

Creative Living

with Sheryl Borden
6500 Series



Crafts - Section II



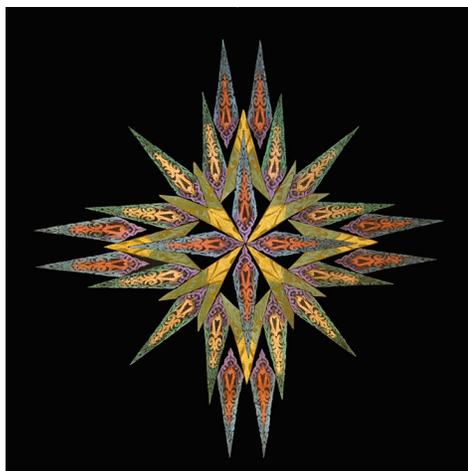
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Due to the size of this section, it has been separated into two sections in order for it to be downloaded more quickly. For instance, “Project Birthday Banner” is in Section I on page 3, whereas “Electra Star by Laura Murray” is in Section II on page 11.

Electra Star by Laura Murray

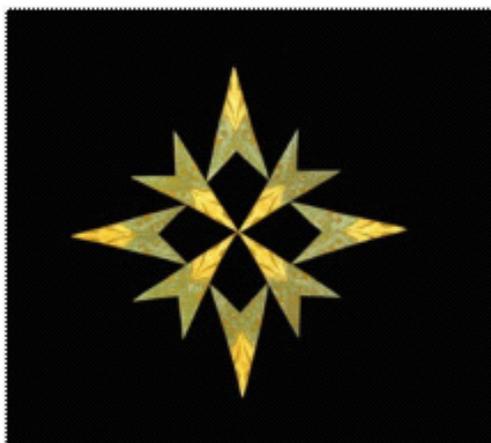


Supplies:

- StarBuilder set of 4 stamps
- Fabrics: 1/4 yard medium value solid olive green cotton, 1/4 yard black cotton, and 22" square for the background (solid, batik, hand dyed as desired for pleasing contrast)
- Iridescent paintstiks: copper, green, leaf green, light gold, purple, turquoise
- 1 yard Lite Steam-a-Seam 2 fusible web

Paint the shapes:

- Using the arrowhead and necktie shapes from the StarBuilder set of 4 stamps, paint shapes as shown on strips of fabric about 2" wider than the shapes. Naturally, you can use fabrics in colors other than shown here; just be sure to have a clear color contrast between all shapes.
- Paint the arrowhead shape on your lightest value fabric; neckties on the darkest value.



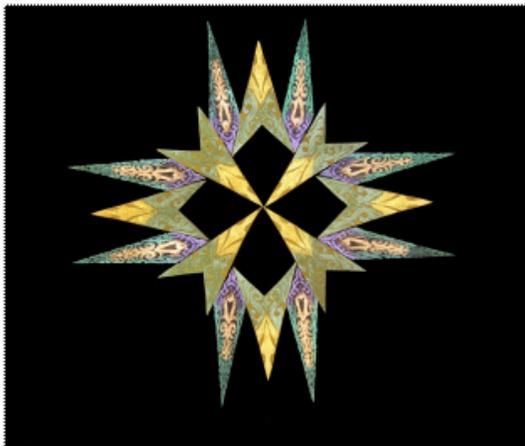
Step 1

Fusing and cutting:

- After drying approximately 24 hours, apply the fusible web to the WRONG side of your painted fabric strips.
- Cut out the shapes, retaining the paper liner until ready for assembly.

Assemble the star:

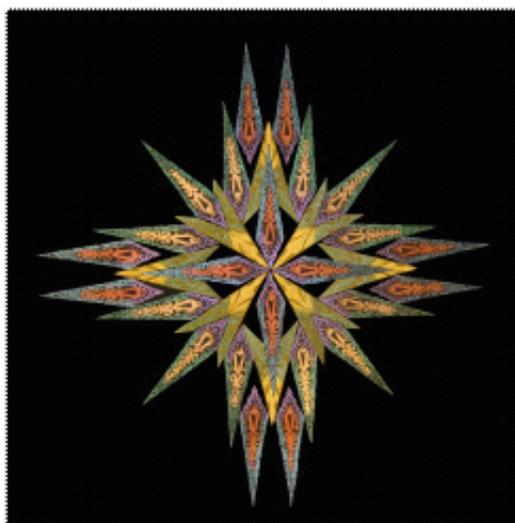
- Select the background fabric (sufficient to accommodate the 17" diameter star), and cut into a square.
 - Mark orientation lines for an eight pointed star by marking the center of the fabric square and drawing eight evenly placed lines through the center axis.
- Remove the liner paper from the arrowhead shapes, begin in the center and align four shapes as shown. Then, add the final four arrowheads.



Step 2 - Add eight neckties (a)



Step 3 - Add four neckties (b) in the center, and the remaining four) neckties (a)



Step 4 - Place the remaining neckties as shown and your star is complete.

Finishing:

- Check placement for accuracy, then fuse by pressing for 10-15 seconds with steam iron, slightly overlapping pressed areas until fusing is complete.
- Remove orientation marks
- Consider adding a complimentary border, and make into a small quilt or pillow.
- If project will be laundered, I like to sew around all the fused edges with monofilament thread for permanency.

**COURTESY: Laura Murray
Crafter & Designer**
[www.Laura Murray Designs](http://www.LauraMurrayDesigns.com)



Donna Salazar, designer and crafter, demonstrated making a Mixed Media Banner and a Framed Butterfly Wall decor with quote, and she used the following products. You can also go to her website for other ideas and projects.



The Zutter Distrezz-it-All is an AMAZING tool! It makes distressing go so fast! You can distress regular paper, card-stock, chipboard, cardboard, wood, etc... There is a trap on the underside to catch the paper "snow" to help contain the mess. You can use one sheet or multiples at once. If it fits in the channel you can distress it. Click on the YouTube link (on my website) to see video tutorials on the use of this tool.

Stamping "BLOCKS" Collection
 Donna Salazar's 1/4" thick acrylic stamping blocks. Blocks are 1/2 the weight of ordinary stamp blocks with 100% of the stamping quality.

Block Size	Code
4" x 4"	DS-1463
2" x 7"	DS-1470
4" x 6"	DS-1487
3" x 4"	DS-1494
6" x 6"	DS-1500
4" x 5"	DS-1517
3" x 6"	DS-1524
7" x 7"	DS-1531
3 1/2" Round	DS-1548
4 1/2" Round	DS-1555

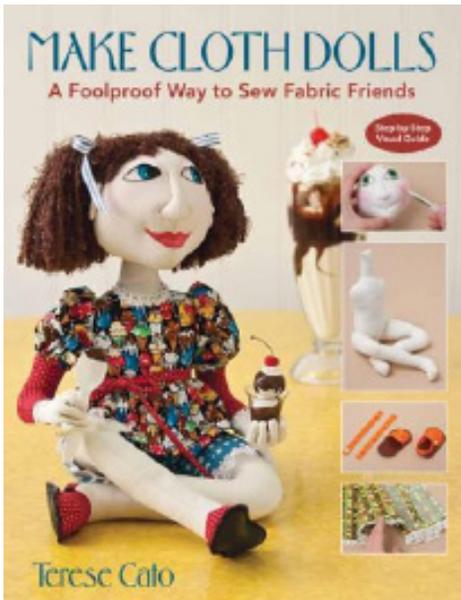
Lighter weight and thinner blocks makes travel, storage, and use, easier than ever!

Stamping "BLOCKS" Collection



Donna Salazar's 1/4" thick acrylic stamping blocks. Blocks are 1/2 the weight of ordinary stamp blocks with 100% of the stamping quality.

**COURTESY: Donna Salazar
 Designer & Crafter
www.donnasalazar.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 her 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 wet-

ting 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

All That Jazz Wall Hanging

The Stampin Queen, Lisa Rojas showed how to use Graphic 45 papers, an old vinyl record and lots of embellishments to create a unique wall hanging. No instructions are available, but you can see a picture of the one she made and use your imagination and create one of your own.



COURTESY: Lisa Rojas
Crafter & Designer
www.stampinqueencreations.blogspot.com



Sha & Co.

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Tulip® Fabric Markers™ are nothing less than the best quality fabric marker available, with the richest pigments to provide true, intense and vibrant colors on fabric – resisting from fading through multiple machine washings.

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Joy to the World of Sparkle T-Shirt



Instructions

1. Wash T-shirt without fabric softener and do not dry.
2. Cover work surface with plastic table cover. Lay damp T-shirt on work surface.
3. Wearing gloves from kit, mix Lime dye according to package instructions. Fill bowl with water.
4. From bottle, apply dye along top one-fourth of T-shirt. Working quickly, wet paintbrush and brush dye downward toward bottom of T-shirt. Dip brush in water as needed to move the dye and blend color, creating a darker look at top to lighter at the bottom. Continue until desired gradient is achieved. Cover with plastic table cover and let dye set 6-8 hours.
5. Rinse shirt in cold running water until water runs clear. Wash and dry shirt as directed.
6. Iron freezer paper to inside front of shirt to create stable drawing surface and prevent ink seepage to back of shirt.
7. Use Fabric Markers to write out holiday words, using different writing styles and drawing doodles around



COURTESY: Shannon Bielke
Sha & Co.
www.tulip.com

Creating personalized! NEEDLEPOINT PLAID

What would you like to put on canvas?



Plaid is created by repeating rows of horizontal and vertical stitches in “setts”. A “sett” is a sequence of numbers. To design a one-of-a-kind plaid that has personal meaning for you, choose a date that is important to you. For example, a sett that is based on the date 12/18/65 can be 1-2-1-8-6-5. This means that there is one row of the first color, 2 rows of the next color, 1 row of the next, 8 of the next color and so on. Setts of 4 - 10 numbers create a fantastic workable plaid. Using a sett of numbers that have special meaning will not only be more endearing, but it'll be much easier to remember the sequence as you stitch.

1. First of all...be art smart! [when choosing fibers & colors]

Important things to consider!

- What is the size of the area that you will be stitching? If it's a small area, such as the center of a flower, you'll most likely want to choose a smaller sett, based on 4 numbers. Example: The date June 4, 1972 could be a sett of 6-4-7-2. A large background could handle a much larger sett, and a date of December 14, 1938 could be a sett of 1-2-1-4-1-9-3-8.
- Choose dates that have meaning. Perhaps you'll want to make a couple of flowers in different plaids, based on wedding dates or birthdays of special relatives or ancestors. Or, perhaps a background or Christmas Tree based on your wedding date.
- Pick fibers for your plaid that will go well with your project, both in color and texture.
- Also...Make sure that there is enough difference in the colors that you choose for your plaid.

Please Note!

- First...Mark an “A” on the upper portion of your canvas, above where you'll be stitching. Turn your canvas counterclockwise and mark a “B” at the top of this side, again above the portion where you'll be stitching.
- Mark your fibers, according to where they will be Nstitched into each sett.
- Attach your canvas to stretcher bars before stitching.

Designer Notes

In this example I am using the “sett” 1-3-4-2, based on the date January 3, '42

Begin With “A” at the Top:

1. Stitch each row Left to Right.
2. Work Stitches from lower left to upper right.
3. Work every other stitch on every other row as shown.
4. Each Sett in this example consists of:
 - 1 row of green
 - 3 rows of blue
 - 4 rows of black
 - 2 rows of red

Setts are repeated...until you have stitched the area.

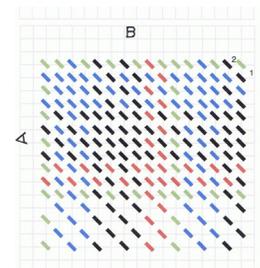
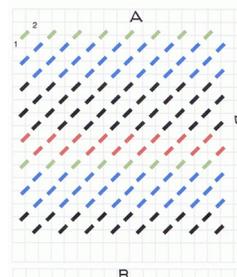
Turn canvas to place “B” at the top:

Fill in the unworked stitches with repeating rows of your sett. In this example the sett is:

- 1 row of green
- 3 rows of blue
- 4 rows of black
- 2 rows of red

1. Stitch each row Right to Left.
2. Work stitches from lower right to upper left.

NOTE: If you do not repeat the exact count for each sett, you will NOT make a plaid!



**COURTESY: Sandy Grossman-Morris
Crafter & Designer
www.SandyGrossman-Morris.com**

Stitching memories!
RIBBON EMBELLISHMENT
What would you like to put on canvas?



Add silk ribbon embellishments to your needlework! Even a novice can be quite creative with just a few simple stitches.

O.K... let's get started...

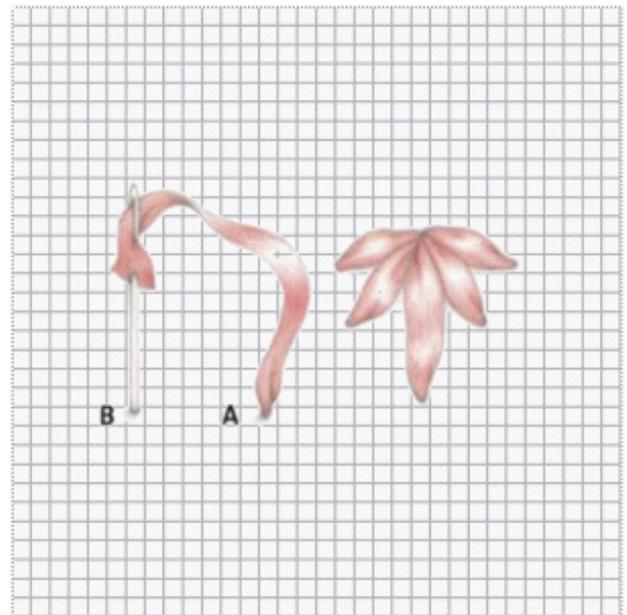
Three beginner stitches...be art smart! [practice these BEFORE adding to a project!]

1. Straight Stitch

This is a basic stitch and can be used for numerous effects.

Note: Do not pull too tightly!

- √ Bring up ribbon at "A", gently pull through canvas or fabric.
- √ Insert down at "B", gently pull through canvas or fabric.

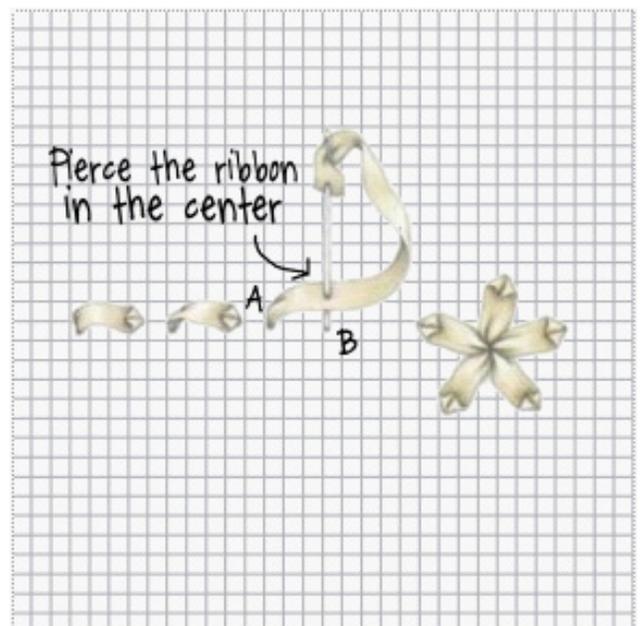


2. Petal or Leaf Stitch

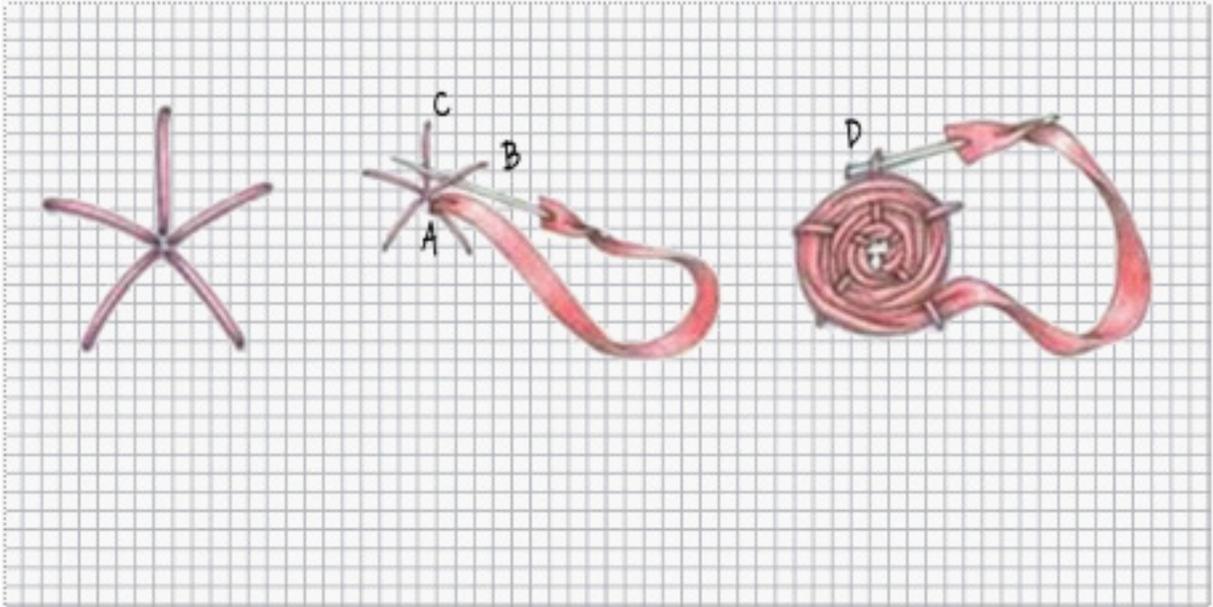
An easy stitch to make petals or leaves.

Note: Do not pull too tightly!

- √ Bring up at "A", gently pull through canvas or fabric.
- √ Lay ribbon flat on canvas or fabric. Insert Needle at "B", pierce ribbon and pull through gently. Ribbon will curl into "B", so do not pull tightly.



3. Woven Rose



This is a very easy flower to make. It is very versatile as it can be created using ribbon or even narrow strips of fabric. Additionally, it can be made very tiny or quite large. Use it to embellish needlework,, accessories (such as a tote bag), or a decorative pillow.

This type of flower can be stitched onto needlepoint canvas or a sturdy fabric!

- ✓ First, using a sturdy thread that will match your rose, stitch a foundation of five straight stitches that look like the spokes of a wheel. If you plan to make a huge rose, you may want to have more than 5 spokes, just be sure that you have an **UNEVEN NUMBER** of spokes.
- ✓ Next, thread your needle with the ribbon and, working from the center out, bring the needle up at “A” and gently pull through. Put one twist in the ribbon, slide the needle over “B”, then under “C”, alternating spokes all around the wheel. Be sure to twist the needle each time before weaving it under a spoke. This will help form the petals. **NOTE: This part is stitched on top of the canvas or fabric. DO NOT PIERCE THE CANVAS OR FABRIC!**
- ✓ Continue weaving around until you have filled the spokes. Pull the ribbon loosely, allowing the twists to form petals.
- ✓ Bring the needle down at “D”, gently pull through and attach to backside with tiny stitches.

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