



# Through THE NEEDLE

BERNINA®

Issue 27

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## Crazy Patches Pillow

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Lap of Luxury*



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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+**  
Nothing Sews Like A Bernina. Nothing.

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# CONTRIBUTORS



## NANCY KOORENNY

Nancy Koorennny is a BERNINA Freelance Educator. She worked for BERNINA dealers in the Tacoma Washington area for 8 years and then started her own Freelance teaching business in the mid 1990's, helping BERNINA Dealers sell machines with embroidery and software. She's been sewing since she was very young making her own clothes and started quilting in the 80's.

## LYNDA MILLIGAN & NANCY SMITH

Lynda Milligan & Nancy Smith started in business together as the owners of Great American Quilt Factory ([www.greatamericanquilt.com](http://www.greatamericanquilt.com)), a retail store that opened in 1981. Recently, they have added a complete embellishment department including paints, crystals, beads, fibers, and lots more! In addition to the retail store, Nancy & Lynda also run the wholesale division, Possibilities®, where they publish quilting books and design fabric for Quilting Treasures.



## SUZANNE TOURTELOT

Suzanne Tourtelet is nationally recognized for both her art quilts and framed fiber art. Currently Suzanne is on staff at the Eureka Springs School of the Arts; teaches at her local Bernina Dealer, Sew in Heaven; and travels extensively teaching her techniques. Her work has hung at shows throughout the country. Suzanne's work is on display at the Orval Reeves Gallery, Rolla, MO; Dragonfire Gallery, Cannon Beach, OR; and at her studio in Eureka Springs, AR. In addition, it is included in collection of the Nissan Chemical Corporation, Japan, and in private collections throughout the United States and South Africa.

## LINDA WHITE

Linda began sewing by hand at age 5 and graduated to a machine seven years later. Her love of sewing carried into her college years and she graduated with degrees in Apparel and Interior Design from Wayne State University. As a former sewing machine and fabric store owner, she brings a wealth of experience to her job as an OESD Educator. Linda's true love in the sewing field is machine embroidery and she travels extensively presenting fun and inspiring programs.



## NANCY MONSON

Nancy Monson is a quilter, craft designer, and freelance writer living in Shelton, CT. She is the author of *Craft to Heal: Soothing Your Soul with Sewing, Painting, and Other Pastimes*, available at bookstores nationwide and online. Visit her website at [www.nancymonson.com](http://www.nancymonson.com).

## EILEEN ROCHE

Eileen Roche is founder and editor of *Designs in Machine Embroidery* magazine. She is a frequent guest on PBS' *Sewing with Nancy* and also hosts the *Embroider It Yourself* educational video series. Eileen is an innovator in her field—developing products in the embroidery industry that save time and money while enabling embroiderers to fulfill their creative passion for machine embroidery. Eileen has taught at industry and consumer trade shows across the United States and is the author of several books.



## ALLISON AND TRACY STILWELL

Sisters, business partners, and artists, Allison and Tracy have been doing collaborative work for more than 15 years. In addition to their beautiful line of wool felt kits and embellishments, they recently designed and produced a line of lead-free pewter charms that fit perfectly with their Artgirlz Rubber Stamps. They are strong believers in the idea that everyone has a vision of their own, and with support, that vision can manifest and fly into the world!

### REGULAR CONTRIBUTORS:

Jill Braley  
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Debbi Lashbrook  
Nina McVeigh  
Erika Mulvenna  
Kristie Smith

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# from BERNINA

BY SUSAN BECK

When we used to talk about sewing, we meant sewing! Selecting patterns, cutting out fabric, then sitting down at our sewing machines and stitching parts and pieces together. It might have turned out to be a fancy dress, a beautiful pillow, or a practical purse but it all started as a plan to make something. When we talk about sewing today, we may be referring to quilting, needle punching, machine embroidery, serging, scrapbooking, thread painting, computer-aided design, fabric collage, and who knows what else! Our choices of sewing-related creative pursuits seem to have exploded over the last generation. The itch to get creative with needle and thread is so much easier to scratch these days because we have such a multitude of options for materials, supplies, and tools.



When you look through this issue of *Through The Needle*, you'll see what I mean. The beautiful Jubilee Quilt on page 10 is a great example of what today's technology offers the sewing artist and the Curved Collage Backsack on page 22 is an easy, practical project with rich embroidered accents added. If needle punching appeals to you, you'll love the unique approach taken by Suzanne Tourtelot on page 6.

We have another fun and funky project from Artgirlz on page 34. It's hard not to laugh out loud when you make their stuff because every project is colorful, simple, and filled with character. Elieen Roche has a new product shown on page 26 – embroiderable paper – our sewing choices really are expanding! Are you left-brained or right-brained – or a little of both? Read Nancy Monson's article on page 13 about creativity and see how the brain works for some insight into this illusive trait.

If you're interested in keeping up with the latest innovations in sewing industry, don't miss the article on page 20. The innovative new Series 8 machines from BERNINA will be available in late 2008 with features that are amazing as well as practical. The jumbo bobbin and faster speed make it even easier to finish one project so you can move on to another! Maybe we'll all finally get through our "To Sew" lists! With the automatic threading and the thread delivery system, even a novice can sit down and start sewing without becoming frustrated with the "getting ready" part of sewing. The total stitch control and the integrated BERNINA dual feed make the Series 8 machines a dream sewing system no matter what type of stitching you do!

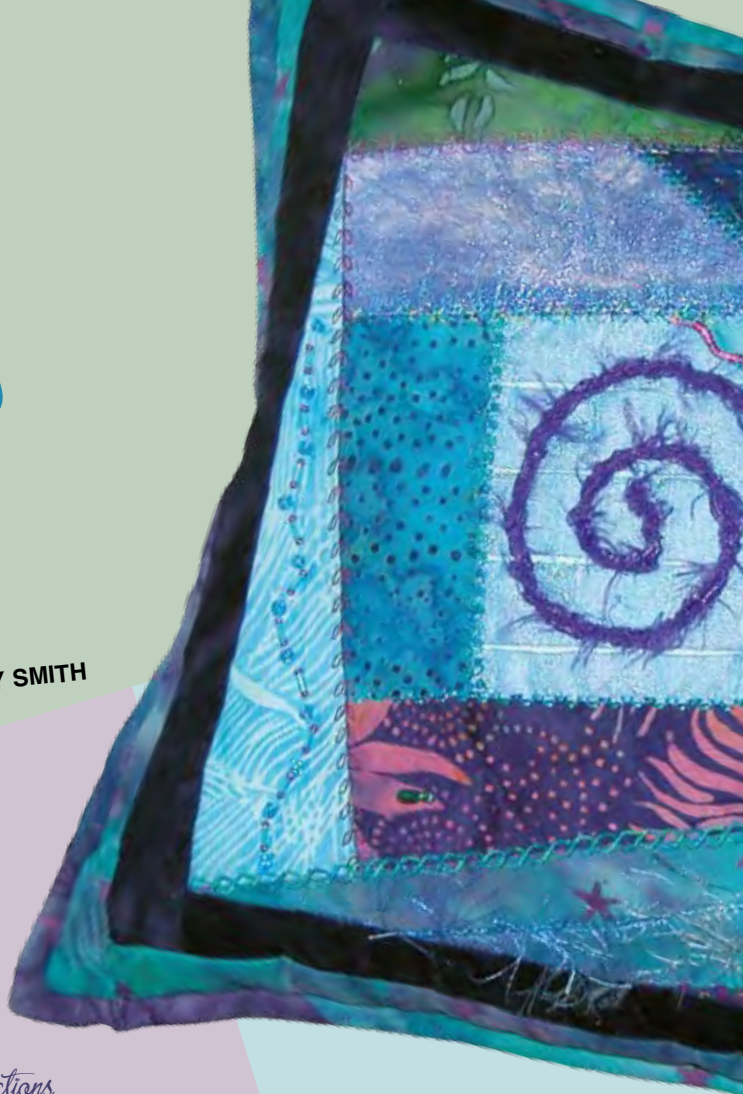
As you look through the pages of this issue, think about where sewing used to be and then look at what is possible today! And, if that gets your creative juices flowing, then go sew something! Remember, any day spent sewing is a good day!





BY POSSIBILITIES® **LYNDA MILLIGAN & NANCY SMITH**

Who says quilt blocks can only be made from traditional woven fabrics? Create your own fantasy fabrics - sparkly, shiny, filmy and combine them with colorful yarns, buttons, and beads to make this unique crazy patch pillow.



Materials

- 1/3 yard white solid cotton fabric
- 1/8 yard each of 9 or more coordinating fabrics or scraps – purple & teal batik, rayon batik, lame
- 1/8 yard each of 2 fabric for borders
- 1/4 yard fabric for binding
- 3/8 yard fabric for envelope back
- 1 package of Mistyfuse™
- 3 yards each – purple and teal 3/4" wide organdy ribbon
- Bondable Angelina Fiber in color "Calypso Blue"
- Fantasy Film in color "In the Forest"
- King Tut and other variegated threads
- Superior Metallics™ metallic thread
- Buttons, beads, fibers and/or yarns
- Hand sewing needle
- 12 1/2" x 12 1/2" square of thin cotton batting
- 12" pillow form

**Cutting Instructions:**

- White Fabric: One 8" x 8" square;  
one 9½" x 9½" square
- Mistifyuse™: One 8" x 8" square
- Ribbon: Ten 8½" pieces from each color
- Inner Border Fabric: Two 1¼" x 44" strips
- Outer Border Fabric: Two 1¼" x 44" strips
- Binding Fabric: Two 2½" x 44" strips
- Envelope Back Fabric: Two 10" x 12½" rectangles

Use 1/4" seam allowance unless otherwise noted.

**Woven Organdy Ribbon**

Place the 8" square of white fabric right side up on work surface. Place Mistyfuse™ square on top.

Place purple organdy ribbon pieces on Mistyfuse™, sides touching. Pin each ribbon to the white square at one end.

Weave teal ribbon pieces into purple ribbon pieces. Fuse with iron at Silk setting.

Cut a 3- to 5-sided piece approximately 4-5" in diameter for center of crazy quilt block. Set remaining fused ribbon aside to use in the crazy quilting.

Press a small handful of Bondable Angelina Fiber between two appliqué sheets or two pieces of parchment paper, making sure the area covered is large enough to cut a strip approximately 3" x 7". Fuse with iron at Silk setting.

Cut a strip and use it as you would a fabric strip. When pressed (under a pressing sheet, iron set at Silk), it will crinkle nicely.

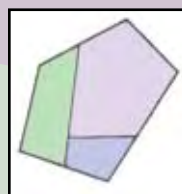


**This pillow was made on an aurora 440QE and is embellished with the following stitches:**



angles. Trim excess fabric at seam allowances as you go to prevent block from getting too bulky.

Trim overhanging strips to edge of white square.



### *Embellishments*

Using variegated and metallic threads, stitch various decorative machine stitches along seam lines.

Couch or zigzag fibers along centers of strips or in spirals or other shapes across several strips.

### *Borders & Quilting*

From inner border strips, cut two pieces  $9\frac{1}{2}$ " long and two pieces 11" long. Stitch short pieces to opposite sides of block. Press. Stitch long pieces to remaining sides. Press.

From outer border strips, cut two pieces 11" long and two pieces  $12\frac{1}{2}$ " long. Stitch short pieces to opposite sides of block. Press. Stitch long pieces to remaining sides. Press.

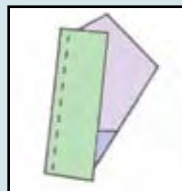
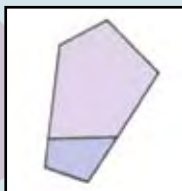
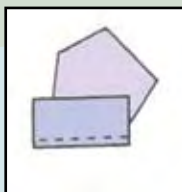
Place pillow top on batting. Press. Stitch-in-the-ditch along all border seams using Edgestitch Foot #10/10C, straight stitch, and a center needle position.

### *Crazy Quilted Block*

Place  $9\frac{1}{2}$ " white square right side up on work surface. Place fused ribbon center right side up on square, near the middle.

Place strip on center piece, right sides together, raw edges even. Stitch. Fold strip over and trim end.

Continue adding regular and creative fabric strips clockwise or counterclockwise. To get a variety of shapes, place strips at different



### *More Embellishments!*

Hand stitch beads to pillow top in a line or in clusters down center of a strip. Make bead dangles and stitch to pillow top. Stitch buttons and beads in a stack.

### *Envelope Pillow*

Make a 1" double hem on one  $12\frac{1}{2}$ " side of each pillow back piece. Press.

Place envelope back pieces wrong sides together with pillow top, raw edges even, hemmed edges overlapping in center. Baste outside edge with  $\frac{1}{8}$ " seam allowance.

Stitch binding strips end to end. Press in half lengthwise, wrong sides together. Bind pillow using  $\frac{3}{8}$ " seam allowances.





# Felted Art

BY SUZANNE TOURTELOT



THE ROSE

## NEEDLE PUNCHING / DRY FELTING

Needle punching, or dry felting, is a technique that traditionally uses one or two barbed needles, worked by hand, to incorporate fibers. No thread is used. Now, with the availability of needle punch adaptors for sewing machines, such as BERNINA's Needle Punch Accessory Set, it is fast and easy to do dry felting. With multiple needles and the speed of the machine, projects that once took hours to complete can be accomplished quickly. With increased popularity more products are now on the market. No longer are we limited to simple wool on wool projects. It's easy to experiment and let your imagination go. Dry felting should not be confused with wet felting where moisture, heat and agitation are used to incorporate the fibers. Many are familiar with wet felting – it's what happens when a sweater is washed, dried and shrinks from a size 10 to a size 2!



## ROVINGS, YARNS and MAN MADE FIBERS

Most often wool is associated with needle punching. The locking together of the wool fibers is possible because wool has corticles, or scales, which allow the barbs to catch and interlock the

strands. Roving is the unspun, or untwisted, fibers from which yarn is made.

The wool has been combed, carded and colored.

The carding process causes the fibers to lie parallel with each other and produces a smooth even product. The quality of wool can vary for several reasons. The location of the hair on the animal makes a difference. Longer fibers have a higher quality



WHIRLING SPIRAL

FIRE

### Editor's Note:

*Over the last few years, machine needle punching has gained popularity and we've seen a variety of techniques and projects developed. Suzanne creates beautiful art pieces using a mixture of dry felting and stitch embellishments and is sharing her general process as an encouragement to you for producing your own works of art. Enjoy!*



# Felted Art

hold the yarn together, it can become quite unmanageable very quickly. Instead, work a 6"-8" length at a time. Again, I recommend that you test the yarn on a scrap piece to determine the best approach.

## **FABRIC SELECTION AND BATTING**

The background fabric can be the visual foundation of an art piece; not just a piece of fabric to felt on. There are fabrics available that may "suggest" a landscape, a sunset or an abstract. There is no right or wrong; if it works for you and inspires you – it works! Experiment with ideas using a water-soluble pen or chalk pencil. In "Whirling Spiral" the background fabric contains the idea for the subject. My fabric guides me and becomes a part of the design. Conversely, for "Fire" I intentionally looked for fabric to support my idea.

When designing "The Rose," I found it necessary to give myself some guidelines on the placement of the rose. Felting can be accomplished directly on wool batting as in "The Rose," but the disadvantage of working directly on the wool batting is that there is no color to support the roving. Consequently, full coverage requires more felting of roving or yarns. I took advantage of the white wool batting as highlights; however, that is a very small "space." I estimate that "The Rose" contains 3-4 times more roving than an average piece punched on a backing that has color to support the work.

When using batting, depending on the loft it may be necessary to split it into two pieces. Beginning in the corner of the batting, gently pull it apart into two layers. Carefully move across the entire piece of batting, working to keep the halves equal in depth. To maintain its integrity and to make it easier to move the entire piece under the presser foot, lay the batting on a piece of water soluble mesh such as AquaMesh. The felting process will not incorporate the mesh into the wool. When felting is completed, simply pull away the mesh foundation and reuse.

If the foundation fabric is cotton, unlike wool batting, it must be supported with additional weight – something for the nee-

since there is less pilling and breakage. This holds true with felting. In general, longer fibers felt better and are less likely to pill or pull apart. Roving can also be purchased in hanks that have not been carded. With repeated punching, the fibers are meshed together. Other fibers such as Angora goat or Angora rabbit can be used when simple steps are taken to ensure that they are incorporated into the base fabric. Silk fibers add luster and sheen when blended with wool fibers.

Soy silk, also known as "vegetable cashmere," has the same soft hand as animal cashmere and can be used if combined with wool. To do so, combine the two fibers or overlay the soy silk with wool. Synthetics, such as Angelina® or metallic and acrylic yarns, add texture and sparkle. When combined or overlaid with wool, they become more secure.

Yarns can also be used successfully. Ideally, wool is the best to use but that is not always possible if the right color or texture cannot be found. Yarns can be used in a variety of ways: meandering, straight lines or wavy lines or combined with roving. Yarns that contain slubs – uneven portions – are fun to use and can create interesting effects. Hand-dyed yarns and multi-colored yarns offer great texture and easy color transitions. Novelty yarns such as shaggy yarns and eyelash yarns can be added. Test yarn on a piece of scrap wool or prepared cotton background to see if it will adequately needle punch. If you are making a garment or accessory, as opposed to a wall hanging, be sure that the roving and yarns are completely incorporated and will not pull off when worn. Yarns that don't felt securely can be used if they are overstitched with monofilament thread. Commercial yarns are sometimes held together with a small thread or cord. Depending on the look desired, this small thread can be removed. I recommend that you not pull the cord on the entire length of yarn you plan to use. Without the stabilizing cord to



dles to felt into. Cotton batting can easily achieve this. I prefer a batting that has a lot of “tooth” and does not require close quilting lines. Lay the cotton fabric on top of the batting and lightly steam press to hold the two pieces together.

Before cutting the batting to size (either cotton or wool) determine the finished size of the piece. If borders are to be added after felting, include these dimensions in the batting size.

### EMBELLISHMENTS

After the base needle punching is finished, I add the embellishments. There are no hard and fast guidelines as to what will, or will not, felt. In general, wool yarns and “fuzzy” type embellishments will felt. Cording, novelty yarns and fibers may need to be secured with monofilament thread because the barbs on the needles will rip them apart. If you have any question as to the suitability of an embellishment for felting, test it first on a scrap. Embellishments that need to be couched can be delayed until the quilting process. The majority of the embellishments on “Whirling Spiral” were couched with monofilament thread, and are a part of the quilting process. I couched most of the embellishments on “The Rose.”

### BORDERS AND QUILTING

When all needle punching work is complete, the piece is ready for borders and quilting. I square up the work with chalk lines and sew the borders to the felted center. It is important to note that needle punching cannot be done after the top and batting are layered with the backing. Needle punching through the backing will push the batting through the back and will cause an unpleasant look. Before adding the borders, the piece should be marked with lines to insure that it is square. Use these lines as guides to stitch the borders. When the borders are complete, the piece is ready to apply to the backing and can be handled as you would any sandwiched quilting piece. Free-motion quilting can be used to add further dimension and detail to the piece. Free-motion quilting can be done using a BERNINA Stitch Regulator (BSR). If a BSR is not available for your machine, drop the feed dogs and use Darning Foot #9 or Teardrop Darning Foot #26 for free-motion quilting. I use either monofilament or a matching cotton thread in the bobbin. When all quilting and couching is complete, I apply the binding.

#### The BERNINA Needle Punch Accessory Set

utilizes the up-and-down motion of the sewing machine needle bar to entangle fibers quickly and easily. The technique for needle punching by machine is similar to that of free-motion stitching, except that no thread is used. Instead, the bobbin and hook system of the machine is removed, a special stitch plate with a large hole near the front is substituted for the regular plate, and a set of 5 barbed needles replaces the usual single needle. In addition, a large presser foot – which acts both as a “hoop” to keep the fabric from flagging and as a guard to prevent fingers from moving under the needles – is attached to the machine. The Needle Punch Accessory Set is available for most, but not all, 5mm feed machines in the current line.







*This richly embroidered quilt was designed and stitched using two BERNINA software programs and beautiful designs from the BERNINA 75th Jubilee collection. Using the BERNINA v5 Embroidery Software and Border Software programs lets you do your designing on the computer screen, then print paper templates for perfect placement on the fabric. Oh, the wonders of modern technology!*




**Finished Size:**  
Approximately 50" x 50"

BY **NANCY KOORENNY**

# *Jubilee Quilt*



## Quilt Design

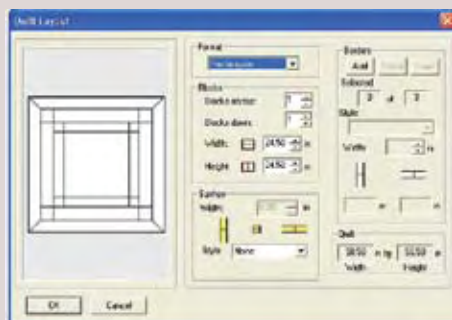
Open the BERNINA Embroidery Software, then the Quilter program.  Select the Quilt Layout icon.

### Format as follows:

- Rectangular – place 1 block across and 1 block down
- Make the block 24.5" x 24.5"
- Add border Style – Corner Square, width 3.50"
- Add second border Style – Corner Squares, width 5"
- Add third border Style – Mitered, width 4.50"
- Finished quilt will be 50" x 50"
- Select OK.

Using the Circle Applique tool draw a 21" diameter circle in the center of the center square. (To check the size of the circle, select the circle, go to Object Properties, and input 21" for both width and height.)

With the circle selected, hold down the Ctrl key. Select the center square, then select the Align Center tool.



Save as Jubilee quilt.arx.

From the Quilter program, go to Print Preview, select appliqué, and print the circle pattern. The pattern will print on six sheets of paper; tape together for pattern. Minimize the quilt program.

## Multiple Hooping

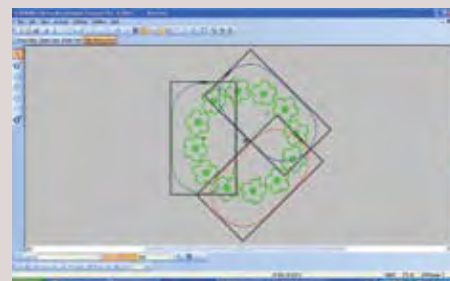
*Note: If you don't have v5 BERNINA Embroidery Software you can add your own design or hoop this design multiple times.*

Working in v5 BERNINA Embroidery software, open Jubilee design 15. Select the Zoom tool and right click 2 times to zoom out.

Select the design, select the Wreath tool, select 12, and form a circle so that the flowers are close together but not touching. (Size will be about 290mm x 290mm.)

## Assembly Diagram

This design is too large for the hoop, so select Multi Hooping View.



Add two more hoops to the right.

Rotate the second hoop using the Rotate tool, left-clicking once.

Rotate the third hoop, right-clicking one time.

Place the hoops around the designs until you have three hoopings.

Select Calculate Hooping (if you get more than three hoopings, move hoops until you have only three).

Select Design View and save as circle of flowers.art. A dialog box asks if you would you like to split files; click Yes; Save All.

*Save again as a new file;* this time click No when it asks if you would like to split the files. You need both the split files (for embroidery) and the single design file (for printing a pattern).

## SUPPLIES

- BERNINA® Embroidery Software
- BERNINA® Borders Calculation software
- Studio BERNINA® Classic Swiss Designs 75th Jubilee Collection
- Fabric
  - 2 yards for center and border
  - 1 yd. of large floral for center & corner squares
  - ½ yard for light border
  - 1½ yards for last border
  - ¼ yard of small floral print for corner squares
  - ½ yard for binding

- 3 yards of backing fabric
- 22" x 22" square of fusible web (or 606 Spray and Fix)
- 52" x 52" square of batting
- Threads
  - Mettler Silk Finish Cotton for piecing
  - Isacord Embroidery thread
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- Embroidery Foot #26
- Open Embroidery Foot #20/20C

- BERNINA® Stitch Regulator #42
- Walking Foot #50
- #80/12 Sharp needles for piecing
- #80/12 Organ needles for embroidery
- OESD PolyMesh Stabilizer
- Quilt basting spray
- Large Oval Hoop
- Mega Hoop
- Rotary cutting equipment

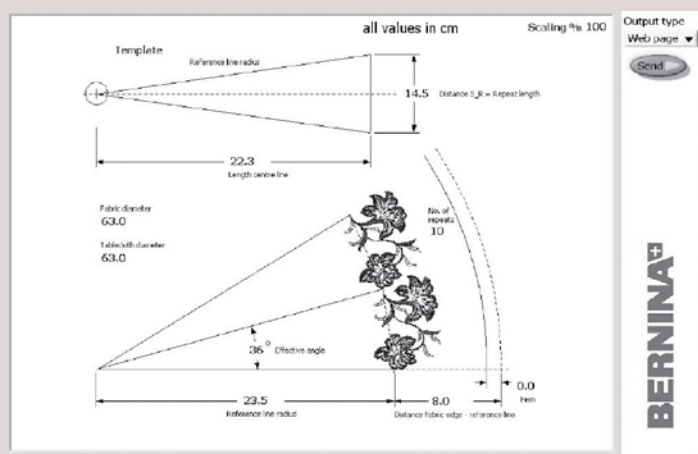


From print preview print both the split designs and the file of all the flowers.

### Borders Software and the Jubilee Designs

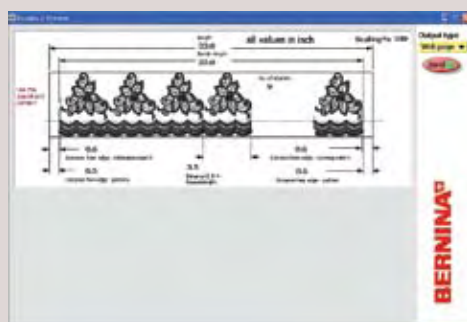
Working in the Borders software with the Jubilee designs:

- Select design Jub07-08; Select shape Circle
- Select cm; Cloth diameter is 63cm
- Desired distance between pattern & hem edge is 0; Hem is 0
- Open Graphical Preview from Output type
- Select printer (no checkmark next to printer); Send to printer and print template. There will be ten repeats of the design. Make the template according to the Borders Software directions.



### Still in the Borders Software:

- Select Jubilee design 37.
- Select Straight line.
- Distance between pattern and hem edge is 0cm.
- Length is 33cm.
- Number of repeats will be nine.
- Open Graphical Preview from Output type, select printer, then Send to printer. You'll need to refer to this when stitching the border.



### Making the Quilt

Cut a 30" square from tone-on-tone fabric for the center block.

Sew the multi-hooped circle of flowers in the center of the square.

Sew Jubilee design #4 in the center of the square. Use the templates you printed to help you center the flowers on the fabric.

Using the circle template you printed in the Quilter, mark and cut the circle from the tone-on-tone fabric.

Fuse fusible web to the back of the circle, or spray it with 606 Spray and Fix (following manufacturer's instructions), then fuse it to the flowery print of the main center square. You may choose to turn under the edge of the circle or leave the raw edge exposed.

Blanket stitch appliqué the edge of the circle using Open Embroidery Foot #20/20C.

Using the template from the Borders software, mark the circle for placement of the Jubilee 07-08 design.



Embroider the Jubilee 07-08 design. The design will overlap both the circle and the flowery fabric.

Trim the flowery square to 24.5" x 24.5" using the pattern printed from the Quilter software.

Stitch the first fabric border with cornerstones to all four sides of the quilt.

For the second border, cut four strips of fabric at least 36" x 15"; mark a straight line 5" from one long edge. Embroider nine repeats of design #37 on each strip. Trim border to 5½" by the length of your first border (about 31").

Embroider the four cornerstones using JUB10 (the appliqué heart).

Attach the embroidered side borders; sew cornerstones to upper and lower borders, then sew borders to the quilt.

Stitch the last (mitered) border to all four sides to complete your quilt top.

Layer the quilt with batting and backing and quilt as you please. The quilt in the photos was quilted using the embroidery module and the Studio BERNINA® Quilting Fancy by Diane Gaudynski Embroidery Collection (retired). You can also use any of your favorite quilting designs.



# SEWING WITH BOTH SIDES OF YOUR BRAIN

BY NANCY MONSON

Using both the logical left side and the creative right side of the brain is essential to maximize your sewing prowess and pleasure.

The way your brain works may not seem to have much to do with sewing or creativity. After all, intellect and creativity appear to come from two different places. But the fact is your brain actually has two distinct ways of seeing and perceiving the world (we know this from something called “split-brain” research), and these perspectives influence not only how you approach your sewing projects, but the fun you have with them.

In the now-classic book *Drawing on the Right Side of the Brain*, art professor Dr. Betty Edwards talks about how the dual nature of the brain affects the artistic process. She notes that the left side, which governs the physical functions of the opposite (right) side of the body, is the logical, highly-structured side of the brain. It's the side that thinks in language. It's analytical (figuring things out step by step), orderly, rational, serious and detail-oriented. In contrast, the right side of the brain, which controls the physical functions of the left side of the body, is the creative, free-spirited side. It perceives in images, is flexible, playful, spontaneous, and intuitive and tends to see the big picture rather than the small details.

## Taking Sides

Most of us naturally favor one side of the brain over the other and may even try to suppress the opposing brain style. Traditionally, left-brained approaches have been favored in schools and business and by society in general, because they get the job done. Right-brained strategies have been viewed as less desirable – immature, flighty and unfocused. But split-brain research has found that both sides are important to healthy functioning (and to creation, because without the left brain butting in you'd never finish a project!). But more importantly, fighting your brain's natural inclination can be time-consuming, unproductive – and extremely frustrating.

According to Barbara Ganim, an expressive arts therapist and the author of *Art and Healing: Using Expressive Art to Heal Your Body, Mind and Spirit*, the important research finding about the split brain also reveals that the primary language of the body is imagistic, or governed by the right side of the brain. It's not verbal as the left side of the brain is. “We think and process our experiences, feelings and emotions as images first and words second,” she writes in her book. “The body's senses and the right side of the brain take in all of our experiences and the corresponding emotions as images first, and then the left side of the brain translates those images into verbal thoughts.” This is why sewing and other crafts can be great stress-reducers: As visual art forms, they communicate in the body's internal language of images to access and release the deepest feelings.

## Shifting Gears

By design, the left brain is domineering and likes to take over any task at hand. That means that most of us, and especially those with a natural leaning toward the left brain, have to learn ways to bring forth the right brain and allow it free reign. One way to access your right brain is to unleash your imagination by listening to music, taking a walk or practicing a relaxation technique, such as progressive relaxation, yoga or meditation. These activities help you ease into a laid back, quiet state that opens the channels leading to sewer's nirvana (joy and complete engrossment), and allows for creative discoveries.

“Getting to know both sides of your brain is an important step in liberating your creative potential,” writes Betty Edwards. Both sides function in a highly sophisticated manner, but think, perceive and reason in disparate ways. The two sides can operate singly – or even against one another. But the goal is to get them to work together, integrating the two sides into a whole and drawing from the strengths of each to free your artistic talents.

Stitching provided by Jill Braley (left) and Lynda MH Faires (right).



# Towels Always Fit!

BY LINDA WHITE



*Beautifully embroidered towels are often the perfect gift. Towels can be given for wedding showers, anniversaries, birthdays, or even as Christmas gifts. As an embroidery project, stitching on towels is a great learning situation for the novice and a fast gift to make for the more experienced stitcher.*

*Just add your choice of a wonderful OESD design and the right combination of OESD stabilizers to your towels and gift giving is a snap...towels always “fit.”*

*Note: Two methods are given for embroidering towels. One uses adhesive stabilizer and the second features the new Magna Hoop, a hoop insert that holds the towel in place, eliminating the need for adhesive stabilizer.*

## Towel 1 Supplies

### (Adhesive Stabilizer Method)

- OESD Hydro-Stick Tear-Away
- OESD AquaFilm Backing
- OESD Crafter's Collection #853 Fantastic Flora
- Isacord Embroidery Thread for design #CC85335
- Organ Titanium Embroidery Needles 80/12 or 90/14 Sharp
- OESD Bobbin Thread
- Towel

### Towel 1 - Regular Embroidery Hoop Method

Cut a piece of Hydro-Stick Tear-Away to fit your hoop. I like Hydro-Stick Tear-Away because it holds the towel in place until you re-wet the glue. This means that your towel will stay put until you finish the embroidery without having to hoop the towel!

Cut a piece of AquaFilm Backing two inches larger than the design. The AquaFilm will be used as a topping to hold the loops down during embroidery. I live in a humid area and I find AquaFilm Backing easier to work with as it's heavier than AquaFilm Topping.

Attach the hoop to the machine and press OK to position the hoop. This places the hoop close to the beginning of the embroidery. Remove the hoop from your machine.

Hoop the Hydro-Stick Tear-Away with the glue side up (the glue side is shiny).





Mark the center of the embroidery on the back of the stabilizer.

Mark the horizontal and vertical lines for the design onto the towel in the position desired. I use sticky labels to mark towels as the napped fabric is difficult to mark with normal marking pens.

Moisten the glue side of the stabilizer to activate the glue. Tip: Use a damp foam applicator and move it over the stabilizer using circular motions.



Position the towel so that the bulk is on the left or to the back of your embroidery machine. Use your Machine Layout Feature to position the design correctly.

Center the design area of your towel on the Hydro-Stick Tear-Away, aligning the marks on the towel with the marks on the hooped Hydro-Stick Tear-Away. Gently press the towel in place. Let the adhesive dry for a few minutes. Remove the sticky labels.

Moisten the corners of the AquaFilm Backing and place it over the design area; the dampened corners will help hold it in place on the towel.

Using a Sharp Organ Titanium Embroidery Needle Size 80/12 or 90/14, embroider your towel. I prefer Titanium Needles when using AquaFilm. Watch the embroidery process when using AquaFilm on top of your towel, making sure that the AquaFilm remains flat.



When your embroidery is complete, remove the towel from the hoop. Gently remove the excess AquaFilm. Place the towel in your washer on the rinse cycle. When the rinse cycle is done, gently pull away the stabilizer from the back of the towel (the rinse cycle removed all of the glue). Put the towel in your dryer until dry. Alternatively, use a spray bottle to moisten the Hydro-Stick Tear-Away and peel and moisten the stabilizer until it is removed.

## Towel 2 Supplies (Magna Hoop Method)

- OESD Ultra Clean and Tear
- OESD AquaFilm Backing
- OESD Crafter's Collection 856 Heritage Creations Classic Monograms
- Isacord Embroidery Thread for design #CC85658 & CC85690
- Organ Titanium Embroidery Needles 80/12 or 90/14 Sharp
- OESD Bobbin Thread
- Magna Hoop
- Towel

### Towel 2 – Magna Hoop Method

Hoop a piece of OESD Ultra Clean and Tear stabilizer. Mark the hoop center.

Attach the hoop to the machine and hit OK to position the hoop. This positions the hoop close to the beginning of the embroidery. Remove the hoop from your machine.

Place the metal frame of the Magna Hoop into your hoop.

Mark center of embroidery on the towel using the design target stickers provided with the Magna Hoop.

Place the design center of your towel on to the hoop center.

Choose the Magna Hoop template that fits your design the best. Remember that the design area is slightly smaller than the opening of the Acrylic Frame. (The Magna Hoop comes with five acrylic frames. The Jumbo Magna Hoop comes with three acrylic frames.)



Cut a piece of AquaFilm Backing two inches larger than the acrylic frame opening. Place the AquaFilm Backing on the top of the towel over the area to be embroidered.



Place the appropriate acrylic frame over the towel. Snap the magnets into the slots.

Using the Check Feature, check the design to make sure that it will fit in the sewing field of the frame.

Embroider your design, making sure that the AquaFilm stays flat.



Take the towel out of the hoop. Remove the excess AquaFilm from the top of the towel. Moisten a washcloth and place it over your design. Steam over the design area, then quickly remove the washcloth. The excess AquaFilm will transfer over to the washcloth.

Turn the towel over, while supporting the stitches, and gently tear away the stabilizer. Your towel is ready for gifting.





Butterfly by  
Nina McVie

## The artista 630E, 640E, 730E and the revolutionary Bernina Stitch Regulator.

No other machine can help you open to your creativity like the artista sewing and embroidery systems. All three offer easy-to-use features that will transform your sewing projects into things of beauty. The Bernina Stitch Regulator, for instance, allows you to create consistent free-motion stitching in minutes, simply by moving the fabric under the needle. This patented\* presser foot automatically regulates your straight and zigzag† stitches at any length—your choice, your speed, your comfort. And it's just one of a multitude of features on these innovative systems. Visit your Bernina Dealer today. There's so much to discover.



BSR comes standard on aurora 440 QE and artista 730E. Optional on other selected models.  
\*U.S. Patent 6,883,446.  
†Available on select artista models.

[www.berninausa.com/offers/artista](http://www.berninausa.com/offers/artista)

**BERNINA<sup>+</sup>**

Nothing Sews Like A Bernina. Nothing.





# Jewels of Thread Tunic

BY KRISTIE SMITH

*The simple tunic is a wardrobe staple.*

*It can be worn anywhere, from  
the beach to a dinner party.*

*But basic garments can be more  
than “basic” when transformed with  
gorgeous designs from the Studio  
BERNINA® Fashion Jewels Collection!*

## Supplies

- My Label 3D Fashion Pattern Software
- Cotton pique (amount required by pattern)
- Water-soluble fabric marking pen
- Studio BERNINA® Fashion Jewels Exclusive Design Collection
- BERNINA® DesignerPlus Software V5
- Yenmet thread (gold #S-12 used in sample)
- Isacord thread (brown #1876 used in sample)
- OESD bobbin thread for embroidery
- #75/11 Organ Embroidery needle
- OESD AquaMesh Plus water-soluble stabilizer
- Edgestitch Foot #10/10C
- Large Oval Hoop
- Mega-Hoop
- Mettler Metrosene polyester or Silk-Finish cotton thread for construction
- #80/12 Universal Needle

Open My Label software, select your model and bring the Tunic pattern onto the worktable; adjust style properties as desired. The sample tunic was lengthened and the sleeves were flared. Print and cut out the paper pattern.

Pre-wash the fabric. Cut a rectangle of fabric at least 2” larger all the way around than the front of the tunic. Place the Tunic Front pattern piece on the fabric and trace with a water-soluble pen (do not cut out the fabric).



Cut the rest of the fabric following the pattern instructions.



### **Neckline Design – Multihooping**

Open BERNINA DesignerPlus Software V5. Left click on the Open icon; open design BE10526.ART (crest).

Right click on the Show Hoop icon and choose artista 255 X 145 Oval; select OK. If necessary, left click on the Show Hoop icon to toggle hoop on.

Left click on the design to select it. Left click on the Scale by 20% Down/Up to rescale the design. Click away from the design to deselect it.

Select File > Insert Design; Select design BE10531.ART (Medallion). Left click on the Rotate 45 deg CCW/CW icon 2 times to rotate the design 90 degrees.

Left click and drag the medallion to the far right point of the crest design.

Left click on the Multi Hooping View tab.

Left click and drag the hoop over the left half of the design. (Designs will appear green when covered.)

Left click on the Add Hoop Right icon to add an additional hoop. Left click and drag the hoop to cover the remainder of the design.

Left click on the Calculate Hoopings icon (The layout should result in 2 hoopings; if not, reposition the hoops).

Left click on the Design View tab.

Select File > Save As; save design as Tunic. A dialog box will appear asking how the design should be saved; choose NO to export everything into one file. Print a template of the design.

Select File > Save As again; save design as Tunic1. A dialog box will appear asking how the design should be saved; this time choose YES to export one file for every hooping. (Design will split into 2 files: Tunic1-01.ART and Tunic1-02.ART.)

Review hoopings; Left click on Save All, left click on Close.



### **Sleeve Design – Mega Hoop**

Left click on the New icon to open a new file. Left click on the Open icon; Open design BE10534.ART (Scroll).

Right click on the Show Hoop icon and choose artista 400 X 150 MEGA-Auto Split Machines; select OK. If necessary, left click on the Show Hoops icon to toggle the hoop on.

Select File > Insert Design; select design BE10531.ART (Medallion). Left click on the Rotate 45 deg CCW/CW icon 2 times to rotate the design 90 degrees. Left click and drag the medallion to the lower end of the scroll, centered.

Left click on the Zoom Box icon and right click on the screen to zoom out; select ESC on the keyboard to deselect the tool. Left click on the scroll design to select it. Left click on the Mirror-Merge Vertical icon. Left click and drag the design to the other side of the medallion; left click to set the design.

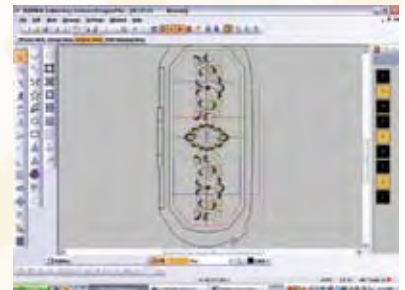
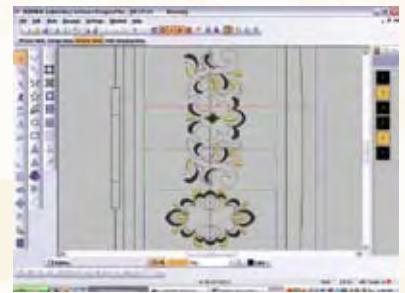
Adjust the color sequence if desired.

Select File > Save As; save as Tunic Sleeve. Print paper templates for the designs. Transfer all of the designs to the embroidery machine.

### **Embroidery**

Insert an Organ Embroidery needle into the embroidery machine. Thread machine with Yenmet thread in needle and OESD Bobbin Thread in the bobbin. (All designs on the sample were sewn in two colors: Yenmet Gold and Isacord Chocolate.)

Place the paper template on the front fabric piece.





Hoop AquaMesh Plus stabilizer (paper side up) in Large Oval Hoop and score the paper to reveal the adhesive stabilizer. Place fabric onto the stabilizer and gently press to adhere.

Retrieve Tunic1-01.ART onto the embroidery screen. Reposition if necessary to align the design with the paper template. Stitch the design. Note: Reference marks will sew last.

Retrieve Tunic1-02.ART. Hoop AquaMesh Plus stabilizer into the Large Oval Hoop; do not add fabric. Start the design and stitch the reference marks (first color). Take the hoop off of the machine without unhooping the stabilizer.

For correct placement, align the reference marks on the fabric with the reference marks on the stabilizer with straight pins; press gently to adhere fabric to the stabilizer.



Continue stitching Tunic1-02.ART. Unhoop the fabric front and carefully remove the excess stabilizer with scissors; set aside.



Pin the Tunic Sleeve paper templates to the sleeves, approximately 2" from the bottom edge of each sleeve.

Hoop AquaMesh Plus stabilizer (paper side up) in Mega-Hoop and

score the paper to reveal the adhesive stabilizer. Place a sleeve onto stabilizer and gently press to adhere.

Retrieve design: Tunic Sleeve. Reposition design with the tools on the embroidery screen to align with the template. Stitch out the design. Repeat on the other sleeve.



Place the Tunic Front pattern piece on the fabric to adjust for any shrinkage or placement issues; cut out Tunic Front. Remove the stabilizer from the tunic front and sleeves with water, following manufacturer's recommendations.

Insert a #80/12 Universal needle into the machine and thread with Mettler Metrosene or Silk-Finish thread. Construct the facing and attach to the tunic following pattern instructions.

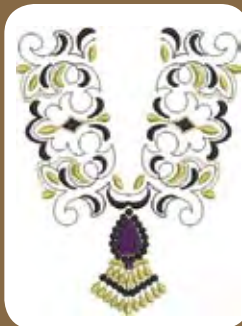
Attach Edgestitch Foot #10/10C to the machine. Thread machine with Isacord thread #1876 (chocolate), select a triple straight stitch with a stitch



length of 4mm, and move the needle position to the far left. Edgestitch around the facing, aligning the blade of the Edgestitching Foot #10/10C with the edge of the fabric. *Tip: Utilize the freearm of your machine for easier access to the neck facing.*

Construct the remainder of the garment following the pattern instructions. Edgestitch around the sleeve openings, hem, and vent with chocolate thread as above.

*There are so many design variations possible with the Studio BERNINA Fashion Jewels Embroidery Design Collection! Combine designs and use paper templates to audition embellishments for your perfect style.*





# Sewing in the Lap of Luxury

Even though many of us started (and continue) sewing for practical reasons, it has become more than a means to an end. It is our leisure activity, our creative outlet, and our favorite pastime. BERNINA® wants your sewing experience to be as pleasant and as pampering as possible. It should be a treat to sit down and sew to your heart's content.

The BERNINA® Series 8 machines were designed as a response to feedback from hundreds of sewers and quilters. The three top feature requests were size, speed, and easy threading. These machines start there and keep going. Both models are equipped with the BERNINA® Stitch Regulator, BERNINA® Dual Feed, and dozens of other features that will change your sewing forever.

## **BERNINA 830**

This magnificent machine was designed for sewers by sewers. A combination of legendary Swiss precision and intuitive technology, the BERNINA 830 offers you the ultimate sewing experience. Today, you can only dream about a machine like this, but soon you'll be able to have a luxurious sewing experience with this high-performance sewing and embroidery system.

If you've had a BERNINA® machine for a while, you'll remember another model 830 (the one with the red case). As the top-of-the-line machine for over a decade (from 1971-1982), this workhorse of a machine was known for its precision stitching, dependable settings, and durable performance. Now its namesake will be known for the very same qualities plus so much more. With the latest technology and the most innovative features, this is a machine that will take your sewing into the future.

*To hear and see more about the BERNINA 8 Series machine, go to [www.bermina8series.com](http://www.bermina8series.com). View the webcast and sign up for the upcoming webinars. These amazing machines will be at BERNINA stores across the country in late 2008 so check with your dealer and treat yourself to the ultimate sewing experience.*





# 830 Highlights

With over 70 *exclusive* features - 15 of them patented - and hundreds of other useful, innovative, and fun features on the 830, it's impossible to cover them all in this article but there are several that stand out. These high performance features will make your sewing experience luxurious.

## **Most Space**

A 12-inch extended arm and expanded height clearance gives you the room to handle all projects—large and small—with comfort and ease. Only the 8 Series gives you so much space. Great for any type of sewing, but this extra space definitely makes quilting full-size quilts a breeze!

## **Top Speeds**

At up to 1,100 sewing and 1,000 embroidery stitches per minute, you have maximum productivity. Finally, a machine that'll keep up with your imagination.

## **Jumbo Bobbin**

With 40% more bobbin capacity than most other machines, you'll spend more time sewing and less time preparing to sew. Plus, the bobbin pops in and out with ease.

## **Centered Screen**

The ultra-responsive screen is centrally located for ergonomic viewing. Large icons – all on one screen – allow for easy navigation. Animations let you see exactly where you are in a stitch pattern. “Drag-and-drop” movement lets you position and place sewing machine stitches and embroidery designs exactly as you want!



## **Total Stitch Control**

You have more creative control with exclusive BERNINA® features such as the BERNINA® Stitch Regulator for easy free-motion stitching, auto stitch tapering, and 360° multi-directional sewing. Turn sewing machine stitches into embroidery elements and combine with the Endless Embroidery feature to create your own beautiful borders and all-over fabric designs.

## **BERNINA® Dual Feed**

This standard feature, fully integrated into the 830, gives you more control with difficult fabrics. Or choose the optional Walking Foot accessory to keep layers together without pinning.

## **Automatic Threading**

Only the BERNINA® 8 Series offers this unique system that allows you to thread the needle and machine in one easy process. It saves time, so you can focus on the fun part of sewing.

## **Thread Delivery System**

The exclusive spool holder keeps large and small cones at the ready. The bobbin winder is easy to reach on the front of the machines and lets you select speed and amount of fill.

# Bernina 820

With many of the same features as the 830, the BERNINA® 820 is a dedicated sewing machine, perfect for quilting, garment-making, crafting, and all types of sewing!

- ✓ Extended arm and expanded height
- ✓ Sews up to 1100 stitches per minute
- ✓ Jumbo bobbin - 40% more capacity
- ✓ Centered ultra-responsive touch screen
- ✓ Total stitch control with Auto Tapering
- ✓ BERNINA® Stitch Regulator
- ✓ BERNINA® Dual Feed
- ✓ Automatic Threading
- ✓ Thread Delivery System







# Curved

BY JUDY HAHNER

*The "Chit Chat Backsack" is a versatile pattern from Hope Sew Designs, and the design possibilities are endless for this fun yet functional backsack. Shoulder straps form the easy closure of this quilted bag – simply give a quick pull to open or close in a flash! The inside features three large pockets with enough room to hold all the essentials for a day trip or shopping at the mall.*

## SUPPLIES

"Chit Chat Backsack," #A303 by Hope Sew Patterns  
Benartex Bali's

Fabric 1: 1¼ yard of Bali Waterfall Stripes (lining, bias strips)

Fabric 2: fat quarter of Bali Diamond (back)

Fabric 3: eight fat quarters of assorted Bali batiks (front, top band)

½ yard Muslin (front foundation)

½ yard fusible fleece

1 yard Steam-a-Seam 2

YLI Multi's Embellishment Yarn

YLI Pearl Crown Rayon

YLI Clear Monofilament

Superior Threads Bottom Line bobbin thread

Two spools OESD Isacord embroidery thread

Organ Embroidery needle

Size 80/12 Universal needles

7" x 24" Nifty Notions "Cut for the Cure" Ruler

14" x 14" Nifty Notions "Cut for the Cure" Ruler

Nifty Notions Water Soluble Marker

OESD AquaMesh Plus stabilizer

OESD Heritage Creations Cutwork #850 Crafters Collection

BERNINA® DesignerPlus V5 Software

Clear Embroidery Foot #39/39C

Reverse Pattern Foot #1/1C

Edgestitch Foot #10/10C

BERNINA® Stitch Regulator #42 (BSR)

Binder Attachment #84 with Binder Foot #94

Eyelet Embroidery Set #82 with Foot #92

EZ Glitzer®

EZ Glitz Rhinestuds

BERNINA® *Feetures* Volumes 2 and 3 for reference

The fabric collage front design of the backsack is achieved using the Curvy Wurvy design option printed in the directions for the Mini backsack, adapted for the Adult backsack dimensions. Follow the cutting instructions below, using the Nifty Notions 7" x 24" ruler and a rotary cutter and mat to cut the pieces for the backsack.

### Fabric 1

Lining	one 26½" x 16" rectangle
Inside Lining Pocket	one 26½" x 12" rectangle
Bias Strips ( <i>straps &amp; binding for top of bag</i> )	1⅞ wide x approximately 120" (piece as needed)

### Fabric 2

Back	one 14" x 16" rectangle
------	-------------------------

### Fabric 3

Front Collage Strips	eight 4" x 17" rectangles (one from each fat quarter)
Top Band	two 4" x 18" rectangles

### Other Materials

Front Muslin Foundation	one 16" x 17" rectangle
Fusible Fleece	two 16" x 17" rectangles
Steam-a-Seam 2	eight 4" x 17" rectangles



# Collage Backsack

Basic construction of the backsack follows the pattern directions; design variations are achieved using the following techniques:

## *Batik Collage*

Peel off one paper side and fuse the double-sided fusible web strips to the wrong sides of the 4 "x 17" batik collage strips. Cut the fabric strips in half using a wavy motion and varying the curve on each strip.



Position the curvy strips on the muslin foundation so the curvy side of the strip is next to the edge of the muslin. Consider the color value of the strips and the placement of the open embroidery design when positioning the strips. Fuse the strips to the muslin.



## *Couching*

Thread the machine with Clear Monofilament in the needle and Bottom Line thread in the bobbin. Select Zigzag stitch #2 and set the stitch width and length to 2mm. Attach Clear Embroidery Foot #39/39C to the machine and thread the Pearl Crown Rayon or Multi's Embellishment Yarn through the center hole in the foot. Following the curved edges of the strips, couch the cord and yarns to the collage. The foot will automatically track the cord under the stitch and the monofilament thread will make the cord or yarn appear to be floating on top of the fabric. Continue alternating yarn and cord until all the curved edges are couched.



## **CREATIVE COLLAGE**

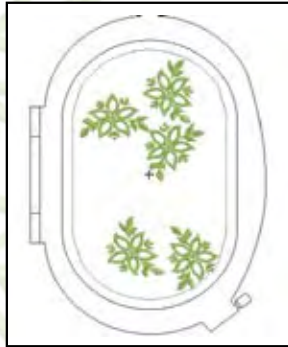
When you consider the abundance of beautiful fabric combinations available – such as the Benartex Bali's used here in the "Curvy Wurvy" piecing – you have the beginning of a great fabric collage. Add couched embellishments along the edges of the curvy collage pieces, then quilt the layers and add additional threadplay with the BERNINA® Stitch Regulator. For a subtle embroidered look, create an open embroidery design by combining several elements from the Heritage Creations Cutwork Collection from OESD using BERNINA® EditorPlus or DesignerPlus V5 Embroidery Software. The open designs let the embellished fabric collage peak through! To complete the backpack, take a look at two unique BERNINA® Accessories, Binder Attachment #84 and Eyelet Embroidery Set #82. These useful tools allow you to add special finishing touches for a one-of-a-kind backpack. It's easy to create bias tubes for the shoulder straps and drawstring using Binder Attachment 84 with Foot #94, and bias binding adds a professional finish to the top edge of the backpack. Eyelet Embroidery Set #82 with Foot #92 easily and beautifully creates functional eyelets to be used as grommets for the drawstring closure. Add the finishing touch with the new EZ Glitz Rhinestuds from OESD.



### Design Embroidery

Now it's time to add an open embroidery design. Open BERNINA® EditorPlus or DesignerPlus V5 Embroidery Software. Select the Large Oval hoop. Load the OESD Heritage Creations Cutwork #850 Crafters Collection into your computer.

**Select File > Open** and locate the Heritage Creations Cutwork design folder. The three design files used for this collage are OC85034, OC85037 and OC85038. Start by selecting OC85034; open the design and select Show 1:1. Select the design; right click and drag it to the right to create a clone of the original. Repeat until you have a total of five OC85034 designs. Arrange the designs so that they fit within the hoop as shown.



Select design at top left; left click on the Rotate 45° tool 4 times.

Select top right design; right click on the Rotate 45° tool 2 times

Select middle design; right click on the Rotate 45° tool 3 times

Select the 4th design; right click on the Rotate 45° tool 1 time

Select bottom design; right click on the Rotate 45° tool 2 times

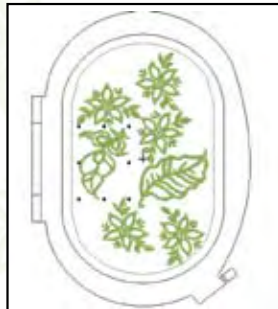
Move designs to fit within the hoop as shown.

**Select File > Insert Design;** locate design OC85037 and click Open. While still selected, right click on the Rotate 45° tool two times. Position design as shown.



**Select File > Insert Design;** locate design OC85038 > Open > while still selected > Rotate 45°, left click 3 times. Refer to the picture for placement.

Work with the placement of the designs until they fit with in the Large Oval Hoop; you may need to manually rotate designs until you get the look you desire. Beginning with the top left design. select the design and hold down the CTRL key; moving clockwise, select each design until all are selected. Select Arrange from the Menu Toolbar; select Stitch Sequence and click Yes. Save the design for stitching by selecting File > Save As; save as Cutwork Collage.art. You are not yet ready to send it to your machine for stitching.



### Embroidery

Hoop Aqua Mesh Plus in the Large Oval Hoop, paper side up. Score the paper around the edge of the hoop and peel off, exposing the sticky adhesive surface. Using the Nifty Notions 14" x 14" square ruler, mark the backpack front with a 14" x 16" rectangle. After embroidering the design you will cut the front piece to these dimensions; the reference marks will help you determine the placement of the Cutwork Collage embroidery design.

Place the fabric front onto the stabilizer. This design will be a single color design. The first color is a color stop if you are using the design for traditional cutwork, and we will not be cutting. The open design allows the collage to peek through. Prepare the machine for embroidery, insert an Embroidery needle, and thread with Isacord thread. Using the Hoop Basting files for the Large Oval Hoop (downloaded from [www.berninausa.com](http://www.berninausa.com)), baste the fabric to the stabilizer. Stitch the Cutwork Collage design.



Remove collage from the hoop and trim around the stabilizer; the excess will not show, and when the backpack is washed it will dissolve. Cut the front out along the 14" x 16" rectangle reference marks and you are ready for quilting.



Create quilt "sandwiches" by fusing the 14" x 16" fleece pieces to the wrong sides of the front and back panels. Attach the BERNINA® Stitch Regulator #42 to the sewing machine, insert a #80/12 needle and thread machine with Isacord thread. Free-motion

quilt the front and back panels from top to bottom with a wavy ripple line design or choose your own design.

### Construction

Join the front and back at one side. Refer to the pattern instructions for grommet band and construction of lining and inside pocket.

To secure the stitching at the top of the pocket dividers, begin each line with a bartack (*artista* stitch #24) for reinforcement.

Fold the lining in half, right sides together, and sew the side and bottom seams.

Creating bias tubes for the shoulder straps and drawstring is so easy with the Binder Attachment #84 and Foot # 94! Prepare the



bias strips by joining them together with diagonal seams; trim seam allowances to  $\frac{1}{4}$ " and press open. Spray starch the bias binding strip and press with an iron to dry. Cut and set aside a 26" length of bias binding; this will be used later to bind the top edge of the back-sack.

Attach Bias Binder #84 and Foot #94 to the sewing machine. Adjust needle position to two steps left of center. Load the bias strip into the binder so that the wrong side is facing you. Using a stiletto or the point of a BERNINA® Seam Ripper, push the bias through the attachment. Pull bias beyond the presser foot, then lower the presser foot. Stitch binding without inserting any fabric, creating perfectly even bias tubes that you will use for the straps and drawstring of the back-sack. Refer to *Features* Volume 2 for additional information.

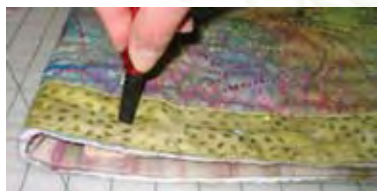


Cut the bias strap in half; each strap should be approximately 45" in length. Attach the shoulder straps following the pattern directions.

Sew the back-sack bottom seam. Drop the lining inside the back-sack, wrong sides together, and pin. Sew around the top of the back-sack with a basting stitch about  $\frac{1}{4}$ " from the raw edge.

### Eyelet Attachment

Eyelet Embroidery Set #82 with Foot #92 allows you to easily create beautiful and functional eyelets. The set contains an assortment of awls and punches for making the perforations and a set of eyelet studs for holding the fabric in place as the eyelet is stitched. The fabric is pivoted around the stud, with the stitches forming around the perimeter of the punched hole.



Using the template included in the pattern, center the template over the front of the top band and mark all six grommet positions with a water-soluble marker.

Repeat for the back of the

top band. To pierce holes into the grommet band, use the second largest hole punch (8mm). Place the wooden block under the placement marks and use the punch to create the hole for the grommet opening.

Lower the feed dogs on the machine. Insert the second largest (8mm) eyelet stud into the cover plate, then attach the cover plate to the machine. Thread machine with Isacord thread. Thread the bobbin thread through the small finger or pigtail of the bobbin case. Press the punched hole on the grommet band over the eyelet stud. Attach Foot #92 to the machine.

Select the zigzag stitch and adjust the stitch length to 0mm and the width to 2mm. Needle position should be halfway to the right.

Reduce the motor speed to half. Lower the presser foot and bring up the bobbin thread.

Begin sewing, pivoting the fabric around the eyelet stud once to secure it. Cut off the thread tails. Widen the zigzag to approximately 5mm, then satin stitch around the eyelet, covering the first stitching. At the end, set the stitch width to 0mm and the needle position to half left; sew a few stitches to secure. Refer to *Features* Volume 2 for additional information.



### Finishing Details

Finish the top edge of the back-sack using Bias Binder #84 and Foot #94. Install the binder as before, moving the needle two steps

to the left of center. Insert the top edge of the back-sack into the fold of the binding and lower the presser foot. Stitch the binding in place, guiding the fabric edge under the presser foot between the binding layers. Allow the machine to feed the fabric – do not push or pull it through the binder. Stop stitching once you have completed the edge. Remove from the binder and cut a 1" binding tail. Fold the tail over the top to the inside and secure using Edgestitch Foot #10/10C. Thread the straps through the eyelet grommets in the front and back bands. When both straps are through the center front grommets, tie a knot at each end. Tie both straps together leaving a tail to form a closure.

Embellish the Cutwork Collage Embroidery with the EZ Glitzer® and EZ Glitz Rhinestuds from OESD.







## Say It With

# Style

BY EILEEN ROCHE



Finally, embroiderable paper! This unique paper, Eileen's Stitchable Paper, developed by Designs in Machine Embroidery, does not tear and supports all types of embroidery, monograms and decorative stitches. Personalization can be taken even further by printing

on the interior of the card before applying embroidery to the outside.

An optional paper accessory, Stitch Covers (24 sheets with peel and stick backing) are designed to fit the Print'n'Stitch Notecards on the bobbin side of the embroiderable area to conceal the back of the embroidery. One package of Stitch Covers will accommodate three packages of note cards.

### EMBROIDERY PRODUCTS

Bernina v5 Embroidery Software DesignerPlus

### MATERIALS

- Print'n'Stitch Notecards – Eileen's Stitchable Paper
- Print'n'Stitch Placement Kit
- Print'n'Stitch Stitch Covers
- Tear-away stabilizer
- Magna-Hoop™
- Polyester embroidery thread
- Size 70/10 Sharp needle

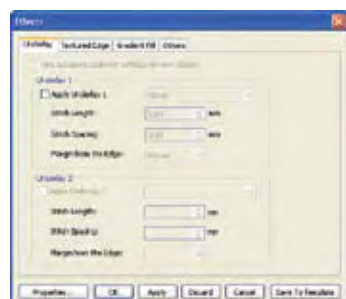


### Step 1. At the Computer

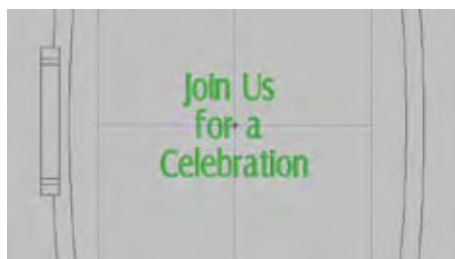
Open a new file in Designer Plus. Go to Object Properties, select the London font and set the height to 0.55" and Center justification. Enter *Join Us for a Celebration* on three lines (see below).



Select Effects and make sure Underlay 1 and underlay 2 are NOT selected. Click OK.

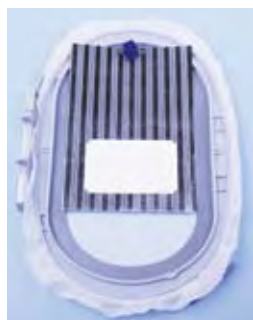


Once the text appears on the screen in the hoop, select it and resize the design to 3/4" x 2/4". Send the design to your embroidery machine.

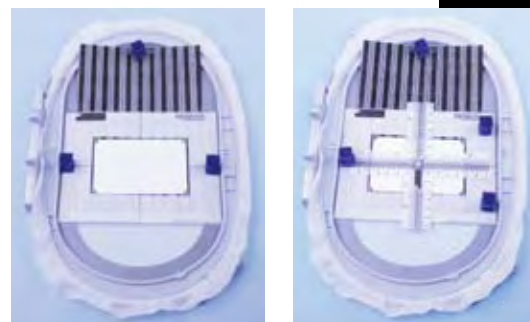


### Step 2. Hoop the Note Card

Hoop tear-away stabilizer. Insert the metal frame of Magna-Hoop into the hoop. Align one edge of the paper with the inner edge of Magna-Hoop as shown. Snap a magnet over the paper to firmly hold it in the hoop.



Place the rectangular Print'n'Stitch Placement template over the note card, centering the template's opening over the card's design area. Place two magnets on the template to secure it in the hoop.



Place the target ruler over the opening, lining up the ruler's crosshair with the template's crosshair. Place one magnet on one leg of the crosshair to hold it in place.



### Step 3. Embroider the Note Card

Place the hoop on the machine and position the needle directly over the center of the crosshair.

Remove the target ruler. Trace the design at this point if desired.

Embroider the design.



### Step 4. Finishing

Remove the magnets, template and note card from the hoop. Gently tear away the excess stabilizer. If desired, cover the back of the embroidery with Print'n'Stitch Stitch Covers. Simply remove the protective paper from the double-sided tape on the wrong side of the Stitch Cover and center it over the back of the embroidery.



### DESIGNER TIPS

- To print on the inside of the note cards, feed the note card through an inkjet printer before applying the embroidery.
- Polyester thread works best on paper and reduces the risk of thread shredding.
- A sharp, small needle produces professional results on Eileen's Stitchable Paper.
- Underlay is not necessary when embroidering on Eileen's Stitchable Paper.
- Some machines (and digitizing software programs) drop a needle in the center of an embroidery design before stitching the actual design. If you encounter this situation, hoop stabilizer and press start. Allow the machine to drop the needle in the center and stop the machine immediately after. Then, remove the hoop from the machine and add the paper. Embroider the design. This step will eliminate an unwanted hole in the center of the design.



# SweetHearts



Brilliant color, exuberant pop-art flowers and vines, butterflies luscious textures...it must be our new *Sweethearts* collection. Look closely and you'll find all sorts of cool heart motifs, both small and large. Put them together with the super-chic florals, and your project will just pop with color and movement. How cool is this fabric? Try stretching the large "Sweetheart Garden" pattern on a canvas frame—you'll have instant art. Look for all four colorways! Sweet!



For a FREE *Sweethearts Garden* pattern by Janet Page Kessler, send a 42¢ SASE\* to:  
**SweetHearts**  
 c/o Benartex, Inc.  
 1359 Broadway, Suite 1100  
 New York, NY 10018

\*No checks please. Orders cannot be processed if checks are sent instead of a SASE. Current one ounce First Class postal rates apply at time of publication.

# Victoria

BY NIKKI RUSSELL



Graceful flowers, winding vines, stylized plants and arches...Nikki's romantic new *Victoria* collection was inspired by all the elements that made Art Nouveau withstand the test of time. But there is a difference... 21st century colors, such as chocolate brown and pink, taupe and pistachio. The effect? Simply stunning, and just perfect for quilting, home decorating and apparel. Ask your quilt shop to see all three beautiful colorways.



For a FREE *Russell Squares* pattern by Nikki Russell, send a 42¢ SASE\* to:  
**Victoria, c/o Benartex, Inc.**  
 1359 Broadway, Suite 1100, New York, NY 10018





Even though we've heard it before, it's always hard to believe. Heart disease is the number one killer of women. Often thought of as a man's disease, women traditionally have not considered themselves at risk for heart problems. The American Heart Association is working hard to battle the misconceptions about this often preventable disease. With their **Go Red For Women** program, they celebrate the energy, passion and power of women as they band together to wipe out heart disease and stroke. Thanks to the participation of millions of people across the country, the color red and the red dress now stand for the ability all women have to improve their heart health and live stronger, longer lives.

BERNINA® of America is proud to announce the **Sew Red** campaign, launched to raise funds to support the American Heart Association as they educate women on the simple steps they can take to keep their hearts healthier. Because heart disease is largely preventable, the American Heart Association's goal of a 25% reduction in coronary heart disease and stroke risk by the year 2010 is reasonable and achievable. As they work to educate women on risk factors, resources, questions to ask their doctors, and other tips to keep their hearts healthy, BERNINA® will partner with them, raising funds and spreading the message of heart healthy lifestyle choices.

As a leader in an industry that is driven by women, BERNINA® is strongly supportive of health choices that impact women positively. A long time supporter of breast cancer research, BERNINA® of America has raised over \$500,000 for the Susan G. Komen Foundation. In addition to the commitment of continued support to breast cancer research, the **Sew Red** campaign will help BERNINA® fight on another battleground of women's health issues.

For more information on heart disease ways to prevent it, visit the AHA web site at [www.americanheartassociation.org](http://www.americanheartassociation.org). Download your free **Go Red For Women** Heart Style Guide to find out how you can take action to reduce your personal risk of heart disease.



## Download for Donation

Become a heart-healthy partner with BERNINA! Download this digitized embroidery design for \$10.00 and BERNINA of America will forward your donation to the American Heart Association. Go to [www.embroideryonline.com](http://www.embroideryonline.com)

## BERNINA Dealers Raise Funds

The 2008 BERNINA® University, held in Kansas City in July, gave BERNINA® dealers a chance to educate themselves about the sewing industry and network with each other about ways to better serve their customers, who are mainly women. As part of the related festivities hosted by BERNINA® of America, a Red Dress Dinner in support of the American Heart Association closed the week of training classes. A special auction was held to raise funds and to have fun at the same time. Previous to BU, BERNINA® of America had provided 15 **activa** sewing machines to a group of talented designers and sewing celebrities well known in today's sewing circles. The **activa** machines were given with an invitation to "Bling Your BERNINA®." The designers were asked to embellish and decorate the machines in any way he or she was creatively led as long as at least a portion of the embellishment was sewing-related. The machines could be painted, stamped, decoupaged, glitzed, etc. but had to include some fabric, fibers, and sewing machine techniques; they were not required to be operational when completed. (Good thing it's for a good cause or it would really be a waste of good machines.)

Five of the completed machines were auctioned at BERNINA University and proceeds donated to the American Heart Association. The remaining machines will be auctioned at future BERNINA events.



Pure Red by Vern Yip



Quilting Swirls by Nina McVeigh



Butterfly by Bonnie McCaffery





*Elegant* DESIGNS  
for an *Elegant* HANDBAG  
BY ELVA MUNGAI



# The “Box Bag Pattern” by Square Rose LLC proved to be the perfect canvas to display a sampling of the new Studio BERNINA® Silk Road Elegance design collection.

Following the instructions for the bag, cut an 8" x 8" square of fabric for the bag front.

Hoop with two layers of PolyMesh stabilizer, adhering layers with 101 Quilt Basting Spray.

Reduce the design – #BE10607 – to 80% and position in the lower right corner of the bag front piece. Stitch using selected jewel tone colors to coordinate with the bag fabric.

Cut a 28" strip from the 1/8 yard piece of fabric to be used for the border trim on the bag.

Cut two pieces of stabilizer for the border strip; adhere together using 101 Quilt Basting Spray, then baste the fabric strip to the center of the stabilizer strips.

Draw a lengthwise line down the center of the border fabric as a guideline for placement of design #BE10617 for the border.



Embroider the first section of the border.

Rehoop, matching the registration mark at the end of the first section with the starting needle position of the second section. Stitch the second border.

Repeat a third time, using #BE10616, to complete a 25" strip of border trim.

Trim front and border strip to the sizes indicated in the pattern instructions. Construct the bag using the embroidered pieces, adding Glitz if desired.

## SUPPLY LIST

- 1/4 yard silk dupioni for body
- 1/8 yard silk dupioni for trim
- 1/4 yard cotton print for lining
- 1/4 yard fusible fleece
- Isacord embroidery thread – colors #4240, 5944, 5833, 0020, 0851, 4101, 4116, and 1311
- Mettler 60 weight cotton embroidery thread for bobbin
- Mettler Silk Finish Cotton thread for bag construction
- PolyMesh stabilizer – black
- 101 Quilt Basting Spray
- Size 75/11 Sharp Organ Embroidery needles
- Size 80/12 Microtex Sharp needles for construction
- 3 yards cord for bag handles
- 1 large bead
- EZ Glitz (optional)



# The Travel

It's vacation time! Be well equipped for any eventuality when you pack this dress. Made of jersey, it's wrinkle-resistant, very comfortable to wear, and can also be washed quickly by hand in your hotel room.

## HALTER-TOP DRESS WITH BELT

You'll find this pattern in the My Label 3D Fashion Pattern Software as a halter top. The instructions explain how to turn it into a dress. The imitation-patent-leather belt sets your waist off and we've included instructions for it as well.

## CUTTING OUT BELT

1 rectangle: waist circumference plus 4",  $4\frac{1}{2}$ " wide (finished width =  $2\frac{1}{8}$ " )

## INSTRUCTIONS

Open your model in My Label, and then open the Halter Top. Increase the "waist-to-hip" measurements in the Style Properties to the largest possible length (35cm/13" from waist). In addition, the "high hip" measurement must be increased. For the jersey dress, an allowance of 5-10cm/2"-4" should be made, depending on your actual hip measurement (larger sizes may need more ease). Print the pattern, and then lengthen the paper pattern to the desired length.

Cut out dress without lining on the straight grain. Sew, following the instructions in My Label.

Sew long sides of belt together to create a tube. Insert elastic, pinning ends to raw edges of tube. Stitch through the center of the belt, stretching the elastic to the length of the belt. Thread on clasp and sew on belt.

*This project was originally published by BERNINA International in Inspiration magazine, No. 41, Summer 2008.*





# My Label

## MATERIALS

- 1-2½ yards polka-dot polyester jersey, 60" wide
- PVC-coated fabric for belt (see instructions for amount)
- Elastic in waist circumference, 2" wide
- Decorative belt clasp
- My Label 3D Fashion Pattern Software
- BERNINA overlocker
- BERNINA sewing machine



Check out our website for information on the wide range of styles and variations that My Label opens

up to you. There you'll find tips and tricks galore on all things sewing. Let yourself be inspired – watch our video on the My Label Fashion Show and pick up the latest scoop on our styles at [www.berninamylabel.com](http://www.berninamylabel.com).



**My Label™**

3D FASHION PATTERN SOFTWARE







# Artgirlz Little Purse

BY ARTGIRL **LINDA WILLIS**

This charming little purse is just the right size to hold bus/cab fare and your bankcards for a day of shopping. Small enough to slip into a pocket, colorful enough that it won't get lost in a crowded totebag. So cute – you'll want to make several!

## Supplies

- 6 x 10" piece of bamboo/cotton batting
- ¼ yard of fabric for lining and pocket
- Strips of various "coordinated" fabrics
- Assorted Seed Beads
- "e" beads from the bead store
- 12 Artgirlz 1cm wool felt beads
- Artgirlz Large Face Charm
- Artgirlz Be Bold Crown Charm
- Thread for hand and machine sewing
- Needles for hand sewing
- Beading Needle

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





## Assemble the Patchy Front Panel

**Remember the 3 Second Rule while cutting and placing pieces: If it takes more than 3 seconds to place each fabric piece, it's taking too long!**

Cut 6 x 10" piece of bamboo/cotton batting.

With a variety of fabrics, cut 2", 3" and 4" strips. The total number of strips depends on the size of your project. There will probably be leftovers to use at a later time.

Place the batting in front of you and cut the strips into pieces, placing them onto the batting, overlapping the pieces a bit to cover the surface. Mix up the fabric patterns as you go. Work them around the batting until you are satisfied with the look. Secure with a few pins.



Machine stitch the layers securely together. Begin by stitching the pieces in a loose grid to hold them in place. Then go

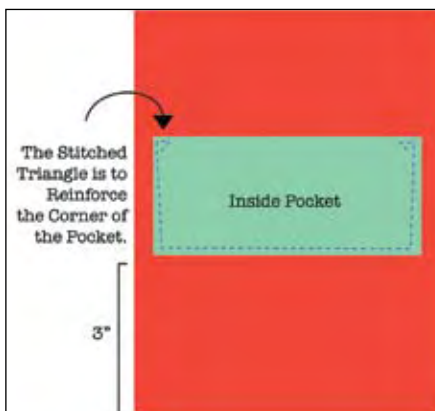
over the surface with straight or decorative machine stitching using Leather Roller Foot #55. This unique presser foot allows the stitcher to rotate the fabric, sewing in any direction. Unlike free-motion stitching, with Foot #55 the machine is still feeding the fabric and the stitcher does not have to learn the skill of controlling the flow of the fabric.

When you are finished stitching, trim edges conservatively; finished size is 5.5" x 9.5".

Cut a 5.5" x 9.5" strip of fabric for lining.

## Assemble the Artgirlz Little Purse

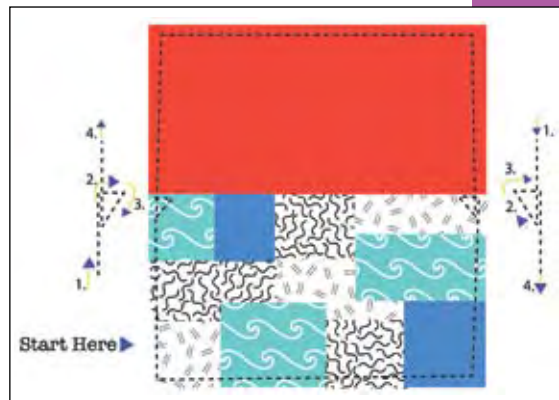
Cut two pieces of fabric (4.5" x 3" each) for the inside pocket. With right sides together, sew along all edges with a quarter inch seam allowance using Patchwork Foot #37, leaving an opening to turn it to the right side.



Clip corners and turn right side out. Press.

Place the pocket on the lining, centered 3" from the bottom. Topstitch in place, adding corner reinforcing triangles. Remember to leave the top of the pocket open.

Place the pocket/lining rectangle right side up on a flat surface. Place your bag's patchy front right side down onto the lining. Stitch together along all four edges with a slight quarter inch seam, leaving an opening at one end for turning it right side out. Clip corners and turn right side out. Pin opening closed; press.



Fold the lower edge up 3" to form purse. Stitch along the outside edges of the fold, sewing reinforcing triangles at the top corners.

## Embellish the Little Purse Flap

Cut two pieces of fabric: 1 x 2" and 1.5 x 3". *Note: This can be Patchy Fabric left over from other projects.*



Layer the pieces onto the front flap and stitch together.

Hand stitch face and crown charms in place, adding beads for earrings. Stitch loops of yarn in place for hair.

Starting at one end, string 5 or 6 seed beads and a 1cm wool bead onto your thread. Pick up an "e" bead with your needle and go back up through the holes of the beads to the starting point. Go through a bit of the flap edge to the next starting point and repeat.

Add a closure – hook-and-loop tape, snaps, button & buttonhole, or loop.

Fill with money and go shopping!





# WEB&BLOG

## News

### A NEW LOOK

The BERNINA USA web site is getting a makeover! A fresh new look with easy-to-navigate content. This new platform will give us a clean streamlined look and consistent BERNINA information worldwide. You'll still see your favorite BERNINA content and we'll be working to add more fun projects, informative classes, and lots more ideas to spark your creativity in the future. Look for the changes in August and September of 2008 at the same address: [www.berninausa.com](http://www.berninausa.com). Come see our new look!



Log on and see  
what's new at  
[www.berninausa.com](http://www.berninausa.com)

[www.berninausa.com](http://www.berninausa.com)  
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[www.berninaMyLabel.com](http://www.berninaMyLabel.com)  
[www.bernina8series.com](http://www.bernina8series.com)

### SERIES 8

If you missed the webcast about the introduction of the new BERNINA 830, you can still see it. Log on to [www.bernina8series.com](http://www.bernina8series.com) to find out what all of the excitement is about. See why it's called the mark of the ultimate sewing experience!



### BERNINA BLOG

Check out the BERNINA blog to get continuing tips & techniques for sewing, serging, and embroidery...news about BERNINA® events such as Sew Red and the new Series 8 machines...show & tell featuring our latest projects...plus a little BERNINA® history on the original 830.

*Come "see" our new guest blogger, Gayle Hillert, Senior Product Manager for BERNINA® International, who is blogging on the Series 8 machines – their development, introduction, features, and much more!*







In 1699, a Sicilian monk sent some rare **sweet pea** seeds to an English botanist. And since the early 1900s these sweet blossoms have been a popular addition to so many English country gardens.

The more you pick fragrant **sweet peas** the more they grow. They look best in large bunches, when their subtle colors are displayed as a flamboyant mix—or as a mass of shades that complement each other in tone. We have three lovely colorways to entice you.

Pick your **sweet peas** today!



Available at your independent sewing and quilting stores and participating Bernina dealers. To find a store near you, call us toll-free: 1-800-676-6543.

*Sweet Pea and all the wonderful selections from Fabric Freedom are available exclusively through*

# Brewer

Quilting & Sewing Supplies  
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## Fabric Freedom





TTN27

Through the Needle Issue 27

# Design<sup>TM</sup> Connection

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**\*No interest and no monthly payments IF paid within 6 months.**

\*Under the promotion, no monthly payments are required on the promotional purchase and no finance charges will be assessed of the promo purchase as long as: (1) you pay the promo purchase amount in full within 6 Months (the "promo period"), and (2) pay, when due, the minimum monthly payments on any other account balances. If you fail to satisfy either condition, or account balance exceeds credit limit, all special promo terms may be terminated and finance charges may be assessed on the promo purchase from date of purchase. Standard card agreement terms apply to non-promo purchases and existing accounts. Subject to credit approval by GE Money Bank. Only at participating Bernina Dealers.

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