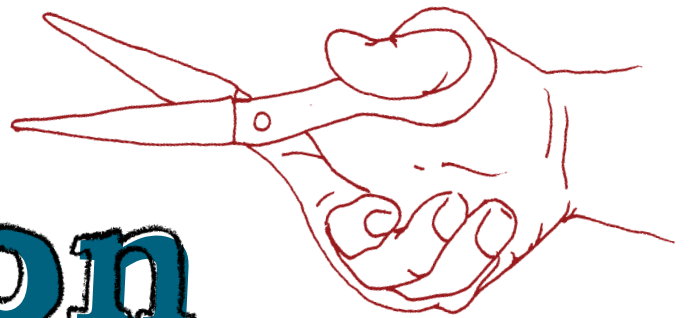




Creative

Direct

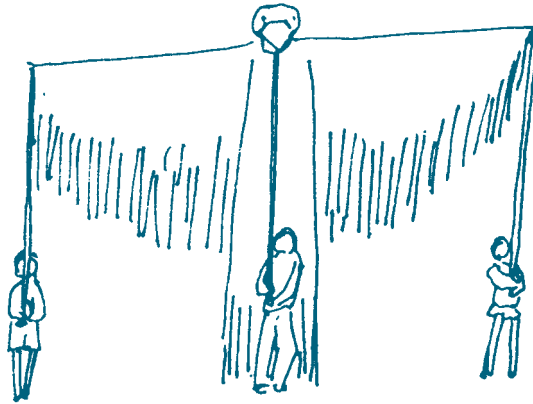
Action



Visuals



A RUCKUS SOCIETY MANUAL



Creative, bold visuals make a great center piece for every direct action. They do much more than make your actions look good. They unify your group, amplify your message, invite people to have a personal interaction with your work, and provide a visual story through symbols that clarify the issue. If you integrate art into your campaign strategy and actions, you can make change irresistible.

In this manual you will find simple directions on how to make banners, giant puppets, stencils for t-shirts and posters, and customized t-shirts. Use them as a starting point and improvise your own techniques!

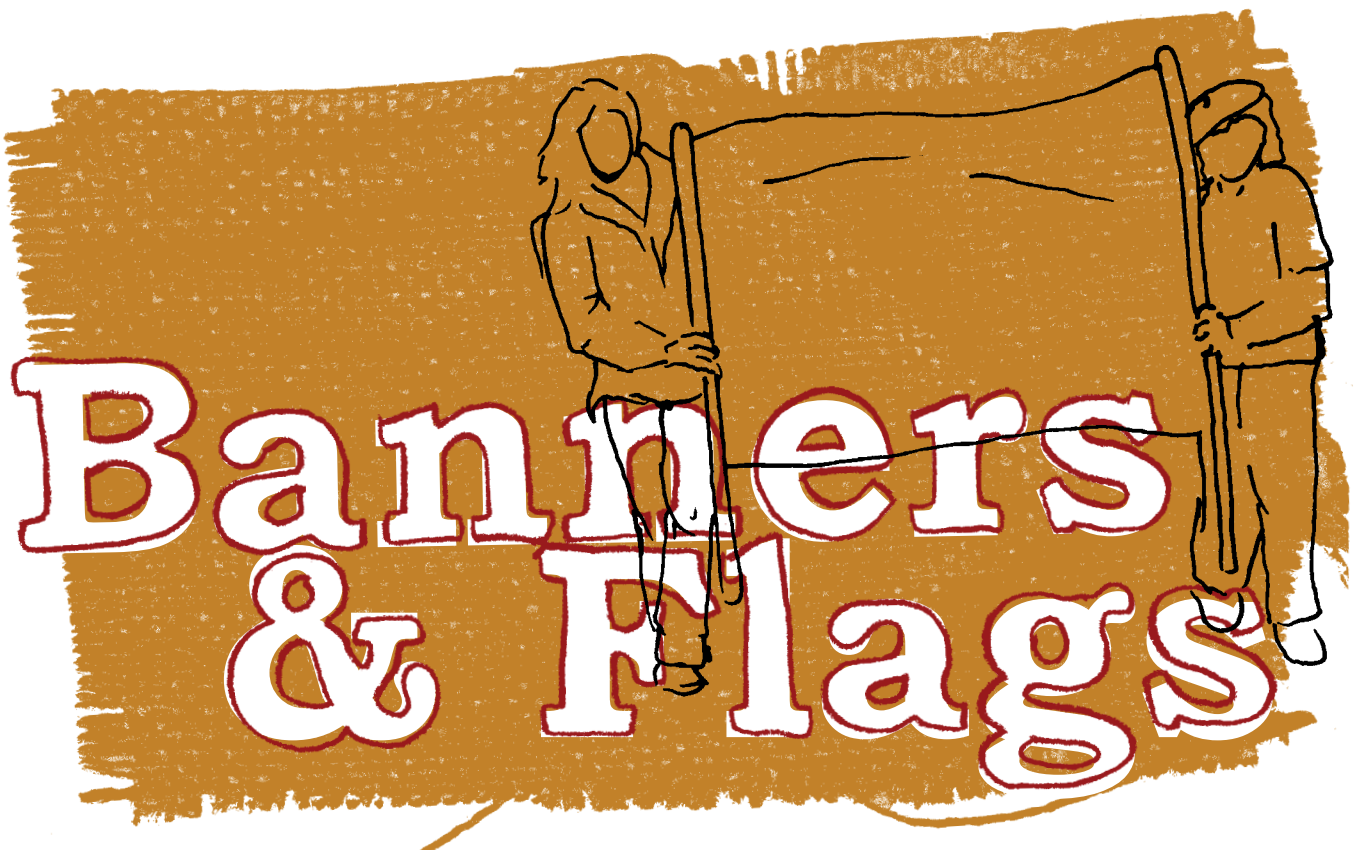


The Ruckus Society

The Ruckus Society. 2007.
Written by Hannah Strange.

Graphic Design by Molly McCoy.

Drawing this page by Sara Peattie, 1996.



SUPPLIES

- Paint (water-based acrylic, latex house paint, or spray paint are best. **Do NOT use enamel or oil-based paints.**)
- Brushes (cheap foam brushes work best.)
- Grommets
- Scissors
- Needles and thread or sewing machine
- Flat nylon webbing
- Thin nylon cord
- Computer and digital projector (optional)
- Permanent markers and pencils
- PVC or wood poles (optional)
- Fabric (see chart below)

FABRIC	WEIGHT PER SQ YARD	AVG PRICE PER YARD (IN US \$)	WATER AB-SORB	WATER RESIST	WATER SHED-DING	INDIA INK	PERMA-NENT MARKERS	ACRYLIC, LATEX, WATER-BASED PAINT
Cotton Sheeting, Muslin	6 oz	\$1-\$3	x				x	x
Cotton Sateen	10 oz	\$4-\$6	x				x	x
Canvas	12 oz	\$6-\$8	x				x	x
Burlap	10 oz +	\$2-\$4	x			x		x
Taffeta	2-3 oz	\$2-\$8		x		x	x	test
Rip Stop Nylon	1.5-2.5 oz	\$5-\$10		x		x	x	test
Oxford	4-4.5 oz	\$9-\$12		x		x	x	test
Pack Cloth	7-7.5 oz	\$12-\$14		x		x	x	test
Nylon Sailcloth	.75 oz	\$5-\$10			x		x	
Dacron	6-8 oz	\$22			x			
Vinyl	8-10 oz	\$5-\$10			x		x	

PLANNING

CONSIDER THE FOLLOWING:

LOCATION: Where and how will the banner be used? What are the environmental conditions (high winds, wet weather, etc)?

SIZE AND SCALE: How large does the banner need to be to be visible, legible, and have an impact at the location where it will be used? A 30ft banner could look tiny if the scale of the background is large enough. Scout the location before making the banner!

MESSAGE: Keep it short and sweet. Test it out on a lot of people before you commit. Make sure it makes sense to your target audience and to the general public, and not just insiders.

TIME: Making banners takes longer than you think! Plan time for buying materials, construction, painting, drying paint, attaching hardware and rigging the anchoring system.

BUDGET: Is there enough money for the labor and materials involved? The budget may end up determining the size and location of the banner.

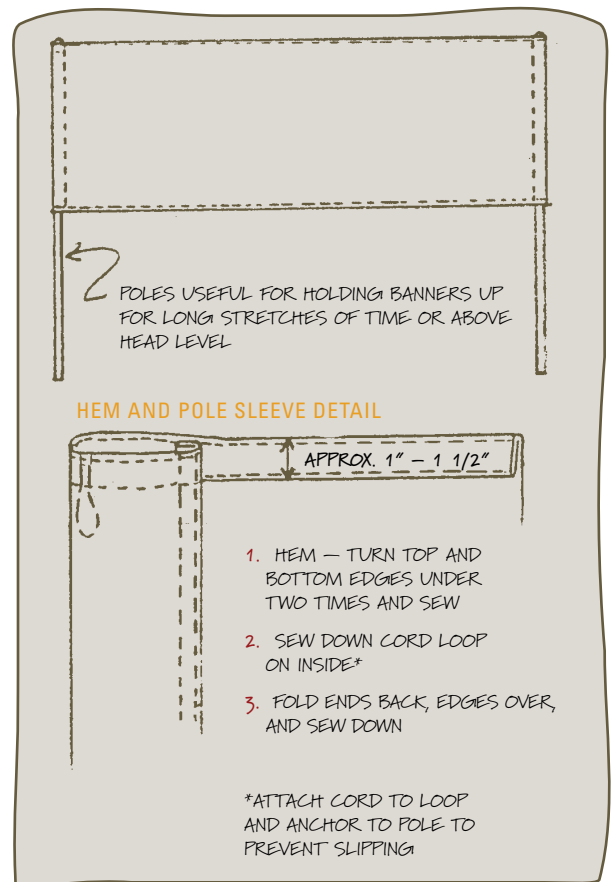
MAKING BANNERS & FLAGS

HANDHELD AND PROCESSIONAL BANNERS

1. CHOOSE FABRIC:

- a. Use canvas or natural cotton fiber fabric that is receptive to water-based paints and painting over (re-use). Preshrink to avoid puckering with water-based paints.
- b. Nylon fabrics such as ripstop or oxford are typically lighter in weight than canvas and are available with water resistant coating. They can be less receptive to water-based paint, so test the paint on a small swatch of the fabric.

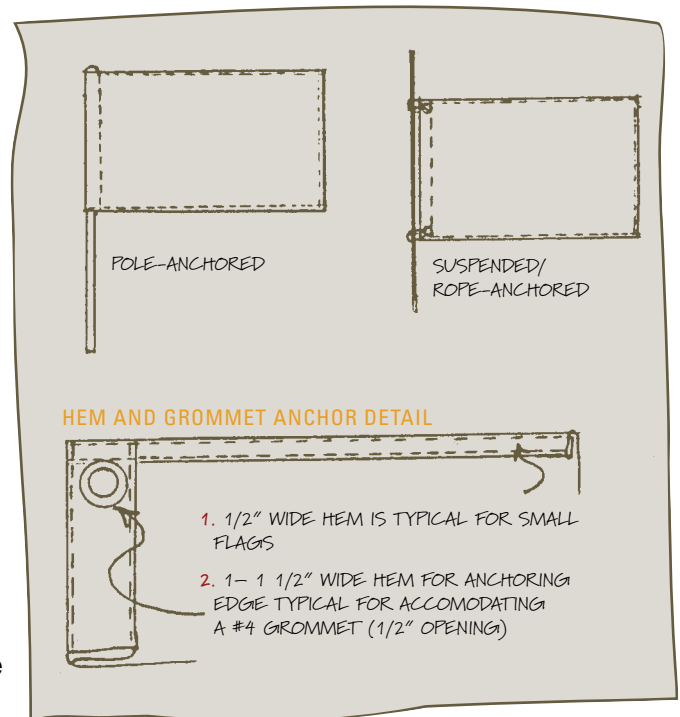
2. SEW BANNER: See illustrations to the right.



3. **REINFORCE HEMS:** For lightweight fabrics, sew webbing along the top hem or run rope through the top hem casing for extra strength. Duct tape can also be used to hem edges. Reinforce any grommets with webbing or extra layers of fabric.
4. **BUILD ANCHORING SYSTEM:** Run poles through the pole sleeves or pockets (sew top of sleeve shut). Set grommets in the corners, attach cords and tie onto poles or use as handheld straps.
5. **ADD EXTRAS:** If standing still, it can be helpful to tie cords to the top of the pole to pull outward to create tension to prevent sagging in the middle of the banner. If marching, a few well-placed u-shaped slits in the banner can help reduce wind resistance. Wear a tool-belt and set the pole into one of the pockets for easier carrying.

HANDHELD AND SUSPENDED FLAGS

1. **CHOOSE FABRIC:** (See above). Lightweight fabrics will fly easier than heavy ones. If graphics are to be on both sides, use opaque fabric or consider sandwiching together two layers.
2. **SEW BANNER:** See illustrations to the right.
3. **REINFORCE HEMS:** For lightweight fabric, sew webbing along anchoring edge or in grommet areas for greater durability. Duct tape can also be used to hem edges.
4. **BUILD ANCHORING SYSTEM:** For poles, see sleeve detail above. For suspended flags, set grommets at top and bottom along one side only. Attach cord and tie onto the pole or rope.



Kim Wolstone, 1996.

SUSPENDED BANNERS

1. **CHOOSE FABRIC:**
 - a. Use lightweight natural fabrics receptive to water-based paints. Preshrink to avoid puckering with water-based paints.
 - b. Synthetic fabrics such as ripstop nylon and oxford are lighter in weight and easier to compact (less mass) compared to canvas, and are available with water resistant coating. They can be less receptive to water-based paint, so test the paint on a small swatch of the fabric.
2. **SEW BANNER:** See image on next page.

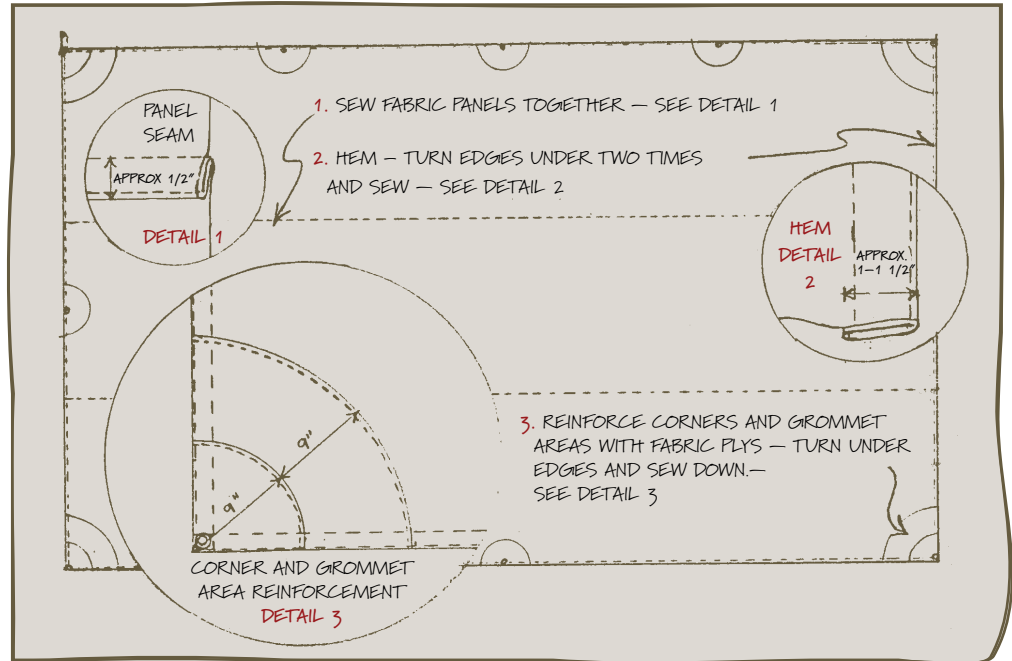
3. REINFORCE HEMS: Sew webbing along top hem or in grommet areas for durability. For large light-weight fabric banners (150 sq ft or larger) that will be subjected to wind or stress at anchor points, sew webbing along all edges for strength and durability.

4. REINFORCE CORNERS

AND GROMMETS: For large banners (150 sq ft or larger) that will be subjected to wind or stress at anchor points, sew extra layers of fabric (see detail) to reinforce. Dacron sailcloth works best for layer closest to grommet.

5. BUILD ANCHORING

SYSTEM: Attach grommets in all corners and spaced out along all edges. Spur type grommets, typically used on sails, are stronger than washer type grommets.



Kim Wolstone, 1996.

LAYING OUT GRAPHICS

OLD SCHOOL METHOD:

1. Draw your banner image onto paper.
2. Lay the banner out on a table or the floor. Measure the length of space to be covered by the text.
3. Figure out how many units your text requires:
 - All lowercase letters, numbers, and spaces between words count as 1 unit except m & w (1 ½ units) and f, i, j, l, and t (1/2 unit).
 - All capital letters count as 1 unit except M & W (1 ½ units) and I (1/2 unit).

4. Divide the total length into the number of units needed.

5. Freehand sketch the letters onto the banner using a pencil or marker. Freehand the graphics in the space remaining, or use the grid method to transfer. (Draw a grid over your image on the paper, make a larger matching grid on the fabric, and transfer box by box.)



6. Fill in letters and graphics with spray paint or use brushes and water-based paint.

HIGH TECH METHOD:

1. Create the graphic or text on a computer-based graphics program. Make sure your dimensions match the dimension of the final banner.

2. Hang banner on a wall. Project the graphic onto the blank banner using a digital projector.

3. Trace the graphics and text with permanent markers. It can be helpful to mark the color of each shaded area onto the banner as you trace.



4. If using spray paint, leave the banner on the wall and fill in the graphics with spray paint. If using water-based paint, spread the banner on the floor before painting.

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Stencils

FOR T-SHIRTS, PICKET
SIGNS AND POSTERS

SUPPLIES

FOR T-SHIRTS:

- Vellum, acetate or transparency sheets
- Xacto knives, carpenter knives or razor blades.
- Fabric paint
- Foam roller-brushes
- Spray adhesive
- Masking tape and scotch tape
- T-shirts (pre-shrunk)
- Scissors
- Newspaper or old cardboard boxes
- Clean cloth or brown paper
- Iron

FOR PICKET SIGNS & POSTERS:

- Card-stock, posterboard, old file folders, or tag-board. Not too thick- still flexible.
- Old cardboard boxes, colorful posterboard or poster paper
- X-acto knives, carpenter knives or razor blades.
- Spraypaint & latex house paint
- Spray adhesive or glue sticks
- Masking tape and scotch tape
- Wooden sticks for sign handles
- Staplegun & staples

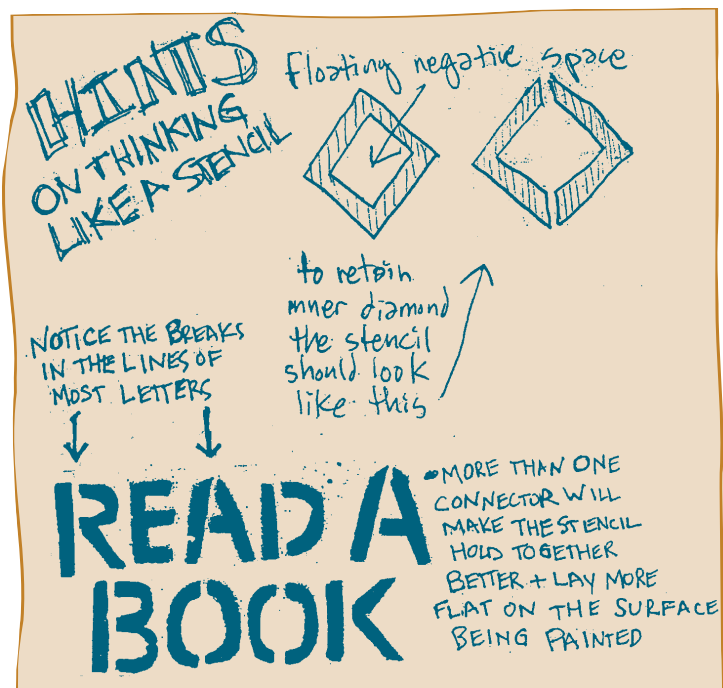
MAKING A STENCIL

1. CREATE. Make your stencil image- either on a computer or by hand. Remember to “think like a stencil”—don’t leave any white spaces (islands) completely enclosed by black areas. Create bridges. (image) You will be cutting out all the black areas. When you’re done, print or photocopy the image onto regular paper.

2. FORTIFY. For t-shirt stencils, tape a piece of vellum, acetate or transparency paper to the paper with the stencil image using masking tape. For picket signs, glue the paper with the stencil image onto thicker card-stock using spray adhesive or a glue stick.

3. CUT. Using a sharp blade, cut out all the black parts of your stencil image, cutting straight through the card-stock or vellum. The sharper the blade, the better your stencil looks. Make sure to protect the surface you’re cutting on.

4. REPAIR. If you accidentally cut through one of the bridges, use a piece of scotch tape to re-attach it.

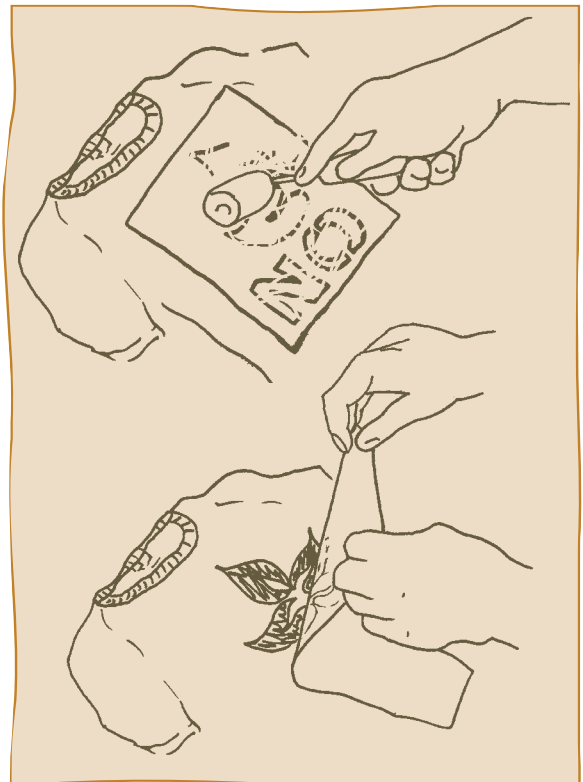


Banksy, 2003.

USING YOUR STENCIL

T-SHIRTS

1. Put newspaper or piece of cardboard larger than the stencil size inside the t-shirt and lay it out flat.
2. Use spray adhesive on the back-side of the acetate/vellum stencil and lay it onto the t-shirt where you want it, or just use masking tape to attach it to the shirt.
3. Load up your foam roller with fabric paint and roll away. Experiment with pressure. Apply liberally. Make sure you have an even coat.



Stencils

4. Remove the stencil carefully. Allow paint to dry.
5. Heat-seal the shirt so the color doesn't run. Lay a clean cloth or brown paper over the design and iron for a few minutes. If you're doing multiple layered stencils, heat-seal in between each color.

PICKET SIGNS & POSTERS:

1. Cut cardboard boxes down to desired picket sign shape. Get creative- let your shape work with your stencil image. Paint with background color using latex house paint and allow to dry.
2. Attach the cardstock stencil to the cardboard background using masking tape. For posters, you can also use colorful posterboard or poster paper for the background.
3. Hold spray paint can six to ten inches away from the stencil at a 90-degree angle to avoid under-spray and keep your edges sharp. Use paint sparingly. Wear rubber gloves and a mask, paint outdoors or in a well-ventilated room.
4. Carefully lift stencil off of cardboard background. Let paint dry.
5. Attach sign to wooden stick using a staplegun. You may want to sandwich two signs around one stick so the text will be legible from both sides. You can seal the two signs together with masking tape.

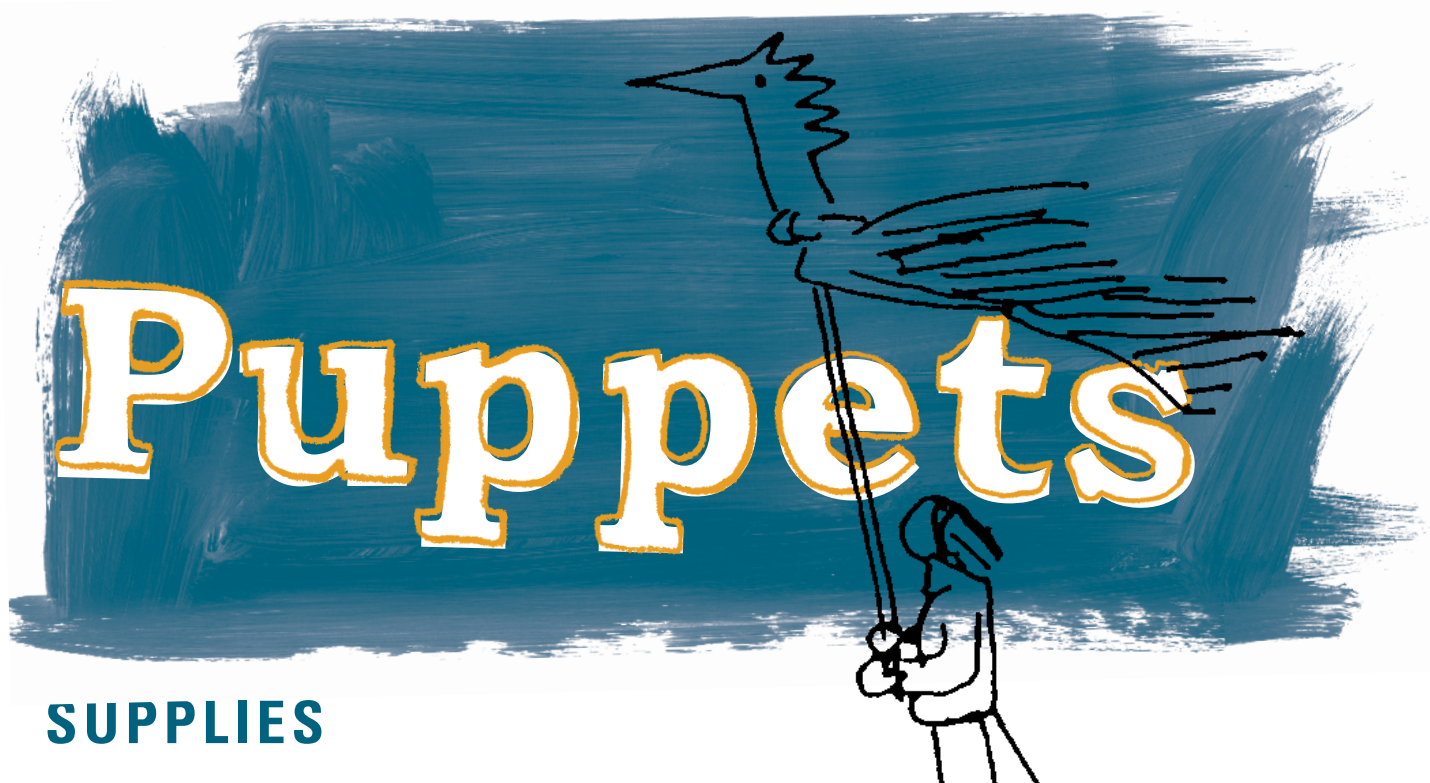
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Banksy. "Painting with Stencils." 4/22/2003. Children's Media Project. 5/2/2007. <http://www.childrensmediaproject.org/article.asp?showid=54>.

Banksy. "Floating Negative Space." 4/22/2003. Children's Media Project. 5/2/2007. <http://www.childrensmediaproject.org/article.asp?showid=53>.



SUPPLIES

- Carpenter knives
- Hammer
- Pliers
- Wire-cutters
- Stapleguns
- Staple Pliers (aka Creature Stapleguns)
- Paintbrushes
- Drill
- Sewing machine (or needle and thread) for costumes
- House paint, acrylics or spray paint
- Wallpaper paste, flour, cornstarch, or white school glue
- Big buckets (5 gallon are perfect!)
- Baling wire
- Chicken wire
- Wire coat hangers
- Nails
- Screws
- Bottlecaps to flatten and use as washers
- Twine
- Elastic
- Masking tape
- Duct tape
- Sticks and thin lumber for building frames
- A bunch of thick cardboard (big boxes)
- Newspaper and brown paper bags
- Cloth for puppet bodies or hair
- Yarn for puppet hair
- Permanent markers
- Drawing books — how to draw faces, people and animals for reference
- Old backpacks for building backpack frame puppets
- Foam (hard or soft) for facial features or details (optional)
- Clay (optional)

MAKING A PUPPET

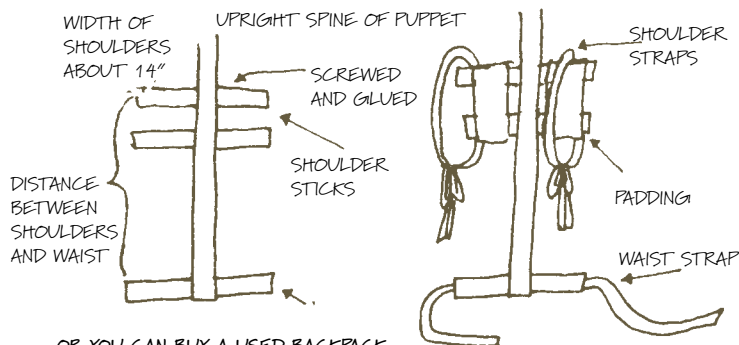
1. Make a drawing of the way you want your puppet to look. Check out ideas for Backpack Puppets, Pole Puppets, and Hoop Puppets on the following pages.
2. Create forms for the heads, hands, and other parts of the puppet to be made from paper mache. If you have clay, create the shape in clay and cover it with saran wrap. If you have chicken wire, use that. You can also make a 3D form out of cardboard, and sculpt a face or other features on it using crumpled newspaper and masking tape. For large forms, strengthen by making a frame out of wood or PVC pipes and attach the form using screws and flattened bottle caps as washers. It can be helpful to look at photos or technical drawings. Look at the illustrations in the Making Faces section in the following pages for ideas.

- Mix up the wallpaper paste, or make paper mache paste by boiling water and slowly adding flour or cornstarch until it forms a thick paste. Add white school glue to the mixture to make it stronger and more water resistant.
- Dip shreds of newspaper or brown paper bags into the paste, wipe off excess, and apply to the form. Use larger pieces of paper on flat areas, and smaller or long thin pieces on rounded areas. If the paper wrinkles or refuses to lie flat, your pieces are too large. Do 3 to 5 layers of paper mache and allow to dry.
- Paint your paper mache forms.
- Attach forms to poles or backpack frame. See instructions for a Homemade Backpack below, and Attaching Heads, and Attaching Hands on the following pages for instructions.
- Sew costumes for the puppets. It is important that the costumes be made of light cloth. Every ounce counts. Make sure to make a way for the puppeteer to see through the costume if it will be worn as a backpack. Adding fringes and draping to the costume add to the movement and conceal the simplicity of the shape. Find detailed drawings and instructions in the Costumes section on the following pages.

BACKPACKS

BACKPACK PUPPETS FOLLOW EXACTLY THE MOVEMENT OF THE PUPPETEER BUT MAGNIFY THEM. THIS NATURAL-LOOKING MOVEMENT MAKES THEM VERY GOOD FOR DANCING AND FOR INTERACTING WITH PEOPLE. THEY CAN BEND OVER ALL THE WAY, SHAKE HANDS, HUG PEOPLE.

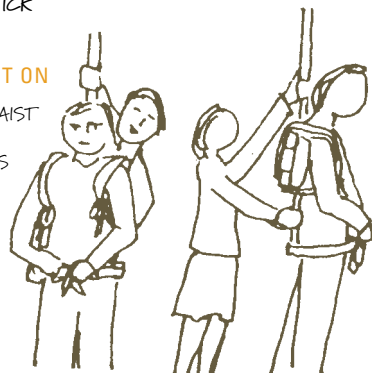
HOMEMADE BACKPACK



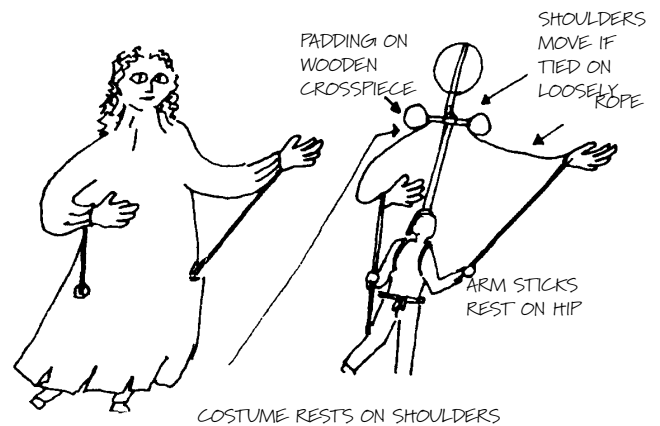
OR YOU CAN BUY A USED BACKPACK AND ATTACH IT TO A STICK

PUTTING IT ON

TIE THE WAIST STRAP AS TIGHTLY AS POSSIBLE



JO'S LADIES



DEMONOID

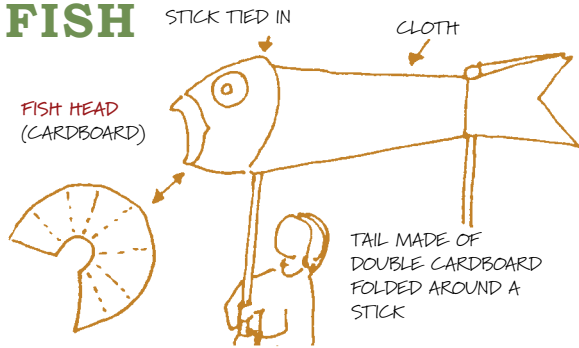


All drawings by Sara Peattie, 1996.

Puppets

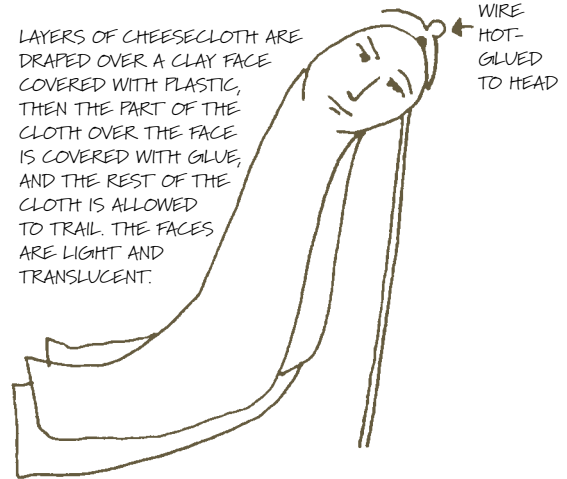
POLE PUPPETS

FISH

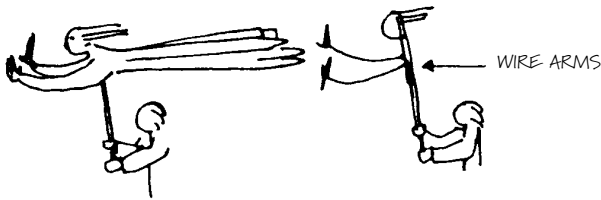


FACE BANNER

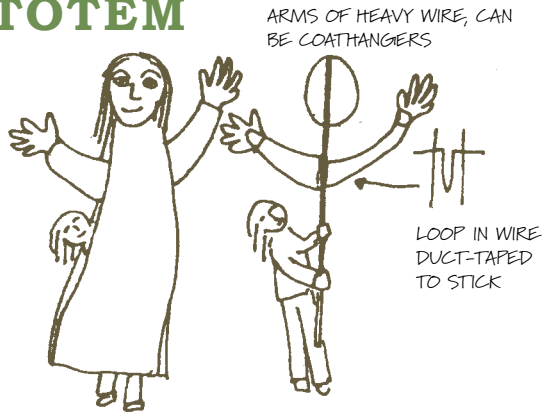
LAYERS OF CHEESECLOTH ARE DRAPED OVER A CLAY FACE COVERED WITH PLASTIC, THEN THE PART OF THE CLOTH OVER THE FACE IS COVERED WITH GLUE, AND THE REST OF THE CLOTH IS ALLOWED TO TRAIL. THE FACES ARE LIGHT AND TRANSLUCENT.



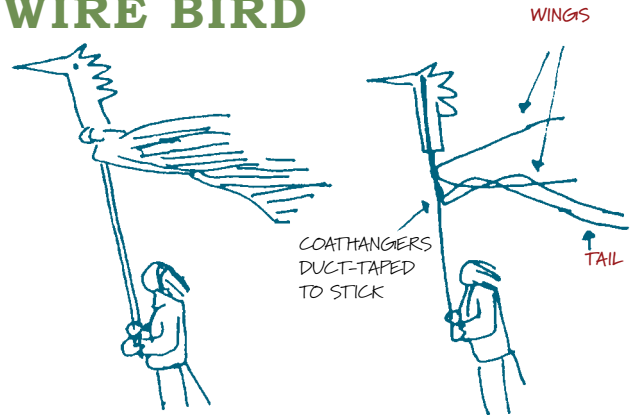
FLYING ANGEL



TOTEM

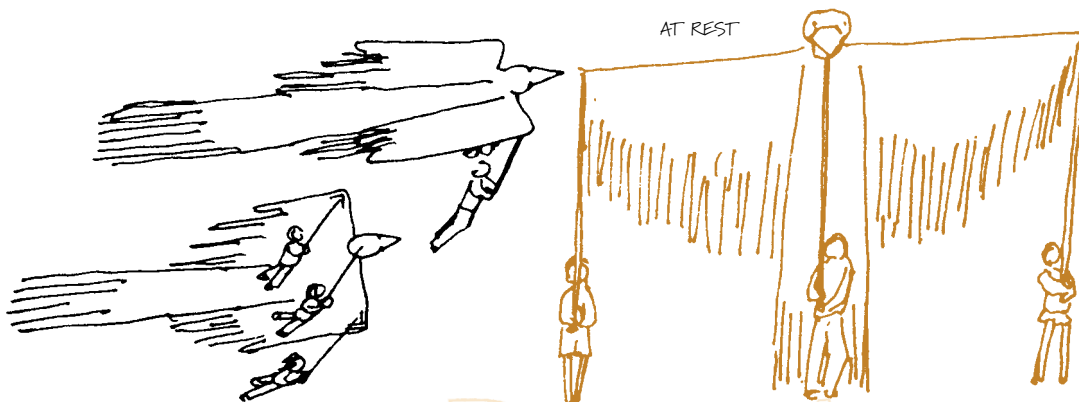


WIRE BIRD



WHEN THE STICK IS MOVED, THE WINGS FLAP. IT IS IMPORTANT TO USE ONLY PLASTIC BAGS (WHITE, BLACK, BLUE, ETC.) ON THIS BIRD, OR EXTREMELY THIN CLOTH, OR THE WINGS WILL FLOP INSTEAD

BREAD AND PUPPET FLYING BIRD



THE THREE PUPPETEERS MUST RUN CONSTANTLY TO MAKE THE FLYING BIRD FLY. IT NEEDS TO BE MADE OF VERY LIGHT CLOTH IN ORDER TO FLY CORRECTLY. IT IS IMPROVED BY HAVING PLENTY OF FRINGE. REMEMBER THAT PEOPLE WILL BE SEEING BOTH THE TOP AND THE BOTTOM OF THE COSTUME.

All drawings by Sara Peattie, 1996.

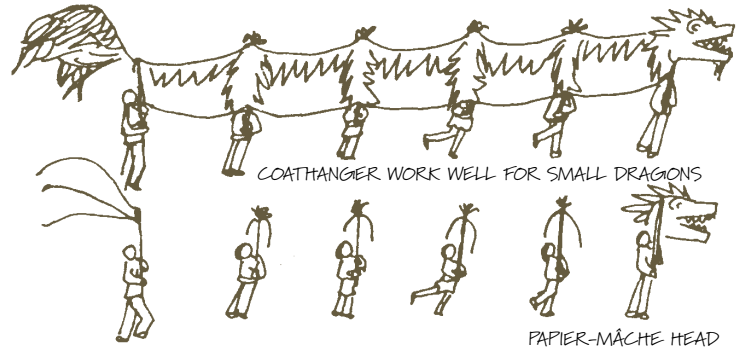
Puppets

HOOP PUPPETS

BIG FISH



HALF HOOP DRAGON



MERMAID



CONSTRUCTION TIPS

TAILS

CARDBOARD



CARDBOARD DOUBLED AROUND STICK AND PAPIER-MÂCHÉ

WIRE



CLOTH FRINGE

STICK



STICK WITH CLOTH STRIPS

HANDS/PAWS

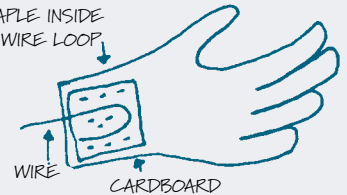


CLAY

MAKE HANDS AS FOR HEAD OVER CLAY, CUT OFF AND REATTACH

CARDBOARD SINGLE

GLUE AND STAPLE INSIDE AND OUTSIDE WIRE LOOP



CARDBOARD DOUBLE

STUFFED VERY LIGHTLY WITH NEWSPAPER AND THEN PAPIER MÂCHÉ



BEND HANDS, THEN TAPE FINGERS TOGETHER

ARM STICK GOES BETWEEN CARDBOARD HANDS

All drawings by Sara Peattie, 1996.

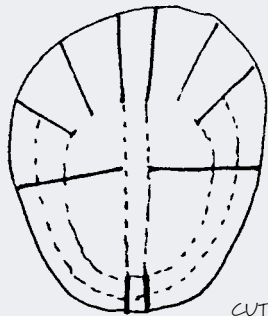
Puppets

MAKING FACES

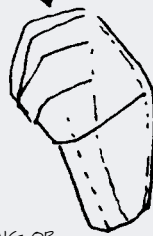
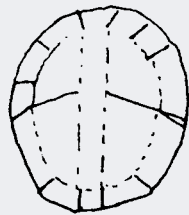
CLAY: IF YOU HAVE ENOUGH CLAY, CREATE THE POSITIVE IN CLAY, COVER IT WITH THIN PLASTIC (SARAN WRAP), AND THEN WITH 3-5 LAYERS OF PAPIER-MÂCHE. YOU MAY HAVE TO CUT IT TO GET IT OFF THE CLAY, AND THEN PAPIER-MÂCHE IT BACK TOGETHER.

CARDBOARD: IF YOU DON'T HAVE ENOUGH CLAY, YOU CAN MAKE A CARDBOARD FORM AND SCULPT THE FACE ON IT IN CRUMPLED NEWSPAPER AND MASKING TAPE. DO A LAYER OF NEWSPAPER PAPIER-MÂCHE, ADJUST THE SCULPTURE, AND DO A COUPLE OF LAYERS OF HEAVY PAPER. WHEN THE PAPER DRIES, CUT INTO THE CARDBOARD IN THE INSIDE OF THE FACE, AND PULL THE CRUMPLED NEWSPAPER OUT OF MAKE THE HEAD LIGHTER.

HUMAN

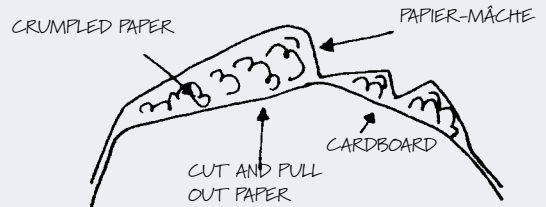


LONG TABS ON TOP ARE FOLDED TO MAKE THE TOP AND BACK OF THE HEAD

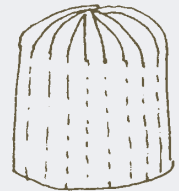
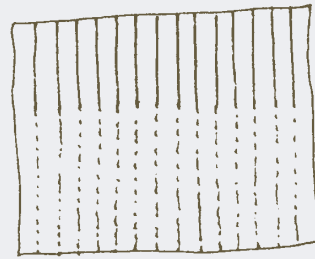


CUT AND OVERLAP, GLUING AND STAPLING OR GLUING AND DUCT TAPING

SCORE, CUT LIGHTLY AND FOLD



ROUND HEAD



LARGE OR SMALL

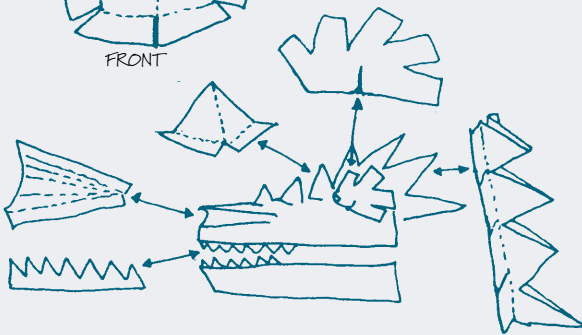
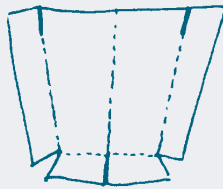
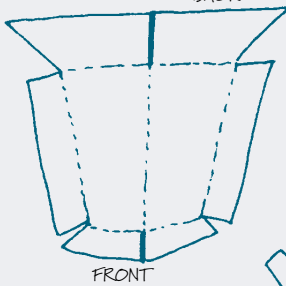


WHEN MAKING COMPLICATED FORM, IT HELPS TO MAKE A PATTERN OUT OF THIN CARDBOARD OR HEAVY PAPER FIRST

DRAGON/DOG

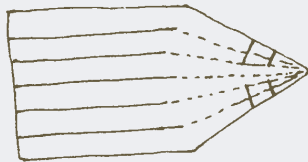
TOP JAW BACK

BOTTOM JAW

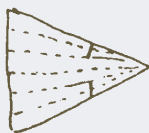


PARROT

TOP BEAK AND HEAD

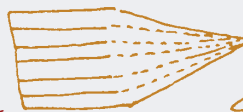


BOTTOM BEAK



HERON

BEAK AND HEAD



NECK



CREST



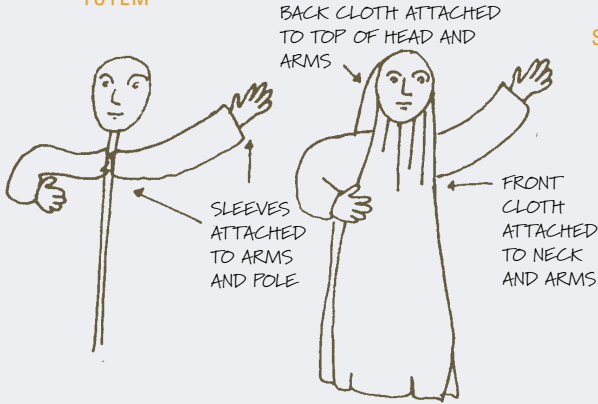
All drawings by Sara Peattie, 1996.

Puppets

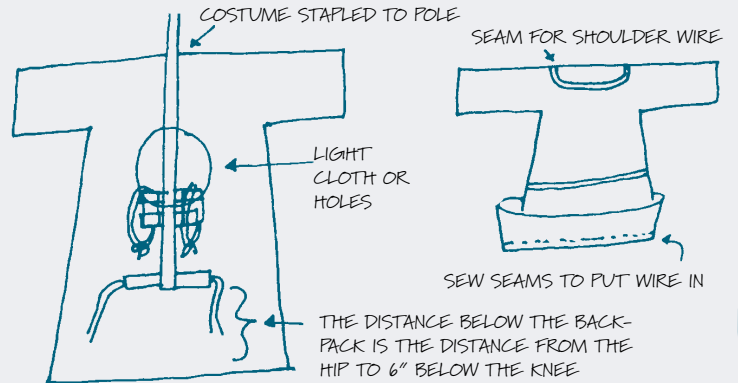
COSTUMES

IT IS IMPORTANT THAT COSTUMES BE MADE OF LIGHT CLOTH; EVERY OUNCE COUNTS. IF THE CLOTH IS LIGHT ENOUGH, IT MAY ACT AS A SCRIM; IT WILL BE POSSIBLE TO SEE FROM THE DARK INSIDE THE PUPPET OUT, BUT NOT FROM THE LIGHT OUTSIDE THE PUPPET IN. IT IS ALSO POSSIBLE TO INSET LIGHT CURTAIN CLOTH INTO THE COSTUME AS A VIEWPORT OR TO CONCEAL HOLES IN THE CLOTH'S PATTERN, OR BEHIND A FRINGE. FRINGES AND DRAPING ARE USEFUL IN GIANT PUPPETS IN GENERAL; THEY BOTH CONCEAL THE SIMPLICITY OF THE SHAPE AND ADD TO THE MOVEMENT.

TOTEM

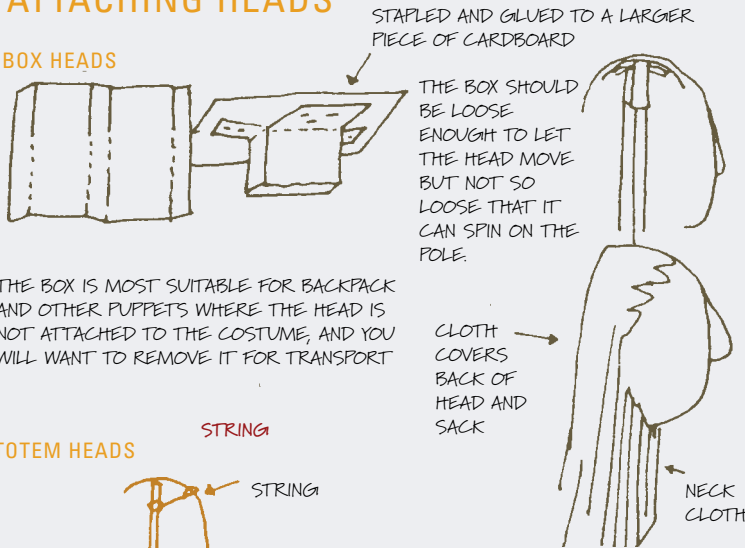


STICK OR BACKPACK



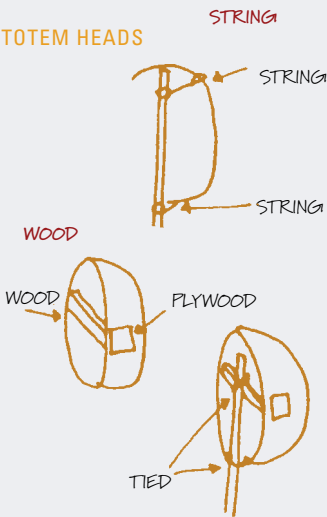
ATTACHING HEADS

BOX HEADS

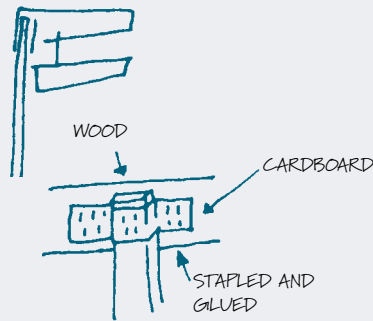


THE BOX IS MOST SUITABLE FOR BACKPACK AND OTHER PUPPETS WHERE THE HEAD IS NOT ATTACHED TO THE COSTUME, AND YOU WILL WANT TO REMOVE IT FOR TRANSPORT

TOTEM HEADS

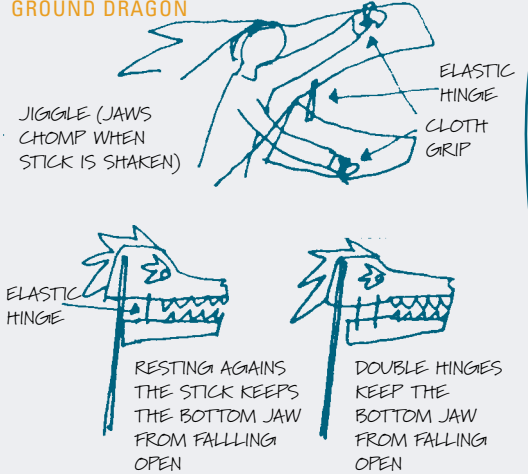


TIGER/DRAGON



SNAPPING MOUTHS

GROUND DRAGON



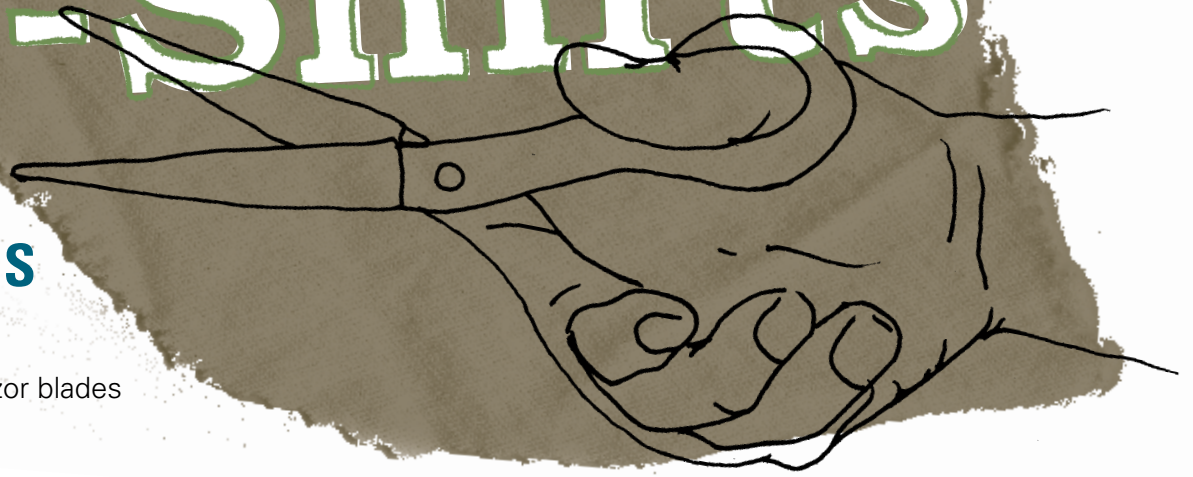
CREDITS

Peattie, Sara & The Puppeteer's Cooperative. *68 Ways to Make Really Big Puppets*. Bread and Puppet Press. 1996.

All drawings by Sara Peattie, 1996.

Puppets

T-Shirts



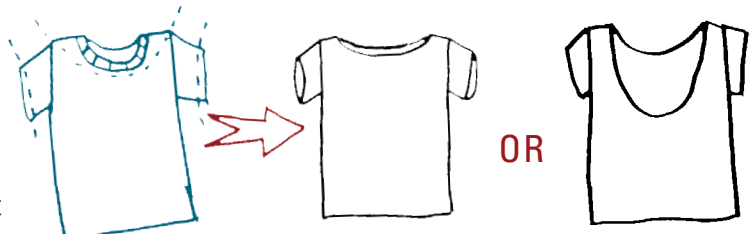
SUPPLIES

- T-shirts
- Scissors
- Xacto knife or razor blades
- Safety Pins
- Chalk
- Thick cardboard

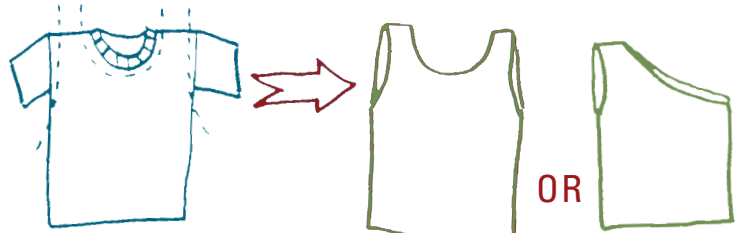
FIVE NO-SEW TECHNIQUES

1. CUT IT.

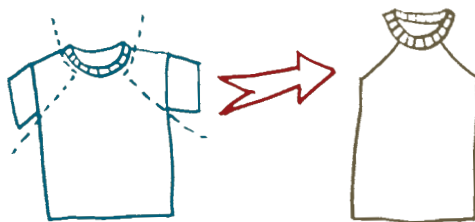
SCOOP NECK: Cut the neckline in a scoop from shoulder to shoulder. Cut the sleeve hems off. To modify this to a **LOW BACK**, cut a lower scoop down the back to the level of your shoulder blades.



TANK TOP: Cut the neckline hem off. Cut the sleeves off, about one inch above the shoulder seam. To make a **ONE SHOULDER TANK**, cut from one shoulder across to the opposite underarm, running beneath the neckline.



HALTER TOP: Cut from the underarms diagonally up to the neck hem, and then follow the rest of the neckline around, cutting off the shoulders of the t-shirt entirely.

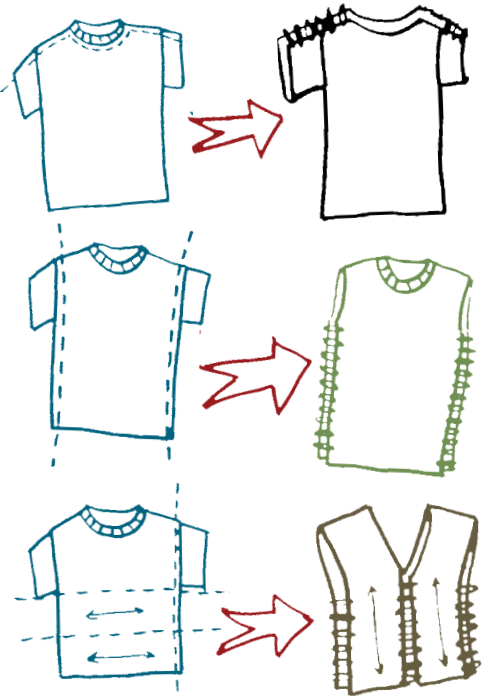


2. PIN IT.

SHOULDER PINS: Cut from the top of one sleeve along the upper edge of the t-shirt across to the other sleeve, removing the neck hem in the process. Pin the top edge back together along the shoulders using safety pins.

SIDE PINS: Cut down both sides of the shirt from the shoulder at the sleeve seam down along the entire side seam, opening the shirt up. Pin the side seams back together from the underarm to the hip using safety pins.

PIN TANK TOP: Cut down the right side of the shirt from the shoulder down along the side seam, opening up the right side of the shirt completely. Cut across the shirt beneath the underarms. Cut this piece in half horizontally, creating two thin rectangles of fabric. Rotate these two rectangles so they run vertically. Pin them together in the middle of the front and back, creating a neck hole. Pin them to themselves along the side edges, creating armholes.

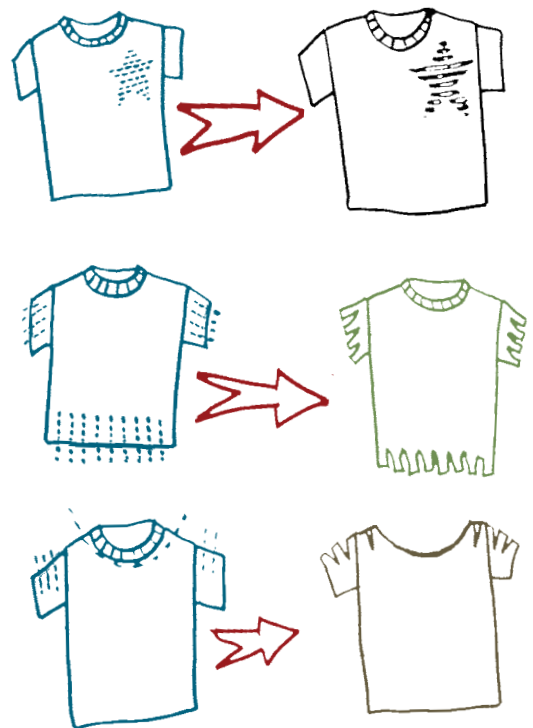


3. SLASH IT.

STAR SLASH: Use chalk to draw a star on your t-shirt. Draw horizontal lines connecting the edges of the star. Put thick cardboard in between the layers of your shirt. Use a razor blade to slash along the lines, creating a star design.

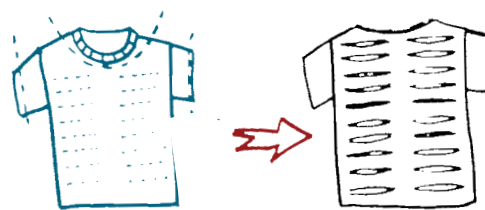
FRINGE: Using scissors, cut two to three inch slashes along the edges of the sleeves and bottom of the t-shirt to create a fringe. Experiment with the thickness of the fringe.

SHOULDER SLASH: Cut the neckline in a scoop from shoulder to shoulder. Using scissors, cut two to three inch slashes downward along the shoulder edges of the t-shirt.

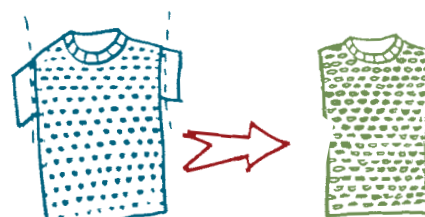


T-Shirts

SKELETON: Cut the neckline in a scoop from shoulder to shoulder. Cut the sleeve hems off. Put thick cardboard in between the layers of your shirt. Using chalk, draw two sets of parallel horizontal lines down the back of the shirt. Slash along the lines with a razor blade to create a skeleton look.

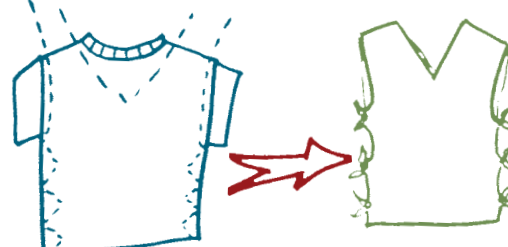
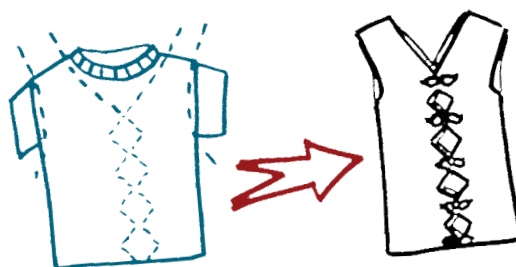


MESH: Cut the sleeves of the shirt off along the sleeve seams. Put thick cardboard in between the layers of your shirt. Using chalk, draw short lines evenly spaced across the entire shirt (front and back) in a mesh pattern. Slash along the lines with a razor blade. Experiment with the length of the lines and direction of your cuts.

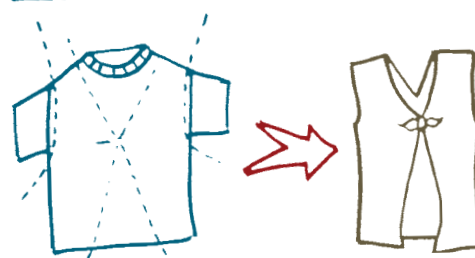


4. TIE IT.

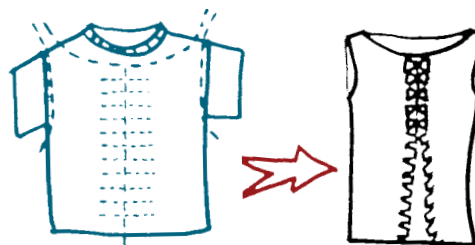
DIAMONDS: Cut off the sleeves at the sleeve seams. Cut a v-shaped neckline through both layers of the t-shirt. Cut a series of diamond shapes down the front and back of the shirt, completely splitting the shirt in half. Tie the tips of the triangles created by the diamond cutouts together to reconnect the front and back of the t-shirt. Try the same technique down the sides of a shirt for a variation.



TIE-FRONT TUNIC: Cut off the sleeves at the sleeve seams. Cut a v-shaped neckline through both layers of the t-shirt. Cut another v-shape through the front of the shirt from the bottom of the t-shirt up to connect to the tip of the v-neck. The two v's should meet at the chest of the shirt. Tie together the tips of the triangles created by the cutout. Wear the shirt backwards for a variation.



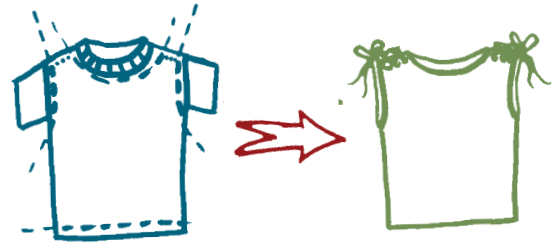
BOW FRONT: Cut the neckline in a scoop from shoulder to shoulder. Cut the sleeves off, about one inch above the shoulder seam. Put thick cardboard between the layers of the t-shirt. Using a razor blade, make a series of horizontal slashes down the center of the shirt, about four inches long. Cut down the center of the front of the shirt, down the middle of the slashes, making fringe. Tie the fringe back together in bows. Wear the shirt backwards for a variation.



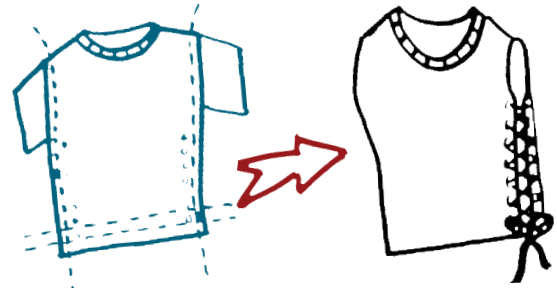
T-Shirts

5. LACE IT.

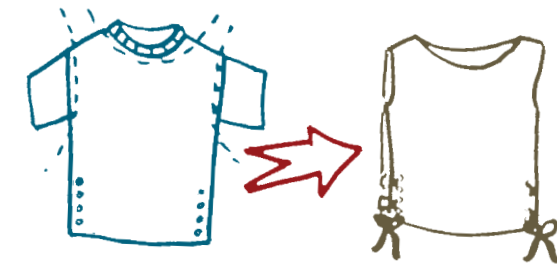
SHOULDER LACES: Cut the neckline hem off. Cut the sleeves off, about one inch above the shoulder seam. Snip three to four holes along the top edge of the shoulders, through both layers. Cut a ½ inch strip off the bottom of the t-shirt, and cut it into two even pieces. Starting at the neck hole, use the strips to lace up the shoulder seams like a shoe, and tie a bow at the shoulder. Use ribbons or shoelaces for a variation.



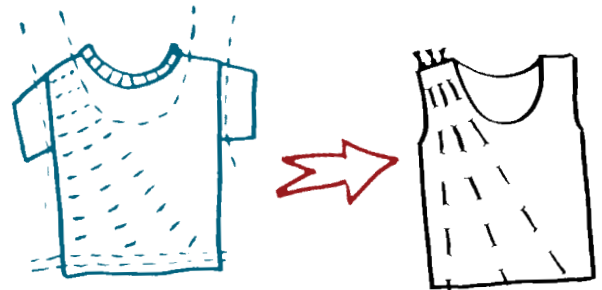
SIDE LACES: Cut two ½ inch strips off of the bottom of the t-shirt and cut the loops open to form laces. Cut down the sides of the t-shirt from the shoulder down along the side seam, opening up the sides of the shirt completely. Snip holes through both layers of the shirt down the sides of the shirt from the underarm to the hip. Use the strips to lace up the side seams like a shoe, starting from the underarm and tying a bow at the hips.



HIP LACES: Cut the neckline hem off. Cut the sleeves off, about one inch above the shoulder seam. Snip three to four holes through both layers of the shirt at the hips. Cut ½ inch strips from the edges of the discarded sleeves and cut the loops open to form laces. Use the strips to lace up the hip seams like a shoe, starting at the top and tying a bow at the bottom.



LACE STRIPES: Cut the neckline hem off in a deep scoop. Cut three ½ inch strips off of the bottom of the shirt and cut the loops open to form laces. Cut the sleeves off, about one inch above the shoulder seam. Snip a series of holes down the front of the shirt to create three stripes. Lace the strips through the holes to make textured stripes. Tie the laces at the top and bottom, hiding the knots inside the shirt if possible. Use ribbon for a variation.



CREDITS

Nicolay, Megan. Generation T: 108 Ways to Transform a T-shirt. New York: Workman Publishing, 2006.

