



# Manhattan Leaves - Modernista Tote Bag

Created by Sylvain Bergeron

The **BERNINA Exclusive DesignWorks Collection - Manhattan Leaves #21024** features 15 designs with a modern play on leaves - city chic style. Ready-to-embellish CutWork, PaintWork and CrystalWork designs are highlighted in summer shades of ivy blue, but can readily transition to any season. These designs are perfect for dressing up a tote in a summery, breezy style!



## Supplies

### Machine & Accessories

- BERNINA Sewing and Embroidery Machine compatible with DesignWorks Tools
- BERNINA Embroidery Software 7 (EditorPlus or DesignerPlus)
- BERNINA Jumbo or Maxi Hoop or largest available
- Teardrop Embroidery Foot #26
- Reverse Pattern Foot #1/1C/1D
- Edgestitch Foot #10/10C/10D
- Patchwork Foot #37/37D
- Jeans Foot #8/8D
- CutWork Tool
- CutWork/Straight Stitch Plate
- PaintWork Tool
- CrystalWork Tool

### Embroidery Design Collection

- BERNINA Exclusive DesignWorks Collection - Manhattan Leaves #21024

### Pattern

[HOW TO MAKE A MODERNISTA TOTE BAG](#) by Pat Bravo - available on WeAllSew.com



### Fabric & Notions

- $\frac{3}{8}$  yard of light blue fabric (med. wt)
- $\frac{3}{8}$  yard of dark blue fabric (med. wt)
- $\frac{1}{2}$  yard of coordinating small print fabric (lt. wt)
- Two (2) 17  $\frac{1}{2}$ " x 15" rectangles of quilt batting
- Kraft\*ex™ paper fabric by C&T Publishing in color Stone
- OESD Fusible Polymesh Stabilizer
- OESD Ultra Clean & Tear Stabilizer
- OESD Appliqué Fuse & Fix
- CrystalWork template material, transfer film and crystals
- 505 Temporary Spray Adhesive
- Titanium Embroidery Needles size 80
- Denim needle size 90
- Topstitch needle size 110 (optional, for sewing box seam)
- Spray Starch (Best Press)
- Rotary cutting equipment
- BERNINA tweezers and Snip-Eze (twissors) for trimming embroidery

### Threads

- Isacord Thread in 6 colors to complement and contrast with the base fabric
- Embroidery Bobbin thread
- Matching polyester sewing thread for assembly (here a dark blue)

## Overview of the Project

The basic steps of this project:

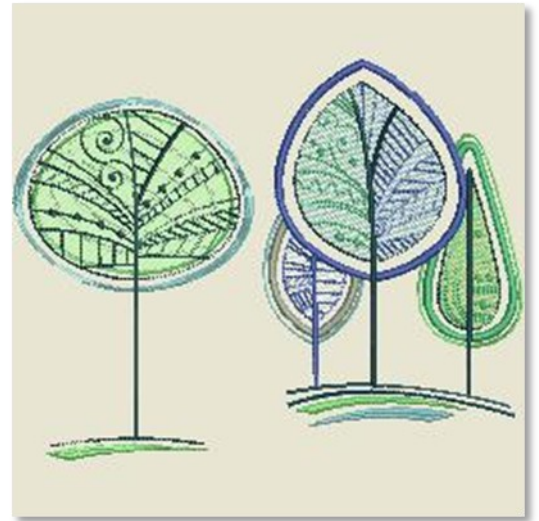
1. Combine existing embroidery designs from the Manhattan Leaves DesignWorks Collection #21024.
2. Cut the pattern pieces from the [HOW TO MAKE A MODERNISTA TOTE BAG](#) from Pat Bravo on WeAllSew.com. *It is recommended that you first review the pattern instructions in order to orient yourself in regards to how the bag is constructed.*
3. Embroider one of the side panels from the pattern pieces.
4. Sew the tote back together according to pattern instructions with a few modifications as noted on page 8.

### Review of file formats in a DesignWorks Collection

- **.Draw:** DesignWorks source files
- **.EXP / .INF / .BMP:** Expanded files ready for machine
- **Filename\_CR:** CrystalWork file (to punch template)
- **Filename\_DW:** DesignWorks file: Paint and Stitching
- **Filename\_CWA:** CutWork Tool file (e.g. for appliqués)

## Software Instructions

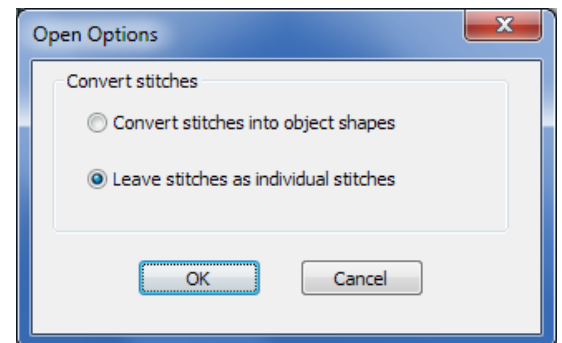
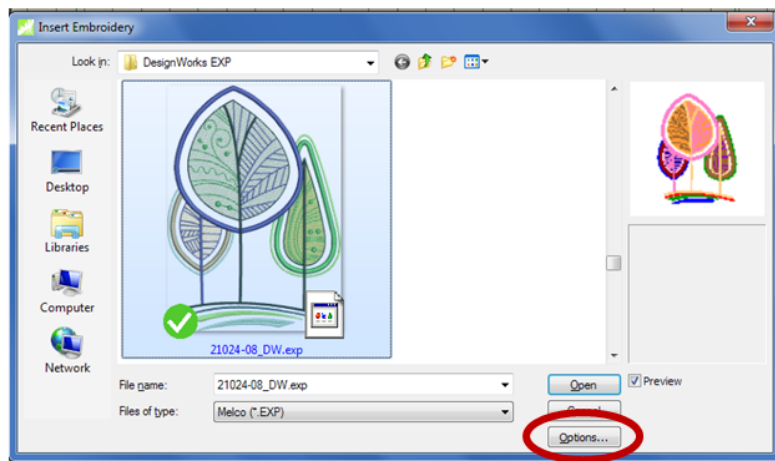
Note: Use either Embroidery Software 7 - EditorPlus or Designer-Plus to complete the software portion of the project. The design you will be creating looks as shown to the right.



Combined design featured in this exercise

### Create a New File

- Set Hoop to Jumbo Hoop 26C.
- In Hoop Canvas, select the hoop and Rotate Left twice (90°). This will make the design ready to send to machine for Jumbo or Maxi hoops (or save as BERNINA USB Stick format) once composed.



### Insert the First File

- Insert File **21024-08\_DW.exp**.
- In the "Insert Embroidery" dialog box, click on the Options button (at the bottom):
- Select the option: **Leave Stitches as individual stitches**. *Selecting this option will make sure that the software will maintain the stitch/paint arrangements as is without recreating objects.*
- This will be the right-hand side motif.



## Insert the Second File

- Insert File **21024-09\_DW.exp**.

*Note: Verify that the option used in inserting the first file is still in effect.*



- Move to the left of the center motif.
- Mirror image left to right (Horizontally) so the 'ground' line is in the same orientation as for the right hand side motif.
- Move down slightly below the level of the right hand side motif.



**Tip:** Use the arrow keys on your keyboard to nudge a selected object.

## Assess the Size of the Overall Design Against the Pattern Piece

- The overall dimensions of the fabric piece (main side panel) on which the design will be placed is 17 ½" x 10" (width x height).
- The pattern originally calls for the band at the top to overlap with the main side panel by 2 ½" and the lower band taking out a ¾" seam allowance. So the net height of the pieces would be about 7". This is the upper limit for the height of the combined embroidery design.
- Our design is now close to 9 ½" wide by about 7 ½" tall. In order to fit it on the side panel with a good margin above and below it, we will make the top band narrower when we cut the pattern pieces. Now, the overall effect won't be too crowded. (See: **Top Band** heading on the page 8 of this document.)
- The width of the combined design is not of concern as it fits very well in the width of the side panel.
- Save the file as **Combined Tote Bag Design**.

## Resequence the Design...or Not!

- **If using a Maxi or Jumbo Hoop**, you could resequence the combined design to consolidate similar paint and thread colors so that you don't have to convert the machine back-and-forth between Paint-Work and embroidery setups..
- Each of these two files consists of paint colors first, followed by embroidery thread colors. Resequencing by color would allow to do all the painting first, followed by all the stitching.

### **However...**

- Resequencing in this case will also merge together some of the appliqué placement and cutting lines, which is not desirable. Treating each appliqué separately is preferable for accurate placement and tack down. It also ensures that the appliqué cover stitch (here satin stitch) is sewn out sooner after the appliqué fabric has been placed, for optimum results.
- It is recommended in this case to leave the design as originally sequenced. The total time in resetting the machine between Painting and Stitching will be less than a couple of minutes. And while there will be more rethreading of the machine with more color changes, you will have the assurance that every color is in the right order and that your appliqués are stitched out as best as possible.

## Colors Selection

- The simplest way to select colors for the design is to lay out the base fabric and audition thread colors against it. Using the Design Template sheets will help guide your choices.

## Note to Large Oval Hoop Users

- The steps above allowed us to verify that the combined design would fit on the side panel of the tote bag. However, with the Large Oval Hoop, you will be stitching each of the 2 files used above separately as each will fit individually in your hoop.

## Prepare the DesignWorks Components

- For this project, one CutWork file and one CrystalWork file will be used for the large blue tree appliqué that is part of file **21024-08.EXP** to create a center focal point to the overall design. Feel free to run the additional files that correspond to both the main design files if you wish to incorporate the full set of DesignWorks components.
- By preparing the DesignWorks Components ahead of the embroidery, the overall process will be simplified.



For the main file **21024-08.EXP**:

- The CutWork file for the large blue tree appliqué is called **21024-08\_CWA\_C**.
- The CrystalWork file for the same large blue tree is called **21024-08\_CR**.

## Follow the Standard Procedure for Each DesignWorks Application

- Set your machine up for CutWork.
- Fuse a piece of OESD Appliqué Fuse & Fix to the back of a piece of the same fabric used for the bands at the top and the bottom of the tote, following package directions.
- Run the file **21024-08\_CWA\_C**.
- Reset the machine for CrystalWork.
- Hoop a piece of parchment paper as per the instructions. Run the second file, creating your crystal template using the file **21024-08\_CR**.



**Tip:** The BERNINA International YouTube channel has excellent videos on how to use the DesignWorks Tools at [www.youtube.com/user/BerninaInternational](http://www.youtube.com/user/BerninaInternational).

## Optional: Additional DesignWorks Files for Appliqués and Crystals

The main file **21024-08.EXP** (group of 3 trees) includes additional CutWork files.

- The Cutwork file for the small grey tree appliqué (to the left of the center blue tree) is called **21024-08\_CWA\_A**.
- The Cutwork file for the slender green tree appliqué (to the right of the center blue tree) is called **21024-08\_CWA\_B**.



The main file **21024-09.EXP** (single tree) also includes a CrystalWork file.

- The CrystalWork file for the single green painted tree is called **21024-09\_CR**.

## Preparing for Embroidery

### Cut and Fuse the Side Panel Fabric

Cut the side panel fabric piece larger than the finished size to allow for fabric pull.

- Cut at 20" x 14" for the Jumbo hoop or 20" x 12" for Maxi or Large Oval hoops.
- Mark the center of the fabric piece using either a vanishing marking tool or by creasing crossing lines in the center.
- Fuse a piece of Fusible Polymesh to the back of your fabric piece (you can leave a margin of about an inch around the perimeter of the fabric since the excess will be trimmed after the embroidery).

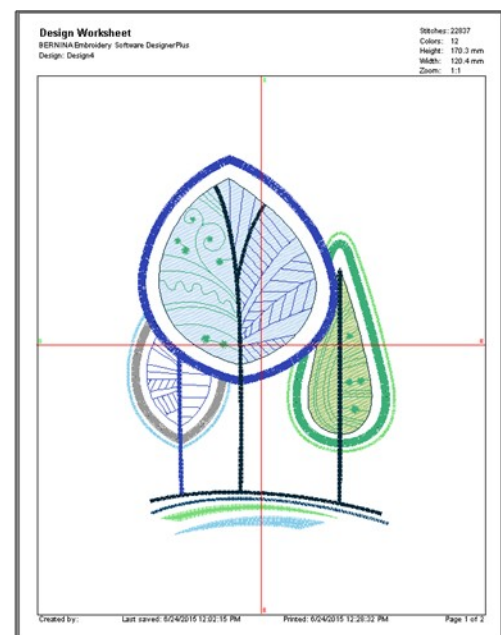
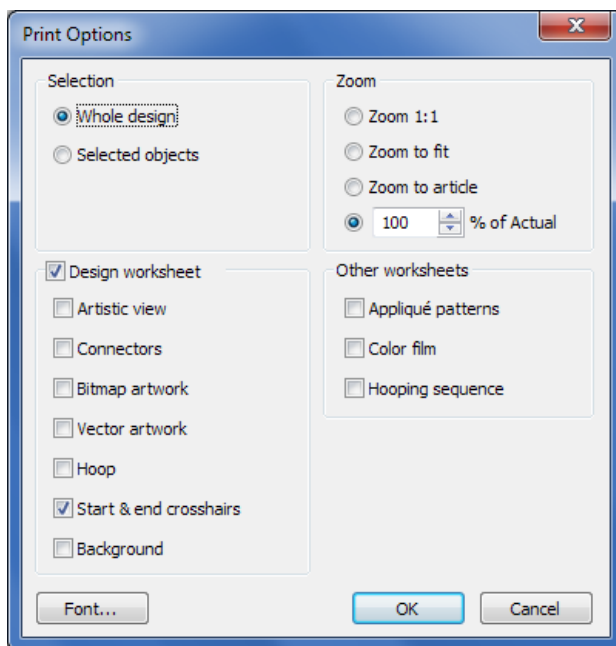


## Embroidering in a Large Oval Hoop

Print the template for each file after opening it in your Embroidery Software 7. Open each file separately.



- First, open the **Print Preview** for each file (shown below is the right-hand side motif).
- In the **Options**, select the following:
  - **Selection:** Whole design
  - **Zoom:** 100%
  - **Design Worksheet:** Start & End Cross Hairs. (For the files used here, the Start/End points happen to be in the center of the design, which will make it very simple to position each design on the fabric, using the "Design Center" feature on your embroidery machine to match that needle position to the start of the design.)



- Print the file template.
- Repeat this process with the left tree.
- You can now trim the templates around the actual design contour (leaving about 1/8" margin). This will make it easier to position your templates on the fabric piece in the next step of marking the fabric.

- Mark your fabric for each hooping when using the Large Oval Hoop.
  - Position your paper templates on the right side of the side fabric panel in a free-form fashion.
  - Using a ruler or tape measure, make sure the total height does not exceed 8 inches in height. (This approach lets you assess your composition on the actual fabric and lets you make fine adjustment, e.g. in the vertical distance between the baselines for each file)
  - Using your paper templates, mark the center of each design on the fabric by drawing a vertical line and a short cross/horizontal line to indicate where the center of each design will go.



**Tip:** The left motif does not contain heavy stitching or appliqués so it will be easier overall if it is stitched first.



### Embroider the Left Motif (single tree)

- Hoop the stabilizer only.
  - Hoop 2 layers of OESD Ultra Clean & Tear stabilizer (use a temporary spray adhesive between the layers).
  - Mark the center vertical and horizontal lines in the middle of the hoop, right on the stabilizer.
  - Spray temporary adhesive spray on top of the stabilizer to help hold the fabric in place after positioning.
- Position your fabric right side up.
  - Make sure the vertical marking line for the left motif aligns with the center vertical line of the hoop template.
  - And that the horizontal cross-line aligns with the center horizontal line of the stabilizer.
  - Smooth the fabric to the stabilizer from the 'center cross hairs' out.
  - Pin the fabric to the stabilizer in the corners.
  - Send the file **21024-09.EXP** to your machine.
- Using the design basting function of your machine, select the 'around the motif' option (as opposed to the 'around the hoop perimeter' option) to baste the fabric in place. Note: If the basting box gets too close to the pins, stop the machine and remove the pins as the stitching gets close to them.



- Paint and then Embroider the left motif (single tree) following the color sequence on screen.
- When the left motif is done, un-hoop the stabilizer.
  - Clip and remove the basting stitches. **Tip:** Clip the bobbin thread for easy removal of the basting stitches without risk to your fabric's right side.
  - Tear away the excess stabilizer, one layer at a time to avoid stressing the stitches.



### Embroider the Right Motif (trio of trees)

- Repeat the same steps as for the left motif, using file **21024-08.EXP**.
- Insert and fuse appliqué shapes in place after placement line(s) are stitched-out.

### Trim and Square the Fabric Piece

- Height: Trim to 10" tall. The bottom of the design should be 1" above the bottom of the trimmed piece.
- Width: Trim to 17 ½" wide. The overall motif is centered left-to-right on the fabric piece.

### Fuse the Crystals onto the Design

- Optional.

### Press the Fabric Piece

- Press the fabric piece from the wrong side and set aside with the other side panel piece.

## Embroidering in the Maxi or Jumbo Hoops

The size advantage of these larger hoops is put to good use here.

- the combined design can be stitched out at once (we already rotated the hoop so the design will load in the machine in the right orientation).
- The fabric piece can be hooped along with the stabilizer without risking scoring the fabric.

### Hoop the Fabric

- Mark the center of your piece of fabric (light creasing).
- Hoop your fabric (long side on the vertical) with 2 layers of OESD Ultra Clean and Tear, using a temporary spray adhesive between the layers.
- Hoop the fabric centered in the hoop.
- Send the file **Combined Tote Bag Design** created earlier to your machine.
- Using the design basting function of your machine, select the 'around the motif' option (as opposed to the 'around the hoop perimeter' option) to baste the fabric in place.

### Paint/Stitch-out the Design

- Begin with the PaintWork Tool for the first 3 colors of the right-hand side motif (trio of trees), followed by the embroidery stitching. Note: You will have to convert and switch back to embroidery setup for the second phase of the design.
- Insert and fuse appliqué shapes in place after the placement lines are stitched-out.  
**Tip:** Remove the hoop from the machine (DO NOT unhoop the fabric!) and press the appliqué according to the Appliqué Fuse & Fix instructions.
- After the right-hand side motif is done, repeat the process with the left (single tree) motif.
- When the left motif is done, un-hoop the stabilizer.
  - Clip and remove the basting stitches. **Tip:** Clip the bobbin thread for easy removal of the basting stitches without risk to your fabric's right side.
  - Tear away the excess stabilizer, one layer at a time to avoid stressing the stitches.



### Trim and Square the Fabric Piece

- Height: Trim to 10" tall. The bottom of the design should be 1" above the bottom of the trimmed piece.
- Width: Trim to 17 ½" wide. The overall motif is centered left-to-right on the fabric piece.

### Fuse the Crystals onto the Design (optional)

- Optional.

### Press the Fabric Piece

- Press the fabric piece from the wrong side and set aside with the other side panel piece.

## Making the Tote

The fabric cutting and construction steps are detailed nicely in the WeAllSew blog posting: [HOW TO MAKE A MODERNISTA TOTE BAG](#) by Pat Bravo. It is highly recommended to review the instructions before beginning this project.

Small modifications to the pattern were made to suit this project as noted below.

### Handles

- Both handles were cut (2 strips each) at 30" in length.
- The buckle strap and buckle were omitted so as to not encroach on the embroidery design - Step 8 in the blog article.
- Both handles were attached following the directions for the Back Handle.

### Top Band

Step 4 of the Blog Article

- A narrower band was used to leave a more open area below it for the embroidery design to shine
- Instead of the original dimension for the band fabric piece of  $33 \frac{3}{4}$ " x  $5 \frac{3}{4}$ ", the band was cut at  $33 \frac{3}{4}$ " x  $2 \frac{1}{2}$ ".
- The pressed fold (lengthwise) was done with 1" on one side of the fold and  $1 \frac{1}{2}$ " on the other side.

### Alternate Directions for narrower Top Band

Step 4 in the Blog Article

- Unfold the strip and fold it again, but crosswise this time bringing short ends together. Sew the short ends together (fabric right sides together) with  $\frac{3}{8}$ " wide seam allowance to form a circle. Press the seam allowances open.
- Measure  $\frac{1}{2}$ " down from the top edge of the purse and make a guide mark.
- Slip the band over the edge of the purse, right sides together, matching seam lines, and aligning the top edge of the band with the marked line on the bag. Pin all around the top edge.
- Sewing  $\frac{1}{4}$ " from the raw edges of the band, stitch all the way around the bag top. (If you measure  $\frac{3}{4}$ " down from the top of the bag, the seam should be exactly there.) Fold the band up and press the seam.
- Fold the band over to the inside of the purse, so you will end up with a top strip that is approximately  $1 \frac{1}{2}$ " wide.
- On the inside of the bag, using the first seam line (that attached the band to the bag), turn under the excess fabric of the band (about  $\frac{1}{2}$ "), allowing the new fold to exceed the seam line by about  $\frac{1}{4}$ ". Pin the band in place.
- From the outside of the bag, topstitch the lower edge of the band  $\frac{1}{8}$ " from the seam line. This will secure the band on the inside at the same time.
- Again from the outside of the bag, topstitch the upper edge of the band  $\frac{1}{8}$ " from the top of the bag. This will help firm up the top band and will help the tote stay open when you need to reach inside.