



Through THE NEEDLE

BERNINA®

Issue 19

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Marleigh Medley PILLOW

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Butterfly by
Nina McVeigh

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*US Patent 6,883,446. Standard on 730E.

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Along with teaching, Cathie has judged quilts in competitions held across the country, from New Hampshire to California. She also writes magazine articles since her retirement from ten years as the West Coast Editor of American Quilter magazine. Cathie loves the traveling that comes with her teaching and judging as it brings her face-to-face with quilters of all skill levels. She is the self-proclaimed "Queen of Rickrack" and incorporates this braid and/or machine stitches that mimic rickrack in most of her original work.

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".



PAT NELSON

Pat has been teaching machine-related sewing classes for over twenty years and loves the challenge of converting traditional handwork to the machine. In the past few years she has been very involved in creating wearable art. She loves to experiment with new machine techniques and enjoys passing them on to her students.

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As an Education Consultant for BERNINA® of America, Inc., Marlis creates unique interpretations of classic and heirloom garments, putting her own stamp of creativity on machine sewn projects.



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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.

MARTHE YOUNG

Marthe majored in illustration and received a BFA from The Cleveland Institute of Art. Since 1996 she has combined her love of drawing and sewing as a BERNINA® Resource Trainer in New England. She has designed two embroidery collections for BERNINA® – Hats and Shoes and Just Desserts. Her illustrations grace the pages of several BERNINA® publications, including *artista* Sampler and the recently released *Tassels & Trims* book.



NANCY MONSON

Nancy Monson is a quilter, craft designer, and freelance writer living in Shelton, CT, and the author of *Craft to Heal: Soothing Your Soul with Sewing, Painting, and Other Pastimes*, available at bookstores nationwide and online. Visit her website at [HYPERLINK "http://www.nancymonson.com"](http://www.nancymonson.com) www.nancymonson.com.

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Born and raised on the Island of Borneo, Malaysia in Southeast Asia, Nancy has been sewing since she was five years old. She has served as President of the Roanoke, VA chapter of the American Sewing Guild and launched the Lynchburg, VA chapter where she served as President for two years. She is currently teaching specialty sewing classes and creating garments for her daughter and herself.



JILL DANKLEFSEN

Jill's exquisite work with manipulating decorative stitches – playing with them, changing them, creating texture with them – is one of her specialties as a BERNINA® Educator.

NINA McVEIGH

During 14 years of owning her own store, Nina developed and taught her original patterns and designs in BERNINA® Clubs and Classes. An avid quilter, heirloom sewer and lover of all kinds of embellishment, she is also a collector of scissors, buttons and thread.



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from BERNINA®



GAYLE HILLERT

A few months ago we posted an online survey to ask your thoughts about *Through The Needle* magazine. We had a terrific response and were gratified to learn that you like the magazine very much. You did make a few suggestions that we are incorporating into future issues. We will definitely continue showcasing more complex projects that use our top-of-the-line machines but look for more diversity in the pages of *Through The Needle*. Please continue to give us your feedback on the magazine; we appreciate your thoughts.

This is an exciting time for BERNINA® because we have recently launched a new version of the BERNINA® Embroidery Software – V5.0. If you are a current owner of BERNINA® Embroidery Software, you'll love the exclusive advanced appliqué, enhanced monogramming and multiple hooping features. See the unique cutwork monogram design created by Marlis Bennett on page 18 for just a taste of what Version 5 will do. Many of our customers continue to tell us that BERNINA® software is the easiest to use and we think so, too. In an effort to offer software users more instruction, we have introduced an online class called "Quarterly Software Society", available from our BERNINA® website (www.berninausa.com).

These lessons offer you learning exercises – no matter which level of the software you are using. Included are helpful video demonstrations and the

invitation to join our QSS group where you can ask questions and share your enthusiasm with other BERNINA® software users.

See our new Web News column on page 23 for access information.



Embellishment seems to be the "in" thing now with everything from shoes, to purses to hats to notebooks that are full of embroidery, texture, stitches, and "glitz". We have the tools to help you customize and personalize...and help you make your own little corner of the universe unique. The article, *Color Play* by Pat Nelson, on page 12 explores the use of variegated threads with computerized embroidery - make your designs come to life! For sewing machine embellishment techniques, try making the stitch-decorated placemats on page 8 or the small bag by Marthe Young on page 26.

Enjoy the articles and inspiration in this issue of *Through The Needle*--embellish to your heart's content--using ALL of the tools at your disposal--stitches, presser feet, embroidery and software!!!



BY JILL DANKLEFSEN

Marleigh Medley

PILLOW

Embellished with a variety of techniques to add texture and interest, this beautifully sewn bolster pillow will be the focal point of a sofa or bed using fabrics from the Marleigh Collection by Benartex.

SUPPLIES

- Assorted Marleigh fat quarters by Benartex – 5 different prints were used
- Linen/cotton blend fabric for stitch recipe play – minimum size of 12" square – 2 squares necessary to complete the entire pillow
- Armo® Weft fusible interfacing
- 2 strips of lightweight batting about 5" wide
- OESD Lightweight Tear-away stabilizer
- HRFive Temporary Spray Adhesive
- 50/3 Cotton construction thread (50 weight, 3 ply)
- YLI Machine Quilting thread – used for decorative stitching (colors used in sample: Aspen Gold – V88 and Dusk – 17V)
- Monofilament thread
- 80/12 Topstitching needle for decorative stitching
- 90/14 Jeans needle used for piecework
- 3.0/90 Twin needle for pintucking
- Decorative threads/yarns used for couching: Designer Threads, Radiance (copper), Chenille (cinnamon) and YLI Candlelight (lime)
- Assorted trims/ribbons for decorative detail and tying the ends of the bolster pillow
- 1/4" – 3/8" filler cord for piping
- Embroidery Foot #20/20C
- Clear Embroidery Foot #39/39C
- Pintuck Foot #31 (5-groove)
- Bulky Overlock Foot #12/12C
- Cording Foot #22 (3-groove)
- Presser Foot for construction – Patchwork Foot #37 or Patchwork Foot with Guide #57
- Walking Foot #50
- Pillow form or Batting roll

Preparation

Fuse Armo® Weft interfacing to the wrong side of the cotton/linen blend fabric; place OESD Lightweight Tear-away stabilizer behind the stitching area as well.

Attach Embroidery Foot #20/20C or Clear Embroidery Foot #39/39C to the machine. Insert 80/12 Topstitching needle and thread with YLI Machine Quilting thread. Audition your stitches for the center stitch creation.

Center Stitch Embellishment

Using the interfaced and stabilized linen/cotton blend, "build" the stitched design as follows.

Stitch Legend

If current model is not listed, stitch is not available. Use another stitch of your choice.

Center Stitch



Machine Model	Stitch #
artista models	#708
aurora 440QE	#152
aurora 430	#123
activa 240	#81
activa 230PE	#63

Framing Stitch 1



Machine Model	Stitch #
artista models	#427
aurora 440QE	#113
aurora 430	#87
activa 240	#63
activa 230PE	#53

Framing Stitch 2



Machine Model	Stitch #
artista models	#751
aurora 440QE	#180
aurora 430	#150

Couching Stitch (Honeycomb Stitch)



Machine Model	Stitch #
artista models	#8
aurora 440QE	#25
aurora 430	#23
activa 240	#22
activa 230PE	#19

STITCH RECIPE

Consult the Stitch Legend for the specific stitches used on the pillow shown. If your machine does not

have the exact stitch shown, choose something similar that you like.

Create the center motif with pivots and rotations as described in the Stitch Recipe on page 28 of this issue. The complete row of stitching is sewn on a diagonal - the pivots and rotations look like you are sewing a



"stairway".



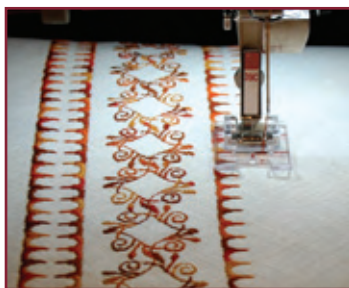
Once the center motif is created, frame with your favorite stitches; consult the Stitch Legend to see which

stitches were used on the pillow. Use Clear

Embroidery Foot #39C to give a greater width frame;

sew two rows as shown in the picture, using the Mirror Image Right-Left function if available.

Add one more stitch to the frame as shown. Set the stitched fabric aside. *Note: Create the same stitch recipe on two 12" squares of the linen/cotton fabric.*



COUCHED TEXTURE AND SPARKLE

Attach Cording Foot #22 to the machine; select heavy weight cords to load in the foot (Chenille cord from Designer Threads was used in the sample).



Open the "gate" at the front of the foot; insert cords over the grooves at the front and under the grooves at the back of the foot.

Close the "gate" to secure the cords. *Tip: To ensure that the cords do not slip out of the foot when beginning to sew, knot the cords behind the foot. This will keep the cords in place while aligning the foot to begin sewing. Use the Honeycomb Stitch to secure the cords to the stitch recipe.*



Add a little sparkle to the recipe by couching a metallic cord; YLI's Candlelight yarn was used. Attach Clear Embroidery

Foot #39/39C to the machine; thread the Candlelight yarn through the hole in the center of the foot as shown. Select a simple zigzag stitch to couch the yarn (SL and SW = 1.5mm); use monofilament thread for completely invisible stitching.



Tip: For greater visibility and detail while stitching, attach a Magnifier Lens to your machine. I guarantee you'll

see things that you have never seen before!

The stitch recipe is complete and ready to be stitched into the pillow as the center section.





Side Texture Embellishments

Have fun creating additional textures with coordinating fabrics and embellishments for the pillow.

PINTUCKING

Take a pretty fabric and make it even more interesting by adding pintucks to it - the look of the print changes entirely!

Attach Pintuck Foot #31 to the machine; insert a 3.0/90 needle double needle and use YLI Machine Quilting thread. Select Straight stitch and adjust the SL to about 3.0mm.



Other fun fabrics to pintuck are striped fabrics. Cut the striped fabric apart and use particular portions for adding to the pillow. Add interest to the stripes by pintucking and then couching on the printed lines. The pintuck feet can be used for couching applications within "pintucked" areas of the fabric. Simply run the pintucks under the foot and easily apply cord between the pintucks following the center groove of the foot. Use a narrow zigzag stitch. Radiance Designer Thread was used for this couching technique. This pintucked and couched fabric is for the center focal point and a strip near each end of the pillow.



CENTER FOCAL POINT

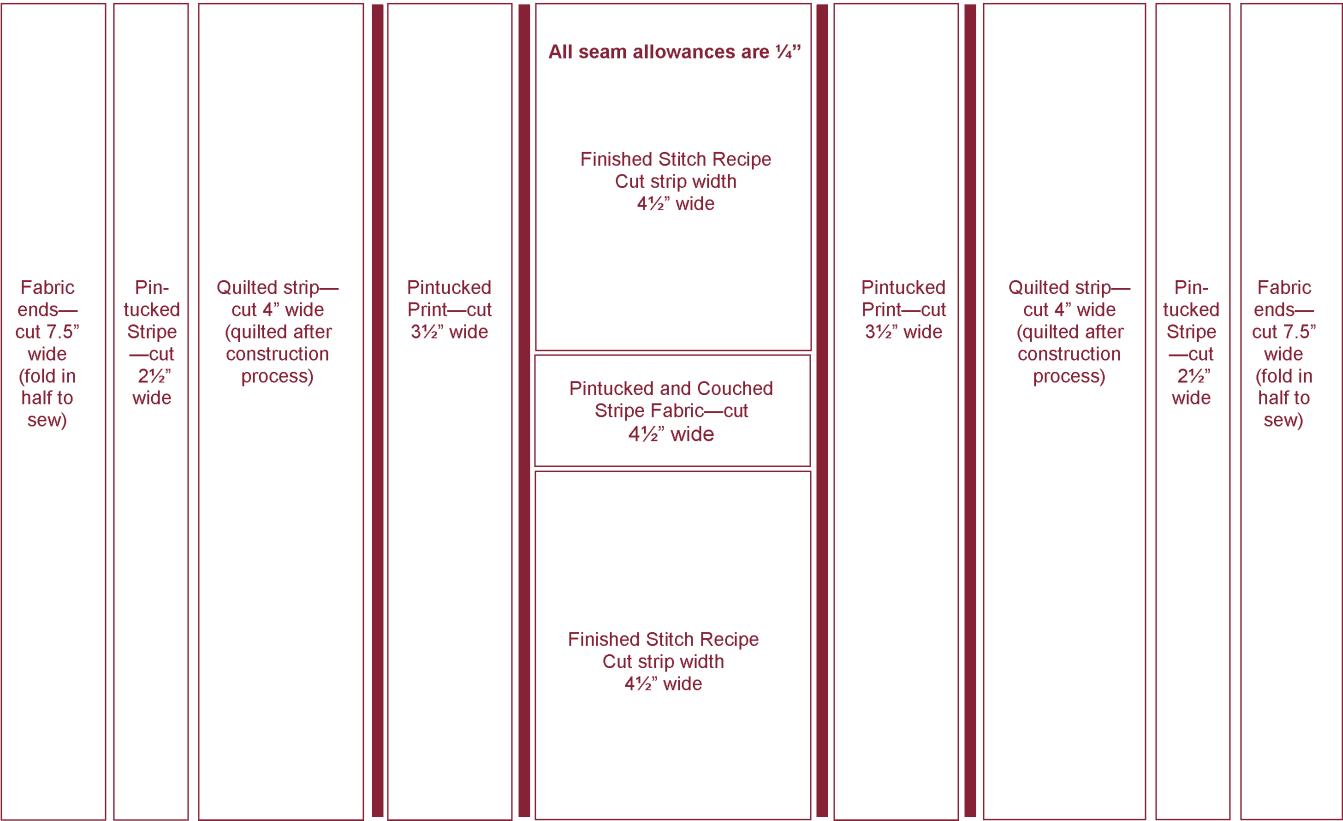
To add a central detail to the pillow – piece together the two stitch recipe parts with a portion of a decorated striped fabric between. To do this, cut a piece 4 1/2" wide x 4" long. Trim the two stitch recipe pieces to 4 1/2" wide, as well, centering the stitch recipe. Straighten the edges of the strip and join with the pintucked stripe fabric as shown in the diagram below. Couch a decorative trim over the seam lines to blend the 3 portions together.

PIPING

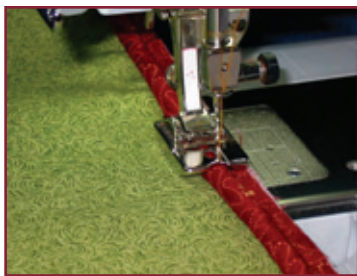
Create piping to define and divide the different embellished sections of the pillow.

Attach Bulky Overlock Foot #12/12C to the machine; cut narrow strips of fabric about 1 1/4" to 1 1/2" wide. Wrap the strips around the filler cord and position under the foot with the seam allowance to the right. Select Straight Stitch and move the needle position all the way to the right; sew to cover the cord.

28"



21"



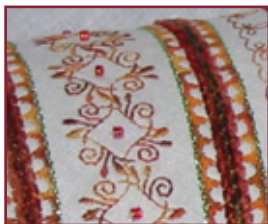
Pillow Assembly

Cut and position the various elements of the pillow as shown in the diagram on the previous page.

The thick dark lines indicate piping inserted between the indicated pieces. Add the piping to one section of the pillow – the stitch recipe area. Before sewing, move the needle position one position toward the center.

Add the other piece of fabric to frame the piping on both sides. There is no need to turn the piped piece over to see the previous row of stitching – the foot will feel the cord underneath it and travel precisely in the correct place.

Before sewing, move the needle position 1-2 positions toward center. Perfect piping will appear with no other stitching showing! *Note: When attaching the pintucking portion, be careful not to stretch the pintucked fabric. Pin the beginning and ending edges as well as a couple of positions within the body of the piece. Ease the pintucked piece onto the piped edge.*



The final "paisley" print is cut twice the width and folded in half ($7\frac{1}{2}$ " folded to $3\frac{3}{4}$ "") and then applied to the brown fabric stripe. The folded end gives the pillow a finished edge. Finished size of the pieced and embellished fabric is approximately 28" wide x 21" long.

At this time, add beads by hand or machine as desired.

Sew the pieced and embellished fabric together to form a tube.

Quilting



Layer batting under the green fabric strips; use a temporary spray adhesive to hold in place. Attach

Walking Foot #50 to the machine; select the Running Stitch. Alter the SL to about 3.0mm. Slide the bolster tube onto the freearm of the machine and begin sewing on the left edge of the strip. Continue sewing in the round moving the foot over approximately the width of the stitch for each pass of sewing. The running stitch will create a unique random quilted look.

Finishing

Slide the pillow form into the bolster and tie the ends with ribbon to close. *Tip: To easily slide the pillow form in, cut off the closed end of a large plastic bag such as a dry cleaning bag. Wrap it around the pillow form and slide in; remove the plastic bag before tying the ends closed.*

New from BERNINA®

FROM LOOSE

TO LOVELY at the flick of a wrist.

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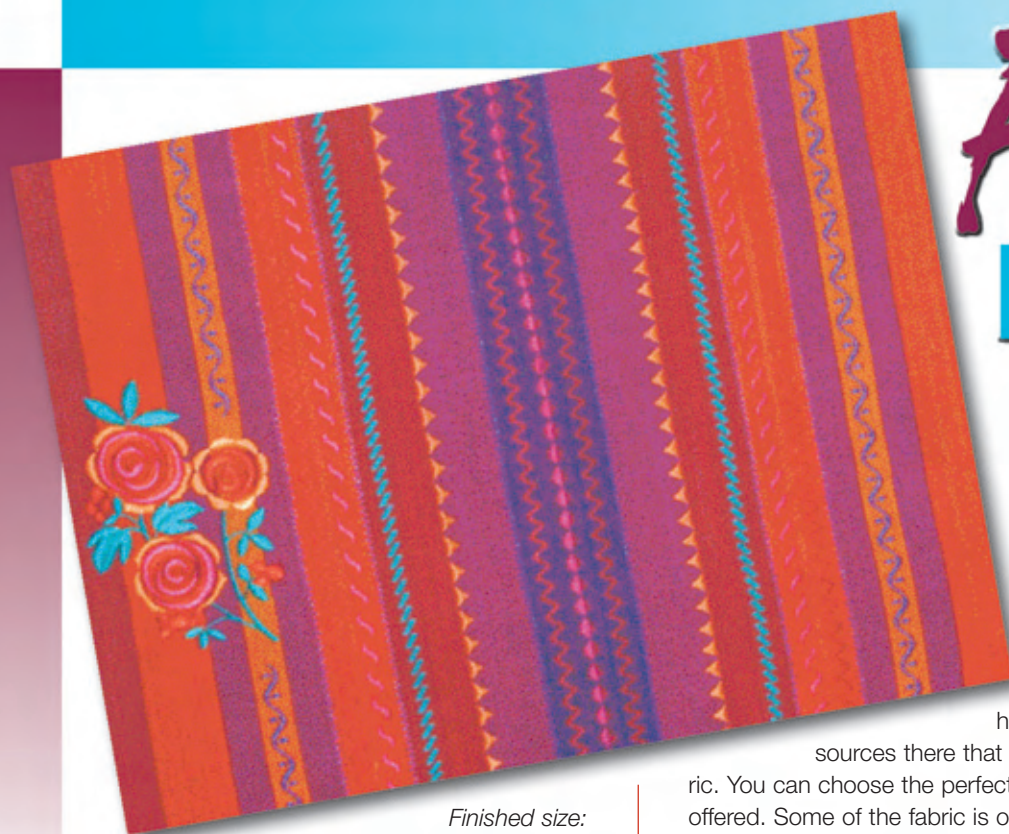


1300MDC



1150MDA

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*Finished size:
approximately 18" x 14½"*

SUPPLIES FOR 6 PLACEMATS:

- 1½ yards 42-44" wide Guatemalan striped fabric (OR 17⅞ yards 36" wide fabric) *Note: Avoid coarse, heavy weaves*
- 1½ yards 42-44" fabric for backing
- 3 yards 22" wide Pellon Shirttailor® fusible interfacing
- Teardrop Embroidery Foot #26
- Clear Embroidery Foot #39/39C
- OESD embroidery design #FL5045
- Isacord 40 wt. embroidery thread in desired colors
- 505 Spray and Fix temporary fabric adhesive
- Retayne™ *Note: Retayne is a color fixative that "sets" dyes on cotton to prevent color bleeding during washing.*

Fiesta

PLACEMATS

BY CATHIE I. HOOVER

Guatemalan fabric is festive, fun, and perfect for decorating the family table for barbecues! This hand-woven fabric comes in many bright, beautiful colors. I used a wide-striped selection for my choice in shades of red, yellow orange, purple, and magenta. You may not be able to find the exact fabric shown in the photograph;

however, check the Internet – there are several sources there that you can find by searching for Guatemalan fabric. You can choose the perfect stripe for your home from the great selection offered. Some of the fabric is only 36" wide – just run the stripes across the placemat rather than up and down! Embroider an appropriate design on the fabric, add a few lines of decorative stitching, and enjoy!

Not into placemats? Make a table runner for your picnic table just by using one long length of Guatemalan fabric. This project is so fun and easy to make that I'm ready to sew up several more sets for gifts!

Instructions:

1. Start by zigzagging or serging the raw edges of the striped Guatemalan fabric, then washing it in hot water with an appropriate amount of Retayne™ (1 teaspoon per yard). Rinse with cool water, tumble dry for 30 minutes or until still damp, and then hang to completely dry.
2. Cut fabric into the number of placemats you are making. Cut each placemat 20½" x 17". Placemat size before hemming is 18½" x 15"; add 2" to width and length for "stitch-caused shrinkage". *Note: Stripes run parallel to placemat sides. If your striped fabric is at least 40" wide after washing, use ½ the width from selva to selva as your working width – even if this results in less width than 20½".*
3. Follow product information to fuse Pellon's Shirttailor® interfacing firmly in place on the back of the fabric. Zigzag all raw edges of fabric/interfacing units to prevent raveling during the embroidery process.
4. Embroidery design placement is on the left side of each placemat – centered between top and bottom edges. Position the design as close to the left edge of placemat as possible, leaving enough fabric to fit in the hoop.

5. Hoop the stabilized fabric in the large oval embroidery hoop (145 x 255mm). Flip the design left to right so that the main floral stem is coming from the lower right as shown.
6. Place on embroidery machine and stitch using desired colors. I changed the colors to match my striped fabric as follows:
 - First color, buds and centers of roses: red (Isacord #1902)
 - Second color, highlights on roses: dark pink (Isacord #2300)
 - Third color, leaves and stems: blue green (Isacord #5100)
 - Fourth color, outside rose petals: orange (Isacord #1300)
7. Remove placemat from hoop. Replace embroidery foot with Open Embroidery Foot #20/20C.
8. Stitch parallel to stripes with the four thread colors used in the embroidery design, plus a fifth – Isacord #3541. Use the default setting for all decorative stitches.

Stitches (*artista* numbers are listed) and thread colors used from left to center:

- Stitch A: #752 – purple (Isacord #3541)
- Stitch B: mirrored blanket stitch #329, purple (Isacord #3541)
- Stitch C: #425 – red (Isacord #1902)
- Stitch D: #414 – dark pink (Isacord #2300)
- Stitch E: blanket stitch #329 – purple (Isacord #3541)
- Stitch F: #417 – blue green (Isacord #5100)
- Stitch G: #406 – orange (Isacord #1300)
- Stitch H: mirrored blanket stitch #329 – purple (Isacord #3541)
- Stitch I: #425 – red (Isacord #1902)
- Center stitch pattern J: stitch #407 – dark pink (Isacord #2300)

STITCH EMBELLISHMENTS

The stitch numbers listed for this project are for the *artista* models 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.

For stitches to the right of central stitch pattern to right of the center stitch pattern, simply follow the previous stitch list in reverse order. *Note: check blanket stitch orientation as it changes in the reverse direction.*

9. Clip all threads and press flat.
10. With 505 spray, tack backing fabric in place behind placemat, *wrong sides together*.
11. Trim all layers of placemat to 18½" x 15".
12. Zigzag or serge all edges with matching thread.
13. Turn under ¼"–½" on all hem on all four sides of placemat and topstitch in place with matching thread.

Foot Facts



Using Clear Foot #39/39C for decorative stitching gives clear visibility of the stitching area. It also has a wedge-shaped indentation on the sole to let it move over the heavy, compact stitches easily, avoiding thread build-up and misshapen patterns.

Designed for machine embroidery and free-motion darning, Teardrop Embroidery Foot #26 is engineered for improved thread guiding, reducing thread piercing and loop formation.

For more information on all BERNINA® presser feet and accessories, see *Feet-ures*, Volumes 1, 2, & 3.





BY MARIE OSMOND



Created entirely of embroidered lace motifs, this belt can be made without a sewing machine!

WOVEN *Lace* BELTS

Supplies

- Satin cording, leather strips, bias binding, jute OR your choice of weaving material (Desired finished belt measurement plus at least 1 yard)
- OESD Design Collection #827: Expressive Lace™ by Marie Osmond Lace Up Your Life Vol. 2
 - Design #021 Circle
 - Design #043 Square
- Shank buttons (see 1st paragraph)
- Isacord Embroidery Thread
- OESD Badgemaster or Aqua Mesh stabilizer

Belt Instructions

After deciding the length of the belt, determine the number of squares, circles, and shank buttons needed using the following method. The basic construction of the belt consists of two embroidered motifs: the 021 Circle and the 043 Square; the diameter of the circle is approximately $2\frac{3}{4}$ ". Measure the desired finished length of the belt and divide that measurement by 2.75. If the number is a fraction, round it up to the next whole number. This is the number of circles, squares, and shank buttons needed.

Hoop the selected stabilizer and stitch the determined number of circles and squares, positioning as many as possible in the hoop to minimize the number of hoopings needed. Remove the stitched motifs from the hoop and rinse to remove the stabilizer.



1

When the embroidery is finished, rinsed and dry, begin weaving the pieces together. Weave as shown by coming up through the hole at the right side of the circle piece and back down through the hole to the left of the one you came up. Weave back up through the center. See photo 1.

Attach the square by coming up through the hole in the center. See photo 2.



2

Thread on the button and go back down the same hole in the center of the square. *Tip: If this proves difficult, a bit of tape on the end of your "string" will make this easier.* See photo 3. Next, go back down through the center of the circle and up through the hole to the left of the center hole then back down the hole on the left edge of the circle. Continue the weaving process until all of the embroidered pieces are connected. Add more strings, rope or cord, then braid, tie, or fringe to each end of the belt to make it truly your own.

The black evening belt was attached to grosgrain ribbon for a dressier look. Sew the belt to the ribbon or use 450 Stainless Adhesive. See photo 4.



3



4

Basic Lace Instructions

This lace collection is all about free-standing lace. Use a water-soluble stabilizer such as Badgemaster or Aqua Mesh and always match the bobbin thread with the needle thread.

The versatility of these lace motifs enables you to combine hundreds of patterns to make placemats, doilies, quilts, table runners and other projects you design. Since there are so many combinations, we are showing instructions for a belt, but you can be the artist and come up with your own inspired projects. Notice the different looks you get by changing colors – create a great Southwest look the young woman in your life and use the same lace motifs in elegant black for a beautiful evening belt for yourself.

COLOR PLAY

BY PATRICIA NELSON

Variegated Threads & Computerized Embroidery

SUPPLIES AND SETTINGS

The polyester trilobal and rayon threads I used included:

- Coats & Clark trilobal polyester (2"-5" variegations)
- Coats & Clark Article D75 Machine Embroidery (solid) trilobal polyester.
- Superior Rainbows™ (1" variegations) and Highlights™ (solid) trilobal polyester
- YLI Variations™ (1" variegations) trilobal polyester
- Sulky® variegated rayon (10" variegations)
- Madeira rayon and polyester, solids and variegated (varied to 16" variegations)

Some of these threads require special needles; I used a 90 Topstitching needle. For the best results, I lowered the thread tension 25% to 50% and reduced the sewing machine motor speed. I used a tear away stabilizer to hoop the 100% quilting cotton that was heavily spray starched prior to use. Place a second piece of tear away stabilizer under the hooped fabric during the stitching. All designs were stitched on a BERNINA® *artista* 200E.

The interaction of variegated threads in computerized embroidery will pleasantly surprise you when you see how it adds more texture and interest to many of your embroidery designs.

Look at the [Sunflower Sisters quilt \(Figure 1\)](#) and notice the difference in the two sunflowers. Both are colorful; the one on the left was embroidered with solid color threads and the one on the right with variegated thread as the base color of the petals and leaves. The sunflower on the right appears more lifelike because the coloration of the petals and leaves add dimension whereas the single color sunflower on the left appears flatter.



Figure 1

The **Bellflower quilt (Figure 2)** was embroidered the same way, the top flower with solid thread and the bottom flower with variegated threads (close tonal with one-inch variegations). Notice how much more texture there is in the second one.

KNOW YOUR THREADS

Before starting to stitch designs with variegated thread, a little knowledge is required. First, this article deals with 35 and 40 wt. trilobal polyester and rayon thread suitable for computerized embroidery designs.

Next, know that variegated thread is made in many color combinations and the variegations come in different lengths. The color combinations are divided into two color groups: tonal/same color family and multiple color variegations. The tonal/same color family threads may then be divided into two types; those that range from the lightest to darkest shade in a color family or those very close in color graduation in the same color family. The multiple color variegations may be any combination of colors.



Figure 2



The color lengths in variegated threads are variable depending on the manufacturer. At present on the market, the color variegations range in breaks of about 1" to 16" long and can also appear in varied lengths on the same spool.

DESIGN DIRECTION

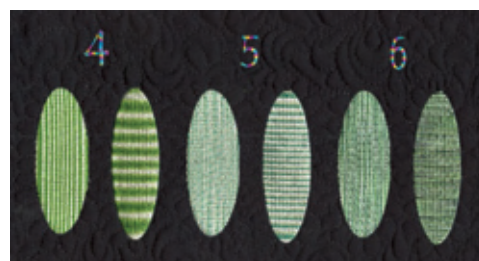
Since variegated thread presents a directional or linear look, the next important factor is to know the direction of stitching in your design. Stitches running parallel or vertical to

the design length present a blended, shaded effect with the one-inch tonal variegated threads. The varied lengths will present as a very thin stripe. The longer length variegations will present as a broader stripe. This will vary depending on how long a stitching line is and the colors used. Stitching lines running horizontal/perpendicular to the design length present obvious stripes or color blocks with the varied and 6" variegations, where the 1" tonal threads appear as a subtle stripe. This will also vary depending on how long a stitching line is and the color used. See the **Stitch Sampler (Figure 3)**, which shows what various types of thread look like when stitched out in horizontal and vertical scenarios.

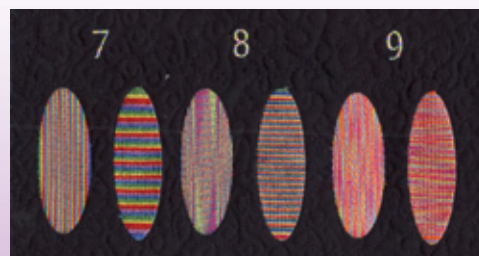
Figure 3



Samples 1–3 show close tonal colors: #1 is thread with 10" spacing, #2 is variable spacing and #3 is 1" spacing.



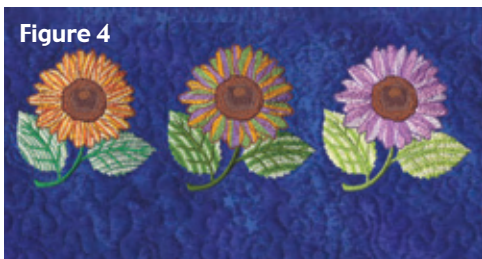
Samples 4–6 show light to dark tonal colors: #4 is thread with 10" spacing, #5 is variable and #6 is 1" spacing.



Samples 7–9 show multiple colors: #7 is thread with 10" spacing, #8 is variable spacing and #9 is 1" spacing.

The [Design Sampler \(Figure 4\)](#) shows how variegations of different lengths will appear in the same design.

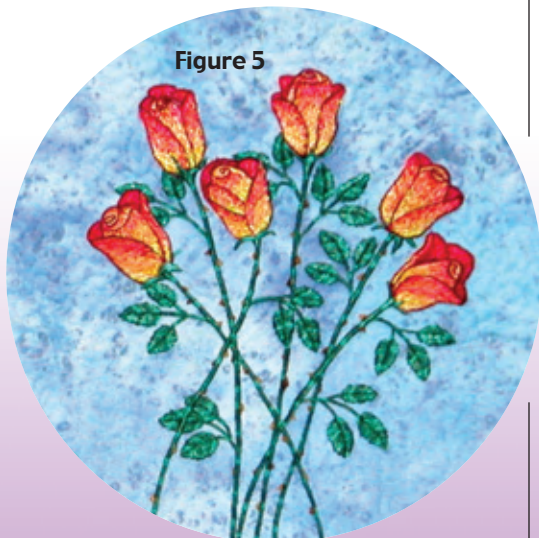
Figure 4



From the left: the petals of the yellow sunflower and daisy below it were stitched with a 2" to 5" variegated thread, the middle sunflower and daisy were stitched with a 10" variegated thread and the last two were stitched with 16" variegated thread.

Tip: If the direction of the stitching line in your computerized design is not obvious, try enlarging the design or scrolling through the design (if working with a design collection) to determine the stitch direction. If using software, enlarge the design or do a Slow Redraw to see the stitch direction.

Figure 5



SATIN STITCHING

A line of satin stitching will present stripes with all variegated threads, the sixteen-inch ones presenting the most pronounced stripe effect and the one-inch the least. See the stems and thorns of [Rose Bouquet \(Figure 5\)](#) where a 1" variegated was used.

Sometimes the color block effect makes a very pretty design, especially with a daisy (it has long narrow petals and the color block effect of the thread creates a ring pattern in the flower). See the [Flower Fun quilt \(Figure 6\)](#) which shows multiple one-inch color variations in the petals.



Figure 6

MIXING COLORS

When using a variegated thread for the base color of a design, choose strong, contrasting, solid colors for accent/shading stitches that allow the thread colors to show and compliment each other. To help choose colors, run a strand of the accent/shading thread over a spool of the base thread to see if it contrasts enough to be used as a shading color. Get out your color wheels to get ideas for color choices. See

[Glorified Sunflowers \(Figure 7\)](#) for an example of one-inch variegated threads used as the base colors for the petals and leaves.

Figure 7





Figure 8

ment in the design. See **Shades of Pink (Figure 8)** that was stitched with solid color threads for the base color and variegated threads for the main accent colors and leaves.

Variegated threads also work well as an accent color over a solid color base thread. Select them to contrast enough with the base thread to show as a complement in the design.

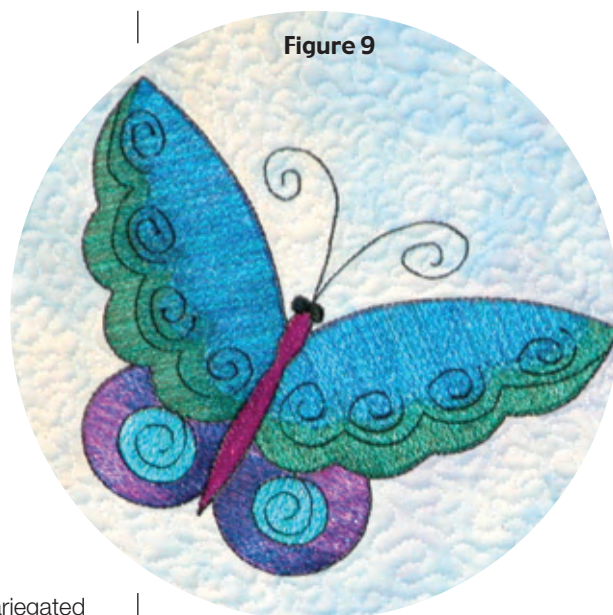


Figure 9

Use a variegated thread that has multiple color changes in a design you would normally use a tonal variation for fun! **Butterfly (Figure 9)** was stitched with 1" variegated thread; the base color was stitched with tonal thread and the accent colors with a multiple color thread. The combination created a really beautiful look.

DESIGN DETAILS

Note: Listed below are the designs used on the samples shown; some designs may be retired and unavailable for purchase. Check with your local BERNINA® dealer or go to www.embroideryonline.com to check for availability.

FIGURE 1: Sunflower Sisters is from the STUDIO BERNINA®, Sunflowers Premium A1014.

FIGURE 2: Bellflowers is from the STUDIO BERNINA®, Floral Delights by Hatched in Africa, Collection 781.

FIGURE 3: Stitch Sampler (digitized ovals using BERNINA® Embroidery software).

FIGURE 4: Design Sampler is also from the Sunflower Premium C1014 and BERNINA® Embroidery software V4.

FIGURE 5: Rose Bouquet was embroidered entirely with YLI's Variations. The design is from the STUDIO BERNINA®, The Good Life by Debbie Mumm, Collection 772.

FIGURE 6: Flower Fun was embroidered with Superior's Rainbows and Highlights. This is a pre-programmed design from the *artista* 200E/730E.

FIGURE 7: Glorified Sunflowers is from the STUDIO BERNINA®, Sunflower Premium CD A1014.

FIGURE 8: Shades of Pink was embroidered using Madeira threads. This design is from Watercolor Florals by Jan Woodman, Collection 790.

FIGURE 9: Butterfly was embroidered entirely with YLI's Variations except for the black outline. This design is from the STUDIO BERNINA®, Flying Colors by Laurel Burch, Collection 805.



The EMBELLISHER'S DELIGHT

One of the best things about sewing today is that most of us do it for fun and creative expression. No longer do we toil in drudgery just to clothe the family and keep the beds covered. We focus on stitching the things that make us happy and give us satisfaction. With that focus, we have moved into decoration and embellishment on all types of projects. BERNINA® sewing and embroidery systems are favorite tools for the embellisher because of features and functions that help us creatively adorn our “oh-so-plain” projects. From simple decorative stitching to elaborate embroidery, you’ll be able to design embellishments to suit any taste from tailored to extravagant using these BERNINA® features and accessories.

EASY TO USE

Simple stitch selection by push button or touch screen and easy-to-change settings let you spend your time sewing rather than adjusting your machine. And, almost every BERNINA® sewing machine offers Altered Stitch Memory that lets the machine remember changes to your stitch settings until the power is turned off, even if you move from stitch to stitch to stitch. No more remembering and resetting every time you reselect a stitch. Move from one decorative stitch to another and back again while retaining your own personal settings perfectly suited to your current project.

PRECISION STITCHING

When decorating fabric with straight or decorative stitching, quality can make or break the look of the embellishment. BERNINA® machines have a precision stitch that has no rival. There’s no coasting when the foot pedal is released – the stitching ends exactly where you want! The exclusive electronic foot control lets you stitch one stitch at a time – or even half-stitch by half-stitch – for perfect control when placing and positioning stitch patterns.

CONSISTENT TENSION

Consistent tension for both straight and decorative stitching lets you start sewing immediately – on all types of fabric, from silk to wool – without “fiddling around” or making stitch adjustments.

FREE HAND SYSTEM

Lift the presser foot and lower the feed dog at the same time with the use of the knee-activated lifter. Works as a “third hand” while you use the other two to control your fabric and additional embellishments such as decorative fibers, jewels, and buttons as you stitch. Speeds sewing time by 20% so you can embellish and decorate without adding hours to your project time.

HEAVY DUTY MOTOR

Provides powerful needle penetration for stitching over layers of added texture such as decorative stitches and additional trimmings with no hesitation or false starts. No need to avoid thick fabric or heavy trims.


PRESSER FOOT PRESSURE ADJUSTMENT

Offers the option of adjusting the pressure of the presser foot so that all types of fabrics – from silky sheers to heavy wools – can be easily stitched. Can also be adjusted to make the presser foot glide easily over textured fabric surfaces.

LARGE SELECTION OF PRESSER FEET

BERNINA® has a wide range of specialty presser feet designed to make embellishment techniques such as narrow tucks and couching faster and easier. For techniques from appliqué to pin-tucks, you’ll find favorites that make adding embellishments to your projects fun, simple, and fast with the most professional results.





Button Sew-On Foot #18 – A simple way to securely attach snaps, bows, and ribbon flowers to any type of project. Combined with the button sew-on program, it couldn't be easier!

Braiding Foot #21 and Bulky Overlock Foot #12C – Each of these feet has a beveled cut-out on the top of the foot that holds decorative thread/cord in place as it goes under the needle.

Cording Feet #22 and #25 – Place heavy decorative threads and/or yarns side-by-side to apply a flat, braid-like trim. Foot #22 has three grooves and #25 has five grooves to hold heavy decorative threads and/or yarns stitched over with a simple zigzag or a more complex decorative stitch.

Clear Embroidery Foot #39/39C – Perfect for decorative stitching, these feet give clear visibility of the stitching area so decorative stitches can be placed exactly where you choose. They also have a wedge-shaped indentation on the sole to allow movement over heavy, compact stitches, avoiding thread build-up and misshapen patterns.

Freemotion Couching Foot #43 – Excellent foot for couching narrow cords in any design or direction to add pattern and texture to the surface of fabric.

Needle Punch Accessory Set – Felting attachment for certain BERNINA® models that lets you mesh fibers such as yarn or wool roving into a base fabric such as wool or felt.

HELPFUL ACCESSORIES

Adjustable Bobbin Case - Have fun with Bobbin Play using a secondary bobbin case with loosened tension for heavy decorative threads too thick to go through the needle. Stitch with the fabric upside down to place beautiful textured stitching on the surface of the fabric.

Magnifying Lens - Adding one of the Magnifiers helps compensate for “mature eyes” so you can see the needle and stitches more clearly – making it easy to see embellishment details such as intricate decorative stitches and beading.

CREATIVE FUNCTIONS

A large assortment of practical and decorative stitches, along with several creative computer functions offer a number of embellishment technique options.

- *Pattern Begin/End* – Place decorative stitches exactly where you want, stitching single patterns, all-over designs, and multiple motifs to create your own one-of-a-kind fabric looks.
- *Combi Mode (memory)* – Combine stitches to create unique decorative patterns
- *Mirror Image* – Reverse any pattern vertically and/or horizontally to expand the decorative possibilities of your machine

ADJUSTABLE NEEDLE POSITIONS

Place your stitches exactly where you want. The ability to adjust the needle position with any stitch is a BERNINA® exclusive and gives you maximum versatility for your decorative sewing.

NEEDLE STOP UP/DOWN OPTIONS

Foot Control – Have complete control over the movement of the needle and work with one or even a half stitch at a time without removing your hands from the fabric, so both hands are free to maneuver the fabric as needed.

Needle Stop Up/Down Foot Control and/or Function – Just “tell” your machine to stop with the needle up or down (by engaging the function and/or using the foot control), and it does!

BEAUTIFUL EMBROIDERY

Rich embroidery designs are the perfect embellishment for a wide variety of projects. The on-screen editing features of the **artista**, **aurora**, and **deco** embroidery systems make it easy to arrange, re-arrange, and customize designs to suit your style. Make the design fit the project by rescaling in the **aurora/artista** machines - the number of stitches is recalculated to maintain the density and look of the design, no matter what the size. Multiple hoop options enable you to select the best hoop for accuracy in stitching and the Mega-Hoop provides fewer hoopings for large designs.

LIFETIME INVESTMENT

Your creative journey will last a lifetime and your BERNINA® investment will pay off for years to come. Known for their quality, long and useful lives, and excellent resale value, BERNINA® machines enable the embellishment stitcher to explore a wide variety of decorative techniques without exhausting the creative possibilities.





TO THE NEXT LEVEL

with BERNINA® Embroidery
Software Version 5!

BY MARLIS BENNETT

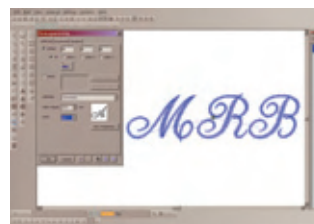
TAKE YOUR IMAGINATION

Turn your ideas
into reality with
Version 5!
Available in two
levels, EditorPlus
and DesignerPlus,
the latest version
of the BERNINA®
Embroidery
Software offers
enhanced
functionality and
advanced design
possibilities.

MONOGRAMMED PARTY APRON



The advanced monogramming features alone make V5 well worth the price! The NEW Monogram capability in Version 5 lives in a brand new type of modeless dialog box with everything that you need in one convenient place! Use a water-soluble stabilizer for your embroidery and you will be wearing or giving your apron in no time at all.



NEW modeless dialog boxes in Version 5 - - - While the monogramming box is open, your changes to your monogram creation will be shown on the screen as you work.



Supplies


- Ready-made "bib-style" apron
- 60wt cotton thread in white
- Cotton organdy or silk organza to fill cutwork opening
- Embroidery scissors
- HRFIVE temporary spray adhesive
- Size 75 Organ embroidery needle
- OESD Aqua Mesh Stabilizer
- BERNINA® *artista* Mega-Hoop
- Embroidery Foot #15

Beginning the Design

- Open the BERNINA® embroidery software, Version 5.
- Right click on the Show Hoop tool; under the Hoop tab, select the **artista** 400 x 150 MEGA – Auto Split Machines option

Creating the Design

Step 1: Selecting the Letters

- Left click on the Monogramming tool. 
- If not already selected, select the *Initials* option.
- Place one initial in each box; select Erica font from the *Alphabet* drop down list.
- Select *Show All* tool from within the *Monogramming* dialog box.
- In the Color box, select C2.

Step 2: Adding Decorative Detail

a. Bows

- In the Monogramming dialog box, Select the Ornaments tab; left click on Add.
- The Select Source dialog box appears; select the From Patterns option.
- Select 01Monogram Ornaments in the Select Pattern dialog box.
- Select M011b (horizontal bow); click OK. *Tip: The first position you select for ornament insertion sets the reference point. This ornament is in a horizontal position with the “flat” portion of the design on top. Logically, this ornament belongs below the monogram, so this would be the first position selected.*
- Select positions 8 & 2, in this order.
- In Layout Style, select Mirrors. Make sure that Resize Proportionally is selected and change width of ornament to 2” (50.8mm).
- Change to Color 2; click Add to add another set of ornaments.

b. Oak Leaves

- Select 01Monogram Ornaments in the Select Pattern dialog box.
- Select ornament M005b (oak leaf horizontal); Click OK.
- Select positions 4 & 6, in this order.
- Under Layout Style, select Mirrors.
- Change color to Color 2.

Step 3: Adding Borders and Background

Tip: When inserting Borders into a monogram creation, take time to consider which border should stitch first (ie. a background or a border) as the borders will stitch in the order in which they are added. This is particularly

Step 1



Step 2a



Step 2b



Step 3a



Step 3b



Step 3c



Step 3d





IMAGINE THIS!

Pattern Stamps

Stitch a pattern wherever you like without restriction. Just pick your pattern, place it and repeat. It's that easy!



IMAGINE THIS!

Multi-Hooping Split Design File

If your design is too large for the hoop, use this great feature to automatically split the design. You place the hoops and determine how many hooppings the design will take to embroider, save the design and the software automatically creates the separate design files for you!



IMAGINE THIS!

Advanced Appliqué – A BERNINA® Exclusive!

Experience new, exciting flexibility in appliqué creation. Digitize complex appliqués, add fabrics, and choose from a huge assortment of borders!



important if you want a lacework background, or you want a stitching line to create a cutout. These two items need to be added before a border surrounding your monogram. Borders look at the lettering to decide what to encapsulate. If ornaments have been added as in this project, adjustments will need to be made to create a border that surrounds the entire design.

You will be creating a complex border that has multiple parts:

1. a stitching line for the cutwork
2. a lacework background
3. a satin stitch border
4. a candlewick border to be stitched last

a. Single Border

- Select the Borders tab; select Add.
- Select Border MB3; leave as Color 1 so the machine will stop after the cutwork placement line has been stitched.
- Change outline to Single; change the offset to 0.7" (17.8mm); press the Enter key on the keyboard.
- Change the Aspect Ratio to 3; press the Enter key on the keyboard. *Note: the last two adjustments have changed the positioning of the border to outside the ornaments and monograms. Depending on the monogram letters used, slight adjustments may need to be made to this number.*

b. Lacework

- Add another border; change stitch type to Fill.
- Change Fill to Lacework; change the Offset to 0; press the Enter key on the keyboard
- Change color to Color 2. *Note: The software automatically placed the lacework behind the monograms and ornaments.*

c. Satin Stitch Border

- Add another border
- Select Add; note A Satin border is automatically added.
- Change Offset to 0; press the Enter key on the keyboard.
- Click View Properties; change the satin width to 0.15" (3.81mm); click OK.
- Change color to C2

d. Candlewick Border

- Select Add; change Outline Type to Candlewicking Border.
- Click View Properties; change spacing to .21" (5.33mm); click OK.
- Change Offset to 0.15" (-3.8mm); press Enter key on keyboard. *Note: when working in inches it is possible*

to break down the increments by tenths although the dialog box will not show the entire change. In this case, the 5 of the 0.15 is not visible, although it has been calculated in the offset amount.

- Color is C2.
- Click on OK to close the Monogramming dialog box.
- Select the Rotate by 45 deg CCW /CW tool 2x; the design will be rotated a total of 90° in the hoop.
- Save design and transfer to machine via your preferred method.

Stitching the Design

- Set up machine for embroidery; hoop Aqua Mesh stabilizer in the Mega-Hoop.
- Spray stabilizer with temporary spray adhesive; adhere portion of apron to be embroidered to stabilizer.
- With feed dogs dropped, free-motion baste apron to stabilizer along the inside of the hoop. *Note: Another option is to use the embroidery machine to baste the apron to the stabilizer. Download the digitized design from www.berninausa.com > What's New > **FREE Downloads > Free Embroidery Hoop Basting Designs > 400 x 150 Mega Hoop Basting Outline.***
- Open the saved monogram design; check size and placement of design.
- Thread the machine with 60wt white cotton embroidery thread in both the bobbin and the needle.
- Begin embroidery machine; machine will stop after the straight stitch outline.
- Remove hoop from machine and place on hard surface. *Do not remove the fabric from the hoop!*
- Using embroidery scissors, trim *only* the fabric inside the line. Trim close to the line leaving approximately $\frac{1}{16}$ " of fabric. Remove the fabric completely from behind the design.
- Place either cotton organdy or silk organza over the opening. Use a few pins to secure the sheer fabric to the stabilizer, making sure the pins are out of the way of any subsequent stitching. The sheer fabric is to prevent the fabric from separating during wear and or cleaning and will be trimmed around the outer edge after the completion of the embroidery design.
- Embroider the remainder of the design. Remove from the hoop, removing basting stitches and pins. Do not trim excess sheer fabric at this point.
- Rinse away stabilizer. When dry, trim excess sheer fabric very close to the outer edge of the satin stitched border.



IMAGINE THIS!

Advanced Monogramming

Create one- to three-letter monograms in 16 distinct styles. Incorporate numerous decorative ornaments and borders. You can even apply these advanced features to full names.



IMAGINE THIS!

More Lettering and Font Choices!

Personalize any craft with professionally digitized lettering. Simple to use and easy to edit, this feature gives you complete control. And with DesignerPlus, you can instantly digitize lettering from thousands of Windows® fonts available for your computer. Think of the possibilities! There are 5 new fonts included in EditorPlus and an additional 5 new fonts in DesignerPlus for a total of 10!



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 Marlis Bennett

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.

Nothing Sews Like A Bernina. Nothing.

BERNINA®

www.berninausa.com

No one supports the creative
sewer like a Bernina Dealer.

*US Patent 6,883,446. Optional with 430, standard on 440 QE.

WEB News

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see what's new at
www.berninausa.com

Follow the paths
below to see
the latest on the
BERNINA® USA
website!



Studio BERNINA® Exclusive Designs

Available only at BERNINA® stores, the Creative Genes collection offers fun, funky designs that are great for embellishing denim...and all kinds of fabric!

Products > Design Collection > search for genes

Quarterly Software Society – QSS



Want to get more from your embroidery software? Check out QSS and join the society! Written for all levels of the BERNINA® software, a new lesson is posted the last week of each quarter.

Online Classes > Quarterly Software Society

Cherry Bright Quilt

Take a class from Alex Anderson – in your sewing room! This is a wonderful quilt and with the instructional videos of Alex sharing her tips, what could be more fun?

Online Classes > Sewing Classes > Cherry Bright Quilt



Ask BERNINA®

Have questions about particular sewing, embroidery, or serging techniques or accessories? Ask away – Jo Leichte is here to help you!

Sewing Studio > Ask BERNINA®

Basic Training

New to sewing? Or new again? Look here for a wealth of useful basic information on a variety of topics. Recently added: Hemstitching Tips, Machine TLC, Blind Hemming.

Sewing Studio > Basic Training



Stitch Recipes

Check out the Stitch Recipe area of the website for sewing and software recipe inspirations – a great way to audition some of those wonderful decorative threads you have been collecting!

Sewing Studio > Stitch Recipes

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+

ABOUT *Style*

BY KRISTIE J SMITH

Sassy Cell Phone Case

Express yourself with this practical cell phone case embellished with needle punching, machine embroidery and sparkly glitz.

Finished size is about 4" length, 2" width, 1.5" depth and fits most standard cell phones.

Needle Punch

Attach the BERNINA® Needle Punch Accessory following the directions included with it. For additional information, see Features, Volume 3.

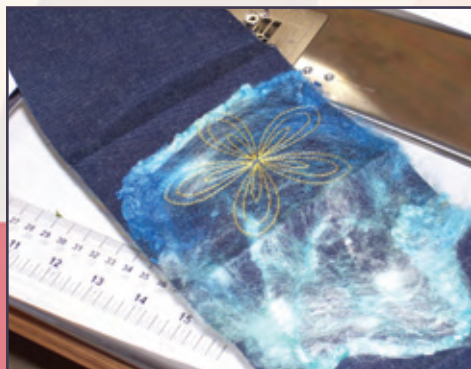


Fold the denim in half across the 4" side and press a crease for a guideline. This crease will be the bottom of the phone case.

Open fabric, spread wool thinly and needle punch as desired from the right side of the denim to create a background canvas for your embroidery design (see above photo). Trim excess roving from around the edges of the denim.

Embroidery

Cut a piece of Poly Mesh stabilizer large enough to fit the medium hoop. Adhere it to the wrong side of the denim with temporary spray adhesive and hoop the stabilized fabric. Attach the hoop to the machine. *Note: Denim will be smaller than the stabilizer; design can be stitched partially off the fabric if desired.*



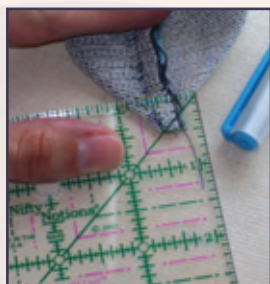
Open design #B6 from the BERNINA® Exclusive Creative Genes Design Collection. Stitch the design as desired on the needle punched portion of the denim. Remove the hoop from the machine and trim the excess stabilizer from the wrong side of the denim.

Construction

Fuse the Armo® Weft interfacing (following the manufacturer's recommendation) to the wrong side of denim to add stability and shape. Attach the female part of the magnetic closure $\frac{3}{4}$ " below front center raw edge of project. (Armo® Weft stabilizes the closure area, also.)



Fold the denim along the crease with *right sides together*. Remove the Needle Punch Accessory Set from the machine and attach Patchwork Foot with Guide #57. Stitch $\frac{1}{4}$ " seams along each side.



Forming the base: At the bottom of the bag, fold the corner as shown. Measure $\frac{1}{2}$ " up the seam and mark a line perpendicular to the seam. Stitch on the marked line and repeat for opposite corner.

Follow the previous two steps for lining fabric, but leave about 2.5" open on one side.

Put the lining into the bag and *with right sides together* (case is still wrong side out), pin the lining top to the denim top and sew them together using a $\frac{1}{4}$ " seam. Turn the case to the right side through the small opening in the lining.

Attach Edgestitch Foot #10/10C to the machine and adjust the needle 1-2 positions to the left. Secure the opening in the lining by turning raw edges inward and edgestitching. Tuck the lining down into the case.

Edgestitch around the top of the case. Edgestitch along the corner edges to shape the case, forming a box shape. *Hint: Press creases along corner edges to define for edgestitching.*



Ribbon Closure: Attach the male portion of the magnetic closure about $\frac{3}{4}$ " from one end of ribbon. Flip ribbon over the closure with wrong sides together, turn under the end, and edgestitch to secure the "facing" over the closure.



On the other end of ribbon, fold the raw edge about $\frac{1}{4}$ ", then another 1". Fold the ribbon back upon itself and stitch a rectangle to secure the ribbon end, forming a loop in the center. Fold the ribbon back on itself again and secure it to the center back of the case with by top-stitching a rectangle (see photo).

Attach carabiner to ribbon. Embellish as desired with EZ Glitzer and glitizing stones.



The simple design used on the cell phone case is one of over 45 designs available in the Creative Genes design collection, available only from BERNINA® dealers. These exclusive designs are offered in multiple formats and come on an *artista* design card, CD, or USB design stick. Perfect for embellishing jeans, these designs are also suited for almost any type of project and can be stitched in any color scheme.

Supplies

- Medium wt denim - 4" X 10" for case (*Note: Do not use stretch denim with lycra because it does not punch well*)
- Cotton fabric - 4" X 10" for lining
- 8" of 1" wide Grosgrain ribbon
- BERNINA® Needle Punch Accessory Set (*Note: This accessory fits selected models of BERNINA® machines designed with a CB oscillating hook system and a maximum stitch width of 5.5mm*)
- Wool roving in desired colors for punching
- Armo® Weft Interfacing - 4" X 10"
- BERNINA® Exclusive Creative Genes Design Collection
- Medium embroidery hoop
- 505 Spray and Fix Temporary Spray Adhesive
- Isacord thread in color desired for embroidery
- Isacord thread in color for construction and edgestitching
- OESD Poly Mesh stabilizer
- Magnetic closure
- EZ Glitzer with assorted Glitizing Stones
- Patchwork Foot with Guide #57
- Edgestitch Foot #10/10C
- Fabric marking pen
- Small ruler
- Carabiner (available at sporting goods and discount stores)



What's It? BAG

BY MARTHE YOUNG

This fun, zippered bag is a great exercise in machine embellishment techniques including cording, decorative stitching, random piecing techniques, quilting, beading and zipper insertion. Simple cotton fabrics become elegant with the addition of decorative stitching, cording, and glitz! The completed bag is

excellent for a variety of uses – jewelry holder, cosmetic bag, lingerie bag – let it be whatever you need it to be!

Finished size – about 9.5" x 11.5"

PREPARATION

Starch and press each cotton strip.

Prepare foundation: starch and press foundation fabric. Spray back of batting with HR5 spray and smooth batting over foundation.

Attach Walking Foot #50 to machine and insert quilting needle. Thread the machine with good quality sewing thread. Select Straight Stitch #1 and adjust the length to 4mm.

STRIP PIECING

Lay first strip *right side up* at top of foundation; sew first strip down along each raw edge.

Take a second strip and with *wrong side up*, lay it at a slight angle and machine stitch across. Flip strip to right side and press. Stitch raw edge of this strip to the foundation.

Repeat the above step until entire foundation is covered. Stagger the pieces at different angles for better eye appeal.

SUPPLIES

- 15 – 16 cotton strips in coordinating fabrics, 2½" x 12" each
- One regular zipper 14" or longer
- Assorted decorative cords as desired, 12" long each
- Batting and foundation fabric each 12" x 24"
- Cotton lining fabric, 12" x 23½"
- Decorative threads for couching as desired
- Embroidery needles
- Presser Feet
 - Zipper Foot #4
 - Edgestitch Foot #10/10C
 - Bulky Overlock Foot #12/12C
 - Open Embroidery Foot #20/20C
 - Cording Foot #22
 - Clear Foot #34/34C
 - Walking Foot #50
- Assorted Isacord embroidery threads in desired colors
- Monofilament thread
- Assorted beads and buttons as desired
- Optional tassel or fringe to make a tassel
- Lightweight bobbin thread
- Embroidery bobbin case
- Serger threaded with 4 cones of all-purpose thread
- HRFive temporary spray adhesive
- Machine quilting needles

STITCH EMBELLISHMENTS

Insert embroidery needle into the machine and thread it with embroidery thread on top and bobbin thread in the embroidery bobbin case.

DECORATIVE STITCHES



Select favorite decorative stitches (or pick new ones) and embellish across piece. Be sure to test stitches on scraps to see if that is the stitch you want to use.

Change stitches and with various threads embellish different strips, both at seam lines and down centers of strips using Open Embroidery Foot #20/20C and/or Edgestitch Foot 10/10C.



COUCHING



Attach Cording Foot #22 or #25 and place narrow cording or yarns into foot. Thread machine with either monofilament or decorative thread and use the sewn-out zigzag stitch over the cording.

Attach Bulky Overlock Foot #12/12C for wider cording and zigzag over cording that you placed over seams joining two strips. Repeat with other cording.



Attach Clear Foot #34/34C and place middy braid or narrow ribbon under center of foot. Straight stitch to secure.

When you have completed all embellishments, trim raw edges with rotary cutter and ruler.

ZIPPER INSERTION

Attach Zipper Foot #4 and move the needle position all the way to the left.

To make a "lap" for the zipper as shown in the photo, take an extra fabric strip and press in half, lengthwise, wrong sides together.



Pin the folded strip to the upper edge of the embellished fabric with raw edges even. Pin the zipper on top of the folded strip with extra length extending beyond the edges. Follow by pinning the cotton lining to the wrong side of the zipper, right sides of fabrics together. Stitch through all layers and remove pins as you go; be sure not to sew over pins.

At other end of bag, pin zipper between the embellished fabric and lining, right sides together. Stitch. Open zipper at least half way.

SIDE SEAMS

Attach Walking Foot #50 to the machine. Fold the bag, quilted sides together, with the zipper on the front, as desired. Stitch each side with a $\frac{1}{4}$ " seam allowance. Zigzag across each end of zipper within the seam allowance.



Serge or select an overcast stitch on your machine and overcast the raw edges of the seam allowances.

FINISHING

Turn bag right side out through the zipper opening; zip. With hand needle, thread assorted beads and tassel to eye in zipper tab.

Stairway Stitches

BY JILL DANKLEFSEN

This decorative border, that can also be used as an insertion design, was created to enhance Benartex fabrics from the Marleigh collection. The centerpiece of the border begins with one stitch pattern that is manipulated by pivoting and stitching a single pattern.

Note: For another variation of this stitch recipe, see the Marleigh Medley Pillow on pages 4-7.

SUPPLIES

- Thread – Oliver Twist
- Needle – 80/12 Topstitching
- Linen or linen blend fabric
- Interfacing – Armo® Weft by HTC
- OESD lightweight tear-away stabilizer
- Beads – Bead Gravy or On the Surface Little Charmers
- Open Embroidery Foot #20/20C
- Clear Foot #34/34C
- Patchwork Foot #37 or Patchwork Foot with Guide #57



STAIRWAY STITCHES

Prepare your fabric for this type of stitching – because of the pivoting pattern used, the motif is stitched across the bias. The fabric needs support especially if you intend to frame it with other stitches and/or fabric. My favorite interfacing to use for this purpose is Armo® Weft by HTC. It supports the fabric, but keeps the hand (feel and drape) of the fabric the same.

CENTERPIECE

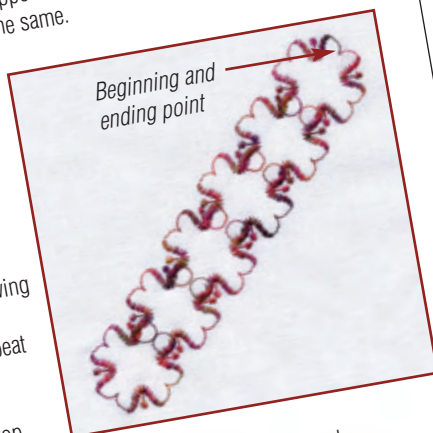
- Select Stitch #641



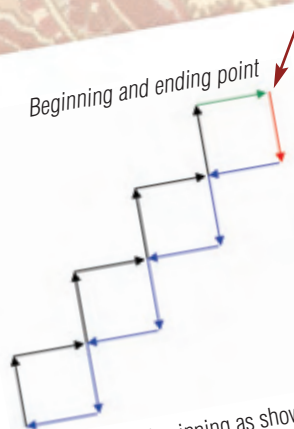
- Engage the following functions:
 - Pattern Repeat 1x (single pattern)
 - Needle Stop Down

- Adjust Motor speed to a slower range – $\frac{1}{2}$ to $\frac{3}{4}$ speed

Beginning and ending point



- Sew until the machine stops. With the needle in the fabric, use the FHS to raise the presser foot and pivot 90° in the direction indicated in the diagram. The red arrow is the first stitch pattern; continue sewing and pivoting as shown with blue arrows. When you have stitched the length desired, sew back to the beginning as shown with the black arrows; the green arrow is the last stitch pattern.



BORDERS

Once the center motif is created, frame it with other stitches. The sample shown uses a simple multi-motion straight stitch, actually a smocking stitch (#713), but if not available, a triple straight stitch (#6) will work just as well. Add another stitch – choose one of your favorites (I chose #751) – decorate with beads and another great stitch recipe has been created!

The stitch numbers listed are for the *artista* models 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.

Marleigh

Marianne Elizabeth

SUITE MARLEIGH BEDROOM ENSEMBLE
 Quilt • Gathered Bed Skirt • Pillow Cases • Pillow Shams
 Table Cloth • Rod Pocket Drape • Decorative Pillow



What a beautiful idea! Begin with a luxurious bed quilt. Add a dust ruffle and pillows. Finish off with a coordinating table skirt and curtains. You've created a decorator bedroom at a fraction of the cost of a store-bought set!

Marianne Elizabeth makes it easy to create this beautiful bedroom ensemble with exquisite vintage French floral fabrics and easy-to-follow patterns.

For a FREE Espresso Harvest pattern, please send a 39¢ SASE to:
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Home of Fossil Fern and Triple-Dyed Balis

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Her latest collection, Marleigh, features exuberant flowers and songbirds, a magnificent French toile, and all the textured stripes and damasks you need to create a truly elegant look. The colors? Deep cabernet (shown above), espresso brown, and vintage green.

For more information about the Marleigh collection and other Classically Home collections and patterns, visit www.marianneelizabeth.com.

Dream Keepers

BY KAY LYNCH HICKMAN

CD HOLDER

This CD Dream Keepers Box can be used to hold CD's, or fill it with your sewing accessories or office supplies to keep everything organized in style! Customize the box by choosing fabric and designs to co-ordinate with your décor. The designs used in the samples shown are from OESD Design Pack #12062 Denim Accents 1.



FABRIC SELECTION TIPS

A wide variety of fabrics can be used to create your unique Dream Keeper creation. Choose a fabric with a tight weave to prevent the glue from seeping through the fabric. Also avoid fabrics that will show "water spots", like satin or sheer fabrics. Cotton and cotton blends work best, but have fun combining different fabrics, such as on the box shown here with cotton quilting fabric and lightweight denim.

EMBROIDERY TIPS

Although the Dream Keepers Kits are beautiful covered with just plain fabric, embroidery adds that extra touch!

If you plan on embroidering the fabric, cut the fabric larger than the size given in the instructions. After the embroidery is completed, trim the fabric to the correct size.

You may wish to embellish the box with lace designs – embroider the lace, rinse away stabilizer and dry. Use Helmar's 450 glue to attach the design to the box after it has been covered.

Use eXplorations Embroidery Galaxy Edition Software to plan the placement of your embroidery design. Reshape an existing article to the measurements and shape of the box pieces.

Place the designs on screen on the box pieces exactly where you would like for them to be.

If the design is too large to be stitched in one hoop, use the Multi-Hooping feature of the Galaxy Edition of eXplorations to easily stitch the designs. eXplorations owners may visit www.embroideryonline.com to download the article for the CD box (choose "eXplorations" from the left menu on the homepage and click projects).

Use a tear away or water soluble stabilizer when embroidering the fabric for any of the Dream Keeper Kits. All of the stabilizer must be removed so that the glue can adhere directly to the fabric to create the best bond. OESD's Lightweight Tear Away Stabilizer can be torn away easily and completely and gives great results. Remove as much stabilizer as possible but take care not to distort delicate stitches. Another good choice is Badgemaster Water-Soluble Stabilizer. This stabilizer can be rinsed away completely. Allow fabric to dry before gluing it to the cardboard.



ASSEMBLY TIPS

The secret to the unique beauty of these boxes is choosing the right fabric and using the proper glue. The fabric then becomes "one" with the box, creating a truly professional finish. The recommended glue is Helmar's Acid Free Glue. This book binding glue minimizes glue seeping through the fabric, and provides an extra-strong bond that will last the lifetime of your box.

Tape a piece of freezer paper with the shiny side up to your work surface to protect it from glue drops. Keep a box of baby wipes handy to keep hands clean, and to wipe up any glue spills to prevent glue from accidentally coming in contact with fabric.



Follow kit directions when gluing pieces together. It is always a good idea to lay pieces out in their correct position before gluing to make sure that the glue is applied to the proper surface.

When gluing cardboard pieces together apply a liberal amount of glue onto the edge indicated in the instructions.

When gluing fabric to the flat cardboard surfaces, apply a liberal amount of glue to the surface. It is important that the glue be evenly spread over the entire surface with no dry spots. The surface should appear white with a thin, even coat of glue. Clear spots indicate dry spots, and fabric will "bubble" and not adhere properly when dry. Use one of Helmar's Glue Spreaders to spread the glue.



After glue has been applied to the cardboard, place it on the wrong side of the fabric and very carefully smooth the fabric into place. Take care not to stretch fabric at this point. You may also use a brayer to help smooth the fabric in place.

FINISHING TIPS

When finishing exposed edges (such as the back edge of the CD Box) you will fold the hem allowance under before gluing. Extra fabric has been allowed for this. Determine the amount of fabric to be turned under. Fold the fabric back on itself to the wrong side. Use the clean end of the glue spreader to crease the fabric. See photo 1. Trim the seam to about $\frac{1}{2}$ ". Open the seam and apply glue to the edge of the fabric. See photo 2. Then, fold the fabric back before continuing to glue and wrap the fabric onto the last side of the box.



After corners have been trimmed and fabric has been wrapped to the bottom side of the box, put a small dot of glue on your fingertip and lightly dab the corners to keep fabric from fraying. See photo 3.

Optional: Add more embellishment by using the EZ Glitzer to attach crystals to the box!



This CD holder is just one in a line of project kits that include everything from a Wine Bottle Box to a 3-Drawer Chest. These Dream Keeper Kits, available from BERNINA® Dealers, include all the pieces you need to construct that particular project. Detailed instructions included with each kit are for constructing and covering the box with fabric of your choice. The suggestions shown here are additional tips and hints to personalize and create the most professional results.





Craft to Heal...

BY NANCY MONSON

The Surprising Connection Between Crafts, Creativity, and Healing

Time heals all wounds. But until time kicks in, what do you do while you're waiting? How do you relieve stress and decompress from everyday pressures? How do you ease the pain, distract your mind, soothe your soul? If you're like me (and a whole lot of celebrities, it seems), you craft.

I've been a crafter for as long as I can remember. I quilt. I sew. I collage. I paint. I make wreaths. I design note cards. I love to create something out of nothing and put my personal stamp on it. I love the process, and I love the product. The creative arts - my crafts - keep my hands, heart and mind busy, and sometimes I think they're the only things that keep me sane. And I'm not alone - far from it. In fact, from the time that man began recording time, the creative arts have been used as unique forms of expression, communication and release. Just think of the stick figures found on the cave walls of our earliest ancestors, the decorative vases molded by ancient Chinese cultures or the ornate tombs of the early Egyptians. Now, in the twenty-first century, these arts have been elevated from mere crafts to important components of healing therapies for people with illnesses, both physical and psychological. Patients with cancer, for instance, are encouraged to paint, to visualize their bodies fighting off malignant cells and to pour their thoughts and emotions into journals. Likewise, abused children are asked to draw pictures to help therapists gain access to their feelings and fears. Arts and crafts are even used as part of the therapeutic rehabilitation of the disabled, the mentally disadvantaged and those with substance abuse problems, and to engage the elderly.

But the best news is that you don't have to be ill to benefit. "We're now finding that crafts are beneficial for healthy people, too," says Gail McMeekin, M.S.W., author of the inspiring books *The 12 Secrets of Highly Creative Women* and *The Power of Positive Choices*. "Thanks to their ability to tune you into yourself and your feelings, crafts clearly have physical, psychological and spiritual powers." Adds Diane Ericson, a California fabric artist, teacher and pattern designer, "Crafts are a way of valuing yourself and giving to yourself. They allow you to express what's inside."

THE STUDY OF CRAFTING

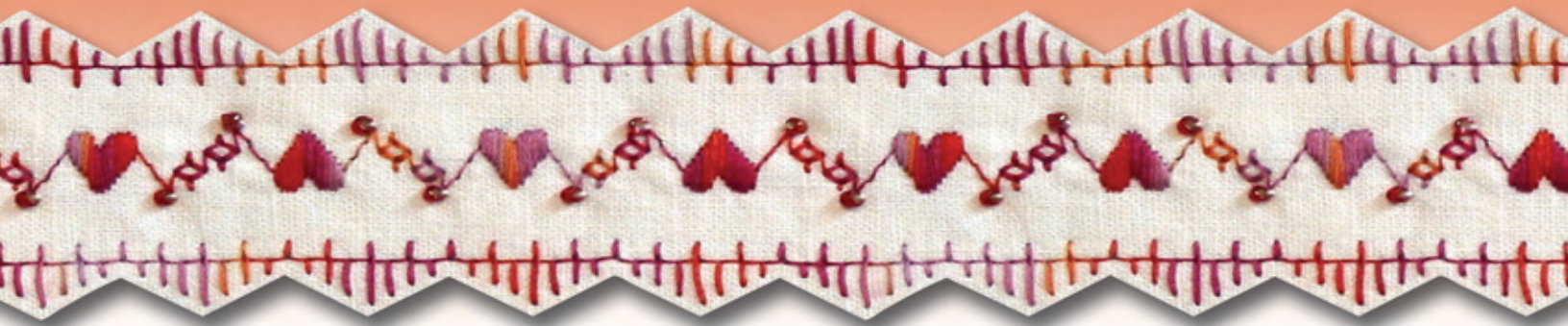
Crafting is a multibillion-dollar business in America, and over three-quarters of American households have at least one family member who spends an average of 7.5 hours weekly engaged in crafting or hobbies. But despite the popularity of crafting—it's actually become cool to be a crafter, since Julia Roberts knits and a whole slew of celebrities, from Jennifer Aniston to Tony Bennett, paint—researchers haven't spent much time exploring its benefits.

Luckily, there is one landmark study—one that was deemed important enough to be mentioned in the prestigious *Journal of the American Medical Association*. In the study, which was sponsored by the Home Sewing Association, researchers took 30 women (15 experienced sewers and 15 novice sewers) and measured their blood pressure, heart rate, perspiration rate and skin temperature—all gauges of stress—via biofeedback before and after they performed five leisure activities that required similar eye-hand movements. The pastimes included sewing a simple project, playing a card game, painting at an easel, playing a hand-held video game and reading a newspaper. The results showed that sewing was the most relaxing activity of the five studied: It produced drops in heart rate, blood pressure and perspiration. In contrast, stress measures *increased* after the women performed the other tasks, especially after playing a card or video game.

According to Robert Reiner, Ph.D., a New York University psychologist and the study's author, the findings prove what crafters already know: Crafts de-stress. "The act of performing a craft is incompatible with worry, anger, obsession and anxiety," he says. "Crafts make you concentrate and focus on the here and now and distract you from everyday pressures and problems. They're stress-busters in the same way that meditation, deep breathing, visual imagery and watching fish are."

Harvard University's world-renowned mind/body expert, Herbert Benson, M.D., says that repetitive and rhythmic crafts such as knitting may even evoke what he calls the relaxation response—a feeling of bodily and mental calm that's been scientifically proven to enhance health and reduce the risk of heart disease, anxiety and depression. "You can induce the relaxation response through any type of repetition, whether it's repeating a word, prayer or action, such as knitting or sewing," he notes. "The act of doing a task over and over again breaks the train of everyday thought, and that's what releases stress."

Unfortunately, many of us push crafting and creativity to the bottom of our *To Do* list. Maybe we feel guilty for doing something for our-



selves—women, of course, are taught that everyone else's needs should come first—or maybe we feel that even when we're relaxing, we should be doing something productive. But now that research is showing the creative arts are good for our health and relationships, we no longer need to view leisure pursuits as self-indulgences. We can recast them in a new light: Crafts aren't just enjoyable, they're *downright therapeutic*.

LETTING IN THE POWER OF CRAFTS

In interviewing creative women for her first book, Gail McMeekin learned that there are no mistakes in creating, only lessons. "Many inventions are the result of so-called errors," she says. "When you suspend judgment about what is and what isn't a mistake, you open your mind to creating extraordinary things and to receiving extraordinary things too. You let in the healing power of crafts."

REAPING THE BENEFITS

To tap into the healing power of crafts, follow these guidelines:

- **Find a craft you love—the more rhythmic and repetitive, the better.** Passion for a craft keeps you interested, while the rhythmic and repetitive nature confers the mind-body benefit. Sewing, quilting, knitting, crocheting, woodworking and other rhythmic crafts are great choices.
- **Make time for your craft every week, and ideally every day.** Don't think of this time as a self-indulgence, but a medical necessity. Dr. Benson advises performing the relaxation response or meditation daily for at least 20 minutes—so the same holds true if you're doing a craft. "View your craft as if it were a medication that you need to take every day for optimal benefit," says Dr. Reiner. "If you stop taking the drug or doing the craft, you'll lose the benefit." Of course, carving out craft time can be a tough task for women. "But even if it's difficult to schedule, it's important to make time for crafts because they allow you to tune into your body and your creativity, to release frustration and tap into your deepest emotions," McMeekin says.
- **Create a space just for crafting.** Set up a dedicated craft space in your home—rather than occasionally commandeering the dining room table—so you can play whenever you have a few moments to spare. "Put your craft supplies in a basket or in the car, or take over part of a room or office," she suggests. "Just try to find a space that is yours alone."
- **Take a class to advance your skills.** An added bonus: You'll meet other crafters. "Countless studies show that socializing with others is an effective way to release stress," says Dr. Reiner. "We are social animals and we need to interact with other people to stay healthy." It's also empowering to find a

mentor who can offer guidance when you need it. "Just make sure your mentor allows you to express yourself, rather than dictating that you do things her way," advises McMeekin. "You want to release your creativity, not squash it."

- **Enjoy the process.** Rather than focusing on the end product, heed the process. "What you make is only the residue of how much fun you've had," says Diane Ericson, a fabric artist, teacher and creativity coach in Aptos, California. The key is to revel in the task of creating—the fabric, the colors, the patterns, the new idea—rather than just mindlessly pushing to finish a project.
- **Don't become overly perfectionistic.** Yes, you want your craft to challenge you. But don't go crazy. Many crafters—myself include—tend to beat themselves up if they do a less-than-stellar job, and end up negating the health-promoting benefits. "Give yourself permission to be imperfect and to play," advises Ericson. "If you have to make a project just right, you set yourself up with just one more chore to accomplish. You lose the joy and the fun." There are no mistakes in creating, only lessons. "Many inventions are the result of so-called mistakes," notes McMeekin. "When you suspend judgment, you open your mind to creating extraordinary things."
- **Don't compare yourself to others.** As a quilter, when I look at the spectacular works of other women, I sometimes want to cry. I know I'll never be as good. Instead of inspiring me, their quilts make me feel like a less-than. "It can be deadly to compare your work to that of others," warns Ericson. "That puts a damper on both your creativity and your enjoyment. Remember, you're on your own journey." So instead of measuring yourself against someone else's yardstick, try to find inspiration in the work of others. If you craft for yourself and yourself alone, you'll have fun—and you'll reap the healing benefits for your body, mind and soul.



THIS ARTICLE IS EXCERPTED WITH PERMISSION FROM CRAFT TO HEAL: SOOTHING YOUR SOUL WITH SEWING, PAINTING, AND OTHER PASTIMES

by Nancy Monson (available online at wheatmark.com)

Reader's Inspiration

Nancy Chu Farris of Roanoke, VA shares the beautiful wedding dress she fashioned for her daughter using her BERNINA® *artista* embroidery system and delicate lace motifs.

BY NANCY CHU FARRIS

Labor of Love

In July of 2004 my daughter, Ka Lee, announced that she had just become engaged and I knew I had a challenge in front of me: to design and construct her wedding gown.





Stitching Lace Motifs



Front Detail

Ka Lee's Chinese wedding dress, also known as a Cheongsam (long dress), is made entirely of lace motifs stitched together to make two pieces of fabric for the front and back sections. The lace motifs took about 5,000 yards of white embroidery thread, dozens of embroidery needles, and many, many yards of wash-away stabilizer.

After the lace motifs were stitched, they were soaked in water overnight to dissolve the stabilizer, making them soft and pliable and able to be manipulated when joining.



Joining Lace Motifs

The lace fabric was put on a fabric (Peau de Soie) foundation and then beaded with 4,000 mini teardrop pearls. Next the lining was cut and sewn.

The Mandarin collar was made from Peau de Soie with a tapestry canvas for stiffening. The Cheongsam has a unique opening to avoid cutting into the lace. A 14" zipper was hand-stitched into the right side seam and the right portion of the Mandarin collar is detachable with snaps. The right front shoulder seam is separated from the back right shoulder with a finished seam and snaps were added to create a way for Ka Lee to get into the Cheongsam.

Ka Lee did not want the normal bridal train so we opted for a chiffon cape with a long train. Individual medallions were appliquéd along the edges of the cape and train. Swarovski pearls were added in a random pattern over the train.



Side Shoulder Opening



Three-dimensional butterflies were stitched to the lower part of the train. Each butterfly has three layers of wings, small medium, and large. The wings were embroidered individually on 100% cotton organdy using wash-away stabilizer. The wings were rinsed

quickly in warm water to retain some of the stabilizer for a stiff body. After air drying overnight, they were stacked (large, medium, then small) on top of each other and then re-hooped to stitch the body and finish the butterfly. A Swarovski pearl was added as the head, tail, and antennas for each butterfly.

Ka Lee's wedding gown and cape took about eight months to complete and was truly a "labor of love".



To create lace fabric similar to Nancy's, look for simple shapes that can be placed side-by-side and stitched together. Go to www.embroideryonline.com to view the STUDIO BERNINA® "Lace up your Life" Vol. 1 design collection by Marie Osmond.



Fast Framed ART

BY KRISTIE SMITH
AND NINA MCVEIGH

**Create coordinated
framed "artwork" using
Studio BERNINA®
Exclusive embroidery
designs, a simple frame,
and your favorite fabric.
Make custom mats
for a finished look to
hang on your walls.**

SUPPLIES

- Studio BERNINA® Creative Genes Exclusive Designs
- Fabric of choice
- OESD Cut-away Stabilizer
- Desired Frame
- Mat to fit the selected frame
- Isacord thread in desired colors
- Fabric to coordinate with the designs *Note: Select a print or stripe with similar colors that you have selected for the designs.*
- Fabric glue and/or hot glue gun
- HRFive temporary spray adhesive

DIRECTIONS

Adhere stabilizer to the wrong side of the fabric; hoop stabilized fabric and attach the hoop to the machine.

Stitch the selected design in the center of the hoop, enlarging or reducing to fit the opening of your selected frame. Fabric shown is from the Opulence collection by Paula Nadelstern for Benartex.

Remove the stitched fabric from the hoop and repeat the process, stitching a second design in coordinating colors.

Trim the fabric around the designs so they fit the openings of the frames. *Tip: Do not remove the stabilizer; leave it behind the fabric for stability and body.*

To create the custom mats, cut a rectangle of the selected fabric, 1" larger than the mat on all sides. Experiment with cutting the rectangle at an angle to make the pattern of the fabric more interesting. The mat shown was covered with striped fabric cut on a 45° angle (on the bias).

Spray the wrong side of the fabric with HRFive temporary spray adhesive and center the mat on it. Wrap the fabric edges to the back and press to secure. If a stronger bond is needed, use glue or a hot glue gun.

Clip a small opening in the approximate center of the mat opening. Snip the fabric into each corner, cutting a large "X" in the fabric.

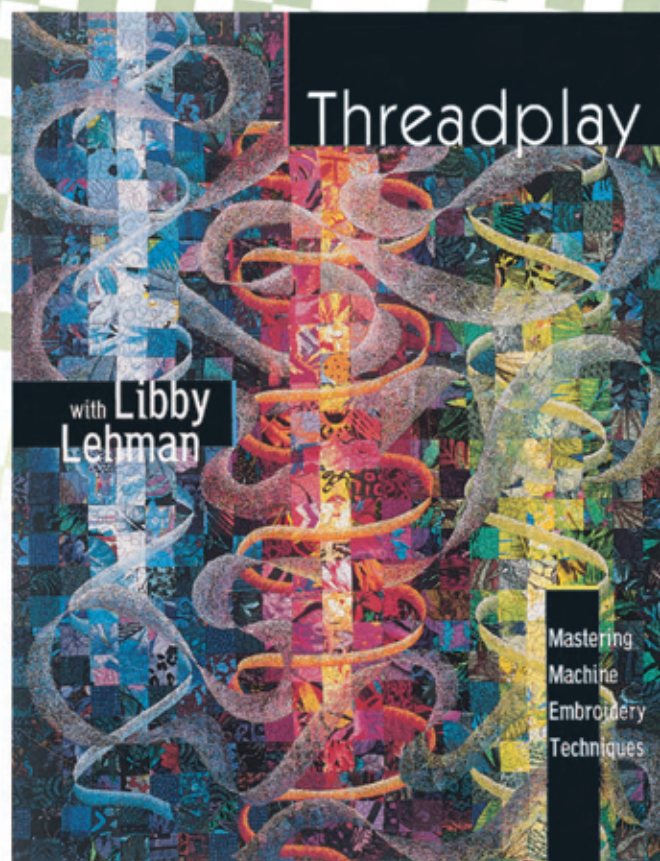
Pull the fabric snugly to the wrong side of the mat and glue into place, trimming the excess where needed.

Place the stitched design behind the custom mat, centering the design in the opening. Assemble the frame according to the manufacturer's instructions, inserting the matted design.

- ✿ Create fascinating ribbon illusions
- ✿ Learn thread painting, couching, and bobbin drawing
- ✿ Use appliqué in exciting new ways
- ✿ Baste on a wall—save your back
- ✿ Plus, fun tips throughout the book

*Take Thread from
Ordinary To ...*

...Extraordinary

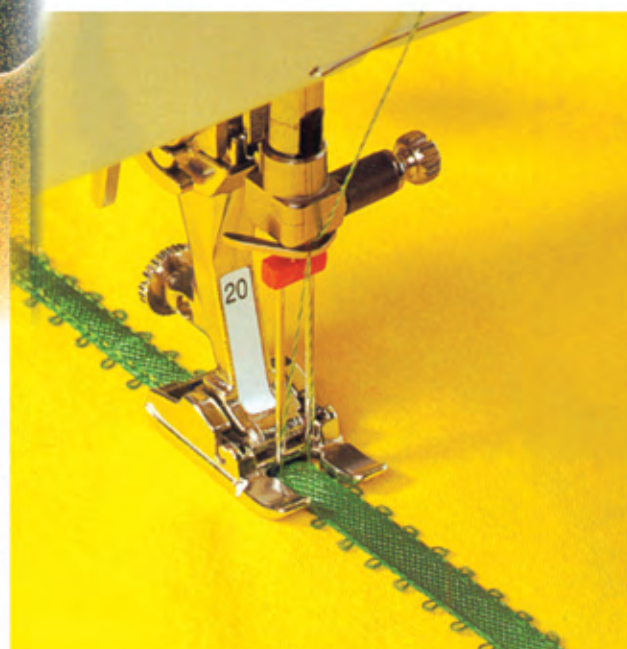


RIGHT: Close-up of one of the magical quilts found in Libby Lehman's *Threadplay*—now available from Quilters' Resource Publications.

FAR RIGHT: Clear, step-by-step photographs will help you begin your own *Threadplay*!



Learn to create beautiful thread-embellished quilts on your sewing machine. *Threadplay* will show you how!



Explore Different Methods of Design



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Freezer paper



METHOD 2
Direct draw



METHOD 3
Follow the fabric



METHOD 4
Impromptu

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Includes all the great features of **Lettering**, PLUS...

- Automatically create designs with Cookie Cutters
- Place and View design layout on your garment or project before stitching with unique Articles feature
- Instantly change design colors and threads with Color Wheel
- Advanced Editing with a library of stitches
- Convert, Organize, Print and View your Designs easily with Filing Assistant

Additional Font Packs and Options available*

Galaxy

Includes all the great features of **Lettering** and **Classic**, PLUS...

- Automatically create appliques
- Create decorative and functional buttonholes with your embroidery machine.
- Stitch designs larger than your machine's hoop with Multi-hooping function
- Create elegant wreaths and borders in seconds with Layout Wheel
- Plan layout and add designs to quilts with Quilter program.

Additional Font Packs and Options available*



*See www.embroideryonline.com for more information and a full list of program features and add-on options

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