

ISSUE

YOUR CREATIVE
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Through *the* NEEDLE

ONLINE

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*Create floral art
using easy machine
embroidery*



Divine Flowers Ottoman



Upcycled Clothes for Tots



Snap Happy Pouches



3D Lace Flowers

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Needle Notes

It's June! Soon school vacations will begin – if they haven't already! – and the long, slow days of summer will be here. This issue of Through the Needle ONLINE features projects chosen especially for your summer sewing and crafting.

June is the traditional prime time for weddings, and John Thornton's etched monogram glasses – created with the help of the BERNINA CutWork Software and Accessory – are a quick-to-make gift every bridal couple will appreciate. No weddings to attend? They also make a lovely house-warming, anniversary, or “just because I want to” gift. And, while you're planning your outfit for the wedding reception - or other summer soiree - make yourself a pretty flower to wear in your hair. Jeanine McWhorter explains her technique for digitizing free-standing lace, and offers a free download as a special gift to our readers.

Every season is the right one for updating your décor, and Liza Lucy's quilted wall-hanging is a sophisticated play on color that will enhance any room. It only looks complicated – foundation-piecing makes it easy to assemble. But don't limit yourself to displaying artwork only on the walls. Debra Rutledge's ottoman, featuring sculpted satin velvet flowers from OESD's Divine Flowers and Vines collection, is a lovely way to showcase your embroidered creations.

Summer vacations are perfect times for sharing with friends, their sewing machines, and piles of fabric. Whether you're learning a new technique or brushing up on decorative stitching skills, Paula Harmon's little pouches are a great way to use all those pretty stitched samples. If you have kids who seem to sprout up an inch or two every week during the summer, take along a bunch of old knit shirts and follow Nancy Bednar's example by upcycling them into cute toddler outfits.

How will you spend YOUR summer? We'd love to see your creations! Send photos to jo@berninausa.com. Best wishes for a beautiful summer!

P.S. Did you notice our new look? We're now “publishing” and hosting *TTNO* on our own consumer website! Our web address is still the same: www.throughtheneedle.com, and you can also find us using www.berninausa.com/throughtheneedle.

Jo Leichte
Jo Leichte
Editor



Scented Bookmark

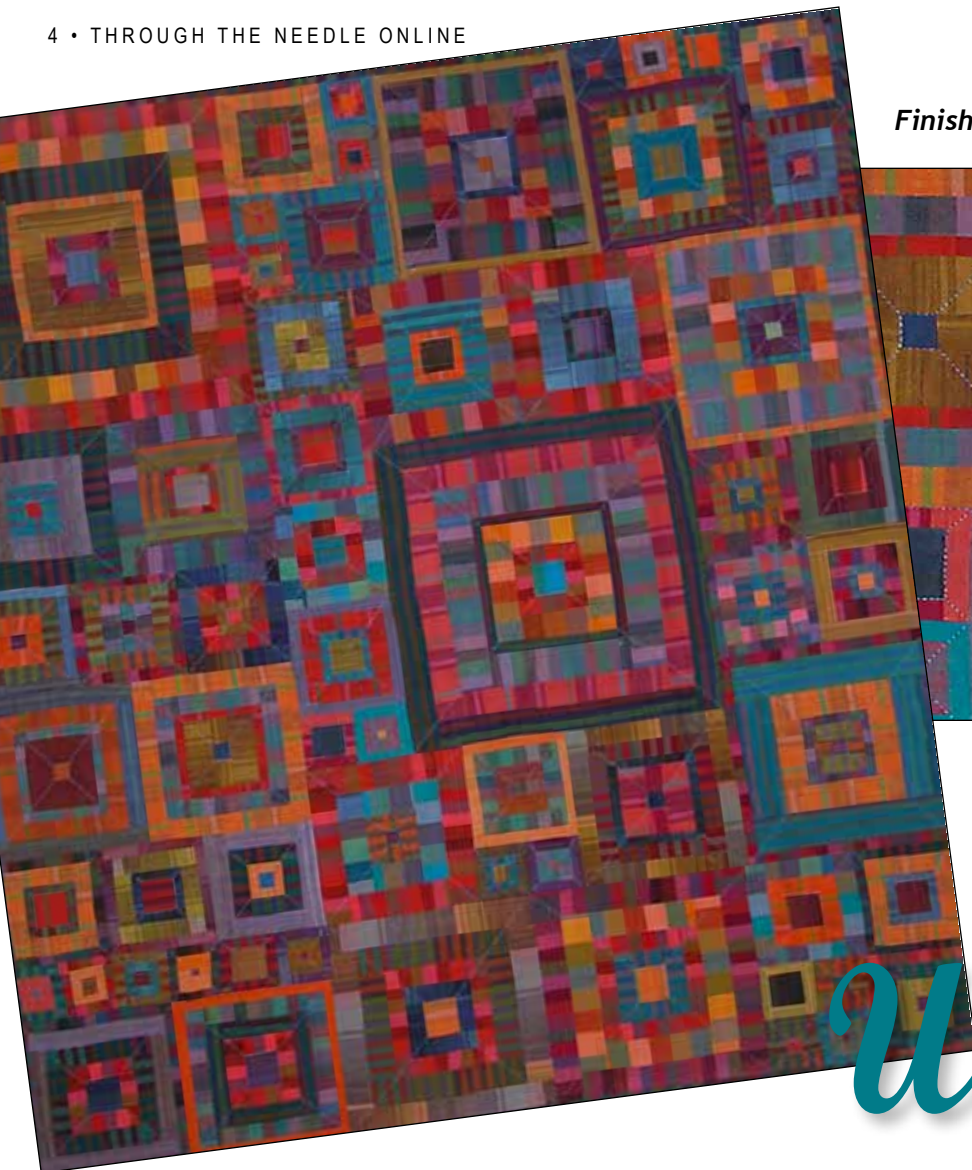
Whether you need something to keep your place in your latest read, or you want to make the gift of a paperback more appealing, you'll need this bookmark. It's pretty and useful, and it can smell wonderful if you want it to. The hidden talent of this little bookmark: space inside to place a scented cardboard strip. The bookmark will perfume the pages of your book or you can hang it in your handbag, as I do, to catch a whiff of scent each time you rummage in your purse for something.

Project by Juliette Lanvers

Visit sewingrepublic.com for more project instructions and sewing tips!



Finished size: 30" x 37"



Striped Windows

by LIZA PRIOR LUCY

Striped fabrics designed by Kaffe Fassett star in this scrappy and colorful quilt. Use paper foundations available for download at www.ThroughTheNeedle.com and you'll be amazed at how easy it is to make a scrappy quilt that sparkles like sun through your windows. The complexity lies in bold color combinations and the varying block sizes.

Supplies

- Scraps to total $\frac{1}{4}$ yard each of at least 20 different Kaffe Fassett Woven Stripes
- $\frac{1}{4}$ yard of a dark Kaffe Fassett Woven Stripe for the binding
- 1 yard of any fabric for backing
- Striped Windows paper foundations (download from www.throughtheneedle.com)
- Rotary cutting supplies
- Clear ruler, such as a "Cut for the Cure" 4" x 14" ruler
- Piecing thread

Piece the Blocks

Select and print foundations for the following:

Note: Any combination of block variations can be used as long as they are all the correct size.

- Two 9" blocks
- Five 6" blocks
- Eleven 4 $\frac{1}{2}$ " blocks
- Twenty-two 3" blocks
- Twenty-one 1 $\frac{1}{2}$ " blocks

Using a foundation paper for each block, begin piecing in the center and work out in concentric squares. For example, start with a red fabric in the center, then surround it with four strips of blue fabric, then with four strips of yellow. Change colors rather dramatically from one round to the next; the pieces are tiny and need high contrast to stand out.

Most of the fabrics should be cut so that the stripes run perpendicular to the long edge of each piece; they should look like little teeth, not long rails.

To add interest, occasionally cut the strips so the stripes are parallel to the long sides.

As each round is finished, carefully trim the seam allowances to about $\frac{1}{4}$ ". On the last round, trim to exactly $\frac{1}{4}$ " beyond the last printed line.

Assemble the Top

This quilt looks quite difficult, but, in fact, it is simple because of how the blocks are sewn one to another. There are no set-in seams! Just follow the diagram for putting the blocks together, completing each of the four sections and then joining the sections together. Do not remove the paper until each square is sewn in.

Assemble Section A

- One 6" block
- One 4½" block
- Four 3" blocks
- Seven 1½" blocks

Assemble Section B

- Two 6" blocks
- Seven 3" blocks
- Four 1½" blocks

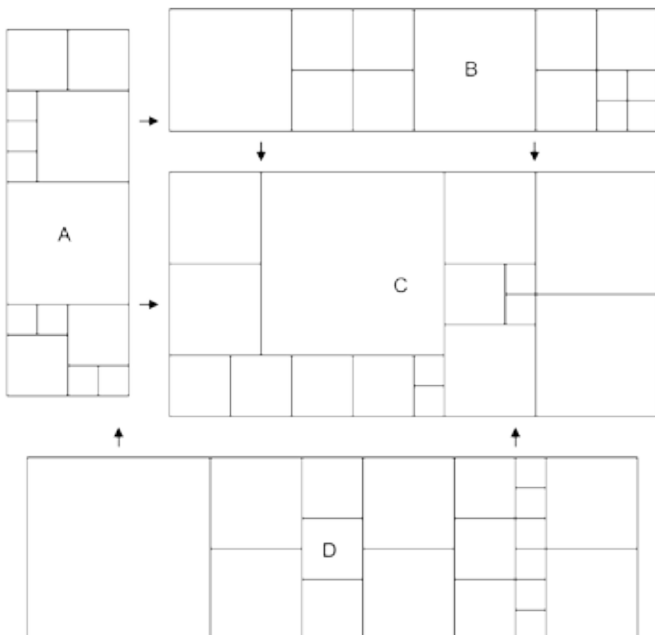
Assemble Section C

- One 9" block
- Two 6" blocks
- Four 4½" blocks
- Five 3" blocks
- Four 1½" blocks

Assemble Section D

- One 9" block
- Six 4½" blocks
- Six 3" blocks
- Six 1½" blocks

Stitch Section B to Section C. Stitch Section A to the left side of the B/C rectangle. Stitch Section D to the lower edge of the A/B/C rectangle.



Complete the Quilt

Remove as much paper as possible from the back of the quilt top.

Place the backing face down on a flat surface, cover it with the batting, and then lay the pieced top right side up on top.

Using a neutral, medium-tone thread, machine quilt-in-the-ditch around the center of each block. Then quilt diagonally from the corners of each center block to the outer corners of each block.

Trim the edges even, squaring the corners.

Cut the striped fabric into bias strips and join them to make a piece long enough to go around all four sides of the quilt. Use your favorite binding method to bind the edges of the quilt.



Liza Prior Lucy

Liza lives in New Hope, Pennsylvania with her husband, two daughters, a bulldog, and a pug. She can't remember a time when she wasn't stitching something. Her first

patchwork quilt, in 1970, was for her boyfriend's water bed. She sewed bandanas together, backed the top with corduroy, and tied it with yarn. The quilt she made for her daughter was, fortunately, nothing like that! Liza had been introduced to Kaffe Fassett when they worked as associates for the Rowan Yarn Company, and Liza put to work ideas she had learned about color from Kaffe into the quilt for her daughter. That first quilt was published by Family Circle magazine, and Liza continued making quilts, designing patterns for Vogue-Butterick publications and BERNINA of America, Inc.

In 1993 Liza convinced Kaffe to do a patchwork book with her. She interpreted many of his knitwear patterns into patchwork, and together they worked to create over 30 ideas for the book which became *Glorious Patchwork*, published by Ebury/Clarkson Potter in 1997. They continue to work together today, designing for the Rowan/Westminster publications, and are currently working on their fifth book together.



Use your BERNINA CutWork Software and Accessory to etch to create etching designs for glassware? You bet! Create monogram-style letters to personalize wine glasses, or try other designs to embellish vases and other glassware with decorative motifs. In addition to your software and cutting tool, you'll need some contact vinyl, a bit of glass etching cream, and the instructions that follow.

BERNINA CutWork Monogramming — On Glass!

by JOHN THORNTON

Supplies

- CutWork Software and Accessory
- CutWork compatible embroidery machine
- CutWork Stitch Plate
- Medium hoop
- OESD StabilStick stabilizer
- Con-Tact® vinyl shelf liner* (non-metallic)
- Glass etching cream, such as Armour Etch*
- Stencil brush*
- Tweezers (optional, but helpful)
- Glass items to etch**

* Available at most hardware and home DIY stores

** You'll find that Con-Tact® vinyl stencils are easier to apply on relatively flat surfaces, such as rectangular vases or large-diameter vases. A narrow champagne flute presents a bit more difficulty but it can be accomplished with a little patience.

Monogrammed Glass

Design a Monogram

After opening the CutWork software, from the New Design dialog box, click on the Create New radio button and then click Next.

From the Artwork Source dialog box, click on the New Graphic radio button and then click Next.

Select a color from the Fabric dialog box; the lighter colors seem to work best. Density isn't a factor when cutting stencils, so the fabric weight doesn't matter. Click Finish.

Click on the Hoop icon. From the drop-down menu, select the 130mm x 100mm Medium #26 hoop. Check the box to rotate it 90°. Click OK.



Click on the Edit Text icon, then click inside the hoop and type a letter. Select View > Toolbars > Tool Options and select a font from the dialog box. (The



available options will depend on which fonts are loaded on your computer.) Adjust the size as desired. The glass shown here used the Sylfaen font at 52mm.

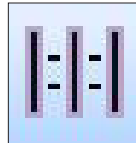
Click on the Rectangle Selection icon, then click on your letter to select it. If the Object Properties box isn't visible, select View > Toolbars > Object Properties. Click on the Cutwork icon to change the properties from running stitch to cutwork. Make sure that no running or other stitches are selected; in this project only cutting will be used.



Right click and Copy and then Paste a second cutwork letter. Select the copy (the pasted letter will be right on top of the original) and move it to the right.

Continue to right click and Paste to fill the top of the hoop with letters. For the sample, four letters fit right along the top of the hoop.

Click on the first one and then shift + click on the last one to select all of the letters. To space them evenly, click on the Equal

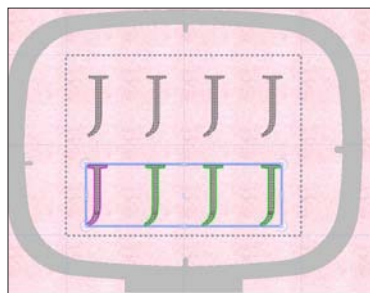


Horizontal Spacing icon.



With all of the letters still selected, click on the Align Top icon.

Select all the letters on the first row. Copy and Paste them, then move the copies below the originals.



Enough letters for eight glasses in one hooping!

Once you have enough letters, navigate to Edit > Select All to select all the objects. Right click on the letters to bring up the dialog box; select Combine. Combining cutwork objects allows you to do all the chisel position 1's together, then all the chisel position 2's, etc. rather than cycling through all four chisel positions for each of the eight individual letters.

Save your file as a .Draw file and then write the file to your sewing computer by clicking the Export icon.



Cut the Stencil

Separate the inner and outer sections of the medium hoop. Place the inner hoop on top of the Con-Tact® vinyl. Trace the inside of the hoop and cut the vinyl just inside the marked line.



Hoop a layer of OESD StabilStick, backing side up. Score the perimeter and diagonals with a pin or an old needle and remove the paper backing. Trim away any excess stabilizer outside the hoop. Push the inner hoop just a hair further down inside the outer hoop to increase tension on the stabilizer.

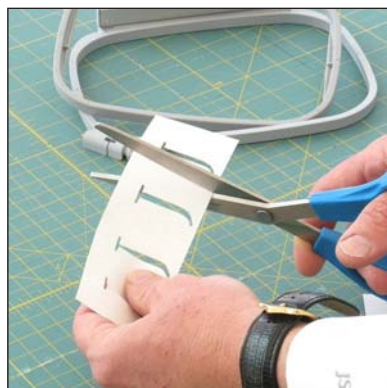
Place the Con-Tact® vinyl insert, face up, on top of the sticky stabilizer in the hoop and smooth it into place.

Bring the Cutwork Accessory file up and attach your hooped Con-Tact® vinyl to the embroidery module. Begin cutting your stencil, cycling through all four chisel positions. If you are cutting out a letter with an inside piece, such as a letter "B" or a "D," don't forget to save those inside pieces from the Con-Tact® vinyl as you'll need them to stick on your glass.



Pull out the chiseled stencil pieces; you might want to use tweezers for this.

Remove the stabilizer and Con-Tact® vinyl from the hoop and trim around letters as shown. Leave a consistent space above the letters for ease in placing each stencil the same distance from the top of the glass.



Etch the Glass

Peel the Con-Tact® vinyl off its protective backing (which should remain stuck to the StabilStick) and adhere it to a clean glass, making sure that the Con-Tact® vinyl is firmly stuck along the etching lines. To ensure that the vinyl is firmly in place, rub it down with a bamboo or plastic point turner. Or, as an alternative, rub the stencil onto the glass through some Sew Slip or residual sticky stabilizer backing (the part that gets removed and thrown away) sticky side down and slick side up. The better the stencil is stuck to the glass the cleaner the edges of the monogram will be.



Apply glass etching cream using a stencil brush following the manufacturer's instructions. Wash off the cream after it has set for the appropriate time, remove the stencil, and *voilà!* A fancy-looking glass with your initial or monogram permanently etched on it.

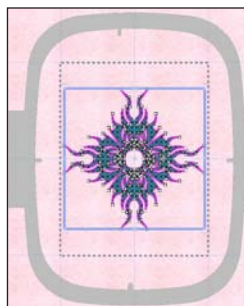
Embellished Glasses

Create Decorative Motif 1

From the New Design dialog box, click on the Create New radio button and click Next. From the Artwork Source dialog box, click on the From File radio button. Click on the Browse button – the square button with the ellipses in it. Navigate through the files and locate the Bernina CutWork Samples folder to access the designs included with the CutWork software.

Select design ASC-00075.cmx and click Open. Click Next. From the Fabric dialog box, select a color (any color is fine). Click Next and Finish.

Click on the Rectangle Selection tool and select the design object. With the Object Properties box open, click on CutWork to convert the design to cutwork.



Save the design to your computer as a .Draw file, and then write the file to your embroidery system using the Export icon.

Follow the same general instructions for cutting the Con-Tact® vinyl stencil and etching the glass as for the Monogrammed Glass.



Create Decorative Motif 2

From the New Design dialog box, click on the Create New radio button and click Next. From the Artwork Source dialog box, click on the From File radio button. Navigate through the files and locate the Bernina CutWork Samples folder to access the designs included with the CutWork software.

Select design ASC-00264.cmx and click Open. Click Next. From the Fabric dialog box, select a color (any color is fine). Click Next and Finish.

Click on the Rectangle Selection tool; select and delete the objects inside the hibiscus so that only the flower's outline remains. Select the remaining hibiscus outline and, with the Object Properties box open, click on Cutwork to convert the flower to cutwork.

Copy and Paste the object for a total of three flowers, changing their size and rotation to make them look more random. Click on Edit > Select All; right click on the three cutwork objects and select Combine from the list. The three layers shown in the Sequence Manager will collapse into a single layer.



Save the design to your computer as a .Draw file, and then write the file to your embroidery system using the Export icon.

Follow the same general instructions for cutting the Con-Tact® vinyl stencil and etching the glass as for the Monogrammed Glass.



Recycle the Discards

You might want to keep the discards from your stencils, or use the Cutwork Accessory specifically to create decorative stickers. Con-Tact® vinyl comes in a number of decorative finishes, such as metallics. These discards from the hibiscus project serve as decorative warnings on a large floor-to-ceiling picture window.



John Thornton, a financial economist by day, is a DesignerPlus, EditorPlus, and CutWork Accessory software educator at Sew From The Heart in Scottsdale, AZ. He naïvely walked into the local BERNINA dealership one day with a simple need to repair the seat covers in his BMW. He walked out with an aurora 240. A month later he purchased an artista 730 after becoming obsessed with embroidery. He now sews and embroiders on a new BERNINA 830. He also teaches Sewing for Dogs and Sewing for Men classes and he created and implemented a Software Fair to encourage customers to test-drive BERNINA DesignerPlus Embroidery Software and learn how easy designing one's own embroidery projects can be. John designs embroidery motif logos for businesses and non-profits, but he prefers more unique design commissions such as tattoos and generally encourages more comedy and dark humor in embroidery motifs. His offbeat approach to embroidery leads him to unusual projects such using the BERNINA Cutwork Accessory to etch glass.



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Jeanine's Lace Flower

by JEANINE McWHORTER

Supplies

- Jeanine's Lace Flower embroidery design (download from www.ThroughTheNeedle.com)
- OESD AquaMesh stabilizer
- Threads for embroidery*
- A decorative button or beads for flower center
- Coordinating upholstery or other strong thread
- Embroidery needle
- Alligator clip or other jewelry finding
- Small embroidery hoop

*In these examples I used Isacord polyester or Sulky cotton embroidery threads in the needle. In the bobbin I used rayon, metallic threads or a lightweight needle-punch wool/acrylic yarn. The lightweight yarn (pink flower) creates a thick fabric. Whatever you use in the bobbin must be thin and smooth enough to pass through the bobbin easily. Always stitch SLOWLY when you use specialty threads and yarns.

For the flower center, just use your imagination! Get out that button and bead box and have fun! This is the perfect place to use a vintage pin, add lace or tulle or Grandma's earring, or to practice some beadwork. Be creative and have fun!

BERNINA Embroidery Software 6 has so many powerful features! You can create your own free-standing lace designs or just jump in and stitch beautiful flowers like these in a snap.

The trick to digitizing lace is to have layers of stitches run at right angles to each other. The crossing of the vertical and horizontal stitches is what creates the interlocked lace fabric. I started this freestanding lace design by creating a petal shape using the Free Hand Embroidery Closed Object tool. I wanted a non-symmetrical, loose design so I drew it quickly. I smoothed and simplified the shape using the Reshape Object tool, then filled it with a widely-spaced fill stitch running horizontally. I selected and duplicated the petal and changed the angle of the fill stitches to run vertically. Finally, I selected both petals and grouped them together.



It is easy to move items around in BERNINA Embroidery Software 6, so I do most of my design work right on the desktop. Selecting the grouped petal design, I copied it several times and stretched, flipped, and turned the petals, creating a group of similar yet different petals. I chose three of my favorites and arranged them by overlapping the center points slightly so the stitches would overlap.



The Outline Design tool can do lots of things and comes in handy when creating lace.

Using the Polygon Select tool I selected the three-petal arrangement, clicked on the Group icon, and then chose the Outline Design option and set it to -0.1. This created an outline of the entire shape that would stitch just slightly inside the other layers and stabilize the edges. With this line selected, I opened Color Bar and dragged the outline to the top so it would stitch first.



I finished my lace petals with two layers of hand-drawn shading effects using the Free-Hand Embroidery Open Object Tool

and selecting varying colors to enhance the three-dimensional design. These layers aren't absolutely necessary for structural integrity. If you create your own free-standing lace petals you can omit them, especially if you lay a sheer fabric on top of the stabilizer before stitching the first color, then trim away the excess after the initial outline stitch is sewn. This is the technique I used to create the elegant white flower, which stitches out super-fast since there are no color changes. A cascade of these white flowers around a neckline or bridal veil would be stunning.



I hope this inspires you to digitize and/or stitch your own bouquet of lace flowers. To get you started, I'm delighted to share my original design with you, which you can download free at www.throughtheneedle.com. And I'd love to see any resulting creations. Please send photos of your flower creations to jo@berninausa.com!

Create the Petals

Download Jeanine's Lace Flower file from www.ThroughTheNeedle.com and open it in your embroidery system.

Hoop a layer of AquaMesh. Set up the embroidery system with an Embroidery needle, bobbin thread,

and needle thread in the first color for the design.

Since both the bobbin thread and the needle thread will be visible, give thought to what you use. I like to experiment with specialty bobbin threads for interesting effects.

Stitch the outline (Color 1). For a thicker edge,

use a heavy thread in the bobbin for this step. The outline will stitch first and will be covered by the other stitches. You can use a heavier thread in the bobbin if you want a thicker edge. For this flower I used variegated pink cotton in the needle and thin salmon-pink yarn in the bobbin for the outline and also for both layers of lace stitches.

Stitch the lace layers; these stitches have a slight zigzag and, once combined, create a nice texture in the finished flower. The first layer stitches vertically. If you are using a heavy weight yarn, as I have here, the underside will not be pretty at this point. Don't panic – it will be fine.

TIP: I don't usually bother cutting threads with this design. I'm just careful to make sure the foot doesn't catch on any long jump stitches. Any random stitches or threads blend in and I think add to the texture.



TIP: Fun two-toned effects can be created by using one color in the bobbin and a different color in the needle. You can also stitch the horizontal and vertical layers in different colors. Experiment with colors or make a one-color flower in a snap, like the very chic white wedding flower.

Stitch the shading veins. There are two sets of “veins” in this design; one spans the entire flower, and the other a smaller area near the flower center. Stitch one or both to add light or dark shading to your flower. I programmed the design so the bottom petal set is one color and the top another. However, since BERNINA embroidery systems make it easy to move from stitch to stitch, you can customize the colors as you go along. On this flower I used just two threads: variegated orange for the large set of veins, and variegated yellow for the small set.

I can never wait – right after a soak in hot soapy water and a rinse, I iron the petals dry to see how they’ve come out. In doing so, I found that the iron flattens and burnishes some metallic threads and makes them appear shinier – a nice effect.



While the petals are damp you can add dimension by pushing and pulling with your fingers, or you may iron them completely flat. There will be lots of threads to trim but don’t worry – nothing will unravel. Sometimes I use a lighter to clean up the edges by carefully burning off tiny fibers.

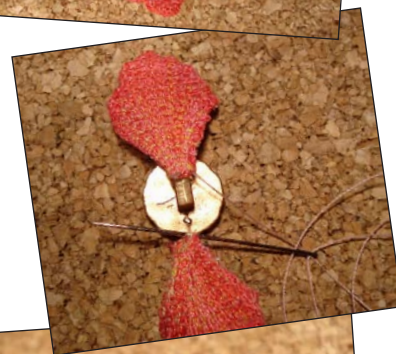


Assemble the Flower

Lay the smaller 3-petal group on top of the larger 3-petal group, aligning the largest petal on the top group with the largest space between petals on the bottom set. You can machine-stitch these together, but I usually hand-stitch with upholstery thread and add the flower center and finishing hardware at the same time.

Attach the small single petals as you wish, depending on what you choose for the center. Here I attached them to the shank of a vintage button to give more dimension to the finished flower.

I finished this flower by stitching on an inexpensive alligator clip purchased at a bridal supply store. I like these clips because they are strong and the flower can be worn in the hair, on a scarf or blouse, or used as a unique gift topper. Other options include stitching it to a barrette, headband, wristlet, or brooch.



Jeanine McWhorter is a fiber artist who has lived her adult life in Southern California. “But I was raised in Georgia, so that makes me Double-Southern.” She attended the Atlanta College of Art and has taught machine embroidery. A former arts marketer, fundraiser, gallery owner, and part-time artist, she now spends all her time in her studio with cameras, computers, sewing machines and every supply, fiber, fabric, bead and trim known to mankind. It’s her goal to use these all up in her creations before she dies.

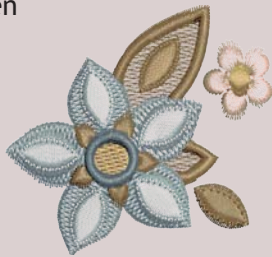
Her embroidered art work has been selected for exhibitions such as “Designed to Wear,” seen in print media such as *GenLux Magazine*, and is in private collections internationally, including that of actress Jennifer Love Hewitt. To see more of Jeanine’s work or to contact her, visit www.jeaninedesigns.etsy.com.

Divine Flowers & Vines Ottoman

by DEBRA RUTLEDGE

Supplies

- OESD's Divine Flowers & Vines Premier Collection #1102
- Dupioni Silk: 1 yard each of 2 complimentary colors
- OESD Fusible PolyMesh stabilizer
- OESD PolyMesh stabilizer
- 505 Temporary Spray Adhesive
- Isacord embroidery thread
- Embroidery bobbin thread
- Sewing thread
- Flexible sewing tape measure
- Nifty Notions "Cut for the Cure" 7" x 24" ruler
- Nifty Notions "Cut for the Cure" 11" Square ruler
- Water-erasable fabric marking pen
- Embroidery scissors
- Crafting knife
- Ready-to-upholster ottoman
- Staple gun (for upholstery)
- Screwdriver (for upholstery)
- Embroidery system
- Your largest embroidery hoop and template
- Edgestitch foot (BERNINA Edgestitch Foot #10/10C/10D)
- ¼" foot (BERNINA Patchwork Foot #37/37D or #57/57D)
- Embroidery software (optional)
- Serger (optional)



Displaying beautiful artwork is not limited to hanging pieces on walls. Any item with a flat surface becomes a canvas for showing off beautiful embroidery designs. The Divine Flowers & Vine Premier Collection – a BERNINA exclusive – offers elegant dimensional designs that can be used to stitch breathtaking artwork for any room.

The ottoman featured in this project is a 16" square ready-to-upholster ottoman from DIY Upholstery Supply. This project is also a perfect way to give new life to an old ottoman – check your attic and local thrift shops for a unique find.



Prepare the Cover Fabric

To determine the finished size of the cover, measure the top of the ottoman – from the staples holding the cover on one side, around the top, to the staples holding the other side of the cover. Add 1" along each side. For this 26" x 26" ottoman a 28" x 28" square of fabric was cut for the embroidered cover.



For this ottoman a 16" x 16" finished square was desired for the embroidered cover; an 8" x 8" center surrounded by two 2"-wide borders. Your ottoman may be a different size; determine the sizes of the center and border pieces based on your ottoman's measurements.

For our ottoman we cut the following pieces:

Center: One 8½" x 8½" blue square (A)

Border 1: Two 2½" x 8½" brown strips (B)
and two 2½" x 12½" brown strips (C)

Border 2: Two 2½" x 12½" blue strips (D)
and two 2½" x 16½" blue strips (E)

To prepare the fabric to be embroidered, use a ¼" foot to sew the ottoman top pieces together. Sew the shorter brown strips to opposite sides of the blue square and press the seam allowances away from the center. Add the remaining brown strips, press, and then add the blue strips in the same manner. If the fabric ravel easily, finish the outer edges of the pieced panel with an overlock stitch using a serger or sewing machine.

Attach an edgestitch foot to the sewing machine. Align the guide in the seam ditch between the center block and the first border. Move the needle position to 2-3 steps away from the center of the pieced square; topstitch along the inner edge of the first border. Repeat for the second border.



Follow the manufacturer's instructions to fuse OESD Fusible PolyMesh to the wrong

side of the pieced cover and add stability to the silk dupioni.

Embroider the Pieced Fabric

Select the designs for the ottoman cover and print out placement templates for each one. Shown on the sample are designs BE110203, 04, 05, 08, 09, 13, 14 and 16 from OESD's Divine Flowers & Vines Premier Collection #1102.

Position the designs on the cover as desired. If embroidery software is available, use it to plan the placement of the designs on the ottoman and print a template for the entire design combination.



Using a water-erasable fabric marker, mark the center position of the first design to be stitched.

Hoop two layers of OESD PolyMesh stabilizer. Spray the hooped stabilizer with 505 Adhesive Spray.

Hand press the wrong side of the ottoman cover onto the hooped stabilizer, aligning the marked center of the first design with the center of the hoop template. Embroider the first design.



When the design is complete, remove the hoop from the machine and the fabric from the hoop. Trim away the excess stabilizer from around the embroidered design.



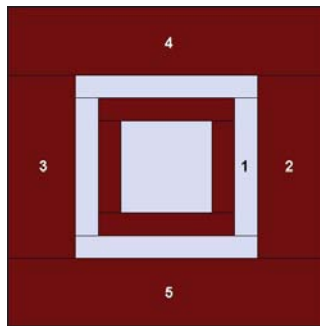
Repeat until all of the selected designs have been embroidered.



Some of the flowers and leaves in this collection are stitched with multiple layers of satin stitching. Following the instructions included with the collection, carefully slice these threads using a crafting knife; the resulting “velvet” tufts add dimension to the design.

Construct the Ottoman Cover

Measure the sides of your ottoman and cut rectangles to cover them. For the sample ottoman two $6\frac{1}{2}$ " x $16\frac{1}{2}$ " and two $6\frac{1}{2}$ " x $28\frac{1}{2}$ " rectangles were cut. Stitch the side pieces to the embroidered cover as shown, pressing the seams away from the center.



If the fabric ravel easily, finish the outer edges with an overlock stitch using a serger or sewing machine. Fold under a $\frac{1}{4}$ " hem around all four sides of the ottoman cover. Attach the edgestitch foot to the machine, align the guide with the raw edge of the hem, and move the needle position 2-3 steps toward the hem. Stitch the hem in place.

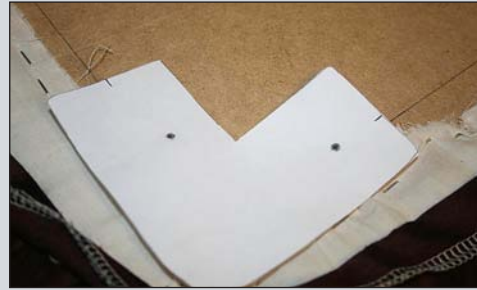
Cover the Ottoman Base

Place the embroidered cover right side down on a clean, flat surface. Center the ottoman base, top side down, over the cover.

If necessary, mark the positions for the ottoman legs and drill pilot holes before attaching the cover.



TIP: Make a template of the base of the legs, with holes punched at the pilot hole locations. Position the template at each corner of the base, then mark the drilling locations with a pencil.



Using 2" flathead pins, pin the cover snugly to the base at each corner. It is not necessary to stretch the cover tightly at this point; the cover will be stretched throughout the rest of pinning process.

Turn the base over to ensure the cover is centered; make any necessary adjustments to the position of the cover.

Turn the base top side up again, and pin the cover in place at the center of each side. Continue pinning each side, stretching and pinning until the cover is taut. Using a staple gun, staple the edges of the cover to the base. Attach the legs to the base to complete your ottoman.



Upcycled Clothes for Tots

by NANCY BEDNAR

Don't sell those t-shirts at a yard sale — upcycle them into cute clothes for your little ones!

It's easy to recycle t-shirts using your serger! Collect a pile of shirts — Dad's old golf shirt, Mom's summer top, little sister's outgrown discards — then cut them into pieces and serge them together to create one-of-a-kind outfits. The exposed serger stitching ties all of the elements together while creating an additional fashion accent.

Patriot's Love Jumper

The spark for this patriotic outfit was a favorite — but too short — red polka-dot knit sundress that also had a big stain on the skirt. First, I cut the top off just below the waist and set it aside for later embellishment. To create a base for the jumper skirt, a few inches were cut from the center of the dress, carefully avoiding the stained places.

Novelty t-shirts provide a treasure trove of fun designs; for the front of the jumper bodice, a square was fussy-cut from the front of a t-shirt. Scraps of the red knit (piece as needed) were serged to the sides, then strips of coordinating knits from a t-shirt were added to the upper and lower edges.



I started with a patriotic color theme in mind. Once I focused on looking only for red, white, and blue it was plenty easy and tons of fun to find garments that worked together.



To recreate this look, set your serger for a wide 3-thread overlock stitch with YLI Woolly Nylon in the upper and lower loopers. Variegated Woolly Nylon was used in the upper looper for our little jumper. Place the fabrics wrong sides together and serge; the serged seam allowances form decorative frills between the patches.

Using an existing garment as a guide — or a purchased paper pattern — cut the bodice front from your patchwork piece.

The remaining red fabric – along with fabrics from coordinating t-shirts – was cut into squares and serged together to make fun patchwork fabric for the bodice back. Serge together several squares to make a piece large enough to accommodate the bodice back, then trace the pattern piece and cut the fabric.



To make the red knit “skirt,” I cut along both sides of one side seam to create a flat strip of fabric (mine was about 40" long). Next I serged assorted knit squares together (4" to 5" wide) to create a continuous patchwork strip the same length as the red for the upper skirt. I placed the layers right sides together and used a 4-thread overlock stitch to seam them together. Then I finished the hem using the same 3-thread overlock and variegated thread as for the patchwork.

For the jumper straps, I cut 2"-side strips from the red-and-white polka dot dress, then folded them in half lengthwise with raw edges aligned and serged them together. The variegated thread created a wonderful decorative effect along the finished edge.

To construct the jumper, I set my serger for a 4-thread overlock stitch. After serging together the bodice and skirt, the upper edges of the bodice were simply turned under and fused in place using Steam-a-Seam 2. The underarms were turned under and zigzagged on my sewing machine. I also attached the straps at the sewing machine, placing the ends underneath the upper corners of the front and back, then straight-stitched rectangles along the all four edges to attach them.



Done! Now on to make a coordinating top.

For a fun afternoon, invite your friends to a t-shirt sharing and stitching party! Guests bring an assortment of laundered t-shirts to cut and share, and go home with cute new garments for their little ones.

Cha-Cha Top

The bodice cut from the red-and-white polka dot sundress was already embellished with appliquéd stars and a tiny red bow. All that was necessary was to finish the lower edge with a little flirty ruffle. For that, I cut a 1½"-wide strip of knit fabric from a t-shirt, finished one edge with a rolled hem, and then gathered it to fit the lower edge of the top. It was stitched to the top with a 4-thread overlock stitch.

Use your imagination and simple patterns to create a whole wardrobe of “t-shirt” garments – including, perhaps, leggings and shorts for the wee ones. You can even use adult knit leggings and cast-offs for some of your “fabric.”



Nancy Bednar is a sewing educator, freelance instructor and author. A passionate sewer since elementary school, she has explored and enjoyed many creative and practical aspects of sewing. She regularly trains both BERNINA dealers and consumers alike on fine garment sewing and creative machine techniques using both the sewing machine and serger.



Nancy's published books include the most recent, *Creative Serging: Innovative Applications to Get the Most from Your Serger*, as well as *The Encyclopedia of Sewing Machine Techniques* and *Silk Ribbon Machine Embroidery*. Nancy is enjoying discovering Southern hospitality first hand, recently moving from her home in Illinois to a new address in Alabama. There she is happily creating with her Southern gent, canine assistants, multiple sewing machines and more yards of fabric and thread than she can count.

www.nancybednar.com

Snap Happy Pouches

by PAULA HARMON



Supplies

- “Snap Happy Purse Pattern” by Stitchin’ Sisters
- Fabric and notions as required by the pattern instructions

Additional Supplies for Stitch Recipe Technique

- Chalk marker
- Clear ruler or straight edge
- Isacord embroidery thread
- OESD Ultra Clean & Tear Stabilizer
- 505 Temporary Adhesive Spray
- BERNINA Clear Embroidery Foot #39C
- BERNINA Clear Reverse Pattern Foot #1C/1D
- BERNINA Adjustable Seam Guide

Additional Supplies for Channel Quilting Technique

- Chalk marker
- Clear ruler or straight edge
- Isacord embroidery thread
- Non-Stick Zigzag Foot #52D
- BERNINA Adjustable Seam Guide

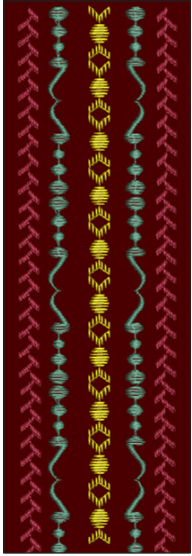
Additional Supplies for Bobbin Play Technique

- Heavy decorative thread or silk ribbon
- Isacord embroidery thread to match
- OESD AquaMesh Water-Soluble Stabilizer
- 505 Temporary Adhesive Spray
- Extra sewing bobbin case (if not using an 8 Series machine)
- BERNINA Stitch Regulator #42

The Snap Happy Purse Pattern by Stitchin’ Sisters is the perfect pattern for creating useful pouches to keep sewing notions, iPod chargers, phone accessories, and the like. Create the size you need and the style you desire by incorporating these fun sewing techniques.

Variation I – Stitch Recipe

While decorative stitches are lovely in their own right, when combined with other stitches their beauty increases exponentially, and the creative potential is unlimited! Stacking combinations of decorative stitches side-by-side—creating a “stitch recipe”—is an easy way to create embellishments which mimic elegant machine-embroidered borders.



Lightly spray a layer of OESD Ultra Clean & Tear Stabilizer with 505 Temporary Adhesive Spray and adhere it to the back of the fabric. (Alternatively, fuse a layer of OESD Fusible Tear-Away Stabilizer to the fabric.)

Mark a chalk line down the center of the fabric. Mark a perpendicular line at one end to mark the starting line for each row of stitching. At the beginning of each line of stitching, align the red marks at the left and right sides of Clear Embroidery Foot #39C with the marked starting line.

This foot is preferred for compact satin stitches; for open stitch patterns, Reverse Pattern Foot with Clear Sole #34C/D may be used.



Tip: Use Clear Embroidery Foot #39C when sewing stitch recipes. The carved-out area of the sole allows compact stitches to easily move under the foot, while the clear sole and red markings make it easy to see the needle and keep the fabric perfectly aligned while stitching.

Sew a row of stitch #470, aligning the center guide of the foot with the marked line. Engage the Pattern End function to ensure that a whole stitch, rather than a partial one, is stitched at the end of the line.

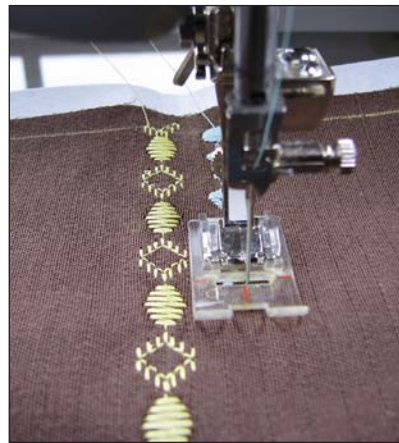
Open Combi Mode and program the following:

- Stitch #431
- Stitch #431 + Mirror Image Up/Down
- Stitch #448
- Stitch #447 + Mirror Image Up/Down
- Save

Stitch with the left side of the presser foot riding along the edge of the first line of stitching.

Press the Pattern Begin icon to ensure that the next line of stitching will start at the beginning of the stitch sequence. Engage Mirror Image Left/Right, and then stitch the combination on the other side of the first line of stitching, with the right side of the presser foot riding along the edge of the first line of stitching.

Exit Combi Mode. Select Stitch #461 and sew a line at each side of the combination.



When all stitching is complete, gently pull away the excess stabilizer.

Variation II – Channel Quilting on Vinyl

Create a designer-style pouch by grid-quilting vinyl, faux leather, or suede fabrics.

Attach Non-Stick Zigzag Foot #52D to the machine and engage the BERNINA Dual Feed. This will ensure that the vinyl feeds smoothly and evenly under the presser foot.



Attach the Adjustable Seam Guide to the back of the foot and set the guide 1" from the center needle position. Use the guide to keep the lines of stitching evenly spaced.

Mark two perpendicular 45° chalk lines on the fabric.

Select Stitch #713, the hand-look cable/smocking stitch. Sew along each of the marked lines, guiding them under the center of the presser foot.



Stitch lines parallel to the first lines, aligning the edge of the Adjustable Seam Guide with the previously stitched rows.



Variation III – Bobbin Play

Bobbin play is used with threads that are too thick to be used in the needle of the machine. The stitching is actually "upside-down," with the bobbin thread embellishing what will be the "top" of the fabric.



Wind a bobbin with your chosen thread. Threads that work well for bobbin work include YLI Silk Ribbon, YLI Candlelight (shown in the sample), YLI Pearl Crown Rayon, and Razzle Dazzle by Superior Threads.

To enable cord or ribbon to flow easily from the bobbin area, a loose bobbin tension is required.

On an 8 Series machine, use the multifunction tool to adjust the post to the left about 2-3 clicks for heavy threads.



For silk ribbon, do not adjust the post; instead, thread the ribbon through the hole in the bobbin basket as shown in the photos.

Note: For other machines, purchase a second sewing bobbin case and adjust it for bobbin play techniques, leaving the original bobbin case settings in place.



Thread the needle with Isacord embroidery thread in a matching color.

Attach the large clear sole to the BERNINA Stitch Regulator, and then install the BERNINA Stitch Regulator on the machine.

Spray the back of a sheet of OESD AquaMesh Water-Soluble Stabilizer with 505 Temporary Adhesive Spray and adhere it to the wrong side of the fabric. Draw a continuous line motif on the AquaMesh with a water-soluble pen and - Voila! - you have an easy-to-follow stitching line.

Place the fabric right side down on the bed of the machine. Select a starting point; move the needle down into the fabric and back up to bring the bobbin thread to the surface. Move the thread tails to the back of the foot.

Free-motion stitch along the marked line. When stitching is complete, rinse away the excess stabilizer.



Construction

After creating your embellished fabric, follow the Snap Happy pattern construction directions to construct your pouch. A metal tape measure is the “magic” behind the spring of the closure, and you’ll be able to make several pouches from one tape measure.



The BERNINA Stitch Regulator has three interchangeable soles:

- A closed metal sole, similar to a darning foot
- An open metal sole, similar to a freehand embroidery foot
- A large transparent sole, similar to a freehand quilting foot

It also has two stitching modes:

- Mode 1 – the needle stitches continuously; when the fabric is at rest the needle moves up and down very slowly
- Mode 2 – the needle stitches only when the fabric is in motion; when the fabric is at rest the needle comes to a complete stop



TIP: Clear Reverse Pattern Foot #34D is an excellent choice for stitching the side seams.



TIP: For zigzagging the raw edges, align the guide of Edgestitch Foot #10D with the raw edge and move the needle position to the far left.



The Last Word

A sneak peek at what's coming in
Through the Needle ONLINE, Issue #7:

Up-Cycled Purse Redux

Sharon Waligora, a reader from Canton, MI, sent us a photo of this "Tweedy Purse" she made for a local sewing guild purse challenge. In the next *TTNO* she shares tips for creating your own purse from men's tweed jackets rescued from a thrift store. This purse pattern was previously featured in *TTNO* Issue #1, "Susan's Designer Handbag."



Baby's Got Back!

Learn four reasons why you might want to piece your quilt back - including "It's just fun!" Gyleen Fitzgerald shows how to easily calculate the size and number of blocks and sashing strips needed to create quilt backs that are just as pretty as the fronts!



June 2011 Special

20% OFF



#86 Ruffler Attachment

Ruffles made easy!

Create yards of gathered and pleated fabric for garments and home decorating projects in just minutes!

For June 2011 only, get 20% OFF the #86 Ruffler Attachment.

Offer good June 2011 at participating BERNINA Dealers in the US and Canada. Coupon may not be combined with any other offer.

Quick Links

These are the main links featured in this issue; see the articles for links to specific products, projects, and technique information. Please visit our sponsors and contributors for more inspiration, information, and stitching fun!

- <http://www.throughtheneedle.com>
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- <http://www.berninamylabel.com>
- <http://www.gloriouscolor.com/>
- <http://www.etsy.com/shop/JeanineDesigns>
- <http://nancybednar.com/>
- <http://www.rickytims.com/seminars>

July 2011 Special

FREE Pattern Convertible Clutch



**with purchase of
#43 Couching Foot**

Free-motion FREEDOM!

Use the BERNINA Free-motion Couching Foot to add cords, ribbon and braid to your convertible clutch project (featured in the *If the Shoe Fits, Make a Purse* series).

For July 2011 only, purchase the BERNINA #43 Free-motion Couching Foot, and receive the *Convertible Clutch* pattern FREE.

Offer good July 2011 at participating BERNINA dealers in the USA and Canada. Coupon may not be combined with any other offer.

Until August ...

As always, we hope this issue of *Through the Needle ONLINE* has inspired you to learn something new and make your own adaptations of our projects. We love seeing your creations; send e-mail and photos to jo@berninausa.com.