

## Instructions for Use of Downloadable Applique Images (with free-motion embroidery objects)

These images are prepared entirely for the purpose of printing onto fabric using an ink jet printer. It is important to test print on paper before printing on fabric. The colors on paper should be more intense than on fabrics. Remember that these images are designed for using stitching to enhance the details. A schematic pattern is included to provide guidance for stitching the details.

### Fabric preparation:

I recommend using professionally prepared fabric for printing. I especially like EQPrintables available online at <http://electricquilt.com/online-shop/category/printable-fabric-paper> and other places.

It is possible to create your own printable fabric by using “prepared for dye” fabrics or pre-treating them with a preparation product like Bubble Jet. Follow the product directions. Here’s one link to this product. <http://www.dharmatrading.com/transfers/bubble-jet-set-2000-and-bubble-jet-set-rinse.htm>

Prepared-for-dye fabrics should be backed by ironing on a heavy freezer paper such as “Jenkins Freezer Paper Sheets” or C&T Publishing Quilter’s Freezer Paper which are already sized for printing and are available online and at many local fabric/quilt shops. You can also use a double layer of grocery store freezer paper (two sheets ironed together matte side to shiny side) and cut to 8.5” x 11”, although the formula for the grocery store plastic recently changed and it is no longer as easy to keep on the fabric. You can, however, make a larger printout using the grocery store freezer paper up to the largest sheet your printer will take. I have successfully printed on both cotton and a cotton/silk blend prepared for dye fabrics using this method. It is important to be sure to trim the fabric to the printable size so you do not have frayed edges when you print on fabric you have prepared yourself.

### Printer notes:

The color profile for these images is set to Adobe RGB (1998), which is a standard color setting and you will probably not need to change the colors for a good color match.

My printer has a nozzle cleaning/check option. I do this before printing on fabrics to eliminate unexpected blank spots or blotches. Check your printer manual to see if you have this option.

Set your printer for the highest quality print and choose premium paper matte setting (though I have successfully printed fabric without this setting, but it can enhance the beauty of the fabric). Make certain the option “size to paper” or similar command is unchecked.

Print your fabric. After printing, let dry for 15 minutes and remove backing. Set color by steaming with your iron on the wrong side. Then rinse in cold water, blot with towel, and iron dry from the back. This normally makes a fairly permanent printed fabric when using cotton, silk, or cotton/silk blend.<sup>1</sup>

### **Appliqueing the image:**

Apply some fusible webbing to the back of the printed fabric, covering the design.

Trim the design carefully along the edge with sharp scissors and fuse into place on your background of your project.

Set up your sewing machine with an open toed applique foot (for Berninas, this is the #20 foot), a size #70 sharp needle, a light weight thread (silk #100 weight, or other thread #60 weight or higher) and set a narrow zig zag (satin) stitch (I use 1.3 to 1.5 width and .45 stitch length). I have also successfully used a short straight stitch for some very narrow appliques.

I use a closely color matched #100 weight silk thread for most of my appliques like this. A #60 weight polyester or monopoly thread also work well. For the straight stitch, I suggest the monopoly and a very small #60 needle, to make the smallest hole possible in your applique. It is important to test appliqueing and stitch settings on some of your leftover fabric from the printout edges that you iron on a scrap piece of fabric.

### **Thread paint additions:**

For this applique, you need to make some thread painted additions. I have included a shape pattern for your use and the schematic for you to see the desired stitch direction. I create these mostly off-project and applique these shapes on. If preferred, you can stitch these additions directly on the applied project, eliminating the veiling, although using a hoop and a stabilizer will improve the outcome. Some additional details stitched directly on the applique may be needed even if you use the off-project method.

### **Supplies needed:**

- Black nylon or silk bridal veiling for most backgrounds, white for very light backgrounds. Black “disappears” to the eye better on most backgrounds.
- 40 weight embroidery thread. I usually use variegated embroidery threads to give these items more depth.
- Clear embroidery stabilizer.
- Six or eight inch embroidery hoop designed for use with sewing machines (usually thinner than hand embroidery hoops).
- A marker.

---

<sup>1</sup> Note - Pigment based inks have better archival (fade resistant) properties, and do not bleed as much as dye based inks, and therefore work well for wall hangings and other things that will never be washed. There is no way to make pigment based inks washable for clothing. For clothing, use printers with DYE based inks, after pretreating the fabric as I suggested and the results will be washable. My Epson printer used Dye-based inks that are clear and beautiful. Check to see what inks you have in your printer. Some printers have options for both kinds of inks. I have, however, used pigment based inks and successfully washed my resulting quilts a couple of times with no noticeable fading.

Print the pattern and trace it on a layer of the clear stabilizer with your marker. I use Crayola Washable marker in case it rubs off onto my fabric. This marker is easily removable with water. Add a second layer of stabilizer over the marking.

Hoop the veiling and the two layers of stabilizer so that the fabric and stabilizer lie close to the feeddogs side of your machine bed.

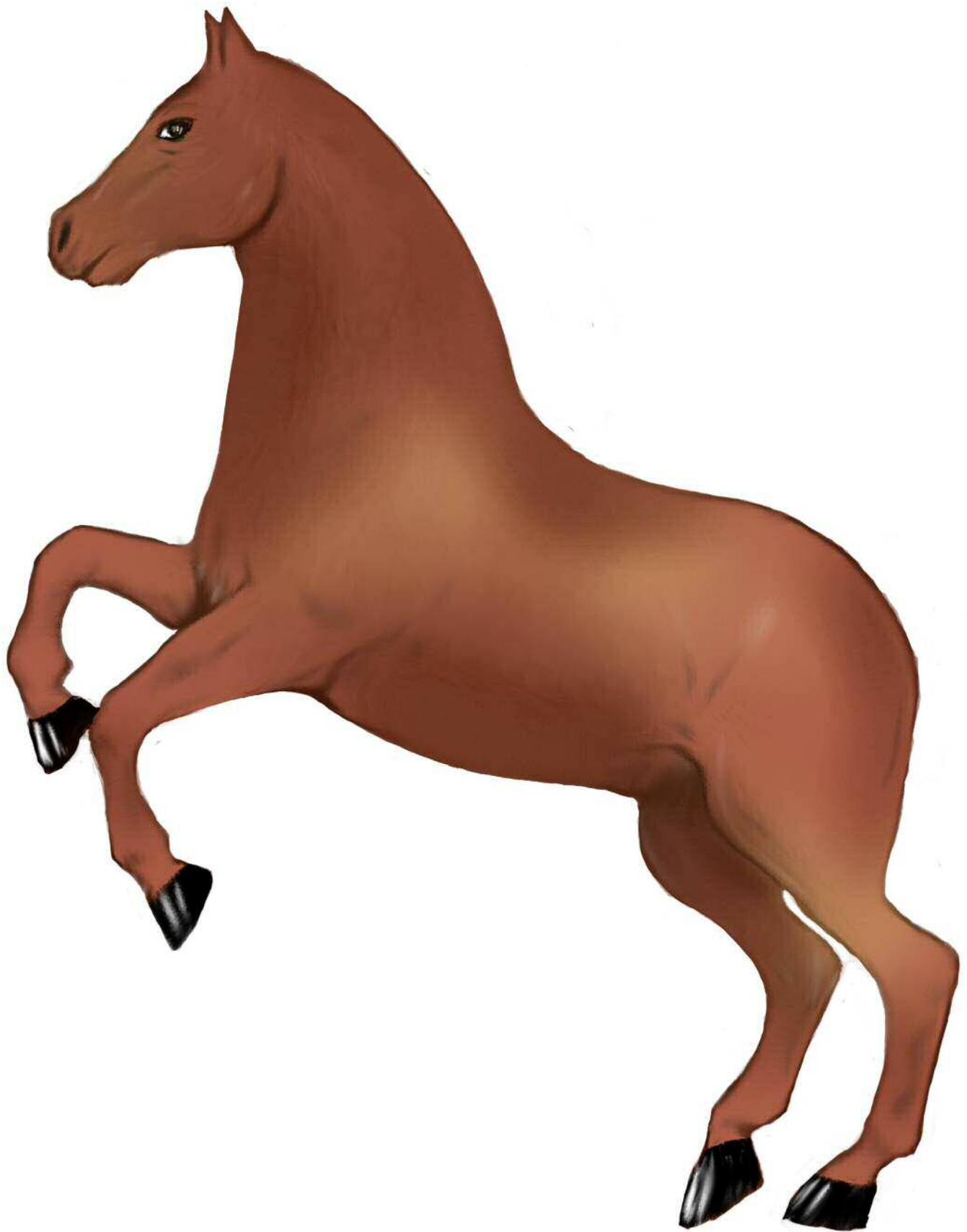
Drop your feed dogs and put a free motion foot on your machine.

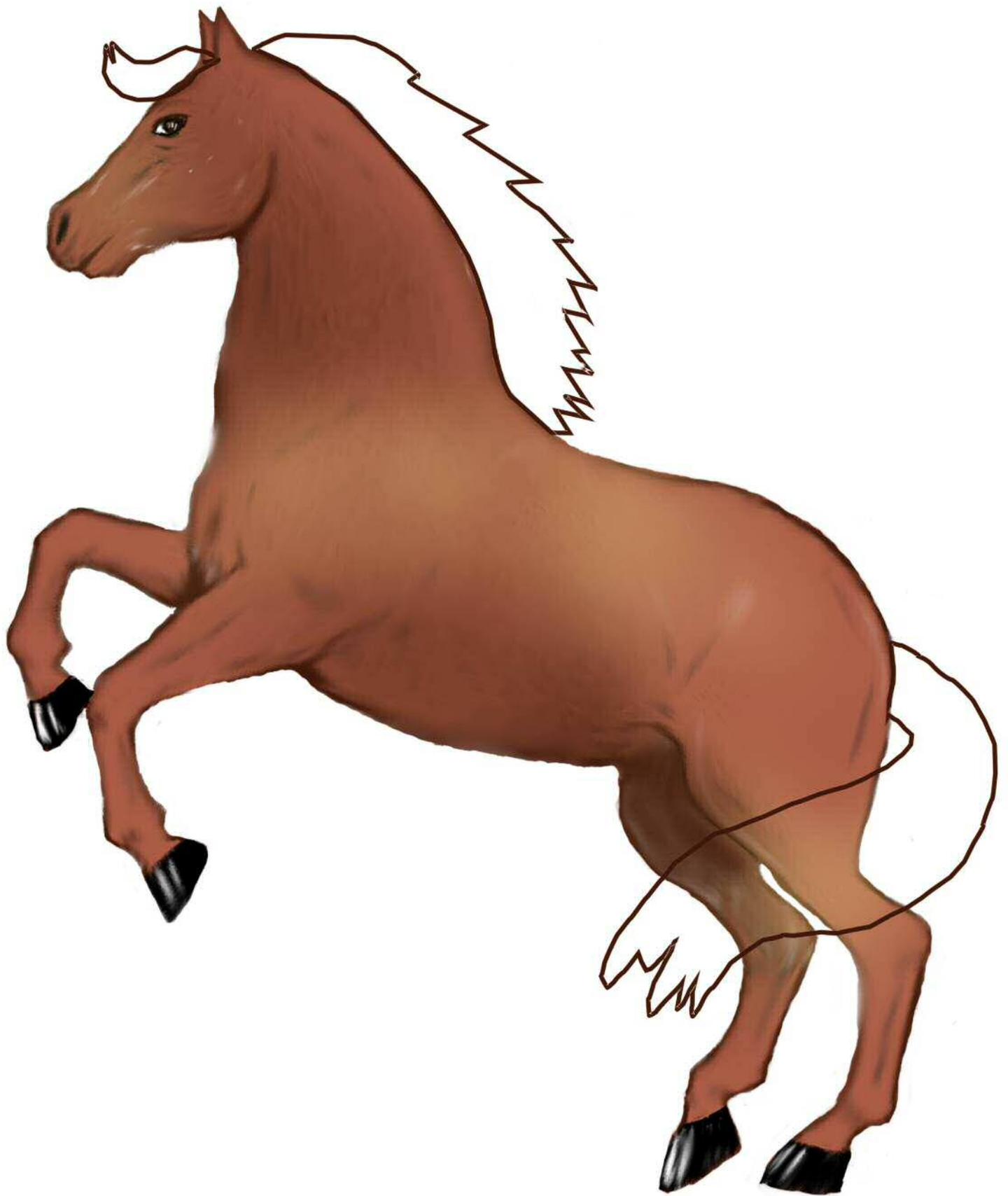
Slide the hoop under your machine and begin stitching, moving in the direction the hair or tail would be growing, and filling in the pattern. You should do a practice version if you have never done this until you have a feel for the way the speed of hand movement and stitching speed work together. It doesn't take much practice.

When the design is filled, remove from the hoop and cut along the pattern. Soak the stabilizer off your little object. When dry, lightly steam upside down on a towel (to prevent over flattening or shining your thread object).

Place the object on your applique as shown on schematic and pin in place.

With the same thread you used to make the object, stitch it in place along the edges using the same free motion movements and direction you did for building the object. You may want to run one or two lines of stitching down the middle of the object along the same direction as the object. Press the completed applique lightly from the back upside down on a towel.





Stitching detail guide for use after appliqueing the horse to the background fabric.

This schematic is included to provide a concept for the free motion stitching. Notice the direction of the lines for the mane and tale and try to move your stitching in a similar pattern (see instructions and free motion object patterns).

As you see, the horse has some additional details that you may also wish to use for stitching ideas, such as around the neck, or mouth to give it more definition.

