

# *Creative Living with Sheryl Borden*

7600 Series - Sewing and Fashion



*Sheryl Borden*  
*Producer/Host*



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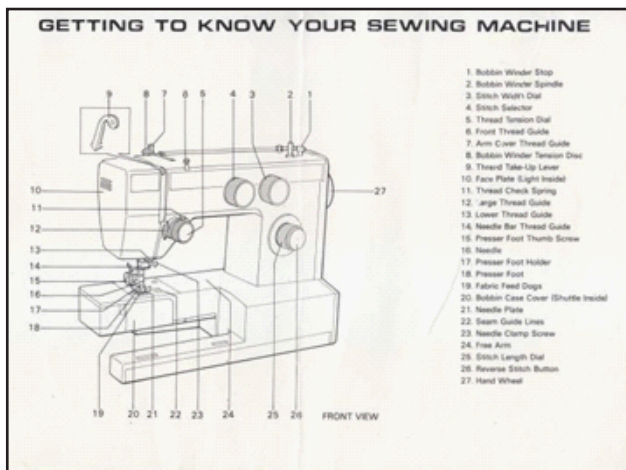
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# Tips for Successful Garment Sewing

Sewing should be fun but when your sewing machine acts up it is hard to enjoy sewing. I hope these tips will be helpful.

Be sure you have an instruction manual for your machine. If you were given your machine or purchased it at an estate sale do an internet search, and you will most likely find a manual for your machine or one similar as a free download. Your manual will have information about threading, what type of needle is recommended, what accessories came with your machine and what optional accessories are available as well as how to adjust length, width, tension, make buttonholes and other useful sewing information.



## WHAT CAN GO WRONG?

- Be careful that the thread is pulled tightly into the bobbin winding tension. Your machine should stop sewing when the bobbin is full. If it doesn't, check with a reliable sewing machine technician.
- Thread your machine with the presser foot lifted so the thread goes into the tension mechanism properly so you don't get a "rats nest" of thread under your fabric.
- Sewing machines have either a front loading or a top loading bobbin case. Your manual will show you how to load the bobbin into the correct case.
- If your machine does not have "automatic needle up" you may be having problems with

the needle unthreading itself. Stop with the Take up lever up.

- Having trouble using your automatic needle threader? Practice, Practice, Practice but be sure your needle is in the correct position or you may damage the wire that catches the thread. You may need to have a technician replace that wire.

Now that your sewing machine is working correctly, you may have "other" issues that are discouraging you from sewing. When buying retail, we have the opportunity to try on the garment and see how we like the style, color, and the fit. We can try on several sizes and different styles before we make a decision. In garment sewing, a pattern and fabric have already been purchased and time has been spent cutting and sewing before you have the results.

One thing that really helps is to know what you like - and what you don't like. Do you have a favorite pair of pants or top? If you don't have anything in your closet, go shopping and try on different styles.

Let's use pants as an example. Do you know how wide you like your legs to be? How long? Where do you like your waistband to sit? Using this information, you can then look at a pants pattern to see how to find these finished measurements so you'll have a better idea of what the final results will be.



As with everything, you learn as you go.

**COURTESY: Nancy Lovett**  
Sewing instructor  
[njlovett@aol.com](mailto:njlovett@aol.com)



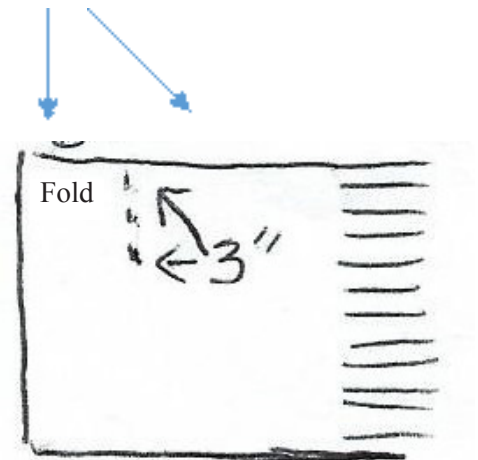
# Shrug Jacket

1. Measure your length from wrist over neck to opposite wrist = \_\_\_\_\_
2. Measure scarf length including fringe = \_\_\_\_\_
3. Subtract your measurement from scarf = \_\_\_\_\_
4. Divide by 4 = \_\_\_\_\_

## Scarf - CENTER BACK PLEAT

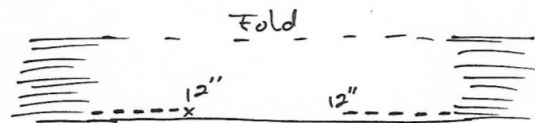
- Fold length in half (meeting fringed edges)
- Measure the total from #4 from fold and mark it to finished edge.
- At marked point, stitch down 3" from woven edge parallel with folded edge. (Adding stabilizing tape when stitching is helpful if your scarf is loosely woven.)
- Mark center fold. Open scarf and match center fold mark to stitch line.
- Pin corners of pleat and stitch across top edge securing pleat folds.

#4 amount

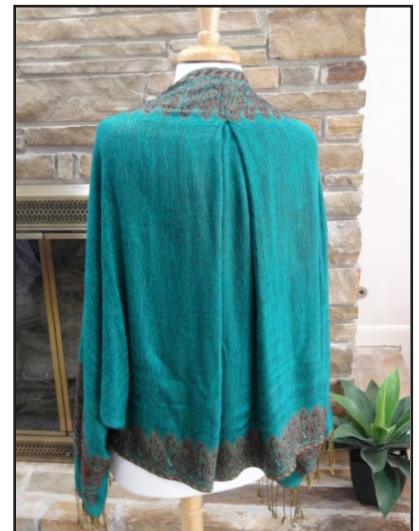


## ARMS:

- Fold the narrow width of scarf in half, meeting finished edges.
- Mark 12" from trim edge.
- Place edges on top of each other and top-stitch to marked point (leave fringe to fall wherever it wants).



Insert your arms in the openings and bring opening over your shoulder. Also can be reversed. Enjoy!



**COURTESY: Patty Dunn**  
All Dunn Designs  
[www.alldunndesigns.com](http://www.alldunndesigns.com)



# Afterthoughts

## “T-Shirt Pillow”

Transform a T-shirt to a pillow for a memory you can hug!

### Supplies Needed

- T-shirt
- Thread to match
- Lightweight fusible interfacing \*\* see page 6
- Polyester stuffing
- Rotary cutter, mat and ruler, or scissors
- Air or water soluble marker
- Seam gauge
- Painter's tape or other low-tack tape

Smooth the T-shirt down flat on your work surface. Use a seam gauge to measure and mark an even border around design. Include a 1/2" seam allowance all the way around.



Cut out pillow front and back following marked line. **Note:** Lower part of T-shirt will be used to make fringe, be sure to leave bottom width of shirt intact. Set bottom section aside for now.

Interface front and back pillow sections with a lightweight fusible interfacing. Test on a scrap before fusing\*\* see page 6.

Bottom section of T-shirt is made into fringe for the border. Length needs a long enough length to go all the way around the pillow plus about 4" for corner turns.

To allow more length, remove bottom T-shirt hem. Press flat. Fold bottom strip in half lengthwise, press and cut on the creased line. Cut the ends open. You now have two long strips (depending on the T-shirt length and where design was located.) The strip width should be between 3 – 5" wide.

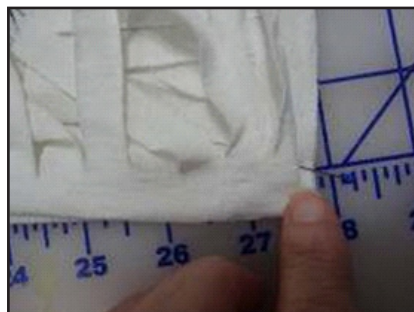
**To fringe:** Mark 1/2" from lengthwise edge of each strip - this will be your stopping point for your seam allowance. Make straight cuts 1/2" apart along the length of each piece, stopping at the 1/2" mark. You now have two lengths of fringe.



**\*\*Soft Loft Weft Fusible Interfacing by Bosal was tested and found to be the best for this T-shirt because it stabilized the fabric while preserving the soft hand. Interfacings are available at <https://www.alldunndesigns.com> on the supply page.**

### **To apply fringe:**

Start at one corner, pin fringe to front of pillow right sides together. At the next corner, pin the fringe diagonally from the corner inward, fold a pleat in fringe lining up opposite corner and continue pinning along next side. As you come to the end of one piece of fringe, butt the edge of the next piece against it and continue. At the last corner, you don't need to make a pleat; just cross over the other fringe.



Stitch fringe to pillow top with a 1/4" seam allowance. At corners, be sure fringe is out of the way of your stitching line.

Carefully coax fringe toward the center of pillow, especially at corners. Be sure ends are well away from seam allowance. Use painter's tape or other low-tack tape to hold fringe safely away from the stitching line.

Place pillow back on front, right sides together, stitch around outside edges, using a 1/2" seam allowance. LEAVE about 4 inches open at the bottom for turning.



Clip corners and turn pillow right side out through opening.

Remove tape and stuff pillow. Most people like this soft so don't overstuff. Whipstitch opening closed.

Groom fringe by pulling each strand to lengthen and curl.



**Suggestion:** Make a card to go with the pillow. Example below:

**Hold me close and hug me tight,  
I'll be with you through the night.  
Remembering that skies were blue,  
In happy times I spent with you.**

**COURTESY: Patty Dunn**  
All Dunn Designs  
[www.alldunndesigns.com](https://www.alldunndesigns.com)

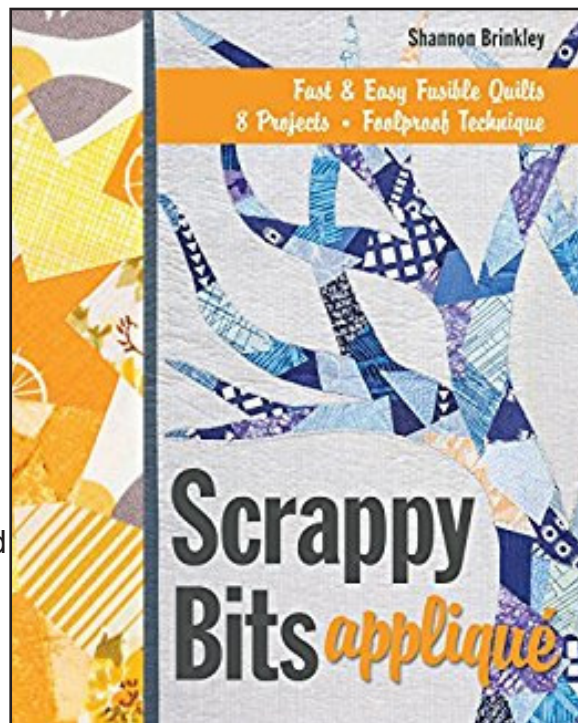


# Scrappy Bits Applique

**S**hannon 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, and 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

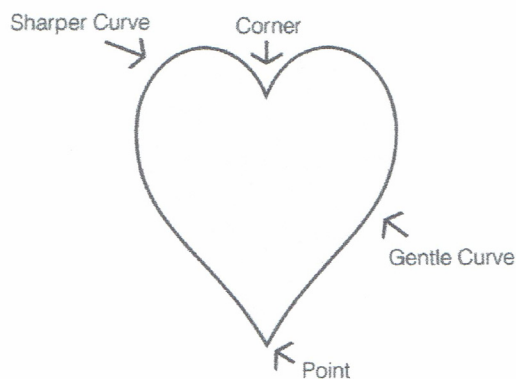
For points, simply sew to the end of the point, stop with needle down, turn work, and begin in the new direction. \*For points and corners, I raise and lower the needle manually, so I can be sure to start stitching in the exact spot I want - I usually will need to shift my work 1 or 2 millimeters, to 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**  
author and teacher  
[www.shannon-brinkley.com](http://www.shannon-brinkley.com)

## SEWING COSTUMES 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](http://www.carinagardner.com)





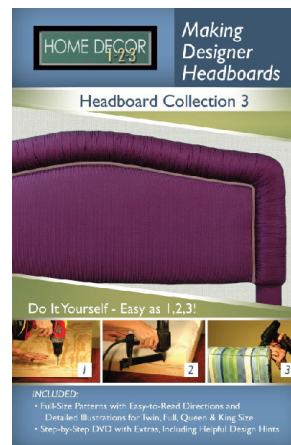
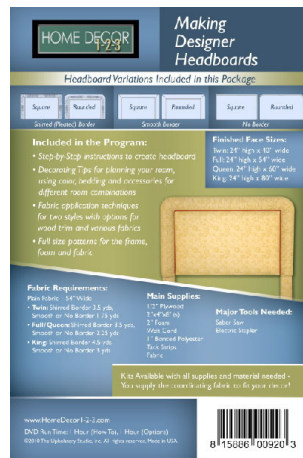
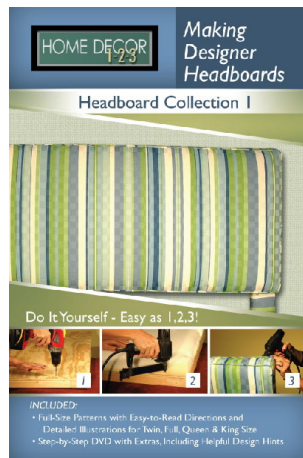
# Headboards

www.upholsterystudio.com

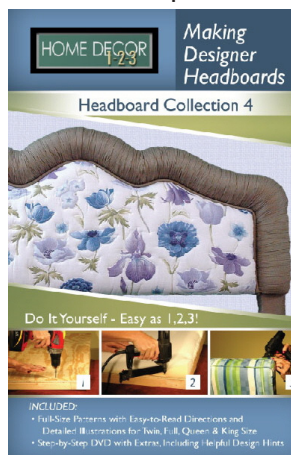
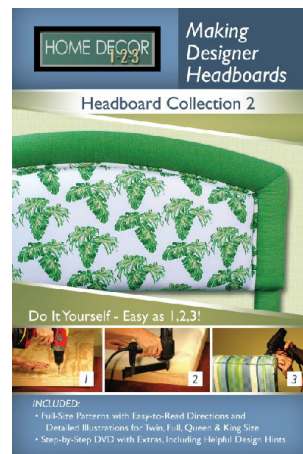
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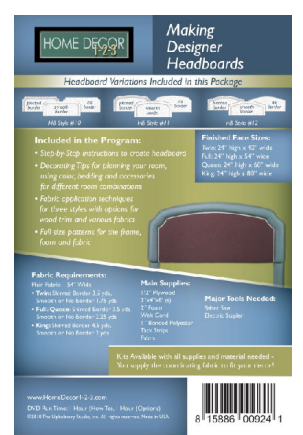
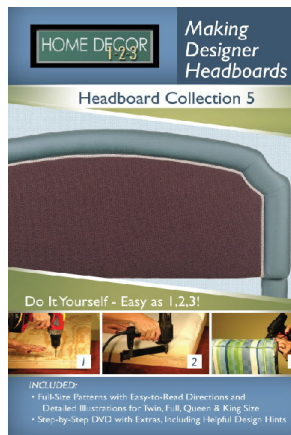
We currently offer 5 Headboard Collections. In each collection you receive step-by-step instructions, full size patterns and the DVD to create multiple styles/shapes of headboards. Complete kits are available, all you need is your fabric.



**Headboard Collection #1** offers 2 shapes; flat across the top with either square corners or rounded corners.



**Headboard Collection #2** offers 3 shapes; degrees of arch of the crown of the headboard. Slightly arched, medium arched and very pronounced arch.



**Headboard Collection #5** offers 3 shapes; one with a flat top and cut-outs on the corners, one slightly arched with cut-outs and one slightly arched and flat on the ends.

COURTESY: Rebecca Peck  
The Upholstery Studio  
[www.upholsterystudio.com](http://www.upholsterystudio.com)

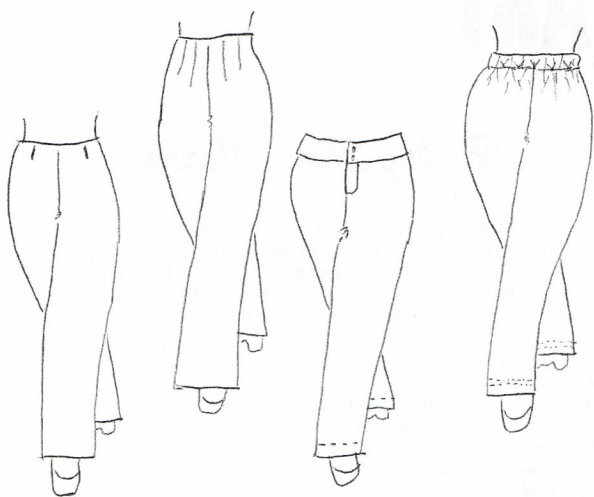


## Finding Pants Heaven

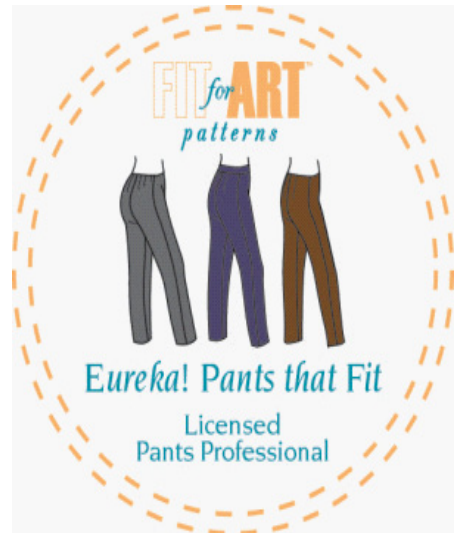
Begin by investing the time to fit a basic pants pattern to your body. This takes some perseverance and may require two or more mock-ups to achieve the best fit. For the best results, use a pattern with a back zipper and no pockets. Try the Eureka! Pants that Fit pattern by Fit for Art Patterns for a 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



**COURTESY: Rae Cumbie**  
**Fit for Art Patterns**  
[www.raecumbie.com](http://www.raecumbie.com)



Be inspired by classic combinations, such as:

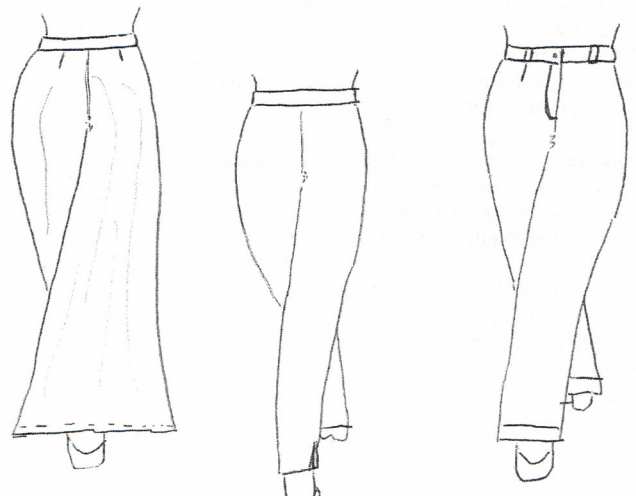
- Trousers with fly front and cuffed legs
- Faced Waist with back or side zip
- Hollywood Waist with back or side zip
- Shaped Waistband with fly front and top stitching
- Cigarette Pants with hem slits

Inform your decisions with your personal preferences:

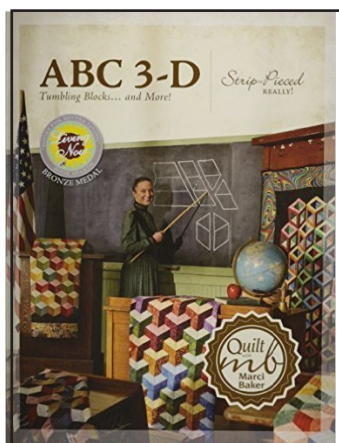
- Assess your pants needs
- Honestly assess your body type
- Remember fondly your history with pants

Consider the effects of fabrication, including:

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







# TUMBLERS FOR THE TABLE

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

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

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

1st 2nd 3rd 4th

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

\*Makes 4 placemats

## Cut Strips:

Cut the fabric as listed in the table:

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

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

## Sew Strip-Sets

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

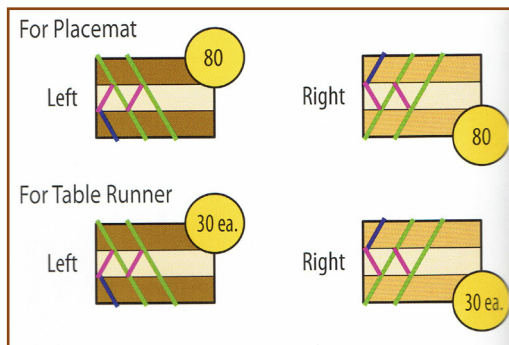
**Figure 1. Sew 2 1/4" Strip-Sets:**  
**Placemats: 3 FW**  
**Table Runner: 1 FW of each of two combinations**

2 1/4"	D	M
2 3/4"	L	L
2 1/4"	D	M

## Cut Shapes

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

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

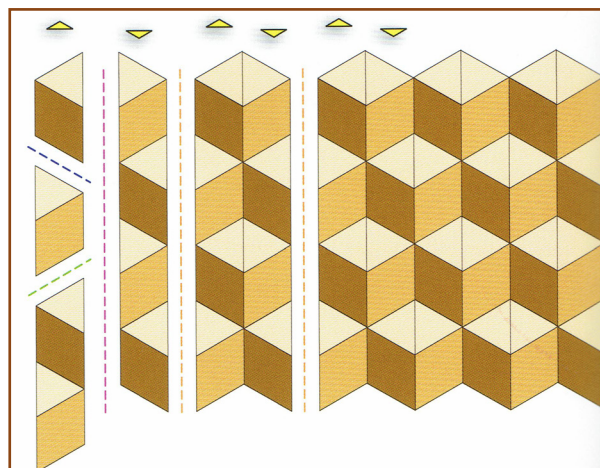




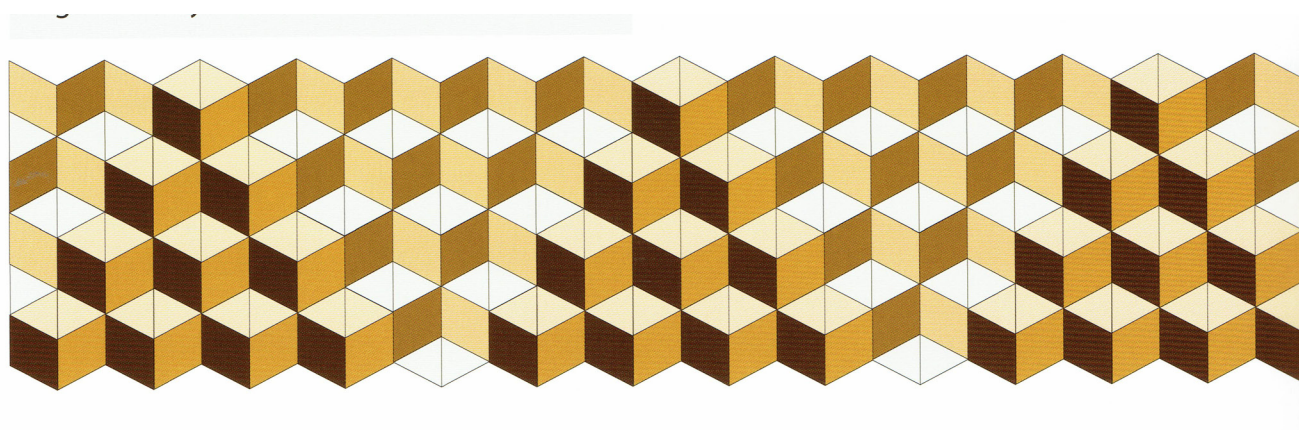
## Layout

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

**Figure 3. Layout of Placemat**



**Figure 4. Layout of Table Runner**



## Backing and Finishing

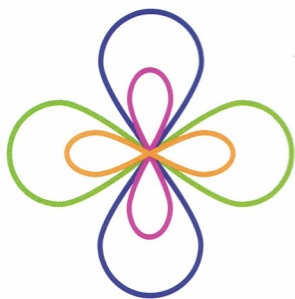
Use the following measurements to prepare backing. To finish place the top and backing right sides together, on the batting. Stitch through all 3 layers (batting on bottom) and around all edges, leaving 4-5" at one end for turning. Clip at inside corners and trim corners to reduce the bulk as shown in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

**Figure 5. Finishing**

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

## Quilting

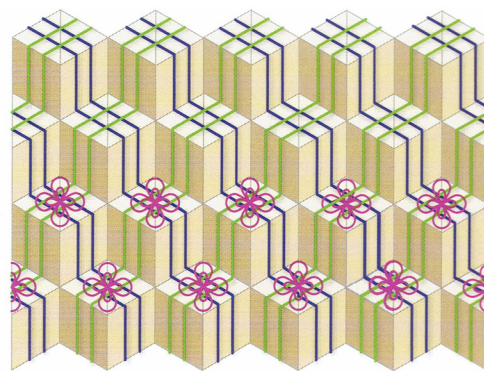
Quilt as shown in Figure 6 with a bow on top of each block or consider other options pictured throughout the book.



Follow 1st ● 2nd ●

3rd ● 4th ● for easy stitching.

**Figure 6. Quilting**



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

[www.quiltwithmarcibaker.com](http://www.quiltwithmarcibaker.com)



# Woven Wonders

## Supplies:

- Sulky Cut Away Soft N Sheer or Sulky Totally Stable stabilizer
- Fabric Strips in various widths 1/2" to 1"
- Backing Fabric
- Binding Fabric
- Various Sulky threads like: Solid color Rayon or variegated, Holoshimmer, and Metallic
- Various yarns, cords, or ribbons (optional)
- Rotary Cutter and Mat (optional)
- Open applique foot
- Fabric Marker
- 90/14 Topstitch or Metallic Needle
- Straight pins
- Iron
- Sewing machine with decorative stitches



6. Move over one vertical strip and repeat the same steps until the stabilizer is covered. Straighten all rows. Don't leave any gaps.
7. Use a dry iron to fuse the fabric strips to the stabilizer. If you are making a large piece, pressing halfway through will help keep it straight.
8. Draw lines for stitching if needed.
9. Install the Applique foot. Thread machine with your choice of beautiful Sulky Thread. Pick out several of your favorite decorative stitches. Satin Stitches and open Stretch Stitches look great with Holoshimmer.
10. Test and adjust stitch length on the outside border. Follow drawn lines or sew random curved lines from one side to the other.
11. Change threads and colors. Make sure to use metallic like Holoshimmer or original metallic.
12. You can also couch over yarn or ribbon for an added dimension.



## Directions:

1. Tear or Rotary cut fabric into 1/2" to 1" strips. Remove loose threads and iron.
2. Cut a piece of stabilizer larger than you want your finished piece. Lay it on an ironing board with the adhesive side up. Mark horizontal or diagonal lines to help keep it straight.
3. Lay out strips vertically, covering the desired amount of stabilizer. Make sure they are close together, almost overlapping. Pin each one at the top into the ironing board.
4. Fold back every other strip. Place a strip crossways or on an angle, on top of these strips. Pin these strips on the ends.
5. Fold vertical strips back down and pull slightly to straighten.

**COURTESY: Eric Drexler**  
**Sulky of America, Inc.**  
[www.sulky.com](http://www.sulky.com)





# 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-Solvay or drawn onto Sulky Super Solvy
- Sulky KK2000 temporary spray adhesive (to spray layers of fabric and batting or if using Solvy as a template)
- Collins Sewers Aid (Needle lubricant)
- Free Motion Foot
- Straight Stitch Sewing Machine
- 90/14 Topstitch or Metallic Needle



There are several methods for getting the pattern onto the fabric.

One of my favorite is to trace onto Sulky Super Solvy. Spray the back of the Solvy with Sulky KK2000 temporary spray adhesive, and place on top of the sand-



wich. 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-Solvay 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.

## Machine Prep:

Lower or cover feed dogs  
Install spring free motion foot  
Set needle 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 break-age. 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.*

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.

**COURTESY:** Eric Drexler  
Sulky of America, Inc.  
[www.sulky.com](http://www.sulky.com)



# Paper Piece Quilting With a Lightbox

Using a lightbox to paper piece makes it easy to see the lines and be sure that you have the seam allowance covered. Also, with a light box, you can make sure to have the right size fabric for each shape you are covering.

## Materials:

- Artograph Lightbox
- Paper Piecing Template
- Assorted Fabrics
- Sewing Machine
- Scissors
- Pins
- Iron

## Instructions:

1. Place template backwards on the lightbox.
2. Place fabric for section one over template, leaving at least 1/4" over seam line. Then place fabric for section two on top of fabric one, right sides together, leaving at least 1/4" over the seam. Pin in place.
3. Bring the template to the sewing machine and sew on the right side of the template on line one, backstitching at the beginning and end of the line.
4. Open the seam up and either finger press or iron.
5. Repeat steps 2 – 4 for each section until your block is done.



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