



BY BLAKE SANDERS & HANNAH MARCH SANDERS

<http://orangebarrelindustries.com/>

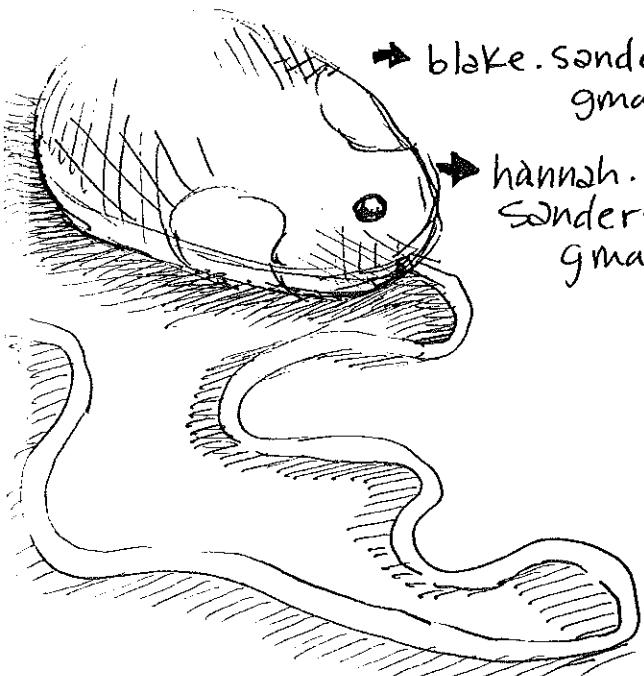


Keep in Touch!

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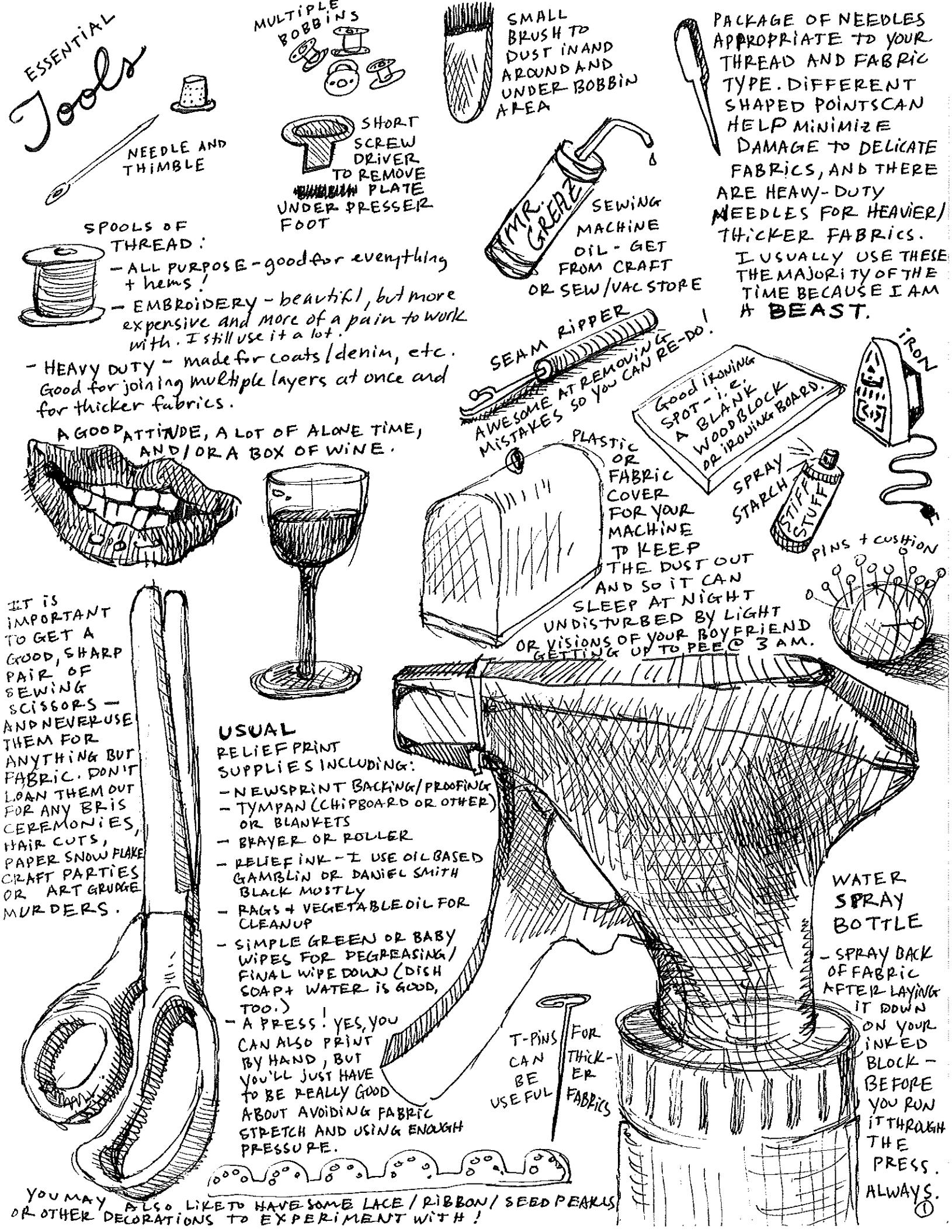
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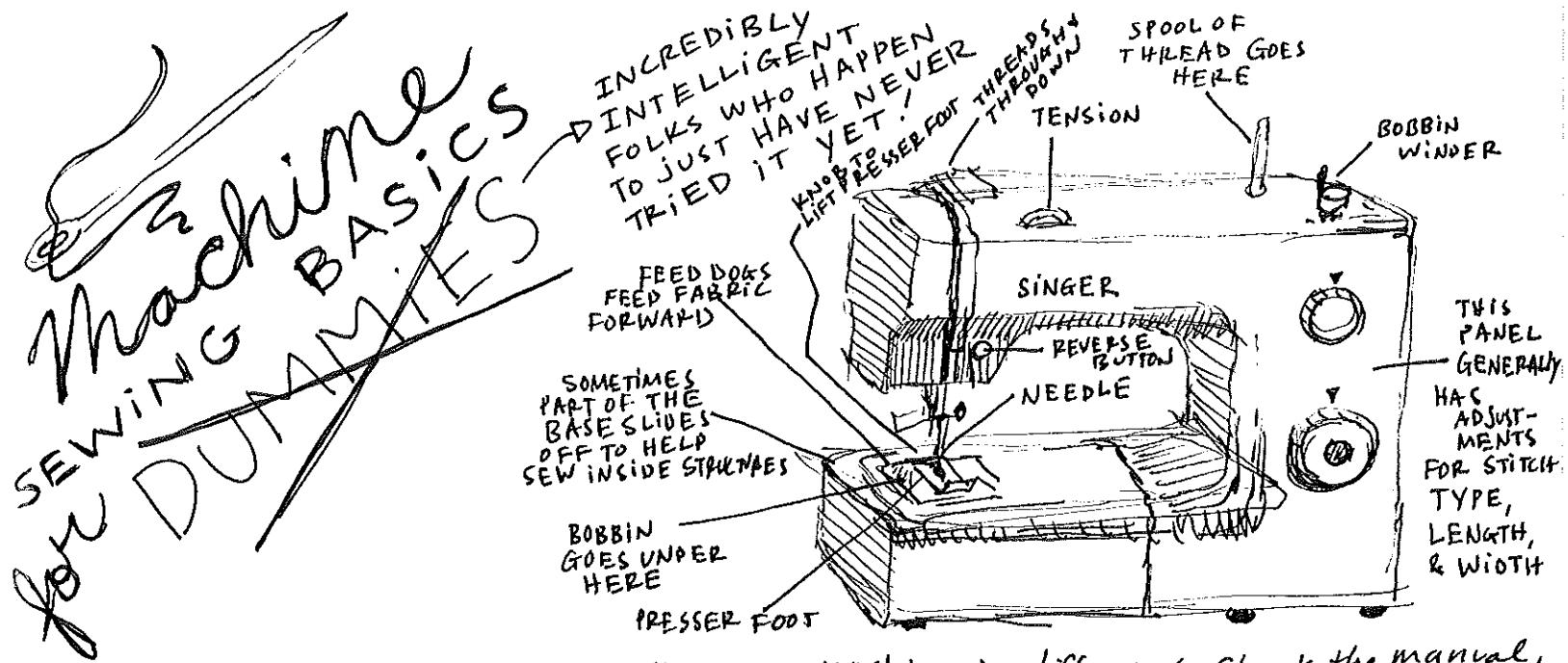


ABOUT US

ORANGE BARREL INDUSTRIES

- BLAKE AND HANNAH met at Tulane University in New Orleans, Louisiana while Hannah was finishing up her undergraduate BFA with a concentration in printmaking, and Blake was getting started on his MFA in printmaking.
- AT FIRST, Blake thought Hannah was some kind of itchy, excitable midget, and Hannah found Blake to be an uppity ascetic. It turns out, they were both right, but they learned to love each other, anyway. They bonded over their shared passions of printmaking, drawing, cooking, and hard work.
- They were MARRIED in a series of official 2011 SOUTHERN GRAPHICS COUNCIL CONFERENCE INTERNATIONAL events entitled "Blessed Unions" in St. Louis, Missouri. "Blessed Unions" was comprised of 3 days of functions including an exhibition at Fort Gondo Compound for the Arts, a panel discussion on making printmaking partnerships work, and two wedding ceremony performances.
- They have lived and taught in a variety of locations including South Louisiana, Kentucky, Ohio, and Mississippi. They currently reside in Cape Girardeau, Missouri, and teach foundations and printmaking at Southeast Missouri State University.





1. **LEARN TO THREAD YOUR MACHINE.** every machine is different. Check the manual, or go online and search for a PDF of your manual or a YOUTUBE video. Symptoms of an improperly threaded machine include jamming & scary noises.

2. **LEARN TO WIND A BOBBIN.** "bobbins" are small spools of thread that feed from UNDERNEATH the fabric as the needle feeds thread in from above.

I like to have a bobbin for each color of thread that I regularly use so I can keep them wound with the corresponding color. Make sure you purchase the correct size/class of bobbin for your machine.



3. **LEARN HOW TO CLEAN/DUST AND OIL YOUR MACHINE.** it gets dusty in there! if your machine is jamming up, making weird struggles noises, or you smell a slight burning/single smell, you may just need to dust and oil it.

Generally, you can remove the plate around the presser foot, lift out the bobbin holding area, and dust the area in there. MAKE SURE YOUR MACHINE IS UNPLUGGED before opening it up. Follow manufacturer's directions to add a drop or two of sewing machine oil — a very clean machine oil available at sewing supply stores and sew/vac repair shops. One container will last you a lifetime!

4. **LEARN TO SET TENSION.** Depending on the type of thread and fabric you are using, you may need to adjust the tension on your machine. Some machines have 1 dial to do this. Some have 1 for top tension and 1 for bobbin/bottom tension. Again, how this is done will vary from machine to machine, but here are some general guidelines:

A. STRAIGHT STITCH, NORMAL FABRIC
(like a bedsheet) ALL PURPOSE THREAD OR HEAVY-DUTY THREAD

B. ZIG ZAG STITCH

C. SILKY, SATIN-Y FABRIC

D. STRETCHY FABRIC (t-shirt, spandex, etc.)

E. EMBROIDERY THREAD

F. If you're running into problems like the stitch is too long/drawn out and thread is super loose (if opposite, lower tension) form is acquired - make sure fabric doesn't bunch (too high)

- Base, normal tension setting
"AUTO" or "0"

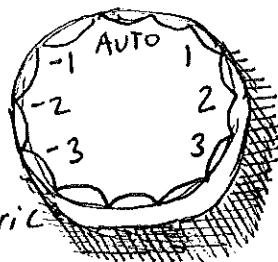
- Lower tension "-1" or "-2"

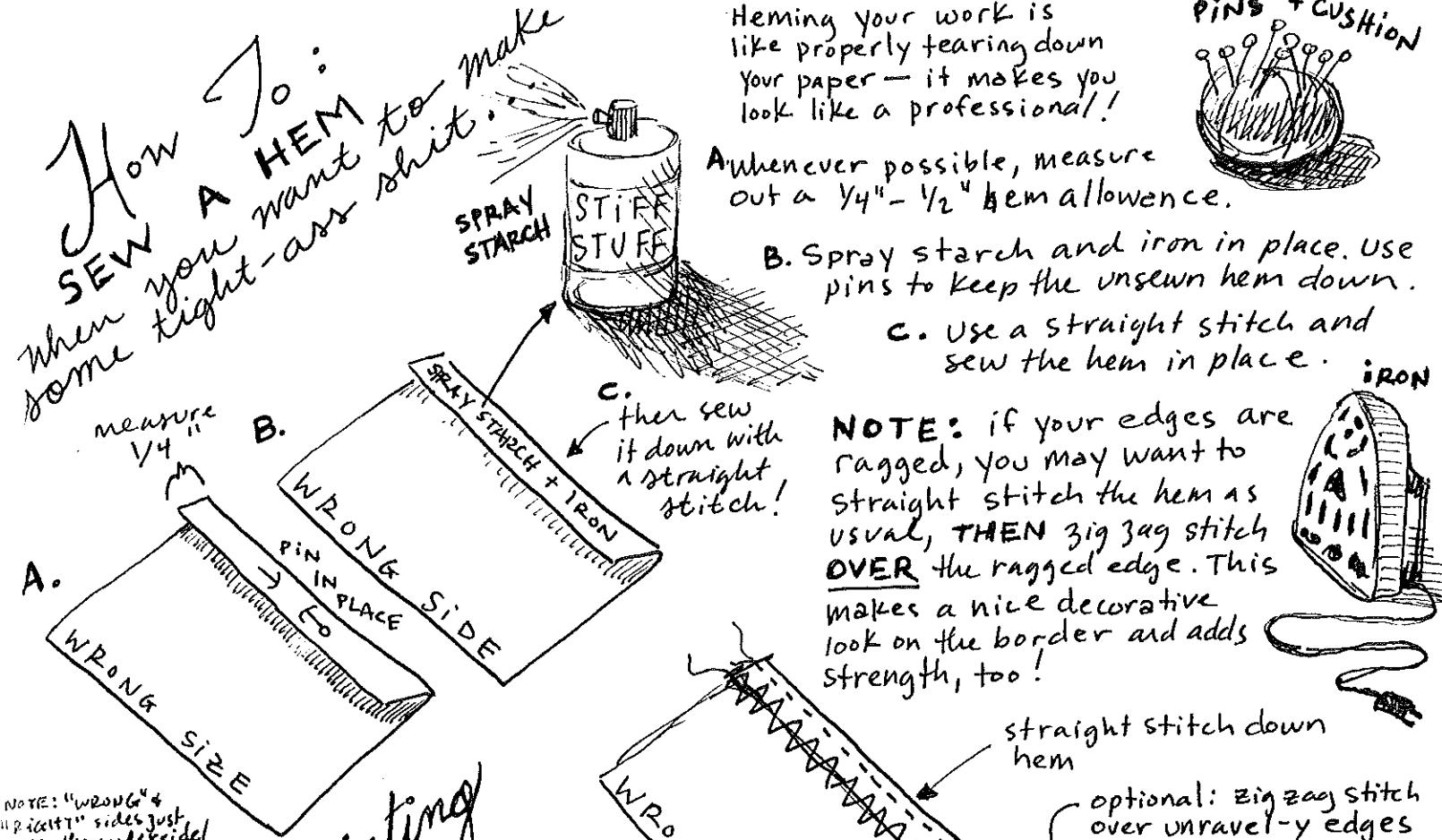
- Lower tension * higher may rip fabric

- Lower tension * test on scrap & lower until fabric doesn't bunch

- Lower tension * you'll know to lower it if your thread keeps snapping

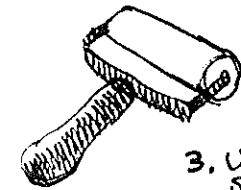
- Raise tension, test on scrap until desired form is acquired - make sure fabric doesn't bunch (too high)



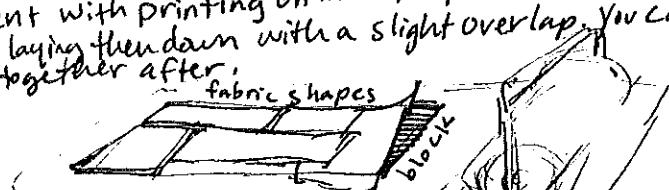


Tips for printing on fabric

Relief



1. Choose a fabric with a close knit or high thread count for detail work. We prefer to get used bedsheet fabrics from thrift stores.
2. Rather than cutting down pieces to print on, consider starting a cut, and then tearing the fabric along the grain. This is fast and straight, and you will likely be hemming the edge later.
3. Use a loose ink. You may also want to add some cobalt dryer to speed dry times.
4. After laying down your fabric onto your inked block, make sure there are no wrinkles in the fabric. Mist the back of the fabric on the block with water. This helps keep the fabric in place during printing, and it makes for a better impression.
5. Experiment with printing on multiple pieces of fabric at a time by laying them down with a slight overlap. You can sew them together after.
6. If you have low areas on your block or areas that aren't printing well for other reasons, you can hand burnish those areas after running the print through the press & before you lift the fabric up off of the block.



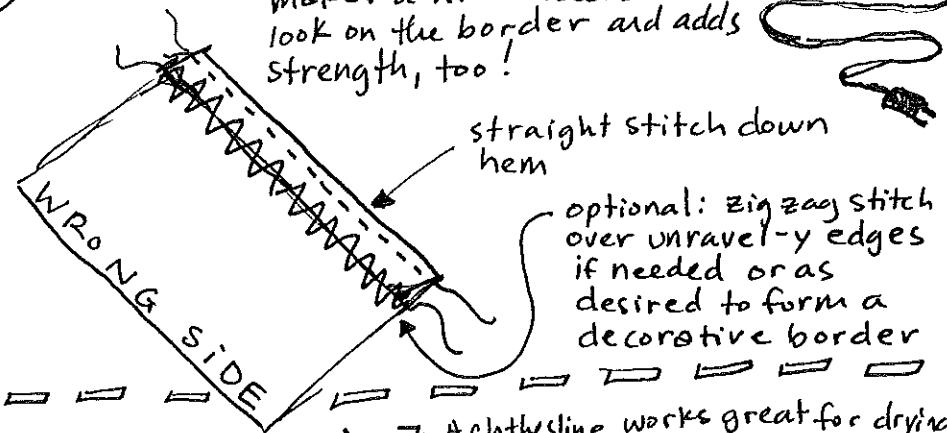
7. Hemming your work is like properly tearing down your paper — it makes you look like a professional!

Whenever possible, measure out a $\frac{1}{4}$ " - $\frac{1}{2}$ " hem allowance.

B. Spray starch and iron in place. Use pins to keep the unsewn hem down.

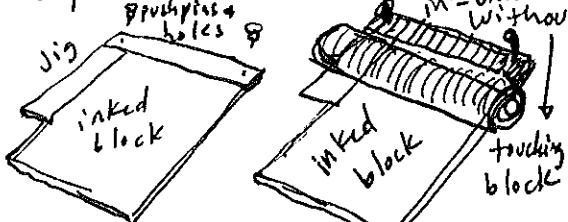
C. Use a straight stitch and sew the hem in place.

NOTE: if your edges are ragged, you may want to straight stitch the hem as usual, THEN zig zag stitch OVER the ragged edge. This makes a nice decorative look on the border and adds strength, too!

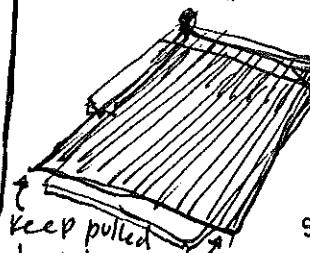


7. A clothesline works great for drying your prints!

8. If you want to try your hand at reduction printing on fabric or multiblock registration, consider using pin hole registration. Pin the fabric in @ two corners into a wooden jig butted up against your block, then unroll & gently pull your fabric up and over the block, laying it down onto the inked block when at full extension. Choose a 100% cotton fabric or other fabric with very little stretch. Fabric pinned in-unroll without stretching holes &

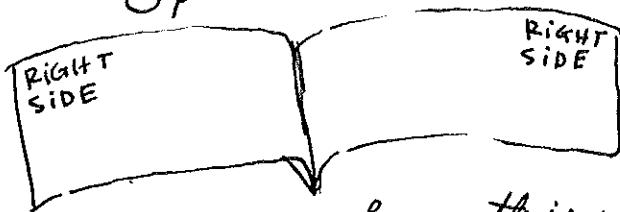
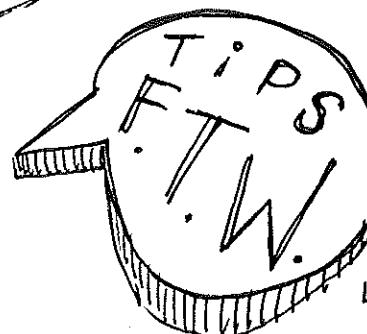
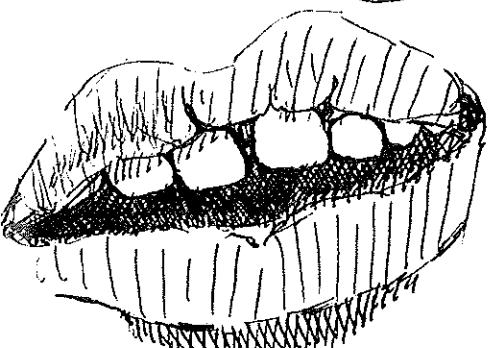


1. Put block in jig
2. Roll fabric, pin into jig
3. unroll without touching to block
4. keep taunt
5. Lay down to block when at full extension. (3)



*How
when you
have a border*

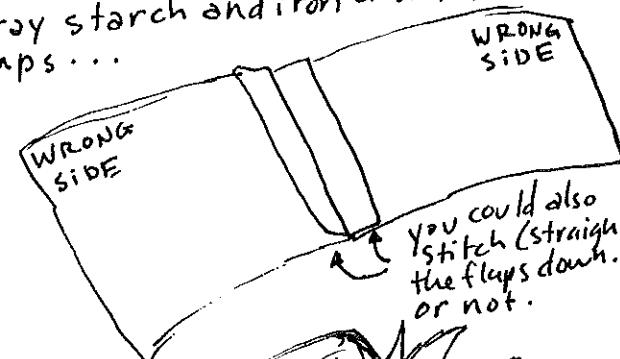
1. measure $\frac{1}{4}$ " border (your machine may have a guide you can use instead)
2. place right sides together (use pins)
3. sew $\frac{1}{8}$ " to $\frac{1}{4}$ " in from edge with a straight stitch over both pieces of fabric. Open it up...



Then you have this...



4. Spray starch and iron down the flaps...



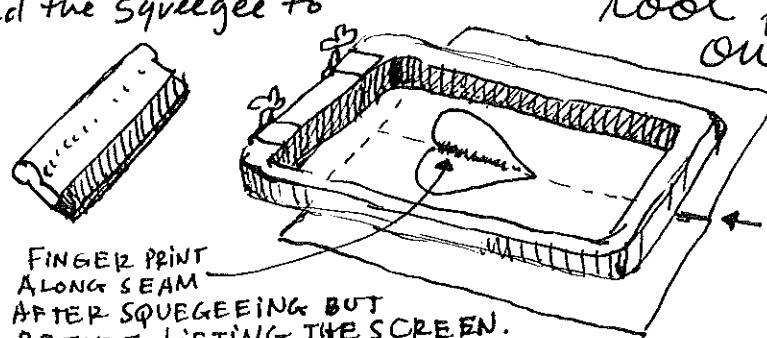
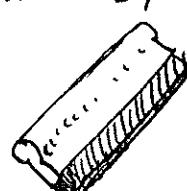
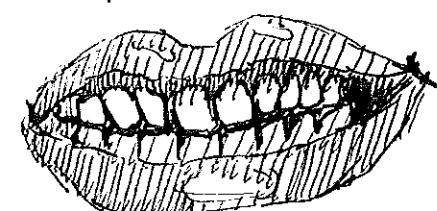
You could also
stitch (straight)
the flaps down.
or not.

A. When you print, you can lay multiple bits of fabric overlapping onto your woodblock or lay them down overlapping slightly and screen print on top. Then, when they dry you can sew them together using this method.

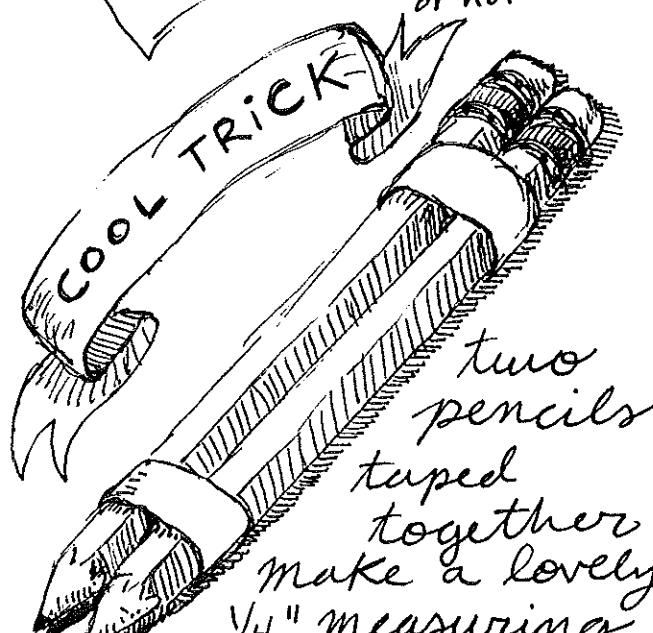
B. Yes, you can sew pieces together using this method and then print them — just note that the seam may show up in the image (that area may not print as well.)

IF To reduce this, use a looser ink, iron seams well, and use a good cushion blanket and/or chip board as a tympan. You can also hand burnish the seam areas after running the print through the press to make sure the seams print well.

SCREEN When screen printing over a seam, after pulling the print, BEFORE you lift the screen, you can sometimes use your finger to print the parts down into the seam. You can tell where these seams are through the screen because you can see the ink still stuck in the screen after you've pulled the squeegee to print.



FINGER PRINT
ALONG SEAM
AFTER SQUEEGING BUT
BEFORE LIFTING THE SCREEN.

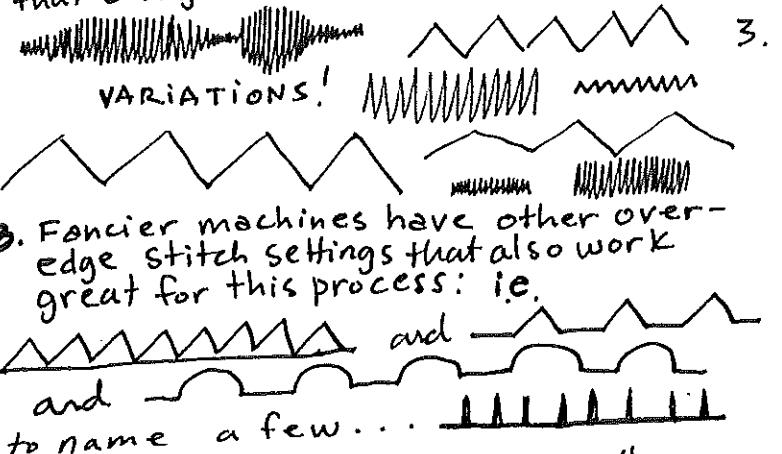


two
pencils
taped
together
make a lovely
 $\frac{1}{4}$ " measuring
tool for marking
out seams
and hem
allowances.

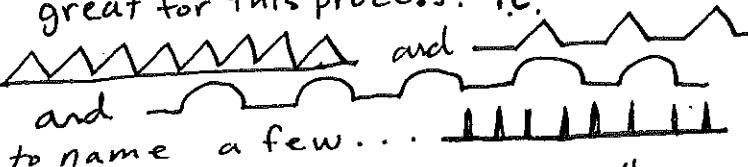
SEAM IN FABRIC



On many machines, you can adjust these properties while sewing to achieve a mark that changes thickness and density.



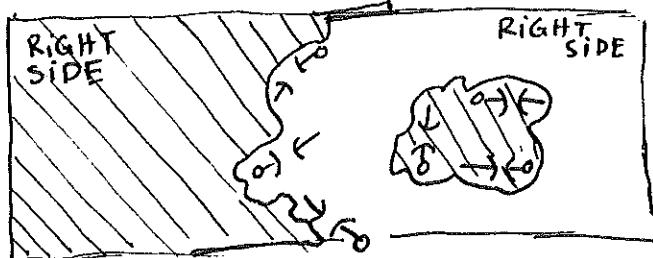
B. Fancier machines have other over-edge stitch settings that also work great for this process: i.e.



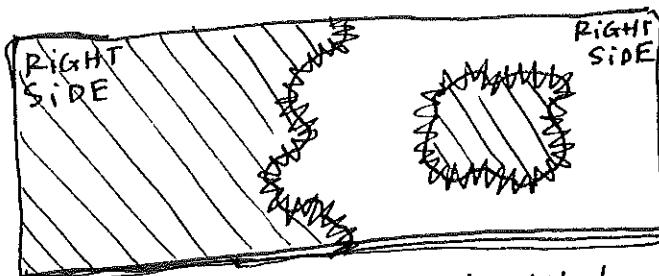
C. Zigzag stitch is also known as "satin stitch." It allows for stretch in fabric. Therefore, it works great with stretchy fabrics like tshirt material, and it can be super strong! **NOTE:** depending on the fabric, for example: tshirt fabric, you may need to use a backing to help stabilize a zigzag stitch. This keeps your machine from jamming and keeps the fabric from bunching and ripping.

This backing is called an "embroidery stabilizer." You can buy iron on versions, wash away, firm or soft tearaway and standard pin-on, sew & leave-on versions. I recommend the latter because it is strongest.

D. You may need to LOWER the tension on your machine for zigzag stitch. Use all-purpose thread for greatest strength. If using fancy embroidery threads, the thread may break occasionally.



1. Iron out any wrinkles. Use spray starch - it will help prevent wrinkles from returning (plus it smells real nice.)
2. Pin your pieces in place - they can be irregular edges on top of another fabric or islands/loose shapes on top of another fabric (see APPLIQUE.)

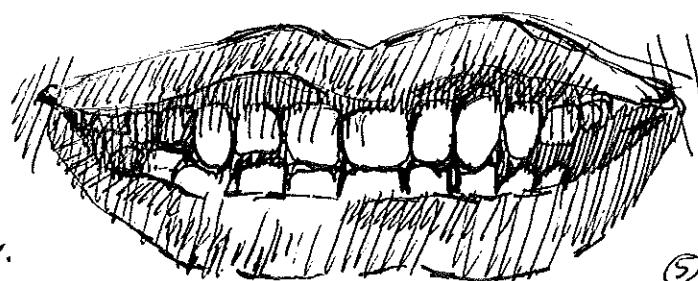


3. You can use a straight stitch ----- $\frac{1}{8}$ " - $\frac{1}{4}$ " in from the edge to join the fabrics, but it helps strengthen the seam and keep fabric from unraveling if you sew a zigzag or satin stitch over the edge of the top layer, as pictured above. Remove pins as you sew. Make sure to stop and restart at any extreme direction changes - don't force your machine (see the "DON'T EVER" section.)

MORE TIPS FOR WINNERS! (NOT WHINERS)

D. NEVER force a sharp turn on your machine when sewing. When you reach a curve, slowdown, stop the machine, use your side hand dial to advance the needle down into the fabric.

Then, lift up the presser foot and turn your fabric. Place presser foot back down and continue sewing. REPEAT as often as necessary (see the "DON'T EVER" section for more information.)



How APPLIQUE:

There are many ways to APPLIQUE! Applique just means sewing a smaller ornament or device onto another surface.

There are even ways to applique without sewing by using iron-on backings.

The most important things to consider are:

1. Finishing your edges: are your edges on your applique piece rough? Do they want to unravel? You can either hem or iron them under before sewing on OR zigzag stitch over the edge of the fabric as you attach it (see HOW TO SEW A SEAM when joining irregular pieces)

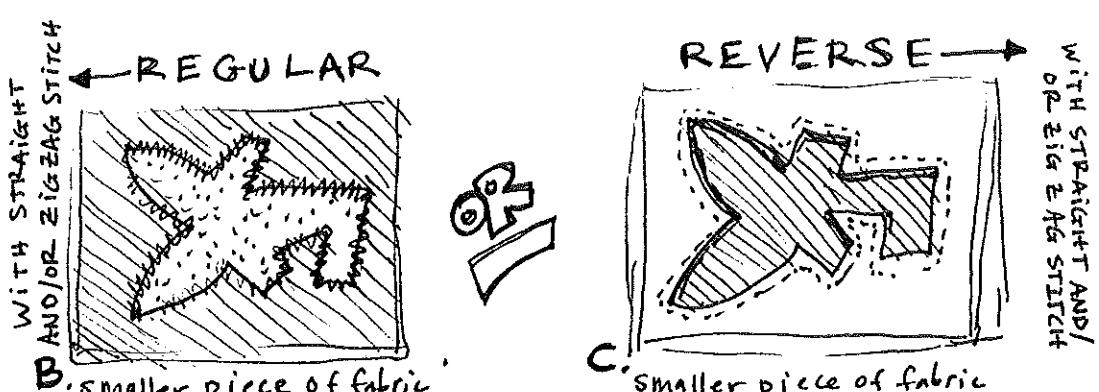
2. stretch: are one or both of your fabrics stretchy? Be aware of stretch, and don't pull too hard as you sew, as your applique may come out of registration with where you want it to line up / may bunch and cause a wrinkle.

If using a stretchy fabric, esp. if you plan to use any stitch fancier than a straight stitch (like zigzag stitch) you may need to use "embroidery stabilizer" fabric as a layer/backing in your piece (see HOW TO SEW A SEAM when joining irregular pieces).

3. Never be reluctant to take out a stitch with your seam ripper and start back over.

DON'T SETTLE FOR LESS.

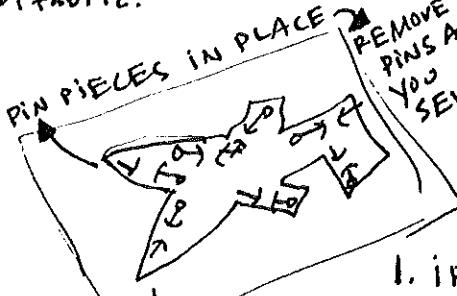
*Try Again
UNTIL YOU GET IT RIGHT.*



B. SMALLER piece of fabric sewn on top of bigger piece of fabric.

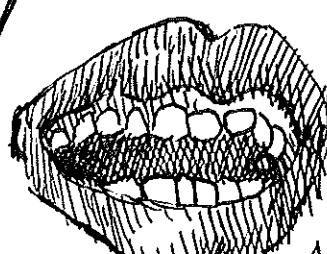
PIN PIECES IN PLACE
REMOVE PINS AS YOU SEW

C. SMALLER piece of fabric sewn onto back of bigger piece of fabric. Then a window is cut through the bigger top piece to reveal the fabric sewn behind.



► BEWARE
STRETCH +
NEVER FORCE
A TURN OR
PUSH FABRIC
THROUGH
MACHINE -
YOU COULD
DAMAGE FEED
DOGS / BREAK
GEARS / NEEDLE

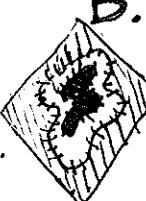
1. IRON & SPRAY starch to avoid wrinkles
2. Determine stretch & act accordingly (see LEFT)
3. Pin pieces in place.
4. Decide on how to deal with raw edges - iron & hem (or just iron over), zigzag stitch over edge, or let it be.
5. Test out tension on your machine - you will probably need to lower it slightly. Read my DON'T EVER notes for more helpful hints.



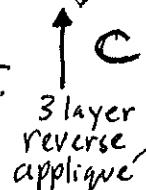
TYPES

Applied pieces may have their edges folded over and ironed/starched in place first, or not.

A. STRAIGHT STITCH: sew a smaller piece on top of a larger piece by using a straight stitch 20-30mm in from the edge of the smaller piece all the way around



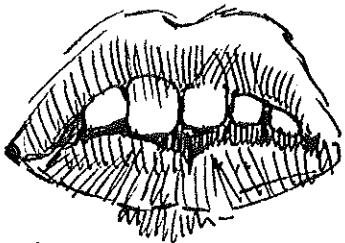
B. ZIG ZAG OR SATIN STITCH: sew all around the smaller piece, overlapping the edge onto the larger piece. You can iron on (with fusible interfacing), glue to hold in place while sewing: or just pin in place and remove pins as you sew.



C. REVERSE: two or more layers are sewn together, parts of the upper layers are cut away, then, optionally, the open edges/radii are stitched down. Largest cuts are made in the top layer.

How To:
ADD DIMENSION WITH
STUFFING!

NO
DISASSEMBLE!



FABRIC IS FUN AND FLEXIBLE IN SO MANY WAYS!

NOT ONLY CAN YOU STUFF APPLIQUÉ ADDONS, YOU CAN CREATE FULLY PLUSH, PRINTED, 3D FORMS!

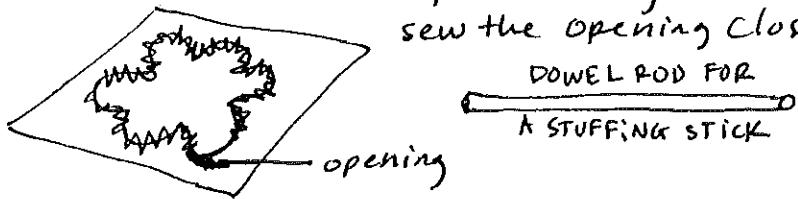
I WON'T BE ABLE TO GO INTO TOO MUCH DETAIL HERE, BUT BASIC STUFFING AND 3D FORMS, "PILLOWS" ARE FAIRLY SIMPLE.

MY ADVICE: MAKE A SMALL FABRIC PROTOTYPE FIRST - THEN DISASSEMBLE IT, TRACE THE PARTS OR PIECES ONTO TRACING PAPER AND THEN YOU'VE GOT A PATTERN! YOU CAN ALSO FIND READYMADE STUFFED OBJECTS AND DISASSEMBLE THEM TO MAKE PATTERNS / LEARN THEIR SECRETS. DON'T LISTEN TO JOHNNY FIVE!

zigzag stitch!

A. STUFFING APPLIQUÉ: just sew the applique piece most of the way around, leaving a small opening, then use a wooden dowel to push stuffing under the top layer.

sew the opening closed afterwards!



JOHNNY
FIVE
ALIVE!

STUFFING TYPES:

1. Traditional pillow stuffing at the store nowadays is a substance called poly-fil.
2. You can also use plastic grocery bags. Recycle!
3. Cotton batting or cotton fibers work
4. Cloth/fabric scraps
5. Good smelling stuff like Lavender!
6. Buckwheat
7. Nearly anything!

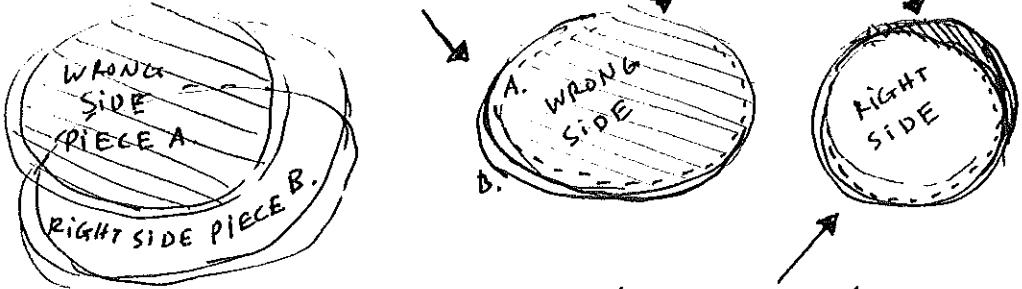
J ips

1. Don't over-stuff. You'll have a hard time sewing it closed
2. When making more complicated 3-D FORMS, make sure to add width to your design/pattern to allow for the seam width when sewing pieces all the way around + allow for the thickness of your form after stuffing.

This may not make sense until you do it - HENCE: make a prototype of any bigger project before starting.

B. BASIC 3-D FORM: like a pillow!

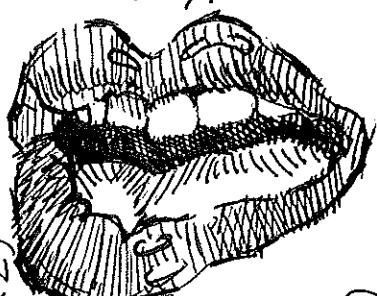
1. sew right sides (printed sides) of fabrics together nearly all the way around with a straight stitch just inside the edge $\frac{1}{8}$ " - $\frac{1}{4}$ ".



2. Flip it inside out so that the right sides are now facing out!

3. STUFF Through opening. Then machine or hand sew the opening closed with a whip stitch (just GOOGLE it, y'all and watch a YouTube video of how to "whip stitch a pillow closed.") Also can use blind/ladder stitch.

RULE OF THUMB: (seam width X 2) + add to width allowance X 2 = thickness of stuffing X 2



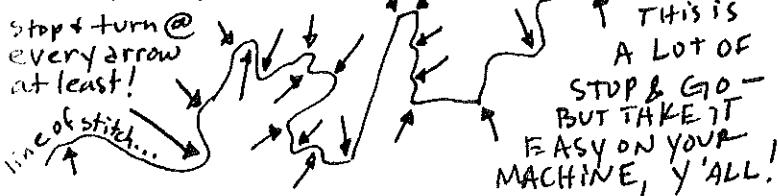


1. TAKE YOUR EYES OFF OF YOUR PROJECT WHILE SEWING ON A MACHINE. YOU CAN SEW YOUR FINGER. IT HURTS!
2. JERK OR PULL FABRIC WHILE SEWING - YOU CAN CAUSE PERMANENT DAMAGE TO THE FEED DOGS (THESE ARE THE LITTLE FEET THAT MOVE UP UNDER YOUR FABRIC TO ADVANCE THE FABRIC JUST THE RIGHT AMOUNT AFTER EACH STITCH. IF YOU TRY TO DO THEIR WORK FOR THEM, YOU COULD BREAK GEARS INSIDE THE MACHINE.)
3. KEEP SEWING WHEN YOUR MACHINE SOUNDS OR SMELLS FUNNY. THERE MAY BE A THREAD JAM FORMING IN THE BOBBIN AREA, YOU MAY HAVE THREADED YOUR MACHINE INCORRECTLY, YOUR TENSION MAY BE SET WRONG, AND/OR YOUR MACHINE COULD NEED DUSTING AND/OR OILING. STOP IMMEDIATELY AND FIGURE IT OUT!

4. SEW QUICKLY OVER A THICK SEAM - SLOW DOWN. YOU CAN EVEN HAND-ADVANCE YOUR NEEDLE THROUGH A THICK BIT BY TAKING YOUR FOOT OFF THE PEDAL AND USING THE HAND KNOB (PROB. ON RIGHT SIDE OF MACHINE.) THIS WILL PREVENT NEEDLE BREAKAGE AND JAMMING.

5. FORCE A SHARP TURN: YOU CAN ONLY CONTINUALLY SEW ON STRAIGHT LINES OR VERY GRADUAL TURNS. INSTEAD:

- A. STOP SEWING
- B. HAND-ADVANCE WHEEL/KNOB ON SIDE SO NEEDLE IS IN FABRIC. LIFT PRESSER FOOT.
- C. MOVE/TURN FABRIC - IT WILL PIVOT ON NEEDLE.
- D. PUT PRESSER FOOT BACK DOWN.
- E. CONTINUE SEWING.
- F. REPEAT i.e.



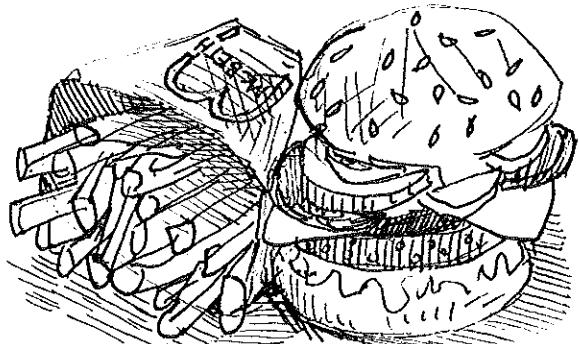
6. PUT A FORK IN A TOASTER OVEN.

7. THROW A BABY OUT WITH THE BATH WATER



8. TOUCH THE BLANKETS ON THE PRESS WITH DIRTY HANDS.

9. EAT A CHEESEBURGER AND FRIES WHILE YOU DRAW ON A LITHO STONE.



10. FIND A HOT DATE ON CRAIGSLIST.

11. DISRESPECT YOUR GRANDMOTHER.

12. WRITE SO SMALL THAT YOU RUN OUT OF THINGS TO WRITE ON YOUR "DON'T EVER" LIST.