



Through THE NEEDLE

BERNINA®

Issue 13

\$5.95

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Tutti Frutti

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Discover a world of imagination.



The artista 200E offers "world's first" features.

Discover the artista 200E, and you'll find innovative features you won't see anywhere else. For instance, it's the first and only sewing and embroidery system in the world that's Microsoft® Windows® Powered, making it the most intuitive and easiest to navigate. And the artista 200E doesn't limit your embroidery. You're able to

create perfect embroidery at any size—another Bernina exclusive. In addition, only artista offers a CD-ROM drive for easy access to hundreds of embroidery designs, and a centrally located color touch screen for easier viewing. So try the artista 200E at your Bernina Dealer today and watch your creativity grow.

Visit www.berninausa.com/a200cd/request.html or your Bernina Dealer to receive a free artista 200E CD-ROM.

No one supports the creative sewer like a Bernina Dealer.

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BERNINA®

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Through The Needle is published quarterly by BERNINA® of America, Inc. for machine stitchers and embroiderers of all types and all skill levels. No portion of this publication may be reproduced in any form without prior written permission of the publisher.

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Jennifer incorporated her love of sewing with her imaginative outlook to co-create Pure Wool, a resource for needle felting fibers, needles, patterns and instruction. She encourages sewers to take creative liberties and use needle felting as a fresh alternative to traditional appliqué.



VIRGINIA KEY

Virginia is an avid quilter and claims never again will she do appliqué quilting using old techniques – and yet she sometimes finds it hard to believe that her love of quilting now includes a computer!

JULIE HOGAN

Julie loves all things sewing, and teaching classes at Ann Silva's BERNINA® Sewing Center in Albuquerque, New Mexico. When traveling, her family and friends know that as long as they provide a great machine, BERNINA®, they can ask for just about any sewing project.



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from BERNINA®

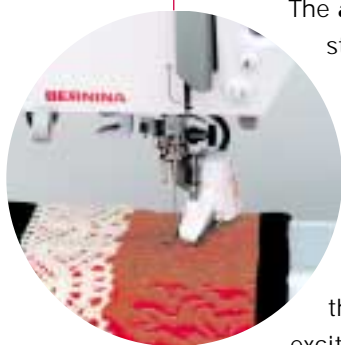


GAYLE HILLERT

TODAY IS A GREAT TIME TO BE INVOLVED IN THE CREATIVE ENVIRONMENT OF SEWING!

Innovation drives our craft, and the strides we have made in recent years with computerized sewing and embroidery systems and software are amazing. Fabrics have become easier to use, notions and trims are eye candy, and we can customize anything we want to suit our tastes with fabric dyes, unusual threads, glittering beads and sparkling crystals. Presser feet and accessories, scissors and other cutting implements, and ironing systems have made sewing tasks pleasurable. Our time can be spent implementing our dreams and seeing the realization of our efforts in a matter of hours and days instead of weeks and months. Yes, today is the dawn of a new day in sewing...and innovation is keeping the sewing industry alive and interesting.

Let me introduce you to a new sewing system from BERNINA® – the **aurora** 430 and 440QE. BERNINA® has done it once again – we had the first free arm, the first freehand system, and now the **aurora** sewing machines offer two more revolutionary concepts.



The **aurora** 440QE comes with the BERNINA® Stitch Regulator (BSR) that allows the sewer to stitch freemotion work with the feed dog lowered and maintain consistent, regular stitches. The BSR foot “reads” the movement of the fabric and acts as an optic mouse. The stitches are regulated by how fast or slow the fabric is moved under the needle. All those sewers who have put off trying freemotion work – because they were hesitant to lower the feed dog and control the stitching themselves – and now rest easy and rely on the BSR for guaranteed confidence and success in freehand quilting, thread painting, and other freemotion techniques. The BSR is a world’s first for a home sewing machine. The patent is pending on this wonderful innovation that will make every sewer say, “Today I will try something new and exciting and feel good about what I can accomplish”.

Both the **aurora** 430 and 440QE can embroider as well as sew – with the legendary quality that makes BERNINA® machines ones that sewers aspire to own. The innovation comes with how the embroidery is controlled on the **aurora**. You use your home computer to run the embroidery software program, Editor Lite, thus having the largest embroidery screen available. Combine and edit your designs in Editor Lite, then send the design to the machine. The **aurora** and embroidery module act as a “printer” to embroider your design with speed and precision. No wonder the slogan for the **aurora** machines is “TODAY I WILL...” - a statement of affirmation, empowering us to do anything we can imagine, using the **aurora** sewing and embroidery systems.



TODAY – why not visit your BERNINA® dealer or see the machines on www.berninausa.com? The definition of **aurora** is “a new beginning”. Experiencing sewing and embroidering on the **aurora** is a new beginning – the dawn of a new day in sewing. See our new “sunshine” machines today – you’ll love what you see.

Embroidered Elegance

BY BARBARA ALENCI

Add an elegant touch to a purchased sweater with a black floral accent stitched on each side of the front opening. For extra sparkle, use the EZ Glitzer to affix crystals in the center of each flower, completing the graceful design.

Supplies:

- Purchased sweater
- *aurora* embroidery system with Editor Lite embroidery software
- Large Oval Hoop
- OESD Badgemaster stabilizer
- 505 temporary spray adhesive
- EZ Glitzer and crystals
- Fabric marker

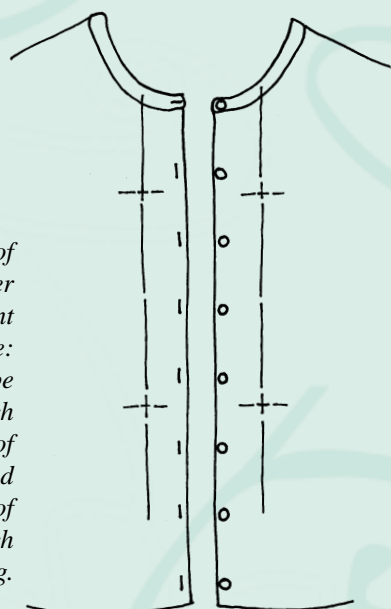


Open the Editor Lite software and the Black Border 2 design.

Select the design, copy it and paste two more designs together in a vertical row to fill the large oval hoop.



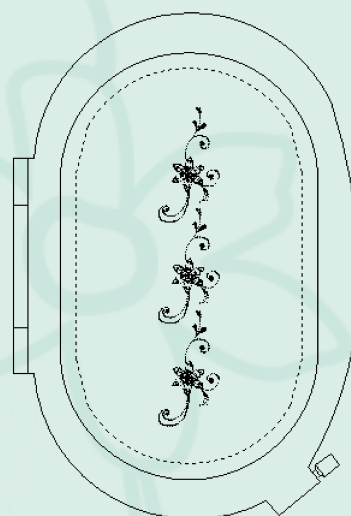
Mark the center of the designs on either side of the front opening. Note: Two designs will be marked but each design consists of three motifs grouped together for a total of six motifs on each side of the opening.



Mark the desired location for the centers of the designs with a wash out fabric marker on each side of the sweater opening.

Hoop Badgemaster stabilizer and spray with 505 temporary spray adhesive.

Place sweater on the stabilizer and smooth into place. Baste the sweater to the stabilizer using a freemotion straight stitch around the inside of the hoop. *Tip: Instead of freemotion basting, download the digitized basting stitch for the large oval hoop from www.berninausa.com. Go to What's New>Free Downloads>free embroidery*



hoop basting designs. The file name is aurora 430/430 Large Oval Hoop Basting Stitch.

Sew the combined design, matching the center of the design with the marked center at the upper left front of the sweater. Rehoop; stitch the design again below the first design.

Repeat both embroideries on the other side of the sweater, mirror imaging them to face the opening.

When embroidery is complete, remove the stabilizer from the wrong side of the sweater.

Use the EZ Glitzer to apply the large clear crystals in the center of each flower.

EC on PC

Embroidery Control on Personal Computer is an innovative link between the PC and **aurora** embroidery system. The user controls the embroidery process from the full color screen of the computer. Hoop selection, design positioning, and embroidery countdown take place from the EC on PC software. Once the desired settings are made to a selected design, the motif is sent to the embroidery machine for stitching. Helpful animations lead the user through the embroidery process and offer guidance along the way.

Both Editor Lite and EC on PC are integral parts of the **aurora** 430 and 440 embroidery systems. Editor Lite may be upgraded to Editor, Auto Digitizer, or Designer Plus embroidery software if desired.

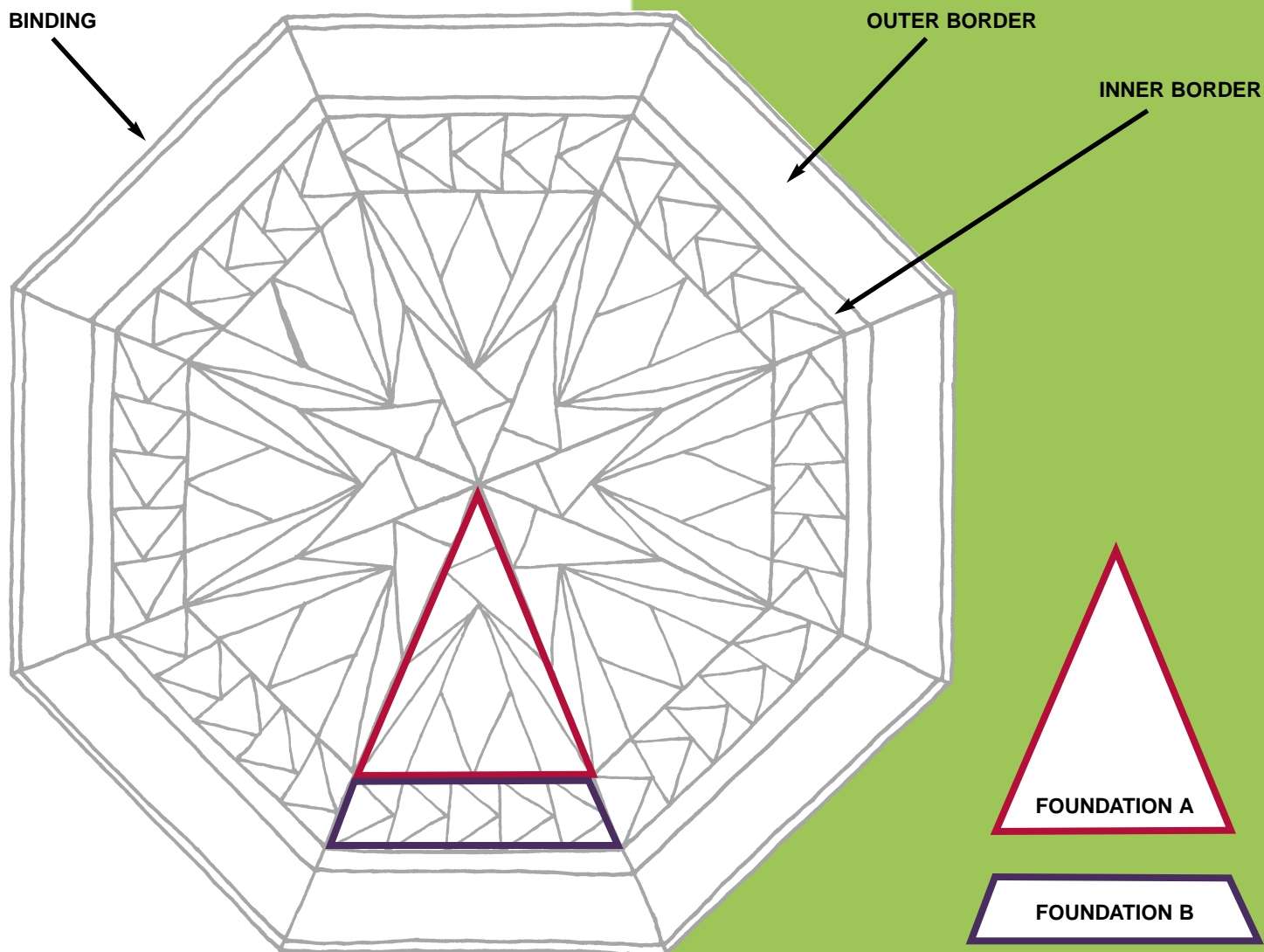




BY GAIL GARBER

Tutti Fruitti

This unique quilted octagon marries colorful fabrics and paper piecing techniques to become a focal point for a wall or tabletop. Finished size is 28" x 28".



CUTTING INSTRUCTIONS

There are two paper foundations in this design. Foundation A makes the central star. Foundation B makes the goose border strip. The cutting directions below are for eight each of Foundation A and B (patterns on page 9).

Outermost Borders

Outer Border – three strips, 3" x 45" each

Inner Border – three strips, 1" x 45" each

Goose Border Strips

Flying Geese – forty squares, 3" x 3" each

Background for Geese – forty squares, 4" x 4" each,
cut in half on the diagonal to form a total of 80 triangles.

Center Star

A (focal fabric) – eight rectangles, 4" x 6" each

B (background) – sixteen squares, 3½" by 3½" each

C (background) – sixteen rectangles, 7½" x 3" each

D (dark) – sixteen rectangles, 7½" x 2" each

E (outer border) – eight rectangles, 4" x 2½" each

F (outer border) – eight rectangles, 6" x 3" each

G (medium) – eight squares, 3" x 3" each



Cutting Tip

It is often difficult to use "fussy cutting" – centering of individual motifs – when foundation piecing. However, in this design, Piece A of Foundation A lends itself well to this technique. If you would like to use fussy cut motifs, simply make a template of Piece A, adding ¼" seam allowances to all four sides. Use the template to cut the exact same motif for each section.

SUPPLIES

- Rotary cutter and mat
- Nifty Notions "Cut for the Cure" rulers
- Freezer paper
- Pencil and straight edge
- Clear Foot #34/34C
- Sliver Gripper™ "Uncle Bill's" tweezers
- BERNINA® iron or ironing system

Center the fussy cut fabric over Piece A and adhere the wrong side of the fabric to the wrong side of the freezer paper by pressing with a hot iron. The waxy coating of the freezer paper will melt, temporarily bonding the fabric in place.

PIECING INSTRUCTIONS

Getting Ready

This pattern is constructed using paper foundation piecing techniques. The fabric is placed beneath the paper, next to the feed dog, while the printed side of the paper faces up so the stitching lines are visible.

Making the paper foundations: I prefer to use freezer paper with one waxy side for my foundations, because when I press the fabrics in place the waxy coating adheres to the fabric, stabilizing it and preventing slipping and puckering.

Cut sixteen pieces of freezer paper, approximately the same sizes as Foundations A and B (eight of each). Working with four sheets at a time, stack them with the waxy side up. Layer these beneath your printed pattern and pin them loosely in place. Remove all the thread from your sewing machine and stitch on everyone of the printed foundation. This needle punches through each foundation. After perforating all the lines of the foundations, use a pencil to transfer the letters and numbers to each section.

Stitching the Paper Foundation Sections

Place all fabric on the unprinted side of the foundation paper. Position the foundation paper with the printed side facing upwards, and stitch on the printed lines using Clear Foot #34/34C for the best visibility. Use a short stitch length (1.5mm) that will punch many holes in the paper and will make a secure stitch that will not break when the foundation paper is removed. Stitch two to three stitches beyond the end of each stitching line. After attaching each piece of fabric, turn the foundation over, trim the seam allowances to $\frac{1}{4}$ ", and then press the piece in place. Add each successive piece in the order printed on the pattern. After all pieces have been

stitched in place, press, then trim on the outer line of the foundation paper.

Foundation A – The Central Star

This section is lettered; attach pieces in alphabetical order.

Foundation B – The Goose Border

This section is numbered; attach pieces in numerical order.

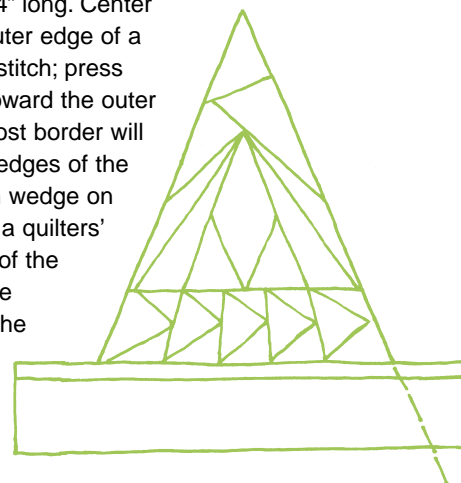
After all foundations have been stitched and trimmed, remove the paper. *Tip: Use Sliver Gripper™ "Uncle Bill's" tweezers to help with this. The power of your fingertips is transferred to the tiny point of the tweezers, providing an excellent grip for removing the paper.*



Using a $\frac{1}{4}$ " seam allowance, stitch each Goose Border to a Central Star. Do not stitch the "wedges" together to form the octagon at this time.

Stitching the Borders

Stitch the inner border pieces to the outer border strips. Press the seam allowances toward the darker fabric. Cut border into eight strips, each 14" long. Center each strip on the outer edge of a Goose Border and stitch; press seam allowances toward the outer border. The outermost border will extend beyond the edges of the triangle. Place each wedge on a cutting mat, align a quilters' ruler with the edge of the triangle, and trim the excess fabric from the outer border with a rotary cutter.



Finishing

Stitch sections together in pairs to form quarter octagons, pressing seam allowances consistently toward one side. Stitch pairs of quarters together to form half octagons, and then, finally, stitch the center seam joining the halves together.

Cut batting and backing fabric the same size and shape as the pieced top. Layer the three pieces with the batting in the middle and the pieced top and backing right side out. Quilt the layers together as desired.

Optional Sleeve: Finished sleeve is 4" x 19 $\frac{3}{8}$ ". Start with a 8 $\frac{1}{2}$ " by 20 $\frac{3}{4}$ " rectangle. Sew double $\frac{1}{4}$ " hems at each end. Stitch long edges wrong sides together ($\frac{1}{4}$ " seam allowance) to form a tube. Turn right side out and place on quilt, about 4" from upper edge. Hand-stitch long edges in place.

Bind the edges using your favorite binding method.

FABRICS

- 1 yard background fabric
- $\frac{1}{2}$ yard outer border fabric
- $\frac{1}{8}$ yard inner border fabric
- $\frac{1}{3}$ yard (total) fabric for goose border (may be more than one fabric)
- $\frac{1}{4}$ yard focal fabric, or eight individual motifs measuring 4" x 6" each
- $\frac{1}{4}$ yard dark fabric for star points
- $\frac{1}{8}$ yard medium fabric for star center
- $\frac{1}{4}$ yard binding fabric
- 1 yard backing fabric (including sleeve)

PIECING FOUNDATIONS FOR TUTTI FRUTTI QUILT

Tutti Frutti Foundation A

ENLARGE 132%

Parrot Wedge

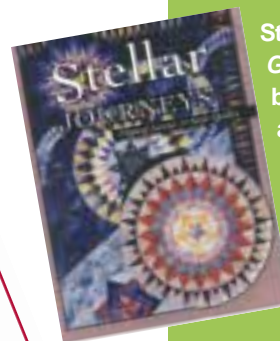
Piece eight following the directions on the previous pages

Tutti Frutti Foundation B

ENLARGE 121%

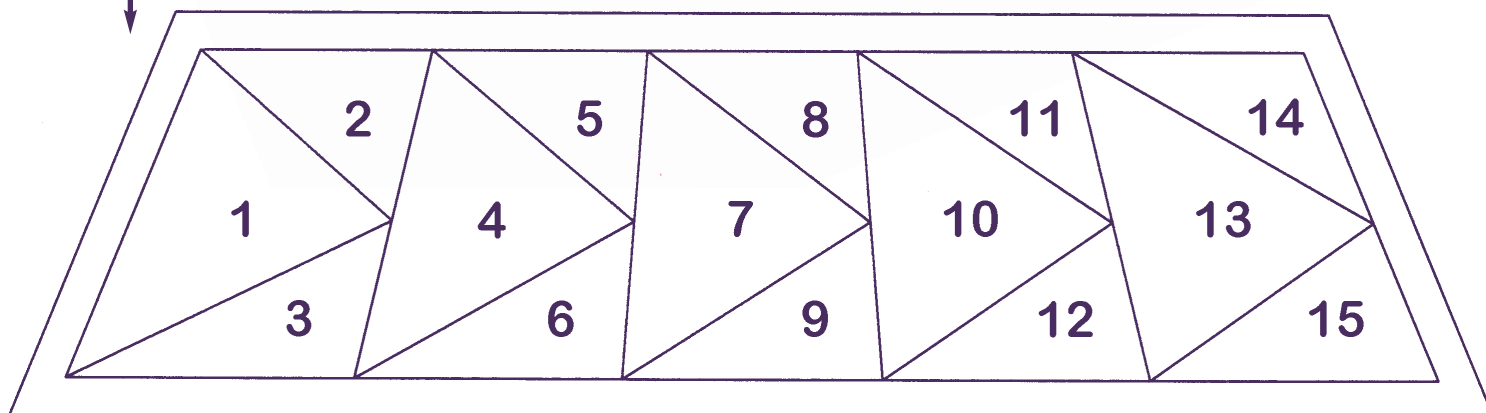
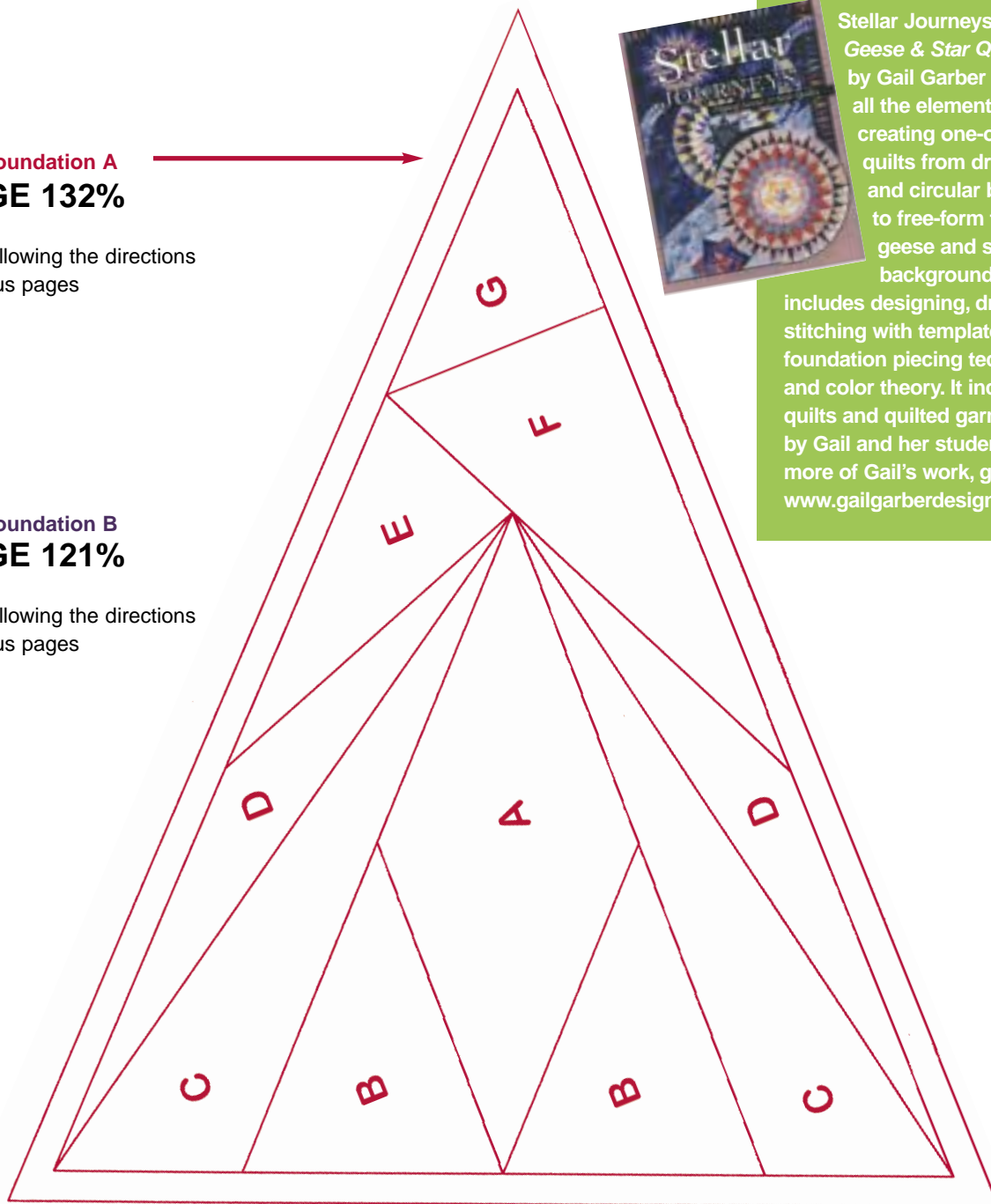
Flying Geese

Piece eight following the directions on the previous pages



Stellar Journeys: Flying Geese & Star Quilts (AQS) by Gail Garber combines all the elements for creating one-of-a-kind quilts from drafting stars and circular borders to free-form flying geese and scrappy backgrounds. The book

includes designing, drafting, stitching with templates or paper foundation piecing techniques, and color theory. It includes 27 quilts and quilted garments by Gail and her students. For more of Gail's work, go to www.gailgarberdesigns.com



Floral Dream

PILLOWCASE

This two-color pillowcase adds a feminine touch to the look of your bed with an embroidered floral design created by combining three motifs to form a “bouquet”.



It is always exciting to combine designs, creating larger, more interesting embroidery groupings. Explorations Software makes this process simple and easy, and loads of fun! You can see on-screen exactly what the design will look like before you start stitching. And you can save the “combined” design as one design with just one center point, making it easier to position and mark the location of the design for stitching.



SUPPLIES

- OESD Design Pack #11945 Embellishments 5
Available at your local dealer through the Embroidery Take-Out System (multi-format CD, *artista* 165E-185E card, Brother large format compatibles, Janome 10000 card, Viking Designer 1 floppy, Brother floppy). Or visit www.embroideryonline.com for download.
- Fabric
 - Two 21" x 36" rectangles white Kona cotton for each pillowcase
 - One 11" x 21" rectangle blue fabric for front accent for each pillowcase
- OESD Ultra Clean & Tear stabilizer
- Isacord polyester embroidery thread
- OESD bobbin thread
- 505 temporary adhesive spray
- Metrosene all-purpose polyester sewing thread
- Organ embroidery needles
- *artista* embroidery system or other embroidery machine
- Sewing machine
- Serger
- 4 cones of white serger thread

COMBINING DESIGNS

- Open Explorations Software. Open a new project.
- Drag and drop the first design (#NA 105 Camelia Center) onto the workspace screen. Use Filing Assistant to locate your designs.
- Bring in the second design (#NA 106 Camelia) and place it to the right of the original design with the center approximately 1" lower than the center of the original design. Change the grid to $\frac{1}{2}$ " to make this easy to do visually: Tools / Options / Grid – change the vertical and horizontal spacing to $\frac{1}{2}$ ".
- Duplicate the second design (#NA 106) by selecting the design, then Edit / Duplicate.
- Move this duplicated design to the left of the original design and mirror image it. (Edit / Mirror Image Horizontal).
- Select the design on the right, hold down the Control key, and select the design on the left. With the two designs selected, click Align / Vertical Center. This will align the two designs perfectly on each side of the center design.
- Add the 3rd design (#NA 104 Camelia Mini 2) to the upper right. Rotate Right 45°.
- With the design selected, touch Edit / Duplicate, and move duplicated image to the left of the design.
- With the duplicated design selected, click Edit / Mirror Image Horizontal and position as desired.
- Save the design. Print out a center point sheet if desired.
- Use the connect mode to send the design to a personal design card, CD, floppy disk, or directly to an *artista* embroidery system. *Note: The design shown fits into the optional Mega Hoop for the artista 200E. If using other machines, you may wish to use the optional multi-hooping feature available on Explorations to perfectly align the designs as shown on the screen.*

EMBROIDERY



Mark a horizontal line 8" from one short edge of pillowcase and a vertical line $10\frac{1}{2}$ " from each side of the pillowcase. The intersection of these two lines will mark the center point of the design.

Bond two layers of stabilizer together with temporary spray adhesive. Spray the top of the stabilizer with additional adhesive and adhere to the wrong side of the fabric in the design area.

Hoop all three layers as one in the Mega Hoop of the *artista* 200E. Use the hoop template to align the fabric in the hoop.

Attach hoop to the machine and stitch the design. Remove the hoop from the machine and the fabric from the hoop. Clip thread tails and remove excess stabilizer from the back of the project.

PILLOWCASE CONSTRUCTION

Pillowcase Front: Fold the raw edge of the embroidered pillowcase 5" to the right side of the pillowcase to form a facing over the embroidered area.



Start stitching at the side of the pillowcase $\frac{1}{2}$ " away from the folded edge. Stitch about $\frac{1}{2}$ " away from the edges of the design using the curves and outlines of the flowers as a guide. Finish the stitching at the opposite side seam $\frac{1}{2}$ " from the folded edge.

Trim seams, clip curves and inside corners, and clip outside corners. Turn the hem right side out and press.



Place the pillowcase front right side up on a flat surface. Fold the blue 11" x 21" rectangle in half lengthwise with wrong sides together and press. Place the blue folded piece underneath the hem allowance of the pillowcase front, matching the raw edges of the blue fabric with the raw edges of the hem.

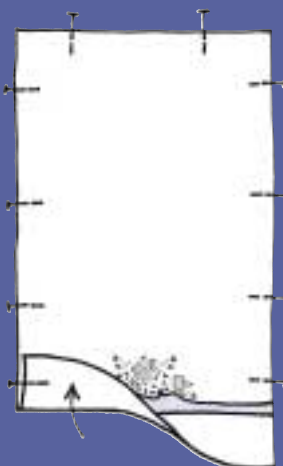
Pull pillowcase away from embroidered edge, exposing the hem, and pin in place. Serge along cut edges, stitching the blue fabric to the hem allowance of the pillowcase.



Lay the fabric rectangle flat with embroidered, shaped edge on top of the folded blue fabric. Baste the layers of the header together at the side edges. Topstitch the hem in place through all layers along the upper edge of the header.

Pillowcase Back: Serge-finish one short end of the remaining white rectangle of fabric.

Place the pillowcase front and back right sides together, with the extra length of the pillow back (back facing) extending past the lower embroidered edge of the front.



Pin the unembroidered short end and two side edges. Wrap the extra length of the pillowcase over the blue edge of the pillow front hem and pin in place.

Serge the sides and short end of the pillowcase. *Hint: To ensure a crisp corner when serging, serge first seam. Then fold the serged seam allowance forward and serge the second seam.*



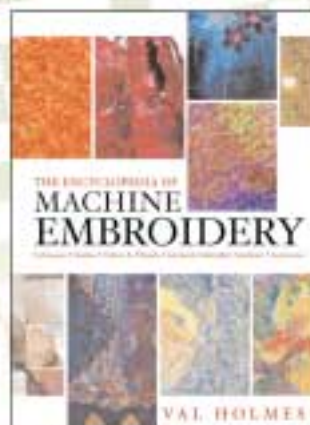
Turn the pillowcase right side out and press. Topstitch the back facing in place.

Machine Embroidery Inspiration

Exclusive publications from Quilters' Resource



▲ **Edges & Finishes in Machine Embroidery** by Valerie Campbell-Harding. A fresh look at integrating edges into the complete design. Innovative! \$113A RETAIL \$25.95
 ▲ **Tassels and Trims** by Louise Meyer. Give a rich look to all your projects with unique embroidery and the latest tassel trims. Bonus CD with 35 designs. 8852A RETAIL \$29.95



▲ **The Encyclopedia of Machine Embroidery** by Val Holmes. From Acrylic Felt to Zip Fisk, this book is an invaluable reference to the latest machine embroidery techniques, materials, and equipment—in a handy format. \$114A RETAIL \$25.95



▲ **Raising the Surface with Machine Embroidery** by Maggie Gray. For those fascinated by texture in embroidery, this book is a guide through low-relief stitching, applying media to raise the surface, and then on to three-dimensions—ruffles, bags, and masks. 5428 RETAIL \$25.95

Explore new ideas in machine embroidery with these exclusive books from Quilters' Resource publications. Inspiration and instruction for the expert and the novice.

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 Web www.quiltersresource.com

Textured Bobbinwork PILLOW

BY JUDY
SIMMONS

fabric will prevent any fusible adhesive from adhering to the ironing board cover.

Cut along the edges of the appliqué shapes *without* allowing for a “turn-under”. If the shape is too “curvy” to sew, soften the edges in the cutting process.

PILLOW FRONT

Mark an 11" x 13" rectangle on one fat quarter. Remove the paper backing from the back of the appliqué shapes. Arrange the appliqué shapes on the right side of the pillow front as desired; fuse in place.

Marking the Design: On the wrong side of the pillow front, use a fabric marker to draw additional shapes (leaves, tendrils, etc.) peeking out from underneath the fused shapes. These drawn shapes will be outlined with thread or “beaded” with heavy metallic thread. *Tip: Use the paper backing from the fused shapes to recreate the design on the wrong side of the pillow front. Then, draw additional shapes as desired.*

Thread the needle with a neutral color thread and the bobbin with a color that contrasts the pillow fabric. Hoop the fabric right side up using the spring or wooden embroidery hoop. Using a straight stitch

Create texture on the front of a decorator pillow using appliqué and bobbinwork techniques. A heavy metallic thread in the bobbin and a contrasting thread in the needle simulates the look of beading and offers a bold drawn line. This easy technique is versatile enough to be used on all types of projects such as placemats, jackets, and tablecloths.

PREPARATION

- Wind two bobbins with heavy decorative thread
- Wind one bobbin with bobbin thread (monofilament will work for this one)
- Wind one bobbin with thread in a color that contrasts the background fabric
- Wind one bobbin with thread that matches the background fabric
- Press appliqué fabric

Find an interesting area on the appliqué fabric and select the shapes you want. Cut the fabric slightly larger than the appliqué shapes and bond fusible web to the wrong side, following the manufacturer's directions. *Tip: A Teflon pressing sheet under the*



THE BERNINA® STITCH REGULATOR

Now freemotion stitching is easier than ever! When using the new BERNINA® Stitch Regulator, the BSR adjusts the needle movement to coordinate with the movement of the fabric, aiding in production of consistent, regular stitches. All you have to do is lower the feed dog and move the fabric! The BSR, with two stitching modes, is standard on the **aurora** 440QE. It offers regulated, even stitches, no matter the speed or direction in which the fabric is moved. A “beep” signals if the fabric is moved too quickly. The BSR operates with a camera-like sensor that reads the fabric through an optical lens in the foot. The sensors “looks” at the fabric, senses the movement, and calculates the distance – then directs the needle to stitch depending on the selected stitch length settings. For example, if the stitch length is set at 2.5mm, the sensor calculates the distance and stitch frequency, repeating stitches with regular precision regardless of the speed at which the fabric is moved.

The BSR works on fabrics with a variety of surface textures – including velvet, lamé, fleece, corduroy, and denim – making it perfect for a wide range of quilting applications.

The BERNINA® Stitch Regulator is constructed with the famous BERNINA® hopper mechanism – as are all BERNINA® freemotion feet – ensuring precision stitching. When the needle enters the fabric, the freemotion sole moves upward; as the needle leaves the fabric, the sole is lowered so that the fabric is not raised with the needle, thus preventing flagging and uneven stitches.



(machine-fed or freemotion), stitch along the drawn lines and along the appliqué, getting as close to the edge as possible without “falling off”. The stitching will be covered in the next step. *Tip: Engage the Needle Stop Down function as there are a lot of stops, starts, pivots, etc.*

Preparing to Stitch: Remove the fabric from the hoop; turn the piece over, and re-hoop with the wrong side up. You should be able to see outlines of the entire design – some of it stitched and some of it drawn. Thread the needle with black thread and

use heavy decorative thread on the bobbin. Using a supplementary bobbin case, loosen the tension counterclockwise slightly. The bobbin thread should pull through easily.

Place the hooped fabric under the needle. Lower the presser foot and turn the hand wheel one complete turn (toward you) while holding the needle thread in your left hand. This pulls the heavy bobbin thread to the top (the wrong side of the fabric).

Bobbin Beading: Starting at the edge of the drawn shapes, stitch just outside of the marking. Continue, placing lines of stitching close together, no more than $\frac{1}{16}$ " apart. Stitch until you reach the center of the appliqué. Cut the threads, leaving a tail of 4"-5". At this point, it is difficult to pull the bobbin thread through. Use a Chenille needle (large eye, sharp point); thread needle with heavy decorative thread and bring it to the wrong side, then tie off and cut.

Bobbin Drawing: Rethread the machine needle with metallic or rayon thread that works with the heavy decorative thread. Keeping the fabric wrong side up, re-hoop so the drawn and stitch-marked shapes are enclosed. Lower the presser foot, pull the heavy decorative thread to the top of the work. Stitch on the marked lines, both drawn and stitched, including the detail lines. Backtrack over stitched lines to get from one area to another (this extra build-up of thread is pretty and defines the lines of the design).



Appliqué: Remove the fabric from the hoop. Using temporary spray adhesive, bond tear-away stabilizer to the wrong side of the fabric behind the appliqué shapes. Thread the needle with rayon thread that matches the color of the appliqué shapes; use a lightweight or monofilament thread on the bobbin.

Appliqué the shapes using your favorite method: traditional satin or freemotion zigzag stitch. After stitching is complete, remove the stabilizer.

Using temporary spray adhesive, bond batting to the wrong side of the pillow front. Freemotion stipple-quilt the background using Freehand Quilting Foot #29/29C and a thread that blends into the fabric. *Note: For an easy way to freemotion stitch, see the sidebar at right.*

Trim the finished front to 11" x 13".

PILLOW BACK

Cut out two pieces from the fat quarter, 11" x 9" each. Hem one short edge on each piece by folding under $\frac{1}{4}$ ", then 1", and stitching in place.

Overlap hemmed edges, right side up to form an 11" x 13" rectangle. Pin.

Pillow Construction

Lay the pillow front right side up. Place the pillow back (overlapped pieces) right side down. The raw edges of the front and the raw edges of the back should match. Pin along these edges.

Thread the machine needle and bobbin with construction thread that matches the background fabric. Stitch around the pillow using a straight stitch and $\frac{1}{2}$ " seam allowances, removing the pins as you go.

Trim the corners and turn the pillow to the right side. Press and insert the pillow form or polyester stuffing.

FABRIC

- One fat quarter (18" x 22") of fabric for pillow front – solid or subtle print for background. Should be tightly woven and medium to heavy weight to support appliques
- One fat quarter of fabric for back – should match or coordinate with pillow front
- One fat quarter of fabric for appliqué shapes – large pattern cotton, silk, or blended fabric suitable to cut up for appliques. Should be tightly woven and light to medium weight

THREAD

- Heavy decorative metallic thread – Candlelight by YLI
- Yenmet metallic thread to match or rayon thread to blend with the Candlelight
- Isacord embroidery thread – black
- Isacord embroidery thread in a color to match or blend with appliqué shapes
- Neutral color of thread to contrast with background
- Construction thread to match background fabric
- Lightweight bobbin thread or monofilament

MACHINE ACCESSORIES AND SUPPLIES

- Supplementary Bobbin Case - Black Latch Bobbin case or extra Rotary Bobbin case, depending on machine used
- Open Embroidery Foot #20/20C
- Freehand Embroidery Foot #24
- Freehand Quilting Foot #29/29C
- Topstitch or Embroidery needles – size 80 or 90

OTHER SUPPLIES

- 7"-9" spring or wooden machine embroidery hoop
- Paper-backed fusible web – approximately 18" x 22"
- 12" square of OESD tear-away stabilizer
- 505 temporary spray adhesive
- One fat quarter of low-loft batting
- Non-stick pressing sheet – optional
- 11" x 13" pillow form, or polyester stuffing
- Chenille hand-sewing needle

BY STEPHANIE HOUSE

Label Art

As a garment designer and seamstress, I began putting personalized labels into the linings of my jackets and vests using machine embroidery designs and lettering. Fonts have always been of particular interest to me so it's fun to incorporate them into my design work, creating unique label art.

Where do ideas and creativity come from? Inspiration, and not perspiration, is the key. Don't sweat the small stuff! Relax, enjoy, and let your creative juices flow. Inspiration comes from everywhere! Be observant and consciously aware of everything around you – fabric, the fancy iron gate down the block, or maybe the way shadows fall on a brick wall. Items such as china, artwork, magazines, newspapers, and things as simple as cocktail napkins have jumpstarted ideas for new projects. I absorb it all and use pieces of each to create unique labels, giving each garment a touch that makes it entirely mine.

Colors are also a huge factor in my world of design. Study the colors that attract you. Examine your wardrobe and determine what it is that draws you to certain colors or combinations of



colors. Your home will also reflect the things that bring you comfort or excitement or maybe things that you would like to change. Always keep your eyes, heart, and mind wide open – there are ideas everywhere, even in your dreams.

Selecting Embroidery Designs and Fonts

The design of the outside of the garment is incorporated into the label that is placed on the inside of the garment. Stay with the theme of the garment and start looking for just the right font and/or embroidery design(s). Decide the style of the garment, such as classic or traditional, and then select a similar style of lettering for your personal label. For example, possible choices for a western style garment might be rope or a more rugged-looking font.

Finding designs for your personal labels can be just a mouse click away. Embroidery websites such as www.embroideryonline.com often offer free designs to acquaint you with design packages that are for purchase and can be immediately downloaded. Depending on the copyright of these designs, they can be taken apart and recreated with your chosen personal lettering to create a completely new look.

The BERNINA® Designer Plus embroidery software works with True Type fonts, which are a lot of fun. They appear just below the digitized fonts in the Lettering toolbox; however, not every computer has the same selection of fonts. This should not be a source of concern, as there are thousands of True Type fonts that can be downloaded from the Internet. Web sites such as embroideryonline.com offer fonts that are already digitized and ready for use. Remember that there are no boundaries and the sky is not the limit when creating a label!

A word of caution when choosing a True Type font for embroidery: True Type fonts are designed for print applications, not stitch work, and occasionally some letters will not digitize properly. In addition, with different computers, you will find that some letters will digitize while others will not. This could be nothing more than the way the computer was configured by the manufacturer. Don't view this as a problem, but more of a fun challenge.

Labeling is a form of communication that is pleasing and enjoyable to the eye whether it is on a quilt, wall hanging, jacket, vest, hat, or t-shirt, so include your name, initials, and/or the date on your labels to document your work. Every font in the BERNINA® embroidery software also contains characters and symbols, including numbers.

Once you have selected the perfect font, there are a multitude of fun things to do with it.

Keeping in mind the theme that has been established within the garment, start playing with the different editing tools. Edit your font by its size, stitch angle, letter justification, spacing, reshaping, and rotation; create custom baselines, change the stitch type and/or color, and add textured edges, characters, and/or symbols. Or stretch the font, use elastic lettering, or play with monogramming for additional creative effects.



Digitizing True Type Fonts

- Pick a simply styled font. You may be tempted to start with a complex, more interesting font, but start simple until you are comfortable with the design and digitizing process.
- In the Lettering toolbox, change the height of the letter as desired. At times, changing the size of the font will help fit the lettering into a chosen design.
- In some fonts, there are letters that will digitize while others will not. Many fonts are similar. Therefore, try different fonts within the same label. For instance, use three different fonts in one word or name.
- Letters will digitize as satin stitch objects. If this does not look good, highlight and right click on the letter. This will open the Object Properties box. Click on the Fill Stitch tab and change the fill stitch to a more suitable one.

Placement and Stitching Your Personal Label

There are no hard or fast rules about the placement and type of a personal label. A personal choice of mine is to either place the label on the back lining or on an inside pocket.

Usually, there is material leftover from making the garment. Piece together these scraps to make yardage; then cut the yardage into front and back linings for the garment. This flows the theme of the garment from the outside to the inside. Incorporating the label will coordinate and complete the entire garment. Mark the desired position of the label with a marking pencil; hoop the lining and stitch the label. After stitching the label onto the lining, finish the garment as usual.

If you choose to label a pocket, it is easier to embroider a large piece of fabric, then cut and sew the pocket.

Experiment with incorporating your initials into your label as graphic elements, combining them with small embroidery designs and/or text. For instance, in the vest at right, the initials SAH were stitched in different sizes on the inside pocket, and the year – 2002 – embroidered vertically inside the lower half of the H.

In the pocket at left, a pretty posy was embroidered in the “flower pot” formed by the letter U.

Creating your own personal labels is that easy! Enjoy, have fun, and be as wildly creative and imaginative as you want!



COLLAGE

OF COLOR

BY VICKI TRACY

Color and texture are the keys to this wonderful jacket. Using your favorite hooded sweatshirt pattern, create a soft and cozy garment to warm your heart and lift your spirits. The special label on the inside is just for you to enjoy – a great look when you drape the jacket over a chair.

INSTRUCTIONS:

1. Plan the color placement of your Minkee fabrics – think about which colors will touch other colors in the final assembly. Cut the Minkee dot fabric using the appropriate pattern pieces.



2. Using Edgestitch Foot #10/10C, a zigzag stitch, and 60 weight cotton thread, join ribbons edge-to-edge to create enough “fabric” to cut the hood lining pieces. Place the pattern on the fabric at a 45° angle to resemble a bias-cut lining.

3. Cut two strips of bright Benartex plaid fabric in 3" strips on the cross grain (from selvage to selvage). Stitch the small ends together to make one long piece. Press. Fold in half with *wrong sides together*. Serge long edges together.

4. Attach Ruffler #86 to the machine and set for 1 pleat every 6 stitches; ruffle the long strip.

5. Sew the center back seam of the hood. Sew the ruffle to the outside edges of the hood with right sides together sneaking the ruffle out of the neck seam line.

6. Using the same technique that was used for joining the ribbons, join the Ultrasuede™ scraps together to form the label for the inside of the jacket. Stabilize and/or interface. Embroider your name or a meaningful phrase on the label; trim to desired shape and size.

Your time and effort are worthy of the very best sewing products. Why settle for ordinary when unusual and WOW are within reach? RiRi zippers make a statement all their own when incorporated into your fashion sewing. Used in upscale ready-made garments and accessories, these premium zippers are made in Italy and Switzerland; like BERNINA® sewing machines, they have a long family history and heritage. Available in a variety of colors and finishes, these zippers are too pretty to hide, so display them proudly and know that they will perform for the life of the garment.



SUPPLIES

- Your favorite hooded jacket pattern (see sidebar for suggestions)
- Minkee Blanke dotted fabric in bright colors from Benartex Fabrics
- RiRi separating zipper in a length appropriate for the selected pattern. RiRi's Spectator zipper (black and white) was used for the sample
- Assorted Ultrasuede™ scraps
- Laurel Burch embroidery designs from OESD
- Assorted ribbons
- Thread:
 - Mettler 60 weight cotton thread for joining ribbons together
 - Metrosene polyester thread for construction
 - Metrocor serger thread
 - YLI Wonder Invisible thread
- Bright plaid for ruffle around hood from Benartex Fabrics
- E-Z Glitzer and crystals
- OESD Heavyweight Cut-Away stabilizer
- Scrap of interfacing for the label
- Ruffler Attachment #86
- Edgestitch Foot #10/10C

7. Embroider desired Laurel Burch designs on heavyweight, cut-away stabilizer. Cut out designs close to outline stitching.
8. Using Edgestitch Foot #10/10C, sew inside edge of ribbon to label. With monofilament thread in the needle and a bobbin thread that matches the jacket, sew label to inside of jacket back along the outer edge of the ribbon.
9. Sew the embroidered designs to the label using the same technique as in step 8. Glitz the designs for added spark.
10. Make the jacket according to the pattern instructions.



NOTE:

The seams on the Minkee fabric will stretch more and lie flatter if a small zigzag is used instead of a straight stitch; they can also be serged. For a flat-felled look, press seams to one side and topstitch in place.

SELECTING A HOODED JACKET PATTERN

Look for a loose-fitting jacket with hood. Front pockets are optional but offer an additional color change option. Make jacket according to the pattern with the exception of the hood lining which is detailed in this article. Two suitable patterns are Kwik Sew 3085 - Kwik and Easy, and Kwik-Sew 2783 - Kwik and Easy.



ACT II: Minkee meets its Mate!



Yep! We were having so much fun with *Minkee Blanke*, that we decided to add some *Minkee Mates*! This adorable group of cottons/cotton blends are a perfect match for our *Minkee* pastels.

So...in addition to our *Minkee* mattes and dots, you now have a wonderful selection of baby-soft plaids, stripes, dots and baby bunnies to mix and match. The possibilities are endless! Just look at the little bear border to



the right and bottom of this ad to see some of the patterns. What can you do with *Minkee*? We've made baby blankies with



ruffles and special trims. Lap throws for hubby in *Minkee* brights. Pillows for the kids (with great appliques). And adorable animals for your little ones with Carol's Zoo patterns.

Remember...If it's soft, cuddly and absolutely irresistible, it's Benartex's original *Minkee Blanke*.

Need more *Minkee* ideas? Please send a 37¢ self addressed stamped envelope to: Benartex Minkee, c/o Benartex, Inc., 1359

Broadway, Suite 1100, New York, NY 10018 for a color flyer. *Minkee Blanke* and *Minkee Mates*...more great fabrics and kits from Benartex!



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Home of Fossil Fern and Triple Dyed Balis



Fancy Pocket Purse

Finished size:
8" x 7" closed;
8" x 13" open

SUPPLIES

- Outer fabric – 8" x 19½"
- Lining – 8" x 19½"
- Fusible fleece – 8" x 19½"
- Stabilizer – 8" x 6"
- Bias strips for binding – 3½" x 44"
- Decorative cord for shoulder strap – 64" (optional)
- Assorted cords of various colors for couching
- Assorted Isacord embroidery threads in a variety of colors
- Presser foot for couching (see sidebar)
- Assorted beads for hand embellishment
- Decorative button for closure
- 505 temporary spray adhesive

FLAP EMBELLISHMENT



Fold the bag fabric 6" to the wrong side at the upper end and press the fold to crease. This 8" x 6" rectangle is the embellishment area and will become the fold-over front flap of the purse.

Using temporary spray adhesive, adhere stabilizer to the wrong side of the embellishment area.

Stitch several rows of decorative stitches horizontally across the flap, changing colors and patterns as desired. The rows may be straight, parallel, slanted, and/or curvy; they may also cross each other. The sample shown has about 18 rows of stitching.

Using the desired presser feet, couch various decorative yarns, threads, and/or cords on top of the decorative stitching. The sample shown has 12 rows of couching –

Use decorative stitching and couched cords to create a rich and complex surface on the flap of this simple bag. A palette of interesting colors adds richness and offers a stunning focal point for the bag.

I suggest using heavy or triple stitch patterns at widths of about 4mm and lengths of 3-4mm using thread colors that contrast with the couched fibers.

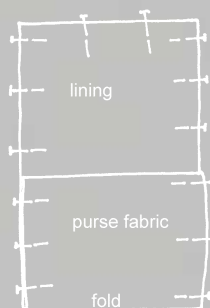
Press the embellished area with wrong side up, placing a towel under the stitched area and a press cloth on top. Secure the short edges with a straight stitch (length 1.5mm – 2mm); trim excess threads and fibers. Add desired bead embellishment by hand.

PURSE CONSTRUCTION

Place bag and lining fabric right sides together; sew a ½" seam along the short end opposite the embellishment. Flip the lining to the back of the bag fabric so that wrong sides are facing; press the seam flat.

Flip the lining away from the bag fabric and fuse the fleece to the wrong side of the bag fabric, placing the fleece up to but not on top of the previously sewn seam; trim any excess.

Flip the lining back onto the wrong side of the bag fabric; straighten and trim all edges. Fold up the lower edge about 6" to form the body of the bag; pin in place.



Bind the raw edges of the bag using a continuous bias strip. Fold the strip in half lengthwise and press.



Place the folded strip along the unfinished edges of the bag, matching the raw edges. Stitch the folded strip to the bag using a $\frac{1}{4}$ " seam allowance, mitering the corners. Fold the binding to the back and secure with machine or hand stitching.

Closure: Sew a loop of cord to the center of the edge of the flap;

attach the button in a corresponding place on the body of the purse below the flap.

Add decorative cord for shoulder strap, if desired, leaving strands of the couched fibers extending 3" - 5" below the lower edge of the purse to form tassels.

COUCHING FEET

The following presser feet are just a few that are available for couching yarns.



Bulky Overlock Foot #12/12C

The tunnel on the sole of the foot accommodates large, round cords and piping; side thread slot makes it easy to move the needle thread to the back.



Braiding Foot #21/12C

The beveled hole on the front of these feet makes it simple to thread flat and slightly rounded cords; several can be twisted together for a multicolored effect.



Cording Feet #22 & #25

Create flat trim by laying decorative threads and small cords side-by-side in the grooves of these feet; #22 has three grooves and #25 has five grooves.

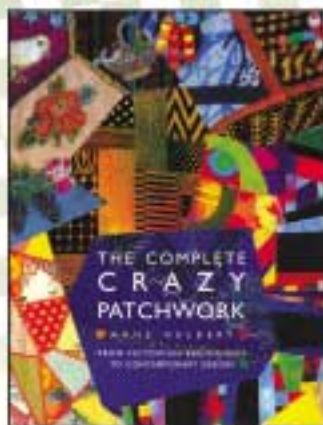
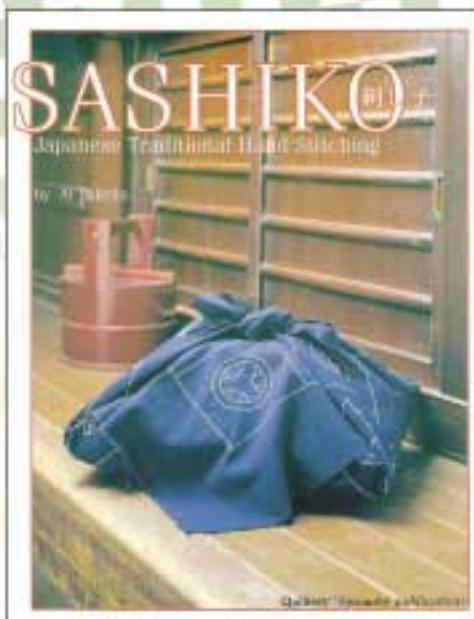


Clear Embroidery Foot #39

Feed thick threads or narrow, round cords through the hole in the center of the foot. The clear sole offers great visibility of the stitching area.

Inspiration Information

Exclusive publications from Quilters' Resource



▲ The Complete Crazy Patchwork

by Anne Roberts Techniques from Victorian to contemporary. 5300A RETAIL \$24.95

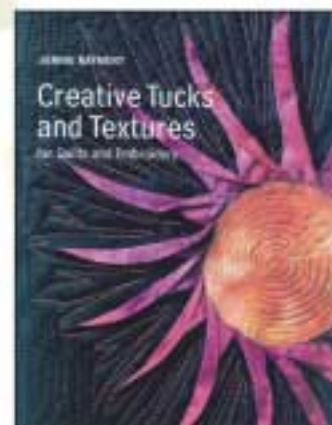
▲ **Sashiko** by Aki Takada Detailed instructions for more than 35 sashiko projects—for all skill levels. Translated from Japanese exclusively for Quilters' Resource publications.

5115A RETAIL \$24.95



▲ Latte Quilt

by Carrie Hall Fabulous photography and step-by-step instruction help combine modern technology with old traditions. Bonus CD included for the embroidered block patterns. 5061Z RETAIL \$27.95



▲ Creative Tucks and Textures

by Jennie Heywood Take tucks, twirling, and fiddling with fabric one step further—in vibrant color. With detailed step-by-step instructions. 5790A RETAIL \$25.95

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by Mary Lou Weidman



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Stitch Recipe

The stitch numbers referenced in this article are listed below with the appropriate current model of BERNINA® machines. If using another model, look for the same or similar stitch patterns on your machine.

Basic Blossoms



artista machines – Stitch 129 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 83

Diamond Stars



artista machines – Stitch 639 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 138, **aurora** 430 – Stitch 109

A Button Garden



artista machines – Stitch 122 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 79, **aurora** 430 – Stitch 39

activa 240 – Stitch 34, **activa** 230 PE – Stitch 37



artista machines – Stitch 427 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 113, **aurora** 430 – Stitch 87

activa 240 – Stitch 63, **activa** 230 PE – Stitch 53



artista machines – Stitch 633 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 135, **aurora** 430 – Stitch 106



artista machines – Stitch 732 [Preprogrammed on 200, CPS* for other **artista** machines]

virtuosa machines (150, 153, 155, 160) Found in CPS*

aurora 440 – Stitch 171, **aurora** 430 – Stitch 141

activa 240 – Stitch 93

*CPS = Customized Pattern Selection and refers to software that allows the user to exchange the preprogrammed stitches of the machine with additional choices.

Bouquet Of Buttons

BY JILL DANKLEFSEN



Create fun stitch combinations, then accent the stitching with additional “findings” such as beads and/or buttons. Button “findings” come in many different styles and types; the recipes shown here include buttons from Just Another Button Company.

Use Button Sew-on Foot #18 to attach the buttons. *Note: These buttons do not have traditional spacing between the holes, so test the stitch width using the handwheel, then adjust the width as needed.*



For more information on the buttons shown in this article, go to www.justanotherbuttoncompany.com

Basic Blossoms

Floral buttons and a simple leaf stitch make a beautiful row of basic blossoms.

Supplies:

- Green embroidery thread
- OESD lightweight tear-away stabilizer
- "Blossom" buttons
- Coordinating thread to attach buttons
- Open Embroidery Foot #20/20C
- Button Sew-On Foot #18

Instructions:

1. Select a stitch such as the floral/leaf pattern shown here.
2. Using Open Embroidery Foot #20/20C, stitch a row of continuous pattern as desired.
3. After stitching is complete, attach buttons in appropriate places to complete the design using coordinating thread and Button Sew-On Foot #18.



Diamond Stars

Create simple frame shapes to showcase a row of colorful buttons. The recipe shown here has two rows of stitching that form a line of linked diamonds.

Supplies:

- Embroidery thread
- OESD lightweight tear-away stabilizer
- "Star" buttons
- Coordinating thread to attach buttons
- Clear Foot #34/34C
- Button Sew-On Foot #18

Instructions:

1. Engage Needle Stop down; attach Clear Foot #34/34C.
2. Sew one row of stitching; engage the Single Pattern or Pattern End function to perfectly finish the first row of stitching.
3. The needle is already in the fabric so simply pivot 180° and sew back to the beginning point, forming a row of diamonds.
4. Position and attach buttons as shown.



A Button Garden

Use floral buttons to complete this interesting two-color recipe composed of eight rows of stitching and couched decorative thread accents.

Supplies:

- Two colors of embroidery thread. Use heavier weight threads (at least 30 weight) such as Mettler Mercerized Embroidery thread 30/2 OR Oliver Twist Cotton threads. The Oliver Twist threads are especially nice as they are variegated threads in a variety of beautiful colorations.
- OESD lightweight tear-away stabilizer
- "Flower" buttons
- Coordinating thread to attach buttons
- Clear Foot #34/34C or Open Embroidery Foot #20/20C
- Clear Embroidery Foot #39
- Button Sew-On Foot #18
- Narrow decorative cord
- Monofilament thread



A Button Garden *cont.*



1. Select and sew stitches as shown in the order indicated; use either Clear Foot #34/34C (for outline stitch patterns) or Open Embroidery Foot #20/20C (for satin stitch motifs).
2. Sew the first row as indicated, sewing down the fabric to the length desired.
3. Engage the Single Pattern or Pattern End to perfectly finish first row of stitching.
4. Pivot 180°, aligning the presser foot next to the first row of stitching to create the leaf center.
5. Frame the leaves with additional rows of stitching as shown.
6. Add couched decorative thread/cord between rows 3/5 and 6/4 for additional detail. Use Clear Embroidery Foot #39, threading the decorative thread/cord through the hole in the front of the foot. Stitch over the thread/cord using monofilament thread and a narrow zigzag stitch.
7. Position and attach buttons as shown.

LOOK AT SWEATERS

BY LINDA LENICH &
JENNIFER ZOETERMAN

Quick transformation from sweater to poncho.

Discover this fast, easy and fun way to transform an outdated sweater into a fashionable poncho. These tips and techniques will help you find the perfect sweater and make the conversion to a one-of-a-kind poncho.

THE PERFECT SWEATER

Sweaters provide an abundance of beautiful colors, designs and textures long after their shapes or styles become dated. Go shopping with an open mind and you'll find wonderful sweaters in resale, thrift

and consignment shops. Look in your own closet and any other closet to which you have access. That

gorgeous sweater you already own but will never wear again because it's a fashion "don't" now has the possibility of becoming a unique expression of your own creativity. Look for:

SHAPE: You'll need a large, long, boxy sweater – crew neck or turtleneck. Eliminate V-necks and scoop neck garments. Sleeves should be set-in, not raglan, and if there is ribbing at the bottom make sure it is loose, not tight. Think of the 1980s tunic sweater worn with leggings...now you get the picture!

FABRIC: Look for the highest quality sweater you can find. The better the sweater the more striking your finished poncho will be. We prefer 100% wool because of this fiber's depth of color, warmth and durability. Both tight and loose knits will work as long as the fabric drapes nicely. Rule out all sweaters with signs of stains, holes or pilling.

COLOR AND DESIGN: To change a sweater into a poncho, it will be turned on its side. Florals and stripes will change with a side-ways slant. Solid sweaters are a blank canvas for embellishment. To preview a poncho, fold one sleeve to the back of the sweater and place the opposite armhole underneath your chin. Does the sweater's design work when turned in its new direction? Are the colors flattering to you? When you find a sweater that fulfills these requirements, you have the raw material for a distinctive poncho. Next, wash or dry-clean your sweater and you are ready to begin the quick renovation.

*This asymmetrical
poncho is quick to
sew, warm to wear
and gives a retro
look to the most
modern wardrobe.*

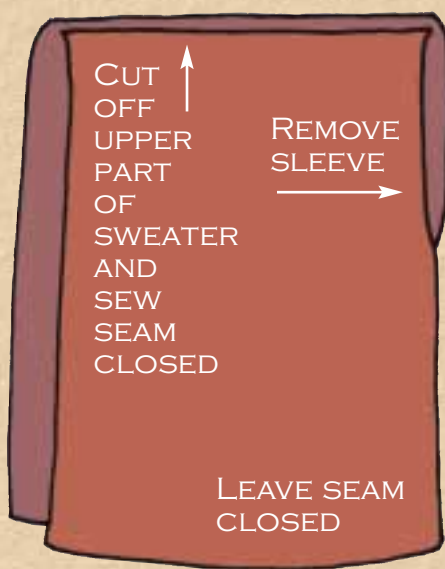


CONSTRUCTION

1. Remove one sleeve and open that side seam. If possible, take out the original stitching. If this is not possible, cut the seam open, trim it to create a straight edge and serge or zigzag the raw edges if needed. This edge will be the bottom of your poncho. (See diagram 1)

2. Remove the other sleeve, using the same method as above, but leave the side seam closed. This edge will be the top of your poncho. The armhole is now the neck opening and will be finished in step 4.

DIAGRAM 2



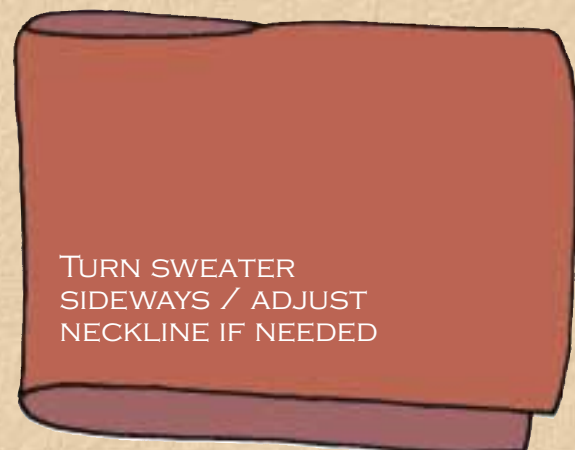
3. Under the old neck opening, cut a straight line from side to side. Sew right sides together, trimming the excess, then serge or zigzag the edges. This will be the side of your poncho. The opposite side is already finished; it was the bottom of the sweater! (See diagram 2)

4. Try on the sweater. Each garment is different – look in the mirror to decide the best way to finish the new neckline. Does the neckline need to be lengthened or shortened? Adjust seam as desired. Neckline can now be turned under or left raw-edged. (See diagram 3)

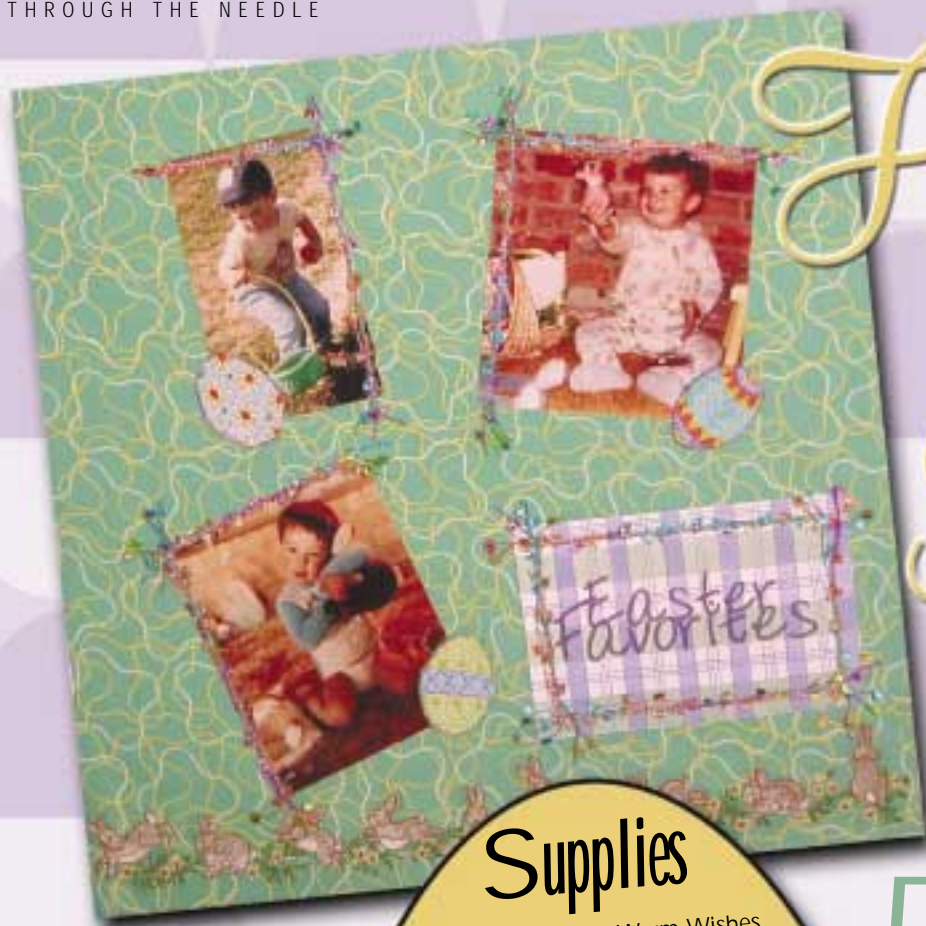
DIAGRAM 1



DIAGRAM 3



100% wool sweaters can be recycled into fashionable scarves to keep out the cold. After washing and drying the sweater, cut strips about 6-9" wide and piece them to be 60-72" long. Embellish the ends of the scarf using machine stitching, an embroidery design, or use the BERNINA® Needlepunch Attachment and 100% Merino Wool Fleece by Pure Wool to create flowers, leaves or vines...let your imagination work for you! "Fringe" the edges of the scarf by clipping every 1"-2" as desired.



BY MARLIS BENNETT

Supplies

- Studio BERNINA® Warm Wishes from Ingrid design collection
- OESD Polymesh stabilizer
- Isacord threads in desired colors
- Size 80 Organ Embroidery needles
- Polyester organza
- "Eyelash" decorative yarn by Designer Threads
- Stencil cutter or wood burning tool
- Embroidery system
(sample was stitched using the *artista* 200E)
- Large embroidery hoop
(sample was stitched using the *artista* Mega Hoop)
- Medium embroidery hoop
- Temporary spray adhesive
- 12" x 12" scrapbook paper
(sample uses a Michael Miller fabric page)
- 3 photos approximately 3" x 4" each
- Clear Appliqué Foot #23
- Monofilament thread



Hopping DOWN THE Bunny Trail

Preserve those Easter memories with this easy scrapbook page combining simple stitching and fun, embroidered Easter accents.

EMBROIDERY

Hoop Polymesh stabilizer; spray with temporary spray adhesive. Align lower edge of page in hoop.

Rescale Studio BERNINA® Warm Wishes from Ingrid motif #50 to 39mm x 300mm. *Note: The Mega Hoop must be used for this design. If using the large oval hoop, stitch design #15. Embroider on bottom of page lower edge 1/4" away from page edge, rehooping as necessary to stitch from edge to edge).* Embroider motif in desired colors.

Hoop medium hoop with polyester organza backed with Polymesh stabilizer. Combine three egg motifs on screen; embroider in colors as desired.

Remove hoop from machine. Use hot stencil cutter or wood burning tool to remove motif from stabilizer and polyester organza.

TITLE

Select font as desired (shown in sample: Donny Hand). Print Easter Favorites in desired color on decorative paper; trim to size.

PAGE COMPOSITION

Place pictures in desired location on page.

Attach Clear Appliqué Foot #23 to machine; thread needle with monofilament thread. Select zigzag stitch (Stitch width 2.5mm, stitch length 2.5mm). Couch three strands of Eyelash yarn around journaling and on two side of each photo.

Place egg motifs on page as shown and attach with a zigzag stitch and monofilament thread.

California POPPY BLOCK

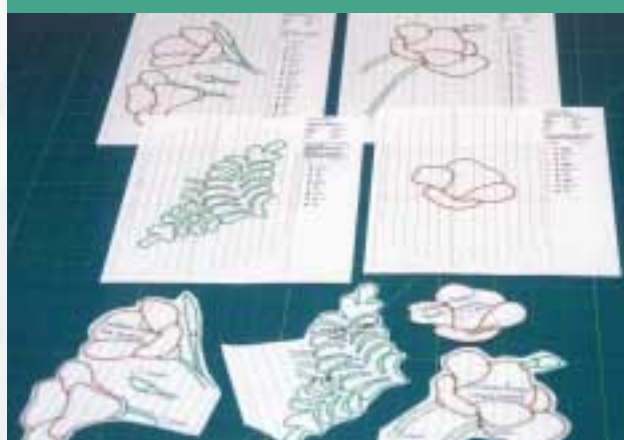
BY VIRGINIA KEY & JULIE HOGAN

The block featured in this article, the California Poppy, is one of 18 blocks in the "Wildflowers on the Santa Fe Trail" pattern originally created by the Northern New Mexico Quilters' Guild. The digitized pattern is now available as a 5 block or 18 block quilt through your local BERNINA® dealer.

We thank our local BERNINA® dealer, Ann Silva, and our many enthusiastic students who have enjoyed our Beyond the Hoop™ wildflower adventures.

PREPARATION FOR EMBROIDERING

STEP 1 & 2



1. Download the California Poppy design from www.berninausa.com. Each zipped file will contain either 3 or 4 **.art** design files and a **.jpg** picture file. Use the .jpeg photo of the California Poppy as a block building reference.
2. Print two copies of each design file. One copy will be trimmed and pinned for placement. The second copy contains stitch-out information. When printing each design, choose File>Print Preview. Choose the Options Tab and select Hoop and Actual Size.
3. The stitching order is contained in the file name. The first hooping is named CalifPoppy1, the second is CalifPoppy2, etc. On each printout, circle the Center

SUPPLIES

- BERNINA® embroidery software for downloading the design and printing two copies of each design file.
- Any **artista** 165E, 170E, 180E, 185E, 200E embroidery system. Designs will use either Mega Hoop or large hoops plus templates.
- 18" x 18" fabric sandwich consisting of top fabric, batting layer and lightweight backing. The entire fabric sandwich will be hooped and the appliqué will be quilted as it is sewed in place.
- Fabric for poppy appliqué. Batiks are perfect. Loosely woven or satin weave fabrics are not a good choice.
- Needle thread to match fabric. White bobbin thread.
- 202 or 505 temporary spray adhesive and an iron for pressing fabrics and blocks.

and Start points. Trim one copy around the design close to the printing lines, but do not trim the Center or Start points. Keep a portion of the horizontal and vertical grid lines visible and intact. These grid lines will be helpful when aligning the plastic hoop template on the fabric for stitching.

STEP 4



5. Determine placement of the California Poppy on the block. Center the pinned design on the block. Pin the printouts to the quilt sandwich. Pin the pieces of CalifPoppy2 (first hooping) in two places. Keeping the rest of the pinned design together, unpin them from the first hooping.

STEP 6



4. Using the picture of the California Poppy, "build your block" and pin together the trimmed printouts. Match the lower stems with the upper flowers. Use colored markers and highlight where hoopings join. Just as with hand-applique, all raw edges must be covered.

STEP 5



6. Hoop the fabric sandwich. Turn screw to loosen the outside hoop. Place the plastic template inside the inner hoop. Place the plastic template/inner hoop directly over the pattern pinned to the top of the fabric. Align Centers of template with pattern. Using the second printout as a reference, check to see if top of design is at the top of the hoop. It is not always necessary for the Centers to match, but it is very important that the vertical and horizontal lines are parallel and the design remains within the hoop's stitchable area.

Keep the template in place on the fabric while hooping the fabric. The material in the hoop should be smooth and flat, but do not distort or pull it too tight.

We use the "diaper fold" method when hooping. Fold outside edges to inside. Press down on top of inner hoop. Are the lines parallel? Is design in hoop? Is top of design at top of hoop? When design looks good, press lower edge of hoop. Tighten the hoop screw.

7. Place the hooped fabric onto your embroidery module. Do not remove pins from printout.

SEND THE FIRST DESIGN TO YOUR *artista* EMBROIDERY SYSTEM.

8a. *artista* 165E, 170E, 180E, 185E: Send designs to machine. Choose correct design. Touch Layout 1. Touch Show. Does the design match your printout? Touch Check. Touch Start. The needle should move to the Start Point and this should correspond to the Start Point on the pinned pattern piece. If not, use the arrow keys to match the needle position to the Start Point.

STEP 8b



9. Each appliqué object has been digitized with three colors. The machine will first stitch an outline directly onto your fabric. After this first outline stitch, place your appliqué fabric over the outlined area. Sometimes a very light spray of 202 or 505 is helpful to prevent any fabric movement. Next, sew the second outline stitch to secure the appliqué.

STEP 10



11. Trim the appliqué fabric close to the second outline stitch. Trim closely, but not so close as to cause the appliqué fabric to pull away. We recommend using a tall countertop as a

8b. *artista* 200E: Send designs to machine. The Mega Hoop folder requires only 3 hoopings. Choose the correct design. Does the design match your printout? Touch OK. Use the Move Motif button to move to the Start Point. Record the Move numbers in case you need to restart the hooping process.

STEP 9



10. Carefully remove the hoop from the machine, but **DO NOT REMOVE THE FABRIC FROM THE HOOP**. The block remains hooped until the first hooping is completely stitched.

STEP 11



BUILDING THE CALIFORNIA POPPY BLOCK



cutting surface. Do not trim while holding the hooped fabric on your lap, as the inner hoop may "pop out".

12. After trimming, replace the hoop on the module and stitch the third and final satin stitch, covering the raw edge of the appliqué. If there are "whiskers", remove them after removing stitched design from the hoop.
13. After removing the finished design from the hoop, give the block a light pressing.
14. Complete each of the remaining designs in the same manner to finish the block. Remember that as the block builds, the fabric may creep; keep pinning so that all the joints are covered.

*Have fun and think
of all the appliqué
projects you can
accomplish!*

BEYOND THE HOOP™ HINTS:

1. With this method of machine appliqué, the fabric is NEVER removed from the hoop until the design is complete.
2. When changing thread colors, lift the presser foot so that the tension guides are released; this helps prevent threads from "bird nesting".
3. When the hoop is removed from the machine, cut the long bobbin threads as well as any top connecting threads.
4. If a dark color (stem) is covered by a light color (flower petal), the dark color will create an unwanted shadow. To avoid this "stem shadow", use two layers of light-colored top fabrics.
5. This is an easy technique and a great way to use treasured fabric scraps.
6. If you make a mistake cover it with an extra leaf or flower.



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Giraffe by Mattis Bennett





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