Punch Needle Coasters with CBTV Live

Chapter 1 - Punch Needle Coasters

Punch Needle Coasters

- Hey everybody. Welcome to Creative Bug. We're coming at you live like we always do on Thursday and I'm really excited because we have a special guest straight from Canada, Aruna Raj from Buco. And what are you doing in town? You're teaching right? - Yeah, I'm teaching at Yonder. So I'm teaching Punch Needle and block printing. And then I wanted to come by to say hi and show you my new book. Your new - Book? Yes. Which I'm so excited about. Sorun was here last year filming some classes with us. She did block printing backpack and also Punch Needle, which is super hot right now. And then you came out with this beautiful book in the time since I saw you last. It's called Punch Needle. It's out now. - Yep. - And people can get this at their local bookstore and it's a British publisher, right? So it's It's also like international. They can, - Yeah, could drill. They, they published it and they do a lot of really wonderful craft books. That's - Awesome. So Faith is gonna post a link to the book on your site, but also we're gonna do a giveaway. So if you like, comment, and share on this post, then Arun will pick a winner next week. And you're gonna give away a book plus a starter kit, right? - Yes, a starter kit. So it's gonna include Amy Oxford's Punch Needle and a hoop and some fabric and yarn. So it's really great and exciting. It's kind of nice to have everything together before you start. - This book is so beautiful. I was flipping through it earlier. Oh my God, beautiful. - I really love how they captured my aesthetic in it too. - So, so great. Look at that. Stunning. And so with the Punch Needle, you can do a variety of size weights of threads and yarns. I love this. So sweet. But we're actually gonna do a project today from the book, which is the punch needle coaster. Let's see if we can flip to it so you guys can see. There it is. And I love these. I, when I first saw them just by themselves, I'm like, oh my gosh. They'd make like a cute little doll rug or something so tiny. I love it. But this is pretty achievable for people who haven't necessarily punched needle before and they want a quick project. Like this would be such a beautiful hostess ski with like a nice mug or something. - Yeah. And I, I thought that these were good projects, like even this one here, the Trivi, because sometimes you're doing other projects and you have a lot of remnant yarn, so it's sort of a good way to kind of use up all the little bits that you have. And then just to play around with like shapes and colors. - Yeah, I love that. Like as a tester for color palettes. So I mean how much, like if, if you're looking at this, can you estimate how much yarn that is? - Oh, like really small amount. I would say like just like a little tiny little, yeah, a little - Baby sca. Yeah, tiny. Like a, like a, like a bon bond size or something. Oh my god, I love it. So for people who are wanting to fall along home and maybe already have the materials from, want to go out and get them, I know that the Punch needle use is pretty specific. So the Amy Oxford Punch Needle is your favorite. - Yeah, it's my favorite. And the reason why I like it is that, well first it's handmade, it's made in Maine and it's all hand turned. And what I like about it is it has this sort of slit down the middle here that helps you to load up the yarn really easily and, and it's very comfortable to use. That's another reason why I like it. Right. 'cause you're doing punch needle all the time. - For sure. And then we're working with a specific type of cloth, which is like really important for successful projects. And this is called Monk's Cloth. - It's called Monk's Cloth. But I also brought this fabric here to, to show you because a lot of people, you know, have a hard time finding monk's cloth 'cause it's so specific. But this, I was just recently in Japan and they don't have monk's cloth there. And this is just sort of like an open weave fabric. Mm. So you can get this in cotton or linen and it works amazingly well. And so if you

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could just go to your local yarn, I mean your local fabric store and just look for something that is a little bit more of a looser weave, it would work great. Definitely tighter than burlap, but this would work really great. - Is there anything that people shouldn't look like? Burlap? It sounds like it's too open weave. Yeah. Is there anything that's like, I'm sure people ask like can you just do it on quilting cotton? That's too hard, right? It's too tight. Too tight. Yeah, too tight a weave. So definitely take like, have this in mind when you're going, I was looking recently at the fabric store and I was kind of in this like gauzy home deck kind of curtain section and I saw a lot of stuff that looked like - This. Yeah. And it's not very expensive. Yeah. Which is really great. And then in the book too, I also do a project where we, we did it on like a boiled wool. Oh, fun. Yeah. So it, it has a, it actually works really nice with the, the yarn and then when you wash it, it kind of almost - Felt right. So it keeps everything nice and tight. So, - So it's kind of fun to sort of experiment with all those different materials. But definitely just, I think the best thing to do is just to, to look for some stuff and then just experiment. - Great. - And see how it works. If, if you're having trouble finding the monks cloth, - So you like we have a small scrap here is probably like 12 inches square almost. And then we're using an embroidery hoop to hold everything together so that we don't have to stretch it. - Yeah. So what I like about these hoops, this is a Morgan nose slip hoop and they're pretty easy to find. Like you can find 'em at Amazon or any sort of craft store. And what I like about it, it has this sort of indentation in there. And what it does is it helps keep the fabric from slipping because very tight. The needle is quite big. So when you're pushing down you're, you're moving the fabric. And so I find that once you get it in there, it's really nice and t - That's awesome. Okay, so for this you put the smaller hoop underneath fabric on top and then big hoop on the outside and just press, I haven't - Done this in a while. I'm to pull out a little bit like just the hoop itself, like this. - Oh yeah, it's stuck. There we go. - And then you just sort of tighten the wing nut a bit and then you just keep pulling the fabric as you're doing it. - Okay. - Until you get it all kind of a nice, even tightness I find if you flip it over, it works really well too. Oh, like this way? Yeah. And then you can just pull - Up, pull - And then tighten as you go along. As - I go. - I think you may have gotten some of the thread. - Probably. I have too many things on this table, including my dog. All - Right. The other great thing about what we included in my book is all the drawings for the projects, they, there's a link in the book for downloads. - Oh great. - So these, this pattern for the coaster is just from the download. So they're already sized and you don't, or you know, some of the projects you have to change the sizes. So it's, it's really great so you don't have to redraw them. That's cool. Which I really like. I - Love that. So got our monks cloth in here. I'm pretty evenly so I probably Good enough. - I think that's good enough. Let's see. Probably could be a little bit tighter. Let me just, - The expert will do it, - Tighten it a little bit and then as you're working you can always sort of readjust the tightness 'cause it does get a little bit loose from from the punch creating all the holes. I think that's good for - Perfect. Thank you. What - We're doing, - And we have this in in more depth in detail in Arun Punch Needle class, which faith can also post the link to on creative bug. Perfect. Oh yeah, it's like a drum. - Yeah. So what we're gonna do is the next step is just to transfer. I think you're taking that one. And I would just cut around it a little bit so it hits just behind the hoop and - So rough cut it. This is for the coaster. It's roughly four inches wide. - And then usually the way I transfer the image, I just sort of stick it behind. You can put a piece of tape or a pin, but since it's so small we can just hold it up so you can kind of see it through the light. - Tara, can you see that to the light? Yeah. And then we're gonna trace this onto the monk's cloth With a Sharpie? Yeah. Or some other kind of permanent pen. - Yeah, it has to be permanent for sure. 'cause you don't want that to kind of come off on your wool. Your wool, which I have done a lot of the times I just use a pencil. But because

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we're on camera, I wanted people to see the lines. And I'm just gonna trace around. - So this is just for our design so we know what colors we're using where. - And so with punch needle, you're actually working from the back and I sort of go back and forth on the sides that I use. So for this project we're gonna actually use the pile side, the, the part that's sort of loopy. And you could see on some of the examples, like this bag here, I actually use the backside that looks more like embroidery stitches. - So, so that's what's - Kind of fun about - Like this. Yeah. So these are the two different sides. This one's like loopy and textural and this one is the flatter - Side. And this is the side you punch from normally. Yeah. This, so this is the sides. So you're working from the back. So you have to remember like if you're doing a, an image that has text or something to make sure to reverse it. Cool. 'cause you're working backwards. And then like this pouch here, for example, you know playing around with the, the two different stitches. So you have the embroidered stitch here and then you have of the loopy just to add some texture so you can, it's really cool play around with, with the different stitches. And this is a - Project from the book? Yeah. Yes. It's, I love it. Okay. Awesome. Okay, so then now we are, do we pick our colors in advance or we can just go one color at a - Time? We can just go one color at a time. So I think I'm going to use this one first. - Okay. I'm gonna use this one. I love this like kind of saffron golden rod color. - And so how do you, and this is - Wool. - Yeah, this is wool. The thickness is pretty important, - Right? - Yeah. So I have two sizes here that Amy makes. So you have the, the smaller, the thinner size and then the thicker size. So this is more of like a bulky weight yarn. And then this is like a ed weight yarn. And then the height of the, this part here, the metal part determines how tall the, the pile is be. And so, so for example, this, these coasters are made with the smaller one. That's why they look a little finer. And then the ones that we're gonna do is with the, the larger meter. Yeah. - Cool. And we don't, do we keep this on a just a ball? - Yeah, you can just keep it on the ball and Yeah. So how you thread it is you sort of, with the slit facing up, you're gonna kind of go through the eye and then you're gonna pull it, pull it out just a little bit like that. - So about a six to eight inch tail. - Yeah. And then you're gonna put it through the slit here and then pull it back. And then what you're gonna be left with is like a, a little - Oh, like a nub bit - Here? Yeah, I would say like under an inch or so. Okay. And then you can just kind of get started. So just some of the basics of doing the punching is I usually kind of start by sort of doing around the, an outline around the perimeter and then I kind of fill it in going in a concentric circle. And so with this tool, the best way to use it is to make sure you push all the way down. - Okay. So you don't wanna stab the table or your hands. - Yeah. So that's why I'm holding it up like this. - Yeah. Okay. - And then I usually just sort of pull that little tail out and then pull it back if I pull too much yarn. And so what you wanna do is this sort of slit here, you want it to kind of travel the direction? I think I - Punched through my own thing. Hold on. Lemme try it again. - Okay. - I, oh yeah. So I, I think I punched through that. You - Must, you must have pulled back. - Okay, so if I do it again, I push through. - Yep. - I've got a tail that's showing up here so I need to pull that through. Yeah, there it is. - And then you pull it back a bit. If you pull too much yarn - Like that, - Like the, this part of the yarn, just pull it back like this. Okay, so push the needle back in? Yeah. And then just pull it back. It's okay if you didn't pull it back. We can always trim that - Having a hard start there. Okay. So there we go. And pull back here. - Yes. Like that. Great. Okay. And so what you want is you want that slit to go kind of in the direction that you're going. - Okay. - And you, when you go to do your stitches, I usually do about like a quarter of an inch for the size yarn. And I don't lift up the tool, I'm dragging it. Do you see that? Just dragging it? Yep. And what happens is when you're kind of going, that's how the loop I was making loops gets created. So - It's important not to really remove it too much from the surface of - The Yeah. Fabric. And this is definitely very similar to rug hooking. 'cause

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that's sort of a question that people ask a lot too. And when you, when you change directions, you, you turn it, you pivot it so that the slits going in that other direction and so you're just sort of going along and you're filling. - So the's always kind of going with you as you travel down. - Yeah. Straight. You don't want it like sideways or anything. Okay. And what that does is it keeps the stitches nice and sort of flat and straight. - Right. Okay. So you're not twisting your yarn on the backside. - Yeah. So the key component when you're using the tool is to make sure that you're pushing down all the way. - Okay. - And you're not lifting up and then you just keep going along until you fill it all in. And then so you could see the pile stitches here, which is really nice. I mean this is why this side is what's used. And then when you, when you go to the next row, it'll start to fill in. - Cool. I love that. This is really fun. It's like little polka dots, like little fluffy top knots on girl's hair or - Something. So it's kind of nice to sort of, you know, try the different ways of showing the stitches. Like I, I have this little panel here that I did to show you the different stitches. So that's, that's how we're working right there. And then this is the other side. See there it is. And then this is like just sort of like a different height tool. So it's a little taller. It's - Like for rug or trivet or something. - Yeah. And then this is called tufting. This is when you cut the loops. So this is an example of, - You guys can touch this right now. I bet you would love it. - Yeah. So this is the, the tufting example that I have. So all the, the loops have been cut. Yeah. And this is sort of what people are more familiar with in terms of rugs in their home and - Yeah, it's like a cut velvety. Oh it feels so good. So that project's in the book too. Yes. So remember it's a like sharing comment and everyone's gonna pick a winner to send a starter kit and a book to you. And you can also watch her class on creative bug where we do some road cooking projects and we're doing a big, we did like a big round guy like that. - Yeah, we did. And it's in the video too. We talk a bit about the design as well, which I think is really, - Oh I made a mistake. It pulled up 'cause I think I got caught. So now what I do. - So you just pull back here. Pull back here until, until it reaches the tip there. Yeah. Like - That. And just drag again. No. Should I be staggering? Like, you know like when you draw bricks when you're a - Kid? Yes. You should be stagger staggering, stagger. Okay. Yeah. And what I find about this technique too, as you could see, like you made a mistake but you could fix it. It's very forgiving. - So like here I have some gaps. Should I pull that out? - You know, to be honest, it doesn't really matter as much because we're using the other side. Oh okay. As our good side. Okay. But if you were using this as your good side, then you might be a little bit more mindful. Okay. But the good thing is that you can actually go back. - Great. Yeah. - So like if you're working along and you go back and you notice there's a few gaps, you can actually go back and just fill in those gaps. - Oh okay. You don't even have to pull out, you can just punch through. - Yeah. Yeah. And so when you're finished all you have to do is just sort of cut it right here like that. And then you just pull it out. And then since we're using this as our good side, usually I just sort of trim these ends to the same height as the other. - So you don't even nod it off or anything like in knitting? - No. - It's the tension that keeps everything together. - Exactly. Yeah. It's just - Sort of so cool. - One continuous sort of loop. - I'm not making it look super easy 'cause I haven't done this since she was here last time about a year ago. But it's so fast. Like your 11-year-old does this, right? - 10-year-old. Yeah, she's 10. 10. - Oh yeah. - Yeah. And she makes, and she's been doing it for years. So - Probably she she - She really enjoys it. - Yeah. She's made like little bags and all kinds of really cute stuff. Pillows. - I just find it's, I find this technique very relaxing. - Oh my gosh, it's so cool. I know after you were here last time, I think Lisa Congdon, who's one of our artists was doing a bunch of punching needle stuff. I think she was - Probably really inspired. Fantastic. I love Lisa's work. - Yeah. And she's made some really cool pillows and stuff, which is fun. 'cause normally people know her for illustration. So it's fun to see her do this other work in this other

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medium. - Yeah. It's really nice to see how people's designs get translated - Right until textile. - Because the way I always describe this technique, it's like it's coloring with yarn. - Yeah. Oh that's a great idea. - Yeah. Yeah. So I'm just sort of switching to another color to sort of do the other stripe here. - Are you so practiced at this that you can like watch a movie and do it? - No, I still have to look at what I'm doing. I could listen to something because you know the stitches are so sort of specific, you know, landing, it's like landing. It's not like knitting landing where you can kind of, I still have to like look but I'm definitely like faster. Yeah, I could probably, you're so fast. Do pretty quickly. - What do you like to listen to when you're making these? - I like to listen to - Podcasts. Yeah. - Do - You have any recommendations for the audience? - I really like criminal. Have you listened to - Criminal? Oh I think Faith is dying that she's moderating right now and can't have this conversation with you. I feel like this is her main topic with most of our visiting artists is about like true crime podcasts. - I go from like sort of like business, you know, podcasts to Yeah. Criminal. I, I really like criminal. I find it sort of eerie and then entertaining at the same - Time. I love it. That's great. - And it, but it keeps me on my toes for sure. So it's really nice to listen to that. - You feel like it focuses your attention. 'cause I know people say like, oh they get sleepy when they listen to stuff. Like I listen to a lot of audio books but I'm, you know, I'm also listening to things that are like dynamic and interesting. So I'm sure that's, there's probably an element of listening to a criminal that keeps you like engaged. I think it's, yeah, I think it's the, yeah. Keeps you awake. We have a question about the materials. Yeah, we have some questions since we're live. There's a couple of wool allergies who are wanting to know different options. So if you have a wool allergy or you want to work with something different, can they use something other - Than wool? Yeah, you can use acrylic or even cotton. Cotton isn't my exact favorite. Sometimes certain cottons are really smooth and so sometimes they don't stay in as well but you know, there's so much varieties using or - There's, they can be stringy too. - Yeah. Like I've used this cotton from the wool in the gang and I really love it. Oh. 'cause there's something about the way it's spun, it's almost kind of cushiony. Oh. And it stays in really good. And I think actually this, this color and this color is from wool in the gang. - Oh nice. - So it works really good, especially for the tufting, but definitely acrylic. And I just wanna make a note too, that these tools you can actually use cut strips of fabric, which is really nice. - Oh that's what they for rug - Hooking. That's, yeah, that's what you can normally use Cut wolf. And so it's a great way and one of the projects I have in the book, it's a pillow that's using up all your remnants and there's like cut jersey in there and cut strips of wool. How fun. So you can really experiment with it. I find it's really versatile, especially this size. This is the number 10 regular. I really like the size and this is the size that I use for the workshops too. - So for cut, if you are cutting strips, is it like a quarter of an inch? - I would say a quarter of an inch is good. And I find fabrics like, like the, the quilting weight is good and like bedsheets I find like linen doesn't work very well because it's, it's phrased too much. But definitely wool works really well. Or even just like, you know, craft felty craft felt works really good. And I actually have on my IGTV, on my, my Buco site that I show you how to cut it as one continuous strip. - Oh cool. - Yeah. So that's a good one to kind of look up to see so that you don't have a bunch of really short strips, - Little tiny strips. - Yeah. - I think did Faith, did you something similar to that on the live shoot for like cutting a t-shirt into yarn? - Yeah, exactly. It's similar where it's kind of almost like a U shape, right? Like a you do like a maze, like a squiggly. Cool. Yeah, exactly - Right. Those are really great pro tips. I love that. Well my section was bigger Simon, so I haven't switch any colors, but I'm ready, I'm ready to switch my color so I just pull it out, pull this out and do the same thing over. - And the great thing about the tool is that if you, like let's say you're running out of yarn, you can actually kind of keep using it till it disappears. Oh.

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Like you don't have to stop when it gets to the end or anything - Like that. Don't, yeah. You don't need like 12 inches tail or something like, - And so, and what I do sometimes in my workshop is I collect all the little bits like ends that students like discard and then I make like a sort of like a remnant piece. Oh that's all the little bits and stuff. Well I - Forget, do I, I put it in this way through the - Yes. Way through - The opening. Okay. I'm start with that. I love this color. It's like strawberry ice cream, which want eat strawberry ice cream. So in your shop in Canada, have you, are you selling a lot of yarn and needles and stuff as opposed to just your own finished bags? - Yeah, we definitely have like supplies and I just came out with like a starter kit that like fun sold out super fast. So I, there's definitely an interest in Kit so I'm gonna have more of those. That's why I think it's really great to have the giveaway with the kit. I think people like to have sort of everything in one, you know, like buy everything at once. Yes. And they're not going to like the store and that store getting different things and then it came with like a little pattern. That's cool. And I showed a video on how to make it into a little purse because that project wasn't included in the book. Yeah. So I'm gonna try to do more of that. 'cause I think people, I, I know that I'm definitely a learner by looking at videos. - Yeah. - More than like, - Well us too. I hear at Creative Bug that's what we do. Yeah. So it - Makes sense. I'm just more of a visual person. - Yeah. I love, I like the combination. I like to have the video, the in-person class and the book and then you get like the full experience. And - That's what I like about the videos is you could like start it and then pause it and then sort of go and do it. Catch up and go back up. Yeah. Yeah. So, but we don't sell any yarn in the store because I find that people have a lot, you know Yeah. In their stash or they can go to their local yarn shop and get some, yeah. So I don't really find that I need to, the other thing I wanted to tell you too is that the tool, if you have like a lot of thin yarns at home, you can actually double them up. - Oh that's a great - Tip. Yeah. And then you can sort of do like different colors so you can get kind of more of like a Tweety effector - Or like a variated - More of like a model like Yeah. Variate it look like that. So how cool. That's something to kind of keep in mind too, so that if you, if you feel like this tool's too big and you have a lot of really thin stuff you could do that. - I really, in making this, I like the four sections, but I also just really wanna make a color wheel. And I think that'd be such a cute like little kid's bedroom gift. Like a bedroom to decor gift, like a little color - Wheel. Yeah. I've done like round pillows with a color wheel. How fun. Yeah. I really like doing that. It's sort of like a good way to use a lot of different little bits, sort of bits of yarn because you don't have to do such a huge section. - Yeah. I think people love those stash - Busting - Projects. - And then what I like about this too is that it's not like knitting where you have to have like a specific D lot - You can - Use like whatever you have in your stash and - Work maybe makes it's more painterly - For sure. - Yeah. That's so cool. So what other kind of projects are in the book? Like we, there's a purse, there's that great blanket on the wall, coasters, triva, there's a rug, right? - Yeah. And then I did a piece that I really love is like, so John, my husband, he makes furniture so he made these little wooden stools. So I made a top for it. - It's is it kinda like, that's like a - Little cushion top? It's kinda like this. Yeah. It's kind of like, but it's like, it kind of like it's, it's stretched around the top a piece of wood's. Cool. And I really like that piece a lot. And then there's this one piece, I think I was gonna post it on my Instagram, but I was showing faith. But this one is my favorite, one of my favorite pieces. I mean they're all my favorites. They're all your favorites, right? Of course. It's like, wow. It's like a painting. Really love that one. Yeah. That's awesome. And that one, it's like it's, it took me about 14 hours to make and that template is in the book and - Downloadable and - Everything. It's so, it's like this. - How cool. - And so in the book we, we didn't do like a color chart because because the book is international, we didn't really wanna be like brand specific. - Yeah. - And so they, you know, when they were

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designing the book, we did all the colors as a pattern. So you just sort of choose a color that will be in place. Pattern - Okay. Pattern as my polka dots are gonna be this color. Exactly. And my, this is gonna be this color. Yeah. I love that. So it's very, yeah, customizable. - So as long as you have the right weight and the right size tool, then you know good to - Go. - You could do that. And so this is the one for, that's the pattern for this one there. - How fun. - And so I thought that that was sort of a good way to kind of like, it's, it's almost like a starting point and then you sort of put your own - Right - Stamp on it. Exactly. - I love that. - So it's been great seeing some of the projects that people have been doing where they've done that. So it's, it's not sort of like a, an exact copy with the colors and things like that. - And so, I mean for people who maybe haven't been following your career for like a decade and know that you're a printmaker and you are bag maker and you work with your husband who also kind of compliment you guys have complimentary skill sets. How did you get inspired into Panino? 'cause it seems like such a departure in some ways from your kind of the thing that you were known for for so long. - Well one of the things that I really enjoy doing sort of when I'm not doing all that other stuff is embroidery. Oh yeah. And what I've always liked about embroidery is just sort of how portable it is and how you do things. And I, but then at a certain point I was like, I'd like to make something that had that similar look but faster but faster and bigger. Right. And so when, when I came across the punch note, it was just such a natural fit because you could, I mean it's still, it's still a time consuming technique, but you could definitely work faster than embroidery. - Totally. - And then what I liked about it too was what, what attracted me was the, the fact that it was like a whole tapestry. Whereas embroidery you would like, you know, do your image on like a pretty piece of linen or something. Right. The linen was part of what the piece is. - Right. - Whereas this, the background is very much like that example there, the background is very much a part of what the whole piece is. - Yeah. 'cause it's all the same surface texture or I mean you could even make it a different texture, but it's still like very cohesive. - Yeah. Because I mean like, let's be honest, the monks cloth is not the prettiest. - Right. - And so like leaving that, you know - Yeah. - It's just sort of as is is not as nice. So that's sort of why you're sort of pushed to kind of use the entire cloth. So that's sort of what kind of drew me. And then also because a lot of my work is very neutral. Yes. And the only time I ever used color is like in my watercolor painting. Ah, yeah. It was sort of a way to kind of almost like release that sort of color joy. - Yeah. And also into something like, so you, when we talk about this in the creative book class, so you do often, you know, you draw something on your iPad or do some watercolor. Yeah. And then that is kind of the, the basis the sketching for your punch needle projects. And so yeah. You see a lot of color where your kind of, not commercial work, but your handmade bag items and your home decor stuff is like a more monochrome palette. Totally. - Yeah. And also a lot of my, my bags and stuff are very abstract in, in, in their imagery. And then this was a really fun way to kind of do more like florals and plants and things like that. Yeah. Botanicals. Yeah. So that's - So cool. - Yeah. I feel like, and then it's, it's interesting 'cause I was having a conversation with somebody about, about sort of this direction in my work and I feel like, you know, because I've been doing it for this career for almost 20 years, I feel like you have to be like adaptable to things and to change and not feel we to stay - Inspired yourself. - Right. You can't do the same thing forever. You can't do same forever and ever without issues. Can time. I feel that also I'm inspired by this work to create the other work. So it's sort of like this back and forth. You, it's like - Feeding each other - Like I was explaining to you. Like we, we both do the conservatory fabric and then this design inspired like one of the, the new collections that's coming out. Cool. So it's kind of interesting to see that sort of back and forth. - I love that. - Yeah. - So I think the punch needle, we've kind of shown them Yeah. How to begin. So, but let's say you're done with your punch

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needle now you wanna make it into a coaster, you're gonna take it off the hoop. - Yes. - And this is what we have here for that. - Yeah. So when you first take it off, it's not gonna look like this. It's gonna be kind of like wonky. Wonky. And so what I did off camera was, I, I just, I guess it's kind of like in knitting you block it. Yeah. That's what they call it. Right. So I usually do it on the embroidered side, but I just steam it a little bit. Like not too long do the pressing cloth. Yeah, no I don't. I just go right on. But if you are gonna do so steamy iron, if you are gonna do like a synthetic, just be careful. Yeah. Because you don't wanna singe it. - So that will kind of flatten this out and make it more workable for the coaster. - Yeah. Just so when you're working it, it's, it's sort of flat. So now that you have it like this, what we're going to do. So there's different ways you can finish things. One of the ways that you can finish things is the way, sorry, I'm just gonna move some of this stuff here. The way this edging is done, which is kind of one of my favorites because, so you could do this also on a rug and we show this in the video, in the creative bug video, how to - Do this. - And what I like about it is that you get to see both sides still. That's cool. So you're not covering it. But for this one here, I thought it'd be nice to kind of show we put a piece of craft felt on the back and what it does is it, it, it also helps to protect the table and then also it just sort of cleans it up a bit. - Yeah. - 'cause you have this ra but you could definitely, if you have the time, do this type of edging on something small like this. - So cute. I love that. And then you could, you know, play with the color coordination of this. Sure. You, you could do wool, but this is just a K feld, this works just as well. - Yeah. Okay. And so what we do first is we're going to get rid of all of these sort of extra fabric and I would say about a little under an inch. Okay. You might have to cut more depending. And the one thing you have to keep in mind too is that monk's cloth, it prays a lot as you can see right around here. So what you could do as you're working with it, I find if you get like a fabric glue Oh and just put like a bead around the edge, I think that that helps a little bit when you're working in sewing. Especially when you're making like the pouch - Pouches, - Toast. Especially when you're making like pouches or something where you're gonna be putting it through the machine a lot. - Right. So lots of handling. It might be, it's like basically doing aray check, but we're doing it with like tacky glue or craft glue or something. - If you want to, you can use some pins. - I don't know where my thread and needle went. It might, it might be under Charlie. Is it under Charlie? Which is not great. Charlie, are you sitting on my needle and tread? No, they're attached to something. - That's okay. Okay, we'll we'll just do it and then I'll, - We do yours and I will follow along. - Okay. So what you do is you take this fabric and you just kind of fold it over. Right. And then what, what I did for this in the book, I, I kind of did sort of like a quick whip stitch and that kind of held it down really well. - So whip stitching the monk month, the monk's cloth to this Or - Actually not a whip stitch, like a running stitch. - Oh, gotcha. Like a basing - Stitch. Yeah. Basing stitch just around it. Just to kinda, or you can glue this down. Oh - Okay. - But because we're like, you know, doing this live, I'm just gonna kind of hold it and then just so it makes it easier to work with. - Okay. - And then you would just, - You're probably even like washy tape it and then undo, undo your - Tape as you go. Oh yeah. Tape. And then this gets placed kind of on top. - Okay. - And what that does is it's gonna hide all those ends, - The rabbits in there. - Yeah. And then I would just sort of cut this felt, you know, I would say the same, same shape as the, the template. - So about four inches in this case. - Yeah. And if there's a little bit of cloth showing, that's okay. Okay. So I'm gonna just pin this down and then just show you how I stitch this around. - Piper says hi. - Oh hi honey. Hi Piper. - Okay. Thanks for letting your mom come and hang out with us for a day. - Okay. So just hold that down. And then you just use like a coordinating color. So because of the black, I'm going to use the black thread and you can just sort of start anywhere and then just sort of go under and then do a whip stitch. And I usually sort of

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tuck this tail - Oh. Into underneath - That, that underneath. And then I just sort of go under the cloth and then up and then just sort of go around and they're pretty quick. Like this is something you could do while you're watching television or something. Okay, good. The - Television - Or if you're not much of a sewer, you could just glue this on. - That's what I would do. - Yeah. - Or I'd make faith stitch it. Faith can. - But I of touch this, I kind of like to stitch it. I feel like it makes it more like secure - Project like this. I can do it small, but as long as no's looking at my stitches, I have very untidy stitches when I have to stitch a lot. - So, so if you're doing like, let's say like a trit like this, something large you could do like this type of edging too. - Yeah. - Like if you don't wanna see, see how you don't wanna see that sort of edger on here. And this can also be like a really nice wall hanging. - Oh yeah. So you could really apply this kind of technique to anything. You could do an ornament and then like maybe embroider something on the side. - I think you could put a little hanger or something on it. - Yeah, it'd be - Really, yeah. I just feel like, you know, it's sort of - There. That's what mine looks like just pinned in place. - Yeah. I just feel like, you know, it's like you, you're doing sort of the punching but then what you make from it, like there's so many possibilities. - I love that. And playing with the texture and the color palette. - Yeah. - And remember like this is the the wrong side. We were punching on the other side. So this is what it looks like when we're working. Had I taken this one off and finished it, I would have this more loopy section, which is what we're seeing here. And of course you can see everyone is as much more dense than mine. So I still have some holes that fill. - And then also, like I was saying, you could play around too with like the, the different heights and textures and stuff like that. So I feel like that there's a lot of possibilities. And then of course if you're using like the different yarns, there's so many different things that you can kind of do with it. - I - Love it. So yeah. So you just keep going around and stitching it. Yeah. - And then - You can just tie up. And this is how we did the pins too. Like the pins that you liked - With the Oh yeah. Yeah. - So I did the same thing in the back here and then I just sewed a little pin back. - Yeah. There's this great broach project in here. It almost looks like a pompom 'cause it's, - Yeah. - So cute. So is that the tufted where the loops are cut? Yeah. And then this is like very similar to here. It's like a little color wheel. Exactly. And then, and then this is is a smaller, the smaller needle. Thinner worr weight yarn or more floss? No, it's with embroidery floss. Wow. So cute. - Yeah, it's, it's it's, it's a really fun one. 'cause what's great about that size needle is that you don't really need a monk's cloth. You could do it on linen. Oh because the, the needle is so fine. Fine. That it can just go through and it's thinner weave - Or a closer weave fabric. I - Love that. So you could embellish like clothing. That's so cute. So that's like another possibility. Like there's so many possibilities. - Possibilities are endless. We love projects like that. Yeah, for sure. Well so nice having you here. I feel lucky in your California stint. You guys, you gotta stop by creative book. So thank you for coming and the book, you can get anywhere books are sold. - But - If you'd like to get a book and a starter copy, then make sure you comment like, and share this post in the next couple of days. Aruna will pick a winner next week. And it's so beautiful. I mean just like the variety of projects, the weights and kind of textures that you play with. Just really cool. I love this. I wanna make this. - Yeah, that's the one that, that's wall, that's on the - Wall. Yeah. God's so great. Well thank you so much for coming Aruna. Thanks for having me Courtney. And we love your classes. In addition to the Punch Needle, there's the hand stamped backpack, which has been such a popular and great class and a folded paper wallet, which is so cool. It'd be great for Father's Day, which is coming up in a few days. - Yep. - And you said that you had just posted kind of a hack on your own project. - Yeah, so I did one with with Fabric. That's so cool. And then I added little tabs on the side so it could be like a little cross body. I love it. I love it because, well, I mean I really love the the paper material,

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but definitely to do the fabric one, you just have to add sea allowance and so it's yeah, very depth. Yeah. And you can also change the scale too, so you can make it a little bit taller and make it into a That's so cool. - That's so cool. - It - Was great to have you here. Thank you everybody for watching the Live and we'll see you next week on Thursday.

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