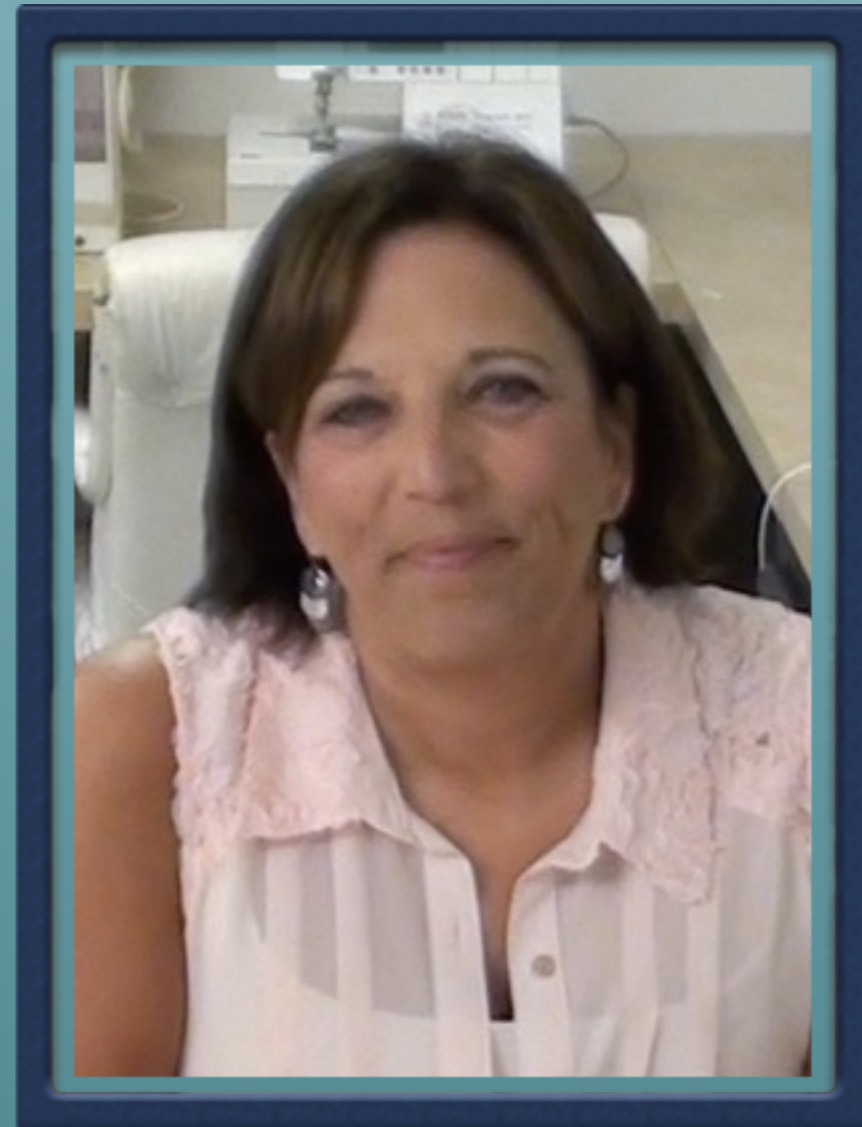




*Margaret
Moorehead*

*June 2015
Virtual Sewing Guild
Members Only*



www.VirtualSewingGuild.net

Questions that came in for tonight

1. What is the easiest way to sew on a collar with a stand to a blouse? First sew the stand to the collar or sew the stand and collar to blouse?
2. What are your suggestions when stabilizing knits?
3. What are the best interfacings and fusible or non-fusible batting to use in purse construction?
4. Could you please help me learn to use my endless hoop better?
5. Is it possible to review the Jenny Haskins Free Standing Appliqué process?
6. Could you please go over good cutting techniques for embroider appliqué
7. What is the correct way to use Duck Bill scissors?



Questions that came in for tonight

8. What's your latest "favorite" notion and why?

9 and 10 When you embroider a quilt block with fusible batting, do you add fusible batting under the sashing?

How do you decide (if you should use batting?)

11. In making your Appliqué Chenille Rug you used a heavy cotton for the bottom layer. Is that for durability?

12. What is the best way to embroider on Swiss Batiste or Nelona, which needle, stabilizer etc.

13. When working with special needles, i.e. double eyed, twin or triple, etc. what thread you use with them.

14. I have a problem with J Haskins thread breaking every few stitches. do you have some suggestion on what I need to do to prevent this?

15. If you were doing a monogram on a knit shirt, what kind of stabilizer do you use?

QUESTIONS:

1. What is the easiest way to sew on a collar with a stand to a blouse? First sew the stand to the collar or sew the stand and collar to blouse?

OK....we are starting off with honesty.

I have not done a blouse or a shirt with a stand in about 20 years.

I used to make many shirts with collars and stands and I personally attached the collar to the band, and then the band to the shirt.

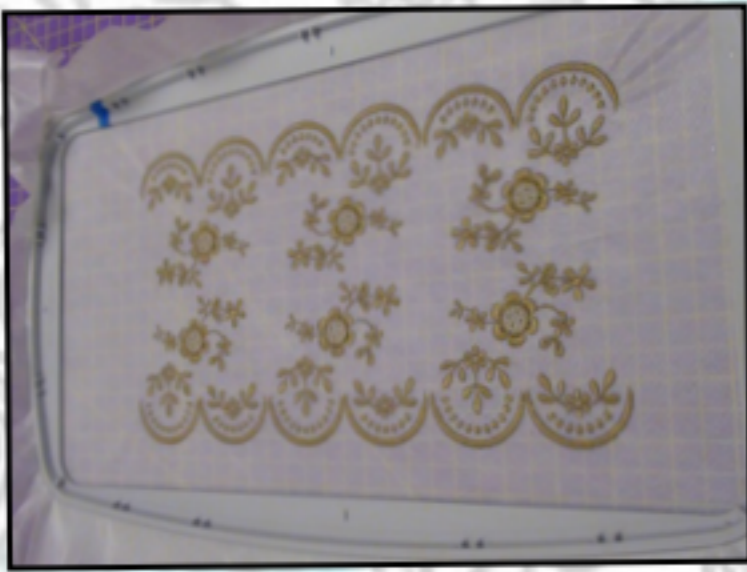
I took many garment construction classes at the time and I was taught both methods, but my results were best when I got the stand and the collar to look exactly like I wanted and THEN attached them to the shirt.

Now.....all you garment sewers, let's hear what you have to say about how you do it!

2. What are your suggestions when stabilizing knits?

- Be sure that the design is compatible with the knit fabric.
- Knits are usually soft and flexible and if you embroider a HUGE stitch intensive design on the knit fabric, the fabric will not retain those properties in the area of the embroidery.
- Use a light weight bobbin thread...this will reduce the stiffness of the design
- Use open designs or leave areas without embroidery
- Test prior to doing your project to see that you get the results you want.
- You could put a “topper” on top of your project to add a bit more stabilization and help the stitches “stand on top” of the knit instead of sinking in.
(I like the heat away, vs. the water soluble topper....it stays in your project forever, the water soluble washes out)

What about knits?



Fusible Knit interfacing
cut away stabilizer

What about knits?



Fusible Knit interfacing
NO-show mesh fusible stabilizer

What about knits?

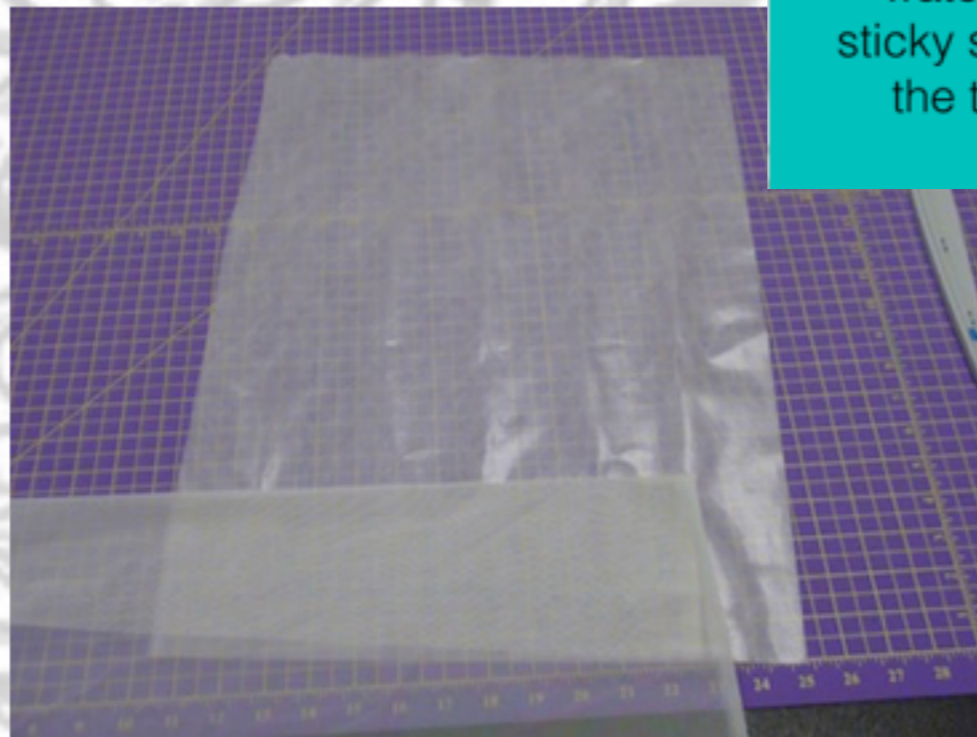


Fusible Knit interfacing
NO-show mesh non-fusible stabilizer

Place your fabric right side up on the sticky stabilizer and gently smooth it into place



Add a piece of water soluble sticky stabilizer to the top also!



QUESTIONS:

3. What are the best interfacings and fusible or non-fusible batting to use in purse construction?

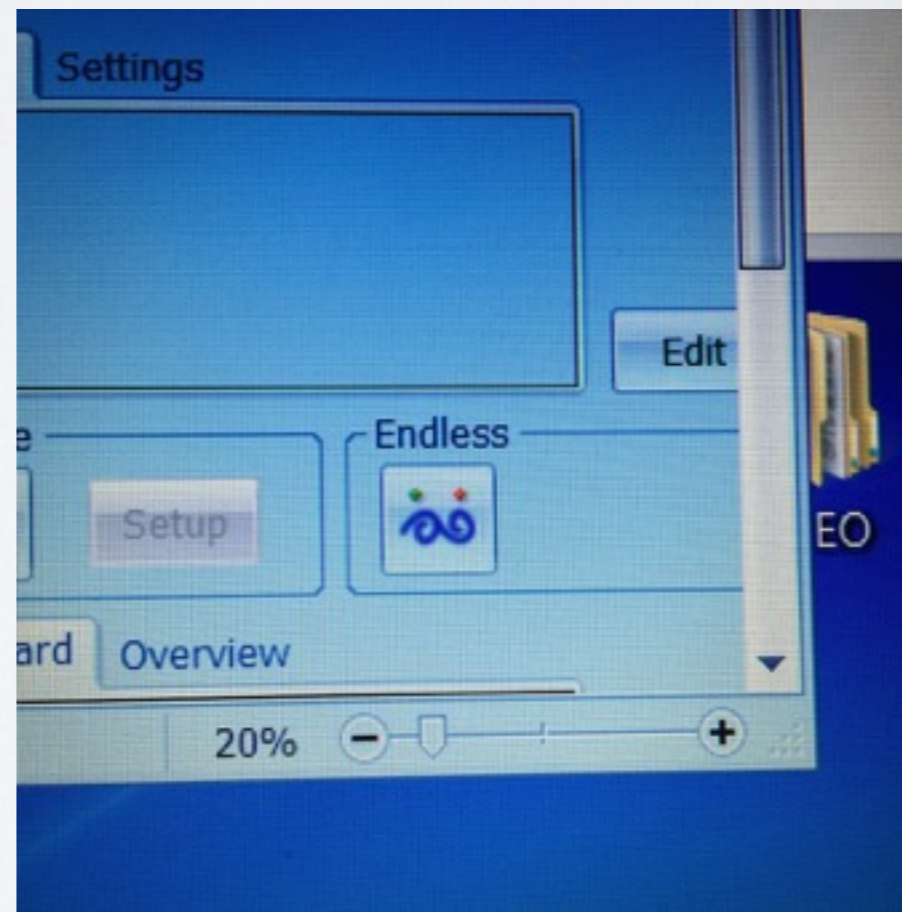
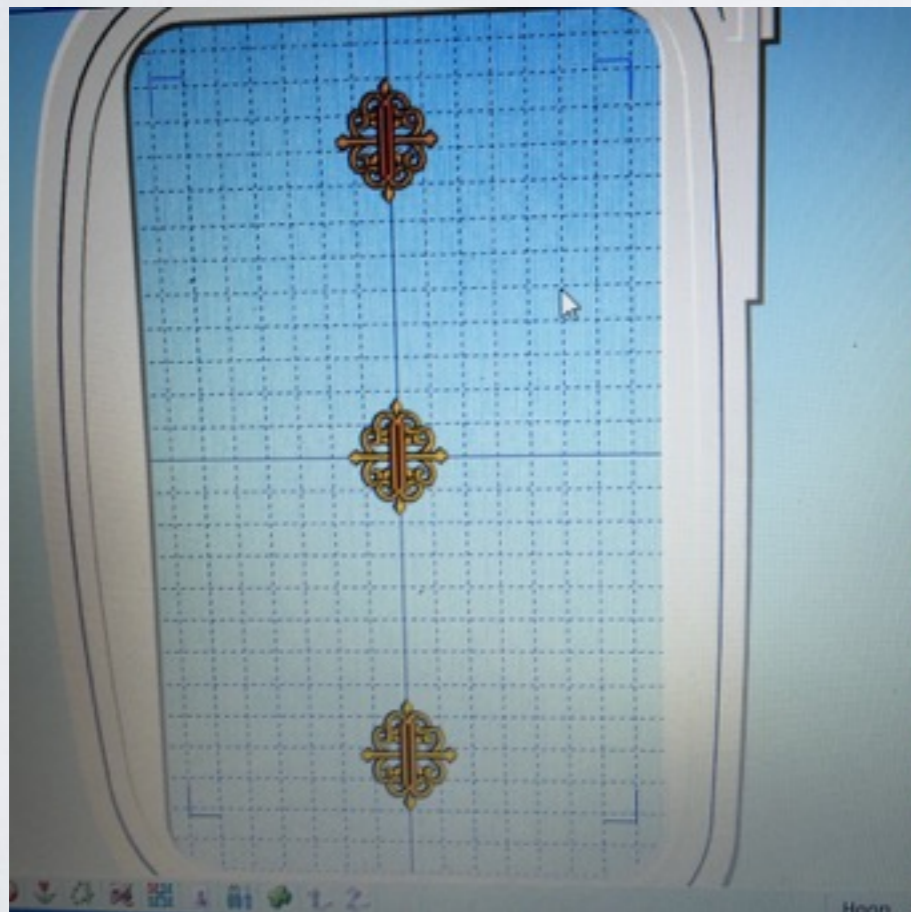
- Linda McGehee the “Bag Expert” says that the style of bag determines the stabilizer. Vera Bradley style bags use batting like Warm and Natural. With tapestry or faux suede (Ultra Suede) use fusible fleece like Bosal. Foam Stabilizer (Bosal) is good to use use lightweight fabrics or cotton
- Soft and Stable by Annie is one of Sue Hausmann’s Favorites
- Nancy Zieman uses a BabyLock Product called Shape-Flex: 1/8” polyester interfacing to stabilize bags and home-dec projects.
- Pellon has a product called Peltex which is also really good

Note: I find that often times one type of stabilizer/batting may work good for the purse or handbag, but will just not hold up on the straps. Sometimes I like to use webbing for the strap, or a chain, or leather. When your straps don’t hold their shape and look nice the whole purse can look unprofessional.

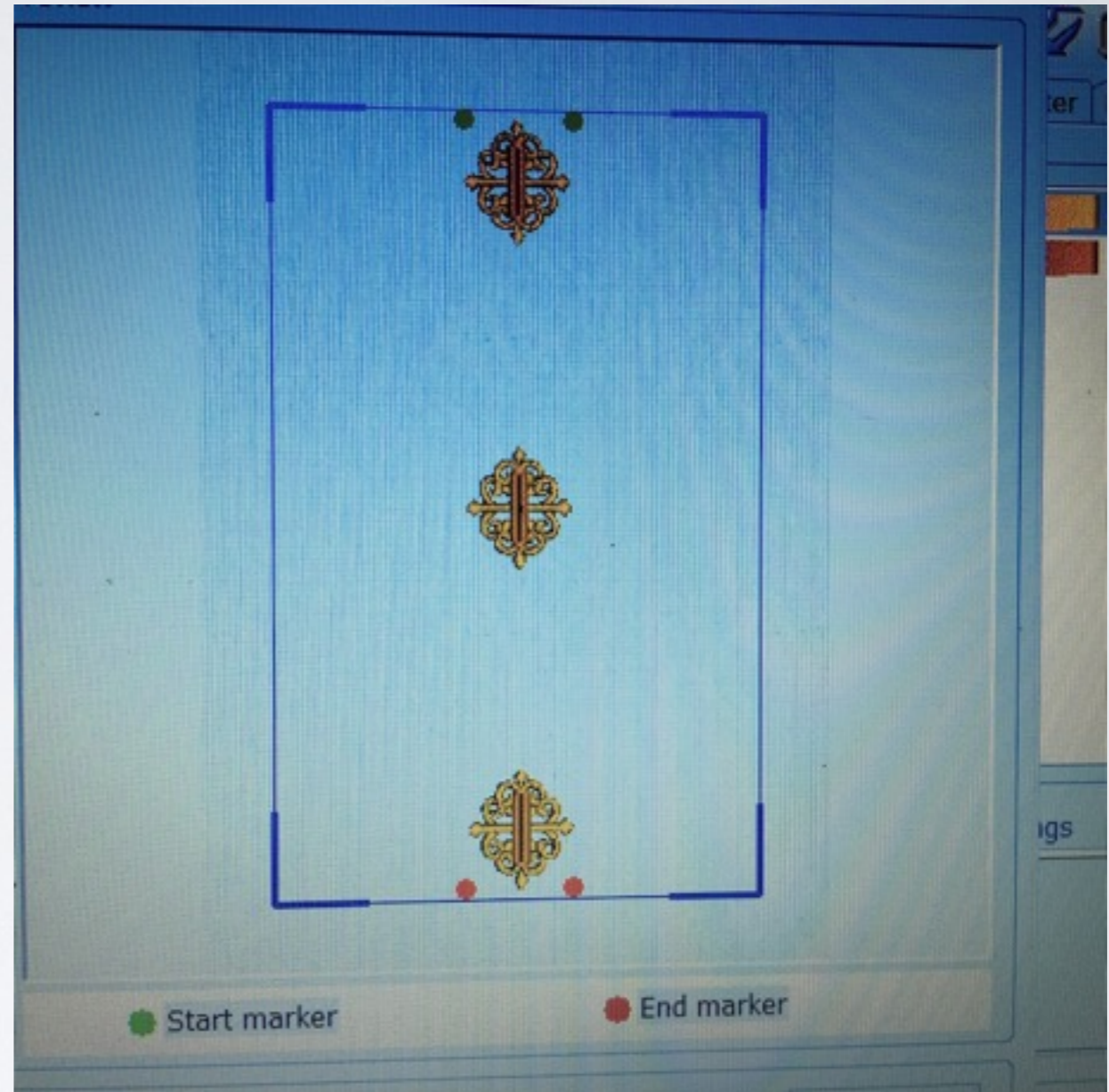
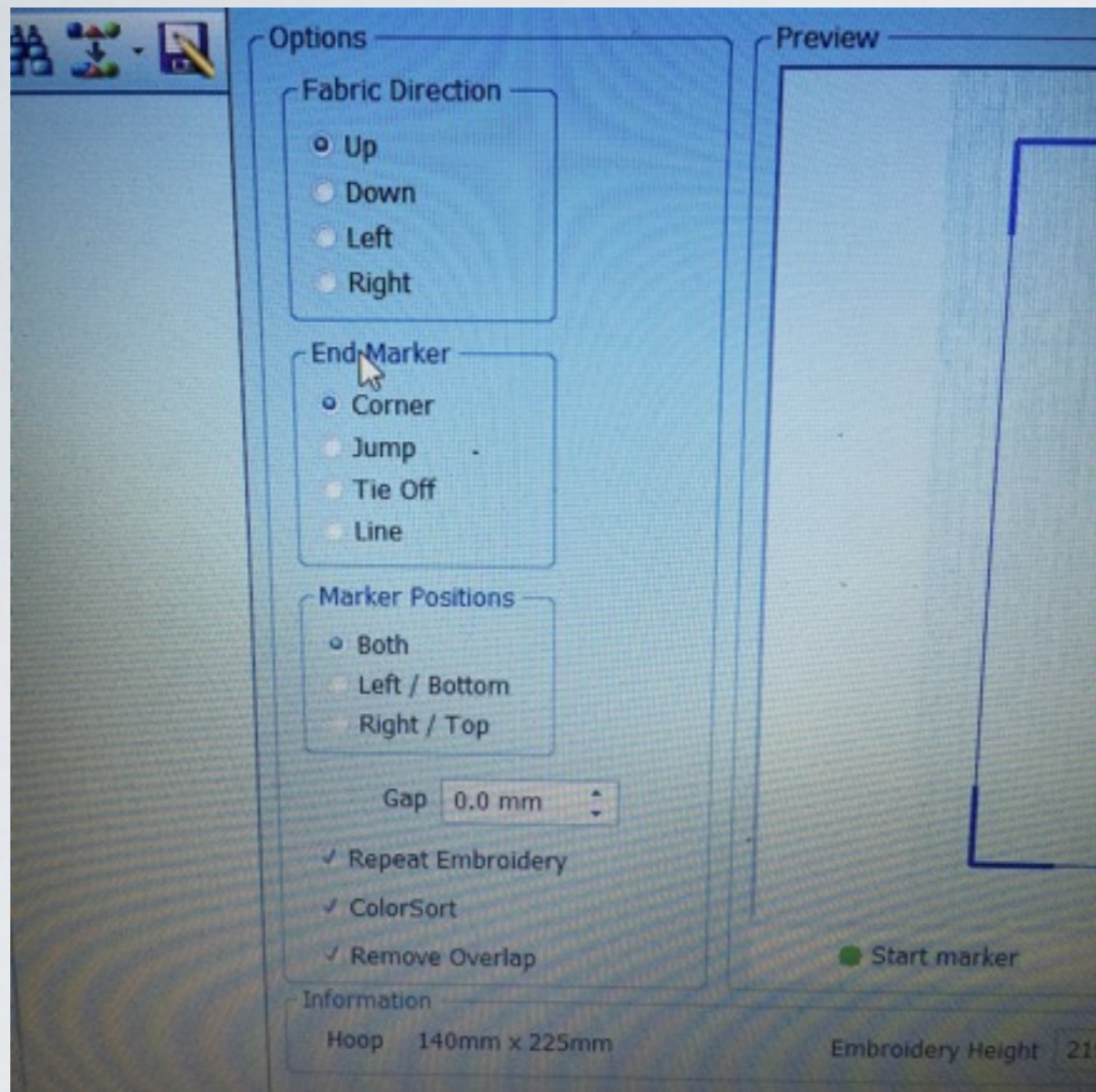
QUESTIONS:

4. Could you please help me learn to use my endless hoop better?

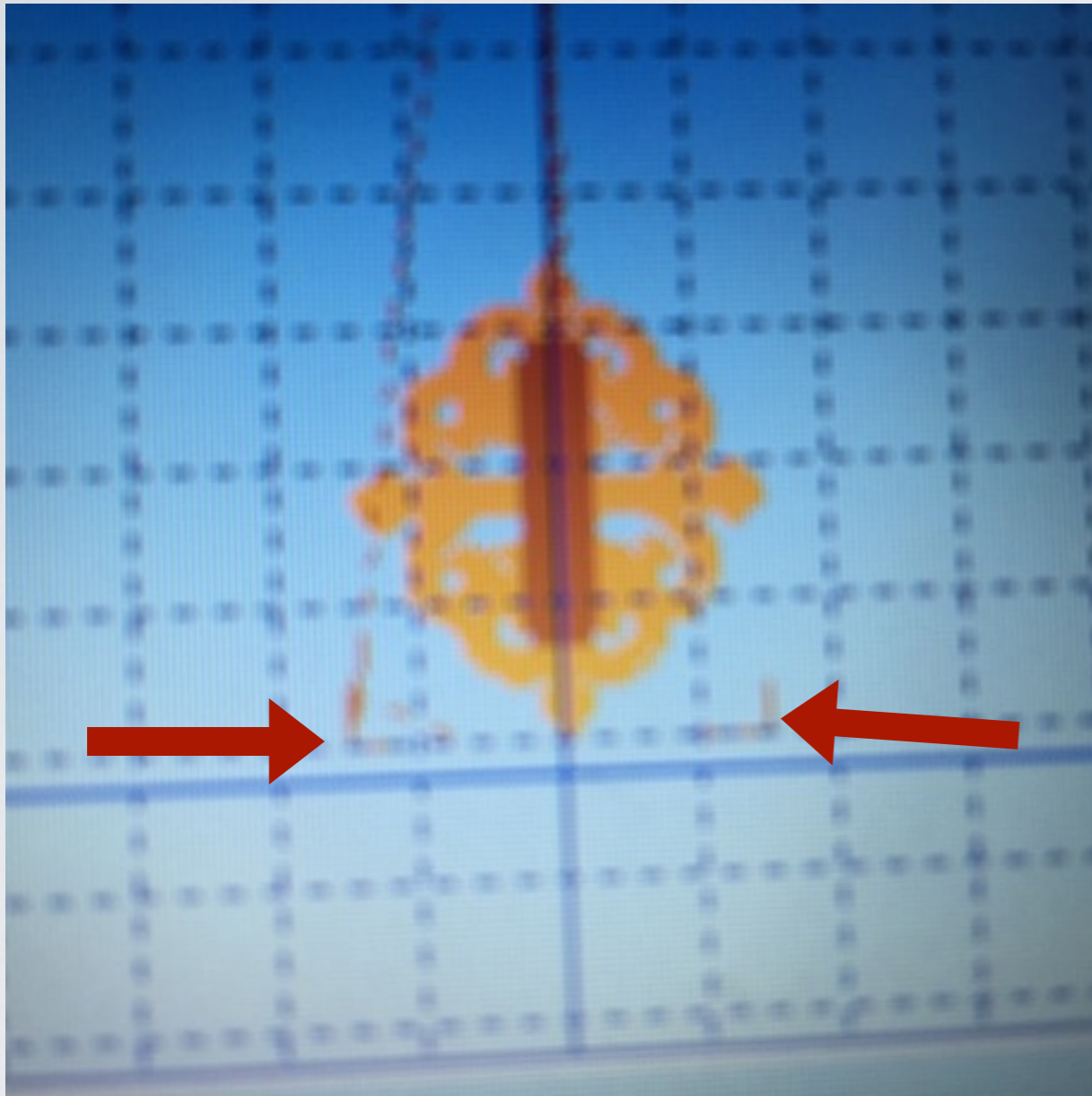
When using the endless hoop you will get the best results when you use a design that has been digitized for the endless hoop or if you take your design into the software and have it create the start and end markers.



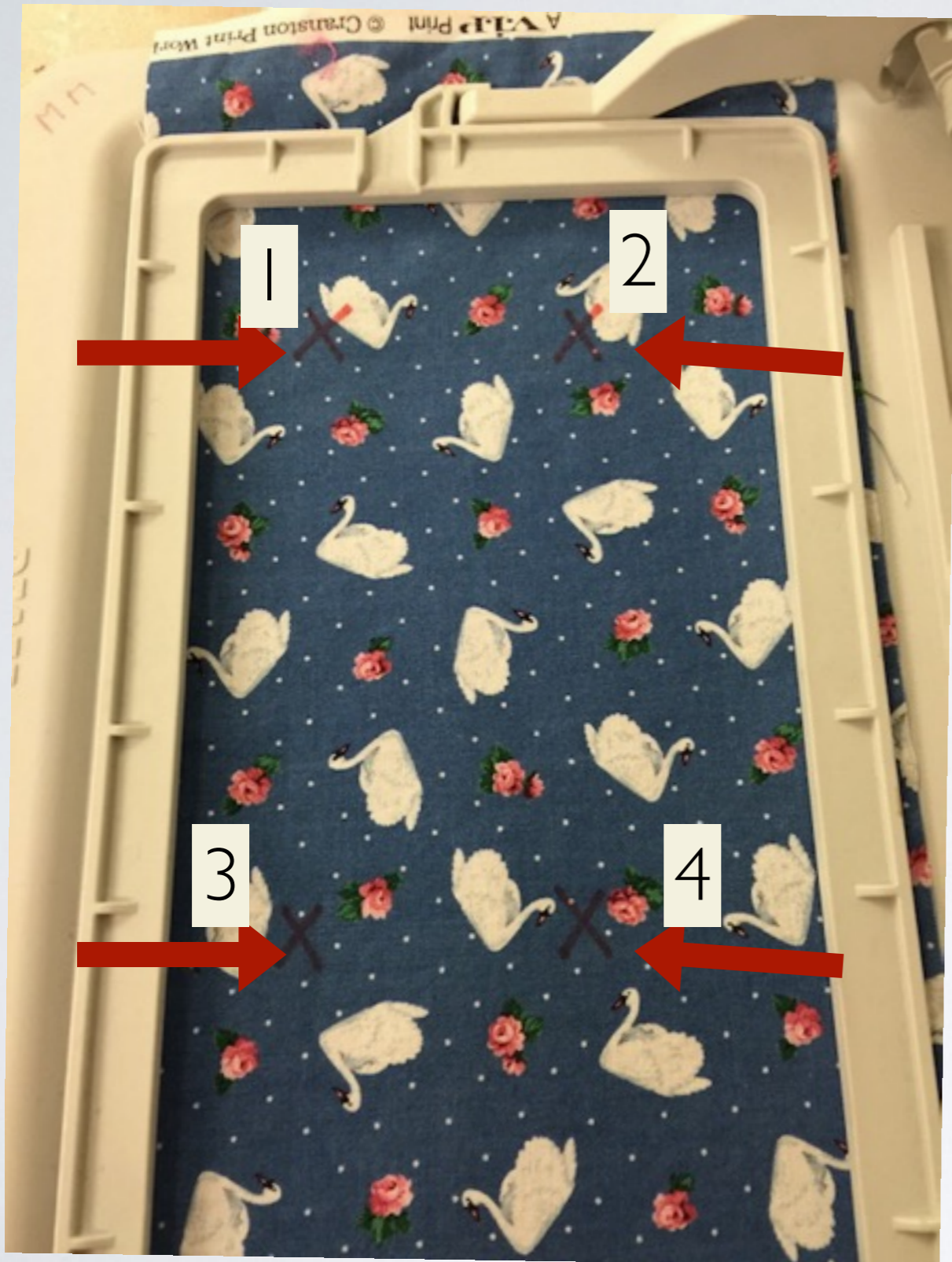
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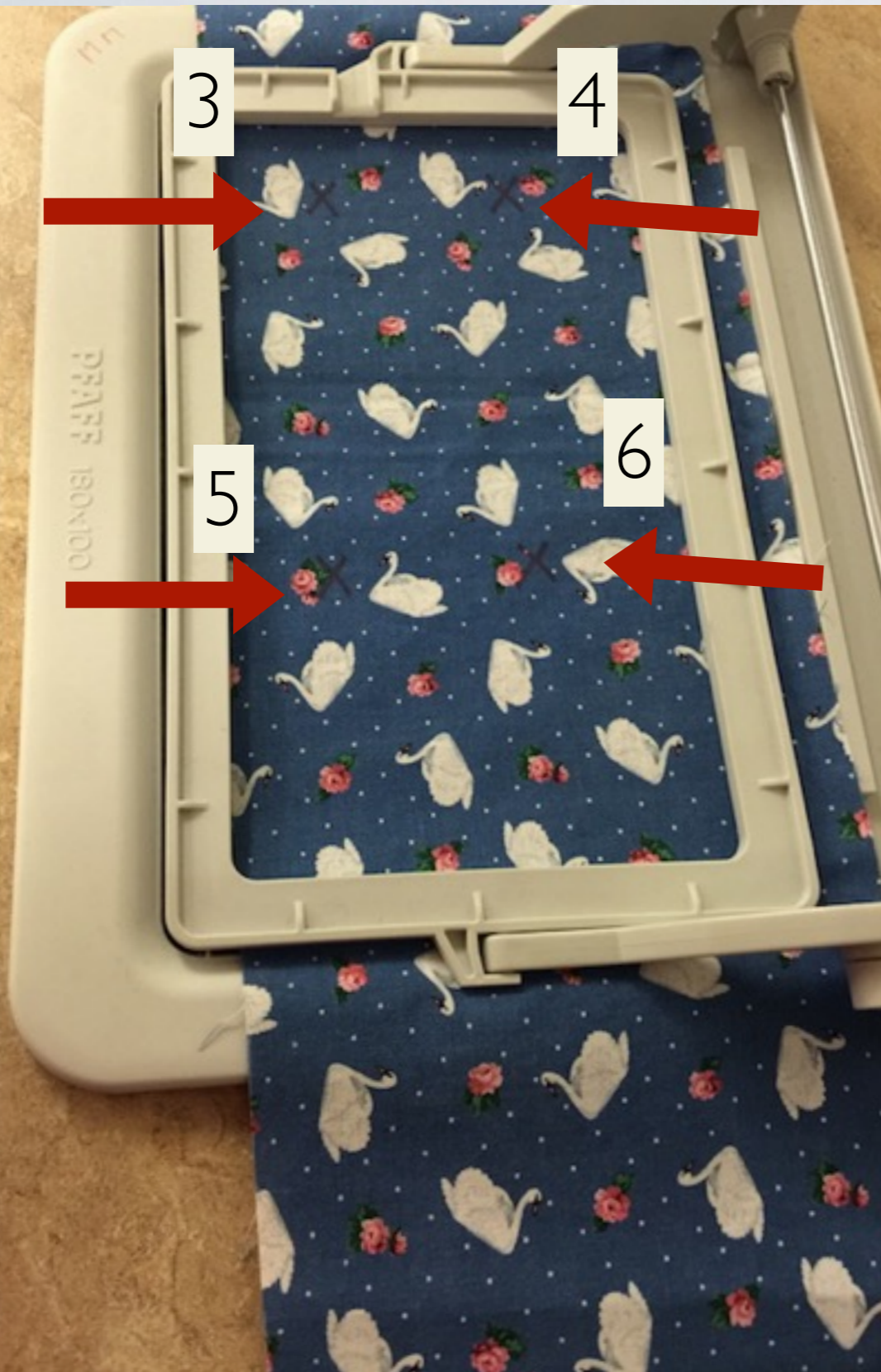
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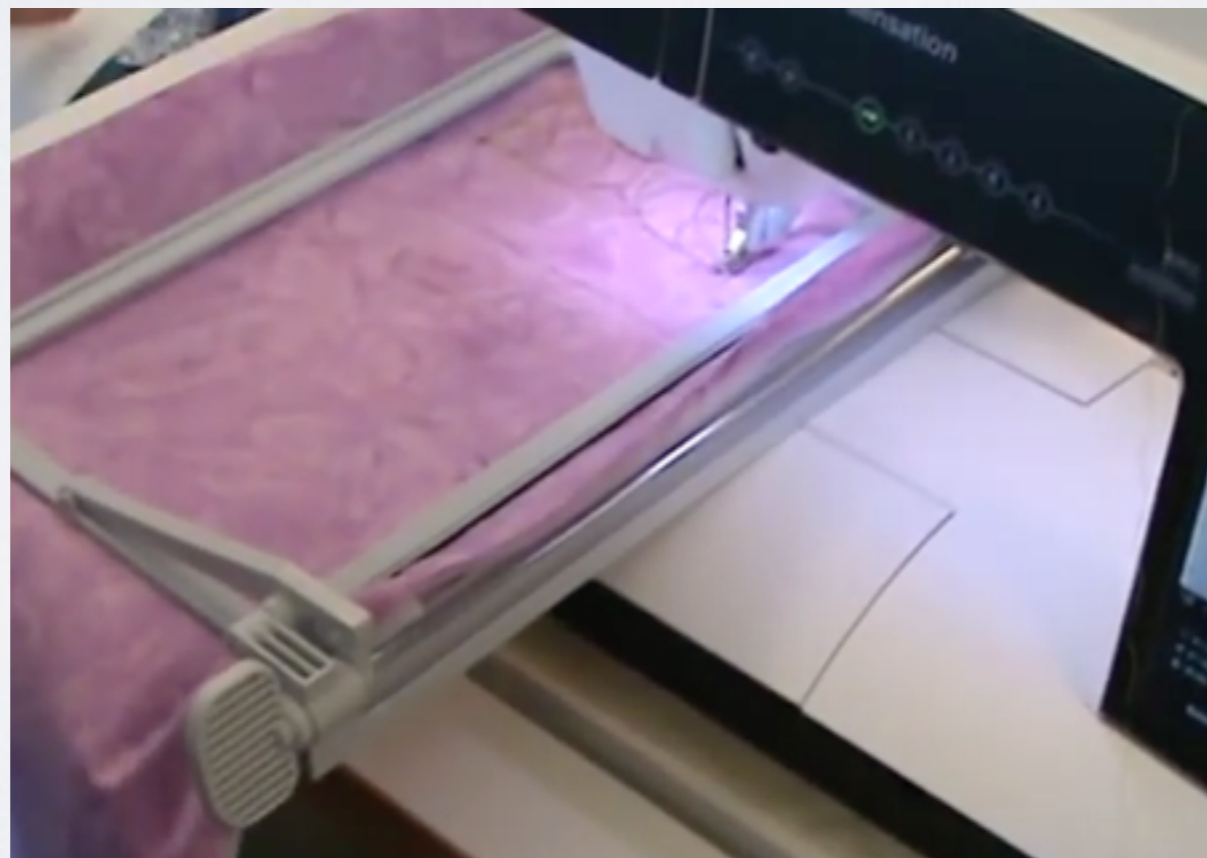
QUESTIONS:



QUESTIONS:



QUESTIONS:



QUESTIONS:

5. Is it possible to review the Jenny Haskins Free Standing Appliqué process?

This design has the organza showing when the design is finished so that is why I choose to stabilize in the way outlined below



Hoop a layer of polyester or nylon organza, a layer of polyester or nylon no show mesh stabilizer, and a layer of polyester or nylon organza in your hoop.

Thread with rayon embroidery thread in the bobbin and the needle and stitch out the design

Use a "heat tool" to melt away the excess organza and stabilizer; the rayon thread will not melt because it is a natural fiber.

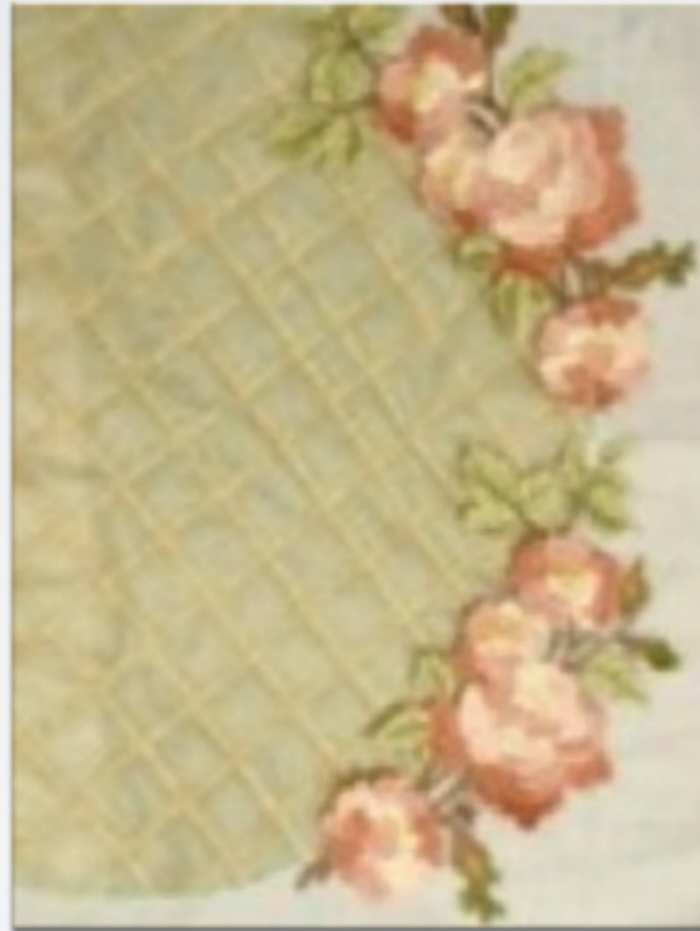
Take the free standing design and stitch it to your project.

This method takes the "fear out of placement" since you are not embroidering directly on your project.

This technique can be used on most designs. In this design the stabilizer and organza will be completely covered with stitching so you could use 2 pieces of no show mesh and one piece of organza. You could also use water soluble stabilizer. If you don't want to have to rinse your design after stitching do not use water soluble.



Once your embroidery is finished stitching and the excess stabilizer has been removed you can then place your designs where you want them and stitch them in place.



QUESTIONS:

6. Could you please go over good cutting techniques for embroidery appliqué ?

Fuse the back of the fabric with a knit interfacing to get better results when cutting away the excess fabric from around the appliqué. (You could also use a fusible web instead of the interfacing, you just need to be careful about accidentally pressing it to your project where you don't want it pressed.)

Holding the excess fabric in one hand with just a bit of tension allows the scissors to get as close to the stitches as possible.



Use good sharp scissors to get the best results

QUESTIONS:

7. What is the correct way to use Duck Bill scissors?



QUESTIONS:

8. What's your latest "favorite" notion and why?



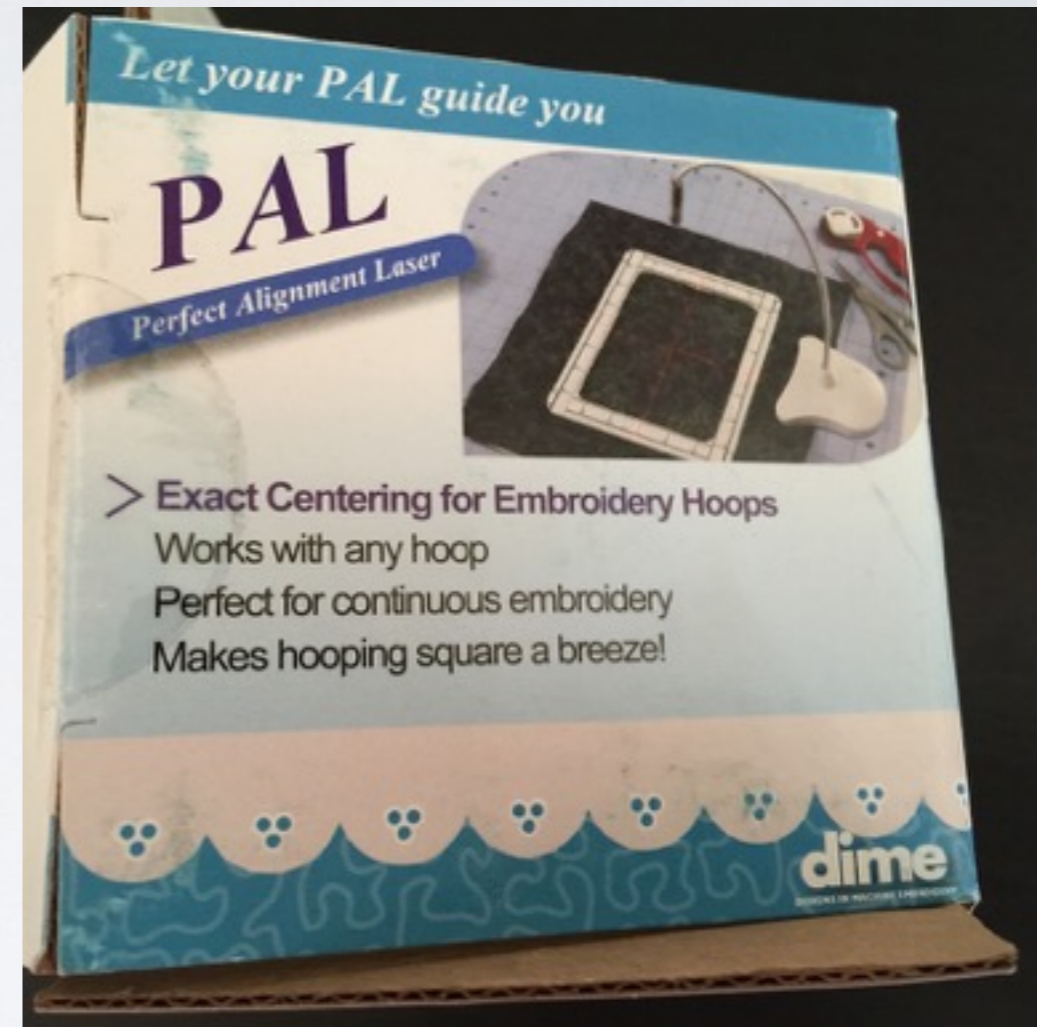
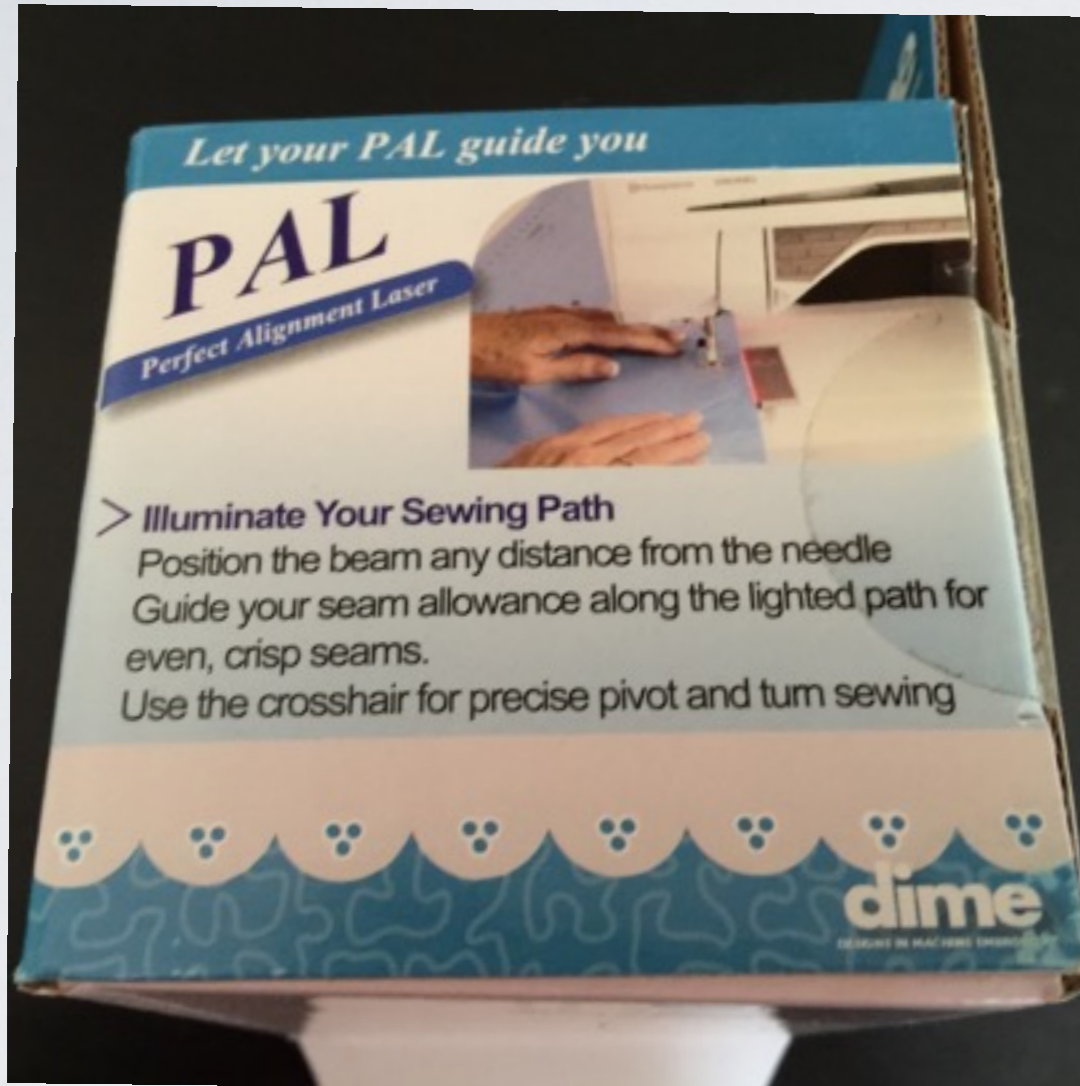
QUESTIONS:

The image shows the back panel of the PAL Perfect Alignment Laser product box. At the top left, the text "PAL Perfect Alignment Laser" is written in a blue banner. To the right, the "dime" logo is displayed in blue, with the tagline "DESIGNS IN MACHINE EMBROIDERY" underneath. The back panel features three columns of information, each with a small image and a list of features:

- Power Options:** Includes an image of the power adapter. Features: > 3 AAA batteries; > USB connection from your sewing machine or computer.
- Laser Crosshair Lamp:** Includes an image of the lamp. Features: > Swivel tip allows for proper aiming of the laser crosshair; > Bright, crisp Non-Gaussian lines show through uniform brightness across entire length of beam.
- Sturdy, Compact Base:** Includes an image of the base. Features: > Less than 4" square, the weighted base stands firmly at the sewing machine or cutting table; > Soft contoured edges are ideal for close positioning next to machines, embroidery hoops and other household tools; > Quality metal gooseneck lamp for quick adjustments.

A testimonial from Eileen Roche is included, with a small portrait of her. The testimonial reads: "PAL makes it so easy to hoop square. I just line up my inner hoop's horizontal and vertical center markings with the illuminated crosshair, firmly hold the inner hoop and insert it into the outer hoop. Now I know my fabric is square in the hoop. At the sewing machine, PAL helps me guide the fabric edge for precise seam allowances. I don't know how I survived without PAL, all these years." The bottom of the box features a decorative scalloped edge with small blue floral patterns and the text "©2013 Designs in Machine Embroidery www.dzgn.com".

QUESTIONS:



QUESTIONS:

9 & 10. When you embroider a quilt block with fusible batting, do you add fusible batting under the sashing?

How do you decide (if you should use batting?)

9. Yes you add batting to the sashing and to every piece of your quilt except the binding when you are doing this method.

You want all your pieces to have the same properties when you put them together to get the best results.

10. It is a personal choice if you want to use this method or not.

If you are going to be quilting the blocks before putting them together this is a great option. The blocks could be quilted with or without the backing fabric attached.

Some people do not like the extra bulk in the seam allowance and sometimes they trim the batting away in the seam allowance.

The batting you are using makes a big difference when using this technique

Fusing the blocks and/or pieces (either with batting or a knit interfacing) is a great idea when you are combining several types of fabric.

QUESTIONS:

11. In making your Appliqué Chenille Rug you used a heavy cotton for the bottom layer. Is that for durability?

There are actually several reasons I recommend using a heavy cotton for the bottom of the rug:

1. Durability.
2. To add a bit of weight to the rug so it will look nice as it is laying on the floor.
3. It gives your binding a nice sturdy fabric to hold on to.

These are all important **ESPECIALLY** when you are using muslin as I did on the rug.



QUESTIONS:

I2. What is the best way to embroider on Swiss Batiste or Nelona, which needle, stabilizer etc.

Use the smallest needle possible that will allow you to embroider without the thread breaking. (Embroidery or Microtex size 75-80)

The way you stabilize will depend on the embroidery design and the project you are doing.

If you are doing a little dress and the embroidery will be on the bodice, if possible I would prep the fabric by fusing a knit interfacing to it so the fabric could accept more stitches with great results.

This method could also be used if the embroidery was going to be in the hem area.

If you can not or do not want to prep the fabric be sure to choose a design that is not overly stitch intensive. I would use a water soluble sticky stabilizer on the front and the back.

Be sure to test.

QUESTIONS:

13. When working with Special needles, i.e. double eyed, twin or triple, etc. what thread do you use with them.

The thread that can be used with the needle is not necessarily dependent on the specialty needle you are using, but also on the size of the needle being used.

Examples:

A size 100 jeans twin needle could use a topstitch thread, and would be used on heavier fabric.

A size 80 embroidery twin needle would use a 30-40 weight embroidery thread, and a medium weight fabric.

A size 80 stretch needle would use construction thread if you were using it to hem a garment, and it could use embroidery thread if you were using it for decorative stitches. It would be used on stretch fabrics.

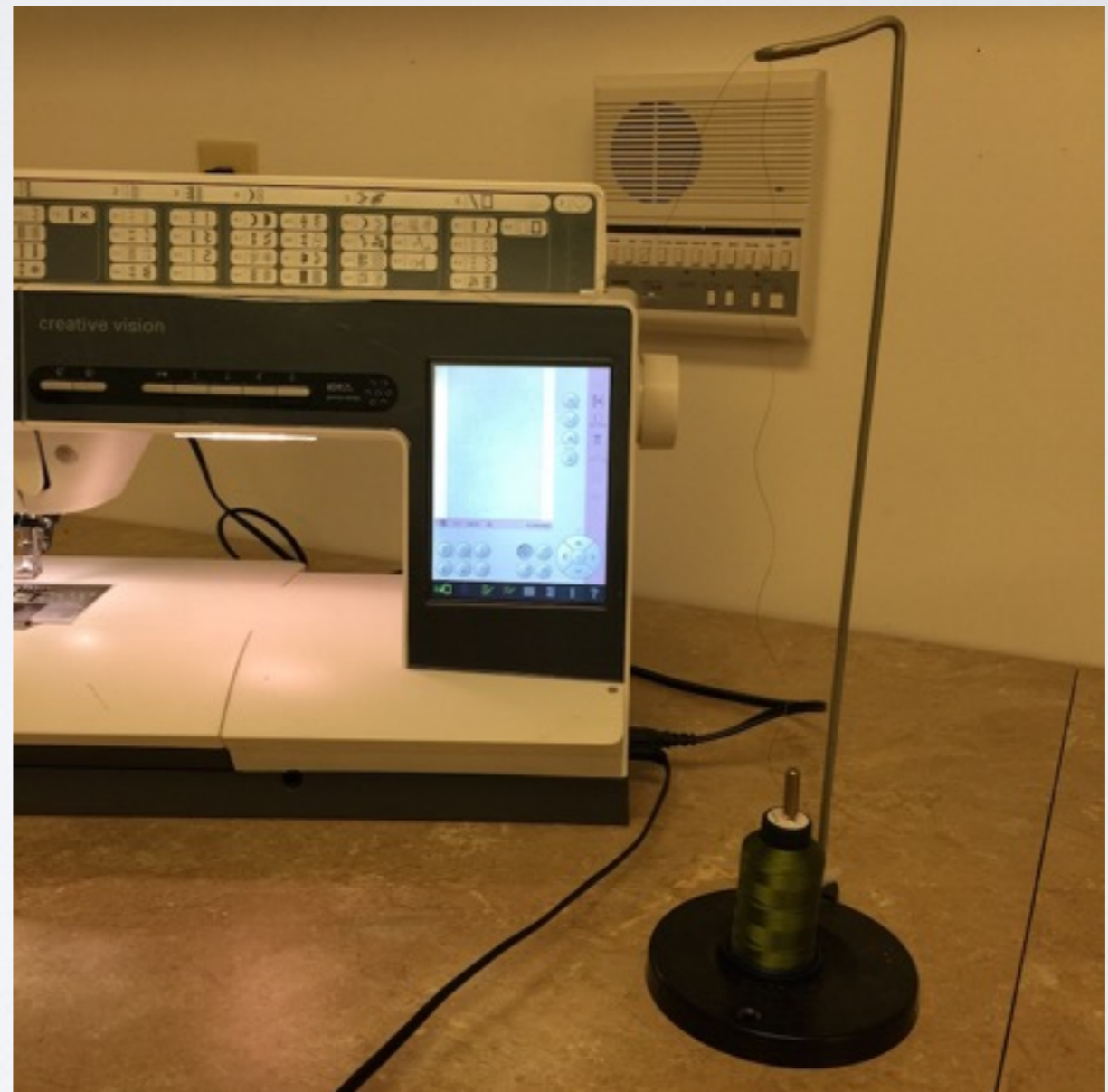
A double eye needle would use two size 30-40 weight embroidery thread.

QUESTIONS:

14. I have a problem with J Haskins thread breaking every few stitches. do you have some suggestion on what I need to do to prevent this?

Use a top stitch or metallic needle these have bigger “eyes” and the thread should move through them with less friction.

Set the spool on the table next to the machine and use an upright spool stand.



QUESTIONS:

15. If you were doing a monogram on a knit shirt, what kind of stabilizer do you use?

I would prep my fabric with fusible interfacing or fusible stabilizer and then I would use a cut away stabilizer.



SHOW AND TELL Lilo H



SHOW AND TELL

Kathy A





SHOW AND TELL

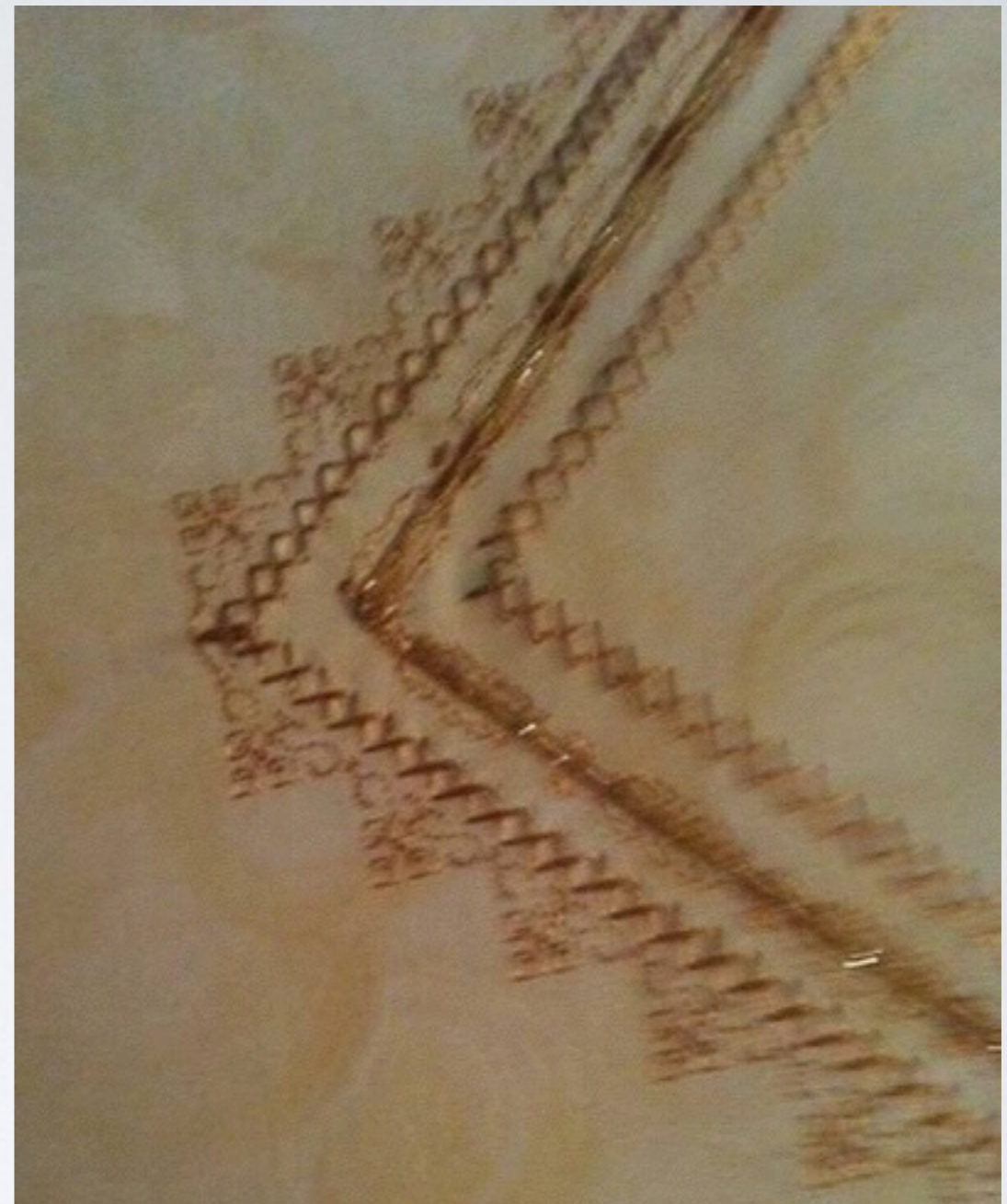
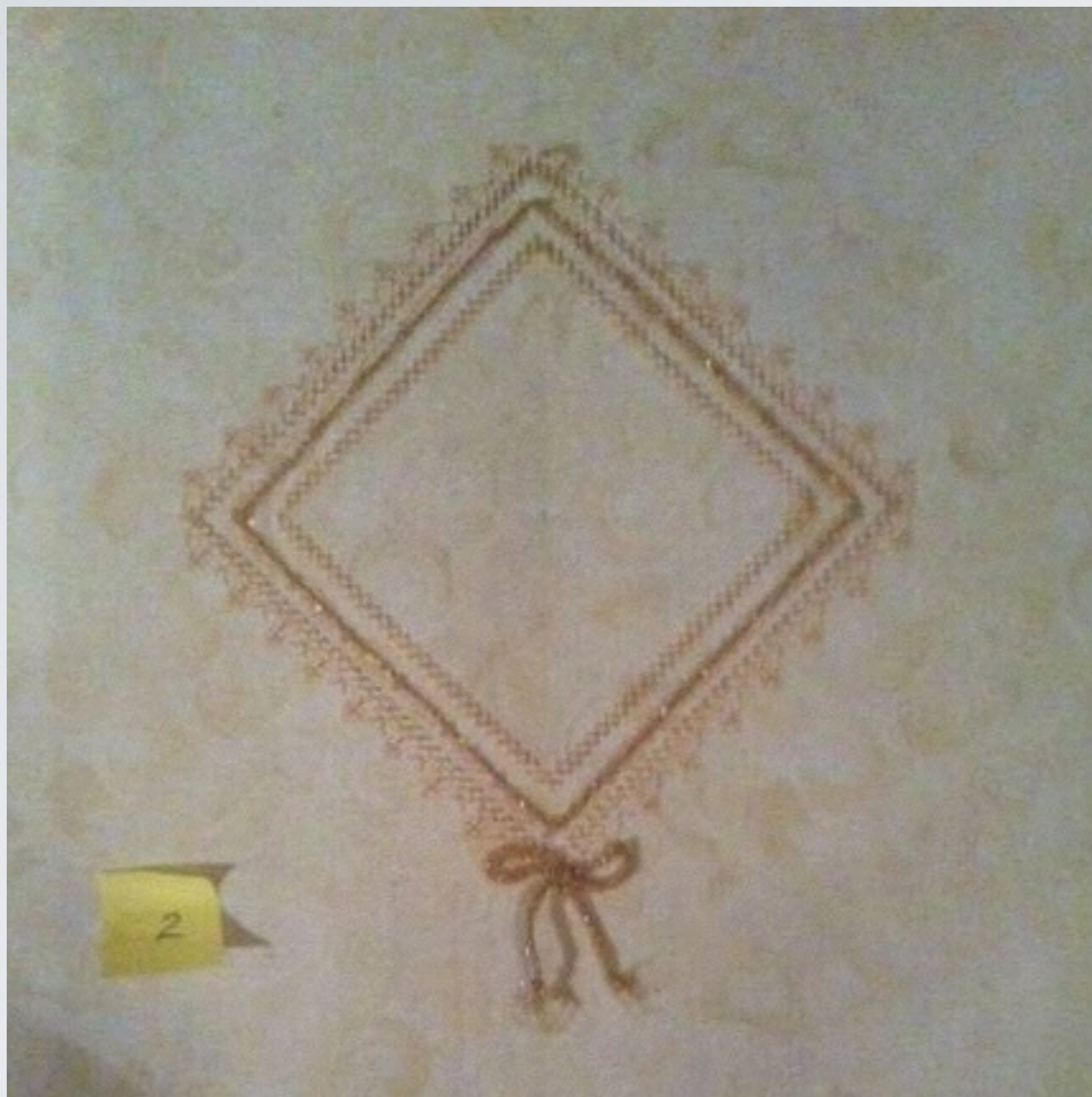
Betsy C



This is Block #1: It is made up of six circles each using a different machine stitch and the Circular Embroidery Guide with either the decorative stitch foot or the open toe foot. There is one large circle centered in the block, one smaller circle centered inside that circle and then four smaller circles were placed north, south, east and west of the two center ones. the bow at the bottom is made with a soft acrylic yarn that has a gold thread running through it.

SHOW AND TELL

Betsy C



Block #2 is made up of four squares of decorative stitches, set on point, in the center of the block. I used three different decorative stitches to form the design. The second square out from the center uses a decorative stitch that is couched over the soft acrylic yarn from Block #1 using a couching foot. The other stitches were done using the open toe foot. To gauge the distance between the rows of stitches, lines can be drawn with a fabric marker or the edge of the presser foot may be used. The outer row needed a little calculation to be sure that the stitch started and ended evenly on each side. If one corner is a little off, bows make wonderful cover up additions and then you can decide which is the top and which is the bottom of your block.

SHOW AND TELL

Betsy C



Block #3: Mark block with lines with fabric marker to divide the block into thirds both vertically and horizontally. Using a 2.0mm twin needle, the seven grooved pintuck foot, and a straight stitch, I stitched 1 pintuck down each of the drawn lines in the center groove of the foot. I then added one pintuck on each side of the first one by placing the right outside groove over the stitched pintuck and sewing the next pintuck down the center groove. Then placed the first pintuck in the left outside groove and stitched the third pintuck. I then chose a single scallop stitch and, still using the twin needle but changing to an open toe foot, I stitched one row on one side of the pintucks; mirror imaged the scallop and stitched down the other side of the pintucks. To keep my scallops even, I drew a line across the top of the pintucks, started the scallop on each side of the pintucks directly on that line, engaged my "sew slow" button and with the "pedal to the metal" I sewed each row of scallops.

SHOW AND TELL

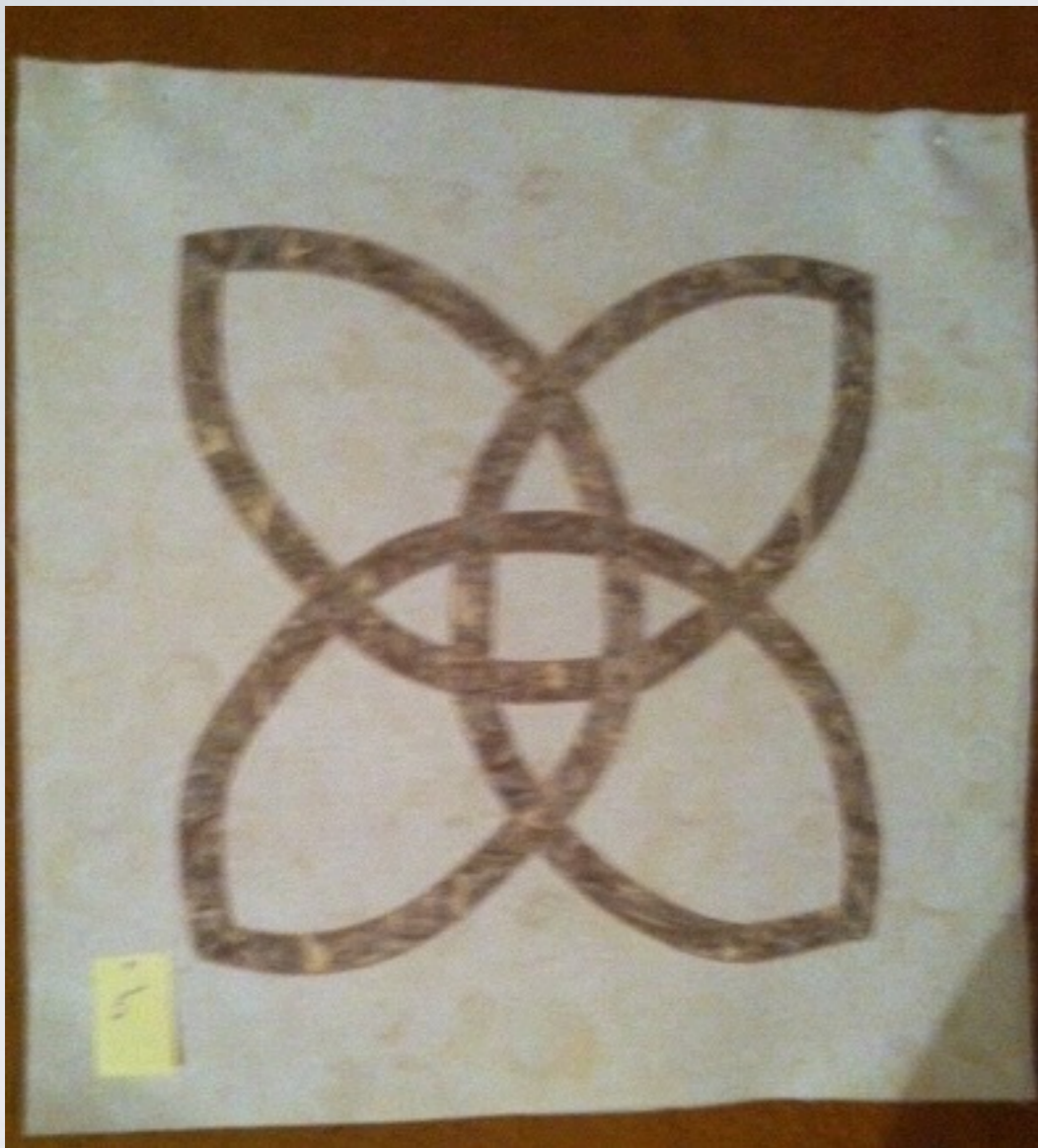
Betsy C



Block #4: This block is made up of rows of Candlewicking Stitches using the Candlewicking foot. Candlewicking stitches are knots that have been created by programming zig-zag stitches together with straight stitches in-between. The foot has a large groove underneath the foot that allows the stitches to move under the foot. Dividing the block into thirds both vertically and horizontally, I stitched 3 vertical rows of stitches with one stitch in the center and a different stitch on either side which I mirrored on one side to get a balanced effect. This method of combining stitches in parallel rows is called "stitch stacking" or "stitch building". On the horizontal lines, I stitched just one row of candlewicking stitches.

SHOW AND TELL

Betsy C



Block #5: This block is a Celtic Knot appliqué. From fabric I had chosen to co-ordinate with the thread used in the other blocks, I prepared biased strips for my design. I ironed fusible web to the back of my strips, removed the paper backing and fused my strips in place following the design I had drawn and marked on the background fabric. Using an open toe appliqué foot, I then stitched the appliqué down using a pin stitch (also known as a buttonhole or a blanket stitch). I wanted my stitches to be small so used a 1.5mm length by a 1.5mm width.

SHOW AND TELL

Betsy C



Block #6: This block uses the chenille foot with two different widths and colors of bias chenille strips. Chenille comes on rolls of varying widths. I divided my block into thirds both vertically and horizontally and marked with a fabric marker. I then layered 2 strips of chenille, a narrow light one on top of a wider dark one. I loaded the strips into the opening of the foot, snapped the foot onto the machine, and stitched the strips onto the background fabric along the drawn line. You may use either a straight or tiny zig-zag stitch. Once sewn, brush the strips to rough and ravel them. You may also launder the block in the washer and dryer to fluff them even more. In the center of my block I embroidered two free standing Richelieu flowers (from Pfaff Creative Fantasy Card No 25) on organza and tacked them down only in the center to add a three dimensional look.

SHOW AND TELL

Betsy C



Block #7: This block includes several techniques and two different feet. Long strips of both the background fabric and print fabric were cut and a narrow rolled hem foot was used to finish off the long edges of the strips. Then, using the decorative trim foot, ribbon ruffles were stitched down the center of each of the fabric strips. The strips were then woven alternately (the background strips going vertically and the print strips going horizontally) forming a grid on the block. To hold everything in place, I stitched a diagonal line down all of the print fabric squares.

SHOW AND TELL

Betsy C



This is a cushion that will go with the finished quilt. It features stacked stitches, flat and free standing Richelieu flowers, and a corded edge.

SHOW AND TELL

Betsy C

This photo is of the Mahalo Corner design. I just love it!! It was so easy and fun. The effect of the Illusion Cloth over the Fleece is fantastic.

I placed it on the corner of a 19" square and have not cut it as I am not sure if I want to add something in the middle and then add the corner design to the other three corners for a pillow to



SHOW AND TELL

Helen S



Features Jenny Join Technique and Hummel designs

SHOW AND TELL

Helen S



SHOW AND TELL

Vera D



SHOW AND TELL

Vera D



















This quilt has 24 blocks, Each block is different. The blocks are not sewn together, just hanging on my design wall.



Cat Coin Purse

This was just a fun embroidery project for my daughter Amy. Design is from Embroidery Garden website.

05.25.2015 18:15



Gardening Apron

This is another project for my other daughter Aletha. Instructions for the apron were a free download from "Creative Machine Embroidery Magazine." I changed the embroidery designs from vegetables to flowers and added the ladybug buttons. The designs are from Hatched In Africa.



Iris Quilt

Quilt pattern is a Turning Twenty pattern. I replaced the focus fabric suggested in the pattern with the iris embroidery designs from Momo Dini. The quilt was custom quilted with an iris design in the pieced blocks.









Placemats

I made eight of these for daughter Amy using Margaret's design with the exception of the monogram embroidery. Really fun and fast to make. Thank you, Margaret.



Pocket Pouch Purse

Pattern is by Linda McGehee, #781 Pocket Pouch. It has a secret pocket in the bottom and is fun to make. I created my quilting design in my software, quilted fabric pieces in the hoop and added the embroidery designs that are from Hatched In Africa. I replaced the appliqué fabric pieces in the designs with hot fix Angelina fibers. Lots of sparkle.



Sweatshirt Jacket

This project, converting a sweatshirt into a jacket, is from a Craftsy Class by Cindy Losekamp. There are several design options in the class.

*Thanks to all of you
for submitting
information for this
webinar!*



Margaret



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