

# Creative Living

with Sheryl Borden  
6500 Series



## Sewing & Fashion - Section II



# Table of Contents

## Sewing & Fashion

Ohio Star Using Paint, Fuse & Cut Technique.....	I-3
Star Border Pillow.....	I-5
Tiled Pillow .....	I-7
Scrap Fleece Quilts Without the Bulk.....	I-8
Fitting Knits.....	I-9
Sewing Easy Swimsuits.....	I-10
Creative Feet.....	I-11
Making a Felted Bracelet.....	II-13
Time Saving Tips & Techniques .....	II-14
Waves Upon the Shore .....	II-15
A Happy Village .....	II-17
Skinny Style.....	II-18
Tips & Techniques for Hemstitching with a Wing Needle.....	II-19
Insertion Lace Machine Embroidery .....	II-21
Guests .....	II-25

**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, “Ohio Star Using Paint, Fuse & Cut Technique” is in Section I on page 3, whereas “Making a Felted Bracelet” is in Section II on page 13.**

# Making a Felted Bracelet

## Supplies:

- Simplicity 12 Needle Felting Machine
- Wool felt for base (9 by 11 sheet)
- Rovings to cover base in colors of your choice
- Silk ribbon and velvet (I used Hannah silk) for decorative embellishing and lining
- Silk hankies
- Hand spun or decorative yarns
- Additional items: silk or wool fabric, sparkle fibers (Angelini fibers)
- Decorative button (I used Gita Maria)
- Additional beads or buttons for embellishing



**881482001 Deluxe Felting Machine**

Simplicity 12 Needle Deluxe Felting Machine creates felting with ease. Removable needles & foot pedal allow felting with greater speed and precision.

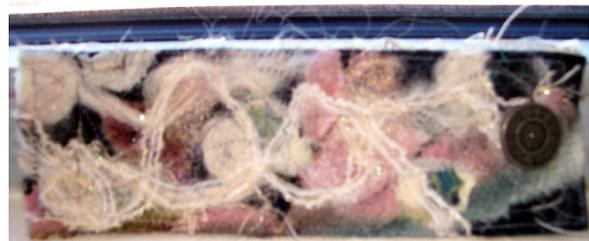
Available for shipment within USA only.

\$249.99

- Scissors
- Needle and thread

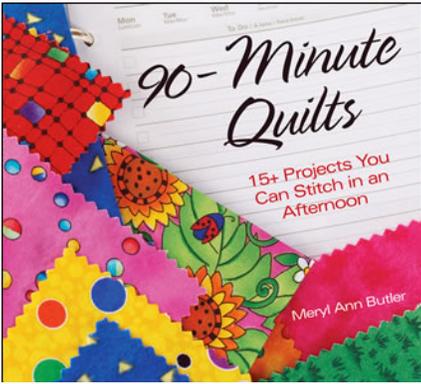
## Instructions:

- Lay rovings and art battings onto felt base
- Felt in place with machine (try to get good coverage at this stage)
- Cut shapes from wool, silks and velvets (leaves, circles etc.)
- Lay on top of felted roving
- Felt in place
- Lay out silk roving and felt in place
- When happy with results, cut felt base to desired width and length (measure wrist and add 2 inches for length).
- Lay silk ribbon or fabric underneath the bracelet with approximately a 1/4" showing along the lengths edge.
- Felt in place.
- Embellish with beads, buttons etc. as desired.
- Line back with fabric or silk, sew in place
- Cut slit for button 1/2" from one end
- Sew on button on opposite end



**COURTESY; Michele Muska**  
**Simplicity Creative Group**  
[www.simplicity.com](http://www.simplicity.com)

# Time Saving Tips & Special Techniques



Design walls with In Training and Garden Trellis



Scottie magnets



3-D bow

Photo white Scottie

Photo and actual pink scottie



tablecloth  
how to strip half  
square triangle

Using stripes to advantage  
twinkle use 2  
Danish Delight  
Actual fabric strip ylanda  
Faux rail fence photo  
Actual purple fabric  
Need 5.5" frame



Make 4-patch  
flower center



Below:  
Color wheel  
Value chart  
Value card  
Optical illusion in black & white



Grand Canyon  
bundle



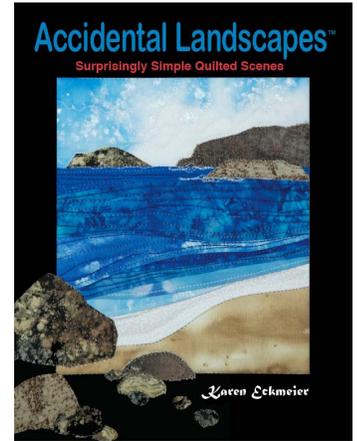
COURTESY: Meryl Ann Butler  
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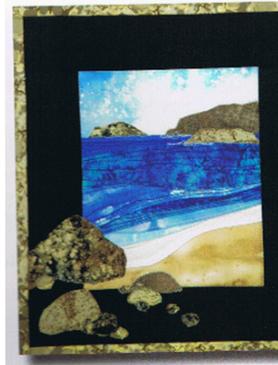
# The Quilted Lizard

## Waves Upon the Shore

Layering From Bottom to Top AND Top to Bottom!



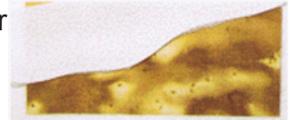
Most Accidental Landscapes are layered from the top sky fabric to the bottom foreground strip. But there are exceptions and combinations. In this sample, we want to make the waves look as though they are rolling onto the shore. You can achieve that look by reversing the direction in which you layer and topstitch the strips.



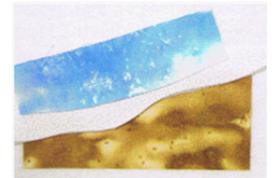
### Section 1

A. Place the sand rectangle down on a flat surface.

Next place the white strip above the sand rectangle, with the pressed edge facing bottom and overlapping the sand fabric. The white strip can be placed either at an angle or horizontally, as long as it covers the top raw edge of the sand.

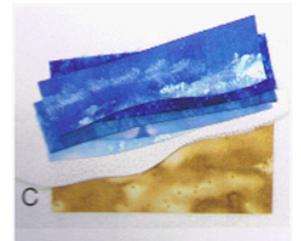


B. Next place a light blue strip so that it overlaps the white strip and the pressed edge faces the bottom.



C. Continue to layer the remaining five wave strips in this direction.

Pin the layers with the heads of the pins facing downward - toward the sand fabric, as shown in Photo F below.



### Section 2

D. Place the sky rectangle down on a flat surface. Add two raw-edge rock/island shapes by aligning the bottom raw edges of the rocks with the bottom raw edge of the sky fabric. Glue-baste the shapes with fabric glue.



Layer a blue strip with the pressed edge facing up toward the sky so that it covers the bottom edge of the rock/islands by 1/4" (0.6 cm).

E. Next place a rock shape on the blue strip, so that it sits in front of the distant rock/ island shape without blocking it. Glue-baste.

### Fabric Strips

**Sky:** One 7"W x 3"L (18x8 cm) blue/white rectangle

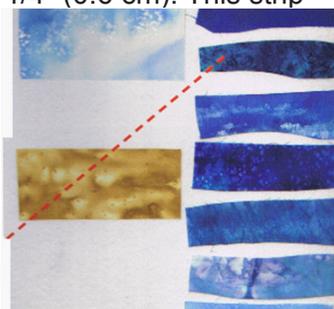
**Sand:** One 7"W x 3"L (18x8 cm) tan rectangle

**Waves:** Seven blues (gradated from dark to light) and one white. Cut 7"W x 2"L (18x5 cm) strips with a gentle curve on one edge from each of the wave fabrics (a total of eight strips)

**Rocks/Islands:** Scraps of textural prints (not shown)

### Transition Strip:

Choose one of the dark blue strips on which to cut a gentle curve along both long edges. Press both of the curved edges under 1/4" (0.6 cm). This strip is called the **transition strip**. Its purpose is to connect the two sections of layered strips. You'll see how this works soon.

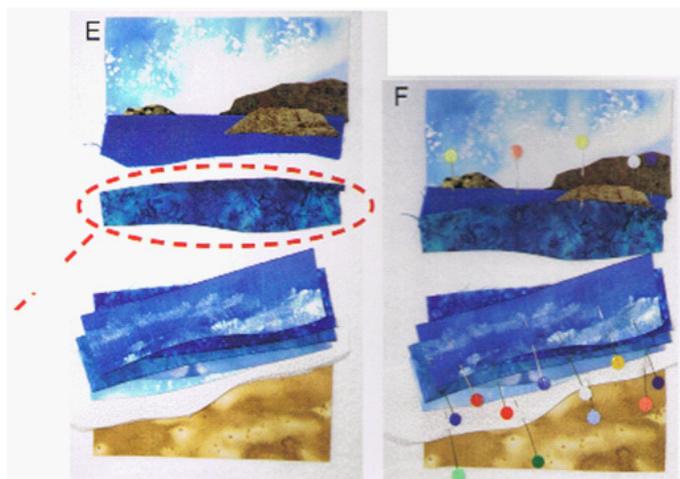


### Pressing:

Press 1/4" (0.6 cm) toward the wrong side on one edge of all the wave strips.

The sky and sand rectangles do not need to have the edges pressed under.

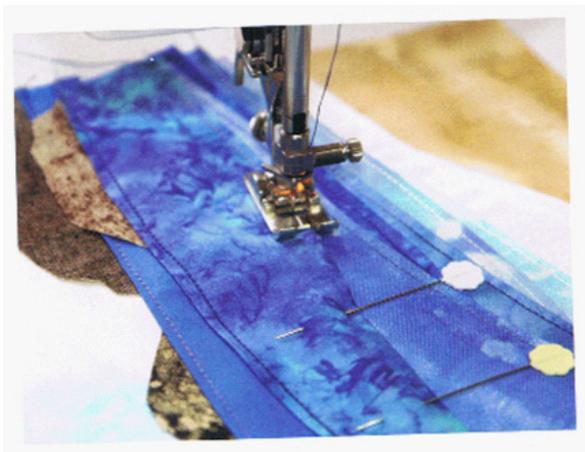
Add the transition strip, which has both long edges pressed under. Layer this strip to cover the bottom raw edge of the last rock shape.



F. Pin the layers with the heads of the pins facing upward toward the sky fabric.

### Topstitching:

1. Topstitch each section separately. Begin sewing with the last strip that was layered.
2. Combine sections so that the bottom of the transition strip overlaps the top strip from Section 1. Trim the strips, if necessary, to make the two sections fit together naturally. Pin in place. Topstitch with matching thread.



3. Turn over and trim excess fabric.
4. After adding borders, extend elements of the scene into the border. Use raw-edge collage, hand appliqué, topstitched or fused shapes.



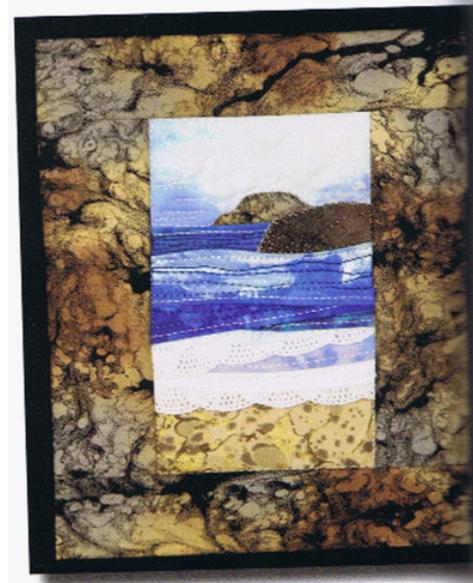
### Adding Lace: Lapping Waves

Strips of 1" (2.5 cm) wide flat, unruffled white lace can be layered among the strips to create three-dimensional effects. A simple change in the direction of the layered strips will affect the types of waves created, either gentle lapping waves, or crashing waves.



Layer in two sections

Transition strip is close to horizon.



**COURTESY: Karen Eckmeier**  
**The Quilted Lizard**  
[www.kareneckmeier.com](http://www.kareneckmeier.com)



# Skinny Style

**Wardrobe choices can trim off 10 ... 15 ... even 20 visual pounds - INSTANTLY! Scroll down to see what a difference these tips can make.**



Before

- \* Wear a "column of color" - one color head to toe.
- \* Add a contrasting over-layer bodice - OPEN - so the eye continues to follow the column underneath
- \* A scarf tied at the center front adds another slimming vertical line. A long necklace might have a similar effect.
- \* Color-tone hosiery to the hemline and the shoe to avoid hard horizontal color breaks.
- \* A shoe with a 2" heel lifts and shapes the lower leg.
- \* Shoes with a lower vamp expose more of the foot, for a longer-legged look.
- \* Body-shaping pantyhose smooth out any "lumps and bumps" on your lower body.

\* A spandex-blend camisole (worn over or instead-of a bra) minimizes any back bulges.

\* Be sure your bra provides enough support - the full point of your bust should rest no lower than halfway between your sternal notch and your navel.

\* With any unstructured bodice or sweater, try adding a removable foam shoulder pad to balance any extra fullness in your hips, tummy, bust or upper arm.

\* Try pushing up your sleeves - it moves the eye upward away from your hips.

\* Add statement earrings - at least the size of a dime - to further anchor attention near your face.

\* Keep fabrics soft and drapeable, but not clingy.

\* Use darker, duller colors on parts of your body you'd like to minimize.

\* Use brighter, lighter colors on other areas to create a visual balance.

For more information, visit Nancy's website.



After

**COURTESY: Nancy Nix-Rice**  
**Wardrobe Consultant**  
[www.nancynixrice.com](http://www.nancynixrice.com)



## Tips + Techniques for Hemstitching with the Wing Needle

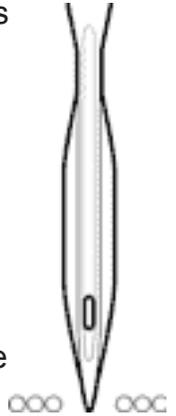
Originally hemstitching was a hand-sewn technique, then stitched on hemstitcher machines manufactured around 1900. Today hemstitching creates fabulous designer details quickly and easily on home sewing machines. The key is stitching with very fine thread so the thread does not fill the “holes” and stabilizing to prevent puckering as the stitch goes back and forth and side to side. The new Sulky PolyLite Thread is a fine weight, 60/2 and comes in a myriad of colors perfect for hemstitching colored linens, silks and cottons for a tailored lace look.

Sulky Sticky Fabri-Solvy is the perfect stabilizer because you “stick” your fabric to the Sticky Fabri-Solvy so it cannot pucker or move as the intricate stitches move back and forth and side-to-side stitching the hole made by the wing needle in an open position. After stitching, rinse your fabric in water to completely remove the water soluble stabilizer,

### Hemstitching

Hemstitching is one of my favorite creative techniques. Originally thought to be only used in heirloom sewing, today we see hemstitching on home decor, placemats, curtains, tailored blouses and ‘sew’ much more. It is magic to watch the wing needle create a lace effect in the fabric by punching holes and sewing them open. Most sewing machines have some stitches for hemstitching and many have complete menus of hem-stitches. Select a stitch that sews back into the same hole several times. Even the most basic machines have a stretch stitch called a ric-rac stitch.

There are several important elements to creating machine hemstitching in your fabric. Insert a wing needle. This needle is very thick and wide and actually looks as though it has “wings” on each side, hence the name. The needle is meant to make holes in your fabric as you stitch. Wing needles come in size 100 and size 120. Sometimes the wing needle pokes a larger hole than you desire or “catches”



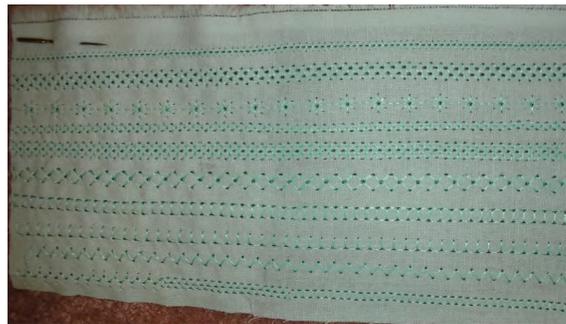
on the fabric as you stitch. If so, experiment with a large universal needle size 100 or 120 to see if you like the effect. Always experiment on scraps before hemstitching on your project.

Hemstitching will be most effective on natural fiber fabrics, such as linen and cotton, and the fabric cannot be too tightly woven or too high a thread count. The needle must be able to “spread” the fibers as it enters the fabric and the stitch will sew it in the open position. One of the reasons the synthetic fibers and permanent press fabrics do not hemstitch well is that they have been “trained” to return to their original state and do not want to let the hole stay open! Practice on scraps. Some synthetics hemstitch beautifully.

You want to see the “holes” more than the stitch, so thread with a fine (2 ply) thread on top and in the bobbin because a heavier thread will fill the holes. Sulky PolyLite 60/2 thread is perfect and comes in a myriad of colors for a rich tone-on-tone embellishment. You can stitch beautiful hemstitches with Sulky 40 weight rayon machine

embroidery threads when you want to see the actual stitch as well as the holes. Be sure to use the same thread in the top and bobbin. Usually hemstitching is sewn with the thread matching the fabric. Use a standard presser foot or a transparent foot with flat underside for better visibility. Place fabric on Sulky Sticky Fabri-Solvly water soluble stabilizer.

Remember to use the Start/Stop to sew without the foot control for long rows of hemstitching. This makes it even easier as you have two hands free. Do not “help” the fabric feed through the machine!! This will distort the beautiful hemstitches! Your job is to simply guide the fabric.



Many computer embroidery machines and embroidery software are designed for you to bring in the hemstitches from your machine and create beautiful hemstitch designs, yokes, and “sew” much more so you simply hoop your fabric, touch a button and hemstitch!



## Sulky® Sticky+™ Self-Adhesive Tear-Away Stabilizer

The Self-Adhesive Tear-Away Stabilizer on a paper-backed release sheet. Ideal for Hooped, Computerized Machine Embroidery.

It's easy to hoop Sulky Sticky+ with the paper side up, the way you would hoop a piece of fabric. Using a small sharp knife or straight pin, score the paper and pull it away from the adhesive layer; finger press your fabric to the Sulky Sticky+. Put the hoop on your sewing machine and embroider.

Or, take the hoop for your embroidery machine and use only the larger outside portion. Peel the paper backing off the Sticky+ and stick the adhesive side to the bottom of the outer portion of your hoop. Place your fabric on the hoop and finger press to adhere. Put the hoop on your sewing machine and embroider. Small items can be embroidered without basting them to the stabilizer. Just finger press them to the Sulky Sticky+. Make ready-to-wear easier to embroider on areas like cuffs, collars, pockets and socks – just press them onto the Sticky+ and embroider without any additional preparation.

**COURTESY: Sue Hausmann**  
**Sulky of America**  
[www.sulky.com](http://www.sulky.com)



## Insertion Lace Machine Embroidery

Insertion Lace is heirloom designs that can be stitched on most fabrics. The designs require fabric, water soluble stabilizer, and an optional wing needle. They can be sewn all one color or in multiple colors. Ribbon can be woven through the 'lacey' areas through the 'lacey' areas much like heirloom insertion lace beading. (Shown at right).



### Materials Used

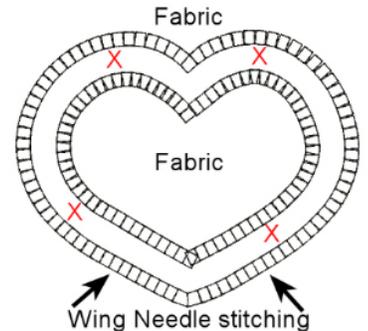
- Stabilizer – Recommend one layer Vilene water soluble stabilizer.
- Fabrics – Recommend light weight and medium weight cotton. Wovens work best for wing needle areas. Pre-wash and dry all fabrics. Starch and iron all fabrics.
- Threads – Embroidery Threads: Recommend polyester embroidery threads but any 40 weight thread works with this approach. I used Madeira Polyneon.
- Bobbin Thread - Same thread in bobbin as used in the top for the wing needle and lace areas.
- Needles - Size 80/12 Topstitch needle and optional wing needle (size 100 or 120). If you do not have a wing needle use a large jeans needle - it will be just as pretty.

To find out if you can use a wing needle in your embroidery machine please visit the educational pages of the website for instructions. <http://www.laurasewingstudio.com/Educational/Wingneedle/wingneedle.html>

### Sewing the Designs

• To sew the design, hoop one layer of water soluble Vilene Stabilizer with 1 layer of fabric. The fabric will be on top. Use a balanced tension on the machine.

- The first part of all the hearts are wing needle areas. Use the wing needle or large jeans needle to sew these areas. Once sewn switch back to the regular needle.
- Insertion lace requires some fabric removal. After the wing needle areas are sewn, remove the hoop from the machine. Do NOT remove the fabric from the hoop. Lay the hoop flat on the table. Using small sharp curved scissors, trim away the fabric from between the wing needle areas – the areas marked with a red X in the diagram above. Thread snips are not appropriate for cutting fabric. Be careful not to cut the stabilizer or the stitching.



Once the entire design is sewn it can then be removed from the hoop and the water soluble stabilizer can be washed out. Use manufacturer's recommendations. Use a towel to absorb the excess water. Lay flat to dry. Using a thick terry towel folded into 4 layers, lay the project face down onto the towel and steam press the project. Please don't press hard or the embroidery will be pressed flat permanently.

**Heirloom Insertion Lace Beading** – The lace areas of these hearts can accommodate 1/8" or 1/4" ribbon to be woven in/out of the loops. Use a tapestry needle to thread the ribbon through the loops. Secure the ribbon ends on the backside with hand stitching. For instructions on how to cut fabric within the hoop please visit the educational pages of the website for more details instructions. <http://www.laurasewingstudio.com/Educational/CuttingFabric/cuttingfabric.html>

**COURTESY: Laura Waterfield**  
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