



Through THE NEEDLE

BERNINA®

Issue 16

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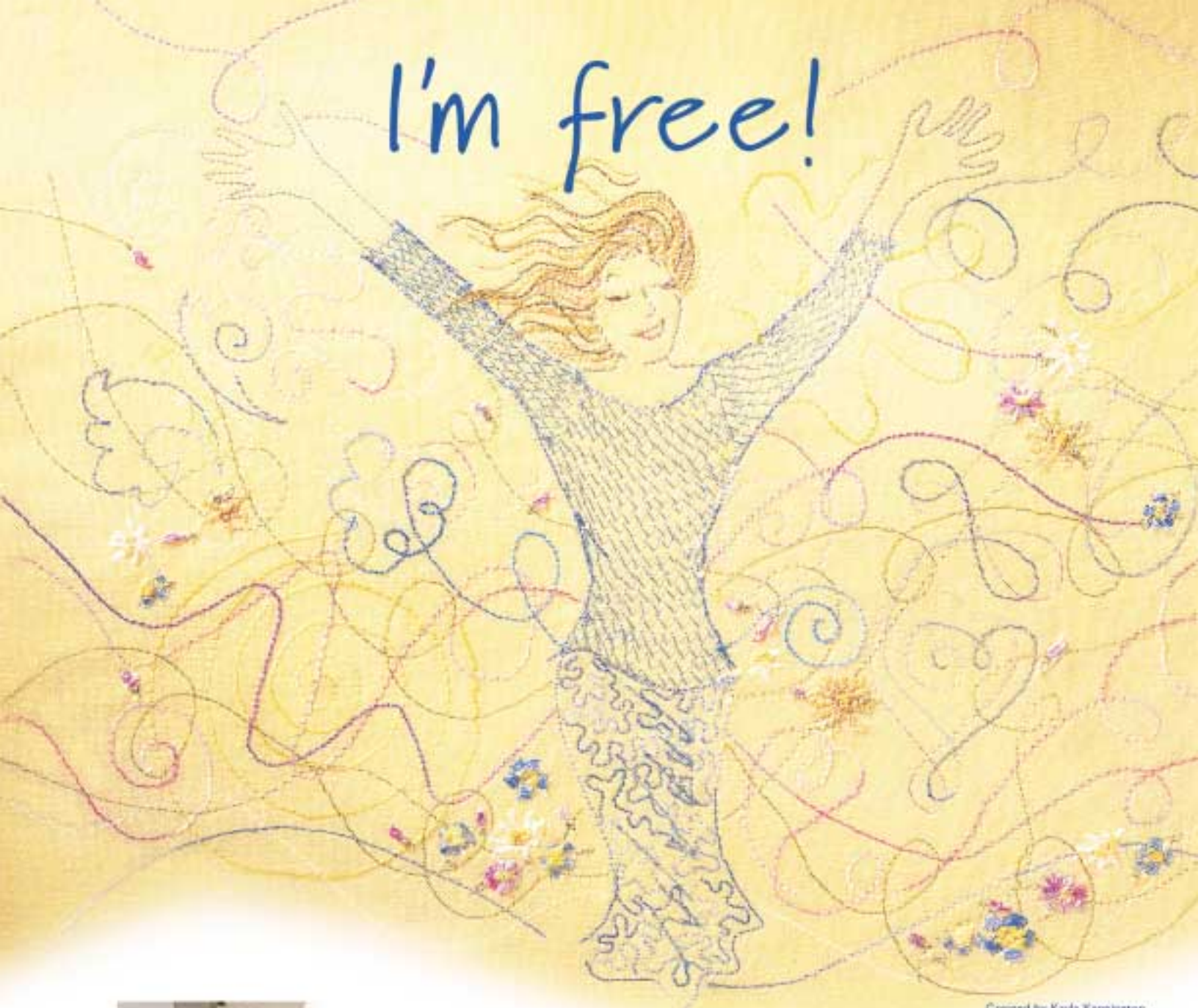


BERNINA
Fashion
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BERNINA® OF AMERICA
PRESENTS

Inspiration

I'm free!



Created by Kayla Kernington



Available in straight stitch and zigzag.

Only the Bernina Stitch Regulator frees you to focus on your free-motion design.

Experience the freedom for yourself! With the patented[®] Bernina Stitch Regulator (BSR), you'll learn free-motion in minutes. And you don't have to fuss with frames or platforms or foot pedals. With BSR, you simply move the fabric. The revolutionary BSR sensor takes care of everything else, giving you stitches that are gorgeously even and consistent. You're freed up to simply design, create and play. Try it today!

For information about BSR or to find out about the "I'm Free with BSR" contest, visit your Bernina Dealer or go to www.BerninaBSR.com

No one supports the creative sewer like a Bernina Dealer.

Nothing Sews Like A Bernina. Nothing.
BERNINA[®]

www.berninausa.com

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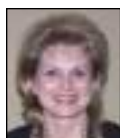
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Ellen has spent most of her life teaching, writing, or working with fabric. She teaches fiber art courses, covering embroidery techniques for quilters. She lives near the Indiana Dunes with five cats and a greyhound. Her book, *Thread Magic: The Enchanted World of Ellen Anne Eddy* was re-published this year by Quilting Arts. Information on her classes, fabrics, books, CDs, and threads is available on her web site at www.ellenanneeddy.com.



MARY SOLOMON

Mary started in the sewing business as a sewing machine arts teacher at a store in south St. Louis and has owned Cross Patches Quilt Shop in Collinsville, IL for more than 15 years. She loves to say, "BERNINA®s are for those who play as hard as they work."

SHEILA HAYNES RAUEN

An artist and designer, Sheila loves to work in a variety of mediums. Her fiber art allows experimentation with fabric, paint, stamps, beads, embroidery, and free-motion embroidery and quilting. She has been working with different arts and crafts manufacturers for several years, demonstrating a variety of techniques on television shows, such as the *Carol Duvall Show* and *Simply Quilts*. Sheila is the author of *Sassy Cats: Purr-fect Craft Projects* (Martingale & Company, 2000). She has also contributed to many magazines and the books *Creepy Crafty Halloween* (Martingale & Company, 2000) and *Hocus Pocus!* (Martingale & Company, 2003). She and her husband live in Knoxville, Tennessee. They have two wonderful daughters, Haverly and Julie. Their cats, Natty and Gabriel, love to pose for Sheila in her studio as well as all around the house.



LINDA HUHTA

Linda has been a BERNINA® Resource Educator for the past 5 years, teaching and working at dealer stores, fairs, and sewing shows. She has been sewing most of her life and garment sewing, crafting and embellishing are her favorite areas of sewing. Computers and the BERNINA® Embroidery Software program have brought new excitement to her sewing world.

PAULA SCAFFIDI

Paula Scaffidi, from North Carolina, writes about creativity in textiles. An artist, art coach and passionate explorer of freemotion, Paula is a pioneer in machine needle felting. A popular travelling teacher, Paula's workshops connect students to their personal goals. With twenty-five years experience as an art "coach," a B.A. in art education and a B.F.A. degree in two-dimensional design, Paula understands the delicate path of creativity. Her teaching style and friendly manner easily blend sure-footed steps for the technique-driven with the freedom to explore for the out-of-the-box adventurers. Visit www.fiberella.com to see innovative textile art, print a free project, view video clips of techniques, purchase supplies and learn more.



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SPECIAL THANKS TO RUTH MOYA OF QUILTS, INC. FOR HER INVALUABLE HELP ON THE FASHION SHOW SECTION.

from BERNINA®



GAYLE HILLERT

This edition of *Through The Needle* is truly special, not only because of the articles by our very talented contributors but also because it showcases the amazing talents of the BERNINA® Fashion Show designers. It is inspiring to see the imaginative techniques produced when the designers' creativity is brought to fruition with sewing, serging, software and/or embroidery. Enjoy the outstanding garment photographs in the special section and then, for more, log on to www.berninausa.com.

Reality TV has opened up a new world for television viewers, so don't miss the article on page 13 about designer Jay McCarroll, the winner of *Project Runway*, produced by the Bravo Network. This contest showcased the works of several up-and-coming designers and was nominated for an Emmy for Outstanding Reality-Competition Program. Jay's reality with his BERNINA® machines is truly impressive.

Those of us who are immersed in the world of sewing on a daily basis often forget how beginners might view the art and craft of sewing. The sheer number of items to coordinate – knobs, dials, stitches, threads, scissors, notions, needles, fabrics, stabilizers, patterns – can seem overwhelming. Yet, with a bit of perseverance and some help from patient and creative mentors, new sewers can develop the confidence and freedom to realize their creative potential.

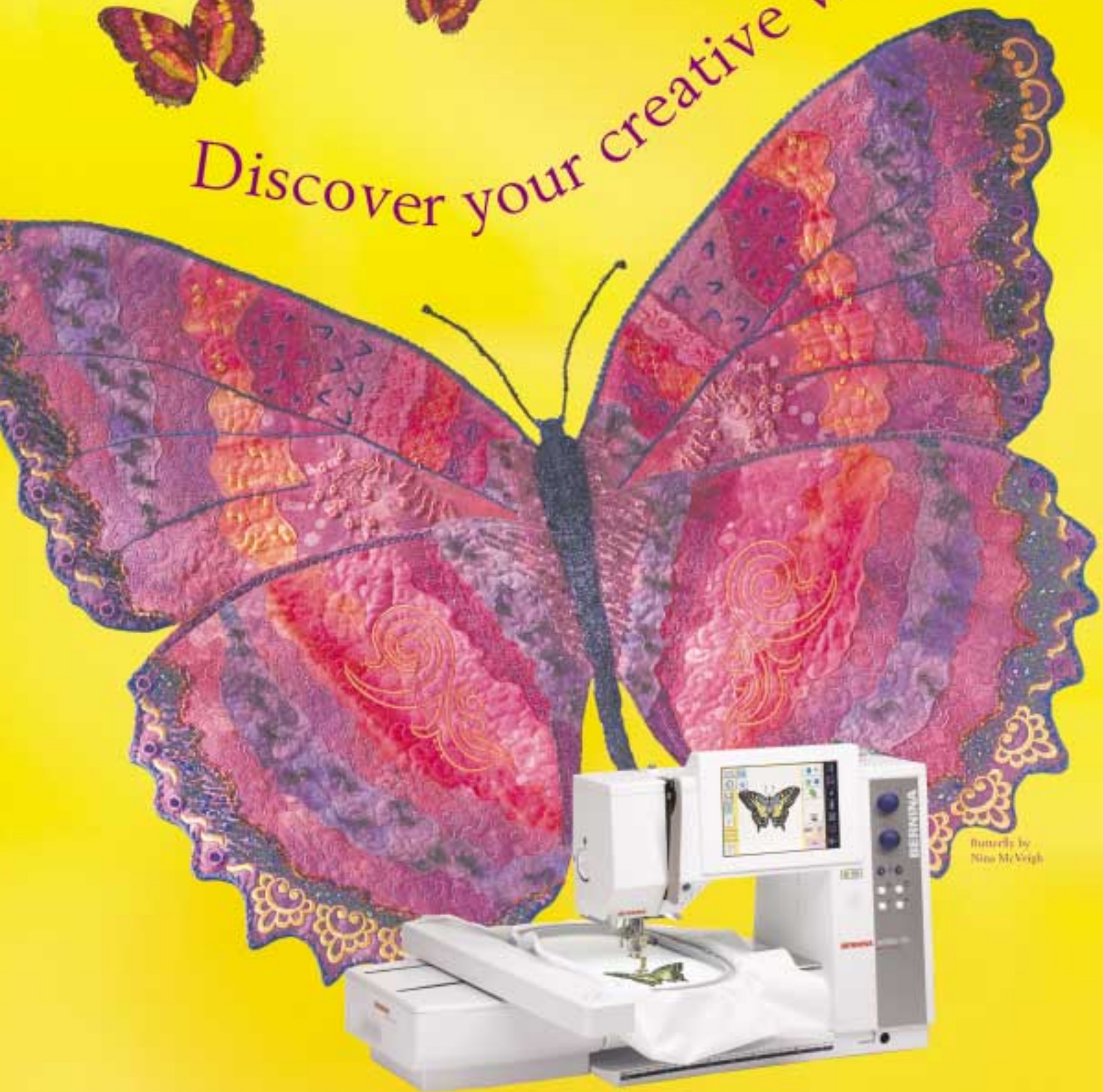
BERNINA® recently introduced the BSR (BERNINA® Stitch Regulator). It is exciting to have tools that make sewing techniques easier and increase the confidence of novice and veteran sewers alike. For example, lowering the feed dog and attempting free-motion stitching can be intimidating – or it can be a journey of freedom and discovery. The BERNINA® Stitch Regulator will encourage many to enter the liberating arena of free-motion stitching. This is an exciting prospect because free-motion stitching can add texture and dimension, not only to quilts, but to fashion sewing, home dec, and crafts. If you want to know more about the BERNINA® Stitch Regulator, go to www.BerninaBSR.com. See how it works, hear what others think of it, and be inspired to try it out yourself!

Please read about our "I'm Free with BSR" Challenge on pages 54-55. We are eager to see the many ways contestants will utilize the BERNINA® Stitch Regulator in their entries. Take your entry form for the "I'm Free with BSR" Challenge to your local BERNINA® dealer. Submissions will be accepted from October 1, 2005 to February 1, 2006 – start planning your entry today! The grand prize is a trip to the BERNINA® factory in Switzerland!

Whether your BERNINA® machine is equipped with the BERNINA® Stitch Regulator or not, we hope that the articles in this issue of *Through The Needle* such as "Reverse Roses", "Freeform Scarf", and "Creating a Textile Sketchbook" will inspire you to lower the feed dog, "doodle" a bit, and have fun embarking on a free-motion adventure.



Discover your creative wings.



Butterfly by
Diane McVeigh

Introducing the artista 630E, 640E & 730E.

There's a butterfly in all of us just waiting to be revealed. And the new artista sewing and embroidery systems can help you take flight like never before. Each one of these amazing machines offers innovative features that could very well transform your ideas into the bold, beautiful, expressive projects you've always imagined. Discover them today at your Bernina Dealer.

Master free-motion with the patented* Bernina Stitch Regulator. This revolutionary innovation regulates the length of straight and zig-zag stitches of all sizes. Now you can create consistent free-motion stitching with complete confidence.



Express endless possibilities with Total Stitch Control. One stitch becomes many with this exclusive Bernina feature. You can alter every stitch plus needle position for endless variety.

Create beautiful designs with Rescalable Embroidery. Bernina gives you beautiful embroidery by recalculating the number of stitches needed when enlarging or reducing embroidery.



Editor Lite Embroidery software included with your artista purchase!
Visit www.berninausa.com and register to receive a free instructional CD.



No one supports the creative sewer like a Bernina Dealer.

Nothing Sews Like A Bernina. Nothing.
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*US Patent 6,803,446. Standard on 730E.

Garments shown made by Marlis Bennett, Debbi Lashbrook, and Kaysie Oldani.

The Fashion, Sewer's SOLUTION

In past generations most women sewed as a way to economically make clothing for themselves and their families. Today, we sew for fun – our stitching encompasses crafts, embroidery, quilting and more – but many of us still love to sew garments. Perfect fit, custom color, and unique embellishments are all possible when you create your own clothing using quality tools, supplies, and equipment.

Fashion sewers everywhere have favorite features, functions, and accessories that not only make sewing garments easier but also make the results truly professional – here are a few of the most popular:

EASY TO USE

Simple stitch selection by push button or touch screen and easy-to-change settings let you spend your time sewing rather than adjusting your machine. And, almost every BERNINA® sewing machine offers Altered Stitch Memory – as you move from stitch to stitch to stitch, the machine remembers the changes you make to your stitch settings until the power is turned off or you press the CLR button. No more remembering and resetting every time you reselect a stitch! Once you make the perfect blind hem settings for your fabric or adjust an overcast stitch for seam finishes, they will be there every time you select them during that sewing session.

PRECISION STITCHING

From sturdy seams to beautiful topstitching, the quality of the stitching is vital to the success of any garment. The precision stitching of BERNINA® machines has no rival! No coasting when the foot pedal is released – the stitching ends exactly where you want! The exclusive electronic foot control lets you sew one stitch at a time – even by half-stitch – for perfect control with techniques that require precise stitch placement such as collar points and welt pockets. Consistent needle and bobbin tension lets you start sewing immediately – with all types of stitches, and all kinds of fabric – without “fiddling around”.

FREE HAND SYSTEM

Lift the presser foot and lower the feed dog with the knee-activated lifter.

Works as a “third hand” to give you increased control of the fabric under the needle; keep your hands on your project while positioning it under the presser foot. Great for pivoting at corners and especially useful for topstitching collars and lapels. Lowered feed dog prevents snagging of fine fabrics. Speeds sewing time by 20% so you can create an entire wardrobe in less time.

HEAVY DUTY MOTOR

Powerful needle penetration for stitching jackets and coats with no hesitation or false starts. No need to avoid thick fabrics or heavy trims.


PRESSER FOOT PRESSURE DIAL

Offers the option of adjusting the pressure of the presser foot so that all types of fabrics – from silky sheers to heavy wools, as well as seams and uneven layers – will feed smoothly and evenly.

LARGE SELECTION OF PRESSER FEET

BERNINA® has a wide range of specialty feet designed to make techniques such as gathering and hemming faster and easier. From pleating to piping, you'll find favorites that make garment sewing more efficient and produce professional results.





Blindstitch Foot #5 – Excellent for blind hems, but has other uses such as tacking down long, straight facings (as in the front of an unlined jacket or coat), attaching patch pockets “invisibly”, and hand-look appliqué.

Edgestitch Foot #10/10C – Edgestitching, topstitching, and understitching are so easy with this foot! Narrow hems, even on formalwear, are easy to stitch, as are French seams on sheer and lightweight fabrics.

Straight Stitch Foot #13 – Excellent for seaming, the small needle opening focuses the point of the needle; use with the straight stitch throat plate and a Sharp needle for a perfect straight stitch. Jeans Foot #8 works well for heavy bridal silks and satins.

Zipper Foot #4, Zipper Foot with Guide #14, and Invisible Zipper Foot #35 – No matter what type of zipper – centered, lapped, invisible, or trouser – BERNINA® has a presser foot that makes it easier to insert with professional results.

Button Sew-On Foot #18 – The adjustable “pin” of Foot #18 lets you determine the thread shank length when attaching buttons – especially useful when stitching heavy coats and jackets so buttons won't be too snug. Remove the “pin” to attach buttons firmly with no thread

shank at all – great for adding decorative buttons as embellishments and for tacking layers fabric together.

Walking Foot #50 – No need to avoid slippery or hard-to-handle fabrics, as this foot holds the fabric layers together as they move under the needle. Great for matching stripes or plaids with no slippage.

Bias Binder Attachment #84 with Binder Foot #94 – Bind edges in just one step! Speed construction time by eliminating facings and binding neck edges, armholes and hems, especially on lightweight garments. Also excellent for Hong Kong seam finishes.

BERNINA® Stitch Regulator (BSR) – Free-motion embellishment is easier than ever with the BSR, enabling even the novice sewer to simply and concisely add free-form decorative elements to fabrics and surfaces. Also for quilting and/or stitching layers of material together.

VARIETY OF PRACTICAL AND DECORATIVE STITCHES

Straight Stitches – Great for seaming all kinds of fabrics, a variety of straight stitches are available, each with a specific purpose. A basting stitch for temporarily holding fabrics together is easy to remove because of its long length; a triple straight stitch is perfect for reinforced seams and well-defined topstitching. Some models have a Long Stitch function or stitch for increasing stitch length.

Buttonholes – BERNINA® has a buttonhole for every application: an heirloom buttonhole, perfect for lightweight linen shirts; a flexible stretch buttonhole for jersey, fleece, and other knits; round buttonholes for an attractive alternative on flannel, denim, and corduroy; and keyhole but-

tonholes for bulky coats and jackets. There's even a straight stitch buttonhole for leather and fleece; use with Buttonhole Foot #3/3C for the first step of a welt pocket. Use the On-screen Button Measuring System for perfectly sized buttonholes every time.

Bartacks – For stress points such as pockets, belt loops, and ends of fly zipper openings. There are several reinforcing stitch options, including two fly stitches (hand-look alternatives that look like cross-hatched arrow points) and two bartack styles.

Blindstitch – When used in conjunction with the Blindstitch Foot #5, this hem is pucker-free and almost invisible! Can be used on all fabric weights, from sheers to coatings.

ADJUSTABLE NEEDLE POSITIONS

The ability to adjust the needle position with any stitch is a BERNINA® exclusive and gives you maximum versatility for your fashion sewing; especially useful when edgestitching, hemming, inserting zippers, and stitching narrow tucks.

NEEDLE STOP UP/DOWN

“Tell” your machine to stop with the needle up or down by engaging the function and/or using the foot control, and it does! Have complete control over the needle movement and work with one or even a half stitch at a time without removing your hands from the fabric, so both hands free to maneuver the fabric.

FREEARM OPTIONS

The sturdy freearm is nice and narrow for sewing circular items such as cuffs and pant legs. The slide-on tray not only provides a larger working surface, it becomes a large freearm for easy access of waistbands, narrow skirt hems, patch pockets, and other hard-to-access areas.

BEAUTIFUL EMBROIDERY

Besides stitched accents, embroidery offers “dressed up” practical applications, such as using the Mega Hoop to embroider a hemline with minimal hoopings. For something really special and extremely easy – program buttonholes in the BERNINA® Embroidery Software and let the module stitch them!

LIFETIME INVESTMENT

Garment making is a pastime you can enjoy all your life, so your BERNINA® investment will be appreciated for years to come. Known for their superior quality, long, useful lives, and excellent resale value, BERNINA® machines are the workhorses in clothing studios around the world.



Sewing Machine Sketching... Creating A Textile Sketchbook

BY PAULA SCAFFIDI



The most important creative connection you have is to your own
Here's how I extend an invitation to mine, make use of what comes
my creative path by setting my eyes on where I would like to go.

personal muse.
my way, and shape

Ideas do seem to appear at random, so keeping doodles and sketchbooks helps me visualize my direction and discover how to fit ideas together. It also increases the number of ideas that actually come my way. At the end of the day, the minutes invested here and there are what ultimately lead to my most satisfying completed projects.

Doodles and sketches are meant to happen fast. There's a marvelous benefit to working quickly – you can bypass logic and tap into an unconscious stream of new ideas. It's true! The trick is to jot down ideas in fabric without judging or imposing restrictions on your thought process. A timer helps. Anything goes. Dip your toe in the water with quick doodles or swatch experiments. Test new materials, threads, techniques, needles and machine settings. Let your fingers help you invent textures. Compose pages for your sketchbook *just for fun*. I love the pure freedom and joy of creating these pages. Always remember that these pages are just for you. Let your spirit come out and dance. There's no right or wrong here – *it's playtime and it's wide open*.

Editor's Note: Paula's sketchbook shown here focuses on free-motion stitching and felting techniques. This idea could also be applied to almost any technique, such as decorative stitching, couching, quilting, etc. Use it to generate, perpetuate, and save ideas for all types of embellishment techniques!

BEGIN WITH A DOODLE-DEX... FRAGMENTS AND EXPERIMENTS

Try out ideas with simple experiments, using only a few minutes of time and scraps from your workspace. It's much more fun than putting scraps away, and really you're just cleaning up! Saves room in your drawers too. Think of this brief activity as the luxury of a red light, a minute out to experiment spontaneously with what's at hand. I also have an entire laundry basket filled with bags of wonderful materials; small pieces to dip my hands into whenever the impulse strikes. Follow an impulse, create a fragment of a thought, and conduct an experiment to answer a what-would-happen-if question. Create quickly in fabric and toss the results into a box or special basket. See? Now that fleeting thought can't slip away. No matter how haphazard a dash-of-a-cloth-thought, it will be there for you when you are ready to see the next step.

I call these Scaffidi Graffiti – you can come up with your own name – just make sure you stitch them, save them, and document them so you always have a “journal” of your ideas.

I recommend attaching these fragments and experiments to card stock, keeping an easy-to-access visual file. Jot a few notes alongside them if you need to remember how you made them. Even write questions there...what-would-happen-if the next time..., etc.

Exploring ideas in-the-cloth puts you *in textiles*. My doodles are now in two places. I started by stapling fragments to 5" x 8" blank index cards, jotting a few words and keeping them in a file box near my machine. My larger fragments outgrew that size and are attached to lovely acid-free 8½" x 11" cardstock. They are easily viewed in a nice, open, flat-bottomed basket. I call it my Doodle-Dex. I love looking at them precisely because I don't know what they are yet. They are the seeds to my sketchbook, a curiosity to behold. What will they become?

MAKING A TEXTILE SKETCHBOOK

In general, loose sketchbook pages take longer to create than the fragments in my Doodle-Dex, but I still limit the time I spend on them. I want to keep them experimental, fresh, fun; but with the added goal to complete a page. I aim for a sense of feeling finished in terms of balance, color use, and having a

moment of satisfaction with the end result. It doesn't always work, but I aim there. I also aim for nice craftsmanship, and though these sketches are more about exploring design ideas, they help me to practice my skills.

The size page you select plays a partial role in how much time you'll spend on each sketch. Setting a timer is a great way to get things going and keep them moving along. Try to finish a page within ten minutes, within twenty minutes, within thirty. Work your way up. Be direct. If you catch yourself starting to fuss with picky details or reworking areas repeatedly, you're done. Set it aside and start a new page.

Here's how to begin your own Textile Sketchbook. It helps to have a Doodle-Dex going for a while first because it will get you warmed up.

GET READY...

Prepare a stack of blank fabric pages and an assortment of scraps and threads to dip your hands into. I cut my base materials 19" x 15". This includes base fabrics, battings and some stabilizers. Baste some quilt sandwiches for when an impulse to play with free-motion strikes. You can opt later to cut any of these prepared fabrics in half, or into quarters when you wish to work on a smaller scale. Gather up a basket, drawer

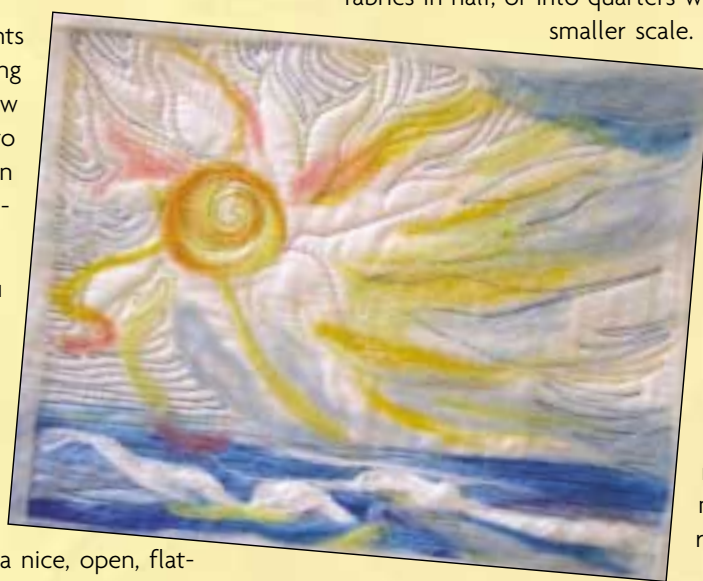
or tote filled with scraps and assorted embellishment materials. Include favorite goodies; don't punish yourself with a collection of lackluster old materials you feel obliged to use up. Keep your treasure trove handy, right next to your machine. Do you have a variety of scissors, threads, needles, roving, machine accessories, maybe a small mat and rotary cutter at hand? OK...

GET SET...

Select a page size. Some days I prefer to work smaller, especially for initial color studies, when I'm trying to simplify an idea or when I only have very few minutes. For practicing freemotion designs and skills, trying out a larger version of an idea, or whenever the mood strikes and time will allow, I'll choose the largest size.

GO!

At first, try setting a timer for only ten minutes. Can you finish a page? Try again. Gradually increase the time as you get



into the flow of things. I try to yield to the clock at thirty minutes on a page because I want these to be free sketches...not turn into projects (though sometimes I cannot resist). No tightening up here! Keep it loose. And if one day a sketch does begin to turn into a project, try to keep your fresh, initial spirit of adventure alive the whole way through. Whatever it is you choose to do, keep it simple. Select something from your Doodle-Dex; repeat it in various ways. Where does that thought lead you? Begin a new page there. Dip your hand in materials and half close your eyes; pull some out and play with the cards dealt. Play with stripes and variations of stripes. Put together similar shapes in different sizes. Take the same shape and keep varying it slightly. Go outside and really look at clouds. How can you express them in the cloth? If you're vaguely conjuring an idea for a future project, try out a "vignette" – a small, simplified version of your idea. Put together two or three colors you would ordinarily never use together; what can you add to it? Play with value schemes...dark and moody, light and airy, or highly contrasting and dramatic. What do birds really look like? What materials might be good to describe them? How can you balance a large and small shape on a page? Use two techniques together on a page; do they play nicely together? Try another combo. What do your materials seem to want to do? Start there.



WHAT'S AN AARTVARK?

Sometimes when I try an experiment with a particular purpose in mind, I produce what I call an Aartvark. It may be interesting...but has no relevance to what I was trying to accomplish. These often emerge, bringing with them no clues as to what they might be. Initially you may have the impulse to classify something as a "mistake." Forget what you were trying to do – it's just an Aartvark. Could be valuable...you'll have to wait and see. Though a few of my experiments become so mangled that they hit the trash, I generally keep them around a while. I treasure the ones that repeatedly catch my eye, especially when I don't know why I like them so much.

I try to stay about a half inch away from the raw edges of my page unless I don't mind losing a bit of imagery when I trim down to final size. Some edge finishes are easier to apply before trimming. Sometimes I wait to trim and put the edge finishes on until I know which pages will end up in which sketchbooks.

SORTING YOUR SKETCHBOOK PAGES

Something amazing begins to happen as you sift through all the pages you've created. Themes emerge. I usually don't know what my themes will be ahead of time. I create and then begin to notice how large the various stacks of sorted experiments are. Sort yours however you like. You might have categories – pages that are all about color, pages that have water in them, pages that have a calm feeling, etc. Make up whatever seems to fit what you've made. Group and assemble your pages based on what you see. I am often surprised at how naturally themes emerge when I work this way. Forcing preplanned themes has never worked as well for me.

WHEN IS IT DONE?

Only you know when a page or a sketchbook is "done." When I have a collection of pages that seem to go well together, I trim them all to the same size and finish the edges, often in a similar manner. Using the same edge finish, even if you vary the color or width a bit, can bring a cohesive look to your sketchbook. Or use the same color with lots of different edges. To bind the pages together, consider using buttonholes and laces, grommets, loops, large beads or anything else you imagine. I simply hand sewed my first big sketchbook using an embroidery needle with strong thread and a fun embellishment yarn. I first measured regular intervals, marked them, and used a tailor's awl to spread the threads of the woven fabrics. I twirled the awl, enlarging openings to accommodate my thread, needle and embellishment yarn. I also added some uneven tassel-like trims to give it a happy ragged look. Aim for a finished look that makes you happy.

SIMPLE ASSEMBLY AND YOU'RE DONE!

Quick ties at the corners (see photo on page 8) utilize serger tails and make extra fun by adding bits of color and texture to each page. I clean up lots of little scraps from around the

studio in the process. A large embroidery needle and pearl cotton will work too. Or choose unusual materials that seem to go with the theme of your book. Linen thread, twigs and shells came to mind as I worked on this one.

As you prepare to assemble your sketchbook, check out different page sequences. Should your book unfold like an accordion? Would you prefer single or double pages? As I began to arrange my pages, I noticed that I had distinctly favorite sides. This led me to the decision to tie pages together in pairs. Least favorite sides were placed face-to-face and fastened at all four corners (see photo on page 8). Since there were an odd number of pages, I selected one that had strength to both sides to be the back cover. So shuffle your pages around, and don't be afraid to set pages aside to improve the sequence. You might even go back and create an extra couple of pages to develop your emerging theme. However you do it, make it yours and have fun!

PERSONAL EXPRESSION

By keeping Textile Sketchbooks and a Doodle-Dex going, you are laying the groundwork for increased personal expression in all that you sew. As you discover your own themes, favorite approaches and techniques, you'll naturally begin to work in a series. The investment in terms of time and material is small, the return immeasurable.

It's a great deal



of fun and you'll be more likely to initiate projects that make you happy in the process of making them, and therefore in the end as well. As an added perk, your machine will love you for pursuing personal expression while exploring its vast capabilities.

EASY EDGE FINISHES

Try one or more of these easy edge finishes to complete each page.

- Trim your page to the size desired. Serge the edges, exploring different threads.
- Serge the edges as above and then machine needle felt a bias strip of silk to encase the serged edge in a felted, smashed silk kind of binding. The serging beneath the silk will hold the edges securely. It's elegant and modern.

- Machine needle felt using the **BERNINA®** Needle Punch Accessory Set: Mark your finished size with a water-soluble marker. Place a strip of roving wide enough to hide the marked line and extend over the edge slightly. Machine needle felt; turn over. Place more roving where the roving is coming through to the surface and repeat. Trim to size with a rotary cutter and ruler. This works great, is fun, fast and prevents fraying of the edges. You could wave cut this felted edge if you wanted to.



Roving Applied to Serged Edge

- Trim your page to size and zigzag or use one of your decorative over-cast stitches to prevent fraying.



Needle Felted Wave Cut Edge

- Stitch around the page twice with small stitches and trim the excess an even width, intentionally irregular or wave-cut the edges.
- Trim your page to a specific size first. Zigzag a quarter inch or more inside the outer edge, then seam bias strips to both the top and bottom edges, right sides together, raw edges even, one strip on the front and one on the back. Flip the strips outward; the inner edge is smooth and finished, and the strips create a "frame" around the page. Stitch the bias strips together outside the zigzag edge of your page, encasing the zigzag edge. Then fray the bias strips.



Stitch, Flip, Fringe



Selection of Edge Finishes

Scaffidi Graffiti

Here are some examples of what a few minutes of play can bring. These pieces end up in my Doodle-Dex for later inspiration and expansion.

"If I knew what it was going to look like before I started, I wouldn't have to make it."

- Paula Scaffidi



Random Doodle

Combining the softness of felting in with the distinct lines of patchwork and stitching is visually appealing to me. Using a polyester batting holds the felted roving in place. The twirled strip is a trimming left behind from a sketchbook page.



Where to?

A very mini landscape... 1 7/8" x 2 3/4". Batting, Roving and tiny scraps of wool. Makes me want to create a miniature textile sketchbook!



Base Material: Charming Creations Wool (a wool nylon blend) from RJR

Toppings: Hand dyed rayon embroidery floss from Valdani, needle felted into the base. YLI silk ribbon run through the Bernina black latch bobbin, applied in a free-motion zigzag using the #29 foot. I really like the visibility of this foot.

Next Time: Maybe use black thread with the silver ribbon, purple thread with the taupe and light gray thread on the black. Loosen the top tension so the dots of thread will really show. (If it looks like a mistake...do more of it even bigger and act like you meant to do that!)



Ragged Elegance...what kind of edges will work with felt?

Boundaries...where to break them, when to maintain them?

A path in and a path out for the eye...how to achieve this?

Swirls of Color

Stacked layers of roving in multiple colors; rolled in "jelly roll" fashion. Sliced pieces of the rolled roving, letting them fall on the wool base. Felted into place, creating swirls.

Bravo... for Jay

BY SUSAN BECK

Irreverent, fun, and energetic, Jay McCarroll entertained and engaged us on the Bravo network's *Project Runway*, one of the more interesting reality TV shows last season. *Project Runway* featured twelve "up and coming" fashion designers who faced a different fashion challenge each episode and were judged on the results. From outfits created with super-market "fabrics" to gowns for the Grammy Awards, the challenges were meant to do just that – challenge the designers and put their skills to the test in a variety of situations. As designers were eliminated – one by one – each week, the style and talent of the remaining contestants became more and more apparent. Jay's quirky and sometimes edgy style held true until the very end, when he was declared the Fashion Week Winner in episode 11. As for the experience, Jay says, "I got tons of exposure. I get recognized all the time and people are emailing me about my designs".

From the small town of Lehman, Pennsylvania, Jay feels that his development as a designer was heavily influenced by his family. He and his sisters were in the high school marching band and his mother was in charge of the uniforms and flags for the color guards. Working with her exposed Jay to putting patterns together, selecting color combinations, and working with a range of fabrics from wool to lamé. His mother also did all types of hand-work, such as cross-stitch and crochet, and his sisters became quilters. Even his father got into the act. As a bricklayer, he put "patches" together, combining designs and creating patterns, inspiring Jay to once use those same skills to construct a dress with 600 pieces.

After graduating from the Philadelphia College of Textiles and Science (now Philadelphia University), Jay attended the London College of Fashion, living and working in Europe for a time. He had his mother ship his BERNINA® machine to Europe where he made and sold his own designs at Camden Market, an outdoor market for upscale designer goods. After returning to the states, he heard about *Project Runway* and says, "I took my portfolio to an audition. Once I was selected, I went to New York. We started filming and didn't stop for three weeks. I designed ten challenges in those three weeks and everything for my collection was made with my BERNINA®." When asked why he likes BERNINA® machines, Jay said, "Because...they purr...they're nice and smooth with a reliable feel, like a good European sports car. Each time you have them serviced, they feel like brand new machines again".

Jay draws his inspiration from "anything and everything – the time of day, a city, a country; music is huge, people, and of course, nature." His latest project was designing a gown for Heidi Klum to wear to the Emmy Awards. This challenge was made even more interesting by the fact that Heidi had recently had a baby and "Her body was changing daily," according to Jay.

An independent thinker, Jay's goal in fashion was and is to "work for himself." He will be showing his own clothing line at New York Fashion Week in February 2006, with the intent of mass-marketing his designs through upscale department stores later in the year.

To sign up for Jay's e-mail list, go to www.jaymccarroll.com or e-mail him at jay@jaymccarroll.com



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Scuba Dubu Mew

Wall Hanging

BY SHEILA HAYNES RAUEN

Finished size: approximately 36" x 23½"

I love to embellish my art quilts using a variety of techniques. This is a fun project to help you stretch your imagination and make it your very own. It includes fusible appliqué, decorative stitches, free-motion embroidery, free-motion quilting, and fabric painting. The fabric painting was done after all of the sewing was completed. On some projects the painting is done before the stitching. It's a matter of choice.

SUPPLIES

- Open Embroidery Foot #20/20C
- Reverse Pattern Foot #1/1C
- Embroidery or Topstitch Needles
- Pattern: found in *A Year of Cats...With Hats* (Martingale & Co. Publishing)
- Fabric: Consult pattern for suggestions and amounts
- Steam-a-Seam2 fusible web
- OESD Tear-Away stabilizer
- HRFive temporary spray adhesive
- Warm & Natural® low-loft cotton batting
- Isacord embroidery thread in desired colors
- Lightweight bobbin thread
- All-purpose thread for construction and binding
- Jacquard's Lumiere Paints: Sparkling White, Turquoise, Brass, Halo Pink Gold
- Jaquard Textile Paint in Black
- Brushes: Soft #3 round and ½" flat
- Buttons: Wooden fish buttons (painted with Lumiere Paints to coordinate with the fabric)

Note: All seam allowances are ¼".

CREATING THE BACKGROUND

Prepare the background fabrics: Cut sky fabric 31" x 6"; cut water 31" x 14".

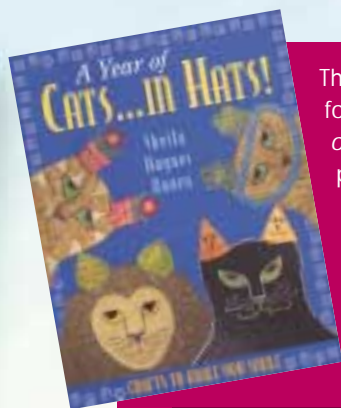
Draw wave shapes onto one side of the Steam-a-Seam2 strip, 31" x 1". Remove the opposite side of the paper backing and place the prepared strip along the upper edge of the water fabric. Hand-press the fusible strip into place; cut the wave shapes along the drawn line on the fusible strip.

Remove the paper backing and hand-press the turquoise fabric into position, overlapping the sky fabric. Fuse in place according to the manufacturer's instructions.



Overlap wave edge and fuse to sky fabric





The pattern for this project is found in my book, *A Year of Cats...With Hats* on pages 68-69 for a painted floorcloth (pages 66-67), a companion project to the August block of the month (pages 63-65).



FUSIBLE APPLIQUÉ

Photocopy the pattern pieces from the book (see above), following the enlargement directions. For fusible appliqué, trace patterns in reverse (mirror imaged) on one side of the Steam-a-Seam2. Trim around shapes, leaving about $\frac{1}{4}$ " on all edges.

Remove the paper from the opposite side and hand press the shapes to the wrong side of the appliqué fabrics.

Cut the shapes out along the drawn lines, leaving the paper backing in place until ready to apply to the background fabrics.

Remove the paper backing and fuse all pieces into place working from the background to the foreground, using the photo as a guide.

Place stabilizer under areas to be appliquéd; use HRFive temporary spray adhesive to hold in place.

Using a blanket stitch or a satin stitch, appliquéd the waves first.

Continue stitching around the other shapes in the desired colors of thread. When all appliqué stitching is complete, remove stabilizer and trim the piece to $30\frac{1}{2}$ " x 18".



BORDERS AND BINDING

Cut out yellow fabric for border pieces: two, $23\frac{1}{2}$ " x $3\frac{1}{4}$ " and two, $30\frac{1}{2}$ " x $3\frac{1}{4}$ ". Sew the longer borders to the top and bottom of the quilt. Press to the right side before applying other borders. Sew side borders and press to the outside. *Note: Borders may be cut longer and trimmed to size after being stitched.*

Cut fabric for backing and batting, 37" x 25" each. Layer under the quilt top with batting in the middle. Use temporary spray adhesive to hold the layers together.

Experiment with free-motion quilting and decorative stitches to embellish and quilt the wall hanging. A variety of threads, including metallic, were used in the sample shown.

Continue decorative and free-motion stitching as desired on the borders. After stitching is complete, square up and trim the piece evenly.

Using your favorite method, prepare binding and sew to the quilt to finish the edges.

FABRIC PAINTING

When painting on fabric, experiment first on scraps of similar colors of fabric to determine the consistency of the paint and the amount of dilution with water or colorless extender that may be necessary for your needs. Follow manufacturer's directions for use and heat settings.

Using a black textile pen, paint the eyes of the fish and the area in the cat's eyes.

Jacquard's Lumiere Sparkling White paint was used with the round brush in the background areas following the curves and swirls of the water.

Paint binding pattern using Sparkling White with a flat brush.

Paint the fish in the water and on the cat's ears. Use the same colors to paint the wooden fish buttons, two facing right and two facing left. Heat set paints on the fabric as directed by the manufacturer.

Sew a sleeve to the back for hanging, if desired.



Additional samples of Sheila Haynes Rauen's work:
"Cat with Tulip" and "Paw Prince"

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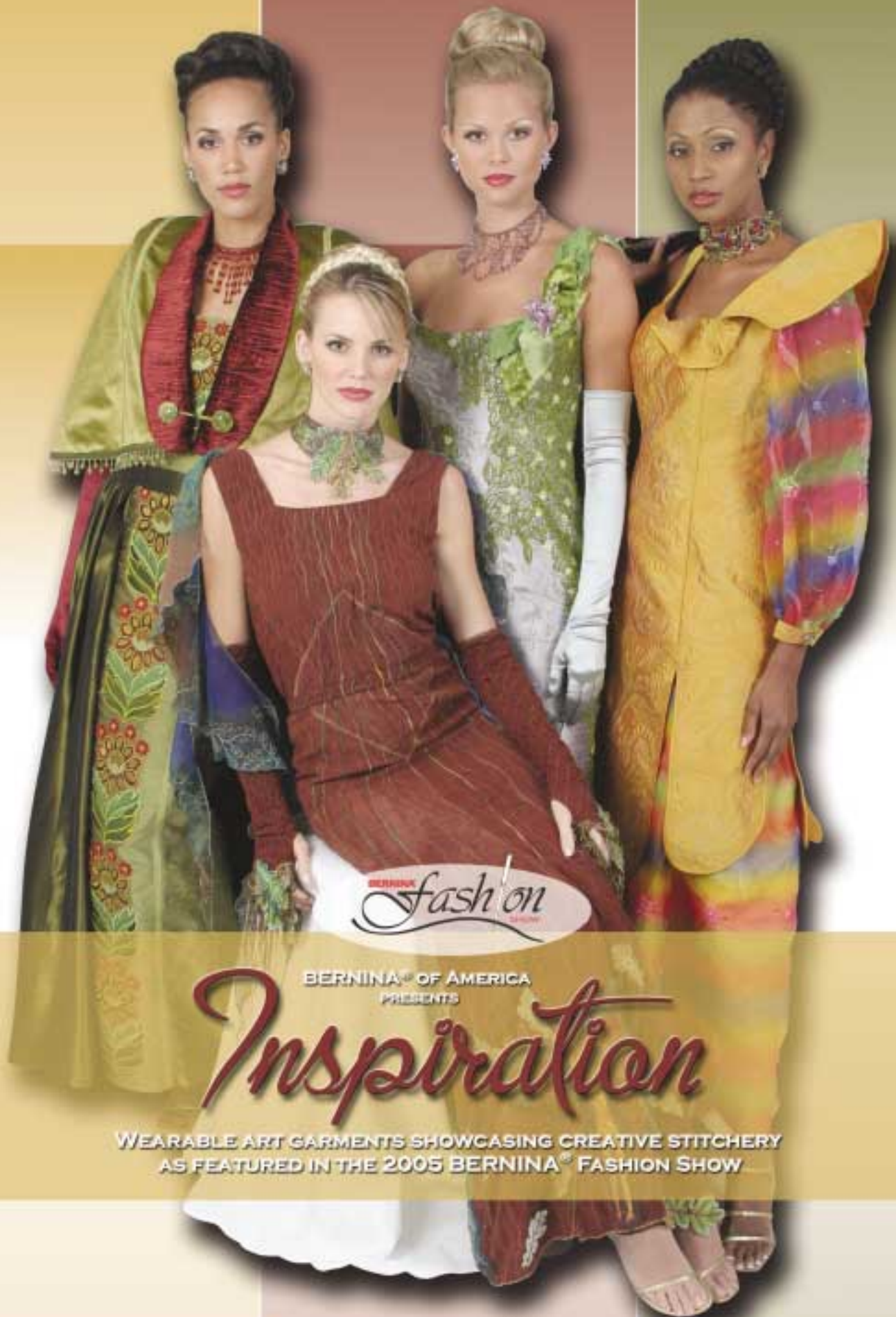
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FOR INFORMATION

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The Garden (detail), by Pats Hunter English. From the special exhibit "American Quiltmaking: The Joy of Quilting." Presented by International Quilt Festival. Photo courtesy of Pineda.



Dear Sewing Enthusiasts,

What could be more inspiring than the fabulous creations featured in the 2005 Bernina Fashion Show – appropriately entitled *Inspiration*? This year's forty-seven designers take inspiration from a myriad of sources, shaping and molding fabric and fiber into unbelievable pieces of art that, in turn, inspire other sewers to push their own limits of creativity and design.

From dramatic color schemes and whimsical styles to beautiful fabrics and original stitching methods, the effort and experimentation that went into the creation of these garments is inspiring in itself. Textile techniques such as quilting, thread painting, machine embroidery, specialty dyeing, beading, appliqué, binding, piping, and patchwork are employed in unique and unusual ways that are sure to stimulate the creativity of the audience when *Inspiration* premieres at International Quilt Market in Houston this fall.

With this issue of *Through The Needle*, Bernina of America offers an overview of the 2005 Bernina Fashion Show – *Inspiration* to all of our readers. And to the designers featured on its pages, we offer our thanks and gratitude for motivating stitchers of all levels – from beginners to professionals – to reach new heights of originality, imagination, and design.

Martin Favre
President
Bernina of America, Inc.

P.S. For additional photos and information about the garments and designers in the 2005 Bernina Fashion Show, log on to www.berninausa.com.



Dear Friends,

Let me take this opportunity to introduce you to the 2005 Bernina Fashion Show – *Inspiration*. This year's show features forty-seven one-of-a-kind wearable art garments that exhibit inspired creations of both the fanciful and street-wear kind. The breathtaking designs demonstrate style, creativity, embellishment, sewing skills, quilting skills, and every design technique imaginable.

The Bernina Fashion Show celebrates creativity, artistry, talent, and the marvelous new directions that are open to designers of wearable art today...so what better title could there be than "*Inspiration*"? The fashion show has given designers an outlet to let their imaginations take flight and to produce show-stopping ensembles for the runway. The annual runway premiere of the Bernina Fashion Show will take place in Houston at International Quilt Market and International Quilt Festival during October 2005.

Here on these pages you'll experience the cutting edge of wearable art thanks to Bernina of America. A special insert showcasing each entry is featured in this issue of *Through the Needle*. I hope all sewing enthusiasts, not just wearable artists, learn and enjoy the design techniques shared in this wonderful publication.

Karey P. Bresenhan
President, Quilts, Inc.
Director, International Quilt Market and International Quilt Festival

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Art Attack

EVENT PRODUCTION

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EVENT COORDINATION

Ruth Moya

COMMENTATOR

Gayle Hillert

COPY WRITER

Betsy Dubicki

**THROUGH THE NEEDLE
SPECIAL SECTION**

PHOTOGRAPHY PRODUCTION

Photography by Kim Coffman

PHOTOGRAPHY MODELS

Mariah Chaney
Teresa Depriest
Diana Hare
Lara Kopriva
Lenny Matuszewski Jr.
Meghan Rainbird
Athena Taylor
Marianne Twaddle



Presenting the Designers of the 2005 BERNINA® Fashion Show

Inspiration

The Illustrated Man
Charlotte Warr Andersen

**Rustling Leaves in Spring
(Woman of the Wood)**
Kimberly Andert

**Lara's Coat – Dr. Zhivago
in the 21st Century**
Janelle Archer

**Celestial Horses,
Flaming Pearl**
Ann Marta Bowker

**The Goddess Aurora,
Creator of Shapes
in the Night**
Janet Brooks

Romancin' the Snow
Donna M. Brown

Jewels of India
Meryl Ann Butler

Fabergé Garden
Toni Carroll

Lady Oak
Dana Lacy Chapman

Utterly Blue
Rachel DK Clark

**Rhapsody on a Theme
by Puccini**
June Colburn

Spheres of Influence
Lisa Coulombe

Shanghai Lights
Melody Crust

The Huntress
Susan D. Deal

Aurora
Luella Doss

Midas Archipelago
Kathy L. Downie

Neptune's Daughter
Janice Ellertson

The Queen of Green
Lynda M.H. Faires

Treasures of the Heart
Virgie Fisher

Fragmentary Blue
Caryl L. Gaubatz

Midnight Festival of Stars
Carroll Griffiths

Steppin' Out
Jeannette Guetersloh

Snow White and Rose Red
Diane Herbort

The Birth of Joy
Denise Hoag

Fiesta!!
Cathie I. Hoover

**The Garden of Self (When I am old,
I shall wear purple)**
Joyce Kliman

**Hanah Hand-Dyed Silk
and The Court Jester**
Victoria Lacy

**Frühlingsmorgen
(German for Spring Morning)**
Janet A. Lasher

Queen of Lincoln
Laura Livingston

Fusion of Neon Blooms
Heidi Lund

Lupin in the Meadow
Caryne Finlay Mount

Lady in Red
Marjorie Murphy-Shaughnessy

Stardust and Moonbeams
JoAnn Musso

Fusion
Justine Limpus Parish

A Walk in the Garden
Jenny Raymond

Shangri-La
Yolonda Ann Reardon

A Coat of Many Countries
Myra Pierce Rees

A Tribute to Rosemary
Karen Ribby

**The Captain's Lady...
on the Promenade Deck**
Annrae Roberts

**Rocking Around the
Christmas Tree**
Marinda Stewart

Roadways to the Rainbow
Lorraine Torrence

The Whistling Gypsy Rover
Larkin Jean Van Horn

Birds of a Feather
Susan Van Swearingen

**Ancient Hands Touch
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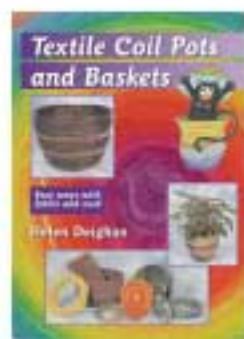
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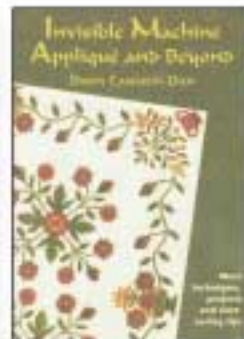
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The Illustrated Man

CHARLOTTE WARR ANDERSEN

Step back and it's a graphic statement reminiscent of Piet Mondrian's artistic style. Move closer and it's a collection of embroidered comic characters...peculiar, edgy, dark, and dangerous. *The Illustrated Man* ensemble—overcoat, sewn in off-white and black wool/nylon, coordinating shirt in crimson doupioni, black slacks, ivory tie and fedora—is a fashion metaphor for the comic strip riddle: What's black-and-white-and-red-allover? To create her coat of artistic characters, Charlotte borrowed twenty-eight



of her son Davyn's wonderfully bizarre drawings for the embroidered design on the coat's off-white panels. She carefully calculated panel sizes so that one-inch-wide black wool strips would exactly frame them, and then pieced the panels for assembly according to the Burda pattern instructions. Charlotte repeated a favorite motif in embroidery across the collar, yolk, collar, and cuffs of the crim-

son shirt.



Rustling Leaves in Spring (*Woman of the Wood*)

BY KIMBERLY ANDERT

Mother Nature, Earth Goddess, Woman of the Wood. She is the harbinger of spring, and the symbol of rebirth, new beginnings, and hope. Her gown, therefore, must celebrate the season and honor the lovely "womyn" who wears it. These goals are beautifully achieved in Kimberly's design, the base of which is a simple sheath with boned bodice sewn in pewter-hued doupioni. To this, Kimberly has added hand-made silky



leaves that cascade and twine from front shoulder to back hem. The bodice also features lace that Kimberly recycled from a vintage jacket, revived with textile paint, and adorned with Swarovski crystals. Silver beaded leaves, salvaged from a clearance rack garment, add more sparkle and sheen to the dimensional greenery. Two chiffon panels float and sway with every step, reminding us of a soft breeze on a lovely spring



Lara's Coat – Dr. Zhivago in the 21st Century

BY JANELLE ARCHER

Who can forget actress Julie Christie as Dr. Zhivago's beloved Lara in this film classic? Janelle revives the image of Lara with a winter white ensemble of full-length coat, evening gown, and muff. Just as no two snowflakes are alike, no two pieces of Lara's coat are exactly the same, which was precisely Janelle's vision as she cut and randomly pieced twenty-four cotton, silk, and brocade fabrics, in varying shades of white, ecru, beige, and cream, some with hints of gold and silver. She added more subtle variation with free-



motion machine quilting in silver thread. Her faux fur collar, cuffs, and muff consist of layer upon layer of coordinating yarns stitched to water-soluble stabilizer with metallic silver and gold threads. After a quick bath to dissolve the stabilizer, this fantasy fur emerged. Hundreds of heat-set Swarovski crystals twinkle and catch the light to mirror the

effect of falling snow.



Celestial Horses, Flaming Pearl BY ANN MARTA BOWKER

A 2004 trip to northeastern China inspired Ann's design of this cotton sateen swing coat, a garment akin to one worn by a Beijing opera cast member. The artist's hand is evident in the coat's rich and stormy hues of violet and blue, the result of Ann's lengthy experiments with dye, discharge, paint, and Shibori techniques, as well as the fabric's crinkled texture, created with controlled shrinkage. Tang dynasty horses, drawn first with metallic fabric paint, "shaded" with thread painting for extra dimension, and



appliquéd to the garment with satin stitches, are images Ann borrowed from Chinese ceramic burial objects. One special horse resides within the "flaming pearl," a symbol of earth. Her ensemble includes a sleeveless doupioni jacket, a skirt with lush floral appliqué, and Ann's version of a Manchu winter court hat, accented with a tassel, hand beading, and crystals.



The Goddess Aurora, Creator of Shapes in the Night

BY JANET BROOKS

A subtle shift in light takes place near dawn. That's when the inky black of the night sky gradually fades to deep violet, then to dark navy, easing into royal, rising to a peacock...and...gasp...there are the sun's first rays in resplendent rose, scarlet, and terra cotta, all mixed with gold, to herald a new day. Janet Brooks has translated her vision of sunrise into twelve gores--six transparent and six opaque--in her full-length gown with companion bolero jacket. Each gored panel takes dramatic twists and turns from neckline to hem, achieving the undulating color layers of the dawn sky.



Remarkably, this gown's curved seams retain the elegant lines of a princess-seamed gown, a reflection of the artist's quilting and tailoring skills. The jacket features machine-embroidered designs on sheer organza alternating with opaque areas of appliquéd taffeta. The overall effect is



Romancin' the Snow

BY DONNA M. BROWN

A wintry wedding may not be a bride's first choice for nuptial bliss, but designer Donna Brown knows all too well that snow can fall in her adopted Wyoming at any time, during any season. Rather than fight Mother Nature, Donna has embraced the notion of a snowbound ceremony by dressing her bride in a gorgeous gown and keeping her warm for outdoor photography in a fabulous wool cape with hood and fuzzy fur trim. The cape's blue hue is the perfect complement to the stunning ivory silk satin gown with its



"blooming" hemline of cobalt, sapphire, and azure embroidered flowers. Delicate embroidered snowflakes accented with Swarovski crystals adorn the gown's body, the cape's pale blue charmeuse lining, the gown's tulle sleeves, and the bride's graceful veil. The flowing cape is dusted with wool snowflakes, formed with the BERNINA® needlepunch attachment. Let



Jewels of India

BY MERYL ANN BUTLER

She's a priestess warrior who has earned every layer of regalia she wears. Her first layer, a magnificent cape with eighteen elephant-motif panels, is outlined in thousands of crystals and accented with ribbons, beads, coins, bells, and holographic foil. The dimensional and richly detailed Taj Mahal on the cape back was created with fabric "brushstrokes" and fussy-cutting. The pieced tabard front delights the eye with seven prismatic foil lights lit by blue-violet doupioni lamps; its back yields the ultimate tribute to the

Hindu Goddess Lakshmi who holds lotus flowers and cascading charms, punched-foil circles, crystals, and beads. The gold headdress takes its shape from a twenty-first century material (a plastic beverage bottle). The layer closest to the mortal woman is soft and supple...whisper-thin harem pants, and a sweater and hip wrap knitted entirely of silk yarn from authentic



Fabergé Garden

BY TONI CARROLL

For Toni Carroll, the dew-drenched blossoms shimmering in the sun's first rays resemble jewel-encrusted Fabergé eggs. With silks, elaborately detailed embroidery, beads, and rhinestones, she has rendered this garden view, featuring her favorite flower, the hydrangea. The hydrangea's silk petals that cascade from celery to rose, violet to sky and finally to azure down in the detachable train contain embroidered scrollwork to echo the filigree design of the famous Fabergé. A single fantasy flower blooms the

slim doupioni pants, while bountiful bouquets highlight the exquisitely detailed matching jacket with standup collar. The tulips, daisies, irises, and hydrangea bordering the jacket waist are breathtaking, and these motifs are repeated in the headband. This is, indeed, an "eggs"-travagant tribute to Fabergé craftsmanship and the morning splendor of the garden.





Lady Oak

BY DANA LACY CHAPMAN

Dana Lacy Chapman's personification of the mighty oak starts as a vintage Vogue gown design, sewn in sumptuous sueded rayon with gauzy chiffon "sleeves." Before the gown fabric was cut, it received hundreds of lines of machine quilting to add textural detail similar to rough surface of bark. After gown construction, multiple hues of decorative threads were couched to the surface to introduce autumnal tones, and it was further enriched with appliqués of embroidered leaves and fairies around the hem; *note*: the fairies and their

oak-leaf shaped wings are artist originals. Lady Oak's above-the-elbow-length gloves and choker necklace repeat the leaf motif in both shape and glittering embroidery. While the front view of Lady Oak presents a noble, classic silhouette, as she turns to walk away, our Lady's gown plunges to the waist in a dramatic V edged in floating chiffon.



Utterly Blue

BY RACHEL DK CLARK

Rachel knew immediately that her entry would be a blue cape with some element of African design. The "blue" requirement was easily met with fabrics from her personal collection and others from Cherrywood Fabrics. All she needed was the perfect pattern. "I looked for months," says Rachel, "but nothing was working for me." When a student showed her two Vogue cape patterns, circa 1950, Rachel's design vision crystallized. After pattern modification to add a collar and widen the back panel, strip piecing fol-

lowed in graduating blue hues...light to dark...from shoulder to hem. Cropped pants and shell featuring similar strip-pieced accents complete this remarkable ensemble. The "wow" factor is the gorgeous brocade lining in shocking tangerine and deep azure blue, courtesy of I. B. Bayo and his sister Adesola, who hand-dyed this fabric. Adesola lives and works in Nigeria.





Rhapsody on a Theme by Puccini

BY JUNE COLBURN

Reminiscent of ancient Ming dynasty scrolls, the hand-colored and free-motion stitched scene on June Colburn's Asian Quarters Coat represents the artist's deep bow to both the Far East and Puccini's classic opera *Turandot*, set in Peking. An embroidered crimson chop mark brands the coat with the designer's initials, and another signature design element appears around the lower edge of coat's jade faille lining...machine-embroidered bamboo shoots that float in a tranquil pool. Completing this outfit are a



sleeveless mock-wrap blouse sewn in burnout gold velvet with light coral silk lining (a vintage Vogue design) and an iridescent bronze and teal broomstick skirt, fashioned after one purchased many years ago in Japan. The style, color and artistry are Asian-inspired, but each piece was handcrafted with care by this American who has melded classic couture with Far East



Spheres of Influence

BY LISA COULOMBE

Lisa Coulombe regards the circle as an important, sometimes mystical metaphor that spans time, place, culture, and tradition. For example, a wedding band represents unity and a wheel suggests mobility and transportation. Her tribute to the circle takes shape in a swinging duster coat, dress, and matching handbag, the latter being her own design. The outfit is a study of contrasts, beginning with an ebony moleskin coat with thirty-one colors of appliquéd dots that twist, turn, and zigzag as they traverse the coat's



right shoulder, down the back, around the hem, and end at the front in a spiraling finish. Underneath, the color scheme is reversed on the chemise as multiple rows of ebony dots are set against a strip-pieced base of fabrics from the coat's dots. On both garments, as well as the reverse-appliquéd handbag, the dramatic dots command the eye to connect them.



Shanghai Lights

BY MELODY CRUST

Mix orange sherbet and pink punch with lustrous metallic paints and threads; stitch and stitch and stitch until thoroughly quilted. Then gently fold in thousands of sequins and nine pounds of hand-beaded fringe (a process that takes hundreds of hours). Stir, don't shake...you don't want to bruise the delicate hand-painted flowers...and pour into a classic coat, mandarin-collared top, slim slacks, and matching evening bag. Hmmm. What a cocktail, and oh, what a night! Ms. *Shanghai Lights* wears a coat that's



a-glow in fused coppery rose silk chiffon and iridescent mandarin orange organdy. To these surfaces the artist has applied miles of metallic machine stitches, stenciled flowers, and beaded fringe along the back yoke, shoulders, front opening, and hems. The flowers and beaded fringe repeat at the hems of the pinky orange silk taffeta top and slim ankle-length matching pants.



The Huntress

BY SUSAN D. DEAL

Susan Deal has created a coat of many layers...indeed, a camouflage...to conceal the Huntress as she moves swiftly and silently across the forest floor. The surprising dimension of the tree trunks, branches, and leaves is achieved through subtle combinations of stamped motifs, gray silk leaves, couched trims, appliquéd light and dark shadows, and fabulously detailed green organza leaves. The Huntress wields her bow as a matter of survival, not sport, and her respect for the buck, the doe, and the



brown bear is evident in the myriad embroidered images that border her coat. Her status in the forest is revealed in the abundant ribbons, fiber fringes, feathers, and heat-fixed crystals that trim her headdress, quiver, and bow. Underneath, the Huntress wears a long layered skirt in crinkled burnout silk/rayon and wool knit, a knit top with fabric-woven neckline, and the



Aurora

BY LUELLA DOSS

Seeing the aurora borealis from her northern Wisconsin home delivered such a powerful chromatic color vibe that Luella Doss had to render it in fabric. And so she has, with verve, in this extravagant jacket/skirt combo that combines every color in the spectrum...and, seemingly, then some. Ten different colorways of a Free Spirit Fabrics chevron print were cut, pieced, and reassembled in layers... darker tones as the background, followed by lighter tones, and finally lighter and brighter appliques that the artist calls

"rings of light" ...to create the Samarai-inspired jacket of the artist's design. The ten panels of the matching car wash styled skirt repeat the jacket's gradations of colorful chevrons. Dozens of yards of couched yarns and fluffy rows of fringe at every edge add to the aura of this *Aurora*, a blazing light show of fabric.



Midas Archipelago

BY KATHY L. DOWNIE

Like golden islands floating in a rainbow sea, the iridescent doupioni panels and striped silk organza underskirt of this gown suggest the archipelago geography. And the black crushed velvet shawl represents the barrier reef, the protective buffer that guards the islands from damaging storms and erosion. Over four thousand yards of YLI silk thread were free-motion stitched into the forty-three flowers and one hundred and eleven feathers that fill the gown panels, collar, cuff, and strap. Each motif is unique and clearly

achieves the artist's goal of a lavishly detailed surface of non-repeating design. Other techniques were employed, as well...needle felting, thread and yarn couching, and even crocheting on the elegant shawl. A thousand Swarovski crystals add that many points of light on the gown's underskirt and matching sleeve.





Neptune's Daughter

BY JANICE ELLERTSON

How big is the ocean? Almost as deep and broad as Janice Ellertson's imagination as revealed in this six-piece under-the-sea collection. Dozens of friendly fish are appliquéd to cover every inch of the kimono-style coat, except the center back. There sits a pretty sea-maid with rippling fuchsia tresses (bearing a striking resemblance to the artist's daughter!). Underneath, Ms. Neptune's two-piece dress turns royal blue, sea green, or deep violet depending on the drape of the iridescent doupioni. But wait...and watch...as Ms.



Neptune floats by. You'll catch a glimpse of the bustled back train, every inch a fish's tail. Only sea-worthy accessories will do, so a large fish obliges as Ms. Neptune's handbag. The artistic necklace and starfish hair comb add just the right splash to these watery wearables that tell a fish story from head to tail.



The Queen of Green

BY LYNDA M.H. FAIRES

For this artist, the color green represents the natural energy of plants growing in the spring garden, the preserving energy of healing, and the shared energy when we nurture others. The "green" of these energy forms guided the selection of the lovely fabrics that clothe the *Queen of Green*... iridescent green taffeta for the flowing overskirt, loden green doupioni for the strapless gown, apple green silk velvet for the capelet, and gradation-dyed sage green Chinese silk for the shawl. The stunning focal point of this ensemble



is, of course, the gown's repeating embroidered appliqué, inspired by sixteenth century French textiles, but the artist's own design digitized with BERNINA® embroidery software. As cool spring segues to warm summer, this Queen sheds her overskirt and capelet for a lighter, breezier silk shawl.



Treasures of the Heart

BY VIRGIE FISHER

Outrageously colorful, extravagantly trimmed, this ensemble just makes you smile! Start with the retina-etching apple green and red/violet cotton coat, which showcases the artist's "slapstick" piecework technique. Scattered on its razzle-dazzle surface are eighteen bejeweled fabric "loquets" that open to reveal Bible verses relating to the heart. This design also has something up its sleeve, actually both of them. Interior pockets in the sleeves hold two bejeweled half-heart bouquets that together form one large heart. The dress bodice features layer upon layer of threads, cords, appliqués, and "tons" of hand- and machine-beaded embellishments, and the flounce-filled skirt has sixty yards of pieced ruffles. A band of polymer clay hearts (made by the artist's mother) separates these two dress elements. Only an adorable poodle pooch in his own doggie bag can add to the out-and-out



Fragmentary Blue

BY CARYL L. GAUBATZ

When referring to the hues of nature that inspire and calm us, Robert Frost wrote: "Why make so much of fragmentary blue?" The artist's response is a question of her own: "Why make so little?" And she proceeds to delight us with this beautifully rendered evening ensemble, featuring Korean-based Pojagi, a technique used by Chunghie Lee, an instructor of the Pojagi technique at the Rhode Island School of Design. The artist's Pojagi interpretation produced this tone-on-tone patchwork skirt of double layered,



hand-dyed silk organza, pieced with triple-stitched seams, and topstitched with metallic thread. The pastel shades of the companion shawl-collared douppioni jacket are also the result of careful hand dyeing, but its texture comes from the artist's fluid machine quilting. With the addition of a lovely flowered headband, this serene, understated column of blue is complete.



Midnight Festival of Stars

BY CARROLL GRIFFITHS

It's a cast of four, but the lead player in this production is the spectacular coat (a Vogue-adapted design), with its cluster of brilliant New York Beauty stars set against a midnight sky. Many, many cottons and batiks, mostly hand-dyed fabrics from Linda M. Designs, have been paper-pieced as small, medium, and jumbo celestial bodies, and interspersed with winding ribbons of rainbow geese and spiky green "fern fronds." Other accents include miniature pieced stars at the cape closure, a row of coordinating hand-



died rickrack at each "sleeve" opening, sparkly threads, and hand-applied faceted beads that add extra twinkles of light. The cape lining is black silk charmeuse, which blends nicely with the supporting cast of garments... black dou-pioni pants with waist and ankle drawstrings, raglan-sleeved lined jacket, and silk broadcloth top. Applause, applause for this star-studded ensemble!



Steppin' Out

BY JEANNETTE GUETERSLOH

Steppin' Out showcases the artist's intricate hand-dyeing techniques, and is her tribute to the "urban gypsy" style of haute couturier Jean Paul Gaultier. Jeannette has modified Vogue 8039 to include layers of ankle-length silk crepe georgette, hand-dyed in shades of apricot, raspberry, fuchsia, and tangerine. The sleeveless top with front cowl neckline is based on Vogue 9771 and is cut on the bias from heavy raspberry silk charmeuse. The long, loose purple vest, the artist's original design, is made from silk jacquard



and lined in silk charmeuse. To create the vest's surface design, the fabric was stretched on a frame and painted with layers of pale, medium value, and deep purple dyes over strategically placed lines of hot wax. After the fabric was boiled to remove the wax, the lush floral design emerged. *Steppin' Out* is truly a to-dye-for masterpiece.



Snow White & Rose Red

BY DIANE HERBORT

The brothers Grimm would approve of this Empire gown and snug-fitting jacket that not only personify the sweet sisters of their classic fairy tale, but also incorporate the flower after which the pretty girls are named. Painstaking details, such as machine quilting and couching of slubby yarns and metallic ribbons, give the jacket's plush velvet surface even more tactile appeal. Rose Red is honored with abundant ribbon roses in every shade of red imaginable. Snow White is recalled in the chiffon and crepe georgette



panels floating over the gown's charmeuse underskirt that is filled with free-motion embroidered snowflakes and lace snowflake cutwork. Iridescent sequins, crystal beads, and trims add the sparkle of fresh snow to the gown and cascading ribbon necklace. Completing this red and white fairy tale is a heart-shaped, rose-festooned evening bag.



The Birth of Joy

BY DENISE HOAG

The Birth of Joy is not only a labor of love, but a personal project that celebrates life and the embodiment of the artist's dream to give birth to a child. The long silk coat holds a collection of pastel-hued blocks ("magical moments") created with a combination of thread sketching, free-motion appliqué, and free-motion quilting with metallic and invisible threads. Among these sweet vignettes are a baby rabbit, a pumpkin patch, a lovely bird, and a nest of threads that is a work in progress for the mother bird. But



there is deliberate contrast between the coat's innocent pastels and the maternity dress's understated colors. Motherhood is serious business, as the artist knows, and her metaphor is developed in layers beginning with a collage of triangles cut from thirty-two metallic brocades, followed by pieced and quilted strips of metallic organza, and topped with a layer of appliquéd flowering vines.



Fiesta!!

BY CATHIE I. HOOVER

Ooh la la and cha-cha-cha! She's one hot mama tonight! "The design started with two appliqué elements from an haute couture garment featured in a Spanish fashion magazine," says the artist. With those shapes in mind, she took a walk on the wild side, using a wool/nylon blend for the jacket and saturated cerise, violet, lilac, topaz, teal, and aquamarine doupioni for the appliqués. It was "design as I go" as new shapes were appliquéd "wherever" and the entire surface was free-motion quilted and blanket-stitched in various weights of black

rayon and red silk threads.

Crisp checked ribbon trims the jacket's neckline, front opening, waist, and cuffs, as well as the bustier upper edges, and the gathered skirt gets its poof from a red taffeta petticoat.

Swarovski crystals on all garments ramp up their "wow factor." Tonight, Ms. Fiesta's dance card will be filled!



The Garden of Self (When I am old, I shall wear purple)

BY JOYCE KLIMAN

"I have always loved gardens, and I've used them as a metaphor for change, growth, and healing," says this artist. Lately, though, her view of the garden as expanded to include tenacity and survival, traits she admires in her senior art therapy students. The artist has enriched the surfaces of her pieced silks and cottons with the purple iris as a dominant embroidered motif. Photo-transferred images on the skirt are excerpts from her album of fond family memories, but the photographic reproductions on the jacket lining

represent the "the weeds" (every family has them). The deep purple and mint green fabrics of this mature garden acknowledge the seeds sown in youth, the ones that have matured into handsome plants (and memories), as well as those that simply failed to thrive. This is a garden that is rich in experience and just





Hanah Hand-Dyed Silk and The Court Jester

BY VICTORIA LACY

Russian-born stage and costume designer Erte had a tremendous influence on fashion, style, and art deco design during the twentieth century. His influence continues today as this artist's inspiration for a striking poncho of woven Hanah Silk Ribbons supplied by Artemis, Inc. To create the ribbon fabric, ribbons were pinned and woven on a foam core board base, then fused to interfacing. For extra stability, this "fabric" was carefully machine-stippled on the cross grain over a proactive layer of tissue paper...a two-day process of intricate stitching and subsequent picking with tweezers to remove the minute paper scraps. The



electric lime green doupioni and silk charmeuse linings peek out at the edges of the poncho's hood and zippered front closure. A slow pirouette sends the ribbon tails in festive motion like gay streaks of color around a May pole, and also reveals the two-piece lime



Frühlingsmorgen (German for Spring Morning)

BY JANET A. LASHER

Prosaic, informal, easy? These are terms apropos of nothing relative to the simple genius of this artist's original creation and her careful placement of embroidered motifs. The sleeveless full-length gown captures the body's curves in an outer layer of sheer white silk organza, an under-layer of blush satin, and a whisper-thin blush lining. Although the bodice neckline dips demurely in front, the back takes a daring plunge to nearly the waist. These dramatic contours are softened by over two hundred and fifty five-petal flowers, each with a crystal center, that the artist pro-



duced through free-motion embroidery in shades ranging from the palest pink to soft rose to deep burgundy. The crystal-encrusted veil is the morning mist that hovers over this bed of blossoms. Minimalist, elegant, refined...these are the terms, apropos of everything, to



Queen of Lincoln

BY LAURA LIVINGSTON

Even a modest Cape Cod on Lincoln Avenue is a castle, and in some castles there is a sewing queen. No off-the-shelf materials for this monarch's majestic ensemble that employs the finest gold doupioni for coat and bustier, and a treasure trove of emerald green batiks for the patchwork skirt and train. A multitude of embroidered designs, scaled and edited, plus bits and pieces from other motifs, create unique motifs applied in two, three, even four layers to the sleeves and collar. The insert panel between the coat-



tails features row upon row of decorative stitching, resembling intricately woven tapestry trim. The grandly scaled frog and Chinese ball button closure, as well as the seed and bugle bead fringe, are handmade details worthy of royalty. And so, in her finest attire, the Queen of Lincoln allows us to kiss her ring today, for tomorrow she dons her jeans and tackles the weeds in the garden.



Fusion of Neon Blooms

BY HEIDI LUND

This garden of earthly delight celebrates the artist's purchase of her first home with her first real garden. And how does her garden grow? In a cascade of luscious purple, fuchsia, and tangerine doupioni blossoms, that's how! The *fusion* occurs on the stole when the appliquéd flowers are joined by three-dimensional embroidered petals and leaves to which the artist has applied hundreds of fibers, buttons, beads, silk ribbons, and crystals. The frilly knee-length dress underneath the stole combines bold bands of fuchsia and



purple doupioni with a flirty sheer flounce at its hem. The flower power continues in the headpiece made from leftover stole blossoms. If it is true that you reap what you sow (sew), expect a *nuclear fusion* of flowers in this artist's garden next spring!



Lupin in the Meadow

BY CARYNE FINLAY MOUNT

Designed by initially draping custom-woven cotton fabric and Japanese kimono silks over the artist's dress form, this flowing sleeveless coat emerged with pleats formed here and tucks taken there. Its bright spring green silk lining is echoed in the beautiful floral vine appliqués that trail down the front opening panels. Large porcelain buttons and thread loops create the coat's casual closure, and glass seed beads and fluorite chips provide interesting visual detail.

The dress underneath reflects the artist's experience in costume design, and reminds her of Juliet's gown worn during her balcony scene with Romeo, but shortened into a contemporary length. The gown's cotton gauze (originally black) was hand-dyed through the immersion and discharge that produced a yellow-green bodice deepening to a light eggplant for the skirt.



Lady in Red

BY MARJORIE MURPHY-SHAUGHNESSY

"What is fashion, but a series of trends?" asks the artist, who understands quite well the vagaries of style as she presents "what's old is new again" in her retro '30s ensemble. This was the era when ladies dressed for dinner dances in strapless, haltered, or off-the-shoulder creations with bias-cut skirts to follow the body's contours. And "sew" it is with this Chinese red satin-back crepe gown with the artist's signature trapunto stitchery that sends calla lily sprays into high relief as they flow from the gown's

single shoulder strap across the bodice. One sheer sleeve is attached to the dress, but the other appears to float in air (its secret is a sequin-covered elastic band). The black felt chapeau with feathers and tulle is the crowning touch. Gown and crown set our feet in motion and, in the ballroom tradition Rogers and Astaire, beg the question: "Shall we dance, shall we dance, shall we dance?"





Stardust and Moonbeams

BY JOANN MUSSO

What is drama? In film, it is star-crossed lovers, exchanging endearments on a moonlit balcony. In fashion, it is lush midnight blue velvet set against pristine white peau de soie and sparkling rhinestones. The latter elements blend dramatically in *Stardust and Moonbeams*, the artist's full-length gown and hooded evening cape. Behind the scenes are the exacting construction standards of this legendary seamstress who credits the successful insertion of the slippery silk lining into the cape's open weave, and

the pucker-free joining of peau de soie and taffeta to her BERNINA® serger and **artista** 200 sewing machine with helpful walking foot, invisible zipper foot, and binder attachment. Let's go back to the balcony where Bette Davis, dressed in *Stardust and Moonbeams*, delivers one of film's most poignant lines: "Oh, Jerry, don't let's ask for the moon. We have the stars." Now, that's drama.



Fusion

BY JUSTINE LIMPUS PARISH

The wonderful period costumes of the '50s film *Beau Brummel* got this artist thinking about the over-the-top rococo fashions of the eighteenth century. And so her "star" was born. Fusion, says Justine, is a blend of old and new...elaborate rococo elements and modern surface embellishment...time-honored tailoring and high-tech fabric...in an extravagant flowing cape and sleek sequined sheath. The coat's military attitude in front results from its high standing collar, Shibori-pleated sleeves, fitted waist, and lavishly

embroidered lapels. In back, however, the coat lets loose in a full-length train with feminine bustle and blood red organza lining. High style rococo cools to modern minimalism in the Shibori-pleated sleeveless sheath made from a purple sequined polyester/Lycra blend. From wildly collaged to simple and chic, *Fusion* is all about the marriage of contrasting elements.





A Walk in the Garden

BY JENNY RAYMOND

Holland's tulips have themed this artist's garden ensemble. The tour begins at dawn with a sweeping full-length coat of hand-dyed silks and fourteen masterfully pieced curved sections that progress from deep blues and reddish purples in the front panels, toward lilac, pink, and coral in back, and end in sunrise yellow at the tip of the train. The scallop-edged closure is a buttonhole aficionado's dream and the artist's own signature technique. Double-needle stitching, colored crystals, and many yards of piping

at the edges provide lots of visual interest. Sharing the coat's colorway, the gown is pieced in diagonal sections and wears a back bustle of layered green silk leaves and an oversized fuchsia bloom. Add a vintage hat with illusion veil, and the garden tour is complete. You may walk through the tulips again, but tip-toeing is not allowed...this ensemble deserves a promenade!



Shangri-La

BY YOLONDA ANN REARDON

A gift of a paisley scarf made in the Sichuan province of China, thought by many to be the site of the mythical Shangri-La, began this artist's search for her own fashion utopia. Shangri-La is where life approaches perfection, and this standard is achieved as closely as any mortal seamstress can with this magnificent brocade and doupioni coat. The construction began with paisley designs drawn and cut from paper as patterns for the appliqués that appear on the coat panels.

Each appliqué was thread-painted in five to ten different colors, and edged or embellished in piping, metallic gold trim, mirrors, beads, and sequins. The snug fitting, paisley-enriched cap, and the simple lines of the sapphire doupioni camisole and fluid pants are perfect complements to the outer garment...a coat, although made on Earth, would be just at home in the mountain paradise of Shangri-La.





A Coat of Many Countries

BY MYRA PIERCE REES

Is building a textile stash through travel or exploring that stash the more exciting adventure? Myra's answers are "yes" and "yes." She explains: "What better use [could be made] of these beautiful fabrics than to create something to be seen by thousands of textile enthusiasts, and at the same time, express my connection to [their countries of origin]?" The journey begins with the coat in colors emanating from two recycled Panamanian molas, plus fabrics from three more countries...seven altogether...to which are



added hand-woven and surface-embellished cloth. The brilliantly colored patchwork is connected with a black wool/nylon blend embellished with yarn applied with the BERNINA® needle punch accessory. A blouse of machine-made yarn fabric, a tasseled velveteen purse, and a jaunty patchwork hat end this trip, and we all are left yearning for more explorations of the artist's patchwork



A Tribute to Rosemary

BY KAREN RIBBY

Rosemary Eichorn, author of *The Art of Fabric Collage*, was chosen as the namesake of the artist's ensemble, because Rosemary, she says, helped open her eyes, mind, and creative soul. Her deep purple wool jersey coat is actually a circle of cloth with strategically cut armholes that allow the upper edge to fold down into a large cape collar. The floral embellishments were created from motifs cut from multiple fabrics, arranged in collages, thread painted, and finally applied to the hand-felted circle. The



matching wool jersey pants have similar hand-felted texture on each front leg. The peachy/pink knit blouse adds an important punch of color, and the sassy tasseled beret sparkles with real amethysts and faux crystals. This artist's coat says thanks to her many friends and her specific mentor in four ways...it is completely reversible, and can be worn right side up or upside



The Captain's Lady...on the Promenade Deck

BY ANNRAE ROBERTS

When rainbow sherbet meets Carmen Miranda on the deck of a Mississippi paddleboat, it's a bedazzling frill-for-all of silk and organza with more ounces of flounce than even Carmen might wear, and that's not counting the parasol! This artist has honored the "needling" skills of the women in her family who gathered around the dining room tables of their Mississippi homes to discuss what to ruche, ruffle, or pleat in their children's best clothes. This hand-dyed silk charmeuse gown carries on the family tradition

with a full double-layered skirt, a machine-quilted floral watercolor, and ribbons galore. The capelet jacket is a flurry of frills, too, with spiraling rows of gathered silk crepe, organza, and taffeta, covering its entire surface. My oh my, the Captain's Lady sure looks pretty, and if she feels the heat, all she need do is open



Rocking Around the Christmas Tree

BY MARINDA STEWART

No one in TV land looks better in capri slacks than perky Laura Petrie, and tonight she's planned an intimate holiday dinner for Rob, who's working late to meet a script deadline for the *Alan Brady Show*. Laura is all dressed up like a Christmas present in a black cotton jacket trimmed with sixty feet of multi-colored tinsel garland, scores of curly ribbon clusters, and tiny jingle bells. Right now, she's a jingle and jangle of nerves herself, because the roast is overdone and the candles have dripped down to nothing. Checking her hair and clothes in the mirror, she tucks

in her red silk camisole and picks imaginary lint from her black doupioni capris, adorned with needle-punched holly leaves and red crystal berries. The front door finally opens, and Laura, as usual, sobs, "Oh Rob!" Full of apologies, he rushes toward her, Christmas present in hand. But oops, he

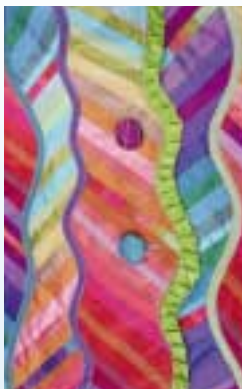




Roadways to the Rainbow

BY LORRAINE TORRENCE

Which way to the rainbow? Just follow the curving paths of color on the artist's original jacket (from her Class Act Ensemble pattern) that features over thirty-five doupioni colors, strip pieced in narrow color gradations and edged in pieced bias tape and binding. The coat is a variation of a Sandra Betzina design, and continues the journey to rainbow's end along large and small curving paths, separated by couched silk bias. More pleated silk edges the coat, this time in magenta ruffles to match the coat's base fabric. A



long, fluid magenta skirt, slit in front with graceful curves, and a strip-pieced silk cloche with veil mark the end the rainbow. In terms of finished lengths, these garments may seem like a ride across town, but considering their hundreds and hundreds of colorful strips, all pieced with meticulous care, they are more like a quilter's expedition across a million color-filled yards.



The Whistling Gypsy Rover

BY LARKIN JEAN VAN HORN

Father, guard your daughter when you hear whistling from the hill; The gypsy comes to woe and take her, perhaps against her will; To his far-off manor where he sheds his cape; And she forgets all thoughts of escape; From the whistling rover (a Lord, moreover!) with piles of gold in his till! That's the gist of the Irish folk tale that inspired this artist to create a costume for a handsome (and wealthy) Lord who masquerades as a roguish traveling gypsy. To this end, his outer garb is a hooded burnoose of wool/nylon with faux



leather appliques; its rust satin lining and hood's long tassel add dash to this practical cloak, and hint at the true nature of its wearer. Cloak removed, he's every inch a nobleman in his cotton and silk tunic with hand-dyed appliques. The black shirt and slim slacks, tucked into boots, give him the air of a pirate...which he is, in a way, this lovable rogue who steals a



Birds of a Feather BY SUSAN VAN SWEARINGEN

With the artist's background in dance and her appreciation for the fanciful flight of one of nature's most charming creatures, it's only natural that her lighter-than-air creation would float and sway on the wings of a breeze. The double-layered skirt of silk charmeuse has been hand-dyed in bright green and fuchsia, and then embroidered with a full bed of twining floral motifs and a few hummingbirds, too. These lovely flowers come into full view when the skirt takes a spin, as do the pretty pink ribbons attached at the



waist. The bodice wears hundreds of iridescent "feathers" that were individually stitched in green, gold, and blue metallic threads. Finally, a cascading vine of embroidered leaves and dimensional ruby blossoms clings to one sleeve, and flows across the shoulder and down the bodice front, tempting the gentle hummingbird to taste their sweet nectar and join in the dance.



Ancient Hands Touch My Soul BY J. MICHELLE WATTS

The artist's palette of fabrics---terra cotta crepe-back satin, black satin, and champagne satin shantung---echoes the hues of Native American clay pottery. And the simple, but dramatic geometric motifs reflect those found on turn-of-the-century pottery relics from the Acoma, Hopi, Santa Domingo, and Zuni pueblos. The kimono-style coat showcases these motifs, which the artist first drew, and then digitized in three different size embroidery blocks. The blocks were triple stitched in black thread, and machine quilted in silver



thread to suggest the finely cracked surface of old pottery. The blocks were sewn in an asymmetrical pattern to enhance the impression of broken pottery. Underneath this bold mosaic is a soft and sensuous halter-style evening gown in lustrous clay-colored satin. This unique ensemble achieves the artist's goal of using pottery from the past to make a bold contemporary design.



Once Upon a Time

BY WENDY WRIGHT

...there was a beautiful princess, who got mixed up with the wrong people forcing her father to hire some strange man to rescue her...and you know the rest. The artist pays homage to fairytale princesses everywhere with a stunning gown of fuchsia cotton net, heavily laden with gold machine embroidery and heat-set crystals, over a multi-color sequined lining. The matching cloak with train has a netted upper layer made entirely of machine-stitched threads in an open-weave striped pattern of the artist's design. A



matching headband and charming drawstring purse complete her transformation from woeful maiden to rescued princess. With over twenty-four thousand yards of thread used for the cloak alone...and a charming stranger turned prince at her beck and call...our heroine seems to appreciate her good fortune, and fully intends to *live happily ever after*...until the next regal disaster at least.



Moonlight Serenade

BY T. DARCY YOUNG

The appeal of a certain fabrics like silk taffeta may be its sensuous swoosh, or in the case of silk organza that it reveals as much as it covers. The color alone may be what draws the eye and the hand. All of these elements came together for this artist whose instant attraction to an iridescent sand-colored taffeta and black organza ended her search for evening ensemble fabrics. The show-stopping garment is the twelve-gored skirt with elegant embroidery edging both the seams and the organza godets. This skirt not only



dares to flair (with a lower edge width of *over thirty-seven feet*), it reverses to a wide-collared evening cape of tiered organza ruffles. The wrapped and ruffled organza blouse and taffeta evening slacks are very Vogue patterns with the latter showing similar embroidery on each leg. The piece de resistance is the application of thirty-five hundred jet and topaz crystals!



Essence of the East BY PATRICIA HABLE ZASTROW

Yummy colors, superlative dressing, delectable spices, and a surprise inside. Is it roast turkey, a box of crackerjacks? No! It's the artist's scrumptious design made from a recipe calling for all silk fabrics, carefully pureed in fruity tones of pomegranate, tangerine, kiwi, and blueberry, and iced with intricate stitching, tiny mirrors, and appliqués. The first course is the delicious jacquard jacket with its focal point neckline design of blended appliqués, decorative stitches, and tiny mirrors secured in loops of gold



cord. It's served with side courses of a sleeveless top that shares the same decorative stitches as the coat, and a pair of slim slacks in juicy tangerine. For dessert, there's the fancy feathered mock turban hat, and the after-dinner surprise is the coat's lining that offers the full flavor of India, from regal motifs at the center back to elephants marching along the front edges. What an



A Special Thanks!

Special thanks to all of our *Inspiration* designers, many of whom create custom garments on commission, teach wearable art techniques, or publish books and articles on garment design and wearable art.

To contact a designer, write to:

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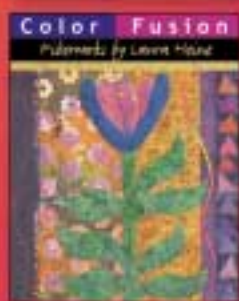


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Reverse Roses

Bobbinwork Appliqué

BY ELLEN ANNE EDDY

Of all the flowers in my garden, I think my roses please me the most. Because a rose is never simply "rose-colored." They shade delicately across their petals through a range of colors, light and dark, often changing as they open. Because of these variations, roses are the perfect motif to create with hand-dyed thread and bobbinwork. Make a simple shaded rose appliqué using the straight stitch and wonderful thread colors that define the petals in their variation. Worked from the reverse side of the fabric, this rose design can be soft and delicate or bold and colorful depending on your thread and color choices. As an appliqué, a rose can go anywhere: into a quilt, onto your dress, jacket or jeans, on a purse, on a pillow, or wherever you'd like to add the beauty of thread work.

Preparation and Machine Setup

Trace the design (see page 53) onto tear-away stabilizer.

Note: Trace a reversed image on the stabilizer; since you will be stitching from the back (wrong side), the image will be reversed on the right side of the fabric.

Place the stabilizer on the wrong side of the fabric and hoop both layers with the right side of the fabric down so it will sit on the feed dog with the stabilizer/pattern inside the hoop. *Note: The fabric is hooped with the fabric underneath, exactly opposite as for HAND embroidery.* The fabric should be taut in the hoop but not stretched or distorted.



TOOLS AND SUPPLIES

- Sewing machine with your favorite freemotion foot (see following page)
- Black Latch Bobbin Case (or supplementary bobbin case)
- #90/14 Topstitch needles
- **BERNINA®** IS 60 Steam Iron
- **BERNINA®** Wooden Embroidery Hoop
- Pelican (duckbill) appliqué scissors
- YLI Candlelight or other #8 metallic thread for stitching the outline
- Fabric similar in color and texture to the project fabric; large enough to fit comfortably in the hoop
- #5 Perle Cotton – four shades of pink, orange and red hand-dyed floss for rose, and two greens for stem
- 40-weight polyester or rayon thread in rose colors for needle (Note: The needle thread color features in the design because it shows on the right side of the bobbin work. Using a contrasting color can make the thicker bobbin threads look as if they were couched with the needle threads.)
- Novelty yarn to couch along appliqué edges
- Tear-away stabilizer such as Sulky Totally Stable (iron-on) or OESD Hydro-Stick Tear-Away (water-activated adhesive)
- Project to apply your rose to – I used a simple denim tote bag found in the hobby store
- Reverse Pattern Foot #1/1C or Braiding Foot #21

Free-Motion Feet

BERNINA® has several free-motion presser feet that work well for bobbin work. They are specially designed to work with the hopper mechanism of the machines to ensure that the fabric does not travel up the needle, thus causing distorted stitches. Try them all and select your favorite from: Darning Foot #9, Embroidery Foot #15, Freehand Embroidery Foot #24, Embroidery Foot #26, and Freehand Quilting Foot #29/29C.

Another option for free-motion stitching is the new **BERNINA®** Stitch Regulator (BSR). This unique feature, available on several **BERNINA®** models, makes you a confident freemotion stitcher even if you have never tried it before! The BSR adjusts the needle movement to coordinate with the movement of the fabric. With two stitching modes, the BSR offers regulated, even stitches, no matter what speed or direction the fabric is moved.

The BSR operates with a camera-like sensor that reads the fabric through an optical lens in the foot. The sensor "looks" at the fabric, senses the movement, and calculates the distance. It then directs the needle to stitch according to the selected stitch length setting.

The BSR foot has three interchangeable soles for all types of free-motion work. The closed metal sole is similar to Darning Foot #9 with the needle centered and visible, the open metal sole is similar to Freehand Embroidery Foot #24 with an optimal view of the needle, and the transparent sole glides easily over fabric, giving full visibility to the stitching area.



Freemotion presser feet:
Darning Foot #9,
Freehand Embroidery
Foot #24, Freehand
Quilting Foot #29



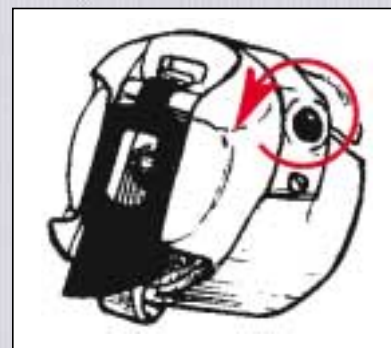
BERNINA® Stitch Regulator

Wind a bobbin with a #8 metallic thread. Prepare a bobbin with each of the colors of perle cotton: wind bobbins by hand or at a slow speed using the machine, applying a bit of tension with your hand if needed so the thread fills bobbin evenly.

Tip: Place the bobbins in a BobbinSaver, aligning the colors dark to light. This makes it easy to select and change bobbin colors when shading the rose.



Use a Black Latch Bobbin Case (or supplementary bobbin case) to accommodate the thick bobbin threads. Place the first color bobbin in the Black Latch Bobbin Case and loosen the tension a little at a time (turn screw counter-clockwise) until the decorative thread pulls through the case freely.



Select straight stitch, drop the feed dog, and attach your favorite freemotion presser foot to the machine (see left). Select the Needle Stop Down function.

Adhere the wrong side of the tear-away stabilizer to the back of the base fabric using HRFive temporary adhesive spray.

Stitching the Rose

Stitch the outline of the rose design using a #8 metallic thread in the bobbin and a matching polyester or rayon embroidery thread in the needle. Pull the



bobbin thread up through the fabric; hold it as you start to stitch to keep from making a knot on top. Follow the edge of the flower to stitch the outline of the rose.

All free-motion stitching should have a continuous "flow." Change to one of the perle cotton bobbins and begin stitching by filling in the center of the rose in circles. Change bobbin colors as desired and stitch the petals, working toward the outer edges, filling in the darker sections and shading into the lighter



ones using rhythmic “S” shapes – these make a nice fill and fit into each other. For the final step, stitch inside the unfilled edge, continuing the “S” shapes between the petals until the entire rose is filled.

Once the piece is completely embroidered, redefine the edges by outlining them again with black #8 metallic thread, going over each line twice to make the edges pop.

Applying the Appliqué

Stitch your finished rose anywhere you need a bright spot of embroidery – on jeans, a pillow, a purse, a jacket or a million other places waiting to be embellished. The sample shown is on the pocket of a purchased denim tote bag.

Gently remove the stabilizer; it simply tears away where it isn't stitched down. Cut the appliqué with 2"-3" extra around the edge. When stitching the appliqué down, the extra room gives more control for placing it and getting it to lie flat.

Pin or baste the appliqué onto the project.

With the machine still set for freemotion and the feed dog down, straight stitch the appliqué in place.

Once applique is stitched down, use pelican appliqué scissors to cut just outside the stitched edge.

Set the machine for a zigzag stitch and raise the feed

dog; change to Reverse Pattern Foot #1/1C or Braiding Foot #21. Couch chenille novelty yarn over the edge of the applique, running the novelty yarn through the needle opening or the hole in the top of the foot, feeding front to back. As you stitch, the yarn will cover the raw edge of the appliqué.



Ellen's Free-motion Bobbinwork Tips

BERNINA® has the most fabulous machines for free-motion stitching. The new BSR (**BERNINA®** Stitch Regulator) on the **aurora 440** is perfect for bobbin work. It helps even out your stitch length; the Stop/Start Unit is a particular grace for anyone who has difficulties handling a foot pedal.

Black Latch Bobbin Case: This bobbin case is easily adjusted for heavy #5-8 weight threads; the black latch identifies it so you won't get confused and put in the wrong case.

#90/14 Topstitch Needles: There are a lot of needles out there, but I never use anything else for free-motion stitching/work. The sharp point of a Topstitching needle gives me a smooth, beautiful stitch line, and the big eye helps to reduce thread breakage. It also makes it easier to thread the needle.

Threads come in numbered sizes: the larger the number, the thinner the thread. Use 30-40 weight threads in the needle; #5-8 pearl cottons are appropriate for an adjusted bobbin. There are many lovely commercial thicker threads available and most of them have their sizes listed on the label. A thread that's too thick or uneven to go through your bobbin case can easily be couched with monofilament or embroidery thread, depending on the look you'd like.

You can bury thread tails with a #18-22 Chenille hand-sewing needle and a needle threader.

Make sure you get a wooden embroidery hoop that fits under the machine foot. They're available at your sewing machine store and are so much easier to use. You want to use the smallest hoop that will accommodate your work. Anything over 10" won't give enough support for your stitching.

Most hand-dyed threads are in dye hanks. That makes them easier to dye, but you'll want to wind them onto a spool. You can use empty spools or half of an index card folded in quarters. Once the thread is wound, you can wind it on a bobbin by hand or machine.

Pelican appliqué scissors are bent at an angle that allows us to cut right to the edge of an appliqué. The closer we can cut, the finer the edge can be. Always straight stitch when you sew on an appliqué. A straight stitch seam takes up less space than a zigzag, and can be covered easier and much more cleanly than a wide stitch.

A surgical seam ripper is perfect for ripping out bobbin work. They have a very sharp narrow blade that makes stitch removal much easier.

Today I will sew to my heart's content.
Today I will explore free-motion quilting.
Today I will embroider like never before.



Introducing aurora 430 & 440 QE and
the *revolutionary* Bernina Stitch Regulator.

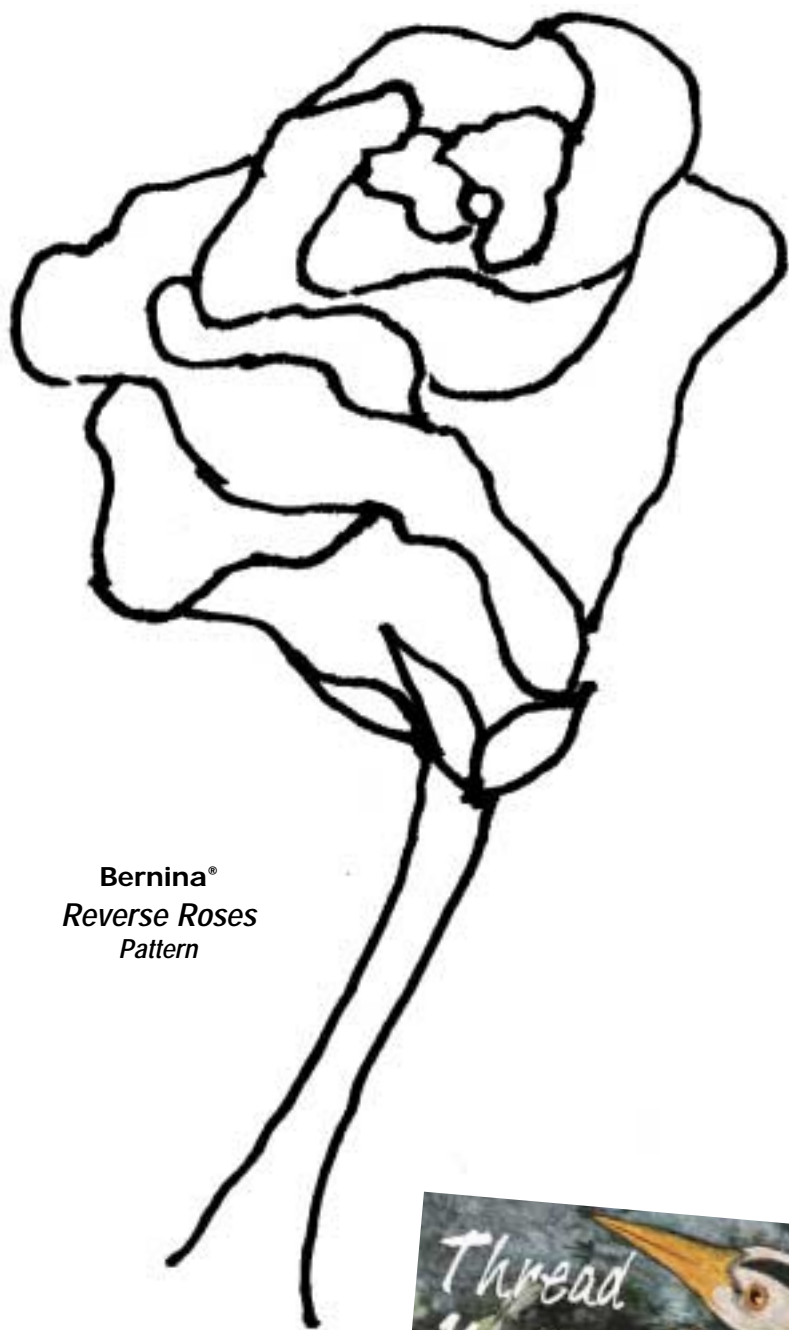
Today is the dawn of a new day in sewing. Because the new aurora machines from Bernina offer features that will revolutionize the way you sew, quilt and embroider. For instance, your eyes will light up when you try the patented Bernina Stitch Regulator,* which allows you to free-motion stitch with complete confidence. You've got to try it to believe it! No other home sewing machine in the world offers you this type of feature. In addition, the aurora 430 and 440 QE both give you the option of embroidery powered by your PC, which means the sky's the limit when it comes to designing. So, what are you waiting for?

Today I will go to Bernina.

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*Patent pending. Standard on 440 QE.



Bernina®
Reverse Roses
Pattern

Thread Magic

by Ellen Anne Eddy

It almost seems like magic, but once you have read *Thread Magic* by Ellen Anne Eddy, you'll know all the secrets to her tricks of quilt embellishment stitching. From understanding the importance of quality tools to using different threads and fibers to exploring free-motion stitching techniques, the ideas in this book give you a way to add your own personal stamp to art quilts and clothing. It has beautiful color photographs of Ellen's artwork adorning her collection of art quilts, and simple, clear instructions to help you develop your own collection. So read the book, try the techniques, and "feel the magic!"



Introducing the revolutionary Bernina Stitch Regulator.



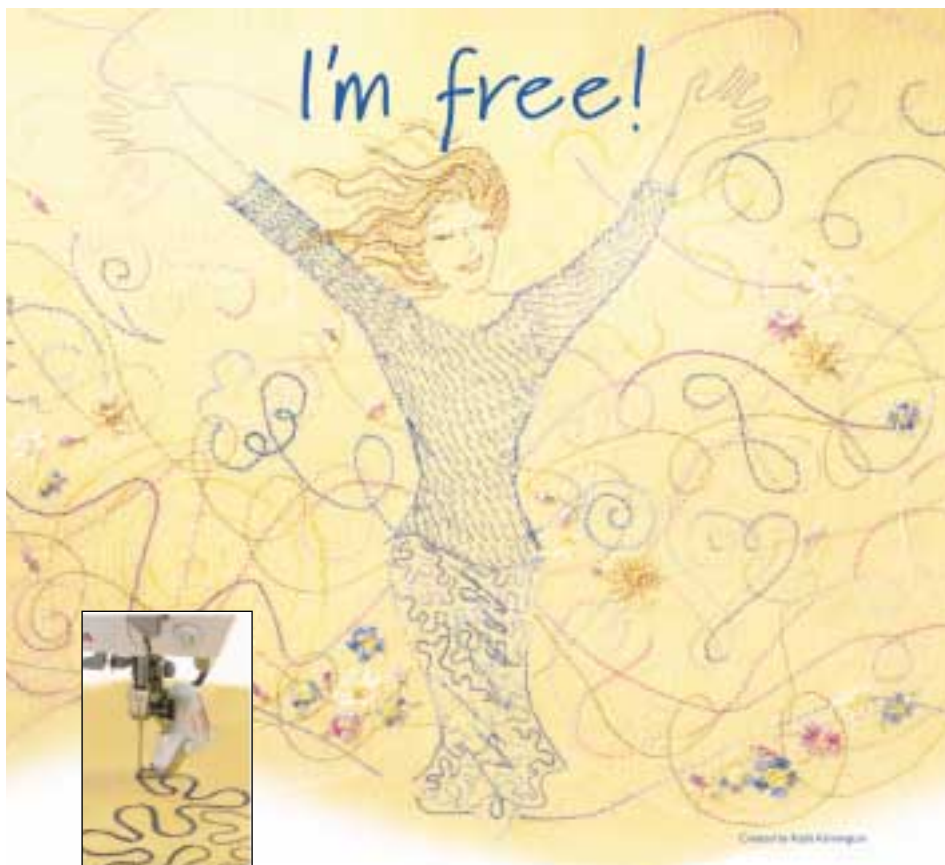
Finally free-motion stitching is simple!

The amazing aurora 440 Quilter's Edition comes with a brand new feature that's revolutionizing the world of free-motion quilting. Introducing the Bernina Stitch Regulator (BSR). This patented innovation regulates the length of your stitches, so you can create consistent, free-motion stitching the very first time you try it. Forget all those endless hours of practice, trying to get your speed just right. With BSR, you'll have this challenging technique mastered in minutes. Finally, free-motion stitching really is freeing! Now you can just focus on creative play. But you'll only find this "world's first" feature at your Bernina Dealer. So, stop in today!

Nothing Sews Like A Bernina. Nothing.
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Free Sewing

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"I'M FREE WITH BSR"

Only the BERNINA® Stitch Regulator (BSR) leaves you free to focus on your freemotion stitching. Whether it is bobbinwork, quilting, threadpainting, applique, or any other freemotion technique, we'd like to see it! Enter your BSR work in the "I'm Free with BSR" Challenge for a chance to win a trip to the BERNINA® factory in Steckborn, Switzerland!

The "I'm Free with BSR" Challenge will be conducted at the local level (at participating dealer's store) and at the national level (at BERNINA® of America, Aurora, Illinois). Enter your BSR work at the local level first and if it is the winning entry at your local dealer's store, it will be sent to BERNINA® of America in Aurora to be judged at the national level.

CHALLENGE RULES

1. Projects must be sewn on a BERNINA® sewing machine, using the BERNINA® Stitch Regulator for freemotion stitching.
2. Projects must be entered at participating dealer stores by February 1, 2006.
3. Each project must be accompanied by the official entry form (see following page).

4. Project must fit into one of the categories listed.
5. All pieces must have labels sewn to them that include the designer name and contact information. *Unlabeled items will not be accepted at the national level.*
6. One entry per person, please. Entries will be judged on visual impact, overall workmanship, and creative use of fabric, thread, and freemotion techniques.
7. Each entrant grants permission to BERNINA® of America to use the project in promotional materials including, but not limited to, print, online, and trade show publicity.
8. Projects will be returned about six months following the conclusion of the challenge, on or about October 1, 2006.

JUDGING

One winner from each participating store will be entered in the National BSR contest, which will be judged and announced by March 20, 2006 by BERNINA® of America, Inc. Winning projects will be displayed at the International Quilt Festival in Rosemont, IL, April 5-9, 2006. Winning entries will be posted to www.berninausa.com by April 1, 2006.

CATEGORIES AND PRIZES

1. **Best of Show:** Grand Prize awarded on the National level: **Trip for 2 to Steckborn, Switzerland (5 days including travel).** **Approximate retail value: \$5000.**
2. **BSR Quilting:** Quilts must be a minimum of 18" x 18" and a maximum of 45" x 45" in size and must have a sleeve attached to the upper back edge for hanging. Must feature free-motion quilting but may show additional freemotion techniques. Prize awarded on the National level: **Benartex Gift Collection.** **Approximate retail value: \$1500.**
3. **BSR Fashion and Accessories:** Garments and accessory items such as purses, belts, and scarves made with any freemotion techniques stitched using the BSR feature. Prize awarded on the National level: **BERNINA® Accessory Gift Collection.** **Approximate retail value: \$1500.**
4. **BSR Home Decorating and Crafts:** Home decorating items such as pillows and table linens as well as all craft projects, including dolls, designed with any freemotion techniques. **Prize awarded on the National level: Quilters' Resource Gift Collection.** **Approximate retail value: \$1500.**
5. **BSR Embroidery/Software:** Combine any freemotion technique with machine embroidery designs stitched with the embroidery machine. Designs may be created and/or prepared with BERNINA® or Explorations™ software. **Prize awarded on the National level: OESD Gift Collection.** **Approximate retail value: \$1500.**
6. **BSR Professional:** Projects designed and stitched by professionals (anyone who has earned money for sewing related activities such as teaching, custom work, or selling in the last calendar year) will be judged as a separate category and can be of any type (Quilting, Fashion and Accessories, Home Dec and Crafts or Embroidery/Software), made with any freemotion technique. **Prize awarded on the National level: aurora 430 sewing and embroidery system.** **Approximate retail value: \$3500.**
7. **Ten Honorable Mention** prizes of the BERNINA® **Swiss SewEssential Tool** will also be awarded based on the stated criteria. **Approximate retail value: \$100.**

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BSR CHALLENGE OFFICIAL ENTRY FORM

Include this form with your entry

Enclosed is my BSR freemotion project. I have read and agree to the rules above and agree to abide by the final decision of the judges.
My signature grants permission for BERNINA® of America to photograph or otherwise display my project for promotional purposes.
I acknowledge that BERNINA® of America will take every precaution to ensure the safety of my project
but I understand they cannot be responsible for acts of nature beyond their control.

Signature: _____ Date: _____

Name: _____

Address: _____

City, State, Zip: _____

Phone, Email: _____

Dealer Store Name and City: _____

Name of Project: _____

Category – You must check one:

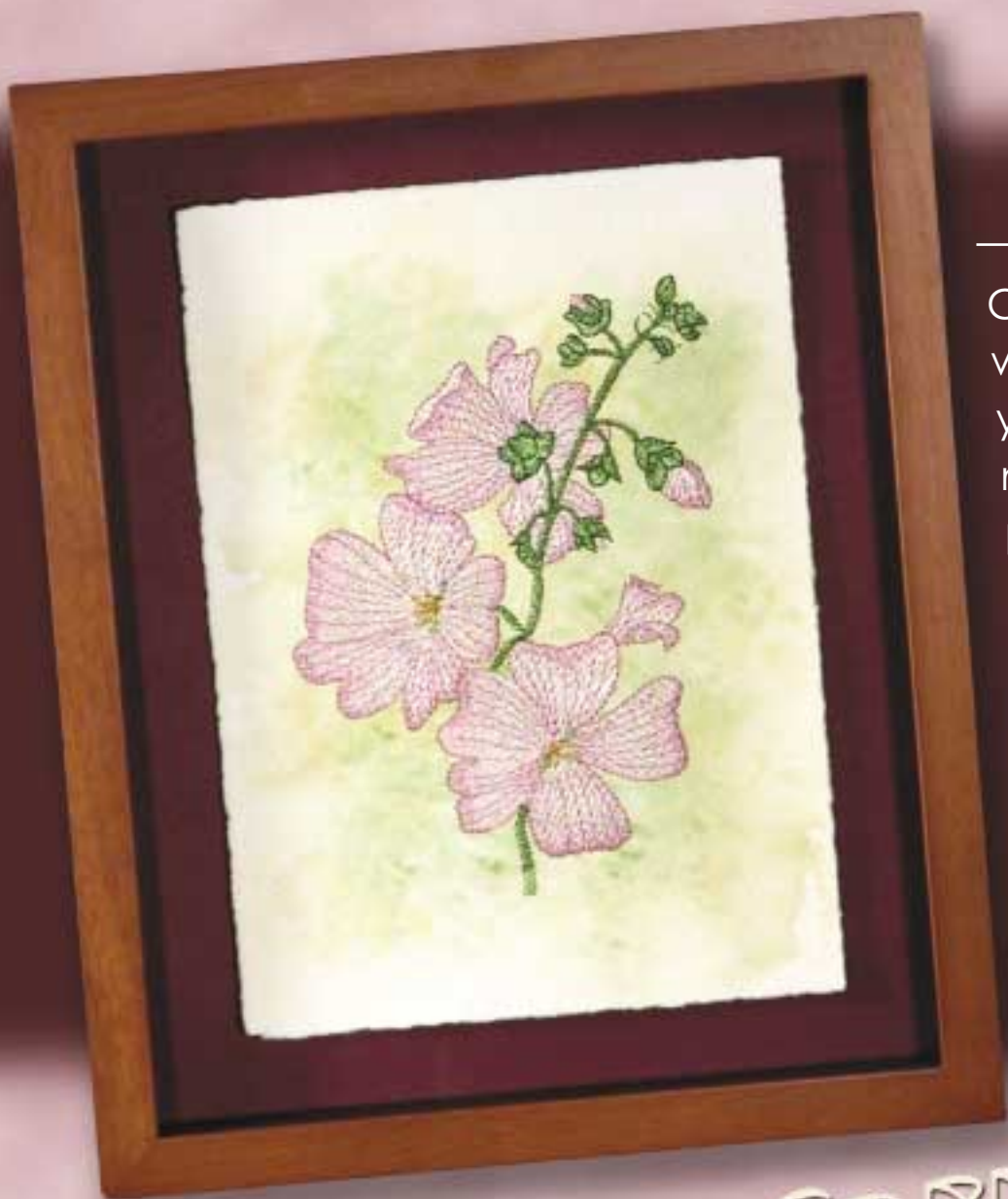
- ☐ Quilting ☐ Fashion and Accessories ☐ Home Decorating and Crafts
☐ Embroidery/Software ☐ Professional (Professionals please check)

Description of project – 100 or less words including products used (patterns, threads, designs, etc)
and details of freemotion stitching techniques. (Attach an additional page if needed)

Model of BSR machine used: _____

For complete rules and regulations, visit your local BERNINA® dealer.





Create beautiful works of art using your embroidery machine as a paintbrush! Frame this lovely hollyhock design stitched on watercolor paper and have fresh flowers all year long.

WATERCOLOR EMBROIDERY

BY DEBRA RUTLEDGE

Size of artwork: 5" x 7"

SUPPLIES

- Watercolor paper
- Watercolor paints in desired hues
- 2" standard paintbrush
- Styrofoam or plastic plate to use as palette
- Seafoam sponge
- Watercolor Florals by Jan Woodman embroidery collection by OESD. *Note: The design shown here is available only on the **artista** embroidery card and **artista** 200 CD.*
- Assorted Isacord embroidery threads for selected design
- BERNINA® Embroidery Software (Editor level or above)
- OESD Poly Mesh cut-away stabilizer
- HRFive Temporary Spray Adhesive
- Decorative frame
- Background mat cut to fit frame
- Mat mounting tape

INSTRUCTIONS

Crease, dampen, and then carefully tear the watercolor paper to the desired size. Tearing paper gives texture to the edges, adding interest to the finished piece. When tearing watercolor paper, it is easier when the crease is dampened on both sides of the paper.



Using the desired color(s), paint a wash over the paper; this will serve as the background for the stitching. Put a dab of the desired color on a styrofoam plate and dilute it with water... you want it to be watery. Using a 2" standard paintbrush dipped in clear water, dampen the watercolor paper. It has to be damp to accept the color so it will run and not quickly absorb into the paper. Load the seafoam sponge with the desired color of paint; dab the loaded sponge on the paper (exactly like sponge painting a wall). Thoroughly rinse the sponge and repeat dabbing with additional colors as desired (use only 2 - 3 colors as the combined colors may take on a muddy look). Allow the paper to lie flat until completely dried (colors will run very easily, but if you want them to run together, hold the paper vertical until you acquire the look you want). I usually do several pieces of paper at one time because they all end up with very different looks.

Open the BERNINA® Embroidery Software. Open the Native Hollyhock design from the Watercolor Florals by Jan Woodman embroidery collection.

Remove the underlay stitching from all of the design (the number of stitches needs to be minimal when stitching on paper to avoid perforation; however, if stitching on handmade paper, underlay may not need to be completely removed). *Tip: The underlay has to be removed from each individual piece of the design. It isn't always possible to Select All when removing the underlay because of the different stitch properties used during the original digitizing process.*

Delete the first and final stitches. The first stitch is digitized apart from the first object with a jump stitch over to the object; the last object has a jump stitch to an open area for the final stitch. If these are allowed to stitch, there will be obvious holes in the paper.

Send the design to the embroidery machine for stitching. Go to the editing screen and reduce the stitch density to 80%.

Bond two layers of Poly Mesh stabilizer together with temporary spray adhesive; hoop in the Large Oval hoop. Spray the hooped stabilizer with adhesive and smooth the painted paper in place.

Position the design on the paper as desired; stitch.

When stitching is complete, remove the hoop from the embroidery machine and carefully unhoop the stabilizer. Trim the stabilizer to the size of the paper – *not to the size of the embroidery* – for added support and to maintain consistency in thickness for framing.



Mount the finished stitch design on the background mat using mat mounting tape to secure it. Assemble the frame according to the manufacturer's instructions.

New from
BERNINA®



Freemotion Couching Foot #43

The new Freemotion Couching Foot #43 is uniquely engineered to guide cords and yarns directly under the needle, which then secures them to the fabric with a straight stitch. Two guides—one at the side of the machine head, the other in the left side of the foot—position the cord as the fabric is moved to create freemotion loops and swirls.



Couched flowers by Mary Solomon

The Joy of Christmas

BY LINDA HUHTA

Finished size: approximately 4 1/2" x 7"



A great way to decorate your Christmas tree – make everyone on your list their very own stocking! Stuff them with small gifts – perfect for money and gift cards. Filled with candy, they also make great party favors and package decorations. Made entirely in the embroidery hoop, these little Christmas stockings are fun to make and really easy – no sewing, no handwork!

CREATING THE PATTERN

Method One

(Auto-Designer or Designer Plus):

Trace the line drawing on the following page, scan it, and save it as a black & white bitmap. Open the **BERNINA**® Embroidery Software, select the Picture tab, then use the Load Picture tool to import the drawing into the program.

Method Two

(Designer Plus only):

Open the **BERNINA**® Embroidery Software and select the Design tab. Turn off Auto-Centering. Select the Closed Curve tool and draw the stocking and then draw the cuff, using the diagram to the right as a guide: left-click for straight lines, right-click for curves. If you are not happy with the shape, use the Reshape Object tool to “tweak” areas of the stocking outline until it is satisfactory to you.



SUPPLIES

- **BERNINA**® Designer Plus Embroidery Software v4 (Auto-Designer can be used if you have a scanner)
- Isacord embroidery thread
- OESD bobbin thread
- Large (deco 330, **artista** 165/170/180) or Large Oval (**aurora** 430/440 & **artista** 630/640/200) hoop
- OESD Ultra Clean and Tear stabilizer
- OESD Poly Mesh cut-away stabilizer
- 9" x 12" piece of felt
- 3" length of 1/8" ribbon
- HRFive temporary adhesive spray
- Glue stick
- Scissors

DIGITIZING THE STOCKING

Stocking:

Once you have the stocking on the screen, select it and click on the Object Properties icon. Select the Fill Stitch tab, then select Fancy from the Stitch Type drop down menu; select a Fancy Fill of your choice from the Pattern drop down menu.

Select the color red (C3) from the menu Stitch/Color Bar to fill the lower part of the stocking.

Shown In The Sample:

Font: Blackboard at 15.78 mm

Fancy Fill: 003 Ruby for stocking

Step Fill: #18 for top of stocking

Cuff:

Select the cuff, then select a different Fancy or Step Fill of your choice. Color this area white (C14).

Lettering:

Right click on the Lettering/Values icon; the lettering dialog box appears. Type **JOY** in the text box; select desired alphabet; click OK. Click on the screen to place the lettering; position on cuff as desired. Color the lettering green (C7). Select the text, then press and hold the Control key while selecting the cuff. Release the Control key and select the Lettering Remove Overlay icon.

Satin Stitching:

Using the Open Curve tool, draw a line between the cuff and foot/leg of the stocking, from one edge to the other; click on Object Properties and select Outline Stitch tab > Stitch Type > Satin. Change the width of the stitch to 1.50mm (0.0625"); click OK. Change the satin stitch line color to a color that hasn't been used yet, such as purple (C11). *Note: All areas of satin stitching need to be different colors on the screen so they will stitch as separate objects. Remember, you can stitch them any color you desire.*

Ribbon Loop Securing Stitch:

Using the Open Curve tool, draw a line across the top edge of the cuff, stopping about $\frac{3}{8}$ " before the right edge. Assign another color, such as blue, to this line; select Outline > Satin. With the Open Curve tool, draw a separate line to complete the last $\frac{3}{8}$ " at the upper edge of the cuff. Assign another color, such as orange (C10), to this line; select Outline > Satin.

Outline Satin Stitch:

Using the Open Curve tool, draw a line around the leg and foot of the stocking, omitting the top edge of the cuff. Color the line white (C14) to match the cuff.

*Joy of Christmas
Stocking Pattern
Scan into Bernina®
Embroidery Software to digitize.*

Underlay Stitching:

Select Edit > Select All, or press Shift + A on the keyboard. While all parts are selected, click on the Add Underlay icon in the General Toolbar.

Stitching Order:

Click on Color Film icon to see stitching order; make sure the outer satin stitching (white line) sews last.

Right click on the Hoop icon and reselect Auto-Centering.

STITCHING AND COMPLETING THE STOCKING

Hoop two layers of Ultra Clean & Tear stabilizer with two layers of Poly Mesh stabilizer on top. Spray each layer using HR5 to hold them together. No fabric is needed as the stitches hold everything together.

Stitch the design, stopping after the first top satin stitch line is complete (the line between the cuff and the leg of the stocking).

Carefully remove the hoop from the machine. Using a glue stick, position a loop of ribbon on the back of the stabilizer, placing it where the $\frac{3}{8}$ " line will stitch.

Reattach the hoop to the machine. Complete the last of the satin stitching. Everything except the white satin stitch outline should be finished at this point.

Remove the hoop and place the felt on the stabilizer side (back of hoop); carefully place the hoop back on the machine, checking to make sure the ribbon loop is out of the way.

Begin stitching the white outline. The machine will sew a straight stitch first as an underlay. I recommend that you slow down the speed of your machine to make it easier to know when it has reached the last straight stitch. When that is done, stop the machine and remove the hoop. Turn the hoop over and carefully trim the felt from around the edges of the stocking, *leaving about 1" of felt above the top edge of the stocking*. Fold the felt out and down toward the leg/cuff of the stocking so that the folded edge is even with the top edge of the stocking; a little glue stick will help secure it in place.

Place the hoop back on the machine, making sure that the ribbon is lying flat and away from the stocking and that the felt is folded down smoothly. Complete the stitching and remove the stocking from the hoop. Trim away the excess Poly Mesh and carefully tear the excess Ultra Clean & Tear away from the stocking.

The stocking is now ready to fill with gifts and goodies!

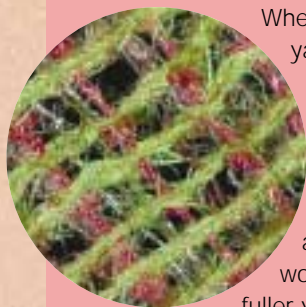
Freeform Scarf

BY MARY SOLOMON

Supplies

- Assorted trims, including fuzzy yarns, sheer ribbons, and metallic cords
- Quilters' Resource® Aquabond adhesive, water-soluble stabilizer
- OESD Aqua Film stabilizer/topper
- Temporary spray adhesive
- Isacord embroidery thread
- Free-motion Couching Foot #43

Yards of Yarn



When selecting yarns for the body of the scarf, use a variety of textures and shades. For a warm and wooly feel, use fuller yarns that

have a heavy texture for the first layer that is placed on the stabilizer. For a finer feel to the scarf, use thinner, smoother yarns.

The yarn used for free-motion couching should fit into the hole on the side of Foot #43. It can be slightly larger than the hole if it is soft enough to compress and move easily through the hole and under the foot.



Make a warm and wooly scarf with soft yarns in your favorite colors. This quick and easy project uses Foot #43 and freemotion couching techniques.

Decide on the desired length of the scarf, up to 72" long. Cut the Aquabond into two 7" x 36" rectangles.

Tape one rectangle, paper side up, to a flat surface – a kitchen countertop works well. Remove the paper backing. Place one short end of the remaining rectangle to a short end of the first rectangle, paper side up, overlapping 1/2" and forming one very long rectangle. Cut second rectangle to desired length, then tape to counter and remove paper backing.

Place yarns and flat trims lengthwise as desired, covering the Aquabond stabilizer. Strands in the sample were placed approximately 1/4" to 1/2" apart.

When satisfied with the arrangement, cover with a length of Aqua Film, totally covering the yarns.

Thread the machine needle and bobbin with embroidery thread; attach Freemotion Couching Foot #43 and thread yarn through guides as shown. Using a free-motion zigzag stitch, couch the yarn across the "scarf", covering the entire length, excluding the fringe. Work from side to side, "traveling" along the edge about 1/2" between rows.

When couching is complete, remove the stabilizer by soaking the scarf in warm water; let dry.



We're excited!

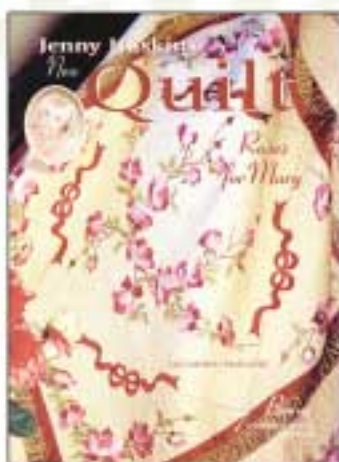
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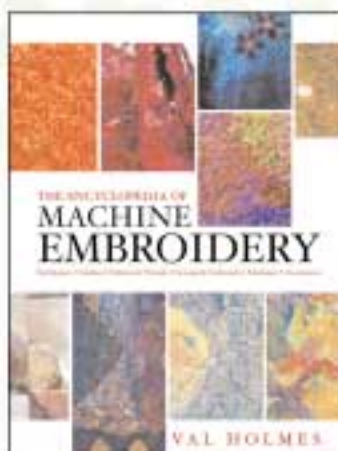
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