



Through THE NEEDLE

BERNINA®

Special Classroom Edition

\$5.95

What's Inside?

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Creative Pursuits

Featuring Caryl Bryer Fallert & Kenneth King!

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" I LOVE MY BERNINA.

That's why I've put my name on it."



—Alex Anderson, host of America's most popular quilting show



Introducing the virtuosa 153 QE Alex Anderson Classic Edition.

"I've fallen in love with the Bernina virtuosa 153 QE, and you will, too! That's because it has features that free you up, so you can keep your hands on your quilt. For instance, you can control Needle Stop Up/Down with a tap of the foot pedal. And with the Free Hand System, all it takes is a push of your knee to lift the presser foot and lower the feed dog. This machine is love at first stitch! Try it for yourself! Visit your Bernina Dealer today and look for the machine with my name on it."

Nothing Sews Like A Bernina. Nothing.

BERNINA®

www.berninausa.com

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Carry your valuables, slippers or your spa indulgences in this delightful and roomy tote bag -- made almost entirely on the serger.

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

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Create texture and interest on the surfaces of fabric using designer threads, decorative stitches, and simple sewing techniques.

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What would you do if you had \$10,000 to decorate your home? Check out this article for a few simple, yet attractive ideas.

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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*.



BARB ALENCI
From Bath Towel to Bath Wrap

Barbara has been involved with sewing since she was 11 years old and started making her own clothes. She opened a quilt shop in Florida 12 years ago, and a year later became a BERNINA® dealer. Since closing her shop, she has been working for BERNINA®. Her favorite part of the job is teaching, and seeing the enthusiasm on the faces of her students.



NANCY BEDNAR
Serger Spa Tote; Top Knot Headband

One of BERNINA®'s freelance sewing and serging experts, Nancy also creates exquisite stitched garments, quilts, and crafts. She is also co-author of *The Encyclopedia of Sewing Machine Techniques*, as well as author of several other books and contributor to many sewing publications.



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.



JENNIFER GIGAS
A Solid Foundation; Serging Ahead

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.



JILL DANKLEFSEN
Sewing Up A Recipe; Textured Surfaces

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.



CINDY MICHAELS
The \$10,000 House; Lovely Lingerie

For 12 years, Cindy has worked for a large multi-line dealer in California as a teacher and sales person, both in-store and outside sales at fairs, home shows, quilt and craft shows and festivals. BERNINA® immediately became her favorite brand of sewing machine, making it easy to teach the machine and serger new owner's classes.



SUSAN BECK
Creative Pursuits 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 Education for BERNINA® of America, Inc.



MARLIS BENNETT
Block By Block; Landscape of Creativity; Bobbinwork Basics; Dare To Go Off the Edge; Quilted Bolster

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 parts.



FAITH REYNOLDS
BERNINA® Quilter; Sunflowers, Sunflowers, Sunflowers

Faith, a former BERNINA® dealer, has also developed and marketed her own line of clothing patterns. As an Educator for BERNINA® of America, Faith travels around the country instructing dealers and their employees on BERNINA® products, especially the *artista* embroidery software.



SUSAN FEARS
Koos In San Diego (reprinted from TTN #6)

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



BERNINA® News

BY GAYLE HILLERT

How did you learn to sew? Did you have a family member teach you? Did you teach yourself? Did you go to a class? Did you learn in school?

There are all types of ways to learn to sew but they all involve instruction of some kind. Attending classes and socializing with others is probably the most enjoyable way to learn to sew or to learn a special technique of sewing – like quilting or heirloom sewing.

Whether you were a good student in elementary, junior high or high school, adult learning seems to be an entirely different matter. Maybe it is because we can now pursue the things we really want. Classes are usually smaller and we receive individualized instruction. The quest to keep learning helps us stay young and involved.

At BERNINA®, we feel the more you know about your machine, the more you will love it. The best way to learn your machine is by using it. This special issue of *Through the Needle* contains the contents of the classes we teach at consumer shows and events. It also gives you tips and hints to make your sewing more successful.

We hope we will be able to meet you in person at one of the events in which we participate, but if not, we still want you to have the advantage of learning more about your BERNINA® machines. You should be able to find something that appeals to you in this issue, whether it is about sewing, serging, embroidering or software.

So sit down, take the time to go over each lesson, chose one you like and dive right in—the learning is just right.

Come to Class

**BERNINA® Educators are teaching at the following events in 2004.
Come see us and join in the learning!**

Mid-Atlantic Quilt Festival

Williamsburg, VA
February 25 - 29, 2004
<http://www.quiltfest.com>

Sewing and Stitchery Expo

Puyallup, WA
February 26 - 29, 2004
<http://www.sewexpo.com>

Embroidery Bonanza 12 - Basic to Intermediate

Oklahoma City, OK
March 11 - 13, 2004
<http://www.embroideryonline.com>

Creativity Retreat by BERNINA®

Lisle, IL
May 13 - 16, 2004
<http://www.berninausa.com>

Martha Pullen School of Art Fashion and Kids School

Huntsville, AL
July 18 - 25, 2004
<http://www.marthapullen.com>

Pennsylvania National Quilt Extravaganza

Ft. Washington, PA
September 16 - 19, 2004
<http://www.quiltfest.com>

Embroidery Bonanza 13 - Intermediate to Advanced

Oklahoma City, OK
September 23 - 25, 2004
<http://www.embroideryonline.com>

Pacific International Quilt Festival

Santa Clara, CA
October 14 - 17, 2004
<http://www.quiltfest.com>

Embroidery Bonanza 14 - Basic to Intermediate

Oklahoma City, OK
November 22 - 13, 2004
<http://www.embroideryonline.com>

Creative Pursuits

BY SUSAN BECK

Creativity resides in all of us, and it is up to us if or when we let it out and how we express it. For those of us who opt for needle and thread, there are an unlimited number of methods to choose from. Whatever we select – quilting, garment making, sewing for our homes, or crafting we all need stimulation, inspiration, instruction, information, and encouragement to bring out our best. Those who are open to the world around them receive constant input that sparks their imaginations and fans the flames of their creative spirits.

BERNINA® has always been a company that encourages and inspires creativity – not only by producing quality products, but by providing extensive educational opportunities to you, our customer, offering inspiration and guidance for your forays into creative pursuits. And now, BERNINA® has designed a special gathering for exploring your creativity, in an atmosphere which will inspire and propel you to even further heights. Our first Creativity Retreat will be held in Lisle, IL on May 13-16. A wide range of classes taught by noted professionals – along with two days of complete immersion into the world of creative sewing – will inspire you and teach you, giving you the tools and confidence you need to realize your creative freedom.

The keynote speakers for this event are Caryl Bryer Fallert and Kenneth King, two internationally known artists and teachers that have a long term relationships with BERNINA®. While their styles are very different, both of these artists drive themselves to achieve excellence, posing creative challenges and then bringing them to fruition, striving for their best in their creative pursuits.

For more information about the Creativity Retreat from BERNINA®, go to www.berninausa.com.



Caryl Bryer Fallert

The focus of my work is on the qualities of color, line, and texture which will engage the spirit and emotions of the viewer, evoking a sense of mystery, excitement, or joy. Illusions of movement, depth, and luminosity are common to most of my work.

Each of my quilts is an original work of art, meant to hang on the wall. Virtually all of my quilts begin with white, 100% cotton fabric. The fabric is dyed, painted, and printed to create a palette of colors and visual texture used in piecing and appliquéing my images. All of my quilts are heavily machine quilted. I consider the quilting an important part of the whole design, and often use a variety of patterns, textures, and thread colors in a single quilt.

Inspiration is primarily a matter of paying attention. I find it in everything around me. Sometimes the launch pad for a new quilt is something as small as a dandelion or the seed pod of a weed, and sometimes it is as large as a solar eclipse. I collect visual impressions from my daily surroundings and from my travels. While I seldom make quilts based on a single image, my collection of visual impressions provides inspiration for many flights of fantasy while I'm designing in the studio.

The techniques I use in most of my quilts are hand dyeing, machine piecing, and machine quilting. I have developed a hybrid method of piecing very complex designs that is simple, fast, and accurate. I call it "applipiecing" and it makes the most complex designs possible. While I enjoy every part of making a quilt, the happiest times are the hours I spend machine quilting. I don't usually plan the quilting design ahead of time; I just put the quilt under the needle, start stitching, and see what develops. It's a grand adventure!



Rhododendron



Buttonweed

**Hat & Muff****Silver Cape****Mermaid Dress**

Kenneth King

There is a prevailing attitude today that to be considered avante garde, one has to produce clothing that is ugly, shockingly sexual, or otherwise uncomfortable to look at. Beauty is now relative, always being "re-defined". Creating beautiful garments that give pleasure is regarded in some circles as quaint and old-fashioned. I disagree.

I maintain that the truly revolutionary stance in today's climate is to produce clothing that is beautiful and beautifully made, enhances one's appearance, and gives pleasure. My work uses 21st century technology in materials, along with the techniques of tradition to produce my distinct vision of beauty.

My work functions outside of fashion, in the realm where timeless style dwells. My pieces will remain beautiful and viable, and able to bring pleasure to the wearer for quite a long time. The events and special occasions where a customer wears my clothing add to the piece, causing these fond memories to be carried whenever the customer brings out that piece for use. Consequently, my work is painstakingly constructed to withstand years of wear. If excessive care or fuss is needed to wear a piece, it is not successful; each piece is designed and built to perform as conceived so it can be worn with ease.

Aside from the aesthetic influences, my pieces answer a question for me. It usually involves a technical or engineering challenge which I've set for myself, and the solution requires that the finish be so seamless, so carefully worked through, as to be invisible. When this happens, the image then transcends the process.

A SOLID Foundation

BY JENNIFER GIGAS

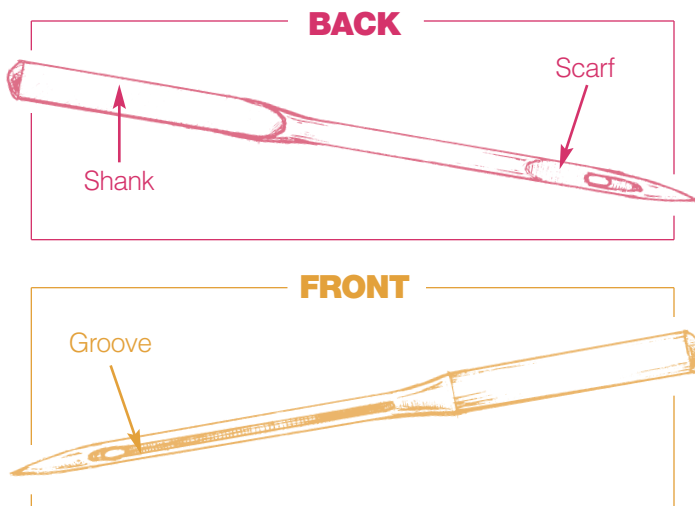
Every successful sewing project begins with a well-developed plan. From the fabric selection to the finishing details, each element must be carefully selected to enhance the overall finished effect and result in a completed product that is both aesthetically pleasing and structurally sound. Many sewers spend a significant amount of time selecting a pattern, fabric and embroidery designs, but pay little attention to the elements that hold the project together: needles, thread and stabilizers. These small sewing room workhorses have a major impact on the appearance and longevity of the project. Time spent becoming familiar with the various choices available to the home sewer can eliminate common sewing “problems” and will result in more professionally finished projects.

Needle Knowledge

The wrong type or needle size will result in poor stitch quality at best; thread breakage, or damage to your fabric at worst. In addition to the correct size/type of needle, keep in mind the following:

- Needles should be changed often – after every 4-6 hours of sewing. If you hear a change in the sound of the stitch or experience a decline in the stitch quality, change the needle *immediately*.
- Be sure the needle is inserted fully into the needle clamp, with the flat side of the shank to the back.

Needle Anatomy



Selecting The Proper Needle

Needles fall into four basic categories: Sharps, Ball Points, Universal and Specialty Needles. Sharps have a sharp point to penetrate woven fabrics. The tip of a Ball Point is rounded to push aside the fibers of a knit fabric without cutting them. Universal needles fall somewhere in the middle, they are neither sharp nor rounded and may be used on both woven and knit fabrics. Specialty needles include Double, Triple, and Wing Needles, used primarily to achieve special stitching effects. Double and triple needle sizes are indicated by the distance between the outside needles and the size of the needle. (A double needle size 2.0/80 indicates the needles are size 80 and spaced 2mm apart.) Select the size of the needle according to the weight of the fabric as well as the type of thread being used. A thicker thread will require a needle with a deeper groove. Use the chart at the end of this article to select the appropriate needle for your next sewing project.

Thread Matters

Poor quality or the wrong type of thread may result in poor stitch quality regardless of the machine being used. Thread passes through the eye of the needle approximately 37 times in a “seesaw” action before it forms a single stitch. Poor quality thread will result in crooked or skipped stitches, puckered seams, and frayed or broken thread.



In addition to using quality thread, be sure thread is positioned correctly on the machine. Cross-wound threads generally perform best when positioned horizontally, allowing the thread to feed freely from the end of the spool. A stacked spool feeds best from a vertical spool pin, allowing the thread spool to spin. If using the vertical spool pin, use it in conjunction with the Supplementary Thread Guide.

- *Always purchase the best quality thread you can possibly afford.* Cheap thread is not a bargain. Any monetary savings will quickly be negated by the high frustration factor of working with a poor quality thread.
- Make sure the *best needle choice for the thread and fabric* is being used.
- *Change the needle more frequently when decorative stitching.* A dull, damaged or burred needle will make working with specialty threads much more of a challenge!
- *Don't forget to clean and oil the machine regularly.* A well-lubricated hook is a necessity for good stitch quality, especially on a rotary hook machine. Be thorough in the cleaning of the hook area. A small bit of broken thread left behind can cause problems.
- Sometimes a thread just needs the help of gravity to behave and a *Thread Stand* is just the answer. Be willing to experiment and try new approaches until you find the combination that works best for the thread.

Stabilizing Basics

Stabilizers are used to provide a foundation to support decorative work or embroidery over the lifespan of the project. While there are many stabilizing products on the market, the following will help you decide which is best suited for the project at hand. Stabilizing products can be separated into three major categories: cut-away,



tear-away and water-soluble products. Each one characterized by what its name implies. Cut-away stabilizers are available in several weights and textures. Trim away excess stabilizer from around the edges of the completed embroidery designs; the remaining stabilizer under the stitches provides stability over the entire life of the project. The higher the density of the embroidery, the heavier the stabilizer needs to be. Multiple layers of lighter weight stabilizer may be adhered with temporary spray adhesive to create the hand of a heavier cut-away. Most cut-aways are available in black and white. Polymesh Cut Away is also available in peach/flesh tone *and* as a fusible. For those who do not wish to use spray products, Hydro-Stick Cut Away features a water-activated adhesive.

Tear-away stabilizers are best suited to designs with low stitch counts or decorative machine stitching. Like cut-away products, tear-aways are available in various weights as well as black and white. Multiple layers of tear-away may be bonded together with spray adhesive to achieve desired stability. Hydro-stick tear away is an alternative to adhesive spray.

Water-soluble stabilizers are manufactured in backing and topping weights. Topping weight Aqua Film works beautifully on the top of lofty fabrics such as terry or polar fleece for embroidery to keep the stitches from sinking into the nap of the fabric. Knit fabrics are also candidates for use with a topping. Badgemaster, a heavyweight water-soluble product may be used to embroider stand-alone lace motifs. For decorative stitching where it is necessary to remove all traces of stabilizer, water-soluble stabilizers are great options.

NEEDLE & STABILIZER CHART

FABRIC TYPE	NEEDLE	BACKING TYPE
Canvas	80-90 Sharp	Tear-away
Corduroy	80 Sharp	Cut-away and Aqua-film topping
Cotton Interlock	80 Ball point	Poly Mesh or Fusible Poly Mesh
Cotton sheeting	80 Sharp	Tear-away
Denim	80-90 Sharp	Heavyweight cut-away
Faux Fur	80-90 Sharp	Cut-away and Aqua-film topping
Lame	70 Sharp	Tear-away
Lace	80 Sharp	Aqua-film backing and topping
Leather	80-90 Leather	Cut-away or tear-away
Lingerie	70 Universal	Poly Mesh
Pique Knit	75 Ball point	Poly Mesh
Shirting	80 Sharp	Cut-away or Tear-away
Sweatshirt	80 Ball point	Cut-away and Aqua-film topping
Terry cloth	80 Sharp	Tear-away and Aqua-film topping
Velvet	80 Sharp	Poly Mesh with Aqua-film topping

Stabilizer information courtesy of Oklahoma Embroidery and Supply

SEWING MACHINE NEEDLE REFERENCE CHART

Universal

60-110

- A compromise between a sharp and a ballpoint needle; may be used on both wovens and knits.
- 60-very fine batiste
- 70-broadcloth
- 80-trigger and gabardine
- 90-denim and twill
- 100 & 110-denim and canvas

Ball Point

70-100

- Has rounded point to protect knit fabrics
- 70-lingerie, nylon, jersey
- 80-teeshirt weight knit
- 90-sweatshirt fleece

Microtex Sharp (Schmetz)

60-90

- A sharp point with a thin shaft. Specially designed for microfibers. Select the size according to the denseness of the fabric.

Stretch

70-90

- More rounded point than a Ball Point with a specially shaped scarf; has a blue anti-static coating to help prevent skipped stitches in knits and elastic.
- May also be used on synthetic suede, vinyl and plastic

Quilting

75-90

- The thin tapered point of this needle easily penetrates quilts layers, especially at cross seams.
- Helps prevent batting from "bearding"

Embroidery (Schmetz)

75-90

- Sharp needle with a large eye and groove; also has a larger scarf. For use with embroidery thread, prevents shredding of delicate threads. Two threads may be used through the eye of an 80 or 90 needle.

Metallica (Schmetz)

80-90

- For use with metallic thread
- Extra large eye with a finish inside the eye to help reduce thread friction.

Topstitch

80-110

- A sharp point with a large eye and deep groove. For use with heavier fabrics, such as cordonnnet – the large groove cradles heavier thread.

Jeans

70-110

- Has a sharp point and a shaft that is less prone to flex. The sharpness of the needles makes it better for use on denim and woven fabrics where a clean stitch is desired.

Leather

80-120

- Point is a sharp cutting wedge. Used for natural leather only. Not for vinyl or synthetic leathers.

Double Universal

1.6/70-8.0/100

- Two needles attached to one shank. Used for pintucks, hems and decorative work.

Double Metafil

3.0/75

- Two Metafil needles attached to one shaft; for double needle work with embroidery threads

Double Jeans

4.0/100

- Two jeans needles attached to one shank. For topstitching on denim with heavy thread; may also be used for decorative stitching with metallic thread.

Double Stretch

2.5/75-4.0/75

- Two ballpoint needles on one shank. Each needle has a large scarf. Used for double rows of stitching or hemming on knits.

Triple (drilling)

2.5/80 - 3.0/90

- Three needles attached to one shank. Used to create mock smocking and other decorative effects.

Wing

100-120

- Sharp needle with "flanges" of metal on each side. Needle makes an opening in the fabric by pushing apart the fibers. Used for decorative and heirloom techniques such as hemstitching.

Double Wing

100

- One regular needle and one wind needle attached to a single shaft. Used for same techniques as a Wing needle.

Organ -Sharp and Ballpoint

65-90

- Used specifically for hooped machine embroidery on woven and knit fabrics. The eye of the needle is one size larger than a standard needle of the same size.

Block by Block Flannel Quilt

Sample by Mary Jensen

BY MARLIS BENNETT

*Get a taste of Chenille
Flannel Quilting and learn five
machine-quilting techniques as you make
this rag style doll quilt.*

BERNINA® PRESSER FEET & SUPPLIES:

- Embroidery Foot #15
- Open Embroidery Foot #20C
- Freemotion Quilting Foot #29C
- Patchwork Foot #37
- Sideways Motion Foot #40C
- Leather Roller Foot #55
- Walking Foot #50
- 2 bobbins filled with YLI Quilting Thread

- Seam guide
- Holice Turnbow Outline Quilting Design Card

FABRICS:

- Twenty-four 6" blocks of flannel or chamois
- Twelve 5" blocks of Warm and Natural® batting
- Six 7" blocks muslin for practice
- Three 7" blocks of Warm & Natural® batting for practice

- Temporary Spray Adhesive
- Temporary Spray Adhesive
- Aqua Film Water soluble stabilizer
- Tear Away Stabilizer

NOTIONS:

- YLI Quilting thread
- Size 70 Jeans needles
- Small trimming scissors
- Fabric Marking Pen

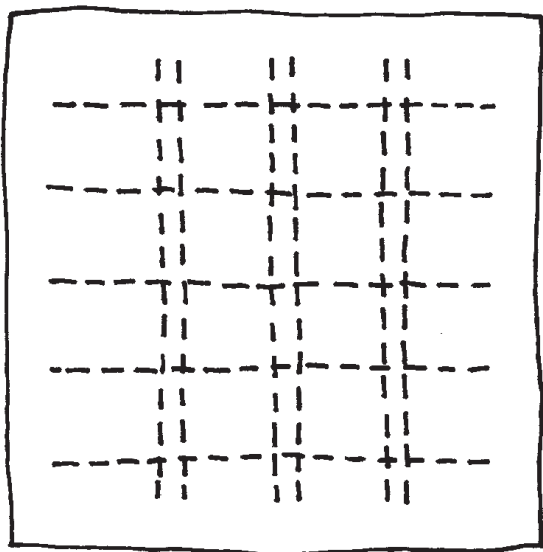
NOTE: Directions are given for a small quilt, 3 squares x 4 squares. All stitch numbers are for the **artista** machines, but this quilt can be made using any machine.

TECHNIQUE 1:

Channel Quilting

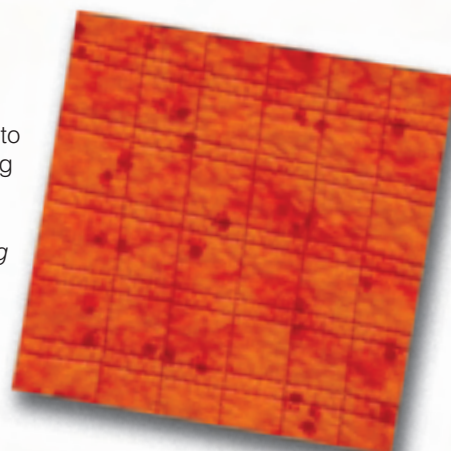
MACHINE SET UP AND SUPPLIES:

- Size 70 Jeans Needle in machine
- YLI Quilting thread in bobbin and needle
- Patchwork Foot #37 on machine
- Quilt/seam guide attached for one inch intervals
- Stitch #1 or #326
- Test square of muslin with batting
- Flannel blocks with batting centered
- Temporary spray adhesive



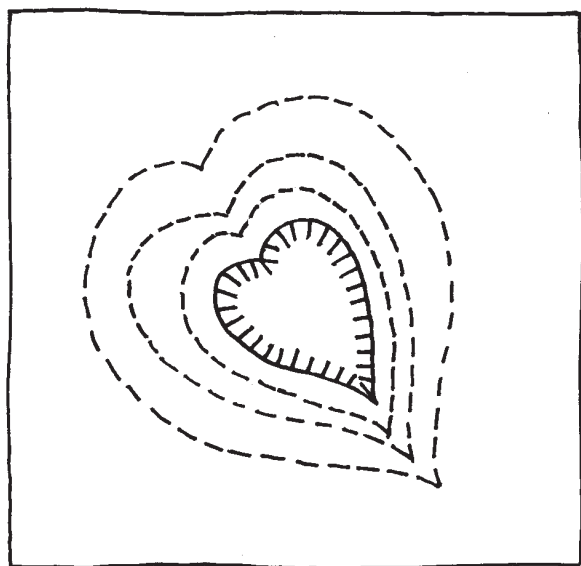
DIRECTIONS:

- Use temporary spray adhesive to sandwich batting between flannel blocks. *NOTE: Place the batting in the center with approximately 1/2" of flannel showing on all sides.*
- Test stitches on a practice muslin/batting square.
- Select stitch #1 or #326 from test sample.
- Sew a row of selected stitch 1 1/2" from edge with fabric on horizontal line 5/8" behind needle. Stop sewing when front edge of fabric is even with horizontal line in front of needle. Using the edge of the presser foot as a guide, sew a second row 1/4" away
- Sew next row 1" away using the seam guide.
- Sew a second row 1/4" away.
- Continue stitching in this manner until you have 3 double rows of stitching.
- Turn the block 90°; sew 5 single rows 1" apart, across fabric starting on 1" mark.



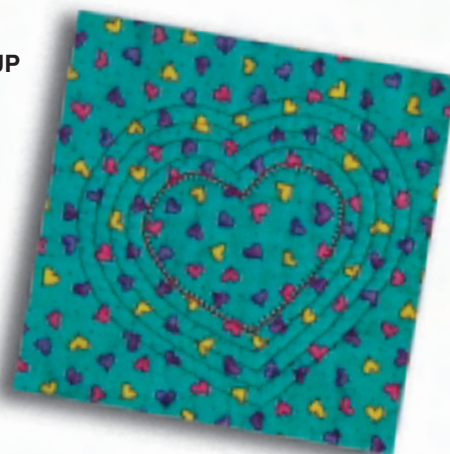
TECHNIQUE 2:

Outline Quilting



MACHINE SET UP AND SUPPLIES:

- Size 70 Jeans Needle
- Quilting thread in needle and bobbin
- Open Embroidery Foot #20/20C
- Leather Roller Foot #55
- Stitch #329, SW 3.5mm, Needle Position far right for appliqué
- Stitch #326, SL3.0, Needle Position far left for outline quilting
- Temporary spray adhesive



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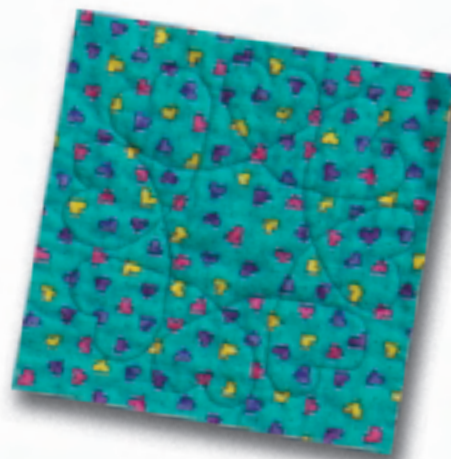
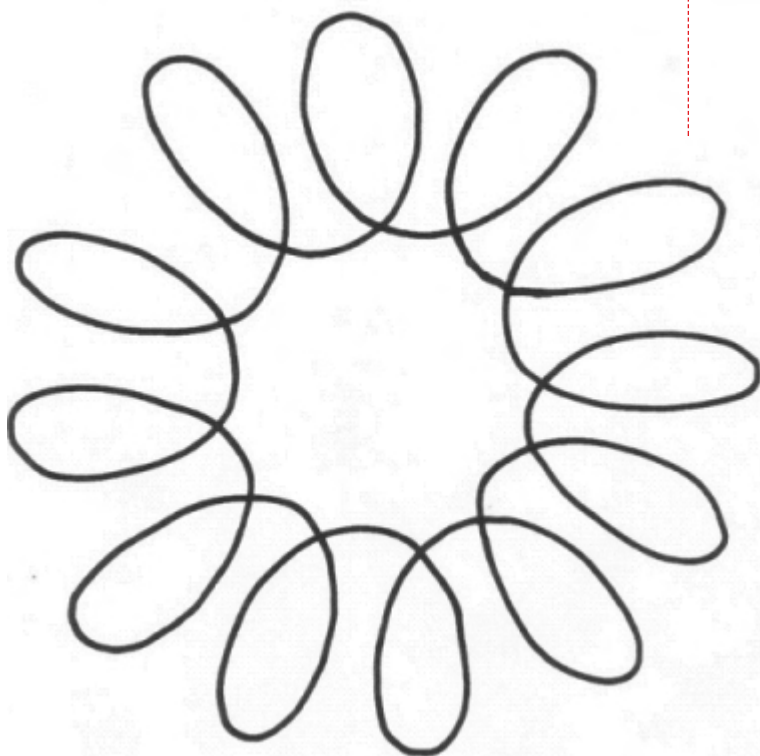
OUTLINE QUILTING CONTINUED...

DIRECTIONS:

- Use temporary spray adhesive to adhere heart to block center.
- Select blanket stitch (#329) and move Needle Position far right to shift stitch for easier guiding around appliqué.
- Attach foot #20C to machine. Place the edge of the appliqué against the inside of the right toe for easy guidance.
- Engage Pattern End Function 2x around curve of heart for easier curving. Use Pattern Begin to "cheat stitch" at the points.
- Echo quilt around the appliqué with foot Leather Roller Foot #55.
- Select straight stitch #326, Needle Position far left.
- Sew three rows of outline quilting around heart.

TECHNIQUE 3:*Freemotion Quilting***MACHINE SET UP AND SUPPLIES:**

- YLI thread in needle and bobbin
- Freemotion Quilting Foot #29/29C
- Straight stitch #1 or #326
- Tracing paper or tear away stabilizer
- Muslin test square
- Light Temporary Spray Adhesive

**DIRECTIONS**

- Trace the design onto tracing paper or stabilizer.
- Place tracing paper or tear away stabilizer with design on block. Use spray adhesive to secure.
- Attach Freemotion Quilting Foot #29/29C to machine.
- Lower Feed dogs.
- Select straight stitch #1 or #326.
- Practice free motion work on muslin test square first.
- Freemotion stitch over design.
- Remove excess paper or stabilizer.

TECHNIQUE 4:

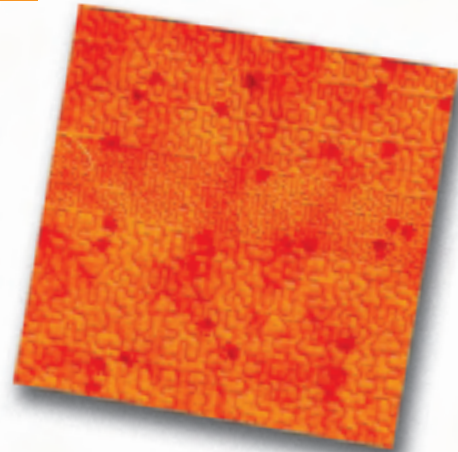
Stipple Quilting

MACHINE SET UP AND SUPPLIES:

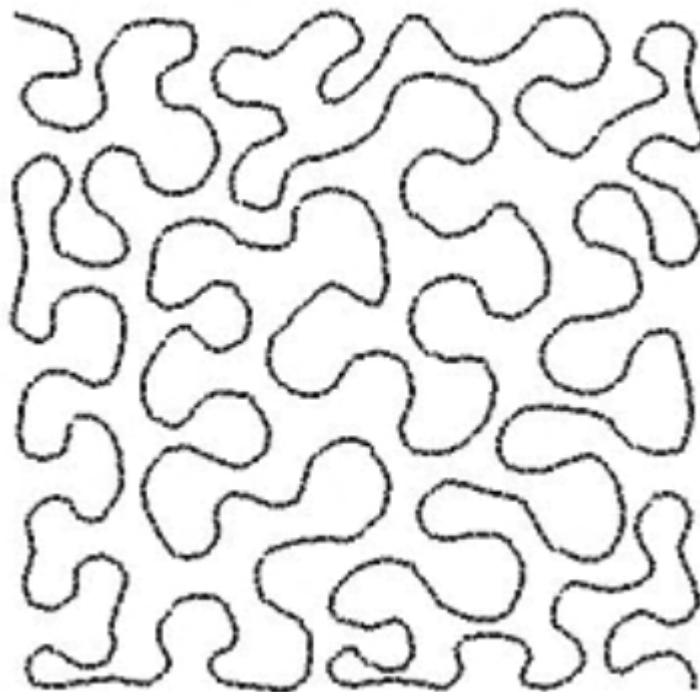
- Size 70 Jeans Needles
- YLI thread in needle and bobbin
- Sideways Motion Foot #40C
- Stipple stitches #327, #515 and #516 ~ paper, pencil, blunt sewing machine needle
- Freemotion Quilting Foot #29
- Aqua Film Water-Soluble Stabilizer
- Light Temporary Spray Adhesive
- Embroidery Module and Medium Hoop
- Embroidery Foot #15

DIRECTIONS:*Stippling with programmed stitches - Block 1*

- Place foot #40 foot on machine.
- Select stitch #327 and sew three rows, each one a presser foot apart.
- Select stitch #515 and sew 2 rows a presser foot apart.
- Select stitch #516 and sew once, again one presser foot apart.

*Freemotion Stippling - Block 2*

- Trace the design below onto tracing paper or stabilizer.
- Place tracing paper or tear away stabilizer with design on block. Use spray adhesive to secure.
- Turn off upper and lower thread sensors in Machine Set Up.
- Place foot #29 on machine.
- Select straight stitch #1.
- Lower feed dogs.
- Without using thread, freemotion stitch over the paper, following design.
- Thread machine; place drawn pattern on top of quilt sandwich. Freemotion stipple, following the drawn lines.



TECHNIQUE 5:

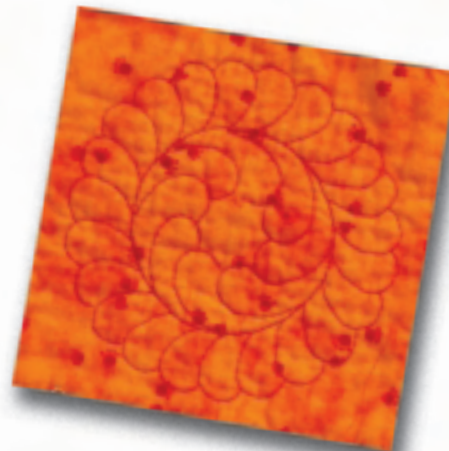
Embroidery Machine Quilting

MACHINE SET UP AND SUPPLIES:

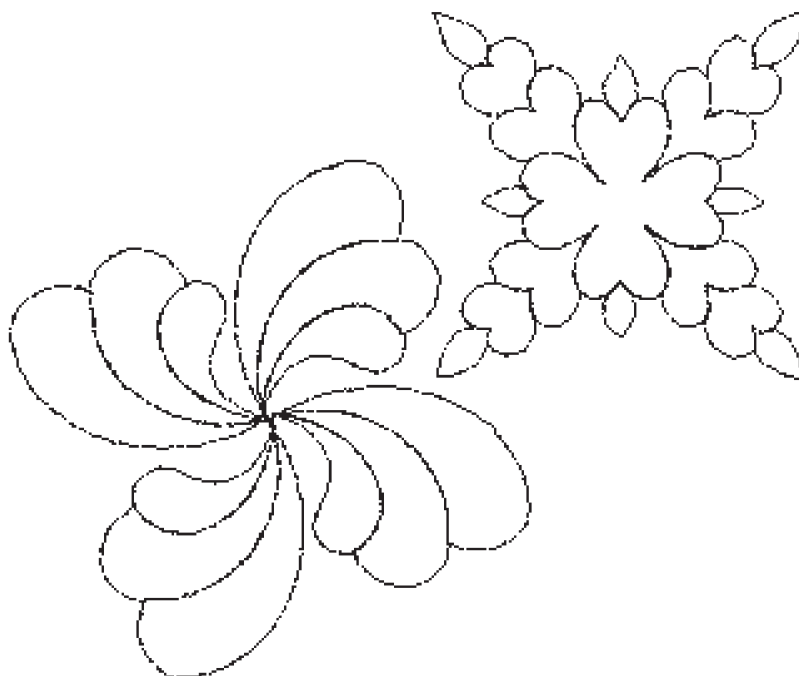
- Size 70 Jeans Needle
- YLI thread in needle and bobbin
- Embroidery Foot #15
- Holice Turnbow embroidery design card
- Aqua Film water-soluble stabilizer
- Temporary Spray Adhesive

DIRECTIONS:

- Hoop medium hoop with Aqua Film water-soluble stabilizer.
- Spray inside hoop area with temporary spray adhesive.
- Attach hoop to machine.
- Select outline design from Outline quilting card.
- Go to Layout 1 by touching the "Layout 1" square on touch screen.
- Touch Needle Center so that needle is in center of design.



- Find center of block. Place center of block directly under needle. Press to attach to stabilizer. Where there is no machine under hoop, place one hand under hoop to stabilize and use the other hand to gently adhere block to stabilizer.
- Touch Ok.
- Embroider block.
- Remove block from hoop and tear away large pieces of Aqua Film.
- Repeat to embroider one or more blocks of each of the two designs.



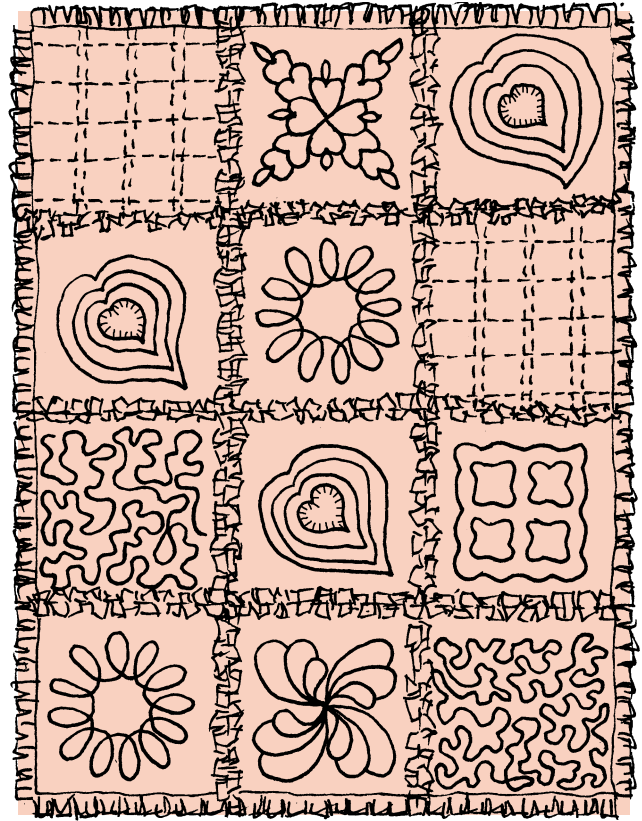
Assembling the Quilt

MACHINE SET UP AND SUPPLIES:

- Size 70 Jeans Needle
- YLI thread in needle and bobbin
- Walking Foot #50
- Scissors to clip seams

DIRECTIONS:

- Attach Walking Foot #50 to machine.
- Lay out blocks in a pleasing order.
- Sew blocks together with a $\frac{1}{2}$ " seam allowance, blocks are placed wrong sides together. This will create fuzzy chenille on the top when the quilt is washed.
- Sew around entire quilt with a $\frac{1}{2}$ " seam allowance and a narrow zigzag stitch (SW 2mm, SL2mm).
- Clip seam allowances about every $\frac{3}{4}$ ".
- Wash and dry several times to create a chenille look.



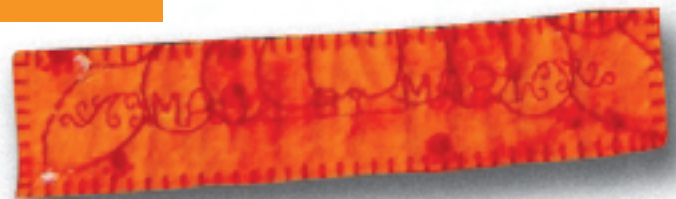
Labeling the Quilt

MACHINE SET UP AND SUPPLIES:

- Size 70 Jeans needle
- YLI thread in needle and bobbin
- large piece of muslin and stabilizer
- Open Embroidery Foot #20/20C
- Temporary Spray Adhesive
- (Stitch #46 ~ Foot #40C for attaching to quilt block)

DIRECTIONS:

- Program "Made By Name" into memory of machine.
- Scroll through and add the spaces found at the end of the numbers, which are at the end of the alphabet.
- Add stitch #656 or #707 to the beginning and end of lettering.



- Open the edit dialogue box by touching the "edit" box on the touch screen. Move cursor to right of stitch that needs to be mirrored and use the mirror function to mirror image the stitch.
- Attach Open Embroidery Foot #20C to machine.
- Stitch quilt label onto stabilizer backed muslin fabric.
- Attach fabric to back of quilt block with spray adhesive.
- Attach sideways Motion Foot #40C to machine.
- Stitch quilt label to back of block with stitch #46, stitching in a clockwise manner.

Serging

AHEAD

BY JENNIFER GIGAS

Familiarize yourself with the following tips and you'll find serging to be one of the most valuable techniques you'll ever learn!

Threading for Success

Once you learn to thread your serger you are on your way to mastering your machine. All sergers follow the same threading sequence: Upper looper, Lower looper, Needles



If you are experiencing thread breakage, chances are the serger has been threaded incorrectly. The best thing to do is rethread from scratch.

Thread the serger with the presser foot up; this opens the tension discs. The thread is caught between them when the foot is lowered. If your serger does not feature thread tension release, turn the tension dials to "0" when threading and "floss" the thread into the discs.

Use only high quality thread in your serger. Inferior quality threads are not smooth and will result in poor quality stitches, skipped stitches and thread breakage.

Needle Facts

Use the type of needle recommended for your machine.

Choose the needle size according to the fabric and type of thread used.

Change needles often, after every 4-6 hours of serging. Think about the speed of the serger and the number of needle penetrations it makes.

Taming Tension

Make one adjustment at a time, examining the stitch and readjusting as necessary.

If stitch does not improve with adjustment, the machine may be threaded incorrectly. Thread from scratch and be sure to "floss" thread into the tension discs.

Which Stitch Should I Use?

4-THREAD OVERLOCK

- construction of medium to heavy weight fabrics
- seams in high stress areas
- decorative work
- zipper insertion
- trim and braid
- stitching elastic
- gathering lengths of fabric

3-THREAD OVERLOCK (right or left needle)

- construction on light to medium weight fabrics
- finishing seams
- decorative work
- applying beads
- stitching drapery cord
- serger scallops
- trim and braid

3-THREAD NARROW OVERLOCK

(stitch finger retracted)

- seaming very fine fabrics
- decorative work
- fine braid
- small tucks

ROLLED HEM (2 or 3 thread)

- hemming sheer or lightweight fabrics
- pintucks
- fishline edges
- tassel trim

FLATLOCK

(right or left needle, 2-3 thread)

- stitching “bulkless” seams
- decorative effects
- reversible seams
- blind hemming
- faggoting

CHAIN STITCH

- basting
- general construction
- serger braid
- tassel trim
- decorative work

COVER STITCH

- hemming
- topstitching
- decorative work
- shadow work on sheer fabrics
- pintucks

Take the time to thread your machine with four different colors of thread and examine a balanced stitch. Play with increasing and decreasing tensions on each looper and needle thread. Observe how each change affects the look of the stitch. This will help you recognize which thread needs to be adjusted when your stitch is out of balance. It will also open the door to creating new unique stitch variations.

Hints & Tips

When using thick decorative threads, increase stitch length and decrease tension.

When using texturized nylon threads, tension will need to be decreased significantly to maintain a balanced stitch.

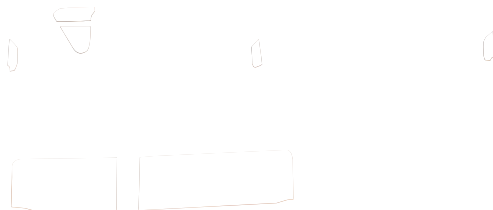
Clear decorative threads from stitch finger after each row of stitching. Thread build up on the stitch finger prevents fabric from feeding smoothly at the beginning of the next row of stitching.

Clean your serger after each use and oil as directed in the serger manual.



Nifty Notions & Terrific Threads

- **RIGHT SEAM GUIDE:** Aids in maintaining a consistent seam allowance.
- **MULTI-PURPOSE FOOT WITH GUIDE** (*pipng or beading foot*): For use in serging zippers, beads, piping.
- **COVERSTITCH HEM GUIDE:** Perfect hems without trimming.
- **CORDING FOOT:** Holds narrow cord, wire or fishing line in place for serging over.
- **GATHERING FOOT:** For gathering lengths of fabric quickly with your serger.
- **BLINDSTITCH FOOT:** For blind hemming with your serger.
- **ELASTICATOR FOOT:** Holds elastic in place and stretches it as it is serged.
- **FEETURES VOLUME 1 & 2:** Information on the use of all presser feet including serger feet.
- **SERGER TECHNIQUE REFERENCE GUIDE:** Detailed information and specific settings for serger techniques.
- **DOUBLE EYE NEEDLES:** For burying thread tails.
- **EZ WINDER AND SPOOLS:** For winding thread onto spools.
- **THREAD PRO:** For threads that are happier feeding horizontally.



- **MINI TATOOL:** For creating beautiful custom tassels.
- **REVERSE ACTION TWEEZERS:** Strong grip on unruly threads.
- **SPINSTER:** For making fantastic decorative cord from serger braid.
- **MINI-IRON:** For basting items in place when working with fusible thread or 606 Spray.
- **606 SPRAY:** Fusible web in a can.
- **WASH-AWAY WONDER TAPE:** Water-soluble basting tape that you can sew through.
- **AQUA FILM WATER SOLUBLE STABILIZER:** For serging decorative braid and fringe.
- **NIFTY NOTIONS LOOPER THREADER:** Easy way to thread the eye of a looper.
- **NIFTY NOTIONS NEEDLE THREADER:** For threading serger tails through eye of needle.
- **SHORT N SASSY JACKET PATTERN BY BLACK CAT CREATIONS:** Perfect palette for embellishment techniques.

- **MISMATCHED MEDLEY BY INDYGO JUNCTION:** Another wonderful serger pattern.
- **VARIETY OF THREADS FOR A MYRIAD OF DECORATIVE POSSIBILITIES:**

YLI Ribbon Floss

OESD Isacord

YLI Metallic Ribbon Floss

OESD Yenmet

YLI Fusible Thread

Mettler 60 wt cotton thread

YLI Pearl Crown Rayon

Mettler Metrolene

YLI Candlelight Metallic Yarn

Mettler metrocore

YLI Jeans Stitch Thread

YLI Colours

YLI Woolly Nylon

YLI Success
Serging
Yarn

YLI Monét

BOBBINWORK BASICS

BY JILL DANKLEFSEN

Bobbinwork is a technique that places heavy decorative threads on the surface of the fabric, sewn as machine-fed decorative stitches or as freemotion stitches. Typically, these threads, yarns, and cords are too large to fit through the eye of the sewing machine needle. So, in order to achieve a “stitched look”, you sew with the heavy decorative thread wound onto a bobbin and placed in the bobbin case of the machine.



YARNS AND THREADS SUITABLE FOR BOBBINWORK



- Yarns (thinner types, often used for knitting machines)
- Glamour/Candlelight
- Ribbon floss
- Embroidery Floss (Cotton, Rayon, Metallic)
- Perle Cotton
- Pearl Crown Rayon
- Decor 6/ Designer 6
- Silk Ribbon (up to 4mm wide)

GUIDELINES FOR SUCCESSFUL BOBBINWORK

1. *Select threads/yarns/cords that are uniform in dimension.* It is very difficult for the bobbin case tensioning mechanism to work with variances in thread diameter.
2. One of the most important things to remember is that *sewing will be done “upside-down” from the wrong side of the fabric.*
3. In order for bobbinwork to be successful, the *bobbin case tension must be significantly lowered.* It is strongly recommended you purchase a second bobbin case to be set and used solely for bobbinwork and other creative sewing adventures! A rule of thumb to remember when checking the bobbin case tension for this type of sewing is that the “*bobbin yarn*” needs to feed the same or slightly looser as regular sewing thread.

4. The *type of stitch* chosen as well as the *type of “bobbin yarn”* selected will dictate how loose the tension needs to be adjusted on the bobbin case.

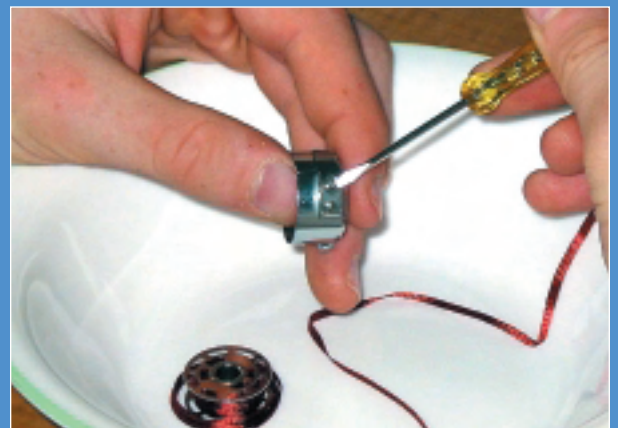
5. Remember the rule of tension adjustment -- “*Righty, Tighty -- Lefty, Loosey*”

6. Use a “*construction quality*” thread on the “*topside*” of your machine, as the needle tension will usually be increased. Think of the top thread as literally pulling the “*bobbin yarn*” into place to form the stitch pattern.

7. Bobbins can be wound by hand or by machine. Whenever possible, *wind the bobbin using the bobbin winder mechanism on the machine.* This will properly tension the “*bobbin yarn*” for a better stitch quality.

8. *Bobbinwork can be sewn with the Feed dogs up or down.* If stitching freemotion, a layer of additional stabilizer or the use of a machine embroidery hoop may be necessary.

9. *Select the proper presser foot* for the particular bobbinwork technique being sewn. When working with the heavier “*bobbin yarns*”, the stitches produced will be thicker. Consider selecting a foot with a large indentation underneath it, such as Foot #20/#20C. This foot will ride over the stitching much better.



When adjusting the tension on your bobbin case, please do so over a plastic bag or small container. You will be loosening the tension on your case and you might loosen it too far causing the screw and tension mechanism to come off. The plastic bag or small container will contain the parts if this should happen.

BOBBINWORK STITCHES

Choosing a stitch that responds well to bobbinwork can be a challenge when first learning and experimenting with this technique. Tips:

- Look for stitches where the *stitch Length is not too short* – such as “compact” satin stitches.
- Look for *stitches where there is not a lot of stitch overlap* – you don’t want a pattern that has a lot of “triple straight stitch” in it.
- Remember that *Stitch Length and Stitch Width adjustments can be made*. More often than not, the widest stitch width and the longest stitch length will give the best results.
- Don’t forget that *computerized sewing functions can alter how a stitch looks* and how it is actually sewn. Try functions such as Mirror Image, Pattern Extension or Long Stitch.



Pattern extend



Long stitch

You simply need to “play” and stitch out many of the different stitches on your machine. Decide which ones you like best and experiment. Try some of the “practical stitches”, especially the reverse-motion or stretch stitches. Since these stitches go back and forth as they are sewn, they can create beautiful textures. Practice on a heavy muslin fabric and use a permanent marker or pen to note the stitch adjustments on the fabric.

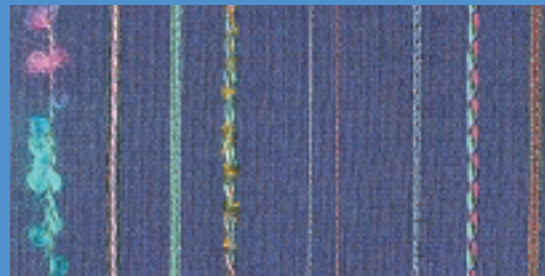


Feather stitch sewn with various tensions settings.

COUCHING

Refers to a process in which heavyweight threads or yarns are laid on the fabric surface and are then secured to it by stitching over them, usually with decorative stitches.

BERNINA® offers several presser feet to use for a variety of couching techniques:



Embroidery Foot #6: The hole in this foot does a beautiful job holding a single cord in place for couching.

Edgestitch Foot #10: This foot can be used to couch yarns with interesting textures. **artista** 200, 185, 180 and 1630 owners might also choose to use Foot #10C, which is able to sew up to 9mm wide stitches, as an option.



Bulky Overlock Foot #12: This foot is usually used for making piping and is also able to be used for couching thick cords. **artista** 200, 185, 180 and 1630 owners might also choose to use Foot #12C as an option. It is a combination of Foot #12 and #21 (see below).

Braiding Foot #21: This foot has a beveled hole in the center of the sole and can be used for couching medium to heavyweight yarns or cords.



Cording Feet #22 and #25

These feet enable groups of cords to be couched side-by-side, creating a flat trim. Foot #22 has 3 larger grooves and works better with thicker yarns, while Foot #25 has 5 smaller grooves and is best suited for finer yarns.



Couching can be sewn using an extremely simple stitch such as a zigzag stitch, thereby showing off the pretty thread, yarn, or cord. Sometimes, the use of .004 nylon monofilament is appropriate, especially when working with a yarn that has great texture. At other times, a more elaborate stitch using a decorative thread is a good choice and creates more of a decorative trim or braid look.

CRAZY QUILTING



It has been many years since the first crazy quilts were made, but in many ways, there are similarities between that era and today. Women are still searching for ways in which to express themselves and show their creativity. Crazy Quilting uses bobbinwork techniques that combine heavyweight thread in the bobbin and the decorative stitches of the machine to “re-create” the heavy hand-stitched look of traditional Crazy Quilts.

When beginning a crazy quilt project, keep a few basic ideas in mind...

The five elements of design:

1. Color
2. Repetition
3. Balance
4. Fabrics
5. Embellishment

Just the “right” mix of all of these is important to the success of the project.

If you are planning to put the crazy quilting into clothing or another type of project, remember these helpful tips - - -

- Choose a simple pattern with very little design detail.
- Work on a foundation piece that is bigger than the finished project piece.
- Pay attention to the design placements, making sure they are positioned correctly on the finished project.

FOUNDATION FABRIC

Your crazy quilt piece will be built on a foundation fabric. This foundation will become part of the final creation so choose a fabric that will not add a large amount of bulk or stiffness to the project. Some suggested fabrics include the following:

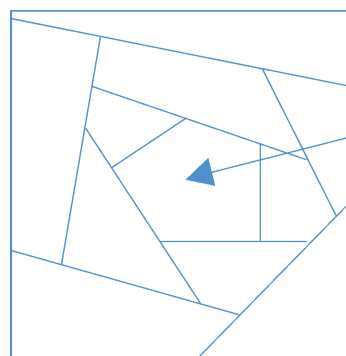
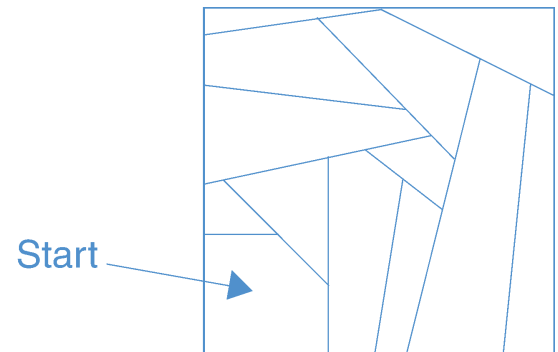
- An “old” washed sheet – these tend to be very soft.

- Fabric from your “stash” - the base fabric does not have to be a piece of pristine white fabric. Use what you have and what will work for the project. Don’t look for a high thread count fabric – these tend to be crisper and stiffer fabrics
- Fabrics that do not have Permanent press finishes – this adds stiffness.

CRAZY QUILT PIECING METHODS

There are two popular ways to piece crazy patch fabric. They are similar in that they both use the “sew and flip” method; the main difference in the two methods is where the piecing begins.

Fan Style

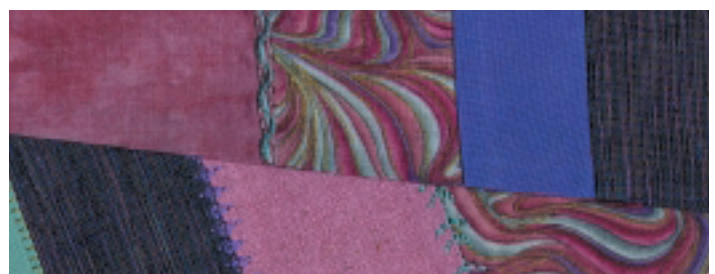
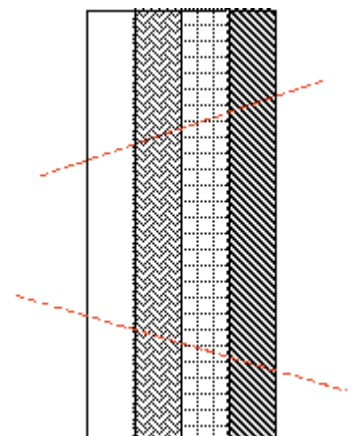


Center Method

Pieced Strips

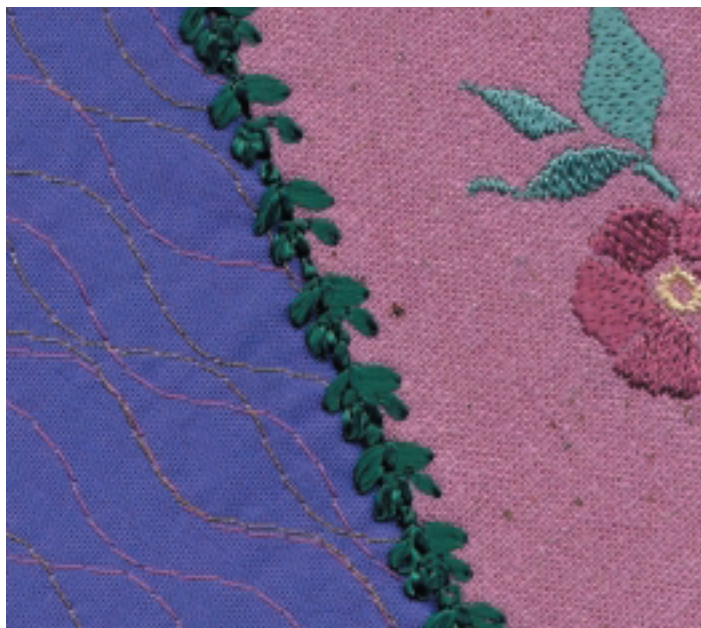
Instead of working with “whole cloth” pieces of fabric, sew groups of strips together and then “crazy” piece them using either the Fan Style or the Center Piecing methods.

- Sew strips of fabric together
- Cut strips diagonally to create “odd” shaped pieces as shown
- Stitch together in a traditional crazy quilt manner

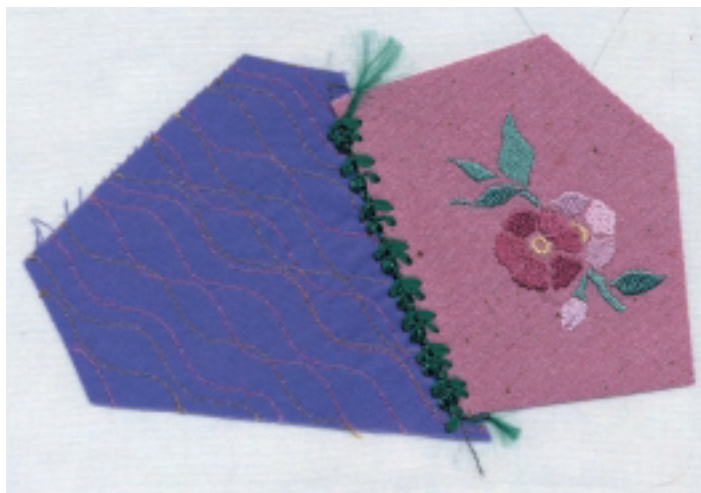


SEAM EMBELLISHMENT AND DECORATIVE STITCHING

There are several different embellishment approaches that will work for your crazy quilt project.



- Traditionally, the manner in which most historic crazy quilts were made was that all of the fabric was pieced first and then the seam embellishment was stitched afterwards. Any thread and trim ends had to be hidden or buried by hand. Keep in mind that these quilts, for the most part, were made by hand. If this method is followed today, “hand-work” will definitely be part of your project.
- A different approach that limits the amount of handwork involved in your project, would be to embellish each seam as it is sewn. This means, “sew and flip” your fabric pieces and then embellish the seam before you add the next fabric.



Tip: If you have a “family” of sewing machines at home, set one machine for the simple seaming of the “sew and flip” process and set up another machine for the embellishment processes.

For the embellishment process, there are several options to explore and play with. Stitch your favorite decorative stitches from the *right* side of the fabric using heavy weight embroidery threads.

- The standard for many machine embroidery threads is 40-weight.
- Look for at least 30-weight threads to use for your decorative stitching.
- Select your thread and needle combinations carefully.
- Remember to use the proper threading path for the thread selected.

Couch your favorite yarns/trims into place “next to” or “on top of” the seam. Don’t forget about invisible monofilament threads for this process

Combine Decorative Stitching and Couching together for an interesting seam embellishment

Stitch your favorite stitches from the *wrong side* of the fabric as bobbinwork stitches.

MACHINE EMBROIDERY



With all of the exciting embroidery machines available, why not consider adding machine embroidery details to a crazy quilt project? Don’t forget that machine embroidery requires the proper use of stabilizers and possibly even interfacings to help add support to the fabric that is being embroidered on. When working with “pile” or “textured” fabrics, add a layer of water-soluble stabilizer to the “topside” of your work. This will keep your stitches from getting lost in the thickness and loft of the fabric.

BUTTONS, BEADS, AND TRINKETS

Final details to a crazy quilt project may include interesting buttons, charms, or other little “treasures” or pieces of interest. These items make up the last little details of your creation. This is where you may choose to add just a little or an elaborate amount.

Depending on the type of beads you select, many can actually be sewn on by machine!

- When sewing on beads by machine, select a small size needle, either size 60/8 or 70/10. Nylon monofilament is a good choice to use in the needle of the machine. (Use something such as 50/3 cotton in the bobbin)
- Often, the choice to sew beads on by machine or by hand is based on how many beads there are to apply. If there are only a few beads to sew on or if they are bugle type beads, it is usually best to sew them on by hand. To do so, use a beading needle and Nymo thread. Since many quality beads are glass, Nymo thread is a great choice because the glass edges will not cut through this thread.

Flat buttons can be stitched on by machine using Button Sew-on Foot #18.



No matter which direction your Bobbinwork techniques lead you, simply remember to “PLAY”, “EXPERIMENT”, but most of all, have “FUN” and find great amounts of “ENJOYMENT” doing it!

LOOK FOR THESE FABULOUS DESIGNER THREADS...

Quilters' Resource Inc.
PO Box 148850 • Chicago, IL 60614 • Fax 1-773-278-1348
www.quiltersresource.com

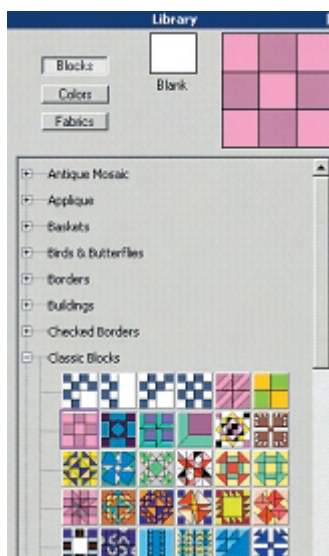
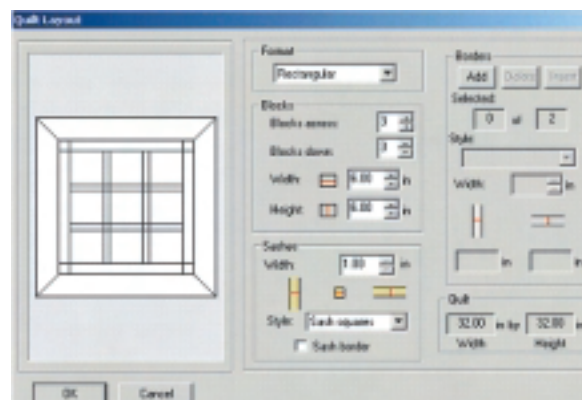
AT YOUR LOCAL QUILT & SEWING STORE

The BERNINA® Quilter

Designing and planning your next quilting project is simple and easy with the BERNINA® Quilter software program. Select your patchwork pattern, plan your fabrics, and add embroidery to see your finished quilt before you even take a stitch! Once your design is complete, you can print templates, diagrams, and even a shopping list to get you started. These step-by-step directions will lead you through the process and you'll see for yourself how easy it can be!

QUILT LAYOUT

1. Format
 - a. Select Rectangular
2. Blocks
 - a. Select three blocks across
 - b. Select three blocks down
 - c. Set the width for 6"
 - d. Set the height for 6"
3. Sashes
 - a. Set the width - 1.5"
 - b. Select "Sash Squares" style
4. Borders
 - a. For the first border, select add 1" with corner squares.
 - b. For the second border, select insert 2" with mitered corners
5. Click OK

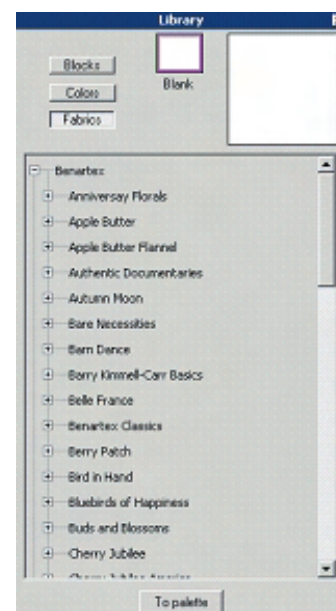


LIBRARY - ADD BLOCKS

1. Click on Blocks in the Library
 - a. Expand (+) Classic Blocks
 - Select the pink 9 patch (first block; second row)
2. Leave the corner blocks and the center block blank.
3. Click on the remaining four blocks to insert the 9 patch block
4. Save the design as: quilt 1.ARQ


ADDING FABRIC AND COLOR CHOICES

1. Select your fabric choices (one of your border fabrics should have directional lines)
 - a. Click on the fabric or color
 - b. Click on "To Palette"
2. Select the Paint Brush from the Edit toolbar

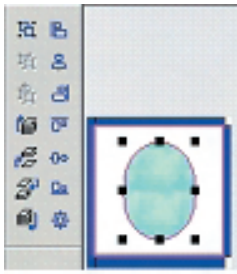


3. Select fabrics from the Palette to fill in the nine patch blocks
4. Select a solid colored fabric and fill the 5 remaining blocks
5. Save the design as: quilt 2.ARQ

ADDING EMBROIDERY

1. Select the Embroidery Window tool  from the Edit toolbar
 - a. The Designer Plus window opens
2. File>Insert Design
 - a. From the Samples 4 folder, select Tulips.art
 - b. Design is displayed on Designer Plus and on the BERNINA® Quilter screen
 - c. File>Save and return
 - Designer Plus window closes
3. Embroidery design is selected and available for placement on the quilt
 - a. Drag the embroidery to the center block
 - b. Select a corner sizing handle and rescale (enlarge)
 - c. With the embroidery selected, hold down the CTRL key and select the block
 - Align Centers

ADDING APPLIQUÉ



1. Select the Oval Appliqué Shape tool from the Edit toolbar
2. Create an oval on one of the solid blocks
 - a. Rescale the oval to fit within the square
3. Select the oval and square and Align Centers

ASSIGNING FABRIC TO THE APPLIQUÉ

1. Select the Paint Brush
2. Select the fabric from the Palette toolbar
3. Click in the oval on the quilt

INSERTING A DESIGN

1. Select the Embroidery Window tool from the Edit toolbar
2. File>Insert Design
 - a. From the Samples 4 folder, select Tulips.art
3. Using Polygon Select, select the second tulip from the left and its leaves
 - a. Copy the selected objects
 - b. Edit>Select All and delete the remaining parts of the design
 - c. Paste the flower
4. File>Save and return
 - a. Designer Plus window closes
5. Embroidery design is selected and available for placement on the quilt
 - a. Drag the design to the oval appliqué
 - b. Select the oval and the design - Align Centers
 - c. With the oval and the design selected, right mouse click and copy
 - d. Click on another solid square and right mouse click to paste
 - e. Continue to fill all solid squares
 - f. Select two of the tulips and mirror horizontally

LOCK TOOLBAR

Protects you from accidentally moving the wrong a section of the quilt, embroidery or appliqué

1. Lock appliqué
2. Lock Embroidery
3. Lock Quilt

TILE FABRIC TOOL

1. Select the lined fabric on the Palette
2. Double click on the highlighted square within the fabric group to open Tile Fabric
 - a. Rotate the fabric
 - b. Adjust to fill in the square
3. Click on Save As and save the sample as the original number - rotated
 - a. The rotated fabric is displayed in the Library
4. Select the rotated fabric and copy it to the palette
5. Select the rotated fabric from the palette and pour it on two sides of the border so that all lines run towards the quilt
6. File>Save As: quilt 4.ARQ

COMPLETING THE QUILT

After the quilt has been embroidered and pieced together the quilting can be done on the embroidery module.

1. Select the Embroidery Window
2. File>Insert Design
 - a. From the Holice Turnbow folder, select HT109.ART
 - b. Delete the large flourish on each side of the design



- c. Resize the design to 2" (reduce 58%)
 - d. Group the design using the group alignment tool
3. File>Insert Design
 - a. From the Holice Turnbow folder, select HT112-2.ART
 - b. Select the entire design
 - c. Group the design
 4. File>Save and Return
 5. Click on the design and drag it to one of the nine patch squares
 6. Center the design
 7. Copy and paste to the other nine patch blocks



TOOLBARS:

Lock toolbar:
Prevents you from accidentally moving parts of the quilt.

Edit toolbar:
Tools for setting up and editing the quilt.

Arrange toolbar:
Same as Arrange in Designer and Designer Plus.

Fabric Palette:
Preplan your quilt's color scheme.

Blocks Used:
Chart of all blocks in the quilt.

Colors Used
Chart of all colors used in the quilt.

Patterns Used:
Chart of all Benartex fabrics in the quilt.

Serger Spa TOTE

BY NANCY BEDNAR

Carry your valuables, slippers or your spa indulgences in this delightful and roomy tote bag -- made almost entirely on the serger. Accented by a flatlocked band, this tote is cleverly designed to have concealed side seams, a boxed bottom and quick and effortless construction. Makes a great gift item for you or any of your friends.



SUPPLIES:

Fabrics:

- Bag bottom: One 36 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ " piece of firmly woven fabric
- Bag top band/lining: One 36 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ " piece of firmly woven fabric
- Bag straps: Two 2 $\frac{1}{2}$ " x 14" long strips of either of the above fabrics
- Batting: One 36 $\frac{1}{2}$ " x 13" piece of cotton batting

Threads:

- 4 cones all purpose serger thread
- 1 spool heavy decorative thread, such as Pearl Crown Rayon, Designer 6 or Jeans Stitch
- Temporary adhesive spray

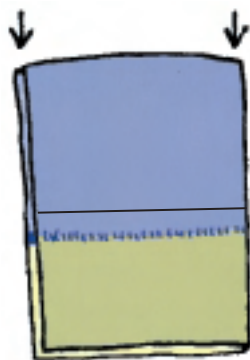
DIRECTIONS:

Flatlock Band:

- Set serger for a wide, flatlock band:
Left needle – all purpose thread – tension 0-1
Right needle – not used – remove from serger
Upper looper – not used – install upper looper converter
Lower looper – heavy, decorative thread – tension 5
SL = 1 $\frac{1}{2}$ CW = 3
- Wrong sides together, flatlock the top and bottom bag pieces along one long edge. Gently pull the two fabrics apart at the serged stitch to flatten.

Bag Assembly:

- With wrong sides together, match the remaining top and bottom long edges. Press a crease at the top edge, creating a band with the larger piece of fabric.
- Spray one side of the cotton batting with temporary adhesive spray. Position the sticky side of the batting to the wrong side of the bag with the flatlock stitching. Use the pressed crease as the top guide for positioning the top edge of the batting. Smooth the batting in place.
- Convert the serger to a balanced, 4-thread overlock stitch. Right and left needles – all purpose thread – tension 4-5 Upper and lower loopers – all purpose thread – tension 4-5.
Note: remove upper looper converter
SL = 2 $\frac{1}{2}$ CW = 2 $\frac{1}{2}$
- Fold the bag in half vertically. The lining will be at the top; the serged band/bag bottom will be at the bottom.

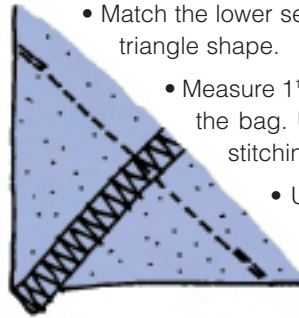


Crease
Flatlock stitch

- Pin the side seams together. Serge seam the cut edges as well as on the fold on the opposite side.
- Turn the bag lining to the inside, encasing the seam and creating a clean finished inner tote. Use the pressed crease mark as your tote bag top edge guideline.
- Pin all lower edges together; serge-seam the bottom of the tote.

Creating the Boxed Base:

- Match the lower seamline to the side seam, creating a triangle shape.
- Measure 1 $\frac{1}{2}$ " down from the tip of the triangle into the bag. Using a water soluble marker, draw a stitching line.
- Using a sewing machine, stitch on the drawn line.
- Turn the tote bag right sides out.
- Crease-mark the fold on the sides of the tote bag using the lower edge sewing lines as a guide.
- Using a sewing machine, edgestitch slightly away from the crease marks to sew permanent press lines. Sew a total of 4 crease lines, two on each side.



Handles:

- Chain a length of overlock thread chain about 15" long. Do not cut off from the serger.
- Center the serged chain in the center of the right side of the strap strip. Keep the chain near the fold away from the cut edges to avoid cutting into it.
- Fold the strap strip in half right sides together. Serge seam along the long edge, encasing the serger chain.
- Use the serger chain as a pulling tool to gently turn the narrow strip right sides out.
- Center the seam and press each strap.
- Turn under 1" at each end of the straps, press. Position each strap 4" in from the side edges. Using a sewing machine, stitch them in place.





Top Knot

HEADBAND

BY NANCY BEDNAR

You'll want to serge dozens of these for you and your friends when you see how easy and fast your serger zips up this project. Choose from cotton knits, stretch terry or even polar fleece to create this top knot accented headband designed to sweep stray hairs away from your face at the spa or keep your ears toasty on a winter's day. The serger's super stretch stitch gives you a secure, flexible seam.

SUPPLIES:

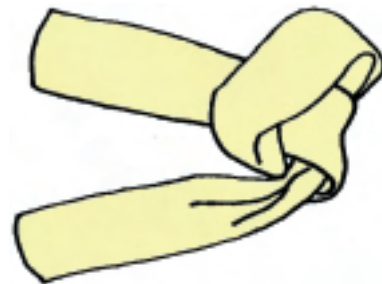
- 1 piece – 25" x 5½" fabric for the band. Choose stretch terry or cotton or cotton/lycra knits - *cut fabric so that the greatest stretch is on the 25" cut edge*
- 4 thread serger with super stretch capabilities (upper looper converter available)
- 1 cone of all-purpose serger thread
- 2 cones Woolly nylon

Set serger for a super stretch stitch:

Right needle – Woolly nylon – tension 6-7
 Left needle – all purpose serger thread – tension 7-9
 Upper looper – not used – upper looper converter installed
 Lower looper – Woolly nylon – tension 4-5
 SL = 2½ - 3 CW = 3

DIRECTIONS:

- With right sides together, serge the long edges together using the super stretch stitch.
- Turn the tube right sides out, positioning the seam in the middle of the tube.
- Loosely tie a knot in the center of the band.
- With right sides together, serge the short ends, weaving the thread tails into the seam.
- Turn the band to the right side. Wriggle the knot to the center of the band, hiding short seamline.

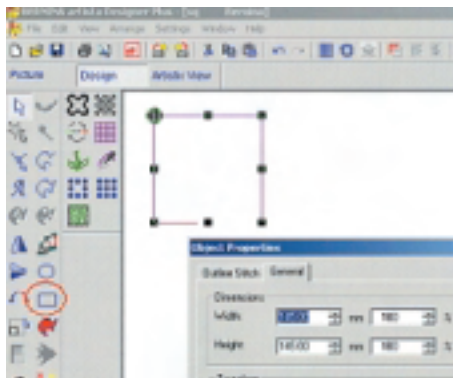




BY FAITH REYNOLDS

This unique sunflower design is the beginning of a beautiful Sunflower Quilt created by Susan Mathews and featured on the cover of the *Australian Quilters Companion* magazine. Directions for the full quilt are found in Issue #7 of the *Australian Quilters Companion*.

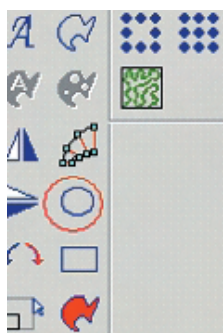
Getting Started



Open BERNINA® Embroidery Software

Create a Template

- 1 Select the Square/Rectangle Tool
- 2 Select the Single Outline Stitch
- 3 Draw a square (hold down the CTRL key)
- 4 Go to Object Properties Box and change the square size to 145mmX145mm



Add a Circle to the Template

- 1 Select the Circle Tool
- 2 Select the Single Outline Stitch
- 3 Left mouse click in the lower right corner of the square
- 4 Move the mouse outward, then click one more time and touch the Enter key on the keyboard

- 5 Select the Selection tool and the last object digitized (circle) will be selected.
- 6 Go to Object Properties and set the size of the circle to Width 175.42mm and Height 175.42mm.
- 7 Save the template

Now that the template is ready, the sunflower can be digitized.

Digitize the Center of the Sunflower



- 1 Select the Closed Curve Tool

- 2 Select the Candle wicking Fill Stitch

- 3 Left mouse click at the intersection of the left side of the circle and the square
- 4 Left mouse click at the lower right corner of the square



- 5 Left mouse click where the top of the circle intersects with the square

- 6 Right mouse click on the center part of the circle template that is inside the square

- 7 Press the enter key on the keyboard

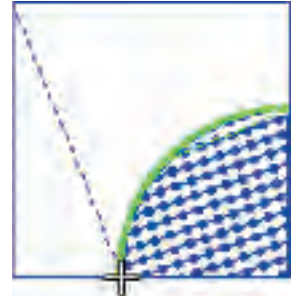
- 8 Save the design



The circle part of the template is no longer needed so select it and touch the "delete" key on the keyboard.

Add a Pattern Run Outline Stitch

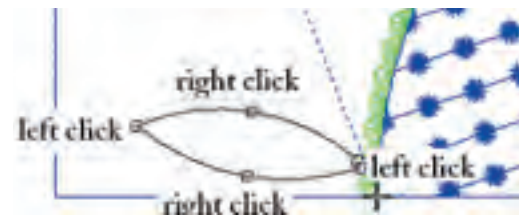
- 1 Select the Pattern Run Outline stitch
- 2 Select the Open Curve Tool
- 3 Left mouse click at the top of the circle, on the right side of the square
- 4 Right mouse click on the center edge of the circle
- 5 Left mouse click at the center bottom edge where the circle and square intersect
- 6 Touch the Enter key on the keyboard
- 7 Select this Pattern Run stitch
- 8 Go to Object Properties and change it to stitch #K0015a
- 9 Save the design



Add the Appliquéd Sunflower Petals

The petals will be free-form, made using the Auto Appliqué Tool

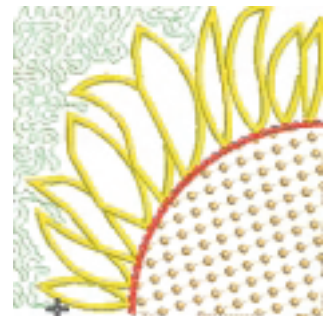
- 1 Select the Auto Appliqué Tool Note: *Remember...right mouse clicks are curves and left mouse clicks are points. Practice this until you are comfortable.*
- 2 Left mouse click on the lower left side of the circle edge to start the petal followed by a right mouse click for the side, a left for the end (point) of the petal, a right mouse click for the other side and ended with a left mouse click beside the first point.
- 3 Continue making petals all the way around the circle, making note not to go beyond the square template. Some of the petals should overlap the others so the Partial Appliqué tool can be used to remove the overlay stitches.
- 4 Save the design



Add the Stippled background

Note: This fill stitch must first be created with a step fill and then changed to a stipple stitch.

- 1 Select the Closed Curve Tool
- 2 Select a Step Fill
- 3 Left mouse click around the square and on the outside edge of the petals
- 4 Press the Enter key to fill the area.



Change the fill stitch to a stipple stitch.

- 1 Select the area you just digitized
- 2 Left mouse click on the Stipple Tool on the Craft Tool Bar.
- 3 Select the square template and touch the delete key on the keyboard.
- 4 Save the design.



Quilted Bolster Cover

BY MARLIS BENNETT

SUPPLIES

- 1 yd 60" linen
- One 9" x 9" square muslin
- Ten 2" x 45" strips coordinating cotton fabrics
- OESD Badge Master water-soluble stabilizer
- Temporary spray adhesive
- Size 80 Organ Embroidery needle
- Size 90 Embroidery needle
- Size 70 Universal needle
- Dental floss threader
- Gimp cord or very heavy thread
- Sewing thread to match fabrics
- Isacord embroidery thread in desired color
- YLI Wash-A-Way™ basting thread
- Spray starch
- Rotary cutter, mat and ruler
- Temporary fabric marker
- 1 yd narrow decorative cording or ribbon

SPECIALTY FEET AND ACCESSORIES

- Embroidery Foot #6
- Edgestitch Foot #10/10C
- Clear Foot #34/34C
- Patchwork Foot #37
- Quilting/Seam Guide
- Studio BERNINA® Tassels & Trims II embroidery collection by Louisa Meyer

Note: The following instructions use the BERNINA® **artista** sewing/embroidery system.

PREPARATION

Cut 2 pieces linen:

- 25" x 35" – covering for bolster
- 25" x 16" – decorative cover

You will be sewing the decorative edging on the 25" lengths of fabric (there are four). These lengths go around the neck roll. There is extra fabric so that you can seam this up to fit your purchased or "make it yourself" neck roll.

Starch and press both pieces, especially the 25" lengths of each piece.

DECORATIVE COVER

Machine Set Up: Decorative thread in bobbin and needle, size 90 Embroidery needle, Clear Foot #34/34C, decorative stitches 713, 616, & 740

Cut four strips of Badge Master stabilizer: 4" x 25".

Draw a line 1½" in from edge along each 25" length of the decorative cover fabric.

Use temporary spray adhesive to attach stabilizer under the 25" lengths of the decorative cover fabric.

Refer to Stitch Recipe on page 34 for stitch instructions.

**Tips: Sew steadily, don't speed up and slow down. "Ooch & scootch" the fabric to make the scallops meet on the second row.*

Begin sewing along one edge on the line you drew, scallops towards the raw edge of fabric. Sew both edges.

**Tip: Sew on edge, and then use a non-permanent marker to mark the scallop points on the opposing side for perfect placement.*

DECORATIVE CORDED EDGE

Machine Set Up: Matching thread in bobbin and needle, size 90 Embroidery needle, Embroidery Foot #6, zigzag stitch #2 with stitch length 0.4mm and stitch width 2.5mm

Trim fabric away from outer edge of previously sewn scallop, leaving a scant ⅛" bit of fabric.

Use floss threader to thread gimp thread/cord into the foot.

Engage needle down.

Sew cord to edge of scallops, on the scant ⅛" of edge fabric, with zigzag stitch. Drive slowly!

**Tip: It helps to use the Free Hand System!*

Gently remove excess stabilizer. When entire decorative cover is complete, soak in warm water to remove any remaining stabilizer.



QUILTED INSERTION PIECE

Machine Set Up: Cotton sewing and bobbin thread, decorative threads, Patchwork Foot #37, straight stitch.



Cut 2" strips of cotton fabric into 1", 2", 3" and 4" lengths. Sew strips together in random order, creating 5 strips, each 10" long.

Sew pieced strips together to create block. Back piece with 9" muslin square, adhering with temporary spray adhesive.

Mark both diagonals. Sew straight stitch with decorative thread on marked lines.

Attach seam guide to back of foot, setting it on the 1" mark. Sew diagonal lines across fabric, 1" apart.

Repeat in both directions. Trim square to 8".

Zigzag edges of the 8" square with zigzag stitch #2, stitch width 3mm and stitch length 2.5mm.

INSERTING QUILTED PIECE

Machine Set Up: Decorative thread through size 90 Embroidery needle, sewing thread in bobbin, Edgestitch Foot #10/10C, Patchwork Foot #37, Wash-A-Way™ basting thread for needle, straight stitch #1, blanket stitch #329

Mark 7" square on point in center of decorative cover.

Fold marked square in half on the diagonal, onto itself, right sides together.

With YLI Wash-A-Way™ thread in needle and regular sewing thread in bobbin, sew around marked line.

Trim away interior, leaving $\frac{1}{4}$ " seam allowance.

Turn so that the wrong side is out.

Note: The following sequence must be followed exactly!

Press sewn edge.

Starch and press until edges are dry. Repeat starching and drying.

Release the seam by pulling open the dry edges.

Press flat, no steam, no starch.

Pin quilted piece behind opening.

Attach Clear Foot #34/34C to machine.

Thread needle with decorative thread.

Select stitch #329, SW & SL 3mm, needle position 4th dot from right, guide fabric edge along center of foot. Sew around opening with blanket stitch, points towards the linen fabric (away from the quilted insertion piece).

EMBROIDERY

Machine Set Up:

Embroidery module attached, Embroidery Foot #15, decorative thread through size 80 Organ Embroidery needle, embroidery thread in bobbin, medium hoop, Badge Master stabilizer, Tassels & Trims II by Louisa Meyer design collection (design #96)



Hoop Badge Master water-soluble stabilizer in medium embroidery hoop.

Spray hooped Badge Master with temporary spray adhesive.

Align cover in hoop so that the center of the tassel design is centered across the edge of the inserted piece.

Embroider design #96 on each side (4 times total).

Clip "tassels" on front of embroidery.

Remove excess thread from back. Press.

FINISHING

Measure finished neck roll.

Determine the length and width needed to cover bolster.

Cut fabric to measurements adding 1" to circumference measurement and 2" to length measurement.

Sew $\frac{1}{2}$ " horizontal buttonhole $1\frac{1}{2}$ " from raw edge on each side.

Fold raw edges under 1" twice. Stitch in place using Edgestitch Foot #10/10C, straight stitch and thread to match fabric.

Seam the bolster cover together using a French seam as follows:

- Stitch seam wrong sides together with a $\frac{1}{4}$ " seam.
- Turn bolster cover wrong side out.
- Stitch seam together again with a $\frac{3}{8}$ " seam.
- Turn right sides out.

Thread decorative cording or ribbon through casing at each end. Insert neck roll form. Pull decorative cording or ribbon to gather ends; tie closed.

STITCH RECIPE DOUBLE SCALLOP

"INGREDIENTS"

- Clear Foot #34/34C
- Embroidery Foot #6
- Machine Embroidery Thread
- Matching YLI Pearl Crown Rayon
- Embroidery Needle

Stitches:



#740



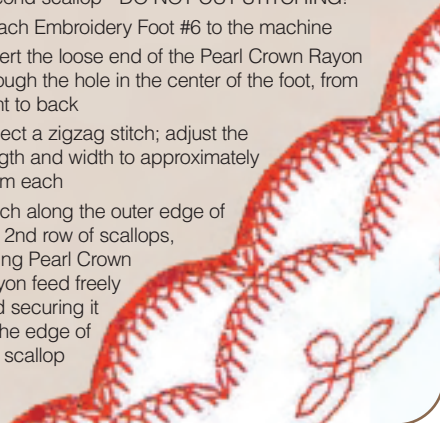
#751

DIRECTIONS

- REDUCE Motor Speed to $\frac{3}{4}$ or less
 - Use Clear Foot #34/34C
 - Stitch a row of 740 approximately $\frac{1}{4}$ " from the desired finished edge
 - Stitch another row of 740 alongside the first row, offset $\frac{1}{2}$ pattern so that the "points" of the scallops just touch the centers of the previously stitched scallops
 - Select stitch 751 and select the Pattern Extend 2x function
 - Stitch along the inside of the first row of scallops, aligning each "flower" with the inside of a scallop
- Reinforce Outer Edge of Scallops -
- Carefully trim fabric from the outer edge of the

second scallop - DO NOT CUT STITCHING!

- Attach Embroidery Foot #6 to the machine
- Insert the loose end of the Pearl Crown Rayon through the hole in the center of the foot, from front to back
- Select a zigzag stitch; adjust the length and width to approximately 2mm each
- Stitch along the outer edge of the 2nd row of scallops, letting Pearl Crown Rayon feed freely and securing it to the edge of the scallop





Landscape of Creativity

BY MARLIS BENNETT

"Mother Nature is your best color wheel.

Fabrics are your paints.

The sewing machine is your brush.

Use good judgment!"

- Judith Baker Montano

DEVELOPING YOUR DESIGN:

Any picture can be turned into a fabric masterpiece, be it large or small.

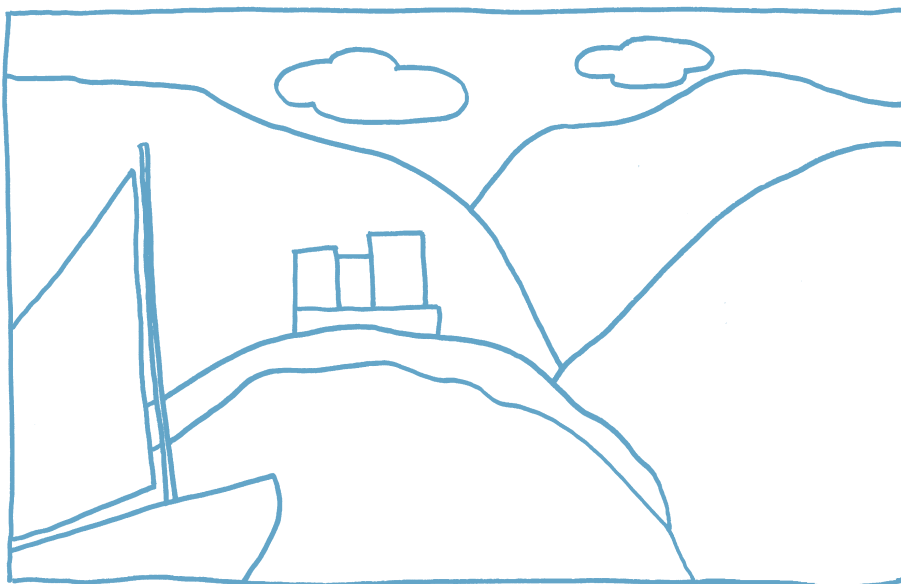
Consider the following when deciding on fabric for your landscape:

- **What is the time of day?**
- **Where is the light source?**
- **Where are the shadows?**
- **What is the mood?**

Remember; The copyright of a picture belongs to the originator! Decide what is important, eliminating "clutter" or "noise". Crop, crop, crop. Once you have isolated the important elements, trace onto paper to create a pattern.

SUPPLIES:

- Fat quarter deep green fabric
- Fat quarter secondary green fabric
- Fat quarter shore/beach fabric
- 6" x 22" sky fabric
- 9" x 22" water fabric
- 15" x 18" rocky mountain fabric
- Various other fabrics for desired elements
- 1 yd Warm & Natural™ quilt batting
- Polyester organza for dimensional embroideries
- ½ yd quilt backing fabric
- Binding fabric as desired
- YLI 50 wt silk thread green 030
- YLI Colours – 004 - Greens
- Monofilament thread – clear
- Yenmet Twilight Metallic thread in sky/cloud coloration
- Isacord embroidery threads in desired colors for embroideries
- White or opal ribbon floss
- On the Surface Little Charmers, fancy beads BL-8
- 2 different types of stamen
- Yarns: Chenille 4359 – spinach
Challis 4245 – light olive
Frieze 4379 – greens
- Beading Thread
- 60wt bobbin thread
- Sewing thread to match binding fabric
- Size 90 Jeans needles
- Size 80 Organ embroidery needles
- Tapestry Needle
- BERNINA® Presser Feet:
Embroidery Foot #15
Open Embroidery Foot #20
Clear Appliqué Foot #23
Clear Foot #34
Walking Foot #50
Leather Roller Foot #55
- Poly Mesh Stabilizer
- Stencil cutter/wood burning tool
- Temporary Spray Adhesive

**DIRECTIONS:**

*NOTE: All stitch numbers are **artista** numbers. For other models, select similar looking stitches.* Quilt is worked from top down. Techniques are first stitched on fabric and batting pieces; elements such as clouds or mountains are then cut out and stitched to the background.

Cut one piece batting 14" x 22", lay aside. This will become the base or foundation of the landscape.

CLOUDS (optional):

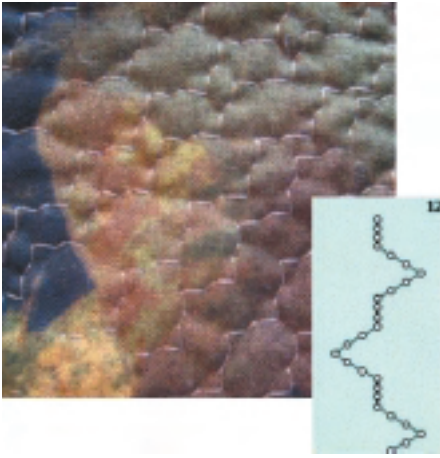
Machine Set Up: Jeans Needle; Bobbin with bobbin thread, Yenmet Twilight thread, monofilament thread, size 90 Jeans needle, Leather Roller Foot #55

1. Back selected cloud shapes with batting.
2. Use Leather Roller Foot #55 to sew around outline of cloud with monofilament thread.
3. Trim away excess batting outside of sewn area.
4. Place another, larger piece of batting behind cloud.
5. Sew a larger outline of the cloud.
6. Trim away excess batting outside of last sewn area on back.
7. Repeat for all desired clouds.
8. Back entire piece with batting.
9. Use Yen Met metallic thread to quilt around puffed clouds changing thread colors as needed.
10. Place sky onto top of 14" x 22" batting, leaving ½" space at top.

MOUNTAINS:

Machine Set Up: Jeans Needle; bobbin with bobbin thread, desired top thread, Clear Foot #34, YLI silk thread, YLI Colours thread

1. Back each fabric piece with batting. Fabric will be cut to size after stitching is complete, so use pieces larger than patterns.



2. "Quilt" using machine stitches.

Area 1: #516 – Follow curves, never horizontal or vertical. Use 50 wt silk thread

Area 6: #12 – Rocky, sew uneven rows. Use YLI Colours thread.

Area 2: #730 – Pattern extend 2x. Use YLI Colours thread.

3. Lay pattern over stitched piece and cut to size.

4. Trim $\frac{1}{8}$ " – $\frac{1}{4}$ " batting away from top edges.

5. Place onto specified location on quilt.

6. Use monofilament thread and zigzag (SL 1.5, SW 2.0) stitching top edge in place.

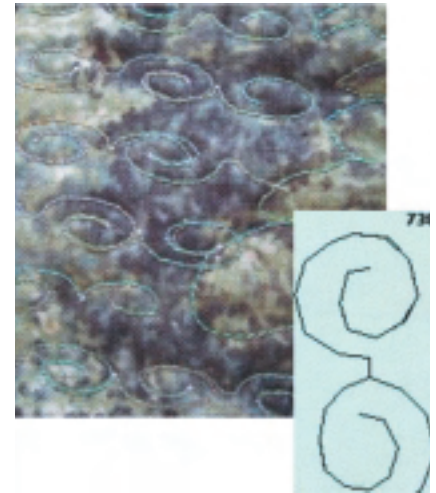
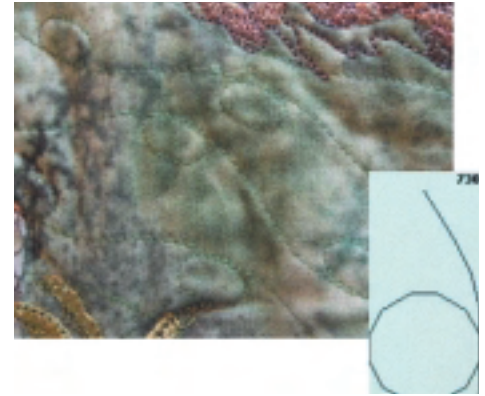
Couching:

Machine set up: Clear Appliqué Foot #23, bobbin with bobbin thread, monofilament thread through size 90 Jeans needle, bobbin with bobbin thread, zigzag stitch #2 SL:1.5mm, SW: 2.0mm

Couch back right mountain with Challis trim.

Couch top of left mountain with Frieze trim.

Couch top of front right mountain with Chenille trim.



WATER FEATURE:

Machine set up: Size 70 jeans needle, bobbin with bobbin thread, Clear Foot #34/34C, thread appropriate for desired effect

If designing a seashore, place sand fabric in place and decorate with stitch #730 (Pattern Extend 2x, Pattern End 1). Select embroidery thread in color to match fabric. Satin stitch upper edge.

If designing a lake shore, place pebbled fabric in place. Use monofilament thread to secure upper edge in place with a small zig zag stitch (SL 1.5, SW 1.5).

Place water fabric in place. Couch over, or satin stitch upper edge where water meets the shoreline. Sew waves onto fabric.

FOAM:

Machine Set Up: Open Embroidery Foot #20, size 90 jeans needle, monofilament thread, bobbin with bobbin thread.

1. Pull center strand on ribbon floss to gather.

2. Cut into desired lengths leaving extra length to hide ends later.

3. Pin in place.

4. Sew desired length in place with a straight stitch and monofilament thread, leaving ends free to bring to back.

5. Use tapestry needle to bring ends to back.

BOAT:

Machine Set Up: Embroidery – Size 80 Organ Needle, bobbin with bobbin thread, desired embroidery thread; Appliqué – size 90 Jeans needle, Blind Hem Foot #5, bobbin with bobbin thread, monofilament thread, invisible appliqué stitch #331

1. Place batting and backing fabric on right side.

2. Sew around curve and top of boat.
3. Turn right sides out.
4. Pin in position on quilt.
5. Fold under $\frac{1}{4}$ " on top/short side of tube mast fabric. Fold fabric together lengthwise, wrong sides together. Sew together with a $\frac{1}{4}$ " seam.
6. Place on fabric in desired location. The raw end should come below the upper edge of the boat. Remove pins from boat and set aside. Sew mast in place along previous stitching line. Flip mast over stitching line. Sew in place along fold using invisible appliqué stitch #331.
7. Place sail fabric right sides together.
8. Sew.
9. Turn right sides out.
10. Place sail and boat pieces into position and pin in place.
11. Use monofilament thread with invisible appliqué stitch #331 and foot #10 to sew boat in position.
12. Tack sail in place using button sew on stitch and thread to match sail fabric.



EMBROIDERY:

1. Embroidered motifs in the distance should be stitched directly onto the quilt. Embroider background motifs into desired location on quilt.
2. Embroidered motifs in the foreground appear dimensional and closer to the viewer if stitched onto a secondary fabric such as polyester organza, cut out or burned out of the organza and then applied to the quilt.
3. Back polyester organza with Poly Mesh stabilizer.
4. Hoop in most appropriate hoop.
5. Embroider each design.
6. When finished, place hoop with embroidered piece onto a piece of glass.
7. Use heat tool to trace around design.
8. Place into desired positions.
9. Attach loose embroideries with monofilament thread.

FINISHING:

1. Square quilt.
2. Use Walking Foot #50 to bind edges
 - a. Tip: if quilt is large and there are edges that want to wave, sew seam tape onto binding edge first.
3. Further embellish quilt as desired.
4. Make quilt label.
 - a. Take a photo of your quilt.
 - b. Print onto printable fabric.
 - c. Sign and embellish
 - d. Sew onto back of quilt.

RESOURCES:

Surfaces to Stitch

- Gwen Hedley

A Workshop with Velda Newman

- Velda Newman
C&T Publishing

Embroidery from Sketch to Stitch

- Pat Langford
Quilter's Resource Publication

Machine Embroidery

- Valerie Campbell-Harding
Quilter's Resource Publication

Picture Piecing

- Cynthia England
England Design

A Beginner's Guide to Embroidered Landscapes

- Alison Holt
Search Press

Piecing, Expanding the Basics

- Ruth B. McDowell
C&T Publishing

Landscape Quilts

- Nancy Zieman and
Naatalie Sewell
Leisure Arts

Photo Fabrications

- Angela Madden
M.C.Q. Publications

Fabric Landscapes by Machine

- Linda Crone
Krause Publications

Judith Baker Montano's Landscapes

- Judith Baker Montano
C&T Publishing

Sewing Up A RECIPE

BY JILL DANKLEFSEN

BERNINA® machines have so many wonderful stitches to create and decorate with! Many of the stitches are programmed into the machines, but there is also a software program available for those that can't seem to get enough stitches in their lives! Customized Pattern Selection (CPS) software allows you to exchange the stitches in your machine and have access to even more FUN and creativity! So, have you played with any stitches yet? Do you find it intimidating to try and experiment with them? If you do decide to be brave and play, how do you decide which ones to use where?

Well, not to worry! This article is about taking all of your questions and more importantly, your fears, away about using all of those wonderful decorative stitches you have.

NOTE: The stitch recipes in this article were designed using the BERNINA® **virtuosa** 155 "My Choice" machine. Most of the stitches are available on other models, but may have other numbers assigned to them.

Are you ready?

To begin, there are some basic Tips and Tools that will help out in your stitching endeavor.

STITCH BOOK

Consider setting aside some time to stitch out ALL of the stitches on your machine. (For some of you, this will be a long project, but you will never regret the time that you spent doing it!) You will be amazed at how cool they look sewn out with real thread on real fabric. After you've finished, you will have created a wonderful reference tool for designing and creating!

PLAY, PLAY, PLAY

Don't be afraid to PLAY! You don't practice decorative "stitch-work" – you create and play. Feel free to alter and manipulate your stitches with all of the wonderful built-in functions your BERNINA® has to offer. If your machine has memory, explore the memory capabilities of your machine – combine stitches and create even more!

BEAUTIFUL THREADS

When you begin playing with all of your decorative stitches, why not use some of those wonderful threads you've been collecting? There are so many new threads to choose from so make sure that you also select the proper needle and threading path. These are critical components that make your creative play fun and successful!

REGULAR CLEANING

Clean and oil the machine regularly. This is so important for successful decorative stitching. If the mechanical parts on your machine are unable to move properly and freely, there is no way for stitches to be sewn that look nice!

- A well-lubricated hook is a necessity for good stitch quality, especially if you are working with the rotary hook system found in the 1630, **artista** 180, 185, and 200 machines.
- Be sure to use only the oil that came with your machine. The wrong oil can diminish your stitch quality as well as possibly damage your machine.
- Clean the lint from your machine regularly. Be aware that most of the lint that gathers in your machine is from the threads we use.
- If you break a needle, always stop and find all of the needle parts. Also check to make sure there are no broken threads in the hook area as well.

STABLE SUPPORT

Don't forget about stabilization as well. Most of your creative stitchery projects will require some sort of support. Some stitches will require a lot of support, while others not much at all.

- A great trick to use with decorative stitches is to consider the use of a fusible interfacing on the wrong side of your fabric. The interfacing often adds just the right amount of additional support for "outline type" stitch patterns.

- When stitching compact or satin-type stitch patterns, additional stabilization will be necessary. Make sure you select a product that removes easily without damaging your stitching or fabric base. Consider a product like OESD's Light Weight Tear Away.

FOOTWEAR

Selecting the proper presser foot for the stitches you are working with is very important. Primarily, there are 2 different feet that are used for Decorative stitching techniques.

- Open Embroidery Foot #20 (#20C if you are working with a machine model that has 9mm stitch width capability) – This foot provides unobstructed visibility. There is also a large indentation under the foot that provides for proper feeding of thick decorative satin stitches, also known as "compact" stitches. (Refer to Feet-ures, Volume 1 for more detailed information)
- Clear Foot #34 (also available as #34C) – This foot also provides great visibility, but has no deep indentation under the foot. It is great to use with the "outline" decorative stitches. The Clear foot also has a variety of markings on it that makes it very easy to line up and match stitches together. (Refer to Feet-ures, Volume 1 for more detailed information)

SPEED CONTROL

The Motor Speed that you use is extremely important.

- Remember, you are usually working with embroidery threads (they are more fragile 2-ply threads) and intricate stitch designs – you must slow your sewing in order to be successful!
- Many of the machines offer speed control. Select Motor $\frac{1}{2}$ or $\frac{3}{4}$ speed.
- Always sew at the same speed. Your stitches will look nicer and your stitch patterns will line up better.

USEFUL ACCESSORIES

Other helpful tools that can be used on your BERNINA® machines

- *FreeHand system* - This unique system allows you to easily raise the presser foot without removing your hands from your project. This is great for pivoting stitch patterns and easily lining up stitches.
- *Electronic Foot Control* - Easily control your stitching with accurate and precise speed control.

With a simple tap of your heel, raise and lower the needle $\frac{1}{2}$ stitch at a time.

- *Magnifying Lens Set* - This accessory fits all of the new models of BERNINA® machines – activa 125 through the **artista** 200. It comes with 3 different lenses in three different magnification strengths.

4 Ways to Play!

1. Stacked Stitches – side-by-side rows
2. Simple stitch combinations – using the Memory capability of your machine
3. Branched stitch combinations – stitches "branch" out from a baseline of stitches
4. Pivotal Designs – easy pivoting designs change the look of a simple decorative stitch

STACKED SCALLOPS

Ingredients:

- Embroidery thread
- Embroidery needle
- Presser Foot #34
- Stitch #24 (Couture stitches – Group a)
- Stitch #38 (Couture stitches – Group a)
- Stitch #28 (Couture stitches – Group a)
- Stitch #31 (Couture stitches – Group a)

Recipe:

- Attach Clear Foot #34
- Select Stitch #24
- Select Motor 1/2 speed
- Sew 4 rows as shown (NOTE: You will be beginning the recipe in the middle and work out to the edges – notice the stitching order information)



- Select Stitch #38 and frame the “stacked scallops” on either side simply a presser foot width apart (NOTE: Mirror Image Right/Left will have to be engage for the right-hand side of the stitch recipe)

- Select Stitch #28 and frame again.
- Select Stitch #31 and add the final frame to your creation



10-8---6---4 - 2 - 1 - 3 ---5---7-9
Stitching Order

SIMPLE STITCH COMBINATIONS

Ingredients:

- Variegated Embroidery thread (sample used Superior Rainbows – Color #816)
- Embroidery needle
- Clear Foot #34
- Stitch #29 (Couture stitches – Group a)
- Memory capability to create stitch combinations

Recipe:

- Attach Clear Foot #34
- Select Stitch #29
- Select Motor 1/2 speed
- Open (access) Memory



- Combine the following:

Stitch 29	Default settings,
Stitch 29	

- Begin stitching on the left side of your fabric, sew first row
- Before starting to sew 2nd row, scroll to the second pattern in the memory. This will alternate the stitch patterns as you sew
- Continue sewing in this manner, alternating the starting pattern for each row. Sew the rows so that the stitching touches.



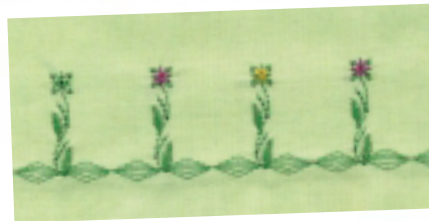
FLOWER GARDEN

Ingredients:

- Embroidery thread
- Embroidery needle
- Presser Foot #34
- Stitch #36 (Couture stitches – Group a)
- Stitch #87 (Craft stitches – Group d)
- Stitch #86 (Craft stitches – Group d)
- Stitch #22 (Couture stitches – Group a)
- Memory capability to create stitch combinations

Recipe:

- Attach Clear Foot #34
- Select Stitch #36
- Select Motor 1/2 speed
- Sew a single row
- Open (access) Memory



- Combine the following: Stitch 87, Default, Stitch 86, Default
- Attach Open Embroidery Foot #20
- Engage Pattern End function, Securing function and sew as shown.
- To add color to the flowers, select stitch #22 and sew a single repeat in the center of stitch #86

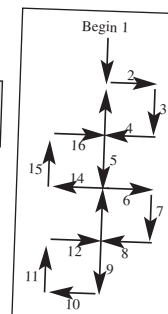
BRANCHED STITCH COMBINATIONS

Ingredients:

- Embroidery thread
- Embroidery needle
- Presser Foot #34
- Stitch #56 (Home Dec stitches – Group b)

Recipe:

- Attach Clear Foot #34
- Select Stitch #36
- Select Motor 1/2 speed
- Engage Needle Stop Down
- Stitch and pivot as shown in diagram



STAR BOX



PIVOTAL DESIGNS

from

Bath Towel

to

Bath Wrap

- 1.** Determine the right and wrong side of the towel. Lay the towel on table with right side facing up so that the 54" side is horizontal and the 30" side is vertical.

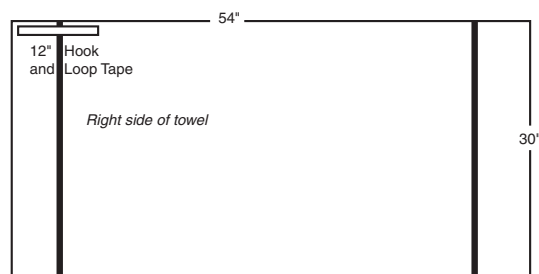


Diagram 1

- 2.** Place one 12" piece of hook-and-loop tape on the upper edge of the towel as shown in diagram 1. *Hint: Spray back of tape with temporary spray adhesive to avoid pins.*
- 3.** Place Piping Foot #38 on the machine. Select center needle position. Place the towel and hook-and-loop tape under the foot so that the needle catches the edge of the tape. Stitch around the hook-and-loop tape.
- 4.** Turn the towel to the wrong side. Place the second piece of hook-and-loop tape at the opposite end as shown in diagram 2. Stitch into place as in step 3.
- 5.** Clean finish each short end of the grosgrain ribbon.

- 6.** Place the wrong side of the grosgrain ribbon against the wrong side of the towel beginning at end of the hook-and-loop tape and matching the edge of the towel to one edge of the grosgrain ribbon. *Note: the ribbon will extend over the sewn area of the first hook-and-loop that was applied to the right side of the towel.*

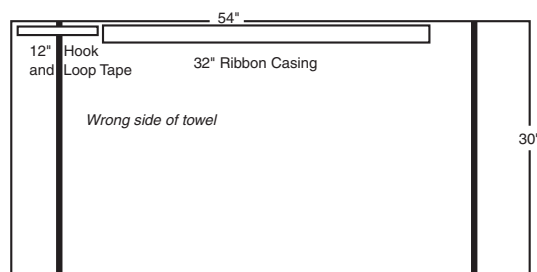


Diagram 2






- 7.** Place the Edgestitch Foot #10/10C on the machine and move the needle position to the half left or the half right needle position depending on which side you are sewing. Edgestitch both long edges of the ribbon, leaving the short ends open.
- 8.** Thread the elastic through the ribbon casing. Make sure that the end of the elastic is slightly inside of the finished edge of the casing. Zigzag (through all layers) across the end of the elastic that overlaps the hook-and-loop tape. Straight stitch across the end to give a finished edge. Try the towel on by overlapping and securing the hook-and-loop tape and stretching the elastic to a comfortable fit. Mark the cutting spot, slide the elastic back under the ribbon casing, Zigzag across the end to secure and trim the elastic. Straight stitch to close the casing.
- 9.** Decorate the towel with machine embroidery or decorative stitching to personalize. (See page 43)

Supplies:

- 1 Terry Cloth Bath Towel 30" x 54"
- 2 each 12" hook-and-loop tape of Grosgrain Ribbon 1½" wide
- 36 "of Elastic 1" wide
- Piping Foot #38
- Edgestitch Foot #10/10C
- Thread to match

A Personal Touch

Add an embroidered monogram to your towel wrap for a one-of-a-kind gift for everyone on your list!

1. Touch the Butterfly 
2. Select the "floral Wreath" #6 in the lower right hand corner of the screen. 
3. Select Large Oval hoop.
4. Touch Edit 2 
5. Use the stitch width knob to adjust size to 93mm and the stitch length knob to adjust size to 139mm. This size is shown on the left side in the yellow area, below the "i" icon. 
6. Touch Edit 1 
7. Select "add motif" 
8. Select ABC alphabet folder. 
9. Select either Alice or Lisa alphabet.
10. Select the ONE monogram letter of your choice.
11. Touch ok.
12. Touch edit 2
13. Touch proportional rescaling. 
14. Enlarge monogram to 35mm x 35mm
15. If you aren't happy with your monogram, touch the ABC icon.
 - a. Touch the text bar if you want to change your letter.
 - b. Touch the up/down arrows next to the Font to select another font.
 - c. Touch ok when finished.



16. Badgemaster is a good stabilizer choice for this project as the embroidery design is minimal, however, if the design you choose is a design HydroStick will be a better stabilizer choice.

Hoop desired stabilizer in the large oval hoop. Using the large hoop template as a guide, center the design between the band on the left and the edge of the towel at the lower right hand corner of the towel. Lay aside keeping the template and towel steady. Spray with temporary adhesive if using Badgemaster. dampen HydroStick with a wet sponge from center of the hoop toward but not all the way to the edge of the hoop. Press into place.

17. Cover embroidery area with Badgemaster water-soluble stabilizer.
18. Place the hoop onto the embroidery arm.
19. Press and hold the Quick Reverse button until the machine beeps three times. When the machine stops, carefully cut off tail of thread.
20. Press and hold the Quick Reverse button again and the machine will embroider the first color. Continue until design is complete.
21. Remove the hoop from the machine and remove the stabilizer from the back of the design. Caution: Do not pull on the Hydrostick to remove it from the towel or wash the towel with the Hydrostick in place. Refer to manufacturer's instructions for specific directions for removing the HydroStick from the towel.



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SMART TAPE

Smart Tape can be used to adjust the size of an Article in the workspace to match the size of your garment. Measure your garment, enter the measurements and see how your designs will look, proportionately.



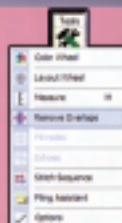
COLOR WHEEL

Simply use the color wheel option to adjust the hue and or brightness of part or all of your design. Let eXplorations select the thread!



REMOVE OVERLAPS

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Dare To Go Off The Edge

BY MARLIS BENNETT

Elegant edgings evoke memories of antique linens, charming women's apparel and heirloom-quality children's garments. Many of these were lovingly made and applied by hand, however in this day and age, handwork has become uncommon and we now replicate much of this glorious work using our wonderful sewing machines. Beautiful threads, luxurious fabrics and some basic know-how will enable you to create unique edgings on linens or garments.

*Note: All stitch numbers are **artista** numbers. If using other machines, look for similar decorative stitches.*

Traditional off-the-edge scallops are easily accomplished using Embroidery foot #6, paper as stabilizer, filler cord and thread. Although the technique has been around for a long time, written methods vary from author to author. The embroidery foot, filler cord and paper are the three things that the techniques have in common. One technique has you thread the cording hole in the needle plate and the other directs you to thread the cording hole in the embroidery foot. Both methods have the selected scallop stitch being stitched over paper and a filler cord or gimp thread. The filler cord/gimp adds structure and allows the scallops to be washed, withstanding the agitation this will produce.

METHOD 1

SUPPLIES & MACHINE SET UP:



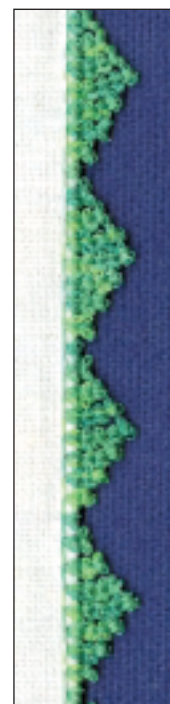
- Linen fabric
- Embroidery thread in bobbin and needle
- Size 75 embroidery needle
- Paper, such as, adding machine tape to be used as stabilizer
- Embroidery Foot #6 with gimp thread threaded through hole
- Stitch #416 (small scallop)

DIRECTIONS:

1. Place paper under the folded edge of the linen fabric so that it extends beyond the fold of the fabric. The paper will be where the bulk of the scallop will be stitched.
2. Stitch one row with only the lower point of the scallop on the fabric.
3. Additional rows can be added to the first row of scallops, offsetting the subsequent rows.

METHOD 2

SUPPLIES & MACHINE SET UP:



- Secondary bobbin case; bobbin filled with Décor thread
- Rayon thread of matching color in needle
- Size 90 embroidery needle
- Badgemaster water soluble stabilizer
- Clear Foot #34C or Non-Stick Foot #52C
- Stitch #602

DIRECTIONS:

1. Place Badgemaster stabilizer under folded edge of fabric.
2. Select stitch #602 adjusting stitch width to 8mm.
3. Move needle position right two dots (4th dot from right)
4. Sew stitch so that the far left of the stitch just stitches into the edge of the fabric. *Note: The lower V of the stitch will barely be on the fabric.*
5. Once finished, lay fabric in a warm water bath for about 40 minutes.

METHOD 3

SUPPLIES & MACHINE SET UP:



- Secondary bobbin case; bobbin filled with Cotty thread
- Isacord thread in matching color for needle
- Size 90 needle
- Badgemaster water-soluble stabilizer
- Clear Foot #34C or Non-Stick Foot #52C
- Stitch #305

DIRECTIONS:

1. Place Badgemaster stabilizer under folded edge of fabric.
2. Select stitch #305, adjust stitch length to 1mm, stitch width of 9mm. (Can also be stitched with stitch width at 6mm)
3. Sew, guiding fabric edge so that only the far left portion of the X stitches on the fabric.

METHOD 4

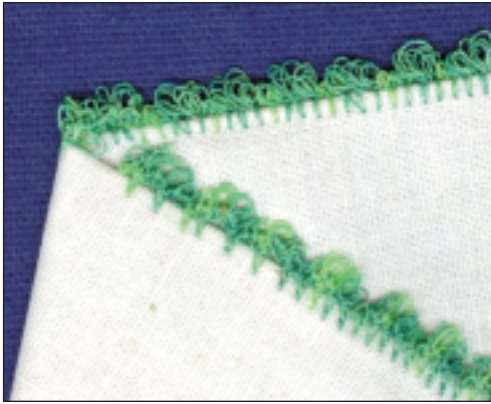
SUPPLIES & MACHINE SET UP:



- Secondary bobbin case; bobbin filled with Madeira Décor 6
- 2 threads of Isacord through size 90 needle
- Badgemaster water-soluble stabilizer
- Clear Foot #34C or Non-Stick Foot #52C
- Stitch #603 or #613

DIRECTIONS:

1. Place Badgemaster stabilizer under folded edge of fabric.
2. Select stitch #603, adjusting stitch length to 1mm and stitch width to 9mm.
3. Guide fabric in center of foot so that center of stitch stitches on one thread of fabric.



METHOD 5

SUPPLIES & MACHINE SET UP

Secondary bobbin case; bobbin filled with Madeira Décor 6

YLI Colours thread in desired colors

Size 90 embroidery needles

Open Embroidery Foot 20C

Clear Foot #34C or Non-Stick Foot #52C

Stitch #719

Program the following in Combi Mode (*artista machines only*) :

- Select Combi mode.
- Select stitch #719 using 0-9 function.
- Change stitch width to 6mm and stitch length to 1mm.
- Use 0-9 function to select stitch #41.
- Select up/north direction using on screen arrow.
- Move needle position to 3rd dot from left.
- Touch stitch #41 for the second time.
- Move needle position to 3rd dot from left.
- Touch multifunction button (eyeglasses).
- Touch preview
- Touch preview (binoculars)
- Touch esc
- Touch multifunction button (eyeglasses)
- Save Combination
- Select empty file folder

DIRECTIONS:

- 1.** Place Badgemaster stabilizer under fold of fabric so that sufficient stabilizer extends to support the stitches.
- 2.** Sew row of stitches so that only the beginning and ending of each scallop is in the fabric fold. The backwards motion stitches will hang "off the edge".
- 3.** Remove stabilizer with warm water.




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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.



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BYCINDY MICHAELS



Lovely Lingerie

Lingerie. Feminine, fashionable, even functional -

- the word suggests more than everyday underwear.

Even though the word lingerie is derived from the French word for linen, it has come to describe sensual and delicate articles of underwear fashioned from a variety of delicate fabrics such as lace, silk, and tricot.

Lingerie fabrics may be divided into two groups:

1. Woven fabrics; broadcloth, muslin, cotton batiste, rayon challis, crepe, pique, satins, silk or polyester charmeuse, voile, chiffon, and the micro-fiber fabrics.
2. knitted fabrics; cotton lycra, single knits, interlock, ribbed knits, nylon tricot, spandex, and stretch laces.

Laces are used to add elegance, luxury, and sometimes function to lingerie. Polyester, nylon, or cotton laces are preferable since they are washable and last a long time. Lace trims may be purchased in widths varying from 1/4" to 6". Lace also comes in yardage and motifs and may be cut apart and appliquéd onto lingerie.

Sewing equipment used in constructing your lingerie is very important. Needles for both sewing and embroidery machines and sergers may be used in varying sizes from 70/10 for lightweight fabrics to 80/12 for medium weight fabrics. Needles also come in different types for varying fabric types and sewing tasks. Micro-tex needles are recommended for microfiber fabrics. Universal or sharp point needles work best for wovens, and ball point needles for stretch or knitted fabrics (including nylon stockings). *Embroidery needles may be used for creating designs or making appliques for your lingerie.* Editor's note: For more information on needles, see *A Solid Foundation* on page 7.

Cutting tools should be sharp and leave a clean edge. Knife-edge appliqué scissors are essential in cutting away behind laces and appliquéd motifs. Curved embroidery scissors are useful both for trimming edges and embroidery threads.

A serger is a wonderful tool for fast seaming, leaving your lingerie with finished edges inside for a professional look. However, even a simple zigzag machine may be used to make beautiful lingerie.

Today's lovely lingerie also has exciting new element -- programmed machine embroidery. A few additional tools will be needed to make this happen such as embroidery needles, hoops, stabilizers, embroidery threads, and the appropriate designs. Design choices are an important part of creating these beautiful garments, and the density of the designs and their placement will make a difference in your success. Designs that are not too heavy and dense will work best.



SOME EXAMPLES OF DESIGNS THAT MAY BE APPLIED DIRECTLY TO THE FABRICS OR USED IN CREATING APPLIQUÉS ARE:

- From Embroidery Online
 - NW229; CR087; CR031; CR048; FL085; FL079
 - Floral pack 10212; Floral pack 1-11212; Floral pack 5-11124
 - Lace 3-11646; Lace 4-11663
- Lace and Romantic Designs by Sue Box
- Florals included with the BERNINA® Embroidery Software
- Florals included with OESD Explorations Software

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Howdy there, Embroidery Enthusiast. Ya stuck in an embroidery rut? Interested in embroidery, but don't know where to start? Well, join our round-up of fun and inspiration at an Embroidery Bonanza! Attend classes with renowned embroidery teachers, sew on the new artista 200 machine, see demonstrations, get to know other embroidery enthusiasts, shop at the Oklahoma Embroidery and Bernina stores, and let us entertain ya! That's a right big weekend! The next Bonanza is right around the bend. Registration is limited so click on www.EmbroideryOnline.com and get signed up today. It won't be the same without ya!

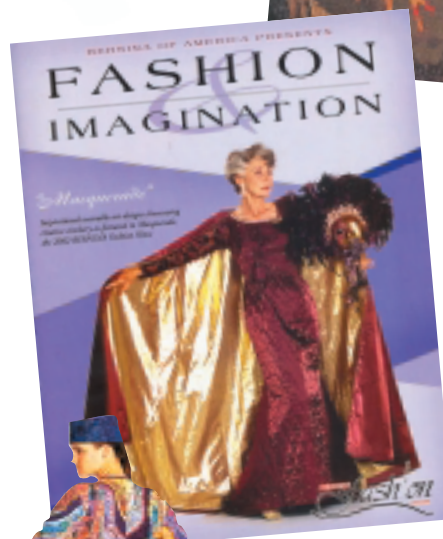


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Teufel
Chang



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

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

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



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

Create Your Own KOOS-Inspired Jacket

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



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

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

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

General Tips & Techniques

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



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

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

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

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

Making the Collage



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

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

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



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

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



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

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



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

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

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

Constructing the Jacket - Additional Notes

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

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

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

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



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

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

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

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



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



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

Textured Surfaces

BY JILL DANKLEFSEN

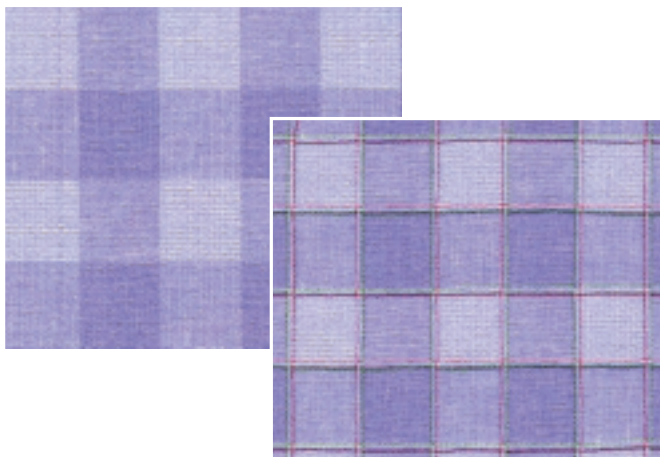
Texture adds interest, depth, and definition to a surface and this is never more true than when working with fabric. There are a variety of simple and not-so-simple techniques that can be used to add texture to a plain fabric. This article explores three easy techniques for a variety of ways to “spice up” flat fabric.

PINTUCKING

A pintuck is defined as a small, flat fold stitched into place. Pintucks are easily formed using double needles and pintucking feet. BERNINA® offers 4 different sizes/spacings of pintuck feet.

Pintuck Foot #	How many grooves underneath the foot	Proper double needle spacing to use
Foot #30	3-groove	4.0mm spacing
Foot #31	5-groove	2.5-3.0mm spacing
Foot #32	7-groove	2.0mm spacing
Foot #33	9-groove	1.6mm spacing

Pintucks can be sewn with or without cording in them. You will find that corded pintucks have a more pronounced appearance as well as being more rigid. Pintucks are not limited to being sewn in straight lines either; they can be sewn in a very random manner – they can curve, turn, and intersect – whatever suits your creativity. You should be able to have some fun experimenting with pintucks!



Another important creative option to remember with pintucks is that they can be sewn with a variety of decorative stitches as well. Stitches that have a “central” axis tend to work the best. Stitches such as the following seem to work best - - - Quilting stitches such as the Feather stitch or even some of the Cross Stitches.

IMPORTANT TIP - - -

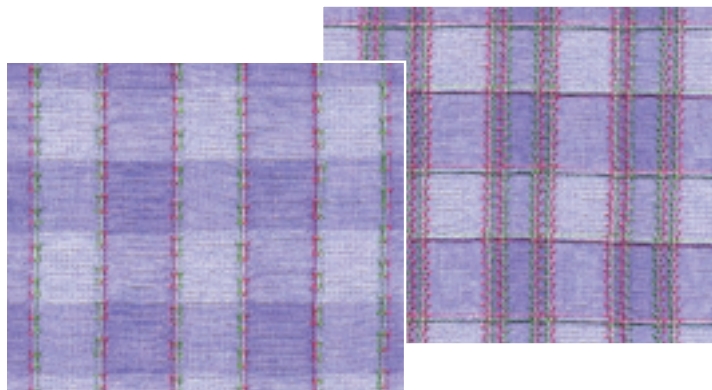
When using a double needle, remember to limit your stitch width accordingly!

If your sewing machine doesn't have a Double Needle Limitation feature, here is a simple math equation to use to figure out the proper Stitch Width to use with the specific double needle selected.

$$\text{Maximum Stitch Width available on machine} - \text{Spacing Width of the Double Needle} = \text{Maximum Stitch Width setting to use}$$

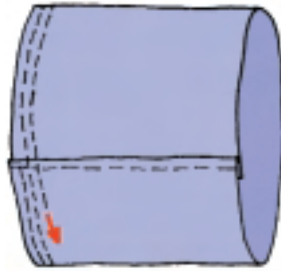
For example – A sewing machine has a maximum stitch width of 5.5mm and 3.0 double needle is being used. What is the maximum stitch width that can be used for stitching?

$$5.5\text{mm} - 3.0\text{mm} = 2.5\text{mm equals the maximum stitch width that can be used}$$



Sometimes you may need to create a large area of just “straight-line-in-a-row” pintucks. Here is a neat way to do this. It is called “Pintucking-In-the-Round”. Instead of sewing rows of pintucks in the traditional manner – begin and sew to one end; cut your thread; go back to the beginning and sew to the end again; and so on – we will simply sew one continuous long pintuck.

- Set up your machine with a pintuck foot and the appropriate double needle. Thread the machine appropriately for your selected threads.
- Cut your fabric several inches longer and twice as wide as your desired final width. VERY IMPORTANT: Make sure that you observe the straight grain rule. The lengthwise edges of this piece must be on straight grain.
- *Overlap* the cross-wise grain edges and stitch together forming a tube.
- Begin stitching your pintucks in the overlap area.
- Make any adjustments to tension, stitch length, etc. in this first row of stitching. VERY IMPORTANT: Keep this first row of stitching exactly parallel to the straight edge of the fabric.
- As you near the beginning of the first row, gradually curve the stitching to the right until your first pintuck aligns in one of the grooves in the pintuck foot.
- Now, simply continue to sew.
- Open the tube by cutting it apart at the lap seam



CRINKLING

This is a fun technique for creating a textured fabric to use “as is” or embellish further for a variety of projects. Every piece of fabric you crinkle will be unique! Natural and natural-like fibers are best suited to this technique – cotton, linen, rayon, wool and silk. The fabric weight and how tightly you crinkle the fabric will determine the final look. There are different ways of crinkling. You can crinkle from selvage to selvage, thus creating lengthwise wrinkles or you can crinkle from within the body of the fabric thus creating wrinkles in several directions. Have fun experimenting!

The basic process for crinkling is - - -

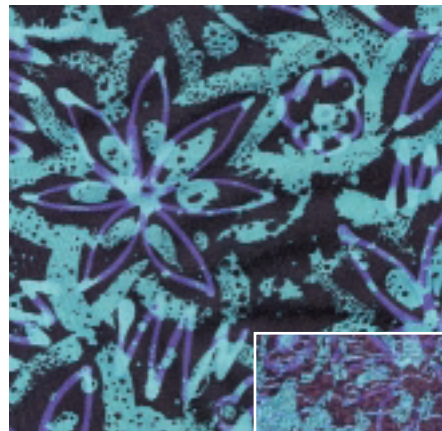
- Allow yourself enough fabric to begin with. (Any leftover scraps can be used later for smaller projects such as purses, etc.) There is no “hard and fast” rule to follow in determining the amount of fabric to start with in order to achieve a certain amount of “crinkled” fabric. The amount of crinkling will vary with each fabric. Be sure to allow at least the fabric length that you need for your project.
- Wet the fabric. This process works best in a washing machine if you are able to isolate a rinse cycle. The spin cycle will help to eliminate the excess water and speed up the drying process. If using the washing machine is not an option, simply wetting the fabric in a bucket or sink will do.
- Crinkle your fabric by making tiny little pleats or gathers with your hands. Once you have pleated the fabric up, begin twisting it as tightly as possible, use heavy rubber bands or strong cording to secure the “twisted fabric ball”.

- **Drying** – There are at least 3 different methods available to dry your crinkled piece of fabric.

- *AIR* – simply place the fabric in a warm area and allow it to dry. Turn occasionally. With this process, it might take a couple of days up or up to a week to dry. Beware, that mildew can happen with this drying process.
- *DRYER* – You can also dry the crinkled fabric in a clothes dryer. This is a much quicker process, but please make sure your “twisted fabric ball” is very secure so that it does not come apart in the tumbling motion. Add a dry bath towel to the dryer while tumbling your fabric. It will help to absorb the excess moisture. Between dryer cycles, allow the “fabric ball” to cool some and the inside moisture will be wicked towards the outside of the “fabric ball”.
- *OVEN* – Some people have also experimented with drying their fabric in the oven. They feel that this process “heat sets” the wrinkles better. White vinegar can be added during the wetting process to really “set” the creases. Use a fairly cool oven temperature - 175° - 200°. Again, the drying time will depend on the fabric used. Make sure to check your fabric regularly.

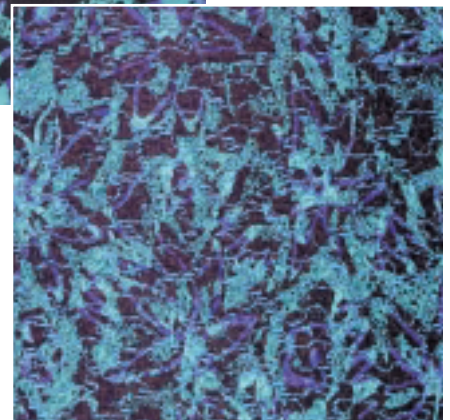
Once the fabric is completely dried, it's time to open it out and see what you have created. To hold the wrinkles permanently, you will be fusing a lightweight interfacing to the back of the fabric.

- Be sure to select an interfacing such as fusible tricot that will NOT add stiffness or bulk to your crinkled fabric.
- Be careful during the fusing process not to “iron-out” your crinkles.



Plain Rayon fabric

*Crinkled fabric
with stitched
embellishment*



FABULOUS FRINGE

The Tailor Tack Foot, #7, is not only a practical foot to use for garment and couture techniques, but it can be creatively used for adding depth and dimension to your creations.

Basic Settings - - -

Presser Foot.....Tailor Tack Foot #7
 Stitch.....Triple Zigzag stitch (#6)
 Stitch Length.....1.0mm
 Stitch Width.....2.5mm
 Tension.....2-3
 Motor Speed.....Can be reduced if desired
 Thread.....Decorative
 Bobbin Thread.....Finer weight – 60/2 machine embroidery cotton thread
 NeedleRegular or for more interest, select a Topstitch needle and thread 2 different embroidery threads through the eye of the needle together

After sewing a row of loops, you might decide you would like the created loops of threads to lay over flat.

Basic Settings - - -

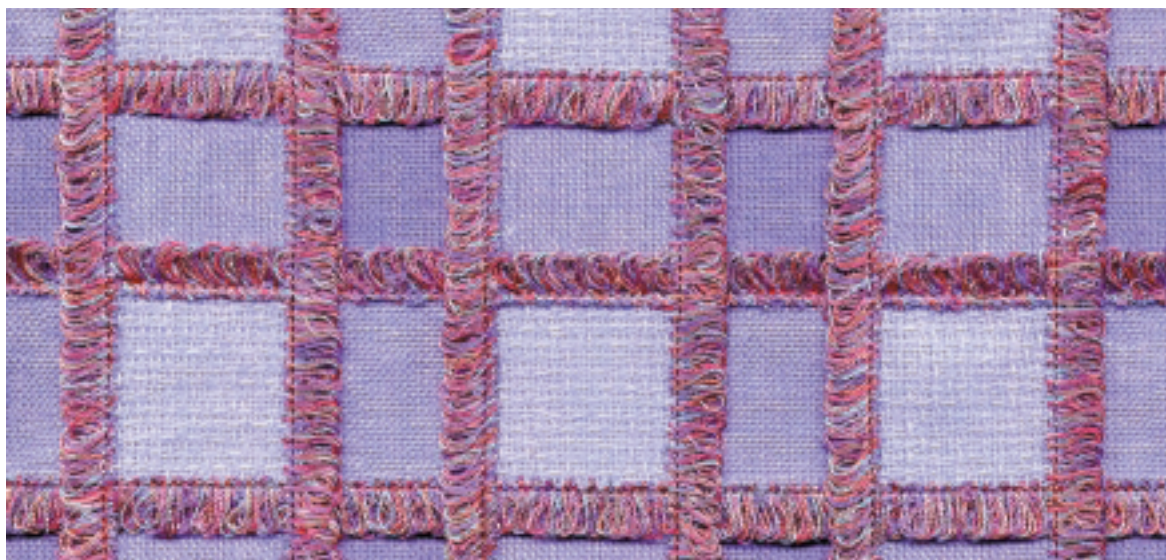
Presser Foot.....Tailor Tack Foot #7
 Stitch.....Straight stitch (#1)
 Stitch Length.....1.5mm
 Stitch Width.....0.0mm
 Needle Position.....Adjust so that the loops are just caught on the edge (see picture below)
 Tension.....2-3
 Motor Speed.....Can be reduced if desired
 Thread.....Decorative
 Bobbin Thread.....Finer weight – 60/2 machine embroidery cotton thread
 NeedleRegular or for more interest, select a Topstitch needle and thread 2 different embroidery threads through the eye of the needle together



Sample sewn with Superior Rainbows thread – a fun variegated thread



A stiletto is used to help flatten the fringe before it is stitched.



Finished piece



the \$10,000 HOUSE

What would you do if you had \$10,000 to decorate your home? This article is worth at least that much to you because the information here gives you the ability to save nearly that amount of money while decorating your home with style and individuality. Are you interested? Follow the rules; read the information all the way through and you will be rewarded. At the end of this article, you will find the answer to how you may choose to spend some of the money saved in decorating your home.

Decorating can be really fun and exciting when your sewn projects are enhanced by today's sewing machine technology. From the kitchen to the bedroom, learn to create a customized look with embroidery and embellishing techniques. Remember, you are the decorator when you sew for your home.

PLANNING THE JOB

Devise a plan for the whole project, or take one room at a time. A successful decorating plan creatively blends the old with the new. Start with the items you are planning to keep, and then work from there to choose your new decorating scheme. Take pictures of your furniture, lamps, carpet and windows to use when shopping for new elements. Choose colors and fabrics that coordinate or contrast, or both. Don't be overwhelmed; take one step at a time. Look at magazines, catalogs, and books for ideas, then create the items yourself, enhancing them with the new sewing tools available today.

SELECTING A COLOR SCHEME

Choose your main color and build a basic color scheme to go with it. Most homes lend themselves to three basic color schemes or themes:

1. Varying shades of the same color (monochromatic)
2. Colors related to each other on the color wheel (analogous)
3. Contrasting colors opposite to each other on the color wheel (complementary)

A monochromatic color theme is easy to develop, and lends a restful feel to a room; using this type of color scheme in two rooms can join the spaces, helping one to flow into the other.





An analogous color scheme creates a unified quiet feeling; related dark colors are elegant and formal, and similar light colors are relaxing. Complementary colors that are opposite each other on the color wheel are often dramatic and bold.

Color affects your mood and can set the tone or create the “feel” of a room, giving it personality and life. Pastels, neutrals, and cooler shades are soothing and peaceful while bright shades and warmer colors tend to be stimulating or exciting; dark shades create a cozy feeling. Color also alters perceptions, i.e. bold and contrasting colors will make a small room seem smaller and light colors add space and create a more open feeling.

When shopping for fabrics, trims, and accessories, think about the wood tones in your home: furniture, window and door trims, flooring, and cabinets. Use color to enhance these and bring out the richness of the wood.

Lighter colors show soil more quickly, darker colors pick up lint and animal hairs, and medium tones cover a multitude of sins. Exposure to direct sun will be cooled down by shades of blue or green, while cooler rooms may need warm tones.

EASY ADDITIONS

One of the simplest ways to add color, texture, and interest to a room is to throw in a few pillows in a variety of shapes, sizes and designs. These can cost \$40 to \$450 each when ordering from a catalog or purchasing in a department store, but you can easily create plush pillows using a sewing machine and/or serger. Add machine embroidery monograms or designs to enhance their look and/or create three-dimensional designs. (See project on page 59)

WINDOW COVERINGS

Draperies, valances, and curtains add character while pulling together the total look of the room.

Use full, sheer, ruffled panels to create a romantic look or try a bold, colorful plaid with a tailored style for a sleeker, more contemporary feel.

LIGHT THE WAY

A lamp can be recycled by removing the fabric from the shade; use it to create a pattern, then recover the shade for a fresh new look. The lamp itself can be painted for a variety of finishes. Simply adding decorative trims, beads, laces, and embroidery can give your lamp a whole new, revitalized look. BERNINA® sewing machines have many decorative stitches, accessories and optional presser feet to help you create these designer touches.



WALL HANGINGS

Fabric landscapes may be used in place of costly artwork such as paintings and prints, to create a mood or feeling in your home. The idea for this landscape came from the center of a quilt in an Australian quilting magazine, and was changed and personalized using the **artista** 200 sewing and embroidery system to create the three-dimensional appliquéd flowers, and the whimsical house and moon came from the embroidery collections in the OESD catalog. The center block in the quilt was photocopied and enlarged in order to reveal the many different layers in the hillsides, then enhanced using a variety of techniques such as couching over yarns and textured threads with decorative stitches to finish the edges of each layered fabric.

FABRIC FOR FURNITURE

Slipcovers and throws can dramatically change the look of a room, adding color, pattern, and texture in large doses. Even the beginning stitcher can master the making of slipcovers for a custom look. The major pattern companies have instructions and patterns for slipcovers as well as other home decorating projects such as pillows, window coverings, chair covers, etc. There are also a wide variety of home decorating books with clear instructions for making slipcovers (see resource list).

Soften the look of wooden or metal chairs by making simple slipcovers for the backs and tie-on pads for the seats. They are so easy to make, you can change them as often as you want, creating a new look for every season or holiday. (See project on page 60)

THE \$10,000 SECRET

The home decorating elements discussed in this article would cost approximately \$10,000 if purchased from home decorating catalogs or upscale retail stores. The total cost for the fabrics, trims, threads, stabilizers, sewing supplies and tools used to create one-of-a-kind designer items was about \$500. With the additional money saved, you can purchase a new **artista** 200 sewing and embroidery system, BERNINA® Designer embroidery software, a BERNINA® serger and still have money left over. Now, how do you choose to spend your \$10,000?

HOME DEC PROJECTS

Two Color Monogrammed Pillow

Supplies

- 1/2 yard of main pillow fabric
- 14" zipper in a color matching the main pillow fabric
- 12" square of contrasting second fabric
- 1 yard flat trim in the same contrasting color
- 1 1/2 yards of 1 1/2" wide tasseled trim in the same contrasting color
- Embroidery thread in the contrasting color
- Poly Mesh cut-away stabilizer
- Temporary spray adhesive
- 14" pillow form
- All-purpose Foot #1/1C
- Edgestitch Foot #10/10C or Piping Foot #38



SUGGESTED READING

Pocket Guides by Leisure Arts:
Applique Basics,
Pillow Making,
Window Treatments,
Decorator Table Skirts and Toppers

Inspirational Home Decorating by Jenny Haskins

Home Decorating Basics by Pamela J. Hasting

The Embroidered Home by Ellen Moore Johnson

Fabric Collage by Rosemary Eichorn

Creative Serging for the Home by Palmer/Pletsch

The Ultimate Decorating Book by Judy Spours

More Sewing for the Home by Singer Sewing Reference Library

The Trompe L'Oeil Home by Roberta Gordon Smith

Preparation

Cut the following from the main pillow fabric:

- Front: One 13" x 13" square
- Two border strips $2\frac{1}{2}$ " x 13"
- Two border strips $2\frac{1}{2}$ " x $14\frac{1}{2}$ "

Back: Two pieces $8\frac{1}{2}$ " x 15"

Cut the following from a contrasting color of fabric:

12" square cut on both diagonals to form 4 right triangles

Front: Place the stabilizer behind the 13" square of main pillow fabric, using temporary spray adhesive to bond the two. Hoop the fabric and stitch a monogram (approximately 7" wide) in the center. Remove the fabric from the hoop and the stabilizer from the back of the fabric.

Position the contrasting triangles at the corners of the monogrammed square. Place the flat trim over the raw diagonal

edges as shown; edgestitch in place using Edgestitch Foot #10/10C **or** Piping Foot #38. (Fig. 1)

Stitch border strips to the upper and lower edges of the square; press seams toward the center square.

Stitch border strips to the side edges of the square; press seams toward the center square. (Fig. 2)

Place the tasseled trim along the seamlines of the border, folding and mitering the corners. Edgestitch in place. (Fig. 3)

Back: Place one long edge of one the rectangles right side down along one edge of the zipper; stitch or serge together. Repeat with remaining rectangle and the opposite side of the zipper. Press. Note: Zipper coils will be exposed.

Assembly

Place the front and back right sides together with the zipper partially open. Stitch along all four sides. Trim the corners and the excess zipper tape; turn the pillow to the right side through the zipper opening. Insert the pillow form and close the zipper.



Fig. 1



Fig. 2



Fig. 3

Covered Chair

Supplies

- Upholstery Fabric (instructions below for determining amount)
- Trim or fringe for lower edge of back cover and three sides of the chair cover
- 40" of decorative cord for use as ties
- Piping Foot #38



Fig. 4

Back Cover: Measure the back of the chair as shown (Fig. 4), placing the tape measure around it to form a circle; add 1" for seam allowances. This is the width of the cut rectangle. The cut length is the desired finished length plus $\frac{1}{2}$ ".

With wrong sides together, sew the two short ends together using a $\frac{1}{2}$ " seam allowance. Press seam open; serge or finish the raw edges as desired.

Fold the fabric so the seam is in the center back. Seam the upper edge. Serge or overcast the lower edge. (Fig. 5)

Stitch trim or fringe to the lower edge, placing it over the finished edge using piping Foot #38. Slip the cover over the back of the chair.

Seat Cover: Measure the seat of the chair and add 1" to the width and 1" to the length. Cut two pieces this size.

Place the two pieces of fabric wrong sides together and stitch along all four sides, leaving a large opening on the upper edge as shown. (Fig. 6) Trim the corners and turn the cover to the right side; press. Turn under the seam allowance on the open side and press.

Fold 20" of decorative cord in half and position on the open edge, between the layers, about 2" in from the edge where the open begins. Stitch over the cord to secure. Repeat for the remaining cord. (Fig. 7)

Stitch the open side closed.

Stitch trim or fringe along the side and front edges of the cover using Piping Foot #38.

Place on the chair seat and tie in place.



Fig. 5



Fig. 6



Fig. 7

The power to follow your inspiration.



Quilt by Alex Anderson

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