Crafting Conversations: Holiday Embroidery with Rebecca Ringquist with Reb

Chapter 1 - Holiday Embroidery with Rebecca Ringquist

Holiday Embroidery

- Hi everybody. We're so happy to have you with us today. I'm Faith Creative Bug. I'm a staff artist and I love doing the lives because I think our artists are my favorite people on the planet and Rebecca is up there. Rebecca Rehnquist is an embroidery artist and a multimedia artist and has several classes on Creative Bug, which are among the most watched on Creative Bug. She is the proprietor owner, designer of drop cloth. Right. Chief bottle washer and has some new classes with us coming up and is here today to talk about embroidery for the holidays and a special transfer product. Also, you have single-handedly doubled my purchases at the Goodwill Bens now that I know to look for used books there. Yes. There's some good ones. - Yes. - So how dare you and also thank you for that. - You're welcome. - Please introduce yourself with your version of your bio. - Hi, I'm Rebecca and I live here in Oregon. I live just outside of Portland in a little log cabin and just built myself a fire for our fireside chat. So yeah, I'm getting ready for the holidays and I mean I start getting ready for the holidays in usually about in February because I design an ornament every year. But this year I also designed some stick and stitch products and you might be wondering what that is and they are... Well, the reason I'm telling you about these is because I'm going to show you how to use them, but also because we're going to give away a pack of two of them, the holiday bows and the snowflakes to one of you that is here on the live. So Ivy will tell you more about that in a second about how to enter to win one of these. But basically they are stickers that are printed on a water soluble transfer material. So if you've taken my class, there's a embroidery transfer class on Creative Bug that shows a lot of different ways of getting an image from a drawing or an image that you like in a book or anything at all onto a piece of fabric so you can embroider it. And one of the ways is to use this material that it's like a water soluble interfacing. There are a few different brands. The most common brand is Silky Salvy, and you can draw on it with a Sharpie or a Micron pen, or you can print on it with a copy machine or even a laser printer. And that's how I made these. So this one is a part of the holiday bows pack. Each image has a bow and the images peel off like a sticker. So the image is backed with a piece of paper, so you just peel it off like that and then you can stick it on to anything you like. I'm going to stick it onto this vintage Vera napkin and you can pick it up and move it if you don't like exactly where you put it. I'm going to move it a little bit so it's more lined up. And then you just stitch through it. And then when you're done stitching it, you can either soak it in a little bit of water, soapy water, or what I do since I'm going to wash this napkin a hundred times anyway because my kids are going to wipe their ketchup all over it, is I just throw it in the washing machine. So I just finished this is a pillowcase that I added a candy cane to from the holiday bow collection. I embroidered that on and then I finished it this morning, put it in the washing machine and it's good to go. So they're really fun. And each of the packs has eight images. So I designed it that way so that you could make eight napkins, one for everyone at your table. And I wanted to reference another class that I taught on Creative Bug years ago. One of the first classes I taught was this holiday napkin class and I got these out of our holiday stuff in our house. Sorry about that. And in this class we use these friction pens to everyone wrote their name on the napkins. Can you see that? And then I embroidered their names after they wrote down their name. So here's my name, Rebecca. My grandma wrote on this one and I embroidered her name. That one's really special because my grandma's not alive anymore. And we get these out every Christmas

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and use them, but they would be really fun to add the stick and stitch to also. So these started out as napkins that I got at the thrift store that already had this floral embroidery and they added to it and you could just keep adding to it and adding to it. This is another napkin that started out as a... It was cross-stitched. I don't cross stitch, but I bought this at an antique store. And then I added this doll image over the top of it. This is a project from my book and I was thinking it would be fun to add some more embroidery with the stick and stitch to this one. So yeah, you can do these stick and stitch projects on anything. We also have a Halloween collection. It's called Spooky Stickies, and that's how I got these eyes on my dress. - They're amazing. - Thank you. Eyes up here or here. Either way. Can't resist a teenage joke. - Perfection. Someone said that they loved your book. Can you tell us a little bit more about your book? - Sure. So it's funny, I'm going to New York tomorrow, so I've been thinking a lot about how my life was when I lived in New York. And I moved to New York. This is a long-winded story. I'm going to try to keep it brief. Before I moved to New York, I was teaching at the School of the Art Institute of Chicago in the fiber and material studies department. And I had always kind of thought I'm going to be a professor. And so I was for a while. And then I moved to New York thinking that I would continue being a professor. And I had some interviews, but I wasn't able to get a teaching job in New York, which it was sort of like a career crisis. But I had already started drop cloth embroidery, not thinking it would be a business, but it was just kind of a side project. But then I started getting more serious about it. And then I got contacted by Melanie Fallick about writing an embroidery book. And so the book was based on the classes that I was teaching at the time, both the classes at the School of the Art Institute, but I was also teaching a lot of classes at places like Haystack and Penland and Aromont and Oxbow and Michigan. And there were all these kind of combination drawing and embroidery classes and sort of throwing the uptight, precise ideas about embroidery out the window and bringing more of an artistic bend the rules bent to embroidery. And so yeah, that's what the book is about. It's got lots of projects in it and a little bit of how to. And it's funny because as I was writing that book, there was a British woman, I can't remember her name, I wish I could, who was the copy editor for the book or the project editor. So every project I did, I would send to her and then she would try to make it based on my instructions. And I think that she was a graduate of the British School of Needlework, and I think I really freaked her out. - I bet. - So different. And I'm so grateful for her because she would ask all these really great clarifying questions that I would never have thought of. And so it was really helpful having her as an advisor on the book because I like to mix it up and I don't care if the back of my embroidery looks messy. In fact, I really prefer it that way. And so yeah, that's my vibe, being a little messy. - And for the chat, but Joanne, thank you for putting it in the chat. The book is Rebecca Rehnquist's Embroidery Workshops: A Bend the Rules Primer. - That's right. - What do you think your editor was most scandalized by? I love imagining this because I'm sure she was deeply distressed by something. - Well, it's not in my book, but I design embroidery samplers for a living, and one of the samplers is the color wheel. And the color wheel, all my samplers are hand drawn and some of them are hand painted, and then they're scanned and printed, hundreds of them are printed digitally. And the color wheel, I drew it by hand and then I painted it with gouache and watercolor, and there's this big drip of orange paint. And my editor was like, "You have to get rid of that orange drip." And I was like, "I'm not going to. I really like the orange drip. The orange drip, it gives it personality and I like drippy messy things." And she's like, "I'm telling you what, you got to get rid of that drip." Just really bothered her. And I will say, I do get every couple of months we get somebody who's like, "My sample arrived and it has an error. It has a drip on it." And so we have a little collection of the... My assistant who does most of the shipping for me, we have a little ongoing joke about it. We're like,

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"We should put that in a little jar." Like, oh, we got another drip complainer. - I love that so much. I also, you're wearing orange glasses. I feel like that makes perfect sense to have an orange drip on the thing. - Thanks. I really love orange. - I love it. Where did the name drop cloth embroidery come from? - Oh, great question. So before I moved to New York, I taught at the Art Institute, but I was part-time, which hardly pays any money. So I also have four other jobs. And one of the jobs I had was I was the head of the textile department at this little art center in Chicago, and I mostly taught screen printing, a little bit of embroidery, but mostly screen printing. And when you screen print fabric, you pin your fabric down to these tables, and underneath your fabric are these big drop cloths, and the drop cloths get paint and you print all the way off the edge. So they get to be these amazing collections of images of your images, other people's images. Maybe you have your own drop cloth, so it's just all your imagery kind of smooshed together. And I love those. Drop cloths are so cool, and I love that they're kind of haphazard and messy. And so yeah, that's why they're named after the sort of happenstance things that happen on the drop cloths. I wanted to bring that same kind of unintentional at times and super colorful and built up energy to embroidery. - It's also such a beautiful tribute to the collective effort. - Yeah. - Yes. Everyone's printing on the table. When I think of drop cloth samplers, I think of you specifically, but the fact that it comes from this legacy of people being in the same space, that's so - Special. There was such a great group of people. I mean, two of my best friends, I met two of my best friends there. We became good friends, and they're now two of my very closest friends. And we organized an exhibit of all the drop cloths with all the people that had been printing there, and it was a popular show and really fun to see them hung up as artwork. I wish I had one of those still. I wish I had one. - That's incredible. Yeah. It must have been a big space to be hanging drop cloths. Well, - We had it at a local coffee shop, so yeah. - Uh-huh. I love it. I just had some of my stuff up at a local coffee shop. I do think that is the best place to have your art because so many people are going to see it. - Totally. - Yes. Mood. - Very true. Yeah. An art gallery can be kind of intimidating, but everybody goes to a coffee shop. - Yes. A local gallery did say, "Oh, do you want your work up?" I was like, "You'll get a lot of eyeballs on it." I don't know if it's going to be as many eyeballs as at the coffee shop. - Right? I don't think so either. Yeah. - We'll see. And I'm wondering, I hijacked the conversation to ask you about your past, but I would love to see if you could show us a little bit more of the stick and stitch in action. If you're putting it close to the edge, where does the hoop go? Good question. What does it look like when you're sticking the needle through? Is there any resistance? I don't know. Just give us a little... - Yeah, totally. So I have some in progress. So I have three other packs too. There's a quilt pattern pack. This is the flower garden, and you can see on the back all the different flowers that are included. This is the solar system pack. These are all the solar system images. And here's one that I've been making for my son, Leo, with one of these stars, which you might recognize from that Milky Wade pattern that I have. Anyway, so you just stick it down, and this one's kind of halfway through being stitched. When I first tried this method, I was like, "It's going to be so sticky and gross because the product itself is sticky and I though it would gum up the needle, but I have been pleasantly surprised to find that it doesn't." So you can get right up to the edge. Here's another one from the solar system. This is a Wixton tank top that I made years ago, and then I added a sunshine to it this summer. Here's another... I think this is a dress number, tunic number one, which is also a creative bug class, got some flowers and a star on it. And then I made a napkin with a bunch of them on it, and I tell you what, I scoured my whole house this morning. I cannot figure out where the heck I put it, but let me get my embroidery hoop out and do this one. So yes, this might be a little close to the edge. You want to have enough room to get the hoop in unless you're okay

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embroidering without a hoop, which personally I'm not. And I mean, I'm the first person to be like, "Throw the rolls out the window." And I stand by that, but I really love embroidery and I want to do it for a long time, and I think that embroidery hoops are a really great ergonomic choice. So ergonomics, very important. Okay. So because if you're not using an embroidery hoop, you have to hold all that tension with your hands, and I want my hands to not have to do all that work. So let's see if this is too close to the edge. I think not, actually, so that it doesn't matter if the Silky Salvy or the Stick and Stitch sticker is under the hoop or over the hoop. So for example... Yeah, I'm going to stick this one in here. So you can see in this instance, the Silky, the Stick and Stitch sticker got smashed in the hoop. However, you could also do one, let's say... I'm going to do one on a little bit of a plainer napkin so you can see it better. So here's another napkin for my collection, and I'm going to add, let's say I'm going to add a snowflake. Okay. So I had another embroider hoop around here somewhere. I think I would. I have literally 6,000 of them in my office right now. Okay. I didn't mean to show you that again. Sorry about that. So let's say I get this on, get the napkin in the hoop, and then you could just put the sticker right over the top of it. It doesn't really matter which one you do first. But I think this would look... Even on a plain napkin, I mean, that's probably most people's go-to, is to have kind of a plain napkin. I'm like, "You can do it right over top of a plate of a patterned thing, but you could do it..." If you had a set of plain colored napkins like I do here, you could put a snowflake in the corner of each one, and then they would become heirlooms. It'd be like, "Oh my gosh, those napkins that mom made that we get out every Christmas, it's really special." And if you have a napkin that already has some embroidery on it, the cool thing about these stick and stitch embroidery patches is that you can stick... I'm going to show you how this looks. So I'm going to put this snowflake over the top of this existing embroidery, and then I can stitch through it. It'd be hard to draw a snowflake over the top of that embroidery because it wouldn't show up very well. But if you use this sticky, it kind of creates a whole nother plane, a visual plane, so you can stitch through it. And then once you dissolve the material, the embroidery stays there, and then you'll have this really amazing textured layered effect of a snowflake image over the top of a paper doll image over the top of a cross-stitched flower. - That's incredible. - I mean, I'm a maximalist, so that's my... But I'm laughing at myself because I'm like, "I would even work on a plain piece of fabric." - Imagine that. - Which isn't my go-to, but I recognize it is a lot of people's go-to. - I have been making eye contact with the eyes on your dress this whole time. They are looking right at me. They're like, "That's a wonderful choice." They are. The more you lean over, the more I'm like, "I see you. I see you eyes." - Oh my God. - And then, so I also teach classes on Creative Bug, and I love talking with other Creative Bug instructors because it's such a specific way to teach for filming, and you have to preempt the questions and - Totally. Also be on camera. It's just a strange way of being, but you're so good at it. Thank you. And people really respond to your classes. I was wondering if you had... Do you have an unsung class or a class that you have a special sweetness for that other people don't seem to notice? Because you have a lot on our site. - Oh, thanks. That's a good question. Well, my two favorite classes that I've taught on Creative Bug are my drawing classes because preparing for those is so fun. I mean, I love all the classes. I love embroidery. I've been doing embroidery for a long time. Embroidery is my job. It keeps the cereal in the bowls of my kids' table, and I genuinely do love it. And because it's my job, I'm often doing it on a deadline, so I'm just like, "Oh, God, I finished this candy cane." And so it is relaxing for me at times, and also at times, it's a J-O-B. And so the... But drawing is the thing that I love to do to relax. That is the thing that I can really just zone out. And so preparing to teach those classes forced me to really get back into my sketchbooks in a big way that I hadn't been into since, probably since graduate school. So it was

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really, really fun. And yeah, I love those classes. They're really fun to teach and fun to prepare for. - And you might be filming a new one of those-ish, but maybe that's... We'll see. - I could. I can't confirm or deny that. - We'll see. The Magpie sketchbook class was really cool. You and I did a live - Thank you. Surrounding that. Yes. And the class work that people did, did you get to see all your students' work? It was unbelievable. - Yes. It's really amazing. I love looking at student work on the website and the student galleries, and that is really fun for me. It feels really gratifying to know that people are enjoying it and that it's sparking inspiration for them. And yeah, I love it. - For people who take creative bug classes, if you haven't perused the galleries of the classes, I would highly recommend it. That's something that I look at every week, all the things that people are doing, and the way people take prompts and turn it into their own thing is just so... It's so gratifying. It's so interesting. - Yes. On that note, I recently... So a lot of what I do as the owner of Drop Cloth Embroidery, I spend a lot of time doing repetitive tasks, like cutting out 100 yards of fabric into tiny squares. And sometimes somebody else is doing that, sometimes it has to get done, and I'm doing it. And so I watch a lot of creative bug classes when I'm doing that, and I've been taking Courtney's class, I forget what it's called, but it's like how to get out of a creative slump. And she had this idea to make a visual dictionary, and so I was like, "I'm going to do that." And I got so obsessed, and I was like, "I got to go to the bins. I got to go get more books. I got to cut them all up and alphabetize them and glue them into this book." And the book got so thick that the binding cracked, and I had to create a new binding for it. It was like a singular obsession for most of the month of August and part of September. I was just like, "I got to see you later. Everybody's asleep. I'm going to be up for the next three hours cutting out images and gluing them into this book." - That's a wonderful endorsement of that class, by the way. Full obsession. Yeah. And the name of that is Finding Your Creative Rhythm: 15 Ways to Spark and Sustain Art Making. I believe Ivy put it in the chat, so take a look at that. - It's so good. - What ended up in your dictionary that you can remember? Or your... - Hundreds of things. I mean, I went to the... Mostly images from old kids' books, and I also have a whole bunch of flat files in my office. So my drawing space is really small. My whole studio is quite small, and it holds all my inventory, and my computer, and my light box that I take photos in, and this little drawing corner. And that is like my little sanctuary, but it's quite small. And there's this big pile of flat files. So I was going through my flat files of things that I've been saving forever, and I was like, "Why am I even... I'm just going to glue this in. This is an alligator. It goes under A. Perfect." Yeah, all kinds of things. Mostly images from old kids' books, but then I put in a whole bunch of stickers. So fun. I'm excited to reference it. One of my favorite things to do when I lived in Chicago and in New York City was to go to the image files. Do you ever go to those, Faith? They're so cool. I, - I looks... My version is the public access archives, like Smithsonian or... And they're all. But I haven't done the in-person version. The - In-person version is so cool, and New York has it. It's like, it's in the public library that's right across the street from the main branch, and everything's organized. You know, there's like a whole file folder of apples, and you can just sit and look at it. And, you know, I just picture these probably women in the 1940s, like, just cutting out like, "Oh, that's an apple. I'm going to put that in the A folder for Apple, A for Apple." And in Chicago, at least, you could check those images out, which is bonkers to me, because it'd be like this thin old paper with a beautiful image on it. I'm going to take this home. That seems like a bad idea, but you could. And it was so... I just loved... I spent hours there just looking through the images. It was so fun. And so it felt a little like, okay, I'm going to make my own image resource files, but in a book form. So fun. - Courtney is saying that they have that at the San Francisco Public Library as well. - Yes. Oh, cool. I've never been there. I'm going to try to go there next time I'm in California for a creative bug. - I think you

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should. - Yes. Maybe we could go on a date there, Courtney. - And someone did ask about what Courtney has accepted your date, so now you're held to it. The paper that you print on is Salki Salvi? - Yes. It's called Salkisalvi, and it is there, but there are, there are many different kinds of Salki Salvi. They make... It's an interfacing company, and so they make many kinds of dissolvable interfacing. And this one is the printable Salky Salvy, and it comes in eight and a half by 11 sheets, and I have it in my shop if you want to. If you go to my shop and look up Salky Salvy, you'll find the exact product. - And Salky Salvi is... Or the link to your shop should be in the chat, but could you just remind people of the web address of your shop? - Oh, yeah. It's dropclothsamplers.com, all one word. There it is. Thank you, Ivy, for adding that. Yeah, and it's great because it's also, you can print it just in a regular printer or at a copy shop, but you can also draw on it, and it's pretty transparent. So if you tape an image up to the window and then tape the Salvi over the top of it, you can easily trace things and use that as a way to transfer an image onto your fabric. And you can really embroider on any fabric, even a T-shirt. This is a sweatshirt. It's not as stretchy as a T-shirt, but it's pretty stretchy and it's going to look great. And I've definitely embroidered with the Salky Salvy, with the stick and stitches. I've added embroidery to lots of my kids' T-shirts. - That makes me want to do portraits, like photographs. - Yes, yes. So fun. That'd be so fun. It'd be so cool, I think, to do, to trace... Courtney's really into making blind contour drawings, and the immediacy of a blind contour drawing is so cool, but then you could trace it onto Salky Salvy or just photocopy it onto Sulky Salvy and then trace those lines. And there's something so cool to me about slowly embroidering a drawing that was created in a really fast way. Like that time flip is really interesting. - That's fascinating. Yeah. Someone asked how you spell it. It's Sulky, S-U-L-K-Y, Sulvy, S-O-L-V-Y. - Yes. Sulky - Salvy. - Sulky Salvy. It's a weird name. - Like sulking, like boo. - Interesting, fun fact that... So Sulky Salvy was a company... They designed this... They were inspired to make this product that was... They were inspired by a product that was originally used in hospitals for laundry bags, that hospitals used these water soluble laundry bags to put soiled linens in because they could just throw the whole bag in the washing machine and the bag would dissolve. And then I was a studio assistant for this man named Darryl Morris when I lived in Chicago who made these incredible autobiographical small embroideries about his life. And he worked... Either he did or his former partner worked in a hospital and his partner would bring these bags home and he was using them as embroidery transfer material. And then Sulky Salvi figured it out and found a way to monetize it for the craft community, but pretty cool origin story. - That's fascinating. That's really neat. And also that you worked with this artist whose partner did that, that turned into this thing that you and I use. - Yes. - I feel like that replicates the Fast blind contour, slow stitching thing. - Yeah, right, right, right. - Can I show you my new sewing machine I found at The Bins? You - Found the sewing machine at The Bins? Amazing. I hope they charged you the electronics price. Oh my God, it's so cute. Does it say Sears? It looks like - - Yes. Yes, it is. But it is a chain stitch machine because it's four kids. So when you... - So envious and so excited for you. How cool. - So this whole time I'm like, "Oh, I am going to stitch over this material and then wash it away and then the back will be a chain stitch." - So, okay, okay. So you know those... Do you go like this while you're using it? You crank on it or it's AC, it has a battery. Does it work? Have you tried it? - Yes. I need to oil some things. It has a battery. It has the kit and snaps for doll clothes. But yes. - Whoa, that is so cool. Oh my God, it's like in mint condition. - Ed for reference. It's teeny tiny, itsy bitsy. Thank you for everyone for validating my excitement. But like it would totally work with the sulky salvy, right? - Oh yeah. I use the silky salvy. I've used it with machine sewing too. It works great. Oh my God, how cute. Oh, it has a little foot pedal and everything. - But I do have to hide it from my daughter or else she will claim it. -

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Yeah, you got to keep that hidden. Keep it in like - A - - You're not a kid. She does this all the time. - Yeah, you got to put like a frozen vegetable bag or something over that. - You know things. - Yeah. I have a, my doll, my dad made me this dollhouse when I was a little girl and it's like wallpapered with like the same wallpaper my folks had in their kitchen when I was little. It's like one of my most treasured possessions. And my son, Leo was like, "Mom, I really want to redecorate that and renovate your old dollhouse." I was like, "Oh." - Don't you touch it? Don't you touch it? Don't touch it. - I'm like, "Oh, okay." I was just trying to slow plant. Like, oh, maybe, maybe. No. - We also had you here to talk about... We have about 20 minutes left. We wanted to talk about embroidery for the holidays. Holiday embroidery. What are your projects you're working on? What are projects you have seen other people do that you're excited about? What are some creative bug classes you might have that are relevant to the holiday season? Well, - So many creative bug classes. So last year, I think it was last year. Yeah, last year, my embroidered felt stocking class came out and that was so much fun to film. And for that class we had, I think there were like 10 motifs that you could use and we used, you'll never believe it, but we used selky salvy as a way of transferring those images. So those images are included as a printable in the class and you can print them out and then embroider them onto felt and then add them onto a stocking. However, here's a pro tip that each of those little images would also make an amazing embroidered ornament. So you could stitch those on fabric and then sew them into little ornaments or sew them onto a stocking. You could sew them onto an existing stocking that you might already have. - And Courtney did put a link in the chat, but that is called 12 Days of Christmas Sew an Heirloom Stocking. - Yeah, I loved teaching that class. And then on Creative Bug, I also have an ornament class. It's the Snowflake ornaments. So each year for drop cloth embroidery, I design a new... I almos said Halloween ornament. I don't do that. A new Christmas ornament.This year the ornaments are candles and a couple years ago we did snowflakes and the Snowflake class is available on Creative Bug, and I believe that the images is available on Creative Bug as a PDF. I'm not sure about that. Feel free to fact check me. So yeah, the ornaments are tons of fun, tons of fun to make. And I started making those ornaments when I had my first son because I was like, I wanted to make him a custom ornament every year, but I though, I don't know if I'll get around to it because it's such a busy time of year. I was like, "Well, I'll get around to it if I start it the February before and do it for work." So, so I do. And I embroider their names on the back of them every year, one for Leo and one for my son Harvey. - That's amazing. - Yeah, thanks. - And what heartfelt origins? - Thanks. - You also have an embroidered heart ornament class. - And that's on Creative Bug too? Oh, excellent. - Yes. And that's exquisite. - I forgot all about that one. - There's a lot of them. - Yeah. They also make... Somebody just said they're nice for a food gift. I think a nice bottle of whiskey with an ornament hanging over the top of it would make perfect gift for somebody who has everything. I love the idea of making an embroidered ornament for someone because... I don't know about you guys, but the day that we decorate our tree is maybe my most favorite part of the whole holiday season because all the ornaments are... I'm really sentimental about all my ornaments. And whenever I travel, I'm going to New York next tomorrow. I'm going to New York tomorrow and I'm so excited to pick out an ornament when I'm there to remember that trip by. And I've got lots of ornaments from all the places I've traveled to with my kids. And so we get out the ornaments and talk about it. And I think for that heart ornament and the snowflake ornament that are on Creative Bug, a cool thing to do is to embroider someone's name on the back, of course. You could also use the Salki Salvi and trace an image of their house. That was another Creative Bug class I taught was downloading an image. You could just use Google Maps and download an image of somebody's house, blow it up, shrink it

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at the coffee shop or in Canva or whatever and embroider their house image that could go on the back of the snowflake image or as a standalone ornament. The one that I used as an example in that class is my grandparents' house. And it's so sentimental and sweet to have a little ornament of your home, especially if you know someone who just moved into a new home or maybe moved out of a home that they want to remember. Maybe they moved to assisted living. It's nice to have a home, an image of their home or the home that you grew up in or somebody else grew up in. Anyhow, - I love - Sentimental. - The gallery recommendation. If you look at the gallery in that class, you can see a couple people's houses and it's really moving. It's so special. - Totally. I love that. Yeah, it really warms my heart. I'm such a sucker for sentimentality, especially around the holidays. - You also have an embroidered wreath class. - Yes. Which is really cool. That all seasons wreath class that uses two hoops, that's kind of a fun party trick. I mean, an embroidery party trick. Nothing wilder than an embroidery party. - Needles are involved. Who knows? You get poked. I do see a couple questions just recently popped up in the chat. Ivy, would you - Great. Would you mind being the voice of Oz? Because my chat box is too tiny. Mine too. Or maybe Ivy can't. - Oh, sorry. We're just pulling it up. It looks like there are more comments than questions, the last few. - Oh, okay. Okay. - So from Linda, if there are any small designs you can draw, it would be fun to do on hair bands or a door knocker. - I love that idea. - Like a personalized bow?. Well, you could actually do kind of like a big bow and embroider on a bow, like a name. - I love that idea. - And then do you have... What are you embroidering this holiday season? - Me? Well, let's see. I embroidered two candle ornaments for my kids, one for Leo and one for Harvey. And I... So my kids both have pillowcases that I embroidered for them last year or a couple years ago. And for Leo's, it has, it says they... Both of them, I embroidered their names, and then Leo's says peanut butter because that's his nickname. And I was thinking that I would get their... They don't always use those pillowcases because they sometimes are in the wash. So I was thinking it'd be fun to sneak in there, get their pillowcases and embroider something on each of them and then put them on their pillowcases for like Christmas Eve as a surprise. But I haven't decided what I'm going to embroider on them yet, so I have to think about that, but I want to add something, something that's like, you know, like a current obsession of theirs. Leo, Harvey's really into soccer, maybe a soccer ball, maybe... I don't know what Leo's will be, but I like, I like that idea of adding, like continuing to add more imagery to those pillowcases. And especially Leo is so sentimental. Like he'll really love that as a gift. Any class or tip? I heard... I saw the beginning of a question. Thanks, Linda. - A couple questions here. I have a question about your ornaments. I'm working on my first, a tree. I'm not sure I will finish all four before Christmas. Should I wait to cut it out until all four are finished? - Great question. Here, I have an idea for you so that you can cut one out. So in the panel, I'm going to hold this up as an example. So the panel comes with four trees. So each of our ornaments comes with four, and they're all printed on a panel. And I can't remember how the trees are printed, but if you take one out, if you cut one out to sew it into an ornament so you can gift that one, but you don't want to gift the other ones, you could just cut it out and then sew more fabric on in place, which is a technique that I sometimes use if I want to get all the way over to the edge. Say I want to embroider this line of this doll's hair and I can't get it because it's so close to the edge of this napkin, what I would do is get another piece of fabric and sew it next to it just with the big running stitch with a brightly colored thread to extend the fabric and then it would... Sorry. Then it'll fit in the hoop. And then when you're done embroidering, you can take out that running stitch and it'll look like it's never been there. You just hit it with a little water and steam from your iron and those holes will go away. So I would do the same thing with the embroidered ornaments that if you cut your fabric and then suddenly you have a big square

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missing, just cut out another piece of fabric that's about the same size. It could be anything like a scrap of a napkin that's falling apart or a dish towel. Everyone's got fabric laying around. If you think you don't look in your Goodwill pile and cut up an old shirt that you're about to give away, and then you'll still be able to get that in the hoop to make more ornaments. But yeah, that's a great question. And that gives me an idea to post about that on Instagram because I bet there are a lot of people that are in that same boat that are like, "Oh man, I stitched one, but I'm never going to finish the rest." And then I can imagine that project just kind of languishing in a pile somewhere instead of being able to proudly gift one and then get back to it during that week, that magical week between Christmas and New Year's when all we do is hang out and make stuff because there's nothing else to do and it's so luxurious. That is maybe my favorite week of the whole year. - What do you think you're going to work on this year in that week? - Well, I have about a hundred clothing patterns that I want to make. Every time somebody comes out with a new clothing pattern, I'm like, "Yes, yes, yes, yes, yes, yes." Last year, I made an entire quilt during that week. It was so satisfying. Huh? - That's incredible. - Yeah. Well, it's not exactly true. So I found... This is in the background of my Zooms for a while. I found this hexagon quilt top. I've talked about this a lot, but I found it at a... You know Scrap in San Francisco, the Creative Reuse Center? So there's one like that here too, and they were having a fabric by the pound sale, and I found this hexagon quilt top in the fabric by the pound section, and I was just wrote calm about it. I was like, "Oh, is this included?" And they said, yes. I was like, "Oh, neat." So I just casually put it in a paper bag and paid for it, paid like $2. It is bigger than a king-size quilt. It's huge. Clearly, this was some woman's life work, all hand pieced. It's bonkers. And so yeah, last year between Christmas and New Year's, I sewed it into... I made a flannel backing and I sewed it into a quilt, and it was really satisfying and fun. And now I sleep on it, and it goes on my king-size bed and still has two feet overlapping on both sides. It's huge. - But you quilted it in that week? Yeah. You have a lot to live up to this week. - Machine quilting, because otherwise I though it would fall apart because it was so kind of fragile from being hand-pieced and lugged around for probably 80 years. I mean, this thing must have been worked on for years and years and years. I'm so happy to give it a new life. - We have about 10 minutes left, so people are welcome to ask questions, but I did want to bring up, you had posted something on Instagram recently that got a lot of attention about the intersection between despair and hope and crafting and what we owe ourselves and how we show up in our communities. And I mean, there's a lot of interpretations, but could you give us kind of an overview of what you had said and how you're feeling about the importance of crafting in day-to-day life? - Yeah. So I was talking a little bit about this earlier when I was talking about how embroidery can be really relaxing for people and is for me, and drawing is also really relaxing for me. So yeah, it's a weird time in the world to be a small business owner. And part of what I do is get on Instagram and talk about the products that I make and encourage people to buy them because that's how I make my living. And that feels weird sometimes. And I've been taking this social media class and trying to get better at it, and the news is really overwhelming, and I get really overwhelmed, and I'm a pretty anxious person by nature, and so reading the news is stressful, and it often makes me really angry. And so there's this post that was pretty popular, and in the post I was talking about how embroidery can really help. And I was encouraging people to check out and see if embroidery... If Creative Bug was available through their libraries, which turns out it is at a lot of people's libraries, including mine. And so yeah, I was talking about how embroidery's not going to make you richer. It's not going to make the people in charge kinder. It's not going to change the world, but it is going to likely calm your nervous system, especially I think in the way that I teach and the way I believe embroidery is the best practiced, which is in a way that

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is pretty laid back and doesn't really care if there's knots or mistakes or... It's just fun to do, and no matter how you do it, is perfect. And so I think that embroidery can be a really helpful mindfulness practice and really grounding and centering. And yesterday, the Creative Bug teachers had a virtual meeting, and I was talking about how the most meaningful part of my job, sincerely, my favorite part of my job, is that over the years, I've gotten a handful of letters and emails from people saying that my embroidery projects have gotten them through really hard times, like sitting with someone in hospice or sitting with someone who had cancer, dealing with a cancer diagnosis themselves. And so in moments when I feel overwhelmed of like, "Oh man, I'm just making more stuff. Does the world need more stuff?" Those letters, I print them out and I have them in a special folder and I take them out and look at them sometimes, and it really makes me feel so grateful for everyone who sent me a letter like that. And I really do believe that embroidery or drawing or quilt making or knitting, it taps into something in our brain that helps us relax. And we're all... Well, I'll just speak for myself. I feel like I'm addicted to my smartphone, right? It's just never ending, and I want to be on it all the time, even though I know it's not good for me. And so if I can sit and embroider and just make something slowly like stitch by stitch, oof, it really helps. It helps my anxiety a lot, and I think that it can help lots of people. And for that, I'm really grateful for Creative Bug and for the ways in which our classes can reach lots of people, especially through the libraries. I think it's really cool. - I could not agree more. I've definitely gotten those messages like, "Things are tough. I picked up pen and paper, sketchbook, embroidery hoop, and I felt better. I got to return to a version of myself than I would have before. I had so many responsibilities." There's some really beautiful messages in the chat I wanted to read what Caroline said. "Embroidery is what I do instead of cruising the internet. What a great substitution. "She also said," I love the way you provide designs and suggestions, but no real rules. I don't have to keep the pattern in front of me that tells me every move to make. The balance is so great. "Thank - You so much. I appreciate you saying that. - And also that Creative Bug is available at the Topeka Library. Oh, that's my arm. Pardon me. Did I? Here - I am. Stop - Topeka. Yeah. Rock asks," Any advice for attaching a finished piece on fiddler's cloth or Hardinger to a piece of clothing or bag, et cetera? Do I cut it out, attach all of the cloth to the big cloth? Do I secure the edges somehow? - "Oh, man. I want to follow up your question with a question to ask what is fiddler's cloth because I don't know what that is, but I know what Hardinger is. So I think the best way... So at least Hardinger, that fabric is somewhat loosely woven. So I think if you cut it out and then stitched it to something, it would have a tendency to fray. So what I would do, say I wanted to cut out this embroidery, is I would fold it over like this or lay it right sides together with another piece of fabric, and then if I had a circle, maybe I would use a template to cut out a circle, and then I would stitch around it, stitch the two together, and then slash the back of it and turn it right side out, iron it, and then you have a finished edge, and then you could sew that down. Does that make sense? Do you know what I mean, Faith? - I think that's a wonderful example. Yes, I'm actually using that technique for a quilt block sweatshirt. So instead of... I think people are used to sewing all but two inches and then turning it inside out, but this is sewing it all the way around with a tiny hole in the back and flipping it through. - Yes, it adds a little bit of bulk, but I think it's worth it. And I think that I demonstrate that there's an embroidery finishing techniques class on Creative Bug, and I demonstrate how to do that with the bubblegum sampler, and I show how to stitch that onto a canvas, a stretched canvas, but it would also work for sewing it onto a sweatshirt or anything else. So check that class out. It's called Embroidery Finishing Techniques, I believe, on Creative Bug. - I wish you were able to see the full chat, Rebecca, because it is just full of effusive praise for who you are and what you do and what you bring to the table. We're so grateful that you're a part of the

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Creative Bug community, and it's really nice to get to spend this time chatting with you and catching up with you. - Thank you. Thank you. I feel the same faith. I hope we get to hang out in person sometime soon. - I think... I mean, gosh, God willing. - Let's line it up. Yeah. - Absolutely. And thank you to everybody else who joined us for this past hour. It's so nice. You and I, we have both had the grad school experience of sitting across a table from other people getting to really commit to our practice. And this is the closest I get these days, and I cherish it so much as we're all together, we're all excited to be talking to this thing and doing this thing. So thank you to everyone who joined us as well. And everyone who signed up will get a recording of this, and it will be available on creativebug.com. - Sweet. - Safe travels tomorrow. - Thank you. Thank you. Thank you. - Great time in the city. Thank you. And thanks to Ivy for moderating. - Yeah, thank you, Ivy. - And we'll all see you next time. - Thanks. Thanks. Bye.

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