

JACKET



QUILT



Through THE NEEDLE

BERNINA®

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PORTRAIT
of the
ARTIST
with her
BERNINA

“Creativity is about
breaking the rules...

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



“I’m always combining different colors and textures and fabrics.”

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

“With my Bernina, I get perfect stitches on any fabric.”

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



Nothing Sews Like A Bernina. Nothing.

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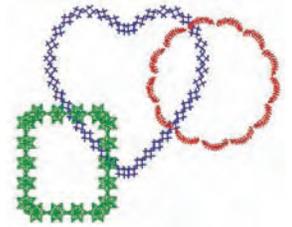
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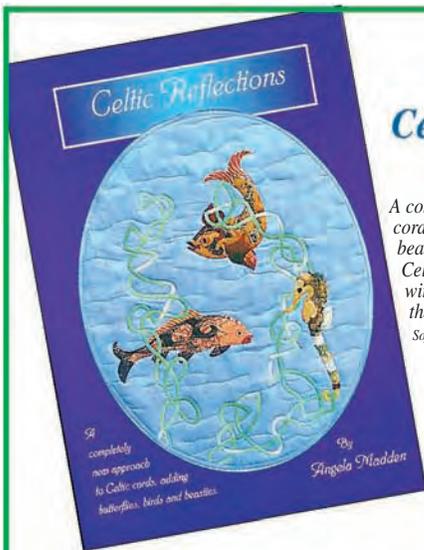
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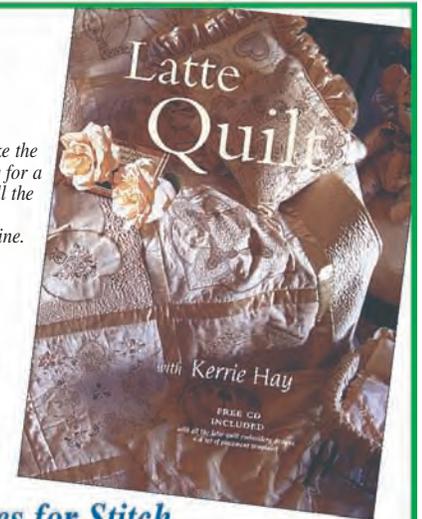
Softcover, 96 pages, color. \$24.95

Latte Quilt

by Kerrie Hay

Discover your creativity as you make the unique machine embroidered blocks for a Latte Quilt. The CD included has all the embroidered block patterns and is formatted for any embroidery machine.

Softcover, 105 pages, color. \$27.95

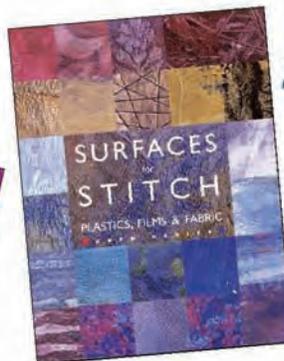
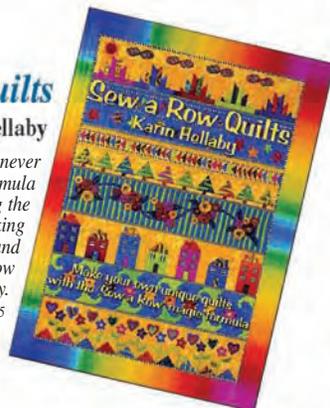


Sew a Row Quilts

by Karin Hellaby

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

Softcover, color. \$24.95



Surfaces for Stitch

by Gwen Hedley

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

Softcover, 144 pages, color. \$22.95

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WHO

We Are...



GAYLE HILLERT
News from BERNINA®

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



SUSAN BECK
Director of Web and Education Communications

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



JO LEICHTE
Contributing Editor

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



JILL DANKLEFSEN
Makeover Pillow & Software Skill Builders

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



NANCY BEDNAR
Speedy Serger Quilting

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



VICKI TRACY
Mirror, Mirror... & Land that I Love

Vicki's unique sense of style and her obvious love of sewing and machine embroidery serves her well as the owner of BERNINA® Sewing Studio in Lubbock, TX. Her free-wheeling approach to sewing is evident in her personal motto – "Lighten Up. Be Fearless. Have Fun."



elinor peace bailey
The Making of Sophie

Known around the world for her whimsical dolls, elinor shares her creative energy with BERNINA® through Sophie, a fictional stitcher created to ask all those "stupid questions" beginning sewing students are too embarrassed to ask.



JENNIE RAYMENT
Ease Your Way to Fabric Manipulation

Jennie Rayment is possibly the world's only "Nipper and Tucker." She is a shortish, skinny-ish, wacky Brit who is the author of three books on fabric manipulation and surface texture with a fourth one ready in May. She travels extensively, lecturing and teaching the art of fabric manipulation.



KAY LYNCH BENNETT
Sprays & Such

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



MARLENE BRYANT
Software Skill Builder

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



MARLIS BENNETT
Black Tea Jacket

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

News

BERNINA®

BY GAYLE HILLERT

There's always something happening at BERNINA® but this spring is busier than ever! Along with the premier issue our new *Through the Needle* magazine, we have new machines, fun embroidery designs, and unique presser feet. And, on top of that, we have BERNINA® Bonus Days coming in April!

For those of you looking for an affordable sewing and embroidery machine combo, check out the newest *artista* sewing system! The 165E offers *artista*'s exclusive ability to rescale designs without sacrificing stitch density or design clarity, and BERNINA's traditional sewing and embroidery features, power, and ease of use are still part of the package!

If you're already into embroidery, you'll want to add our newest embroidery cards to your library. If you or your children played with Playmobil® toys you know how wonderful they are, and you'll love the designs on our exclusive Studio Bernina® Playmobil® embroidery card.

The Quiltmaker's Gift embroidery card has designs from the book of the same name. A sweet story of generosity and sharing tells the tale of a king and a quiltmaker and the gift of quilts. Maybe you'll accept the challenge from BERNINA®, Quilters' Resource, Benartex fabrics and Scholastic Books to make a quilt for someone and enter it in our contest to win some fabulous prizes for yourself. Visit the BERNINA® website for details.



And, don't forget the United We Stand embroidery card from BERNINA® and OESD. All of the proceeds from this unique collection of patriotic-themed embroidery designs are being donated to the Children's Relief Fund of the World Trade Center Miracles Foundation. The designs have been contributed by well-known designers featured on BERNINA's line of licensed embroidery cards such as Suzy's Zoo, Debbie Mumm,

Betty Alderman, Holice Turnbow, and others. Even our favorite new stitcher, Sophie, got in on the fun – with a little help from her Auntie Elinor!



And, more new machines from BERNINA® – the 1200DA and the 1300DC sergers. The 1200DA is super-easy to thread and full featured with 2, 3, and 4 thread stitch capabilities. The 1300 adds chain and cover stitches for true ready-to-wear techniques. With LCD screens to guide you, professional results are yours for every project made with either of these sergers. Take a visit to your local dealer and have a look.

We also have a new presser foot to help make the task of inserting an invisible zipper even easier! Invisible Zipper Foot #35 is specially designed for inserting in-seam “invisible” zippers. It even eliminates the tedious job of pressing the zipper first – the carefully engineered sole holds the zipper tape and coils in exactly the right place for stitching. A really practical foot to add to your collection and just in time for creating sleek garments for spring and summer.

And if all that weren't enough, go to your local participating BERNINA® dealer during April and receive a free gift with purchase! BERNINA® Bonus Days offers you a free gift – a collection of decorative threads, notions, magazine, pattern – valued at \$35 when you purchase \$50.00 of accessories, notions, and supplies.



So, we hope you like your first issue of *Through the Needle*. The people that created it think of themselves as a gathering of friends sharing their sewing knowledge with you. Please enjoy!

The Makeover

PILLOW

BY JILL DANKLEFSEN

Give your fabric a makeover! Take “plain” fabrics and dress them up using pretty threads and decorative stitches. Have fun with several fabrics and stitch techniques, then piece the “new” fabrics together to form the front of a unique decorator pillow. This is a perfect way to pull together several colors in a room, blending them in one or two pillows and coordinating the room’s décor.

Start by selecting fabrics, choosing firm wovens to act as a base for your stitching. Consider experimenting with different fiber contents and fabric textures. This form of fabric embellishment is one in which traditional rules can be “thrown out the window.” Don’t be afraid to try something different or unusual, perhaps even a pieced or crinkled base. The fabrics selected for the pillow shown here include a wide wale cotton corduroy, a woven wool plaid, a linen, and a solid wool flannel.

The next step is to select decorative threads for stitching. There are incredible machine embroidery and specialty threads available today. Choose from rayon, cotton, and polyester machine embroidery threads, different types of metallic threads, and many more. There are no rules for determining the best thread to use for a particular technique. Base your decisions on your creative likes – perhaps the color or the texture of the thread – and stay away from the ones that are not your favorites.

Typically, decorative threads work best if the needle thread tension is reduced – turned to a lower number on the tension dial. Another way to achieve this effect is to use a 50 wt. 3-ply cotton thread such as Mettler Silk-Finish cotton in the bobbin. This is a construction quality thread and therefore thicker

than many threads. A heavier thread in the bobbin helps to make the surface stitching more definite and nicer looking. Thus, by reducing the needle tension and using Mettler Silk-Finish thread in the bobbin, a rich-looking decorative stitch is achieved on the surface.

Correct needle choices are vital to success with decorative threads and having beautifully embellished fabric(s) as an end result. It is extremely important to have a good selection of different types and sizes of needles available for this kind of work. Be sure to include the following needles in your collection - Machine Embroidery, Metafil (Metallica), Topstitching, Microtex, Double and Triple needles. Each thread you use may require special handling depending on the particular fabric or stitch chosen. Having a good selection of needles available allows for proper sample work to find just the right needle and thread combination.

When executing the quantity of stitching that fabric embellishment requires, change the needle more frequently than usual. A dull, damaged or burred needle makes working with

SUPPLIES:

- Assorted fabrics for piecing the pillow front
- 13” square fabric for the pillow back
- Assorted embroidery threads
- HTC Armo® Weft interfacing
- 1½ yards of purchased piping
- 12” pillow form
- Hand sewing needle and thread
- Bulky Overlock Foot #12/12C
- Open Embroidery Foot #20/20C
- Embroidery Foot #6
- Small decorative cord such as Perle Cotton or Pearl Crown Rayon



specialty threads much more of a challenge than it needs to be! Don't forget to clean and oil the machine regularly as well. A well-lubricated hook is a necessity for good stitch quality. Be thorough in the cleaning of the hook area – a small bit of broken thread left behind can cause problems far out of proportion to its insignificant size.

Probably the largest “road block” to decorative stitching on whole cloth is achieving effective stabilization. On projects with a relatively small decoratively stitched area, traditional “tear-away” type stabilizers work just fine. But when faced with the magnitude of stitching all over a large piece of fabric, traditional stabilizers may not present a good workable option. In those cases, a weft inser-

tion interfacing presents a wonderful alternative. The Handler Textile Company manufacturers one such interfacing, called Armo® Weft. Not only does this interfacing have the ability to support many different types of decorative stitching on a variety of fabrics, but it provides additional body to the fabric base as well. However, the best feature of this interfacing is that the fabric remains soft and drapeable when the fusing process is complete.

Presser feet and attachments are the final tools necessary to complete any decorative stitching project. Keep in mind that traditional uses for presser feet are fine, but one sometimes has to use a presser foot or an attachment in a different manner in order to achieve the

desired result with decorative stitching. A good rule of thumb is to start with the presser foot suggested for the given technique. Then critically examine the stitching. Does it look as nice as it could? Have you achieved the results you expected? If the answer to either one of the questions is “No”, consider experimenting with other presser feet until you are happy with the results. Don't forget that the weight and type of fabric along with the stitch selection can also effect how a presser foot performs.

Now that you've assembled the necessary tools to begin stitching your unique decoratively stitched fabric, it's time to begin creating your Makeover Pillow!

- *Stitch Recipes Page 6*

DIRECTIONS:

Note: All seam allowances are 1/2”.

If needed, fuse the Armo® Weft interfacing to the wrong side of the fabric swatches following the manufacturer's directions.

Embellish each of the fabrics using one of the “stitch recipes” given on the following page. Or create your own embellishment techniques and use to decorate the fabric swatches. Remember that the examples are simply a place for you to begin creating and planning your own unique embroidered fabrics. Adjust, alter, and adapt the ideas to suit your own creativity.

Cut the fabric pieces according to the measurements in the diagram and seam them together as shown to make a 13” square. Using Embroidery Foot #6 and a small decorative cord, couch over the seams with the decorative stitch of your choice.

Using Bulky Overlock Foot #12/12C, stitch the purchased piping along the raw edges of the pillow front, clipping the seam allowance at the corners for turning.

Place the pieced pillow front right sides together with the pillow back and stitch along all four sides, leaving a 6”-8” opening on one side.

Turn the pillow to the right side and press if needed. Insert the pillow form through the opening and stitch the opening closed using a hand-sewing needle and thread.



MEASUREMENTS ARE CUT SIZES

Double Diamonds
8 1/2” X 5 1/2”

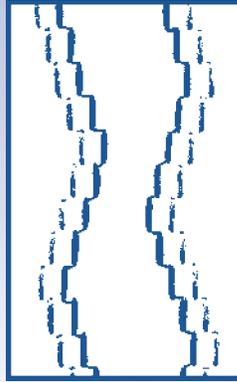
Running Away
5 1/2” X 6 1/2”

Trailing Arrows
8 1/2” X 8 1/2”

Broken Scallops
5 1/2” X 7 1/2”

STITCH RECIPES

DOUBLE DIAMONDS



This design works well on wide wale corduroy. The wales of the corduroy are used as stitching guidelines.

- Insert a 2.5mm or 3.0mm double needle.
- Thread the machine using a combination of threads in contrasting colors or perhaps in shades of the same color. Use both the horizontal and vertical spool pins.
- Select a preprogrammed smocking stitch (shown is #710 of the *artista* 180)
- Use the programmed stitch settings for Stitch Length.
- Adjust stitch width by engaging the Double Needle Limitation function. Touch the function until it reads "3".
- Reduce needle tension if needed. Sew a test to determine the proper adjustment.
- A light-weight tear-away stabilizer may be necessary in addition to the interfacing.

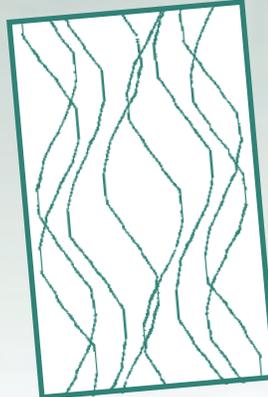
Since there are no "official" rules for embellishing; don't worry if the "Zigs" don't match up with the "Zags" in a neighboring row. Just sew! Stagger the rows as you stitch.

RUNNING AWAY

This all-over embellishment stitch is perfect for adding color and subtle texture to flat, smooth fabrics such as wool flannel.

- Select Stitch #44 - Running Stitch, Stitch Length - 4mm and Stitch Width - 6mm. These settings are simply suggestions; play and experiment to find a look you like.
- Stitch back and forth across the fabric; engage the Needle Stop Down function for easy pivoting at the ends of the rows.
- Reduce the top tension as necessary for the decorative threads used.

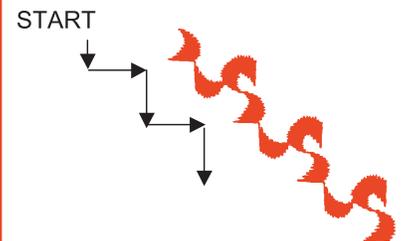
Sew multiple passes of this stitch using different colors of thread for an interesting look.



BROKEN SCALLOPS

This is a fun, creative way to use the Half Pattern Function. Essentially, this function allows you to "re-arrange" the order in which the stitch is sewn!

- Select Stitch #414 (satin stitched scallop).
- Engage Needle Stop Down.
- Engage the Half Pattern function.
- Begin sewing; the machine will automatically stop sewing after sewing half of the stitch pattern.
- Pivot 90° as shown.
- Continue to sew and pivot to create a diagonal row of stitching.



TRAILING ARROWS

This is a fun exercise - take a single stitch pattern and combine it in memory with different functions and settings! This is great for defining the lines of a plaid fabric.

- Select Stitch #401 on the *artista* sewing machine (satin stitch triangle).
- Adjust the tension on this stitch to approximately 3 or slightly less than 3.
- Touch the external "mem" button; touch "mem 1" to open a new memory bank.
- Enter Stitch #401 into the memory 6 times.
- Touch the Pattern Begin function to go back to the beginning of the memory.
- Touch "edit".
- Make the following needle position adjustments to each of the six patterns.

- **Pattern 1** - Far **right** needle position
- **Pattern 2** - 2 dots to the **right** of center needle position
- **Pattern 3** - 2 dots to the **left** of center needle position
- **Pattern 4** - Far **left** needle position
- **Pattern 5** - 2 dots to the **left** of center needle position
- **Pattern 6** - 2 dots to the **right** of center needle position
- Touch "edit" to close the window.
- Touch "store" to save the combination.
- Sew rows of this manipulated pattern along the lines of a plaid fabric.



For more
stitch recipes,
go to
www.bernausa.com
>Sewing Studio
>Sew A Stitch

Speedy Serger

QUILTING

BY NANCY BEDNAR

Quilt with a serger? “Why?”, you ask. Of course sergers are widely used little workhorses for wonderful rolled hems, flexible knit seams and sturdy construction with woven fabrics. But piece and quilt on a serger? Let’s step “outside the box” and discuss a few reasons why you should take a second look at what your serger can do in an entirely different area of sewing creativity.

Piecing is beautifully clean finished

Because a serger trims and sews at the same time, the frayed edges created when piecing quilt strips just do not happen. Home dec projects, such as the Log Cabin Table Topper shown here are so cleanly finished that they could be used wrong side up! Lining a project to cover up raw and uneven edges is simply unnecessary.

Twice the needles equals twice the strength

A basic 4-thread overlock is the stitch of choice when seaming woven fabrics in both garment and quilting situations. Both the right and left needles are used in this stitch formation, doubling the seam strength. Consider using this extra measure of “stitch security” when piecing your next quilt intended for a little person. A much-loved project receives lots of wear; how comforting to have that extra row of straight stitching to hold it together.

Four thread seaming controls stretchy bias edges

Simple, medium to large (4” or more) half square triangles stretch less when seamed on a serger. The second row of needle stitching controls the stretch on the bias edges, and the overlocking action of the upper and lower loopers contains and smooths the seam allowances.

Piece and quilt in a flash!

Remember that a serger sews approximately two times faster than a sewing machine. Imagine how quickly you can serge through a stack of patchwork pieces! Use traditional speed piecing methods, chaining multiple units kite tail style. You can also use a technique that pieces and quilts at the same time. Talk about fast! A full-sized quilt can be completed in a fraction of the time required by traditional methods.

Serger seam allowances

The traditional 1/4” seam allowance used in the quilting world is easily adapted to serger piecing. The distance between the left needle and the upper cutting blade yields an approximate 1/4” seam allowance. Markings are also imprinted on the front of most sergers as an extra guide. For those who would like an extra measure of accuracy, attach a BERNINA® Right Seam Guide and adjust it for a precise 1/4” seam allowance. Position the cut edges along the seam gauge to assure that the correct amount is trimmed and serged.

Serger quilting and piecing is “relaxed quilting”. Absolutely precise, stitch-by-stitch seaming may not be totally possible given the physical make-up of the serger itself. However, the speed, strength and tidiness of the finished serger pieced project make it a technique well worth your time to explore. So, dive into your stash, cut some strips, thread your serger and enjoy the creative ride....

For instructions on making the projects shown here log onto the BERNINA® website at www.bernausa.com. Go to Sewing Studio>Free Projects. Search for Log Cabin Table Topper and Fleece Lap Quilt



SERGER STITCHES USED FOR QUILTING & PIECING

Two basic stitch formations are recommended for easy serger piecing and quilting.

FOUR-THREAD OVERLOCK STITCH

Use this basic four-thread, stable stitch for both single layer piecing and quilt-as-you-go methods using fabric and batting at the same time.

- Right and Left Needles
- SL = 2 1/2 CW = 2
- All-purpose thread in both needles and both loopers
- All tensions balanced – 4-5 on each thread

TWO-THREAD WIDE FLATLOCK STITCH

Use this wide, stretchy seam for piecing and edging a polar fleece throw.

- Left Needle and Lower Looper only
- Right Needle entirely removed
- Upper Looper convertor installed
- Upper Looper thread entirely removed
- SL = 3 CW = 2 1/2
- Wooly Nylon in both the left needle and upper looper
- Both tensions quite low, 3 or below on each depending upon the thickness of the fleece



Mirror, Mirror...



SUPPLIES:

- Studio Bernina® Crewel Embroidery card by Iris Lee
- Monet thread by YLI
- Jeans or Topstitch needle 110
- Two 10" x 12" pieces of linen fabric
- Two 10" x 12" pieces of low-loft batting
- Mirror with frames (4" x 6" openings)

BY VICKI TRACY

Crewel embroidery is a form of stitching with a colorful history. Rather than relying on even weave fabric, the designs were worked freeform on linen or wool challis. The thread most often used was wool, which created a matte finish and a slightly raised texture. Most traditional crewelwork employed stylized trees, vines and flowers and was inspired simply by looking out the window at the garden.

When stitching crewel designs, the use of color vs. texture is an interesting dilemma. Although the two are not mutually exclusive, they both have an effect on the overall picture. Because color is the first element observed in any project, it will overshadow texture every time. These designs are beautifully stitched in vibrant primary colors. However, if texture is your goal, using low contrast (almost monochromatic) colors will create a more sophisticated look, where texture takes center stage as shown in the samples on page 9.

The unique mirror project shown here is a great way to soften the look of accessories and the good news about this project is the designs can be changed in the frames as quickly as you change your mind. It offers the perfect way to incorporate your embroidery talents into your room's décor. Made as picture frame, the side panels of the mirror can be filled with embroidered cloth just as easily as photographs. Change the embroidered sections often to freshen the look of the room or blend with the seasons.

Both designs were stitched in one hooping using the *artista* large hoop. Pivot the designs 90°, mirror image if desired. Hoop the batting and fabric and stitch the designs through both layers.

Use the glass from the frames as a template to cut out the designs, but frame them without the glass.



TIPS:

Use embroidery in place of a photo in any frame.

Decorator and craft stores have frames in many forms: boxes, room dividers, bulletin boards, etc.

For some additional ideas go to www.sudberry.com/catalog

When using heavy decorative threads for embroidery, the density of the design must be decreased; designs #31-60 on the Studio BERNINA® Crewel Embroidery card by Iris Lee have already been adjusted for use with Monet thread. Insert a #110/16 Topstitching needle to accommodate the diameter of the thread, and use a bobbin filled with regular weight or bobbin thread.



Crewel World.

There's a curious new arrival in Bernina's ever-growing garden of embroidery cards — Iris Lee's *Crewel Florals*. Nowhere else on Earth will you find such colorful and curvy specimens except in this exotic collection.

One of many new embroidery cards. Only from Bernina.

Nothing Sews Like A Bernina. Nothing.
BERNINA®
At participating dealers

The
Quilt
maker's
Gift

The Quiltmaker's Gift.



The king who has everything learns that the greatest gift is generosity in the award-winning children's book *The Quiltmaker's Gift*. Now, with Bernina's newest design card, you can embroider a story with these colorful characters on a quilt, on a shirt, on a pillow.

One of many new embroidery cards. Only from Bernina.

Nothing Sews Like A Bernina. Nothing.
BERNINA®
At participating dealers.



THE Making OF Sophie

Creating Your Own Voice!

BY elinor peace bailey

One of the extraordinary things I learned about dolls when I first began to make them is that they have a “voice” – my voice of course – but none the less separated enough from myself that it seems “other”. As a matter of fact, that voice became such an integral part of my doll making that I found it useful as a communications tool for my own sometimes overwhelming persona. The dolls seemed to hold my anger, my strong opinions, and mollify them. Out tumbled the words, but since they belonged to the doll they were not quite so needy or quite so intimidating. In fact the dolls managed to say many things that I could not manage for myself.

Those of you who are a bit antique will recall the film “Lili” with Leslie Caron; she falls in love with puppets and the puppets love her back. Not they themselves of course but their puppeteer. He was cynical and bitter but when he spoke through the puppets he became sentimental and charming. Stripped of them he was lost. Oh, you know how it goes, she disarmed him, found the puppet within, stripped away his defensive veneer of self-deprecation, and taught him to love. It’s as old a tale as that of a child who dresses a stick in a leaf, talking to it as if it were human.

It was this very concept that led me to create Sophie. Here she was, able to ask all the dumb questions that a brand new sewer would like to ask. She’s not self-conscious at all. Every beginner has to start at the very beginning, but we sewers are such a tight knit group that a new sewer feels left out of the loop, as if she should already know what a stitch plate is, or a selvedge. Sophie could bring off those questions for the beginner just like a doll brings it off for me. So to develop Sophie I went back to my imagination to the time when I was brand new and knew nothing. I laid out all my sewing tools and with the help of

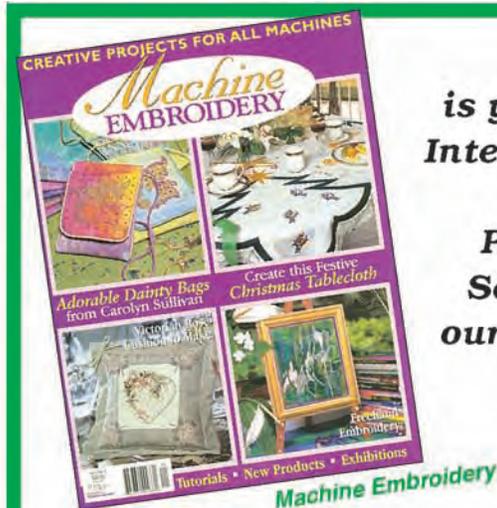
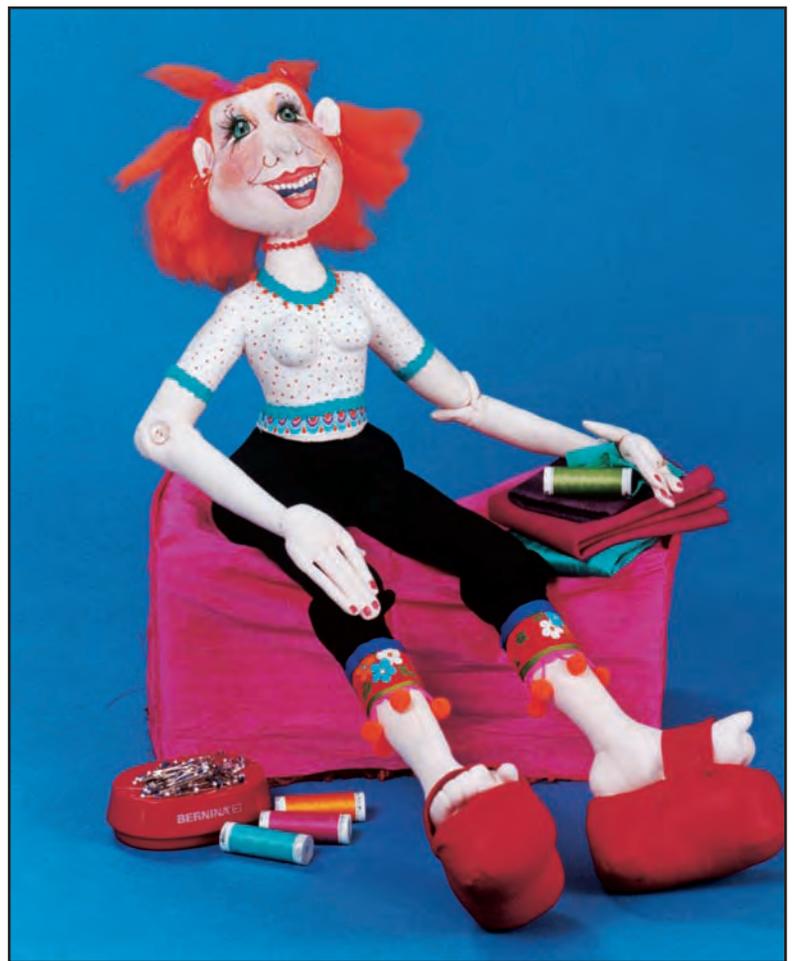


Of course Sophie simply had to leap off the page and become a doll.

Susan Beck and Jo Leichte at BERNINA® of America figured out what those tools were intended to help the sewer accomplish. Then we told Sophie – through Millie, her friend and teacher – and she told you. Hopefully all this was done with enough humor and grace that you enjoyed being informed.

Of course Sophie simply had to leap off the page and become a doll. So I created her in the third dimension and presented her to BERNINA®. You can purchase her pattern from your local BERNINA® dealer.

Now for those of you who are looking for a foil for your own sweet self – remember that all your crafts, quilts and garments have a voice. They can tell people who you are without your having to say a word. But I'm sure you knew that. Indeed it is wonderful when your work goes on before you, yelling, "Here she is!" when you enter a room. But forgive me if I claim that a doll is the most direct of speakers; and, naturally, when I came to understand that, I became one.

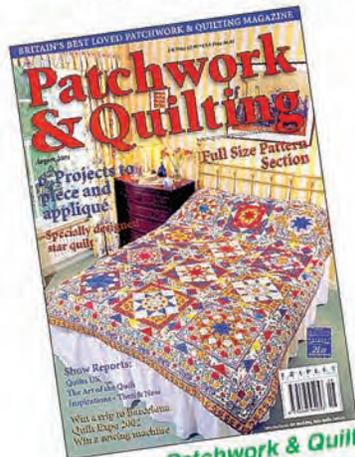


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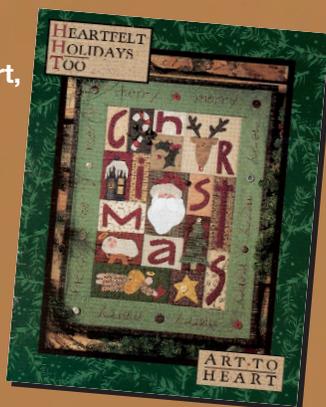
Land That I Love

BY VICKI TRACY

Mini-Quilt

GENERAL SUPPLIES:

- Pattern is Heartfelt Holidays Too from Art to Heart, design is Land that I Love
- Scraps of assorted fabrics for backing, borders and appliques
- Warm & Natural® batting - approximately 20" square
- 1/4 yard fusible web with paper backing
- Assorted buttons
- Assorted embroidery threads
- Blush for Uncle Sam's cheeks
- 60 wt. cotton darning thread for quilting and stippling



BERNINA® SUPPLIES:

- BERNINA® Ironing System
- *artista* 180E
- *artista* Editor Embroidery Software
- Edgestitch Foot #10/10C
- Embroidery Foot #15
- Button Sew-on Foot # 18
- Open Embroidery Foot #20/20C
- Patchwork Foot #37

INSTRUCTIONS:

Cut background pieces according to recommended sizes in pattern. Stitch background shapes together according to layout diagram, using Patchwork Foot #37.

Trace appliqué shapes on paper side of fusible webbing. Fuse to wrong side of appropriate appliqué fabric, using a Teflon® Pressing Sheet® to protect ironing surface and iron. Cut shapes out on traced lines.

For layered appliqué, lay the Teflon® sheet over the pattern in the book. Peel paper backing away and fuse fabrics together to form one piece. Peel fused and layered design away from Teflon® sheet and fuse to back ground fabric.



Place batting behind fused top. Using a Blanket Stitch, embroidery thread, Open Embroidery Foot #20/20C, and the far right needle position, appliqué shapes onto background.

Select child's play alphabet from the Editor software and type "land that I love" (all lower case). Send this design to the *artista* 180E and embroider it on light stripe of "flag". Sew buttons on using Button Sew-on Foot #18 and the Button Sew-on Stitch.

land that i love

Layer backing right sides together to appliqué quilt and stitch using $\frac{1}{4}$ " seams and Patchwork Foot #37. Leave opening for turning; turn and press, making sure the corners are square. Stitch the opening closed.

Stitch-in-the-ditch using Edgestitch Foot #10/10C to secure backing to front. Stipple stitch the background fabrics for added texture and interest, using Embroidery Foot #15 and 60 wt. cotton darning thread.

Some products are just too good to be kept a secret. One such notion is the Teflon® Pressing Sheet. Invented by a chef for making the perfect folded omelet, it has found its way into the sewing room. There, it has many functions:

1. Protects your iron and ironing board from the mess of adhesives from fusible web and iron-on interfacing
2. Use the sheet as a press cloth on any surface that should not touch the iron directly
3. For layered appliqué, position fused fabric shapes on the see-through sheet to set in place.

In addition to these sewing room uses, this sheet is great for crafts. It will protect your table from hot glue guns, stiffening fabrics, rubber stamps, and paint. The surface can simply be wiped clean and reused.

The whimsical Uncle Sam on this Americana mini-quilt was layered and fused using this product.



Ease Your Way To FABRIC Manipulation

BY JENNIE RAYMENT

When Jennie Rayment was asked for a few tips on successful fabric manipulation, she replied...

First, learn to love your sewing machine – it is a girl's best friend. It is not an ogre; it won't bite and it is far less intelligent than you are so explore all the knobs and buttons and read the instruction book! Understanding how to operate the machine to its best advantage has helped me tremendously. For example, I use the Blindstitch for applying any folded edges – set the length and width at 1mm and use the Open Embroidery Foot #20. The little bite (indent) just catches the fold and the straight stitch runs outside the edge. It looks like hand stitching and will confuse all your friends.

Instead of hand tacking anything in place, use the Darning Foot to secure any textured sections; use on the spot, jump to the next place and repeat; on completion, trim threads.

Why not use an invisible thread/nylon filament to disguise any

wobbles or anomalies in the stitching? Place thread on the top spool or if necessary on the bobbin and use with cotton, silk, or any other natural fiber.

Move the needle to change the seam width. Simply move the needle over, away from or closer to the inner edge of the presser foot (all BERNINAs do this – it is brilliant!). Use the All-Purpose Foot and move the needle to a 1/4" position. Then you can zap the machine into zigzag mode without changing the presser foot and the needle won't break (well...not so very often).

*First, learn to love
your sewing machine –
It is a girl's best friend.*

Second, discover the joys of fabric play. Let your fingers squish and squash, twiddle and fiddle. Anything that has a fold can probably be rolled, pockets can be padded, and excess material can be jigged, twitched, and tweaked into weird and wonderful shapes. Relax about it – you can't go wrong – it will just be different. Many of my creations came out of playing and experimenting. Why not look at molded, shaped, and sculpted objects for inspiration? My Tucked Up Circle design came from the underside of a mushroom. Explore other textural crafts – origami – what happens if you do it in fabric? Maybe there will be raw edges, but Hey! Use the serger or turn under and secure with the Blindstitch.

Third, use a fairly firm and slightly stiff material for all your texture work – a good crease makes folding easier and more accurate. If

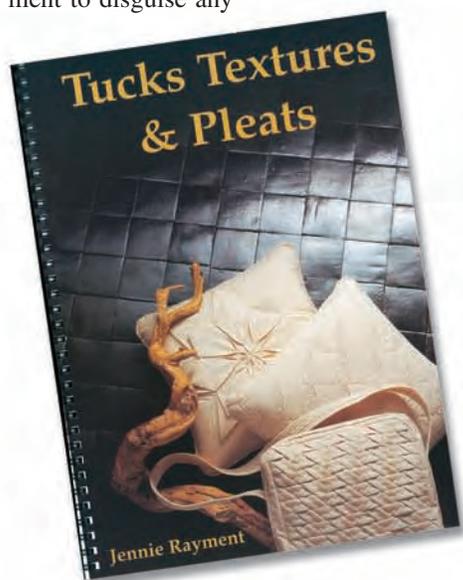
possible, avoid washing the material – the dressing stiffens it and adds more “body”; restore “body” to washed material with spray starch. Natural fibers will texture; manmade materials are mainly crease resistant.

Work with a pale colored, plain, or lightly patterned cloth – it displays the nipping and tucking well. Use of heavily patterned and very dark colors may obscure any textured effect although black chintz can look marvelous. Try silk, a firm satin, and any other shiny fabric – the sheen enhances the textured appearance.

Finally, to be a real expert in the art of fabric manipulation, chill out and smile. If it all goes wrong – stick a button on it or cover any wobbly lines of stitching with ribbon or braid. Does it matter? It might be a great improvement and lots better than the sample you were copying. Texture deals with light and shadow and a few more bumps and lumps will probably add to its delight. Anyone can be an expert in my field – there's no magic – just a case of fiddly fingers.



Tucked Circle Wall-hanging and Trumpet Pillow are both from *Tucks, Textures and Pleats* by Jennie Rayment.



Other books by Jennie are *Tucks & Textures Two*, *Tucked Up In Bed*, and *Tinkering With Texture*.

Black Tea JACKET

BY MARLIS BENNETT

This jacket combines tea-colored fabrics with dramatic black for a striking and attractive effect.

Pieced and embellished with decorative stitching, it can be worn casually as well as for a dressy occasion.



For more details on making this jacket, visit the BERNINA® website at www.berninausa.com
Go to Sewing Studio>
Free Projects.

Take a trip to Bernina's website.
Awaken your creative side.

BERNINA®usa.com

sprays & such

BY KAY LYNCH BENNETT

It's amazing how much of our "stitching" these days is done without a needle and thread. As new products have been developed, we have replaced some of the stitching process with fusibles, adhesives and glues. While the strength and beauty of thread stitched on fabric can never be replaced, there are some products that can make the preparation phase of a project fast and easy. The latest of these time-saving products is a line of sprays that make basting and pinning a thing of the past. Look for these sprays at the store of your local BERNINA® dealer.

505 SPRAY AND FIX

Temporary Fabric Adhesive

Many of us are somewhat familiar with "temporary fabric adhesives." 505 holds two pieces of fabric together (for up to 6 months) until they are pulled apart and exposed to air. The adhesive begins to deactivate when exposed to air and will completely dissipate within 24 to 48 hours.

For machine embroidery work, 505 is used to adhere stabilizer to the garment either before or after hooping. Securing the stabilizer to the fabric before hooping helps prevent accidental stretching and distorting of the fabrics as the garment is hooped. This is especially important when embroidering knit fabrics. To apply, spray the stabilizer with a light coating of 505. Adhere the stabilizer to the wrong side of the garment in the area to be embroidered. Gently smooth out any wrinkles taking care to not stretch the garment.

In instances where hooping is impractical (small areas of a garment such as cuffs and collars, or thick fabrics that are hard to hoop), hoop the stabilizer first and then spray the hooped stabilizer with 505. Place the area to be embroidered over the sprayed area and gently smooth out any wrinkles. Take care to not stretch the fabric as you are placing it on the hooped area.

505 is also great for "basting" quilt layers together before machine or hand quilting. It does not cause the needle to gum up, and is odorless, colorless, stainless, and spotless. It contains no CFC's and is acid free. Excess 505 cleans up with soap and water, excessive buildup of 505 can be removed with Murphy's Oil Soap or drycleaned.

202 SPRAY AND FIX

Temporary Adhesive

This temporary adhesive is a "light" version of 505. It can be used when a lighter application of temporary adhesive is desired. Use it to hold tissue patterns

in place when cutting out a garment. Spray the wrong side of the pattern piece with 202 and let dry for a few minutes. Patterns can be repositioned as needed. The adhesive begins to dissipate when exposed to air, but can be reapplied several times.

202 can be applied to paper patterns or templates of any kind, and will adhere to many surfaces, including wood. It is used by wood hobbyists to hold patterns in place while cutting. The pattern may be removed and used several times. Apply additional 202 after several uses. The adhesive begins to dissipate when exposed to air, and will be completely gone within 24 to 48 hours.

It is stainless, spotless, does not gum scissors, saws, or needles, contains no CFC's and is acid free.

404 SPRAY AND FIX

*Permanent Repositionable
Craft Adhesive*

Think of this as "sticky note" spray. The adhesive is sprayed onto the back of fabric or paper. The adhesive remains permanently affixed to that object. This fabric or paper can then be applied to another surface and removed or repositioned as needed; the adhesive will not transfer onto other surfaces.

404 is great for crafters and scrap bookers. Since it is acid free, it can be applied to the backs of photographs. The photographs will remain in place until they are removed. It is acid free and contains no CFC's.

606 SPRAY AND FIX

Spray on Fusible Web

Available exclusively from Oklahoma Embroidery Supply and Design, 606 is a permanent spray used to make any fabric or stabilizer an "iron-on." Applied to the wrong side of the fabric to be fused, 606 spray allows you to create iron-on stabilizers or appliques. Spray several light coats onto the back of the surface. The more coats, the stronger the bond will be when fused in place. The applique should be satin stitched or edge stitched to securely hold it in place for laundering. 606 is acid free and contains no CFC's.

FABRIC SHIELD

Fabric Protector

Fabric Shield is used to protect fabrics from dust and dirt, spills, grease and oil; it is water repellent. Spray surface to be treated from about 6" away. Fabric Shield can be laundered and drycleaned. It is acid free, and contains no CFC's. As with any aerosol container, care should be taken to keep cans from extremely high temperatures.



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606 Spray

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Pattern Outlines

BY MARLENE BRYANT & JILL DANKLEFSEN

One of the special features of the *artista* Embroidery Software is the collection of Pattern Outlines. Choose from 175 different outlines and use them to replace existing outlines, add decorative borders and accents, create decorative stitch appliques, and add texture to backgrounds. The Designer level of *artista* software adds the ability to create one's own pattern outlines.

Selecting Pattern Outlines

The 175 options of preprogrammed Pattern Outlines are available on any level of *artista* software and can be manipulated as described below. To use one of the Pattern Outlines, draw any shape using the appropriate tool. Next, select the Outline option at the lower left of the screen; select the Pattern option. To change the pattern, go to the Object Properties box under Settings. The Outline Stitch tab has the choices divided into 10 categories.

Creating Pattern Outlines

For ultimate design freedom, create your own unique pattern outline. A pattern outline can be created with a single straight stitch or with satin stitching. The pattern below was created using the *artista* Designer Software.



To begin this pattern, choose the Closed Curve tool; select Satin Fill. Create a half circle 5mm long by 3.5mm high.

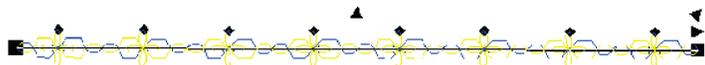


Changing the grid to 5mm by 5mm makes creating patterns easier.

Manipulating Pattern Outlines

The easiest way to manipulate a pattern outline is by altering the size. This is done in the Object Properties box. By changing the Size and Spacing it is possible to enlarge or reduce the pattern. If you are a more visual person, then use the resizing arrows in the Reshape Object view.

Another form of pattern outline manipulation is achieved using the diamonds above each segment of the pattern outline. Using the Reshape Object tool, click and drag the patterns to respace along the baseline. Notice the black squares on each end of the baseline. By clicking and dragging the boxes, the line can be increased or decreased in length, creating a better fitting pattern outline for a prescribed shape or distance.



When creating a pattern outline around an object, it is best to create the outline in segments or sides. It will fit the object more precisely, and turning corners cleanly is easier than trying to straddle or overlap a corner.

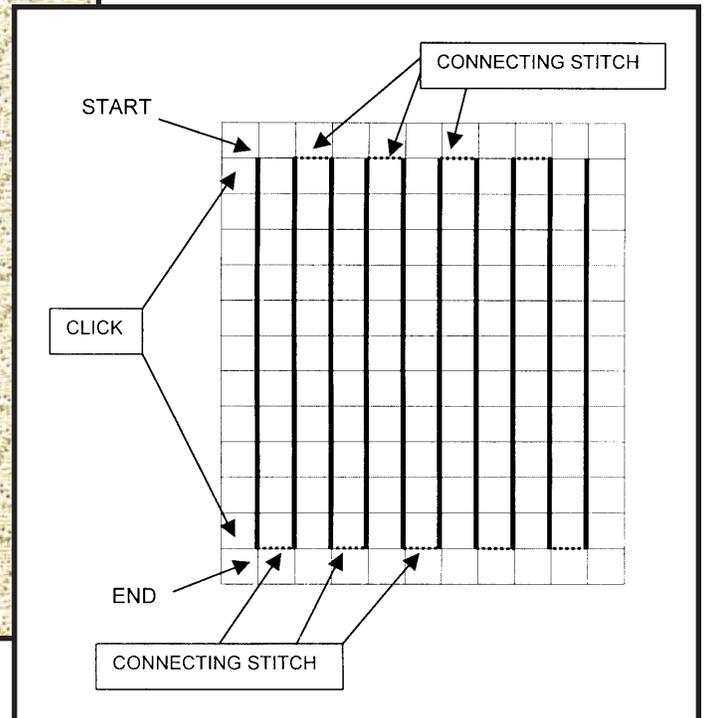
Click the Reshape Object tool and move the entrance point to the lower *left* corner. Place the exit point on the lower *right* corner. Change the stitch angle to 90° using the angle adjustment line. Press enter on the keyboard to accept the changes to the half circle.

Now select the half circle. Duplicate it, then mirror it horizontally. Move it to the right of the original half circle. Drag a selection box around both elements.

Click on Settings>Create Pattern. Name your new pattern *Opposite Scallops*. Click OK in the dialog box. Now designate where the pattern should begin by left clicking on the lower left corner of the design. Left click on the lower right corner to designate where you would like the pattern to repeat. A dialog box will appear indicating that your new pattern named *Opposite Scallops* is created.



The flowers shown here are design #FL255 from OESD and the stitch used as a backdrop is #641 from CPS software.



Pattern Outline Exercise

The stitched “backdrop” of this embroidered sunflower appears to be stitched with a sewing machine – but look at the design closely. It was created using the pattern outline stitches of the *artista* embroidery software! Follow the steps below to create your own unique stitched fabrics.

Open the software and set up a grid appropriate for your stitches: select Settings>Options>Grid, then set horizontal and vertical spacing as desired.

While in the Options box, select the Hoop tab. In the Position box, turn off the Automatic Centering feature by selecting Manual. Touch OK. Zoom out to see the entire hoop on screen.

In Design mode, select Outline>Pattern. Select the Open Curve tool, then use left mouse clicks to create vertical lines of stitches as shown in the illustration. Digitize each line separately by pressing Enter after each row.

Assign a pattern outline stitch to the rows by choosing Edit>Select

All, then right clicking on the Object Properties box. The Outline Stitch tab should already be selected; from the Pattern box, click Select to open the pattern outline stitch menu. Select the desired stitch, then click OK. In a few seconds the newly created stitches appear. To view them more realistically, select the Artistic View tab.



All of the pattern outline stitches can be viewed in the online manual which is accessed from the Help menu of the *artista* software.

Select Settings>Options. Reselect the Automatic Centering function.

Select Edit>Select All; click on the General tab to view the finished size of the stitched area. Adjust if necessary, then click OK.

Select File>Save As; name the design, then click OK.

Combine your pattern outline stitch background with other designs using the software or the on-screen editing features of the *artista* sewing system.

Professional Profile



JO LEICHTE

Education Editor, BERNINA® of America

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

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

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

WHAT IS YOUR JOB?

I work at BERNINA® of America in Aurora, IL, creating print publications such as *Feet-ures* and the *Sophie Learns to Sew* series, as well as writing, editing and working on articles for our website: www.berninausa.com. Even though I'm officially an editor, I also write, illustrate, proof, oversee photography, lay out pages, design projects, and even occasionally sew a bit.

HOW DID YOU ARRIVE AT YOUR CURRENT POSITION?

Most people assume that I have a background in Home Economics, but actually I have a Bachelor of Science in engineering plus a Master of Fine Arts in Environmental Design (a field which encompasses architecture and product design). That sounds like an odd mix, but engineering is a great background for any profession as it teaches creative problem solving – breaking things down into smaller pieces, analyzing how things work (or why they don't), figuring out how pieces fit together to form a whole. Art adds a foundation in good aesthetic design. My plan was to eventually become an architect or furniture designer, but I became sidetracked when I started working part-time for a BERNINA® dealer while in graduate school.

I'd been sewing and making clothes since I was about 10, and designing and constructing costumes and formal wear since 1980, but working at a BERNINA® store was my first experience with really wonderful sewing machines that would easily stitch anything I could imagine. Attending BERNINA® University in 1989 was my first exposure to the BIG world of sewing – independent pattern companies, sewing notions, teachers that seemed to know EVERYTHING about sewing – it was great! I've been a BERNINA® fan ever since. After graduation I worked with museums, including developing an exhibit on textile science for Discovery Place in Charlotte, NC. I found that I really enjoyed researching and developing educational exhibits, and that I not only liked writing but was pretty good at it, too (a big thank-you to Martha Morgan, my high school English teacher!). At the same time I also started working part-time for the local BERNINA® dealer.

Eventually I applied for a job with BERNINA® as a Training Consultant; while I didn't get that job, I was offered a part-time position assisting Susan Beck, who was then the Education Editor. It was a perfect fit! Finally, three years ago I was offered a full-time position as Assistant Education Editor – if I would move from NC to Chicago! – and last year was promoted to Education Editor. If that's not a circuitous path, I don't know what is!

WHAT DO YOU LIKE BEST ABOUT YOUR JOB?

That there's always something new and different! One day I might spend writing instructions for a set of training manuals, another laying out photos for an embroidery brochure, and the next illustrating projects for a book on sewing techniques. Then a photo shoot, and assembling a page from *Sophie's Journal* for the website. I'm always busy, and I'm never bored. And I get to work with some of the most creative and talented people I've ever met – BERNINA®'s team of Trainers and Education Consultants, and stitchers and designers from all over the world.

DO YOU SEW? IF SO, WHAT IS YOUR FAVORITE THING TO STITCH?

Lately I've been making lots of small quilting projects – really easy patterns that go together quickly – foundation piecing, log cabin blocks, crazy patch, sweatshirt jackets. Since my editing work is so detail-oriented, I like to push myself in the other direction by playing with very unstructured techniques in my free time. I also love constructing garments with my serger, especially sweater knits and fleece. I get lots of project ideas from my sewing students – I teach a class called "Sewing Fairy Godmother" in which students work on their projects and I provide assistance as needed – it's like a little sewing party once a week!

ANY LAST THOUGHTS?

Live your dream – once you discover your heart's desire, follow it – we don't often get a second chance to follow our dreams. I have a job that I love – I can't imagine doing anything more fun or fulfilling.

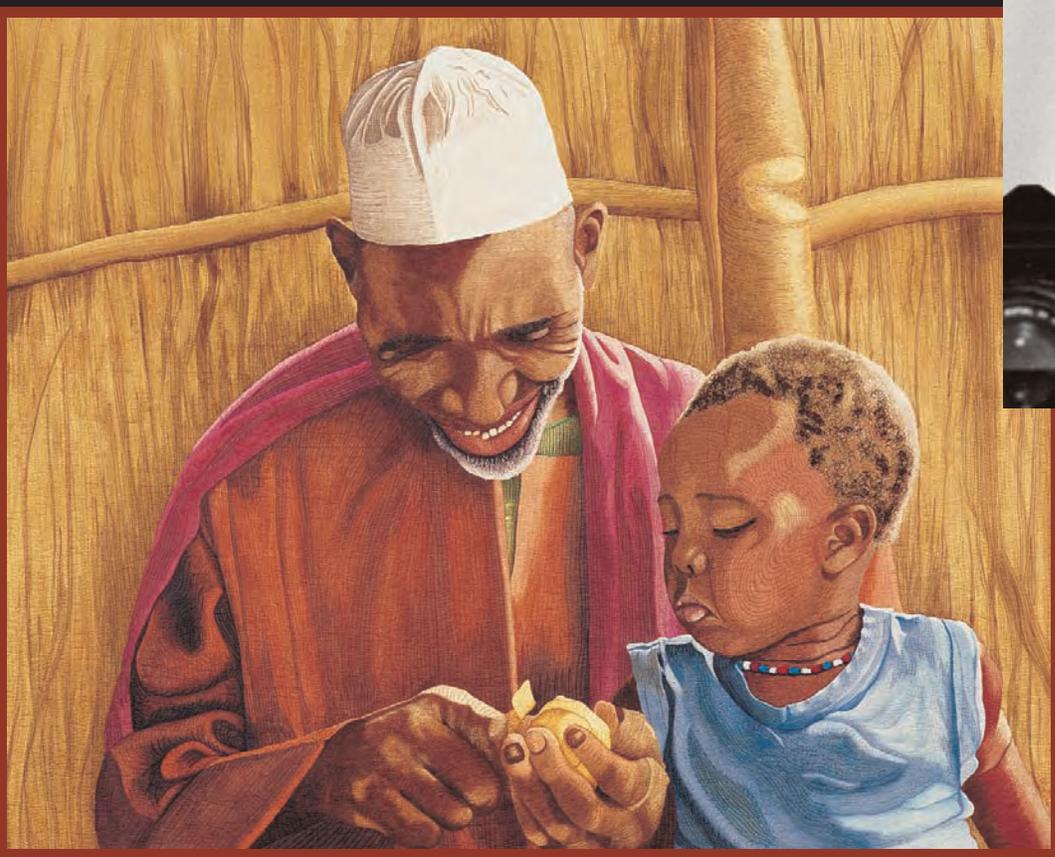
PORTRAIT
of the
ARTIST
with her
BERNINA

"I create what's in my

heart...

That's what makes me the happiest."

Hollis Chatelain — textile artist, photographer



"This is a quilt about good friends of mine, people I really care about."

"It's a way for me to put myself back in Africa, a place I lived for over a decade. I just love the people, and this is a way for me to be with them, to talk to them, to feel their feelings. I start with the thousands of photographs I took out there, and then I finish by quilting the people in a full range of colored threads."

"I can sew on my Bernina for 14 hours, and it doesn't do anything wrong."

"I never get thread throw-up. You know, when you start to sew and you get this huge glob of thread that you have to stop and cut. With my Bernina, the stitching is beautiful. Plus, I can switch from a 50 weight rayon to a 30 weight cotton and never even have to adjust my thread tension. It's very easy to use."



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