

Celebrating
35
years!



Creative
Living
with Sheryl Borden
6200 Series



Crafts - Section 1

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Due to the size of this section, it has been separated into three sections in order for it to be downloaded more quickly. For instance, “Easy Peel & Stick Lampshades” is in Section I on page 3, “Playarn” is in Section II on page 10 and “Yummy Yarns to Knit & Crochet Your Way” is in Section III on page 16.

Easy Peel and Stick Lampshades

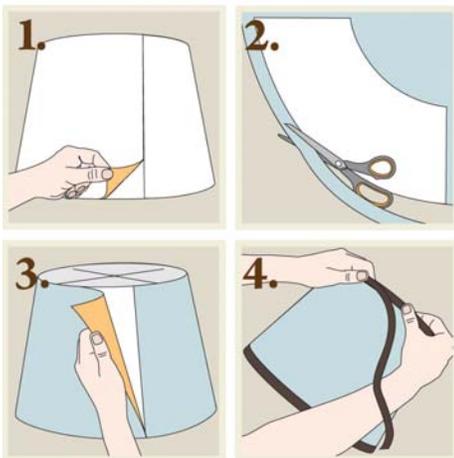
Supplies:

- Conso blank lampshade shade (size of your choice.) Read all manufacturers' instructions and cautions before you begin and choose your supplies
- 1/4 yard fabric or paper to cover lamp. Hint: hold fabric or paper in front of a lit bulb to see how the light shines through. This may determine your choice
- Trims (measure around shade edges plus 2" to determine length of trim.)
- Craft glue, scissors, pins, fabric marker, pencil
- Additional embellishments of your choice



Instructions:

1. Peel paper template off shade (see manufacturers' instructions)
2. Lay template onto fabric and cut out. If using paper, hold template down and trace around with pencil or fabric marker. Hint: may also use repositionable spray adhesive on the larger shades.
3. Place edge of paper or fabric onto backside of



shade and gently roll around. If using large shades it is best to have an extra set of hands. You will have a slight overlap on the backside of shade. Glue down.

4. Starting on the back, run a bead of glue on edge of shade and begin to press trim onto shade. Continue until you reach starting point, fold under raw edge of trim and glue down. Repeat on opposite shade edge. Embellish as you choose.

All Conso blanks and Simplicity trims available at www.simplicity.com.

COURTESY: Michele Muska
Simplicity Creative Group
www.simplicity.com

RUCED BIAS TAPE FLOWER PIN

Supplies:

- 1 yard printed bias tape
 - 1 button for flower center embellishment
- Simplicity Bias Tape Maker or your favorite method of making bias tape



Simplicity Studio bias Tape Ruler
Cutting Mat
Hand rotary cutter
Scissors, needle, and thread

Instructions:

Make all bias tape needed for project. If using the Simplicity Bias Tape Maker, read all of the manufacturer's instructions prior to beginning. With needle and thread (knot at beginning end), sew a running stitch in a zig zag pattern on single fold bias tape for your flower. Gently pull needle and thread and begin to gather. Continue until the full length is gathered and tack in place but do not cut off thread. Begin rolling gathered tape flat and tack with needle and thread as you go along from the back. Fold under raw edge end under the flower and sew down to complete flower. Sew button to center of flower. Sew on or glue pin back to the back of flower. **Hint:** the more bias tape you use, the larger the flower. Experiment with different lengths and widths to make different sizes.

COURTESY: Michele Muska
Simplicity Creative Group
www.simplicity.com

Upcycled Sweaters with Needle Felting

Designer: Leslie Bower

Creating upcycled clothing from an old sweater is an easy project using Dimensions Feltworks products. Do you have an old sweater that is just feeling plain and boring? Dress it up using wool felt accents created with your own hands. This is a simple, quick project using wool roving and flat wool felt.

Supplies:

- 100% Wool Flat Felt in the following colors:
73349 Terra Cotta
73350 Cheddar
73346 Nutmeg
- 100% Wool Roving in the following colors:
73288 Olive/Dark Olive
73285 Terra Cotta/ Mahogany
73284 Butter/ Cheddar
- 73357 Felting Needles and Foam Block
- Assorted coordinating embroidery thread and yarn
- Sharp Scissors

Instructions:

1. Draw a template on cardstock of 2 different leaf shapes. Trace and cut out 4 leaves in different flat felt colors.
2. Using the foam block, felting needles and wool roving, create colorful fall leaves employing the technique of needle felting. Layer the different colors of roving to make multi-color leaves.

3. Place the leaves on the sweater and pin in place. Using 1 strand (ply) of embroidery thread, tack the leaves in place using an appliqué stitch. Add embroidery accents on the leaves using stitches such as back and stem. You can use embroidery thread or yarn depending on the look you would like to achieve. I used 2 ply of wool yarn to create the veins of the leaves. I used 1 ply of wool to do stem stitch around the outside edge of each leaf. For the smaller inner lines on the leaves, I used 1 ply of wool yarn.

Techniques:
Needle felting
Embroidery



COURTESY: Megan Thome
EK Success Brands
www.eksuccessbrands.com



BUTTON BASICS

Cover Buttons

Fabric, interfacing & batting



The projects in this book use two different kinds of cover buttons.



Half-ball and flat cover buttons

are made of brass and have teeth to hold the fabric taut when you stretch it over the button. No tools are

necessary for assembling the buttons. Simply snap the backplate onto the back of the covered button with your fingers. They come in sizes from 7/16" to 2 1/2"



Kurumi buttons are rounded white plastic discs, ranging in size from 12mm to 40mm. These buttons do not have a backplate or a shank. Simply gather fabric around the button like a yo-yo and appliqué it in place.

Removing the wire shank

Most projects in this book require you to remove the wire shank from the button before you assemble it. To remove the wire shank, simply squeeze the shank with a pair of small pliers and pull.



Fabric gives buttons a personality. It doesn't take much fabric to cover a button, so grab all your favorite scraps, from 4" down to 1".

Cotton quilting-weight fabric is easy to work with. Other medium- to- lightweight fabrics, such as rayon, silk, and polyester, also make great cover-button jewelry. Avoid heavier fabric, such as denim or upholstery fabric.

Wool felt (or wool-blend felt) is used as a lining for the pocket pouches. It can also be used to cover the backs of your jewelry. Wool felt is preferable to craft felt, as it is soft, easy to stitch through, comes in gorgeous colors, and will not scratch your jewelry. Craft felt is stiffer and may not be colorfast.

Synthetic suede is used to cover the backs of your jewelry. Like wool felt, the cut edges won't ravel.

Fusible woven interfacing strengthens and stabilizes lightweight, stretchy, or loosely woven fabric to support the beadwork and prevent unraveling. Lightweight interfacing is good for medium-weight fabric, while a medium-weight interfacing gives extra support to lightweight fabric.

Fusible woven interfacing has a stable grain and a stretchy grain. Align the stretchy grain of the fabric with the stable grain of the interfacing to tame extra-stretchy fabric.

You don't need interfacing on 7/16" buttons or Kurumi buttons; interfacing makes it difficult to snap the back-plate on the tiny buttons and makes the fabric too stiff to easily gather for Kurumi buttons.

Cotton batting gives padding to the tops of the metal buttons for a smooth, soft finish to the cover buttons. My favorite is The Warm Company's Warm & Natural.

Go green - save your fabric and batting scraps for cover-button jewelry. Even the smallest pieces can be used!

Pens, pencils & tape

Fine-tip, permanent-pigment pens and mechanical pencils work best for tracing around templates. For dark fabrics, try a silver, white, or yellow fabric marking pencil. Do not use a nonpermanent pen, because most fusible interfacings require a damp pressing cloth, which can make the ink bleed. For general marking where you will not be pressing with an iron, an air-erasable fabric pen works fine.

For holding small pieces of batting in place on the button, you'll need acid-free double-stick tape (1/2" wide). It is available in office supply stores or where scrapbooking supplies are sold.

Making a donut template

You can make donut templates from card-stock or freezer paper.

Cardstock templates:

Photocopy the donut template patterns (page 45 in Laura's book) onto cardstock. Or trace the template onto paper and glue the paper to the cardstock with a gluestick. Cut out the cardstock on both lines. Use a donut template to audition a section of fabric, so you have circle windows through which you can view the fabric.



Freezer-paper templates: Trace the patterns onto the nonshiny side of freezer paper and cut out the window. You can reuse these templates several times.

(For more basic information, you can purchase Laura's book in most bookstores or online.)

Vintage Fabric Cover-Button Crafts

Two different cover button projects reusing vintage embroidered linens and fabrics were shown on "Creative Living." If fabric or linens are ripped or soiled, you can use small bits of the good parts to make new things.

Vintage embroidered linens/magnets:

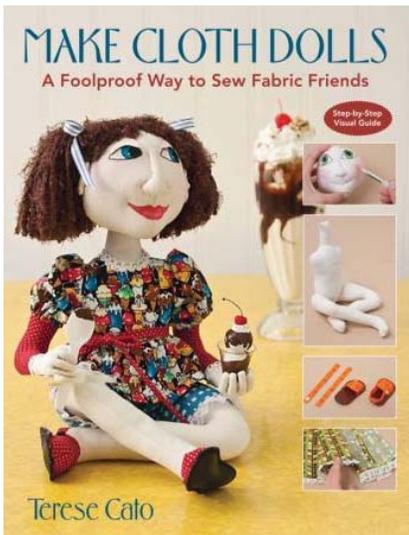
1. Use window template to choose part of embroidered linen to use. Trace and cut on line.
2. Use fabric glue or fray check to secure any loose cut embroidery stitches
3. Remove button shank and cover the button top with cotton batting
4. Use cover button tool to assemble fabric cover button according to package directions
5. Glue a round magnet to the back of the button

Kurumi button earrings with vintage fabric:

1. Use window template to choose part of fabric to use. Trace and cut on line.
2. Make a running stitch around the edge of the fabric circle like making a yo-yo.
3. Gather fabric slightly and slip button inside. Gather thread tightly and make a knot to secure.
4. Open jump ring and attach earring
5. Hand stitch jump ring to inside of one fabric-covered button.
6. Hand stitch two covered buttons back-to-back to each other, one with the finding attached, one without.



COURTESY: Laura West Kong
Author & Designer
www.laurawestkong.com



Sculpting and Painting Cloth Dolls

The head should be sculpted and the face painted before it is attached to the body. I also prefer dressing the doll before attaching the head. It is much easier to dress the body without the head in the way. Sculpted heads can be very detailed, right down to bags under the eyes or dimples in the cheeks. I suggest that you start simply with the nose and mouth. With each head you make, you can add more detail. Kona Cotton has a minimal amount of stretch, but it is more than enough to bring shape to the face.

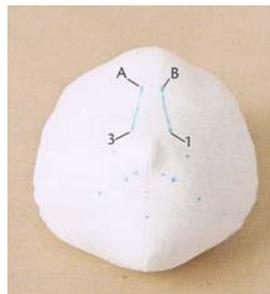
MARKING THE SCULPTING STITCHES

1. Use straight pins to mark the sculpting stitches. Move the pins around until you are happy with the placement. Pins 2 and 4 are indentations for the nostril openings; 1 and 5 will form the left nostril; 3 and 6 will form the right nostril; 9 and 10 are the corners of the mouth; and 7, 8, and 11 are couching stitches to hold the sculpting thread in place. Use the center seam of the head as a guide so the pins on the right side of the face are spaced the same as those on the left side of the face. You want the nose to be straight and each side to be the same size.



Use straight pins to mark sculpting stitches.

2. Use a disappearing fabric marker or water-soluble marker to draw the guides on the face. The marks will be erased later when the face is wet while painting. Draw a guideline on each side of the nose that starts at the bridge of the nose at A and B and ends at pins 1 and 3. The line should angle out slightly as it comes down to the nostril. Pull the pins out one at a time and use the marker to make dots in their place. Wiggle the pin as you pull it out, and it will leave a hole in the fabric to mark.



3. Use a strong quilting thread and a 4" to 7" needle for sculpting. The needle needs to be long enough to reach from the back of the head to all the marks on the face. If the needle is too short, you will find yourself frustrated as you poke around trying to hit the right spot.

Thread the needle with a 30" to 40" length of thread and knot the end.

You don't need to try to sculpt the entire face with one length of thread. You can begin a new length of thread as needed.

The center seam at the back of the head will be the starting and stopping point for the thread. The seam will give you a place to tie off the thread, and the knots will be hidden later by the hair. Read through the entire sculpting process before you begin. Then take it one step at a time. After you have worked through the whole process, you will have a better understanding of it and it will actually become fun.

For more detailed instructions on sculpting the bridge of the nose, sculpting the nostrils, and sculpting the mouth, you can buy Terese's book at most bookstores and online. Here are a few tips on painting the doll's face.

PAINTING THE FACE

All the dolls in this book have faces that are drawn with watercolor pencils and blended with paintbrushes. The pencils give the face a soft look, and they are easy to blend on wet fabric. There are several types and brands of colored pencils on the market. Be sure that you choose *watercolor* pencils. You will also need 2 stiff, blunt paintbrushes - a larger

one for wetting the fabric and blending the cheek color, and a smaller one for blending the colors of the eyes and lips.

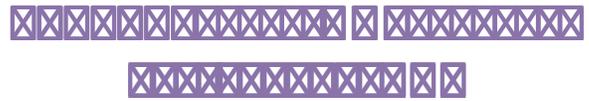
You may want to save a practice head for testing the pencil colors. I find that some of the colors blend more easily than others. Some colors tend to bleed on the damp fabric, while others don't bleed at all. The white, brown, yellow, and green don't bleed, but the blue, red, and black seem to bleed more readily. You will get a feel for the colors once you work with them.

The head fabric should be damp but not wet when you are coloring. If the colors are bleeding, you know the fabric is too wet. If the colors aren't blending well, you know that the fabric is too dry. It doesn't take long for the fabric to dry, so if the head is too wet just wait a few minutes before coloring. Find that happy medium so the fabric is just *damp*. Use a small cup or bowl for water and replace with clean water as needed. Make sure you clean your brush between colors so your doll won't end up with blue cheeks.

Additional information on painting the eyes, cheeks, lips, eyelids and eyelashes is also included in the book, along with detailed color photographs.



COURTESY: Terese Cato
Author & Designer
www.tersecato.com



Materials:

- Shaving cream
- Colored dyes or acrylic paints
- Craft sheet or disposable cutting sheet
- Tongue depressors
- Straws or coffee stirrers
- Pie pan or plastic bowl to discard shaving cream in
- Fabric
- Plastic scraper
- Bamboo skewer



Technique #1 (for defined colors):

Put a few squirts of shaving cream on your craft sheet and spread to make about 1/4 inch thick. Place a few drops of color on your shaving cream. Using your straw or skewer, cut the color through your shaving cream until well marbled. (Think of cutting chocolate through a marble cake).

Gently place your fabric on top of the shaving cream and pat gently to apply the color. Lift fabric off, scrape the excess shaving cream off with your scraper. Blow dry, then heat set your fabric using a hot iron and press cloth.

Technique #2 (for pastel background)

Swirl color into a pile of shaving cream. Using your tongue depressor, apply the shaving cream, then remove the excess with your plastic scraper. This makes a good background to be embroidered on or appliquéd over. Blow dry, then heat set using a hot iron and press cloth.

Technique #3 (great to “fussy cut”)

Completely blend a small amount of paint into a mound of shaving cream to create a pastel color. Spread out the shaving cream to be 1/2 inch thick. Using the same or other colors, dot bits of color into your shaving cream and marleize as in technique 1. If you are creating petals or leaves, add streaks of dark paint, then pull out to create veins. Blow dry, heat set, then cut into desired shapes for your project. This is beautiful when marleized with glitter paint to create a holiday or festive look.

COURTESY: Evelyn Terhune
Ozark Crafts
www.ozcrafts.com

Fabric Postcards – Art in the Mail!

Just think of all the special occasions you celebrated with friends and family in the past year and imagine celebrating those events next year with keepsakes that you make and mail. Use your favorite techniques for creating with fabric or – better yet – learn new techniques.

Materials:

- 2 scraps fabric for design background
- 1 rectangle 5" x7" fabric for address side
- 1 rectangle 5" x7" Pellon Shirttailor fusible nonwoven interfacing for stabilizer
- 1 rectangle 5" x7" fast2fuse (the filling)
- 1 rectangle contrasting fabric for ginkgo design
- 1 piece Wonder-Under with ginkgo design drawn on it

Tools:

- 6 x 12 clear ruler
- Small self-healing cutting mat
- Rotary cutter
- Viewfinder: cut a 4" x 6" window in the center of a 5 1/2" x 8 1/2" piece of black cardstock
- Pigma Micron archival ink pen



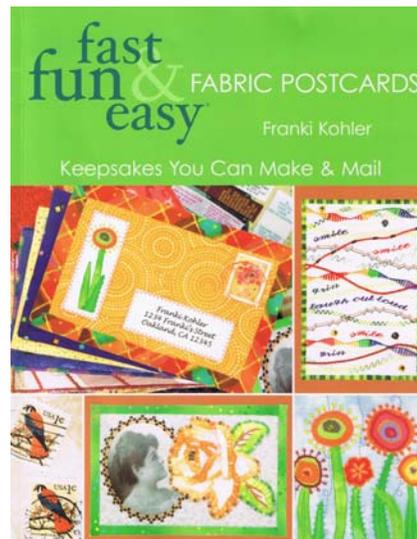
3. Stitch the two fabric scraps for design background together using a 1/4" seam allowance. Press seam open. Fuse Pellon Shirttailor to the wrong side of the fabric. See above.



4. Trace ginkgo design onto paper side of the Wonder-Under fusible

web. Cut out the design on the pattern lines.

Remove the paper backing and position the leaf on the fabric background. Use the viewfinder to determine the best placement of the leaf. Mark 2 corners of the postcard edge. Fuse leaf in place.



5. Embellish the leaf as desired.



6. Fuse address fabric on the opposite side of the fast2fuse.

7. Trim postcard to 4" x 6" using the pre-marked corners as a starting point.

8. Finish the edge with a satin stitch.

9. Use the Pigma pen to address the postcard; stamp with a self-adhesive 64 cent stamp and mail.



COURTESY: Franki Kohler
Author & Designer
www.postmarkdart.com