

DOLLS



GLOVES



# Through THE NEEDLE

BERNINA®

Issue 2, June 2002

\$5.95

## What's Inside?

- BERNINA® News
- BERNINA® Envy
- Summertime...and the Serging is Easy
- Custom Colors
- Sewing Fairie
- Stitch Recipe
- Hydro-Stick Stabilizer
- Springtime Gardening
- Software Skill Builders: Auto Digitizing
- Professional Profile



## FASHION IMAGINATION

### BUTTERFLY

by Kayla Kennington

For more of Kayla's designs check out *From Costumes to Quilts* on page 4!





PORTRAIT  
of the  
ARTIST  
with her  
BERNINA

"I want my pieces to make you  
*smile...*

when you look at them."

*Barbara Randle — fiber artist, teacher*



*"I start with happy colors and then throw in the unexpected."*

"I'll tell students, 'Pick out a fabric you really love and then build on it. Add colors that turn you on, add fuzzy things, beads, tassels. If you get to a point where you're stumped, imagine what you think needs to go there and then do the opposite.' It's a fun way to stretch the imagination."

*"If you want to get this wild and crazy, you need a Bernina."*

"I own five Bernina machines now, but my favorite is the 180E. Between all the decorative stitches and the 9mm stitch width, I can get my embellishments so incredibly bold and beautiful. I love the 16-directional sewing as well. It's definitely the most fun you can have with a sewing machine."



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From Costumes to Quilts, Pages 4-6



Custom Colors, Pages 10-11



Sewing Fairie, Pages 12-13

# Table OF CONTENTS

## WHO WE ARE...

Get to know the excellent staff that contribute tips, project ideas and stories to *Through the Needle*.

**Page 2**

## BERNINA® NEWS

The latest and greatest products and services BERNINA® has to offer. Plus, we'll let you know what product ideas are in the works.

**Page 3**

## FROM COSTUMES TO QUILTS

Kayla Kennington, winner of the 2001 BERNINA® Fashion Show has a wide range of sewing interests, including quilting and costuming, all very fun!

**Pages 4-6**

## BERNINA® ENVY

A tongue-in-cheek look at every sewer's desire to own a BERNINA®!

**Page 7**

## SUMMERTIME... AND THE SERGING IS EASY

Stitch up this flirty summer duo, embellished with trendy soft ruffles, in an afternoon of simple serging.

**Pages 8-9**

## CUSTOM COLORS

Pick up a few tips for custom-dyeing your own threads and yarns to use in a variety of couching and embellishment techniques.

**Pages 10-11**

## SEWING FAIRIE

This embroidered Sewing Fairie will brighten up your sewing space and bring whimsy and inspiration to all your creative projects.

**Pages 12-13**

## STITCH RECIPE

Cooking up a new recipe, *Spring Flowers*, using the decorative stitches on your BERNINA® sewing machine.

**Page 14**

## HYDRO-STICK STABILIZER

Try this new stabilizer, easily applied and removed with water, for intricate, stitch-intensive embroidery designs.

**Page 16**

## SPRINGTIME GARDENING

Add a feminine touch to purchased gardening gloves using Hydro-Stick stabilizer for perfect results.

**Page 17**

## SOFTWARE SKILL BUILDERS

Sharpen your sewing software skills with these helpful hints.

**Page 18-19**

## PROFESSIONAL PROFILE

As Sales Manager for a notions company, Cheryl Savini is a quilter who understands the needs of sewers.

**Page 20**

# WHO

## We Are...



**JO LEICHTE**  
*Contributing  
Editor*

Currently in a garment and small quilt phase, Jo is constantly on the lookout for quick, simple projects to share with beginning seamsters. As Editor for BERNINA® of America, Jo is instrumental in the production of *Through the Needle*.



**NANCY  
MONSON**  
*BERNINA® Envy*

Nancy Monson is a quilter and freelance writer living in Brookline, MA. She owns a BERNINA® (in fact, she owns two, and is willing to share one with Susan to cure her of BERNINA® envy).



**KAY LYNCH**  
*Hydro-Stick  
Stabilizer*

As a Card Production Assistant at OESD, Inc., Kay's job is to assist in the development of designs and embroidery cards for BERNINA® and OESD, and to create projects using the embroidery designs. She has a BS degree in Home Economics Education from Oklahoma State University. She has taught serger classes for the past 12 years at Canadian Valley Technology Center in El Reno, Oklahoma and at BERNINA® of OKC South.



**GAYLE  
HILLERT**  
*News from  
BERNINA®*

An avid sewer since she was a young girl, Gayle has managed to combine her vocation and her avocation. As Vice President of the Education Department for BERNINA® of America, Inc. she is responsible for training, education and testing functions relating to all BERNINA® products.



**JILL  
DANKLEFSEN**  
*Stitch Recipe*

As an Education Consultant for BERNINA® of America, Jill is the resident master of stitch manipulation. She loves playing with them, changing them, and using them to create textured fabrics for garment and craft projects.



**SUSAN  
STEWART**  
*BERNINA® Envy*

Susan Stewart is a quilter, musician and mother living in St. Bruno-de-Montarville, Québec. Sadly, she does not (yet) own a BERNINA®.



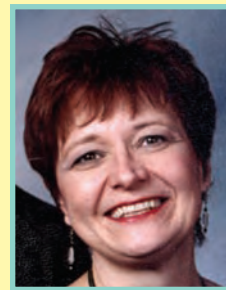
**MARLENE  
BRYANT**  
*Software Skill  
Builders*

Finding time to sew recently, Marlene has been creating whimsical and eclectic machine-embroidered stitchery using the *artista* Designer software. As an Education Consultant for BERNINA® of America, Marlene focuses much of her time on teaching dealers how to use the *artista* embroidery software.



**SUSAN BECK**  
*Director of Web  
and Education  
Communications*

With a background in Art and Home Economics, Susan is interested in all types of sewing and crafts and has written several sewing books. She loves to be creative on paper as well as in fabric and is the Director of Web and Education Communications for BERNINA® of America, Inc.



**NANCY  
BEDNAR**  
*Summertime...and  
the serging is  
easy!*

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



**HELEN  
DEIGHAN**  
*Custom Colors*

Helen Deighan is an experienced dyer and teacher from England. Her easy-to-follow instructions and straight forward approach put even the most inexperienced dyers at ease.



**MARLIS  
BENNETT**  
*Sewing Fairie*

Marlis creates unique interpretations of classic and heirloom sewn garments, incorporating decorative stitching techniques and embroidery in imaginative projects. As an Education Consultant for BERNINA® of America, Marlis puts her own stamp of creativity on machine sewn projects.



# BERNINA® News

BY GAYLE HILLERT

The weather is warmer and the summer months are upon us. Here at BERNINA® we are looking for ways to make your sewing even more enjoyable. The embroidered garden gloves and the serged 2-piece outfit featured in this issue of *Through The Needle* are just two of the fun ideas we've collected for your summer sewing pleasure. And, if you haven't yet tried dyeing your own threads, cords, and trims, summer is a great time to explore the process, especially with helpful tips from Helen Dieghan, who describes a simple method of customizing colors for your next embellished project.



Speaking of embellishment, the name of BERNINA® has long been associated with quality and precision, as well as with features and functions that provide you with the correct tools to complete any sewing task. The art

of machine embellishment is easily mastered when using these well-engineered tools. The beautiful garment on the cover of this issue was made with a BERNINA® *artista*, and utilizes many of the presser feet available for BERNINA® sewing machines. Machine embroidery, quilting, bound edges and more were combined to create this one-of-a-kind garment fit for a princess.

The most popular type of sewn embellishment these days is machine embroidery. We have a really fun project on page 13 that was digitized using the *artista* embroidery software and sewn using the large *artista* embroidery hoop. And, as a



special gift, this *Sewing Fairie* design is free for you to download at [www.berninausa.com](http://www.berninausa.com). Visit your local BERNINA® dealer to see the newest embroidery cards in our extensive library: The Karen Rossi Collection, based on Karen's wonderful metal sculptures and whimsical Fanciful Flights creations; The Sandy Clough Collection based on her exquisite water colors; Austrian Lace; and Debbie Mumm's Quilt Shop Collection.

If you've been putting off owning an *artista* sewing machine with embroidery module, take a look at the new *artista* 165, a very affordable combination sewing and embroidery system. And for those of you who not only embellish, but create garments and crafts, the new 1200 and 1300 sergers are the perfect addition to your workroom, making short work of clothing construction, narrow hems, and more.



Once summertime arrives at BERNINA®, we know that BERNINA® University can't be far behind. This yearly training session for BERNINA® dealers and employees is a fun-filled week of new products, sewing classes, and networking with other dealers. This year we're visiting Dallas, Texas, the land of ten-gallon hats and rodeos, and plan to have a rootin', tootin' good time. Drop by your local BERNINA® store anytime after mid-July to see the latest products and creative sewing ideas from BERNINA®!





# From Costumes to Quilts

BY SUSAN BECK

"I've never thought of myself as a costume designer" said Kayla Kennington when asked about her beautiful one-of-a-kind garments. And, while her special, over-the-top, handmade garments sometimes have the larger than life feel of costumes, she has also developed unique, individualized clothing that can be worn by anyone. Her pattern collection, *Modular Designs for Couture Artwear*, is based on years of experience creating unique garments. Made without facings, darts, or zippers, the garments are sewn with non-traditional techniques and work beautifully as backdrops for creative embellishment using thread, paint, dye, and/or beads.

As the winner of the "Crème de la Crème" award at the 2001 BERNINA® Fashion Show, Kayla demonstrated her skill in making fabulous runway creations. "I truly love making these show pieces. For many years I made the grand finale wedding gowns and elaborate costume pieces for benefit fashion shows in San Francisco sponsored by a very special art-to-wear shop called *Obiko*. The shop closed five years ago when we lost the magically creative owner,



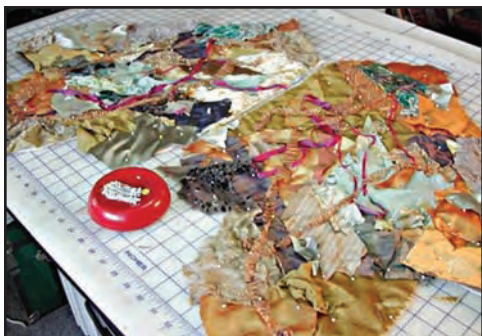
KAYLA KENNINGTON (above) receiving the "Crème de la Crème" award at the 2001 Bernina® Fashion Show and Kayla's Pineapple Quilt (below).







Fabric and embellishment supplies for *Butterfly*.



Creating a fabric collage.



Quilting the collage.



Joining the quilted garment pieces.

Sandra Sukata, at age 57, to breast cancer. These shows were a wonderful part of my life for many years and the void has been filled for me by the BERNINA® Fashion Show".

Her winning garment, *Butterfly*, is a richly embellished opera coat with a freemotion embroidered butterfly panel featured on the back. A swirling golden velvet dress completes the piece, which took nearly 1,000 hours to design, create and embellish. The coat is "built" in layers with a base that is embellished with "a collage technique I developed using hand-dyed scraps from previous projects. I pin the pieces in layers to a thin batting and quilt rows every 1/4" to attach the layers of silk collage. In an article for *Threads* magazine (Jan 2001) I explain this technique step-by-step. I also teach a workshop called Amazing Layers, which begins with a collage and then we add even more layers of embellishment, like the surface design of *Butterfly*." The panels (each pattern piece) of the *Butterfly* coat are constructed as individual quilts with binding around every edge. It is then sewn together with decorative stitches. This not only makes the garment interesting but it saves trying to line a jacket that would have been nearly impossible otherwise.

The patterns in Kayla's new collection are based on the "couture artwear" designs she's been doing for galleries and individual clients over the past 15 years. The shapes are simple, modular pieces that fit together from one pattern to the next. For example, a sleeve from one pattern can be combined with the body of another one. "These designs are fairly simple to construct using unique seaming techniques, and



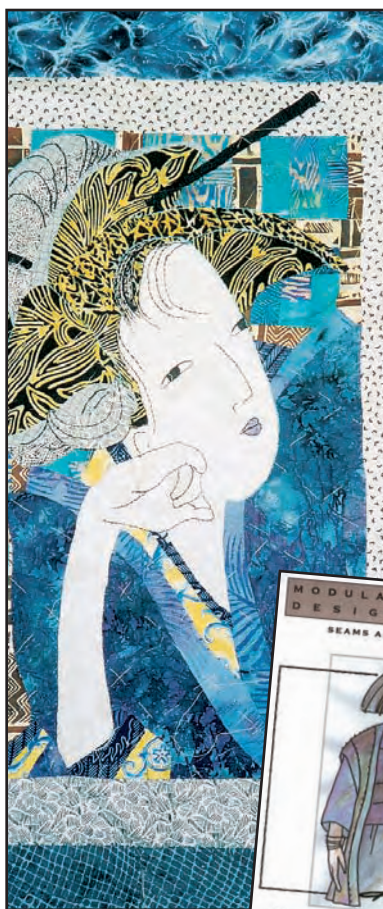
*Obiko Ballerinas.*



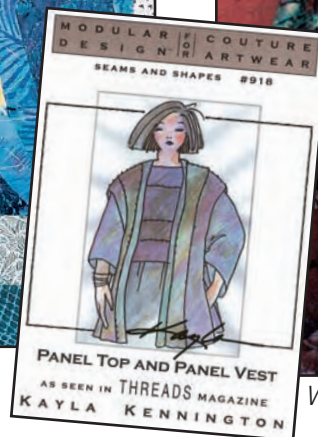
each pattern contains complete instructions with detailed illustrations for four different seaming options. You can choose the sewing style you feel comfortable with to start and re-make the garment many times using different seaming techniques and fabrics. The styles may look 'boxy' in the schematic drawing, however, the designs are meant to be made of soft, drapery fabrics such as silk, rayon and velvet or cut velvets. The look becomes very elegant. Many of the designers in Paris in the 20's used this kind of design. These garments are the perfect canvas for art-to-wear surface designs."

Kayla is into other types of sewing besides making clothing. She creates Spirit Dolls which are one-of-a-kind dolls made of clay and fiber. She also has this to say about her new hobby, quilting: "As my art-to-wear career developed, I felt I needed a new hobby. Since my hobby (art-to-wear) had become my business, I chose quilts. I had made simple quilts in the past, but as I investigated the techniques of quilting I realized they could be quite a challenge. I started with 1" squares...about 400 of them, and ended up with a very wavy mishmash of color. Then I went to a quilt shop and purchased a few books...ahhh, tricks...quilters have tricks! I got hooked and taught myself many styles of quilting. Subsequently, I have integrated quilting techniques into my clothing pieces."

It is obvious that Kayla's creativity takes her into all areas of sewing and embroidery. With her *artista* 180E, she is integrating new technologies into her designs. For more information on Kayla Kennington and her designs, go to the Artist Gallery at [www.berninausa.com](http://www.berninausa.com) or visit her website at [www.kaylakennington.com](http://www.kaylakennington.com). You can also look for her next "costume" at the 2002 BERNINA® Fashion Show, *Masquerade*, to debut in Houston this fall at the International Quilt Market and Festival. ■

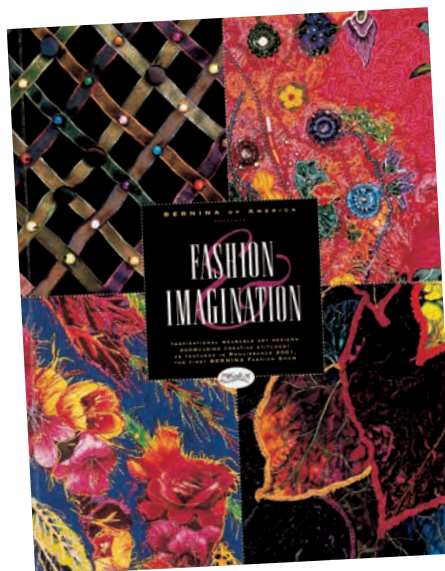


Wall quilt of  
*Japanese Woman.*



*Warrior Woman garment.*

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## A RECENTLY RECOGNIZED QUILTER'S SYNDROME:

*A communicable disease or a chemical imbalance?*

BY SUSAN STEWART & NANCY MONSON

Recent quilting gatherings have documented an alarming increase in *BERNINA® Envy* among American women. Such women, who own machines made by other manufacturers, are piqued by feelings of inadequacy when they encounter sewers who own the famed quilter's dream machines.

Various urban legends are now circulating concerning the BERNINA®'s features. Some users claim that a BERNINA® is actually capable of selecting the fabrics to be used in projects. Others boast of how their BERNINA® can spell their name or write secret messages in cloth. The more computer-savvy claim direct links to the Internet via invisible interfaces.

One widely circulating anecdote bears witness to the bias toward the BERNINA® among quilters: Two women in a quilt shop were admiring samples made for an up-coming class. One asked about the brand of machine used to create such work, and when told, "No, it wasn't made on a BERNINA®," immediately became critical of the works on display.

Recent scientific papers bear out the anecdotal findings. In a presentation given in San Francisco in September of 1997 at a meeting of the American Association for Delusional Sewers Support Groups, Dr. Bill Patchwork of

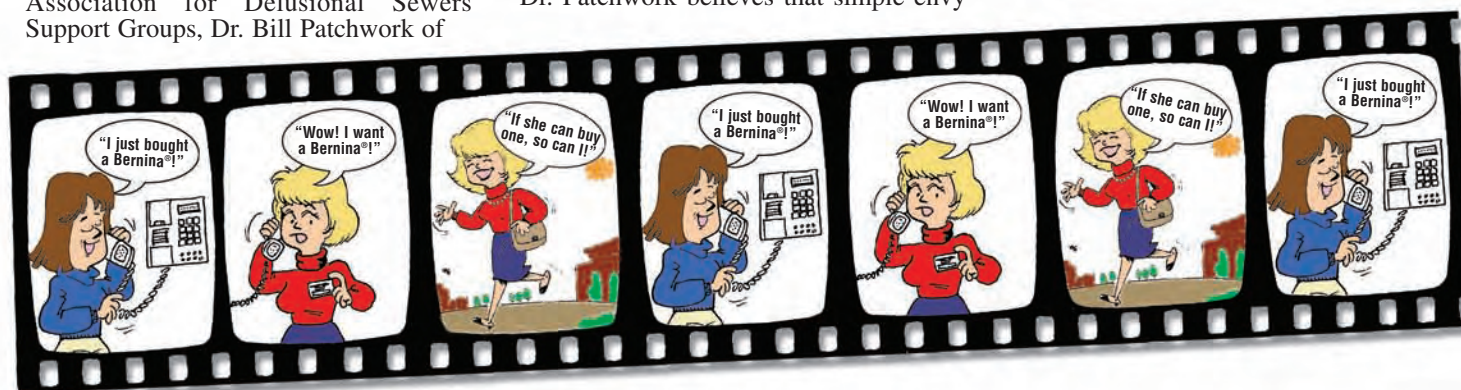
the University of Northeastern Nantucket examined the BERNINA® syndrome. He noted that the patient population is comprised almost exclusively of American women between the ages of 32 and 58 years, with income in the middle ranges. Using his and others' data, Dr. Patchwork was able to provide a direct correlation between the number of BERNINA® dealerships in a given geographic area and clinical treatments for depression or BERNINA® envy in the same area. Other contributing factors were a large number of quilt guilds and a high trade-magazine circulation in the study area. (Exposure to other quilters and magazines appears to exponentially increase the severity of BERNINA® envy.)

Dr. Patchwork's startling finding was confirmed by the work of Click and Sew, who conducted a survey of quilters between February and November of 1998. Survey subjects were categorized into two distinct groups: those who owned a BERNINA® sewing machine and those who wanted to own one. A very small number in the sample showed no preference, which is unusual for a consumer habit survey (and probably a false finding, since everyone wants a BERNINA®).

Dr. Patchwork believes that simple envy

ensues when a woman is unable, for any number of reasons, to own a BERNINA®. In more complex cases, BERNINA® envy occurs when a woman has a BERNINA® but is unable to convince her friends who are non-BERNINA® owners of her superiority.

Until more is known about the extent and consequences of the BERNINA® envy syndrome, all quilters are cautioned to be vigilant for symptoms of the insidious disorder, which include strong cravings for a BERNINA® when leafing through quilting and sewing magazines, sharp stabs of jealousy and rage followed by sudden and slight euphoria when watching BERNINA® owners load their machines onto dollies for transportation, or sudden, uncontrollable urges to lift your machine's presser foot with a knee lever so you can keep your hands on the fabric. If signs and symptoms appear, there's no point in resisting. The only current cure is to go to your nearest BERNINA® clinic and get vaccinated for the latest model. This may require a purchase and an outlay of cash in order to develop antibodies to the envy virus. (Of course, by then, who needs antibodies? After all, now you'll have a BERNINA®!) ■





# Summertime...and the serging is easy!

BY NANCY BEDNAR

**S**ummer is the perfect season for this serger-sewn duo. Stitched up easily in a summer's afternoon, this patternless skirt and simple tank top feature ruffles, the latest trend in ready-to-wear. Save tons of money and showcase your BERNINA®'s serger's creativity — what could be better?

## SPEEDY PATTERNLESS SERGER SKIRT

This easy skirt is sewn from two fabric rectangles.

### Cutting & Preparation

Cut two rectangles using the cut width and length measurements calculated below.

- **Width** - Measure your waistline and hips. Add 10" for wearing ease. Divide this measurement in half. Add 1" (1/2" seam allowance to each side). This is your cut width.
- **Length** - Measure for your desired, finished skirt length. Add 1" for 3 roll hem tucks, 1" for a waistline drawstring casing and 1/2" for hem allowance. This is your cut length.

Cut a 1 1/2" wide piece of fabric twice your waistline measurement for the drawstring.

### Skirt Assembly

Select one of the skirt rectangles as the skirt front. Fold it in half and find the center mark along the top edge.

Using a sewing machine, sew two small vertical buttonholes positioned 1" to the left and right of the center mark, placing them 3/4" down from the upper edge. Coat the buttonholes with seam sealant, cutting them open when dry.

Set the serger for a basic 4-thread overlock seam: All purpose thread in both needles and both loopers; Stitch length = 2.5mm; Cutting width = 2mm.

Serge the skirt sides together. Press seams to one side. Clean finish the upper top edge of the skirt. Measure and press a 3/4" casing to the wrong side of the skirt. Sew in place using a sewing machine. Clean finish the lower edge of the skirt. Press up and topstitch a 1/2" hem using a sewing machine straight stitch.

### Drawstring

Using a narrow rolled hem, seam together two of the short ends of the 1 1/2" wide strips to make one long drawstring.

With *wrong* sides together, fold and press the long strip in half. Serge the cut edges together, creating a drawstring. For a cleaner edge, trim a scant 1/4" from the drawstring edge as you serge.

Insert the completed drawstring into the skirt casing through the buttonholes.

Try on the skirt, tying the drawstring into a bow. Trim the ends to size, knotting the tails to prevent them from slipping through the buttonholes.

### Hem Accents/Tucks

Reset the serger for a 3-thread narrow rolled hem: Right needle; Stitch length = 1.5mm; Cutting width = 1mm.

Measure and mark a line approximately 1 1/4" up from the hemmed edge of the skirt. Measure and mark two more tucks above the first one, each 3/4" apart. Lightly press the tucks; serge the tucks using the pressed creases as a guide.

### Ruffle

Cut a 2" wide band 2 times longer than the finished skirt *width*. Seam together the strips to create one long ruffle unit.

Narrow roll hem the ruffle on both long edges.

Using a sewing machine and Gathering Foot #16, gather the strip into a ruffle down the center. Use a straight stitch with a length of 4mm – 5mm, depending upon the weight of the skirt fabric.

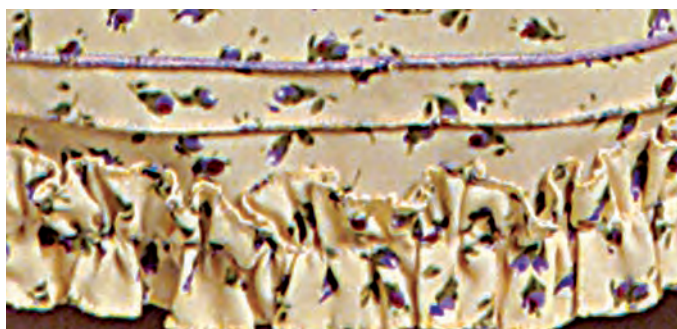
Pin the ruffle to the lower edge of the skirt, lower edges even.





Pull on the bobbin thread to ease more fullness into the ruffle to fit the skirt width.

Sew the ruffle to the skirt's lower edge by sewing down the center of the ruffle using a straight stitch.



## RUFFLED TANK

This top is perfect for speedy serging techniques and the ideal accent for your skirt!

### Cutting & Preparation

Cut out the tank using any simple tank top pattern – do not cut out any armhole facing pieces.

### Tank Assembly

Set the serger for a wide, 3-thread overlock stitch using the left needle. Use the markings found on the front of your BERNINA® serger to help you guide for the perfect seam allowance.

With right sides together, serge the shoulder seams.

Serge the side seams.

Press the seams to one side.

Eliminate the need for bulky facings by using one of two simple serged finishes for neckline, armholes and hem areas:

1. Finish the edges using a 3-thread, balanced overlock. Press 1/2" to the wrong side, then topstitch in place using a double needle and sewing machine.
2. Press under 1/2" to the wrong side at all areas and coverstitch all the pressed hems in place

## Ruffled Accents



Set the serger for a narrow 3-thread overlock seam: Right needle; Stitch length = 1mm; Cutting width = 1mm, Stitch finger pulled back. Perfect for a fine delicate edge!

Cut three ruffles, 2" wide by twice the desired finished length. *Tip: To coordinate the top with the skirt, use the same ruffle fabric on both.*

Finish both long sides of all three ruffles.

Using a sewing machine and #16 Gathering Foot, sew down the center of each ruffle. Use a straight stitch with a length of 4mm–5mm,

depending upon the weight of the fabric.

Remove the Gathering Foot, replacing it with the All Purpose Foot. Reduce stitch length to 2.5mm.

Pin and sew the ruffles in place on the tank as desired. Sew down the center of each ruffle, covering the gathering stitches. ■



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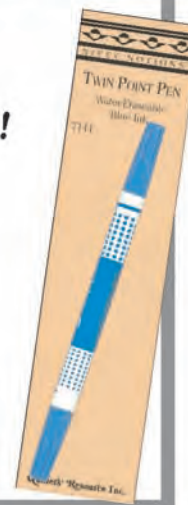
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BY HELEN DEIGHAN

It's really easy to dye your own yarn and threads for couching, embroidery, making fringe, and other embellishment work. All you need is a little time, some dye, ash soda and salt. The tips below will help get you started on creating custom dyed threads, yarns, and trims for your next sewing project. You'll have some fun and your results will be totally original. And remember, any disasters can always be dyed again!

### 1. FIBERS

Only natural fibers will accept dye. The technique described here is for cotton or silk yarn; wools require an acid base. Mixed fiber yarns can be dyed with some interesting results – just try a bit and see!

### 2. PREPARATION

Yarn must be wound into hanks so that it is all exposed to the dye solution. Secure the hank by tying small pieces of yarn around the wound threads at intervals – 3 on each side will be enough. Don't tie these too tightly or the dye will not be able to penetrate. Thread should be taken off the spool and wound around a glass or a plastic pipe.

### 3. DYES

The best dye for this sort of work is Procion MX. It is a cold-water fiber reactive dye and the colors are good. To start I would recommend just three colors – turquoise, magenta and lemon. These mix well but be careful when using all three together – things can get a little muddy!

### 4. SOLUTIONS

*Dye Solution:* Mix 1/2 teaspoon of dye powder with 1/3 cup of tepid water. Stir well to dissolve the powder. Make up 2 or 3 solutions, combining colors to get the results you want. *Note: Always take great care when handling dye powder. Because it is fine and can become air-borne very easily and then inhaled, it is advisable to wear a mask.*

*Soda Solution:* Add 5 tablespoons of soda ash to 2 liters of water. If you can find washing soda in the supermarket that has no additives, it can be used but you will need 2 cups to 2 liters. Just make sure, however, it is washing soda and *not* caustic soda.

*Salt Solution:* Add 2 cups of salt to 2 liters of water.

### 5. DYEING

To begin dyeing, add 1/2 cup of the soda solution and 1/4 cup of the salt solution to the colors. Salt is not absolutely necessary

in this method but it does help to get the dye out of the water and into the fabric. Once these solutions have been added to the jars, the dye will start to react. It will only work for 3 to 4 hours, so make sure the yarns and/or threads are ready for dyeing. Lay the yarn or thread in a tray (a cat litter tray works great!) and just spoon on the dye. More than one color can be used to give multi-colored effects. Turn the thread or yarn over to make sure it is evenly dyed; leave for at least 30 minutes. Take out and wrap in plastic to set for at least a couple of hours. Remove from the plastic wrap. Rinse in cold water, wash in hot soapy water and rinse again in cold water until the water runs clear. Hang to dry.

### NOTE:

For more complete directions, consult *Dyeing in Plastic Bags* by Helen Dieghan.



## COUCHING CUSTOM-DYED YARNS

The following presser feet offer a variety of ways to couch yarns and cords to the surface of fabric. Use monofilament thread and/or an open stitch so the beauty of the hand-dyed yarn will show.



### EMBROIDERY FOOT #6

Feed thick threads or narrow, round cords through the hole in the center of the foot; the foot holds the cord in place for stitching.



### BULKY OVERLOCK FOOT #12/12C

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



### BRAIDING FOOT #21

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



### CORDING FEET #22 & #25

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



### CLEAR APPLIQUÉ FOOT #23

Great for curves, this foot has a 2mm groove on the sole for small cords or mini-piping; the clear sole makes it easy to follow a marked pattern.



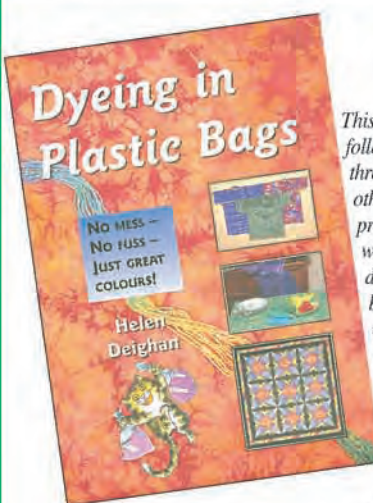
### FREEHAND EMBROIDERY FOOT #24

Lower the feed dogs of the machine and use freemotion stitching techniques to sew over almost any type of cord.



### LEATHER ROLLER FOOT #55

For large, oversized cords and piping, this foot offers the freedom of freemotion work with the control of machine feeding.



## Dyeing in Plastic Bags

♦ by Helen Deighan

This book has all the answers. Chapters follow a logical sequence, taking the reader through basic information on the dyes and other chemicals necessary for the processes, how to handle them safely and which fabrics are suitable. The basic dyeing process is explained, then followed by chapters on how to achieve graduated colors, surface decoration such as tie and dye techniques and space dyeing for larger pieces for the backs of your quilts.

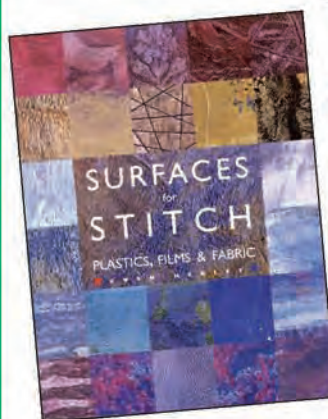
Softcover, spiralbound, 80 pages, color. \$24.95

## Latte Quilt

♦ by Kerrie Hay

Discover your creativity with step-by-step instruction and fabulous photographs as you make the unique machine embroidered blocks for the Latte Quilt. Modern technology combines with old traditions to entice the novice through the expert quilter. The CD included in the book has all the embroidered block patterns from the Latte Quilt and is formatted for any computer.

Softcover, 108 pages, color. \$27.95



## Surfaces for Stitch

♦ by Gwen Hedley

For the embroiderer interested in developing new and exciting surfaces for stitch. Challenging and innovative surfaces are described through clear step-by-step guidelines — over 40 different surfaces and processes to choose from.

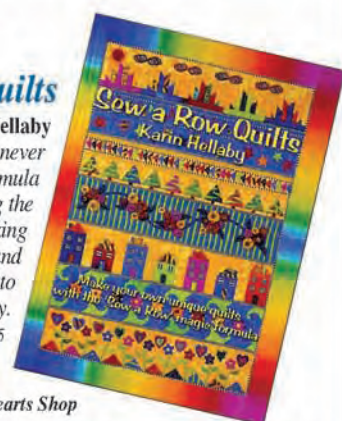
Softcover, 144 pages, color. \$22.95

## Sew a Row Quilts

♦ by Karin Hellaby

With "Sew a Row" you really are never too busy to make a quilt! A magic formula helps you make unique quilts using the latest techniques that bring quilt making into the 21st century. Clear diagrams and step by step explanations show you how to sew patchwork quickly and simply.

Softcover, 112 pages, color. \$24.95



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BY MARLIS BENNETT

Here's a wonderful gift to present to a sewing friend! Or, have this fairie sitting on your sewing room shelf looking over your shoulder while you sew. The face design comes from the Studio BERNINA® design card by elinor peace bailey — Giggles, Gags and Faces. The body was digitized with the BERNINA® *artista* Designer software using the pattern outline stitches and the fancy fills to create unique garment designs.

#### FAIRIE SUPPLIES:

- *artista* 180E
- *artista* large hoop
- *artista* medium hoop (optional)
- 2.5mm double needle
- #75 embroidery needle
- Embroidery Foot #15
- Open Embroidery Foot #20
- 2 pieces fabric for dress
- 2 pieces fabric for head & face
- 4 pipe cleaners

#### Body

*Note: Specific stitching directions are on page 13.*

Place stabilizer behind one piece of dress fabric and hoop in the large *artista* hoop. Stitch the front of the dress.

Stabilize and hoop the second piece of dress fabric and stitch the back of the dress.

- 6" narrow ribbon for chatelaine
- Yarn for hair
- Isacord embroidery thread in desired colors
- Six metal bobbins
- 2 sewing machine presser feet
- Stuffing/batting
- Blush to embellish the cheeks
- Beads, buttons, trinkets & ribbons as desired to embellish dress and chatelaine
- Hot glue gun with glue

Place the front and back of the dress right sides together. Using the sewing machine, sew just inside the embroidered stitching line, leaving an opening at the neck. Turn the dress right side out and press. Stuff tightly.

#### Head

Stabilize and hoop the head fabric and embroider the face.

Place the front and back of the head right sides together. Using the sewing machine, sew just inside the embroidered stitching line, leaving an opening at the neck. Turn the head right side out and press. Stuff tightly.

#### Doll Assembly

Insert a drop of hot glue into neck opening of head and press shut. Use the hot glue to secure head into neck of dress. Slip stitch or hot glue the neck opening closed.

Glue center of chatelaine ribbon to back of neck. Pull chatelaine to front, securing with glue to each side of neck. *Note: This will keep the head from tilting back.*



Add lace trim around neck. Secure with hot glue. Glue or sew trims to chatelaine.

## Hair

Wind yarn or serger trims around the shorter width of the inner medium hoop. When desired thickness is achieved, sew across the yarn using a back and forth freemotion straight stitch.

Cut the yarn along one rim of the hoop. Cut the yarn between the sewn stitches and the other rim. This creates two lengths; one for the hair and one for the bangs.

Glue yarn wig to top of head along sewn line.

Style hair and attach trinkets as desired.

## Serger Hair

Create yards and yards of serger hair using rolled hem settings; use a decorative thread in the upper looper and sewing thread in the lower looper and needle. Run the machine without fabric, winding the thread chain around an empty spool or piece of cardboard to control it.



## Arms & Legs

Fold a pipe cleaner in half and hand-sew the middle of it to one arm. Repeat for the other arm and both legs.

Thread arms with bobbins and twist remaining pipe cleaner the ends together for each hand.

Thread spool of thread onto each leg. Secure sewing foot in place beneath spool of thread. Add presser feet and twist the pipe cleaners closed.

## Stitching The Fairie

There are two versions, one designed to be stitched in one color (using a second one for lettering) and one designed for multiple colors.

### MONOCHROME VERSION:

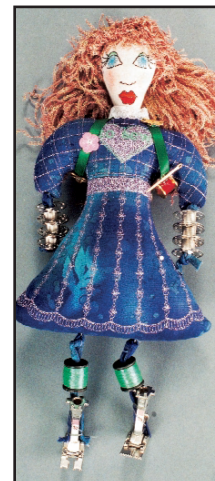
- **Color 1:** use a double needle.
- **Color 2:** use a #75 embroidery needle.
- **Color 3:** heart (stitch on front only)
- **Color 4:** lettering (stitch using contrast color on front only)

### COLOR VERSION:

(Isacord thread was used)

- **Color 1:** double needle; blue #4103
- **Color 2:** double needle; green #5613
- **Color 3:** double needle; yellow #311
- **Color 4:** #75 embroidery needle; (skirt embellishment) yellow

- **Color 5:** #75 embroidery needle; (belt and decorative hem) green
- **Color 6:** #75 embroidery needle; dress outline (contrast sewing thread)
- **Color 7:** #75 embroidery needle; (heart) yellow (stitch on front only)
- **Color 8:** #75 embroidery needle; (lettering) blue (stitch on front only)



## Pick a card, any card...



The Magic Box reads any brand embroidery card, and presto!

It converts it onto a Magic Card for use on any embroidery machine. With a PC, you can also take designs from CDs, floppy disks and the Web. You'll be able to tap into a virtually endless supply of designs from around the world. It's truly a magical sewing tool!

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# Stitch Recipe

***Cook up a new recipe for embellishment using the decorative stitches of your BERNINA® sewing machine. Try new combinations, different directions, overlapping patterns, and unusual thread choices to get beautiful embroidery looks using decorative stitches.***

***Sew many stitches, sew little time...***



## *Spring Flowers*

1. Open an empty Memory bank
2. Program the following:
  - Stitch #351
  - Mirror Image Stitch #351
  - Stitch #655
3. Stitch the memory combination first
4. Add Stitch #436 as a “scallop” frame on each side, using mirror image as needed
5. Add Stitch #307 to the outside edge of Stitch #436, using mirror image as needed.

### **THREAD SELECTIONS**

- Pink variegated – Oliver Twist
- Green metallic – YLI Reflections
- Pink flowers – Rayon



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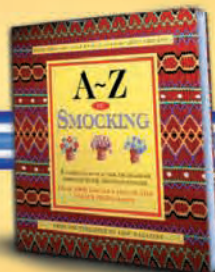
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# Hydro-Stick

## STABILIZER

BY KAY LYNCH

**G**ood embroidery work is a direct result of using a proper foundation. One of the most important ingredients for successful embroidery is using the proper stabilizer, one that best suits both the fabric and the design. A stabilizer provides a base to any fabric that is embroidered, and gives it the body and stability it needs to hold the stitches of the embroidery design.

The stabilizer is the material that is placed on the reverse side of the fabric in the area that is to be embroidered. Its purpose is to keep the fabric stable and pucker-free in the area of the embroidery work. The proper stabilizer also helps ensure that outlines will match the rest of the design.

Stabilizers are available in varying weights. A general rule of thumb is to use heavier weights for stitch-intensive designs, and lighter weights for lighter designs.

OESD Hydro-Stick, a relative newcomer to the line of stabilizers, is coated with a starch-based adhesive. When water is applied to this surface, it becomes tacky much like pre-pasted wallpaper. The fabric to be embroidered is placed on this tacky surface and the two layers become bonded as the adhesive dries. The two layers will *not* separate until water is again applied to the area where the adhesive meets the fabric.

Hydro-Stick bonds very securely to the fabric and creates a very high degree of stabilization for stitch intensive designs, and also helps create more precise outlines. The stabilizer does not stretch, so

the fabric adhered to it cannot be accidentally stretched during hooping or embroidery work. It will not gum up needles.

Hydro-Stick also makes an excellent foundation for items that cannot be hooped. Such items would include collar points, gloves, sock tops, or any item smaller than the hoop size.

OESD Hydro-Stick Stabilizer is available in 2 widths, and in both cut away and tear away versions.

### TO USE HYDRO-STICK FOR ITEMS THAT WILL BE HOOPED:

- Cut a piece of Hydro-Stick larger than the hoop.
- Moisten the shiny side with a damp sponge or cloth. The glue will become milky.
- Do not over moisten. This will activate all of the starch-based adhesive on the stabilizer and make removal more difficult. It should be about as wet as you would wet a postage stamp.
- Do not moisten all the way to the edges. You will need a “lip” to lift when removing the stabilizer.
- Place the area to be embroidered over the dampened Hydro-Stick taking care not to stretch the fabric. Gently smooth into place. Let dry for a few minutes, hoop and embroider as usual.

### TO USE HYDRO STICK FOR ITEMS THAT CANNOT BE HOOPED:

- Cut a piece of Hydro-Stick to fit the hoop.
- Hoop the Hydro-Stick alone with the shiny surface up.
- Use the hoop’s grid to mark the horizontal and vertical axis of the hoop to aid in placement of the garment or project. Transfer these marks to the wrong side of the stabilizer. (Since you will be wetting the top glue side, the marks will disappear if only the top side of the stabilizer is marked.)
- Using a damp sponge, moisten the area in the hoop where you wish to place the design. Place the project in the hoop aligning the vertical and horizontal marks on the hoop with those on the project.
- Let dry and embroider as usual.

### TO REMOVE HYDRO STICK:

- Gently lift the area where the stabilizer meets the wrong side of the fabric, and apply water to this area.
- Continue lifting and wetting until the Hydro-Stick is separated from the fabric. *Note: The Hydro-Stick must be separated from the fabric while it is still wet or it will re-adhere itself to the fabric as it dries.*
- Cut or tear the excess stabilizer from





# Springtime GARDENING

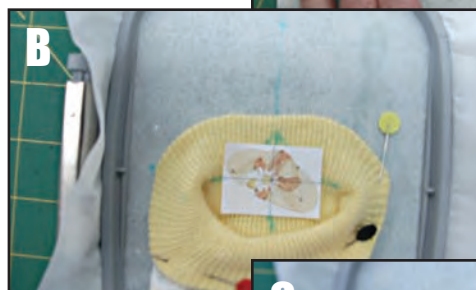
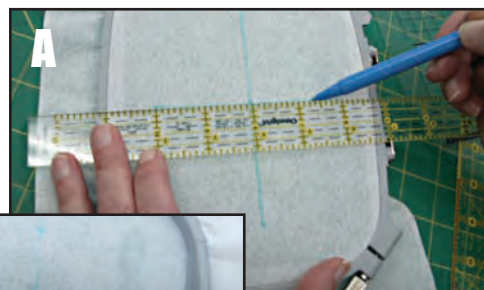
## Embellished Garden Gloves

### TO EMBROIDER GARDEN GLOVES:

1. Mark center horizontal and vertical axis of design on the upper ribbing band. (Mark an arrow at the top of the design as an aid in placement.)
2. Hoop the Hydro-Stick with the shiny surface up.
3. Mark the hoop's vertical and horizontal axis on the reverse side of the stabilizer (Photo A).
4. Wet center portion of the stabilizer.
5. Turn gloves wrong side out. This will make it much easier to adhere the proper area to the hooped stabilizer.
6. Line up the horizontal and vertical marks on the glove with those marked in the hoop (Photo B).
7. Smooth out the cuff of the gloves and allow to dry for a few minutes.
8. Fold the excess part of the ribbing away in the area to be embroidered, and secure with a few straight pins (Photo C).
9. Spray a square of OESD Aquafilm Stabilizer slightly larger than the design with 505

Temporary Adhesive Spray and place over the cuff. This will keep the stitches from embedding too deeply in the ribbing.

10. Use your machine's layout features to center the needle at the center of the design.
11. Use the check or trial feature to ensure that the design will stitch only on the proper area, and not on the pinned back area.
12. Embroider the design making sure the top of the design is facing the top of the arrow on the glove.
13. To remove, follow the directions on page 16.





# SOFTWARE

## *Skill Builders*

Check this page in each issue of *Through The Needle* to sharpen your *artista* software skills



# Auto Digitizing

BY MARLENE BRYANT

A great way to enjoy digitizing, auto-digitizing lets you create embroidery designs without having to plot every stitch point! However, as in most applications of the sewing and embroidery world, there are certain steps that must be followed to ensure perfect results.

### FIRST THINGS FIRST

Starting with clean artwork is essential when using any automatic digitizing tool. Any of the artwork offered in the *artista* software is clean and will successfully work with auto-digitizing. When using artwork from outside the *artista* software, there may be some preliminary work needed before the digitizing starts.

Artwork preparation is an important part of working with automatic tools. For instance, the eye may identify six distinct colors in a picture, but the computer will see a collage of pixels which all work together to create one of the colors that the eye identified. Therefore using the Artwork Preparation tool of the *artista* software is important. This tool takes the artwork and refines all those pixels into one color so the automatic tool will see what the eye does.

Defining an outline is also important. It is necessary in many cases to even out an outline to get the best

results, as they can vary in pixel width. The Outlined Artwork Preparation tool takes care of that.

Both of the tools mentioned are part of the *artista* Auto Designer V3.0, Designer V3.0 and Designer Plus V3.0 programs. There is an additional tool in these programs, which may be needed, called the Touch Up Picture Tool. In the event that a design does not have a complete outline, or needs color added, this tool takes the software user directly to one of three graphic programs: MS Paint, Corel Photo Paint and JASC Paintshop Pro. Each of these programs is recognized by the link and has drawing tools and color fill tools.

When using the Touch Up Picture tool, the artwork on the *artista* Picture Mode screen is immediately placed in the workspace of the graphic program selected. Upon completion of the modifications, the artwork is sent back to the *artista* screen for preparation with the Artwork Preparation tool or the Outlined Artwork Preparation tool.

### AUTO DIGITIZING

Once preparation of the artwork is complete, it is time to move to the Design Mode Tab. The Auto Digitizing or Magic Wand tool is selected. (The Auto Digitizer will digitize the design all at once and the Magic Wand will digitize each section of the design as you click on it.) Before clicking on the artwork, some definitions must be set for the design in Object Properties. *Note: Do not ignore these steps, as you will not be able to go back and set these later.*

Under the Fill Stitch tab is the Effects button. In the Effects area, the controls for Underlay and Pull Compensation are found. Put a check in the box beside Underlay to activate and choose Step underlay from the drop down menu. Change the Pull

### Tool Bar ICONS



Artwork  
Preparation



Outlined  
Artwork  
Preparation



Touch Up  
Picture



The Auto  
Digitizer



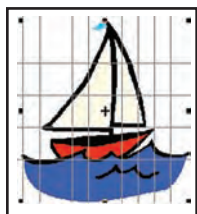
Magic  
Wand



Compensation value to .40. It is now time to select the automatic digitizing tool of your choice.

Click on the artwork. A dialog box will appear, giving the option to select fill stitch type and details. (Details refers to anything the program recognizes in black outline.) If working with a design that has large areas of black, it may be necessary to change the colors or add color to reduce the size of the black area. In the case of the Sailboat (from My Designs>Samples 3>Sailboat .bmp) it is best to leave the Details default at Satin stitch. Compare this to the Lily design (My Designs>Samples 3>lily .bmp). Notice the difference in the outline between the lily and the sailboat. For the lily, Double Run as the detail choice is the best option.

The *artista* software also provides the option to Omit Colors. The ability to pick and choose the colors to be digitized is wonderful! This gives the freedom to eliminate the background color so the design doesn't stitch out like a patch. To eliminate one color simply place the mouse arrow on the color and left click. To eliminate multiple colors, hold down the CTRL key and left click on each color. Notice the change in the sailboat. Color (using the paintbrush in MS Paint) was added to the deck area to reduce the amount of black that the Auto Digitizer will see.



Before Touch-Up



After Touch-Up

After finishing with the Object Properties dialog box, click OK. The progress of digitizing the design will be shown in the Prompt Line of the software. First it will indicate the objects are being processed and then show that stitches are being created. Choose Artistic View to see your newly digitized design.

## AUTO DIGITIZING REVIEW:

- Step 1: Start with good artwork.
- Step 2: If necessary, prepare artwork using the Artwork Preparation and Touch Up Artwork tools.
- Step 3: Define the Underlay and Pull Compensation settings.
- Step 4: Digitize the design using the Auto Digitizing or Magic Wand Tool.

## ONE LAST TIP:

The *artista* software recognizes Auto Digitized embroidery designs as objects, allowing the user to edit the design by changing the default step fills to fancy fills, changing colors, and reshaping any of the objects in the design.

## From refrigerator to reality.



**Bernina's v3.0 Embroidery Software.** Now turning original art into embroidery is child's play. This new software comes in four levels (Editor, Auto-Designer, Designer and Designer Plus) so you can get the features that you want the most. Whether you want to modify existing designs or digitize art and photographs into embroidery, now it's a breeze to bring your creative ideas to life.



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# Professional Profile



**CHERYL SAVINI**

Sales Manager of Major Accounts, Quilters' Resource Inc.

Not everyone who works in the sewing industry is a full-time seamstress.

From pattern designers to embroidery digitizers to notions buyers, it takes a multitude of skills to keep the industry moving.

Meet people with interesting jobs and find out how they got there.

## WHAT IS YOUR JOB?

Basically, I handle all the sales to our larger accounts and other distributors. Last year I was asked to design the Nifty Notions Fixture and come up with ideas for Christmas kits which would represent Quilters' Resource for BERNINA®. Coming up with an idea was easy. Getting everything ordered, shipped, and made into kits in a timely fashion was the hard part. Fortunately, I have a great team of people.

## HOW DID YOU ARRIVE AT YOUR CURRENT POSITION?

I have always sewn or done crafts of some sort. When I was younger, my mom made all my clothes and then I started sewing with her. I always have a knitting, needlepoint, or embroidery project going. I did not get into quilting until about ten years ago, when my girlfriends needed a fourth person to take a class. I was the only one who finished the quilt during class and I was hooked! Unfortunately, since I started working at QRI a year and a half ago, I have not had much time for my projects. After my recent visit to OESD and using the *artista* embroidery software, I really want to do more with it. The aspects of designing intrigue me.

Background: I have a degree in Biology and work on my Masters in Developmental Immunology. I left graduate school to move to Wyoming with my husband. There was no college nearby so I had to find a job. I started in sales, which I have done for the last 20 years.

When I answered the ad for Sales Manager at QRI, Bonnie and Mike were beside themselves. "You quilt *and* you sell!" It was a good match and it has been an ideal position for me. I love meeting all the store owners at Quilt Market and seeing all the creative projects! I have met so many talented people in this industry. My job has also enabled me to meet some of the "heroes" of our industry, which is always an awe-inspiring experience for me.

## WHAT DO YOU LIKE BEST ABOUT YOUR JOB?

The best part about my job is also the worst part – I never know what I will be doing from one day to the next. The challenge is exciting and keeps me going. Today I am putting together Mother's Day kits; next week I will be packing for Spring Quilt Market. In the meantime I will be talking to my customers and telling them all about new products from Quilters' Resource.

## ANY LAST THOUGHTS?

Be true to yourself. If you don't feel enthusiasm for what you are doing, you won't do it well and in the end you will have let everyone down, including yourself.



PORTRAIT  
of the  
ARTIST  
with her  
BERNINA

"Creativity is about  
*breaking the rules...*

about trying new things."  
Linda Lee — sewer, author, teacher



*"I'm always combining different colors and textures and fabrics."*

"I love to mix heavy textures with shiny things, or dressy fabrics with ones that are more casual. For instance, I might try a silky top and add some organza to an edge and then put that over linen pants. I'm not afraid to combine things that seemingly don't go together."

*"With my Bernina, I get perfect stitches on any fabric."*

"Some people can't sew on silk because they know their machine won't do it. But my Bernina performs for me, no matter what fabric I'm working on. It'll go from heavy wool to chiffon to five layers of velvet without a hiccup."



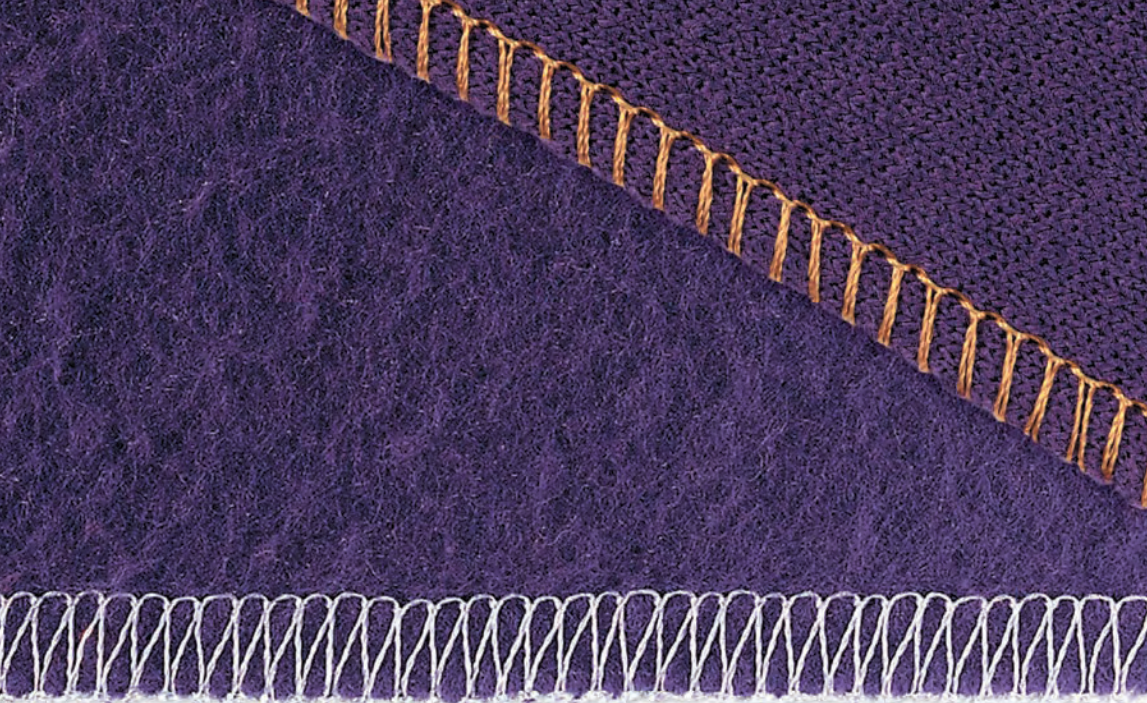
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