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## **Punch Needle Embroidery Workshop** with bookhou

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### **Chapter 1 - Punch Needle Embroidery Workshop**

#### Overview

(upbeat music) - Hi, I'm Arounna Khounnoraj, and I'm from Toronto. I'm a surface designer and fiber artist. And a lot of what I make is bags and accessories, where I use my screen printed drawings. Last year, I started using a punch needle, and what I like about it is how I can translate my drawings onto surfaces like pillows and accessories and wall art. In this workshop, I'm gonna show you how to use a punch needle. I'll show you how I create a design for the punch needle. We'll talk about how we select our colors and the type of yarns we'll be using. We'll do some troubleshooting along the way, and in the end, you'll have a finished piece of wall art. A lot of the punch needle rug hooking that you see are very traditional. So what we are gonna do is take more of a modern approach.

(upbeat music)

#### Materials

- If you've been already with the punching needle, you probably have some of these materials, but if you are new to it, these are a few things you will definitely have to get. The first thing is the punch needle and I'm using one that's made by Amy Oxford and what I like about it is the hand-turned ergonomic handle and the slit along the middle of the tool that helps you to thread the needle. And you will also need monks cloth, and there's a lot of different types of materials that you'll see online that they call monks cloth, but you want to be looking for is how many holes per inch, so the one that I'm using here is 13 holes per inch, and sometimes you'll see they'll say 24 by 26, which basically means it's how many threads are per inch. What you want to avoid is the ones that have the lower numbers. Those ones are gonna be too open of a weave. Some of the fabrics that are not appropriate are things like cotton or linen or canvas and the reason why is those fabrics are too tight of a weave and if you try to punch through those, you're just gonna create a hole. You also need some yarn. The yarn that we are using is a bulky weight, and that is the one that is good for this number 10 needle that we're using. Amy Oxford also makes different size needles and you can use different size weight yarns but this one here is for the one that we're using in this workshop. It's also very important that the yarn that you do use is made out of wool. You will also need a tapestry needle, a mallet, a wood frame, we're using 12 inches, which is giving you a 10 inch inside dimension. You might also want to use something to prop up your frame. This is a brick that's wrapped in paper. We're going to be creating our design from scratch, so you're gonna need some watercolor paper, some scrap paper, a white eraser, a soft pencil, a variety of brushes, some watercolors, this one is a set with a lot of colors but you don't really need anything that extensive, just a variety of colors is good. You'll need some snips, Sharpie or a permanent marker, some water to clean your brushes, a staple gun, and staples.

#### Designing and painting

- What I wanna do now is to take you through the design process and also show you why makes a really good punch needle design. What we're gonna do first is we're going to start drawing out the design. And what I did here was I measured out the inside dimension of my frame. And what I think you should try and think about when you're doing your design is to not leave too much negative space. So you want a nice balance between the motif and the background. I like to sketch directly

onto the watercolor paper because right after I finish drawing it out I'm gonna add some color with watercolor. So, for this flower design that I'm going to do I wanna start by creating a really large sort of bold focal point. So I'm gonna do these, I call them, like, my lollipop flowers that I always sort of draw. And when I first draw it out I'm going to, like, just roughly sketch it out so I can lay out everything. And then afterwards I'm gonna go back and refine what I'm doing. And what I want to also try and do is when I'm adding the design I wanna kind of create shapes where I know I can insert different areas of color. And I just wanna do the stem here first, kinda just show you sort of the next step. So what you wanna do is, so you can see in this area here there's a large area of negative space. So what I'm gonna do is maybe add a really large leaf to kinda fill that in. Here I think I'm gonna maybe create another flower just to kinda create a balance. And I don't really wanna kind of create another repetitive round image. So I think I'm gonna do over here sort of like a tulip shape. I try to kind of create sort of sections in the flower design so that, you know, you're not filling it in as a solid image. And then over here I'm going to put another stem and then you have all this space in here. So I'm gonna add, like, another leaf design here and then over here some leaves for this flower here. And I just also think that the reason why I don't like a lot of negative space is that it does get kind of boring to sort of fill in large areas. So when you have small areas you can think of them in sections. So I have all this space here and I'm going to repeat the same shape of leaves and then finishing it off here, another large leaf. So as you can see, this whole area is getting filled in with all these different shapes of the motif and then you can see the amounts of negative space that I have here are very small. So once you have the basic sketch drawn out, what you should do after that is just refine your lines a bit. And that's what I'm gonna do right now and then after that I'm gonna start painting. So part of the reason why I started doing the design first before I started punching was that I would constantly have indecisions about colors and I would pull out my piece. And so I started doing it this way because then it kinda gives me a good plan. And what I do is after I do my drawing I select the yarns that I'm going to be using and then those become my reference point for the colors that I'm going to be using in the painting. This watercolor box has a huge variety of colors but you really don't need to and you could mix them and mix a lot of different colors. So you don't really need a set that has a ton of different colors, any watercolor set that will do. So what I wanna do is because I feel that this flower here is a real focal point I want to choose, maybe, colors that are a little bit brighter. So those are the two colors I think I'm gonna use for this piece here. I'm using a number eight round brush. And this paper is here is just for me to test out to make sure that the colors are right. So I feel like I have to mix my own color because this color is just a little bit, kind of, a rusty orange. So I'm gonna mix a couple of the reds together. So what I'm doing is because I want the shapes to be seen, I'm alternating where I'm putting this rusty orange color. And then the other color that I have selected is going to go in between that color. And then I just noticed here that I need probably to do one more. So I'm just gonna maybe just split this here because the colors are alternating. But I'll fix that in a second. I find, too, you know, you're using this painting as a reference but as you're punching things might change too. So don't feel like, you know, because you're doing this it's gonna have to stay exactly like this. This is just sort of a reference for you to kinda get started. I tried to make the flowers sort of the dominate part of the image. So they're gonna be like the bolder colors. And then usually the rest of the picture, like the stem and the leaves, I tend to kinda use more neutral colors. That way there's more focus on these pieces. And usually when you're working with watercolors, like, areas need to kind of dry a bit. So what I'm gonna do is move onto the next section here. So this one I think what I'm gonna do is the pinkish color and then I'm going to highlight the sections with just an outline. So for now I'm gonna just fill

this all in with this pink color. And then reason why I like using watercolor is because it's quick. Like, if you were to use, you know, pencil crayons or something else to color your drawing, it just takes a little bit longer and I just find with watercolors just much quicker and then it flows really quickly. Okay. So that's filled in. And, you know, after sort of looking at the way these leaves are drawn, I'm thinking that maybe I'm gonna change them up a bit so that they're not similar to this side. So what I think I'm gonna do is kind of create sort of more, like, veins. And think what I'm gonna do is do this sort of mustard color because I think this side's gonna be green and I just want these two to kinda have a different feeling and not repeat the colors. This mustard color here or the other is very similar. And that looks pretty good. And because I'm doing, like, sort of veiny lines, I'm gonna not use a much water. I'm gonna try to use more of the pigment. So I'm gonna start by painting the center there and use that as a reference point and then just kind of come out that way. And I like the way the paper's coming through white. So I think I might leave the in-between white. And when you're doing white on the paper, it's not really a true white because the white that I've chosen over here, it's kind of a creamy color. And I think also by doing something like this where I'm kind of breaking up the veins of the leaf, it kind of creates more texture since the image is quite bold and simple. It gives it a nice, interesting quality to have a little bit of texture. Like, for instance, if you want it to maybe, in the leaves you can create polka dots or something like that. And that helps to kind of break up the large areas. Also because we're using the number ten punch needle, which is a little bit fatter, you wanna keep that in mind that when you are doing your design it's not gonna be a super detailed design, it's gonna be a little bolder and simpler. So I'm gonna now finish this leaf. And since I already have this yellow, this yellow ocher on my brush, I think I'm also going to use it in a few other areas in the piece. So to break up the two different kinds of greens that I have here, I think I'm gonna put a thin strip of that ocher so that way it also picks up where I used it on that side. And I think that's a good way to kind of tie your piece together, is to look at the colors that you're using and then maybe bits of it are showing up somewhere else and that kinda helps to pull it all together. And I think I'm also going to use this ocher on the center of the lollipop flower. Moving on to the green, I'm going to start painting the leaves here. And I think I'm gonna use this on the other side of the leaves of this big flower as well. For the next color I wanna do more of a muted green so I'm gonna mix that. I'm going to use the same green that I was using before and maybe mix in some of this ocher just to kinda get a different shade of green. The next color is going to be this sort of fleshy color. I'm gonna mix it over here. I think that that works. I wanted to mention while I'm finishing up these flowers is that when you choose your colors you have to think also what is going to go in the background. I like to use a color for the background. I find that that sort of dark tone really makes the lighter colors of the motifs really pop. And you can also do the opposite. So if your motifs are quite dark in colors then perhaps do the background in a lighter color. I wanna emphasize the lines on this flower. I'm going to use a gray color. That's a little dark. I'm gonna add a little bit of white to the gray color. It works as just like a little detail. I know that I wanna use this dark blue color for the background. What I'm gonna do now is I'm gonna fill it in. Now that you've done your painting, you use it as a road map to how you're gonna choose your colors for your punch needle piece. So even though the colors are not exactly the same, it gives you a good reference to where you're gonna put each of the colors. The last thing we wanna do with our painting is to take it to the window and trace it.

Preparing the frame and transferring the design

- Now we're going to build our frame. I'm using stretcher frames, which are very easy to find in any

art supply store, it's what painters use to stretch their canvas over. They're pretty easy to assemble, all you have to do is just stick the pieces inside the groove and I find if it's hard to push in, you just use a mallet and just give it a little pounding, like that. And you'll also notice that they have two different sides, so make sure that you match the sides together. As an option, you can also put a little dab of glue, but I usually don't bother. (hammering) Make sure that you have all the similar sides together, so this side here is all the smooth side and this has the grooves and the side that we are going to stretch on is the smooth side. The Monk's cloth does not have a right or wrong side to stretch on, and what I did was I made sure to cut it down to size and I gave myself a couple of inches all around the frame. So, the smooth side faces down. I usually start by stapling in the centers. So, I'm going to do that on this side and then you want to pull it tight when you go to staple the next side. The tension for this is really key. I'm going to go to the other side here. If you find the lines are moving on the Monk's cloth, don't worry about that, that's not that important. You now just repeat what you've done, you put a few staples on either side and rotating your frame, making sure that you keep a very tight tension. You also want to keep the staples pretty close together, I would say less than an inch. What I'm going to do now is make sure that they're closest to the corner as possible. For the corner, you want to tuck in the fabric, like a hospital corner, so you want to push it in and then have this folded over like so. And you want to lay it down. (stapling) I find this fabric frays a lot. If you like, you could put a little bit of tape and that will help it from fraying, but a little bit is okay. Repeat what you did on this corner on the other three sides. And, this one here is a finished one, and you can see this is how the tension should be, it should have a little bit of a bounce to it. As you can see, we swapped this out, this one is a one inch frame and I also trimmed a little bit of the Monk's cloth off so that it's easier to insert the design. I cut out my tracing, and what I'm going to do is see if it fits inside, yep! So, that way I can trace the image. I'm going to add a little bit of tape to the back, only so that it holds the drawing down. I'm going to use this brick to lay it on top of. I'm going to now trace it out on top of the Monk's cloth with the marker. It's really important that you use a permanent marker, you don't want to use a washable marker or any other type of marker because what happens is, when you start to punch, that color will transfer onto the yarn, so definitely use a permanent marker for your tracing. You can also use a pencil to trace. You'll notice that I didn't draw the veins here in these leaves, but I'll add those veins when I start to punch. All these steps that I've shown you is adaptable to any size, so if you want to scale up and make it bigger, or if you want to make it smaller.

### Punching the main motif

- Before you start punching I want to talk to you a little bit about the punching that we're gonna be using. What I really like about this punch needle is the handle. I find it really ergonomic and the way you should hold it when you're working is hold it like you would a pencil. You don't want to hold it like this or like this. You want to work this way. To begin threading you want the open channel here facing up. I'm threading it through the eye of the needle so you just want to pull it through. You want to pull the yarn about a foot or so out. And then you want to insert the yarn into that open channel and then you want to pull back. And as you pull back you'll notice the yarn falling into the channel there. And what I usually do is I usually pull it out a few times just to make sure that it feeds through smoothly. So now you have a threaded punch needle. I find that the number 10 punch needle very versatile. If you find that you have a thinner yarn like a worsted weight or a finger weight. You could actually double them up and use it in this punch needle. And you could also use cut strips of wool and that is what's traditionally used in rug hooking. Or any other types of

materials that you want to experiment with like cut jersey or different kinds of rope. So it's very fun to use so you can experiment with all those different materials. I find that using wool is really good because wool has a little bit of a texture to the fiber and I find that that keeps the yarn in the monk's cloth very easily. As opposed to like a cotton yarn where it's a little bit smoother and slippery when you put it in. When you're working with a punch needle there is no knotting or tying. The way it works is when you're pushing down and you push back up. That's how the loops are created and so you're repeating the shape over and over again. And how it's held into the fabric is through tension. So when you first put a row of yarn through the fabric it may seem a bit loose. But then when you add another row the yarn gets tighter and tighter and that tension is what holds it all in together. The way I have this set up is really ideal. You have all the other extra yarn colors over here. You have your painting to use as a reference. Your snips to cut your yarn and I have the stretch monk's cloth frame resting on the brick over here. And then I have a little bead of tape so this doesn't slide over. And I'm using this bowl to have my yarn in so it doesn't roll off the table. To begin what I usually like to do is I like to do the motif's and then the background. So what I do to begin is each section that I start with. I do an outline around and then I fill it in. When you are filling it in keep in mind that you do see the directions of your stitches. So you could ideally go this direction or across but I like to go starting from the outside perimeter moving in towards the inside. When you do start you don't need a lot of yarn hooking through. Maybe just a little bit under an inch here and that's just more for not wasting any yarn. So when you start you want to push right into the fabric and you want to push this punch needle all the way to the back. And what I usually do is I stick my hand underneath and I pull that little tail through. And sometimes I pull back if I pulled too much. And so what I'm going to do now is move to the next few holes. As you can see there's a lot of holes here. What you want to do is you want to punch through but every two to three holes. It's very important that you don't punch too close like every hole because two things. You're using too much yarn and also you're gonna have too tight of a piece. Your tension for your stitches will be way too tight. So you want it to be very loose and also if you do do very small stitches. It will take you for ever to do. And what you also want to keep in mind is the slit on the tool here is the direction that you go. And you can see here I'm rotating the tool because I'm changing directions and I want that slit right here facing the direction that I'm going. And again you have to constantly make sure that you push the punch needle all the way down right up to the base of the wood there. This last stitch ends right where the first one is and it meets tight beside it. Now you want to do the next row and what you want to do is you want to put your stitches in between each of those stitches. So what it does is it looks like a brick layer. You want to go in between. The stitches are staggered and you want to go fairly close. And you have to make sure you always have a lot of slack here because sometimes if you don't have any slack it pulls on your work and then your stitches come out. Let's say you go to punch and you're a little bit further from your first row like this. And you want to correct yourself. What you do is you just pull on the back of the yarn and it comes out. And then you just pull it back and then you can redo it. You can redo it so you can reposition your needle. Keep in mind too with punch needle work. You're also working from the back to the front so it's considered the front, the ply side. But I really like using the embroidered look for a lot of my designs because a lot of my designs tend to be very detailed. And I will show you later how you can play around with the different stitches. There are two sides to the punching a piece. Technically we are working on the back side. And the other side is considered the front side. This side here with the loop texture is the ply side. So that is the side that is normally used but I feel that this type of technique is so versatile that either side is fine to use. I'm gonna punch a bit just so you could see how the loops are created.

For my work I prefer this embroidered side because a lot of my designs tend to have details that I find this embroidered side you can see better. And you could see I'm constantly turning the punch needle so that the slit is facing the direction that I'm going. When you finish a section make sure that your punch needle is pushed all the way down. Flip around the frame and the piece of yarn that is attached there. What you want to do is you want to snip it close to the height of the ply. Not to the eye of the needle. I usually go to the middle there. Before I pull up the punch needle I like to hold this piece here. And the only reason why I like to do that is because sometime you get little fibers that are still attached. And then when you pull it out you might undo what you've done. And there you go and then afterwards you could trim this to the height of the ply. I'm gonna flip this over and I'm gonna show you how to switch to the next color. When I'm working at home I would use the same color and finish up all the areas that are those colors. But for this segment what I'm going to do is I'm going to switch to the next color. Repeating what you did earlier. You're going to thread it through the eye of the punch needle. Pull it through and then pull it back again through the channel. And you're gonna start in the exact same way. You're gonna go and outline the area where the next color is. And you're going to outline around the designs exact same way. Keep in mind that you're constantly making sure that that slit is going the direction that you're punching. You can see when I get to the corners that I'm rotating it and when I rotate it I find it's best to keep the punch needle in push down. Rather than rotating it when the punch needle is up. Another tip that I want to mention is that when you are punching. It's very important that you never lift up the tool. You want to make sure when you go to your next hole that you're punching through. That you're essentially gliding. You see how I'm just gliding across like that. I don't lift at all. And what that does is it gives you consistent stitches and it looks a lot neater. But if you do have some loose stitches I'm gonna show you how to fix that. When you pull it too high to do your next one. You could see here how that loop. See how it's sticking up like that. And that's what's gonna happen if you don't glide your tool. To fix that little loop what you want to do is you want to pull your yarn out of the punch needle. And you want to just push it down and what I do is. You see how there's a little kind of a curve that's kind of like a little shovel. I kind of shove that in there and then I just keep pushing it. See, and it's gone. And then if it does stick up further on the back you can always trim it. I'm going to work on the next corral petals and it's very important to note that you can't skip over stitches if you have already started an area you can't move it to go over. You have to actually cut off your yarn and then start again. So you would push it through in that new area. Pull through your thread and start again in the next section. So it's very important that you don't go over any other stitches you've already created. Each are that you work on is it's own section. So you are not going to work from this area and move over to this area. You're going to trim off and start if you can in that area. I'm now gonna switch to the yellow ochre color and as you remember from when I was doing the tracing. I didn't put in the veins. Now I'm going to create these veins free form on the piece itself. I'm gonna work the same way in this area as I did over here. I'm going to start with creating the outline. The reason why the monk's cloth is ideal for working with punch needle is because the monk's cloth moves. It expands and contracts. So when the yarn goes in if you could imagine it's like. It's fluffy and then it expands out and the monk's cloth holds it in. That's how it stays in. The lines that I'm creating for the veins. As you can see I'm leaving a little bit of space in between and that's where I'm gonna fill it in with the cream. Because of the way the design is of this leaf with the veins and the reason why I'm not stopping and starting is because I am just putting the stitches right next to the outside stitches. But also because I'm working within the same section. And if in some areas you feel that it doesn't look like I have spaces in between. When I put in the cream color you'll notice it a lot

more. I'm done now so I'm going to cut this off. I like embroidery where you create a motif and you embroider on something like linen. You leave the background, the original cloth. The monk's cloth doesn't really work that way. Partially because it's really not that nice of a fabric. A lot of the times the pieces that you will end up doing. You will cover the entire surface so there won't be any monk's cloth showing except for on the edge of the frame. They do make some that are colored but I just find that this type of monk's cloth. It's good to fill it all in. It just makes the piece feel more complete. You could see now that even though it didn't look like I was leaving a lot of space. That once I put in this cream color you could see it coming through. So now because I'm sort of trapped in this area and I can't skip over the stitches. I have to now snip this and start again. I find when I do designs where there's areas like I'm switching colors or if I'm doing poke a dots. There's constant cutting and starting. So keep that in mind when you're doing your design. What happens when you punch over another stitch is that you end up yanking on the back loops and then it becomes that you can pull it undone. And that's partially why you want to be careful when you are too close to a stitch or overlapping a stitch. You're going to now fill in all the motifs and I'm gonna leave the center part open so that I can show you a different texture. And then we're going to fill in the background. (upbeat casual music)

#### Background and details

- We're almost finished. There's a few pieces here that are still unfinished, which I'm gonna show you what we're gonna do afterwards. So when you have it filled in, there's a few things that I just want to point out. When you're working really close to the edge of the frame here, you want to punch about every two holes. And what that does is, it strengthens that edge a little bit. Especially if you want to take it off the frame and do something with it, it's important to make sure that you're a little closer to your holes there. And also, when I do work on the background, I still work in sections, and I will show you in this area here. But first, what I want to do is, I want to create a different texture for this piece. So as you can see in the beginning, we were doing the embroidered side, and then the opposite side, the back side, was the ply side. So what I'm going to do is, I'm gonna flip the frame and work in this area, so that when we see our piece, this section here is going to be a bit raised. You can see that there's a hole here already created from the petals. So that's gonna help you guide through. So I'm gonna start from the outside edge, and since this part is going to be the back, I'm gonna leave this tail sticking up here, not pull it through. Then, go around here and work on it. I'm punching the exact same way as you would the other embroidered side. But since we flipped it over, the raised area, the ply side, is going to show up on the other side. And you could do this on any part of your design, I just chose to do it on the center of the flower. You can even do this on your background or maybe parts of the leaves, wherever you feel fit. I'm just going around in a circle. And you know, because this is the back side, you don't have to worry too much about your stitches, so there's a little bit of a gap showing through, with the monk's cloth showing through, it's not a big deal, you're not gonna see that at all. So now I'm done, I'm going to flip this over. And you can see how lovely this looks with the ply side facing up. I'm gonna snip this off and pull the punch needle out. There you have it, it gives you this nice little bit of texture on the finished piece. I want to show you how I create the background. I'm filling it in just like I would the leaves. You're gonna start from the outside edge and then fill it in. And you just go around the outside edge. And I find that, once you do the background color, it just pulls the whole thing together and really completes the piece. And the way I usually work is, I work in the sections that you see here. And this is why it's important to create a design that doesn't have a lot of negative space, so that, when you do fill it in,

it just works as a nice balance with the motifs. This technique is so versatile. So if you find there's a section that you're not happy with, in terms of color, you can easily pull it out. So this area here, I think I might swap it out for this blue color. And so the way you pull it out is you just lift it up, and you just yank it out. But where you are pulling it out, just do it carefully and slowly, so that you don't yank out the pink color that you've already created. And if you can't pull it out in one piece, you can always trim it, there you have it. Before you add the next color, what I would do is just scratch the monk's cloth. And what it does is, it repairs the holes so that the weave, you can see right here the weave is back to its original state. And now I'm gonna go and I'm going to insert the new color change. I think this is a better choice, because it's a little bit bolder and you can see it better. To finish off the piece, what I would do is, flip it over and trim up any of the loose yarn that you have there. And the piece is ready to hang.

### Finishing

- If you don't want to leave your punchido piece on the frame, there's a couple of things you can do when you remove it. You can make pillow covers or trivet. I'm going to flip it over to show you that this is that back side that we are going to use, the ply side. What I did was I removed this month's cloth from the frame using pliers. And, you can see that there are some marks here from where the staples are in. I prefer the ply side for these types of surfaces because it's a little bit more cushiony. And so, when you create the binding, you want to roll up on the side that is going to be your finished side. Before I do the binding, what I want to do is trim off the excess fabric and I would say about an inch and a half is good, so I'm just going to do this by eye. And the amount of fabric that I leave does determine the thickness of your binding. So if you want your binding to be thicker, you want to leave more fabric. If you want your binding to be a little bit thinner, you want to have less fabric. So, I've chosen this dark blue color to go around the edge. I cut about a yard of the yarn to work with. It's not on the roll. And you're probably going to have to add more yarn as you go. So, I'm going to show you how to start and stop. And I would work with a length that is manageable. You will need a tapestry needle for this. I want to show you a trick on how to thread and keep your yarn from pulling out of your tapestry needle. Thread it through, and, the short part, you want to take the tip of the needle and you want to find, like the center, and you want to stab through. Like this. And then you want to pull down the long part. And what that's going to do is it will hold it tight and you don't have to worry about it coming through every time you are pulling. You want to roll by starting on the outside, rolling towards the finished piece, and you want to do it about, maybe quarter inch segments until you reach the edge there. And what you can do is use a clothespin to hold down that fabric for you. You want to go to the end of your yarn and you want to place it just inside there. You could, if you want to, tie a knot. But, I normally don't. And you want to work from the top down to the bottom edge, as you can see there, with the needle and you want to pull that through, all the way. And you want to come from the bottom to the top. And you want to go just right beside where the first part came through. And while you are doing that, you want to just tuck in that little tail. So you go in again, right beside it. I'm pulling it snug, not very tight. You could pull it tighter if you wanted to have a smaller binding edge. And I think it is a good idea to use a yarn that is somewhat of a bulky weight and not too thin. It just would make this process go a little faster. What I like about creating a binding around it is that you still are able to see the front and the back of the piece. So you are not covering up any of those things that you have done. You'll continue this way until you have run out of yarn. So what I'm going to do now is show you how to end. You want to flip it over and just slide your needle, I would say about maybe two or three stitches that you've

created already. And you want to pull your needle through. And then just snip as close as you can to where that stitch is coming out. And then you would continue, just like the way we started off where you would have a little bit of the tail sticking out. I want to show one that is already completed with the binding. And what I like about doing the binding is that you can still see both sides of the surfaces. And this small piece can be used for a trivet or if it is a stool top, you can leave it on top of the stool as is or you can use a bit of Velcro just to secure it in place. What I really like about the punchido process is how quickly you could create a design, a lot more quicker than things like embroidery. And I really like how I'm able to insert a lot of different kinds of color which is so different from the other textile work that I do. It's a great way to create very versatile items like wall art, pillows and, you know, trivets. And I really like how all these items, you're not working within any type of structure, you could just freely work from one area to the next and complete a piece without that type of formal structure. Try translating your paintings into a textile piece. I think it is a lot of fun. My daughter takes her drawings and translates them into different objects and if you've never tried doing any type of fiber art, I think punchido is a great place to start.