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A Peek into the Past

DESIGNS IN MACHINE EMBROIDERY Published since 1998

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Creative Director Samuel Solomon Photography Paradigm Studios Advertising Sandy Griggs

#### Circulation Office

80

10495 Olympic Drive Suite 100 Dallas,TX 75220 1-888-SEW-0555 support@dzgns.com

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#### Published the 1st of the following months: January, March, May, July, September, November

Current issues available at newsstands or through subscriptions.

Rates: \$32.97 per year (six issues) in the U.S. Foreign subscriptions: \$41.97 (U.Ś. funds only)

Designs in Machine Embroidery is printed on 10% recycled paper. All inks used contain a percentage of soy base.

Our printer meets or exceeds all Federal Resource Conservation Recovery Act (RCRA) Standards.

program.



Our printer is a certified www.dzgns.com member of the Sustainable Printed in the U.S.A. Forestry Initiative (SFI)

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Designs in Machine Embroidery (USPS#024-584) is published bi-monthly by Great Notions News Corp., 10495 Olympic Drive Suite 100, Dallas, TX 75220. Periodicals Postage Paid at Dallas, TX and additional mailing offices. Subscription rate is 6 issues for \$32.97. Single copy rate is \$6.99

POSTMASTER: Send address changes to Designs In Machine Embroidery 10495 Olympic Drive Suite 100, Dallas, Texas, 75220.

PROJECT

on page 66

Fun, creative In the Hoop machine embroidery designs

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Between Friends



Happy Stitching!

Eilen Roche

Eileen Roche, Embroidery Expert & Editor of Designs in Machine Embroidery

"Pull Quote"

www.dzgns.com/blog/

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# Smart Style Secret

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Designs Pictured: Rosemaling Blooms (DC01-WC0431), Rosemaling Corner (DC01-WC0437), and Rosemaling Flower (DC01-WC0428).

# What's New In Designs

# What's New In Designs



An Apron for Ellie By Debbie Henry

At the Computer

If you have seen some of my other projects, you know that I am quite fond of vintage linens. Nothing today can compare to the feel of an heirloom fabric. There is just something about the history and nostalgia that they hold. These thrift shop and flea market rescues provide project potential with plenty of personality.

#### **Embroidery Products**

Flower outline from Button Bloom Birdhouse available at <u>EmbroideryOnline.com</u> Bickham Floss Font from <u>JolsonsDesigns.com</u> Design editing software (Embrilliance)

#### **Materials**

Vintage tablecloth ½ yd. bodice lining fabric ½ yd. woven fusible interfacing (Pellon SF101 ShapeFlex) Vintage buttons Barclay Vintage Apron pattern from Ruby Jean's Closet, etsy.com/shop/rubyjeanscloset

#### **Supplies**

Water soluble mesh stabilizer Temporary spray adhesive Size 70/10 embroidery needle Mary Ellen's Best Press 40 wt. embroidery thread Cotton sewing thread



Open the birdhouse embroidery in design editing software. Eliminate everything except the large pink flower head. Center it in the hoop and save it as "Center Medallion".



In design editing software, load the Bickham Floss Font. I chose this particular font because it resembled traditional backstitch hand embroidery. Create the "Ellie" file (see sidebar).



**Preparing Pattern Pieces** 



I chose a handkerchief linen tablecloth for my primary fabric and a coordinating print for the bib lining and ties.



The Barclay pattern is a vintage re-creation for children's sizes from 2 to 8.



Print out the pattern pieces and assemble them as directed, using cutting lines for the size desired. Be sure to print the pattern PDF at 100 percent (actual size). Trim along outside lines.

#### Preparing the Vintage Tablecloth

Depending upon how they are stored, vintage linens may require washing before use. If not, starched cloth is a dream to sew and embroider. Either way, press well before cutting out pattern pieces.

#### Debbie's Tip:

Wetting starched linens, to remove marking pens or water soluble stabilizer, sometimes results in a water mark. If that happens, hand-wash the piece in a gentle soap. Rinse well, roll up in a towel to eliminate most of the moisture, and let it dry flat. When dry, iron using starch or a starch substitute.

#### Cutting the Bodice



Position the Apron Bib pattern on the tablecloth in such a way as to take advantage of any unique features, like designs, borders, or stripes. Because this tablecloth was round, it did provide the unique challenge of not having perfectly straight borders. Special care was necessary to ensure that the curved border was centered correctly on apron pieces.



For pattern pieces cut on a fold, stripes and borders of the linen should overlap each other and should be pinned in place to prevent shifting. Measurements from identical landmarks on the bib front should be the same. That way, you are left with a definite center point and designs are symmetrical when pieces are cut out.



Because the handkerchief linen is rather delicate, I fused a piece of SF101 to the back of the cut bib and trimmed around the edges. Cut a duplicate piece of the Apron Bib pattern on a coordinating fabric to use as a lining.

#### Cutting the Skirt



I took full advantage of the tablecloth's rolled hem edge and used it for the bottom of the apron skirt. (No additional hemming makes me happy.)



As with the bodice, keep borders of the tablecloth placed perfectly on top of each other when cutting out the skirt on a fold. Because the bottom hem is also rounded and the skirt pattern is rather square, place the pattern so that the distance from the edge of the top border to the waist edge of the skirt measure the same.

#### Assembling the Apron

Stitch waist ties, neck ties, and the Apron Bib together as directed. Hem the sides of the skirt. Attach the bib to the skirt.

The top scalloped edge of the bib flips to the front of the apron to expose the coordinating fabric. Fold it over and pin it in place.

Load the Center Medallion embroidery design and hoop water soluble stabilizer. Position the folded bib in the hoop and stitch the medallion design in the center of the flap. I chose a gold thread color that was very subtle so as not to distract from the metallic gold in the lining fabric. The embroidery serves as much to tack down the bib fold as it does to accent the apron.



Vintage buttons were added to each scallop of the bib.

In keeping with the vintage theme, I embroidered the name "Ellie" along the lower left edge of the skirt. Water soluble stabilizer was again used due to the delicate nature of the linen. In retrospect, I probably could have used a light tear-away stabilizer since the font was triple stitched.

#### Debbie's Tip:

As I was creating this project, I had all kinds of ideas for adding embroidery, ric rac, lace, pockets. When it was stitched together, the fabric was so beautiful, I felt that adding anything more would take away from the apron rather than improve it.

#### Font Adjustment

Embroidery editing software, like Embrilliance, makes font placement so much easier.



While standard fonts must be placed one letter at a time and manually aligned, BX fonts work more like a keyboard font and arrange letters just as if you are typing an email. Some adjustments may still be necessary with BX, especially when using script-type fonts that mimic handwriting.



When first typed, this font's spacing needed tightening.



Adjusting the spacing worked well for the two Ls but still was not quite right for the rest of the letters.



Again, using BX fonts, I created a file by placing the capital E, two Ls, and the IE as separate pieces. That way, I could adjust each set individually without having to move all five letters.



Use a line on the screen grid and place the two Ls. Move the I and E closer together and line them up with the Ls. Finally, drop the capital E a bit so that it attaches perfectly to the rest of the letters. Color sort, center in the hoop, and save the file.



#### Embroidery Products

Baby Lock Solaris Sewing and Embroidery Machine with IQ Designer technology

#### **Supplies**

Metal pendants: rectangle, 1" x 2"; round, 1 ½" diameter Piece & Stitch tear-away stabilizer Assortment of background fabrics Threads: variety of embroidery threads, metallic threads, embroidery bobbin thread Double-sided peel-and-stick tape or choice of glue

Optional: beads, vinyl cut-outs, water soluble film topper

Measure the metal pendants. You'll need an exact measurement of the flat area where the embroidered fabric will lay. The design measurement will be slightly smaller than the pendant area, as there will be a bit of fabric that extends beyond the stitched outline, all of which needs to fit within the pendant and lay flat. The longer pendant measures 1" x 1  $^{15}/_{16}$ " (1.9375). The design was created at .90" x 1.89". The circle pendant is 1.5" wide and the design was created at 1.35".

The pendants showcase the negative of an initial; that is, there is no stitching of the letter, just the outline is stitched.

On the home screen of your machine, touch Embroidery / touch the Text button / choose a font that is thick, such as 03 or 16. Type the desired letter in either uppercase or lowercase. Leave it Large, touch Set. In Embroidery Edit, touch Edit / Embroidery Pattern Outline key.



#### Embroidery Pattern Outline

This key extracts the outline of a pattern which can then be used in IQ Designer. Leave Distance = 0" / touch Memory / OK. Clear the letter from the screen.

Touch IQ / touch Stamps (Shapes).



Touch the Square / OK / Size / set to **1.89" high x .90" wide** / OK. Touch Memory key / Machine Pocket - you now have the shape of the pendant to use with other letters.

Touch Stamps (Shapes) / Embroidery Pattern Outline at top.



#### Embroidery Pattern Outline

Touch the Letter Design / OK. With it selected, touch Size and use the sizing keys to size the letter to fit within the rectangle, leaving enough room between the rectangle and letter to show the decorative fill (Zoom if necessary) / use the Move keys if necessary / OK. If you have a letter with an inside "hole," you'll need to add that, as the Embroidery Pattern Outline only extracts the outside line. The inside of this lowercase "d" was created by adding a Stamp / Circle, which was sized individually by height and width to give it the necessary shape.



Touch Line Properties / touch Running Stitch.



Touch **Blue** / OK / touch Line Pour. Touch Rectangle and Letter Outline on screen (they should turn blue).

Touch Region (Fill) Properties / touch the Decorative Fills button.



Make your selection, OK / touch Green / OK.



Touch Region (Fill) Pour / touch area to fill between the letter shape and the rectangle.



Change the size for the Decorative Fill to the smallest 50%, leaving the remaining default settings for the individual stitch settings / Set / OK to bring the design into Embroidery Edit. Touch Memory / Machine Pocket. Touch Embroidery if you are ready to stitch this design.

To create the round pendant design, you would follow the previous steps with these differences: create the Embroidery Pattern Outline for the next letter in the chosen font. Choose the circle shape and size it proportionately to 1.35".

Save each pendant design to Memory so they are available to bring in to a  $4" \ge 4"$  hoop.

#### The Embroidery Process

Four of these pendants could be stitched in a 4" x 4" hoop.



Prepare the hoop with firm tear-away stabilizer only. Cut background fabric pieces for each pendant, larger than the design size. For example, the rectangle piece was cut at  $2\frac{1}{2}$ " x  $1\frac{1}{2}$ "; the circle,  $2\frac{1}{4}$ ". Lay the fabric down for the first design. Use the camera to see if the placement is correct.



Stitch the design. Trim away the excess fabric about  $\frac{1}{2}$ " away so that it is not extending into the design area of the next pendant. If you prefer, you certainly could stitch one pendant at a time or hoop background fabric with stabilizer in the 4" x 4" hoop, with each pendant having the same background fabric.

When embroidery is complete, trim a scant <sup>1</sup>/<sub>8</sub>" away from the stitched pendant outline. Sew on any desired embellishments. Use double-sided peel and stick tape on the back of the trimmed design, or your choice of glue, to adhere the embroidery design to the metal pendant.

Challenge completed! Whether you create these fabric pendants at your embroidery machine or in your software, they make a fast and fabulous gift.





Recycling or repurposing a garment can reduce landfill waste as well as bring satisfaction of utilizing a wellloved item. "Landfills received 10.5 million tons of MSW [Municipal Solid Waste] textiles in 2015. This was 7.6% of all MSW landfilled.\*" That is an incredible amount of textiles that could be recycled.

Here is a project for your best friend, aka, your dog. You can use an old sweatshirt, or any large garment, to be sewn into a dog coat. Do you have an old raincoat that you no longer use? Perfect for a new raincoat for Rover. Use what you have instead of discarding it. We can reduce that landfill one garment at a time. Make the next dog coat a quilted one and spray it with a water repellent. Whatever you choose, have fun creating, and reducing at the same time!

#### **Embroidery Products**

Canine Couture Design Pack (Medium UT7859), from <u>urbanthreads.com</u> Dream Weave Fusible<sup>®</sup> Stabilizer Snap Hoop Monster by **dime** 

#### Material

1/2 yd. sweatshirt fabric or a used garment

#### Pattern

Dog Coat Pattern Top and Bottom at <u>www.dzgns/magazine/CurrentIssue/Vol117</u>

#### Notions

Self-adhesive Velcro Dots General sewing supplies

#### Step I. At the Computer

At the computer, download the embroidery design file and transfer it to the embroidery machine.

Download and print the two dog coat patterns (top and bottom) from <u>www.dzgns/magazine/</u> <u>CurrentIssue/Vol117</u>.

#### Colleen's Tip

The pattern is designed for a small dog about 15 – 20 pounds. Measure the pattern for your dog and enlarge or reduce it accordingly. It is a simple design so there are no complicated calculations needed to make adjustment.

#### Step 2. Preparation

Wash and press the fabric or the repurposed garment. If using a garment, decide the best placement of the pattern and adjust for any defects in the garment.



Cut the printed pattern along the solid lines. Align and overlap the A and B sections and tape together.

Place the pattern on the garment and cut two pieces of the coat body.

\* <u>www.epa.gov</u>

Cut four rectangles from the garment measuring 7" x 2  $\frac{1}{2}$ " (adjust as necessary).

Following the manufacturer's guidelines, fuse the stabilizer to the back of one coat body.

#### Step 3. Embroidery

Hoop the fused coat body in the Snap Hoop Monster, centering it as desired.



Embroider the design following Urban Threads' color sequence.



Trim the threads and remove from the hoop. Trim the stabilizer close to the design.

#### Step 4. Construction

This project assumes a general knowledge of sewing skills. The pattern includes a ¼" seam allowance. Please use standard sewing procedures such as pressing, clipping curves, and trimming corners.

#### Colleen's Tip

Sweatshirts are made from a knit fabric. For this dog coat pattern, a special knit stitch or serger is not necessary. However, caution should be taken when sewing it together that it does not stretch. Pin generously to prevent stretching.

Pin the two rectangles right sides together and sew along three edges, leaving one short end open. Turn right side out and press. Topstitch. Do this for the remaining two rectangles.

Place the raw/open edge of the rectangles along each side of the body of the coat. Center it as desired (where it would be best for your dog). Baste the straps in place.



Place the two body pieces together with right sides together, and sew along the edges. Leave about 2" open on the end. Turn right side out and press. Topstitch. It is not necessary to sew the opening closed. The topstitching will close it sufficiently.

Add the Velcro dots to the neck and the straps. Stitch in place to secure.

Hugs for Rover!



What do you do when you get a hole in your favorite jeans? Are they ruined forever? Is it time to say good-bye to the jeans? I say, no! You can use that unfortunate hole and patch it with a beautiful piece of embroidered lace.

By Melissa Booritch

avorite pair

#### **Embroidery Supplies**

My Lace Maker Software Water soluble mesh stabilizer Brother Dream Machine 2

#### **Supplies**

Temporary spray adhesive One pair of jeans Tulle

#### Thread

40 wt. embroidery thread Prewound bobbin

Open a new design in My Lace Maker. Open the Lace Design folder by selecting the book icon on the second toolbar in the upper left corner.



Choose the Classic Lace category and Design Lace\_001. Click OK.



Save the design. Save the design again in the format for your embroidery machine and send it to your machine.

Open a new file and open the Lace Design folder. Select Classic Lace category, Design Lace\_002 and click OK.



Save the design and save it again in the format for your embroidery machine and send it to your machine.

#### At the Machine

Hoop two layers of water soluble mesh stabilizer with one layer of tulle. Embroider design Lace\_001. Remove from the machine and set aside.



Hoop two layers of water soluble mesh stabilizer with one layer of tulle and embroider design Lace\_002.

Trim as much of the water soluble mesh without cutting the tulle or the lace. Dissolve the water soluble mesh stabilizer in a container of warm water.



Let the lace dry. After determining the best placement of the lace to cover the hole, turn the jeans inside out. In a well-ventilated area, away from your embroidery machine, lightly spray the right side of the embroidered tulle with temporary adhesive spray. Place the embroidered tulle right side down over the hole in the jeans and pin in place.



Continued on Page 78...

# lemories to easure & Keep By Marie Zinno

We recently celebrated a milestone birthday for one of my sisters during a weekend visit to Texas. After many texts, emails and phone calls, our itinerary was established and town for a girls' get together. I wanted to give each woman in our group a little memento to remember our special weekend. The gift had to be embroidered (because that's

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#### **Embroidery Products**

Perfect Embroidery Pro software (Freehand font) Snap Hoop Monster (use size appropriate for your

#### **Supplies**

Medium cut away stabilizer 6" wooden embroidery hoops (spring closure) Small target ruler, target stickers available in Hoop It Up by Marie Zinno and Eileen Roche Linen or cotton blend fabric: 10" square for each embroidered poem

Open a new file in Perfect Embroidery Pro (PEP) or similar embroidery lettering program. Select the Text tool and type the poem into the Properties Box. Choose the Freehand font from the drop-down menu.

The love in our bamily flows strong & deep leaving us memories to treasure & keep. Add a simple scroll frame design to surround the text. Go to Text Designs, Monogram Designs and select Scroll Frame #43597.



The love in our family flows strong 8 deep leaving us memories to treasure 8 keep.

Select the Artwork Tool, Ellipse and draw a 6" circle to mimic the wooden hoop you'll use for displaying the poem.



Resize the design to fit in the circle. Save the design and test it on similar fabric before stitching the final project.

Place the wooden embroidery hoop on the fabric. Use a target ruler to find the center and insert a target sticker into the ruler's opening.



To conserve fabric, I wanted to fit all ten designs on my yardage. Therefore, I placed each hooping as close together as possible, with at least 2" between designs.

Insert the fabric and stabilizer in the Snap Hoop Monster and center the target sticker under the needle. Remove the target sticker when aligned. Stitch the poem and repeat for as many individual poems are needed. Use the wooden hoop as a guide for cutting the fabric around each poem. Hoop the fabric and stabilizer in the wooden frame.



Trim all excess fabric and stabilizer, keeping the two layers flush with the back of the wooden hoop.



## Used by embroidery professionals...

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"I can upgrade any garment in my closet with My Lace Maker with just a few clicks of my mouse!"

Eileen Roche





"Kimberbell Designs is thrilled to collaborate with **dime** for this amazing software debut with our own Kimberbell Lace Studio<sup>\*</sup> design CD. While each of the Kimberbell lace elements may be stitched separately, when imported into My Lace Maker software, you have the ability to create your own beautiful lace pieces."

> Kim Christopherson Owner and CEO, Kimberbell Designs

"I have been embellishing garments and home dec with lace for years, but always limited to the embroidery designs on hand. I am so excited to collaborate with **dime** in launching my first embroidery collection, A Touch of Lace<sup>\*</sup>. My designs make a great start in My Lace Maker Software where you can create your own custom lace fabric and appliques. This is what we call creative freedom!"

Angela Wolf



lace!

dime

Purchase at your local dealer or online at www.inspiredbydime.com. \* Designer Collections Sold Separately



**From left to right**: TOP: *Fitzgerald JMC*, *Hopping into spring! MIDDLE*: *The patriotic celebrations are many, Halloween treats or just days when you feel a bit batty, BOTTOM: Turkey Day!, Light up the place for the month of December!* 

# Monogram Cents By Cathy Sundermann

### You are your own brand. And a brand needs a monogram.

First choose to use one, two or three of your initials.

Just J? JM? Or all three, JMC?

Second, find a font that you like. When selecting a font, keep in mind it's versatility. Can the letters be combined in interesting ways? Does it lend itself to using more than one thread color on a letter? Do the letters vary in height and width to add dimension to the monogram?

A font that fits all three of those criteria is **dime's** own Fitzgerald. **Dime** Fitzgerald Alphabet Uppercase is set 89. The Alphabet Lowercase is set 90. The font has variations in stitch width, straight lines and curves, plus areas of crosshatch stitches to add color variations.



Open your embroidery software and just start doodling with the letters you chose. Forget the standard monogram rules of placement—this is my favorite part! Move the letters around; up, down, sideways, every which way, until you find an arrangement pleasing to your eye.

My selection contains all three letters; J, M and C. The J and M are Fitzgerald lowercase. The C is Fitzgerald uppercase. All three letters are placed up against each other to look like a continuous handwritten initials signature. This is my base monogram or brand.

Don't stop here! Your brand needs a logo. Your monogram brand can have a set of variations that complement each other and can be utilized for different purposes. But how do we do this on a budget? That's the editorial theme of this magazine issue. The challenge is to not spend a fortune on embroidering something fabulous.

#### How can this one base monogram become a gift set of 10? And at zero additional cost?

Easy! Search your favorite embroidery design websites and see what free designs they offer. Some sites have rotating free designs available only for a certain length of time, while other sites have a constant free library of designs for your use. Remember to test stitch any free designs before adding them to your final stitch out.

The site I used for this budget challenge is <u>www.embroiderydesigns.com</u>. They have a huge catalog of designs from many designers, manufacturers and suppliers. Stitching free designs will help you understand the quality and variety offered from a site or designer. Read the reviews from others who have stitched out the designs. If you are pleased with the free designs, I encourage you to support them by purchasing designs as well.

Keeping your budget in mind, choose an item to stitch

on that doesn't break the bank. Check out discount stores, clearance tables and sales. These linen/cotton hemstitch napkins were on a clearance table for the very low price of 99¢ each! (Yes, I bought the whole stack of them.)



## one base monogram + bargain napkins + free designs = one stellar gift on a budget!

You can have a one-size-fits-all monogram, but it's more fun and interesting to have a various, yet similar, supply of options to use for different occasions. Each one serves a unique purpose in how you're presenting yourself.

It's just embroidery, have fun with it!

#### Need some caffeine to get started?



Now that's got your heart racing!



Do you celebrate your birthday for one day? Or declare the entire month a celebration?



Headed to the beach or shore for some relaxation?



Or maybe somewhere tropical?



# RAVY EDGE FEATHER CUSHION USING STUNNING SCRAPS

By Holly Nash, Sweet Pea Machine Embroidery Designs

HULLELLE C
Save money by reusing scrap pieces of fabric. This raw edge feather design is perfect for using many small appliqué scraps. The mixture of 14 pieces creates a masterpiece, making this design perfect for anyone on a budget.

Do you save all your scraps, but find when it comes time to do a project, it's nearly impossible to find the right fabric? Our favorite tip is to keep color-coded drawers of scraps; this makes it so much easier to find the perfect scraps for nearly every project.



#### Final Selection



#### **Embroidery Products**

Raw edge feather design is available in the 5" x 7", 6" x 10" or 8" x 12" hoops from <u>swpea.com/products/raw-edge-feather</u> Cut-away stabilizer

#### Materials

Panel 1 and Panel 3 Fabric A: 8" x 12" background Small pieces of fabric for the feather appliqué – 14 feather pieces per panel

#### Panel 2

Fabric A: 8" x 12" background Fabric B: 3" x 4" corners

Batting 1: one 8" x 12" piece for each panel

#### Cushion

- Fabric C: 3" x 12" end borders/flange (cut later measure joined panels first)
- Fabric D: 3" x 24" side borders/flange (cut later measure joined panels first)

Fabric E: two 15" x 16" pieces envelope backing

Batting 2: 3" x 12" end borders (cut later - measure joined panels first)

Batting 3: 3" x 24" side borders (cut later - measure joined panels first)

#### Step I. Embroidery Panels I and 3

Hoop cut-away stabilizer and retrieve the design for Panel 1 on your machine. The first step, which is sewing the batting down and trimming it, is optional. When no batting is in the seam, the blocks are easier to join. If you prefer the batting in the seam, just skip color 1 and proceed straight to color 2. For the first step, place batting 1 on top of the hoop and stitch. After the step is complete, remove the hoop from the machine and trim the batting close to the stitching.

Note: Place the hoop on a flat surface to trim around the stitching. This will provide more stability to trim close to the stitching. Place fabric A, right side up, in the hoop and stitch. Use a colored thread or a thread to match the background fabric. Next, stitch the placement line for the first section of the feather.

Note: The placement lines show how big the fabric scrap should be. If the fabric is large enough to cover all of the placement lines then it will be perfect for the appliqué.



Cover the placement lines with a fabric scrap, right side up. Stitch the tackdown.



Remove the hoop from the machine and trim the fabric close to the stitching without cutting the stitching. Use appliqué scissors if available.



Repeat the appliqué process with the next feather pieces.



Stitch the quilting on the three feather pieces.



Repeat the appliqué process for the next two feathers.



Stitch the quilting on one feather piece.



Repeat the appliqué process and continue the process until all feathers and quilting are complete.

Embroider the little feather pieces near the bottom and the spine.



Remove the design from the hoop and trim the seam allowance to  $\frac{1}{2}$ ".



**Embroidery Panel 2** Follow the instructions included with the Raw Edge Feather Collection to embroider panels 2 and 3.





Holly's Tip When stitching the quilting, use a darker thread for the outline to add some dimension to the design.



Once all the embroidery is complete, remove the fabric from the hoop and trim the seam allowance to  $\frac{1}{2}$ ".



Step 2. Construction Determine your preferred block layout.



Place two blocks right sides together and pin. Sew with a ½" seam allowance, just inside the stitched border lines.



Continue attaching all your blocks in the same manner and press the seams open.





Trim the panel if necessary. Measure the end of the panels and cut fabric C and batting 2 to that measurement. Place fabric C on top of batting 2 right side up.

Place one end of the panel on top of fabric C and batting 2 wrong side up, aligning the raw edges, and pin.



Stitch with ½" seam allowance. Sew inside the stitched border so the stitched line doesn't show on the finished cushion.



Repeat on the other end of the cushion.



Press the borders open and topstitch for a neat flat finish.



Trim any excess fabric.



Add the side borders in the same way, using fabric D and batting 3.



**Cushion Back** 

Retrieve fabric E sections and double fold one of the edges  $\frac{1}{2}$ " and press. Stitch the folded edge.



Repeat the same steps with the other fabric E piece.

#### Assemble the Cushion

Place the cushion front right side up. Take one fabric E piece and place it right side down on top of the cushion front with the folded edge towards the center of the front panel.



Place the remaining fabric E section right side down, overlapping the fabric E sections by 2".



The two backing pieces form an envelope with the hemmed edges overlapping each other. Pin in place. Flip the cushion over so the wrong side of the cushion front is visible.



Stitch with <sup>1</sup>/<sub>2</sub>" seam allowance around the cushion being careful not to get the machine foot caught on the folds of the backing.



Trim the cushion front and clip the corners.



Turn right side out through the opening. Use a chopstick to help push out the corners. Press. Insert a pillow form.

Embrace the Lace! By Katherine Artines Part 2



Katherine's Tip: This double layer of motif is optional, but it gives an added design element. Whereas the two thread colors I used blend into the fabric, think of the "punch" added if you use two highly contrasting threads on black fabric!



I recommend buying the notebooks first and making the covers to fit those specific notebooks - it's a guaranteed fit that way. Measure your purchased notebook.

My notebook measured 8.5" x 12.5". Add approximately 1" to the length of this measurement to give the notebook some wiggle room inside the cover. Create the following pieces in Perfect Embroidery Pro in this sequence order. When sizing, remove the checkmark from Maintain Aspect Ratio.

#### Create the double layer of motifs

**Placement Rectangle:** Artwork / Rectangle, sized to 13.50" x 8.75"

**First Layer, Left Side Motif (red):** Artwork / Rectangle, sized to 8.4" x 8.75"; Convert to / Complex Fill / Motif, Pattern 171, Pattern Length = 35 mm. Click the Shape tool and move the Angle lines to horizontal. Drag the rectangle to rest just inside the original placement rectangle at the left.



**Right Side Motif (red):** Copy / Paste this red rectangle, change the size to 1.6" x 8.75". Drag to rest just inside the original placement rectangle at the right.



**Second Layer, Left Side Motif (green):** Copy / Paste the red rectangle and change to green. Leave it the same, except move the Angle lines to vertical.



**Right Side Motif (green):** Copy / Paste this green rectangle, change size to 1.6" x 8.75". Drag to rest just inside the original placement rectangle at the right.

**Appliqué Contrast Column (purple):** Select the Artwork tool, Rectangle, sized to 3.4" x 8.75", Convert to / Run, drag to rest in the empty space between the left and right motif rectangles. If needed, adjust the width to fit your space. This is the placement line for your strip of contrast fabric.



**Appliqué Tackdown Motif (orange):** Copy / Paste the purple rectangle, Convert to / Complex Fill / Motif, Pattern 169, Pattern Length = 30 mm. This fill tacks down the appliqué fabric.

**Candlewicking Borders:** Artwork / Line, draw a line on long left edge of the appliqué rectangle. It should rest on thethe rectangle line underneath it so that the decorative candlewicking covers the raw edge of the appliqué. Convert to / Run / Motif / Candlewicking 1 / Pattern length = 15 mm.



Copy and paste the candlewick line, dragging the second one to rest on the long right edge of the appliqué rectangle.

**Cover Flaps:** Select Artwork / Rectangle, sized to 3.5" x 8.75", Convert to / Run / Type = Two Ply. Use the Shape tool to split apart at the top and bottom right corner and delete the resulting line. You will be left with a three-sided line.



Drag it to rest on the left lines of the original placement rectangle. Copy / Paste / Flip Horizontal / drag the second one to rest on the right lines of the original placement rectangle. **Lining Tackdown:** Artwork / Line / size = 10" length / Convert to Run / Type = Two Ply. Drag to place centered on top of original Placement rectangle. Copy / Paste the line and drag the second one to the bottom of the original Placement rectangle.

**Finishing Outline Tackdown:** Copy / Paste original Placement rectangle sized to 13.25" x 8.5". Right click the ruler, click Center Origin.

Sequence		τ×
Name	Index	Stitches
🖈 All items		
🗄 🕿 🗎 🛄 405 Brother Em	Color 1	377
🖃 🕿 🖬 📕 800 Brother Em	Color 2	4935
	2	4058
complex fill	3	877
🖻 🕿 🔒 📕 🛛 534 Brother Em	Color 3	4915
	4	3882
complex fill	5	1033
±	Color 4	410
🗄 🕿 🔒 📕 1278 Madeira R	Color 5	2949
🗄 🕿 🔒 📔 286 Exquisite T	Color 6	3723
±	Color 7	807
⊞ 👁 🔒 🧮 509 Brother Em	Color 8	333
🗄 👁 🗎 🛄 107 Brother Em	Color 9	730

The color sequence should look like the image below:

#### **Fabric Preparation**

Focus fabric and Ultra Soft Fusible stabilizer: for each, cut one 10" x 14.5" piece. Fuse stabilizer to wrong side of fabric.

Appliqué fabric: cut one 4" x 10" piece

- Lining fabric: cut one 10" square lining; if desired, finish two opposing sides with overcast stitch.
- Lining flaps: cut two 7" x 10" flaps, fold and press to 3.5" x 10".
- Optional: Elastic, cut one 10" length
- Optional: Ribbon, cut one 12" length

#### At The Embroidery Machine

Hoop firm tear-away or no-show mesh stabilizer in a 9.5" x 14" hoop. Stitch the placement rectangle on the hooped stabilizer. Place Focus fabric/Ultra Soft stabilizer to completely cover the rectangle, right side up.

Stitch the first layers of both motif rectangles. Change thread color and stitch the second layer of overlapping motif rectangles.

Stitch the placement guide for appliqué fabric. Place appliqué fabric to completely cover the stitch line.



Stitch the motif. Remove the hoop from the machine and trim the excess fabric away from stitch line. Stitch both candlewicking lines in your choice of thread color.

**Optional:** If elastic is desired as a closure, place a piece of decorative elastic right side down approximately 1.5" in from the stitch line of the narrow motif rectangle on what will be the front cover. Tape in place.



Lay one flap at each end of the notebook cover, aligning raw edges with folded ends towards the center. Tape in place across the fold. Stitch the two flap tackdown stitches.

**Optional:** If a bookmark is desired, place one raw edge of a 12" length of grosgrain ribbon at the top edge of what will be the back side of the cover. It is placed about 1" away from the folded flap, but make sure it is not at the center of the cover when folded.



Tape/Pin in place. Loosely fold the remaining ribbon and place it within the flap to avoid catching it in the stitching.



Lay the 10" square lining right side down and centered on top of the cover/flaps. If you serged two of the edges during the prep stage, place the serged edges parallel to the flaps. This piece is shorter than the cover to reduce the amount of bulk at the corners. You will have about 1.5" at each end showing the flap.



Tape in place if necessary. Stitch the last remaining rectangle to anchor all parts together. Remove from the hoop. Trim about ¼" away from the anchoring stitch line. Turn right side out so that the center lining is under the flaps, with both the elastic and the bookmark free.



#### EXPERIENCE THE JOY OF CREATIVITY<sup>™</sup>

Insert the notebook.

Decide the placement for the lace letter and added embellishment pieces; hot glue in place.

**Optional:** If you did in a ribbon bookmark, create the lace charm. Align the two pieces, wrong sides together. With matching thread, sew on the sides just inside the satin stitching. Slide the charm up the ribbon, deciding how long you want the ribbon tail to be. Stitch across the top and bottom of the charm. Trim the ribbon below the charm.



**Optional:** If you added the decorative elastic, it should be coming out the front side of the notebook and turned to the back to act as a closure.







For inspiring project ideas, visit kimberbelldesigns.com

## Little Treasures Gift Bags By Kerrin Brookes



Designs in Machine Embroidery • Volume 117 • July/August 2019 • www.dzgns.com

#### At the Computer

Open Premier+<sup>™</sup> 2 Extra Software. Click on the Hoop icon. The Hoop Group should be Universal and select a 260mm x 200mm hoop. Click on the Super Designs tab. Click the down arrow on Category and select Buttonholes.

> Category: Buttonholes Category

Click the scroll bar on the right side and scroll to Buttonholes 3. Select the third buttonhole, change the size to 18mm and click Apply. Right click on Buttonhole and click Fix as Stitches. Click on Home tab. Click on Cut.



At the bottom of the screen click on Quick Link Modify. Click on Paste. Click the View tab and select 2D View with Stitch Points. This will show the actual stitch points to make editing easier.



Click on the Modify tab. Click on the Cutwork Line Options. Choose Method 2 Cutwork Needles and remove the checkmarks from all other options. Click Ok. Click the down arrow on the Cutwork Needle Line and choose Freehand Cutwork Needle Line. Hold the CTRL key and click a point at #1 at the top of the buttonhole stitching (not the decorative stitching).



Click on another point at #2 at the bottom of the buttonhole. Click on another point at #3 at the side of the buttonhole. Click on point #3 and move it on top of #1. Right click to complete.

In the Color Select Panel on the right side of the hoop, there will now be the original pink color, plus red and yellow Cutwork Needle colors. Click the Home tab. Double-click on the Draw Next Color Block icon at the lower right of the screen. This should highlight color 3. Click the Select All icon. Click Delete. Doubleclick the yellow Cutwork Needle and change it to the Blue Cutwork Needle. Click Ok. Change the color of the buttonhole if desired. Double-click the Pink color and change it to the desired color.

The cutwork hole needs to be stitched first. On the panel at the bottom of the Color Select Panel, click the up arrow to move the blue to the top of the Color Select Panel. Click the File Menu and click Save As. Save as Cutwork Needle Buttonhole. Click the File icon and click New. This will make another tab at the bottom of the screen so that there are two active windows. Click the Border tab. Click the down arrow on the Draw Border Line window, scroll down and click #54. Click the Border Shape icon. In the Stitch Type field, click Running Stitch. Place the cursor in the hoop area, one grid from the side and two grids from the top. Click and drag down to the right one grid from the side and one grid from the bottom. Click the Create External Border icon. Click the Home tab. Click the Box Select icon on the task bar on the bottom of the screen.

Place the cursor just outside of the top left corner and drag about ¼" down and across the top of the shape to the opposite side. It should encompass the stitching across the top of the bag. Click Delete.

#### **\***

Click on Select Stitches at the top of the screen. Click the blue Color Change icon and move it to the opposite side of the shape. If the left side of the shape is longer than the right side, click the Home tab. Click the Select Stitches icon. Click the top of the left side and drag it down slightly so that it is parallel with the center of the Color Change on the right side.

Click the Modify tab. On the Modify Stitch section, click Insert Tie On. Then click on the top of the right side. Click Insert Tie Off. Then click on the top of the left side. Click the Select All Visible icon. Click on the Copy icon. Click on the Premier+<sup>™</sup> 2 Extra icon on the Quick Link tool bar at the bottom of the screen. Click Paste. Move the bag so that it is at the bottom of the screen, but centered on the vertical center line. Click the Border tab.

Change the Stitch to a Motif Line. Click the Options tab. Make the Group Pfaff, the Category 4.1 Scallop Edges, Pattern 6 and change the Width to 15.9mm. Click Ok.

On Motif Underline, click Repeats and make it 12. Click on the desktop outside of the bag outline to deselect. Click Apply. Move the box of scallops so that they are at the top of the bag and centered on the Center Line. How the scallops fit depends on the size of the bag and the size of the scallops. If the scallops don't quite fit, click the Options icon again and change the size up or down by .1 and click Ok. Keep the set of scallops that fit and delete the rest.

Click the Quick Link on the Modify Module. Click the other tab at the bottom of the screen that has the buttonhole. Click the Select All Visible icon. Click the Copy icon. Click the Premier+<sup>™</sup> 2 Extra icon on the Quick Link tool bar at the bottom of the screen. Click Paste. Click the Encore tab. On the Layout Section click the Line icon and click on Standard Orientation.



Click Preview. Move the Preview Box up so that it is centered on the vertical center line and the upper section of the decorative stitching is resting on the second horizontal grid line below the scallops. Click the white square on the right side of the Encore Box and drag it out so that the outer buttonholes are sitting on the second vertical grid line from the sides of the bag. Click Apply.



Click the Home tab. Click the down arrow on Combine and Combine Selected. To optimize the embroidery, the Cutwork Needles should all stitch at the same time and be followed by the buttonholes.

Click the Modify tab. Click the second blue color. Click the up arrow and move it under the first blue. Click the next blue color and click on the up arrow to place it as the third blue. Continue until all the blue colors are together. Be careful that colors stay in the same order so that they stitch in the correct order. Merge the colors so there is only one color change. Click the last blue color. Click the Merge icon at the bottom of the Color Select Panel. Continue clicking the Merge icon until there is only one blue color. Repeat this on the pink color. Click the Home tab. Click Select All. On the Layout Section click the down arrow on Alignment and select Center in Hoop. Click outside of the design area to deselect. There are three objects in the project. Press the tab key on the keyboard to tab until the buttonholes are selected. On the Layout Section, click the down arrow and select Move to Back. The Cutwork Needles will now stitch first. To stitch the buttonholes and the scallops the same color, double-click on the colors in the Color Select Panel and change to a desired color. Click Ok.

Click on the desktop outside of the design area to deselect. To see if the



Machine Embroidery For The Creative Mind

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design stitches out in the correct order, click the Play Design icon and click Play. Then click Cancel.

Press the tab key on the keyboard to tab until the bag is selected. Click Cut and it will place the bag on the clipboard at the lower right corner. Click File Menu. Click Save As, and save as Little Treasures Bag Back.vp4 and save it to a desired folder. Click File Menu and click Export, and Export as Little Treasures Bag Back. vp3.

Click Undo to replace the bag. Click the Super Designs tab. Click the down arrow on the Category and select Effects. In the Super Design Section, click the down arrow scroll bar and scroll down to Effects. Click Effects 1 and Design 9. Change the size to 90mm. Click Apply.

Click the Letter Tab. Click Font Manager. In the search window, type in Curly. Click Size and change it to 25. The font will pop up in a large window. Change Curly 25 to 40. Click Close.

Search:	curly ~		~	Clear	
Size: 🔽	25 mm	<b>•</b>	±	5 mm 🌲	
Hide all system installed fonts					





# WHAT IS AVAXHOME?

## AVAXHOME-

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Type the desired letter in the Letter window. Change the size to 40mm. Click Apply. Click on the Home tab. Click on Alignment and click on Center in Hoop. If the letter needs to be resized, hold down the CTRL key, click on the lower right corner of the Selection Box and drag to resize. Click outside of the design area to deselect. Press the tab key on the keyboard to tab or click on the Next Design icon until the Bag is selected. In the Layout Section, click on the down arrow on the Layout Order and click on Move to the Front.

To view the stitch out order, click on Play icon and click Play. Click cancel. Click on File Menu and click Save As, and save as Little Treasures Gift Bag Front. vp4. Click on File Menu and click Export, and export as Little Treasures Gift Bag Front.vp3, or in the file format for your machine.

#### **Supplies**

Hoop Size: 200mm x 260mm or larger
Two 13" x 16" pieces of fabric or to fit the hoop (cotton, linen or organza)
½ yd. of ½" wide ribbon
Wing Needle
Embroidery 90 needle
Curved embroidery scissors
Wash Away Marker
Sullivan's Spray Stabilizer or liquid stabilizer
Fray Check
Regular sewing supplies

#### Prep the Fabric

Spray the fabric with spray stabilizer and press dry several times so that the fabric is fairly stiff.

Or paint the fabric with liquid stabilizer (liquified Aqua Magic by Inspira<sup>®</sup>) and let dry. Hoop the stiffened fabric.

Download the Little Treasures Gift Bag Back design file.

#### At the Machine

Insert the Blue cutwork needle. Stitch the first color. Insert an embroidery needle and thread with a matching or contrasting color to stitch the buttonholes.

Remove the bag back from the hoop. Hoop the fabric for the bag front. Load the little Treasures Gift Bag Front design file. Repeat the above instructions for stitching the buttonholes and scallops for the bag front.

Insert the wing needle and stitch. Switch to an embroidery needle and stitch the monogram.

Place the bag back, on the hoop, right sides together with the monogrammed front section. Match the scallops. Stitch the last color, the piecing of the front and back of the bag.

Run a bead of Fray Check on the back of the scallops and press dry with a steam iron. This will keep the scallops soft. Trim the excess fabric from the scallops. Soak the fabric to remove the stabilizer, dry and press. Insert the ribbon through the buttonholes.

You could customize the bag in any way; use any small design; or write the recipient's name, Merry Christmas, or Happy Easter. Other small design elements can be found at <u>www.sewspecial.com</u>.



Enjoy your Little Treasures Gift Bag!



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Love Your Lettering from Micro to Maxi Camouflage with Lace

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JULY 2019 July 12 - 13, 2019 Hooping Clinic Ruthie's Notions Baker: FL

#### July 12 - 13, 2019

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#### July 19 - 20, 2019

Camouflage with Lace Wish Upon A Quilt Raleigh, NC

#### July 26 - 27, 2019 Stitch Lab

Bonnie's Sewing Center Bay City, MI



July 26 - 27, 2019 Camouflage with Lace Sew Much More Austin, TX AUGUST 2019 August 2 - 3, 2019 Camouflage with Lace Quilt Beginnings Dublin, OH

August 2 - 3, 2019 Camouflage with Lace Creekside Fabrics, Quilts & Yarns Arcade, NY

August 2 - 3, 2019 Camouflage with Lace Sew Many Blessings Huntington, WV

#### August 9, 2019 Camouflage with Lace

Rich's Sewing Vacuum Albany, OR

#### August 10, 2019

Camouflage with Lace Rich's Sewing Vacuum Salem, OR

#### August 16 - 17, 2019 Design Workshop Ruthie's Notions Baker, FL

#### August 16 - 17, 2019 Stitch Lab

Sander's Sew-N-Vac & The Fabric Bin Aberdeen, SD



SEPTEMBER 2019 September 5 - 6, 2019 Camouflage with Lace Sewing & Vacuum Warehouse Houston, TX

September 6 - 7, 2019 Camouflage with Lace All About Sewing Mobile, AL

#### September 6 - 7, 2019 Design Workshop Threads of Time Danville, IL

#### September 7, 2019 Camouflage with Lace Sewing & Vacuum Warehouse Conroe,TX

#### September 13 - 14, 2019

Camouflage with Lace A-I Singer Sewing Center Wichita, KS

#### September 13 - 14, 2019

Camouflage with Lace Austin Sewing Machines & Quilting Round Rock,TX

#### September 13 - 14, 2019 Love Your Lettering Ruthie's Notions Baker, FL

September 13 - 14, 2019 Stitch Lab Ready Set Sew! Chattanooga,TN

September 19, 2019 Camouflage with Lace Gall Sewing & Vacuum Center Lansing, MI

#### September 20 - 21, 2019 Camouflage with Lace Richland Sewing Center Hurst.TX

September 20 - 21, 2019 Camouflage with Lace Sew n Sew Appleton, WI

#### September 21, 2019 Camouflage with Lace Gall Sewing & Vacuum Center Grand Rapids, MI

September 27 - 28, 2019 Stitch Lab Sew Much More Austin, TX

#### September 27 - 28, 2019 Camouflage with Lace Sew Tech

Sew Tech Evansville, IN

#### KIMBERBELL AND DIME HAVE COMBINED

innovative technology with masterful design TO ALLOW MACHINE EMBROIDERY ENTHUSIASTS TO USE THE NEW MY LACE MAKER SOFTWARE TO CREATE BEAUTIFUL LACE PROJECTS.

ALL TOOLS NECESSARY TO TRANSFORM KIMBERBELL ELEMENTS CAN BE FOUND WITHIN THE SOFTWARE. NO DIGITIZING SKILLS ARE NEEDED. REPEAT OR MIRROR IMAGE DESIGNS, CONNECT STITCHES FOR LACE BORDERS AND TRIMS, CAROUSEL LACE IN A CIRCLE, AND MORE! While most embroidery designs are stitched onto fabric, freestanding lace refers to the finished embroidery made only with thread. Because of the high stitch count, a fabric-like mesh stabilizer provides more support for lace embroidery. Once the stabilizer is dissolved, all that remains are the threads intricately woven or stitched into lace. The Kimberbell<sup>®</sup> watermelon portraits will be mounted on both fabric for a classy summer tote and a metal planter for a sweet succulent garden.

# Summer Naternelon Capture all the delights of warm summer days with a delicious slice of watermelon lace

By Kim Christopherson

#### **Embroidery Products**

Kimberbell Lace Studio, available at your local quilt shop or machine dealer

#### **Supplies**

Lightweight water soluble fibrous stabilizer Size 75/11 Embroidery needle 40 wt. embroidery thread Fray Check® Kimberbell<sup>®</sup> Blanks Denim Tote or Metal Planter Glue Dots<sup>®</sup> (for mounting lace)

Properly hooped, water-soluble stabilizer can make all the difference to a beautifully finished piece. At Kimberbell, we hoop two layers of fibrous wash-away stabilizer for freestanding lace projects. Choose a hoop that is as close as possible to the actual size of the design. Make sure the stabilizer is taut in the hoop.



If freestanding lace will be seen from both the front and back. like a Christmas ornament for example, the bobbin thread should match the top thread. Since the watermelon portraits featured here are being sewn to a background or mounted, we chose to keep the bobbin color the same as the main background through the entire stitchout. Use a new 75/11 embroidery needle and slow the machine speed.



When the embroidery is complete, remove the project from the hoop. Carefully trim excess stabilizer away, leaving about 1/4" of stabilizer around the piece.



Lay the lace piece in water to dissolve the stabilizer. Soak for just a few seconds or longer, depending the flexibility or structure you desire. For pliable lace, like the watermelon slice sewn to the denim tote, allow lace to soak for several minutes. The watermelon stitched for the succulent planter should be firmer for mounting, so there is no need to rinse as long.



Tip: Certain wash-away stabilizers require warm water to dissolve, so it's important to check the manufacturer instructions for the recommended water temperature. You should also keep in mind some bright rayon threads are not colorfast in hot water and may bleed after soaking for an extended time.



Once your freestanding lace has air dried, turn the piece to the back and clip bobbin threads. Apply generous amounts of Fray Check to any stems, corners, thin lines, or delicate areas of stitch work.



Glue Dots can be used for securely mounting finished lace to a rustic metal planter. When sewing the freestanding piece to fabric, use a needle and thread, to take small stitches around the lace to tack in place.



## Celebration Quilt Block of the Month By PJ Wong of PJ Designs

Join us for the 2019 quilt-along. You'll master piecing and quilting in the hoop. Here's how it will work. In each 2019 issue, you'll find the instructions for three blocks. You can download the block designs and precut files from www.dzgns.com/blog. In addition to the downloadable designs, you'll find a video illustrating how to create the block files in My Block Piecer and My Quilt Embellisher. If you have the software programs, these videos will help you master creating and decorating your own blocks. If you don't have the software, you can download the files, send them to your embroidery machine and stitch the blocks.

For your convenience, go to the blog, www.dzgns.com/blog and search Celebration Quilt to access all of the Block of the Month files.

#### Finished size: 37" x 46"



*Download the FREE downloadable designs at www.dzgns.com/blog* 



## Previously Featured Blocks I - 9

Visit Eileen's Blog, dzgns.com/blog, for Blocks I - 9. Search Celebration Quilt.



## Block 10 Zig Zag Block

#### Recommended fabric for I Block

Base Block – one 9" square – muslin or No Show Mesh Back Block - 9" square Front – all cut parts from Block 10/Cut Files Warm and Natural or White Batting – 7 7/8" square

#### **Block 10 Supplies**



1 - Back Block

5 - Background

- 3 Top Base No Show Mesh
- 2 Bottom Base Muslin
- 4 Batting
- 6 Center

7 - Corners

#### Loading the Monster Block Maker

Follow the directions included with the purchase of Monster Block Maker to apply the Maker to a 200mm x 200mm Baby Lock/Brother hoop.

Place the muslin flat on the work surface. Center the Monster Block Maker on the muslin. **1** 

Insert the batting into the opening of the Maker. Place the Top base No Show Mesh over the batting. 2

Working from the center out, firmly press the No Show Mesh (top) and muslin (bottom) onto the adhesive tape on the edges of the Maker.

Attach the hoop to the machine.

#### Stitching the Block

Stitch color #1, the block layout. Place glue at fabric #1 as shown in blue. 3

Place fabric #1, right side up, aligning the fabric edge with the stitched outline. Stitch color #2, the tackdown. Place glue at the seam for fabric #2.

Place fabric #2, right side down, aligning the raw edges and stitch color #3, the seam. Place glue at fabric #2. **5** 

Flip fabric #2 open and finger press the seam. Smooth the fabric and stitch color #4, the tackdown. Place glue at the seam for fabric #3. (6)

Place fabric #3, right side down, and stitch color #5, the seam. Place glue at fabric #3. **7** 

























Flip fabric #3 open and finger press the seam. Smooth the fabric and stitch color #6, the tackdown. Place glue at the seam of fabric #4. <sup>(3)</sup>

Place fabric #4, right side down, and stitch color #7, the seam. Place glue at fabric #4. **9** 

Flip fabric #4 open and finger press the seam. Smooth the fabric and stitch color #8, the tackdown. Place glue at the seam for fabric #5. (D)

Place fabric #5, right side down, and stitch color #9. Place glue at fabric #5. ①

Flip open fabric #5 and finger press the seam. Smooth the fabric and stitch color #10. (2)

#### Adding the Embellishment

Stitch colors #12, 13, and 14, the embellishments. **13** 

Congratulations, your Zig Zag block is complete!





My inspiration comes from every one of you. In this case, the embroidered tiles by Karen Parker, a Certified Ambassador of Education for Baby Lock, caught my eye. Karen chose to make hers smaller and with a fill stitch. I began with her tile idea and made it my own with larger squares made from raw-edge appliqué shapes which I drew. I also referred back to ideas I had learned in a Design Magic class taught by Shelly Stokes of Cedar Canyon Textiles concerning positive and negative space.





By Katherine Artines

Your blocks are together, Mine are apart. You call yours a guilt. I call mine wall art! Both are beautiful!

#### **Embroidery Supplies**

Inspirations Perfect Embroidery Pro software Baby Lock Solaris Sewing and Embroidery Machine with IQ Designer technology

#### **Supplies**

6" square wrapped canvas frames Piece and Stitch tear-away stabilizer Ultra-Soft Fusible stabilizer Double-sided fusible web Assortment of background fabrics Threads: variety of embroidery threads, metallic threads, embroidery bobbin thread Double-sided peel-and-stick tape or choice of glue Optional: beads, jewelry findings

#### At the Computer

I use Perfect Embroidery Pro as my drawing program to make jpgs for the Baby Lock IQ Designer.

#### Katherine's Options:

I needed my square block design as a jpeg file so that I could bring it into IQ Designer on my Solaris and add some of the new decorative fills. If IQ Designer is not available, draw your artwork in Perfect Embroidery Pro and convert the outline into a Run/ Bean stitch. Add a motif fill to the different shapes.

Each fabric tile will be glued to a 6" square canvas so draw a 5.8" square in the software. This smaller square leaves a narrow seam allowance for the fabric to extend slightly past the stitched outline, covering the 6" square canvas.

Using the Artwork / Pen too,l draw a shape.



Use the Shape tool to edit points by adding, deleting, smoothing, or making a sharp line point. Create each shape as its own color. Play with rotating and flipping the design both horizontally and vertically to fill the tile.



Katherine's Design Trick: The trick to having the tiles "join" in an overall pattern once placed together is to have at least two parts of the design coming from at least two sides of the tile.

Copy and paste the tile three times to make a set.



Introducing Lake House

dime

Farnhouse Collection

Lake House

www.dzgns.com

Designer and Editor, Eileen Roche has taken a fresh new approach to guilting with Farmhouse Beach House. Farmhouse Beach House is a 16" x 28" printed panel with 8 embroidery designs (sized to fit 5" x 7" hoops).

This 16" x 28" panel can be quilted with the included wood grain guilting designs and embellished with all of the eight embroidery designs using the included appliqué fabric.

Once the embroidery and guilting are complete, apply the finished project to a stretched canvas for a unique wall art that measures 12" x 24". Or bind the guilt to make a wall hanaina.

#### Farmhouse Beach House includes:

• One 16" x 28" Cotton Panel (Includes Appliqué Fabric)

dime Farnhouse Collection

- 8 Downloadable Embroidery Designs formatted to fit 5" x 7" Hoop Formats: C2S, DST, EXP, HUS, JEF, PES, VIP, VP3, XXX
- PDF templates and color sequences
- Downloadable Instructions



Adding appliqué fabric can make the overall design a positive or negative image. Look at the difference between the two images below.



Here are some ideas I drew. I hope they provide inspiration for your own drawings.

The original block outlined in red is a simply drawn shape. Notice how the pattern looks if they are left as a positive.





The second look is achieved by making two of the blocks negative, changing which areas have the dark fabric and which have the light.





Notice how many sides of the butterfly are touching the sides of the square. By rotating and flipping the image, you get an interesting tile pattern, while the butterfly shape is not initially noticed.



This block is a very easy one to draw.



See how different the overall design becomes with a unique orientation of each block.



Color can make a difference too.



If you are using multiple shapes within one tile block, group them together and play. You can change the entire look of the tile pattern by using a different corner as the middle.



You have options as to how you proceed.

## Option I: Completing the Design in Perfect Embroidery Pro

Once all artwork is complete, select them, right click / Convert to / Run / set as Bean = 3.5 mm stitch length. If you feel you need the placement stitches for each shape, make the first set of shapes red and leave as a Standard stitch. Copy / Paste the grouped design, leaving every shape as a different color to assure a color stop, and convert them to the Bean stitch. Save the design.

## Option 2: Bringing the JPEG into IQ Designer

Once all artwork is complete in PEP, go to File/Save As Image. Name the file and select JPEG for the Save As type. Send to your USB. At your machine, touch IQ Designer, touch Line Properties / touch Triple Stitch and the color red / OK.

Touch Scan key / Line Design / touch the USB, choose

the proper folder and touch the design / Set / OK / Set. Touch Memory to save the shape for future use. All lines should be on screen as triple stitch in red. Touch the Region (Fill) Properties to choose different decorative fills and colors for each shape and section. Once each fill is chosen, touch the Region Pour and touch within the shape. Each decorative fill is "poured on" individually.

Touch Next. Change the stitch settings as desired, specifically the size of each decorative fill to be appropriate for the size of the area. Use the Set and OK buttons to bring the design into Embroidery Edit where you can save and embroider the design. See the Embroidery Instruction and Reference Guide if more information is needed within IQ Designer.

#### **Embroidery Process**

To prepare the fabric, fuse the Ultra Soft stabilizer/ batting to the wrong side of the 7" square of the background fabric. Cut the appliqué pieces larger than the individual shape and prepare each with doublesided fusible web. Using a printed template is helpful to determine each appliqué piece size necessary for each shape.



Hoop firm tear-away stabilizer with the background fabric. Lay each prepared appliqué fabric piece in the necessary position with the design stitches out. Trim the excess for each appliqué piece before going on to the next shape.



Stitch two hoopings of the original design. If the design you've created has a specific shape to give the tile blocks an overall "joined" pattern, you may need to mirror image the design and stitch two more blocks in this orientation. This was necessary for the pink/blue tiles. It was not necessary for the gold tiles.

#### Construction

Once the embroidery is complete for all desired tiles, trim each a scant <sup>1</sup>/<sub>8</sub>" away from the stitched square outline. Sew on any beading or jewelry findings now. Use double-sided tape or glue to adhere each block to the canvas. The added black and white stripes on the sides of the canvas are washi tape; the polka dots are gift wrapping.

#### Katherine's Tip:

Here's my trick to help with hanging these four squares evenly spaced on the wall. Paint a 4" square of balsa wood to match your wall color. Lay the blocks on a flat surface, right sides down, and measure the equal distance apart. Screw the balsa wood to the center back of the squares through the wood of the squares. Adhere the tooth hanger either on point or horizontally on the balsa wood—now you are really just hanging "one" picture and the balsa wood matches your wall color so it doesn't show!



## Multi-needle Working with Team Orders

By Marie Zinno

Decorated apparel (embroidery and screen printing) is a \$4.5 billion industry according to marketing trade publications. Most likely, you started a commercial embroidery business to get a piece of that pie. Owning your own business is a learning experience and maybe you have discovered some orders are easier than others to produce. There is always a "first" when it comes to working on multiples in embroidery. To run a profitable business, you need to keep the orders, inventory, supplies and quality of your embroidery in check.

To begin this process, place all new orders in a separate but visible area. Use clipboards, clear folders or magazine ra,cks to hold the paperwork for upcoming orders. Position those items on a vertical space; this will leave your production area clear. I never have food or beverages in this area.

While working on team or other large multiple orders, create an Excel form on your computer to keep track of each item. Whether team orders are placed through a booster club organization, coach, team parent or your business website, proper documentation is critical. Payment should be made in full at the time the order is placed.

My past experience with the local high school teams has always been positive. The team players ordered multiple items. Some items were embroidered, and some items were screen-printed. I subbed out my screen-printing orders, while making a profit on the wholesale items.

For example, the lacrosse team ordered: backpacks, sweatshirts, sweatpants, light jackets and long sleeve practice shirts for each player. Four out of five items were to be embroidered. Each player had their name and team number embroidered along with the team logo. There were 40 girls on the JV and Varsity teams who placed orders. When you do the math, it adds up to 160 profitable pieces to be embroidered.

### 10 Tips for Working With Team Orders

Step 1. Keep the logo as simple as possible. You are the embroidery expert; not the coach or the 17-year-old team captain. Most teams work with a very short time frame from team selection to the first game. My entire window from taking the orders until completion was just three weeks. Therefore, stitch time should be quick. Try to keep all embroidery to one hooping; rehooping takes time, and time is money!

Step 2. Make sure the team products will be available through the wholesale vendor when the orders will be placed. Our school colors are purple/white/gold and many times the inventory in those colors were low to begin with. Call your vendor ahead of time if you are concerned.

Step 3. Create a custom Excel sheet for all the items to be ordered and embroidered. Double-check player numbers, spelling of names and sizes.

Step 4. Place the wholesale order with your vendor(s). In a perfect world, one vendor will have all items, sizes and colors in stock. However, this is usually not the norm. Have an account with a back-up vendor just in case.

Step 5. Count all items and check the materials when they arrive from the vendor. Inspect small details like zippers


and buttons. Always refer to the packing list with your original order as soon they are delivered. Separate the items by size and style in your work area.

Step 6. Work on one style at a time and prioritize the items needed first. For example: the team players need a quality backpack to hold their uniforms, stick, goggles, cleats and accessories. I usually would complete this task as soon as possible. Each team and school are different, so double-check with the coach.

Step 7. Stitch items that do not require personalization first. The job moves along much quicker if you do not have to add a name or number.

Step 8. Create an organized work flow. Unpack all items from clear bags and place on a clean counter top or table. Use placement tools (Embroiderer's Helper, target stickers, etc.) to have multiple garments ready to hoop and stitch. You should have multiple sets of hoops per machine. Completed embroidery should be placed in another section of the room, ready to be trimmed and boxed. Step 9. Double-check the spelling of all names! Re-check the spelling of all names again! Make an additional copy in a bold font for your reference while stitching. Use a highlighter or other bright marker to check off completed names, etc. Each style of garment will have the same team logo, but a name or number, or both might be added. Make a separate folder of names and player numbers, and save it. Insert the information as needed per style at your embroidery machine.

Step 10. After all embroidery is completed and trimmed, place the finished items in a labeled bag for each team player. Ask a parent associated with the team to help with distribution at the time of delivery. You will have multiple boxes to handle and many bags to give each player. Bring the master Excel list and check off each name as the bags are delivered.

\*To increase your team sales, offer a Spirit Wear collection to the families of each player. Some of the profitable and easy-to-stitch items I offered were: tote bags, hats, jackets, scarves, all-weather fleece blankets and pullovers.



## By Scott Goodman Scott Goodman, owner of Sewing Machine Warehouse &

Kneedle.com has been servicing the sewing public since 1976.

# Let's Play 20 Questions!

Designs in Machine Embroidery • Volume 117 • July/August 2019 • www.dzgns.com

When I look at a small area within a coral reef, I am amazed by the texture, color, and detail. Tiny spaces that reveal so much more, like embroidery.

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## Does This Notion <u>REALLY</u> Work?

#### By Sue O'Very, Sue O'Very Designs

Straight pins have been around for centuries. The concept is simple: a thin piece of metal to temporarily hold two materials together. Over the ages, there have been great improvements on straight pins; however, they leave tiny holes in the material, poke fingers and are not ideal for on-the-go hand sewing projects.

About a year ago, sisters Jamie Trinier and Jessica Burch developed SewTites. Both ladies are dynamic working moms and each have two sons. Dedicated to their families and careers, Jamie, an engineer, and Jessica, a business marketer/ graphic designer, still found time to invent a sewing notion and start a company.

SewTites are a way to pin when you can't! They don't leave pin holes and they easily hold thick materials together. SewTites come in various shapes and sizes. The original is a rectangular two-piece magnet, about 0.5" x 1.5". The top piece is teal plastic with three strong magnets embedded in the plastic. The bottom piece is a thin piece of metal. SewTites now come in a smaller rectangle with a purple plastic with two small magnets, 0.75" long called "Minis" and a 0.75" orange circle called "Dots".

These pretty little magnets are the modern method to keep materials in place for as long as needed. The sister duo originally designed SewTites to hold pockets in place while sewing on cork material. Pins were leaving holes and were difficult to poke through the materials. Their simple and

#### brilliant solution was magnets. This clever invention was quickly beloved by the sewers of the world, especially the EPP community (English Paper Piecing). Bag lovers have fallen madly in love with SewTites and are now joined by machine embroidery enthusiasts. The first time I got my hands on a set of SewTites I immediately thought of floating material on hooped stabilizer.

SewTites

#### Follow a few basic steps to use SewTites:

- 1. Place the thin metal piece on the bottom.
- 2. Place the two pieces of material to be sewn on top of the thin metal piece.
- 3. Snap the plastic piece on top.
- 4. Sew.

#### When embroidering on a towel the steps are very much the same:

- 1. Hoop stabilizer.
- 2. Place the towel over stabilizer on top of the thin metal piece.
- 3. Snap the plastic piece on top (repeat as needed on other corners of the towel).
- 4. Insert hoop and embroider.

SewTites come in several different packs, three to 10 pieces per pack, depending on the size and shape. A multi-pack of 5 of each shape is also available. Prices range between \$8-40. Learn more at <u>www.sewtites.com</u>.



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#### ...Continued from Page 27

Select a thread that matches the topstitching on the jeans. Slide the pant leg onto the sewing machine.



Use the directional sewing tab to sew the lace in place.



I find it helpful to start sewing straight with a normal straight stitch and then change the sewing direction as needed to tack down all sides of the lace. Sew in a clockwise direction in a shape similar to the hole in the jeans.

Another helpful tip is to keep the needle in the fabric while you reposition the jeans. After all sides are sewn in place, remove from the sewing machine. Trim the tulle close to the stitching line and turn the jeans right side out.

You have just saved your favorite jeans!

## Designs' Details



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ZippyDesignZ	57	www.ZippyDesignZ.com

\*IFC = Inside Front Cover

## A Peek into the Past By Eileen Roche

A dazzling white cotton lawn with a hand-rolled hem is the canvas for this elegant and feminine hankie. A blush of pink, a splash of blue and a flowing stream of gray moves the eye from the monogram to the bed of delicate flowers. Balanced but not symmetrical, the embroidery splays across the corner, setting the stage for the oversized single-letter monogram. Upon closer inspection, each element is a work of art. The shrimp-colored  $\mathcal{J}$  is a corded-satin column bordered with a line of tiny running stitches. Inside, pairs and trios of small French Knots fill the open spaces.

It's inconceivable to me that the microscopic stitches of each element in the floral spray were done by hand. They are so tiny, so itty-bitty, I can just imagine the delicate hands that laid down each stitch. The work is uniform as the stitch widths and lengths are even throughout the whole piece. Even the back is beautiful as the tie-offs (knots) are invisible.

Who stitched this? Who carried this treasure? Is the letter  $\mathcal{J}$  for a first name? In the 1920s, the three most popular girl's names with the letter  $\mathcal{J}$  were Jean, Josephine and June. One can only imagine where Jean, Josephine or June carried this hankie as its pristine condition tells us it has been tenderly cared for and used. Was she a city slicker or a country girl? A world traveler or homebody? So many questions...



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