

8000 Series - Sewing & Fashion

Creative Living
with Sheryl Borden



Producer/Host

CELEBRATION

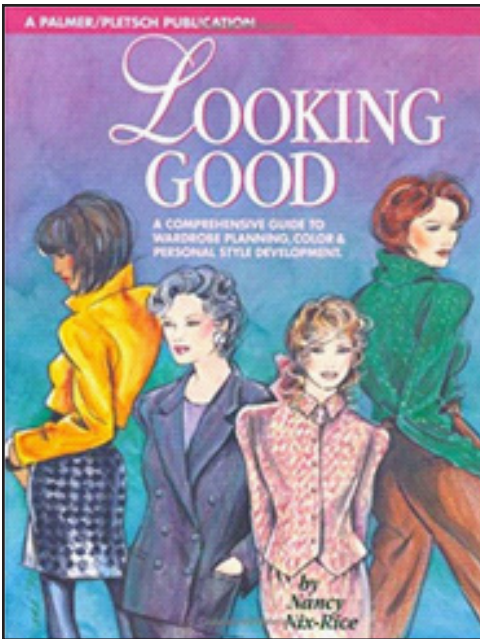
45

YEARS
ANNIVERSARY

Table of Contents

Sewing & Fashion

Mix Textures/Mis Prints.....	3
Reversible Cross Stitch Embroidery.....	4
Bread Box Basket.....	6
Fine Tuning Your Rotary Cutting Skills	7
Ribbon Embroidery	8
What is Smocking?.....	10
What is Stumpwork Embroidery?	11
Getting Started	14
Guests	16



Mix Textures/Mix Prints

Designers like Calvin Klein and Bill Blass use unexpected texture contrasts to add classic individuality. Mixing textures is easier than mixing patterns. Here are some guidelines:

1. Medium textures are easiest to work with. They combine well with each other and with other smooth or highly textured surfaces.

Flannel trousers mix easily with a satin blouse and sweater-knit jacket.

2. Unless you want the truly unexpected combinations of sequins and denim, or suede and satin, combine extreme textures only if they are similar in mood.

Mix sequins with satin; mix suede with wool tweed.

Mix Prints

Mix prints, or prints and plaids? Of course!

- Men do it daily when they combine subtly patterned suits, shirts and ties.
- Designers like Missoni and Koos Vanden Aker built international reputations on it.
- Patchwork quilts raise print mixing to an art form.

You will get the best mix of patterns when you tie them together with either color or design.

- If the colors are different, the design shapes should be similar.
- If the print designs are different, they should be in closely related colors.
- Vary the scale. If one print has large shapes, the second should have smaller shapes. A third could be a coordinating stripe.

The easiest combinations are meant-to-match prints

Try a mixture of plaids in similar colorations and varied-sizes

The blouse-weight print repeats the colors from the wool plaid (see diagram at right.)

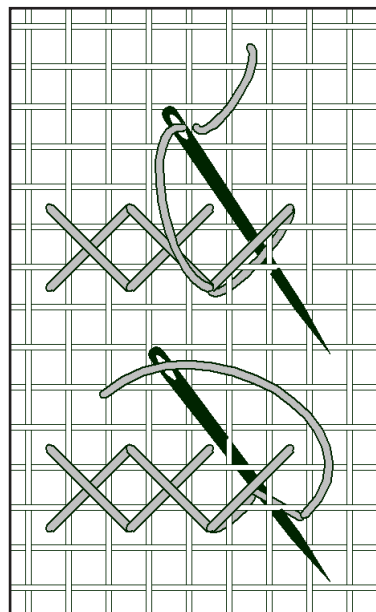


COURTESY: Nancy Nix-Rice
Author & Wardrobe Consultant
www.nancynixrice.com

Reversible Cross Stitch Embroidery

Reversible Cross Stitch (Marking Stitch)

- ① Begin in lower left corner and make a diagonal to upper right corner over 2 threads, coming back up in the lower left corner. This makes the right diagonal stitch on both the front and back.
- ② Go up and over 1 thread, going down in the center of the cross stitch and up in lower right corner.
- ③ Finish by going down in the upper left corner and up in lower right corner. This makes the left diagonal stitch on the front and back.
- ④ Continue the sequence to make a row of reversible cross stitches.



For more information: www.CatherinesDesigns.net

Reversible Straight Lines (Holbein or Double-Running Stitch)

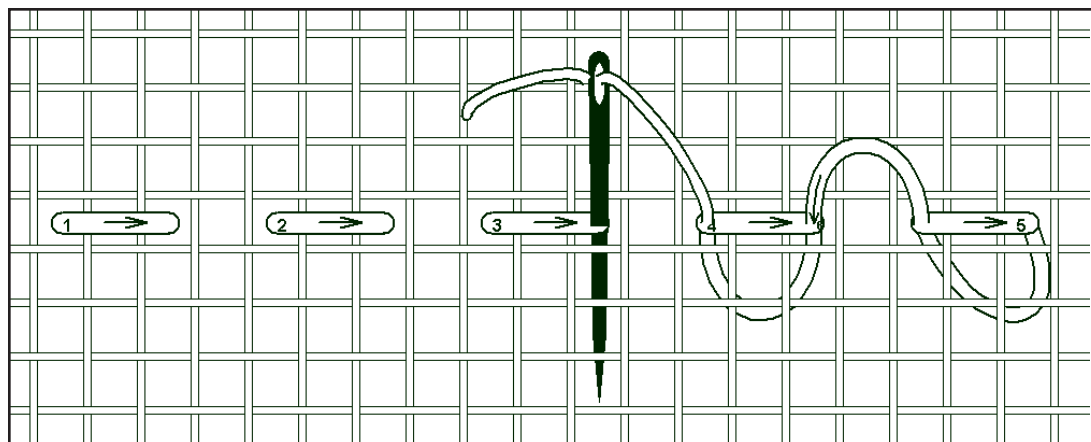
The Holbein or Double Running stitch is used to make a reversible line – a solid line on both the front and the back. The line can be straight, curved or angled. Working every other stitch on the journey out makes a dashed line; the journey back fills in the spaces and makes the line solid on both the front and back.



Reversible Cross Stitch
Pumpkin Coasters

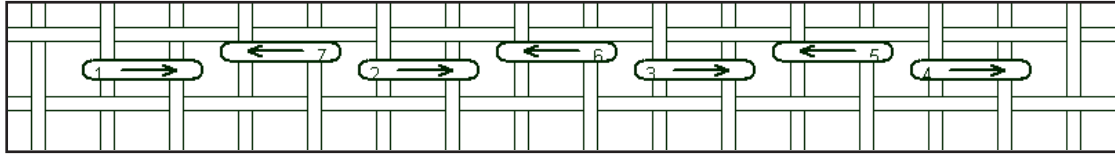
Work side journeys (such as rivers) as you come to them, being very careful to check your work on the back and also to be sure you have followed your chart correctly.

Tip: The journey back should pierce the first journey's threads; if the journey back just moves the first threads aside, the line will not be smooth. See example to the right:

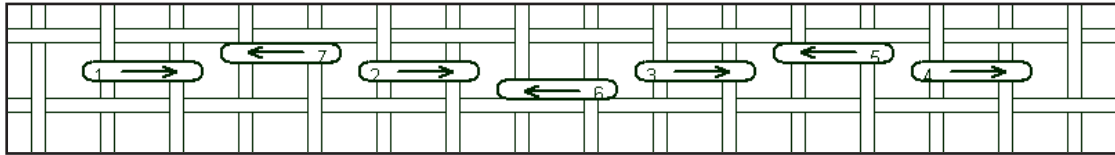


These techniques will not make a smooth line:

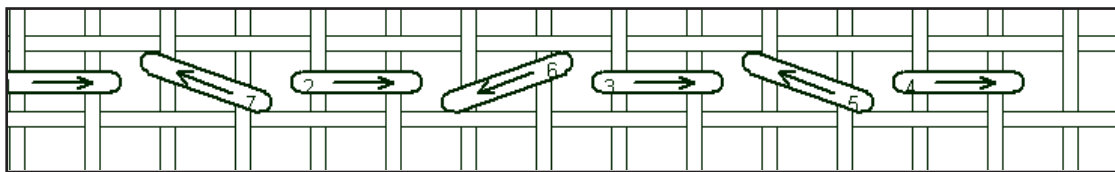
Incorrect



Incorrect



Incorrect



One of the many classes Catherine teaches is Samples and Needlework Maps. (See picture to the left.) She also has kits available at her website.

The picture to the right shows examples of the hundreds of bookmarks the EGA makes and donates to promote literacy for both youth and adults.



COURTESY: Catherine Jordan
Embroiders' Guild of America
www.egausa.org

Bread Box Basket

This versatile box can be stored flat, so make as many as you would like. You can alter the size to make a smaller, taller or larger box. Use themed fabrics, and have one for all occasions.

Supplies:

- 1/2 yard 45" cotton fabric (Wash in order to preshrink)
- 1/2 yard fusible interfacing
- 2 yards 3/4-inch wide ribbon
- 3 sheets ultra firm plastic mesh (Find in needlepoint section of craft store)
- All purpose sewing thread
- Marking pencil
- Dressmaker pins

Preparation:

- Fuse the interfacing to the 1/2 yard of fabric.
- Cut 2 pieces (16 inch X 16 inch) interfaced fabric.
- Cut ribbon into 8 (8 inch) strips
- Cut 2 (9 inch X 9 inch) plastic mesh pieces
- Cut 4 (9 inch X 2-1/4 inch) plastic mesh pieces
- Set your sewing machine up for straight stitching
- Set to the longest stitch length
- Attach zipper foot

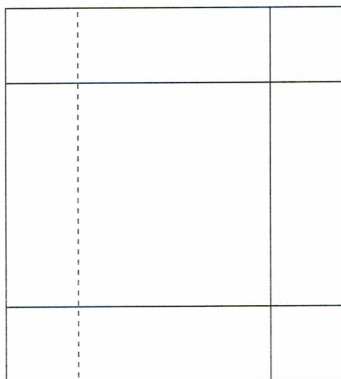
Sewing Instructions:

Turn in all edges of each piece of fabric 1/2 inch and press.

Mark the right side of one piece of fabric 2-3/4 inches in from all edges.

Sandwich fabrics wrong sides together, aligning the edges. Pin.

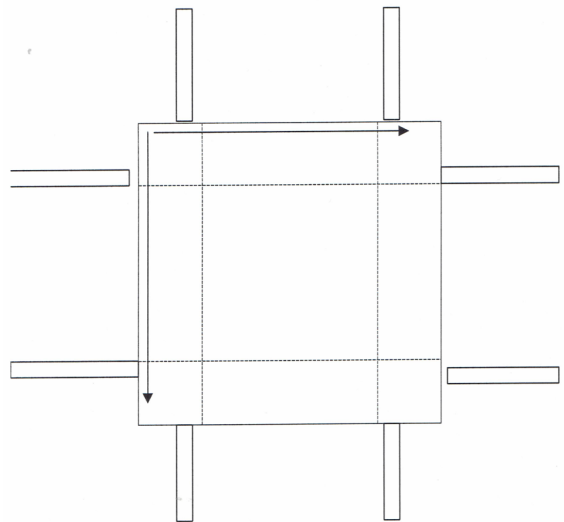
Sew down 3 sides of the fabric following the markings from edge to edge.



Insert 2 pieces of the 9 x 9 plastic mesh into the remaining opening on the side. (We used 2 pieces of mesh for added stability). Stitch through the fabric as close to the edge of the mesh as possible following the marking on your fabric.

Slip the 4 rectangular pieces of plastic mesh into each of the side pockets.

Pin a ribbon between the layers of fabric at the bottom of each corner.



Edgestitch around the 4 edges, being careful not to sew through the plastic mesh.

Finishing:

Press each side of the box towards the center of the basket.

Tie ribbons into bows, allowing fabric to tuck towards the center of the bread box

COURTESY: Vivian Lavinskas
(formerly with The Singer Sewing Co.)
www.singersewingco.com



Fine Tuning Your Rotary Cutting Skills

This information is contained in Debbie Caffrey's books, *Power Cutting* and *Power Cutting, Too*, and her years of rotary cutting experience and teaching those skills at all levels of quilting.

Do any of these statements sound familiar?

- My strips look like rickrack.
- My ruler always slips.
- It takes forever to cut out a quilt.
- I just oversize and square up everything.
- I do it this way because that is how I was taught.
- I cannot cut for very long before my hands and body begin to ache.

Few quilters really know the nuances for successful, accurate, efficient, safe, and ergonomically sound rotary cutting techniques.

Using the right tool for the job is a great place to start. How can you expect to cut all of your quilting projects with the same ruler?

Setting up a cutting space requires more than finding a place to put a mat. Power cutting needs space.

Learning skills that are safe and ergonomic should be high on your list of quilting priorities. A poorly cut piece of fabric is nothing compared to the bodily harm of cutting with bad technique.

Remember this #1 rule: Always have part of your hand on the mat. In other words, never have your entire hand on the ruler.

Making an effort to retrain yourself and breaking those bad habits will pay off many times over in the long run.

Choosing the technique that suits the task at hand is very important, too. Work to learn as many skills and techniques as you can. Then, apply the appropriate one to the task at hand. Among other things, *Power Cutting, Too* teaches five different ways that I use to make half-square triangle units. In the back of the book there is a decision-making chart that will help you decide which method is appropriate for your project. The method I choose for a project depends upon the following things and more: large or small units; many or few units; using scraps, strips, squares, fat quarters, yardage.

Most quilters do at least some rotary cutting. Learn to do it safely and accurately!

COURTESY: Debbie Caffrey
Debbie's Creative Moments, Inc.
www.debbiescreativemoments.com

Stitching memories!

RIBBON EMBELLISHMENT

What would you like to put on canvas?

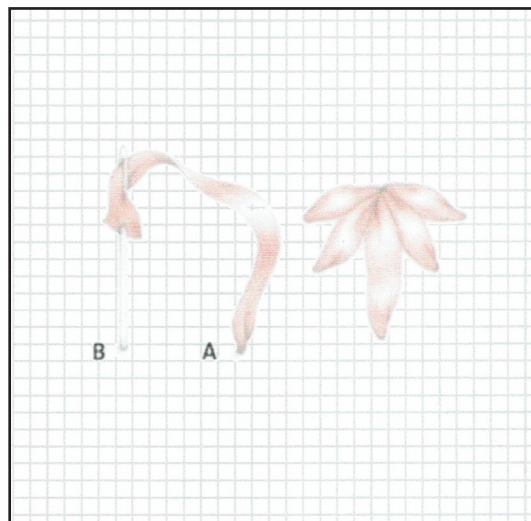
Add silk ribbon embellishments to your needlework! Even a novice can be quite creative with just a few simple stitches.

1. Straight Stitch

This is a basic stitch and can be used for numerous effects.

Note: Do not pull too tightly!

- Bring up ribbon at "A", gently pull through canvas or fabric.
- Insert down at "B", gently pull through canvas or fabric.

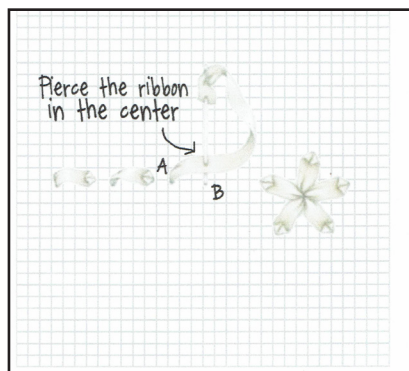


2. Petal or Leaf Stitch

An easy stitch to make petal or leaves.

Note: Do not pull too tightly!

- Bring up ribbon at "A", gently pull through canvas or fabric.
- Lay ribbon flat on canvas or fabric. Insert Needle at "B", pierce ribbon and pull through gently. Ribbon will curl into "B", so do not pull tightly.



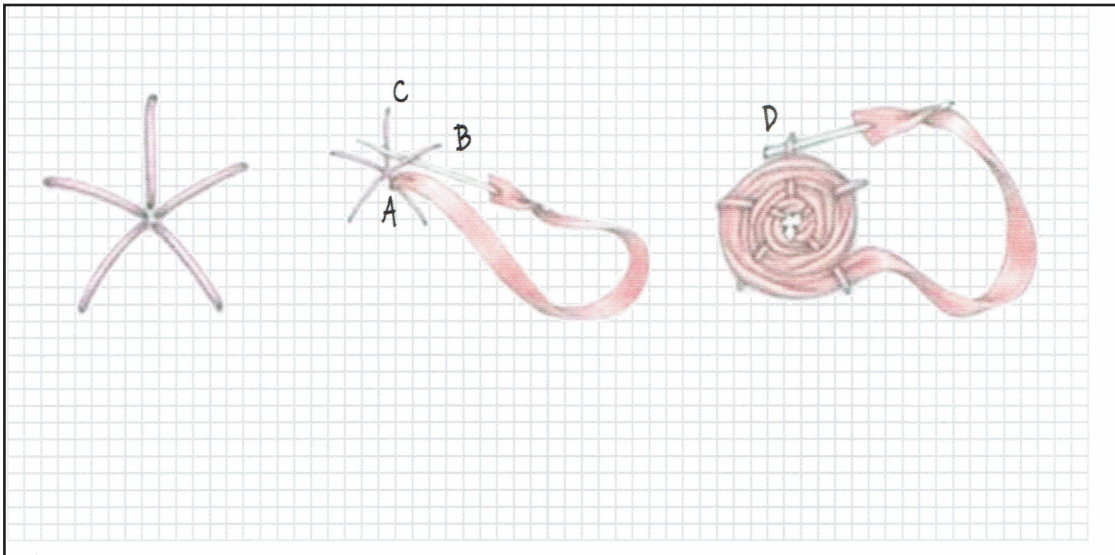
This is a very easy flower to make. It is very versatile as it can be created using ribbon or even narrow strips of fabric. Additionally, it can be made very tiny or quite large.

3. Woven Rose

This is a very easy flower to make. It is very versatile as it can be created using ribbon or even narrow strips of fabric. Additionally, it can be made very tiny or quite large. Use it to embellish needlework, accessories (such as a tote bag), or a decorative pillow.

This type of flower can be stitched onto needlepoint canvas or a sturdy fabric!

- First, using a sturdy thread that will match your rose, stitch a foundation of five straight stitches that look like the spokes of a wheel. If you plan to make a huge rose, you may want to have more than 5 spokes, just be sure that you have an UNEVEN NUMBER of spokes.
- Next, thread your needle with the ribbon and, working from the center out, bring the needle up at “A” and gently pull through. Put one twist in the ribbon, slide the needle over “B”, then under “C”, alternating spokes all around the wheel. Be sure to twist the needle each time before weaving it under a spoke. This will help form the petals. NOTE: This part is stitched on top of the canvas or fabric. DO NOT PIERCE THE CANVAS OR FABRIC!
- Continue weaving around, until you have filled the spokes. Pull the ribbon loosely, allowing the twists to form petals.
- Bring the needle down at “D”, gently pull through and attach to backside with tiny stitches.



COURTESY: Sandy Grossman-Morris
 Sandy Grossman-Morris Designs
www.sandygrossman-morris.com

What is Smocking?

Smocking is embroidery on pleats or embroidery that creates pleats. Today we mostly see patterns and garments with English Smocking. (see below) English smocking is stitched on material that is pleated with basting threads. The colored threads are temporary basting threads. When all the smocking is complete, they are removed.

There are a number of different kinds of smocking. Below is lattice smocking. Lattice smocking was popular during the nineteen-fifties and nineteen-six-



ties. If you look at the back, you can see the stitches that pull the fabric into pleats. The nice thing about lattice smocking is you can smock fabrics like velvet that are too heavy for English smocking.

Has smocking always been used for children's clothing?

No. Originally English smocking was used for male agricultural workers in England. These were outer garments worn over a shirt and trousers. While now we think of it as garment embellishment, smocking has a very practical characteristic. It is elastic. When someone was doing manual labor, a garment that would allow ease of movement was very desirable.

The smocking was concentrated across the chest and back, at the top of sleeves and around the wrist. If you think about sheep shearing where the worker held the animal against the person's front, you can see how the front of the garment would get more wear than the back. If you have a garment that is reversable, when one side started to wear, you could turn the smock from front to back. When clothing was handwoven with handspun thread, it was far more valuable than our machine-made garments. Anything to extend the



Traditional English Smocking

useful life of the garment was an asset. An all-white smock was sometimes reserved for special occasions. In some communities churches owned sets of six matching smocks that were worn by pall bearers at funerals. As agriculture became more mechanized, men's smocks fell out of favor as there was a danger of them being caught in equipment.

Smocking began to be featured in children's clothing in the late 1800's. That is logical if you think about how active young children are. Plus, children grow! You can put a deep hem in a little girl's dress and let that down, but it's hard to expand the circumference. So back to the elastic property of smocking. Since it will stretch, it allowed a garment to be worn longer by a growing child.

How is smocking used in children's clothing?

There are many different styles.

Smocking is often used around the sleeves since it is elastic.

This is called a yoke dress. Below the yoke, the dress is smocked over the chest.

This allows the dress to stretch slightly for ease of movement and a little bit of grow room.

The dress may also be smocked on the back. There



Yoke Dress

are many different designs available. Some are geometric and some have recognizable objects like teddy bears or ducks.



The dress to the left is called a bishop style. The smocking on this style goes all the way around the neck and shoulders. It's very

comfortable and flattering for young girls. It especially allows some room for growth.

Both boys' and girls' clothing often features a smocked insert. (Below). Inserts are usually placed



across the chest where they will be most visible. Inserts are used for a more tailored look such as in little boys' overalls

or when the fabric of the garment is too heavy to go through the smocking pleater. This smocked insert is called picture smocking. In picture smocking the stitches form recognizable motifs like a rabbit, Christmas tree or basket.

What else can be made with smocking?

Smocking can be used anywhere that you need to gather fabric or where elasticity would be desirable. We often use ball shaped ornaments on trees during the holidays. However, flat embroidery is difficult to mount as a round ball. Since smocking will stretch, it works very well. Smocking can also be used to decorate gathered fabric, such



as a half apron for an adult.

Is smocking difficult to learn?

No. It's a little different than most embroidery because you have to consider the depth of the stitch – that is how far down the pleat the needle pierces. With most embroidery we only consider the height and width of a stitch. With smocking the depth of a stitch biting into a pleat is also important.

What is easy about smocking is that in geometric smocking, the same stitch is generally used all the way across a row. The embellishment stitches are ones that are familiar to most embroiderers – lazy daisy, French knots, bullions.

Picture smocking is considered a little more challenging. You follow a graph similar to how you follow a graph for cross-stitch. Smocking is more sugges-

tive than realistic. If you put long ears and a tail on a triangular shape it becomes a bunny. If you smock a circle in red, it is seen as an apple. If you smock that same circle in purple, it becomes a grape. Like with most new skills, it's easiest to learn if you have a good book to follow or even better can have an experienced person show you the ropes.

Another thing different about smocking than most embroidery is that the stitches are only embellishment. In smocking the stitches certainly add beauty to the item, but since they also hold the pleats in position, they are functional.

What is stumpwork em-

Stumpwork is a type of surface embroidery that uses different methods to raise the embroidery above the surface of the fabric or occasionally is completely independent of the ground fabric. The appearance of stumpwork is similar to bas-relief sculpture – think three dimensional or sometimes completely free of fabric like a flower or butterfly. By surface embroidery, I mean that when you are embroidering you do not count fabric threads to determine where to place stitches. Stumpwork can be used for any subject. Many embroiderers enjoy stitch flowers and insects. Stumpwork can be used for any subject. But it is also a superb form of embroidery for story telling with human or animal figures.



Farmers' Market with a human figure

What kind of materials are used for stumpwork?

In the 17th century when a lot of stumpwork was done, a heavy silk satin was often used for the background. Today almost any opaque fabric can be used for the background. If you want to use a fabric that won't support the heavy embroidery and padding of stumpwork on its own, you can back the fabric, for instance silk dupioni, with a layer of muslin. Using a lining is a great idea because you end off threads in the lining layer without them showing through on the surface of the embroidery.

To me one of the most appealing attributes of stumpwork is you can use any thread, any embroidery technique that you choose. You can use regular embroidery floss, silk or rayon threads. You can make appliques out of tiny needlepoint. You can attach found objects like tiny seashells, shisha mirrors or thin layers of mica. Beads and sequins are great additions. You can combine any or all of these to create an embroidery that meets your vision.



Partridge with a bird

Fabric is soft and thread is floppy, so how can an embroidery become three dimensional?

An older name for stumpwork is "raised and padded embroidery". That is a more accurate description. The usual ways to achieve height in stumpwork are by using stitches that are very dimensional, padding with

thread or felt, stuffed shapes and using fine wire to support the embroidery stitches.

What embroidery stitches are used that are raised?

Some are familiar to many embroiderers like

French knots or bullions. Others are based on familiar stitches but with something added. For instance, padded satin stitch which is worked over layers of straight stitches or raised stem stitch. With raised stem, horizontal straight stitches are laid down across the length of the motif. Then the embroiderer goes back and works row after row of stem stitch using the straight stitches. It creates a lovely raised shape that works well for caterpillars or butterfly bodies or even thick plant stems.

How is felt used?

When a shape needs to be more raised than you would achieve with embroidery stitches or thread padding, felt is used. A single layer of felt could be used. But often more are used. In that case each shape is slightly smaller than the previous shape. These felt shapes are stitched down to the felt with the smallest shape against the ground fabric and the larger shapes over it in order of size so the biggest piece is on top.



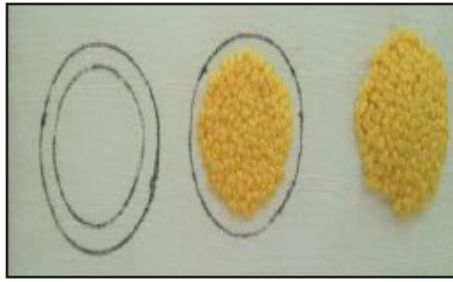
Then embroidery is stitched over the top of the felt. It might be long and short stitch or satin stitch. Or a stitch that is very traditional to stumpwork is needle lace. There are a number of different needle lace stitches but the easiest way to think of it is rows of buttonhole stitch with subsequent rows of buttonhole stitches going through previous buttonhole stitches instead of piercing the fabric. With needle lace you can make any size applique you wish and needle lace won't ravel. It's great for dressing people.

How else might a motif be padded?

Sometimes a separate piece of material is embroidered. This is called a slip. It is cut out with a very small seam allowance. This is sewn to the ground fabric leaving a tiny opening. Fiber-

fill is carefully stuffed under the shape. The opening is then sewn shut.

How is wire used?



Wire is used to support the edge and sometimes the center of petals, wings or any motif you want to be completely off the surface of the fabric. When used for fabric, the desired shape is drawn onto a piece of fabric. Then the wire is couched down and covered with buttonhole stitch. If you wish, the inside of the shape may be embellished with embroidery stitches for example the veins in a leaf, or completely filled with embroidery. Then the shape is carefully cut out of the fabric. The wires that remain are inserted into the fabric.



Daisy

Show the leaf on Daisy and Red Clover as an example of a wired shape on an embroidery. (Left)

Or, you can temporarily baste a piece of wire down to a piece of fabric. Next you fill that shape with needle lace and if you like, you can work a stitch like buttonhole around the edge to hide the wire. When the embroidery

is complete, you go to the wrong side of the fabric, clip the basting threads, and you have a complete shape. Again, you can use the wires to insert the piece into the fabric. This is very effective for wings, leaves and petals. (See the Partridge example on previous page.)

Is stumpwork difficult to learn?

It isn't difficult to learn although it helps to have learned some stitches like outline, buttonhole and French knots before stitching your first stumpwork piece. Then the embroiderer can focus on learning how to pad or use wire in embroidery. Mostly stumpwork requires patience

as the raised and padded motifs require multiple steps. It's a good idea to start with a small piece like a flower and then work up to pictures with figures in them.

What types of items are embellished with stumpwork?

Stumpwork is fairly fragile so it isn't used for objects that receive a lot of handling. In the 17th century it was used to decorate small wooden boxes called caskets. These boxes often had drawers for holding small items like jewelry. It was also used on the frames surrounding mirrors. Contemporary embroiderers mostly frame stumpwork. Pieces free of the ground fabric can be finished with a pinback and worn as brooches.



COURTESY: Kim Sanders
Embroiderers' Guild of America
www.egausa.org

Getting Started

Before you start sewing, you'll need to gather some basic sewing tools and supplies and learn a few techniques. Practice makes perfect! A few basic techniques are all you need to know to make some great handbags. Read on!

Sewing Tools

To produce the best sewing results, it helps to have the right tools for the job. So as not to overwhelm you, I suggest that you get what you need for the project you are working on and build from there.

Basic Sewing Tool Kit

You'll need the following must-have tools to make most of the projects in Hilarie's book "Sew Bags."

- Sewing machine
- Hand and machine sewing needles
- Iron and ironing board
- Pattern paper
- Pins
- Scissors: One pair for cutting paper and one pair for cutting fabric
- Tailor's chalk or water-soluble marking pen
- Thread



Here's a bit of information about the various sewing tools.

• GENERAL-PURPOSE POLYESTER THREAD

Choose a shade darker than the fabric because thread color is lighter than it appears on the spool. You might also pick up a spool of heavyweight (buttonhole twist) for hand sewing.

w• CUTTING TOOLS

Paper scissors are for cutting paper.

Fabric shears are 8"-9" long and are used to cut fabric. They are a bit heavy.

Fabric scissors are smaller than shears, and you can use them to trim seam allowances.

Snips are small scissors that you use to trim threads and clip into the seam allowance.

Pinking shears cut a zigzag edge to prevent raveling threads.

A **seam ripper** helps you pull out stitches and correct stitching mistakes. Everyone needs one!

Tip:

**Don't ever use your fabric scissors to cut paper!
It can dull the blades!**

MARKING TOOLS

Tailor's chalk

Water-soluble fabric-marking pen

Tip:

Be sure to test marking tools on scrap fabric before using them on your good fabric.

NEEDLES AND PINS IN A VARIETY OF SIZES AND A PINCUSHION

Tip:

I like the tomato pincushion with the little strawberry. The strawberry is filled with emery abrasives to sharpen and clean needles.

MEASURING TOOLS

Seam gauge to mark the width of the seam or hem.

Quilt rulers, in a variety of sizes, to draw marking lines, mark darts, and help with rotary cutting.

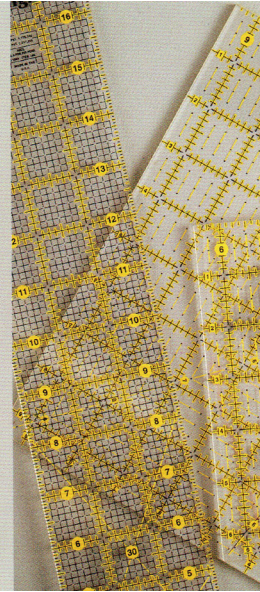
Ezy-Hem Gauge (a metal pressing ruler with markings on both sides)

• MEASURING TOOLS

Seam gauge to mark the width of the seam or hem

Quilt rulers, in a variety of sizes, to draw marking lines, mark darts, and help with rotary cutting

Ezy-Hem Gauge (a metal pressing ruler with markings on both sides)



Tip

Design rulers function like most office or school rulers; they measure distance. However, some have very specific markings for design tasks. For different projects, I like a variety of quilting rulers. These rulers have markings at 1/8" increments and deep right angles to assist with drawing a good corner square.

PRESSING TOOLS



Steam iron with adjustable heat settings

Iron soleplate cleaning solution
Ironing board, mat, or quilt board

Pressing cloth to protect the iron and the fabric (An old cotton rag works!)

Clapper for pressing steam into fabric to help flatten seams

Pressing mate for accurate hemming and seam finishes

Water bottle to refill the steam chamber

Spray starch to add stiffness to fabric so it is easy to sew

Tip:

You need an eyelet setter and hammer tools to insert eyelets and grommets in fabric.

Bag-Making Hardware and Tools

Magnetic snaps

come in a range of colors and sizes.

They are easy to insert.

Cap rivets are used for finishing and reinforcing leather and bag details.

D-rings are D-shaped metal rings used for fastening handles to bags.

Adjustable sliders are used to thread a strap and to adjust the length.

Swivel snap hooks are used with D-rings to clip straps to a bag.

Eyelets are small round pieces of metal used for finishing and reinforcing fabric holes.

Grommets are like eyelets, only larger.



COURTESY: Hilarie Wakefield Dayton

Little Stitch Studio

www.littlestitchstudio.com

Sewing & Fashion Guests

Debbie Caffrey

Debbie's Creative Moments
P O Box 92050
Albuquerque, NM 87199-2050
505-828-1515
debbiesquilt@aol.com

Hillarie Dayton

Little Stitch Studio
1023 W. Princess Anne Road
Norfolk, VA 23507
hilarie@littlestitchstudionorfolk.com
www.littlestitchstudio.com

Patty Dunn

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

Sandy Grossman-Morris

Sandy Grossman-Morris Design
624 Cashew Court
Brentwood, CA 94513
925-240-9034
sandy@sandygrossman-morris.com
www.sandygrossman-morris.com

Catherine Jordan

EGA Master Craftsman Programs Coordinator
Embroiderers' Guild of America (EGA)
1205 E. Washington St.
Louisville, KY 40206
502-589-6956
jordancd@verizon.net
www.egausa.org

Vivian Lavinkas

Singer Sewing Co. (former)
1224 Heil Quaker Blvd.
Lavergne, TN 37067
615-213-0880
vivian.lavinkas@svpworldwide.com
www.singerco.com

Nancy Nix-Rice

Wardrobe Consultant & Author
#10 Birnawoods
St. Louis, MO 63132
314-803-4445 (cell)
NNR@nancynixrice.com
www.nancynixrice.com

Clare Rowley

Creative Feet LLC
P O Box 26282
Prescott Valley, AZ 86312
928-775-3484
clarerowley@creativefeet.com
www.creativefeet.com

Kim Sanders

Embroiderers' Guild of America
228 Greenleaf Dr.
Flat Rock, NC 28731
757-615-5802
hilarie@littlestitchstudionorfolk.com
www.littlestitchstudio.com