

QUILTING



SCRAPBOOKING



Through THE NEEDLE

BERNINA®

Issue 14

\$5.95

What's Inside?

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- Diamond Picnic Quilt
- Stitch Lounge
- iPretty in Pink
- Designing Women
- After "And the Oscar Goes To..."
- The Next Generation
- Reality Decorating
- The Decorator's Best Friend
- "Sandless" Beach Tote
- "Berry" Special Friends
- Triple A Treat

Reality Decorating





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Giraffe by Mattie Bennett



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contributors



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Although interested in sewing, Joyce didn't catch the quilting bug until college. She worked at a local fabric store for a few years and then at the local quilt shop in Spokane, WA, The Quilting Bee. Joyce is also a sample maker for the Benartex fabric company – which provides a perfect excuse to turn out a few additional projects each year.

MARCY TILTON

Marcy designs a line of patterns for Vogue Patterns which feature embellishment and surface design. With Diane Ericson, she co-conducts Design Outside the Lines creativity/sewing/fiber retreats nationally. Marcy produces a line of silk screens for fiber artists and sells a small collection of her favorite products for "everyday creatives."



SAMANTHA EKLOW

Samantha will be a freshman at the University of Iowa in the fall. She was very active in high school, and was the Senior Class President. She was awarded the Daughters of the American Revolution Good Citizenship award this year.

ROBBI JOY EKLOW

Robbi Joy has been making art quilts since Sam was a baby. She teaches nationally and has won many awards at major shows. Her new book *Free Expression: the art and confessions of a contemporary quilter* is just out, the publisher is *Quilting Arts Magazine*. Her quarterly column, "The Goddess of the Last Minute," can be found in *Quilting Arts Magazine* too!



MARY MIKRUIT

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®.

JENNIFER STERN

Jennifer's elegant, heavily embroidered evening gowns have received many honors, including the Judges' Choice award at the BERNINA® 2003 Fashion Show, "Fantasy," and Viewers' Choice at the 2004 show, "Celebration." She recently collaborated with Gail Yellen to create a "live" version of Karen Rossi's "Jungle Shopper" for the CHA (Craft & Hobby Assn.) Fashion Show, which can be viewed at www.karenrossi.com/rossi_news-chashow.htm.



AMY HENLEY

Amy Henley once said quilting held no appeal for her as she was not interested in "cutting fabric into little squares and sewing it back together again." She can't say that anymore, as she is the owner of the Material Girls Quilt Boutique in LaPlata, MD where the motto is food, fun, and friendship!

CHRISTY BURCHAM

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.



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from BERNINA®



GAYLE HILLERT

THE APPEAL OF SEWING

Did you start sewing as a young person, intrigued by your mother's sewing machine, button box and assortment of threads and fabrics? Did you spend summer days playing with fabric, designing outfits for your dolls? Did you make dollhouses out of cardboard boxes – sewing curtains and rugs for your dolls' homes? Did you take home economics classes and were you introduced to sewing by making a classic A-line skirt with zipper? Did you enjoy that experience? If you did these things, you've dated yourself – you probably finished high school before 1980.



As I look at our sons and daughters today, fabrics, needles, threads and buttons have been replaced by iPods, PDA's, laptops, Game Boys and lots of other fun toys. How many homes today even have a sewing machine or fabrics and buttons with which to dream and create? Yet the appeal of creating has not been lost—the young people of today are scrap-booking, knitting and crocheting. Instead of afghans, they are fashioning colorful scarves and purses. They preserve memories with journaling and paper and glue. As we look around at our sewing stores, we see young people fingering home dec fabrics for pillows and table settings, and soft flannels and pastel prints for baby items.

I recently met with a group of National Teachers (teachers who spend their lives traveling the country and the world teaching sewing and quilting). The conversation was exciting because we talked about a new way of introducing people to the appeal of sewing. The desire to individualize and personalize is as strong as ever, and young sewers are

doing this by taking fabrics and putting them together in unconventional ways. They forge into the world of sewing without a lot of background knowledge on the rudiments of sewing or garment making, grain line, laying out a pattern, etc. Sewing is staying fresh by focusing on the act of creating rather than imposing inhibiting guidelines regarding "this is what you need to know before you can cut into fabric."

Fun is the foundation of the appeal of sewing. Think back to the fun you had as a child working with fabrics and playing with your mother's sewing machine, not worrying about guidelines or whether you were doing it "right." Then think about the restrictions that may have been placed on you when you were taught to sew. You'll see that the fun of creating is what continues to draw you to sewing, a hobby that provides an outlet for creativity and invention. This issue of *Through the Needle* features a few special people who bring the fun of sewing into their lives each day. Creating art by using the sewing machine to stitch painted canvas pieces together, embroidering titles and motifs for scrapbook pages, and making beach bags from unusual materials are just some of the ways they show you how to have fun with needle and thread. Enjoy!



The ART of CHAI

BY SUSAN BECK



CHAI GRADUATED FROM THE UNIVERSITY OF WISCONSIN-MADISON IN 2002 WITH AN UNDERGRADUATE DEGREE IN ART WITH A MINOR IN JEWISH STUDIES. SHE STARTED INCORPORATING STITCHING INTO HER ARTWORK DURING HER LAST YEAR OF COLLEGE.

The sewing machine has been around for over 150 years and has always had one function: creating stitches. The machines have grown fancier, some are computerized, some have hundreds of decorative stitch patterns, and all are more automatic than in the past. But the backbone, the core, the fundamental application of the sewing machine, is still the humble straight stitch.

For the most part, the straight stitch is used for exactly the same application as it was with the first sewing machine – sewing two or more pieces of fabric together – to create clothing, quilts, curtains, or other soft items. But the lowly straight stitch takes on an aura of artistic invention when utilized by fiber artists in unconventional ways to produce remarkable artwork for everyone to enjoy.

Chai (pronounced Kai) Wolfman of Chicago calls her finished art pieces “quilt paintings,” simply because this explains her process for creating them. She begins with the paintings, working with acrylics on unstretched canvas. After completing several paintings, she cuts them into pieces, arranges them, and sews them together incorporating the stitching into the overall design. Finally, the completed piece of art is stretched or mounted and framed behind glass.

When asked what inspired this technique, Chai replies, “I had done several paintings using repetitive patterns, drawing inspiration from patterns in everyday life as well as an emotional representation of anxiety. I was especially attracted to textiles and quilts because of their textures and the way they are comforting to touch or wear. Because the repetitive patterns represent a feeling of anxiety, I want to quell that anxiety by creating a quilt, something that brings comfort. I’m attempting to find a balance, both visually in terms of pattern and color and also conceptually in terms of anxiety/calm and painting/quilting.”

Introduced to sewing by her Mom, Chai went to a lot of fabric stores when she was young and loved the colors and textures she encountered there. She began sewing in high school, altering clothes, adding patches to pants, and other small projects. Even though she has experimented with different stitches, she prefers using a basic straight stitch, creating additional patterns in her work with lines



AT ITS MOST
BASIC, CHAI'S
WORK IS ABOUT
FINDING AN
EMOTIONAL
AND VISUAL
BALANCE.

of thread. She enjoys working with many different textures, having painted and sewn various weights of canvas, linen, handmade paper and other fabrics.

In developing her own style, Chai has been influenced by several artists: Marc Chagall, for his use of color and expression; Ghada Amer, for her use of embroidery and feminine patterning; Agnes Martin for the simplicity and calm of her patterns; and Yayoi Kusama, for her

all-over patterns and her representation of overwhelming emotion and psychological distress. She also draws inspiration from crazy quilts and other patchwork patterns.

Chai participated in several solo and group shows while living in Madison and going to school. This winter she had a solo show of recent work in a small cafe in Chicago and she has shown her work at a gallery in Door County, WI and in Washington, DC. If you have an interest in any of her work, she can be contacted at chaiwolfman@yahoo.com.

CHAI'S UNIQUE
PAINT AND STITCH
TECHNIQUE



(quilt: top) Designed by Joyce Balek; Quilted by Wanda Jeffries of The Stitchin' Post

Diamond Picnic Quilt

BY JOYCE BALEK

Fabric Requirements and Cutting Directions

Orange

- 1³/₄ yard assorted prints for roman stripe blocks (minimum size 1¹/₂" x 40"). **Cut thirty-three 1¹/₂" strips**
- 1¹/₃ yards assorted prints for square base pieces (minimum size 7¹/₂" square). **Cut twenty-eight 7¹/₂" squares**
- 1/4 yard for inner border. **Cut five 1¹/₂" strips**
- 1 yard for outer border. **Cut seven 4¹/₂" strips**
- 1/2 yard for binding. **Cut seven 2¹/₂" strips**

Blue

- 1 yard assorted prints for roman stripe blocks

(minimum size 1¹/₂" x 40"). **Cut eighteen 1¹/₂" strips**

- 1¹/₂ yards assorted prints for square corner pieces (minimum size 4" square). **Cut one hundred twelve 4¹/₂" squares**

Green

- 3/4 yard assorted prints for roman stripe blocks (minimum size 1¹/₂ x 40") **Cut fifteen 1¹/₂" strips**

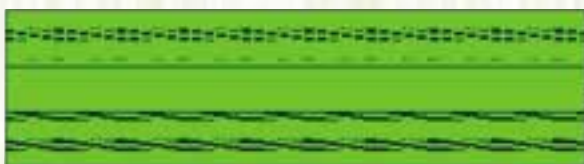
Multi-colored Print

- 4 yards for backing

The perfect size to take on a picnic, this quilt combines a variation of the Roman Stripe block and a standard Square in a Square. It uses six green, six orange and seven blue prints. All of the fabrics were full widths (assumed to be at least 40" wide but you could make it scrappier and adjust to get the right number of pieces). Finished size – 65" x 65"

Piecing

Roman Stripe Block:



1. Sew 3 different strips of green together and press. Make 5 sets.

2. Sew 3 different strips of blue together and press. Make 6 sets.

3. Sew 3 different strips of orange together and press. Make 11 sets.

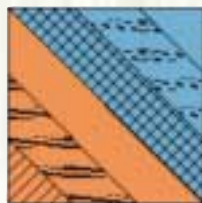
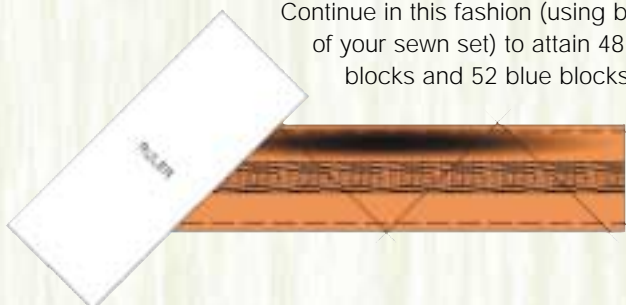
4. Sew one green set and one orange set together. Stitch both sides of the set together. Make 5 sets.

5. Sew one blue set and one orange set together. Stitch both sides of the set together. Make 6 sets.



6. To cut the blocks, place one set on your cutting mat and align the 45° mark with your sewn line. Trim the fabric at a 45° angle. Line up the alternate 45° mark and cut to create one block.

Continue in this fashion (using both sides of your sewn set) to attain 48 green blocks and 52 blue blocks.



7. Press open. Blocks should measure 4½" square.



Square in a Square

1. Draw a diagonal line across the wrong side of each blue square. Sew one blue square to the corner of an orange base square on this drawn line. Attach another blue square to the opposite corner of the block.



- Trim the excess fabric off with a $\frac{1}{4}$ " allowance. Press the corners out.

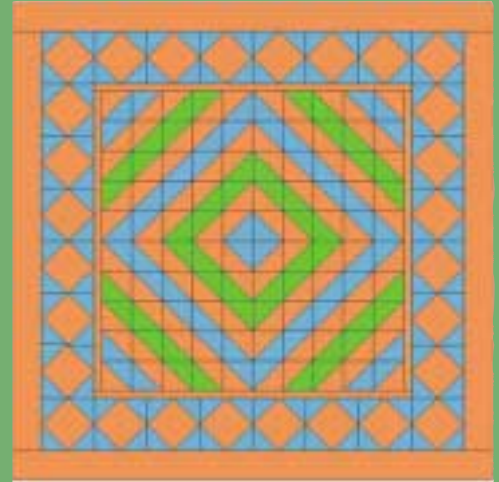


- Sew blue squares on the additional two corners of the base block.
- Trim the excess fabric Trim the excess fabric off with a $\frac{1}{4}$ " allowance. Press the corners out.
- Blocks should measure $7\frac{1}{2}$ " square.



Setting and Finishing

- Lay out the center section to match the pattern as shown in the diagram. Sew the Roman Stripe blocks into strips and then piece the section. *Note: The strips will only match on areas where the fabric colors form points. They will not match up within the band of color.*
- Square up the center section to measure $40\frac{1}{2}$ " square and attach the $1\frac{1}{2}$ " inner border strips.
- Make two strips of six Square in a Square blocks and two strips of eight. Attach to the center of the quilt.
- Attach the outer $4\frac{1}{2}$ " border.
- Make a sandwich of the pieced top, batting, and backing. Baste or pin the three layers together.
- Quilt the basted layers as desired.
- Bind the edges of the quilt using your favorite binding method.



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BY MARCY TILTON

Stitch Lounge

Stepping into Stitch Lounge is like taking a step into the future of the sewing industry. Located in one of San Francisco's hip districts, Hayes Valley, Stitch Lounge is part boutique, part sewing studio/school, part sewing retail store. The first whispers about Stitch Lounge came up on an Internet chat group. A visit to their website – <http://www.stitchlounge.com> – whetted my curiosity with its hip contemporary attitude. Three friends who have known each other since childhood, and share a love of sewing, creating and re-fashioning, conceived the idea of Stitch in 2001. The trio, Melissa Alvarado, Hope Meng and Melissa Roeters, grew up together in San Diego and now live in San Francisco. After spending evenings bonding while sewing together, they saw the advantage of expanding to a larger community – a contemporary version of the sewing circle, where ideas and inspiration could flow freely in a casual, comfortable and well-equipped space.

After the dot-com boom and bust, San Francisco rents skyrocketed, resulting in a lack of extra space in most apartments. Layoffs and the slow economy led 20- and 30-somethings to seek both a creative space to work and an alternative to spending top dollar for mass-produced fashion. In a major metropolitan area with space at a premium, Melissa, Hope and Melissa longed for a centralized commercial space where they and others could invent a crafty community that would encourage creativity and inspiration.

Initially, Melissa Alvarado says, "I thought it would be great to find a thrift store with machines where you could alter things you just bought" – a sew-ist's version of the paint-it-yourself ceramics studio phenomenon. She expanded this concept to a business that would blend an urban sewing lounge, where people could work on projects, with classes and a retail selling space.

After approaching girlfriends Hope Meng and Melissa Reuters with this idea, the trio took their dream to WISE (Women's Initiative for Self Employment), a non-profit San Francisco organization that offers classes and support to women who want to start their own businesses. Two of the three friends then proceeded to take all the classes WISE offered over a 5-month time. Because they each qualified for low-income rates, they each only paid \$100 for classes and support from the WISE staff. They did their homework, planned and prepped, starting in December of 2003. The three met weekly, developing a target market survey, tallying the results and developing a business plan. Their business plan was so solid that WISE is now using it as a template for other businesses.

Things began to fall together. They received a \$10,000 loan from WISE, which was supplemented by loans from Melissa Alvarado's and Hope's mothers. A prestigious firm donated pro bono legal work. Melissa and Melissa were roommates and when they were

Pictured left to right: Melissa Roeters, Melissa Alvarado, & Hope Meng

the recipients of a room makeover for a TV show, they returned the items from the makeover they didn't like and used the store credit to furnish the lounge. With business plan and capital in hand, they began the search for a location in spring 2004. They found their storefront location on Gough Street in Hayes Valley on a whim after rejecting other locations in the Mission district as being too funky. After meeting with the landlord (who agreed to take a risk on them), and Melissa A's mother (who guaranteed the lease), and in spite of feeling "not quite ready," they secured the space and got on the fast track to clean and paint. Within 3 weeks of signing the lease, Stitch Lounge had its grand opening party on June 5, 2004.

All three founders (who refer to themselves and their staff as Stitch's B*tches) have day jobs. Melissa Alvarado is an ergonomics consultant; Hope is a full time student pursuing her second bachelor's degree in Graphic Design at California College of the Arts; Melissa Roeters is a management consultant. The three founders say they work "all the time." All three work at Stitch on weekends and evenings. There is a coterie of 10 volunteers, so there is one paid staff member and one volunteer each day.



A front section of the space is a boutique offering finished goods made by local designers, some of whom are also on the Stitch staff. The sewing area is a cozy grouping of tables with an assortment of machines and

sergers, small shaded lamps and room for students to bring in their machine if they wish. A large cutting table is a dream for space-starved apartment dwellers. There is a changing

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¹Patent pending. Standard on 440 QE.

assortment of fabrics and notions, dress forms – even second-hand clothing (ripe with potential) offered for sale.

Customers can come and take evening or weekend classes on Sewing Basics, Skirts, Handbags/Totebags, Fitted Knit T-shirts and Hems and Alterations. Some of the instructors have items they have designed and made for the boutique, others work in the retail store. Classes are aimed at beginners and non-sewists, and the approach is informal, non-traditional and DIY/no rules influenced. When asked about using traditional sewing techniques, Melissa Alvarado replies, “We don’t sew like that. We want to make it as easy as it needs to be for them and this philosophy is built into the classes. We teach shortcuts and different ways to do it. Forty percent of our customers have never sewn before, and about 60% took Home Ec in junior high and have not done anything since.”

Hope states, “Sewing is not scary – our idea is that there is no wrong way – if you make a mistake, change it into something else. I wonder if the pattern companies can come up with the idea of re-fashioning or a friendlier paradigm. Lots of people are interested in re-fashioning – they are self-taught and do not use commercial sewing patterns. I buy vintage clothes and re-imagine them – turn a shirt into a bag – I figure it out on my own. It evolves from caveman-esque to where I am pleased with the process, very organic. We learn from each other, a real community involvement.” She also emphasizes that sewing today does not belong to any gender, since it is no longer taught in schools, and what could be more empowering that making something you could have bought?

Stitch Lounge is different from other businesses offering sewing classes because their focus is on drop-in sewing lounge time. Customers can buy pre-paid Stitch Cards: \$10/per hour, \$8 for the “down & dirty” class or \$40 for a private lesson. Based on a do-it-yourself model, Stitch does not “do” alterations – “We’d rather teach you how to fish than feed you a fish” – but they can link you up to a variety of local designers if you want a red fur suit for “burning man” or a custom wedding dress. I stopped by to visit on Halloween and during the half hour I was there, staff member Sherwood Smallidge whipped up a fitted nurse costume in muslin while I chatted. Sherwood’s bio on the website simply states, “Sherwood sews like a girl.”

Customers can bring their own machine or use one of Stitch’s machines, including one that was left at the front door one day, repaired and pressed into service. The Stitch staff thinks it is important for people to experience different types of sewing machines. “It’s like dating – each brand and model of sewing machine has its own little personality, and it is important to sew your wild oats (bad pun intended) before you settle down with one mate.”

Stitch has a steady clientele – mainly women, 25-45, with the occasional sew-curious guy. Most of the customers are young urban professionals, many of whom have been involved in (and burned out by) the computer-tech industry, and at the end of a day sitting in front of a computer terminal they really understand the connection and satisfaction of working with their hands.

Since opening, Stitch Lounge has gotten nationwide feedback. They have been written up in 10 publications including the *San Francisco Chronicle* and *Bust* magazine. The founders are writing a book for Taunton Press set for 2006 release. *Sew Subversive* is the working title and Melissa Roeters states, “It is about subverting fashion, very basic, very much a tutorial, about using what you’ve got with a theme based around re-fashioning.”

What does the future hold for Stitch Lounge? Nearly at the one-year mark, they are just over the first hurdles. There were two parallel goals in starting this business, one business oriented, the other a dream. A dream that realizes that Melissa, Hope and Melissa can invent this “very feminine” business, make their own rules and, at some point, leave their day jobs behind and be fully financially supported by the innovative vision they are creating.

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iPretty in Pink



Make an iPod case in an hour using one piece of fabric. The folding technique produces a lined case with a flap, with all seam allowances hidden. The embroidery stabilizer acts as the interfacing to give the bag body.

Materials

- Embroidery design ipodcase2.art (ipod emb full screen.tif) downloaded from www.bernausa.com (What's New > FREE Downloads > Free Bernina Project Embroidery Designs) or other embroidery design to fit within a 2½" x 9½" area
- Two layers of OESD Heavyweight Cut-Away stabilizer
- Fabric spray adhesive, such as HR5
- 4½ x 30" rectangle of fabric for bag (Consider Ultrasuede™; it embroiders beautifully and the finished bag feels soooo rich.)
- One spool of Isacord embroidery thread to coordinate with fabric
- One spool of Mettler Metrosene thread for construction
- Snap, Velcro™, or other closure
- Fabric marker

Embroidery

Hoop two layers of OESD Heavyweight Cut-Away stabilizer.

Mark the center point of the hooped stabilizer; extend this to be a vertical line.

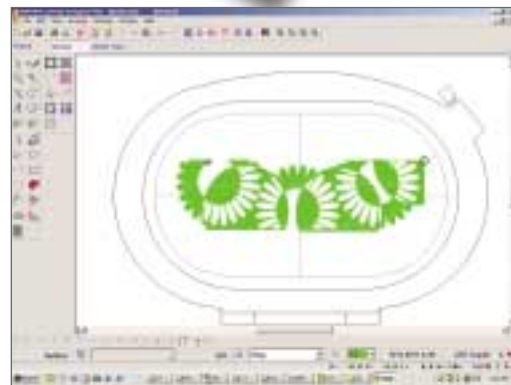
Spray stabilizer with fabric adhesive.

Center fabric in hoop. Smooth to adhere fabric to stabilizer.

Pin excess fabric length together to keep it out of the way.

Embroider design.

Remove embroidery from hoop. DO NOT trim stabilizer.



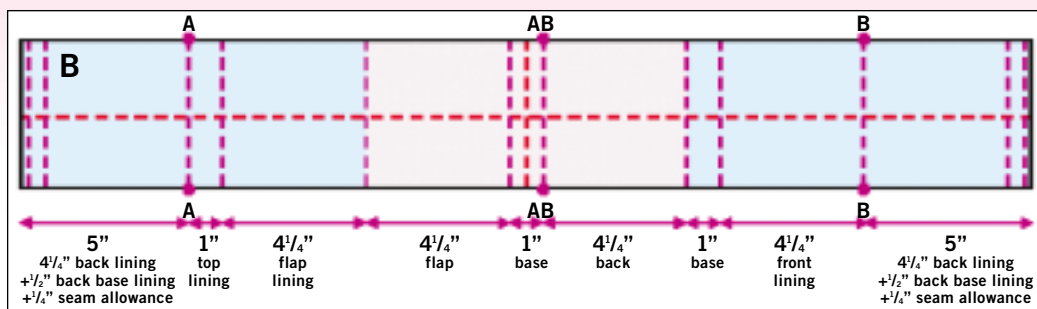
Stitching

Note: For a loose fit, use ¼" seam allowances; for a tight fit, use ½" seam allowances. Secure both ends of each seam by backstitching.

Turn embellished rectangle over. With attaching mechanism (snap, Velcro™) location towards top, mark a vertical line 4¾" to the left of the centerline. Repeat, marking a 4¾" to the right of the centerline.

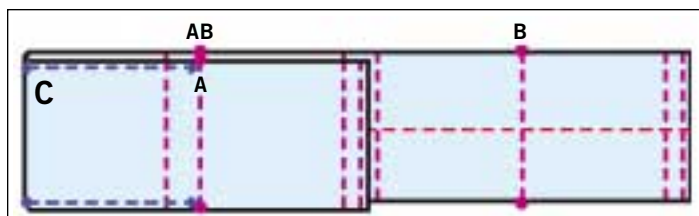
Trim stabilizer to match long sides of fabric and then along the lines just drawn. This leaves a 4½" x 9½" rectangle of stabilizer that will provide support for the finished bag. (A)



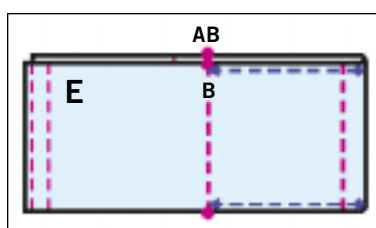


Mark back of fabric with points A, AB and B as shown on diagram. (B)

Right sides together, along one long edge, match point A to AB; pin. Repeat for opposite edge. Sew from A-AB along both edges. (C)



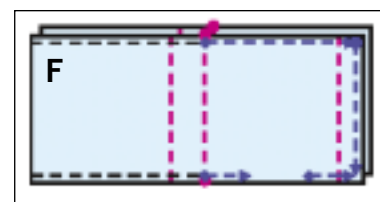
Fold fabric flap out of the way. (D)



Match point B to point AB along each edge. Sew from B to AB along both edges. (E)

With right sides together, sew short ends of fabric together using a $\frac{1}{4}$ " seam allowance.

Sew one of the remaining two edges closed. Sew the other edge, *leaving 2"* open for turning. (F)



Turning & Finishing

- Turn bag right side out through opening. You now have three pockets. The longest one is the flap. The one with the open side is the lining. The third is the main bag body.
- Push the lining into the main bag body.
- Test fit. If a tighter fit is desired, flip inside out again and use larger seam allowances along the long edges only. If fit is good, turn inside out again and round off corners.
- Test fit for closure, allowing room for headphone jack if using original iPod earpods (jack sticks straight up). Less space is needed for some headphone jack styles.
- Turn right side out again and sew on closure by hand. Use the opening in the lining to give you easier access for stitching.
- Pull lining back out, whipstitch the opening closed, and push the lining back into the bag.



Customizing Options

- Topstitch along flap edges.
- Instead of embroidering the bag, use other surface design techniques. The entire piece – including the lining – can be embellished using techniques such as appliqué, pintucks, couching, etc.
- Design an embroidery motif around a button/buttonhole closure.
- Add a strap.
- Add a pocket to the inside of the flap.
- Add your name and address to the inside of the flap.

Designing Women

BY MARY MIKRUT



Friends since the fifth grade, Jillian Doctor and Jennifer Saluski are both busy high school sophomores with so many activities and boy-friends that they find it difficult to get together. In an effort to keep their friendship strong they plan for time together. Because they both love crafting and creating they planned a “designing women” pajama party. They each selected an outfit consisting of a plain top, a hat and shoes to match and turned these into coordinating outfits with pizzazz using embroidery and glitzy jewels applied with the easy-to-use heat tool, the EZ Glitzer.

Jillian chose the cowboy hat, red top and thongs.

- She tied a red scarf above the brim of her hat and stitched it to the hat to secure it.
- In the center of her top Jillian used embroidery from the Studio BERNINA® Cutwork & Crewel embroidery collection by Iris Lee, design #2. She resized and rotated the design 180 degrees, all on the touch screen of the *artista* 200E.

- Jillian added Glitz to all three pieces. Jennifer and Jillian worked together on the cowboy hat because the open weave made placement of the Glitz a bit tricky.



Jennifer chose a newsboy style hat, a pink top and matching thongs.

- Jennifer used embroidery from the Studio BERNINA® Cutwork & Crewel embroidery collection by Iris Lee, design #25. She mirrored the design and used the *artista* 200E on-screen editing features to help her position her design.
- She stitched matching lace across the v-neck of the top and finished the outfit by "glitzing" her hat, shoes and top in a variety of colors.

They had so much fun they are already planning their next sleepover and trying to figure out what to glitz next. (Careful, it can be habit-forming!)



EZ Glitz™ products



- EZ-Glitz™ (Swarovski® Hot Fix Crystals & Rhinestuds)
- EZ-Glitz™ Carousel
- EZ-Glitz™ Eclipse
- EZ-Glitzer™ applicator wand
- EZ-Glitzer™ Stand



For more information on EZ-Glitz™ products, visit your local embroidery dealer or visit us online at www.EmbroideryOnline.com

OKLAHOMA EMBROIDERY SUPPLY & DESIGN



What does the winner of the "Viewers' Choice" Award at the 2004 BERNINA® Fashion Show do when she's not creating exquisite embroidered masterpieces for prestigious competitions? She designs and teaches embroidery and garment sewing. The delicate floral embroidery featured on this lovely bias skirt is adapted from the designs on Jennifer's award winning "And the Oscar Goes To...."



After "And the Oscar Goes to...."

BY JENNIFER STERN

Stitched on the Diagonal Skirt

SUPPLY LIST

- "Jennifer's Ribbon Skirt Pattern" or your favorite 4-gore skirt pattern
- 1½ yards 60" wide linen and 3 yards 45" wide cotton batiste, or as required by pattern
- BERNINA® embroidery system
- BERNINA® Embroidery Software (Editor Lite, Editor, Auto-Designer, or Designer Plus)
- OESD Aqua Mesh Wash Away stabilizer
- OESD Lightweight Tear-Away stabilizer
- Isacord embroidery thread in desired colors
- BERNINA® sewing system
- Quilting/Seam Guide
- Open Embroidery Foot #20/20C or Clear Embroidery Foot #39
- Invisible Zipper Foot #35
- Zipper Foot #4
- BERNINA® serger
- 2 or 3 spools serger thread



My career as a fashion designer started as I designed gowns for fashion shows. Driven by my desire to create a more fantastic garment than the previous one, I searched for new ways to express myself creatively. I discovered the magic of embroidery software with the power to create almost any design that I could imagine. Initially, I was inspired by beautiful hand-stitched embroidery that I recreated using software and an embroidery machine. Then I realized that I could make up for my lack of drawing skills with my growing expertise in manipulating them in the embroidery software. When I finally got my hands on the BERNINA® Designer Plus Software it was all over! Because of the many different tools available in this easy-to-use software, I was able to sketch the simplest shapes and digitize them into intricate, detailed designs – what I could not draw with a pencil, I created with a few clicks of my mouse.

After completing "And the Oscar Goes To..." for the 2004 BERNINA® Fashion Show, I started to explore ways to use the embroidery designs that I created in everyday wear. Along with honing my draping and flat pattern drafting skills, I have been experimenting with ways to embellish clothing with both embroidery and quilting techniques. One of my favorite techniques, freemotion quilting, can be seen on almost everything I create, from tops to skirts and jeans.

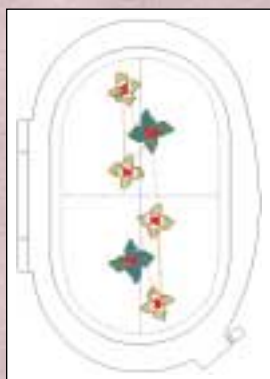
The skirt featured here has an embellished hem created from floral designs adapted from my BERNINA® Fashion Show entry. As you work on this skirt, enjoy the process of creating the floral embroidered hem and feel free to create your own version. This is also the perfect opportunity to play with the decorative stitches on your sewing machine. The skirt pattern that I designed is cut on the bias, and I stitched my decorative patterns with a layer of lightweight stabilizer, following the diagonal grain of the fabric.

PREPARATION

Cut out pattern pieces in your size. *Tip: I recommend adding 1" at side seams just in case you need extra ease.*

Sew the center front and center back seams. Use a serger to finish the seam allowances (narrow 2-thread flatlock or narrow 3-thread overlock). Press the seam allowances flat to one side.

To prepare the skirt pieces for embroidery, measure up 5" from the bottom edge and mark a line parallel to the hem across the front and back pieces of the skirt. This will be the horizontal placement guide for all the embroidery designs, helping to ensure that they are properly positioned.



Download the featured three-flower embroidery design, trio1.art, from www.berninausa.com (What's New > Free Downloads > Free Bernina Project Embroidery Designs). Using your BERNINA® Embroidery Software, duplicate the design, then rotate and/or mirror image each design to create the complete combination as shown. Save this combined design.

EMBROIDERY

Send the saved design to your embroidery system.

Embroider the first combined floral embroidery centered on the center front seam, using the horizontal line you marked earlier as your horizontal placement guide.

Evenly space floral embroidery motifs on either side of the center one. Repeat for the back of the skirt.

TIP: Use OESD Aqua Mesh Wash Away stabilizer in the hoop when embroidering. When embroidery is finished, trim away the excess. The rest will wash away, resulting in a softer embroidery because no stabilizer remains under the stitching.

DECORATIVE STITCHING

If skirt pieces are cut on the bias, use the grain of the fabric as a guide to mark a line from the bottom edge of the flower embroidery to the edge of the hem. Start the line at the lower right edge of the skirt hem, going up to the left.

Add a layer of OESD Lightweight Tear-Away stabilizer behind the fabric, and choose one of the satin decorative stitches from your sewing machine. Attach Open Embroidery Foot #20/20C or Clear Embroidery Foot #39 to the machine. Stitch along one of the marked line, starting just below the flower and progressing to the edge of the hem. Use the Securing Stitch function, if available, at the beginning of each row of decorative stitches; otherwise, sew a few stitches in place to lock the stitches. Attach the Quilting/Seam Guide to the back of the presser foot, and adjust it so that it is approximately 1"-2" from the needle. Set the guide on your first row of stitches and start to play! I used different decorative stitches for each row. You can decide how much or how little you want to embellish the hem.

*TIP: On most BERNINA® models, including the **aurora**, when the mirror image function is engaged, it stays engaged until you turn it off. You can stitch the entire right side of the skirt, turn the mirror image function on and stitch the entire left side of the skirt, switching from one decorative stitch to another without having to remember to mirror image each individual stitch.*

CONSTRUCTION

After completing the decorative stitch embellishments, insert an invisible zipper using Invisible Zipper Foot #35. This foot is amazing for inserting zippers. You do not have to iron the teeth flat; simply put the zipper teeth into the groove and stitch using a straight stitch (3.0 stitch length, center needle position). It comes out perfect every time! After you have sewn in the zipper, use the regular zipper foot – Zipper Foot #4 – to finish the side seam under the zipper. Because this zipper foot has such a slim profile, you can position the needle perfectly to create a “seamless” transition between the zipper and the rest of the side seam.

Sew the remaining side seam. Add any additional embroidery needed over the side seams at the hem to finish the border.

Finish skirt according to pattern instructions.

Tip: Use the BERNINA® Embroidery Software to separate the floral embroidery into three individual flowers. Sprinkle them on the skirt above the border, or add them to a shirt pocket or neckline for a coordinating outfit.



Jennifer's Ribbon Skirt
by Jennifer Stern Originals
www.jsterndesigns.com

The NEXT Generation

BY GAYLE HILLERT



PICTURED LEFT: Odette Ueltschi, granddaughter of the founder of BERNINA® and Katharina's Grandmother

PICTURED BELOW: Katharina Ueltschi, fifth generation member of the founding family of BERNINA® with her Dad, Hanspeter



I had the wonderful experience of getting to know Katharina Ueltschi, the 20-year old daughter of Hanspeter Ueltschi, granddaughter of Odette Ueltschi, and fifth generation member of the family who began the BERNINA® Company over 110 years ago. Katharina has been interning at an advertising company in Boulder, Colorado for the last three months. Although I had met Katharina several times in Switzerland, it has been a delight to get to know her better. She is a lovely, mature, thoughtful young woman who has candid opinions and is very interested in the sewing industry. While in the USA, she has attended the Houston Quilt Festival and several BERNINA® dealer meetings, and taken sewing lessons at her local BERNINA® dealer's store. She will also be working at BERNINA® University (annual dealer training seminar) in Chicago this April.

This Asian-style tailored jacket is Katharina's latest sewing project

Katharina, what was it like for you growing up in the small town of Steckborn where the emphasis of the entire community centers on the BERNINA® Factory?

The Ueltschi family was closely watched by the Steckborners. At school, it was difficult sometimes because some of my classmates were envious of my family. With time, however, I developed my own personality and people changed toward me when they got to know me. It was just as important for me to be able to adjust to my environment as it was for the people in Steckborn to adjust to me.

What do you remember of your grandmother, Odette Ueltschi, who ran the BERNINA® company for a number of years?

My grandmother died when I was only seven years old, so I don't remember her very well. People tell me that she was strong and independent and that she had the respect of the people in the BERNINA® Factory as well as the respect of the townspeople. Of course, it was very unusual for a woman in Switzerland to be running a successful company in Switzerland in the '80s. I am proud of her.

Here is the obvious question—do you sew and what do you like to sew?

Yes, I sew sometimes. Recently I made an Asian jacket, which was a class at the BERNINA® store in Boulder. Still, I prefer to embroider or to decorate pillows and make small gifts. Measuring and cutting is not my thing—I really prefer to decorate my jeans and other ready made clothing—a little embellishment is so much fun. I like to sit at a machine and be creative—not follow a book.

How did you learn to sew and did your father put a lot of emphasis on you learning to use BERNINA® machines?

I learned to sew in school when I was eight. My father didn't push me to learn to use the BERNINA® product, but my mother really encouraged me to learn about it because she likes sewing, quilting and embroidery so much. I like to have fun with the machine—I like the touch screen of the **artista** 200 and the design of the BERNINA® machines. I think the BERNINA® machines have the most appealing design of any machine on the market. You can look at a machine and know it is a BERNINA®. I'd like to become more familiar with the serger. In Europe, children don't have to take sewing classes in school anymore, but they are available. The teacher is the key to creating excitement about sewing. If the project is trendy and appealing, then the student will be anxious to make it. My favorite teacher showed us how to make purses and everyone in the class had so much fun.

Katharina, you have been living in the United States for several months interning for an advertising agency. What kinds of things have you learned?

The US buyer buys in large quantities because there is so much room in US houses and apartments. The US buyer demands high quality and expects fun and entertainment in the buying process. In the US, the shopper can shop at huge malls rather than going to sections of towns as in Europe. I think US customers are different from European shoppers. My dad loves to come to the United States because sewers are passionate and excited about what they do and they love their BERNINA® machines. I really, really enjoyed being at Houston Quilt Festival—I could then understand what my dad says about the United States' sewer—they show so much happiness on their faces and they are so excited about the things they create.



BERNINA® Factory in Steckborn, Switzerland

What do you think is the future of sewing and what must we do to interest young people?

I don't have an answer about the future of sewing but I know the entire image of sewing has to change for young people. If I ask someone my age about sewing, they tell me it is something their grandmother did – they are not even aware of the kinds of things that sewing machines and software can accomplish. The sewing industry needs to attract younger generations by new and different kinds of advertising and by talking about the technology of sewing. The methods that have worked in the past will not take the industry into the future of sewing. Young people need to be educated on the many changes of the technology of current machines—it is not only cell phones and computers that have changed!! I love the idea of the Stitch Lounge in San Francisco—a trendy, cool place to hang out to learn to sew and get comfortable with the whole process. All young people want the means to be able to personalize what they have—the sewing industry need to appeal to this interest in kids and to grow the base of sewers by teaching kids. Another idea is to contact the fashion schools and make sure young designers have good equipment to work with.

How do you see your future?

As a twenty year old, I realize I have my entire life ahead of me. At this point, all I can really say is that I plan to attend a university in Europe to earn my degree in Business. From there, I plan to take my experiences that I learned in college and apply them to the real world.

Reality Decorating

BY MARLIS BENNETT



Before



We've all seen the wave of television home interior shows that feature a decorating challenge, a limited amount of money, a limited amount of time, and a seemingly unlimited number of "behind the scenes" helpers to meet the challenge. While these "reality" shows are fun to watch and provide inspirational ideas for real spaces, it's not usually the best way to approach a room makeover. A more realistic idea is to plan the space, decide on the changes you want, and determine which items you will designate as "do-it-yourself" projects and which ones you will hire out or purchase.

Josh and Stephanie Keeney both have full-time careers that keep them away from home for the better part of each day. The desire to create a beautiful room for their first-born child became reality when their expanded families came to the rescue. The room that was to become the nursery was filled with furniture intended for the baby and out-of-use furniture from other parts of their home plus workout equipment. One wall had been rebuilt but the room had not been painted and the hardwood floor needed lots of attention.

The first step was to empty the room and paint it a cheerful yellow. Stephanie and her mother then refurbished several pieces of furniture with a distressed finish, giving it an antique look. New carpet was laid and the room was ready for the final fabric touches.

Stephanie had ordered a crib ensemble from an on-line source, Javis-Davis,



Marlis, Stephanie, and Bunny in the newly remodeled nursery.

and was eagerly awaiting its arrival. She knew that with her limited sewing skills, completing the room to her satisfaction was not something she could do by herself. Josh's mom, Bunny Keeney, had been bitten with the sewing bug a year earlier and had found that her boss and other co-workers also loved to sew. She recruited her boss, Cindi Kenady, and coworker, Suze Luker, to help with her daughter-in-law's nursery makeover. Along with me, Josh's aunt, this crew spent a day and a half helping Stephanie turn the extra room into a charming place to nurture and care for the new baby.

The purchased crib ensemble includes bedding, bumper pads, pillows, and a toy bag that ties to the end of the crib. The window treatment, lampshade cover, changing pad cover, and diaper stacker were designated as do-it-yourself projects and took 5 people approximately 5 hours to complete. Fabric for these items was purchased to coordinate with the bedding; once the ordered bedding and fabric arrived, the fun began!



Cindi, Bunny, Suze, and Stephanie hard at work and almost finished!



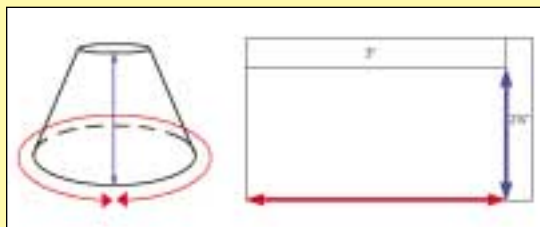
Gathered Lampshade

Turn a plain lampshade into a coordinating accent by covering it with fabric using basic sewing techniques.

INSTRUCTIONS:

Cut a piece of fabric the bottom circumference of the lampshade plus 2 1/2" by the height of the lampshade plus 3".

Using a serger, roll hem the lower edge. With Hemmer Foot #66, finish the upper edge. With right sides together, serge the fabric into a tube (match roll hem to rolled hem and hemmed edge to hemmed edge) with a four thread overlock stitch.



Create a long tube of accent fabric the circumference of the top edge of the lampshade plus 1" using a 3 1/2" wide piece of fabric. Turn right side out using a tube turner. Press so that seam is in center. Serge the turned tube into a circle with a circumference the same as the top of the lampshade plus 1/2".

Cut 2 pieces of fabric 3" wide and 54" long. Join them together with a serger rolled hem to create one long piece. Roll hem one long edge.

Set the sewing machine up with the Ruffler (settings: every 6th stitch, 1/4" bite, stitch length 3mm). Guide fabric so that one edge is next to the guide of the Ruffler. This creates a shorter piece above the gather and a longer piece below the gather when the ruffle is attached to the lampshade. Gather entire length. When finished, serge short ends together to fit bottom of lampshade cover.

Sew the ruffle to the bottom of the lampshade cover using a featherstitch and contrasting thread.

Cut ten 12" bias strips to fit binder attachment; run through the binder to create cords.

Note: Longer pieces can be stitched and then cut into 12" pieces. Tie each cord into a bow and trim ends. Attach the bows to the ruffle using the button sew-on stitch, spacing them evenly as shown in the photo.

Place the cover on the lamp. Place the top tubing over the cover. Pleasingly finger-gather the upper portion of the lampshade cover.

GATHERED LAMP SHADE SUPPLIES:

- Plain lampshade
- Fabric (see instructions to determine the amount)
- Ruffle fabric (see instructions to determine the amount)
- Upper band fabric (see instructions to determine the amount)
- Hemmer Foot #66
- Bias Binder Attachment #84 with Binder Foot #94
- Ruffler Attachment #86



WINDOW TREATMENT SUPPLIES:

- Fabric (see instructions to determine the amount)
- Lining fabric (see instructions to determine the amount)
 - Blind Hem Foot #5
 - Matching thread
 - Staple gun with staples
- Board – 5" wide by desired length (window width plus 3 feet)
- Four "L" brackets with screws
 - Gimp Cord or Cordonnet topstitching thread
- Standard Buttonhole Foot #3/3C (optional)

Window Treatment

This attractive window treatment is perfect for multiple windows and is simple to make using rectangles of fabric and coordinating ties.

DRAPERY INSTRUCTIONS:

Cut 2 side panels the width of the fabric x desired length plus 8".

Cut 2 panels of lining fabric the same dimensions as the drapery panels.

Place one lining panel and one decorator fabric panel with right sides together; sew long sides together.

Turn right sides out; press. Repeat for second drapery panel.

Turn up 5" hem on both panels. Turn under 1" at the raw edge, creating a 4" hem. Use Blind Hem Foot #5 and the blindstitch to hem drapes.

Sew a row of gathers $2\frac{3}{4}$ " from top edge by stitching over gimp cord or Cordonnet topstitching thread with a narrow zigzag stitch (length and width of 1.5mm). *Note: An alternative method is to use Standard Buttonhole Foot #3/3C and the Gathering Stitch to place two rows of cord on the fabric. It is easier to pull the double cord when trying to gather heavy fabrics. The cord fits over the center toe of the foot, forming a loop that prevents it from pulling out as the fabric is gathered.*

VALANCE INSTRUCTIONS:

Measure the desired length of the valance and add 4" to this measurement. Cut fabric this length by the desired width. *Note: It may be necessary to cut two widths and sew them together to create a panel long enough to cover the width of the window.*

Repeat for lining fabric.

Place lining and decorator fabric right sides together and sew around both sides and bottom edge.

Create 2 tubes from of $3\frac{1}{2}$ " strips of fabric: fold the strips right sides together and stitch along the long raw edges. Turn the tubes to the right side and press.

Screw the "L" brackets into the wall at desired locations (four brackets were used on the window shown, equally spaced from center to edges), leaving a gap between the ceiling and the top of the bracket that equals the depth of the board plus $\frac{3}{8}$ ".

Measure and mark the top side of the board 3" from front and side edges. Center the valance along the width of the board and staple the top of the valance to the 3" mark.

Staple the drapery panel to side back of board and overlap 5". Gather the remaining panel to fit and staple to board. Repeat for second side.

Insert the fabric tubes at the desired locations and draw up the valance as desired; staple in place.

Slide the board with drapery onto the top of the "L" brackets. Screw the brackets to bottom of board.

ROLL-UP SHADES INSTRUCTIONS:

Purchase the desired number of kits from a home dec fabric store plus a tassel for each shade.

Attach the hardware to the inside of the window. Cut the cardboard tube to fit in the top of the window.

Measure the length and the cut width of the fusible shade material to this measurement x the length of window plus 7". Cut the fabric panel the same length plus 7" by the cut width plus 1".

Following the manufacturer's instructions, fuse the fabric to the shade material.

To add the tassel pull, measure up 2" from the lower edge and fold across width of fabric shade. Clip in the center of the fold (just a snip!). Insert the cords of the tassel into the snipped hole. Slip tassel cord around bottom plastic piece of shade.

Fuse the bottom hem over the plastic using the supplied fusible web product.

Attach the fabric shade to the cardboard tube following the supplied instructions.



Changing Pad Cover

This project is so quick to make using the serger, you can create several covers in coordinating fabrics.

INSTRUCTIONS:

Measure the length, width and depth of the changing pad.

Cut the fabric 3" wider than each measurement. Round the corners.

Attach the Elasticator to the serger and thread for a balanced 3-thread stitch. Insert elastic into Elasticator.

Serge the elastic to the raw edge of the fabric, overlapping the beginning and ending of the stitching.

Slip the cover over the changing pad and smooth into place.



Diaper Stacker

The diaper stacker started with a purchased pattern; by personalizing it, the result was a diaper stacker exactly as Stephanie had visualized it. Piping was inserted into the curved top, ruffles were added to the body and a fabric bow became the finishing touch.

INSTRUCTIONS:

Cut out and make the diaper stacker according to the pattern with following additions:

- Cut bias strips and cover cord using Bulky Overlock Foot #12/12C, adjusting the needle position to stitch next to the cord. Attach to one side of curved top piece, adjusting the needle position as needed to cover the original stitching. Sew top together as directed by the pattern instructions.

- Using a serger, roll hem one edge of fabric for ruffle. Run fabric through the ruffler to create a gathered effect on the raw edge opposite the hemmed edge. Insert the ruffle between body and top of diaper stacker.

- Run a 1 1/8" wide strip of fabric through the bias binder attachment to make a decorative cord. Tie the cord into a bow and use the button sew-on stitch to attach it to top of stacker as shown.

CHANGING PAD COVER SUPPLIES:

- 1 yard of fabric
- Narrow elastic (see instructions to determine the amount)
- Serger Elasticator Foot

DIAPER STACKER SUPPLIES:

- Pattern – McCall's Home Decorating #8373, view H
- Fabric and notions according to pattern
 - Bulky Overlock Foot #12/12C
 - Bias Binder Attachment #84 with Binder Foot #94
 - Ruffler Attachment #86
- 1/4" cord and bias strips for piping for the curved upper edge
- Serger with rolled hem capabilities
Three cones of serger thread

All fabrics supplied by JavisDavis.com

www.JavisDavis.com

Tired of seeing the same old baby bedding and children's bedding sets?
Well, feast your eyes on the most exciting resource ever for your child's room, where—

You pick the style...

You pick the fabrics...

You pick the trim...

(but you don't pay designer prices)

The Decorator's Best Friend

BY ????? ?????

These days, most stitchers sew for the satisfaction they feel when expressing their creative urges rather than seeing it as an economical adventure. But sewing for your home is one activity in which a do-it-yourselfer can still save money, creating custom furnishings and decorations for a fraction of retail prices. We asked several home dec sewers about the sewing machine features that help them the most when performing makeover magic on rooms that need renovating. The discriminating designer uses BERNINA® sewing machines because of the following functions and features:

EASY TO USE

Simple stitch selection by push button or touch screen and easy to change settings let you spend your time sewing rather than adjusting your machine. And, almost every BERNINA® sewing machine offers Altered Stitch Memory. This means

that if you make changes to the stitch settings, the machine remembers them until the power is turned off, even if you move from stitch to stitch to stitch. No more remembering and resetting every time you reselect a stitch! Once you've set the perfect blind hem settings for your fabric, or adjusted a decorative stitch "just so," it will be there every time you select it.

PRECISION STITCHING

Let the beauty of your threads and sewn details show through with perfect BERNINA® stitching. There's no coasting after the foot pedal is released; stitches end exactly where you want! The EXCLUSIVE electronic foot control lets you stitch one stitch at a time – or even half-stitch by half-stitch – for perfect control when stitching into corners and other techniques that require precise stitch placement.

CONSISTENT TENSION

Consistent tension for both straight and decorative stitching lets you start sewing

immediately – even on sheer voiles and heavy upholstery – without "fiddling around" or stitch adjustments.

FREE HAND SYSTEM

Got your hands full? Lift the presser foot and lower the feed dog using the knee-activated lever. This "third hand" is especially useful when maneuvering slippery and/or bulky fabrics under the needle. It's great for turning corners and applying trims to decorator pillows, throws, and window treatments. Speeds sewing time by 20% so you can create more in less time.

HEAVY DUTY MOTOR

Provides powerful needle penetration for stitching drapery and upholstery fabrics with no hesitation or false starts. No need to avoid heavy canvas, denim, or thick decorator trims.

PRESSER FOOT PRESSURE ADJUSTMENT

Offers the option of adjusting the pressure of the presser foot so that all types of fabric – from silky sheers to multi-layered quilts – can be easily stitched. Can also be adjusted to make the presser foot glide easily over seams and uneven layers.

LARGE SELECTION OF PRESSER FEET

BERNINA® has a wide range of specialty presser feet designed to make techniques such as gathering and hemming faster and easier. From pleating to piping, you'll find favorites that make home dec sewing professional-looking and FUN!



Blindstitch Foot #5: Great for double-folded drapery hems when used with the adjustable blind hem stitch found on every BERNINA® sewing machine.

Edgestitch Foot #10/10C: A foot with dozens of uses! Perfect for attaching decorative trims, edgestitching, creating permanently creased pleats, applying corded or flanged trims, hemming...the list goes on and on!

Bulky Overlock Foot #12/12C: Wonderful for inserting piping and flanged cording and trims; also just the thing for easily creating covered cording to coordinate with your home dec fabric selections.

Piping Foot #38: Perfect for attaching thick decorator fringe and other bulky trims, as well as edgestitching and hemming.

Leather Roller Foot #55: For attaching large piping and/or covering bulky filler cord. Also offers excellent maneuverability without bounds while echo or outline quilting – a “training wheel” for those not comfortable with freemotion stitching.

Patchwork Foot #37 and Patchwork Foot with Guide #57: Stitch perfect 1/4" seams when assembling pieced table runners and other patchwork projects.

Ruffler Attachment #86: Create evenly tucked and spaced ruffles and pleats on curtains, pillows, bed skirts, and other items in need of pleated trims.

Embroidery Foot #6 and Clear Embroidery Foot #39: Not just for embroidery! These feet are great for gathering long lengths of fabric; insert cordonnet or other strong thread, couch with a zigzag stitch, then gather the fabric along the cord (as easy as putting a curtain on a rod!).

Straight Stitch Hemmer Foot #62 or #64: Stitch lovely narrow hems at the edges of napkins, tablecloths, bread covers, dresser scarves, etc.

Non-Stick Zigzag Foot #52 and Non-Stick Zipper Foot #53: Don't be afraid of “sticky” fabrics! BERNINA®'s non-stick

feet make sewing vinyls, plastics, and leathers a breeze!

Walking Foot #50: Take control of fabrics that slip and slide using this foot that “grips” the fabric as it feeds under the foot. A great aid for matching plaids and stripes; holds slippery chintz fabrics in place while seaming.

Bias Binder Attachment #84 with Binder Foot #94: Wonderful for binding edges and adding durable seam finishes to chair covers, contemporary edges to draperies, and decorative construction details to nursery coordinates.

EMBROIDERY RESCALING

BERNINA®'s unique .art format provides the ability to rescale – not just resize – designs to accommodate tablecloths, napkins, bed linens, etc., while maintaining stitch density. Stitch embroidery designs in perfect proportion to each other and to your project.

VARIETY OF PRACTICAL AND DECORATIVE STITCHES

A large assortment of decorative stitches, along with Pattern Begin/End and Memory functions offer nearly limitless embellishment options for your home dec projects. The large assortment of fully adjustable stitches is perfect for creating custom trims and braids.

PUSH BUTTON START

Some BERNINA® machine models have a push button start feature that's great when sewing long seams on curtains or draperies, as well as for freemotion embellishments and quilting.

ADJUSTABLE NEEDLE POSITIONS

Place topstitching exactly where you want while positioning bulky fabrics to flow as smoothly as possible through the sewing machine. The ability to adjust the needle position when using a zigzag or any other stitch permits the professional application of decorator trim along edges that do not have seam allowances.

FREE ARM

The free arm extension table makes

sewing large tubular items – such as the trim on pillowcases or large bolster style pillows – quick and easy. The adjustable guide on the table is perfect for aligning the folded edge of a deep drapery hem.

PERSONAL PROGRAM

Home dec sewers tend to use many variations of basic stitches – a short straight stitch for securing ends of trims that unravel easily, a medium zigzag for gathering over cord, a narrow blind hem for sheers and a wider one for drapery. Create a personalized screen with all of your most-used settings in one place. BERNINA® provides you with a place to gather together the stitches you will be using for your decorating project on one screen, saving you valuable time as you move through sewing techniques and stitches completing your project.

NEEDLE STOP UP/DOWN

Maintains control of the fabric and keeps it in place on the bed of the machine; very helpful when turning a corner of a pillow or duvet cover, especially when layers include piping and/or other trims.

LIFETIME INVESTMENT

Invest less in a BERNINA® sewing and embroidery system than you would spend for one custom decorating adventure. And when it's all finished, you'll still have your BERNINA® and the promise of many more hours of creative enjoyment ahead – whether sewing home dec, quilts, crafts or garments.



"Sandless" Beach Tote

BY AMY HENLEY

Perfect for taking to the beach, this bag is made of fabric and pet screen. The sand will fall right through the perforated surface while holding your valuables inside.



Fun, Fabric, and Friendship

Material Girls
Quilt Boutique



Material Girls Quilt Boutique in LaPlata, MD is a place where people come just to hang out; some of the quilters who frequent the store refer to it as their "happy place". There's a couch for husbands, chairs in the book area, and red wagons for shopping carts. Some people show up for the fresh-baked cookies and self-serve coffee from a state-of-the-art coffee machine. The owner, Amy Henley, and her staff strive to know everyone's name after the first visit.

Twenty-seven year old Amy bought the quilt shop with her mother in April 2003 and they became BERNINA dealers in July of the same year. Her dad does the technical work on the machines. She even taught her sister to sew so she could work in the business, too.

When asked about the philosophy of her business, Amy says, "Our motto is fun, fabric, and friendship. We have lots of new activities all the time – we offer a UFO once a month from 6 to midnight and it is always full. We love to offer our shoppers the best in customer service and are always hearing comments from people about how friendly, nice, and helpful we are. It doesn't matter how many bolts of fabric you have – friendly service is what keeps quilters coming back."

Materials Girls works hard to attract young and/or new sewers by offering a large variety of beginner classes. Amy says, "We really try to nurture those customers who walk in the door and want to learn." One of their more popular class projects is this "Sandless" Beach Tote, a colorful and practical bag made from fabric and pet screen.

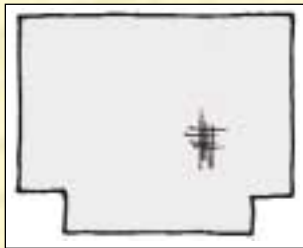


Supplies

- 1/2 yard of pet screen, approximately 54" wide. Pet screen comes in a variety of colors can be found at your local BERNINA® or hardware store.
- 1/2 yard fabric for accent strip and pockets
- 1/2 yard fabric for handles
- Scraps of batting (at least 1" wide) – can be in several pieces
- Thread to match or complement your fabric choices
- Basic sewing supplies
- Chalk marker
- Patchwork Foot #37 or Patchwork Foot with Guide #57
- Walking Foot #50

Cutting and Preparation

- Pet Screen: Two rectangles 16" x 20" for the bag front and bag back
- Focus Fabric(s): Two rectangles 5" x 20" for the accent strip at top of bag,
Four rectangles 7" x 8" for outside pockets
- Strap Fabric: Three strips 4 1/2" x width of fabric for the straps
- Batting: Two strips 1" x 60" (length of handles)
- Cut 3" square notches out of the bottom of each 20" length of pet screen

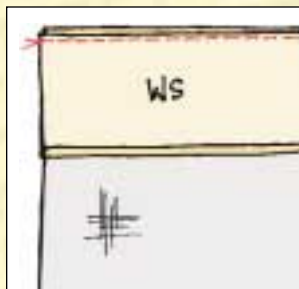


Note:

The pet screen can be ironed with a cool iron. Allow the bag to completely cool before moving because the warm pet screen can stretch and distort.

Accent Strip

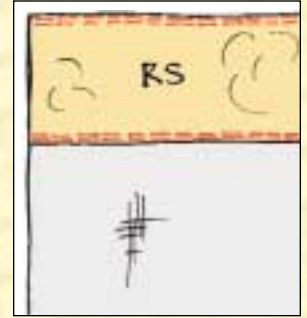
Fold under and press 1/4" on the bottom side of each of the 5" x 20" accent strip. *Note: Caution if using directional fabric.*



Place the accent fabric strip with the right side facing the screen. It does not matter which side of the screen you use - there is no right or wrong side yet. Pin in place. Sew a 1/4" seam across the top. Turn to the right side of the screen, finger press, and pin the fabric to the outside of the bag front.

Topstitch through all layers across the top of the accent strip 1/8" from the edge and then again 1/4" from the edge.

Sew the bottom edge of the accent strip in place by stitching 1/4" from the folded edge and then again 1/8" from the edge. *Note: Always work towards the bottom edge to work out any wrinkles that may have developed.* You have finished the base of the tote bag; set aside.



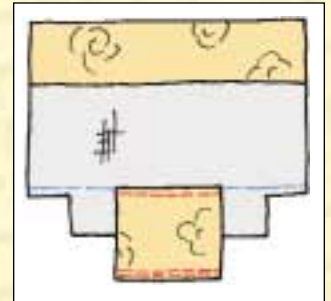
Pockets

Place two 7" x 8" pockets right sides together. Sew a 1/4" seam along one of the 8" sides. This will become the top of the pocket. *Note: Caution if using directional fabric!* Press the seam open and then press the pocket wrong sides together. This will help to get the seam line directly on top of the pocket.

Topstitch 1/8" from the folded (seamed) edge and again 1/4" from the same edge.

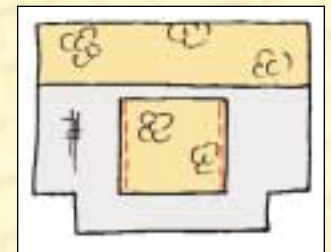
Draw a line 1/2" above the notched area on the front of the pet screen.

Determine what you want to be the front of the pocket. Center the front of the pocket face down on the pet screen, lining up the raw edge (opposite of the folded edge) with the line that you drew in the screen. The pocket should be pointed towards the bottom of the bag.



Sew a 1/4" seam across the pocket along the raw edge. Turn the pocket up and finger press into place. Pin.

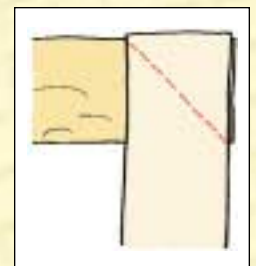
Sew a 1/4" seam down each side of the pocket to keep it in place. You will be covering the raw edge with the handles.



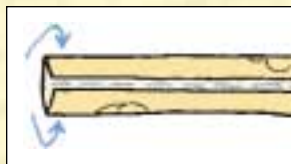
Repeat for second pocket on other piece of 16" x 20" pet screen. Set aside.

Handles

Sew the three 4 1/2" wide strips together to make one long strip. Once pieced, cut into two equal lengths (approximately 57" – 60" each). *Recommended piecing method: Use a diagonal seam as when piecing binding strips.*



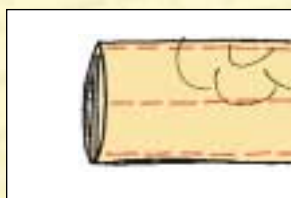
Fold the strips in half wrong sides together and press. Open and fold each raw edge towards the center pressed line you just created. Press.



Unfold one side of the strip and insert batting. Beginning and ending the batting 1" from edge of straps. Refold toward center and then fold the entire strip in half. Press and pin if necessary.



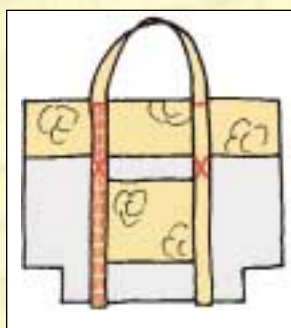
Sew each strip 3 times to secure and stabilize the strap. Sew approximately 1/8" from each edge and then sew down the center of the strip.



Bag Construction

First, sew the straps into place, working on one side at a time. Place one handle so that the middle line of stitching lies on top of the raw side edge of the pocket. Align the bottom of the strap with the bottom of the pet screen; pin in place. Test to see if the length is just right; if it is too long, adjust as desired.

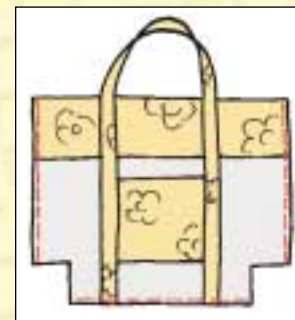
Next, sew on top of the stitching sewn on the handle in the previous instructions. You are going to sew down all three seams again. Stop at the top of the accent strip and backstitch. Reinforce the area between the accent strip and the top of the pocket by sewing an "X". Reinforce the straps at the top of the bag by sewing horizontally across the strap, following the



topstitching lines that you sewed in the construction of the accent strip. Do this step for both sides of the pocket.

Repeat for the other side of the bag. Use the side just sewn as a reference, to make sure both sides line up.

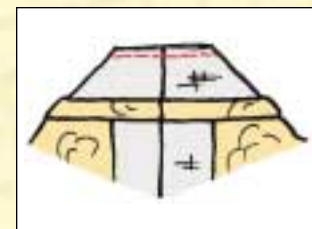
The tote bag is completed with "French seams" to create a nice clean finish without any raw edges showing on the inside of the bag. Place both pieces of the tote together, right sides out. Sew a 1/4" seam along each side and across the bottom. Leave the notched areas open; *do not sew them*.



Trim any uneven areas; turn the tote inside out and sew 1/2" seam along both sides and bottom (caution: bulky seam) again. Make sure that you encase the raw edge.

Turn the tote right side out again. If there are any raw edges that not catch in the previous step, turn the bag inside out and sew again with a slightly larger seam.

With right sides out, sew the notched area closed the form a boxed bottom using a 1/4" seam. *Caution: bulky seam, take it slow!* This will be easier if, where the seams meet, you offset them, directing them in opposite directions.



Trim any uneven seam allowances and turn inside out for the last time. Sew the final seams 1/2" and turn right side out for your finished bag.

Get creative when planning your bag and selecting the materials.

- Vary the size of the pet screen for smaller or larger bags.
- Vary the size of the accent strip at the top of the bag.
- Choose a really great focus fabric - border prints work great!
- Put pockets on the inside of the bag.
- Use nylon strapping for handles, instead of making the own.
- Leave off the pockets and embroider in that area.
- Embellish the bag with beads, fur trim, rickrack, fusible appliqués, and any other fun decorations you can come up with!

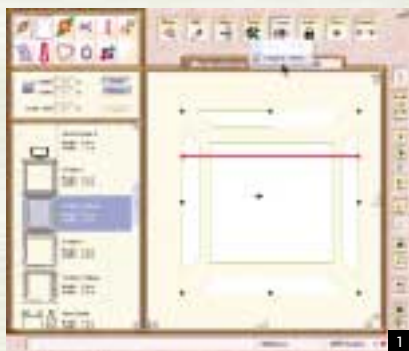
"Berry" Special Friends Scrapbook Page

BY CHRISTY BURCHAM

Capture a sweet moment with this scrapbook page you create with your embroidery machine. The 8" square finished size is perfect for displaying a 4" x 6" photo and journaling. Use this same block as a quilt block or pillow top!

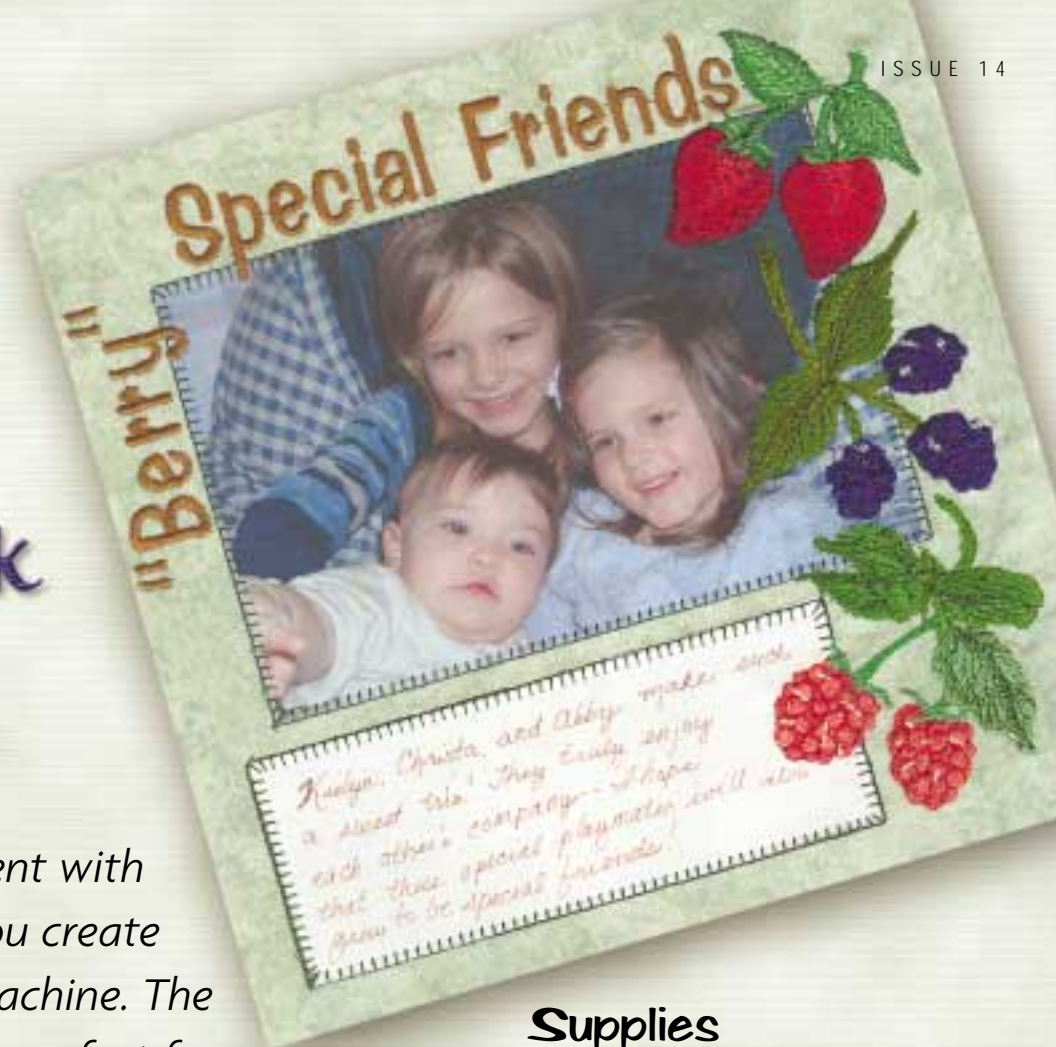
Part One: Create the Page Using Explorations Software

Scrapbook Page: Click on New to create and name a new project. In the Articles mode, select the Home Maker folder; click and drag the file "Cushion 1 Pieces" onto the workspace. The center of this pillow will become the scrapbook page. Click on the Group menu, then click Ungroup to ungroup the pieces. **See Photo 1.**



Activate the Hold Proportions feature by clicking on the blue icon. Click on the border pieces and delete them; click on the remaining center square and change the width to 8".

Click on the Zoom menu, and then select Show All. Click on the Fabrics mode and apply a fabric to the background square.



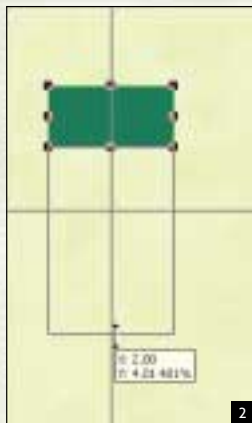
Supplies

- Explorations software with Appliqué and Multi-Hooping Options. Note: Explorations Galaxy and All Options Pack owners have these options. For more information, go to www.embroideryonline.com
- "Berries 1" Embroidery Pack #11989 from OESD
- 12" x 12" square of background fabric
- OESD Stabil-Stick Tear Away Stabilizer
- Assorted colors of Isacord embroidery thread as needed for the title and berry designs.
- OESD Organ Titanium Embroidery Needles
- Rotary Cutter & Cutting Mat
- 14" x 14" square Nifty Notions "Cut for the Cure" Quilt Ruler
- 1 sheet of Cardstock
- HR5 Temporary Adhesive Spray
- Pigma® Micron Journaling Pen
- Printed Treasures® Ink Jet Printable Fabric
- Chalk Marker or Water-Soluble Pen
- Computer & Color Ink Jet Printer

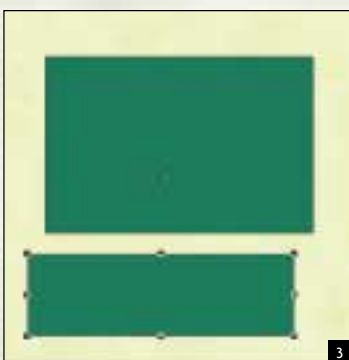
Photo & Journaling Rectangles: Click on the Cookie Cutter mode and open the Shapes folder. Click and drag the rectangle cookie cutter onto the workspace. Click on the bottom center handle of the rectangle and drag its height to approximately 4". (You'll get a small tool tip telling you the size of your cookie cutter as you size it). **See Photo 2.**

Click and drag the right center handle of the rectangle to approximately 6".

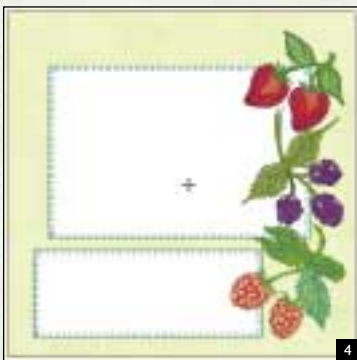
Reposition the rectangle to the desired location on your scrapbook page. Copy and paste the rectangle. Size the second rectangle to the desired size for journaling block. Position the journaling block below the photo as desired. **See Photo 3.**



Click on the Stitches and Effects mode. Select both cookie cutter rectangles; click on "E-stitch Border" under Appliqué. This will change the Cookie Cutters to appliqué pieces. With both pieces still selected, click the "Settings" button to adjust the settings for the e-stitch. Set the Width at 0.10, the spacing at 2.5, and move the Offset all the way to the inside.



Embroidery Designs: Select Designs mode, then select Other; this will access all the embroidery designs on your computer. Select and insert Designs NA311, NA308, and NA297. Reduce the Strawberries (NA311) to approximately 70% of their original size. Reduce the Raspberries (NA297) to approximately 89% of their original size. Arrange the berries along the right side of the page, overlapping the appliqué areas. Mirror Image and Rotate the berries as necessary to achieve a pleasing arrangement. **See Photo 4.**



Lettering & Baselines: Click on Lettering mode. In the text box, type "Berry" Special Friends. Change the Height to 0.71. Choose the desired font. The sample shown uses Impress. Click Apply and the lettering will appear on the screen. **See Photo 5.**



With the lettering selected, click on the Advanced button, then click on the Any Shape

Baseline icon (the button that looks like A, B, and C are riding a roller coaster!). Next, click the Edit menu at the top of the screen, then click Reshape. This will allow you to mold the baseline to any shape. Add points to the baseline and move them to create the shape you like. To have "Berry" going up the left side and **Special Friends** across the top, click on the baseline between the words "Berry" and **Special**. This adds a point that will form the "corner" of the baseline. **See Photo 6.**

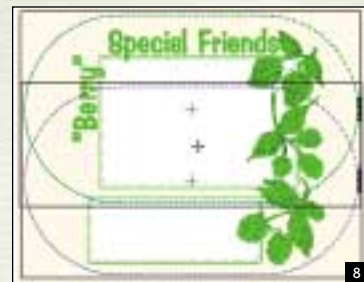


Move the baseline points so the center point (the one you created by clicking on the line) rests on the upper left corner of the top appliqué, the left point (left end of the line) is along the left side of the appliqué, and the right point (right end of the line) is along the top edge of the appliqué. If necessary, kern (change the spacing) the letters by clicking the small diamond on each letter and dragging the letter to its new location. **See Photo 7.**

Hooping: Your design is now ready to add hoops. Click on the Hoop mode and select the desired hoop; the areas covered by the hoop will turn bright green. For this project, the design will not fit into one embroidery hooping, so it must be broken into multiple hoopings with the Multi-Hoop option. First, move the hoop until it covers as much of the embroidery as possible. Because of the orientation of the 4" by 6" appliqué, it may be necessary to rotate your hoop 90° to get more coverage. To do this, select the hoop and click on Place Hoops. Click Rotate Left/Right twice to rotate the hoop 90°. Move the hoop so that the top appliqué, as well as the lettering and top embroidery, is covered.



Next click Add Hoop Right; this will add a second hoop to the screen. Move this hoop so that it covers the remaining appliqué and embroidery (remember, they turn bright green when included entirely within the hoop). Make sure the two hoops overlap as much as possible while still covering all of the appliqué and embroidery. Once you've placed them, select both hoops, click on the Align menu at the top of the screen, and use the alignment tools to perfectly align the hoops. **See Photo 8.**



Click on Calculate Hoopings to double check that your design will sew in two hoopings (or more, if more hoops are placed).

Save the Design: Click the Connect mode (3 arrows) to send your designs to files that can be read by your embroidery system. Choose Export to File, then choose a destination location as well as the desired format. Click Save. You will receive the message: Your Project uses

more than one hooping. Would you like to export split files? Select Yes: Export one file for each hooping (Show me first. . .). You will see a preview screen of your hoopings. Click on each hooping in the left pane to see a preview of that hooping. Double check to make sure you have registration marks (small "x's") in each hooping. **See Photo 9.**



Print Templates: Before going on, it is a good idea to print a template of the first hooping. This is useful when you stitch your design. With the first hooping selected in the left pane (it will be highlighted in blue), click on Tools, then Options. Under Start and End Point, select Center of Project; click OK. Click Print (menu at far right of screen). Click Options. Under Print What, click Whole Project. Under Scaling, select 100% Normal Size, Under Print, select Embroidery, Appliqués, Information, and Cookie Cutters. Click OK, then click OK again to print. This will print a template based on the center point of the first hooping. This will also print the color change information for this hooping. You may wish to print the information for each hooping to have a quick reference of the thread changes.

Once you've printed a template, click the Export All button to save the individual files. Next, locate these files and send them to a Personal Design Card or to your machine to be stitched.

Once the files are Exported, there are two more items to print: the full project and the appliqué patterns. Click on the Articles mode. Click Print > Options > Print What > Whole Project. Under Scaling, select 100% Normal Size. Under Print, select Embroidery, Appliqués, Articles, and Cookie Cutters. This will print your entire project and will be used later. Click OK and then OK again to print. Click Print again; this time under Print What select Appliqué Patterns. This will print the patterns you need to create your project.

Part Two: Stitch the Page

Print the desired 4" x 6" onto printable fabric (follow the manufacturer's instructions). Place the 4" x 6" appliqué pattern over your photo and cut the photo to size.

Use the journaling block appliqué pattern to cut a journaling block from white or other light-colored fabric.

Hoop a piece of Stabil-Stick Tear Away stabilizer in the appropriate size hoop. Score the paper backing and peel away to expose the adhesive within the hoop.

Place the 12" square of fabric on a flat surface and center the printout of the full project over the top. **See Photo 10.**



Place the center point template of the first hooping over the template of the full project, aligning the embroidery. Mark

the center point of the first hooping onto the fabric. Adhere fabric to stabilizer, aligning the marked center point with the center of the hoop.

Select the first part of your multi-hooped design on your machine. Attach the hoop to the machine and stitch the first color; this is the placement line for the first appliqué.

Spray the back of the 4" x 6" photo (printed on fabric) with HR5 Temporary Adhesive Spray. Apply the appliqué fabric to the base fabric, aligning it with the placement line.

Stitch the remaining color changes for the first hooping. The final color will sew two small x's; these are the registration marks for the next hooping. Trace these marks with a water-soluble pen or chalk marker. **See Photo 11.**



Remove the stabilizer from the hoop, then gently tear excess stabilizer from the back of the embroidered fabric.

Hoop a second piece of Stabil-Stick Tear Away; score and peel away backing as before. Place onto the embroidery machine and select the second design of your multi-hooped designs. Stitch only the first color change of the second design, then remove hoop from machine but do not remove stabilizer from hoop.

Align the traced registration marks from the first hooping with the stitched marks on the stabilizer. Use a gridded pressing board or cutting board to help align the fabric, then smooth fabric onto stabilizer. **See Photo 12.**



Stitch the rest of the design as for the first hooping, including the appliqué. When complete, remove from hoop and remove stabilizer from the back of the design.

Using a square quilt ruler, trim the finished piece to 8" square.

Tip: Use the printout of the full project as a guideline for cutting your square. **See Photo 13.**

Cut a piece of cardstock 8" x 8". Adhere the fabric to the cardstock using HR5 Temporary Adhesive Spray. Use a Pigma® Micron Pen to write your sentiments on the journaling block.



Slide the completed page into an 8" square page protector and display proudly!



Adair Anderson... and her mother, Alex

What is the best way to share your love of your profession with your children? How do you teach someone you love the passion of what you do?

Adair Anderson grew up in a home where her mother worked but didn't "go to work" in a car or bus like other mothers. Alex Anderson worked in the home designing quilts and writing about them. Adair (now a college student), looks back at that time and says, "I felt frustrated at times because I never really considered her quilt-making a job. When she was at home and at work, I felt she needed to be as accessible as the other stay-at-home moms. In retrospect, it was nice, because she was at least home with me."

Adair lives in a family with a very creative mother and older brother. Instead of trying to compete, she began doing her "own thing." She discovered photography in school, which she enjoys a great deal. When she was little, she would go with her Mom to fabric stores, where Alex encouraged Adair to investigate and buy small amounts of fabric colors that appealed to her. Alex did not try to push Adair into sewing but included both of her children in the process of designing quilts, asking their input and usually taking their advice when the design process led to a question. Alex does admit that when Adair went away to college, she borrowed from the stash that Adair had accumulated on their frequent trips to quilt shops and fabric stores!

Adair sees sewing and quilting as a way of life—but admits that her friends do not understand it nor do they realize that quilting is a billion dollar industry. Adair feels a little intimidated now when going into a fabric store or quilt shop because the store personnel will often overlook her or ignore her as if a young person would not be interested in buying anything. She can remember clearly one store that she entered and had a terrific customer service-oriented buying experience. She says she will never forget the sales associate who made her feel so special by meeting her needs immediately with pleasure and excellent service, without knowing her at all.

Adair is grateful that her parents let her be her own person and that they have supported the decisions she has made thus far. She wants to have a career that allows her to travel the world. Although she has made a few quilts, her sewing focus is on smaller projects like pajama pants and purses. Adair sews on a BERNINA® Alex Anderson Edition 153QE and her favorite feature is the Free Hand System. Sewing builds the fundamental skills of patience and the ability to see a project through to the end—which is good experience for anyone journeying through life.

Alex has found the secret of sharing the passion of what she does with her daughter by including Adair in her work—not forcing her—but still allowing her to participate, and by respecting her as an individual with a heart and mind of her own. Adair looks to the future supported by the foundation that her mother provided – the stimulation of colors and the warmth of fabric and quilt making. Her experiences of watching and helping her mother combine and piece fabrics and being involved in the problem-solving process have provided life skills for Adair. She can take up the color and texture of her ideas, add her penchant for travel with the knowledge that feeling passion in what you do fills your life with meaning and promise.

Adair's No-Fail Elastic for Pajama Pants

Use a pattern that has a "cut-on" casing for the waistline elastic. Sew the pajama pants together according to your pattern instructions, finishing the upper raw edge by serging or overcasting using a machine overlock stitch.

Fold the casing to the inside of the pants; press. Edgestitch the folded edge.

Stitch the elastic into a circle using the "bridge" technique to avoid bulky overlaps.



BRIDGE TECHNIQUE: Cut elastic to a comfortable wearing length; place cut edges together on top of a small square of fabric. Stitch together using a sewn-out zigzag stitch with a width wide enough to stitch from one elastic edge to the other.



Turn the pants inside out. Slip the circle of elastic under the folded edge and hold it snug against the edgestitching. Using a zipper foot or an edgestitch foot, stitch through only the fabric layers about 1/8"

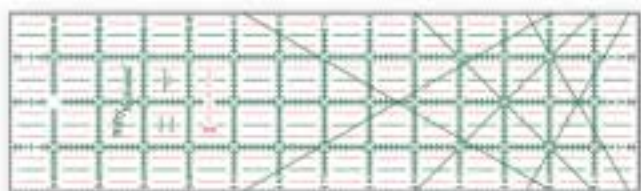
from the elastic edge, stopping frequently to shift the fabric along the elastic to the back of the foot. Overlap the beginning and end of the stitching to secure.



Nifty Notions® Rulers

Cut for the Cure™

*A portion of the proceeds benefits
The Chicagoland Affiliate of the
Susan G. Komen Breast Cancer Foundation—
these are the rulers with a cause!*

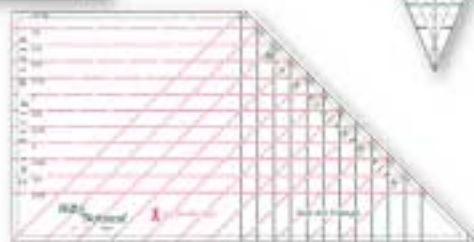


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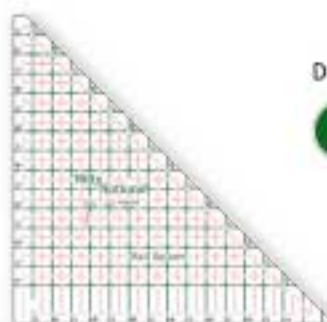


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