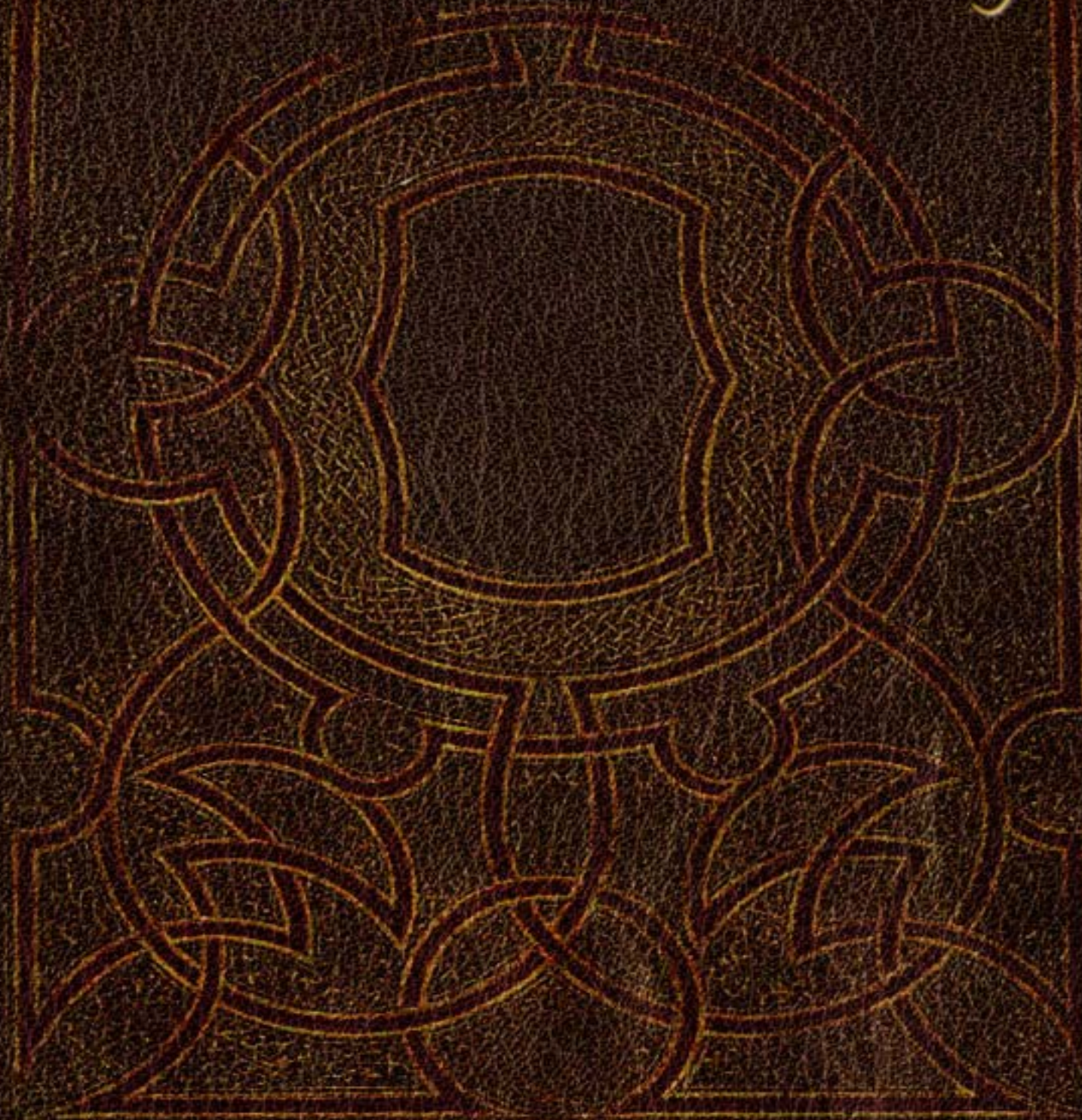
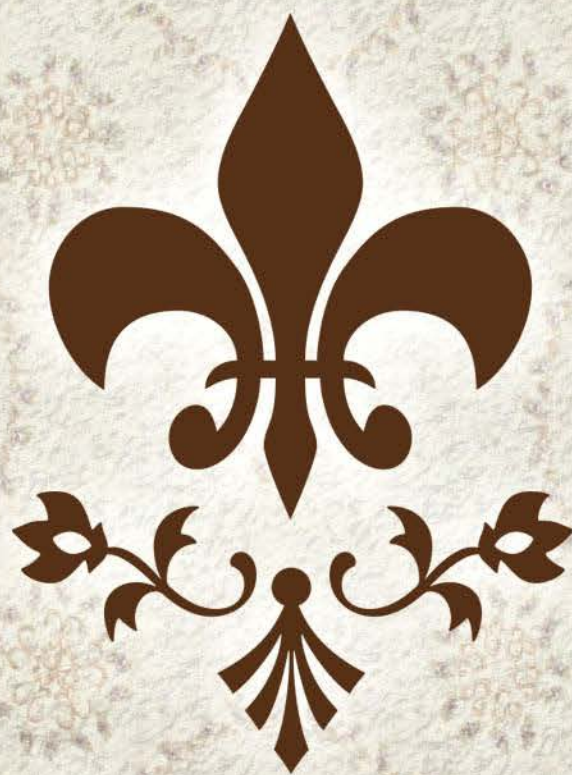


Margaret Moorehead
presents
Secrets to
Successful Machine Embroidery



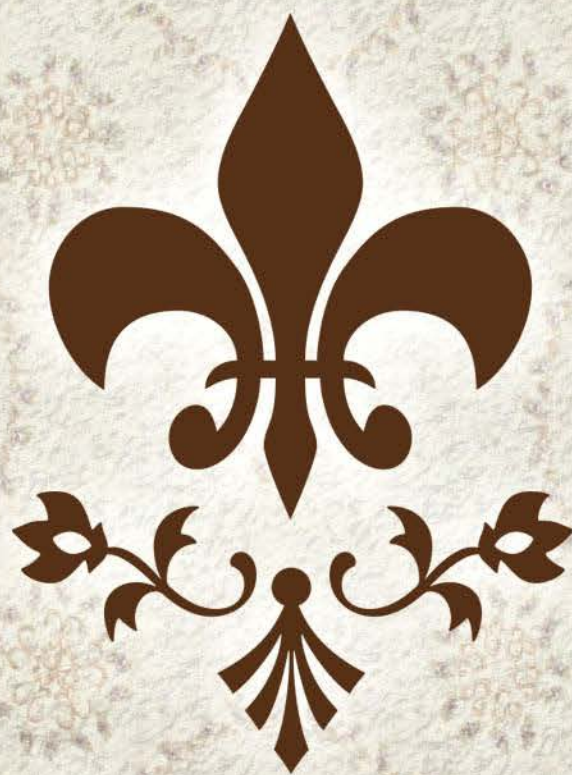




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Margaret's Secrets to Successful Machine Embroidery



*Getting started on your
Stabilizer Journey*

Margaret's Secrets to Successful Machine Embroidery

OK...I have all of these rolls/piles of stabilizer. No names and they all look alike, what do I do? How can I find out what I have?

Let's sort this mess into 4 piles:

1. Tear-Away. This stabilizer can be black or white and when you pull on the corner in an opposite tear fashion, it rips. Ohhhh, Tear-Away.
2. Cut-Away. This stabilizer can be black, beige or white and when you pull on the corner in an opposite tear fashion, it does not rip. Ohhhh, got it... Cut-Away.
3. Toppers. Feels like plastic, looks like plastic, may have bumps (like pimples) or just kind of smooth.
4. Mystery. This is the pile that you cannot tell (at this moment) what you have. We just leave this alone for a bit.

See...you are already on your way to having an organized stabilizer pile!



"Kristin and Barry"

First take "Pile 1: Tear-Away" and let's look at the properties. When finished we will do "Pile 2: Cut-Away", then the "Toppers and we will check the "Mystery Pile" last

Take a 1 inch x 1 inch section of each piece of stabilizer (stay with only one pile group). If there is a shiny or glittery side . . . there is most likely a fusible or water activated property on this side of your stabilizer.

Check to see if it is FUSIBLE: To check if the stabilizer piece is fusible; iron this section within 2 scraps piece of fabric (sandwich the mystery 1 inch x 1 inch section of stabilizer within the 2 scraps). This way you will not get goo all over your iron (smile). If you end up with one side of the stabilizer (shiny side) stuck on your scrap sandwich, you have a fusible Tear-Away or a fusible Cut-Away.

DO NOT check the Toppers in this manner! They will melt/burn.

Check to see if it is WATER ACTIVATED: To check if the stabilizer piece is Water Activated; cut a section of 1 inch x 1 inch of each stabilizer and float it in a bowl of water. Massage it. If you see it become tacky on one side you will know it is a Water Activated Stabilizer. No need to check your toppers now...we will check them later.

Check the Toppers to see if they are Water Soluble or Iron-Away. Both of them are plastic like and very thin. The Water Soluble Topper will dissolve quickly with water. I spray with a water bottle in order for my Topper to disappear. If the plastic does not disappear with water it most likely is an Iron-Away. To check this, simply place the tip of your iron on the plastic, and the plastic should melt and often times just form into a small little plastic ball.



"The Engagement Ring"

Margaret's Secrets to Successful Machine Embroidery

Now, you have a mystery pile left . . . Check each of these stabilizers one by one with water and also with a "fusible sandwich".

Other possibilities!

You may have a Water Soluble Stabilizer which looks like a fabric – this stabilizer is for lace, cutwork, twin-needle by machine, and any time you do not want any stabilizer to remain in your project. This stabilizer will not tear, but it will dissolve when placed in water. So take a 1" square and float it in a bowl of water...does it get gooeey and then dissolve? If so it is a water soluble.

We have not chatted about the Sticky Stabilizer . . . this is a type of stabilizer that is OFTEN a Tear-Away but can also be a Water-Soluble. Does your stabilizer have "protective paper" on one side of it? See if you can remove the paper. Is it sticky under the paper? If so you have a "Sticky Stabilizer" Now let's see if it is a Tear-Away, or a Water-Soluble. How you say? Why by floating it in our little bowl of water!

Margaret's Tip

Once you have identified all your stabilizers, sort all of your stabilizers into categories. Use fabric strips to keep the rolls of stabilizers tidy.

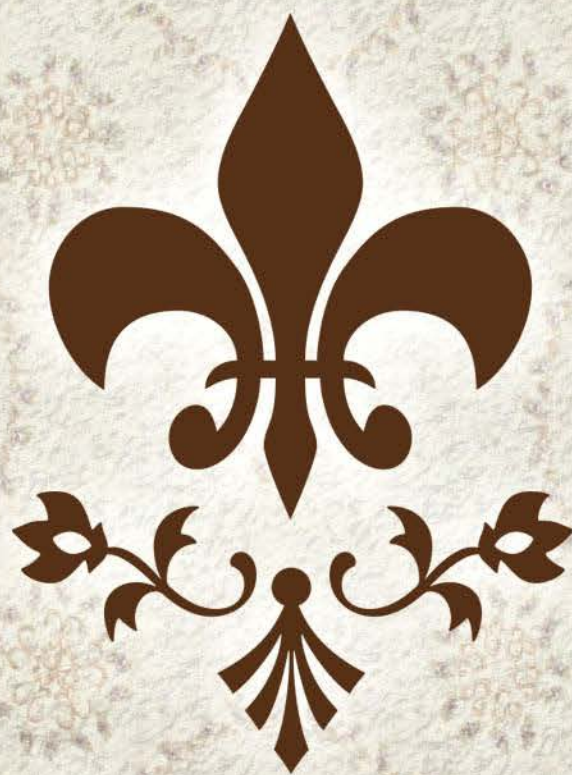
- Blue fabric - water stabilizer
- Red fabric - heat stabilizers
- Green fabric - no heat, no water stabilizer.

Keep a list of the type of stabilizer and what it is to be used for on your shelf of stabilizers.

If there are any remaining stabilizers in the mystery pile, ask at a sewing store or at a fabric store for identification. Then run home and mark the name of the product on the stabilizer. ≠



"Through the Garden Gate Quilt"



Margaret's Secrets to Successful Machine Embroidery



*Are all Stabilizers
created Equal?*

Margaret's Secrets to Successful Machine Embroidery

Although Stabilizers come in many different brands
lots of them ARE created equal!

Margaret's Tip

I personally find it easiest to hoop my stabilizer and NOT my fabric or my project. By doing this I do not damage the fabric, my project is easily centered under the needle for perfect placement of the embroidery designs, and it is quick to get everything lined up.

Names and packaging are regularly changing, but the basic properties of stabilizers are consistent and I would like to share some guidelines that will help you choose the best stabilizer for each of your projects.

Tear Away Stabilizers

True to their name, tear away stabilizers are designed to tear away from your project. These come in a variety of weights, and can be plain tear away, sticky tear away, fusible tear away, and water activated sticky tear away.

Plain Tear Away

I have found that traditionally the plain tear away stabilizers are the most economical.

When using this type of tear away you will hoop the tear away stabilizer and your fabric at the same time then simply stitch out your design. If you need more than one layer of stabilizer, place another piece of tear away on top of the feed dogs, but under your hooped project. This technique is called floating. This will give you added stabilization without the frustration of trying to hoop two layers of stabilizer.

When the design is finished stitching remove the excess stabilizer one layer at a time and enjoy your beautiful embroidery.



Water Activated Sticky Tear Away

Hoop your water activated tear away stabilizer, and activate the adhesive by taking a small piece of a sponge and touching it in just a few spots. Next place your fabric down on the hooped stabilizer and press it in place.

Many people mistakenly think they need to have the entire piece of stabilizer tacky and moisten the entire hooped area, this is usually not a good idea. Remember we will need to remove excess stabilizer after the project is finished, so only activate enough to be successful, but don't overdo it.

This stabilizer gives you the firm hold where needed without using an all over self adhesive. Baste your project in place, and remember if you need extra stabilizing; place (float) an extra piece of plain tear away between your feed dogs and your hooped project.

Self Adhesive "Sticky" Tear Away

This stabilizer has a protective paper that covers the "sticky" stabilizer. Hoop this tear away with the protective paper side facing up in the hoop and the stabilizer on the bottom side of the hoop.

Draw an "X" with a pin or an old needle to scratch the protective paper (but not through to the stabilizer) in order to help you with removing the protective paper



from inside the hoop area. Place your project on top of the self adhesive sticky stabilizer and press in place. Next baste your project in place. (Again if needed, place an extra piece of plain tear away between the feed dogs and your hooped project)

Margaret's Secrets to Successful Machine Embroidery

Fusible Tear Away

This stabilizer is actually fused to the back of your project. Remember you will need to remove this later, so be sure that when you fuse it, to just fuse it lightly. This stabilizer is great for embroidering on light weight delicate fabrics with perfect results. The fusing will keep your fabric from shifting during embroidery and minimize stretching during the hooping process.

Cut Away Stabilizers

Cut Away Stabilizers are designed to stay in your project forever. These are used on fabrics that have stretch and/or are loosely woven, such as polo shirts, t-shirts, fleece, sweat shirts...basically all stretchy fabrics....even stretch denim! On most stretchy fabrics, if the stabilizer is removed after stitching, the embroidery will not maintain its shape after washing and you most likely will not be satisfied with the results. To work with cut aways, simply hoop the cut away stabilizer and your fabric together, or hoop your stabilizer and then baste your fabric or project in place. Just as with tear away, if an extra piece of stabilizer is needed, place it between the feed dogs and your project, then embroider. When finished, remove the excess stabilizer by cutting it away. Do NOT attempt to tear this stabilizer away! I like to leave about a half of an inch all the way around my embroidery area, and to round the corners of the stabilizer to "soften the lines". Remember...this stabilizer is designed to stay in your project in order to ensure that your design remains beautiful.

No Show Mesh Stabilizer (polyester or nylon)

Technically, this is a "Cut Away" Stabilizer, but in my world No Show Mesh is in its own category. It is a unique stabilizer that is used for creating free standing embroidery from just about any design you choose!

Free Standing Embroidery

Hoop one layer of No Show Mesh Stabilizer and one layer of polyester or nylon organza. Stitch out your design using a rayon embroidery thread. Once the design is completely embroidered,



a



use a stencil wand to remove the excess stabilizer and organza from the outside of the embroidered design. You now have free standing design that can be stitched or glued to your project. No stressing over placement!



"Bedroom Bouquet Towel Wrap"

Margaret's Secrets to Successful Machine Embroidery

Water Soluble Stabilizers and Toppers

Water Soluble stabilizers and toppers both completely disappear with water.

Margaret's Tip

I like to differentiate between "Stabilizers" and "Toppers" For this discussion a water soluble "stabilizer" is usually white (or opaque) in color and somewhat fabric-like, whereas a "topper" is more like a piece of "plastic"

Water Soluble Toppers

Many people will use a topper on all their projects. I personally am not one of them. I use toppers when embroidering on terry cloth, fleece, velvet etc, as well as where I feel my stitches need a little help standing up on top of the fabric.

When using this plastic-like topper, do not think of this topper as a stabilizer. Stabilize as needed and place a topper on the surface of your project to help the stitches stand out on your fabric.

Water Soluble Stabilizers

These are fabulous when you do not want any stabilizer remaining on your finished project such as cutwork, sheer reverse appliqué, lace, open designs or when you just want the back of your project to look its best! When you are finished embroidering your design, quickly "rough cut" away the excess stabilizer and follow the manufacturer's instructions for rinsing away the stabilizer that remains on the back of your project.



Margaret's Tip

Not all lace designs are digitized alike. Some can be stitched only on dissolvable stabilizer while others will need a piece of sheer fabric along with the stabilizer. When in doubt always test.

Lace Projects-

Hoop two layers of water soluble stabilizer at the same time. The stitches for lace designs are usually very dense and two layers will give you the best results. If your design is digitized to be "free standing" you do not need to stitch over anything other than your Water Soluble Stabilizer. If your design is not digitized to be "free standing", you will need to have a layer of sheer fabric such as tulle or organza hooped with your stabilizer so that when you rinse away your stabilizer, the stitches will maintain their lace shape when the stabilizer is washed out.

Cutwork Projects-Hoop your water soluble stabilizer and baste your project in place. Embroider the design, cutting out the fabric **BUT NOT THE STABILIZER** where needed. When finished rinse away the stabilizer following the manufacturer's instructions.

Sticky Water Soluble Stabilizers

Water soluble sticky is great for making sure you get your project lined up beautifully each and every time and having absolutely no residue once your project is rinsed! The sticky holds the project in place, but since it is water soluble, it rinses away and leaves no sign of stabilizer when you are finished. This is generally not used for free standing lace; but great for making sure you get your cutwork lace projects lined up and placed just perfectly. Follow the manufacturer's instructions for rinsing when your

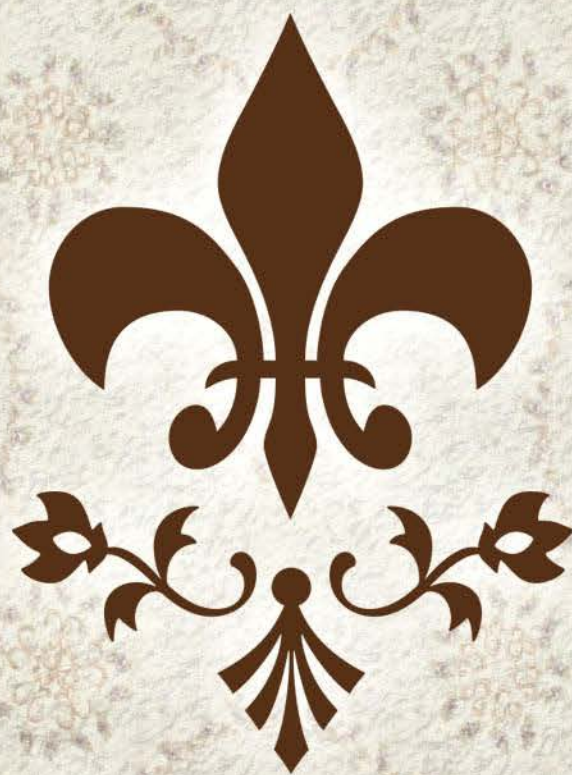


"Mahalo"

project is finished . ≠

Margaret's Tip

Ilive in an area with VERY hard water, and sometimes the chemicals from the "sticky" do not want to rinse away. I have tried a variety of fabric softeners, detergents, conditioners etc, and I have found I personally get the best results when I cut away the excess stabilizer, then rinse away as much stabilizer as possible. Next I drain the water and get new tub of water and add "Calgon" to the water. After letting my project soak for about 30 minutes, I get rid of that water, soak in water and "Calgon" again, then, rinse one final time. Beautiful, soft embroidery with no remaining residue!



Margaret's Secrets to Successful Machine Embroidery



*How to Give your
Not "Sew Perfect" project
an attitude adjustment*

Margaret Moorehead Presents

Margaret's Secrets to Successful Machine Embroidery

Have you ever heard the saying, "Perfection is a journey, not a state!"

My advice is to enjoy the journey,
but make it as beautiful as possible along the!



The project above left is a wonderful little 4 square wall quilt, which is a three day class that I have taught many times, and each time the students have absolutely loved it! The block we are going to focus on here, is the "Broidery Perse" technique block. This technique is used in the bottom left block of the wall quilt, which has been enlarged in the photo at the right for better visibility.

Margaret's Tip

When doing "Broidery Perse" you can use a zig zag stitch or free motion. I like to use monofilament thread so the stitching blends even if the fabric or design has multiple colors in it.

The "Broidery Perse", or the flowers that are free motion appliquéd in place are intended to be there, but where you put them is up to you. After the rows of decorative stitching are completed, look at your block and see where you feel you need an "attitude adjustment". Simply iron fusible web to the back of floral fabric and cut out some flowers. Create a pleasing arrangement with these flowers and place them in such a way that they will distract or cover any "imperfections" and at the same time enhance the beauty of the block. Fuse the "bouquet" of flowers in place, then stitch them down. You have just done the "Broidery Perse" technique (otherwise known as "Raw Edge Appliqué").



This little “Victorian Embroidery from the Heart” Cushion needed a few adjustments also. When first working with decorative stitches you may find that your stitches are not as perfect at the corners as you would like. To add interest and texture, while “adjusting the not so perfect points”, free standing lace flowers were embroidered out on water soluble stabilizer, rinsed to remove the stabilizer and then free motioned in place. Because I did not want the larger outer flowers to look out of place, smaller flowers from the hand painted/hand dyed lace, were cut apart and added to the cushion as well.

Take advantage of opportunities to let your project evolve, and as most of us have experienced, these “creative opportunities” often lead to a finished product that is far superior to the one we originally set out to complete!

Margaret’s Tip

Stitch out free standing designs (small flowers, lace etc) when your machine would otherwise be sitting idle, in colors you love. When a project calls for an attitude adjustment, or you just want to take your project to the next level by adding beauty, your enhancements are ready and waiting!

To be honest, this “Just Wingin’ It Doily” is more than an adjustment, I think it might even be in the “Extreme Project Makeover” category!

I was using black silk dupioni and the Rosebud design collection by Jenny Haskins, to create a little girls dress that had a border of designs around the bottom, when something went wrong and the third design got ruined. So I cut off the two good designs, and put them aside, started the little girls dress again and completed it successfully.



Margaret Moorehead Presents

Margaret's Secrets to Successful Machine Embroidery

Now, what to do with the two designs that were perfectly beautiful, but because they were right next to each other, were a bit hard to incorporate into a “traditional” project. Well after they aged (like a fine wine) for a bit over a year, it came to me. Cut around designs closely to form a circle. Take the same black silk dupioni to be a “base fabric”, line up the grain lines and place the stitched out design on top of the “base” silk. I choose to make the doily round, but it could have just as easily been a square or rectangle. I wanted the beauty of the design to show, so instead of a satin stitch, I used a wing needle and a hem stitch to attach the design to the base fabric. To finish the edge of the doily I again used the wing needle and attached lace to the edge (the lace was cream and I dyed it black).

Margaret's Tip

I always buy white or ivory lace and then dye (or hand paint it with fabric dyes) to the color I need it to be.

WaLa! A beautiful lace doily with a back that is crisp and clean..no ugly bobbin mess showing!

How does that go?

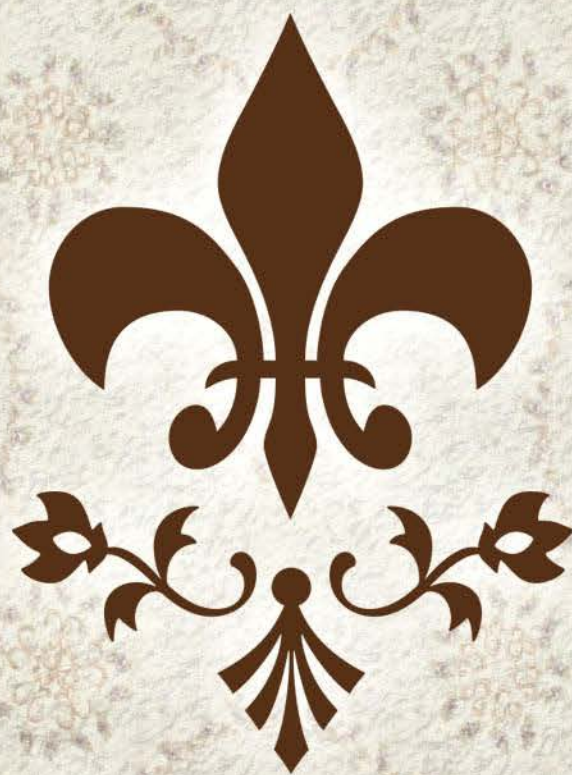
Necessity is the mother of invention!



"I Feel Pretty Faux Crazy Patch Pillow"



"Black and White Basket of Posies Pillow"



Margaret's Secrets to Successful Machine Embroidery



Stunning & Simple

Margaret's Secrets to Successful Machine Embroidery

Stunning and Simple Evening Clutch Directions

Everyone needs a wonderful little bag for those special occasions, and this one is stunning, simple and elegant!

Materials

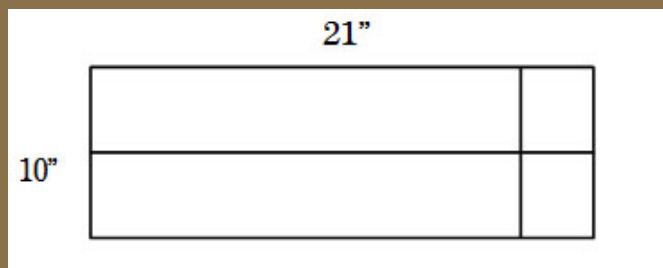
- Embroidery/sewing machine and hoop with a minimum size of 225mm x 140mm
- Design software and transfer device
- A method to baste your fabric in the hoop. Some machines have this built into them, others you can download from the internet, or you can create this in your software.
- Design 01 from Grand Beginnings by Margaret Moorehead (free download at www.margaretmoorehead.com)
- Design 03d from Art Nouveau Spring Flowers by Jenny Haskins
- Fabric:
 - One 10" x 21" piece of low pile cotton black velvet fabric
 - One 10" x 21" piece of lining fabric
 - One 10" x 21" piece of fusible interfacing
 - One yard trim with an edge that can be inserted into the seam (like piping)
 - Gold metallic thread
 - Thread of your choice for Art Nouveau flower
- Black construction thread for the needle and the bobbin
- Microtex size 80 needle
- Jenny's Hoop Magic Pressure Sensitive Stabilizer
- Jenny's Heat Magic

Preparation

1. Use the design software to combine Grand Beginnings O1 and Art Nouveau O3d (use photo as a guide), (and be sure that Grand Beginnings will stitch out first).
2. Fuse interfacing to the back of the cotton velvet.

Embroidery

1. Marking the embroidery position. Measure from the right edge in 3 ½" and from the bottom edge up 5". Mark these measurements with a crosshair. The center of the crosshair is the center point of your design.
2. Set up your machine to stitch Grand Beginnings O1 and ANSF O3d.
3. Hoop one layer of hoop magic, (paper side up).
4. Remove the hoop magic protective paper from inside the hoop area.
5. Thread with gold metallic thread.
6. Center the crosshair marked on your fabric in the hoop, gently press it down to the hoop magic.
7. Place a piece of Heat Magic on top of the velvet and baste in place.
8. Stitch Grand Beginnings O1 using the gold metallic thread.
9. Stitch Art Nouveau Spring Flowers O3 using the colors of your choice.
10. When finished remove the project from the sewing machine, and remove as much stabilizer as possible. I do not worry about getting the stabilizer out from behind each stitch on the back.



Margaret's Secrets to Successful Machine Embroidery

Construction

1. Trim your velvet embroidered piece and your lining to 9" x 20". I recommend you stack them together and cut them at the same time.
2. To insure accuracy measure out from the center 4 ½" on each side of your marked center line, to get your 9 inches.
3. To get proper placement on the 20" length of the fabric, measure out ½" from the edge of the point filigree edge of the stitched design and cut. Measure from this cut edge out 20" and cut the other edge.
4. After your fabric is cut to size measure 12 ½" from the non embroidered edge and mark. This is LINE A This is where the piped braid will start and stop.
5. Attach the piped braid to the front of the black velvet, starting at LINE A, going toward the embroidered edge, (pivoting at the corner, stitching across the edge that has the embroidery, (pivoting at the next corner and stopping when you get back to LINE A.
6. Lay the lining on top of the velvet, (right sides together and stitch around all 4 sides, leaving a 3" opening along the short side that does not have the piped braid.
7. Clip corners and turn right side out through the opening.
8. Press.
9. Top stitch the short side with the opening being careful to close the opening and create a nice edge.
10. Fold the black velvet on LINE A lining to lining to create the body of the purse.
11. Stitch a scant ¼" in from the piped braid.
12. Fold the embroidered end of the velvet down to form the flap.
13. ENJOY!!!!

