CREATIVE MACHINE
Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

New Collection!
PUPPY
DESIGNS
& the Cutest Plush Slippers

+

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Disney • PIXAR

INCREDIBLES 2

Host a Movie Night with an
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JULY/AUGUST 2018

cmemag.com

FIERCE & FABULOUS

REDISCOVER YOUR WILD SIDE
WITH FRESH, BOLD EMBROIDERY

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Printed in USA ♻ Please recycle this magazine.

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features

It's the year of the dog, according to the Chinese zodiac, and we're all about celebrating our furry little friends. Our new exclusive Puppy Love embroidery collection is meant to do just that. Including six dog breeds, this collection is great for personalizing pet beds, food mats, treat bags, or items for you to flaunt your love of your pet! Try a shopping tote, picture frame or the slippers on the cover.

I recently read that 44% of millennials consider their pet a "starter child." Pet-friendly workplaces, pet insurance availability and homes or rentals in close proximity to dog parks are high on the priority list for these folks, who are even touting "pets over parenthood" as their new mantra. It's probably in response to having children later in life or the need for companionship in such a digital age, but regardless of motivation this statistic does speak to how much we love and adore fur babies in general.

In a recent Facebook poll, we discovered 57% of you own a dog, 74% of you a dog and a cat, and only 26% of you have no pet. It's a challenge to keep your fabrics fur-free when inevitably he or she wants to snuggle up with whatever yardage

just came out of the wash, amiright? I think cats must love the hum of the sewing machine, because they always want to be right near the needle while you sew. We receive lots of notes from readers about the "trouble" their pets have caused in their sewing rooms. For the most part, the trouble is a welcome distraction or a comedic break in the action that you don't seem to mind. If you have any sewing blooper stories involving your pet, we want to hear them. Send your stories to info@cmemag.com.

This issue isn't all about pets. We've thrown in a bunch of summer fun, too. Now is the time to enjoy the outdoors, picnic on the patio and cheer on your favorite athlete, whether for a soccer, tennis, baseball game or dance competition. Learn how to make customized accessories for these occasions and many more in the pages that follow.

Happy Summer!

Ellen

Ellen March
Community Content Director

coming attractions
We welcome fall in the Sept/Oct *CME*, on newsstands Aug. 14, 2018. Embroider on denim and wool to create cool-weather transition pieces; have fun with unique jewelry; get into the Halloween spirit with festive décor; and more!

contributors

What's your favorite sports team to embroider for?

lisa archer
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picklepiedesigns.com

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"To say we have rivalry in our house is an understatement with nine adult children scattered across the country. There's no way this mom is going to choose one team over another, but in a recent college auction, all my luxe cuddle throws and pillows with machine embroidered logos were the favorite bidding items."
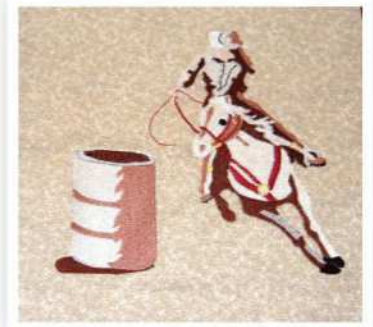
"My granddaughter is part of an equestrian team, so I made a logo for the farm team showing barrel racing."

Mountain Lane Farm

"My favorite team to embroider for is my youngest son's soccer club. In fact, their club was the source of inspiration for the sport bag in this month's issue!"

"Almost my entire clan graduated from Florida State University, and we are all big Seminole fans. I've embroidered FSU key chains, potholders, shirts, purses, phone bags, jackets and blankets."

Learn More
about our contributors
at cmemag.com.

tips & tricks

SWAB & SAVE
Clean your craft scissors with a cotton ball and a commercial degreaser, like Goo Gone.

Claudia O., Facebook

TAPE TAP
When trimmed jump threads cling to your fingers due to static, place a piece of masking tape on the rim of your wastebasket, leaving the majority of the sticky side exposed, and tap your finger to the sticky edge to pull off the thread scraps.

Diane S., email

STRAW COMPANIONS
Keep matching thread spools and bobbins together by placing a cut plastic straw through both center holes of the spool and bobbin.

Teri C., email

Visit cmemag.com
for more techniques and tricks to inspire your embroidery.

FINAL TOUCH
When making refrigerator magnets, key chains or other in-the-hoop projects, color the edges of the design using matching markers to cover up any visible stabilizer.

Sheila C., email

COLORFUL COVER
Use a paint swatch to cover your machine throat plate when changing needles.

Susan M., email

Send your tips and tricks
to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift.

must haves

the latest & greatest tools & designs

1. Make pressing easier with a **Stylist Sprayer** that can extend spray for a longer duration than any spray bottle, with an even distribution in a fine mist. Use to dampen fabric for pressing without getting big blotches of water. **($10, stylistsprayers.com)**

Free Design!

2. If you're a dog lover, you need the *CME* **exclusive Puppy Love Collection.** This collection features the faces of some of the most beloved dog breeds, including a Yorkie, Bulldog, German Shepherd, Pug, Poodle and Corgi. You can place the designs almost anywhere, or turn them into iron-on patches that you can give to friends as gifts. **($4.99/design, $24.99/ collection, shopsewitall.com)**

3. Finish serged edges with a **Hookey** serger seam hook. This nifty tool allows you to easily pull in serged thread tails by slipping under the seam threads, hooking the thread tail and pulling it back into the seam. **($9.95/pack of two, bluefeatherproducts.com)**
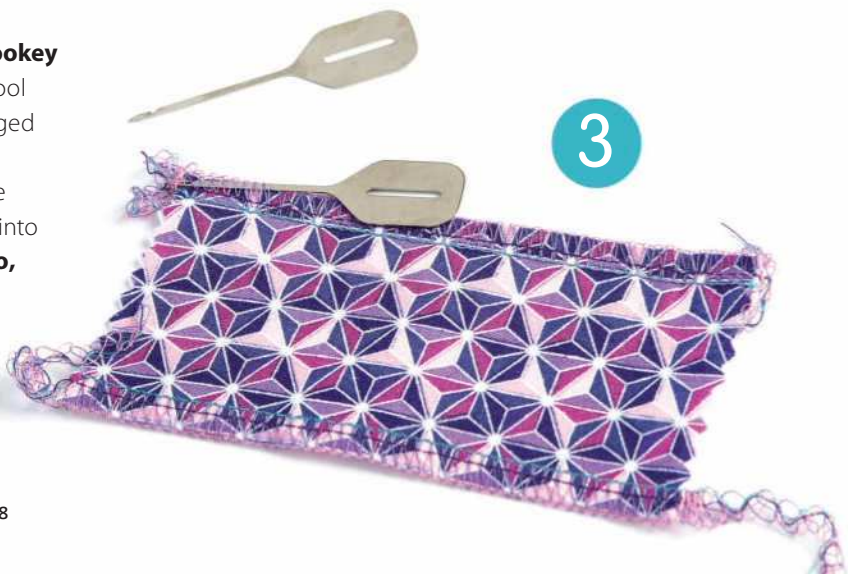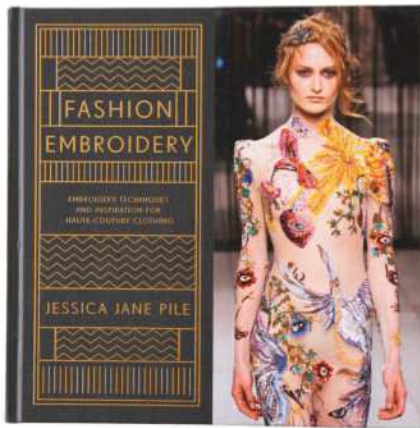
4. If you need inspiration for your next intricate embroidery, look no further. **Fashion Embroidery: Embroidery Techniques and Inspiration for Haute-Couture Clothing** is full of beautiful imagery from some of the top couture fashion houses, covering topics such as machine and hand stitching, tambour beading, goldwork, monogramming and more. Sure to be a stunning coffee-table book as well as a useful tool. **($34.95, pavilionbooks.com)**

5. **Roxanne Glue-Baste-It Dip & Dab** is the perfect solution when you're in need of a small amount of security. Use on appliqué projects or when you need to pause your machine to keep something in place without removing the hoop. The small wand can apply tiny amounts of glue with a simple dab from the bottle to project. **($3.38, colonialneedle.com)**

6. Create the perfect personalized wedding gift for friends or family with the **Mr. & Mrs. Split Wedding 2018 embroidery design.** The design already features the Mr. & Mrs., along with the year 2018 and space for you to add the couple's last name. The design is perfect for a gift or as an announcement. **($3, boutiquefonts.com)**

7. Are your iron and pressing area becoming a little tacky? Do yourself and your future projects a favor by using **Iron Clean.** This pack of 10 sheets will help you remove any leftover fusibles, facings and sticky residues from your surface and iron. The sheets are reusable and don't give off any foul odors. **($3.99, bonashstore.com)**

8. Get patriotic and celebrate Independence Day with the **Fourth of July Flag by JumpRope Designs.** The design resembles a flag blowing in the wind with a "Happy Fourth of July" message. Perfect for napkins, towels, tablecloths or even a banner. **($6.69/design, embroiderydesigns.com)**

9. Add flair to any garment or bag with **Sew Sassy Buttons.** This collection of sewing-themed achievement buttons are too fun and would be great to share with a sewing group. With phrases like "finished a UFO" and "didn't sew over pins," each features a star that will make all of your sewing friends feel like stars themselves. **($18, huntersdesignstudio.com)**

10. Klasse's premium **Rose Gold Embroidery Gift Set** will make any sewist happy. The set includes 4" embroidery & needlework scissors and a matching metal heart pendant thread cutter that features slotted groves with sharp blades for a safe cut. The notches on the pendant are small enough to prevent anyone from cutting themselves, so put the pendant on a necklace and wear it in your sewing studio. **($19.99, available at independent sewing retailers)**

11. Schmetz's new **Super Nonstick Needle** has an extra-large eye that's suitable for embroidery work. The universal needle has a non-stick NIT (Nickle-Phosphor-PTFE) coating, a slightly rounded point for trouble-free sewing on most materials and a strong conical blade reinforcement that easily handles thick fabrics. **($6.49/pack of 5, schmetzneedles.com)**

12. If you find yourself looking to jazzing up a casual men's or boy's look, add a **Bowtie embroidery design.** Add any of the three bowties to a T-shirt for a proper but fun appearance. **($3.49/design, hopscotchbymarianne.etsy.com, stitchtopia.com)**

13. Warn others before they come into your creative space with the **Construction Ahead sign.** This playful sign would be great to hang on your craft room door or even in your car's back windshield. The sign even makes for a great gift tag on a box of fabric for a friend. Measures 5" square. **($7.99, sunnysidequilts.com)**

Tension
perfection

Balanced thread tension is required for embroidery to look its best. Read on to learn about tension and how to adjust it to achieve the optimal embroidery results.

Tension refers to the balance between the needle thread and the bobbin thread. For standard stitching, the tension should be balanced. When stitching a perfectly balanced seam, only the needle thread is visible on the fabric right side and only the bobbin thread is visible on the wrong side.

When embroidering designs, a perfect stitch is actually unbalanced. On the design right side, only the needle thread is visible. When looking at the wrong side, the bobbin thread and also some of the needle thread along each embroidery-object perimeter is visible. In other words, hints of color *should* show on the design wrong side. If only the bobbin thread color is visible, the tension isn't set correctly for embroidery. The needle thread must pull slightly to the wrong side so only the needle thread is visible on the right side **(A)**.

Tighter tension is needed in the bobbin to pull the needle thread to the design wrong side. Most embroidery machines accomplish this by including a different bobbin case that's pre-adjusted for tighter tension. In addition, it may be necessary to thread the bobbin thread through a pigtail, or a hole, in the finger of the bobbin. Some machines are threaded a bit differently in the bobbin area to create tighter tension. Refer to the machine manual for specific bobbin threading instructions.

BOBBIN THREAD
To achieve ideal embroidery tension, use the correct bobbin thread. Quality bobbin thread is smooth and free of slubs. For best results, choose thread specifically labeled as bobbin thread. Bobbin thread is typically polyester, varies from 60- to 100-wt. and is more lightweight than embroidery thread, which is typically 40-wt.

Embroidery machines are balanced for a combination of heavier embroidery thread in the needle and smooth, lightweight thread in the bobbin. Using any other combination could result in tension problems.

TENSION PROBLEMS
If experiencing tension problems, such as looping of needle thread or bobbin thread pulling to the fabric right side, follow these four steps before making any adjustments.

- Replace the embroidery needle. A dull needle creates loops or tight stitches that mimic tension problems.

- Rethread the machine. Often, the thread isn't properly lying in the tension disks, which can cause loose stitching. The thread may also be catching somewhere in its path, which adds tension to the thread.

- Clean the machine. Lint caught in a bobbin case throws off the bobbin tension, and thread caught between the tension disks affects the needle tension.

- Oil the machine. If the hook area of the machine becomes too dry, irregular bobbin tension may result.

If after following these steps there are still tension problems, adjust the needle thread tension on the machine.

NEEDLE TENSION
It's always easier to adjust the needle tension first before attempting to adjust the bobbin tension.

- Tighten the needle tension when the thread tension is too loose, which is usually characterized by looped stitching. In some cases, the design may have an overall puffiness without distinct loops. If the embroidery thread isn't lying smoothly on the fabric right side, the upper needle tension may be too loose **(B)**.

- Increase the tension to a higher number in ¼ to ½ increments until satisfied with the results. Test-stitch the design on scrap project fabric to ensure the tension is satisfactory. When test-stitching designs, use the same fabric and stabilizer type as used for the project because the fabric thickness can also affect the tension.

A

B

- Loosen the needle tension when the thread tension is too tight. If you see bobbin thread pulling to the fabric right side, the upper thread tension may be too tight. Tight needle tension is often identified on designs when stitches are very short or satin stitches are very narrow. Tight needle tension often occurs when the design size has been reduced. Loosen the needle tension to a lower number in ¼ to ½ increments until the results are satisfactory.

C

D
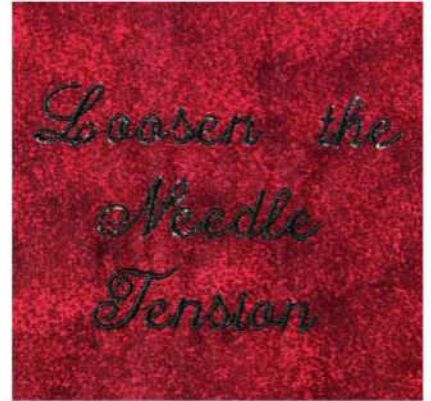
BOBBIN TENSION

Most tension adjustment problems are solved by adjusting the needle tension. However, occasionally the bobbin tension needs adjusting. Some machine companies recommend that bobbin tension only be adjusted by a professional. Having your machine serviced on a regular basis can prevent bobbin tension problems from occurring.

- If the bobbin tension is adjustable on your machine, check the user's manual for specific instructions. Be very careful when adjusting bobbin tension because the tension is typically set with a small screw that's very easy to lose. Adjusting the bobbin tension should be your last resort after changing the needle, cleaning the machine and adjusting the needle tension. If desired, consult with your sewing machine dealer for helpful advice when adjusting bobbin tension.

- The bobbin tension needs tightening if the bobbin thread is visible on the fabric right side. The bobbin tension needs to be loosened if the bobbin thread appears tight and pulls the needle thread too much to the wrong side.

SPECIAL CASES

For most projects, keep the needle tension set on the same number. However, there are a few special cases when adjusting the needle tension is advised.

Heavyweight or specialty threads: If the thread is heavier than the average 40-wt. embroidery thread, it may be necessary to reduce the needle thread tension because the thread is bulkier and won't slide through the tension disks as easily. Reducing the thread tension slightly helps prevent thread breakage and keeps the bobbin thread from pulling to the design right side **(C).**

Very small lettering: When a design has very small lettering, the tiny satin stitches can create tension that is too tight. There may be white dots of bobbin thread showing around small lettering **(D).** Reduce the needle tension for very small lettering to achieve a smoother finish.

Very long stitches: Some embroidery designs are created with very long satin stitches to mimic a hand-stitched look. These long stitches sometimes become loopy and the needle tension may need to be tightened slightly for these designs. Don't tighten the tension too much, as it flattens the embroidery and destroys the handmade look.

Speed: Slow down the machine speed, as very fast embroidery stitching can result in needle thread tension that's too tight.

Certain stitch types: Sometimes triple stitch designs, such as redwork designs or design outlines, stitch too tightly. If this occurs, loosen the needle tension slightly for the outline portion of the design. However, slowing the machine speed is just as effective as adjusting the needle tension in these cases.

EXCEPTIONS

There are many wonderful designs available that quilt fabric layers together or even stitch together an entire project in the hoop. For these designs, use the same thread in the bobbin and needle that's used for the sewing bobbin case. The stitches look more like ones created by a standard sewing machine instead of by an embroidery machine for a balanced look. *e*

DESIGNS

Leaf: OESD, Fall Garden Party (collection #12358); embroideryonline.com

Pear: OESD, Cutwork and Crewel 2 (Licensed Design Collection #47712); embdesignstudio.com

From Beginner to Expert Master your skills with a new series of

Absolute Beginner

Machine Embroidery

with Sara Gallegos

Are you uncertain on how to tackle your next embroidery project?
Do you struggle with finding the right tools for professional results? Does machine embroidery just seem too intimidating to even try?

Popular teacher Sara Gallegos walks you through tons of machine embroidery techniques, from basic set-up to project completion in each episode. With Sara's guidance, you will feel confident to tackle all your embroidery projects!

Available to download at **ShopSewItAll.com**
or **QuiltingCompany.com/ABME**

26 NEW Episodes!

Toothbrush Roll

BY LISA ARCHER

This nifty toothbrush roll is perfect for summer travels. Slip in a toothbrush, toothpaste and floss, then roll it up and tie it closed using the ribbon ties.

A
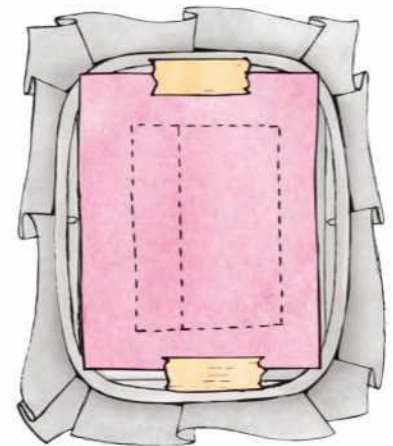
MATERIALS

+ Mesh cut-away stabilizer
+ Three 7"×9" fabric rectangles
+ 24" length of ⅞"-wide grosgrain ribbon
+ 4"×6" rectangle of fusible webbing
+ All-purpose thread
+ Permanent fusible seam tape

PREPARE

• Download the ITH Toothbrush Roll design from cmemag.com/freebies until Aug. 31, 2018. Find the design after the expiration at shopsewitall.com.

• Load the design onto the machine.

EMBROIDER

• Fold one 7"×9" fabric rectangle in half to 4½"×7" with wrong sides together. Press to crease the fold. Sandwich the fusible webbing inside the folded fabric, and press to fuse the webbing to the fabric wrong sides.

• Hoop a piece of stabilizer.

• Embroider step one to create a placement line on the stabilizer.

• Center one 7"×9" fabric rectangle right side up over the hoop. Tape in place, then stitch step two to tack the fabric to the stabilizer.

• Stitch step three to create a placement line for the pocket fabric **(A).**

• Place the folded fabric piece fold directly on the placement line. Tape the fabric in place along the edges.

- Stitch step four to tack down the fabric and create the pocket dividers **(B).**

- Embroider step five to create the ribbon placement line on the fabric lower edge.

- Fold the ribbon in half and place the fold across the placement line with ½" extending below the line. Tape in place below the placement line. The lengths of ribbon will extend across the roll. Tape them to the center of the project to prevent them from getting stitched into the seam **(C).**

- Center the remaining fabric piece right side down over the project. Tape in place, and then stitch step six to tack the fabric in place.

- Remove the project from the hoop and trim off the stabilizer up to the stitching lines. Clip the corners **(D).**

- Turn the project right side out through the opening, poking out the corners; press out the seams.

- Insert a piece of permanent fusible seam tape in the open seam and press to fuse it closed. *&*

DESIGN
Download the ITH Toothbrush Roll design from cmemag.com/freebies until Aug. 31, 2018. Find the design at shopsewitall.com after the expiration date.

B

C

D

quilt this

Density
& drape

BY NANCY FIEDLER

How do you decide what embroidery design to use for your next quilt? Do you have a theme in mind? Are you inspired by a new design collection? Whatever the reason, before you begin the embroidery, take into consideration stitch count and stabilizer to avoid difficulties with the quilt top construction.
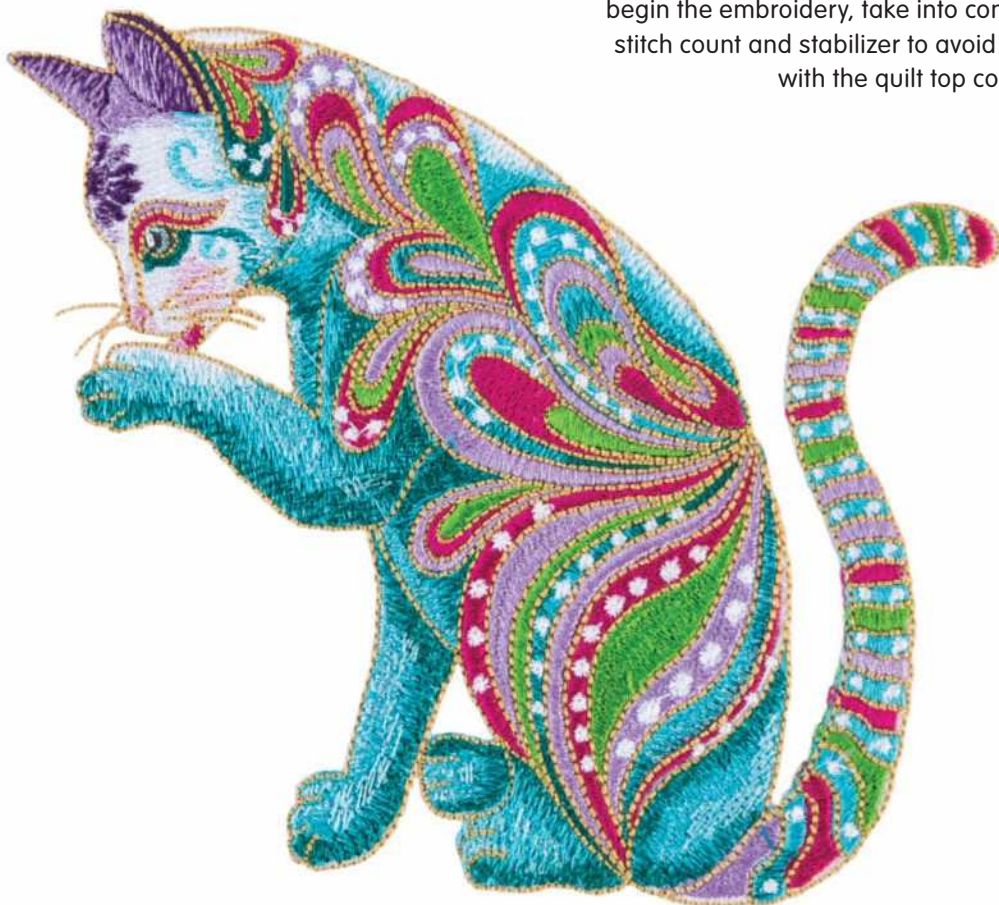
Embroidery design density can make a difference in your quilt. The original size of the cat at below is 5.15"×5.93", with a high stitch count of 47,764 **(A).** When embroidered as the designer intended, and using liquid stabilizer, the fabric stays flat and pliable enough so the finished quilt top will remain soft.

Look what happens when the same design is reduced to 80% in the machine. The stitching is so condensed that the design has sunk into the fabric, causing ripples that will become puckers during the quilting **(B).** The design is so dense a pin can barely penetrate. Conventional wisdom says to use two layers of stabilizer with dense embroidery, however the end result for a quilt block proves disastrous. Adding two layers of stabilizer only increased the weight of the embroidery, resulting in a hard design that is unattractive.

A

B

The original size of the cat is 30.5 square inches (or 5.15" multiplied by 5.93"), which yields 1,566 stitches per square inch (or 47,764 divided by 30.5). When the design was reduced 80%, the size became 19.27 square inches. Because the stitch count remained the same, there are now 2,478 stitches per square inch, which is approximately a 64% increase in the density of the design. That's a lot of thread in one spot! Adding more stabilizer isn't going to help, as there's just going to be too much thread for the area.

Tip

Reducing a design size can result in dense stitches that cause puckering.

C
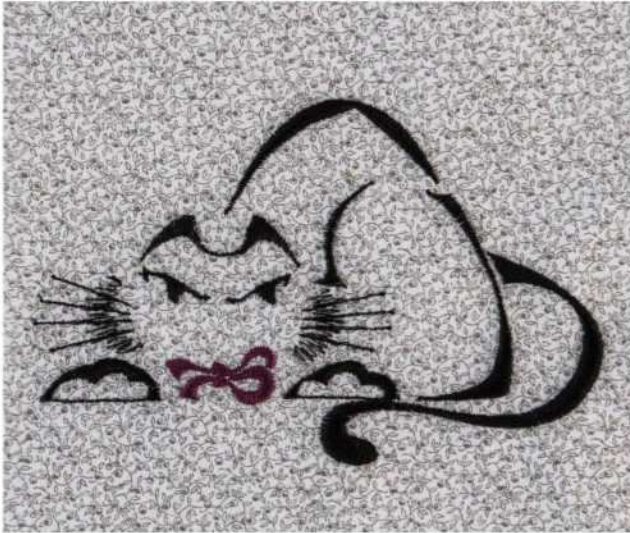
D

SOLUTIONS

- Look for embroidery designs that will fit the intended quilt blocks without reducing the size.

- Reduce the number of stitches of non-licensed embroidery designs using digitizing software. Look for a tool such as "density" or "stitch spacing". Increasing the percentage of these tools will reduce the number of stitches, yielding a softer design. Some machines will also reduce the stitch count, so refer to the instruction manual for your machine.

- Look for designs that have low stitch counts **(C).**

- Use an appliqué. The very nature of appliqué makes these designs ideal for quilts. The areas filled with fabric will retain flexibility, and the resulting quilt top will have detailed embroidery without stiff spots **(D).**

- Use water-soluble stabilizers. In the early days of embroidery, there were limited stabilizers, but today there's a vast variety to choose from. No matter what design type you choose, stabilizer is a must to support the fabric as thread is added. A wash-away stabilizer allows the finished quilt top to remain soft and lay smoothly. Simply tear off the excess stabilizer, and any remaining bits will dissolve when the quilt is washed. If using a liquid stabilizer for quilts, saturate the fabric, hang to dry for 15 to 20 minutes and then press until dry and crisp. The stabilized fabric holds up to most embroidery designs, and even makes piecing and quilting easier, as the crisp fabric lays perfectly flat for even ¼" seams and resists moving during the quilting process. Like wash-away stabilizer, it will completely dissolve when the quilt is washed.

Edgewalk
underlay

Zigzag
underlay

Fill stitching

Satin
stitching

DESIGN *anatomy*

BY SONI GRINT

Personalization and editing embroidery designs is great, but sometimes the perfect design is nowhere to be found and it's necessary to create the design. Read on to learn where to start creating an embroidery design and how to make sure it's properly digitized.

THE BASICS

In general, digitizing means to put something in digital form. In the case of embroidery designs, the digitizer uses an embroidery software program to change an image into embroidery stitches that embroidery machines can recognize. Digitizers also create from scratch, without a base image. Note that if an image is used, it's necessary to check the copyright to ensure it's legal to use the image. Even coloring books have copyrights.

Several factors make one design better than another. Using proper underlay, pull compensation and density are three of the most important principles of digitizing. The stitches the digitizer chooses also make a difference in the design appearance.

Learn more in *Embroidery Software: a Four-Part Series* with Soni Grint. Find the course at marthapullen.com.

A
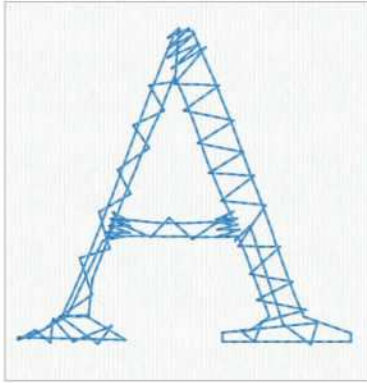
Zigzag & Edge-Walk Underlay
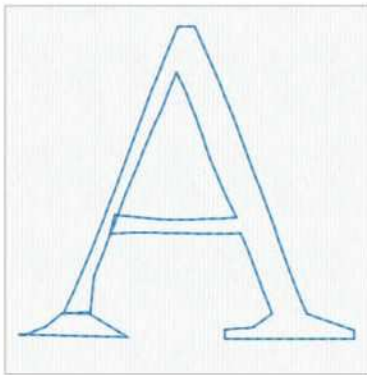
Edge-Walk Underlay

Satin Stitch

UNDERLAY

When looking at the anatomy of an embroidery design, the first principle to explore is underlay. Underlay is like the foundation of a building; if the foundation isn't good, the building will eventually sink and shift. The same is true of underlay for an embroidery design. If there is no underlay or too little underlay, the stitches may sink into the fabric. Depending upon the size of the design, too much underlay may result in damage to the fabric.

A satin stitch is similar to sewing a zigzag with an extremely short stitch length on a sewing machine. Satin stitches have a tendency to "tunnel"; underlay is what prevents that. Satin stitches usually have two types of underlay. Zigzag underlay is a loose zigzag stitch that's not quite as wide as the final satin stitch. Edge-walk underlay is a straight stitch in the shape of the satin stitch. Sometimes these two underlays are used together and sometimes independently **(A).**

B
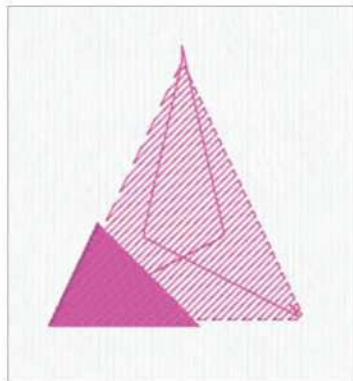
Satin-stitch width is one factor that will determine how much underlay is needed. Usually satin stitches under 3mm (⅛") wide don't need an underlay. Satin stitches 4mm to 8mm (⅛" to ⅓") should have an edge-walk underlay. Anything 9mm or larger should have both an edge-walk and zigzag underlay.

Examine pre-digitized embroidery lettering to see good examples of underlay for satin stitches.

Fill areas also require underlay. Fill stitches are used for larger areas within the design. They are stitches that are embroidered close together, usually with some sort of pattern. Think of the underlay for a fill area as a loose fill pattern that's perpendicular to the angle of the finished fill **(B).**

The amount of underlay needed for an embroidery design is also determined by the type of fabric on which the design will be stitched. When a design is created for general use, woven mediumweight fabric is the default unless otherwise stated. When digitizing for yourself, determine the fabric type before beginning the process. If using a stretch fabric, such as fleece or jersey knit, the underlay for both satin and fills should be a little closer together than on a woven fabric. Heavier fabric needs more underlay than lightweight fabric.

With most digitizing programs, it's simple to change the underlay of a design. Place the underlay that's best for the chosen fabric, and then test sew the design and observe how the design reacts to the fabric.

C
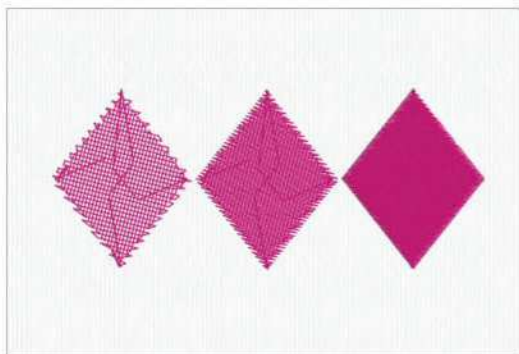
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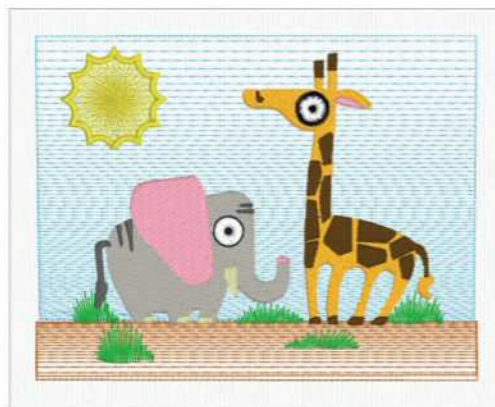
If necessary, change the underlay and then test sew again. As you digitize more, you will develop a feel for the underlay needed for different types and weights of fabric and the stitches applied to them.

DENSITY

The second principle when breaking down an embroidery design is density. Density is how close together the individual stitches in an area are. When you think about density, think about a zigzag stitch on a sewing machine. The smaller the stitch length number, the closer together the zigzag is. The higher the number, the farther apart the zigzag. The same thing happens in digitizing. In general, the larger the number, the less dense the stitches and the smaller the number, the more dense the stitches **(C).** Consult the embroidery software manual to understand the specific density setting for your software.

Fabric choice is one of the most important reasons to change the density of a design. Usually lighter fabric requires less dense stitching and heavyweight fabric require denser stitching. When creating a design that is less dense, pay attention the underlay chosen—sometimes the underlay will show through the fill if it's not dense enough.

Changing the design density gives different effects to the digitized area. Use a less dense area as a background to build a fun design. Use a gradient density to create a 3-dimensional effect **(D).**

COMPENSATION

The third principle to consider when digitizing an embroidery design is compensation, also known as pull compensation. Compensation is adding stitches to an area to make it a little bigger than required, anticipating that it will shrink when you stitch the design. The main reason for adding compensation is the fabric used for the design. When stitching on a stable woven fabric with good hooping and stabilization, compensation is probably not needed. When stitching on a lofty knit like sweatshirt knit or fleece, however, the stitches shrink into the fabric so that the outline may not line up with the fill. Adding compensation ensures that even if the stitches shrink into the fabric, the outline and fill will be correctly aligned.

How the compensation changes a design depends on the embroidery software being used. In some embroidery software a compensation number is added. In other software the size of the fill area is changed. Either way, by making the area slightly larger, the outline will align with the fill area after stitching. Note that compensation only needs to be added in the direction of the stitch.

Compensation is also needed with satin stitches, even if they do not have an outline associated with them. For example, if a satin-stitch flower stem is embroidered on fleece with no compensation, it may not be seen because it will sink into the fleece.

Proper hooping and stabilizing techniques reduce the need for compensation in digitized designs, but it's hard to anticipate how a design will be stitched unless you're making it for yourself. Most digitizers will add some compensation, expecting there will be some fabric pull. *ℰ*

SOURCE
Premier+ 2 Embroidery System was used for all screen captures: premierplusembroidery.com.

heirloom effects

Whitework Embroidery

BY PAMELA COX

Originating in India and China, whitework began simply as designs hand-stitched in white thread on white fabric. After it was introduced to the western world, different areas began to tailor whitework to fit their needs, using the motifs and favorite stitches of their culture. The term whitework is now known to include a variety of embroidery techniques often named from the area in which they were conceived, such as Ayrshire (from Scotland), Madeira (from Portugal) and Richelieu Cutwork (from Italy) to name just a few styles.

B

C

All whitework embroidery was originally done by hand, often with some areas stitched in layers to add depth within a design. Some craftsman began to pull strategic stitches tighter than others, creating small holes in the fabric, opening a lace effect later called pulled threadwork. Interlacing stitches, especially on sheer fabrics which first had many of its woven fibers removed (as in the drawn-thread technique), created an elegant open design called Ayrshire. Whitework is often credited as being the inspiration for lace.

A

Mar Lena Embroidery Cut-Work Design

Layers of stitches on outlines

Lighter stitching on details
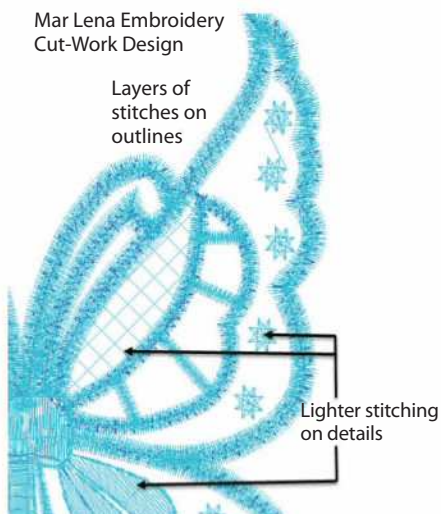
MODERN INTERPRETATION

Any machine embroidery design can be stitched in a single white color on white fabric, but not all lend themselves to mimic elegant whitework. Look for designs that include authentic elements, such as scrolls, delicate flowers and leafy vines. Large motifs should be broken up, accenting areas in assorted stitches. Many cutwork designs copy this characteristic, additionally displaying heavy or "padded" outlines **(A).**

SPECIAL SUPPLIES & TOOLS

Lightweight 100% linen or cotton fabric is recommended for whitework embroidery. Pre-wash and dry the materials prior to using. When pressing, use a gentle starch. Knotted or English cotton netting is the required foundation when replicating fillet lace, while gauze fabric is perfect for embroidering insert pieces.

Rayon embroidery thread can be used for whitework, but a cotton thread will provide more authenticity to the project. A nice alternative to the heavier cotton embroidery thread is 50-wt. cotton thread that's spun from 100% Egyptian cotton (see "Source"), producing long staple filaments and resulting in less breakage during embroidery.

Always use sharp, new needles and in the smallest gauge possible to meet the requirements of the fabric weight and stitch density. Slowing the machine speed down to reduce thread friction will allow for smaller gauge needles to be used on fine fabrics.

A quality fabric-like water-soluble stabilizer is required for lace or sheer whitework projects. When a permanent stabilizer is needed, use a quality sheer stabilizer that does not interfere with the drape of the fabric.

WHITEWORK TECHNIQUES

Basic whitework doesn't require any special skill to stitch, but the right combination of fabric, design and thread will require some experimenting. Only the stabilizer should be secured within the hoop's frame; delicate fabrics should be floated on top to maintain the fragile fiber integrity. Baste the fabric to the stabilizer to secure. An appropriate cutwork design, stitched in cotton thread on handkerchief linen, can closely resemble a vintage piece of embroidery **(B).** Stitching a delicate bridal design in silky rayon thread on cotton gauze offers the illusion of fine lace work **(C).**

D
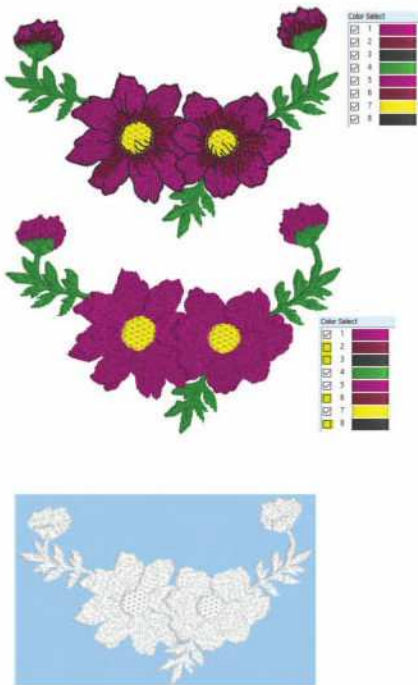
E

Because lightweight fabrics allow light to pass through, whitework embroidery is enhanced by fine heirloom sewing techniques along with tidying the wrong side of the embroidery.

Filet lace is one of the earliest types of lace. Using utility nets, such as fishing net, designs were stitched in diagonal patterns across the grid. Machine embroider this type of lace by first choosing a fill embroidery design that shows well in silhouette. Skip color stops that add fine details or outlines, and embroider on cotton netting secured to the water-soluble stabilizer **(D & E).**

True lace can be produced on an embroidery machine; however, designs specifically digitized and labeled freestanding must be used. Stitched directly on water-soluble stabilizer, intricate layers of stitches interlock with each other, forgoing the need of a foundation fabric. 30-wt. cotton thread provides strength and a hand-crotchet effect, but always follow the digitizer's directions **(F).**

Ayrshire whitework is a technique that embroiders on fabric which first has some of its fibers drawn out of the weave, creating runs in the fabric. Some fibers are bundled together, creating open spaces, or designs are embroidered on top of the runs, producing an open lace effect **(G).**

Machine embroidering on drawn-thread will also move the loose fibers, copying this method. When securing the fabric to the hooped stabilizer, try to keep the fabric straight and on grain.

Tighter weaves such as cotton fabric will support heavier designs than loosely woven linen fabric **(H & I).**

APPLICATIONS
Elegant table linens or throw pillows display whitework beautifully. Whitework is used on many formal garments from bridal-wear to Christening gowns. However, whitework also turns a simple silhouette into a subtle-yet stunning garment. *E*

DESIGNS
Bobbin lace: Husqvarna Viking Bobbin Lace Collection #223 design 22315; husqvarnaviking.com

Bridal sample: My Fair Lady, Princess Companions; myfairlady.com

Butterfly: Mar Lena Embroidery, Cutwork Butterfly Runner; oregonpatchworks.com

Drawn thread: Graceful Embroidery, Harriet Collection; gracefulembroidery.com

Filet lace: Mar Lena Embroidery, Cosmos Table Cloth; oregonpatchworks.com

Linen drawn thread embroidery: Premier+™ 2 Embroidery System; premierplusembroidery.com

SOURCE
Sulky of America provided the 50wt., 100% cotton Cotton + Steel thread: sulky.com.

F

G

woven fabric

fibers removed

fibers are bundled
creating designs

H

I
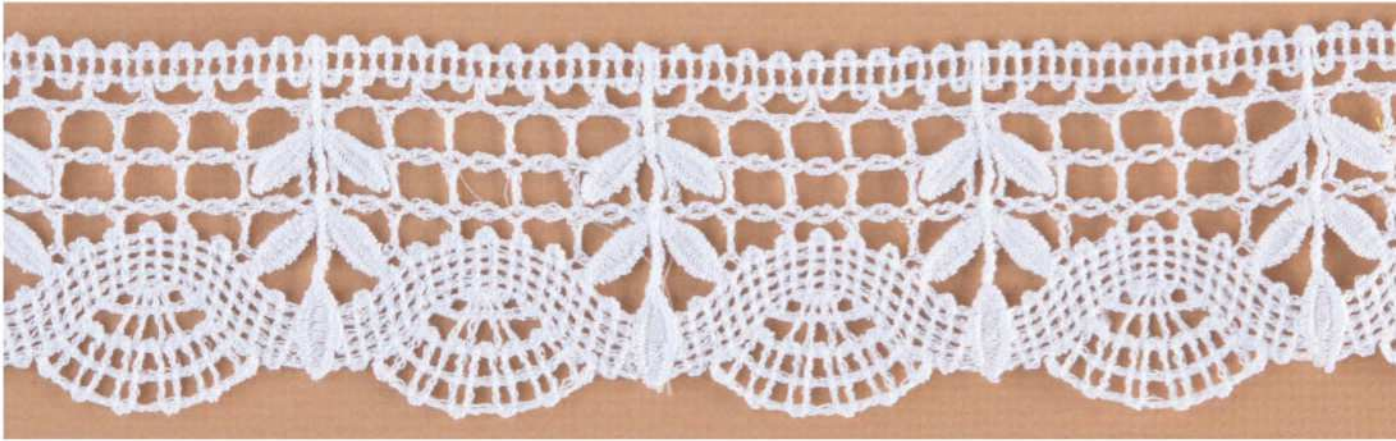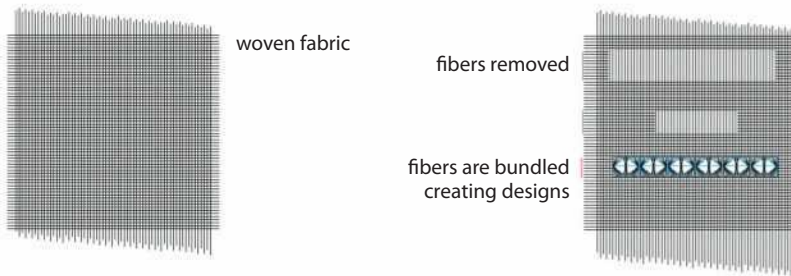
Pug Life

Live the pug life! Stitch a pair of adorable slippers featuring pug faces. Simple quilting and binding techniques make this footwear fast, easy and fun.

PATTERN BY AYUMI TAKAHASHI, SAMPLE BY KATE ZAYNARD

MATERIALS

Materials listed are enough to make one pair of slippers.

+ ½ yard of cotton print fabric (slipper interior)
+ ¼ yard of coordinating solid fabric (slipper top)
+ ¼ yard or 1 fat quarter coordinating print fabric (binding)
+ ½ yard of vinyl or non-slip fabric (soles)
+ Cut-away stabilizer
+ ½ yard of batting
+ Thread: coordinating all-purpose & embroidery
+ Temporary spray adhesive
+ Pug face embroidery design (approximately 2.85"×3.70"; see "Design")

PREPARE

• Download the Puppy Love Pug face design from cmemag.com/freebies until Aug. 31, 2018. Load the design onto the machine.

• From the solid fabric, cut two 9"×10" rectangles. Designate one long edge of each rectangle as the lower edge.

EMBROIDER

• Mark the center of each rectangle.

• Hoop one solid rectangle with a piece of cut-away stabilizer, ensuring the lower edge is toward the hoop lower edge and the centerlines are aligned with the hoop centerlines.

• Embroider the design, trimming jump threads between colors.

• Remove the hoop from the machine and the fabric from the hoop. Trim the stabilizer close to the design perimeter.

• Repeat to stitch a pug on the remaining rectangle, mirroring the design if desired.

Tip

Use short faux fur for the slipper interiors for cozy feet all winter long.

Download the Puppy Love Pug face design from cmemag.com/freebies until Aug. 31, 2018. Find the design after the expiration, and the rest of the collection, at shopsewitall.com.

SLIPPER SIZING

SIZE	WOMEN'S SHOE SIZES	SLIPPER LENGTH
SMALL	5–6	9½"
MEDIUM	7–8	10"
LARGE	9–10	10¾"

CUT

- Download the Log Cabin Slippers pattern from cmemag.com/freebies until Aug. 31, 2018. Find the pattern after the expiration at interweave.com. Tile and cut out the pattern, using the chart above to determine sizing. Discard the log cabin pattern pieces.

- Center the slipper top pattern over the embroidery on a solid rectangle so the dog chin is toward the toe. Cut out the piece.

- Flip over the pattern piece and repeat with the other embroidered rectangle, ensuring the two toes are mirrored.

- From the print fabric, cut two mirrored slipper tops and two mirrored slipper soles.

- From the binding fabric, cut enough 1¼" bias strips to make 82".

- From the vinyl or non-slip fabric, cut two mirrored slipper soles.

- From the batting, cut two mirrored slipper tops and four mirrored slipper soles.

CONSTRUCT

- Place one print slipper top right side down on a flat work surface. Spray with temporary adhesive, then align a batting slipper top over it, gently finger pressing to secure. Spray again with temporary adhesive, then align the matching embroidered slipper top right side up over the batting, again finger pressing to secure. If necessary, trim any excess batting or fabric from the edges.

- If desired, quilt around the embroidery using any appropriate pattern.

- Repeat to construct a second, mirrored slipper top.

- Place one vinyl sole right side down on a flat work surface. Stack two layers of batting over it, then place the matching print sole right side up on top, securing all layers with temporary spray adhesive. Trim any excess from the edges. If desired, quilt the layers using an appropriate pattern.

- Repeat to create a second, mirrored slipper sole.

- Stitch the binding strips together using a 45° seam to reduce bulk. Press each long binding edge ¼" to the wrong side. Open the crease along one edge of the strip and match the raw edge to one slipper top's concave curve with the binding right side against the slipper top embroidered side. Stitch along the crease. Trim the excess **(A).**

- Refold the binding, wrapping the free edge around the raw edges. Slip stitch the binding fold to the slipper top print side.

- Repeat to bind the remaining slipper top.

- Match the notches on one slipper top to the corresponding slipper sole with print sides together. Pin the top to the sole. Baste, stitching as close to the raw edge as possible **(B).**

A

B

Tip

Fussy-cut the print fabric to showcase the print on the slipper interior. Trace the pattern pieces onto tracing paper for easy fussy-cutting and centering.

- Press one remaining binding-strip short end ¼" to the wrong side. Open the crease along one binding-strip long edge. Align the raw edge with the slipper outer raw edge, beginning at a relatively straight part of the sole and matching the vinyl to the strip right side. Stitch along the crease. When the binding returns to the starting point, lap the raw end over the ¼" fold and trim the excess.

- Fold the binding over the slipper raw edges and slip stitch the binding fold to the print fabric, just covering the seam line.

- Repeat to construct and bind the second slipper. ✆

English Bulldog

German Shepherd

Yorkie

Poodle

Corgi

Pug

CME EXCLUSIVE PUPPY LOVE EMBROIDERY DESIGN COLLECTION

Life's not too "ruff" with these cuties around! These designs capture the essence of six beloved breeds and are perfect for dog accessories or accessories for dog lovers. They're also great on décor and would make a fantastic finishing touch on a garment or bag pocket. Take a look at these canines' sweet faces — don't you want to take one (or more) home? Find the full collection at shopsewitall.com.

Cool Blues

BY KATRINA WALKER

Create your own fabric for a truly one-of-a kind statement piece. Resize and duplicate a simple straight-stitch motif to form an intricately laced design that's completely unique.

Simplicity 1277, modified

Creating panels of embroidered fabric isn't difficult, but it does take careful consideration to stitch successfully. Choosing a simple, easily adjustable and repeatable design is the first step toward success. Design size, resizing flexibility and ease of repeat hooping are the important factors to consider when planning your fabric.

> "Quality thread and needles are always essential for successful embroidery results."

SIZE

When choosing a motif for all-over fabric embroidery, the first thing to consider is the motif size. Nearly any size will work, but it's easiest to work with small- to medium-sized designs. Large designs are difficult to repeat, especially when it's necessary to use several hoopings to achieve the required fabric yardage. The smaller the motif, the more flexible it is for repeating, rotating, spacing and otherwise manipulating within the confines of the hoop stitching area. Play with the design motif using different angles, mirroring and repeat alignments to find a repeatable design that's appealing.

RESIZING

The second thing to consider is whether or not the embroidery design chosen can be easily resized. This is usually be determined by the complexity of the design elements. Even a small motif may need adjusting to make it repeat the desired number of times in the hoop for your overall design. Generally, the less complex the design, the better. Embroidery fill areas are limited in the degree they can be resized without losing design integrity. Usually you don't want to resize a fill type design more than 15% at most to avoid distortion. To create the featured garment, a relatively large (200mm square) quilting design was used to embroider the dress fabric. Quilting designs are generally a simple running stitch, which makes them very flexible for resizing, as they don't involve recalculating any fill areas. Prepare to spend some time experimenting with how small you can reduce your embroidery motif without distorting it.

REPEATS

If the pattern pieces for your project are larger than the hoop area, you must hoop the fabric more than once

in order to create the embroidered section. In addition, you may need to hoop in two different directions (from side-to-side and top-to-bottom). This is very important to keep in mind as you create the embroidery design repeats. Be careful to ensure that the created hoop design is easily repeatable on all sides. Beware of spacing the hoop designs too close to the stitch boundaries. When repeating the design across multiple hoopings, it will be necessary to align the design with the previous stitching. If the embroidery area is too close to the hoop boundaries, there will be little to no room for alignment adjustments. This is a very frustrating scenario and makes accurate stitching extremely difficult. Resist the temptation to fill your entire hoop area with designs and leave some room to maneuver.

PLACEMENT

Another design element to consider when creating all-over fabric for a garment or accessory is simply how much fabric you really need or want for your design. Focusing the embroidered panels on only certain parts of the design is often more effective than using the embroidered fabric everywhere. Centers, side panels and design details, such as collars, cuffs and lapels, are all great candidates for focus fabric.

PATTERN

Simple designs with minimal seaming are best when showcasing all-over embroidery. Designs with basic lines let the fabric speak for itself, with the added benefit of fewer places where it's necessary to match the design across seams. The featured pattern was easy to convert to a yoke style and the side panels create a very flattering contrast effect when made from plain fabric. Because embroidered fabric is naturally stiffer than plain fabric, it's best to choose designs that are intended to have some body to them, such as those intended for crisp cottons, denims or brocades.

STABLIZER

The relative drape of the design choice will also influence stabilizer choice. In general, a soft cut-away stabilizer works best to support the fabric both during and after embroidery. A lightweight mesh stabilizer is great for this because it's easy to add as many layers as needed and grade the edges, while maintaining as soft a drape as possible. If more drape is needed, use a water-soluble stabilizer instead. For the featured wool fabric, the design is lightweight enough to allow for a water-soluble stabilizer, but the non-washable nature of the dress fabric made using cut-away a better design choice. If considering a water-soluble stabilizer, test first to see if the design retains its integrity once all the stabilizer is removed during laundering. Regardless of the stabilizer type used, use an adequate amount. Poor stitch quality and irregular design formation are usually the result of insufficient stabilizer.

IN THE MACHINE

Quality thread and needles are always essential for successful embroidery results. The thread used, whether plain rayon, polyester or a specialty thread, such as metallic, should be of good quality. Use thread nets if necessary to help keep the thread from tangling. A new 90/14 topstitch needle is recommended; if embroidering with heavy thread or on textured fabric, use a 100/16 topstitch needle. *e*
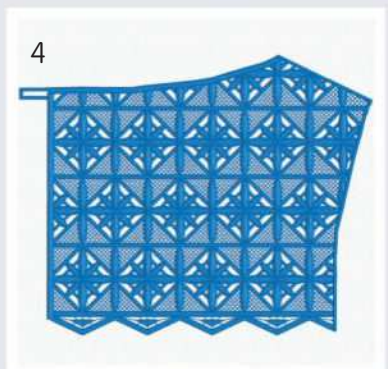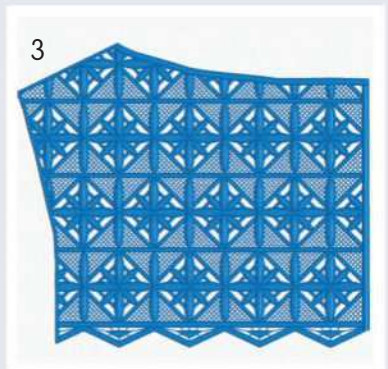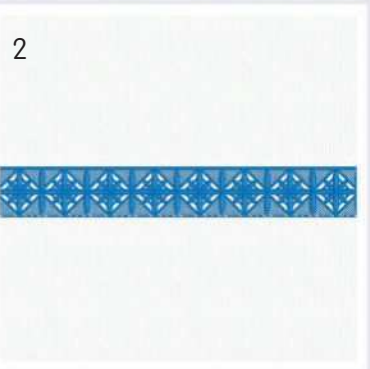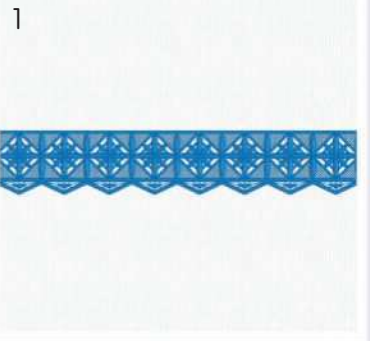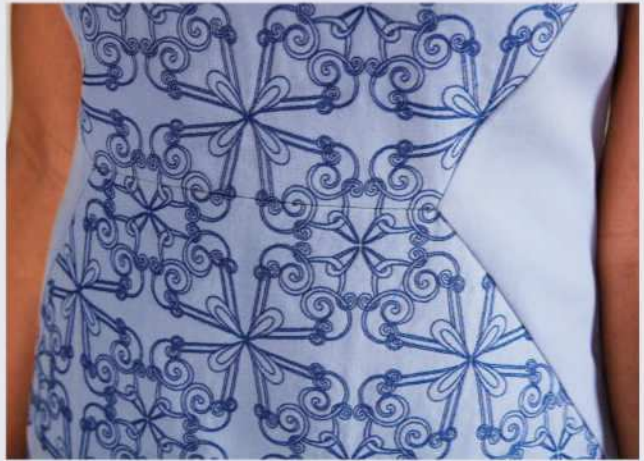
MADE TO MEASURE

Katrina Walker shares her design process for the lace yoke and sleeves of this stunning dress.

Knitters and crocheters have long been able to create garment and accessory pieces that were made to measure. Why not home embroiderers? That's exactly what I did for the lace yokes and sleeves of the all-over embroidery dress.

First, I evaluated the pattern pieces for the yokes and sleeves for hooping. I planned to sew the lace with the edges butted together rather than with a traditional seam, so I removed the seam allowances from the pattern pieces. This also made it possible to fit the front yoke into one large hooping. This was desirable because the density of the lace and the intricacy of the design makes it difficult to make alignment across multiple hoopings completely invisible.

Next I photographed the pattern pieces and measured the dimensions so I could import them into the embroidery software as an actual-size custom background. Once I created the backgrounds, I added a satin stitch outline of each pattern piece using an embroidery sketch program. The sketch module allowed drawing with actual machine stitches using the background as a template. Because the final product is lace, and

the satin stitch needed to be strong enough to stand alone, I included an underlay of a straight stitch and a zigzag stitch as separate layers before sketching in the satin stitching.

The next step was to create the lace fabric. I chose a design consisting of an "endless" repeatable lace band **(1).** Some editing was required to remove the outer borders of the lace so it was easier to repeat to make the desired fabric appearance **(2).** This design motif was repeated in layers to fill a large imaginary hoop, sized larger than the dimensions of the largest pattern piece.

Finally, I overlaid the satin-stitched pattern outlines over the created lace fabric. I carefully "trimmed" away any stitches that appeared outside the satin outlines in editing mode **(3).** It was necessary to check carefully to ensure that the lace embroidery was in full contact with the satin pattern outline, and in some cases I added extra stitching to give additional strength.

Finally, I added a satin-stitched loop (with the appropriate underlay reinforcement) to the right back yoke and split the sleeves into two hoopings each **(4).** Unfortunately, the sleeves were slightly too large to fit into one hooping. I split the sleeve design to hide the join in the underarm area where any imperfections were unlikely to be seen.

Porch Pretties

BY KANDI CHRISTIAN

Combine different embroidery designs to create a new, unique embellishment on outdoor pillows. Each pillow has a different embroidery software skill level, so choose the one that matches your ability, or work your way up and make all three.

Beginner Pillow

Learn how to merge two different designs to easily embroider them in one hooping.

MATERIALS

Supplies listed are enough to make one 12¾" square pillow.

+ 8"×14" rectangle of outdoor fabric (main panel)
+ Two 5"×14" rectangles of coordinating outdoor fabric (upper & lower panels)
+ 14" square of coordinating outdoor fabric (back panel)
+ Paper-release adhesive tear-away stabilizer
+ Thread: all-purpose, bobbin & rayon embroidery
+ Needles: hand sewing & size 80/12 embroidery
+ Polyester fiberfill
+ Embroidery customizing & editing software
+ Embroidery designs: flower & diamond backdrop (approximately 2½" square & 3¾" square: see "Designs")

PREPARE

• Load the diamond-backdrop design into embroidery software. Center the design on the screen. If desired, change the design colors to match the chosen fabric.

• Load the flower design onto the same screen. Position the flower over the backdrop design. If desired, change the design colors to match the chosen fabric.

• Group the designs together; save the design to a new folder. Sort the design.

EMBROIDER

• Load the new design onto the machine.

• Hoop a piece of stabilizer with the paper side facing up. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

• Center the main panel right side up over the stabilizer; finger-press to secure.

• Place the hoop onto the machine. Embroider the design.

• Remove the hoop from the machine and the fabric from the hoop. Tear away the excess stabilizer from the design perimeter.

CONSTRUCT

Use ⅝" seam allowances unless otherwise noted.

• Trim the main panel to 6"×14", centering the design within the panel.

• With right sides together, stitch the lower-panel upper edge to the main-panel lower edge. Press open the seam allowances with an iron set to a medium-low or low temperature.

• Repeat to stitch the upper-panel lower edge to the main-panel upper edge.

• Stitch the main panel and back panel perimeter with right sides together, leaving a 4"-long centered opening along the lower edge.

• To box the corners, flatten one corner with right sides together, matching seamlines; pin. Stitch 1" from the corner point.

• Repeat to box the remaining corners.

• Turn the pillow right side out. Stuff the pillow with fiberfill through the opening.

• Hand stitch the opening closed.

Intermediate Pillow

Learn how to create and embroider a reverse Madeira appliqué to adorn an outdoor pillow.

MATERIALS

Supplies listed are enough to make one 12¼" square pillow.

+ 16" square of outdoor fabric (front panel)
+ 13½" square of coordinating outdoor fabric (back panel)
+ 10" square of coordinating outdoor fabric (appliqué)
+ 1½ yards of readymade or handmade piping
+ Paper-release adhesive tear-away stabilizer
+ Thread: all-purpose, bobbin & rayon embroidery
+ Needles: hand sewing & size 80/12 embroidery
+ Piping or invisible zipper foot
+ Polyester fiberfill
+ Embroidery customizing & editing software
+ Embroidery designs: flower, diamond backdrop, dovetail border & appliqué shape (approximately 2½" square, 3¾" square, 3½" length & 5.50"×5.88"; see "Designs")

PREPARE

• In embroidery customizing software, select a hoop size large enough to accommodate all three design sizes.

• Load the diamond-backdrop design into embroidery software. Center the design on the screen. If desired, change the design colors to match the chosen fabric.

• Load the flower design onto the same screen. Position the flower over the backdrop design. If desired, change the design colors to match the chosen fabric.

• Group the designs together; save the design to a new folder.

• Load the dovetail border onto the same screen. Duplicate the border, and then horizontally mirror the design. Center one border horizontally along one diamond side, aligning the dovetail end with the corner. Repeat to align the remaining border design on the opposite diamond side. If desired, change the thread colors to match the chosen fabric.

• Group the design together and do not sort the colors; save the design to a new folder.

• Load the appliqué shape onto the same screen. Center the design over the previous design elements; save **(A).**

• Load the previously saved design into embroidery editing software.

• Select a polygon selection tool or a tool that creates a straight cut along a design. Select the right border design, beginning along the vertical center of the appliqué-shape right edge and ending approximately 1" outside the shape **(B).** Delete the selection.

• Repeat to delete the excess border outside the appliqué shape.

• Repeat for the left border design.

• Turn off the appliqué-shape colors; save the design.

• Load the new design into embroidery customizing software.

• Load, and then center the appliqué shape over the new design.

• Change the appliqué-shape placement stitch to a unique color. Sort the design.

• Either in embroidery customizing or editing software, select the unique-colored placement stitch as the first color in the design.

EMBROIDER

• Load the design onto the machine.

• Position one piece of stabilizer on a flat work surface with the paper side facing up. Remove the paper to expose the adhesive. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

• Position the appliqué square right side up on a flat work surface. Center the front panel right side up over the square; baste the perimeter.

• Center the fabric layers right side up over the stabilizer; finger-press to secure.

• Place the hoop onto the machine. If available, embroider a basting outline. Embroider the appliqué-shape placement line.

• Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Carefully remove just the front-panel fabric inside the placement line.

- Place the hoop onto the machine. Embroider the remaining design, changing thread colors as needed.

- Remove the hoop from the machine and the stabilizer from the hoop. Carefully tear away the excess stabilizer beyond the design perimeter.

CONSTRUCT

Use ⅝" seam allowances unless otherwise noted.

- Trim the front panel to 13½" square, centering the design within the panel.

- Position the piping over the panel with raw edges aligned and clipping into the piping up to, but not through, the stitching at each corner.

- Using a piping or invisible zipper foot, baste the piping to the panel ¼" from the perimeter.

- With right sides together, stitch the front panel and back panel perimeter, leaving a 4"-long centered opening along the lower edge.

- Turn the pillow right side out. Stuff the pillow with fiberfill through the opening.

- Hand stitch the opening closed.

Advanced Pillow

Combine border designs to create a large frame for a central design on an outdoor pillow.

MATERIALS

Supplies listed are enough to make one 14¾" square pillow.

- **+** 18" square of outdoor fabric (front panel)

- **+** 16" square of coordinating outdoor fabric (back panel)

- **+** 1¾ yards of readymade or handmade piping

- **+** Tear-away stabilizer

- **+** Thread: all-purpose, bobbin & rayon embroidery

- **+** Needles: hand sewing & size 80/12 embroidery

- **+** Piping or invisible zipper foot

- **+** Polyester fiberfill

- **+** Embroidery customizing & editing software

- **+** Embroidery designs: straight & corner borders (sizes that create a 10" frame), flower, diamond backdrop & dovetail border (approximately 2½" square, 3¾" square & 3½" length: see "Designs")

A
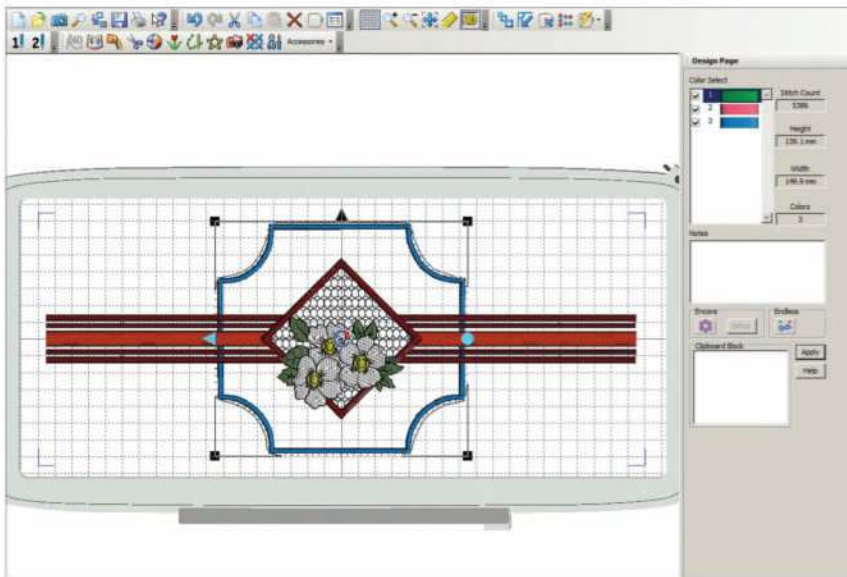
B
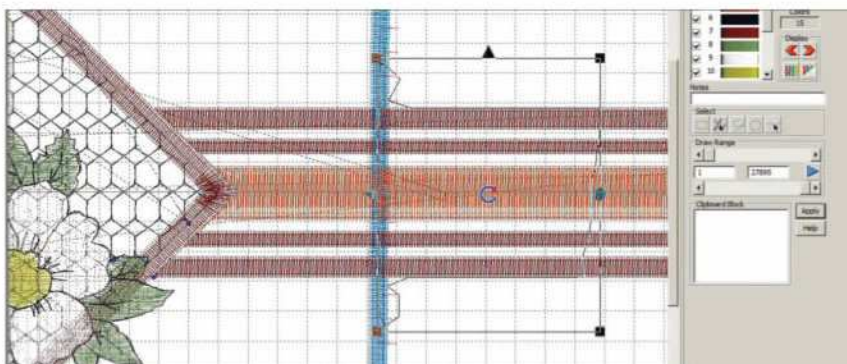
PREPARE

- In embroidery customizing software, select a 300mm square hoop size to test the design.

- To create the central design, load the diamond-backdrop design into embroidery software. Center the design on the screen. If desired, change the design colors to match the chosen fabric.

- Load the flower design onto the same screen. Position the flower over the backdrop design as desired. If desired, change the design colors to match the chosen fabric.

- Group the designs together; save the design to a new folder.

- Load the dovetail border onto the same screen. Duplicate the border, and then horizontally mirror the design. Center one border horizontally along one diamond side, aligning the dovetail end with the corner. Repeat to align the remaining border design on the opposite diamond side. If desired, change the thread colors to match the chosen fabric.

- Group the design together and don't sort the colors; save the design to a new folder.

- Open a new screen and select a 300mm square hoop size.

- Load the straight and corner border designs onto the screen **(C).**

- Align the corners and lines to create a 10" frame. If desired, change the thread colors to match the chosen fabric. Group all the designs, and then sort the colors. Center the frame on the screen; save.

- Load the central design onto the screen with the frame design, and then center over the frame. Group

C

D

E
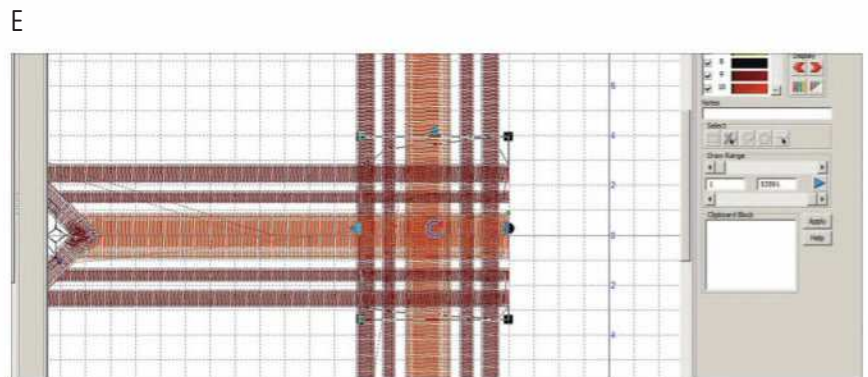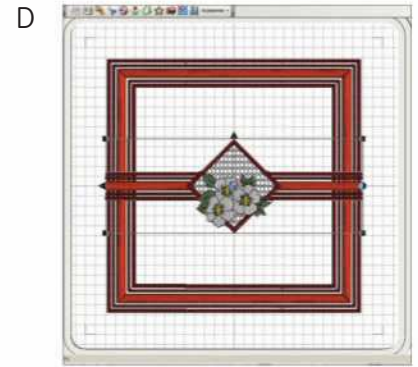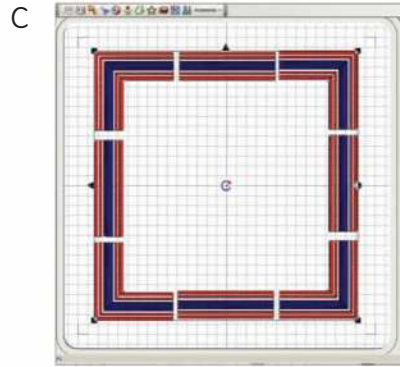
all the designs, but don't sort the colors; save **(D).**

- Load the previously saved design into embroidery editing software.

- Select a polygon selection tool or a tool that creates a straight cut along a design. Select the right dovetail-border design, beginning just inside the inner-frame edge and ending just outside the outer-frame edge **(E).** Delete the selection.

- Repeat to delete any excess border outside the frame.

- Repeat for the left dovetail-border design.

- Turn off the frame colors; save.

- Load the new design into embroidery customizing software.

- Load, and then center the frame over the previous design.

F
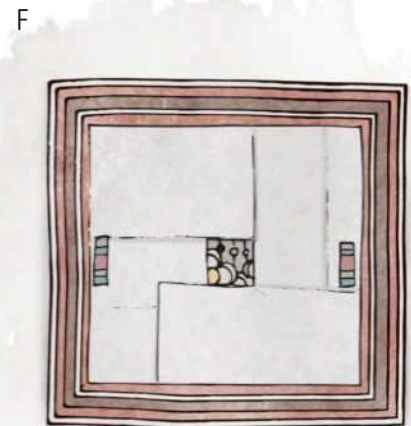
- If you have a 300mm square hoop, combine all the designs, and then sort the colors; save.

- For all other hoop sizes, separate the design into the central-design section, and then the frame for multiple hoopings according to the largest hoop size. Name and save each design section.

EMBROIDER

- Print templates for each design section, and then tape together.

- Position the main panel right side up on a flat work surface. Center the templates over the main panel, using double-sided tape to secure.

- Carefully remove all the templates except for the central design; set aside.

- Position one piece of tear-away stabilizer on a flat work surface. Position a second piece of stabilizer over the first, aligning the grain in the opposite direction to the first.

- Hoop the stabilizer layers and main panel, centering the template within the hoop.

- Place the hoop onto the machine, making sure the needle aligns with the template center. Remove the template. Embroider the design, changing thread colors as needed.

- Remove the hoop from the machine and the fabric from the hoop. Tear away the excess stabilizer from the design perimeter.

- Remove a small amount of the template where the dovetail borders intersect the frame.

- Position the main panel right side up on a flat work surface. Position all the frame templates over the main panel, aligning the frame edges with the visible central design **(F).**

- Carefully remove all the templates except the ones for the first hooping; set aside.

- Follow the previous instructions to hoop the stabilizer and main panel, centering the template within the hoop.

- Place the hoop onto the machine, making sure the needle aligns with the template center. Remove the template. Embroider the design section, changing thread colors as needed.

- Remove the hoop from the machine and the fabric from the hoop. Tear away the excess stabilizer from the design perimeter.

- Repeat to embroider the remaining frame design in the required number of hoopings.

CONSTRUCT
Use ⅝" seam allowances unless otherwise noted.

- Trim the main panel to 16" square, centering the design within the panel.

- Position the piping over the panel with raw edges aligned and clipping into the piping up to, but not through, the stitching at each corner

- Using a piping or invisible zipper foot, baste the piping to the panel ¼" from the perimeter.

- With right sides together, stitch the main panel and back panel perimeter, leaving a 4"-long centered opening along the lower edge.

- Turn the pillow right side out. Stuff the pillow with fiberfill through the opening.

- Hand stitch the opening closed. 🅔

DESIGNS
Appliqué shape: Sew Timeless, Faux Madeira Appliqué Pieces Instructions Booklet and Embroidery CD; sewtimeless.com

Borders, flower & diamond backdrop designs: Sew Timeless, Elements of Design Instruction Booklet and Embroidery CD; sewtimeless.com

OUTDOOR FABRIC TIPS

These tips and tricks are helpful when working with outdoor fabric.

- Outdoor fabrics are heavyweight but still require a stabilizer for embroidery. Use either two layers of tear-away stabilizer or one layer of paper-release adhesive tear-away stabilizer. Use large pieces that extend well beyond the hoop perimeter.

- Position one piece of tear-away stabilizer on a flat work surface. Position a second piece of stabilizer over the first, but aligning the grain in the opposite direction to the first. Or use one layer of a tear-away paper-backed adhesive stabilizer.

- If available, always embroider a basting outline on the fabric before embroidering the design to add more stability during stitching.

- Even on outdoor fabric with a smooth surface, double or triple stitches may wobble or shift on the grainline, while stitching perfectly straight on another area. The featured designs had a satin stitch that covered the wavy stitching lines, but always test stitch the design on scrap fabric to determine any problem areas.

- Always install a new size 80/12 embroidery needle before embroidery.

- Outdoor fabric is a solution-dyed acrylic fabric that's colorfast and doesn't easily wrinkle, but is difficult to iron. Select a synthetic iron setting and never use steam. Most wrinkles usually relax on their own.

Light Display

BY RAMONA BAIRD

Create a fun and colorful wall hanging that features a festive firework design. The added trapunto effect gives dimension and depth.

Trapunto is an Italian art form in which two layers of fabric are embellished with hand stitching and then a raised surface is created by sliding yarns, cords or stuffing wool batting between the fabric layers. The raised surface adds dimension, texture and warmth to quilted pieces.

Traditionally, trapunto designs consisted of florals, grapes and vines. Once popularized in the United States, trapunto designs were inspired by art deco and created with colorful wools on white whole-cloth quilts. Today, you can use an embroidery machine paired with an outline machine quilting or appliqué design, and then stuff the design with wool roving or polyester fiberfill to quickly create the same trapunto technique.

MATERIALS

Supplies listed are enough to create a 10¼"×17⅞" wall hanging.

+ 16"×24" rectangle of quilting cotton (background)
+ Three 16"×24" rectangles of white quilting cotton (lining)
+ Thirteen 3"×7" bias-cut rectangles of different colored quilting cotton (appliqués)
+ 4"×10" bias-cut blue quilting cotton (stem)
+ Nylon mesh cut-away stabilizer
+ Thread: bobbin, all-purpose & embroidery
+ Needles: hand sewing & trapunto (See "Source.")
+ Natural wool roving (approximately 1 ounce)
+ Removable fabric marker or tailor's chalk
+ Curved embroidery scissors
+ Tweezers
+ Hot-fix crystals & setting tool (optional)
+ Firework appliqué designs (approximately 5.34"×9.50", 5.50"×9.20" & 2.01"×8.94"; see "Designs.")

PREPARE

• Press all fabric using spray starch.

• Determine the layout of appliqué rectangles in the design.

EMBROIDER

• Download the large firework appliqué designs from cmemag.com/freebies.

• Position the background rectangle right side up on a flat work surface. Designate one short edge as the upper edge. Following the hooping diagram at right, measure 7¾" from the upper edge and 5¼" from the left edge; mark the design horizontal and vertical centerlines.

• Position a piece of stabilizer on a flat work surface. Center one lining rectangle right side up over the stabilizer. Center the background rectangle right side up over the lining. Hoop all three layers as one, centering the design within the hoop.

• Load the left starburst design onto the machine. Thread the needle with matching embroidery thread for the first appliqué rectangle and the bobbin with bobbin thread.

• Place the hoop onto the machine, making sure the needle aligns with the design center.
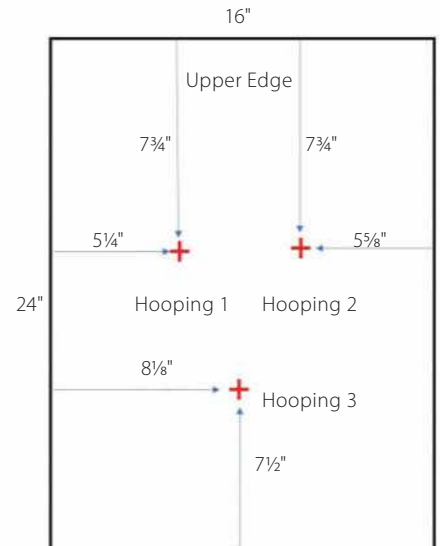
16"

Upper Edge

7¾"   7¾"

5¼"   5⅝"

24"   Hooping 1   Hooping 2

8⅛"   Hooping 3

7½"

- Embroider the placement line. Remove the hoop from the machine, but don't remove the fabric from the hoop.

- Using embroidery scissors, carefully remove just the background fabric inside the placement line, about 2mm from the placement line **(A)**.

- Place the hoop back onto the machine. Center the first appliqué rectangle right side up over the placement line.

- Embroider the tacking stitch **(B)**.

- Remove the hoop from the machine, but don't remove the fabric from the hoop.

- Carefully trim away the excess appliqué fabric close to, but not through the tacking stitch.

- Place the hoop back onto the machine. Embroider the zigzag perimeter stitch. Once the machine stops, trim any stray appliqué fabric fibers. Once complete, embroider the underlay and outline stitch.

- Repeat to embroider the remaining five design sections and stars, making sure to change the needle thread color to match the appliqué fabric and desired star colors.

A
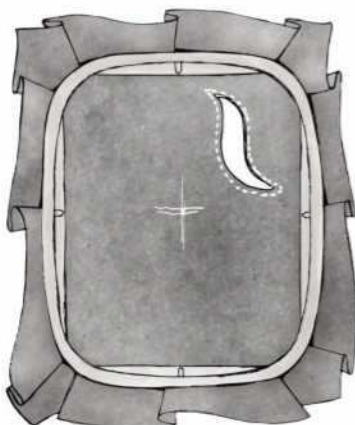
B
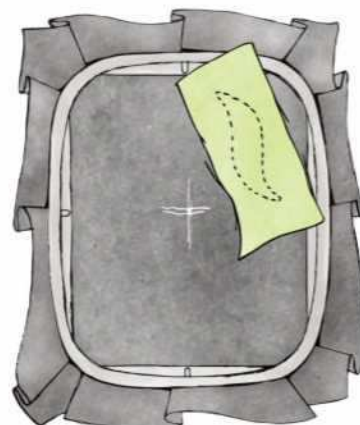
TERRIFIC TRAPUNTO

Discover essential tips and tricks for professional-looking trapunto designs.

- Choose embroidery designs with a larger surface area. The stuffed area should be filled but remain soft. If the design area is too small, the trapunto is hard, stiff and unattractive.

- Using an extra quilting cotton layer sandwiched between the background fabric and stabilizer prevents the appliqué fabric from breaking away from the embroidery stitching. It also keeps the trapunto needle from puncturing through the stitching, causing the roving to poke through **(1)**.

- If using the trapunto panel for a quilt, the area where the points align in the appliqué design center may cause the fabric to pucker. To prevent the issue, quilt the area before stuffing the designs. Position two batting pieces over the design center, and then quilt as desired. Trim the batting close to the stitching, and then stuff the designs **(2)**.

- Once completed, remove the hoop from the machine and the fabric from the hoop; press flat.

- Position the background rectangle right side up on a flat work surface. Following the hooping diagram, measure 5⅝" from the right edge and 7¾" from the upper edge; mark the design horizontal and vertical centerlines.

- Embroider the right starburst design following the previous instructions.

- Once completed, remove the hoop from the machine and the fabric from the hoop; press flat.

- Position the embroidered background rectangle right side up on a flat work surface. Following the hooping diagram, measure 8⅛" from the left edge and 7½" from the lower edge; mark the design centerlines.

- Embroider the stem design following the previous instructions, making sure to use the stem appliqué rectangle.

- Once completed, remove the hoop from the machine and the fabric from the hoop; press flat.

- Trim the stabilizer and lining ½" beyond each design perimeter.

- Embroider any additional designs as desired. The featured wall hanging has three small firework designs embroidered below the trapunto design.

TRAPUNTO

- Position the background rectangle wrong side up on a flat work surface. Using a seam ripper, make a small slit in the stabilizer, centered within the smallest appliqué section. Take a small tuft of wool roving, pulling and twisting one end in your fingers to create a narrow strand that will thread through the trapunto-needle eye.

C

D

E

F
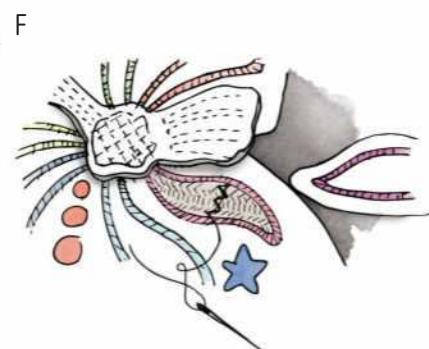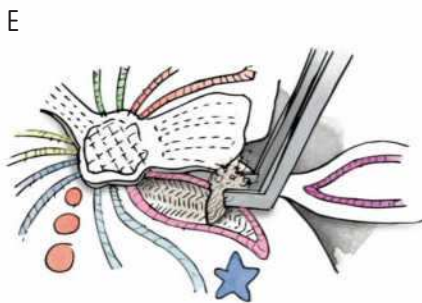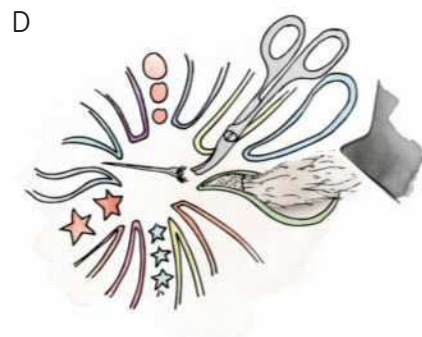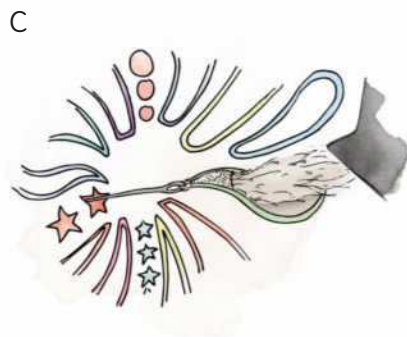
- Thread the trapunto needle with the roving strand end. Insert the needle tip through the stabilizer opening and toward the design inner point. Pull the needle through the point, pulling a small amount of roving through the end **(C).**

- Trim the roving close to the inner corner next to the needle eye **(D).**

- Repeat to re-thread the needle with another piece of roving.

- Insert the needle tip through the stabilizer opening toward the design outer point. Trim the roving close to the outer corner next to the needle eye.

- Using tweezers, push the roving into the design between the inner and outer points, making sure not to pack the design too tightly **(E).**

- Using a hand-sewing needle, catch-stitch the stabilizer opening closed **(F).**

- Repeat to stuff the remaining design sections. For sections with two outer points, thread roving through each point. For sections with a rounded end, either use the needle or tweezers to fill the area.

FINISH

- Back, quilt and bind the wall hanging using your preferred method. Or use the rectangle as a quilt block.

- If desired, add hot-fix crystals to the wall hanging following the manufacturer's instructions. 🕑

**McCall's 5671
(out of print)**

Cardigan & Chill

BY ELLEN MARCH

Cardigans are the perfect layering piece for fall. Stitch up one with an embellished collar for a cozy layer in chilly weather.

MATERIALS

+ Cardigan pattern (See "Cardigan Cues" on page 55.)
+ Fabric & notions (as indicated on pattern envelope)
+ Lightweight knit fusible interfacing (optional)
+ Thread: polyester sewing & rayon embroidery
+ Size 75/11 or 80/12 ballpoint embroidery & sewing needle
+ Mediumweight cut-away stabilizer
+ Serger (optional)
+ Temporary spray adhesive
+ Border embroidery design (See "Design.")

PREPARE

• Follow the pattern guidesheet to cut each pattern piece according to your measurements. Knits are more forgiving than woven fabrics, so a precise fit isn't necessary. Cut a larger size to have more room for layering garments under the cardigan, if desired.

• Set the machine for an overlock stitch, if applicable, and finish each fabric piece raw edge before construction. Or serge-finish each raw edge using wooly nylon serger thread, slightly stretching the fabric in front of and behind the presser foot.

• If the cardigan doesn't have a facing for the front edge, create one to hide the embroidery wrong side.

• Trace each front pattern piece center-front edge onto a piece of pattern paper. Draw a parallel line 3" away from the pattern outline, and then draw a line to connect each short end **(A).** Cut out each front facing pattern.

• Trace the pattern back neckline seam onto a piece of pattern paper. Draw a parallel line 3" away from the pattern outline, and then draw a line to connect each short end. Cut out the neckline facing pattern.

A

3″

Shoulder

Front Facing
Lower Edge
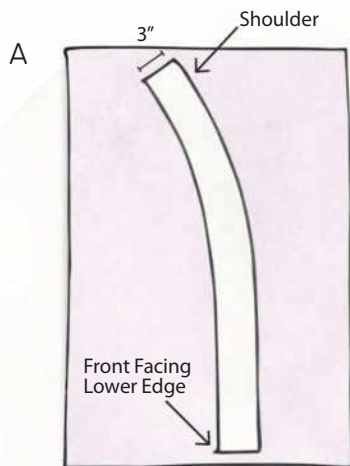
- From the fabric, cut out each front facing piece and the neckline facing. If using a lightweight knit, fuse lightweight knit interfacing to each facing piece wrong side, following the manufacturer's instructions.

- Stitch each front facing piece to the neckline facing along the shoulders. Set aside the facing.

EMBROIDER

- Choose a border embroidery design that's sized to fit the collar band, accounting for the seam allowances. Or use embroidery software to resize the design width as needed. Choose a less dense design that contains little to no fill stitching. Or remove dense design elements from the design using software and reduce the design density. (The chosen design was manipulated in software to remove dense floral motifs along each swirl.)

- Print several templates of the design. Audition the templates on the right-front fabric piece right

KNIT NOTES

Many sewists are intimidated by the thought of sewing and embroidering knit fabrics. But a few simple adjustments are all you need to make sewing knits a stress-free experience.

- Preshrink the knit fabric before cutting, using the same method you'll use to launder the finished garment.

- Follow the with-nap layout for pattern placement. Knits can catch light differently if cut with the grainlines running in different directions, which results in irregular shading.

- Don't allow the fabric to hang off the cutting surface; the knit will stretch and distort. Fold any excess fabric and support it on the table or a chair. Unfold as needed to continue cutting.

- Use a new ballpoint, universal or stretch needle. Use a size

60/8 or 75/11 needle for light- to mediumweight knits or a size 80/12 or 90/14 needle for heavyweight knits.

- Set the machine at 8 to 10 stitches per inch (3mm to 3.5mm). Looser knits may require a longer stitch. Stitches that are too short cause the fabric to ripple.

- Use polyester or nylon thread, or Eloflex by Coats & Clark, which will stretch with the fabric.

- If serging the seams, use a 3-thread overlock stitch to accommodate the most stretch.

side, leaving ½" free beyond the fabric piece side and lower edges and 1¾" free from the shoulder. Once satisfied with the border arrangement, tape the templates in place **(B).** Repeat to tape templates to the opposite front fabric piece right side, mirror-imaging the templates, if desired.

- Using temporary spray adhesive, adhere a rectangle of cut-away stabilizer to the fabric wrong side, centering one design cross mark on the stabilizer rectangle. Hoop the fabric, making sure to not stretch it.

Tip

Use a black stabilizer for dark colored knits and a white stabilizer for light colored knits.

- With the hoop on the machine, check the needle placement against the template center. Adjust the design position on the embroidery screen if necessary to align the needle tip with the template cross mark **(C).** Remove the template.

- Embroider the design, using a new ballpoint embroidery needle and rayon embroidery thread. Clip the jump threads after each thread change, if applicable.

- Remove the hoop from the machine and the fabric from the hoop. Trim the stabilizer just beyond the design edges.

- Repeat to embroider each border design for the right and left front fabric pieces.

CONSTRUCT

- Construct the cardigan according to the pattern guidesheet.

- Attach the facing before hemming the garment. Pin the facing to the cardigan front edges and neckline edge with right sides together, matching the seams. Stitch, using a narrow stretch stitch. Finish the facing raw edges with an overlock stitch or a 3-thread serger stitch. Fold the facing toward the garment wrong side, concealing the stabilizer; press. Secure the facing with a small stitch at each seam.

- Fold the cardigan lower edge ¼" toward the wrong side. Stitch a blind hem by hand or machine. ✒

B

1¼"

1¼"

1¼"

C
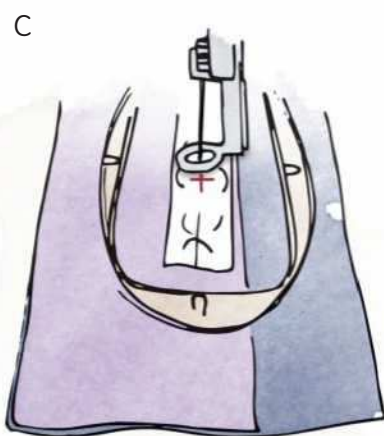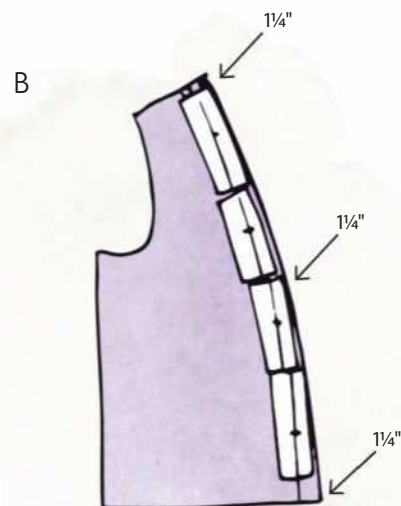
CARDIGAN CUES

The featured cardigan pattern is out of print, but luckily there are many cardigan patterns available both in print and digital versions that work with border designs. Choose a shawl-collar cardigan to have enough room for a border design to fit along the collar. Or modify a simpler straight cardigan to include a collar band.

BurdaStyle Star Cardigan
09/2013 #110; burdastyle.com

Love Notions Boyfriends Cardigan
for Ladies; lovenotions.com

Patterns for Pirates
Grandpa Cardi;
patternsforpirates.com

Kwik Sew 3916 Misses' Shawl Collar
Cardigan and Vest; kwiksew.com

McCall's 6996 Misses'
Gathered Collar Jackets & Belt;
mccallpattern.com

Style Arc Coral Cardigan;
stylearc.com

Kwik Sew 4208 Misses' Open-
Front Loose Jackets & Knit Tops;
kwiksew.com

Named Esme Maxi Cardigan;
namedclothing.com
PHOTO: PETRA LÖNNQVIST

pack & play

BY STACY SCHLYER

Whether they're headed to dance or soccer practice, keep your kid's gear in a fun, personalized duffle bag. This bag pattern is simple to construct and easy to personalize with any design in your collection.

**Jewel Tone Duffle,
Sew it All**

MATERIALS

+ Duffle bag pattern (such as Sew it All Jewel Tone Duffle; see "Source")

+ 1 yard canvas or duck cloth

+ ½ yard of coordinating fabric (lining)

+ 3 yards each of 1½"-wide polyester webbing & ribbon

+ 6" & 20" #10 plastic zippers

+ Cut-away stabilizer

+ Thread: all-purpose & embroidery

+ Removable fabric marker

+ Soccer crest (approx. 4"×6½") & collegiate alphabet (2" high) or dancer (approx. 4¾"×6¼") & built-in alphabet (2" high; see "Designs")

CUT

• From the canvas, cut two sides, one zipper facing, one tab and one main panel. Transfer all pattern markings using a removable fabric marker, including the facing stitching lines.

• From the lining, cut three sides.

Soccer Bag

EMBROIDER

• Print a design template for the soccer crest design.

• Place the main panel right side up on a flat work surface.

• Position the template upper edge 2" below one panel short edge and centered between the strap placement markings; pin. Mark the design center.

• Hoop the main panel with a piece of cut-away stabilizer, centering the design center within the hoop.

• Place the hoop onto the machine. Embroider the design, changing thread colors as needed.

• Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer from the design perimeter.

• Load the collegiate alphabet onto the machine. Spell out the desired name on the machine screen or in embroidery software, making sure the name is shorter than 8" in length. If the name is too long, decrease the letter size or use a nickname. If desired, add a player number centered below the name.

A

Design Vertical Centerline ↓

← Design Horizontal Centerline
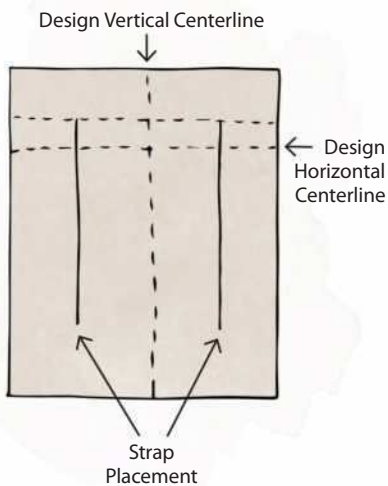
Strap Placement

- Position the main panel right side up on a flat work surface. Draw a horizontal line 2" from and parallel to the opposite main-panel short edge between the strap placement markings.

- Divide the name design height in half; record. Draw a parallel line below the first line according to the recorded measurement; designate as the design horizontal centerline.

- Draw a vertical line perpendicular to the horizontal centerline, centered between the strap placement markings; designate as the design vertical centerline **(A).**

- Hoop the main panel with a piece of cut-away stabilizer, centering the centerlines within the hoop.

- Embroider the design, changing thread colors as needed.

- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer from the design perimeter.

Ballet Bag

EMBROIDER

- Print a design template for the dancer design.

- Place the main panel right side up on a flat work surface.

- Position the template upper edge 1½" below one panel short edge and centered between the strap placement markings; pin. Mark the design center.

- Load the dancer design onto the machine. Using a built-in font, add the desired name to the dancer design on the machine screen. Position the name below the dancer design at an angle that follows the design shape. Group both designs together to embroider as one design.

- Hoop the main panel with a piece of cut-away stabilizer, centering the design center within the hoop.

- Place the hoop onto the machine. Embroider the design, changing thread colors as needed.

- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer from the design perimeter.

CONSTRUCT

- Zigzag- or serge-finish each pattern piece raw edge before construction to prevent fraying.

- Construct the bag and straps according to the pattern instructions, except position the lining and canvas sides with wrong sides together. For the side with the pocket, position the lining and pocket lining sides wrong sides together, and then the canvas side right side up over the pocket lining right side. Stitch both sides using a ¼" seam allowance. 🅔

DESIGNS
Collegiate alphabet: Embroidery Library, A Collegiate Alphabet Design Pack, X8791; emblibrary.com

Soccer crest & dancer: Urban Threads, Sporty Soccer Crest, UT5190 & Painted Dancer, UT8006; urbanthreads.com

SOURCE
Shop Sew it All carries the Jewel Tone Duffle Bag pattern: shopsewitall.com.

Cheering Section

BY COLLEEN BELL

Make sitting at sporting events a little more comfortable with a stylish stadium cushion embroidered with a fun sports crest. Use the buckle straps to attach the cushion to the stadium seat or flip them in the opposite direction to keep the cushion closed during travel.

MATERIALS

+ 1 yard of faux suede fabric
+ ⅔ yard of plaid minkee fabric
+ 1 yard of fusible fleece
+ 10 yards of coordinating readymade piping
+ ½ yard of mediumweight fusible interfacing
+ ⅓ yard of double-sided fusible web
+ ½ yard of muslin
+ 5¼ yards of 1"-wide polyester webbing
+ Stabilizer: mediumweight cut-away & paper-release adhesive cut-away
+ Two 24" regular nylon zippers
+ Two 1" metal parachute buckles
+ Two 1" metal D-rings
+ Two 1" swivel clasps
+ Two 18" square × 2" thick foam cushions
+ 12" square of ⅛"-thick plywood
+ Thread: 40-wt. embroidery, 60-wt. bobbin & all-purpose
+ Size 75/11 sharp needle
+ Pressing cloth
+ Tailor's chalk
+ Piping or invisible zipper foot
+ 3"×5" index card
+ Volleyball design (approximately 5.86"×9.26"; see "Design")

PREPARE

- Remove the selvage from the faux suede and minkee fabric.

- From the faux suede, cut two 19" squares for the main panels, four 2½"×27" rectangles for the zipper panels, one 3"×46" rectangle for the lower-side panel, two 3"×11" rectangles for the upper-side panels and one 3"×27" rectangle for the upper-side panel. *Note: When cutting faux suede and minkee fabric, make sure the nap is going all one direction.*

- From the minkee fabric, cut two 19" squares for the main panels.

- From the fusible fleece, cut three 18" squares.

- From the fusible interfacing, cut one 18" square.

- From the double-sided fusible web, cut one 12" square and one ½"×11" rectangle.

- From the muslin, cut two 14" squares with one edge on the selvage.

- From the webbing, cut one 50" length for the shoulder strap, two 8" lengths for the handles, six 18" lengths for the support and closure straps and five 3" lengths for the D-rings tabs and hinges.

Tip

Always use a pressing cloth over faux suede fabric and never press minkee fabric.
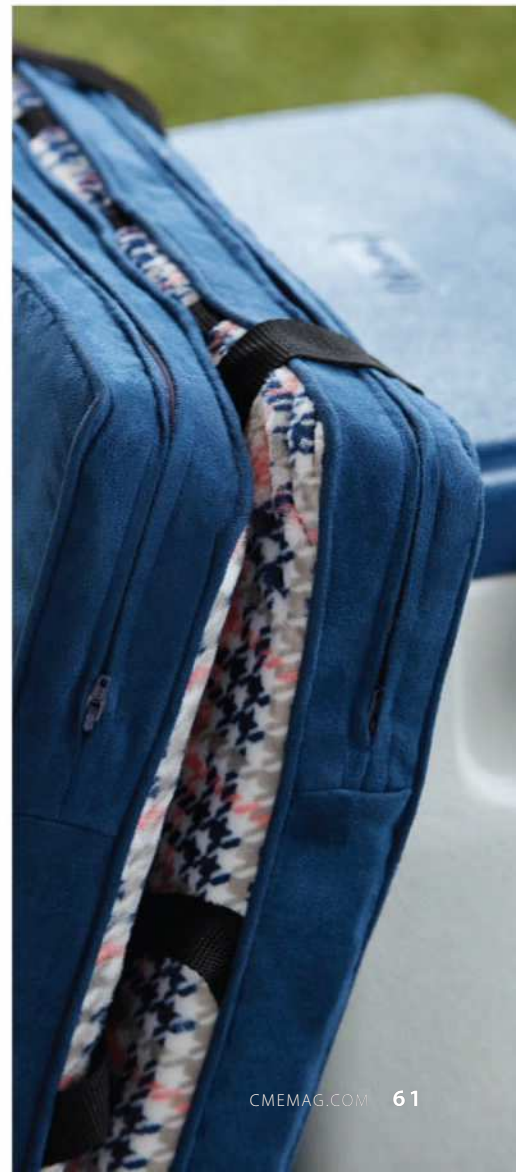
EMBROIDER

- Load the volleyball design onto the machine.

- Hoop a piece of paper-release adhesive cut-away stabilizer with the paper side facing up. Score the paper along the hoop inner perimeter. Peel away the paper to expose the adhesive.

- Mark the design center onto one main-panel right side center. Position the main panel right side up over the hooped stabilizer, centering the design within the hoop and making sure the nap direction is correct; finger-press to secure. Smooth the fabric nap.

- Place the hoop onto the machine.

- Cut a large square of mediumweight cut-away stabilizer. Center the stabilizer below the hoop wrong side.

- Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine, and then trim the jump threads. Remove the stabilizer from the hoop.

- Carefully cut away the stabilizer from the design perimeter.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

- Position the muslin squares with right sides together and aligning the selvage edges; pin. Stitch the three raw edges, leaving the selvage edge unstitched.

- Trim the corners. Turn the muslin square right side out; press. Designate as the muslin pocket.

- Position one cushion-foam square on a flat work surface. Designate an upper and lower edge. Position the double-sided fusible web square 1"

from the lower edge and centered between the sides. Fuse according to the manufacturer's instructions, making sure to not touch the iron directly to the foam. Remove the paper backing.

- Center the muslin pocket over the fusible-web square; fuse.

- Once cool, insert the plywood square into the muslin pocket through the opening.

- Position the double-sided fusible web rectangle between the muslin-pocket openings on the wrong side; fuse. Remove the paper backing. Fuse again to close the pocket opening **(A).**

- Center the fusible interfacing square over the muslin pocket and foam cushion; fuse according to the manufacturer's instructions.

- Adhere one fusible fleece square over the fusible interfacing square following the manufacturer's instructions. Designate as the lower cushion.

- Repeat to adhere the remaining two fusible fleece squares to the remaining cushion-foam square edges. Designate as the upper cushion.

- Center and attach the zipper between two zipper-panel long edges following the manufacturer's instructions.

- Trim the zipper panel to a 3" width, making sure to center the zipper lengthwise within the panel.

- Repeat to create a second zipper panel.

- Position the lower-side panel and zipper panel with right sides together along one short edge; pin. Stitch, and then press open the seam. Repeat to stitch the opposite lower-side panel and zipper-panel short edges together to create a continuous loop. Designate as the lower gusset.

A
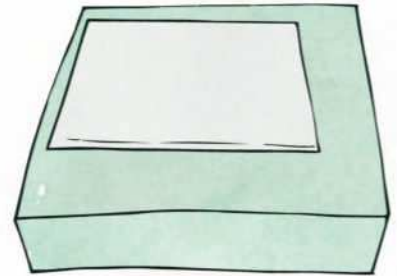
B
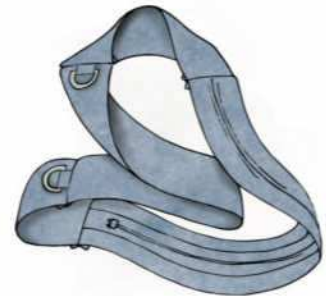
- Position one small upper-side panel and remaining zipper panel with right sides together along one short edge; pin. Stitch, and then press open. Repeat to stitch the remaining small upper-side panel and opposite zipper-panel short edges together.

- Insert one D-ring tab short end through one D-ring, and then align the short ends; pin. Stitch as close as possible to the D-ring.

- Repeat to create a second D-ring tab.

- Center each D-ring tab over each small upper-side panel short edge right side, aligning the tab short ends with the strip raw edges; pin. Stitch using a ¼" seam allowance.

- Position the large upper-side panel and one small upper-side panel with right sides together along one short edge; pin. Stitch, and then press open the seam.

- Repeat to stitch the opposite large upper-side panel and remaining small upper-side panel short edges together. Designate as the upper gusset **(B).**

- Fold the lower gusset in half width-wise with wrong sides together and aligning the zipper-panel seamlines. Mark the center at the foldline, and then unfold. Mark 3" along the length of the gusset to each side of the center mark. Designate the marks as the handle end marks.

- Fold each handle short end 1" toward the wrong side; pin.

- Align each folded short handle end with a handle end mark, ensuring that the handle isn't twisted; pin.

- Stitch each handle short end with a centered square with an X inside the square to secure **(C).**

- Repeat to attach the remaining handle to the upper gusset.

- Insert one shoulder-strap short end into one swivel clasp, extending the short end 1" from the hook; pin. Zigzag stitch over the short end to secure.

- Repeat to attach the remaining swivel clasp to the opposite shoulder-strap short end.

- Position the embroidered main panel right side up on a flat work surface. Position the piping over the panel with raw edges aligned. Clip into the piping up to, but not through, the stitching at each corner.

- Using a piping or invisible zipper foot, baste the piping to the panel ¼" from the perimeter.
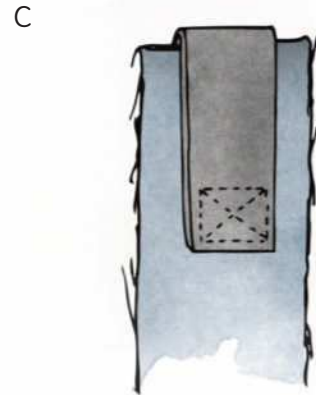
- Position one minkee-fabric main panel right side up on a flat work surface with the nap going from the upper to lower edge.

- Draw a line parallel to and 1½" from one support-strap short end.

- Mark the panel 8" from the lower right corner along the right edge.

- Position the support strap over the panel, aligning the strap lower long-edge marking at the panel marking on the raw edge and the strap upper long-edge marking at the seamline.
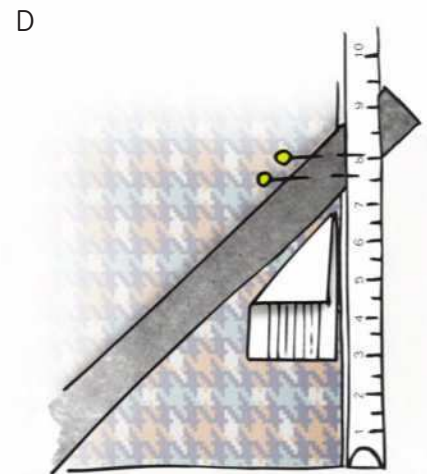
- Fold a 3"×5" index card short end to align with the card long edge to create the 45° angle. Position the folded edge with the strap lower long edge to make sure the strap is positioned at a 45° angle; pin **(D).**

- Pin the excess strap to itself to keep it away from any other main-panel edge.

- Repeat to position the remaining support strap to the main-panel left edge.
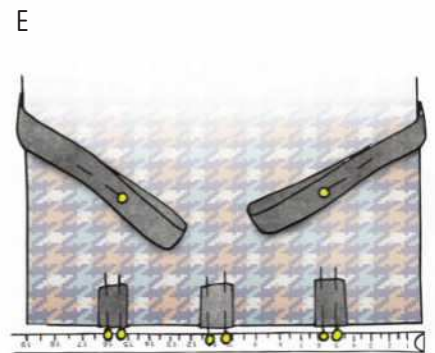
- Mark the main-panel lower edge at 5" and 6", 9" and 10", and 13" and 14" from the right edge.

- Position one hinge tab over the panel between each marking set and aligning the tab short end with the panel raw edge; pin. Stitch using a ¼" seam allowance **(E).**

C

D

E

F
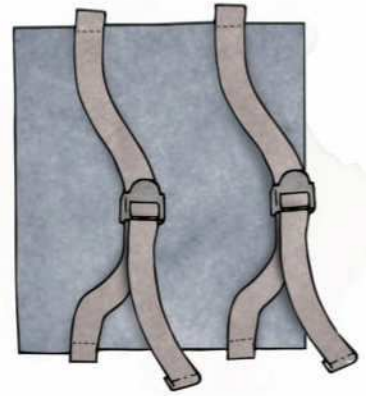
Tip

Wash the cushion covers in cold water and tumble dry on low heat. Always remove the foam cushions, buckles and shoulder strap before laundering and don't use bleach, fabric softener or dryer sheets.

- Position the piping over the panel with raw edges aligned and clipping into the piping up to, but not through, the stitching at each corner

- Using a piping or invisible zipper foot, baste the piping to the panel ¼" from the perimeter.

- Position one upper-gusset long edge over the embroidered main panel with right sides together, making sure to center the gusset handle on the panel upper edge; pin. Using a piping or invisible zipper foot, stitch as close to the piping as possible.

- Repeat to stitch the opposite upper-gusset long edge to the minkee-fabric main panel with the support straps.

- Separate each buckle.

- Insert one closure-strap short end into the female buckle, extending the short end 1" from the buckle; pin. Zigzag stitch over the short end to secure.

- Repeat to attach another closure-strap to the remaining female buckle.

- Zigzag-finish the short ends of the remaining two closure straps.

- Insert one closure strap into the male buckle according to the manufacturer's instructions.

- Repeat to attach the remaining closure strap to the remaining male buckle.

- Position the remaining faux-suede main panel right side up on a flat work surface with the nap going from the upper to lower edge.

- Position the female-buckle strap right side up over the panel upper edge, aligning the strap 3½" from the upper left corner and matching the raw edges; pin. Stitch using a ¼" seam allowance.

- Repeat to position the remaining female-buckle strap 3½" from the upper right corner.

- Repeat to attach the male-buckle straps to the main-panel lower edge **(F).**

- Pin each strap to itself to keep it away from any other main-panel edge.

- Attach piping, and then the lower gusset to the panel perimeter following the previous instructions.

- Position the remaining minkee-fabric main panel right side up on a flat work surface. Measure and mark the panel upper edge at 4½" and 6½", 8½" and 10½", and 12½" and 14½" from the left edge. Measure and mark the panel left and right edges between 7½" and 9½" from the upper edge.

- Attach piping to the panel perimeter following the previous instructions, but leave the area between each marking unstitched; designate as the hinge and support-strap openings.

- Attach the opposite lower-gusset long edge to the main-panel perimeter with right sides together, making sure to leave the openings unstitched. Turn the lower-cushion cover right side out.

- Insert the support-strap short ends into the lower-cushion cover openings between the minkee panel and piping; pin. Use the previous index card method to make sure the supports are at a 45° angle.

- Turn the lower-cushion cover wrong side out. Stitch the minkee main-panel perimeter and piping across the support-strap openings.

- Turn the cover right side out. Repeat to attach the hinge-tab short ends to the cover.

- Insert the upper foam cushion into the upper cover.

- Repeat to insert the lower foam cushion into the lower cover, making sure to position the edge with the muslin pocket with the faux-suede main panel.

- Attach the shoulder-strap swivel clasp to the D-rings. 🟠

way to GOAL

BY MILINDA JAY STEPHENSON

As school starts, so do the sporting events. Show your team spirit by creating an eye-catching coaster collection using six different ITH sport ball designs.

MATERIALS

Supplies listed are enough to create six 3¾"-diameter coasters.

+ Six 6"-squares each of black felt & black polar fleece
+ Cut-away stabilizer
+ Embroidery thread
+ Temporary spray adhesive
+ Appliqué scissors
+ Seam sealant (optional)
+ ITH sport coaster designs (approx. 3.76"×3.77"; see "Designs.")

EMBROIDER

- Download the coaster designs from cmemag.com/freebies. Load the designs onto the embroidery machine.

- Hoop one felt square with a piece of cut-away stabilizer. Place the hoop onto the machine.

- Embroider the fill stitch, and then the ball details.

- Remove the hoop from the machine, but don't remove the fabric from the hoop. Flip the hoop to the wrong side.

- Spray temporary adhesive on one fleece-square wrong side. Center the fleece square right side up over the stabilizer; finger-press to secure.

- Place the hoop onto the machine. Embroider the tacking stitch.

- Remove the hoop from the machine, but don't remove the fabric from the hoop. Carefully trim the fleece as close to the tacking stitches as possible using appliqué scissors.

- Place the hoop onto the machine. Embroider the outline stitch.

- Remove the hoop from the machine and the fabric from the hoop. Carefully trim the felt and stabilizer as close to the outline stitch as possible. If the threads are accidentally cut, apply seam sealant to the perimeter.

- Press the coaster flat using steam and a press cloth.

- Repeat to embroider the remaining coasters using the remaining designs. 🌀

DESIGNS
Download the free ITH Way to Goal sport coaster designs from cmemag.com/freebies until Aug. 31, 2018. Find the designs after the expiration at milindasews.blogspot.com.

Tip
Embroider two of each coaster, and then flip them over to create a fun memory game for young sports fans.

COLORING *with* THREAD

STITCHING A WHIMSICAL WORLD WITH HAND EMBROIDERY

by Tula Pink

shopsewitall.com

There is no name more closely linked to ornate and fanciful fabric design than Tula Pink. Sewists and quilters have long delighted in using her fabric to create whimsical sewn creations. Now hand embroiderers, too, can join the fun and stitch her signature designs with needle and thread!

In **Coloring with Thread**, you'll find 17 of Tula's animal and floral designs from her best-selling fabric collections rendered and primed for hand embroidery. Step-by-step stitch instructions for **over 20 embroidery stitches** are included to help you bring adorable bunnies, chipmunks, octopi, and elephants to life right in your hands. Each motif features a color guide and thread color suggestions selected by Tula herself to insure a gorgeous finished design. **Plus**, you'll find every motif on CD-rom, where they are ready to size and print for your individual project needs.

Whether you follow her color guides or make each design your own, you'll love coloring with thread and stitching the whimsical world of Tula Pink!

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UPC: 074962020000
US $21.99 Paperback | 8.25" x 10.875",
128 pages | World Rights

Fons&Porter.

That's Incredible *Quilt*

BY TRICIA PATTERSON

QUILTING BY
CRYSTAL ZAGNOLI

EMBROIDERY BY
LORI BAKER

DISNEY · PIXAR

INCREDIBLES 2

Celebrate © Disney/Pixar's *Incredibles 2* with a stunning quilt featuring fun Super Power Burst embroidery designs. Any fan of this movie and its characters will love snuggling in this quilt for a summer movie night.

For the quilt design, the *Incredibles 2*-inspired "Save the Day" panel is the center focus. A classic Friendship Star block completes a pieced border to add to the action. The design for the corner block was leveraged from a symbol found in the fabric collection. The excitement of the finished quilt came with the selection of the quilting and the special embroidery effects. Quilted lightning bolts and embroidered splashes of words across the quilt are the must-have finish for all cartoon hero quilts.

MATERIALS
Finished quilt size: 66" × 72" (oversized throw)

+ One fabric panel, trimmed to 30½"×36½"
+ 3⅝ yards of black solid cotton fabric (blocks & borders 2 to 4)
+ 1⅜ yards of red print cotton fabric (blocks & binding)
+ ⅝ yard of yellow solid cotton fabric (blocks & border 1)
+ 4½ yards of coordinating print cotton fabric (backing)
+ Plastic template paper
+ Removable fabric marker
+ 74"×80" rectangle of low-loft cotton batting
+ Lightweight cut-away stabilizer
+ Thread: all-purpose, bobbin & embroidery
+ Super power--inspired embroidery designs (See "Designs.")

CUT
• From the black fabric, cut eight 6½"×40" strips and five 5½"×40" strips. Cut eight of template B , sixty 2⅞" squares, eight 2⅝" squares and one hundred and twenty 2½" squares.

• From the yellow fabric, cut four 1½"×40" strips, four 2⅝"×6⅞" rectangles, thirty 2½" squares and four of template A.

• From the red fabric, cut eight 2½"×40" strips, sixty 2⅞" squares and eight of template A.

CONSTRUCT BLOCKS
Friendship Star Blocks
• Using the half-square triangle technique at right, join the red and black 2⅞" squares with right sides together to make a total of 120 Star units **(A).**

• Join one yellow 2½" square, four Star units and four black 2½" squares to make a Star block. Repeat to make a total of 30 Star blocks **(B).**

Corner Blocks
• Stitch one yellow 2⅝"×6⅞" rectangle, two of red template A and two black 2⅝" squares to make a Corner block. Repeat to make a total of 4 Corner blocks **(C).**
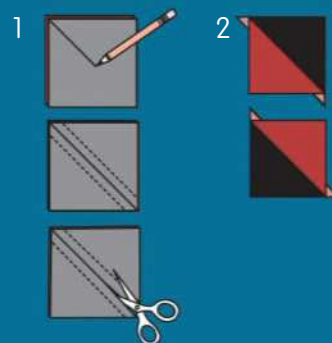
HALF-SQUARE TRIANGLES

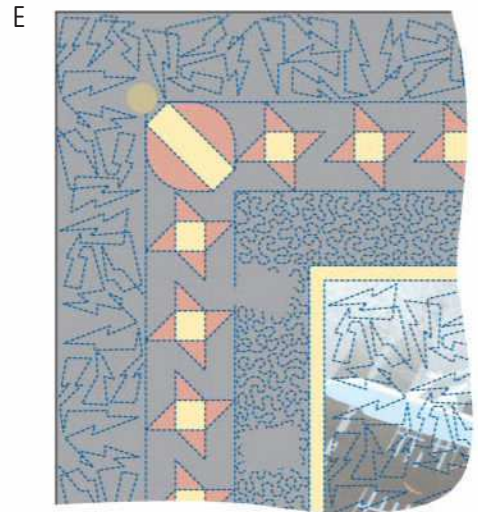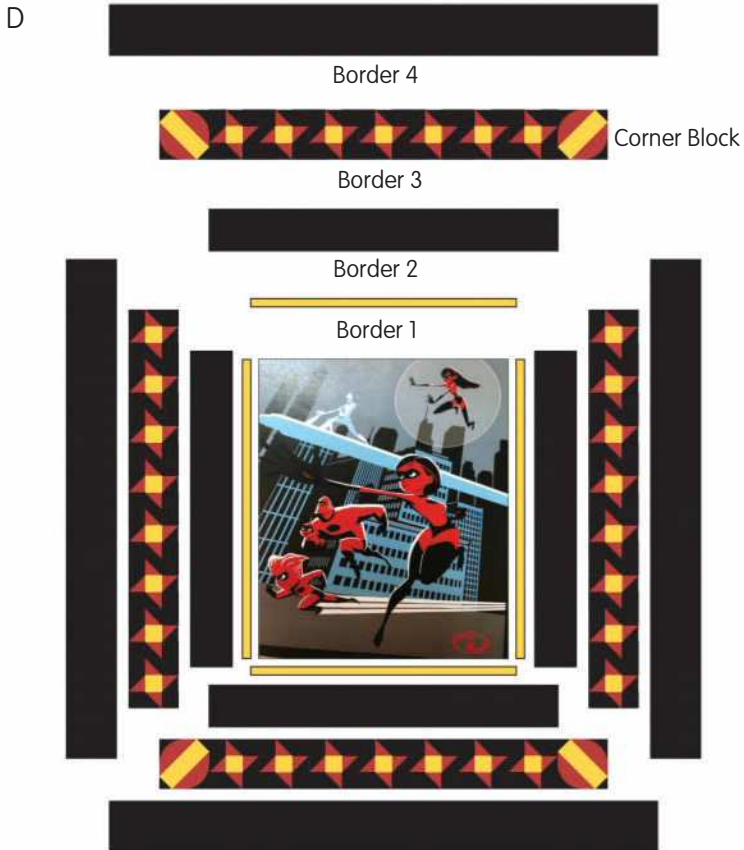• With right sides together and the lighter fabric on top, pair one square of each fabric color that makes the unit. On the lighter patch, draw a diagonal line from corner to corner using a removable fabric marker **(1).**

• Stitch ¼" on both sides of the line. Using a rotary cutting system, cut along the marked line. Fold the squares with wrong sides up and press open the seams **(2).**
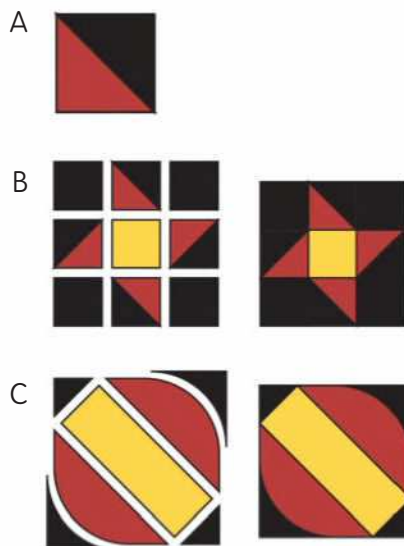
A

B

C

D

Border 4

Corner Block

Border 3

Border 2

Border 1

E

CONSTRUCT QUILT

- Referring to the quilt diagram at left, piece the border 1 strips end to end with right sides together; press open the seams. Cut the strip into two 36½" lengths for the sides and two 32½" lengths for the upper and lower edges. Stitch the border 1 long edges to the corresponding center panel edges with right sides together; press the seam toward the border. Repeat to add the remaining border strips to the panel upper and lower edges.

- Repeat to add border 2 to the center panel following the steps for border 1.

- Stitch eight Star blocks along corresponding edges with right sides together to make each border-3 strip. Stitch the border-3 strips to the center-panel long edges with right sides together; press the seams toward border 2. Join seven Star blocks and two Corner blocks to make the upper and lower border-3 strips. Stitch the border-3 upper and lower strips to the center-panel upper and lower edges.

- Stitch the border-4 strips following the steps for border 1 **(D).**

APPLIQUÉ

- Prepare the template-A pieces for turned-edge appliqué. (For more info on needle-turned applique, visit quiltingcompany.com/needle-turn-applique.) Referring to the finished quilt place each template-A piece along one border-4 corner, next to the edge of one Corner block. Hand stitch each template in place.

QUILTING

- Layer the backing wrong side up with the batting over it and the quilt top right side up over the stack, aligning the corners and edges; baste.

- Before quilting, mark 11 embroidery locations within borders 2 through 4. Using a removable fabric marker, draw a rectangle to determine the space needed for each motif.

- Quilt around the marked embroidery areas **(E).** Quilt lightning bolts over the surface of the panel and border 4. Stitch in the ditch on each side of border 1, the Star blocks, Corner blocks and appliqué. Quilt a meandering pattern over the surface of border 2.
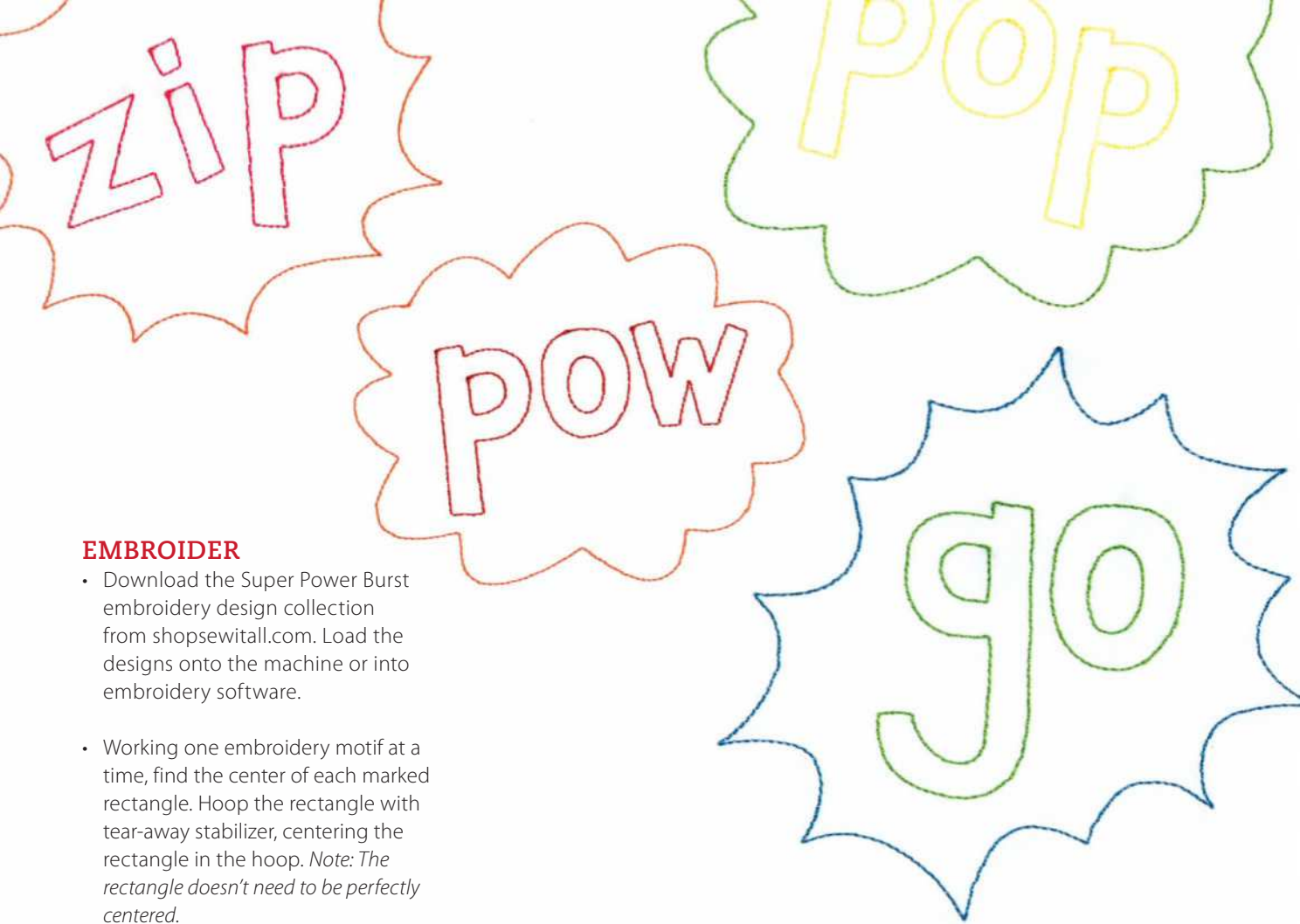
EMBROIDER

- Download the Super Power Burst embroidery design collection from shopsewitall.com. Load the designs onto the machine or into embroidery software.

- Working one embroidery motif at a time, find the center of each marked rectangle. Hoop the rectangle with tear-away stabilizer, centering the rectangle in the hoop. *Note: The rectangle doesn't need to be perfectly centered.*

- Place the hoop onto the machine and embroider the designs, clipping jump threads between color changes.

- Remove the hoop from the machine and the fabric from the hoop. Carefully tear away the stabilizer. If necessary, gently press from the wrong side over a towel or press cloth.

FINISH

- Bind the quilt using the method of your choice. *E*

DESIGNS
Super Power Burst collection; *CME* exclusive, Zip, Go, Pop, Pow, Blam!: shopsewitall.com

SOURCES
Keepsake Quilting provided the solid cotton fabrics: keepsakequilting.com.

Springs Creative Product Group provided the fabric collection inspired by ©Disney/Pixar's *The Incredibles 2:* springscreative.com.

HANDWORK
studio

by Ellen March

Laura Kelly, of Handwork Studio, brings the love of sewing to
children through in-person classes and events. Read on to learn
how the Handwork Studio has grown since 2001 and what
Laura identifies as the future of kids' sewing education.

Passing on a love of sewing to a younger generation is increasingly difficult nowadays, with all the extra-curricular activities and technology competing for kids' attention. Home ec hasn't been taught in most schools for at least two decades, and unless we actively prioritize sewing as a life skill and creative outlet, our children and children's children won't experience the joy and self-expression, not to mention empowerment and independence, that sewing brings.

Laura Kelly, founder of Handwork Studio, has made it her mission to educate and inspire children to learn creative needle arts. Her tireless team provides an exceptional experience of exploration, education and encouragement through after-school classes, workshops, scouts, parties and summer camps in 10 states and 40+ locations. Now, the kids' needle arts, machine sewing and fashion community is expanding to include paper patterns geared specifically toward children. Here's how it all began.

Laura Kelly of Handwork Studio

CME: What prompted you to start Handwork Studio?

LK: When my kids were small and I was looking for a preschool, I found one where handwork was part of the education. I remember so vividly, and this is 17 years ago, standing and seeing kids stitching small animals, grinding millet for their muffin snack and playing under hand-dyed silks. I stood in the doorway and I cried. This looked and felt like love to me. I felt if my kids couldn't be with me, I wanted them to be in this kind of environment. When we left the school, I hired the handwork teacher to come to my house to teach and I invited other mothers to join. Before I knew it, classes were full. We spent the next 17 years buying a building, developing a studio and creating a program that met the needs of families.

CME: Do you find that children are more into the sewing classes or the fashion classes that you offer?

LK: Like all things, I think crafts follow trends. Ten years ago, it was knitting. When *Project Runway* debuted, it was fashion. Today, I'd say the trend is machine sewing.

CME: How do classes at Handwork Studio differ from a traditional sewing class?

LK: We believe in choice, so whether they're choosing one of our 20+ patterns to sew in summer camp or what fabric to choose (we have dozens of options), we want kids to have ownership in what they make. We also believe that kids should have a fun. If they have fun, they'll come back. It's in coming back that they truly learn. So we aren't about perfect seams, rather we want to build a child's confidence and sense of pride.

CME: Are parents encouraged to participate with their children?

LK: The parents don't participate in summer camp, though we do some programming with adults and kids at some of the locations where we teach. During the school year, we offer workshops from time to time where parents can participate. The problem with adults is their very busy schedules. I think the reason we're so popular is that parents are living vicariously through their children. The parents would love to craft but don't have the time so they sign up their kids.

CME: What's the best way to encourage children to take up sewing?

LK: Introduce it early. Don't get hung up on perfection, and make projects that are interesting to kids.

CME: What's the biggest hurdle when teaching children to sew?

LK: Patience. Kids like immediate success, gratification and to get things done quickly. So our first project is an immediate-gratification project—one that's simple and can be done in one sitting. This gives them a boost of confidence and pride. Then as they move onto other projects, we slow them down.

CME: Tell us about the new pattern line you started with Simplicity.

LK: The partnership with Simplicity made sense for our next step in trying to educate as many kids as possible. It's a collaboration of strengths. We know kids, what they like, what they can do. Simplicity is the largest pattern company in the world, and they know how to make great patterns and have the largest reach to get them in kids' hands. We both recognize the importance of the children's market and so it made sense to partner.

CME: How did you choose the types of patterns to include?

LK: We look at trends, and we look at skills necessary to complete the project. We want to inspire the kids to want to sew. Even the packaging design shows two views, one of the child sewing and one of the child modeling the project. We want them to actually be able to see themselves doing it.

CME: What's your favorite thing about Handwork Studio?

LK: Great question. No one has ever asked me that before. My response is one of a mother and not a businesswoman. There's nothing better than the look on a child's face as they run toward their parent at the end of the day and hold out their project and say "look what I made." I get goosebumps even saying the words.

Having been in the business 17 years, I'm seeing the first generation of kids growing up and making sewing a part of their lives. There's Lizzy, lizzygee.com, who received a scholarship to Pratt for Fashion Design and now accepted a job at Prada; Hana, instagram.com/hanaquist, a popular NYC drag queen; Anna, who started Little Bags Big Impact, littlebagsbigimpact.com, and donates proceeds to children's literacy; Sharon, who was recently accepted to the University of Pennsylvania engineering program, because sewing as a child led her to studying robotics in high school. I'm immensely proud of these young women and feel so fortunate to have had the opportunity to work and craft with them.

HANDWORK STUDIO PATTERNS

Pattern # 8675:
Fluffy Kitty Stuffy

Beginner Pattern

Party Pack! This pattern is perfect if you want to sew one Fluffy Kitty Stuffy for yourself or throw a group sewing party with your friends, troop, classmates or camp. This pattern assumes no sewing experience, and, like every beginner pattern, kids will learn how to use a pattern, thread a machine, sew a straight line, proper sewing terms and more.

Pattern #8674:
The Remy Bag
Beginner Pattern

In this easy-to-sew, no-experience-necessary pattern, kids ages 8+ learn how to use a pattern, how to thread a machine, proper sewing terms, sewing a straight line and more. Included in the pattern are practice sewing sheets and instructions that a child can read and a non-sewing parent can understand.

Pattern #8672:
The Comfy Pant
Intermediate Pattern

With basic machine skills, such as knowing how to thread a machine and sewing a straight line, this pattern introduces the concepts of picking an appropriate size, how patterns are nested, making a casing and hemming. Sizes range from hip measurements of 24"–40".

Pattern # 8673:
The Roxy Skirt
Intermediate Pattern

For sewists with some experience, this skirt pattern introduces the concepts of sewing on a curve, making a casing, putting in an elastic and hemming. Sizes range from waist size of 21" to 29½" to accomodate kids of all shapes and sizes.

what we love

Embroidered Collars

The summer season is full of pretty, feminine shirtdresses and blouses. Make them all the more special with custom embroidered collars. An adorable statement collar can jazz up any swingy silhouette. Floral motifs, birds and simple geometric patterns will bring an on-trend look. Take it a step further by repeating the embroidery motif on hems and cuffs.

Use light embroidery designs for a delicate vintage look. Beads and trim from vintage bridal or eveningwear adds a nostalgic touch.

FROM TOP TO RIGHT: GETTY IMAGES/VOVCHYN TARAS; GETTY IMAGES/JEFF SPICER/BFC; GETTY IMAGES/JIM SPELLMAN; GETTY IMAGES/HERO IMAGES

SHOP SEW iT ALL

must haves & cool tools for sewing success

LET YOUR STITCHES TAKE FLIGHT

specially digitized new designs fly beyond the limits of fabric

Embroidery
LIBRARY