

Creative Living with Sheryl Borden

Crafts

7500 Series



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Embroiderers' Guild of America (EGA)

Catherine Jordan is an EGA Master Craftsman programs coordinator and she taped several embroidery-related segments for "Creative Living." Two of the segments had to do with painting on fabric and making filigree ornaments. You can visit their website for free patterns, classes and instructions.



Painting on Fabric



Filigree ornaments

EGA is a national, not-for-profit organization dedicated to the study and preservation of the art of embroidery. Membership is open to anyone interested in needlework, from the beginner to the professional. Members work within local chapters or a member-at-large network to improve their skills and knowledge. Numerous opportunities are available to learn embroidery and needlework techniques, including chapter meetings, workshops, correspondence courses, certification programs, and national and regional seminars.

**COURTESY: Catherine Jordan
Embroiderers' Guild of America (EGA)**

www.egausa.org

Needle Sculpting a Doll Head

Hand puppet - head and hands are attached to dress with re-movable pillow body. Pattern includes information on sculpting head and hands. Removable pillow body. Dress and bonnet with instructions wing needle work design. Pattern includes information on sculpting head and hands. Dress and bonnet with instructions for wing needle work design.

Mae Bea Baby Kit - \$20.00

Includes pattern, fabric for head and hands, eyelashes, needle, thread, and finger tubes.

"BABY FACE" Instructional DVD special
SPECIAL Kit and DVD combo - 35.00

Needle sculpting a head and hand of the Mae Bea Baby puppet PLUS the construction of 60 minutes of instruction taking you through the process of making Mae Bea Baby. Go to our website.



**COURTESY: Patty Dunn
All Dunn Designs**

www.alldunn designs.com

About Lovepop

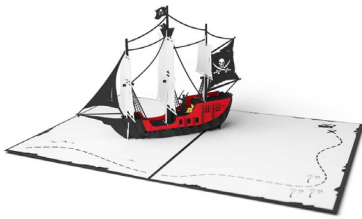
When that one-message-fits-all card from the drugstore isn't right. And a text isn't enough. Do something unexpected. Send a Lovepop.

A Lovepop is more than a card. The intricate 3D paper sculptures are designed by naval engineers on cutting edge software and then hand-crafted in the Asian art form of sliceform kirigami.

Whether it's a wedding or a birthday, if you're saying thanks or celebrating a co-worker's compulsive love of cats, we've got you covered.

Lovepop? What's different? **Everything.** We're reimagining cards and how you buy them.

Art + Science



Lovepop's team of engineers and designers uses advanced ship design software to create the designs, and each piece of paper art is hand-assembled for impeccable finish craftsmanship.

Stay there, we come to you

You'll see our shops in convenient locations (the train station, the mall, the lobby of your office building), and our mobile teams are always on the go.

Skip the stamp, we send it for you

Rather shop in your pjs? When you order online, we can hand-write a message in your card and mail it directly, so you can send a personalized card from your phone in about a minute.



Who are these guys shaking up the card industry?

Lovepop founders, Wombi Rose and John Wise, became best friends at Webb Institute training to become naval architects. After school, the duo traveled to Vietnam where they discovered incredible hand-crafted paper cards.

They headed back to Boston and put the cards in the hands of friends, family, and strangers - and watched. That moment when someone opened a card and saw the paper sculpture revealed for the first time became their obsession, and Lovepop was born.

The two launched Lovepop out of the Harvard Innovation Lab in late 2014.

Lovepop + The Possible Project

We love The Possible Project. At Lovepop we embody the intersection of engineering and creativity, and embrace innovative new businesses, so we have found the perfect partner in TPP. At TPP, students are encouraged to think big and are taught the entrepreneurship skills to make their ideas come to life. Students who might not otherwise have the opportunity, come together to learn the skills to start and run their own businesses, and we love being a part of that process.

Lovepop and TPP are a perfect match, and after training students on advanced 3D modeling software, we've partnered to launch exclusive designs by students.

The Lovepop + The Possible Project collaboration series: lovepopcards.com/lovepossible

COURTESY: Wombi Rose & Atma Khalsa
Lovepop Cards
www.lovepop.com

Marjolaine Walker

Bible Journaling

First Page:

1. Use a mini blending tool to apply a light color inside the large silhouette stencil.
2. Line up the words from the stencil set inside the silhouette and use a darker ink to color them in. More than one color can be used as the inks blend nicely.
3. Apply ink to the rest of the page.

Second page:

1. Use a mini blending tool to apply color through a stencil all over the bible page.
2. Color the printable with the Tombow Dual Brush Pens.
3. Attach the printable to the edge of the bible page with a tab sticker. This will allow the printable to be lifted.
4. Journal under the printable directly on the bible page with the Tombow Fudenosuke Brush Pens.
5. Decorate the rest of the page with stickers.



Greeting Card Made With Coloring Book Page

1. Use the paper trimmer to cut a coloring page down to the size of the card base.
2. Color the coloring page with Tombow Dual Brush Pens.
3. Adhere the coloring page cut out onto the card base with the Tombow Xtreme Adhesive tape runner.
4. Apply small dots of gesso to the centers of all the flowers, allow to dry.
5. Cover a few flowers with Texture Gems to make them stand out. Allow the card to dry.
6. Write out a sentiment and use Tombow Xtreme Tabs to attach it to the front of the card.



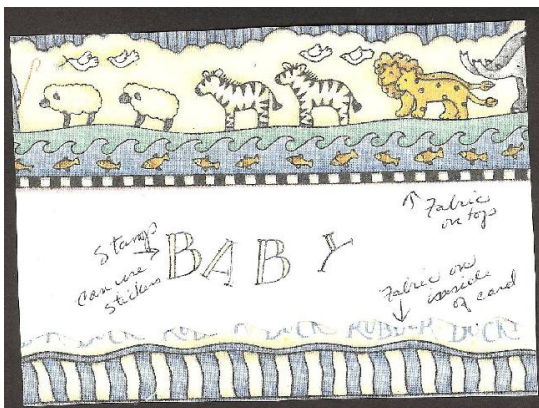
COURTESY: Marjolaine Walker
Twelve Stones Scrapbooking
www.marjolainewalker.com



Cards and Scraps

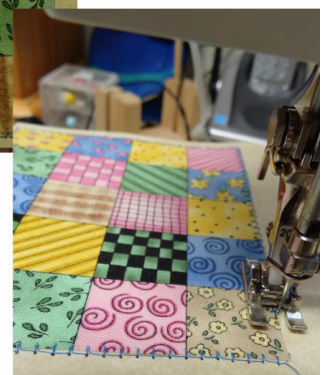


- Fuse paper back fusible web to entire piece of fabric.
- With paper still on, cut shapes.
- Remove paper and press fused side to card.
- Stamp words.



- Iron fusible web to fabric.
- Peel off paper and iron to card
- Cut 1" from the bottom front with decorative blade.
- Fuse a strip to bottom inside of card.
- Use stamps for words.

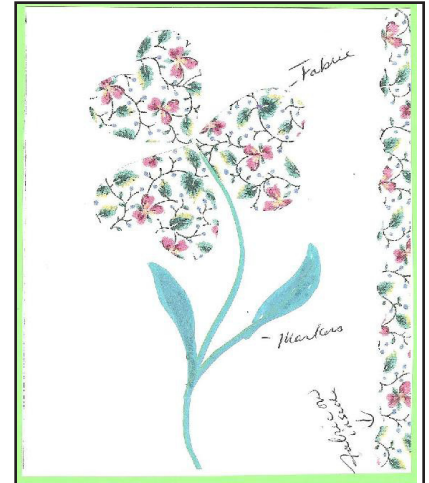
- Fuse fabric to card stock
- Stitch a decorative stitch on edge





- Poinsettia cut from fabric design
- Merry Christmas stamp
- Black is fusible ribbon
- Beads glued in center of poinsettia

- Iron fusible web to fabric
- Cut 3 hearts to size
- Peel away paper and place hearts with points together making a flower. (See card at right.)
- Iron fabric to card
- Draw stem and leaves with marker
- Cut 1/2" from side front (upright card)
- Fuse strip of fabric 5/8" x card length to inside edge



Heart and stitches

- Fuse web on fabric—Cut heart shape.
- Iron to card front
- Stitch decorative stitch across paper and around heart
- Cut 1/2" from bottom front
- Cut a strip of fabric 5/8" wide x card width
- Fuse fabric to bottom inside

Leaves

- Fuse web on fabric
- Fussy cut shapes
- Iron to card front
- Cut bottom corner with decorative blade
- Cut a strip of fabric a little bigger, then cut out
- Fuse fabric to bottom inside



COURTESY: Patty Dunn
All Dunn Designs
www.alldunndesigns.com

Pom Pom & Tassel Maker

This cool tool from Boye lets you create pom poms and tassels quickly and easily! Make 10 sizes of pom poms from .75" to 6", and 11 sizes of tassels from 1.25" to 6.25", and use them as beautiful adornments for your projects. The Pom Pom Tassel Maker can be used with yarn, embroidery thread, or any other textile. Set includes a tassel machine card, 8 pom pom arches, 2 pom pom circles, and a case to keep all the pieces together. Watch our video for ideas and how-tos!



Michele Muska
Simplicity Creative Group
www.simplicity.com

Creative Memories - Fast2Fab

Our Fast2Fab Bundles allows a person to assemble a complete scrapbook album within an afternoon! Take away the fear of the blank page and give your friends and family an approachable way to start saving their memories. It's the perfect gift for newlyweds, new parents and anyone who has precious memories to keep.



12x12 Countryside Comfort Fast2Fab

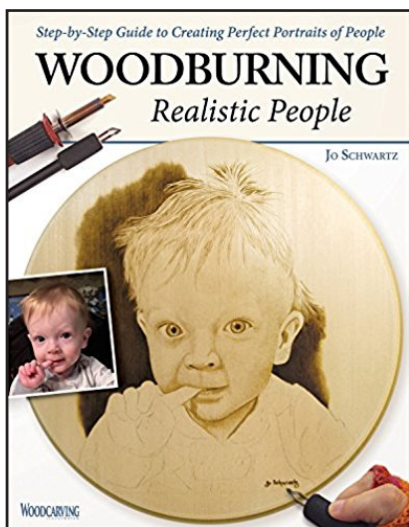
8x8 Countryside Comfort
Refill Pages - 12/pk



Countryside Comfort Bundle

For a complete look at all of the Fast2Fab products, check out the Creative Memories website.

COURTESY: Diane Lampert
Creative Memories
www.creativememories.com



For complete instructions, go to Jo's book (pictured left).

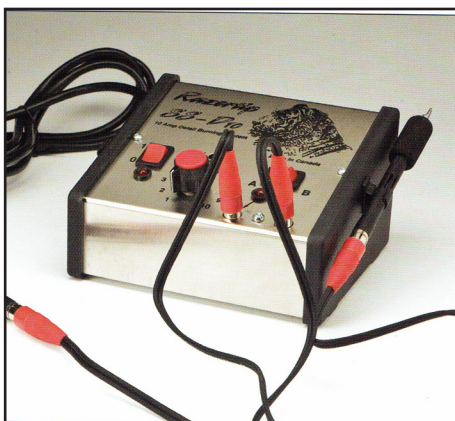
Woodburning is a great form of art for many reasons. One of them is that it doesn't take much equipment to get started. You need a woodburning unit and a few basic

drafting tools that you probably have lying around the house, plus some wood.

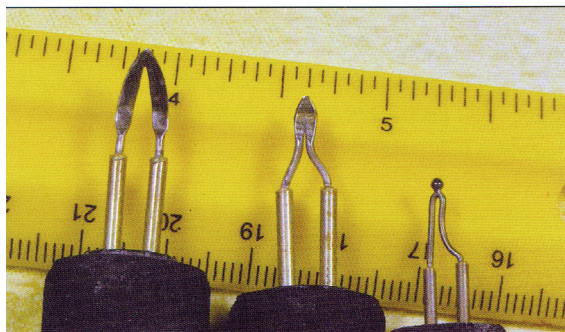
The Woodburning Unit:

First and foremost, you're going to need a woodburning unit. The burner model isn't critical, as long as it has adjustable heat and you are reasonably comfortable controlling it, it will probably work. (Right: This is the model I use.

it's a Razertip SS-D10.)



Nibs and Pens:



I use three Razertip pens daily: the Heavy Duty Medium Spear Shader,

the Small Spear Shader, and the 1.5 mm Ball tip.

(NOTE: The "nib" is the metal point that heats and touches the wood. The pen is the shaft that you hold.)

Cleaning the Nibs:

Because you are burning wood, carbon will build up on the nibs. Using a dirty or grimy tip will not only affect

Woodburning Tips

the smoothness of the stroke, but it can scratch the surface of the wood. To clean a nib, put a dab of aluminum oxide on a leather strop (the rough side of scrap leather.) Let the nib cool, and then stroke it through the aluminum oxide and across the strop until it is bright and shiny. Wipe the tip on a clean cloth and you're ready to burn again.

Making Sample Boards:

Sample boards, which are also known as layer guides and value, or heat guides, give you a chance to practice and get comfortable with your woodburning machine while you make useful tools. The boards will show the effect of each of your machine's heat settings on the different types of wood you will use for projects, as well as the effect of adding more layers of burning at a particular heat setting.

Taking the time to make sample boards now will speed up your decisions later. You'll be able to refer back to the setting for the value of darkness that you want to achieve in certain areas of your portraits. When in doubt always use a lower/cooler temperature and rely on layering to achieve the depth of darkness required. You'll need 3 samples of your burning material, a pencil, a ruler, and your burning unit. (Refer to Jo's book for making the 3 samples.)

Materials:

Many surfaces, or mediums, can be used for burning portraits. I love working on basswood because it is so soft and white, and the grain is so subtle, all of which combines to allow for great contrast in shading. I also use linden, birch, maple, and Italian poplar plywood. I dislike pine, however, because it is too knotty.



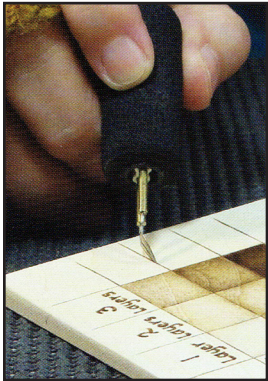
Wood Prep:

I always pre-sand my wood until it is completely smooth.

Rule of thumb: the surface should be "baby bottom smooth" before you begin burning.

General Techniques:

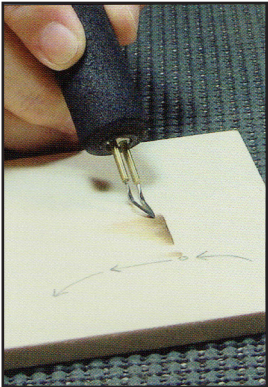
There are a few general techniques that you will use repeatedly in burning portraits. I'll describe them in detail here. Spend some time practicing each so you are familiar with them



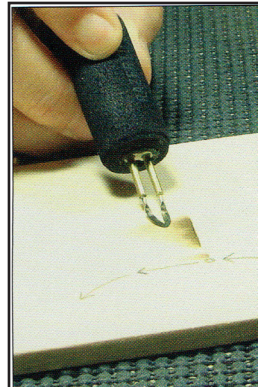
Angle 1



Angle 2



Angle 3



Angle 4

ANGLES:

I typically hold my pen at four angles while burning. Use all of the angles with a very light touch so as not to leave depressions. The wood is going to shy away from high heat, but keeping a soft pressure will help smooth the surface.

Angle 1: Completely upright (90°). Because the metal of the nib is thin, it will slice into the wood. I use it for outside borders or other areas where a slice is not a problem or is desired. You can produce very fine hair if you use Angle 1 with the lightest touch possible over an already-burnished area.

Angle 2: Slight angle (60°). I use Angle 2 as I begin the delicate edges of skin. Using a lower heat setting, you can set the pen down at Angle 2 to make a nice clean edge, and then roll into Angles 3 and 4 as you slide and lift the pen off to the right.

Angle 3: More of a tilt (30°). There isn't that much difference between Angles 2 and 3; they just fit neatly between upright and flat!

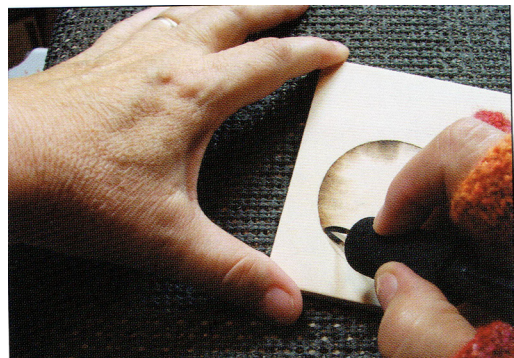
Angle 4: Flat. I use Angle 4 for smoothing and blending.

As you can see, there isn't a great deal of difference in the angles due to the small size and shape of the burning nib. However, those small differences matter when it comes to the temperature you're burning and how much shading or value is needed. At Angles 1 and 2, there is not a lot of metal on the wood. As you lean, it directs more heat onto and into the wood. That is also why it's important to use the lower heat settings so you don't burn faster than you want to in delicate areas.

TURN THE WOOD, NOT YOUR HAND:

When I burn, I hold the pen in one hand and use the other to move the wood. My burning hand and wrist are mostly stationary, while the other is almost constantly turning the wood to position it under the pen. This helps keep my hand, and thus the pen and nib, at the proper angle so I can repeat the touch down—glide—lift stroke over and over to create a truly smooth shading effect on the wood.

Practice burning a circle to teach your non-dominant hand to turn the wood so the dominant hand can continue making the smooth shading stroke. I typically burn clockwise around, but you should be able to burn just as well in the other direction, too.



COURTESY: Jo Schwartz
Burning Tree Art
www.joschwartz.net

Double Embossed Card

1. Using a 4" x 5 1/2" piece of chipboard or heavy cardboard, cut embossing plates by cutting an oval the size of the oval frame from the Designer Frames embossing folder from Stampin' Up'. Both pieces will be used.

2. Cut a 4" x 5 1/2" piece of Daffodil Delight cardstock. Emboss with the Perfect Polka Dots embossing folder from Stampin' Up! When making the "sandwich" to place through the embossing machine, use the rectangular piece of cardstock in place of the top cutting pad. Make sure the oval opening is placed in the area that should not be embossed with the dots.

3. Emboss the cardstock again with the oval frame from the Designer Frames embossing folder. Make sure to place card stock in folder so that the raised pattern will be the same as the dots. Use the oval piece of chipboard as the top layer of embossing sandwich, making sure it is directly on top of the oval to be embossed.

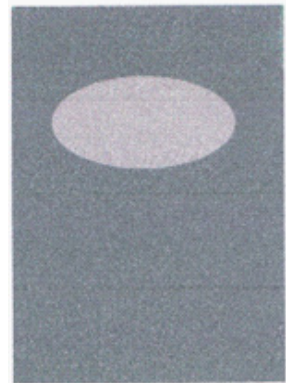
4. Stamp sentiment on Whisper White card stock; punch out with Extra Large Oval punch.



5. Cut a 5 1/2" x 8 1/2" piece of Whisper White cardstock; score and fold along 8 1/2" side at 4 1/4" for the card base.

6. Adhere the embossed card stock to card base. Adhere stamped and punch sentiment in the oval.

7. Embellish as desired.



**COURTESY: Diane Tunnell
Stampin' Up!**

www.stampwithtwiladiane.stampinup.net

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