

QUILTING



APPLIQUE



Through THE NEEDLE

BERNINA®

Issue 10

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Discover a world of imagination.



artista 200E. It's time to buy the best.

Discover the artista 200E, and you'll find innovative, "world's first" features you won't see anywhere else. For instance, it's the first and only sewing and embroidery system in the world that's Microsoft® Windows® Powered, making it the most intuitive and easiest to navigate. And the artista 200E doesn't limit your embroidery. You're able to create perfect



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Nothing Sews Like A Bernina. Nothing.
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WHO We Are...



GAYLE HILLERT
BERNINA®
News

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



SUSAN BECK
Managing Editor; The Empress' New Clothes

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 Education for BERNINA® of America, Inc.



JO LEICHTE
Editor; The Empress' New Clothes; Focal Point Scarf

Currently stitching a collection of purses and totebags, 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*.



SANDRA BETZINA
European Chic

Sandra is the dynamic host of HGTV's *Sew Perfect*, and the author of *Fabric Savvy, Fast Fit*, and the *Power Sewing* series of books and videos, as well as the syndicated *Power Sewing* column. She travels all over the United States and Canada as a lecturer, teacher, and guest on television sewing shows.



KAY LYNCH
Heart Trinket Box

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.



MICKEY DEPRE
Swirly Fish

Mickey's work mixes traditional quilting techniques with bold, innovative machine appliqué and threadwork. Her quilts are meant to spark thought and a smile, and have been described as whirlwinds of color, combining fabrics in an outlandish yet exciting visual parade.



PAM SEE
Stacked Stitches Jacket

Pam's love of sewing began at her mother's feet, sewing buttons on scraps of fabric. She later made garments for her dolls and herself, then paid her way through college sewing doll clothes and illustrating/editing a sewing book. She teaches at Bigsby's Sewing Center in Brookfield, Wisconsin.



SUSAN NEILL
Mini Quilt Memories

Susan is Marketing Director for Benartex fabrics; her diverse background includes over 20 years of advertising, marketing and merchandising experience. She is responsible for the concept and text for Benartex newsletters, flyers, bulletins, website, and advertising copy.



CHRISTY BURCHAM
"Great Scrapbook Layout"

Christy began her sewing career at sixteen as a cashier for her local BERNINA® dealer. Her high school job grew into a career: after completing her degree in education, she went to work for Oklahoma Embroidery Supply and Design in the design card department, and now works in education.



BARBARA SCHEY
My Serging Experiment

A successful textile artist, Barbara designs, dyes, and constructs unique wearable art. Her present interests are shibori dyeing, which is then embellished with freehand machine embroidery and Dorset buttons into her wearables. Barbara conducts workshops throughout Australia, and her work is exhibited and collected internationally.



CHERYL SAVINI
Storage Solutions

Cheryl learned to sew at a young age, and began quilting about 12 years ago. As Major Accounts Sales Manager for Quilters Resource, Inc., one of her favorite activities is meeting creative and talented quilters from all over the world.



MARY MIKRUT
Preschool Quilting

As Public Relations Manager for BERNINA® of America, Mary works with magazines and newspapers to communicate information about products and events. She has been sewing most of her life and enjoys the variety and creativity of her work at BERNINA®.



JILL DANKLEFSEN
Springtime Roses

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.

News

BERNINA®

BY GAYLE HILLERT



Doesn't the gorgeous garment on the cover of this magazine make you feel good about the craft of sewing and embroidering? Charlotte Warr Anderson's "Josephine's Amazing Neutral-Colored Dreamcoat" is the epitome of beauty and design and combines sewing and embroidery, taste and style, in a lovely marriage.

The versatility that our hobby allows us is amazing and well-represented in this issue of *Through the Needle*. Most of us sew and craft for the creative challenge, to relax and to have something tangible at the end of the day to show that our efforts are worthwhile. Charlotte's creation took hours to make and is dedicated to the memory of her mother, who taught her to sew. The scrapbooking project on pages 17-18 takes less time but is a testament to memory-making and preserving times and events in a way that is priceless.

Take a close look at the serger masterpiece on page 19. It took a master artisan to make this lovely creation – but aren't we fortunate that with the proper tools, we are all "master artisans"?

Crafting strikes a chord in all of us who love to create. Crafting with the sewing machine, embroidery module or machine, serger or software can result in a quick project to use as a gift, a tote to take to the beach, a simple top for a favorite child, a quilt to warm someone's life, or a pillow to spice up an old, but favorite, easy chair. Those of us who craft with fabric and thread can change our environment on a whim – adding a dash of excitement or sparkle – just "because".

Being reliable and easy to use, BERNINA® machines and accessories help make successes of our sewing and crafting projects. Use a cording foot to add embellishments to a home



decorating project, add a ruffle to a pillow using a gathering foot, choose several stitches and make your own stitch recipe to give to a sewing/crafting friend, or buy a piece of fabric in a color you've never dared to wear and sew a quick tee shirt to give your summer wardrobe a lift. Sewing and crafting empowers us in many ways. Nothing is impossible, we know no boundaries – not even hoop size, because with our BERNINA® embroidery systems we can re-hoop with ease!

Have fun with your projects, have fun with your tools and your creativity, and have fun with your fabrics and threads. Why? Because you can!

Happy sewing!



The Empress' New Clothes

BY JO LEICHTE & SUSAN BECK



Known for her realistic pictorial quilts, Charlotte Warr Anderson is an award-winning quilter who teaches internationally, encouraging her students to “draw out their own visions and creativity.” She also creates fabulous wearable art garments such as the one shown here, “Josephine and the Amazing Neutral-Colored Dreamcoat.” This particular garment recently won the Crème de la Crème award at the 2003 BERNINA® Fashion Show: Fantasy, in Houston, TX.



sewing most of my wardrobe in high school. My mother made simple whole cloth quilts. Patchwork and elaborate quilting designs were things I picked up myself. Once I'd really got a taste of quilting I abandoned all the other craft pursuits and dedicated myself to it. One time early in my quilting career I had an impending deadline and asked my mother to help me quilt. I found out she wasn't really a very good quilter and had to take out the little she had done. She liked to give me a bit of a hard time about that! But she was very proud of me and let no bragging opportunity pass. She let all of her friends and relatives (and even strangers) know that her daughter was a ‘famous and accomplished quilter.’” Charlotte dedicated her entry into the BERNINA® Fashion Show to her mother, who passed away just as the work on the garment started.

The planning process of Charlotte's entry started miles from the final outcome of her long hours of sewing and embroidery. She says, “I'd originally planned to do something entirely different, incorporating some of my son, Davyn's, wonderfully funky cartoons, in a combination Dick Tracy and super hero ensemble – but eventually went in a totally opposite direction and decided to make something incredibly gorgeous and romantic.”

“My first thought was that it would be a robe for an Empress with Oriental motifs, and that I'd call it ‘The Empress' Boudoir’. I had a pattern for a robe and gown that I bought back when I was in high school and had always wanted to make. The robe had box pleats that began at the neckline and shoulder. Deconstructing the pattern, I turned the pleats into sheer insets between the panels, which I formed of rectangles that emulated bargello.

The amount of embroidery on the “Dreamcoat” is amazing, with over 400 rectangles featuring stitched designs. This is especially remarkable considering that Charlotte is relatively new to

The journey that led to the making of this amazing gown began when Charlotte was a child. When asked what started her on the path to becoming a designer, teacher, and author, Charlotte had this to say: “I've always been a creative person and have dreamed of becoming an artist since I was a small child. My mother taught me most of the needle skills that I know like knitting, crocheting, and embroidery. I have to admit I'm something of a natural – she only had to explain something once and I knew how to do it. I also read and follow written instructions very well. I've tried almost every type of craft that involves fiber. I made all my own doll clothes when I was a child. I started sewing my own clothes in junior high and was

Gallery



FUNKY DIVA



NEON MANGO



THE GOOD LIFE

machine embroidery. She says, "Had I not been encouraged to try embroidery at the BERNINA® National Teacher's Retreat, I never would have tried it on my own. It just wasn't something that appealed to me. It seemed too easy – letting the machine do all the work for you while you sat and watched it do all its perfect and precise stitching. But when I discovered the software and found that I could design and digitize my own motifs, then I knew it was something I could use – originality is important to me.

"At first I was going to digitize all the embroidery motifs myself but realized I really didn't have the time to do all that and meet the deadline for the show. OESD (Oklahoma Embroidery Supply & Design) didn't have enough Oriental motifs in their catalog for what I desired so I thought that I would expand my search and select all the ones that were scrolls or small floral motifs. One of these looked a bit like a Fleur-de-lis – a French flower – and that made Josephine pop into my head. I thought, 'Well, Josephine was an Empress! That works!'. A

few days later I heard some mention of *Joseph and the Amazing Technicolor Dreamcoat* – the connection was made in my head and I borrowed from Andrew Lloyd Weber for my title.



As I was going through the OESD catalog, I looked for motifs that were either scrolls or floral motifs – not too simple, not too elaborate. Also, they could not be too big and most of the ones I used had to be reshaped or resized. Most of them were selected by the time it took to stitch them out. Stitching over 500 embroideries for the garment, anything over 15 minutes – forget about it! The motifs really do not relate to each other that well but having each on its separate color of silk frames the motif on its own individual canvas. They are tied together by the neutral color scheme of the fabrics and threads."

When asked how she feels about her completed garment, Charlotte sums it up this way, "I wanted to create a garment that was stunning, elegant and richly elaborate to create a mood. I wanted every woman in the audience to feel the romance of the moment as the model glided down the runway with the Dreamcoat flowing out around her, every woman imagining what it would feel like to be regal and beautiful and desired. I think I pulled it off."



I SHED, THEREFORE I AM

For more information on Charlotte's work go to www.charlottewarranderson.com



SLY EMBRACE II



O' MONTANA



SHE COMES IN COLORS

Preschool Quilting

BY MARY MIKRUIT

You're never too young to make a quilt! That's what the Bluebird Class at Prairie Children Preschool in Aurora, IL discovered and it opened a whole new world of creativity to the four and five year olds. What began as a hand-sewing unit – teaching fine motor skills, math concepts, and eye-hand coordination – grew into a quilt, teaching so much more.

Debbie Richardson, the Bluebird class teacher and owner of her own BERNINA® sewing machine, noticed the BERNINA® sign on the building across the street from the preschool. Wondering if it was what she thought it was, she dropped in to investigate. I met with Debbie and she discussed the sewing unit her teaching team was planning and wondered if BERNINA® could participate in some way. We decided that a presentation of the *artista* 200E connected to a computer and stitching out their classroom logo would be a great way to show them what sewing is like today.

As I scanned and digitized the bluebird logo, the teachers went to work on their sewing unit. In team meetings, teacher Debbie and teacher assistants Patti Mason and Elena Monjes work with a speech pathologist, as well as physical and occupational therapists, to plan their units of study. The team saw great value in the sewing unit because of the many areas of learning that would be reinforced throughout the experience.

The sewing unit began with the children learning about different fabrics and discussing how each could be used and what could be made from them. The students practiced their fine motor skills by hand stitching on burlap, using yarn and ribbon and adding beads and buttons to their creation. The finishing touch was a border of felt squares that allowed the children to practice patterning, a math skill, by alternating the colored felt squares as they were stitched on. With careful supervision the students next created fused fabric pictures. They discussed which fabrics looked like grass or clouds; they even found one that looked like scales, which was perfect for the dinosaur one boy created.

Back row from left to right: Joanna Szustek, Connor Donlon, Hannah Aldawud, Zack Andreou, Kit Johnson, Riley Drapp

Front row from left to right: Jacob Bosse, Michael McMaster, Sydney Hering, Katie Stark, Sam Erickson





First sewing project, hand sewing, wall hanging



Teacher Debbie Richardson teaches the class about patterning – students looking on front to back: Sam Erickson, Connor Donlon, Siobhan Callahan



Teacher assistant Elena Monjes helps Claire Hilgemann quilt her square



Teacher assistant Patti Mason helping Hana Moinuddin as Hana quilts her square

After the children became acquainted with hand sewing, it was time to move on to the machine. I rolled my suitcase system across the street with the *artista* 200E, my computer and an armload of samples. When I arrived, the students shared with me what they had accomplished so far and it was truly impressive! For a wonderful 40 minutes I was projected back in time to a place where life was about discovery and learning new things was a joy. I asked lots of questions and showed them pillows, quilts and other samples. They were ready for me; these little ones knew what sewing was all about and what things they could make. What they weren't prepared for was a sewing machine that sewed by itself! They were a bit awed when I showed them how I took a picture of their bluebird logo and put it into my computer, then told the sewing machine to sew it. They took turns starting the machine for the thread color changes and we talked all the while about things they were planning to sew. After meeting with both the morning and afternoon Bluebird classes, I rolled my suitcase system back across the street and went back to work. The teachers did too – on a quilting unit!

What brave and dedicated souls these teachers are who decided to have 30 wee children make a quilt! But Debbie wasn't daunted, telling me, "They are very capable and can accomplish amazing things with a little help." And the Bluebirds did. Every single child cut his or her own quilt square, designed and decorated it with fabric paint, and sitting between Patti's knees at the sewing machine, each sewed their own sashing.

The quilt unit began with everyone bringing in their favorite blanket for show and tell. Then, they voted on the fabric for their quilt sashing by secret ballot (in the bathroom) and created a paper diagram of their quilt so they could see how the pieces were going to be put together. The teachers drew the quilt squares on fabric and the Bluebirds cut them out and also cut the sashing using a rotary cutter under close supervision and with the assistance of the teachers. Parents were invited to school to help their children paint their quilt squares. After sewing the quilt squares and sashing together, the students voted again by secret ballot for the fluffy batting to go inside their quilt. The teachers pinned the three quilt layers together and the Bluebirds quilted it by tacking the corners of their quilt squares using the hand sewing skills they had learned in the sewing unit. Patti took the quilt home, stitched the binding, and the quilt was complete.

The Bluebirds, very proud of their accomplishment, decided to celebrate with a quilt party, making invitations and inviting their parents. The quilt was a huge success and the parents were very impressed. "The quilt was a group effort and we were all working toward a common goal," said Debbie, "It established a sense of community in our classroom. One thing that surprised me," Debbie said, "was how proud they were of their accomplishment".

Sewing and quilting have always had more to offer than is apparent to the casual observer. Those of us with a passion for it completely understand the joy of the process and the pride in the accomplishment. I'm glad the Bluebirds had a chance to experience it and that now they have a gift that will last them a lifetime – a world of creativity through sewing.



Kris Andreou helps son Zack by holding his quilt square flat while he paints a race track



Teacher assistant Patti Mason works the presser foot while Natalie McKenty guides her quilt square

The Jungle Songs by Laurel Burch embroidery collection is available in the following formats: **artista** 200E CD, 165E-185E **artista** card, Babylock/Brother/Deco and compatibles card, Janome 10000 card, Viking Designer 1 floppy disc



HEART TRINKET BOX

BY KAY LYNCH

SUPPLIES

- Small, wooden, heart-shaped box
- One fat quarter from the Laurel Burch Jungle Songs fabric collection by Clothworks
- Rectangle of organza, any color, slightly larger than the hoop or box top, whichever is bigger
- OESD BadgeMaster water-soluble stabilizer
- 505 Temporary adhesive spray
- 606 Fusible spray adhesive
- Chalk or water-soluble marking pen
- EZ Glitzer® Wand
- Assorted sizes and colors Hot-Fix Swarovski® Crystals
- EZ Glitzer® Stand (optional)
- Helmar Fabric Glue
- Chalk or water-soluble marking pen
- BERNINA® Iron or Ironing System

EMBROIDERING THE ORGANZA

Bond two layers of OESD BadgeMaster Stabilizer together with temporary spray adhesive. Spray the top of the stabilizer with additional adhesive and adhere to the wrong side of the organza rectangle. Hoop the three layers as one and attach the hoop to the machine.

Select a design; use the templates provided with the embroidery collection to insure that the design will fit on the box lid. Stitch the design in the center of the hooped organza.

When embroidery is complete, remove the hoop from the machine. Remove the fabric from the hoop and trim thread tails. Carefully cut away excess stabilizer from the back of embroidery. Soak organza in warm water to wash away any remaining stabilizer.

DECORATING THE BOX LID

Lightly spray the back of the organza with fusible spray adhesive; allow to dry. Spray the back with an additional layer of fusible adhesive; allow to dry.

Center the lid over the embroidered design and trace the outer edge with chalk or a water-soluble marking pen. Cut the organza along the drawn lines. Place the wrong side of the organza on the box top and cover with a press cloth. Fuse in place.

Measure the circumference and depth of the box lid. Using these measurements, cut a strip of fabric (preferably on the bias) to cover the lip of the box lid. Spread an even coat of Helmar's Fabric Glue onto the rim of the lid, and finger press the strip in place.



Glitz the top of the box with assorted sizes and colors of Swarovski® Crystals as desired, following the instructions included with the EZ Glitzer.

Optional: To cover the inside of the box, start with a piece of fabric larger than the box. Apply a small amount of Helmar Fabric Glue to the inside base of the box. Place the center of the fabric wrong side down over the glue and smooth in place.



Bring the sides of the fabric up and over the outside of the box. Run a bead of glue an inch from the upper edge of the box. Holding the fabric in place inside the box, gather and pull the fabric over the edges of the box. Trim excess fabric away from the bottom of the box with pinking shears.



EZ GLITZER INFO

The EZ Glitzer® Applicator Wand

The EZ Glitzer® Applicator Wand is used to apply Hot Fix Crystals, Pearls, Nailheads, and Rhinestuds, and contains 8 hot-fix tips: 2mm, 3mm, 4mm, 5mm, 6mm, 7mm, and 2 sizes of flat tips. The EZ Glitzer®

is designed to attach jewels to fabric; however, try glitzing a variety of objects! It works great on paper for scrapbooking projects. Easy-to-use, the EZ Glitzer comes with complete directions.



EZ Glitzer® Stand

An optional accessory, available from your local dealer, is the EZ Glitzer® Stand. This device holds the applicator safely and securely, while a removable metal tray keeps jewels handy and helps prevent them from being accidentally spilled or lost.



After Care - Laundering

Hot-Fix Crystals

Turn garment inside out and place in a laundry bag to prevent damage to the crystals. Select a mild wash cycle and a mild detergent; dry at a warm temperature. Use a press cloth and iron with a warm temperature setting, noting that the glue is reactivated when the crystals are ironed. Do not use chlorine bleach. Hot-fix crystals may be dry-cleaned.

Hot-Fix Pearls

Pearls should be hand-washed with a mild detergent. Do not tumble dry. Use a press cloth and iron at a warm temperature, noting that the glue will be reactivated when the pearls become hot.

Do not use chlorine bleach.

Pearls may be dry-cleaned.





Finished Size 15" x 10"

Swirly Fish

BY MICKEY DUPRE

Supplies

- Lightbox – or – a window and a bright, sunny day
- Pencil
- Fabric:
 - Background: 8½" x 13" rectangle
 - Border: ¼ yard
 - Cornerstones: four 1½" x 1½" squares
 - Assorted bright scraps for fish appliqué
- ⅓ yard paper-backed fusible web, such as Wonder Under or Steam-a-Seam 2
- 18" x 13" low-loft batting
- 18" x 13" backing fabric
- Bias strips, pieced to make 2 yards in the width needed for your favorite binding method
- BERNINA® Iron or Ironing System
- Teflon® pressing sheet (optional)
- Freemotion Quilting Foot (BERNINA® #29/29C)
- General sewing supplies

This bright, colorful appliquéd fish design is so easy – simply fuse the pieces in place and freemotion quilt randomly over the surface to secure the appliqué. Fast and fun, use it on placemats, quilt blocks, patch pockets, or any project that needs a touch of quilted whimsy!

Piecing Instructions

Cut the following from border fabric:

- Two 1½" x 8½" strips
- Two 1½" x 13" strips

Sew a 1½" x 8½" strip to each short edge of the background rectangle.

Sew a 1½" x 1½" cornerstone to each end of the 13" border strips.

Sew a cornerstone/border/cornerstone unit to each long edge of the border/background/border unit.

Fish Applique

Enlarge fish pattern 200%. Place enlarged pattern upside down on a lightbox for tracing. Place paper-backed fusible web over pattern, paper side up. Trace the following fish parts individually on the paper side of the fusible web:

- Top Fin
- Bottom Fin
- Fish Tail (trace swirly cut-outs)
- Fish Body (trace swirly cut-outs)
- Bubbles

Cut traced pattern pieces from paper-backed fusible web, leaving approximately ½" of paper/web around each piece.

Following manufacturer's instructions, adhere paper/web pieces to wrong side of chosen fabrics. Use a Teflon® pressing sheet to prevent transferring adhesive to the ironing board. Let cool.

Cut each pattern piece precisely on the traced lines. Cut out swirly portions of Fish Body and Fish Tail. Peel paper backing from adhesive/wrong side of each appliqué piece.

Using the color pattern as a layout guide, position Swirly Fish parts on background.

Place the swirls cut from Fish Body behind the tail.

Trim the swirls from the Fish Tail and position one in front of the lower fin and the other in the fish eye socket. If desired, fuse a small circle of fabric in the center of this circle to further accentuate the fish eye.

Following manufacturer's instructions, adhere appliqué pieces to the background.

Finishing

Freemotion quilt the fish heavily to ensure that the fabric pieces will remain secured to the background.

Incorporate your signature into the quilting stitches (practice on scrap fabric first!).



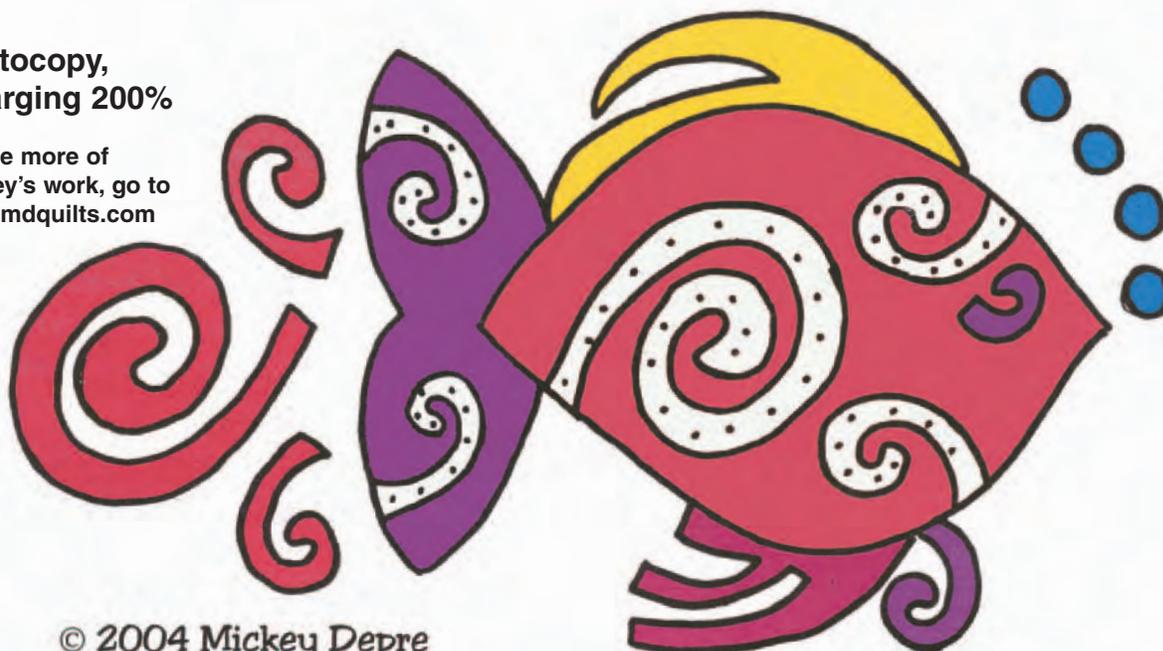
Bind edges using your favorite binding technique.

Add a sleeve and label as desired.

Note: Cut out swirls (white, dotted areas) are reincorporated into the design (back and front swirls).

**Photocopy,
enlarging 200%**

To see more of
Mickey's work, go to
www.mdquilts.com



© 2004 Mickey Depre

Stacked Stitches JACKET

BY PAM SEE

This simple sweatshirt jacket takes on a whole new look when embellished with plaid patches decorated with beautiful stitches “stacked” together for a rich embroidered look.



Supply List



- Dory's Cardigan Sweatshirt pattern by Crafts by Dory
- Sweatshirt
- 8 fat quarters or 1/4 yard cuts of subtle plaids
- Note: Using plaids for the patches allows you to follow the lines and do less marking for decorative stitching.*
- Clear Foot #34/34C
- Size 80/12 Sharp needles
- Double needles (optional)
- Goldlatch/Embroidery Bobbin Case (optional)
- 4 bobbins
 - fill with Bobbin Thread if using Embroidery Bobbin Case
 - fill with thread to match needle thread if using Standard Bobbin Case
- 12" or longer ruler
- Temporary fabric marker
- Rotary cutter and ruler
- Tape measure
- Temporary spray adhesive
- Assorted decorative threads to coordinate with plaids
- Mettler Metrosene thread to match your sweatshirt
- Basic Sewing Supplies (scissors, pins, etc.)

General Instructions

Before beginning, read the directions as printed in the Dory's Cardigan Sweatshirt pattern.

- 1 Determine the finished width of your strips using the pattern instructions. Add 2" to the finished width to allow some room for "tweaking" later. Cut the strips, keeping the lines of the plaid parallel to the long edges of the strips. You will be using the lines of the plaid as a stitching guide, eliminating the need for a lot of marking.
- 2 Stitches will be sewn on a double thickness of fabric. Prepare fabric strips by adhering two strips together using temporary fabric adhesive; this will prevent strips from shifting as they are embellished.
- 3 Using a ruler and temporary fabric marker, draw a horizontal starting line near the short end of the strips as a guide for scallops and other asymmetrical stitches.
- 4 Embellish the bonded patches using Stitch Recipes from the BERNINA® web site (www.berninausa.com) or by creating your own "stacked stitches" (see *Stitch Tips* below).
- 5 After stitching, press strips and trim them to the finished size determined in step 1.
- 6 Complete jacket following the pattern directions, eliminating the instruction to stitch down the center of each strip when attaching it to the sweatshirt.
- 7 I recommend using the binding option described in the pattern rather than putting buttonholes in the front. For added interest, use a decorative stitch to attach the binding to the fronts and/or to stitch the collar down. Another option, which would be a great design element, is to add a zipper to the front after the edges are bound.
- 8 The sweatshirt shown did not have bottom ribbing, so the strips were made to end even with the lower edge of the sweatshirt. They were stitched down 1/2" from the bottom and frayed like the rest of the edges.



Stitch Tips

- Choose stitches that are not satin stitches. Satin stitches require stabilizer and add unwanted stiffness to the front of the cardigan.
- Select a symmetrical stitch for the center row of stitching (meaning the stitch doesn't change when mirror imaged on the vertical axis).
- The rows of stitching on either side of the center row should be asymmetrical or point to the left or right.
- Engage the Mirror Image and Pattern Begin functions when stitching opposite sides of the center row.
- Use the Single Pattern function to add a single flower or leaf here and there.
- Use the blanket stitch to add interest to a row of stitching.
- Don't forget that you can change the Stitch Length and Width to make the stitch look different.
- Use Clear Foot #34/34C for decorative stitching. The clear sole allows visibility of previous lines of stitching, especially helpful when matching scallops, etc.
- Use the Goldlatch/Embroidery Bobbin Case (if available) and Bobbin Fill (lightweight thread) to eliminate the need to change the color of the bobbin thread each time the top thread color is changed.
- Change top thread colors often to add texture and interest to your stacked stitches. Use variegated threads, embroidery threads, rayon and metallic threads, too!
- Use a Double Needle and two different colors of thread for an interesting effect.



BY SUSAN NEILL

Mini Quilt Memories



Look what you can do with a bit of reproduction fabric, an old photograph, "printer fabric" and decorative stitching! The mini quilt features a photo of my grandmother with her grandmother...a wonderful keepsake.

SUPPLIES:

- 1½" assorted strips of Kaye England's "Gothic Grace" fabrics for Benartex. Cut across the width of the fabric and trim to size as you sew.
- One sheet of June Tailor's Cream Colorfast Printer Fabric®
- Rayon thread for decorative stitching
- Desired finishing supplies (see next column)

PREPARATION:

1. Scan the photograph and save it in a photo-editing program, such as Adobe Photoshop or Arcsoft.
2. Edit the photo if needed. Most photo editing programs allow you to change the size, color, contrast, etc. of the photo. When you are satisfied with the image, save the changed photo.
3. Following the manufacturer's directions for the Colorfast Printer fabric, insert a page into your computer printer and print the photo onto it. Peel backing paper from fabric and trim photo to desired size.
4. Use 1½" strips to create a



"frame" in a "courthouse step" style: sew strips to top and bottom; trim. Next, sew strips to sides. Repeat until you have desired size. The finished size of the mini quilt shown is approximately 15" x 18".

5. Finish as desired using one of the options below.

FINISHING OPTIONS

Mini Quilt (as shown)

Supplies needed: Backing fabric, batting, temporary spray adhesive

Cut batting and backing fabric the same size as the pieced front. Spray one side of the batting with temporary adhesive and bond it to the *wrong* side of the backing fabric. Place the backing and the pieced top right sides together. Stitch along all four sides, leaving an opening on one side for turning. Trim corners, turn, press lightly. Stitch the opening closed. Quilt by stitching-in-the-ditch using straight stitch or decorative stitches as shown below.



Wall Hanging

Expand this into a wall-hanging by creating multiple blocks, each featuring a photograph or scanned item. I'm using this technique for an immigration quilt that tells the story of my grandmother's immigration to America—her admission papers, her citizen-

ship papers, a photo of the ship she traveled on, etc. After making the blocks, stitch them together as desired and finish in the same manner as the mini quilt.

Framed Piece

Supplies needed: Photo frame and mat

To frame your mini-quilt, plan the finished size to be a standard frame size: 8 x 10, 12 x 14, 18 x 20, etc. If adding a mat, make sure that your frame is large enough to accommodate the quilt plus mat.

Pillow

Supplies: Backing fabric, zipper, piping or trim (optional), pillow form or stuffing

Continue adding strips until you reach the desired pillow size. Cut backing the same size as pieced front plus 3". Cut the backing into two pieces and insert the zipper between the two. Trim the backing to be the same size as the pieced front. Place the front and back right sides together and stitch along all four sides. Trim corners and turn to the right side through the zipper opening. Insert pillow form or stuffing through the zipper opening.

A TASTE OF Gothic Grace BY KAYE ENGLAND



Return to a gentler time, when ladies wore magnolias in their hair, and gentlemen carried handkerchiefs. Kaye England, author, teacher, quilter, quilt shop owner has turned back time to create a wonderfully romantic collection of vintage prints. From the exquisite avian print shown at right, to the lush antique florals and textures,

Kaye's *Gothic Grace* recalls a time of elegant manners and formal design.

The pattern for the beautiful "Medallion Medley" quilt shown above can be found in *Vintage Gatherings* by Kaye England Publications. To learn more about Kaye England's books and patterns, visit her web site at www.quiltquarters.com.

And be sure to look for *Gothic Grace* in your local quilt shop today.

For a **FREE** "Sweet Sixteenth" swatch of the *Gothic Grace* Bird Garden design, please send a 37¢ SASE envelope to: Gothic Grace, c/o Benartex, Inc., 1359 Broadway, Suite 1100, New York, NY 10018.



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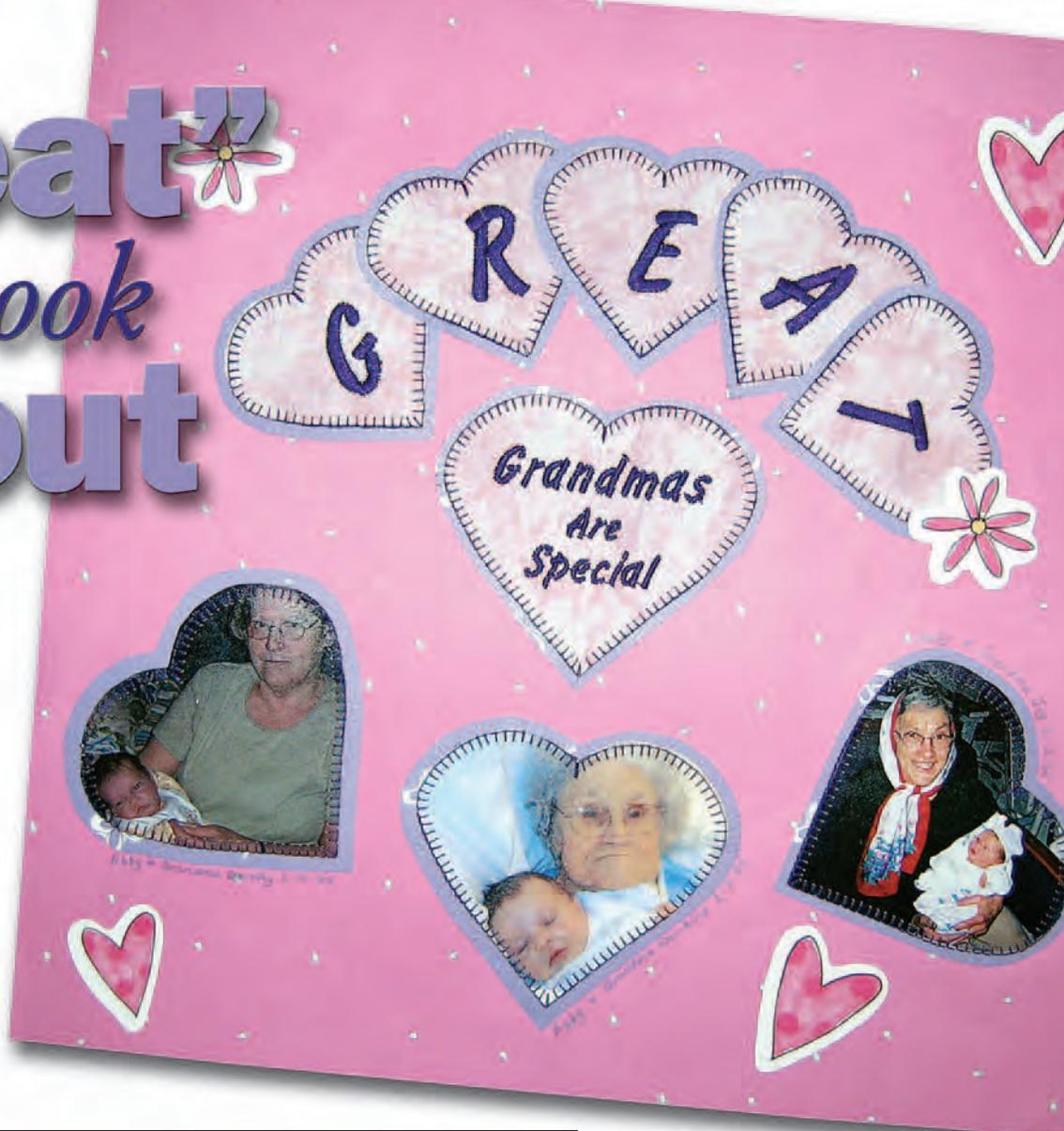
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Please allow 6 to 8 weeks delivery

“Great” Scrapbook Layout

Embroider adorable appliqué scrapbook pages using Explorations Software and its optional Appliqué feature. Appliqué fabric or paper onto the scrapbook page! Fun and easy, this technique is a simple way to make titles with a cute blanket stitch appliqué look.



BY CHRISTY BURCHAM

SUPPLIES

- Explorations Software with the optional Appliqué feature
- OESD Tear Away Stabilizer (Smooth Touch, Light Weight, or Ultra Clean and Tear)
- Isacord embroidery thread
- OESD bobbin thread
- 505 Temporary adhesive spray
- 202 Light temporary adhesive spray
- 12" by 12" scrapbooking paper
- Additional scrapbook die cuts or stickers (optional)
- Fabric scraps
- Your favorite scrapbooking adhesive

CREATING HEART APPLIQUÉS USING EXPLORATIONS

For this project, you create one appliqué for each letter of the title using the “cookie cutter” feature.

Click on the New icon to create a new project; name it “Scrapbook”.

Click on the Articles icon (blank t-shirt).

Open the Home Maker folder. *Note: If the Home Maker folder is not listed, you haven't registered your software. Connect to the internet, click on the button at the upper edge of the screen and select Update. Follow the instructions to register your software; within minutes you will receive an e-mail with instructions for downloading additional Articles and Alphabets.*

Click and drag Cushion 2 onto the screen. Change the height and width to 12" and click Apply. *Note: Many “projects” are already programmed into the software, or you can scan in your own from a sketch or a pattern. While there isn't a “scrapbook page”, you can create one by using one of the pillow articles and resizing it to a 12" by 12" square.*

Click on the Hoop icon and select the size of your largest hoop, then click on the Zoom

button and select Show All to see the cushion and hoop on the screen.



Click on the Fabrics icon and select your page. Choose a fabric or color for your page and click Apply.

Click on the Cookie Cutters icon.

Open the Shapes folder. Drag and drop the heart cookie cutter onto the screen. If desired, click on the Fabrics icon to assign a color or fabric to your heart appliqué.





Click on the Stitches 'n' Effects Icon. Select the heart and then select E-stitch Border from the Appliqué choices. Click on the Settings button, then change the E-Stitch Width to 0.10in and the Spacing to 2.5mm. Move the Offset arrow all the way to the inside. Click OK.

Duplicate the heart to create the total number needed for the title. In this project, a total of five appliqués are needed to spell "Great".



Select the heart appliqué. Copy and Paste four hearts; reposition them so all the hearts fit inside the embroidery hoop, spacing them at least $\frac{1}{2}$ " apart. (Some machine models will require more than one hooping.) Turn

on the "view grid" function to make this easier: click on the View button at the top of the screen, then, engage Show Grid.

Finish the appliqués by adding the letters. Click on the Lettering icon. Type a capital "G" (or any other desired letter) into the text box, then click the Preview button (located above the list of alphabets). The Preview button shows each font, using the letter you typed as an example!

After selecting the desired font, click Apply. Resize and reposition the letter to fit in one of the hearts.

Repeat this process for each letter. For precisely sized letters, use the Height box to size each one rather than using the sizing handles. Change the thread color to reflect the thread you'll be using to stitch the appliqués and letters.

When all changes are complete, click on the Save icon at the lower right corner of the screen to save your appliqués. Click on the Print icon at the right side of the screen to print the appliqué patterns.

To create the full page, you will need to create additional appliqués for the "Grandmas Are Special" title and the photographs. These hearts are slightly larger than the hearts used for the letters. Size them to your preference or to fit your photographs. Create these in a separate file so they can be stitched in a separate hoop. However, they can also be combined in one project to aid in determining the layout for your scrapbook page. In addition, the entire project can be printed at full size as a template for plac-

ing the appliqués accurately. *Note: Explorations has a Multi-Hooping option that makes this process even easier!*

STITCHING THE PAGE



Use the printed appliqué templates as patterns for cutting the fabric hearts. Roughly cut around the appliqué patterns, then spray the back of them with light adhesive. Allow to dry. Press the patterns to the fabric with a warm

iron. Cut out the hearts and easily peel away the paper patterns.

Hoop a piece of tear-away stabilizer. Cut a piece of scrapbooking paper to fit just inside the hoop. Spray the wrong side of the paper lightly with adhesive and adhere it to the hooped stabilizer.

Stitch the first color; this guide stitching outlines the position of the appliqué fabric.



Lightly spray the wrong side of one of the appliqué hearts with 505 adhesive. Place the heart in the hoop, inside the stitched guidelines.

Stitch the next color; this is the E-stitch cover, and secures the appliqué into position on the paper. Repeat this process for each appliqué.

The letters will stitch last, after the fabric hearts have been appliquéd to the paper. *Note: Because the machine is embroidering through paper rather than fabric, the upper tension may need to be loosened to sew a clean satin stitch.*

When the lettering is complete, remove the hoop from the machine and the stabilizer from the hoop. Gently tear the stabilizer from the back of the paper.

Using paper scissors, trim appliqués approximately $\frac{1}{8}$ " to $\frac{1}{4}$ " away from the blanket stitching.

When finished, apply appliqués hearts to your scrapbook page using your favorite scrapbook adhesive. If desired, use additional die cuts to accent your page.

Resources: Paper and die cuts are from the *girly-girl Scrapbook Kit* by me and my BiG ideas, ©2002 me & my BiG ideas.

STITCHING PAPER TO PAPER

While this project describes the process for appliquéing fabric to paper, decorative papers can be substituted for the fabric using the same method with the following exceptions:

Do not use the 202 method for cutting out the paper appliqués, as the adhesive may lift some of the color from photos or printed papers. Instead, cut out the template, place it on the paper, and trace around it with a craft knife or scissors.

Satin stitched lettering cannot be used on paper, as it will perforate the paper. Use only open stitch patterns such as the e-stitch on paper. *TIP: Use prints or color copies instead of original photographs.*



Explorations Software is a fun, innovative, embroidery program. It's project based, allowing you to design and preview your project before you even sew a stitch. Great for beginners, advanced users, seasoned software owners or newbies! Explorations has many fun and exciting features, including a remarkable remove overlaps tool, thread matching, automatic stitch sequencing, cookie cutter shapes, and much more. Plus, there are easy-to-add options such as buttonholes, stippling and special effects.

With Explorations software, you can apply fabrics or colors to your articles. You can select a fabric from the included Benartex fabric library, or scan in fabrics from your stash. For scrapbook projects such as this one, you can even scan in decorative papers!

Your designs can be sent to your machine in a variety of ways: through a Magic Box or Reader/Writer Box, via a direct connection if you have an **artista** embroidery system, or by saving the design as a file and opening it in another software to transfer it to your machine. Explorations reads and writes the following formats: .ART, .PES, .PEC, .HUS, .SHV, .PCS, .PCQ, .SEW, .XXX, .DST, .EXP, .CSD.

MY SERGING EXPERIMENT

BY BARBARA SCHEY

Little did I think when I went along to a serging workshop to enable myself to be more relaxed with my BERNINA® 2500DCE, I would be writing an article about it for an American magazine! Anne van der Kley was the tutor and her statement (as a retired nurse) that she was “a nurse by profession and a ‘sergin’ by choice” set the relaxed tone for the workshop. Not that the exercises were relaxed, but the atmosphere was and I will never forget her referring to the upper looper as “that little pointy sticking out thing on top” – it all made sense to me. After thoroughly explaining all the functions of our 16 different machines, we then started on our exercises. And were we to use boring old overlocking thread? Oh no! Anne had us threading and unthreading our machines in a devious plot to convince us that the slowest way to thread the machine was to tie the next thread on to the last.

Eventually we got to the exercise that really interested me. This involved making fabric with the overlocker with the aid of Vilene 541 (those of you in the USA can substitute OESD’s Aqua Mesh stabilizer). This product dissolves in cold water but has much more body than other dissolving fabrics and does not require hooping. It also does not dissolve when moist hands touch it. We cut a series of 1” wide strips of the Vilene (length governed by the size of your piece of Vilene). Using embroidery thread in the upper and lower loopers and the left needle, we serged down the right hand edge of a piece of Vilene, then folded under the unserged section of the strip and brought it out to the right and serged down this piece, just catching the edge of the previous line of serging in the second one. This produced a little strip with two overlapping rows of serging. We then laid another strip of Vilene underneath our serged strip, protruding 1/4” to the right. We then serged this strip, just catching the edge of the previous serged strip. The next step was to turn the unserged piece of Vilene under and to the right as before and then serge again. Repeating these steps over and over again resulted in the creation of a very lacy sheet of fabric.

I was fascinated by this exercise and decided it was the answer to a problem I had – how to protect the collar of a miura shibori white jacket and dress I had made. I cut out the paper shape I had in mind to act as a guide. I made the shawl/collar in one piece and cut into it later. I threaded my serger with white rayon embroidery thread in the upper looper,



cream through the lower looper, and a very pale variegated thread on the needle (which had almost no tension on it) to give the piece life. I kept serging and adding strips until I had the desired shape of the collar. I then made a long straight piece, I marked the area that I needed to cut out for the neck, and stitched around it twice with small stitches on my BERNINA® sewing machine. I then cut this piece out and serged around the edge, then serged the center part of one side of the cowl to the neck edge of the shawl/collar. After this I soaked the piece in several changes of water. (I believe the liquid from the first soak is good for stiffening other fabrics.) When the piece dried, I found several places where I had missed serging into the previous row of stitching. A few of these I cheated and stitched with the sewing machine but mostly I hand stitched freshwater pearls around the edges of the spaces, creating a random decorative effect. I also finished off the "ends" of the strips by tying in these little pearls. I used a seam sealant to secure the ends.

This piece was meant to be an accessory to an elegant outfit but ended up taking over. It took me about a day and a half of serging to produce and another day of stitching/tying on pearls but I was very happy with the time spent.

My "normal" work is shibori dyeing fabric (mostly silk georgette) that I stitch into jackets and scarves which I occasionally embellish with freehand embroidery. However, I can see some edges and decorations of serged fabric creeping into this work in the future. I would recommend Anne as a tutor to anyone. I had looked on my 2500DCE as a tool to finish off the edges of my garments, never as a way of creating art pieces, but now I have an entirely different vision of my lovely serger.



BERNINA® Serger Technique Reference Book



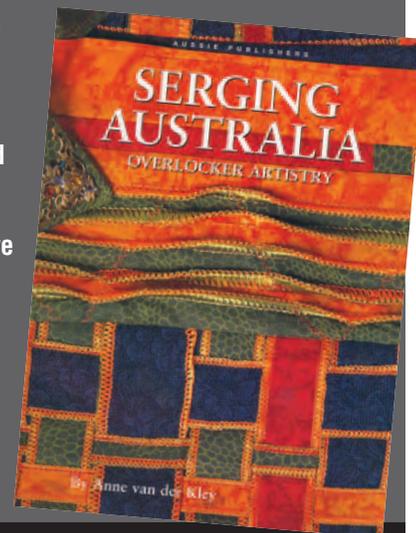
Sergers aren't just for making napkins and finishing garment edges. In addition to making "serger lace" fabric as described in Barbara Schey's "My Serging Experiment", they're also great for patchwork, garment construction, home decorating, and more.

To take advantage of all the specialty techniques that can be created using a serger, check out *Serger Technique Reference Book*. This full-color reference guide contains directions for almost every serger technique imaginable.



Visit your local BERNINA® dealer to "test drive" a serger or two and find out which model best suits your sewing style.

For more information on the "serged fabric" technique Barbara used for serger lace shawl, see *Sergering Australia: Overlocker Artistry* by Anne van der Kley. This inspiring book has something for everyone - quilting, heirloom, garments, crafts. Detailed photos and easy-to-follow instructions disprove the notion that "You can't do that with a serger!"



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Storage Solutions

BY CHERYL SAVINI

Clutter Control

One of the **best** things about sewing and crafting is the myriad of materials available for being creative. One of the **worst** things about sewing and crafting is the myriad of materials available for being creative. No matter how you plan and purchase, you always have bits and pieces leftover and you begin to keep all kinds of things that “might come in handy someday.” Not to mention all of the tools, supplies, and gadgets that need a home. This leads to the question of what to do with all of this stuff. With a little thought and organization, not only can you eliminate some of the clutter, but you'll also know what you have and where to find it. The following tips are just a few strategies that you can use for controlling sewing room clutter.

- 1 When dealing with sewing supplies, a good philosophy is, if you can see it you will be more likely to use it. It's easy to forget what you have and therefore never use it if it is neatly tucked away in a box or a closet. Try to keep as many things visible as possible. Open shelves are great for keeping things organized and in plain sight. Glass jars and clear plastic boxes also help in this effort.
- 2 The next best thing to having everything visible is to use labels. Boxes and bags are great to hold needed items, but be sure to label each one so you'll know what's inside without having to dig through them.
- 3 Most fabric stores throw away their cardboard fabric bolts and rolls. They can usually be yours for the asking. Roll any delicate fabrics that might crease from being folded and place the rolls in a basket or box. Label the ends of the rolls with the fiber content, width, and yardage, and whether or not the fabric is needle-ready.
- 4 Put fabric pieces of more than two yards onto a cardboard bolt and stack them neatly on a shelf or in a cabinet.
- 5 When working on a project during several sessions, keep all of the pieces (fabric, pattern, notions, etc.) together so you can go to one place to get started again. One way to do this is to drape fabric/garment pieces over a hanger and place smaller notions and pattern pieces in a plastic storage bag that is stored on the hook (punch a hole in the top of the bag).

6 Store like items together. Keep all of your cutting tools (scissors, rotary cutters, seam rippers, etc.) in the same place – a basket, box, or drawer – so you'll never have to think about where to find a sharp edge when you need it. Do the same with measuring tools, markers, machine accessories, etc. and you won't be chasing your tools all over your workspace.

7 Catalog your patterns by photocopying the covers and storing them in a binder with plastic page protectors. Instead of moving boxes or looking through drawers, you can browse through your own “catalog” to make your decisions. If your collection is really large and stored in several boxes, indicate the location of the stored pattern on the photocopied page.

Creative Containers

Everyone needs a place to store their projects – and all the notions we use while making the projects. We all have more ongoing projects than we have places to put them but luckily there are numerous storage solutions available. Storage containers have improved over the years, evolving from the large shoebox to some of the items shown below. As more people enter crafting, sewing and quilting, manufacturers are developing specific, practical containers for your projects and tools that are economical, easy to use, and available at your local BERNINA® store.

THE BLOCK BOX

Perfect place for your “in-progress” blocks - store them or take them to class in this practical container with an easy-to-carry handle. Also great for scrapbookers to use for project pages, they are available in Clear, Sky Blue, Purple and Royal Blue.



THE DESKTOP ORGANIZER

This caddy holds all the pens, pencils and notions on your table. When you're ready to go, it collapses for you to carry to class. The nylon is removable for easy washing.



STACKING TINS

Nostalgic storage items popular today are nested hatboxes. Modern versions are these cute paint cans and oval tins. For a more traditional look there are also wooden containers.



THE BERNINA® TOTES

These totes come in two sizes and have pockets that are secured in place with hook-and-loop tape. The large tote holds a turntable cutting mat as well as all of your blocks

QUILT CARE STORAGE BAGS

Once you have made that beautiful work of art, you need a place to store it properly for posterity. Quilt Care has cotton drawstring bags in 2 sizes. The best part is the card in the vinyl pocket on the bag has plenty of space for recording the history of your heirloom.

BERNINA® THREAD BOXES

These clear acrylic boxes hold 30 spools of Isacord or other cone thread. Easy to stack, the thread is visible so you'll be able to find the perfect color in a flash. Embossed with the BERNINA® logo, these boxes will help you keep your growing thread stash under control.



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A Rose is A Rose



Diane Beem

Every decorative stitch on today's sewing machines has to start somewhere. Someone has an idea that becomes a drawing, and then it becomes a digitized file that is programmed into the sewing machine. The three "rose stitches" shown here were designed by Diane Beem of Hopewell Junction, New York. They came about as a result of a request from Diane Beem's mother, who was ill. She asked for rose stitches to use in decorating a miniature dollhouse interior. So, these roses started out small and were used on tiny curtains, tablecloths, and accessories for the dollhouse.

Diane, who is no longer in the miniatures business, says, "My family was spread up and down the east coast, but we 'came together' with our crafts. Each one of us contributed work to the business, which we called, 'A Family Affair'."

"My specialty was creating the people who inhabited the dollhouses that my mother and her sister assembled. I poured the molds, painted the faces, wiggled the dolls, and then dressed them. I couldn't find lace small enough to suit my taste, so I tried to create edgings with my sewing machine. That's when I decided that I needed a new machine! I bonded with a machine that allowed me to create my own stitches. I got so involved in the process that I neglected the dolls – just as well, as sewing machine stitch designing is my true niche! It's a shame my mother couldn't see what her simple request for rose stitches has led to."

When asked where she gets inspiration for designing new machine stitches, Diane says, "Everywhere! I think that the miniature background trained my eye to not let anything out of my sight without thinking of how I can use it in another way."

Diane's rose stitches were enlarged and programmed into the BERNINA® *artista* 200 as stitches #146, #147, and #148. Diane and Jill Danklefsen used these stitches in three creative stitch recipes that can be used for any project that needs a delicate floral embellishment.



Stitch 146



Stitch 147



Stitch 148

Rose Trellis

BY DIANE BEEM



STITCH 147

A great border for a pillowcase, valance, or garment hemline.

Using a fabric marker, draw a guideline marking the center of the row.

Program the following into memory:

- Stitch #147
- Stitch #39
 - Direction 12, SL = 1.0mm, Long Stitch function, Far Left Needle Position
- Stitch #39
 - Direction 16, SL = 1.0mm, Long Stitch function, Far Right Needle Position
- Stitch #39
 - Direction 16, SL = .8mm, Long Stitch function, Far Right Needle Position
- Stitch #39
 - Direction 16, SL = 1.0mm, Long Stitch function, Far Right Needle Position
- Stitch #147 - Mirror Image 
- Stitch #39
 - Direction 4, SL = 1.0mm, Long Stitch function, Far Right Needle Position

After programming the above, stitch one row (the complete design is sewn in one stitching); clip extra stitches, leaving the roses as shown.



GARDEN FLOWERS

BY JILL DANKLEFSEN

STITCH 148

Makes a great trim or insertion.

- Attach Clear Foot #34C
- Engage Needle Stop down
- Enter stitch 739 – 1x
- Sew down the right-hand side of the combination. Use the Pattern End button to complete Stitch 148 and stop.
- Pivot the fabric to sew back up the left-hand side of the combination.
- Before sewing, Engage Pattern Begin.
- Sew, matching up motifs as shown.
- Frame the central stitching motif with Stitch 417 on either side
- Finish the framing with Stitch 739 at the following settings –
 - SW – 6mm
 - SL – 2.5mm



STITCH 146

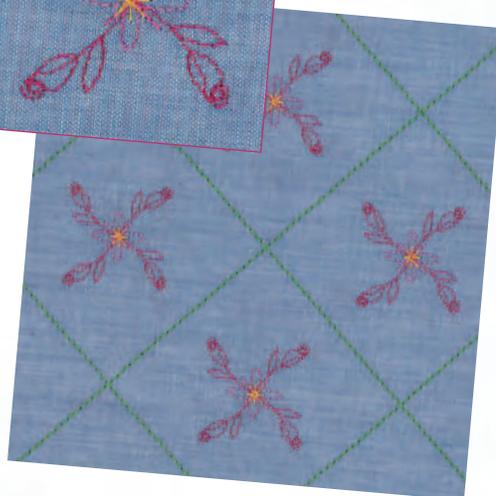
A fun motif for an all-over floral look.

- Begin by creating a diagonal grid-work (3" squares) with Triple straight stitch (#6)
- Mark the center of each square for stitch placement
- Attach Directional Foot #40C
- Select Stitch 217.
 - Note where the stitch begins and end.
- Attach Clear Foot #34C or Open Embroidery Foot #20C
- Select Stitch 146 and engage Horizontal Mirror Image 
- Engage Pattern Repeat 1x and begin sewing from the center of the motif as shown. Sew the Rose stem 4 times.
- For added detail, add a single Stitch 711 to the center of each. 



Floral Medallion

BY JILL DANKLEFSEN



Craft Stitching

BY JENNIFER GIGAS

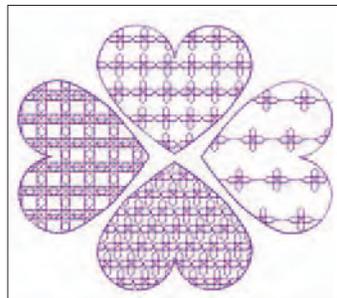
Whether adding dimension to existing embroidery designs, creating custom embroidered fabric or incorporating the look of hand stitching into designs as they are digitized, the rich, visual texture of the BERNINA® Craft Stitches will spice up your next project.

Exploring the Craft Stitch Toolbar

The Craft Stitch Toolbar is found in the Designer Plus level of BERNINA® Embroidery Software 4.0. The toolbar includes stitch types such as Blackwork, Candlewick, Lacework, Stipple, Stem Stitch and Backstitch. Each stitch family has its own unique characteristics.

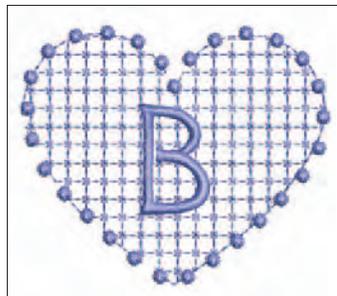
BLACKWORK

These stitches are reminiscent of a type of reversible handwork traditionally stitched in black silk thread on white linen. With the wonderful array of specialty threads available, Blackwork can be either traditional or contemporary, and may be used as a fill or as an outline. To personalize these fills, the Layout option provides the opportunity to adjust the positioning of the stitches in relation to each other. *Hint: Objects filled with Blackwork look best when outlined with a single stitch outline.*



CANDLEWICKING

A dimensional stitch, candlewicking is available as a fill or as an outline. Overstitching creates the raised appearance that resembles a French Knot. The layout of the Candlewick stitches may be manipulated using the Layout function, providing perfect placement for any project. As with Blackwork, the thread used in the project will dictate the mood of the finished design. *Hint: Avoid creating layouts in which the Candlewicking stitches overlap, as this will result in an unattractive build-up of stitches.*

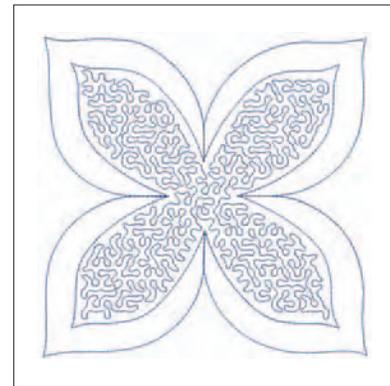


LACEWORK

Used as a fill stitch, there are five lace fills plus the option of adjusting the fill using the Layout function. Cannot be used as a stand alone lace. These are fill stitches.

STIPPLE

This fill is created by first digitizing a step-filled object using the Closed Curve or Rectangle tool. The step fill is then converted to a stipple by clicking on the Stipple icon. Not only does this fill type make short work of quilting projects, it may also be used to provide a wonderful backdrop behind embroidery designs.



STEM & BACKSTITCHES

These two stitches are outline stitch types. The Stemstitch is heavier in appearance than the Backstitch. Adjusting the overlap, angle and stitch thickness offers limitless variety in the appearance of the final stitch. Experiment with the available options to create just the right look for your project.

Craft Stitches in Action

The following exercise is designed to acquaint you with a number of Designer Plus 4.0 features. This design would be beautiful on a pillow top or tote bag, or mounted in a decorative frame. *Note: Refer to the Owner's manual if needed for additional information.*



Load the Graphic

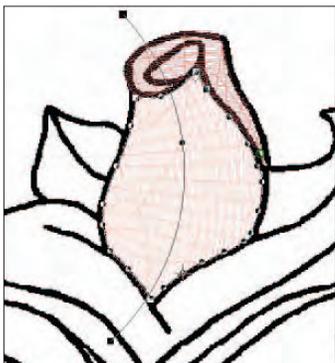
- From the Picture Tab, select the Load Picture icon

from the vertical toolbar, then select (C:/MyDesigns/AutoDigitizing)>rose3.bmp. Open the graphic.

- While the picture is still selected, process using the Outlined Artwork Preparation tool. Resize the graphic if necessary for your project. *Note: It is always best to start with the graphic as close to the finished design size as possible.*

Digitize the Artwork

- Select Design mode. Select Settings>Thread colors. Create a thread chart for the design from Isacord shades. Change the number of threads in the design to six; assign the following colors: #1-0352, #2-0442, #3-0345, #4-1551, #5-1532, #6-1521.
- Select the Closed Curve tool; select Auto-Underlay and select Color 6. Digitize the center and small curl of the rosebud, treating it as one area. Select the digitized area, open Object Properties, select Effects; check Wave Effects.
- Select the Magic Wand; select Color 5; click on the largest segment of the rosebud, press Enter. Select the bud, open Object Properties, and select Effects. Check Wave Effects. While the area is still selected, click on the Reshape Object tool. Adjust the wave stitch angle so that the stitches follow the contour of the rose. Press Enter. While the rose is still selected, choose Color Blending. Select Profile 3; change bottom layer color to C5 and top layer color to C4.



- Outline the rosebud, including the center detailing, using the Open Curve tool and Color 6.
- Select the Magic Wand, step fill and Color 3; click on the rose stem. Press Enter. Select the stem; choose Color Blending.

From the Color Blending profile box, 3rd profile is selected; change bottom layer color to C3, top layer to C2.

- Select the Closed Curve Tool, select Color 2 and click on Lacework from the Craft Stitch Toolbar. Digitize each leaf.
- Select the Open Curve tool, Backstitch from the Craft Stitch toolbar and Color 3. Digitize an outline around each leaf, to include the detailing in the center of the leaf. Outline the stem with a Single outline stitch.

Creating the Background

- Select All; Group. Deselect.
- Select the Closed Curve Tool, step fill and Color 4. Create an oval around the rose. Select the rose and then the oval. Arrange>Remove Overlay Stitching.
- Select the background oval, select the Blackwork Fill tool, open Object Properties. Click Select; choose B0012a.

- Duplicate the oval. While the duplicate is selected, click on the Candlewick Border tool, select Color 1.

Ready to Stitch

- From the Picture mode, select the graphic and delete.
- Return to the Design mode. Save your design. Write the design to a Personal Design card, send directly to the machine, or burn a CD for the **artista** 200E. *Note: When burning CD's for use with the **artista** 200E, the CD must be created using a CD creator utility program, not by dragging and dropping in Windows Explorer.*



Visit www.berninausa.com
to download the
directions for this beautiful
craft stitched jacket.

European Chic

PART ONE IN A TWO PART SERIES

BY SANDRA BETZINA

When traveling in Europe, it's usually more than apparent who the Americans are. Why? For starters, Americans wear a lot more color and rarely look as put together as their European counterparts. They sometimes dress inappropriately for their surroundings – a brightly colored jogging suit and white running shoes on a city tour or in a nice restaurant will only be seen on an American.

Look for Part Two of European Chic in the next issue of *Through The Needle: The European Traveler*. Covers packing tips and directions for a Traveler Wallet.

How do French women of all ages make heads turn without looking inappropriate? Every outfit has one and only one focus, whether it is a beautiful scarf, colorful sweater or stunning hat. The rest of the outfit merely provides a canvas for this one beautiful piece. You can't take your eyes off of it because it stands alone. She probably will be wearing all black, except for the colored jacket or the colored pants or the colored shirt. For evening, she is once again wearing black, but now she is wearing the large necklace, which is the focal point of the outfit.

Let's take a look at a typical, well-dressed, American woman: she is wearing a print shirt and coordinating color pants and jacket, shoes and purse which also color relate, earrings and maybe a large necklace that screams to be seen. Any one of these items and perhaps all of them are beautiful but each competes to be recognized, creating confusion in the beholder rather than the harmony that all the matching pieces were striving for. Simply put, American women have far too much going on. To the European woman, the American woman tries too hard and, in the end, loses impact.

Color

Does this mean that you should purchase nothing but black? No. Black is only one possible color for the background canvas. Your canvas can be burgundy, chocolate brown, midnight blue, charcoal gray, dark teal, even off-white. When putting an outfit together, decide where you want the major focus to be and let the rest be the canvas. Of course, you can add a few fun items if they are not too big, such as a fun bracelet, watch or belt, but the mirror will tell you if you have lost your focus.

Color catches the eye so make sure you put the color in the right place. Why do you think European women invest so much in colored scarves and sweaters? If you have big hips, stay away from bright colors in pants and skirts. If you have a large waist, stay away from colored belts. If you hate your feet, stay away from colored shoes. If you have full calves, stay away from colored tights. Using the same logic, the color should go where you want the eye to go – a beautiful scarf loosely draped around the neck draws the eye to the face, a uniquely colored belt emphasizes the waistline, and a colorful pair of shoes shifts the focus down away from the upper part of the body.

Sex appeal is ageless

Sex appeal is not limited to 20-year-olds. Sexuality comes from within and can manifest itself in an appealing or unappealing manner. A neckline that is too low on a large busted woman is not appealing – a hint of cleavage is sexy, seeing too much is not. Clothes that are too tight are not sexy, but clothes that are too baggy are not sexy either. Clothes should have some shape and skim the body; they should not be so shapeless that the garment could be covering a chair instead of a person. Open necklines are sexy, button-up necklines are not. Close fitting pants are sexy, baggy pull-ons are not. Feminine shoes with a slight heel are sexy, hush puppies and loafers are not.

Careful choices

America has become a throw away society – buy it one season, throw it out the next. No other society in the world operates on this premise and neither did our ancestors. Is this the image you want? Your clothes project who you are; learn to make educated choices that portray the image you intend.

Shopping sales is not the smartest way to shop. Why? Because you may not be buying something you necessarily need, but something that seems like a good deal. But is it? Most women have far too many clothes. You can only wear one outfit at a time. Start a list of items you wish you had: like a really terrific black sweater, a pair of great-fitting leather pants, some new underwear, a comfortable but chic pair of black boots. Keep the list with you. Maybe you will find the item on sale and maybe you won't, but you'll avoid adding to the stack of things you don't need and never wear.

It's all in the cut

Let's face it – some clothes make you feel slim and sharp; others do not. European women are much more conscious of cut than American women. No matter what size they are, a European woman's clothes usually fit and are flattering to her body. A good fit should compliment, not camouflage, the body. What you want to look for is the right cut: a higher armhole in a jacket, a close-fitting pant which does not bind anywhere, a sweater with a shaped waist, a jacket which is the right length for you whether it be high hip, crotch length or just above the knee – the goal is to elongate the silhouette.

Sleeves should not only be the right length – ½ inch below the wrist bone – but the right width so that your hips do not look larger when your arms are at rest. A good pant length will elongate the leg, breaking in the front and covering the shoe in back. Simple styles are not always the most flattering. Only someone with a great body should wear a very simple style such as the slip dress since the body is the focus, not the dress. If the body has any imperfections, these styles will draw attention to them.

Fabric

There is no substitute for quality fabric. What does this mean? Those who buy top-of-the-line, expensive, ready-to-wear garments recognize quality fabrics; fabrics that feel luxurious to the hand, hold their shape and last for years – in other words, investment dressing.

Fabrics fall into two categories – knits and wovens. Knit fabrics work well in body contouring styles such as wrap styles, t-shirts, and sweaters. Wovens need more seaming to provide shape. A firmly woven fabric such as denim makes great jeans and skirts. A softly woven fabric such as silk charmeuse makes a beautiful blouse. If a fabric is too stiff, it has a mind of its own and ends up looking boxy on the body. A fabric that is too thin ends up clinging to the body in unflattering ways. If a fabric is too bulky or shiny, it adds weight. Fabric friends are those that yield top quality results and work in a variety of styles. My fabric favorites are: wool crepe, wool jersey, wool gabardine (especially when blended with lycra), sueded microfibers for travel, 3 or 4 ply silks, handwovens for small accent pieces and anything in leather and suede – only the softest drapiest skins should even be considered. Since dry cleaning takes the oil out of the skins and makes them stiff, you would be wise to choose darker colors in leather and suede.

Behind the scenes

When shopping for clothing, accept only well-made, quality garments. Check for this by turning the garment inside out. A quality garment will have finished seams for longer wear, wider seam allowances to allow alterations, invisible hems with discreet stitching, and top-quality closures for secure wearing. Loose threads, skimpy hems and raveled edges are a sure sign of poor construction and predict a short life for the garment in question. One of the best reasons to sew your own clothing is that you can control the quality of the fabric and construction of your entire wardrobe.

Overlooked Details

Taking care when selecting your outfit is important if you are trying to project a sophisticated, pulled together image. Equally important are some smaller areas that are often omitted. Paying attention to these details will help you achieve the look you are after.

Keep shoes and boots in good repair – have them professionally shined and re-heeled on a regular basis. Check skirts and pants for sagging hemlines where the stitches may have come unsewn. Store knitted garments flat so that they do not stretch out of shape. Always check your appearance in a 3-way mirror before you go out. Any item that feels a “little tight” is definitely not flattering. Observing yourself thoughtfully and objectively will help you avoid fashion *faux pas* and give you confidence in your clothing choices.



ACCENT ON ACCESSORIES

Show Your Personality – Show your fun side with quirky socks, patterned hose, fun pins, unique shoes, a signature purse. Get inspiration for up-to-the-minute accessories from a store such as *Miss Sixty* (www.missixty.com) or fashion magazines such as *Details* (www.details.com). Into jewelry and diamonds? Check out jewelers specializing in estate jewelry – you will often get a better-cut stone and more interesting setting for the money you spend.

How To Buy Shoes – Don't always gravitate toward the sale rack first. Look at the shoes that are not on sale. Are the toes rounded or pointed, what height and shape are the heels, what colors are featured? These are the shoes most people will be wearing and if you buy a shoe style that is coming into fashion rather than one that is going out you will wear it longer – 3 years as opposed to one season. Never buy a shoe that is even slightly uncomfortable – you will wear them only *once*. Look for shoe

brands that fit your foot. While I love the fun shoes at some of the boutiques, they simply do not fit my narrow foot even though they are *technically* my size. Spend more money on shoes which will be part of your “background canvas,” unless of course you are willing to let the shoe be the “focal point” of an outfit – a red shoe works well here.

Purses - How Many Do You Really Need? – Rather than buying several purses a year, why not buy “THE” purse – one that just says “you” all over. Don't choose a bag that is already heavy. Once it is full, you'll never be able to carry it. If your purse is made of soft leather in a flexible style that conforms to the body, you will never regret this purchase, no matter how much it costs. What are you doing with that closet full of purses, anyway? If you're like most people, you're too busy to change a purse every day, so most of your purses never get used!

Focal Point Scarf

BY JO LEICHTE



Knit and crocheted scarves of scrumptious yarns are all the rage, and make perfect traveling accessories. But what to do if you don't knit or crochet? You can stitch your own beautiful, unique scarf in an afternoon or evening.

Supplies

- Two of a Kind by Oliver Twists - Each "Two of a Kind" packet includes a variety of cotton and rayon embellishing threads ("One Offs" – ten 3 meter lengths) and a coordinating spool of cotton machine embroidery thread
- 7-10 packages of Designer Threads by Quilters' Resource, Inc. Sample: Boucle, Challis, Eyelash, Linguini, Plumetes, & Radiance



- Aquabond adhesive, water-soluble stabilizer by Quilters' Resource
- Aquafilm water-soluble topping by OESD
- Size 90/14 Sharp needles
- Masking tape
- A long, flat surface, such as a table or counter

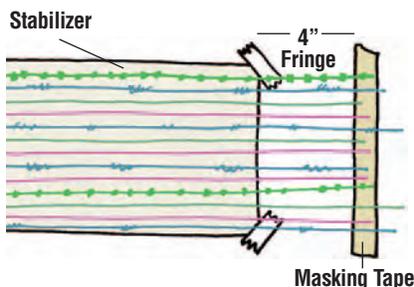
Preparation

Cut the Aquabond in half lengthwise, creating two 7" x 36" rectangles. With the paper side up, tape the corners of one rectangle to the counter/table. Peel away the paper, exposing the adhesive.

Cut a 10" length from the remaining piece of Aquabond. Tape in place at one end of the taped rectangle, overlapping the edges slightly. Remove the paper backing. The resulting rectangle should be approximately 46" long. Measure 4" from each end of the rectangle; mark this line with masking tape.

The main body of the scarf will be constructed on the Aquabond; the masking tape lines indicate the additional length of the fringe.

Fibers & Threads



Carefully untwist and unfold the Oliver Twists "One Offs". Fold in half and cut at the fold – the resulting strands will be approximately 1.5 meters (about 60") long. Place strands on the Aquabond one at a time, randomly arranging thick and thin threads, making sure that the ends of the strands extend past the masking tape "fringe lines". Gently finger-press strands to secure them to the adhesive.

Cut Designer Threads into 60" lengths. Place on Aquabond as above, filling in spaces between "One Offs". The threads for the sample scarf were chosen to bring out the pastels of the Oliver Twists threads, in a variety of textures – smooth, slubbed, metallic, matte – to create lots of contrast and visual interest.

When all threads have been placed, cover with a layer of Aqua Film topping. Firmly finger-press to the Aquabond. *Note: If all the adhesive is covered with fibers, preventing the Aqua Film from adhering, lightly mist with 505 temporary spray adhesive.*

Stitching

Wind two bobbins with Oliver Twists thread. Attach Freeman Motion Embroidery Foot #24 (or your favorite freemotion foot) to the machine, select straight stitch #1, and lower the feet dogs. Beginning at the center of the scarf, stitch freeform lines approximately 1" apart, with "connecting" lines catching the outermost fiber strands. At the end, start working backwards, stitching between the previously stitched rows (lines will be about 1/2" apart). Don't stop at the middle; continue stitching to cover the remaining portion of the scarf.



By now the bobbin will be getting low; replace it with the remaining filled bobbin. Continue adding lines of stitching to the scarf, adding a line between each of the previously stitched lines (rows will be approximately 1/8" to 1/4" apart).

Finishing

Rinse the scarf several times to remove all the water-soluble stabilizer. You may find it helpful to soak the scarf for an hour or two before the final rinse. Hang to dry (a shower curtain rod works well, as it doesn't leave a fold line). Finger comb fringe and trim using a rotary cutter or scissors to even the ends. This simple rectangular scarf can be worn in a variety of ways:



Finished length, excluding fringe = 41.5"
Finished width = approximately 4"

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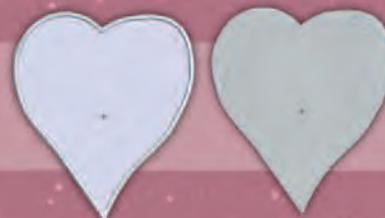
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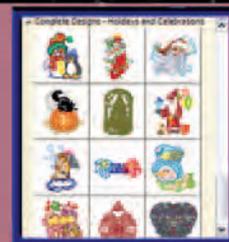
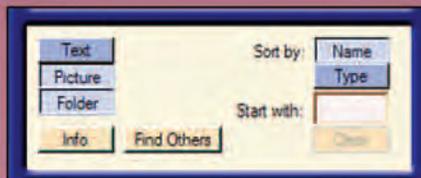
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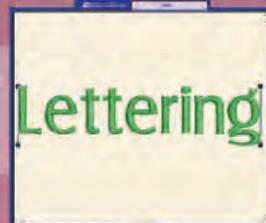
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