from Row 3. Together they form a pie-shaped wedge of the medallion.

**Step 5**—The pieces are labeled numbers 1-6 in the diagram. Sew pieces 1, 2 and 3 together to form a row. Press all seams in one direction. Sew pieces 4 and 5 together to form a row. Press all of these seams in the other direction. Sew these two

rows together matching seams. Sew piece 6 to the second row as shown. Do this for each of the six groups of 6 diamonds.

**Step 6**—Sew three groups together to form each half of the medallion. Sew halves together. Press.



**Step 7**—Layer backing (wrong side up), batting and medallion (right side up). Pin baste and quilt as desired. Trim away the extra backing fabric and batting to match the star points on the third row of the medallion. Blanket stitch around outside edge of medallion by hand or machine.

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BY SUSAN FEARS



## Black Rose Blouse

### BASIC SUPPLIES:

- Sewing machine
- Purchased Linen Shirt
- Embroidery machine
- Desired lace embroidery designs or collections
- Wing needle, size 100/16
- Embroidery needle, size 70/10 or 75/11
- Universal needle, size 80/12 or 90/14
- Ultra Clean and Tear Stabilizer
- Non-permanent fabric marker or fabric pencil
- Isacord embroidery thread
- Fine embroidery thread or heirloom thread (60 or 80 weight cotton)
- Perle cotton cord, size 8 in matching or contrasting color
- Purchased lace for hem
- Leather Roller Foot #55
- Cording Foot #25
- Patchwork Seam Guide
- Piping Foot #38 (optional)
- Recommended Reading: *Fine Machine Sewing* by Carol Laflin Ahles

Our lives are filled with occasions that call for special garments that rise above the ordinary, but who has time to make them? In the sewing room, as in the kitchen, not everything we make needs to start from scratch. Occasionally we need a project that takes less time and planning, but that still provides the opportunity to exercise our creativity. Purchased garments afford us the ability to customize an outfit without taking a lot of time out of our busy schedules. Linen blouses provide the perfect canvas for orchestrating customized details.

Working with black thread on brown linen creates a strong contrast and a striking appearance, while a matching color would create a subtle tone-on-tone effect. The embroidered rose is from the Studio BERNINA Austrian Laces embroidery collection. Use Isacord embroidery thread in the needle, and stabilize the stitching area with Ultra Clean and Tear stabilizer.

A corded entredeux stitch edges the collar and sleeves and is created using fine embroidery thread, a Wing Needle, perle cotton cord, Cording Foot #25 and the Patchwork Seam Guide. Select the entredeux stitch and adjust the Stitch Length to 2.8mm and Stitch Width to 3mm. Thread the



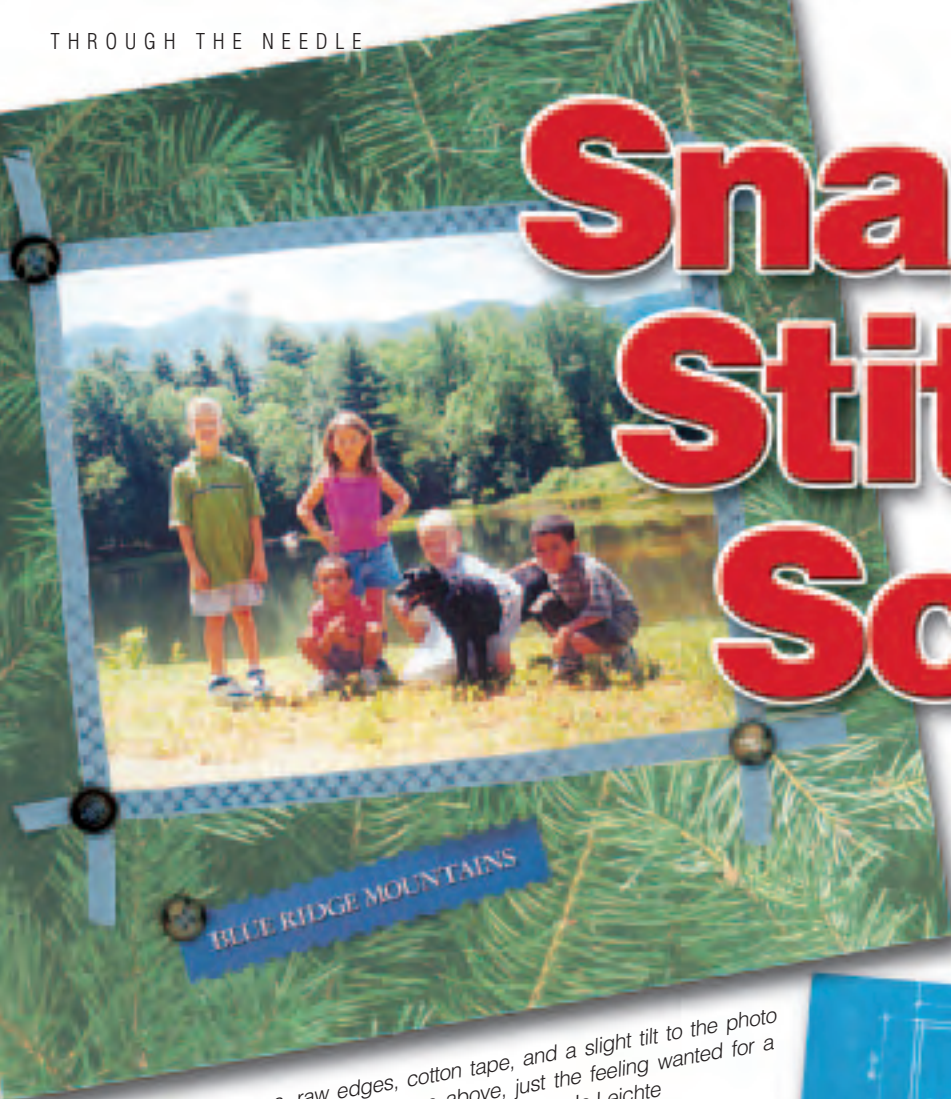
bobbin and Wing Needle with lightweight cotton embroidery thread. To incorporate the cord into the entredeux stitch, open the small black latch at the front of the foot and place lengths of cord through the second and fourth grooves; close latch. The cords will automatically be placed close to the wing needle where they will be enclosed in the entredeux stitching, allowing the cords to run closely to the Wing Needle and be easily incorporated into the stitch. For accurate placement, attach the Patchwork Seam Guide to the arm or the machine, then adjust to align with the edge being finished. At ends, bring thread tails to the back of the work and tie into knots before clipping.



Insert a Universal needle and thread with Isacord or construction thread. Attach purchased black lace to the shirt hem using Leather Roller Foot #55, the perfect accessory for stitching along a curved line. For lace trims with straight headers, use Piping Foot #38 to stitch the lace to the hem; the cut-out under the sole easily accommodates the uneven layers.

# Snap, Stitch & Scrap

BY CARRIE GORR & JO LEICHTE



Mismatched buttons, raw edges, cotton tape, and a slight tilt to the photo create an informal look on the page above, just the feeling wanted for a relaxing vacation in the mountains. Page design by Jo Leichte

## A WHOLE NEW CRAFT

The art of preserving memories has come a long way since the days of photo albums with black pages and little black photo corners. Today scrapbooking has become a national pastime, with specialized shops and craft stores in little towns and big cities stocking a bewildering array of papers, stickers, writing implements, die-cut shapes, and much, much more. Did you know that your sewing machine can also be used in scrapbooking? Decorative stitches, threads, and odds & ends from your sewing basket add elements that provide interest and identify pages as uniquely your own.

## THE RIGHT PHOTOS

It's easy to get carried away when taking vacation photos, then realize after developing the film that one has 120 photos of the hotel, but none of the people you met or places you visited. Make it a habit to take at least one "people" photo and one "place" photo everywhere you go. In addition, experienced scrapbookers know that along with photos, souvenirs such as postcards, ticket stubs, maps and menus add variety to a page design.



The miniature map of Wisconsin on the postcard and the boat tour ticket stub add color and contrast to this page, while the wavy blue decorative stitches and paper contribute to the “watery” atmosphere. Page design by Carrie Gorr

## SECURELY STITCHED

One of the easiest applications for stitches is securing photos and other elements to the page. Experiment with a variety of stitches and threads on scraps of paper and photos to find the ones that are the most appealing for a particular theme. Zigzag, honeycomb, and feather stitches are available on most sewing machines; if you machine has lots of decorative stitches, this is a great place to use them. It's also quite easy to “frame” a photo with ribbon or other flat trims. Place the ribbon over the edges of the photo, folding or overlapping at the corners. Beginners may want to secure the trim in place with a bit of glue stick before stitching. Corners can be left plain, or embellished with a button (also sewn by machine!). Buttons are also great for securing small items to the page, or used simply as decorative elements on a page. Check out the supply of novelty buttons at your local sewing stores – they often have the best button selection in town.

## PAPER STITCHING TIPS:

When stitching on paper use a longer stitch length than normal. Short, tiny stitches will cause the paper to “perforate” and pull apart.

Be aware of the texture and composition of the paper you select. If it has natural elements such as leaves, twigs, etc., stitch around these as much as possible to avoid breaking needles.



Stitching paper will dull machine needles so keep these separate from other needles and use them only for paper stitching. *Note: Bent or burred needles will not stitch any better on paper than they do on fabric. They cause skipped stitches and patterns that don't form properly; they can also cause damage to your machine so discard any when you discover them.*

The “View the World” flyer from an architectural tour of the Sears Tower in Chicago set the tone for the design of these two pages (to the left). “Blueprint” paper, yellow cardstock, and variegated blue and yellow thread echo the colors of the flyer, and decorative stitches mimic the shape of a city skyline. Page design by Carrie Gorr

# There's No Ship Like *Friendship*

BY ANNIE UNREIN

*G*inny Affleck, Pati Beck, Joann Laub, and I, all members of the Dixie Quilt Guild in St. George, UT, worked almost 300 hours over three months to make the quilt, "The Friend Ship", for entry in the BERNINA® of America Quilt Guilds for Charity Contest. It turned out to be well worth the time because our quilt won top honors and each of us received a trip to Houston, TX for the IQF Quilt Show this fall.

The theme for the contest was "Friendship" and the winning quilt was to be displayed at the BERNINA® booth during the 2003 Houston International Quilt Festival in October. Quilts were judged by BERNINA® of America, then forwarded to the guild's chosen charity. After much consideration, we selected YouthLINC (youthlinc@earthlink.net) to receive our quilt.

YouthLINC enables Utah students to participate three international service programs: a school for the deaf in Kenya, Africa; a school for the disabled in Mexico; and a school in the rainforests of Peru. Students must complete service locally to receive a scholarship, which pays for part of their trip. Professors, doctors, and other professionals accompany the students on the two-week trips. YouthLINC raises money to cover trip expenses through fundraisers, so they were happy to accept our quilt for their upcoming needs.

We were able to speed the process of making the quilt by using a quilt background that I had made in a winter class at Whimsy Cottage in Heber City. The class focused on story quilts and was taught by international quilting teacher, Mary Lou Weidman. Weidman, who started her design career doing paintings, was used to having a canvas in front of her. She would fill in the background color and then go back and fill in the rest of the colors in her subjects. She taught us her technique for making the entire quilt background first, borders and all.

With our quilt "canvas" ready to go, it was time for us to decide on a design. We started by collecting quotes pertaining to friendship and brainstorming ideas for designs to interpret the quotes. After a long evening of idea sharing, we settled on this quote: "There are big ships and small ships, but there are no ships like



friendships." There would be three intrepid sailors (representing YouthLINC's three international programs) in a homemade sailboat navigating life's stormy seas. A seasick kitty, a happy puppy, and lots of fish in the swirling waves would complete the scene.

Pati Beck drew the design for the quilt and then we started "auditioning" fabrics for the various components. Once all the pieces were cut, we appliquéd them to the background using a machine appliqué technique developed by award-winning quilter Sharon Schamber of Jensen, Utah. Schamber taught her technique at the Dixie Quilt Guild's annual Zion Retreat in 2002.

Other Dixie Quilt Guild members were instrumental in completion of the quilt. Margaret Miller expertly machine quilted the top using threads donated by Heather Purcell of Superior Threads. Quilted into the background are octopus, starfish, waves, clouds, and many other fun designs. Cory Allender bound the edges of the quilt and attached a hanging sleeve so that the quilt can be easily displayed.

*Editor: The two quilts that won Honorable Mentions in the contest are very different from the winning quilt in style but were made with just as much enthusiasm and desire to help.*

# Honorable Mention Winners



**Name of Quilt:** Hearts for the Cure  
**Quilt Guild:** Miss Stephanie's Finishing School  
 Couer d' alene, ID  
**Made by:** Dawn Forest  
**Donated to:** Susan G Komen Foundation



**Name of Quilt:** A Lifetime of Friends  
**Quilt Guild:** The Friendship Stitchers  
 Brecksville, OH  
**Made by:** Dianne Young & Fran Salley  
**Donated to:** Habitat for Humanity



**Read a Victorian  
Quilt Mystery!**



**See How Balis  
are Made!**



**Learn a  
new Block!**

*Gaelle Bessé*—if you had been a member of Mr. B's Preview Pack Club this year, these are just a few of the features you would have enjoyed! What's the Preview Pack Club? A great fabric and news club! Our Members receive four information-packed *Fat Quarterly* newsletters a year, along with 25-50 four-inch swatches of a brand-new Benartex fabric collection. We offer challenges, articles, patterns and news about designers and shows—all for just \$18.00 a year, or \$30.00 for two years. It's a wonderful value! No wonder our members have joined year after year!



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TTM

**artista 200E**

# Baseline Alphabets & the Hat Hoop Insert

BY JO LEICHTE

**Question:** *How can I make the lettering on my hat curve like the inside edge of the brim?*

**Answer:** *Use the Word Art features of the **artista** 200E to curve lettering as described below.*



Notice that the seam between the brim and crown of the hat is nearly the same shape as the curvature at the lower edge of the Large Oval Hoop. When planning your text, use the lower edge of the on-screen hoop as your guide.



The sample has two lines of text – “Through the” and “Needle”. Both were programmed separately, using the Blackboard alphabet, and moved to the lower edge of the hoop. After programming the text, select the third U-shaped lettering option – the **artista** 200E automatically curves the lettering into a shallow “U” shape. Adjust the size and spacing of letters as desired.



When all adjustments have been made to the design, retrieve all the elements and move them to the center of the hoop. Select OK to process the stitching. Follow the directions included with the Hoop ‘N’ Buddyz Hat Hoop Insert to position the lettering on the crown of the hat. Be careful to position embroidery so as not to stitch through the brim seam or metal grommets.

Embroider hat as directed in Hat Hoop Insert instructions.



# BERNINA® Featured FOOT



## Coverstitch Foot & NEW! Coverstitch Hem Guide

Create professional-looking coverstitched hems – it's easy!

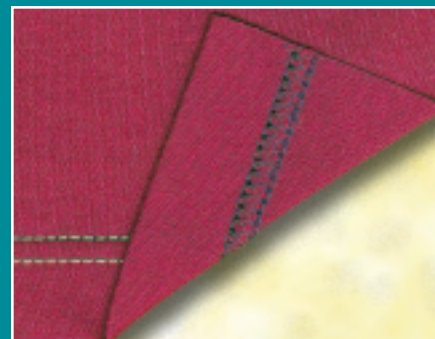
Designed to work with the cover stitch, the Coverstitch Foot (also called the Compensating Foot) has two “floating toes”, one on each side of the foot. The “floating toes” help guide the fabric under the foot and prevent sideways motion when stitching hems and seams.

The new Coverstitch Hem Guide is engineered to guide and position the hem so that the stitching is positioned an even distance from the fold, and the raw edge is captured within the looper stitches of the coverstitching. Used in conjunction with the Coverstitch Foot, the new Hem Guide guarantees perfect, professional-looking hems.

*TIP: Create decorative hems using heavier threads such as Mettler 30 weight cotton embroidery thread or YLI Jeans Stitch (shown in the photos) – both are available in a wide range of colors, including variegated colorways.*

- Set serger for wide or narrow coverstitch as desired, using the Coverstitch foot.
- Fold hem to the wrong side; press in place. Trim hem allowance to desired depth, between  $\frac{5}{8}$ " to 1".
- Attach the Coverstitch Hem Guide to serger using the two attachment screws. Loosen adjusting screw and adjust the depth of the guide to match the folded hem; tighten screw.
- With the right side of the garment facing up, place the hem under the presser foot and guide the hem allowance into the guide so that the fold is against the right side of the guide (1), the hem allowance wraps around the “shelf” of the guide (2), and the raw edge is against the left side of the guide (3). BERNINA®'s exclusive Coverstitch Hem Guide is for use with BERNINA® serger models 2000DCE, 2500DCE, 2500DCET, 1300DC, and Funlock 009DCC.
- Stitch hem, guiding folded edge into the attachment.

Wide  
3 thread  
coverstitch



Narrow  
3 thread  
coverstitch

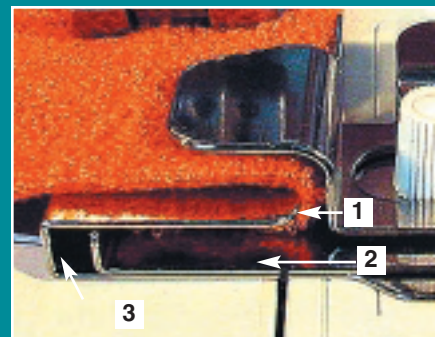


4 thread  
coverstitch



Attach hem guide  
to bed of serger.

Place folded hem  
into the guide.



# Fantastic Felines VEST

BY MARLEE CARTER

Cote Bros. Sewing Machines, Auburn, ME

**W**hen the *Fantastic Felines* embroidery collection came out, I just knew I had to make a vest. When trying to decide on fabric and looking through my stash I realized that I had one piece of silk noil that I had dyed and it was just the right color to go with all those cats.

## CURVED PATCHWORK PATTERN

Lay out the pieces of your vest pattern, aligning the side seams. Trace the entire vest outline onto tracing paper to create a master pattern for planning your garment. Draw gentle curves to break the vest into smaller pieces, keeping in mind where each embroidered cat will be. Keep the size of the sections in scale with the embroidered cats.

When you are satisfied with the shapes and arrangement, **TURN THE TRACING OVER**. Number or letter each section. Mark each section that will have an embroidered cat. Draw 2-3 registration marks across each seam in several places.



Place a sheet of freezer paper (paper side up) over the tracing. With a permanent marker, trace each section, including numbers and registration marks. Cut the pieces apart along the drawn lines. Iron each piece to the **WRONG** side of your fabric. Using a small rotary cutter, cut just outside the lines on the freezer paper, leaving about a  $\frac{1}{8}$ " seam allowance. Transfer registration marks from the freezer paper to the seam allowance of the fabric. Place each piece into position on the master pattern. Continue until all pieces are cut.

## Supplies:

- Studio BERNINA® Fantastic Felines embroidery collection by Laurel Burch
- Assorted Isacord embroidery threads
- Patchwork Foot #37 or Straight Stitch Foot #13
- Your favorite vest pattern
- Fabrics as required by pattern (sample uses hand-dyed silk noil)
- Fabric for embroidery (sample uses white/cream silk noil)
- 8-10 black & white prints
- Tracing paper
- Freezer paper
- Fine permanent black marker
- Paper scissors
- Small (18mm) rotary cutter and mat
- Wash-away fabric marker

## EMBROIDERY

Stitch 6 to 8 embroidery designs on white/cream silk noil as desired.

## BLACK & WHITE CURVES

The black and white banded curves are sewn with the stitch and flip method, using the freezer paper pattern piece as a base. Set machine for a straight stitch with a length of 2mm (the short stitch length makes it easier to remove the freezer paper later). Starting at the narrowest end, place two pieces of fabric right sides together (RST) and sew to the paper side of the freezer paper along the very edge of the pattern piece. Trim seam allowance to approximately  $\frac{1}{8}$ ". "Flip" fabric and press open. Continue in this manner, placing the next fabric RST and stitching on the paper side. Press each piece as it is added for a nice, smooth curve. Do not pay too much attention to the sides of the curve while creating the band; when piecing is complete, trim seam allowances to approximately  $\frac{1}{8}$ ".

## CURVED PATCHWORK PIECING

Position all curved patchwork pieces on the master pattern. Pick up two adjacent pieces. Remove freezer paper, then place fabrics RST and sew using a narrow  $\frac{1}{8}$ " seam allowance. This is easier to do if you DO NOT use pins. Engage the Needle Stop Down function of your machine. Begin by lining up the beginning of the seam and taking just a few stitches. Continue stitching the seam, holding the top fabric in your left hand and guiding the lower fabric with your right hand, aligning the edges and registration marks as you sew. Do not pull – just gently place the top fabric over the lower fabric. Press seams to one side. Continue until all pieces are sewn together.

## VEST CONSTRUCTION

Place the master pattern over the patchwork and trim fabric as needed. Use the completed patchwork piece as a pattern for cutting the lining.

Sew lining to vest along all edges except shoulder seams. Trim and grade seams, then turn vest right side out through one of the shoulder seams. Place patchwork shoulder seams RST; sew, extending stitching past patchwork/lining seams approximately  $\frac{1}{2}$ " on each end of the seam. Turn under seam allowance of lining; finish seam by hand.



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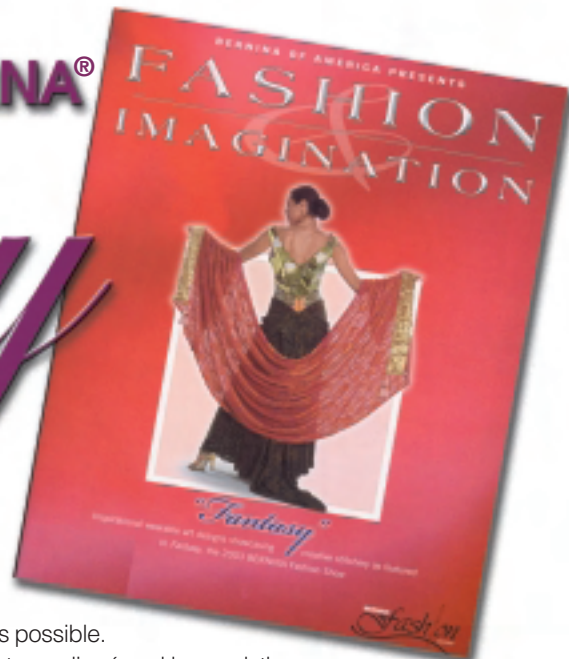
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# The 2003 BERNINA® Fashion Show: *Fantasy*

BY JO LEICHTE



"Fantasy" is the theme of the 2003 BERNINA® Fashion Show and 49 designers interpreted this in the most interesting, imaginative ways possible.

From quilting to embroidery to appliqué and beyond, the techniques featured on these garments will challenge your ideas of what can be done with fabric, needle, and thread. The 2003 BERNINA® Fashion Show debuted at the International Quilt Festival in Houston, Texas. Here's a peek at some of the amazing garments that came down the runway. All of the garments are showcased in the 2003 edition of *Fashion & Imagination*, available at your local BERNINA® dealer, Barnes & Noble Bookstore, and other magazine outlets. In addition to wonderful photos of these inventive garments, vivid descriptions – written by the talented Susan Voigt-Reising – bring the garments to life, detailing the creation of each wearable work of art and the imaginative use of materials and techniques.

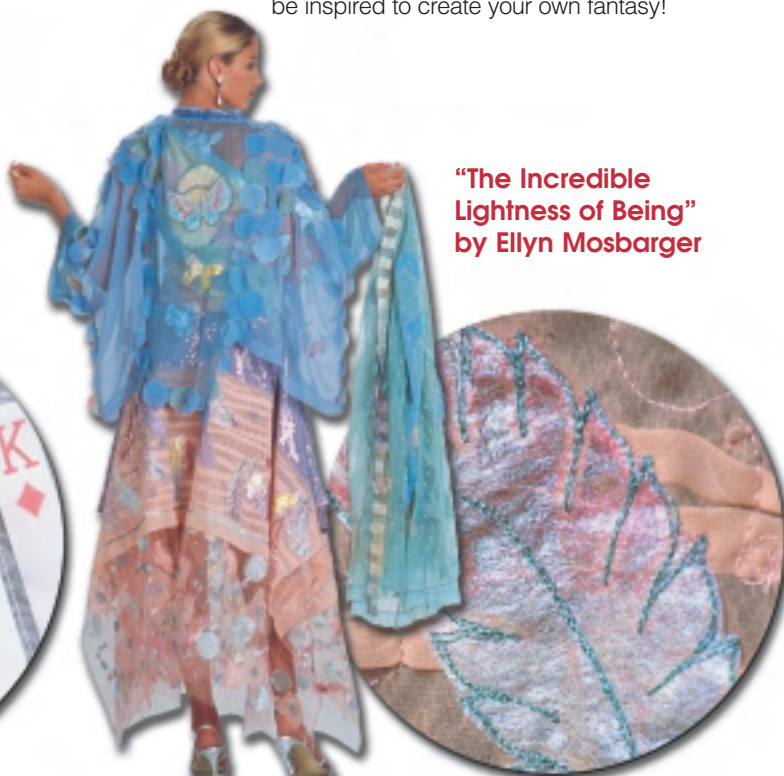
**"Heian Harmony"**  
by June Colburn  
(also shown on cover)



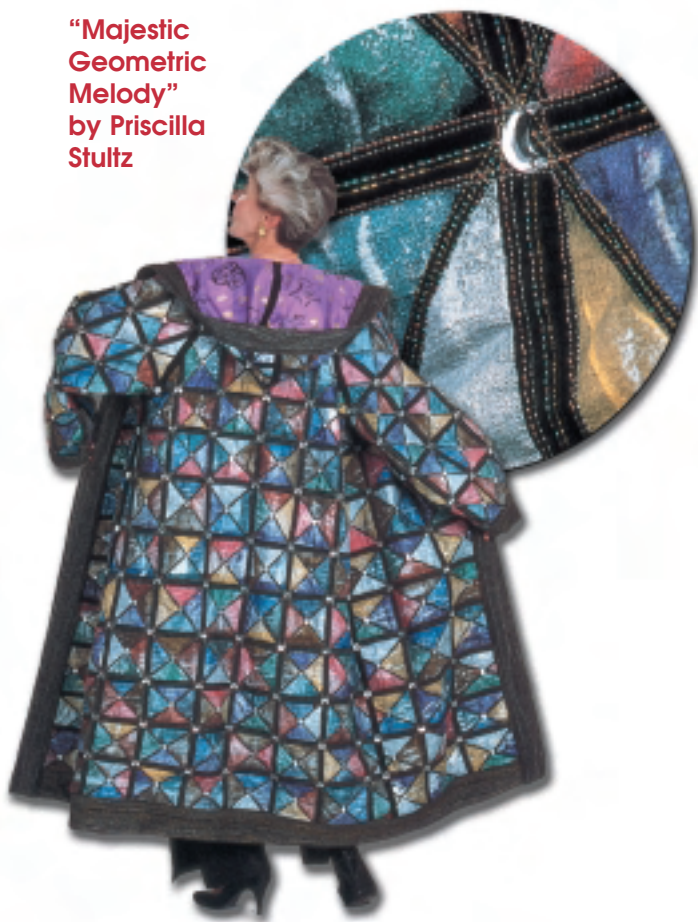
**"Queens Are Wild"**  
by Cynthia D. Friedman



**"The Incredible Lightness of Being"**  
by Ellyn Mosbarger



**"Majestic  
Geometric  
Melody"  
by Priscilla  
Stultz**



## The 2003 BERNINA® Fashion Show: Fantasy TRAVEL SCHEDULE

**JANUARY 25 – FEBRUARY 1, 2003**

Phoenix, AZ: Quilting in the Desert

**FEBRUARY 26 – 29, 2004**

Puyallup, WA: Sewing & Stitchery Expo

**MARCH 26 – 28, 2004**

Chicago International Quilt Festival

**APRIL 16 – 18, 2004**

Toronto, Ontario, Canada:  
Creative Sewing & Needlework Festival

**APRIL 29 – MAY 2, 2004**

The Hague, Netherlands: Patchwork & Quilt Expo

**MAY 20 – 23, 2004**

Pittsburgh, PA: International Quilt Market

**JUNE 23 – 27, 2004**

Atlanta, GA: BERNINA University (*BERNINA® Dealers only*)

The 2003 BERNINA®  
Fashion Show:  
*Winners*

**Winning  
Fashion Show  
garments pictured  
on Page 22**

**Charlotte Warr Andersen** - Salt Lake City, Utah

Charlotte teaches internationally, encouraging her students to "draw out their own visions and creativity." She specializes in one-of-a-kind pictorial quilts and has authored two appliqué books featuring the unique layering techniques she employs to obtain dimensional, life-like images. Her quilts have won an array of prestigious awards, including two Best of Shows at the Houston International Quilt Festival. Wearable art is another of Charlotte's passions, a pursuit which has led her to eight Fairfield/BERNINA® fashion shows. She dedicates this year's creation to her mother, Marty Warr, who taught her to sew. Mary died April 25, 2003, just as Charlotte was beginning her garment.

**Jennifer Stern** - Manchester, Connecticut

Jennifer credits working with a talented group of women at Manchester Sewing Machine Center in 1997 with invigorating her interest in sewing and developing her creative spirit. She quickly focused her energy on exploring the possibilities afforded by digitizing software and began creating original embroidery. "I'm

always developing ways to achieve different effects with threads, stabilizers and fabrics," says Jennifer. "I also love to combine my original embroidery with traditional quilting techniques in unconventional ways." Jennifer's gowns featuring her original embroidery have won several awards. She tests embroidery designs for *Threads* magazine and regularly teaches sewing classes.

**Frances Krupka** - Traverse City, Michigan

Frances has been making clothing for herself and family for more than 40 years, thanks to skills taught by her mother and grandmother. Fran caught the quilting bug in the '80s and discovered wearable art soon after. Her original patchwork designs, sold as Franceska Creations, have been juried in IQA shows. Her most recent penchant is recycling rescued neckties into unique pieces of art. The year 2002 was an exciting one for Fran. In addition to the publications of *Tied Up!*, a book of necktie designs, it included a daughter's wedding and two prestigious quilting awards. This year is proving to be just as busy, highlighted by a move from London to Michigan's wine country.

**The Crème de la Crème  
Award**

***“Josephine’s Amazing  
Neutral-Colored  
Dreamcoat”***

by Charlotte Warr  
Andersen

Winner of a  
BERNINA® *artista* 200E  
embroidery system.



**The Viewer's Choice  
Award**

***“Black Tie Affair”***

by Frances Krupka

Winner of a BERNINA®  
virtuosa 153 Quilter's  
Edition sewing  
machine.



**The Judge's Choice  
Award**

***“Floral Fantasia”***

by Jennifer Stern

Winner of a  
BERNINA® *activa* 135S  
Patchwork Edition  
sewing machine



# Rows of Quilting



*"Mary, Mary, quite contrary,  
how does your garden grow?"  
"With cockle shells and silver bells,  
and pretty maids all in a row."*



**KARIN  
HELLABY**

Owner of Quilters Haven, a sewing center and fabric shop in Suffolk, England, Karin won the Michael Kile Scholarship – International Retailer of the Year – from Quilts, Inc. in 1998. She has written and self-published three books – *Sew a Row Quilts*, *Magic Pillows*, *Hidden Quilts*, and *Sew a Row Projects* – and teaches classes at quilting events around the world.

BY SUSAN BECK

The beauty of rows of flowers in a garden can only be equaled by rows of patchwork designs uniquely combined to create colorful quilts. Karin Hellaby developed a creative approach to quickly and easily make quilts based on a "magic" formula that lets you create your own unique quilt with fast and accurate patchwork. When asked what inspired her to create quilts by rows, Karin says, "As a textiles teacher I have always felt that teaching students techniques eventually gives them the confidence to create their own individual quilts. I felt row quilts would enable sewers to try patchwork while giving them a very simple formula to incorporate the patchwork into their own design quilts."

The advantage of the row concept – stitching patchwork blocks, joining the blocks to make a row, and then sewing the rows into a quilt top – can be understood by everyone. Karin's first book, *Sew a Row Quilts*, is a resource that takes students through dozens of techniques, all of which can be sewn into 4" and/or 8" blocks. Each technique is described in a simple, quick, and efficient way. "The choice of block size is made by the stitcher", Karin says. "All one has to remember is that two 4" blocks equate to one 8" block. The quilt variations are tremendous as there are so many choices, and formulas are given for numbers of blocks and rows needed to make standard-sized quilts from crib to king size."

A great text for all skill levels, *Sew a Row Quilts* is arranged to start with skills needed by beginning piecers, and moves students through to an advanced level and total addiction to this absorbing craft. According to Karin, "Many have used the book to teach themselves. I have been shown quilts that have been made in two weeks by sewers who have never tried patchwork and quilting before. Quick success like this is a great start and keeps them coming back for more fabric, projects and more sophisticated machines. Experienced quilters use the book as a reference tool; many have never before tried techniques such as migrating geese and using quilting stencils for bias, reverse appliqué and Italian corded quilting work."

Karin's latest book, *Sew a Row Projects* was launched in September of this year. She has designed some unique patterns utilizing multi-technique *Sew a Row* quilt techniques. Although this project book refers to techniques in *Sew a Row Quilts*, there are many new ideas, such as a great new way of putting together reversible quilts using a sew and flip method. Ideas for making funky folders and tote bags are given with many inspiring examples. This is a project book with a difference, with suggestions for many variations and adaptations encouraging readers to use these projects as a jumping off point for their own unique creations.

# "SEW Welcome"

BY KAY LYNCH

**NOTE:** The design shown on the hanger is available on the **artista** 200 CD and the **artista** 165-185 card formats only. For other machines, combine alternate designs and hoop separately if needed.

## PREPARE WOODEN PLAQUE:

- Lightly sand the 9" x 12" wooden plaque if needed and wipe to remove any dust.
- Apply a thick layer of ivory acrylic paint and allow it to dry. (This will be the color of the "cracks".)
- Apply the crackle medium and allow the crackle medium to dry until tacky. (Refer to manufacturer's instructions for details.)
- Apply a white layer of paint over the crackle. The cracks will begin to appear in just a few minutes. Allow it to dry completely.
- Spray the entire piece with a paint sealant spray and allow it to dry thoroughly.

## EMBROIDERY INSTRUCTIONS:

- Spray two layers of OESD Heavy Weight Cut-Away Stabilizer together with temporary adhesive spray.
- Spray the top of the two stabilizers and adhere to the wrong side of the rectangle of fabric.
- Hoop the three layers as one and attach the hoop to the machine.
- Stitch the welcome sign design. **NOTE:** It is absolutely necessary to clip thread tails and jumps between each color change for cross stitch designs to prevent thread traps.
- Remove hoop from the machine and the fabric from the hoop. Do not remove the stabilizer from the back of the project.



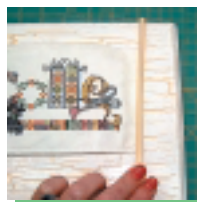
- Trim the embroidered rectangle to 4" x 9" keeping the design centered.



- Zigzag or serge around the outside edges of the rectangle.

## ASSEMBLE THE PROJECT:

- Place the batting rectangles 1 3/4" from the top and the sides of the painted wooden plaque.
- Glue the batting in place with a small amount of glue from the hot glue gun. Add a small amount of glue between each of the layers of batting to secure in place.
- Center the embroidered rectangle over the batting.
- Secure the edges of the embroidered rectangle in place. Use a wooden chopstick to "flatten" the edges after gluing.
- Continue until all edges are glued in place.
- Glue the pink tape in place on top of the zigzag stitching or serging around all four sides of the embroidered rectangle.
- Glue the yellow tape in place, and then the green tape.



- Space the hooks evenly across the lower edge of the plaque and tap into place.
- Attach the picture hanger to the back of the project.
- Hang keys or small sewing gadgets from the hooks.

## SUPPLIES:

- Designs from OESD Licensed Design Collection 778 "Everyday Treasure" by Diane Arthurs" available in the following formats: **artista** 200 cd/**artista** 165-185 card/Babylock, Brother, Deco, and compatibles card / Viking Rose, Viking Iris, Viking 1+
- Isacord Polyester Embroidery Thread
- OESD Bobbin Thread
- OESD Heavy Weight Cut-Away Stabilizer
- Temporary Spray Adhesive
- 9" x 12" Rectangle white Fabric for Embroidery
- Three Rectangles of Batting cut 4" by 9"
- 9" x 12" Wooden Plaque
- Ivory and White Acrylic Paint
- Crackle Medium
- Wood Spray Sealant
- Hot Glue Gun
- 4 Push Pin Hangers
- 1 Picture Frame Hanger
- Three 1/4" Wide Tape Measures in desired colors by Nifty Notions
- Wooden Chopsticks

# Stitch Recipe

*Show your patriotic spirit with a fun and simple stitch recipe!*

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...

## Stars & Stripes



Begin by planning your row spacing. The rows in the sample are approximately  $\frac{1}{2}$ " apart, with 9mm wide stitches. If your stitches are 5mm wide, you may want to place your rows closer together.

Choose thread according to the desired final appearance: for a matte finish use cotton threads such as the red 30 wt. cotton and subtly variegated blue Oliver Twist shown in the sample; for a shiny finish use 30 wt rayon or polyester embroidery threads.

Needle – Use a size 90/14 machine embroidery needle.

Create the following stitch combination using the MEMORY feature of your machine:

Stitch 906 (star)	Default setting	(Note: Numbers listed are <i>artista</i> stitch numbers, look for similar stitches on your machine.)
Stitch 417 (satin chevron)	Default setting	
Stitch 906 (star)	Mirror Image	
Stitch 417 (satin chevron)	Mirror Image	

Save this combination. Using blue thread, stitch every other line, staggering the starting point of each row to create more visual interest.

To create the red stripes, select Stitch 414 (satin wave). If your machine has a Pattern Extend feature, lengthen the pattern to your personal liking. Stitch every other row (between the blue stripes), again staggering the starting point of each row.

**WANT TO LEARN MORE?**

For more Stitch Recipes, visit the Sewing Studio at: [www.berninausa.com](http://www.berninausa.com)

# Taste of TECHNOLOGY

BY JENNIFER GIGAS

## SUPPLIES

- BERNINA® *artista* Designer Plus version 4.0
- *artista* 200E
- Mega Hoop\*
- Embroidery design collections of your choice\*\*
- Embroidery thread
- Temporary fabric adhesive
- Poly Mesh stabilizer
- Aqua Film water-soluble stabilizer
- Organ needles for embroidery
- Small, sharp scissors for trimming appliqués
- Size 80/12 Universal or Sharp needles for construction and quilting
- Patchwork Foot #37 (1/4" foot)
- Walking Foot #50
- Freemotion Quilting Foot #29/29C
- Bias Binder Attachment #84 and Foot #94
- 1 packet Bead Soup to coordinate with quilt
- 1 packet QRI Designer Threads "Frieze" to coordinate with quilt
- Monofilament thread
- Stencil burner
- Polyester organza
- Quilt fabrics (100% cotton)
- Batting

\*If embroidering appliqués using the 200E embroidery module, it is necessary to use the Mega Hoop to accommodate the size of the appliqué pieces. You may opt to attach the appliqués by sewing machine.

\*\*Featured quilt combines designs from the Cutwork and Crewel embroidery collection by Iris Lee, Sue Box Artistic Adornments CD, and Tassels & Trims II embroidery collection by Louisa Meyer.

Quilting and embroidery worlds collide in this quilt. Utilizing a number of new features found in the V4 BERNINA® Embroidery Software along with the power of the *artista* 200E sewing and embroidery system, this quilt offers a taste of sewing technology. The BERNINA® Quilter program was used to plan this quilt, then a touch of this and a pinch of that were added – still using the Quilter program – to achieve just the right look.

The following is an overview of the techniques used to create the featured quilt. You'll notice that there are some diversions from customary quilting and embroidery practices. For more detailed

information, consult the BERNINA® *artista* software User Manuals and the *artista* 200E Owners Manual.

## QUILT TOP LAYOUT

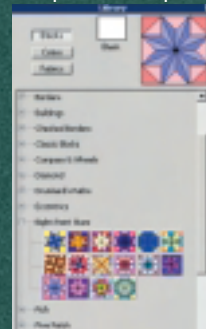


Color combinations can be previewed without wasting time or fabric sewing multiple test

blocks. Favorite combinations can be printed and auditioned in various color-ways before beginning a project.

- Select the desired layout – square or on-point – including the number and size of blocks.

- Select favorite blocks and fabrics. (Featured quilt uses *Triangle 2* from the *Diamonds* folder and the *Hibiscus* block from the *Appliqué/Hawaiian* folder). For a medallion



block, as in the center of the sample, do not select a block style. Instead, simply fill with fabric.

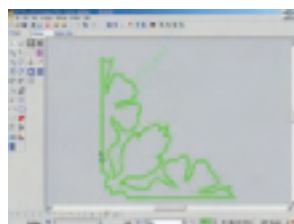
- When layout is complete, print a shopping list and construction information for each block.

## EMBROIDERED APPLIQUÉ



Embroider appliqué with perfect tapers and miters every time. Using the new Partial Appliqué tool, appliqué with multiple pieces are created automatically.

- Scan each appliqué piece, then open Designer Plus software and digitize each shape. Select an appliqué object; open the Object Properties Dialog box. Fine tune the satin stitching and select the Trim In Place option; this adds a stop after the placement line is sewn, allowing excess fabric to be trimmed before satin stitching is sewn.
- Delete the graphics from the design file. Save design. Send to embroidery machine.



- Stitch appliques. The machine sews out a placement line and then stops. Position appliqué fabric, then restart the machine. Tack down stitches are sewn; when machine stops, carefully trim away excess fabric. Restart machine and complete applique stitching.

## BLACKWORK ACCENT FABRIC

The small triangles surrounding the center block are pieced with base fabric that has been stitched with Blackwork fill to add texture, color and dimension.



- Select the largest hoop available for stitching blackwork accent fabric.
- Select the Rectangle tool, Blackwork fill (found in the Craft Stitch toolbar), and digitize a rectangle that covers the entire

stitching area within the hoop.

- Select the rectangle, open Object Properties, then select a Blackwork fill, altering layout if desired.
- Save file; send the design to your embroidery machine. Stitch.

At this point, the top of the sample quilt was pieced, then spray basted to the batting (do not attach backing at this time). The center block was channel quilted using Walking Foot #50 and the quilters securing stitch (#324) on the *artista* 200. *Note: While the center medallion embroidery could have been completed prior to construction, channel quilting the central block first eliminates the need to stop and start stitching to avoid sewing over/through the medallion.*

## EMBROIDERED CENTER MEDALLION

- Create a square the size of the center using the Rectangle tool and a Single outline stitch.
- Insert a floral element; while selected, select the Wreath tool, six spokes. Position duplicates in a pleasing arrangement. *Note: Do not let the spokes overlap, as the resulting wreath is larger than the hoop and will need to be split.*
- Print a template; save design.
- Delete the square. Select the Mega hoop and Manual Centering. Select and delete half of the wreath. Save as "wreath 1".
- Select Undo. Select other half of wreath and Delete. Save as "wreath 2".
- Print templates to aid in positioning embroidery.
- Embroider center block.

## EMBROIDERED CORNER SQUARES



- Create a square the size of the corner block using the Rectangle tool and a Single outline stitch.
- Insert a cutwork design. Select the Closed Curve tool and Lace fill from the Craft Stitch toolbar. (*Hint: Select a color that is not in the cutwork design.*) Digitize around the large open areas in the cutwork design.
- Select Color Film and drag the lace to the beginning of the stitch sequence.
- Select everything except the square, select Mirror Merge Horizontal/Vertical.

- If block is larger than the hoop, split as for the central medallion.

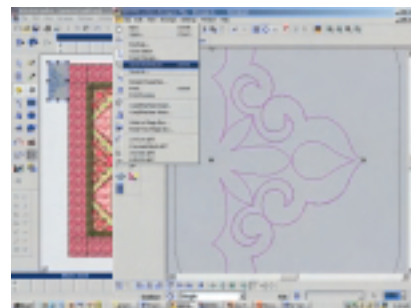
- Print templates. Stitch corner blocks.

## FREE-STANDING APPLIQUÉ

The center of each corner square is embellished with an embroidered appliqué held in place with beads.

- For filled designs, hoop two layers of Poly Mesh. Embroider, then burn away stabilizer around outer edges. Set aside.
- For open designs, hoop polyester organza with 2-3 layers of Aqua Film. Embroider, then burn away stabilizer around embroidery. Set aside.

## DECORATIVE QUILTING



Included with BERNINA® Quilter is a folder of beautiful quilting motifs by Holice Turnbow.

- Hoop a layer of Aqua Film; spray with temporary fabric adhesive. Place quilt top/batting over hoop; finger press in place.
- Embroider. When complete, trim excess stabilizer from around embroidery.

## UTILITY QUILTING

- Spray baste backing fabric to batting.
- Using Walking Foot #50, stitch-in-the-ditch between blocks. Using Freemotion Quilting Foot #29/29C, stipple quilt corner blocks and echo quilt around appliques.
- Tack embroidered appliques in place with beads and bind.

## FINISHING

- Hand tack embroidered appliques in place with beads.
- Hand-sew beads at intersections of channel quilting around center medallion.
- Bind quilt edges and add a sleeve for hanging.

*NOTE: All levels of BERNINA® artista software include BERNINA® Quilter, but only Designer Plus has the capability to digitize embroidery objects.*

# Professional Profile

**SHASTA BURKE**

Technical Educator, BERNINA® of America, Inc.



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

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

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

## WHAT IS YOUR JOB?

I am currently a Technical Educator for BERNINA® of America, Inc. This involves putting together presentations and class materials for all our technical trainings as well as teaching them. Our department is also responsible for putting technical information on the dealer website. We also answer service phone calls on a daily basis.

## HOW DID YOU ARRIVE AT YOUR CURRENT POSITION?

I started working for BERNINA® in the Customer Service department. While I was there, my boss, Barb Kamper, decided it would be a good idea for me to take a Basic Technical course so that I would be more familiar with all the machines and their parts. While I was in class the instructors took note of my progress and ability and asked if I'd be interested in moving to the Technical Department to work as a technician. It was a tough decision as I enjoyed interacting with the dealers, but it was a tremendous opportunity to do something new and exciting. I never really knew that I enjoyed taking things apart and fixing them until I took that first Basic Technical course, but as soon as I did my first adjustment I was hooked. Before I moved to the department, Hans Herzog, my boss now, asked if I'd also be interested in teaching and helping with trainings. This was a new area for me but also a challenge to become familiar enough with the subject so I could teach it. I think it has all turned out for the best, and hopefully the dealers I teach feel the same way.

## WHAT DO YOU LIKE BEST ABOUT YOUR JOB?

The thing I like most about my job is the interaction I have with our dealers. Whether in a classroom situation or answering a trouble-shooting question on the phone, it is nice to be able to provide information that is useful to dealers and technicians on a daily basis in their stores.

## DO YOU SEW? IF SO, WHAT IS YOUR FAVORITE THING TO STITCH?

I was not a sewer before I came to BERNINA®, but I got hooked after I started working here. I love it now! My favorite thing to do is embroidery. It is so fun to see a design and imagine the different ways I can use it. I have just recently also taken up quilting and it has been a challenge, but also a lot of fun.

## ANY LAST THOUGHTS?

I'd just like to say that I love the different things I do for BERNINA® everyday. I am involved in so many different aspects of the Technical Department that are interesting and challenging. It's a lot of fun to come to work everyday and see what the next task will be.

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Quilt by Alex Anderson

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# Explorations

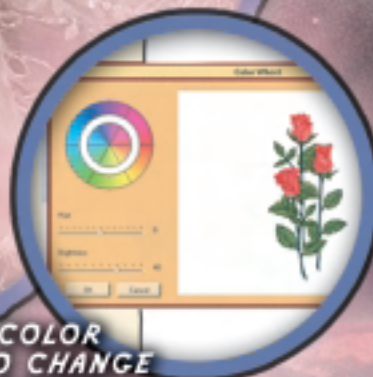
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WHEEL TO CHANGE  
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