

Creative Living with Sheryl Borden

Sewing & Fashion

7500 Series



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SEWING PROJECTS FOR KIDS



This little beauty is the perfect on-the-go carrying case. From ballet shoes, books, or electronics, this stash bag is a sweet treat for mom, tween, or little one. The bag pattern and instructions are easy to put together for beginning sewers. With help from a grown-up, this bag is the perfect project for tweens and teens too!

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



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

Noshi Ribbons (Sashiko project)

Supplies:

- 1 (one) piece of fabric suitable for sashiko
- 1 (one) skein of sashiko thread or thread of choice.
- Tracing paper
- Fabric for border, backing, and binding
- Batting

This project is suitable for a pillow, table or candle mat, or as a panel for tote or clothing. The size of the sashiko fabric will be determined by the use.

Center the noshi ribbon design and trace both halves onto the sashiko fabric.

Sashiko stitches are small stabbing stitches. They are done with a single thread on a single layer of fabric. The stitch is 3/5 on the top of the fabric and 2/5 under the fabric. It is a running stitch. Do a run of several stitches and pull the thread through so that the stitches are slightly loose like small rice kernels.

When the sashiko stitching is finished, cut it to size. Layer up with batting and backing, quilt, and bind.



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

Using DeColourant to Personalize Sewing Projects

Jacquard deColourant (formerly Discharge Paste) is used to remove areas of color from dyed natural-fiber fabrics. The color revealed is a surprise! Be sure to do a test with your fabric before starting the project so you know what to expect.

MATERIALS

- deColourant
- Repositionable spray adhesive (optional, if using reusable stencil)
- Foam craft brush
- Plastic garbage bag or drop cloth
- Iron
- Laundry detergent

TIP: Before you start, dab a small amount of deColourant on a corner of your fabric to test the color change.

1. Using the transfer method of your choice, create a template to transfer the motif. Adhere the stencil to the right side of the fabric.

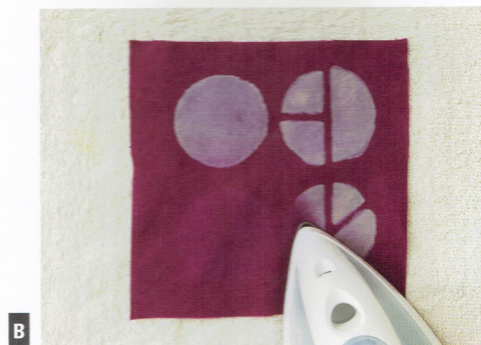
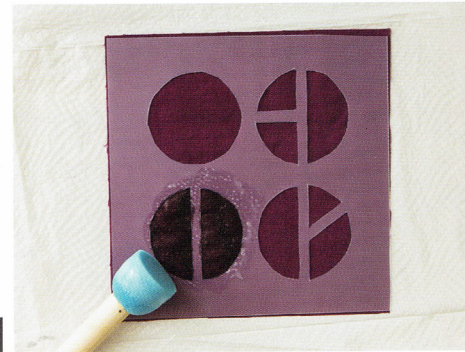
NOTE: In this example, we are using the Reusable Stencil method.

TIP: Use a repositionable spray adhesive on the back of a reusable plastic stencil before placing it on the fabric to minimize seepage. Then place the stencil, adhesive side down, on the right side of the fabric.

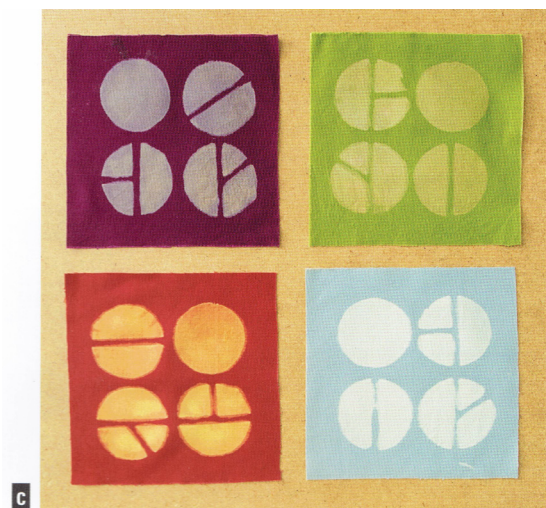
2. Cover your work surface with plastic. With a foam brush, apply the deColourant to the fabric. Use a dabbing motion to ensure saturation with minimal bleeding beyond the designated areas. Let your project dry and remove the stencil. *Fig. A*

TIP: When using a plastic stencil, wipe the stencil between every couple motifs to remove deColourant that has bled to wrong side of the stencil. The adhesive should remain tacky; you can respray it if needed.

3. Iron, with steam, on a setting that correlates to your fabric. This step releases the color; keep ironing until the color stops releasing. *Fig. B*



4. Use a mild detergent to rinse the deColourant from the fabric. Let the fabric dry. *Fig. C*



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

Quick Pieced backgrounds

Collages look great on solid backgrounds, but juxtaposing a collaged design with a pieced background is fun and can add a lot of interest. Here are some quick and simple options for a pieced background (they make great stand-alone quilts too!). These are perfect choices for a first-time quilter or someone who would like to whip together a pieced background in a few hours.

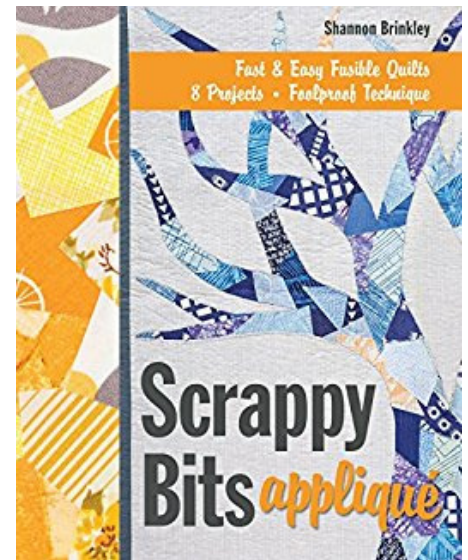
Pellon produces a wonderful product called Quilter's Grid and Quilter's Grid On-Point. Quilter's Grid is a lightweight, nonwoven, fusible material with a grid printed on it, which makes piecing patchwork a breeze! Quilter's Grid On-Point is exactly the same, except that the grid is printed at a 45° angle, so the squares are on the diagonal. Each creates a different look, but they are used in the same way.

Quick Squares

The Quilter's Grid and Quilter's Grid On-Point have a grid with 1" squares. This method may be done using any size square. Fabric squares as small as 1" look great, but they take a lot longer to piece than larger squares. Using 4"-8" fabric squares goes much faster. Place the fabric squares on the Quilter's Grid, fuse them in place, and then sew them together following the grid lines for perfectly pieced rows of squares.

If possible, cut the squares in multiples of 1" so they will fit in the grid. However, if you need the finished squares to be a multiple of 1" then the cut square size will be 1/2" larger. The squares should still be placed right next to each other so that you can use the grid lines as a guide to keep them straight.

To determine how large to cut the Quilter's Grid, first determine the size of the cut squares (by adding 1/2" to the finished square size for seams) and how many squares wide and tall the quilt will be. To calculate the width, multiply the cut square size by the number of squares across the quilt. For the length, multiply the



cut square size by the number of squares down the quilt. This is the size to cut the Quilter's Grid.

For example, for a quilt with 5" finished squares that will be 10 squares wide and 12 squares long, cut the Quilter's Grid 55" x 66":

$$(5" + 1/2") \times 10 = 55"$$

$$(5" + 1/2") \times 12 = 66"$$

Cut and piece the Quilter's Grid to 55" x 66." Once all the seams are sewn, the quilt top will be 50" x 60."

To determine what size to cut the Quilter's Grid On-Point, decide what size the cut squares will be and how many squares wide and tall the quilt will be. Calculate the cut square size by adding 1/2" for seams. Multiply the cut square size by 1.414 to get the diagonal measurement of the square. To calculate the width of the grid, multiply this diagonal measurement by the number of squares across the quilt. For the length, multiply the diagonal measurement by the number of squares down the quilt. This is the size to cut the Quilter's Grid On-Point.

For example, for a quilt with 5" finished squares that will be 5 squares wide and 6 squares long, cut the Quilter's Grid On-Point 39" x 47":

$$[(5" + 1/2") \times 1.414] \times 5 = 38.885; \text{ round up to } 39"$$

$$[(5" + 1/2") \times 1.414] \times 6 = 46.662; \text{ round up to } 47"$$

Cut and piece the Quilter's Grid On-Point to 39" x 47" Once all the seams are sewn, the quilt top will be 35 3/4" x 43"

1. Cut the Quilter's Grid or Quilter's Grid On-Point and piece together to the needed size. To piece the Quilter's Grid, place the nonfusible sides together and sew a 1/4" seam along the printed line. Finger-press the seam open. Since the Quilter's Grid is fusible, do not press the seam with an iron! Alternately, if you have a Teflon pressing cloth, you can overlap the seams and fuse the pieces together just along the seamline if you prefer.

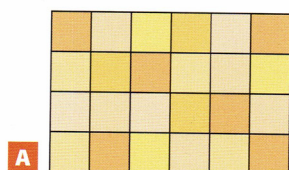
2. Cut the fabric squares to the needed size.

3. Place the squares on the Quilter's Grid either in a pattern or in random order. Use the gridlines to help keep them lined up. Place them right next to each other, not overlapping or leaving a big gap. (If you overlap or gap slightly, that is okay, as long as it is less than 1/4".) *Fig. A*

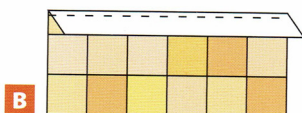
4. Carefully press the pieces in place, according to the manufacturer's instructions.

5. Fold the first row over, with right sides facing each other. Sew together with a 1/4" seam down the row. Repeat for the rest of the horizontal rows. *Fig. B*

6. Flip the quilt top over and press all the seams in the same direction. If the seams are bulky, trim them (just don't cut the thread!).



7. Repeat Steps 5 and 6 for all the vertical rows.



Felted Vines and Leaves Motifs



Use these downloadable templates and the Simplicity® 12 Needle Deluxe Felting Machine or hand-held felting needle and foam base to add fanciful leaf and vine embellishments as seen on Simplicity® pattern 1293. We give templates for the jacket front, back, sleeves and hood—pick and choose where you want to felt, or follow our lead and do them all!

Go to this link for the instructions: http://www.simplicity.com/on/demandware.static/-/Sites-simplicity-Library/default/dw29fb4df1/pdf/CR076/CR076_FeltedVines.pdf

COURTESY: Shannon Brinkley
Author and crafter
www.shannon-brinkley.com

COURTESY: Michele Muska
Simplicity Creative Group
www.simplicity.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



Finding Pants Heaven

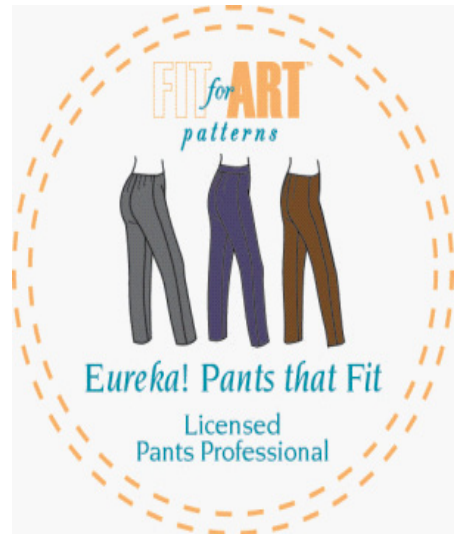
Begin by investing the time to fit a basic pants pattern to your body. This takes some perseverance and may require two or more mock-ups to achieve the best fit. For the best results, use a pattern with a back zipper and no pockets. Try the Eureka! Pants that Fit pattern by Fit for Art Patterns for a basic pant pattern with detailed fitting instructions. Be sure to test the fit by wearing the pants and assessing them for comfort before adding other features.

Imagine the possibilities

- Zippers - location front, back or side
- Waist finishes - placement and styles
- Pockets - purpose, location and styles
- Legs - shapes, length and styles
- Top stitching and embellishments
- Other details

Be inspired by classic combinations, such as:

- Trousers with fly front and cuffed legs
- Faced waist with back or side zip



- Hollywood waist with back or side zip
- Shaped waistband with fly front and topstitching
- Cigarette pants with hem slits

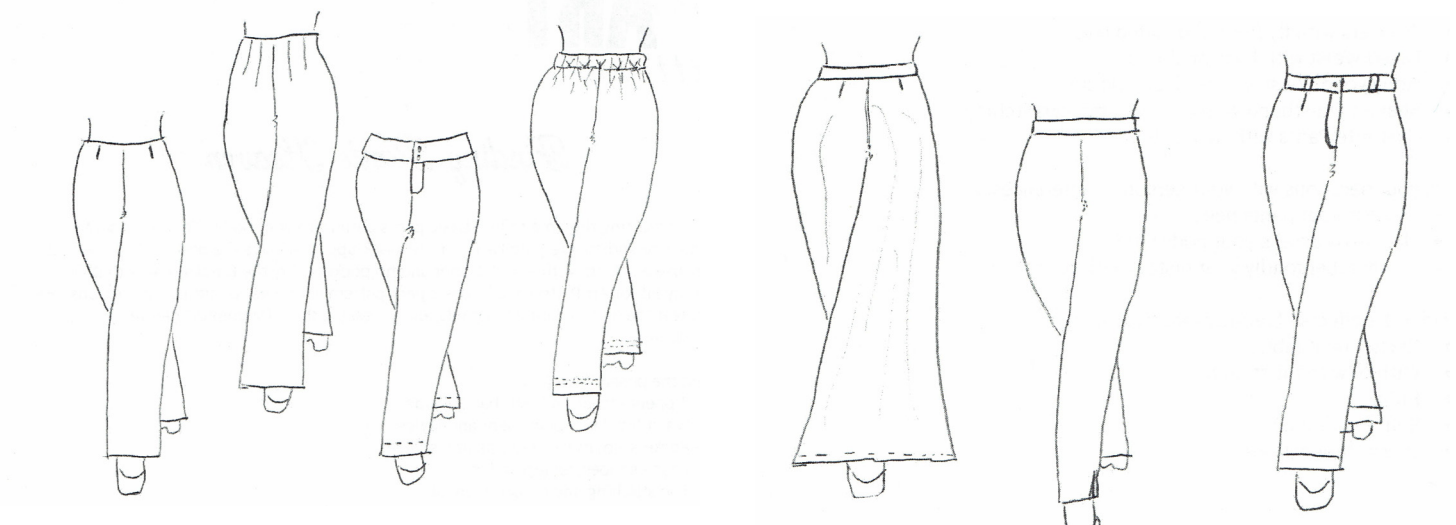
Inform your decisions with your personal preferences

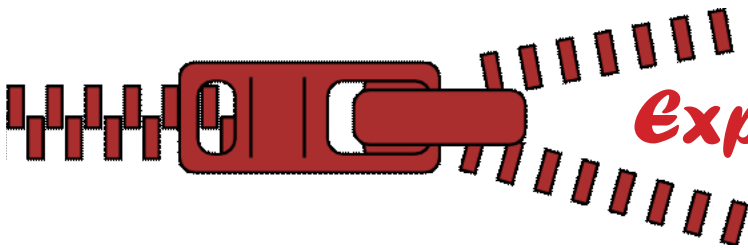
- Assess your pants needs
- Honestly assess your body type
- Remember fondly your history with pants

Consider the effects of fabrication, including:

- Classic pant fabric
- With or without stretch
- Knits
- Soft and drapey
- Dressy fabrications

COURTESY: Rae Cumbie
 Assn. of Sewing & Design Prof.
www.raecumbie.com





Exposed Zipper Pocket

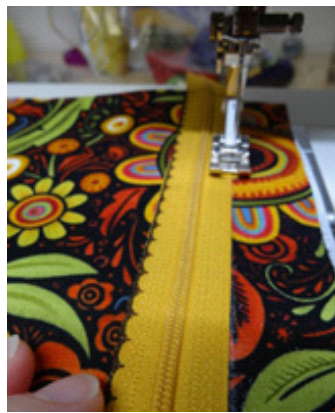


Add an exposed zipper with inside pocket on your Cross Talk Cell Carrier.

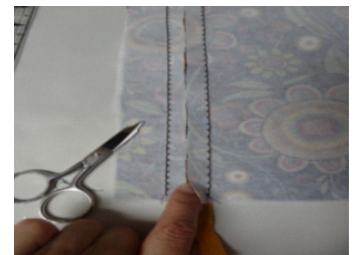
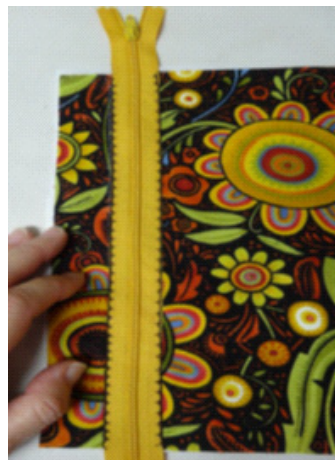
Adjust front/back pattern so the bottom is straight and not curved.



Use a polyester zipper longer than front length. Place it 1 1/2" from side edge. Mark ends.



Stitch on the outside edge of zipper tape. I used a decorative stitch.



Turn over and cut fabric down the center between the stitched lines behind zipper.



Place pocket right side to right side of split seam (behind zipper) and stitch.



Pull pocket away from zipper and PRESS.



Trim extra pocket fabric.



Place what you cut off right side against other side of split seam and stitch.



Turn pocket away from zipper and PRESS.



Trim off extra pocket fabric.



Pull zipper tab to middle. Stitch across ends at edge of fabric to secure.



Place back side of pocket lining right side to wrong side of front and stitch around outside and across zipper bottom. Trim off extra zipper tape to edge of fabric.

Finish the rest of the cell carrier according to the pattern directions. I added cord on the outside and stopped at the bottom. I also added a loop with button instead of a flap.

Cross Talk Pattern

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

fast2fuse® Flower



Materials:

- fast2fuse® Medium – available at ctpub.com
- Fabrics – 1-3 coordinating prints/solids
- Thread
- Glue gun
- Pin back (unless attaching permanently to bag/garment)
- Focal center (flower made of silk, silk ribbon, mixed media, etc.)

Tools:

- Iron and ironing board
- Rounded object (e.g., fat pen)
- Sharp scissors

Instructions:

Petals:

1. Prepare your fast2fuse by ironing fast2fuse between top and bottom petal fabrics according to manufacturer's instructions.
2. Using scissors, cut the prepared fast2fuse into 3-5 petal shapes using a petal template (hold template in place or draw around with a marking pencil/pen).



Wispy pieces:

1. Prepare a contrasting solid fabric on both sides of a 2" x 3" piece of fast2fuse.
2. Using scissors or a rotary cutter, cut tapered slivers approximately 1/4" x 3".



Shaping your flower petals:

1. Iron your petal to warm it up. Quickly and carefully wrap the petal around a fat pen or dowel and hold for about 4-5 seconds to cool. Wrap the pointed end first and at a slight angle. This may take a few tries to get the hang of it. If you don't like the shape, just iron it flat again and start over. Continue for all the flower parts.

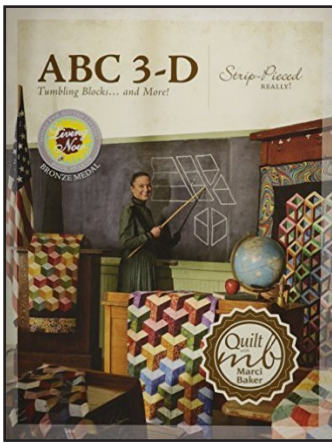


Assembly:

2. If you're adding a pin back, sew or glue gun it to the back of the bottom petal or directly onto a bag or garment.
3. Glue gun or sew the remaining petals in place as desired. Glue or sew your flower center on top of the petals. Glue gun the thin brown wisps between the flower center and fast2fuse petals as desired.



COURTESY: Roxane Cerda
C & T Publishing
www.ctpub.com



THE A B C'S OF QUILTING

General Instructions

Some Basics

Blocks vary in size and different size rulers can be used. Note that the diagrams in this section may look slightly different than your actual pieces. What is

important is that you align the highlighted ruler lines and make similarly angled cuts.

Left and right half-blocks always have the triangle at the top. As you are cutting pieces, lay them out with the triangle at the top and the parallel sides at the sides.

Want a Tip?

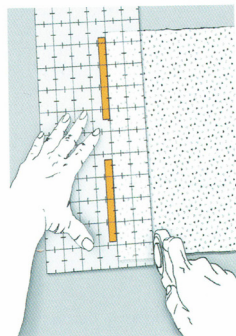
I recommend using sticky notes or bookmarks to keep your place in this section and the project section.

Left-Handed Cutting

Throughout this section the steps are illustrated as right-handed cuts. For left-handed quilters, turn the book upside down and follow the diagrams which are now left-handed cuts. I haven't changed the words for left-handed, but as most of my left-handed students tell me, they are used to reversing the process and the visual seems to be enough.

New Quilter?

To keep my place when cutting, I use Qtools Cutting Edge™ which creates a physical stop on my ruler. The cuts are consistent in size and faster and easier to align.

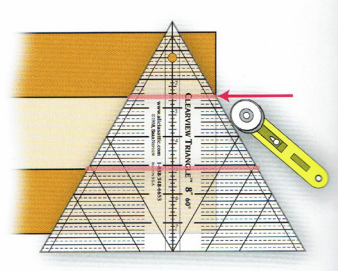
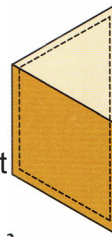


Qtools Cutting Edge™

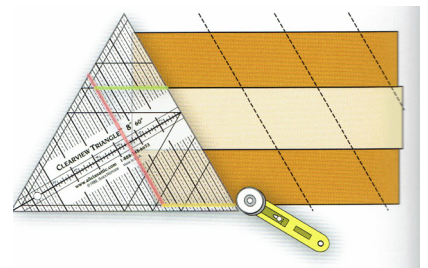
Cutting Half-Blocks

Left Half-Blocks

Step 1. Place triangle at right end of the strip-set with point up and ruler edge at right end of upper seam. Match ruler lines with seams. Cut along right edge of the triangle.



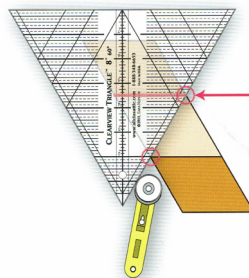
Step 2. Turn strip-set with angled end to the left. Cut slices the width of the size by 7 aligning the appropriate ruler line along the angled end and a horizontal line along the seam (best) or the strip-set edge. (OK).



After a few cuts, if ruler lines cannot be aligned to fabric, re-trim the angle as in Step 1. At the end of the strip-set, one more half-block can be cut, when the ruler is positioned for the next cut, if the top seam is at or extends beyond the edge of the ruler.

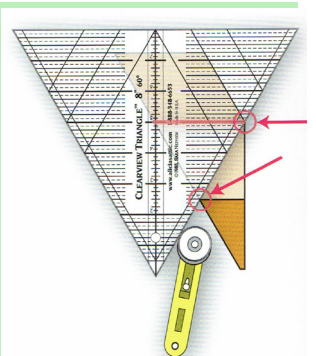
Step 3. Cut slice into two left half-blocks as follows:

With slice "leaning" to the left, place any ruler line along upper seam. Slide ruler along seam until ruler edge is at right end of seam. Ruler edge should also line up with left end of bottom seam.



Want a Tip?

If edges of ruler are not aligning to the end of seams, **do not twist the ruler and cut point to point!** Rather slide the ruler along the seam line and split the variance between left and right seam ends. This difference ends up in the seam allowance.



Right Half-Blocks

Step 1. Place triangle at right end of strip-set with point down and ruler edge at right end of lower seam. Match ruler lines with seams. Cut along right edge of the triangle.

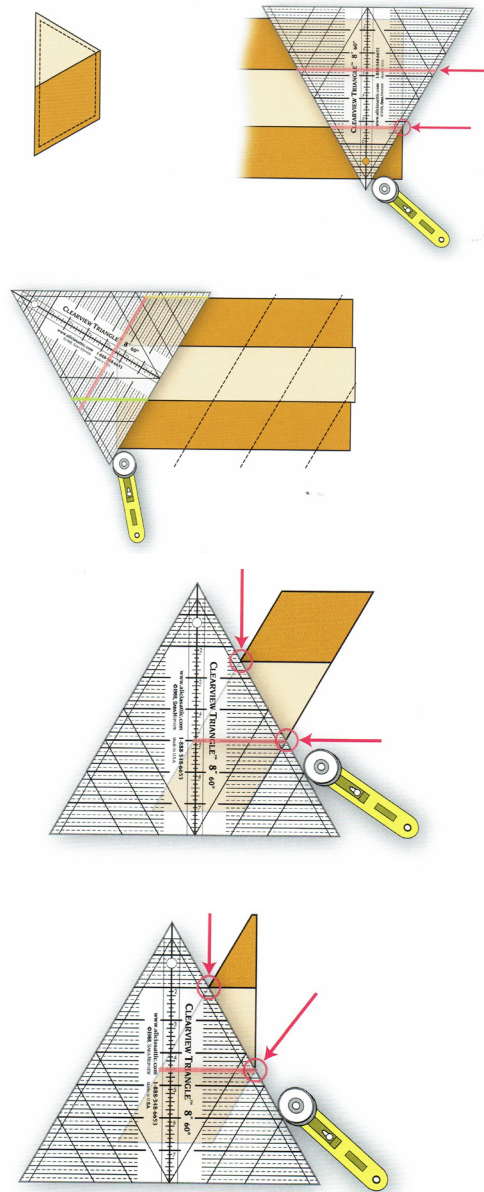
Step 2. Turn strip-set with angled end to the left. Cut slices the width of the size of the half-block by aligning the appropriate **ruler line** along the angled end and a horizontal line along the seam (best) or the strip-set edge (OK).

After a few cuts, if ruler lines cannot be aligned to fabric, re-trim the angle as in Step 1. At the end of the strip-set, one more half-block can be cut, when the ruler is positioned for the next cut, if the top seam is at or extends beyond the edge of the ruler.

Step 3. Cut slice into two right half-blocks as follows: With slice “leaning” to the right, place any ruler line along lower seam. Slide ruler along seam until ruler edge is at right end of seam. Ruler edge should also line up with left end of top seam.

Want a Tip?

Once you have mastered cutting left and right half-blocks, you can stack strips to cut them faster. Place left and right strip-sets wrong sides together with left on top. Lock seams together so there are no gaps and no bulk where seams line up. Cut using the Left Half-Block cutting instructions, because left is right-side up in this stack. (If left-handed, put right strip-set right side up and use Right Half-Block cutting instructions.)



New Quilter? Here is a wonderful ‘tool’ that will save you thread, time, and money, and costs only a few fabric scraps! Startie-Stoppies are pairs of layered fabric scraps (about 2” across) which are sewn in between continuous chain piecing. When you sit down to sew, sew across a Startie to the front edge. Now chain piece your strips, or half-blocks, or whatever you are sewing. When finished, chain piece and sew across a Stoppie to the front edge. Clip your chain piecing off at the back of the Stoppie. This Stoppie becomes the Startie for the next set of seams.

Here are just a few benefits from using these:

1. A Startie holds thread when starting to sew and feed dogs are less likely to feed on fabric edges.
2. Save thread - no long threads hanging. Also save time because there are no threads to clip off.
3. Hand turning the needle or lifting the presser foot are not required. (These will be the hardest habits to break).

The sooner you make using Startie-Stoppies a habit, the sooner you will be sewing like a pro!

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

www.quiltwithmarcibaker.com



3-D Dragonfly Wings

Supplies:

- 10" X 10" Sulky Fabri-Solvy (wash away stabilizer)
- 10" X 10" Piece of Tulle (wing color or opaque)
- Straight Stitch Sewing Machine
- Free Motion Foot
- Sulky Holoshimmer or Original Metallic thread
- Scissors (general sewing supplies)
- Marking pen (Wash Away, Fade Away, or Frixion)
- 90/14 Topstitch or Metallic Needle
- 8" Wooden Machine Embroidery hoop
- Small beads for body
- 12" of planter's wire (like a bread twist tie)
- Wire cutters (optional)
- Iron
- Stencil cutting tool (Like a soldering iron)



Tip: I like to check the tension by sewing a small amount, outside of the wing area. This is also a good area to get warmed up, and get used to the machine speed and hoop movement.

Dragonfly Wings

Set machine for free motion:

Lower or cover your feed dogs. Put on the free motion foot and set the stitch width to "0." Install the 90/14 Topstitch, or Metallic needle. Wind 1 bobbin from the same color you are using in the top. Sulky Clear or Invisible can also be used. Thread the top with Sulky Holoshimmer or Metallic thread. Make sure the spool turns when sewing, usually on the vertical spool pin.

To Create Dragonfly Wings

1. Draw your wings onto a piece of Sulky Fabri-Solvy (water soluble Stabilizer)
2. Separate the two parts of the wooden hoop.
3. Put the piece of tulle (or organza) on top of the outer ring.
4. Place the piece of Fabri-Solvy with the wings on it, on top of the tulle. Reinstall the inner hoop and make sure it is flat and smooth.

5. Straight Stitch a grid pattern. Sew the rows close but not too close. Make sure that all rows touch the outside lines.
6. When you get back to the bottom sew around the outside of the wing at least 2 times to secure the ends of the grid lines. If you want a little extra color, change colors on the second pass or add a 3rd.
7. Sew a little extra, back and forth and up and down, in the center between the wings, to form an area to attach the body.
8. Trim away the excess Tulle and Fabri-Solvy.
9. Rinse out the wash away stabilizer.
10. Iron with a press cloth to flatten out.
11. Use a soldering iron or stencil cutting tool to remove any remaining fibers of tulle.
12. If the wings are not stiff enough you can put the scraps of Fabri-Solvy into a small bowl and add a small amount of water. Make sure to dissolve all of it, adding more water if needed to thin it down. Brush this mixture on the wings and let them dry. If they pucker, iron them flat. They will now be stiffer and easier to pose.
13. Measure enough wire for 2 lengths of the body and wings combined. Add a little extra for safety.
14. Strip plastic from the wire.
15. Bend wire in half.
16. Feed thin body beads onto each end of the wire and slide all the way down.
17. When the desired body length is obtained, glue the last beads in place.
18. Place the wire under the wings and glue or sew into place. Feed 1 large "eye" bead onto the 2 ends on the other side of the wings.
19. Glue or twist ends together. An option is to glue the last beads on and simply make a hook at each end so the dragonfly can be hung up.

COURTESY: Eric Drexler
Sulky of America, Inc.

www.sulky.com

Exotica Quilt Blocks

Getting Started

The designs featured in this booklet utilize the Exotica stamp set from Laura Murray Designs, featuring curve squares in 1 3/4", 2 1/2" and 3 3/4" sizes. The stamps are used as texture for paintstik rubbings. A unique layered, raw edge, fusible applique technique results in seemingly complex original designs without the need for piecing.

Supplies

In addition to the Exotica stamp, you'll need these basics:

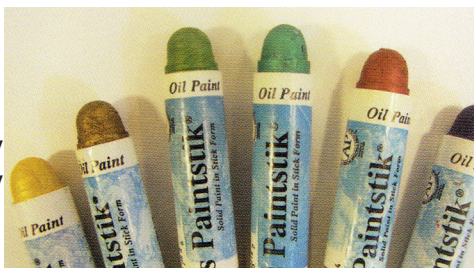
- **Iridescent Shiva Artists Paintstiks** - oil paint in stick form, safe for use on fabric and washable. An assortment of light, medium and dark values work best for this technique.



Lite Steam-a-Seam2 and repositional spray adhesive.

- **Lite Steam-A-Seam2** - heat activated pressure sensitive fusible web. This makes the web sticky and repositionable for easy placement, giving you the ability to play with your design before final fusing.

- **Repositional spray adhesive** - Sulky KK2000 or Spray and Fix 404.



Assorted paintstiks (from left to right) IR Light Gold, Gold, Leaf Green, Jade, Red and Sapphire.

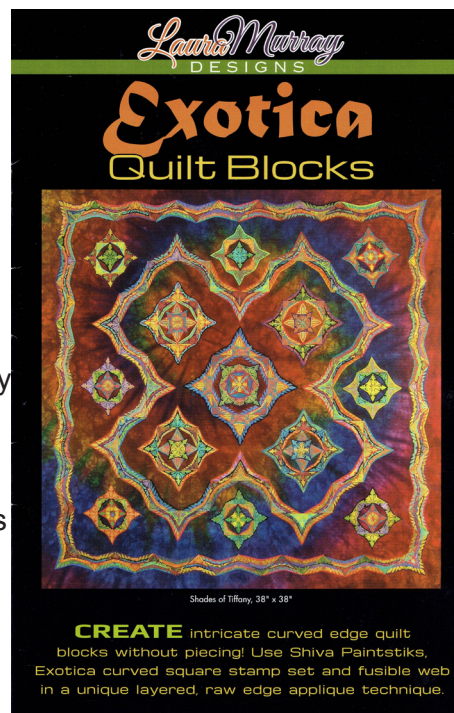
- **Fabric** - Solid color cottons and/or subtle batik cottons in light, medium and dark values.

- **General workroom supplies** - Parchment paper or applique pressing sheet, iron, ironing board, erasable marking pencils or chalk, paper toweling, cutting mat, rotary cutter, quilt ruler, scissors, plastic for covering work surface, disposable wipes for removing paint from hands.

Fabric preparation and care

Select and prepare fabrics.

Select solid or subtle batiks in any colors you wish in light, medium and dark 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 paint will not flake off and no fixatives are required. Heat setting is required for laundering purposes only. The passage of time (about 2 months) will naturally heat set the painted fabric. 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 two 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, clothes and hands. The paint is easily removed from your hands with disposable wipes, or soap and water.

Paintstik Primer

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, place the end of the paintstik into several layers of folded paper toweling, hold firmly and twist into it. Maintain a rounded tip. (figure A.)

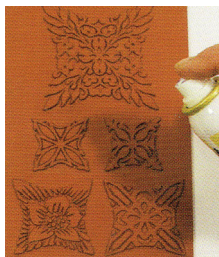


A. Remove film from paintstik tip

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. (figure B.) Follow the cautionary information on the spray can label for good ventilation.



B. Spray stamp

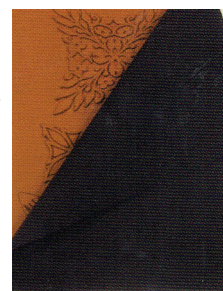
- One application is generally adequate per rubbing session; repeat as necessary.

Paint the fabric

- Place the stamp on a protected work surface and place fabric over the stamp design. (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. (figure D.)

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



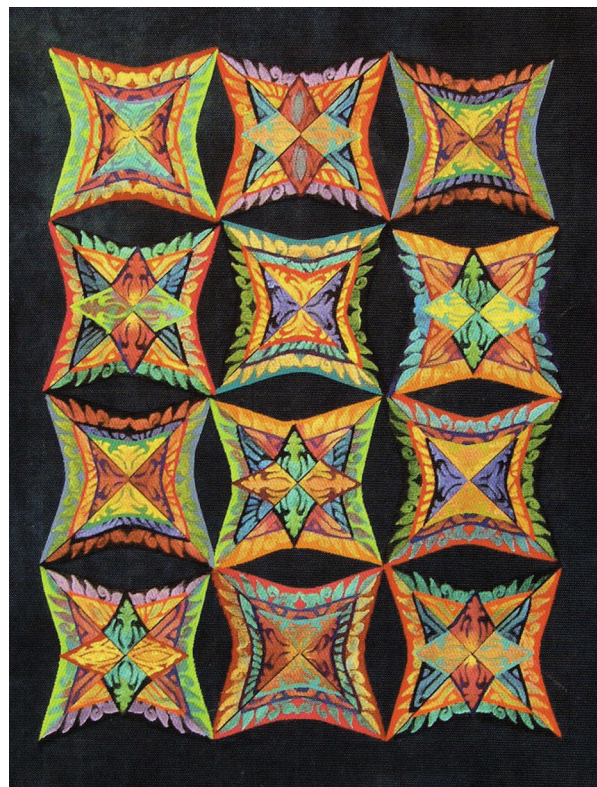
C. Place fabric over stamp

*Laura's booklet includes tips for successful rubbings, color strategies, paint, fuse and cut instructions, layering techniques, center options, and working with borders.



D. Apply paint

Make an easy sampler with 3 3/4" layered blocks cut into quarter-square triangles (below). Mark 3 3/4" squares on a background fabric using a horizontal and vertical grid. Each block is assembled with contrasting pairs of quarter-square triangles.



Painted Gems, 16" x 20"

COURTESY: Laura Murray
Laura Murray Designs
www.lauramurraydesigns.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

Shannon Brinkley

1210 Richcreek Rd.
Austin, TX 78757
281-799-0635
shannon@shannon-brinkley.com
www.shannon-brinkley.com

Dorothy Brown

International Fabric Collection
973 Maple Hill Dr.
Erie, PA 16509
814-450-3975
Dorothy16506@aol.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

Rae Cumbie

Assn. of Sewing & Design Prof.
507 Anneslie Rd.
Baltimore MD 21212
410-377-0706
rae.cumbie@gmail.com
www.raecumbie.com

Eric Drexler

Sulky of America, Inc.
P O Box 494129
Port Charlotte, FL 33949
941-629-3199 #164
800-874-4115 #164
Eric.drexler@sulky.com
www.sulky.com

Patty Dunn

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

Jen Fox

Jen Fox Studios
2926 Camillo Ln. NW
Albuquerque, NM 87104
505-615-4789
Jen.fox.studios@gmail.com
<https://jenfoxstudios.com/>

Carina Gardner

Carina Gardner, Inc.
2025 Stratford Dr.
Salt Lake City, UT 84109
801-793-8294
carina@carinagardner.com
www.carinagardner.com

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
281 Broad Brook Rd.
Enfield, CT 06082
413-455-7424
mmuska@simplicity.com
www.simplicity.com

Clare Rowley

Creative Feet LLC
P O Box 26282
Prescott Valley, AZ 86312
928-775-3484 or 928-710-9069
FAX: 928-772-5865
clarerowley@creativefeet.com
www.creativefeet.com