

**Creative Living  
with Sheryl  
Borden**

**5300  
Series**

**Sewing &  
Fashion**

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For the following instructions, type (or copy and paste) the websites into your browser.

Dressing for a Renaissance Fair - <http://www.kenw.org/cl/memoriessewing.pdf> - go to page 32

Can Top Window Workshop - <http://www.kenw.org/cl/clvol4sewing1.pdf> - go to page 7.

3-D Embroidered Picture Frames - <http://www.kenw.org/cl/clvol4crafts2.pdf> - go to page 8.

Kids Chair Covers - <http://www.kenw.org/cl/lifestylessewing1.pdf> - go to page 3.



website: [www.ghees.com](http://www.ghees.com) • email: [bags@ghees.com](mailto:bags@ghees.com)

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You may reproduce this instruction sheet with your store name and information in this area.

# How To Make The Ghee's Mini-Bag

*Look what you can carry!*



- Eyeglasses
- Coin Purse
- Jewelry
- Organizer
- Knitting Needles
- Credit Cards
- Cell Phone
- Pens/Pencils
- Rotary Cutter
- Curling Iron
- Business Cards
- Personal Products
- Garage for Matchbox Cars
- Grandma's Brag Book
- Dongles
- Portable Mouse

### What you need to get started:

- Double-faced quilted fabric 9 1/2" wide by the desired length, plus 1"
- Note: this size fabric is suitable for either the 3 1/2" or 4" frame
- 10" of corded piping or pre-gathered lace
- Thread
- Frames: 3 1/2" or 4" wide frame  
4 pair for \$12.00, postage paid

### Step 1

Use the serger or piping foot to attach corded piping or pre-gathered lace to the lining side of double-faced quilted fabric.



### Step 2

To form the casing for the frame, fold right sides of the fabric together 1" from the cut serged edge. Tuck under serger stitching and straight-stitch along this edge.



### Step 3

Fold the bag in half lengthwise, right sides together. Insert frame from each open end of casing.



### Step 4

Serge length and bottom of bag, being careful to avoid the needle contacting the metal frame.

### Extra Serging Tip:

To secure the beginning of a seam with a serger, complete 1 or 2 stitches into the fabric. Lift the presser foot and pull the thread chain around to the seam allowance. Lower the presser foot and stitch over the chain about 1".

### Step 5

Turn right side out to complete the mini-bag.

COURTESY: Linda McGehee  
Ghee's , [www.ghees.com](http://www.ghees.com)

# Making an Animal Pocket with Machine Embroidery

Sewing machines today are really just computers that sew, but they do much more than just sew. With today's technology, it is very simple to add beautiful and fun embroidery to almost anything. However, you are not limited to embroidery alone, as fabulous as it is. You can also make adorable animal pockets as appliqué pieces. Appliqué is a technique in sewing where you attach a piece of fabric, usually a shape of some kind, to an item to decorate it. To do pockets, we take it just a step further. You don't have to sew to embroider or to do appliqué

You will need a sewing machine with embroidery capabilities and basic embroidery software that allows you to transfer designs to your machine. Embroidery machines come with the equipment you need to embroider. Plan to invest in some various colors of thread and stabilizers. Your sewing machine dealer can advise you on what works best for your particular machine. Every major brand of sewing machines now has both the machines and software needed to embroider. You will also need scraps of fabric to make your pocket, about 11/8 of a yard if you are purchasing fabric.

The pocket will require two separate hoopings. Create the front pocket in the first hooping.



Load the front pocket part of the design into the machine using the machine's software.



covers the placement line. This piece of fabric will form the inside of the front pocket



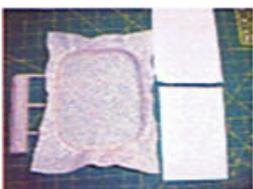
Place tear-away stabilizer in the machine's small 4"x4" hoop. Stabilizer is a material made to give body and stability to fabrics. It will tear away from around the design when it is finished sewing. The hoop holds the stabilizer in place as it is embroidered.

Lay the second piece of the appliqué fabric on top of the hoop so it also covers the placement line. This piece of fabric will form the outside of the front pocket.

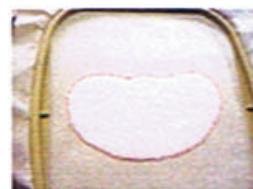


Attach the hoop to your threaded machine and stitch the placement line by pushing the start button. The placement line shows you where to place your appliqué fabric to form the pocket.

You will need two pieces of appliqué fabric. Cut your two pieces larger than the placement line.



Lay the first piece of appliqué fabric under the hoop on the bottom side so it completely



Stitch the tack down line. Remove the hoop from the machine and, using curved, sharp embroidery scissors, trim away the excess fabric from around the tack down line. Leave the stabilizer in the hoop.

Finish embroidering the pocket front. For each different color of thread the machine will stop so you can clip threads and then thread the machine with the next color. To sew out the next color, simply push the start button on the machine.





When the machine finishes sewing, tear away the stabilizer from around the pocket front design.

Set the pocket aside while you construct the back part of the pocket. You will attach the front pocket in the second hooping process.

**In the 2nd hooping the entire pocket is completed.**



Load the back pocket design into your embroidery machine using the machine's software.



Hoop tear away stabilizer in the large 5"x7" hoop as you did for the small hoop. Sew the placement line for the appliqué fabric.



Cut the fabric larger than the placement line and place it on top of the hoop so it completely covers the line. Use an embroidery adhesive spray on the back of the fabric to secure it in place if desired. Stitch the tack down line.



Remove the hoop from the machine and trim very close to the stitching with embroidery scissors just as you did for the front pocket.

Do not remove the stabilizer from the hoop.



Embroider the ears and outside cover stitching on the pocket back. The machine will stop when each different color has finished stitching so you can clip threads and thread the next color into the machine.

Once that is done, you simply push

the start button on the machine to begin stitching out the next color of thread.



Take the front pocket you completed earlier and place it exactly so the bottom edges of the two pieces match. Use an embroidery spray adhesive to hold the front pocket in place, if desired, while sewing out the zigzag tack down line.



Embroider the satin cover stitching along the bottom of the design by pushing the start button on the machine and finish by embroidering the eyes. The design is now complete.



Remove the hoop from the machine and tear away the stabilizer from the completed design.

The pocket can now be attached to any item by hand sewing it on or using appropriate glue. Great to use again and again!



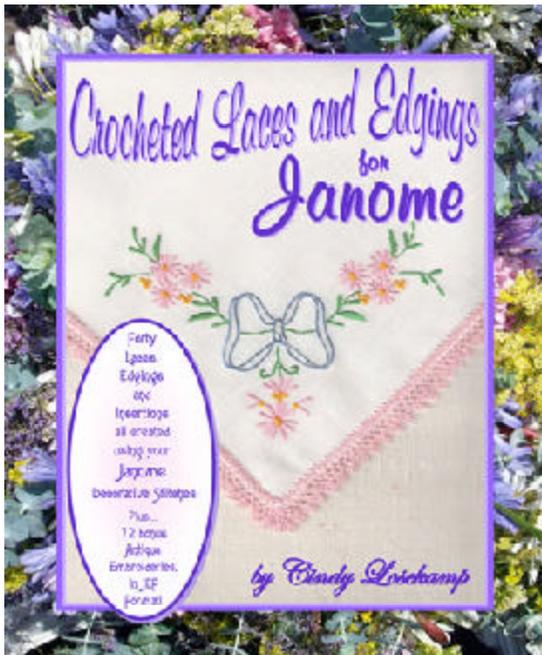
Pocket designs can be also be stitched directly onto an item if the item can be accommodated in the hoop.

The pocket design used is from the Pocket Pets set at Roberta's Creations.

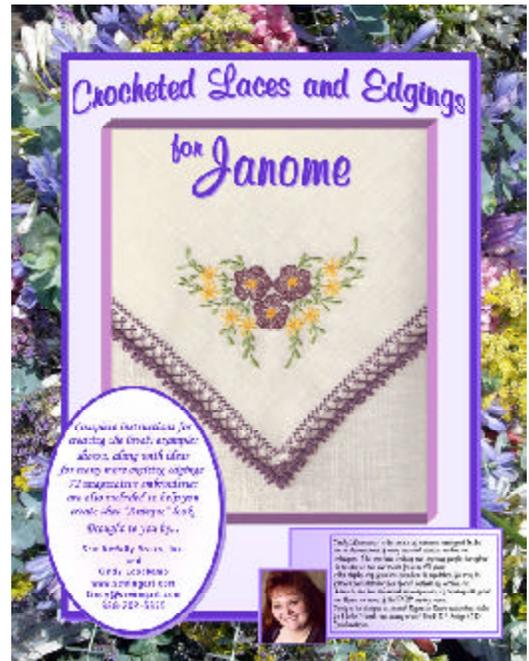
**COURTESY: Roberta Amundson  
Roberta's Creations  
[www.robortascreations.com](http://www.robortascreations.com)**

# Crocheted Laces and Edgings

for Janome



Front Cover



Back Cover

Has 90 pages, 72 embroidery designs with directions specific to the 11000, 10001, 10000 Janome machines. All Janome machines can use it with the stitches pictured for each crocheted edge.

**\$39.95 each (90 pages)**

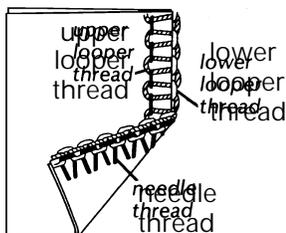
To order, or for more information, go to <http://www.sewingart.com/catalog/crocheted-laces-janome.html>.

**COURTESY: Cindy Losekamp**

**Sew Artfully Yours**

[www.sewingart.com](http://www.sewingart.com)

## Serger Flatlocking



### three thread

**needle thread tension** - Loosen until needle thread forms a "V" on underside of fabric

**upper looper tension** - Adjust for thread chosen

**lower looper tension** - Tighten until thread forms a straight line on the cut edge of fabric

### two thread

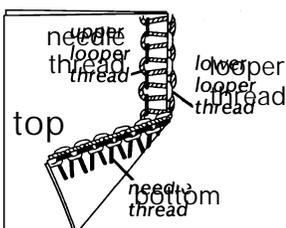
**needle thread tension** - Loosen until needle thread forms a "V" on underside of fabric

**upper looper tension** - Special Adapter in use refer to instruction manual no thread is used

**lower looper tension** - Adjust for thread chosen

References for flatlocking project ideas:

The Serger Idea Book from Palmer/Pletsch, Creative Serging for the Home from Palmer/Pletsch, Serge Art by Diane Bossom, Serger Secrets from Rodale, Deco Serging by April L. Dunn



**COURTESY: Nancy Lovett**

**Ann Silva's Bernina Sewing Center**



## Messenger Bag with Grandmother's fan accent

### Materials:

- 6 different styles of quilting/fashion fabrics of your choice
- Dresden quilting tool
- 1 1/2 yd. base fabric for the bag
- 1 yd. of lining
- Assorted trims of your choice
- Magnetic closure

### Instructions:

1. Cut two rectangles: 13"x16" and two strips 3"x 43" out of the base fabric (one strip for the strap and the other for the edge of the bag).
2. Repeat step one using the lining fabric.
3. Next, cut out 11 dresden shapes from your different styled fabrics.
4. Fold the dresden shape in half the long way (right sides together) and sew 1/4" from the wider end.
5. Fold point out and press (see manufacturer's instructions).
6. Repeat this step on all of the Dresden cut-outs.
7. Sew seven of the Dresden shapes together to form a fan.
8. Sew four other Dresden shapes together to form another smaller fan.
9. Place fans on one 13"x16" rectangle (keep in mind that 1/2" will be used for seam allowance).
10. Sew fans onto bag by stitching in the seams.
11. Sew any raw edges on the fans under 1/4".
12. Sew the side strip along the sides and bottom of front panel. Then sew on back panel in same manner.
13. Embellish the bag as you please! We recommend crocheted trim, pom-poms, and stitching with embroidery floss.
14. Sew the strap fabrics right sides together. Turn inside out. Press.
15. Insert the magnetic closure 2" from the raw edge of the fabric on top center of bag. Follow the manufacturer's instructions.
16. Sew the lining fabric as you did in steps #12 and #13. Press and place inside bag.
17. With straps pinned in place, fold top of bag and lining over 1" together, and then fold over another inch. Hand or machine-sew in place.

***Hint: You may want to sew a few more stitches where the strap is attached to secure the strap to the bag.***



**COURTESY: Pat de Santis  
Wrights  
[www.wrights.com](http://www.wrights.com)**

# LIBERTY HEART

## MATERIALS:

FAT 1 /4 YARD OF BACKGROUND FABRIC.

8" SQUARE OF LIBERTY FABRIC (MORE IF THE DESIGN NEEDS TO BE CENTERED).

FAT 1 /4 YARD OF BACKING.

FAT 1 /4 YARD OF BATTING IF MAKING A SMALL WALL-HANGING.

## DIRECTIONS:

TRACE THE HEART SHAPE ONTO THE BACKGROUND FABRIC. CUT THE TRACE OUT ADDING THE 1 1/4" SEAM ALLOWANCE.

CENTER THE PAPER HEART ON THE BACK OF THE CUT-OUT HEART AND CAREFULLY PRESS THE SEAM ALLOWANCE FABRIC OVER THE PAPER HEART. THEN REMOVE THE PAPER HEART. YOU MAY SPRAY STARCH THE HEART AND PRESS DOWN THE SEAM ALLOWANCE.

FOLD THE BACKGROUND FABRIC INTO QUARTERS AND FINGER PRESS TO FIND CENTER. CENTER THE HEART AND APPLIQUE TO THE BACKGROUND BY HAND OR MACHINE. PRESS

CUT THE BACKGROUND FABRIC TO SIZE AND FINISH AS A WALL HANGING OR PILLOW.

**COURTESY: Dorothy Brown**  
**International Fabric Collection**  
[www.intfab.com](http://www.intfab.com)



Narrow **shoulders** and/or a smaller bust with full **hips** and/or **thighs**.



Broad **shoulders** and/or a larger bust with narrow **hips**.



Equally proportioned in the **bust** and **hips** with a trim **waist**.



Rounder in the **shoulders**, **arms**, **bust**, **waist** and **hip** area.



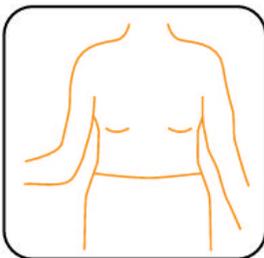
Narrow in the **shoulders** and **hips** with a fuller **waist**, wide **midriff**, or **upper hip**.



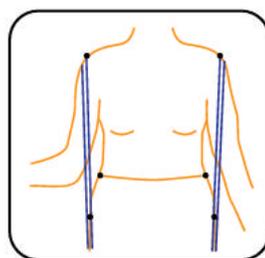
Balanced above and below the **waist** with little or no **waist** definition.

## How to Determine Your Body Type

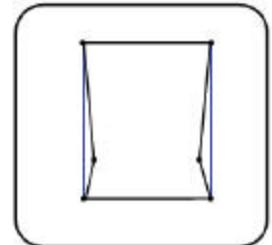
1



2



3



## Body Type: Triangle



## Body Type: Inverted Triangle



## Body Type: Hour Glass



## Body Type: Circle



## Body Type: Rectangle



**COURTESY:**  
Sheri McKillop  
Unique Solutions  
[www.uniquepatterns.com](http://www.uniquepatterns.com)



## Where to Use Water-Soluble Stabilizers

### **Floriani Wet N Gone®**

This unique product is a fibrous water soluble stabilizer and does a superior job of supporting dense designs. Embroider most free standing lace with just one layer! Its clean rinse

capability makes it the best choice when using it with delicate fibers such as yarn scarves or English netting. It is now available in a fusible as well as a sticky version.

\*Use the fusible version on sheer fabrics such as organza, lame, sheer silks and more to establish a solid type fabric that is easier to hoop and embroider. Once the embroidery is complete, all the stabilizer rinses away and will not shadow through.

\*Use the sticky version of Wet N Gone® to embroider on hard to hoop items such as the corners of handkerchiefs, silk blouse collars and more.

- Create free standing lace and use just one layer for most designs
- Perfect for making appliqués, decorative pins and/or 3-D embroidery.
- Rinses clean leaving no messy residue
- Use as a topping for wide satin stitch designs on high pile fabrics for perfect results!

### **To use regular Wet N Gone® for free standing lace and/or embroideries:**

- 1) Hoop one layer of the stabilizer within the embroider frame. Try to achieve “tight as a drum” tension without stretching or distorting the stabilizer.
- 2) Embroider the design.
- 3) Remove the product from the hoop and trim away as much of the stabilizer as possible.
- 4) Rinse away the Wet N Gone® using lukewarm water.  
\*Tip — If your desire is to have the lace stiff, simply get the embroidery wet. Don't rinse! Once it is wet, the stabilizer will be absorbed into the stitching and will dry stiff.

### **To use Wet N Gone Fusible®:**

- 1) Fuse one layer of the stabilizer on to the back of the fabric. Be sure to use a piece at least one inch larger than the outer parameter of the hoop to insure proper stabilization.  
\*Important — Use a low temp (260°, silk) setting on your iron. Do not touch the surface of your iron to the Wet N Gone Fusible®, use a press cloth (muslin or cotton). Press quickly! It is not necessary to hold the iron to the fabric for more than three seconds.
- 2) Repeat steps 2-4 from above.

### **To use Wet N Gone Tacky®:**

- 1) Hoop one layer of the product in your embroidery hoop.
- 2) Score the release paper with a pin or needle and peel back. Stick the garment or item to be embroidered in place and smooth out any wrinkles. Repeat steps 2—4 from above.

## **FLORIANI WATER SOLUBLE TOPPING**

Floriani Water Soluble Topping provides a smooth stitching surface for your machine. When the machine has to maneuver around loops and grooves in the fabric, it will affect your stitch quality. This product is completely water soluble and provides fantastic stability on the surface of your fabric by keeping your stitches elevated.

- Use on high pile fabrics such as fleece, terry and towels
- Use on textured fabrics such as corduroy, seer sucker, and velvet.
- Use on knits and lycra/spandex.
- Use to shield some fabrics from hoop burn
- Once opened, keep Floriani Water Soluble Topping sealed in an airtight ziplock type bag or Tupperware type container.

### **To use Floriani Water Soluble Topping:**

- 1) Hoop the garment to be embroidered and place on the machine. Complete the centering and alignment of the design.
- 2) Cut a piece of Floriani Topping slightly larger than the size of the design and place it on top of the fabric.
- 3) Secure the Topping with scotch tape or by moistening the corners slightly and then sticking them down to the garment or the inside edges of the hoop.
- 4) Complete the embroidery.
- 5) Tear away as much of the topping as possible. Remove any remnants by moistening with a damp cloth, Q-Tip or steam from an iron.

**COURTESY: Kay Brooks**  
**RNK Distributing**  
[www.rnkistributing.com](http://www.rnkistributing.com)



## Molas Nouveau Machine Embroidery

Molas originate from and are made only in the San Blas Islands off the coast of Panama, by the Kuna Indians of that region. Each Mola design is hand stitched, using reverse, inlaid, and regular appliqué methods, and requires about 3 months to complete. They are created through the application of layers of colored fabric and the inlay of other fabric colors. They cut through the fabric layers down to the color they want to expose, turn under the raw edges of the fabric, and hand stitch the edges with very tiny stitches. Altogether the tiny appliqués create wonderfully colorful designs. The designs are usually primitive interpretations of everyday things in the lives of the Kuna people. Ironically, some of the everyday aspects of modern Kuna society include some very modern American icons as well. They, too, have found their way into Mola art.

Since this is an art form practiced principally by women in the society, you often find Mola art integrated into blouses — one on the front and one on the back. In fact, the word “mola” means blouse or shirt but, because of integrated fabric artwork, Mola has come to be known as the art itself.

In an attempt to revitalize some of these older fabric art concepts and update their construction technique, I recreated the Molas look with the help of modern machine embroidery, calling my interpretation of this art Molas Nouveau. In so doing, I have also taken it one step further by integrating into my Molas Nouveau the means to create finished patches with finished fringe or satin stitched edges, thereby creating a free-standing patch project that may be applied to or transformed into any project you so desire. Should you wish to create a larger Molas Nouveau project, you need only put several of them together. Sew them onto shirts, skirts, pants, purses, or create your own sewing projects with a unique flavor of the Caribbean Islands.

To create a Molas Nouveau, start by hooping water soluble stabilizer. The embroidery machine begins with stitching the outline defining placement of the patch fabric. Place the background fabric over this area and allow the machine to stitch the fabric attaching the fabric to the water soluble stabilizer. Remove the hoop from the machine and, with a pair of small curved scissors, cut away the excess fabric from around the patch. Re-attach the hoop to the embroidery unit.

To make fringe, put water soluble thread in the bobbin. When the machine completes the fringe, stop and replace the bobbin of water soluble thread with a regular bobbin thread. It will then finish off the edge of the patch.

The machine sews the remainder of the design one color at a time.

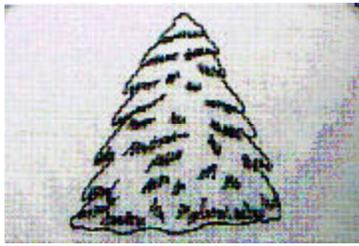
*Note:* If there is a second appliqué on the patch the machine begins the next appliqué sequence by sewing the outline of the appliqué motif. Once the placement outline is stitched, cover the new section with the desired appliqué fabric. The machine repeats the outline, thereby attaching the fabric to the background fabric. Once the new appliqué fabric is stitched down, stop and trim away the excess fabric.

When you complete the design, remove the embroidery from the hoop. Cut away the excess stabilizer. Wash out the water soluble stabilizer. Lay it flat to dry. Now, you may sew your new Molas Nouveau patch onto whatever project you desire.

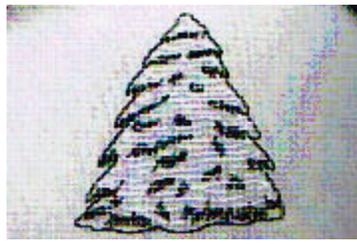
**COURTESY: Laura Waterfield**  
Laura's Sewing Studio  
[www.LaurasSewingStudio.net](http://www.LaurasSewingStudio.net)

# Thread Painting by Machine

*If you can count, you can thread paint.*



1. Draw the design on a piece of water-soluble stabilizer film.



2. Add the underlay stitches



3. Fill the design with thread-painting stitches, consisting of either straight or zigzag stitches.



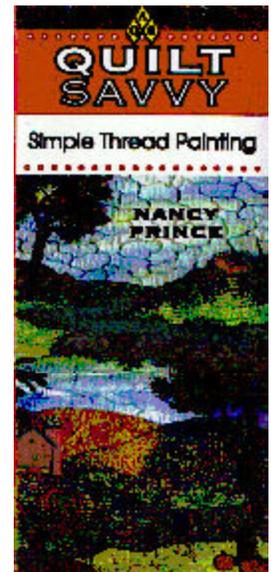
4. Soak the completed thread appliqué.



5. Remove the excess tulle.



6. Attach the thread appliqué to the quilt top.



## DIRECT METHOD OF THREAD PAINTING

*The following guidelines will help you determine when to use the direct method.*

### Dense designs less than 3/8 wide

Dense designs less than 3/8" in width, assuming they are correctly stabilized, can be successfully thread painted to the quilt top without distortion. Even small designs with a high-stitch density generally do not create enough pull and poach to create serious puckers. Puckers can sometimes form, but are normally small enough to blend in during quilting. To control distortion, use two layers of stabilizer backing, proper underlay stitches, a small hoop, and the correct needle.

### Designs with low-stitch density



Low-stitch density designs have few stitches per inch. The design has a lot of air space around individual stitches, which are normally only one or two threads thick. Generally, the quilt top can be seen through the stitches. In *LOST IN THE MOMENT* (fig. 5—10), the small shrubs behind the river are examples of a design with low-stitch density.

### Unstable designs too small to cut out

Threads in some designs are unstable and fragile. In *LOST IN THE MOMENT*, the airiness of the palm tree fronds and the number of small areas involved make it much simpler to thread paint them direct. It is not unusual for various scenarios to exist in one design. Basically, if the design is light and airy and daylight can be seen through the design, use the direct method.

## Direct method directions

1. Cut out one piece of water-soluble stabilizer film large enough to fit the design to thread paint, plus an additional 2" on all sides.

2. Tape the master pattern to a flat surface, and with a permanent ultra-fine black pen, carefully trace the design from the master pattern onto the center of the stabilizer film. If you have a group of trees or other landscape elements, the entire group can be drawn on one piece of stabilizer film.

3. Lightly pencil mark on the quilt top the location where the design is to be thread painted.

4. Cut two pieces of stabilizer backing the same size or larger than the stabilizer film. Lay the two pieces of backing on a flat surface. Lay the quilt top on the stabilizer, making sure the area to thread paint is centered correctly over the stabilizer. Pin the three layers together.

5. Lay the stabilizer film precisely in place on the quilt top. Pin the four layers together to assure the stabilizers and quilt top do not move.

6. Take the outer ring of the hoop and slide it underneath the four layers with the screw at the six-o'clock position. Take the inner hoop and gently push it on top of the four layers until it is secure inside the outer hoop. With your left fingertips holding the inner ring down, gently pull on the stabilizer film to remove any wrinkles.

7. Gently pull the fabric to smooth out any wrinkles. Gently is the word here — don't pull the fabric on the bias. If the fabric still does not settle, remove the inner ring of the hoop and start over.

8. Leaving your fingertips on the inner hoop, tighten the screw to secure the outer ring, using a screwdriver if necessary. Adjust stabilizers or fabric if necessary and retighten the hoop as needed during thread painting.

9. Roll excess fabric and stabilizer toward the hoop and pin out of the way. Slide the hoop under the presser foot, assuring that no fabric is caught underneath. Pull the bobbin thread to the surface of the quilt top, secure a few stitches, cut the thread tail, and begin thread painting with the drawn-on design as the guide.



Sometimes the thread-painted design lies at the edge of the quilt where there is not enough fabric to fit in the hoop properly. In this case, cut a piece of muslin 4" wide by the length of the side and machine baste it along the edge of the quilt with a 1/4" seam allowance. Hoop as previously explained (fig. 5—11). Remove the muslin strips when the design is complete.

## Removing stabilizer

The stabilizer film and backing need to be trimmed or rinsed away once the section is complete.

1. Cut away as much of the top stabilizer film as possible. Turn the quilt top over and trim the stabilizer backing to within 1/8" of the design.

2. Run hot water over the design until most of the excess residue is gone. Use your fingers to work out the excess stabilizer.

3. For best results, let the quilt top air dry on a large towel. Steam press any wrinkles from the back. Remember not to touch the iron to the thread on the quilt top.

Regardless of which method you use, thread paint the entire design in the hoop before moving the hoop to another location (fig. 5—13). It is easier to change thread than to keep moving the hoop around.



**COURTESY: Nancy Prince  
Author & designer**

# FRAYED FABRIC AREA RUG (RAGGEDY RUG)

(This project is ideal for the beginner; they will get plenty of practice on how to sew a straight line or seam. It is also a great way to use your remnants and scraps of fabric.)

## Materials required:

- 2 yards 100 % cotton fabric
- 2 yards contrast solid or print 100 % cotton fabric
- 2 yards contrast color 100 % cotton fabric
- 1 yard heavy canvas to use as the backing
- 1 spool of matching all purpose sewing thread
- Quilter's 6" X 24" straightedge ruler
- 1 rotary cutter
- 1 rotary cutting mat
- 1 marking pen or pencil

## Preparation:

- Cut 13 strips (45 by 5 inches) of each of the 3 cotton fabrics across the width of the fabric.
- Press each strip in half lengthwise so that each strip now measures 2 ½ inches wide, by 45 long
- Cut canvas backing to measure 20 ½ by 30 ½.
- Turn up edges of canvas ¼ of an inch toward the wrong side, and edgestitch into place.
- On the right side of the backing draw lengthwise placement lines ½ an inch apart. When finished you will have drawn 39 lines, half an inch apart.
- Thread your sewing machine and set it up for a straight stitch, with the stitch length set at 4. (If your machine has a left needle position, using this selection will ease the edge stitching process that is required for sewing the fabric strips).

Mark placement lines ½ inch apart



## Sewing Instructions:

- Place the fold of one of the strips of fabric along the first placement line with raw edge of the strip hanging over the edge of the backing. (This first strip will hang over the edge by about 2 inches).
- Edgestitch this strip into place, ¼ of an inch from the folded edge. (If your machine has a left needle position, using this selection will ease the edge stitching process).
- Place the fold of the next strip (same color fabric) along the second placement line, making sure the raw edge lays in the same direction as the first strip. Edgestitch this second strip into place ¼ of an inch from the fold.
- Place the fold of the 3rd strip (same color fabric) along the third placement line, making sure the raw edge lays in the same direction as the first strip. Edgestitch this third strip into place ¼ of an inch from the fold.
- Continue edgestitching the strips into place alternating colors every 3 rows, until all of the backing is covered.
- As you add strips of fabric, your project will become much heavier. Either turn the rug around once you reach the center, or be sure to hold the weight of the rug as you sew to ensure that you sew as straight a line as possible.

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**Finishing:**

- Trim away excess fabric at the top and bottom of the rug, so that the fabric is even with the backing.
- Placing the straightedge ruler under each double strip of fabric cut at ½ inch intervals approximately ½ inch from the sewing line (fold).
- Once all 39 double folded strips are cut, machine wash and machine dry the rug to obtain the raggedy look.

*When washing and drying the rug, we recommend that you place it in a large pillowcase that is secured at the top opening, as washing will cause a lot of lint and thread.*

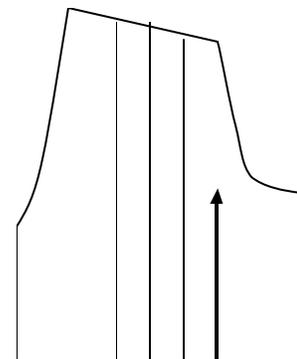
## CURLED AND LAYERED VEST

(This technique is recommended for knit fabrics only. Several layers of multi-colored knit fabrics are stitched together and then slashed for a unique and decorative effect).

**Materials Required:**

- Simple vest pattern
- Check pattern envelope for fabric yardage required. Purchase the required yardage in 3 contrasting colors of knit fabrics. (If pattern calls for 1-½ yards, you will purchase 1-½ yards color A, 1-½ yards color B and 1-½ yards color C).\*
- \* Because the vest will be trimmed with bias binding, purchase 1 extra yard of the color fabric that you would like to use to trim the edges of your vest.
- Marking pen or pencil
- Quilter’s straightedge ruler
- Ballpoint category 2045 sewing machine needle in size 14 recommended for sewing knits.
- All-Purpose sewing thread in a color to match one of the fabrics you have purchased. This thread will be used to stitch through all of the layers, and will appear on the right side of your garment when completed.

- Hand baste your fabric layers together approximately ½ inch from the raw edges.
- Starting from the center of each garment piece, using the marking pencil and the quilter’s ruler, mark straight *vertical* lines 1-½ inches apart on all pieces.



- Thread sewing machine with all-purpose thread, insert ballpoint needle.
- Set machine up for straight stitch, with the stitch length set at 4 or 5.

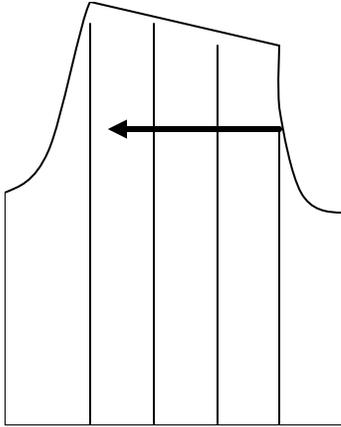
**Preparation:**

- Cut out the pattern pieces in each of the fabrics you purchased – You will have 3 backs, 3 left fronts and 3 right fronts. Do not cut out any facing pieces, as these will not be used. The armholes and edges of the vest will be bound with bias binding.
- Layer the left front, right front and back fabrics laying colors in desired order.

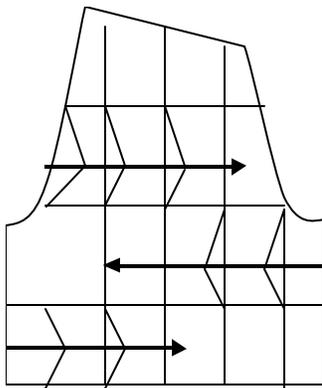
**Sewing Instructions:**

- Stitch through all 3 layers of fabric following the lines that were drawn on the fabric.
- Cut through the first 2 layers of fabric, leaving the backing intact through the center between each stitching line. (If desired you can alternate cutting through 1 layer and then 2 layers between each stitching line for a different effect)
- Starting from the center of each garment pieces,

using the marking pencil and the quilter's ruler, mark straight *horizontal* lines 3 inches apart on all pieces.



- Stitch through these horizontal lines, making sure all fabric pieces lay flat as you sew.
- Stitch through the center between each horizontal line pulling the fabric towards you where it has been slashed.
- Alternate the direction of the sewing so that the slashed fabric lay's in alternate directions from row to row.



**Finishing:**

- Once all slashed rows are sewn, assemble shoulder seams and side seams. (You may use a serger to assemble these seams).
- To prepare the bias binding, cut 4-inch wide strips of knit fabric on the bias. You will need 2 lengths equal to the armhole measurement plus 2 inches, and you will need 1 length equal to the outside edge of the vest plus 2 inches.
- Fold and press the bias in two on the length, so that raw edges match.
- Lay bias along the right side of the armhole and outside edges. Stitch bias in place at  $\frac{1}{4}$  of an inch from the edges.
- Turn bias towards the inside of the garment so that the folded edge sits just beyond the stitching line.
- Sewing from the right side of the garment, stitch in the ditch (along seam line) to secure the bias to the underside.

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