



Creative Living with Sheryl Borden

7400 Series - Sewing & Fashion - Section I



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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, “Quilt As-You-Go” is in Section I on page 3, whereas “Successful Quilted Jackets” is in Section II on page 13.



Quilt As-You-Go

Quilting as-you-go, just might be for you, especially if you want to be creative and expressive, do not have a lot of time and if you want to complete a quilting project from start to finish.

What is Quilt As-You-Go?

Quilt as-you-go is similar to foundation/paper piecing, but no paper is used; the fabric is pieced directly onto small batting blocks and backing. Quilt as-you-go allows you to make quilts as abstract or structured as you want.

With traditional quilting, the steps that involve measuring and cutting your fabric, followed by piecing together your quilt top are very precise. Next you sandwich the batting between the quilt top and backing, pin it, roll it up and feed it through your sewing machine to quilt it or you take it to get quilted on a longarm quilting machine.

Advantages of Quilting as-you-go

1. You work with small manageable pieces that can be quilted with your style showing through. It's easy to handle these small blocks and it works well with your sewing machine.
2. No two quilts or quilt projects you make will be the same (even if you tried!) You will be creating something brand new that is all you.
3. Quilt as-you-go is great for those with a busy schedule. You can easily start and stop during the process of making your project, and it is easy to pick up where you left off.
4. You will complete your project in no time because you are literally quilting as-you-go. This means fewer projects piling up.
5. It's easy to finish your own quilts and save money on longarm quilting services. Use all that money you saved to buy more fabric!

Preparing The Pieces

1. Cut the pieces according to project instructions. Most are long strips x width of fabric and maybe a square to start out.

2. Cut the batting and backing about 2 inches larger than the finished block. This will give you an additional 1-inch on each side if it moves on you.
3. Use pins or adhesive basting spray to keep batting and backing together. Follow the manufacturer's instructions to spray one side of the batting with the basting spray, and then place the wrong side of the backing piece over the sprayed side of the batting, and smooth it out with your hands.
4. After basting the back and batting, mark some lines on your batting. Make a line from corner to corner which will indicate your center or make marks as called for in project directions.

Preparing to Sew

You will use a 1/4" seam allowance for most of your projects. At the beginning and end of each seam, sew a few stitches in the same spot to secure the thread. Many newer machines have a "tie off or fix" button that you can press and the machine does this automatically.

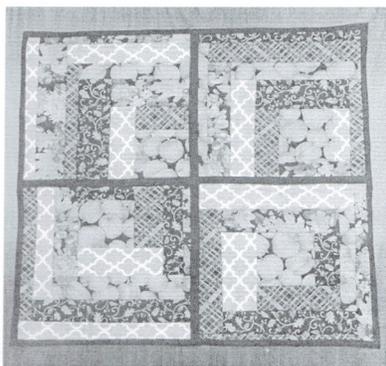
Piecing the Top

Your pieces are cut, the backing and batting are basted together, and your machine is ready to sew. Now, it's time to QUILT AS-YOU-GO!

1. Place the first piece right side upon the batting where instructed, using the lines on the batting as a guide.
2. Position the next piece over the first strip, right sides together, aligning the raw edges. Pin the pieces together.
3. Using a 1/4" seam allowance, sew through all the layers, remembering to lock your stitches at the beginning and end of the seamline.
4. With your fingers, open the second piece to the right side and finger press the seam. Then press the seam using an iron.
5. Lay the next piece in place on top of the second piece with right sides together aligning raw edges. Sew through all the layers, and press as before.
6. Continue with this until all the pieces have been added.

Joining Quilted Blocks

1. If you have made quilted blocks, you will use sashing strips to join the blocks together. Front sashing and back sashing can be made from the same fabric or from different fabric.
2. Cut front sashing fabric 1 1/4" x 42" (wof*) and cut back sashing 2 1/4" x 42" (wof*).
3. Press back sashing in half lengthwise.
4. Next take the front sashing strip and back sashing strip. Place the front sashing strip on top of the quilted block with right sides together aligning raw edges. Place the folded back sashing strip on the back side of the quilt block aligning raw edges. Pin front sashing, quilt block, and back sashing together to keep it from slipping.
5. Stitch in place with a 1/4" seam.
6. Press only the front sashing strip open to the right. Lay the next quilted block on top of front sashing strip, right sides together aligning raw edges.
7. Sew together on right edge using a 1/4" seam.
8. Next flip it open, the front side is done! Press the back sashing towards the second block, pin and hand stitch in place.



*wof = width of fabric

Quilt As-You-Go Potholders

Finished size: Approximately 8" x 8"

SUPPLIES & TOOLS:

- 1/4 yd. cotton fabric
- 1/4 yd. backing fabric
- 1/4 to 1/2 yd. lightweight batting
- 1/4 yd. Insul-Bright insulated lining (optional)
- Basic sewing & quilting supplies
- Sewing machine
- Ruler
- Rotary cutter
- Iron & pressing surface



NOTE: This picture is a clipart image and doesn't represent the actual potholder.

DIRECTIONS:

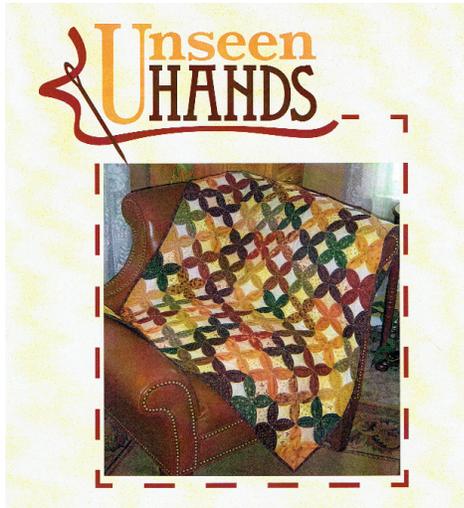
- Cut 9" x 9" square of lightweight foundation fabric and lightweight batting
- Layer backing fabric and batting and baste together using method of choice.
- Cut strips from fabrics for the top, varying the strip width using widths of 1," 1 1/4," 1 1/2," 1 3/4," and 2 1/4." Cut on straight of grain.
- With right side up, place one fabric strip across the middle of layered (diagonally) batting and backing fabric. Let ends of strip extend just beyond edges of layered piece. Pin in place.
- With right side down, place a second strip on top of the first strip, aligning long edges. Stitch 1/4" from edge. Fold top strip over seam and press flat.
- Continue adding assorted strips in both directions until batting is completely covered. Trim excess fabric from edges while working.
- *Optional:* Cut a 9" x 9" piece of Insul-Bright (insulated lining) and a 9"x 9" piece of backing fabric. Layer the Insul-Bright between the pieced potholder front and the backing fabric. Machine baste around edges. Trim potholder to finished size of 8" x 8" or 8 1/2" x 8 1/2."
- Cut the binding on straight grain 2 1/2" x 38" piecing as necessary. Fold the binding strip in half with the right side of fabric facing out. Press.
- Starting in the middle of one side, place the binding strip on the backside of the potholder aligning the raw edges of the binding with the raw edge of the potholder.
- Stitch the binding 1/4" from the edge. Stop sewing when 1/4" from the corner. Backstitch and clip the threads.
- Remove piece from under the machine presser foot.
- Fold the binding strip upward, creating a diagonal fold and finger-press.
- Keeping the diagonal fold in place, bring the binding strip down in line with the next edge, making a horizontal fold that aligns with the potholder edge.
- Start sewing again at the top of the horizontal fold, stitching through all layers and backstitching at the beginning.
- Sew around the 4 edges of the potholder in this manner.

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Seam Pressing Template



The Cathedral Window Block has been around for MANY years and it happens to be one of my favorite blocks. I love everything about it. When I learned how to make this block, our instructor gave us a "paper template" which was fine for the first 3 blocks. Then the corners started to wrinkle and I was unable to get nice crisp corners and edges. At this point I became frustrated because this part is the most important part in making this block, and it started to slow me down. It took me 4 hours to make 9 blocks! The wheels in my mind began to spin on how to make this more effective. I needed 'crisp' edges and in a timely manner. I found my solution!! As of 5/16/2012, I have made approximately 360 blocks with one of my templates. I hope you find less frustration in using my template over a "paper" template.

PLEASE READ THE FOLLOWING:

1. The template is a type of plastic product. It is meant for "Seam Pressing ONLY". Do not leave iron setting on the template for long periods of time.
2. Use the "Dry" setting on your iron. (No Steam)
3. After so much use the template will begin to warp. This is normal - it is still going to outlast the paper template that we are all used to using. Give the template a minute to cool down. This will allow the template to flatten itself back out. (I like to make 4 or 5 blocks at a time)
4. Before using the backside of the template, I would like for you to make sure the ink will not come off once you flip the template over. The ink does not come off on my iron (which happens to be a very inexpensive iron - so I am sure that yours will be fine). Before ironing on the 'back' side of the tem-

plate, please test on an old scrap of fabric.... Just to be safe.

5. If you are like me... (no patience at all), and decide you want to seam press a lot of blocks in a row before moving to the next step, please know the template will get hot. So, be careful handling the template when turning it. ALSO, the corners will start to turn up. This is when you can turn the template over and use the other side to help flatten the corners out again. Again, please make sure you test the ink on the back with a piece of scrap fabric to make sure the ink will not come off. It should be just fine.

6. I am constantly holding the template down in place with one hand while I iron. Until you can grasp the technique, the template may slide on you - it would help you if you put masking tape on it or some other type of grip so it will not slide.

Cathedral Throw Quilt Instructions

Fabric needed:

- (88) - 10" squares of Mixed Dark Fabric
- (157) - 2 3/4" squares of Mixed Cream Fabric
- 1/4" yard of Dark Fabric for Binding

How to make the Cathedral Window Block:

Take the (88) - 10" x 10" squares of Mixed Dark Fabric, one by one, to create a block. Place the 9" squared template centered on the wrong side of the fabric. Use a dry iron to create a 1/2" crease around the square, starting with the corners. (Corners will be mitred.)

Fold each corner (what I call "dog ear") over the corner of the template and iron the angled crease. Fold the edges over the template and iron, this should create mitred corners. When all four edges are creased, remove the template - switch the iron to steam and press the edges down one more time to get a nice crisp edge.

Take the fabric square and fold in half - lengthwise, press flat. Fold in half again to create a block that is quartered off by creases, press. Your block should now be 1/4 of the size you started with. Unfold the square. Your 9" square should be divided into quarters by the creases you made. Bring one corner to the center of the block. Press the edge of the fold you just made. Repeat with all corners. (Make

sure your corners are neat - this will help the overall look of your quilt when completed.) All four corner tips should meet up in the middle of the block. Make your block even smaller yet by taking each corner and folding it to the center again, press. Repeat until all 88 blocks are complete.

Once all of your blocks are complete (you should have (88) 4 1/2" x 4 1/2" window pieces), it is time to start sewing them together.

Lay all of your blocks out on the floor to arrange the color flow of the quilt you would like to have. You will have 8 blocks going across, 11 blocks going down. Take two of the blocks. From each of the two blocks, open up one "triangle end." Align the two triangle ends together (backside of the blocks will be together) in the crease at the sides - match up the corners as well as you can. Pin in place. Make sure to keep everything as flat as you can. Sew corner to corner. (The points at the top of the triangle, DO NOT need to match up.) Repeat this step until you have all 8 blocks per row completed.

Once you have the rows completed, lay the rows back down. Make sure the triangles are lying back down in place. Start sewing the rows together by sewing the "triangle ends" together the way you sewed the blocks together. I split the rows in half - so I sewed 5 rows together and then did the same for the remaining 6 rows. It helped to keep the bulk of the quilt until the very end.

Once you have the 5 rows completed you will begin to connect all four corners down on the inside of each block (all four 'corner tips' should be barely touching each other) by sewing little crosses, at least two stitches in each of the four corners in the middle of the block.

*****Do not do this step to the 'End Row.' Keep those blocks open. (You will complete this step when you are ready to attach the top section to the bottom section).** Repeat until you have both of the Top and Bottom Rows complete.

Adding the Mixed Cream Centers:

Place a Cream Fabric 2 3/4" square on top of a diamond shaped window section of your quilt block. Pin in place. (I pin about 4 or 5 at a time. You don't want to pin all of them down or you will get poked a lot when trying to sew them on.) Finger press the edges of the Dark Fabric over the 2 3/4" Cream square to

create a 'curved' look. (You are working with the bias edge, so it will curve easily). Pin each side down as you go. This will "frame" the window.

Stitch the curved frame down very close to the edge, stitch around the complete frame of the window (all 4 sides). When you get to the end of one curve, keep your needle down to turn the fabric around so you can continue to the next curve. At this point, you may use a seam ripper to help tuck the 'cream fabric' in place, so it will not poke out of the corners (This will make sense when you are actually doing this step). After you have done a couple, you will get the hang of it and probably get to a point where you do not need to use pins for each curve. You will also "curve" all edge blocks that do not have the diamond star within it.

Continue until all of the diamonds are sewn down. Attach the two rows you left open that would be the middle of the quilt, complete all the sewing until you have the quilt complete.

****At this point, I pinned one full row with the cream fabric in place. I sewed only two sides of the window, going all the way down, across the row. When that side of the row was complete, I turned the quilt around to finish the opposite side of the row. It went MUCH faster than trying to sew one diamond in place at a time. This way may go easier for you as well.**

Since you are making the back of the quilt as you are working on the top of the quilt, there will be no quilting needed.

Use your Dark Fabric for binding around the edges of the quilt to clean up the edges and complete the quilt.

If you like my designs, I have more on my website www.unseenhands.net

**COURTESY: Erica Plank
Unseen Hands
www.unseenhands.net**

Customizing Sewing Patterns with Applique

Appliqué is a decorative sewing technique in which pieces of fabric are sewn onto a larger piece of fabric to form pictures or patterns. There are many appliqué techniques, but we are using raw-edge appliqué here. Appliqué is often used in conjunction with the Fusible Web motif transfer method.

MATERIALS

- Background and contrasting fabric, as called for in project
- Coordinating thread or embroidery floss
- Appliqué scissors or sharp fabric scissors
- Sewing machine or hand embroidery needle

***note:** Prewash and iron all fabrics before beginning your appliqué project.*

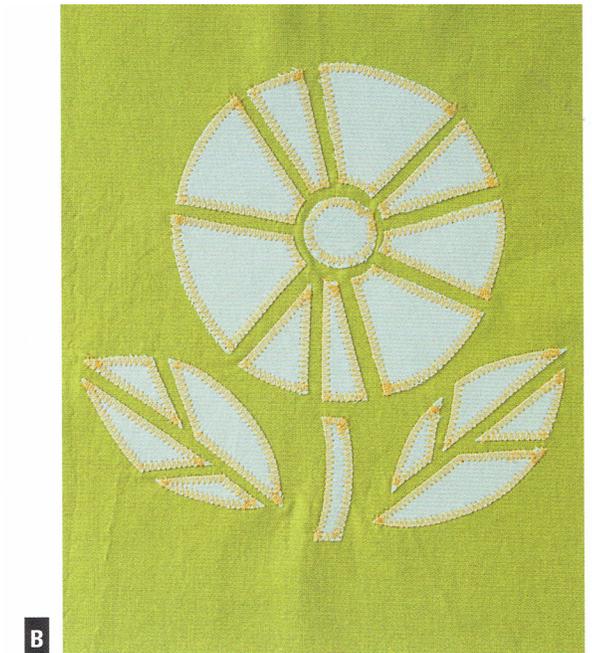
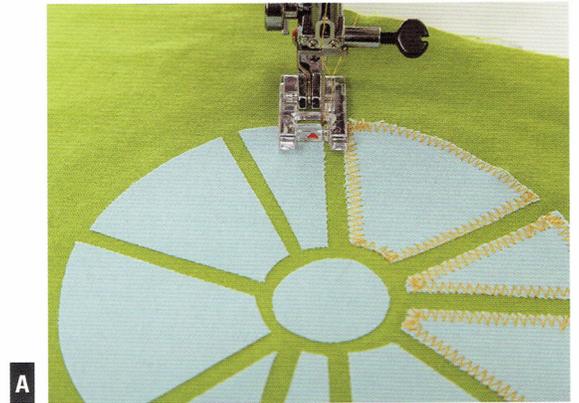
1. Following the instructions for the transfer method of your choice, transfer the motif onto the contrasting fabric. Cut out the pieces of the motif from the contrasting fabric. Arrange the pieces on your background fabric. If you used fusible web, fuse the motifs in place. If not, pin or baste.

Fig. A

2. Stitch each appliqué piece to the background fabric using the stitch of your choice. **Fig. B**

This is a great place to add your personal touch! Some options to consider:

- Use a machine zigzag or satin stitch to encase all raw edges, or machine blanket stitch to encase edges and add a decorative flair.
- Hand embroider any one of a variety of stitches to enclose raw edges for a hand-crafted look.
- Straight stitch to secure the pieces and leave the raw edges.

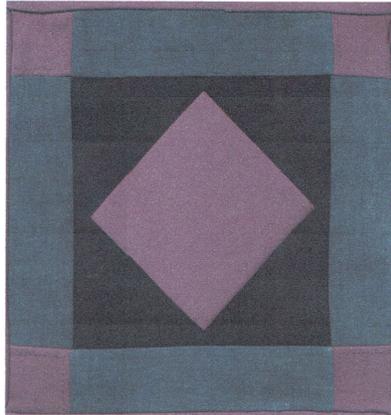


Additional projects and instructions are found in Jen's book she co-authored with Sarah Case. Titled "Transfer Embellish Stitch," it can be found in bookstores, online or at Jen's website.

COURTESY: Jen Fox
Jen Fox Studios
<https://jenfoxstudios.com/>

Sewing Tips From Dorothy Brown

The Amish Diamond is a traditional Amish pattern that can be made pillow size or to a full sized quilt. The Amish use of color and exquisite hand quilting made it a work of art suitable for traditional or contemporary decor.



Supplies:

- 3 fabric remnants
- Batting
- Backing and binding

Instructions:

Fabric A: Cut one center square 5 1/2-inches

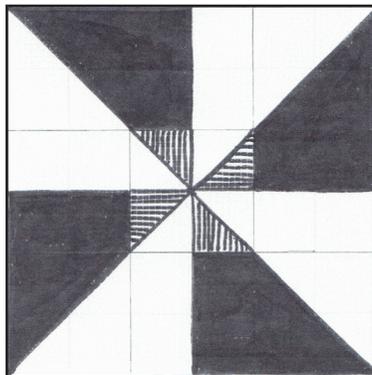
Cut four corner squares 2 1/2-inches

Fabric B: Cut one 9-inch square, then cut on the diagonal in both directions for 4 triangles. This size will give you a slightly larger measurement so that when they are sewn to the center square you can trim the completed square to 8 1/2-inches.

Fabric C: Cut four 2 1/2 x 8 1/2-inch rectangles. Sew a triangle to two opposite sides of the center square. Press. Sew remaining two triangles to the other two opposite sides and press. Trim to an 8 1/2-inch square. Sew a rectangle to opposite sides of the square. Press. This is the center row.

Dupioni Silk Square

Sew rows together. Assemble block with batting and backing. May be machine or hand quilted.



- Color A 
- Color B 
- Color C 

Dupioni Silk has a tendency to unravel. It will behave like cotton if you use a lightweight iron-on stabilizer. It is easily managed with a stabilizer if you add 1/8-inch to all of the measurements.

The 12-inch square is the perfect size for a pillow.

Supplies:

3 pieces of dupioni silk in coordinating colors

CUT:

Color A - 2 of 4 7/8-inch squares, 4 of 2 1/2 x 4 1/2-inch rectangles

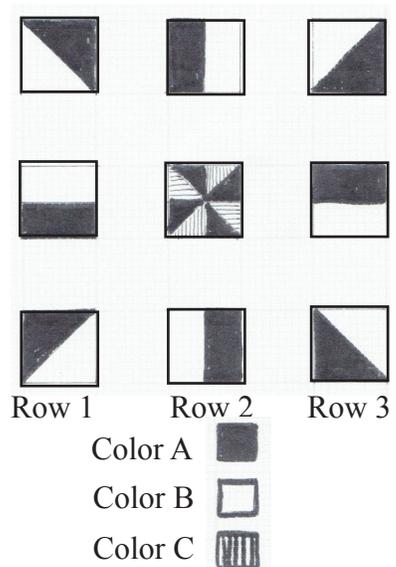
Color B - 2 of 4 7/8-inch squares, 4 of 2 1/2 x 4 1/2-inch rectangles; 2 of 2 7/8-inch squares

Color C - 2 of 2 7/8-inch squares

(I prefer to cut dupioni silk at 5-inches, sew my blocks and trim them to size for more accurate piecing.)

Place square of color A right sides together with color B. Draw a diagonal line across square and sew a scant 1/4-inch on either side of the diagonal line. Cut on diagonal line, press to dark side, trim to size. Repeat with smaller squares. Sew rectangles color A and B together.

Sew together according to illustration. Embellish, if desired.



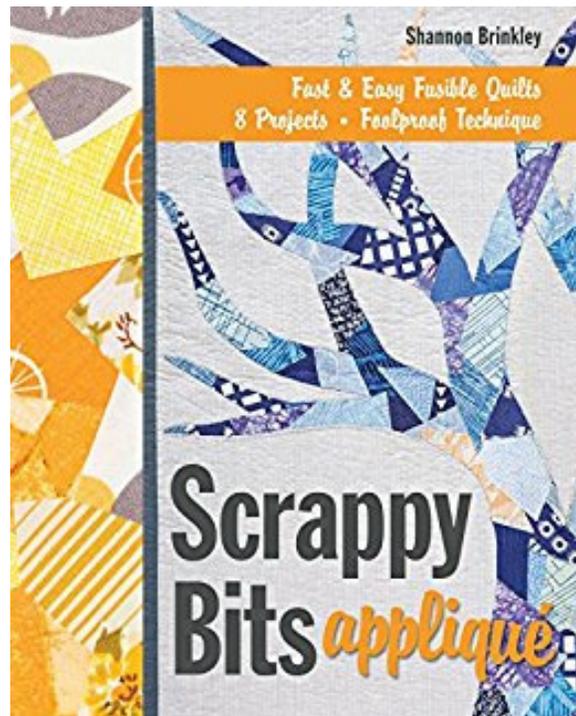
COURTESY: Dorothy Brown International Fabric Collection
Dorothy16506@aol.com

Scrappy Bits Applique

Shannon Brinkley is a quilt/fabric designer, author, and national speaker and teacher based in Austin, TX.

Shannon has always been drawn to any craft involving textiles. As a young girl, she explored weaving, embroidery, knitting, garment sewing, among others, and began quilting in college, where she fell completely in love with the craft. Inspired by her love of fabric and the texture, Shannon wrote the book *Scrappy Bits Applique*, where she teaches how to turn scraps of fabric into gorgeous, modern art quilts by collaging a variety of fabrics, vintage and new, with different colors, tones, and patterns to create really interesting and unique textures.

A former elementary teacher, teaching remains a huge passion of Shannon's, and she speaks and teaches her modern quilting techniques all across the US.



What is Scrappy Applique? Scrappy applique is a raw-edge applique technique where you are collaging fabric scraps to create your applique piece.

Who is it appropriate for? It is really quick and simple to pick up, yet allows for a lot of creative possibilities; there are also lots of finishing options ranging from quick and simple to more intricate.

How do I select the right fabric? The best way is to go through types of prints that work really well in the collages and learn which types to avoid.

What is the step-by-step process? The first and most important step is to prepare your fabric. You should apply fusible web on the fabric and then cut out the smaller pieces. You can trace images onto the interfacing for ease in cutting. After all the pieces are cut out, then you start arranging them on your chosen shape or background. When you are satisfied with your arrangement, press the pieces so they will adhere while sewing.

Master the Satin Stitch

Ideally your satin stitch should be smooth and gap-free. Curves and points can be problematic at first, but use the guidelines below to achieve a much tidier satin stitch! Satin stitching, like any skill, takes practice. Your stitch will be far from perfect the first time you try, and that is OK! Give yourself grace, and enjoy the process.

Stitch Settings

Choose a satin stitch or, if your machine doesn't have one, the zig-zag stitch. Stitch width; 2.4 - 3.5mm (I start with 2.7 and adjust up or down as desired.)
Stitch length: 0.5 - 0.8mm (I start with 7 and adjust as needed.)

Turning your Work

With any zig-zag stitch, turning your work can be tricky as the needle may zag in the opposite direction you'd like. Also, when turning your work around curves or in corners, if the needle is not in the right position when you turn, gaps may appear in the otherwise dense satin stitch. To avoid that, you'll need to pay attention to the needle position when turning.

- When turning work to the right (clockwise), your needle should first be down on the left.
- When turning work to the left (counter-clockwise), your needle should be down on the right.

Gentle Curves

When going around a "gentle curve", simply turn the fabric as you sew.

Sharper Curves

Sharper curves are trickier. You want the curve to look smooth and to not have noticeable points where you've stopped and started. To achieve this:

1. Stitch a few stitches
2. Stop with needle down
3. Turn work no more than 45 degrees
4. Repeat steps 1-3 until around curve

Points

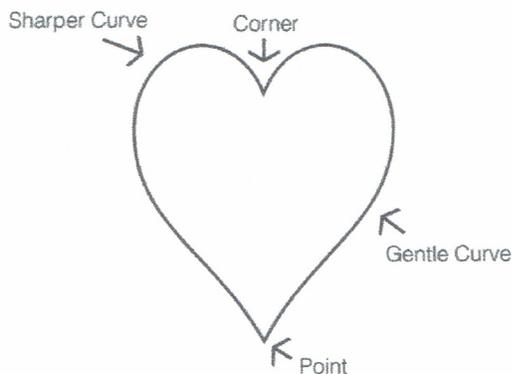
For points, simply sew to the end of the point, stop with needle down, turn work, and begin in the new direction. *For points and corners, I raise and lower the needle manually, so I can be sure to start stitching in the exact spot I want - I usually will need to shift my work 1 or 2 millimeters, to start exactly where I need to.

If you'd like the point to be extra "pointy", you can taper the stitch. As you approach the point, decrease the stitch width .1 or .2 mm at a time until you reach the point. Then gradually increase the stitch width as you continue.

Corners

Corners are a bit trickier. When you reach a corner:

1. Sew to the corner
2. Sew a few stitches past the corner (the width of your satin stitch)
3. Stop with needle down and turn your work
4. Raise and lower your needle manually to start in the exact spot needed. Continue sewing in the new direction.



COURTESY: Shannon Brinkley
www.shannon-brinkley.com

How to Choose a Sewing Machine



1. Considerations

Are there sewing schools available in the area?
 What range of functions are you looking for?
 Do you want a basic machine, a machine that will grow with you, or the one with the most options?

2. Size of the machine

Do you want a compact, standard or large machine?

3. Types of sewing

Will you be mending, doing crafts, making garments, working on heirlooms, making home decor, or machine embroidery or machine quilting?

4. Dealers

What does your dealer offer?
 Do they offer classes?
 What kind of services do they offer with the machine?
 What kind of warranty comes with it?
 Does it include parts and labor?

5. Budget

6. References

Ask friends what they like and what they dislike about their sewing machines
 Ask for recommendations, including recommendations for a dealer

Specific things to look for:

1. Easy to thread
2. Needle stop up and down
3. Needle positions
4. Knee-lift lever
5. Speed control
6. Dual feed/walking foot
7. Buttonholes
8. Stitch regulator
9. Presser foot pressure
10. Carrying ease or cover
11. Dealer additions

COURTESY: Kerri Forrest
 Bernina & The Sewing Basket
www.bernina.com

Innovative Stitch n Rip Jackets



#224 Stained Glass Windows stitch n rip jacket

A window box stitch n rip jacket makes for a fun sew! The fabric is ironed on the bottom shirt and then free motion sewing is used to keep it there. The top shirt is the window box stitch n rip. A mandarin collar is placed over a knit collar. Zippers are fun and easy to do when put to the outside. I split the zipper to go with the color blocking of the jacket I made. \$10.00

#221 Garden View Stitch n rip jacket pattern

Our latest trendy stitch n rip jacket is awesome. Window to the garden is exactly that. Using two shirts and cutting with template the window designs, we used batiks for the flowers and free motion sewing to give it that cool look. The shirt is cut up to mix and match with bottom shirt, and an exposed zipper tops it off. It's my favorite; the back has a larger window. \$10.00



#207 The Colors of Fall stitch n rip jacket

As much as I love Fall colors and I do, this jacket would be awesome in any set of colors, so depending on the colors of the 2 T-shirts, that's where the color palette will come from. Two long sleeved T-shirts, a metal tooth zipper, and wool felts for the applique are all you need. Perle cotton was used for hand done vines, then a decorative vine stitch along the top rips with just some scrap fabric for the small leaves. \$10.00



#194 Double cut out, stitch n rip jacket

This jacket is vivid and has a distinct pattern because the grain of the shirt fabric causes different effects depending on the direction of the rip and no other jacket shows that as much as this one. The colors of the shirts are vivid for sure, but any color combination you want to use will make it uniquely yours. Add wool felts for applique leaves and white flowers, a nice decorative stitch on your machine for the vines, and perle cotton for french knots for flower centers. Finally a 24" zipper sewn on with that same decorative vine stitch. \$10.00

Suggestions on picking your shirts to use: they need be the same size and even if you use two different brands. It can only work if the two shirts fit neck to neck, shoulder to shoulder, and underarm to underarm!

For more Stitch n Rip jacket designs, visit Barbara's website.

COURTESY: Barbara Crawford Crawford Designs Patterns

<https://crawforddesignspatterns.com/>

Creating Texture with Catch & Release

Ever find yourself asking, “How did they do that?” One such technique involves texturing the surface of your fabric, older clothing or newer clothing in order to add something special. There are 3 different methods.

Wool Pebbles

Using wool pebbles and water soluble stabilizer, we can create something new or recreate something cool on an older piece of clothing or maybe just a mundane piece of clothing. All you have to do is sandwich wool pebbles that have been hand dyed, between the fabric or garment and the water soluble stabilizer. Then use the darning foot on your sewing machine or free motion foot and just do free motion sewing all over to trap the pebbles in. Once you are finished, you can dip the fabric or garment into water and remove the stabilizer. Once it is dry, you are ready to wear it or sew with it.

Catch and Release



There is a new tool for releasing the dyes from the fabric. Using a stencil and a foam brush you can place it on the fabric or garment (works on every fabric, especially natural fabrics) and dobble this liquid on and let it dry. Take a steam iron and place the iron on top of the pieces, moving in circular motion and steam,

steam, steam. It will release the dyes to uncover the original fabric, and the stencil creates the art. Then just rinse with cold water and you're done.

Catch and Release With Color

Same process as before, but you add the “Catch and Release” liquid to the fabric paint (about 50/50%) and dabble it on. Then after it dries, steam iron it, and it will release the dye and replace it with the color of the fabric paint you put in the bottle. Again, rinse with cold water and you're done.



This is an example of a jacket that has been texturized using the Catch and Release method.

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