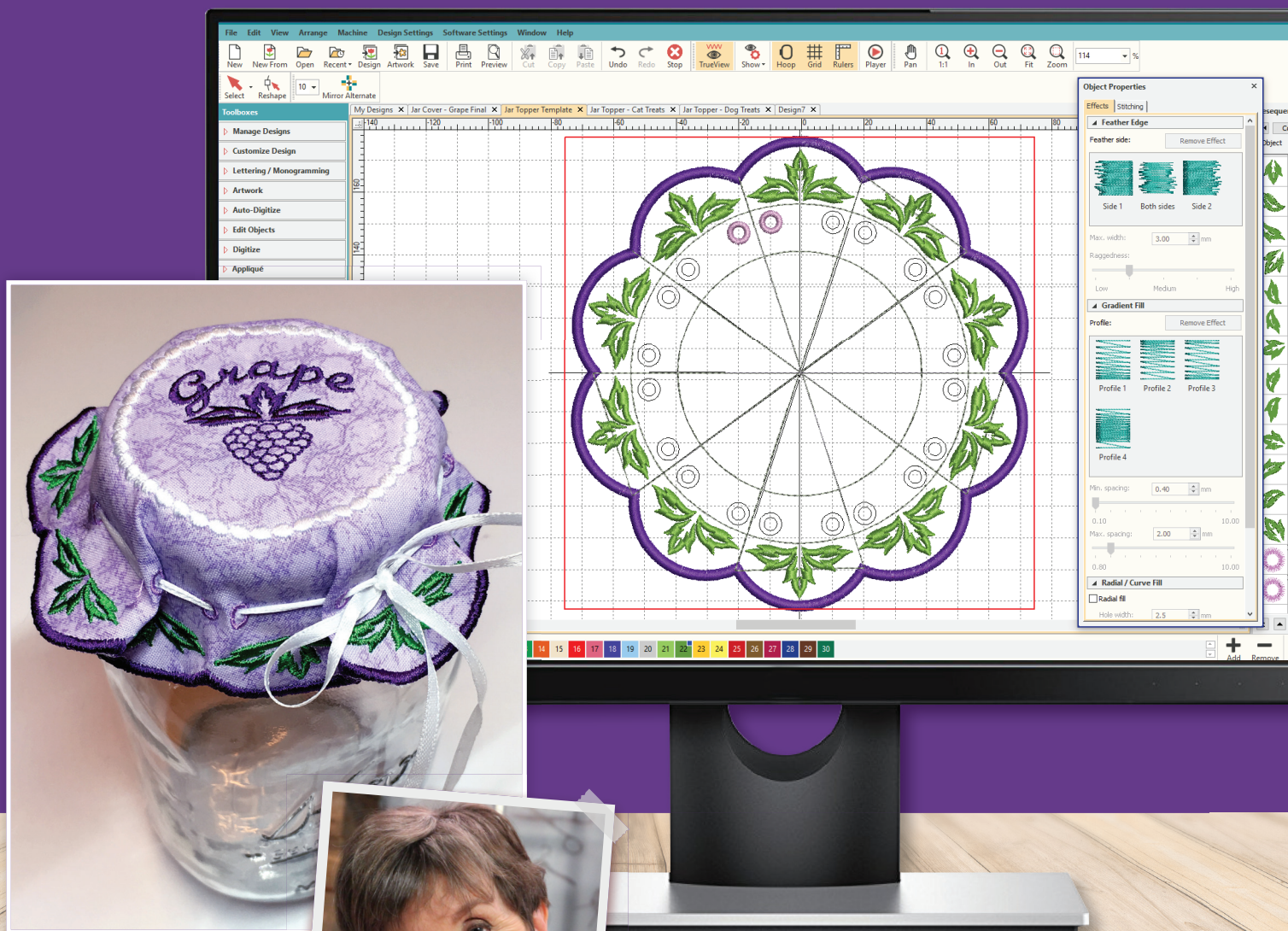




HATCH SCALLOPED JAR LID COVER

By Lindee Goodall



Lindee Goodall

EMBROIDERY TECHNIQUE: APPLIQUÉ ON WASHAWAY STABILIZER

Skill Level: **EASY!**

SUPPLIES:

Washaway stabilizer

Fabric for jar lid cover

Threads

Eyelet cutter

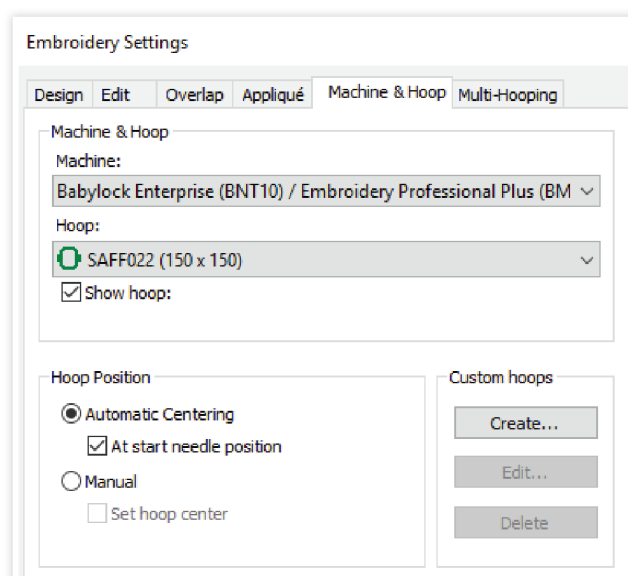
Elmer's School Glue Stick

This project is geared for a larger hoop (at least a 150mm)

STEP 1. SET UP THE WORKSPACE

Because we have no artwork, I like to set a hoop size as a reference. It makes no difference if you don't have a hoop that size or even that machine; it's just a guide.

Choose a 150mm square hoop and on the hoop preferences window, set it to "manual position" so that the design isn't always being centered in the hoop. (Right click on the Hoop icon on the toolbar to access the settings.)



Note: This is a minimum size for a Ball or Kerr type canning jar to fit over the lid and cinch with bit of a “skirt” below the ribbon lacing.

I use all metric measurements when I digitize. Even if you're used to using inches when sewing and everyday measurements, get used to using millimeters when digitizing. It is really easier once you get accustomed to it.

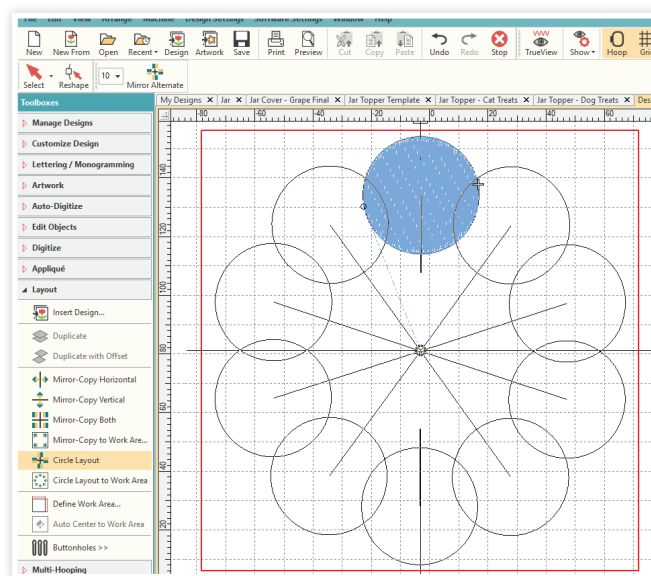
I have my grid turned on and set at the default of 10mm.

STEP 2: CREATE THE SCALLOPED BORDER

Since we aren't importing any artwork, we'll create our own.

Select the circle tool from the Digitizing Tool box and create a filled circle sized to 48mm and move it to the top center of the hoop.

Next, from the Layout Toolbox, choose Circle Layout and enter 10 and make sure Mirror Alternates is disabled. Using the grid as a reference, drag straight down to fit the hoop. Click "yes" when asked if you want to merge the overlapping shapes.



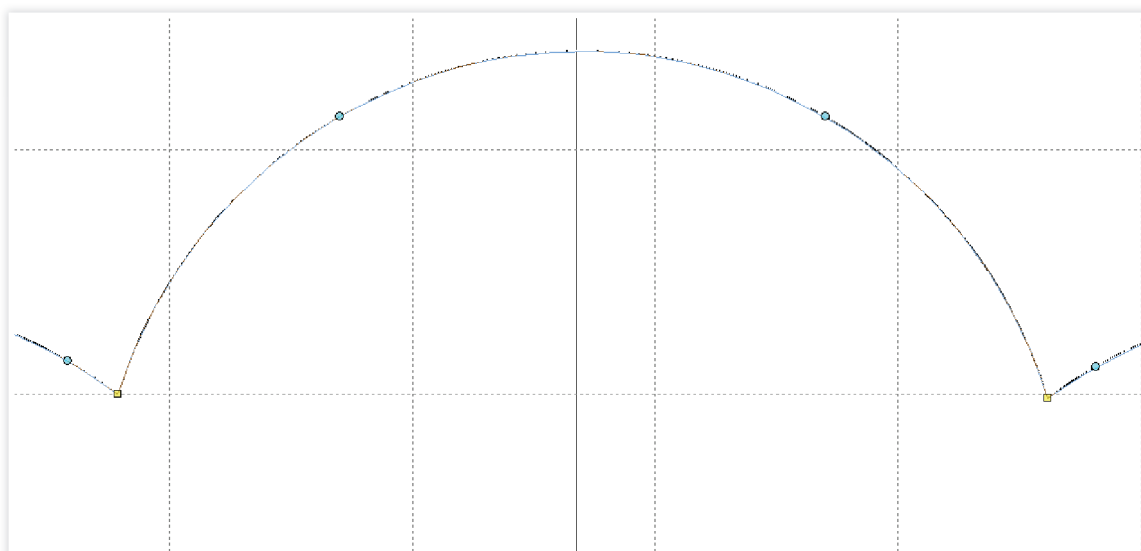
Select the object, change it from a fill to an outline and then delete the inner object. This is your reference art.

If you want a larger cover, resize here. The other measurements will remain the same for canning jars like Ball and Kerr. Enlarging here just makes the ruffle area longer.

STEP 3: MAKE THE APPLIQUÉ

Hatch can do auto-appliques but it can't automatically turn this scallop shape into one.

You could use the shape to manually build the appliqué parts by duplicating and applying the various stitch effects. However, the path isn't all that well optimized and when you have nodes that are bunched up together, sometimes it can affect the stitch placement in negative ways.



Our project is just a simple appliqué where all the steps are followed in the standard order, so it's easy just to select the Digitize Appliqué tool from the Appliqué Tool box and trace around the shape placing a left click in the “valley” of each scallop and a right click at the peak of the curve.

Using the fewest number of nodes to define a shape is a “best practice” for any kind of drawing, whether you are drawing with stitches in Hatch or using a vector based graphics program. Not only does it create a smoother shape with smoother outlines, it's easier to edit if you have to do a little reshaping.

Start with a left click in the “v” at the 11:00 position and end with a right click at the top curve just before you get back to the first click.

You can now delete your “artwork” (your original scallop object).

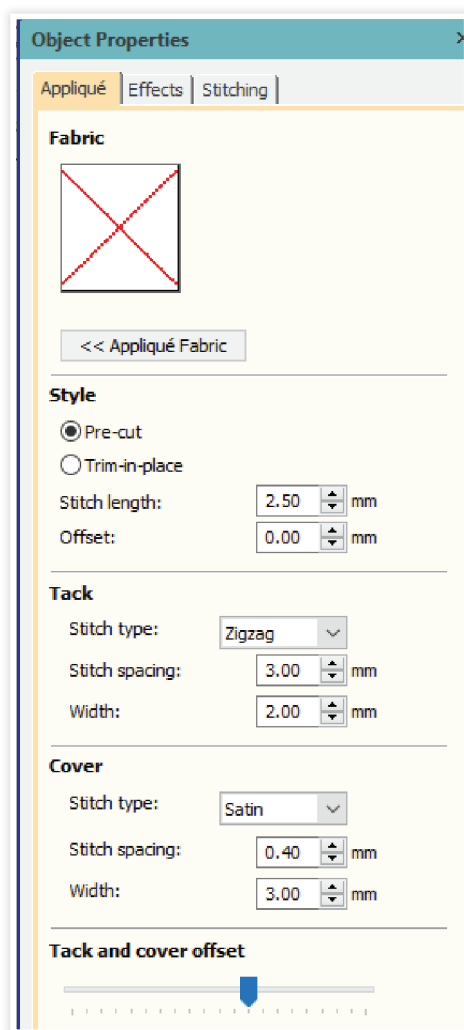
STEP 4: ADJUST THE APPLIQUÉ SETTINGS

I prefer to precut all my appliques and I like the satin to be about 1/3 to the outside of the cut fabric and 2/3 to the inside. This covers the fabric better and stresses the fabric edge less.

The default settings in Hatch are the opposite, which works better for the “trim-in-place” method, or, what I call the “blob method.”

This is where a placement line is sewn, a “blob” of fabric is placed over it, the tack down sews, and then you have to try and cut away the fabric to the tackdown line without disturbing your hoop tension while trimming closely enough to avoid any “pokies” extending beyond the satin stitch.

Fortunately Hatch lets us control the appliqué settings for our own desires. I like to set the Tack and cover offset slider to 60/40 or 65/35 on the Appliqué tab in Object Properties.



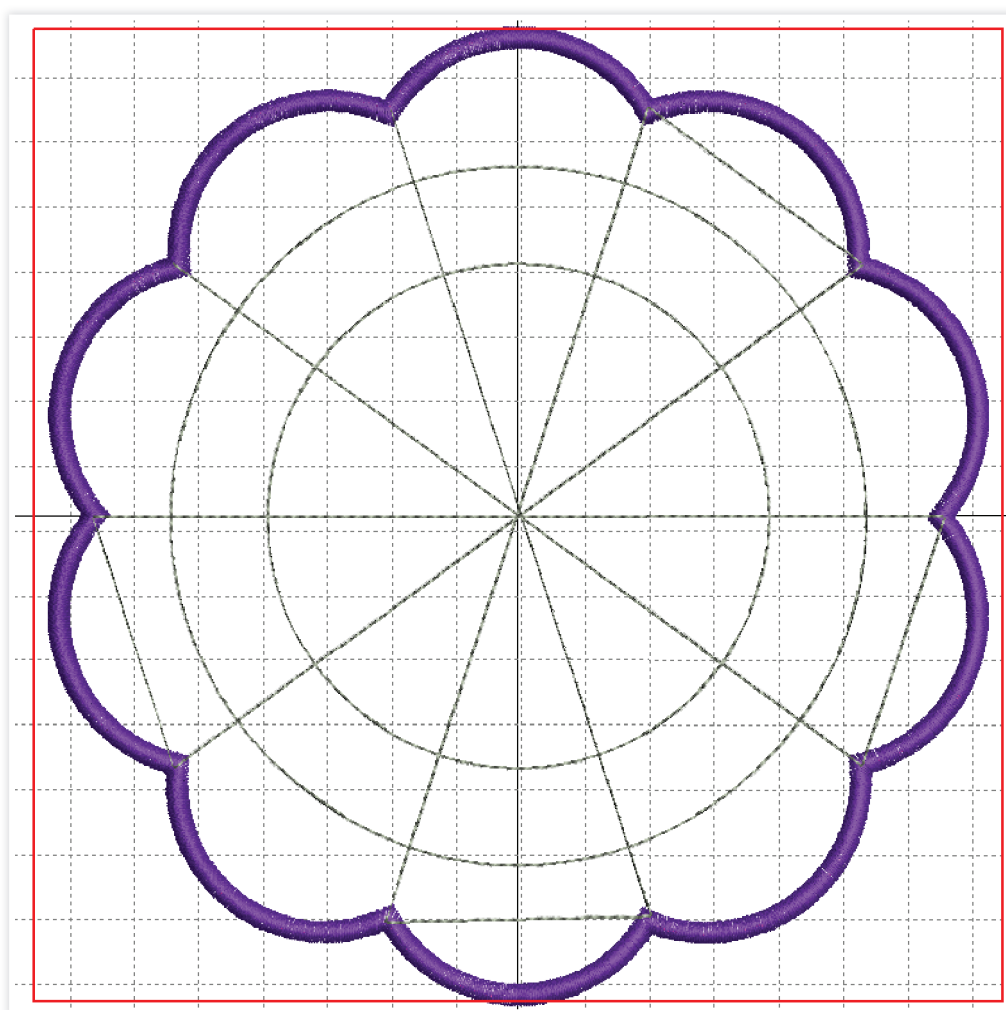
STEP 5: MAKE SOME GUIDES

When you don't have any artwork for guides, it's easy to just make some temporary objects to use for placement reference. We can't "draw" artwork in Hatch since any object automatically get stitches applied. That doesn't mean however, that we can draw some guides with run stitches to act as artwork.

Draw a line connecting opposing points to create "pie segments" and then add some circles to represent the log top and sides. This makes it much easier to plan placements for the rest of the design elements.

The metal screw-on part of a Ball jar lid is about 2 3/4" across and the sides extend down about 3/4". Using Digitize > Circle/Oval, create two circles centered within your design area sized to 70mm and 108mm. If you're using a different size jar, adjust your measurements accordingly.

Any embellishments you add to the top need to fit within the smaller circle. The buttonholes or eyelets for lacing need to be placed within the side band area between the two rings.

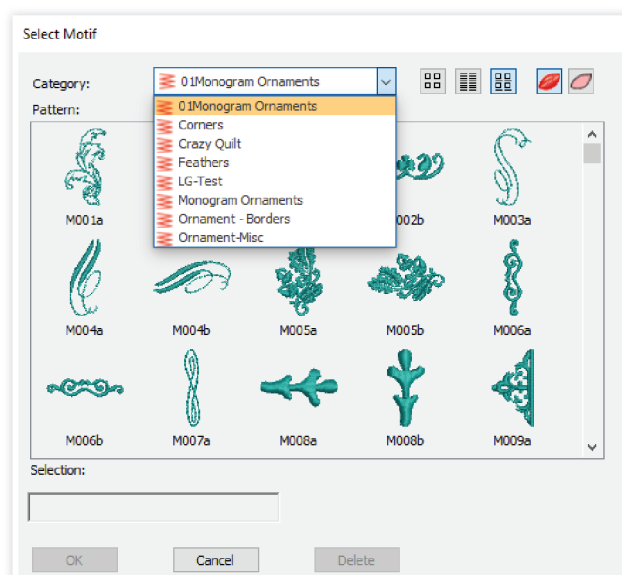


STEP 6: ADD THE SCALLOP DECORATIONS

The leaves in each scallop are already digitized and included in Hatch, you just have to extract them from their secret hiding place in the monograms.

There are several ways to extract the grape ornament. In the video, I show how to just grab the monogram frame (Style16bo) and delete the parts you don't want. This is probably the easiest to explain.

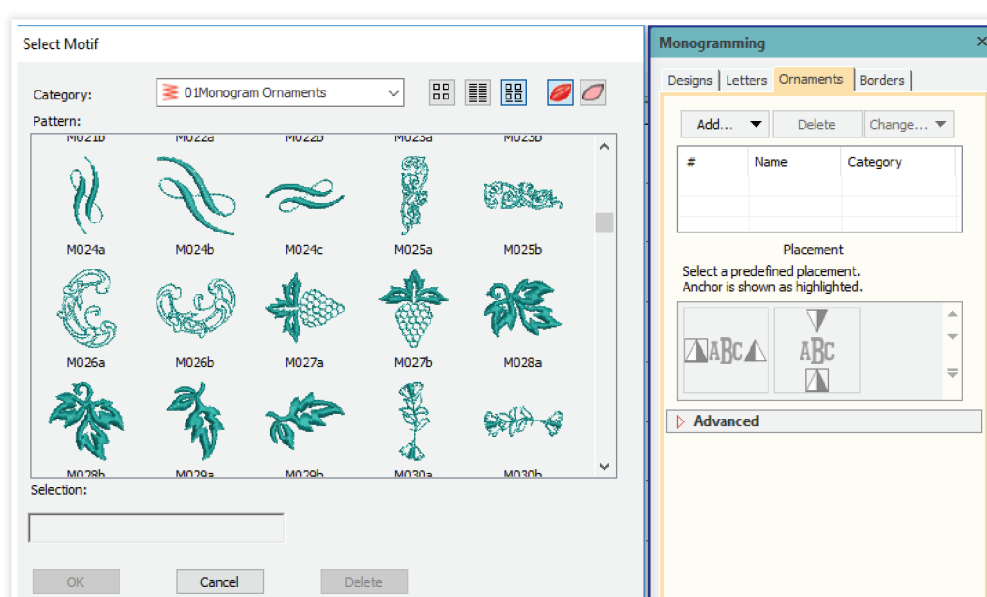
However, if you want to see all the ornaments that are available, open the Lettering / Monogramming toolbox, select Monogramming, click on the ornaments tab, and then click on the "Add..." dropdown. From there, select Motifs, and then 01Monogram Ornaments.



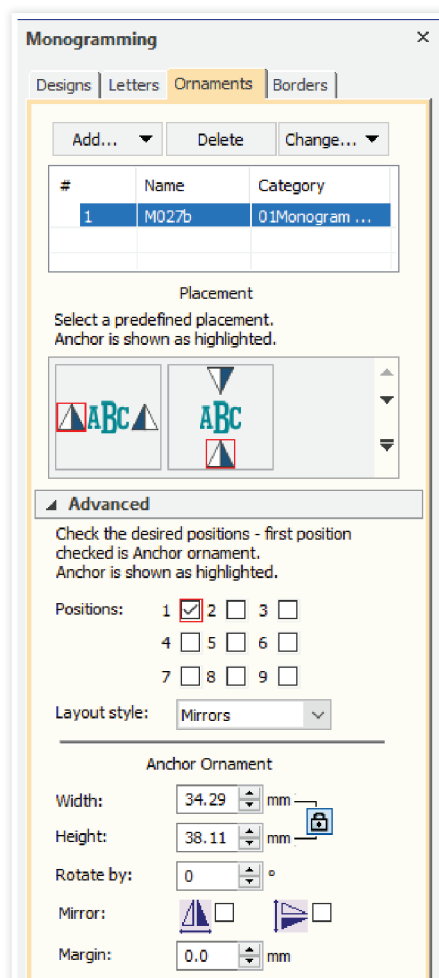
Notice that you can select from any motif in any library so you could easily create a set of elements just for jar toppers!

Note: Although I digitized my own paw print for the dog and kitty treats toppers, there is a paw print in the built in library.

I selected the little grape bunch (M027b) and then clicked OK.



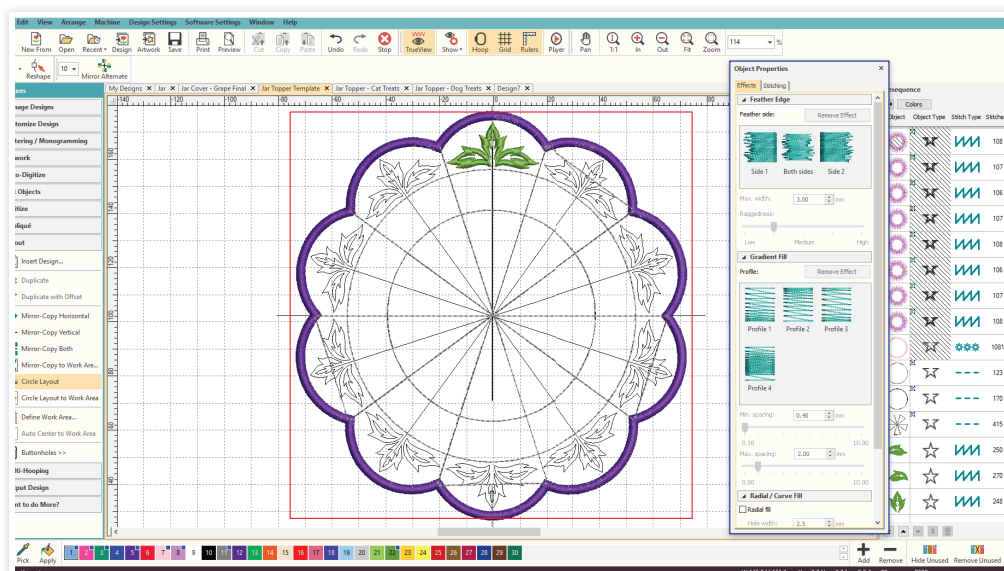
Nothing has happened yet bequest we need to select a placement. You can choose from the predefined placements or do your own thing. We just want one. I clicked the Advanced section and enabled position 1.



We'll use the grape bunch in the center of the topper but only the leaves for the scallops. Make a copy of the bunch and just hold one for later use.

Break apart and ungroup the second grape bunch and delete the grapes. Group the leaves and color it green.

Position the leaf set within a scallop. Use the circle layout tool again to place them all around. On the Resequenee docker, click on the colors tab, select the green swatch and group them (Control-G) to make them one unit.



STEP 7: MAKE THE BUTTONHOLES OR EYELETS

Next we'll add the eyelets to lace a cord or a ribbon for securing the jar cover. If you use elastic cord, it makes it easier to slip the cover on and off and keep it snug. Another sneaky tip is to thread a narrow elastic under your ribbon and stitch it closed at the right size to slip on over your jar lid.

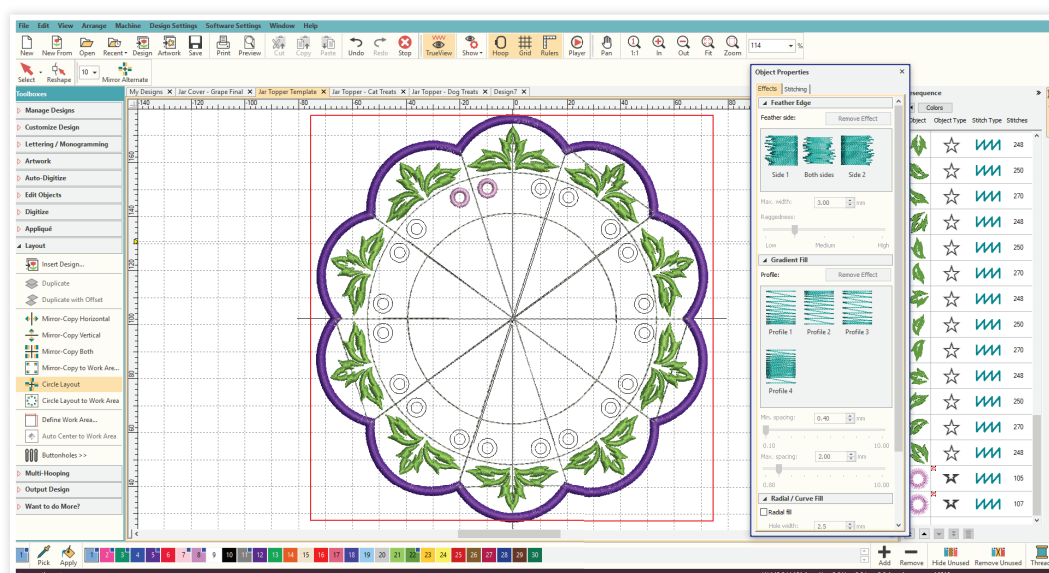
Rather have a buttonhole? Go to Layout > Buttonholes and choose one!

For eyelets, use Digitize Circle and make an 8mm circle. Set it to outline with a 2mm satin border.

Now you have a decision to make. How do you want your ribbon to lace?

I chose to place my eyelets rather close together and position them between the leaves, straddling a segment guideline. The longer space between a pair of eyelets allows more ribbon to show on the outside of the cover and under the leaves.

Make a pair of eyelets, group them, and then use Circle Layout again to place them. Group all the buttonholes together.

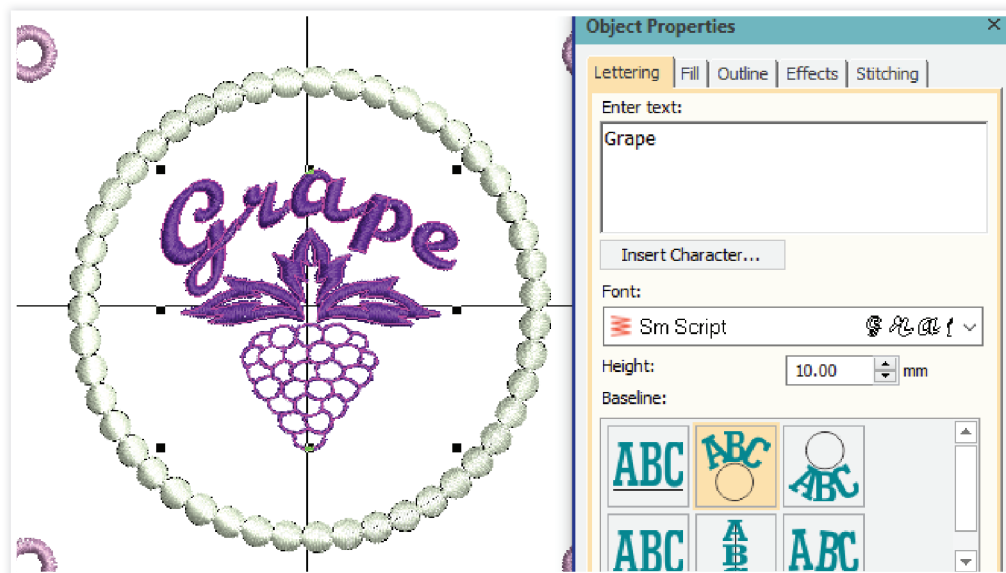


STEP 8: EMBELLISH THE CENTER

Normally we work from the center out when digitizing but that can be contraindicated when there is text. Text is often added last so that any stitching distortions don't cause it to pull out of alignment.

Another reason for placing text last is that it makes it easy to edit. For example, you may decide the rest of the cover looks just fine but you want strawberry instead of grape.

For this project, I used the Small Script font and arced it over the grape bunch. Normally I don't like arced italic letters but in this case, it worked out fine.



Add the lettering and move the grape bunch so that it sews with the text. Group the grapes and text together.

STEP 9: ADD A BORDER AROUND THE LID

Using the guides as reference, add another outline circle and apply a motif. Or just apply the motif to the inner circle and shrink it down a bit. If you hold down the shift key as you drag shrink it, the design will stay centered.

This border can run before the center of the design or after. If you run it after you can add a bit of batting and another layer of fabric under the hoop at this point so that there's a little loft to the center. It also serves double duty in hiding the back of the embroidery here.

STEP 10: FINAL CLEAN UP

Remove any temporary guides and Select All and on the Align tool, center all. If you've grouped all the sections as described, then everything should be all nicely centered. If not, then undo and check your groupings.

WHAT IF IT ISN'T ALL PRECISELY GEOMETRICALLY PERFECT?

Once your jar topper is on a jar, no one will ever know!

BEFORE EXPORTING

I like to digitize with TrueView off so I can see any jumps that could be avoided. There will be quite a few jumps and trims in this project because we have a lot disconnected objects.

Make sure you have tie stitches where needed, that your design is sequenced optimally, and that you have colors set properly. For this project, I kept each group as a different color even though I might end up repeating color once I pick my fabric. It may add a tiny inefficiency but it makes the design more flexible. These are tradeoffs you need to consider as you design and decide which is more important.

Next I'll look at the design in TrueView. This can tell me if a design has unnecessary overlaps. Not much of possibility in this design but it can be huge in other projects.

I'll also look at the Colors tab on the Resequencer Docker and see if it looks like I have any unnecessary colors. I especially look for repeats and colors that have a really low stitch count. This can tell me that maybe I've added an object (usually a connector) that didn't get the right color assigned.

Finally, I'll run the Stitch Player. While no substitute for actually watching an actual test sew and the machine, you can see if the design will sew the way you think it should. The Stitch Player can save you resews at the machine!

Productivity Tip!

If after testing sewing you decide that you might like to make more jar toppers with this layout, make a template or master file for later use.

I kept just the appliqué, the eyelets, the motif border and added the placement guides back in. Save it as a regular EMB file and then just open and Save As when creating other toppers. The next time you'll be able to start with Step 7!

STEP 11: STITCHING YOUR JAR COVER

Hoop a layer of washaway stabilizer. We'll be appliquéing directly onto this as our "base fabric." Once the stabilizer is removed, we'll have our free-standing jar cover.

Tip: Although films are easier to remove than fiber, they aren't all that stable! On projects like this, I'll use a paint brush dipped in hot water to "melt" the stabilizer around design elements and free it for pulling off. I'll also trim off the larger sections. I will warn you though that the stabilizer can shrink from the heat of an iron. Yes, they do wash out but then you'll be forced to do that before using them.

If you've set your appliqué the same way I have, then precut your shape. Don't use any fusible web product! Instead, swipe a line of Elmer's School Glue stick around the edge of the precut to secure on the stabilizer.

Tip: To make an appliqué template, copy the appliqué object to a new document, break apart, and then remove all but the cutline. Choose Capture Design Image from the Output Design toolbox to create pattern for cutting.

Stitch the placement line, align the precut, then stitch the takedown and cover.

Once your design is complete, remove from the hoop, remove the stabilizer and open the eyelets with an eyelet cutter taking care not to cut the stitches.

Lace the cord or ribbon through the openings, place the cover over the jar, and tie the cord or ribbon in place.

YOUR ITH SCALLOPED JAR LID COVER IS NOW READY!



NOTES
