



# Through THE NEEDLE

BERNINA®

Issue 12

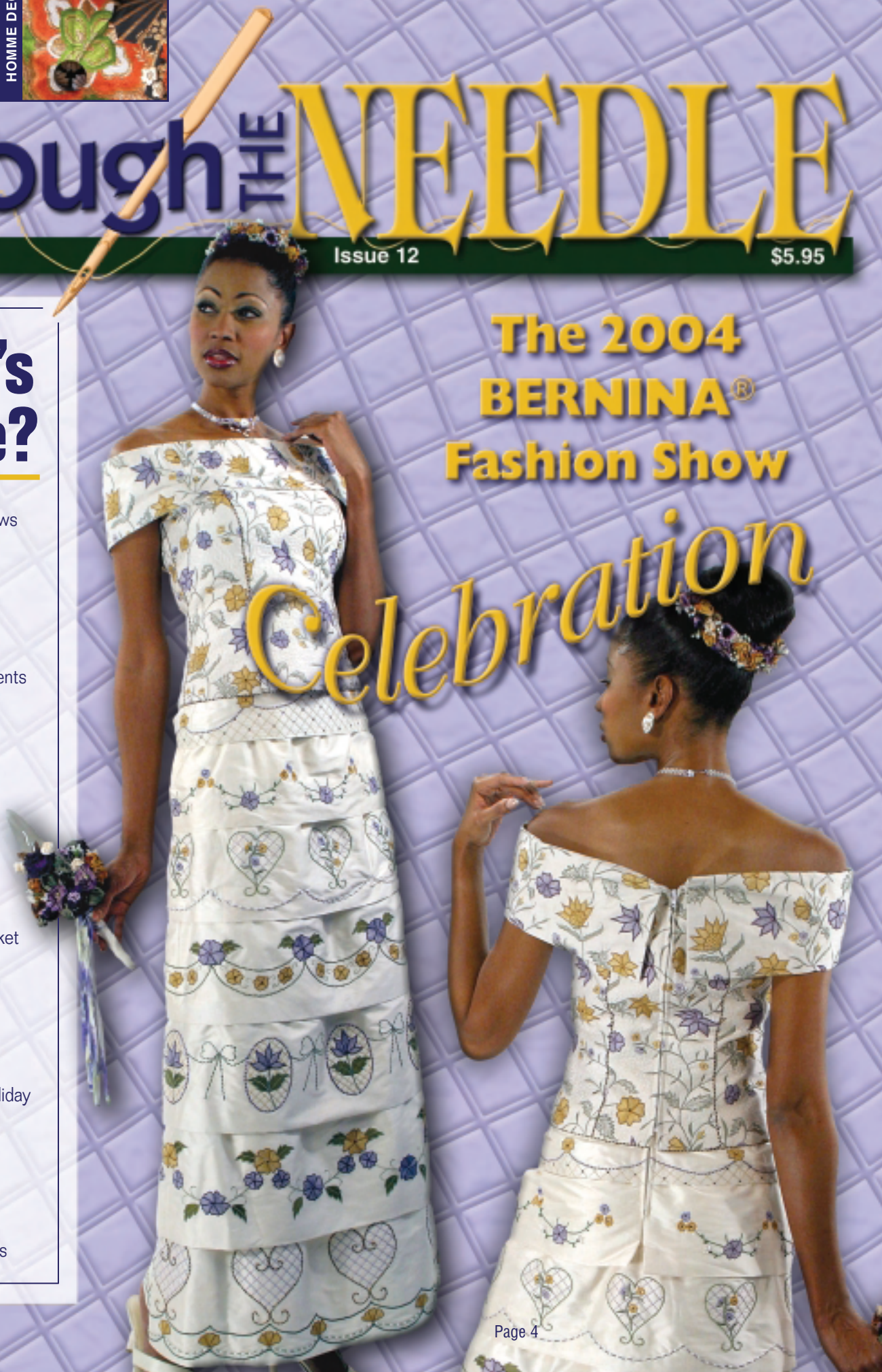
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The 2004  
**BERNINA®**  
Fashion Show

*Celebration*







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Giraffe by Marlis Bennett





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# WHO

## We Are...



**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*.



**SANDRA BETZINA**  
*Stacked Pillows*

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.



**KAREN FRENCH**  
*Stitching Pretty*

Owner of The French Seam in Stuttgart, Arkansas, Karen has been an avid stitcher since age six. With a degree in Home Economics Education from Ouachita Baptist University, her first love is clothing construction and embellishment. Karen loves to share her joy of sewing with others.



**GAYLE CAMARGO**  
*Building Quilts with Building Blocks*

Gayle 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 Westport, Massachusetts.



**MARY STORI**  
*Wool Appliqué – Hobby Horse Table Topper*

Mary is an internationally recognized quiltmaker, fashion designer, instructor, lecturer, author, judge, leader of quilting tours, and 2004 Quilt Teacher of the Year. Her newest book, *Beading Basics*, was published by C & T. For information about workshops visit Mary at [www.quilt.com/MaryS](http://www.quilt.com/MaryS)



**PAM MOSTEK**  
*Wool Appliqué – Baltimore Album Table Topper*

Pamela Mostek has loved making pretty things for as long as she can remember. She began quilting about 15 years ago, and it has been her passion ever since. Today she spends her time designing and creating quilts for books and her pattern company, Making Lemonade Designs.



**CLAUDIA BLAINE**  
*Tassle Top Purse*

As a Sales and Product Trainer for BERNINA® of America, Claudia shares her extensive knowledge of sewing and software with BERNINA® dealers and instructors around the country. Claudia enjoys sewing and creating projects using the BERNINA® Embroidery Software.



**KERRY FINN**  
*Autumn Swirls Jacket*

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



**MARLIS BENNETT**  
*Love is in the Air*

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



**KAY LYNCH HICKMAN**  
*Embroider Your Holiday – Every Day*

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.



**JILL DANKLEFSEN**  
*Stitch Recipe: Corded Criss-Cross*

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**  
*Candlewick Stitching*

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.



**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.



# BERNINA® News

BY GAYLE HILLERT

As we all know, accessories can make or break an outfit—"the devil is in the details" as they say.

All BERNINA® machines come with a fine assortment of feet as standard accessories when you purchase your machine. These feet are great for general sewing tasks such as seaming, buttonholes, and decorative stitching. However...if you want to accessorize your machine more and sew specialty techniques such as piping, gathering, pintucks and binding, BERNINA® offers over 75 additional feet and accessories to ensure that you will have the "right" tool to make any sewing, embroidery, serging or software project a total success.

I can remember the first optional accessory I tried—it was #16, the Gathering Foot. I was simply amazed as I put my length of fabric under the foot, pressed the foot control and saw the gathers appear on the fabric like magic—without me doing anything extra!

BERNINA® accessories offer a uniqueness no other machine has. The presser feet are one-piece, "tooled" at the factory in Switzerland by hand. Each walking foot is tested before it is packaged to be distributed to the different markets. Each foot is easily attached to the machine—a confident beginning to any project. The accessories are produced carefully—every detail is checked—from the design of the sole to the way it works on BERNINA® machines, to the instruction sheet that is produced in 14 different languages. Each foot is tested and tested and tested again to ensure BERNINA® quality always.

BERNINA® has introduced five new accessories this fall, some of which are featured in this issue of *Through The Needle*. The Buttonhole Compensation Attachment is for sewing buttonholes on heavy fabric, the Clear Appliqué Foot #39 for decorative and corded stitches, Patchwork Foot with Guide #57 guarantees perfect quarter inch seams when piecing, and the Swiss SewEssential Tool is a must for every stitcher. Another accessory is the Decorative Needlepunch Attachment, which offers entirely new

creative possibilities using yarn and decorative threads with felting and punching techniques.

Check with your dealer—accessorize your machine so that your BERNINA® can give you hours and hours of success and pleasure—"the devil is in the details".



## CELEBRATE!

If you missed the premier of the 2004 BERNINA® Fashion Show: Celebration, you can see the garments on the BERNINA® of America web site at [www.berninausa.com](http://www.berninausa.com). If you want to keep the garments around your sewing room for inspiration, go to your local BERNINA® dealer and buy the *Fashion & Imagination* book – beautiful photos and technique details fill the pages for a wealth of how-to information. To see the winners of the 2004 show, see page 4 in this issue of *Through the Needle*.





# The 2004 BERNINA® Fashion Show *Celebration*

The 2004 BERNINA® Fashion Show, "Celebration", debuted Sunday night, October 31, at the International Quilt Market in Houston, Texas, with a public premiere Thursday, November 4, at the International Quilt Festival. A total of 45 wearable art designers were invited to participate, creating one-of-a-kind garments for this incredible event – the most prestigious and exciting show of its kind around the world!



Almost every embellishment technique imaginable was on display, from appliqué to beading, embroidery to quilting. But if you think you've seen these techniques before, take another look! The artists' expressions of "celebration" were truly exercises in creativity, originality, and fantasy. Enjoying the results of their labor was an invitation and inspiration to see things differently, to look outside the box, and to color outside the lines.

The 2004 Viewers' Choice Award went to Jennifer Stern, of Manchester, Connecticut, for her "And the Oscar Goes To..." gown and coat (digitized using BERNINA® Designer Plus Embroidery Software!), and is featured on the cover of *Fashion & Imagination: Celebration* (available from BERNINA® and QRI).

"I'm always developing ways to achieve different effects with threads, stabilizers and fabrics," says Jennifer Stern. "I also love to combine my original embroidery with traditional quilting techniques in unconventional ways." Jennifer has been digitizing her original embroidery designs since 2001, including two collections that support breast cancer research. This is Jennifer's second BERNINA® Fashion Show, and her second time in the winners' circle; her "Floral Fantasia" won the Judges' Choice Award in 2003.

Each panel of this exquisite full-length coat is constructed of silk organza, heavily embroidered with floral motifs in a tonal range from deep magenta to pale pink. Nearly 400 hours were spent digitizing and stitching the flowers and surrounding textures! Other techniques employed in the creation of this marvelous garment include reverse appliqué and hand beading. A simple black silk crepe gown with an elaborately embroidered and beaded strap provides the perfect foil.



Viewers' Choice Winner

"And the Oscar Goes To..."  
by Jennifer Stern





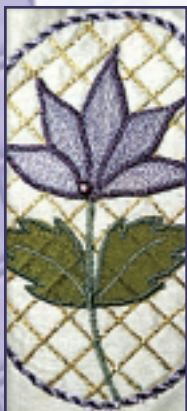
Etta McFarland, of Olive Branch, Mississippi, received BERNINA's 2004 Crème de la Crème Award for her "Have Your Cake and Wear It Too" ensemble. "I am in awe of the creativity in the world of wearable art and am proud to be a part of that community," says Etta. While she didn't begin making wearable art until after attending her first Fairfield Fashion Show in

1982, Etta has since had garments in seven Fairfield/BERNINA® Fashion Shows, including "Tribute to Bunad" (2003) and "All Deco'd Out" (2001).

Inspired by Butterick pattern #3859, which reminded her of a multi-tiered wedding cake, Etta's "Have Your Cake and Wear It Too" is a confection of white silk and purple, gold, and silver threads.

Embroidered silk drapery fabric, used for the princess-seamed top, is further embellished with satin stitching, couching, and beading. Each "layer" of the skirt features a different wedding-inspired design, each beautifully accomplished through skillful application of bobbin work, satin stitching, appliqué, and couching techniques. A floral headpiece and cake server "bouquet" – fashioned under the direction of friend Diane Herbort (another veteran of many Fairfield/BERNINA® Fashion Shows) – complete the ensemble.

The BERNINA® Fashion Show: Celebration will travel to other cities and venues throughout the coming year. If you get the chance, experience the cutting edge of wearable art – see these stunning garments professionally modeled in a show with state-of-the-art sound, lighting, and music. Truly a celebration of wearable art!



Crème de la Crème Winner

"Have Your Cake  
and Wear It Too"  
by Etta McFarland



## Want to Know More?

*These incredible garments are described in detail in the latest edition of Fashion & Imagination. Plus, instructions for many of the techniques are included for creating your own over-the-top wearables.*

*To see all of the garments in this year's show, visit the BERNINA® website at [www.berninausa.com](http://www.berninausa.com). If you are interested in participating in the show, go to [www.quilts.com](http://www.quilts.com) for details.*



# Stacked Pillows

BY SANDRA BETZINA

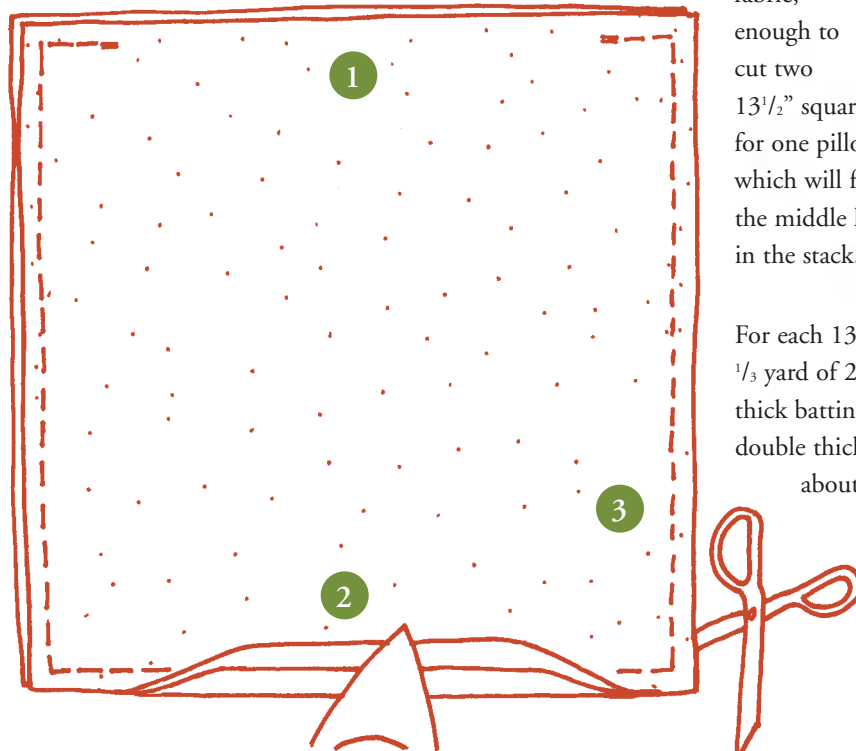
Decorative pillows make great gifts for friends or yourself. These unique stacked pillows are easy to make. The real fun is in choosing compatible fabrics and two interesting buttons to hold the pillow stack together. Since this decorative form is a stack of three 2" thick pillows, batting is used for filler instead of pillow forms.

The width of the fabric can be used to determine the size of the pillows to keep fabric waste to a minimum. For example, when making pillows in silk brocade that is 28" wide,  $\frac{3}{4}$  of a yard of fabric yields four  $13\frac{1}{2}$ " squares, enough for two pillows or two of the three layers of the pillow stack. Purchase another  $13\frac{1}{2}$ " ( $\frac{3}{8}$  yard) of fabric in a contrasting

fabric, enough to cut two  $13\frac{1}{2}$ " squares for one pillow, which will form the middle layer in the stack.

For each  $13\frac{1}{2}$ " square pillow stack, purchase  $\frac{1}{3}$  yard of 2" thick batting. If you can't find 2" thick batting, substitute 1" thick batting and use double thickness. Cut batting into 12" squares, or about 2" smaller than the fabric squares for covering the pillow, to allow room for cinching in the centers.

One square of 2" batting and two squares of fabric will be used to make each of the pillows in the stack. Pin two fabric squares right





While Sandra Betzina is known for her incredible knowledge of garment sewing and design, she also sews for her home. This unique pillow is an example of how she decorates with style. For more fun projects like these, see *Sandra Betzina Sews for Your Home*, available at your local BERNINA® dealer and at [www.SandraBetzina.com](http://www.SandraBetzina.com).



sides together. Using a  $\frac{1}{2}$ " seam allowance, sew around three sides and 2" past the corners on the fourth side (leave the rest of this side open) (1).

To open seams, press seam allowances back on themselves (2). Trim off corners on the diagonal (3). Turn pillow case right side out. Use a point turner to make sharp corners. Slide in the square of 2" thick batting or two squares of 1" thick batting. Hand stitch opening closed.

Repeat process to create three finished pillows. Stack pillows so that the pillow in the contrasting fabric is sandwiched between the other two.

Thread a very long (3") needle with beading thread or dental floss. Attach pillows at the center by hand sewing with the long needle. Pull thread taut so that the middles of the pillows cinch together. After four or five passes of the needle, attach a decorative button on each side of the pillow stack. These buttons do not need to match since both sides of the pillow are not seen at the same time. Make several more passes of the needle through the pillow stack and through the buttons.

To display, twist the middle pillow so that the corners are offset as shown in the photo.



Pillow back



# SERGING KNIT GARMENTS

BY JO LEICHTE

Adding a serger to your sewing stable provides opportunities for substituting serged seams and finishes to garments. Not only will your sewing be easier and more efficient, but the results will be more professional-looking as well. Collect some patterns and wonderful fabrics, set your sewing machine and serger side by side, put wheels on your chair, and get ready to sew and serge!

Serged seams and finishes are especially appropriate for knit fabrics, as the looped structure of overlock stitches allow seams and edges to stretch with the fabric.

This article contains tips for incorporating basic serging techniques into your garment sewing, plus an example of a garment constructed with a combination of sewing and serging techniques.

## SEWING + SERGING TIPS

- Thread the sewing machine and serger with coordinating threads. Use a good quality serger thread, such as Mettler Metrocor; for very stretchy knits, consider using YLI Woolly Nylon in the needle(s) and looper(s).
- Always test overlock stitching on swatches of the garment fabric and note any changes to the normal settings. After cutting out garment pieces, cut several rectangles of fabric for test serging and place them next to your serger.
- A narrow three-thread overlock stitch is usually the most appropriate seam for lightweight knits, while a wide three-thread overlock is generally the best for heavy stretch fabrics.



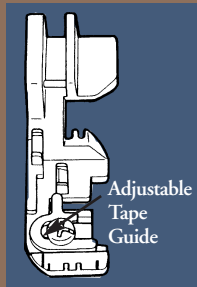
A four-thread overlock may also be a good choice, particularly when a very flat seam allowance is desired. For stretchy knits, such as dance and exercise wear, try the super stretch stitch. Test! Test! Test!

- When adjusting differential feed, remember that turning the knob to a higher number (closer to 2) causes the fabric to draw up more (gather), while moving it to a lower setting (closer to 0.7) makes the fabric more taut (stretch). To prevent knit fabrics from stretching, increase the differential feed; if the fabric seems to be gathering, decrease the differential feed.
- If a piece of a garment is longer than the one it is to be stitched to – as when matching a sleeve front to a sleeve back – place the longer edge under the shorter one. This puts the longer edge against the feed dogs, helping to move it under the presser foot just a bit faster than the shorter edge.
- When serging  $\frac{5}{8}$ " seams, align the edge of the fabric with the  $\frac{5}{8}$ " marking on the machine and/or attach the Right Seam Guide and set the guide at  $\frac{5}{8}$ ". For patterns with  $\frac{1}{4}$ " seams, align the fabric edge with the upper and lower knife blades, barely skimming the edge and trimming stray threads.



- Avoid pins! If it is necessary to pin fabric layers together, pin them parallel to the raw edges and at least an inch away. Accidentally serging over a pin can damage the cutting blades and interfere with the timing of the serger needles and loopers.

- Seams in knit garments sometimes require stabilizing, particularly shoulder seams that undergo excessive stretching and/or must support the weight of heavy sleeves. For a strong seam that will stretch with the knit fabric, incorporate a length of clear elastic into the serged seam.



Center the elastic over the seamline; serge, taking care that the elastic is not stretched as it is sewn into the seam. Elastic may also be fed into the tape guide of the Standard Serger Presser Foot (optional accessory for some serger models). The  $\frac{1}{4}$ " wide clear elastic is preferred, but the added width of the  $\frac{1}{2}$ " variety makes it easier guide suc-

cessfully, especially for garment stitchers that are new to serging. If more support is needed, substitute twill tape for the clear elastic for a totally non-stretch seam.

- Invest in a comfortable office chair on wheels – this makes it easy to move back and forth from the sewing machine to the serger without stressing knee and hip joints. *Tip: Set your ironing board at the same height so you can switch between pressing and stitching with just a swivel of your chair.*
- When serging t-shirts and similar knit tops, rearrange the construction sequence for faster and more efficient sewing.
  - Serge-seam short ends of neckline ribbing together; ditto for cuffs.
  - Serge shoulder seams.
  - Fold neckline ribbing in half, wrong sides together. Serge to neckline, right sides together.
  - Serge sleeves to front/back unit.
  - Serge underarm/side seams.
  - Fold cuff ribbing pieces in half, wrong sides together. Serge to sleeves, right sides together.
  - Serge-finish lower edge – or – blindhem – or – coverstitch.



Audubon Park (Park Bench Pattern Company)

## SEWN & SERGED JACKET

Some of my favorite garments are the result of accidental events. I didn't realize that this "mystery" knit contained wool until after I'd washed it, at which point I decided to machine dry it as well and see what happened. I'm glad I did – while I liked the original brown fabric, laundering produced a denser, fulled knit, perfect for a light-

weight, but cozy and warm, jacket or sweater. I'd also purchased a remnant in a complementary plaid, making this the perfect opportunity to stitch a pattern I'd been wanting to make – Audubon Park from the Park Bench Pattern Company.

The laundered knit was perfect for the oversized body of the

garment, while the woven plaid provided a nice contrast for the collar and cuffs. The garment is constructed according to the pattern with two exceptions - the side/sleeve seams and the hem.

When serging knits, adjust the differential feed so that the fabric doesn't stretch. The seams of this jacket are curved, so I continued adjusting the tension throughout the length of each seam, increasing the differential feed in areas where the seams were most nearly parallel to the crosswise grain, decreasing along the vertical seams. Serging these seams rather than straight stitching them eliminates bulk, makes the seams nearly invisible from the outside of the garment, and creates a neat finish on the inside, making the jacket look as nice inside as out.

A difficulty I'd anticipated having with this pattern – how to hem the lower edge without affecting the drape of the fabric – wasn't a problem at all when approached with the serger in mind. Rather than turning up the hem, I simply traced the hemline on the garment and serge-finished the edge as I trimmed away the excess fabric from the lower edge. As with the seams, this required adjusting the differential feed as I guided the fabric under the presser foot. *Note: It's better to err on the side of too much than too little differential feed, as the edge can be "stretched" a bit when serging is complete.* Before serging the garment "hem" I tested several stitch formations, including a three-thread overlock which I initially thought would be the best choice. Instead, I decided on the four-thread overlock for an unobtrusive finish – the extra line of stitching through the middle made the edge flatter, preventing the fabric from curling within



Serge-finished hem.

the serger stitching.

Still at the sewing machine, I seamed the short ends of the collar. This greatly reduced the bulk at "hem" of the garment, and the squared ends of the serged seams fill the collar "points" to create a nicely squared corner.

The rest of the garment – attaching the collar and cuffs, was completed using the sewing machine and a bit of hand-sewing. Notice that the serged "hem" of the knit fits neatly into the collar extension, creating a continuous line along the lower edge of the garment.



*Building*

**Q****U****I****L****T****S**

*with Building*

**B****L****O****C****K****S**

BY GAYLE CAMARGO



**W**hat happens when you give 60 men and women (some quilters, some non-quilters) squares and rectangles of fabric to play with? Quilt block magic!

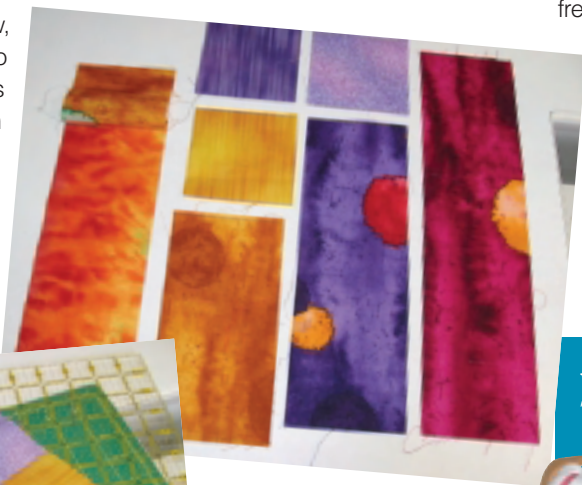
One late evening at BERNINA® University (an annual training seminar for BERNINA® dealers), we held a “Building Blocks” class to show how easy it is to design a quilt when the pieces are already cut. We began with a Benartex Mardi Gras Building Blocks kit and



gave each dealer a stack of pieces to play with. We encouraged them to bend, fold and manipulate the pieces, all within a 12" space. After class I collected the blocks they had designed and brought them back to my

studio. Each block was assembled as the “students” laid them out.

As the photos show, I find it easiest to stitch two pieces together, press, trim and then add the next piece, repeating the process until the block is finished.



When the piecing was complete, I squared up the blocks and placed each of them randomly on my design wall. After deciding on the layout,



I measured the blocks, found the average size and squared them all to the same size.

Not all of the blocks fit into this design, so I have the start of another quilt! Squares that were too large to fit into the design became other projects—a pillow top, table runner, or a piece of the quilt back.

The large photo shows one of the finished quilts from the “lock-in” experience. The quilt was so much fun to put together—remembering the students in the class, comments that were made and their surprise of how easy planning a quilt can be!

Knowing the quilt was going to be donated to a charity, I couldn’t resist leaving my own imprint when I freemotion quilted it. I hope the recipient has fun finding all of the things that I “hid” in the quilt and doesn’t mind my footprints!



## WARM & TOASTY

The backing for this quilt is made from an extra soft and very warm fabric – Minkee Blankee. From Benartex fabrics, Minkee Blankee comes in dots and mattes in a variety of colors. Great for quilt backings and baby quilts, or mix with cottons and other textures for a fabulous shabby chic look.

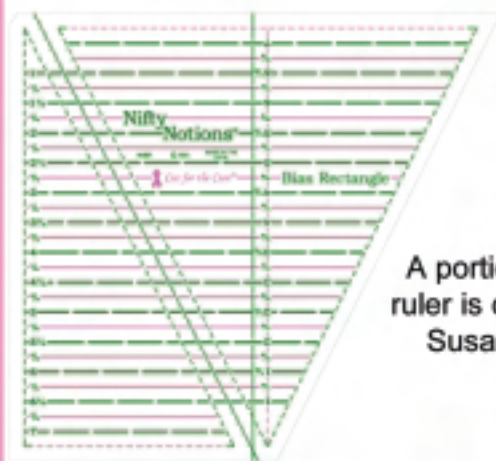
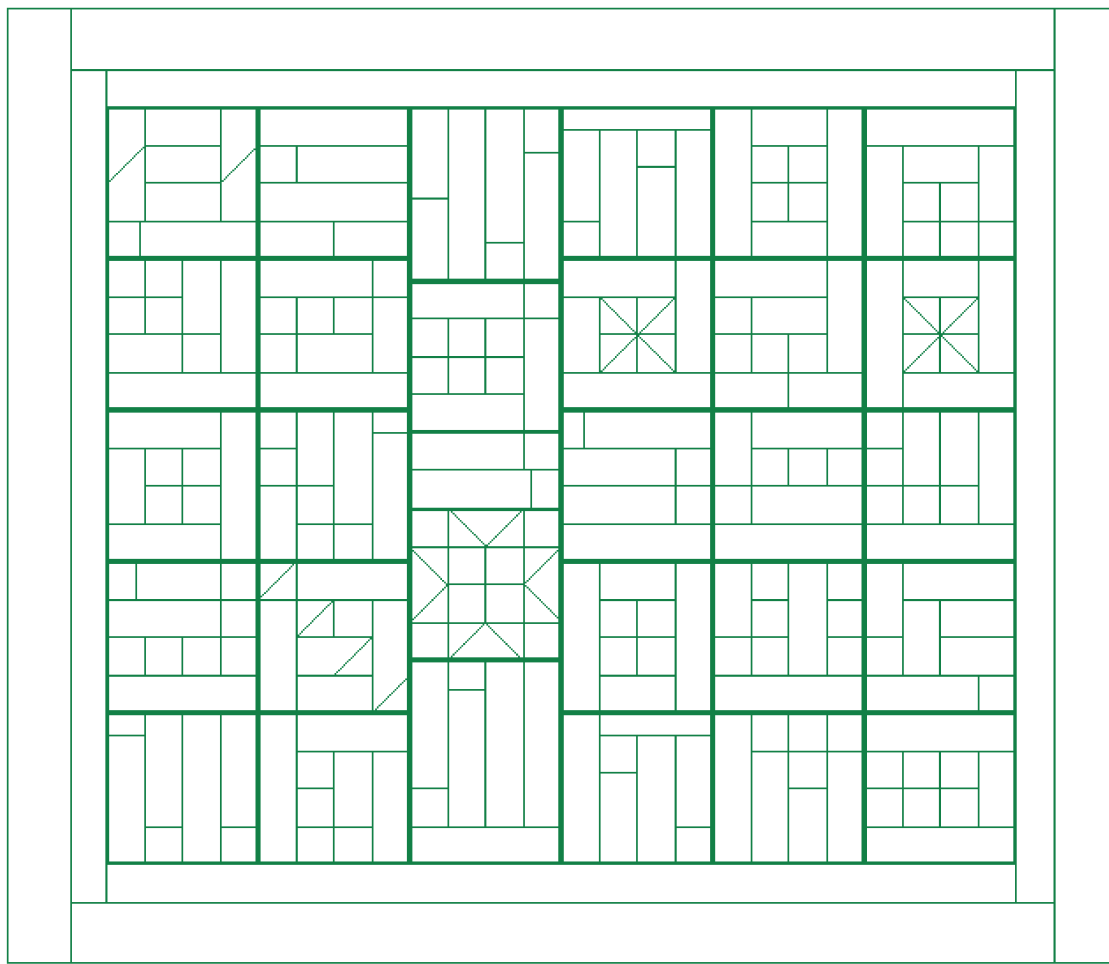


Sometimes the Minkee leftovers are the best part. They can be used to make soft and cuddly toys for gifts, ornaments, or package decorations. Use your embroidery machine to create cuddly pals by purchasing the Minkee Pals collection #11936 from [www.EmbroideryOnline.com](http://www.EmbroideryOnline.com).



Here's a diagram of the quilt shown on page 10. Use this information as a guideline for creating your own Building Blocks quilt.

Building  
**QUILTS**  
with Building  
**BLOCKS**



## NIFTY NOTIONS® Cut for the Cure™ Rulers with a Cause!

A portion of the proceeds from the sale of each ruler is donated to the Chicagoland Affiliate of the Susan G. Komen Breast Cancer Foundation

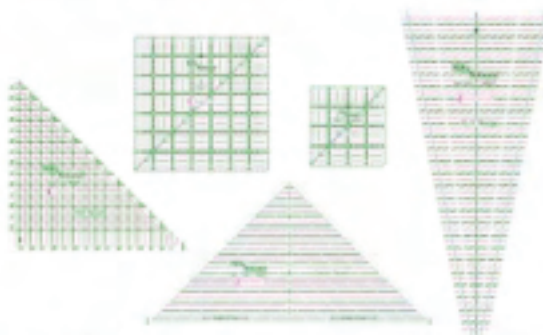


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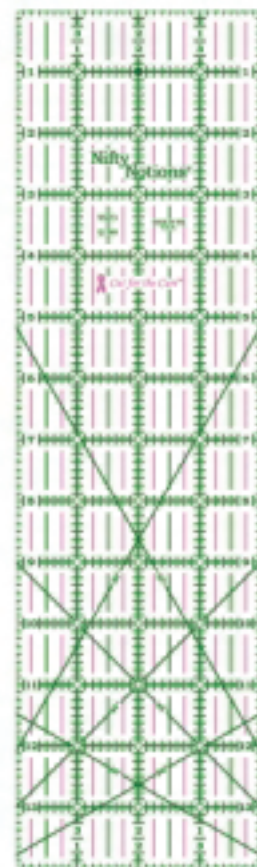
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## Travels In Time

by Kaye England



### QUILT CHALLENGE



Ready for an adventure? First, go to your local quilt shop and look for Kaye England's *Travels In Time* fabrics. Then make an **Adventure Quilt** and send us a photo. You just

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##### Third Prize:

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# WOOL Appliqué



*Hobby Horse Table Topper by Mary Stori*

## Hobby Horse Table Topper *by Mary Stori*

*This whimsical topper has a scalloped edge and 3-D effects on the manes and tails of the horses.*

### INSTRUCTIONS

Draw and cut a 15" circle onto the dull side of the freezer paper. Trace the circle template onto tear-away stabilizer; reserve the template for later use.

Lightly spray the unmarked side of the stabilizer with 505 adhesive; position the stabilizer smoothly onto the wrong side of the red wool square. From the wrong side, using a contrasting thread in the bobbin and the needle, stitch completely around the circle,  $\frac{1}{4}$ " outside the marked line. *Tip: This will further stabilize the outside edges of the inner circle and will act as a guide to position the motifs.*

Trace 1 rocker runner, 1 horse, 1 saddle, and 1 ear template onto the dull side of freezer paper and cut out, following the marked lines.

Press each motif pattern onto the appropriate color of wool felt. Use small sharp scissors that cut to the point to trim around each shape; remove the freezer paper. Repeat to prepare all three hobby horse units. Use 505 adhesive to secure the



*Beyond Baltimore by Pamela Mostek*

*Two artists show the traditional craft of wool appliqué on table toppers with completely different designs using similar techniques.*

### WOOL CHOICES

The two table toppers shown here are both made of different but similar types of wool.

### FELTED WOOL

The Hobby Horse Topper is made of felted wool. It is 100% wool and can be purchased already felted or you can felt your own. Use very hot water and agitate it in the washer for several minutes on the gentle cycle. Dry it in the dryer to fluff the fibers and give it the felted look and feel.

### WOOL FELT

The Baltimore Album Topper is made from purchased felt that is a blend of 20-30% wool and 70-80% rayon. To prepare the fabric, soak it in warm water (soak each color separately as dye will be discharged). Agitate the fabric gently with your hand to make sure it is completely wet. Let it soak for a few minutes, and then carefully squeeze out the excess water. Toss the fabric into the dryer to fluff and soften the fibers. Dry until almost dry. When drying small pieces, place an old towel in the dryer with the wool/felt to prevent it from wrinkling into a ball. Lay the wool flat on a towel to dry completely.



## HOBBY HORSE SUPPLIES

### Fabric

*Note: The fabric amounts below are for wool that has already been felted.*

- One 17" square of red felted wool (inner circle)
- One 25" square of black felted wool (outer circle)
- One 10" x 13" rectangle of black felted wool (horse body)
- One 10" x 7" rectangle of green felted wool (rocker runner)
- One 4" square of yellow felted wool (saddle)

### Thread

- Acrylic/Wool such as Burmilana #12 or Monet in red and black
- Lightweight black bobbin thread
- All-purpose thread in a color that contrasts to the red felt
- One skein of DMC black embroidery floss

### Other

- One 17" square of OESD light tear-away stabilizer
- Jeans needle #110/16
- 505 temporary spray adhesive
- Freezer paper
- White marking pencil or chalk
- Three seed beads, size #10 or #11 for horse eyes
- Nymo beading thread or black quilting thread
- Hand quilting needle #11
- Open Embroidery Foot #20/20C

rocker runners to the red inner circle, evenly spacing the motifs, positioning the bottom of the rocker about  $\frac{3}{4}$ " from the sewn reference line.

*Tip: To maintain a tidy appearance of the machine stitching, always begin and end with long threads; pull to the wrong side and tie off using a square knot.*

Insert a Jeans needle in the machine; thread it using a heavyweight black decorative thread in the needle and a lightweight black bobbin thread. Select a blanket stitch and adjust the length to 3.2mm and the width to 2.6mm. *Tip: Before sewing on the project, test your stitch settings outside the project lines.*

Blanket-stitch along the edges of the three rocker pieces.

Secure each horse in place on a rocker, and add a saddle to each using 505 spray. Slightly fold the lower edge of each ear and tuck under the horses' heads, holding in place with 505 spray or a pin.

Blanket-stitch the shapes in place, beginning at the upper right corner of the saddle and sewing around to the upper left side. With the needle in the fabric, pivot and position to sew along the top of the saddle. Stitch completely around the horse, keeping the ear loose.

Remove the stabilizer from the wrong side of the red wool. Use a white marking pencil or chalk to draw the harness design lines, referring to the pattern. Stitch these lines using a triple straight stitch and red decorative thread.



Add a mane and tail to the horses using black embroidery floss.

Begin the mane on the top of the head, hand-stitching lengths of 6 strands of floss.

Enter from the front to the back, leaving about  $1\frac{1}{2}$ ".

Take a small stitch on the back and come to the front; cut floss even with previous strands and repeat. Work down the horse's neck, up to the saddle. To secure, sew a short straight

stitch, with black thread, along the edge of the floss. Add the tails in a similar manner.

For the eyes, attach one seed bead on each horse, using a backstitch and black Nymo beading thread.



Using the sewn circle as a guide, position and press the freezer paper template to the wrong side of red wool. Cut out the circle using the outside edge of the template. Remove any previous reference stitching if necessary. This step assures the project will move forward with an accurate inner circle.

Create a freezer paper template for the scalloped outer circle, taping sections together if needed. Draw a 19" circle onto the dull side of the freezer paper. Using the scallop template, trace 16 scallops along the outside of the circle; cut out the paper-scalloped circle.

Press the freezer paper outer circle template to the right side of the black wool square. Use a white marking pencil or chalk, trace along the scalloped edge of the freezer paper. Remove the paper; do not cut the black fabric yet.

Spray the wrong side of the red inner circle with 505 adhesive. Center and position it onto the black wool outer circle.

*Tip: Stitch a test of the next two steps before stitching on the project.*

Using a decorative feather stitch (3.8mm length and 5-6mm width) and black Burmilana or Monet thread in the needle, attach the two pieces by sewing along the outside edge of the red inner circle.

Add two lines of straight stitching (3mm length) beginning about  $\frac{1}{4}$ " inside the marked scallop, sewing with red Burmilana or Monet thread.

To complete the table topper, trim around the scallops, following the marked lines.



## Beyond Baltimore *by Pamela Mostek*

*What a great combination...the classic beauty of Baltimore Album quilts and the ease and charm of today's wonderful wool felt! I love the detail and design of those lovely appliquéd quilts from the mid-nineteenth century and they inspired me to create this easy-to-make wool felt topper.*

### BEYOND BALTIMORE SUPPLIES

#### Fabric

*Note: The fabric amounts listed below are for wool that has NOT been felted. Yardages are based on 36" wide wool felt. Extra yardage is included to allow for shrinkage.*

- $\frac{3}{4}$  yard of medium purple wool (background, buds, and scallops)
- $1\frac{1}{4}$  yards of black wool (center, backing, and scallops)
- Small pieces of assorted green wool (leaves and vine)
- Small pieces of light and dark purple wool (buds)
- Small pieces of red wool (berries)

#### Thread

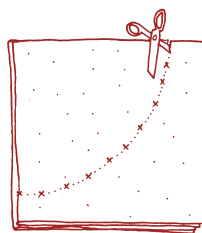
- Black Jeans Stitch thread by YLI
- Lightweight black bobbin thread
- Green Perle Cotton

#### Other

- Jeans needle #110/16
- Freezer paper
- Template plastic
- Fabric glue
- White marking pencil or chalk
- 8-10 small red buttons (optional)
- Open Embroidery Foot #20/20C

### INSTRUCTIONS

**Background:** Cut a 22" square of purple wool; fold into quarters to mark the center. Mark an arc 9" from the center and cut on the marked line through all layers. This will be an 18" circle when unfolded.



Repeat the previous steps to cut a 13" circle of black wool.

Center the black circle on the purple one and use fabric glue or pins to hold it in place.

**Vines:** Cut approximately 30" of green strips for the vine,  $\frac{1}{2}$ " wide.

Center the vine strips over the edge of the black circle. Using Open Embroidery Foot #20/20C, a Jeans needle, black Jeans Stitch thread and a straight stitch lengthened to 3.5mm, sew along each side of the vine, about  $\frac{1}{8}$ " from the edges. Butt the edges of the vine pieces as needed and finish the circle by overlapping the ends as shown.

**Leaves, buds, berries:** Using the pattern provided, trace the leaf, berry, bud,

and bud leaf patterns onto template plastic and cut out. Trace approximately 24 leaves onto the uncoated side of the freezer paper.

Iron the freezer

paper with the drawn shapes onto the various shades of green wool felt. Cut out each leaf on the drawn line, cutting through both the freezer paper and the fabric.



Repeat the previous step to trace and cut 8 buds from the various shades of purple fabric, 8 bud stems from the various shades of green fabric, and 11 berries from the red fabric.

Referring to the photo, position the leaves and buds around the vine to make the wreath, inserting the purple buds under the green bud stems. When you are pleased with the arrangement, secure each appliqué shape with a drop or two of fabric glue in the center to hold them in place as you sew. You may want to use a few pins as well to help secure the shapes.



Stitch approximately  $\frac{1}{8}$ " from the edges of the appliqué shapes, stitching the leaf veins as shown beginning and ending at the bottom of each leaf. Lift the edges of overlapping leaves to stitch around the underneath leaves. Position and stitch the berries. Sew red buttons on some of the berries if desired.

Using a toothbrush, brush the edges of the appliqué shapes to add a fuller look to the shapes. Using a hot iron to press up the edges will also help to give the leaves and buds a finished look.

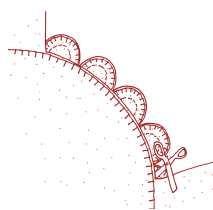
Using a stem stitch, embroider a trailing vine that weaves in and out through the leaves and buds. Referring to the photo, draw the vine with a white marker or chalk before embroidering it.

**Scalloped Edge:** Trace and cut 22 scallops from purple fabric. Repeat to trace 22 scallop centers from black fabric. Position the black centers on the purple scallops and stitch  $\frac{1}{8}$ " from the curved edges.



Cut strips of black felt,  $3\frac{1}{2}$ " wide. Position the 22 scallops on them as shown. Blanket-stitch around the curved edges.

Trim the scallops, following the blanket-stitched edges, being careful not to cut through the stitching.



**Backing:** Cut a piece of black wool felt, approximately 22" square. Center the appliquéd topper on the backing and position the 22 scallops evenly around the edge, inserting them about  $\frac{1}{2}$ " under the circular topper. Pin each scallop through all layers to hold them in place for stitching.

Blanket-stitch around the circular edge through all layers. From the underside, carefully trim the backing at the stitching line.

For more information on blanket-stitched wool appliqué, go to [www.berninausa.com](http://www.berninausa.com) > Online Classes.



# Tassel Top Purse

BY CLAUDIA BLAINE

## Supplies

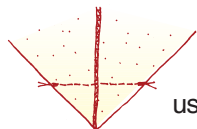
- Tassels & Trims Special Collection CD (included with *Tassels & Trims* book)
- Purchased placemat
- Coordinating Isacord embroidery thread
- Beaded purse handles
- Grosgrain ribbon – 1" wide
- Tear-away stabilizer by OESD
- 505 temporary spray adhesive
- Edgestitch Foot #10/10C

*This simple purse begins with a purchased placemat, but with the addition of an embroidered tassel border and beautiful beaded handles, no one will ever know!*

## Instructions

1. Hoop stabilizer; spray with 505 temporary adhesive. Embroider the Tassel Border Design from the Tassels & Trims Special Collection CD, positioning it along each short end of the placemat. *Note: If using the **artista 200E**, stitch design #57 using the Mega Hoop. With other machines, use design #56 and rehoop as needed to stitch the length of the placemat edge.*

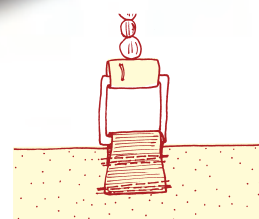
2. Remove the stabilizer from behind the design; clip and release the skirt of the tassels.



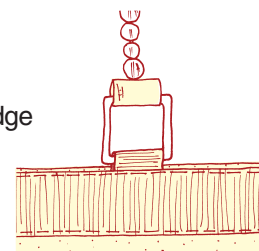
3. Fold the placemat in half with the tassels to the inside. Serge or overcast the sides using a narrow seam allowance.

4. Form the base of the purse by stitching each corner as shown. Turn purse to the right side.

5. Cut four 2" pieces of ribbon and loop them through the ends of the handles. Stitch the ribbon loops to the inside of the upper edges of the purse as shown.



6. To finish the inside of the upper edge of the purse, stitch both edges of the ribbon in place using Edgestitch Foot #10/10C.



The tassel border design stitched on the purse is from the special collection of designs available at your local BERNINA® dealer with the purchase of *Tassels & Trims*.





# Autumn Swirls JACKET

JACKET BY KERRY FINN  
INSTRUCTIONS BY JO LEICHTE

## *Garment & Fiber Selection*

Select a knit and/or felted garment, such as a dense sweater knit or boiled wool. This is a great project for rejuvenating garments that have been relegated to the back of the closet!

Look for barely spun, thick & thin, single ply, wool yarn – just one step from roving – with loose fibers that will twist and tangle easily with the garment fibers. Yarn availability changes seasonally, so it's difficult to recommend a specific yarn; however, Crystal Palace's "Labrador" and Berroco's "Hip Hop" are two that you might find at a specialty yarn shop or on-line store.

You may find a "perfect" yarn with just one flaw – it's held together with a thin holding yarn. This isn't a problem – just clip the holding yarn every 10" or 12" and remove it from the yarn.

Test your yarn on a fabric similar to the garment before starting on your project.

NEEDLE-FELTING HAS BECOME POPULAR WITH YARN AND FIBER ENTHUSIASTS, WHO USE A SINGLE BARBED NEEDLE TO TANGLE AND FELT FIBERS BY HAND. YOU CAN ACHIEVE THE SAME EFFECT, EMBELLISHING A WOOL JACKET IN A FRACTION OF THE TIME USING YOUR BERNINA® SEWING MACHINE AND THE DECORATIVE NEEDLE PUNCH ATTACHMENT! PLEASE READ THROUGH ALL INSTRUCTIONS BEFORE BEGINNING. ALWAYS TEST FIBERS AND FABRICS BEFORE WORKING ON GARMENT!



## Supplies

- BERNINA® DECORATIVE NEEDLEPUNCH ATTACHMENT AND SEWING MACHINE

NOTE: THIS TOOL IS DESIGNED FOR USE WITH BERNINA® MODELS WITH A CB HOOK SYSTEM (MAXIMUM 5.5MM STITCH WIDTH)

- JACKET TO EMBELLISH

SAMPLE: KWIK•SEW PATTERN #3096, VIEW B, MADE IN BLACK BOILED WOOL AS DIRECTED BY PATTERN. A PURCHASED JACKET OR SWEATER MAY ALSO BE USED; SELECT AN UNLINED GARMENT IN FELTED OR BOILED WOOL, OR A HEAVY WOOL KNIT



- VARIEGATED WOOL YARN, VERY LOOSELY SPUN
- BERNINA® STEAM IRON OR IRONING SYSTEM
- BERNINA® SERGER (OPTIONAL — FOR MAKING JACKET)
- DIGITAL CAMERA (OPTIONAL)

## Decorative Punch Tool Check List

### REMOVE...

- NEEDLE
- NEEDLE THUMB SCREW
- PRESSER FOOT
- STITCH PLATE
- BOBBIN CASE
- BOBBIN HOOK



### ATTACH...

- PUNCH TOOL STITCH PLATE  
NOTE: SELECT THE CORRECT STITCH PLATE FOR YOUR BERNINA® MACHINE MODEL.
- PUNCH TOOL PRESSER FOOT
- PUNCH TOOL NEEDLE HOLDER
- PUNCH TOOL NEEDLE HOLDER SCREW

### SET UP...

- FEED DOG DOWN
- STRAIGHT STITCH SELECTED
- BOBBIN AREA DOOR OPEN

## Planning the Design

After selecting your yarn, experiment with different arrangements on the garment, recording your favorites.

Accentuate the thick and thin parts of the yarn, pulling fibers apart to create sections of varying widths. Wind strands around each other, create spirals...manipulate the yarn to create a “random” effect.

**TIP:** A digital camera is a great sketching tool! Photograph layouts and color combinations; you'll have a record of each design and be able to compare arrangements and recreate your favorite design.

“Baste” yarns in place using pins – but be VERY careful not to punch over the pins!

## “Punching” the Jacket

Set up Decorative Punch Attachment according to directions included with the device. Also see the Check List box in this article.

Place fabric and fiber under “foot”. Activate “punch” using foot control.

**NOTE:** Unlike freemotion stitching, if you “go out of the lines” using the Decorative Punch Attachment it's not a disaster—at least, not on boiled or felted wool. Always do a test first to see how much punching your fabric/fiber combination needs and/or can handle.



TOP SIDE OF PUNCHED YARN



UNDER SIDE OF PUNCHED YARN

Go over all yarns once, just enough to tack them in place. Evaluate placement of yarns; at this point, they can still be pulled and moved a bit. Rearrange and re-tack yarns as needed.

Once yarn placement is finalized, go over yarns a second and third time. Look at the wrong side of the fabric; notice that the yarn fibers are now “punched” through to the back and are permanently entangled in the yarns of the fabric. “Punch” the fibers once more, this time from the wrong side.

**NOTE:** Be careful not to overwork fabric. Heavy wool fabrics can withstand a lot of punching, but each material will respond differently. When “punching”, keep the fabric moving under the foot to avoid overworking and stretching or damaging fabric.



# Love is in the Air



## Supplies

- White cardstock page
- Vellum
- EZ-Glitzer with red crystals
- Red Isacord thread
- Sage Isacord thread
- 60wt bobbin thread
- Designer Threads Linguini 3
- Sponge daubers
- Textile paint bright red
- Fiskars Shape template Hearts 1
- Fiskars Shape Cutter
- Permanent roll on adhesive
- Button Sew On Foot #18
- Open Embroidery Foot #20/20C
- Size 75 embroidery needle
- Single-sided tape

## Background

- 1 Use the Fiskars Hearts template and Shape Cutter to cut heart shapes out of photos. Photos started out approximately 3" square. Photos were copied in black and white to unify the look of the page.
- 2 Place photos onto page and lightly trace shapes onto background.
- 3 Sew decorative stitches around each heart shape with red Isacord thread. Attach Open Embroidery Foot #20/20C to machine. Insert bobbin with 60wt. thread. Pull top thread to back and secure all thread tails with tape. Use Pattern Repeat 1x, only pivoting when a pattern is complete.
- 4 Use a narrow zigzag stitch to couch down the Linguini yarns as tails for the heart balloons.
- 5 *Note: All stitch numbers listed are **artista** numbers.* Thread machine with sage green Isacord thread and sew irregular leaf stems on bottom of page, stitch #138. From left to right the stitches used are:  
 #601 SW 4.9; SL 1.1  
 #631 SW 5.3; SL1  
 #735 SW 5.2; SL 1.1  
 #751 SW 5.6, SL 1.5  
 #657 default settings  
 Stitches selection may be modified as needed.
- 6 Top with heart stitch #413 in red Isacord thread. Sew first three stitches of heart on a scrap piece of paper; then sew remainder of heart omitting the last three stitches. Select pattern begin to start new heart flower and repeat the steps above.

## Embellishments

- 1 Print Love is in the air on vellum sheet. Font styles:  
 Love – Gigi 135pt  
 is in the – French Script 72pt  
 air – Forte 72 pt  
 Although it is said that one cannot print onto vellum with an inkjet printer, test your printer as some models will work. If not, have it copied at a copy shop. Sometimes reducing the amount of ink will make your print successful. Once the lettering is printed, because the ink will be damp, embossing becomes an option. Be sure to let the vellum dry completely before handling.
- 2 Use edge of Heart1 template to cut out saying from vellum.
- 3 Place vellum sheet right side down onto work surface.
- 4 Use fabric dye on a dauber to dab the edges of the vellum. Let dry.
- 5 Secure pictures to hearts with roll-on permanent adhesive.
- 6 Tie Linguini 3 into bows and use Button Sew On Foot #18 to sew into place.
- 7 Heat EZ-Glitzer; attach crystals to each bow and to dot the I's in the lettering.





# Stitching Pretty

BY KAREN FRENCH

Embroidery embellishments can be seen on everything from ball caps to bed linens and look especially beautiful on clothing. But how do you go about adding embroidery to a garment or ensemble without looking as if you fell into a bowl of embroidery soup? The answer lies in two seemingly contradictory rules: 1) Use more than one element, and 2) Don't go overboard.

This article examines several embroidery-embellished outfits by Karen French, owner of The French Seam in Stuttgart, Arkansas. Her garments are examples of tastefully embroidered clothing that combine embroidery with beautifully constructed garment details.

## Before You Stitch

Whether embellishing a garment as you construct it or adding your own touch to a purchased garment, the planning stage is the most important. Select your designs and decide on the look you want the finished garment to have. This is the time to decide on the number and size of embroidered accents, as well as the coordinating decorative machine stitches, buttons, and trims. Before turning on your sewing/embroidery system, design your garment on paper or use OESD's Explorations software to plan your garment. Use the garment line art, fabrics, and embroidery designs included with Explorations, or scan or download your own drawings, materials, and embroidery motifs.



When planning the embroidery embellishments, keep in mind any sewing techniques that can be used to coordinate the garments. For instance, "Tropical Trees" repeats the green color of the trees in a long triple straight stitch grid on the sleeves, and also in the fabric-covered buttons. And don't forget other garments in the outfit. While the "tropical" top is a lovely garment on its own, the addition of coordinating Capri pants makes this a spectacular outfit. The diamond grid from the shirtsleeves is repeated on the pant cuffs, which are further accented with more covered buttons and matching welting.





Your “canvas” isn’t confined to the area within seamlines – allow your design to extend “outside the lines” as it flows. Karen has done this in Morning Glories by joining the shoulder seams of the garment and then stitching the embroidery to extend from the upper area on the front, over the seam line to the back.

A small element – a single flower on Morning Glories – ties the coordinating pants to the jacket, appearing adjacent to the vent at the hemline of each pant leg. All together, these elements help to create a coordinated ensemble rather than unrelated pieces that have been “thrown-together”.

## Single Motif

Avoid dropping a single, large embroidery motif on a plain garment; rather than contributing to the overall appearance of the garment, it’s likely to look disconnected and out-of-place. Instead, repeat the design – or portions of it – over the entire garment or outfit. In Karen’s “Morning Glory” ensemble (Kwik•Sew #3200), several coordinating designs from the Studio BERNINA® Floral Delights by Hatched in Africa embroidery collection were combined to form an arrangement that flows diagonally across the front of the jacket, from the right shoulder to the left front hem. Note that the embroidery between the buttonholes falls within this diagonal band of color.

Several of the designs in this combination were altered in proportion and orientation to “fit” the overall plan. For instance, the motif used between the buttonholes was narrowed a bit to create a more linear effect, approximating the width and appearance of an imaginary placket. These alterations are easy to make using the on-screen editing features of the **artista** embroidery system, or in the BERNINA® Embroidery Software.



## Overall Pattern

When incorporating embroidery into the overall embellishment scheme of an outfit, sometimes “less is more.” Selecting a color scheme with a minimal number of colors contributes to the sophisticated, tailored-casual look of the ensemble. In Karen’s “tropical” outfit (Kwik•Sew #2970), the palm trees are repeated over and over on the front of the blouse, creating an overall pattern. Two larger palm trees, one on either side of the collar, repeat the theme while drawing attention upward to the face.





Scan and digitize this palm tree, or download from [www.berninausa.com](http://www.berninausa.com) (FREE Downloads > What's New? > Project Embroidery Designs)

If digitizing it, resize palm tree embroidery as desired. The palm trees on the front of the sample are 1.375" tall; those on the collar are 2" tall.



## How-To Hints

Use templates to plan the placement of individual motifs. Photocopy the template to make multiple copies. Rough-cut each copy; arrange and rearrange them on the garment or pattern until you are pleased with the look. Use a temporary fabric marker to indicate the center and the starting point of each motif. *Note: If adding embroidery to a garment in progress, mark the pattern outline on the fabric and stitch the designs before cutting out the pieces, avoiding the seam allowances. This allows slight adjustments to be made if needed.*

Stabilize the fabric using the appropriate stabilizer. If stitching on a finished garment, it may be necessary to hoop the stabilizer, spray it with 505 temporary adhesive, and adhere the garment to the stabilizer. This technique is especially useful on collars, cuffs, and edges. *Note: When using more than one layer of stabilizer, bond them together using 505 adhesive before hooping.*





# Embroider YOUR Holidays...EVERYDAY

BY KAY LYNCH HICKMAN

## HOLIDAY LACE

These unique stand-alone holiday lace designs are so easy to create! Many of them are three dimensional – simply embroider the individual pieces, then button together using the buttonettes and eyelets on the design. It's that easy! All you need is thread and water-soluble stabilizer. Fill the bobbin with the same shade Isacord embroidery thread as used in the needle. Hoop a layer of OESD Aqua Mesh Stabilizer or OESD Badgemaster stabilizer.

**Step 1:**  
Embroider the design.



**Step 2:**  
Rinse away the stabilizer under warm running water.



**Step 3:**  
Allow the design to dry and button the tiny buttonettes into the eyelets. *Tip: A pair of hemostats are helpful to pull the tiny buttonettes through the eyelets.*



That's it!  
Enjoy your ornament!

*Featuring designs from Expressive Lace™  
by Marie Osmond (OESD Crafter's  
Collection 797) "Embroider Your Holiday"*

## BEYOND THE HOLIDAY SEASON

Experience the versatility of these designs. Just by changing thread colors you can change the design from a holiday ornament to an item that can be used every day of the year. You can even turn the designs into unique jewelry pieces!

### From Tree Topper to Nosegay

The tree topper is made by stitching 4 base parts and buttoning them together. The star is made up of three parts – a center star, and two additional smaller stars that are buttoned into the center star creating a three dimensional effect. Glitz as desired.



Stitch the same four base parts and create a nosegay!





Hand stitch or glue a 4" tassel into the narrow opening.

Insert one end of a one yard length of 1½" wide wire-edged ribbon into one of the larger holes on the wide end of the base and pull through about 4" of ribbon.



Bring the ribbon up and tie together with a 21" length of ⅛" wide satin ribbon. Repeat for the opposite side and curl the ribbon ends.

### From Ornament to Potpourri Ball



Stitch five or six designs depending on the size of the finished ornament. Stitch a hanger.

Button all sides together, leaving one side open and inserting the hanger into the ornament.

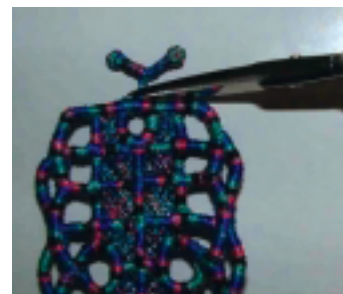
Cut a 12" square of organza using pinking shears or a decorative rotary cutter blade. Fill the center with potpourri and tie together with a 27" length of 1" wide ribbon. Place inside the ornament and button the last side closed. Glue a few small sprigs of silk flowers onto the potpourri ball using Helmar's Fabric Glue.

### From Garland to Watchband or Bracelet



The garland is stitched and the "I" bar is inserted into the eyelet at the opposite end. Stitch and connect as many designs as desired. *Tip: Try stitching the design in YLI Variations variegated thread. The samples shown are Jewel 24V and 18V.*

To turn the same design into jewelry, snip off the original "I" bar, and with a few jewelry findings turn it into a watch or bracelet. Attach a jump ring to the center eyelet, and then attach another jump ring to the first; attach one end of the clasp to the second jump ring.



Repeat for the other side. The finished bracelet (one design) with clasp measures approximately 7½" in length. The size can be easily adjusted – either by attaching one end of the clasp to an inner eyelet, or by changing the length of the design in the machine or with software.

After completing the bracelet, add glitz as desired using an EZ Glitzer.

### From Icicle to Bracelet:

Stitch the icicle in white or use a metallic thread. While thread is still wet, wrap the icicle around a pencil and allow it to dry. Add crystal glitz for sparkle.



To make the bracelet, just stitch the icicle design in the color of your choice. Attach beads to a lobster clasp and use the clasp to attach the eyelet to the icicle tip!

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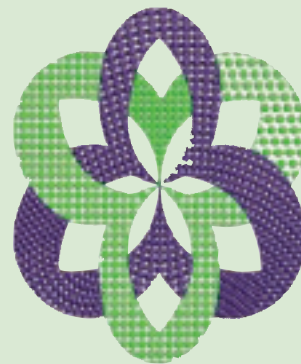




# Candlewicking

## Candlewick Stitching

Candlewick stitches are an old form of handwork traditionally worked with a heavy white or ecru thread on a white background. When done by hand, the stitch results in a “tuft” of thread sitting upon the background fabric. The stitches are used as an accent or to fill an area with texture.

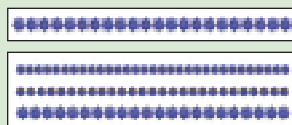


The Designer Plus level of V4.0 Embroidery Software features a candlewick stitch that may be used as either a fill or an outline. Just like its handwork counterpart, the machine embroidered candlewick stitch results in a raised “tuft” of thread. Use of candlewick stitches adds unique texture and dimension to embroidery compositions.

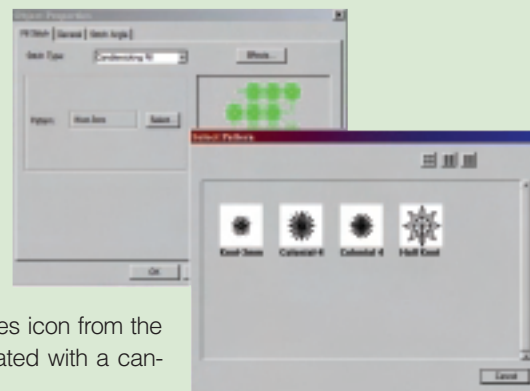
Machine embroidered candlewick stitches replicate the feel of those sewn by hand when stitched in traditional colors. Use a high sheen embroidery thread for the impression of beads, or substitute Yenmet Metallic thread to imitate rhinestones.

## Candlewick Border

*Note: Refer to Chapter 26 Craft Stitch Borders and Fills of the new owner's manual for additional information.*



The Candlewick Border is a detail stitch used to create outline areas. Candlewick borders may be digitized with either the Open, Closed Curve or Rectangle tool. The color, size, spacing and style of the candlewick stitches may be adjusted to provide the exact look desired for the project at hand. Adjust the size and spacing values by direct entry in the Object Properties dialog box or by using the Reshape object tool.



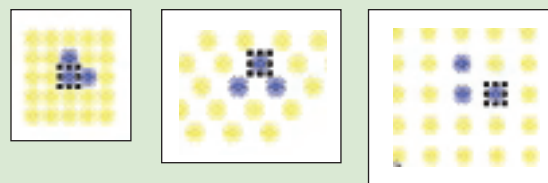
If digitizing multiple objects using the same settings, select the Object Properties icon from the general toolbar. Set candlewick stitch properties. Each subsequent object created with a candlewick border will reflect the “personalized” candlewick properties.

## Candlewick Fill

The Candlewick Fill can be used to create heirloom embroidery effects or as a fill type for any object that would benefit from a textured appearance. Filled Candlewick objects may be created with the Open Curve or Rectangle tool. The style of the candlewick stitches and the layout of the stitches may be adjusted through the Object Properties dialog box. For multiple objects with the same settings, select the Object Properties icon from the general toolbar. Set the candlewick fill properties. Each subsequent object created with candlewick fill will reflect the set properties.

## Candlewick Layout

*Note: Refer to pg 228 of the owner's manual for additional information.*



The relationship of candlewick stitches in a filled object can be altered using the layout option found in the Object Properties dialog box. To adjust the layout, select the candlewick filled object and open its Object Properties box. Select Layout. Use the guide patterns to adjust the individual stitch size, rotation, row and column spacing.



*Tip: To add wave effects to candlewick fills, first create the object using a step fill. Select the object; open Object Properties. Select wave effects; select candlewick fill.*





## Let's Play: Candlewick Fill Sampler

Learn to create Candlewick Objects! When designing your projects, use the most comfortable method that provides the best result for the design at hand. Unless otherwise indicated, "click" refers to a left mouse click.

### SELECT THE PICTURE TAB

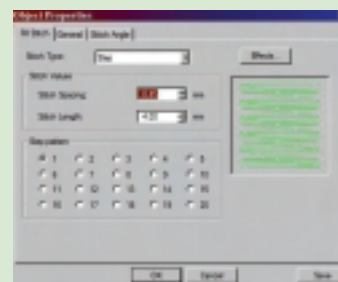
- Select Load Picture. From Samples 3, select Celtic Spirals2.bmp; open.
- With the graphic still selected, select Artwork Preparation. When the dialog box opens, click OK to process the artwork.

### SELECT THE DESIGN TAB

- Select the Magic Wand; select Candlewick Fill from the Craft Stitch toolbar. Click on the turquoise "v" at the top of the graphic; press Enter to generate the object. Select the turquoise loop on the left side of the graphic; press Enter to generate the object.
- Select the Closed Curve tool (*notice Candlewick is still the selected fill type*), set boundary points around the remaining turquoise segment. When all points are set, press Enter to generate the object.



- Select the Auto-Digitizer. Click on an area of the graphic; select omit colors when the dialog box opens. Omit all shades of turquoise and white (hold down the Ctrl key and select each color you wish to omit); press OK to generate the object. Notice the auto-digitizer creates fill stitch objects.
- Choose the Select Object tool. Select the bottom left loop segment. (*Note: When selecting the newly digitized area, all objects will be selected, as they were the last item the software worked with. Simply click away from the design to de-select, click again on the individual object you wish to select.*) Right click to open Object Properties Select Effects>Wave Effects, press OK. Choose Candlewick from the stitch type dropdown menu. Press OK.



- While the area is still selected, choose the Reshape tool. Adjust the stitch angle to contour the curve of the area. Press Enter to confirm the changes. Repeat for each of the fill stitched segments. Select artistic view to preview the design.

### JUST FOR FUN

- Select the loop in the 10:00 position; right click to open object properties. Press "select"; choose an alternate Candlewick stitch. Press OK.



- Select the loop in the 2:00 position; right click to open object properties. Select layout. *Tip: When the layout stitches appear on the design screen, click and drag the corner guide stitch away from the motif for better visibility.*
- Experiment with the placement of the guide stitches; when satisfied with their positioning, press Enter to confirm the changes. *Tip: Avoid overlapping Candlewick stitches when adjusting the layout. This results in excessively bulky stitching.*

**For a project using the candlewick feature of the BERNINA software, go to [www.berninausa.com](http://www.berninausa.com) and select Sewing Studio > Free Projects**

## Tools used for the candlewick exercises in this article:



Candlewick  
Border



Candle  
Fill



Object  
Properties



Load  
Picture



Magic  
Wand



Closed  
Curve



Auto-  
Digitizer



Reshape

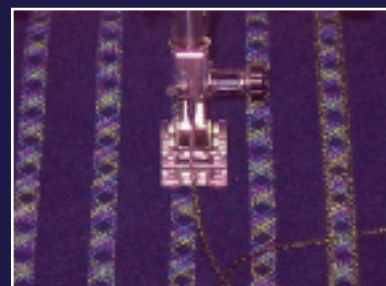


# Stitch Recipe

## Corded Criss-Cross

Turn a plain fabric into one with a stunning stripe by sewing rows of linear cross-stitching. Add depth and interest by using a multi-colored or variegated thread; further define the stripes by using the new Clear Embroidery Foot #39 to couch decorative threads along the edges.

BY JILL DANKLEFSEN



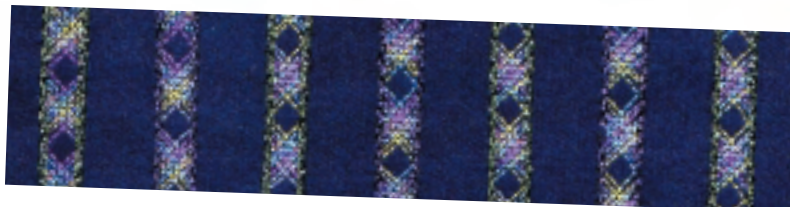
Clear Embroidery Foot #39 (a clear version of an old favorite – Embroidery Foot #6) is a great presser foot to use when decorative stitching:

1. It has a wonderful hole in the center of the foot that is perfect for feeding decorative cord for couching techniques!
2. The design of the sole of the foot is perfect for decorative stitching, especially heavy, compact stitches.
3. And – my personal favorite – the sole is clear. It's easy to see where the stitching and couching will be applied.

## Corded Criss-Cross

### INGREDIENTS:

- Decorative cross stitch – sample uses *artista* stitch #648
- Variegated, multicolored, and/or metallic thread – sample uses Superior Rainbows thread
- Clear Embroidery Foot #39 used for sewing the decorative stitch and for couching the side edges
- Cord – sample uses Razzle Dazzle by Superior Threads
- Thread for couching: same as for decorative stitching or use monofilament for invisibility
- Quilting/Seam Guide (optional)



### INSTRUCTIONS:

Begin by drawing parallel lines on the fabric, or simply draw one line and then attach the Quilting/Seam Guide to the foot and create parallel lines of stitching by aligning the guide with the most recently sewn stitches. Space the lines of stitching as desired and sew parallel lines across the fabric. *Note: Most fabrics will need to be stabilized with tear-away or cut-away before beginning the stitching.*

Finish the stripe embellishment by couching the cord along each side edge. There is really only one rule to keep in mind for couching with this foot: The cord/yarn must be uniform in diameter – no “slub” yarns.

Thread the cord through the hole at the center front of Clear Embroidery Foot #39. Make the following settings on the machine:

Stitch: Zigzag  
Stitch Width: 1-1.5mm  
Stitch Length: 1-1.5mm

Couch the cord along each side of the stitched rows.



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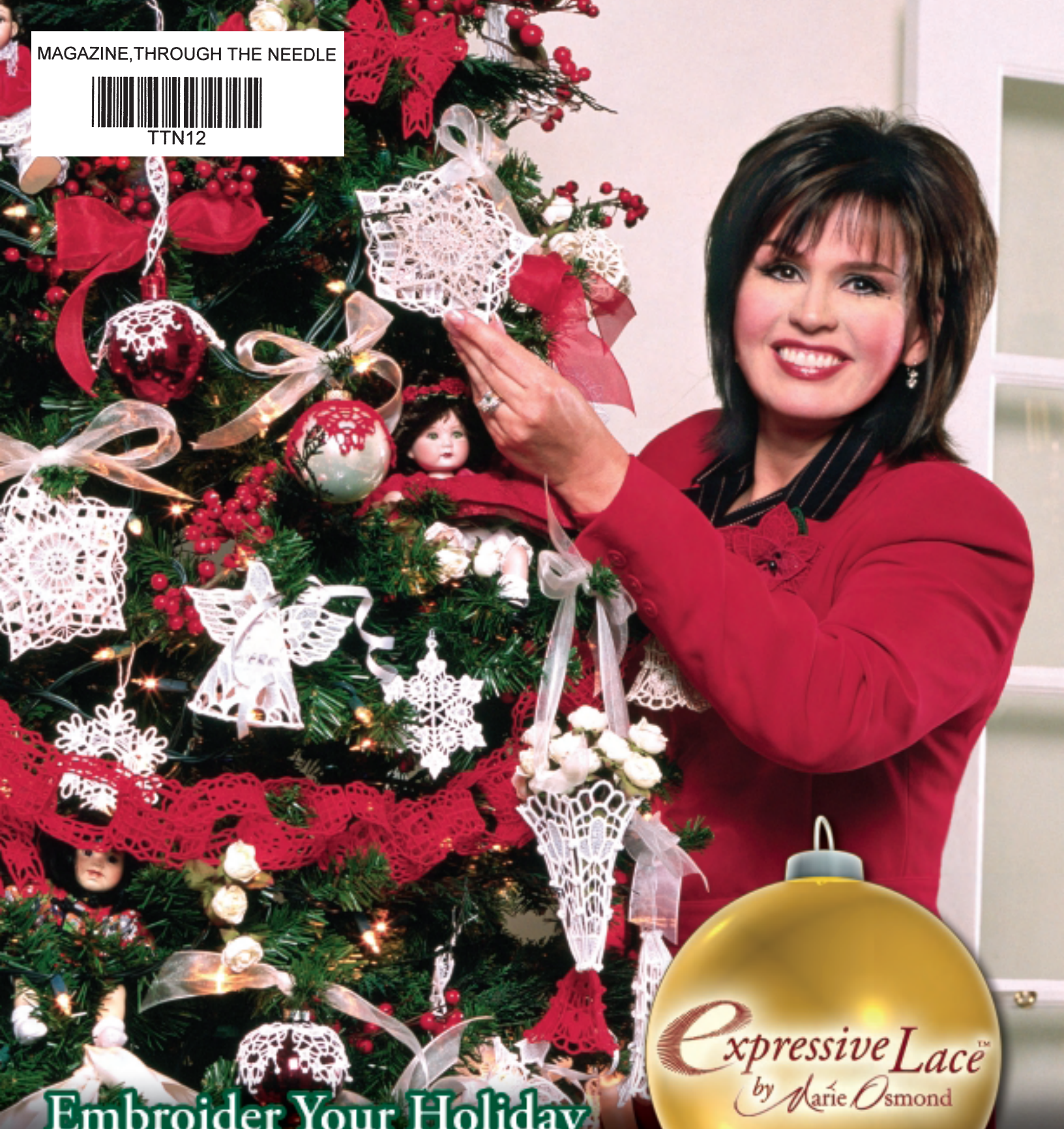
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