



Creative Living with Sheryl Borden

7100 Series - Sewing & Fashion Section 1



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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, “Tileworks” is in Section I on page 3, whereas “Tailored Shirt Placket” is in Section II on page 11.

TILEWORKS

Getting Started

The Tileworks booklet is part 2 of the Painted Quilt booklet, building on the layered square techniques by integrating leaf shapes into the designs. **In other words, the information in the Painted Quilt Blocks booklet is a prerequisite.**

If you are completely new to paintstiks and my layering techniques, **now** is the time to practice making painted quilt blocks before trying your hand at Tileworks.

Supplies

You'll need the supplies used for the Painted Quilt Block, **PLUS the Leaf Medley stamp set.** The basics include:

- Shiva Artist Paintstiks
- Laura Murray Designs stamps
- Temporary spray adhesive
- Pressure sensitive fusible web (Steam-a-Seam2 Lite recommended)
- General workroom supplies
- Solid color cottons and/or subtle batik cottons in light, medium and dark values.



How to use this booklet

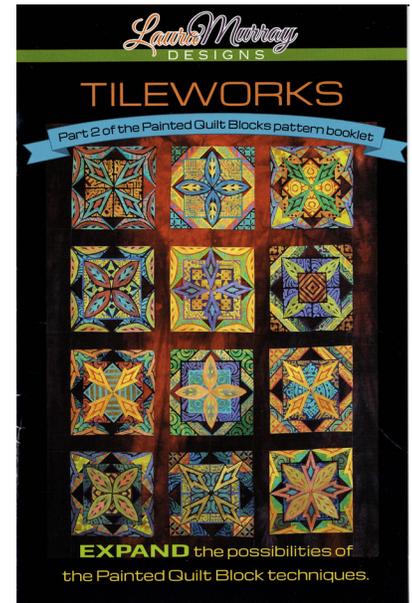
For the most efficient learning, start at the beginning of the booklet and master the basic step-by-step assembly technique with the 5 1/4" Petal and Arrowhead Leaf frame blocks



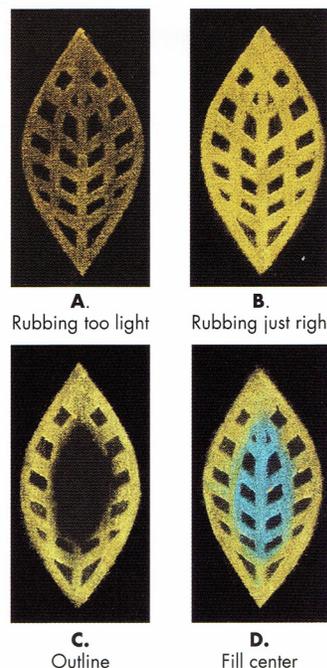
Cut the stamps apart.
Leave approximately quarter inch edge around each shape.

Successful Rubbings

All the designs in this booklet use painted and fusible backed shapes. For the basics of successful rubbings with stamps, re-view page 3 of the Painted Quilt Block booklet. If your rub-



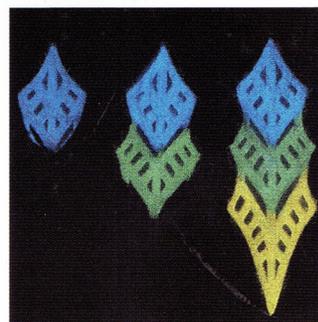
bings look like figure A, it means you are pressing too lightly, and need to apply multiple layers of paint to cover the fabric color. Continue painting until it looks like figure B.



TIP: Always spray the top of each stamp with a temporary spray adhesive i.e, Sulky KK2000, 404, etc. This creates a sticky surface that prevents fabric from shifting. Apply spray **ONLY** when the stamp surface is no longer sticky.

Select from several painting strategies:

- Single color **figure B)**
- Two color effects are achieved by outlining the shape, followed by filling in the center with a contrasting color. (**Figures C and D)**
- Three color effects take a bit longer, but are well worth the effort. The holly leaf shown here



E.
Begin at the tip with one color, add second color, followed by third color.

has three segments, each a different color. Begin with the tip of the leaf, and change colors for each segment. Use very short strokes, go back and clean up the transition between colors as necessary. (Figure E)

Build your stash

It helps to have an assortment of painted shapes on hand with a balance of values, colors and patterns. The leaf designs are used in sets of four, and the sets of four 1 3/4" blocks are used in all the designs.

Gallery

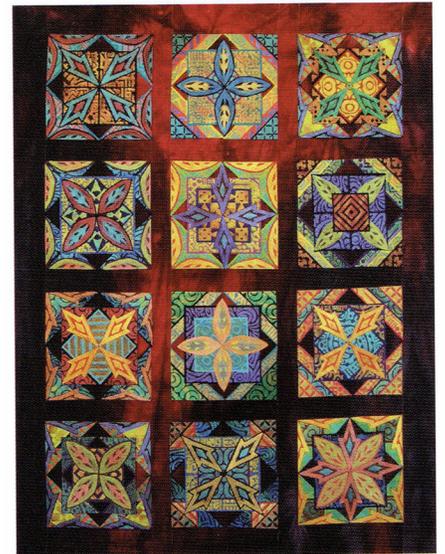
Make a quilt top without sewing a single stitch.

Here's how:

- Assemble twenty-four 3 3/4" layered blocks.
- Draw a grid with erasable chalk on a background fabric (approximately 24" x 30"), leaving one inch between 5 1/4" squares. The outer border is approx. 1 1/8" wide; adjust to your

preference. The top can be made larger or smaller by adjusting the number of blocks.

- Cut triangles from each of the twelve blocks and place them directly into the corners of the marked 5 1/4" squares, and fuse.



Chartres Cathedral Redux, 20" x 26"

- Choose layered 3 3/4" squares and center them within each frame, leaving the background fabric exposed. Check for even placement and fuse thoroughly.

Stitch around all the shapes with monofilament thread to ensure permanency for laundering.

Embellishing Garments with Paintstiks



COURTESY: Laura Murray
Laura Murray Designs
www.lauramurraydesigns.com

Get Ready to Pucker Up!

Please remember that all machines are different. You may have to experiment to get the look you want. Elastic thread is very thin and is used in the bobbin. Don't mistake cord elastic with thread elastic. Cord elastic can be couched over and pulled tight for gathering or shirring.



Wind the bobbin on machine at a slow speed, by-pass bobbin winder tension. Watch for even spinning and feeding. A SUCTION hook can be used in place of tension if no other hook is available. Find the threading that puts the least stress on the thread. (See right and below.)



Thread bobbin as you would using regular thread. Hold bobbin so it does not turn as you pull thread into tension. Bring up the elastic to the top of the machine by turning the hand wheel even if the machine brings

Always test on the same fabric you plan to use. Stitch 3 rows with a straight stitch side by side. STEAM elastic by holding the iron ABOVE fabric and watch it pucker up. Stretch the fabric to see if the elastic is soft and stretches back and forth.

TROUBLE SHOOTING

Elastic does not gather at all:

- Check your bobbin. Re-thread just to be sure.
- Remember steam draws up the puckers so don't panic if you don't see them right after you stitch.
- Test it on a different weight fabric. If there is a lot of sizing in the fabric, it will not allow the elastic to draw up. Washing the fabric before you start the project will help.
- Check the elastic and make sure it has a good stretch. Old elastic can lose it's stretch.

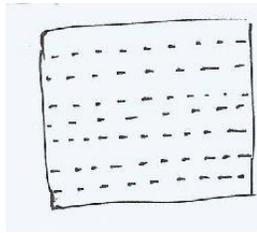
Elastic is gathering too much:

- If your fabric will not stretch because it is too tight, the bobbin tension is too tight on the bobbin spring.
- Re-thread the case to make sure it is not caught.
- Wind bobbin slower and by-pass the bobbin winder tension.
- Make sure when you wind the bobbin it is not under tension or stress in spinning off the spool or wrapping unevenly.
- If all else fails, remove bobbin case and adjust tension spring screw slightly to the left. If you don't like messing with tension screws, I suggest you purchase a second bobbin case for your machine. It's handy to have if you like to do bobbin work. Be sure and mark that bobbin case with finger nail polish or paint so you don't get the cases mixed up with your regular bobbin case.

Fabric:

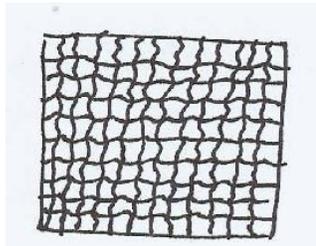
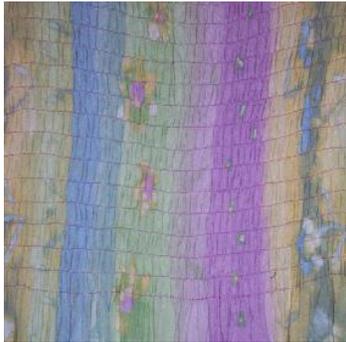
Use soft fabrics and always pre-wash before you start the project. To determine how much stretch to expect, cut two 10" strips, stitch several rows on one. Steam and compare the length to the one that is puckered.

Different ways to pucker:



Shirring: Stitching straight line rows will give a sheering look. Rows are from 1/2" to 1" apart. **At the end of each row lift the presser foot and pull out a thread tail and then cut the thread. Do not use the

automatic cutting system built into some sewing machines. The thread will draw back under the needle plate and it will make an extra step for you to re-thread.



Bubbling: Grid line stitching can be straight stitches or a running stitch on a longer length. First stitch horizontal lines, then vertical. All lines cross over each other.

Space the line distance according to how large you want the bubbles to be. Always do a test. Hit the fabric with steam to pucker it to the maximum.



Puckered Pillow

Pucker with elastic in the bobbin

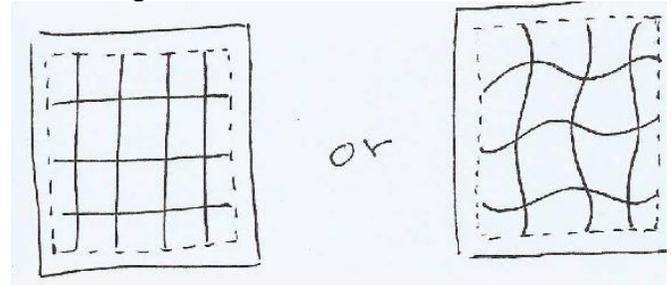
Cutting the fabric:

- Cut 1 square of fashion fabric 15" x 15" (pillow back)
- Cut 1 square of muslin or interfacing
- Cut 1 square of fashion fabric 21" x 21" (ruched top)
- Cut 1 square of muslin or interfacing 15" X 15" (underlining for top)
- Cut 3 strips 45" by 2 1/4" wide (ruched piping)

Save your extra scraps for front border.

Prepare the 21" x 21" square for Ruching:

- On the RIGHT SIDE of fabric mark 1/2" seam allowance on all sides of the square.
 - From marked seam allowance measure vertical lines 2" apart.
 - Mark horizontal lines 2" apart (see "A" pictured below) OR if you prefer slightly wavy lines (do the wavy lines free hand. See "B" pictured below).
- **Note** - the space between your marked lines will determine how big the "puff" will be. Wider squares will make a larger puff. Smaller squares will have a popcorn effect. Make the lines 1" apart if you want the "popcorn effect" OR you can follow the presser foot as a guide.



"A"—Straight lines 2" apart

"B"—Curved lines 2" apart

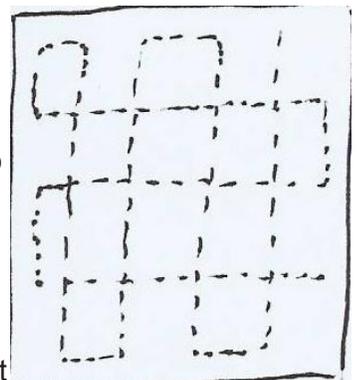
Bobbin:

- Wind elastic thread as explained earlier.

Machine set up:

- Straight stitch at a stitch length of 3 or 4. (The longer the stitch the more it will gather). On a scrap of the same fabric do a test run. Sew several lines in both directions. If your fabric has a lot of body you may not see much gathering. Do a few test rows and place puckered fabric on the ironing board, hold a steam iron above, causing elastic to shrink up and pucker the fabric. Check out the information about trouble shooting if you are having a problem.

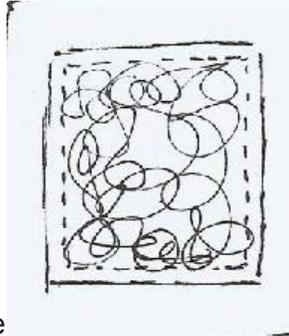
- Stitch the 21" fabric grid (right side up) following your marked line. Stop where the outside seam allowance is drawn. To make the project faster don't pick up the needle and replace it at the next line. Stitch over to the next line on the seam allowance.



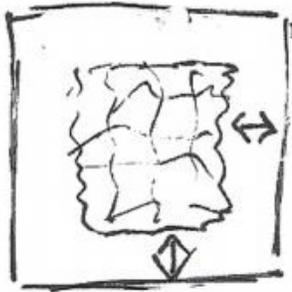
- Stitch all vertical lines and then horizontal lines. As your fabric begins to pucker, flatten it with your fingers while you are stitching. Try not to catch pleats in the stitching. Stitch across all intersections.
- Remove fabric from machine, leaving a tail of thread, cut and tie a knot on the back side of the fabric.

Stabilize puckered square:

- Lay finished piece with right side up in center of the 15" X 15" square of muslin or interfacing.
- Straighten it so it is evenly centered and measure distance from all 4 sides. Because all fabrics pucker differently I can not tell you what the

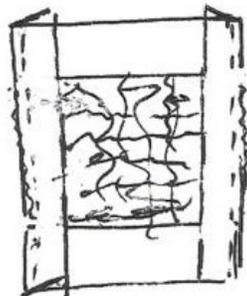
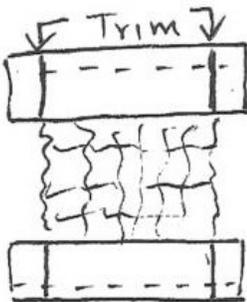


- distance to the edge will be.
- Move puckering slightly in or out to make even and pin in place.
- With regular thread in machine top and bobbin, stitch around the gathered part of the square (marked 1/2" seam allowances)
- Measure side width and



add 1/2". Measure length. Cut 4 strips that measurement. Interface strips.

- Match raw edges of strip to raw edge of puckered fabric square.
- Stitch with 1/2" seam allowance. Flip the strip back so it meets the edge of the muslin base.
- Cut the extra even with the side of the puckered piece. Stitch sides from top to bottom with right sides together.



Cording:

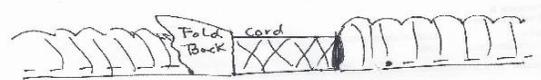
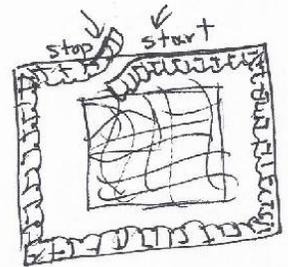
- Stitch two 2 1/2" strip lengths together.

- Using zipper foot on the sewing machine, start 2" down from the end of cord and fabric and place folded cord under foot with cord on left side of presser foot. Snug the foot up close to cord and begin straight stitching. After you have sewn about 3," place a safety pin through the cord and fabric where you began stitching. Pull the cord only slightly toward you. Continue sewing and stop every once in a while and continue to pull the cord. You will begin to see the cording gather at the back. Continue to the end gathering as desired.



Apply Cording:

- Pin piping to front starting 3" from corner leaving the piping that is unstitched to dangle. Pin all the way around the outside stopping 1" from the beginning.
- Using a zipper foot, stitch close to piping keeping the gathers as best you can. At corners allow cording to round out corner. Do not try and make a sharp point as it will not look good after it is stuffed.
- **Meet the two cord ends.** On the side the seam is open, fold back fabric and meet cords together. Cut away extra cord so there is no slack in cording.
- Tape together or wrap a scrap of fabric around the two cords and hand whip thread through cording to keep together.
- Still working with the side that has the seam open, fold fabric end down 1/2". Place fabric from opened seam over the finished piping on the other side and work any gathers back in.



- Stitch the combined ends the rest of the way.



Back to Front:

- INTERFACE 15" BACK SQUARE.
 - Lay front and back right sides together. Pin well.
 - Stitch with piping side facing you.
 - Leave an opening at the bottom to turn and stuff.
- As you stitch pull the top slightly (some shrinkage may have occurred when you put on the piping).
- Turn pillow right side out and stuff corners first, then center.
 - Hand stitch opening closed.

Applying the Buttons

- Cover 2 large buttons according to the package instructions. ****TIP:** If you have a thin fabric it is a good idea to interface the center of the circle before you put the fabric on the button otherwise the metal might shine through. Interface only the center of the button so there is not added bulk.
- Place one covered button in center front, using a long needle threaded with cord thread (knot the end), enter at the center back and come out the center front.
- Insert the needle through the button shank and return the needle to the center.
- Come out the back and insert the needle through the other button shank.
- Insert the needle again through the back and come out the center front and continue to go back and forth through the shanks. Each time you pull the thread through, tighten it slightly to help bury the button into the pillow.
- Tie off the thread when you have returned in and out several times. Finished pillow is approximately 14" X 14."

Ruched Pillow Supplies

- 1 yd. of SOFT washed fabric - any content
- 1/2 yd. muslin
- 1/2 yd. interfacing
- 1 spool of thread elastic
- Topstitch thread to match fabric
- Regular sewing thread to match fabric
- 1 1/2 yd. cotton cording 1/2" or less (for piping)
- 1 1/2" covered buttons (2)
- Sewing machine & accessories (Zipper foot required)
- Extra bobbin case if available
- 18" or larger ruler
- Marking pen
- Stuffing for pillow

SEW A BELLA STASH BAG



This little beauty is the perfect on-the-go carry case. From ballet shoes, books, or electronics, this stash bag is a sweet treat for mom, tween, or little one. The bag pattern and instructions

are easy to put together for beginning sewers. With help from a grown-up, this bag is the perfect project for tweens and teens too!

Depending on your fabric choice, the bag can be made in many different styles, for different occasions and embellished in various ways. Notice the decorative flower accenting some of the bags.



COURTESY: Patty Dunn
All Dunn Designs
www.alldunn designs.com

COURTESY: Carina Gardner
Carina Gardner Inc.
www.carinagardner.com

Coal Miner's Daughter Knitwear by Dean Cheek

Take a road trip

to Madrid's best-kept secret and unlock your inner fashionista at Coal Miner's Daughter. Directly off Main street, nestled up the hill, Coal Miner's Daughter offers a unique line of casually comfortable, luxuriously hand-knitted "country couture" by renowned textile artist Dean Cheek. Indulge yourself in sensuously soft hand-loomed knits featuring cashmere, alpaca, bamboo, and custom textiles; and enjoy a diverse selection of one-of-a-kind hand-crafted jewelry, accessories, and gifts. It's a trip filled with scenery and beauty, well worth the ride!



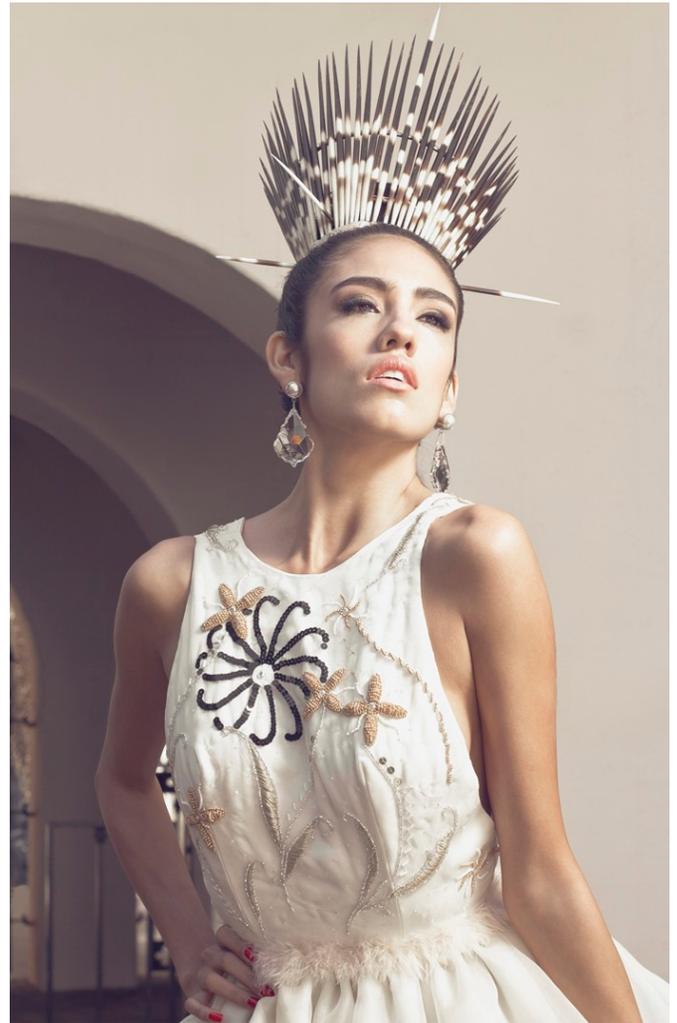
Left: natural variegated skirt (\$315), natural linen sweater square (\$225), lime chameleon wrap (\$169), abalone bracelet (\$99), oyster-shell ring (\$89). Right: mint skirt (\$225), spring striped sweater square (\$225), orange halter top (\$89), copper cuff (\$135), druzy ring (\$125)

COURTESY: Dean Cheek
D C Knits
www.dcknits.com



Conceived in Santa Fe, New Mexico in 2011, the brand DUGI is a fledgling special occasion and evening wear fashion house. It began in a small 150-square-foot in-home studio and in 2013 moved into a 650-square-foot design studio. DUGI first began with elaborately hand-beaded evening clutches and bags, then introduced a line of jewelry to the brand, and now includes evening gowns. The brand name "DUGI" pronounced Doo-guy, (daghááii in Navajo means "mustache" in the Navajo American Indian language - the designers heritage.)

The designer ensures the use of the highest quality fabrics, materials, and embellishments. Every piece is handmade and is one-of-a-kind sample size, until it is ordered in a specific size. Each hand-beaded clutch or handbag is expressly made by the owner and designer of the brand name DUGI. The garments are still made in-house but often with the help of two bead assistants and a seamstress. The DUGI brand personifies bold and adventurous yet elegant and scintillating women. The line is currently available online at www.OrlandoDugi.com and off the runway.



Beaded Ivory silk organza 4 tiered gown. Mabe pearl, Crystal and sterling silver ear pendants. African Porcupine crown. Gown- \$10,000.

Timeless Collection

Deep are the roots of a woman. She is the tree of life. Designer Orlando Dugi dedicates this collection to the spirit, strength and beauty of women as inspired by the evergreens of his childhood home. The "Timeless" Collection celebrates the dichotomy of her gentle curves and the power that radiates through her from root to stem.

**COURTESY: Orlando Dugi
Designer**
www.orlandodugi.com