

16
ISSUE

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Farmers Market Totes



Needle Felting Tips & Tricks



Dingbat DesignWorks



Scrappy
Placemats

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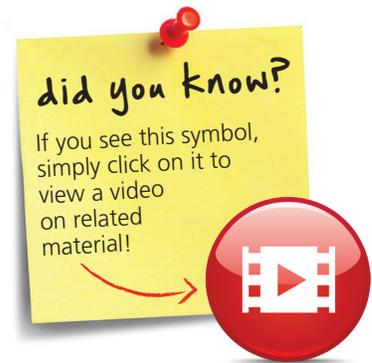
20 This cute Farmers Market Tote Bag is easy to make! Start with an old pair of pants – cuffed or uncuffed – and a half-yard of fabric for the ruffles. You don't even have to hem the top of the bag – it's the hem of the pants leg!

The Last Word

23 Valuable coupons, a list of quick links, and a sneak peek inside the next issue of *Through the Needle ONLINE*.

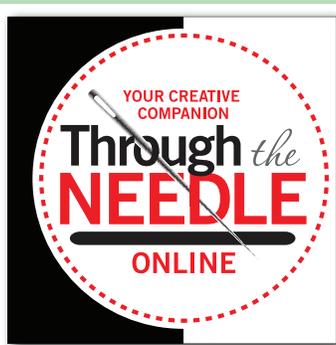


Indigo Blossoms
Collection 21006
© OESD 2013



Errata

In "Magical Paradox," TTNO Issue 15, please substitute Wave Fill for Ripple Fill in the chart on page 4 and the checkerboard instructions on page 5. We apologize for any confusion this error may have caused.



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Needle Notes

Spring is here! Well, almost. It's cold and dreary outside – the perfect time for sewing space spring cleaning. You never know what you'll find when you start going through boxes and closets, and we have some clever ideas for making use of the items you uncover.

For instance – do you have a collection of mismatched quilt blocks? Maybe leftovers from finished quilts, or projects you started but never finished? Even sample blocks work well for Joan Ford's Scrappy "Orphan" Block Placemats. They don't even have to be the same size, as you'll trim them to match.

If you're like me, you probably have a stash of pretty yarns, fibers, fabric snips, and other treasures that you've been saving – but don't know what you'll ever use them for. A beautifully-painted silk scarf was the starting point for Carol Collett's Woodland Fantasy, which is a masterpiece of needle-felting and free-motion stitching. She shares tips for needle-felting with BERNINA's Needle Punch Accessory Set – it's like painting with fibers!

Do you have a favorite pair of pants that's no longer wearable because they're stained, damaged, or out of style? Bring them back as a durable tote following Timmesa Eads' Ruffled Farmers Market Tote instructions. Or perhaps you have a shirt or sweater in need of revitalizing? BERNINA's new PaintWork and CrystalWork Tools are super for embellishing knits, as they don't affect the stretchability of the garment. Amanda Whitlatch shows how to create fun designs from computer fonts in her DesignWorks Dingbats: Swirled Stars tutorial. Of course, these techniques are also wonderful for newly-made (or purchased) garments, too.

What to do once your sewing space is neat and tidy? How about adding a personalized sign or two? Peggy Johnson shows how she created "Sew Creative" stencil templates and painted a custom-designed sign for her new store. And in anticipation of April showers bringing May flowers, stitch some pretty posies for your workspace with Denise Jones's Indigo Blossoms Desk Set instructions. Oh-so-pretty, but functional, too – and denim ensures that it's durable as well.

Happy sewing! Jo

Jo Leichte
Jo Leichte
Editor



we all SEW

Winter Flower Hair Ties

Project by Juliette Lanvers

These cute hair ties can be made in any combination of colors and textures. Made out of felt, they are easy to sew. Can't use a hair tie? Transform one into a brooch for your lapel!

DesignWorks PROJECT

Dingbat DesignWorks: Swirled Stars



by AMANDA WHITLATCH



DesignWorks Software Suite and the PaintWork and CrystalWork Tools from BERNINA are fantastic for embellishing knits! The paint and crystals are applied only to the surface of the fabric, so they don't prevent the knit from stretching. And the back of the fabric stays clean, with no stabilizer remaining on your finished project.

Try these DesignWorks techniques on a garment that is in need of a makeover, whether it's one already in your closet or one that you find on sale at a bargain price or in a local secondhand store. This is a great way to hide a stain or mark on a garment that you really like!

Supplies

- DesignWorks Software Suite (with Paint and Crystal activated)
- PaintWork Tool
- CrystalWork Tool
- OESD StabilStick stabilizer
- Edding Textile Pens
- Parchment paper
- Template material
- Transfer tape
- Backing board
- SS 10 heat set crystals (about 100 for each star)



If you are looking for design ideas and graphics to use with your new DesignWorks Software, fonts are the place to start! Not just "word art" created with beautiful lettering styles, but also graphic fonts, commonly referred to as Dingbat fonts. The term "dingbat" is used in the computer industry to describe fonts that have symbols and shapes in the positions designated for alphabetical or numeric characters. (Click [HERE](#) to see a Wikipedia article on dingbats.)

To install additional fonts on your computer, you must first download them from a software program or the Internet. Use caution when downloading fonts; many sites contain malware, so be careful what you click on. One reputable site I enjoy is [Dafont.com](#), where you'll find a vast selection of free and donationware fonts.

Caution: Loading too many fonts can slow down your computer. If applications run slowly, or a font dropdown menu takes a long time to load, it might be time to delete a few fonts. There is no hard and fast rule that determines how many fonts are too many; it depends on the size of the font files, the amount of computer memory available, and the type of processor in your computer.

Download the Dingbats Font

The project shown uses a font from [Dafont.com](#), but feel free to substitute other dingbats of your choice. The procedure below should work with any fonts you wish to download.

Download the Hearts and Stars font from Dafont.com, and save the ZIP file on your computer. Right click on the zip folder icon, click the Extract All option, and click Browse to select a location for the unzipped folder. (If you do not select a location, the files will unzip to the same directory as the original ZIP folder.)

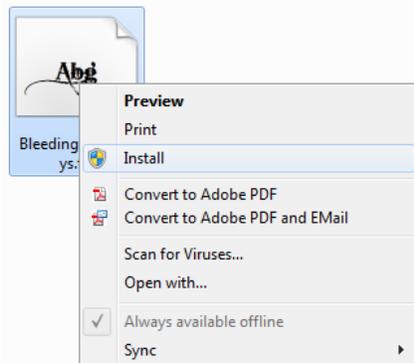
Tip: If you aren't sure where you saved the file, click on the Start Menu and type the folder's name in the Search box.

A progress bar will appear on screen, and an "estimated time left" during the unzipping process will be shown. Once completed, the unzipped folder will open in a new window, and you can begin working with the files contained in it.

Install the Font

Windows 7 / Vista

- Browse to where the font file is saved. Right-click on the font file and select Install.



Windows XP

- On your computer, click the Start button and select Control Panel > Appearance and Personalization > Fonts.
- Click File > Install New Font. (If you don't see the File menu, press the ALT key.)
- In the Add Fonts dialog box, under Drives, click the drive where the font you want to install is located.
- Under Folders, double-click the folder containing the desired font.
- Under List of Fonts, click the font and then click Install.

Digitize the PaintWork Star

Open DesignWorks software.

Select Create New > Next. In the Fabric dialog box, click Next for the default selection. Select New Graphic by clicking the radio button. Under Hoop, use the dropdown box to select the BERNINA Large Oval Hoop, 255x145, #43. Click Finish.

Click the Hoop icon and select the BERNINA Large Oval Hoop, 255x145, #43. Click OK.

Click on the Text icon. In Tool Options, select Hearts and Stars.

Click in the workspace and press the letter Q on the keyboard.

Click on the Rectangle Select icon. Using the Corner Sizing handles, click and drag to enlarge the design.

From the upper Tools dropdown menu, select Options. In the General tab, select U. S. for Measurement System; click OK. With the design selected, enter 4.5 for Width and Height.

Click the Hoop icon and select Center to Hoop > OK.

With the object selected, click in the lower right corner of a color chip (fill) in the Brushes palette, and then in the top left corner (outline). The outline will smooth the rough outer edges of the fill.

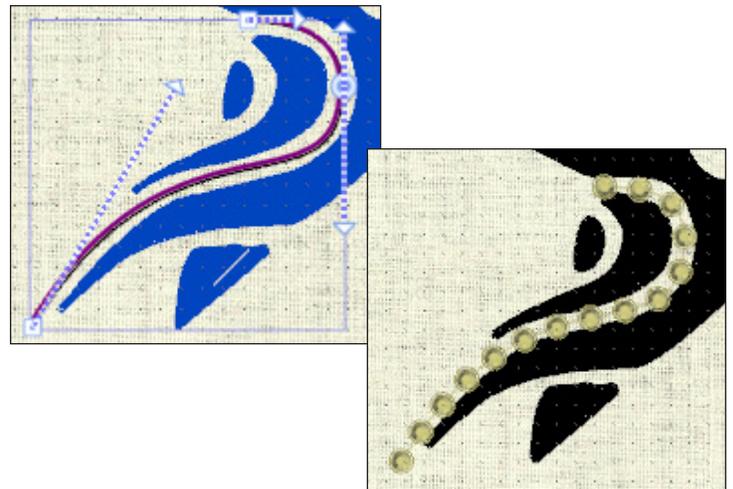
Click the Save icon and name the file Swirling Star. Navigate to the folder in which you wish to save the design, then click Save.

Click the Export icon to send the design to the machine or USB stick.

Create a Coordinating CrystalWork Design

Select the Create Freehand Shapes tool. Click and draw a curved line in one leg of the star.

Select the Edit Shape Nodes icon. Drag the arrows and move the nodes until you have a pleasing crystal placement line.



Click on the Rectangle Selection icon. Using the Brushes palette, assign and outline color to the freehand line shape.

In Object Properties, select the Crystals icon. For Spacing, enter 2.0.

Click on the appropriate crystal to change the color.

Select the Create Circular Array icon. For Step Count, enter 5. For End Angle, enter the same value that is displayed for Start Angle. This creates a full rotation. Don't worry if the designs do not align.

Click on Apply Circular Array to set the duplicates in place.

Click in an empty area of the workspace to deselect them.

Select the individual pieces and move them into position over the graphic. Nudge them into place using the arrow keys on the keyboard.

Rotate each piece of linework as needed. To do so, hover the cursor over the corner of the design until it becomes a rotation cursor, then rotate it into place.



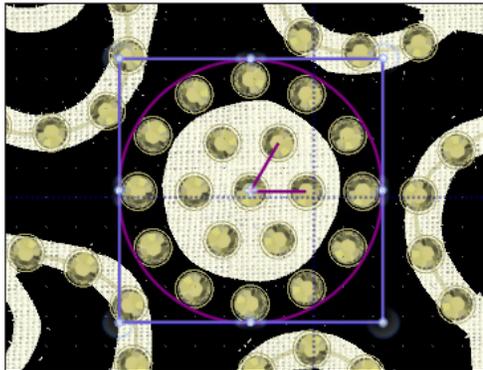
Complete these adjustments for each design over the legs of the star.

Select the Circle tool. Click and drag a circle, starting at the star center and dragging outward, holding the Ctrl key to create a perfect circle.

Click the Rectangular Select icon and move the circle over the star center. Resize if necessary.

In Object Properties, select Crystals for Fill. For Fill Style select Circular Fill. Click on the Outline tab (pencil) and for Line select None. Reselect the Fill tab (bucket) and select a color.

Adjust the size as needed and move the object into position over the star center.



For H. spacing, select 2.0 mm. Click the Save icon.

To Export the Crystal design select File > Export > Crystals to Machine. In the Export to Machine dialog box select the Export icon to send the CrystalWork design to a USB stick or machine.



The finished design is approximately 5" square. Use it to embellish a project or garment, following the instructions included with each accessory to execute to the design.

Don't want to digitize your own designs?

**Download Amanda's Swirling Stars at
bernina.com/ThroughTheNeedle**



quilting PROJECT

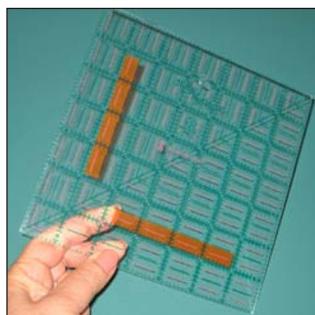
Scrappy "Orphan Blocks" Placemats

by JOAN FORD

The challenge: Adding only fabrics from your stash, create a set of placemats with a fresh, playful look.

What is an Orphan Quilt Block? When I'm working on a scrappy quilt, I often make a few extra blocks. The ones that don't make the cut for the main quilt project are "orphans."

For my placemat challenge I started by looking for a focus print that would coordinate – or maybe just not clash – with my blocks. I also looked for a cheerful – but neutral – print and a white, cream or solid connector fabric for the narrow sashing that would join and frame the blocks. . My orphan blocks didn't match the focus print (from the Bold & Beautiful – Breezy collection by Benartex) perfectly, but that was okay. Overall, the blocks "read" cool and scrappy. The cool tones in the focus print I chose provide a resting place from the chaos of the scrappy blocks, and the cream connects the blocks to each other nicely.



of template that would make it easy to trim the blocks.

To keep things playful, I cut all my blocks at different angles. First, I cut along the right and top edges of the ruler/template. (Lefties: Rotate the ruler 90° and cut along the left and top edges.)



My orphan blocks were 9" square. Since I wanted to make placemats with a simple setting of two rows of three blocks, the blocks required trimming to make them work. I marked my 7" ruler at the 5½" lines using two pieces of Cutting Edge by QTools to create a kind

This is where the Cutting Edge really has an impact! After rotating the block 180°, I positioned the ruler with the Cutting Edge markers butting up against the cut edges of the block. Again, I cut along the side and top edges.

I now had a perfectly wonky – but still perfectly square – altered orphan block!

I repeated the process one block at a time to make six 5½" square "wonky blocks" for each place mat.



TIP: You'll have a bit of a scrap pile left. If you are an animal lover, put your fabric scraps in an old pillow case. Once it's full, edgestitch the pillow case closed to make a cozy animal bed and donate it to your local animal shelter.

From the cream fabric, I cut 1"-wide sashing strips, six 5½" long and four 11" long. Making more than two placemats? You'll need three 5½"-long strips and two 11"-long strips for each additional placemat.

Next, I arranged the blocks and sashing strips as shown below.



For extra-narrow sashing strips like these, I like to pin liberally. I placed the sashing strip under the right side of the block. You can't see it, but it's there! I promise. Placing the sashing on the bottom prevents the wonky seam allowances from interfering with the feed dog when I stitched the ¼"-wide seams to join the blocks and sashing strips.

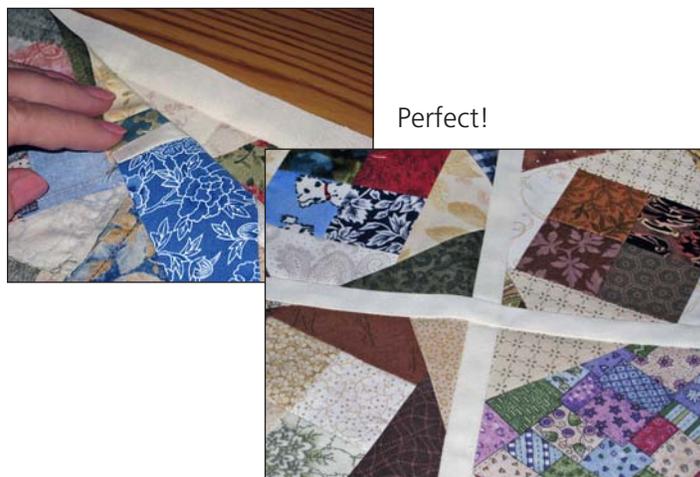


After stitching the short sashing strips between pairs of wonky squares, I pressed the seam allowances toward the sashing, and then stitched one side of each long sashing strip to the long edge of a wonky pair.



TIP: For perfect ¼"-wide seam allowances, use a quarter-inch foot such as BERNINA Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D.

Before pinning and sewing the other side of the sashing strips, I took a quick peek to make sure the short sashing strips lined up nicely. I wanted the blocks to be wonky, not the seam intersections!



For the inner borders I cut additional 1"-wide cream strips – two 16½"-long and two 12"-long strips for each placemat. I added the long strips first, then the short ones, pressing the seam allowances toward the borders after each addition.

For the outer borders I cut 2"-wide strips of the focus print. Instead of measuring the length of each border with a ruler, I let the placemat top "tell" me how long the strips needed to be by placing the strips on the pieced top and trimming the ends even. (About 17½" for the long edges and 15" for the short edges.)

As I did for the inner borders, I pressed the seam allowances toward the borders after each addition.

To complete each placemat I made a "quilt sandwich" using a 16" x 21" piece of batting, with an 18" x 24" piece of my focus fabric on top, right side up. Then I placed the pieced top right side down on top of the rectangle of focus fabric so I could sew the pieces together "pillowcase-style."



TIP: When I make small projects in this "pillowcase" style, I often use the same fabric for the backing and the border. That way if a little bit of the backing material peeks over the edge, it's not as noticeable as a different fabric would be. As a bonus, this makes my placemats reversible! An embarrassing spill at the dinner table is easily hidden with a quick flip!



After pinning around the edges of each placemat, I stitched ¼" away from the edge of the pieced placemat top, leaving an 8" opening along one long edge for turning.

Then I trimmed the batting and backing even with the edges of the pieced placemat top, and clipped the corners to reduce bulk.

I turned the placemat right side out through the opening, then pinched and pinned the edges all the way around. (I know, this seems like a bit much, but...oh, well!)



At the opening, I carefully turned the batting, backing and pieced top under and pinned liberally (every 1" or so) to keep all the bulk and raw edges inside. (See all the extra straight pins at the bottom edge?) A few safety pins in the center held the layers together.



After choosing a decorative stitch and attaching a walking foot to my machine, I stitched close to the outer edge – all the way around the perimeter of each placemat – far enough from the edge to keep them from falling off the edge. The decorative stitch compresses the extra bulk of the seam allowances, and at the same time closes the opening. No need to hand-stitch it closed!



After stitching-in-the-ditch around the borders, I stitched random lines over each block to quilt the layers together. Ta-da! Finished!



Joan Ford

Joan Ford is the author of the popular ScrapTherapy® pattern series and books. Her second book, *ScrapTherapy® Scraps Plus One!* from The Taunton Press goes on sale in April 2013. Visit her website, Welcome to the

Hummingbird Highway, and blog, Winging It! at the links below.

<http://scrap-therapy-quilts.blogspot.com/>
<http://hummingbird-highway.com/>

needle FELTING

Woodland Fantasy

by CAROL COLLETT

The beautiful needle-felting art created by fiber artist and author, Margo Duke, inspired the creation of my Woodland Fantasy quilt. The needle felting process for my quilt was accomplished using the BERNINA Needle Punch Accessory. When installed on my sewing machine, this tool enables me to create a quilt as if I were painting with fabric and fibers.

Having no final design in mind, I began Woodland Fantasy as a small practice project. First, I selected a focus fabric – a delicately hand-painted silk scarf purchased at a thrift shop. The design in the scarf suggested a quilt with an organic nature, so I continued by auditioning a variety of other types of fabric that complemented the focus piece. Next a 9" x 12" rectangle of water-soluble fabric was cut to form the base for my felted piece. I cut a leaf section from the scarf, placed it on the stabilizer, and slowly needle felted it. I cut free-form shapes from the other fabrics and continued to needle-felt them to the base until the stabilizer was completely covered. The piece had a truly organic feel after the felting was completed. Next, I chose a variety of textured yarns and fibers and felted these primarily over the raw edges of the fabric.

I learned quickly that all fibers do not felt well! So I put those aside to couch with thread later. Once I was satisfied with the needle felting I removed the needle felting tool, returning my BERNINA to a regular sewing machine. I then used monofilament thread to couch several fibers that could not be felted to the piece.

I was very pleased with the outcome of my practice piece. At that point, I wasn't sure how I would use the piece – would it become the front of a purse or a quilt? Since the piece was much too delicate for a purse, I decided to make a quilt.



I loved the organic nature of my felted piece and did not want to disrupt the irregular edges by squaring it with a rotary cutter. Instead, I placed the felted piece on a black background fabric. Because I did not want to disturb the lovely texture of the felted piece with heavy quilting, I first constructed and completely quilted the black quilt background. The irregular black borders, 2" to 3" wide, which continue the organic nature of the felted centerpiece in the finished design, add to the organic appeal. Once the black background was completely quilted, the felted piece was positioned on top. I then strategically placed pieces of coffee-dyed cheese cloth around the edges of the felted piece, forming a transition between the needle-felted quilt and the irregular quilted border. Using primarily monofilament thread, I stitched the felted piece to the black quilt background. To embellish the piece I did free-motion stitching with metallic thread in several sections of the quilt. To finish, I faced the outer edges.

Then the fun commenced! My final embellishments include needle lace butterflies and leaves, hand-dyed silk ribbon, beads, and ready-made butterfly appliques and leaves.

Needle Felting Tips

- I always needle felt at a relatively slow speed to minimize the possibility of needle breakage. It takes a little more time, but in my opinion it is worth the slow pace.
- Natural fibers felt better than synthetics.
- Needle-felted pieces will shrink during stitching, so plan ahead if you have a desired final size in mind.
- If you plan to remove the stabilizer by immersing a needle-felted piece in water, first heavily stitch the needle felting. (Note: I chose not to immerse Woodland Fantasy in water; the water-soluble stabilizer created a soft base and remains in the quilt.)

The needle-felting process is very serendipitous and artistically versatile. I encourage everyone to experiment, using fabric and fibers to paint with the BERNINA Needle Punch Accessory. If you needle-felt fabric or fibers you don't like, you can simply pull them off the base and continue working with your piece.



Carol Collett

Carol Collett is a national award-winning quilter, fiber artist, and teacher who resides in Scottsdale, AZ. She developed a passion for sewing at the age of seven and made her first quilt in 1993. Carol's talents extend to quilt making, mixed media, wearable art, and doll making. She has won numerous ribbons since 2000 in Arizona Quilt Guild Shows, and in 2001 she won First Place in a national quilt contest sponsored by Quilts and Other Comforts. In 2004 she won a ribbon at the NQA Show, and was a finalist in the national 2006 \$100,000 Quilting Challenge. Her work has been published in *American Quilter*, *Haute Handbags*, and *Apronology*. Carol has taught at Arizona quilt shops, the American Sewing Guild, and Quilt Camp in the Desert. Carol has been a long-arm quilter since 2005.

<http://ccscreativecove.blogspot.com>

<http://www.sewfromtheheart.com>

RICKY TIMS'
Super QUILT SEMINARS

Rochester, MI
May 2-4, 2013

Pasco, WA
September 19-21, 2013

Ricky Tims with special guests Alex Anderson and Libby Lehman

Registration forms and complete details are at www.rickytimes.com

The ultimate learning experience for quilters includes: 2½ days of learning—everyone attends all sessions; exclusive 120-page color syllabus; no supply list—no sewing; fabric shopping; a quilt show featuring works from Ricky, Alex and Libby; and more! Registration fees are based on registration deadlines and group size as indicated on the registration form.

"Two and a half days of seminar sitting without sewing/hands-on activities? Yes! What an absolutely informative and inspiring experience!"

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CutWork PROJECT

Stencil It!



by PEGGY JOHNSTON

*When I moved into my new store, I wanted the printing on my cash station to coordinate with that on my outdoor sign. So I found a similar font, digitized **SEW CREATIVE** using BERNINA CutWork Software, cut stencils using the BERNINA CutWork Accessory, and painted the front of the cash station. It's beautiful and you can use my method to create stencils for painted projects of your own!*

Supplies

- BERNINA CutWork Software and Accessory
- CutWork-compatible embroidery machine
- Appropriate CutWork Stitch Plate for your machine
- Echo-Quilting and Cutwork Foot #44
- Jumbo Hoop (or your largest embroidery hoop)
- Kittrech® Magic Cover® Clear Self-Adhesive Vinyl
- Scotch™ Satin Tape
- Stencil blanks (available at hobby stores)



Digitize the Lettering

Open the CutWork software. In the New Design dialog box, click on the Create New button and click Next.

In the Artwork Source dialog box, click on the New Graphic button, select Jumbo Hoop #26 (or your largest hoop) and click Next.

Select a color in the Fabric dialog box (the fabric weight does not matter) and click Finish.

Click on the Hoop icon and select the 256 x 400 mm #26 Jumbo Hoop (or your largest hoop). Check the box to rotate it 90 degrees, select Center, and click OK.

Select View > Toolbars > Tool Options, and select a font from the dialog box. I selected Curlz MT, a TrueType font on my computer, which matched the style of the lettering on the sign in front of my shop.



Click on the Edit Text icon, click inside the hoop, and enter your text. For my sign I split the words and made two stencils: **SEW** and **CREATIVE**.

Click on the Rectangle Selection icon, and then click on the word to select it.

If the Object Properties dialog box is not visible, select View > Toolbars > Object Properties. Click on the CutWork icon to change the properties from running stitch to cutwork. It's not necessary to select a running stitch; to cut a stencil you need only the cutting command.

Save your design as a .DRAW file and then click the Export icon to write the file to your embroidery machine or USB stick.

Cut the Stencil

Set up your embroidery machine for cutwork following the instructions included with the CutWork Accessory.

Hoop a layer of Magic Cover, printed paper side up, just as you would hoop a paper-backed adhesive stabilizer. The vinyl side is clear; this allows you to see through it and to see through the stencil when you place it on your project.

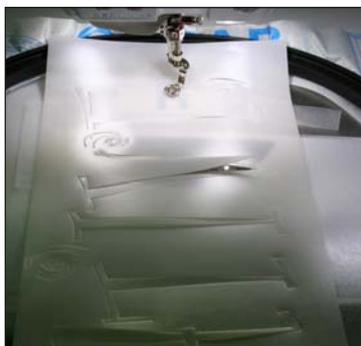
With the Magic Cover secure and tight in the hoop, score the paper and peel it away to reveal the sticky surface. Place your blank stencil on top, making sure it is centered and straight in the hoop.

*Tip: Use the hoop nearest in size to the stencil you are cutting. I was able to cut **SEW** in the Large Oval Hoop and **CREATIVE** in the Jumbo Hoop.*

Attach your hoop to your machine (the vinyl side will be against the embroidery module).

Open the .DRAW file.

Begin cutting your stencil, following the on-screen prompt to cycle through all four blade positions. Be careful that the presser foot does not become tangled in the loose stencil material, as it is cutting through tape and the stencil edges may start to flip up.



Save any inside pieces, such as the bits cut from inside the letters A and B. You'll need them later on, to tape inside the letters when you paint your stencil.

Stencil Your Sign

Using satin tape, secure your new stencils to your project; in my case, a blank sign with a thread spool border. Don't forget to tape the inside pieces in place, too, such as the shape inside the letter **A**.



Carefully apply stencil paint following the instructions on the package. I used three colors: white, red, and black.



I love the look of my new cash station!



Peggy Johnston

Peggy Johnston, owner of Sew Creative, located in Peoria Heights, IL, opened her BERNINA dealership in June, 2000. Prior to that she was a Labor and Delivery Nurse and witnessed "creation" of a different type every day. Even

though babies are her first love, sewing was always her passion before it became her next profession. She started creating embroidery patterns in the mid 90's with the Deco scanner and BERNINA's first embroidery software, Deco Wizard. When she became a Dealer she quickly fell in love with the features of the artista Software and still loves to use all of the BERNINA software. She just wishes she had more time to create!

This past year Peggy had to be extra creative and energetic as she relocated her business down the street into a house she converted into a real "Sew Creative" home.



embroidery PROJECT

Indigo Blossoms Desk Set

by DENISE JONES

Just because you work there doesn't mean your desk has to be plain and dull. Embellished with elegant "Indigo Blossoms" embroidery, this denim desk set is pretty as well as functional, creating a beautiful workspace that is sure to inspire your creativity.

Supplies

- OESD Crafter's Collection #21006 Indigo Blossoms, designs #21006-13, -17, -30, and -31
- Office supplies: desk calendar, composition notebook, and pencil holder
- Foam core board cut to desk calendar size
- 1½ yards 60"-wide lightweight blue denim
- ⅔ yard 60"-wide lightweight white denim
- 2 yards Pellon 808 Craft Fuse
- 1 yard Pellon 987F Fusible
- OESD HeavyWeight Cut-Away Stabilizer
- OESD StabilStick Cut-Away Stabilizer
- OESD Isacord thread, colors #0015, 3900, 3910, and 3962
- Chalk marker
- Fabric glue
- Mary Ellen's Best Press

- Freezer paper
- 505 Temporary Adhesive Spray
- edding 4600 textile pen
- Navy thread for construction
- Large Oval Hoop and its plastic template
- Teardrop Darning Foot #26
- Patchwork Foot #37/37D
- Walking Foot #50
- Bias Binder Attachment #88 with Foot #95/95
- PaintWork Tool #93

Prepare all fabric by pressing with Mary Ellen's Best Press; this will give the denim more body, making it easier to work with while constructing the desk set.



Cutting Instructions

Journal Cover

- Cut four 12" x 17½" rectangles of lightweight blue denim.
- Cut approximately 3 yards of blue denim bias strips for binding. (This is enough for the journal cover and the pencil cup wrap.)
- Cut one 12" x 17½" rectangle of Pellon 987F Fusible Fleece.
- Cut two 12" x 17½" rectangles of Pellon 808 Craft Fuse.
- Cut two 8¾" x 12" rectangles of Pellon 808 Craft Fuse.

Desk Blotter/Calendar

- Cut eight 5¼" squares of lightweight blue denim.
- Cut eight 4¾" squares of Pellon 808 Craft Fuse.
- Cut two 4¾" squares of Pellon 987F Fusible Fleece, and then cut them in half on the diagonal.
- Cut one rectangle of lightweight white denim 4" deeper and wider than the desk calendar.

Pencil Cup Wrap

- Cut two 5½" rectangles of lightweight blue denim
- Cut two 5½" rectangles of Pellon 808 Craft Fuse
- Cut one 5½" rectangles of Pellon 987F Fusible Fleece

Journal Cover

Fuse two 12" x 17½" pieces of Pellon 808 Craft Fuse to the wrong side of two 12" x 17½" rectangles of denim.

Fold and press the other two denim rectangles in half; crease, then open. Fuse a 12" x 8¾" piece of Craft Fuse to the wrong side of one half of each denim rectangle. These will become flaps to hold the composition notebook in place.

Fuse the 12" x 17½" piece of Pellon 987F Fusible Fleece to the Craft Fuse side of one of the 12" x 17½" denim rectangles. This will be the front cover of the journal; the other large denim rectangle will be the lining.

Fold the journal front in half to 12" x 8¾", and then mark the fold with chalk. Mark a second line 5" from and parallel to the first line. Mark a line 6" from the bottom edge. The crossed lines mark the center of the embroidery design.

Cut a piece of OESD HeavyWeight Cut-Away Stabilizer large enough to hoop. Spray with 505 Temporary Adhesive and apply it to the back of the area to be embroidered. Hoop, aligning the marked lines with the plastic template gridlines.

TIP: When hooping thick layers like this be sure to loosen the screw on the hoop enough so that when you push the top hoop down into the outer hoop it will not leave a hooping mark on your fabric.

Select from OESD Crafter's Collection #21006 Indigo Blossoms. Send to machine using BERNINA Embroidery Software 6, BERNINA Artlink 6, or USB Stick.

Embroider Indigo Blossoms design #21006-13 on the journal front.

TIP: Trimming all jump threads between color changes – rather than waiting until the complete design is stitched – produces a much neater embroidery sew-out.



Cut a 10¾" x 16" rectangle of freezer paper for a journal cover template. Create smoothly rounded corners by tracing the end of a large thread spool or other small circular item.



Press the freezer paper template, shiny side down, onto the embroidered journal cover. Layer the lining behind the embroidered piece. With the template side up, trim around the template.

Fold the journal cover in half to find the center; crease. This marks where the spine of the notebook will be. Straight stitch along this line.

Place the flaps under the trimmed front/lining, with the folds toward the center and 2" apart.



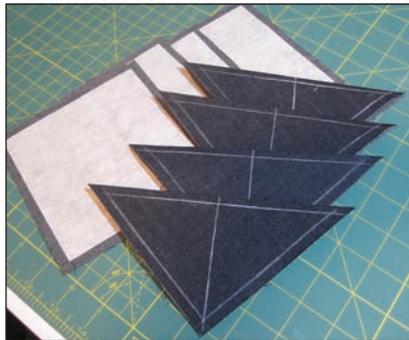
Trim the flaps to the size of the cover. Stitch around the outside edges using Walking Foot #50 and a zigzag stitch with a length of 1.4 mm and width of 2 mm.

Bind the outer edges of the journal cover using Bias Binder Attachment #88. (Alternatively, bind the edges with a traditional double-fold binding.)

Desk Blotter/Calendar

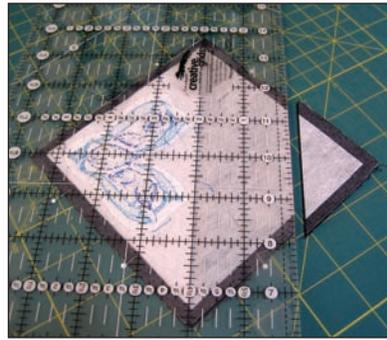
Fuse $4\frac{3}{4}$ " squares of Craft Fuse to the $5\frac{1}{4}$ " squares of blue denim. Fold and press four of these pieces on the diagonal, then fuse the four fusible fleece triangles to them.

Using chalk, mark each folded triangle $\frac{1}{4}$ " from all three edges, and then mark a line from the point to the center of the folded side.



Print a paper template for design #21006-30.

Hoop a piece of CutAway Stabilizer in the Large Oval Hoop. Spray the back of one corner piece with 505 Adhesive and place it on the stabilizer. Using your embroidery machine's placement features, align the center of the design with the needle; the line from the point to the center of the fold marks the center of the design. If available, stitch a basting box around the design. Embroider the design. Repeat, embroidering one for each corner.



Pin each embroidered corner square right sides together with a plain square. Cut away the non-embroidered corners 2" from the diagonal fold line.

Stitch around the edges using a $\frac{1}{4}$ "-wide seam allowance and leaving the trimmed corner edge open. Trim the corners, turn right side out, and push the trimmed corner back inside to make a triangular "pocket." Press flat. Repeat for each corner piece.



PaintWork (optional)

Cut a piece of OESD StableStick Cut-Away Stabilizer to fit the Large Oval Hoop. Hoop with shiny side up, and then score and remove the paper backing.

Print a paper template for design #21006-31_PW. Determine where the design will be drawn on the white denim; mark the horizontal and vertical center lines of the design. Smooth the denim into place on the sticky surface of the hooped stabilizer.

Load PaintWork design #21006-31_PW on a USB stick. Attach the PaintWork Tool #93 with pen adapter #4 to the embroidery machine; insert the edding 4600 textile pen of into the sleeve until the pen tip just touches the red pen guide. Flip the guide back out of the way, and lower the presser foot. Press Start to paint the design.

When complete, remove the denim from the stabilizer and press to set the color.



Place the white denim rectangle wrong side up on a flat surface; lay the trimmed foam core board on top. Fold the fabric around the foam core board edges and glue them in place to hold the fabric taut. Let dry.

For a finished look, cut a rectangle of blue denim 1" shorter and narrower than the foam core board. Center it on the back of the board, covering the white denim edges; glue in place. Let dry.

Turn the fabric-covered foam core board right side up and place an embroidered pocket at each corner. Glue in place, taking care to put glue only on the back panel and the outer edges of the pockets, leaving the center pockets free to hold the corners of the desk calendar.

Pencil Cup Wrap

Cut a freezer paper template to fit the pencil cup. It should be at least 4" wide, or the embroidered motif may need to be smaller.

Bond Craft Fuse and Fusible Fleece to the wrong side of one 5½" x 12" blue denim rectangle. Embroider design # 21006-17 in the center of the rectangle.

Press Craft Fuse to the wrong side of the remaining 5½" x 12" denim piece, and spray the back with 505 Adhesive Spray. Place the two rectangles wrong sides together, matching the outer edges.



Center and press the freezer paper template to the layered 5½" x 12" denim piece, and then trim the fabric around the template.

Bind the lower edge of the wrap, starting at the middle of one short end and stopping in the middle of the other end. Bind the upper edge in the same way, leaving 8" tails for ties at each side and overlapping the raw edges of the lower edge binding. Tie the wrap around the pencil holder.



1 petticoat from grandma's attic
3 sewing magazines from the 1950s
2 party-free weekends
1 ravishing, easy-to-use sewing machine
7 cups of coffee
1 new outfit for dancing and celebrating

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accessory SPOTLIGHT



Needle Punch Accessory

by SUSAN BECK

Needle-punch, also called dry felting, is a technique where loose fibers are punched with sharp, barbed needles through a base fabric to create designs. This technique can be used on a variety of projects such as pillows, purses, jackets, and rugs to add color and texture to the surface of the fabric.

Traditionally a hand-worked technique, needle-punch by machine is a free-motion technique that is much faster to craft by machine. Creating a needle-punch project on a BERNINA machine requires a special presser foot and attachment: One specifically for the rotary hook models (maximum stitch width of 9.0 mm), or one specifically for the CB hook models (maximum stitch width of 5.5 mm). Consult your BERNINA Dealer to make sure you purchase the correct version for your BERNINA model.

Background Fabric

Typically worked on wool, other sturdy fabrics such as denim or felt also make good backgrounds for needle-punched designs. Medium-weight, firmly woven fabrics such as silk noil or cotton may be used, but it is important not to "over-punch" them. Avoid very dense fabrics such as upholstery materials and elastic fabrics such as spandex as these are harder for the needles to penetrate and may cause the felting needles to break.

Fibers

A wide variety of fibers can be punched into the fabric including:

- Wool Roving (wool that has been, carded, and combed, ready to be spun): The most common fiber used for needle punch. Other fibers such as silk and cotton are also available as roving.

- Soft Yarns: Many yarns work well for needle-punch although some have netting that must be removed before fibers apart can be pulled apart. Trial-and-error testing is best to determine whether selected yarns will give the desired look to your felted projects.
- Fabrics: Soft silk and cottons, cut into small "confetti-like" pieces, can be punched into a background fabric. Wools cut into shapes can also be punched and melded to a background fabric.



Designs

Needle-punching is an art form where the artist builds the design as he or she punches. Fibers can be punched randomly to add color and texture or may be worked into specific shapes such as leaves and flowers. Designs and shapes can be drawn onto the background fabric for the stitcher to follow, or they can be created as layers of fibers are punched in place.

Punching

Don't let the fact that this is a free-motion technique scare you. There are no threads and no stitches to regulate, so moving the fabric is very easy and the results are fast and fun. Follow these simple steps to create needle-punched projects:

- Loosely place the selected fibers on the background fabric in a pleasing arrangement.
- Quickly move the fabric and punch over the entire surface to "baste" the fibers to the background.
- Next, go back and work each area, punching the fibers down as desired. The more you punch, the firmer and less soft the shapes will look.
- Turn the fabric over and punch from the back to enmesh the fibers into the fabric, making them more secure.
- Finish the punching process with one more pass on the right side of the fabric. Add layers of fiber as needed and continue the punching process until the desired finished look is achieved.

Felting Tips

1. Set the machine at a slow to medium speed and practice moving the fabric in a consistent, smooth manner. The most common problem is using fast, jerky movements, which can cause needle breakage. Once you master the technique for moving the fabric, you're home free!
2. Use a stiletto or chopstick to hold the fibers in place as you punch them into the background fabric.
3. Add additional techniques such as quilting, beading, and couching to a needle-punched piece to add depth and dimension to your project.



4. If a specific shape – such as a flower – is desired, arrange the fibers in that shape before punching them into the fabric.
5. Stitch an outline embroidery design and "color" it by punching fibers into individual parts of the design.
6. Use a hand-felting needle to define outlines before filling in parts of the design with machine needle-punching. Hand felting can also be used to add intricate design details on top of machine-felted areas.

Nine Popular Projects Featuring the BERNINA Needle Punch Accessory Set

1. Add Punch to Your Projects by Paula Scaffidi
2. Needle Punched Garden by Allison Stilwell



3. Textured Silk Jacket by Nina McVeigh
4. Felted Journal by Susan Beck
5. Textured Clutch by Susan Fears
6. Wool Floral Table Topper by Nina McVeigh
7. Shades of Silver Clutch by Jennifer Gigas
8. Red Punch Jacket by Faith Reynolds
9. Fantasia Floral Wall Hanging by Edna Gregory



Bonus Video on the Needle Punch Accessory and Techniques

Learn how to use the Needle Punch Tool with different types of fibers for a "felted" effect in your quilts in this informative theQuiltShow.com video.

upcycled PROJECT

by TIMMESA EADS

Farmers Market Bag

This cute Farmers Market Tote Bag is easy to make! Start with an old pair of pants – cuffed or uncuffed – and a half-yard of fabric for the ruffles. Embellish the back with embroidery or applique and you're done. You don't even have to hem the top of the bag – it's the hem of the pants leg!

Supplies

- One pair of pants
- ½ yard of fabric
- 2 yards of 1½"-wide Soft Ban-Rol, webbing, or grosgrain ribbon for straps
- Matching thread
- Size #80/12 Universal needles
- Fabric marker
- Rotary cutting tools (optional)
- Hemmer foot (BERNINA SIZE Hemmer #66)
- Gathering foot (BERNINA Gathering Foot #16/16C)

For optional embroidery:

- OESD designs #NX225 (peppers) and #NX226 (carrots) from Redwork 1 collection #11511
- OESD MediumWeight Tear-Away stabilizer
- Isacord Embroidery thread
- Embroidery foot (BERNINA Embroidery Foot #26)

For optional applique:

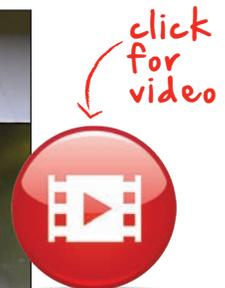
- Trace the applique pattern (available for free download from bernina.com/ThroughTheNeedle)
- OESD Applique Fuse & Fix
- OESD LightWeight Tear-Away stabilizer
- 505 Temporary Fabric Adhesive Spray
- Applique foot (BERNINA Open Embroidery Foot #20)

Create the Ruffles

Cut the pant legs off just below the crotch seam and cut away the inseam through both layers of both legs to create two flat pieces of fabric for your tote bag.

Cut strips of fabric for the ruffles whatever width you'd like; I made mine 4" wide.

Attach the hemmer foot to your machine and hem the top and bottom edges of one ruffle strip to use for the uppermost ruffle. Hem one long edge of each remaining ruffle strip for a neat finish. Zigzag Hemmer Foot #66 is a great option and makes a clean, crisp hem.



Tip: Use a serger to make rolled edges on the ruffle strips instead of hemming them.



Attach the gathering foot to your machine and gather one of the long hemmed edges of the top ruffle, stitching about $\frac{1}{2}$ " below the finished hem edge. Gather the remaining raw edge of each of the remaining ruffle strips, stitching about $\frac{1}{2}$ " from the raw edge.



The pant leg hems will be at the top edge of the bag; decide how tall you want your finished bag to be and draw a line to mark the bottom of the bag on each pant leg. Cut away the excess fabric below this line, leaving $\frac{1}{2}$ " for the seam allowance.

Position your first ruffle on one of the pant legs (for the bag front) so the lower edge is about 1" above the raw edge at the bottom of the bag. If the strip is too short, gently pull to pop a few of the gathering stitches. If the strip is too long, that's fine; you'll trim the ends later.

Using an all-purpose presser foot, stitch the ruffle in place, sewing over the gathering stitches.



Position the second ruffle above the first one, overlapping about 1". Stitch into place.

Repeat, covering the pants with ruffles, ending with the upper ruffle.



Embellish the Bag

Dress up the back of the bag with embroidery or applique.

Embroidery

For the embroidered bag, I created my design in the BERNINA 830's Jumbo Hoop. The lettering is in two pieces – **Eat your** and **Vegetables** – arched vertically and horizontally using the Word Art feature. I added pepper and carrot embroidery designs from OESD – designs #NX225 and NX226 from Redwork 1 collection #11511. After composing my design on screen, I hooped the back of the pants (the piece without ruffles) with a layer of tear-away stabilizer and embroidered them. When the stitching was complete I removed the excess stabilizer away from the back.



Applique

Trace the pear and leaf shapes on the paper side of the Applique Fuse & Fleece. (The images have been reversed so they will appear correctly when appliqued.) Cut around the shapes, leaving about $\frac{1}{4}$ " all the way around.

Press the fusible side of the Appliqué Fuse and Fix to the wrong side of your appliqué fabric. Cut along the drawn lines around each shape.

Peel off the paper backing to expose the sticky adhesive. Position the applique pieces on the bag as desired and smooth in place; the sticky adhesive will hold them in position for stitching.

Use a light spritz of 505 Temporary Fabric Adhesive to affix a layer of OESD LightWeight Tear-Away stabilizer to the back of the bag, behind the applique pieces.

Stitch around the edges of each shape using an open-toe embroidery foot and a blanket stitch. (If your machine doesn't have a blanket stitch, use a short, narrow zigzag or a satin stitch of the desired width.)

When complete, gently remove the excess stabilizer from the wrong side.

Construct the Bag

Cut the waistband roll or webbing into two pieces, each about 36" long. Position one on each half of the bag, about 3" below the hemmed edge (which is now the upper edge of the bag), as shown in the photo. Stitch across the ends, about ¼" from the cut edges. For added strength, stitch back and forth 3 or 4 times. Then fold the handles up and stitch across the end, about ½" from the fold, enclosing the raw ends underneath.



Baste along the sides of the bag front, catching the ends of the ruffles in the stitching. Be careful and make sure the strips are flat at the ends and not twisted or folded.



Place the front and back of the bag right sides together. Seam the sides and lower edge using a ½"-wide seam allowance. Be careful not to catch the lower edge of the first ruffle in the bottom seam! (Tuck it up inside to hold it out of the way while you stitch.)

Overcast or zigzag the raw edges together to neaten the inside of the bag and prevent raveling.

Tip: If you have a serger, use it instead of your sewing machine to overcast the edges.

Turn the bag right side out. You're done!



Timmesa Eads

Everything I know about sewing I learned from my mother, Sue Shrader, who I partner with to run Creative Sewing Machines, Inc, in Mt Airy, NC.



I enjoy up-cycling items to make fun projects, or turning past creations

into something fun and different. I like to add a little pizzazz to whatever I make simply so it'll make me smile when I see it. Creating is fun, joyful, and a treat to do!

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- <http://rgadesignquilts.blogspot.com>
- <http://www.fiberellastudio.com>
- <http://www.wendybutlerberns.com>



The Last Word

A sneak peek at what's coming in
Through the Needle ONLINE, Issue #17:

Bottle Labels

Add a fun message to a bottle of wine (or other beverage) with Jen Swearington's cute stenciled labels made from vintage fabrics and handkerchiefs.

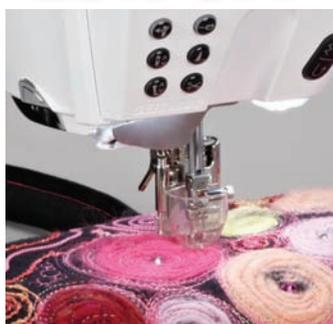


Raw Edge Applique – In the Hoop!

Patrice Denault shares her technique for digitizing raw edge applique designs – including placement lines for the fabric pieces – using BERNINA Embroidery Software 6.

March 2013 Special

25% OFF



Needle Punch Accessory Set

Fantastic Fibers

The BERNINA Punch Tool is an exciting way to create surface design, embellishment and dramatic texture. Build felt fabric from fibers and create three dimensional objects — wonderful elements to add to your sewing and embroidery projects.

For March 2013 only, get 25% OFF BERNINA Needle Punch Accessory Set for CB or Rotary Hook machines.

Offer good March 2013 at participating BERNINA dealers in the United States. 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!

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April 2013 Special

25% OFF



Echo Quilting and CutWork Foot #44C

Ideal Companion

Suitable for both echo and free-motion quilting, this presser foot also makes it easy to create embroidery and thread painting with a zigzag stitch. Plus, the #44C foot is the ideal partner for the BERNINA CutWork Tool!

For April 2013 only, get 25% OFF BERNINA Echo Quilting and CutWork Foot #44C.

Offer good April 2013 at participating BERNINA dealers in the United States. Coupon may not be combined with any other offer.

Until May ...

Can you think of a better way to stay warm and dry during the coming "April showers" than by staying indoors and sewing? What projects do you have planned for this spring? We'd love to see what you're stitching! Send e-mail to jo@berninausa.com.