



Through THE NEEDLE

BERNINA®

Issue 21

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Quilted Floral Medley

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Special Anniversary Issue





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Created by Maria Bennett

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[†]US Patent 6,883,446. [†]Zigzag available only on selected models. ©2004 Bernina of America

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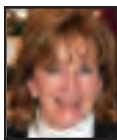
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Owner of Mary Jo Hiney Designs and creator of Silk Adaptation, Mary Jo has been in the sewing, quilting and crafting industries since 1993 when she was given the opportunity to design projects for book publishers, leading to authoring numerous books. Before that, Mary Jo was the owner of *Something Special, Made by Hand*, a manufacturer of hand made gifts and decorative accessories. With a degree from the Fashion Institute of Design and Merchandising, Mary Jo has a sincere love for sewing and believes in the positive power of creativity.

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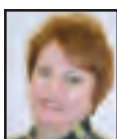


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Barbara has been involved in sewing since she was 11 years old and started making her own clothes. She opened a quilt shop in Florida 12 years ago, and a year later became a BERNINA® dealer. Since closing her shop, she has been working for BERNINA®.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

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from BERNINA®

BY SUSAN BECK



Birthdays and anniversaries are always fun because they give us reasons to celebrate. This year BERNINA® reaches a special milestone and will be marking it with a yearlong celebration. Seventy-five years ago the BERNINA® brand was introduced when BERNINA® was used by the Fritz Gegauf company on the model 105 sewing machine in 1932. Taken from a mountain in the Swiss Alps, the

name BERNINA has come to symbolize traditional Swiss attributes such as quality, precision, reliability, innovation and continuity. As a tribute to the BERNINA® name, Fritz Gegauf AG has officially changed its name to BERNINA® International AG and redesigned its logo to incorporate the Swiss flag.



BERNINA® Model 105 (1932)

This issue of *Through The Needle* is dedicated to looking back at some of the products and projects BERNINA® has featured over the last 75 years, and is full of ideas and inspiration for projects featuring today's BERNINA® sewing machines, embroidery systems, sergers, and software. Look for photos from vintage BERNINA® advertisements scattered throughout the pages and don't miss page 8 where we have *Sew Retro*, an article featuring stitch techniques first published by BERNINA® in the 1950s and 1960s but still very doable on today's machines.

When we look at BERNINA® machines produced over the last 75 years, it is obvious that the choices of the home sewer have multiplied exponentially, affording contemporary stitchers a wide array of exciting creative options. It's fun to see how things have changed, as well as to remember all of the BERNINA® machines you've owned (and may still be using!). Two of the latest BERNINA® innovations – the BERNINA® Stitch Regulator and BERNINA® Embroidery Software Version 5 – are featured in articles on pages 4 and 10.



If you've been in a creative slump lately, read Nancy Monson's essay, "Back on the Creative Track!" on page 24. Then, make the fun Serger Spiral Pillow on page 16 - a great project made easy by using the Gathering Foot on the serger. Or, try felting, the latest fiber craze, and make the Wool Floral Table Topper (page 30) using the Decorative Needle Punch Accessory Set.

The best way to celebrate 75 years of the BERNINA® brand is to use your BERNINA® machines to indulge the creative part of your personality. So, look through this issue of *Through The Needle* and find something that inspires you to have your own party – just you and your BERNINA®!

OUR Anniversary... YOUR Year!

Supplies

- Nine 5½" squares; fabrics used in sample are Grandma's House by Mary Lou Weidman for Benartex
- 16" square Warm & Natural batting
- 16" square of backing fabric
- 14" Golden Threads Paper
- Polyester organza
- OESD Aqua Mesh Stabilizer
- OESD Ultra Clean 'n Tear Stabilizer
- 1 silk flower head (Ranunculus)
- Silk flower leaves, spines removed
- 5" spring embroidery hoop
- Size 80 Quilting needle
- Size 90 Jeans needle
- Size 2.5 Double needle
- 18" of wire (26 gauge) for each free-motion flower
- 2 shades of pink Isacord thread
- 1 green Isacord/YLI Variations thread
- Additional colors of thread as desired
- YLI Variations thread to coordinate
- Razzle Dazzle thread to coordinate
- Marking pencil/pen
- Straight pins
- Stencil burner
- Wire snips
- Second bobbin case
- Small screwdriver
- Extra bobbins
- BERNINA® Stitch Regulator Foot #42
- Clear Embroidery Foot #39/39C
- Patchwork Foot with Guide #57



Quilted Floral Medley

BY MARLIS BENNETT

This small wall quilt is a study in free-motion stitching techniques using the Bernina® Stitch Regulator. A mixture of piecing, appliqué, thread painting, bobbin play, and quilting, this project can also be made using other free-motion presser feet such as Darning Foot #9, Freehand Embroidery Foot #24 or Quilting Foot #29/29C.

Piecing The Background

Machine Set Up: Thread machine with 60wt cotton thread, attach #57 foot, insert size 80 quilt needle.

Seam 5½" squares together to form a 9-patch quilt top using ¼" seams.

Back with batting and backing; baste quilt sandwich together using hand or machine stitches.



Double Needle Quilting

Machine Set Up: Insert Double needle; wind bobbin with YLI Variations thread ½ full - use 2 spool pins: one vertical and one horizontal, placing the YLI bobbin on the vertical spool pin; insert bobbin with 60wt cotton Mettler; drop feed dog; attach BSR – straight stitch – in desired mode; activate Security Program with 2.5 Double needle

Double Needle Tip

Moving the quilt sandwich side to side will produce straight lines of sewing. It is usually desirable to move the quilt sandwich front to back, as it will produce two distinguishable lines of stitching.

Trace the large, loopy flower (pattern A) onto Golden Threads transfer paper 3 times. Trim paper apart and place onto 9-patch in desired locations or as shown in photo on page 4. Pin in place.

Stitch on drawn lines. Take care if flowers overlap so that the stitching from one flower petal does not intersect other petals. Pull beginning and ending threads to back and tie off. Deactivate Security Program.

Change the setting of the machine (see below) and stitch the flower centers in a circular motion.

Machine Set Up: Insert size 90 Jeans Needle, remove YLI bobbin from vertical spool pin, thread needle with YLI thread.

Bobbin Play Flowers

Machine Set Up: Wind 1 bobbin with Razzle Dazzle thread, adjust tension on second bobbin case so that Razzle Dazzle flows easily, insert bobbin into machine, pull up bobbin thread, YLI Variations or Mettler 60 weight in needle, increase upper tension by 1 or as desired (test).



BSR Basics

Attach the BERNINA® Stitch Regulator (BSR), lower the feed dog, and thread the machine.

Lower the Presser Foot Pressure to 1, if needed, to allow easier movement of the fabric under the foot.

Activate the Needle Stop Down function and select the desired Mode: BSR 1 or BSR 2. (see following information).

Place fabric under the needle; sink and raise the needle to bring the bobbin thread to the top of fabric. Take 2-3 stitches to secure the thread, then trim the thread ends.

With even speed, move the fabric from front to back to get the feel of the machine. Practice a variety of motions: zigzag, blocks, u-shapes, puzzle pieces, circles, and loops.

Mode Characteristics

Mode 1 / BSR 1 with Foot Control

- Needle moves when foot control is pressed.
- Enables the use of securing stitch.
- Sews like a home machine with regular stitches.

Mode 1 / BSR 1 without Foot Control

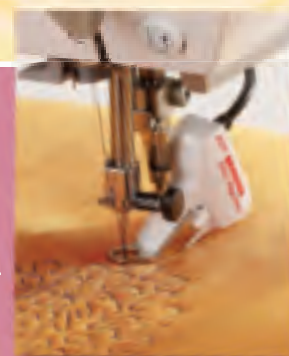
- Works as an electric needle
- Unplug the foot control.
- Use the Start/Stop button to start the needle moving.
- Enables the use of securing stitch.

Mode 2 / BSR 2 with Foot Control

- Press foot control and move fabric to make the needle move up and down.
- Use Securing function to lock stitches

Mode 2 / BSR 2 without Foot Control

- Use the Start/Stop button to start the needle moving.
- "Drive" away from the starting point slowly, giving the BSR a chance to engage.



Trace 2 daisy type flower outlines (pattern B) on remaining Golden Threads paper. Cut apart and place onto quilt sandwich, *on the under side*, using photo on page 4 as a guide. Overlapping previous flowers adds visual interest to the piece.

With the *wrong* side up, pull up thread tail through quilt sandwich, stitch on drawn lines. Do not stitch into previously stitched petals. When finished, bring all thread tails to back and secure.

Change the settings of the machine (see below) and stitch the flower centers in a circle, producing satin like stitches. Move fabric sideways to create flower highlights.

Machine Set Up: Select zigzag stitch, YLI Variations in needle, stitch width 3.5mm, stitch length 1.5mm

Thread-trace the flower on the drawn line with several passes of the zigzag stitch. Do not be concerned about stitch direction, as you are creating a barrier for your stitching.

Then, using a zigzag stitch (it fills faster) and moving the hoop sideways, fill in the flower shape. When the flower is covered with stitching, select a lighter shade of pink and highlight just the center of each petal from the center out. If desired, fill in the center with a pale yellow thread.

Machine Set Up: Remove the BSR, foot #39, thread needle with desired color of thread, raise the feed dog, stitch 354, stitch width 2.2mm; button sew on stitch. Place hoop in foot area before attaching foot #39/39C; thread 26-gauge wire through opening in foot.

Silk Flower Appliqué



Machine Set Up: Straight Stitch, 2.5mm stitch length, lighter shade Isacord pink thread or desired color through size 90 Jeans needle, Mettler 60wt cotton thread in bobbin. Place Ultra Clean N Tear Stabilizer behind work – if necessary.

Choose flower heads that have no glue holding them together. For easier stitching, choose flower heads whose petals form a complete flower such as you see in the photo. Remove any spines from leaves and insert the leaves behind the flowers as shown.

Using the photos as guides, fill in flower petals with desired color thread. The larger petals are stitched in place along their outline first and then filled with stitching. The largest shapes have a flower shape within the petal itself. The smallest shapes have no outline and are stitched from the center out. Thread colors have been changed as desired. *Note: Stitch all centers in a circular motion completely disguising any holes left by the flower stems. Stitch leaves in place along veins only.*

Using the hoop to turn the fabric, sew the wire along the edge of the stitched petals. Make sure that the zigzag covers the stitching. Start sewing closest to a center along a flower petal.

When finished, remove foot, remove hoop from machine bed. Snip wire ends. Remove fabric from hoop, rinse under running water to remove stabilizer. Insert fabric in hoop again, remove excess organza using hot stencil burner. The damp flower will keep the stencil burner from melting the threads as easily.

Attach to quilt top in desired locations using the Button Sew-On stitch.

Finishing The Quilt

When all stitching is complete, use a rotary cutter, mat, and ruler to square the mini-quilt. Finished size is approximately 15½" x 15½".

Cut bias strips 2½" x 80", piecing, if needed, to make one long strip. Fold the strip in half lengthwise and press. Stitch the folded strip to the edge of the quilt (from the front), matching the raw edges and mitering the corners.

Wrap the binding to back of the quilt and stitch in place by hand or machine.

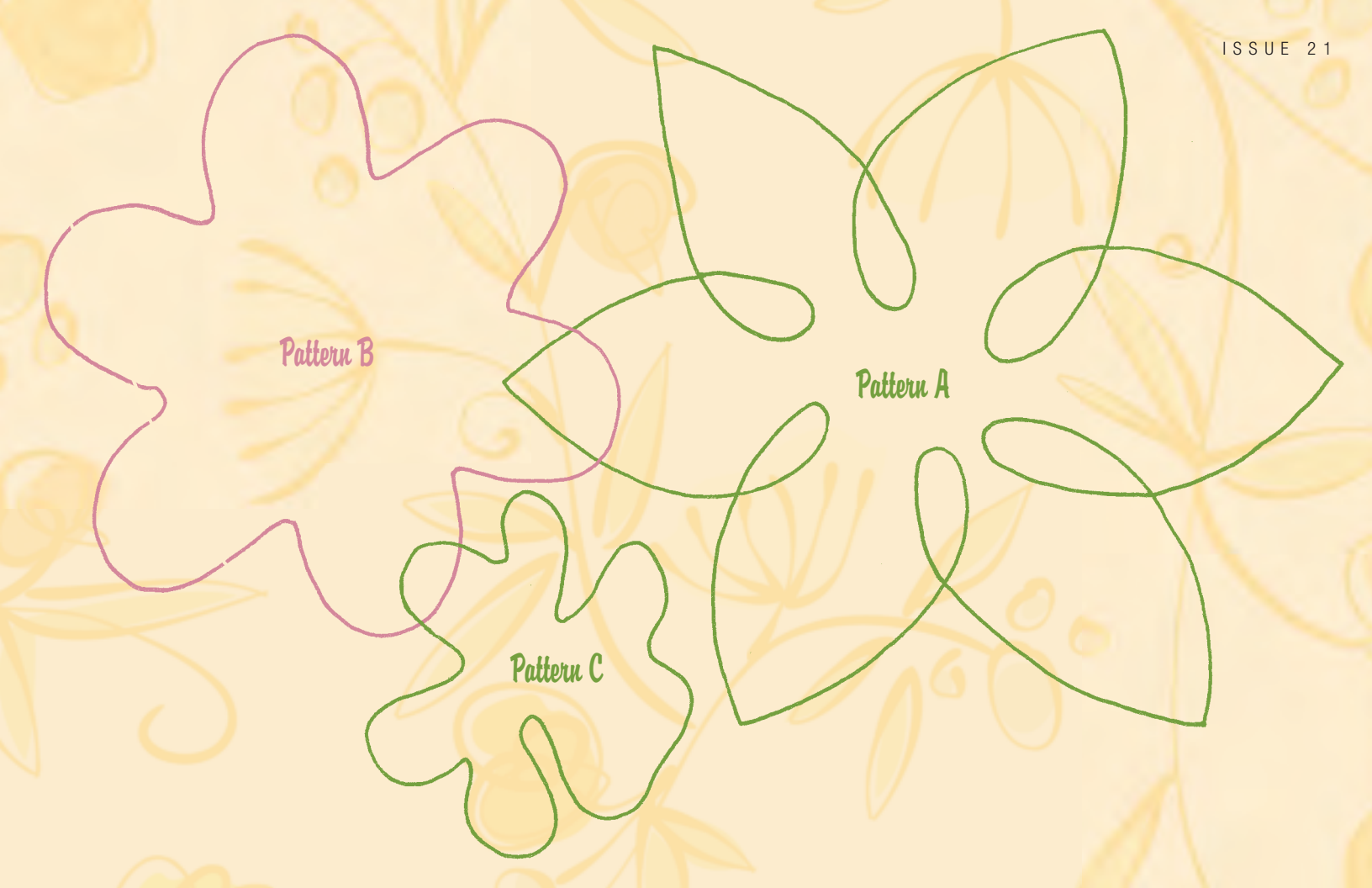
For more information on several methods of binding a quilt, go to www.berninausa.com > Online Classes > Sewing Classes > Binding Basics.

Thread Painted 3-D Flowers



Machine Set Up: Wind bobbin with dark pink Isacord, thread machine with dark pink Isacord thread, select zigzag BSR with a stitch width of 3mm.

Trace small pink flower (pattern C) onto Aqua Mesh Stabilizer. Place the stabilizer under a piece of polyester organza. Hoop both layers in the center of 5" spring hoop.



Advertisement for the BERNINA® favorit, Model 740
(1963-1972)





Sew Retro

BY JILL DANKLEFSEN

Recreating Timeless Stitch Embellishments

Sewing machines have been around for over 150 years and before the age of computers remained relatively unchanged. They sewed straight stitches and then later, zigzag and pattern stitches were added. By today's standards, they were comparatively simple and uncomplicated to use. But, just because they had fewer features doesn't mean that the stitcher was limited in creative possibilities.



During the 1950s and 60s, BERNINA® published instructions for taking decorative stitches to a higher level. The designs pictured above are from a series of leaflets that included directions for manipulating decorative stitches into complex embellishments for garments, home décor items, projects for children, and craft objects. The stitch creations in this series were simplistic in the stitch components (usually a single pattern) but the results were often dramatic!

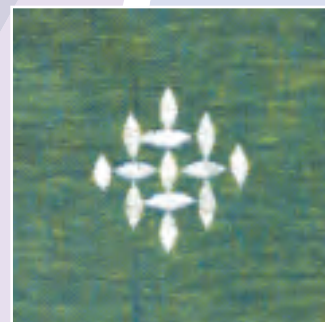
These stitch exercises were created for Models 530 and 730 (the original) that were purely mechanical machines. Remember, this was before the days of computers and automatic anything. There were *no* computerized functions to aid in the creation of these wonderful stitch motifs. The only tools available were the BERNINA® accessories, i.e. presser feet (introduced with the 530) and the FHS, Free Hand System (first engineered for Model 730). The rest of the creating process remained with the stitcher and his or her imagination.

The good news about these unique embellishments is that they can be recreated on just about any BERNINA® model since the 530. And, the even better news is that the computer functions and advanced features on today's machines make it much simpler to execute them. So, take a look and see how these "timeless" stitch decorations can be sewn to adorn your next project.

*Note: The stitch numbers listed are for **artista** models. If using BERNINA® models other than **artista**, look for similar stitches. For a Stitch Conversion Chart covering current BERNINA® models, go to www.bernausa.com > Sewing Studio > Basic Training > Stitch Conversion Chart*

Satin Patches

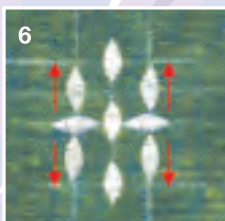
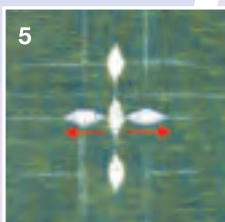
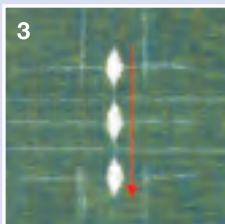
Create an interesting "patch" using one decorative stitch and then scatter it across the fabric using a contrasting color of thread, making an all-over pattern.



Stitch: **artista** #407

Feature and Functions: Combi Mode/Memory, Single Pattern, Securing function

Fabric Preparation: Back fabric with OESD Tear-Away stabilizer; using chalk, draw a vertical line to mark the center of the design. *Note: After each line of patterns is stitched, draw a line marking the position of the next line and use as a guideline when stitching.*



STEPS:

1. Create a simple memory combination of 3 patterns of #407 separated by one repeat of straight stitching (change the stitch length to 1.0mm)
2. Attach Open Embroidery Foot #20/20C
3. Sew the combination down the marked center vertical line; close Combi Mode/Memory.
4. Select stitch #407 and Single Pattern; if available, engage Securing function.
5. Sew one #407 to the right and one to the left of the vertical row of stitching, turning the fabric as needed. Begin sewing from the center of the middle motif, stitching perpendicular to the vertical line of stitching.
6. Sew single pattern repeats, stitching in the direction of the arrows and rotating the fabric as needed.
7. Add the single pattern repeats to complete the patch, stitching in the direction of the arrows and rotating the fabric as needed.
8. Remove stabilizer and position fabric as desired to sew additional patches.

A Study in Contrasts

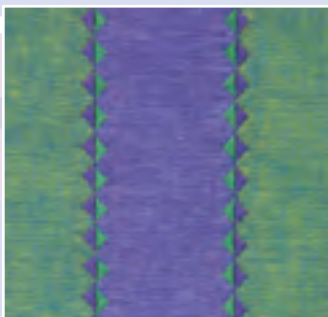
This striking yet simple technique combines two hues of fabric and thread for a colorful coordinated look.

Stitch: **artista** #406



Feature and Functions: Half Speed, Pattern Begin, Mirror Image Right-Left

Fabric Preparation: Back fabric with OESD Tear-Away stabilizer; using chalk, draw a horizontal line at the beginning point.



STEPS:

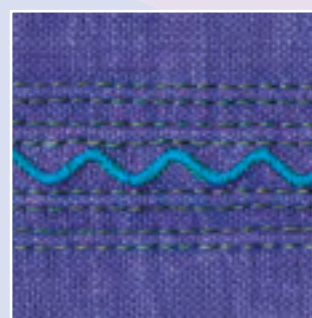
1. Seam three fabric strips in alternating colors (color 1, color 2, color 1), leaving wide enough seam allowances to support the stitches; press seam allowances open.
2. Attach Open Embroidery Foot #20/20C.
3. Select stitch #406; use the widest stitch width

unless working with a 9mm machine – then adjust stitch width to 6mm.

4. Adjust motor speed to ½ speed – you need to be able to control the stitching of the second pass to match the stitches. Setting the motor at half speed and sewing with the foot control completely depressed results in even, consistent stitching.
5. Add two layers of OESD Medium-weight Tear-Away stabilizer under the seam allowances, as this is a heavy satin stitch.
6. Align the inner left toe of the foot with the seamline as shown, positioning the starting point on the horizontal chalk line.
7. Sew a line of triangles in a contrasting color along the seamline.
8. Change the thread color and position the fabric at the beginning horizontal chalk line; touch Mirror Image Right-Left, if available or simply rotate the fabric and the Pattern Begin button.
9. Sew the second row of triangles, aligning the stitch patterns; remove stabilizer and press.

Pintuck Texture

Alternating groups of double needle pintucks with a decorative stitch adds texture and depth to an otherwise plain fabric. Use this simple embellishment alone or stitch several of them side-by-side to create all-over texture.



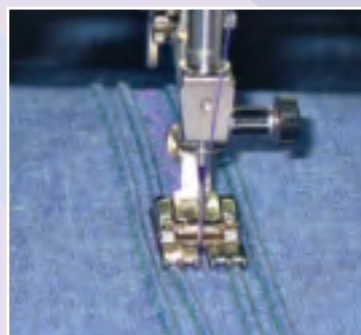
Stitch: **artista** #425

Feature and Functions: Double Needle Limitation, if available

Fabric Preparation: Using chalk, draw a vertical line to mark the position of the left pintuck.

STEPS:

1. Attach Pintuck Foot #31 (5-groove).
2. Insert a 2.5 double needle into the machine.
3. Optional: For raised pintucks, thread heavy cord such as gimp or perle cotton up through the hole in front of the needle opening on the stitch plate. For more information, see Feet-ures, Vol. 1.
4. Starting at the chalk line, stitch 4 rows of pintucks, leaving a space between the 2nd and 3rd pintucks to add a decorative stitch.
5. Remove the double needle; leave the pintuck foot on.
6. Insert a standard Universal needle and change thread color if desired.
7. Select Stitch #425.
8. Add tear-away stabilizer behind the fabric
9. Using the Pintuck foot, straddle the pintucks and sew the decorative stitch between the rows.
10. Remove the stabilizer and press from the wrong side.



Fan Dance

The exclusive Advanced Applique function found in V5 of the BERNINA® DesignerPlus Embroidery Software takes creativity to a new level. Combine stitch types and colors with embroidered details from the Creative Genes Design Collection to add texture and dimension to any appliqué project.

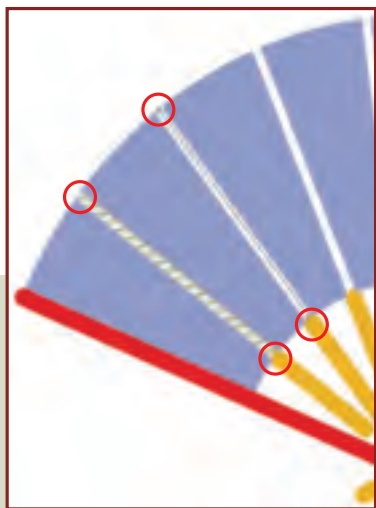


GETTING STARTED

- Click on the *New* icon or select *File>New*.
- Select the *Picture View*; click *Load Picture*.
- From the Artwork Folder (C:\My Designs\Artwork), click on the *Files of Type* drop down menu, select All Picture Files, then select the A_East_008b.jpg
- Select the *Design View*; select *Show All*.

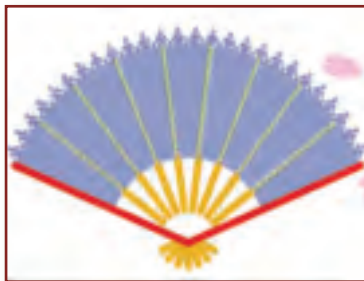
USING THE OPEN OBJECT TOOL

- Select the Open Object tool. From the Stitch and Color bar, select Outline > Stemstitch and Color > C19 (Khaki).



- Set the boundary points (red circles) to create the “spokes” of the fan: Left click once at one end of the spoke, left click at the opposing end of the spoke; press Enter.

- Select *Object Properties*
 - From the Outline Stitch tab, select Pattern Run from the Stitch Type drop down.
 - Click Select. From the Pattern drop down, select Embellishment.
 - Select 601, OK and OK
- Beginning on the left side of the fan, set boundary points across the top. Press *Enter* to complete the object.



- Select the line, from the Color Palette, select C19; touch the Esc key on your keyboard to turn the tool off.

NOTE: When digitizing for Advanced Appliqué, the key is to keep the cover stitch

sewing order in mind. Open Objects need to be digitized first for the Closed Object stitches to cover the ends of the Open Objects. To illustrate this point, go to the Applique folder (C:\My Designs\Tutorials\Applique) and select Appliqué Finish. Hide the fabric and select Slow Redraw. Remember the order of stitching is dependant on the order in which the objects are digitized.

USING THE CLOSED OBJECT TOOL

- Select the *Closed Object* tool. From the Stitch and Color bar, select Outline-Single and C12 (Brown).
- Set boundary points around the perimeter of the fan. When finished, press *Esc*.
- Select the *Picture View*. Select the graphic and *Delete*.
- Return to the *Design View*.

Note: Let the software close the object; the last point should follow the last directional change before the first point. The software will create a smoother edge than trying to join the points manually. Don't be concerned about perfection, points may be edited when object is complete.

DIGITIZING REVIEW

Right click to set curves, left click to set corners, backspace to erase the last point. It takes three points to change direction, add one more point before deciding to backspace. Keep the number of points to a minimum for the smoothest shapes.

RESHAPING THE SPOKES

- Zoom in on the top of the fan. Each of the spokes should slightly overlap the outline.
- *Reshape* if needed.
 - Select the spoke; select *Reshape*.
 - Click and drag the node just past the boundary of the outline. Press *Enter*.
 - Click on the next spoke that needs reshaping.
 - Continue until all spokes have been reshaped.
- Select the fan outline.
- From the Outline Stitch menu select *Satin*; touch *Esc*.

GENERATING THE APPLIQUÉ

- Select *Show All*; select *Edit > Select All*
- Select *Advanced Appliqué*.
 - The fan should be filled with white hash marks to indicate it is an appliqué area.
 - Under Fabric Patches section, select *Place color and Fabric in Patches*.
 - Select Benartex 2006 > Giverny > 1004-11.
 - Click on the appliqué design to set the fabric in place.
 - Click *Back* and *Close*.

Notes: All areas to be appliquéd should be filled with white hash marks. If an area that is part of the appliqué is uncovered, close the dialog box, select the uncovered area and reshape the outline to extend into its adjoining boundary line.

To recolor an area, select another fabric and click on the area that is to be re-colored.

INSERTING DESIGNS AND CLONING

- Select *File > Insert Design*.
- From the Ornaments folder (*C:\MyDesigns\Ornaments*), select *Peppermint Swirls 1*; *Open*.
- Click on the design to view the open *Rotation* handles. Rotate the design, drag into place at the bottom of the fan.
- *File>Insert Designs*. From the Creative Genes Design collection, select Design #39.
- Rotate and position on the left side of the bow.

- Right click and drag the floral spray to the right to generate a *Clone*; *Mirror Horizontal*. Position on the right side of the bow.
- Insert Design #35 from the Creative Genes collection.
- Left click on the Scale by 20% Down / Up to reduce the size of the flower by 20%.
- Right click and drag to generate a *Clone*. Scatter *Clones* on the fan; rotating, scaling and positioning in a pleasing arrangement.
- Select the last color chip on the *Color Film* (*the small flowers*).
- From the *Color Palette*, select C9 (Dark Red)

USING PATTERN STAMPS

- Select *Arrange > Pattern Stamp*.
- From the Symbol Set drop down, select *Candlewicking*; *Knot 3mm*; *OK*
- Click to anchor the stamp, position the motif in the desired justification; click to complete the stamp.
- Add *Candlewicking* pattern stamps in a pleasing arrangement.
- Touch *Esc* to deactivate.

ADDING THE FINISHING TOUCHES

To combine like colors and reduce thread changes: *Arrange > Stitch Sequence*. Answer yes to the *Stitch Sequence* question.

Note: Stitch Sequence optimizes the stitching sequence of the design by eliminating the number of hoopings, color changes and trims. Grouped objects are color sequenced. Monograms and Advanced Appliqué objects will not be included in the re-sequencing unless they have been Broken Apart.



OUTPUTTING THE FINISHED DESIGN

- Save the completed design file.
- To write the design to a BERNINA® USB stick for use in upgraded *artista* 200 and the 730, select *File > Save As*.
- Select the appropriate drive in the *Save In* field.
- Click on the arrow beside *Save as Type*. Select V4.0 Bernina A730/200 machines.
- Click *Save*.

Note: Design files saved in the V5.0 format may be sent directly to the machine via the ADX dialog box or *File > Card Machine Write* as both of these options automatically translate the design file into language the machines understand. When using the *Save as* function for the *artista* 200/730, remember to select the appropriate file type (V4 Bernina a730/200 machines). Doing so translates the embroidery information appropriately for the machine firmware.

The following tools from the BERNINA® Embroidery Software V5 are used in creating the Fan Dance design.



New



Load Picture



Show All



Open Object



Object Properties



Closed Object



Zoom



Reshape Object



Advanced Applique



Color Film

SUPPLIES

Mom's Slippers, all sizes:

- ✿ **Silk Adaptation Individual Silk Pieces** — each piece is 14" x 18". Our slippers used:
Lavender— (top, side-back)
Heliotrop— (lining top, side-back)
Vintage Taupe— (inner sole) —
- Brown Shaggy Suede: 6" x 26" for outer sole
- Muslin: 12½" square for quilted inner sole backing
- Fusi-Knit fusible interfacing: 20" x 1⅛ yard
- Hobbs Tuscany wool batting: ⅓ yard
- Fusible Fleece: 5½" x 24"
- Elastic: 1 yard of ¼"-wide
- Isacord Embroidery Thread:
Bark—#1055 and Wild Iris—#1830
- Bead Gravy: Amber Chasseur

Daughter's Slippers, all sizes:

- ✿ **Silk Adaptation Individual Silk Pieces** — each piece is 14" x 18". Our slippers used:
Lilac Mist: top, side-back
Off White: lining top, side-back, inner sole
- Tan Shaggy Suede: 5" x 20" for outer sole
- Muslin: 11" square for quilted inner sole backing
- Fusi-Knit fusible interfacing: 20" x ⅞ yard
- Hobbs Tuscany wool batting: ⅓ yard
- Fusible Fleece: 4¼" x 19" piece
- Elastic: ¾ of a yard of ¼"-wide
- Isacord Embroidery Thread: Isacord Wild Iris—#1830
- Bead Gravy: Sparkling Cranberry

For Mom's or Daughter's slippers:

- OESD PolyMesh Stabilizer
- Reverse Pattern Foot 1/1C
- HRFive temporary spray adhesive
- Size 90/14 Universal and Embroidery needles
- Beading or milliner's hand-sewing needle
- Ballpoint bodkin

Note: Silk Adaptations and Bead Gravy available at your local BERNINA® store.



Mother & Daughter

Cozy, charming, elegant . . . what could be more fun than these delightful mother and daughter silk slippers? Designed for you and your little one by noted silk artist Mary Jo Hiney. Wear them for breakfast on Mother's Day. Your special day will be that much sweeter!

CUTTING MOM'S SLIPPERS

Refer to cutting diagrams on page 15. Transfer all sewing construction markings. *Note9 Mom's Slippers have left- and right-facing pieces.*

- ✿ From the fusible knit interfacing, cut 2 pieces 14" x 18". Fuse to the back of Lavender and Heliotrope silk.
- ✿ Layer the Lavender and Heliotrope silk. Using Pattern C, cut 2 left and 2 right. Using Pattern B, lightly trace 1 left and 1 right. Set aside traced piece.
- ✿ Cut a 12¼" square of interfacing and fuse it to the back of the Vintage Taupe silk; cut out the fused silk square. This piece will be quilted for the inner sole.

- ✿ Using Pattern A: cut 1 left and 1 right from the Shaggy Suede, and the Fusible Fleece. Cut the Fusible Fleece ⅜" smaller than the pattern.

- ✿ Using Pattern B: Cut 1 left and 1 right from the Wool Batting ½" larger than the pattern. Also cut one 12¼" square of wool batting.

CUTTING DAUGHTER'S SLIPPERS

From cutting diagrams, transfer sewing construction markings. *Note9 Daughter's Slippers do not have left- and right-facing pieces.*

- ✿ From the fusible knit interfacing, cut 2 pieces 14" x 18". Fuse to the back of Lilac Mist and Off White silk.
- ✿ From Lilac Mist: Using Pattern F, cut 2 (*flip pattern to cut full size or cut on folded piece*). Using Pattern E, trace 2 lightly and set aside.
- ✿ From Off White silk, using Pattern D, cut 2. Also cut 2 from Pattern F. Using Pattern E, lightly trace 2 and set aside.
- ✿ Using Pattern D, cut 2 from the Shaggy Suede, and the Fusible Fleece. Cut the Fusible Fleece ⅜" smaller than the pattern.
- ✿ Cut 2 pieces from the wool batting ½" larger than Pattern E. Also cut one 11" square.

QUILTING THE INNER SOLES

Layer wool batting square between muslin and traced inner sole, right sides of fabric fac-



Slippers

BY MARY JO HINEY

ing out. With Wild Iris Isacord, machine quilt the layered piece in a random fashion using decorative stitches. For Mom's use **artista** stitch #820. Quilt the Daughter's using **artista** stitch #730. *Note: If using BERNINA® models other than **artista**, look for similar stitches. For a Stitch Conversion Chart covering current BERNINA® models, go to www.berninausa.com > Sewing Studio > Training > Stitch Conversion Chart*

Once quilted, trace 2 inner soles (*pattern A or D*) onto the quilted piece. Machine stitch a scant $\frac{1}{8}$ " inward from traced line. Cut inner soles from the quilted piece on traced lines.

Fuse the soles cut from the fleece to the muslin side of the inner soles.

EMBELLISHING THE TOPS

Back the traced pieces for top (*pattern B or E*) with PolyMesh Tear-Away stabilizer.

Mom's Slippers: Using Isacord Bark and **artista** stitches #718, 820, 824, and 826, embellish the tops by stitching in a random fashion. The purpose is to have the combined designs appear as one. Practice the designs on scrap fabric first to get a feel for placement.

Daughter's Slippers: Using Isacord Wild Iris, embellish tops with **artista** script lettering. Embroider "Sweet Dreams" centered on one top and "Rise n Shine" centered on the other top. Practice on scrap fabric to get a feel for

placement. *Note: If using a machine not equipped with lettering, select your favorite decorative stitches and create an all-over pattern.*

Tear away stabilizer. Press tops.

SEWING THE TOP

When sewing, remember that you are making two slippers—one for the left foot and one for the right.

For Mom's Slippers: place embellished top with lining top. Retrace with top pattern, as the stitching may have shrunk the fabric a bit. Cut out tops from both layers. *This step does not apply for Daughter's Slippers.*

Pin the top and the top lining pieces together with right sides facing while layering the wool batting underneath the wrong side of the lining.

Sew the "ruffle" edge. Trim batting from the seam allowance as close to the seam line as possible. Edge press and turn right side out. Press from lining side. Pin and baste-stitch layers together along outer edges. Trim away excess batting.

Working from top right side, sew casing space as indicated on the pattern.

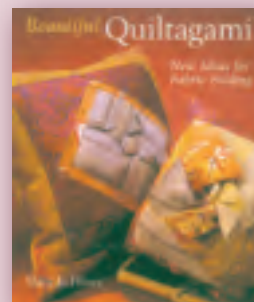
Use the bodkin to slip elastic through casing. Pin elastic at outer edges of casing and then machine sew ends in place. See Fig. 1. Use the following measurements for elastic, adjusting as necessary to suit personal taste:

Mom's Slippers	Daughter's Slippers
Small: 4½"	Small: 3½"
Medium: 5"	Medium: 4"
Large: 5½"	Large: 4½"

Beautiful Quiltagami: New Ideas for Fabric Folding

by Mary Jo Hiney

Quiltagami combines the traditions and techniques of quilting and origami to enable you to create visually striking, and invitingly tactile, to add dimension to this wonderful collection of fashion accessories and home dec projects. Follow Mary Jo's instructions for fabric folding and soon you will have butterflies, roses, penquins and—yes, it's true, elephants!—adding life to your next sewing endeavor.



The Portable Crafter Series Quilting

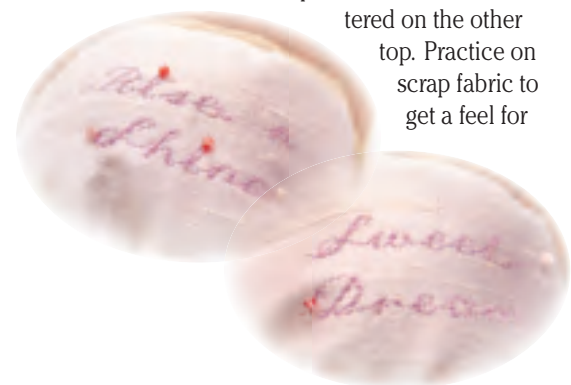
by Mary Jo Hiney

Just because you're away from home doesn't mean that you can't quilt something special for yourself or someone you love! This sweet little



book has so many beautiful projects—pillows, wall hangings, handbags, little totes. And all with that Mary Jo Hiney touch—simple design with elegant undertones.

Look for more silk projects from Mary Jo in her upcoming book, *Simply Silk*, published by Krause Books, available in December 2007.



SEWING THE SIDE-BACK

For Moms' Slippers, sew side-backs together along back seam line. Press seam allowance open.

This step does not apply for Daughter's Slippers.

Pin side-back and side-back lining pieces together with right sides facing. Sew the "casing" edge. Edge press and turn right side out. Press flat from lining side.



Sew casing space by stitching $\frac{3}{8}$ " inside finished edge. Stay-stitch the remaining edges together.

For Daughter's Slippers: sew $\frac{1}{4}$ " from finished edge, then sew again $\frac{3}{8}$ " from first row of stitching. This creates the ruffle along top edge of side-back.

Slip a length of elastic through casing, pinning elastic at the outer edges and sewing ends in place. See Fig. 1. Use the following measurements for elastic, adjusting as necessary to suit personal taste:

Mom's Slippers	Daughter's Slippers
Small: 10-11"	Small: 7-8"
Medium: 11-12"	Medium: 8-9"
Large: 12-13"	Large: 9-10"

SEWING THE TOP, SIDE-BACK TO INNER SOLE

Stay stitch the lower edge of the side-back except along the gather space. Pin side-back to inner sole, lining sides together. Align side-back ends to stars shown on pattern. Clip side-backs to stay stitching as needed. Where side-back will be sewn to heel, hand gather along space indicated on pattern. Pull gathering thread as tightly as necessary for side-back to fit heel area on inner sole. Secure thread and pin gathers in place.

Pin top to inner sole, lining sides together, aligning ruffle ends to side dots on soles shown on pattern—top is overlapped onto side-back. Sew top and side-back to inner sole. See Fig. 2.

SEWING THE SOLE

Pin top and side-back so they are flat against the inner sole in order to keep those parts away from the sole seam line.

Pin and sew right side of outer sole to right side of the inner sole/top/side-back, breaking stitches to leave opening indicated by squares on sole pattern. See Fig. 3.

Trim inner sole seam allowance to a scant $\frac{1}{8}$ ". Trim outer sole seam allowance to a generous $\frac{1}{8}$ ". Turn slipper right side out through opening. Push out seam lines. Hand-sew opening closed.

FINISHING TOUCHES

Hand-sew Bead Gravy beads individually to top ruffle edge, spacing beads about $\frac{1}{8}$ " apart. Use the shades of beads in a random fashion. Hand bead the tops as desired.

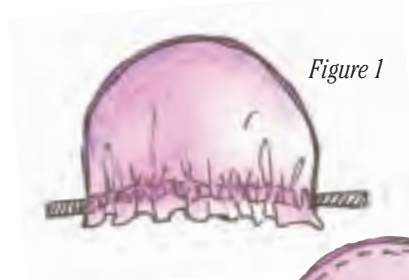


Figure 1

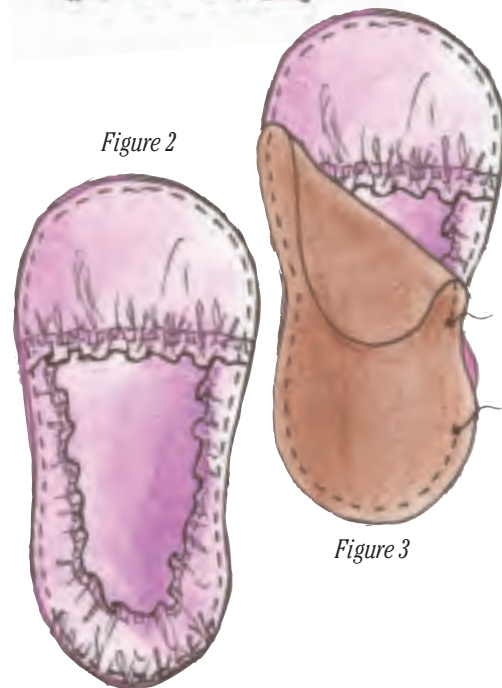
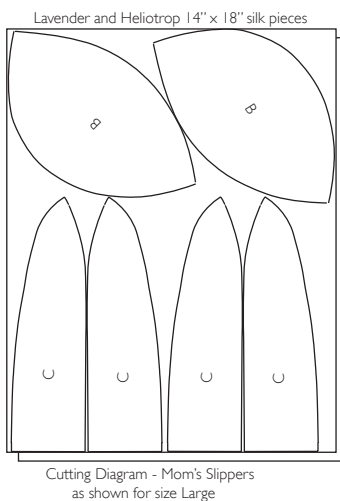
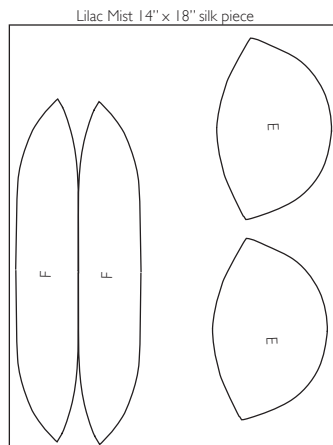
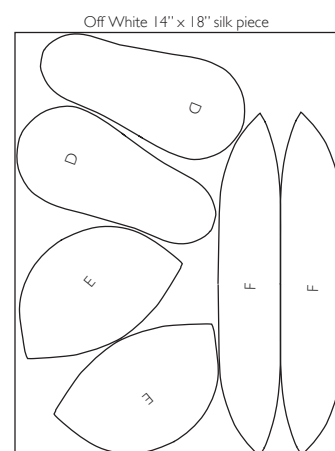
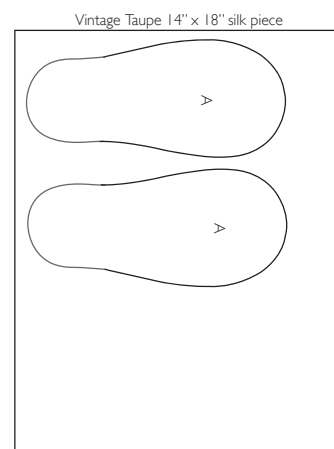


Figure 2

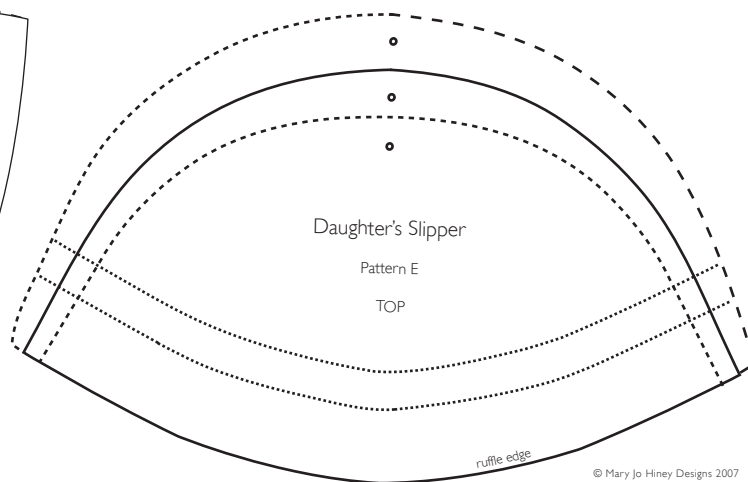
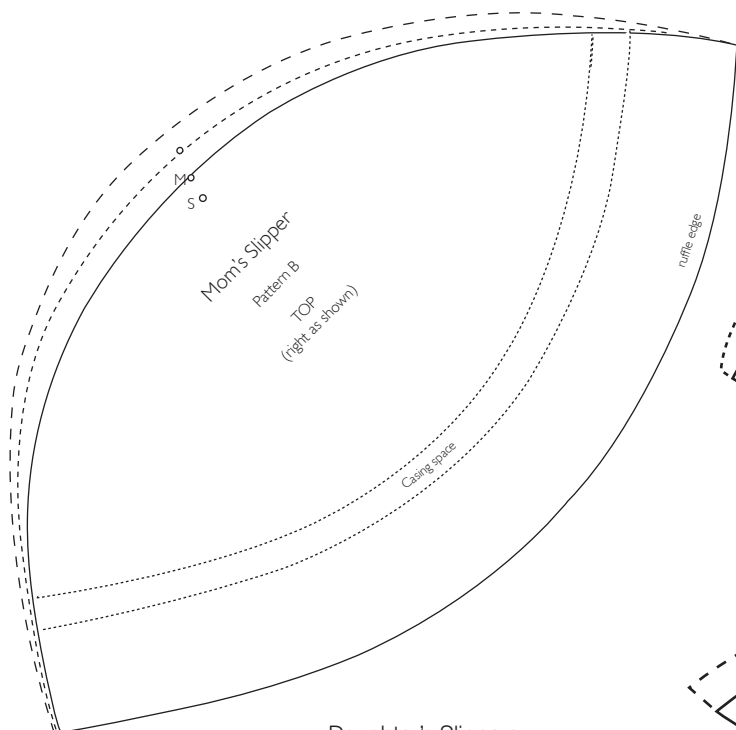
Figure 3

Sweet Dreams!

Cutting Diagram - Mom's Slippers
as shown for size LargeCutting Diagram - Daughter's Slippers
As shown for size Large

Mother/Daughter Silk Slippers

Enlarge patterns @ 200%
Use a $\frac{3}{8}$ " seam allowance unless otherwise noted.



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Daughter's Slippers

Small ... 7-9½

Medium 10-12

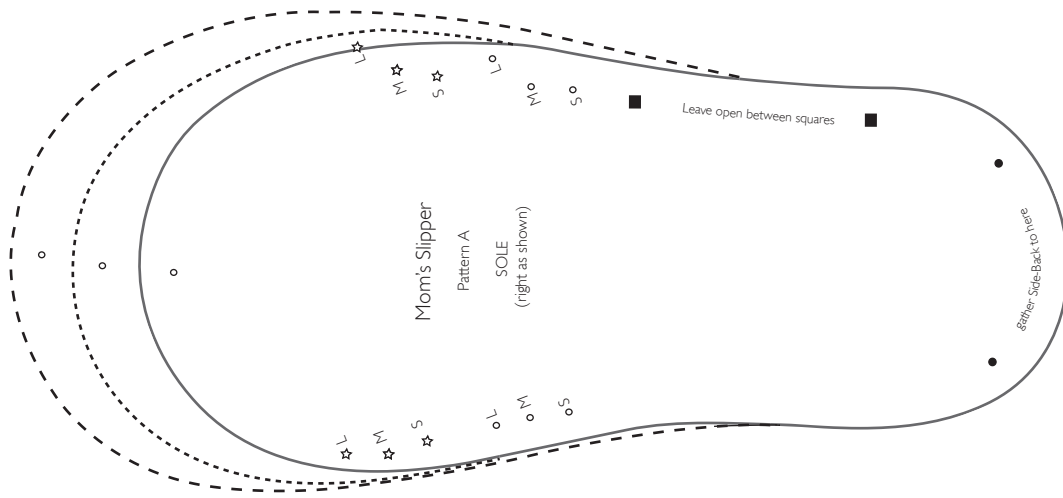
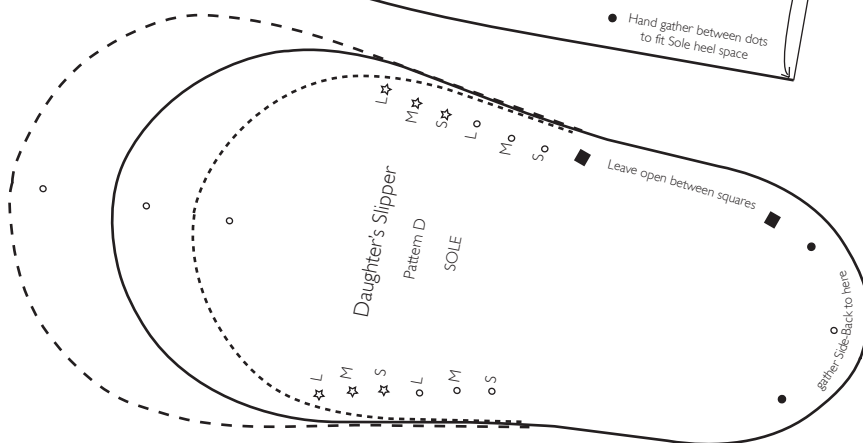
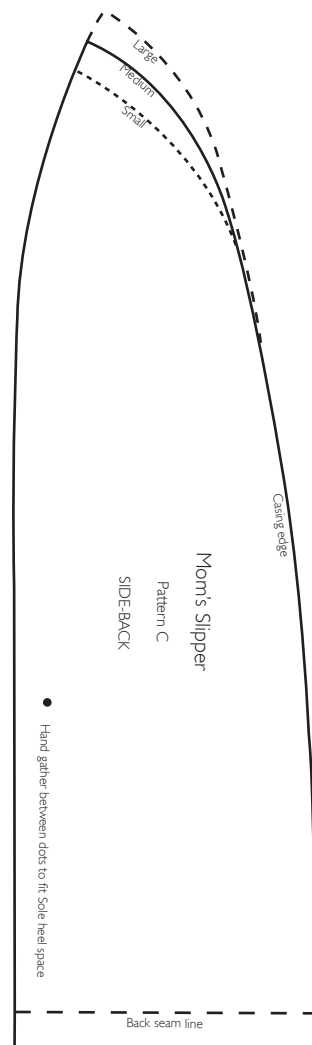
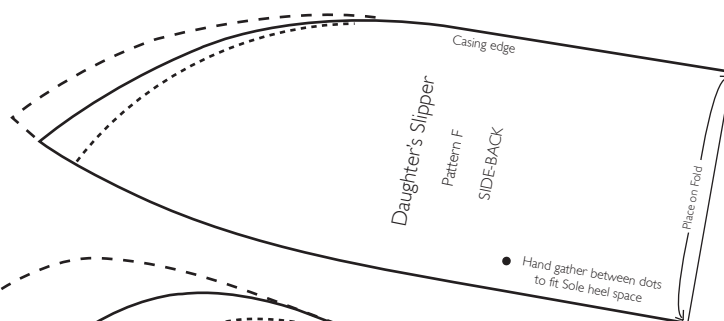
Large ... 12½-2½

Mom's Slippers

Small ... 5-6

Medium 7-8

Large ... 9-10





Spiral Serger Pillow

By Sara Snuggerud

This rich-looking, luxurious pillow starts with a ruffle easily gathered using a serger, then stitched in a spiral with a sewing machine. A great project that looks more complicated than it is!

Supplies

- $\frac{5}{8}$ yard for pillow base and back – 100% cotton
- $\frac{3}{4}$ yard for ruffled spiral - fabric shown is an Ombre Crushed Taffeta that comes pre-crinkled
- $\frac{5}{8}$ yard fusible batting
- BERNINA® serger
- BERNINA® serger gathering attachment or foot
- Reverse Pattern Foot #1/1C & quilting/seam guide
- Edgestitch Foot #10/10C
- 4 spools of serger thread
- 3 spools of coordinating or contrasting Isacord thread for rolled hem
- 18" Round pillow form
- Cut A Round Ruler (Size 6"-19") by Cheryl Phillips
- $1\frac{5}{8}$ " Button to cover



GATHERING THE STRIP

Using a 4-thread balanced stitch, join all strips right sides together, to form one long strip.

Set serger for a 3-thread rolled hem with decorative thread in the upper looper. Begin roll hemming at the top left corner of the spiral strip, gently curving towards the right edge; hem the entire length of the spiral strip.

Set the serger to a 4-thread balanced stitch and attach the BERNINA® Serger Gathering foot or Gathering attachment. Set the differential feed to 2.0 and the stitch length to 4. Gather the entire length of the spiral strip's raw edge.



Cutting

Back	Two - 11½" x 19" rectangles
Front	One - 20" x 20" square
Fusible Batting	One - 20" x 20" square
Ruffle	Eight 3" strips across the fabric width (includes extra length to accommodate different gathering ratios of different fabrics and serger settings)



ATTACHING THE RUFFLE

Fuse the 20" batting square to the wrong side of the pillow front. Using the Cut A Round ruler and a rotary cutter, cut a 19" circle for the pillow front.



Attach Reverse Pattern Foot #1/1C to the sewing machine and insert the seam guide to the back, setting it 1" to the right of the foot.

The spiral ruffle starts from the outer edge and is sewn toward the center. Measure in 2" from the edge of the fused pillow front. Position the curved rolled hem on the pillow front and begin sewing around the perimeter of the pillow. Stitch with a straight stitch placed within the 4-thread stitch of the serged ruffle. After completing one round, gently curve the ruffle to begin stitching a spiral 1" away from the previous ruffle (seam guide should follow the previously stitched edge).

As the spiral tightens near the center, extra ruffle will need to be hand-placed before stitching to help the ruffle lay flat. If needed, remove the pillow from the machine and pin extra fabric in place before stitching. Once enough fabric has been stitched, trim the excess ruffle, leaving 2" extra. Fold under this extra fabric to hide the ruffle's raw end.

PILLOW ASSEMBLY

Pillow back: Serge one 19" edge on each rectangle with a 3-thread balanced overlock stitch. Fold the serged edge to the wrong side and edgestitch in place using Edgestitch Foot #10/10C. Overlap the pillow back rectangles about 5"; pin.

Pin the spiral ruffle's outer edge toward the center to avoid stitching it into the pillow edge.

Center the pillow front circle on the pillow back rectangles, right sides together.

Using a $\frac{1}{2}$ " seam allowance, sew around the pillow with the front circle on top. Trim excess pillow back fabric even with the pillow front. Using a 4-thread balanced stitch, serge around the pillow edge. Turn pillow right side out and insert pillow form.

Following package directions, cover a button with ruffle fabric. Hand-stitch in place in the center of the pillow front.

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From Shawl to Skirt

BY DEBBI LASHBROOK

Want a quick project to add pizzazz to your wardrobe? Make a quick & easy skirt from a purchased fringed shawl! The fringe becomes the “hem” of the skirt and you can make an elastic-banded, serged skirt for the fastest, easiest way or you may decide on a more tailored, darted skirt. Embroider a plain shawl or start with a decorated one for a unique addition to your wardrobe. You are the designer!

Supplies

- Purchased rectangular shawl with fringe on each end
- Rotary cutter, mat
- Studio BERNINA® Exclusive Linen Closet Design Collection (optional)
- HRFive Temporary Spray Adhesive

For elastic-banded skirt:

- 1” wide elastic to fit waist
- Reverse Pattern Foot #1/1C

For fitted skirt:

- 9” Invisible zipper
- Waistband interfacing
- Trouser hook & eye
- Straight skirt pattern of choice
- Presser Feet:
 - Invisible Zipper Foot #35
 - Edgestitch Foot #10/10C
 - Reverse Pattern Foot #1/1C
 - Bulky Overlock Foot #12/12C
 - Zipper Foot # 4

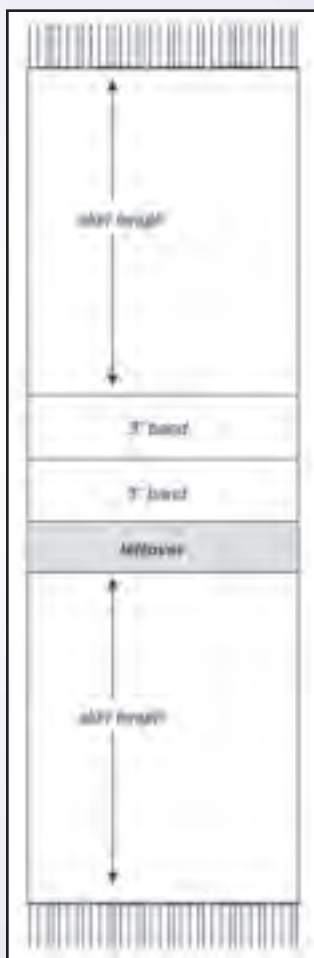
Measuring and Cutting

Begin your project by taking a few measurements and by deciding what type of fit you want in your skirt: easy-fit with an elastic waist or a more tailored fit with waistline darts. The Measurement Chart below will help you determine the cutting dimensions of the skirt.

	Body Measurement	Ease (add to body measurement)	Total (tailored skirt)	Total or (elastic skirt)
Waist		$3\frac{1}{2}"$ (1" = 1" overlap + $1\frac{1}{4}"$ for seam allowances)		N/A
Hip		$5\frac{1}{2}"$ (3" = four $\frac{3}{8}"$ seam allowances)		
Finished length		$\frac{5}{8}"$ (Waist seam allowance)		

Next, measure your waist, hip, and the desired finished length of your skirt; add these to the chart.

After deciding on the finished length of the skirt, add $\frac{5}{8}"$ to this measurement for the seam allowance at the top of the skirt. Finally, add your hip measurement + ease + seam allowance and place the total in the appropriate column for the hip. This completes the chart. *Note: If your abdomen measures larger than your hip, use this measurement for your hip.*



To determine the available length of the skirt pieces, you need to allow for a 3" strip that forms the waistband of the skirt (about 1" finished). A 3" piece will be cut for each skirt length. These pieces are used for either the elastic banded skirt or the tailored skirt (see cutting diagram). Depending on the desired finished length of the skirt, you may have a leftover piece.

For the elastic banded skirt:

You can add the minimum ease or you can use the full width of the shawl. For a more fitted, elastic banded skirt, you will cut off any extra width beyond the total needed for fit. For example, if the shawl measures 54" across and your hip body measurement + 3" of ease + four seam allowances ($\frac{5}{8}"$ each) is 42", you will cut 12" off the width of the shawl. The waistband of the skirt will be 3" wide (about 1" finished) and the length of the waistband will be an amount equal to the top of the skirt. For a looser-fitting skirt, use the full width of the shawl without cutting any away.

For the darted, fitted skirt:

Use your favorite fitted skirt pattern to serve as a cutting guide to shape the skirt waist area. Fold the shawl down the lengthwise center and align the fold line of the pattern with the fold of the skirt. If your skirt back pattern has a center back seam, align the cutting line of the pattern with the fold line of the skirt, thus eliminating the seam allowances at the center back. Mark the darts using your preferred method of marking.

The waistband for the fitted skirt is seamed at one side. The band is 3" wide (about 1" finished) and the length is your waist measurement + 1" ease + 1" overlap + $1\frac{1}{4}"$ for seam allowances.

Using a rotary cutter, mat, and ruler, cut the skirt pieces into the size of rectangles needed.



Constructing the Elastic Banded Skirt

If using the entire width of the shawl, there is no need to finish the edges, but if you have removed width, finish the seam allowances of the skirt pieces. A three-thread or four-thread serged seam finish will neaten the edges nicely.

Carefully align the embroidered design at the side seam of the skirt and stitch from the bottom of the skirt to the top of the skirt. Then, seam the two waistband pieces together along one short end. Press the side seam of the skirt and the side seam of the band open. Next, press the waistband piece in half lengthwise, wrong sides together.



Align the cut edges of the band to the cut edges of the skirt and serge together. Press the serged seam toward the skirt. Cut a piece of elastic a comfortable waist measurement plus 1". Use a bodkin to insert the elastic through the casing.

Pin the remaining side seam of the skirt, matching the casing edges and the optional embroidered strip edges (see below). Serge the seam, press, and you are done!

Constructing the Darted Skirt

Stitch the darts, then press the darts toward the center front and the center back. Finish the side seam edges with a three or four-thread overlock stitch.

Press the $\frac{5}{8}$ " seam allowance toward the wrong side of the skirt where the zipper will be inserted. This press line will serve as a guide for inserting the invisible zipper. Pin the right side of the fully opened zipper to the right side of the skirt, aligning the coils of the zipper with the pressed line. Guide the zipper coil into the groove of the Invisible Zipper Foot #35 as you lower the presser foot. Stitch from top to bottom. Repeat for the other side of the zipper tape, guiding the coils through the other groove of the foot.



Optional Embroidery Accent

Add a subtle touch of embroidery using a BERNINA® exclusive design from The Linen Closet design collection. *Note: Add this embellishment after cutting the skirt pieces but before beginning construction.*



Software Preparation:

Open the BERNINA® Embroidery Software program and open the file, BE10233, from the Linen Collection. Zoom in at the top of the design by selecting the Zoom tool and left click on the design (V5) or click and drag a box around the top of the design (V4). You can easily change the location of the first stitch of the design by selecting Arrange > Start and End. Select the option "Digitize Start Needle Position" in the dialog box; then select OK. Left click on the top end of the design as shown in the illustration. This places the starting point of the needle at a place to easily align the repeated design across the bottom of the shawl. This design will be stitched twice in the Mega Hoop on both the front and back of the skirt.

Stitching the design in the Mega Hoop:

Mark a placement line the desired distance from the hemline on the front and the back of the cut skirt pieces with your favorite marker. Mark the center of the skirt with a short line perpendicular to the first mark on both skirt pieces.

Use HRFive Temporary Adhesive Spray to adhere two layers of Aqua Mesh stabilizer together. Spray the top stabilizer surface with HRFive and place the skirt on the stabilizer, positioning the marked skirt in the center of the stabilizer with the skirt center toward the top of the stabilizer. Use the hoop template and place the shawl and stabilizer in the hoop so that the marking is aligned with the centerline of the template and the center of the skirt is at the top of the hoop.



Aligning the start point with the marked line:

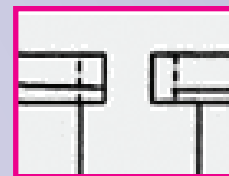
When the design is selected in the machine, the needle will travel to the first needle position. If necessary, adjust the position of the needle by moving the hoop right or left and up or down to align with the marked line of the skirt. Embroider the design.

Hoop the other side of the skirt piece using the same method to align the placement lines of the skirt with the center of the stabilizer, but placing the center of the skirt toward the bottom of the hoop. Select vertical mirror image in the machine to reverse the start point of the design. Note: You may also use the software to change the start point to the bottom of the design. Align the design start point with the end of the first embroidered design. Embroider the design from center out toward the side. Repeat this process for the other shawl piece.

Attach Bulky Overlock Foot #12/12C to the machine. Stitch the seam from the bottom of the skirt to the top, stitching as close as possible to the zipper. If a small opening occurs, use Zipper Foot #4 to close it.

Stitch the remaining side seam of the skirt from bottom to top using Reverse Pattern Foot #1/1C. Stitch the waistband pieces together. Press the skirt side seams and the waistband seam open.

Waistband: Press your favorite waistband interfacing on the wrong side of the skirt waistband. Fold the waistband in half lengthwise and press. Pin the waistband to the skirt, right sides together, extending the underlap side of the waistband $1\frac{5}{8}$ " and the overlap side $\frac{5}{8}$ " beyond the skirt edge. Stitch the seam using Reverse Pattern Foot # 1/1C.



Fold the waistband right sides together and stitch the overlap side of the band even with the zipper in the skirt. Stitch the underlap side along the $\frac{5}{8}$ " seam allowance, pivot at the corner, and stitch the underlap extension to the zipper edge.

Grade the seam allowances along these edges, leaving the seam allowance that is closest to the outside of the band the longest. Turn the waistband right side out and press.

Use Edgestitch Foot #10/10C to "stitch in the ditch" in the well of the seam that attaches the band to the skirt.

Sew a skirt hook & eye to complete the waistband and be prepared to answer the question, "where did you find that skirt?"


Studying BERNINA® sewing magazines in the 1960's





BERNINA⁺

*Embroider borders
galore –
**around the corner
or in a circle!***



Embellish your fabrics and sewing projects with attractive borders in a wide variety of styles with the BERNINA Border Embroidery Set – patterns for round, oval and rectangular borders. Borders lend an unmistakeable individual touch to fashion, accessories and home dec projects, increasing their beauty, sophistication and quality. Embroider tablecloths, runners and serviettes with the aid of instructions and templates, or decorate sleeves or lapels with attractive embroidery. With the border calculation software, success is guaranteed!



www.bernina.com



Border pattern Swiss designed – Swiss made



- Straight, oval, round and angular border designs on USB stick
- Border calculation software for determining the optimal number of repeats
- All border patterns may be printed out in colour as a template
- Some of the border patterns fill the entire Mega Hoop
- Direct start of the new BERNINA Embroidery Software V 5.0 from the border calculator possible
- Multimedia tutorial CD with additional ideas catalogue in slide-show format
- Detailed instructions and help also available as a print out

The Border Embroidery Set is available both with and without the Mega Hoop.

CALCULATE BORDERS PERFECTLY, THEN EMBROIDER THEM



The border calculation software lets you accurately determine the number of repeats and the placement of the designs for your own personal fabric dimensions – so embroidering borders is child's play and success is guaranteed. After the calculation is carried out, you'll know exactly how many designs of what size will fit on your embroidery project. The border calculation software performs your calculations for all borders – straight, round, oval (see picture on right) or rectangular borders, with the latter being created through the insertion of corner patterns available for a range of different borders.

All border patterns at a glance

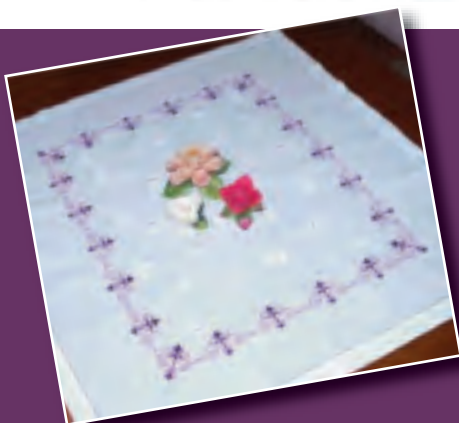


REQUIRED SYSTEM CONFIGURATIONS

- Microsoft® Windows® 2000/XP or higher
- Graphic mode 1024x768 with 65,000 colours
- 500 MHz processor
- 256 MB RAM
- 200 MB free hard-drive space
- USB port – CD-ROM or DVD drive



Border Embroidery Set with and without Mega Hoop.
The border patterns are stored on a USB stick.
Embroidery Set instructions on tutorial CD.




Create this lovely bordered
tablecloth using the Border
Calculator Software and
directions from
www.berninausa.com.

Log on and go to
Sewing Studio > Free Projects.



Back on the Creative Track!

BY NANCY MONSON




Lately, I've found myself stymied. I do the same-old, same-old things with my quilts and it's really frustrating! I want to break out and do the innovative and artistic quilts I envision in my head—but somehow life, my lack of space and okay, yes, my self-doubts, get in the way. I find myself not starting projects, even though I've bought the fabric, pattern and notions. I find myself dreading the quilting, afraid I'll screw up a quilt I've come to love during cutting and piecing. I find myself making false starts with projects, yet never actually sewing a stitch. Who knew creativity came with such a price?

I asked therapist Charlotte Kasl, PhD, author of *If the Buddha Got Stuck: A Handbook for Change on a Spiritual Path*, about why people get stuck and she told me it's often because they can't handle the anxiety that comes with trying something new—and not being perfect right off the bat. But these are just negative thinking patterns we've learned, she says. We've got to fight these thoughts by replacing them with empowering statements, saying, "I can do it" instead of "I'll just screw it up." Because as the old saying goes, where there is a will, there is a way.

Boosting Your Sewing Power

Creativity isn't for sissies. You've got to put in the effort—even pros have practiced their craft for years and learned to keep going in the face of challenges. For starters, try some of the following strategies for pulling yourself out of a creative rut.

- **Approach a project from a new angle.** Start in a different way than you usually do—at the side of a quilt rather than the middle, for instance. Or buy embellishments for a garment first, matching fabrics second. "Start the process differently and you'll create a bigger space for yourself to work in," says Diane Ericson, a California fabric artist and creativity coach.
 - **Go back to the beginning.** Try some basic quilting and sewing techniques—sewing straight $\frac{1}{4}$ " seams and practicing your points can be therapeutic (and makes perfect, too).
 - **Start each sewing session with a practice piece.** This might be a small postcard, a sampler, or simply a test scrap of material that you practice sewing your name on. But play for a few minutes to switch out of your role in daily life and into your role as a creative sewer.
 - **Organize your space and supplies.** We know cleaning is far from tops on your list of things to do, but tidying your workspace and moving stuff around may help you to see projects differently. Decluttering can wipe out the cobwebs in both your craft space and your head.
 - **Make an excitement list.** What attracts and fascinates you? What colors, what techniques, what styles? Excitement and passion are where creativity begins, says Gail McMeekin, MSW, a Massachusetts creativity coach and author of the inspiring book, *The 12 Secrets of Highly Creative Women*.
 - **Don't judge.** Allow yourself to be a beginner. "Judging your early artistic efforts is artist abuse," says creativity guru Julia Cameron, author of *The Artist's Way*. Instead, give yourself (and your quilts) permission to be imperfect. "If you have to make a project just right, you set yourself up with just one more chore to accomplish. You lose the joy," notes Ericson.
 - **Meditate, take a walk, do some yoga, bake a cake—whatever relaxes you.** Performing stress-reducing activities can help you flip the switch to a more creative state of mind and think through creative roadblocks. Even closing your eyes and breathing deeply for a few minutes can work wonders.
 - **Focus on the process as much as you do the final product.** Get lost in the joy of creating and experimenting instead of blindly forging ahead to finish. 'Cause remember: Once you've made something, the experience is over.
- 

Metro Collection by Benartex Fabrics

Spark Your Creativity

Sometimes we need a little help claiming the artist within, and these wonderful books can help:

The 12 Secrets of Highly Creative Women: A Portable Mentor by Gail McMeekin

This book by a creativity coach contains fabulous nuggets of advice and wisdom from women who have pursued creative paths in all walks of life, as well as exercises to help you awaken your own creativity.

Art & Fear: Observations on the Perils (and Rewards) of Artmaking by David Bayles & Ted Orland

An inspiring book about what making art is all about—the way it gets made, the fears that keep it from getting made, and some of our pervasive cultural assumptions about artists (like being born with talent is the only route to good art).

The Artist's Way: A Spiritual Path to Higher Creativity by Julia Cameron

The bible on creativity by the guru of creativity. Julia Cameron's fabulous book teaches you how to get past creative blockages (and she thinks we're all blocked to one extent or another). The book contains a 12-week self-motivated program in discovering and recovering your creative self, as well as suggestions for starting an "Artist's Way" group.

Stretching Lessons: The Daring That Starts from Within by Sue Bender

A lovely little book about the author's quest to grow her soul beyond her self-imposed limits...to stretch and become "bigger than."

No More Secondhand Art: Awakening the Artist Within by Peter London

An interesting, somewhat academic, book on finding the originality and artist within yourself.

Sewing with BERNINA® in the 1950's



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



Sun by Maria Bennett

Today's your day to try the aurora 430 & 440 QE
and the *revolutionary* Bernina Stitch Regulator.

It's the dawn of a new day in sewing for you. The aurora 430 and 440 QE from Bernina bring you features that will revolutionize the way you sew, quilt and embroider. For instance, you'll master free-motion in minutes with the patented Bernina Stitch Regulator. It regulates stitch length, so you can create consistent free-motion stitching with complete confidence. Only Bernina makes it all so easy with just this magic, little presser-foot attachment. What's more, both aurora machines let you do embroidery powered by your PC, which means the sky's the limit when it comes to designing. So, what are you doing today?



Today I will go to Bernina.

Nothing Sews Like A Bernina. Nothing.
BERNINA®

www.berninausa.com

No one supports the creative
sewer like a Bernina Dealer.

®US Patent 5,851,446. Optional with 430, standard on 440 QE

WEB News

Log on and
see what's new at
www.berninausa.com

Follow the paths
below to see
the latest on the
BERNINA® USA
website!

"How-To" BSR Videos

Wondering what all the "BSR buzz" is about? Want to learn more about how to play with that new BSR feature on your machine?

Check out the 15 video clips that cover BSR topics from basic information to fun double needle play!

Sewing Studio > BSR Showcase > The 1-2-3- of BSR



Quarterly Software Society – QSS Lesson 4 – Creating Monograms

Get more from your embroidery software with the new QSS software lesson on Creating Monograms! Explore several different ways to create monograms including the Monogramming feature of Version 5.

Online Classes > Quarterly Software Society > QSS Lessons



Studio BERNINA® Exclusive Designs Known for her beautiful Baltimore Album quilts, Elly Sienkiewicz has translated those designs into an elegant collection of embroidery designs. Available exclusively from BERNINA®, many of these designs can also be stitched as appliqué designs.

Products > Design Collections > Baltimore Elegance



340 Deco Embroidery Machine

The 340 Deco has everything you need to start creating with 100 carefully selected embroidery designs and the new USB port that lets you choose additional embroidery designs from the virtually unlimited range of compatible USB sticks; also reads embroidery cards.

What's New > New Products > bernette 340 Deco



BERNINA® Border Embroidery Set

Create unique embroidered borders easily calculated to fit your project. The new BERNINA® Border Embroidery Set enables you to select your design, input the measurements of your project, and then create a perfectly placed border design! No need to own other embroidery software to use this set and the Border set includes 30 beautiful Swiss designed motifs!

What's New > New Products > BERNINA Border Embroidery Set

Today I will see
embroidery and
computers
in a new light.



Use the power of your PC
to create embroidery.

If embroidery is on your horizon, you've got to see the new aurora 430 and 440 QE. These amazing Bernina machines let you connect to the power of your PC to create gorgeous embroidery. Using your own computer means faster processing and a more familiar, intuitive format. You'll view and edit designs on your own large computer screen, then the aurora stitches the beautiful results with legendary Bernina stitch quality. Plus, all the software you'll need is included in the system.

So, let your creative light shine.
Visit your Bernina Dealer today.

BERNINA+

Added Elements

BY JILL DANKLEFSEN

Add sensory details to fabric for baby with pintucks and decorative stitching. Baby Genius fabrics from Benartex are fun, colorful prints that are wonderful the way they are. But, you can make them even more fun and more interesting to Baby's touch and sight by adding a few creative stitching techniques!

Raised Lines

- Attach Pintuck Foot #31 (5-groove) and a 2.5 double needle.
- Engage Double Needle Limitation function or Security Program, if available.
- Select Straight Stitch.
- Stitch along the vertical lines between the rows as shown; repeat the process, stitching along the horizontal lines next.

Note: For more definition in the pintucks, cord them by feeding a narrow cord up through the hole in the stitch plate in front of the needle opening. Pull the cord out to the back (under the foot) and it will be incorporated into the tucks as they are stitched.

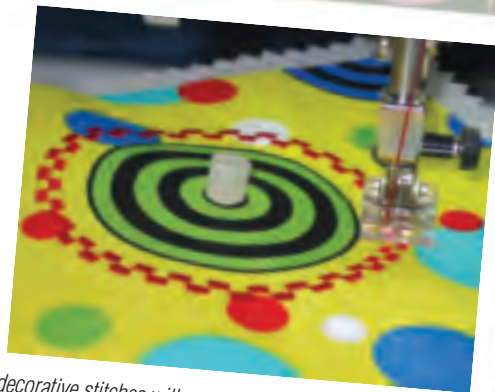


Sewing Circles

PREPARATION TIPS

- Prepare squares of fabric larger than the desired finished size as the stitching techniques may shrink the size of the fabric. When the techniques are complete, true the square and trim to the final size. For these techniques, cut the squares 8" and trim to 6" after stitching.
- Choose fun, bold 30 wt. thread colors. Mettler Cotton Embroidery thread (30/2) was used in the sample.

- Attach Circular Embroidery Attachment #83 to the machine according to instructions included with it.
- Attach Clear Embroidery Foot #39 and insert an 80/12 needle.
- Stabilize the fabric square with OESD Heavy Tear-Away.
- Place the stabilized fabric square on the Circular Embroidery attachment as shown, positioning the center of the desired circle on the pin of the attachment; replace rubber guard on pin. *Tip: If the Circular Embroidery Attachment is set at an "odd-numbered" notch ("0" is the center of the circle), your decorative stitches will match as you complete the circle!*
- Sew a circle of decorative stitches.
- Adjust the attachment as desired and sew a second circle, changing thread color first, if desired. When stitching is complete, remove the stabilizer and press.



See more
Baby Genius Stitch
Recipes at
www.berninausa.com >
Sewing Studio >
Stitch Recipes >
Whimsical Stitches 1

Do You Have A Baby Genius At Home?

What a stroke of genius! Color-bright swirls, wiggles, dots and happy faces to tickle your baby's imagination and to help develop their natural baby genius! Based on educational studies, these fabrics were especially designed to encourage baby's brain activity during those first important developmental years. The creative geniuses behind this collection are Grammie and Mimi, a.k.a. Linda Carlson and Diana Henage. These twin sisters bring a wealth of knowledge and experience to the collection as quilters, designers, and educators with over 30 years of teaching gifted children.



Baby Genius Panel—44" x 24"

Thoroughly Modern Genius
Quilt Pattern by Linda Carlson



GRAMMIE & MIMI'S *w/m*
Baby Geniuses
by Linda Carlson and Diana Henage

For the FREE pattern pictured at left,
please send a 39¢ SASE to:

Baby Geniuses
c/o Benartex, Inc.
1359 Broadway
Suite 1100
New York, NY 10018

BENARTEX
INCORPORATED

Home of Fossil Fern and Triple-Dyed Balls

Do You have a Baby Genius
in Your Life?





WOOL FLORAL TABLE TOPPER

BY NINA MCVEIGH

THIS UNIQUE DECORATIVE ITEM IS AN UPDATED VERSION OF A TRADITIONAL HOME ACCENT, THE WOOL PENNY RUG. IN PLACE OF APPLIQUÉD CIRCLES (PENNIES), NEEDLE PUNCHED FLOWERS SOFTEN THE LOOK, ADD COLOR AND LEND AN AIR OF SOPHISTICATION TO THIS DISTINCTIVE HOME DÉCOR PROJECT.

FREEZER PAPER PATTERNS

Make a pattern for the rug by cutting the following from freezer paper:

- 12" circle
- 12½" circle
- 2½" x 3" rectangle - round the corners on one short end of each for the tongues
- 3" x 3¼" rectangle - round the corners on one short end of each for the tongues

CUTTING FABRIC PIECES

Press the freezer paper patterns to the wool:

- 12" circle and smaller tongue to the black wool (1 circle and 12 tongues)
- 12½" circle and larger tongue to the contrast wool (1 circle and 12 tongues)



NEEDLE PUNCH FLORAL

Attach the Decorative Needle Punch Accessory Set to an applicable BERNINA® machine following the directions included with the set. *Note: Viewing the included DVD is recommended before first using the Needle Punch Accessory Set.*

Using chalk, lightly draw vines and leaves in the center of the black circle, similar to the photo above.

Punch green yarn or roving over the chalk lines and shapes. Position various colors of yarn or roving at the end of each vine, loosely shaping each one into a

SUPPLIES

- ½ yd black felted wool
- ½ yd contrast felted wool
- Multi-colored wool roving or loosely woven yarn (should have green and floral colors)
- HRFive Spray & Stick temporary spray adhesive
- Mettler Cordonnet/Top Stitching thread
- Size #100 Topstitch Needle
- BERNINA® Decorative Needle Punch Accessory Set

triangular shape. Punch the yarn several times until you see the fibers come through on the back. Needle punch the flowers one more time from the back.

Create needle-punched blossoms in the same manner on each of the black tongues for the edging.

Tip: On a scrap piece of wool, experiment with different arrangements of yarn before stitching on the actual project.

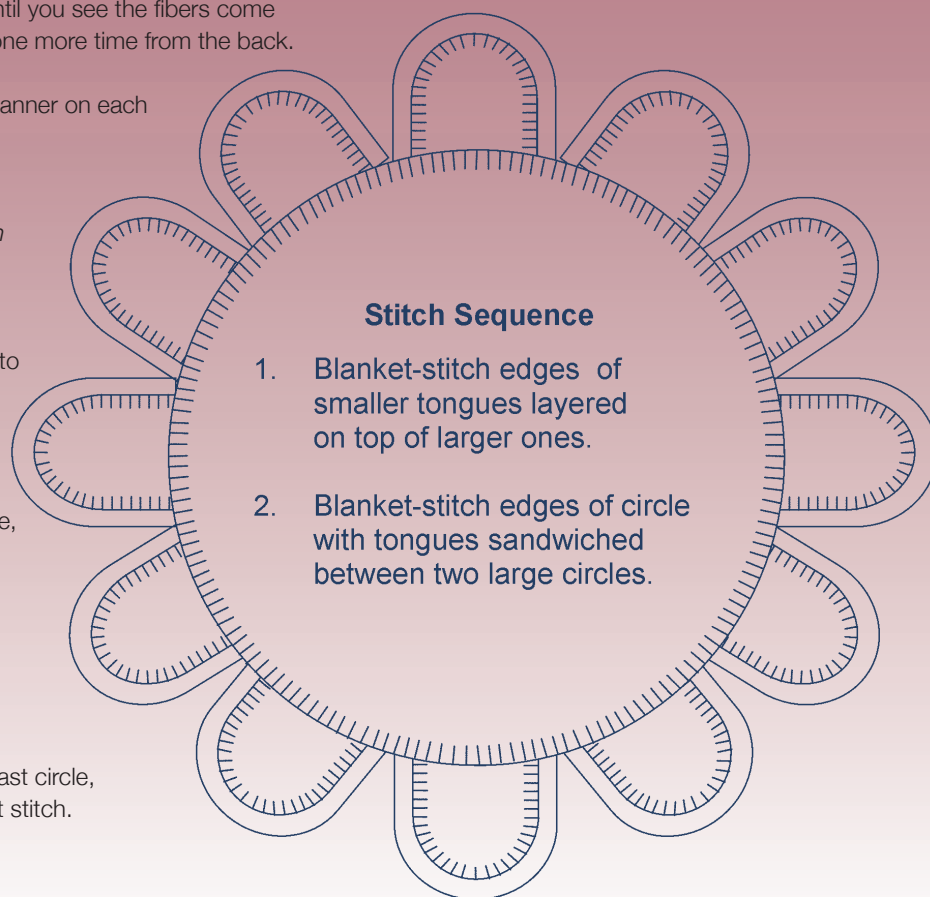
ASSEMBLING THE RUG

Using spray adhesive, adhere the black tongues to the contrast tongues with bottom edges even; the contrast wool should extend about $\frac{1}{4}$ " on three sides.

With Cordonnet thread and #100 topstitch needle, blanket stitch around the black tongue, sewing it to the contrast wool.

Arrange the 12 tongues evenly around the black circle and pin or baste in place with the straight edges under the edge of the circle.

Adhere the black circle with tongues to the contrast circle, exactly centering it. Sew in place with the blanket stitch.



BERNINA® 707 Minimatic (1967-1972)



Fish Follies JACKET

By Kay Lynch Hickman

Nancy Barrett is a talented teacher and quilter and is well known for her imaginative and often-whimsical appliqué quilts. Her Fish Follies designs are truly delightful and can be used on more than quilts. The simple bubble design on the front of this denim jacket hints at the surprise on the back - two fish that sparkle with personality!



Supplies

- Purchased Denim Jacket
- OESD Crafter's Collection #836 Fish Follies
- Isacord Embroidery Thread in desired colors for design CC83622
- Yenmet Metallic Thread as desired for design CC83622
- Assorted small pieces of fabric for appliqué as required for design CC83622
- Organ Titanium Embroidery Needles
- OESD Bobbin Thread
- OESD Aqua Mesh Plus Stabilizer
- EZ Glitzer (optional)
- Assorted Glitzing stones (optional)
- Assorted Beads (optional)
- eXplorations Embroidery Software

Prepare the Templates

Cut out fish CC83622 (Penelope) from the paper templates packaged with the collection. Trace or photocopy the design in mirror image. *Tip: Use embroidery software such as eXplorations to mirror image the design and then print a new paper template.*

Cut a slit along the horizontal and vertical lines at the center of each template and fold back two opposite corners.



Place the paper templates in the desired position on the back of the garment. Rotate the templates as desired,

positioning them so that as little of the design as possible will stitch over the double welt seam. *Tip: Organ Titanium Coated needles are recommended for stitching on denim because of their great strength. Titanium needles also help keep the adhesive from sticky-backed stabilizers from adhering to the needle.*



Using chalk, trace the lines through the folded back area of the template.



Remove the paper template and extend the horizontal and vertical lines. Draw an arrow at the top of the design. This will be a guideline to help you hoop the jacket to ensure that the design is stitched in the proper orientation.



Hoop a layer of Aqua Mesh Plus with the paper side up. *Note: The area of the jacket to be embroidered is impossible to hoop. Aqua Mesh Plus is a sticky-backed water-soluble stabilizer that is designed just for this purpose. After the design is completed, all traces of the stabilizer will be rinsed away.*

Place the hoop template inside the hoop. Mark the horizontal and vertical centerlines with water-soluble marking pen on the backside of the hoop. Use a light box or hold the hoop up to a light if necessary to help you see the lines.



Use an awl or Embroiderer's Wand to score just the paper, then peel it back, revealing the sticky surface. *Note: Re-mark lines on the sticky surface if you cannot see through to the back.*



Align the vertical and horizontal lines marked on the jacket with those marked on the stabilizer. (Be sure that the arrow marking the top of the design is at the top of the hoop.)

Attach the hoop to the machine and stitch the appliqué design. *Note: Detailed instructions for sewing the appliqué*

designs will be included in the packaging, but in general, you will use the following instructions.

- Stitch the guide stitch.



- Cut a piece of fabric slightly larger than the stitched lines and spray the back of the fabric with HRFive. Place the fabric right side up over the stitched lines.



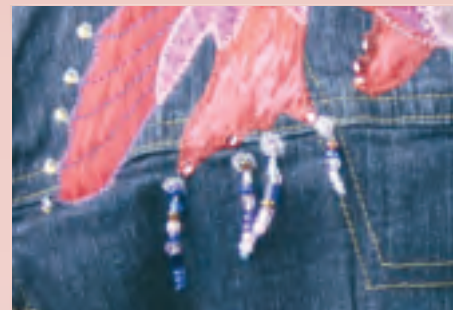
- Back the machine up, and re-stitch the guide stitch.
- Remove the hoop from the machine and trim the fabric away outside the stitched lines.



- Return the hoop to the machine and continue stitching the design.

Extra Embellishments

The Yenmet metallic thread used in the designs add details that sparkle. If you wish, add glitz and/or beading to further enhance the designs.



Using the EZ Glitzer, add glitzing stones as desired around collar, pockets and cuff.

Bubbles

- Open a New Project in eXplorations software.
- Click on the Cookie Cutter mode.
- Open the Shapes folder.
- Select and drag the circle shape onto the workspace.
- With the shape selected, click on one of the outside corners and reduce the size to approximately .75 inch
- With the shape selected, click on the Stitches Icon and select Triple Run stitch.
- Send the design to the machine.
- Hoop Aqua Mesh Plus Stabilizer as in the directions above and remove the paper.
- Adhere the yoke of the jacket over the hooped stabilizer and attach the hoop to the machine.
- Stitch the bubble. Continue to stitch additional bubbles on the front of the jacket by randomly moving the position of the bubbles, and varying the sizes between ½" and 1¼".
- Follow the same general guidelines, and stitch bubbles around the fishes' mouths.

ABOUT Style

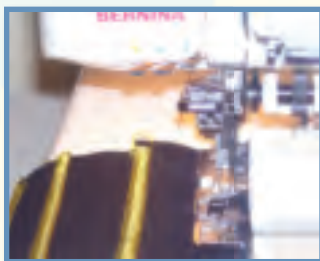
BY KRISTIE SMITH

Serger Simple Swing Jacket

Define the seams of this simple unlined jacket with flatlock stitching on luxurious wool fabric. So easy to make, it goes together in one – two hours! Add freemotion couched embellishments for a custom one-of-a-kind look!

Serger Jacket Construction

1. Set the serger for a wide 3-thread flatlock stitch (left needle only). Thread the needle and lower looper with serger thread and use Pearl Crown Rayon in the upper looper only.



2. Cut fabric per pattern instructions. *Tip: Save scraps for testing stitches before sewing on actual garment.* Make any adjustments needed to the cutting width (it may need to be increased if wool is thick) and to the Micro Thread Control, if the serger is equipped with this feature.

3. Pin center back to center back with wrong sides together. *Tip: Pin in the middle of garment pieces, away from the seam. It prevents garment pieces from slipping and there is no danger of sewing over pins.*
4. Flatlock pieces together, aligning the fabric edge with the $\frac{5}{8}$ " seam guide on the machine. Open the seam by gently tugging; seam should lay flat and be finished on both sides. Do the same for the other back and connecting front pieces.
5. Change the serger stitch to a 2-thread overlock wrapped stitch, using serger thread in the needle and Pearl Crown Rayon in the lower looper only. Serge around the garment front opening and lower edge to finish all raw edges of the coat.
6. Add buttons and buttonholes if desired. Embellish coat using the Freemotion Couching Foot #43 following the directions below.

Couched Accents

1. Mark continuous line designs of choice around garment body and sleeves with chalk pencil. *Creative idea: Use continuous line stencils purchased from a quilt shop to guide design.*
2. Attach Freemotion Couching Foot #43 and a new #80 Microtex needle to machine. Thread machine with YLI invisible thread in upper thread guide and Isacord thread to match garment in bobbin case. If using a machine with CB hook, thread the hole on the bobbin case finger to provide extra tension on the bobbin thread.
3. Insert cord through guide in foot and lower the feed dog on the machine. Position garment under foot to start. Start by stitching in place about 4 times to secure cord. Move fabric to free-motion stitch the cord, following the chalk lines on garment. End by stitching in place about 4 times to secure end of cord.



Supplies

- Indygo Junction Simple Swing Jacket pattern IJ700
- 2 spools of serger thread
- 1 spool of YLI Pearl Crown Rayon thread
- Wool or wool blend fabric yardage as specified per pattern
- Freemotion Couching Foot #43
- YLI Invisible Thread
- OESD Isacord thread to match garment
- Chalk pencil
- Decorative cord
- #80 Microtex needle

Creative License

Use fleece instead of wool, adjusting the differential feed of the serger if needed. It enables you to control the speed of the feed dog and prevents or promotes stretching of fabrics. Try it both ways; you may want a rippled edge around the outside of the coat.

Stitch Settings

Wide 3-thread Flatlock Stitch

- Left needle – all-purpose thread – tension 1.5
- Upper looper – Pearl Crown Rayon thread, tension 4.0
- Lower looper – all-purpose thread – tension 8
- Cutting width*: 1-3
- Stitch length: 2.5

**Note: If working with a BERNINA serger with mtc (Micro Thread Control), adjust the mtc knob to its widest setting. This will build more “wiggle room” into the stitch formation and create an extra-wide flatlock.*

2-thread Wrapped Stitch

- Left needle – all-purpose thread – tension 5.0
- Lower looper – Pearl Crown Rayon thread – tension 3.5
- Upper looper converter installed
- Cutting width: 1-3
- Stitch length: 2.5

Tips for using Freemotion Couching Foot #43:

- Foot #43 is designed for use with smooth, flexible cords approximately 2mm in diameter, such as macramé cord. Take the foot with you to the store when shopping for cords to ensure the cord flows freely through opening.
- Practice free-motion stitching with chosen cords on scraps of fabric before stitching on the garment to make sure you are pleased with design.
- Free-motion stitching with Foot #43 is smoother if the motor speed is faster than the movement of your hands.
- Foot #43 has a clear, cupped sole that easily glides over seams and provides visual access to follow cording as you are stitching.
- Foot #43 is designed to be used with a straight stitch in the center needle position.

New From BERNINA®!

Double Cording Feet #59C and #60C

- **Use with all BERNINA® models – maximum 5.5mm and 9mm stitch widths**
- **Create single or double corded piping with little effort**
- **Couch a single or double row of decorative cords with one pass**
- **Double tunnel on the sole of the foot holds cording or piping in place for stitching**
- **Use Double Cord Foot #59C when working with 4mm to 6mm wide cords**
 - **Use Double Cord Foot #60C when working with 7mm to 8mm wide cords**





Baltimore Sachet

BY BARBARA ALENCI



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Add a touch of elegance to this fragrant sachet using the new BERNINA® Exclusive design collection by Elly Sienkiewicz. Select any of her Baltimore Elegance designs to adorn the front of this simple linen project.

Instructions

Hoop stabilizer (paper side up) in the Large Oval Hoop. Peel back the paper to reveal the adhesive. Center one linen square in the hoop and smooth it in place.

Embroider Design #14 using the following Isacord Colors: Color #1: 0345, Color #2: 1912.

Remove stabilizer from fabric. Using a fabric marker, mark a square on the embroidered fabric about 1" away from the design on all sides.

Sew the muslin squares together and fill with lavender.

Place the muslin sachet between the marked embroidered square and the backing square; pin to secure. Select a heirloom stitch such as a pinstitch, star, or daisy stitch. Using a Wing Needle and fine embroidery thread, sew on drawn line.



Note: The back and front edges are finished differently as directed below.

Trim away the excess fabric from the back, cutting close to the stitching.

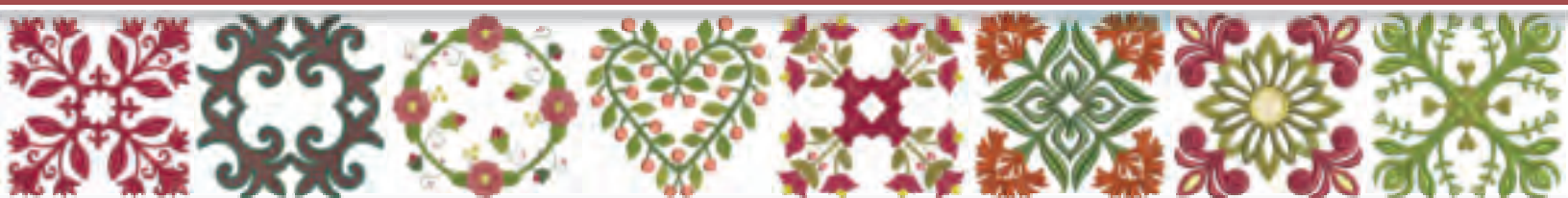
On the front, trim fabric 1" beyond the sewn line. Fringe the top fabric.

Supplies

- Two 9" squares of linen
- White 60wt fine embroidery thread
- Size 100/16 Wing needle
- Aqua Mesh Plus stabilizer
- Isacord embroidery thread (see Instructions for specific colors)
- Water-soluble fabric marker
- BERNINA® Exclusive Design Collection: Baltimore Elegance by Elly Sienkiewicz
- 2 small squares of muslin
- Dried lavender

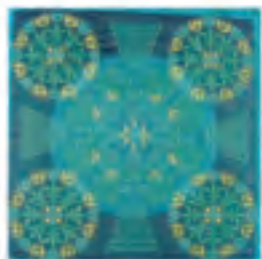
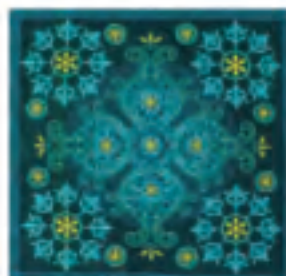
Winging It!

Wing needles get their name from the flat wedge of metal, resembling a wing, on each side. Used for and heirloom sewing, this needle makes holes in fabric. Natural fibers such as linen and batiste work best with wing needles because the fibers will remain pushed out of place to form the decorative holes. Multi-motion stitches that return to the same holes several times are the best choice for this decorative technique as they make the holes more prominent and the thread embroiders the edges of the holes as the needle moves in and out of them.





Join Simon Haskins on a tour of possibilities using these gorgeous machine embroidery designs.



Inspiration & instruction—

- Jenny Haskins' Tricks of the Trade
- Step-by-step illustrations
- Enchanting photography
- Embroidery designs on a CD for the quilt and bonus projects
- Samples in alternate thread and fabric color combinations



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Fish Follies

by Nancy H. Barrett

Get Hooked!

"Fish Follies" by Nancy H. Barrett are the perfect accent to any sea of projects. Whether appliquéd, glitzed, or beaded, once you start embroidering these fish you will be hooked!

Embroidery Design Collection #836

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