

WEARABLE ART

Leaders' Guide

Ontario 4-H Council

*Ontario Ministry of Agriculture, Food
and Rural Affairs*

4-H 2430 94 LE

*The primary purpose of the 4-H program is
the personal development of youth in rural Ontario.*

THE 4-H PLEDGE

"I pledge
My Head to clearer thinking
My Heart to greater loyalty
My Hands to larger service
My Health to better living
For my club, my community and my country."

TABLE OF CONTENTS

	PAGE
WELCOME TO 4-H	1
WHAT ARE MY RESPONSIBILITIES AS A 4-H LEADER?	2
4-H CLUB PROGRAM PLANNING	2
WHAT IS AN ACHIEVEMENT PROGRAM?	4
CHOOSING THE APPROACHES AND ORGANIZING MEETINGS	5
MEETING ONE	11
MEETING TWO	16
MEETING THREE	19
MEETING FOUR	22
MEETING FIVE	25
MEETING SIX	27
GENERAL INFORMATION ON PRESENTING THE APPROACHES	33

This project was prepared by
Marie Lefaive, Guelph
for the Ontario 4-H Council

with Special Thanks to the Advisory Committee:

Sherry Boettger	4-H Leader	Waterloo
Eric Bowman	4-H Leader	Enniskillen
Sherry Boyce-Found	4-H Resource Specialist	Guelph
Teddy Caron	Lewiscraft	Scarborough
Pat Clysdale-Cornell	Rural Community Advisor	Emo
Margaret Godkin	Ontario 4-H Council	Athens
Debbie Jewell	Rural Community Advisor	Woodstock
Sandra Massey	Lewiscraft	Scarborough
Micheal Wright	4-H Member	Evansville

©Copyright Ontario 4-H Council and Queen's Printer For Ontario, 1994.

This project was jointly funded by the Ontario Ministry of Agriculture,
Food and Rural Affairs and Agriculture and Agri-Food Canada.

BE A "GREEN" 4-H CLUB

The 4-H program uses a lot of paper. Please help us to reduce our costs, and save a few trees, by remembering these tips.

- Only 4-H members (10-21) and screened volunteers should receive 4-H resources.
- If your club plans to do this project again, keep the resource materials so you don't need to reorder.
- If your club has extra resources, please return them promptly to the Ontario Ministry of Agriculture, Food and Rural Affairs office so they can be used by someone else.

WELCOME TO 4-H

It has often been said that, "Volunteer 4-H leaders are a blend of friend, teacher and parent." What a big order to fill! But you will discover that you have many talents as a 4-H leader. Having an interest in young people and their development and being willing to take up the challenge of 4-H leadership is the first step to success.

This project focuses on wearable art. However, the development of members as individuals is your real goal. You will get to know the club members and where their interests lie very well. Use this knowledge, your own expertise and imagination to plan a fun, interesting and challenging club program for your members. And enjoy being a 4-H leader!

INTRODUCTION

The goal of this project is twofold: to introduce members to techniques used to create "wearable art," and to encourage members to be as creative as possible when applying these techniques. "Wearable art," as its name implies, refers to any decorative piece that can be worn: jewellery, hats, belts, gloves, shoes, ties, decorated clothes, purses, etc. How this art is made is the work of this project.

To accomplish this, there is a menu of 9 approaches to wearable art. Each one is described in the members' resource sheets, and each holds enough techniques to easily fill two or more meetings. Your members can decide together which of these approaches they would like to pursue. The next club they form could focus on two or three different approaches. When ordering resource materials for your club, please only order the resource sheets members will be using at this time.

All techniques are presented in a step-by-step format; diagrams and illustrations are used throughout. These how-to pages constitute the members' manual. There are no instructions for making specific items. For example: the "paint" approach includes the technique of fabric painting but does not provide a design transfer that members can apply to a T-shirt using a pre-determined colour scheme. The purpose of this project is not to dictate the direction for a member's creative talents, but to provide them the means by which they can let their creativity soar.

WHAT ARE MY RESPONSIBILITIES AS A 4-H LEADER?

Before your project begins:

1. Familiarize yourself with current provincial and local 4-H policies;
2. Attend a leader training session (if scheduled);
3. Advertise the project and organize a club with a minimum of six members;
and
4. Review available resources and begin planning the club program.

During the project:

1. Attend each meeting and the Achievement Program;
2. Assist members in planning and presenting the club program;
3. Provide a FUN, learning atmosphere;
4. Ensure the club membership list is completed and forwarded to the Ontario Ministry of Agriculture, Food and Rural Affairs office before the second meeting;
5. Help each member to set and achieve goals for personal development;
6. Encourage members to work together as a group;
7. Provide guidance in choosing and completing an Achievement Program; and
8. Evaluate the club program.

4-H CLUB PROGRAM PLANNING

A successful 4-H club doesn't just happen! Careful planning is necessary and very important. As a 4-H leader, you have a responsibility to do the best job you can in providing a fun, learning experience for the 4-H members. Planning will make this a reality.

The 4-H Volunteers' Handbook has lots of valuable information to help you and your members plan a successful club program. Refer to "The 4-H Meeting" section of your handbook for tips on planning successful meetings, effective communication, games, judging and special events. The chart on page 3, of this Guide, can be used to record your plans.

4-H CLUB PROGRAM PLANNING CHART

MEETING OR EVENT	DATE	TOPIC ACTIVITY OR TASK	PEOPLE WHO COULD HELP	PRESENTATION IDEAS TO CONSIDER

WHAT IS AN ACHIEVEMENT PROGRAM?

- An opportunity for members to share with others the knowledge and skills they have gained during this 4-H project.
- Involves each member in some way.
- Informs the public about the purpose and goals of the 4-H program.

Achievement Program ideas specific to this project are suggested below. Involve club members in selecting a suitable idea and making the necessary preparations.

1. Hold a "wearable art" sale at a local fair.
2. Provide technique demonstrations to schools, seniors centres, or at a local shopping mall or fairground. Another option is to organize a "hands-on" workshop for a youth group such as Big Brothers or Big Sisters.
3. Prepare poster boards that illustrate the techniques you have tried, and accompany these with examples of your work. Display these boards at a fairground or shopping mall.
4. Hold an exhibit of your club's work at a visual art centre.
5. Put on a fashion show at a mall, fairground, or community centre to display your club's work.
6. Hold an open house to display your club's accomplishments and hold "wearable art" demonstrations.

WEARABLE ART – THE VIDEO

A video, "4-H Wearable Art" (114 min.) is available from the A.V. Library, Visual Communications Services, OMAFRA, 52 Royal Rd., Guelph, Ontario N1H 1G3 (519) 767-3622, Fax: (519) 824-9521. The video has been produced in segments – one for each of the nine approaches and an introduction. The video will introduce you to the many possibilities in this project and demonstrates *some* of the techniques covered in the resource sheets. The video can be used in many ways.

- Preview it before the club starts so you can explain the approaches to members.
- Watch it to learn how to do some of the techniques.
- Show it at club meetings to aid in demonstrations. It is too long to show the whole video at one time. The format makes it easy for you to show a 10-15 minute segment independently of the rest of the video.

CHOOSING THE APPROACHES

Hold a planning meeting for your club to review each description from the menu. Outline the techniques and provide suggestions for suitable projects. (Our description does include project suggestions, but you probably have a few of your own as well.) Once the nine approaches have been reviewed, and everyone understands what is involved, proceed to a vote or decision by consensus. It is easier to organize if all members work with the same approaches. If the group is having difficulty deciding which approaches they want, have them consider the following points.

Cost: do members want to spend a little or a lot? "Anything Goes" can be a very inexpensive module; "Leather" could cost considerably more. In all approaches, however, we provide inexpensive, "home-made" techniques, so that members can try their hand at anything without incurring high expenses. Consider a sponsor to help cover costs. Some stores offer group discounts.

Availability of materials: what craft, fabric, hardware, etc. stores are nearby? What is available through mail order? See page 34 of this Guide.

Expected outcomes: do members want to create one major work of wearable art, or do they want to fashion a series of smaller items using variations on one technique? "Metal" is perhaps best suited to one major project. "Paint" can easily be applied to a number of items.

Degree of difficulty: how confident are members in their abilities, and how familiar are you with the techniques? If you aren't comfortable with the techniques, is there someone in the community who could help?

Remind members that they will start with a few selections this club, but that they can try other approaches in clubs to come.

If a number of your members are male, and feel that many of the approaches are not suitable for them, remind them that "wearable art" is perfectly suited to gift giving: they may not be interested in a beaded necklace and earring set, but they probably know someone who is.

Once the club has selected the approaches, order those resource sheets for the club members.

Be sure to refer to pages 33 to 36 for general information on presenting the approaches.

THE NINE APPROACHES

1. **ANYTHING GOES:**
 - Zipper Pins
 - Bread Jewellery
 - Plastic Tubing Bracelet and Necklace
 - Button Jewellery
 - Hardware Jewellery
 - Jewellery from Natural Objects
 - Wood Jewellery
 - Food Jewellery

2. **BEADS:**
 - Paper Beads
 - Clay Beads, including recipes for modelling dough
 - Colouring Beads
 - Beaded Applique
 - Beaded Jewellery: general technique, beaded safety pin jewellery, beaded paper clip jewellery.

3. **FABRIC:**
 - Applique: General technique, fusible applique, free-standing applique, patch applique, ribbon applique.
 - Ribbon and Lace: single and multi-loop bows, ribbon braiding
 - Victorian Lace Neckband
 - Scrunched Fabric Jewellery

4. **FABRIC DYES:**
 - Introduction to Dyes: General technique, appropriate fabrics, fabric preparation.
 - Microwave dyeing.
 - Tie-Dye: Tying techniques: marbling, knotting, clump tying, pleating, twisting, gathering, stitch resist, sunburst.
 - One-Step Batik.

5. **LEATHER:**
 - Finding Leather
 - Leather Tools
 - Cutting Leather
 - Joining Leather: gluing, sewing, lacing
 - Foil on Leather
 - Leather Jewellery: beads, 3-D, scrunched
 - Fringes
 - Tassels and Wrapping

6. **METAL:**
 - Working with Metal: general techniques and tools
 - Horseshoe Nail Jewellery: Types of nails, shaping a nail, jewellery suggestions.
 - Tincraft: Materials and techniques, jewellery suggestions.
 - Wire Filigree: Materials and methods, twisting and shaping wire, jewellery suggestions.

7. PAINT:

- The Basics: Appropriate fabrics, paints (with recipe for homemade paints), types of applicators, set-up instructions.
- Free-Hand Painting
- Block Printing (leaf and fruit printing)
- Crayon Painting: general technique and discussion of how to combine this technique with other paint forms.
- Splatter Painting: traditional technique and water-pistol technique
- Stencil Painting: general technique and design considerations when creating stencils.

8. PAPER:

- Paper Beads
- Tissue Paper and Cardboard Jewellery
- Origami Jewellery
- Papier-Mache Jewellery: strip and mash methods
- Picture Jewellery: small works of art

9. THREADS:

- Knot Buttons
- Friendship Bracelet
- Braiding: 3-strand; 4-strand; 8-strand with starter project (belt)
- Tassels
- Weaving a Shoulder Bag

ORGANIZING MEETINGS

Your leaders' guide provides the framework within which each chosen approach can be explored. Unlike traditional projects, which provide an ordered breakdown of each meeting, the "wearable art" project revolves around the hands-on practice of techniques. You must keep this at the heart of each meeting, and surround it with information from the leaders' guide that will best meet the needs of your club.

The six meetings outlined on the following pages provide you with Roll Call questions, Before The Next Meeting activities, and Digging Deeper activities. With the exception of Meeting One, the Roll Call questions deal with aspects of design and composition. Use these questions as the starting point for a discussion of one facet of artistic design. There are five separate design topics provided with your leaders' guide, and each one can be presented in a single meeting. Activities related to each design topic are also provided. Select activities which will be of benefit and interest to the club. These design topics also double as starting points for Digging Deeper activities. If seniors would like an even greater challenge, ask them to explore a facet of design, composition or colour on their own. Libraries, art stores, artists, teachers, and their own experience and know-how can all contribute to the final product.

The remaining meeting time, which should be the bulk of the time, is spent trying the techniques for the approaches selected by the club.

PROJECT REQUIREMENTS

The Wearable Art project is a hands-on project: all members should be challenged to work to their ability levels, and all members must complete two different techniques. Sloppiness and inattention to detail should be discouraged. Seniors should be encouraged to attempt the more time-consuming and intricate works, and to combine two or three techniques into their final projects. For those seniors wishing a more intellectual Senior activity, try one of these.

1. Chart the history of diamonds in the world of fashion jewellery: the discovery of diamonds; diamond settings; famous diamonds; the social status of diamonds, etc. Present your findings to the group. (Note: any precious gem can be used for this activity.)
2. Prepare a presentation of native beadwork and jewellery techniques. Share your knowledge with the group.
3. Spend a day with a jewellery maker, leatherworker or fabric artist. Pay close attention to the design process and techniques used. Report back.
4. Trace the evolution of jewellery or accessory fashion over the past four decades. Using earrings or ties as your example, find or draw pictures that illustrate fashions of the 60's, 70's, 80's and 90's.
5. Attend a local craft show. Take an inventory of the types of crafts offered for sale, discuss which crafts focused on wearable art, and which crafts you think are underused as a medium for wearable art. Report to the group.

SPECIAL NOTES FOR THIS PROJECT

1. Approaches and techniques are two terms that are used in the resource material. An approach is one of the nine broad methods of producing wearable art. Each approach has many techniques that can be used. For example, paint is an approach. Splatter painting, sponge painting, crayon painting are techniques.
2. With this project, your club will need to have a planning meeting. This can be done in one of two ways.
 - The planning meeting can be considered "meeting one," as explained in the Leaders' Guide. In this case the club will meet and decide which approaches they would like to try. Use the remaining meeting time to focus on design tips. The resource sheets are then ordered for the members. This means there will need to be a few weeks between meeting one and two to allow for the delivery of resources. This will give members five meetings to try their hand at Wearable Art techniques.
 - The planning meeting can be considered an extra meeting. The club will meet prior to the date the meetings are to start and decide which approaches they would like to try. The resources are ordered and a few weeks later the club can have its first meeting. This will give members six meetings to try the various techniques.

Please be kind to our environment. **Only order the resource sheets that each member will actually use.**

3. In addition to the resource sheet for each approach, the "Welcome" sheet reviews project requirements and some basic technical information such as enlarging designs and types of jewellery findings. The schedule of meeting dates and names and phone numbers of club participants can be recorded in this resource sheet. Order the "Welcome" sheet for everyone.
4. Each meeting in the Leaders' Guide includes some information and activities on design basics. Roll Call and Before The Next Meeting activities are tailored to these topics. If you choose not use this information, and to introduce members to design elements of your own choosing, be sure to alter the Roll Call and Before The Next Meeting activities accordingly.

How many design basics activities you do will depend upon the amount of time you wish to spend working on wearable art techniques. As a guideline, you could set aside 10 to 15 minutes of each meeting for these design sessions. You might also wish to assess the usefulness of each design section with respect to your club's particular projects and artistic knowledge. A complete discussion of colour may be important to your members; or they may require only a refresher session of the principles of composition.

5. **REMEMBER TO REFER TO YOUR 4-H VOLUNTEERS' HANDBOOK** - You will find many useful tips and ideas covering topics such as program planning, successful meetings, parliamentary procedure, effective communicating and presentation methods. Refer to your Volunteers' Handbook as you plan meetings. If you do not have a handbook, please ask your OMAFRA contact.
6. You may find the OMAFRA Factsheet, Procedures for Meetings, 89-095, helpful.

The 4-H Resource Development Committee of the Ontario 4-H Council reviews and evaluates 4-H resources. Comments and suggestions about 4-H manuals and guides are always welcome. They may be sent to the following address.

4-H Resource Development Committee
c/o Guelph Agriculture Centre
P.O. Box 1030
Guelph, Ontario
N1H 6N1

The Kids Help Phone logo and number are on each resource sheet. Kids Help Phone is available to over 7 million children and teenagers throughout Canada.

It is a national, bilingual, confidential, toll free helpline staffed by paid, trained professionals. In response to the problems and concerns of our youth, Kids Help Phone provides a listening ear, emotional support, counselling, information and referrals. Children and teens from anywhere in Canada can call anonymously 24 hours a day, 365 days a year.

Children and teens can call about anything that is bothering them including – abuse; drugs; alcohol; conflicts with parents, friends or teachers; pregnancy; sexuality; suicide; or parental separation and divorce.

Please mention this number to your members and explain what it is for. Make sure they know that it is free and they don't have to give a name or address.



The Kids Help Phone gets 1000 calls a day... 2000 more get a busy signal. If you or your club or someone you know would like to make a donation to the Kids Help Phone, call 1-800-268-3062.

MEETING ONE

OBJECTIVES

There are three main objectives to this first meeting:

1. Getting to know your club,
2. Electing the club's executive,
3. Choosing the approaches for this club's project.

PREPARATION AND EQUIPMENT

- | | | |
|--------------------------------|---|--|
| Welcome and Getting Acquainted | • | Provide pens, markers, crayons and blank name tags. Could also provide ribbon, yarn, felt, glue, paper, string, etc. |
| Selecting the Approaches | • | You might want one complete set of the nine approaches for yourself for this task. Flipchart paper would be useful to record requests and options. |
| Colour Activity | • | Paints, brushes, something to use as a palette and white scrap paper OR food colouring, eye droppers and water. |

WELCOME AND GETTING ACQUAINTED

When members arrive, direct them towards a table on which you have placed: a selection of crayons, pens, markers, etc. and blank name tags (the square cardboard variety that slips inside a plastic sheet with a safety pin at the back). Invite them to design their own name tags.

An alternative to this activity is to place a much broader range of materials on the table – ribbons, paper, pins, glue, cardboard, paint, crayons, markers, string, bits of felt, etc – and invite them both to design the name tag and its method of attachment.

GETTING STARTED (15 minutes)

1. Begin with the 4-H PLEDGE. Post a copy so everyone can see it.
2. WELCOME the members. Introduce leaders. Have members introduce themselves. Introduce the youth leader (if this has been decided). Ensure that everyone has a name tag.
3. Complete ENROLLMENT CARDS and/or MEMBERSHIP LIST.
4. Give a brief INTRODUCTION to the project.
5. Outline the OPPORTUNITIES members have such as taking part in the local fairs and shows, "4-H Go For the Gold," 4-H Members' Conference, etc.

6. DISTRIBUTE "4-H Club Member Lives Here" signs if available.
7. DISTRIBUTE the Members' Resource Sheets, if these have been selected.
8. Discuss the members' REQUIREMENTS for the project. See Welcome to Wearable Art Sheet. Outline any expectations you have of the members.
9. Briefly discuss the ACHIEVEMENT PROGRAM - type, date, time, location.

The remaining time is used for activities related to the meeting material. Try to keep the members interested and involved by using a variety of techniques and activity coordinators - leaders, youth leader, guest or senior members.

A ROAD MAP TO GOOD MEETINGS (20 minutes)

It is important for everyone to become familiar with the basics of running a good meeting. Review with members the purpose of an agenda and the executive's responsibilities. Have the club members elect an executive. You may find the 4-H Volunteers' Handbook and the OMAFRA Factsheet, Procedures for Meetings (89-095) helpful.

ROLL CALL

What do you think of when you hear the words "wearable art?"

SELECTING THE APPROACHES

The roll call will give you a starting point from which to narrow your search for approaches that the club will explore. If wearable art to most members means painting on fabric, then the "paint" approach is an obvious choice. If your group has a widely varied understanding of the term, maybe "anything goes" or "fabric" are better choices.

There is a short description of each approach on page 6 of this Guide. Explain each approach to the club. Discuss the options the club has – a different approach at each meeting or one or two approaches to cover in detail over the length of the project. Once you have chosen the approaches, discuss the following.

1. The order of the approaches. Which techniques will you explore first? This, of course, is important in terms of preparation. Members will have to bring the necessary materials to the next meeting.
2. The scope or complexity of the works. How complicated do members want their projects to be? How many projects do they hope to complete? This will determine the amount of time you will devote to each approach. If members wish to attempt more than is feasible in the given time, they can be encouraged to either begin or complete some of these projects at home. Remember also that some techniques require drying or setting time. They may be started at one meeting and finished at the next.

3. Cost. Work can be done on cotton or silk, with gold or tin, using a rainbow of store-bought paints or only one or two. Obviously, these decisions will affect cost. Purchasing supplies can be done in one of three ways.
- i) Each member provides his or her materials and is responsible for bringing them to the meeting.
 - ii) The group decides which materials to use and pools their money and resources. In this way, a rainbow of colours or supplies can be bought, though each member may only have to pay for one or two.
 - iii) The group organizes and participates in a fund-raising endeavour. This money is then used to buy materials. Once again, materials can either be bought individually (each member gets an equal percentage of the fund) or collectively.

DESIGN BASICS

COLOUR

A colour wheel is a device that shows the colours of the rainbow arranged in a circle. On one side are the warm reds and yellows, and on the other are the cool greens and blues. Placed equidistant on the wheel are the primary colours: the pure red, yellow and blue from which, with black and white, all other colours come. Between these are the secondary colours. They are equal mixtures of the two adjacent primary colours. Tertiary colours are a two to one proportion of a primary colour and a secondary colour.

PRIMARY COLOURS: Red, Blue, Yellow

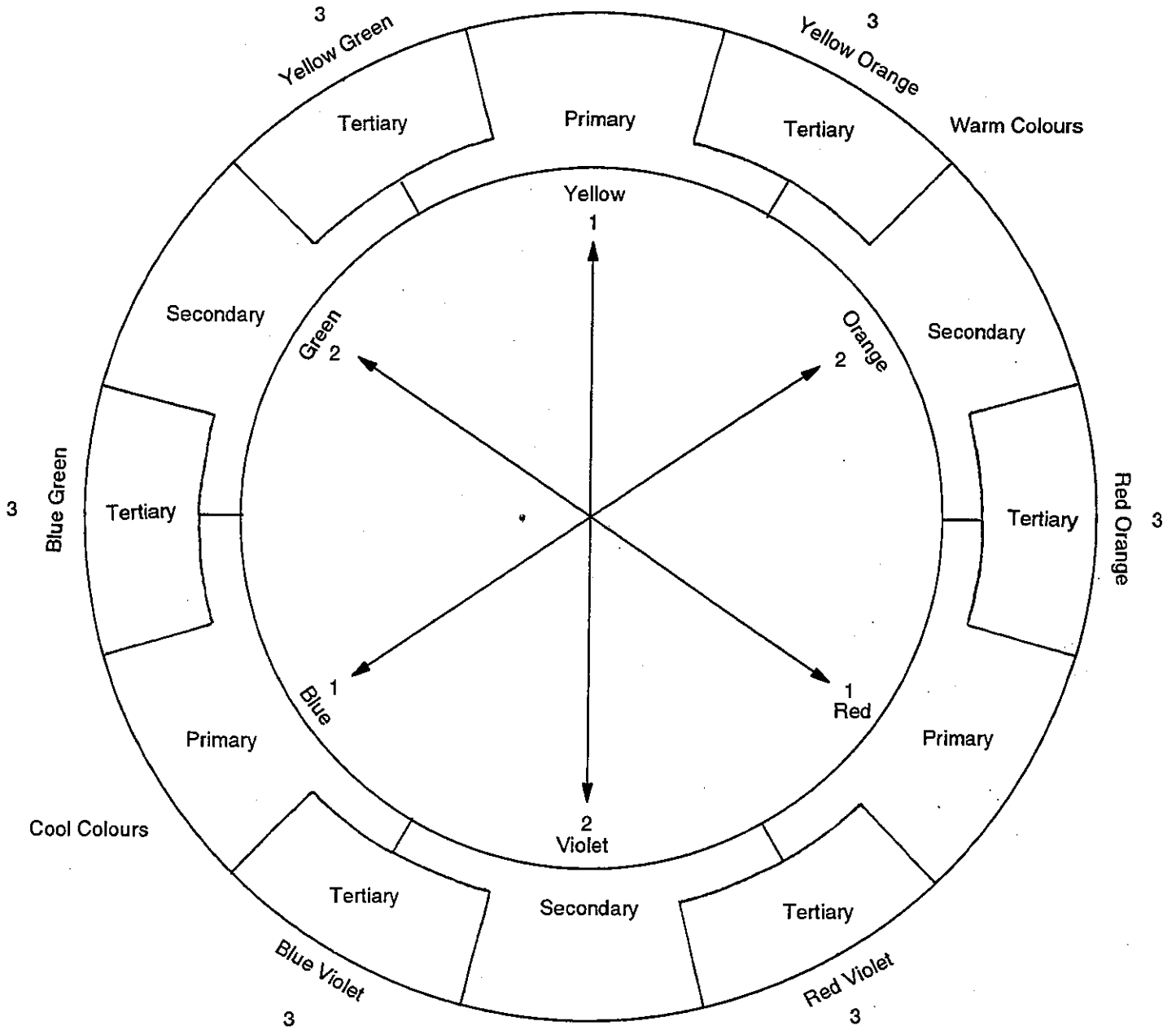
SECONDARY COLOURS: Violet (Red mixed with Blue)
Green (Blue mixed with Yellow)
Orange (Red mixed with Yellow)

TERTIARY COLOURS: Yellow Orange Blue Violet
Red Orange Blue Green
Red Violet Yellow Green

ACTIVITY

Provide paints or watercolours and plenty of white scrap paper for members to experiment with. Use the primary colours to create secondary colours. Paints are best for this, because they mix easily on a palette or plastic saucer, and you can easily measure quantities with an eyedropper. Drops of food colouring in a glass of water can also work well. For the first set of secondary colours, have members use equal amounts of each primary colour. Then have them experiment with tertiary colours (two to one proportion of primary and secondary). You might want to make copies of the colour wheel for the members. When the colours are mixed the way they want they can then record them on the colour wheel. Finally, have them mix all three primary colours together in equal amounts. What colour do they get? (Grey)

COLOUR WHEEL



BEFORE THE NEXT MEETING

1. Remind members to bring the materials they will need for their projects.
2. Divide the club into six groups, and assign each group a colour: red, blue, yellow, green, orange, purple. Members from each group should each bring examples of five shades of their colour to the next meeting. These can be cut from magazines, painted or crayoned on white paper, found in fabrics, wallpapers and beads, or collected from nature.

DIGGING DEEPER - OPTIONAL INFORMATION FOR SENIORS

If senior members aren't interested in the colour wheel activity, they could review the information below and present it in an interesting way to the other members of the club.

A BRIEF HISTORY OF JEWELLERY

Jewellery's beginnings lie in Mesopotamia and Egypt, some 7,000 years ago. Since that time, jewellery of some form or other has appeared in every society, from the most primitive to the most civilized. The very first type of jewellery was probably made of pebbles and shells. Later, iron, copper and bronze were used. Today, precious stones are often the heart of a piece of jewellery.

A study of a society's jewellery can provide us a better understanding of that society. Seafaring communities, for example, made jewellery in the form of objects such as boats and fish. Such items of jewellery – called amulets – were thought to hold great power. They could bring good luck or provide protection from storms.

The jewellery of an individual within a society also provides us information. Most often, it tells us how important or influential a person is. Think, for example, of a monarch's crown, a millionaire's gold watch, or a chief's headdress of rare feathers.

Today, people of all classes want the look of expensive jewellery, but not the cost. Substitutes have therefore been developed for many valuable materials, so that those people who cannot afford the "real thing" can still wear similar products. In 1740, a Frenchman called Georges-Frederic Strass discovered how to make imitation diamonds and other precious stones from cut glass. It was the birth of costume jewellery. To separate the real from the fake – at least when it comes to precious metals – marks are used as an indication of quality. These are known as hallmarks.

Jewellery styles change to suit public taste. Egyptian-style jewellery, for example, became popular during the 1920s and 1930s, when there was great public excitement over the excavation of the Pharaohs' tombs in Egypt. But whatever the fashion of the day, jewellery is still worn as a sign of status and wealth, to protect and bring luck, and as a way of expressing one's personality.

MEETING TWO

PREPARATION AND EQUIPMENT

Collect the items that will be needed for the Design Basics activities and the selected hands on techniques for this meeting.

ROLL CALL

What is your favourite colour, and how does it make you feel?

DESIGN BASICS

This roll call is a natural lead-in to a discussion of colour. Use the answers from the roll call, and the information below, to explore this facet of design. To help illustrate the concepts, use one or more of the activities provided. Use only as much of the design information as you would like to cover in this meeting. The majority of meeting time should be spent on the Wearable Art - Hands On section.

If your members do not yet know the basics of mixing colours, or if you did not discuss this theme in Meeting One, spend your time on this topic. For more advanced groups, a look at the "emotion" of colours would be more useful.

Members are asked to discuss how colours "feel" because the perception of colour is a very individual experience. One person's harmonious blend can be another's outrageous mix. Members should be aware of this – and of the basic rules of colour mixing – when they create their wearable art.

A colour wheel would be very helpful at this meeting. Any basic design or fine art book should contain a colour wheel. Your library should be able to help you. If you cannot find a colour wheel there, contact the art department of a local school to see if they can help, or visit an art supply store. As a final source, visit a paint supply store and stock up on colour samples. A Pantone colour guide (available at art stores) is also helpful, as it indicates which colours, and which amounts should be mixed to obtain different shades. Fabric dye instruction sheets also provide such information.

COLOUR

TONE is the intensity of colour, whether it is light or dark.

A TINT is made by adding white to a primary or secondary colour.

A SHADE is made by adding black to a primary or secondary colour.

A HARMONIOUS colour scheme is one that uses the colours that appear next to one another on the colour wheel. For example, red, orange and yellow or blue and green. It is undemanding and restful.

COMPLEMENTARY or contrasting colours are those on the opposite sides of the colour wheel. For example, red and green or yellow and purple or orange and blue. When used together, they provide a vibrant and exciting scheme.

Everyone reacts to and sees colours differently. Even our mood can affect how we "see" a colour. In general, however:

- Pastels are sweet, shimmering and pretty
- Brights are lively, loud and daring
- Clears are deep and satisfying
- Darks are rich and earthy
- Neutrals are calm and quiet.

Contrast can also affect how we "see" colours. The same shade of blue, for example, can look quite different if placed against different coloured backgrounds.

When a small part of a design is given a strong, divergent colour, it becomes the "accent" that will attract attention.

ACTIVITY SUGGESTIONS

- Collect some paint colour chips. Have available the three primary colours (red, yellow, blue) plus white and black. Have members mix small amounts of paint to match the colour chips as closely as possible.
- Provide a number of magazines. Have members search through the coloured pictures and advertisements for examples of pastels, brights, clears, darks and neutrals. As a time-saving measure you can explain this activity to several senior members at the beginning of the meeting, and have them present their findings later on in the meeting.
- Pass a red scarf around the group. Let each one drape it over the sleeve, shoulder or midriff of their top. Notice how the colour of red changes depending on what background it lies against.
- Place identical blue squares on black, white and orange backgrounds. How do the colours seem?
- Ask each colour group to lay the colour swatches they brought from home on a flat surface (preferably white). Ask members to point out which one is a particular shade: sky blue, apple red, forest green, lemon yellow, pumpkin orange, grape purple. Not everyone will agree!
- Place all the colour swatches in a hat or bowl, mix them up, and give each member five pieces. Ask them to create a balanced composition.

WEARABLE ART - HANDS ON

Use the remaining time to explore one of the wearable art approaches.

BEFORE THE NEXT MEETING

Remind members to bring the materials they will need to work on the next meeting's techniques.

Ask members to bring three pictures – either photos, magazine pictures, or hand drawings – of designs or compositions that they like.

DIGGING DEEPER - OPTIONAL ACTIVITY FOR SENIORS

Using no more than three colours per panel, draw an abstract rendition of each of the four seasons.

MEETING THREE

PREPARATION AND EQUIPMENT

Collect the items that will be needed for the design basics activities and the selected hands on techniques for this meeting.

ROLL CALL

What is one thing that separates a "good" picture or composition from a "bad" one.

Examples of a "bad" picture include unbalanced designs that are top heavy, bottom heavy, or with all the interest scrunched into a corner; boring pictures that have objects of the same size, the same shape, even the same or similar colour, and with no creative use of spaces; pictures so crowded with objects and images, it loses all focus and simply looks like a mess, etc. Note that there is no "right" and "wrong" answer to this roll call, but there are general guidelines. In essence, a good picture is one that pleases the eye, catches the interest, provides balance, and communicates a message, emotion or story. A bad picture does none of these.

DESIGN BASICS

COMPOSITION: PUTTING THE PICTURE TOGETHER

A good composition or design has BALANCE and INTEREST.

SYMMETRICAL BALANCE occurs when everything is equal. If a line was drawn down the centre of the design, everything on one side of the line would be exactly the same as everything on the other side of the line.

ASYMMETRICAL BALANCE seems lopsided, but the weight of the objects is evenly distributed. Large and dark objects "weigh" more than light and small ones. Large and light, therefore, balances small and dark.

INTEREST is gained by:

1. Using a variety of textures, lines and shapes
2. Using contrast to liven things up
3. Using interesting colours
4. Implying motion. For example, a triangle on a flat base looks stable. A triangle standing on its point gives a feeling of movement.

CHOOSING YOUR PICTURE OR DESIGN

The picture or design chosen for wearable art can be a completely original invention, a reproduction of an existing work, or a creation that borrows a bit from nature, a bit from the world of art, and a bit from your own imagination. There are several different styles you can choose.

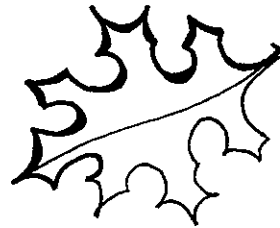
A. NATURALISTIC

Your design copies nature, a photo, an existing drawing, as closely as possible. This is realism.



B. STYLIZED

You simplify realism. The general layout and feel of the original remain, but your lines are bolder and cleaner, spaces are often simpler, and new features may be added.



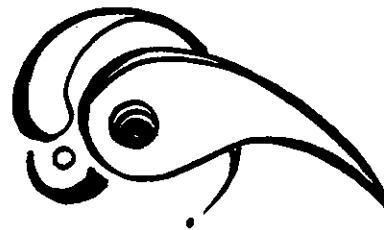
C. ABSTRACT

Your picture may have started with a realistic drawing, but it is so altered it is barely recognizable. Another type of abstract design is pure pattern, such as a checkerboard motif, or a series of stripes of varying thicknesses.



D. GEOMETRIC

These are random shapes and lines that do not suggest a picture or pattern, but that you use simply because you like the look.



SIMPLIFYING A PICTURE

Simplifying an existing picture or design is done by peeling away the details of a picture, so that only the skeleton remains. Many traffic and sport pictograms are simplifications. You can also simplify by cutting or tearing. If you try to cut or tear a drawing, you almost automatically simplify it.

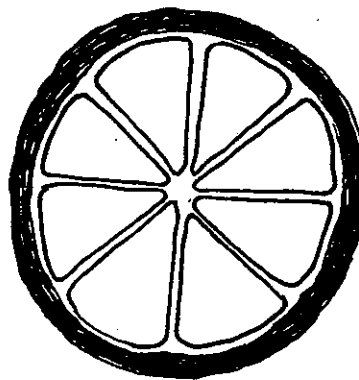
ACTIVITY SUGGESTIONS

- Draw a picture of a house with a tree to one side. Draw the same picture again, but this time add texture to it. Draw it a third time, and add motion.

- Choose a simple object such as a flower or fish. Draw it in the four different styles: naturalistic, stylized, abstract and geometric.

NOTE: members may wonder how to create a "geometric" fish, but encourage them to use shapes and lines that suggest water, swimming, movement...and fishiness!

- Simplify a cut orange. Provide members with orange halves (or apple, or lemon etc.) Have them draw the cut surface, but tell them to omit all the tiny detail lines. The object of this activity is to reduce the drawing to its essentials.



- Have members choose one of the pictures or compositions that they brought to the meeting. Tear or cut it into its important components, then trace these parts on a sheet of paper to create a simplified design.

WEARABLE ART - HANDS ON

Use the remaining time to explore one of the wearable art approaches.

BEFORE THE NEXT MEETING

Remind members to bring whatever materials will be required for the next meeting's techniques.

Ask all members to bring five or six simple geometric shapes that they have cut from coloured construction paper – circles, squares, thin and wide rectangles, triangles, etc. They should also bring two or three geometric shapes cut from white paper.

If you introduced members to Composition: Putting the Picture Together, during this meeting, ask them to bring or draw one picture or design that is symmetrical, one that is asymmetrical, and one that is unbalanced and bring it to the next meeting.

DIGGING DEEPER - OPTIONAL ACTIVITY FOR SENIORS

Draw the view from your kitchen, living room or bedroom window. Alter it so that it becomes a **stylized** drawing. Be sure to include both balance and interest in your composition.

MEETING FOUR

PREPARATION AND EQUIPMENT

Collect the items that will be needed for the Design Basics activities and the selected hands on techniques for this meeting.

ROLL CALL

What is one thing you would do to make a picture or design balanced or interesting?

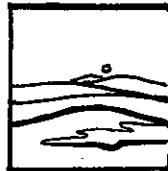
This roll call picks up the design topic where the last meeting left off. Use the answers to clear up any problems members might have about what is involved in choosing the right design or composition.

DESIGN BASICS

You should also use this time to ask members to show the symmetrical, asymmetrical and unbalanced pictures they have brought with them. Ask them to explain why they feel a certain picture is balanced or not, and point out how good balance can be calming (symmetrical) or vibrant (asymmetrical).

TEN GUIDELINES FOR ORIGINAL COMPOSITIONS

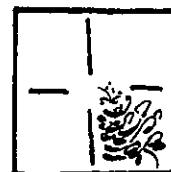
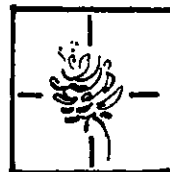
1. Smooth, flat, horizontal shapes give a feeling of stability and calm. Vertical shapes are more exciting and active. They reach up with energy. Diagonal shapes imply motion, tension and energy.



2. The upper half of a picture is a place of freedom and lightness. Objects placed in the top half often feel less weighty. The bottom half of a picture is a place of heaviness and constraint. Objects here seem anchored down.



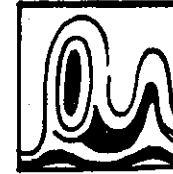
3. The centre of the page is the point of greatest attention. Objects placed here invite the eye to rest there. An off-centre focus is more dynamic; it has a sense of movement.



4. A white or light background feels safe. A dark background is daring.



5. Pointed shapes are threatening; curved shapes are comforting.



6. The larger an object in a picture, the stronger it feels.

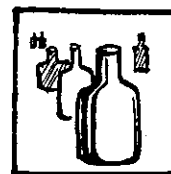


7. We associate the same or similar colours much more than same or similar shapes.
(To illustrate this point, show members four squares (one green, one blue, one red and one yellow), on a white sheet of paper along with a series of four different shapes - not squares - of random colours. Does their eye immediately group the squares together? Then show them four red shapes (circle, square, triangle, rectangle) on white paper, placed among a series of oval shapes of different colours - but not red. The eye groups the four red colours together much more quickly.

8. Contrast enables us to see parts of a picture clearly.



9. A sense of depth is created by placing the bases of progressively smaller objects gradually higher on a page. They appear to recede.



10. Wide space can create tension between the divided objects.



ACTIVITY SUGGESTIONS

- Draw three lines across a piece of plain coloured construction paper. The lines can be straight or wavy, and they must intersect each other line at least once.
 1. Cut out the shapes created. Reassemble the pieces in their proper order on a larger sheet of white paper.
 2. "Explode" the design, moving the pieces apart so that white space appears. You have just created your first design.
 3. Now move these around on the page, until you have created a completely different design. Pay attention to balance and interest.
- Have members take out the construction and white paper shapes that they brought with them and ask them to do the following.
 1. "Draw" a bird attacking a victim. (Guidelines 1, 4, 5, 6, and 10 are important.)
 2. Illustrate an emotion, and see if the group can guess what it is. (Guidelines 1, 2, 4, 5, and 10.)
 3. Illustrate people dancing, or someone who's just scored the winning goal. (Guidelines 1, 2, 3, 6, 7, 8, 9.)
- Take a magazine picture, cut it into shapes, and rearrange it into another design.

WEARABLE ART - HANDS ON

Use the remaining time to explore one of the wearable art approaches.

BEFORE THE NEXT MEETING

Remind members to bring the materials they will need for the next meeting's techniques.

Ask each member to bring two markers of different colours, and four pictures – either from magazines, hand-drawn or actual examples – that show the use of stripes in the home, in textiles, in architecture and nature.

DIGGING DEEPER - OPTIONAL ACTIVITY FOR SENIORS

Design a logo to represent the 4-H Wearable Art project.

MEETING FIVE

PREPARATION AND EQUIPMENT

Collect the items that will be needed for the Design Basics activities and the selected hands on techniques for this meeting.

ROLL CALL

Show the pictures that you brought of striped pattern in the home, textiles, architecture and nature.

DESIGN BASICS

STRIPES

When a surface is divided into larger and smaller sections by vertical, horizontal or diagonal lines, it produces a striped effect. Generally, we think of stripes as colour changes. But texture or technique changes can also produce stripes. Weaving, wood grain, dull and shiny overlapping metals, and rough and smooth clay coils are all stripes.

Stripes need not all go in one direction. Some can have elbows or corners. Stripes can be solid or broken, straight or wavy.

Stripes concentrate space and depth: a series of horizontal lines growing ever shorter until they disappear into a thick horizontal line easily becomes train tracks heading off into the horizon. Stripes can also encircle: think of a striped pattern on a good china dinner plate, or the stripe on a barbershop pole.

To achieve attractive stripes, it is important to balance the spacing between lines and groups of lines carefully. Perfect balance is not always the most exciting design.

Irregular and unexpectedly placed stripes can be refreshing, daring and stylish.

Lines can be repeated on surfaces so that everything from densely to sparsely striped patterns appear. You can vary line widths and the spaces between the lines.

Lines can also be collected in groups which then are repeated regularly. Each group may be symmetrical or asymmetrical. The mirror image of an asymmetric striping together with the original striping makes a symmetric pattern.

The scale of the stripes must be adapted to the size of the object. A pattern of wide stripes, for example, may overpower a small, delicate object, or may be lost completely if only one stripe can fit onto the object.

ACTIVITY SUGGESTIONS

Stripes are one of the most common decorative techniques, and also one of the most commonly occurring in nature: think of a forest, a caterpillar, teeth. By having members explore the possibilities of stripes, you will help them focus their own design preferences. This will help them create wearable art that they will be proud to wear.

Most of the suggested activities use the markers that members were asked to bring. Divide your club into groups of 4 or 5, and have each group pool its markers. If you find that one group has too much of one colour and not enough of another, redistribute the markers.

- Using a piece of white paper, draw vertical lines, 2.5 cm apart across the page with a pencil. Repeat on two other pages. Using markers, colour each set of stripes in a completely different pattern. What effect does each colour scheme produce?
- Using a piece of white paper and markers, create a striped design using stripes of varying widths, and with varied spacing.
- Cut stripes of varying widths from a single piece of coloured construction paper. Using these stripes, create a pattern on a white paper.
- Create a striped pattern using stripes of different textures. Different weights of paper, fabrics, branches and grasses, etc. Anything can be used to create texture.

WEARABLE ART - HANDS ON

Use the remaining time to explore one of the wearable art approaches.

BEFORE THE NEXT MEETING

Remind members to bring the materials they will need for the next meeting's techniques.

Ask each member to bring two different samples of wallpaper, wrapping paper or printed fabric.

DIGGING DEEPER - OPTIONAL ACTIVITY FOR SENIORS

Cut out four pictures of plain coloured clothing from magazines, or draw a plain piece of clothing four times. Change the look by giving each a different pattern of stripes.

MEETING SIX

PREPARATION AND EQUIPMENT

Collect the items that will be needed for the Design Basics activities and the selected hands on techniques for this meeting.

ROLL CALL

What border design would you put on the collar and cuffs of a dress shirt that you wanted to wear to a line dancing competition?

As with the previous meeting, the purpose of the discussion on patterns and borders is to help members focus their design preferences. As always, there is no "right" answer to Roll Call, but one would expect to find borders with a western theme on these collars and cuffs: horses, horseshoes, cacti, ropes, or stylized Navaho designs in sky blue and sandstone.

DESIGN BASICS

BORDERS AND PATTERNS

BORDERS

Creating a border design is one of the oldest ways of decorating. When creating a border, you can start simply, by laying a leaf next to a flower next to a leaf next to a flower in a row. If you curve the row, you get a garland.

It is easiest to learn to design borders by working with one kind of ornamentation at a time: geometric; figure and object; plant and animal. Begin with a simple geometric form which is repeated or stacked one above the other.

Colour and contrast can greatly change the look of a border.

Stylized letters or words can be used as borders. Accordion cutting can create a border. Ribbons, tassels, lace and string can create borders on clothes.

PATTERNS

A pattern is something that can be repeated endlessly in all directions.

Three or more forms in a row forms a border. When three or more forms in a row are placed under and above each other, a pattern starts to emerge.

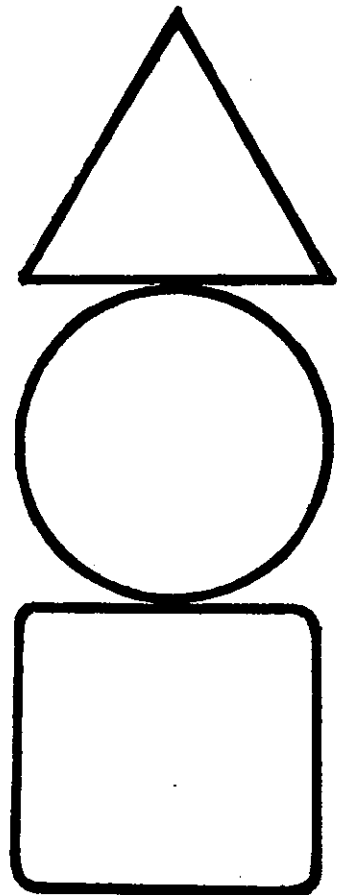
A pattern consists of repeated, deliberately placed pattern forms. Pattern forms can be turned upside down, mirror-imaged, or placed so close together that they overlap.

Patterns can be outlines only or filled in. Backgrounds can be further embellished.

ACTIVITY SUGGESTIONS

Paint would come in handy for these activities. A number of children's watercolour palettes would work fine. You can also use the markers collected at the previous meeting.

- Create a black and white border by alternating large hollow squares and small ones. Now colour the border.
- Create a single pattern form by placing a triangle on top of a circle on top of a square. Cut the form out to create a template. Try to make as many patterns as possible from this pattern form. It will demand a certain order and harmony of colours to make the pattern attractive.
- Carve a design in a potato half. Coat with paint or ink. Stamp on to paper and create a pattern.



SHOWING OFF

Be sure to set time aside for members to display their completed wearable art to the club.

BEFORE THE ACHIEVEMENT PROGRAM

Review details and responsibilities for the Achievement Program.

DIGGING DEEPER - OPTIONAL ACTIVITY FOR SENIORS

You have been asked to create 4 pattern motifs for a new line of fashion belts. The patterns are for the following categories: child, teenager (male or female), adult female and adult male.

PROJECT COMPLETION

A Certificate of Completion and a Project Summary have been included in this Guide, pages 30-31. Your signature on either of these indicates you feel the member has completed the project to the best of his/her ability. Space is provided for you to add some individual comments to offer encouragement to the member. The Project Summary sheet also asks for written feedback from the member and his/her parents/guardians. (The questions on this sheet have been selected from the informal evaluation sentences, listed below.) Select whichever sheet best meets your needs and make copies for the members.

INFORMAL EVALUATION

Take a few minutes at the last meeting to do an informal evaluation with members. One way to do this is to ask them to complete one/all of the following sentences.

- I joined this club because ...
- I really enjoyed ...
- I didn't enjoy ...
- I had a hard time ...
- My favourite meeting activity was ...
- My least favourite meeting activity was ...
- If I was to take this project again, I would change ...
- My favourite recipe was ...
- My least favourite recipe was ...
- I learned ...
- I've changed ...
- I'm glad ...

IT WORKED FOR US!

Your experience in leading this club would be helpful to another leader in your area. You are encouraged to make some comments about the project, what resources you discovered locally and the members' feelings about the project and pass this information on to your 4-H Association. The Resource Development Committee of the Ontario 4-H Council is interested in your comments too. Their address is in your Leaders' Guide, page 9.

**THANK YOU FOR BEING
A VOLUNTEER 4-H LEADER!**



WEARABLE ART

Congratulations on successfully completing
this 4-H project.

Date

Club Leader's Signature

PROJECT SUMMARY - WEARABLE ART

(complete at the end of the project)

A. Member Comments:

1. I joined this club because ... _____

2. I really enjoyed ... _____

I didn't enjoy ... _____

3. If I was to take this project again, I would change ... _____

4. I learned ... _____

5. I'm glad ... _____

B. Parent/Guardian Comments: _____

C. Leader Comments: _____

This project has been completed satisfactorily.

Member _____ Leader _____

Date _____ Leader _____

GENERAL INFORMATION ON PRESENTING THE APPROACHES

Read through the approaches – both the members' and leaders' information – that your group has chosen. Watch the Wearable Art video segments that pertain to the selected approaches. Be sure you understand the techniques involved; if you don't, or if you do not feel confident to teach them, find someone to help you with the technical aspects. This can be a local artist, craftsperson, craft store employee, or any friend with an artistic hand.

Assemble all necessary materials, and be sure you have enough work surface for everyone. Be warned: you may have to spend a lot of time sourcing things out. A list of reading materials is included on page 36 of this Guide. (Note: if enamel paint is called for, a less expensive alternative is nail polish.)

Guest speakers and field trips are suggested for each approach. Essentially, the rule to follow is: if you know someone who can speak about or demonstrate any of the techniques, invite him/her to the meeting. If you do not know of anyone, contact school art departments, craft stores, fabric stores, art galleries, etc. and ask them for suggestions. You can also assign this task to senior members. You might like to take a field trip to an artist's studio or art gallery, to see what artists are doing these days.

You should also take your group shopping. Look at the fashions available in your local stores; examine the jewellery counters, stroll by belts, scarves, hats, handbags, ties, vests and shoes. Encourage members to think of ways to create these fashions themselves, using the techniques offered in this project. (For groups living at a distance from a major shopping area, stroll through store catalogues instead.) You may wish to organize this field trip for your first meeting, before the group chooses its approaches.

When planning your meetings, allow time for preparation, demonstration, practice and final work. With most approaches, this should take between 2 and 3 sessions of ninety minutes each.

With many of these approaches, finding the necessary materials is largely a matter of creative recycling. Though members are always free to buy new materials for their works, **it is not necessary**. Members might wish to use recycled materials when creating their practice pieces, and buy new for their final projects.

When helping members choose or create a design, stress originality of work. Store-bought stencils or transfer patterns are certainly permissible, but encourage them to try their own designs. If members are not comfortable with free-hand drawing, provide them with a stack of magazines and colouring books, or send them outside. Tell them that anything can be the start of a great design: a logo, a photograph, artwork, a flower, a streetscape, a hand! Creativity is not only

creating your own design, but adapting existing designs created for other purposes to your needs. Suggest greeting cards, cartoons, children's books, logos and advertisements as inspiration sources. It can also be helpful to bring in examples or photos of professionally done wearable art, but be sure you don't overwhelm members with examples that they may not be able to emulate.

WORKSHOPS AND DEMONSTRATIONS

Tandy Leather Co. offers FREE hands on workshops to groups of 4-H LEADERS. A variety of workshops are available including jewellery items using beads, lace and conchos, belt making, wristbands, etc. Although not wearable art they also offer dream catcher, mandella and leather mask workshops. To make arrangements for a leader workshop, contact Tandy Leather Co. See Mail Order Sources for the phone number. Similar workshops are available to 4-H leader *and member* groups at a cost per person.

White Rose and Lewiscraft offer in-store demonstrations. They may also have staff available to do workshops in other locations. Contact the store nearest you for information.

Contact independent craft stores in your area as well to see what assistance they might offer.

MAIL ORDER SOURCES FOR SUPPLIES

Lewiscraft®

40 Commander Blvd., Scarborough, Ontario M1S 3S2, (416) 291-8406, Fax: (416) 291-3876. Over 12,000 items available: beads, foamies, wood shapes, dyes, fabric paints, stencils, glues, macrame cord, modelling clay, jewellery findings, origami paper. Orders may also be placed through Lewiscraft® store locations. They offer a 10% discount on regular priced merchandise for group purchases. To obtain a Group Discount card, visit the store of your choice with a written request on 4-H Association letterhead.

MacPhee Workshop

R.R. #1, Lot 6, Frankford, Ontario K0K 2C0, (613) 398-8462. They carry patterns, fabrics, leather, fabric markers and paints, decorative trims, specialty glues.

Stockade Wood & Craft Supply

650 Woodlawn Road West, Unit 5C, Guelph, Ontario N1K 1B8 (519) 763-1050 General Information, (519) 763-1981 Fax, 1-800-463-0920 Toll-Free Order Desk. Call for a free catalogue. They carry jewellery findings, and many items: wooden bracelets, shapes for earrings, pins, etc.; round, oval and cube beads; paint and stencil brushes; glue; paint and fabric stiffener.

Tandy Leather Company
P.O. Box 13000, Barrie, Ontario L4M 4W4, (705) 728-2481, (705) 721-1226 Fax.
Call for a free catalogue. Over 100 pages of: beads, jewellery findings, leather,
craft supplies as well as leather and fabric dyes. Wholesale prices are available to
4-H clubs.

VIDEOS

These are all available from the A.V. Library, Visual Communications Services,
OMAFRA, 52 Royal Rd., Guelph, Ontario N1H 1G3 (519) 767-3622, Fax: (519)
824-9521.

- 4-H Wearable Art, 114 minutes. Ten segments: a welcome and one segment for each of the nine approaches demonstrating some of the techniques covered in the resource sheets.
- Basic Leathercraft, 42 minutes. Shows stamping, Western carving and double loop stitching.
- Beginnings in Leather, 22 minutes. Shows two projects with right way/wrong way technique examples.
- Leather, The New Frontier in Art, 31 min. shows how to create leather jewellery as well as free standing sculptures, masks and collages.
- Sewing With Leather, 44 min. Hints, tips, project ideas and guide for sewing leather garments.
- Sew Creative, 60 minutes, MacPhee Workshop. Lots of creative ideas for sewing including beadwork, towel coats, applique techniques, foiling leather, and making a leather belt.
- Sew Exciting, 60 min., MacPhee Workshop. Second volume in "one-of-a-kind" sewing series including: piecing leather to make a garment, weaving and braiding leather, recycled sewing, customized earrings.

KIT

A 4-H Wearable Art Kit is available from the A.V. Library, Visual Communications Services, OMAFRA, 52 Royal Rd., Guelph, Ontario N1H 1G3 (519) 767-3622, Fax: (519) 824-9521. The kit includes some of the finished pieces and supplies used in the video. Examples from each approach are included. Only **one** kit is available so please book well in advance. It is also best to book the kit to display for large groups of leaders and/or members rather than individual clubs.

BOOKS

The A - Z of Handicrafts, Galahad Books, New York, 1975.

The Bantam Step-By-Step Book of Needle Craft, J. Brittain, Bantam Books Inc., Toronto, 1979.

The Complete Handbook of Leathercrafting, J. E. Garnes, Tab Book Inc., Pennsylvania, 1981.

Crafts-In-Action: Using Yarn, Fabric & Thread, Marshall Cavendish Corporation, Toronto, 1991.

Creative Touches and Spirit of Christmas, both by Leisure Arts.

Fabric Art, J. Lancaster, Franklin Watts Inc., New York, 1990.

Fabric Art Fun, C. Davis and C. Brown, Walter Foster Publishing, New York, 1990.

Fabrics & Yarn: Craft Projects, A Coleman, Rourke Enterprises Inc., Florida, 1990.

Good Earth Art: Environmental Art for Kids, M. F. Kohl and C. Gainer, Bright Ring Publishing, Bellingham, Wa., 1991.

Jewelry Crafts, B. Caldecott, Franklin Watts Publishing, New York, 1991.

Leathercrafts, L. Anderson, Lerner Publication Co., Minn., 1975

Old-Fashioned Ribbon Art, General Publishing company, Don Mills, Ont., 1986

Origami, Hideaki Sakata, Graph-sha Ltd., Tokyo, Japan.

Rags, L. and S. Allison, Crakson N. Potter, Inc., New York, 1979.

Reader's Digest Crafts & Hobbies, The Reader's Digest Association Inc., Montreal, 1979.

Recipes for Art and Craft Materials, H. Roney Sattler, Lothrop, Lee & Shepard Co., New York, 1973.

Singer Sewing Library.

Tincraft, L. Sargent, Simon & Schuster, New York, 1972.

ANYTHING GOES

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

The purpose of this approach is to challenge members to create wearable art out of practically nothing. As a Before The Next Meeting Activity, divide the club into groups and assign them the following "material zones": kitchen, workshop or hardware drawer, junk drawer and rag box, sewing notions, the great outdoors. Challenge each team to collect the greatest number of usable materials **without spending a penny**.

The techniques provided here are simply a stepping stone: encourage maximum inventiveness in your members by challenging them to invent a new technique. In fact, you may wish to present seniors with this challenge.

GETTING STARTED

At the first meeting, pool all the scavenger hunt findings. Add to it store-bought jewellery findings, paints, craft glue and shellac.

Now sit back and let the members create wearable art.

<p>Glue guns can be quite useful for this approach because the glue hardens so quickly. If you decide to use a glue gun be sure to keep safety in mind. Glue guns are extremely hot and severe burns can occur if the nozzle or hot glue touches the skin. You may wish to limit the operation of glue guns to senior members, youth leaders and leaders.</p>

BEADS

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

There should be time to experiment with most of these techniques in two or three meetings. The most time-consuming project would be extensive beaded applique work. If your group decides upon this technique, allow time for designing, practicing and execution. (NOTE: If beaded applique is chosen, senior members could research and speak about the tradition of native beading.)

Finding as wide a selection of beads as possible will be one of the challenges of this approach. Divide your club into groups, and assign each one a "bead source": thrift store, discount store, garage sales and home cast-offs, craft stores, kitchen, and the great outdoors. The money used to buy beads can be pooled by the group, or each member can purchase his or her own stock according to anticipated needs.

Other materials include: paints, paper, jewellery findings, needle and thread, safety pins, elastic thread, coloured paper clips. And of course, if the beads are to be sewn onto clothing, the appropriate clothes will be required.

GETTING STARTED

The first meeting should be devoted to making beads, painting beads, and practising the techniques. In subsequent meetings, members can create their works of art. For a senior activity, ask members to create a "jewellery ensemble" of earrings and brooch or earrings and bracelet.

GUEST SPEAKERS

A seamstress who has experience in beadwork is a good speaker. You might even want to invite the owner of a local bridal boutique to talk about the use of beads in decorating wedding dresses and accessories.

FIELD TRIPS

Any place that offers a wide variety of bead jewellery would be appropriate. Stores that import handicrafts from developing countries, for example, are ideal choices. Phone the store manager ahead of time and make an appointment for a visit. The manager should be able to give you some information as to the origin of the jewellery, and the techniques used by the artisans to create them.

A final trip is into the great outdoors, to find natural clay, and then use this to make beads.

FABRIC

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

This approach lends itself well to "grazing": members can try their hand at every technique, without devoting all of their time to any one. You can also, however, adopt a more concentrated timetable, where members choose only one technique – for example applique – and refine the process until they have created one major work of wearable art.

Whichever method you choose, the next order of business is collecting fabric scraps. Everyone can contribute to a common basket: old clothes, bits of ribbon and lace, interfacing and fusible web... If the group cannot collect a large enough selection simply by raiding their own closets, propose a trip to a local fabric shop, discount store, craft store or thrift store. Look through remainder bins, damaged goods bins, off-season sales, etc. The ribbon on a damaged straw hat, for example, could be the perfect match for a ribbon applique project.

Collecting materials need not be an expensive undertaking. Any member, however, wishing to create a work that requires specific colours and fabrics, is free to acquire the materials at his or her expense.

To make fabric jewellery, you will need fabric stiffener. This is available at craft and fabric stores. Take a collection before the first meeting, and assign the task of purchasing the stiffener to a senior member. Jewellery findings are also necessary.

GETTING STARTED

Use the first meeting as the practice meeting. Demonstrate how to use fusible web and interfacing. If members wish to add decorative stitching to a fabric design, several embroidery stitches can be shown. (If you are unfamiliar with these stitches, any basic book on embroidery will provide good illustrations: your library should carry these books.)

Use this meeting to emphasize the importance of balance and composition for fabric applique. Be sure members create their designs on paper **before** they proceed to the final project.

If working on ribbon braids, follow the diagrams provided in the resource sheets closely. It may seem a bit complicated at first, but once the technique is mastered, braiding is an easy business. Practice at home first before demonstrating to your group.

When making fabric jewellery, the key to success often lies in choosing interesting patterns of fabric. Once the fabric is chosen, members can simply fold, wrinkle or scrunch the cloth into the desired shape. After the stiffener has set, the cloth can be painted or stones, beads and lace can be glued on.

GUEST SPEAKERS

A member of a local embroidery guild, or an experienced applique artist would be a good speaker. He/she could demonstrate decorative stitching techniques, and help members achieve balanced designs.

FIELD TRIPS

A gallery or museum that demonstrates hand-sewing – both old and new – would be of interest. Likewise, any display of summer hats, even if it is at your local department store, can provide good fodder for the creative imagination.

FABRIC DYES

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

This approach offers something for the inexperienced and the talented artist. Tie-dyeing is a simple technique; experimenting with different tying methods is a lot of fun. One-step batik is a much more involved process, requiring finer control and a greater attention to design. Be sure to follow the batik instructions **carefully**: keep the fabric taut; saturate the fabric with **hot** wax and don't make the dyebath too hot.

Both techniques have one important fact in common: **they will easily stain clothes and many work surfaces.** Make sure all surfaces are protected.

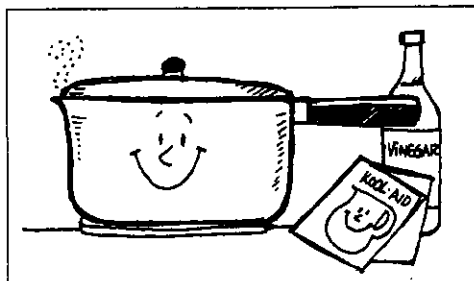
Decide as a group on the techniques and projects. If tie-dye is chosen, collect a number of suitable dyes, along with string and tubs, buckets or pails in which to mix the dyes. If batik is chosen, you will need paraffin wax, soup tins, crayons, paintbrushes, cookie tins or old frames, a heat source and dyes.

GETTING STARTED

During the first meeting, experiment with the techniques on old rags, clothing, or pieces of material. Use different fabrics, different colours and different patterns, to see what you obtain. If doing batik, provide each member a small cotton hankie, and let them practice on it.

Let members learn what works best – which is often which look they like best. If there is time, have them prepare their designs for the next meeting, where they will create their wearable art. It is up to members to bring the item of clothing they wish to dye. This can be an article of clothing, or a piece of fabric that can then be sewn. Seniors could create 4-H Wearable Art Flag.

If a member wants to achieve a very subtle result, try a homemade dye. Pour two packages of Kool-Aid into a large saucepan. Add 125 mL of vinegar and 1.5 L of water. Cover and simmer for 30 minutes. The results will be quite subtle and mottled – suitable for hatbands and hats. For larger objects such as shirts, this dye will not produce deep colours which the members are probably expecting. A commercial dye is best.



SUITABLE GUEST SPEAKERS

Any artisan who works in these mediums would be an asset during these meetings. Don't overlook school art departments, local craft stores and fabric stores as starting points when trying to find artisans. If the people there can't help you, they may know someone who can.

FIELD TRIPS

If there is a textile plant nearby, a trip through their dyeing operation would provide members a view of dyeing on a large scale. A second possibility is a visit to a store that imports handicrafts from developing countries. They often have a wide variety of tie-dyed and batiked items. Phone the store manager ahead of time and make an appointment for your club. The manager should be able to talk about the origins of the different fabrics and clothing, and provide some insight into the techniques used by the artisans.

LEATHER

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

Finding leather may be one of the toughest challenges to this approach. So start looking! The resource sheet lists possible sources for leather. Divide the club into smaller groups and have each investigate one of these sources. MacPhee Workshop and Tandy Leather Company provide leather by mail order (see page 34). Tandy will sell the items in their catalogue to 4-H clubs at wholesale prices. Be sure to identify yourself as a 4-H leader when placing an order.

Tools can be expensive. The club could pool its money to buy the tools it wants, or try to borrow some from a local leatherworker or school art department.

GETTING STARTED

If leather scraps are available, have members practice cutting, then let them experiment with different glues until they are confident in their approach. The same holds true for sewing and lacing.

When making leather beads, it is sometimes helpful to wet the end of the leather first, to make it bend more easily around the needle.

Members are free to work on items larger than those listed in the resource sheet. The cost of large leather pieces, however, may make this difficult if not impossible for some. For some wearable art, large pieces of leather can be made by piecing together scraps. Members interested in making slippers or mittens should first take apart an old pair, and use the parts as the pattern when cutting the leather. For clothing such as skirts and vests, any standard sewing pattern will work fine for cutting the pieces.

Seniors can be challenged to revamp an old purse, schoolbag or canvas shopping bag with the addition of suede or leather.

APPROPRIATE GUEST SPEAKERS

Obviously, the best speaker and resource person to have on hand is a leatherworker. A designer who works with leather accessories and fringes would also be suitable. A shoe repair specialist might also be useful. Tandy Leather Co. will do hands on workshops with groups of members at a cost per person. (See page 34.)

APPROPRIATE FIELD TRIPS

Visit a leather or tack manufacturer. Even a shoe repair shop can provide an informative lesson on gluing, cutting, lacing and shaping leather.

METAL

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

Decide upon the projects you wish to attempt, and send out teams to collect the necessary materials. Members should be able to collect wire snips, ball-pein hammers, metal glue, etc., from their homes, but if some tools are missing, you may wish to pool resources to buy them.

For tincraft, be sure members collect tins from home. Remember the best tins are those with a lip on the top and the bottom.

You will also need jewellery findings for most of the techniques. These are available from craft stores. Horseshoe nails can be bought at co-op stores and some tack shops. You might also try a farrier. Leather thongs are available from craft stores and shoe repair shops. You can also use leather shoelaces.

The types of metal to be used in wire filigree depends to a great extent upon member's pocketbooks. Silver and gold wire is much more costly than copper or bronze; the choice is theirs. Approach local jewellers or silversmiths for sources for silver and gold wire. Copper wire should be available at a hardware store. Wire for hanging pictures is a good alternative. It comes in aluminum, copper and bronze.

The techniques in this approach are more labour-intensive than those found in other mediums. Members must hammer, bend and work the metal to achieve the shapes they want. This does not mean, however, that only the strong will succeed. If the proper tools are used, even a young child can twist metal and hammer tin with ease. The challenge to them may be in controlling the hammer swings, and fine-tuning the twisting technique.

The only area that may require intervention on your part is when it comes to cutting open tin cans. This can be dangerous if not done carefully and according to the directions. You may want to cut the cans yourself before the meeting starts. Members should then have no difficulty cutting shapes out of the flattened tin.

GETTING STARTED

Once your group has chosen the technique(s) it wishes to attempt, spend the first meeting practising the basics. For horseshoe nail jewellery, have them simply bend a series of nails until they achieve a smooth, fluid shape. Let them then practice stringing them together, or shaping clay beads around the ends of the nails. See the resource sheet for an illustration of how to combine nails and beads. The following recipe makes a suitable clay for beads.

Modelling Dough:

- Mix 200 mL flour, 125 mL salt and 7 mL powdered alum (found in the pickling section of food stores or drugstores) in a bowl.
- Add 7 mL vegetable oil and 125 mL boiling water. Add more flour if needed.
- When cool, add food colouring and knead until the colours are well blended. For a marbelled look, do not knead the dough completely once the colour has been added.

This dough dries to a hard finish overnight. It can then be painted with craft paint or enamel.

For tincraft, let them hammer, hammer and hammer until a smooth, flat shape is obtained. They can also practice decorating the shapes with an awl, and fine tuning their cutting technique.

The basic twisting technique for wire filigree is simple, but shaping and hammering the twist requires a bit more care. So does soldering or gluing. (NOTE: we do not recommend soldering during these meetings. It can be dangerous, especially if not everyone is experienced at it. Try a strong glue such as Crazy Glue, Goop, etc. They work fine for most jewellery items.)

It is during the second meeting that members can work on their final projects. If they wish to use a more expensive metal - for example silver wire - let them do so after some practise. Seniors can be challenged to create a "jewellery ensemble" of earrings and bracelet or brooch and bracelet.

GUEST SPEAKERS

Invite a metalsmith or jewellery maker to your meetings to show his/her wares, demonstrate techniques and act as technical experts to the group.

FIELD TRIPS

Travel to a jewellery manufacturers and examine the different types of metalwork there. Have members pay particular attention to jewellery findings: how are brooch pins, earring clasps and cufflinks attached?

PAINTS

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

Decide with your group which types of paints you wish to use. If you choose the homemade varieties, have all members contribute some of the ingredients. If you choose store-bought paints, decide as a group how you will fund your purchases: each member can be responsible for his or her colours; the group can pool its money and buy the paints; or you can organize a fund raising activity, such as a car wash or bottle drive.

Members must then decide which item of clothing they wish to paint. The choice is theirs: they can buy new running shoes, or jazz up an old t-shirt. Spend a few minutes discussing possibilities with them: dresses, skirts, shirts, pants, ties, hats, vests, purses, cloth bags, canvas running shoes. They can also paint a length of fabric that they can then sew into an article of clothing. This last option is particularly useful when doing block printing or water pistol painting.

The third order of business is for members to choose their design. This can be worked out during a previous meeting, or members can come up with their designs at home. Either way, it is preferable for them to come to the first painting meeting with at least a general idea of what they want to accomplish, if not a completed design.

GETTING STARTED

Go through the paint basics as outlined in the resource sheet. Be sure everyone understands the fabrics, paints and applicators that can be used. Clear up any questions about preparation that members may have before you proceed to the hands-on portion. Begin with an easy design, then let members progress to more complex projects in subsequent meetings.

Have one or two old t-shirts or clean cotton rags at the first meeting. Let members try techniques on these fabrics first, before they work on their piece of clothing. These "samplers" could then be assembled into a book for future reference.

For the remainder of the meeting, allow members to work on their projects, and circulate to provide help when needed. Seniors can be given the added challenge of creating a 4-H Wearable Art t-shirt design.

Remember that paints require drying time, and you must build this into your meeting time. Drying time varies with the type of paint used, but many may have to dry overnight. Be sure members understand this if they plan to take their projects home to work on before the next meeting.

Splatter painting can be very messy. Make sure work surfaces and the surrounding areas are well covered or do this painting technique outside.

APPROPRIATE GUEST SPEAKERS

Artists (either watercolour or oil painting); a designer for a fabric or wallpaper manufacturer; silkscreen artist; graphic artist; fabric artist. Employees at craft stores are often very knowledgeable as well. They can be invaluable support persons and guest speakers.

APPROPRIATE FIELD TRIPS

Artist studios, art galleries, t-shirt printing shops, demonstrations at craft stores.

PAPER

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

Encourage everyone in the group to collect as many **different** types of paper as possible.

Have the group decide how many of the techniques they wish to try, and in what order. Tailor your timetable according to these choices.

For all techniques, you will need white craft glue and scissors. Spray or brush-on shellac is recommended any time you want to provide added protection to your work.

Jewellery findings are necessary for earrings and brooches. These are available at craft stores. Acrylic paints are needed for papier-mache.

GETTING STARTED

During the first meeting, demonstrate the techniques, then devote the remainder of the time to practice. Paper beads should be an easy technique to master, but choosing the best colour and size combinations may take members a bit of time. The trick to tissue paper jewellery is choosing the best colour combinations and ensuring an even coating of shellac. Origami takes practice: you may want to suggest that members practice their folds on larger pieces of paper before graduating to the smaller models. Papier-mache is messy: be sure all work surfaces are protected.

As a senior activity, members could create a "jewellery ensemble" of earrings and necklace or necklace and bracelet.

Once everyone is familiar with the techniques, have them choose their final project and create the best designs. Carrying out these projects is the purpose of the second meeting.

APPROPRIATE GUEST SPEAKERS

Anyone who specializes in any of these techniques would be an asset at these meetings.

THREADS

BEFORE YOU BEGIN

Read through the resource sheet before the meeting.

The techniques provided in this approach are simple, but mastering them can take years. The secret to a successful thread project is in the fingers: the nimbler the better.

Have the group choose the techniques for the next few meetings, then decide upon the necessary materials. Pompons and tassels may seem boring and dated techniques, but explain to members that they can dress up purses and belts, and if made of metallic threads or embroidery floss, can make beautiful earrings and brooch pins.

GETTING STARTED

Work on one or two techniques per meeting. Any more is likely to prove too frustrating to younger members still trying to get their fingers around the tiny knots. For members seeking a greater challenge, suggest that they attempt larger projects than those listed in the resource sheet. For example, have them macrame a purse (a trip to the library may be required to find directions on advanced macrame techniques), or create a more complex pattern for a friendship bracelet (tell them that the trick is in the knotting technique and the number of strands used.)

ADDITIONAL TECHNIQUES

MACRAME

Macrame is usually started off on a horizontal foundation rope or dowel, and the project worked down from there. Sometimes, however, you can start your project straight on the object itself. For bags, the macrame threads can be mounted directly onto the handles. For belts, mount directly to the buckle. There are many macrame knots and even more design possibilities.

TO FINISH OFF

The easiest way to finish a macrame project is to use a fringe. If a fringe is not part of the design, however, you can finish the piece by darning.

- Cut the loose ends to 5 cm.
- Turn them over to the back of the work and darn each one into the back of the knots. Use either a crochet hook or thread the ends through a large darning needle.
- Be careful not to darn them into the first knot or the bottom row will unravel.
- You can sew the loose ends over the back instead, securing them with a few small stitches.

HEADBANDS, SASHES, TIES

As a starter project, here is a simple design that uses only two knots. It can be used for belts or headbands, for sashes or ties.

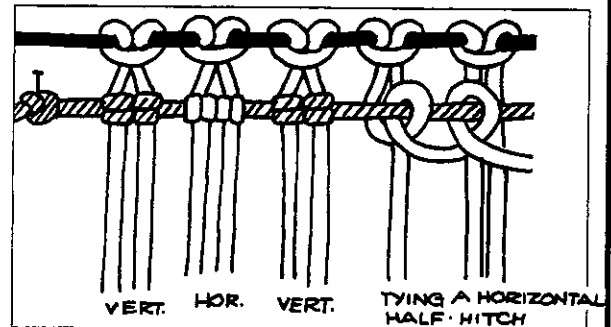
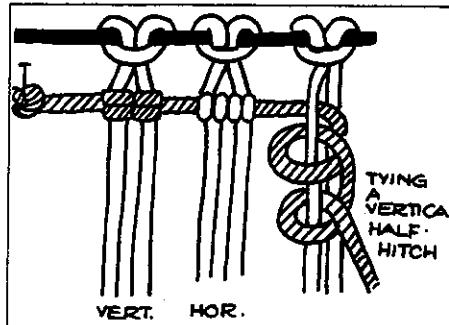
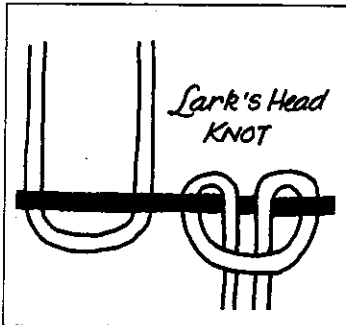
As a rough guide, each working thread should be eight times the length of the finished project. (Though the word 'thread' is used, you can use rope, twine or yarn.)

- Tie the horizontal foundation cord first. Make it roughly 10 cm longer than the width of the finished project. Tie a knot at each end, then pin it to your work surface, pulling it taut.
- Suspend the working threads from the foundation cord with a lark's head knot.

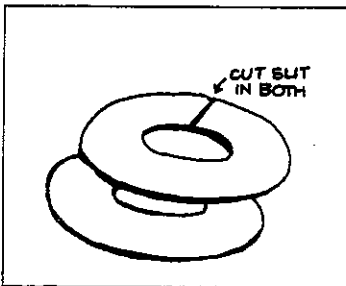
This will give you a double line for each working thread. For a belt, six threads is a good starting number.

- Introduce the contrast working colour separately by pinning the thread to the left of the work. It should all be in one ball of thread totalling the same length as all the working threads added together. Using the first working thread as knot bearer, tie a vertical, double half-hitch with the contrast colour.
- Tie another double half-hitch over the next working thread so that you have formed 2 vertical cording knots.

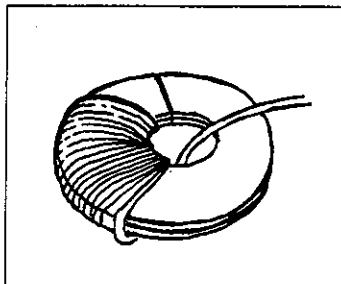
- Now make the contrast colour the knot bearer, and take the next 2 working threads over it in horizontal, double half-hitches so that you have formed 2 horizontal cording knots.
- Continue alternating in this way to the end of the row, working over the hanging threads in vertical cording and over the contrast colour in horizontal cording. At the end of the row, leave a small loop (picot) and work back again, alternating the 2 types of cording in the same way.
- Continue until you've reached the length you want and finish off.



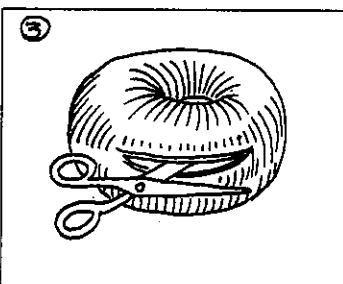
POMPONS



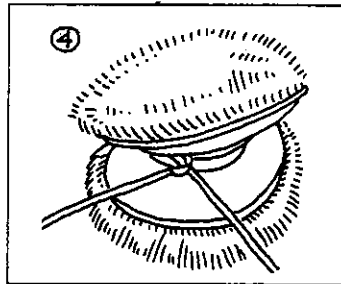
- Cut 2 cardboard rings as shown. Make them the size you wish the pompon to be.



- Place the rings together and wind yarn around them as closely and evenly as possible.



- When the hole is completely filled, cut along the edge between the cardboard pieces.

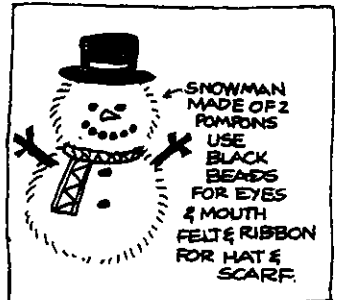
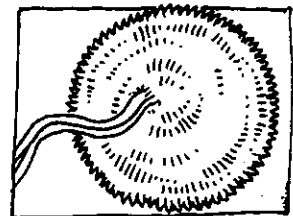


- Tie a string, preferably doubled, around all the threads between the cardboard pieces. Pull tightly and remove the cardboard.

- Trim the pompon so that it becomes round and neat. The ends of the string are used for tying or sewing the pompon on.

Uses

- Thread a series of small pompons to make a necklace.
- Sew on a series of pompons to give a new look to an old sweater, scarf, hat or mitts.
- Make them into animals and attach a pin for a pendant.



MAKE THIS POODLE PIN BY CUTTING OUT THIS SHAPE IN CARDBOARD. GLUE POMPONS ON BODY & HEAD. FOR FUR ON LEGS, EAR & TAIL YOU COULD USE YARN OR PIPECLEANER. BLACK BEADS FOR EYE & NOSE. TIE RIBBON ON DOG'S NECK. GLUE PIN TO BACK.

GUEST SPEAKERS

Often, the most expert "knotters" are teenagers who have developed the fine art of making friendship bracelets. Most of the knots and patterns they use are developed from macrame.

FIELD TRIPS

Visit craft stores and plant stores to look at macrame plant hangers: examine the knots that were used, and the pattern of knotting.

WEARABLE art



WELCOMED 4-H PROJECT

The primary purpose of the 4-H program is the personal development of youth in rural Ontario.

Introduction

"Wearable Art" is any decorative piece that can be worn: hats, belts, jewellery, clothing, shoes, gloves, bags, etc.

The goal of this project is two fold: to introduce you to techniques used to create "wearable art," and to encourage you to be creative when using these techniques. And of course you will have lots of laughs with the other club members and volunteers.

General Requirements

A member will complete a project satisfactorily by:

1. participating in at least 2/3 of his/her own club meeting time;
2. completing the project requirements to the satisfaction of the club leader(s);
3. taking part in an achievement program.

Specific Requirements

Each member is encouraged to complete at least two items of wearable art.

Resource Sheets

This project provides a menu of nine approaches to wearable art. There is a resource sheet for each approach. A number of different techniques are described for each approach in the resource sheets.

1. Anything Goes
2. Beads
3. Fabric
4. Fabric Dyes
5. Leather
6. Metal
7. Paint
8. Paper
9. Threads



Meeting Schedule



	Date & Time	Place	Things to Bring
Meeting 1			
Meeting 2			
Meeting 3			
Meeting 4			
Meeting 5			
Meeting 6			
Achievement Program			



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Letaive, Guelph.
Design and illustrations by Debbie Thompson Wilson, Wilustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

ISBN 0-7778-3112-0
4-H 2430A 94 ME



KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

GET INVOLVED!

Be willing to let your name stand for an executive position. It is a rewarding and fun experience. Following your club's elections, complete this club executive chart.



CLUB EXECUTIVE

	Name	Phone
PRESIDENT	_____	_____
VICE-PRESIDENT	_____	_____
SECRETARY	_____	_____
TREASURER	_____	_____
PRESS REPORTER	_____	_____
OTHER	_____	_____

CLUB MEMBERSHIP:

Members, Phone

Members, Phone



Leaders, Phone

Leaders, Phone

4-H Association Contact, Phone

OMAFRA Contact, Phone

Mail Order Sources



LEWISCRAFT®

40 Commander Blvd., Scarborough, Ontario M1S 3S2, (416) 291-8406, Fax: (416) 291-3876 Over 12,000 items available: beads, foamies, wood shapes, dyes, fabric paints, stencils, glues, macrame cord, modelling clay, jewellery findings, origami paper. Orders may also be placed through Lewiscraft@store locations.

MacPHEE WORKSHOP

R.R. #1, Lot 6, Frankford, Ontario K0K 2C0, (613) 398-8462. They carry patterns, fabrics, leather, fabric markers and paints, decorative trims, specialty glues.

STOCKADE WOOD & CRAFT SUPPLY

650 Woodlawn Road West, Unit 5C, Guelph, Ontario N1K 1B8, (519) 763-1050 General Information, (519) 763-1981 Fax, 1-800-463-0920 Toll-Free Order Desk. Call for a free catalogue. They carry jewellery findings, and many items: wooden bracelets, shapes for earrings, pins, etc.; round, oval and cube beads; paint and stencil brushes; glue; paint and fabric stiffener.

TANDY LEATHER COMPANY

P.O. Box 13000, Barrie, Ontario L4M 4W4, (705) 728-2481, (705) 721-1226 Fax. Call for a free catalogue. Over 100 pages of beads, jewellery findings, leather, craft supplies as well as leather and fabric dyes.

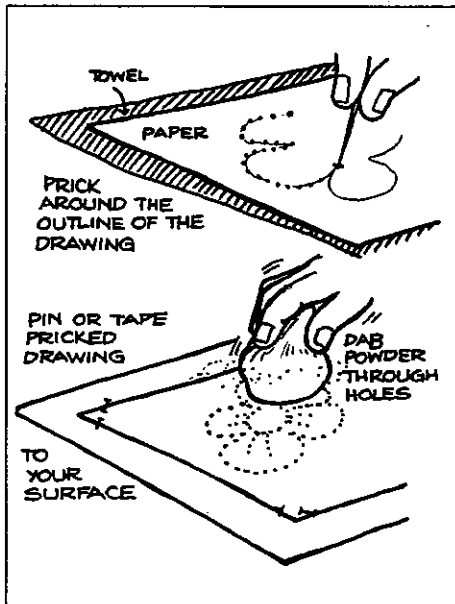
3. Tracing directly onto fine fabrics:

This is best for fine fabrics like gauze, muslin and organdie. It also works for clear plastic. Lay the fabric over the design or picture and draw the design directly onto it.

4. Basting through tissue paper:

This is best for coarse, uneven or thick fabrics. Trace the design onto tissue paper, pin the paper to the fabric and baste over the traced lines, using long stitches. When you pull the tissue paper away, the stitch design remains. If the finished work completely covers the stitches, leave them in; otherwise pull them out, using tweezers, when the work is finished.

5. Pricking & pouncing:



This is a traditional and very accurate method, and is suitable on any flat surface fabric. It can also be used for sheet metal and leather transfers. You will need powder (preferably powdered chalk), a thick pin or needle, pins, a thick towel and a pad of cloth rolled into a bundle. Lay the drawing on a tabletop covered with the towel. Prick closely around the outline of the drawing with the pin so all details show through. Lay the pricked design on the fabric and pin in place. Dip the pad into the powder and dab it over the design, forcing powder through holes and onto fabric. Remove the paper carefully. Fix the dotted lines by lightly drawing over them with a pencil.

6. Light:

Attach the picture to be copied to the inside of a window with adhesive tape. Make sure the sun is shining brightly through the window. Attach the tracing paper or fine fabric over the picture. Then, with a pencil, make the tracing over the lines of the design. When the sun won't cooperate, a strong light placed below a flat piece of glass or window works equally well.

If you are transferring someone else's original design, be sure to get permission to copy it first.

Enlarging or Reducing a Design

A picture, pattern or design, must sometimes be sized to fit your wearable art project. Enlarging or reducing a design can be done in one of three ways.

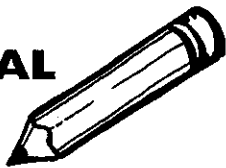
First, you can draw it free-hand, using the original picture as your guide.

Second, you can find a reducing and enlarging photocopier. This allows you to place the original drawing on the copier, and choose to have it copied at half size, full size, or twice the size. Some copiers provide even more options. For a picture that must be enlarged or reduced even further, you can always reduce the reduction or enlarge the enlargement!

Finally, you can use the squares method.

- Make a tracing of the original picture on graph paper.
- On a second, blank paper, create a larger grid. For example, to make a picture that is twice as big, double the size of the squares.
- Copy the design, section by section.
- Use the same technique to reduce a drawing, making a smaller second grid instead of a larger one.
- To elongate or distort the original, make the second grid with rectangles instead of squares. These rectangles can either be stretched vertically or horizontally, depending on how you want to distort the design.

TECHNICAL TIDBITS



Transferring Designs

Designs can be transferred to your work surface in several ways.

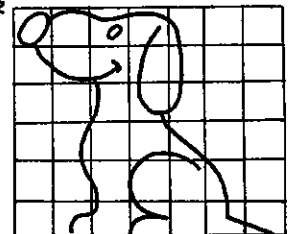
1. Freehand:

First make a finished drawing on paper, then sketch it onto fabric using light pencil strokes, tailor's chalk or a disappearing ink marking pen. This also works on wood (use a pencil), leather (pencil) and metal (a marker).

2. Tracing with carbon paper:

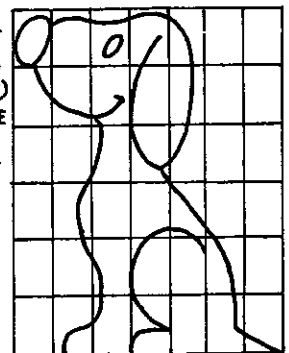
This is suitable for smooth fabrics and leather. Use dressmaker's carbon paper - dark for light fabrics and light for dark fabrics. Place carbon paper between the drawing and the fabric. Draw over the outlines. Graphite paper can also be used.

— ORIGINAL TRACING ON GRAPH PAPER



— MAKE AN ELONGATED VERSION

WITH RECTANGLE GRID (STRETCHED VERTICALLY) NOW YOU'VE GOT A 'LONG-LITTLE-DOGGY'!



Determining Necklace Lengths

Short necklace: 40 to 50 cm
 Medium necklace: 65 to 70 cm
 Long necklace: 90 to 125 cm

To calculate the number of beads required for a necklace, work out how many beads fit into 1 cm and multiply by the length required.



Measuring Ring Size

Wrap a string around your finger, mark the spot where the string joins, and use this as your measure when making the ring. The same technique can be used to measure your bracelet size. If making a solid bracelet without a closure, be sure the string is wrapped around **your fist** when measuring, as any bracelet must be at least this loose if it is to fit over your hand.



THE 4-H PLEDGE

"I pledge:
 My Head to clearer thinking
 My Heart to greater loyalty
 My Hands to larger service
 My Health to better living
 For my club, my community and my country."

THANK YOU

Special Thanks to the Advisory Committee:
 Sherry Boettger, 4-H Leader, Waterloo
 Eric Bowman, 4-H Leader, Enniskillen
 Sherry Boyce-Found, 4-H Resource Specialist, Guelph
 Teddy Caron, Lewiscraft, Scarborough
 Pat Clydsdale-Cornell, Rural Community Advisor, Emo
 Margaret Godkin, Ontario 4-H Council, Athens
 Debbie Jewell, Rural Community Advisor, Woodstock
 Sandra Massey, Lewiscraft, Scarborough
 Micheal Wright, 4-H Member, Evansville

Jewellery Findings

Metal attachments give pendants, brooches, necklaces, bracelets and earrings a finished, professional look. In the case of earrings, they are also essential if you are going to be able to wear them. The general term for these bits of metal is "findings." They can be found in craft stores, or ordered by mail from a handicraft supplier.

BELL CAPS fit on the top of earrings, allowing them to be hung from ear wires, screws or clips. They also fit on top of pendants, to be attached to a chain or leather thong.



BELL CAP

JUMP RINGS

allow the bell-capped pendant to be hung from chains or thongs. They can also be used to link shapes together.



JUMP RING



BOLT RING

BOLT RING is the fastening device for the end of a chain. It is used with the jump ring.

EARWIRES, which include the eyepin, headpin, shepherd's crook, kidney wire, and post with butterfly attachment, are for pierced ears.



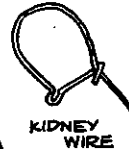
EYEPIN



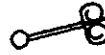
HEADPIN



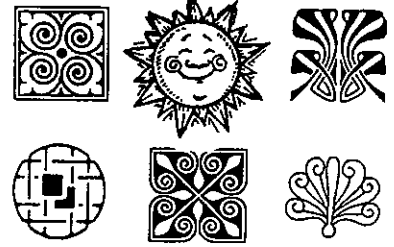
SHEPHERD'S CROOK



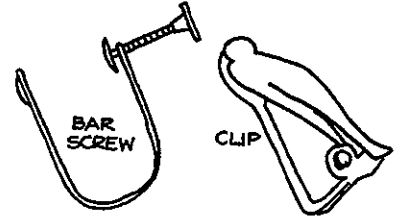
KIDNEY WIRE



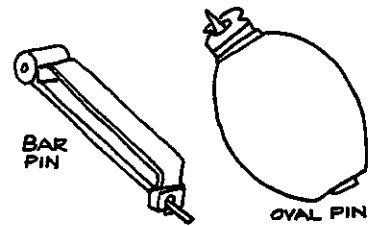
POST WITH BUTTERFLY



BAR SCREW and **CLIP** are for non-pierced ears.



BAR PINS AND **OVAL PINS** are used for brooch backings.



We Want to Know

The 4-H Resource Development Committee of the Ontario 4-H Council reviews and evaluates 4-H resources. Comments and suggestions about 4-H manuals and guides are always welcome. They may be sent to the following address.

4-H Resource Development Committee
 c/o Guelph Agriculture Centre
 P.O. Box 1030
 Guelph, Ontario
 N1H 6N1

4-H Wearable Art - The Video

The video was sponsored by:
 Imperial Oil
 Ontario 4-H Council.

Thank you to the following businesses for donations to the video production.

- Lewiscraft®
- Len's Mill Store
- Stockade Wood & Craft Supply
- Tandy Leather Company
- White Rose Crafts and Nursery Sales

A round of applause for the video demonstrators:
 Rosemary Moran, MacPhee Workshop
 Travis Ella, 4-H Member, Halton
 Martha McFarlane, 4-H Member, Wellington.

WEARABLE

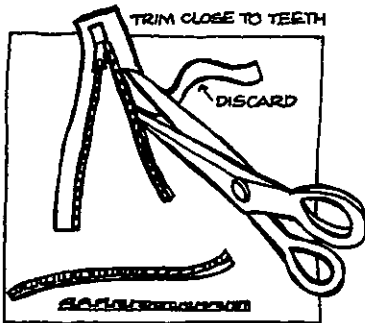
art



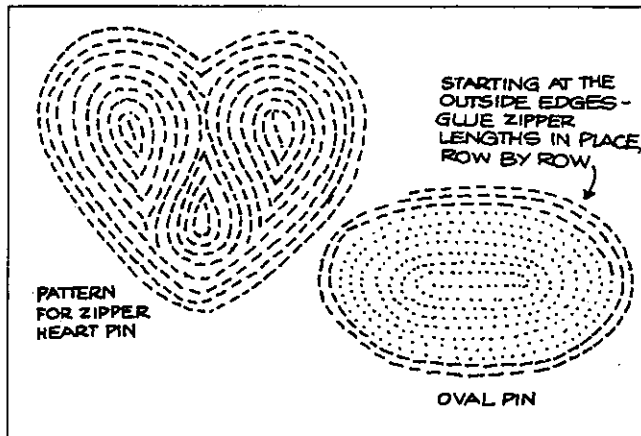
ANYTHING GOES! RETIRED 4-H PROJECT

Using some imagination and creativity, just about anything can be made into an interesting piece of jewellery.

ZIPPER PINS



- Collect old metal zippers. Trim the zipper tape close to the metal teeth and discard the tape.
- You will need a flat wooden shape as the base. Craft shops carry pre-cut shapes, or you can make your own.



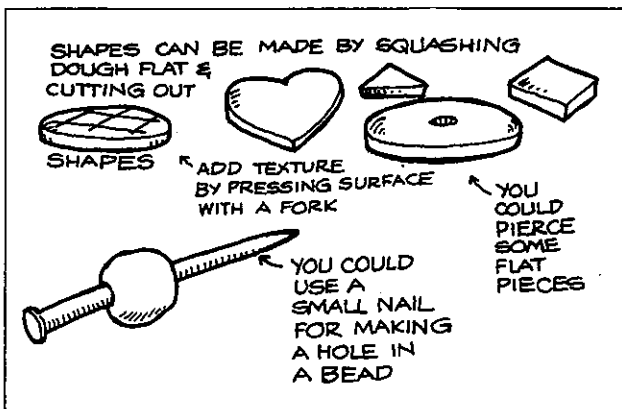
- Using white craft glue, and working from the outside in, glue zipper lengths in place, row by row, until the entire shape is filled. Work on a small section at a time, adding glue as needed.
- To fill irregular shapes - for example a heart - begin at the centre top, go all around and end at the centre top. For a large shape, divide it in smaller sections and work each section separately.

- If there is a slight space anywhere, glue in a single tooth.
- At the centre of the design, glue some single teeth, a bead or rhinestone in place.
- Glue a pin back to the back of the base. If desired, paint the back to match one of the colours of the zippers.



BREAD JEWELLERY

- Peel crusts from slices of day-old white bread. Tear bread up.
- Measure 75 mL of white glue for 8 slices of bread. Mix together. Use your hands, or, since this is a very sticky process, you might try a blender. (Be careful not to overload the motor.) It should make an elastic dough. If it is too crumbly, add glue or water. If it is too sticky, add bread.
- Pinch off a marble-size ball and squeeze a dab of acrylic paint into it. Mix dough and paint between your fingers. Repeat until you have enough dough of this colour. Wash hands.
- Repeat with other colours and balls of dough until you have as many colours as you wish.



- Create shapes with the dough just as you would with modelling clay. For flat shapes, squash out a flat piece, then use scissors, a knife or cookie cutters to cut out desired shapes.
- For beads, pinch off a bit of dough, roll into bead shape, then pierce with needle, nail or knitting needle.

- Air-dry shapes and beads for two to four days.
- String beads on nylon thread, or glue brooch pins to the back of larger shapes.

VARIATION

- Roll out long strings of dough, then braid together to form a bracelet. Pinch the join to close the bracelet.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaive, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

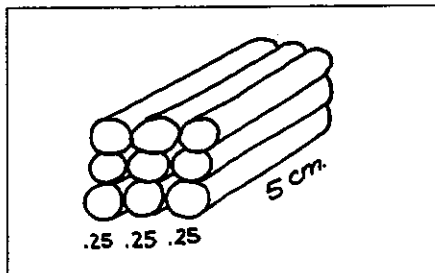
This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.
ISBN 0-7778-3104-X
4-H 2430B 94 ME



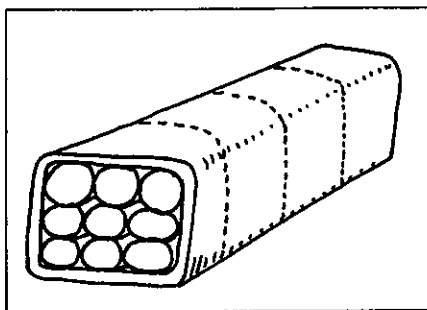
KIDS HELP PHONE
JEUNESSE, J'ECOUTE
1-800-668-6868

BREAD JEWELLERY VARIATION (cont'd)

- Roll out long rods of dough, about 5 cm long and 0.25 cm (2.5 mm) in diameter.
- Stack together to form a column three rods deep by three high. Choose a colour pattern of your choice.
- Use a rolling pin to gently squeeze the rods together until they form a solid, square-sectioned block. Trim off the uneven ends.

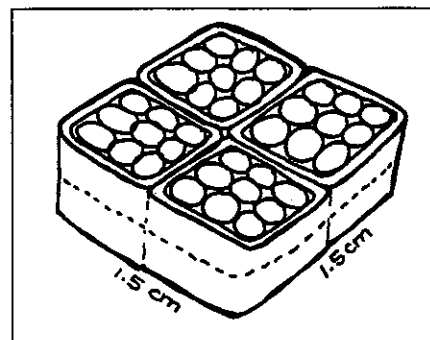


- Press more dough between your fingers to form a thin sheet. Roll it flat with a rolling pin. Cut out a strip and wrap it around the block.



- Cut the block into four equal pieces, and arrange them into a four square shape. Gently press them together between two pieces of stiff cardboard.

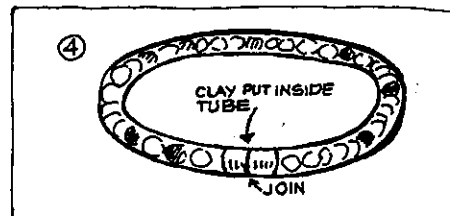
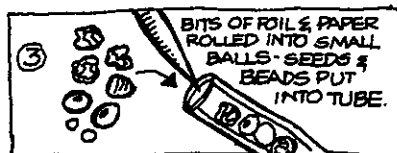
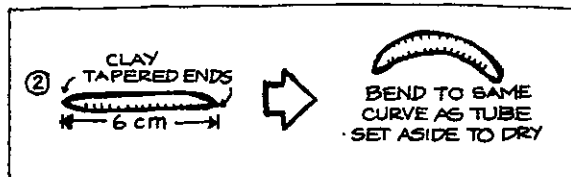
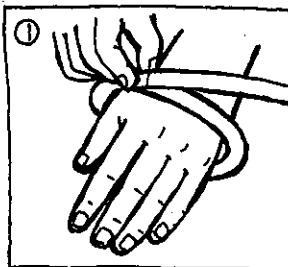
- Carefully slice through the pressed block (as you would slice a loaf of bread), to give you two pieces of equal thickness.
- Roll out the pieces until they are about half their thickness. Be sure the keep the squared shape. Allow to dry for 2 to 4 days, then glue earring studs to the back. Try one that is a little larger and make a brooch.



PLASTIC BRACELET & NECKLACE

The basis for this jewellery is clear plastic tubing, 2.5 to 5 mm outside diameter. If there's none in the house, a hardware store is your best source.

- Shape your hand as if about to slide a bracelet onto your wrist. Wrap the tubing around your knuckles and mark the point where the ends meet. Cut off the length at the mark.
- Roll out a piece of modelling clay into a rod approximately 6 cm long. The tapered ends should just fit into the tube. Bend the clay to form the same curve as the tube and allow to dry to that shape.
- Roll up small squares of coloured paper, foil or tissue into small balls.
- Use a knitting needle to push the paper balls into the tube. Work from both ends until the tube is nearly full, leaving 2 cm at each end empty.



- Lay the hardened clay on a cutting board, and cut off the tapered ends. You need a piece 2 cm long. Push the piece halfway into one end of the tube and bring the other end around to join the bracelet together. (If the jointing seems loose, you can always use tape.)

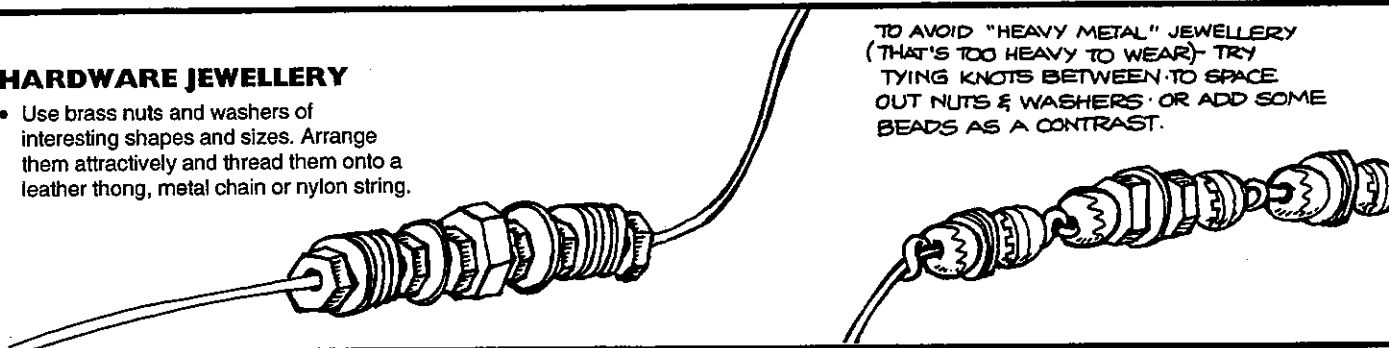
VARIATIONS

- Make a matching necklace, using a wider diameter tube.
- Use bits of clay or beads as spacers throughout the bracelet or necklace.
- Use different fillings: ball bearings with spacers; seeds; coloured water and beads; powder paint.

HARDWARE JEWELLERY

- Use brass nuts and washers of interesting shapes and sizes. Arrange them attractively and thread them onto a leather thong, metal chain or nylon string.

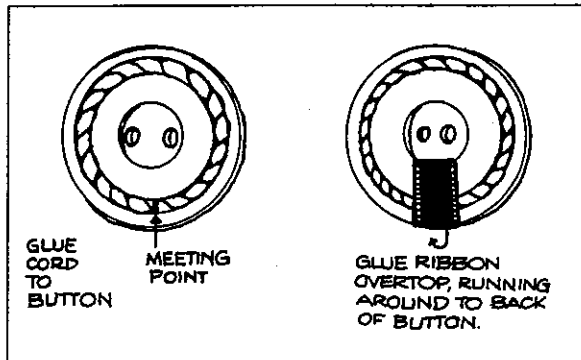
TO AVOID "HEAVY METAL" JEWELLERY (THAT'S TOO HEAVY TO WEAR)- TRY TYING KNOTS BETWEEN TO SPACE OUT NUTS & WASHERS OR ADD SOME BEADS AS A CONTRAST.



BUTTON JEWELLERY

Stacked buttons make great jewellery. Just file off shanks, glue fancy buttons on plain ones and add snippets of trim. Use them as earrings by attaching clips, as brooches by attaching pins, or even as decorative buttons.

Fabric stores and flea markets often have buttons on sale or barrels of buttons that you can buy by weight. Just look through the junk drawer in your own home. You may be surprised!



- Cut shanks off all buttons. File the back until smooth.
- To add cord to a button, run a bead of glue along the edge of the button, then gently press the cord into it. Attach cord so edges meet but do not overlap. Hold until set. Glue a small piece of ribbon over the point where the cord ends meet, running from the centre front of the button to the centre back, to hide the cord ends.

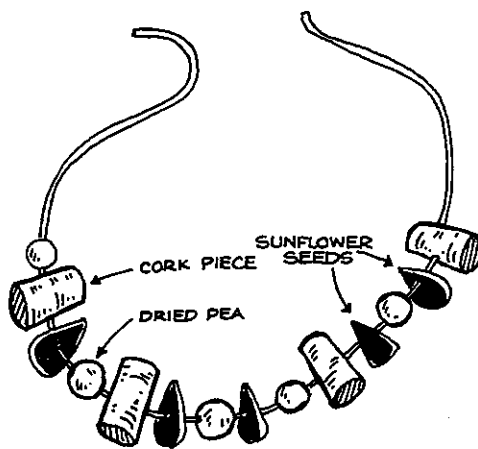
- Designer buttons can be glued to the front of brass buttons. Coloured buttons can be glued to black ones. Fabric or ribbon can be glued to buttons. Offsetting the add-on rather than centring it, creates a different look altogether.
- Necklaces and bracelets can be made by stringing buttons to nylon thread. Change the type and pattern of buttons to create the look you want. Try alternating buttons with beads.
- Use self-cover buttons and cover with scraps of brocade, silk, embroidery, lace etc. Glue a pin at the back to create a brooch.



JEWELLERY FROM NATURAL OBJECTS

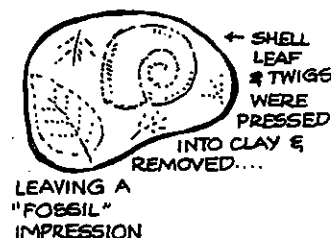
Use nuts, beans, twigs, shells, leather, feathers and even bleached bones. These will be the building blocks for your designs.

- Pierce holes in seeds with a nail or needle before they dry out.
- Soak dried beans before piercing, then allow to dry out again.
- Bamboo or hollow twigs need only to be cleaned out. To cut into bead-size lengths, saw carefully with a sharp serrated knife.
- Very hard substances such as nuts, shells, twigs and bones need drilling. Hand powered drills are fine and objects can be held securely in a large piece of plasticine. Proceed **very carefully** with shells: they are difficult to drill without cracking.



- Sand twigs and bamboo. Polish or varnish other materials.

- Feathers can be washed, dried and then glued to hat bands, stitched to vests or sewn together and attached to earring findings or brooch pins. Craft stores often have brightly coloured feathers.
- Make "fossils" by shoving shells, feathers, branches into clay. Remove. Let clay harden and use as a pendant.



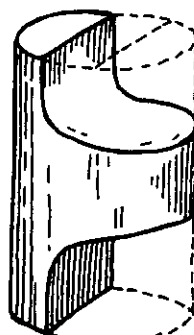
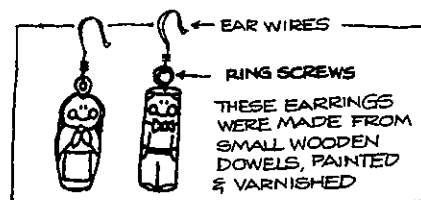
WOODEN JEWELLERY

Wooden jewellery comes in many shapes and sizes. Experienced craftspeople might want to make purse handles, belt buckles, etc. by designing the shape, cutting the wood and finishing. For those less experienced, try one of the following.

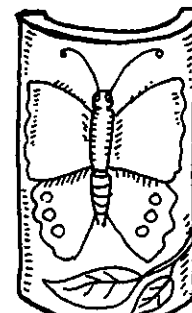
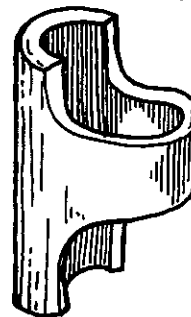
- Make a pendant, brooch or earrings from wood dowels that have been painted. For a pendant, fix a ring screw on top. For a brooch, glue a pin to the back. For earrings, glue on earring posts.
- Turn your whittling skills into jewellery! Using a penknife or small cutting knife **carefully** whittle a stick or small block of wood into the sculpture of your choice. The sculpture may be sanded or left rough, painted or varnished or simply oiled. When finished, glue a brooch pin or hair clip to the

back. You can also drill a hole through the top to create a pendant.

- Make a scarf slide using a hollowed branch or dowel.



PATTERN & BLOCKING FOR A SCARF SLIDE



A DESIGN CAN BE CARVED, WOOD-BURNED OR PAINTED ON THE FRONT OF THE SCARF SLIDE

FRONT

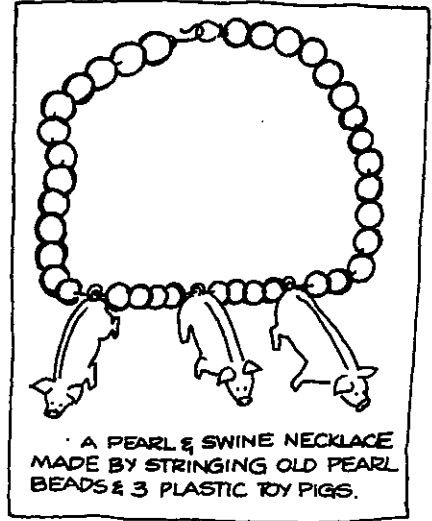
THIS GUM-BALL BRACELET LOOKS GOOD ENOUGH TO EAT! - BUT THAT ISN'T SAFE! DON'T LET LITTLE KIDS CHEW ON IT!



FOOD JEWELLERY

Pieces of colourful candy, mini cookies, pretzels, gum balls, animal crackers, pasta shapes - these can all be glued to a wood or cardboard base to make brooches, or glued to headbands and hair clips. String pasta onto nylon thread for bracelets and necklaces. To make food jewellery last, shellac the creation and let it dry completely before wearing.

Use the same technique to make jewellery from balloons, small toys or puzzle pieces.



A PEARL & SWINE NECKLACE MADE BY STRINGING OLD PEARL BEADS & 3 PLASTIC TOY PIGS.



WEARABLE art



BEADS



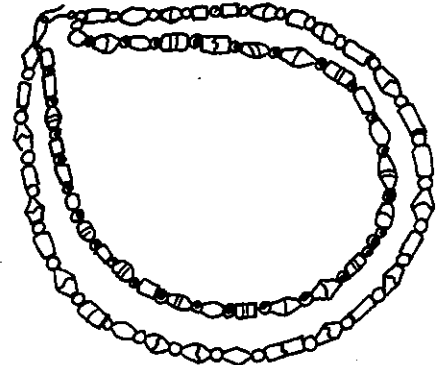
THE BASICS

TYPES OF BEADS

Beads come in all shapes, colours and sizes. Some are glass, others plastic, others metal. They can be round, square, spiral and rectangular. They can be expensive or very cheap. Costume jewellery often sells cheaply at flea markets and garage sales. Simply cut the threads and release the beads. Watch for costume jewellery sales at department stores. You may even have jewellery lying around home that you can recycle into something new.

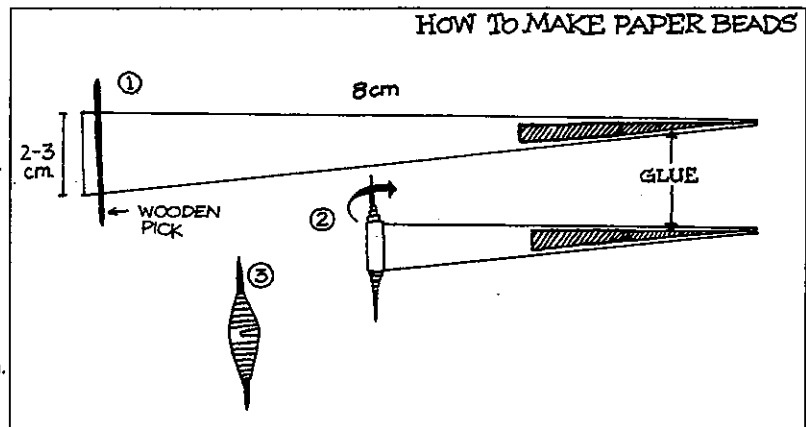
The second major source for beads is the craft store. They sell beads by shape, size and colour. They are sold individually or in packages.

You can also make your own beads. Here are some ways to do that.



PAPER BEADS

- Cut paper into triangles that are 2 - 3 cm at the base and 8 cm long. Use any kind of paper: glossy magazines, newspapers, typewritten sheets, construction paper, paper from ruined books or old calendars... Heavier paper will give bigger, chunkier beads; fine paper makes finer beads.
- Spread glue on the last few cm of the triangle's tip.
- Starting at the widest part, roll the triangle around a drinking straw, wooden pick, knitting needle or pencil. The glued tip will hold the bead together.
- For a clear protective finish, brush white glue onto each finished bead or coat each one with nail polish.

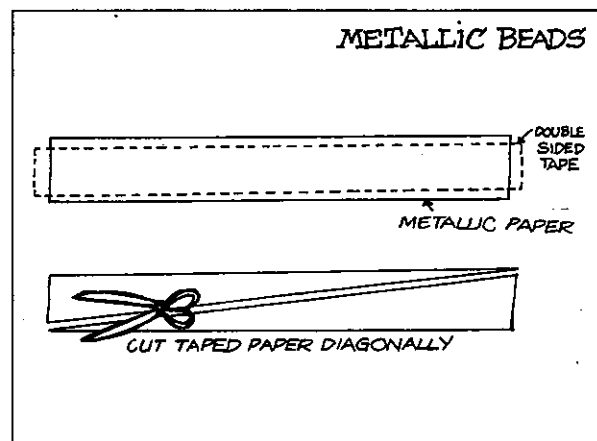


VARIATIONS

- Use ribbon instead of paper.
- Cut the paper into long rectangles instead of triangles. This will give the beads a square look.
- Glue sheets of paper together end to end, and when this has dried, cut very long triangles. This will make fatter beads.
- Coat the beads with coloured nail polish or spatter them with paint.
- Make paper triangles out of metallic paper. Use double-sided tape as the base.

Metallic Beads

- Cut a length of tape.
- Attach strips of paper to the sticky side of the tape.
- Turn the tape over and cut off the excess paper.
- Cut diagonally across the tape to form two triangles.
- Peel the backing off the double-sided tape at the wide end of one triangle. Attach this to a drinking straw. Remove the rest of the backing and roll the tape around the straw to form a bead.
- Cut away excess straw. Repeat for each bead.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaive, Guelph.
Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

ISBN 0-7778-3103-1
4-H 2420C 94 ME

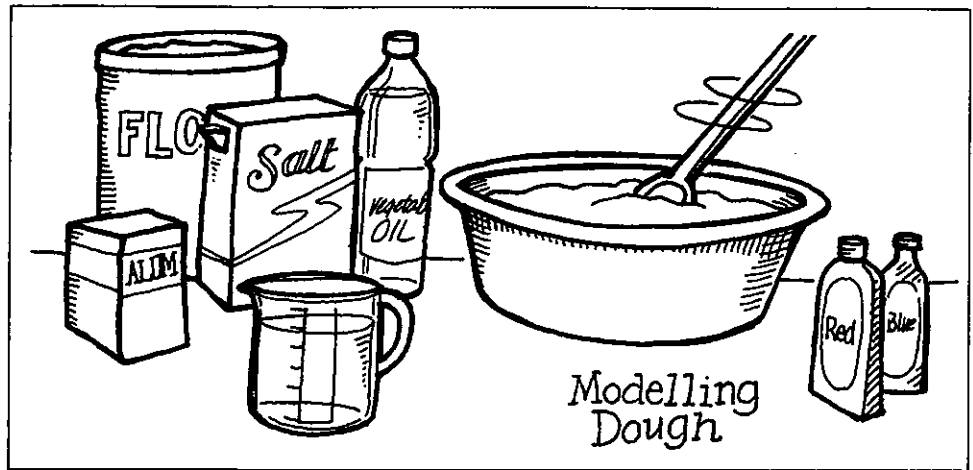


KIDS HELP PHONE
JEUNESSE, JÉCOUTE
1-800-668-6868

CLAY BEADS

Ready-made clay or clay-like products are available from craft or art supply stores. Fimo and Sculpey are common brand names. Of the two, Sculpey is the easiest to work. There is a beautiful selection of colours, and most produce a hard, shiny look. Use each colour separately, twist two or three into strands, or layer them for a 3-D effect. Many of these clays require baking. Follow the instructions provided with the clay. **Always be sure an adult is present when using the oven.**

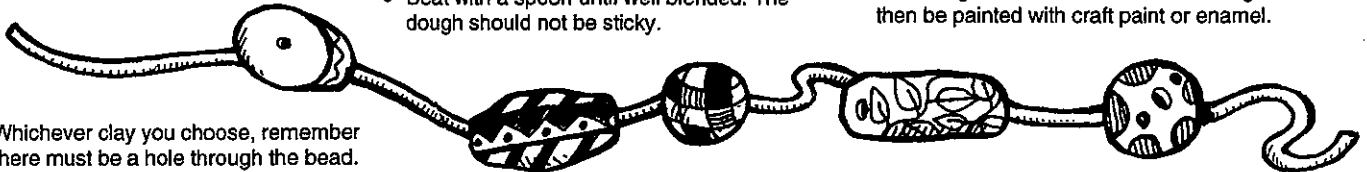
For a less expensive alternative, try Play-doh beads. To keep them from cracking or breaking, coat them with shellac or clear nail polish. You can always make your own clay too. Here is a recipe to try.



Modelling Dough

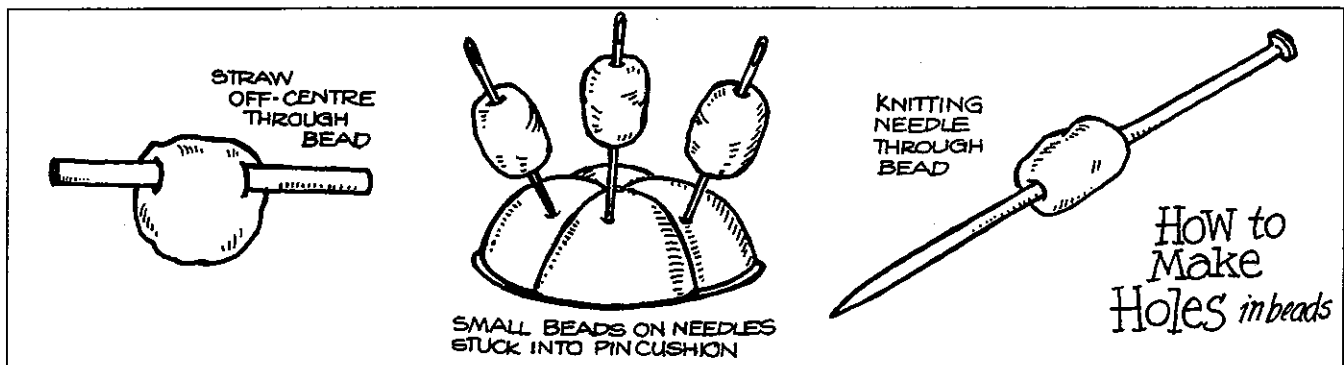
- Mix 200 mL flour, 125 mL salt and 7 mL powdered alum (found in the pickling section of food stores or in drugstores) in a bowl.
- Add 7 mL vegetable oil and 125 mL boiling water. Add more flour if needed.
- Beat with a spoon until well blended. The dough should not be sticky.
- When cool, add food colouring and knead until the colours are well blended. Or for a marbled look, do not knead the dough completely once the colour has been added.

This dough dries to a hard finish overnight. It can then be painted with craft paint or enamel.

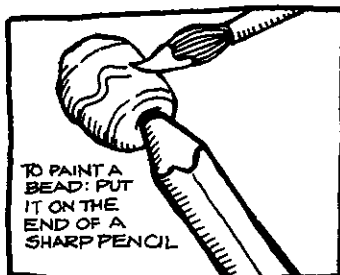


Whichever clay you choose, remember there must be a hole through the bead. Create a hole using one of the following.

- Shape the bead around a straw. When hard, trim the straw to the length of the bead and string rope through the straw.
- Shape the bead around a sewing needle. Remove needle when the bead has dried. For a larger hole, use a knitting needle or pencil.
- Shape the bead into a small round first, then pass a needle through the centre to create the hole. Or pass the needle off-centre through the bead for a pendant shape.



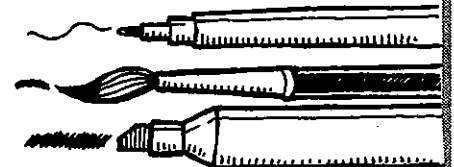
COLOURING BEADS



TO PAINT A BEAD: PUT IT ON THE END OF A SHARP PENCIL

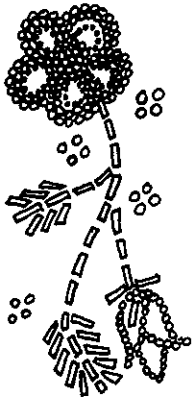
- Craft paint, nail polish, enamel paint, even ink and markers can all be used to colour beads. Experiment with one bead first, to be sure the colour sticks to the bead and gives the look you want.
- To paint a bead, place it on the end of a sharpened pencil.
- For a marbled look paint the bead with one base coat. Then dab a damp sponge in a second, lighter paint. Blot on paper towel

to remove excess. Lightly dab the paint onto the bead, letting some of the original paint show through. Repeat with a second sponge and a different shade of paint.



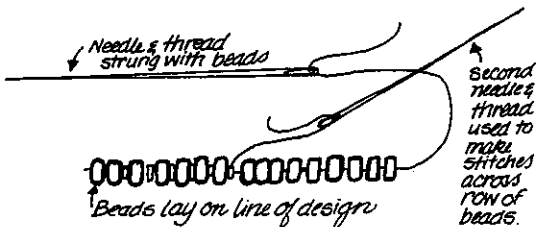


BEADED APPLIQUE



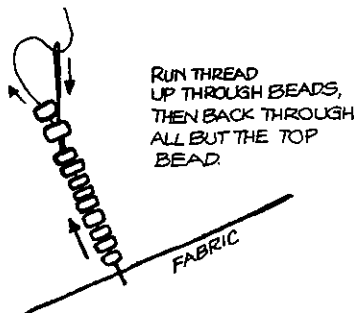
Use beading to dress up any old piece of clothing or to personalize a new piece. Shoes, gloves, purses, sweaters, jean jackets – anything goes with beading! Decide how complicated or simple you want your project to be, and how much time you want to devote to your beading project. A jean jacket covered in small beads will take longer to complete than decorating the yoke of a sweater with a scattering of large rhinestones.

- Decide on the design and colour scheme first. Draw it on paper, then transfer it to your item.
- If the design is large and has a lot of beads, baste a piece of interfacing about 5 cm larger than the design to the wrong side of the garment. This will add extra strength.
- For larger designs, it is best to start beading in the middle and work outwards.
- To attach beads singly, use one stitch through the hole. To attach in twos, use a single stitch through both beads.
- For rows, thread the required number of beads on sewing thread and lay them on to the line of the design. Using a second needle and thread, take a tiny stitch across the row of beads, between every bead or every two or three beads, depending on the size of the bead, the strength of the fabric and the desired effect.



VARIATION

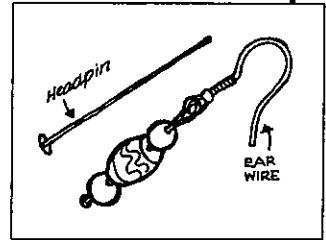
- Use "Goop," available at craft stores, to glue beads to the fabric. This is a specially made glue, and does away with the need for sewing.
- Make fringes or tassels by passing your thread through the fabric, threading a number of beads, and then run it back through all but the last bead put on the thread. Take the needle back into the same hole on the fabric and secure.



BEADED JEWELLERY

EARRINGS

String beads onto a headpin (jewellery finding). Use the pliers to bend the end of the pin into a loop and pinch tightly. Slip an ear wire through the hoop on each earring. If using small beads, place a larger bead at the top and bottom of each string. This gives a balanced look to the earring, and ensures that the smaller beads don't slip off.



NECKLACE AND BRACELET

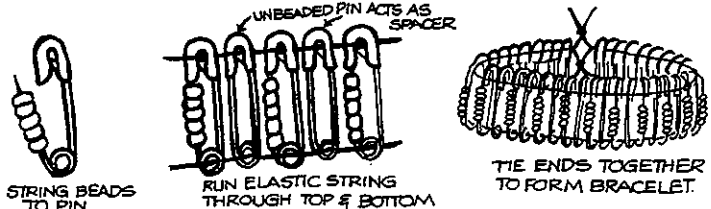
The basics for necklace making are simple. Just string beads onto braided embroidery floss, nylon thread, a leather thong, a chain, rope, etc. Special beading wire is also available from craft and fabric stores. Tie the string in a knot or attach a necklace clasp.

The real challenge comes in the choice of beads. Consider colour, shape, pattern and size. You can mix paper with glass beads, plastic with wood, large with small. Adding a beaded tassel to a necklace turns it into a pendant. Be as creative as you want.

BEADED SAFETY PINS

Put small coloured beads onto the pointed end of a safety pin and close it.

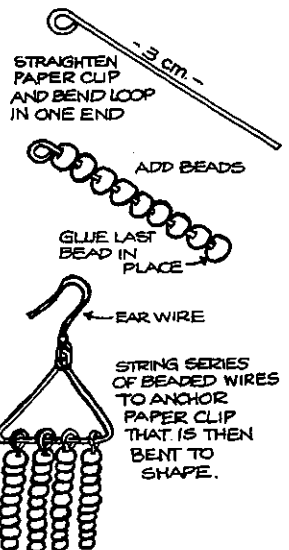
For a bracelet, cut two lengths of elastic cord to fit around your wrist, plus a little bit. String beaded safety pins onto one cord through the bottom eye of the pins. You will need 40 to 45 beaded pins and 40 to 45 unbeaded pins. Place unbeaded pins between beaded ones to act as spacers. Tie off the cord. String the second cord through the top eye of the pins. Tie off the cords making the bracelet slightly smaller than your wrist. This gives the bracelet an elastic shape.



For a brooch, string the bottom eye of 8 to 10 pins (half beaded, half not) onto an unbeaded pin. Close the pin. String the top eye of these same pins to a second unbeaded anchor pin. Close the pin. Slip a final unbeaded pin through the back of the group. This will act as the brooch pin.

BEADED PAPER CLIPS

- Use pliers to gently open plastic-coated coloured paper clips.
- Bend a tight loop in one end with the pliers, and cut the wire at 3 cm intervals.
- String beads (metal, plastic, glass, paper) onto wires, leaving the loop end free. Glue the last bead in place with a drop of glue.
- String a series of beaded wires onto a fully opened paper clip (the anchor clip).
- Bend this anchor clip into a triangle, square, C-shape, etc. Attach earring posts to the top.



VARIATIONS

String beaded clips on a series of paper clips and arrange these into a bead sculpture. Attach a leather thong or length of braided embroidery floss to create a pendant.

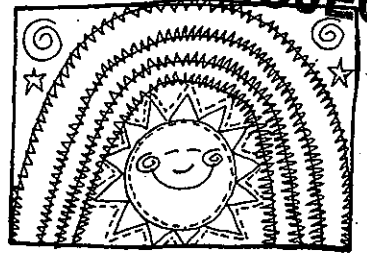


WEARABLE

art



RETIRED FABRIC PROJECT



THE BASICS OF APPLIQUE



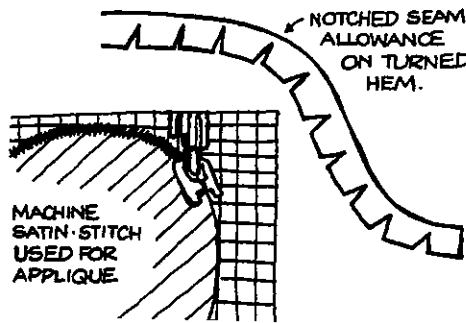
Applique means to put on. When it comes to wearable art, then, applique means putting fabric, ribbon, lace and anything else that strikes your fancy onto clothing or accessories. Be sure to wash and dry new clothing, applique fabrics and trims before using them.

The most common form of applique is fabric on fabric. Here are the basics.

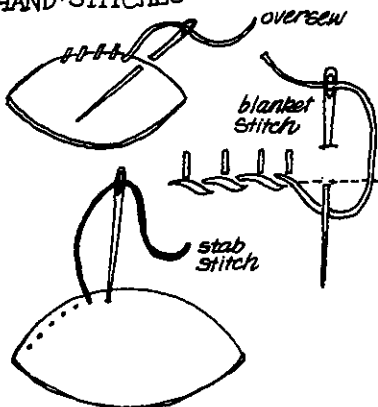
- Ordinary thread is all that is necessary for both hand and machine applique. Specialty threads — silk, metallic and wools add texture or effect.
- Hand-stitching is the traditional way of attaching applique. Keep your design simple, and your stitches even. Machine stitching is faster, and provides a firmer stitch — it is best for hard-wearing clothes. Be sure to practice machine stitching on fabric scraps before attempting it on your garment. Fusible webbing and stitchless glue are newer, easier methods. To use fusible webbing, follow the manufacturer's instructions. You can then seal the edges with fabric paint.

place, smoothing out any folds or wrinkles. Hand or machine stitch it, and remove basting. Or you can use fusible webbing to secure it before stitching. Suede and leather can also be glued in place.

- Felt, leather, suede and fabrics that do not fray or stretch do not need to have their edges turned under. If you must turn a hem, add an extra 5 mm to the applique shape, turn this under, and hand stitch. To turn curves, remove small notches of fabric from the seam allowance so fabric won't bunch up. An alternative to hemming is to use a machined satin stitch to sew the applique in place. Or use fusible webbing and then seal the edges with fabric paint.



HAND STITCHES



- Choose a fabric for the applique that goes well with the clothing: light-weight fabric for light clothing, heavy-duty for jeans etc.
- You may want to use an embroidery hoop when hand-sewing an applique. This keeps your work smooth and unwrinkled.
- Prepare your applique. Pin or baste it in

- Avoid knitted fabrics that unravel when cut. If you are afraid that your fabric will fray easily, an alternative to hemming is to paint a thin coat of fray preventative (available at fabric stores) to the cut ends.
- If you are a beginner at applique, keep the design simple. Draw your own or look in colouring books for some basic shapes. Some patterned fabrics may have shapes suitable for cutting out and appliqueing.
- For designs made of a series of applique pieces, start with the background pieces and gradually progress towards the foreground.
- For a mixed media approach, paint a design onto the background fabric before you applique, OR add decorative embroidery stitches, or beads, sequins and rhinestones to the applique.

WHAT TO DO WITH APPLIQUE

FREE-STANDING APPLIQUE

This is applique that actually sticks out from the clothing, for a 3-D effect. Ears or tails on a baseball cap are a good example. The trick is to attach the applique to the background fabric at one or two points only, and to pad the applique itself with felt, batting, cardboard or iron-on interfacing. (If you use cardboard, your finished project won't be washable.) You can also include florist's wire to shape the applique.

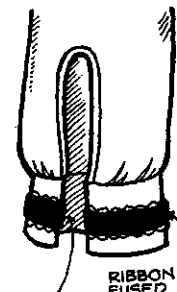


PATCH APPLIQUE

- Cut iron-on patches into interesting shapes. Use several colours for a more complex design.
- Place carefully on fabric. Iron in place.
- Use fabric paint to outline edges and add contrasting colours to the background.

REBBIION APPLIQUE

- Wash, dry and press clothing and ribbons.
- Place ribbon lengths in desired positions on clothing, trimming to fit. Apply fray preventative to ribbon ends; allow to dry. (Craft glue can also work, but apply sparingly.) If applique is to go on shirt cuffs, cut ribbon 2.5 cm longer than needed.



TURN RIBBON UNDER AT BOTH ENDS OF CUFF & FUSE TO UNDERSIDE

- Apply fusible web to ribbon lengths, following instructions.
- Place ribbons web side down on clothing and fuse in place. For cuffs, fold ends to wrong side of cuff and fuse in place.
- Note: do not pin satin ribbons, because the pins will leave holes.

Continued



Ontario 4-H Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaive, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

ISBN 0-7778-3109-0
4-H 2430D 94 ME

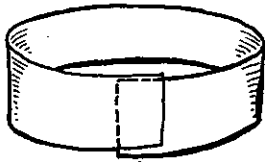


KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

THE BASICS OF RIBBON AND LACE



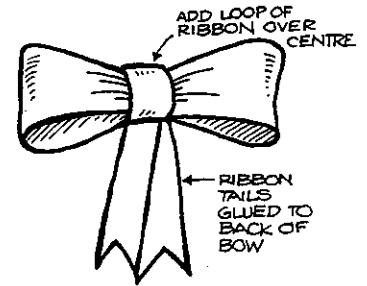
BASIC LOOP BOW



GLUE OR STITCH A LOOP OF RIBBON



PINCH CENTRE - GLUE OR STITCH DOWN

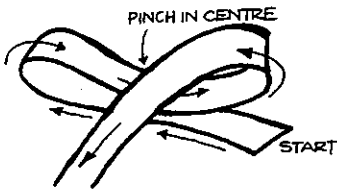


ADD LOOP OF RIBBON OVER CENTRE

RIBBON TAILS GLUED TO BACK OF BOW

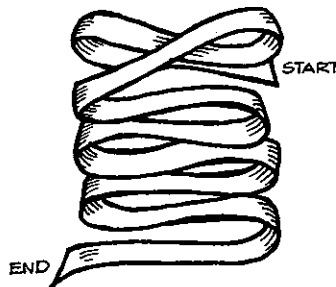
- Take a length of ribbon, overlap the ends slightly, and pin or glue in place. Or, if you wish to add tails, leave a longer overlap.
- With the overlapped ends centred at the back of the bow, pinch the loop in the middle and stitch or glue down securely. If you prefer, use florist's wire to tie down the pinch. A small loop of ribbon can be used to cover the stitching or wire.
- Stitch or glue ribbon tails to the centre back of the bow.

MULTI-LOOP BOW



PINCH IN CENTRE

START



END



- Fold one end of ribbon over to form the size of loop you want. Leave a tail end. Pinch in the centre.
- Work the ribbon back and forth, pinching each loop as it crosses the centre. Repeat until you have the number of loops you want.
- Wire the centre of the bow, and trim the ends at an angle.

WHAT TO DO WITH APPLIQUE (cont'd)

SILK FLOWER APPLIQUE

Silk flowers can easily be applied to fabric:

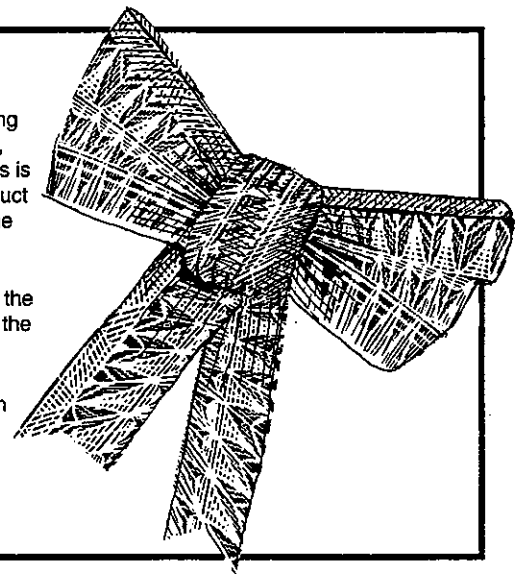
- Pull off stems, centres and plastic supports.
- Press flowers with a dry iron. A high setting is recommended, but you should test this on a small corner first, in case it is too hot for the flower.
- Place flowers and leaves upside down on aluminum foil. Lay fusible webbing, rough side down, on top of the pieces. Press until fused (5-7 seconds).
- Remove backing paper, and peel flowers from foil. Cut around flower and leaf shapes, removing excess webbing.
- Place flowers and leaves on fabric, web side down, in desired design. Place backing paper on top of design, and press to fuse flowers to fabric.
- Outline with paint. Add jewels with a generous drop of glue if desired. Let project dry flat for six hours.



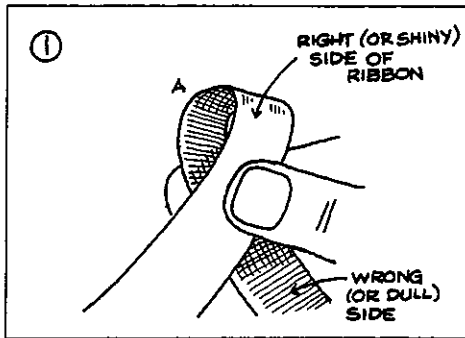
LACE BOWS

Working with lace is much like working with standard ribbon. Lace, however, can be much flimsier, and so stiffness is often added to give the finished product more shape. This can be done by one of the following:

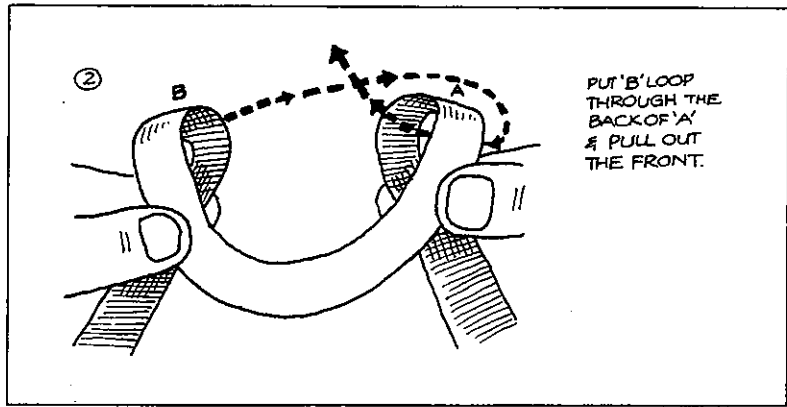
- Sew florist's wire to one or both of the edges of the lace before you form the bow.
- Make the bow first, then spray with fabric stiffener to give it a more permanent shape.



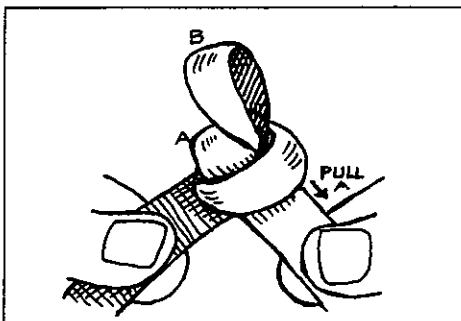
RIBBON BRAID



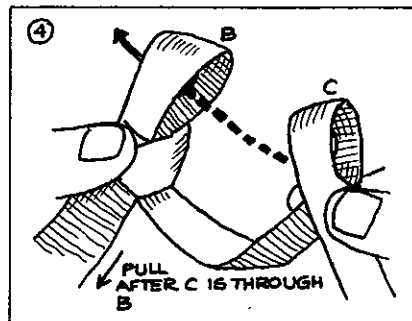
- Decide how long you want your finished braid to be. Cut ribbon nine times the finished length.
- Fold the ribbon in half to find the centre, then make a loop by crossing the right tail over the left.



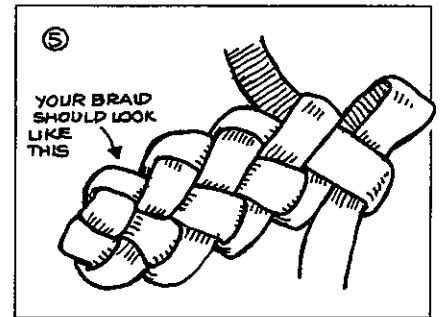
- With wrong sides of the ribbon together, form a loop in the left tail.
- Insert this left loop, from back to front, through the top loop.



- Gently pull the tail on the right until it is tight enough to hold the loop in place, but not so tight it puckers the ribbon. You should now have one loop at the top.



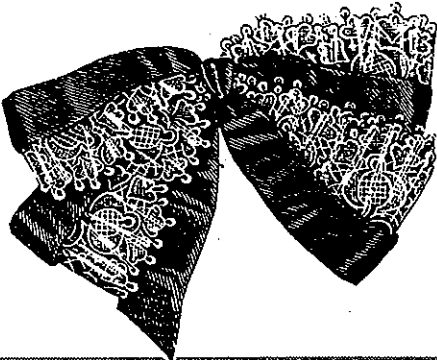
- With wrong sides of the ribbon together, form a loop in the right tail.
- Insert this right loop through the top loop. Pull the left tail to tighten.



- Continue making loops, first on one side, then on the other, until it is as long as you wish
- To finish, either knot the ends or bring one end of ribbon through the last loop and glue it to the wrong side. Bring the second end over and glue it to the wrong side.

WHAT TO DO WITH BOWS AND BRAIDS

Bows and ribbon braids can be glued to hair accessories, purses, hats, etc. Bows and braids can be further decorated with ribbon roses, beads, jewels or colourful thread.



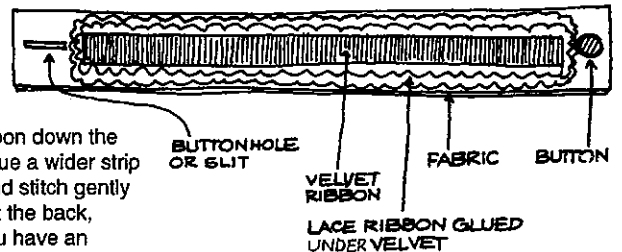
THE BASICS OF FABRIC JEWELLERY

VICTORIAN LACE NECKBANDS

- Glue a length of velvet ribbon down the centre of a strip of lace. Glue a wider strip of fabric under the lace, and stitch gently in place. Attach a button at the back, make a buttonhole and you have an old-fashioned victorian lace neckband.

VARIATION:

Make a bracelet instead, or cuffs for a blouse, or a headband.



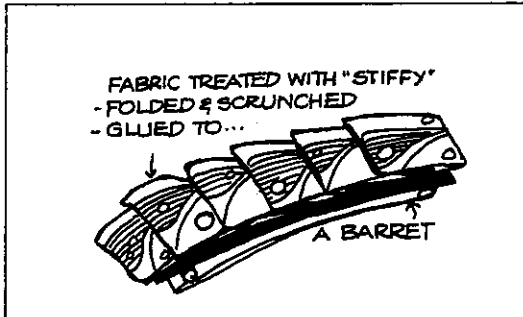
Continued

THE BASICS OF FABRIC JEWELLERY

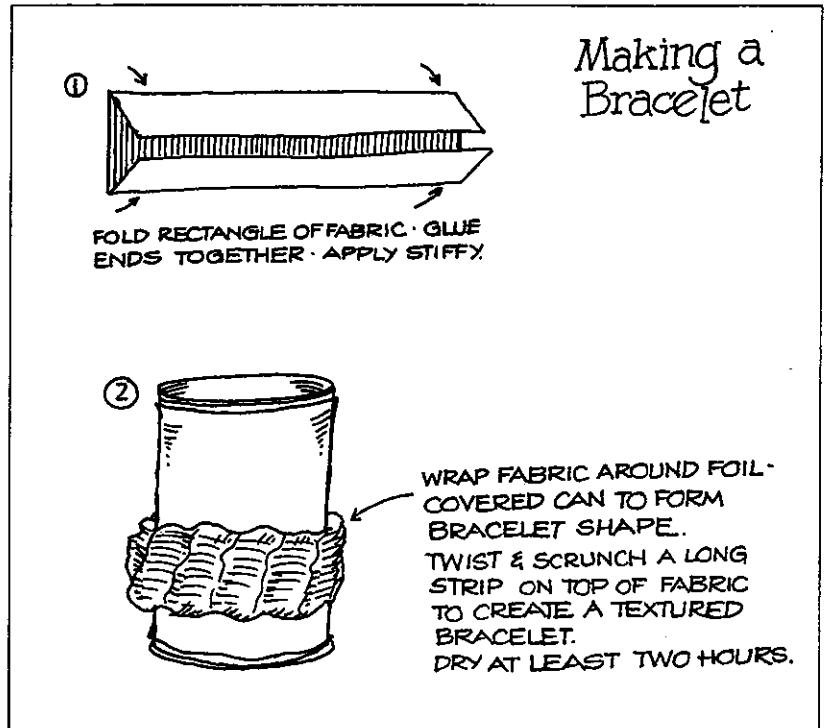
(CONT'D)

SCRUNCHED FABRIC

One of the simplest forms of fabric jewellery is stiffened fabric, formed into shapes, coated with gloss, and then glued to jewellery findings. The challenge comes in finding the most beautiful material, or the best combination of colours, or in creating the most fitting shape for your particular jewellery project. You can use any fabric that is easily folded: cotton, satin, ribbon, chintz and polyester blends work well.



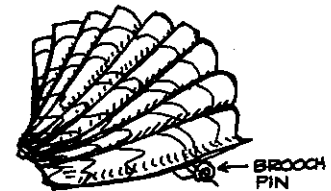
- Fabric is stiffened with "Stiffy," a glue-like liquid available at most craft stores. Liquid starch can also be used, and even watered-down white glue. You may have to apply the starch or glue more than once, to achieve the desired thickness.
- Cut the size and shape of fabric that you want, turn under the edges and hem. Either brush stiffener onto the fabric, or dip the fabric into the Stiffy pot. Be sure the stiffener soaks through the fabric.
- Squeeze excess stiffener from the fabric, fold, scrunch, bend or twist the fabric into the desired shape. Allow to dry.
- Apply spray gloss. Allow to dry.
- Drizzle on some paint or glue on beads or stones.
- Glue jewellery findings to back.



VARIATIONS

- To make a bracelet, wrap stiffened (but not dried) fabric around a foil-covered can (large enough for finished bracelet to fit over hand). The foil prevents sticking. For a smooth, simple bracelet, you will need a fabric strip 25 cm long. For a textured or lumpy bracelet, place a 75 cm strip overtop, twisting and scrunching as you go.

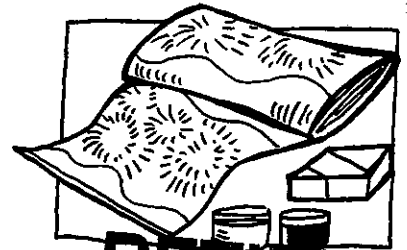
For a brooch, fold an 8 X 14 cm piece of stiffened fabric into a fan shape. Allow to dry. Apply gloss. Beads or lace can be added if desired. Glue a brooch pin to the back.



WEARABLE art



FABRIC DYES

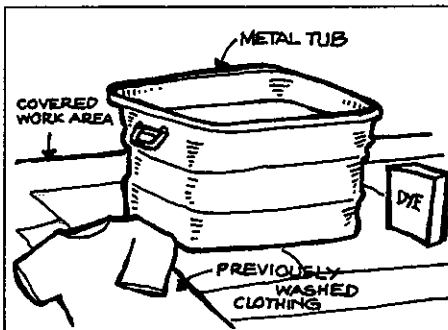


RETIRED 4-H PROJECT

THE BASICS

When you dye cloth, you change its colour. This is often done simply to give a new look to tired clothes, but it can also become a very creative tool.

PREPARATION



- Assemble materials before you start.
- **CHANGE INTO OLD CLOTHES.**
- Cover work surface completely with rags, plastic or newspaper.
- Use glass or metal to mix and dye colours. Plastics will stain, as will fibreglass sinks. A deep laundry sink is good if it won't stain. Always get permission before using any kitchen utensils.
- Wash new clothing to remove sizing. Sizing can cause a mottled dye job.

★ *Dyes are made to be permanent, and that means that they stain – even those items that you do not want dyed. Always wear rubber gloves when working with dyes, and wear an apron or old clothing to protect your outfit. Use tongs to lift the garment out of the dyebath – especially when using hot water dyes.* ★

Keep dyes away from the eyes. In case of accident, flush with water immediately and contact your doctor.

COLOURS

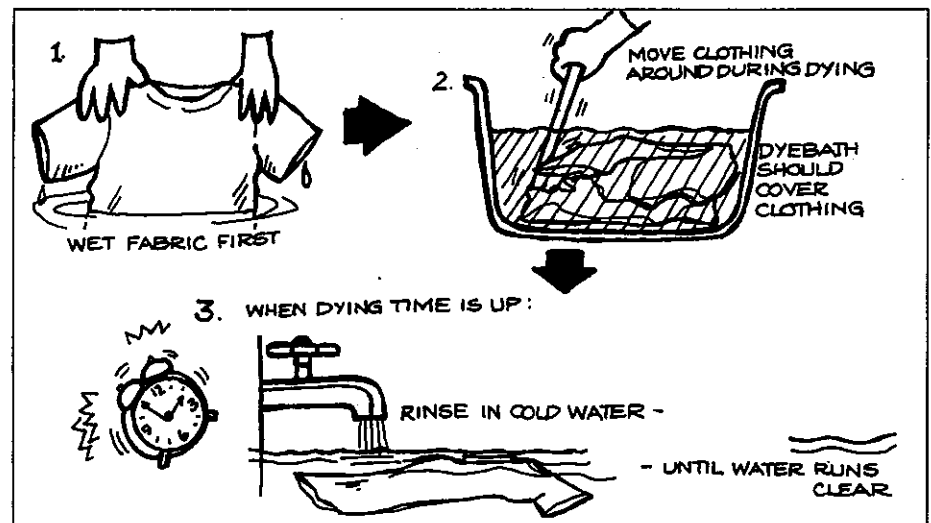
The colour of dye that you choose is not always the colour you end up with.

- The original fabric may be coloured. A red shirt dyed blue comes out purple. If dyeing a black shirt pink, the pink may not even show through the darker colour.
- Some fabrics dye better than others. Cotton, wool, silk and linen work well.
- Adding salt to the dyebath deepens the colour.
- Rayon, nylon and acetate also take a dye well, though polyester and most water-proofed fabrics don't.

- Fabric that has been bleached does not take dye well.
- The amount of dye used affects the outcome. Allow two packages of dye for each kilogram of material.
- The longer a fabric is in the dyebath, the deeper its colour. Remember that colours always look darker when wet. The wet dye colour that you see won't be the dry colour that you get.

Store bought dyes come in a wide range of colours. Some are mixed in cold water; others in hot. (Hot water dyes give the strongest colours.) Some are in liquid form, others powder. Choose the form most convenient for you and most suitable to your needs, and **READ THE INSTRUCTIONS CAREFULLY.**

DYEING TECHNIQUE



- Wet fabric first before putting it in the dyebath.
- The dyebath should completely cover the clothing. During dyeing, move the clothing around, to be sure it is well and evenly soaked with colour.
- When dyeing time is up, rinse the fabric in cold water until it runs clear. Wash dyed clothes separately in cool water the first few times, to be sure the colours don't run.



**Ontario 4-H
Council**

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Letaive, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

ISBN 0-7778-3105-8
4-H 2430E 94 ME



**KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868**

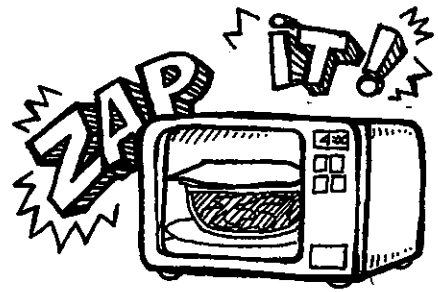
WHAT TO DO WITH DYE

MICROWAVE DYEING

- Dissolve one package of powdered dye in 500 mL of boiling water.
- Soak the fabric – silk and nylon work best – in a mixture of 125 mL of vinegar and 125 mL of water. Squeeze out excess liquid.
- Scrunch the fabric into a microwave dish.
- Drip the dye onto the fabric with a spoon or

eyedropper. Be sure to drip colour onto the underside of the fabric as well.

- Cover with a paper towel or plastic wrap and microwave on high for four minutes.
- Rinse in cool water. Allow nylon to dry before ironing; iron silk while damp.

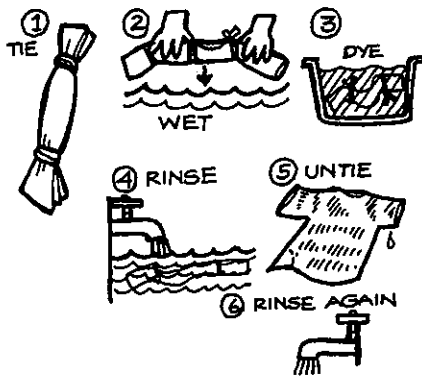


TIE-DYE

Tie dye is one of the oldest techniques known for wearable art. Basically, areas of fabric are tied off, to protect them from the dye. The trick is the way in which the fabric is tied. Whichever method you use, there are several basic rules to tie-dyeing.

- Tie the fabric then wet it completely with water before you put it in the dyebath.
- For even dyeing, make the dyebath deep and large enough to let the fabric move freely.
- Make the fabric move about in the dye for at least 15 minutes.
- Before removing any ties, rinse or immerse the fabric in water. Rinse again after the ties have been taken off.

If using more than one colour over the entire garment, always start with the lightest colour and gradually move to the darkest. Follow the same procedure (tie, wet, dye, rinse, untie, rinse) for each colour.



When using different colours on portions of a garment, do all of the tying first. Then wet and place a portion of the garment in the dye for at least 15 minutes. Repeat with other colours, rinse, untie and rinse.

Clump tying

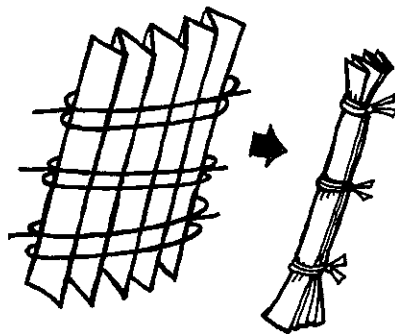
Tie small stones, marbles, buttons or similar objects into the fabric at intervals for a series of circles.

Knotting

Roll the fabric diagonally, and tie it into knots at regular – or irregular – intervals. Evenly spaced knots produce an even wave-like pattern. Uneven spacing produces a more flower-like pattern.

Pleating

Pleating or folding the fabric before dyeing it will produce stripes of colour. Tie loosely at regular intervals to hold the pleats, or clamp the edges with clothespins or metal clips.

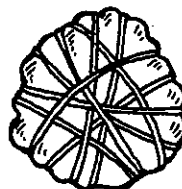


Gathering or Ruching

Lay a length of string over one corner of the fabric and roll the garment diagonally around it. Gather both ends together to make a circle, scrunch it tightly together and tie the string. Wet. Dye. Unfold and rinse. Repeat the process, this time starting at the opposite end of the fabric. This gives a subtle, mottled look.

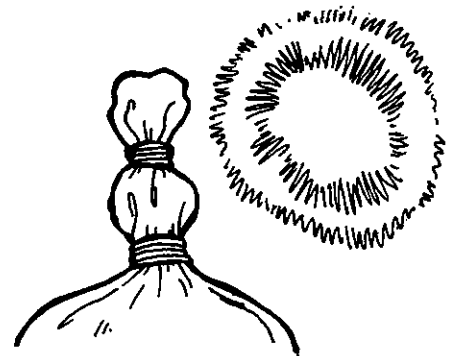
Marbling

Crumple the fabric into a ball or sausage shape and tie tightly at intervals with string. This will give an acid-washed or mottled look.



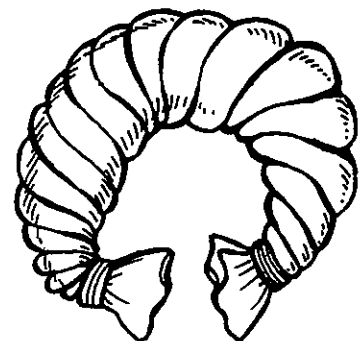
Sunburst Circle

Gather up a section of fabric to form a peak and tie securely with string or a rubber band. Arrange the remaining fabric into folds and tie at intervals.



Twist

As its name implies, simply twist the fabric and tie each end with string or a rubber band. This method results in a very subtle tie-dye look.



VARIATION

- For reverse tie-dyeing start with a dark coloured garment. Tie and immerse in a solution of 4L hot water and 500 mL bleach. Move fabric about. Remove when the garment has lost enough colour for contrast. Rinse. Untie. Rinse again.

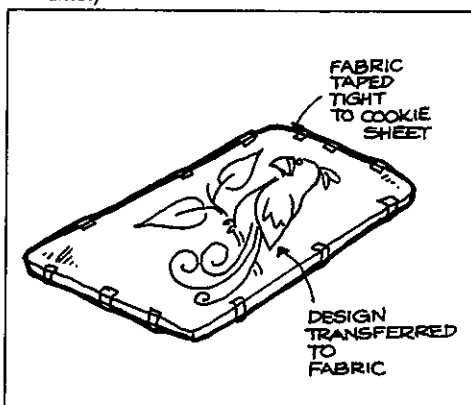
ONE-STEP BATIK

In this simplified batik process, wax is coloured with crayons and then painted onto fabric. The fabric is then dyed to give the crackle finish of traditional batik.

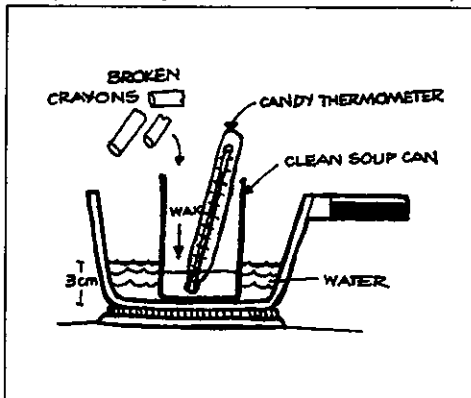
Batik can be done directly on a garment, or on a piece of fabric that is applied to a larger piece of clothing. If you are really ambitious you could batik a few metres of fabric and then sew a piece of clothing from it.

DIRECTIONS

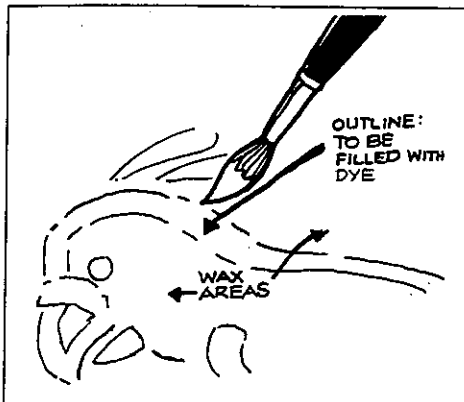
- Preshrink and iron fabric. Unbleached muslin or cotton works best. Background colour will affect the finished look.
- Choose design and transfer it to fabric.
- Tape fabric to a raised-edge cookie sheet or old picture frame. Fabric must be VERY taut. (If cookie sheet is smaller than fabric, work a section of the design at a time.)



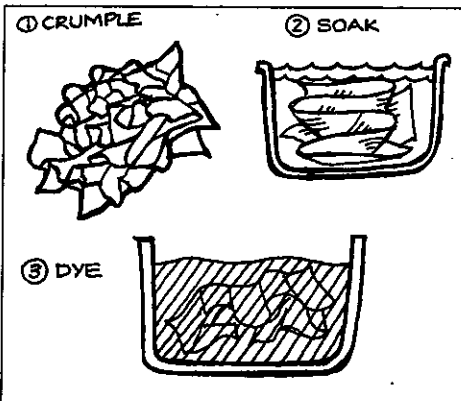
- To prepare wax, pour water into a pan or pot, up to a 3 cm level, and heat on low to medium. As water evaporates, add more to keep at 3 cm. You can also use an electric skillet for this.
- Put a small chunk of paraffin into a cleaned soup can – one can for each colour in your design – and heat until wax reaches 100°C (use a candy thermometer to measure this).



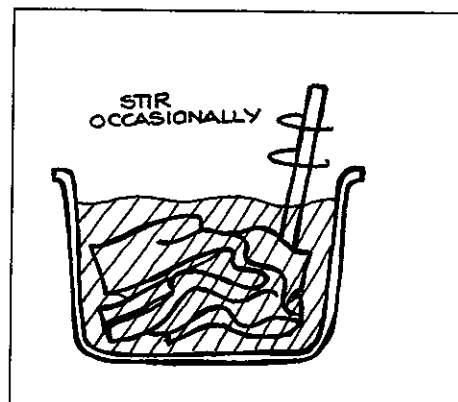
- Add broken crayons to wax to get the colours you want. (Melted wax will be darker than the colour on the finished design, so add crayon accordingly. Test the colour on a small piece of fabric.)



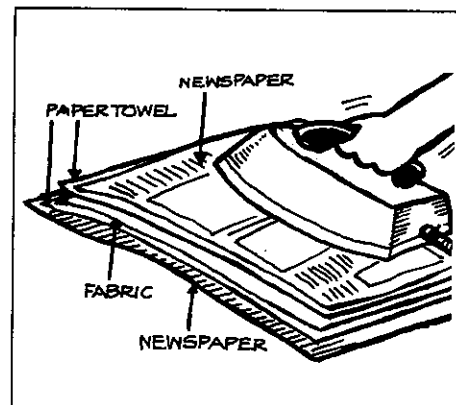
- Stir with craft sticks or cleaned popsicle sticks until crayon is melted.
- Dip a paintbrush in wax and apply to fabric, making sure wax soaks through the cloth completely. (If not, wax the back also.)
- As you paint, leave a space with no wax between each shape. This outline will be filled with the dye.
- Work in a well-ventilated area and carefully watch the temperature of the wax. Wax should be hot enough to penetrate the fabric but not hot enough to splatter or catch fire. If wax starts to smoke, remove immediately from heat.
- To clean brush, dip into hot water in pan and pull through paper towels until no colour remains.



- When finished, allow to set and cool for five minutes. Crumple the fabric. (The more you crumple, the more crackle you will have in your picture.) Soak fabric in cold water while preparing dye bath.
- Prepare dye according to package instructions. Be sure to use enough dye for the amount of fabric you have used.
- NOTE: If using a hot dye, allow it to cool slightly or it will melt the wax!



- Place wet fabric in dye bath; stir every now and then. If dye is too light, stir in four tablespoons of salt dissolved in 250 mL water. When dye is about two shades darker than desired, remove fabric and rinse under cold running water. Blot dry with a rag and hang to dry.



- Sandwich fabric between layers of paper towels and newspapers (place paper towel next to fabric). To remove wax, press with a warm iron. Discard towels and papers as they become saturated with wax. Repeat until wax is no longer being released.





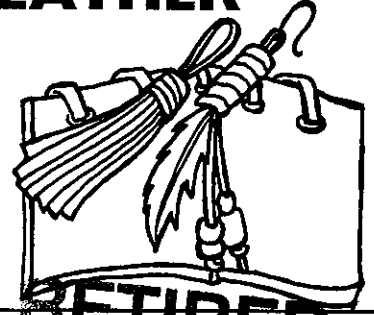
DESIGN
MORE
IDEAS

WEARABLE

art



LEATHER



RETIRED 4-H PROJECT

THE BASICS

FINDING LEATHER

Sources for leather include: craft stores, hobby shops, fabric stores, shoe repair shops and tack shops. An inexpensive bag of scraps may be all you need. If there's a leather manufacturing company nearby, you're in luck. If none of these sources work, ask a school art department to suggest sources. Or try the Yellow Pages to see if nearby towns or cities have sources. (The public library should have a collection of phone books for the province.)

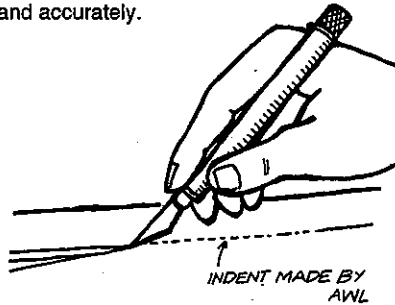
TYPES OF LEATHER

1. Stiff, heavy leather is used for making sandals, purses etc. It is difficult to cut and mold, but is durable and holds its shape. It is also used for 3-D jewellery.
2. Fine, soft, supple leather is used for beads and detailed leather jewellery. It bends easily, glues simply, but must be given a shape.

CUTTING LEATHER

The most difficult part of cutting leather is making an accurate cut. Knives tend to make their own paths on leather. To prevent this, trace lines with an awl before cutting. The awl makes a slight indentation, which gives the knife a path to follow.

Always cut on the smooth, grain side of the leather, rather than the rough side. Place the leather flat on a cutting surface, and cut slowly and accurately.

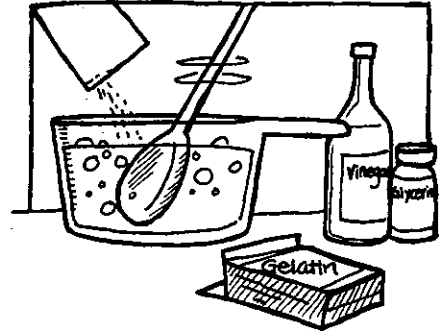


JOINING LEATHER

GLUING

- White glue joins leather to leather, fabric or wood. Wait until the glue becomes tacky before joining. It takes 24 hours to dry and must be clamped or pressed while drying.
- Rubber cement, craft cement and contact cement are 'dry' glues. This means the glue must be allowed to dry out and lose its shiny look before joining. Rubber cement is the weakest of the three, and probably won't hold for more than a year.
- For any gluing, surfaces should be roughened with knife cuts or sandpaper. Apply glue evenly to all surfaces.

HOMEMADE LEATHER GLUE



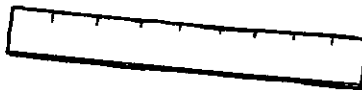
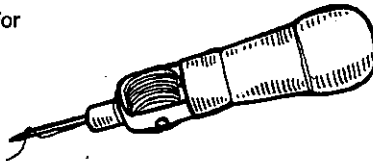
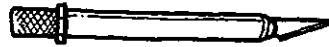
DIRECTIONS

- Add 1 packet unflavoured gelatin to 50 mL boiling water. Stir until completely dissolved.
- Add 15 mL vinegar and 5 mL glycerine. Stir until well mixed.
- Apply thinly with a brush while the glue is still warm.
- This glue is waterproof. When stored in a tightly capped jar it will keep for several months. It will gel in the bottle after a few days. Sit the jar in hot water or warm in a microwave to reuse.

LEATHER TOOLS

Beginner leatherworkers can make do with the following.

- Shears or scissors: to cut out leather.
- X-acto knife: for cutting, trimming and tooling. A number 11 is the most practical size. Available at hardware stores.
- An awl: for punching holes into leather for sewing. For larger sewing projects, a specialized stitching awl is recommended. It holds thread, so that you can sew as you punch the holes. Used without thread, it becomes an ordinary awl. Available at craft stores.
- Straight-edge metal ruler: for measuring and cutting patterns on the leather.



For complicated leather work, you will need more specialized tools.

Check out your library or craft store for more Wearable Art leather ideas.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaiva, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

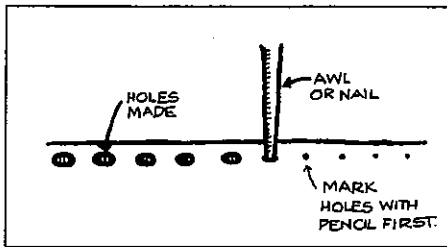
ISBN 0-7778-3106-6
4-H 2430F 94 ME



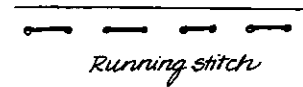
KIDS HELP PHONE
JEUNESSE, J'ECOUTE
1-800-668-6868

SEWING

- **THREAD:** Waxed thread is best for fine leather. Waxed dental floss is an easy to find source.
- **HAND SEWING:** Punch the holes first. The distance between the holes depends on the size of the piece you are working on. Mark holes with a pencil, then punch the holes with an awl or hammer and nail. To punch several thicknesses of leather at once, glue a thin edge with rubber cement first to keep the layers together, then make the holes. Regular sewing needles with large eyes can be used for stitching.
- **TYPE OF STITCHING:** The choice is yours. Simple overhand stitching works fine, as does a running stitch.

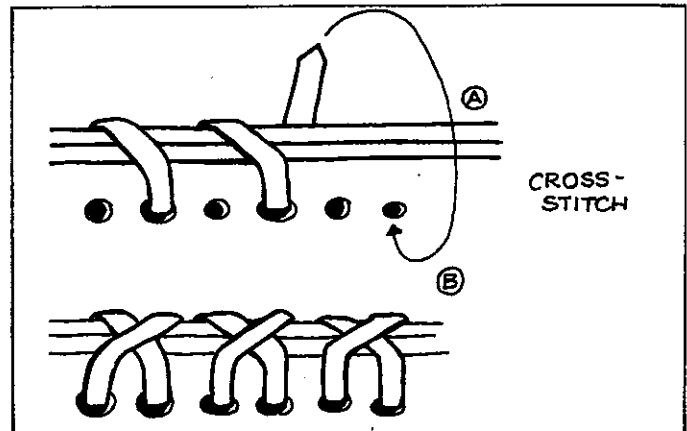
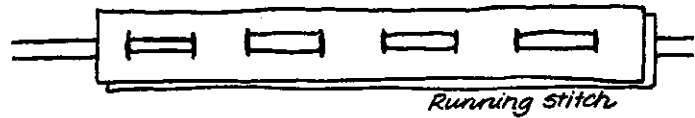


- **MACHINE-STITCHING:** Fine leather can be sewn by machine. Be sure you have permission to use the machine for leather before you start. A lightweight machine, or trying to sew thick leather can easily break a needle.



LACING

- Lacing is a more decorative way of joining leather. It is like hand-sewing, but uses leather 'thread' instead of waxed cotton thread. The sources for lacing are the same as those for leather.
- Lacing is passed through slits in the leather. You can use an X-acto knife or sharp kitchen knife for this. These tools are very sharp so be careful! If you seldom use sharp tools ask someone who does for help. Space the slits evenly, and make them only as wide as the lace or thong itself. For very fine lacing, use the awl and punch holes.
- To get the best look from lacing, remember three things:
 1. Always keep the same side of the lace facing outward
 2. Avoid twisting the lace
 3. Keep the tension of the lacing even.
- A straight running stitch or diagonal cross-stitch ('X') are the most common lacing stitches, but the choice of stitch is up to you.



FOIL ON LEATHER

This very simple technique can be used to add a shimmering metallic look to leather.

- Apply fusible webbing to the right side of the leather.
- Remove the paper layer.
- Put a sheet of foil (thin layer of foil on a plastic release sheet) on top of the webbing. The coloured side of the foil should be up.
- Cover with a pressing cloth and press with an iron at medium heat.
- Pull the plastic sheet off the foil. This results in a piece of leather with a metallic finish.
- For a crackled look, crumple the foil sheet before applying.

Use the foiled leather for appliques, accent pieces or for scrunching.

Stitchless glue can also be used with foil.

- Squirt the glue on top of the leather in the desired design.
- Let the glue dry, then place the foil on top and press with a medium heat iron. This will attach the foil only to the glue areas.

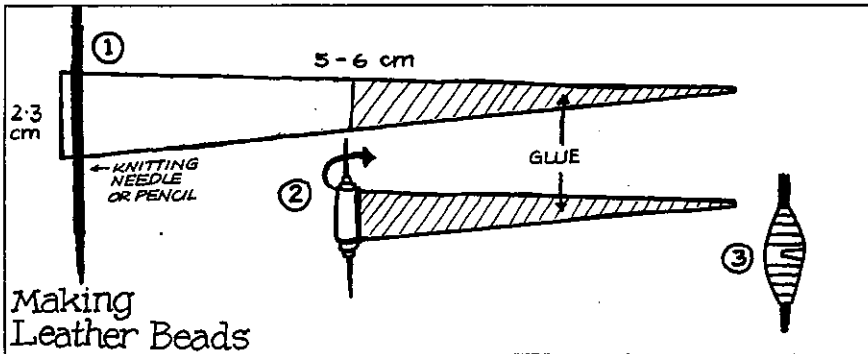
Check out books on decorative art at your local library. The design at the bottom of this page is from a book of design motifs of Southwestern American Indians. You could draw this design on leather in glue + then apply foil.



WHAT TO DO WITH LEATHER

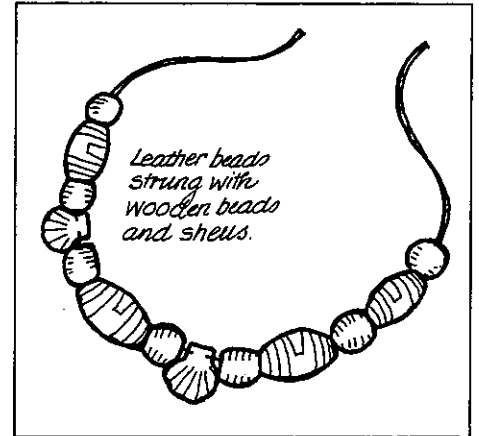
LEATHER BEADS

- Cut triangles from scraps of suede or leather. They should be 2 - 3 cm wide at the base and 5 - 6 cm long.
- Holding the wide end of the triangle, dab leather cement on the back surface of the leather, leaving about 3 cm at the wide end without glue. Coat a number of pieces at the same time, since the leather cement must dry before use, Step 1
- Fold the uncoated wide end around a knitting needle or pencil. Tuck the edge in under the fold of leather with a fingernail to make the bend around the needle close and tight.
- Roll the leather around the needle tightly, taking care to keep the narrowing strip of leather in the centre at all times. Step 2 Allow to dry. Step 3
- Repeat for each triangle of leather.



BEADED NECKLACE AND BRACELET

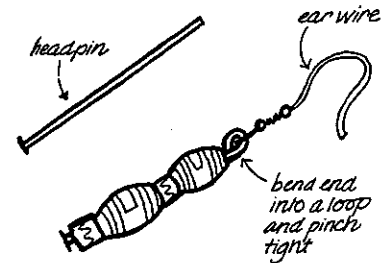
- On a needle threaded with nylon thread or unwaxed dental floss, string the leather beads. Try alternating leather with wood beads, shells or plastic beads. You may need to use pliers to pull the needle through the leather beads.
- Tie ends together with a square knot.
- To make a bracelet, use the same procedure or string the beads onto elastic cording.



BEADED EARRINGS

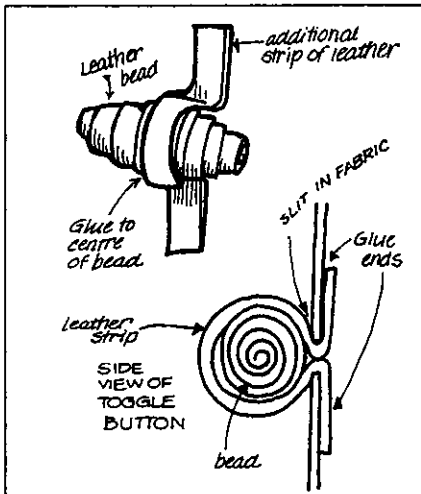
- Slide the beads onto a headpin (jewellery finding). Cut off pin 6 mm from top bead. Using needle-nose pliers, bend end of pin into a loop and pinch tight. Slip ear wire through hoop on each earring.

Leather Bead Earrings



LEATHER BUTTONS

- Make a large leather bead and use it as a toggle button: an additional strip of leather goes around the centre of the bead and is used to anchor the toggle to a slit in a second piece of leather or fabric.

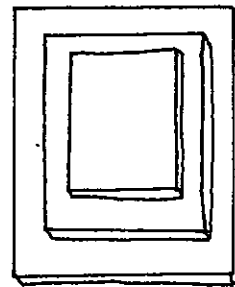


3-D LEATHER JEWELLERY

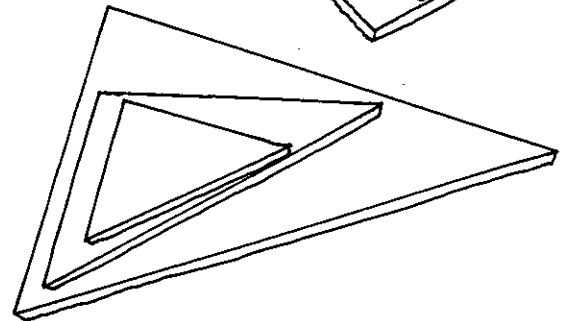
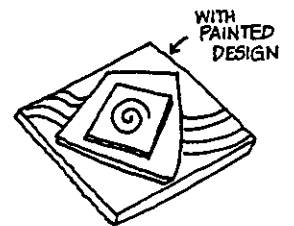
- Cut geometric shapes out of leather scraps in decreasing sizes. For example, cut three separate rectangles, each one a little bit smaller than the previous one.
- Use leather cement to glue the shapes to one another pyramid style, so that the largest piece is on the bottom, and the others are stacked on in decreasing size. Allow to dry.
- Paint shellac on the back of the base leather piece to prevent the points from curling.
- When dry, glue a pin clasp to make a brooch, or earring findings for earrings.

VARIATION

- Drizzle fabric paint on some of the leather scraps.



3-D Leather Jewellery



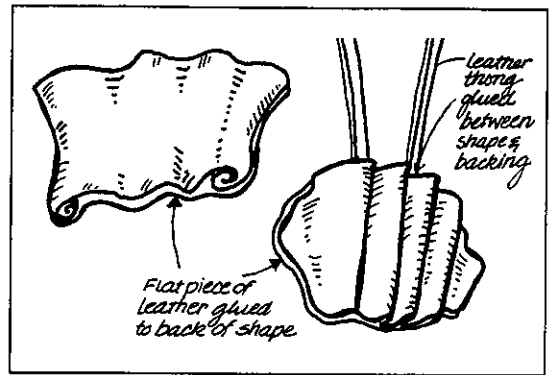
SCRUNCHED JEWELLERY

This technique produces abstract shapes that are good for brooches, pendants or earrings.

- Cut out a piece of leather. The shape doesn't really matter because you will be scrunching it up. Cut small pieces for earrings and larger pieces for brooches or pendants. Since leather can be expensive, test out shapes and sizes on some heavy weight fabric before cutting the leather.
- Apply glue to the back of the leather piece. (Let dry, if the glue you are using is a dry glue.) Then scrunch it together. Try to keep

it flat overall with lots of ridges, bumps and swirls for added texture.

- Cut out a piece of leather to match the new shape you have created. Glue it to the back of the shape for a smooth finish.
- Add earring posts or a brooch pin. For a pendant, insert the ends of a leather thong, long enough to go over your head, between the scrunched shape and the leather backing.



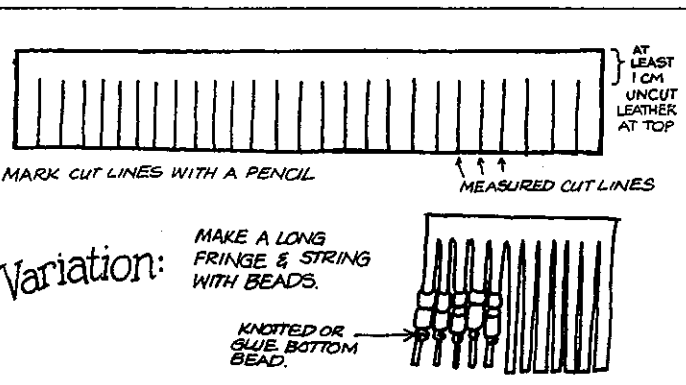
FRINGE

- Cut fringe from any thin leather strip.
- Allow at least a 1 cm seam of uncut leather at the top.

- Join fringe strips by sewing or gluing.
- To attach fringe to wood (for jewellery or handbags), glue it on with leather cement.

- If you're sewing a full garment of leather or suede, allowance for fringe can be built right into the pattern. Just add several centimetres of leather and cut fringe along the edges.
- Fringe can be cut free-hand but it is best to measure the width and length of the fringe. Mark it with a pencil and cut along the lines. (A pencil line shows less than a ball-point pen and a marker may bleed through leather.) A knife and metal straight-edge work, but the best cutters are scissors or sheers.

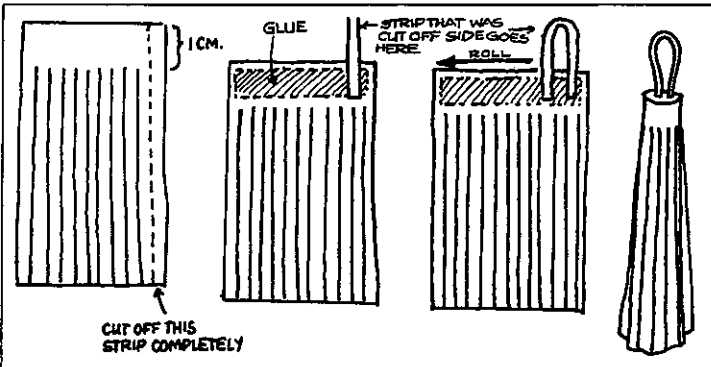
- To add fringe to a garment, glue or sew directly to the outside of clothing. If the suede or leather is fine enough, the sewing can be done by machine. For heavier leathers and clothing, you may have to hand-stitch.



VARIATION:

- Make a long fringe, and string each strand with beads before attaching to the hem of a vest or garment.

TASSELS

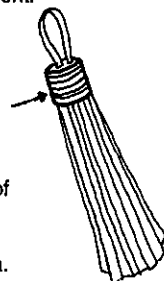


- To make tassels, cut a rectangular patch of leather.
- Cut strips 5 mm to 1 cm wide. Leave at least 1 cm of uncut leather at the top.
- Cut off the last 5 mm strip completely. Glue this strip perpendicular to the uncut top of the rectangle so that half of it protrudes past the top of the leather. To create a loop for hanging, bend the strip back onto the leather rectangle and glue again, making a loop above the top of the leather.

- Glue across the uncut top part of the rectangle and roll the leather up with the glued strip on the inside. Use the loop to attach the tassel to a garment.

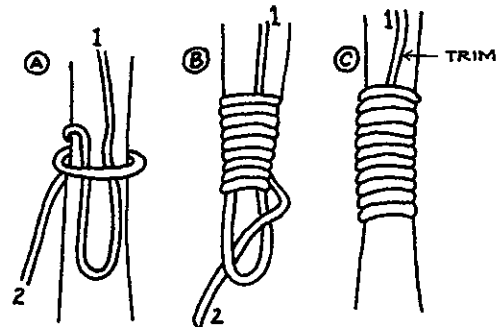
VARIATION

- Wrap a fine leather thong or decorative embroidery thread or wool around the top of the finished tassel for added colour and finish.



WRAPPING

Wrapping is an attractive way of tying together strands of leather, feathers, fabric...anything that needs tying together.



- Lay a leather thong or lace along the length of the grouping and form a long loop with one end.
- Wrap the thong once around, making sure that you also wrap around the loop.
- Continue wrapping until the desired length is achieved. Be sure that the loop protrudes at one end, and the end of the loop protrudes at the other.
- Feed the end string through the loop and pull up on the loop string. This will tuck the end string under the wrapping.
- Trim the string end.

VARIATION

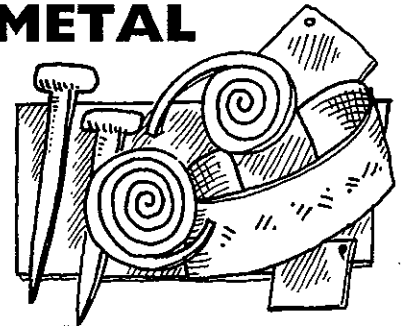
- Twist metallic thread around the leather thong before wrapping for a more exotic look.

WEARABLE

art



METAL



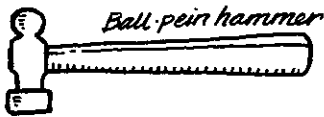
THE BASICS



WORKING WITH METAL

Working with metal may take a bit more muscle than working with other mediums, but it is no more difficult. What's more, metal jewellery is long-lasting, and you can achieve professional looking pieces in very little time.

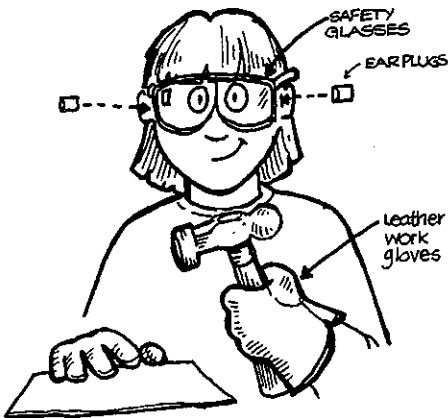
When working with metal wire, you will need wire cutters and needle-nose pliers. Use a hammer to flatten and shape wire. The ball-pein hammer (a solid metal ball in place of a claw) is most suitable.



The best way to attach metal to metal is by soldering. If you are familiar with this process, feel free to use it **safely** for projects listed here. Otherwise, use a strong glue.

A WORD ABOUT SAFETY

When hammering metal, always wear safety glasses and ear plugs. Leather work gloves are recommended.



WHAT TO DO WITH METAL PROJECT

RETIRED

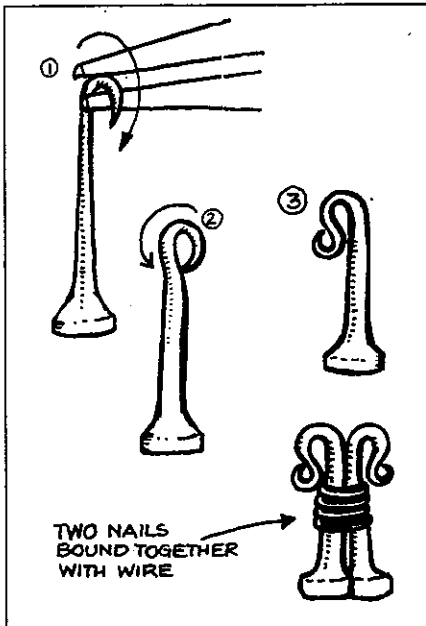
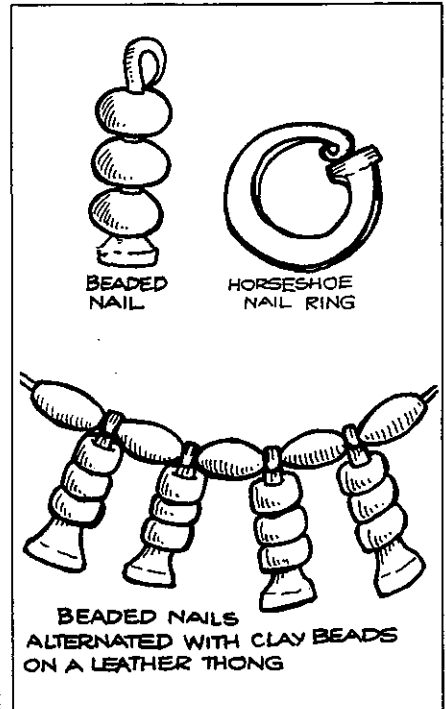
HORSESHOE NAIL JEWELLERY

Horseshoe nail jewellery was popular in the sixties and seventies, and it is now making a comeback. It uses common nails, available in different sizes from co-ops, feed stores, some tack shops and hardware stores. The most appropriate sizes for jewellery are between sizes 2 and 8. The nail will have a trademark stamped on it, so think of how this will affect the finished look when designing your creation. Nails can be expensive; design your jewellery with this in mind.

Shaping a Nail

- Grab hold of the pointed end of the nail with pliers, and bend it once to form a half loop.
- Bend again to form a whole loop.
- Now bend the nail back the other way – upon itself – to form a second curve.

- To bind nails together, wrap them with copper or tin wire. They are easily wrapped this way just below the thick end of the nail. You can also use small bits of crimped wire as chain links. Pass these links through the loop that you made.
- String the bent nails onto a chain or thong to form a necklace.



VARIATIONS

- String two or three nails onto metal findings for earrings.
- Mold clay beads around the nail, just below the wide end of the nail, or alternate nails and clay beads on a chain or thong.
- Shape a nail to make a ring.



Ontario 4-H Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaive, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.

ISBN 0-7778-3107-4
4-H 2430G 94 ME



KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

TINCRAFT

Tincraft is an old technique that today makes use of ordinary tin cans – soup, tuna, beans, any kind of can.

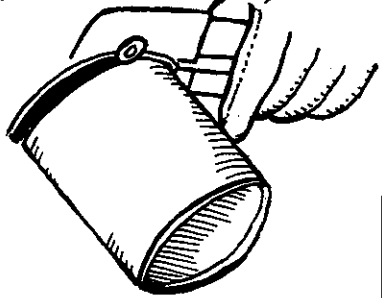
Some cans are lacquered on the inside with a gold or silver coating. They offer a nice, finished look to your work. All red fruits and vegetables have lacquered tins. So do corn, peas, fish, olives, mushrooms and sweet potatoes.

Most cans today have ribs. If you can find smooth tins, use them. If not, hammer the ribs smooth – which can take time – or fit the ribs into your design.

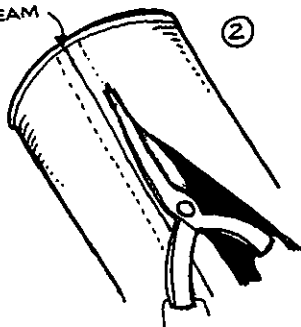
Metal snips are a must for tincraft, as is a ball-pein hammer. In addition, you will need a good can opener, needle-nose pliers and a solid surface or board to hammer on.

- Wash and dry the can. Run it under hot water to open the pores and polish with soapy steel wool. If cleaning a lacquered surface, use only a soapy cloth, so as not to scratch the surface.
- Remove top and bottom lids and both rims. To remove rims, put the can into the opener sideways, catching the rim under the cutting wheel. This takes a bit of practice, until you learn how to position the opener properly. NOTE: Some soup cans do not have a bottom rim. Discard these cans.
- Ask for help to cut along both sides of the seam with the snips. BE CAREFUL. Keep the snips deep in the cut. Wear heavy canvas or leather gloves.

① REMOVE RIM FROM CAN



SEAM



SAFETY TIP: Never withdraw the snips halfway through the cutting job. You risk cutting your hands on the metal when you re-insert the snips.

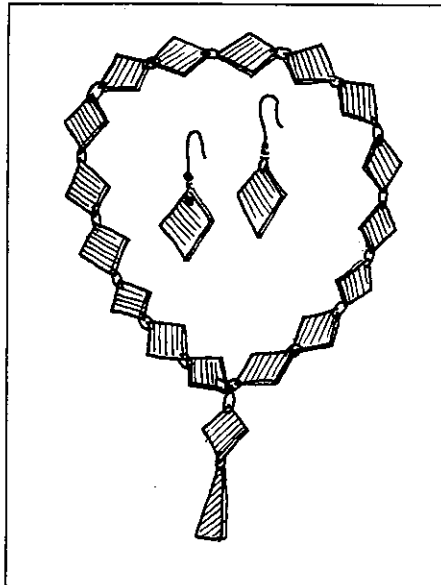
- Pull can open and step on it. Hammer first on convex side, then turn over and hammer on concave side, going back and forth until it is as flat as you want it. **Hammering is important because it:**

- Flattens tin
- Smooths and softens cut edges
- Gives depth and dimension
- Makes the metal supple and manageable.

- To make a hole in a piece of tin, use an awl or nail. Strike the hole from the front. Strike it again from the back. Hammer it flat from the back.
- To cut shapes out of flattened tin, simply draw on the tin with marker and cut with the snips. Hammer flat and smooth.
- To paint tin, mix lots of varnish with a bit of oil paint, or use nail polish or enamel paint.
- To prevent rusting add a protective coat of clear lacquer or plastic.

TIN NECKLACE

- Cut a number of shapes from flattened cans. Use squares and triangles, fish shapes, fruit, circles or anything you wish.
- Hammer the shapes flat and smooth.
- Hammer two holes into the shape – one at each end.
- Use a chisel and hammer to mark a design onto one side, or glue on beads and rhinestones, or decorate with paint.
- Link the shapes together with wire. Buy wire links or use small bits of wire squeezed shut with pliers.

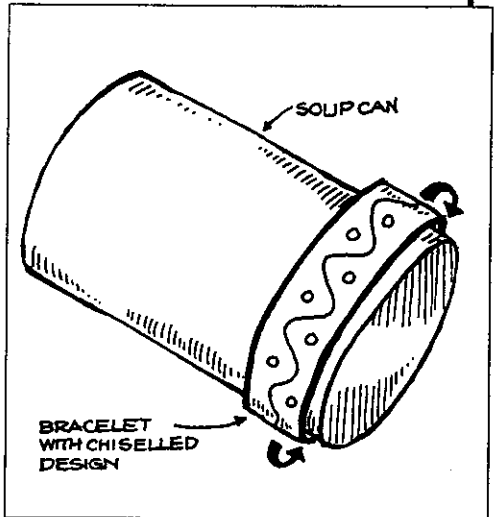


VARIATIONS:

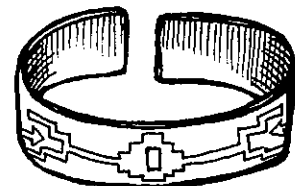
- Cut two additional shapes slightly larger than the others. Hammer only one hole into each. Attach earring findings.
- Glue a brooch pin to the back of a finished tin shape, or glue the tin to felt, and attach a brooch pin.

TIN BRACELET

- Cut out a rectangle of tin, approximately 20 X 2 cm.
- Hammer smooth, making sure to leave no rough cut edges.
- Hammer a design onto one side with a chisel if you wish.
- Hold the metal against a can or any other hard round object that is slightly larger than your fist. With your thumbs, push the ends of the metal around the can.



- About halfway around, reverse positions of your thumbs and fingers to give you more leverage, and push metal around to make it hug the can.
- Push the metal as snugly as possible, then hammer it even closer to the can.
- Decorate the bracelet with paint, or glue on coloured stones or beads if you wish.



GO TO YOUR LOCAL LIBRARY & FIND DESIGNS OF DECORATIVE ART. THE DESIGN ON THIS BRACELET WAS COPIED FROM A BOOK OF NAVAHO INDIAN RUG DESIGNS.

IT CAN BE PAINTED ON OR CHISELLED INTO THE TIN.

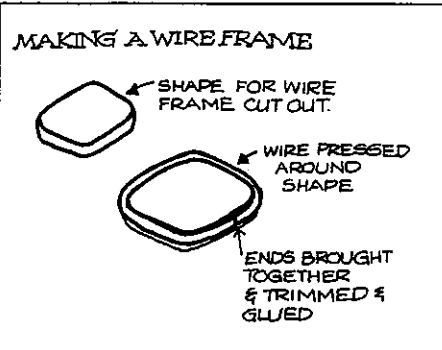


WIRE FILIGREE

Wire filigree is made by twisting strands of fine wire into shapes. In traditional filigree, these shapes are set within a metal frame, but there's no reason why you can't break with tradition!

The wire can be gold, silver, brass or copper. Hardware stores and craft stores are both good sources. 22 - 27 gauge wire is the most common size used.

- Flatten the wire with a ball-pein hammer. Evenly hammer all along its length. Hammer on a flat, smooth surface, preferably metal.
- If using a wire frame, cut out the desired shape from a piece of thick cardboard.

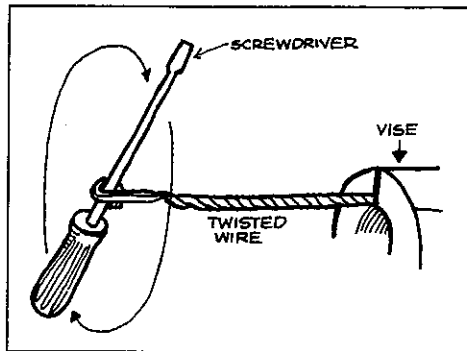


- Press the flattened wire snugly around the shape. Bring ends together and trim wire so that the ends meet up properly. Do not bring the ends together on a sharply curved or corner section of the shape.
- Glue the ends together with "crazy glue" or metal glue.
- To create the filigree that will go inside the frame (or stand alone), use more wire lengths, hammered flat.

- Grasp one end of the flattened wire with pliers and use your fingers to wind the wire into coils or shapes of the desired size. Bend the wire around knitting needles, clothespins, wood blocks – anything and any shape you want.
- These shapes can either be set into a metal frame by gluing to the inside edge of this frame, or attached to jewellery findings (earring posts, chain loops, brooch pins, cufflink backs, etc.) Use shapes individually or group them together.

TWISTED WIRE BRACELET

- Cut two equal lengths of different coloured wire such as brass and copper.
- Place the ends of both wires in a vise. Tighten vise to hold wire firmly.
- Wrap the opposite ends of the wire firmly around a screwdriver, or hold them tightly with pliers.



- Pull the wires tight, and turn the screwdriver or pliers to twist the wire. Be sure tension is kept on the wire at all times.
- The twisted wire can then be flattened with

a ball-pein hammer if you like or leave the wire rounded.

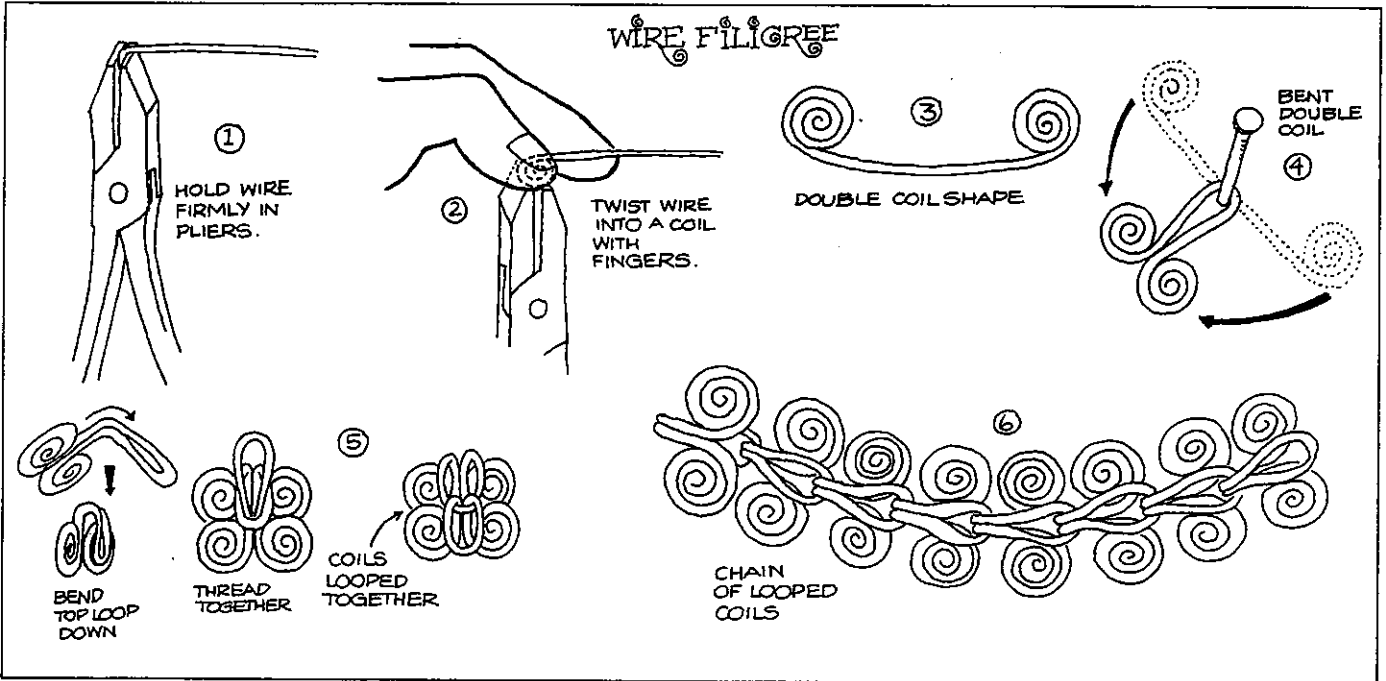
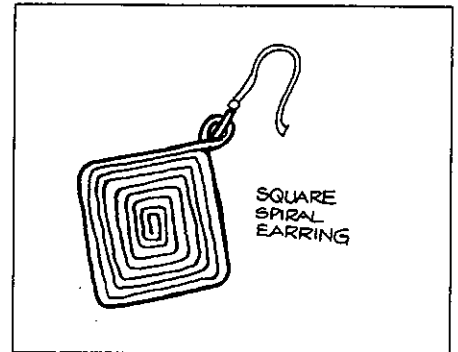
- Bend the wire around a can that is slightly larger than your wrist. Twist the ends together, then hammer them flat, so that no sharp edges stick out.

VARIATIONS

- To twist two strands of the same wire, simply fold a single piece of wire in half, insert the loose ends in the vise, and run the screwdriver through the loop end. Pull taut and twist.
- Twist three strands of wire together.

FILIGREE EARRINGS

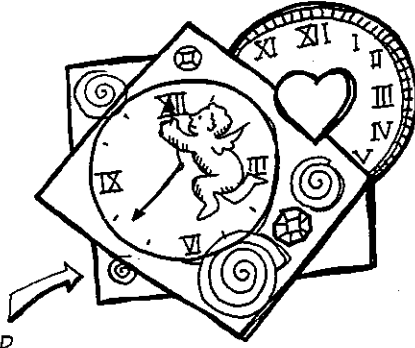
- Flatten two equal lengths of wire.
- Using pliers, bend the lengths into desired shape. (A square spiral is a good shape to start with.)
- Run the top of the wire through the eye of a fish-hook earring finding. Using the pliers, twist the end of the wire over and pinch in place.



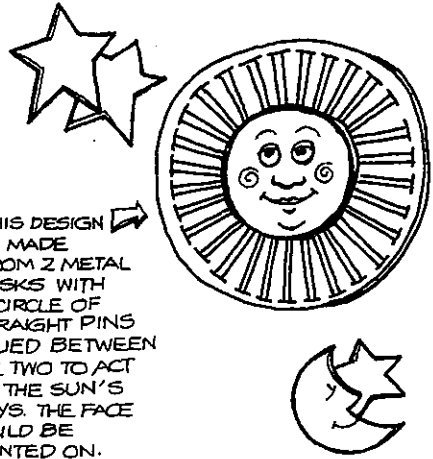
METAL COLLAGE

A very simple way of working with metal is to make a collage of metal pieces. Watch parts, washers and other hardware can be used. Simply polish the pieces, bend them if desired, glue together and attach jewellery findings. Use light weight collages for earrings and heavier ones for pendants, hair pieces and brooches.

THIS DESIGN IS MADE FROM PIECES OF TIN-OLD WATCH FACES & SPRINGS. A CHEAP CUPID PIN & HEART & A FEW RHINESTONES. ALL GLUED TOGETHER.



THIS DESIGN IS MADE FROM 2 METAL DISKS WITH A CIRCLE OF STRAIGHT PINS GLUED BETWEEN THE TWO TO ACT AS THE SUN'S RAYS. THE FACE COULD BE PAINTED ON.



WEARABLE art



PAINT

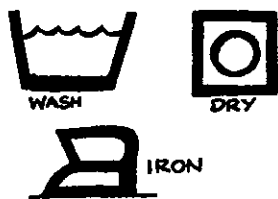


RETIRED 4-H PROJECT

THE BASICS

Painting on fabric is one of the simplest ways to turn regular clothes into wearable art. Try everything from sneakers to hats.

FABRICS



Different fabrics will take colours differently, so test a small area before beginning the design. Clothing made of silk, linen, cotton, or cotton-polyester blends work best. Wash, dry and iron fabric first. This removes sizing, takes care of shrinkage and does away with wrinkles.

DESIGN

Anything goes when it comes to the design. For a very precise design, draw it on paper first, so that you can get it **just right**. If you can't draw it on paper, don't try it on cloth! When satisfied with the design, reproduce it on the fabric. (See "Transferring Designs" in the Welcome Resource Sheet.)

A very abstract design like splatter painting can't be drawn first but give some thought to where you would like colours to be.

PAINTS



A wide variety of fabric paint is available. Some are glossy, others glitter, some puff up and others form hard beads. Most come in convenient, easy to use containers. **Always read instructions before using.** If you haven't

much money but want to use some special effect paints, limit the design to one or two colours. Beautiful art can be created simply by using black paint on a white fabric – or better yet white paint on black! Craft stores, fabric stores, department stores and even drugstores are sources for fabric paint. Use the paints full strength, or dilute them for a more delicate look. Thinned fabric paint applied to wet cloth can create a watercolour look.

You are not limited to 'fabric' paints but remember these tips. Don't use watercolours, they may run. Oil paints can work, but tend to dry to a hard surface that cracks when washed. Acrylic or craft paints work fine, though again, large sections of paint may become hard and rough. For outlines, permanent felt markers or india ink and a pen can be used.

To do it all from scratch, there are also homemade paints.

Waterproof Paint #1: Mix 15 mL of powdered dye with 10 mL of peppermint extract. Add 15 mL of glycerine (found in drugstore). Mix the paste in 200 mL of distilled water.

Waterproof Paint #2: Mix powdered dye in 1 mL of rubbing alcohol to make a thin cream. Add 75 mL of glycerine and stir until blended.

Or combine homemade paints with special craft paints. Outline a drawing in puff paint, for example, and colour it in with a homemade paint. Or draw the outline in marker or ink and use glitter paint inside.

CORRECTING MISTAKES

To remove unwanted paint spots, immediately brush on soap and water with a clean paintbrush. Use a paper towel to blot it out. It may be difficult to completely remove the paint depending on the colour, so do be careful.

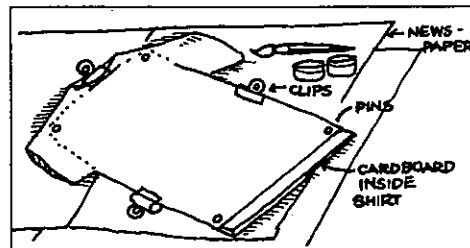


APPLICATORS



Store bought paints often come in an applicator bottle but there are many other ways to apply paint. Fine brushes are best for detail work; fingers can be used to blend and soften colours; sponges give a mottled look; and feathers or strips of cardboard or string can be used to create interesting lines. Paint puddles can be squished over fabric with waxed paper. Anything goes when it comes to applicators.

PREPARATION



Cover your work surface with plastic or newspaper. If working on a t-shirt, place a piece of cardboard inside, so that no colour soaks through to the back. Stretch the fabric out and tape, clamp or pin it in place. This keeps it wrinkle-free, and keeps it from bunching up as you draw or paint.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994

This project was prepared by Marie Lefaive, Guelph. Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.
ISBN 0-7778-3110-4
4-H 2430H 94 ME



KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

WHAT TO DO WITH PAINT

BLOCK PRINTING

Block printing creates a patterned design by using a carved block coated with paint.

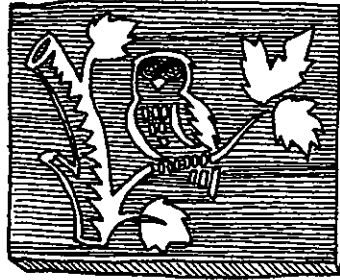


The Block

Use a cork, a paper doily, sponges, leaves, linoleum, erasers or wood blocks. Don't forget potato printing. Or use lemon and orange slices – even zucchini rounds.

Wood, linoleum, erasers or potato blocks must be carved. Special gouges are best for wood and linoleum. Potatoes and erasers can be carved with a sharp kitchen knife. In either case, *never* carve without the permission and assistance of an adult. And remember that the reverse of your design is what will print on the fabric.

Some blocks provide a nice textured look as they are, and need no further carving. Sponges and foamies can be cut or ripped; cork can be cut. Soft objects such as doilies are best glued to wood or cardboard.



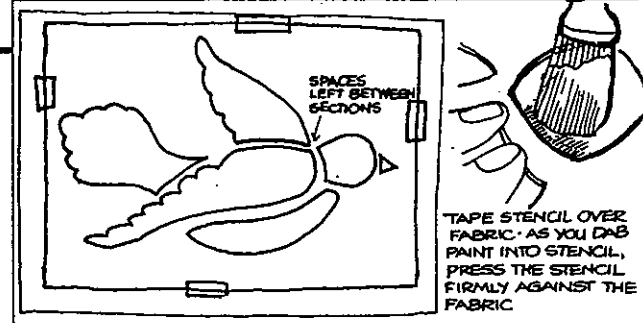
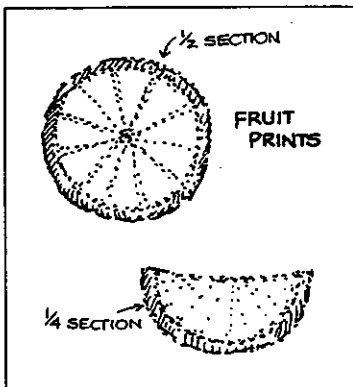
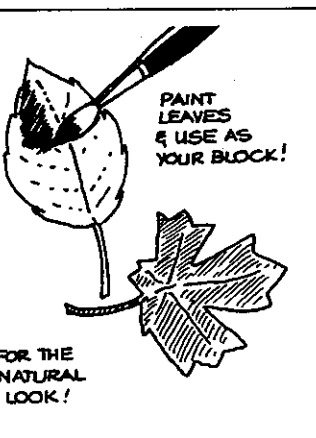
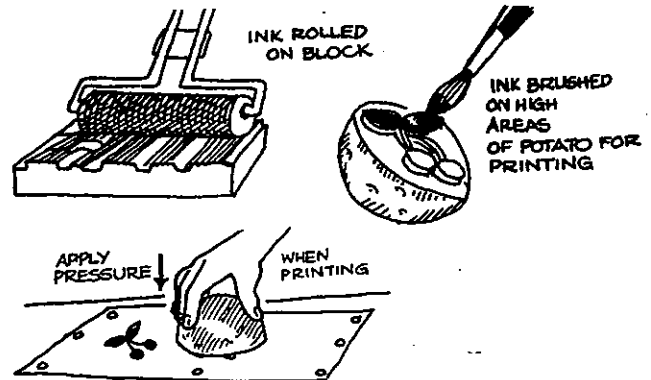
LINEOLEUM OR WOOD BLOCK: SHADED AREAS HAVE BEEN CUT AWAY, LEAVING WHITE AREAS AS THE SURFACE THAT YOU INK.



THIS IS THE PRINTED VERSION. IT WILL BE THE REVERSE OF YOUR DESIGN ON THE BLOCK.

The Technique

- Brush or roll the paint onto the block. You can also press the block onto a sponge soaked in colour.
- If the block can't be washed you will need one block for each colour in your design.
- Make a trial print of your block on paper before you press it to the fabric.
- Stamp the block onto the fabric by placing the block face down and applying pressure. Continue this process with other blocks and/or colours.
- If the design will be more than one colour you will need to decide whether or not you want each colour to dry before adding the next. If a new colour is stamped on top of wet paint the colours will blend together.
- Allow your creation to dry completely, then iron.



Stencil Painting

- There are lots of stencil patterns in craft stores or you can make your own. Draw your design onto a piece of stiff cardboard. If more than a small, simple shape is desired, be sure to leave spaces between each section of the picture. Cut out the design.
- Place the cardboard on the fabric. Put paint on a stiff, round brush and remove excess paint on a paper towel. Paint with a circular motion around the stencil to create light and dark areas. Keep the fabric taut and hold the stencil card firmly in place.

VARIATIONS

- Make letter stencils and add a monogram to a shirt pocket or a name to a jacket.
- Overlap two or three stencils, using several colours, for a layered effect.



Leaf Printing

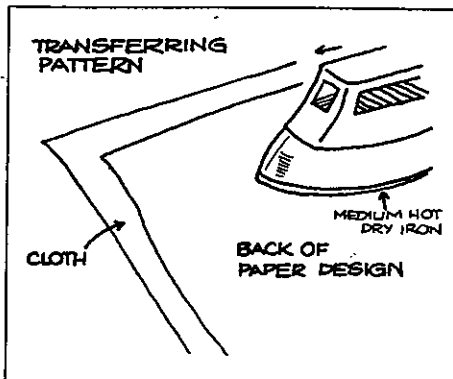
- Paint leaves, lay them face down on the fabric, and place a paper towel overtop.
- Rub gently with the back of a spoon.
- The paper towel will absorb any colour that seeps around the edges of the leaf.

Fruit Printing

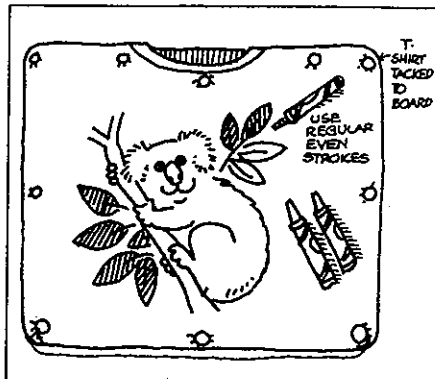
- Cut two lemons, limes or oranges in half, then cut one in half again.
- Put acrylic paints in saucers or lids.
- Dip a lemon into the paint, remove excess colour by pressing it onto a piece of paper, then press lemon onto the fabric.
- Use a different piece of fruit for each colour.

CRAYON PAINTING

With crayon painting, you can turn leftover ordinary crayons into a colourful, inexpensive, art medium.



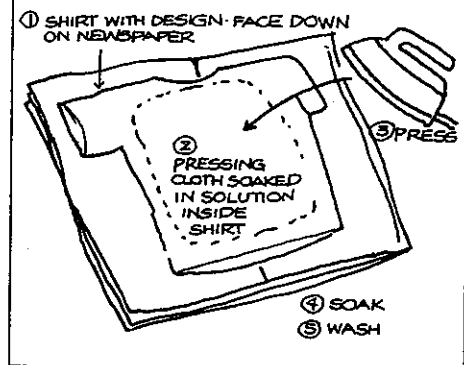
- Stencil or draw the design onto paper.
- To transfer a pattern, outline the design with a pointed crayon. Lay the paper design face down on the cloth. Run a medium hot dry iron over the back of the paper to transfer the design onto the cloth.



- Stretch the cloth smoothly and tightly over a drawing board. Tack securely in place.
- Colour in the design with crayons, using an even, regular stroke. The more crayon added, the deeper the colour will be.

VARIATION

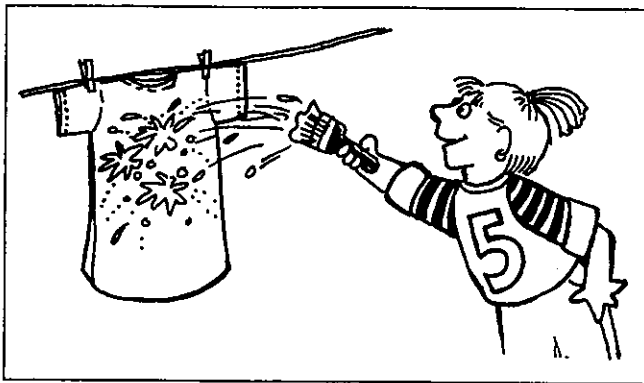
- Draw your design onto the fabric using oil pastels. Lay a plain piece of fabric on top and dry iron as before. **NOTE:** This particular piece of wearable art must be washed in cold water and hung to dry. Do not place it in the dryer.
- Crayola Company makes a fabric crayon that only needs to be ironed to set it permanently.



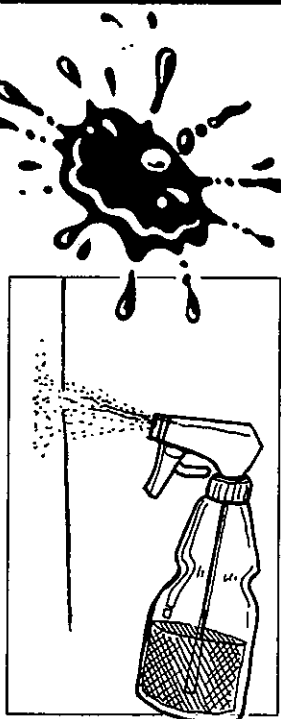
- Remove cloth from drawing board. Turn the colour design face down on several sheets of newspaper.
- Mix 125 mL vinegar with 250 mL water. Dip a thick pressing cloth into the vinegar mixture and squeeze out. Place this over the design and press with a hot iron. (If working on a shirt, place pressing cloth between the fabric layers.)
- Mix 50 mL salt in 1 L water. Soak the cloth in this solution for 3 to 4 hours or overnight.
- Gently wash in lukewarm water and mild detergent. After it has dried, the design is permanent. Launder in warm water and mild detergent.

SPLATTER PAINTING

Splatter painting is just what it sounds like – and just as much fun!

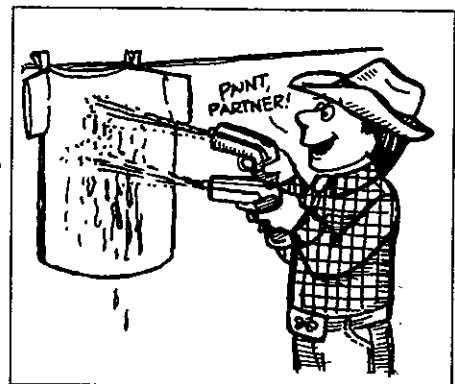


- Tape the clothing to a wall, pin it to a work surface, or better yet, hang it outside on a clothesline. A piece of waxed paper placed inside the shirt will stop the paint from soaking through to the back. If this is to be an inside activity, be sure that everything is well protected: splatter painting is messy. Protect yourself from stray splatters as well.
- Prepare paint. If using thick paint – such as store-bought fabric paint – thin it with water. Two parts paint to one part water is the normal ratio. Mix well.
- Coat a brush with paint, hold it several inches from the fabric, then flick it forward. The paint will splatter or spread out on the clothing. The larger the brush, and the more paint you fill it with, the heavier the splatter. Repeat with different colours until you've achieved the look you want.



VARIATIONS

- Place the paint in a spray bottle, hold it 15 cm from the clothing and spray. This provides a finer mist for a more even look.



- Place the paint in a water pistol and spray away. As with the spray bottle, you get a more controlled mist, but a less broad spray. Hold the gun close to the fabric for a trickle down effect. If you want to invest in several inexpensive water pistols, you can also become a two-handed paint-slinger, and spray two colours at once for a mixed effect. Make sure the paint is well mixed and not too thick: otherwise it will clog up the water pistol. A squirt bottle or small funnel is helpful in getting the paint into the water pistol.
- Dip a nailbrush, toothbrush or stiff-bristled brush into the paint. Aim at the fabric, and pull a stiff piece of cardboard or blunt kitchen knife towards you across the top.

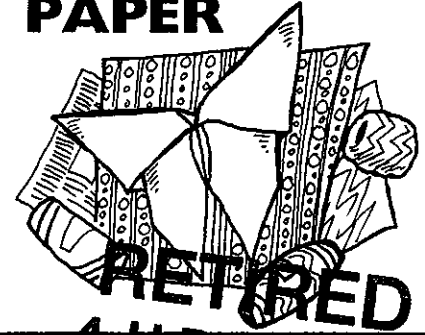


125 75
125 75

WEARABLE art



PAPER



4-H PROJECT

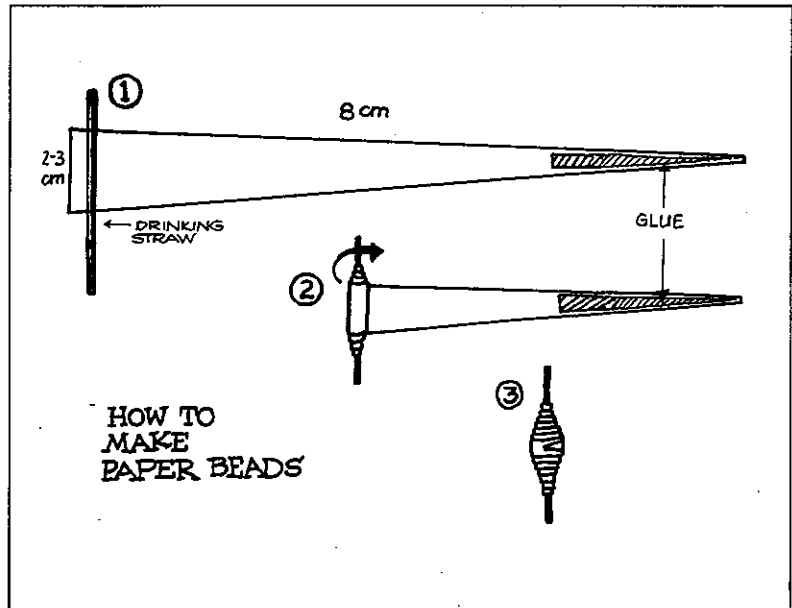
THE BASICS



Paper is very versatile. For many of these projects, you can use any kind of paper: glossy magazines, newspapers, typewritten sheets, construction paper, greeting cards, wrapping paper, wallpaper... Heavier paper will give bigger, chunkier objects; finer paper gives a finer look. Stay away from printed paper if its ink marks your hands: the ink will probably run as soon as you try to work with the paper.

WHAT TO DO WITH PAPER

PAPER BEADS



- Cut paper into triangles that are 2 - 3 cm at the base and 8 cm long. (Or try other dimensions - longer triangles, squares, etc.; to create beads of different shapes and sizes.)
- Spread glue on the last few cm of the tip of the triangle.
- Starting at the widest part, roll the triangle around a drinking straw, knitting needle, wooden pick or pencil. The glued tip will hold the bead together.
- For a clear protective finish, brush white glue onto each finished bead or coat each one with clear nail polish.

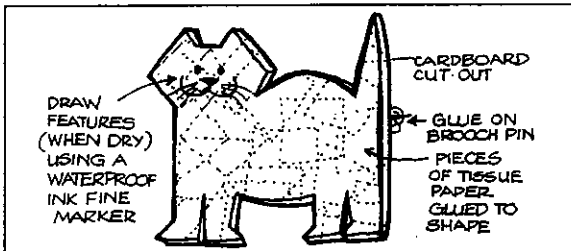
VARIATIONS

- Use ribbon instead of paper.
- Coat the beads with coloured nail polish or spatter them with paint for a different look.
- Make paper triangles out of metallic paper.



TISSUE PAPER & CARDBOARD JEWELLERY

Possibilities and variations for this technique are many. This is what to do.



- Glue bits of tissue paper onto pre-cut pieces of cardboard. Use white craft glue, painted on in a thin coat.
- Coat it with clear nail polish or craft finish such as Podge.
- Use this as the basis for jewellery.

VARIATIONS

- Cut a square of fine cardboard or bristol board, put a hole in one corner, and paint in a solid dark colour. Glue strips of brightly coloured tissue paper ovetop, leaving spaces for the paint to show through. Finish as usual. String nylon thread through the hole for a pendant. Use the same technique for earrings.
- Cut the cardboard into the shape of a fruit, flower or animal. Paint a solid colour, then glue cut pieces of tissue ovetop to 'colour' in the shape. Finish as usual and glue a pin to the back for a brooch.
- Cut a wide strip of cardboard. Paint, then glue the ends together to make a bracelet. Decorate with tissue and finish as usual. Or glue on beads and stones and surround with thick paint.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994
This project was prepared by Marie Lefaive, Guelph.
Design and illustrations by Debbie Thompson Wilson, Illustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.
ISBN 0-7778-3111-2
4-H 24301 94 ME



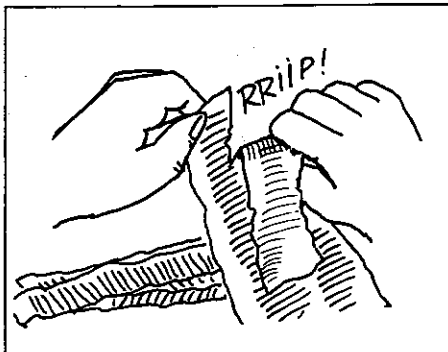
KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

PAPIER-MACHE

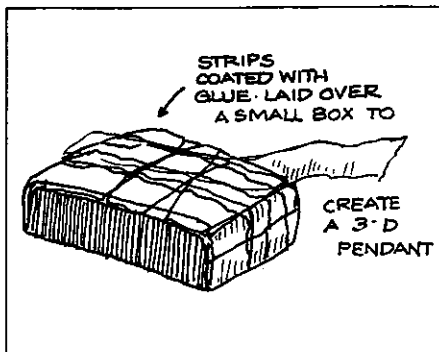
Two techniques can be used: paper strips and paper mash. Papier-mache takes several days to complete, so plan your time accordingly.



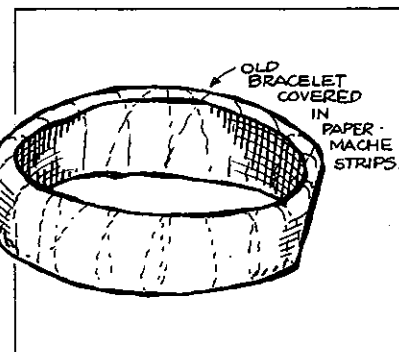
PAPER STRIPS



- Tear paper into strips. (use newspaper, foolscap, wrapping paper etc.) Do not use scissors for this: the rough edges from tearing will mesh together to form a stronger surface.
- Coat the strips completely with white glue thinned with an equal amount of water, or wallpaper paste (see below).

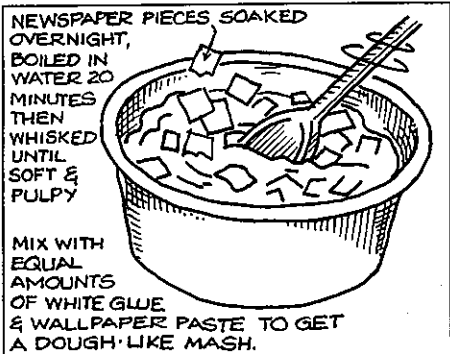


- Lay the strips over a mold or form, to achieve the look you want. Wipe away excess glue with a sponge.
- This technique gives a surface that has the look and feel of paper.

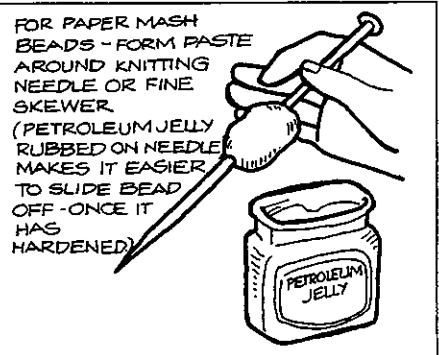


- You can recover an old bracelet with this technique, or form a bracelet base out of cardboard or plastic and coat it with the strips.

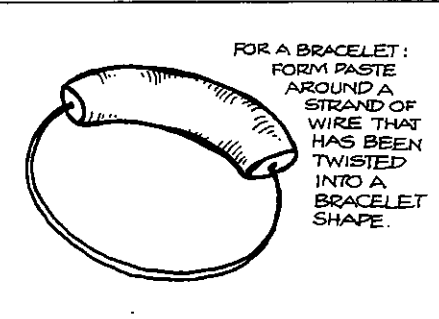
PAPER MASH



- Tear small pieces of paper into a bowl.
- Cover with water and soak overnight.
- Place the mixture in a pot and boil for 20 minutes.
- Using a whisk, whip the paper until it is soft and pulpy.
- Gently squeeze out excess water.
- Put the pulp in a bowl, and stir in equal amounts of white glue and wallpaper paste (see right). Start with 15 mL of each, and continue adding glue and paste until the mash is the consistency of bread dough.



- Use the mash as you would modelling clay. Make shapes for brooches or earrings, shape beads for a necklace (be sure to push a needle through the centre to form a hole), create belt buckles, tie pins or buttons. Simply glue the necessary pins, earring findings and clasps to the dried and painted creations.



Wallpaper paste

- Mix 1 L flour and 250 mL sugar in a pan.
- Add enough warm water, a little at a time, to make a smooth paste. Then continue adding until you have mixed in about 4 L of water.
- Bring to a boil, stirring constantly. Cook until thick and clear.
- Remove from heat and thin with 1 L cold water to desired thickness.

NOTE: Commercial pastes are available at hardware stores. They come in powder form and you add the water. Follow the package directions.

DRYING AND FINISHING

Most papier-mache objects will dry overnight. Hasten drying time by placing objects in an oven on low.

Dried objects can then be finished by sanding and painting. They can be painted with any water-base paint, and made more durable by protecting with a coat of clear nail polish or craft sealant.

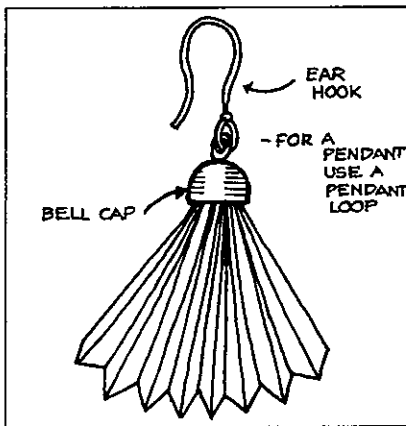
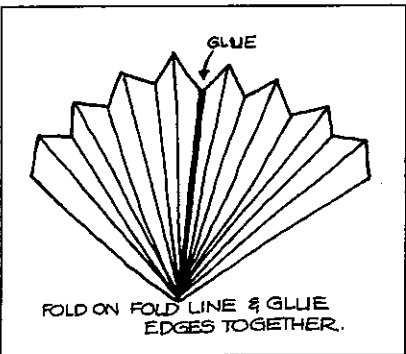
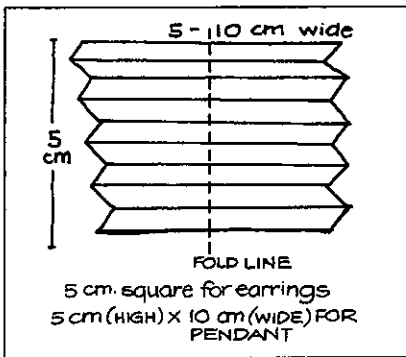


ORIGAMI JEWELLERY

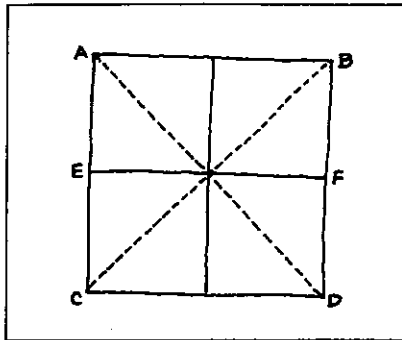
Origami is the Japanese art of paper folding. The designs you choose are limited only by your skill and familiarity with this art. Each piece is folded according to a specific pattern. **Libraries and book stores are good sources for pattern books.** Special origami paper is available from craft stores, but you can also use glossy paper from a magazine or wrapping paper (the stiffer the better). Coat finished projects with a thin layer of clear nail polish or craft finish to give it a sturdier shape.

Here are some origami designs. Use them for earrings or pendants, or a number of them can be strung on embroidery floss or dental floss to make a necklace or bracelet.

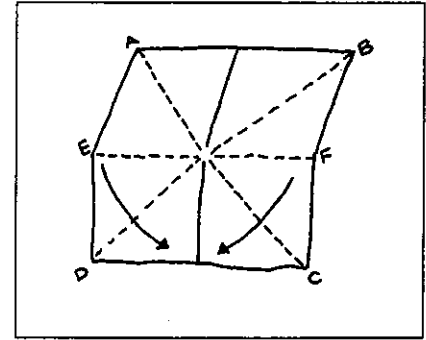
ORIGAMI FAN



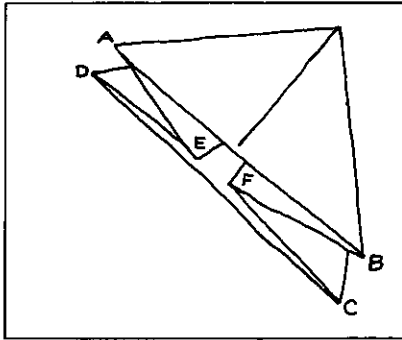
ORIGAMI BUTTERFLY



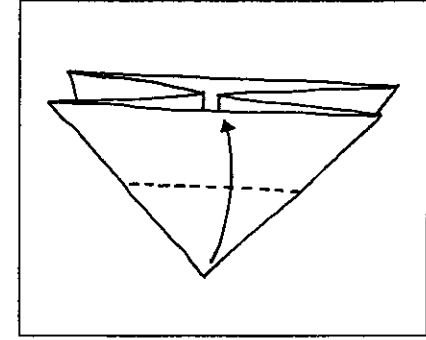
1. Make folds in paper, then open flat.



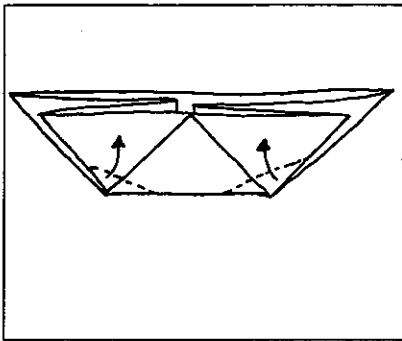
2. Pull (E,F) down and in to create...



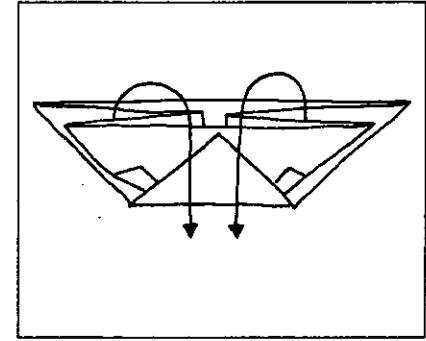
3. ... this. Crease flat



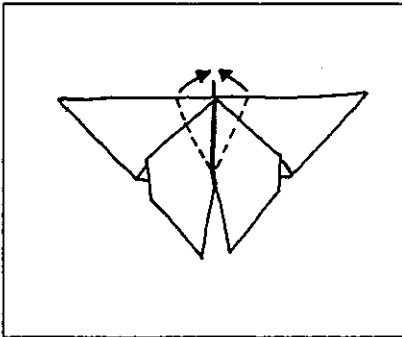
4. Turn upside down. Fold tip up to edge.



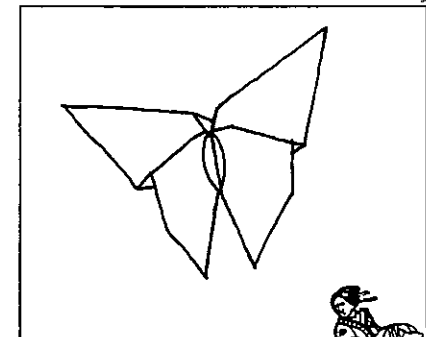
5. Fold in bottom corners. Unfold. Now fold in only the inner layer. Most of the crease will be hidden.



6. Fold down top triangles.



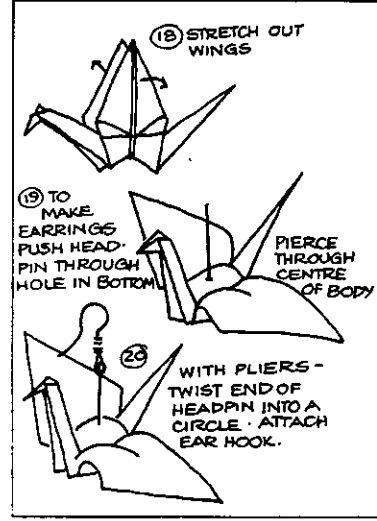
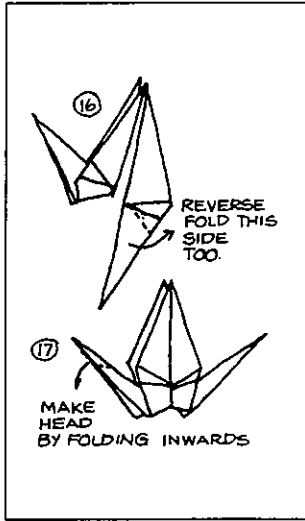
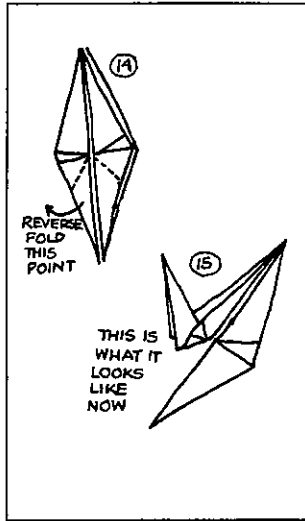
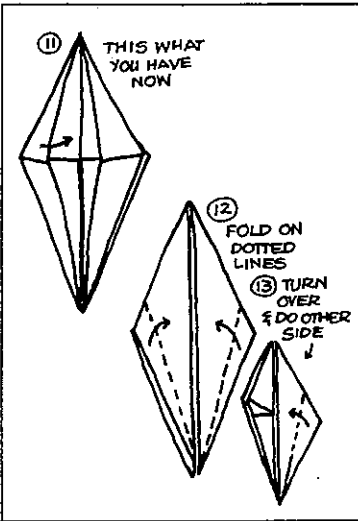
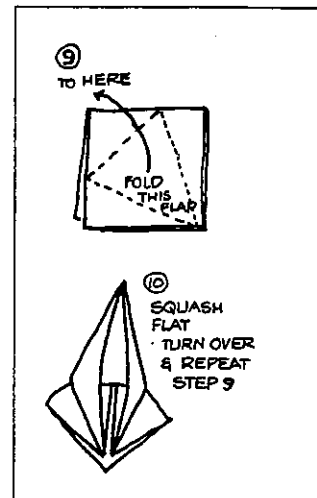
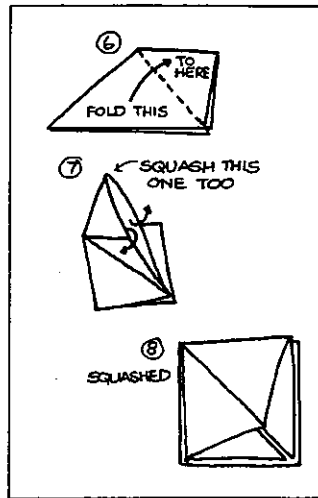
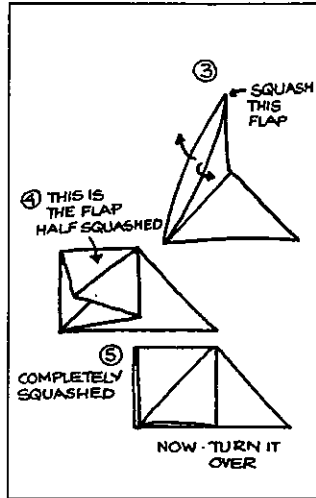
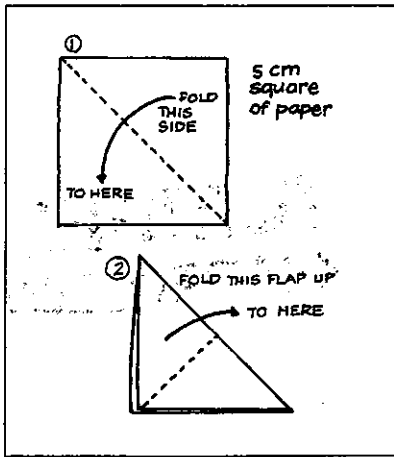
7. Fold butterfly back, in half, then fold both sides forward as shown. This pinches the centre of the butterfly to make the body.



8. The finished butterfly.

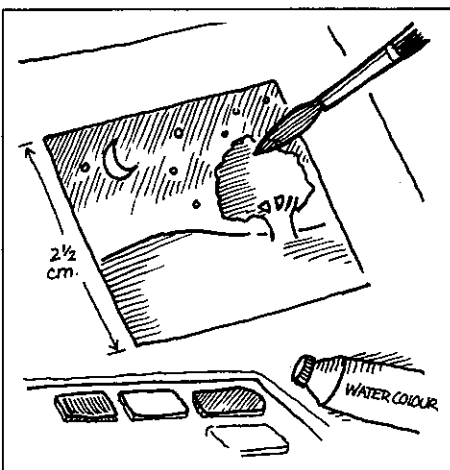


ORIGAMI JAPANESE CRANE

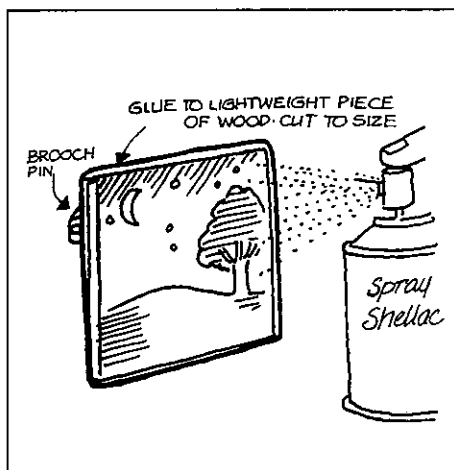


PICTURE JEWELLERY

With picture jewellery, your own small works of art are transformed into wearable art.



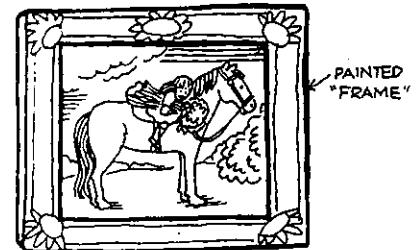
- Paint a miniature landscape, portrait, still life, abstract, etc. on paper. For best results, use watercolours on special watercolour paper, or oil on heavy bond paper or oil painting paper. The dimensions of the painting should match the dimensions of your finished brooch, pendant or earrings.



- When the painting is dry, trim the paper, and glue it to a lightweight piece of wood of the same dimensions. Spray shellac overtop to protect and finish the piece. Attach jewellery findings where necessary.

VARIATIONS

- Cut the wood backing slightly larger than your painting, and stain or paint it. The wood will frame the picture.



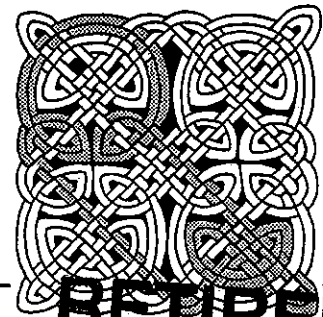
- Using a large sheet of watercolour or oil paper, paint an abstract picture. When the sheet is dried, cut it into various shapes. These will provide the pictures for the jewellery.

WEARABLE

art



THREADS



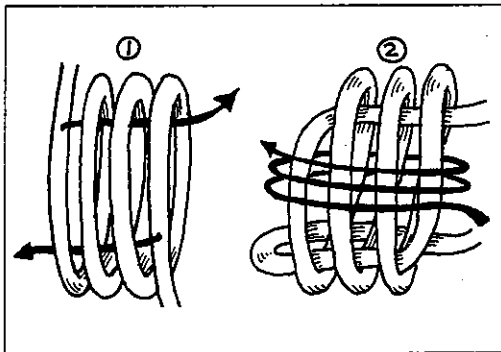
RETIRED 4-H PROJECT

THE BASICS

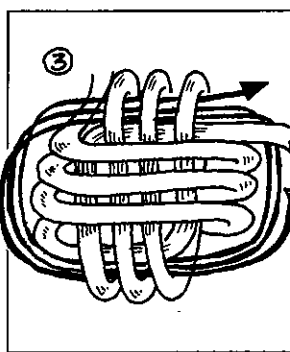


KNOT BUTTON

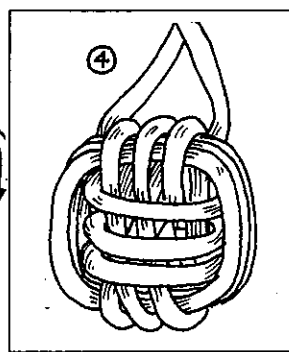
Buttons made of rope or thread are some of the oldest pieces of decorative wear ever made. They were particularly popular in China, where they were often made of beautiful shades of silk threads. The monkey's fist knot is one of the easiest of the button knots to work. It can be made in either a three- or a four-strand version. Here is the method for a three strand button.



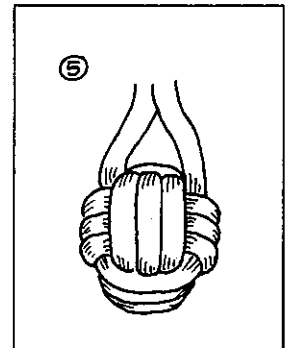
• Wind thread 3 times around first 2 fingers of left hand. Then wind 3 times over previous coils, between fingers. Leave a tail at the start.



• Remove fingers and wind 3 more coils into previous ones.

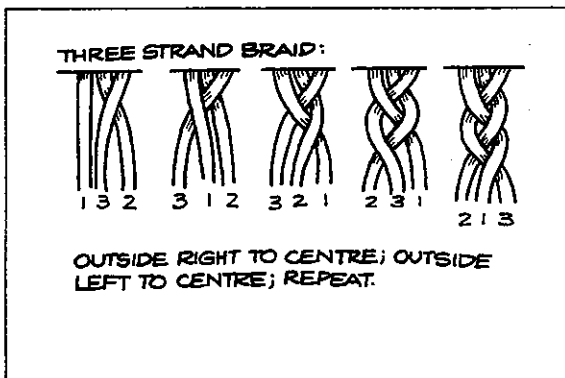


• Tighten into small ball by pulling each loop through knot.



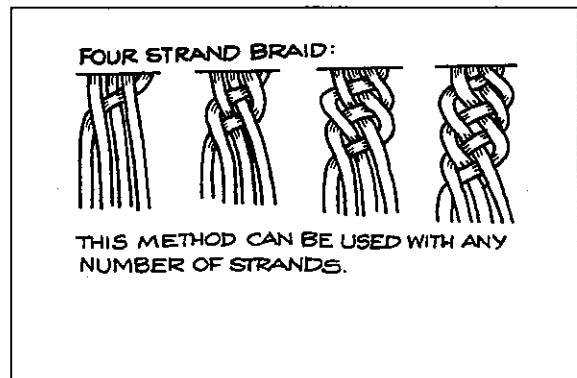
• Gather the two ends of the thread and pull them through the fabric to tie the knot in place.

BRAIDS



THREE STRAND BRAID

- Tie all three strands together and pin to work surface.
- Number the strands 1,2,3 from left to right.
- Place 3 over 2, so it is now the centre strand.
- Place 1 over 3, so it is now the centre strand.
- Carry on in this way until desired length is reached.



FOUR STRAND BRAID

- Tie all four strands together and pin to work surface.
- Outside right strand under one, over one, under one. Keep doing this always starting with the outside right strand.
- Continue until desired length is reached.



Ontario 4-H
Council

© Ontario 4-H Council and Queen's Printer for Ontario, 1994
This project was prepared by Marie Lefaive, Guelph.
Design and illustrations by Debbie Thompson Wilson, Willustration, Guelph.

This project was jointly funded by the Ontario 4-H Council, Ministry of Agriculture, Food and Rural Affairs and Agriculture and Agri-Food Canada.
ISBN 0-7778-3108-2
4-H 2430J 94 ME

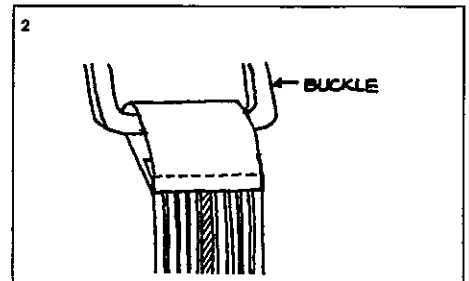
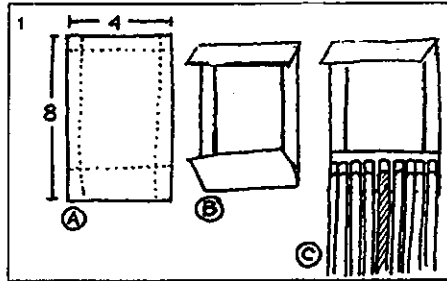


KIDS HELP PHONE
JEUNESSE, PÉCOUTE
1-800-668-6868

WHAT YOU CAN DO WITH THREADS

BRAIDED BELT

For an average length and width belt, you will need eight lengths of cord, each about 1 m long. You will also need a 1.5 m length of a finer cord or ribbon, some stiff fabric and a flat buckle.

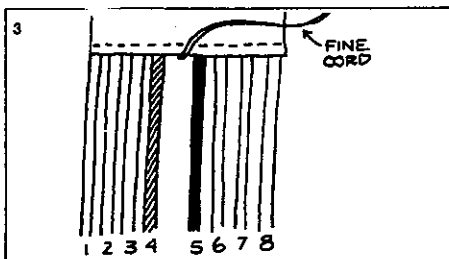


- Cut out a piece of stiff cotton 8 X 4 cm. Turn up 0.5 cm along each side and stitch. Turn up a 1 cm hem along the 4 cm wide sides. Lay the nine cords over one of the hems (with the finer cord as the middle strand) and machine or hand stitch in place.

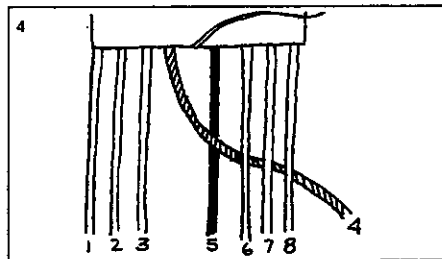
- Loop this cotton piece through the buckle. Match fabric edges and stitch down over the back of the cords.

MAKING THE BELT

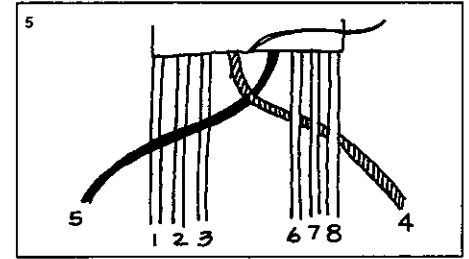
The braid is easiest to work if the buckle is first pinned to a firm surface.



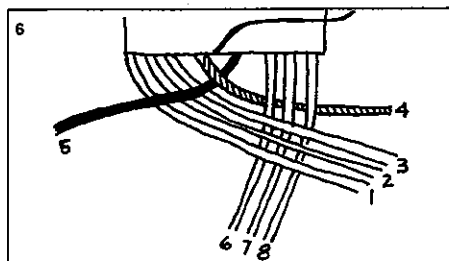
- Number the strands from 1 to 8, left to right, folding the finer cord up and away for now.



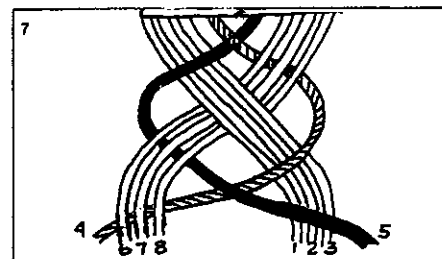
- Take number 4 over 5 and under 6,7,8.



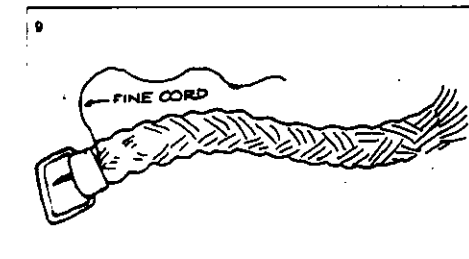
- Take number 5 over 3,2,1.



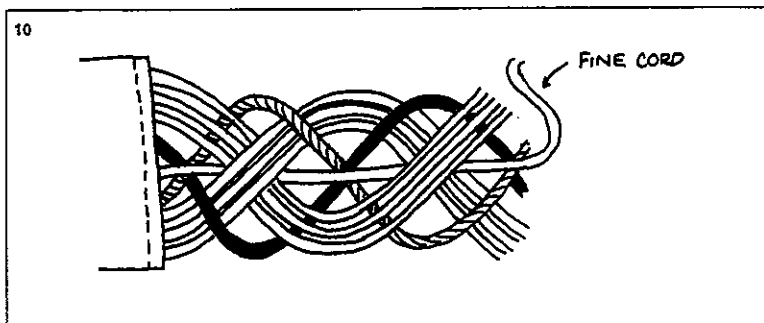
- Hold 1,2,3 together and take them over 6,7,8.



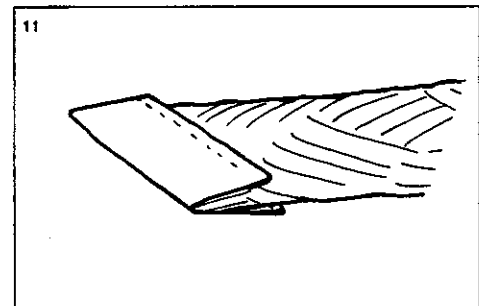
- Take number 4 over numbers 3,2,1, and bring number 5 under 6,7,8.
- Cross number 5 over 4 at the centre.



- Repeat this pattern by braiding first the three-strand units and then the single cords until the belt is as long as you want.



- Now go back to the beginning and weave in the length of finer cord so that it passes in and out of the points where strands 4 and 5 cross over.



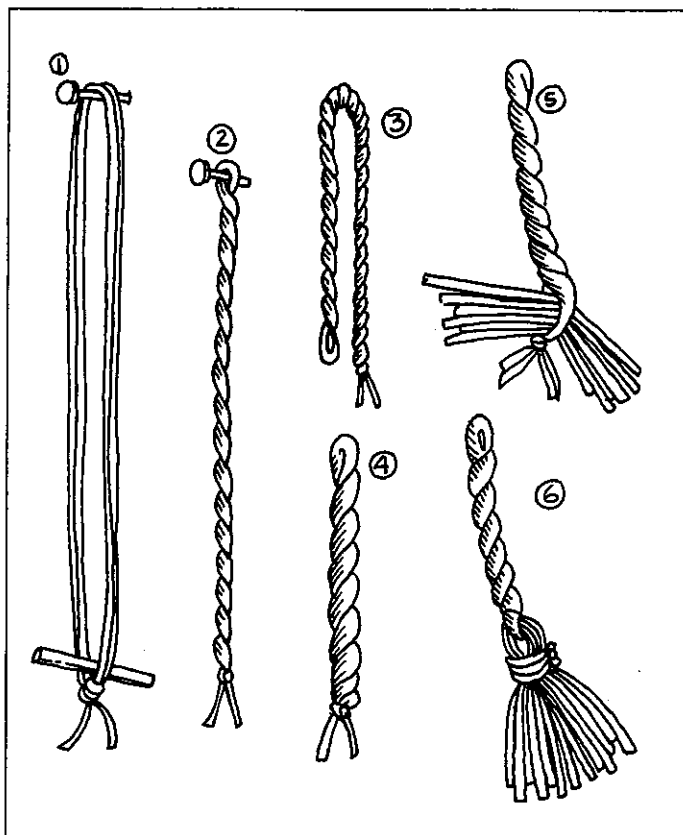
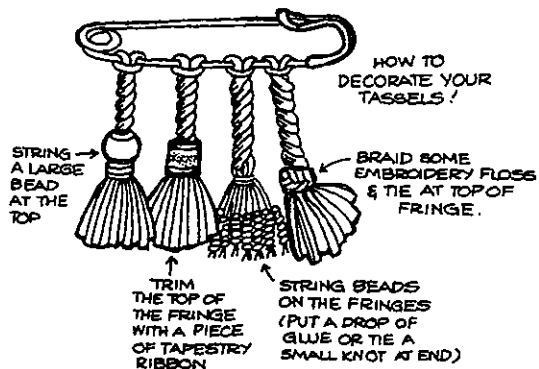
- To finish, cut a piece of fabric 4 cm square. Turn in the hem and sides and stitch the cords flat on to the edge of the fabric. Fold the fabric back on itself, turn in the other hem and stitch down on the back of the braided belt.

TASSELS

- Hold 3 strands of yarn, ribbon or string, each 1 m long, double them, and knot the ends together.
- Fix the loop end over a nail, hook or doorknob.
- Twist tight. Remove from nail.
- Holding the middle of the twist, allow it to twist back onto itself to make a cord. Knot the ends once again.
- Cut a bundle of yarns about 12 cm long. Push these halfway through the cord just above the knot. Fold down over the knot and tie with string or yarn. Trim.

Uses

- Attach embroidery floss tassels of different lengths to a hair clip.
- String tassels through a safety pin for a lapel pin.
- Stitch onto a vest or cap.



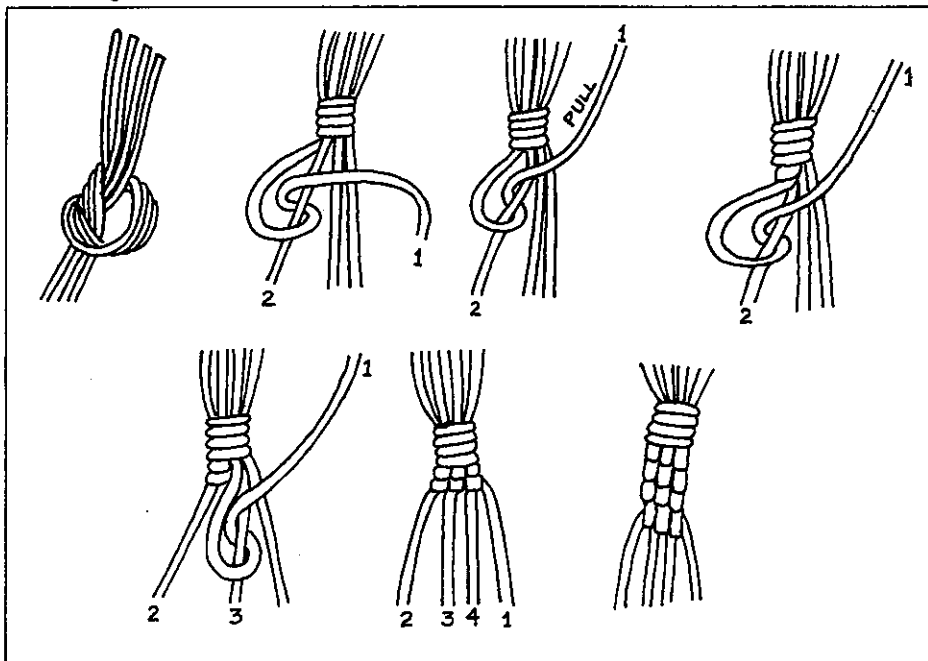
FRIENDSHIP BRACELET

You will need 1 m of string, embroidery floss or similar yarn for each colour in the bracelet design. You will also need a safety pin to hold the strands in place while you work.

- Choose the colours. Cut out the floss, and lay the strands in the order that you want the colours to alternate in the bracelet. The following bracelet uses 4 strands.

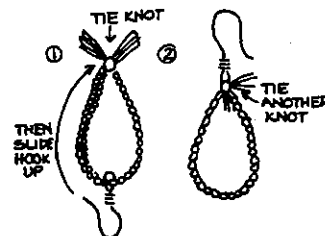
- With a simple knot, tie all the threads together, leaving 5 cm at the top. Pin or tape to the work surface. (Pinning it to your pant leg above the knee makes a great work surface.)
- Wrap thread 1 over and under 2. Tighten the knot by holding thread 2 and pulling 1 up. Repeat this to make a second knot.

- Pick up thread 3. Make 2 knots with thread 1 over 3.
- Pick up thread 4. Make 2 knots with thread 1 over 4. Thread 1 should now be on the right. This completes one row.
- Begin the next row by making 2 knots with thread 2 over thread 3,4 and then 1. Continue making rows, always moving the thread on the left over to the right.
- Continue until the bracelet is as long as you want. Finish by tying the threads together with an overhand knot. Tie to your wrist or ankle with a square knot (right over left and under, left over right and under). Cut the floss to leave a tail the length you like.



VARIATIONS

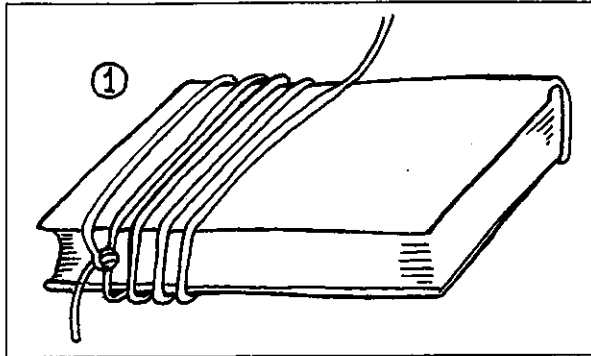
- Using the same technique, but shorter threads, tie a ring.
- Make a ring-length design. Before tying ends together, slip the loop of an earring hook over the threads. Now tie the ends. Slide the earring hook up to the knot, separate the knot ends once again, and tie them under the earring hook to keep it in place.



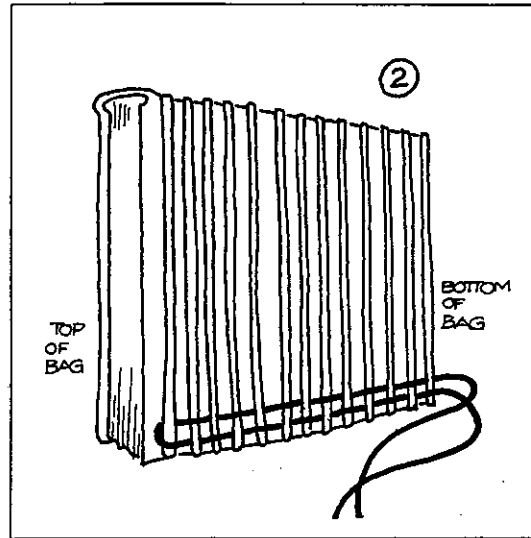


WEAVING A SHOULDER BAG

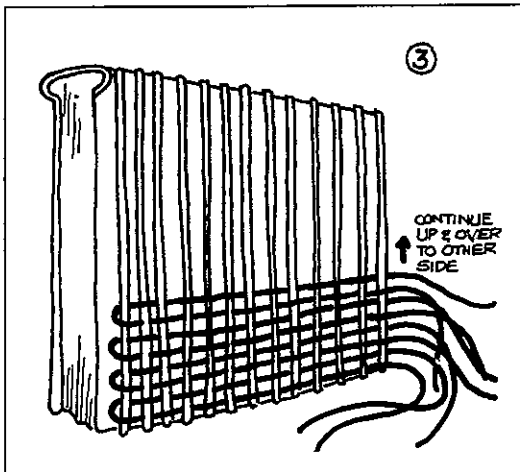
You will need a large book — say a dictionary or encyclopedia — for a larger shoulder bag.
For a smaller bag, use a smaller hardcover book.



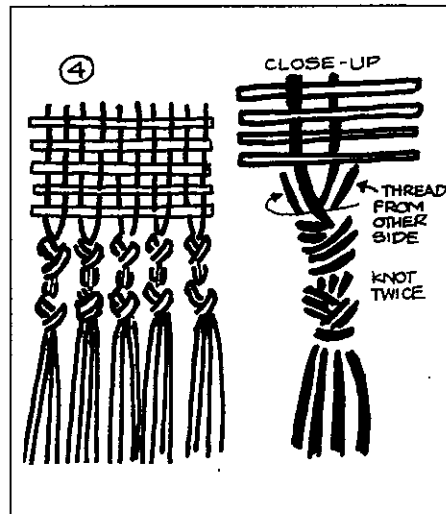
- Wind a ball of twine or wool around and around the narrowest part of the book, leaving even spaces throughout. Knot the two ends firmly to the threads next to them. This is the warp.



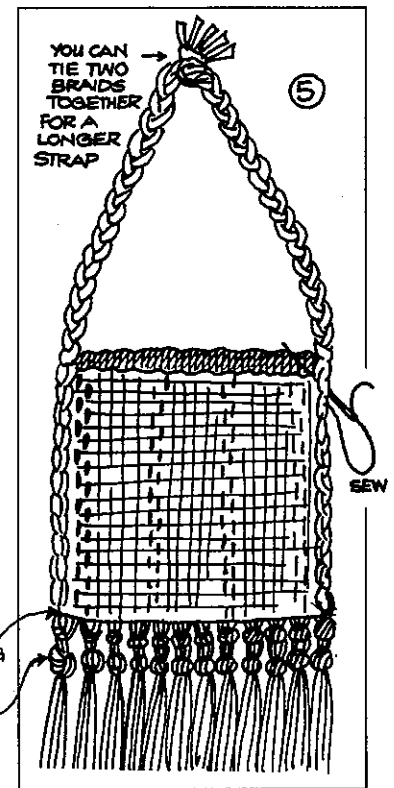
- Thread a large tapestry needle with yarn. Starting at the right hand side, leave a 30 cm tail. Weave in and out of the twine to the left side and back again. Leave a second tail of the same length and cut. This is the weft.



- Continue weaving in weft threads. Use a fork to press down the threads gently but firmly.
- Repeat all the way around the book. Alternate colours accordingly to the pattern.



- Join the bag at the bottom by knotting each pair of weft threads twice with a matching pair from the opposite side. When finished, slide the book out.



- For the shoulder strap, make a braid. Sew it to the bag, starting at the bottom of one side, and coming up over the top to leave the shoulder hole before looping it back down and sewing it along the second side.



VARIATION

Use cardboard instead of a book, and embroidery floss instead of wool to make a pendant.



START SEWING BRAID HERE
TIE ENDS OF BRAID SAME AS TASSELS ON REST OF BAG.

