



NEW! 3D Pattern  
Fitting Software

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# Through THE NEEDLE

BERNINA®

Issue 24

\$6.95

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**My Label™**

3D FASHION PATTERN SOFTWARE



Now, my clothes  
are a reflection of  
**my style,**  
my size, my creativity.



### Introducing My Label 3D Fashion Pattern Software.

It's the only pattern software that offers a 3D mannequin, based on your exact body measurements. You input your size, your fabric, and your customized styling, and you can see how you look in the final outfit, before you ever begin to sew. With 20 designs to choose from and endless variations, your My Label wardrobe is sure to reflect your unique style.



Try the pattern software, see the fashion show, and learn where to buy at  
[www.BerninaMyLabel.com](http://www.BerninaMyLabel.com)

**BERNINA<sup>+</sup>**  
Nothing Sews Like A Bernina. Nothing.

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# CONTRIBUTORS



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Responsible for AskBERNINA®, Jo has been an employee of BERNINA® of America for 9 years. She has also been working with the My Label project since 2004. Jo recently moved to a 1958 farm house in the mountains of North Carolina, where her neighbors are wild turkeys, horses, cows, and -- though she hasn't seen any yet -- bears.

## BELINDA GIBSON

Coming from a sewing family, Belinda worked as a manager for the local BERNINA® store for over 19 years. Belinda loves all kind of sewing but especially like sewing Art to Wear, garment embellishment & appliqué, garment construction and Home Dec.



## PAULA HARMON

Paula Harmon came to Oklahoma Embroidery Supply and Design from Southwest Florida where she taught a variety of classes including BERNINA® Software and Machine Mastery. Her love of embroidery software has given her the ability to teach many levels of students from beginner to advanced with enthusiasm and patience. Paula came to love software after purchasing her first machine with a 4" x 4" hoop and is a master design splitter.

## DEBBI LASHBROOK

A former teacher at the University level, Debbi also managed the BERNINA® Sewing Center in Plano, TX for five years before joining the Education staff at BERNINA® of America. Her specialties include garment construction, pattern drafting and fitting, and embroidery software.



## NANCY KAZLAUCKAS

Nancy has been sewing since she was a young teen and studied Textiles, Design, and Art. Quilting seemed a natural extension of her love of fibers and art. She is the author of Thread Calligraphy, a simple technique that yields elegant results. See more of her work at [www.threadcalligraphy.com](http://www.threadcalligraphy.com).

## LINDA WILLIS

Linda is a free spirited stitcher. Not long ago, Artgirlz was thrilled to find her just one town over. (A serious plus in the Rhode Island mind set.) She has been whipping up, showing up and sharing her goodies made with wonderful combinations of fabric, threads, yarns, and metal. She also makes a mean risotto!!



## KRISTIE SMITH

Kristie was introduced to sewing on BERNINA® machines in college and loved it so much she took every sewing related class offered. She's been sewing on BERNINA® machines and teaching sewing classes for 14 years. As a BERNINA® Educator, Kristie is extremely passionate about sewing and loves to encourage others, especially the younger generation, to create.

## KERRY FINN

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



## JEANNE DELPIT

As a child, Jeanne inherited the sewing bug from her Grandmother. Over the years her love for sewing has taken her from a small couture design business to teaching others how to sew, sharing the excitement of instant gratification. Working for a BERNINA® dealer for seven years opened doors that started her 11-year career (so far!) with BERNINA® of America where she currently holds the position of Director of National Events.

### REGULAR CONTRIBUTORS:

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The latest “new” trend in sewing is garment making. Most of us learned to sew because we wanted to make our own clothes, create our own style and “strut our own stuff.” Finding the perfect fabric, deciding on the designer details, and selecting the best color are all part of the fun that goes into the wardrobe-building process. What’s not fun is when the fit of the garment is less than adequate and all of our energy and efforts fizzle in frustration. Today’s technology can relieve that frustration with BERNINA® My Label software – a

3-D Fashion Pattern Fitting software program that lets you see your garment, customize the style, and refine the fit before you even take a stitch. *Your Label...Your Choice* on page 4 fills you in on how the software works and what it can do to help you love making your own clothes again. *Designer T* on page 8 and *Lace Illusions* on page 58 are just two of the hundreds of garments you may choose to make with these patterns that you can print using your home computer.

Speaking of garments, this issue of *Through The Needle* features the garments of the 2007 BERNINA® Fashion Show – *Diamond Odyssey*. Forty-three “no holds barred” designers have entered this annual competition that debuts in Houston at the International Quilt Market in late October and repeats at the International Festival in early November. These unique creations are sure to inspire you and give you a glimpse of what can happen when creativity meets quality. If you’re not able to attend the live fashion show, you can see the garments and get a feel for the richness and opulence sewn into every stitch by turning to page 19 of this issue. To get an even closer look at the garments and the individual designers, go to the BERNINA® USA website ([www.berninausa.com](http://www.berninausa.com)).

The theme of this year’s Fashion Show is in honor of the BERNINA® Diamond Anniversary celebration that’s been in progress all year. No anniversary is complete without gifts and page 47 shows the Limited Edition machines designed by

BERNINA® as a special finish to the celebration of 75 years of the BERNINA® brand. Each one is available only while supplies last so visit your dealer and take a stitch on one or more of these special machines. Our anniversary ends soon and so will this amazing opportunity!



For a FREE Demo version  
of My Label, go to:  
[www.BerninaMyLabel.com](http://www.BerninaMyLabel.com)

# Your Label... Your Choice

BY JO LEICHTE



We all know using a dress form while sewing garments makes the entire process easier – you can fit it to your measurements, you can



see it on “your” body from all angles, and you can see how different fabrics drape and hang on the body. The drawbacks are finding room in your already “too-full” sewing space, finding a form that can exactly mimic your body size and shape, and easily adapting the form to match your ever-changing body measurements as you decide to diet or not. The answer to these dilemmas lies in today’s high-tech sewing tools. BERNINA® has introduced a 3-D pattern fitting software, My Label, that’s easy to use and

offers all of the advantages of having a custom-made

dress form added to all of the advantages of computerized designing and sewing. Decide on your garment style, make adjustments to suit your taste, select the fabric type/color/print, add embellishments such as embroidery or decorative stitches, and then finish it with the perfect buttons! Not only is it fun to design this way, but once you stitch it, you know it will fit because you started by entering your measurements and creating your own personal “dress form.”

Nina and her friends, Sophia and Anne, love playing with the new BERNINA® My Label software. Not only because they can see how different fabrics and embellishments look before cutting and stitching their fabrics, but also because each pattern is customized to their measurements and individual style and fit preferences. While all three start with the same patterns, they rarely end up with anything that looks the same. Here’s how each of them recently interpreted the My Label flared pant, camisole, and boxy jacket patterns.

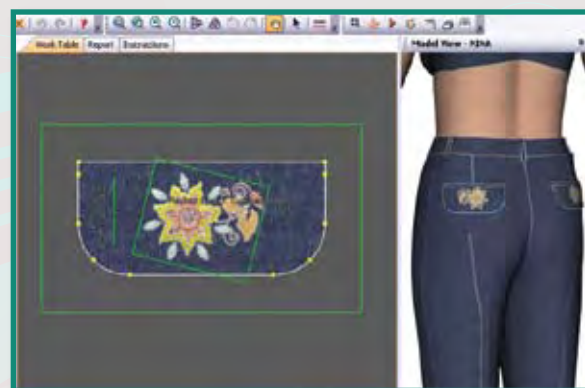
Before starting, each woman entered her measurements into the My Label software to create an on-screen 3-D model of herself.





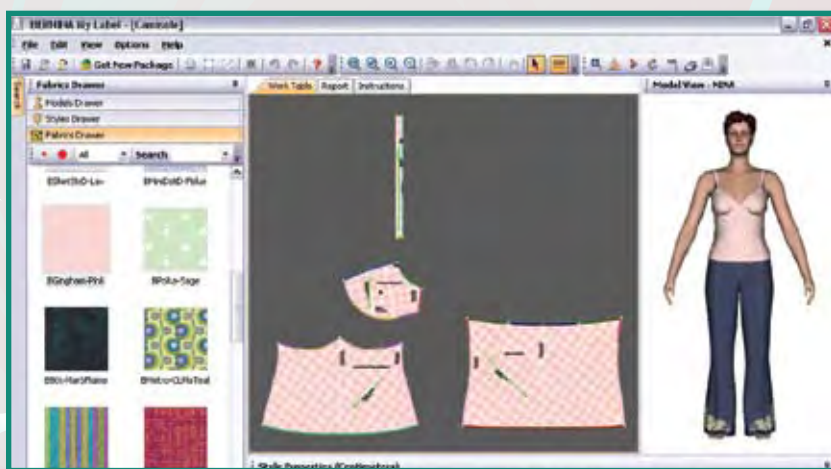


# NINA

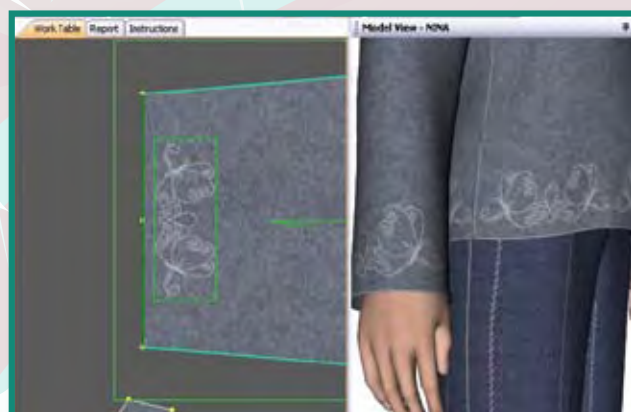


Nina likes to play with embroidery and decorative stitches; she's auditioned embroidery placement on her denim flared pants, combining motifs from the Studio BERNINA® Exclusive Collection: Creative Genes. She's also positioned an embroidery motif on the pocket flap, using the Move Internal tool (hand icon) to place it exactly where she wants it. Vertical lines of decorative stitching climb from the flowers at the hem of her pants to the waistband; the Move Internal tool was used to adjust the shape and position of each line until she was pleased with how they appeared on her 3-D model.

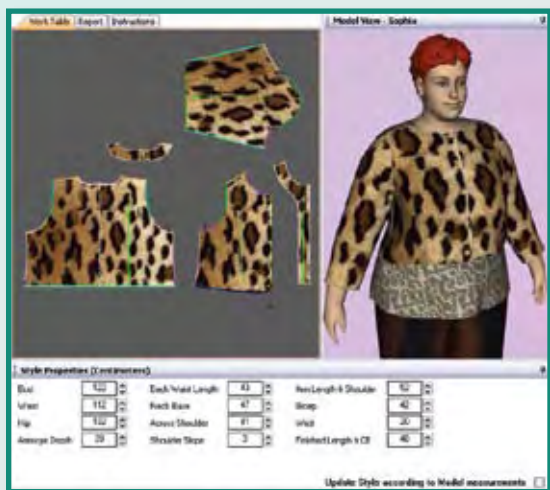
For this outfit she wants just a simple top, as the main interest will be stitching on her pants and sweater. She selects the camisole and assigns a small pink check fabric to it, using the Scale tool to enlarge the checks until they match those in some silk charmeuse she bought a few weeks ago. It picks up the pastels in the embroidery nicely.



The star of her ensemble is a cardigan sweater, made from a beautiful pinkish-gray heather fleece she found in a fabric store she visited while on vacation. She's using the boxy jacket pattern, and is adding embroidered butterfly borders along the hem, cuffs, and neckline (from the Studio BERNINA® Exclusive Collection: The Linen Closet). Again, she uses the Move Internal tool to adjust the placement and see what the finished effect will be. Last, she adds some glass buttons, just like the ones she found in her grandmother's button jar. Finally, she clicks on Autorotate to see the entire outfit from all angles – yes, it's just what she wanted! She prints her patterns – which include placement lines for all the embroidery designs, decorative stitches, buttons & buttonholes – and spends the weekend stitching her new outfit.



# SOPHIA

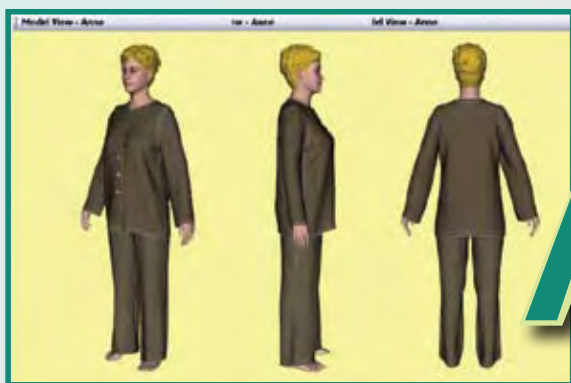


Nina's friend Sophia loves saturated color and exotic fabrics. She's not much for embellishment – she'd rather let the fabrics she collects speak for themselves. For this outfit she's selected a hand-dyed black/brown blend, taupe lace lined with black, and a fun fur print. Like Nina, she loves the fit of the flared pants, but wants more ease through the legs for a flowing pair of pants. She adds several centimeters to the knee and cuff widths, watching the pattern pieces on-screen to see when the legs are nearly straight, then simulates the pants on her 3-D model. After checking the Style Report, she realizes she doesn't have quite enough fabric for all the pattern pieces. 2.4 meters are required, but she only has 2 – enough for the front and back pant legs. Not a problem – she uses some solid black velveteen for the waistband and pocket flaps, and black rayon for the remaining small pieces. Another “design opportunity” that turns out great – the black velveteen is a nice contrast to the hand-dyed cotton/rayon blend.

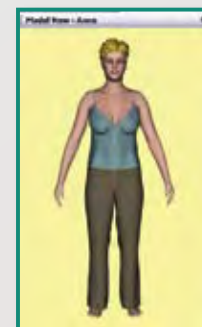
For the next layer, Sophie selects the camisole and lace fabric. The pattern pieces look a little shorter than she'd anticipated and she decides to simulate them on her 3-D model before making any changes. Sure enough, it could use a bit more length – it would look more elegant if it came down closer to her hip line, and maybe some extra ease through the waist and hips would look better, also! After cleaning just the camisole from her 3-D model (hold down the Control key, select part of the garment on the model to highlight it, press the Delete key), Sophia increases the length, then adds enough ease to the waist and hip measurements so that the camisole will be larger and drape well over her hips. She simulates the camisole again – ah! just right!

Now for the really fun part – a faux fur jacket to top off her ensemble. She starts with the boxy jacket, but shortens it to bolero length, also shortening the sleeves to  $\frac{3}{4}$  length. After simulating, she adds golden shank buttons. Hmm...looks good, but something's not quite right. Too buttoned-up looking – what would happen if the neckline were a bit more open? She cleans the jacket from her model, increases the neck base measurement, then resimulates the jacket. That's it! It's only a slight change, but the neckline now sits much lower on her neck. A spin through Autorotate to check her profile from all angles...yes, it's ready!



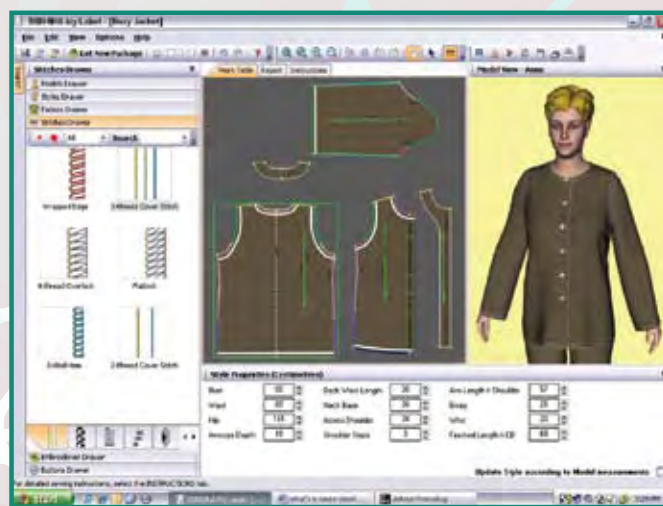


# ANNE



Like Nina & Sophia, Anne likes the fit of the flared pants, but doesn't want such an extreme flare. To create her "perfect pair of pants" she reduces the cuff width; she also takes a few centimeters from the length as she intends to wear them with flats rather than heels. The menswear look of the houndstooth twill is softened with a touch of embroidery on the pocket flaps (Gothic Grace designs from Embroidery Take Out - see below). For a slightly less fitted camisole, Anne adds a few centimeters of ease to her waist and high hip measurements in Style Properties. A soft blue fabric adds a flash of color to her otherwise neutral outfit.

Similarly colored menswear twill coordinates nicely with the herringbone used for the pants. Anne customizes her boxy jacket by adding quite a bit of length, increasing the bust, waist, and hip Style Properties to create extra ease so her jacket will hang the way she wants. For slightly bell-shaped sleeves, she increases the wrist Style Property. Alternating square and round mother-of-pearl buttons, plus cover-stitch accents along major seams and hems, adds style and interest to the simple lines of the jacket. A quick check using Autorotate to make sure she hasn't omitted any critical lines, then she's ready to print her patterns. *TIP: When placing stitching lines, it's easier to draw the lines in their approximate locations, then fine tune the placement using the Move Internal tool.*



## Embroidery Take Out

Over 44,000 Designs-on-Demand at your participating OESD dealer. Designs in formats to fit most machines. Browse the catalog and select your favorite design pack or build a pack with your own favorite designs. New designs every month.

## HAPPY ENDINGS

Three different women, all starting with the same three garments. The final result? Three entirely different outfits, each reflecting the personality and personal fitting preferences of their designers.



# Painted Hearts

## Table Topper

*Cheer up any table setting with this colorful table topper and candle centerpiece. Stenciled hearts and simple piecing make this a project any one can stitch. Free-motion stitching using the BERNINA Stitch Regulator #42 (BSR) adds the finishing touch to this fun mini-quilt.*

### Supplies

- 3 fat quarters of coordinating fabrics
- 1-2 Paintstiks (mini or regular size) in desired colors
- 24" x 24" piece of batting
- 24" x 24" fabric for backing
- Thread for construction and quilting
- ¼ yard fusible web
- Freezer paper: one 7¼" square & two 3¾" squares
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- Straight stitch plate (optional)
- BERNINA Stitch Regulator #42 (BSR) or your favorite free-motion presser foot
- HRFive temporary spray adhesive
- Clear Embroidery Foot #39/39C
- Timtex™ stabilizer
- Four 5" squares of scrap fabric for lining of candle cover

### Creating the Heart Stencils

**Stencil A for Center Squares:** Fold the 7¼" freezer paper square in half on the diagonal. Trace the large heart image onto the freezer paper; carefully cut the heart from the center of the paper square.

**Stencil B for Cornerstones:** Fold the other 3¾" freezer paper square in half on the diagonal. Trace the small heart image onto the freezer paper; carefully cut the heart from the center of the paper square.

**Stencil C for Votive Centerpiece:** Fold one 3¾" freezer paper square in half. Trace the small heart image onto the freezer paper; carefully cut the heart from the center of the paper square.

**Heart Stencils**  
enlarge 200%

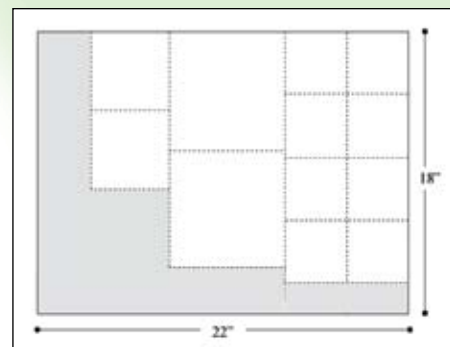
fold

Cut from freezer paper square, leaving heart-shaped hole:

A: Large, on the diagonal  
B: Small, on the diagonal  
C: Small, straight

### Two Fat Quarters (blocks)

Following the diagram cut each fat quarter into eight 4" squares, two 7½" squares and two 5" squares (total of sixteen 4" squares, four 7½" squares and four 5" squares).



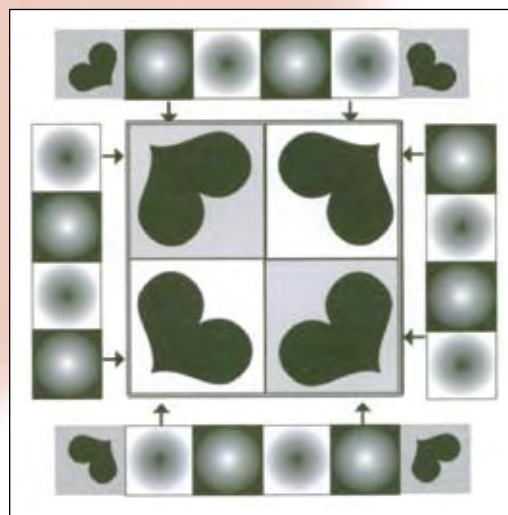
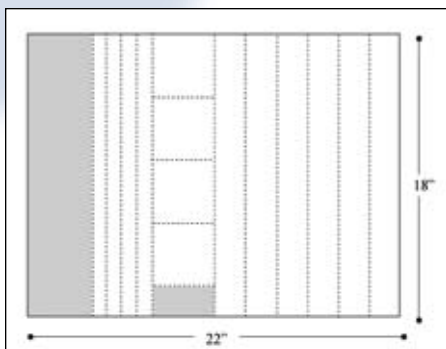
Place the large heart freezer paper Stencil A onto one 7½" square of fabric and press in place. Using a stencil brush and Paintstiks, paint the heart-shaped opening of the freezer paper. Note: Using more than one color for shading adds dimension and interest to the heart. Repeat for remaining 7½" squares. After the paint has dried (24 hours), heat-set with an iron according to the instructions included with the Paintstiks.



## One Fat Quarter (borders, binding, and cornerstones)

Following the diagram, cut six 2" x 18" strips, four 4" squares and four 1" strips.

Place the small heart freezer paper Stencil B onto one 4" square, press in place, and repeat the same Paintstik procedure as with the larger squares. Repeat for remaining 4" squares.



## Piecing

Attach Patchwork Foot #37 or Patchwork Foot with Guide #57 to the machine with the straight stitch plate if desired. Stitch the pieces together following the instructions below using 1/4" seam allowances.

Lay out the various fabric pieces on a design wall, or on the floor following the diagram above.

**Center of Topper:** Join the 7 1/2" squares together to form a 4-patch center.

**Inner Border:** Fold the 1" wide strips in half, right sides together and press. Pin one folded strip on each edge of the 4-patch center with folded edge towards the center of the square and raw edges matching. Baste in place.

**Side Outer Borders:** Join 4 squares into four rows, as shown in the diagram. Join 1 row to each side of the center square as shown in diagram.

**Top/ Bottom Borders:** Join the cornerstones to each end of the top and bottom row. Join the top and bottom row to the center 4-patch square as shown in diagram.

## Quilting

Attach the BERNINA® Stitch Regulator #42 (BSR) or your favorite free-motion presser foot to the machine and lower the feed dog.



Layer the pieced top with batting and backing and use temporary spray adhesive to bond them together. Quilt the pieced top using the "stitch-in-the-ditch" technique for seam lines and outline and echoing quilting techniques around the heart shapes.

## Binding

Join the 2" x 18" strips together using a diagonal seam, press seams open. Fold the strip in half, right sides together and press; your binding is ready to use. Stitch the folded strip to the outer edge of the topper, matching the raw edges. Wrap the binding to the back and secure with hand stitching or machine edgestitching.

## Candle Cover Centerpiece

Press the small heart freezer paper paper Stencil C onto one 5" square, and repeat the same Paintstik procedure as with the larger squares. Repeat for remaining 5" squares. Bond the fusible web to wrong side of each 5" squares.



Cut 4 Timtex pieces (5" x 5"). Fuse the stenciled fabric to the Timtex. Free-motion stitch around the heart images as desired.

Bond fusible web to the wrong side of each of the 5" squares of scrap fabric; fuse to back of the Timtex, then trim to 4 1/2" x 4 1/2".

Attach Clear Embroidery Foot #39/39C to the machine. Satin stitch along all edges of each square. Use seam sealant at the corners; let dry. With wrong sides together, join the 4 units using a straight stitch. *Note: Sample is sewn with a multicolored thread.*

Place a glass candleholder in the unit and place in the center of your table topper.

## Paintstiks

BY SHELLY STOKES

Beginners and seasoned fiber artists alike can achieve fabulous results with Siva Artist's Paintsticks and a few simple tools. Learn everything you need to know about applying paintstick color to fabric, detailed instructions that will enable you to transform ordinary pieces into unique works of art.



BY BELINDA GIBSON



*This simple T-shirt pattern becomes a designer garment when a striking embroidery design is added to the sleeves that have a contrasting lettuce edge finish.*

## PATTERN

Print the My Label T-Shirt pattern. Change the sleeve to be  $\frac{3}{4}$  length. *Note: Print the T-shirt pattern after taking the necessary measurements and qualifying them by creating the tunic, following the instructions found in the Help Menu.*

Cut out pattern pieces as directed in the instructions found in the Help Menu.

## EMBROIDERY



Hoop AquaMesh Plus in the Mega Hoop, score around the inside of the hoop and remove the protective paper.

Using the Slim Chaco Liner, mark the centerline down each sleeve. Us-

ing the Mega-Hoop template, position the sleeve on the AquaMesh Plus and smooth in place.

Open the BERNINA® Embroidery Designer Plus software; select design #FQ137\_48.art from the Glitz Garden pack #12151.



Select All > Rotate 45°, CCW (left mouse click) 3 times. With the design still selected, open Object Properties, select

the General tab. Change the dimensions to: Width 145mm and Height 345mm (5.71" x 13.58"). Left mouse click Apply; left mouse click OK.

Right mouse click on the Show Hoop tool. Select **artista** 400 x 150 MEGA – Auto Split Machines; click OK.

Select File, Save As – save in a folder you desire, rename. Select Send to Machine or USB stick.

Insert a topstitch needle, thread with the Jean Stitch thread, wind bobbin with Isacord and insert it into the embroidery bobbin case. Stitch the design on each sleeve. *Note: When stitching the design, pay attention to which sleeve you are working with. The large swirl should face the front side of the sleeve. If the design is the opposite direction, use the left/right mirror image.*

Trim any jump stitches, then cut excess stabilizer away; the rest will wash out.

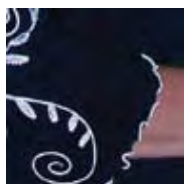
## LETTUCE EDGE SLEEVE HEM

Set Serger for a 2-Thread Rolled Hem (see owner's manual or the Serger Technique Reference Guide).

Remove the upper looper thread completely; attach the upper looper converter. Thread the lower looper with Jean Stitch thread, keeping the tension at the recommended setting.







Thread the needle with serger thread in a color that matches the T-shirt.

Roll hem both sleeve edges, trimming  $\frac{5}{8}$ " as you serge, stretching the edge slightly to make it ruffle.

## T-SHIRT CONSTRUCTION



Reset serger for a wide 3-thread overlock stitch; construct the T-Shirt according to My Label instructions.

Press up a 1" hem allowance; hem the lower edges of the T-Shirt

using a 3-thread Cover Stitch (stitch #22, on 1300MDC or use the 009 DCC). *Note: Place the Cover Stitch Hem Guide on either machine for ease in placement, adjust guide to accommodate for the 1" hem allowance.*

## FINISHING TECHNIQUES

**Buttons:** Select Button Sew-On stitch. Attach Button Sew-On Foot #18 to the machine; stitch buttons in place.

**Glitz:** Use EZ Glitz, 3mm Swarovski® White Opal Crystals and add glitz to your embroidered design - as much as you would like - I even added glitz to the buttons!



## SUPPLIES

- Pattern: BERNINA My Label Pattern Software
- Knit fabric - Organic 100% cotton (black) from Hancock Fabrics used in sample
- Embroidery Collection: OESD Design Pack, #12151 Glitz Garden
- Stabilizer: OESD AquaMesh Plus
- Hoop: Mega-Hoop
- Marker: Slim CHACO LINER - Yellow
- Needle: Topstitch size 90/14
- Needle Thread: Jeans Stitch Thread Color #23 Off White
- Bobbin Thread: Isacord thread to match needle thread (#6730)
- OESD EZ Glitzer
- EZ Glitz 3mm White Opal Crystals

FROM LOOSE TO LOVELY at the flick of a wrist.

NEW MICRO THREAD CONTROL. AN INSPIRED INNOVATION EXCLUSIVELY FROM BERNINA

Micro Thread Control (mtc) fine tunes over-edge thread length at the turn of a knob for the smoothest seams you ever saw. It's not just more precise, it's easier. Until now, if you adjusted seam width you had to reset thread tension and cutting width. Now, you set them once, and a slight turn of the mtc knob moves knife and stitch tongue together for tight, professional stitches.

That's the kind of unmatched innovation that sets our new M series, the 1300MDC and 1150MDA, above all others. Try them at your Bernina dealer today.

**mtc**

1300MDC 1150MDA

Nothing Sews Like A Bernina. Nothing.

**BERNINA**

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# Inspiring Elegance

BY **PAULA HARMON**

*D*esigning embroidery for a purchased garment is easy using OESD eXplorations. This project planning software is available in 3 levels to match any budget. In order to do this project step-by-step as written below, you need the Classic package with the Multi Hooping Option or the Galaxy package. *Note: While the Multi-Hooping option will make this project easier to do, it can be stitched by printing templates for each embroidery design and marking the jacket for embroidery.*

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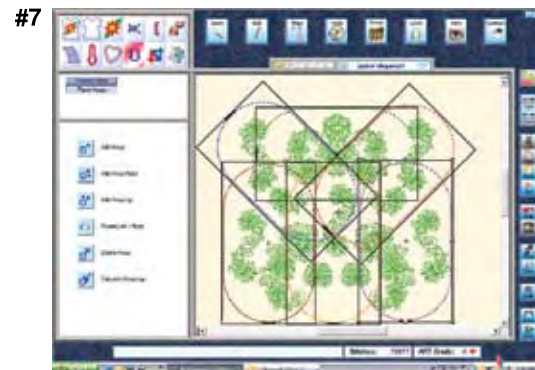
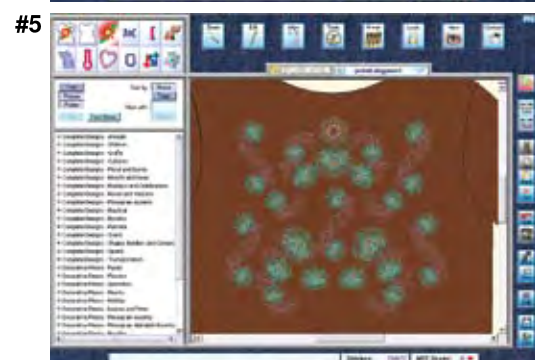
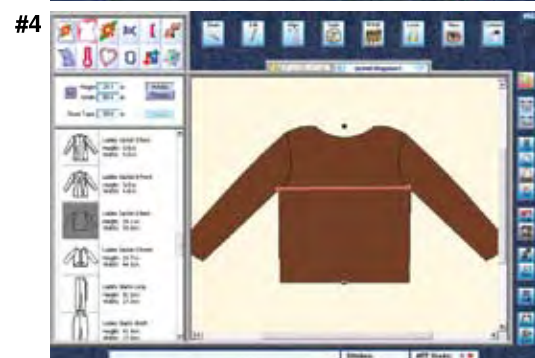
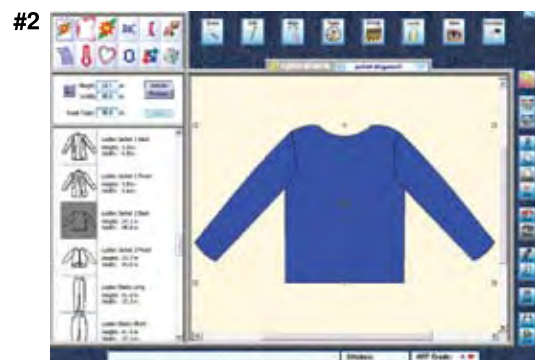
## Supplies

- Purchased jacket with a plain back area for embroidery
  - OESD eXplorations software - Classic with Multi Hooping Option or Galaxy
  - OESD Licensed Collection #848 Inspiring Elegance
  - Isacord thread for selected designs or as desired
  - OESD Bobbin Thread
  - Stabil-Stick Stabilizer (Cut away if the fabric stretches, Tear-away if not)
-



# Planning the Design

1. Open the Explorations program and create a new project in the Project Mode. This automatically brings you to the Articles mode if using the Classic level or above.
2. Locate and open the folder called "Clothes" by clicking on the plus sign next to the folder name. For this project, I chose the Ladies Jacket 2 back as it was closest in design to my jacket. Click and drag the Jacket 2 onto your workspace.
3. The purchased jacket is brown and the color of the jacket on screen was changed to match. Click on the Fabric Mode. Locate the "Color" button and using these color palettes, make your on-screen jacket match the jacket you have.
4. The next step is to make the on-screen jacket the same size as the jacket you will embroider. Click on the Articles Mode. In the Articles Mode there is a tool called Smart Tape. You will see the red line across your jacket on screen if the jacket has been selected. *Note: if you do not see the Smart Tape, simply click on the jacket and it will appear.* This Smart Tape can be moved to any spot on the screen that will give you an accurate measurement between your jacket and the computer. Simply click and drag the ends of the Smart Tape where you want them to be. Then enter the corresponding measurement into the Smart Tape box and click Apply. Voila! Your jacket and the jacket on your computers screen are the same size.
5. Now comes the fun part. It is time to start arranging your embroidery designs on the jacket back. There are several options in eXplorations for creating layouts. For example, Layout Wheel, Copy/paste, Align, etc. Continue until your jacket is designed to your liking *Hint: Start by placing the first design in the upper center part of the back. That way, your first design will be easy to place on the jacket.*
6. To use Multi-Hooping, select the Hoops mode and select the hoop that matches your embroidery machine.
7. Click on Place Hoops and continue to Add Hoops until all areas of your embroidery design have turned green showing that everything is covered by an embroidery hoop.
8. Click on Thread Mode; then click Tools and Stitch Sequence. Because each design was added separately, the software is going to see many more color changes than are necessary. By using the Stitch Sequence command the color changes are minimized at the machine, saving stitching time.

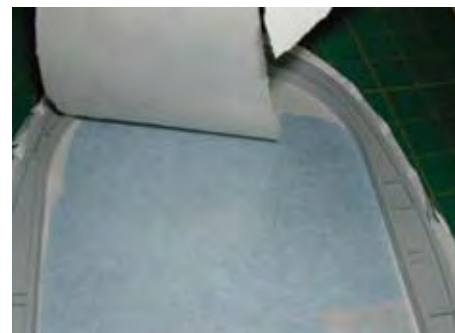
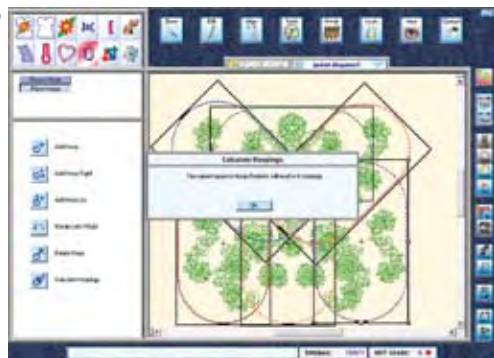


9. Click on the Hoops mode and Click Calculate Hoopings to see how many hoopings this design will produce. *Note: If you do not have the Multi-Hooping feature in your Explorations software, you can achieve the same effect by printing and using templates for each design, marking the jacket manually.*
10. Use the Connect mode and Export to File to save each individual hooping.

## At the Machine

1. Mark the jacket (the center of the first hooping) using a water-soluble marker or chalk.
2. Hoop a piece of Stabil-stick stabilizer with the shiny side up. Score the release paper with an Embroiderer's Wand or a straight pin being careful not to rip the stabilizer. Remove all of the release paper within the boundary of the hoop.
3. Center the jacket in the embroidery hoop using the marks made in step 1.
4. Embroider the first hooping. The last thing that will stitch in this hooping is a set of alignment stitches (registration marks). Carefully remove the stabilizer from the back of this hooping without disturbing the registration marks.
5. Hoop a second piece of Stabil-stick stabilizer, following step 2 above.
6. Load file #2 into your embroidery machine. Place the hoop on the machine without any fabric and sew color #1. This color will be the registration marks needed to align hoop #2 with the first hooping. Remove the hoop from the machine; do not remove the stabilizer from the hoop.
7. Place the hoop over a padded surface. Using two or more straight pins (depending on the number of registration marks), place a pin directly in the center of each registration mark and then bring the pin through the registration marks from hooping 2.
8. Continue Steps 4 through 7 until the design is complete.
9. When all of the embroidery is complete, remove as much stabilizer as possible.
10. Using the EZ Glitzer and matching Glitz, embellish to your hearts content!!

#9




Step 2



Step 7







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# Embroidered CAPRIS

BY DEBBI LASHBROOK



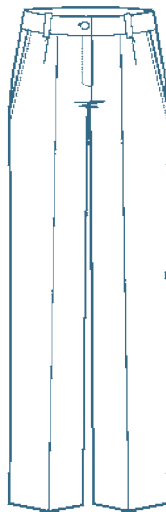
*Part of the joy of using My Label software (besides having clothes that fit!) is the fun you can have changing, adapting, embellishing, and decorating the garments. Even though you may make the same pattern over and over, it doesn't have to look the same. These Capri pants start as the My Label pleated trousers but take on a totally different tone when the length is shortened and embroidery is added using the BERNINA® Border Embroidery set. The rich silk fabric and the muted color scheme also add to the upscale, designer look.*

## Supplies

- Capri Pants Pattern – Sample shown is a variation of the Pleated Trousers of the My Label Software
- Fabric needed for pattern – sample is made from Silk Shantung
- 7" zipper
- BERNINA® Border Embroidery set
- BERNINA® Embroidery Software
- My Label Pattern Fitting Software
- Mega Hoop
- Large Oval Hoop
- OESD Poly Mesh stabilizer
- OESD Ultra Clean & Tear stabilizer
- French Fuse interfacing (optional)

## Creating the Pattern

1. Create your pattern in My Label Software
  - a. Pleated Trousers, shortened inseam to Capri length. Use any length you want. It is best to avoid having the Capri pants end at the fullest part of your calf.
  - b. You can import scanned fabric of your choice as a JPG or PNG file. Scan the fabric and save the picture in JPG or PNG format. Select File > Import a Scanned Fabric and complete the information requested. The scanned file will be saved in My Label after you locate the scanned file, designate a fabric category, a fabric name, a description, and keywords for the swatch.
  - c. Print the pattern
2. Measure the pattern where the border design will be placed, excluding the hem allowance.
  - a. Sample used a border that wrapped around the corner on one front pant leg
  - b. Measure up the length of leg (about 55 cm), starting about 1 cm from the hem edge.
  - c. Measure across the bottom of the pant leg (about 20.5cm)





### 3. Open the BERNINA® Border Software

- Make sure that cm is selected as the measurement system.
- Select Straight Line for Shape
- Select Leaf Tendril Design for Pattern Selection
- Input length (55cm) in the Length window; Input 1cm in the "Desired distance between pattern and hem edge" window of the Border Software.
- Click on Result Window. Result Window indicates 5 repeats of the design are necessary.
- Input width (20.5cm) for across the bottom of the pants.
- Result Window indicates 2 repeats of the design are necessary across the bottom of the pant leg.

- Save the complete design.
- Print a template of the entire design. In Print Options, select Actual Size and Start/End Crosshairs.

### 5. Split the design into three files and save each file for sending to the machine.

- One will be three vertical design repeats. Stitch using the Mega Hoop.
- One will be two vertical design repeats. Stitch using the large oval hoop.
- One will be two horizontal design repeats. Stitch using the large oval hoop.

### 6. Marking and stitching the pants

- Place the template on the pant leg.
- Mark the start position of each design file with a straight pin.
- Carefully remove template and place a chalk cross mark at each start location.
- Hoop fabric in the Mega Hoop, aligning the grainline of the fabric with the vertical edge of the hoop. Check accuracy by placing the template with grid markings on the fabric. *Note: Fuse French Fuse interfacing behind the design area, and then hoop the interfaced fabric with a layer of Poly Mesh stabilizer plus a layer of Ultra Clean & Tear stabilizer.*
- Select the first design and align the start position of the needle with the first cross mark on the pant. Adjust the design in the hoop by moving vertically and horizontally until the needle is over the cross hair.
- After finishing the first design, rehoop the fabric in the large oval hoop, aligning the grainline with the vertical edge of the hoop.
- Align the beginning of the second design with the end cross mark of the first design using the Move Motif icon on the machine.
- Stitch the second design file.
- Rehoop the fabric using the large oval hoop across the bottom of the pant leg, aligning the cross grain of the pant with the edge of the hoop.
- Align the beginning of the horizontal design (third file) with the end cross mark of the second design.
- Align the design vertically and horizontally so that the needle is over the cross hair.
- Stitch the design.

### 4. Open BERNINA® Embroidery Software

- Open Leaf Tendril File: C>Programs> Bernina Border Calculator> Designs> Leaf Tendril.
- Stitch sample; then, decrease density if needed for your chosen fabric and test again. The final design was stitched with a stitch spacing of .55. This was altered by selecting the design and changing the stitch spacing in Object Properties from 0.40 to 0.55.
- Clone the design 5 times; zoom in to position each section so the upper leaf of each design begins at the horizontal cross mark of the end of each design.
- Select All and then align vertical centers.
- Select one leaf tendril and copy/paste/rotate by left clicking on the rotate icon twice.
- Select and move in place so that the cross mark of the rotated design intersects with the satin-stitched spiral of the vertical designs.
- Quick clone the rotated design once and move the clone into place to the left along the bottom of the design.
- Select the clone of the rotated design then hold the control key to select the rotated design. Select Align Centers Horizontal.



### 7. Complete the construction of the pants following the directions in My Label software.

# ABOUT FACE

BY JILL DANKLEFSEN

*Sometimes a simple little change is just what is needed to add pizzazz to a basic garment. This classic linen tunic is made with stitch-embellished facings on the outside of the garment, finishing the edges and adding style at the same time.*

## PREPARATION

Pre-wash fabric. Cut a piece of fabric large enough for the neckline facings, allowing 1"-2" extra on all sides.

Stabilize if necessary by fusing Armo Weft interfacing to the wrong side of the fabric. If additional support is needed, use OESD lightweight tear-away stabilizer.



Attach Clear Embroidery Foot #39/39C to the machine and select the desired stitch.

Stitch on the prepared fabric in parallel rows, spacing as desired. *Note: Attach the Quilting/Seam Guide to the back of the presser foot to eliminate the need for marking parallel lines. After stitching the first row, align the guide with the previously stitched row and the next will be parallel.*

Continue sewing parallel rows until the fabric is covered with stitching. Remove excess stabilizer.

Lay facing pattern pieces on stitched fabric and cut out. Stitch the front and back facings together as directed in the pattern instructions.

Construct the tunic according to the pattern instructions with the following exceptions:

1. Cut a second set of facing pieces from So Sheer fusible interfacing.
2. Seam facing pieces together at shoulders using the fusible side as the wrong side.
3. Place the right sides of both fabric facing and interfacing facing pieces. Sew around the outside edge with a 1/4" seam allowance.
4. Carefully turn the interfacing to the wrong side of the facing. The fusible part should be on the wrong side facing the wrong side of the facing. Pin the edge in place. Fuse the interfacing in place to the wrong side of the facing pieces. This gives a clean rounded finish to the neckline facing as well as providing the stabilization that the neckline needs.
5. Place the right side (embellished side) of the facing to the wrong side of the garment. Stitch the neckline and turn the facing out to the right side of the garment.
6. Edgestitch the facing to the tunic using Edgestitch Foot #10/10C and adjusting the needle position as necessary.
7. Finish the lower edge of the sleeves by hemming and stitching a row of the same decorative stitch over the stitched hem.



## SUPPLIES

- **Pattern:** Simple tunic with a slit neckline – the sample shown is a pattern from the My Label software; the sleeves are shortened manually by adjusting the pattern piece.
- **Fabric:** According to pattern - 100% linen was used for the sample shown
- **Thread:** Decorative thread of choice; YLI Machine Quilting thread - #V82 Notre Dame Cathedral is shown
- **Presser Feet:** Clear Embroidery Foot #39/39C – sample used 39C for 9mm wide stitching Edgestitch Foot #10/10C
- **Accessory:** Quilting/Seam Guide
- **Needle:** 80/12 topstitching
- **Interfacing:** Armo Weft fusible and So Sheer fusible – need enough of each to cut out facing pieces
- **Stabilizer:** OESD lightweight tear-away stabilizer (optional)



The stitch shown on the sample is **artista** stitch #627.

If using a model other than an **artista**, select a similar stitch. A stitch Conversion Chart for current BERNINA® models is available at [www.berninausa.co](http://www.berninausa.co) > Sewing Studio > Basic Training > Stitch Conversion Chart.



BERNINA® OF AMERICA  
PRESENTS

# Diamond Odyssey

Wearable art garments showcasing creative stitchery  
as featured in the 2007 BERNINA® Fashion Show



For additional information on the garments and the designers, visit [www.berninausa.com](http://www.berninausa.com)



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V838, MONOCEROTIS  
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July 25-27, 2008  
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Houston, Texas

*FYI*, the "flaming good" quilt shown is a juried entry in the special exhibit kicking off a new contest, "The Sky's the Limit." If you'd like details on how to enter this contest, or want any other information about our shows or other contests, go to [www.quilts.com](http://www.quilts.com) and click on either "Shows" or "Contests." Or e-mail us at [shows@quilts.com](mailto:shows@quilts.com), fax us at 713-781-8182, or call 713-781-6864.

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## Martin Favre

PRESIDENT, BERNINA® OF AMERICA

The theme of the 2007 BERNINA® Fashion Show – **Diamond Odyssey** – is a tribute to the Diamond Anniversary of the BERNINA® brand. An odyssey is a long adventure and is an appropriate way to describe the history of BERNINA®. As the only privately held, family-owned sewing machine manufacturer today, BERNINA® has had an adventure that has lasted for well over 75 years and has been filled with quality, innovation, and reliability.

The designers who were invited to participate in this year's show are some of the most adventurous in textile arts today. As they design, create, and fashion wonderful garments, they engage the viewer and draw them into the lush fabric, beautiful colors, and interesting stitching techniques such as machine embroidery, quilting, needle felting, and beading.

As you wander through the Fashion Show section of this issue of *Through The Needle*, enjoy the talent and imagination of the forty-three designers featured here, each at a different place in his or her own sewing odyssey. As always, they have been helped along on their journey by the inspiration they take from the world around them, the encouragement of other stitchers, and the products of the featured suppliers on page 22. Pay attention to the techniques they've used and the products they've made use of when you are planning your own adventure – we can all help each other!

As this year's fashion show debuts at International Quilt Market and International Quilt Festival in Houston, TX, the 75th anniversary year of BERNINA® is drawing to a close but the quality, innovation, and reliability continue. Here's to another 75!



## Karey L. Bresenhan

PRESIDENT, QUILTS, INC. &  
DIRECTOR, INTERNATIONAL QUILT MARKET  
& INTERNATIONAL QUILT FESTIVAL

Let the **Odyssey** begin! And this is not just any odyssey -- this is a **Diamond Odyssey** -- honoring the 75th anniversary of the BERNINA® brand on a journey guided by the most innovative minds in wearable art! With love and creativity, these invited designers have created garments that amaze the eye and inspire the soul.

These 43 garments come to us from destinations far and wide to demonstrate the incredible beauty and visual impact that can be created through the masterful use of the simple needle and thread. Who would think that such variety of style, technique, color, texture and embellishment could all be created from such a simple starting place? These designers know that the quality products such as BERNINA® has been producing for some 75 years now are key to the impressive array of embellishment techniques now available to all seamstresses. And the wonderful fabrics and products available from our Featured Suppliers help them bring their design ideas to life.

Come join in this journey as the 2007 BERNINA® Fashion Show, **Diamond Odyssey**, debuts on stage at the International Quilt Market and International Quilt Festival in Houston, TX this fall. Other excursions planned for these exquisite garments include showings at the Spring Quilt Festival in Chicago, IL/April 2008 and the new Summer Quilt Festival in Long Beach, CA/July 2008.

I hope you enjoy browsing through the pages of detailed photographs while getting to know the designers behind the garments as they weave their tales of adventure and celebrate along with BERNINA®!

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*Thank You*

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Art Attack  
  
*Event Production*  
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*Event Coordination*  
Marcia Barker  
  
*Commentator*  
Jennifer Gigas  
  
*Make Up/Hair Stylist*  
Fredia Mitchell  
  
*Fashion Event Support*  
Nancy Lawton  
Jeanette Lewis

**THROUGH THE NEEDLE  
SPECIAL SECTION**

Photography by Kim Coffman

*Photography Models*

Emily McMichael  
Mariah Chaney  
Megan Rainbird  
Anna Wueller  
Katelin Thurber  
Ellen McMillan





PRESENTING THE DESIGNERS OF THE 2007 BERNINA® FASHION SHOW

# Diamond Odyssey

Jennifer Amor  
*Guinevere's Gown*

Ludmila Aristova  
*Secret Garden*

Judith Baer  
*Infanta in Diamonds*

Diana Beard  
*Seeing the World Through  
Rose-Colored Glasses*

Marion Jane Bolton  
*The Blue Peacock*

Debbie Bone-Harris  
*Opalescence*

Janet Brooks  
*The Warrior Goddess...  
Guardian of Lost Treasure*

Donna M. Brown  
*A Snowflake's Journey*

Sharon Meares Commins  
*Zebra Rose IV*

Judi Dains  
*Hidden Treasures*

K. Erica Dodge  
*Fire and Ice*

Judy Gelzinis Donovan  
*Carmen Miranda Rights*

Audrey Durnan  
*Silk Road Caravanserai*

Virgie Fisher  
*The Many, Many Tears  
I've Shed*

Cynthia D. Friedman  
*Fashionista Amok*

Starr Hagenbring  
*With Suns & Moons All  
Over the Place*

Melody Hicks  
*Forever in Blue Jeans*

Kathy Howard  
*Merlot Diamonds*

Kayla Kennington  
*Omega M 17, Queen  
of the Heavens*

Priscilla Kibbee  
*Vintage Lady*

Eve Kovacs  
*Belladonna*

Frances Krupka  
*Icewine*

Etta McFarland  
*When She Absolutely, Positively  
Has To Be There*

Janet McKinney  
*Oriental Blossoms*

Michelle Mitchell  
*Sunny Side Out*

Judy Mullen  
*Passing Through the Painted Desert*

Gilbert Muniz  
*Revelations*

Susan Patzer-Hicks  
*Celestial Journey*

Yvonne Porcella  
*When First We Met*

Vincent Quevedo  
*Shea*

Cheri Reckers  
*Diamas*

Diane Ricks  
*High Tide*

Linda S. Schmidt  
*Starry, Starry Night*

Sandy Snowden  
*The Epic Quest of the  
Last Dragoness*

Jennifer Stern  
*Simply Brilliant!*

Linda Stewart  
*In the Garden of  
My Mind*

Priscilla Stultz  
*Kentucky Derby:  
Off to the Races*

Noelle Tamborini-Olson  
*Dragonflies, Déjà vu*

Larkin Jean Van Horn  
*The Ice Queen  
Steps Out*

Linda L. Walters  
*Discovery of the  
Silken Jewels*

Charlotte Whatley  
*Baroquen Rules*

Maggie Distretti Winfield  
*Enter My Garden*

Patricia Hable Zastrow  
*Circle Odyssey*



## Guinevere's Gown

BY JENNIFER AMOR

This rainbow of textured layers and rich colors could only be fit for a queen. Using her own "Knit-Not" technique on Solvy washaway stabilizer by Sulky, Jennifer combined 1250 yards of Coats and Clark Spellbound ribbon yarn, 17 colors and hundreds of yards of sparkling eyelash yarn, and over 2000 yards of silver holographic thread to create the fabric for her glorious floor-length two-piece coat. Using a water soluble stabilizer as a base, Jennifer stitched a diamond grid pattern over the yarns with her *artista* 630. Removing the "jacket" reveals a sleeveless satin bodice crisscrossed with Guinevere ribbon yarn and sparkling crystals. The bodice opens to a dazzling holographic silver lining. Beneath lies a queenly floor-length gown with a bargello-diamond patchwork bodice worked in four shades of silky polyester and adorned with hot-fix crystals and YLI Candlelight and Kaleidoscope threads. A sheer organza overlay floats around the royal purple satin skirt. Sewing all those tiny strips together to finish at 1/4" for the bodice was a slippery challenge at best, not to mention keeping her husband happy and fed while she lavished 400 hours over a six-month period to create the ensemble.



## Secret Garden

BY LUDMILA ARISTOVA

You're invited to a floral celebration of subtle color and texture in Ludmila's *Secret Garden*. Beginning with a simple cotton fabric as her base, Ludmila used layering, piecing, and quilting by hand and machine with cotton and metallic threads to create the sweet little cropped jacket shape. After fashioning a whole basketful of flowers from the same fabric plus 13 different colors of tulle netting—shades of green and iris blue for depth—Ludmila scattered the blossoms and iridescent beads and sequins in an asymmetrical pattern on the jacket's surface. Says Ludmila, "Although the flowers may appear randomly placed, they do follow a deliberate design—placed the way a garden might grow on its own without the helpful hand of a gardener." A floral cotton slip dress peeks out from under the embellished and pleated dress. Tiny ribbon prairie points, rickrack edging and rickrack flowers punctuate each of the pleats in the swingy bit of skirt below. The necklace is a perfect match for the ensemble—57 multi-layered fabric circles filled with batting, shaped and then joined with crystal beads. The original-design purse was treated to the same techniques used in the jacket and slip dress.







## *Infanta in Diamonds*

BY JUDITH BAER

Judith's passion for couture sewing shows in her impeccable craftsmanship and her eye for detail. For her brilliant-cut acknowledgement of the diamond anniversary of the BERNINA® brand, she fashioned this formal princess gown of her own design with 75 individually stitched diamonds held in suspension over the turquoise lining. Short strands of faceted and seed beads connect each diamond to the next. Most of the diamonds, cut from luscious shades of aquamarine satin, showcase a variety of decorative stitching techniques sewn in glittering Holoshimmer and rayon threads, then enhanced with sparkling crystal accents. Judith achieved the ombré color palette by overlaying varied hues of sheer fabric on the satin. Turquoise glitter tulle peeks out above the form-fitting bodice and tickles the ankles on the shaped edge of the skirt that drops into a graceful train in back. Glittered turquoise organza wraps Judith's diamond princess in a frothy ruffled shawl to complete her ensemble inspired by Chado Ralph Rucci's Haute Couture line of Infanta formals.



## *Seeing the World Through Rose-Colored Glasses*

BY DIANA BEARD

Choosing a palette of earthy brown and optimistic pink to realize her vision, Diana recalled a kaleidoscope of 75 happy influences in her life for her inventive ensemble. Her creative meditation on gratitude resulted in a swingy felted wool jersey coat, the design inspired by the scalloped hemline on her great grandmother's jacket. Decorative kaleidoscopes were digitized from original artwork and stitched with Sulky thread. Felted wool circles spotlight mementoes from happy experiences, including time spent as leader for her daughters' Girl Scout troop. The Poiret-inspired shrug, worn over the coat—or over the rosy dress underneath—was fashioned from rayon-silk velvet treated to Fibre Etching with an AirPen. Polyester thread was used to machine embroider the velvet with selected designs for the etching process. Three dye baths produced a "new" fabric in mottled shades of pink. Tassels on the shrug were cleverly fashioned from the tea bags in a gift from her sister. Under the swirling coat floats a sunrise-pink, silk stretch chiffon gown with a scalloped hemline and an underlayer dipped in green and beaded for added sparkle.





## *The Blue Peacock*

BY MARION JANE BOLTON

A vision of sophistication, Marion Jane's iridescent evening ensemble perfectly reflects the beauty and elegance of its namesake, the bird with one hundred eyes. The undulating surface of the fitted halter neck gown (Badgley Mischka Vogue 2732) was created by overlaying a mixture of luxurious fabrics and braids and stitching them together using the blacklatch BERNINA bobbin case and a bobbin filled with shirring elastic. Once stitched and shaped to perfection, the "fabric" was overstitched to hold the shape. Iridescent eyes, scattered over the puckered surface, were individually made with flat eyelets surrounded by stitching. Hundreds of raised eyelet bobbles with frayed silk edges were hand-stitched to the bodice and handbag in lavish clusters. For the neckline, metallic threads and organza were shaped into a lacy fabric, and then sewn to the straps with hand beading. The brilliant silk skirt in peacock blue is set off with a long lace train made from almost 20,000 meters of Madeira metallic thread in free-motion machine embroidery on silk organza. Once stitched, the fabric was carefully cut away, leaving the lace behind. For the handbag fringe, metallic thread was stitched on water-soluble stabilizer. The dramatic gauntlet and elegant hair comb of lace are each decorated with decorative eyelets and beads.



## *Opalescence*

BY DEBBIE BONE-HARRIS

You'll enjoy this sea nymph's treasure trove of precious jewels. The classically regal coat (McCalls 5206 modified) and evening gown (Vogue 8190 and 7365 combined) were designed to accentuate the female form while showcasing free-motion and digitized embroidery designs and webs of colorful threads and treasured beads, one of Debbie's signatures. Triangular buttonholes showcase opal dichroic glass buttons that cascade down the coat. Extensive bobbin work meanders across the extravagant coat and ruched, form-fitting gown, highlighted with pools of fantasy florals and cascading leaves of Artemis Hannah silk. Hand-dyed laces with painted, heated and sculptured Tyvek also accentuate the surfaces. Completing the alluring ensemble, the headpiece and evening bag feature intricate beadwork dusted with crystals, embroidery and a shimmery cascade of leaves—both pieces exemplifying true devotion to fine materials and exquisite detail. To commemorate BERNINA's landmark anniversary, Debbie designed and stitched a special diamond label in the back of the aqua opalescent coat lining.







## *The Warrior Goddess... Guardian of Lost Treasure*

BY JANET BROOKS

The trials and tribulations of Homer's *Odyssey* and the quest of Indiana Jones are depicted in this lavish costume. The goddess' bead-trimmed, gold-encrusted armor—bodice, helmet, and gauntlets—were created of machine embroidered motifs stitched on tulle with Yenmet metallic thread. Janet created and digitized each of the embroidery designs using Interactive Digitizing software. The embroideries are interspersed with candlewick knots of Sulky Holoshimmer to resemble beaded jewels. The airy cape, studded on the inside with "diamonds" from King Solomon's mine, flows from the shoulders in back. The ornate, bead-trimmed skirt features alternating rows of pieced and quilted



fabric and strips of embroidery stitched on sheer organza. Assembled on the diagonal, the skirt creates the allure of mystery and movement. Diamonds made from laminated holographic film were cut by hand in random shapes to give the impression of raw diamonds. Janet's goddess guardian is beautifully gowned in mystery, cut and richly stitched from the artist's original designs.



## *A Snowflake's Journey*

BY DONNA M. BROWN

Embroidered OESD snowflakes glistening with Swarovski crystals float across the front of this winter wool cape (Burda 2566), mimicking their own erratic trajectories to earth. The back of Donna's voluminous wintry mantle depicts a Wyoming winterscape. Donna created the scene to represent her own journey from her home near the ocean in Australia to her current home in the west—where winter snows melt and travel back to the ocean—something Donna yearns for on occasion. The scene was shaped with Fairfield polyester fiberfill and wool fibers, adhered to the wool with the BERNINA® needlepunch attachment. The cape opens to the aquamarine shades of the ocean Donna yearns for. She marbled the Thai Silk sueded charmeuse lining to imitate the swirl of ocean currents. The bias-cut silk sheath (Vogue 2746 modified) was overlaid with allover machine embroidered lace. It depicts ocean waves breaking on the shore with Swarovski crystals simulating the ocean's surface in sunlight. "Like the changing forms of the snowflake," Donna says, "I transformed from scientist to fiber artist in my life's journey."



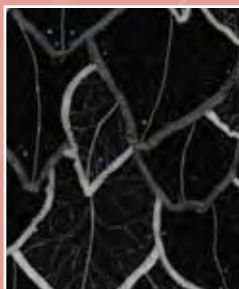


## *Zebra Rose IV*

BY SHARON MEARES COMMINS

This airy ensemble was inspired by the work of designer Zandra Rhodes and the artist, Erté. Working in a limited palette and using a no-seam construction method that she has been refining since the early 1990s, Sharon created the asymmetrical coat to trail vine-like down the back. Hand-marbled leaves with Sharon's signature Sulky rayon machine-lace edging tumble here and there under a colorful melange of roses fashioned from hand-dyed silk charmeuse. Machine quilting with Sulky high-intensity silver metallic thread adds the sparkle. Like the coat, the pieces for the dress were first draped on a dress form and then joined with decorative, machine-worked eyelet stitches. Black velvet and white satin form the zebra-striped bodice that fits and then flares gently into

origami-like folds of white silk haboutai and chiffon—all accented with a faux sash of white chiffon and silk roses. Swarovski heat-set crystals from Kandi Corp. sparkle in the layers of the elegant evening coat and gown. Pure elegance, this outfit is fit for Tatiana, the fairy queen herself, were she to venture out on a formal midsummer night's odyssey.



## *Hidden Treasures*

BY JUDI DAINS

Focusing on the "treasures" hidden in Island Batik cotton prints, Judi designed this vibrant ensemble as whole cloth panels. She relied on the designs on the fabric to suggest shapes for her painted flowers. Cutting each garment piece for the coat (Simplicity 4657 by June Colburn) and jacket (Lorraine Torrence's Class Act) oversize and mounting them on the design wall afforded the necessary perspective to draw flowers with a fabric pen. Judi stitched the flower designs with an assortment of colorful threads, and then surrounded them with organic free-motion quilting and feathery fronds stitched with fine silk thread. Next? Fabric pens plus Tsukineko inks and Lumiere and Jacquard textile paints to color in the stitched floral outlines. Dritz button forms covered with batik fabric and silk ribbons punctuate the flower centers and edges of the vibrant pants. Swarovski crystals add a dewy glow to Judi's fantasy garden as well as the pants (Simplicity 5350). The flirty blouse (McCall's 4455) (concealed by jacket) was pieced over Soft Touch batting and embellished with YLI Candlelight, buttons and more crystal dewdrops. To top it all, Judi created the fantasy hat of netting, flowers, and silk ribbons—the perfect crown for a garden fairy.







## Fire and Ice

BY K. ERICA DODGE

Combining two of the universe's most potent elements, Erica created an ensemble fit for the Winter Festival Ball. The fire princess makes her appearance in an elegant coat (Vogue 1266) of silk dupioni awash in satin-stitched flames of hand-dyed shades of pink and free-motion embroidered tendrils of smoke while sparkling crystals rise from the appliquéd flames. Underneath the fitted coat, an ice princess emerges in a glamorous gown with a lavish bodice of machine embroidered motifs from Zundt stitched with Yenmet metallic thread, each one aglow with crystal accents that radiate a cool warmth as only an Ice Princess could emit. The bodice is crisscrossed in crinkled bands of silk. The multi-layered skirt was cut from 30 yards of silk chiffon that

Erica vat-dyed with Pro Mx dyes and airbrushed with Super Sparkle and inference red paint. "By the time I was finished," says Erica, "everything in my house was awash in glitter!" A pretty purse (Ghee's Saunter Satchel) completes an ensemble fit for a queen. Now who says fire and ice don't mix?

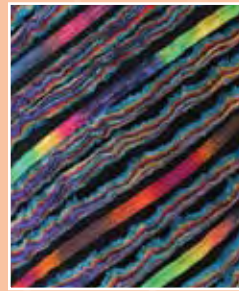


## Carmen Miranda Rights

BY JUDY GELZINIS DONOVAN

This evening ensemble celebrates the "fashion rights" passed down to all women by famous fashionistas. Created on a base of silk knit, each level of colorful chenille was made with layers of Cherrywood rayons and Bali batiks. Random rows of the chenille were then deconstructed and replaced with ribbon yarns to make the chenille colors "pop." Flesh-toned silk organza forms the base for the alternating "bare" levels in the gown. Appliquéd letters were hand-cut from Kandi Corp. Zwade, fused and then stitched with Sulky sliver thread. Heat-set crystals add the requisite "bling." The words spell out the "Miranda Rights of Fashion: *You have the right to remain sexy, wild and provocative in dress; to bare arms and many bangles and beads; to wear fruit and feathers, white shoes after Labor Day, purple before you are old; and to defy age and fashion rules, and to be a goddess.*"

To complete the outfit, Judy fashioned the shawl by pin weaving fabric strips and pure silk hand-dyed Artemis silk ribbon and cord.





## *Silk Road Caravanserai*

BY AUDREY DURNAN

Audrey invites us into her Silk Road Caravanserai, a fortified inn for camel trains along the market road from Turkey to China. Enter in a hooded Moroccan burnoose, fashioned from shibori-dyed silk velvet and decorated with a handmade silk tassel. Flashes of rich color alight with Kandi Corp crystals evoke the brilliant stars that light the evening skies above the famed Silk Road. A caravan of camels, worked in Sulky Holoshimmer and variegated threads graces the hemline and beads and crystals sparkle under the darkening star-studded sky. The specially dyed silk lining shimmers like the dawn of a new day on the desert. Underneath, the strapless, silk charmeuse dress glows with hand-painted and dyed colors, achieved with the gutta resist technique. Turkish images adorn the bodice and the motifs on the tiered skirt

represent the cultures that line the caravan road—Central Asian woven carpets, Indian paisleys, and butterflies from China, inspired by small tissue paper insect cutouts Audrey found in a small village in China in 1989. Antique coins represent the diversity of wares for sale and a coronet of salt-dyed silk adds the crowning touch.



## *The Many, Many Tears I've Shed*

BY VIRGIE FISHER

Virgie pays tribute to the Trail of Tears, the tragedy suffered by Native Americans in their removal to the Indian Territory. The ensemble showcases ornate Native American beadwork and ribbonwork that was used on clothing and moccasins in the 19th century and is used on modern-day Powwow regalia. Virgie's maiden is enveloped in a colorful, deeply fringed shawl of stacked strips of Cherrywood sueded cotton and geometric shapes outlined in decorative stitching. The shawl lining was pieced of legend documents, tribal names, and indigenous designs printed on Photo Fabric from Blumenthal. Underneath the shawl, the tattered and worn look of the blouse and skirt and the intricate buffalo scenes were painstakingly created with Dylon dyes and fabric crayons. Rose rock beads, found only in Oklahoma—the end of the Trail of Tears—were fashioned from polymer clay to adorn the bag. Ornate moccasins complete Virgie's touching homage to all Native Americans. "The tears," says Virgie, "are truly the diamonds in the heart of God."





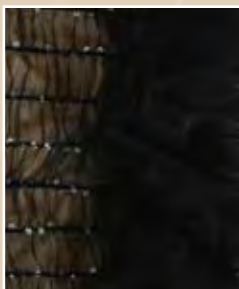


## *Fashionista Amok*

BY CYNTHIA D. FRIEDMAN

Cynthia's fashionista shows up in her "over the top" cloak and hat—a look not everyone can carry off with style and aplomb. The full-skirt of the voluminous wrap was fashioned from sequined netting over gold Thai silk. It drops from a velvet yoke stamped and painted by Beth Kennedy. Underneath, the boxy little jacket (Vogue 2854, modified), with its pieced horizontal stripes of black and gold Lycra may break all fashion laws for looking slimmer—which Cynthia remedied in the pieced bodice of the matching dress of her own design underneath. "However", she says, "any smart fashionista knows that the belt with the bow in back is best reserved for little girls under the age of five!" Fortunately, this one is easily removed at its snap closure, revealing a

slimmer, sleeker look. Less is definitely more in this case! Cynthia's ponderings on all the fashion rules learned at mother's knee prompted her tongue-in-chic look at fashion mistakes.



## *With Suns & Moons All Over the Place*

BY STARR HAGENBRING

Ethereal layers of subtly shaded silk organza float across the ballroom in this gorgeous gown inspired by the lyrics of "Tonight" from West Side Story. The silken leaves of fabric float over a crinoline foundation beneath the bodice and skirt as the wearer glides gracefully across the floor. Starr says she works in the round. "If you see this gown from only one side, you've seen only half of the story." Her glamorous dress, stitched to perfection, is composed of 33 overlapping organza panels that crisscross in a swirl of gloriously subtle color. To achieve the desired sheer effect, they were each placed on plastic, brush painted, and then lifted from the plastic to leave half the paint behind. Rows and rows of swirling topstitching with Coats and Clark thread embellish each piece of fabric, adding to the color transparencies created by placing color over color over color. Detachable straps drop to a beautiful back, aglow with crystalline stars. From sunshine to moonlight, from front to back, this dress is a whorl of planetary delight.





## *Forever in Blue Jeans*

BY MELODY HICKS

Melody pays tribute to denim—her fabric of choice. Fashioned from indigo blue denim, reminiscent of a brand new pair of jeans, the gown is a modified version of Vogue 8288. The bustier-style bodice is composed of narrow strips of hand-dyed Balis and silk dupioni, fused in place, embellished with the pre-programmed stipple stitch of the **artista** 730 and then beaded. The boldly couched upper bodice features variegated La Espiga thread and DMC metallic thread punctuated with gold bugle beads and green crystals. To tie the bodice and skirt together, Melody programmed a combination of decorative stitches into the memory of her machine, then used it to texturize the pockets, hat band, and skirt flounce. Grand Elegance embroidery designs by

Marsha Pollard were manipulated in embroidery design software to trail down the side of the gown and add sparkle to the requisite back pockets in colors that echo those in the bodice piecing. Who says denim isn't for evening gowns? Not Melody, who says she would live in blue jeans, if life permitted.



## *Merlot Diamonds*

BY KATHY HOWARD

Kathy took her color cues for this ensemble from the rich merlot, syrah, and cabernet grapes that grow in the oak-studded hills and vineyards of California where she lives. Kathy cut the paneled vest of golden Cherrywood cotton from Virginia Robertson's Quilter's Vest pattern. It floats over a tucked-and-beaded merlot chiffon blouse and sleek skirt underneath. Faceted diamonds sparkle on the sunlit background of the vest that showcases Seminole patchwork, paper piecing, and French braid techniques. Embroidery stitches, programmed on Kathy's **artista** 200E add metallic highlights; beads and sequins add more sparkle. Narrow tucks, arranged to crisscross in a diamond pattern on the blouse, are outlined in variegated thread from Sulky and punctuated with gold beads at each intersection. A chiffon train flows from the skirt in back and a jaunty pillbox hat and softly gathered handbag (not shown) complete an outfit that Kathy calls a labor of love.







## *Omega M17* - Queen of the Heavens

BY KAYLA KENNINGTON

This garment was inspired by a photo taken of “deep space” to commemorate the 10th year anniversary of the Hubble telescope. The Nebula M17 is sometimes referred to as The Perfect Storm; because the bubbly gases resemble a storm at sea. Working toward a traditional ball-gown silhouette, Kayla made (a gaseous mass of) over 100 yards of silk ruffles trimmed with layers of three-thread roll-hem to give the look of piping (the first row is done with the blade down, then re-done with the blade up). Getting the ruffle colors in the right spots to create a balanced look, and plan the placement in a logical sequence, was indeed a challenge! The next challenge she faced was to create a unique bodice where the main color was an iridescent teal-blue with specs of

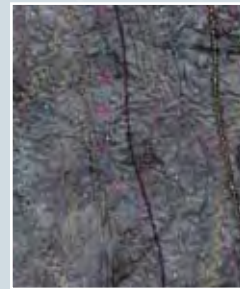
various colors, like the background sky in the photo. For this she made 28 paper-pieced pineapple quilt squares 2" x 2", each with 41 tiny slices of silk shantung. The final challenge was to use this much fabric while keeping the garment light-weight. Kayla says she's afraid she'll be working on that aspect for her next challenge... this garment is heavy!



## *Vintage Lady*

BY PRISCILLA KIBBEE

Inspired by her fascination with 1930s fashion, Priscilla started with a simple Hoffman cotton batik to create this long coat with slight train. Scrunching, stabilizing, and stitching brought out its current come-touch-me texture. The addition of cording and rows of beads and Swarovski crystals add to its allure. The edges are trimmed in a fluff of yarns, threads and Hannah silk ribbons created by wrapping and machine-stitching them over an antique hairpin lace loom. Diamonds cut from Mylar, usually found in automobile trim, and a diamond appliqué at the shoulder are Priscilla's “hats off” to BERNINA's 75th anniversary. Under the coat, a silver-beaded diamond-buckle clasp holds the beaded mesh overdress close to its column of Fortuny-like pleated lamé beneath. A hat to match the coat is the perfect complement. “What lady of the 30s,” asks Priscilla, “would step out in style without the perfect little hat?”





## *Belladonna*

BY EVE KOVACS

"Start with a beautiful fabric as your inspiration," says Eve. Taking her cue from the burnout silk chiffon purchased in Beijing, Eve fashioned her handkerchief skirt, Vogue 8083, from the chiffon and floated it over a periwinkle lining for a subtle shot of color. The accompanying jacket, adapted from Vogue 8046, was cut from elegant black silk gazar and is heavily encrusted in swirling Art-Nouveau embroideries. Eve combined them in design software to create the large panels that grace the hemline, front, back and sleeves. Free-motion echo quilting around the embroideries adds a lovely, subtly textured background. She fashioned the corset top, adapted from Vogue 7733, from periwinkle silk seersucker, using both the matte and shiny sides of the fabric in

different areas for a natural play of texture and light. The panels of the corset were quilted in a grid of two different patterns and then treated to the finishing touches—piping, lacing, and handkerchief ruffles. The originally designed drawstring bag (not shown), reminiscent of lily petals, and a silk organza lily pin add the finishing flourishes to this elegant ensemble.



## *Icewine*

BY FRANCES KRUPKA

Frances fashioned her ensemble to reflect the ultimate odyssey of the grape as it turns to icewine. This is the bottled delicacy that results when precious wine grapes are allowed to linger on the vine into winter. Her icewine princess bundles up in a warm wool coat, (Vogue 1266 modified) that reflects the color of the sky and deep lake waters that surround the wine country of Northern Michigan where Frances lives. Necktie strips, yarns, and 500 yards of Candlelight threads and Ribbon Floss from YLI create the watery texture couched onto the coat's surface. Snowy custom fringe trims the cuffs and edges. Inside, hand-painted trellised grapes continue the vineyard theme on the coat lining. The liquid gold tea-length silk gown showcases the grape at the end of its journey—frozen bunches of sweet grapes hang from vines above the snow-covered ground dotted with hundreds of hot-fix Swarovski crystals. To create the leafy canopy and grape appliqués on the dress, a modified version of Vogue 8285, silk neckties were embroidered with over 4000 yards of Sliver and Holoshimmer Threads. A felted wool hat, trimmed with grape leaves and netting is the crowning touch for Frances's icewine princess.







## *When She Absolutely, Positively has to be There*

BY ETTA MCFARLAND

Etta's version of how Cinderella would make it to the ball on time today? Fed Ex to the rescue! Combining the ubiquitous colors of this can't-live-without modern-day courier, Cindy slips into a dazzling strapless ball gown of her godmother's making beginning with bodice of layered coppery crinkle organza over purple satin and adding golden thread couched into diamond highlights. Lace flowers cut from yards of copper and orange lace cascade from the upper edge of the bodice and rhinestones at each stitched intersection add sparkle. And her transportation? Who needs a pumpkin when Cinderella's delivery truck handbag can be transformed into her carriage with the flick of a wand?

Over 2000 adhesive rhinestones turned a hinged box into this tiny conveyance for our princess. And for her feet? The requisite glass slippers, but these are so special. If she loses one, not to worry. The FedEx routing number on the inside of her shoe will help her prince cut a straight path to her doorstep. It's Etta's happy ending—but much quicker, guaranteed.



## *Oriental Blossoms*

BY JANET MCKINNEY

Step out for the evening in sophisticated pajamas of subtly embroidered iridescent silk complemented with shimmery silk charmeuse. The tone-on-tone floral embroideries that grace the jacket (discontinued Butterick 6938) and the two-tone shell were broken apart, manipulated and regrouped using the BERNINA Designer software, then stitched on the BERNINA *artista* 200. Janet also created 3-D flower petals to enhance the jacket and tank top embroideries in the software and stitched them out on sheets of Angelina fiber and water-soluble stabilizer before attaching them and adding beads and Swarovski crystals. Dressmaker details on the jacket include pintucked texturizing, piping, and button loop closures that open to reveal a striking chartreuse lining embroidered and embellished with a Japanese crane motif and cherry tree branches. Janet added 3-D cherry blossoms stitched on organza to the branches. Simplicity of line reigns supreme in the charmeuse pants (Simplicity 7334), trimmed with dupioni and piping. The matching shoulder bag, an original design, can also be carried as a clutch.





## *Sunny Side Out*

BY MICHELLE MITCHELL

This ensemble can't help but make you smile! With the Folkwear Grand Spectator Coat pattern (#262) as her base, Michelle created colorful linear patchwork using Cherrywood sueded cottons in a sunny palette, which she says was inspired in part by Gustav Klimt's "The Kiss." Hundreds of raw-edge fused circles punctuate the ankle-length coat. Continuing the linear theme, Michelle machine quilted the coat with variegated YLI threads and then embellished it with rows of 9mm satin stitching done on her BERNINA *artista* 185 using Valdani's variegated "Autumn" thread. Golden poly shantung, embellished with decorative machine stitches shape the dramatic stand-up collar, deep cuffs and the elegant turban, also included in the Folkwear pattern. To complete

her ensemble, Michelle chose McCalls 5269 for the spicy, silky cocktail dress. The same red fabric, embellished with Shiva paintsticks, was pieced with golden shantung for the coat lining. Dots and decorative stitching carry through the sunny theme established on the coat's surface. This ensemble is sure to bring smiles and a sunny outlook to all who view it.



## *Passing Through the Painted Desert*

BY JUDY MULLEN

This is Judy's interpretation of a treasured Mother's Day gift—a small dress form painted by her daughter Cyndi. Using an originally designed pattern, Judy layered the landscape apron in desert shades of hand-dyed Cherrywood cottons. Colorful cacti appliqué were made with a combination of Dissolve 4X stabilizer, tulle, layers of yarn, bits of fabric and assorted threads and fibers and then heavily overstitched. Golden red lamé yo-yos make the blossoms on the prickly pear and variegated wire-edged ribbon form the barrel-cactus flowers, enlivened with tassel centers fashioned from Ricky Tims' Razzle Dazzle thread. Hundreds of hand-sewn Czech glass beads, Swarovski crystals, and vintage sequins sparkle on the surface of the sandy desert. The apron closes in back over an a-line dress with a quilted gold lamé bodice and black silk dupioni skirt that was stipple quilted to Pellon fleece with metallic Superior thread using the BERNINA® Stitch Regulator on the BERNINA® *artista* 730. The quilted bodice bursts into a dimensional appliqué desert sunrise, made from a melange of fabrics including prismatic plastic.







## *Revelations*

BY GILBERT MUNIZ

Inspired by the Book of Revelations, Gilbert's ensemble is his effort to put a human face on the descriptions of war in Armageddon. Embodied as a child trapped in a woman's body, his tragic heroine clutches a dilapidated doll—a totem to keep her safe—her only tether to Earth's struggle between good and evil. Although immune to war's destruction, she wears her original clothing, specially draped for this show, like a warrior's armor. The conical bra and corsetry lend a distinctively feminine air. Scraps of tattered flags and uniforms fashion the free-form fabric for the balloon sleeves of the hip-length jacket and the elaborate floral design on the train. Gilbert used every weapon in his sewing arsenal to complete this symbolic ensemble—draping, quilting, topstitching, hand pleating, patchwork piecing, and beading along with

richly colored fabrics of brocade, silk, matelassé, and velvet. The shield on the skirt's front drape was achieved with fusible appliqué on a machine-quilted base with the skull motif composed from images of vintage tattoos. The art doll, also an original design was mottled with staining gel and jacquard Dye-na-flow paint to give it a war-worn appearance.



## *Celestial Journey*

BY SUSAN PATZER-HICKS

Susan's three-piece ensemble represents the birth and death of Christ. The eggplant shantung cape (Simplicity 5794, modified) represents the Magi following the star to Bethlehem. A glorious Christmas Star digitized for embroidery was stitched with the help of a Super Giant-L Hoop-It-All™. Taking center stage on the back of the cape, the star center glows with Swarovski crystals and a large glass beaded cabochon. Shisha mirrors wrapped with red floss on hardware washers are the nine main planets that float amidst embroidered OESD star constellations aglow with crystals. The silver ice lining represents the seven coins of Christ's betrayal. The Greco-Roman sheath underneath (Butterick 4343) is framed with an eggplant neckband punctuated with metallic embroidery and more crystals. A partial Star of Bethlehem sits atop the front slit, and the scarlet chiffon scarf, representing the blood of Christ, floats from a diamond barrette at the shoulder. The corded belt and diadem headband were made by grouping an assortment of yarns and ribbons and stitching them together on Solvy, then braiding the result with two other readymade cords. Tiny crystals, like Christ's tears, punctuate the side zipper.





## Shea

BY VINCENT QUEVEDO

Tall flowers swaying in the wind gave Vince the inspiration to take an odyssey into the world of flowers. The striking composition of this garment evokes the image of a rose and its impact on fashion. Forsaking glitz and the bling so predominant in today's fashion looks, Vince relied on the elegance of the simple rectangular shape, a dominant motif in Asian design. It guided the shaping of his design for the graceful, close-fitting knit gown with unusually draped and shaped hemline and train. Each part of the garment started as a rectangular shape that he manipulated into this lovely swaying rose. Continuing with the Asian theme, Vince designed and knit a cropped kimono-style sweater to top the gown. Lavishly layered ripples of crocheted yarn form the

rose-petal collar attached to the little sweater. A simple meditation in his garden inspired Vince's invitation to everyone to "stop and smell the roses" with this simply elegant garden gown.



## When First We Met

(you seemed so innocent laying there in that glass case; after all it was just one button)

BY YVONNE PORCELLA

Following her mission to revisit, recycle, reuse, and downsize her sizable stash, Yvonne spent six weeks choosing these 824 embellishments for her "BERNINA® red" jacket—each piece holding a special memory. Travels to Kyoto, East Berlin, Zurich, London, and Australia are all represented in her memory collage. BERNINA® embroidery motifs are surrounded with memorabilia—ribbon, ruffles, fringe, garment labels, Bakelite buckles, pins, tags, flowers, thimbles, beads, crystals, and studs. Large recycled glass "diamonds" add the requisite glitz to celebrate BERNINA®'s 75th anniversary. Beneath the jacket, a vest fashioned from the fabulous fabric of a too-large sale blouse continues the theme. It tops a pair of \$9.95 stretch jeans embellished to the hilt with BERNINA® "tape-measure ribbon rescued from a lanyard, Swarovski Hotfix crystals, and stenciling. The vintage wool hat, covered with paper flowers, wool felt beads, and silk ribbons is Yvonne's version of the Appenzeller hat she saw at the Folk Museum in Switzerland last year.







## *Diamas*

BY CHERI RECKERS

Who is this masked woman? Born like diamonds are, from deep within the fiery earth, Diamas is powerful, invincible, and ready for adventure. Beginning with pure white fabric as her "canvas," Cheri painted each piece of the ensemble using fiber-reactive dyes. The super-stretchy, form-fitting silk/Lycra jumpsuit sizzles in shades of spicy mustard and red claret as it molds to every body curve. The wide velvet belt boasts a boldly painted quilted closure—a shape that repeats itself in the collar of the diaphanous layered silk organza cape. Bold black satin stitching in Sulky thread outlines the edges of each shape built on layers of stiff stabilizer and dupioni silk backing. The organza panels were hand-dyed to achieve the desired rich monochromatic layering in the

cape, with all edges finely finished with narrow rolled edges serged with monofilament thread for added body. The red-hot quilted velvet hat completes this colorful ensemble, continuing the diamond theme with its diamond-shaped pieces and saucy eye-patch.



## *High Tide*

BY DIANE RICKS

Embark on a creative underwater journey with a goddess draped in an extraordinary stole of silk charmeuse, hand painted with abundant sea life and ocean waves. The panel was machine quilted over Fairfield 60/40 batting with Wonderfil variegated rayon, metallic, and holographic threads. Silk roving from YLI covers the rocks with silky moss, and rhinestones, beads and sequins, free-motion embroidered fish, appliqué, and trapunto create the brilliant underwater world. Beneath the stole, a shapely gown, cut from Vogue 7824, began life as a length of mossy rock green Hannah silk velvet. Divided into eight panels, the fabric was wrapped around PVC pipe and discharge dyed followed by over-dyeing in three shades of cobalt, azure, and turquoise. Corded double-needle tucks add wave motion and fusible rhinestones from Kandi Corp. simulate the sparkle of sunlight on water. Godets, painted to represent the Seven Seas and the sea life found along the rocky coasts and coral reefs around the world add color and swirl at the hemline. Up close and personal, *High Tide* is a not-to-be-missed treasure trove of sewing techniques and embellishments.





## *Starry, Starry Night*

BY LINDA S. SCHMIDT

To mimic the brushstrokes of this most-famous artwork by Vincent Van Gogh, Linda swirled thousands of fabric bits and pieces cut from Cherrywood cottons and white silk and satin accents onto black moleskin topped with a layer of Misty fuse. After fusing the painterly composition in place, Linda layered it over Fairfield batting and quilted it with Superior and Sulky threads, then sprinkled it with the requisite stars—heat-set crystals from Kandi Corp. Underneath the swing coat, which is Linda's adaptation of the Nancy Mirman's Nonaim Coat, a simple moleskin blouse was embellished with Linda's thread experiment. Hundreds of yards of thread create a galaxy in deep blue space; they were layered on black tulle, Misty Fuse and Sulky Solvy, and then

heavily stitched before adding Angelina fiber and more crystals. A simple straight skirt of moleskin completes the look along with a set of earrings and necklace that get their sparkle from foil, Tinsel and Angelina fibers, and crystals. The entire ensemble is a swirl of color set against the blackness of the midnight sky.



## *The Epic Quest of the Last Dragoness*

BY SANDY SNOWDEN

Antique books and manuscripts inspired this elegant ensemble. Juniper suede-look Cherrywood cotton offers the perfect patina of an old book for the originally designed coat—the cover of Sandy's "book." One sleeve resembles gilt-edged pages and the other a teal leather spine that reads "Dragon." Designs based on initials from The Book of Kells were cut from fuchsia dupioni silk and swirl across the coat. Inside the coat, the book theme continues with Benartex Fountain Marbled fabric for the "endpaper" lining. A vision of the Last Dragoness is emblazoned on the center back panel of the lining. The lovely dragoness in human form, wears a bustier-style, gem-encrusted bodice reminiscent of the dragons wing struts. A book is a journey, A voyage a quest With covers that beckon, "Fulfill our behest." Open with wonder. Discover the rest: Words full of pictures, Thoughts that impress... The Epic Adventure of the Last Dragoness!







## *Simply Brilliant!*

BY JENNIFER STERN

Ruched silk ribbon highlights the classic lines of Jennifer's silk dupioni evening coat, a virtual odyssey of texture and glitz. Crystal-tipped pintucks slim the back midsection and stipple stitching and embroidery over light-as-feather silk batting add subtly rich texture. A jeweled button hints at what's hidden beneath. The cocktail dress, constructed entirely of "brilliant cut" fabric circles and ribbon bands is Jennifer's study in the "4 Cs: Crinkles, Crystals, Colors and Creativity." Vintage Swarovski crystals and seed beads on silk ribbon sparkle at the neckline. The sparkling crinkled texture was achieved using Chizimi bobbin thread with Sulky Holoshimmer thread in the needle. Free-motion spirals were stitched over the layered silk circles cut from silk organza, dupioni silk and silk mesh and then steamed to shrink the thread. For even more dimension, ruched ruffles made of hand-dyed silk ribbon were needle-punched using a BERNINA® activa 135 and the needle punch accessory. All that stitching and punching is what holds the colorful circles together—even the lining is composed of serged-edge circles of silk dupioni. A gem of an idea!



## *In the Garden of My Mind*

BY LINDA STEWART

Enter an elegant garden where red and blue melt into purple laced with gold—where butterflies kiss the hem—where roses of Hannah Silk ribbon bloom in colors found only in dreams and are kissed with diamond dewdrops. In Linda's original design, a skirt made for twirling drops from a form-fitting crinkle-silk bodice. Made from layered silk in shades of periwinkle, navy and iridescent claret, the skirt gores fan out to a gloriously-full circle. Subtle embroidery supported with Sulky Heat Away Stabilizer embellish the navy layer while a bright hyacinth crepe de chine lining adds another dimension of color to the flowing skirt. Embroidered dimensional butterflies from OESD include wings fashioned of Angelina Fibers.

They float from silken cords, joined by embroidered butterflies in each of the golden diamond insets. Swarovski crystals from Kandi Corp and Quilter's Resource sparkle in the garden sunlight.





## *Kentucky Derby: Off to the Races*

BY PRISCILLA STULTZ

Place your bets on your favorite horse in this winning little number, complete with its hip-slung lace money belt (Kwik-Sew 2831) holding the cash for your tickets! Winestone Cherrywood sueded cotton forms the perfect backdrop for the embroidered lace peacock on the jacket back (Butterick 4874). Additional lace motifs edge the jacket and crystals glitter on the collar. The beautiful bird, a symbol of prosperity, and coordinating lace motifs on the jacket and capris, were embroidered with the BERNINA® *artista* 200E on water-soluble stabilizer, then hand stitched and beaded and surrounded with multi-colored hot-fix crystals. The sporty lined capris (Butterick 4874) similarly embellished, are topped with a flirty lace halter. Lace blocks, from OESD's Marie Osmond



Lace Up Your Life, Vol. 2, were sized in BERNINA® Designer software, stitched on stabilizer and then sewn together by hand to the halter shape cut from lining fabric. Thousands of glittery gold beads were added by hand. Free-standing lace motifs were fashioned into the money belt and the jaunty jockey's cap (Simplicity 4030) in the same manner. A winning look for the racetrack to be sure!



## *Dragonflies, Déjà vu*

BY NOELLE TAMBORINI-OLSON

Noelle created this coat and dress to represent her eventful journey—her odyssey in wearable art design. Fabrics, colors and themes used in past garments directed her color choices and the use of dragonflies in this dramatic evening ensemble. Graceful dragonflies, a symbol of happiness, were cut from vintage kimono silk, stabilized with Sulky's Tear-Easy and treated to decorative freehand machine embroidery and gold beads. The graceful forms flit across satin surfaces in the kimono jacket (Vogue 2500) and the vintage-inspired gown underneath. Silk organza from Thai Silks shapes the sleeves, allowing glimpses of the artful insect silhouettes on the opposite side. Silk ribbon in rich ombréd shades shape the geometric patterns that draw the eye inward to the dragonflies and elegant Japanese medallion in back. Inside, the colorful pieced panels boast black and gold foil dragonflies. The dress, Noelle's adaptation of a Vintage Vogue dress (2241), bespeaks the elegance of the 30s, when Japanese design was much in vogue.







## *The Ice Queen Steps Out*

BY LARKIN JEAN VAN HORN

Larkin's Ice Queen, contrary to her name, is always ready for a party. Her sumptuous taffeta evening cloak (Vogue 2714) was twin-needle stitched and then lavishly quilted with metallic thread to define the spaces that capture organic shapes of shimmery lamé and ice blue organza on the surface. Applied with Misty Fuse and stitched in place, they are an icy reminder of this queen's true nature. But...when she leaves her coat behind, her sassy split personality emerges in the hot red harem pants (McCalls 5315, discontinued) and bustier (Simplicity 7637) underneath. She's ready to party in the fitted quilted top of embossed satin, with its front panel abundantly covered in ribbonwork, beads, sequins, buttons and rhinestones rescued from Larkin's stash.



The full pants, cut from lining fabric dusted with glitter glue and topped with organza add a note of playfulness to her dancing clothes. A pretty tiara, much less pretentious than her crown, embellished gauntlets, and the beaded circle necklace, a variation on a design by Jan Zicarelli, complete this hot party attire.



## *Discovery of the Silken Jewels*

BY LINDA L. WALTERS

An amazing Silk Road exhibit at the British Library and the play of light and iridescence in the Thai silk color samples she received from a show sponsor inspired Linda's dramatic combination of silk dupioni and silk taffeta. The simply styled coat (Butterick 4229, modified) and matching tiara, boast diamond-pieced bands of the two fabrics, accented with the golden quilting threads, piping, and diamond shisha mirrors that Linda found in her own collection of beautiful baubles. The shibori-dyed blue silk lining envelops the wearer in a lovely companion color. The two-piece gown (McCalls 4709, modified) composed of a form-fitting boned bustier and elegant skirt boast more diamond work—panels outlined with twin-needle stitching in OESD Yenmet gold metallic thread and gold lamé piping. Of her creation, Linda says, "Observe how the color changes from iridescent blue to golden wheat as the light shifts over the surface, reflecting the gold threads in both fabrics."





## *Baroquen Rules*

BY CHARLOTTE WHATLEY

Let's go for Baroque with Charlotte's recipe for eye candy. Begin with a length of spun sugar and French Vanilla silk taffeta. Add one lady's Rococo polonaise tunic with lush back ruffling and hipline fullness and add one pair of men's knickers underneath. Allow for comfort with a roomy fit and open the tunic for a bit of peek-a-boo. But wait—we're not done yet. For even more eye appeal, dab the tunic front with dainty dollops of "diamond-studded" meringue buttons and pinch in the back of the knickers with lacing ribbon until well fit. Next, froth all the edges with hand-pinked French vanilla scallops, sprinkles of rhinestones, pleated confectionary lace, and crisply striped ribbon bows. The result? A frothy confection reminiscent of Baroque fashion of the late

1700s. Marie Antoinette is loving this fashion recipe with its glazed China-doll purse/muff and the saucy ruffle-dipped sugar cone hat. The result of Charlotte's homage to the conspicuous consumption of the upper classes—an animated Valentine candy box of fashionable sewing treats created through the generosity of Thai Silks, Fairfield, Kandi Corp and Coats and Clark.



## *Enter My Garden*

BY MAGGIE DISTRETTI WINFIELD

Lacking a truly green thumb, the only way Maggie can grow the perfect garden is with fabric for the seeds, miles of stitching for the water, and creativity for the fertilizer. And bloom her garden does in this brightly stitched and imaginative costume. The amazingly colorful coat (Butterick 4158, discontinued) and the bustier beneath (Vogue 8325) were cut from rich silk dupioni in a color fit for the fairy queen and then treated to a quilted diamond grid of Sulky thread couched over Ricky Tims' Razzle Dazzle thread. Thousands of Kandi Corp. Austrian crystals were applied at the grid intersections, this task alone requiring an investment of 30 hours. Each raw-edge flower that graces the coat bodice and hem and the companion pieces underneath was individually cut, glued, and free-motion quilted. A second application of stitching added the glitz and shine of Sulky Sliver to the rich surface. Inside, another garden grows, this one drawn and then transferred to the lining fabric with Sulky's Heat Transfer Pens before vibrant paints were added to create the stained glass look. With her magnificent ensemble, Maggie welcomes you to the "garden of my dreams."







## *Circle Odyssey*

BY PATRICIA HABLE ZASTROW

Patricia's textural creation reflects a definite "waste not want not" attitude. She used scraps of hand-dyed fabric from her stash to stitch this circular tribute. The coat makes a bold statement—hundreds of circles in mauve, taupe, dove, and lilac with splashes of cardinal red were overlapped on silk charmeuse pieces cut from a pattern of her own design. Around and around she stitched for hours and hours with Coats and Clark embroidery thread—row after row of overlapping circles anchoring the layered circles to the charmeuse. The bold red collar and cuffs pick up the cardinal accents in the circle fabric and were treated to appliqué and additional topstitching. Once stitched and washed to raise the texture, the full-length coat emerged mid-calf—

not long as planned, however, the result was a comfortable, well-fitting garment. The pectoral collar repeats the circular theme in leather, silk charmeuse, and Thai Silk, creating a focal point on the simple silk charmeuse sheath. Heat-set pleats in the torso area create a simple but stunning dress with a comfortable fit.



## *A Special Thanks!*

Special thanks to all of our *Diamond Odyssey* 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:

DESIGNER NAME  
c/o Bernina Fashion Show  
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# Anniversary Gifts

**BERNINA®**

If you know anything about BERNINA®, you know that this year is the 75<sup>th</sup> anniversary of the BERNINA® brand. The company has been around much longer (over 110 years) but the name BERNINA® was borrowed from a mountain in the Swiss Alps and applied to Model 105 in 1932. The BERNINA® logo with the rounded A was stamped onto the shiny black enamel of the sewing machine that became known world-wide for superior quality.

The art of sewing has changed a great deal and BERNINA® sewing machines have evolved through many models since 1932 but what hasn't changed is the structure of the company and the reputation of the machine. The same family has owned the company since 1892 and BERNINA® machines are still known for quality, reliability, and innovation.

H.P Ueltschi, President and great grandson of founder, Karl Friedrich Gegauf, says, "It's our mission here at BERNINA® to simplify your sewing so that you're able to focus on your

creativity, on your art, rather than the machine.

That's why everything we create is designed to make your sewing easier and more pleasurable, from our legendary precision stitches to our computerized touch screens. We're proud when we hear the same comments coming from our customers generation after generation: 'smooth...', 'reliable...', 'precise year after year...', 'the best...' It makes me feel as though I'm doing my job right, as though I'm keeping up the family tradition."

Of course, no anniversary celebration is complete without gifts. And BERNINA® is offering several as a special finish to the celebration of 75 years of the BERNINA® brand. These four Limited Edition machines are available at your BERNINA® store while supplies lasts!



**Model 105**



**activa 230 PE:** Commemorated with our 75th anniversary medallion, this compact machine has 204 stitches, Temporary Altered Stitch Memory, and a powerful DC motor to sew through layers of fabric.



**aurora Anniversary Edition:** Truly unique, this Limited Edition model has a flawless blue faceplate and anniversary medallion plus 392 stitches and 9mm stitch width - ideal for embellishing. It's even compatible with the BERNINA® Stitch Regulator (BSR) and embroidery module.



**artista 630E:** The decorative blue faceplate and anniversary medallion make this artista model truly unforgettable. With a color touch screen, USB connection for embroidery and 480 stitches, you should "gift yourself" and start celebrating



**artista 730E:** Our anniversary-edition artista 730E with Swarovski crystal detailing is a Microsoft® Windows® Powered sewing and embroidery system - a dream for the sewing artist. Complete with our revolutionary BERNINA® Stitch Regulator (BSR), this is the best gift of all!

# Digitizing 101

## Part 3

BY DEBBI LASHBROOK

One of the best features of some embroidery software programs is the ability to create your own designs. Turning artwork into stitches — digitizing — is a creative process that can be satisfying and rewarding. Third in a 3-part series, this article discusses stitching testing designs, analyzing problems, and editing designs. A good design starts long before the stitching process because **good embroidery can never make up for bad digitizing.**



## Testing Designs

For the most successful results, test all designs before stitching on the final project. Designs should be tested on-screen and also by stitching a practice design.

### SCREEN TESTING (traveling through the design)

*The ways to travel through a design in the BERNINA® Embroidery Software are listed below.*

To view the design on-screen, select View Slow Redraw — do this first to get a general idea of how the design will sew. Make note of any changes you wish to make in the stitching order or any jump stitches that could be eliminated by inserting a traveling stitch.

You can also travel through the design by stitch: These methods are used to edit your design. First select Escape (to turn off any function that has been activated) and then, select Home (to take you to the beginning of the design).

Decide on the best way to travel to the area that needs editing.

- 1 stitch at a time (use right/left arrows)
- 10 stitches at a time (use up/down areas)
- 100 stitches at a time (+ or - on a number keypad)

*Note: On a laptop, you can access this feature by activating Num Lock. This is done in different ways on different laptops: Press the Num Lock key; Hold down Fn key and then select the key that activates Num Lock; Hold down FN key and then hit the + or - key that corresponds to keypad. Consult your owners manual for specific information.*

Travel through the design by color (page down/up). You can also activate View by Color, then watch each color stitch individually. This is a good way to check for any jump stitches that might be sewn over by the same color. Remember these are hard to trim after they are sewn over.

Travel through the design by object: Control T (to the next object) or Shift T (to the previous object).

## Traveling Tips

- To end traveling, hit end.
- If you have an object selected, the tab key takes you to the next object; the shift tab takes you to the previously selected object
- Use traveling through the design to insert forgotten parts of the design. First, travel to the area where an object needs to be inserted; then select the color, the stitch, and the appropriate tool for digitizing the new object and digitize the object. Use this method to insert walk stitches that will eliminate a jump stitch between objects of the same color.
- You can also use traveling if you wish to move an object from one area to another. First select the object, then click the Cut icon; travel to the area for inserting the object, and Paste the object in place. Re-sequencing the object with this method, doesn't alter the start and stop points of the object.



## STITCHING THE DESIGN

Stitching a practice “sew-out” takes a little time but is valuable for several reasons.

- Using a \$1.00 worth of materials may help you avoid an error on a much more expensive garment.
- It lets you test the many variables in embroidery.
- Designs stitch differently on different fabrics.
- If you have changed the size of a design, you can check for technical glitches.

### Stitching Guidelines:

- Use the same fabric in the same color for test stitching as you have planned for your project.
- How a design stitches depends greatly on the type of fabric:
  - Knits will stretch and distort (increase pull compensation to 0.4 or adjust fabric settings).
  - Designs on napped fabrics will lose definition — the pile absorbs the embroidery.
  - Terrycloth may have loops that show through the stitching.
- How a design stitches also depends on the stabilizer, thread, and needle type.
- Color can also affect how a design stitches (dark backgrounds may reveal more gaps).
- Hoop the fabric with the grain in the same direction as it will be in the finished piece.
- Keep a record of thread type, colors, backing used when stitching; you can record this information in the software or photocopy and use the Embroidery Reference Card in this article.

- As the design is sewing out, check these things:
  - Density changes needed
  - Jump stitches to be eliminated
  - Gaps to be eliminated
  - Any change of colors needed
  - Is additional stabilizer needed?
  - Is a topping needed? Aqua Film can be used as a topping.
  - Does the stitching order need to be changed?
- Mark any problem areas you see as the design is stitching out. *Note: Use the Roadmap from Part 1 of this series of articles; see TTN, Issue #21.*
- You may want to sew the major components of your design after digitizing each one to identify small problems early on. This is called sampling and is done before the outline is added.
- Sew the same design on different fabrics to get a feel for how the design will embroider on different fabrics.
- Keep a notebook of your sewing samples, recording the following information:
  - Design name
  - Stabilizer brand and type
  - Needle size
  - Hoop size
  - Fabric—type, fiber content

## Analyzing Problems

Once the design is stitched, critique the look of it to see if it needs to be edited for the best results. The following aspects are easy to correct for future stitchings.

- If the design puckers because it is too dense, alter the density of the design—a 5-10% change in density can improve a design. To change the density of the design, select it; then alter the stitch spacing by increasing the number 5-10%. Stitch spacing is found in the Fill Stitch tab in Object Properties. You can also increase the design size a little without increasing the number

## Embroidery Reference Card

### Project

Name \_\_\_\_\_  
Book/Pattern \_\_\_\_\_  
Date \_\_\_\_\_

### Embroidery Design

Source \_\_\_\_\_  
Design Name \_\_\_\_\_  
Stitching Time \_\_\_\_\_  
Stitch Count \_\_\_\_\_  
Original Size \_\_\_\_\_  
Resizing \_\_\_\_\_  
Density \_\_\_\_\_

Comments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Hoop Set Up

Hoop Size \_\_\_\_\_  
Fabric \_\_\_\_\_  
Interfacing (if used) \_\_\_\_\_  
Stabilizer Brand \_\_\_\_\_  
Stabilizer Type \_\_\_\_\_  
Number of Layers \_\_\_\_\_  
Topping \_\_\_\_\_  
Basting Frame \_\_\_\_\_

### Machine Set Up

Thread \_\_\_\_\_  
Colors Used \_\_\_\_\_  
\_\_\_\_\_  
Bobbin Thread \_\_\_\_\_  
Tension Adjustment \_\_\_\_\_  
Colors Used \_\_\_\_\_  
Needle Brand/Type/Size \_\_\_\_\_

## Screen vs. Stitching

Keep in mind that what you see on screen is not necessarily how it will be stitched—remember that the thread has thickness that is not seen on the computer. To help understand the relationship between the final embroidery and the screen image, compare the stitched test designs with the images on the screen.

of stitches if you make the changes as a stitch-based file. Be sure to save the original .ART file.

- If a column of satin stitches is too skinny, add more pull compensation to make it wider.
- If a shape is pulling away from the outline, try increasing the pull compensation. This makes the shape wider to meet the outline. If a shape is pushing out beyond the outline, decrease the pull compensation.

## Editing Designs

So your design wasn't perfect? Edit by reshaping, changing start & stops, re-sequencing, and resizing.

### Reshaping

*Reshaping may be necessary to fine-tune the shape of an object or to eliminate gaps that occur between two objects because of the pull of the fabric.*

You can refine the digitizing points by selecting the object, then selecting Reshape Object tool.

- To change the digitized point, select the digitized point, then press the space bar; this is used to change the digitized point from a left to a right click or vice versa.
- To delete a point—select the digitized point, then press the delete key
- To add a point—add a right or left click on the reshape line.
- To move a digitized point—select the point, then click and drag into position.
- Press Enter to activate any of these changes; press Escape to exit.

#### Selection Tips for Reshaping Objects

- Dim the picture when you use the reshape tool
- If you have trouble selecting a desired object, hold the #2 key down as you select. Version 5 BERNINA® Software makes it easy to see the digitized points when reshaping!

### Changing the Start/Stop Points

- Changing the start & stop points helps decrease jump stitches—change the last stitch of one object so that it is close to the first stitch of next object.
- Fills will stitch better if they are not split (Split designs stitch from corners to the middle of the object). It is best if a whole area is filled in one pass, this can be fixed by changing the start and stop points.
- For a step satin or fill stitch, the start and stop points should be placed in relation to the stitch angle—they should be perpendicular to the stitch angle of the fill stitch, not the underlay.
- To make it easy to change start and stops for the completed design, first select View By Color, choose a color, select OK, then click on Escape/Home and do a screen stitch-out by using the arrow keys. This will make it easy to see where the objects of the same color begin and end the stitching.

- Always change the start/stop points last; they will change if you re-sequence the design unless you travel to the point of change.
- To change the start/stops, select the area first, then select the Reshape Object tool, then click and drag the start/stop points to the desired locations. *Tip: To be able to select the + or the ◊, click on the edge of the shape, not in the middle of it.*

### Re-sequencing

Re-sequencing changes the stitching order of objects after digitizing. This sometimes needs to be done if changes are made to the thread colors used in the design or if changes are made to the design itself that require that objects stitch in a different order.

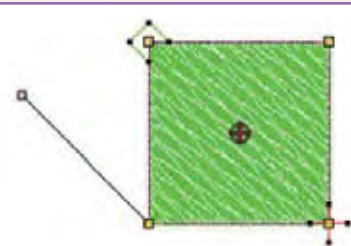
Unless the design is carefully digitized in the order it needs to be stitched, re-sequencing may be necessary to eliminate jump stitches or to reduce color changes.

There are many ways to re-sequence a design, to name a few:

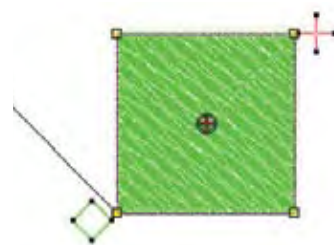
- By color film—will change the start and stop points
- Travel to point where you want to insert, digitize what you want inserted
- Travel to point where you want to insert, select the item, cut & paste in new location
- Arrange and sequence as selected—select the items in order of the sequence you want, then select arrange and select sequence as selected, will change start and stop points

### Resizing

Remember when you digitize, you cannot recreate every small detail with embroidery, but you create the illusion of detail. When you resize, you may lose details, for example, the stars on a flag may disappear if the design is reduced in size. ART files have the ability to remember Fancy fills even if they are resized.



**When this object stitches out, the design starts at the green square and travels to the lower left-hand corner and then completes half of the square. Next, the design travels to the upper left hand corner to complete the square. So the stitches meet in the middle.**



**By changing the start and stop points so they are perpendicular to the direction of the fill, as shown above, the rectangle stitches without a split in the fill. Try this in your BERNINA® Embroidery Software.**



## Adding Outlines

Designs can be digitized with or without outlines, depending on the look that is desired. Individual parts and/or the outer perimeter of the design can benefit from outlining.

- Outlines can help add detail to a design.
- It is sometimes better to outline objects in the background immediately after the fill is digitized
- Sometimes the entire outline can be digitized after the rest of the design is finished.
- Sometimes it is effective to outline only the shapes you want to be the focal point of the design
- The thickness of lines can be used to differentiate between the importance of the shapes.
- Outlines do not have to be stitched in black.
- You can use all one color or you can mix different colors for the outline.
- The more severe the curve, the shorter the stitch length of the outline needs to be.
- For satin stitch outline, the guide is that  $\frac{2}{3}$  of the width of the stitch should be on the embroidery and  $\frac{1}{3}$  on the fabric
- Satin stitched outlines should not be narrower than 1.5mm; use running stitch outline instead

### Outlining Tips

- Digitize the outline in a color that you have not used before in the design. This makes it easier to select the outline for any editing that may need to be done after digitizing. You can always change it to another color after editing.
- Dim the picture to digitize the outline—it is easier to see where to place the digitized points in relation to the fills used in the design.
- Use the Zoom tool to digitize the outline.
- To outline, select the color, the type of outline, then the Open Object tool (Closed Object Tool when digitizing totally around the object).
- You can select the outline after it is digitized, then reshape the outline.
- After completing the digitizing of the outline, do a View by Color and select the color of the outline to check for completeness of the outline.
- Use more clicks when outlining compared to when digitizing fills.

### Outlining with Blackwork Run

Using Blackwork Run stitch to outline will eliminate jump stitches but there are rules that need to be observed:

- Don't digitize over any line twice.
- Make sure all outlines intersect—may touch or cross.
- Digitize one area at a time, using the using Closed or Open Object tool.
- You do not have to be concerned about the order that you digitize
- To check to see if you are missing any area, select View/By Color then select the color of the outline (to bring back all colors, select View/By Color/All Colors)

- If you have to pick up the mouse to move to another location when digitizing, press Enter and begin to digitize the new area.
- If any part of the outline is not connected, do not make it a part of Blackwork Run; make it a different color
- To activate Blackwork Run, select all outlines. Use Color Film to select, then select the Blackwork Run tool; press Enter
- Blackwork Run tool works with single, triple, blanket stitch, satin, stem stitch, and backstitch outlines.

### Evaluating and Correcting Outlines

What causes outlines to be misaligned? Evaluate after stitching and if the outlines do not match the design, check the following items.

- Design not properly stabilized (dense designs especially need adequate stabilization)
- Improper hooping technique
- Embroidery arm ran against obstacle
- Fabric was caught and pulled
- Thread in gear of module (to avoid—cut bobbin thread to 1" length)
- Hoop screw not tight enough
- Machine out of balance
- Fabric stretched
- Machine not level
- Upper tension too tight
- Thread nesting occurred during the stitch-out
- Pull compensation—relationship between fabric, needle, stitch type, and direction of motion
- Computer print boards in the machine or module may need to be replaced
- Electrical surges—remember to use a good surge protector
- Poor digitizing—things you can do in digitizing to help:

- Make stitch directions vary from area to area; this helps decrease the pull of the fabric.
- Outlining sides that pull—overlap the outline onto the design so that it will stitch in the correct spot.
- If there is a large solid area in a design, outline this area before you move onto the next one—results in more thread changes, but it may lead to better results



# ABOUT *Style*

BY KRISTIE SMITH

## Heads Up!

### *Fabric Preparation*

Fuse Armo Weft® interfacing to the wrong side of one strip of fabric, following manufacturer's recommendations. Adhere Poly Mesh to the interfaced side of the fabric with HR5 Temporary Spray Adhesive. Set the other piece of fabric aside for the back of the headband.

### *Machine Set-up*

Insert a #70 Universal needle, thread the sewing machine with YLI invisible thread in the needle and Mettler sewing thread in the bobbin; select a zigzag stitch. Attach Clear Embroidery Foot #39/39C and thread the hole in the center of the foot with ribbon floss.



### *Couching*

Stitch the length of the fabric in a desired path, keeping in mind the seam allowances of ¼" around the perimeter of the fabric. *Tip: A slight serpentine pattern across the fabric is aesthetically pleasing.* The ribbon floss is couched as the machines stitches; sew 2-3 strands of ribbon floss down the fabric.

Position the Double Eyelash fiber under the foot and adjust zigzag as needed to couch the length of the fabric in a random path. The clear foot offers great visibility of the needle area as the machine stitches. *Note: A stiletto helps with positioning the fibers onto the fabric.*

### *Ruffling*

Attach the Ruffler Attachment #86 to the machine, set adjusting lever to one, and select a straight stitch with default settings. Insert silk ribbon into the Ruffler Attachment and feed it straight by watching the measurements on the slide-on table of the machine (ribbon should rest between the ¼" marks). Stitch through the center of the ribbon and the ribbon will gather liberally. *Note: Don't fret if you don't get exactly in the center, variance adds interest.*

Place the ribbon onto the front side of the fabric as desired (can be layered over the previous couching). Attach the Clear Foot #34/34C to the machine and sew a straight stitch through the middle of the ribbon to couch onto the fabric.

Align a Nifty Notions® ruler with the short ends of the fabric on a 45-degree angle (45° angle is marked on the ruler for accurate alignment); cut, leaving the fabric strip as long as possible.



### *Supplies*

- 2 coordinating strips of fabric: 2¾" by the width of fabric (about 42") Opulence by Paula Nadelstern for Benartex is shown
- Coordinating fabric for piping: 16" square
- Armo Weft® fusible interfacing (enough to cover one 2¾" strip)
- OESD Poly Mesh stabilizer
- HR5 Temporary Adhesive Spray
- #70 Universal needle
- YLI Invisible Thread
- Mettler sewing thread to match project and contrasting piping



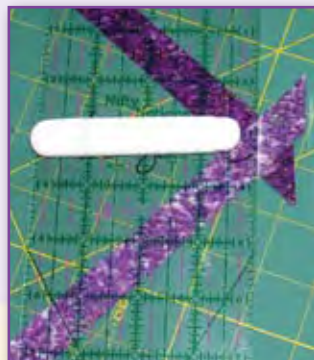
*Fashion a chic accessory to express your creativity and customize your hairstyle. Use these same instructions to make a belt or scarf, adjusting the length as needed.*

## Constructing Mini-Piping

**Cutting bias strips:** Take the 16" square and fold it in half on the diagonal, then on the diagonal again. Place the triangle on the cutting mat to form a 90° angle with the fold of triangle to the left. Align the ruler along the folded edge and cut into ¾" strips.



**Joining the strips:** Thread machine with Mettler thread to match the fabric and attach Patchwork Foot #37 to the machine. Align strips perpendicular to each other. Mark a line with a chalk marker across the strip from the internal corners where the strips meet. Stitch across marked lines to join bias strips. (When strips are opened, they should form a straight strip.) Press strips in half lengthwise.



**Covering the strips:** Attach the Pintuck Foot #31 to the machine. Sandwich the cording in the fold of the strip. Position the fabric covered cording in the groove of the foot just to the right of the needle. Move the needle position over 2 notches toward the cording, increase stitch length to 3.5 mm, and stitch close to the cording to form piping.



**Attaching the piping:** Change the straight stitch back to default by selecting the clear button. Place the piping to the right side of the fabric, raw edges together. *Tip: The start/stop point for piping is less noticeable if it's on one side of the headband.* Position the piping/fabric under the foot with the piping in the groove just to the left of the needle.



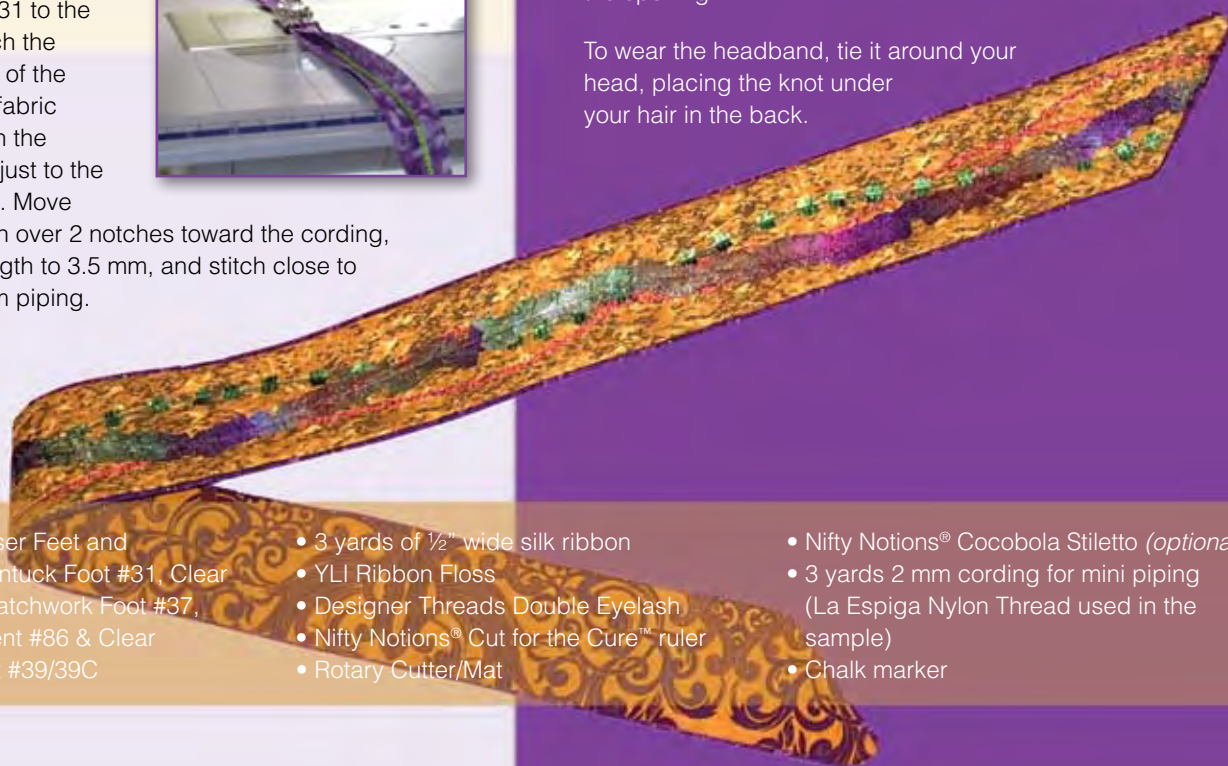
Move the needle position to the left 2 notches and stitch around the perimeter of the fabric, attaching piping to the fabric. When stitching around corners, clip the lip (seam allowance) of the piping and round corners slightly. When start/stop point is reached, cross the piping over itself and stitch to finish.

## Finishing

Place the embellished fabric to the backing (other strip) with right sides together; pin through the middle of the headband. Align piping in same groove as before, adjusting the needle position closer to the piping to hide the previous stitching. Stitch around headband, leaving about a 5" opening on one side for turning. Clip corners, turn, and press.

Turn the opening inward and press well. Position the headband under the #31 foot with the piping in one of the grooves. Move the needle position toward the piping and topstitch to secure the opening.

To wear the headband, tie it around your head, placing the knot under your hair in the back.



- BERNINA® Presser Feet and Attachments: Pintuck Foot #31, Clear Foot #34/34C, Patchwork Foot #37, Ruffler Attachment #86 & Clear Embroidery Foot #39/39C

- 3 yards of ½" wide silk ribbon
- YLI Ribbon Floss
- Designer Threads Double Eyelash
- Nifty Notions® Cut for the Cure™ ruler
- Rotary Cutter/Mat

- Nifty Notions® Cocobola Stiletto (optional)
- 3 yards 2 mm cording for mini piping (La Espiga Nylon Thread used in the sample)
- Chalk marker

# Artgirlz Treasure Box

DESIGNED AND STITCHED BY  
**ARTGIRL LINDA WILLIS**



*Just about everyone  
loves little boxes.*

*This mixed media  
container combines  
fabric scraps, yarns,  
pewter charms and  
wire, and wool-felt  
beads; it can easily  
be made in any size  
or shape just by  
changing the size  
of your template.*

*By combining  
decorative threads  
and stitches, the  
piece can be taken  
to many levels and in many  
directions. Stay loose and use your  
imagination...*

## Supplies

- Assorted fabric scraps
- 8" x 12" cotton batting
- 8" x 12" lining
- Universal needle (#80/12)
- Isacord embroidery thread
- Desired presser foot (see page 56)
- Four  $\frac{3}{8}$ " -  $\frac{1}{2}$ " buttons
- Five 2cm wool beads
- 12 tiny wool beads
- 1 small glass/plastic bead
- Mixture of festive yarns in 1yd lengths
- Cardboard for template (2½" square)
- For Yo-yos:
  - One 5" circle of cotton fabric
  - One 6" circle of cotton fabric
- Artgirlz charms:
  - 1 heart crown
  - 1 little face
  - 3 stars
- Three 6" lengths of wire
- Hand sewing needle and thread



## Creating the Cloth

Cut an 8" x 12" piece of lining and one of cotton batting. Place batting on wrong side of lining

Collect scraps and place onto the cotton batting, overlapping pieces a bit to cover the surface. Secure with a few pins.

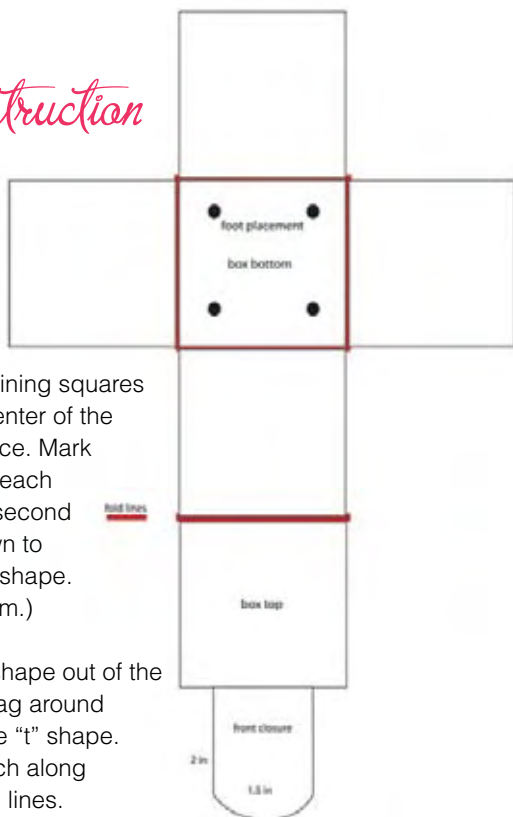
Thread the machine with embroidery thread and a Universal needle (#80/12). Attach the desired presser foot to the machine.



Stitch the layers together as desired, sewing randomly or in a designated pattern. *Tip: More stitching makes a firmer box.*

## Box Construction

Cut a 2½" square from cardboard for a template. Using the template, mark 4 adjoining squares down the center of the stitched piece. Mark squares on each side of the second fold lines. (See diagram.)



Cut the "t" shape out of the fabric. Zigzag around edges of the "t" shape. Straight stitch along marked fold lines.

Fold along the straight-stitched lines and hand-stitch the sides together to form a box.

## Closure

Cut a 1½" x 2" rectangle from the excess prepared fabric. Trim one short edge to create curve. Zigzag around the edge of closure flap.

Butt the short, straight end of closure up against the front center point of box top edge. Zigzag together to secure. (See diagram.)

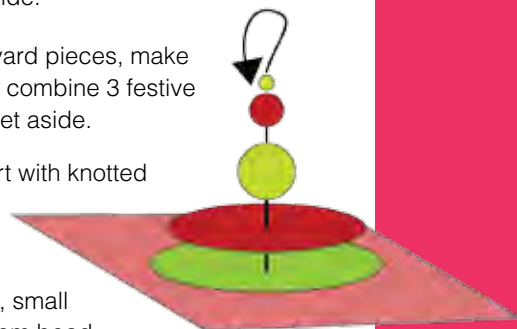
Hand-stitch the face and crown charm to the front of closure flap. If this is a high security box, add snap or Velcro to the front flap!

## Wool Felt Topper

**Yo-Yos:** Using a hand sewing needle and thread, gather around the edge of each circle; pull threads tight and knot. Flatten circle with knot becoming the center point of circle. Set aside.

**Yarn Dangles:** Using one-yard pieces, make a few strands of fun fiber by combine 3 festive yarns with a zigzag stitch. Set aside.

To assemble the topper, start with knotted thread and go thru top of box at center point. Go back up thru top of box and sew thru large circle (yo-yo), small circle (yo-yo), 2cm bead, 1 cm bead, and finally add the glass/plastic bead. Send the needle back down thru whole stack to the beginning point. Repeat to secure.



To embellish the topper with the yarns, fold 6"-8" lengths in half and stitch onto yo-yos and around the top 2cm bead.

Embellish the yarns by adding the small wool felt beads. Use a small crochet hook to help pull yarns through the holes, or an awl to make holes larger. Tie yarn knots under the wool beads to hold them in place.

## Star Wires

Attach star charms to wires with a few twists. Wrap wire around a skewer or tooth pick to make spring. Wrap the ends of wire around top small felt bead.



**Look for fun creative materials from Artgirlz, Tracy Stilwell and her sister, Allison. You'll find the wool beads and charms for the Treasure Box at your local BERNINA® store.**

## Box Feet

From the outside, with knotted thread, go thru bottom of box  $\frac{3}{4}$ " from edge. Go back through the bottom to the outside of box adding 2cm bead and a button. Go back up through the bead and box to secure a couple of times. Tie off and knot thread. Repeat for other feet.

## Presser Foot Options

Select one of the following presser feet, depending on the type of stitching you are planning:



**Clear Foot #34/34C:** Works with all BERNINA® models, this is an all-purpose presser foot with a clear sole for maximum visibility of the stitching area.



**Leather Roller Foot #55:** This unusual presser foot is for all BERNINA® models and gives freedom to the direction of your stitching without

lowering the feed dog. The wheel of the foot lets you move the fabric in any direction while the machine feeds and controls the fabric and stitch length.



**BERNINA® Stitch Regulator #42 (BSR):** Available for selected models of BERNINA®

machines, this foot enables you to have even, consistent free-motion stitching no matter what your skill level.

# WEB News

Log on and  
see what's new at  
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Follow the paths  
below to see  
the latest on the  
BERNINA® USA  
website!



### My Label 3D Fashion Pattern Software

The My Label software makes your dream of getting a good fit when sewing garments a reality. 3D animation lets you view your patterns with both selected fabric and embellishments. Your body...your fit...your label! Find out about this

amazing software by visiting the BERNINA® USA site and the official My Label web site

Look for the Fashion Show on the BERNINA USA home page.

### FREE Stitch Recipe Screen Saver

Be inspired to use all the wonderful decorative stitches found on your BERNINA® machine! Download the free BERNINA® Stitch Recipe Screen Saver and see close ups of beautiful stitching on your computer screen. Most (but not all) of the "recipes" can be found on this website in the Sewing Studio section under Stitch Recipes, or in the my**artista** section under **artista** Sewing.



*what's new > free downloads > free bernina screensaver downloads > bernina stitch recipes screen saver*

### BERNINA® Fashion Show

See the forty-three entries from the year's most innovative designers. From pintucking to machine embroidery to elaborate piecing and free-motion stitching, these garments are nothing if not creative and inspiring!



Look for the Fashion Show on the BERNINA USA home page.

### New Firmware Update for **artista** 730 / 200 Owners

Check with your local BERNINA® dealer for the latest details of firmware update, v.4.51. You will definitely want to visit your BERNINA® dealer to see the new and enhanced features of this update. Visit the BERNINA® USA website to download a copy of the Manual Supplement as well as an Informational piece outlining the various features and functions of the new firmware.



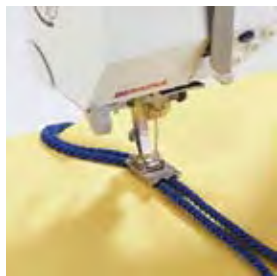
*what's new > bernina bulletins*





# Coil Couture

These cloth clothesline rope purses are wonderful gifts for women of any age. Surprise your friend, a favorite teenager or a new mom with a gift made just for her. Choose her favorite colors; add decorative handles and funky beads and buttons. She'll love her one-of-a-kind designer bag and who wouldn't be thrilled with another purse?

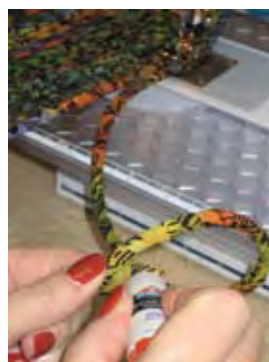


For complete instructions on how to create your one-of-a-kind bag, refer to *It's A Wrap*, a book by Susan Breier. What makes the sewing of these purses effortless is using Double Cord Foot #59/59C. It holds two cords at once, making it simple to keep them side-by-side for easy stitching!

## Directions

Attach Double Cord Foot #59/59C to the machine and thread machine with desired thread. Adjust the machine settings as indicated.

Wrap the fabric strips around the clothesline, securing ends with glue stick. More clothesline can be wrapped during the stitching process if needed.



Following the directions in the book, *It's a Wrap*, start the purse, positioning the wrapped cord in the grooves of the Double Cord Foot.

Sew as directed, making sure the zigzag stitch catches both the right and the left cord as you stitch.

Finish the purse and add handles, tags, and closures as desired, consulting the book for particular directions.



BY KERRY FINN

## Machine Settings

- Zigzag stitch – SW - 5.5mm and SL - 3mm
- Sewing Speed - Set sewing speed to medium to prevent needle breakage

## Supplies

- *It's a Wrap - Sewing Fabric Purses, Baskets, and Bowls* by Susan Breier from That Patchwork Place
- 1½ yards of fabric- I used a hand-dyed cotton piece for a multi-colored look. Batiks are also perfect since they are tightly woven and tend to fray less than the traditional quilting cottons. Cut strips ¾" wide across the width of the fabric.
- Cotton clothesline rope - ¾" or 7/32" in diameter (from your local hardware store)
- Isacord thread to blend with fabric. Experiment with a couple of different colors to find what works best. Variegated threads tend to muddy the true color of solid colored fabrics but will blend prints.
- Double Cord Foot #59/59C- this is the perfect presser foot to keep your cord in place.
- Razzle Dazzle thread to make a tassel. Choose some fun beads to complement your bag.
- Choose from a variety of purchased purse handles from your local dealer.
- Needle: 90 sharp or topstitch needle.
- Glue Stick

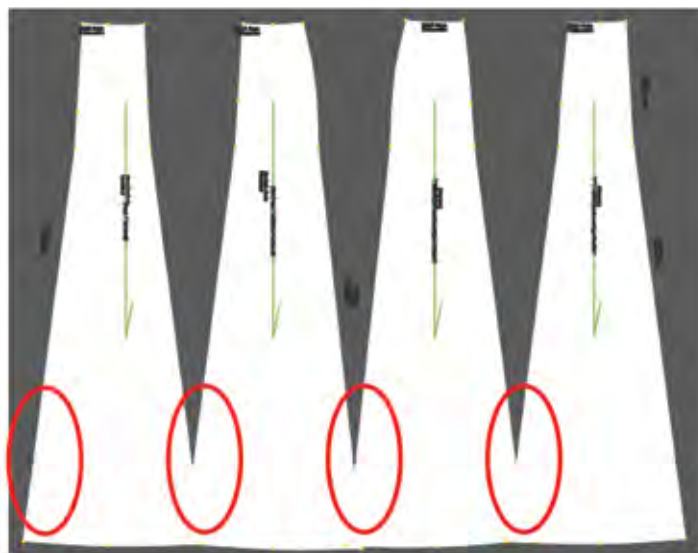
# Lace

# Illusions

BY JEANNE DELPIT

*Several years ago a dear friend gave me a lovely gift – 7 yards of black, single-edge French lace. I was thrilled to receive such a lovely piece of fabric – one that I probably wouldn't have purchased for myself – but I folded it neatly away until I had just the right vision for my precious treasure.*

*My* vision finally appeared when I started working with the BERNINA® My Label software. I selected the Gored Skirt and since my lace was scalloped along one edge, I could picture the scallop running around the hem of the skirt. But, I didn't want to ruin the scallop effect at the hem by having seam allowances deter from the smooth finish. My mind started racing as I began planning the best way to achieve the result – don't cut into the scallop edging at all! And how is this done?? Easy! Just by overlapping the bottom of each pattern piece approximately 5-6" up into the skirt as shown below.



There are a few things to consider before cutting into the fabric. How long to make the skirt? How wide should the hem circumference be? Should the lace fabric be lined? Taking these questions one-by-one and determining the answers gives you the steps to make your own lace illusion skirt.





### How Long?

The length of the skirt is partially determined by the width of the lace. The length cannot be longer than the lace is wide as *the pattern pieces are placed on the cross grain of the fabric*. Once the finished length is decided, open the My Label program, select the Gored Skirt and enter the centimeters into the Hem Opening box of the Style Properties information.

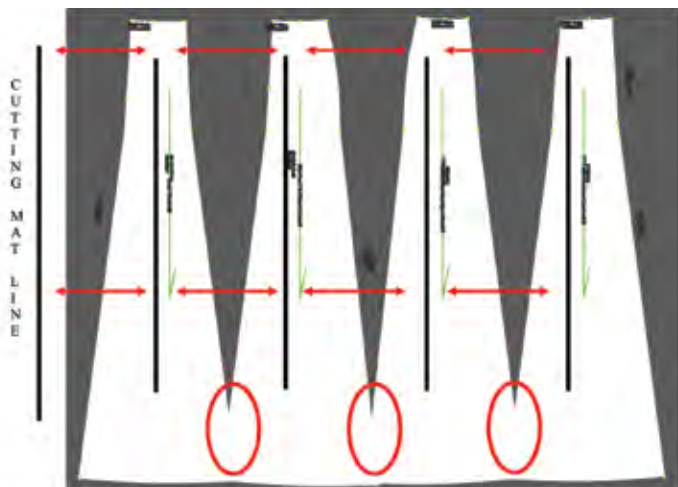
### How Wide?

The circumference at the hem (indicated as the Hem Opening in the Style Properties information of the My Label software) is the next decision. The fuller the hem circumference, the more flowing the skirt. Suggested fullness should measure between 190 – 220 centimeters. Because there are 8 pattern pieces (gores), divide the final desired circumference by 8 to determine how wide each gore will be at the hem of the pattern piece. Remember that there will be a small loss of centimeters from the total circumference since the pattern pieces will overlap slightly.

### How Do I Prepare the Pattern?

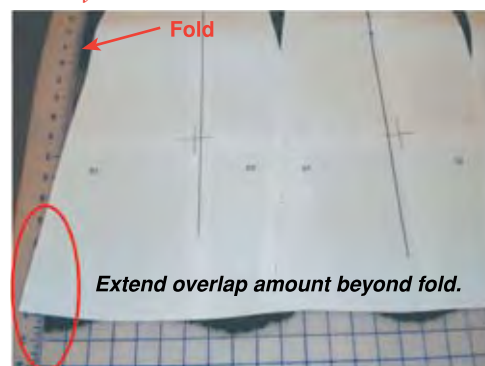
After you have decided upon the length and hem circumference of your Gored Skirt, simulate the style on your 3D model in the My Label software. If satisfied, print two sets of the pattern pieces – one for the lace outer layer and one for the lining. *Tip: Cut off the hem allowance on the pattern pieces so you are working with the true finished length on the pattern pieces.*

Preparing the pattern pieces correctly is a must. After the pattern pieces for the lace have been cut out, draw a heavy line using a Sharpie on the straight grain line of each piece. Using a cutting mat with grid lines, lay the Center Front pattern piece on the cutting mat so the heavy line that has been drawn is parallel to the line on the cutting mat. Measure the distance from the cutting mat line to the newly drawn straight grain line of the Center Front pattern piece so that both lines are parallel. Then proceed to overlap the Side Front pattern piece on the Center Front pattern piece starting approximately 5"-6" up from the hem and line up the straight grain lines once more, keeping them parallel. Tape the overlapped pattern pieces together. Continue overlapping the Side Back and the Center Back pattern pieces together until all 4 pieces are taped together at the hemline.



### How Do I Layout The Pattern?

Fold the lace fabric, right sides together, with the scalloped lace hem edge at the bottom. Place the pattern pieces on top of lace (folded on crossgrain), making sure to extend the Center Front pattern piece the same overlap amount on the fold as the other overlaps on the pattern.



Re-measure the distance between the straight grain lines but be sure to keep the hem edge of the pattern pieces lying as evenly as possible on the scallop hem of the lace. Pin pattern pieces in place. *Tip: As long as the pattern pieces are all parallel to each other, the pieces may be shifted slightly up or down to allow the scallop hem of the lace to lie smoothly.*

Cut along the cutting lines, stopping where the pattern pieces overlap. Cut the Center Back so it is totally open. The back seam of the skirt will be the only seam allowance that extends to the hemline.

### How Do I Make Discreet Seams?

For better visibility, use Clear Embroidery Foot #39/39C and stitch the deep "V" seam allowances in the 7 sections between the gores using a  $\frac{5}{8}$ " seam allowance. Trim the excess lace of the seam allowances, leaving about  $\frac{1}{4}$ ". Press seam allowances open; the lace will not ravel and it will be almost impossible to see the seam allowance from the right side of the skirt.

### How Do I Finish The Skirt?

Since most laces are sheer, lining the skirt is recommended! Once you have constructed the lace portion of the skirt, construct the lining as if it was a separate skirt. Join the lining to the lace outer skirt at the zipper and the waistband only, allowing the center back seams below the zipper and the hemlines to fall independently of each other. *Tip: Be sure the seam allowances for the lining are on the inside of the lining.*

Finish the skirt lining with a simple rolled hem on the serger for a delicate detail that won't detract from the scallop of the lace at the hemline.







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a new quilt from Jenny and Simon Haskins



*Individual sections of the quilt will inspire home dec projects.*

*Summer Wine*, the new creation from Jenny and Simon Haskins, is a quilt of extravagance and luxury. Their book is both instructional and inspirational—stunning photography and luscious projects. All machine embroidery designs are included.



ITEM #7000

*Summer Wine* with is designed for silk—a luxurious quilt in a luxurious fiber. If you've never worked with silk before, it's time to treat yourself to some *Summer Wine*.

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