



Erindale Tapestry Studio

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Zinnia, Fine Point Punch Needle Skill Level 1



Welcome to this colorful and unique fine point punch needle rug hooking kit! These instructions are designed to help guide you through the process, so you can make your own beautiful creation. Finished dimensions of the piece are approximately 11x11 inches.

If it's helpful, reference the tutorials from Level 1 at any time as a refresher of techniques during this project. All of the tips and tricks apply to this project as well! You'll want to use the frame, punch needle, and bent scissors from your Level 1 kit for the creation of this piece as well.



Stretch the monk's cloth on the Q-snap frame, making sure to roughly center the piece and stretch is as tight as possible. Double check that the tension is even, keeping the borders appearing straight. If you like the addition of safety pins in the margins for extra grip on the monk's cloth, add those now.

For fine point punch needles, remember to thread the needle through the eyelet first (from outside to inside) and then the needle (from inside to outside), as shown. Pull tightly and work the yarn back and forth to seat it inside the tool.





Begin by punching the border in green. Starting at a corner (you can choose any of them) at the outermost edge of the design, insert the punch needle into one of the larger holes of the monk's cloth. Punch into each hole in a straight line up the first edge of the border. I do my best to draw the design onto the backing on the straight, but if my line wavers slightly from the fabric, que off the fabric rather than my line to make the border straight. Punching the border this way helps us square off the design that we will fill inside of the border later.

Keep the slit in the punch needle handle facing towards the direction of travel, as well as keep a nice "puddle" of yarn draped on your work surface, so there isn't undue tension against the needle that would prevent the yarn from feeding through the tool evenly.



When you reach a corner, turn the punch while it is fully in the backing. Carry on punching along the straight of the fabric, turning at each corner until you return to where we began. This fully outlines your piece. Everything we punch from here happens inside the square you have just created.

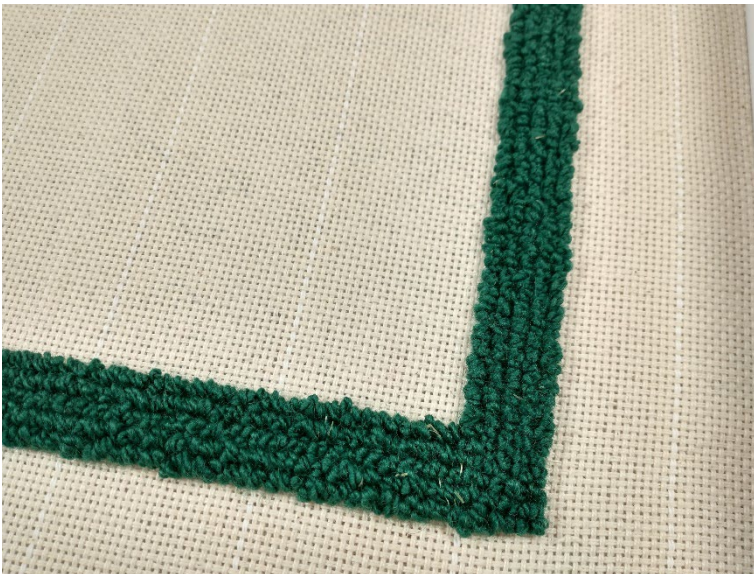
Work the second row of the border in the very next row of holes in the backing (as shown). This will feel as though it is tight up against the previous stitches, but that is important as it will help keep the backing invisible on the front side as the edge loops splay outwards in the finishing process.



Carry on with the snug-up-against-the-last-row row of border all the way around. When you come back to the original corner, this is where we'll begin the new row with a skipped row of holes in the backing between it and the previous row. In this picture, you can see how the third row is spacing differently than the first 2. You will see some backing peeking between the rows, but remember, we are working on the back side. On the front side, we will still be covering the backing with the loops.



I worked my border for a total of 5 rows. The first two are tight together, while the next three are spaced out. I've made it all the way around and back to the starting corner. Now I can end my thread using the method discussed earlier. Let's flip it over and see what we have!



When you're working from the back of the piece, it can be a delightful reveal to see what's happening on the front. As you're learning, it's helpful to check often to catch any mishaps early. If all is going well, you should be seeing nice, even rows of loops making a square frame. Congratulations! If you have a few spots that need taking out and fixing,



Using the gold yarn, begin the pollen ring at the center of the flower. This is worked as a single row of stitches, so make sure yours are close enough together so that they will make a nice ring and not appear to have gaps once there are neighbor loops.



Here is the finished circle, which will be filled later with a different color.



Next, work the pollen X shapes. For these, I followed along on either side of the mark on the monk's cloth, making each of the legs of the X shape like a thicker outline.



This step will look rather messy on the front side at this point! That's ok, we'll keep going and clean things up later.

Make each of the 5 X-shapes individually, stopping and starting the yarn as you transition from one to the next.



Next, load the punch needle with pink and begin working the C-shaped tiny petals just outside the X-shaped pollen. For these, I started in one corner and worked back and forth to fill the shape.



Because the pink and yellow are variegated, your colors might come out slightly differently within the shapes than mine. That's part of what makes this so fun! And the variegation can give the effect of light and shadows playing off the surface of the subject of our piece.



Next, load your punch needle with the purple and punch the circle around the pollen and tiny petal cluster. Carry on filling in the circle towards the center. You may have to stop several times as you hit dead ends, snaking around all these smaller shapes.



I found it helpful to follow around one shape until I came to a dead end, then start again and carry on to the next shape. If there isn't enough room for stitches to turn around, you've hit a dead end, as I have here.



Carry on filling the center with the purple, including the center of the pollen ring. I have just a little more to go to finish, but I stopped here to help you see how I've carved up the spaces between the shapes.



And here it is fully punched! Zinnias are unique in that their centers are very dark, studded with tiny petals and pollen shapes, with a packed sense of fuzziness.



Here is the front side, looking a little chaotic with all the tails sticking out! Let's clean that up to reveal the design, as shown below. Nice!





Next, outline the petals in purple, staying on the outer edges. I punched the outermost edge first, then worked back and forth to fill inside, much like a larger version of the little pink petals. These shapes remind me of crescent moons.



Here are a couple of the petal tips finished. Notice they are not exactly the same shape, as each petal grows uniquely. This will give the piece a sense of organic realism, instead of turning the shapes into perfect copies of each other.

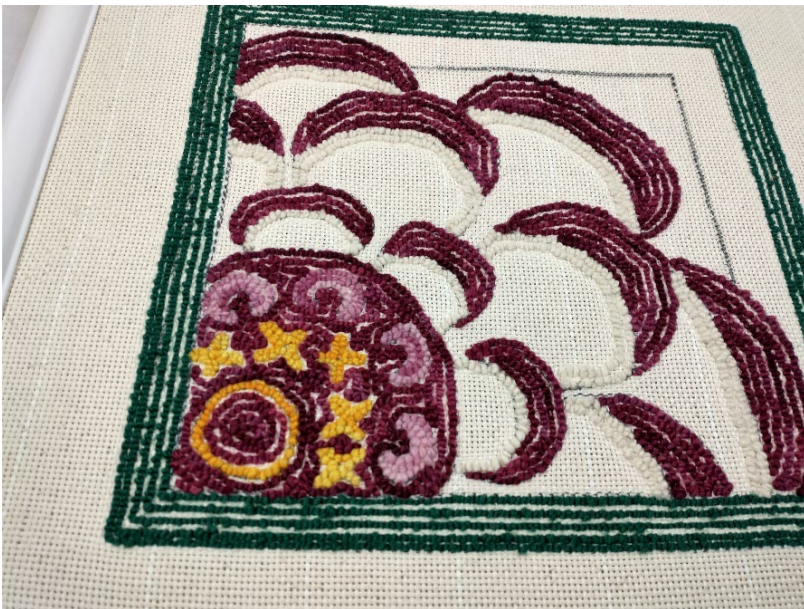


Here are all the dark petal edges finished, and below is the view from the front side. Notice how I've always started on the outer edge of the shape, then worked back and forth towards the center inside. I've left some of the inner line showing for the white outlining coming up next.





Starting with the largest petals and working my way to the smaller ones, I'm adding white outlining on the inner curve of the purple petal rims. Work a double outlining on all the petals except the ones closest to the center, which receive a single row of outline.





These bright highlights will visually pop forward. Next, we'll use the dark green to cause the furthest back petals to have a shadow, so they visually recede behind the ones closer to the viewer. Work these as V-shapes down into the points between the middle petals.





With pink, fill the petals that sit on the “straight” of the monk’s cloth first. These will be easiest to fill, working back and forth. If you reach an area that is too pointed to turn around (as I did in the center of the petal), end and start again.



The variegation in the pink will make our stitch direction choices show, highlighting the subtle veining in zinnia petals, while the purple and white show us how the petal is cupped or bent, which catches the light differently.

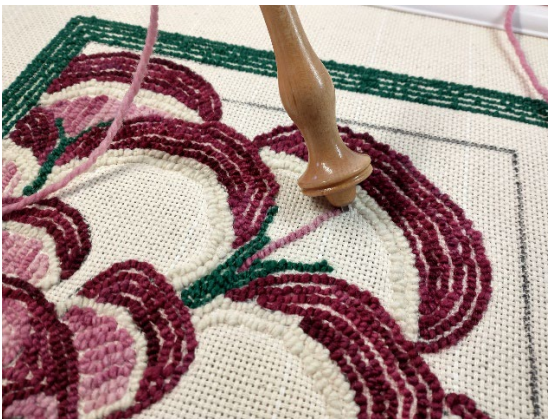


Carry on with both the petals that sit horizontally as well as vertically.





Next, work the petals facing at a 45-degree angle, the ones directly towards the opposite corner. This is easier for the smaller petal, but for larger ones it works best to first punch down the middle of the petal, then work to one side. Come back to the middle and finish the other side. This is an embroidery trick that works great for this situation as well.





The remaining petals are at slightly different angles. Again, start by punching down the middle of the petal, then fill to each side. Here is the pink all finished, as well as the front view after a bit of cleanup. See how much impact our stitch direction has?





Load your needle with light white, and now it's time to punch the straight rows of the first portion of the background.



Backgrounds must submit to what has happened with the subject, supporting it rather than taking over the piece. For our zinnia, I wanted to add an additional sense of depth, as if there is more than one border but the flower is popping through it. Because this background is pretending to be additional borders, I punched the rows straight, going as far as I could before making a switchback around a petal.

If you punch the main element and count how many rows it took, then replicate that number of rows in each sub-section, it will visually feel cohesive. Mine has 6 rows.



After working the green, fill the remaining spaces with gold, following the same logic. This really lets the summer sunshine into our piece!





Take some time to clean up the front side of your piece, rubbing the handle of the scissors over the loops to bring up tails and other odd bits for trimming. Use the closed tip of the scissors to sort loops into their shapes and make a tidier appearance.

Remove the piece from the frame, and don't be concerned if it immediately wants to roll into a scroll! Steam according to the Level-1 instructions and use a Fuzz-Away to clear off the little guard hairs that want to cloud your beautiful image.

These steps take time, but they will make your piece shine (and lay flat).



Following our finishing method from Level-1, cut a 4-inch hem from the margins of the monk's cloth, then cut off the corners leaving 2 inches at the narrowest point. Fold in the corners, then fold the hem over twice to create a mitered "frame" with all the raw edges carefully tucked inside.

Pin securely into place, finessing the folds so that everything lays well. The goal is to encourage the outermost row of loops to aim slightly outwards and keep the backing set inside of the loops so you cannot see backing sticking out when viewing the piece from the front. Feel free to test this by flipping your pinned piece over. Alternately, we don't want to pull the back around so tightly that it causes the edges of our piece to curl. We just spent all that time steaming to take out the curl!



Begin stitching by whip stitching one of the mitered corners together. Next, hem stitch along the top edge of the folded backing, taking the pins out ahead of you as you go. It is important that your stitches catch the backing in amongst the loops of your piece, not just the yarn loops, or you can pull the loops out.



Work your way across one section, then down the next mitered corner. Adjust the fold of the monk's cloth at the corner to neaten before stitching.

When finished, the back of your piece should look like it has a soft picture frame of monk's cloth hem. Now it's time to flip the piece over for the final reveal!



You've finished creating your beautiful punch needle piece. Congratulations!

You are welcome to enjoy it just as it is, or mount it for wall display, on a pillow, as a stool cushion, and so much more.

I hope you enjoyed making this fine point punch needle project and that you will enjoy the finished piece for years to come.

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