



# Creative Living with Sheryl Borden

7400 Series - Sewing & Fashion - Section II



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**Due to the size of this section, it has been separated into two sections in order for it to be downloaded more quickly. For instance, “Quilt As-You-Go” is in Section I on page 3, whereas “Successful Quilted Jackets” is in Section II on page 13.**





## Successful Quilted Jackets

It's more than Piecing and Quilting



### Types of Quilted Jackets

- Whole cloth quilted
- Foundation pieced
- Pieced and quilted
- Reversible quilted

### Getting started

- Choose a pattern or two - consider the elements of good fit for quilted jackets
- Test the pattern with a mock-up and wearable mock-up
- Adjust the fit in the mock-ups and on the flat pattern if necessary

### Planning the jacket

- Treatment of primary and secondary spaces
- Where and when will you wear it?
- Choose the fabric or create the fabric
- Collect other materials like batting and lining
- Make some samples to test which products and techniques you like best
- Plan for the inside, closures, etc.
- Pre-treat the fabric if you will wash the jacket

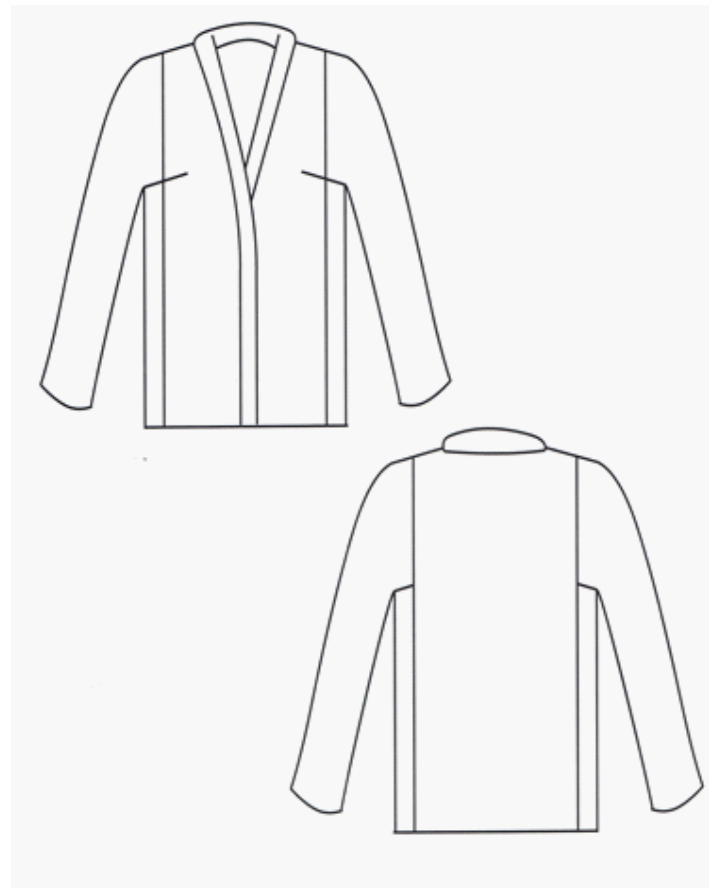
### Preparing the Pieces

- Create the outer layer
- Cut out all the elements for your quilting sandwich at least 1/2-inch larger than the actual pattern pieces
- Stack the layers of your sandwich for each pattern piece, anchor them together and press out the air
- Quilt each piece separately leaving an inch all around that is not quilted
- Put the paper patterns back on each quilted section and trim away the extra fabric
- Cut the batting away from the seam allowances if you wish

### Constructing the Jacket

- Test fit as you go
- Finish the seams when you are pleased with the fit
- Quilt over or across seam if desired
- Finish with hems, bands, facings, bindings, closures and linings as applicable to your project

Use these line drawings to sketch your ideas and plan your customized wearable art!



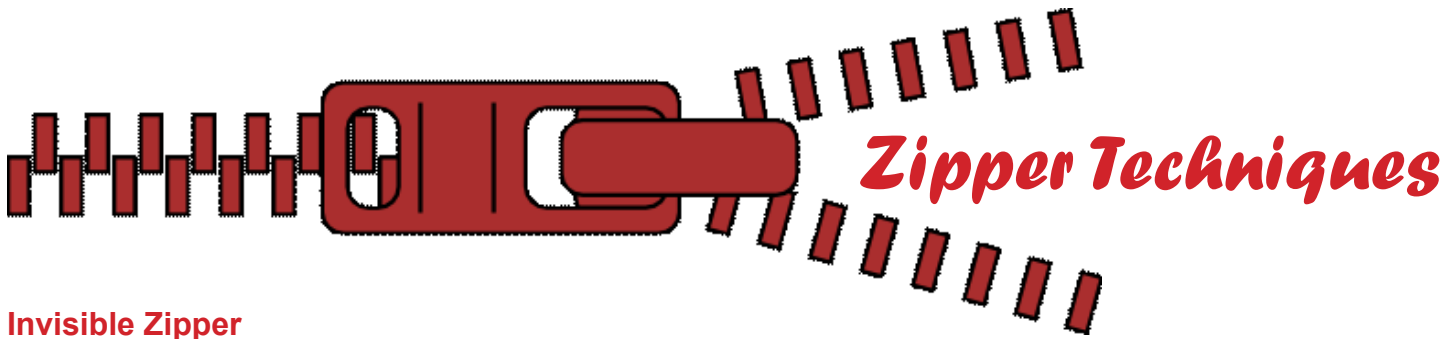
# Mixing Fabrics in a Tabula Rasa Jacket

If you want to make a Tabula Rasa Jacket from two or more fabrics, use these guidelines to help determine the yardage needed for each part of the jacket or for each fabric. These estimates are quite generous. If you want to use smaller pieces from your stash, or just want to avoid buying too much, lay your pattern pieces out on some yardage that you have on hand to calculate the amount of fabric needed more precisely.

<b>For 45" wide fabric</b>	<b>Sizes XS – L</b>	<b>Sizes XL – 3XL</b>
<b>Fronts and back</b>	1 yard	1½ yards
<b>Sleeves</b>	1 yard	1½ yards
<b>Sides and front band</b>	1 yard	1 yard
<b>Sides only</b>	½ yard	½ yard
<b>Sleeves and sides</b>	1¼ yards	1½ yards
<b>Contrast for flat piping</b>	At least ½ yard	At least ½ yard

<b>For 60" wide fabric</b>	<b>XS – 3XL</b>
<b>Fronts and back</b>	1 yard
<b>Sleeves</b>	¾ yard
<b>Sides and front band</b>	1 yard
<b>Sides only</b>	½ yard
<b>Sleeves and sides</b>	1¼ yards
<b>Contrast for flat piping</b>	At least ½ yard

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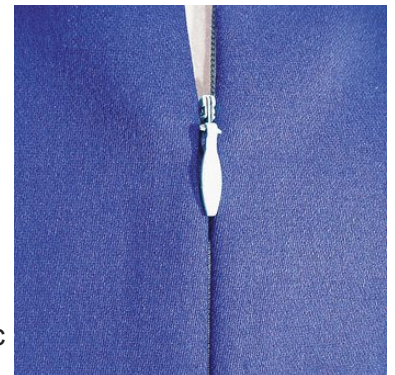


## Invisible Zipper

- Put your invisible zipper foot on the machine.
- For a clean invisible zipper application that lets the zipper come to the very top of the garment, work with an invisible zipper that is at least 3" longer than the desired zipper opening. With the zipper unzipped, place the bottom of the zipper so that the zipper opening is approximately 1/2" below the intended pants opening.
- First apply the zipper to the pant right back. Pin or thread baste the zipper in place, laying the right side of the zipper to the right side of the garment, and positioning the zipper tape so you will get a 5/8" seam allowance. Uncurl the zipper teeth near the waist with your fingers, place the foot so the zipper coil sits inside the proper portion of the zipper foot; machine stitch in place, stitching from the waist down and back stitching at the bottom.
- Close the zipper and make a very small clip in the zipper tape for the left back, making the clip level with the top of the right back pant. Unzip the zipper a few inches, and pin just the top of the zipper for the left back in place, aligning the clip on the zipper tape with the top of the left pant back. Close the zipper and check that the top edges of the pants are even; adjust the zipper position if necessary.
- Unzip the zipper, and pin or thread baste the zipper in place for the left back. Machine stitch the left pant zipper as you did for the right back.
- Close the zipper and check that the stitching is close enough to the zipper teeth. You should not see much, if any, of the zipper tape when the zipper is closed. When working with piled fabrics such as corduroy, your stitching will need to be about 1/16" to 1/8" away from the zipper coil. Stitch again with the stitching closer to the zipper teeth if necessary.
- There will be a small portion of the crotch seam that is not stitched just below the end of the stitches that secure the zipper. Change the machine foot to a regular zipper foot; you may need to adjust the needle position slightly to finish the following steps. Place the point of a pin into the work where the stitches applying the zipper ended; make sure the pin

is at the end of the stitching line on both the right and left pant back. Now pull the loose end of the zipper tape slightly away from the work and bring the pin up through the seam allowances of the crotch seam, slightly angling the pin away from the base of the zipper.

- Stitch along the seam line of the unstitched portion of the crotch curve, stitching on top of the previous stitches for about 1", ending one or two stitches away from the pin at the base of the invisible zipper, and leaving long thread tails. Remove the work from the machine and check that the stitching is on the seam line and near where the pin first entered the work on the portion of the garment that was against the throat plate of the machine. Remove the stitches and re-stitch if necessary.
- Thread one of the thread tails onto a hand needle and make the final stitch or two by hand, ending with both thread tails on the same side of the work. Tie a double square knot (tie one square knot, then a second square knot) and clip the thread about 1/2" from the knot.
- To secure the loose end of the zipper tape at the base of the zipper, stitch the edge of the zipper tape to just the seam allowance of the crotch curve, on both the right pant leg and left pant leg.
- Close the zipper and press lightly. To ensure that the fabric completely covers the zipper teeth where the waist seam intersects the zipper, open the zipper and, working with the right side of the garment against the ironing surface, slightly roll the garment fabric out about 1/16" to 1/8" so that you can see the folded edge of the fabric behind the zipper coil.



## Lap Application Zipper

- Put your standard zipper foot on the machine.
- With the right side of the pants back facing you, fold under the right seam allowance of the



- zipper opening and press. Lay the zipper under the right side of the opening, placing the folded edge of the pants up against the right side of the zipper teeth. Pin the fabric to the zipper tape; baste if desired, then stitch very close to the zipper teeth along the fabric edge.
- Fold the left side of the opening under 5/8" and press. Lap this folded edge over the closed zipper so that it just covers the stitching on the right side of the application. Pin the zipper tape to the left back approximately 1/2" inside of the folded edge. Baste the zipper tape in place, going through the pants fabric and the seam allowance.
  - Unzip the zipper to make sure you have not caught the teeth in the stitching. Once satisfied with the placement, machine stitch the left side of the zipper in place: stitch from the waist down the left side, and then pivot the work and stitch across the bottom of the zipper, back stitching at the seam line.
  - Test the zipper once more to make sure it works properly.

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# SELECTING FABRICS FOR QUILTS

One of the biggest challenges in making a quilt is selecting the fabrics and having a successful project. First determine the values required. This is light, medium, and dark fabrics that create the design. Select a palette from a photograph, a favorite fabric, or using a color wheel combination. Look for fabrics that are the right value in those colors.

## Choosing Fabric for a 3-D Quilt

### Value Not Color

The most important quality of fabric when designing for the illusion of depth is value. This term describes the darkness or lightness of a color. Seeing color as value is a skill that can be learned. There are many methods for analyzing the value of a piece of fabric. Looking through a piece of colored plastic is one technique. But if the plastic is red, it doesn't work well on warm colors, and if the plastic is green, it doesn't work well on cold colors. You would need to work back and forth with both. Another approach sometimes mentioned is viewing a design through the wrong end of a pair of binoculars. This will reduce the design, which is a helpful technique, sort of like stepping back from a picture. Or some quilters get extra use from their glasses by removing them. But these approaches don't specifically deal with value.

My favorite way to determine value is to squint. This limits the amount of light entering the eye, and then all colors are somewhat reduced to shades of gray. Narrowing the eyes so less light comes in reduces the element of color and increases perception of value. Squinting also allows the comparison of the lightness or darkness of busy or larger prints. The eye mixes the light and dark parts of these prints when we see them from a distance, or in a reduced light. This allows us to compare them, and to judge.

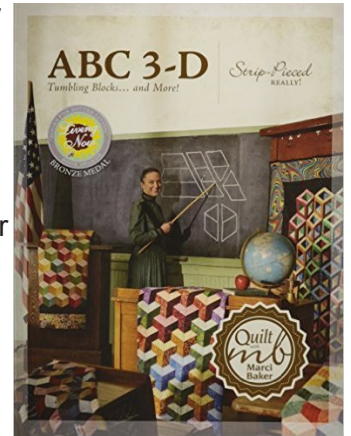
## Judging Fabrics

Begin to compare fabrics by laying one over the other. Choose a fabric you can be sure of, perhaps a definite light. Lay it out flat. Then lay another fabric flat over the first fabric. Unfold it enough to eliminate most thickness, as this can cast a shadow. Also avoid a selvage or a torn edge, as it can be lighter than the other? Are both fabrics light? Is one lighter than the other? When you have as many light fabrics as needed, begin to choose definite dark fabrics. Last of

all, choose mediums. Lay a medium fabric across the light fabric and then across the dark fabric. Try to find a medium that is exactly in between the light and the dark value for the strongest 3-D effects.

Special care must be taken with the inherent intensity or warmth of certain colors. Warm colors like yellow, red, some purples, etc., move forward to the eye, and cold colors recede. This affects the 3-D illusion.

Consider all fabrics as they relate to the other fabrics you are combining them with. A medium blue may look dark next to a medium yellow, and a medium blue may look light next to a medium black print. So don't sort by color AND value (for example: light, medium, and dark blue, light, medium, and dark yellow, etc.,) and then expect to be able to choose ANY light and ANY dark. Would the light green be light next to the medium yellow? You can sort by color and value if you can piece the same way, if you can piece one whole block from light, medium dark blue and the next block from light, medium dark yellow, etc.



## My View

Early on a quilt teacher said to me that color does 10% of the work in a quilt and gets 90% of the credit. Value does 90% of the work and only gets 10% of the credit. This reflects the importance of value in all quilts. Ask yourself "Is it the pattern I like (value is working) or the color that I like about this quilt? When making your next quilt, note how much difference in value between the fabrics is needed, then choose your color.

I use a Rainbow Color Selector color-wheel to choose fabrics by value because it has seven values for each hue. Placing this over the fabric I compare value by squinting. Wherever the fabric blends with the printed color that is the value. This way I find challenging colors such as light red or dark yellow.

## Scrap Quilts

Choosing primarily value, with pattern and color secondary, results in a scrap quilt where many different fabrics are used. 3-D designs can be very effective as scrap quilts. A good way to begin choosing fabric from your own collection for a 3-D scrap quilt is to start three piles of fabrics. In front of the place for each pile lay a swatch of a cool (blue or gray are good) color in the value desired: light, medium, or dark. Then as each fabric is added to the pile, compare it with the swatch, squinting as necessary. See example shown here. Then when the fabric is in light, medium, and dark piles, just choose from the correct pile when rotary cutting a fabric for the quilt pattern. (Some consistency in fabric and color, while reducing the scrappiness, can increase the 3-D effect or the effectiveness of the design.)

Some people feel that they work faster if they cut out all the pieces first, and then make all the blocks, and then assemble the quilt. But, especially with a more difficult project, it may be better to make some individual blocks first to test both the pattern and the fabric value choices. And laying out some blocks on the floor, or on a quilt wall, can be helpful to see what might be needed in the color choices, or what might increase the 3-D effect.

### Fabrics to Use

One hundred percent cotton blouse-weight fabrics are the best choices for 3-D quilts, as for most quilts that are going to be actually used on a bed, or washed to clean them. Prints can be wonderfully effective in a 3-D pattern, adding texture to the illusion. Almost anything goes.

Small prints and solids are the easiest to work with. Large prints sometimes are more difficult to assign a value to since cutting may break the pattern into sections that are different values. The safest choice for a large print is a fabric where the foreground of the print is almost the same value as the background (a low-contrast print). Limiting use of a large print to one value of the design may be wise. For example, you might use a large print for the medium value, and small prints or solids for the light and dark values.



### Want a Tip?

I suggest selecting lights and darks first. This gives you the range of the values you have to work within. Once you have concentrated on picking the lightest lights and the darkest darks, then you can easily find a medium that is about halfway between them. There are plenty of mediums to choose from in the fabrics available today.

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# Thread Sketching

## Supplies:

- Quilt Block (top, batting, and backing material)
- Sulky 30wt solid cotton or blendable threads
- Pattern printed on 8 1/2" x 11" Sulky Sticky Fabri-Solvly or drawn onto Sulky Super Solvly
- Sulky KK2000 temporary spray adhesive (to spray layers of fabric and batting or if using Solvly as a template)
- Collins Sewers Aid (Needle lubricant)
- Free Motion Foot
- Straight Stitch Sewing Machine
- 90/14 Topstitch or Metallic Needle



## Machine Prep:

- Lower or cover feed dogs
- Install spring free motion foot
- Set needle up down, to "down".
- Install a 90/14 Metallic or Topstitch needle

One-half drop of sewers aid rubbed on the needle occasionally, will help resist any adhesive sticking to it. Set machine for straight stitch, width "0". We are in control of the length.

**TEST:** *Position a scrap sandwich under the needle, lower the pressure foot. While holding the top thread, take one stitch to bring up the bobbin thread, tie off and start sewing. As with any free motion, stitches per inch make all the difference. A good range would be between 6 - 15 stitches per inch. Any shorter or longer and issues develop like tension or thread breakage. Use this test piece to not only check tension but also to warm up to being in control of the fabric movement. Work with the machine speed to match the fabric movement. Slow to a medium speed and similar fabric movement is great. As you improve you can speed up the machine and move the fabric faster.*

There are several methods for getting the pattern onto the fabric. One of my favorite is to trace onto Sulky Super Solvly. Spray the back of the Solvly with Sulky KK2000 temporary spray adhesive, and place on top of the sandwich. Stitch over the lines and tear away. Any small pieces of stabilizer that remain will wash away. Thread sketching can also be used to make quilt templates and great for tracing continuous line quilting patterns. Now that Sulky Sticky Fabri-Solvly is here, simply scan and print your designs using your ink jet printer. Cut out the design elements. Peel off the paper back, and stick



your design in place. The pattern just melts away when you are finished.

**Fabric Prep:** After your design is on the top fabric, make a quilt sandwich. With the bottom layer facing up, pull back half of the bottom and lightly spray it with Sulky KK2000. Smooth down and repeat for the other half. This will help stabilize the batting and will make the top easier to place. Turn the sandwich over and repeat the process for the top.

The whole design will be done in straight stitch, but keep shading in mind and extra stitching can be added to thicken the line. Sew around the outside. For a little heavier look, straight stitch around the outside again, keeping as close to the first row as possible. You decide if you like 2 or 3 rows around. For areas that have texture or shading you will need to build several rows next to each other to make the line look thicker. When you need to move to another area, tie off the stitch, lift the pressure foot, move to the next area, tie off again, and begin sewing. After 10 stitches, you can cut off the jump stitch. As you are sewing in an area, think ahead to see if more stitches are needed for shading or how to create a single line without "painting yourself in a corner" forcing you to tie off and cut your thread.

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# Embellished Garments

## 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.**

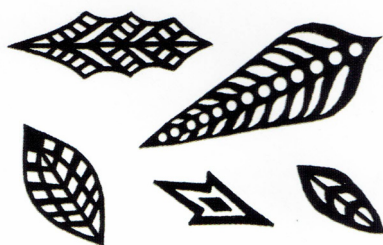
If you are completely new to paintstiks and my layering techniques, **now** is the time to practice making painted quilt blocks before trying your hand at Tileworks.

## Supplies

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

The basics include:

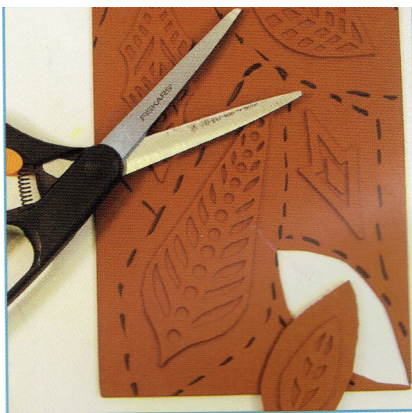
- Shiva Artist Paintstiks
- Laura Murray Designs stamps
- Temporary spray adhesive
- Pressure sensitive fusible web (Steam-a-Seam2 Lite recommended)
- General workroom supplies
- Solid color cottons and/or subtle batik cottons in light, medium and dark values.



Leaf Medley stamp set

## How to use this booklet

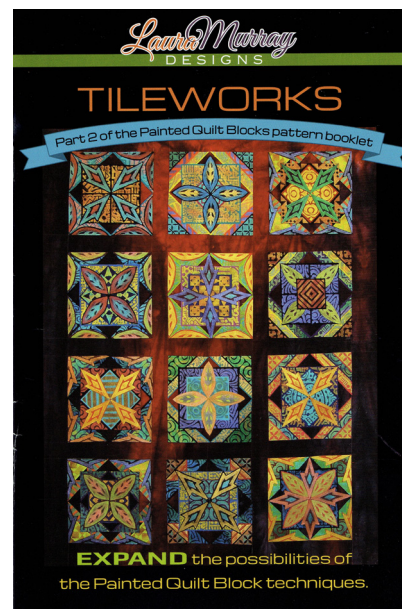
For the most efficient learning, start at the beginning of the booklet and master the basic step-by-step assembly technique with the 5 1/4" Petal and Arrowhead Leaf frame blocks



**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-



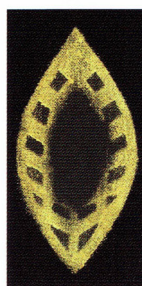
bings look like figure A, it means you are pressing too lightly, and need to apply multiple layers of paint to cover the fabric color. Continue painting until it looks like figure B.



**A.**  
Rubbing too light



**B.**  
Rubbing just right

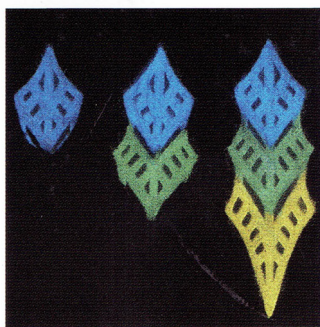


**C.**  
Outline



**D.**  
Fill center

**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.



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

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



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.

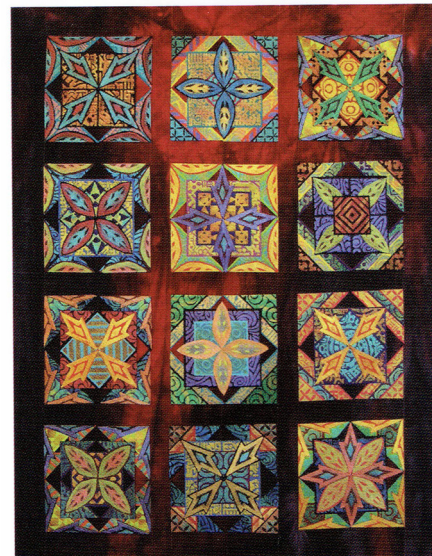
### Gallery

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 approximately 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.
- 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.



Chartres Cathedral Redux, 20" x 26"

## Embellishing Garments with Paintstiks



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