

Welcome to Creative Living with Sheryl Borden



5600 Series
Sewing & Fashion Section - I

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Sewing & Fashion

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Due to the size of this section, it has been separated into two sections in order for it to be downloaded more quickly. For instance, Appli-Felting is in Section I on page 3, whereas Bobby Types is in Section II on page 9.



Appli-Felting

Yes, I made up this term; it is a cross between my two loves, applique and needle felting. There are two ways to appli-felt: the first one is actually tracing and cutting your applique pieces and pinning them on to the object, then laying in wool roving or yarn along the perimeter of the applique, and then needle felt the fibers into the edge of the applique. This is appliquing without thread but using the fibers from whatever you're needle felting with. With the wet felting

method, it makes it permanent, and you don't have to worry about it coming out. Now you can come in with embroidery thread, or machine, or perle cotton and hand stitch and put in vines and buds and things to enhance what you have been working on. It is great to add in other mediums.

The second type of appli-felting is a very different looking result utilizing the same principals. In this case, you use only one color of fabric and transform that fabric into a beautiful new color or colors. Lay out your fabric, trace and draw your pattern onto that fabric. Taking 3 or 4 different but coordinating colors of roving and some optional angelina fiber, start pulling them together, not putting them together, pulling them. Start pulling smaller pieces of colors and layer them, then begin pulling or ripping them together, going back and forth, being sure to include your Angelina fiber. Now lay it in to your drawn picture in small amounts and begin poking with a needle or multiple needles if you have a tool. Remember, you are still working on foam base. Now take black wool roving or yarn and outline the entire thing. Now cut out both free to flap. One last final touch: add your signature. You have now created an Appli-felted 3 dimensional character. Take that one more step and place it on your sweater, coat or whatever you want to jazz up. Applique it on around the larger piece, and it's another beautiful statement!

COURTESY: Barbara Crawford
Crawford Designs
www.crawforddesigns.com

Stitching with Motif Fabrics



If you lack the desire, time or talent to do cross stitching or other types of needlework yourself, consider having the work done by a Professional Stitching Service. In a room decorated with photos, paintings or Cross Stitch and Needlepoint, which would you find most interesting? Cross Stitch and Needlepoint pieces are true works of art.

You will find three pages about our Stitching Service, not just for Cross Stitch and Needlepoint, but also several other types of needlework. Should you need a custom Cross Stitch or Needlepoint pattern designed that consists of wording, extensive information on having a "one of a kind" chart made is also available. For more information on this professional stitching service, go to their website at: www.ghoststitchers.com

COURTESY: Paul & Linda Sheehan
GhostStitchers
www.ghoststitchers.com



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



Just in time for gift giving, we've made a plain fabric into an oriental one, using some paint and stencil designs. Of course the frogs are the perfect accent to make it have that oriental look, which is so in fashion now!

No pillow form available in the size you want to make your pillow? No problem - just follow our instructions below to make any size pillow at all!

Materials Needed:

- 1 1/2yds. Wrights® Red Ribbon (Item # 222-2169-003)
- 3 Wrights® Gold Frogs (Item #192-3340-001)
- 1 Oriental Laser Stencil - Plaid Item (#28054)
- 1/2 yd. Shimmer Fabric
- Gold Metallic Paint
- Paint Dabber
- 18" Pillow form **OR** 1 yd. of quilt batting and 1 bag fiberfill

10. Stitch three frogs over ribbon. (Hint: To stitch by hand using a thimble, simply tack right through the cord in several places).
11. Stitch pillow top to remaining piece.

**COURTESY: Pat DeSantis
Wm. Wrights**
www.wrights.com

Instructions:

1. Cut fabric into 2 square pieces 18" x 18". Set one piece aside.
2. Place plastic or some protection on work surface. Place one piece of fabric, right side up, on plastic.
3. Cover with tape all places on stencil which you will not be using.
4. Begin to apply gold paint through stencil onto fabric using a dabber. (Hint: Hold stencil down, dab, then remove stencil carefully and position for next design). Use several of the designs, cleaning stencil between each use.
5. Allow to dry at least 24 hours.
6. Press on wrong side, setting paint.
7. Cut ribbon into two equal pieces. Remove wire.
8. Stitch ribbon together the long way, overlapping edges in the center.
9. Stitch to center of pillow top.



Ghee's®

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How To Make The Ghee's Mini-Bag

Look what you can carry!

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

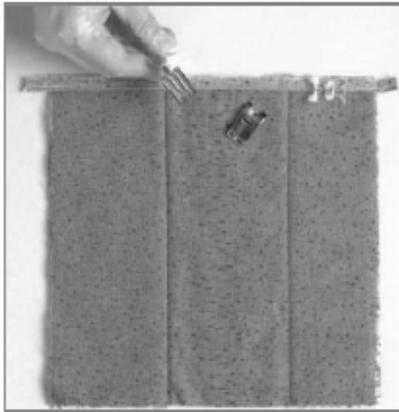


What you need to get started:

- 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

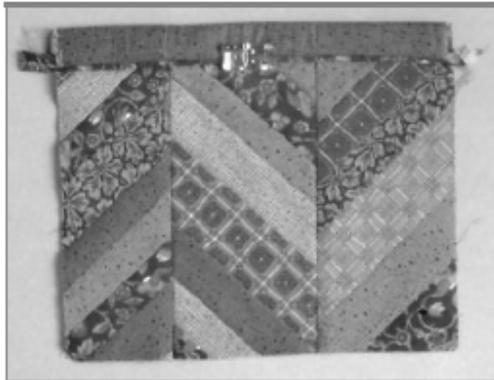
Step 1

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:

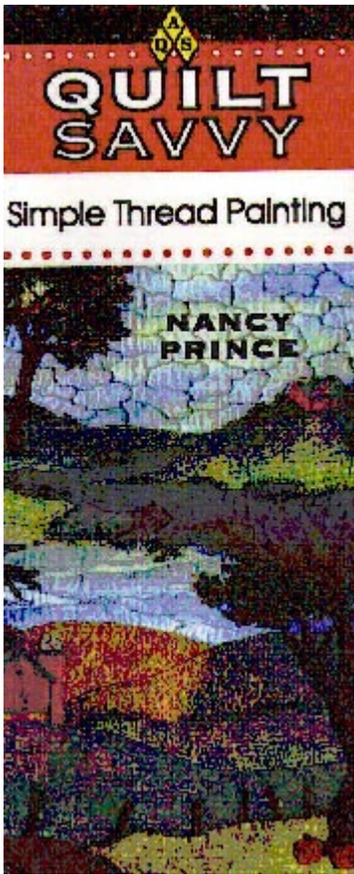
To secure the beginning of a seam with a serger, complete 1 or 2 stitches into the fabric. Lift the presser foot and pull the thread chain around to the seam allowance. Lower the presser foot and stitch over the chain about 1".

Step 5

Turn right side out to complete the mini-bag.

COURTESY: Linda McGee
Ghee's
www.ghees.com

THREAD PAINTING: TULLE SANDWICH METHOD



The tulle sandwich method consists of two pieces of tulle sandwiched between two pieces of clear, water-soluble stabilizer film. The thread painted design is drawn on the top layer of stabilizer and is the guide to stitch the design. The tulle holds the design together once the stabilizer and excess tulle are removed. This method gives a sense of freedom in that mistakes are not as costly because you are not thread painting on the fabric and distortion is not as much of a problem. Another perk of this method is the flexibility to move the completed thread appliqué to other locations on the quilt top.

Most thread-painted designs are high-stitch density designs just by the characteristics of nature. Elements you might consider thread painting are tree trunks and canopies, boulders, flowers, animals, birds, people, and wagons.

All rules have exceptions and the evergreen tree falls into that category. The trees in the fall and winter panel of SEASONS IN THE SMOKIES have a medium-stitch density and are stable, but the ends of the boughs are only four threads thick (fig. 5—4). While the four threads appear fragile, they are stable enough to stand alone. Whether a design is considered fragile or not certainly depends on where it is ultimately placed. The evergreen tree with its fragile boughs holds up well on a wall quilt, but would not stand up to the handling and repeated washings of a bed quilt.

Tulle Sandwich Method Directions

1. Choose the design from the master pattern to thread paint. Tape the pattern onto a flat surface with removable tape.
2. Cut out two pieces of clear water-soluble stabilizer film the size of the design to thread paint, plus an additional 2" on all sides. This allows room to move the hoop around to catch the outer edges of the design.
3. Match the center of the pattern with the center of a piece of stabilizer film and secure in place with removable tape. With a permanent ultra-fine black pen, trace the design. This drawing is the pattern to thread paint the design. The more accurate the drawing, the more accurate the thread-painting will be.
4. Write your name on the stabilizer near the design so you will know which is the right side. The design will be visible from both sides, making it easy to thread paint a mirror image of the design.
5. Cut two pieces of tulle the same size as the stabilizer film in a color that closely matches the design.
6. On a flat surface, layer the blank stabilizer film, two sheets of tulle, and the drawn-on stabilizer film. Pin the four layers together, making sure the pins are outside the hoop. Slide the outside ring of the embroidery hoop under the four layers, with the screw at the six-o'clock position. This will assist you in locating the screw.
7. With your fingertips, push the inner ring on top of the drawn-on stabilizer until it is secure in the outer ring. Adjust the screw on the hoop until the four layers are secure, but not tight. Still holding the inner ring down with your fingertips, gently pull on the stabilizer and tulle removing wrinkles around the hoop (fig. 5—7). Adjust the screw.

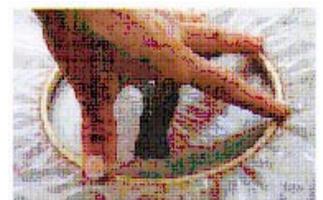


Fig. 5—7. Hold down the inner ring with your fingertips to assist in removing wrinkles inside the hoop.

8. Pick up the hoop and thump on the bottom of the stabilizer. It should be drum tight to maintain good stabilization. If adjustments are necessary, lay the hoop on a flat surface and gently pull on all four layers until taut. Tighten the screw again if necessary. If the four layers are still not taut, remove the hoop and start over.

9. With your thumbs, press down on the inner hoop about 1/8". This adds extra tension on the stabilizer. The bottom of the stabilizer sits slightly below the outer ring of the hoop. To avoid excess tulle and stabilizer from getting trapped under the hoop as the hoop slides under the presser foot, roll the excess toward the hoop and pin out of the way. To begin thread painting, slide the hoop under the presser foot. Holding the top thread tail, pull the bobbin thread to the surface, secure a few stitches, and cut the thread tails. Keep the hand movements smooth and the machine speed consistent to thread paint the design.

Sometimes a hole forms in the tulle sandwich from tangled thread underneath. If this happens, cut away the tangled thread. Cut off a small square from the outer edges of the sandwich containing the four layers and pin underneath the hole on the back of the sandwich. Continue thread painting, removing the pins after a few stitches. Remove the thread-painted design from the hoop at the end of the day to take stress off the design.

Removing stabilizer and tulle

Stabilizer

1. Cut away the excess tulle and stabilizer film to within 1/4" of the outer edges of the thread appliqué (fig. 5—8).



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

3. Fill a bowl or sink with warm to hot water and add a few drops of dish detergent to help break down the stabilizer. Soak the design until the stabilizer is removed, normally around 15 minutes for small designs. High-stitch density designs may take an hour or longer. Test for residue by rubbing the design between two fingers. As long as the design is tacky or sticky it needs to be

soaked. For large designs, change the water at least once.

4. When complete, blot the thread appliqué between two towels and allow it to air dry.

Tulle

When the design is dry there are two ways to remove the tulle: trim it with sharp embroidery scissors or use a stencil cutter.

To use the stencil cutter, attach the sharp tip and plug it in. Lay the thread appliqué face up on a piece of glass and run the hot tip of the stencil cutter around the outside edge. Like magic, the tulle disappears. The stencil cutter removes tulle from even the smallest areas. A word of caution: the tip is very hot. Holding the tip in one place too long creates a hole along the edge. The stencil cutter has another advantage. Because you are using polyester or rayon thread, the heat from the tip slightly fuses the edge of the design, creating a stronger edge.

Some circumstances require extra care when using a stencil cutter. Let's assume you have just completed a snow-covered tree. The predominant thread colors are brown and white and you chose brown tulle. If you run the tip of the stencil cutter along the outside edge, brown residue from the tulle appears on the snow and is difficult to remove. To avoid the residue, lay the tree on glass and tap away the tulle. Short, quick taps with the tip along the outside edge of the design remove the tulle and leave no residue on the snow. Once the tulle is removed, lay the design face down on a padded surface, cover with a pressing cloth, and give it a blast of steam to set. Spritz with water and repeat. Polyester and rayon thread do not like direct heat. Use of a pressing cloth avoids dulling or damaging the thread appliqué. Applying a hot iron directly to the thread causes loosely stitched thread appliqué to distort. If you forgot the underlay stitches and have a rippled mess, give the design a shot of steam. It just might flatten it out.

COURTESY: Nancy Prince
author, **Simple Thread Painting**
www.nancyprince.com