

10  
ISSUE

YOUR CREATIVE  
COMPANION

Through *the*  
**NEEDLE**

ONLINE

[www.throughtheneedle.com](http://www.throughtheneedle.com)

# Needle Punched Garden



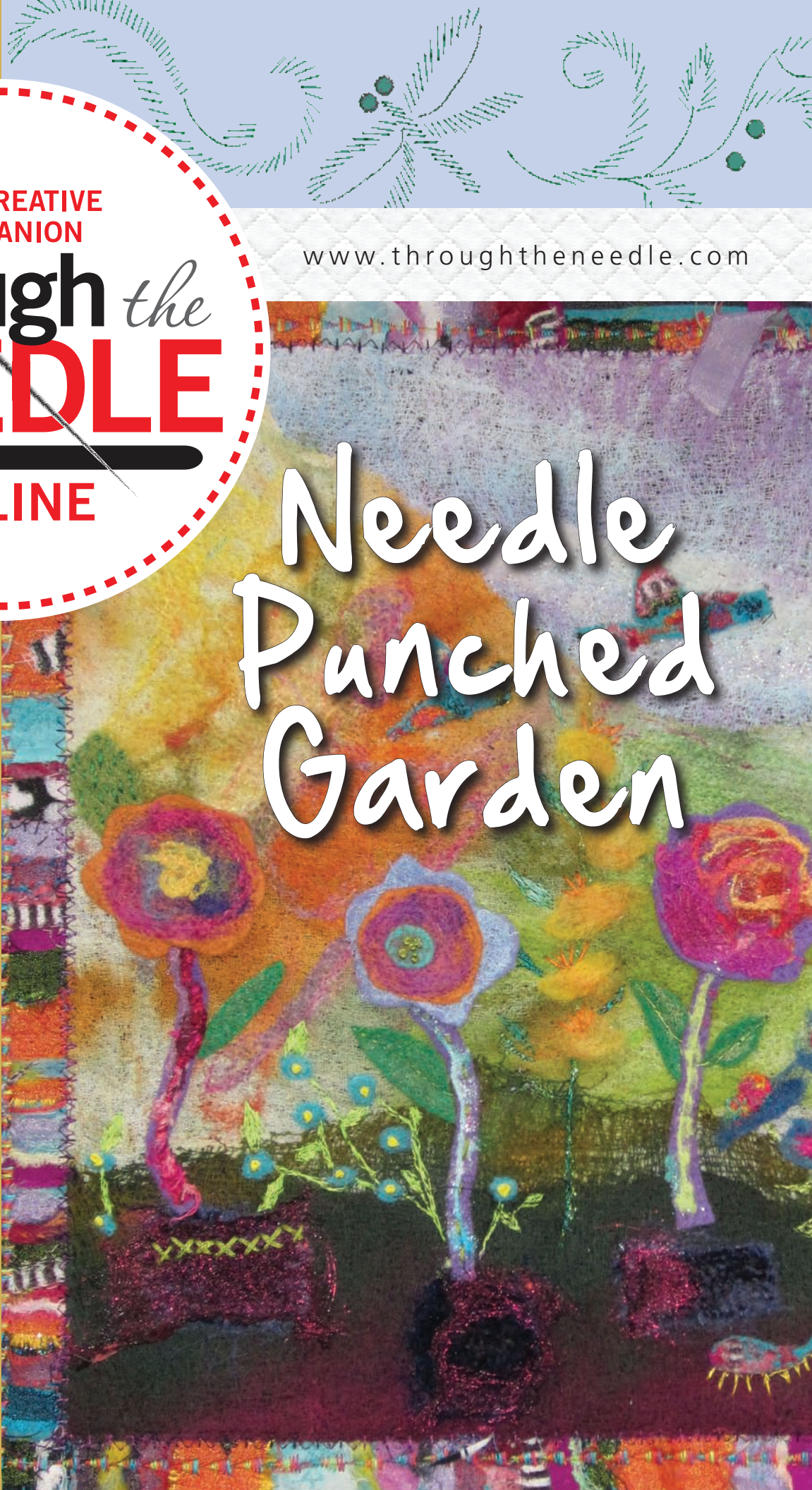
Permission Purse



Hemmer Feet



Quilting with  
Decorative Threads





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Seed Stitch Meadow  
Collection 12353  
© OESD 2012

## Errata

We apologize for the confusion over the "Needle Minder" instructions in TTNO Issue 9; the mistakes are ours, not Sharon's.

- Lettering: The True Type Font "ansanga UPC" was used and set to 17.8 mm in height and 100 (percent) in width. When using other fonts it may be necessary to set the height and width differently; adjust as needed for the font selected.
- Candlewicking Stitches: The following paragraph is missing from page 13, first column, after the second paragraph (Press ESC.): Right click on the second candlewicking stitch, which will bring up the Object Properties box. Set the size to 6 mm. and click Apply, then deselect. Right click on the 3rd candlewicking stitch and set the size to 8 mm; click Apply. You may need to refine the centering. Click OK, then Escape.



Managing Editor / Creative Director  
**Jo Leichte**

Contributing Editor  
**Barbara Weiland Talbert**

Graphic Artist  
**Lisa Klingbeil**

Contributing Authors  
**Susan Beck**  
**Jennifer Gigas**  
**Debbi Lashbrook**  
**Jo Leichte**

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berninausa.com  
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# Needle Notes

This issue of *Through the Needle ONLINE* is all about creative freedom – venturing outside our boxes and trying new sewing and embroidery techniques. One of my sewing teachers from way back when – I don't remember who – gave her students "permission slips" encouraging them to break away from traditional stitching and embellishment techniques. We like the idea so much that we're giving permission slips to all our readers—so get out your sewing machine(s) and play!

Jerilynn Lijewski gives students carte blanche to design endless stitched blocks for her "Permission Purse," providing step-by-step directions for creating pattern run designs in BERNINA Embroidery Software 6. Kerry Finn encourages readers to play with decorative threads and practice free-motion stitching techniques as they create beautifully-stitched table runners, and Alison Stilwell describes her process for creating a whimsical floral landscape by needle-punching roving, yarn, and hand-dyed fabrics into a felt base. Ready to update your wardrobe? Jennifer Gigas up-cycles two "okay, but boring" cardigan sweaters into a chic pullover tunic.

Want that "free spirit" look but just can't get it right on your own? Free-form floral appliqué and embroidery designs from OESD's new Bold & Beautiful collection #80001—paired with coordinating fabrics from Benartex—embellish a variety of picnic accessories. We're ready and waiting for spring!

Visit [www.ThroughTheNeedle.com](http://www.ThroughTheNeedle.com) for back issues of *Through the Needle ONLINE*, and visit the BERNINA USA blog, [www.WeAllSew.com](http://www.WeAllSew.com), for more sewing and up-cycling inspiration. What have you been stitching this winter? We'd love to see your projects and technique swatches!



*Jo Leichte*  
Jo Leichte  
Editor



**we all** SEW

## Monster Pillow

Who said that a monster couldn't be adorable? This soft cuddly pillow sports a friendly monster face you can't help but love and it's just the right size for kids to hug. Plus it's easy to make so it won't turn into a monster project ... so why make only one? Friendly monsters are welcome in your little one's room and in the car. This monster pillow is also a great gift idea for your little one's pals, too.

*Project by Ashley Johnson*

Visit [WeAllSew.com](http://WeAllSew.com) for more project instructions and sewing tips!



# Quilting with Decorative Threads

by KERRY FINN

*Do you have a collection of beautiful, decorative threads that are hiding in a drawer? Many of us buy them but are not successful using them because they often present stitching challenges. The solution? Most of the frustration can be eliminated by choosing the right needle for the thread you are using. A quilted table runner is the perfect project for showing off the decorative threads you've collected while practicing your free-motion stitching skills.*

## Supplies

- Two coordinating batiks, ½ yard each
- Fabric for backing
- Fabric for binding the runner
- Batting
- Assorted decorative threads
- Assorted Embroidery and Topstitching needles
- Color wheel
- Chalk marker

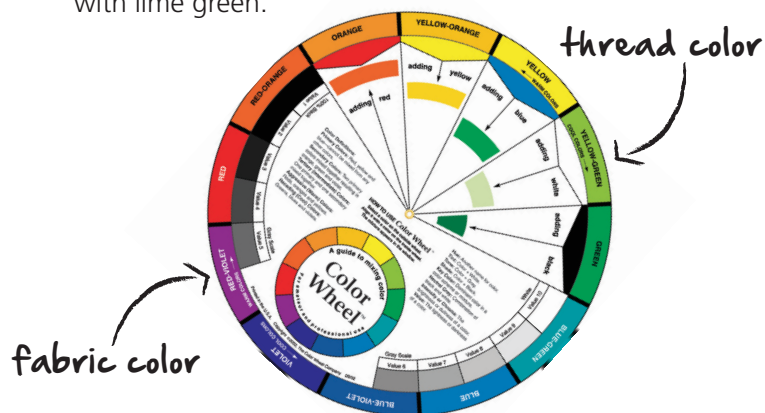
## Fabric and Thread Selection

For this runner, choose two fabrics for the front of the runner—one for the center panel and one for the contrasting border. Also select a black or dark-colored fabric for the back. Dig out those beautiful batiks that you just couldn't cut into and use them as a canvas to show off your stitching skills. Or select two similar fabrics that don't have a strong, patterned design.



Using a dark fabric for the backing turns your work into a reversible runner—the back will be as beautiful as the front when you are finished stitching. For the backing you'll need a piece of fabric a bit larger than the assembled runner panel with borders.

Many quilters match thread to their fabric, and when the quilt is finished the beautiful quilting designs disappear into the background. For this project choose thread in colors that contrast with the fabrics you've chosen. We want to see the stitching and the thread, so select high-contrast threads instead of colors that match the fabric. Use a color wheel to select a complementary color scheme. For example, if your fabric is purple, quilt with lime green.





## Cut the Panel and Add the Borders

Determine how wide and how long you want the center panel of the runner to be, knowing that you will be adding the contrasting border all around. Allow for a 3"- or 4"-wide border.

To the desired finished width and length for the center panel, add ½" all around to allow for ¼"-wide seam allowances.

Cut a piece the determined width across the width of the fabric that you selected for the runner body.

For the contrast borders, cut 3"- or 4"-wide border strips. Cut two strips the length of the center panel and stitch them to opposite long edges. Press the seam allowances toward the borders. Measure the width of the runner with the borders and cut two border strips this length. Sew them to the remaining edges of the runner and press the seam allowances toward the borders.

## Free-motion Quilting

For your practice table runner, use chalk to mark some basic shapes such as the curve of a feather or flower on the assembled runner. Then use the shapes as guides to follow while you stitch, practicing different patterns. Echo the stitching for more interest and to fill in the spaces.

You may want to keep a journal of all your free-motion designs as a reference for your quilts. I have kept one for ten years. I doodle in a smaller notebook and transfer the pages to my journal so I always have a "go-to" source for designs.

When you have finished the quilting, trim the excess backing and batting even with the runner edges. Finish the edges with binding.

## Successful Stitching

The key to success with heavier threads is to marry the right needle to the right thread. If you are using a 40-weight or heavier thread, use a 90/14 Embroidery needle or a 90/14 Topstitch needle. Both have a larger eye and sharper point than a regular needle. The Topstitch needle also has a deeper groove than most needles. Remember that the heavier the thread, the larger the needle size must be. If you experience skipping stitches while free-motion quilting, the needle size is most likely too small.

Be sure to begin with a new needle when you start a new project. Change the needle after 6-8 hours of sewing.

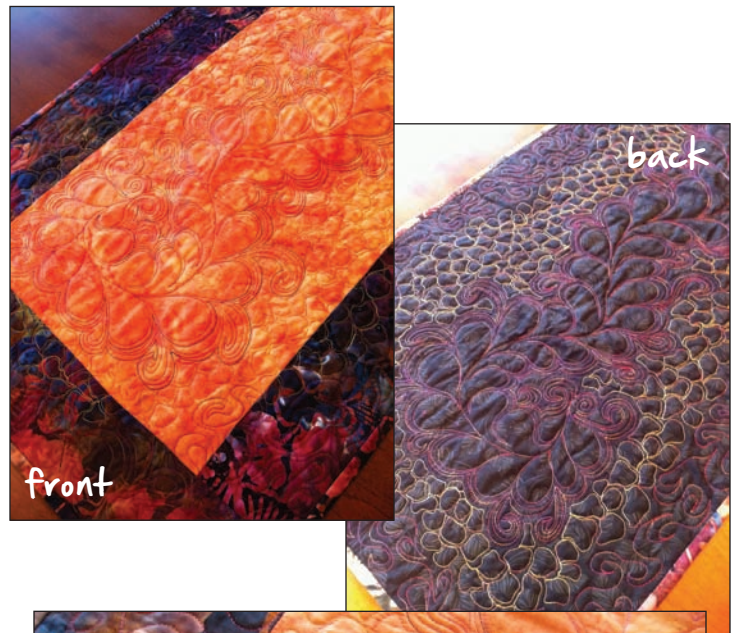
I like to use Organ Embroidery needles. They appear gold in color and last at least five times longer than regular needles.

The threads used for the projects shown on these pages vary from cotton to silk to polyester, and I used two or three different threads on each runner. The majority of decorative threads will perform better with a size 90/14 needle; for example, a 90/14 Topstitch needle works beautifully with Rainbows variegated threads from Superior Threads.

For more information on choosing the proper needle for the thread you've chosen, go to the Superior Threads website: [www.superiorthreads.com](http://www.superiorthreads.com).

Inspiration for the table runners shown here came from Diane Gaudynski, Ricky Tims, Libby Lehman, and Laura Heine. Use your favorite designs and start quilting.

Give yourself permission to play and have fun!







This solid-colored runner with a striped border was quilted with Ricky Tims' Art Studio Colors polyester embroidery thread. Notice the "Lava Lamp" design. You can achieve this pattern by quilting one side of the bubble starting at the top of the runner. Stitch all the way to the end, then go back to the top and stitch the second side of the bubbles, mirror-imaging the previous stitching. It will help to mark chalk lines along the length of your quilt to keep the spacing even and your rows straight. After quilting your rows of bubbles change colors and echo-quilt between the rows. This is a good exercise for learning spacing. Your shapes do not have to be the same size; it will add character to your piece if they are not perfect!



Kerry works full time at Blow's Sew-n-Vac in Fargo, ND. She lives just outside of Fargo in Mapleton, ND, with her husband, Denny. When she is not working she enjoys spending time with her three grown sons and their families.



# BERNINA Accessory Spotlight:

# Hemmer Feet

by SUSAN BECK



*2 mm Straight Stitch Hemmer #62*  
*4 mm Straight Stitch Hemmer #64*  
 These feet are for use with lightweight and sheer fabrics, resulting in precise, delicate hems. Used with straight stitch only; single needle hole offers more support for the fabric, causing less slippage and more precision.

*2 mm Roll & Shell Hemmer #68*  
*4 mm Roll & Shell Hemmer #69*

Especially effective for decorative hems on lightweight knits and lingerie fabrics, these hemmers are designed for use with side-to-side stitches that wrap around the outside of the hem at regular intervals, pulling it in to create a scalloped edge. The channels in the sole are deeper and rounder than those of the other hemmers, resulting in round, rather than flat, hems.

Precise, double-turned narrow hems are easy to sew using BERNINA hemmer feet. The napkin shown was hemmed using 3mm Zigzag Hemmer Foot #63, which can be used with straight, zigzag, or decorative stitches up to 5.5mm wide. The method shown also works with other BERNINA hemmer feet.

## Anatomy of a Hemmer Foot

**Coil:** Turns the fabric edge under twice, holding it in place for stitching.

**Needle Opening:** Accommodates stitch width up to 5.5mm wide.

**Channel:** Provides a path the width of the finished hem.



## Selecting the Correct Hemmer Foot

*2 mm Zigzag Hemmer #61*  
*3 mm Zigzag Hemmer #63*  
*6 mm Zigzag Hemmer #66*

These hemmers work well on most light- to medium-weight fabrics, using any stitch width up to 5.5mm. The channel on Foot #63 does not extend all the way to the back edge of the foot; this makes it ideal for hemming curved edges.



For a pictorial guide to using the BERNINA Hemmer Feet [click here](#).

For a video guide to using the BERNINA Hemmer Feet [click here](#).





# Fitting Tips:

## Correct Measurements

by DEBBI LASHBROOK



For garment sewers, the pursuit of good fit is the ultimate quest. There are many elements which contribute to reaching this goal: To achieve a perfect fit you must understand your particular body type, know your preferred ease type, select a pattern appropriate for your silhouette, select the correct fabric for the pattern design, and take an accurate set of measurements.

Measurements are the key to any well-fitting garment. Fitting requires adding fabric where extra is required and taking it away where it isn't needed, so it is necessary to know where and how your body measurements differ from those of the pattern. The more fitted the garment, the more critical accuracy is. Comparing your measurements with those on the pattern envelope provides information on where alterations may be necessary.

Ease is necessary to produce a good fit. Garments can be close-fitting, fitted, or loose-fitting, but they must have enough ease built-in to allow comfortable movement. Fitting or wearing ease is built into garments so you can move, bend, reach, walk, and sit. Fashion or design ease is added to fitting ease to create the particular style of garment. Most garments have positive ease—that is, extra fabric around the body—so the garment does not hug the body. Stretchy garments sometimes have negative ease—or less fabric around the body—to provide a close fit.

### Precise measuring tools help achieve a good fit:

- A good quality, accurate tape measure. There should be no kinks or folds in the tape. Fabric tape measures may stretch out of shape, causing inaccurate measurements; plastic ones do not stretch and
- A length of narrow elastic is helpful when taking waist measurements. Tie it around your and bend back and forth and from side to side; the elastic will settle at the position of your natural waistline.
- A ruler with a tape measure attached to it in the center, perpendicular to the edge, is valuable for measuring underarm length and underarm waist length.
- A carpenter's square, positioned with one leg against a wall, helps ensure that vertical measurements are taken parallel to the floor.
- A centering tape measure—one that measures from the center out to each end—is helpful for measuring crotch front length and back length. It is also useful for taking front and back measurements.
- A flexible ruler works well for accurately duplicating your personal crotch curve, a must when fitting pants. The ruler curves around the body, then retains its shape when removed, allowing the curve of the body to be duplicated in the pattern.



## Tips for Taking Measurements

- Locate and mark reference points on the body to aid in taking accurate body measurements from landmark to landmark. Check to see which points are noted on the pattern—generally the locations of the waist, neck base, and end of shoulder must be marked.
- Have a friend take your measurements; this is always more accurate than taking them yourself.
- Always wear a good bra and the undergarments you will wear with the garment; this ensures that your garment will fit correctly.
- Stand naturally as measurements are taken; don't slouch.
- Keep the tape measure taut when taking vertical measurements.
- Place one finger under the tape measure when measuring circumference; this ensures that measurements are not taken too tightly.
- Both length and circumference measurements are needed, as they are both used to determine where ease should be included.
- The full bust measurement is taken around the fullest part of the bust, parallel to the floor.
- The hip measurement is taken around the body, parallel to the floor, across the largest part of the buttocks.
- The waist measurement is taken where the body "sinks in" when the upper body is bent to the side.
- The back waist length is taken from the cervical bone at the base of the back neck to the waistline at the center back. It is used when making waist position adjustments.



## Rules for Determining Pattern Size

- Use circumference measurements to select a pattern size; the length measurements can be easily adjusted by adding or subtracting from the length of the pattern pieces.
- Select the pattern size closest to your measurements, and then adjust the pattern to fit.
- For blouses, dresses, and jackets, size is generally based on your upper body measurements; the bust or high bust measurement is usually suggested.
- Full-busted women should select a pattern size based on the high bust measurement, which better reflects the frame of the body. Indicators of poor fit include armholes that gap and/or too deep, and a neckline that is too wide.
- Another good size indicator for the fit of upper body garments is the neck base measurement, taken where the neck meets the body.
- For pants and skirts, choose your pattern size based on your hip circumference, and then adjust the waist to fit.
- If there is a lot of detail in the waist area, select your pattern size based on your waist measurement.



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# Picnic in the Park

by JO LEICHTE

*Sunny embroidery and applique designs from BERNINA's Exclusive Bold & Beautiful collection are paired with prints the Benartex Bold & Beautiful fabric collection for accessories that will brighten your next picnic or potluck.*

## Supplies

- Embroidery machine
- Large Oval Hoop (or your largest embroidery hoop)
- "Bold & Beautiful" OESD embroidery collection
- "Bold & Beautiful" fabric collection by Benartex
  - ½ yard or 1 fat quarter of pink stripe (Fabric 1)
  - ½ yard of 1 fat quarter of yellow dot (Fabric 4)
  - ½ yard or 2 fat quarters for lining bowl covers
  - ½ yard floral print for binding
  - Assorted pieces of fabric for appliqués
- 1½ yards of ¼"-wide elastic
- PolyMesh Cut-Away Stabilizer
- 505 Temporary Adhesive Spray
- Isacord embroidery thread in desired colors
- Mettler Metrosene thread for attaching the binding
- Embroidery needle, size 90/14
- Bias Binder #88 with Foot #95/95C
- Edgestitch Foot #10/10C/10D or Walking Foot #50 with Center Guide
- Stiletto

*Note: The double-fold bias tape called for in the pattern instructions is NOT needed.*

## Covered with Flowers

### Embroidery

Cut out the large and small circles as directed by the pattern. Cut one large and one small circle from the lining fabric.

Select the desired designs from the OESD "Bold & Beautiful" collection #80001. Print the templates from the design CD, or download the free ArtLink 6 software from [www.berninausa.com](http://www.berninausa.com) > Products > Software and print templates using File > Print Preview. Be sure to write the number of each design on its template.

Position design templates on the circles as desired, leaving an "embroidery-free" border about 3" wide around the outside edge. Pin in place.

Mark the center of each design.



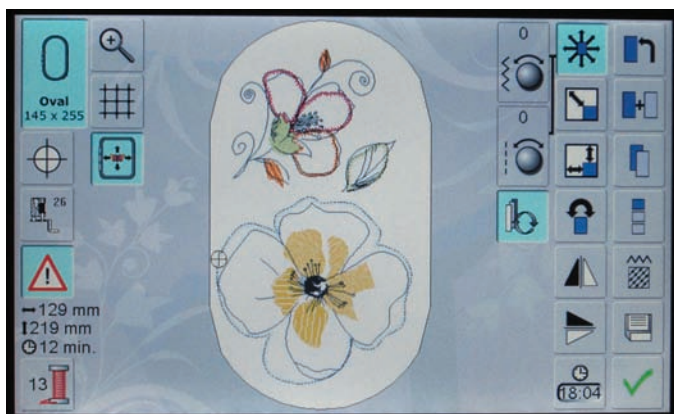


Bond two layers of stabilizer with 505 Temporary Adhesive and hoop them as one unit, then spray the stabilizer with 505. Smooth the fabric into place on the stabilizer, positioning as many designs as possible within the hoop. Remove the templates that are not completely covered by the hoop.



Open the first design. If not automatically selected, click on the Design Center icon to move the needle to the center of the design. Use the positioning arrows and rotation knobs to position the design within the on-screen hoop to match the positions of the templates in the actual hoop, matching the center lines as closely as possible.

Repeat for the remaining designs. Fine-tune placement as needed. Remove the paper templates.



Sew a basting box around the inside of the hoop by selecting the Basting Box icon on the BERNINA 830 or 830LE, or download the free files from [www.bernausa.com](http://www.bernausa.com) > See It, Share It > Free Downloads.

Embroider the designs, stitching the appliqués as directed by the instructions included with the "Bold & Beautiful" embroidery collection.

After stitching the first set of designs, reposition the templates for the remaining designs on the fabric and re-hoop the fabric. Arrange the designs on-screen as before; stitch. Repeat as needed.



When embroidery is complete, trim the excess stabilizer from around the designs, leaving about ¼" around the outer edges.

Place the embroidered bowl cover circles back-to-back with their corresponding lining circles. Pin around the outside edges to keep the fabric from shifting. Attach a ¼" presser foot to the machine and stitch around the circle to stabilize the edge, using the edge of the foot as a guide.

## Binding

Cut bias strips a scant 1½" wide, approximately 60"-long for the small bowl cover and 75"-long for the large bowl cover. Stitch the ends together along the diagonal to make one long bias strip.

Attach Bias Binder #88 and Foot #95/95C to your sewing machine. With the wrong side of the bias strip facing left, insert the strip into the binder slot. Using a stiletto to help it move through the slot, gently pull the binding through the binder and out the back. Pull until you see that both edges of the strip are folded to the middle, and then the entire strip is folded in the center (about 4" to 6"). Adjust the needle position so that it will stitch about 2 mm from the inner edge of the binding.

With the presser foot lifted, carefully insert the edge of the bowl cover between the folds of the bias binding. Lower the presser foot and stitch slowly around



the circle, taking care to keep the edge of the fabric inserted completely into the folded binding.



Stitch, making sure the bias strip stays flat as it enters the binder and flows freely.

Stop about 2" from the starting point and remove the bowl cover from the machine, leaving a tail of fabric

long enough to cover the unbound edge + about 3".

Insert elastic as directed by the pattern instructions and stitch the ends together.

Trim the shorter bias strip tail to about 1", then fold it around the edge and pin it in place. Hand- or machine-baste it in place and remove the pins. Fold the opposite bias tail on the diagonal, leaving enough fabric to overlap the basted end by about 1" (make sure the edges overlap on the top and underneath); trim away the excess length, leaving ¼" of fabric turned under at the end. Fold the fabric around the edge of the cover and pin in place, overlapping the other end of the binding.

Attach Edgestitch Foot #10 or Walking Foot #50 with Center Guide to the machine. Place the bowl cover under the foot, positioning the inside fold of the bias against the right side of the center guide. Adjust the needle position to the right to match the previous stitching. Edgestitch the binding to the cover to complete the circle and close the opening.



## "Casserole" or "Hotdish"?

No matter what you call it, this insulated tote will keep your picnic and potluck dishes warm. Can't decide? Embroidery "casserole" at one end and "hotdish" on the other!

### Supplies

- "Bold & Beautiful" fabric collection by Benartex
  - 1 yard or 4 fat quarters of pink stripe (Fabric 1)
  - ½ yard or 2 fat quarters of floral pint (Fabric 2)
  - ½ yard or 2 fat quarters of green dots (Fabric 3)
  - ½ yard or 1 fat quarter of yellow dots (Fabric 4)
- Insul-brite by Warm 'n' Natural
- PolyMesh Cut-Away Stabilizer
- 505 Temporary Adhesive Spray
- Water-soluble marker
- "Cut for the Cure" quilters' ruler, 7" x 14"
- Isacord embroidery thread in desired colors
- Mettler Metrosene thread for construction
- Embroidery needle, size 90/14
- Universal needle, size 80/12 or 90/14
- Patchwork Foot #37/37D or Patchwork Foot with Guide #57/57D
- Rotary cutting equipment (optional)

Make the casserole following the pattern instructions EXCEPT – embroider **casserole** and **hotdish** on the ends before assembling the pieces.

After transferring the dots from the pattern pieces to the fabric, use a water-soluble marker to connect the dots on the end of the Flap. The resulting rectangle is the finished size of the tote end, 2" x 10". Mark the horizontal and vertical centers of each rectangle.

Allowing about ½" of space at the upper and lower edges, the maximum letter height is around 1" (25 mm). Allowing at least 1" of space at each end, the width of the entire word must be less than 8" (200 mm).

In your embroidery machine's customizing screen, input the word **casserole**.

Select the lettering icon and open the lettering screen. Select an alphabet (sample is Swiss Block) and activate the lower case characters. (If you only have upper case letters, use those instead.) Input **casserole** and click OK to send the letters to the embroidery screen.



Select a hoop that can accommodate the width required, such as the Large Oval Hoop. (Smaller hoops may be used by breaking works into two hoopings, such as **ca**ss + **erole**.) Rotate and resize the text as needed (sample was rotated 270° and the height adjusted to 25 mm). Note the location of the design center.

Hoop two layers of stabilizers and embroider a test swatch. Trim to make a 2" strip and hold it against the base of the flap to check lettering height and placement.





Bond two layers of stabilizer together, then hoop them as one unit. Spray with 505 adhesive and smooth the end of one Flap piece into place. Use the positioning arrows to adjust hoop placement as needed to align the center of the design with the marked center on the fabric. Embroider the lettering.



Repeat this process to embroider **hotdish** at the opposite end of the tote.

Construct the Casserole Tote as directed by the pattern instructions, using the following presser feet to ensure perfectly placed stitches:

- All seam allowances for this project at  $\frac{1}{4}$ ", so use the edges of a quarter inch foot such as BERNINA Patchwork Foot #37 as a guide for sewing all seams.



- For stitching close to a folded edges, as when attaching the pocket and making the casings for the handles, use an edgestitch foot such as BERNINA Edgestitch Foot #10 with the needle position adjusted 2-3 clicks to one side.



**bonus**

## Cozy Wine Glass Coasters

Project by  
Elva Mungai

Download free instructions at:  
[www.berninausa.com](http://www.berninausa.com)







*Take a wardrobe staple from plain vanilla to a full-flavored reflection of your style. Snip and re-stitch coordinating button-down sweaters together for results that are far from buttoned up!*

### Supplies

- 2-coordinating sweaters
- Construction-weight thread
- Ballpoint needle (size 80/12)
- Buttons
- Basic sewing machine
- ¼" foot (BERNINA Patchwork Foot #37 or Patchwork Foot with Guide #57)
- Edgestitch foot (BERNINA Edgestitch Foot #10)
- Button sew-on foot (BERNINA Button Sew-on Foot #18)

Cardigan Cut-Up was featured in a recent episode of "The Balancing Act" on Lifetime TV.



### Select Your Sweater Palette

Sweaters for up-cycling projects may come from your closet, resale shops, or the sale table of a favorite department store.

From your closet, look for items that fit but may be past their prime. Perhaps the color is over-powering, areas are showing wear, or last year's fashion trend is just a little "too much" today.

When shopping resale stores, in addition to cardigans, look for items with great buttons or trims that can be salvaged for up-cycled project accents. Find a sweater with great personality (color, neckline, ribbing, buttons, etc.) but perhaps with a few stains or holes. Carefully examine the piece to see if there is enough material for your project or an unblemished area that can be rescued.

Department store sales are a good place to supplement the items found in closets and resale shops. Be on the lookout for appealing colors and textures that coordinate with the materials you've gathered from other sources.

### Design Your Up-Cycled Garment

Look to catalogs, web shops, or high-end department stores for inspiration. Don't overlook home decor magazines for trim applications or unique button treatments.



Before beginning your project, audition the sweaters, buttons, and any other trims by laying them out together on a flat surface. Any item “fighting for attention” should be removed.

Before cutting into your sweaters, put each one on in front of a mirror and mark the planned cutting line with painter’s tape. This will ensure that your seamlines will not end up in unflattering locations.

*Tip: The most flattering visual dividers split garments into an odd number of segments (3/5/7) versus cutting them in half.*

## Assemble Your Creation

Get started with the featured *Quick Turn-Around Sweater* to get your creative cardigan-juices flowing.

### Step 1

- Select two coordinating sweaters. Determine which one will be the yoke.
- Try on the “yoke sweater” and mark a cutting line for the lower edge of the yoke.

*Tip: Avoid placing your cutting line directly across the fullest part of the bust.*

- Align the two sweaters on a flat surface, right sides up, and cut through all layers using your marked cutting line as a guide.
- Set aside the pieces of each sweater that will not be used for this project.

*Tip: Save unused sweater parts for use in future up-cycled fashion projects.*



### Step 2

- Mark the front and back centers of each sweater.
- Tip: Instead of measuring your sweaters, fold each one in half sideways, matching the side seams. The front and back centers are at the fold lines.*

- Turn the “body” sweater piece so the buttons are at the back. With right sides and raw edges together, pin the “yoke” sweater piece to the “body” piece matching the side seams and centers.

- Attach a ¼” presser foot to the machine and stitch the two sweater parts together.

*Tip: Using a ¼” or narrow straight stitch foot makes it easier to avoid buttons that may be close to the seam line.*

- Press the seam allowances toward the yoke.



- Attach an edgestitch foot to the machine and move the needle position toward the yoke. Topstitch close to the seam line, securing the seam allowances to the yoke.

### Step 3 (optional)

- To stitch decorative buttons along the seam line, attach a button sew-on foot to the machine and select a button sew-on stitch. Hand-walk the machine to verify that the stitch width is appropriate for the selected buttons. Adjust if necessary to ensure that the needle does not hit the button. Stitch the buttons in place along the seam line as desired.
- For machines that do not have a button-sew on stitch: Lower the feed dog and select a zigzag stitch. Adjust the stitch width to match the distance between the



holes in the button. Hand-walk the machine to check the stitch width and adjust as needed. Stitch buttons in place.







# Jerilynn's Permission Purse

by JERILYNN LIJEWSKI

The Indygo Junction "Permission Purse" pattern gives you "permission" to have fun with the decorative stitches on your sewing machine, using colorful threads and felted wool fabrics. You can also use your BERNINA DesignerPlus Embroidery Software 6 to design the squares, giving you "permission" to play with endless combinations of functions and stitches. After sewing them on your embroidery machine, stitch your embellished squares together following the instructions included with the "Permission Purse" pattern (available at your local quilt shop or through [IndygoJunction.com](http://IndygoJunction.com)). Or use your squares to make other projects such as coasters, table runners, or pillows. Warning! Making these little squares can be addictive!

## Supplies

- BERNINA DesignerPlus Embroidery Software 6
- National Nonwoven WoolFelt®
- Assorted threads in contrasting colors
- Indygo Junction "Permission Purse" pattern
- Medium Hoop
- 4½" square quilters' ruler
- Rotary cutting equipment

*Note: The squares are cut to 4½" after the stitching is done (a 4½" square rotary ruler makes this job easy), so the final size of the digitized design should be no larger than 110 mm (about 4.3"). This will give you a little margin for your connecting stitches when you sew your squares together.*



Let's go step by step through the design process for this wool felt square:



## Digitize the First Pattern Run

Open BERNINA Embroidery Software DesignerPlus 6 and select *File > New*.

Select *View > Grid*; the Options box will open. Place check marks next to *Show Grid* and *Snap to Grid*. Set *Horizontal Grid Spacing* to 10.00 mm (0.39") and *Vertical Spacing* to 10.00 mm (0.39"); click OK. *Snap to Grid* allows you to line up your designs easily, and the 10.00 mm spacing is handy for measuring.

Select *Arrange > Pattern Stamp*; the *Select Pattern* box will open. Select *Pattern Set 01 Monogram Ornaments > pattern M098a*; click OK.

The lower left corner of the screen contains prompts for using the *Pattern Stamp tool*. Use the grid to keep the pattern on a horizontal line. You are instructed to Enter Anchor Point (left click) and then Enter Guide Point (left click). Once the Guide Point is set, the software digitizes the pattern instantly. To deselect the *Pattern Stamp tool*, press *Esc* on your keyboard or select the *Select Object tool*. Select the pattern you just made and change the color to black to more easily see your work.

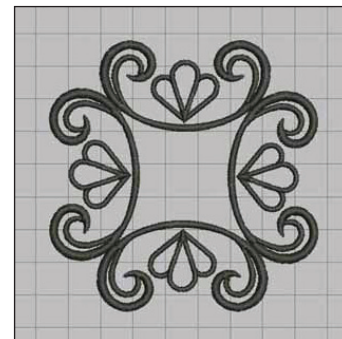
With the pattern selected, click on the *Wreath tool* and select 4 wreath points from the drop down menu. Three additional "ghost patterns" appear on the screen. Move your mouse to maneuver the four patterns into a pleasing square shape with sides touching. Press and hold the *Ctrl* key on your keyboard to keep the patterns on straight lines. Make sure the "bulls-eye" is in the middle of the intersection to keep the resulting wreath square. Left click to set the patterns. If you like the result, press *Ctrl + G* on your keyboard to group the wreathed patterns. If you do not like the results, click the *Undo icon* and try again.

The default size of this square is about 83 mm (3.27"). Make sure your object is selected, then select *Object Properties > General* tab and change the *Dimensions* to *Width = 80 mm (3.15")* and *Height = 80 mm (3.15")*; click OK.

With the pattern selected, select *Arrange > Start and End*. Select *First Stitch of Design* and *Last Stitch of Design*; click OK. This will reduce the number of jump stitches.

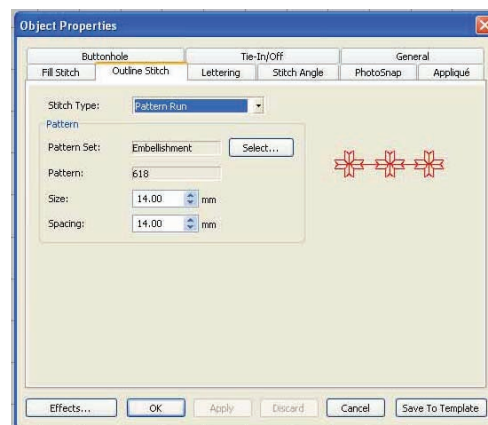
Press *Esc* to deselect the object.

"Permission Granted" to play with *Pattern Stamp > Other Pattern Sets* when designing your own squares.



## Digitize the Second Pattern Run

Open *Object Properties*. Under the *Outline Stitch* tab, select *Stitch Type > Pattern Run*. Change *Pattern Set* to *Embellishment* and select *Pattern 618*; click OK. Set *Size = 14 mm (0.55")* and *Spacing = 14 mm (0.55")*; click OK.

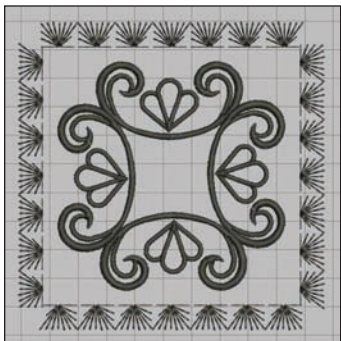


Select the *Open Object tool*. Using the grid as a guide; drag a straight line 100 mm (3.94") long. (Remember each box is 10mm (0.394") square.) The instructions at the lower left corner of the screen instruct you to enter point 1 and then point 2; press *Enter* on the keyboard to set the line. Press *Escape* on your keyboard to deselect the *Open Object tool*.

*Note: Because you selected Snap to Grid, the grid will turn red when your line is straight. Also notice that as you drag your line, the length shows at the lower right corner of the screen (L=100).*

With the line selected, select the *Wreath tool* and choose 4 wreath points from the drop down menu. Maneuver the four lines into a square using the *Ctrl* key to keep the lines straight. Keep the "bulls-eye" in the center of the lines. Left click to set the design. Click *Yes* if you get the message, "Do you want to merge the overlapping objects?"

Select *Ctrl + G* or click on the *Group icon* to combine the four line objects. The size of the resulting square will vary depending on how close you wreathed the four lines. Select the new square and left click twice to bring up the *Object Properties* box. Select *General > Dimensions* and change *Width* to 108 mm (4.25") and *Height* to 108 mm (4.25"). Do not check the *Proportional Scaling* box. Click *OK*.



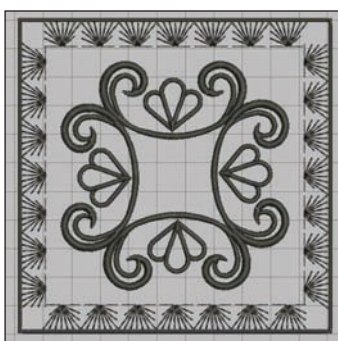
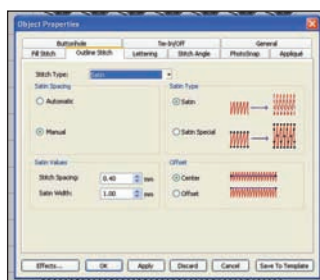
Change the color of the new square to black, the same color as your first Pattern Stamp square. Select *Ctrl + A* to select both squares, then click on the *Align Centers icon* to center them exactly. Press *Esc* to deselect the objects.

*"Permission Granted"* to play with other Pattern Run stitches and the Wreathing tool and create your own designs. Try different sizes and spacing. You can always size the resulting square by using *Object Properties > General tab*. Remember that in this and most other computer programs, there is more than one way to accomplish a task. You may have your own favorite way to resize. Experiment!

### Digitize the Third Pattern Run

Open *Object Properties*; select the *Outline Stitch* tab and change *Stitch Type* to *Satin*. Change *Satin Spacing* to *Manual*, then change *Stitch Spacing* to 0.40 mm and *Stitch Width* to 1.00 mm (0.04"). Click *OK*.

Select the *Rectangle tool*. Starting in the upper left corner of the design, drag a square around the previously digitized squares. Don't worry if it isn't exactly square or positioned where you want it. Left click to set the square. Press *Esc* to deselect the *Rectangle tool*.

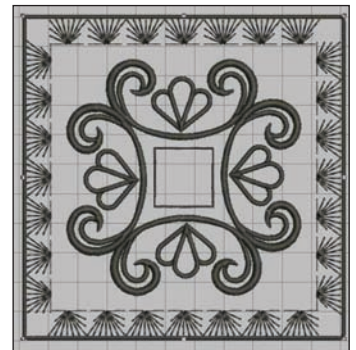


Select the new square and double left click to open *Object Properties*. Under the *General tab*, change the square measurements to 110 mm x 110 mm (4.33" x 4.33"); click *OK*. Press *Ctrl + A* to select all. Click the *Align Centers icon* to align the squares.

You can change the color of this outline to the same color as the rest of the design at this point, but you might, however, like to make each square a different color for the stitch-out. "Permission Granted" to have fun with threads!

### Digitize the Fourth Pattern Run

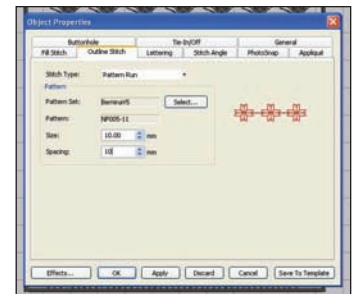
Select the satin stitch square you just designed; press *Ctrl + D* to duplicate it. Double left click to open *Object Properties*. Under the *General tab*, change the size of this new square to 20 mm x 20 mm (0.79" x 0.79"). Press *Ctrl + A* to select all, then click on the *Align Centers icon*. Press *Esc* to deselect the objects.



By now you are seeing repetition in how these final squares are put together!

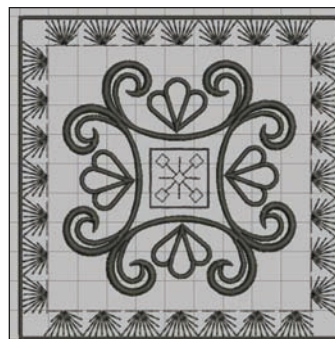
### Digitize the Center Motif

For the center motif, open *Object Properties*. Under the *Outline Stitch* tab, change *Stitch Type* to *Pattern Run*. Select *Pattern Set* *BerninaV5*, stitch *NP005-11*; click *OK*. Change *Size* to 10 mm (0.39") and *Spacing* to 10 mm (0.39"); click *OK*.



Select the *Open Object tool*. Using the grid as a guide, drag a straight line 10 mm long anywhere on the screen. Enter point 1 (left click) and point 2 (left click), then press *Enter* to set the line. Press *Esc* to deselect the *Open Object tool*.

Select the new motif, then click on the *Wreath* tool and select 4 wreath points. Press the *Ctrl* key while dragging to keep the lines straight; position them with sides touching and the bulls-eye in the center. Left click to set the design. Press *Ctrl + G* to group the wreathed design elements. Select the design; left click on the *Rotate 45° CCW/CW icon* to rotate the motif 45° degrees. Change the color of the motif as desired. Press *Ctrl + A* to select all, then click on the *Align Centers icon* to move the new design to the center of the square.





Save your newly designed square as an ART file; you can open and make changes to this file in the future if desired. Select *File > Card/Machine Write* and send your square design to a USB stick or to the My Designs folder of your embroidery machine.

### Embroider the Pattern Run Square

Hoop a single layer of WoolFelt® in the Medium Hoop and stitch your design. Trim the square to 4½" x 4½". You've completed your first square!

*You now have the basic skills to design your own squares. Have fun with this! "Permission Granted" to use the process described above to create a set of pattern run squares that are uniquely your own.*

For other projects featuring Jerilynn's embellished wool squares, see her "Cleverly Stitched Cases" pattern by Indygo Junction.



### Jerilynn Lijewski

Jerilynn considers herself foremost a teacher. She loves to empower her students to take basic ideas and make them into their own unique projects. To Jerilynn, BERNINA DesignerPlus Software 6 is an endless source of creativity and

play. Her patterns for Indygo Junction can be purchased at local quilt shops or at [Indygojunction.com](http://Indygojunction.com). When not teaching, Jerilynn lives with her husband, Carl, in Northern Wisconsin, and spends most of her time in a studio overlooking a scenic lake. You can see Jerilynn's almost daily projects at [jerisew.blogspot.com](http://jerisew.blogspot.com).

**RICKY TIMS'**  
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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!"*

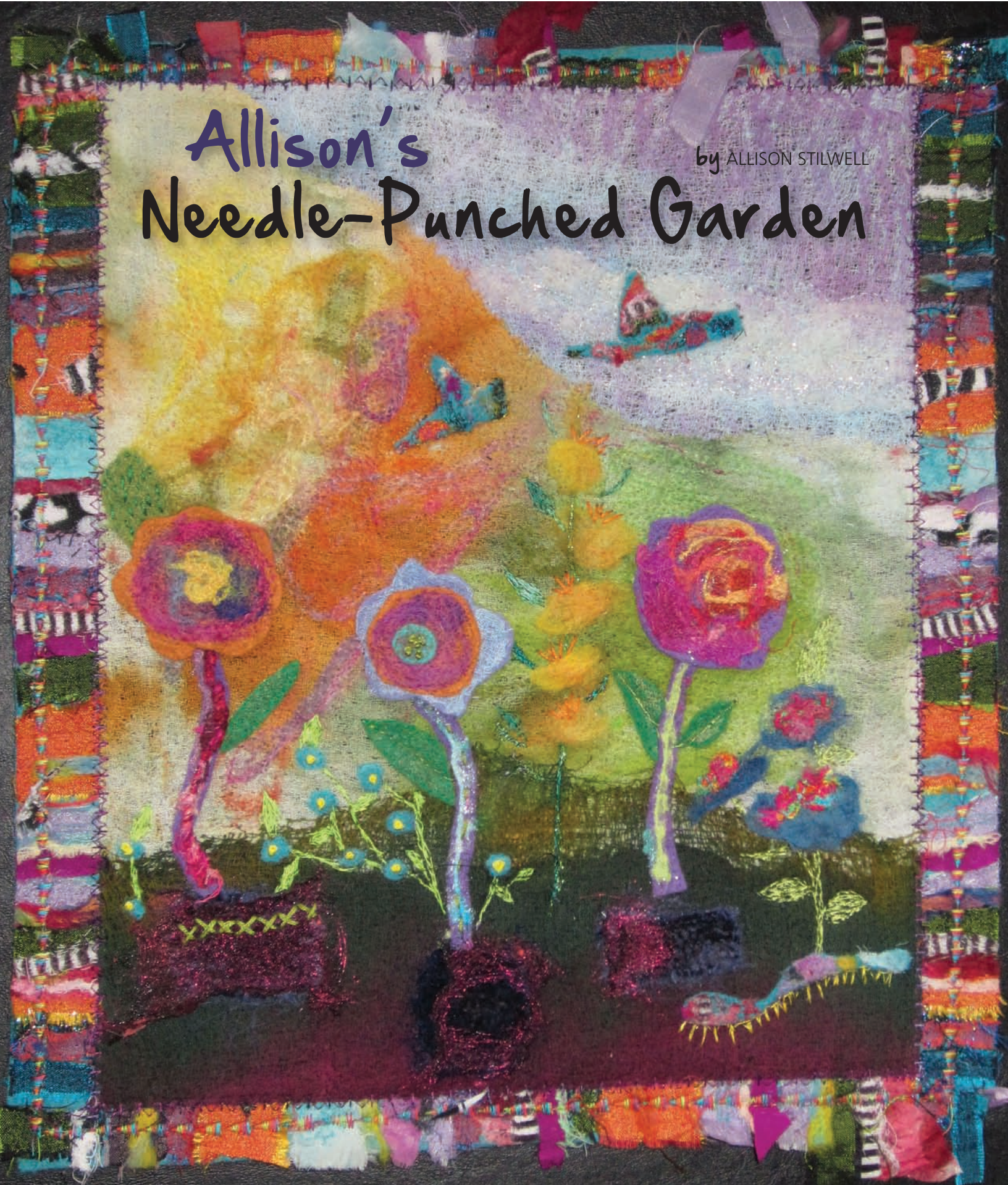
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**BERNINA**



# Allison's Needle-Punched Garden

by ALLISON STILWELL



Finished size: Approximately 12" x 14"



*This project is perfect for experimenting with needle-punching, allowing you to try lots of different fibers and textures and see what happens to them as you create a garden of colorful flowers. Allison Stilwell shares some embellishment techniques, as well as tips for making the “patchwork” border.*

## Supplies

- Assorted fibers and fabrics – silk dupioni, silk hankies, silk velvet, cotton, wool felt, woven wool, worsted wool, rug yarn, sock yarn, eyelash trim, Angelina fibers, organza, gauze, felted wool sweaters, etc. Experiment with fibers and fabric to see what you like!
- Wool or wool blend felt (acrylic felt doesn’t hold up as well as wool)
- 11” x 15” rectangle (any color) for base
- 6” x 18” teal rectangle for border/frame
- Assorted colors and sizes for flowers and birds
- Hand-dyed cotton gauze or similar loosely-woven natural fabrics
- Rectangle of fabric large enough to cover the back of the wall-hanging, plus 1” all around
- Light and dark green thread for leaves and stems; white for clouds
- Embroidery floss and 5mm-wide silk ribbon
- Universal needles, size 80
- Hand-sewing needles
- Rotary cutting equipment
- Needle Punch Accessory Set
- Your favorite free-motion foot (Freehand Embroidery Foot #24, Freehand Quilting Foot #29, BERNINA Stitch Regulator)
- Edgestitch foot (Edgestitch Foot #10/10C)
- Open-toe foot (Open Embroidery Foot #20/20C)

## Border

Cut strips of assorted fabrics and lay them in overlapping rows on a piece of felt. Needle punch in place.

*Tip: Mix in some prints and stripes for more visual interest, such as the black-and-white stripe used here.*

Use a rotary cutter to cut 1”-wide strips of striped “frame” fabric. Set aside.

## Background

Layer pieces of hand-dyed gauze (or similar loosely-woven fabrics) over the wool felt base as desired: blue/mauve sky, green/orange/yellow mountain, brown/green/purple ground. Needle-punch the gauze into the felt.

Add thin layers of roving over the gauze as desired for clouds and shadows; needle punch into place.

## Large Flowers

Cut curved shapes for stems from purple felt. Embellish with yarn and Angelina fibers.

Cut leaf shapes from green felt. Embellish with olive wool or other fiber/fabric.

Cut large (2” to 3” diameter) flower shapes from wool felt or felted sweater knits. Embellish them using bits of hand-dyed gauze, velvet, felt circles, swirls of yarn, and other fibers/fabrics.

Position the flower pieces on the background, leaves first, stems second, and flowers on top. Needle-punch all pieces into the base/background.

- Flower #1: Orange felt, pink roving, purple velvet, yellow yarn
- Flower #2: Lavender felt/gauze left over from sky, orange felt, pink roving, blue felt, green French knots
- Flower #3: Purple felt, pink roving, swirls of multi-colored yarn, Angelina fibers

## Small Flowers

Create additional flowers as desired.

- Small blue flowers: Felt circles, yellow French knots
- Medium purple/pink flowers: “Scrunched” layers of purple organza, piles of multi-colored nubby yarn
- Tall yellow flowers: Penny-sized discs of yellow roving, hand-stitched orange stamens

## Miscellaneous

Add details to your garden as desired.

- Purple Geometric Forms: Two rectangles and one circle of purple velvet, with pieces of purple lamé on top, hand-stitched green X’s
- Birds and Caterpillar: Teal felt and assorted fabric scraps left over from the strips around the edge
- Clouds: Loosely woven light lavender wool, roving, Angelina fibers; free-motion outline and swirls



### Final Touches

Trim the rectangle to 10" x 12" using a rotary cutter, mat, and ruler.

Attach the edgestitch foot to the machine. Place one long edge of the flower-scape under the left side of the foot and the border under the right side of the foot; bring the edges together to meet at the center guide of the foot. Stitch the two pieces together using a 5 mm- to 9 mm-wide decorative stitch. Piece as needed. Trim ends even with the edges of the flower-scape.

Repeat for the remaining long edge.

Using the same stitching technique, frame the upper and lower edges of the flower-scape. If desired, use strips cut from the outer edges of the striped border piece; this creates loose ragged edges that contrast with the straight lines at the edge of the piece.

Turn under the edges of the woven cotton backing fabric to create a rectangle slightly smaller than the completed flower-scape. Pin it to the back of the finished piece.

Attach the open-toe embroidery foot to the machine. Select a decorative stitch (such as a satin-stitch arrow) and thread the machine with decorative thread. Stitch around the outer edges, ¼" to ½" from the raw edges.



Allison Stilwell is a quilter and mixed media artist from sunny Florida. She and her sister Tracy were the creative collaborators behind Artgirlz, Inc. These days Allison gets to spend more time in her studio attempting to be open, silly, and free having fun making art.

### BERNINA Needle Punch Accessory Sets



We all love our Needle Punch Tools, but until recently this attachment wasn't available for rotary hook machines such as the artistas and 8 Series machines. Now everyone can play with this fun accessory!

The BERNINA Needle Punch Tool does the same job a hand-felting tool does, but is so much quicker and easier. Simply place the embellishments (roving, yarn, fabric, etc.) on the base fabric, place it under the Needle Punch Tool, and go. Don't worry about going outside the lines – it doesn't matter! There's no thread, so all you need to do is move the fabric around until all of the fibers have been punched into the base.

**new!**

*Rotary Needle Punch #45 for Rotary Hook Models*

- aurora 435/450
- BERNINA 580
- artista 180/185/640/200/730
- BERNINA 820/830

*Original Needle Punch Tool for CB Hook Models*

- activa (all)
- virtuosa (all)
- BERNINA 330/350/380
- BERNINA 530/550
- aurora 430/440QE
- artista 630/635



*Note: Whether you're using the Original or Rotary Needle Punch Accessory, be sure to use the corresponding Needle Punch Stitch Plate when using your Needle Punch Tool – otherwise your needles will hit the stitch plate and break! Needle Punch Stitch Plates have a large opening in front of the needle hole to accommodate the multiple felting needles that penetrate the fabric.*





# The Last Word

A sneak peek at what's coming in *Through the Needle ONLINE*, Issue #11:



## BERNINA 830 Quilt

Love the embroidery designs included with the BERNINA 830, but don't know what to do with them? Mary Ann Kotowski (Sew Right, Bayside, NY) used them to create a striking black, white, and red wall-hanging. See how she did it in TTNO Issue 11.

## Cardigan Cut-ups 2

More up-cycled sweater fashions from Jennifer Gigas. Collect a few cardigans and pullovers to dissect for parts, then re-assemble the pieces into simple-to-sew, up-to-date garments.



## February 2012 Special

### 25% OFF

Apply single or double cording in a snap



**Double Cord Feet  
#59 and #60**

Two deep grooves beneath these presser feet allow you to apply one or two thick cords quickly and easily to your home dec projects!

For February 2012 only, get 25% OFF BERNINA Double Cord Feet #59 and #60

Offer good February 2012 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!

- [www.throughtheneedle.com](http://www.throughtheneedle.com)
- [www.berninaUSA.com](http://www.berninaUSA.com)
- [www.WeAllSew.com](http://www.WeAllSew.com)
- [www.benartex.com](http://www.benartex.com)
- [www.embroideryonline.com](http://www.embroideryonline.com)
- [www.bernina8series.com/EN/](http://www.bernina8series.com/EN/)
- [www.berninamylabel.com](http://www.berninamylabel.com)
- [www.facebook.com/berninausa](http://www.facebook.com/berninausa)
- [www.rickytimes.com/seminars](http://www.rickytimes.com/seminars)
- [www.allisonstilwell.blogspot.com](http://www.allisonstilwell.blogspot.com)
- [www.jerisew.blogspot.com](http://www.jerisew.blogspot.com)
- [www.blowssewandvac.com](http://www.blowssewandvac.com)

## March 2012 Special

### 25% OFF

Gathering is easy with the right presser foot



**Gathering Foot #16**

Use Gathering Foot #16 to gather a single layer of fabric or apply a gathered layer to an ungathered layer in one simple operation!

For March 2012 only, get 25% OFF BERNINA Gathering Foot #16

Offer good March 2012 at participating BERNINA Dealers in the United States. Coupon may not be combined with any other offer.

## Until April ...

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](mailto:jo@berninausa.com).