



Creative Living with
Sheryl Borden
7300 Series
Sewing & Fashion



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Scrap Fabric Stash Busters

Everyone who sews has fabric scraps ... some throw them away, some give them away, but most of us keep them ... thinking we will do something wonderful with them at some time. I love scraps and dislike throwing them away. I think most of you may feel the same way. You see so much potential in them. Not to mention that you also recognize the investment in all of that fabric!

So what do you do with all those fabric scraps?

As anyone with experience with fabric scraps knows, they can quickly multiply and get out of control. Here are a few ideas when it comes to managing those scraps! **First, you have to SORT.**

Find a simple solution that you'll actually do. If you're just getting started, then *definitely* go simple because it's more likely to be effective.

Sort by SIZE:

- Take everything smaller than a fat eighth out of your regular stash. Any piece larger can go in with your fabric yardage.
- Fabric scraps can be cut into determined sizes and then stored in bins. Scrap fabric will be ready to use and will not have to be ironed.

Sort by COLOR:

- Put like colors together and store.
- Use plastic bins or clear jars so you are constantly reminded of what you have.

Last, PURGE:

- Routinely go through your scrap bin and pull out scraps that just do not inspire you anymore and let them go. Give them to a friend, a quilt guild, or a charity and let someone else create with them.

- **Organization** is the key to keeping your fabrics within reach and usable for your next project.



Luggage Tags

If you don't want to suffer the "pick it up, put it back down" dance with everyone's luggage at

the airport, try this decorative luggage tag.

Step 1. Using pattern, cut out two tags from fabric scraps and one from heavy weight fusible interfacing.

Step 2. Iron fusible interfacing to wrong side of one piece of fabric.

Step 3. Using ribbon approximately 12 to 13 inches long or make your own strap from fabric. Fold the ribbon in half, place it on top of fabric with loop facing in.

Step 4. With right sides together, layer two fabric tags together sandwiching the loop. Pin and sew 1/4" seam all around, leaving a 1 1/2" gap on a long side for turning the piece right side out. Clip the corners.

Step 5. Turn right side out. Press. Sew a topstitch seam all the way around, sewing the gap closed as you go.



Step 6. For added detail, sew three sides of clear vinyl rectangle onto luggage tag so a name can be added. Try monogramming or a simple applique.

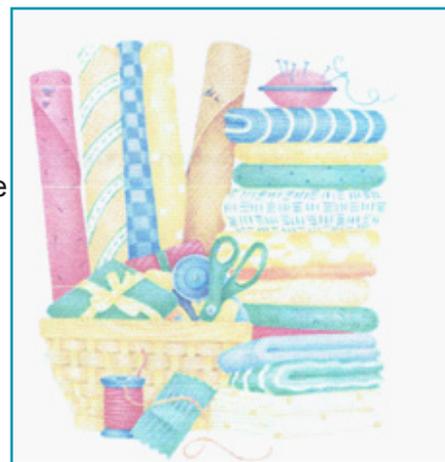
Patchwork Lan-

yard

Supplies:

- Scraps of fabric
- Key Ring
- Lobster Claw

1. Cut scrap fabric 2" wide x 4" to 6" in length (this will depend on your scraps, could be longer if you want).
2. Using a 1/4" seam, sew together the pieces end to end until you have about 37" in length.
3. Press seams open to reduce bulk.
4. Fold fabric in half long ways and press. Open up and then fold each side into folded center and press. The Lanyard is now approximately 1/2" wide.
5. Edge stitch down both long sides, stitching down the edge that is open first. Make sure that edges are



even. Then sew down the folded side.

6. Run one end of strip through the key ring, folding the end over 1". Pin to hold together.

7. Next do the same with the lobster claw. Pin to hold together.

8. Bring the two ends together with your raw edges to the inside. Stitch together just above the raw edges, in a little square to secure the hardware and close the loop of the lanyard.

Make one for your favorite nurse, teachers, for those that need someplace to keep their keys while exercising or walking their dog! Remember these are great Christmas gifts - just attach a gift card to the end.



Key Chains

Supplies:

- Fabric Scraps
- Medium weight iron on interfacing
- Pellon Peltex (this is the stiff stuff)
- Twill Tape or grosgrain ribbon
- Key rings
- Embellishments - buttons, felt, letters

- Using different objects for various shapes, trace around the objects on to paper to make a pattern.
- After deciding on which scrap fabric to use, iron on the medium weight interfacing to wrong side of scrap fabrics that you are using for the front and back.
- Trace your pattern onto the right side of front and back fabrics and cut out. If adding any applique, buttons or designs, this will help you to know where to place your design. Add embellishments at this step.
- Next trace your pattern on to Peltex and cut out. Iron the Peltex to the wrong side of the fabric front and back. Press with iron for 10 - 15 seconds (this will allow pieces to be basted together but not permanently adhered together.)
- Place wrong sides together and place two pins about 1" apart on the bottom. Sew from pin to pin around circle, about 1/4" away from edge.

6. Then trim the edges all the way around circle with pinking shears.

7. Cut a piece of the twill tape or ribbon about 2" long. Fold it over the key ring, insert ends into the opening on the bottom of the key chain. Iron (this will help set the tape in place). Sew the opening closed, making sure to backstitch at the beginning and end. Press once again which will permanently adhere fabrics to Peltex.



Optional: A fabric loop to match can also be sewn and used, but make sure it is not too bulky.

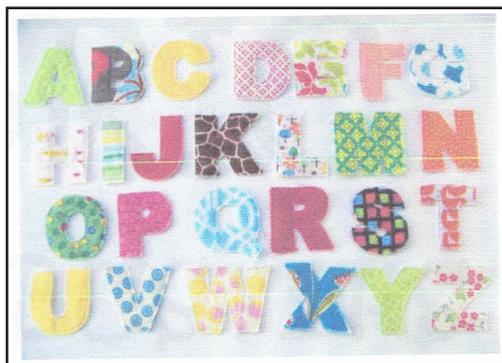
Magnets

Supplies:

- Fabric Scraps
- Magnet
- Font
- Cotton batting

- Print out the alphabet from Microsoft Word using the font Arial Black in size 300 bold onto cardstock.
- Then cut out the letters with scissors.
- After picking out your fabric scraps, trace the pattern onto right side of fabric. Then sandwich cotton batting (or fleece) between the two layers of fabric with right sides out, wrong sides facing batting. Pin.
- Stitch around the edges of the letters and any other openings.
- Using a sharp pair of scissors trim the fabric 1/8" from the edge of the stitching line.

The letters do shed a bit so pinking shears can also be used for the edges to reduce the amount of fraying.



COURTESY: Shannon Wooton
NM Coop. Ext. Service, Chaves Co.,
swooton@nmsu.edu

PAINTED QUILT BLOCKS

Paint your blocks instead of piecing! Use Shiva Paintstiks, stamps and fusible web to take traditional quilt block designs to a new level, while learning the breakthrough “Stackers” technique.



Fabric preparation and care Select and Prepare Fabrics

Select solid or subtle batiks in any color you wish, but be sure to have a balance of values. For commercial fabrics that will be laundered at a future date, prewash to minimize shrinkage. Use regular laundry detergent without bleach or softener additives. Do not use dryer sheets. Press the fabric to remove wrinkles.

Heat Setting

Paintstik applications are dry to the touch within a day or two, and ready to use in your projects. The passage of time (about 2 months) will naturally heat set the painted fabric. The paint will not flake off, and no fixatives are required. Once heat set, the fabric can be laundered, using cool water and gentle wash cycle.

If you need to speed up the heat setting process because the project may need laundering within the 2 month time frame required for natural heat setting, follow these steps:

1. Allow paint to dry thoroughly for 3-5 days, or heat setting will NOT be effective.

2. Toss in a hot clothes dryer for 30 minutes (AFTER the paint has thoroughly dried). Or, place the painted side up, cover with paper towel or parchment paper and press (not iron) with hot, dry iron for 10-15 seconds.

Caution: Do not decorate items with paintstiks that must be dry cleaned because dry cleaning solvents may cause the colors to run.

Prepare work surface

Wear old clothes or a smock and cover your work surface with plastic. Small pieces of paint will transfer to your work surface, your clothes, and your hands. The paint is easily removed from your hands with disposable wipes, or soap and water.

Paintstik Primer

Iridescent paintstiks produce a beautiful sheen on fabric. Successful rubbings require a variety of motions all happening at once. With just a little practice, this will soon happen automatically.

Prepare Paintstiks

Remove the protective film from the end of the paintstik. The film reforms within 24 hours, thus extending shelf life for many years. To remove the film, hold the paintstik tightly with a paper towel, and then twist the paintstik to loosen the film. (See figure A) Repeat this step whenever you see small pieces of film dropping on your fabric.



Spray top of stamp

Spray top of stamp with a light coating of temporary spray adhesive, to create a tacky surface that prevents the fabric from shifting as you rub. (See figure B on next page.) Follow the cautionary information



B. Spray stamp.

on the spray can label for good ventilation.

Note: Do not cut stamps apart.

One application is generally adequate per rubbing session; repeat as necessary.

Paint the fabric

Place the stamp on protected work surface and place fabric over the stamp design. (See figure C)

Use your non-painting hand as an anchor near the edge of the stamp to hold the fabric and prevent slippage. Rub in one direction only, moving away from your body (not side-to-side) in short strokes about 1/2" long. Apply color multiple times to achieve solid, even coverage. (See figure D - left)



Before moving the fabric, check to make sure paint covers the entire design.

Tips for Successful Rubbings

- Do not rub back and forth because it causes the fabric to slip, and images to blur.
- Rub with quick, short (1/2") quick strokes (slower is more difficult).
- Apply the right level of pressure to achieve even, solid coverage of paint. The amount of pressure required for smooth flowing varies by color, due to the pigments, and is perfectly normal for paintstiks.
- Avoid placing your hands on fresh paint; it removes paint from the fabric.
- Avoid running off the edges of the stamp designs because the squares will be trimmed leaving a thin border of solid color around all sides.



C. Place fabric over stamp

TIP: Remove unwanted paint by pressing masking tape into fresh paint, and pulling upward.

Color Strategies

Select from several painting approaches:

- Single color (See figure E)
- Blended effects are created by applying a second color randomly over the first color. (See figure F)



E. Single color (light gold)



F. Blended colors (green over light gold)

- For high contrast color combinations, apply small blobs of color randomly across the design, leaving open, unpainted spaces. (See figure G) Then, apply a second color in the unpainted spaces.

Continue until background fabric is completely covered with an even layer of paint. (See figure H)



G. Apply first color (light gold).

TIP: Remember the fun you had as a child with a box of crayons? Play with your paintstiks and discover your own favorite color combinations.



H. Apply second color (green) in the unpainted

Paint, fuse and cut
Select fabrics and make rubbings

Choose at least three fabrics with a balance of light, medium and dark values. Cut fabric into strips about 2" wider than your stamp. Rubbings are easier to manage, and less fabric is wasted. Paint a variety of fabrics to ensure a good selection for future use.

Select paintstik colors for each of the fabrics, and complete rubbings. Look for combinations that provide clear contrast. (see figure A.)



A. Painted fabric

Let paint dry

If possible, allow the paint to dry at least 24 hours before handling. If you are in a hurry, it's okay to move on to the next step of applying fusible web, if you don't mind the potential loss of a tiny amount of paint.

Apply fusible web

- Apply sticky side of the fusible web to the **WRONG** side of the painted fabric.

- Cover entire surface of the fabric and exposed web with parchment paper or applique pressing sheet.

- Press with hot, dry iron. Then, flip the fabric over, and press again from the wrong side. **Do not remove paper backing.** (See figure B)



B. Apply fusible web

Cut out the shapes

The shapes required are:

- Set of four 1 3/4" blocks (figure E)
- 2 1/2" square (figure F)
- 1 3/4" square (figure G)



E. Set of four 1 3/4" squares (measures 3 3/4")



F. One 2 1/2" square



G. One 1 3/4" square

Cut around the shapes using a rotary cutter or scissors, leaving a border of solid color around all sides (approximately 1/16"). The border provides color separation when the shapes are layered. (figure H)

Build your stash

Like Legos the more, the merrier! It takes just a few seconds to audition various shapes for the most pleasing combinations.

The Stacker process is facilitated by having on hand an assortment of each shape with a balance of values, colors and patterns.



H. Cut around the shapes, leaving thin border of color around all sides.



Make Basic Blocks

Basic blocks are three painted and layered squares fused together in a single 3 3/4" block.

Assemble the block

- Start with the bottom layer, which is a set of four painted 1 3/4" squares. Do not remove release paper. (See figure A)



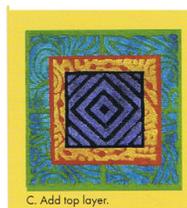
A. Select bottom layer.

- Select a 2 1/2" square that strongly contrasts with bottom layer. Remove paper backing and center it on top. (See figure B)



B. Add middle layer.

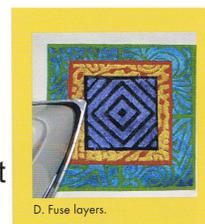
- Select a 1 3/4" contrasting square, remove paper backing and center it on top of the middle square. Use a quilt ruler to ensure the layers are evenly spaced. (See figure C)



C. Add top layer.

- The bottom and top layers can be the same value and color, but middle layer must show clear contrast with adjacent layers.

- Fuse middle and top squares to the bottom layer with a hot dry iron. (See figure D)



D. Fuse layers.

Caution: Fusing does not imply heat setting if done without the requisite 3-5 days drying time. Please refer to previous information for complete heat setting information.

Don't sweat the small stuff!

The Painted Block Stacker technique is a very forgiving process. Small imperfections are masked by complex pattern and color combinations. This is the work of your hands—not a machine—which makes it unique and special.

Experiment with variations

Hundreds of designs are possible by changing combinations of layouts, colors, values and patterns.

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

The Slimming Sweatshirt

Take a look behind us in the past years compared to what's happening now!

Because of the importance of fitting your shoulders to the jacket or visa versa, we are going to show the shoulder adjustment again. This is the key to a great fit!

The most important step is the measurement of your shoulder. Start at the bottom of your neck and measure out to the end of the shoulder where the seam will be. The average is 5" to 5 1/2", but there are cases where someone is longer in the shoulder or even smaller. That's why this measurement is so important.

Once we get through the shoulder adjustment, we will work on the princess seams - another important measurement when adding on hoods. The princess seam measurement begins at the armseye and moves down to about 1 3/4" from the underarm and measure to the side of the breast.



Here are some special features to making an interesting, trendy jacket:

- Flat fell faux seams
- Using an infinity scarf in the design
- Plaiditudes! We love them. This is a wonderful series of plaids that are combed cotton and gorgeous. Always prewash before sewing with them.
- Asymmetrical collars with home dec fabric. Home decs are gorgeous. Always wash them before using.
- Covered buttons!
- Zippers to close it and as an accent color!!
- When a mistake becomes a vest?
- How about a removable collar by zipping it off and on!



**COURTESY: Barbara Crawford
Crawford Designs Patterns**
www.crawforddesignspatterns.com

Sewing with a Zipper Foot and Double-Cording Foot

To start, here's a look at the whole pillow, plus a detail shot showing the trims and stitching. I used the Double Cording Foot #59 or #60 and Zipper Foot with Guide #14.



You might have noticed the shiny “mini-piping” next to some of the trims. For this I used heavy upholstery zippers and stitched them in place with the Zipper Foot with Guide #14. See how nicely the guide holds the zipper teeth in place, making it easy to stitch a straight line.

I used the Zipper Foot with Guide #14 once again for stitching the heavy braided trim over the zipper tape. This time place the foot so that the needle will land between the braided edge and the X design in the center. Then I aligned the guide with the “ditch” between the two cords along the edge of the trim.



The result – nearly invisible stitching.

Next – two strands of cord held in place by Double Cord Foot #60, stitched together and to the base at the same time with a zigzag stitch.

I like to add cording to my pillow edges. Not only does it create a nicely-finished edge, but it makes it easier to turn the pillow right side out neatly. Making covered cord is easy – just wrap filler cord in a strip of bias-cut fabric, place it under one side of the



Double Cording Foot #60, and stitch – the needle stitches right at the base of the cord. (Using giant cord? Leather Roller Foot #55 is super for over-size piping.)



Tip: When stitching around corners, round them slightly and clip the flange/tape to allow it to bend around the curve.



Nearly finished! With the front and buttoned-together backs right sides together, with the wrong side of the pillow front showing on top, I stitched right over the previous stitching using

Zipper Foot #4 with the needle position moved all the way to the left. (With lighter-weight fabrics and trims I could have used Double Cording Foot #60 again, but these layers were just too bulky for that.)



Before cutting away the excess fabric, I zig-zagged around all four sides of the pillow. I could have done this afterwards, but it's easier to manage all those uneven layers before they're trimmed.

**COURTESY: Jo Leichte
& Kerri Forrest
Bernina Sewing Co.
www.bernina.com**

Embroidery Stitches

Reversible Cross Stitch (Marking Stitch)

- ⊕ Begin in lower left corner and make a diagonal to upper right corner over 2 threads, coming back up in the lower left corner. This makes the right diagonal stitch on both the front and back.
- ⊕ Go up and over 1 thread, going down in the center of the cross stitch and up in lower right corner.
- ⊕ Finish by going down in the upper left corner and up in lower right corner. This makes the left diagonal stitch on the front and back.
- ⊕ Continue the sequence to make a row of reversible cross stitches.

For more information: www.CatherinesDesigns.net

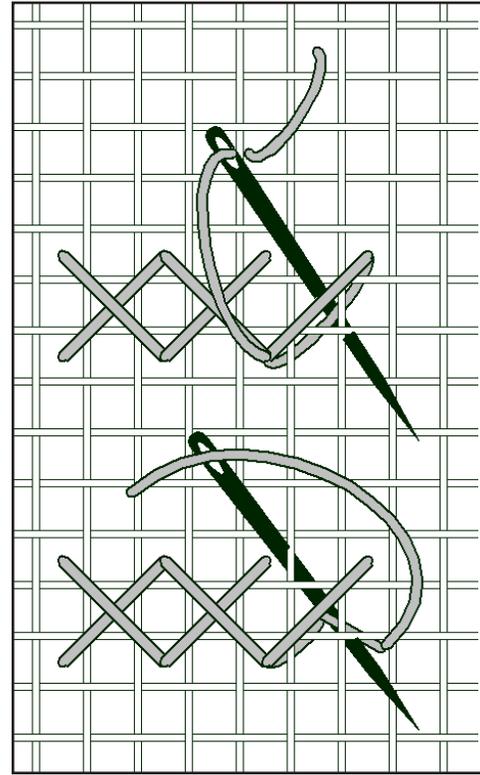
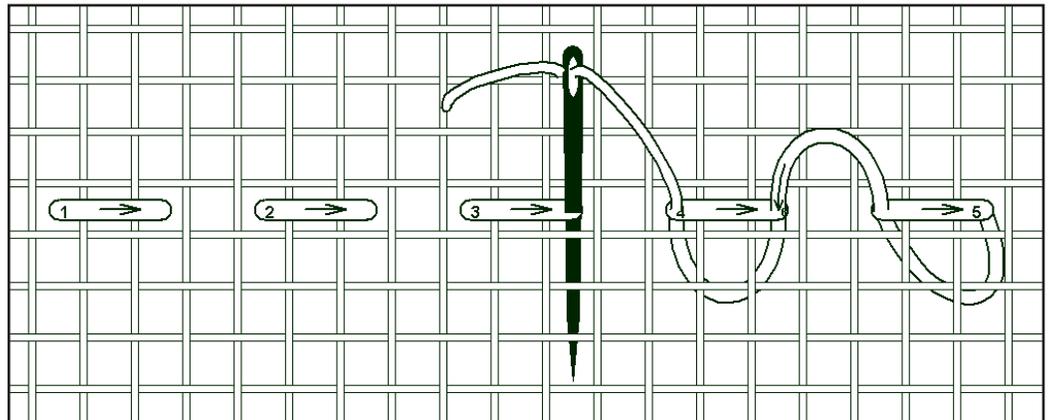
Reversible Straight Lines

Holbein or Double-Running Stitch

The Holbein or Double Running stitch is used to make a reversible line – a solid line on both the front and the back. The line can be straight, curved or angled. Working every other stitch on the journey out makes a dashed line; the journey back fills in the spaces and makes the line solid on both the front and back.

Work side journeys (such as rivers) as you come to them, being very careful to check your work on the back and also to be sure you have followed your chart correctly.

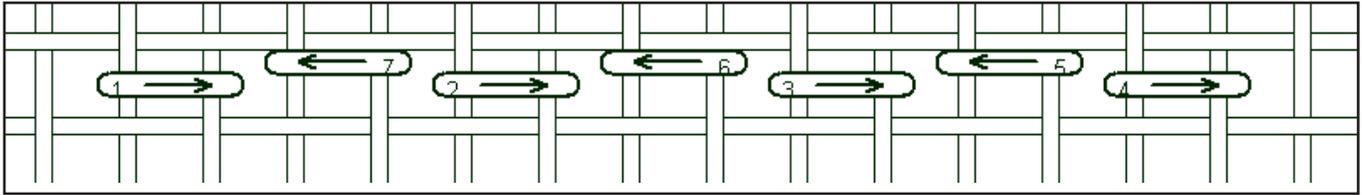
Tip: The journey back should pierce the first journey's threads; if the journey back just moves the first threads aside, the line will not be smooth. See example to the right:



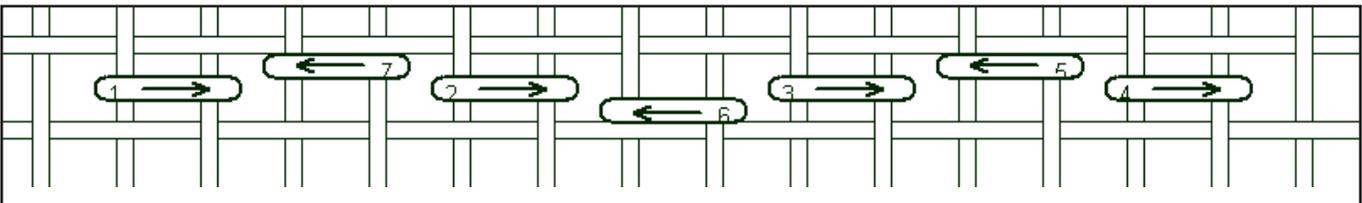
Reversible Cross Stitch
Pumpkin Coasters

These techniques will not make a smooth line:

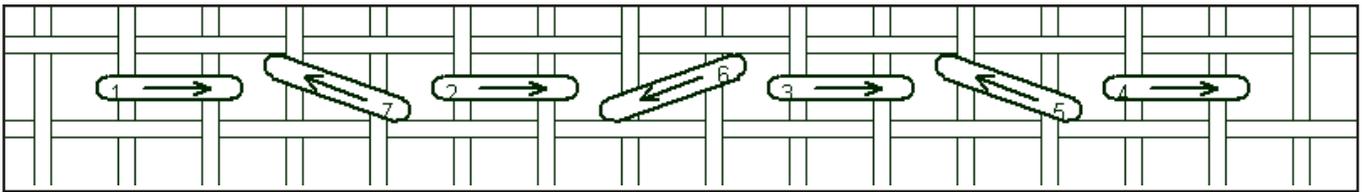
Incorrect



Incorrect



Incorrect



One of the many classes Catherine teaches is Samples and Needlework Maps. (See picture to the left.) She also has kits available at her website.

The picture to the right shows examples of the hundreds of bookmarks the EGA makes and donates to promote literacy for both youth and adults.



COURTESY: Catherine Jordan
Embroiders' Guild of America
www.egausa.org

TUMBLERS FOR THE TABLE

Need something unique to decorate your table? Try this placemat and table runner in the tumbling block design. Choose Christmas, such as this one, or make several styles in a variety of fabrics to use year round. This is a perfect project to learn the basics of the ruler and the seams. Two placemats can be made from only three fat quarters, 1 light, 1 medium and 1 dark.

FW: Full Width of fabric (40")
1/2 W: Half Width (20")

Size of Ruler:
 8" Clearview Triangle (Minimum)
 Order to cut, sew, press, or quilt

1st  2nd  3rd  4th 

Placemat Fabric Yardage*				Table Runner Fabric Yardage*			
L-Light	M-Medium	D-Dark	Backing	(2) L-Light	(2) M-Medium	(2) D-Dark	Backing
5/8 yd.	1/2 yd.	1/2 yd.	1 yd.	1/4 yd. ea.	1/4 yd. ea.	1/4 yd. ea.	1 2/3 yd.

*Makes 4 placemats

Cut Strips:

Cut the fabric as listed in the table:

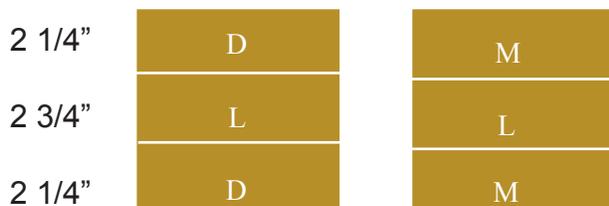
Placemat	L	M	D
2 3/4" x FW	6	-	-
2 1/4" x FW	-	6	6

Table Runner	(2) L	(2) M	(2) D
2 3/4" x FW	2 ea.	-	-
2 1/4" x FW	-	2 ea.	2 ea.

Sew Strip-Sets

With 2 3/4" strips in the middle and 2 1/4" strips on both sides, sew the strip-sets as shown in Figure 1. Press in the direction of the arrows. The strip-sets should measure 6 1/4" across, but the method is flexible. Be as consistent as possible and the pieces will work.

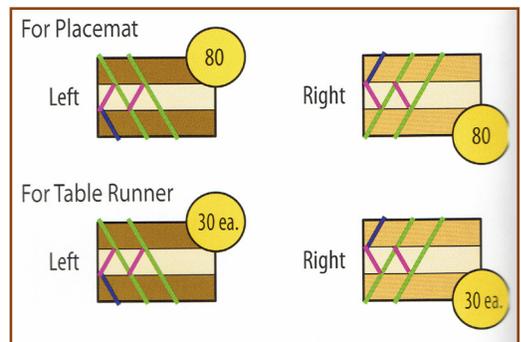
Figure 1. Sew 2 1/4" Strip-Sets:
Placemats: 3 FW
Table Runner: 1 FW of each of two combinations



Cut Shapes

Cut 2 1/4" half-blocks of quantity shown in Figure 2 from each strip-set.

Figure 2. Cut 2 1/4" Half-Blocks



Layout

Lay out the left and right half-blocks using Figure 3 or 4. Sew the half-blocks into long strips. Press seams in the direction of the arrows. Sew long strips together in pairs, pressing seams consistently in one direction. Sew pairs together to complete the top. Notice that half of the blocks in the table runner are placed upside down.

Figure 3. Layout of Placemat

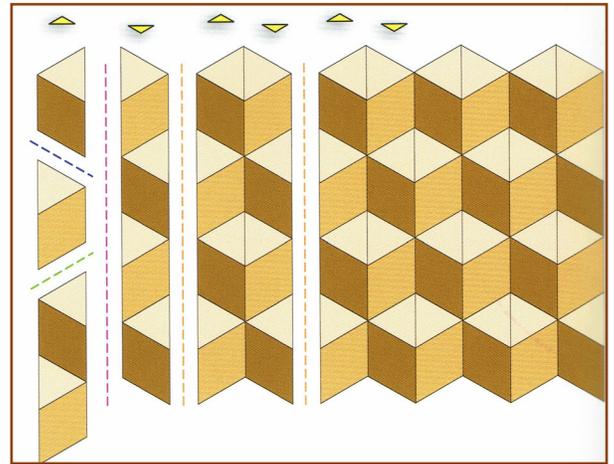
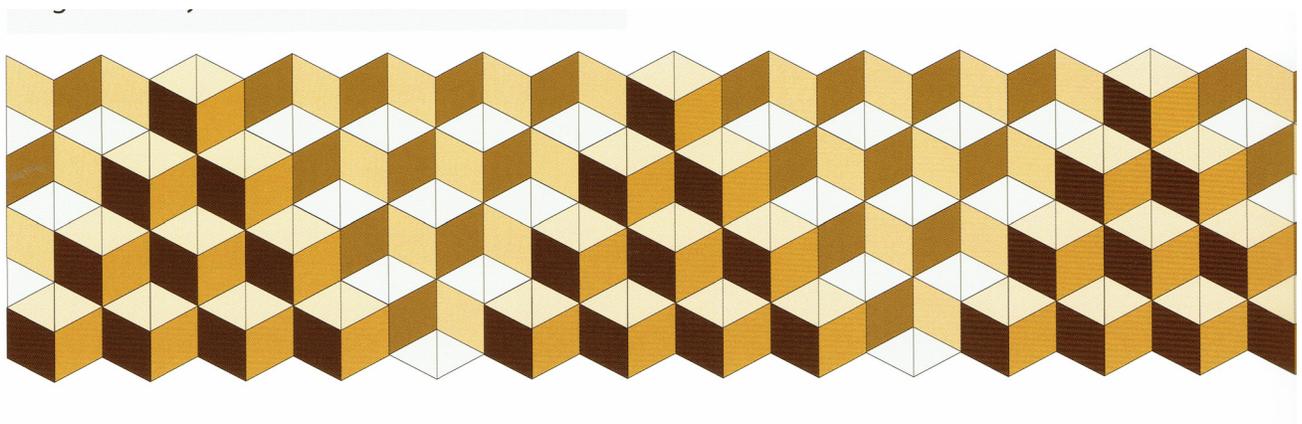


Figure 4. Layout of Table Runner



Backing and Finishing

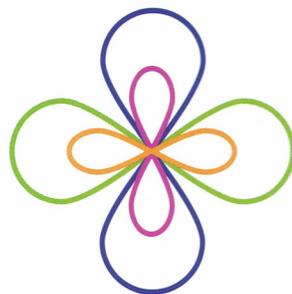
Use the following measurements to prepare backing. To finish place the top and backing right sides together, on the batting. Stitch through all 3 layers (batting on bottom) and around all edges, leaving 4-5" at one end for turning. Clip at inside corners and trim corners to reduce the bulk as shown in Figure 5. Turn and hand-stitch the edge closed.

Figure 5. Finishing

	Backing
Placemat	(4) 15" x 20"
Table Runner	(4) 15" x FW

Quilting

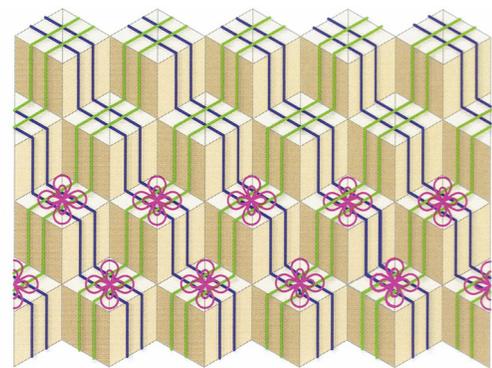
Quilt as shown in Figure 6 with a bow on top of each block or consider other options pictured throughout the book.



Follow 1st ● 2nd ●

3rd ● 4th ● for easy stitching.

Figure 6. Quilting



**Marci Baker
Alicia's Attic, Inc.**

www.quiltwithmarcibaker.com



Hardware Embellishments for

NEEDLEPOINT

Take a trip to the hardware store!

A trip to the local hardware store can yield some interesting embellishments. Using such things as washers and hex nut covers add visual interest to a needlepoint project.

Working with Metal Washers....be art smart! [when preparing metal for your project.] Corroding metal will damage the fibers used in your needlepoint. It is important to seal most metal pieces, such as washers, BEFORE using them in your project. Chromed pieces will not need to be lacquered.

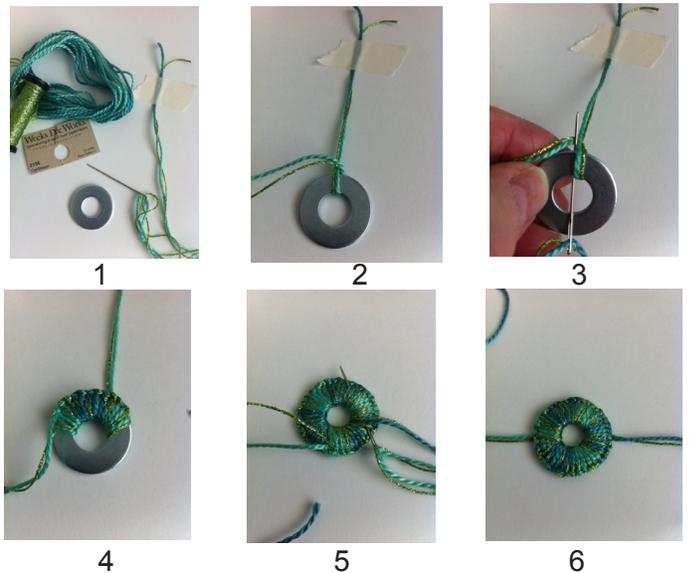
How to seal metal with lacquer coating!

- *Clean* the surface of the metal really well. Use your favorite metal cleaner to polish the metal to the desired finish.
- *Remove* all residue by wiping the metal with solvent, such as zylene (available at paint stores or hardware stores) and denatured alcohol to make sure that the metal is completely clean. (Do not use isopropyl alcohol). Always follow the manufacturers' directions and safety precautions.
- *Make sure* that the metal is completely dry before spraying with a sealant.
- *Seal* your metal pieces with clear acrylic lacquer spray. Following the directions, and again, the safety precautions of the manufacturer, spray it over your pieces in a well-ventilated area, allowing them to dry before turning to seal the other side. Allow plenty of dry time (a day or two is great) before using them in your project.

Hint: I use a large cardboard box as a "paint booth". I place 3-4 straight pins into the cardboard (depending on the size of the washers) under each washer as a base to keep the washers up in the air, while spraying. You'll get a good edge coating, and they won't stick to the surface!

Stitching on Metal Washers.... be art smart! [creating round things.] To Completely Cover The Washer: I used 2 different fibers here - a perle cotton and a metallic cording. Be adventurous and play around with various combinations.

Designer's Notes: To make it easy to get started, tape the ends of the fibers to the table before stitching. You can remove the tape after placing a few blanket stitches.



After stitching all around, run the needle under the stitches on the back side, half way around. Cut, leaving a tail a few inches long. You will use the tails to attach the covered washer to your project, working the tails into the existing stitches on the backside of the canvas. Get creative! Embellish needlepoint, pillows, photo frames, handbags & more. See examples on the following page.

Designer's Notes: Snaps make the most wonderful Chrome Wheels! Attach them to your stitched canvas by stitching between the little holes. I used the part that had the little "hub cap" facing up. Want perfect dimensional circles? Blanket stitch over washers and attach to a stitched canvas (on lower left).

Attaching Metal Washers....and other hardware. To attach a plain washer: A sealed brass or copper washer can add an extra element of artistry to a needlepoint project, especially when attached with a nubby fiber for texture as seen on my "Autumn Sunflower" Night Sconce at right.

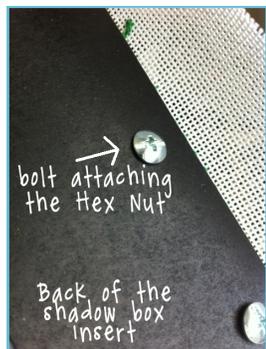


Designer's Notes: These Brass Washers were attached with a cotton perle fiber as part of an open stitch pattern. Then, I went back and overstitched the washers with a copper metallic fiber at the "12", "3", "6" and "9" o'clock positions to add visual interest. The addition of a small wood or glass bead at the center of each washer would add another textural element to this project.

To Attach Chrome Hex Nuts: I used Chrome Hex Nuts to signify some of the numbers on my "Cone Zone" clock. I left about a 4 stitch area unstitched where these would be placed. You'll need to temporarily attach your clock works to know where you'll be placing these Hex Nuts and mark those spots so that you do not stitch there. I placed this clock into a shadow box frame, so that there would be room in the back for the clock works.

Center the clock onto the back and mark where the clock works and Hex Nuts will attach to it. Remove the stitched canvas and drill appropriate sized holes in the backing of the shadow box before lightly padding and attaching the canvas.

Attach the Hex Nuts and Clock Works. Tightly wrap the canvas around the backing and attach. Place back into the frame and push it to the front so that there is room for the clock works. Note: Hex Nuts come with little bolts to attach them, see photo at right and at top of next column:



To Attach a Snap: Ok, this isn't from the hardware store, but it is hardware, so I wanted to include this idea! I like to be creative and after searching through my stash of goodies, I came upon the little drawer of snaps...here's the result on "Frame it...with Petey Patrol" from my Transportation Station Collection.



COURTESY: Sandy Morris-Grossman
Sandy Morris-Grossman Designs
www.sandygrossman-morris.com

Stitching memories!

CUSTOM NEEDLEPOINT

What would you like us to put on canvas?



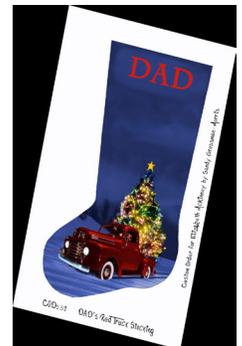
Combining your artwork or photographs with the talents of our design staff, we create custom giclee printed needlepoint designs on Zweigart Deluxe Canvas. o.k., let's get started...

1. Eeny, meeny, miney, moe...be art smart! [when choosing images.] **Size really does matter!**

- *Copies or scans* of regular photos that are increased in size will generally get “fuzzy.” Try scanning at a higher resolution.
- *Measure* key areas in your image. One Inch = 13, 14 or 18 stitches (depending on your choice of canvas).
- I can *decrease* the size of your image and stay in proportion. Also I can usually crop to make a weird size manageable for framing, depending on if you are willing to “let go” of a portion of the image. And, I can remove an unwanted background and make it a solid color.
- *Choose photos* that are lighter and have good contrast. A photo that is all dark with little or no contrast is not a good choice to place on canvas.

2. Shutterbugging....be art smart! [when creating images.] **Size still matters!**

- *Digital* is really great, just be sure to set your camera to a high resolution. Each camera is different, so check out the booklet it came with.
- *Save* the image as a jpeg or tiff. Send it to me as a full size attachment. Do not embed into the email.
- *Before* you take the photo, take a moment to think about what it is you want to capture for your project. If you are focusing on a pet, for example, get close-up shots. Make sure that the kitty is the largest object in the photo!
- *Plan ahead!*
- *Example:* Planning a holiday stocking featuring a beloved old pick-up truck? Think about how you'd like that truck to be placed on the stocking, perhaps at the angle of the heel with the front of the truck facing the toe of the sock. Take your photo at an angle from the headlight closest to you. Keep in mind which way you want the toe to face.
- *More is better!*
- *Take a few* shots at slightly different angles and, if possible, at different times of the day, as the lighting changes.



3. A Bit of Inspiration....be art smart! [when planning your project.] **Decisions, Decisions!**

- *ART...*drawings, paintings...children's art is especially endearing in a gift project.
- *Ranch* brands, business logos
- Most *military* emblems
- *Photos* of people, pets, homes, buildings, flowers, cars, pick-ups and other modes of transportation

4. Take it beyond the frame....be art smart! [when creating a fab project.] **What Can I Make?** Here are a few ideas:

- *Pillows...*ring bearer, new baby, home decor
- *Holiday* stockings or ornaments
- *Tote bag* or purse inserts
- *3 Dimensional* figures or dolls



5. Before I Forget to Tell You....be art smart! [with your design.] **Important Information. Put it on canvas.**
- *Contact* your local needlepoint shop and have them place your order with me. If you do not have a local shop that can assist you, you may contact me directly.
 - *I cannot* accept copyrighted images, unless you hold the copyright or have permission to use it. It's the law.
 - *You will receive* an e-mail of the design for art approval. Be aware that all computer screens will show colors a little differently. Once I have your final approval, along with your payment, your canvas will go into production.
 - *All sales* are final. There are no returns, unless we print someone else's image and send it to you.

COURTESY: Sandy Morris-Grossman
Sandy Morris-Grossman Designs
www.sandygrossman-morris.com

Sewing & Fashion Guests

Marci Baker

Alicia's Attic, Inc.
204 N. Link Ln. #7
Fort Collins, CO 80524
970-224-1336
marci@quiltmb.com
www.quiltwithmarcibaker.com

Roxane Cerda

C & T Publishing
1651 Challenge Drive City
Concord, CA 94520
925-405-9437
roxanec@ctpub.com
www.ctpub.com

Barbara Crawford

Crawford Designs Patterns
22511 Carter Moir Ln.
Katy, TX 77449
816-673-9081
Barbara.crawforddesigns@comcast.net
www.crawforddesignspatterns.com

Patty Dunn

All Dunn Designs
4910 Oakmont Dr.
Corpus Christi, TX 78413
361-993-0034
alldunndesigns@aol.com
www.alldunndesigns.com

Kerri Forrest

The Sewing Basket (Bernina)
1605 N. Prince St.
Clovis, NM 88101
575-762-9082
sewandsew@thesewingbasket.net
www.thesewingbasket.com

Sandy Grossman-Morris

Sandy Grossman-Morris Design
624 Cashew Court
Brentwood, CA 94513
925-240-904
sandy@sandygrossman-morris.com
www.sandygrossman-morris.com

Catherine Jordan

EGA Master Craftsman Programs Coordinator
Embroiderers' Guild of America (EGA)
1205 E. Washington St.
Louisville, KY 40206
502-589-6956
jordancd@verizon.net
www.egausa.org

Laura Murray

Laura Murray Designs
5021 15th Ave. S
Minneapolis, MN 55417
612-825-1209
Lmurray128@aol.com
www.lauramurraydesigns.com

Michele Muska

Simplicity Creative Group
6050 Dana Way
Antioch, TN 37013
413-455-7424
mmuska@simplicity.com
www.simplicity.com

Shannon Wooton

New Mexico Cooperative Extension Service
Extension Home Economist – Chaves Co.
200 E. Chisum, Ste. 4
Roswell, NM 88201
575-622-3210
swooton@nmsu.edu