What's Inside?

Floral Bouquet

Page 12

QUILT

**Bonus Pullout
Pattern Inside!**

Chocolate Lace, Page 4

Turnabout Jacket, Page 8

Floral Bouquet Quilt, Page 12

Table of CONTENTS

WHO We Are...

GAYLE HILLERT
BERNINA® News

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

### SUSAN BECK
Managing Editor

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

JO LEICHTE
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.
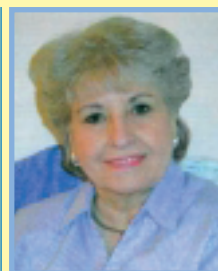
JOANN MUSSO
Chocolate Lace

JoAnn Musso has been sewing and designing for 45 years. She teaches and lectures on her embellishment techniques for wearable art, judges wearable art competitions around the US and has made several garments for the Fairfield and BERNINA® Fashion Shows. She exhibits and sells garments in galleries around the world.

AMY BARICKMAN
The Vintage Workshop

Amy Barickman, founder of The Vintage Workshop, has integrated the timeless beauty of vintage artwork with the accessibility of the computer and inkjet printer to create an outstanding variety of projects. Her signature Click-n-Craft® CD-ROM series and inkjet printables including fabrics, transfers and canvas will lead sewing enthusiast to limitless possibilities.

MARTHE YOUNG
Floral Bouquet Quilt

Marthe majored in illustration and received a BFA from The Cleveland Institute of Art. Since1996 she has combined her love of drawing and sewing as a BERNINA® Resource Trainer in New England. She has designed two embroidery collections for BERNINA® – Hats and Shoes and Just Desserts. Her illustrations grace the pages of several BERNINA® publications, including artista Sampler and the recently released Tassels & Trims book.

VICKI TRACY
Turnabout Jackets

Vicki's unique sense of style and her obvious love of sewing and machine embroidery serves her well as the owner of BERNINA® Sewing Studio in Lubbock, TX. Her free-wheeling approach to sewing is evident in her personal motto – "Lighten Up. Be Fearless. Have Fun."

KAY LYNCH HICKMAN
Stabilizers

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.

VELINA WINCHELL
Timing is Everything

After sewing and quilting many years on her BERNINA® 1130, a friend sold Velina a used *Deco* 500. Machine embroidery quickly became a favorite and she progressed quickly into an **artista**180E. Velina enjoys creating original projects that incorporate machine embroidery. She lives with her family in Birch Bay, Washington.

SANDRA BETZINA
The European Traveler

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.
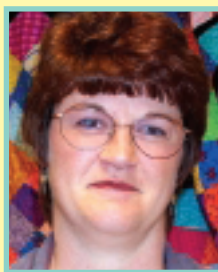
JILL DANKLEFSEN
Stitch Counter

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
A Personal Touch

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

Do the events of the day, the week, and the month ever overwhelm you? Isn't it a mystery that we now have so many time saving gadgets and appliances but our lives are more hectic than ever? Isn't it special and unbelievably wonderful when we can slow down time and pursue our creative interests? Please stop for a while when you receive your *Through the Needle* magazine to pour yourself a cup of tea or coffee, sit on a comfortable couch or chair, put your feet up and take time to relax a moment and enjoy some quiet time for yourself.

In addition to the articles and projects in this issue of *Through the Needle,* I want to let you know of some fabulous new things from BERNINA®. Take a look at the affordable new ways to enter the BERNINA® family—either through the bernette® machines priced under $500 or through the new **activa** line of machines—easy to carry to class because of the lighter weight (approximately 17 pounds), but powerful and packed with stitches and features.

Over the next few months, BERNINA® is introducing several new presser feet and accessories for you to add to your collection—Clear Embroidery Foot #39, Free Motion Couching Foot #43, the Patchwork Foot with Guide #57, and the amazing Buttonhole Compensation Attachment (shown on page 28 of this issue) that allows you to sew perfect buttonholes on thick or uneven fabrics. Visit your local BERNINA® dealer and ask for a demo so you can see how these accessories can help your sewing.

One of the cleverest sewing inventions to come along is the "Swiss SewEssential"— the tool every sewer must have. Made for BERNINA® by Wenger, the company that manufactures the famous Swiss Army Knives, the "SewEssential" contains 17 sewing tools including a needle threader, seam gauge, bodkin, awl, magnet, needle inserter, rotary cutter, scissors—all in one handy tool. It is the perfect gift to give yourself—or a friend.

If you are a quilter and want to stretch your imagination with embroidery, please look at our **artista** 185 Quilters Embroidery Edition that comes with the Straight Stitch Plate and Patchwork Foot #37 in addition to an embroidery card with outline quilting designs by Holice Turnbow. If you have always wanted to have a BERNINA® for quilting, yet were intrigued with the idea of embroidery as well, the 185QEE is the perfect machine to realize your dreams.
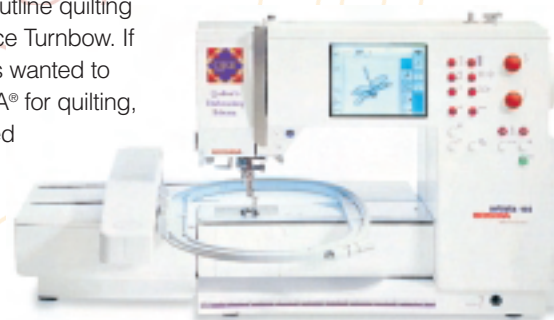
BERNINA® is proud of its heritage—a company founded 110 years ago by a genius inventor—still owned by that same family today. The 165E Heritage Edition is a testimony to the heritage of "Swiss Tradition and American Creativity". Check out this machine for the perfect marriage of precision and quality that includes both sewing and embroidery. The machine comes with 25 embroidery designs representing American patriotic designs and Swiss heritage designs.
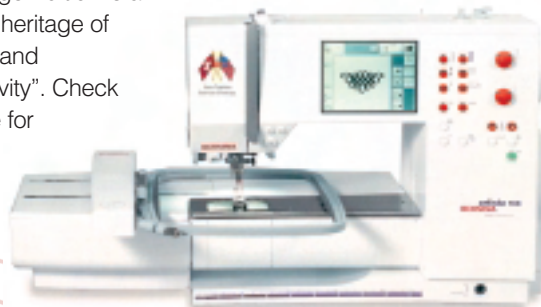
BERNINA® and *Through the Needle*—we're always thinking of ways to help you slow down time just a bit and indulge yourself in creativity. If you haven't seen the book *Tassels & Trims,* please ask to see a copy at your BERNINA® store. Featuring designs from the Studio BERNINA® Tassels & Trims I and II embroidery collections, this book is filled with projects for every taste and type of sewing. The book is 128 pages and comes with a CD of 57 new Tassels & Trims embroidery designs. You will be sure to find a project that you just have to make—either for yourself or a friend…another way to take the "hectic" out of your life for a little while, and replace it with calm, creativity and cool tassels!

So, enjoy this issue of *Through the Needle* and take time to enjoy a few moments of creativity.

Chocolate Lace

By JoAnn Musso

JoAnn Musso is a frequent participant in the annual **BERNINA®** *Fashion Show and in this article she takes you through the process of designing one of her "show-stopping, real-life" garments.*

Fashion Show Style

After making five Fashion Show garments for the size ten models to "strut MY stuff" down the runway I decided "That's enough! I've had it! I want to make one of those fun to design, exciting to make and drop dead gorgeous outfits for myself!" The only problem was that I am *not* a size ten. So, OK, I needed to make one in my size, adapted to my lifestyle which doesn't include sashaying down a fashion show runway but *does* include a wedding and reception, an artist friend's gallery opening, and a cocktail party or two.

Adapting my Fashion Show designs for my life wasn't difficult since my garments are always wearable – they're just a little more elaborate than what suits my needs. My favorite design is always my last design, so it was easy to go from my 2001/2002 BERNINA® Fashion Show garment – "Amazing Lace" – to one designed especially for me. The idea for the original BERNINA® Fashion Show design revolved around making heavy lace on the BERNINA® **artista** 180E embroidery module for the edges of the jacket and a triangle on the front of the bodice. I selected a bright aquamarine peau de soie for the jacket and bodice inset and black velvet for the long straight skirt and bodice, all lined in China silk. The 34 individual black lace motifs were heavily embellished with black beads and sequins and edged with heavy black soutache braid to make an elegant, ladylike evening suit.

"Chocolate Lace" is my real-life adaptation of "Amazing Lace". I hope you enjoy it, and that it inspires you to make a special occasion outfit designed just for you.

Recipe for Chocolate Lace

COLOR:

I always choose a color combination first. I think it helps me visualize my finished design better. You can select your favorite color for the jacket, as I did, and find a dramatic dark contrast for the lace and coordinating garments such as the dark brown I selected. If you are a bit timid and don't want to step too far "out of the box", consider making the whole suit in one color with matching tone-on-tone embroidered lace. Solid black, white or ivory is timeless and stylish.

PATTERN:

After you have chosen your colors, your next consideration is a jacket pattern. Choose one you have made before, or select a new pattern and make a fitting muslin. I like classic clothes – they suit my lifestyle and, most importantly, my body. I have a perfect jacket pattern for my figure that I've adjusted so the hem meets the widest part of my hips, making it slenderizing and the right proportion for my 5'2" body. If you are large in the hips you may want to do the same. If you are slender you may want to choose a shorter and more fitted style. Just adapt the pattern to your body before you start. My favorite skirt and pants patterns are ones I've made from garments I enjoyed wearing so much that I took them apart, created a pattern, and sewed them back together again.

FABRIC:

When choosing fabric, the occasion, weather, and appropriateness for design all have to be considered. For instance, I will not wear any fabric that is shiny. It makes me look shorter and wider than I am because it absorbs the light. I think this is good advice for most of us who live regular lives. I like dull, matte finishes that can sparkle with a little beading or show off sophisticated details. Also consider the information on the pattern envelope; a lot of research goes into that information and it tells you not only the required yardage but also the recommended weight of the fabric, suggested stabilizer or interfacing, as well as required notions. I use organza or lightweight, pre-shrunk cotton batiste as stabilizer for almost everything I make.

LACE:

The next step is to choose a lace motif. I chose design #3 from the Studio BERNINA® Lace Effects embroidery collection for both my garments. Make your selection, keeping in mind that the embroidery must be dense enough to show up on the jacket. Make multiple copies of the printed template for your lace motif, reversing the image to create equal numbers of "right" and "left" templates. These will help you decide – without sewing a stitch! – if you have chosen the right design for your jacket. Cut apart the "paper lace" motifs and "hop-skip" them around the edge of the neck and down the front of the jacket pattern, reversing the motifs on opposite sides of the jacket and sleeves.

Hoop a medium weight (or two layers of regular weight) water-soluble stabilizer such as Solvy or Aqua-Film. Using rayon or cotton embroidery thread, stitch your first design. Soak the completed motif in hot water to dissolve the stabilizer, leaving only the beautiful lace. If no adjustments are needed, hoop another layer of water-soluble stabilizer and continue stitching. *Note: Several lace motifs can be stitched in the same hooping using the on-screen editing features of the* **artista**.

EMBELLISHMENTS:

Once you have completed stitching the lace, dissolve the stabilizer with hot water and allow the embroidery to dry completely. When you have your jacket together and have made any necessary adjustments you are just about ready for the fun part – attaching the lace and embellishing it as you like with beads, sequins, and soutache braid.

Make enough cording in the color of the lace to edge the jacket and around the sleeves and belt if you make one. Sew the cording ⅝" from all edges and press toward the inside of the jacket, leaving the cording on the edge. This serves as a guideline for the lace that will be hand sewn against the cording. Lay out all the lace motifs, pin them in place and hand stitch each one to the body of the jacket. If you wish to add beads or other embellishments now is the time to do that. I also add my shoulder pads before I start inserting the lining.

FINISHING:

The jacket lining is cut the same as the front, back and sleeve pattern pieces. Put the lining together as you did the jacket. Machine stitch ⅝" from the jacket and sleeve edges. Press to the wrong side on the stitching line and hand stitch the fold of the lining against the cording all around the jacket and sleeves.

*Amazing Lace
by JoAnn Musso*

Under-Wear

That is what I call the solid color ensembles that I wear "under" my embellished jackets. An "under-wear collection" consists of a high-neck blouse with sleeves, a low-neck sleeveless shell, a camisole, a good cotton or silk turtleneck tee or blouse (no collars on any top, as they would interfere with the jacket), a long straight skirt, a short straight skirt and a pair of pants. A good pair of flats, boots, and heels, plus an evening bag and hand-bag. ALL IN THE SAME COLOR.

If you have these "under-wear" combinations in your closet in black, brown, navy and white – or your own basic colors – all you will ever have to do is make a new jacket because you will already have what you need to wear under it and with it. If your closet is already hiding a set of "under-wear" in the color you've selected for your thread lace, you may only need to make a jacket. If not, consider this the beginning of building a closet full of solid color pieces that will allow you to mix and match your embellished jackets for any occasion or type of weather.

Vintage Workshop

By Amy Barickman

Alphabet Pillow

MATERIALS & SUPPLIES

- Image from Click-n-Craft® Antique Alphabet CD-ROM
- Sheet of Click-n-Craft® Cotton Poplin
- 9½"w x 10½"h piece of fabric for inner border
- ½ yard fabric for outer border and back
- Lightweight fusible interfacing
- Polyester stuffing
- Construction thread, such as Mettler Metrosene
- Decorative thread
- Hand-sewing needle
- Sheet of Steam-a-Seam® fusible web
- Rotary cutter, mat, and quilters' ruler
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- BERNINA® Iron or Ironing System

ASSEMBLY INSTRUCTIONS

Note: All seam allowances are ¼"

- Print desired image from Click-n-Craft® Antique Alphabet CD onto Cotton Poplin fabric sheet following manufacturer's instructions. Trim image exactly around the edges. Remove paper backing.

- Turn all edges of image under ½". Press.

- Apply Steam-a-Seam to the wrong side of the image following manufacturer's instructions.

- Center the image on the inner border fabric. Remove paper backing and fuse in place following manufacturer's instructions.

- Fuse a piece of fusible interfacing to the wrong side of the image piece.

- Using a satin stitch or other decorative machine stitch, stitch around all sides of the image.

- Cut a strip of border fabric 1½" wide by the width of the fabric.

- Attach Patchwork Foot #37 or #57 to the machine. With right sides together, stitch border strip to one side of the image piece using the edge of Patchwork Foot #37 or #57 as a guide. Trim border even with image. Repeat on the other side. Press border seam allowances toward image.

- With right sides together, stitch border strip to top of the image piece. Trim ends even with sides. Repeat for the lower edge. Press border seam allowances toward image.

- Cut a piece of fabric for the back the exact size of the front piece.

- With right sides together, stitch front to back on all sides leaving an opening on the bottom for turning. Trim corners and turn right side out. Stuff with polyester stuffing; slipstitch opening closed.

Sachet Bag

ASSEMBLY INSTRUCTIONS

- Using decorative thread and a decorative machine stitch, stitch around the top of the sachet bag.

- Trim embroidered alphabet letter to include a ½" border on all sides. Apply FrayBlock™ to all edges of the stitching. Let dry completely.

- Using sharp scissors, trim alphabet letter close to the edge. Reapply FrayBlock™ to all edges of the letter.

- Following manufacturer's instructions, fuse Steam-a-Seam® to the wrong side of the letter. Center the letter on the bag and fuse in place following manufacturer's instructions.

- Add sachet to inside of bag.

Purchased lingerie bags are made special by adding initials. Consider using three letters to make a monogram and adding them to the bag as above. To make a custom bag, embroider the letters on fabric and then make the bag in any size that pleases you!

Turnabout Jacket

By Vicki Tracy

What I like most about this jacket is the simplicity of the design (only 3 pattern pieces) and the versatility or maybe reversibility (two jackets in one). It is a blank canvas for all your embellishment ideas, be they appliqué, embroidery, piecing, or any combination of these. So how can you make what was designed to be a lined jacket from only one layer of fabric? Sew all the seams, wrong sides together, and bind them with the bias binder. Although this premium attachment has been my favorite tool for years, I can always find one more way to use it. And in this case, the binding adds a contrasting fashion element to the design. You will love the way this lightweight jacket completes an outfit. The simple construction, wearing ease, and comfort will make this jacket your new favorite. With so many ways to mix fabrics, your collection of interesting combinations can leave you sleepless with ideas.

NOTE:

The pattern includes directions for making a reversible jacket. The construction steps that follow are for a one-layer jacket with bound seam allowances as a design detail on the outside of the jacket.

Fabrics shown in the original pattern are from the Gothic Grace collection by Kaye England. View it at www.benartex.com.

TURNABOUT JACKET
it's reversible!

vicki tracy design

INSTRUCTIONS:

With *wrong sides together*, match shoulder seams and serge using a 4-thread balanced stitch.

Cut contrasting fabric into bias strips according to the directions of the Bias Binder Attachment #84. Attach the Binder Attachment and Binder Foot #94 to the machine.

Following the directions of the binder, bind the exposed shoulder seams.

Bind the lower edges of the sleeves.
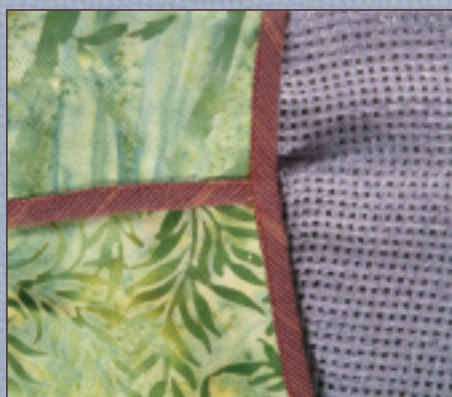
With *wrong sides together,* serge the sleeves to the armhole edges. Bind the resulting seam.

With *wrong sides together,* serge the underarm seam from the lower edge of the sleeve to the lower edge of the jacket. Repeat for the other side.

Bind the underarm and sleeve seams from the lower edge of the jacket, continuing a binding strip of about 6" off the end of the sleeve edge. Tie a knot in the end and tack the knot to the sleeve binding, forming a loop.

Starting at the right front hem edge, bind around the hem, up the left front, around the neck edge, and down the right front edge, stitching a 6" strip off the lower right front. Tie a knot in the end and tack the knot to the hem bindings, forming a loop. *Option: Sew a button between the knot and the loop.*

Sew about 36" of bias cord. Tack it to the back waist for an additional design feature and to control the fullness of the jacket back. Stitch embrodiered "buttons" over the ends of the attached bias ties.

Note: "Buttons" were embroidered on dark heavy weight Cut-away stabilizer. The design is available as a free download from www.berninausa.com. Log on and go to What's New > Free Downloads > Free Project Embroidery Designs.

BERNINA® SUPPLIES:

- BERNINA® sewing machine and embroidery module
- BERNINA® serger
- Bias Binder Attachment #84 and Binder Foot #94

OTHER SUPPLIES:

- Pattern:
  - Turnabout Jacket pattern by vickitricks design

- Fabric:

  Select a fabric for the jacket front that looks good on both sides because the wrong side will turn back for the "lapels." For the sleeves, look for something unusual. I am always attracted to lace, sheer, or loosely woven fabrics that could require a lining if used in another part of the garment. These fabrics can add interest, texture, and drama and are perfect for sleeves because the "fear of sheers" is not an issue.

  - ½ yard contrasting fabric for bias binding *Option: For a scrappy look, cut bias binding from an assortment of fabrics and piece randomly. It is not the first thing that will be noticed about the jacket but it will make an interesting and quirky statement.*

  - 1¼ yard 45" fabric for sleeves or ¾ yard 54"-60" fabric

  - ¾ yard fabric for jacket fronts

  - ¾ yard fabric for jacket back

- 4 cones of serger thread

- YLI 30 wt. cotton variegated thread for binding

- Heavyweight Cut-Away stabilizer by OESD

European TRAVELER
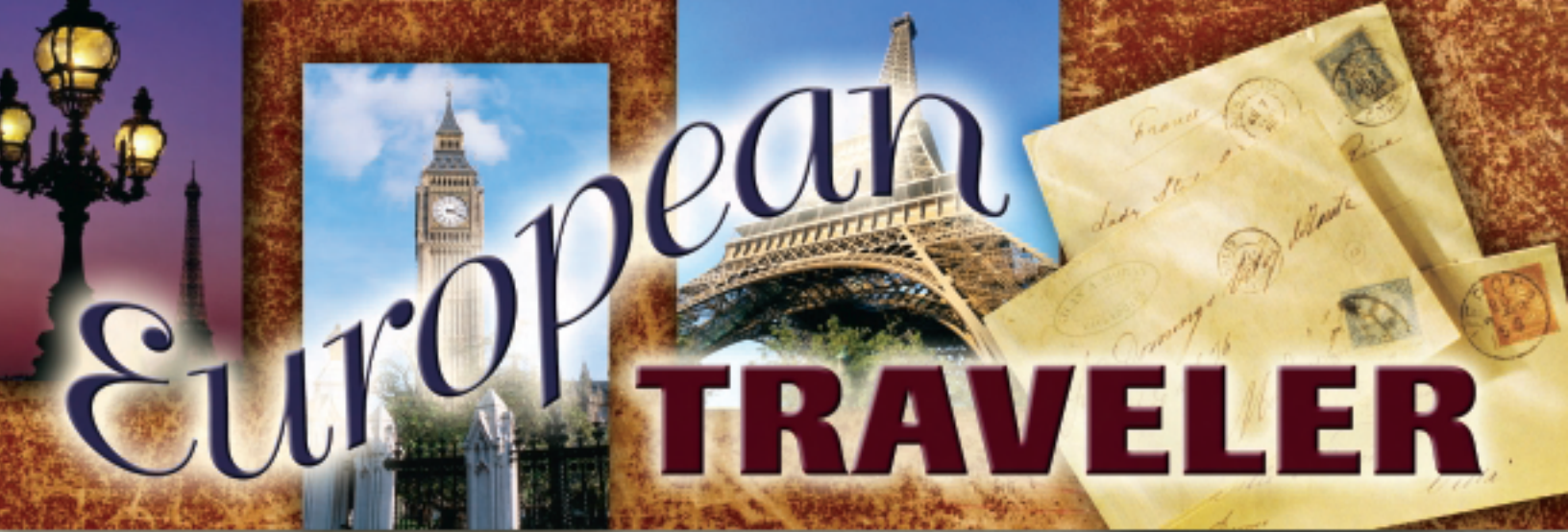
By Sandra Betzina

When traveling in Europe, what pieces should you take with you so that your look is chic and does not scream "tourist"? What pieces can you pack so that you are truly traveling light – in case you have to carry your own luggage? How can you be prepared for all occasions and any type of weather without lugging half of your closet?

Start with a good travel bag – one that is very lightweight so that once it is packed you can still lift it easily. If you are not used to carrying a shoulder bag, your travel bag should have wheels.

Buy a good quality suitcase that will travel well without the zipper giving out when you stuff it after shopping. In the bottom of the bag, pack a folded suitcase which can accommodate all your extra treasures on the trip home – this will prevent you from looking like a bag lady at the airport, struggling with three or more shopping bags! Preferably your travel bags should match in color. A dark color is less "touristy" looking. Tie on a colored ribbon or scarf so that you can easily identify your luggage at baggage claim.

Black is the color favorite for most Europeans so if you want to blend in, let black, charcoal gray, or dark brown be the predominant color of your travel wardrobe. Select just one "color story" for your trip, since each additional color grouping adds weight to your suitcase. Layering is the key to warmth without bulk, and a limited color palette ensures that everything in your suitcase will go together. The following is a suggested list of items to take on your next trip abroad:

- 2-3 cotton t-shirts – Invest in a well-cut, flattering, black t-shirt, maybe a wrap style if you can find one. It will dress up any skirt for evening.

- 2 sweaters – One dark, one colored. If you are always cold, pack a black cashmere sweater; it will not show dirt and can be worn over anything.

- 1 pair of dark pants

- 1 dark skirt – Preferably full, with an elastic waistband, so that it is comfortable to wear on the flight. I always take a black straight skirt made using my pattern Vogue 7333. Constructed of sueded microfiber, also called stretch Moleskin, it never wrinkles.

- 1 beautiful shawl - This plays multiple roles, adding a shot of color, providing extra warmth, acting as a pillow on the plane and as a lightweight blanket if you need it; it's also a classy cover-up when you go through Customs.

- 2 pairs of shoes – Extra shoes are heavy and take up valuable packing space – besides, they're fun to buy on a trip!

  - 1 pair of comfortable but chic boots or closed shoes for walking

  - 1 pair of comfortable but dressy flats or low heels for dinner

- 2-3 pairs of fun socks

- 1 hat – One that matches your shoes, boots, or bag, and looks good with the shawl – perfect for bad hair days, or to give you a pulled-together look.

- 1 pair of gloves – In a color that relates to the shawl

- 2-3 small colored scarves – To liven up a sweater or raincoat.

- 1 vest – Great as a good-looking third piece, and warm if made of boiled wool.

- 1 pair of tights – To wear under skirt or pants if the weather is cold.

- 1 thin raincoat – One that will fit over a t-shirt and sweater without being too bulky; preferably with a hood.

- 1 bag – The only purse I ever take on a trip is a rendition of my pattern Vogue 7862. It has an easily accessible pockets in the strap for passport and tickets, leaves your hands free for shopping, lies close to the body with hidden zippers to discourage pick pockets, and hangs across the body making it easy on the shoulder and impossible to snatch. For traveling, I turn the bag around so the zipper faces my body. (See Sidebar.)

If this does not seem like much to take, it isn't! If you get sick of your limited wardrobe, you can always pick up something new, which, of course, you will do anyway.

On the plane, wear one of the t-shirts and one of the sweaters – you can take off the sweater if you are hot. In addition, wear a skirt or pants with an elastic waist, the boots, and the raincoat. Pack everything else in your suitcase, rolling up each item to reduce wrinkles.

Pack the following in your carry-on bag:

- prescriptions

- toothbrush

- extra glasses or contact lenses

- jewelry – keep to a minimum – another fun shopping item!

- 2-3 good paperback books (lightweight, and expensive to buy overseas)

- camera

- a small notebook and pen

Carry your passport and your airline ticket on your body – in your shoulder bag or around your neck in a small flat travel wallet. (See www.berninausa.com for an easy-to-make version.) Write all your important numbers – your visa, passport, traveler's checks, and telephone numbers on a piece of paper. Pull up the inner sole in a shoe or boot and tape this information there. You won't be losing a shoe and no one would think to look there.

One last piece of advice: Wear sexy bras when traveling in Europe – you will be treated with much more respect if you end up in the hospital!
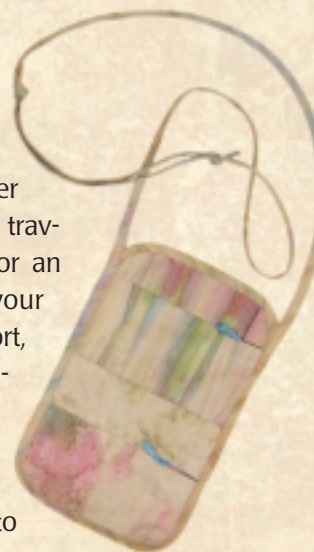
This terrific everyday or travel purse rides comfortably over the shoulder and across the body. Two zippered compartments in the strap separate keys and cell phone from the rest of the contents of the purse; folds flat for packing. Can be made in less than two hours; Invisible Zipper Foot #35 makes inserting invisible zippers quick and easy!

Pattern includes regular and petite versions (the petite size has a 2" shorter strap and is ½" smaller all around). Suggested Fabrics: leather, synthetic leather and suede, brocade, and medium weight cotton.

Floral Bouquet QUILT

by Marthe Young

Finished Size: 23" x 23"

Inspired by the beautiful 3-dimensional aspect of traditional Baltimore Album quilts, this project uses a variety of machine techniques.

Note: Machine wash and dry all prior to cutting.
All seam allowances (SA) = ¼" unless specified otherwise.

Fabrics

The cotton fabrics (see supply list) selected to be used with the black felt background are by Benartex and include selections from several collections: *Yours Truly* by Eleanor Burns, *Anniversary Florals* by Eleanor Burns, and *Age of Innocence* collection by Shar Jorgenson. To view these collections, go to www.benartex.com and to purchase them, visit your local BERNINA® Dealer and/or quilt shop.

Bias Strips

Fold all bias strips – *EXCEPT handle strip* – right sides together lengthwise. Sew into tubes using Patchwork Foot #37 or Patchwork Foot with Guide #57 and a ¼" seam allowance. Turn all tubes and press seam to center back.

Lay the three narrow bias tubes side-by-side and pin top raw edges to the Cut 'n' Press Mat or ironing board. Slowly braid to 7½". Carefully transfer to sewing machine and staystitch ends; trim excess from ends. Steam press, turning under ½" at each end of braid. Set aside.

Background

Steam and press black wool felt background fabric; using temporary spray adhesive, bond stabilizer to wrong side. Using a chalk marker, mark the fabric as shown.
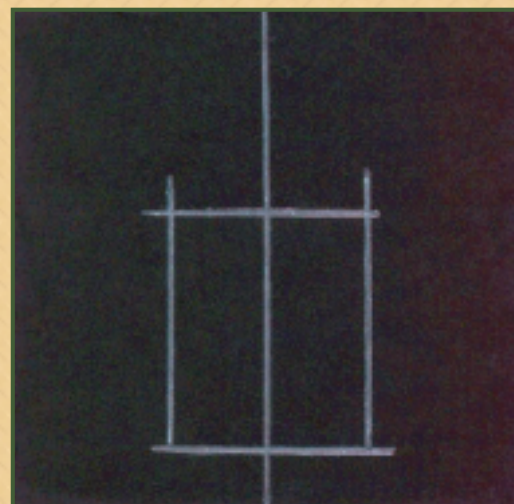
Supplies

- Background fabric, wool felt, 16½" square
- 16½" square of cut-away stabilizer
- 505 temporary spray adhesive
- 1 yd tan cotton for basket, cut into bias strips:
  - eight 2" x 10" strips; can be pieced
  - ten 2" x 8" strips
  - three 1¾" x 10" strips
  - one 1⅜" x 14" strip for handle
- Fat quarters of 4 contrast fabrics, 2 red and 2 yellow
- Fat eighths of 2 green fabrics.
- ¼ yard of contrast cotton for inner border, cut to 1½" x 24" to allow for mitered corners
- Batting, 24" x 24" square
- Backing fabric, 24" x 24" square
- ¾" Clover bias tape maker
- #6 beads, 2 contrasting colors
- Monofilament thread
- Chalk marker
- 3-5 spools contrasting thread for stems, mini-flowers and appliqué
- 3 small buttons (¼"-½") for carnations
- Walking Foot #50
- Patchwork Foot #37 *or* Patchwork Foot with Guide #57
- Edgestitch Foot #10/10C
- Button Sew-On Foot #18
- Open Embroidery Foot #20/20C
- Clear Foot #34/34C
- Bias Binder Attachment #84 (size 26-30mm) with Binder Foot #94
- Embroidery (Gold Latch) Bobbincase (*artista* 180/185/200 only)
- Quilting needles, size 90/14
- Cut 'n' Press Mat (optional)
- Steam-a-Seam 2
- Spray starch or sizing

Basket Weaving

Cut a 1" x 8" strip of Steam-a-Seam 2. Remove protective paper from one side. Place vertically on background fabric inside the right hand basket line; press in place.

Pin the eight 10" strips to the lower edge of the basket, placing raw edges ¼" above the line and evenly spacing them across the 6" width of the basket. Pin them so that they are hanging down with the wrong sides of the strips showing. Straight stitch across all strips using the chalk line as a guide. Backstitch at each end, or use the Securing function of your machine, if available.

Repeat this step on left side of basket, using the ten 8" tubes and leaving the long ends hanging off to the side.
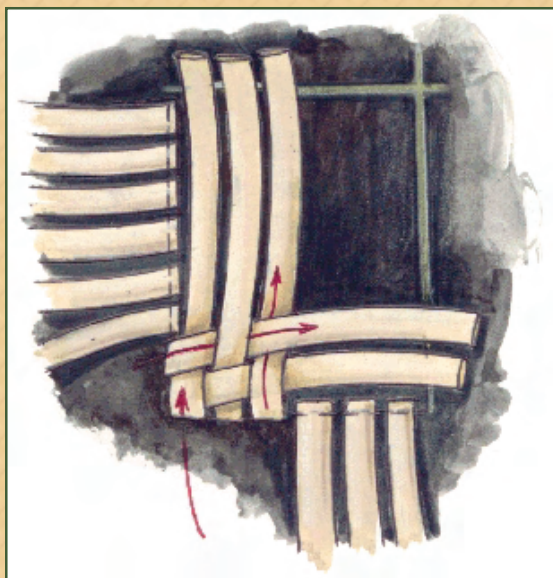
Fold strips over basket area, weaving strips over and under. Along right side, trim raw ends ½" beyond the chalk line; finger press ends under. Remove protective paper from Steam-a-Seam 2 and press woven tubes to hold raw edges in place.

Pin raw edges of tubes; *do not trim excess.* Straight stitch across the top of the basket using the chalk line as a guide. Trim excess tubes to within ¼" of stitching line.

Using the ¾" Clover bias tape maker, make handle as shown. *Saturate bias strip with starch;* let dry. Steam and press the tube, curving it to create the handle shape. Pin handle to the background fabric. Stitch in place using Edgestitch Foot #10/10C: move needle two positions to the left and stitch handle down along one side, then move needle two positions to the right and stitch down opposite side.

Cut a 6½" x ½" piece of Steam-a-Seam 2, and press it to the top raw edges of basket. Remove protective paper, position the braid, and press firmly. Basket is now done! Leave stabilizer on back.

Flowers

Note: Refer to pattern for placement as needed.

Tip: For the following flower and stem stitching, use the Embroidery (Gold Latch) Bobbincase on the **artista** *180/185/200. On machines with a maximum 5mm stitch width, thread the eye of the bobbin case.*

Carnations:

Layer five to six 2" cotton squares (flannel works great) right side up. Select an eyelet stitch and use Clear Foot #34/34C to stitch an eyelet in the center of the pile of squares. Trim the edges of the stack of square into a circle. With sharp scissors, create petals by cutting from the outer edge to the eyelet about every ⅜". Snip into the raw edges about ¼" all around the circle. Repeat this process for all three carnations. Toss carnations into washing machine and dryer with your laundry! Set aside to attach later.

Bellflowers:

Fuse Steam-a-Seam 2 to wrong side of red, yellow and green for flowers and leaves. Trace pattern pieces onto paper backing of fused fabric; cut out and set aside. Do not fuse the circles (flower centers).

Stems:

Using chalk, draw stem lines onto fabric as shown. Thread needle with green or brown thread and select a stitch for stems. I like to use a satin stitch and the triple straight stitch in different areas. Stitch all stems.

Flower Centers:

(3-D buds) At the top of the basket: Press circles in half, wrong sides together. With folded edge at top, swing each side down to bottom and pin in place on background fabric, scrunching together. Tack down with a zigzag stitch along the lower raw edge. Peel away paper backing of tulip shape and press down over folded flower center; fuse in place. *Tip: Staystitch close to raw edge across the top of the tulip shape to compress fabric bulk and keep satin stitch from skipping.* Satin stitch (width = 2.5mm, length = 0.3mm long) around this shape.

Other Flowers:

Fuse other flower shapes and leaves where desired. Using Open Embroidery Foot #20/20C and a single blanket stitch (width and length settings as desired), stitch around each shape. Be sure to pivot frequently when stitching the large curve, as shown, to avoid stitch gaps. *Tip: Use these features, if available, when pivoting along curves and at corners: Securing function, Needle Position at far right, Needle Stop Down function, and the Free Hand System.*

Use a triple straight stitch for the stamens in the bellflowers. Beads will be attached later; see below.

Little Leaves:

Select the "football" stitch, if available (**artista** stitch #407; 155 = #46, 145S = #45) and engage the Pattern Repeat function 1x. For other machine models, practice increasing and decreasing the width of the satin stitch to create a leaf shape. Stitch small leaves as desired; see photo for guidance.

Baby Flowers:

Select the "pompom" stitch (**artista** stitch #651) and adjust stitch width to 9mm and length to 2.5mm. *Tip: Save this stitch in your Personal Program so that you can use it again later.* For other machines, a similar effect can be achieved using the "star" or "daisy" stitch available on most models. With contrasting thread, stitch baby flowers as desired.

Berries:

Attach Button Sew-On Foot #18 to the machine and thread needle with monofilament. Select the button sew-on stitch, if available (**artista** = #60, 145S = #13, 135SPE = #12). Other models select double overlock stitch #8, set stitch length at 0mm, and engage the Securing function. Put needle through center of bead and lower the presser foot. Attach berries as desired. Note: This technique will not work with small seed beads; beads must be size 6 or larger. Keep these settings for use with the next step.

Fluffed Carnations:
Place a button in the center of each carnation. Using the above settings, turn the handwheel *by hand* to lower the needle into each hole of the button; adjust stitch as needed to avoid breaking the button, needle or both! Add buttons as desired, creatively or to hide *oops!* areas of stitching! Use these settings to attach a bow if desired.

Finishing

Turn your basket of flowers into a pillow, wall hanging, or use as a block in a larger quilt. To make a wall-hanging like the sample, strip-piece around the embellished square using 1½" wide strips, add a wider pieced border. Layer the piece over cotton batting and cotton backing and quilt as directed below. Finished size is 23" x 23" square; the size can be changed by altering the width of the borders.

Using Walking Foot #50, sew around the outside of the background fabric and stitch-in-the-ditch along the borders. Feel free to do some freemotion stippling on the background fabric around the basket and flowers.

Thread the needle with monofilament and fill the bobbin with a color to contrast with the background fabric. Select the hand-look quilting stitch (**artista** = #346, 155 = #62, 153QE = #21, 145S & 135SPE = #20, 125S = #13). Models that do not have a hand-look quilting stitch can use a straight stitch, with contrasting thread in the needle and bobbin. Set the Walking Foot guide at 3¾". Stitch around the background, aligning the raw edge of the quilt with the Walking Foot guide, creating a frame around the motif.

Attach the 26-30mm Binder Attachment #84 and Foot #94 to the machine. Heavily starch a length of 30mm (1⅛") wide bias; bind edges of wall-hanging following the instructions included with the binder.

Use the 26-30mm BERNINA® binder (attachment #84, foot #94) and a 30 mm (1⅛") strip of heavily starched cotton bind the edges and make the piece into a wall hanging. I LOVE my BERNINA® Binder Attachment; it creates a finished binding of about ⅜".
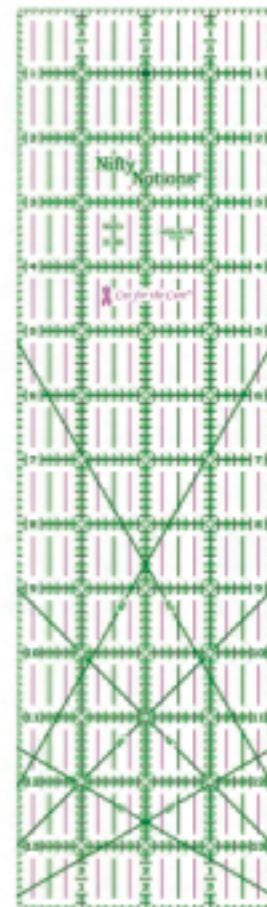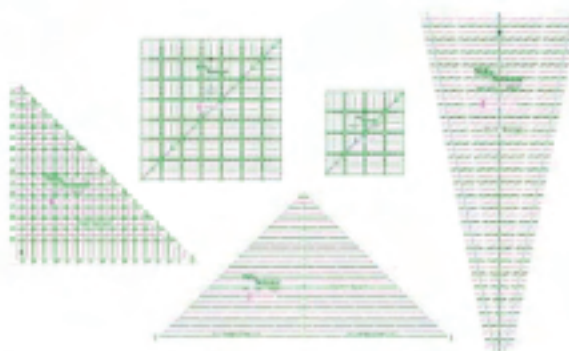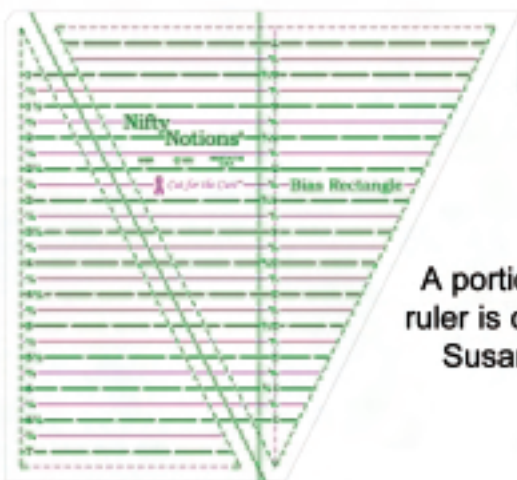
A TASTE OF Gothic Grace BY KAYE ENGLAND

Return to a gentler time, when ladies wore magnolias in their hair, and gentlemen carried handkerchiefs. Kaye England, author, teacher, quilter, quilt shop owner has turned back time to create a wonderfully romantic collection of vintage prints. From the exquisite avian print shown at right, to the lush antique florals and textures,

Kaye's *Gothic Grace* recalls a time of elegant manners and formal design.

The pattern for the beautiful "Medallion Medley" quilt shown above can be found in *Vintage Gatherings* by Kaye England Publications. To learn more about Kaye England's books and patterns, visit her web site at **www.quiltquarters.com**. And be sure to look for *Gothic Grace* in your local quilt shop today.

For a **FREE** "Sweet Sixteenth" swatch of the *Gothic Grace* Bird Garden design, please send a 37¢ SASE envelope to:
Gothic Grace,
c/o Benartex, Inc.,
1359 Broadway,
Suite 1100,
New York, NY 10018.

BENARTEX
INCORPORATED   www.benartex.com

BERNINA® *Quilt Leadership Award*

The Spring 2004 International Quilt Festival in Rosemont, Il was the setting for the third annual Bernina Quilt Leadership Award. Gayle Hillert, Vice President of Education and Training for Bernina of America, Inc., bestowed this honor on Caryl Bryer Fallert, internationally known quilter and textile artist.

The Bernina Quilt Leadership Award is awarded to one quilter each year for his or her outstanding contributions to the quilt industry by promoting the art of quilting and sharing his or her enthusiasm and love of quilting through seminars, publications, and other avenues.

Caryl Bryer Fallert

No stranger to winning awards, Caryl is best known for her organic, curved seam designs, including Corona II: Solar Eclipse, which was voted one of the 100 best quilts of the 20th Century. In 2002, Caryl was selected as one of the 30 most influential quilt makers in the world. She is the only three-time winner of the coveted American Quilters Society Best of Show Purchase Award, and her quilts have won Best of Show in more than fifteen other national and international exhibitions. Special Awards include the National Quilting Association Masterpiece Quilt Award (1986), the International Quilt Association Master Award for Contemporary Artistry (2002) and Master Award for Machine Artistry (1997).

Caryl's business, Bryerpatch Studio, is located in northern Illinois and is where she creates art quilts using hand-dyed fabrics and abstract art techniques. For an in-depth look at her studio and her work, log onto www.bryerpatch.com. Along with designing and making quilts, Caryl has created several lines of fabric for Benartex Fabrics. To see these beautiful collections, visit www.benartex.com and select Glacier Park in the Fabric Gallery.

Soaring Compliments - 2002

Splendor in the Grass - 2002

Gayle Hillert presents Caryl with the BERNINA Quilt Leadership Award in April 2004.

Hidden Influence #2 - 2003

17

OESD proudly introduces its newest line of adhesive backed stabilizers: Cut-Away Stabil-Stick, Tear-Away Stabil-Stick, and Aqua Mesh Plus. One – or more – of these products is sure to meet your needs for adhesive-backed stabilizer.

Get Stuck on STABILIZERS

By Kay Lynch Hickman, OESD, Inc.

What sets these stabilizers apart from other adhesive-backed products? It is not only the high quality adhesive that is evenly applied for the most uniform stability, but the high-quality, commercial-grade stabilizers used for the base of each type. The adhesive releases easily and cleanly with no traces of residue left on the project. Stabil-Stick is available in both cut-away and tear-away versions; use Stabil-Stick Cut-Away when working with knits or stretchy fabrics. Aqua Mesh Plus is a water-soluble, adhesive-backed stabilizer. Any residue left on the needle by these stablizers can easily be removed with alcohol or silicone.

Stabil-Stick and Aqua Mesh Plus adhesive-backed stabilizers were developed for items that cannot be embroidered using traditional hooping techniques. These include:

- irregularly shaped articles, such as caps, collars, cuffs and socks
- heavy or thick items, such as towels
- stretchy materials, including bulky sweater knits
- fabrics that are prone to "hoop burn", such as napped materials, vinyl and leather

Aqua Mesh Plus is available on 18" rolls. Stabil-Stick Tear-Away and Stabil-Stick Cut-Away are available as precut sheets and on 7" and 11" inch rolls. Check with your local dealer or visit **www.embroideryonline.com**.

Using Stabil-Stick for Non-Hoopable Items

- Cut a hoop-sized piece of Stabil-Stick.

- Hoop the Stabil-Stick with the slick, shiny paper side up.

- Place the hoop template inside the hoop, and mark the horizontal and vertical positioning lines on the bottom side of the hooped stabilizer with a water-soluble marking pen. You will find it helpful to hold the hoop up to the light to see through the stabilizer. *Photo 1*

- Use a pin or other sharp object to score a large rectangle through ONLY the top paper layer of the hooped stabilizer.

- Remove the paper backing to expose the sticky side of the stabilizer. *Photo 2*

- Trace the horizontal and vertical lines onto the front of the stabilizer. Tip: A pencil sometimes works better than a water-soluble marking pen when tracing on the sticky adhesive. *Photo 3*

- Mark the horizontal and vertical axis of the embroidery design on the garment/project to be embroidered.

- Place the wrong side of the fabric/project onto the exposed sticky stabilizer in the hoop,

matching the horizontal and vertical markings on the garment/project with those on the hooped stabilizer. Items can be repositioned as needed to line up the markings. ***Photo 4***

• Gently finger press as much of the fabric/project onto the sticky stabilizer as possible. ***Photo 5***

• Embroider the design.

• Remove the hoop from the machine and the stabilizer from the hoop.

• Carefully lift the sticky stabilizer away from the reverse side of the garment. Gently tear away excess if using Stabil-Stick Tear-Away, or carefully trim away excess if using Stabil-Stick Cut-Away.

Stabil-Stick may also be used as a stabilizer when hooping the stabilizer with the project. This eliminates the need for adhesive sprays, temporarily bonding the fabric and stabilizer together to prevent the layers from shifting.

Using Stabil-Stick for Hooped Items

• Position the fabric wrong side up on a flat surface. Take care not to stretch the fabric; the fabric should be in its natural, relaxed state.

• Cut Stabil-Stick larger than the size of the hoop to be used.

• Remove the paper backing from the adhesive and carefully position the Stabil-Stick on the wrong side of the fabric.

• Turn the fabric over and gently finger press the fabric and Stabil-Stick together.

• Hoop the fabric and the stabilizer together as one and embroider the item.

• Gently lift the stabilizer away from the fabric and cut or tear the excess away.

Aqua Mesh Plus

If you wish to use a sticky-backed, water-soluble stabilizer, try Aqua Mesh Plus, a water-soluble stabilizer used for embroidering small, non-hoopable items. Use two layers for the best results and follow the directions on previous page for using Stabil-Stick for Non-Hoopable Items. After embroidery is complete, simply soak away the remaining stabilizer on the back of the fabric.

Using Stabil-Stick and Aqua Mesh Plus with the Giant Hoop-It-All

Any of the sticky-backed stabilizers can be used with the Hoop-It-All Giant Hoop.

• Cut a 23" length of Stabil-Stick Cut-Away, Stabil-Stick Tear-Away, or Aqua Mesh Plus.

• Remove the paper backing and place the stabilizer sticky side up on a flat surface. ***Photo 6***

• Center the Giant Hoop-It-All on the sticky stabilizer and press down firmly. ***Photo 7***

• Turn the hoop over and firmly finger press to adhere the stabilizer to all surfaces of the hoop back.

• For best results, wrap the upper, lower, and right side edges of the sticky stabilizer around and to the top of the hoop. This will help keep the stabilizer securely in place. ***Photo 8***

• Trim the excess stabilizer from the side of the hoop that attaches to the embroidery machine. ***Photo 9***
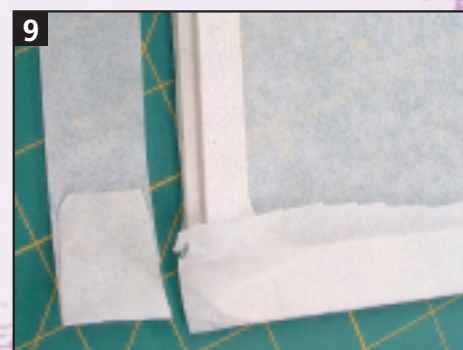
TIMING IS
EVERYTHING

by Velina Winchell

*This cute clock is quick to make and
a great gift or accent piece. Match any décor, theme, holiday,
or hobby. The face can be fully digitized and stitched on an
embroidery system, or it can be made using a sewing machine,
substituting decorative buttons for the numbers.*

Finished Size: approximately 8" x 8"

SUPPLIES

- sewing & embroidery system

- embroidery design – sample is OESD Three Sunflowers #FM335

- ½ yard fabric for clock

- 5" x 5" square of coordinating fabric for clock face

- medium weight tear-away stabilizer

- temporary fabric adhesive spray such as 505

- Isacord embroidery thread in desired colors

- construction thread

- polyester stuffing

- clock works (½" size)

- 5/16" hollow punch or awl

- paper-backed fusible web*

- four decorative buttons (without shanks)*

- Open Embroidery Foot #20/20C*

- Button Sew-On Foot #18*

- Circular Embroidery Attachment #83*

- serger (optional)

- 3 cones of serger thread (optional)

- * Required only if making clock using a sewing machine without embroidery.

- *Note: The Pillow Clock face is created using BERNINA® embroidery software v4.0. Make adjustments as needed to adapt the instructions to other software programs.*

Digitizing Instructions

Appliqué Placement & Outline

Click View > Hoop; choose Large or Large Oval hoop with X-Y lines.

Click on the Circle tool and draw a circle in the middle of the hoop. Click on the Select tool; right click to access Object Properties > General. Enter 4.3" in the height and width boxes; enter 0.00 in the X and Y position boxes; click OK. There should now be a perfect circle centered in the on-screen hoop. Click on Outline > Single stitch.

The circle should still be selected; click Edit > Duplicate. The duplicated circle is on top of the original and is selected. Click on the Outline Stitch button and select Satin stitch. Click on the Color tab and choose C2.

Numbers

Click on the Circle tool; draw a smaller circle inside the first one. In Object Properties > General, enter 3.5" in the height and width boxes and 0.00 in the X and Y position boxes; click OK. Click on Outline > Single stitch. This is the number placement circle.

Right click on the Lettering tool. In Object Properties, choose a lettering style. Click on Center Justification. Click in the Lettering box and enter 12. Click OK and click on the screen near the 12 o'clock location. 12 will appear; adjust size in Object Properties if needed. Repeat for the 3, 6, and 9 o'clock positions.

Right click on the Lettering tool; click on Select Character, choose the asterisk (*) symbol; click OK; click OK again. Place the asterisk near the 11 o'clock position and select color C4. While it is still selected, click Edit > Duplicate (or press Ctrl + D). The duplicated asterisk is selected; move it to the 10 o'clock position. Continue to duplicate asterisks for the 8, 7, 5, 4, 2, and 1 o'clock positions.

Select the Open Curve tool. Click above the 12 and drag straight down below the 6; click and press Enter. Select the line and right click to access Object Properties > General. Check that the location of the line is 0.00 in both X and Y boxes. Click OK. Select color C12. This line will be used as a guide for positioning asterisks.

Select the line. Right click to open Object Properties; enter 30 in the Rotate By box; click OK. Select the 11-asterisk; center it where the line intersects the placement circle. Also center the 5-asterisk.

Select the line, open Object Properties, and enter 30 in the Rotate By box. Click OK. Center the Select 10-asterisk and the 4-asterisk.

Select the line, open Object Properties, and enter 60 in the Rotate By box. Click OK. Center the Select 8-asterisk and the 2-asterisk.

Select the line, open Object Properties, and enter 30 in the Rotate By box. Click OK. Center the Select 7-asterisk and the 1-asterisk.

Select the line; press the Delete key. Select the placement circle; press the Delete key.

Center Design & Clockworks Hole

Click file; insert desired design, reducing to fit as needed.

Click on the Circle tool; add a circle in the center of the design. Right click to access Object Properties > General; enter 0.46 in the height and width boxes and 0.00 in the X and Y boxes. Click OK. Select the circle and select Outline > Satin Stitch. Right click to access Object Properties. In the Outline Stitch tab reduce the width of the satin stitch to 0.07". Select a thread color that coordinates with the center of the clock face.

Print two copies of the design. Cut a paper template from one copy by trimming the paper from around the outside edge of the large satin stitch circle.

Transfer design to embroidery machine.
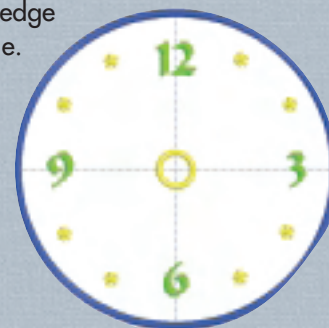
Cutting Instructions

Clock Fabric:

Cut four 7" x 7" squares

Cut two $1\frac{1}{2}$" strips across the width of the fabric (44")

Cut one 5" x 5" square for face

Assembly Instructions

Note: All seam allowances are $\frac{1}{4}$".

The clock is essentially two completed pillows stitched together with clockworks slipped between them.

Embroider Front Pillow (Clock Face)

Back the 7" x 7" square of clock fabric with medium weight tear-away stabilizer, bonding the two together with temporary adhesive spray. Hoop in large hoop. Slide two pieces of medium weight tear-away stabilizer under the hoop.

Embroider the appliqué placement circle (color C1). Remove the hoop from the machine, but do not remove fabric from hoop. Using the printed template created earlier, cut a circle from the 5" x 5" square of clock face fabric. Spray the back of the circle with temporary adhesive and position it inside the stitched placement circle. Smooth in place. Return hoop to machine and complete the embroidery design. Remove stabilizer from the outside edges of the clock face, but NOT from the inside. Cut the fabric from inside the small center circle using a $\frac{5}{16}$" punch or awl.
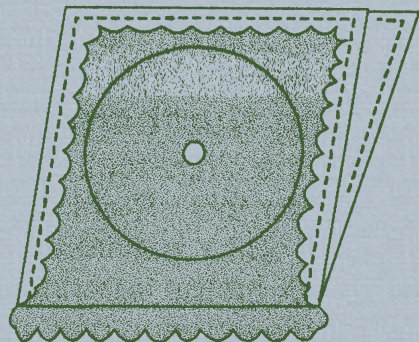
Assemble Front Pillow

Join the two 1½" strips together to make one very long strip. Finish one long edge with a serged rolled hem, or turn under ½" and zigzag hem in place. Gather the other long edge; pin to the right side of the pillow front, overlapping the ends approximately 1" at the lower edge of the clock. Trim the strip and finish the short ends by turning under ½" and zigzagging. Stitch.

Cut a ½" slit in the center of a second 7" x 7" square of clock fabric; this is now the back of the front pillow. Place it right sides together with the embroidered front of the pillow; sew along the bottom edge, leaving an opening approximately 1½" long.
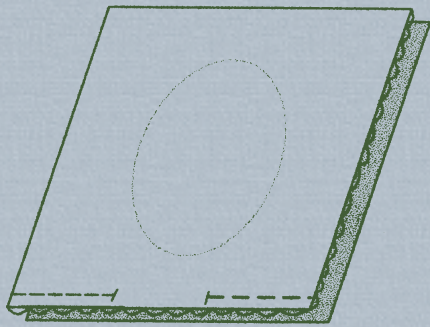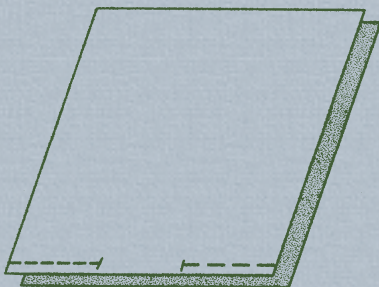
Press seam open and turn to the right side. Stitch around remaining three sides with wrong sides together.
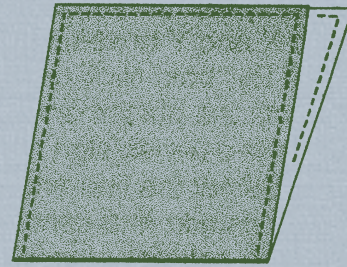
Very lightly stuff the pillow front around the clock face; leave opening for making adjustments later.

Assemble Back Pillow

Stitch the two remaining 7" x 7" squares together along bottom edge only, leaving a 1½" opening for stuffing.

Press seam open and turn to the right side. Sew remaining sides wrong sides together.

Lightly stuff pillow back; leave opening for making adjustments later.

Assemble Clock

Stitch front pillow to back pillow, right sides together, leaving the bottom edge open for turning.
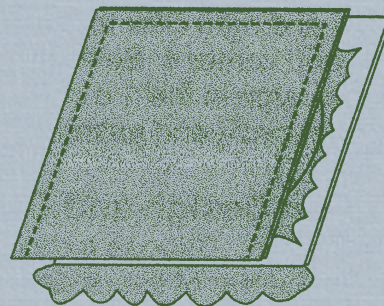
Turn pillow right side out. Add or remove stuffing from the pillows as needed. *Note: Avoid leaving too much stuffing under the clock face as it may obstruct movement of the clock hands. Hand or machine stitch stuffing openings in front and back pillows closed.*

Insert clockworks according to instructions. Stitch the bottom of the clock closed, leaving approximately 2" open for inserting the battery.
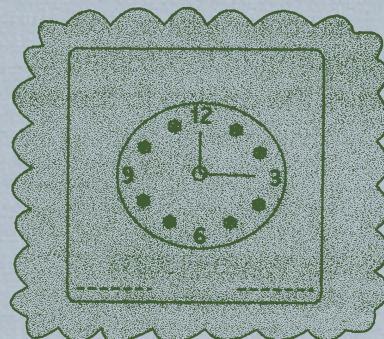
Attach clock hands and insert battery.

Clock Face without Embroidery

Mark vertical and horizontal placement lines on the right side of one 7" x 7" square of clock fabric.

Cut out template A and trace the circle onto the paper side of a sheet of paper-backed fusible web. Cut around the circle approximately 1/2" outside the line. Fuse to the wrong side of the 5" x 5" square of clock face fabric. Cut out clock face along the line.

Transfer the number and center position marks from the template to the right side of the clock face. Using template B, mark the center circle.

Select a zigzag stitch; adjust the width to 3mm and length to satin stitch. Attach Open Embroidery Foot #20/20C and Circular Embroidery Attachment #83 to the sewing machine. Place the center of the clock face over the pin of the attachment; carefully press fabric around pin and place the rubber stopper on the pin. Adjust the attachment so stitching will be sewn over the line at the outer edge of the clock face; stitch around circle.

Satin stitch around the circle at the center of the clock face. Use an awl to cut the fabric from inside the small circle.

Stitch eight satin stitches over the placement dots for 1, 2, 4, 5, 7, 8, 10, and 11, using the Pattern Repeat 8x function if available, and engaging the Security function at the beginning and end of the stitching.

Using Button Sew-On Foot #18, with the shank in the lowest position, and the button sew-on stitch (or a Universal stitch with a length of 0mm), stitch decorative buttons over the 3, 6, 9, and 12 positions.

If desired, embellish clock face with appliqué, decorative stitching, etc.

Template A
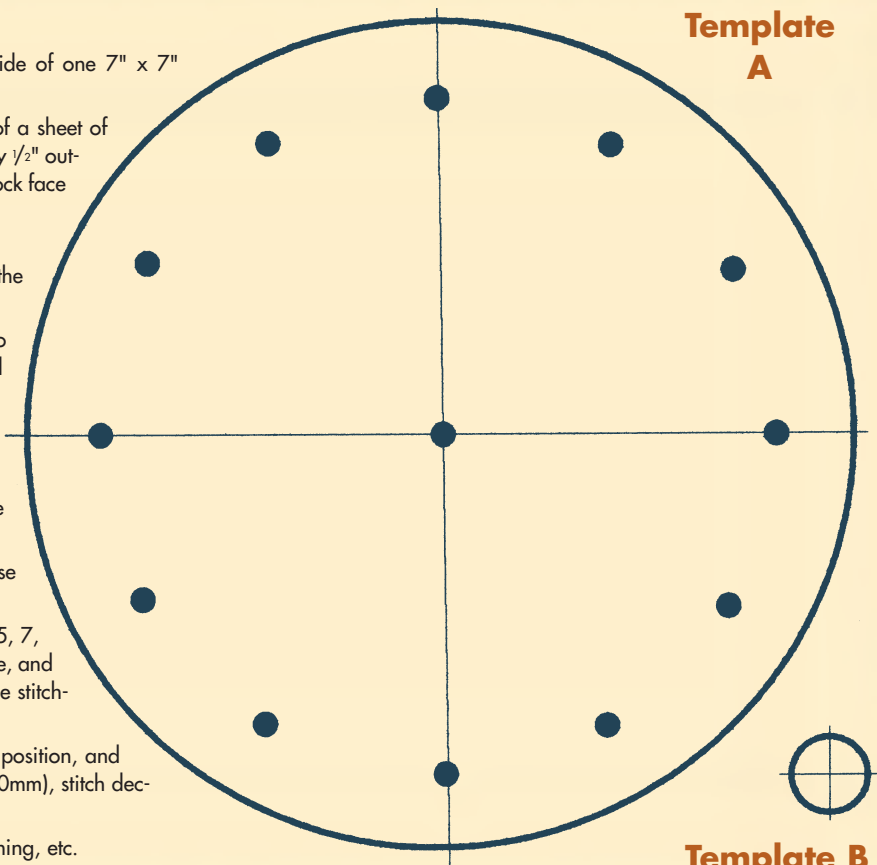
Template B

Stitch Counter

By Jill Danklefsen

The expanded Stitch Counter feature, unique to the **BERNINA**® *artista* 200 sewing machine, offers several possibilities for simplifying and streamlining practical techniques such as making buttonholes and chain piecing quilts. It also opens up creative avenues for building elaborate ornamental patterns using the decorative stitches of the machine.

Using the Stitch Counter function is easy and requires only a couple of steps. First, select the stitch (see chart at right for choices) and then the Stitch Counter icon. Sew the desired length of your line of stitching. When you have stitched the desired length (there's no limit to the size), press the Quick Reverse button. This records the length sewn and Auto Stitchcounter appears on the screen. Now, when the foot control is pressed, the machine will sew the programmed length and stop automatically at the end. The length will stay programmed for this stitch until the machine is turned off or another stitch is selected.

Stitch Counter Possibilities

The Stitch Counter feature does not work with every stitch but the list of those that are active with this feature includes 22 stitches, 2 darning programs, and 10 buttonhole styles. The chart at right is a visual reference for each of these.

Stitch Counter Choices

		1	2
3	4	9	11
12	13	15	16
17	22	23	29
325	326	329	330
331	345	352	353
354	720	51	52
53	54	55	56
57	58	59	63

Why Count Stitches?
Good for both practical and decorative techniques, these are a few of the ways you can use the Stitch Counter feature of the artista 200.

Long Buttonholes
Projects often require a buttonhole longer than the Automatic Buttonhole Foot #3A can stitch. When this is the case, using the Stitch Counter feature for creating buttonholes that are memorized and repeatable is the next best option.

Welt Pockets
Select the straight stitch buttonhole #59 and use for creating openings for welt pockets.

Shirred Curtains
Select any of the buttonhole options and create curtain rod openings in a curtain header.

Measured Length Seams
Program a specific seam length that is repeatable. Use for chain piecing your next patchwork project or to speed up "assembly line" sewing when making multiples of the same item.

Decorative Stitching
Consider using the Stitch Counter feature rather than the Pattern Repeat 1-9x function. Nine repeats of a stitch can be *very* short. If a longer repeat of a pattern is desired, use the Stitch Counter feature—there is no limit on the length that is memorized!

Herringbone Chevron

- Select Stitch #353
- Attach Clear Foot #34C
- Engage Stitch Counter function
- Stitch about 1½" and touch the Quick Reverse button to end the measurement and program the pattern length. The pattern length is now repeatable! Stitch until the machine stops to get the full length of the programmed pattern.
- Stitch and pivot in a "stair step" pattern as shown in the sample: At the end of each repeat, tap your heel on the foot control to lower the needle into the fabric for pivoting. *Note: Needle Stop Down function cannot be activated with this feature.*
- When stitching is complete, use a ruler and fabric marker to mark the connecting diagonal lines
- Select Stitch #633
- Stitch, framing the previous stitching
- If desired, finish the frame with a couched cord. *"Razzle Dazzle"* by *Superior Threads* was used in the sample shown.

Make It
Personal

by Jennifer Gigas

One of the joys of home embroidery is adding a personal touch to all of our projects. Whether we are creating labels, stitching a child's name on his or her blanket or monogramming linens, we can never have too many lettering styles from which to choose. BERNINA® Embroidery Software expands your lettering options with 50 preprogrammed alphabets, extensive editing capabilities and automatic digitizing of True Type fonts (Designer Plus level only). Familiarize yourself with the powerful lettering tools in your software and take a look at some unexpected uses for lettering.

Basic Lettering Options

Note: Information on lettering may be found in your owner's guide beginning on page 149.
The simplest way to add lettering to a design file is to select the Lettering Tool from the Design toolbar and type directly on-screen. The lettering objects will be generated with the current lettering Object Properties.

To format your text as it is added to the design file, press "A" on the keyboard. This will open the Lettering dialog box from which you may select the lettering style, size, spacing and justification desired for your project. *Tip: All text typed in the dialog box*
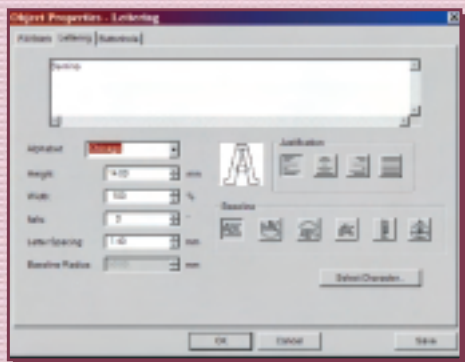
becomes one object and will have the same Object Properties. If you wish to have different properties for segments of the lettering, enter that text separately.

Justification and Baseline Options

Justification refers to the alignment of multiple rows of text typed into the dialog box. Options include alignment to the left, right, center or justified.

Lettering baselines (the line along which the lettering is positioned) may be horizontal, vertical, on a circle or you can create the baseline shape most suited for your particular project. *Tip: For multicolored lettering, insert color stops by typing "^" after each letter.*

Adjusting Lettering Stitch Settings

Lettering objects are filled with satin stitches; the fill can be quickly and easily changed to a Step or Fancy fill type. To change the fill, select the lettering and open the Object Properties dialog box. Select the Fill Stitch tab; from the stitch type drop down, choose Fancy or Step. Select the desired fill type.

Elastic Lettering

Elastic lettering options reshape the silhouette of the text. Elastic options include both curved and straight shaping.

Reshaping

Individual letters can be reshaped to provide just the right look for the project you are working on. To reshape, select the lettering, select the Reshape tool. Click on the diamond shaped control point in the center of the letter; click on the letter outline. The boundary control points will appear. You may move, add or delete points to reshape the object. When finished, press Enter to accept the changes.

Monogram Magic

Note: Refer to the Owner's manual for additional information.
Take lettering "outside the box" by adding design elements or mirror merge functions to a basic monogram. Use your newly designed monogram on garments, linens, as your signature label or scattered across yardage to create your own embroidered fabric.

Select lettering style

- Press the "A" key to open the Lettering Properties dialog box. Select a lettering style from the drop down menu. *Tip: Refer to the Online Manual to preview the entire alphabet and to review recommended minimum and maximum lettering sizes for the selected style.*
- Type the letter of choice into the text box. Click "OK". Click on the design screen to position the lettering. *Tip: Follow the prompts on the status bar at the bottom of the screen.*
- Copy and paste the letter until there are four letters on the screen.

Mirror Merge

- Select one of the letters; select Mirror Merge Vertical/Horizontal. Move the duplicates around until satisfied with placement. Click to set duplicates.

- Repeat for each of the remaining letters, using a different placement each time.
- Select the artistic view to preview.
- Return to the design window and save work.

Next steps

- Select favorite design, cut.
- Open a new file. Paste the cut design on screen.
- Arrange>Add Buttonhole. Position a buttonhole in the center of the design. Press ESC to turn off the buttonhole function.
- Select the buttonhole, open Object Properties and select the desired buttonhole style. If the buttonhole overlaps the embroidery, merge to remove overlapping stitches. *(Select the design; select the buttonhole. Arrange>merge buttonhole)*
- Group buttonhole and motif.
- Save motif for future use. *Tip: Use decorative buttonholes along a garment placket, to frame antique buttons on decorator pillows or to create beading trim.*

Experiment with various alphabet styles, mirror merge and wreath layouts for novel monogram options on your next project. Visit www.berninausa.com to download project instructions featuring embroidered journaling. Go to Sewing Studio > Stitching Memories for directions for making the scrapbook page on the previous page.

Traditional 3-letter monogram. First and middle initials mirror merged vertically to form elegant scrolls.

Lace fill placed behind letter B. Small rosebud removed from embroidery motif and placed on letter for interest.

Reshaped lettering with a color change inserted after each letter.

BERNINA®
the Swiss SewEssential Tool

Rotary Cutter
Thread Cutter
Magnifier
Magnet
Small Screwdriver
Scissors
Seam Gauge & Ruler
Bodkin
Needle Threader
Seam Ripper
Needle Insertion Tool
Textile Marker
Replacement Lead Set
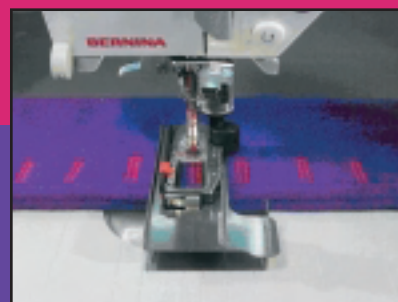Embroidery Wand
Awl
Stiletto
Tweezers

The new Swiss SewEssential Tool with 17 different sewing implements is already a classic, just like the original Swiss pocket knife. The individual tools are designed for a variety of sewing tasks, making the Swiss SewEssential indispensable for sewing enthusiasts!

New! Buttonhole Compensation Attachment

For use with Automatic Buttonhole Foot #3A, this attachment is the answer to making great-looking buttonholes in heavy or thick fabrics. It improves the feeding of difficult fabrics and takes the work out of making any type of buttonhole in jackets, coats, and items made from fabrics of varying thicknesses such as chenille or terrycloth.

TIPS

- Slide Foot #3A into the Buttonhole Compensation Attachment and snap it into place before attaching the foot to the machine.

- When attaching the foot, use the FHS (Freehand System), if available, to get the maximum space between the needle bar and the stitch plate.

- For making buttonholes in uneven areas such as waistbands, plackets, and jacket edges, use the Height Compensation Tool in conjunction with the Buttonhole Compensation Attachment to get the smoothest feeding.