

# Through *the* NEEDLE

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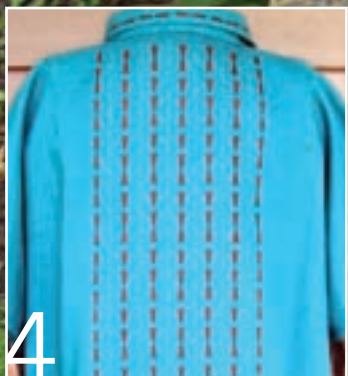
Issue 31

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*your creative companion*



Stitch Sampler Jewelry Roll



In Vogue with the Bernina 830



Embroidery on Paper



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The Power of Punching



Baby Stitches



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Project Sewing Workshop



Sew Simple Accessories

# needle notes

We have several articles for the fashion sewer in this issue, including tips and tricks for making your own jeans using the new 5 Pocket Jeans pattern for My Label 3D Fashion Software (page 30). Linda Lee joins us with Project Sewing Workshop (page 12), which solves the problem of finding just the right fabric for a special garment by offering fabric kits to correspond with some of The Sewing Workshop's most popular pattern styles.

Nancy Bednar shows us that the BERNINA 830 isn't just for quilters and crafters – it's a great fashion stitching machine (page 4), with oodles of features to make garment sewing and embellishing easy. If you're not quite ready to make the leap to the top-of-the-line, the limited edition Fashionista machine – which comes with My Label software as a free gift! – might be just the thing for you (page 32).

Need help staying organized? We have three projects to assist you with keeping your things neat and tidy. A closet organizer from our friends at ReadyMade (page 28), plus a roll-up jewelry case from Marsha McClintock at Saf-T-Pockets patterns (page 26). Keep track of your keys and other essentials with a matching bag and key ring (page 34) from BERNINA International.

Paula Nadelstern is one of the most influential quilters in the world – learn more about her exhibit at the Museum of American Folk Art and her new fabric collection for Benartex on pages 24-25. For an interesting bobbinwork, couching, and felting technique, try out Jane Garrison's Coneflower Stitchery on page 18. Check out additional felting techniques with Karen Spector on page 10.

See page 20 for an embroidery-embellished stroller that will be the envy of all the other babies they see when you're out and about. If you're not quite ready to tackle such a large project, but can't decide what you do want to create, check out Kay Hickman's tips and tricks for finding embroidery-project inspiration and designs (page 14).

Last, but not least, Pat Jennings shares some of her favorite features from Version 6 BERNINA Embroidery Software on page 8. Watch your local BERNINA store for its arrival later this summer!

## Through *the* NEEDLE *your creative companion*



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# spotlight on...

## What's the Point?

Have you ever wondered what all of those letters and numbers on needle cases represent? Or why there are so many different sizes and types of needles? You're not alone! The information in this article should help demystify the process of selecting the perfect needle for each and every project.

There are three main considerations when selecting a needle.

**First**, be sure to use the correct needle system for your machine. Most newer sewing machines use the 130/705H system, available under several brand names including BERNINA and Schmetz.

**Second**, select a needle type that will work well for the thread and fabric you plan to use, as well as the technique you'll be stitching. The correct point ensures proper stitch formation and avoids damage to the fabric and thread. Several types are available, including Microtex/Sharp, Ballpoint, Universal, Stretch, Jeans, Embroidery, Topstitching, Quilting, Leather, Metallica, Metafil, Double, and Wing. The rounded tips of Ballpoint needles prevent holes and runs from forming in knit fabrics; the extra sharp points of Microtex/Sharps pierce woven fabrics for the straightest possible lines of stitching; and Universal needles are in between – just a little rounded and suitable for most fabrics. If you're having trouble with stitch formation, check to see if there's a needle that's better suited for the thread and fabric you're using.

**Third**, choose a needle size that corresponds to the size of your thread. The needle size is determined by the diameter of the shaft. The thread should fit into the groove in the front of the needle. If it's too large and isn't surrounded by the groove, the thread won't stay in the groove and the stitch won't form. If the needle is too large for the thread, the holes made by the needle won't be filled by the thread. If the needle is bent, the thread loop forms in the wrong place and won't be picked up by the hook, causing skipped stitches. Blunt or broken needles won't pierce the fabric and/or will damage the fabric or thread.

## Anatomy of a Needle

You know where the needle point is, but do you know what the needle scarf is? If you look at a needle under a magnifying glass you'll find that the shaft – the main part of the needle – isn't round. There's a groove in the front of the needle; this is where the thread sits when the needle is threaded. There's also a scarf – a cut out area just above the eye at the back of the needle. The eye of the needle may be small or large, depending on the needle type. All of these parts – groove, scarf, eye, and point – vary from one needle type to another. For instance, Embroidery needles have larger grooves and eyes to protect delicate embroidery threads, and Leather needles have a 3-sided, awl-like point for piercing leather. For a downloadable brochure on types and sizes of sewing machine needles visit [http://www.berninaneedles.ch/\\_upload/INSWE0234.pdf](http://www.berninaneedles.ch/_upload/INSWE0234.pdf).

For additional information on needles see *Feetures*, Volume 3, Unit P.





# In Vogue with the BERNINA 830

BY NANCY BEDNAR

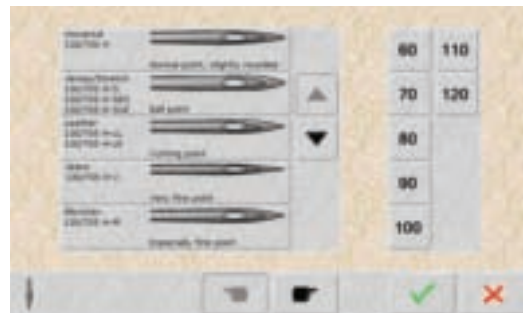


More than anything, I love to sew clothes – beautiful garments with exquisite details, stitched in everything from the humblest denim to the finest silks. Long ago BERNINA became my machine of choice in my sewing studio. It enabled me to produce precise stitches and beautiful buttonholes, and to work with a whole treasure chest full of helpful sewing accessories. These continue to help raise my custom garments to be a cut above the rest.

It has been my pleasure to sew several garments over the last few months on the new BERNINA 830. In the process I discovered some unique and wonderful features that make it a garment sewers' delight.

## Big and Beautiful Central Display Screen

When I am intensely sewing for many hours, or burning the midnight oil to finish a garment, the last thing I want to do is play head “ping pong,” that is moving my head up and down from my work to the side of the machine to view my sewing screen. My BERNINA 830 screen sits right above the needle where I am working so I can see what I’m doing without the stress of moving my head. The touch screen response is lightning fast, giving me stitch after stitch to use in a blink of an eye.



The **needle minder** is a joy. I can set up my machine to remind me what needle I last inserted into the machine,

both by size and type. No more sticky reminder notes, marked pincushions, or needle packages taped to the machine to nudge my rusty memory. The informational needle bar appears as the machine starts up. I cannot tell you how helpful this has been as I move between fabric weights and types from garment to garment.



Speaking to my creative heart, I can “pretty up” my lovely large screen with **designer screen**

**wallpapers** that feature lace, satin, beaded flowers or silky florals, framing my stitch display.

## Thread, Thread Everywhere

I love the new thread system! **Two vertical spool pins** make it easy to sew with Double needles, combine threads for decorative work, and even leave an extra spool on the machine for bobbin rewinding – all in one handy place. That helps declutter my sewing table, leaving more room for garment pieces. Thanks to the vertical thread feed afforded by the telescoping thread arm, both cross-wound and stacked spools feed smoothly without drag that could cause skipped stitches. There is no need for a supplemental vertical spool holder sitting behind my machine to hold extra threads.

The **built-in needle threader** is sure to spoil you from the first time you use it. Animated threading appears on screen each time the thread is guided through the machine; with the push of a lit button, the needle is correctly threaded each and every time. What a help this has been when I am doing “moonlight sewing” late into the night and my eyes are tired.

## Jumbo Bobbin

This **fabulous bobbin** holds at least 40% more thread than any other bobbin I have used on any other machine! Approximately 75 yards of Mettler 50-weight cotton thread can be wound on an empty bobbin when spun to 100% capacity. How does this translate into the number of garments you can sew before running out of thread? It's enough to sew:

- 7 A-line skirts
- 5 pairs of pants
- 4 long-sleeved shirts

(Note: Garment numbers are averages based on size 10 basic A-line skirts, flat-front pants styles, and simple button-front blouses.)

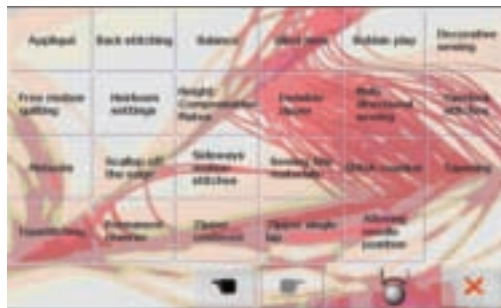


And, the best part? When I finally do get close to the end of the bobbin thread, a blinking percentage light tells me how much more I have to go. It doesn't disappear until I stop to rewind.

There's simply no guesswork anymore or the chance of running out of thread during topstitching, buttonhole sewing, or putting in zippers.

## Sewing Area Size

With a **full 12" available to be to the right of the needle AND a huge, sturdy sewing table**, there is virtually no garment that I cannot fit comfortably on my 830. This gives the garment full and reliable support to the right and left sides of the needle for sewing processes including zipper applications, topstitching, and making buttonholes in any item of clothing. It eliminates any chance of the garment falling off the edge of the work area, which could cause drag and irregular stitching.



## Tutorials Abound!

I've been sewing clothes for many years but am sure that I haven't stitched out every possible fabric, thread, or technique combination. Without having to leave the comfort of my sewing

chair, I can access the 830's built-in **Sewing Consultant** to look up twelve different fabric types, in three different weights, with nine sewing applications for each. For everything from lightweight T-shirt knits to silk doupioni, a screen helps me to double-check my machine set-up for the perfect needle, presser foot, thread, and stitch to use on my garment. Budding designers and returning garment enthusiasts will really benefit from having this great sewing reference at the tips of their fingers.

## Beginning to Sew – Hover and Securing Stitches

The BERNINA 830 has a great new feature called **“hover”** which allows the presser foot to lower to just a few millimeters above the feed dog teeth, giving me the opportunity to precisely fine-tune the location of that all-important first stitch when starting a seam, doing topstitching, or turning a corner. Used in conjunction with my **Free Hand System** lever, I now have both a third and fourth “hand” available to me when placing my fabric beneath the presser foot to sew. **Hover** automatically goes away when I touch the foot pedal; then the presser foot touches the feed dog teeth, and I am good to go. I especially love this feature for sewing on slippery fabrics, like those used in evening wear.

It's wonderful to automatically sew tiny **securing stitches** at the beginning of each seam – a perfect feature for clothing construction. It eliminates thread build-up that sometimes happens when sewing in reverse to secure the start of a seam and it's much more professional-looking!

## BDF – Bernina Dual Feed

The longer you sew garments, the more particular you are about the results. Nothing is worse than wrinkled seams, puckers, or distorted stitches. Sometimes these happen no matter what combination of spray starch or tear-away stabilizers I use. The BERNINA 830's built in **dual feed system** eliminates all that worry. I recently stitched a heavy satin prom dress with a zipper in the side seam. Using the BERNINA Dual Feed and Zipper Foot #4D to sew this entirely bias seam resulted in a beautiful, smooth seam with no twisting, stretching, or puckering.

## The Ultimate Control in Buttonholes

Any garment sewer knows that buttonholes are a “make or break” item on a garment. Badly stitched buttonholes can scream “loving hands at home” even if the rest of the item is beautifully sewn.



Even professionally-sewn buttonholes have had their limitations if the button is chunky. Sewers needed to build extra length

into their buttonholes to allow for enough room for the height of a bulky buttonhole to pass. Otherwise you could be in for a gaping buttonhole sitting underneath the large button with oversize buttonhole legs ruining the finished look. The BERNINA 830 eliminates this problem completely by allowing me to adjust my **buttonhole slit width** from a traditional width to a setting wide enough to allow my button to pass comfortably through the opening. Of course, I always sew a sample buttonhole for the desired button on a scrap of the actual fabric layers, but having this control for the first time in my sewing life is almost too good to be true!

## Corded Pintuck Attachment

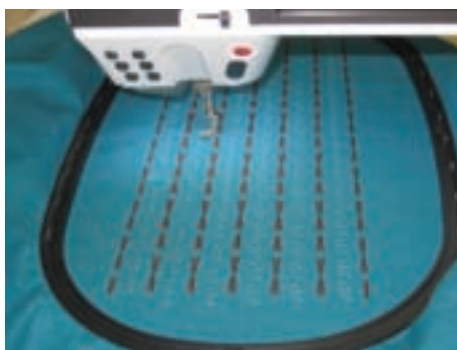
I love subtle fabric embellishment, so corded pintucks rank high on my list of favorite techniques – even though they haven't always been easy to stitch to perfection. The challenge was always to perfectly position the filler cord, feeding up from the bobbin area, so it would stay in place as I stitched tuck after tuck. Now it's easy because my 830 has an **ingenious pintuck attachment** that



screws onto the bed of my sewing table and feeds the filler cord perfectly and precisely each and every time. I've decreased my pintuck production time and increased my confidence, knowing that there is no longer any chance of the cord catching in the stitching.



## Large Decorative Stitch Fields Sewn With Embroidery



Without the need for embroidery software or my computer, my 830 allows me to bring decorative sewing stitches to the embroidery side of the machine, expand them into rows of decorative stitches using the Endless Embroidery feature, and then build row after row of stitch-enhanced fabric to

add a unique accent to my garments. Using the **Jumbo hoop** I can now “sew” a large piece of fabric using embroidery stitches, perfectly spaced without measuring or drawing a single guideline. This large piece of stitch-embroidered fabric is more than enough to use for a collar, cuffs, pockets, or yoke pieces.



## Endless Embroidery

The guesswork of how many designs to replicate to fill the Jumbo hoop was eliminated by selecting the **Endless Embroidery** icon – my 830 automatically figured out the number needed to fill the length of the selected hoop. From

there it was easy to duplicate the long row to cover the width of the hoop. Best yet, should I want long rows of embroidery, handy registration marks are automatically added to the end of each set of decorative stitches, making it simple to connect one row to the next.

## A Uniquely 830 Garment

The creative details on this pretty summer blouse are made possible – and easy! – using the BERNINA 830 sewing machine:

- **Decorative Panel:** Stitches from the sewing machine, combined in the Stitch Altering Area, taken to the embroidery module, repeated effortlessly using Endless Embroidery, and embroidered in the Jumbo hoop
- **Buttonholes:** Stitch-enhanced and combined on screen in embroidery, then sewn in a flash using the Mega hoop and Endless Embroidery





# Embroider on the Unusual

## Part 2: Paper Projects

BY PAT JENNINGS

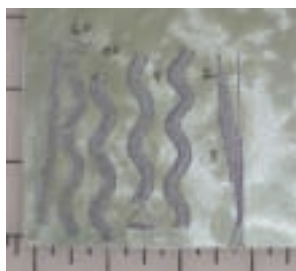
Embroidering on paper is both fun and exciting, and will provide an eye-popping topic of conversation at your next party or family get together. Following a few basic rules and testing diligently will reward you with unique works of stitched art.

### *Preparing for Embroidery*

To prepare a design for embroidering on paper, open it in your BERNINA Embroidery Software. Remove all underlay stitches and move the starting and ending stitches to the first and last stitch of the design. In many cases, you will need to decrease the stitch density of the design, too. Decrease stitch density within the software or, in some cases, on the edit screen of your embroidery machine.

Select a stabilizer based on the weight of the paper product and how the finished project will be used. Generally, the lighter the paper the heavier the stabilizer should be. Because you don't hoop the paper, use either an adhesive stabilizer or a temporary adhesive spray to secure the paper to the stabilizer.

Needles are of primary importance. Use the finest-diameter Sharp needle that allows the thread to flow easily through the needle's eye and doesn't skip stitches. Test stitches on your sewing machine using Reverse Pattern Foot #1/1C foot with the machine's feed dog up. Begin with a satin stitch, changing the stitch length to adjust the stitch density until you have a pretty stitch. The stitch length in millimeters on the sewing machine equates to the stitch density in millimeters in embroidery.



In the sample shown, we started with a size 60 needle; the result was skipped stitches. Changing to a size 70 needle eliminated the skipping problem on this paper but each paper is different, so always test before beginning your project. Check the straight stitch length and density with the sewing machine's automatic darning stitch.

Paper dulls needles quickly, so change the needle after each project. Titanium needles are the exception; depending on the density of the paper and the size of the design, titanium needles will usually last through three or four projects before dulling.



### *Projects*

Look through the selection of specialty handmade papers at your favorite scrapbooking store. Many of these papers are well-suited for embroidering, especially the ones containing odd ingredients – grass, fabric, or leaves, for example. Their unique textures add to the depth of the finished design.



Note cards created from card stock make wonderful one-of-a-kind keepsake invitations, announcements, and thank you notes.



Create dimensional landscapes by printing a richly colored background for your embroidery on a sheet of 140lb cold press watercolor paper. Set the printer for the best possible print quality. In the sample the wicker chair and the pot of flowers were embroidered directly onto the printed paper. The unprinted area of the paper frames the picture, eliminating the need for an additional mat.



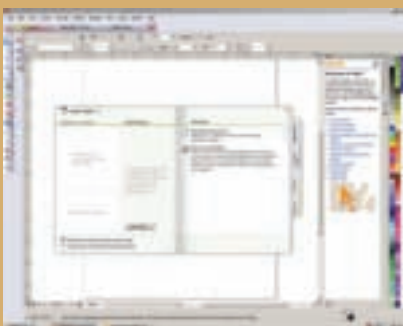
# TOP PICKS

BERNINA's new version 6 Embroidery Software is coming soon, and everyone wants to know what new features will be available. Here's a sampling of some of the exciting new tools that are part of the version 6 software package.

*from Version 6*

BY PAT JENNINGS

These are just the highlights of the new design power coming your way in version 6 BERNINA Embroidery Software. We'll spotlight these and many other features in future issues of *Through the Needle*. For more information about the new version 6 BERNINA Embroidery Software, contact your local BERNINA store and visit [www.berninausa.com](http://www.berninausa.com).



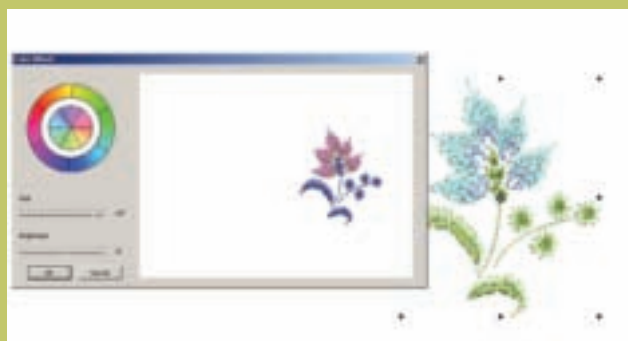
CorelDRAW® Essentials 4 has been integrated into the BERNINA Embroidery Software program, giving you one of the most powerful graphic software programs available. Edit your graphic files before turning them into embroidery designs or, for the artist or the want-to-be artist, create your own drawings and turn them into original embroidery designs.



Ten new embroidery-ready alphabets have been added to the DesignerPlus program for a total of 70 built-in alphabet choices. With so many lettering styles to choose from, you're sure to find just the right one for every project!

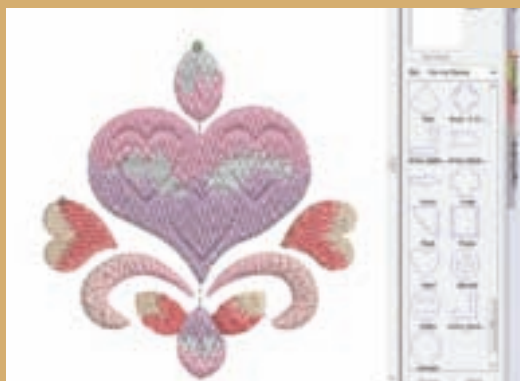


Lettering is no longer confined to a baseline option. You can move individual letters above and below the original baseline. Individual letters can also be rotated, skewed and/or resized within a word for unique lettering designs.

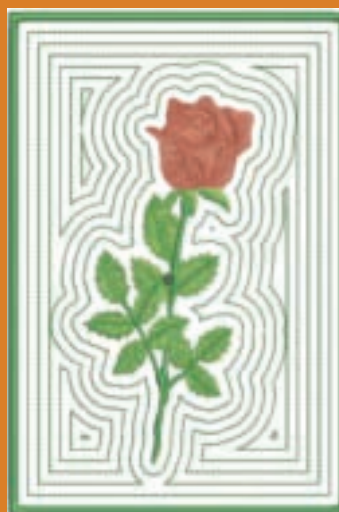


Give the Color Wheel a spin to have the new software help you choose colors that go together when you want to change the color scheme of an embroidery design. What a wonderful timesaver! The software automatically reassigns complementary thread colors to your newly colored design.

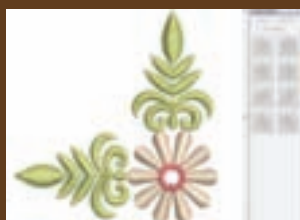




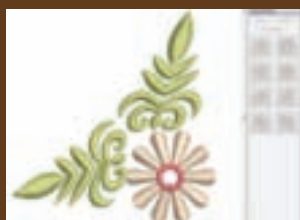
*The Carving Effect tool* lets you add three-dimensional texture to your designs, with options to modify the carving effect. Texture is added to the areas you indicate with the Carving Effect stamp.



*Use the Outline Tool* to automatically add multiple, evenly-spaced outlines around any design for a unique effect. It's the perfect tool for digitizing your own echo quilting designs.



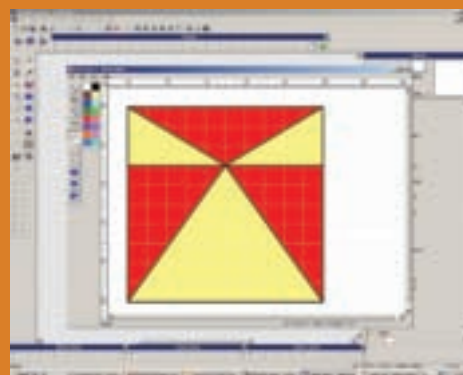
*Try out the Morphing Effect.* Use one of the eight options to quickly transform a design into something altogether different and unique. Change individual objects or entire sections of a design.



*New fill stitch options* in Version 6 include the following: Star, Spiral Ripple, Contour Ripple, Stipple, Stipple Stemstitch, Stipple Backstitch, and Cross Stitch. So many new choices!



*Freehand Embroidery tools* will help you quickly create an embroidery design without needing to remember to left and right mouse click. Just draw with your mouse or a tablet pen to create open and closed shapes.



*Add your own blocks* to the extensive Block Library found in BERNINA Quilter. The possibilities are endless!

# The Power of Punching:

*Fiber Artistry with Panache*

BY KAREN SPECTOR

*Suspended from a driftwood fragment, this simple Swedish wall hanging demonstrates today's most popular form of punching – wool roving fibers blended into a felted wool base.*



*Decorative needle punching is a quick and easy way to embellish fabric – even a beginner can be successful on their first try!*

Needle punching (also called needle felting) originated centuries ago in old Russia. This form of “thread painting” evolved when long-forgotten artists with nimble fingers began to punch strands of floss or fiber through a base material, wielding a hollow, bevel-edged needle mounted in a hand tool. From intricately embroidered images to sturdy but beautiful rugs, depending on the materials chosen, this looped, embedded surface technique developed into a craft of astonishing beauty.

A modern, impressionistic sister to this ancient art employs mechanized barbed needles designed to drive loosely twisted strands of wool (called roving), decadently beautiful ribbons, delicate silk threads and fibers, an inexhaustible variety of threads and flosses, and all manner of other fibers into stunning composites. The recent resurgence of this art form has largely been inspired by the development of a sewing machine attachment that temporarily converts a home sewing machine into a punching device.

The BERNINA® Needle Punch Accessory Set (check to confirm your machine's compatibility) converts a CB Hook style machine into an amazing embellishment tool, eliminating the cost and necessity of storing a dedicated machine. A cluster of up to five barbed needles passes through the customized throat plate enabling the fiber artist to create new fabrics, alter surface textures, blend new color combinations, and create unique designs. Finer detailing might require only 2 to 3 needles, while background work is done more quickly with all needles in position. Broken needles can be replaced individually.

Whether working with a hand tool, a machine attachment, or a dedicated punching machine, the process is the same. Barbed needles grab fibers laid over the fabric base, forcing them into the base material. Repeated penetrations meld the layers securely. Although natural fibers blend most easily with one another and mesh well with the single or sandwiched base, there are no limits to the artist's possible combinations. But as always, test, Test, TEST!

**BERNINA®  
Needle  
Punch  
Accessory  
Set.**





*Pillow created by author  
(design by Chris Nejman).  
Ribbon and netting*

*punched into duck  
cloth, then  
topstitched in  
metallic threads.*



**Sweater embellishment: wool roving stitched over cotton interlock.**

**Right side.**

**Wrong side.**

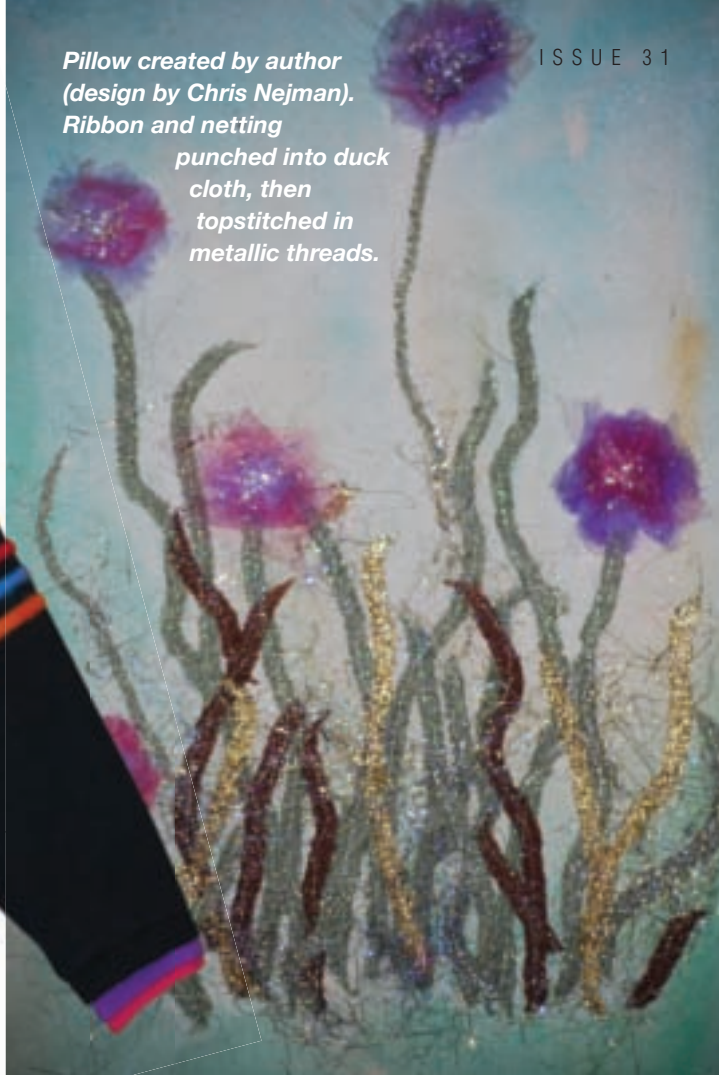
## Test, Test, Test

For a test sample, begin by punching strands of wool roving over a surface of sturdy craft felt. Guide the roving by hand, tack it in place with temporary adhesive, baste it, or overlay the fibers with a layer of net or tulle (this will easily lift off). Using the hand wheel, carefully drop the needles through all layers. If the needles meet serious resistance, reorganize the materials so they will pass through easily.

Start punching slowly using the foot pedal. Lightly pinch the project's edges, gently guiding the base. Pulling or tugging causes needle breakage! Stop with the needles up and examine the sample from above and below. Consider flipping it to work from both sides.

More distinct edges will be visible on the upper surface of the project while the blurred edges of the underside create a less distinct, impressionistic effect. The right side is simply the one you like best!

Now that you have the hang of it, it's time to play! Search your stash for fragments of pretty sheers, ravel threads from woolens, fray fibers from interesting scraps, try strands of colorful yarns and bits of ribbon to create a kaleidoscope of color! Over-sew the punched work with decorative stitching for added textural interest. When finished, remember to clean any gobs of lint from the bobbin area to ensure successful sewing on your next project!



After her first child arrived, classes in the School of Fashion Design at Cañada College inspired Karen to study all the aspects of garment construction and she became a fan of Sandra Betzina's "Sew Perfect" HGTV show. Today she is Sandra's sample garment maker and teaching assistant. She teaches garment construction privately and also volunteers with a high school sewing club. As a National Artisan for BERNINA she particularly enjoys surface design work and re-purposing existing garments. By tweaking garment design and fit, adding embroidery and appliques of beautiful scraps and remnants, or splashing on surface embellishments, a novice often blooms into a textile artist embarking on a colorful, life-long journey.

Trio T-Shirt, Top, and Pants

Lotus Skirt and  
Mimosa Top

Liberty Shirt

# Project Sewing Workshop

BY LINDA LEE

**N**o question about it – garment sewing is on the map again. There is definitely a buzz in the air, and BERNINA is part of the noise. A new generation of sewer/crafter is looking to have fun making some cute clothes. Add to that a group of serious sewers who are looking for fit and fashion in a world of ready-to-wear clothing that no longer addresses their needs and you have the makings of a new sewing revolution.

Both groups are looking for the same things – great fashion fabrics (not just any fabrics, but the kinds of fabrics that are seen in ready-to-wear) and interesting patterns that are easy to sew and easy to fit, for a unique style at an affordable price.



**San Diego Jacket****Mimosa Top****Trio T-Shirt, Top, and Pants****Valencia Jacket**

Linda Lee, the owner of The Sewing Workshop Pattern Collection, has teamed with BERNINA to produce a product that fits this need. She has selected six of her best-selling patterns, paired them with the right fashion fabrics, and is packaging them in kits. BERNINA dealers across the country will be selling the kits and offering garment-making classes in their stores to give the new stitcher, the rusty garment sewer, and the experienced one, too, all the tips and tricks needed to sew beautifully-fitting and stylishly-customized garments.

In addition to the kits, dealers will also be able to order three-yard minimum cuts of an array of additional basic fabrics. Fabrics in six categories are offered, with many beautiful colors in each group. Included are linens, wools, silks, cottons, rayons, and knits in a variety of fabric contents.

The patterns were selected with a core-wardrobe concept in mind. Start with the Trio T-Shirt and pair it with the Trio Pants for a casual look. Add a Liberty Shirt to the pants or wear it as a jacket for a three-piece ensemble. Wear the same T-shirt with the Lotus Skirt and then add

the Mimosa Top. This top also looks great under the Zigzag Shirt or the San Diego Jacket. Make either the Valencia Pants, a comfortable one-seam, elastic-waist pant, or the more tailored Mimosa Pants and you have an eight-piece ensemble.

Linda's philosophy is to produce patterns that have unique architectural styling, but are easy to sew and flatter many body types of all ages. The styles are fairly deconstructed with little need for lining and interfacing, and they have simple details that are easy to construct. Linda's thorough and well-written guide sheet instructions make for can't-miss sewing. Her styles are contemporary but not too trendy, ensuring that you will be able wear your handiwork for many seasons to come. For example, although her San Diego Jacket pattern has been in the pattern line for several years, it continues to be very wearable and gets rave reviews when sewn in a variety of different fabrics. Linda likes to take a great piece of fabric, sew up the garment, and let it speak for itself. The styles she's included in the kit program also lend themselves to adding surface design and embellishment techniques for truly one-of-a-kind dressing.

Linda has made a career of selecting fine fabrics, both in the interior design field and the garment industry. Her impeccable taste and ability to seek out the perfect fabric for the right pattern ensures that this program will add a new perspective to the sewing machine dealer's product mix, emphasizing the idea that the local BERNINA dealer is a one-stop shop for the garment sewer, too.



Linda Lee is the owner of The Sewing Workshop Pattern Collection, a group of patterns for distinctive garments using innovative

sewing techniques. She is a licensed interior designer and a member of ASID since 1974. She travels the country teaching fine sewing techniques and the art of combining beautiful fabrics and distinctive design in garment and home decorating creations. She has written thirteen books. *Sew Sensational Pillows* won the Independent Book Award in the Craft and Hobby Category and *Sew Easy* won an Honorable mention by the Independent Publisher Book Awards for Most Original Design in their "Ten Outstanding Books of the Year" awards.

# Finding the Perfect Embroidery Project

BY KAY HICKMAN

You have an embroidery machine, you have thread, you have stabilizers, but what else do you need? You need something to embroider on, and a design to embroider!

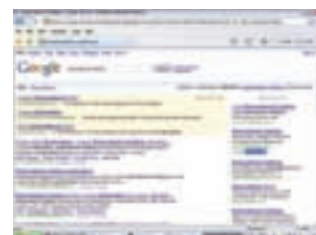
So how do you pick a project to embroider, and how do you find the perfect design? Sometimes all you need is a bit of inspiration.

If you are uncertain about how to find ideas for embroidering on clothing or home dec items, don't worry. You have all the tools literally at your fingertips – via the computer! If you've grown up using a computer, finding design sites online is an easy task. If you are relatively new to the computer world, this may be a bit more challenging, but with a few tips and tricks you'll soon be sailing through worlds of embroidery you never knew existed!

## Welcome to the World of Search Engines!

A search engine is not a train traveling down the tracks from one place to another, but it will take you to places you need to go! A search engine is an online tool you can use to search with your computer for just about everything. If you have a computer set-up with Internet access, then you probably have a search engine set up as a default. Some examples of search engines are Google, Yahoo Search, and Live Search. A search engine's job is to provide a list of links to web sites that the engine "guesses" hold the information for which you are looking. All you need to do is tell the engine what you are looking for. Here are a few examples:

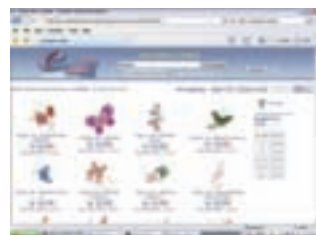
- If you type "embroidery projects" into a search engine's field, you will find lots of websites that have embroidery projects. For example, you should see a listing for EmbroideryOnLine. When you click on it, you will be taken to [www.EmbroideryOnLine](http://www.EmbroideryOnLine.com) where you will find a long list of embroidery projects. At last count, there were over 100 projects listed, ready for you to download and use as inspiration for your next embroidery venture.
- Type in "embroidered clothing" and you are likely to see a list of professional embroidery companies that specialize in monogramming or customizing clothing. Browse through these sites to get ideas on where to place monograms on many items including clothing, sheets, and towels.
- Type in "embroidered dresses" and you will be directed to a completely different set of websites – many offering ready-to-wear clothing items embellished with embroidered designs. You can spend as much time as you want jumping from website to website, but don't get hung up trying to find the right style and color that suit you perfectly. Remember you are going to be creating your own spectacular garment, so the style and color can be anything you want! Look for inspiration. Where can you place an embroidered design, for example – on the shoulder, at the center front, or across the hemline. Also examine the embroidery styles that are being shown – floral, geometric, multi-color, or tone-on-tone.
- Try other search words, such as "embroidered children's clothing," or "embroidered skirts." Use variations of the word embroidery (embroider, embroidered) to get even more results. You can also go directly to your favorite store's website. Type the word "embroidery" in their search box and get ready to find lots of inspiration!



## Choosing an Embroidery Design

Once you have your inspiration, it's time to get down to work. Purchase your pattern and fabric (or your ready-to-wear garment) and plan the embroidery. First, select a design. Logging on to [www.EmbroideryOnLine.com](http://www.EmbroideryOnLine.com) is a good way to begin your search. If you want to see the latest designs available from OESD, click on "Click here for this month's new packs." If you want to look at all of OESD's designs, click on the Designs icon on the left side of the Home Page. If you select "click here for downloadable stock designs," you will be able to look through the thousands of designs OESD has to offer.

You can also narrow your search, especially if you already have an idea for a design. To do so, click in the search box at the top of the page and type in a search word, "butterfly," for example. The search engine will direct you to those designs containing





the word  
"butterfly"  
in their  
descriptions. Many  
Embroidery Take Out  
dealers also have a large  
laminated catalog of OESD  
designs to help you make your  
selections.

You can purchase your designs individually or in packs (groups of 20 or so similar designs). If you purchase designs online from [www.EmbroideryOnLine.com](http://www.EmbroideryOnLine.com), they will be downloaded to your computer so you can start your project immediately. You can also purchase these same OESD designs from your local Embroidery Take Out dealer. If you purchase them directly from a store, you will receive a CD of your selections in a nice case with a printed cover of your designs as well as a printed thread chart. If you prefer a media other than a CD, you can purchase your designs in several different embroidery card types that will fit directly into some embroidery machines.

## Before You Embroider

Wouldn't you love to see your design on your project before you get started? With Explorations Embroidery Software, this is really easy. With this design software, you can see just how your design will look in place on a graphic representation of an item similar to your chosen garment or other project. Using a tank top as our example, here's how to use the software:

- Open Explorations Embroidery Software (Explorations Classic or Explorations Galaxy) on your computer.
- Click New. Type "Tank Top" into the dialog box. Click OK.
- The Articles Mode will open and a list of folders will appear. *Note: There are a total of 72 articles built into the software. If you have Explorations Galaxy (or Explorations Classic with Reshape Option) you will be able to reshape and customize these articles to more closely resemble your own project piece.*
- Click the + sign next to the Clothes Folder.
- Scroll down until you see the Tank Top. Click and drag the Tank Top onto the workspace.
- Click Zoom > Show All to see the entire tank top.



- Measure your real tank top in a convenient spot, such as the underarm area.
- Click the Hold Proportions Button until it turns light blue.
- Click on each end of the red Smart Tape on the workspace and drag them to the same positions where you measured your real tank top.
- Type the measurement of your tank top into the Smart Tape dialog box. Click Apply. The onscreen tank top is now the same size as your real tank top.



- To see the tank top in the same coloration as yours:
  - With tank top selected, click the Fabric Mode icon.
  - Click the Colors button, and select a color that matches your tank top. *Note: The color range is virtually endless! If you are making your tank top, you can also select the Fabrics button and see what your tank top will look like with your scanned fabric.*
- To see how a design will look on your tank top:
  - Click on the Designs Mode icon.
  - Select a design:
    - Click the + sign next to any folder built into the software. *Note: There are over 800 professionally digitized designs built into Explorations.*
    - OR insert a CD into your computer's CD drive. Scroll down to the bottom of the folders and click the + sign next to the CD-ROM.
    - OR open any design on your computer by using the Filing Assistant (Tools > Filing Assistant). Browse to the location where the design is stored on your hard drive.
  - When you have found the design you want to use, simply click and drag the design onto the workspace. You can duplicate the design, add additional designs, and/or rotate and mirror image the design until you have it arranged as you want it to appear on your finished project. *Note: The design will be proportional to your garment (or other item) and you will be able to visualize exactly how the design will look on your project. You will also be able to ungroup designs and copy and paste individual elements to add additional detailing to the designs. (Before altering designs, you should always check the copyright information.)*



- You can also use the software to see how additional cuffs or detailing might look:
  - Select the Articles Mode icon.
  - Click the + next to the Shapes Folder.
  - Scroll down and click and drag the Rectangle Shape onto the workspace.
  - With the rectangle selected, click on the Fabrics Mode icon. Select the color you wish your accent details to be. Click Apply.
  - Position the rectangle near one of the armholes.
  - Click the rectangle again and the sizing handles become hollow. Rotate the rectangle to the approximate angle of the armhole opening.
  - Click the rectangle again and the sizing handles become dark again. Play with the length (by clicking and dragging one of the inside black squares) and the width (by clicking and dragging on one of the inside left or right squares) until you are pleased with the proportions.
  - Select the accent piece that you added. Click Edit > Duplicate.
  - Position the duplicated piece over the other sleeve. Click again to see the hollow squares and rotate as needed to align with the edge of the sleeve.
  - Save your design and print a copy to use as a placement template when stitching your embroidery design.



Use this technique to "audition" designs on all types of embroidery projects. Enjoy!

The *S* Series

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JUST LIKE YOU DO.





# BERNINA 830

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Finally, a machine that'll keep up with your active imagination. The BERNINA 830 lavishes you with the *most space* of any home sewing machine—in fact, 50% more than so-called "larger" machines—so you can create your greatest works of art. And, not only does the 830 glide across your fabric at up to 1,100 stitches per minute, but you get the *fastest speeds* melded with legendary Swiss precision. Its pop-out *jumbo bobbin* is endowed with 40% more thread capacity, too, so you can stay immersed in your creativity. Just a few of the features on the BERNINA 830 that'll allow you to one-up *yourself*. And that's not easy to do.



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**BERNINA** 

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



# CONEFLOWER STITCHERY

BY JANE GARRISON

If you're not an artist, these stencils from Cedar Canyon Textiles are a great way to start a design you can finish with couching, felting, and bobbin work. Add texture and style to quick blocks, plain garments, and home dec items.



Transfer the stencil design to fabric using washable or disappearing fabric marker.

Thread the machine with YLI Wash A Way in the needle and a contrasting thread in the bobbin. Attach Freemotion Quilting Foot #29 to the machine. Outline the "pod" area; this will provide a guide for the bobbin work to be stitched later.

## Supplies

- 1 pack Tentakulum Silk Hankies (Roving) Georgia #112
- 1 skein Tentakulum Soie d'Alger Silk thread Klee #103
- 1 skein Tentakulum Rayon Gimp Georgia #112
- 1 cone Wonder Monofilament thread
- 1 package of YLI Wash A Way thread
- Coneflower Stencil from Cedar Canyon Textiles
- 18" x 18" square of fabric
- 18" x 18" square of batting
- Black Latch Bobbin case or extra bobbin case for bobbinwork
- Clear Foot #34
- Clear Appliqué Foot #23
- Hand felting needle
- BERNINA Needle Punch Accessory Set (optional)
- Large-eyed tapestry or chenille needle





Separate the Tentakulum Silk Hankies into single layers. Using a hand felting needle or the BERNINA Needle Punch Accessory Set, create petals using layers of silk hankies. *Tip: It is easier to hand needle the outline of each petal before filling in with machine needle-punching.*

Fill the bobbin on your machine with silk thread using the normal winding pattern, holding the skein with both hands and allowing the bobbin winder motor to pull it off.



Loosen the extra bobbincase tension slightly for bobbinwork; the thread should flow smoothly from the bobbincase. Place the bobbincase with bobbin in your machine.

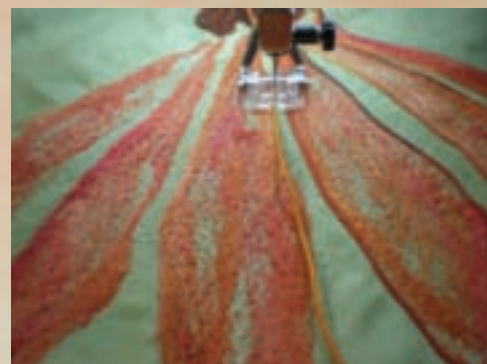


Insert a size #70-#75 needle into the machine and thread with YLI Wonder Monofilament. Select a vari-overlock stitch or multi-stitch zig-zag, with the width about 1mm and length about 1.5mm. Working from the wrong side, take a stitch in the "pod" area, then bring the tail of the bobbin thread to the top. Completely fill in the "pod" area with free-motion thread painting.



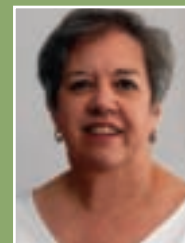
The finished stitch – on the right side of the work – will have the look of French knots.

Still working with Wonder monofilament in the needle, change to sewing thread in the bobbin and use a regular bobbincase. Attach Clear Appliqué Foot #23 to the machine. Select a zigzag stitch with a width and length of 1mm. Place a strand of gimp under the groove in the foot. Couch around the outside edge of each felted flower petal.



When all stitching is complete, use a large-eyed tapestry or chenille needle to bring the thread tails to the wrong side of the work.

If desired, echo quilt around the flower.



Jane Garrison, Director of Education for YLI Corp. began sewing at her mother's knee and has never stopped. She got her first sewing machine for her 5th birthday. She had lots of family mentors along the way who encouraged her to make clothing, quilt, knit, and hand stitch. Jane briefly taught Home Economics and Science in the public school system in Florida and North Carolina, owned a BERNINA sewing machine dealership, designed two pattern lines, and worked for BERNINA of America before joining YLI Corporation in 2005. Jane and her husband reside in York, SC.



# BABY

## STITCHES

BY ERIKA MULVENNA

Customize a simple umbrella stroller with embroidery from OESD's Flourish Fancy design pack and an interesting reverse-embroidery technique that results in beautiful embroidery for you and the baby to enjoy, in or out of the stroller.

The **Deluxe Umbrella Stroller** used for this project is available from Toys"R"Us and Babies"R"Us retail stores. You can also find lightweight strollers in many big box and department stores. When shopping for a stroller to embroider, look for the following features:

- One layer of fabric only, no linings, thick fabrics, or quilted layers.
- Stroller accessories such as bags or baskets that can be easily removed from the stroller.
- A removable canopy or sunshade that is flat enough to fit into the embroidery machine. Notice where any hardware on the canopy (like frame rails, connectors, or hinges) may prevent hooping or embroidery on the canopy.

Photography by Erika Mulvenna



### SUPPLIES

- Embroidery machine, use either of the following:
  - Happy machine and 320mm X 320mm hoop
  - BERNINA® 830 and Jumbo Hoop
- V5 EditorPlus or DesignerPlus Software
- OESD AquaMesh Plus
- Washable fabric marker
- Isacord Embroidery Thread in color 0660 Vanilla

- OESD Embroidery Design Pack Flourish Fancy #12224

- NB371\_48
- NB380\_48
- NB385\_48
- NB388\_48
- NB393\_48



- Umbrella Stroller (Especially For Kids Deluxe Umbrella Stroller in color Chocolate)





### SAFETY

Some strollers, like the one used in this project, have fabric seats attached to the frame with screws.

If you attempt to remove a stroller seat, be sure that you are able to reattach it correctly, since **the safety of the child riding in the stroller depends on it.**

If you are not comfortable removing the seat, just stick to embroidering the accessories.

### DESIGN PREPARATION



#### Canopy Top Design

Open the Flourish Fancy designs in the

BERNINA Embroidery Software and select design NB385\_48. Enlarge the design 138%. Change the thread color to Isacord 0660 Vanilla.

If you are embroidering with the BERNINA® 830 and the Jumbo Hoop, save the design as is. If you are embroidering with the Happy machine and the 320mm X 320mm hoop, rotate the design 90° counterclockwise and save.



This design is stitched on one side of the canopy top, mirrored,

and then repeated on the other side.

The BERNINA® 830 and the Happy embroidery machines both have the ability to mirror the design for you. Or, you can mirror the design in the software and save.

#### Canopy Front Flap Design



Open the Flourish Fancy designs and select design NB380\_48.

Use the Show 1:1 tool to view the design

actual size. Mirror the design vertically. Use the Mirror Merge Vertical tool to add a mirrored duplicate next to the original design, slightly overlapping in the center.



Insert design NB371\_48 from the Flourish Fancy designs. Rotate the new design 135°

counterclockwise. Move the new design to the left of the center design.

Use the Mirror Merge Vertical tool to add



a mirrored duplicate of the new design to the opposite side.

Change

the thread color to Isacord 0660 Vanilla.

If you are embroidering with the Happy machine and the 320mm X 320mm hoop, save the design as is. If you are embroidering with the BERNINA® 830 and the Jumbo Hoop, rotate the design 90° counterclockwise and save.

#### Seat Back Design



Open the Flourish Fancy designs and select design NB393\_48.

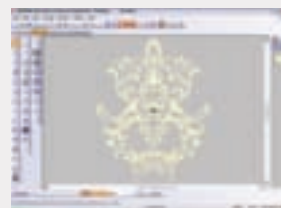
Next, insert new design NB388\_48, and mirror the new design vertically. Move the new design to the lower left of the center design.



Use the Mirror Merge Vertical tool to add a mirrored duplicate of the new design across from the first one.



Insert design NB380\_48, and rotate 90° clockwise. Move the new design to the lower right of the center design.



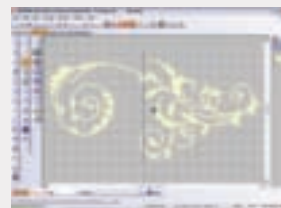
Use the Mirror Merge Vertical tool to add a mirrored duplicate

of the new design to the opposite side. Enlarge the entire design 20%. Change the thread color to Isacord 0660 Vanilla. Save the design.

#### Placement Lines (optional)

Using placement lines can help you center embroidery designs with exacting precision. This is especially helpful when working with oddly-shaped projects like the canopy top. Use the digitizing tools in DesignerPlus V5 software to create placement lines.

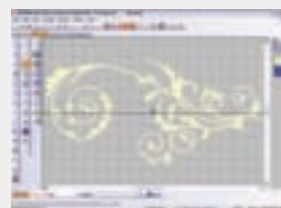
Open the Canopy Top design to add vertical and horizontal axis placement lines.



Group all objects in the embroidery design together. Create a

vertical line with the Open Object tool using a Single Outline. Select a color different from the embroidery design. Begin by left-clicking a point near the top of the design, and complete the vertical line near the bottom of the design. Use the grid as a guide to keep the line straight.

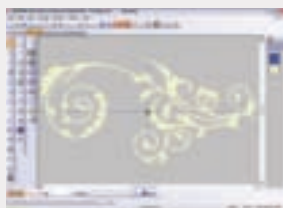
Select all objects and align along the vertical axis using the Align Centers Vertical tool.



Create a horizontal line with the Open Object tool and a Single Outline as

above. Begin by left-clicking a point near the left of the design, and complete the horizontal line near the right side of the design. Use the grid as a guide to keep the line straight.

Select all objects and align along the horizontal axis using the Align Centers Horizontal tool.



Change the stitch sequence of the colors in the Color Film window so that the

placement lines will stitch out first. Save the design.

### GET READY TO EMBROIDER

Transfer all designs to the embroidery machine.

Use reverse embroidery for all stitched designs. To prepare for reverse embroidery, wind the bobbin with the same thread used in the needle. Run a test stitch-out first to check the thread tension with the reverse embroidery. You may need to adjust the tension slightly to show a nearly even amount of bobbin thread on the bottom of the project as what shows on top of the project.

Make sure you have *PLENTY OF ROOM* around your machine for the canopy to stick out while you are embroidering! Keep an eye on the canopy so it does not hit or run into anything around the machine while the design is stitching out.

### EMBROIDER THE CANOPY TOP



Mark the horizontal and vertical centers of the canopy with

washable fabric pencil. Find and mark the centers of the embroidery designs on each side of the canopy.

The canopy bows slightly down when removed from the stroller. Push down on the canopy so that it bows up in the opposite direction. This will make it easier to fit on the hoop and fit into the embroidery machine.

Hoop only the AquaMesh Plus stabilizer, paper side up. Remove the paper backing inside the hoop. If you are not using placement lines, carefully align the canopy on the hoop using a gridded or printed template. Then continue following directions after the placement line steps.

To use placement lines, place the hoop with the AquaMesh Plus stabilizer, paper



out only the placement lines.



backing removed, into the embroidery machine and stitch

Carefully align the vertical and horizontal placement lines with

the center marks that you have drawn on the canopy top. Press down firmly when aligned, and place back into the embroidery machine. Stitch the design.

When stitching is complete, carefully remove the canopy from the machine and cut away the stabilizer to within 1/2" of the stitches.



To embroider the other side of the canopy with the mirror-image of the

design, follow the same steps as above.

### EMBROIDER THE CANOPY FRONT FLAP



Close the canopy top and use clips or clothespins to hold it

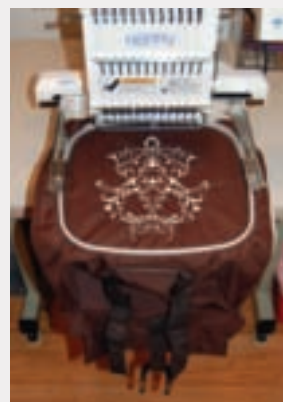
closed while working with the flap. Mark the horizontal and vertical centers of the flap with washable fabric pencil.



use placement lines as directed above. Stitch out the design.

When stitching is complete, remove carefully from the machine and cut away the stabilizer to within 1/2" of the stitches.

### EMBROIDER THE SEAT



Once the seat has been removed from the stroller frame, mark both the horizontal and vertical axis lines for the design placement with

washable fabric pencil. The fabric is one layer, flat, and can be hooped normally. Attach one layer of AquaMesh Plus to the wrong side of the seat back, and center it in the hoop. Place the hoop in the embroidery machine and stitch.

When stitching is complete, carefully remove the embroidered seat from the machine and cut away the stabilizer to within 1/2" of the stitches.

### WRAP IT UP

To remove the wash-away stabilizer, immerse the canopy top and seat back in warm, soapy water. Lightly massage the stabilizer with your fingers to help it dissolve away. Rinse in cold water, then air dry the canopy and seat back.

Re-assemble the stroller seat and attach the canopy. Now, go for a ride in your customized stroller – you're sure to be the envy of every baby on the block!





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## PORTRAIT OF AN ARTIST:

# Paula Nadelstern

BY SUSAN NEILL



Quilters and quilt artists strolling down New York's 53rd Street are in for an exciting surprise. There, right next to the Museum of Modern Art, is a spectacular banner for Paula Nadelstern's one-woman show at the neighboring Museum of American Folk Art. Running from April 21 to September 13, 2009, this show is simply stunning, and a tribute to a true artist.

Paula's quilts are a spectacular combination of color and movement. Using kaleidoscopic images as her inspiration, through the years she's developed a truly unique style. This style, and a commitment to great design and teaching, earned her the honor to be listed as one of the most influential quilters of the 20th century.

Paula is a native New Yorker, who, for many years, used her 40-inch kitchen table as her workspace. This limited space may well have contributed to her kaleidoscopic style of art, both in its intricacy and scale. This unique style is also reflected in the fabrics she designs for Benartex. The patterns are both complex and easy to work with, and all have Paula's trademark – deep, rich colors.

Her latest collection for Benartex, "Nuance," features a series of intricate designs complete with a palette of coordinating textures ("Sunstones") that range from neutrals to deep purple, teal, turquoise, and black.

Where does the inspiration come from? In the case of "Sunstones," Paula's inspiration was two feet away – she was intrigued by the patterns of her kitchen countertops!



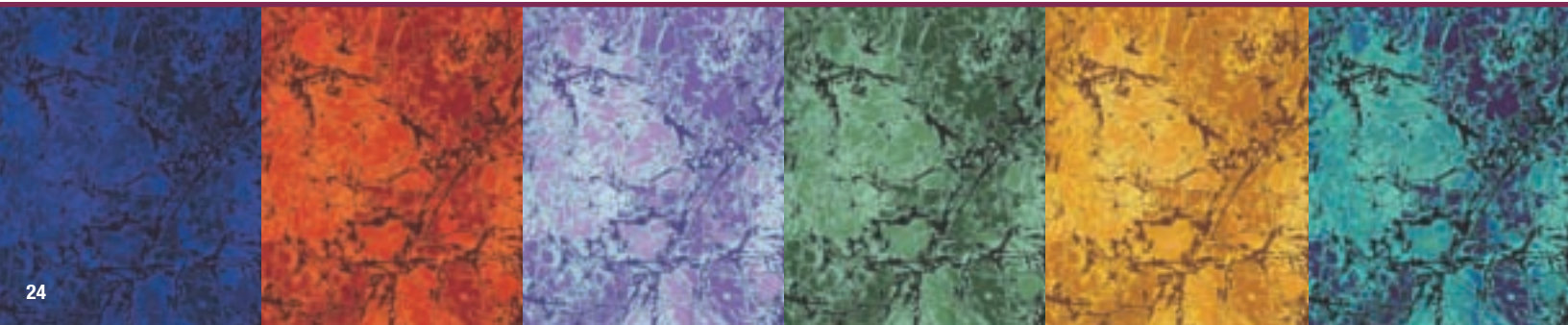
**Paula's latest collection, "Nuance," features a spectacular Kaleidoscope panel.**



**Banner on New York City's 53rd Street celebrates Paula's work.**

"Until I met quilts, I thought I was creative, but not talented. To find something you love to do is a gift. To achieve recognition for it is a miracle."

Paula Nadelstern





These textures mimic those naturally formed designs and provide a beautiful base for quilting.

The collection provides the opportunity for advanced quilters to create their own symmetrical designs, but it also includes a panel that is great for beginners who might otherwise be intimidated by the thought of making an art quilt.

We recently sent out some “Nuance” fabrics and asked for some “quick quilts.” Here are some of the beautiful results.

Ann Lauer of Grizzly Gulch patterns ([www.grizzlygulchgallery.com](http://www.grizzlygulchgallery.com)) created two spectacular patterns using the “Nuance” collection: “Sew Classy,” which glimmers with light, and “Walk About,” using the slate colorway of “Nuance.” Both quilts make bold, sophisticated statements but are actually easy enough for beginners to create.

Janet Page Kessler used the turquoise colorway and panel to create an art quilt that could be made in an afternoon. The assembly is so easy! Just cut apart the panel, add “Nuance” striped sashing, an ebony spacer strip, intricately printed border and cornerstones, and you’re finished with the top.

This free pattern is available for download on Benartex’s website, [www.benartex.com](http://www.benartex.com).

We found that these unique fabrics provided all sorts of inspiration.

Julie Lynch of Spokane, Washington, designed a wonderful wall hanging based on a drawing that her son created. The dramatic log cabin border makes great use of Paula’s “Sunstone” texture collections, and elaborate embellishments (beads, crystals, decorative threads) make this a one-of-a-kind collector’s item.

In addition to her fabric collections and teaching (she’s a BERNINA National Artisan), Paula has written several books. The latest, *Paula Nadelstern’s Kaleidoscopic Quilts* (C&T Publishing), not only has a history of the quilts, but step-by-step instructions for creating kaleidoscope quilts of your own. It’s a wonderfully inspirational book subtitled *An Artist’s Journey Continues*.



**“Sew Classy”**  
by Ann Lauer,  
Grizzly Gulch Gallery



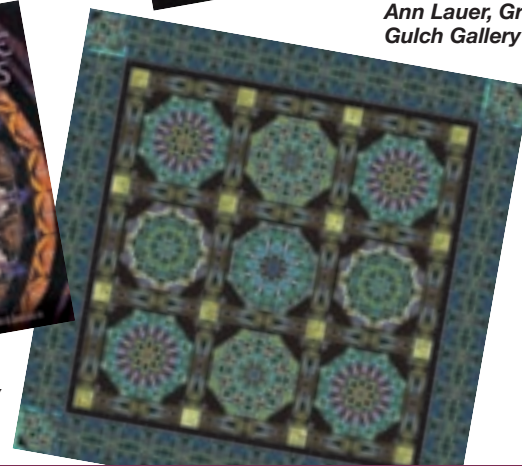
**“Walk About”** by  
Ann Lauer, Grizzly  
Gulch Gallery



**“Wake Up”** by  
Julie Lynch



**“Kaleidoscope Cache”** by  
Janet Page Kessler



**For other quilt ideas and more information about Paula, her quilts, and her fabric collections, visit [www.paulanadelstern.com](http://www.paulanadelstern.com) or [www.benartex.com](http://www.benartex.com).**

**For information about the current exhibit at the Museum of Modern Folk Art, visit [www.folkartmuseum.org](http://www.folkartmuseum.org).**

**Benartex**  
Fabric for quilters. By quilters.

**NUANCE**  
BY PAULA NADELSTERN



# Stitch Sampler Jewelry Roll

BY MARSHA MCCLINTOCK

*Get to know your machine and its built-in decorative stitches with this easy little project. An embroidered jewelry roll is the perfect gift for a traveling friend. Why not make two – one to keep and one to give away?*

## Assembly

On the right side of the fashion fabric, mark diagonal lines at a 45° angle and spaced 1" apart.

Place the tear-away stabilizer on the wrong side of the marked rectangle.

Stitch assorted decorative stitches along the marked lines in one or several different colors of embroidery thread. After completely all the stitching, gently tear away the stabilizer. Use a needle-nose tweezers to remove stubborn bits.

Fuse the batting to the wrong side of the decoratively stitched fashion fabric.

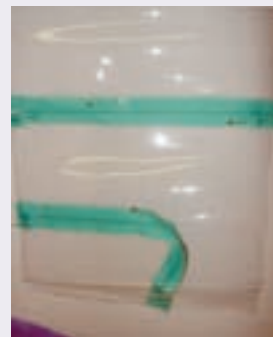
Draw a horizontal line 4" below and parallel to one 9" end of the clear plastic rectangle. Add another line 4" below and parallel to the first. Draw a  $\frac{3}{4}$ " x 6" box flush with one 9" edge, centered between the 12" edges. Cut out this box to form an opening for the pocket.



Position a zipper on each marked line with the wrong side of the zipper against the right

side of the plastic and both zipper pulls at the same long edge of the plastic rectangle. Center the coils on the line and

place the zipper stop  $\frac{1}{2}$ " in from the edge. Pin the zipper tape to the plastic.



If the zipper extends beyond the far edge of the plastic, shorten the zipper by creating a new stop with bartacking stitches. To do so, adjust for a 0 length zigzag stitch, drop the feed dog of the machine, and stitch over the coils several times. End by stitching in place on one side of the coils, or tie off the thread tails

## Materials

- One 9" x 12" piece of each of the following:
  - Fashion fabric
  - Lining
  - Tear-away stabilizer
  - Fusible batting
  - Clear plastic
- One 2" x 8½" piece of clear plastic
- Two 9" zippers

- Embroidery thread in desired color(s)
- 2¾ yards of  $\frac{1}{4}$ " double bias binding or  $\frac{5}{8}$ " fold-over elastic\*

\*Fold-over elastic is a  $\frac{5}{8}$ " wide elastic designed to fold in half to form a  $\frac{1}{4}$ "-wide finished binding on edges. It is available in many colors at [www.saf-t-pockets.com](http://www.saf-t-pockets.com).





securely. Cut away the excess zipper, leaving a 1/2" extension beyond the bar tack.



for the second zipper.

From the wrong side, use a zipper foot to edgestitch through the plastic along each side of the zipper tape. Repeat



Cut the plastic along the lines, being careful not to cut the zippers.

Lay the plastic on the lining fabric with side edges matching. Use paper clips to hold the two pieces together (pins will leave holes). On the upper half of each zipper tape, stitch 1/8" from the first stitching, through both layers, forming the lower pockets.

To divide the lower pocket into two pockets, measure in 4 1/2" from one side edge and stitch from the teeth at the bottom of the zipper to the lower edge of the pocket.

Lay the wrong side of the lining/plastic piece against the batting side of the fashion fabric, making sure all edges are even. If necessary, trim the lining/plastic piece to match the fashion fabric. Use paper clips to hold the layers together for stitching. To cut each corner into a curve, make a corner template from cardstock so each corner is the same.

Baste the layers together close to the outer edges.

Trim the corners to a curve on the 2" x 8 1/2" piece of plastic, and then bind the long, curved edge of the plastic flap with bias or fold-over elastic.



Paper-clip the flap to the upper edge as shown in the photo. Baste in place near the edge.

Cut an 11" piece and a 15" piece of double bias binding or fold-over elastic. Fold in half, forming a



cord, and edgestitch closed. Tie a knot at both ends of each piece.



On the right side, center the ties on the same end as the plastic flap. Baste in place near the edge.



length zigzag stitch for added strength. Fold under the end and lap the seams to finish.

Starting on one long side, bind the edge using bias binding or fold-over elastic and a narrow, short to medium-

**TIP** – When using 5/8"-wide fold-over elastic, it folds down to 1/4". For the best results, tug on the elastic slightly when applying it. If it starts to bunch up, lower the needle and raise the presser foot to allow it to relax, and then lower the presser foot and begin to stitch again. Repeat the lift-and-lower process as needed. Otherwise the elastic will be too tight, causing the edges to cup and pull.



Marsha McClintock is the designer and owner of SAF-T-POCKETS Patterns. She creates patterns with inside pockets well-suited for travel or handbag-free everyday wear. She has been a popular teacher for the past five years at national American Sewing Guild conferences and at sewing shows across the United States. Her sense of humor and knowledge make for fun and informative classes. She has been a custom dressmaker with over 20 years of experience, is a past president of Sewing & Design Professionals, Oregon Chapter, and has owned an accessory business. Visit [www.saf-t-pockets.com](http://www.saf-t-pockets.com) for more information.



# Fashion Find!

brought to you by [sewingrepublic.com](http://sewingrepublic.com)

Can't find your favorite belt? Wondering if the washing machine ate your scarf? Maybe you just need a little Fashion Organization. ReadyMade and Bernina have teamed up to create this one-of-a-kind solution for small closets—a hanging organizer certain to eliminate frantic fashion searches.



## Ingredients:

- Fabric (approximately 24" x 36")
- 3 pieces of complimentary fabric: (20" x 20", 20" x 13", 20" x 11")
- Over-the-door hooks

## Tools:

- Pins
- Iron and ironing board
- Scissors
- Sewing machine and thread
- Grommet puncher and grommets (hole size at least in diameter)

## Make It:

1. Fold, pin, press, and sew  $\frac{1}{2}$ " hems around all sides of the large piece of fabric.
2. Starting with the largest pocket first (20" x 20"), fold, pin and press  $\frac{1}{2}$ " hems around all four edges. Fold entire piece in half and press. The folded part will become the top of the pocket and the pinned edges will be the bottom of the pocket.
3. Repeat with the other smaller fabrics, making sure that fabric is folded in half horizontally to create a pocket that is 20" wide and varying heights (the pockets get smaller as they go up). So bottom pocket when folded is 9  $\frac{1}{2}$ " high, second is 6  $\frac{1}{2}$ " high, and top is 5  $\frac{1}{2}$ " high.

4. Center and pin the pockets 2-3" apart on the larger piece of fabric with largest pocket on the bottom.
5. You will be attaching the pockets to the large piece and hemming edges in one step. Starting with top right corner of the bottom pocket, run through the sewing machine  $\frac{1}{2}$ " from edges, attaching 3 sides (right, bottom, left) to the larger piece.
6. Repeat with other pockets.
7. To make compartments within the pockets, simply measure and mark middle of bottom pocket at top and bottom, and sew a straight line attaching the middle of the pocket to the larger piece of fabric underneath.
8. Repeat this in thirds for the middle pocket and quarters for the top pocket.
9. In the top corners of the larger piece of fabric, cut small  $\frac{1}{2}$ " holes at least 1" from the edge on both sides.
10. Place the two corresponding grommet pieces on either side of the hole in the fabric, and seal together with the grommet puncher.
11. Use the hooks to hang your new organizer over your door, and fill it with all your favorite accessories.

For more fun & simple project ideas, check out [sewingrepublic.com](http://sewingrepublic.com)

**BERNINA**+





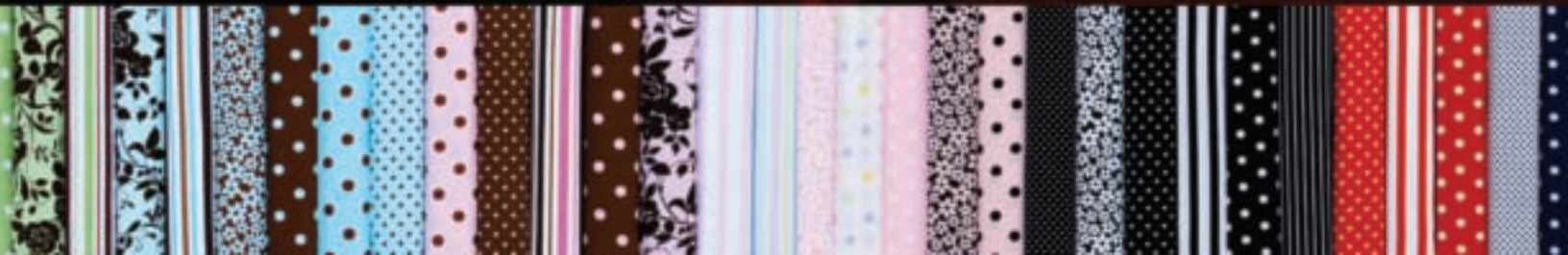
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# Jeweled Jeans

BY DEBBI LASHBROOK

*The My Label 3D Fashion Pattern Software Jeans provide a wonderful canvas for embroidery. Combine this with special BERNINA presser feet to make stitching designer details simple, so making jeans is really fun and easy! Add embroidered details to the jeans leg and pocket to imitate top-notch detailing like that found in ready-to-wear.*

## Embroider First!

When you stitch your own jeans, you can add embroidery before you sew them together, while they're still flat!

### Leg Design

- Open the Silk Roads Embroidery Collection, design #BE10601, in BERNINA Embroidery Software.
- Right click and drag the design to make a quick clone. Select the clone, then select Mirror Horizontal and place the copy as desired above the original design.
- Open Object Properties > General Tab and change the percentage of the height and width to 85%. Click OK.
- Click on the Multi Hooping View, add a hoop, and reposition the hoops until the entire design turns green by clicking and dragging the hoops to cover the design. Save the split files and/or send the design to your embroidery machine.



Download the new My Label Jeans pattern at [www.berninamylabel.com](http://www.berninamylabel.com). Also available – a Pleated Skirt pattern and instructions for modifying the Basic Skirt to make a Wrap Around Skirt. *Note: You must have My Label 3D Fashion Pattern Software installed on your computer.*



### Pocket Design

- Scan the pocket pattern from My Label jeans and save the file on your computer.
- Select the Picture View and then the Load Picture icon. Navigate to the saved pocket scan and load the file.
- Select the Open Object Tool and digitize a line around the stitching line of the pocket with a series of left clicks. Hit enter to activate the placement line.
- Go to File/Insert Design and navigate to the Silk Roads Embroidery Collection, #BE10604. Open the design file.
- Select both the design and the pocket placement line and click on Align Centers. The embroidery design is now centered inside the placement line. Save the file and/or send it to your embroidery machine.

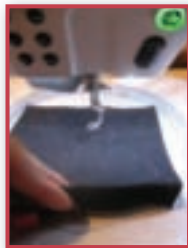


## Embroidering Your Jeans

Before stitching the design on the leg as shown, partially sew the left front leg to the left back leg along the side seam. Sew it just enough to embroider the jeans so that later you can complete the front pocket as directed in the My Label instructions. Serge the individual seam allowance raw edges for a neat finish, then press the seam allowances open.

Use black PolyMesh as a cut-away stabilizer for the jeans embroidery on dark fabrics like the denim shown here; on light fabrics use white or beige PolyMesh. Embroider the jeans leg, rehooping as necessary to complete the design.

For the pocket, hoop Stabil Stick Cut-Away, score the paper backing, and remove the paper backing from the stabilizer. Stitch the placement line, then position the pocket inside the placement line. Finish embroidering the pocket design.



## Jeans Construction Tips

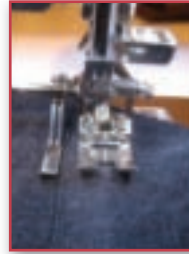
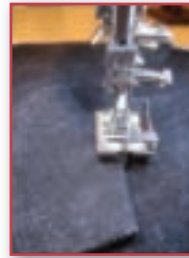
Follow the instructions in the My Label 3D Fashion Pattern Software, but use these additional directions as a guide for completing your personally-fit jeans:

### Stitching

- For decorative stitching, consider using a contrasting thread color to emphasize the

stitching and make your jeans look like ready-to-wear jeans.

- To edgestitch the jeans, use Edgestitch Foot #10/10C and move the needle position to the left as desired.
- To topstitch the jeans, use a Quilting/Seam Guide and move the needle position the desired distance from the edgestitching.



### Pockets

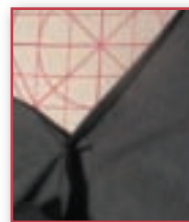
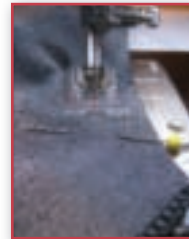
- To eliminate bulk at the pocket facing, trim and grade the pocket seam allowances so they are different widths.
- Use a point presser to press the pocket facing seam allowances open in order to get a sharp press in the pockets.



### Fly Front Zipper

Since women's jeans generally have the fly zipper opening from the left side of the trousers, you may wish to construct them opposite from the way they are shown in the My Label instructions. The following directions are for an alternative way to construct the fly zipper, resulting in a fly that is inset from the center front of the jeans.

- Stitch the crotch seam from just above the curve where the end of zipper will be placed to  $1\frac{1}{2}$ " (3.5 cm) from the inseam raw edges. Leaving the end of the seam unstitched will make it easier to stitch the inseam later.
  - Fold the fly shield right sides together and seam the lower edge. Turn right side out and press.
  - Make a  $\frac{1}{4}$ " clip into the seam allowance of the right front pant at the bottom of the zipper placement (just above the crotch curve). Press the seam allowance to the wrong side of the pant.
- Note: Don't worry if the zipper is longer than the opening; it will be easier to work with, and you will trim the excess after completing the zipper insertion.*
- Position the fly shield under the right front with the zipper teeth close to – but not under – the folded edge. Pin-baste in place. Using Zipper

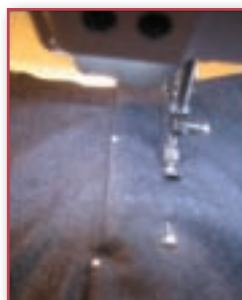
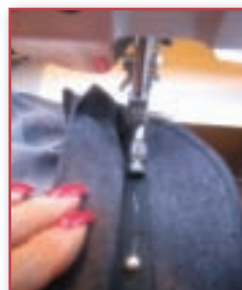
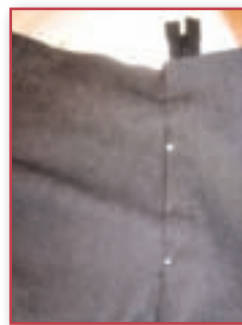






Foot #4 or 4D, stitch close to the folded edge, through all layers, from top of zipper to beginning of crotch seam.

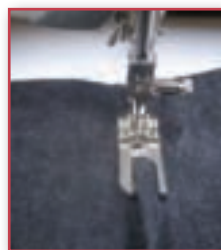
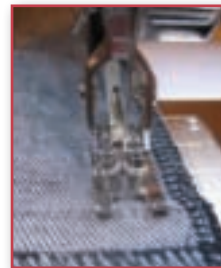
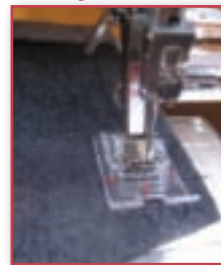
- Sew the zipper facing to the left front, right sides together. Grade the seam allowances. Turn the facing to the wrong side; press along the center front line.
- Lay pants front flat, right side up, with the left front over the right front, matching the center fronts. Pin or baste along the foldline through all layers.
- Turn the jeans so the wrong side faces you. Fold the left front toward the right front, right sides together; the fly front will extend beyond the jeans fronts. Fold the fly shield out of the way so that it will not be caught in the stitching when the remaining side of the zipper tape is sewn in place. Pin the remaining edge of the zipper tape to the fly facing and stitch through the fly facing and zipper tape; do not catch the left front in the stitching.
- Lay jeans front flat again. Pin the fly shield to the right front so that it won't be caught in the topstitching. Pin or baste the left front to the fly facing. Topstitch along the marked line, stopping about ½" (1 cm) from the center front to avoid stitching into the fly shield.
- Unpin the fly shield and place it under the zipper. Complete the topstitching. Bring the thread tails (where the topstitching lines meet) to the back and secure.
- Stitch a bar-tack at the end of the opening if desired. A bar-tack may also be added along the curve at the lower edge of the topstitching to reinforce the stitching.



## Miscellaneous Stitching

Here is a list of other presser feet that will make stitching your jeans easier:

- Reverse Pattern Foot with Clear Sole #34: Use this foot whenever visibility is important, such as for staystitching around the pocket.
- Jeans Foot #8/8D: Use this foot when sewing over the bulky seamlines of the pockets or the hem. The hinged foot easily sews up and over the bulk of the multiple layers of denim.
- Lap Seam Foot #71: This foot makes sewing authentic flat-felled seams a breeze.



### BERNINA *aurora* 450 Fashionista Limited Edition

Express your passion for fashion with the new Limited Edition Fashionista, with all the style-savvy features of an *aurora* 450 including a 9mm stitch width! My Label 3D Fashion Pattern Software is included as a free gift to you, letting you create clothes that reflect your style, your shape, and your fashion ideas.

*Available at participating BERNINA stores while supplies last.*





# NUANCE

BY PAULA NADELSTERN

Stunning shapes and vibrant colors come together to make a collection that will literally get your ideas moving! Paula's sparkling medallions are full of energy, and her animated diamonds and sensational swirls create an active landscape on which to unleash one's imagination. *Sunstones* coordinates include an amazing collection of textures that come in dynamic colors, such as lively blue, bright orange, and rich purple. *Nuance* is full of possibilities and great for so many projects!



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# Sew Simple Accessories



*Make a small bag and matching key ring pendant using a fabric remnant and short lengths of cord. They're quick and easy to sew – and the result is a set of cool accessories that are bound to impress!*



## Drawstring Bag

Finished size approximately 9" x 12" (23cm x 30cm)

### Materials

- 12" x 22" (30cm x 56cm) fabric remnant for bag
- Scraps of faux leather cut into four 1½" x 2" (3.5cm x 5cm) pieces
- 1⅞ yards (1.7 meters) of thick cord
- 2 eyelets, ½" (11mm) diameter
- Four decorative buttons
- BERNINA® Edgestitch Foot #10



### Instructions

Sew around faux leather rectangles with a straight stitch. Fold pieces to create 2"-long (3.5cm) sleeves for the cord guides.

Fold the fabric rectangle in half, with right sides together, so that the folded piece measures 11" tall x 12" wide (28cm x 30cm). Insert two of the folded cord guides about 1" (2.5cm) from the fold, and the other two about 3" (7.5cm) from the top edge. Pin in place. Stitch the side seams using a ¼"-wide seam allowance. Zigzag- or serge-finish the seam allowance raw edges together.

Turn the top edge under 1½" (4cm) to create a facing; press. Edgestitch close to the folded top edge of the bag using Edgestitch Foot #10. Open out the facing and install two eyelets in the center of the front edge. Turn raw edge under ½" (1cm) and edgestitch in place.

Cut a ¾ yard (0.7 meter) length of cord. Wrap the ends firmly with a piece of sticky tape such as masking tape. Use a safety pin to insert the cord into one eyelet, through the casing, and out the second eyelet. Knot each end of the cord and trim as needed. Sew decorative buttons to the cord for embellishment.

Thread the remaining cord through the sleeves as shown in the photo to create a strap. Knot the ends to secure them.

## Key Ring Pendant

### Materials

- ⅝ yard (0.6 meters) of thick cord
- Four cord stops
- One snap link
- Two decorative buttons
- Permanent fabric glue
- BERNINA® Double Cord Foot #60



### Instructions

Divide the cord into two equal lengths and then arrange them in a U shape. Insert the snap link and stitch the centers of the cords together, two at a time, using Double Cord Foot #60.

Apply glue to the cord ends, squeeze together slightly, and allow to dry. Reapply glue to cord ends and apply the cord stops.

Sew decorative buttons to the front and back of the key ring.

# WEB & BLOG

## News

### THE SECRET TO SUCCESS IS ACCESSORIZING!

Ask any savvy sewer about the importance of accessorizing...with specialty presser feet, that is! Whatever your area of interest – quilting, home décor, fashion, crafts – BERNINA has accessories and feet to make your sewing experience successful. Try on a few new accessories and learn to use your BERNINA Sewing Machine to its greatest potential!

At [www.berninausa.com](http://www.berninausa.com), download a variety of new projects from our Quick on Your Feet series. Plus, download our *At-A-Glance Informational Guide to BERNINA Feet and Accessories*. This handy reference guide will help you keep your presser feet and accessories organized by function and purpose. Keep it close to your sewing machine and you'll always know what foot to use for your project at hand.

Go to: [www.berninausa.com](http://www.berninausa.com) > Learn It > Accessory Classes



### NEW PROJECTS!

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Go to: [www.berninausa.com](http://www.berninausa.com) > Learn It

### FREE EMBROIDERY DESIGN DOWNLOADS

New FREE embroidery designs are posted monthly! Our latest design, the Feathered Wreath, is a featured design from the Best of Quilting – an OESD Premier Design Collection. Download this design (all formats included) along with a quilt project using machine embroidery as quilting!

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### BERNINA BLOG

Check out our blog at [www.berninausablog.com](http://www.berninausablog.com) for sewing news, tips & tricks, projects, and inspiration.

Even if you don't yet own a BERNINA you'll find useful information for all your sewing adventures.



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ALEX ANDERSON



RICKY SIMS



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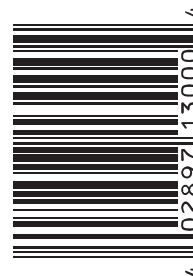
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