

APPLIQUÉ



SERGER



# Through THE NEEDLE

BERNINA®

Issue 28

\$6.95

## What's Inside

- Diamonds and Silk Quilt
- Your Health is in Your Hands
- Pretty Pillow: A Quilted Heirloom
- 2008 BERNINA Fashion Show - Rendezvous
- Tassels, Texture, and Tucks
- Silken Chains Sheer Blouse
- Fun & Games
- Frayed Edge Appliqué
- Artgirlz Big Bag

## 2008 BERNINA FASHION SHOW

### *Rendezvous*

PAGE 19

## Diamonds & Silk Quilt

PAGE 4







**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.

# table of contents

## DIAMONDS & SILK QUILT

- 4 This luxurious all silk embroidered quilt was made and embroidered on the new BERNINA 830 Sewing and Embroidery System. The Quilter program of the BERNINA Embroidery Software v5 made the layout and design of the quilt quick and easy. A few of the many exquisite built-in embroidery motifs of the 830 from artists such as Louisa Meyer and Diane Gaudynski adorn the quilt blocks and sashing.

## YOUR HEALTH IS IN YOUR HANDS

- 9 Heart health is in your hands—literally—and here's a place setting with a gentle reminder. Use it for a table centerpiece, or make a set for your table to remind all who eat there to make healthful choices.

## PRETTY PILLOW: A QUILTED HEIRLOOM

- 14 This easy pillow project was designed for new BERNINA Stitch Regulator users, but is also great for new free-motion stitchers. It uses machine embroidery for the main motif and free-motion stitching – with or without BSR – for the basic background quilting stitches.

## 2008 BERNINA® FASHION SHOW - RENDEZVOUS

- 17 Enjoy the amazing designs of forty-eight talented designers, created and embellished with techniques such as beading, needle felting, quilting, thread painting, and machine embroidery.

## TASSELS, TEXTURE, AND TUCKS

- 48 A beautiful mini-quilt featuring designs from the new Studio BERNINA Tassels to Textures embroidery collection by Louisa Meyers.

## SILKEN CHAINS SHEER BLOUSE

- 51 Silken swirls of serger chainstitching adorn elegant silk organza fashioned into a modified My Label Tailored Shirt. BERNINA sergers make the embellishment easy, and the impeccable tension of BERNINA sewing machines and helpful accessory feet make working with the sheer fabric both pleasurable and exciting.

## FUN & GAMES

- 54 What's more fun than an exciting evening of board games? This games are made of felt, making them easy to sew and quiet to play.

## FRAYED EDGE APPLIQUÉ

- 56 This frayed edge applique technique – stitched using your embroidery system – can be added to garments, home décor pieces, baby items or any project for that unique gift we all strive to create. And best of all, it can be completed in a minimal amount of time for that last minute gift.

## ARTGIRLZ BIG BAG

- 58 This funky bag is needle-punched by hand, then further embellished using machine free-motion stitching. Perfect for carrying your treasures to class, shopping, on the bus – everywhere you go!



Managing Editor/Creative Director  
**Susan Beck**

Contributing Editor  
**Jo Leichte**

Through The Needle is published four times a year by BERNINA of America, Inc. for machine stitchers and embroiderers of all types and all skill levels. No portion of this publication may be reproduced in any form without prior written permission of the publisher.

Bernina of America, Inc.  
3702 Prairie Lake Court  
Aurora, IL 60504  
Phone: 630-978-2500  
Website: [www.berninausa.com](http://www.berninausa.com)

For subscription information, contact:  
QRI Subscription Department, 3702 Prairie Lake Ct, Aurora, IL 60504-6182

Printed in the U.S.A.



# CONTRIBUTORS



## JOANNA WILD

Joanna Wild, originally from Albuquerque, New Mexico, played an integral part in the development of the new BERNINA 830 and 820 Sewing / Embroidery systems as a member of the Product Development team in Steckborn, Switzerland. With her background in Fashion Design, Merchandising, Product Marketing and her deep interest in Textile Arts, the endless creative possibilities of the 830 provided a wonderful challenge and great enjoyment while sewing the 830 Silk quilt.

## BARBARA WEILAND TALBERT

Barbara Weiland Talbert is a nationally known sewing and quilting columnist, author, and editor. Her work has appeared in several sewing publications including Sew News and Sewing Savvy magazines. Her latest book, *The Quilting Answer Book*, will be released in Spring, 2009, by Storey Publishing and she is currently at work on a new sewing book for the same publisher. Her pattern designs for tote bags and quilted projects, under the label Jo-Lydia's Attice, are available at quilt and fabric stores as well as at her website, [www.joyofsewing.com](http://www.joyofsewing.com). You can read about her sewing adventures on her blog, [www.joyofsewingandquilting.blogspot.com](http://www.joyofsewingandquilting.blogspot.com).



## WENDY SHEPHERD

Originally from Southeast Asia and trained as a chemical engineer, she resides in Northwest Arkansas with her husband and calls Rogers Sewing Center her "sewing home." She teaches classes at Rogers Sewing Center on BSR-related projects. She is a published quilter, and has appeared in several quilting magazines. Visit her at [www.wendysheppard.net](http://www.wendysheppard.net).

## NINA MCVEIGH

During 14 years of owning her own store, Nina developed and taught her original patterns and designs in BERNINA clubs and classes. An avid quilter, heirloom sewer and lover of all kinds of embellishment, she is also a collector of scissors, buttons and thread.



## NANCY BEDNAR

Nancy is a BERNINA® Educator who loves recreating high end ready-to-wear garments at a fraction of the cost. She is co-author of *The Encyclopedia of Sewing Machine Techniques*. Her newest book is *Creative Serging: A Comprehensive Guide*.

## DEBRA RUTLEDGE

Debra began her journey in the sewing industry in 2000 working for a dealership in Central Texas. She was the primary instructor for the store, teaching machine embroidery, software, and machine mastery. She was first published in *Through the Needle* magazine in November 2005. Debra has been with OESD since 2006.



## 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  
Judy Hahner  
Pat Jennings  
Debbi Lashbrook  
Nina McVeigh  
Erika Mulvenna  
Kristie Smith



# from BERNINA

BY SUSAN BECK

If it's fall, it must be time for the new BERNINA Fashion Show! This year's show – *Rendezvous* – features the work of 48 talented designers who have been invited to create one-of-a-kind garments showcasing their exceptional abilities with needle and thread. This issue of *Through The Needle* gives you an up-close look at these garments so you can marvel at the skill and flair these designers possess. As always, the show will debut at the Houston Quilt Market in late October and *Rendezvous* promises to be one of the best ever!

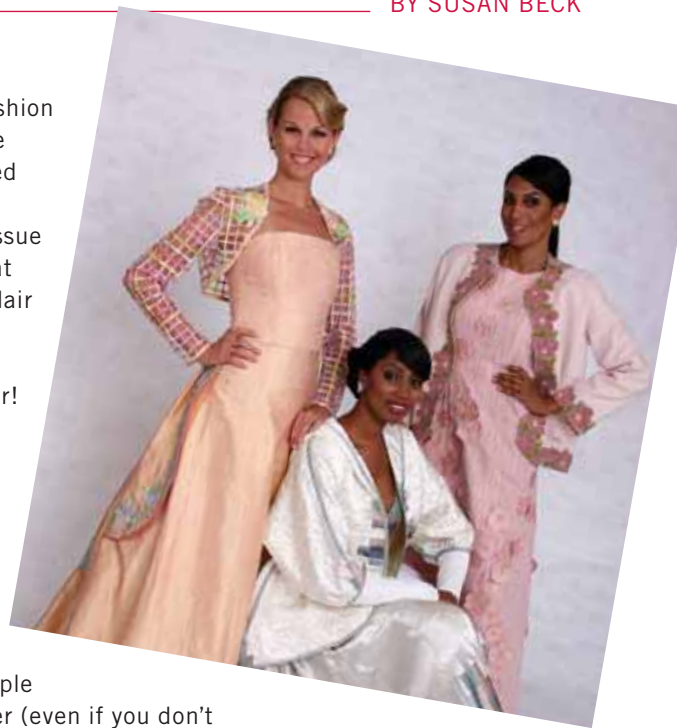
Along with the fashion show details, the pages of this issue offer articles and projects written to stimulate your creative juices and encourage you to expand your stitching boundaries, no matter what direction they take. The beautiful Diamonds and Silk Quilt (page 4) featured on the cover and made on the new BERNINA 830 is a colorful, rich example of what can be achieved by today's stitcher (even if you don't

have an 830 yet). The OESD article, Frayed Edge Appliqué (page 56), shows a funky way to use a simple little outline embroidery design to add some spark to denim duds. Turn to the Silken Chains Sheer Blouse article (page 51) to make a beautiful garment, embellished with a serger chainstitch and constructed with fine detail perfect for sheer fabric.

This issue of *Through The Needle* – #28 – ends our seventh year of publication. During those seven years, as Managing Editor and Creative Director of TTN, I've worked to make it informative and enjoyable for all levels of stitchers. Beginning with Issue #29, *Through The Needle* will have a new editor, Jo Leichte, to fill its pages, bringing you stitching inspiration and BERNINA news. I'll have other duties at BERNINA but I'll still show up on the pages of TTN from time to time and I'll definitely be reading each issue cover to cover for great ideas and fun projects. Thanks for reading and supporting *Through The Needle* and remember to go sew something!

## Hello from Jo

Some of you already know me from articles in *Through The Needle* and various BERNINA publications; I'm also the host of BERNINA's blog at [www.berninaUSAblog.com](http://www.berninaUSAblog.com). My favorite areas of sewing are helping beginners, using all my BERNINA presser feet, and working with sergers...but I also love the challenges of quilting and embroidery. As Managing Editor, I'll make sure that *Through The Needle* continues to cover a full range of sewing techniques, with something for stitchers at every skill level. Starting with Issue #29 you'll see a new look, some unusual feature articles, and a strong emphasis on presser feet techniques. See you in 2009!





# Diamonds

Finished Size: Approximately 73" x 73"



## Supplies

- BERNINA 830 Sewing and Embroidery System
- BERNINA Embroidery Software v5
- Fabric:
  - Green dupioni silk: 3 yards at 45" wide
  - Blue silk: 1½ yards at 45" wide
  - Orange silk: ¾ yard at 45" wide
  - Sashing and binding: 2½ yards at 45" wide
  - Backing fabric: 4 yards at 45" wide
- Batting: Warm and Natural cotton: 4 yards
- 101 temporary quilt basting spray
- Threads:
  - Mettler Silk Finish Cotton for piecing
  - Mettler Poly-Sheen or Isocord embroidery thread for embroidered motifs to match fabric colors
  - Mettler Poly-Sheen Multi-Color for free-motion stippling
- OESD Tear-Away stabilizer
- Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D (Note: Feet designated "D" are designed to work with the Dual Feed feature of the BERNINA 830 and 820.)



# & Silk Quilt

BY JOANNA WILD

*This luxurious all silk embroidered quilt was made and embroidered on the new BERNINA 830 Sewing and Embroidery System. The Quilter program of the BERNINA Embroidery Software v5 made the layout and design of the quilt quick and easy. A few of the many exquisite built-in embroidery motifs of the 830 from artists such as Louisa Meyer and Diane Gaudynski adorn the quilt blocks and sashing. I was fortunate enough to find an absolutely beautiful quality silk for the project, which of course increased the pleasure value and ease of constructing the quilt by tenfold!!!*

- Teardrop Embroidery Foot #26
- BERNINA Stitch Regulator #42
- BERNINA Walking Foot #50
- Mega Hoop
- Jumbo Hoop (available only for the BERNINA 830)
- Rotary cutting equipment

*Note: This quilt was made on the new BERNINA 830 using the Jumbo Hoop but a similar version can be made using other embroidery systems and designs.*





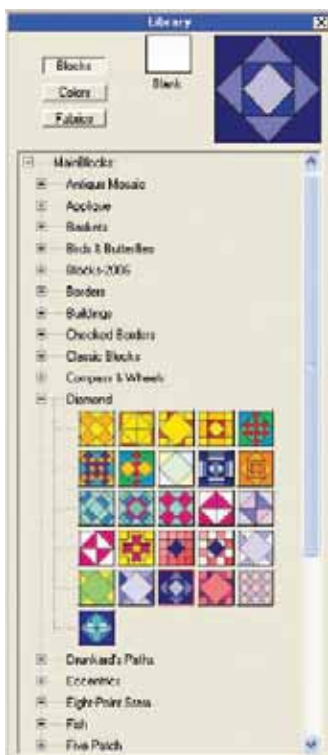
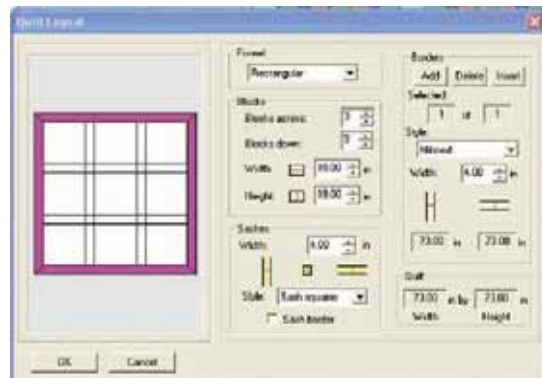
## Designing the Quilt



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

### Format follows as:

- Select 3 blocks across
- Select 3 blocks down
- Select block width - 19"
- Select block length - 19"
- Select sashes width - 4"
- Select sashes style - Vertical on top
- Add border style - Mitered, 4" wide
- Finished quilt will be 73" x 73"
- Select OK.



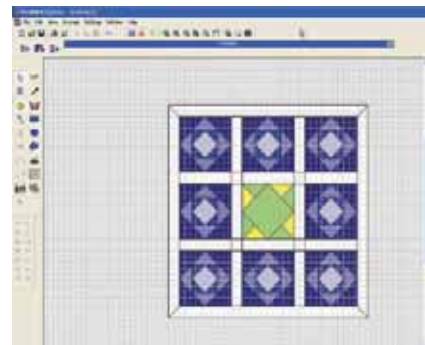
To select the block type for the quilt layout, select the Library icon.

Select the category "Diamond."

The two block styles used are "Double Diamond in a Square" for the outer blocks and "Diamond Triangles" for the center block.

Select the "Zoom out 2x" icon.

With the desired block style selected, click on the paint brush icon in the tool bar at the left then click on the blank quilt layout on the screen.

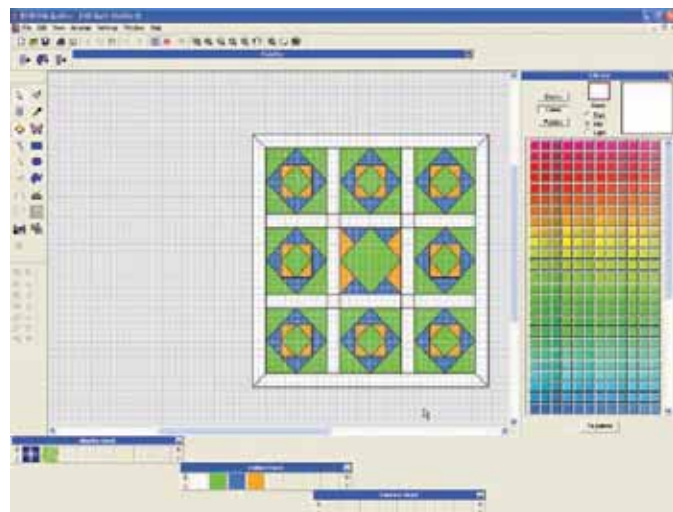


Now the colors of the individual block pieces can be re-colored. To do this, select the Colors tab in the Library at the right of the screen.

Select the colors from the library – in this case, green, blue and orange – and click on each block piece as shown.

Select the "File" icon in the upper tool bar and scroll down and click on "Print Preview." Here the blocks, block construction, whole quilt and quilt yardage can be printed out.

Cut the blocks according to their designated fabrics and colors. Cut sashing strips.





# Piecing the Quilt

The new BERNINA Dual Feed feature of the 830 provided excellent support in transporting and maneuvering the silk fabrics from which the quilt is made.

## Machine set-up:

- Attach Patchwork Foot # 37/37D or Patchwork Foot with Guide #57/57D.
- Insert Free Hand System.
- Attach Slide on table.
- Select straight stitch (*artista* #1326) for a shorter stitch length of 2mm.
- If a D foot is attached, engage the BERNINA Dual Feed function.



Selected presser feet for the BERNINA 830 and 820 are designed to work with the new Dual Feed feature.

Sew ¼" seams. Do not sew in reverse to secure seam beginning and end. *Tip: Use the Free Hand System to raise and lower presser foot so hands remain on the work.*

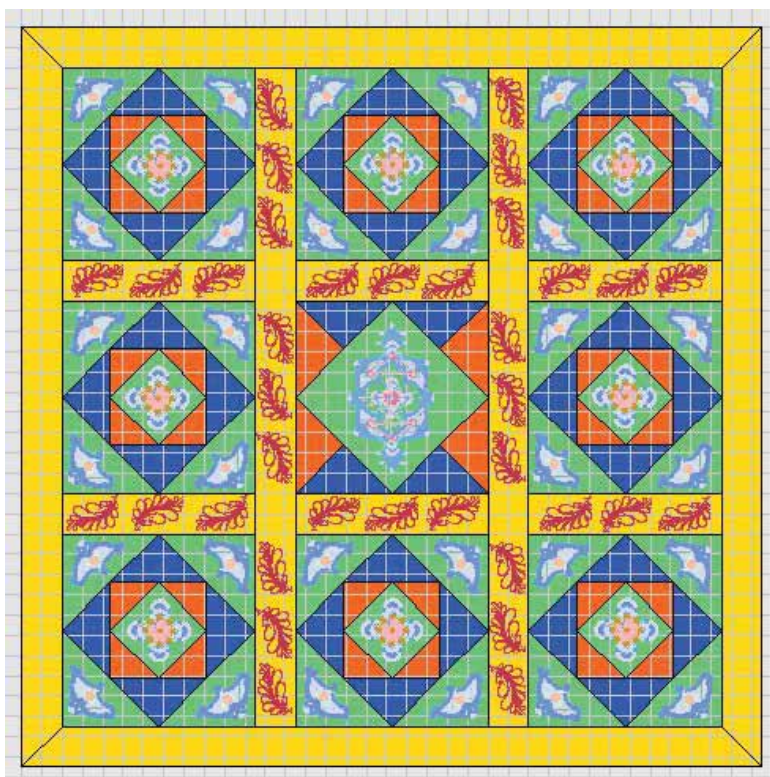
Sew the blocks together according to the printed layout; press seam allowances.

Assemble blocks and sashing according to the printed layout; press seam allowances.

Before embroidering the quilt top, lay out the batting (Warm & Natural cotton) and place the quilt top over it. Carefully spread the fabric evenly over the batting, pinning in place with safety pins.

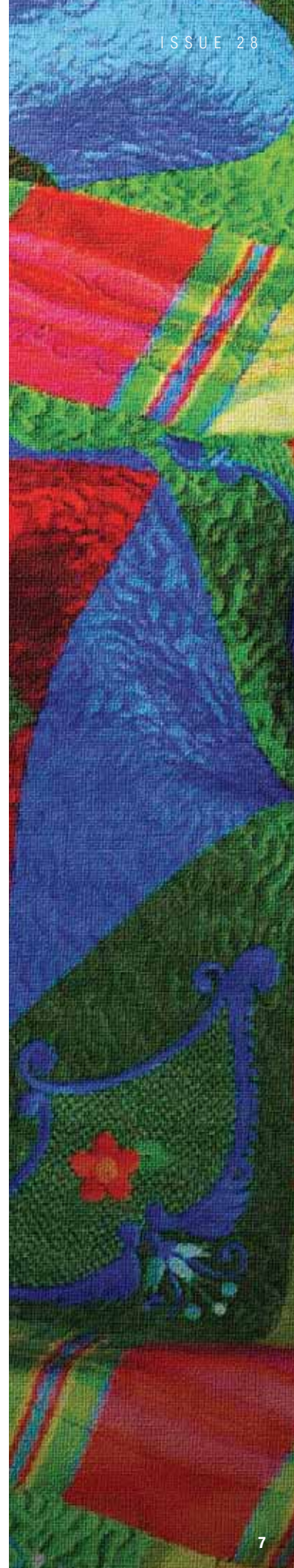
Attach the BERNINA Walking Foot #50 for excellent transport of all layers of fabric.

With invisible thread on top, starting in the middle of the quilt then working outwards, stitch-in-the-ditch of all seams.



## Quilt Assembly Diagram

Note: This diagram shows the position of the quilt pieces and also the placement of the embroidery designs detailed on the following page.





## Embroidering the Quilt

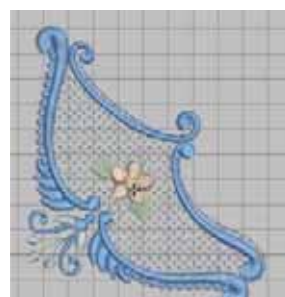
### Machine set up:

- Thread the hook system for embroidery.
- Attach Teardrop Embroidery Foot #26.
- The Slide-on Table need not be removed while embroidering. In fact, it provides extra support when embroidering large, weighty projects.

To avoid damaging the silk fabric, hoop two layers of Tear-Away stabilizer then spray with 101 quilt basting spray. Carefully lay the area to be embroidered on the sticky stabilizer. Use straight pins to help hold the fabric down at the inner edge of the hoop.



LM01



LM02

The centers of the outer blocks are embroidered with Louisa Meyer built-in motifs no. LM 01 and LM02. The thread colors were modified slightly to match the silk fabrics.



LM39

The center of the quilt was embroidered with the Jumbo Hoop motif no. LM 39. Again, the thread colors were modified slightly to match the fabrics.

The sashing was embroidered with Diane Gaudynski motif no. DG22 with the Mega Hoop.



DG22

After all blocks and sashing have been embroidered, remove access Tear-Away stabilizer and steam the quilt top carefully, preferably with a pressing cloth.

## Finishing the Quilt

Lay backing fabric down, wrong side up. Lay embroidered quilt top on the backing fabric and smooth out carefully, pinning in place with safety pins.

Attach the BERNINA Walking Foot #50 for excellent transport of all layers of fabric.

Starting in the middle of the quilt, with embroidery thread to match the fabric, *stitch-in-the-ditch* on all seams of the quilt. *Tip: I settled two colors of thread for the whole quilt top, green on top (needle), blue on the back (bobbin).*

Free-motion stippling completes the blocks with the help of the BERNINA Stitch Regulator and a lovely Mettler Multi-color thread that coordinates with the colors of the Louisa Meyer motifs.

The binding is done with the sashing fabric. With right sides together, sew the binding to the top side of the quilt with the BERNINA Walking Foot #50 and a ¼" seam.

Press the seam, then turn ¼" to the back of the quilt and pin in place. Secure in place using your preferred method; I believe that binding is a matter of personal preference, and I personally like the look of a hand-sewn binding.

# Your health is in your hands!

BY BARBARA WEILAND TALBERT

## Materials

¼ yard pink/red tone-on-tone print for borders and one heart appliqué

Three 5" squares for heart appliqués (three different red or dark pink tone-on-tone prints)

One 9" x 14" rectangle pink print #1 for center block

One 9" x 14" rectangle pink print #2 for center block

6" square pale pink tone-on-tone print for hands

17" x 20" piece of coordinating print fabric for backing

⅙ yard 44" wide print for binding

17" x 17" square pink tone-on-tone print for napkin

17" x 20" rectangle low-loft batting

Two 9" x 12" sheets Lite Steam-a-Seam2 paper-backed fusible web

Polymesh Cutaway Stabilizer

All-purpose sewing thread

White Isacord embroidery thread for embroidery

White bobbin thread

101 Quilt Basting Spray

Rotary cutter, mat and ruler

Basic sewing tools and equipment

artista or aurora sewing machine with embroidery unit and hoop

BERNINA Embroidery Software (Editor Lite or higher Level)\*

\*If desired, project can be completed without software by using the embroidery system's on-screen editing features.

*Heart health is in your hands—literally—and here's a place setting with a gentle reminder. Use it for a table centerpiece, or make a set for your table to remind all who eat there to make healthful choices.*



For heart-healthy tips, go to [www.americanheartassociation.org](http://www.americanheartassociation.org)

### Cutting

From the border fabric, cut two 3¾" x 11½" strips for the side borders. For the embroidered borders, cut two strips, each 4" x 22". Border strips will be cut to size after embroidering. Note: If you are not doing the embroidery, then cut two 2¼" x 18" strips.



Using the patterns on the following page, trace four large hearts and two hands (one reversed to create left and right hands) onto the paper side of the fusible web. Leave  $\frac{1}{2}$ " of space between the tracings and cut out each one with a  $\frac{1}{4}$ " margin all around.

Cut two 8" x 8" squares from print #1 and print # 2 for the center blocks.

Following the manufacturer's directions, apply each heart to an 8" square of pink print, using leftovers from the border fabric for one of the hearts. Apply the hands to the wrong side of the pink tone-on-tone print rectangle. Cut out each heart and hand on the drawn line. Carefully cut out the heart in each hand. To make this easy, fold the hand in half through the heart points and cut the heart double layer following the drawn line.



Cut two  $2\frac{3}{4}$ " x 40" strips from the binding fabric.

### Embroidery

Prepare two embroidery design files for the words to embroider in the top and bottom borders. Select the Alphabet tool, then click on Edit and select lettering. In the lettering box, type: Your health is. Select the Victoria font and enlarge it so that it is 0.75 high and 120 wide. Select OK. When you reach the design screen, click in the hoop to insert the wording. Rotate the design 90°. Save as Lettering 1.

Repeat the above step to program and save the words: is in your hands! Save as Lettering 2.

Download the design files to your embroidery system.

Cut a piece of cutaway stabilizer large enough to hoop. Use temporary spray adhesive to center and adhere one of the 4" x 22" strips to the center of the stabilizer. Hoop the fabric strip and stabilizer, making sure it is centered in the hoop. Embroider: Your health is. Remove from the hoop and trim away the stabilizer. Repeat to embroider the second 4" x 22" strip with: in your hands!

Trim the upper border strip (Your health is) to  $2\frac{1}{4}$ " x 18" with the lower edge of the embroidery \_" from what will be the lower edge of the border. Make sure the embroidered saying is centered in the strip from short end to short end. Trim the bottom border strip in the same manner, but with the upper edge of the embroidery  $\frac{3}{4}$ " from the upper edge of the strip.

### Assembly

Use  $\frac{1}{4}$ " seam allowances unless otherwise directed.

Remove the paper backing from each heart and center one on the right side of each pink print square. Fuse in place.

Use a light coat of temporary spray adhesive to secure an 8" square of cutaway embroidery stabilizer to the wrong side of each 8" square.

Attach the appliqué foot (Open Embroidery Foot #20/20C) and adjust the needle position all the way to the right. Select Stitch #329 (blanket stitch) and adjust to length = 3.00mm and width = 3.25mm. Beginning at the cleft of the heart, stitch around the outer edge of each heart with contrasting thread. Pull the threads to the wrong side and tie off securely.

Trim each square to 6" x 6", keeping the heart centered in the square.

Arrange the squares for the center panel in two rows of two squares each, rotating the hearts as shown. Sew together in rows and press the seams in opposite directions. Sew the rows together and press the seam in one direction.

Sew a  $3\frac{3}{4}$ " x  $11\frac{1}{2}$ " border strip to opposite short sides of the four-block center panel. Press the seams toward the borders.

Sew the top and bottom border strips to the panel and press the seams toward the borders.

Position the hand appliqué\_s on the side panels with the thumb edge  $\frac{3}{8}$ " from the side border seamline and about  $1\frac{1}{4}$ " from the upper or lower finished edge; fuse in place. Attach the appliqué foot (Open Embroidery Foot #20/20C) and adjust the needle position all the way to the right. Select the zigzag stitch and adjust for length = 1mm and width = 2mm. Stitch around the outer edges and around the edge of the heart cutout.

Place the backing rectangle face down and add the batting and the placemat face up. Use temporary spray adhesive to hold the layers together or pin baste the layers together. Machine stitch  $\frac{1}{4}$ " from the outer edges of the pieced placemat. Trim the excess batting and backing even with the placemat.

Stitch-in-the-ditch along all piecing seams. Stitch close to the outer edges of each heart and hand appliqué and the heart cutout in each hand.

Machine quilt three small graduated hearts in each heart panel in the open spaces of the border.

Sew the binding strips together with a bias seam and press open. Cut one end at a 45° angle and turn under and press  $\frac{1}{4}$ ". Fold the strip in half with wrong sides facing and press. Beginning on one long edge of the placemat, stitch the binding strip to the placemat  $\frac{1}{4}$ " from the edges. Miter each corner as you reach it. When you reach the turned end, trim the excess binding allowing enough to tuck into the turned end. Complete the stitching.



Turn the binding toward the seam allowance and press. Turn the binding over the seam allowance edge and press. Pin or baste in place. Machine stitch-in-the-ditch of the binding seam from the place mat right side or hand sew the binding edge to the back of the placemat with an invisible slipstitch.

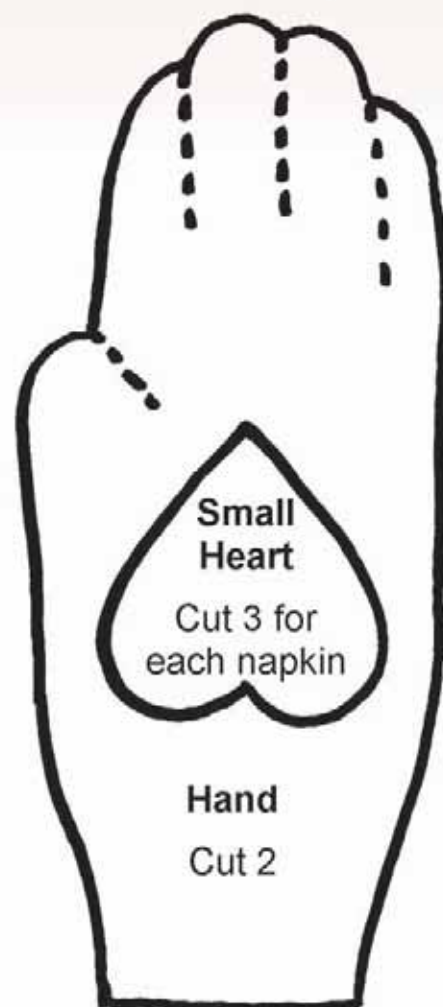
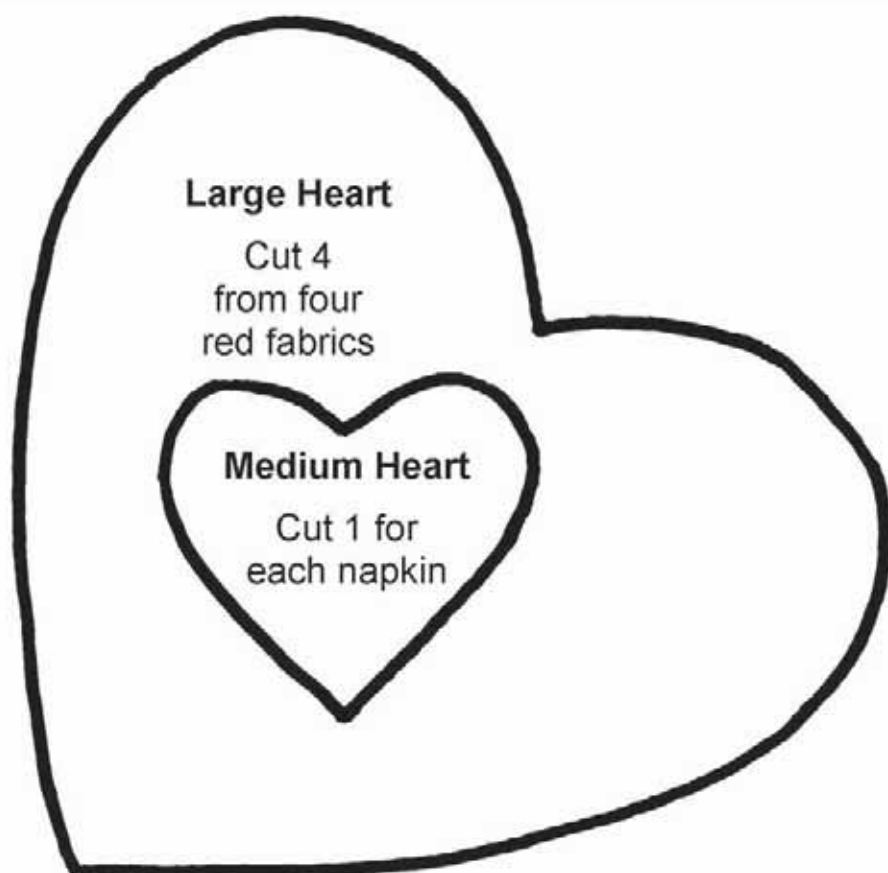
### Napkin

Hem the napkin square with a rolled edge on the serger or make a narrow double hem all around.

Trace the medium-size heart motif and three of the small heart motif onto the paper side of fusible web. Cut out each shape leaving a 1/4" allowance all around. Apply the hearts to the wrong side of selected pink or red fabric scraps and cut out.

Remove the paper and arrange the hearts at one corner of the napkin square. Fuse in place.

Stitch with a short, narrow zigzag stitch around each heart.





The *S* Series

THE MARK OF THE ULTIMATE  
SEWING EXPERIENCE.





## INTRODUCING THE BERNINA *830*.

The only luxury, high-performance  
sewing and embroidery system in the world.

The 8 Series machines are in a class all their own. Take the luxurious BERNINA 830. It offers the *most space* of any home sewing machine—in fact, 50% more than so-called “larger” machines. And it also features the *fastest speeds* melded with legendary Swiss precision. At up to 1,100 stitches per minute, the 830’s needle glides across a variety of fabrics. Its *jumbo bobbin* is another engineering wonder. Endowed with 40% more thread capacity, you can stay immersed in your creativity a lot longer. For convenience, the bobbin pops in and out with a simple touch of a finger. These are just a few of the high-performance features that earn the BERNINA 830 the highest marks in the sewing world. Experience it at your Bernina Dealer.

# BERNINA<sup>+</sup>

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



# Pretty Pillow

## A Quilted Heirloom

BY WENDY SHEPPARD

*This easy pillow project was designed for new Bernina Stitch Regulator users, but is also great for any new free-motion stitchers. It uses machine embroidery for the main motif and free-motion stitching – with or without BSR – for the basic background quilting stitches.*

### Machine Embroidery Preparation

Use a washable fabric marker to mark the center of the pillow fabric with cross-hairs spanning the width and length of fabric.

Mark two concentric circles of approximately 8" and 10" in diameter around the center. A quick way to achieve this is by using a salad and a dinner plate. For added interest, select plates with scalloped edges.



Mark placement guide for the embroidery motif on all four corners.

Prepare pillow sandwich by layering the backing fabric (wrong side up), wool batting (middle), and pillow top fabric (right side up).

Baste sandwich with basting pins along the outer perimeter of pillow sandwich.

### Machine Embroidery

*Note: Sample uses the Studio BERNINA Delicate Stitches by Sharon Schamber collection (CC81635 for center) and Studio BERNINA Quilting Fancy by Diane Gaudynski collection (design #3 for corners).*

Hoop the layered fabric and batting. *Note: No stabilizer is needed for the pillow sandwich.*



Using the center markings as a guide, embroider a monogram of your choice in the center of the pillow front. Make sure that it will fit within the quilting motif.

Without disengaging the hoop from the embroidery module, proceed with embroidering the central quilt motif. Embroider the remaining four corners of the pillow top.

Unhoop. Baste the rest of the pillow top with extra pins, if needed.

### Supplies

#### Fabrics:

- 18" fabric square (*sample pillow uses a shiny Kaufman Radiance fabric*)
- 18" Square Hobbs Heirloom Wool Batting
- 18" backing fabric, pressed and starched
- Two 16" fabric squares of your choice for envelope back

#### Threads:

- YLI #100 Silk Thread (top thread for quilting)
- Aurifil #50 Cotton Thread (bobbin for quilting)
- Isacord embroidery thread (with matching thread for bobbin)
- Regular sewing thread for pillow construction



## BSR Background Quilting

This project explores four basic background quilting techniques: echo quilting, Diane Gaudynski's bouncing bananas, tracing, and micro-stippling.

While stitching, remove basting pins as necessary.



Stitch (trace) around the circles as marked. Echo-quilt around the circles at a constant distance of about  $\frac{1}{8}$ " to  $\frac{1}{4}$ ".

Echo-quilt around the center quilt motif, just like around the circles,

Carefully stipple in the band between the circles.

Echo quilt around the feather motif at the corners of the pillow sandwich.

Fill in the rest of the space with Diane Gaudynski's "bouncing bananas" (see sidebar below).

When background quilting is completed, spritz the pillow top with water to remove markings. Let dry overnight, patting down any bumps so that the pillow top will dry flat. Trim to 16" square.

## Pillow Construction

Turn one edge of each of the two 16" squares  $\frac{1}{4}$ " under; press. Turn it again about  $1\frac{1}{2}$ " and hem with Edgestitch Foot #10/10C. If desired, add buttonholes along one of the hemmed edges.

Place the pillow sandwich right side up. Overlap the two 16" squares with right sides down to fit the pillow sandwich. Trim off the excess; pin.

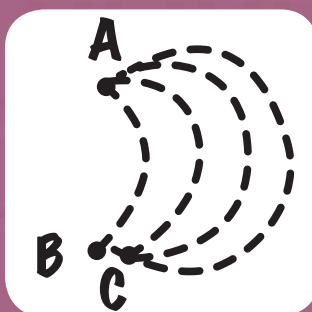
Sew the pillow together along all four sides; turn inside out through the back opening. Insert pillow form.



## "Bouncing Bananas"

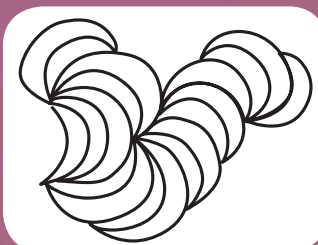
### Getting Started

Start stitching at A and sew a convex arch toward B, then from B back to A to make a "banana." Repeat process – for example, from A to C (where C actually touches the previously stitched arch) until a "bunch" is formed.



### Stitching "Bunches" of "Bananas"

Repeat the above process, branching out in different directions to create a "moving texture" in the background quilting. Sometimes you might find yourself "stitched" into a corner. Just stitch over a previously sewn arch and get to where you need to go to start another bunch of bananas!



## Tips for Success

*One thing that has helped me the most is to go at a slow speed when I use my BERNINA Stitch Regulator because it gives me so much more control with the stitches and quilting direction.*

*Using finer threads definitely helps with the look of the stitches, especially where backtracking is necessary to get from one place to another.*

### Presser Feet:

BERNINA Stitch Regulator #42

Walking Foot #50

Teardrop Embroidery Foot #26 (for embroidery)

Edgestitch Foot #10/10C (for envelope closure of pillow)

Automatic Buttonhole Foot #3A (for optional buttonholes)

Reverse Pattern Foot #1/1C (for pillow construction)

### Other Notions & Tools:

Machine embroidered quilting motifs and letter for monogramming of your choice.

Size 70/10 Microtex Sharp needles

Washable fabric marker

Buttons for envelope closure (optional)

Bernina magnifying glass set (optional)

16" square pillow form



# Just 15 minutes

## with the Bernina Stitch Regulator



*Carol Walker, free-motion novice, created this sample in just 15 minutes at Bernina. Now she's home with the Bernina Stitch Regulator, happily finishing all of her quilts.*

**Try the Bernina Stitch Regulator and you too can do beautiful free-motion quilting.**

Stop in and take the Bernina Stitch Regulator for a spin. In just minutes, your own beautiful designs will be swirling across the fabric with ease. This simple-to-use presser foot attaches in seconds and allows you to create consistent free-motion stitches at a pace you're comfortable with. It's so much fun. You'll find the Bernina Stitch Regulator on select\* Bernina machines. So, pull up a chair for 15 minutes at your Bernina Dealer today.



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

[www.BerninaBSR.com](http://www.BerninaBSR.com)

\* Standard on aurora 440 QE and artista 730E. Optional on other selected models. U.S. Patent 6,883,446.



# 2008 **BERNINA** FASHION SHOW

## *Rendezvous*



WEARABLE ART GARMENTS SHOWCASING CREATIVE STITCHERY  
AS FEATURED IN THE 2008 BERNINA® FASHION SHOW



# INTERNATIONAL

"THE WORLD'S FAIR OF QUILTS"

# Quilt

# FESTIVAL

*a little bird tells us...*

2009 is  
a year to

# Celebrate!



## INTERNATIONAL QUILT FESTIVAL WILL TURN 35

*Here's our 2009 show lineup...  
Be sure to mark your calendars!*

### INTERNATIONAL QUILT FESTIVAL/CHICAGO

**April 17-19**

*classes begin April 16; preview night April 16*  
Donald E. Stephens Convention Center  
Rosemont, Illinois, USA

### INTERNATIONAL QUILT FESTIVAL/LONG BEACH

**July 24-26**

*classes begin July 22; preview night July 23*  
Long Beach Convention  
& Entertainment Center  
Long Beach, California, USA

### EARLIER DATE FOR FALL SHOW ONE YEAR ONLY!

### INTERNATIONAL QUILT FESTIVAL/HOUSTON

**October 15-18**

*classes begin October 12;  
preview night October 14*  
George R. Brown Convention Center  
Houston, Texas, USA

Check our website, [www.quilts.com](http://www.quilts.com),  
and special mailings soon for infor-  
mation about fall 2009's big 35th  
birthday party for International Quilt  
Festival in Houston! *Please note earlier  
dates for Festival are for one year ONLY!*

**WWW.QUILTS.COM**

**713-781-6864 (USA)**

**713-781-8182 FAX**

**7660 WOODWAY,**

**SUITE 550,**

**HOUSTON, TX 77063 USA**

**SHOWS@QUILTS.COM**



BOTTOM DESIGN: "THE GLOBAL VILLAGE" BY BOZENA WOTASZEK, CENTER DESIGN: "ALL EARS" BY MARY BUNTE, and TOP DESIGN: "SEASONAL SHIFT" BY PAT KROTH. ALL FROM THE SPECIAL EXHIBIT "THE FESTIVAL GALLERY OF QUILT ART: TOWN AND COUNTRY."

**IT'S TIME TO CELEBRATE!**





## *Martin Favre*

**PRESIDENT, BERNINA® OF AMERICA**

One definition of rendezvous is “meeting at a certain time and place.” The time is fall 2008 and the place is the Houston Quilt Market where the BERNINA Fashion Show – *Rendezvous* – is presented for the first time ever. The creativity of forty-eight talented designers meets the culmination of thousands of hours of hard work to display stunning results that surprise and delight as they float down the runway.

As you watch the show (or see the garments on the pages of this issue of *Through The Needle*), it's hard not to be impressed by the vision and imagination of each of the designers. The display of color, texture, embellishment, and style is dazzling and rich, reminding us once again of the depth of design that can be achieved using a sewing machine and a little originality and resourcefulness.

The designers for each year's show are invited to participate, offering their creations as interpretations of the selected theme. The garments are made with a variety of sewing skills, using both sewing machine and hand techniques. Beading, needle felting, quilting, thread painting, and machine embroidery are just a few that you'll encounter on these garments, often used in new and unusual ways. I hope seeing these garments will awaken in you a desire to recreate some of the techniques the designers have used. If there are techniques new to you, you'll be able to find instruction and help at your nearest BERNINA dealer. Learn the machine settings, the appropriate presser feet to use, and the process to follow so you can duplicate (or come close!) the stunning embellishment techniques used on the designs on the following pages.

Most of you will never invest the time and energy into creating anything like these one-of-a-kind garments but as sewers, all of you can focus on the techniques that appeal to you, imagining them on your next project or two. So, plan a rendezvous with your sewing machine and create your own stunning design.



## *Karey D. Bresenhan*

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

Fall is that special time of year when we all enjoy the cooling weather and anticipate what new creative project might keep us busy indoors while Mother Nature changes her moods. I guarantee you will be ready to dive into your stash and fire up your sewing machine after viewing the sumptuous and tempting array of fabrics, techniques and embellishments embodied in the 2008 Bernina Fashion Show – *Rendezvous*. It is truly a rendezvous of the most creative kind! The flurry of fall colors and textures outside your window is no match for the visual treat and colorful palette that comes to life within the garments of *Rendezvous*.

As is the tradition of the Bernina Fashion Show, this year's 48 invited designers have combined textile and talent in an impressive display of innovation and embellishment. And the best thing is, you can emulate the bits and pieces of the designs that speak to you! Imagine a little of that sparkle on your granddaughter's Christmas dress or that certain embellishment added to your own special wardrobe that will really wow your friends! The detailed photography helps you see the intricacies of the work while the commentary gives insight into the techniques. It's almost like having a front row seat for the show when you enjoy this issue of *Through the Needle*.

The only thing better than that is a real front row seat for the runway show! The garments will debut with full lights, sound, and action in Houston, TX during the International Quilt Market & Festival on October 26th and 30th. Hope to see you there. . .

But for now, you can curl up on the couch and enjoy the show!



# A SPECIAL *Thank You* TO THE FOLLOWING

## OFFICIAL SUPPLIERS

Andover Fabrics  
Benartex Inc.  
Blumenthal Lansing Company  
Brewer Quilting and Sewing Supplies  
Cherrywood Fabrics  
Coats & Clark  
Design and Planning Concepts  
Dragon Threads  
Fairfield Processing  
Ghee's Handbags  
Hanah Silk Ribbon Company  
Island Batik, Inc.  
JJ Handworks/Pavelka Design  
June Colburn Designs II, Inc.  
Kandi Corp  
Lorraine Torrence Designs/  
Grainline Gear  
OESD, Inc.  
Pixeladies  
Prym Consumer USA, Inc.  
Rag Merchant  
RJR Fabrics  
Sulky of America  
Thai Silks  
The Beadery  
Valdani Threads, Inc.  
Westminster Fibers/  
Fiber Division  
WonderFil Specialty Threads  
YLI Corporation

## BERNINA FASHION SHOW

*Event Coordinator*  
Marcia Barker  
  
*Stage Design*  
Art Attack  
  
*Event Production*  
Lenny Matuszewski, Jr.  
  
*Make Up/Hair Stylist*  
Bruce Dean Lindstrom  
  
*Fashion Event Support*  
Nancy Lawton  
Jeanette Lewis

## THROUGH THE NEEDLE SPECIAL SECTION

*Photography*  
Kim Coffman  
  
*Photo Shoot Location*  
Hyatt Regency Hotel, Houston, TX  
  
*Photography Models*  
Emily McMichael  
Kayla Crenshaw  
Irena Shyshkina  
Mariah Chaney  
Megan Rainbird  
Laura Gonzales  
Ursaline Hamilton



PRESENTING THE DESIGNERS OF THE 2008 BERNINA® FASHION SHOW

# Rendezvous

Charlotte Warr Andersen  
*Galatea Adorned*  
– *A Mythical Rendezvous*

Kimberly M. Andert  
*Afternoon at Ascot*

Janelle Archer  
*Meet Me at the Oscars*  
– *I'll be Wearing Red*

Ludmila Aristova  
*Midnight Waltz*

Tracy Anna Bader  
*English Garden Romance*

Diana Beard  
*It Looks Good On Paper*

Janet Brooks  
*Tropicana*

Donna M. Brown  
*Seasonal Rendezvous*

Toni Carroll  
*Wind and Water*

Dana Lacy Chapman  
*Medieval Fashionista*

Sharon Meares Commins  
*Water and Stone*

Lisa Coulombe  
*Da-Doo-Ron-Rendezvous*

Melody Crust  
*High Society*

Luella Doss  
*Party Pajamas for Quilt Festival:*  
*A Rendezvous with Destiny!*

Kathy L. Downie  
*A Rendezvous with*  
*Nature's Rainbow*

Audrey Durnan  
*"Meet me by the garden gate*  
*at midnight"*

Mary Lou Eckstein  
*Treasured Blossoms*

Janice Ellertson  
*Celestial Rendezvous*

Lynda M. H. Faires  
*Padma the Pink Lotus Princess*

Virgie Fisher  
*Lookin' "Fur" Bigfoot*

Diane Gloystein  
*Caribbean Sunset*

Carroll Griffiths  
*Chiang Mai Rendezvous*

Rochelle Harper  
*Kissing Klimt*

Cathie I. Hoover  
*I'll Be There. Be-Leaf Me.*

Kathy Howard  
*Meet Me in the Autumn Garden*

Rita Young Kilstrom  
*A Tryst Across the Color Wheel*

Joyce Kliman  
*Adirondack Splendor*

Eve Kovacs  
*Meeting of the Flowers*

Debi Kuennen-Baker  
*A Walk in the Garden*

Edie Lancaster  
*Black Diamond*

Janet A. Lasher  
*Sedona Dream*

Jeanette Lewis  
*Meet Me at the Met*

Heidi Lund  
*Cerulean Seas*

Maria Mallner  
*Evening Rendezvous*

Gilbert Muniz  
*Rumors*

Justine Limpus Parish  
*Parfait*

Sylvia Marie Polk  
*Star of India*

Yvonne Porcella  
*A Body of Work – Essence of Me*

Jenny Raymond  
*High Tea at the Broadmoor*

Luana D. Rubin  
*Yves and Me – by the*  
*Cosmic Creative Campfire*

Sharen Sawa  
*Tropical Dragon Playground*

Anne Sheikh  
*A Night at the Opera*

Sandy Snowden  
*Midnight Dance by Moonlight*

Priscilla Stultz  
*Drum Roll, Please!*

Susan Van Swearington  
*Magical Galaxy - Where the Silvery*  
*Moon Meets the Sky of Blue*

Sandra Wagner  
*Old and New, California*  
*Gold – Priceless*

Maggie Distretti Winfield  
*Siren's Song*

Patricia Hable Zastrow  
*Memories of a Tryst in*  
*Strawberry Time*

Rendezvous

2008 BERNINA FASHION SHOW





## Galatea Adorned – A Mythical Rendezvous

BY CHARLOTTE WARR ANDERSEN



As the Greek legend goes, Pygmalion was a sculptor of renown, but had acquired a great hatred of women and vowed never to marry. However, out of white stone he carved a beautiful statue of a virginal maiden (nude, of course) and fell deeply in love with it. He prayed to Aphrodite to bring her to life. The goddess did so and Pygmalion and Galatea were married. Naturally,

after coming to life, Galatea needs to be clothed. Having been made of stone she must be very cold so she needs something warm. This hooded wrap with geometric quilting will do the trick. ... Underneath is a figure-hugging gown that shows off that lovely figure Pygmalion became besotted with. The pyramids of color bars in the hem of the garment were set into the bias cut fabric rather than appliquéd on top. ... Getting back to Galatea and Pygmalion – he had a heart of stone, she was made of stone, but through their fated rendezvous, they now have a love that is set in stone. ... lines of Swarovski crystals!



## Afternoon at Ascot

BY KIMBERLY M. ANDERT



A woman's crowning glory has always been her hair – but not at Ascot! Famously known for its imaginative toppers, as much as for its horses, Ascot is the fashionable place to be seen in a stunning, show-stopping hat. Perfect for the occasion is this dramatic picture hat of wisteria satin and vintage black lace. The left side is turned up to reveal a plethora of blue and

lavender hydrangea flowers, and periwinkle ribbon loops, plus feather sprays and black veiling. The low crown is accented all around with black Venice lace studded with sequins and jet crystals. The brim flows gracefully down to the shoulder and is trimmed underneath with edgings of crystal-studded Venice Lace, and lavender beaded trim. The neckline of the flirty cocktail dress is accented with lace, sequins and crystals. A crystal brooch accents the asymmetrical styling of the Empire waist, anchoring a silk charmeuse sash and ribbon loops. At the hemline, wide lace dotted with crystals gives the dress added sparkle as the wearer struts through the parade grounds.

## *Meet Me at the Oscars – I'll be Wearing Red*

BY JANELLE ARCHER



When Janelle watched the actors walking on the “Red Carpet” at the 2008 Oscars in Hollywood it seemed as though every actress was wearing red. She had been collecting scads of red fabric over the past few years and now they had a reason to come alive for the runway. Red is the color of action and it pushes away all thoughts of standing still. It is the shades of red in

the sunset, red hot heat, red blood, and red satin that bring to mind the red passion of living and creating. The rendezvous of imagination, dreams and reality are the experiences of the red tufted walkway. Silks, cottons, yarn, prints, solids, Chinese silk florals, Sulky Holloshimmer and Sliver....the quilted menagerie came into being. Bonded Swarovski crystals are among the cast of characters that make shimmer and shine co-stars to the ensemble itself. The blended patterns of the coat are topped by Janelle's signature “fur” fabric. The final rendezvous of reds allows anyone to say “Meet Me at the Oscars – I'll be Wearing Red!”



## *Midnight Waltz*

BY LUDMILA ARISTOVA



Midnight Waltz is a “rendez-vous” of two cultures – the Russian culture in which Ludmila was born and the American culture that she is still becoming accustomed to. The design of the dress is inspired by the architecture of the city she now lives in, New York. Its architecture never fails to amaze her. The gown's pattern stems from a “sarafan,” a traditional outfit worn by

Russian noble and peasant women. The dress consists of two layers: the silk charmeuse shell, and the silk organza overdress which is painted and embellished with sequins, beads, prairie points, and hand-made pleats. The silk charmeuse jacket is based on another traditional piece of clothing popular in Russia up until the 18th century called a “soul-warmer” – a short, sometimes fur-trimmed garment, worn over a long dress. New York City landmarks – the Empire State Building and the Chrysler Building – are painted on the dress and “built” on the jacket using appliqued silk organza, silk charmeuse, and taffeta. Square sequins in monochromatic midnight blue add the sparkle of twinkling lights.







## English Garden Romance

BY TRACY ANNA BADER



Visions of a romantic evening in a rose garden inspired this elegant swing coat in cor-sage pink and chocolate brown. The dressy swing cut flatters all figures and is worn when the wearer is in a festive mood... or just needs something to make her feel extra special and irresistibly gorgeous on chilly days or nights! Sumptuous polyester fleece, made in the USA from recycled soda

bottles, is sculpted to resemble petals of a flower. With the playfully rich color palette, luscious lining, flared hem, ruffled edges and high collar it makes the wearer feel like a princess when the weather turns cold! Perennially inspired by the richly embroidered costumes of Eastern Europe; Jacobean embroidery; and the colorful textiles and traditional clothing of Mexico, Guatemala and the Andes, Tracy Anna creates her intricate trademark trim using remnants and clippings, cutting them into individual shapes, strips and "confetti." Using only a straight stitch, she rapidly sews the designs freehand, turning and manipulating the fabric, painting and sculpting a beautiful garment.



## It Looks Good On Paper

BY DIANA BEARD



Every artist knows the disappointment of a design gone bad... the one that looked so good on paper but somehow didn't succeed in its rendezvous with reality. We start with an idea, a sketch and a vision of the finished design. But will it strut like a peacock or be just another pea-brained idea when it hits the runway? To represent this concept, mulberry paper was crumpled up (like

discarded sketches), smoothed out (like a salvaged idea) and fused to a lining. The peacock represents our hopes for the completed design; we want it to strut confidently, to preen and draw attention. Diana's feather design was traced with pencil, stitched with variegated thread and painted with encaustic paints. Pencil lines were deliberately left on the gown as a subtle reminder of the process from paper to reality. Ribbons cascade to the bottom of the gown; 349 loops of Hannah silk pleated in the middle for feather-weight lightness. Rhinestones create a tasteful "glow" symbolizing the satisfaction of seeing what looks good on paper enjoy a successful rendezvous with reality!



## *Tropicana*

BY JANET BROOKS



The name is "Tropicana," fashioned for a romantic rendezvous with destiny in the tropics. The luxury of a raucous orange, silk velvet dress demands attention. A flirtatious orange Hibiscus placed behind the ear sends a signal. The verdant aquamarine lace bolero jacket and sparkling rhinestones cannot go unnoticed. Let the "rendezvous" begin! Janet created the very fabric from

which the aquamarine lace bolero is made. First, she digitized twenty-one separate embroidery designs from her original artwork. Then ten miles of silk thread on silk organza were needed to produce fifty-four separate embroidered units. The large quantity of thread was needed to create a raised relief on the embroidery designs, which were then hand-painted to accentuate the sculptured effect. The fifty-four embroidered pieces fit together like the pieces of a jigsaw puzzle to become a seamless work of art. The designer then applied one thousand Swarovski fire opal crystals from Kandi Corp. "Tropicana," the fruit of much labor, leads to the ultimate tropical rendezvous for the woman in the modern jungle and aggressively on the prowl.



## *Seasonal Rendezvous*

BY DONNA M. BROWN



"Seasonal Rendezvous" represents the summer as it begins to wane and the early signs of the approaching autumn season as the leaves begin to change color and fall from the trees. The leaves on the tulle coat sleeves were embroidered in shades of green; the image of falling leaves was further developed by the addition of free-hanging embroidered leaves to the body of

the coat. The leaves were accented with beads and Swarovski crystals. As the coat opens, the fall season appears. The coat lining, a gold and rust-colored Indian cotton, was embroidered with the same leaf designs as the outer coat, but in russet, rust, copper and gold shades to depict the beautiful range of colors seen in the fall. The dress was embellished with stenciled leaf designs in metallic paints, accented with glitter, then overlaid with tri-color silk chiffon and accented with Swarovski crystals. The attached train, a burn-out polyester chiffon, was the first piece of fabric, and its beautiful colors and leaf designs were the inspiration for the entire ensemble.







## *Wind and Water*

BY TONI CARROLL



When the power of Wind and the rhythm of the Sea rendezvous, the result is undulating movement as the two meet and begin to dance. Like a romantic tryst, at first gentle and sensuous, the power of two great forces builds slowly into a passionate crescendo of the excitement and danger of a storm at sea. As wind and water rhythmically move together, the surface of the ocean ripples and sways and starts to break. Pleating gives way to scrunching. Grid-ding and puffing chop the surface waters as the passion grows. Thousands of beads and rhinestones add sparkles and twinkles of light. The scattered poufs create the effect of bubbles on a churning sea. Circular appliqués represent the combination of wind and water in the beautiful, but dangerous, spinning of water spouts. The garments beneath the coat reveal the slow return of the calming of the Ocean. These two great forces return to living separately as sky and sea, only kissing softly, teasingly, now and then, until the next time they rendezvous and begin the dance anew.



## *Medieval Fashionista*

BY DANA LACY CHAPMAN



Taking her inspiration from the fashion-forward English nobility of the early 12th century, Dana used flat pattern and draping techniques to develop her design for "Medieval Fashionista." Our noble lady is running daringly late for her rendezvous, resplendent in a rustle of silk raiment. She fairly floats as she makes her way toward the appointment. Over 6,000 yards of hologram thread embellishes the borders of her flowing mantle, and there is a surprising sparkle inside the hem. The garment closes with a knotted cord. Her gown, or bliaut, shimmers with gold and silver accents. The garment has 51 French seams, and the sleeves sparkle with 3,000 Swarovski crystals. While this type of garment may have originated as an undergarment, our Fashionista is daring to break those limits! So trendy in 1130 A.D. the young lady's feminine charms are emphasized by the close fitting corsage (over garment). Drawing the eye to her hips, her girdle is made from hand-loomed dupioni silk embellished in similar ways to the corsage, and tied with macraméd cords.



## Water and Stone

BY SHARON MEARES COMMINS



The "sword in the stone," first sign of Arthur's kingship, is broken in battle. Merlin, recognizing the urgent need for England's once and future king to replace this powerful emblem of stewardship, leads Arthur to a nearby lake. There, an aquatic spirit in Celtic lore guards a powerful sword. Go back in time to imagine this rendezvous with destiny. The lady rises out of the lake

to extend the sword. She is robed in flowing colors: emerald greens, teals, purples, turquoises. Her sleeveless coat evokes visions of mossy stones beneath the transparent waters. Her gown sparkles like wavelets in sunlight with flashes of prism color. Her hair is confined by a diadem. Water bubbles about her. Water flows around her, yet she strides clear-eyed closer to shore and beckons the king. She presents Excalibur. It is a gift that seals his kingship, cements his reign; yet it must be returned at Arthur's death.



## Da-Doo-Ron-Rendezvous

BY LISA COULOMBE



Lisa left Maine years ago, but every fall she misses the brilliant show of color provided by the deciduous trees and accented by the evergreen pines. She selected 45 pieces of cotton and silk to create a gradation from the deep burgundy of the maples to a rich pine green. After cutting each piece in freeform curves, she layered them on a flannel foundation and top-stitched them

in place. Many beads, sequins and crystals were added by hand as she watched reality TV with her daughter. This was her second attempt at an ensemble for this year's show. After spending months working on a pictorial coat, she took the advice of a relative stranger and set aside the first piece to start anew. She is so pleased that she did because "Da-Doo-Ron-Rendezvous" was a joy to work on! The name comes from the 60's style of coat, hat and dress. Can't you just picture a celebrity in Jackie O. sunglasses sneaking off to a rendezvous all covered up, but unable to resist the color and sparkle?







## *High Society*

BY MELODY CRUST



This charming ensemble is reminiscent of a simpler time when afternoon cocktail parties were in vogue and even the most sophisticated ladies longed to be Grace Kelly and secretly swooned over Gable and Bogart. The very full skirt swings easily with the satisfying swish of real silk that makes every woman feel beautiful. The long petticoat you see playing peek-a-boo at

the hem is 80 yards of ruffled turquoise nylon net sewn to a bottom of a petticoat. The most remarkable piece of the ensemble is the over-the-top really-fake-fur stole. Over three thousand yards of net strips were sewn in a virtually countless number of rows to capture the look of the fur stole every stylish woman in the 50s either owned or coveted. Melody's well-known love for all things shiny shows through in every one of the thousands of sequins hand-applied to every available turquoise net surface. No glamorous lady of the era would be caught at a party without sporting a chic hat. This oh-so-French confection serves beautifully as the perfect finish for this woman of style.



## *Party Pajamas for Quilt Festival: A Rendezvous with Destiny!*

BY LUELLA DOSS



Rendezvous to share ideas and make quilts with old and new friends during the late night hours in the hotel during quilting festivals have been known to change quilters' lives. The excitement of sharing creative ideas will never be the same when news of this fashion vanguard comes on the scene! The ensemble begins with ruby slippers, which transport the wearer to the magical

world of quilt-making. The fantasia robe fabric is titled "Eye's Wise" because of Luella's belief that quilters are wise, and that wisdom is revealed through the eyes. The top of the robe is inspired by the trendy short jackets of 2008, complete with Luella's signature "shoulder cuffs." The robe has cords which help keep track of the quilter's scissors. On the lapel is a "Dior rose." Underneath, discover striped and floral pajama bottoms. Attached to the robe collar is a "flight cape" of orange-pleated nylon which lifts the quilter off her feet into new worlds of creative activity. She can fly away to exciting challenges every day, on her magic carpet quilt, Eyes Wise.



## *A Rendezvous with Nature's Rainbow*

BY KATHY L. DOWNIE



Everyone has seen a skirt with layers of ruffles, but no one has rendezvoused with the full spectrum of nature seen in the colors of the sky, the amber grains, the statuesque trees with their seasonal hues, and the arching rainbow we all know, nor topped it all with sparkling trapunto. The ensemble starts with an A-line ruffled skirt, made from 32 yards and 16 colors of RJR

"Cosmopolitan" silks. Quilting and trapunto of seven princess sections prior to construction created the top. Thousands of yards of #100 YLI silk thread add instant dimension and overall shimmer to the surface. A hat completes the ensemble. But shimmer isn't enough. She needs sparkle for every rendezvous, which was achieved using thirty eight different colors of opaque glitter from Art Institute Glitter, Inc. Now just before stepping out she can sprinkle a little more fairy dust over her head and shoulders as she moves about, regardless of where the rendezvous is, she will leave good luck as the loose sparkles fall off her shoulders.



## *"Meet me by the garden gate at midnight"*

BY AUDREY DURMAN



The romance of a lovers' rendezvous moves this ensemble through a wrought iron gate into a garden of spring blooms. The overwrap is a full cut-away skirt with a fitted long sleeve bodice. First the design was drawn on Sulky Fabri-Solvy sandwiched between black English netting and black organza. Free-motion embroidery with Holoshimmer thread outlines and embellishes the wrought-iron of the gate. After the water-soluble stabilizer was removed, the unwanted organza was carefully trimmed to reveal the pattern of the gate. Moonlight-catching facets of Swarovski crystals enhance the bodice. Under the over-wrap, the beauty of a spring garden colors the lovers' tryst in a floor-length gown. Audrey first dyed the silk charmeuse with a rainbow of colors on very large stretcher bars. Gold water-resist gutta outlines the pinks, nasturtiums, strawberries, wisteria, bleeding hearts, lilies and poppies, which were then painted with brilliant acid dyes. A stream cascades down the rear of the skirt, replete with koi, bulrushes, blooming iris and maple leaves.

lishes the wrought-iron of the gate. After the water-soluble stabilizer was removed, the unwanted organza was carefully trimmed to reveal the pattern of the gate. Moonlight-catching facets of Swarovski crystals enhance the bodice. Under the over-wrap, the beauty of a spring garden colors the lovers' tryst in a floor-length gown. Audrey first dyed the silk charmeuse with a rainbow of colors on very large stretcher bars. Gold water-resist gutta outlines the pinks, nasturtiums, strawberries, wisteria, bleeding hearts, lilies and poppies, which were then painted with brilliant acid dyes. A stream cascades down the rear of the skirt, replete with koi, bulrushes, blooming iris and maple leaves.



*Rendezvous*

2008 BERNINA FASHION SHOW





## Treasured Blossoms

BY MARY LOU ECKSTEIN



Spring arrived in chilly northern Ohio, the cherry trees blossomed, and Mary Lou's special-occasion dress was worn under a wool jacket. That was fifty years ago and her favorite childhood dress, worn by two generations, is still beautiful. It is her inspiration for "Treasured Blossoms," her rendezvous with treasured memories and keepsakes — pressed flowers, vintage clothing, and heirloom jewelry. Her original garment and purse designs are in shades of pink from blush to vintage rose, accented with spring and moss green. The blush-pink cardigan jacket and purse were needle-punched with dusty-pink cherry blossoms and spring-green leaves using the Bernina Needle Punch Accessory Set. Borders of blossoms and leaves shape the edges. Free-motion stitching with the Bernina Stitch Regulator embellishes each needle-punched blossom. Embroidered gold metallic chains of hand-beaded jewelry sparkle among the blossoms. The princess-line, sleeveless dress with an A-line silhouette is constructed of pink silk dupioni. More than 150 appliquéd and couched silk dupioni cherry blossoms cascade from the bodice to the hem. Approximately 1,100 Swarovski crystals and over 150 Swarovski crystal beads accent the ensemble.



## Celestial Rendezvous

BY JANICE ELLERTSON



Have you ever wondered what was really in space? We don't need to wonder as the ancients did; with the magnificent color images from the NASA Hubble Space Telescope we can see the grandeur and beauty of the heavens. Celestial Rendezvous captures the visual impact and wonder of Hubble's vision. Spirals of galactic colors — as well as Planetary circles, diamonds, and star points — radiate around the star-shaped jacket. Seven celestial images were digitized in BERNINA v5 Software; the embroidered designs create the impression of a stellar view woven into the piecework of the garment. The asymmetrical collar and other paper piecing get their illumination from cotton batiks provided by Batik Textiles. Feeling like a kid in a candy store, Janice selected bright color runs to recreate the brilliance of Hubble's vision. After a day trip to Mt. Palomar Observatory, she added information about each image to the lining, giving the viewer important facts about each one. The close fitting top and wide legged trousers underneath complete the retro look, while satisfying her childhood curiosity about the heavens.



## Padma, the Pink Lotus Princess

BY LYNDA M. H. FAIRES



Padma the Pink Lotus Princess invites you to rendezvous in India for the Festival of Peace and Prosperity. Padma means "lotus" in Sanskrit and symbolizes purity and a peaceful mind. She is dressed in her royal ensemble to preside over the festivities bringing happiness to all the people of her mythical kingdom. The skirt features large original-design embroidery-appliqué.

The design and bold color combination was inspired by Lynda's own rendezvous trip to India last year and digitized by Lynda using BERNINA Embroidery Software. Each design required 10 hours to complete, including hooping, stitching, thread changing, trimming, and embellishing. The matching midriff blouse features an all-over pattern of small turquoise flowers with crystal centers. Padma's long, luminous turquoise scarf is made of a double layer of crystal tulle, embellished with large holographic sequins between the layers and metallic silver ribbon along the edges. As she returns to her mythical abode, Padma beckons us, wherever we are, to gather in spirit and wish for Peace and Happiness for all the peoples of the world.



## Lookin' "Fur" Bigfoot

BY VIRGIE FISHER



In a modern day beauty and the beast rendezvous, Virgie's ensemble calls for a team to help find the legendary beast, Bigfoot. Since Virgie demands a NO-KILL approach, all that is needed are binoculars, a camera, and a bunch of carrots! She has created a fun ensemble using her own techniques, "Fabulous Fur" and "Zipper Dee Doo Dah" to create a jacket of cotton prints from

Westminster and Island Batiks, laden with bejeweled and twisted zippers. Hand-dyed silk, decorative cords and cotton threads are lavished among the zippers along with a mixture of beads, buttons, and crystals. The "Fabulous Fur" for the jacket was created using six different yarns combined with fibers, threads and ribbons. The skirt is a playful bubble of hand-stitched camouflage appliqué with footprints hidden in the design. The blouse is silk velvet from Hannah Silk and was created with a diagonal display of ruffles. ... "Lookin' Fur Bigfoot" in the mountains of Southeastern Oklahoma.







## Caribbean Sunset

BY DIANE GLOYSTEIN



Romantic Caribbean vacations, where the highlight of each day is watching the brilliant corals of the sunset merge with the turquoise of the ocean waters, led Diane to create CARIBBEAN SUNSET. Diane created the coat fabric by distressing Cut Away+ stabilizer. Two layers of silver metallic paint followed by a layer of ocean blue – which she sponged away – created a one-of-a-

kind fabric that looks like metallicized leather. The collar, cuffs and border trim are made of richly textured sparkly fabric created with Diane's Fiber Bubbles technique. A variety of colored organzas were layered over a base fabric, held in place under water-soluble stabilizer, then free-motion stitched with elastic thread in the bobbin. The organzas were then washed and dried, causing the water-soluble stabilizer to disappear and the elastic thread to shrink, resulting in a bubbled surface. The lining fabric was airbrushed with the colors of the sunset, then quilted with Holoshimmer. The close-fitting evening gown features a sheer, iridescent silk chiffon bias skirt with hand-dyed shibori streamers that flutter in a Caribbean breeze.



## Chiang Mai Rendezvous

BY CARROLL GRIFFITHS



Carroll's inspiration for this ensemble was handmade Hmong indigo batik fabric she located in Chiang Mai, Thailand, at the night market. It was originally used in a skirt which she took apart to salvage the wonderful fabric. The mid-calf length coat, designed by Judy Bishop, has a front band opening and is composed of vertically placed Seminole pieced strips using

indigo and scarlet Cherrywood suede-look cotton, the batik fabric from Thailand, and a few other batiks and broadcloths in indigo, scarlet, and icy gray. The back features a square Hmong appliqué design which was repeated in the Seminole design strips and in larger scale in the sleeve design. Baby rickrack in red is added for interest as is traditional in Seminole patchwork. The sleeves are made separately and fastened to the coat with red buttons and silver beads. The sleeveless pullover dress has a back slit and is made of indigo Cherrywood cotton. The belt or cummerbund has a Seminole patchwork design and is tied with fabric-covered cording.



## *Kissing Klimt*

BY ROCHELLE HARPER



Romance and sensuality are no more beautifully represented than in the paintings of Klimt – in particular “The Kiss,” an iconic representation of a rendezvous full of sweetness and heat, incorporating the feminine symbolism of ovals, circles and spirals of gold to represent the rich and complex nature of Woman's sensuality. Important to the composition are the rectangles on the

right side of the dress bodice, abstractions representing male sensuality, close to the heart but not dominating the pattern. When the coat with the snap-off skirt is removed, the magnetic closures at the wrist and front reinforce the mystery and seductive qualities of the piece, silently opening for her to slip out. Enroute to her rendezvous, she shields her face from unwanted recognition with her hat as a screen. But the circular symbols of sensuality bubble out the back, incorporating fused organzas with flat circular glass beads on iridescent velvet. The fitted, halter dress of crushed cross-dyed silk velvet appears like a flame. Flat, matte-finish sequins in circular and square shapes are layered into the bead design of the collar and create the central motif of the collar that alludes to the Egyptian influence in Klimt's paintings.



## *I'll Be There. Be-leaf Me*

BY CATHIE I. HOOVER



Autumn is a time when life cycles come to a close – including the life of leaves on deciduous trees. Cathie was seduced by this stunning hand-dyed and silk-screened 100% silk fabric created by Diane Bartels of Minnesota. She embellished the leaves with spools and spools of Kreinik's Balger braids to add sparkle and to further define them.

Metallic “old gold” threads add an overlaying sparkle to the final layer of silk-screened leaves. Rayon thread was used to quilt the background butterscotch yellow areas to Hobb's Thermore. The jacket is finished with a brassy gold and black Dupioni stripe binding with metallic copper poly fabric for the flirty blouse and ties. The wide-leg, low slung, pleated slacks are constructed of Tencel, held in place with a fabric belt that is backed with the same fabric as the blouse. The final little glitz, rhinestones, sparkles all over the jacket, belt, and side seams of the slacks. All this serves to remind me of my rendezvous pledge: “I'll be there. Be-leaf me!”







## *Meet Me in the Autumn Garden*

BY KATHY HOWARD



Leaf discharge prints have fascinated Kathy for a long time. The luscious coppery color produced using this technique on black fabric inspired her ensemble garment for the BERNINA Fashion Show. Lemon-scented geranium leaves provided the prints on her coat. Copper metallic thread from Coats and Clark was then used to quilt the leaf shapes to muslin, which was then

washed and dried. Thirty hours of hand stitching joined the beads and sequins to the leaves, where they glisten like the evening dew. The circle of illusion collar is constructed of hand-dyed copper and black squares. The Andi Perejda design focuses the viewer's attention on the wearer's face. An antique satin frog from the designer's collection holds the coat together just below the neckline. The bargello-pieced coat lining uses hand-dyed fabrics. Paper-pieced leaves add another colorful accent. The slim sheath dress is highlighted with a net lace corsage. Leaf shapes were drawn on Solvy, then cut out and stitched using variegated thread. Corded dupioni silk connects the leaves to complete the accent on the evening dress.



## *A Trust Across the Color Wheel*

BY RITA YOUNG KILSTROM



As the saying goes, "Opposites Attract," and that's just what this design showcases. In flowing satin panels, shimmering chartreuse and passionate purple wind their way from a single shoulder strap to the floor. Suitable for a femme fatale, this slinky gown should stop the show at the fanciest speakeasy! Sundress seams were dramatically altered to resemble the path of

a meandering stream. Soft, ruffles edged in holographic threads were inserted into the four main seams of the gown. At random intervals, the ruffles were anchored with clusters of glistening beads, which reveal first the purple side of the ruffle and then the reverse. Ruffles flow down to reveal an offset split front, then continue around the gown's edge to a slightly longer back. The single shoulder strap is enhanced with a ruffle and accented with more beads. A sparkling net "boa" is edged with shiny purple trim and sequins. The headpiece features soft satin flowers perched on a netting ruff. Purple beads wander up and down, echoing the winding seams of the gown.



## Adirondack Splendor

BY JOYCE KLIMAN



"Adirondack Splendor" was created as a tribute to one of the most beautiful parks in the country. The Adirondacks is a park in upstate New York containing 6 million acres of wilderness, mountains, lakes, and streams. Since 2001 Joyce has split time between her home in Rochester, NY and her cabin near Lake Placid. The Adirondacks are an inspiring, beautiful place to spend

time, and she has found the connection to nature to be truly beneficial for creative work. The outside of the coat depicts a mountain scene. The beautiful colors of Cherrywood fabrics and woven hand-dyed silk ribbons represent the Adirondack color palette well. The inside of the coat represents the spectacular fall leaves. Fall is truly a glorious and colorful time in the Adirondack Park. The pants and top were made to look like white birch bark which is such a familiar sight throughout the park. The birch bark look was achieved through dye with resist and paint. Completing the outfit is a scarf and an amulet necklace.



## Meeting of the Flowers

BY EVE KOVACS



A rendezvous of cultural influences from Eve's Hungarian and Australian background inspired the design for this ensemble. The combination of cutwork and floral embroidery comes from traditional Hungarian needlework, but the embroidered flowers adorning the tiered, empire-waist dress are native to Australia. Both the claret-red under layer and black upper layer of the bias-cut

charmeuse dress are edged with cutwork designs of Hungarian poppies and roses. These intricate lacy edges complement the vivid red and purple Australian wildflowers that border the cape-like collar and the asymmetrical tiers of the skirt. The complicated designs were assembled in software, then stitched on silk organza backed charmeuse. A total of ninety-one hoopings were required to complete the dress. The matching cape and purse in claret-red silk velvet complement the dress. The scallop-edged cape and petal purse are embellished with poppy motifs quilted with Sulky metallic thread and accented with hand beading. Free-motion quilting on the cape and the sumptuously gathered, center detail on the purse provide the final finishing touches for "Meeting of the Flowers".







## *A Walk in the Garden*

BY DEBI KUENNEN-BAKER



As the vibrant colors of the sunset dance against the black evening sky, he won't be able to take his eyes off of you in this stunning evening suit. The jacket emerged from the collar. Small pieces of cotton fabrics, novelty yarns and sheer ribbons were needle-felted to a base of black cotton duck to create a piece of fabric rich with texture. To prevent the collar from fading into the jacket, the collar was bound with a bias cut black and white stripe. To compliment the collar, black linen – combined with a woven fabric created from a Sherril Kahn print of bright oranges, pinks, yellows and blues – and a black print were used to create the body of the jacket. Roses, from Anita Goodesigns, in colors reflected in the jacket, were embroidered along the seam lines to soften the edges. A ribbon of woven fabric creates a trellis for the embroidered roses that adorn the pants. As the sun finally sets, the last glimmer of light catches the dew drops in the garden.



## *Black Diamond*

BY EDIE LANCASTER



Form and function come together in a sophisticated blend that is both wearable and artistic in Black Diamond, a luxurious blend of silk taffeta with touches of silk organza, piped and lined with China silk. Edie challenged herself to use as many heirloom techniques as possible in this elegant gown, designed to be worn to a military ball. The vee shape of the halter neckline is repeated on multiple diamond shapes found on the midriff and the tiered ruffles. Floral designs from the Studio BERNINA Linen Closet Design Collection are enhanced with more than three thousand crystal beads. Shaped lace, twin-needle stitching, and candlewick embroidery outline the diamonds, providing continuity of shape and diversity of texture. Heirloom laces and silk organza fill some of the diamonds, while lace outlines others – all lending a subtle sophistication and elegance. Piping enhances the inset midriff band and the halter straps and neckline. The heirloom technique of roll-and-whip finishes the multiple exposed ruffle edges. The ruffles themselves provide walking ease while adding to the drama of the dress.



## *Sedona Dream*

BY JANET A. LASHER



Sedona Dream was inspired by the rich twilight colors of the desert. The subtle colorations of the desert form a rich and varied palette. This project is an homage to the quiet repetition of handwork. The use of a variety of heavy hand-stitching threads creates a foundation of color and texture. The bodice was created by dyeing and over-painting silk noil for the foundation.

A collage of stamped silk organza, Angelina and silk fibers, hand-dyed and over-painted cotton scrim, and cut silk flowers are further enhanced using hand-wrapped cording. The entire bodice was stitched by hand with rows of parallel stitching lines no more than one half inch apart. This stitching was achieved using a collection of threads from YLI's Tentakulum line including silk, rayon, gimp and flower and perle cottons and hand-dyed Pearle cotton from Valdani. Each dye cut flower was outlined using gimp cording couched down with golden threads. The surface is further enhanced with clusters of real freshwater pearls, crystals, and gold-plated beads.



## *Meet Me at the Met*

BY JEANETTE LEWIS



A John Martinez etching from the New York Metropolitan Opera was the inspiration for the back panel of the cape, which shows a woman – Violetta from La Traviata – standing on the balcony overlooking nightfall. The upper skirt is tulle embellished with embroidery and 3-dimensional flowers and is lined in the same charmeuse as the bodice; the underskirt is dupioni with

hot pink beads accenting the polka dots. Violetta holds in her hand a fan made of feathers. The embroidered balcony railing was adapted from the Vintage Collection of Martha Pullen, manipulated in BERNINA v5 software to make it look like a wrought iron railing. The stars are Swarovski crystals. The cape is made of dark chocolate silk velvet and is lined in lime green charmeuse which has been embellished with the names of operas. Completing the ensemble is a hand-beaded evening gown of 4-ply chocolate silk crepe with matching silk chiffon sleeves and a double layer of chiffon at the bottom of the gown.







## *Cerulean Seas*

BY HEIDI LUND



This fair mermaid comes to us from the cerulean colored seas of the island of Fiji. Having given up her mermaid tail for an afternoon rendezvous at the local marina clubhouse with her girlfriends she has donned a retro style silk dupioni suit of luscious blue and green. Her ensemble features fabulous painted and freeform seaweed tendrils in cotton blendables

thread in the color of cool waters and deep indigo. Her high collared swing coat features tendrils of thread kelp fronds and seaweed. Mixed in are hundreds of shell buttons, beads, glass, ribbons, baubles and jewels that line the sea floor. Her fabulous undersea garden is also featured in her handbag and head dress of seaweed and jewels of matching hues. Now our fair mermaid is off to the clubhouse for one of those wonderful light beverages of blue Curacao, Rum and a hint of pineapple served in a fancy glass, but she has already decided she will not touch the shrimp appetizers which she determined might contain one or two of her long lost cousins!



## *Evening Rendezvous*

BY MARIA MALLNER



Barbie has a life full of adventures, travel, and fabulous clothes. She has many friends and a choice of careers. What little girl doesn't want to be Barbie and what grown-up doesn't want her wardrobe? With Barbie in mind, this creation is made from rich fabrics to inspire thoughts of elegance, royalty, and evenings spent at the opera, ballet, or theater. The deep merlot under-

skirt is heavily embroidered with gold metallic thread and finished with a vintage lace using heirloom sewing techniques. The embroidery is accented by a golden overlay piped with gold. The halter style top is accented with golden rings, has large gathers to accentuate the bodice, and is attached to a wide waistband with gold piping and darts to further flatter the figure. The gown is worn over a purchased crinoline. A sash of gold organza and a trendy boutique style evening bag made from silk shantung and Ka-Jinker Gems complete the look. The ensemble was created for a confident, beautiful woman to wear to make her Evening Rendezvous.



## Rumors

GILBERT MUNIZ



A little bit of idle gossip about Barbara Stanwyck's alleged affair with a Hollywood actress, a small pinch of romance from a forgotten time, a naughty allusion in a classic play and an idealized version of the perfect woman. Oh, the dangers of spreading rumors! Small, white lies about chance meetings, illicit rendezvous and innocent friends can easily be blown out

of proportion. The draped and sewn details of Gilbert's ensemble reflect this exaggeration and hopefully will cause rumors of their own! Inspired by the curvy Gibson girls silhouette of the late 1890's, the padded hips automatically cause the waist to look smaller and the flounce-accented, strong shoulder line of the bolero pushes the illusion of a defined horizontal line. The top was cut with femininity and lingerie in mind. On the quilted corduroy camisole, delicate details like converging seams and a mock lace-up front are contrasted with silver eyelets and a strong avocado-colored, suede-look corduroy from Cherrywood Fabrics. The skirt fits to the knee then flares out to form a circular-ruffle covered train.



## Parfait

BY JUSTINE LIMPUS PARISH



Justine's original design looks like a "Rendezvous" with a box of marzipan-covered chocolates in a French pastry shop – a vision of frothing whipped cream in cotton candy colors.

Originally titled "Cloud" because of the bubble pleat used on the train, this garment renamed itself "Parfait" and took on a life of its own, demanding "more pink, please!" This new "bubble" pleat, which Justine hand pleats and paints at her studio, is something she has been developing to use with loose, puffy shawls and jackets. The bubble technique is repeated on the belt, which is supported by five pieces of boning.

The two halves of the dress were shibori pleated on Justine's 9 foot by 34 inch diameter pipe and wrapped with monofilament, heat set using her secret process, then embellished with metallic paint. The construction is simple – the way the pleating conforms to the body gives it its shape.

The overskirt is supported by a combination of 18th century pannier, which extends to the sides, and 19th century bustle, which lifts the pleated overskirt to the sides and back.







## Star of India

BY SYLVIA MARIE POLK



"Star of India" is inspired by Sylvia's study of reflective surfaces and garment decorations in the cultures of the Indian sub-continent. The vibrant colors and intricate designs of the mandalas transported her to the hot climate of Rajasthan. She reproduced the creative ideas in a contemporary way using silk Dupioni stenciled, stamped, and hand-beaded to make it sparkle and flash. Today mirrors are an invitation to beauty, but in ancient times they were thought to ward off evil spirits. These mirrors have a sublime holographic effect. Free-motion machine stitched mandalas are the vehicle to support the hand-made mirrors, which are made from a common household item – well, a high-tech one (CDs!). Round mirrors, mandalas, stamped spirals and radiating beads all delight the eyes and invite the viewer into wholeness and Presence. Sequin waste, stamped spirals made from a compressed sponge, a carved eraser with a flower motif and metallic textile paint, all make up the colorful surface. Candlelight thread accents the spiral design. The bag carries a gold-painted traditional motif along with bells used to announce the wearer's entrance.



## A Body of Work – Essence of Me

BY YVONNE PORCELLA



2008 is the occasion when Yvonne and her classmates rendezvous at their School of Nursing in San Francisco to revisit old memories. Most of Yvonne's nursing career was spent as an operating room nurse where the human body was the focus. It seemed logical, when she was given a packet of negatives from her CT scan, to use the images for her coat lining. Pixeladies did a creative job of digitally stitching together her body parts to print a silk lining that would fit each pattern piece. "A Body of Work – Essence of Me" is a reality piece, complete with Yvonne's arterial structure. The coat fabric is white cotton batiste layered over batting, free-motion stitched, painted, then accented with Swarovski crystals. With the popularity of innovative fashion reality television, it was time for a new look for the dress under her coat. "Deconstruction" is the word for the day. Five men's white t-shirts were cut apart and reconfigured into the layered skirt. Red is Yvonne's favorite color, signifying passion and life itself.



## High Tea at the Broadmoor

BY JENNY RAYMOND



All dressed up and “some place to go,” our model is on her way to a springtime High Tea at the Broadmoor Hotel in the foothills of Colorado, a long time destination of the social elite from both coasts. She will be the spotlight of the event wearing this strapless evening gown and bolero jacket graced with a full train and attached bustle. The bodice of the gown is densely quilted using

skills learned in a Diane Gaudynski workshop in 2007. Jenny is rightfully proud of her efforts! The overskirt was designed with a scalloped edge and trimmed with narrow piping... 150 individual embroidery motifs grace the ensemble, each stitched on illusion and then applied to the skirt and overskirt. The shrug was made using a sandwich of water-soluble stabilizer, illusion, and silk ribbon. Seventy yards of ribbon were stitched onto a marked grid using a Twin needle. After all the garment seams were complete the bolero was soaked and rinsed to remove the stabilizer, then hung to dry.



## Yves and Me - by the Cosmic Creative Campfire

BY LUANA D. RUBIN



Luana was twelve when she found a copy of Vogue in her small town library, and was immediately enchanted by the work of Saint Laurent, especially his color sense and eveningwear. This ensemble's title comes from a dream that Luana had as a teenager, about meeting Yves in front of a roaring rainbow-colored bonfire, which she called the Cosmic Creative Campfire. She often

visualizes sitting in front of this blazing fire to rendezvous with the great Creative Geniuses of Design and Art History. Saint Laurent regularly used exotic cultures as inspiration... Luana's original draped ensemble is a combination of fabrics and trims from China, Vietnam, India and Africa. The overcoat is made from hand-dyed, sun-printed and hand-stamped cotton from South Africa; the gold metallic frog is handmade in India; and the draped bodice is made from a two-toned jacquard made on 100-year-old hand looms in Vietnam. Monsieur Saint Laurent died during the last week that Luana worked on this garment, and she dedicates this ensemble to the memory of this creative genius.







## *Tropical Dragon Playground*

BY SHAREN SAWA



In making "Tropical Dragon Playground", Sharen wanted to create a playful, fun garment that jumped out at the viewer. By using many different blacks and whites in the crazy patch coat, she was able to showcase the bright colors of the three-dimensional flowers and leaves. The flowers were applied using a tagging gun, adding to the spontaneous look. Mischievous,

embroidered dragons from OESD play within the colorful centers of the patchwork blocks inside the coat, having a good old time. More hidden dragons lurk inside the pleats of the skirt, created using different color threads and fabrics in the contrast underlays. Sharen experimented with several new techniques in this outfit, including embroidery and three-dimensional flowers. Additional appliquéd leaves and three-dimensional flowers adorn the purse.



## *A Night at the Opera*

BY ANNE SHEIKH



"A Night at the Opera" embodies the elegance, anticipation and excitement of a theatrical night out. The design is part of Anne's "Art Quilt" series of jackets which incorporate her hand-dyed mini art-quilt elements. The coat makes a bold statement with its eye-catching turquoise color background and is artsy enough to create a stir at any special opera night while being

flattering to its wearer by creating a long vertical line. The coat fabric was created by sewing a layer of white wool to a layer of white silk charmeuse with many rows of straight and zigzag stitches done in basic and decorative threads. The resulting yardage was then dyed twice using a shibori method. Finally the yardage was machine washed and dried — the woolen layer became soft and the silk side textured by the shrinkage. The fabric is fabulous on both sides as the same color dye is absorbed differently by the wool and silk. Trendy silver leather trim adds flash, excitement and luxury, while a vintage rhinestone button adds a touch of sparkle.



## Midnight Dance by Moonlight

BY SANDY SNOWDEN



Sandy found inspiration in the poem "Silver" by Walter de la Mare. She starts with the silvery Moon – a dashing cocktail hat – above the midnight sky, and a glittering coat of gleaming moonbeams. The beads and sequins took seven weeks – and seven reels of Nymo beading thread! Inside, we see lovers perpetually dancing beneath a full moon sparkling with

Swarovski crystals. The coat's removal reveals lovers elegantly dressed for a quiet rendezvous. On one side – the gentleman in dapper evening dress. Beside him – the lady in swirling full circle skirt, with a ruffle of black silk organza and shot blue taffeta, plus matching boa. To create the bodice and hat, fabric layers were fused using a Sandra Middleton technique, then zapped with a heat gun and embellished with yet more beads! Perhaps this ensemble would inspire de la Mare to add yet one more scene to his silvery landscape!

*And, lo, beneath Moon's silvery light, Hidden almost out of sight,  
Lovers lost in their delight, Whirl and dance throughout the night.*



## Drum Roll, Please!

PRISCILLA STULTZ



Searching for a design for this year's garment was on Priscilla's mind while she helped a friend clean out a laundry room full of discarded garments. An old tuxedo coat with tails provided inspiration; a perfect canvas for abstract appliqués she had found several weeks before. One might say that a wonderful rendezvous of idea and design occurred while doing the laundry! It

took three months of continuous work to add the appliqués and beads to the garments. The jacket back even went with Priscilla on a ten day trip to Italy! "Drum Roll, Please" is a perky ensemble of midnight blue corduroy and scraps of Ultrasuede in the striking colors of sky blue, evergreen, flamingo pink, autumn gold, and royal blue. Sparkling beads and crystals highlight and embellish the garment and its 82 appliqués. This garment is perfect for a night on the town or a romantic late dinner; the waist purse leaves the hands and mind free to dance away the night.







## *Magical Galaxy - Where the Silvery Moon Meets the Sky of Blue*

BY SUSAN VAN SWEARINGEN



Magical Galaxy – where the Silvery Moon meets the Sky of Blue, where the sparkle of rain meets the shadows of gray, where the light of day meets the dark of night. The inspiration to create an edgy convergence of styles with soft silk satin and silver metals started with the glimpse of a collar treatment found at Walt Disney World's China Pavilion and a Sewing Workshop pattern

element combined with patterns from Bernina's My Label software. This meeting of styles prompted the use of beautiful white silk satin with a variety of different appliqué fabrics in gray and silver hues, and contrasting Azure Blue Camisole and jacket lining. The luxurious silk fabric was manipulated with pin-tucking, application of silver metal leaf, and digitized appliqué using luscious silk threads from YLI. The surprise elements of zipper coils used as piping accents and fun buttonholes, plus clear silver-lined and gray-hued beads, completes the look. The journey of discovery – from the beginning inspiration to a final gathering of ideas – this is the Magic of the Galaxy.



## *Old and New, California Gold - Priceless*

BY SANDRA WAGNER



Living in the California Gold Rush area and not far off the 49'er Highway, Sandra used the area as her inspiration. Hence the gold beading for gold nuggets, which are still found in the area. "Old" – the Gold Rush era – meets the "New" – modern things that impact our lives – which is "Priceless" (like in the Master Card ads). The Tibetan Vest is constructed in panels using Indian

Dupioni by Thai Silks. The silk was hand-dyed by spraying Mango Lemonade then Strawberry Daiquiri dyes on the fabric. To provide lighter areas on the fabric, tape was used as a resist. After pleating, tucking, and beading, the gold fabric panels were joined to the black silk panels, which feature free-motion appliqué black oak leaves. The batting is green-friendly by Fairfield – Nature Eco Bamboo. The vest is lined in hand-dyed Fuchsia Red Indian silk. Randomly applied Black Diamond heat-set crystals and clear sew-on crystals add sparkle. The sleeves of the blouse were twin and single needle stitched to provide a grid – clear crystals were then sewn into the gridwork.



## *Siren's Song*

BY MAGGIE DISTRETTI WINFIELD



Choosing a name is often the most difficult part of Maggie's designing process. Not so with "Siren's Song". Right away she knew the name of the garment she wanted to create since she has been interested in mermaids for the last couple years. She challenged herself to use more "everyday fabrics," such as the lovely shimmering ocean fabric for the skirt that she found

at a local chain store. She also challenged herself to use sequins. She learned sequins melt if you accidentally iron them or get them too close to heat! Her mermaid lives in her colorful underwater home of azure blue and sea green polyester satin, taffetas and organdy. The polyester lining has its own frolicking underwater sea creatures of colorful turtles, fish and seahorses. The wide embellished belt continues the underwater theme of swimming fish and colorful coral. Maggie thinks her mermaid is from the Texas Gulf Coast because she is larger than life, sassy, has great big Texas hair, and she is not afraid to glitter and sparkle.



## *Memories of a Trust in Strawberry Time*

BY PATRICIA HABLE ZASTROW



Looking forward to early summer when her poppies bloom next to the ripening strawberries gave Patricia inspiration as she stitched away during the harshest winter on record. She made the poppies first, using two colors for each petal – lilacs, tangerine, flamingo, deep reds. The time involved made her give up more elaborate plans.

Then she dyed yards of fabric strawberry, working for an uneven coloration. Sol-u-web held the layer of chiffon over the charmeuse so that she could do rows of decorative stitching with variegated Coats & Clark thread over the entire surface 1/4" apart. Washing gave the surface a slight crinkle. She used the same dark purple from the poppy centers for the lining. Red bugle beads widely spaced on the bodice and six inches from the lower edge give a subtle glitter while heavier beading with a mixture of red and purple beads at the hem make the garment hang nicely as well as emphasize the uneven line. A strawberry drawstring handbag carries out the theme.







*Congratulations to the  
2008 Bernina Fashion Show Designers*

The Designers Choice for Embellishments

**Kandi**

World's Best Selling HotFix Applicators



Professional Touch®

Decorative Touch™

Hot Fixer®

Crystal Crafter®

**HotFix Embellishments**



Swarovski® Crystals

Preciosa® Crystals

Crystalina® Crystals

Brass It Up™

Pearl Treasures™

Crystal Style™ HotFix Stencils



**Kandi Corp**

946 Main Street . Safety Harbor . Florida 34695  
1.800.985.2634 . [www.KandiCorp.com](http://www.KandiCorp.com)





# happiness

by Mary Lou Weidman

is...

What is happiness? Jumping in puddles? Riding a bicycle? Wishing on a star? The joys of childhood come to life with this fun new collection from Mary Lou Weidman. Great for children's rooms, backpacks, quilts and bags!

## Two Great New Collections from Benartex!

[www.benartex.com](http://www.benartex.com)

**BENARTEX**  
INCORPORATED

Home of Fossil Fern and Triple-Dyed Balis

# London Cats

BY  
PAWS FOR  
THOUGHT

Last year, the kitties went to Paris and they had so much fun, they decided to travel again. This year, they're off to London, and you'll see what they see... Big Ben, the Tower of London, double-decker buses, London phone booths and more!

You don't have to love cats to love these new fabrics. This whimsical collection also has so many great coordinates to work with, you'll be reaching for them time and again. Be sure to look for both cool colorways—chocolate brown or teal blue.



# Tassels, Texture, and Tucks

BY NINA MCVEIGH

*This beautiful mini-quilt, adorned with pastel embroidery, double needle pintucks, and free-motion stitching features designs from the Studio BERNINA Tassels to Textures Design Collection by Louisa Meyer.*



## Supplies

2½ yards ivory cotton sateen  
 1 yard cotton for backing  
 1 yard batting (or 30" X 30" square)  
 OESD PolyMesh Cut Away Stabilizer  
 Studio BERNINA Tassels to Textures Design Collection by Louisa Meyer  
 Isacord Thread Colors 0352, 0520, 3650, 3820, 3951  
 Open Embroidery Foot #20  
 5-Groove Pintuck Foot #31  
 Patchwork Foot with Guide #57  
 Quilting/Seam Guide  
 Bernina Stitch Regulator #42 or other free-motion foot  
 #3.0/80 Double needle  
 #80 Organ Embroidery needle  
 #70 Jeans needle for piecing  
 #75 Quilting needle  
 #60 Universal needle for beading  
 Ivory cotton thread for piecing  
 Ivory silk thread for quilting  
 Monofilament thread for beading  
 Spring Hoop for beading  
 Ivory bobbin weight thread for embroidery, pintucks and beading  
 BERNINA Embroidery Software V5\*

\*While this project can be created without software, it is much easier to prepare the designs using BERNINA Embroidery software.

## Cutting Instructions

### Cut from cotton sateen:

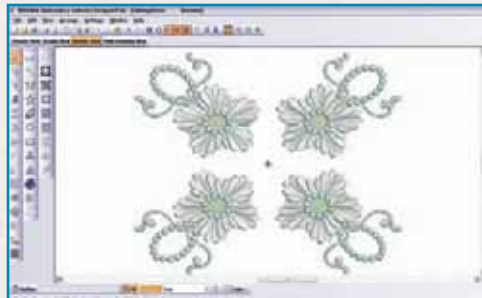
Four 10" x 22" rectangles  
 One 10" strip the width of the fabric (approximately 44")  
 One 13" x 13" square  
 Two 10" x 10" squares  
 2¼" bias strips – enough to make 124" bias for binding

## Design Preparation

### Center Design

Open the Set 6 Overlay designs from the design CD. From these designs open the Linking Flower. Select the design and rotate to the left 45°. Enlarge the design 110%.

Using Mirror-Merge Horizontal & Vertical place design images with the flowers in the center. The design should measure 7.25" x 7.25" or 182mm x 182mm.



Select the entire design and then the Sequence By Color icon to minimize color changes.

If you are embroidering the design on the BERNINA 830, save the entire design. For any other BERNINA embroidery machine, delete two of the motifs on one side of the design and save.



**FINISHED SIZE:** 26" X26"



### Border Design

Open the Set 6 Overlay designs from the design CD. From these designs open the Large Scallops. Resize to 97%. Save. It is not necessary to resize the design if you are embroidering with the Bernina 830 and the Jumbo Hoop.

### Corner Square Design

Open the Set 6 Overlay designs from the design CD. From these designs open the Linking Flower. Rotate the design 45°. Enlarge 130%. Save.

### Setting Triangles

Attach Pintuck Foot #31 to the sewing machine. Insert the Double needle and thread with two sources of Isacord # 3650. Thread the bobbin with the bobbin weight thread. Attach the Quilting/Seam Guide to the back of the foot and set at 1¼". Stitching on the shiny side of the fabric, sew rows of pintucks in both directions starting 1¼" in from the edge and continuing to space them 1¼" apart.



Press squares and trim to 8 ½" with the pintucks approximately 1" in from each side. Cut each square in half diagonally. You now have 4 triangle pieces.

### Quilt Assembly

Attach Patchwork Foot with Guide #57 to the sewing machine. Insert a #70 Jeans needle and thread machine with cotton thread. Seam the pintucked triangles to each side of the center square. Square should measure 16". Trim if necessary.



Attach two border strips on opposite sides of the center square. Seam the corner squares to the ends of the remaining border strips. Attach to the opposite two sides. You now have a pieced square approximately 26½" X 26½".

### Flower Embroidery

Transfer designs to the sewing machine either by direct connect or the Bernina USB Memory Stick. Insert the #80 Organ needle into the machine. Thread bobbin for embroidery.

With dull side of the fabric facing up, embroider the Center Design on the 13" square. Centering the design, trim to 11½" x 11½".

With dull side of the fabric facing up, embroider the Border Design on the 10" X 22" pieces of sateen. Trim to 5¾" X 16", making sure the design is centered lengthwise and fringe is ¾" from long edge.

Embroider the Corner Square Design on the shiny side of the 10" strip four times, leaving enough room between designs so that they may be cut into four 5¾" x 5¾" squares. When cutting the design, position the ruler so the flower portion of the design is 1" from each edge of the ruler.



To create the tassels and fringe, turn the fabric over to the wrong side and cut the needle thread along the edge of the design.





Turn right side up and pull the tassel threads to the right side. Directions for this are found in the *Tassels To Textures* booklet that accompanies the Design Collection.



### *Quilt Stitching*

Layer the embroidered square with the batting and backing. Baste together.



Insert the #75 quilting needle into the machine and thread with silk thread. You may use lightweight cotton or silk on the bobbin. Attach the Bernina Stitch Regulator and free-motion stipple the center square and the borders.

Attach Open Embroidery Foot #20 to the sewing machine and select a decorative stitch. The sample shows stitch #1120 from the new Tassels menu on the new BERNINA 830. A comparable stitch may be found on most BERNINA machines.



Sew the decorative stitch in the center of each open square formed by the pintucks

### *Bead Embellishment*

Thread the machine with monofilament thread. Reduce the upper tension slightly below normal. Thread bobbin with lightweight bobbin thread. Insert the #60 Universal needle. You may machine bead without a foot or you may want to attach the Bernina Stitch Regulator without a sole. This will help regulate your stitches between the beads.

The center square of the sample has been beaded in the loop portion of the design. Hoop the area you are beading in the spring hoop. If you are using the Bernina Stitch Regulator you will want to be in Mode 1 and use the Foot Control to power the machine. Lower the needle into the fabric and pull up the bobbin thread. Take several small stitches to anchor the threads. Cut the thread tails.



Place a bead near the needle. Using the handwheel, lower the tip of the needle into the bead. Move the bead to the desired position. Step down on the "heel" of the foot control to lower the needle into the fabric. Using the "heel" of the foot control again, raise the needle. Move to the side of the bead. Power the machine and stitch to the next spot to be beaded. Continue until the beading

is complete. When using the BSR for beading you will need to move from front to back as there is not room under it for the beads.



### *Quilt Finishing*

Press bias in half lengthwise. Stitch to the front of the quilted square, mitering corners. Fold to back and stitch in place.

## *From Tassels to Textures*


by Louisa Meyer

Louisa Meyer's first embroidery collection for BERNINA, *Tassels & Trims*, introduced her unique technique for creating tassels from sewing machine stitches.

She has now expanded her repertoire by incorporating textures, cording, layered applique, couched trims, and free-motion lace-making in her designs. Included in the collection is a booklet with patterns for a variety of projects.







*Silken swirls of serger chainstitching adorn elegant silk organza fashioned into a beautiful blouse using a modification of the Tailored Shirt pattern from the My Label software program*

# Silken Chains Sheer Blouse

BY NANCY BEDNAR

*BERNINA sergers make the embellishment easy, and the impeccable tension of BERNINA sewing machines and helpful accessory feet make working with the sheer fabric both pleasurable and exciting. Tempted? Let's get started....*

## SUPPLIES

### Notions & Threads

- All purpose serger thread
- Decorative threads for chainstitch accents such as Pearl Crown Rayon, Designer 6, Yenmet Iridescent embroidery thread, assorted rayon embroidery threads
- Bead Soup or Bead Gravy
- Glass buttons: nine total,  $\frac{5}{8}$ " to  $\frac{3}{4}$ " size
  - Fray Stoppa seam sealant
- Buttonhole block & cutter set
- Water soluble stabilizer
- Rotary cutter, board and mat

### Blouse Pattern

- Tailored Shirt from My Label 3D Fashion Pattern Software. Simulate the shirt on your personalized mannequin. Note: For the looser, over blouse styling used in the model garment, no adjustments have been made to the Style Properties. The horizontal shaping bustline darts were stitched but the long vertical front and back darts were not.

### Fashion Fabric

- Silk organza – yardage as indicated in My Label plus  $\frac{1}{2}$  yard to allow for serger design work on the collar and cuffs. Note: No interfacing is required. A single layer of silk organza works beautifully as self fabric interfacing – always the right color and hand!

### BERNINA Machines

- BERNINA sewing machine
- BERNINA serger with chainstitch capabilities: 1300MDC or 009DCC

### Accessory Feet

- Clear Foot #34/34C
- Patchwork Foot #37
- Bias Binder Attachment #84 and Foot #94

### Helpful Publications

- *Feet-ures* Volume 2 (BERNINA)
- *Serger Technique Reference Book* (BERNINA)
- *Creative Serging* by Nancy Bednar and Anne van der Kley (Sterling)



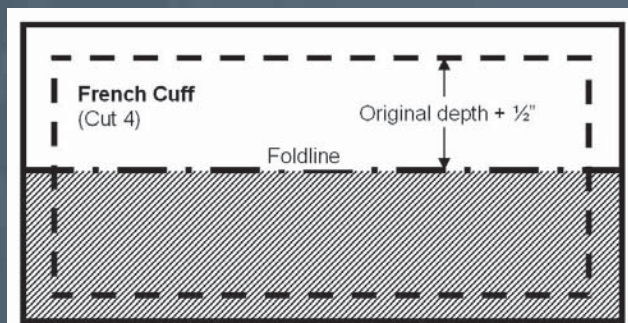
## Cutting

Using the pattern pieces generated from the My Label software, cut out the blouse pieces with the following simple adaptations:

- Square off the blouse front and back lower edges to give a dressier look to the finished garment.
- Cut the right side blouse front 1" larger on all edges to accommodate chainstitch shrinkage.
- Cut the upper collar 1" larger on all outer edges to allow for chainstitch shrinkage.
- Adapt the single layer cuff to a French cuff styling as described in the sidebar.

### Drafting a French Cuff from a My Label Basic Tailored Shirt Cuff

- Fold the ML cuff in half along the center foldline.
- Trace the existing half cuff pattern. Add  $\frac{1}{2}$ " to increase the cuff depth total width to 3". (The left to right width measurements remain the same.)
- Duplicate a same sized rectangle for the cuff extension, doubling the new, taller cuff size.
- Fold the restyled cuff in half, marking the new center foldline. Draw the  $\frac{5}{8}$ " seam allowances.
- Cut out four cuff pieces using the new, larger cuff pattern piece, adding 1" around all outer edges of two of the pieces. These slightly larger pieces will be used for decorative chainstitch accents and trimmed to size.



Note: There is no need to add additional width to the cuff to allow for a French cuff closure. The underlap/overlap allowance that is already built into the pattern piece will allow for an adequate French cuff closure at the side edges.



## Darts

Only the side front, bust-shaping darts will be used in this garment to allow for a looser fit and not distract visually from the decorative work on the sheer organza. Because the fashion fabric is so transparent, stitch very narrow darts using the method below.

### "Darts on a Diet"

Step 1 – Sew in a traditional dart; press dart down towards the bottom of the shirt.

Step 2 – Trim the dart to  $\frac{1}{4}$ ".

Step 3 – Double fold the trimmed dart underneath itself, tapering to the finest fold at the point. Press well. Topstitch the dart from the right side to hold it in place.



## Embellishment

Often used for temporary basting of garments and home dec items, the utilitarian chainstitch is taken to elegant heights when paired with heavy, satin finish decorative threads. The beautifully balanced stitch tensions of the BERNINA 1300MDC serger allow for the decorative work to be sewn directly onto the silk organza without using stabilizer. Wonderfully pucker-free and visually intriguing stitches quietly enhance the blouse, lending a serge-unique embellishment to your garment.



### Chainstitch Settings

Follow the exact serger threading/tension suggestions found in the manual and/or on-screen help for your BERNINA 1300MDC or 009DCC serger. All-purpose serger thread is used in the needle for all decorative looper applications. Remember that the decorative part of the stitch forms on the underside of the fabric, so double check that the wrong side of the fabric is face up when serging.



Threads used in the chainstitch looper:

- Pearl Crown Rayon
- Designer 6
- 2 strands of rayon embroidery thread, combined together in the looper

All stitch lengths are 3-4mm, with needle tensions set between 2.75 and 3.0.

**Tip:** Hold the silk organza slightly taut while serging in the decorative chains to avoid puckering. The precise balance of BERNINA sergers makes the use of stabilizers unnecessary for a smooth, professional effect.



Decoratively serge bands of chainstitching on the upper collar, two cuffs and one side of the blouse front. When embellishment is complete, press and trim serged units using the appropriate pattern pieces.



### Final Assembly

Assemble the sheer overblouse following the pattern directions. Note: Construct the French cuffs with the decorative unit on the inside of the cuff, as it will flip to the right side and be secured with buttons when worn.

Make assembly easy the BERNINA Way:

- French seams are the seam of choice when sewing see-through fabrics. Use Patchwork Foot #37 to eliminate the need to measure seam allowances by using the outer edge of the foot as a guide. Refer to *Feet-ures* for step-by-step directions.
- Consider using Clear Foot #34C when stitching on sheers. The 100% transparent sole makes exact stitch placement extremely easy. Plus, the solid sole construction holds the lightweight fabric down onto the feed dog, eliminating the possibility for flagging or skipped stitches.
- Substitute Bias Binder and Foot #84/94 (26-30mm) and bind the sleeve slit placket instead of using the placket pattern piece. Discreet and one-step application of a narrow organza strip is simple. Note: Cut your binding strips 1 1/4" wide to allow for the softness of the fabric and adequate turning down the folded edges.



### Tips for Sewing with Sheers

- Consider using a rotary cutter and mat to cut sheer fabric. Since the seams and cut edges are very visible, a clean continuous cut is much easier with a rolling blade rather than the open and shut action of scissors.
- Buttonholes – easy does it! Use buttonhole #52, the narrow buttonhole, for discreet, delicate beads. Balance stitch tension by placing a small square of water-soluble stabilizer behind the buttonhole before sewing. Stitch the buttonhole through both layers, then remove the stabilizer. Coat buttonholes sparingly with seam sealant, then cut open using a buttonhole cutter & block set.
- Pressing – stop the steam! Silk organza will crinkle when introduced to steam pressing. Keep the heat up, but a dry iron will be most effective when working with this fiber for the crispest, cleanest seam finishing.

### Final Touches

Using a hand-sewing needle, delicately bead the chainstitch accents on the upper collar and blouse front with Bead Soup



### Button Cufflinks

French cuffs require two buttonholes on the front of the cuff, two on the back. Fold your cuff to the desired depth, center, mark and stitch the buttonholes. Trim after seam sealant is dry.



Unique French “cufflinks” can be fashioned from pairs of buttons:

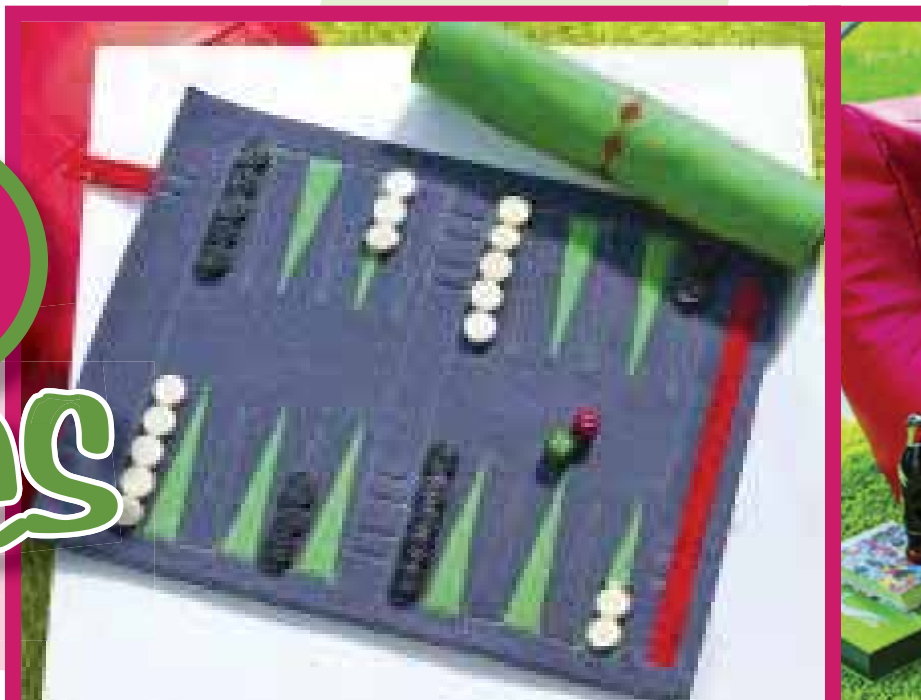
- Chain off rolled hem yardage using one of the decorative threads used in the chainstitching.
- Thread serger chain into each of the buttons so that they are linked with double serger chains.
- Knot the chains at the top of the button to retain the distance between the buttons.
- Tie a decorative bead (from Bead Soup) on top of the serger knot on the top of the button.
- Dot the knot with seam sealant, clip when dry.

Insert the button cufflinks into the cuffs from the inside out.





# Fun & Games



What's more fun than an exciting evening of board games? These games are made of felt, making them easy to sew and quiet to play.

Game board and token holder - after the game, the tokens disappear into their holder and the board is simply rolled up. Match the colors of the game to your home furnishings, or stick to the classic colors.

## Backgammon Board Instructions

Size: 45cm x 37cm (17 $\frac{3}{4}$ " x 14 $\frac{3}{4}$ ") to use with purchased tokens 2.4cm (1") in diameter.

### Materials

- Extra-thick felt in gray, remnant in red
- Regular felt in green
- 0.5 m (20") hook-and-loop tape
- Wonder Tape (water-soluble adhesive tape)
- Mettler Cordonnet (topstitching thread) in gray
- #90/14 Topstitching needle
- Walking Foot #50
- Edgestitch Foot #10/10C or Clear Foot #34

### Cutting Instructions

#### Green

- Points: Cut twelve isosceles triangles using the pattern provided (pattern.jpg)
- Back: Just under 44cm x 37cm (17 $\frac{3}{8}$ " x 14 $\frac{5}{8}$ ") rectangle
- Token Holder: Cut one 26cm x 33 cm (10 $\frac{1}{4}$ " x 13") rectangle

#### Gray

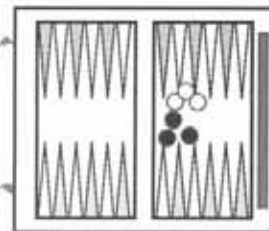
- Base area 43cm x 37cm (16 $\frac{7}{8}$ " x 14 $\frac{5}{8}$ ") rectangle
- Token Holder: Cut 1 rectangle 21cm x 33cm (8 $\frac{3}{4}$ " x 13")

#### Red

- Closure Strips: Cut two 12cm x 2cm (4 $\frac{3}{4}$ " x  $\frac{3}{4}$ ") rectangles
- Cross-bars: Cut two 7cm x 2cm (2 $\frac{3}{4}$ " x  $\frac{3}{4}$ ") rectangles
- Ends: Cut two 6cm (2 $\frac{3}{8}$ ") diameter circles using the pattern provided (pattern2.jpg)

## Assembly Directions

Draw two playing fields on the base area, each 17cm x 3 cm (6 $\frac{3}{4}$ " x 1 $\frac{1}{2}$ "); the distance between the fields (at the center of the base area) is approximately 3cm (1 $\frac{1}{8}$ ").



Place triangles according to drawing, alternating green and outlined points. Thread machine with Cordonnet, select a straight stitch, and stitch around all triangle edges to secure. Stitch the outline triangles with the Cordonnet thread. Topstitch around both playing fields. Use Wonder Tape to attach loosely rolled up back section, beginning with one narrow side, edges flush. Unroll; stitch all around.

Point  
Cut 12

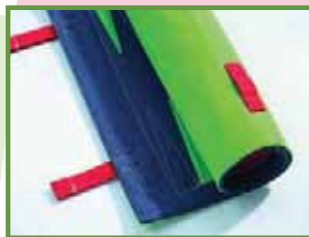
Token Holder End  
Cut 2





**A last minute gift idea! The wide decorative stitches in Cordonnet (topstitching thread) hold everything together. Chess pieces and tokens may be bought in toyshops, or recycle some from an old chess set.**

Sew cross-bars for the ties between the playing fields on the back. Sew closure strips onto back left-hand side. Fold under remaining ends and topstitch as stops. Note: To close, insert stops under cross-bars.



Stitch together green and gray felt for the token holder along remaining 33cm (13") edge. Trim corners of green felt as shown in the drawing. Sew hook tape near the sewn end. Roll up both layers of felt starting at the sewn end. The roll diameter should be about 6 mm (1/4") less than the diameter of the round end pieces, with the edges of the gray felt lying edge-to-edge and the green felt overlapping. Hold long gray edge in place with Wonder Tape. Stitch a corresponding length of loop tape to the right side of the tube, near the stitched end, to complete the closure.

Stitch two mirror-image rows of a decorative stitch along the center of the token holder. Sew a strip of hook tape to the board. Sew a corresponding strip of loop tape below the overlay of green felt. Slide the round felt pieces into the ends of the tube; stitch together from the right side. To store: Insert tokens into holder, attach holder to board, roll board around holder and fasten ties.

Stitch together green and gray felt for the token holder along remaining 33 cm (13") edge. Trim corners of green felt as shown in the drawing. Sew hook tape near the sewn end. Roll up both layers of felt starting at the sewn end. The roll diameter should be about 6 mm (1/4") less than the diameter of the round end pieces, with the edges of the gray felt lying edge-to-edge and the green felt overlapping. Hold long gray edge in place with Wonder Tape. Stitch a corresponding length of loop tape to the right side of the tube, near the stitched end, to complete the closure.

Stitch two mirror-image rows of a decorative stitch along the center of the token holder. Sew a strip of hook tape to the board. Sew a corresponding strip of loop tape below the overlay of green felt. Slide the round felt pieces into the ends of the tube; stitch together from the right side. To store: Insert tokens into holder, attach holder to board, roll board around holder and fasten ties.

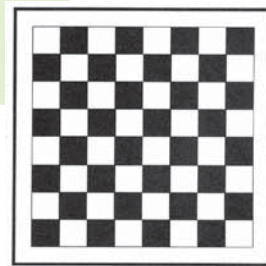


## Chess Board Instructions

Size = 40 x 40 cm (15 3/4" x 15 3/4")

### Materials

- Thick felt in gray, black, and white
- Mettler Cordonnet (topstitching thread) in white
- #90/14 Topstitching needle
- Heavyweight stabilizer (cut-away or tear-away)
- 101 Quilt Basting Spray
- Wonder Tape water-soluble adhesive tape
- Clear Embroidery Foot #39/39C or Edgestitch Foot #10/10C



## Cutting Instructions

### Black and White

- Cut 4cm (1 5/8") wide strips
- Cut the strips into thirty-two 4cm (1 5/8") squares of each color for a total of sixty-four

### Gray

- Cut one 40cm x 40cm (15 3/4" x 15 3/4") square; cut a 32cm x 32cm (12 5/8" x 12 5/8") square from the center of this gray square.

## Assembly Directions

Draw a 32cm x 32cm (12 5/8" x 12 5/8") on the stabilizer and attach the squares with Wonder Tape. Select a featherstitch and stitch-in-the-ditch to secure the squares to the stabilizer, row by row, using Cordonnet (topstitching thread).



Place the resulting square into the opening of the gray square. If a thicker board is desired, cut another 40 x 40 cm (15 3/4" x 15 3/4") square and place it underneath. Select a featherstitch and stitch-in-the-ditch to secure the playing field inside the square. Stitch layers together along the edges using a decorative or straight stitch (sample uses a stretch overlock).

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



# Frayed Edge Appliqué

BY DEBRA RUTLEDGE

I have learned over the years that you never know when inspiration for a project is going to strike. Working for OESD has afforded me an incredible opportunity to visit numerous sewing and embroidery shops across the country. At each store visited, I have walked away with more project ideas than I can possibly complete in my lifetime.

During a visit to The Quilt Sampler in Springfield, MO, my eyes were drawn to a simple little embroidered flower that was embellishing a hand towel. The flower was appliquéd using a scrap piece of fabric that had been trimmed about  $\frac{1}{8}$ " from the embroidered outline and then laundered, allowing the fabric to fray. After close examination, I realized that any embroidery design that had an outline could be used to accomplish this technique.

I started by perusing the design gallery available on the EmbroideryOnline.com website to look for designs that could be used with minimal manipulation to guarantee the completion of this project. Pack #11909, Flowers 4, was the one I selected to create a vest that has received more compliments than I could possibly remember. Using this technique, I have since embellished several ready-to-wear jackets and denim shirts using additional designs from OESD collections. A new addition to the OESD Design Gallery, Pack #12205, Flourishing Appliqué, was created specifically for this technique.

When choosing a design for this technique, it is imperative to be mindful of the stitch sequence. For example, on several of the designs included in Pack #11909, Flowers 4, the stem is digitized to stitch last. In a project using the design as it was originally intended, the sequence would not matter. However, when using the design for an appliqué project, the stem would need to stitch before the flower. If the sequence was left as digitized, it would be difficult to ensure that the appliqué fabric would not get stitched down when stitching the stem. The stitch sequence can easily be changed during the stitching process on the embroidery machine or through embroidery software.

## Appliqué Gallery

Photo 1



Photo 2



Photo 3



Photo 4





Again, any design that has an outline can be used for this technique. The outline can be any type of outline: satin stitch, triple stitch, decorative stitch, etc. Should a design that has an outline bordering a fill stitch be selected, simply remove the fill stitch in the area that will be appliquéd.

The project shown in Photo 4 on the previous page is an example of a design that was originally digitized with a fill stitch that was removed. The fabric from a worn-out pair of blue jeans was used on a white denim jacket and OESD Stock Design number FM847, Hibiscus, available in Pack #11859, Flowers 2, was the design used for the frayed edge appliqué in this project. Clearly the original design was not digitized as an appliqué design, but by removing the fill stitches in the flower the design becomes an appliqué.



An adaptation of design number FM992, Caribe Flower, from OESD's design Pack #11909, Flowers 4, illustrates the ease of changing the stitching sequence of a design in the Explorations software. When using Explorations software, a name for the project must first be assigned. This is Explorations safeguard against accidentally saving changes to the original design.

- With the design selected and placed in the workspace, click the Threads icon to determine the stitching sequence of the design.



- The Thread Sequence, as shown in the illustration, is stitching the flower first and then the stem. Therefore, the sequence must be changed.



- The first step in changing the stitch sequence is to ungroup the design. With the design selected, click on the Group icon and select Ungroup.



- The software now recognizes the design as several individual objects instead of one combined design; therefore, the next step is to group each color together. The most efficient way to select all of the objects assigned to a single thread color is to click on the Select box beside the thread color chip in the Thread Sequence area and hold down the mouse button. With the mouse button held down, move the cursor to the workspace and release the mouse. This will display every object assigned to that particular thread color.

It is also the only part of the design that will appear in the workspace. All of the objects appearing in the workspace have to be selected to group them together. Place the cursor in an open area of the workspace that is outside the perimeter of the design.



Hold down the left mouse button and drag the cursor to the opposite edge of the design to draw a box covering the design. The entire design must be included within the boundaries of the box. Release the mouse button. All of the selected pieces of the design will have a magenta outline. Once all of the design is selected, click on Group and select Group. Repeat this step for each color.

- Once each color has been successfully grouped the color sequencing can be changed. Click on the first color to select that object and then click on the Cut icon. Note: This is when most people panic because part of the design has completely been removed.



- Immediately following this step, click on the Paste icon located below the Cut icon and the object that was removed reappears as the second color. The thread sequence has been completed and the design is ready to be stitched to the project.



Note: The process that is used to select individual thread colors of a design to change the thread sequence in the above example can also be used for removing the fill stitch. The only difference is that once the fill stitch area is selected and Cut there will not be a need to Paste it back into the design.

This is an embroidery style that can be added to garments, home décor pieces, baby items or any project for that unique gift we all strive to create. And best of all, it can be completed in a minimal amount of time for that last minute gift.





# Artgirlz

## BIG BAG

BY ALLISON & TRACY STILWELL

A fun way to embellish and create, needle felting is one of many techniques that can be accomplished by hand or by machine. This project starts with a pre-felted ready-made bag that is perfect for hand felting. The fun face is easy enough for a beginning felter and simple free-motion stitching is a great way to add "hair."

### Supplies

#### Artgirlz Products

- Artgirlz Felted Bag
- Wool Roving
- Hand Felting Needles #38

#### Other Supplies

- 8" x 8" x 2" Piece of Upholstery Foam
- BERNINA sewing machine equipped with the BERNINA Stitch Regulator
- Isacord embroidery thread for free-motion stitching

### Hand Felting Tips

These tips can be applied to clothing, wool beads, felt cones, flowers, hearts... any felted wool and more!

- The needle is very sharp and fragile compared to a sewing needle.
- To help the fibers hook together, the end of the needle is barbed.
- It will break if you bend it while it is in the felt.
- You can use it as a "tool" much like a sewing needle as long as the roving is still somewhat loose.
- If you are a beginner you may break a needle or two before you get the hang of it!
- You want the needle to go in and out in the same direction...any direction... but the same direction!
- You just need a little piece of roving!
- You can make new color mixes by blending two or more roving colors. Simply gather two or three little puffs together and pull them apart until mixed to your liking.



## Felt the Face

With chalk or marker, draw face outline and features on the bag using the photo as a guide.

Place the foam in your bag. You will be working with the foam right behind your work, moving it as you progress.

1. Pull off a small piece of roving in the color of your choice.
2. Place roving where you want start, and use the needle to baste the roving into the shape you want. Move needle in and out in the same direction.
3. Continue to work the roving into the bag.
4. Gently use your needle to clean up the fuzzy edges. Define the shape by folding flyaway fibers inside the edge of the shape.
5. Expand color choice by mixing bits of roving.
6. Continue working the design by punching the roving into the felt.

7. When the shape is almost finished, use the end of the needle in a circular motion to gather the fine wisps of roving together. Work those wispy ends into the bag.

8. Add to your piece until you have the look you want.

You can easily remove a color by just pulling it out.

To further connect and secure the fibers, turn the Big Bag inside out, insert the foam, and stab the roving back through the other side.

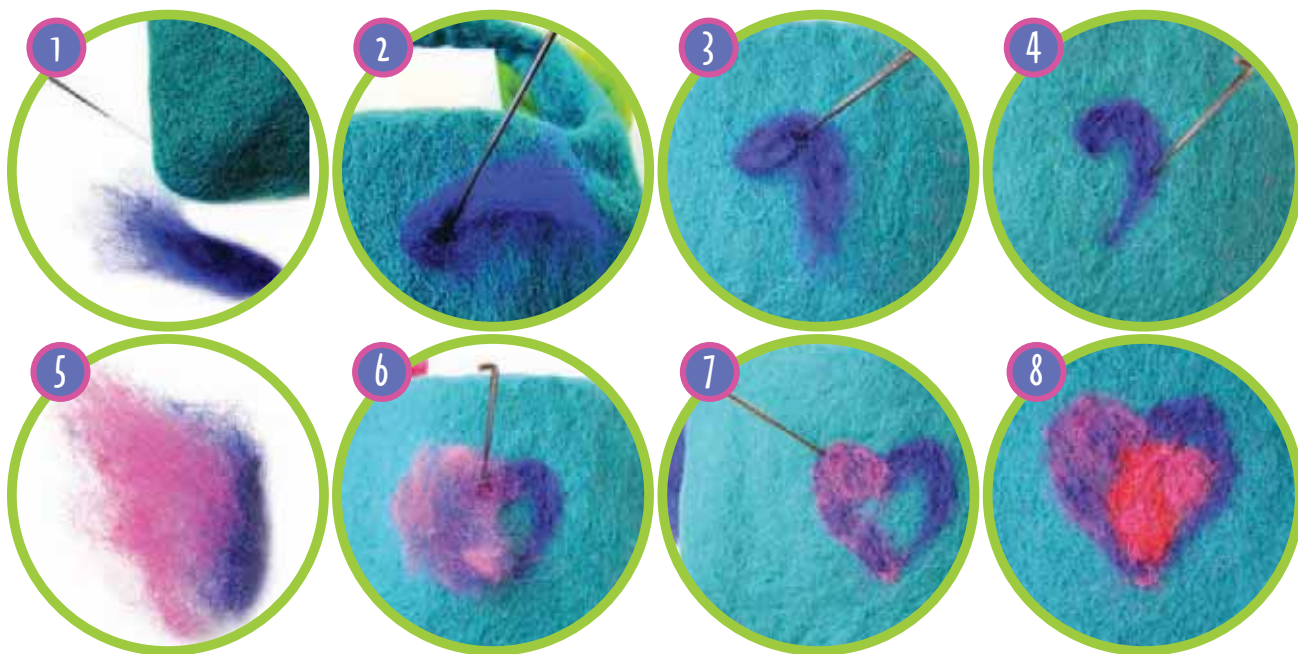
Turn the Big Bag right side out and repeat.

## Add Machine Stitching to Your Big Bag!

Connect your Bernina Stitch Regulator to the machine.

Slide your bag onto the freearm of the machine and add a hairdo by adding free-motion stitching.

Mix needle felting with machine, or hand embroidery, beading, etc. You can also add Artgirlz Wool Felt Beads and Charms for additional interest!!



**Have Fun, Be Creative,  
Follow Your Own Vision!**



# WEB & BLOG

## News

### NEW FORMAT FOR QUARTERLY ACCESSORY SOCIETY

We've updated the format of the QAS and partnered it with Through The Needle magazine. The quarterly lessons are now in VODcast format (video podcast) and can be downloaded for viewing on your computer or iPod. These informative classes will continue to focus on BERNINA presser feet and accessories plus they will tie into projects featured in each quarterly issue of Through The Needle. Along with the VODcast, there will be downloadable project pages, reprints of the featured TTN articles. Log on to [www.berninausa.com](http://www.berninausa.com) to download your first TTN VODcast, highlighting Issue #27.



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

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

[www.berninabsr.com](http://www.berninabsr.com)

[www.berninaUSAblog.com](http://www.berninaUSAblog.com)

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

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



### SEE IT! / SHARE IT!

Go to the See It! / Share It! section of the BERNINA USA website and find stitch recipes, free downloadable designs, technique videos and more! It's never been so easy to get inspired!



### BERNINA BLOG

Martin Favre, President of Bernina of America, Inc., is a star! One of the most popular posts at [www.berninaUSAblog.com](http://www.berninaUSAblog.com) is the video from the BERNINA University Opening Session, in which Martin plays ALL the roles in a Series 8 spy movie - Agent 008: The Red Case Caper. To view the video, go to the posting for August 11 and click on the movie screen (or on the CLICK HERE link).



*It takes a minute or two to download, but it's worth the wait.  
Get your popcorn ready, sit back, and enjoy the show!*



ALEX ANDERSON



RICKY SIMS

You'll also find free BERNINA educational videos detailing the use of BERNINA presser feet and accessories.



Is there anything more lovely  
to contemplate than an  
afternoon stroll in an English  
**Country Garden?** Cares and  
concerns fade to the background,  
and the sights and scents of the  
beautiful flowers fill the senses.  
All's well with the world.

Fabric Freedom has created a  
**Country Garden** designed  
to delight you in every way. Take  
yourself and your quilting on an  
enchanted journey. We have three  
lovely colorways to entice you.

Stroll through this lovely  
**Country Garden** today!



Ask for **Country Garden** and other wonderful  
selections from **Fabric Freedom** at your local  
independent sewing or quilting stores and  
participating Bemina dealers. To find a store  
near you, call us toll-free **1-800-676-6543**.



# **Fabric Freedom**

*Fabric Freedom is distributed exclusively through*

# **Brewer**

*Quilting & Sewing Supplies*

[www.brewersewing.com](http://www.brewersewing.com)



THE

oesd

# CHRISTMAS COLLECTIONS

3 UNIQUE  
NEW  
COLLECTIONS  
FOR 2008



oesd



TTN28

Through the Needle Issue 28

Visit your local OESD dealer or go to  
[www.embroideryonline.com](http://www.embroideryonline.com) to find  
a participating dealer near you.



Bonus Card  
Collection

COLLECT ALL 3,  
GET OUR CARD  
COLLECTION  
**FREE**

Limited Time Offer

September 11 - November 22, 2008

Embroidered Angel available in Collection 1, Candle Ring Collection 2, Reindeer and Sleigh (featured) Collection 3