

STITCH RECIPE



SOFTWARE



Through THE NEEDLE

BERNINA®

Issue 20

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I can do it!

Created by Fabrice Bimmet

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Erika inherited a love of art from her mother, who encouraged her creativity at a young age through sewing and painting. Eager to explore all aspects of art, she earned a BA in General Studio Arts before continuing on to complete a BFA majoring in Fiber Arts. Currently employed with BERNINA® of America, Erika's garments are playfully inspired by her extensive collection of vintage and antique sewing patterns.

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Amy Barickman, founder and owner of Indygo Junction, Inc., and The Vintage Workshop, grew up in the retail crafting business and is today a leader in the quilt and clothing pattern craft industry. She started Indygo Junction in 1990 to showcase the talent of leading craft designers. She began The Vintage Workshop in 2002 to create products that combine the timeless beauty of vintage artwork with the remarkable accessibility of the computer and inkjet printable materials.



SPANKY RYKIEL

Spanky, who dreams of sewing and embroidery 24/7, retired 13 years ago after 30 years as a Quality Assurance Engineer and Organizational Development Consultant. She now lives her 24/7 dream as The BERNINA® Manager for Bear's Paw Fabrics Inc. in Towson, MD where she loves experimenting with the *artista* software.

MARIE OSMOND

Marie Osmond has been involved in crafts and sewing most of her life. Marie's mother had the insight to know that when you are busy using your head and your hands, you have the opportunity to involve your heart. Her mother gave her the "outline" to a life of creative sewing that has been filled with colors, textures and creativity. Marie is a busy mother of 8 children and is passing on the tradition with her own children; she says, "Make it fun, Make it fast & Make it last a lifetime".



KRISTIE SMITH

Kristie was introduced to sewing on BERNINA® machines in college and loved it so much she took every sewing related class offered. She's been sewing on BERNINA® machines and teaching sewing classes for 14 years. As a BERNINA® Educator, Kristie is extremely passionate about sewing and loves to encourage others, especially the younger generation, to create.

MICAH KELLY

Micah Kelly was born and raised in San Diego, CA. She made the decision to move to the great state of Oklahoma for her husband who was a digitizer at Oklahoma Embroidery Supply and Design. Once she arrived in Oklahoma she took the job of Event Coordinator at OESD and has picked up the love for embroidery.



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A former teacher at the University level, Debbi also managed the BERNINA® Sewing Center in Plano, TX for five years before joining the Education staff at BERNINA® of America. Her specialties include garment construction, pattern drafting and fitting, and embroidery software.

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from BERNINA®



GAYLE HILLERT

Embellish, adorn, beautify, enhance, enrich—all terms we use for what we do when we take fabric and thread and create. We are adding “bells and whistles”, we are “icing the cake”—even more important, we are making something our own. Taking something that is flat and giving it dimension, while adding our signature and stamp puts our name and personality into what we create.

I am a big fan of “Project Runway”. It is the only television reality show I watch. The show is hugely popular and it speaks to the soul of those who dream and create. This season has been interesting. Although the designers are talented, when they have to stretch and move out of their comfort zone, it is sometimes difficult for them to visualize. We are all like that to a certain extent—it is interesting when a friend or acquaintance will pick out something and say, “that is so YOU!” We sometimes show our style and taste more than we are aware.

Isn't it great to have the tools at our fingertips to embellish and adorn and show our style! Look inside this special edition of *Through the Needle* and find all the ingredients you need to beautify. Gaze at the tremendous garments of the BERNINA® Fashion Show, “Magnifique!”. This show offers inspiration to all of us to enhance and enrich. You'll also find instructions for a great quilt, including enhancing it with easy free-motion stitching using the BERNINA® Stitch Regulator (page 4), a fun update to a purchased jacket using lace embroidery designs (page 42), a beautiful serged camisole (page 54), and a unique way to turn fiber into fabric using your embroidery machine (page 13). We have the tools of the best sewing machine, embroidery, software and serger to put our signature stamp on all we do.

If you want to know more about our latest BERNINA® Embroidery Software release V5.0 or our new BERNINA® Sergers with the patented *mtc* or Micro Thread Control, please visit our website at www.berninausa.com. And for all you BERNINA® fans that love BERNINA® presser feet, visit the site and click on Product, then Accessories to see short video clips of the 70+ feet that BERNINA® produces. The clips show how to use the feet and are valuable aids if you are sewing at 2 a.m. and can't visit your dealer.

Enjoy this issue of *Through the Needle*. I hope it inspires you to stretch and move out of your comfort zone and helps you plan your next project to embellish!



Nested Stars Quilt

BY JACKIE ROBINSON

Construction

- 1 Place a 5¼" square of **Yellow 3** right sides together with a 5¼" square of **Blue 1**. On the backside draw a diagonal line from corner to corner. Make 4.
- 2 Place a 5¼" square of **Yellow 4** right sides together with a 5¼" square of **Blue 1**. On the backside draw a diagonal line from corner to corner. Make 4.
- 3 Position the blade of Patchwork Foot with Guide #57 foot so the drawn line is just barely inside of the blade (toward the needle) and stitch this ¼" seam along both sides of the Steps 1 and 2 drawn lines.



Finished Size 46" x 46"

Yardage

Note: Value 1 is the lightest, 3 is the darkest

Blue 1 – ¼ yd
Blue 2 – ¼ yd
Blue 3 – ½ yd

Yellow 1 – ¼ yd
Yellow 2 – ⅓ yd
Yellow 3 – ¼ yd
Yellow 4 – ½ yd

Note: Fabric shown is from *He Loves Me* by Jackie Robinson and Maywood Studio

Border Stripe – 1⅓ yds
Binding – ⅜ yd
Backing – 3 yards

Cutting

(across the 42" width of quality cotton fabric)

Blue 1: Cut one 5¼" strip into (8) 5¼" squares

Blue 2: Cut one 7¼" strip into (2) 7¼" squares and (1) 6½" square

Blue 3: Cut one 13¼" strip into (2) 13¼" squares

Yellow 1: Cut one 7¼" square

Yellow 2: Cut one 9¾" strip into (1) 9¾" square, (1) 7¼" square, and (2) 5⅝" squares

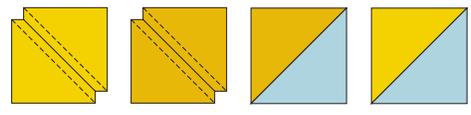
Yellow 3: Cut one 5¼" strip into (4) 5¼" squares and (4) 4½" squares

Yellow 4: Cut one 13¼" strip into (1) 13¼" square and (4) 5¼" squares
Cut two 4½" strips into (16) 4½" squares

Border Stripe: Cut four 5¼" lengthwise strips, centering stripe

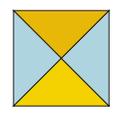
Binding: Cut five 2½" strips across the width of the fabric

4 From the corner of each of these stitched units, cut a square as shown. The 'ears' will be gone. Then cut the units apart on the drawn line, and press them gently toward the Blue. You'll have 4 each of 2 varieties.

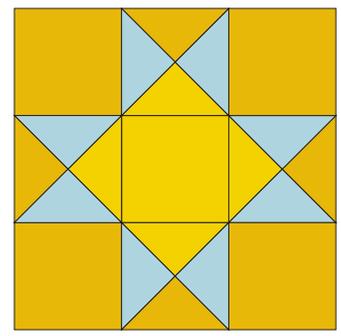


5 Layer one of each of the two triangle units right sides together, with the Blue pieces on opposite corners. On the back, draw a diagonal line from corner to corner perpendicular to the previous stitching lines. Position the #57 foot as before, and stitch $\frac{1}{4}$ " on each side of this new line. Make 8.

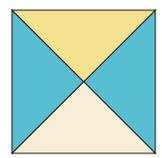
6 As before, cut $\frac{1}{4}$ " squares from the corners between the stitching, then cut the units apart and press gently in either direction.



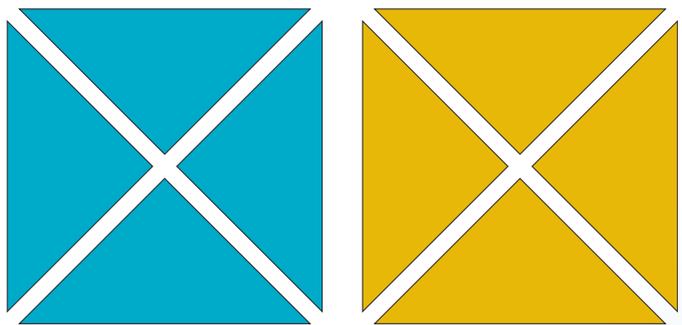
7 Lay out the stars as shown, keeping all the **Yellow 3** to the center and **Yellow 4** around the outer edges. Stitch the stars together using either Patchwork Foot #37 or Patchwork Foot with Guide #57, nesting the seams where they meet. Press. Make 4. These are the 4 corners.



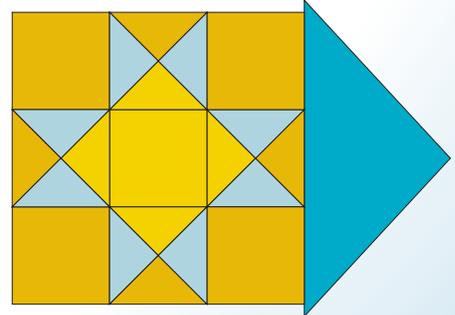
8 In the same manner as Steps 1-6, make 4 Star Point units beginning with 1 set of $7\frac{1}{4}$ " **Blue 2** and **Yellow 1** and another set of **Blue 2** and **Yellow 2**.



9 Cut the $13\frac{1}{4}$ " squares (2 of **Blue 3** and 1 of **Yellow 4**) diagonally in fourths like an 'X'.



10 Stitch the long straight of grain edge of a **Blue 3** triangle to one side of a Step 7 corner block. Fold the **Blue 3** and the Block each in half to find center along the edge, then match those centers. The Blue 3 triangle will extend a bit more than $\frac{1}{4}$ " at each end. Stitch in place. Make 4; finger press – NO iron.

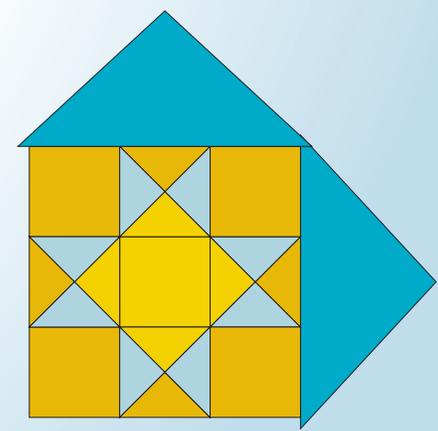


Jackie's Precision Piecing Tips

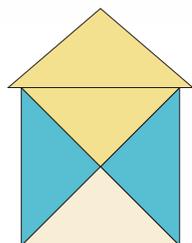
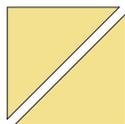
"This pattern is planned with precise $\frac{1}{4}$ " seams throughout. To test your $\frac{1}{4}$ " seam to see if it's 'right on', cut two pieces of fabric *exactly* $2" \times 5"$. Stitch them together along the $5"$ length. Measure across the two - at the mid-point. They should be exactly $3\frac{1}{2}"$ wide. If not, adjust your seam allowance, and repeat this procedure until correct."

"For machine piecing, it's best to extend the stitch length on your machine to 2.7 mm. On most BERNINA® machines, that's 3 bumps past the blink."

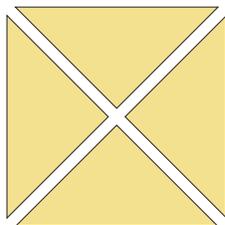
11 Stitch the long straight of grain edge of a **Blue 3** triangle to an adjacent side of each Step 10 unit. Fold the **Blue 3** and the Block each in half to find center along the edge, then match those centers. The **Blue 3** triangle will extend a bit more than $\frac{1}{4}$ " at each end. Stitch in place. Make 4; finger press – NO iron.



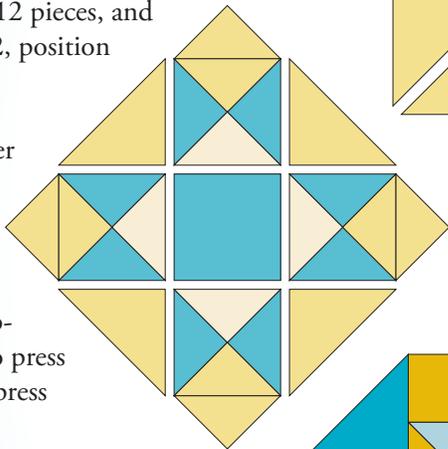
12 Cut the two $5\frac{1}{8}$ " squares of **Yellow 2** diagonally in half. Stitch each of these to the **Yellow 2** of the Step 8 units, centering the triangle. There will be a bit more than $\frac{1}{4}$ " extending at each end. Finger press this seam toward the new triangle.



13 Cut the $9\frac{3}{4}$ " square of **Yellow 2** diagonally in fourths like an 'X'.

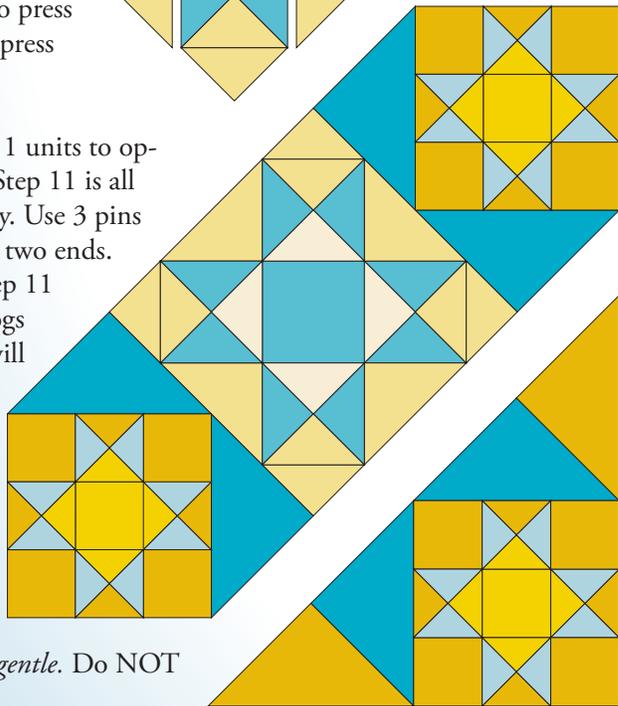


14 Using Step 13, the Step 12 pieces, and the $6\frac{1}{2}$ " square of **Blue 2**, position the center.



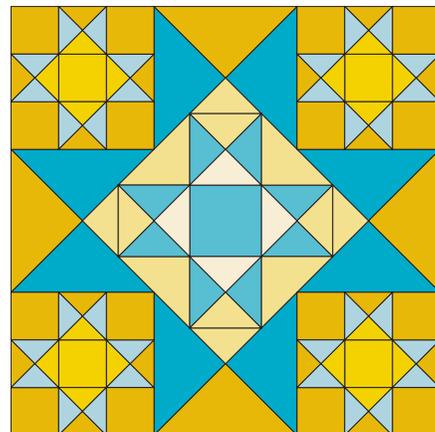
15 When stitching the center together, the square corners of each piece will always match. Stitch the center together, as shown. Send seams in opposite directions. Wait to press until it is all done, then press gently.

16 Attach two of the Step 11 units to opposite sides of Step 15. Step 11 is all bias, and will fit precisely. Use 3 pins to match the center and two ends. Then, place the bias (Step 11 part) next to the feed dogs and stitch. Everything will ease in and it'll be perfect. Do NOT press.



17 Stitch a Step 9 Triangle of **Yellow 4** to each side of the remaining Step 11 units. *Note: Total bias in this stitching. Don't pull - be gentle. Do NOT press.*

18 The Step 17 units are added to Step 15 (see diagram in the next column). Remember to pin and ease. Everything fits perfectly. Direct seams opposite of each other. Once stitched, press carefully.



Borders

19 Center and stitch a Border stripe along each edge, beginning and ending the stitching at the $\frac{1}{4}$ " seam allowance, and leaving 6" of Border extending at each end.

20 Place a corner to miter on your ironing board, with the border that is lying horizontal extending to the right, and the one that is vertical, on top, and extending up. Fold the top extending border diagonally under and position so it is exactly on top of the one extending to the right. Once you are satisfied that the miter is as it should be, "smash" it with the iron.



For information on the tools and techniques in this article, see your local BERNINA® dealer or contact Jackie Robinson, Animas Quilts www.animas.com or jackie@animas.com

- 21 Place a pin or two to hold the mitered corner in place. From the underside, using Open Embroidery Foot #20/20C, stitch in the pressed crease. Look to see that it's fine, and if it is, trim the excess from the corner to ¼". Press these seams open.

Quilting

- 22 Prepare to quilt your masterpiece. Layer the pieced top with the batting and backing; baste and quilt as desired. I used Walking Foot #50 to secure the seams "in-the-ditch", then switched to the BERNINA® Stitch Regulator to detail it with geometric lines, heavy relief stippling, and soft quilting.



Using the BERNINA® Stitch Regulator (BSR) makes free-motion stitching easy for everyone, even the novice. Drop the feed dog, move the fabric any direction you want, and the machine will sew even, consistent stitches!

Echo-quilt the pieced shapes and trace around the print of the border as desired.



Finishing

- 23 After quilting, use the 2½" strips for Binding, and follow the instructions with the Binding Miter tool from Animas Quilts (www.animas.com). Stitch the Binding with the walking foot, and stitch its miters with Open Embroidery Foot #20/20C.



Today I will sew to my heart's content.
Today I will explore free-motion quilting.
Today I will embroider like never before.



Sun by Marie Perrott

Today's your day to try the aurora 430 & 440 QE
and the *revolutionary* Bernina Stitch Regulator.

It's the dawn of a new day in sewing for you. The aurora 430 and 440 QE from Bernina bring you features that will revolutionize the way you sew, quilt and embroider. For instance, you'll master free-motion in minutes with the patented[®] Bernina Stitch Regulator. It regulates stitch length, so you can create consistent free-motion stitching with complete confidence. Only Bernina makes it all so easy with just this magic, little presser-foot attachment. What's more, both aurora machines let you do embroidery powered by your PC, which means the sky's the limit when it comes to designing. So, what are you doing today?



Today I will go to Bernina.

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No one supports the creative
sewer like a Bernina Dealer.

[®]US Patent 6,983,446. Optional with 430, standard on 440 QE.

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Available only at BERNINA stores, the Linen Closet collection offers elegant vintage-look designs, perfect for clothing, linens, and anywhere you want a delicate touch of embroidery.

[Products](#) > [Design Collections](#) > [search for linen](#)

Quarterly Software Society – QSS Lesson 3 – Appliqué



Want to get more from your embroidery software? Check out the new QSS software lesson on Appliqué! Written for all levels, this lesson includes some of the new features of Version 5. [Online Classes](#) > [Quarterly Software Society](#) > [QSS Lessons](#)

Online Class – Free-motion Thread Painting from Nancy Prince

Nancy Prince is an award winning quilt artist from Orlando, FL whose forte is free-motion thread painting. Don't miss this awesome landscape project using the BERNINA® Stitch Regulator or your favorite free-motion presser foot. [Sewing Studio](#) > [BSR Showcase](#) > [Make It with BSR!](#) > [Thread Painting class](#)



Presser Feet Videos

Using the correct presser foot can make a world of difference in the ease of stitching a technique and in the professionalism of the end result. BERNINA® offers 70+ feet and accessories so you can have the right tool for any task. See how they all work by viewing a short video of each presser foot.

[Products](#) > [Accessories](#) > [Presser Feet](#) > [select a foot](#) > [video presentation](#)

NEW Overlock/Serger Feature

It's **mtc** or Micro Thread Control. Follow this link to see just exactly what this new feature is and how it can make your serger creations even easier and more professional looking!

[Products](#) > [Serging](#) > [Micro Thread Control](#)



BERNINA® 2006 Fashion Show – Magnifique!

See the magnificent garments in this year's show – creations from thirty-nine talented designers who express their creativity with needle and thread!

Today I will see
embroidery and
computers
in a new light.



Use the power of your PC
to create embroidery.

If embroidery is on your horizon, you've got to see the new aurora 430 and 440 QE. These amazing Bernina machines let you connect to the power of your PC to create gorgeous embroidery. Using your own computer means faster processing and a more familiar, intuitive format. You'll view and edit designs on your own large computer screen, then the aurora stitches the beautiful results with legendary Bernina stitch quality. Plus, all the software you'll need is included in the system. So, let your creative light shine. Visit your Bernina Dealer today.

BERNINA+

APRONS REVISITED



SUPPLIES

- BERNINA® Sewing/Embroidery System
- BERNINA® Embroidery Software: EditorLite, EditorPlus, and DesignerPlus
- Apron pattern (aprons shown are made using Butterick® 6567 - other suggestions are Indygo Junction IJ749 and McCall's® M3979)
- Ruffler Attachment #86
- Embroidery Foot #26
- Darning Foot #9
- Reverse Pattern Foot #1/1C
- BERNINA® medium embroidery hoop (100mm x 130mm) –
- Fabric yardage according to pattern

When selecting fabric, choose sturdier fabrics for work aprons. For an everyday apron, medium weight cottons, cotton blends, and synthetics work best since it will be used well and washed often. A special apron that may only be worn once a year or for a festive occasion can be made of more delicate special occasion fabrics.

- Other fabrics and trims as needed:
 - ¼ yard pieces of fabric suitable for flowers and leaves
 - Ribbon or lace trims (see section on Ruffler Attachment #86 for yardage suggestions).
 Thin, lightweight fabrics and trims work best with the ruffler. Thicker, bulkier trims and fabrics won't run smoothly through the ruffler and won't accept the pleats. Always test a trim or fabric first before attaching it to your project to make sure the settings are correct.
- Stabilizers suitable for chosen fabrics
- 505 Temporary Spray Adhesive
- Notions as per apron pattern; dressmaking shears, embroidery scissors, pins
- Threads; Mettler Metrosene in colors matching fabrics; Isacord thread for embroidery accents

BY ERIKA FITZGERALD

Reversible apron with scalloped edge and embroidered accents on the apron and the pocket. Designs shown are from BERNINA® Embroidery Software V4.



Aprons are making a big comeback as a kitchen essential! Decorate commercial apron patterns with style and flair using BERNINA® machines, BERNINA® Embroidery Software, and BERNINA® accessories. From whipping up an everyday meal to entertaining dinner guests, make a statement with a fabulous everyday apron, a fancy embellished Holiday apron, or a fussy special occasion kitchen frock!

DESIGNING YOUR APRON

After selecting an apron pattern, plan your decorations using one or more of these special touches:

Embroidered embellishments can include monogrammed pockets, added lettering, or any embroidered design that fits the apron's theme (think Holiday or special occasion). Lettering and monograms can be added using BERNINA® embroidery software.

Ruffled trims – any trim suitable can be ruffled right to the apron! Use satin, tulle, lace, plain or fancy ribbons as well as strips of fabric. Keep in mind when adding trims in place of fabric ruffles in patterns – you won't need to cut out the fabric for the ruffle if you are adding ribbon or trim in its place. (For yardage suggestions on trims, see Ruffler section on the following page.)

“Vintage” handmade flowers can turn any ordinary apron into something special! Add one or many flowers of different sizes depending on your preference.

Once you've planned your apron embellishments, make sure to add all of them *before* completing your apron. It is much easier to embroider pockets and add flowers and ruffled trims before the pieces are assembled. After adding all decorations to the apron, follow the pattern manufacturers' instructions for finishing.

MONOGRAM/LETTERING

Lend a retro look to any apron with lettering or monogramming. This classic monogram is created using the Lettering feature of the BERNINA® embroidery software

Open the program and begin with a new blank design:

- To add lettering, click on the Lettering/Fill values tool within the Design Toolbar. Next, select a color by clicking on the color palette in the Stitch and Color bar. Then, click in the screen where you want the lettering to be placed, and begin typing. Don't worry that the font and size may not be what you want; you will edit your lettering after you have placed it in the Design Window. When you are finished typing, touch the Enter key.
- To open the Object Properties box, do one of the following: right click on selected lettering or left click on the Object Properties icon in the General toolbar.
- Select Anniversary Alphabet
- Change the height of the lettering to 1.75" or 45mm
- Click OK when finished making changes.
- Save the lettering design or continue adding more lettering if desired.

Stabilize the fabric as needed, using temporary adhesive spray to secure stabilizer. Hoop the stabilized fabric and stitch the monogram.



Create a staggered effect for monogramming or lettering by making separate words or letters and arranging them in a diagonal manner.



RUFFLED TRIM

Note: For a video presentation of the BERNINA® Ruffler log on to www.berninausa.com and go to products > accessories > presser feet > foot # 86: ruffler

Attaching the Ruffler

Make sure that the needle is threaded before attaching the ruffler. Place the u-shaped arm around the needle screw, as the up and down action of the needle bar works the ruffler blade. Create a single layer of ruffled trim or use the ruffler to attach trim directly to your project. Note: The ruffler works with the center needle position only.

Adjusting Lever/Ruffler Settings

You can use the adjusting lever to set the pleat frequency, or how many pleats are set per stitch – (1) a pleat width each stitch, (6) every sixth stitch, (12) or every twelfth stitch.

Quick yardage guidelines for the ruffler;

- Pleating every stitch, 4x length of finished project.
- Pleating every 6th stitch, 3x length of finished project.
- Pleating every 12th stitch, 2x length of finished project.

Single Layer Ruffle

To create a single layer, simply place trim between the two blades of the ruffler. Insert the edge of the trim into the guide at the end of the ruffler blade; this will make sure that the edge of the trim is ruffled and stitched evenly. Sew at a slow and even pace until trim is completely ruffled. Pin and stitch pleated trim to your project, right sides together.

Ruffling Directly to Fabric

To attach ruffled trim to project, insert the trim or fabric to be pleated *wrong side up* between the blades of the ruffler. Place the flat fabric under the ruffler, *right side up*, through the seam guide slot. Align raw edges and stitch with steady, even pressure until trim is attached to fabric.

Kaye's Kitchen by Kaye England for Benartex with embroidered lettering and self-ruffle cut on the bias.



Silk Shantung apron with monogrammed pocket, "vintage" fabric roses, and ruffled tulle trim. The monogram uses the Anniversary font from the BERNINA® Embroidery Software.



"VINTAGE" HANDMADE FLOWERS

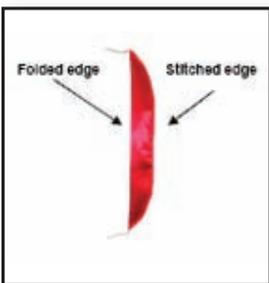
These elegant handmade flowers are easy to make and even easier to attach to your project using the BERNINA® Darning Foot #9 and Button Sew-On program.

Getting started:

Thin, medium weight fabrics that are soft, supple, and drape well make the best flowers. Stiff, thick fabrics don't bend as easily, and won't work well for these types of flowers. Flowers start as strips of fabric, for flowers of each size cut the following:

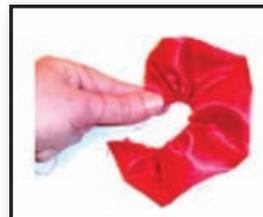
- Large flowers = 3" x 15"
- Medium flowers = 3" x 13" long
- Small flowers = 2" x 10" long

Flowers are all constructed the same way regardless of size. Create as few or as many flowers as you like in different sizes. Finish the flowers first, and then play with placement on your project. Loosely pin flowers and leaves until you find a design that you like, then you can proceed to tack them down.



Fold fabric strip in half the long way, wrong sides together, and cut off each pointed edge so that it tapers to a point. Use Reverse Pattern Foot #1/1C and a long straight stitch to sew a gathering stitch along the curved edge of the folded strip. Gently pull one end of the thread from the stitching to gather the stitched edge – don't pull too tightly; this should be a loose gather.

Starting with one end of the gathered fabric, begin to roll the strip up in a loose roll, keeping sewn edges of strip together and even. Don't roll too tightly, but keep it loose and try to end up with a "flat" rolled piece instead of a tightly rolled "tube".



Using the Button Sew-On program and Darning Foot #9, stitch a tacking stitch through the center edge of your rolled flower. Use a sewing thread that matches the color of the flowers exactly to hide the stitches.



Using the same machine settings, tack the flower to your project. Begin by opening up the flower and place the first stitch in the center of the flower. Then, move the flower "petals" around by hand, and continue adding additional tacking stitches until the flower is secured.

To make the leaves, stitch the outline of each leaf using a straight stitch to help keep the fabric from raveling. Cut out the leaves close to the stitching, and using the same method as above, tack the leaves directly to the project. Use your fingers to pull back flowers slightly to tack the leaves underneath the flowers.

From Fiber to Fabric

Create your own multi-hued fabric by stitching glorious threads, wool roving, and decorative fibers together using your BERNINA® embroidery system. The resulting colorful fabric can be used to make small projects such as book covers, necklaces, and the purse detailed here. You can even stitch enough yardage for a vest or jacket!

Supplies

- So Sheer™ fusible interfacing (large enough for the Mega-Hoop)
- Assortment of threads (such as Oliver Twist, Isacord Embroidery, King Tut, etc.)
- Assorted wool roving in desired colors
- Assorted Designer Threads in desired colors and textures
- BERNINA® Embroidery Software, Designer Plus level
- BERNINA® Mega-Hoop
- OESD Aqua Film topping
- Isacord Embroidery thread in desired colors
- #90 Topstitch Needle



Companion Project

Make this great jeweled necklace using the technique described in this article and the BERNINA® Embroidery Software with a FREE design from the BERNINA® USA website. Go to: www.bernausa.com > Sewing Studio > Free Projects.

General Fiber Fabric Directions

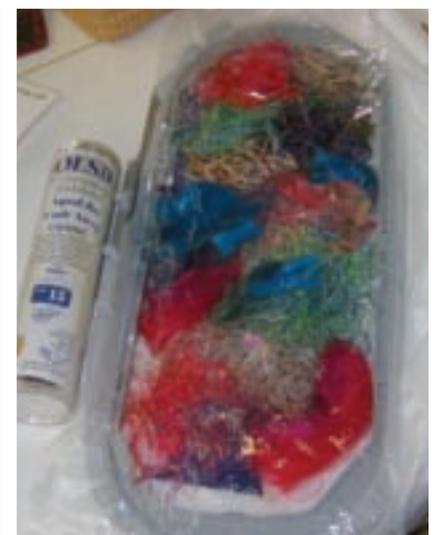
Thread the machine with Isacord thread in the needle and bobbin. Insert the bobbin into the regular sewing bobbin case (not the embroidery pigtail case).

Cut So Sheer™ fusible interfacing the size needed for the project. The purse and necklace require a piece large enough for the Mega-Hoop.

Place findings such as threads left over from embroidery, ravelings from washing quilt fabrics, punch needle rovings, etc. Top with assorted decorative threads; the "filling" should be about ½" inch high.

Cover the pile of fibers with Aqua Film and carefully hoop the "sandwich". *Note: If you want a firm shape for projects such as the purse shown, place a piece of wool felt or other fabric under the hoop before stitching.*

Stitch and trim as directed for your selected project.



Pocket Purse

Digitize your own purse using the shape of the Mega-Hoop as a guide for the completed shape. Note: Before starting the design process, go to the BERNINA website and download the following: www.bernausa.com > What's New > Free Downloads > Free Embroidery Hoop Basting Designs > 400 x 150 Mega-Hoop basting outline.

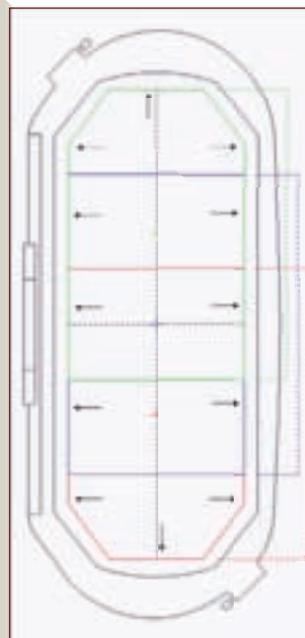
Digitizing The Purse

- Open the BERNINA® Embroidery Software, DesignerPlus level.
- Open the downloaded 400 x 150 Mega-Hoop basting outline
- Select Show All to view entire hoop in the Design screen
- Select the Closed Object tool; select Outline > Single
- Digitize a line of stitching along the inside of the Mega-Hoop until you get to the first angle at the top of the hoop. Rather than following the hoop shape, go straight across to the opposite side to form a rectangle at this end. Note: You may need to Select your motif and use the Reshape Object tool to get precise lines.
- Select the design
- Go to the Edit menu > Duplicate, change the duplicate to a Fill stitch > Step
- With the Step fill still selected, change to a Stipple Fill. Adjust your stipple settings as desired and select OK. Before going on, be sure to check that your outline and stipple fill fit within the boundaries of the hoop. Do this by selecting Object Properties, and looking under the General tab. Adjust accordingly, if necessary
- To complete the design, an appliqué will be digitized to create a backing on this purse. Select the Auto Appliqué tool, follow the prompts as outlined on the Status line. All 3 steps of the appliqué will be created using this tool – placement, tack-down, and cover stitch (satin stitch).
- Select the appliqué, right mouse click to open Object Properties.

- Change the Stitch Width to 3.5mm
- Select File > Save As > Pocket Purse.
- After completing the digitizing process, transfer the design to the embroidery system using your favorite method.

Stitching The Purse

- Thread your machine and be sure your space has room to work with Mega-Hoop.
- Cut purse backing to size of 9" wide x 22" tall. Pin into place as shown - perpendicular to hoop frame edges. Also be sure to lay fabric behind the hoop in such a way that there is very little excess fabric by the hoop clamp side. Note: Remove the pins after stitching the Hoop basting line.
- Stitch the Hoop basting line, Purse outline, Stipple Fill, and Appliqué placement line. Choose matching or coordinating thread color for the stippling and appliqué edge. Note: The basting stitch will be about 1/2" in from the edge of the hoop. When sewing the basting stitch, slow the machine to 1/2 motor speed. So you can make sure that all layers are being properly sewn together. Return to regular embroidery speed for stipple fill.
- Using extreme care, remove the hoop from the machine and trim the bottom fabric (purse lining) only, cutting close to the placement line. Note: Pull excess thread back through the needle when the Mega-Hoop repositions itself. You may choose to pull the excess bobbin thread to the top as well.
- Return the hoop to the machine and stitch the tack-down line. Check to be sure all edges of fabric are secured by tack-down stitching.
- Finish with the final satin cover stitch. For this stitch, slow the embroidery speed to about 3/4 motor speed. If stitched too quickly, the width of the satin stitch could be pulled too narrow.
- Remove the project from the hoop and trim all stabilizer to 1/4". Soak for an hour and rinse well, lay flat to dry. When completely dry, trim the remaining So Sheer™ fusible interfacing away.



Finishing The Purse

To create a closure for the purse, sew a loop on the shaped end and sew on an interesting button closure. Option: Instead of a loop closure, use the BERNINA® Embroidery Software to make a buttonhole. Fold to form pocketbook as shown; stitch the sides using your sewing machine straight stitch and either Piping Foot #38 (if your purse fabric is fairly thin) or Bulky Overlock Foot #12/12C (if your purse fabric is bulky). Make a strap of twisted ribbon or yarn and secure it at each side.

Creating Yardage

If making a vest or jacket, cut interfacing pieces large enough for each section of the garment such as the yoke shown here. Each piece will be stitched in as many hoopings as needed, overlapping about 1/4" and continuing to rehoop until the interfacing is covered.



WEARABLE ART GARMENTS SHOWCASING
CREATIVE STITCHERY AS FEATURED IN THE
2006 BERNINA® FASHION SHOW



BERNINA® OF AMERICA
PRESENTS



Magnifique!

FOR ADDITIONAL INFORMATION ON THE
GARMENTS AND THE DESIGNERS, VISIT
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MARTIN FAVRE

PRESIDENT, BERNINA® OF AMERICA

Dear Sewing Enthusiasts,

Year after year, the designers who are selected to take part in the BERNINA® Fashion Show continue to delightfully surprise us with their visions, their talents, and their interpretations of the theme of the show. This year's theme, *Magnifique!*, will certainly be evident when you view the thirty-nine magnificent garments made by designers who express their creativity with needle and thread.

Machine embroidery, appliqué, beading, quilting, thread painting, and needle felting are just a few of the textile techniques employed by these designers when creating their runway masterpieces. While you may never spend hundreds of hours designing and stitching a single outfit, or combine so many techniques and materials in one project, all of the textile manipulations and embellishment techniques shown on these pages can be utilized in your own sewing projects, whether you stitch for your home, your family, or yourself. As you turn the pages of this issue of *Through The Needle*, look for inspiration and ideas that will give you avenues for creative expression.

The production of the BERNINA® Fashion Show involves dozens of people and companies working together to make it a success each year. This year is no exception, from the featured suppliers listed on page 20, to the models who artfully display the garments both in print and in the shows, to the designers themselves, they all enthusiastically play their parts to get the job done. As the producer of the BERNINA® Fashion Show, Quilts, Inc. has a history of beautifully organizing and presenting this event each year and *Magnifique!* is no exception. So if you have the opportunity to see the garments in person, don't pass it up! You can also enjoy them on the following pages or by logging on to www.berninausa.com.



Dear Friends,

I invite you to escape the everyday and with great enthusiasm and excitement, dive into the creative world of the 2006 BERNINA® Fashion Show – *Magnifique!* Thirty-nine ensembles await you, each promising to inspire and amaze. From the fanciful to the elegant, from the bold to the refined, all showcase the latest and most imaginative techniques, embellishments and designs available to seamstresses of all backgrounds and interests.

Magnifique! – with a name that conjures up visions of the finest heritage of French cutting edge style – promises to deliver a beautiful glimpse into the constantly emerging wearable art scene. These remarkable garments will premiere on the runway of the International Quilt Market and International Quilt Festival in Houston in the fall of 2006. Thousands will enjoy viewing these extraordinary entries over the next year and this publication gives the unique insiders' view of each and every one, including a list of suppliers from whom you can obtain the same raw materials as the designers.

BERNINA® of America continues to provide a beautiful setting to showcase the talent, vision, and energies of the current wave of wearable art designers. Each individual creation is presented here so that you may learn from and be inspired by the intricacies of design highlighted in the detailed photos. I encourage you to browse through the pages of garments and allow your imagination to explore the endless possibilities of wearable art.



KAREY P. BRESEHAN

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

A SPECIAL THANK YOU TO THE FOLLOWING!

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THROUGH THE NEEDLE SPECIAL SECTION

Photography by Kim Coffman

Photography Models

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Emily McMichael

Irena Shyshkina

Athena Taylor

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Marianne Twaddle

PRESENTING THE DESIGNERS OF THE 2006 BERNINA® FASHION SHOW

Magnifique!

JENNIFER AMOR
SPRING THAW

CHARLOTTE WARR ANDERSEN
**WINTER IN DIJON (A MÉLANGE
OF MUSTARDS)**

KIMBERLY M. ANDERT
GIN & JAZZ AFTER MIDNIGHT...

DEBBIE BONE-HARRIS
COPPER CABERNET

TONI CARROLL
AUTUMN IN THE SMOKIES

MELODY CRUST
PARISIENNE ROSE

JUDI DAINS
THIS IS HOW IT FEELS TO BE FREE

K. ERICA DODGE
DADDY'S LITTLE GIRL NO MORE

JUDY GELZINIS DONOVAN
BEADY-OLOGY

LUELLA DOSS
**SKI COSTUME FOR THE
"CHICKEN-HEARTED"**

KATHY L. DOWNIE
CARNIVAL RIO

LYNDA M. H. FAIRES
PEONY PRINCESS

CYNTHIA D. FRIEDMAN
GEISHA LITE

CARYL L. GAUBATZ
REMEMBRANCE OF THINGS PAST

CARROLL GRIFFITHS
MOLA MANIA

ROCHELLE HARPER
LE CIEL DE LA NUIT (THE NIGHT'S SKY)

MELODY HICKS
TWILIGHT OF SPRING

CATHIE I. HOOVER
OLÉ

KAYLA KENNINGTON
FANTASIA FLEUR DU SOLEIL

PRISCILLA KIBBEE
THANKS KAFFE

RITA YOUNG KILSTROM
**UNE FORÊT TROPICALE MAGNIFIQUE
(A MAGNIFICENT RAIN FOREST)**

FRANCES KRUPKA
ALL THAT GLITTERS

DEBI KUENNEN-BAKER
MARSHA'S GARDEN PARTY

HEIDI LUND
A GATHERING OF LEAVES

ETTA McFARLAND
FIELDS OF GOLD

BARBARA BARRICK McKIE
RAINBOW RHAPSODY

MICHELLE MITCHELL
WOODLAND CASCADE

JUDY MULLEN
GRACE COMES IN SILKEN SPLENDOR

JUSTINE LIMPUS PARISH
FASHIONISTA

SUSAN PATZER-HICKS
EVENING IN PARIS

VINCE QUEVEDO
REMINISCE

JENNY RAYMOND
**MANDARIN, RASPBERRY SALSA WITH
A TWIST OF LIME**

DIANE RICKS
MADAME MACAW

JENNIFER STERN
ALWAYS AND FOR LEATHER

LINDA STEWART
CONSIDER THE LILIES

NOELLE TAMBORINI-OLSON
**GINGKOES GO MOTOWN...
EAST MEETS WEST**

LORRAINE TORRENCE
REIGNING WOOL

SUSAN VAN SWEARINGEN
A GENTLE GLIMPSE OF GRACE

AMANDA WHITLATCH
TATSU

SPRING THAW

BY JENNIFER AMOR



Translucent emerald and ultramarine peeking through sparkling silver “ice”, designer Jennifer Amor more appropriately knows this garment as “Meltdown”. Her first grandchild arrived weeks early via emergency surgery right in the middle of “garment lockdown” time—the month set aside for intense work. So *Spring Thaw* was made at night in several states as Jennifer traveled from New York to Kentucky to Minnesota to North Carolina—a skirt layer here, a sleeve there. Using her “Sewing Sweaters for Knitwits” technique, a way to make “knit-look” garments on the sewing machine, and an adaptation of her own *Pop Top Jacket* pattern, Jennifer arranged ribbon knitting yarn and strips of silver mylar/spandex on wash-away stabilizer, then covered these with eyelash yarn. She free-motion stitched

the yarns together using the Stitch Regulator foot on her BERNINA® *artista* 630. Over 200 hours of work and 4,000 yards of ribbon and thread went into creating this diaphanous garment. Under the coat is a glittering, one-shouldered gown covered with embroidered snowflakes and Swarovski crystals. The bias-cut skirt of ombre silk chiffon is a swirl of colors from deep ultramarine to palest citron.



Survey mustards at your local grocery store and you’ll see colors from sunshine yellow to brown along with a few reds and greens. Combine fabrics in these colors, trim with black and the result is a garment that, while not edible, is absolutely mouthwatering. The basic mustard-colored fabric of the coat is Charming Creations Wool from RJR Fabrics. Squares of silk, ranging from golden to brown, with a hint of cranberry and wasabi, were framed with black. These squares were then felted into the wool and further enhanced with copper metallic thread. The collar, lapels and cuffs were created using brown and black wool, the black fabric being couched with a copper cord. The coat was liberally salted with Swarovski and Preciosa crystals. This ensemble had its beginnings in the fabric used for the bodice and godets of the gown—silk jacquard with the look of pewter-spattered with gold. The edges of the gown bodice, sleeves, and hem are trimmed with raw-edge triangles of black organza peppered with black glitter. The jaunty hat, an original design, has an organza veil edged with a serger rolled hem. All in all, the ensemble is a lovely complement of textile condiments.



WINTER IN DIJON (A MÉLANGE OF MUSTARDS)

BY CHARLOTTE WARR ANDERSEN

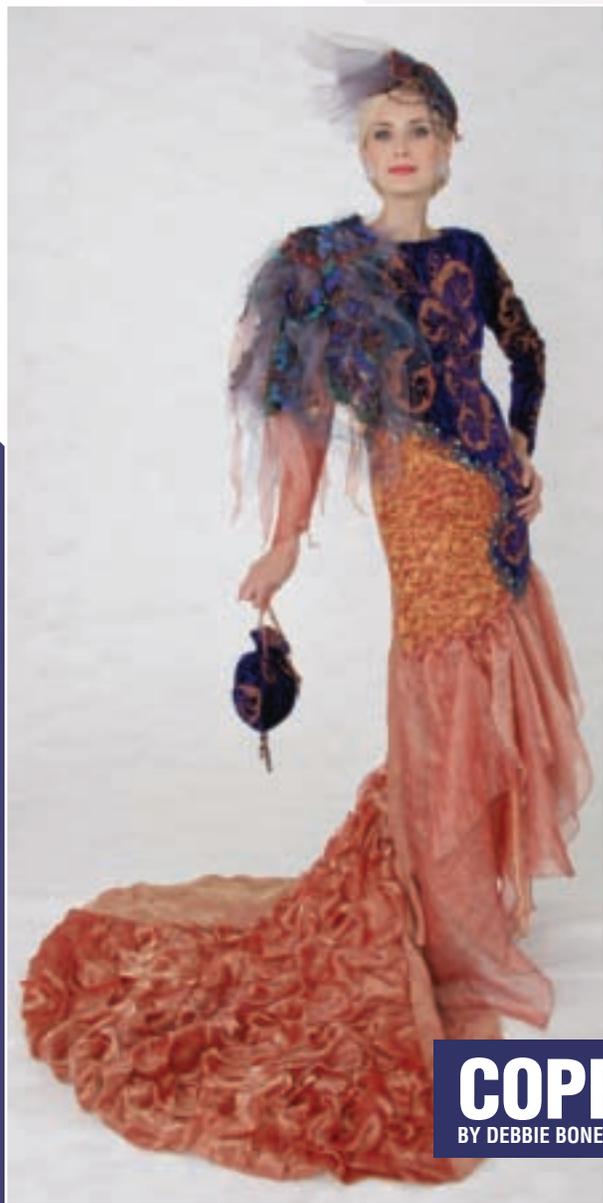
GIN & JAZZ AFTER MIDNIGHT...

BY KIMBERLY M. ANDERT

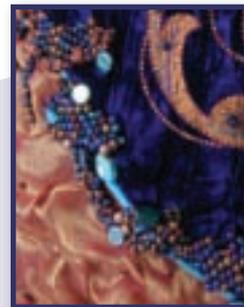


Inspired by the exotic drawings of Erte, this evening coat echoes the oriental influences prevalent in fashions of the 1920's. The kimono-style coat features a high, standing collar, full-length sleeves, and a short train. Made of panne velvet, it has a stylized peacock feather pattern in shades of cocoa; black-tipped white faux fur collar and cuffs add luxury and drama. The cocktail dress beneath is flirty and fun—just right for kicking up your heels in a jazz club! The halter-style gown of ice blue satin continues the oriental theme in its details. At the hipline are two chiffon panels—teal green and magenta with free-motion embroidered Chinese motifs in metallic thread and beaded tassels in coordinating colors. The panels at the hip are out-lined with beaded fringe in gold and ice blue. The bodice and halter

neckline are draped with teal green chiffon and beaded fringe that ends at the back neckline in long necklace-like tassels of beads. The focal point of the gown is a stylized oriental peacock, placed at hip level on the front. Free-motion embroidered, its colors of fuchsia, magenta, emerald and teal help pull all the elements of the dress together.



Copper Cabernet evokes the rich hues and earthy textures of spreading grape fields, from raw vine to fine wine. Crushed velvet is the background for lavish embroidery with Swarovski crystals glistening like fresh dew in the morning over fertile vineyards. Vaguely Spanish with a tinge of Edwardian, this gown has a sleek silhouette. With a rich texture reminiscent of a cabernet, copper silk organza comprises the machine-ruched and hand-beaded bodice that sensuously caresses the body. Endless delicate free-form peyote beads accentuate the design lines. The design techniques of the *Copper Cabernet* shoulder accent weave 21st century concepts with a new millennium of ingenuity and magnificence. Constructed of painted, cut, burned and stitched DuPont Tyvek®, a material made of very fine, high-density, polyethylene fibers, the chiffon and tulle shoulder piece is stitched with free-motion embroidery bobbin work, resulting in colorful leaves cascading over the shoulder. An extravagantly stitched and beaded headpiece and small, embroidered velvet bag with a glazed, hand-dyed lining complete the elegant ensemble.



COPPER CABERNET

BY DEBBIE BONE-HARRIS

AUTUMN IN THE SMOKIES

BY TONI CARROLL



Inspired by that magical season when snow is beginning to gather on the North Carolina mountaintops while the last of the fall flowers and leaves are putting on a show in the valley, this original design coat is made of winter white wool. The graceful blue ribbon bow on the back gives movement and contrast to the autumn flowers and green tendrils of this striking design. Created with needle felting, the design is enhanced with embroidery, couching, and thread painting. The lower curved flounce has numerous colors of silk dupioni foiled with fusible powder for a subtle shimmer. Sparkling crystals added to the coat are reminiscent of lights flickering on at dusk. The rayon dress, designed to peep out from under the coat for a tiered effect, has a curved strip-pieced dupioni silk band enhanced with decorative stitching and rhinestones to reflect the flounce on the coat. The hat is white wool roving, wet-felted into shape, with shimmer fiber blended in for twinkle. Flowers and vines were needle punched and beading and crystals added for sparkle. The purse is wet-felted wool fiber with the oval flap made from the rayon dress fabric and enhanced with embroidery.



PARISIENNE ROSE

BY MELODY CRUST

Parisienne Rose captures the romance and excitement you would expect to see at a glittering ball in one of Europe's capital cities, or perhaps gracing a shop window along the Champs d'Elisee, enticing delighted passers-by to take a closer look. Constructed of heavy silk taffeta from China, the brilliant red woven jacquard fabric, a delightful panorama of delicate roses in red and black, served as inspiration for the overall design. The close-fitting strapless gown has a darted, dropped waist bodice and a double gathered skirt trimmed in lace Melody herself created using software and 15,000 yards of fuchsia-colored Isacord thread from OESD. It took over 100 hours to stitch the lace motifs alone. The long evening shawl, Melody's original design, is made of shocking pink polyester, covered with a grid of pintucks, and lined with red Chinese silk taffeta to match the gown. Both gown and shawl are embellished with 5,000 Swarovski crystals. Their brilliant colors – fuchsia, ruby, rose – twinkle and flash, just like the eyes of the beautiful woman fortunate enough to wear this chic and stunning ensemble. C'est magnifique!



THIS IS HOW IT FEELS TO BE FREE

BY JUDI DAINS



Beautiful and free, butterflies paired with a retro gown design seemed to be the perfect combination. The lush silk flowers along the neckline are incredible and were selected first to determine the color scheme of Judi's garment. When combined with white satin and organza from her stash, they tied her planned techniques together in the most beautiful way. She first used variegated rayon thread to stitch twin needle pin stripes over the skirt and bodice of the gown. To answer the challenge of stitching on the bias-cut skirt, Judi backed the entire gown with netting to stabilize it and keep it from shifting. All of the butterflies were free-motion embroidered on silk organza using a dissolvable stabilizer, and then the organza was placed over the top of the satin. More organza was placed on the bodice on top of the twin needlework, then scrunched and sewn down by hand. Hundreds of colorful crystals are scattered over the garment and took several days to place. The embroidered mask features a wonderful array of Valdani hand-dyed yarns and threads. The hat was an old hat covered with...Oh, those silk ribbon flowers...they make the entire garment come to life!

More organza was placed on the bodice on top of the twin needlework, then scrunched and sewn down by hand. Hundreds of colorful crystals are scattered over the garment and took several days to place. The embroidered mask features a wonderful array of Valdani hand-dyed yarns and threads. The hat was an old hat covered with...Oh, those silk ribbon flowers...they make the entire garment come to life!



Every young girl is a princess to her father and every young girl dreams of being a princess. When she is young, she is treated as a princess, when she is a teenager... she acts like a princess! On an evening at the opera with her parents, she is the model daughter. The ultimate proper young lady, she is stylishly, yet modestly dressed; she nods when acknowledged, and smiles appropriately when spoken to. The outer garment, a black cape embroidered with black metallic roses from OESD, is attached to a pencil-slim skirt at the hip. The cape keeps the young girl's fantasies covered until she can be free. BUT... when Mom and Dad go home... the true princess comes out to play! This is a young lady with a life to experience, a dream to live, and a joy to love! As the cape drops, her true personality is revealed. She is a young woman with passion and hope for life. Perky pink spring flowers blossom across the lime green chiffon bodice and the long, flowing hand-painted chiffon skirt. The Swarovski crystals shine as her smile broadens and her step becomes quicker. Watch out world!



DADDY'S LITTLE GIRL NO MORE

BY K. ERICA DODGE

BEADY-OLOGY

BY JUDY GELZINIS DONOVAN



A recent career change from art librarian to bead store manager pushed Donovan's artistic focus from fiber to bead weaving and embroidery. The elaborate "goddess belt" was the first step in creating *Beady-ology*. Small pieces of every fabric planned for the garment were rolled into fabric beads and embellished by hand with craft wire and seed beads. The elaborate coat started with a design from an old wooden box where she keeps beaded jewelry, and from two beautiful strands of African trade beads given to her by the owner of the bead shop. The detachable sleeves, the front band and the back of the garment utilize a slash-stitching technique that started with fabric collage covered with a layer of Cherrywood black sueded cotton. Machine-stitched "bead" shapes were sewn over the fabrics,

then the top layer was cut through to expose the beautiful colors beneath. The outfit is completed with baggy rayon pants and a cotton top embellished with more glass and ceramic beaded fringe. And to think it all started with a bead!



As a self-proclaimed "willing, teeth-clenched, eyes-shut, white-knuckled, I-don't-want-to-be-left-out, avid skier", Luella wanted to create a garment that reflects what she wants to look like: "a confident, accomplished snow chicken 'racing' down the mountain with my wings catching air!" Using Eyes Wise, a fabric collection she created with partner Robin Fleming for Free Spirit Fabrics, Luella made the colorful fabrics dance across this garment in pastel sherbets iced with glitter. The garment pattern was also designed by Luella and incorporates stretchy, shiny hot pink vinyl in the sides of the pants and the jacket to allow for easy bending and those quick, graceful turns skirting the snowy moguls. "Super Girl on the slopes" has only to open her jacket to show what is closest to her heart—what else but the "delectable mountains" etched in perfect patchwork across the bib of the pants. The entire garment is heavily quilted, adding texture and warmth for the mountain slopes. The hat and the "wings" on the sleeves offer a wing and protection (prayer) when scaling the heights. The final detail is the footwear – boots made of purple fun fur laced and tied with strips of leather.



SKI COSTUME FOR THE "CHICKEN HEARTED"

BY LUELLA DOSS

CARNIVAL RIO

BY KATHY L. DOWNIE



Carnival Rio, as you can guess, is based on Carnival in Rio de Janeiro. Why? Because Carnival is an exciting display of costumes where every outfit is different, bright with color and exciting design. Downie went on the hunt and found sparkle organza to match every color imaginable: frozen blue, lemon drop, carrot top, sapphire, hot pink, toffee, cotton candy, and grape. Next she found wonderful cut velvet silk/rayon fabric with multicolored circles and flowers that matched all the organza colors. The oval petals are machine embroidered with metallic thread, OESD stabilizer and *Quilting Fancy Feathers* embroidery designs by Diane Gaudynski. The garment starts with a full petticoat, made of netting over a polyester lining, trimmed in ribbon. An “almost circular” orange skirt is floor length

with over 100 embroidered organza petals overlaid and attached across the surface with circular cut sequins. A fitted, princess seam top is made of the cutout velvet and embellished with over 1000 Swarovski crystals. A coordinating multi-colored hat completes the ensemble.



The graceful and delicate peony flower has long been an emblem of peace, tranquility, kindness, and compassion in Oriental art. The princess embodies these qualities as a member of the beneficent royal family in a mythical kingdom where all the inhabitants aspire for the happiness of all beings. Lynda started with her own drawing of a peony flower scanned into her computer, using it as a backdrop to digitize her own original embroidery design. To stitch the oversize flowers, the design was split into four quadrants; each complete peony required approximately four hours to complete. Heat-set Swarovski crystals send out rays of multi-colored light from the heart of each peony. The scallop collar and front lapel of regal burgundy dupioni are embroidery-machine-quilted using a floral motif adapted and digitized by Lynda from designs by Sharon Schamber. Under the coat, the Princess wears daytime attire—blouse and skirt made from iridescent pink/lavender silk dupioni. The blouse features the same embroidered-quilting as the coat collar. The skirt is an original design by Lynda and resembles a peony's ruffled petals over a gathered and ruched plum-colored organza underskirt.



PEONY PRINCESS

BY LYNDA M. H. FAIRES

GEISHA LITE

BY CYNTHIA D. FRIEDMAN



Inspired by a bag full of aluminum can tabs that had been saved to donate to the Philadelphia Ronald McDonald House, Cynthia thought it would be fun to use them to make armor. Her research led her to images of ancient Japanese-style Samurai armor. *Asian Harmony* by Andover Fabrics was the perfect fabric choice – the red jacket undercoat to which the quilted and embellished individual panels of “armor” layers were attached and the black and gold kanji edging offer the perfect flavor and drama. Japanese armor is traditionally finely detailed and embellished. To convey that feeling, several fabrics were used in addition to the layer of tabs sewn one at a time onto the individual panels. The purpose of ancient armor was to prevent weapons from piercing one’s body, but it also added bulk and girth

to the body to create a more intimidating appearance. This contemporary armor has a much different feel and purpose – today’s woman does not need protection from harmful weapons. Instead of keeping things away from the body, the armor acts as an electronic signal reception boost – a personal wearable antenna – improving her cell phone and Blackberry reception. I am sure she can “hear you now”!



A la Recherche du Temps Perdu was Marcel Proust’s great novel about remembering and recreating the past: accidental triggers to the senses may bring back images clearer than when first experienced. Images from a long ago vacation appear on the front and back panels of this garment design. Digital photos of driftwood on a beach were printed on specially treated silk habutai, then quilted. The panels were covered with artist-dyed silk organza to suggest the blurring of memory with time and are outlined with double rows of silver and gold lamé piping. The sleeves and side panels are made of midnight silk dupioni that has been quilted using heavy metallic thread in the bobbin with Proust’s title in the original French. The elegant pants are composed of two layers of silk: flowing silk charmeuse covered by crisp hand-dyed silk organza for a luxurious texture. A pillbox hat, composed of silver lamé covered with black organza and quilted with Proust’s title, appears to be made of antique hammered silver. The overall effect is one of understated elegance and mystery.



REMEMBRANCE OF THINGS PAST

BY CARYL L. GAUBATZ

MOLA MANIA

BY CARROLL GRIFFITHS



Let's take a trip to Central America. The featured motif of this ensemble is an intricate fish mola made by the local natives in the San Blas islands off Panama. The body of the dramatic Folkwear mid-calf coat is pieced in a chevron braid pattern using dozens of different Guatemalan stripes. The coat has a large broad collar - the perfect spot to feature the mola. The black sateen base fabric of the lapels, cuffs and collar is cross-hatched using a variegated thread. Various animal mola shapes in imitation suede are placed down the wide lapels, with the machine-appliquéd animals on each side being a mirror image of the other. The lapels and collar are edged with equilateral triangles in colors that appear in the Guatemalan stripes, constructed with paper piecing methods for accuracy. This piecing

repeats the shape of the reverse appliqué triangles in the background of the mola. Embellishment consists of rickrack circling the mola and various buttons and beads. The tiered skirt is made of five different large florals with an ethnic feel. The semi-fitted lined top is constructed of a Guatemalan stripe and has front princess seams and rickrack trim along the openings.



This piece combines personal passions of the designer: intense color and textural fabrics, Post Impressionist art (Van Gogh in particular), architecture, and a personal dream to visit Paris. Maroon and charcoal wool knit fleece are the foundation for the flexible wrap coat; luxurious faux fur of maroon and black edge the collar, center front and hem edge. The lower portion of the coat is "painted" with iridescent silk organza in various colors that are ripped, cut, fused, and stitched to the fleece while maintaining the double-faced fabric. Multiple variegated embroidery threads in the design of the sky, inspired by Van Gogh's *Starry Night* and digitized using BERNINA® software, contribute to the blending of colors for a "painterly" effect. Fleece cording is couched, giving dimension and color to the patterned sky. When the coat is reversed, the cityscape falls into shadow with lines of variegated pearl cotton providing detail to the scene. The stretch poly/Lycra® blend crushed velvet of the fitted dress contrasts with godets of silk charmeuse in the back and poly/Lycra® mesh in the front. Mesh insets on the dress are edged and couched with nylon/polyester yarn that continues in a swirl down the front, back, and sleeves.



LE CIEL DE LA NUIT (THE NIGHT'S SKY)

BY ROCHELLE HARPER

TWILIGHT OF SPRING

BY MELODY HICKS



Wouldn't it be nice to enjoy springtime year round? If only we could sew our landscapes with brightly colored silks and embellish them with twinkling beads and crystals. Since Melody could "kill silk flowers," the only way she'll ever have a beautiful garden is by sewing it. *Twilight of Spring* is a depiction of the fantasy garden seen only in Melody's dreams. Inspired by the beautiful images Mother Nature gives us, these appliquéd silk flowers were digitized by fellow nature lovers, Marsha Pollard and "The Digital Quilter," who both obviously view the world through floral-colored glasses. Using eXplorations software for designing the layout and printing a life-size skirt and jacket template made the designing process easier.

Brightly colored silk dupioni flowers are generously stitched on midnight blue taffeta and heavily embellished with beads and crystals, giving the feel of dew-kissed petals. The flowers are repeated on the green jacket fabric that shows the freshness of the season. Twin needle, ribbon embellishment and a bit of sparkle enhance the collar, coordinating the entire look.



Take a snug matador's jacket, add a flamenco skirt and rhinestone-embellished floral embroidery of the Mariachi and *voilà* - you have *Olé*! Cathie loves Spanish embroideries with stylized flowers and has longed to create her own version of them. In *Olé* she utilizes an original design inspired by this traditional embroidery. She designed this motif of 48,000 stitches using embroidery software and stitched it six times with Isacord thread from OESD. The floral blossoms feature petals of magenta, cerise, poppy red and marigold orange, entwined with goldenrod tendrils. The embroidery panels and rickrack are embellished with large fusible Swarovski crystals for a glitzy presentation. After stitching the design panels, Cathie free-motion machine quilted each garment section. Hobbs' Thermore polyester batting and 100 weight silk thread by YLI were the perfect combination for this wearable; the lining features dupioni silk in narrow stripes of red and black. Poppy-red dupioni silk was used in the three-tier, long skirt - each gathered tier embellished with jumbo black rickrack, rhinestones and hemmed with wide black lace. A flamenco-style hat with rickrack, rhinestones and rear-facing bow completes *Olé*.



OLÉ

BY CATHIE I. HOOVER

FANTASIA FLEUR DU SOLEIL

BY KAYLA KENNINGTON



Kayla followed her intuition with the colors and fabrics that jumped out at her from the many fabric stores she visits throughout the country. Soft and shimmery sequined fabric, some amazing metal mesh “stays,” hand-dyed pom-poms in three shades of wine to burgundy, red and burgundy feather fabric, wonderful ruby and rust silk shantung from Vietnam, and a great floral drapery print became a pile of goodies in her studio. She used free-motion embroidery to fill in the floral print completely with Sulky thread using her *artista* 630 with the zigzag BERNINA® Stitch Regulator. These embroidered panels for the front of one of her patterns, Fantasia Top, were just the beginning. Satin cording as laces became a design component, but are also used as a fitting element. Using the BERNINA® Freemotion

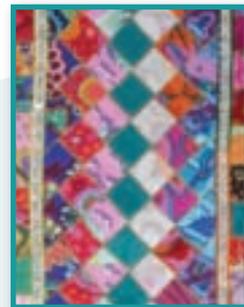
Couching Foot, Kayla drew swirls of abstract flowers all over the fabric then added raw edge ribbon in a carefree manner. And then came the real fun... a long burgundy wig with 42 tiny braids and green pom-poms and a hat with wire stays, more pom-poms and flowers. To make the skirt flair, Kayla purchased tulle and then had to go back to the store and get more—twice—using over 60 yards!



Two-time winner of the Crème de la Crème Award and member of the BERNINA® Fashion Show Hall of Fame, Kayla continues to create masterful pieces for the show but has chosen not to participate in this year's competition.



A longtime fan of Kaffe Fassett's designs, Kibbee says, “His unique blends of color, hue and composition are treats for the eye and always make me smile.” Years ago she collected all of Fassett's sweater books, then progressed through the decorating and quilting books. While she hoped one day to make a “Kaffe-inspired something,” nothing seemed to jell. Now, with all of Kaffe's beautiful fabrics, she decided this year presented a good opportunity to use them in a spectacular outfit. But how many fabrics are enough? This is a dilemma that confronts many quilters. The choice was a difficult one, but Kibbee stopped at 135 of Kaffe's fabrics, cut into thousands of pieces. The opera-style coat began life as a rectangle and is composed of Kibbee's “trademark” *Sumptuous Seminole* strips, which are enhanced with gold topstitching and silk dupioni for extra sparkle. All of the sequins and gold trims were collected on a recent trip to Calcutta, India. The dress is a Bedouin peasant design admired by Kibbee when she worked in Saudi Arabia; it also began life as rectangles. The flowered beaded bands on the skirt, from the Guatemalan highlands, reminded her of Kaffe's fabrics.



THANKS KAFFE

BY PRISCILLA KIBBEE

UNE FORÊT TROPICALE MAGNIFIQUE (A MAGNIFICENT RAIN FOREST)

BY RITA YOUNG KILSTROM



While living in Puerto Rico, Rita visited a rain forest and has always remembered that experience with awe. The current world concerns about the vanishing rain forests prompted her to create a small glimpse of them using fabrics, decorative threadwork, beads, and trims. The first view of this fabric rain forest is the sumptuous cloak of gold mesh covered with leaves that are stitched along their veins with metallic, holographic, and rayon threads. Perched atop the forest canopy are a saucy butterfly and a tropical parrot. When the 'canopy' cloak is removed, a jumpsuit of earthy dark brown jersey is revealed. It, too, is covered with leaves, and further enhanced with the flora and fauna inhabitants of the rain forest. One shoulder sports a large beetle, balanced on the other shoulder by a hot-pink blossom. Scattered among the many leaves and vines are a larger-than-life tree frog, a purple lizard, and a variety of fantasy flowers enjoying the moist, warm climate. The headpiece is fashioned with vines and leaves, and dripping from it and from the sleeves edges are fringes of clear beads, representing the ever-present rains in the forest.

When the 'canopy' cloak is removed, a jumpsuit of earthy dark brown jersey is revealed. It, too, is covered with leaves, and further enhanced with the flora and fauna inhabitants of the rain forest. One shoulder sports a large beetle, balanced on the other shoulder by a hot-pink blossom. Scattered among the many leaves and vines are a larger-than-life tree frog, a purple lizard, and a variety of fantasy flowers enjoying the moist, warm climate. The headpiece is fashioned with vines and leaves, and dripping from it and from the sleeves edges are fringes of clear beads, representing the ever-present rains in the forest.



What woman can resist the chance to attend a festive fundraising dance - and the opportunity to create a new dress with accessories? Hunting for a color scheme, Frances found yarn in metallic shades, sparking a search for coordinating fabrics - silk suiting, chiffon, dupioni, and organza. To top a glittering gown, Frances planned a formal, pinstriped, cutaway coat. Silk suiting was stitched to muslin and Fairfield's 60/40 batting with rows of double needle stitching using metallic thread. The silver rayon lining is embroidered with a medley of leaf designs in shimmering metallic shades; embroidered paisley lace "leaves" dance on the seams. Inspired by a glamorous Ralph Lauren gown, Frances added pintucks, bowties, and shining gold and silver embroideries to pieces of the elegant fabrics, which were then assembled in a "slightly-crazy" fashion to create a dramatic leg- and back-revealing dress, supported by a velvety tie and skinny straps from a bowtie neckline. Hundreds of Swarovski crystals sparkle on the gown and adorn the rakish bowler hat. After forming a new hatband, the rest of the inspirational yarn was stitched into a small fringed shoulder bag to carry our dancer's essentials to the ball.



ALL THAT GLITTERS

BY FRANCES KRUPKA

MARSHA'S GARDEN PARTY

BY DEBI KUENNEN-BAKER



Every girl's wardrobe should be armed with a little black dress, and this one is the perfect addition to anyone's arsenal. The strapless bodice on the form-fitting dress is embellished with Marsha Pollard's *Grand Elegance* designs sewn in jewel colors to create an all-over design on the fabric. An ornamental design was rotated, copied, mirrored and combined for the hem. After embroidering, the excess fabric was trimmed away to create the flirty, uneven hemline. The dress is wrapped in a glorious shawl machine-appliquéd with *Fun, Funky Florals* by Marsha Pollard. Edged in colorful spiral piecing and rich fringe fashioned from strips of leftover fabric and novelty yarns, the shawl is a swirling, sensuous delight of tone and texture. The final touch was adding Swarovski crystals to the bodice,

hem and shawl – "you ain't got that zing if you don't add that bling!" Whether out for dinner with that special someone, or out on the town for a night of dancing, you won't go unnoticed in this saucy little number.



From a distance you will notice the deep autumn colors of greens and oranges. A cool breeze blows and "A Gathering of Leaves" begins. For the Vogue cape Heidi chose a luscious shade of mossy green silk dupioni. She took orange dupioni leaves and appliquéd them in a cascading fashion. A shower of dimensional leaves nestle into the background that was free-motion stitched on her mother's long arm machine as a tribute to the sewing skills she taught Heidi. The spectacular leaves are made from various fabrics including silks, sheers, upholstery fabrics, suedes, and cottons. Half of the leaves were made using Heidi's free-motion dimensional technique incorporating water-soluble stabilizer. The rest were created on her mother's embroidery machine. As with many of Heidi's wearables, she appliquéd, then applied enormous quantities of fibers, buttons, beads, silk ribbon, and Swarovski crystals. "The baubles that make life glitter," as her mother would have said. *Heidi dedicates this autumnal ensemble to her mother, Iona Rose Lund, who left this world in February 2006... just a leaf blowing in the wind, in the circle of life.*

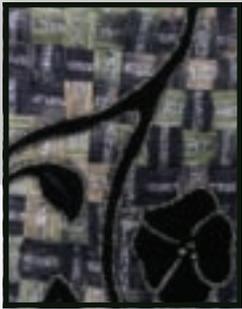


A GATHERING OF LEAVES

BY HEIDI LUND

FIELDS OF GOLD

BY ETTA McFARLAND



The inspiration for this garment came from a skein of ribbon that Etta found in a yarn shop. Beautiful variegated colors, from smoky grey to olive green and gold with a shot of silver down the center, made Etta immediately want to weave it. The elegant, shimmery fabric that resulted was used as the base for the appliqué seen in the strapless top and on the border of the skirt. Meandering flower and leaf designs were cut from black silk velvet from Thai Silks. Because the silk velvet is prone to melt under high heat, Etta chose to glue, rather than fuse, the appliqué and the gold yarn that edges it, couching it all with Sulky thread. The vine and leaf designs in each section are long continuous pieces of fabric. The design from the beautiful gold-embroidered silk organza was embossed onto the velvet by

laying the velvet on the organza, right sides together, and steaming it, adding a beautiful subtle touch. Adhesive rhinestones from Kandi Corp. add sparkle to the front panel of the skirt, and gold metallic trim between skirt sections adds an elegant finishing touch. The black blossoms seem to be standing out in fields of gold.



RAINBOW RHAPSODY

BY BARBARA BARRICK McKIE

Even before the invitation to be a designer for the 2006 BERNINA® Fashion Show, inspiration for Rainbow Rhapsody came to Barbara McKie in a dream of an empire-waisted garment with a color wheel of streaming ribbons. The next inspiration came from the color-wheel fabrics available from Island Batiks and the Zwade fusible imitation suede from Kandi Corp. First calculations of the amount of fabric needed were so great that the design was changed to shorten the streamers; this positively affected the design. Once the suede arrived, its weight suggested adding cutouts in the streamers, again enhancing the design. Making semi-circles at the junction of the tops of the bodice and sleeves gave the start of the design for the crystals. Finally, the idea of continuing the color wheel pattern around the neckline resulted in the crystal patterns in this area. After the garment was completed, the choker necklace design and the purse and its crystal designs came naturally from the Swarovski crystal patterns on the sleeve and front of the garment. The suede purse is lined with strips of the batik colors used in the garment.



WOODLAND CASCADE

BY MICHELLE MITCHELL



Intrigued with the spring blossoms of the Weeping Cherry trees in her neighborhood, Michelle wanted to capture their drape and opulence. After a little research and sketching she was ready to start playing with fabrics to let her ideas grow. A collection of luscious silks from Thai Silks - in colors from raspberry to deep purple - was added to fabric from her vintage silk kimono collection. The periwinkle blue silk dupioni was selected as the main fabric, with strip piecing added to create interest and color play. Jacket sections were machine quilted using the triple straight stitch for emphasis. Next came stitching with floral and leaf patterns from her BERNINA® *artista* 185. Fusible interfacing was added to the delicate silks to stabilize them for raw edge appliqué, sewn with varying widths of

zigzag stitching to convey the heavy drape of the blooming tree branches. A simple straight skirt balances the heavily decorated jacket. The camisole in raspberry silk noil was machine-quilted and appliquéd in the same manner as the jacket. This elegant suit required the finishing touch of a cocktail hat. Michelle refurbished and embellished a vintage hat to complement the outfit and crown it perfectly.



Daydreaming of her wedding, Mullen's daughter sketched this original design. The robe and cropped pants are made of butter cream silk charmeuse. The waist wrap, reminiscent of an obi, and the trapezoidal shaped train are covered in a shimmering palette of warm and cool earth-toned silk dupioni shapes appliquéd to the creamy silk dupioni background. The waist wrap is quilted in straight parallel lines, top to bottom, at ¼" intervals with boning added at the seams for support. Both the waist wrap and train are quilted with gold metallic thread and are finished with silk bias binding. The silk flowers, "Akebia and Field Clover," from the book *Fabled Flowers* by Kumiko Sudo, are amassed on the shoulders, scattered along to the end of the train and cascaded down the front. Swarovski crystals and pearls generously adorn the shoulders, following the trail of flowers. The headpiece, consisting of additional florets, remnants and a chopstick, is, indeed the "cherry blossom" on top of this silky-smooth sensation. Married in July, Mullen's daughter wore a completely different dreamy design.



GRACE COMES IN SILKEN SPLENDOR

BY JUDY MULLEN

FASHIONISTA

BY JUSTINE LIMPUS PARISH



With a vision of showing a new way to look at “ArtWear,” Justine’s gown is a combination of historic costume references and opulent surface embellishment with modern materials, fit, and a 21st century aesthetic. *Fashionista* combines the romance of the Belle Epoch with the edginess of modern Hip Hop. The garment is built on a sheer stretch undergarment, in fabric much like the material in ballroom dancing costumes. Swarovski crystals were applied first, with pieces of bridal tulle over the top for protection; fuzzy ivory and moss green sparkle yarns were added, and then the entire garment was free-motion stitched. A petticoat of tulle was attached to the sheer undergarment just above the knees, and a layer of shibori-pleated multi-colored panels of iridescent sage and lavender chiffon

was attached at the waist. Starting at one shoulder are shibori-pleated organza panels accented with Metallic Halo-Paint from Jacquard Products. The final detail is the swag of organza pieces with giant “tassels” to hold in the back drape of the full pleated skirt. With a nod to the turn of the last century bustle look, this helps to maintain the narrow shape and adds a surprise to the back view.



In 1929, a perfume debuted called “Evening in Paris.” The beautiful cobalt blue bottle held illusionary dreams of romantic nights underneath a blanket of silvery stars twinkling above the Eiffel Tower. *Evening in Paris* by Susan Patzer-Hicks brings her dream of traveling to Paris a bit closer. Adapted from a Laughing Moon pattern, the satin bustier with an embroidered rose spray of fuchsia, rose, and chartreuse threads with fuchsia metallic ribbon creates a romantic vision. The embroidery design was a quilting stencil that was scanned, digitized and stitched. The skirt, made from an original pattern, has twelve godets of silk dupioni. An adaptation of a Kayla Kennington pattern, the evening coat features panels of cream-colored linen and silk fabric that are joined with 310 hand-sewn fuchsia Swarovski crystals. Adorned with an embroidered rose spray of fuchsia, rose, and chartreuse threads, this coat has a back panel featuring the Eiffel Tower stitched in silver metallic thread. A band of the embroidered panel was attached to the thrift store hat. The tri-colored purse features an embroidered panel framed with self-made piping, and was made with a pattern and hardware by Ghee’s.



EVENING IN PARIS

BY SUSAN PATZER-HICKS

REMINISCE

BY VINCE QUEVEDO



In 1992 Vince created his first wedding dress from lace and fabric found hidden under three feet of dirt in his basement. Apparently, the previous owner was the local dressmaker and for decades had collected buttons, lace, and fabric. After her death, her distraught husband buried the items. The treasure trove of sewing material was the start of Vince's "Americana Collection" celebrating American ingenuity and resourcefulness in quilting and clothing construction. *Reminisce* is a departure from the rest of the collection with the use of ruffled lace and muslin but it holds true to Vince's design philosophy - to include simplicity, beauty and glamour in every creation. Lace purchased for this dress was thirty-three cents a yard and the fabric, one dollar a yard. Approximately 300 yards of lace were used

for the dress and train. A chevron pattern was used so that seams for the panels could be sewn with ease. This close-fitting wedding dress was designed to have a "wow" factor when the bride walks down the aisle - a detachable train with a large fabric bow adorned with a bouquet of soft roses. The dress can be worn strapless or with a tie behind the neck.



Fun and funky, this casual outfit is made from fabulous Rayon Batik by Island Batiks. The coat is a modified Simplicity pattern with the front and lower back edges completely redesigned to give a curved appearance to the facing area of the coat. Jenny drew the fuchsia appliqué designs for the coat, top and pants - embellishing them with DMC Pearl Cotton in shades of lilac and purple and an overcast stitch. Magenta perle cotton embellished the inside of the designs in a stipple stitch. Random shapes were fused to the lining/facing area and stitched in place with a narrow overcast stitch. The coat is edged in lime green piping. The bias tubing focal point design and closure on the coat are made from multi-color bias. Approximately 800 Swarovski crystals from Kandi Corp embellish the coat. The vest was drawn onto Sulky Fabri-Solvy™, then stitched in a 1" grid. Ribbons and yarns were used and the outside edges were finished with perle cotton using an overcast stitch. After the stitching was complete, the vest was cut out, sewn together, and the stabilizer dissolved.



MANDARIN, RASPBERRY SALSA WITH A TWIST OF LIME

BY JENNY RAYMOND

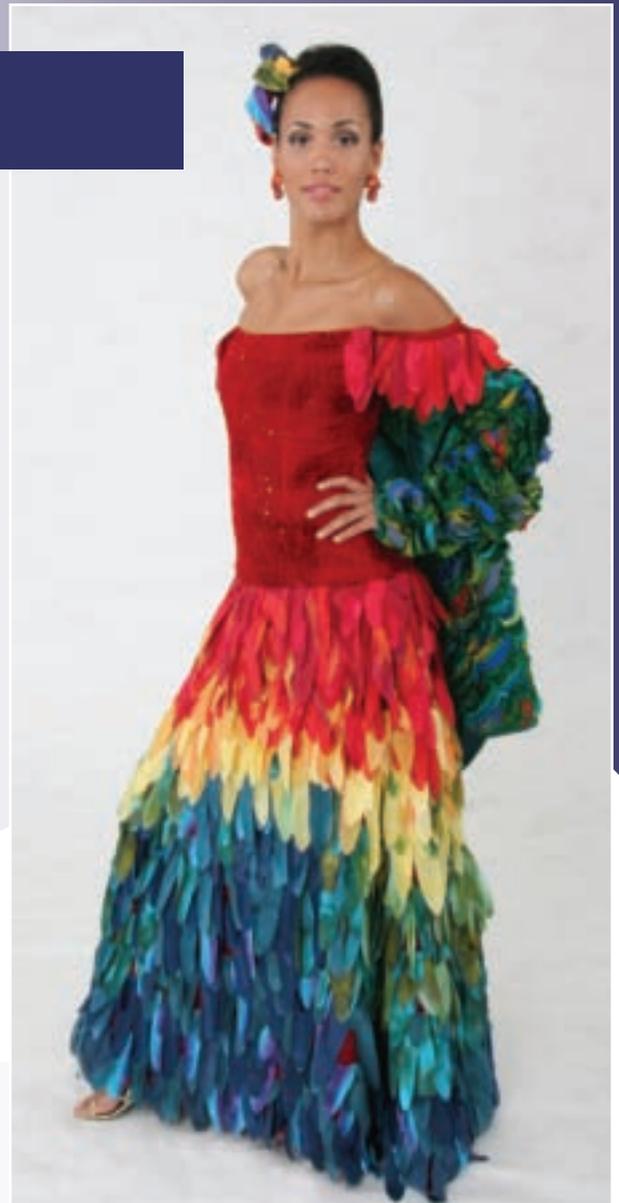
MADAME MACAW

BY DIANE RICKS



A flash of red reveals the brilliant plumage of scarlet macaws fluttering about among the highest branches of a tropical rain forest. Using a technique she calls "Feathery Frays," Diane Ricks combines layers of brilliantly colored silk, cut on the diagonal, washed and brushed into beautiful blossoms of frayed edges. A base of silk organza supports the soft silky layers. On the jacket back Diane hand painted two scarlet macaws on silk charmeuse, then enhanced them with machine quilting and free-motion embroidery. The jacket pattern is the designer's original creation, made to accent the painting and enhance the theme. When the jacket is removed, just like moving back the leaves, the plumage of the off-the-shoulder dress beneath is revealed. This original design features a bodice of hand

dyed silk velvet, quilted to a base of Cotton Classic in a feather design. Boning was added for support, while crimson seed beads and gold sequins add sparkle. The skirt is truly magnificent as layer after layer of feather-shaped, hand-dyed silk ribbons flutter to the floor; every passing breeze adds motion and lift to these glorious silk "feathers."



Jennifer Stern's outstanding style of elegance with a twist of modern individuality is evident in this silk and suede, original design, ¾ length coat teamed with leather jeans and a delicate silk top. The coat features her 3-dimensional signature technique. She embroiders on unwashed silk, soaks the panels in hot water to shrink them, then stipple-quilts the fabric to silk batting to make her original digitized paisley and floral designs "pop." Lavender suede binding finishes the front and bottom edges of this jacket; closures were created from Swarovski crystals and seed beads. Created from oyster white, supple pigskin, the jeans Jennifer designed are a testament to her persistence over the past years to perfect her pattern drafting skills. The embroidered designs that travel the right side from pocket to hem range in color from palest blue to deepest indigo. Designing the top presented the greatest challenge to Jennifer. After several revisions, she created a heavily embroidered, shaped bodice to set off raw-edged, smocked silk panels alternated with embroidered, thread painted panels. Large Swarovski crystals elegantly embellish the V-neckline.



ALWAYS AND FOR LEATHER

BY JENNIFER STERN

CONSIDER THE LILIES

BY LINDA STEWART



The biblical quote “consider the lilies” compares those beautiful flowers to Solomon in all his magnificence. Gold is equated with royalty (Solomon was a king after all) and Linda selected an iridescent silk in dusty rose with highlights of gold for the skirt and gold silk with rose highlights for the bodice. Remembering that the lilies are even more impressive than Solomon, these amazing colors, nearly alive in their vibrancy, were the perfect choices. Linda found making the lilies the greatest challenge because even though she had made hundreds of silk flowers, lilies were not among them. The shape of a lily is very distinctive and none of the normal techniques for flowers seemed to work. The answer came when she met

a young lady from Thailand who showed her how to make flowers using metallic wire and pantyhose. Embellishments include machine embroidery designs by OESD and DigiBobbE designs provided by YLI. Swarovski crystals add sparkle. God still does a better job with His beautiful lilies, but Solomon’s queen would look “Magnifique!” in this gown made with silk, gold, crystals—and pantyhose!



Noelle had two ideas for her design and decided to bring them together in “Gingkoes Go Motown... East Meets West.” One idea had to do with a stash of pressed Ginkgo leaves she had collected, and the other came from a PBS special featuring La La Brooks, the original lead singer for the Crystals in 1963. On the special, La La is 40 years older, elegant, full of energy, and wearing a long duster with lapels covered with heavily textured yarn. Using the Ginkgo leaf motif of a Thai Silks hand-painted silk charmeuse with rich colors of bronze, copper, gold and brass, as well as vibrant hot pink, soft pink, mauve and plum, motifs were “fussy” cut from the silk for the leaves and fused onto panels of silk, then free-motion machine stitched with black thread to add stems and vein details. The duster’s base fabric is a rich burgundy synthetic suede; the yarn embellishment on the lapels and cuffs also has gold beads for added sparkle. The duster covers a black silk stretch charmeuse top and pants. Worn over them is an overlay “vest” of hand-painted silk ginkgo leaves - cut out, then connected with machine stitching to form a lacy design, looking as though they are falling from the tree.



GINGKOEES GO MOTOWN...EAST MEETS WEST

BY NOELLE TAMBORINI-OLSON

REIGNING WOOL

BY LORRAINE TORRENCE



Wool, the queen of fibers, is used by Lorraine Torrence as a par-fait of pastels wrapping her in warmth and showing her cool at the same time. This felted wool and nylon blend from Marcus Brothers is wavy cut and reassembled like pieces of a jigsaw puzzle. Zigzagged together with transparent nylon thread on a muslin foundation, the rectangles of the coat join felted winter white wool in a grid of wavy-edged sashing. Above the grid float curves, wiggles, slivers and dots of more felted wool. The coat, a modification of the Pacific Rim Coat pattern from Lorraine Torrence Designs, is closed with amber Bakelite discs in which a single hole is drilled to attach vintage yellow ball buttons that echo the clusters of wool dots. This wintry wrap falls to the ground, covering a classic cardigan jacket and winter wool slacks

made from Lorraine Torrence Design's Class Act Ensemble pattern. The jacket has more wavy-edged wools in the colors of frosty sorbets cut in irregular chunks and icicles topstitched with shimmering rayon. This winter ensemble would not be complete without a cozy hat to keep her ears warm...and stylish! A pompom of wavy-edged trimmings adds the finishing touch to "Reigning Wool"!



Just like an elegantly-colored butterfly that flutters through the sky and fills us with joy, this garment's rich turquoise and burnt orange colors flutter and dance out of the darkness of a night sky. Fashioned from a vintage Vogue pattern, the jacket and dress stay true to the era in black gabardine and smooth black satin. The jacket is a combination of pintucked elegance and needle punched silk fibers that are accented by couched yarn applied using the BERNINA® Freemotion Couching Foot with the *artista* embroidery module. Beads and sequins create a delicate sparkle. The black satin dress has couched yarn accenting the hem, again applied as an embroidered design. The dress insets have been pleated, then tucked and beaded for a more dramatic effect. Fabric that is pintucked, pleated, twisted, couched and felted with silk fibers, then accented with beads and sequins, creates graceful, timeless elegance. Like the vintage woman, this garment is elegant and gracious, feminine and bold, vibrant and rich with class. She is conservative in basic black, but accented with majestic, dancing colors that reveal her personality.



A GENTLE GLIMPSE OF GRACE

BY SUSAN VAN SWEARINGEN

TATSU

BY AMANDA WHITLATCH



Japanese for "dragon," Tatsu is the perfect name for this richly embroidered pantsuit. It started with Amanda Whitlatch's fascination with embroidery. Her ability to push the creative limits resulted in this dramatic creation. Inspired by a new technique for splitting large embroidery designs, Amanda started with a design from the OESD Dragons I Collection. The original 4" dragon, stitched on the left sleeve, was enlarged 500%, then split into sixteen pieces and embroidered on the jacket back. Almost three feet tall, the giant dragon was stitched with Isacord embroidery thread and contains over 1/2 million stitches! The loose fitting, below hip length jacket is fully reversible and lined and accented in red silk dupioni. The dragon from the right sleeve was enlarged and stitched on the jeans.

A Tribal design from the BERNINA® *artista* 730E embroidery system was stitched on both the jeans and the jacket. The button closure on the jacket was provided by Amanda's 105-year-old Great Aunt Catherine. The tapered denim pant is accented with red silk dupioni bands at the lower edge of each leg.



Special thanks to all of our *Magnifique!* designers, many of whom create custom garments on commission, teach wearable art techniques, or publish books and articles on garment design and wearable art.

To contact a designer, write to:

DESIGNER NAME
c/o Bernina Fashion Show
Quilts, Inc
7660 Woodway, Suite 550
Houston, TX 77063 USA



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Winter White

Expressive Lace™ & © 2006 Blossil Enterprises, LLC. Produced Under License by OESD, Inc. All Rights Reserved.

BY MARIE OSMOND



What a wonderful combination - winter white and lace! Turn an ordinary unlined jacket into a spectacular creation with the simple addition of lace edging using designs from the Expressive Lace™ Collection by Marie Osmond, Lace Up Your Life Vol. 1. Make your own jacket or purchase a ready-to-wear jacket for an even quicker project. Look for an unlined jacket with simple styling.

SUPPLIES:

- Purchased Unlined Jacket
- Expressive Lace™ by Marie Osmond, Lace Up Your Life Vol. 1
- Design CC82705
- Design CC82702
- OESD Aqua Mesh Water Soluble Stabilizer
- Isacord Thread 0101 or color of your choice
- Helmar's Fray Stoppa seam sealant
- eXplorations Embroidery Software (optional)

PLANNING THE DESIGN

Determine the number of motifs that will be needed for your jacket by printing multiple copies of the templates using embroidery software or by photocopying the designs from the center point sheets (templates) provided in the collection's packaging. *Note: To plan your design using eXplorations embroidery software, see sidebar on the next page.*

Place the jacket on a flat surface and pin the printed templates on the edge of the jacket to see how many are needed. Put the motifs over the hem area so that they are almost touching one another. Place the larger design (CC82705) rotated at slightly less than a 45° angle; position the smaller design (CC82702) between the larger designs. The center of the smaller design should be slightly above the center of the larger design.



STITCHING THE MOTIFS

Hoop Aqua Mesh Water Soluble Stabilizer and attach the hoop to the machine; stitch the lace, re-hooping as needed.

Remove the hoop from the machine and cut away the excess stabilizer; rinse the remaining stabilizer away under warm running water and allow the lace to dry.

COMPLETING THE JACKET



Position and pin the lace in place along the lower edge of the jacket. The lower edge of the lace should extend to the bottom of the jacket with the smaller flowers sitting up higher as shown.

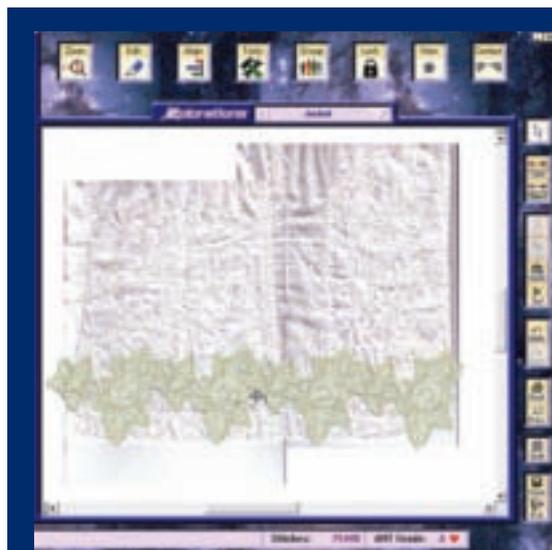
Zigzag around the outer edges of each of the flowers with a short, narrow zigzag stitch.



Trim the fabric of the jacket close to the lace pieces.



Apply seam sealant on the wrong side of the jacket along the cut edges to prevent raveling. Hint: Squeeze Fray Stoppa into a small container and use an artist's brush to apply the Fray Stoppa to the edges. Clean the brush with alcohol.



ON-SCREEN PLANNING

An easy "on-screen" method to determine the number and placement of the designs is to use a scanner and eXplorations Embroidery Software. Scan the hem area of the jacket where you wish the lace to be and save it as a JPEG or BITMAP file at 100% and 72 dpi. Other formats can be opened with Explorations Software, but these are the most common. If you wish for the lace to completely encircle the hem area, scan the area from the front opening to the center back. Open a new project in Explorations Software. In the Articles mode, click Picture. Browse to find the JPEG or BITMAP you saved and open it. If you scanned more than one area of the jacket, you can bring multiple pictures into the same screen and overlap, grouping them so that you can see the entire hem area of the jacket. Position the motifs as described in the method using paper templates. Depending on the size of the jacket and the size of your hoop, you may be able to stitch the lace in one hooping. If not, split the design into smaller segments. Remember to stitch one set of lace for each side of the jacket. Mirror imaging one set will give the most pleasing results.

ABOUT Style

By Kristie J Smith

Pleasant

This simple peasant-style top is actually a lightweight, feminine jacket that completes almost any outfit from jeans to sundresses. Use a few BERNINA® techniques to make the process easy and add a decorative stitch recipe down the front for a touch of color.



Note: While any BERNINA® sewing machine can be used, I used the **activa** 240 to make this great beginner project. It's easy to sew following the instructions that are included with the pattern and the BERNINA® options below make it even more effortless with professional results.

Basic Construction

Construct garment bodice following the pattern instructions to assemble front, back, and shoulder seams. All raw edges of the seams were finished using a BERNINA® serger and 4-thread overlock stitch.

Sleeves/Peplum

Spray sleeve ruffle and peplum pieces with starch/sizing to give body. Before sewing ruffles/peplum to sleeves and bodice, use Hemmer Foot #61 to hem the bottom edges and the sides (front opening) of the peplum. Note: For video instruction on using hemmer feet, go to www.bernausa.com > Products > Accessories > Presser Feet > Hemmer Feet.

Use Gathering Foot #16/16C to gather the upper edges of the ruffles and peplum. Set the stitch length to about 3mm (or adjust according to the weight of fabric). Sew along the edge, gathering the fabric in the process.

Attach ruffles to sleeves while sleeves are flat. After stitching with a Straight Stitch, finish the seam allowances with serger, zigzag, or other edge stitching. Press seam upward.

Thread the machine with Isacord thread and attach Open Embroidery Foot #20/20C. Choose any decorative stitch – the one used on the sample is **activa** 240 stitch #37; stitch over the seam allowance on the right side of garment with right side of seam against the inner right toe of the foot. (Note: If you have a 9mm machine, use Foot #20C and widen your stitch as desired.)

Ease and attach sleeve to bodice. Close side seams.

Attach the peplum in the same manner as the sleeve ruffles, except do not sew the decorative stitch at this time.

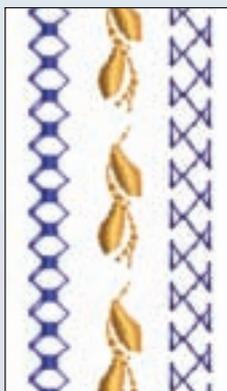


Peasant

Decorative Stitching

With a ruler and marking pen, mark a line about 2" from center front down both sides of shirt. Place stabilizer underneath the fabric.

Choose **activa** 240 stitch #37 and sew down the marked lines on the front of the shirt. Change thread color, Select **activa** 240 stitch #33 and align the outer foot edge on the stitched line toward the center front of garment. Stitch. Choose **activa** 240 stitch #48 and continue as before.



Remove excess stabilizer from the wrong side of the garment.
Note: Support the stitches while removing excess stabilizer to avoid distorting them.

Lining

Prepare the lining by constructing according to the pattern instructions.

Press a $\frac{5}{8}$ " hem to the wrong side using the IS 60 iron; press armhole edges inward $\frac{1}{2}$ ". Pin the lining to the shirt around the



neck and down the front of the garment with right sides together. Attach Reverse pattern Foot #1/1C and thread the machine with construction thread; sew around pinned areas. Clip seams as needed for smooth edges and turn the garment to the right side. Attach Edgestitch Foot #10/10C, move needle position to the left and topstitch around the opening of the garment to secure the facings and define the edges. Move the needle position to center and stitch in the ditch of sleeve caps to secure lining.

Pin lining to peplum top with the folded lower edge covering the seam allowance. Attach Open Embroidery Foot #20/20C and select **activa** 240 stitch #37. Thread with decorative thread and topstitch using around the peplum on right side of garment, securing the lining in the process.

Attach hooks and eyes for closures. Option: When attaching shirt to lining, add ribbons to garment for closure instead of hook/eye option.

- Simplicity pattern #4130, jacket with sleeve ruffles and peplum
- Lightweight white-on-white cotton fabric (per pattern + lining)
- Mettler thread for construction
- Spray starch or sizing
- Reverse Pattern Foot #1/1C
- 2mm Zigzag Hemmer Foot #61
- Gathering Foot #16/16C
- BERNINA® Serger (optional)
- Open Embroidery Foot #20/20C
- Isacord thread for decorative stitches
- OESD Lightweight Tear-away stabilizer
- Bernette® IS 60 iron
- Edgestitch Foot #10/10C



The stitch numbers listed for this project are for the **activa** 240 model of BERNINA® machines.

If using another current BERNINA®



model, consult the new *Stitch Conversion Chart* available at www.berninausa.com. Go to Sewing Studio > Basic Training > *Stitch Conversion Chart*.

Felting Fun...

Options for Needle Felting

BY AMY BARICKMAN

I love embellishment and I love wearing it - the more the better! Whether picking out just the right bracelet or necklace to wear with a garment or actually creating a garment with embellishment, there's something fun about sharing your creative style with others.

Needle Felting

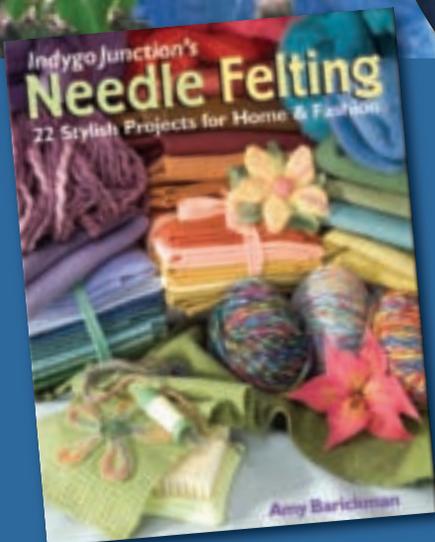
Today's fashions are all about adornment, and needle felting offers an easy and versatile method for embellishment. The technique we at Indygo Junction prefer is dry felting and involves the method using barbed needles to permanently mesh wool and other fibers together. When the needle is passed through layers, the barbs meld them together without the use of any stitches. Dry felting/needle felting is flexible and forgiving and offers many design options. Sometimes called needle punching, the needling can be done by hand or machine or a combination of the two. Wool or natural fibers are your best choices for materials. Other trims, fibers, and fabrics will work, although some may require more effort to felt into the base fabric. If you are in doubt as to what might work, make a small sample piece.

Needle Choices

The choice between a single needle/multiple needle hand tool or sewing machine accessory depends on the project and on individual preference. Clover offers a five-needle spring action tool with a locking protective cover. A stiff brush base protects the table (or lap) for the repetitive needle penetrations and allows the needle to pass freely through the fabric in both directions. Needle felting by machine with the Needle Punch Accessory Set by BERNINA® offers the advantage of speed and consistency of the needle penetrations, which is particularly helpful with dense fabrics like denim (see side bar on following page). The vest to the left, *Indygo Junction's Reversible Wrap pattern IJ765*, created from a pair of jeans or denim yardage, features bark cloth, wool, fiber and yarn that have been combined to create the needle felted floral appliqué.

Getting Started

Adding needle felted details to a ready-made garment is a great beginner's project. Try creating a design with wool yarns. Also consider incorporating needle felting into a garment during construction as we did here with a variation of the *One Button Swing Topper IJ725* featured in *Indygo Junction's Needle Felting*. Sometimes a design can be easily adapted from one type of embellishment to another. For example, the needle felted floral that adorns



In *Indygo Junction's Needle Felting*, Amy has brought together a group of talented designers and introduced them to the fabulous crafting technique of needle felting. The resulting projects boast Indygo Junction's sophisticated style signature...handmade style for the creative spirit. Just released from C & T publishing.



the collar and front edge of the *Retro Raglan Jacket IJ764* could be free-motion embroidered or stitched as an appliqué. Better yet, combine the two - and why not try adding some beading!

Project Ideas

The *Easy Silhouette Jacket IJ741* and *Vest IJ730* patterns offer a wonderful design for needle-felted accents. The cuffs, turned-back collar, and panels are perfect areas for needle felting. A whimsical design to create in wool appliqué and fiber is included in the pattern.

One Button Swing Topper IJ725

Needle-felted fashions can include purses and totes. Here an abstract design is created in the *Two Times Two Tote IJ754*. What fun it can be to experiment with different combinations of fabrics and fibers.

Try felting and you will be hooked—it is easy to learn and the possibilities for creative embellishment are endless! For more information on needle felting patterns and books, visit: www.indygojunction.com.



The Easy Silhouette Jacket IJ741 and Vest IJ730 (not shown)



The Needle Punch Accessory Set by BERNINA® utilizes the up-and-down motion of the sewing machine needle bar to entangle fibers quickly and easily. The technique for needle punching by machine is similar to that of free-motion stitching, except that no thread is used. Instead, the bobbin and hook system of the machine is removed, a special stitch plate with a rather large hole near the front is substituted for the regular plate, and a set of 5 barbed needles replaces the usual single needle. In addition, a large presser foot - which acts both as a "hoop" to keep the fabric from flagging and as a guard to prevent fingers from moving under the needles - is attached to the machine. The Needle Punch Accessory Set is available for most, but not all, machines in the current line.



Retro Raglan Jacket IJ764

Rags to Riches

BY MICAH KELLY

A treasure hunt at a local consignment shop yielded an outfit perfect for creating an evening ensemble. An embellished belt, simple A-line skirt, sleeveless top, and coordinating hat were transformed with the help of embroidery, glitz, and feathers. Using the belt for inspiration, outline-style designs were embroidered using Yenmet metallic thread. EZ Glitz crystals, along with small feathers were added, and the creation became a knock-out skirt that originally cost pennies to purchase! The plain black turtleneck top was transformed with a fabulous feather "necklace". For the final touch, glitzed feathers were added to the hat, along with embroidered appliques for a breathtaking, couture-quality ensemble that's amazingly easy to recreate. So shop the thrift stores and find your own "rags" to turn into riches!

Embroidery Planning

Here's an easy formula to calculate the amount of designs needed for an embroidered skirt:

(A) = the width of the dress from back to back

(B) = the width of your design + 1" (for space between designs)

$(A) \div (B) = (C)$ the number of designs needed around the dress (round up or down to the nearest whole number.)

Creating the Skirt Design

Open design NA697 in eXplorations.

- Select the design & Duplicate it.
- Mirror Image it both vertically and horizontally.
- Select All and Group (See Diagram 1).
- Duplicate this new, grouped design and select Mirror Horizontal.

Open design NA701.

- Duplicate it 4 times and place these randomly around the original.
- Select All and Duplicate.
- Place this 1" away from original design. *Hint: Use the Measure function to check the space between the designs. (See Diagram 2)*

Open Threads Mode

- In Thread Sequence, Select the Color 2 chip; drag it to color one.
- Continue to do this until there is only one color showing.
- In the Thread Chooser, select your desired color. (See Diagram 3)

Open Hoops mode & select your hoop. The following instructions are for the Multiple Hooping option:

- Click Place Hoops; add a second hoop and move them until the designs are green, indicating that they fit in the hoops.
- Open connect mode, click "Export to File", select the file format you need, and click Save. When prompted, click "Yes; export one file for every hooping".
- You will see a preview of the hoopings. Click on each hooping to see the order the designs will sew. Notice the registration marks; the marks at the end of one hooping will align with marks at the beginning of the next hooping.

Supplies:

- BERNINA® Sewing/Embroidery system
- OESD Design pack: #12071/ designs NA697 & NA701
- Garments to embellish: Long 2-layer A-line skirt, Plain straw hat
- 8"x10" piece of organdy
- Large straight feathers
- Bendable medium sized feathers
- OESD Badge Master
- HRFive temporary adhesive spray
- Wood or stencil burning tool
- Yenmet metallic thread #S-1
- OESD Bobbin thread
- Organ Embroidery Needles
- eXplorations Embroidery Software
- EZ Glitzer & Glitzing Crystals
- Helmar 450 glue





Diagram 1



Diagram 2

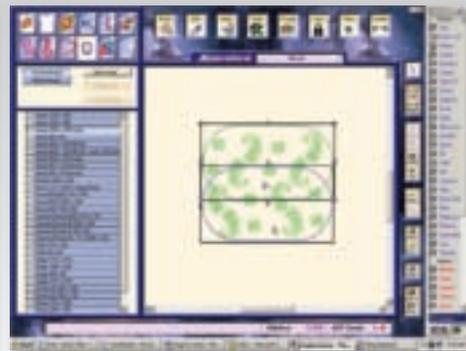


Diagram 3

Stitching the Skirt Design

- Find the center front of the skirt. Work from center, to sides, to back in order to have your design centered when finished



- Hoop a piece of Badgemaster washaway stabilizer and spray with HRFive. Adhere the fabric to the Badgemaster.
- Stitch the entire first design; the last color will sew registration marks.
- Remove design from hoop & rinse away the Badgemaster.
- Hoop a new piece of Badgemaster.
- Place hoop onto machine (no fabric).

- Select the second design and stitch only the first color; these are the registration marks.
- Place the hoop onto a padded, gridded, pressing board, aligning the center of the hoop with the grids on the board.
- Spray Badgemaster with HRFive temporary spray adhesive.
- Place a pin into each of the registration marks of the first hooping.
- Align the registration marks with the new marks on the stabilizer by pinning into the registration marks of the second hooping.
- Adjust fabric so it lies flat in hoop. (Use the grids on the board to keep fabric straight and on grain.)
- Smooth fabric onto stabilizer, then remove pins.
- Place hoop back on machine and stitch the remaining colors of the second design.
- If the overall design has more than two hoopings, the last color change of the second design will be the registration marks for the next hooping.
- Repeat the process for the third hooping and so on until design is complete on the skirt.

Skirt Feathers



- Take a medium bendable feather and wrap it around the end of a marking pen.

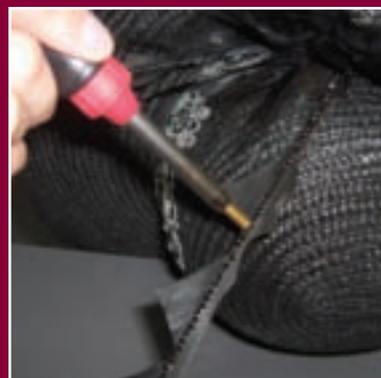


- Hand-sew around all layers of the feather and tie off.
- Repeat this on the other edge of the feather.
- Remove the feather and hand-sew it to the embroidery designs.
- Embellish generously with the EZ Glitzer!

Hat Embellishment



- Hoop a piece of Badgemaster; spray it with HRFive temporary spray adhesive.
- Adhere the organdy to the stabilizer.
- Embroider one of the hoopings.
- Cut away the excess stabilizer and trim the organdy around the outside of the design, being careful not to cut the stitches.
- Use a wood or stencil burning tool to melt the fabric at the edges.
- Glue the designs and feathers to the hat with Helmar 450 glue
- Glitz the feather stems with crystals to match the skirt.



Feathered Top

To embellish the top, hand-stitch feathers to the neckline.

Painted Stitches

BY JILL DANKLEFSEN

Create simple stitch recipes by combining decorative stitches from your BERNINA® machine with fabric markers for rich, colorful embellishments. Reminiscent of coloring books and crayons, it's so easy, anyone can do it! The recipes shown here were designed to coordinate with the Spice Market fabric collection from Benartex. The first one, Shaded Florals uses a directional motif found on BERNINA® sewing machines with directional capabilities (*artista* 730, 200, 185, 180, and 1630 Inspiration). The second recipe, Fall Flowers, can be stitched with other BERNINA® models – and these are only the beginning!



Coloring Tips for Shaded Florals (see page 52)

- Use a combination of colors from the Bright and Pastel palettes - - -
 - Brights - #156-Brick; #165-Pine; #154-Chocolate
 - Pastels - #160-Celadon (green); #132-Apricot; #131-Maize; #157-Ash Rose
- Large flower: Paint the light color near the center first, then add the dark color to fill the flower.
- Leaves: Paint the dark outline first, then add the lighter color in the center.
- Smaller flowers: Paint the petals, coloring some areas darker, blending into the rest of the petal.



COLOR YOUR WORLD!

Marie Osmond's Fabric Markers are easy to use, acid-free, and fade-resistant. They come in 2 different coloration packs – Pastels and Brights. The markers have 2 different tips – bullet tip and brush tip – to make detail work easy. Blend colors to give a painted look to your stitches!

General Marker Tips

- Work on a hard surface such as a table or counter.
- Fabric is easier to "paint" if it is backed with interfacing and/or stabilizer for added body.
- Use the brush tip for small areas and fine detail; lightly touch the tiny tip of the brush to the fabric.
- The bullet tip is firmer and good for drawing bolder lines and filling in larger areas.
- A single marker gives both light and dark variations of the same color – go over the same area several times to make it darker.
- Imagine how you want the flower or leaf to look and simply color that way - radiating lines, swirls, etc.
- Store pens horizontally to keep both pen tips well-inked.
- Keep pens capped when not in use to keep ink moist.





Coloring Tips for Fall Flowers (see below)

- Use a combination of colors from the Bright and Pastel palettes - - -
 Brights - #156-Brick; #165-Pine
 Pastels - #131-Maize
- Using the brush tip of the markers, fill in the flowers, alternating colors
- Using the brush tip of the markers, fill in the leaves

To see what can be created with these painted stitches. Go to www.berninausa.com for a Free Project using these recipes and Benartex's Spice Market collection.

Stitches used in these recipes: *artista* #148, #206, and #732. If your machine does not have these particular stitches, refer to the **Stitch Conversion Chart located on the **BERNINA® website. Sewing Studio > Basic Training > Stitch Conversion Chart****



Fall Flowers

If using a machine without directional capability, here's another simple recipe that can be used with the Spice Market collection.



SUPPLIES

- Linen or linen blend fabric – off-white – one fat quarter
- Armo® Weft fusible interfacing
- OESD Lightweight Tear-away Stabilizer
- Isacord threads – black and matching green of your choice
- Microtex Sharp needle – 80/12
- Clear Foot #34/34C
- HRFIVE temporary Spray Adhesive
- Marking pen
- Ruler
- Marie Osmond Fabric Markers from OESD, both Pastel and Brights

Fall Flowers

INSTRUCTIONS

Machine Set-Up

- Attach Clear Foot #34/34C; select Stitch #148
- Insert Microtex needle; thread with black Isacord thread top and bobbin

Fabric Preparation

- Prepare a length of linen blend fabric by fusing Armo® Weft interfacing to the wrong side
- Add lightweight tear-away stabilizer to the back, adhering it with temporary spray adhesive

Adding Stitches

- Stitch a row of the floral stitch as long as desired
- Change to a coordinating green Isacord thread
- Frame the floral stitches with Stitch #732; position the scallops a presser foot width away – one row on each side (use the Mirror Image function for the second row so the scallops are facing)

Coloration

After the stitching is complete, bring the flowers to life using Marie Osmond's fabric markers. See page 50 for painting tips and techniques.



Shaded Floral

This distinctive floral design starts as a programmed outline motif, sewn using a BERNINA® sewing machine with directional capabilities (*artista* 180, 185, 200, 730). For a custom look, add shading and coloration with fabric markers!

Shaded Floral

INSTRUCTIONS

Machine Set-Up

Select Stitch 206; attach Sideways Motion Foot #40C
Insert Microtex needle; thread with black Isacord thread top and bobbin (use Gold Latch case for bobbin)

Practice Makes Perfect

Test the selected motif to make sure it stitches perfectly.

- Use a scrap of heavy muslin with stabilizer behind to do a test sew – approx. 6" square.
- Using a wash-away or fadeout marker, draw parallel guidelines on the fabric about every 2".
- Stitch motif, keeping presser foot parallel to lines at all times.
- Lay the plastic template on top of the completed design. If they do not match, consult your manual and make minor balance adjustments as needed. If adjusting the balance does not correct the problem, take the machine to a BERNINA® technician to check the mechanical balance, feed dog height, etc.; take the stitched motif to the technician for reference. *Please note: Most pattern distortion issues with newer models are a result of improper guiding so practice usually solves the problem. Watching the edge of the foot and NOT the needle while sewing will help develop your guiding skills.*



Shaded Floral cont.

The Real Deal

When you are pleased with the directional sewing result, you are ready to stitch on project fabric.

- To aid in the support of stitching, apply Armo® Weft fusible interfacing to the wrong side of the coordinating solid fabric pieces.
- For stitching, add an additional layer of OESD Lightweight tear-away stabilizer
- Cut pieces to about 5" square – this smaller size is easier to guide while stitching.
- Using a wash-away or fadeout marker, draw parallel guidelines on the fabric about every 2".
- Mark placement of the motif in the center of the fabric squares. Do this by using the template for Stitch #206. The template indicates the beginning and end of the motif. Mark the beginning of the motif. This is where the needle will begin the stitching.
- Stitch the motif



Tints and Shades

After the motif is stitched, add color and shading using Marie Osmond's fabric markers. See page 54 for painting tips and techniques.



Directional Sewing Tips

- Make sure your machine is setup properly: set Presser Foot Pressure at normal setting and reduce Motor to ¾ speed.
- Always use Sideways Motion Foot #40C.
- Machine should be recently cleaned and oiled.
- Draw visual guidelines on your fabric using a fabric marker.
- Don't watch the needle while you sew – watch the edge of the presser foot and always keep it parallel to the drawn guidelines.

SUPPLIES

- "Solid" fabrics from Spice Market collection – green and gold – one fat quarter each
Note: These two fabrics actually have a subtle print for added interest. This gives the illusion of texture but they "read" as solids, especially when used in a patchwork quilt.

- Armo® Weft fusible interfacing
- OESD Lightweight Tear-away Stabilizer
- Isacord threads – black
- Microtex Sharp needle – 80/12
- Sideways Motion Foot #40C
- Marking pen
- Ruler

- Marie Osmond Fabric Markers from OESD, both Pastel and Brights
- Gold Latch Bobbin Case for rotary hook models with directional capability (*artista* 180, 185, 200, 730)
- Clear templates (included with manual)

SPICE MARKET

BY KAYE ENGLAND

A NEW COLLECTION FROM BENARTEX



Mix ginger with tumeric, licorice with black pepper? Yep! These are just two of the yummy combinations of Kaye's new Spice Market! This collection is full of surprises. A large lush floral mixed with a dramatic madras-look stripe...a delicate spaced paisley vine touched with metallic gold...woven look check, table-

cloth plaid, linen texture and tiny floral trellis complete the exotic look. Colors? As rich as the name...cilantro saffron—rich earthy tones that are so popular in today's home furnishings and quilting. For more about Kaye and for news of her latest books and patterns, visit her website at www.kayeengland.com.

www.benartex.com



Home of Fossil Fern and Triple-Dyed Balls

Serge It Once, Serge It Twice!

By Nancy Bednar

As a garment sewer, I like to push the creative limits of my serger past the basic clean finished seams and speedy piecing to create decorative accents that cannot be duplicated using a sewing machine. This classic linen camisole is a perfect example of a simple garment sewn from a plain fabric made more visually interesting by the addition of embroidery and unique serger stitch applications. The project is simple, fast, and easy with great high-end retail appeal. The creative work found here could easily be translated into a pillow top, dress front or decorative panel on a tote bag.

Overview of Camisole

The camisole design features embroidery on the front, framed on the right and left with alternating rows of double stitched serger tucks and ribbon woven flatlocking. Rows are positioned 1" apart, measured from the outer left and right sides of the center embroidery on the front. The camisole back does not have center embroidery. Flatlock ribbon weaving is serged at center back, framed by a pair of double stitched tucks, one each on the left and right sides.



Left to Right: Double-serged Pintuck, Flatlock Stitch with Ribbon, Double-serged Pintuck, Center Embroidery Design, Double-serged Pintuck, Flatlock Stitch with Ribbon, Double-serged Pintuck

Preparation

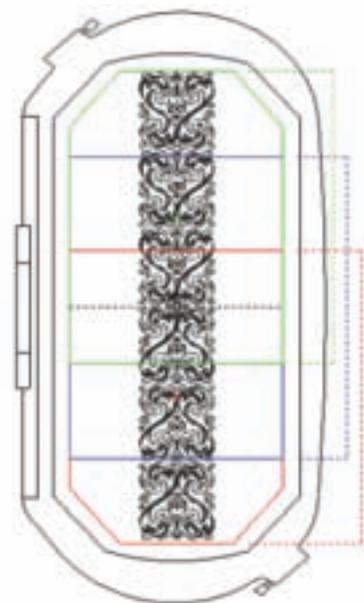
- Cut out camisole front and back pieces, adding 1" to side seams.
- Do not cut out facing pieces – will be replaced with bias bindings.
- Using an iron, crease-mark the centerlines on the front and back.
- Add length to the pattern pieces.

Embroidery

Embroider the design of your choice along the crease marked centerline on the front piece.

The sample shows design #BE10228 from the Studio BERNINA® Exclusive Design Collection, The Linen Closet.

Position stabilizer on the wrong side of the fabric, using temporary adhesive to secure; hoop the bonded layers as one. This design was duplicated and mirror imaged horizontally to



SUPPLIES

- Serger:** BERNINA® serger with 2-thread flatlocking capabilities
- Pattern:** Any simple, pullover style tank top pattern (sample uses New Look #6483)
- Fabric:** Linen fabric – yardage per pattern plus ¼ yard
- Design:** Studio BERNINA® Exclusive Design Collection, The Linen Closet
- Thread:** Serger thread in 2 colors:
4 cones all-purpose thread for seaming (matching fabric)
2 cones all-purpose thread for decorative work (contrasting color)
1 cone texturized polyester thread such as YLI Woolly Nylon (contrasting color)
- Notions:** 1 yard of ½" wide elastic
1 ½ yards ¼" wide satin ribbon
2 yards of 2" wide double-faced satin ribbon
OESD Tear-away stabilizer
HRFive Temporary Spray Adhesive
- Presser**
- Foot:** Edgestitch Foot #10/10C (for sewing machine)

create the heart-shaped design; it was then mirror imaged vertically to complete the embroidered band. It was also enlarged to Mega-Hoop size in order to stitch the largest design possible. After stitching is complete, remove all stabilizer from the embroidery and prepare to serge.

Double Stitched Serger Tucks

Elegant, well defined tucks that appear to be fabric bound are easy to accomplish using a new, double-stitched overlock technique. Thread serger for a narrow 3-thread rolled hem following the settings at the bottom of the page.

Draw a line 1" to the left and right of the outer edge of the center embroidery. With wrong sides together, press a fold along one drawn line. Serge along the folded line, positioning the fabric so that the stitches fall at the edge.

Raise the upper knife. Stitch a 2nd time over the previous row of stitching. Position the needle so that it sews just slightly to the left of the first set of needle stitches. This 2nd row of stitches will fill any gaps in the 1st row, creating dense thread coverage, replicating a bound tuck. Repeat for the second tuck.

Flatlocked Ribbon Band

Thread serger for a 2-Thread Wide Flatlock stitch following the settings at the bottom of the page.

On the wrong side of the fabric, draw a line 1" away from the serger tuck, towards the side seam. With right sides together, fold the camisole along the drawn lines. Serge rows of flatlocking along these lines. Pull the flatlock band flat, creating the "ladders" portion of the stitch on the front of the camisole. Weave ¼" wide ribbon through the flatlock ladders, securing the ribbon tails at the top and bottom of each row.

Double Stitched Serger Tucks

Repeat the previous directions, serging in another set of double stitched tucks 1" away from the flatlock ribbon bands.

Camisole Back

Follow the directions above to mark and serge a centered flatlock ribbon band, framed by a row of double stitched tucks to the left and right.

Convert serger to a 4-thread overlock stitch and serge the seams in the following order: Front to back at shoulders, then front to back at side seams.

Added Peplum

A gently gathered peplum was added to the basic tank pattern to soften the original pattern design.

Measure and cut the camisole 1½" below the waistline to allow for blousing and a seam allowance at the waist.

Cut an 8" piece of linen the front to back measurement of the camisole, plus 1" for two ½" seam allowances. Serge-seam the short sides of the peplum, forming a circle.

Adjust the differential feed to 2.0. Gently gather one of the long top edges by serging it with the adjusted feed setting. Return differential feed to "N", serge-seam the peplum to the camisole bottom.



Double Rolled Hem Finish

As with the double stitched tucks, a rolled hem, stitched 2 times at the lower edge gives a custom piped look to the bottom of the camisole and outer edges of the bindings at the armholes and neck edges.

SERGER SETTINGS

4-Thread Overlock Stitch:

Right and left needles: all-purpose serger thread - tension 5
Upper and lower loopers: all-purpose thread - tension 5
Cutting width - 2½
Stitch length - 2

3-Thread Overlock Stitch:

Right needle and lower looper: all-purpose thread - tension 5
Left needle removed
Upper looper: texturized nylon thread - tension 4-5
Cutting width - 2½
Stitch length - 2

3-Thread Rolled Hem:

Right needle - all-purpose thread - tension 5
Left needle - removed
Upper looper - texturized nylon thread - tension 4-5
Lower looper - all-purpose serger thread - tension 7-8
Cutting width: 1
Stitch length: 1½

2-Thread Wide Flatlock:

Left needle - all-purpose thread - tension 0 - 1
Lower looper - all-purpose thread - tension 5
Upper looper converter installed
Cutting width*: 4
Stitch length: 4
*Note: If working on a BERNINA serger with mtc (Micro Thread Control), adjust the mtc knob to its widest setting. This will build in more "wobble room" in the stitch formation and create an extra-wide flatlock stitch.

Roll hem along the lower edge of the peplum. Raise the upper knife. Serge a second time over the previous row of stitching. Position the needle so that it sews slightly to the left of the previous row of stitching.

“Piped” Bias Binding

“Piped” bound edges are easy to serge using the same double stitching technique as for the lower hem. Serging the finished bindings in place after edging yields a narrow seam that will not need to be clipped to allow for a smooth roll to the right side.

Set serger for the same roll hem settings as the double rolled edge hem. Cut 3” wide strips of bias linen the length of the armholes and neckline. Add 1” to each of these bias cut linen measurements for seam allowances.

With wrong sides together, press the bias strips in half. Roll hem the folded edge twice, following the directions for the double stitched hem edge.

Convert serger to a basic 4-thread, balanced overlock stitch. Pin the cut edges of the bias strips to the wrong side of the neckline and armholes. Serge-seam in place.

Flip the bindings to the garment right side; the seam allowances will be covered by the bias strips. Machine stitch the bindings in place along the rolled hem edge using a sewing machine and the Edgestitch Foot #10/10C.

Elastic Waistline

Measure around the camisole waistline and cut a 1½” wide strip of linen this length, plus 1”. This is the casing for the elastic; press under ½” at each short end.

From the garment interior, position and straight stitch (using a sewing machine) the casing in place, beginning and ending at a side seam. Cut elastic a comfortable waistline measurement. Guide elastic into casing, stitching to secure at the ends.

Ribbon Carriers

Serge approximately 12” of roll hem chain (without fabric) for the ribbon loops. Using a large eye, hand-sewing needle, sew the ribbon loops into the right and left side seams at the waistline. Thread the 2” satin ribbon through the loops, tying into a bow at the center front.

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Sew Easy Fashion

BY DEBBI LASHBROOK



Be your own fashion designer! Making garments is rewarding because you are not limited to the colors and styles available in ready-to-wear and you can have something that is uniquely yours. BERNINA® sewing machines offer several features and specialty feet that make creating fun!

PRETTY PONCHO - Butterick 4356, View C



Ponchos are fast and easy projects - great for beginners! Using a serger speeds up the construction process and you can finish your poncho in no time at all. Use a 4-thread overlock stitch to construct the seams in place of double-stitched seams suggested in the pattern.

Hem the Poncho Edges

Choose Zig-zag Hemmer Foot #63 or #66 based on the fabric weight chosen. Using the width of the channel under the foot as a guide, press under two folds of fabric at the corner of the poncho. Set the machine for a Straight Stitch with the default length (about 2.5mm). Place the double fold under the presser



foot, wrong side of the fabric facing up. Set the needle position so that the stitches will catch the edge of the fold. Stitch about 1" then sink the needle in the fabric and use the Free Hand System to slightly raise the presser foot. Coax the seam edge into the spiral of the presser foot. An awl or small screwdriver in the fold of the fabric will help feed it into the spiral.

Lower the presser foot and continue to guide the edge into the spiral of the presser foot by rolling it over your index finger. Feed a consistent amount of fabric into the foot for an even hem. After finishing one edge, repeat the process on the other edge and around the neck. *Tip: Use the height compensation tool included with the machine at the beginning of the second side to keep the presser foot level as you stitch over the bulk of the hem at the corner.*

Most of the projects shown here were made from commercial patterns. They were made according to pattern directions, but parts of the steps were simplified with specialty presser feet, professional techniques were used to make the garment-making process easier, and/or embellishments were added for a signature look.



PRETTY PURSE



Cut a piece of fabric 13" x 10". Back with stabilizer and hoop the stabilized fabric. Stitch the design created for the poncho. *Tip: When testing the design for the poncho, cut the test swatch 13" x 10". Use the practice piece to make a purse that coordinates with your poncho.*



Cut a purse back and cut two pieces of Polar Fleece this same size (13" x 10"). Use your favorite free-motion foot to quilt the front and back of the purse to

the fleece pieces. *Note: The BERNINA® Stitch Regulator makes it easy to free-motion stitch even if you have never tried it before – regular and consistent stitches from the beginning!*

After quilting, true the pieces to measure 11" x 8". Attach each end of a one-yard piece of cording to the purse at the side edges near the top. Place the front and back right sides together and serge along each side and the bottom of the purse.

Cut a 15" x 3½" piece of fringed selvage to use as trim for the purse. Serge the short edges of the trim together to form a circle. Place the right side of the selvage piece to the wrong side of the purse; serge the edges.

Turn the purse right side out; add glitizing stones using the EZ Glitzer.

Embellish with Yarn



Use the LoopDee Doodle™ and pick a favorite skein of yarn to create looped fringe for embellishing the bottom and sides of the poncho. Follow the directions included with the LoopDee Doodle™ and stitch down the center of the yarn loops using a Triple Straight Stitch and Roller Foot #51, which will slide over the yarn and not get caught in it. Make enough trim for the side and bottom edges of the poncho.

Switch to a Zigzag Stitch, using the default settings, and zigzag the trim on top of the hemmed edge through the center of the trim. Press the loops away from the poncho.



Embroidery

Add your favorite embroidery motif to the corner of the poncho, or follow the directions to create an embroidered accent.

Create The Design

Note: The design shown in the photo is no longer available. The information below may be used as a substitute.



Choose your favorite design and consider embroidering as a monochromatic design. Often a monochromatic design has an entirely different look to it and can add a certain air of sophistication. To create something similar to the design shown, consider the following.

- Using the BERNINA® Embroidery Software, open the following lace motif:

- Select, Scale, Copy, and Paste additional motifs as desired.
- Rotate and Mirror Image as desired to create a pleasing look.
- Assign a different color to the design creation to coordinate with garment fabrics.
- When satisfied, Save the motif and send it to your embroidery system using your favorite method.



Embroider the Design & Add Glitz

Fold the poncho in half diagonally and lightly press a crease along the diagonal center. Measure 9" from the corner and mark a line perpendicular to the pressed-in crease. The intersection is the center of the design.

Spray HRFive on two layers of Polymesh Stabilizer and place the poncho fabric on top of the stabilizer. Use the diagonal and perpendicular lines to align the poncho in the **artista** 255 x 145 Oval Hoop. Embroider the design. Remove the hoop from the machine and the poncho; trim the stabilizer close to the embroidery design.

Use the EZ Glitzer to embellish the design with stones. Follow the package instructions.

ASYMMETRICAL SKIRT - Simplicity 4966, View B

Topstitching the seams gives added detail to the skirt. Follow the pattern directions for stitching the seams in the skirt. Use Clear Foot #34/34C to topstitch along each side of the seams of the skirt. Move the needle position to far left and align the center marking of the foot with the stitched seam. Select a Triple Straight Stitch with a stitch length of 3.5mm. Sew the side seams and the facing as instructed in the pattern.

**Zipper Insertion**

Use Invisible Zipper Foot #35 to sew the zipper into the skirt. *Tip: To get a perfect match of the topstitched seams: Sew the first side of the zipper. Zip up the zipper and mark a placement line on the zipper tape of the other side. Unzip the zipper and match the mark to the topstitched seam on the other side of the skirt. Sew the other side.*

Skirt Hem

Zigzag Hemmer Foot #63 can be used to complete a narrow rolled hem for the skirt. Select a Straight Stitch at the preprogrammed length and center needle position. Follow the directions given for hemming the poncho to finish the hem with ease. *Tip: To sew over the seams, reduce the bulk by trimming triangles from the seam allowances as pictured. Use the Height Compensation Tool to start the hem over the bulk of the previously stitched point of the hem.*

**COWL NECK TOP** - Butterick 4606, View D

This stylish pullover top should be made of two-way stretch knits only. Use a 75 ballpoint needle, which pushes the yarns in the fabric out of the

way instead of piercing through them, protecting against runs.



Follow the instructions in the pattern to stitch the darts. *Tip: After stitching the darts, place a strip of brown kraft paper*

(grocery bag) between the bulk of the dart and the outside of the garment. This prevents the dart from making an impression on the outside of the garment.

Use a serger for fast seaming. Sergers are wonderful for knits as they build stretch into the seams. *Tip: To help maintain the shape of the shoulder seam, serge a piece of clear elastic into the seam (cut the same length as the seam).*

Ready-to-wear Finish

Use a Stretch Double needle, Size 4.0/75 to stitch the hems in the bottom of the top and the sleeves. Press the hem allowance toward the wrong side and stitch from the right side. Trim excess fabric that extends beyond the stitching line.



Use Edgestitch Foot #10/10C to edgestitch along the armhole seams. Press the seam toward the bodice and select a Straight Stitch with a length of 2.5 and needle position three dots left of center. The

guide bar of the foot follows the seam line of the sleeve to give a straight edgestitch.

Note: If you have a serger capable of Cover Stitching, you may choose to use this feature to complete the hems on this top.

TAILORED JACKET - Simplicity 4885, View E



Tip: Underline your unlined jacket with a fusible tricot interfacing. This helps stabilize loosely woven or slightly stretchy fabrics.

Professionally Edges

Note: Before binding the seam allowances, you should be sure that the jacket fits you correctly.



Use Binder Attachment #84 (26-30mm) and Binder Foot #94 for a fast, easy, and professional finish for an unlined jacket. Press and starch the binding fabric. Use a rotary cutter and cut 1 1/8" strips on the true bias (a 45° angle to the straight edge of the fabric). Cut the strips as long as the seams to be bound; there is no need to piece the strips.

Attach the binder and foot to the machine. Insert the bias strip into the attachment so the wrong side is facing out. Use a "dental floss" motion to get the binding strip into the spirals of the attachment. Leave a short tail behind the foot at the beginning of the stitching. Select a Straight Stitch and a needle position to the left of center so that the stitching just catches the edge of the binding strip. Bind all edges that will not be enclosed with a facing. Do not bind the lower edges of the jacket until the seams are sewn.



Add shaping to the under collar

Stitch parallel rows along the roll line of the collar using Clear Foot #34/34C. Align each row with the inside edge of the foot. This stitching gives added stability to the stand of the collar.



Finishing Details

Trim the bulk from the seam allowances of the hem as shown in the picture.



Use the Binder Attachment #84 and the Binder Foot #94 to finish the bottom edge of the jacket. Switch to Blindstitch Foot #5 and hem the jacket and sleeves.

Instead of hand basting the facing/upper collar seam to the jacket/under collar seam, zigzag the seams together using Reverse Pattern Foot #1/1C.

Closure

Use Fully Automatic Buttonhole Foot #3A and Perle Cotton #8 to stitch a corded buttonhole in the right side of the jacket. Use Button Sew-On Foot #18 and sew the button on the opposite side of the jacket.

Professionally Finished Sleeves



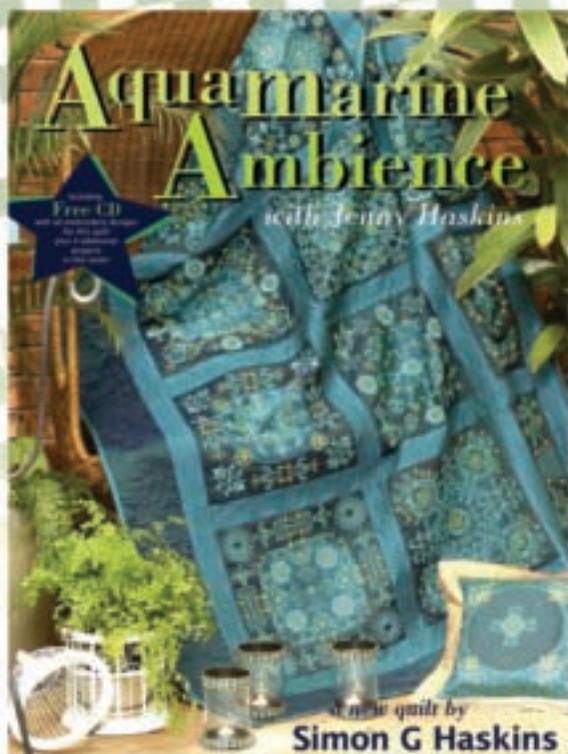
To fill out the top of the sleeve cap, add a sleeve head. Cut a 10" x 3" strip of fleece and press it so that 2" extends on one side of the crease. Open the strip and place the pressed-in crease just inside the seam line of the sleeve with the longer side extending into the sleeve. Stitch in place just inside the seam line.

Stitch in place just inside the seam line.



Place the shoulder pad on the wrong side of the jacket and pin it in place. Try the jacket on and adjust the shoulder

pads if necessary. Select a Zigzag Stitch and drop the feed dog. Tack the shoulder pad in place at the shoulder seam and at the armscye at each corner of the shoulder pad. Bring the front and back facing over the shoulder pad and stitch in place along the armscye with a Zigzag Stitch with the feed dog raised.



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