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## Stitched Rose Embellishment with Anna Maria Horner

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### Chapter 1 - Introduction

#### Overview

- I've used something called waste canvas before to turn a ready made garment and accessory into a surface that can be used for cross-stitch or embroidery or really any kind of graphed artwork for needlework. I decided this time to try it out with a needle point technique and I used just my regular tapestry wools. So I'm gonna show you how to use waste canvas and tapestry wool to create a beautiful embellishment on any garment that you'd like.

### Chapter 2 - Materials

#### Materials

- Let's have a look at some of the materials we need for this project. To begin with, I've provided two different color variations of this little rose design. I designed sort of a bright pink one that is ideal to go on darker fabrics, and then sort of a more moody, subdued blue/gray one that might be nice on a bright fabric like we have on the sample pink sweatshirt. I also have six colors of tapestry wool. And if you have a good look at the print out from the pdf, you'll notice that the flower itself has four different shades, sort of going from a deep through a few mediums up to a light color. And then there's two colors of leaf and stem. So I have those six colors here. We're gonna need waste canvas, waste canvas can be bought at a craft store, and it's basically a lot like a needlepoint canvas if you're familiar with that. This waste canvas has eight and a half stitches per inch. So it's gonna be called an eight and a half count canvas. And that works out really perfectly with the specific thickness of this tapestry wool that I'm using here. You're gonna need some straight pins to help get the waste canvas onto your garment, and then you'll also need some needle and thread. Just regular needle and thread for hand sewing. We're gonna need scissors of course. We're also gonna need a pair of tweezers. That's gonna help us remove the waste canvas towards the end. You're also gonna need your garment. I have here just a simple jersey knit t-shirt and that's what I'm gonna be showing you how to do the needlepoint on. You're also gonna need something like a book, or I'm gonna use this sort of square ruler to slide between the front and back layers of the shirt, to protect the back layer from getting included into any of the stitches. And finally, to give the garment a final finish, we'll need an iron and a plush towel.

### Chapter 3 - Stitching

#### Baste waste canvas

- To begin with, we need to decide what size our waste canvas should be trimmed out to before we can apply it to our garment. And to do that, we need to have a closer look at the actual gridded pattern of this needlepoint, because we wanna count how many stitches wide and how many stitches tall it is before we decide how big this needs to be. And I have already figured that out for you, but if you wanna double check, that's totally fine. This gridded pattern has little yellow markers at the sides and at the top and bottom, and those mark the very center, and that's gonna help you sort of position and know where you are when you begin your stitching. This pattern is 23 stitches wide by 35 stitches tall. So that means that we're gonna need to cut our waste canvas so that it's also 23 stitches wide and 35 stitches tall. And when I'm talking about that stitch count, that is within the gray border that you see on the canvas, representation here on the gridded graph. This gray

border isn't something you're actually gonna stitch out, it's just sort of a border to show you where that design lies. Now, when you look at a square filled with color on one of these graphed little pictures here, each square actually represents one stitch of that color. And that's not to be confused with the squares that you see on the waste canvas. The squares that you see on the waste canvas are just the position of where the stitch goes into, and all the squares are going to get shared by a few different stitches, typically. So, when you're counting stitches on the waste canvas, it's actually the little threads that run through here that you're going to count. So you can see that there're some dark threads every so often. This waste canvas actually does you a little favor by counting out every five stitches, there's a dark line, so that's gonna help you count out your stitch width and your stitch height. You also wanna give yourself a little bit of a border all the way around the actual size of stitches that you need on the waste canvas, because you wanna have some room to baste it and stabilize your area to the garment. I've given myself probably six or seven stitches extra in both directions, for the waste canvas. So, I've got this cut out, and it's ready now to apply to the garment. I decided since I've already designed one garment to have the waste canvas and the final design at the sort of lapel position that I thought it might be sweet to do something right in the center of this t-shirt. What I'm gonna do first is find the center of the t-shirt. To find the center of this garment, I'm going to pick it up at the shoulders here and neckline, align those shoulder seams, fold it in half. I'm gonna kinda fluff it out here. I'm actually gonna go ahead and pin it there just to keep it in place, because I also wanna align the side seams to make sure I've got the very center of the front. And this jersey knit is so soft and fluid. Really kinda sticks to itself though, when you want it to do something specific. All right, I'm gonna sorta use my hands to feel for the seam on the other side, I can feel it's in there. So I'm gonna slide this side seam. When you go shopping for a garment, keep all your options wide open. You can use a knit material, you can use a woven material, you don't really want something really, really thick, like a very, very thick sweatshirt. On the example on the mannequin over there, I used a sweatshirt, but it was pretty lightweight, and it's not just a matter of getting your needle through, but it's also a matter of getting the thickness of the wool through, and you might wanna even experiment on some garments that you already have in your closet to see what you can get the tapestry needle through, or a crewel needle through, those are really our two choices of needles to use for this project, because they both have eyes that are wide enough to get that wool tapestry yarn through. So this is a nice thin cotton jersey, and it's gonna work out great. Now I can feel that I have my side seams aligned, and I've worked the material out to have a fold down the center front. I'm gonna use some straight pins to mark that center front fold line, in just a couple spots, keeping in mind about the height of this waste canvas here. And I already know that I wanna begin the top of the design about an inch or two away from the neckline. So I'm gonna remove the pin from the shoulders. So I'm gonna open the garment back up now. Right, now that I have my center marked pretty generally, I'm gonna position the waste canvas on here. I'm gonna fold it actually as well, to find the center of the canvas. Lay the fold near the pins. And then open it. Gonna slide the pins outta there. I'm gonna pin through the waste canvas, and try to pin just through the front layer of this t-shirt. I'm gonna reach my hand in here. Try to hold the waste canvas in place. This is just temporary. And then when we slide in the big ruler, we'll be able to get it pinned in really well. Okay. So let me grab this big, square ruler here. Since it's large, I don't wanna stretch the neck out by putting it in through the top, so I'm gonna slide it in through the bottom. I think this part of the process is probably easiest to do at a tabletop. And all it does is rest underneath there so I'm sure that I don't get my stitches through the back. Now I'm gonna pin the waste canvas in place a little more. In fact, I'm just eyeballing here and noticing I probably wanna move it to the right, just

a touch. So I'm gonna pin a few more places, and then we're gonna hand baste with just regular hand sewing thread and a hand sewing needle. I've already got this one threaded doubly here, and knotted at the end. I can start at the front of the shirt or the back, I see no reason to sort of disrupt my nice flat surface here by digging in through the back, so I'm just gonna try and keep my hand and needle on the front side at all times. And I'm just gonna make some sort of large basting stitches. If you're familiar with doing basting for quilting or something like that then this is gonna be pretty similar. Just gonna start right outside the waste canvas over here, and I'm gonna have my needle go through this first row up here, I don't wanna go through that last one, 'cause part of it's been trimmed off, and it won't hold the stitches. The jersey really wants to move, so you really wanna hold it in place as you go. I would use a pretty fine needle for this. The less that you can make holes in your fabric, the better. Because this basting thread is gonna come out at some point. Whereas the other holes that you make, when you're stitching the needlepoint, are gonna get filled with the nice thick wool thread. So I'm just gonna continue making, and these are big stitches, it's just trying to stabilize that waste canvas in place. And then I'm gonna go down, I'm kinda gonna meander, like a snake pattern, across, and then down, and across, and down, until I have basted this whole waste canvas to the garment, and I can remove the pins and begin my stitching. And it's all secure. Then we'll begin the fun part.

#### Needle and wool overview

- Now that we've finished our basting, we're ready to start stitching. I've also removed the ruler that was on the inside here because we really have this completely stabilized. This waste canvas not only gives you a graph to do your stitches on, but it also makes a very stable surface of that kind of lighter weight jersey fabric. And I should mention too that this lightweight jersey, of all the knits, it might be one of more difficult ones to work with just because it's so slinky. But if you're patient with it, it's gonna work out. I would say the easiest knit to work with is something just as general as like a men's cotton t-shirt or something that weight. I'm gonna use a tapestry needle. Tapestry needles are created for working with wool because they have this blunt tip which means it's just a little bit rounded on the end. It's not very sharp. A sharp needle is a little bit more problematic when working with wool because you can easily sort of catch some of the fine fibers of the wool and make them fray out as you share stitch positions with other stitches as you go because you always have stitches lined up in the graph. And you'll be continuing to enter new stitches into some of the same holes. So, I'm also using a blunt needle because if you're a little familiar even with machine sewing, ballpoint needles are what you use for knits. They are, as well, not sharp on the end because it can snag the materials. So, this works out really well for us in this scenario. I want to show you too how to thread the needle because you cannot get this thicker wool tip through the eye of the needle. It's gonna fuzz up and not want to go through. So there's a little bit of a folding and wrapping process to sort of press a loop through, rather. And I'm gonna start at the top here. And I can see, and I'll explain in just a minute how we arrive at where we begin the stitching. But, I can see that I've got a little bit of all the colors in this top corner. So I've precut some of my yarns. And I like to have them all precut about 18 inches long. You don't want it to be too long because they continue to get worn as they pull through the fabric and the canvas. And by the time you get to the end, they'll be a little fuzzy and they won't be as pretty or have a nice stitch definition. I'm gonna start by threading this medium pink here, this kind of medium dark pink. I pull the strand down until I'm about a few inches away from the end. And then, with the strand I wrap it around the needle. You might notice in the anatomy of your needle, when you're looking at the eye and you can see through it, you're looking

at the wider part of the needle, the actual widest part of the needle. But if you slip the needle to the side and you're just looking along the side, that's the more narrow part of the needle. So you want the side that's narrow facing you, and you can wrap your wool around it. And you're gonna press your fingers along the narrow side so you're making the most narrow loop possible with the wool. The other thing that I'm doing that you'll notice here is I'm not lapping the wool over itself here. I'm letting each end of the strand fall down on either side of each other because it's gonna create again a more narrow loop. And that's our goal here, is to create the most narrow, most flat loop that we can. So I've got it pulled tight here. I'm gonna press with my fingers. And I've got this little loop here after I've slid it off that's pressed between my fingers. And now, it's more a matter of putting the needle onto the loop than it is pressing the loop through. But it's a little bit of a combination of the two. You can see the fibers are coming through here. Once you see at least half or more of those fibers coming through, you can usually work it very gently to sort of coax the rest of them through the eye. And there we go. And because we're close to the tip, we don't have to yank through a big deal. So, we're threaded. And please be patient, and don't be too hard on yourself about it. It takes a while until you're getting your loop nice and tight and through there. And believe me, even now I still sometimes spend a great deal of time threading. If it's a real problem for you, go ahead and try a crewel needle. They are sharp on the end, but they also have a little bit wider eye. So it's pretty easy to get it through. There are also several sizes of tapestry needles, but I'm sticking to one that's a little bit of a bummer to thread only because that's gonna make a smaller hole in this fabric. The goal anytime you're doing any sort of needlework, any sort of hand quilting, is to make the smallest possible hole but to be able to thread without maybe cussing too much. So, I'm gonna start up at this upper corner of the design. It's really difficult to just begin anywhere floating in the center because you really don't have very many bearings on where you are and whether your design stitching is gonna end up going off the graph. And by using those center markers, for instance, you can see down here at the bottom, there's a center marker and it wouldn't be too hard to find the center of your waste canvas, and then also, just count over a couple stitches and begin the bottom of this stem. So generally speaking, it's easiest to start at one of the outer edges than it is to start somewhere in the middle. But because I want to play with a few different colors right off the bat, I'm gonna start at this top edge. And I know that I've cut my waste canvas to be about five or six stitches more than the actual width of the total design. So I know that my corner is gonna be about two or three stitches down or two or three stitches over. And by stitches, I mean those threads and those sort of crosshairs that happen throughout this waste canvas.

### Needlepoint

- To begin the stitching, I'm gonna go ahead and put a simple knot at the end of this thread. Very often at needlework, it suggested to leave a tail of about an inch or so behind the work as you enter from the back and then be sure and catch that tail as you do subsequent stitches. But from now on, after I've started some stitches, we're always gonna have sort of an anchoring position of those pre-made stitches to thread the next consecutive threads through every time. So, if I end up with just one tiny knot in the back of this, and my life is simpler because it, I would do it. The needlepoint stitch is just a single-angled stitch. And that is usually from the bottom left square up to the top right at an angle. So, if you're familiar with cross-stitch, it's actually sort of like half of a cross-stitch. And all those angled stitches sit on a row next to each other, nested closely together, and then the subsequent rows just nest right into them. I'm gonna start at this top corner here. Before I begin, I'm gonna find a good little set up here so that I can have a good look at my design as I go. I'm just

gonna sort of anchor it against my pin cushion and give it a foot down there. I'm starting my top corner of stitching. A few threads down from the top, and a few threads over from the left. I'm just gonna enter the needle here. Keep in mind, that, I know, no other stitches are gonna go above this now, so, I know that I'm sort of safe at this top border because I'm using a position that's at the very top here. I know now that I am really determining the top row of stitches by making this first one. And just pull through. That wool, does wanna fight you just a tiniest bit on getting through the material because it's pretty thick. But you'll come to find your comfort zone in how to handle this material. And for me, that means just sort of pinching my fingers right next to where the stitch is going in or out. So you can see, I've gone from the bottom left, and up to the top right. On the graph, I've noticed that I need to go over one and down one. And I'll show you how that translates on the canvas. This stitch is occupying sort of this larger square, and over one would be right next to it, starting here and going there. Down one would be right below it. So, that's where I'm gonna start the next stitch. The great thing about this waste canvas, this count of waste canvas specifically, is that it's very easy to see your holes. Some cross-stitch fabrics and some evenweave linens that you use for some traditional work is pretty fine and you really have to struggle. Particularly, this is easy because we have a dark fabric behind this white canvas. The next stitch is just below it, so, I'm dropping down one from where I just exited the fabric. Coming back out, and back down. It always feels a little awkward at first to have something not in a hoop. If you did wanna additionally place a hoop around this, if that's more comfortable for you, by all means go for it. Going one over, one down. I can already tell that working with this thinner jersey, now that I've got it nice and stabilized and don't have to worry about it, it's actually a lot easier than it was for that sort of more terry cloth sweatshirt that I did. And over one. And that actually wraps up this color in this section. I've got this two stitches, and then a stack and diagonal two stitches, and one up, and then this corner one, which you can see in the graph here is the same. Two stitches. Stacked and diagonal two stitches. One up, and one by itself here. Now I'm gonna turn the material towards my blouse back, and have a look at my stitches here. These stitches are actually gonna give me sort of a little anchor section to pass my thread through and finish. I'm just gonna go back. I'm gonna jump over that one, and go back through these two again. But just pass through the yarn, don't pass through your shirt. And then snip to finish. Then I'm gonna move on to the next color. Time to move on to that bright pink. I've already got some needles pre-threaded over here, which sort of saves the disappointment of being at the end of any one color. Instead of knotting this one, we're gonna pass it through so that the existing color is on the back. Gonna go through that knot a tiniest bit, and then also through those few stitches. I love how these bright colors look against this dark gray. It's awesome. Then I'm gonna wrap back through this stitch again just to make sure I'm secure. Okay, and now flip to the front. What's really cool about getting a little bit farther in to the design and having some stitches sort of laid out on your canvas landscape here, is you can begin to actually refer to the stitches that are already done, to give you notes about the position of the next one, as much as you can refer to the graphs. So, the two together really work to help you find your place. I can see here, that this bright pink is gonna take a similar path that the magenta did. Sort of cascading down, but starting with one small stitch at the top, and then dropping down and over... Whoops. Hang on, there. I usually prefer to begin the stitch in an empty hole if I can, and then enter the second part of the stitch down into an occupied hole. This hole, for instance, is already occupied by the magenta. I find it to be a slight challenge to enter up through a hole that's already occupied. The goal is to not split a stitch that's already there, but to actually, perhaps, share the hole that that first stitch made. But just come up nestled right beside it. Because these holes of the canvas are so

big, what you wanna do, is aim that needle right in the very center of it. Don't just wrap it right around the edge of the canvas, say, right there. You want it to go right in the center. Because we're actually using a count of cloth, of canvas rather, that is even a little bigger than what this thickness of tapestry wool is intended for. I'm typically using this tapestry wool on a 12-count canvas, or an 11-count canvas even, but all that means is, if you're using a bigger canvas than the size of your wool, is that, you're gonna see a little air, or a little background fabric between the stitches. Which, in the case of these garments, I think is really, really charming. I'm at the last pink stitch here, and I'm gonna pull through the stitches in the back, to anchor. Just as I did with the magenta. It's a little rosebud. And clip. Again, I have some green pre-threaded here. And I'm gonna pass through existing stitches in the back. Something I wanna point out now, is that you actually wanna anchor your thread and pass through in the back, very close to where you're gonna begin. So far, anywhere in this existing stitches has been closed because we've been working at such a small area. For instance, I know that the green, I'm gonna begin here at the top. So, I wanna pass through stitches that are at the top of this sort of pink rosebud. So, on the back, I'll be passing through in this top area. It's gonna start looking a little chunky back there, but that's okay. Just gonna anchor one more time by passing through, and begin here. I always love the small thrill every time a new color gets on the canvas that I haven't seen yet. And seeing how it interacts with the garment color is really nice, too, which really pops and becomes exciting once you start removing that waste canvas. I think the gratification of a project like this, where you're really just making a small vignette, or a small rose, or some small little item on a garment or even an accessory, or even a pillow, is awesome compared to, maybe the long, long, long-windedness that is involved with doing a whole cross-stitch canvas, or a needlepoint canvas rather. Or any needlework that is long and intensive. I find that I like to balance some of those time-intensive projects with some smaller ones like this. So, let me count. I've got one, two, three. Four, five, six. I'm making my fourth one now. Following a grid definitely gets easier the more you do it. Five. And six. And there was one more bright green up and over here. This is the process of continuing to follow the color with a graph, and threading, and passing through, and stitching. Remember that you wanna keep your colors and the continuation of the next color, sort of adjacent to what you've already done. It's a lot easier than jumping somewhere around the canvas like a little island, because you're more likely to be off. You can just continue stitching like this. I wanna show you how beautiful it looks when it's all stitched out as well. You can see here, I have this one complete. All the stitching is done. The only thing I have left to do now, is clip out the basting and remove the waste cloth, which I'm gonna show you next.

## **Chapter 4 - Finish**

### Remove waste cloth

- It's time now to remove the waste canvas and also remove the basting stitches. The basting stitches have sort of now become like the waste canvas. They just happen around and also behind, so there's really no different process to doing one than the other, but I do wanna remove enough basting stitches so I'm kinda starting to free this canvas out from the surface, so I'm gonna do that just by kind of clipping through the top here that each one that I can see. Some of them, of course, are buried down under the stitching so obviously, I'm not worried about those. You can flip this inside out and snip the basting stitches from the back too because you can see them from the back. You wanna take very careful snips as you go close to your beautiful needlepoint. You don't wanna have to go back and undo and redo any part of that. This is where you'll notice that it helps to use sort of bright color of basting thread or something that's different than what's on your waste canvas

colors. I'm at a knot here. So you can see I'm starting to free up this canvas from the sweatshirt. You're probably gonna notice a few holes made by the needle in the material, and for the most part, they can be massaged out with your fingers. They can be pressed out. When you wash this garment, they're gonna go away, so don't worry about it, and speaking of washing, now that you have wool tapestry included in this garment, whether it's cotton or whatever the fiber content is, if it was already a dry clean garment to begin with, you can just do that as suggested on the label but I really feel like this is now probably a hand wash garment. If this is something that you would've put in the wash before, now that it has the wool on it, I would hand wash it and let it just dry naturally, let it dry flat without putting it in the dryer, pretty much like you would most wools. So you can see I've sort of freed most of this up. The other thing I'm gonna do is I've used a waste canvas that's larger than my stitched area. I'm gonna go ahead and start very carefully trimming out. I'm gonna kinda bend this back a little bit to get it off the surface, 'cause I don't either wanna cut my wool or the surface of the garment. I'm gonna just trim out. I can see that the stitches stop in this row, so I'm gonna go over a line or two and start trimming off. You don't wanna trim out the shape of your rows because you have to leave yourself a little bit of length on these threads so that you can grab ahold of them and release them. Each sort of threaded area is made up of two threads, really, and they're interwoven to each other and there's kind of a stiff sizing on the canvas that sort of gives it that stable surface that's also sort of keeping the threads of the canvas together. So now that I've trimmed out as much as I should at this point, I'm gonna start using my tweezers. I'm also gonna use my fingers some, but I wanna show you how you can start loosening these up, and like I said, each row is made up of two threads that are intersecting with another two threads coming perpendicular. You can start at this outer edge and you'll see that nothing is holding this outer edge down, so you can take one thread and just pull it right off. You can do the same with the other. The first step is to take off any threads that are completely free of stitching. The threads that run on the vertical are what you call the warp, and the ones that go on the horizontal are what you call the weft. The more warp threads that you remove, the easier it'll be to get the weft threads, the perpendicular ones, out, so you wanna start with easy ones, and it starts loosening. You can see here that that one's still caught by a basting stitch, so I'll just clip it. So is this guy, come on now. You'll notice when you hold this in your hand how nice and firm and stable it all feels from that stitching. Remove down here. It's fine to use your fingers if that's comfortable for you to remove them, but once we get to where we're yanking them out from where the stitches as well, my fingers get a little bit sore, so I like using the tweezers, and I also feel like I can get a better hold of it with the tweezers, so I'm sort of just gonna go around, remove all the loose ones first around the top, the bottom and both sides. It's kinda satisfying in a weird way. I've yet to think of a use for these threads, which I guess is why they call it waste canvas, maybe. It's headed for the trash. See I have one more here. It's starting to look like a little frayed rug. Another here, okay. I think I've pretty much removed every loose piece. What I'm gonna do now is start going to the areas that are anchored down with a stitch, so you can see that this weft row down here is anchored by one stitch, but the more I loosen it, I'm gonna use my tweezers now, I can get a better hold of it once I flip 'em over, the more I loosen it from those warp threads, the easier it'll be to remove from underneath this stitch. It's definitely a little fussy, but you'll get the hang of it. So I'm just gonna slide out. Now I've got a good grip on it and I don't wanna pull up 'cause these will break easily. I wanna pinch down where the stitching is, not really tight to prevent you from sliding it out, and then just pull it straight out. You wanna pull it at the exact angle that it's already resting, which in this case, is directly horizontal, so I'm gonna loosen that, hold my stitching and pull out. Loosen, secure my stitching and slide out. Secure the stitching and slide out,

and you can see that these are all getting loose because they no longer have a weft woven through them. At this point, you can also lay it flat on the table if that's easier for you. You definitely already have some resistance, so you don't have to pinch from the back. You can just press from the front with your fingers. So I'm gonna keep removing this waste canvas from behind the stitching and I'm also gonna clip out the rest of the basting stitches, and once I've done that, I can show you how to finish off this garment.

#### Press and finish

- I have all the waste canvas and the basting stitches removed now, and I love this so much. I love seeing how beautiful this rose turned out, and getting to see it on the background instead of that waste canvas. One final step to make it nice and smooth and ready to wear, is I want to press this. But, with all embroidery, you want to take some care in how you press it, because some of the beauty isn't just the color, but it's actually the texture of the stitches, and sort of the plumpness that they have, and you don't want to smash or ruin that with the iron. So I'm going to turn this inside out now. You can see all this kind of crazy land back here. By the way, if this bothers you at all, this wool against your skin, if you don't wear a cami, or something under it, in this actual pressing process, you could also include some really lightweight woven or non-woven fusible here to just sort of cover this area. Sort of cut to the shape and fuse it there permanently so that it's a little bit smooth for you. So I'm going to turn this inside out. You always want to press embroidery, or needlepoint, or something like that with the right side down. So I'm going to use this folded up plush towel, and slide it inside the right side of the garment, and settle it underneath the stitching. I've got the iron set just on a medium setting for wool, and keep in mind that we don't want to overdo the pressing of this. You really more want to press the area on the outside of the wool. If you're going to spend a lot of time pressing it, you might want to have a piece of muslin here. In general, the iron in contact with the wool isn't something that you want to overdo. So I'm just going to lightly press around. I'm really sort of just freshening up those spaces that had the basting stitches running through them. All you need is just a light touch. I've already got a long list in my head of things that I want to do this with (laughing) now that I see the wool works out really well, because I love needlepoint. And if you wanted to needlepoint with a thick strand of embroidery floss, that's fine too. You wouldn't have to use wool, but this is so beautiful that I think it could be applied to so many things in big and small ways. I want to show you, too, one of the first waste canvas projects I ever did. It was just on this simple woven shirt that I bought at the store. This is actually the back of the shirt, and it has this cool exposed zipper, and I designed this motif to go around either side of the zipper. This is actually in my book, *Anna Maria's Needleworks Notebook*. But here I used cross stitch instead of needlepoint, and I think it's equally beautiful. So I hope you have fun with this, I hope you've seen the wonder that is waste cloth, and I hope that you make something really pretty.