Squares & Circles
Swing Jacket
Page 8

Just 15 minutes

with the Bernina Stitch Regulator

Carol Walker, free-motion novice, created this sample in just 15 minutes at Bernina. Now she's home with the Bernina Stitch Regulator, happily finishing all of her quilts.

Try the Bernina Stitch Regulator and you too can do beautiful free-motion quilting.

Stop in and take the Bernina Stitch Regulator for a spin. In just minutes, your own beautiful designs will be swirling across the fabric with ease. This simple-to-use presser foot attaches in seconds and allows you to create consistent free-motion stitches at a pace you're comfortable with. It's so much fun. You'll find the Bernina Stitch Regulator on select* Bernina machines. So, pull up a chair for 15 minutes at your Bernina Dealer today.

BERNINA

Nothing Sews Like A Bernina. Nothing.

* Standard on aurora 440 QE and artista 730E. Optional on other selected models. U.S. Patent 6,883,446.

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Purple Pizzazz

Happy New Year! What are your sewing resolutions for 2009? One of mine is to experiment more – to play with techniques before I sit down to create a final project. There are lots of opportunities for learning new skills in this edition of *Through the Needle*, and many more planned for future issues.

You'll notice that *Through the Needle* has a slightly new look for 2009, including an updated cover and logo. We've also removed the Contributors page to make room for more articles; but we'll continue to include biographical information and photos for all non-BERNINA staff who write for the magazine. Look for bios with each article.

The theme of this issue is embroidery & software – who would have guessed, 10 years ago, that home embroidery software would be so powerful and easy to use? Highlighted in this issue are embroidered cutwork (page 12), reverse appliqué (page 10), monogramming (page 24), and reversible embroidery (page 4), as well as projects featuring designs from the Studio BERNINA Tassels & Textures embroidery collection (pages 4 and 32). We also have a jacket embellished with designs from the new BERNINA 830 (page 8). Most of the embroidery projects can also be done without software by substituting different embroidery designs, using onscreen embroidery functions, and careful rehooping. Does all of this embroidery inspire you? Look for BERNINA-sponsored Embroidery T-n-T seminars in your area – check with your local BERNINA dealer for details.

For those of you who don't embroider, we have a variety of other articles, including a special needle-felting article by Paula Scaffidi, aka Fiberella (www.fiberella.com) (page 28). There are also projects for garment stitchers (pages 15 and 20) and crafters (page 26), plus information on new products from OESD (page 34).

We hope you enjoy this issue of *Through the Needle* and we wish you a wonderful new year of sewing!

Through the NEEDLE
your creative companion

spotlight on...

Heart disease is the #1 killer in the United States. February is "American Heart Month." Here are a few ways to support the American Heart Association and have fun at the same time! Through BERNINA's Sew Red program, a portion from the sale of each featured product is being donated to the American Heart Association.

Sew Red Journal Kit from ARTGIRLZ
Kit includes: a colorful 20-page blank journal, hand-made paper, wool felt, painted tag, mixed yarns, beads, paper borders, words, and illustrations.

Sew Red Necklace Kit from ARTGIRLZ
Kit includes: wool felt beads, mixed glass beads, mixed yarns, spikey heart and winged heart charms, and instructions on how to create your own Artgirlz necklace.

Sew Red Silk Collection
Featuring 16 colors of dupioni silks – each 18" x 22". Makes a quilt top 64" x 64" – designed by Blue Underground Studios to make their pattern In and Out (below).

In and Out Sew Red Pattern from BLUE UNDERGROUND
This fantastic pattern from Blue Underground Studios teams up with the Sew Red Silk Collection!

Sew Red by BERNINA – 2009 Calendar
Get organized and support the American Heart Association at the same time! This 12-month calendar features photos of twelve BERNINA sewing machines that have been "blinged" – painted, stitched, jeweled, and stamped by some of today's most well-known sewing artists. For each calendar sold, BERNINA of America will donate $5.00 to the American Heart Association.

Sew Red Journal

Necklace Kit

Silk Fabrics

In & Out Quilt

Reversible Table Topper

(Finished size approximately 22" X 22")

BY **ERIKA MULVENNA**

Create a two-sided table topper using reversible embroidery and designs from the BERNINA® collection, From *Tassels to Textures*, by Louisa Meyer.

- Two contrasting pieces of medium-weight fabric 25" X 25" square (moss and cream shantung shown)
- Purchased ribbon or trim to finish edges (bias tape, ribbon, or home dec trim)
- Purchased embroidery floss and beads for tassel trims
- OESD PolyMesh Cut-Away stabilizer, 14" or wider
- OESD AquaMesh Wash-Away stabilizer

- Isacord thread: 0015 White, 0250 Lemon Frost, 0270 Buttercream, 1172 Ivory, 1761 Tea Rose, 2051 Teaberry, and 5912 Erin Green
- BERNINA® Editor Plus V5 or Designer Plus V5 software
- BERNINA® *artista* machine with embroidery and Large Oval Hoop
- BERNINA® From Tassels to Textures Design Collection

Designs used for topper
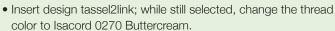
Create Center Design

- Open the BERNINA® embroidery software and begin with a new, blank design using the Large Oval Hoop.
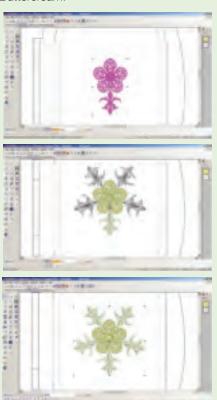
- Change the default Thread Chart to Isacord 40-wt numerical by right clicking Settings > Thread Colors, and selecting Thread Chart = Isacord 40 wt-numerical.
- Insert design fullf; while still selected, change the thread color to Isacord 1172 Ivory.

- Insert design tassel2link; while still selected, change the thread color to Isacord 0270 Buttercream.
- Position the tassel-2link design directly underneath the first design. To align centers, select both designs and left click on the Align Centers (Vertical) tool. Deselect both designs.
- Duplicate and repeat tassel2link with the Wreath tool: Select the design, left click on the Wreath tool, choose number 5 in the Wreath Points box, then move the mouse until you have arranged the repeated designs in a pleasing manner. Left mouse click to finalize the design.

- Insert design panelflower4X4, and while still selected, change the thread colors to:
  - Color 3 = Isacord 0015 White
  - Color 4 = Isacord 2051 Teaberry
  - Color 5 = Isacord 5912 Erin Green
  - Color 6 = Isacord 1761 Tea Rose
  - Color 7 = Isacord 0250 Lemon Frost
  - Color 15 = Isacord 0015 White
- Reduce the size of the design while still selected by left clicking the Scale by 20% Down/Up tool once.
- Rotate the design while selected by right clicking the Rotate 45° CCW/CW tool once.
- Move the design to the top of the other designs and align: With the design selected, hold down the Control key and left click on the center design so that both are selected, then left click on the Align Centers (Vertical) tool. Deselect both designs.
- Duplicate and repeat panelflow-er4X4 design with

the Wreath tool: select the design, left click on the Wreath tool, choose number 5 in the Wreath Points box, then move the mouse until you have arranged the repeated designs in a pleasing manner. Left mouse click to finalize the design.

• Save your design as "table top center." When the Object Not Covered screen appears, click on the Everything button.
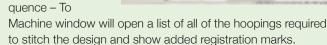
Create Center Multi-Hooping

• With the table top center design open, left click on the Multi-Hooping View tab.

• Select and move the first hoop over to the left using the left arrow key or dragging with the mouse until the left side of the design is completely covered by the hoop.

• Add a second hoop by left clicking the Add Hoop button.

• Select and move the second hoop even with the first hoop and then over to the right using the arrow keys or dragging with the mouse until the right side of the design is completely covered by the second hoop.

• Left click on Calculate Hoopings to determine the number of hoopings for stitching the design; the number of hoopings will be 2.

• Save changes to the design "table top center".
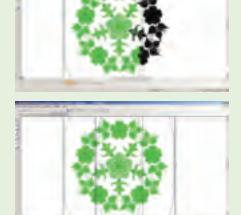
• Switch to Design View to send the multi-hooped design to the machine.

• Select File > Card/ Machine Write.

• The Hooping Sequence – To Machine window will open a list of all of the hoopings required to stitch the design and show added registration marks.

• The first hooping is selected; click the Send Now button to send directly to a BERNINA® design stick or to a machine.

• Repeat the process to send all additional hoopings.

Create Corner Design

• Open design Bowflower, select the Isacord – 40 wt-numerical thread chart, and change the thread colors as follows:
      Color 1 = Isacord 0015 White
      Color 2 = Isacord 0270 Buttercream
      Color 3 = Isacord 1172 Ivory
      Color 4 = Isacord 5912 Erin Green
      Color 5 = Isacord 0250 Lemon Frost
      Color 6 = Isacord 1761 Tea Rose

• Select the Large Oval Hoop.

• Rotate the design while selected by right clicking the Rotate 45°CCW/ CW tool once.

• Save your design as "table top corner."

Multi-Hooping Tips

• Print out templates from the BERNINA® embroidery software to help align the design on the fabric.

• The registration marks will stitch out in red for the first hooping and in blue for the second hooping.
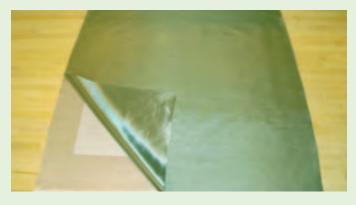
Stitching Reversible Embroidery

• Use the same color thread in the bobbin as in the needle to create embroidery that is reversible.

• Check tension by embroidering a small sample with the same thread in the bobbin and needle; make any adjustments before beginning your final project.

• Wind bobbins in advance to save time.

Create the Table-Topper

• Using a small amount of temporary spray adhesive, center one piece of PolyMesh Cut-Away stabilizer on top of the **wrong side** of the first fabric square.

• Line up the remaining square of fabric carefully on top of the first piece, **wrong side down**, using a small amount of temporary spray adhesive on the stabilizer to help hold it in place.

- Hoop through all layers to stitch the center design; be sure to use templates to help center the embroidery.
- Thread needle and bobbin with the same color thread. Stitch center design.

- When stitching is complete, carefully remove from the hoop and open the layers of fabric to trim away the excess stabilizer.
- Trim excess jump stitches and threads away from both sides of embroidery.

- Lay the project right side up on a flat surface, smoothing fabric to each corner.
- Cut a piece of PolyMesh Cut-Away stabilizer larger than the hoop; center the stabilizer on the corner between the layers of fabric – the stabilizer should extend past the corner of the fabric by several inches.
- To place the "table top corner" design, use a printed template or gridded hoop template to center the design on each corner about 1¼" from each edge.
- Again, use the same thread in the bobbin as in the needle to create reversible embroidery.
- When stitching is complete, carefully remove from the hoop and open the layers of fabric to trim away the excess stabilizer. Be careful when cutting between fabric layers! **Cut only the stabilizer** and not the threads or fabric.

- Trim excess jump stitches or threads away from both sides of embroidery.
- Repeat for each corner.

- When finished with all embroidery, square up the project using a straight edge and fabric marking pencil; square and mark all four sides ½" in from edges. Pin, then baste around this line using a basting straight stitch on a sewing machine. Trim close to stitching.
- Finish edges with trim – double fold bias tape, home dec trim, or ribbon. In this sample, 1" cream-colored satin ribbon was folded in half and stitched around the entire edge.

Create the Tassels

- Follow the instructions on page 38 of the *From Tassels to Textures* booklet accompanying the embroidery designs to construct the tassels.
- Stitch design tasselcap with Isacord thread color 1172 Ivory on OESD AquaMesh stabilizer to create the caps for the tassels.

- Use matching embroidery floss or Isacord thread with the Tassel Tool on page 38 to create 4" tassels.
- Add purchased beads to the tops of the tassels in colors to match the embroidery.
- Hand-stitch the tassels in place with needle and thread, one on each corner of the table topper.

BERNINA 830 Project

Squares & Circles Swing Jacket

BY **SUSAN FEARS**

Modify Jacket Pattern

Customize the Boxy Jacket pattern from the My Label 3-D Fashion Pattern Software. Using the Style Properties measurements, make the following changes to the pattern: change the sleeve to a ¾ length, widen the hem edge, and widen the jacket to create a swing. Use the collar from the Military Jacket for the Boxy Jacket. Print the pattern and cut the fabric out.

Replace the hems on the jacket with facings. The embroidery width is 6"; draw facings that cover all the embroidery on the inside of the unlined jacket. To do this, place a ruler on the seam line and draw a facing that is 6" plus $5/8$" seam allowance. Cut the facings. The hems will be eliminated after the embroidery is done.

Create Embroidery Templates

Scan the sleeve pattern hem edge, jacket front hem edge, jacket back hem edge, and the entire collar from the Picture view in the Designer Plus software. Use the Open Object tool > Single Outline to trace around the cutline of the pattern. Be sure the seam lines are visible (draw them in if necessary); they will be important for placing the embroideries. Create a separate file for each pattern piece.

Supplies

- BERNINA 830
- Jumbo Hoop
- V5 DesignerPlus Software
- My Label 3D Fashion Pattern Software or boxy style jacket pattern
- Computer with scanner
- Fabric and notions according to pattern instructions plus extra fabric for larger facings
- OESD LightWeight Tear-Away stabilizer
- 101 Quilt Basting Spray
- Isacord Embroidery thread in charcoal (4174) or black (0020)
- Black 60-weight cotton thread for embroidery bobbin
- Size 75 Organ embroidery needles, regular or titanium
- Approximately 50 charcoal or black pearl buttons in various sizes
- Button Sew-On Foot #18

Open embroidery design #SM28 from the 830 Susanne Muller folder. The design can be obtained by reading from the 830 into the software, or using the Backup Design CD. Use File > Insert Design to add the embroidery to the placement line files. If the design is too long for the area (has too many elements), ungroup the design and delete the extraneous parts of the design. If the design does not fill the area, ungroup and copy additional patterns or insert another design. Save the finished designs.

Use the View > Measure tool to determine placement of the design by accurately measuring the distance from the embroidery design to the seam line.

Create files for the Jacket Back, Jacket Front, Sleeve, and Collar. The files for the jacket front and sleeves will be mirrored to embroider the opposite sides.

For the collar embroidery, ungroup the design and place individual motifs on the collar, avoiding the seams. "Toss" the design randomly to create an interesting pattern even though the embroideries may only be one design deep.
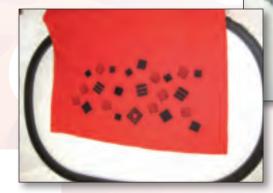
Stitch Embroidery Designs
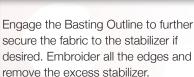
Check the hoop sizes – due to the width of the embroideries, plus the placement lines, the Jumbo hoop is required. Send the designs to the machine using the cable or save to a USB stick. *Note: Be sure to update the V5 software with the patch to include the jumbo hoop files in the hoop choices. The patch can be found on the www.berninausa.com website under Support > Downloads.*

Hoop tear-away stabilizer in the Jumbo hoop and stitch the placement line.

Remove the hoop and spray with 101 Quilt Basting Spray. Lay the cutting line of the fabric on the embroidered placement line and smooth into position.

Engage the Basting Outline to further secure the fabric to the stabilizer if desired. Embroider all the edges and remove the excess stabilizer.

Construct Embellished Jacket

Redraw the cutting lines on the paper pattern so there is a $5/8$" seam allowance instead of the traditional hem. Lay the pattern pieces on the embroidered fabric and re-cut the garment edges. Re-cutting after stitching the embroidery eliminates any fabric distortion caused by the embroidery.

Use the button-sew on foot to add charcoal pearl buttons in some of the open spaces in the embroidery.

Be sure to place the buttons randomly to maintain the random pattern of the embroidery.

Finish the garment edges using a 3-thread overlock on the serger.

Assemble the jacket as directed by the My Label instructions; tack facings with a hand whipstitch if desired. Attach shoulder pads. *Tip: If covering the shoulder pads to match the fabric, engage the BERNINA Dual Feed when stitching the fabric to the shoulder pads.*

Creative Cutwork

BY **SUSAN FEARS**

Supplies
- 830 or 730E sewing and embroidery machine
- Version 5 DesignerPlus Software
- Heritage Creations Cutwork Collection #850
- Hemstitched linen napkins, 12" x 12" (2 per pillow) from AllAboutBlanks.com
- Isacord Embroidery Thread, top and bobbin
- Organ 75S Embroidery needles
- OESD BadgeMaster wash-away stabilizer
- 101 Quilt Basting Spray (temporary adhesive)
- Double curved scissors
- ½ yard cotton fabric for each pillow form
- Pillow stuffing
- ⅛" satin ribbon, approximately 20" per side
- Tapestry needle

Cutwork embroidery is reminiscent of days gone by, and very pretty in its traditional form of tone-on-tone embroidery. Those lucky to inherit cutwork linens have a piece of hand-sewn history and, perhaps, family history. New embroidery collections, such as the Heritage Creations Cutwork Collection #850, offer today's machine embroiderer the same beautiful designs sewn with today's technology. Change the color scheme to match a party theme or room design to create a contemporary statement.

The contemporary pillow collection that follows combines cutwork with embroidered letters or candlewick stitches with an updated color scheme. If vintage-style cutwork is more your style, just change the colors to tone-on-tone.

Creating the Cutwork Pillow Front
Letter F Cutwork Pillow
Open the software and select File > New. Press "A" on the Keyboard to open the Lettering Tool and select the Erica alphabet. Type the letter of choice in the text box and press OK. Enlarge the letter 345% by dragging one of the corner sizing handles.

Select File > Insert Design and select design #OC85035; position under the letter. Select both elements and center using the Align Centers Vertical tool. Click away to deselect.

Select the cutwork design and click on Mirror Merge Vertical, then click when the second motif is above the letter. Click away to deselect both motifs.

Select the first cutwork design again and use the quick clone tool to duplicate the design under the letter and drag to the right of the letter. Click 2 times on the rotate icon to rotate it 90°. While the motif is selected, select Mirror Merge Horizontal and click to place the motif on the opposite side.

Select Multi-Hooping and arrange the first hoop through the vertical center of the design. Rotate the second hoop and position it through the horizontal center of the design.

Save the design, then send it to the embroidery machine. Stitch the design.

Letter B Cutwork Pillow

Open a New file. Press "A" on the Keyboard to open the Lettering Tool; select the Secret Garden alphabet from the drop-down menu. Type the letter of choice in the text box and type 103mm in the height box; press OK.

Select File > Insert Design and select design #OC85010; place to the lower right of the letter. Duplicate the cutwork motif, select Mirror Horizontal, and drag the motif to the opposite lower corner. Select both cutwork motifs and use Mirror-Merge Horizontal to place elements above the letter.

Select one of the cutwork motifs; click on the rotate icon one time to rotate 45°. Drag so that the design is between the two patterns. Use Mirror-Merge Vertical to place one on the opposite side.

Select all of the cutwork patterns and click on the Group icon. Select the cutwork group and the Letter, then click on Align Centers.

Select Multi-Hooping and arrange the first hoop through the vertical center of the design. Rotate the second hoop and position it through the horizontal center of the design.

Save the design, then send it to the embroidery machine. Stitch the design.

Floral Cutwork Pillow

Open a New file and open design #OC85004.

Use the Rectangle tool to draw a box around the design using Outline > Candlewicking Border. The rectangle measures 118mm wide by 150mm high. Set the Candlewicking knot size to 4.5mm.

Select File > Insert Design and open design #OC85010; position at one corner. Select the design and right mouse click to quick clone the design for the other 3 corners. Use the rotate tool to frame corners of the candlewick rectangle.

Select Multi-Hooping and arrange the first two hoops over the design: one on the left and one on the right.

Save the design, then send it to the embroidery machine. Stitch the design.

Constructing the Pillow

For the embroidery, hoop only the BadgeMaster wash-away stabilizer. Spray the stabilizer with temporary adhesive (or moisten the stabilizer) to hold the hemstitched napkin to the stabilizer. Center the napkin in the hoop by folding the napkin into fourths and placing the napkin center on the center of the stabilizer, then unfolding the napkin.

Smooth the napkin onto the stabilizer. Embroider the design, cutting out designated design areas and stitching the cover cutwork satin stitches and other effects. (Complete instructions for stitching cutwork are included with the embroidery collection.) *Tip: Instructions are given in the Heritage Creations Cutwork Thread Chart for using Fiber Etch to dissolve fabric areas rather than cutting the fabric. Fiber Etch works only on natural fibers and the embroidery thread must be a synthetic, such as Isacord.*
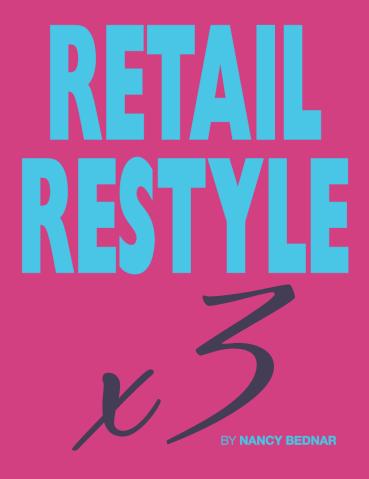
Wash away the stabilizer and let the pillow front dry. Press from the back to avoid glazing the Isacord. *Tip: Press (also from the back) onto a terry cloth towel to cushion the embroidery and achieve a non-puckered finish.*

Make a pillow form using fabric that matches the color of the napkin. Cut two 10.5" squares and sew around the edges, leaving a small opening in one side. Turn right side out and fill with stuffing. Use a whip-stitch to close the opening.

Thread the tapestry needle with coordinating or contrasting $1/8$" satin ribbon. Weave the ribbon through both napkins (one embellished and one plain napkin) placed wrong sides together. Join three sides of the pillow and insert the pillow form. Close the remaining side by again weaving the ribbon through the hemstitching. Tie the tails of the ribbon into bows at each corner and trim.

RETAIL RESTYLE x3

BY **NANCY BEDNAR**

Got more dash that cash? Stroll through any shopping mall this season and you'll see the season's darling garment – sweaters! Beaded, embellished, buttoned and bowed, for casual, office or dressy occasions, sweaters are everywhere. And accompanying these soft pull-ons are hefty price tags that could slow down even the most enthusiastic shopper. Fear not – all the looks you find in retail can be created with the help of your trusty BERNINA, several clever presser feet, and some fun and funky notions, threads, and sparkles. Each of these beauties begins with a plain, long-sleeved cardigan sweater purchased from a budget-minded garment store. BERNINA helps you create a closetful of fashion-current, fun, and fabulous new sweaters!

Sweater #1 – *Funky Fibers Weekend Fun*

SUPPLIES
- 1 long-sleeved cardigan sweater
- 2 skeins of funky yarn
- Tiny buttons
- Thread to match the sweater
- Bernina seam ripper
- Braiding Foot #21 or Clear Foot #34C for couching yarns
- Button Sew-On Foot #18

DIRECTIONS
Apply Yarns
Thread machine with matching thread in the needle and bobbin. Select the zigzag stitch, SW=3 and SL=3.

Unwind enough yarn from each skein to go around the part of the sweater you want to accent. For the sample sweater, the seamline along the inner neck and front edges was chosen, because it was able to support the weight of the couched fibers without puckering.
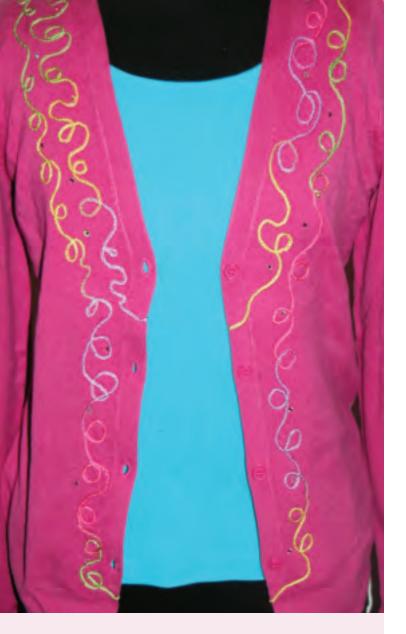
Zigzag the fibers in place, leaving a 2" tail at the beginning and ending points. Tuck the tails to the wrong side, then straight stitch them in place to secure. Use the tip of your BERNINA seam ripper to fluff up the couched yarns.

Tiny Details Make All The Difference...
Add visual interest by sprinkling tiny buttons onto the sweater to carry through the color story from the yarns. Select the button sew-on program and Button Sew-On Foot #18 to quickly attach the buttons. This stitch on your Bernina automatically secures each set of left/right zigzags with tiny stitches. The rubberized toes of Button Sew-On Foot #18 hold your button in place perfectly. *Note: Tiny buttons may have a narrower distance between the drilled holes – try a test button and decrease the stitch width as needed so the stitches fall in the holes.*

Sweater #2 – *Sparkling Fuschia Swirls*
DIRECTIONS

Apply Cord
Install Freemotion Couching Foot #43 on your machine. Thread the machine needle and bobbin with all-purpose thread. Select straight stitch (SL = 2½). Check to be sure that the needle is in the correct position to safely sew in the center of the lower hole in the Cording Foot.
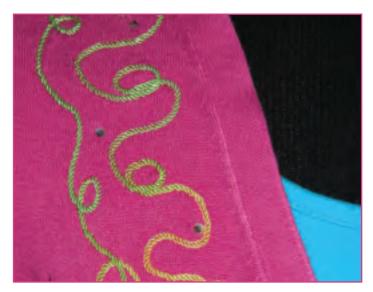
Note: If the knit gauge of your sweater is lightweight, fuse a strip of knit interfacing to the wrong side where the stitching is desired to help support the weight of the stitching and cords. Randomly couch down the Helios cord. Begin and end at the center front of the sweater, leaving a tail at the beginning and the end. Turn the tails to the wrong side and straight stitch them in place.

Add the sparkle….
Randomly apply Swarovski crystals around the corded stitching to add a glint of glamour!

SUPPLIES
- 1 cardigan sweater
- Helios nylon cord in variegated colors to coordinate with the sweater
- All-purpose thread to coordinate with sweater
- EZ Glitzer and Swarovski crystals
- Freemotion Couching Foot #43

Freemotion Couching Foot #43 is designed for use with smooth, flexible cords approximately 2mm in diameter, such as the Helios nylon cord used in this project.

Dense yarns with lots of body and "springiness" can often be used with this foot, but yarns that flatten as they pass through the guide and needle opening may not couch successfully.

Loosely twisted and/or soft cords, such as knitting/crochet yarn, may not be suitable, as the needle may not penetrate the cord fully.

Always test cords and yarns before using on a project!
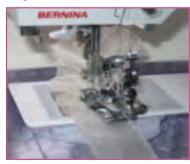
Sweater #3 – *Evening Out In Lace and Ribbons*

DIRECTIONS

Create the Neckline Ruffle

Install Ruffler #86 on your machine. Set the ruffler to gather every stitch – the "1" setting. Select straight stitch (SL=2½).

Feed the ribbon so that one finished edge extends ¼" to the right of the needle. The ribbon must be placed between the two black lower prongs to correctly feed and pleat. Create enough ruffled ribbon to embellish your sweater.

Fluffy or tailored – the choice is yours. Before applying the ribbon ruffle to the neck edge, decide if you would like to create a crisp tailored edge or keep the soft gentle gathers. If the pleated, pressed look is desired, cover the ribbon with a press cloth to avoid accidently melting it with the heat of the iron.

Position the ruffled ribbon so that the ruffled edge is aligned with the neck binding inside seam. Using Edgestitch Foot #10/10C, sew the ruffle to the neck edge, moving the needle position so that the stitching falls into the ditch of the binding seam. Fold under the ribbon edge at the beginning and end for a clean finish.

Lacy Additions…

Readymade, glittering lace appliqués add instant glamour for pennies, enabling you to duplicate the romantic look of beautiful beaded sweaters from the 1940s. Easily attach them using Leather Roller Foot #55.

Pin the lace appliqués onto your sweater where desired. Set the machine for a narrow zigzag (SW and SL = 1½). Install the Leather Roller Foot #55 onto your machine. Move the needle position to rest as close to the roller wheel as possible.

Zigzag around the lace appliqués. Leather Roller Foot #55 provides great maneuverability and visibility, allowing the multi-directional stitching to be completed easily.

Better Buttons…

Instantly elevate the look of your sweater by changing the buttons. In this case, delicate pearl ball buttons were the perfect choice.

Even Better…

Continue the pearl accenting by applying Swarovski cream pearls using the EZ Glitzer.

SUPPLIES
- 1 cardigan sweater
- Pearl buttons
- 6 yards of sheer organza or satin ribbon – 1½" wide
- EZ Glitzer
- 4mm Swarovski Cream Pearls
- 4 embellished lace appliqués
- Ruffler #86
- Leather Roller Foot #55
- Edgestitch Foot #10/10C

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T-Shirts
Styles & Stitches

BY **JO LEICHTE** *with contributions from Kaysie Oldani, Belinda Gibson, and Kristie Smith*

Short sleeves, long sleeves, every length in between; straight, flared, plain, embellished. No matter how you style it, the humble T-shirt – a wardrobe staple – can be anything from a simple white cotton tee to an elegant embroidered designer knit. Each one starts with the same basic style in BERNINA's My Label 3-D Fashion Pattern Software, the shirts on these pages show some of the variations possible with this simple garment shape.

Design Process

With so many choices, where does one start? Since I don't often have many knits to choose from, I generally start my t-shirt design with the fabric. Once I've decided on the fabric, I scan it into my computer so I can use it with My Label software when designing my shirt. After opening the software, selecting my model, and draping her in the t-shirt pattern, I "paint" the shirt pieces using my scanned fabric. Right away I see how the shirt looks on my three-dimensional model, which is helpful as I determine whether I want long or short sleeves, jewel or scoop neck, flared or straight hem, etc. I also think about embellishments while adjusting my pattern in My Label – will I be adding lace or buttons? Or just leaving it plain? I use the stitches pencil tool to draw on my pattern, adding lines for trim placement, a new neckline, or other enhancements to the pattern.

I always check the fit in My Label, turning the 3-D mannequin so I can see the shirt from all angles. I don't like a tight fit, so I check the tension on the fabric using the Tension Indicator. (Red indicates areas where the fabric is closest to the body; blue shows the loose areas.) The original t-shirt is designed to have negative ease

or jersey stitch. Check your sewing machine manual for additional options.

If you've reshaped the neckline of your pattern, you'll need to adjust the length of your neckline ribbing. Measure the new neckline circumference and cut the ribbing $2/3$ to $3/4$ of this measurement depending on how stretchy your ribbing fabric is. If unsure of the length, baste it in place and try on the shirt; you'll be able to tell if it's too loose or too tight.

The chart on page 28 shows some of the options that have been used for the shirts shown on these pages.

through the hips, so I always add a few inches there so the fabric "skims" rather than "clings" in this area.

Construction

My preferred method for stitching t-shirts is with a serger – they go together so quickly! I use a narrow three-thread overlock stitch for the seams, then hem the edges with a serger blindstitch or coverstitch, or just finish the edges with a narrow overlock or rolled hem. A decorative lettuce edge is easy to create by stretching the fabric while finishing the edge with a rolled hem. Depending on the fabric, an edge finish might not even be necessary – just trim the edges even with a pair of sharp shears or a wavy rotary cutter blade.

When stitching with a sewing machine, I use either a narrow zigzag stitch (length = 1, width = 1) or a vari-overlock for the seams, trimming the seam allowances to ¼" before or after stitching. I use a stretchy stitch for the hems, usually a zigzag
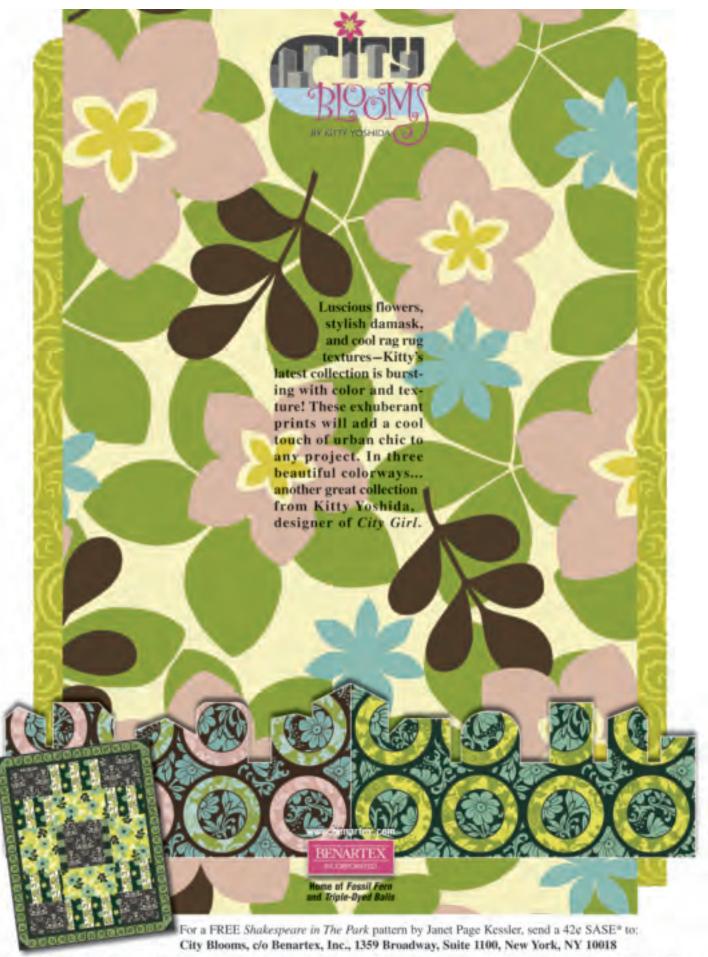
For those with more "voluptuous" figures, or who simply want a more shaped t-shirt, the tunic pattern in My Label is easily adapted to t-shirt styling. The dart eliminates the extra fabric in the lower armscye, providing a better fit at the bustline. The tunic was designed for woven fabrics with no stretch, so adjust the ease as desired; you may want to reduce it to get a more fitted shirt, especially when using very stretchy knits. Leave the sleeves flared or reduce the cuff width for a straight sleeve.

T-Shirt descriptions, left to right
1. Tunic t-shirt
2. Short-sleeve t-shirt with lace trim; made from silk knit
3. Short-sleeve t-shirt made from silk jersey
4. Embroidered long-sleeve t-shirt lengthened to dress length; made from cotton knit with gathered fabric ruffle inserted between neckline ribbing and dress

T-shirt Design Options

BODY DESIGN	As is (very fitted through hips)	Increase waist & hip slightly for a looser fit	Increase waist & hip as desired for a flared fit	Shorten for a cropped top or lengthen for tunic or dress	
NECKLINE DESIGN	As is (jewel)	Increase neck base for larger opening	Scoop or V (draw in software using stitch tool, or trace from existing garment)		
SLEEVE DESIGN	As is, short or long	Adjust length for ¾ sleeve	Adjust cuff measurement for more or less flare		
SEAMS	Serger 3-thread overlock (fastest)	Sewing machine zigzag, then trim	Trim, then seam with sewing machine overlock stitch		
HEMS & NECKLINE FINISHES	Plain serged edge	Rolled edge (stretch and/or increase differential feed for lettuce edge)	Apply ribbing or band	Apply trim (stretch lace, foldover braid, etc.)	Turn under & coverstitch	Turn under & machine-stitch (zigzag, jersey, overlock)

Cutsie Oopsie

BABY CLOTH

BY **KRISTIE SMITH**

Create the Design

Open BERNINA DesignerPlus V5 Software.
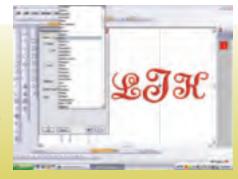
Right click on the **Show Hoop** icon; the Hoop dialog box will open. From the hoop drop down box, choose artista 255 X 145 Oval. If necessary, left click on the Display Hoops box until a check appears. Click OK.

Left click on the **Monogramming** icon; the Monogram dialog box will open. Under the lettering tab, left click on Initials and enter 3 initials into the boxes with the initial for the last name in the center box. *Note: Names can also be monogrammed.* Letters should be visible. Left click on the **Show All Monogram** icon at the bottom of the dialog box to see the total design.

Left click on the drop down arrow beside Alphabet to choose a font. The Erica font was used for the sample. DesignerPlus provides 65 fonts plus all of the true type fonts found on your computer.

Supplies

- Cloth diaper
- Bernina® Sewing/Embroidery machine
- Bernina® DesignerPlus V5 Software
- Organ embroidery needles
- Isacord threads
- OESD AquaMesh Wash-Away Stabilizer
- 101 Quilt Basting Spray
- Large Oval Hoop (*artista* 255 X 145 Oval)
- Ribbon (length = width of diaper + ½")
- Teardrop Embroidery Foot #26
- Edgestitch Foot #10/10C
- #80 Universal needle
- Mettler Metrosene Plus thread to match ribbon
- White thread to match diaper

Left click on the drop down arrow beside color and choose C3 (red).

Left click on the style icon and hold; scroll with the curser and select style 5 (monogram with enlarged center initial).

Left click on the Border tab. Left click on Add to add a border; a dialog box will open. From the borders menu, select KB8 (flower). Select OK.

Left click on the **Show All** Icon to display the entire design. Left click on the drop down arrow beside Color; select C4 (Yellow).

Left click on Add again to add another border. With the second border highlighted, left click on the drop down arrow beside color; select C16 (pink).

Left click on border 1 to highlight; left click on fill; Border 1 will become a step fill.

Left click on the arrow beside the fill icon and select candlewicking fill.

Left click on View Properties and the object properties box will open. Within the box make the following changes: Column Spacing to 9mm, Row Spacing to 9mm, Row Offset to 4.5mm, and Rotation Angle to 45 degrees. Select apply and OK.

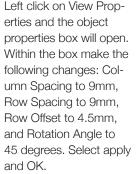Select OK again to close the monogramming menu. Left click on the design to **Select All**. Left or right click as needed on the **Scale by 20% down/up** icon to scale the design to fit within the hoop.

Left click on the **Arrange** menu and select Pattern Stamp.

From the Monogram Ornaments menu, select Moo3a. Click OK. Design will be attached to the cursor.

Place first design and left click to set in place. Repeat 3 more times. Touch the ESC key to deselect the tool.

Save the design as monoflor and send the design to the machine.

Stitch the Embroidery

Adhere two layers of AquaMesh to the back of the diaper with 101 Quilt Basting Spray. If stitching on a loosely woven fabric or a fabric with nap, add AquaFilm stabilizer to the top of the fabric. Both stabilizers are water-soluble and will be removed after stitching is complete. Hoop the fabric and the layers of stabilizer in the large oval hoop.

Open design on the embroidery machine, insert an Organ needle for embroidery, and thread with Isacord color of choice. Place the hoop on the machine and position the design as appropriate. Start the embroidery machine and complete the design.

Remove excess stabilizer from around the design by cutting away with scissors. Remove the rest of the stabilizer by running water through the embroidery in a sink or tub. Let fabric dry.
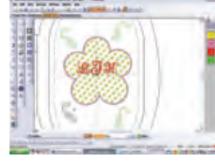
Apply Ribbon

Insert a #80 Universal needle, thread machine with Mettler Metrosene Plus thread, and attach Edgestitch Foot #10/10C to the machine. Select a straight stitch; move needle position to the left 3 notches. Press under ¼" at each raw end of the ribbon. Position ribbon on the lower edge of the diaper. With the guide of the foot at the edge of the ribbon, edgestitch to secure the ribbon to the diaper. Your favorite baby will love this personalized creation!

Purple Pizzazz

How best to remember what needs to be done before leaving the house in the morning? Where should you stow those bits and pieces that accumulate in the hallway, bathroom or office? We're all faced with these questions, and we've injected a bit of purple cheer into these solutions.

Pen Monster

Made in no time flat, our pen monster also makes a clever little gift.

CUTTING DIRECTIONS
- Cut two rectangles from faux leather, each 1¼" x 3¼" (3cm x 8cm)

INSTRUCTIONS
Wrap wire for the "hairdo" several times around two fingers. Draw a curve at one short end of each fabric rectangle. Place wrong sides together and insert wire between the two upper edges; secure with Wonder Tape. Stitch layers together along the long edges and curved line. Cut away excess fabric along curved end. Bend hair into shape.
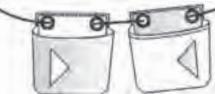
Cut ovals for eyes from black and white felt. Arrange as desired and stitch to the edge of the Pen Monster using the pre-programmed button sew-on stitch (or a universal stitch with length = 0mm).

Materials

- Faux leather in purple and white
- Mettler Cordonnet thread in white
- Mettler Metrosene Plus thread in purple
- Topstitching needle size 90 for Cordonnet
- Universal needle size 80 for Metrosene Plus
- Wonder Tape
- Cardboard or template plastic
- Walking Foot #50 or Non-Stick Foot #52
- 2 eyelets per holder, diameter = ½" (11cm) (Hanging Gadget Holder only)
- Wire cable (Hanging Gadget Holder only)
- Silver wire (Pen Monster only)
- Felt remnants in black and white (Pen Monster only)

Hanging Gadget Holder

Any number of gadget holders can be suspended from some wire cable to create an original organizer.

CUTTING DIRECTIONS (for one holder)
- Cut two back panels from faux leather, each 6¼" x 6¼" (16cm x 16cm)
- Cut one piece cardboard or template plastic, 6" x 6" (15cm x 15cm)
- Cut one pocket from faux leather, 7⅞" wide by 9⅞" tall (20cm wide by 25cm tall)
- Cut one decorative arrow from faux leather, 2¾" long and 1⅜" wide (7cm long and 3.5cm wide)

INSTRUCTIONS

Attach arrow to pocket with Wonder Tape, approximately 1¼" (3cm) from what will later be the top edge; stitch in place. Fold pocket in half; topstitch ¼" from upper folded edge.

Place cardboard or template plastic square between the two back panels; affix layers with Wonder Tape. Stitch together along all four edges.

Stitch a ¾" (2cm) deep base at the lower edge of the pocket, stitching across the corners of the base on the right and left, beginning each seam approximately ⅛" (2mm) from the raw edges and ending at the fold. Trim corners.

Stitch pocket to back panel; finished height is 4¾" (12cm). Trim sides even if necessary.

Insert eyelets at upper corners following manufacturer's directions.

Door Organizer

Memory like a sieve? A note to yourself on the front door, a pocket for stowing those letters to be posted – this door organizer will have you sorted in no time flat! The faux leather is a breeze to sew with Walking Foot #50, BERNINA Dual Feed, or Non-Stick Foot #52, and the heavy-duty Mettler Cordonnet thread lends a professional touch to your project.

CUTTING DIRECTIONS
- Cut two back panels from faux leather, each 5¾" x 13¾" (15cm x 35cm)
- Cut one piece cardboard or template plastic, 5½" x 13½" (14cm x 34cm)
- Cut one pocket from faux leather, 5¾" x 7⅞" (15cm x 20cm)
- Cut one pocket from faux leather, 5¾" x 5¾" (15cm x 15cm)
- Cut one pen holder, 3⅛" x 3⅛" (8cm x 8cm)

INSTRUCTIONS
Cut a 4⅛" x 2½" (10.5cm x 6.5cm) rectangle in the cardboard or template plastic rectangle, 1¼" (3cm) from the top edge. Place card between back panels; affix with Wonder Tape. Stitch around opening, close to cut edges. Cut a 3⅞" x 2⅜" (10cm x 6cm) hole in the faux leather; stitch along all edges of opening.

Hem upper and lower edges of pen holder. Trim corners of seam allowances on the diagonal. Pin to back panel.

Hem top edge of each pocket. Affix pockets to back panel with Wonder Tape; edgestitch along sides and lower edge. Trim sides even if necessary.

This project was originally published by BERNINA International in *Inspiration* magazine, No. 42, Autumn-Winter 2008.

The Fold-Over…
A Felting Technique from Fiberella

BY **PAULA SCAFFIDI**

To Pull a Shingle of Roving

Note: Roving is unspun fiber. It comes from a variety of sources: plant, animal and synthetic. Merino wool roving is ideal for this technique. Assortments are available from www.fiberella.com. Designate one hand for holding-the-roving or the stationary hand. Use your fingers and thumb on the opposite hand for pulling the "shingles". (Generally my left hand is stationary and I pluck the wisps of roving or shingles with my right). Shingles can be overlaid, one over another or placed side-by-side in machine felting.

Get a Gentle Grip

Just ever-so-gently hold roving about 3" from its end. Keep your grip loose enough to allow roving shingles to slide out with ease, yet firm enough to control the length of the shingles. You can adjust this length for your project as desired.

Enjoy a thin but delicious slice from Paula Scaffidi's upcoming book, a 2009 release, by making an elegant shawl featuring colorful needlepunch wool fibers. Learn how to "pull a shingle' of roving and attach to a base fabric with Paula's guidance and how-to photos. Like all of Paula's roving, yarn and fine fabric techniques… you'll find it simple, lush and beautiful.

Select a Desired Width

The width of the roving shingle is controlled by your fingers on the other hand. Using only the very tip of any one finger against the tip of your thumb, you can pull the tiniest of shingles. Try using the entire fingerprint area from a finger and thumb to pluck a shingle about ½" wide. A pointer and a pinky will give you two different sizes. Adjust as desired.

Coloring

It's relaxing and pleasurable to place a bit of one color of roving over another for endless color blending. If you simply vary the ratio - more of one color and a narrow streak of another - you can create a variegated effect. You can also pull multi-colored shingles in your own color combination. Lay two or more roving colors together and gently grasp some of each color. Then pluck as if one roving, pulling a bit of all colors simultaneously.

Shingles want to shrink as you felt them; let them! I prefer using a hoop when a flat base is desired; it assures a smooth base and eliminates any fatigue on shoulders and hands.

Try a Warm up… Line Becomes an Edge

Lay out some roving shingles side-by-side on a base fabric. Visualize the path of your line as perpendicular or opposite to the length of the shingle. Machine felt any type of line.* The key: fast motor speed and slow fabric movement. I've used silk noil here for an elegant yet somewhat casual effect - worthy of a special occasion but with an earthy feel. Plus it holds up well to the action of the felting needles.

Make sure you can see your line through the shingles!

*A thought, impulse or feeling… There's satisfaction in creating a line based on your mood. Are you feeling: fanciful, wavy, or wiggly; curvy or jagged; very relaxed or full of bold excitement? Get the feel of moving your fabric in sync with today's personal rhythm. Maybe try alternating smooth curves with straight lines. A swinging or swaying line has a different expressive feeling than one that tap dances in a zigzag repeat pattern. Water has ripples dependent on the wind. Grasses bend. What lines will you make today?

Sometimes I use a toothbrush to control the direction and smooth the roving into the look of a felted "brushstroke".

If you wish to distribute the roving on both sides of the already felted line, use an awl to help split it. Then brush and felt it down.

Trace cups, bowls and plates for circles that vary in size.

Take a peek. "Fold Over" the roving at the felted line using your hand. Gently move it to one side and then the other. What looks more exciting to your eye? Beginning at the fold, felt the roving down. Work gradually to the feathered edge of the shingle, allowing the roving to shrink its way toward the needles.

Pick a Shape Any Shape….

Beautiful shapes are all around us. In nature, as you study a shape there are "lost and found" edges; those we easily see and those that seem to melt away, disappearing into the background. Squint to see this effect more easily.

Begin by finding a pleasing shape to use as your design inspiration - a vase, a decorative pin, a floral or leaf shape, the lovely empty space noted between two balusters on a balcony. It can be anything that appeals to you. Geometric or organic, I enjoy using any simple shape with this technique. Shapes larger than 4" across give my fingers room to work. I pull shingles that are short enough to fold over, felt down, and still see the opposite edge of the shape.

Shawls for Inspiration

I've placed the roving shingles "on grain" with the base fabric in the elegant evening shawls shown in this article. To my eye, the horizontal, on-grain placement lends a serenity and unity to the designs*. By folding over roving shingles to both the inside and the outside of the circles; and skipping some edges along the way, the edge effect is "lost and found." In the final design, the background fabric and motif shapes advance and recede alternately. It's a kind of hide-and-seek played with shapes. You simply chalk the shapes and work them one at a time, hooping as you go.

Shawl Measurements

Base Fabric or Shawl Blank: I used silk noil approximately 21" x 90" in length. Circles to Trace: mine happened to measure 3.5", 4.5" and 6.25" in diameter.

Motif Placement: In Heavenly Bodies, the circles are staggered over approximately one third of the length of the shawl. The shawl blank is adequate in length for most and of course can be shortened as desired according to height. My recommendation is to keep the length until you try it on in the final phases. Then shorten the non-embellished end as desired.

If you were to position the roving perpendicular to your line all the way around the shape, the effect would be an explosion or implosion… a dynamic way to create another mood.

All That jAzZ

Heavenly Bodies

You can use plastic plates plus a flex curve to transform the circles into biomorphic shapes. Note: The metallic texture used sparingly in both shawls is a fabric technique, also included in Paula's upcoming book.

Mini Project Idea… A Simple Start

Either of these approaches would make a great little pillow project. It's all in how you "crop" your image. It's fun to literally "pull colors together" from your room décor. Gather up roving in a matching palette and don't be afraid to throw in a surprise color as an accent.

An All-Over Design

A small pillow project would be a great size to experiment with this technique. An old axiom in art is to "fill a space with a repeating design motif that appears to go off the edge or travel beyond the 'canvas' (or desired fabric panel) on two or more edges." This going-off-the-edges effect strengthens composition in design.

A Single Motif

You can also opt to feature a single motif in the center of your panel. I suggest making it large enough to visually dominate the remaining, empty background space. EnJOY!

A pioneer in the field of machine needle felting, Paula Scaffidi is both an artist and a teacher. She is experienced in a wide range of media and draws inspiration from the natural world and the imagination. Exploring creative possibilities, Paula enjoys developing fresh textile techniques. With dual degrees in art and art education, she teaches nationally and offers creative textile retreats in North Carolina. A contributor to Lark's *Designer Needle Felting*, Paula has also published articles in several countries. Her own book will be released in 2009. To learn more about Paula's art, go to www.fiberella.com.

Tassels and Lace
WINE WRAP

BY **PAT JENNINGS**

Here's a quick and easy way to dress up a wine bottle for your next festive affair.

At the Computer

Select File and New or click on the New icon. Right click on Show Hoop. From the list of available hoops, select artista 255 X 145 Oval. Click on OK to confirm the hoop choice and close Options.

Position the Wine Wrap blank on the bed of the scanner with the long side of the blank at the top of the scanner and the center point going down. Select the Picture View and click on Scan Picture. Following your scanner's instructions, scan the picture. When the scan is complete, the scanner software will close and the picture will be displayed on the Picture View screen. With the picture still selected, save the picture as wine wrap.BMP.
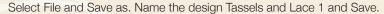
If the grid is not displayed, left click on Show Grid to display the grid. With the picture selected, center the lower point of the wrap on a grid line.
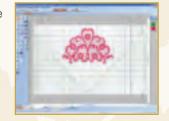
Change to Design View. Select the Open Object tool. On the Stitch and Color bar, select Outline > Single. Change the color to C7. Beginning on the left side of the hoop and using 3 left mouse clicks, create a placement line just outside the scalloped edge of the wrap. Touch Enter to confirm the line's placement.

Select File and Insert Design. Locate Local disk C > My Designs > Laces. Locate and Open NX245. Center the design between the scalloped edges.

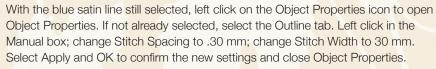Select File and Save as. Name the design Tassels and Lace 1 and Save.

Select the Open Object tool. From the Stitch and Color bar, select Outline. From the list of available outline types, select Satin and C2. Left mouse click just within the left side of the lower center satin-stitched loop. Move the mouse to the right until it rests just inside the right edge of the same center satin stitched loop. Left click again. Touch Enter to complete the line.

Supplies

- BERNINA DesignerPlus Embroidery Software
- BERNINA Sewing and Embroidery Machine
- Computer with scanner
- Large Oval Hoop
- Wine Wrap Blank from AllAboutBlanks.com
- OESD AquaMesh Plus – 10" X 14"
- Isacord embroidery thread – any color
- Mettler 60 weight Embroidery thread – white for the bobbin
- Size 80/12 Organ Embroidery needles
- Small, sharp embroidery scissors
- Embroidery Wand
- Steam iron
- Thick terry towel
- Best Press non-aerosol spray starch

Click on the Select Object tool. The satin line should be selected. If Auto Underlay is active, left click to turn it off.
With the blue satin line still selected, left click on the Object Properties icon to open Object Properties. If not already selected, select the Outline tab. Left click in the Manual box; change Stitch Spacing to .30 mm; change Stitch Width to 30 mm. Select Apply and OK to confirm the new settings and close Object Properties.

Select File and Save as. Name the design Tassels and Lace 2 and Save.

Right click and drag the center tassel, creating a clone. Position the cloned tassel below the right filled circle. Deselect.

Right click and drag the center tassel, creating another clone. Position the third tassel below the left filled circle. Deselect.

Select the left tassel and shorten it to 75%. Repeat for the right tassel.

Select the left and right tassel; from the Arrange bar, click on Align Bottom (Horizontal). Deselect.

If Color Film is not displayed, select Arrange > Color film to display Color Film on the right side of the screen. Select the red color chip (C1) and click on Sequence to End.

Select File and Save As. Name the file Tassels and Lace 3 and Save.

Select the center tassel. Click on Reshape Object. Move the green Start symbol to the upper left corner of the tassel.

Move the red End symbol to the lower right corner of the tassel. Touch the Enter Key on the keyboard to confirm the change.

Repeat these changes for the other two tassels. Touch ESC on the keyboard to turn off the tool.

Select the center tassel and open Object Properties > Tie-In/Tie Off tab. Turn off Tie Off After Object and Apply to confirm changes. Repeat for the other 2 tassels, clicking on Apply before selecting the next tassel. Select OK to close Object Properties.

Select File and Save As. Name the design Tassels and Lace 4 and Save.

Select the Zoom Box tool and click and drag a bounding box around the tassels to zoom in on that area of the design. Select View and Slow Redraw. Move the sliding speed control to the left to slow down the process. Click on the Green go arrow to see how the design will stitch before transferring the design to the Embroidery machine.

Touch the ESC key twice to turn off all tools. Change to Picture View. Select the picture and touch the Delete key on the keyboard. Return to Design view.

Select file and Save As. Name the design Tassels and Lace 5 and Save. Transfer the design to your embroidery machine for stitching.

At the Embroidery System

Hoop the OESD AquaMesh Plus (paper side up) in the Large Oval Hoop. Position the hoop on the embroidery arm and stitch the first color (the placement line).

When the machine stops, remove the embroidery hoop from the embroidery arm but do not remove the stabilizer from the hoop.

Using the sharp point of the Embroidery wand, score the stabilizer's paper covering above the stitching line and around the edge of the hoop above the stitching line. Remove the paper, exposing the sticky surface of the OESD AquaMesh Plus stabilizer.

Position the wrong side of the Wine Wrap against the sticky side of the OESD AquaMesh Plus, aligning the sides and point of the wrap with the stitched placement line. Smooth the wrap onto the stabilizer.

Return the hoop to the embroidery arm. Lower the presser foot and stitch the remaining areas of the design. *Note: it is not necessary to change thread colors.* The placement line and the embroidery design may be stitched with the same color. As the design stitches, it is a good idea to clip jump stitches within the lace section of the design before they become trapped under the designs stitches. Stop the machine, lift the presser foot, trim the jump stitch, lower the presser foot, and press the Start/Stop button on the head frame to continue with the design.

When the design is complete, remove the hoop from the embroidery machine and remove the stabilizer/wrap from the hoop. From the back (wrong) side of the project, clip the long white tassel threads at the bottom and top of the tassel.

From the right side, gently pull the tassel threads to the surface to complete the tassel.

Carefully peel back and remove the excess stabilizer. Gently rinse the project in warm, running water to remove the remaining stabilizer. Wrap the project in a heavy terry towel to remove as much water as possible. With your fingers smooth the tassel threads into place. Air dry. When dry, position the wrap on a dry terry towel with the design face down and the tassels in the correct position. Gently press the project to remove any wrinkles. A spritz of Best Press as you press the project will give the wrap a little extra body.

Improving Your Embroidery with
New Embroidery Products
from OESD BY **KAY HICKMAN**

OESD recently updated its product line and added several exciting products. Find out what's new and how these products will help improve your embroidery.

Top Cover

When embroidering on towels and other textured fabric it is important to use a topping to prevent the nap from popping up through the stitches. However, there are times when even the best water-soluble topping may still allow the color of the background fabric to show through the stitches. A case in point is the example of the snowman stitched onto the dark fabric. Many times we are tempted to simply re-stitch the white area again. This will create additional bulk, and can cause outlines to be off. It also increases the chances of needle breakage.

A new embroidery product from OESD will help solve this problem. This product will improve the look of your embroidery design when stitching a light-colored design on a dark fabric, or vice versa – stitching a design with black or dark thread colors onto a light-colored background. Top Cover is a permanent vinyl-like product that will remain inside the stitching and keep the design looking good for years to come. Note the difference in the picture of the Snowman using TopCover and the picture of the Snowman without using the Top Cover.

To use Top Cover:
1) Simply place a piece of Top Cover over the area to be embroidered. There is no need to hoop the product.
2) Stitch as usual.
3) When the design has finished stitching, gently tear the excess away.

This product works best when using fill stitching with hard edges. Tiny bits can be removed by placing a paper towel over the design and pressing. The heat from the iron will usually melt away the tiny bits.

Gentle Touch

Gentle Touch was created to cover the bobbin stitches on a project and is applied after the design has completely stitched. The needle thread on a well-balanced embroidery stitch should pull to the underside slightly. This thread can be slightly abrasive to babies or others with sensitive skin, especially if you are using a metallic thread in the needle.

To use Gentle Touch:
1) Cut a square or rectangle rounded corners slightly larger than the design.
2) Place the fusible side of this piece over the bobbin stitches on the underside of the project or garment.
3) Cover with a press cloth and press permanently into place with an iron. The photo shows how the Gentle Touch covers the stitching on the lower two designs and will protect the skin.

Fuse & Fleece

This lightweight fusible fleece is designed to be used wherever a lightweight fleece product is desired. It can be used in craft projects, as well as garments. It is available on a 10" roll, but can be easily pieced if wider widths are desired.

To use Fuse & Fleece:
1) Position the fusible side of the fleece on the wrong side of the fabric.
2) From the right side of the fabric, lightly steam into place for a temporary bond, or steam more heavily for a more permanent bond.

Fuse & Fleece is washable and dry cleanable. PLEASE NOTE: The fabric must be able to withstand temperatures necessary for steaming. Always test on a scrap or on an inconspicuous place first.
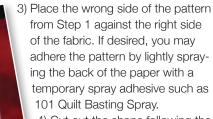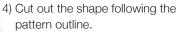
Applique Fix 'n' Fuse

This product is designed to make appliqué easier – whether used for traditional hand or machine appliqué, or for machine embroidery appliqué designs.

This product has fusible coating on one side and a paper-backed adhesive surface on the other. The adhesive coating can be stitched through and will not gum up the needle. The adhesive coating is light enough that it leaves the appliqué feeling soft.

To use Appliqué Fuse & Fix for machine embroidery appliqué designs:

1) Print the paper template of the appliqué portion of the design using Explorations Embroidery Software or BERNINA Embroidery Software. Trim the pattern roughly leaving approximately ½" paper on all sides of the pattern.
2) Cut a piece of Appliqué Fuse & Fix slightly larger than the pattern and place the fusible coating on the wrong side of the appliqué fabric. Adhere into place by placing the iron (on cotton setting) in one place for 5 seconds, then lifting and moving to another area of the appliqué if necessary.
3) Place the wrong side of the pattern from Step 1 against the right side of the fabric. If desired, you may adhere the pattern by lightly spraying the back of the paper with a temporary spray adhesive such as 101 Quilt Basting Spray.
4) Cut out the shape following the pattern outline.
5) Remove the paper template from the front of the fabric.
6) Carefully remove the release paper from the back of the cut-out appliqué shape revealing the adhesive surface.
7) Stitch the embroidery placement line onto the fabric.
8) Place the shape inside the guide stitches and finger press into place.

The Appliqué Fuse & Fix may be repositioned several times if necessary.

9) Appliqué Fuse & Fix may also be used when doing appliqué by hand or machine. Follow steps 2 through 6, and then finish the edges by hand or machine.

AquaTear™

AquaTear™ is the long awaited biodegradable water-soluble tear-away stabilizer. This stabilizer combines the sturdiness of a tear-away stabilizer with the easy-removal properties of a wash-away stabilizer. The biodegradable aspect makes it ecologically-friendly. It washes away almost entirely after the first washing and completely with subsequent washings. The biodegradable fibers in this stabilizer make the product great for woven fabrics such as kitchen and bath towels or garments where excess stabilizer is not desirable.

MediumWeight Cut-Away

OESD MediumWeight Cut-Away Stabilizer is new to OESD's line of stabilizers. It is lighter in weight than OESD Heavy-Weight Stabilizer, but heavier the OESD's Poly Mesh Stabilizer. It can used for knit fabrics or for wovens where more durability is needed for higher stitch count designs. Cut away excess stabilizer after the embroidery process is complete.

HeavyWeight Tear-Away

By popular consumer demand, HeavyWeight Tear-Away has been added to OESD's stabilizer line-up. This tear-away stabilizer has a stiffer and heavier hand than the current line of tear-away stabilizers. It will support a larger number of stitches and provide an excellent stitchout. Gently tear away excess stabilizer after the embroidery process has been completed.

KAY HICKMAN
As the Product Development Manager at OESD, Inc., Kay's job is to assist in the development of designs and embroidery cards for BERNINA® and OESD, and to create projects using the embroidery designs. She has a BS degree in Home Economics Education from Oklahoma State University.

WEB&BLOG News

Get the scoop on the latest addition to the BERNINA family. There's nothing like the BERNINA 830. Get an overview of this amazing machine and while you're there get FREE directions for an embellished tote made on the 830. **Go to:**
For Information: Products > Sewing & Quilting > BERNINA 830
For Tote Bag Directions: Make It > Projects > 830 Tote

NEW - V.5 Embroidery software Service Pack 2 is available! This adds support for the Vista 64 bit operating system as well as the ability to communicate with the new 830.
Go to: *Support > Downloads*

New Projects! Check to BERNINA web site frequently to download FREE projects. The latest are Pheasant Run Denim Skirt, Reversible Bibs, Denim Delights, and Eyelet capris. **Go to:**
Make It > Projects > Project title

BERNINA BLOG
www.berninaUSAblog.com is a year old! Many thanks to all our readers – over 30,000 of you visited our blog during the first year! Some of the high points were Gayle Hillert's weekly blogs during the new BERNINA 830 introduction, sewing tips from Erika and Jo, and Martin Favre's movie debut in *008: The Red Case Caper* (if you missed it, check out the August 11 archive). We're looking forward to another great year in 2009!

The QuiltShow.com
Log on, take a tour, and see a free show.

ALEX ANDERSON   RICKY TIMS

You'll also find free BERNINA educational videos detailing the use of BERNINA presser feet and accessories.

Nature's Serenity

Immerse yourself in the cool, green freshness of Nature's Serenity by Kathy Hatch. These 71 embroidery designs, 9 specifically created for larger hoops, marry the clarity of herbs and the sweetness of flowers to the pampering delights of a tranquil nature spa.

PURPLE PANSY DAY SPA

L is for

LAVENDER

STRESS RELIEVING HERBAL MASSAGES

Licensed Collection #876

Kathy Hatch

oeSD

"Putting it in Reverse"
Appliqué Journal Cover

BY **JUDY HAHNER**

A journal cover is the perfect palette to create a custom cover that expresses the style, creativity and interests of the author of the pages within. This project provides the opportunity to experiment with new techniques. Create one for yourself as well as one to give away! What better way to keep track of all those tips, techniques and great ideas for machine embroidery?

Reverse appliqué was used to create this signature journal cover. In this technique the fabric is layered behind the main fabric, which is cut away to expose the hidden layers. It is fun and creates an element of surprise; the surprise is how easy it is to master the technique!

Create the Embroidery and Appliqué

Create a fun reverse appliqué design using one of the fonts from BERNINA® V5 Software. Select File and Open. Right click on Show Hoop; select *artista* 255 x 145 oval from the list of available hoops. Be sure Display Hoop is checked. Click OK, then click on Show Grid to display grid.

Right click on the Lettering / Fill Values Tool. Click on the drop-down arrow beside Alphabet, select Drifter, then type an upper case **E**. Click on Apply, then click on the screen to see the letter. Select Show 1:1. Change the letter height: Select the letter **E**, select the corner sizing handle bars, and increase the size by 700%. Click on Apply. Touch ESC to deselect.

Select Show All. Select the Closed Object tool and select Outline and Triple Stitch. Select C9 dark red from the color palette. Starting at the top of the **E** with a series of left and right mouse clicks, set reference points to trace the outline of the letter. Touch Enter to digitize the shape.

In Color Film, click on the first color to select the filled stitches of the letter, then touch the Delete key. Select the Triple Outline stitch. Select Object Properties > Outline Stitch tab, then change the stitch length to 3mm and click OK. Touch ESC to deselect.

Right click on the Lettering/Fill Values Tool, then type lower case **mbroidery**. Select Apply, then click on the screen one grid square to the right of the lower curve of the letter **E**. With **mbroidery** selected, select C2 Blue from the color palette. Touch ESC to deselect.

Select the Rectangle tool. Select Outline > Pattern Run. Select C2 red from the color palette. Draw a rectangle around **E mbroidery**, 1 grid square from the outside of **E mbroidery** design. Left click to position. Select Pattern Run Outline and open Object Properties > Pattern Set. Select Pattern > Home Dec > Stitch #402 and click OK. Click Apply and OK.

Supplies

- BERNINA® Sewing and Embroidery System
- Large Oval Hoop (255x145mm)
- BERNINA® Embroidery Software (V5 Editor Plus or higher)
- 1/3 yard mid- to heavy-weight fabric (denim or similar; if you choose a lighter weight, use lightweight fusible interfacing to add body to the fabric.)
- 6" square of fabric for appliqué
- OESD HeavyWeight Cut-Away
- Freezer paper to create a pattern for the cover
- 2/3 yard 3/8" ribbon (optional – for bookmark)
- #80 Sharp Organ needles for embroidery
- #80 Jeans needle for construction
- Isacord embroidery thread
- Superior Bottom Line bobbin thread to match fabric
- Mettler thread to match fabric for construction
- 101 Quilt Basting Spray
- Nifty Notions appliqué scissors
- Nifty Notions curved embroidery scissors
- Nifty Notions 7" X 24" "Cut for the Cure" Ruler
- BERNINA® Serger (optional for rolled hem edge finish)
- Clear Embroidery Foot #34 or #34C
- EZ GLITZER® and EZ Glitz Rhinestuds or Rhinestones

To create the appliqué design, select the **E** and activate Advanced Appliqué. Select Place Fabric and Color Patches, click on the + beside Benartex 2006 to expand the folder, then click on Bali's Tutti-Frutti to expand the folder. Select 412-1, then click on the **E** to fill the letter with fabric. Select Back. From Stitch Properties, select Set Stitch Types Manually. Click on the **E**-shaped patch, then select the Cutting Line and Tackdown Run Stitch. Select Back and Close.

Select the **E** appliqué, hold down the CTRL key and select **mbroidery**. Click on the Group icon, then select Edit and Select All. Click on the Align Centers icon, then select View and Slow Redraw. Click on the forward arrow to view the redraw process.

Select File and Save As, then Navigate to the folder in which the design will be stored. Rename the file and click Save. Select File > Print to print the design template.

Stitch the Applique and Embroidery

To determine the amount of fabric needed, measure the journal or book to be covered. Measure the width of the book opened, and add 3½" extra on each end (a total of 7") for the inside flaps.

Measure the height of the book and add ½" at the upper and lower edges (1" total) for hems.

Create a pattern with freezer paper using the above measurements. Mark the flap folds and centers of the length and height.

Using the freezer paper pattern, mark the fabric for cutting. Cut the fabric 1" larger on all sides; this will allow adjustment after embroidering the cover design.

Mark the center of the design, using the design template printed from the BERNINA® V5 Software to aid in positioning.

Prepare the machine for embroidery: Insert a fresh Organ Needle and thread with embroidery thread. Load the design onto machine. Hoop a layer of cover fabric, the 6" square of appliqué fabric, and HeavyWeight Cut-Away stabilizer.

Place the hoop on the machine and stitch the appliqué design.

Remove project from the hoop. Make a small incision inside the appliqué design with sharp, short-blade embroidery scissors and carefully cut around the inside of the stitching line. Curved appliqué scissors are great for getting into the corners and curves. When the cutting is completed the appliqué fabric is exposed. Do not trim the stabilizer; it will serve a dual purpose and give stability to the journal cover.

Complete the embroidery of the cover design.

Construct the Journal Cover

Cut out the journal cover using the pattern created earlier. If fabric has loosened from the stabilizer, apply temporary spray adhesive to secure in place. Serge a rolled hem on all edges of the book cover. A narrow ¼" hem can be used instead of a serged edge. Another fun edge finish can be achieved by straight-stitching ½" from the edges on all sides and letting the raw edges ravel, a very popular look right now in ready-to-wear.

Turn the flaps in on the ends of the book jacket, right sides together.

Stitch ½" seams along the upper and lower edges of the flaps, then turn the cover right side out. Press under a ½" seam allowance on the remaining edges with a steam iron. (If edges were finished with a ¼" narrow hem, press under ¼".)

Attach Clear Foot #34/34C to the machine and thread the machine with a contrasting thread color. Select a cross stitch (**artista** stitch #302) from the decorative stitch menu. If available, engage the Securing Stitch.

Starting at the top, place the ribbon trim along the center back of the cover, extending the ribbon ½" past the lower edge (the upper end of the ribbon forms the bookmark). Stitch along the length of the ribbon, centering it between the toes of Clear Foot #34/34C. As you near the lower edge of the cover, engage the Pattern End and Securing Stitch functions to complete and secure the decorative stitching.

At the lower edge, topstitch across the hem on top of the ribbon only to secure the hem.

Open the book and insert it into the cover.