

making art to wear: 4 free mixed-media designs for wearable art clothing and more

presented by cloth paper scissors®



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You can usually spot an artist from across the room. She (or he) is the one with the hand-stitched shirt, the unique cuff, or the hat that adds panache. Artists have style, and they're constantly looking for art to wear!

In this free eBook, *Making Art to Wear: 4 Free Mixed-Media Designs for Wearable Art Clothing and More*, you'll find four wearable art ideas you can adapt to suit your style—or that of your favorite artist.

Making your own wearable art clothing needn't take a lot of time or complicated sewing skills. You just need to add your unique touch with paint, stitching, and ingenuity.

Our first tutorial couldn't be easier. Bianca Mandity shows you how to transform a plain thrifted button-down shirt with some free-motion stitching. A little practice with the free-motion stitching pattern, and you'll have a unique piece of wearable art.

Next, Mandy Russell shows you how to make a cuff bracelet with fabric paint, trims, buttons, and a little stitching. You'll want to make cuff art for both arms and those of your friends.

The Crafty Chica, Kathy Cano-Murillo, likes her accessories loud and sassy, with paint and glitter taking center stage. Her Flora Fedora art to wear has plenty of both, but you can use her basic instructions to personalize it any way you like.

Finally, Jacque Kudner puts a very feminine spin on necktie crafts. Using thrift store neckties as a base, she'll show you how to add vintage embellishments to turn them into show-stopping necklaces.

With these four tutorials, you'll have four new ways of letting the world know you're an artist.

Warmly,

Cate Prato
Online Editor,
Cloth Paper Scissors Today

cloth paper
scissors COLLAGE ARTISTIC
MIXED-MEDIA DISCOVERY

**Making Art to Wear:
4 Free Mixed-Media Designs
for Wearable Art
Clothing and More**

presented by

Cloth Paper Scissors®

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Where mixed-media
artists come to play



clothpaperscissors.com

wear your art out

A FREE MOTION THRIFT-STORE SHIRT

Adapted from
Cloth Paper Scissors
November/December 2013



BY bianca mandity

For as long as I can remember, I have loved to doodle. I also love to bargain hunt at thrift stores. When I first started playing around with free-motion sewing (or fabric doodling as I like to think of it), it was for a cloth bookbinding project. But one day, while looking at an oversized men's shirt in a thrift store, a lightbulb went on. I realized that for very little money I could create a one-of-a-kind shirt with free-motion stitching. Finally my love of doodles and thrift stores could be united!

While free-motion stitching can seem a little scary in the beginning, it really is like doodling with your sewing machine. I believe if you can doodle, you can free motion! And since you'll be stitching on a button-up shirt, the loops and problems that can sometimes occur in the beginning (or if your machine is being moody) are hidden away when you wear it, so the only person who'll know is you. Fear no mistakes—and wear your art out!

1. Set up your sewing machine for free-motion stitching: Attach your free-motion foot and either drop the feed dogs or attach the feed-dog cover. Load the bobbin with thread, thread the machine, and set your stitch length to 0.
2. It's important to check the tension on your machine before you start stitching. Take a scrap piece of fabric and stitch, making simple movements like zigzags and loops. (Figure 1) Keep testing and adjusting the tension until you hit that optimal

tension where the stitches lie flat and don't pull or sag.

NOTE: Every machine is different and everyone's stitching rhythm is different, as well, so tension needs to vary. Practice to get the tension just right.

MATERIALS

- Sewing machine with free-motion capabilities
- Thread (I used Gutermann, because I've found I have less issues with tension and breaking.)
- Scrap piece of fabric
- Button-up shirt, cleaned and ironed

optional

- Pattern
- Masking tape
- Fabric pencil
- Scrap paper and pencil

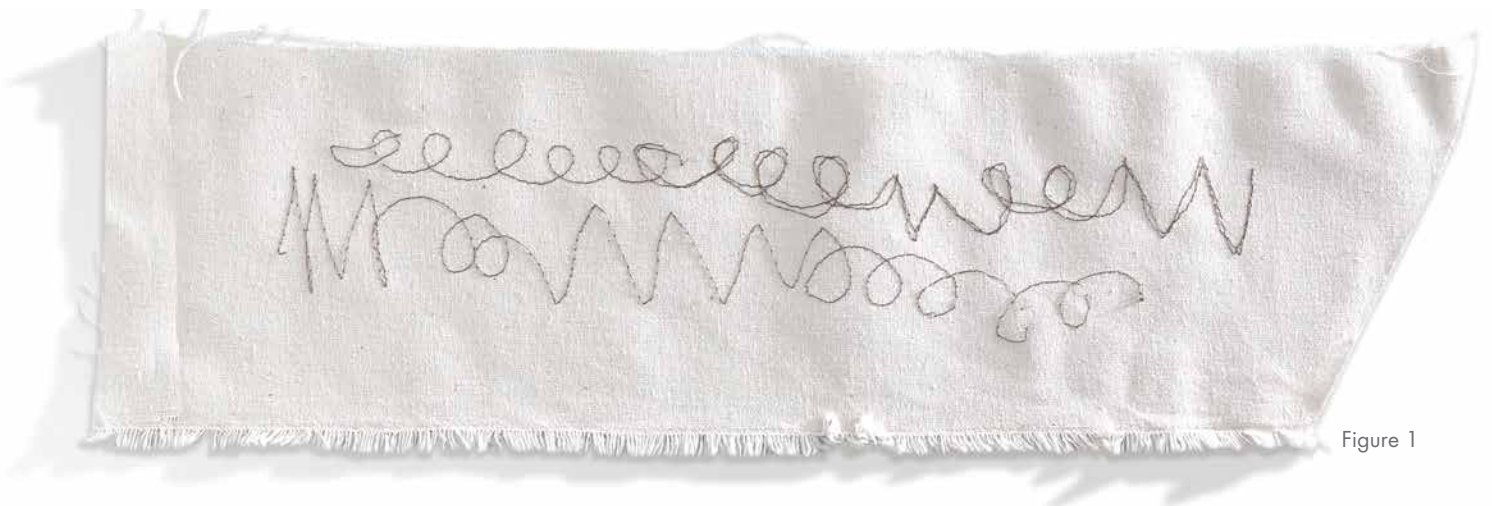


Figure 1

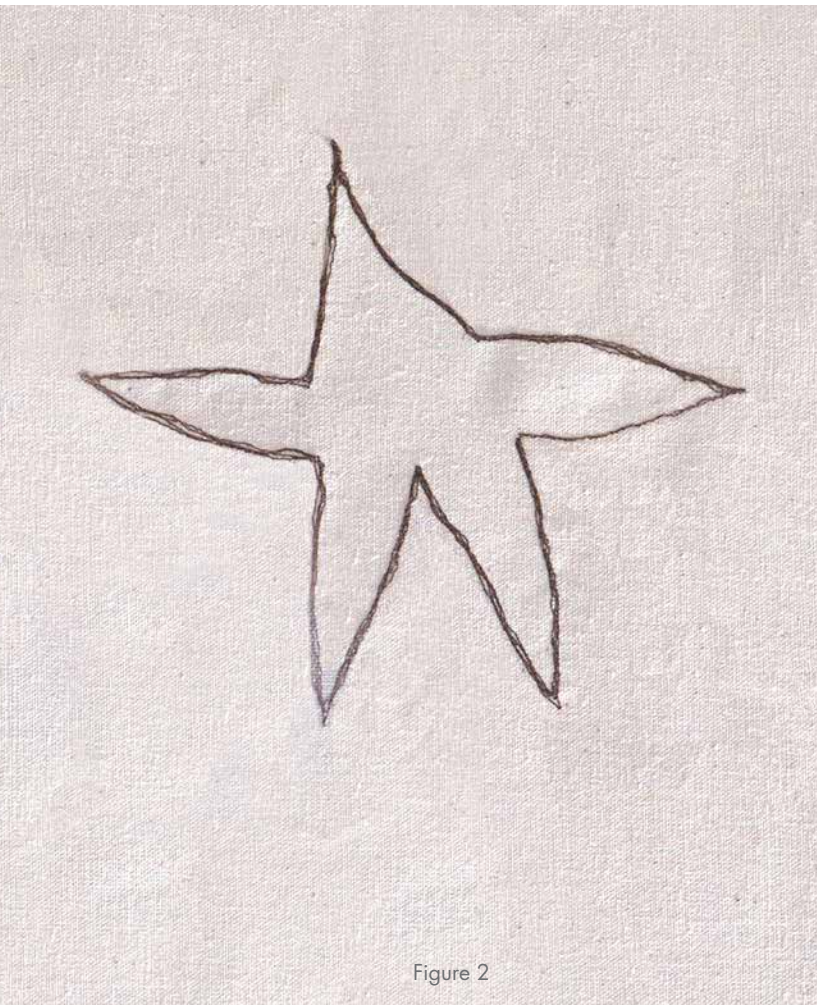


Figure 2

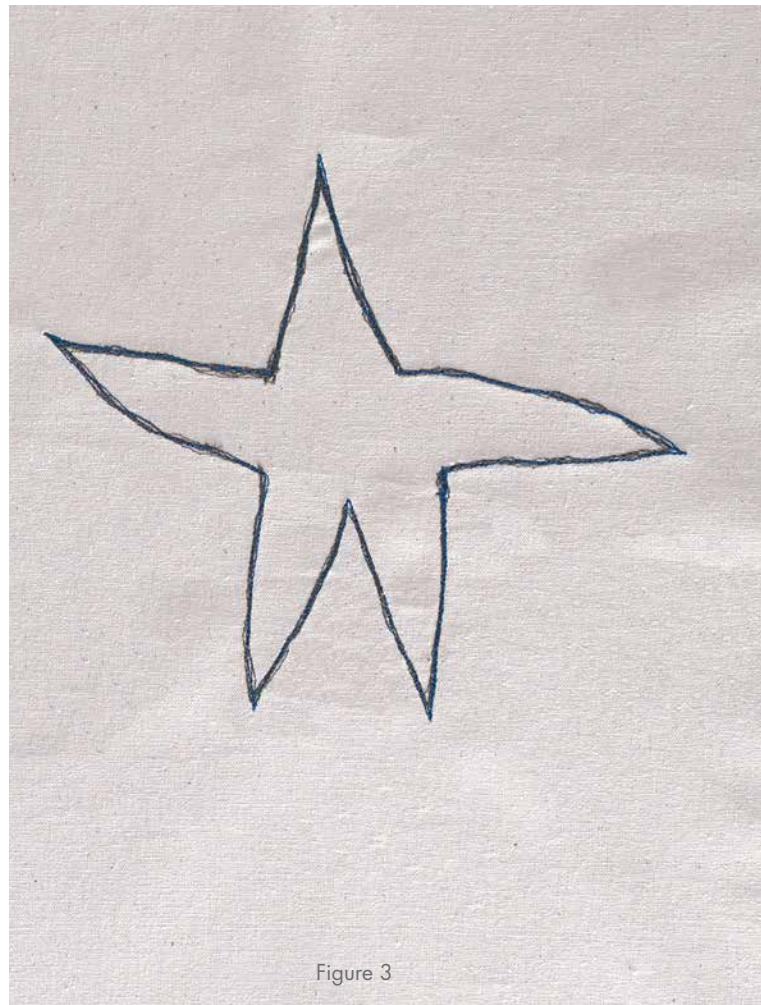


Figure 3

important

Check the tension every time you go to do free-motion stitching. Not only will it ensure there are no problems when you stitch your project, it will also give you the opportunity to practice your stitching process.

3. Take a few minutes to look at the shirt and think about how you're going to situate your design. If you want to use a pattern, print it out, lay it under the shirt, and tape it to the shirt with masking tape. Lightly trace the pattern onto the shirt with the fabric pencil, and then remove the pattern and the tape. If you choose to work without a pattern, you can just start stitching.

TIP: Try doodling your design on a scrap piece of paper before you begin to stitch to get an idea of how it will work out. Remember: you'll be stitching in one long line, so if your design is complicated or has a lot of parts you will have to stop, cut the thread, and start again.

4. Place the shirt on the machine, and hold the shirt at the top and the bottom to create an even, constant tension on the area being sewn. Try to stay relaxed; pulling too hard on

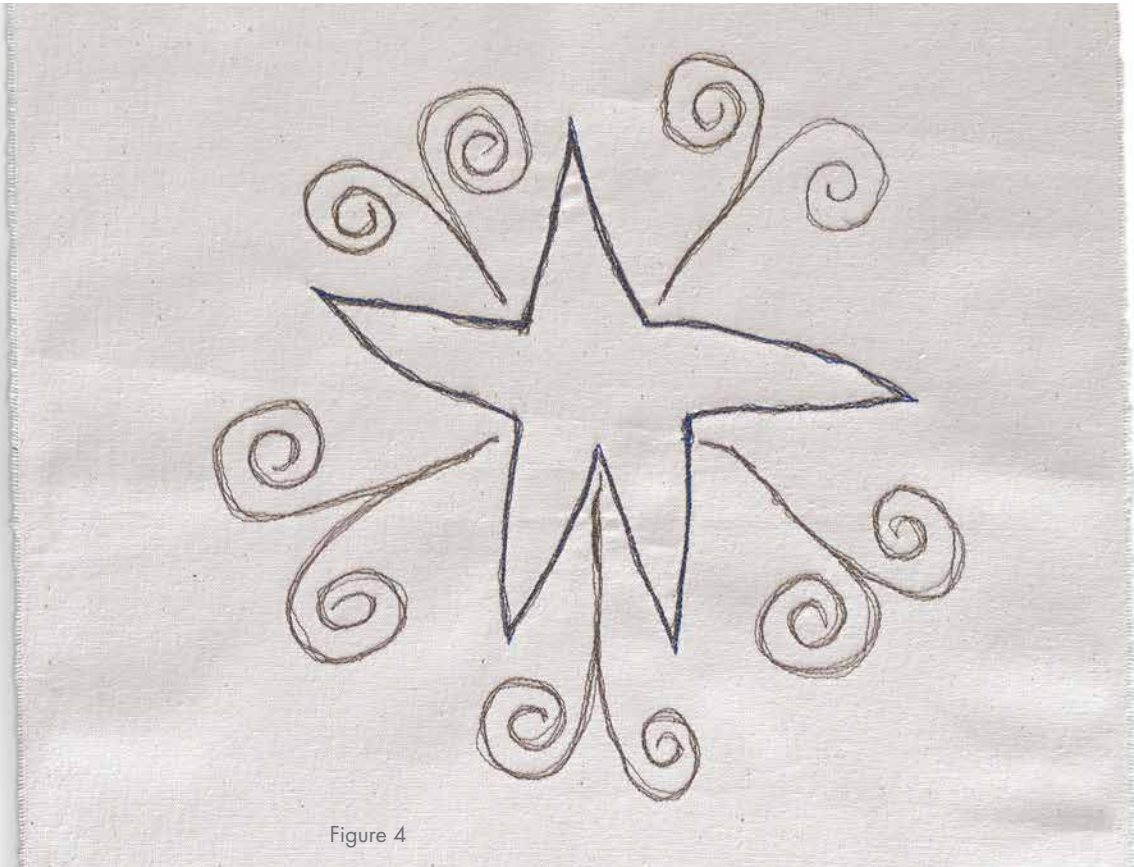


Figure 4

the fabric can cause problems. The best stitching happens when your arms are loose and you have a firm grip on the fabric.

5. Stitch your design, working at a slow, steady rate and moving the fabric to draw the needle along your design. (Figure 2)
6. Once you've made a full pass on the design, make more passes to broaden the design, or change the color of the thread and trace again for a more colorful effect. (Figure 3) Don't forget to change the bobbin thread, too!

stitching tips

- Instead of backstitching to knot the thread, simply stitch in place for a few stitches, this will serve the same purpose as backstitching would with a regular foot.
- If you have loops on the back of your shirt when you stitch, don't stress. It's normally caused by a miscommunication between your hands and feet. If your foot pressure is moving the machine quickly and your hands are moving the fabric slowly (or vice-versa) loops can form on the back of the fabric. Try to keep your hands and foot in sync.
- If you change thread, check the tension again before you begin stitching.
- If you don't want to have to stop and change your thread to add another color, work with color-change or variegated thread for a multi-colored look.
- Check the bobbin periodically. There's nothing worse than running out of bobbin thread in the middle of a project!



Figure 5

The more passes you make, the more the design will take shape and begin to look solidified.

TIP: Don't worry if your retracing goes slightly off the original line, this makes the stitching look more like doodling, and gives it its own unique flair.

7. Get creative and add lines and/or swirls, etc., outside the main image. (Figure 4)
8. Add more stitching and color as desired to complete your design. (Figure 5)
9. When you're finished with your design, simply stitch in place like you did in the beginning to make sure the stitches don't pull out. ●

biancandm.com



paint 'N' stitch CUFFS

WRIST WEARABLES

BY mandy russell



Adapted from
Cloth Paper Scissors
May/June 2012

I am simply compelled to design large pieces of jewelry that attract immediate attention when worn. If I'm going to make a piece of jewelry and wear it, I want it to be a real showstopper. These cuffs will certainly impress upon first sight, however they are more than a conversation piece. I've designed these cuffs with a certain duality. They have a delicate aspect, with lace and ruffles, but they also display a rough 'n' tough element with a wide band, a metal zipper, metal buttons, and lots of stiffening fabric paint.

directions

making a ruffle

1. Thread a needle with about 30" of thread and knot the ends together with a triple knot. Cut a yard of the single-fold bias tape and begin a basting stitch about 1" in from the end of the tape. Stitch approximately $\frac{1}{8}$ " in from the edge for the entire length of the tape, using basting stitches that are roughly $\frac{3}{4}$ " long.
2. When you get to the end, gather the tape along the thread so that you achieve a ruffle resembling ribbon candy.
3. Knot the end of your thread so that the knot lies about 12" away from your first knot. Adjust the ruffles along the thread, making them somewhat evenly spaced. (Figure 1)



Figure 1

Figure 2



- ### MATERIALS
- Bias tape
 - Single-fold bias tape, $\frac{1}{2}$ " wide, 56"
 - Double-fold, $\frac{1}{4}$ " wide, 8"
 - Thread (I use Coats Dual Duty Plus®.)
 - Needle, for hand sewing
 - Sewing machine with a zipper foot attachment
 - Denim cut to size (See Measuring for cuff.)
 - Fabric paints (I use Tulip® Soft Fabric Paint™: two main colors plus chocolate brown, marine blue, and a metallic.)
 - Paintbrushes, 2, small and stiff
 - Palette
 - Heat gun
 - Flat lace, 12"
 - Dimensional trim, 2 pieces at least as long as the denim cuff
 - Piping, $\frac{1}{2}$ ", 1 piece as long as your denim rectangle (I like Wrights® Maxi Piping.)
 - Zipper, one half of an unzipped zipper as long as the denim (I prefer a metal zipper.)
 - Buttons, 2, shank, $\frac{1}{2}$ "– $\frac{3}{4}$ "

4. Place the ruffled tape in front of the sewing machine presser foot with the tape's raw edge facing down. Lift the presser foot and place the beginning of the ruffle underneath the foot. Follow the basting stitch as closely as possible, and sew along the length of the ruffle. (Figure 2) Make sure the ruffled peaks lie down toward you, like dominoes, as you sew on top of them. This method will not work if you allow the ruffles to fall away from you.

measuring FOR cuff

Cut a 2"-wide piece of denim to the following length:

- For wrists measuring 6¾" or smaller: 7¾"
- For wrists measuring 6¾"–7½": 8½"
- For wrists measuring 7½"–8¼": 9¼"

Cut a 2"-wide piece of denim to the following length:

If the wrist circumference is larger than 8¼", adjust by adding the difference to the length of the denim.

TIP: Do not worry about evenly spacing each ruffle. If the ruffles bunch up or are too densely packed when you get to the end of your knotted thread, simply trim the

knot, let some of the ruffles out, and then finish machine stitching.

assembling the cuff

1. Place the ruffle along one of the long sides of the denim rectangle so that the side of the ruffle with the line of stitching is sitting on top of the denim. Let the other side of the ruffle hang over the edge of the denim. Pin in place, if desired.
2. Sew the 2 pieces together by machine. Check the underside of the cuff afterward to make sure the stitching is at least ⅛" away from the raw denim edge to insure a secure attachment. Trim away the excess ruffle from the end, but save it for later use. (Figure 3)

TIP: During this process I do not pin anything before sewing, however it may help you to do so.

3. Mix the paint colors on the palette as desired for use in the following steps.

4. Paint the ruffle with the warmer of the 2 mixed colors. Really push the paint into the creases of the ruffle. Dry the paint with a heat gun. Brush on a bit of the unmixed dark paint color onto the tips and top of the ruffle and dry again with a heat gun. (Figure 4) I used chocolate brown paint for this.

CAUTION: Heat guns get extremely hot. Place the gun in a heat-safe spot, such as a Pyrex® bowl, when not in use.

5. Sew a piece of flat lace onto the other long side of the denim rectangle, letting it hang over the long edge ¼"–½". With the zipper foot in place, sew the zipper to the ruffle, teeth facing toward the outside edge of the cuff and overlapping the ruffle about ⅜". (Figure 5)

Figure 4



Figure 5





Figure 6

6. Paint these 2 new additions and dry them with the heat gun. Add a bit of the second accent color to the outer edges of the lace and zipper strips. I used marine blue paint for this.
7. Using the zipper foot, sew a strip of maxi piping onto the lace so that the lace sticks out about ¼" from underneath the piping. (Figure 6)
8. Place a strip of ½" bias tape along the zipper edge, overlapping the zipper slightly, and sew the bias tape to the zipper. Stitch down the other side of the bias tape as well. Paint the piping and the bias tape and then dry them with the heat gun. Add a bit of dark paint along the outer edges of the piping and the bias tape and dry again.

9. Place a strip of ½" bias tape between the painted bias tape and the piping and then stitch the ½" bias tape in place, sewing along both edges. (Figure 7) Paint the bias strip and then dry it with the heat gun.
10. Sew 2 strips of dimensional trim in the 2 spaces created by the addition of the bias tape. Sew the dimensional trim down along both sides.

finish the raw edges

1. Place the leftover piece of ruffle along 1 end of the cuff. With the ruffle positioned underneath the cuff, sew along the very end using a tight zigzag stitch. (Figure 8)



Figure 7



Figure 8

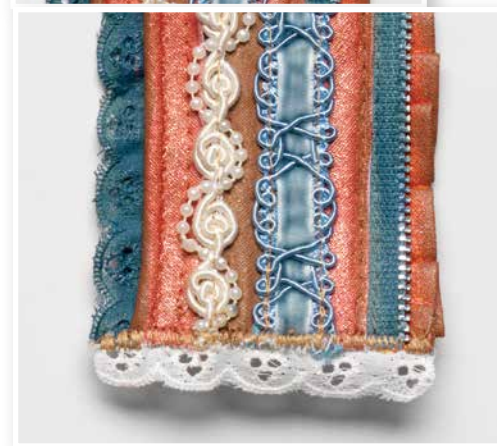


Figure 9

TIP: Walk your machine (use the hand wheel) when going over the zipper teeth or any extremely thick areas of the cuff. I often have to stop midway, readjust my work, and start again.

2. Attach some of the flat lace to the other end of the cuff in the same manner as the ruffle. (Figure 9)
3. Paint these new additions and the zigzag stitching to match their ruffle and lace counterparts.



Figure 10



finishing

1. Using a straight stitch, sew down the 8" length of the $\frac{1}{4}$ " double-fold bias tape, and then cut the bias tape in half, yielding two 4" pieces.
2. Fold 1 piece in half so that the ends overlap a bit. Sew across the overlapped ends, $\frac{1}{2}$ " from the raw edges and backstitch well. Repeat for the other 4" length. (Figure 10)
3. Paint the 2 loops with the dark paint to match the edges of the bias tape ruffles and dry them with the heat gun.
4. Audition the loops on the edge of the cuff, spacing them evenly from the edge of the cuff and from each other on the back of the cuff. Place and pin the loops under the ruffle so that the stitching done in Step 2 is directly under the tight zigzag stitching on the ruffle.
5. Slide the cuff under the presser foot with the loops underneath the cuff and zigzag stitch along the previous line of zigzag stitching, going just beyond where the loops lie. Backstitch well. Paint the zigzag stitches to match and dry with the heat gun.

6. Squeeze a bit of metallic fabric paint onto the palette. Add a touch of metallic paint in desired areas, particularly the raised areas and outer edges.
7. Thread a needle and triple knot the ends of the thread together. Audition the bracelet on your wrist to find out where to sew your buttons. Begin your stitch from the painted side of your cuff, hiding the knot beneath the button. Sew the buttons securely to the spots where the inside of the toggle loops end.

NOTE: The cuff will fit somewhat tight at first, but the fabric loops will stretch just a bit with wear. If you want a looser fitting cuff, adjust accordingly.

These beauties can be custom made for virtually any occasion. They offer a great way to use up your stash of laces and trims, they're easy to make, and they can be completed in one evening. You could even use glow-in-the-dark fabric paint instead of the metallic paint—perfect for a rockin' night out! ●

mandyrussell.com





la *flora* fedora

BY Kathy Cano-Murillo

What others perceive as a black hat,
I see as a thirsty wearable canvas:
two empty sides, primed for painting.
An accessory armed for amplification.

Adapted from
CLOTH PAPER SCISSORS®
September/October 2010

MATERIALS

- Pencil and paper
- Canvas fedora (Stick with canvas; other hat materials are more difficult to paint.)
- Chalk
- Acrylic paints
- Paintbrushes, a variety of sizes
- Glue (I used Crafty Chica® Extreme Embellishment Glue™.)
- Glitter (I used Crafty Chica Chunky Glitter™.)
- Flat-backed crystals or rhinestones (Tulip® Glam-it Up!™ Iron-on Crystals™ work wonderfully.)
- Ribbon, 24" long
- Charm(s) (I used Crafty Chica Charm™—Day of the Dead.)

I recently came across a wall display of fedora hats in a rainbow of shades. As always, my first thought was to buy one of each color. But then I took a deep breath, calmed down, and lovingly selected one for an artistic makeover. I love bright colors, and knew a black background would be a perfect start. And so the creative process began.

While I love painting in books and creating fabric collages, there is something more personal about dressing up something to wear. It allows you to share it with the world and send the message that you live by your own rules.

The beauty of this project is that it will work for any skill level. You can choose to paint an elaborate scene, or just add random dots of happy; do whatever fits your style.

directions

1. Make a sketch of your design on the paper. I drew a mix of half circles, heart shapes, and scalloped edges.

2. Once you feel confident with your design, use the chalk to draw it onto the side of the fedora.
3. Choose your paint colors and/or mix some colors.
4. Start painting your shapes. Because black is so opaque, you may want to use white as a base coat before applying the other paint colors. Let dry.
5. Using a thin paintbrush, apply glue to the first area you want to cover with glitter. While the glue is still wet, pour on the glitter. Tap away the excess, and then add more glue to the next area you want to cover with glitter. Continue with all the glitter areas.
6. Use paint and the end of the paintbrush handle to create dots on the background. Outline the whole design with black paint.
7. Use glue to add crystals around the design.
8. Add more motifs as desired. I added polka dots to the top of the hat and painted designs onto the strand of ribbon.
9. Let the paint dry and then glue the ribbon around the base of the hat to create a hat band. Add painted designs to the hat brim and glue a charm to the half circle.



note: These stepouts were created on black canvas material for photography. All of these steps should be completed on the actual fedora. ●

craftychica.com



Use chalk to sketch your design onto the fedora as a guide for painting.



Paint one section at a time, letting neighboring sections dry completely before proceeding.



Use a small paintbrush to add the embellishment glue for the glitter.



While the glue is still wet, cover it with glitter and then shake off the excess. A soft brush will help facilitate removal of excess glitter.



Use the back of a paintbrush or a pencil eraser to paint (stamp) uniform dots.

Step-out photos by Scott Wilkinson

from necktie to necklace

BY jacque kudner



Once I started experimenting with upcycling neckties, I found endless possibilities. Vintage ties, antique buttons, feathers, flowers, and meaningful treasures came together to make unique and fashionable necklaces. It's easy to make one-of-a-kind necklaces with cast-off ties and bric-a-brac. Choose memorable materials to make your necklace special to you. A friend once commissioned a piece made from the tie that her husband wore for their wedding.

Adapted from
Cloth Paper Scissors
March/April 2013



Figure 1



Figure 2

MATERIALS

- Neckties (I like to use vintage or unique ties, which are readily available at resale shops.)
- Scissors
- Memory wire (I use Darice® Jewelry Designer memory wire.)
- Needle
- Thread
- Cord, ribbon, or leather in a coordinating color for loop fastener
- Decorative trim, approximately 12"
- Glue gun and glue sticks
- Embellishments: hand-dyed ribbons, sari silk, feathers, netting, silk flowers, antique pins and/or lockets, found objects, buttons, velvet leaves and flowers, etc.

tip: Consider color and balance as you select the materials for your composition.

directions

1. Cut 8" off the wide end of the tie and 4" off of the narrow end of the tie. Cut the tie lining back about ½" on the wide end of the tie (Figure 1), fold in ¼" on the end of the tie fabric, and hem.
2. Position the memory wire necklace in the center of the tie, under the

seam, with the wire loop at the wide end of the tie. Use an overcast stitch to secure the loop in place. Be sure to catch both sides of the tie while stitching, securing the wire under the center seam. (Figure 2)



Figure 3

3. Cut 3"-4" of the thread on the back seam of the tie, and stitch the wire in place with an overcast stitch.
4. Using a running stitch, stitch back over the length of the seam and then pull the stitches to gather the tie on the wire. (Figure 3)
5. Reverse direction and overcast stitch over the area you gathered to secure the fullness.
6. Repeat steps 3, 4, and 5, stopping 1" before the end of the memory wire.
7. Using a glue gun, glue the end of the memory wire in place inside the center back of the tie.
8. Create a 2"-3" gather at the narrow end of the tie, just beyond the end of the wire, and then overcast stitch the gather to secure the fullness. Cut the remaining portion of the tie off, leaving about 1/2" beyond the gather. Fold in 1/4" on the end and hem to close.



Figure 4



Figure 5



9. Make a loop with the leather/cord/ribbon and secure the loop to the narrow end of the tie with the glue gun, covering the stitching. (Figure 4)
10. Glue the decorative trim over the stitching along the length of the tie. (Figure 5) This is the front of the necklace.

11. Sew a small button in the center on the wide end of the tie. (Figure 6)
12. Embellish the necklace. Glue feathers, ribbons, flowers, jewelry bits, found objects, etc., to the tie on both sides of the enclosure (the button and loop). ●

remainedesigns.com



Figure 6