



Creative Living with Sheryl Borden
6100 Series



Sewing + Fashion - Section II

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Sewing & Fashion

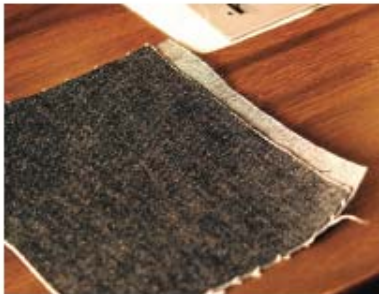
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Due to the size of this section, it has been separated into two sections in order for it to be downloaded more quickly. For instance, "It's Hip to Be Square" is in Section I on page 3, whereas "Mastering the Flat Fell Seam" is in Section II on page 10.

*The information on this page has been taken from the pages of
Islander Sewing Systems™ I, For Personal and Professional Sewing.*

**This and so much more available at
www.islandersewing.com**

MASTERING THE FLAT FELLED SEAM



With wrong sides together, offset the top layer of fabric slightly more than 1/4" to the bottom layer.



Open the layers out right side up and stand the seam up. Fold the seam over to cover the raw edge.



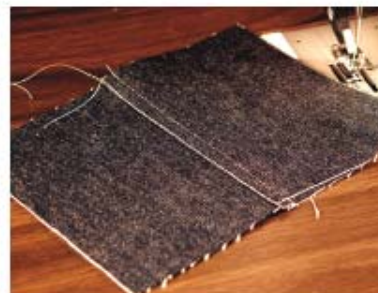
Fold the bottom layer over the top.



Topstitch the edge of the fold.



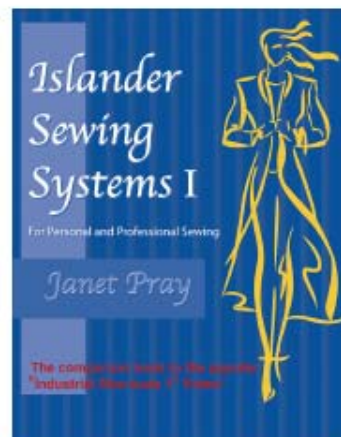
Topstitch exactly 1/4" from the fold.



The finished seam will have taken up exactly 5/8" seam allowance.



Stitching should be very close to the cut edge.



"Islander Sewing Systems I"
For Personal and Professional Sewing

This techniques and many others available in this book as well as DVDs at www.IslanderSewing.com



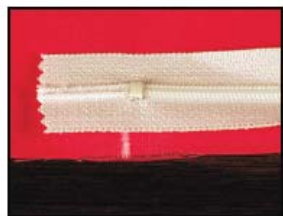
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MASTERING THE SLOT ZIPPER (method one)

The first method covers the basic slot zipper, with the opening centered over the zipper teeth.

Begin by marking the zipper's location. Lay the zipper down over the seam of the garment with the zipper pull turned up; align the zipper pull perfectly with the top raw edge of the garment.



Mark the location by making a small clip or chalk mark on the edge of the seam allowance at the bottom of the zipper stop. Set the zipper aside.

Using a 5/8 inch seam allowance stitch the seam from the marking to the bottom of the seam, backtacking as you start, leaving the zipper opening unstitched.



Press open the 5/8 inch seam allowance from top to bottom of the seam including the unstitched portion.



Attach the zipper foot. Lay the zipper, right side up with zipper pull flipped up toward the

top of the zipper tape. Lay the garment, directly over the zipper. Align the top raw edge of the skirt with the extended zipper tab.



Holding the two firmly together, open the zipper. Still holding the top edges together and using the opened zipper as your guide, lay

the seam-opening over the zipper so the zipper teeth and the folded edge of the skirt are exactly flush.

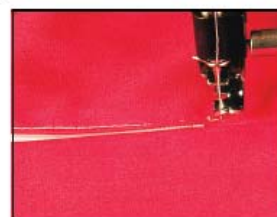
Start stitching from the right top approximately 3/16 inch from the folded edge of the seam.



Continue to sew, keeping the edges flush until approximately 1 to 1 1/4 inches from the bottom opening.

Leaving the needle down, close the zipper and continue stitching to just below the zipper stop, keeping the folded edge in the center of the zipper.

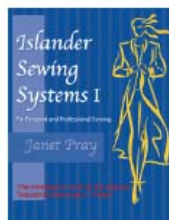
Again leave the needle down, lift the foot, turn the garment until the foot is perfectly squared at the bottom. Lay the other side of the seam opening right up against the finished side. Sew across the opening in a straight line, and stop the width that is equal to the first side. This is best accomplished by counting the number of stitches it takes to reach the center.



Leaving the needle down, lift the foot and turn again. Lower the foot, making sure you have cleared the zipper. Align the left side to the right side with folded edges butted against each other.



Stitch the same distance from the folded edge as on the right side. At a point 3 to 4 inches from the top, stop with the needle down and lift the presser foot. Unzip the zipper, lower the presser foot and continue stitching to the end of the edge.



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“Punch and Machine Embroidery”



Punch embroidery in its simplest terms involves pushing silk ribbon or embroidery floss through the weave of fabric, from the back, leaving tufted loops on the top side. Combining punch needle to regular machine embroidery truly takes on three dimensional aspects.

Hoop the fabric and sew the design. An outline defining the area to be punch will be sewn. Once sewn, turn the hoop over and punch the silk ribbon or embroidery floss into the fabric. Once completed, remove the fabric from the hoop.



Punching requires a special punch needle tool. While the punch embroidery is integral to the designs, the amount of punching is relatively small. Still, a punch needle that allows for “on-the-fly” depth control makes the project move smoother and faster.

For other Punch and Machine Embroidery ideas:

[Silk Ribbon Punch Needle](#)

[Punch Needle Coneflowers](#)

[Punch needle](#)

COURTESY: Laura Waterfield
Laura's Sewing Studio
www.LaurasSewingStudio.com

MAKING PERFECT PLEATS & WELT CORDS

Pam Damour is "The Decorating Diva," and she conducts classes and workshops on a wide variety of topics. She also has DVDs for sale on her web-site at: www.pamdamour.com. When she appeared on "Creative Living," she demonstrated making perfect pleats and welt cording, which can be found in the following DVDs.

107 Terrific Toppers \$25



Whenever a decorator uses a board to mount our window treatments, what do we think? Expensive? Difficult to make? Difficult to install? In actuality, board mounted treatments are none of these. They are easy, economical and a cinch to install! Join the decorating diva to make three classic styles of

board mounted top treatments. You will learn different types of board valances:

- Box pleated
- Gathered
- Scalloped

Learn how to design your valance, draft an original pattern, calculate yardage, and use templates. After your valance is ready, you will learn how to prepare the mounting board, mount the topper, and install! You will be amazed how easy and fast your top treatments will go together, and you'll never need another pattern again!

108 Designer Draperies \$25

The drapery panel is back with a vengeance! They're elegant and graceful. Custom decorator workrooms produce more draperies than any other treatment. They function beautifully, insulate wonderfully, and fold perfectly. And until now, people thought they were just too hard to make. Join the decorating diva as you learn:



- Understanding Pinch Pleated Draperies
- Cutting the fabric & lining
- Sewing the draperies: Hemming; Hemming the lining; Side hems
- Marking of the pleats; Sewing of the pleats; Pleating the pleats

And pleated draperies come in all shapes and forms. Other types of pleats:

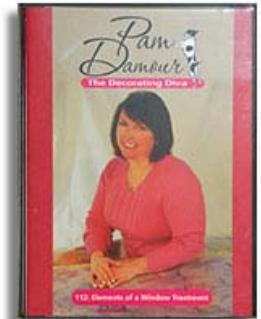
- Goblet
- Country
- Euro
- Tuxedo
- Box
- Button
- Center tacked

112 Elements of a Window Treatment \$25

This DVD shows what I have identified as the 12 most commonly used elements, and how to use them. In addition, I have developed my own template system using these elements.

You will learn:

- How to identify the best fabrics to use for each design
- How to get many different looks from the same elements
- How to size a tops treatment to fit your window
- The three types of top treatments
- Matching patterns



Bonus techniques:

- How and why to interline
- Making a pleated ruffle trim
- Making and applying micro welt
- Micro welt with flat piping

Pam Damour
The Decorating Diva
www.pamdamour.com

Crocheted Laces & Edgings for Multi-brand Machines

I have been in love with creating the antique look with our fabulous computer machines since 1992. Recreating the past with the technology of the present is at the least, exciting! So many of us have full time jobs and all the responsibilities at home as well...being able to recreate the antiques our mothers and grandmothers is not an option with all the time consuming hand work that the originals require. Now, using the wonderful products available to us today, we can create things just as beautiful in much less time. With this book, learn to use heavy weight thread, heavy stabilizers, and decorative stitches to recreate the look of hand crocheted lace edges and even an insertion or two. Add one of the beautiful embroideries in the corners of your piece and you have a new "antique"! I just know that you will love creating with the designs and methods in these books.

If you love Antique Embroideries...Remember this... Each one of the books has completely different embroideries. Whether you own that particular brand of machine or not you can use the embroideries on your machine.

There are no duplications in the designs. And remember too...all of my embroidery files are in all formats! So if you just love the embroideries in the Brother book but you have a Pfaff, you can use the embroideries!

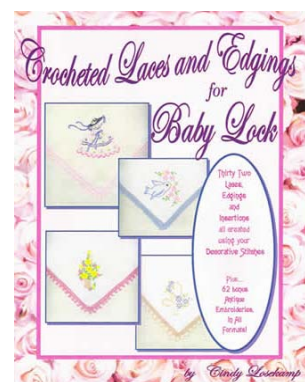
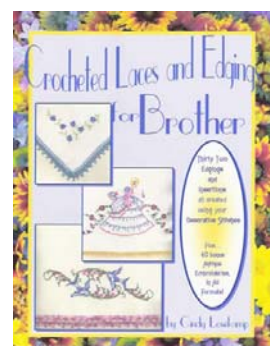
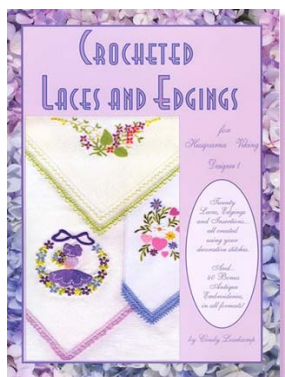
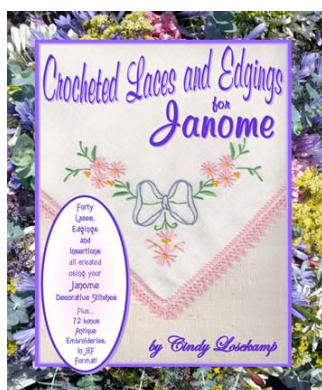
Just know that the edgings that are created with the decorative stitches are specifically designed for the individual machines. These instructions do not cross over between brands.

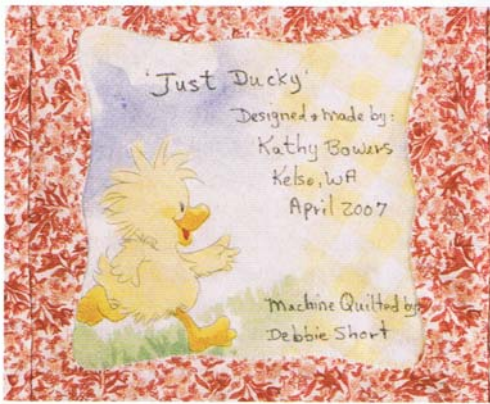
The only things you can use from the books would be the embroidery designs.

Be sure to check out the design pages to see which ones YOU love!

Happy Stitching!

COURTESY: Cindy Losekamp
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www.sewingart.com





The Importance of Quilt Labels

up, center the label frame over the base fabric. Pin in a few places to secure (do not stitch together yet). With a Pigma pen or other fabric-safe permanent pen, write your quilt information, using the lined freezer paper as your guide.

Carefully remove the freezer paper and stitch the frame to the base fabric. Trim the extra base fabric away from the backside, and then trim the outer frame edges to the desired size. Turn the top and right side edges under 1/4" and press, apply to the lower left corner of the quilt back. Next, hand stitch the top and right edge of the label to the quilt. Then finish by turning the binding over the bottom and left edges of the label. Hand stitch the balance of the binding in place.

TIP: To make hand sewing the label on your quilt easier, first pin the label in place. With your needle and thread, start stitching at the bottom right corner of the label. With the edge of the quilt label laying over the edge of your work surface, take your first stitch into the backing fabric, now tilt the needle's eye end down and catch the edge of the label. By keeping the quilt over the edge of your work surface as you work, you will not have to bunch up the quilt or be stuck by pins.

Years ago, quilt makers did not label their quilts. It's a shame they didn't leave quilt history for the generations that followed. For our future generations, it is important that we quilters make labels for our quilts. Include the quilt's name if it has one, your name, where you lived when you made it, and the year. Also, if you took the top to someone else to be quilted, include her name, too.

For many of my quilts, I will take a design element from the quilt top and use it for the label. Even though it may need to be resized, the label will complement what is happening on the front of the quilt.

The label is the last creative thing you can do to your quilt - make it something fun.

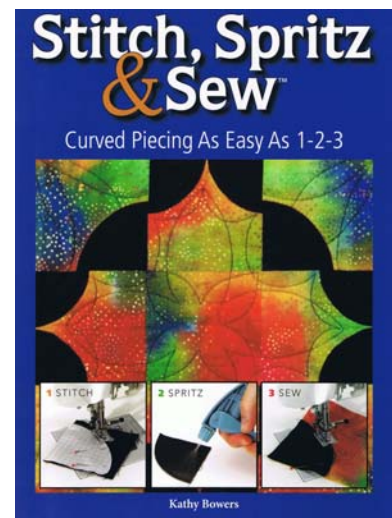
For the best visibility of label information, choose a light-colored base fabric - white or cream muslin are good choices. Another option is to make the label center portion from the lightest fabric color in the quilt top, as long as the words can be read easily.

With a black pen or permanent marker, draw lines 1/4" to 1/8" apart on the paper side of a piece of freezer paper cut a little larger than your label opening. The lines need to be dark enough to be visible through the fabric (or use a light box). The lines will be your guide for entering the quilt information on the label base fabric.

TIP: Make the label as a unit. Do not stitch the label frame in place on the base fabric until the quilt information has been written on it. If there are any mistakes, it is easier to replace the base fabric than it is to remake the frame.

Once everything is ready, center and press the shiny side of the lined freezer paper to the wrong side of the base fabric. Then, with the base fabric right side

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