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JUNE 2024



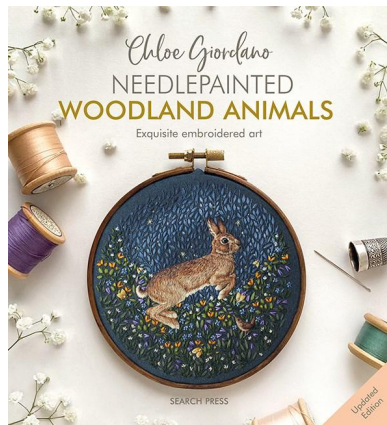
KNITTED MOOMIN SOCKS
BY LINDA PERMANTO & PAULA NIVUKOSKI



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Search Press
 9781800922488
 Pub Date: 14/06/2024
 \$29.95 US / £17.99 UK
 Paperback

192 Pages
 WFBC
 25 cm H | 22.9 cm W

Chloe Giordano Needlepointed Woodland Animals

Exquisite embroidered art

Chloe Giordano

Key Selling Points

- **PREVIOUS BOOK WAS STRONG SELLER AND HER DESIGNS ARE IN DEMAND** - Chloe Giordano is regarded as one of the world's top embroiderers, and this book is packed with her inspiring work
- **LEARN HOW TO CREATE HER ART STYLE YOURSELF** - Discover her creative process and enjoy a sumptuous gallery of her exquisite textile art
- **UPDATED AND EXPANDED** - This expanded paperback edition includes three new inspirational projects and gives insight into how her creative process continues to evolve and develop
- **STRONG SOCIAL MEDIA PRESENCE** - Chloe Giordano has a huge online following with over 256,000 followers on Instagram and 59,000 followers on Facebook.

Summary

"Utterly amazing! The embroidery work of Chloe Giordano is delicate, tiny, beautiful, realistic, adorable, detailed, perfect – there are so many adjectives you could use to describe her work!" - Mary Corbet, Needle 'n Thread

A beautiful in-depth, practical guide to the exquisite textile art of renowned embroiderer, Chloe Giordano, now expanded with fresh insights and three inspiring new artworks.

Take a walk through the stunning stitched world of renowned embroiderer Chloe Giordano, and discover not only her unique way of working with sewing thread but also a sublime collection of her exquisite textile art, inspired by her love of the natural world. This expanded paperback edition gives fresh insight into the ways Chloe's style is evolving and developing, and contains three new artworks, each containing insights into her creative process.

Taking one project from conception through to completion, see how Chloe plans her designs, chooses colours, selects threads, blends colours and finally stitches her designs in order to create her beautifully detailed embroideries. Packed with Chloe's guidance on every aspect of the process, including hooping and framing, this book will inspire you to create stunning thread paintings of your own.

In the second part of the book, Chloe showcases her popular, intricate embroideries that celebrate wildlife both big and small – from foxes, fawns through to hares, rabbits, mice and more. All are accompanied by the back story and inspiration behind the piece, offering a fascinating and exclusive look into Chloe's creative process.

For needle-painting that will astound you with its lifelike, delicate beauty pick up this book and get lost in the magical woodland art of Chloe Giordano.

Contributor Bio

Chloe began to sew in the last year of her Illustration degree at the University of the West of England, and since graduating in 2011 she has continued to experiment with freehand embroidery, using sewing thread and hand-dyed fabrics. Her clients include Vintage Books and Penguin, for whom she has designed the book cover for *The Comet Seekers* by Helen Sedgwick.

Chloe is regarded as one of the world's top embroiderers and has been featured on numerous textile art websites, including Textile Artist, This Is Colossal, as well as Mary Corbet's Needle 'n Thread and Bored Panda. Based in Yorkshire, UK, she sells her original pieces, prints and greetings cards on Etsy and through her website www.chloegiordano.com.

The original hardback edition of this book, *The Embroidered Art of Chloe Giordano*, has sold over 7.5k copies.

Composing an image

I spend a lot of time in my sketchbook before moving on to an embroidery. I use this time to work through ideas, and to try to figure out what will be the best approach to each piece before committing anything to thread.

- When I begin drawing an idea for an animal embroidery, I am trying to come up with a strong theme for it and think the eye through the paper. I am not looking for a good drawing, but just for a way to draw that idea that I can use to work on the movement and posture of the animal. I use three lines to describe the animal with different compositions for the same piece too.
- Once I have found an idea I like, I will do five to ten drawings through the reference photographs to get an understanding of how the animal's form and face is viewed. I concentrate on my own eye view of the face. I use the back of the hand to sketch the animal's head, but will do a series of five to ten drawings to work out the animal. I use directly copy photographs with my embroidery pen. I use the animal's head as the photographer's viewpoint of the animal's face, but the back of the hand is more of a photograph that works as an animal's head when looking through the camera. I use the photograph as the animal's head as a good embroidery.

I am embroidering part of it. I use a few things just to remind the animal's memory.

Transferring the design

It is easy to waste a lot of time trying to transfer your detailed drawing on to fabric. For this reason, I have found the best and the quickest way to get the image transferred to the fabric, while staying as faithful as possible to the original drawing.

- Take your paper and place it on your chosen fabric. Rather than tracing paper, I use a piece of paper that is a little larger than my sketch. I use it as a guide to transfer the image to the fabric, while staying as faithful as possible to the original drawing.
- Trace the image on the paper. I use a fine line pen or a ballpoint pen to trace the image on the paper. I use a fine line pen or a ballpoint pen to trace the image on the paper.
- Trace the image on the fabric. I use a fine line pen or a ballpoint pen to trace the image on the fabric. I use a fine line pen or a ballpoint pen to trace the image on the fabric.
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Equipment & materials

Almost all my embroidery materials are items and tools you can find in any craft shop, on the internet or online. I discovered most of my embroidery materials at a vintage and antique store. I use a range of methods and equipment before settling on what worked best for me.

SKETCHBOOK

I use a sketchbook to draw my ideas for my embroidery. I use a sketchbook to draw my ideas for my embroidery. I use a sketchbook to draw my ideas for my embroidery.

PAINTS

I use gouache paints in the same sketchbook as my drawings. I use gouache paints in the same sketchbook as my drawings. I use gouache paints in the same sketchbook as my drawings.

BRUSHES

I use brushes to paint my sketches. I use brushes to paint my sketches. I use brushes to paint my sketches.

OTHER ART MATERIALS

I use other art materials to create my sketches. I use other art materials to create my sketches. I use other art materials to create my sketches.

Fawn

A typical piece will take me about forty hours to complete. I use threads of about 30cm (12in) for ease of working. This means that they are neither too long, which would cause problems with tangling or breaking, nor too short, which would prevent the thread reaching easily over the work.

As you can see, I like to line up my threads in order of colour, before I begin. This helps ensure they go well together, and it makes it easier to see the selection of colours with which I have chosen to 'build' the creature.

- Thread the needle with your first thread in a single knot at each end, and which is through the eye of the needle to stop the thread from falling out.
- Insert to attach the new thread to the fabric, bringing the thread up over the side of the needle and going back down in the other side.
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- Insert to attach the new thread to the fabric, bringing the thread up over the side of the needle and going back down in the other side.

Here in Flowers

Finished in a 15.25cm (6in) hoop.

I wanted to play around with the position of the hare in this embroidery and so decided to depict one that was more alert, on his legs with his head turned towards the viewer of his alarm. It looks fairly simple and I'm sure, understanding to portray the hare looking over its shoulder was a tricky posture to achieve.

I spent some time looking at reference photos of hares in various natural poses, to see how they can adjust their posture to the situation. I then set to work with the main drawing, which would help me regulate the piece with thread.

This, especially, inspired when I saw a rabbit in my garden. I saw a rabbit in my garden. I saw a rabbit in my garden. I saw a rabbit in my garden.

I always enjoy capturing the feel of a scene with my embroidery. I use a range of threads and colours to create a sense of atmosphere and texture in my work.

I used a lot of different threads and colours to create a sense of atmosphere and texture in my work. I used a lot of different threads and colours to create a sense of atmosphere and texture in my work.

As this was one of my first pieces, I used much more than I could manage, and I especially enjoyed the reference of hares in the same pose, accurately depicting their coat colours.

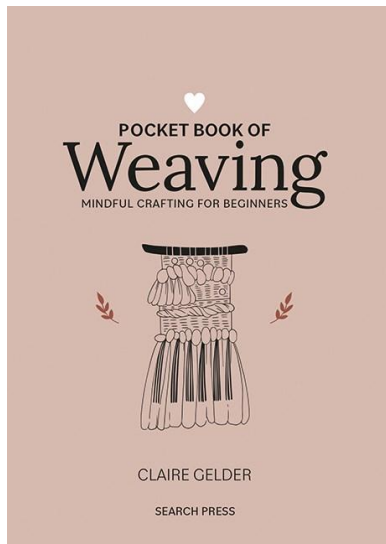
Although I don't try to match my work, I do find it inspiring and exciting to see how much can be done with the use of the embroidery, and the use of thread. I think this piece was inspired by the use of the embroidery, and the use of thread.

Since the biggest embroidery I've completed at the time and I am proud to say that it is the most I have ever done. I am proud to say that it is the most I have ever done.

Development & evolution

Over the years, my backgrounds have, in general, become more complex. I've very inspired by artists like the Japanese of Edward Burne-Jones, in which he likes to include a large amount of detail that still maintain a sense of depth. Unlike when painting, I can't use transparent layers or colour washes to build up an embroidery background, and I have to use the background threads that are on the fabric to create the background. I have to use the background threads that are on the fabric to create the background.

In the following chapter, I have included three of my most recent pieces of work, and will guide you through them step by step, to show you how I successfully build up my backgrounds and use them to complement my animals.



Pocket Book of Weaving

Mindful crafting for beginners

Claire Gelder

Key Selling Points

- **PERFECT GIFT BOOKS FOR YOU OR YOUR CRAFTING FRIENDS** - The fourth title in the new Pocket Book series (following on from Crochet and Knitting, published in March 23, alongside Macramé)
- **BEST-SELLING AUTHOR WITH A BIG FANBASE** - Sales of Claire's three other books, Bonnie the Cow & Friends (9781782219750), Mabel Bunny & Co. (9781782217336) and Robyn Octopus & Friends (9781782218692) now total 100k copies
- **SIMPLE 3-STEP COURSE** - Clear, simple approach ensures this is perfect for complete beginners
- **GREAT GIFT PACKAGE** - Small hardback format, positive affirmations and beautiful illustrations make this an ideal gift book.

Summary

Get started and learn the basics with this miniature, no-nonsense guide to weaving!

From best-selling author and crafting queen Claire Gelder, this gorgeous mini guide is packed full of weaving know-how, practical illustrations and comes with six simple-but-stunning projects.

Perfect for complete beginners, Claire clearly explains everything you need to know about weaving: choosing and using different looms; how to make and successfully warp a loom; a selection of weaving stitches; and how to remove your material from the loom.

It is structured as a simple 3-step course that will help you progress from bronze to gold as your skills and confidence grow. Before you know it you'll be weaving a stripy bookmark, stylish wall hanging and pompom flower bag on a rectangular loom, and chic coasters, a statement wall hanging and a vibrant flower power motif on a circular loom. Filled with positive affirmations and beautifully illustrated, this wonderful book is the ideal introduction to weaving for a complete beginner.

Treat yourself or a loved one to a little self-care with some mindful crafting, and create something beautiful today!

Contributor Bio

Claire Gelder loves all things hand-made, hand-woven and hand-crafted. She has been crafting for relaxation and fun for over twenty years.

In 2015, Claire left her career as an NHS Director to launch her new business, Wool Couture, which specializes in knitting, crocheting, weaving and macramé. She quickly got her DIY craft kits on the shelves of retail giant John Lewis and, in 2017, secured two *Dragons' Den* investors to help her pass on her passion of crafting to the next generation. Adding a modern twist to age-old pastimes knitting and crochet, Claire uses giant, chunky yarn and oversized knitting needles made in her own factory.

As well as a successful entrepreneur, Claire is also a firm believer in the therapeutic side of craft, particularly its benefits to mental health and well-being.

Claire lives in Wakefield, UK and is proud to be continuing Yorkshire's textile tradition. Her website is www.woolcouturecompany.com.

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9781800920750
Pub Date: 14/06/2024
\$16.95 US / £9.99 UK
Hardcover

128 Pages
WFG
Series: Craft Pocket Books
18 cm H | 12.7 cm W



GETTING STARTED

WHAT TOOLS DO YOU NEED FOR WEAVING?

Weaving looms

A loom is a tool that is used to create fabric. Looms can be big, like the industrial types that make the fabrics we wear, the carpets we walk on and the curtains we close. But of course these aren't what we as crafters need. Much smaller, hand-held hobbyist looms are what we will be learning to use.

I will show you how to work with a rectangular loom and a circular loom. The only difference between the two is the shape of the fabric that you can make. With a rectangular loom you'll generally make rectangles or square shapes, for example, you could make a thin bookmark through to a large square shape for a bag. With the circular loom, depending on the size of the loom, you can make anything from a coaster through to a large placemat. You could even go much larger and use a hula hoop to make a stunning floor mat. Large weaves like this are a really great way to use up all of your old pieces of yarn and fabric!

Different shapes
This book will show you how to work with both rectangular and circular looms to create some wonderful and varied results! Visit your local craft shop, or search online.



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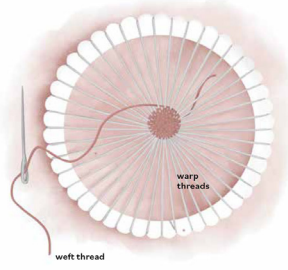
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Getting started

Warp and weft

There are two key words in weaving: warp and weft. These are the names of the threads that are used to make the fabric on the loom. The warp is the first thread that you add. It forms the foundation onto which everything else will be woven; on a rectangular loom, the warp is generally added vertically. The weft thread, or threads, are added in a horizontal direction, working back and forth across the loom.

On a circular loom, the warp is added from one side of the circular loom across the centre to the opposite side, working the warp around the loom in one direction. The weft is generally added in a circular direction, working round and round.

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RECTANGULAR LOOMS

WARPING A RECTANGULAR LOOM

Here I will show you how to warp a beginner's rectangular loom (to make a DIY version of this, see pages 31-33).

1



Start by tying a double knot around a notch at one side of the loom.

2



Take the warp thread and pull it straight down to the other side of the loom. Take it around the first notch.

3



Take the warp thread back up to the top, and take it around the second notch. Continue working back and forth across the loom in this way, keeping tension on the warp as you go.

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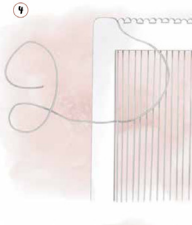
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Rectangular looms

DIY RECTANGULAR LOOM

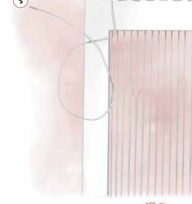
To make your own rectangular loom, you'll need some strong cardstock (such as packaging card). Here I will show you how to make a loom for the bookmark project on page 46. Our bookmark is going to be 5cm (2in) wide and 15cm (6in) long. You will require a piece of card that is approximately 10cm (4in) wide and 20.5cm (8in) in length. The technique is the same no matter the size, so adapt according to your project.

4




Repeat all the way across the loom until you have reached the last notch.

5



Finally, tie a double knot to secure the warp in place.

1



Mark out your 10 x 20.5cm (4 x 8in) rectangle onto your card. We need to create notches along the top and bottom edges leaving a 2.5cm (1in) space at either side of the loom, mark points 5mm (1/4in) apart and 5mm (1/4in) in depth, 11 times, top and bottom.

30

31

Rectangular looms

Bronze level

LET'S MAKE A STRIPY BOOKMARK!

This is a simple but fun project on which to start your rectangular weaving journey. You will make and warp a DIY loom, weave using the plain stitch, change weft colours, finish off the edges using a hem stitch and remove your piece from the loom. To customize, you might also want to add your own initials, or those of someone special, using chain stitch.

What you need

- ★ 10 x 20.5cm (4 x 8in) strong cardboard, pen and scissors to make your own loom
- ★ Weaving needle
- ★ 8m (8 1/2yd) strong cotton warp thread
- ★ 3m (3yd) each of Aran (10-ply/worsted) yarn in yellow, green and blue. I used Utterly Aran yarn by Wool Couture in Corn, Pistachio and River
- ★ A bundle of embroidery thread/floss (optional)

Size

5 x 15cm (2 x 6in), not including tassels



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Rectangular looms

Silver level

LET'S MAKE A SUMMERTIME WALL HANGING!


Weaving and wall hangings are a match made in heaven. This small wall hanging project incorporates working with roving, making rya and soumak knots, increasing and decreasing stitches, interweaving and mounting your weaving.

What you need

- ★ Small rectangular loom, 16 x 21cm (6 1/4 x 8 1/4in); mine is from Wool Couture
- ★ Weaving comb and weaving needles
- ★ 8m (8 1/2yd) strong cotton warp thread
- ★ 8m (8yd) each of Aran (10-ply/worsted) yarn in brown (A) and green (C); I used Utterly Aran yarn by Wool Couture in Earth and Pistachio
- ★ 8m (8yd) each of chunky (bulky) yarn in blue (B) and yellow (E); I used Cheeky Chunky Yarn by Wool Couture in Baby Blue and Lemon
- ★ 30cm (12in) roving in natural cream (D)
- ★ Scissors and pen
- ★ Foraged twigs

Size

12 x 25cm (4 3/4 x 10in)





64

65

Circular looms

ORDER OF WORK

- five hidden rows of plain weave (page 68)
- a row of rya knots (page 68)
- a second row of rya knots (page 68)
- a row of roving (page 68)
- decreasing plain weave stitch (page 69)
- interweaving (page 69)
- row of soumak knots (page 70)
- six rows of plain weave stitch (page 70)
- decreasing plain weave stitch (page 70)
- interweaving (page 70)
- four rya knots (page 70)
- a row of roving (page 71)
- twelve rows of plain weave stitch (page 71)
- four fitted pompoms (page 71).

66

67

Rectangular looms

Step 1: Warp the whole loom (see pages 28-30).

Step 2: Using a doubled strand of yarn A throughout, plain weave until the piece measures 5cm (2in) in length.

Step 3: Working from right to left on both rows, weave two rows of rya knots (see page 65); on the second row miss the first warp and start the row with the second warp.


Step 4: Plain weave until the piece measures 15cm (6in) in length.

Step 5: Weave in all ends and remove your work from the loom (see page 40).

Step 6: Make another identical piece of woven fabric following steps 1-5.

Step 7: Weave in all of the warps.

Step 8: Place one piece of fabric on top of the other, right sides facing outwards, and stitch the bottom edge and both sides of the pieces together, stitching through both layers of fabric.

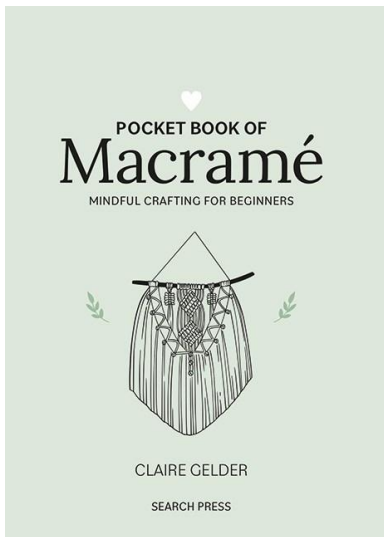


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Pocket Book of Macramé

Mindful crafting for beginners

Claire Gelder

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- **PERFECT GIFT BOOKS FOR YOU OR YOUR CRAFTING FRIENDS** - The third title in the new Pocket Book series (following on from Crochet and Knitting, publishing March 23, alongside Weaving)
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Summary

Get started and learn the basics with this miniature, no-nonsense guide to macramé!

From best-selling author and crafting queen Claire Gelder, this gorgeous mini guide is packed full of macramé know-how, practical illustrations and comes with five simple-but-stunning projects.

Perfect for complete beginners, Claire clearly explains everything you need to know about macramé: how to choose a support, how to keep an even tension and how to introduce extra embellishments such as beads, shells and charms. It is structured as a simple 3-step course that will help you progress from bronze to gold as your skills and confidence grow.

Before you know it you'll be knotting a trendy plant pot holder, a charming dreamcatcher, a stunning wall hanging, a statement table runner, plus the bonus macramé project: friendship bracelets!

Filled with positive affirmations and beautifully illustrated, this wonderful book is the ideal introduction to macramé for a complete beginner.

Treat yourself or a loved one to a little self-care with some mindful crafting, and create something beautiful today!

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GETTING STARTED

WHAT YOU NEED TO GET STARTED WITH MACRAMÉ

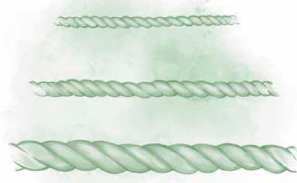
The most commonly used material for macramé is some form of rope: a length of thick, strong cord twisted together from strands of composite material. Popular materials used for macramé cord include cotton, hemp, sisal, jute (burial, hessian), nylon and other synthetics. You will often see that macramé cord is labelled as either 3-ply or 4-ply - this has nothing to do with the thickness, it simply means how many strands have been twisted together to create it. For example, three strands equals 3-ply. One word of caution with the ply of macramé cord: if the cord is 'single ply', this means that the strands haven't been twisted together; this is fine, but it won't be as strong as a 3- or 4-ply cord.



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One of the key decisions when making a macramé piece is cord thickness. You can source cord ranging from 1mm (3/64in) through to 20mm (3/4in) plus. Certain thicknesses will suit particular projects: 1mm (3/64in) is ideal for delicate items such as bracelets or necklaces, whereas you might find 20mm (3/4in) on a boat or used for giant macramé pieces. I would urge you to think about the weight of the piece you are making, as I have used very thick cord before and it is surprising how heavy a piece can become!

Two of the most popular thicknesses are 3mm (1/8in) and 5mm (3/16in). This is the size that you will normally see wall hangings and plant pot holders made from. It's generally my go-to size of cord because it's easy to work with and like the size of knots it creates.

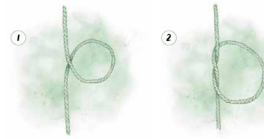


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YOUR FIRST KNOTS

THE OVERHAND KNOT

Let's start with the simplest knot. The overhand knot is very secure and can be tricky to untie, especially on thin cord or thread.



Make a loop with the cord.

Thread one end through the loop and pull on both ends to close the knot.

18

Let's take a moment to celebrate your first knot!

Bronze level

LET'S MAKE A PLANT POT HANGER!

Here's your first ever macramé project and pattern: we are going to make a stylish hanging plant pot holder. The knots you will use are the lark's head knot, square knot, half square knot and wrapped knot.

What you need

- ★ 60m (197ft) of 3mm (1/8in) macramé cord
- ★ One wooden ring, 55mm (2in) diameter
- ★ Sixteen 20mm (3/4in) wooden beads
- ★ One 'S' hook
- ★ One plant pot, approximately 15cm (6in) in diameter
- ★ Tape measure, scissors and comb

Size

The plant pot hanger will measure 1m (39in) in length



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Silver level

LET'S MAKE A DREAMCATCHER!

Here's your second macramé project. We are going to make a beautiful dreamcatcher. Of Native American origin, and originally crafted from willow and decorated with sacred items, a dreamcatcher's purpose is to ward off bad dreams and act as a protective talisman for you when you are sleeping. The knots you will use are the lark's head knot, square knot, and half square knot.

What you need

- ★ 18cm (7in) wooden hoop
- ★ One 50g (1.76oz) ball DK (8-ply/light worsted) yarn: I used Wool Couture Cotton Candy yarn as it is really strong and won't snap; if substituting, check the strength of the yarn before you begin
- ★ Darning needle
- ★ A tape measure, scissors and a pen

Size

20cm (8in) wide; 51cm (20in) long (including hoop height)



55



56

ORDER OF WORK

- weave the cord to create the dreamcatcher face (pages 58-61)
- create two 20cm (8in) columns of half square knots (page 62)
- secure the 60 cords to the hoop with a lark's head knot, then tie a row of 26 square knots (page 63)
- create alternating, decreasing patterns of square knots to create three triangles of knots (pages 64-66)
- tie a central column of half square knots (page 68)
- trim to finish.

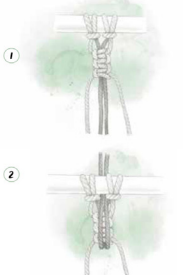


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OTHER KNOT TECHNIQUES

THE BERRY KNOT

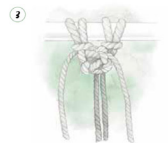
This knot adds a three-dimensional touch to any design. It's a big, oversized knot that actually looks like a berry - hence the name!



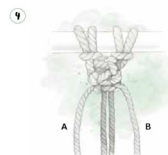
Tie a column of three square knots (see pages 34-35).

Take the centre cords above and behind the three knots from front to back.

72



Pull the centre cords back into their original position between cords A and B. The berry knot will naturally curl back on itself.



Using cords A and B, tie a square knot directly below the berry knot to secure it in place.

Tightening tip

Don't pull the berry too tight, as this can flatten it out and take away its lovely, chunky shape.

73



82

ORDER OF WORK

- create the left-hand clove hitch strip (page 84)
- create the right-hand clove hitch strip (page 85)
- create the centre diamonds (pages 86-88)
- create the outer fringe cords (page 89)
- join the clove hitch strips with centre berry knots (page 90)
- create additional berry knots (page 91)
- create square knot picots (page 91)
- create a fringe (page 92).





The Essential Embroidery Stitches Card Deck

in 50 cards

Betty Barnden

Key Selling Points

- **ON-THE-GO DECK FOR STITCH FANS** - An essential library of 50 versatile embroidery stitches, for beginners through to seasoned embroiderers seeking inspiration
- **PERFECT GIFT FOR EMBROIDERY FANS** - The card deck makes a wonderful gift and the ideal tool for the on-the-go embroiderer
- **EXCELLENT TUTORIAL FROM STITCH AUTHORITY, BETTY BARNDEN** - Contains material from *The Embroidery Stitch Bible* - over 300K copies sold worldwide
- **CONCISE AND PACKED WITH INFORMATION** - The sturdy, stylish box contains a 16-page booklet of all the essential embroidery know-how you need, along with 50 colourful cards; each has a colour photograph of the finished stitch on one side and clear illustrations and written instructions on the other
- **HUGELY POPULAR CRAFT** - over 26M IG posts for #embroidery and 100k #embroiderystitches

Summary

Unleash your creativity with 50 versatile stitches in a stylish on-the-go card deck. Perfect for on-the-go embroidery and the ideal gift for embroidery fans of all levels.

The perfect tool to help you select and create 50 useful embroidery stitches, this innovative card deck of inspiring designs can be easily slipped into your bag for on-the-go stitching.

The sturdy box contains a 16-page booklet packed with all the essential embroidery know-how you need to master the art of embroidery. From beginner tips to expert techniques, it's all there to support your creative journey. Also within are the 50 colourful cards, each showcasing an individual embroidery stitch. On the front of each 140 x 85mm (3.3 x 5.5 inch) card is a colour photograph of the finished stitch, accompanied by suggested uses and alternative names. When you're ready to dive into the details, simply flip the card over to reveal a clear illustration and step-by-step written instructions for that particular stitch.

With an extensive range of 50 stitches at your fingertips, this card deck opens up a world of creative possibilities. Whether you're a seasoned embroiderer seeking fresh inspiration or a beginner eager to expand your repertoire, this versatile card deck is the perfect gift to fuel your creative fire.

The deck's contents has been expertly curated from the highly acclaimed publication, *The Embroidery Stitch Bible* by Betty Barnden, also available in print from Search Press. The book is ranked as one of the best hand embroidery books by the Textile Artist organization.

Contributor Bio

Betty Barnden is a freelance needlecraft designer who studied furniture design at the Royal College of Art (where she made her first tubular knitted chairs). Betty has designed knitting patterns for companies such as Sirdar, Patons, Jaeger and King Cole. Her knitwear, embroidery and crochet designs have appeared in many magazines over the years, and she has also designed embroidery projects and kits.



Search Press
 9781800922303
 Pub Date: 14/06/2024
 \$19.95 US / £14.99 UK
 Other Merchandise

66 Pages
 WFBC
 Series: Craft Card Decks
 14 cm H | 8.5 cm W

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- Scroll stitch

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- Double blanket stitch
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Couching

- Couching
- Bricking
- Zigzag couching
- Trailing
- Bunched couching

BLANKET STITCH



Alternative name:
Buttonhole stitch
(when worked closely together)

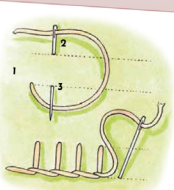
Uses:
Straight and gently curved edgings, couching, laid work, cutwork, straight and curved outlines (when used small).

Notes:
When worked along a raw edge of fabric, needle passes through fabric only at point 2, the raw edge corresponds to the lower marked line.

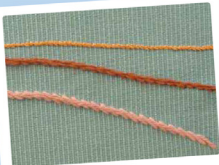
INSTRUCTIONS

Work from left to right:

- Bring the needle up at 1, down at 2 and up at 3, with the thread looped under the needle. Pull for a neat twisted edge.
- Repeat to the right. Flatten down the last loop by taking a small stitch along the lower line.



STEM STITCH



Alternative name:
creeper stitch

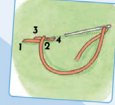
Uses:
Straight and curved lines and outlines; often used for flower stems.

Notes:
To maintain a smooth curve on tighter curves, take smaller stitches.

INSTRUCTIONS

Work from left to right:

- Bring the needle up at 1, down at 2 and up at 3, halfway between 1 and 2, above the thread.
- Repeat to the end of the line. Each stitch should be the same length and begin halfway along the previous stitch.
- For a broader line, angle the needle slightly so that it is inserted below the required line, and brought out just above it, at a tiny distance above the end of the previous stitch.



SHADED SATIN STITCH



Alternative name:
n/a

Uses:
To add shading to a tapered area, such as a leaf or flower petal.

Notes:
Divide the area into several bands.

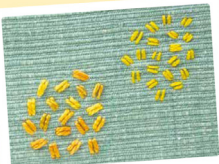
INSTRUCTIONS

For all rows, work from the centre to the right, then return to the centre and work to the left:

- Begin at the top with a row of alternating long and short stitches, long the needle up at 1, down at 2, up at 3 and down at 4. Repeat to the right, then go back to the centre and work out to the left. Always bring the needle up inside the shape and insert it at the edge. Point all the stitches of the lower edge in a fan arrangement.
- Once the first row is complete, using another shade, work stitches to fit between those above. Make the lower edge of this line alternately long and short with stitches of different lengths. Repeat as required.
- At the lower edge, make long and short stitches as necessary to complete the shape.



SEEDING STITCH



Alternative name:
n/a

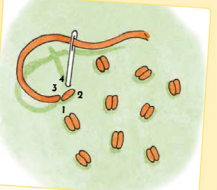
Uses:
A simple filling stitch; it may be worked as an even scatter, to give texture to an area, or clustered to shade an area from one side to the other.

Notes:
n/a

INSTRUCTIONS

Work in any direction:

- Bring needle up at 1, down at 2 making a very small stitch, up at 3, and down at 4, making a small stitch.
- Repeat as required.



FEATHER STITCH



Alternative name:
n/a

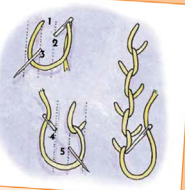
Uses:
Borders and edgings, straight and curved lines, appliqué.

Notes:
For regular stitches use evenweave, or mark fabric with three parallel lines.

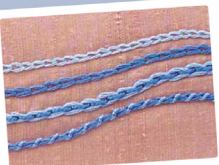
INSTRUCTIONS

Work from top to bottom:

- Bring needle up at 1, down at 2 and up at 3, with thread beneath the needle. The distance between 1 and 2 should be equal to the distance between 2 and 3. Pull through.
- Take the needle down at 4 and up at 5 with thread beneath the needle. Pull through.
- Continue making stitches alternately to right and left as required. Fasten off the last loop with a small stitch to secure.



CHAIN STITCH



Alternative name:
n/a

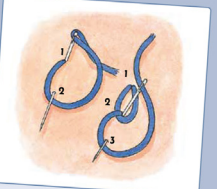
Uses:
Straight and curved lines.

Notes:
Chain stitch can be decorated with backstitch, or whipped.

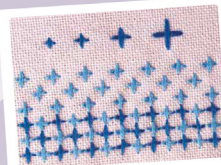
INSTRUCTIONS

Work from top to bottom:

- Bring needle up at 1 and insert at same place, looping the thread beneath the needle as shown. Bring needle up at 2, a short distance below 1.
- Insert needle in same place as 2, inside loop of stitch above, looping thread beneath needle as before, and bring needle out at 3.
- Repeat as required. All stitches should be the same length. To fasten off, secure the last loop of the chain with a tiny stitch.



UPRIGHT CROSS STITCH



Alternative name:
St George's cross stitch.

Uses:
May be worked singly, in lines, scattered or as a solid or patterned filling. Often used in bedwork.

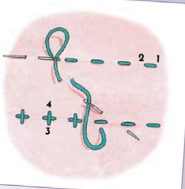
Notes:
For a uniform appearance, always work the top threads of the crosses in the same direction: from bottom to top is most commonly used.

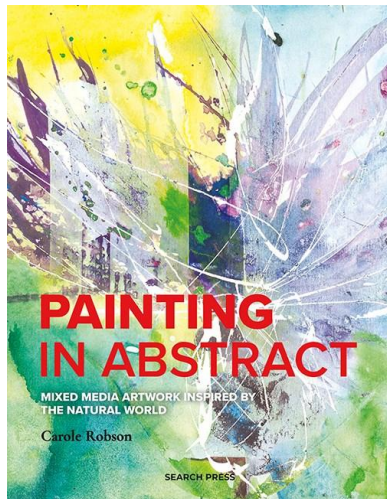
INSTRUCTIONS

Work first journey from right to left:

- Bring the needle up at 1 and down at 2. Repeat as required.

Work second journey from left to right. Bring needle up at 3 and down at 4, making a vertical stitch across the centre of each horizontal stitch.





Painting in Abstract

Mixed media artwork inspired by the natural world

Carole Robson

Key Selling Points

- **PERFECT FOR ARTISTS OF ALL ABILITIES** - Unleash your own creative ideas with the essential guidance from this popular tutor.
- **MIXED MEDIA IS A POPULAR ART FORM** - There are hundreds of courses in mixed media, and this book helps you work with all types of materials to achieve great artworks
- **ABSTRACT ART AND PLEIN AIR ARE A POPULAR COMBINATION** - This book takes the best of both areas and delivers tips and examples on how to get started as well as improve your skills.
- **SIMILAR AUTHORS** - Will appeal to the same market as JEAN HAINES and JANE BETTERIDGE - both best-selling Search Press authors.

Summary

Learn to capture the abstract beauty of the natural world in paint and mixed media with this inspiring book.

A practical, mixed media art book, illustrated with finished paintings and short exercises that encourage an experimental approach to painting the natural landscape.

Carole Robson's aim is to inspire readers with her own enthusiasm for art and, as a teacher, to help them to achieve their own artistic goals. Her work is a celebration of the natural landscape, and her intention is always to shine a light on nature in order to elevate its case, especially poignant now that nature is in such jeopardy.

This book guides the reader through simple combinations of wet media such as watercolour, gouache, acrylic and Indian inks. It goes on to examine and include other media and techniques; exploring media that combine happily, and those that resist each other to create interesting and unexpected effects.

It offers strategies for developing concepts and improving design, with a chapter devoted to the formal elements - line, shape, colour, tone, texture and surface pattern - that can be harnessed to produce impactful work. Readers will be provided the tools and inspiration to find their own interpretations.

Carol covers various aspects of the natural landscape, from close-up details to more distant views, celebrating wild flowers, seed heads, berries and leaves. It peers inquisitively into ditches, hedgerows and verges, and soaks up the idyll of flower-rich meadows. It will visit the tranquility of woodland scenes as well as the atmospheric, wild elements of stormy skies and high seas.

Exciting techniques such as washing or spraying off an image, using improvised mark-making tools and weathering collage through rusting, ripping and singeing are included; alongside printing or stencilling acrylic gel or texture paste to enliven a surface.

This book offers a unique route into creativity and innovation for the reader, whether beginner or expert artist.

Contributor Bio

Carole was brought up in a rural area of North Staffordshire. She moved South to study for her degree and post graduate qualifications at Central St. Martin's School of Art and subsequently freelanced as a book illustrator for major London Publishers. She worked on a wide variety of commissions and her illustrations are published worldwide. A mixed media painter and art tutor, she now works from her studio in Laddingford, Kent, and exhibits in London and the South East of England.

Her artwork is experimental, combining media, resist techniques and a variety of mark making. In the last few years Carole has brought digital art into her practice and is frequently re-inspired by the new colour combinations or abstractions achieved. Her paintings are driven by strong feelings about ecology and man's impact on the environment.

Search Press
9781800920163
Pub Date: 14/06/2024
\$23.95 US / £14.99 UK
Paperback

128 Pages
AFC

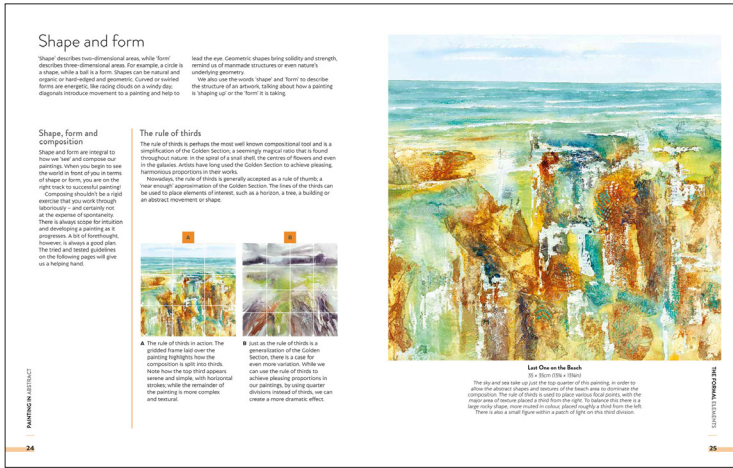
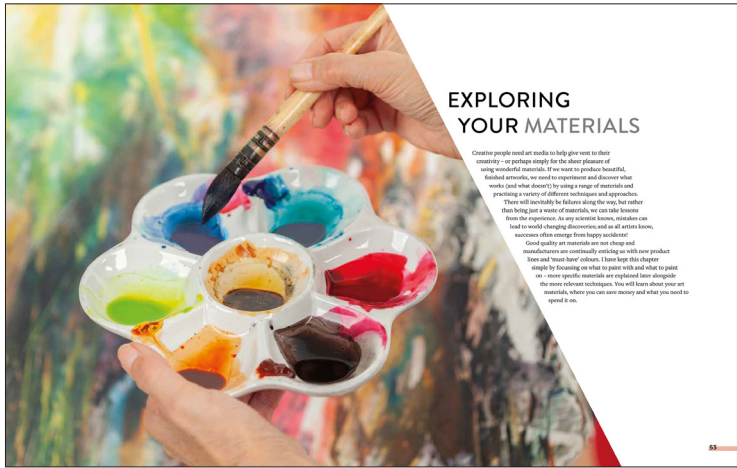
27.9 cm H | 21.6 cm W

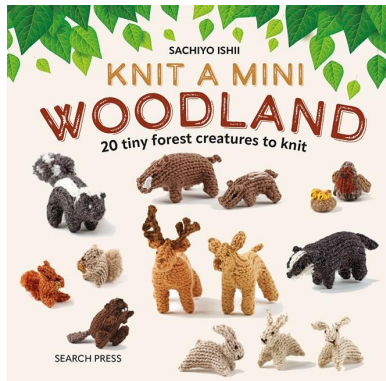




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Search Press
 9781800921412
 Pub Date: 14/06/2024
 \$12.95 US / £7.99 UK
 Hardcover

64 Pages
 WFBS
 Series: Knit a Mini
 18 cm H | 18 cm W

Knit a Mini Woodland

20 tiny forest creatures to knit

Sachiyo Ishii

Key Selling Points

- MAKE YOUR OWN WOODLAND ANIMAL FARM - 20 fun, simple knitting patterns, perfect for knitters of all skill levels.
- MINI MAKES ARE THE PERFECT WAY TO USE YOUR STASH - Projects are ideal for using up small amounts of yarn.
- NEW TO THE 'KNIT A MINI' SERIES - New to the best-selling Knit a Mini Safari and Knit a Mini Ocean, choose from a whole range of adorable animals to knit!
- LEARN FROM BESTSELLING AUTHOR AND DESIGNER - Sachiyo's overall book sales total over 180k copies!
- EACH ANIMAL HAS STEP BY STEP INSTRUCTIONS - Each project comes with simple-to-follow instructions, including how to sew and make up, stuff and enjoy!

Summary

Knit your own woodland animal scene with these adorable knitted animals from bestselling author Sachiyo Ishii! Perfect to make and give for all ages!

Choose from a whole forest of woodland favourites, from fierce bears and their playful cubs to mischievous raccoons, bouncing hares and noble stags.

This endearing collection from best-selling author and knitter Sachiyo Ishii is a great source of playful patterns, perfect for presents or playthings, and is a fantastic way to use up your yarn stash.

Complete with step-by-step sewing-up, stuffing and embroidery techniques, these fun, simple patterns are ideal for knitters of all skill levels.

This book is a redesigned re-issue of *Mini Knitted Woodland* (9781781262931), 2014.

Contributor Bio

Sachiyo Ishii was born and raised in Japan. She was a money broker on Wall Street and in London before discovering the joy of handicraft after her second son was born. She learned dressmaking and Waldorf doll making and has been designing and creating dolls and toys ever since. She teaches knitting, doll making, wet and dry felting, sewing, crochet and spinning, among other crafts. She has authored a number of best-selling titles for Search Press and her work regularly appears in knitting magazines. Sachiyo lives in Sussex, UK with her husband and two sons. Visit her website www.knitssachi.com or find her on Instagram @knitsbysachi

Watercolour Animals for the Absolute Beginner



Watercolour Animals for the Absolute Beginner

Matthew Palmer

Key Selling Points

- IDEAL FOR THE COMPLETE BEGINNER - numerous step-by-steps, hints and even pre-drawn outlines it is an ideal starting point for the beginner artist looking for a complete course in watercolour.
- PART OF A PROVEN SERIES - featuring the same layout and approach which has sold over 175,000 copies to date.
- EASY-TO-FOLLOW TECHNIQUES AND ACHIEVABLE PROJECTS BROKEN DOWN INTO SIMPLE STEPS.
- OUTLINES PROVIDED FOR EACH PROJECT - the initial pencil drawing for each project is contained in the book making getting started quick and easy.
- BEST-SELLING AUTHOR AND DEMONSTRATOR with a significant presence on social media and TV, and combined book sales of more than 110,000 copies.
- Following on from the success of Matthew's Ready to Paint in 30 Minutes: Animals in Watercolour, which sold 10,000 copies in its first year.



Search Press
 9781800920507
 Pub Date: 14/06/2024
 \$19.95 US / £12.99 UK
 Paperback

200 Pages
 AFCC
 Series: Absolute Beginner Art
 27.9 cm H | 21.6 cm W

Summary

The quick way to watercolour success is here! If you have ever wanted to learn to paint animals, then this is for you.

Step-by-steps and clearly explained techniques will guide beginners through the methods needed to easily and effectively paint a variety of domestic and wild animals. Matthew expertly demonstrates how to paint realistic eyes, mouths, noses, fur markings and feathers in watercolour, and clearly explains all the techniques needed for the projects, including wet into wet, lifting out, adding shadows and the all-important dry-brush blending.

Full-size, fold-out outline sketches are provided for all projects, allowing you to simply trace the sketches onto watercolour paper and start painting with ease. A clear and comprehensive colour-mixing section is included to allow you to confidently choose and mix the colours you need.

Three starter projects - a simple bird, dolphin and penguin - are the perfect introduction to the basic techniques before moving on to six larger projects, each set in a simple scene: a parrot, cheetah, panda, giraffes, sea turtle and polar bear.

Matthew includes many handy hints and tip for beginners and improving artists alike to fill you with confidence to create your own stunning watercolour animals.

Contributor Bio

Matthew Palmer is a renowned demonstrator of watercolour painting, and his classes are particularly popular with beginners. He has been painting professionally for over 20 years and specializes in landscapes, still life and animals. He has his own studio at his home in Derbyshire, UK and teaches hundreds of people each week, as well as running watercolour workshops and holidays. He participates in several art shows and appears regularly on television as well as on his own internet-based art show at www.watercolour.tv

Matthew has now written his seventh book with Search Press, with total books sales of over 118,000 copies worldwide.

Introduction

Begin painting at a very young age. Art was always part of me and watercolour was the one medium that stood out from the crowd. I never had a natural flair for art – I could see shadows and angles in buildings, and the way light bounces off objects to create contrast. Over the years I discovered my own style and started teaching watercolour in the late 1990s. These classes soon grew very popular and led to workshops, days, evening holidays and online virtual classes. My teaching career branched out to live presentations, TV shows, working on radio, DVD and teaching thousands of students via online lessons on my video on demand art website www.watercolourtv.com. One of the first subjects I ever painted was animals, and this was in my childhood home where great inspiration. So, painting cats and dogs was how I started for me, and soon began painting wild animals, birds, safari animals and even insects.

Everything I know from my long history of painting animals in watercolour has been included in this book – I literally showcase every technique I have learnt in the long period.

Using techniques like dry brush, lifting and how to create stunning highlights, and building up strong shadows, is the secret to successful animal painting in watercolour.

This is a book for the artist. In the first section you will find all those essential techniques, tips and tricks needed to create your own animal watercolour paintings. The second, larger section is purely hands on projects, allowing you to try to create wonderful watercolour paintings of animals from around the world.

The book is an essential absolute beginner's guide to painting animals in watercolour – a great companion to keep by your side while working on your animal projects. Or maybe just a great way to revisit the basics. Here you will find you need to know about materials, essential animal projects and much more.

The main objective of this book is simple to give you the confidence, skills, tips and techniques you need to paint your own animals in watercolour.

Happy painting, and let's keep the paint flowing together.



Colour mix percentages

Here are some useful colour mixes for your watercolour painting, all mixed from the main set of primary colours. French ultramarine blue is used for cadmium blue, cadmium red, yellow ochre and alizarin crimson.

<p>Sunshine and sandy for Paint an animal's pelt. The perfect lighter colour.</p> <p>80% French ultramarine blue + 10% alizarin crimson + 10% French ultramarine blue</p>	<p>Deep black For animal shadows and dark fur.</p> <p>70% French ultramarine blue + 20% burnt sienna</p>	<p>Deep brown Paint an animal's coat. A strong mix for deep animal tones.</p> <p>80% burnt sienna + 20% French ultramarine blue</p>
<p>Average green For animal foliage or grass, when used with a light blue.</p> <p>70% French ultramarine blue + 30% French ultramarine blue</p>	<p>Bright green Paint an animal's green light. For foliage and grass.</p> <p>70% French ultramarine blue + 30% French ultramarine blue</p>	<p>Sea turquoise Paint an animal's turquoise. For sea, sky, and animal's blue of water, and coastal shades.</p> <p>80% French ultramarine blue + 40% French ultramarine blue</p>
<p>Sunset orange Paint an animal's sunset.</p> <p>70% alizarin crimson + 30% cadmium red</p>	<p>Light brown Paint an animal's coat. Good for animal fur and textures.</p> <p>20% yellow ochre + 20% alizarin crimson + 60% French ultramarine blue</p>	

<p>Shade shadow colour For dark fur, and some shadows when mixed with white.</p> <p>70% French ultramarine blue + 30% alizarin crimson</p>	<p>Shadow green Paint an animal's green. For foliage and grass.</p> <p>60% alizarin crimson + 20% French ultramarine blue + 20% cadmium red</p>	<p>Shadow grey Paint an animal's grey. For shadows, when mixed with white.</p> <p>60% French ultramarine blue + 30% alizarin crimson</p>
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Tip
For most of these pigments as you appear in the step-by-step projects, there are some extra colours from my 'Watercolour palette' that you can use to mix your own shades. For example, a cadmium yellow, used naturally in the light for the pelt, can be mixed with a little of alizarin crimson, or natural red, to create a range of shades. See the colour comparison chart on page 12.

Additional colours

While the three primary colours will mix most of the shades needed for painting naturalistic animals, there are some that cannot be obtained, so it's good to keep a few additional colours in your palette.

<p>Burnt sienna Great for mixing warm tones and earthy colors.</p>	<p>Viridian hue A vibrant green, use this in the animal's fur, for example, in the fur of a tiger, leopard, or cheetah.</p>	<p>Indigo, or ultramarine Great for creating deep blues and purples.</p>	<p>Lemon yellow An essential color. Mix with natural red to create a range of warm tones.</p>
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Dry brush

Dry brush is a technique used in almost every single animal painting. It's over done. The trick here is to have just the right amount of paint on the brush, apply the bristles and lightly skin the paper. Hold the sprayed brush horizontally to add texture, or vertically to give finer lines.

29 Using a strong natural grey and a clean brush, dab the brush on kitchen paper and apply the bristles.

30 Add some dry lines from the side of the brush, working towards the head.

31 Add some of the same dry lines, working towards the head. Be careful to work around the eyes. Always use a clean paper of wood.

32 Add some dry lines to the main body of the elephant, being careful to follow the contour and curves. The fur can be intensified with the dry brush effect. There is no need to apply the brush to the legs, apart from following the contour to create the three-dimensional shape and the curve of the trunk.

33 Work on the trunk with the sprayed brush, adding texture as the way up towards the head.

34 Hold the sprayed brush almost vertical to add some more precise dry lines.

35 Add dry lines over the belly, following the curve of the animal. This is great for adding some of the wrinkles to the elephant.

36 On the opposite eye, add a grey line across the top, starting from the edge of the nose.

37 With the grey photons are still wet, use pale natural orange on a clean brush to block in each eye. While the orange is drying, use the natural grey and add light to the brush along the bottom edge of the eyes, working the way around the base.

38 Using natural grey and a small pointy clean brush, paint in the hooves – these are oval shapes on big cats and are pointed towards the center. Use the brush on the left-hand side of each hoof. Use a clean damp brush to complete the circular shape of the hoof, creating a lighter side – this goes deeper to the eye. Using the tip of the brush just very gently dab in the outline to create a softer shape as opposed to a hard edge. Leave to dry.

39 Working with a very strong grey (50% water), dry your brush on kitchen paper, take the bristles and begin to add spots to the fur. Using the side of the brush will allow the textured grain of the watercolour paper.

Tip
Add all spots as large and round. Then use the hair from the brush to follow the curve of the brush, adding a few more spots to the fur. Using the side of the brush will allow the textured grain of the watercolour paper.

40 Continue to add spots over the head and around the neck. Use the side of a brush to create a large area of the spot here and there. The trick is to gradually step away as you work lower down on your animal, creating a vignette-style painting.

7 Using this same grey, load the brush, remove excess paint on kitchen paper and apply the bristles with your fingers. Very gently scan the surface over the white part of the penguin.

8 Use strong grey to add a few horizontal lines as shadows around the base of the penguins.

9 Use a square brush (15mm x 12mm) (flat brush) or flat brush, and remove excess water by gently squeezing through your fingers. Add some highlights to the penguin using the side of the brush to follow the line of the wing. Dab the point of dry bristle paper.

10 Finally, use the tip of a flat brush to dab in the eye on each penguin. Don't be afraid to dip your brush to cut the paper slightly here.

The hatched penguin.

Materials



There are countless materials available to watercolour artists, and it can be a challenge to know where to begin, and which product is best. There is a handbook for new artists to do not and purchase everything, which is a handbook for those who have already bought their materials. That's why I have always taught beginners that all they need is a few primary colours and a handful of brushes. That's why I don't ever need to invest in an expensive palette or a ceramic plate with a lid. For a water pot, how about simply using your cup? The best advice I can give you is to buy the best you can afford at the moment. You really can get what you pay for in the art world.

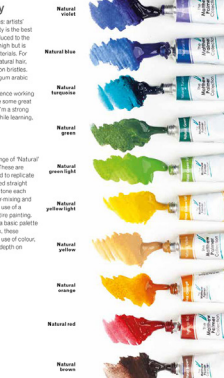
Traditional paints

Watercolour paints come in two forms, as a paint (flat square or rectangular blocks of hard paint) and tubes. Both watercolour and acrylics would recommend tubes to artists – I love the way in which you can store them. Both watercolour and acrylics would recommend tubes to artists – I love the way in which you can store them. Both watercolour and acrylics would recommend tubes to artists – I love the way in which you can store them.

A question of quality
Watercolour materials come in two qualities: artist quality and student quality. Artist quality is the best quality, using the finest materials and produced to the highest standards. Student quality is still high but is typically manufactured using synthetic materials. For example, artist brushes are made from natural hair, while student brushes are made with synthetic bristles. In terms of paint, artist colours contain gum arabic, which allows common colours to be used straight from the palette, giving the perfect colour from each tube. Student quality paints require you to mix your own colours from making too dark a mix. The use of a 'wetting' liquid, which you need to use on your palette, allows these colours to be used straight from the palette. Although these are not essential, and just a basic palette of colours is all you need to use this book, these colours can help the process. I explore the use of a basic palette, and the benefits of colour mixing, in more depth on page 60.

Natural Collection

Over the years I have produced my own range of 'Natural' watercolour pigments based on the earth. These are artist quality and are pre-mixed, designed to replicate nature, allowing common colours to be used straight from the palette, giving the perfect colour from each tube. Student quality paints require you to mix your own colours from making too dark a mix. The use of a 'wetting' liquid, which you need to use on your palette, allows these colours to be used straight from the palette. Although these are not essential, and just a basic palette of colours is all you need to use this book, these colours can help the process. I explore the use of a basic palette, and the benefits of colour mixing, in more depth on page 60.



Other materials

Making base – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper. I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.

Water pot – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.

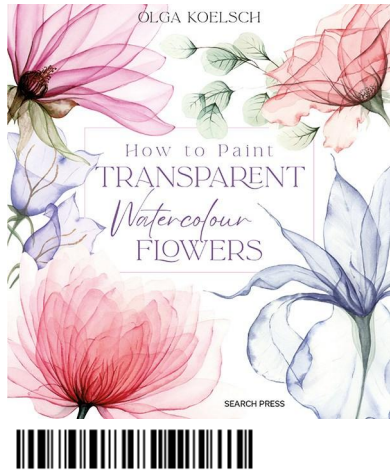
Wet palette – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.

Hand mixer – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.

Watercolour paper – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.

Plastic food wrap – I use a good quality paper to base my work on. For artists, and for those wanting to create a more professional look, I use a good quality paper.





How to Paint Transparent Watercolour Flowers

Olga Koelsch

Key Selling Points

- **MODERN WATERCOLOUR TECHNIQUE** - Trendy method used for a traditional subject.
- **PAINTING FLOWERS IS VERY POPULAR** - Flower painting and botanical art are very popular for beginners to advanced artists.
- **WATERCOLOUR PAINTING IS LEADING ART TREND** - Watercolour is the most popular medium for painting worldwide, and watercolour painting technique books are in high demand.
- **POPULAR YOUTUBE AND INSTAGRAM TUTOR OLGA HELPS BEGINNERS TO ADVANCED ARTISTS** - Olga Koelsch is known for her beautiful, realistic flowers and great techniques for beginners to advanced artists - 15k YouTube and 41K IG (#olga.koelsch).
- **WIDE AUDIENCE** - The perfect inspirational gift not only for beginners and fans of watercolour painting but for artists wanting to learn new technique.

Summary

Learn how to create delicate, see-through flowers in watercolour with the help of immensely popular artist, pattern designer and YouTuber, Olga Koelsch.

In her debut book, Olga gently guides beginners and experienced artists alike through the process of painting flowers, combining the accuracy of botanical illustration with the expression and freedom of modern watercolour.

Beginning with a concise introduction to the key things you'll need to get started, as well as Olga's most-used watercolour methods, straight away you can start to paint 6 different stunning plant projects - magnolia, eucalyptus, bellflower, rose, peony and iris. Every project has clear photography and step-by-step instructions, as well as an outline at the back of the book that can be traced, if you need a little help when beginning your painting.

If you need inspiration for what to do with your finished artwork, Olga has shared a stunning collection of her own examples that showcase the flowers beautifully - from cards and wall art to fabrics that would make a beautiful robe for a loved one.

Whether you're looking to start painting flowers with a nod to botanical illustration, or to learn how to create beautiful flowers to adorn personal items, you'll be struck by the timeless and unique artwork that fills *How to Paint Transparent Watercolour Flowers*.

Contributor Bio

Olga is a self-taught watercolour artist, pattern designer and botanical illustrator. She originally pursued an art career with botanical illustration, after working in marketing for several years, but then craved for more expression and freedom in painting. She began to blend her knowledge in botany with modern watercolour techniques, creating stunning transparent flower bouquets that have now become her signature work.

When she's not creating individual paintings, Olga is painting patterns for paper and fabrics, or sharing watercolour tips and advice on her YouTube channel.

Olga lives in Bergen, Norway, with her husband and two sons.

Search Press
9781800921474
Pub Date: 14/06/2024
\$29.95 US / £17.99 UK
Hardcover

128 Pages
AFCC
25 cm H | 22.8 cm W

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Devotion

I dedicate this book to my son, who I love more than anything in the world. He is a painter, whose dream is to see his art on the walls of his home, and to see his work and ideas inspire me, his mother, and his father.

How to transfer the flower outlines onto a painting surface

In the beginning of your non-representational flower journey, I recommend that you trace the complete drawing of your chosen flower, which you will find on pages 120-127.

Usually, I avoid drawing the petals in the beginning, to let the flower 'breathe' in the course of the painting process and to avoid drawing the drawing too much. I focus on the basic flower structure and on a few of the most vibrant and important petals.

If you want to follow a similar process, first transfer the basic flower structure onto the paper and then paint the petals. This will help you to organize and manage the drawing and get the most out of the time you spend on the painting.

There are few ways to transfer outlines. You could use a pencil to draw the outlines on the paper or use a light box. I like to use a light box and transfer the outlines onto the paper. This way, you can see the outlines clearly and transfer them onto the paper. I use a light box and transfer the outlines onto the paper. This way, you can see the outlines clearly and transfer them onto the paper.

Basic watercolour techniques

Knowing and mastering the basic watercolour techniques gives you the freedom to paint with confidence, and to experiment through the process of creating a painting that is your own. It's worth your time to take a few minutes to practice the key techniques.

WASH AND GLAZE

When you start to become a watercolour painter, you come across terms like 'wash and glaze' and 'watercolour glaze'. What are the applications for both, and what are their differences?

A **wash** is a layer of diluted paint that is applied over a dry or semi-dry layer of paint. It is used to create a soft, ethereal effect and to blend colors together. It is applied over a dry or semi-dry layer of paint. It is used to create a soft, ethereal effect and to blend colors together.

A **glaze** is a layer of diluted paint that is applied over a dry or semi-dry layer of paint. It is used to create a soft, ethereal effect and to blend colors together. It is applied over a dry or semi-dry layer of paint. It is used to create a soft, ethereal effect and to blend colors together.

Value contrast

This is the main contrast we need to keep in mind when painting watercolour flowers. To create the contrast of light and dark, you need to use different colors and values. This is the main contrast we need to keep in mind when painting watercolour flowers.

Hue contrast

This is the contrast between two colors on opposite sides of the color wheel. These are called **complementary colors**. When you paint red roses on green stems, this contrast is a pretty effect. But how do you create this contrast in your painting? This is the contrast between two colors on opposite sides of the color wheel.

PURE GREENS

CO2C + Phthalo Green + Ultramarine Blue

Phthalo Green

Phthalo Green + Cadmium Yellow

NEUTRAL GREENS - adding Burnt Sienna

CO2C + Phthalo Green + Burnt Sienna

Phthalo Green + Burnt Sienna

Phthalo Green + Cadmium Yellow + Burnt Sienna

Projects

Now I am inviting you to dive into painting your own flowers. On the following pages you will find six different projects that I have organized to flow from the easiest to the most complex.

In each project we will be exploring something new along with a fresh challenge, such as creating gradients, adding extra colors and increasing the amount of petals. Each project is broken down into small steps, enabling you to paint at your own pace.

For the best results, at first I recommend you paint one picture following my instructions step-by-step and the same reference images - and, if necessary, using the corresponding outlines at the back of the book. For your second attempt, I encourage you to paint the same plant, but use your own reference, applying everything you've learnt into your unique artwork.

Project One: Eucalyptus

Evergreen, painted or in ink, can add a great deal of beauty to our interior. Painting greenery has become increasingly popular, and can make for a calming place of rest and an eye for the viewer. Eucalyptus is a complete composition. I have decided to take a eucalyptus branch as an example, but the steps will be applicable to the lightest and darkest types of green plants as well.

The top leaves of the eucalyptus branch are in direct sunlight, which gives them a cooler tone. As you move down the branch the leaves are moving in the shade, and therefore become warmer in colour.

Through painting eucalyptus I will show you how to add gradient and different shades to your painting.

You will need

WATERCOLOUR PAINTS
Phthalo Green, Ultramarine Blue, Burnt Sienna

MATERIALS AND TOOLS
22 x 30cm (9 x 12in) sheet of hot-pressed paper, 120gsm (40lb) weight, or heavier paper, soft watercolour brush (saber or cone), no. 4 and no. 6 round brushes, clean water, and a palette.

Project One: Magnolia

I took a picture of the magnolia that inspired this painting to one of the botanical gardens in Berlin. There, on a beautiful late spring day, although the flower was mainly white, I decided to turn it into a transparent pink flower for the painting, and play around with alternative colours and shades.

You will need

WATERCOLOUR PAINTS
Quinacridone Rose, Burnt Sienna, Phthalo Green (Dark), Sepia

OTHER TOOLS
22 x 30cm (9 x 12in) sheet of hot-pressed paper, 120gsm (40lb) weight, or heavier paper, soft watercolour brush (saber or cone), no. 4 and no. 6 round brushes, clean water, and a palette.

Basic mixes

Light blue Cadmium Yellow + Phthalo Green	Light green Cadmium Yellow + Phthalo Green + Ultramarine Blue	Sage green Phthalo Green + Ultramarine Blue
Dark blue Quinacridone Rose (dark magenta)	Dark brown Sepia and Cadmium Blue	

1 Drawing the flower

Using the outline on page 120 or 121, transfer the outline of the flower onto the paper. Use a light pencil to draw the outline of the flower onto the paper.

2 Once you are happy with your drawing

Use a light pencil to draw the outline of the flower onto the paper. Use a light pencil to draw the outline of the flower onto the paper.

3 Mixing the paints

Mix the paints in the palette. Use a light pencil to draw the outline of the flower onto the paper.

Basic mixes

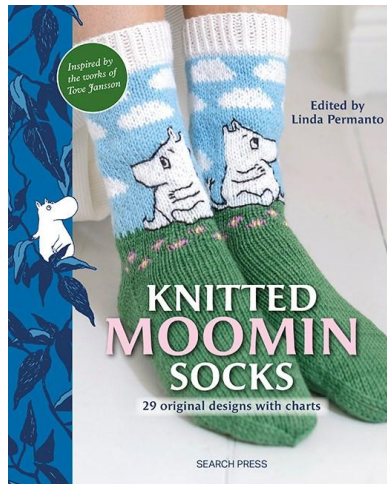
DARK BLUE Ultramarine Blue	DARK PURPLE Ultramarine Blue + Quinacridone Rose + Burnt Sienna	DARK GREEN Phthalo Green + Ultramarine Blue
LIGHT BLUE As described above, but very diluted	LIGHT PURPLE As described above, but very diluted	LIGHT GREEN As described above, but very diluted
		BURNT SIENNA Pure pigment, slightly diluted with water

1 Drawing the flower - left flower

Using the outline on page 120 or 121, transfer the outline of the flower onto the paper. Use a light pencil to draw the outline of the flower onto the paper.

2 Drawing the flower - right flower

Using the outline on page 120 or 121, transfer the outline of the flower onto the paper. Use a light pencil to draw the outline of the flower onto the paper.



Knitted Moomin Socks

29 original designs with charts

Moomin, Linda Permanto, Paula Nivukoski

Key Selling Points

- Moomins are a beloved heritage brand; the first book of eight was published (in Swedish) in 1945 and since then, have sold millions of copies worldwide, in over 40 languages;
- The official Moomin accounts have over 400k followers on Instagram and >360k followers on Facebook;
- Jennifer Saunders hosts the Moomin Phenomenon podcast, which launched in March 2023;
- Perfect for Moomin lovers, and fans of Finnish knitting, including the work of Niina Laitinen.

Summary

Knit a glorious Moomin sock collection for the whole family with 29 unique, intricately-designed Fair Isle sock patterns, charts included.

Inspired by Tove Jansson's Moomin books, each pattern is a loving homage to Jansson's beloved characters, brought to life by the artistry of top Finnish knitwear designers.

You're invited on an enchanting knitting adventure deep into the heart of Moominvalley, which will capture your heart and spark your creativity. All of the characters you love are beautifully represented in these designs. You'll find practical guidance on finding the perfect fit for every member of your family, and detailed instructions on checking your tension ensure that you create the perfect knits every time.

Each of the delightful patterns tells its own Moomin tale:

- The Hemulen Collecting Flowers pattern whisks you away on a floral adventure;
- The 'Dancing in the Rain' socks transport you to a playful and carefree moment in Moominvalley;
- Cozy up with the 'Happy Sniff' socks that capture Sniff's contentment and joy;
- The Moominhouse design invites you into the cozy embrace of the Moomin household itself: agreeable Moomintroll, pensive Moominpappa, calm, caring Moominmamma, timid Sniff, and fearless Little My;
- When it's time to unwind, let the 'Zzzz... time for a snooze' pattern lull you into a state of tranquillity!

Whether you're curled up with a well-loved copy of Finn Family Moomintroll, or exploring the great wide world, these socks will keep you and your family cozy and warm.

Contributor Bio

The Moomins are the central characters in a series of books and comic strips by Swedish-speaking Finn Tove Jansson (1914–2001), a painter, illustrator and writer. The Moomins are a family of fantastical white, roundish, hippo-like characters, with large snouts.

After the first Moomin story published in 1945, Tove Jansson went on to write another eight books, four picture books and numerous comic strip stories about the Moomins. The Moomins have inspired numerous television series, films and theme parks.

Search Press
 9781800921771
 Pub Date: 14/06/2024
 \$25.95 US / £15.99 UK
 Paperback

176 Pages
 WFBS

26 cm H | 20.4 cm W



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MYMBLE'S HERB GARDEN

Mymbles finds the herb garden something in these leafy socks designed by Minttu Wilkberg. A green creeper runs down the leg and the foot of these socks. There are two different sizes, for adults and children. The child's sock has green leaves running all the way up the front of the leg while in the adult sock, Mymbles is embroidered on at the end.

DESIGNER Minttu Wilkberg
SIZE UK Children's 7/Adult's 5 (EU 24/38),
US Children's 8/US Women's 7, US Men's 5 (10)

YARN
1 ball each of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Moominvalle 007 (A), Snuffin 381 (B) and Snuffin 381 (C), 100g/225m/249yd

For the leg rib, you will also need small amounts of Sniffy 099 (D) and Fibbuck 599 (E) for the embroidery.

AMOUNT USED
500/500g (110/110) of yarns A and B and 25g (1oz) of yarn C for both sizes

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension

TECHNIQUES
Twisted rib in the round
"K1" through back loop, p1", repeat from * to *.
Stocking (stockinette) stitch in the round.
Knit all rounds.

Fair Isle in the round:
Work in stocking (stockinette) stitch following chart and instructions. Catch in any floats longer than 4 sts by twisting the yarns around each other at the back of the work. Vary where you catch your floats in the design so they don't land in the same place on consecutive rounds.

NOTE
The socks are worked top-down from cuff to toe.



BEWARE OF THE GROKE

These Groke socks are designed for larger feet and are lovely and warm inside a pair of boots. The knit catches in the ribs in an ominous shade of grey are worked twisted. The leg is worked using the intarsia technique in the round and the foot is worked in Fair Isle. Add the little details with embroidery at the end.

DESIGNER Sisko Sipilä
SIZE UK 8(11) (EU 42/46), US Women's 10(13),
US Men's 8(12)

YARN
12 balls each of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Anorak 401 (A) and Sniffin 099 (B), 1 ball in Moominvalle 007 (C), and a small amount of Milla 229 (D) or other yellow yarn (E) for the embroidery; 100g/225m/249yd

AMOUNT USED
1000/500g (220/220) of yarns A and B, 25g (1oz) of yarn C

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension

TECHNIQUES
Twisted rib in the round
"kn1 1 through back loop, p1" repeat from * to *.
Stocking (stockinette) stitch in the round:
knit all rounds.

NOTE
The socks are worked top-down from cuff to toe. Work the Groke and the background using the intarsia technique in the round and embroider the details (the outlines of the clouds and the ground, the sun, moon and stars) at the end. Alternatively, work the leg in rows using the intarsia technique. If using this method, add 1 st at each edge to act as a seam allowance and decrease these sts before working the heel.



FLOWERS FOR THE SNORKMAIDEN

The Snorkmaiden is having a relaxing afternoon picking flowers in a grassy field. The Fair Isle design of these two-colour socks is ideal for beginner knitters as the floats at the back of the work are short and the design has a simple repeat. A mosaic pattern decorates the feet of these socks, while diagonals make the soles more interesting.

DESIGNER Minttu Wilkberg
SIZE UK 5/6 (EU 38/39, US Women's 7/8,
US Men's 5/6)

YARN
1 ball each of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Moominvalle 007 (A) and Snuffin 381 (B); 100g/225m/249yd

AMOUNT USED
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension

TECHNIQUES
Twisted rib in the round
"kn1 1 through back loop, p1", repeat from * to *.

NOTE
The socks are worked top-down from cuff to toe.

TECHNIQUES
Twisted rib in the round:
work in stocking (stockinette) stitch following chart and instructions. Catch in any floats longer than 4 sts by twisting the yarns around each other at the back of the work. Vary where you catch your floats in the design so they don't land in the same place on consecutive rounds.

NOTE
The socks are worked top-down from cuff to toe.



BERRY PICKING

Two-colour rib brightens up these socks that show Moominmamma picking berries. These brightly coloured socks are brought to life by tempting red berries, which Moominmamma is going to turn into delicious berry juice. A traditional reinforced heel and a harris toe make these socks practical and a neat fit.

DESIGNER Minttu Wilkberg
SIZE UK 5/6 (EU 38/39, US Women's 7/8/9), US
Men's 6/7

YARN
1 ball each of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Milla 229 (A), Snuffin 381 (B) and Moominvalle 007 (C), and small amounts in Milla 229 (D), Fibbuck 599 (E), Snuffin 381 (F) and Sniffy 099 (G) for the embroidery; 100g/225m/249yd

AMOUNT USED
25g (1oz) of yarn A, 50g (11oz) of yarns B and D and 100g (31oz) of yarn C

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension (gauge)

TECHNIQUES
Two-colour rib in the round
"k1 in yarn A, p1 in yarn C", repeat from * to *.
Stocking (stockinette) stitch in the round:
knit all rounds.

NOTE
The socks are worked top-down from cuff to toe. Embroider red details on the leg in duplicate using intarsia so the sock is complete, copying rows 1 and 2 of Chart 1.

LEGS
Castled on 56 sts in yarn A and divide between four needles with 14 sts on each needle. The start of the round



THE HEMULEN COLLECTING FLOWERS

The leg of this sock, designed by Marita Karlsson, shows the Hemulen gathering flowers. Using the ladder-back jacquard technique keeps the Fair Isle patterns even, avoiding long floats on the wrong side. The socks have a ribbed cuff, a reinforced heel and a wedge toe.

DESIGNER Marita Karlsson
SIZE UK 5/6(7/10) (Europe 38/39/40/41),
US Women's 7/8(9/10), US Men's 6/7(7/8/10)

YARN
2 balls of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Moominvalle 007 (A) and 1 ball each in Hummel's 720 (B) and Snuffin 381 (C); 100g/225m/249yd

AMOUNT USED
200g (7oz) of yarn A, 100g (31oz) of yarn B and 50g (11oz) of yarn C for both sizes

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension (gauge)

TECHNIQUES
Twisted rib in the round
"kn1 1 through back loop, p1", repeat from * to *.
Knit all rounds.

Fair Isle in the round:
Work in stocking (stockinette) stitch following chart and instructions. Catch in any floats longer than 4 sts by twisting the yarns around each other at the back of the work. Vary where you catch your floats in the design so they don't land in the same place on consecutive rounds. Use the ladder-back jacquard technique to catch in floats on the leg. You can find videos and instructions showing how to do this online.

NOTE
The socks are worked top-down from cuff to toe.



ZZZZ... TIME FOR A SNOOZE

The Snorkmaiden dozing in a bed of flowers inspired Sisko Sipilä to design these cute children's socks. The Snorkmaiden is worked in intarsia and the details are embroidered on afterwards. The cuff of this short sock is worked in twisted rib. The heel is reinforced and the socks have a harris toe.

DESIGNER Sisko Sipilä
SIZE UK Children's 11/13 (5-7) (EU 30/32-34),
US Children's 12/13(16/18)

YARN
1 ball each of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Snuffin 381 (A), Snuffin 381 (B) and Moominvalle 007 (C), and small amounts in Milla 229 (D), Fibbuck 599 (E), Snuffin 381 (F) and Sniffy 099 (G) for the embroidery; 100g/225m/249yd

AMOUNT USED
50g (11oz) of yarns A, B and C

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension

TECHNIQUES
Twisted rib in the round
"kn1 1 through back loop, p1", repeat from * to *.

NOTE
The socks are worked top-down from cuff to toe. Work the Snorkmaiden and the background using intarsia in the round and embroider the details on afterwards following the instructions. Alternatively, work the leg in rows using intarsia and sew a seam at each edge to act as a seam allowance and decrease these sts before working the heel.



HAPPY SNIFF

These long socks show Sniff, surrounded by dancing coins, as he loves gold, shiny things. The long floats at the back of the Sniff character can be caught in traditionally or using the ladder-back jacquard technique. In terms of fit, these Sniff socks work best for narrow calves.

DESIGNER Marita Karlsson
SIZE UK 5/6(7/10) (Europe 38/39/40/41),
US Women's 7/8(9/10), US Men's 6/7(7/8/10)

YARN
2 balls of Novita Muumitalo (Moomin House) DK (8-ply/light worsted) yarn in Snuffin 381 (A); 100g/225m/249yd

AMOUNT USED
200g (7oz) of yarn A and 100g (31oz) of yarn B for both sizes

KNITTING NEEDLES
3mm (UK 11, US 2.75) double-pointed needles or size to obtain correct tension (gauge)

TECHNIQUES
Twisted rib in the round
"kn1 1 through back loop, p1", repeat from * to *.
Knit all rounds.

Fair Isle in the round:
Work in stocking (stockinette) stitch following chart and instructions. Catch in any floats longer than 4 sts by twisting the yarns around each other at the back of the work. Vary where you catch your floats in the design so they don't land in the same place on consecutive rounds. You could use the ladder-back jacquard technique to catch in the long floats in the Fair Isle pattern on the leg. You can find videos and instructions showing how to do this online.

NOTE
The socks are worked top-down from cuff to toe.



Colourful Sashiko

Includes 49 vibrant designs, essential techniques and stunning patterns
Sashikonami



Colourful Sashiko

Includes 49 vibrant designs, essential techniques and stunning patterns

Sashikonami

Key Selling Points

- PERFECT FOR ENTHUSIASTS OF JAPANESE EMBROIDERY AND DESIGN - ideal for fans of Susan Briscoe
- GREAT FOR BEGINNERS TO ADVANCED EMBROIDERS - sashiko comprises simple 'stabbing' stitches in stunning patterns that are achievable for beginners
- INCLUDES INSPIRATION FOR PLEASING COLOUR COMBINATIONS - guidance is provided for colour combinations and thread choices
- AUTHOR HAS STRONG SOCIAL MEDIA PRESENCE: Sashikonami has an Instagram followership of over 100,000

Summary

Discover the wonders of sashiko with Japanese embroidery star Sashikonami! Create your own embellished items with detailed designs in vibrant colours.

Explore traditional Japanese embroidery patterns in this long-awaited book by popular sashiko author Sashikonami, which not only provides the basic sashiko simple designs but also intricate stitch patterns.

The designs, worked in a spectrum of coloured threads and fabrics as opposed to the traditional indigo, comprise over 60 geometric patterns, shapes and combinations. Try your hand at floral motifs, basketweave, musical notes, and more. In addition, the practical, pretty project items include dish cloths, purses and mini tote bags, coasters, pouches, face masks, sponge bags and glasses cases.

SASHIKO BASICS AND SIMPLE DESIGNS: Starting with the basics is crucial for any craft, and sashiko is no exception. Simple designs and visual instructions serve as a foundation for beginners, allowing them to build up their skills and confidence.

INTRICATE STITCH PATTERNS: A wide range of delicate stitch patterns - both traditional and contemporary -- add depth and complexity to embroidery projects, making the book perfect for experienced embroiderers looking for a new challenge.

The combination of diverse designs, practical projects and clear instructions make *Colourful Sashiko* a valuable resource for anyone interested in traditional Japanese embroidery with a vibrant modern twist.

Contributor Bio

Sashikonami is a popular Instagrammer with over 106k followers, who sells her works online. She has co-authored books in the past, and has featured her work in magazines. *Colourful Sashiko* is her first title as a standalone author.

Sashikonami started sashiko as she was fascinated by the beautiful patterns that could be created by moving needles through fabric; she was also looking for something to enjoy as she raised her children and discovered sashiko as a handicraft. Sashikonami creates beautiful and useful accessories using embroidered cloth, many of which are featured in *Colourful Sashiko*. The author lives in Tokyo, Japan.

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Search Press
9781800922006
Pub Date: 14/06/2024
\$19.95 US / £12.99 UK
Paperback - with flaps

96 Pages
WFBC

26 cm H | 20.4 cm W



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 Developing projects and designs..... page 56



Before you begin

Even as a little girl, I enjoyed delicate handiwork. I first came across sashiko when I was looking for a pattern that could be enjoyed in the small amount of time I had free while looking after my children and home. I was drawn to sashiko's elegant patterns and undertook my first project in jiji hana zashi (flower cross pattern). I enjoyed working with my hands to make what I now found myself heavily absorbed in the activity. Of course, my work was by no means perfect, but I still remember the feeling of satisfaction I experienced on finishing my first pattern.

As first I struggled with some of the instructions and my attempts felt like to be drained. But I learnt from my mistakes and with practice, got the hang of the technique. Quite often, 'going wrong' formed the basis of a new design, and over the years has allowed me to come up with my own original patterns.

This book contains these original patterns as well as traditional ones. It includes 47 designs and a number of small projects to which they can be applied, in home zashi (rice shell) and kuguri zashi (stitching and weaving), using up to 15 different stitches. I include the patterns on pieces of fabric measuring 20 x 21cm (8 x 8.5 inch). As they are smaller than the pages that are generally used, you can complete the stitching more quickly and it is good to begin with.

Start embroidering a little at a time, using the colours you like best. I hope that this book will be useful to you. If I can, I am happy.



Kaki-no hana (persimmon flower) and variations

This is the pattern I always recommend for people's first home zashi because it is made up of only vertical and horizontal stitches. You can achieve different results simply by changing the direction of the stitches. When you have finished the pattern, compare the back to the front of the fabric to see the pattern in reverse.



1 Nijukai-no hana (double persimmon flowers)
 2 Kaki-no hana (variation 1)
 The pattern's name refers to the fact that when you normally engage the needle, it is held in the position to form an eye. You work the stitches in the same way as you would for a plain weave, using the same stitch technique, so both sides look equally attractive.
 Stitch it over >> page 57



7 Kawaii hana jiji (variation on the flower cross)
 8 Kawaii hana jiji coasters
 They come in different shades of green. In these examples, I used shades of different colors, using the Kawaii hana jiji pattern with diagonal lines. It is transformed into a beautiful flower pattern.
 Stitch it over >> page 58
 Stitch it over >> pages 58, 60

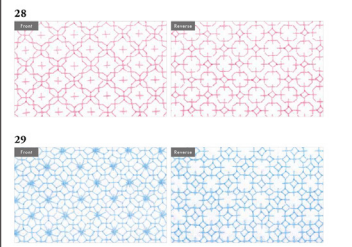
Sankaku moyo and shikaku-no moyo (triangles and squares)

It is strange to see how such a commonplace shape becomes so attractive when it is regularly aligned. Enjoy the joy of aligning while enjoying the pattern that you are creating on the same scale.



13 Sankaku moyo mini table mats
 The design, consisting of tiny nested triangles, creates a multidirectional pattern in which the back is as attractive as the front. It is a perfect fit for a tablecloth, and a patterned cloth for the back. You can make it for a picnic bag or use it as a decorative tablecloth.
 Stitch it over >> pages 59, 64

14 Small shikaku moyo cloth
 This pattern, featuring rows of staggered squares, is called 'small square' but pattern. It does not include rows of squares and nested shapes, so the pattern side looks very much like plain weave. Using the same stitch technique, so both sides look equally attractive.
 Stitch it over >> page 59



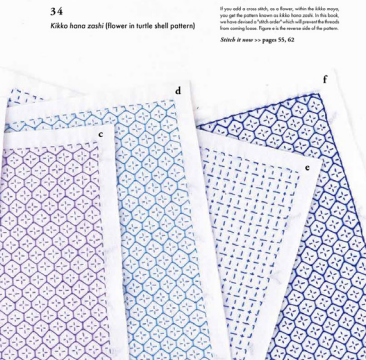
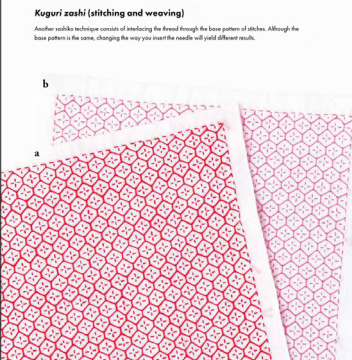
28 Zanigoto zashi (variation 1)
 29 Zanigoto zashi (variation 2)
 In Figure 28, I have used jiji hana zashi as the base. Figure 29 shows the same variation as that used on page 25 for the pin cushion. On the reverse side, the same different pattern shown in Figure 29 is revealed.

30 Jiji hana zashi purse and traditional Japanese drawing bag
 There is a true beauty in aligning and patterned lines, and in drawing bags and purses with the underlying pattern. The pattern consists of small squares, so it is suitable for all directions, making it very handy. The traditional pattern shown here is a very popular one.
 Stitch it over >> pages 54, 66, 76, 75



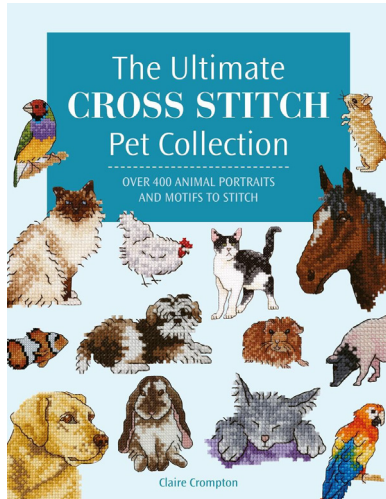
17 Shimaguni moyo washbag and home zashi (rice pattern) washcloth
 The technique involving willow branches and against the white background, the traditional willow pattern is a beautiful one. It is suitable for use in the bag, willow and it is a beautiful washcloth.
 Stitch it over >> pages 54, 64, 76, 77

18 Traditional Japanese ohano moyo (flowers) drawing bag
 The pattern becomes even more attractive if embroidered using the different colored threads. It is a perfect fit for a drawing bag, and a patterned cloth for the back. You can make it for a picnic bag or use it as a decorative tablecloth.
 Stitch it over >> pages 66, 71



34 Kuguri zashi (stitching and weaving)
 Another suitable technique consists of stitching the thread through the base pattern of stitches. Although the base pattern is the same, changing the way you insert the needle will yield different results.

35 Kikyo moyo (small flower) purse
 If you add a cross stitch, use of flowers, within the Kikyo moyo, you get the pattern known as Kikyo hana zashi. It is the back and front of a Kikyo moyo, which will appear to be the same from both sides. Figure 36 shows the reverse side of the pattern.
 Stitch it over >> page 55, 62



The Ultimate Cross Stitch Pet Collection

Over 400 animal portraits and motifs to stitch

Claire Crompton

Key Selling Points

- An irresistible collection of over 400 popular pets in easy cross stitch techniques
- Stitch-off-the-page motifs for over 40 breeds of dogs and cats alone, including cute motifs and sayings
- Keepsake and sampler ideas to make for owners, including gifts for their animals!

Summary

The ultimate collection of cross stitch designs for pet lovers!

Cats, dogs, horses, rabbits, budgies, guinea pigs, goldfish, rats and ferrets are just a few of the popular animals featured in this parade of pets in cross stitch.

Over 40 popular breeds of dog and cat alone give the stitcher plenty of choice, whether they want a detailed portrait or a nose-to-tail likeness. Additional themed alphabets, fitting sentiments and cute motifs reflect the humorous side of being a cat or dog lover.

Other pets are also represented, from the tiniest mice and goldfish to wide-eyed reptiles, mischievous ferrets and familiar farmyard friends. Advice is given on changing thread colour to match your subject, and gift and keepsake ideas suggest how to display your prized pet's pictures.

Stitch over 400 adorable animals and be inspired by endless ideas for gifts with this bumper collection of designs.

Contributor Bio

Claire Crompton studied knitwear design at college before joining the design team at DMC, and finally going freelance. Claire's work has appeared in several magazines, including *Cross Stitch Magic*. Her designs also feature in *Cross Stitch Greetings Cards*, *Cross Stitch Alphabets*, *Cross Stitch Angels* and *Cross Stitch Fairies*. Her first solo book for David & Charles, *Cross Stitch Card Collection*, was followed by *The Knitter's Bible*, published in 2004. Claire lives in the Tamar Valley, Cornwall, UK.

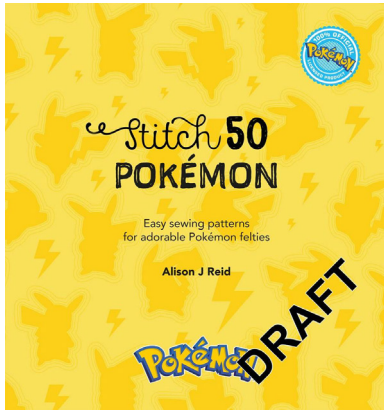


David & Charles
9781446312872
Pub Date: 11/06/2024
£16.99 GBP
Paperback

112 Pages
248 Colour Illustrations
WFB

Territory: Craft Trade
Only - Worldwide
excluding North
America, Australia and
New Zealand

28 cm H | 21.6 cm W



Stitch 50 Pokémon

Easy sewing patterns for Pokémon felt plushies

Alison J Reid

Key Selling Points

- An officially licensed collection of Pokémon sewing patterns, all made using hand-sewing techniques - no sewing machine required.
- Part of the successful Stitch 50 series which also includes Dogs, Cats and Birds.
- Features accurate representations of the Pokémon, with full-size templates and all the techniques clearly explained for beginners.

Summary

Share your love of Pokémon with these easy sewing patterns for adorable felties, all made using simple hand-sewing techniques.

Featuring the most popular and cutest Pokémon - including Pikachu, Eevee, Snorlax, Piplup and many more - each Pokémon pattern comes with step-by-step instructions and full-size templates, making them perfect for all abilities.

The only materials you'll need are felt, a needle and some threads and a little stuffing. To make your Pokémon you'll use are blanket stitch and running stitch and a couple of basic embroidery stitches, all of which are explained and illustrated for beginners.

The finished felties make cute brooches, bag charms and home accessories, or can even be scaled up to make bigger plushes, all of which will make your fellow Pokémon fans freak out!

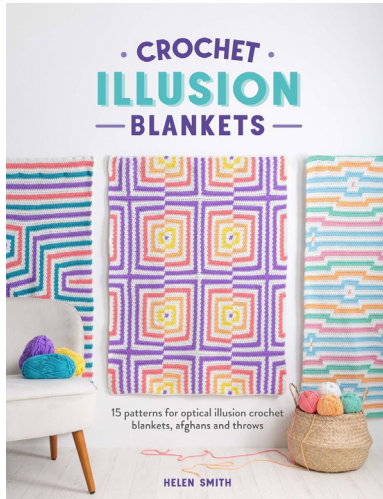
Officially licensed by The Pokémon Company International. ©2024 Pokémon / Nintendo / Creatures / GAME FREAK.

Contributor Bio

Alison Reid is a teacher, textile designer, author and illustrator. She gained a degree in Fashion and Textiles from Liverpool Polytechnic, now known as Sir John Moore's University during the 1980s. She went on to run her own company selling hand-dyed and hand-stitched braids and has sold to fashion houses such as Marc Jacobs (USA), Etro and Rubelli (Italy) and TakaShimaya (New York). Alison is also a talented illustrator who likes to illustrate maps and has had her work featured in a variety of magazines including *Selvedge*. Alison has been featured in articles for a number of publications including *Elle Decoration*, *Homes and Gardens* and *The World of Interiors*. She is the author of *Learn to Sew* and *Stitch Magic*, published by Bloomsbury and of *Stitch 50 Dogs*, *Stitch 50 Cats* and *Stitch 50 Birds* published by David & Charles. She lives in Liverpool, UK.

David & Charles
9781446312810
Pub Date: 03/09/2024
£14.99 GBP
Hardcover

128 Pages
WFB
Series: Stitch 50
Territory: Craft Trade
Only - Worldwide
excluding North
America, Australia and
New Zealand
22.9 cm H | 21.6 cm W



Crochet Illusion Blankets

15 patterns for optical illusion crochet blankets, afghans and throws

Helen Smith

Key Selling Points

- The only book about optical illusion crochet which is currently trending.
- Geometric crochet patterns are very popular at the moment – this concept taps into that trend.
- The patterns only use one technique – intarsia – and simple stitches so are beginner friendly.

Summary

A collection of eye-catching 3D effect crochet patterns for different sized blankets and throws, that all have an optical illusion effect. These cleverly designed geometric blankets look impressive but are actually simple to make because the designer only uses one technique, intarsia crochet, and simple stitches.

There are 15 different designs in a variety of sizes from smaller throws through to large afghans. All of the crochet blanket patterns are written out in full and there are large charts for each of the designs for crocheters who prefer to follow charts.

All of the blankets are made with Scheepjes Truly Scrumptious aran-weight yarn, which is made from recycled plastic bottles. This means that the blankets work up quickly and have a lovely drape as well as being visually striking.

All of the patterns use the crochet intarsia technique and there instructions for how to prepare your yarn in separate balls before you get started so you don't end up in a tangle. There are also step-by-step instructions for how to work crochet intarsia including advice on changing colour.

Please note that the patterns are written using US crochet terms, but there is a conversion table for UK terms, along with US/UK hook sizes, at the front of the book.

The blanket projects include a variety of sizes, with the largest measuring 51 x 36 inches. There are instructions for how to increase the size of the blankets by adding a border as well as decorative details including tassels and pom poms. There are also instructions for how to alter the drape of the blankets by changing the hook size you use.

The 'Getting Started' section explains the concept behind the illusion blanket designs and the importance of colour, with advice on choosing alternative colours. This is illustrated with photos of swatches showing variations of the same design with alternative colour combinations.

The front section includes information about what the best yarns and hooks to use are as well as the other tools and materials featured. The General Techniques includes step-by-step instructions and diagrams for the basic stitches as well as the finishing techniques that will ensure your blankets look their best.

Contributor Bio

Helen Smith is the designer behind the Emkat Crochet brand. She is a crochet designer and sells her colourful, crochet blanket patterns on Etsy, Ravelry and other platforms. Find her on instagram @emkatcrochet.



David & Charles
9781446312698
Pub Date: 04/06/2024
£16.99 GBP
Paperback

128 Pages
WFBS

Territory: Craft Trade
Only - Worldwide
excluding North
America, Australia
and New Zealand

27.3 cm H | 21 cm W



Magical Knits From The North

19 enchanting knitting patterns inspired by magic and mysticism

Katinka Sarjanoja, Meri Mort

Key Selling Points

- 19 knitting patterns for clothes and accessories inspired by the magic and folklore of Finland.
- Knitting and mysticism brought together to create a unique concept.
- Includes poems and spells designed to boost mindfulness in addition to the knitting patterns.

Summary

Hand-crafted clothing and hand-knitted gifts have a magic of their own. This collection of poems, spells and 19 knitting patterns for clothes and accessories is designed to connect the reader with their deeper selves so they can impart some of that magic into the finished makes.

The 19 knitting patterns in this book are accompanied by poems – in the form of charms or spells – intended to call forth the power that resides in the reader and knitter and pass it on to the wearer of the finished garment. These poems are inspired by Finnish folk music – in the past the seers and healers were often referred to as singers - these traditional rhymes and spells can be used to focus the mind and enhance a state of mindfulness.

The authors are Meri Mort, a yoga teacher and writer, and Katinka Sarjanoja, a knitwear designer, and together they have created a unique collection of knitting patterns based on the themes and imagery of mysticism and folklore.

As knitters know, knitting can be a meditative experience when the knitter's mind is firmly focused on the tips of the needles and the stitches they are making. When you are knitting a gift for a friend or family member, your thoughts often dwell on the recipient and some of those thoughts also work their way into the knitting itself. Memories of the paths you have travelled together are knitted into a pair of much-loved socks, while a pair of gloves made as a gift absorb your appreciation of the loving hands they are going to keep warm. A scarf knitted for a parent conveys gratitude for the safe, nurturing childhood they gave you as you, in turn, protect them from the cold.

Magic can also be knitted into clothes you will make for yourself. The stitches of the snake socks might be infused with courage in the face of change, knitting the grief socks might be a way to engaging with the grieving process, or knitting the fun women's yoga socks might help you explore your relationship with joy.

There are many ways to use this book so that it resonates with you and your knitting. Embrace the magic.

Contributor Bio

The authors are Meri Mort, a yoga teacher and writer, Katinka Sarjanoja is a knitwear designer, and together they have created a unique collection of knitting patterns based on the themes and imagery of mysticism and folklore.

David & Charles
9781446313183
Pub Date: 25/06/2024
£16.99 GBP
Paperback

144 Pages
575 Illustration(s)
WFBS

Territory: Craft Trade
Only - Worldwide
excluding North
America, Australia
and New Zealand
25.5 cm H | 21 cm W





The Healing Power of Scent

A beginner's guide to the power of essential oils

Ellen Rowland

Key Selling Points

- Accessible introduction to the production and usage of scent for emotional healing.
- Explores the science behind scent and how our bodies react to it, with guidance and explanation from a qualified aromatherapy practitioner.
- Includes recipes for essential oil blends to make at home.

Summary

In *The Healing Power of Scent*, aromatherapist and author Ellen Rowland dives deep into the most mysterious and ephemeral of the five senses – scent – and explores how we can use our own unique responses to the smells we find in the world around us for spiritual and emotional healing.

Starting from a place of inquisitiveness, the science of scent is unpacked in accessible terms as its healing power is revealed through its molecular makeup. The practical application of scent comes next, with a series of exercises, recipes and prompts to help the reader develop their own scent diary and understanding of the scents that mean the most to them. The recipes include blends of oils for the reader to try, with instructions for other products to add scent to a create a life filled with a healing power that makes the reader feels safe and supported.

The Healing Power of Scent explores the emotional aspects of scent and how it interplays with associations, and looks closely at how certain scents can actually have a physical impact on us, and how that impact can be harnessed for healing. Throughout the book, exercises to engage fully with what scent means to the reader, and how it can be used to improve everyday life are explained in an easy-to-follow way, with guidance on how to bring more helpful and healing scent into everyday life.

A perfect introduction to everything you could want to know about the power of scent the combined scientific and emotional approaches result in a truly holistic understanding of the healing power of scent, and how it can enhance your life.

Contributor Bio

Ellen Rowland is the founder of social enterprise AmberLuna Apothecary, where she holds an aromatherapy clinic and teaches regular aromatherapy workshops. She also runs regular workshops on aromatherapy, skincare, and herbs for the Royal Botanic Gardens, Kew, as part of their community access programme, bringing this learning to those who would otherwise not have access. Ellen also runs an aromatherapy massage clinic in Bristol, and workshops for the public with various charitable and social enterprise partners.

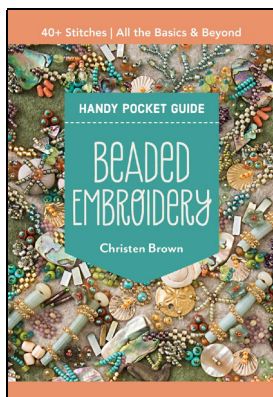


David & Charles
9781446310595
Pub Date: 18/06/2024
£14.99 GBP
Paperback

144 Pages
VXHC
Series: The Healing Power of

Territory: Craft Trade Only -
Worldwide excluding North
America, Australia and New
Zealand

20.8 cm H | 14.9 cm W



Beaded Embroidery Handy Pocket Guide

40+ Stitches; All the Basics & Beyond

Christen Brown

Summary

A compact guide to beaded embroidery stitching

Bead embroidery is a technique where the beads are stitched onto a piece of fabric using a special beading thread and needle to form a design, a border row, or an individual stitch.

This pocket guide is the perfect place to start—or continue—your exploration of beaded embroidery. With an introduction to the craft and its essential beading techniques and an overview of supplies you'll need, you can tackle any of the 40+ beaded stitches demonstrated in the book. Beaded stitches include traditional bead embroidery styles and other unique techniques to accommodate the particular characteristics of your bead shapes and sizes.

C&T Publishing
9781644035313
Pub Date: 25/5/24
£8.99 GBP
Paperback

64 Pages
60 Colour Illustrations
Series: Pocket Guide
Territory: Worldwide
excluding North America,
Australia and New Zealand
15.2 cm H | 10.2 cm W

- How-to beginner guide to beaded embroidery equipped with basic techniques and tips.
- Gain practical skills to incorporate any bead shape and size in your embroidery craft.
- Play with 40+ versatile beaded embroidery stitches that will bring your work a stunning visual and dimensional aspect.

Contributor Bio

Christen Brown teaches embroidery, quilting, crazy quilting, ribbon work, mixed media, and beadwork in her best-selling books. With a degree in fashion design, she has shown her work in galleries and fashion shows internationally. She lives in Escondido, California. christenbrown.com



Simply Successful Appliqué Handy Pocket Guide

Approachable Steps for Machine & Turn-Free Hand Stitching

Kim Diehl

Summary

Machine and hand-appliqué essentials at your fingertips!

This convenient pocket guide features Kim Diehl's unique and wonderfully successful technique for invisible appliqué by machine and turn-free appliqué by hand. Discover how to shorten your stitching time, how to finish appliqués that aren't reversed from the original pattern, and how preparation can eliminate the need to anchor seam allowances in place with starch or a fabric glue stick prior to stitching. Learn about Kim's invisible machine-appliqué techniques that use freezer paper and are infinitely quicker to complete. As a bonus, learn how to machine appliqué with trapunto!

C&T Publishing
9781644035276
Pub Date: 25/5/24
£8.99 GBP
Paperback

64 Pages
60 Colour Illustrations
Series: Pocket Guide
Territory: Worldwide
excluding North America,
Australia and New Zealand
15.2 cm H | 10.2 cm W

- Best-selling author Kim Diehl of the popular Simple series returns with a convenient pocket guide to machine and hand appliqué.
- Appliqué confidently with easy-to-follow techniques, clear how-to photos, and tried-and-true tips.
- Gain the basic skills and knowledge of appliqué for personalized crafts.

Contributor Bio

Kim Diehl fell in love with a sampler quilt pattern in the late 1990s, taught herself the steps needed to make the project, and became smitten with quilting. Winning a national contest turned Kim's life down an unexpected path, and her new-found hobby quickly blossomed into a full-time career. She lives in Pocatello, Idaho. Find her on Instagram @kim_diehl_quilts.



Sew a Winter Woodland Christmas

Mix & Match 20 Paper-Pieced Blocks, 9 Projects

Mary Hertel

Summary

Make winter crafting fun with 20 unique paper-pieced woodland blocks

Explore a new world of paper-piecing possibilities! Paper piecing is the perfect way to add creativity and whimsy to quilting projects. Mary Hertel, the author of *Sew Yourself a Merry Little Christmas*, provides a step-by-step paper-piecing guide for beginner quilters and a new selection of fun winter-themed woodland patterns for those familiar with the craft. Enjoy creating 20 paper-pieced woodland blocks, including a polar bear, penguin, rabbit, squirrel, and more, all with a wintery twist! Use your newfound skills to make holiday home decor and gift projects, including a tree skirt, table runner, stockings, and more, to share Christmas cheer.

- Learn paper piecing basics and play with twenty delightful animal blocks with a wintery twist
- Mix and match these quilt blocks with bones from any of Mary's other books
- Make your space merry and bright this holiday season with nine easy-to-follow holiday-themed projects

Contributor Bio

Mary Hertel is an experienced pattern designer, teacher, and author with seven published books with C&T Publishing. She started sewing at a young age and has worked as a children's art teacher for thirty-five years. Her patterns can be found on Etsy, and in many quilting stores throughout the U.S. She lives in Oshkosh, WI. madebymarney.com

Author Social Media

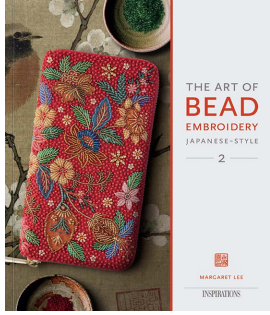
- Facebook: [@madebymarney](https://www.facebook.com/madebymarney)
- Instagram: [@madebymarney](https://www.instagram.com/madebymarney)
- Pinterest: [Mary Hertel](https://www.pinterest.com/maryhertel/)

C&T Publishing
9781644034842
Pub Date: 25/5/24
£16.99 GBP
Paperback

80 Pages
126 Colour Illustrations

Territory: Worldwide
excluding North America,
Australia and New Zealand

27.9 cm H | 21.6 cm W



The Art of Bead Embroidery Japanese-Style - Book 2

Margaret Lee

Summary

Who can resist the alluring sparkle and infinite palette of beautiful beads, artfully worked to create spectacular results?

In her second book showcasing this exciting field of decorative arts, Margaret Lee introduces new techniques to further enrich your experience and skills in Japanese-style bead embroidery, allowing your creativity to flourish.

Nine stunning projects are featured, especially designed for practical use but also ideal for framed display, including exquisite purses, bags and folios.

Contributor Bio

Margaret Lee is one of the world's leading teachers of oriental embroidery.

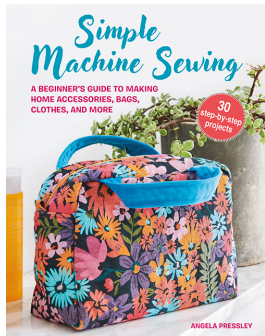
Inspirations
9780645640731
Pub Date: 31/3/24
£29.99 GBP
Paperback

148 Pages
Full-colour photography
WFBS

Territory: Craft Trade Only -
Worldwide excluding North
America, Australia and New
Zealand

28 cm H | 24 cm W

NEW WHOLESALE TITLES COMING SOON



Simple Machine Sewing

30 step-by-step projects: A beginner's guide to making home accessories, bags, clothes, and more
Angela Pressley

Summary

Create 30 beautiful and useful projects with this essential guide to machine sewing.

As well as being an invaluable skill and a relaxing hobby, machine sewing is a great way of being kind to the planet by upcycling scraps of fabric. Here, expert sewing teacher Angela Pressley shows you how to make 30 stunning accessories, garments, and home furnishings, each of which will help you to practice different techniques. Master topstitching, quilting and patchwork so that you can create items for the home including a pouffe, mug cosies and plant-pot covers. Learn how to sew curves, add pockets and work with lightweight fabrics as you make accessories such as a bucket hat, a reversible tote, and a foldaway shopper. Finally, there's a chapter of clothes such as a tailor-made top, a drawstring skirt, and a duster jacket, where you'll learn how to create an elasticated hem, draft a paper pattern and sew buttonholes. You'll also find advice on all the tools and equipment you will need, as well as step-by-step tutorials that guide you through the machine-sewing techniques.

Contributor Bio

After studying fashion and textiles at university, Angela Pressley worked in the fashion and textiles industries in London (UK) and Italy for over 20 years. In 2007 she set up her sewing school, The Sewing Club, where she teaches inspirational classes for children and adults. Her studio is based by the sea on the UK's Kent coast, and she lives just outside Canterbury (UK) with her family and pets. Her first book, Sewing Machine Basics for Children, was published by CICO Books. Find out more at www.thesewingclub.co.uk.

Cico Books
9781800652941
Pub Date: 30/6/24
£14.99 GBP
Paperback

144 Pages
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Zealand

27.6 cm H | 20.8 cm W



Crochet Costume Party

Over 35 easy patterns to make: Create simple and fun children's costumes for fairytale characters, animals, a superhero and more
Emma Friedlander-Collins

Summary

Unleash your little ones' imagination with these fabulous fancy dress pieces that are quick and simple to make and customize.

When Emma Friedlander-Collins was a new convert to crochet and a mother of two small superheroes, she was frustrated by the lack of patterns available for children's costumes, so she decided to start designing her own. This collection is the result, featuring 35+ garments and accessories that make up 15 different costumes. All the dressing-up favourites are here, from pirates, mermaids, superheroes and Vikings to fairytale characters such as Rapunzel and Red Riding Hood. There are even some furry friends – just look at the cute cat and floppy-eared bunny outfits! All of the items are suitable for various ages and sizes, require no complicated sewing or finishing, and will cost you a fraction of the price of store-bought outfits. Plus, they're quick to whip up, making them great for last-minute panics over forgotten party invitations.

Contributor Bio

Emma Friedlander-Collins is a craft author and Instagram influencer (@steelandstitch). She has a successful online business and blog (steelandstitch.blogspot.co.uk) where she tries out her crochet patterns and shares techniques. Emma has written a number of crafty books aimed at gently helping people to think more sustainably. Her other books include Big Hook Crochet and 35 Crocheted Bags, both published by CICO Books. She lives in Sussex UK with her husband, children and ever-growing number of cats.

Cico Books
9781800653290
Pub Date: 30/6/24
£14.99 GBP
Paperback

128 Pages
Full-colour photography
WFBS2

Territory: Craft Trade Only -
Worldwide excluding North
America, Australia and New
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Arctic Knits

Jumpers, Socks, Mittens and More

Weichien Chan

Summary

***Arctic Knits* is a modern guide to knitted life in the far north.**

Weichien Chan lives in Iqaluit, which is known for its ice-capped mountains and tundra valleys and cold winters.

Combining Weichien's love for the outdoors and knitting, this book presents patterns for cosy jumpers, hats and more that will keep you warm and dry, no matter how far north you travel.

Simple, clean shapes ensure that pattern and colour are at the forefront, creating modern yet timeless designs. Each project follows a pattern with a mitten, hat and scarf variation for a whole winter collection of accessories.

All the patterns are gender neutral and size inclusive with expert tips on finishing, as well as advice on colour and selecting sustainable yarns, through inspirational photography, *Arctic Knits* offers a window on life at in the Arctic archipelago.

Contributor Bio

Weichien Chan lives in the Canadian Arctic city of Iqaluit. She is a size inclusive knitwear designer who specializes in colourwork knitting.

Quadrille
9781787139985
Pub Date: 29/2/24
£16.99 GBP
Paperback - with flaps

160 Pages
Full-colour photography
WFBS

Territory: Craft Trade Only -
Worldwide excluding North
America, Australia and New
Zealand

25.3 cm H | 20.1 cm W



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