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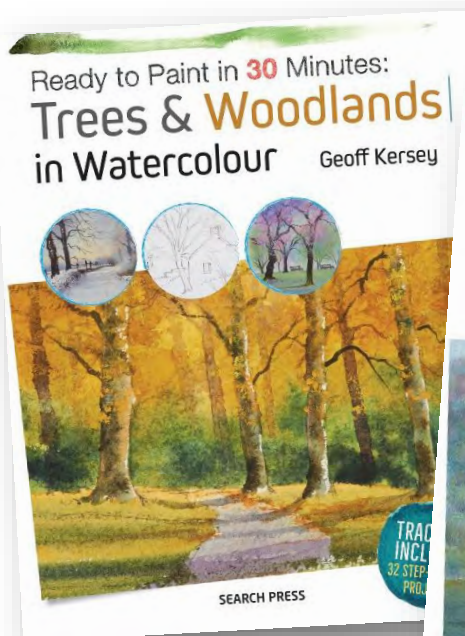
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9781782214144 (Landscapes In Watercolour) (TR)
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On Sale Date: 05/01/2018 (Trees)
03/06/2018 (landscapes)

First Print: 10,000 each

First 2 titles publishing August



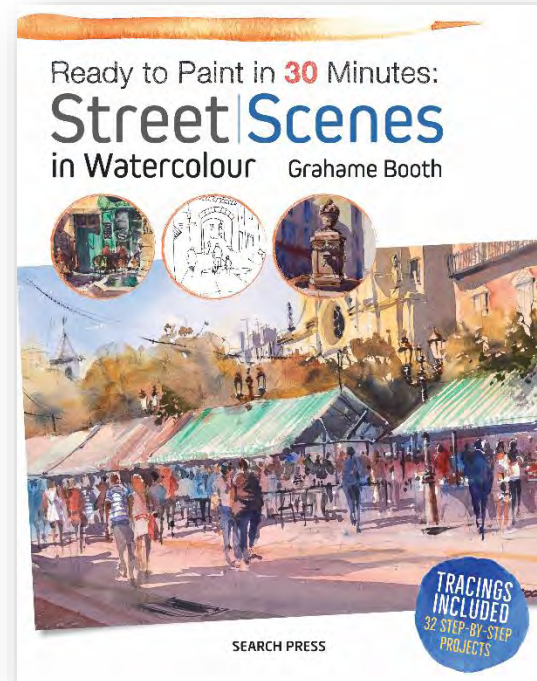
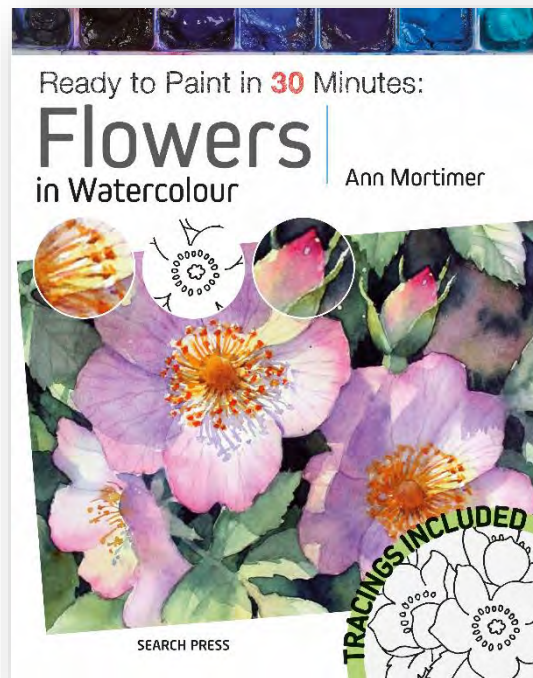
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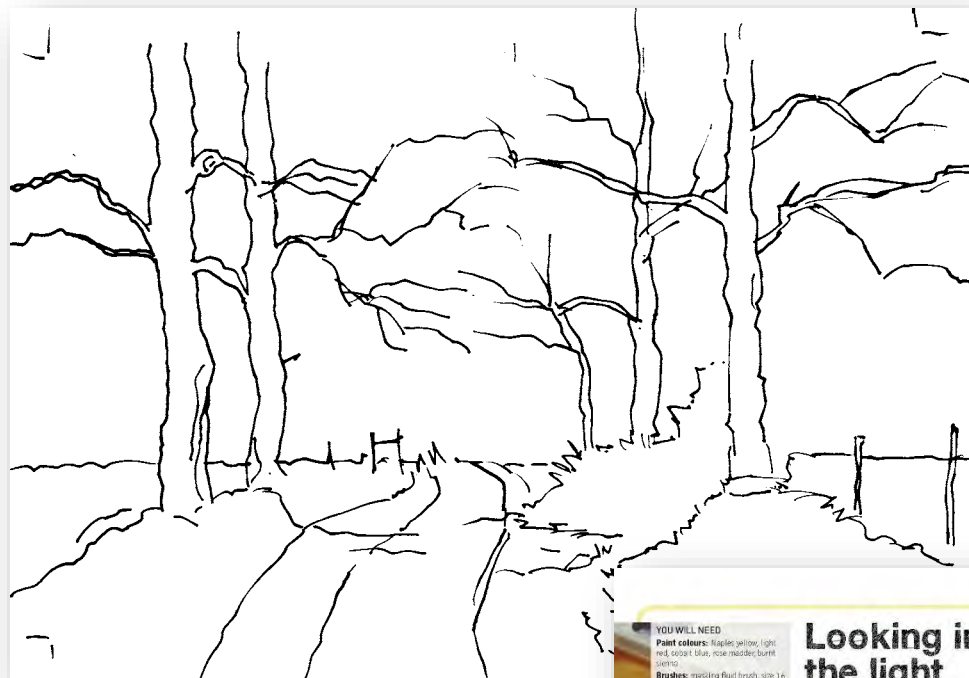
Flowers in Watercolour

9781782215196

Street Scenes in Watercolour

9781782214151





Trees & Woodlands in Watercolour

9781782215264

YOU WILL NEED

Paint colours: Naples yellow, light red, cerulean blue, rose madder, burnt sienna.
Brushes: mixing fluid brush, size 10 round, size 2 round, size 4 round, size 6 round.
Other: mixing fluid, jar of water.

Looking into the light

This exercise gives you practise in using shadows to describe the contours of the landscape. More fundamentally, it gives a focal light source (L-3).

Please expand



- 1 Mark out the main trees and the sloped area where the land meets the woods. Use the background from the top down to the marked-out bank using the size 10 round brush. Use the size 10 round to drop in a wash of orange-red made from Naples yellow and light red over the white background. Working wet in wet, add a thin purple wash of cerulean blue and rose madder at the top, then drop in a grey mix of cerulean blue, rose madder and light red further down to represent background trees.
- 2 Add a brown mix of cerulean blue, burnt sienna and rose madder wet in wet at the base of the trees using large, sloping, forward strokes of the size 10 brush.
- 3 Clean and dry the brush and lift out a little colour from the centre, behind one of the trees. This is the light source.
- 4 Add a little more of the dark mix in wet around the edge of the woodland, then allow the painting to dry.
- 5 Use the size 2 round brush to add some background trees using the grey and brown mixes. Vary the intensity of the tone by adding water (or more paint) in order to create variety amongst the trees and suggest some are further away than others.
- 6 Remove the masking fluid from the woodland, but leave it on the main trees. Use a dilute mix of cerulean blue and rose madder to add cool, light shadows over the revealed area with the size 6 round. Soften the background as you work itself to create a weather effect.



- 7 Use the dark mix fairly strongly (add more paint if necessary) to suggest the steeper, weeds and so forth on the slope using the size 2 round brush and the dry brush technique. Keep these marks close to the wooded area – that is, don't add them across the whole foreground – and angle them so they follow the slope. Add rose sienna and burnt sienna to the mix to warm it, and shorten the mixing marks a little more.
- 8 Remove the masking fluid from the tree on the left and use the size 4 brush to paint it with the orange wash, before dropping in the grey mix. While it is still wet, bring in some of the dark mix (cerulean blue, burnt sienna and rose madder) from the top, working down from the edge of the painting into the tree.
- 9 Change to a size 2 round brush and add smaller details on the bark and a few fine branches with the same mix. Lift out a little of the wet paint on the front of the tree trunk using a clean dry size 4 brush.
- 10 Remove the masking fluid from the second tree and paint it in the same mix. Once complete, use the purple wash (cerulean blue and rose madder) and the size 2 round brush to add some cool shadows to the foreground. These should extend from the bases of the trees, and point directly away from the light source (see step 10).
- 11 Use the brown mix and the size 2 round brush with the dry brush technique to add some details around the base of the trees, then use the point of the brush to add a few feathery strokes to suggest grass. While the paint remains wet around the base of the trees, use the handle of a comb held at tightly flick the paint up and scratch out the colour.

PUTTING IT INTO PRACTICE

To enhance the effect, wet a size 4 round brush and rework the light source, then lift out a little more paint with some of your bristled paper. Once dry, rework the silhouette of the right-hand tree with the point of the size 2 round and the dark brown mix.



Winter scene

TEXT ON CREATING A WINTER SCENE USING A LIMITED PALETTE AND THE ADDED SPECIAL EFFECT OF A SALT 'RESIST'

YOU WILL NEED

Paint colours: ultramarine (light shade), sage green, ochre, olive, rose madder

Brushes: large crash brush
Other: table salt, trading ru-

100

- 1 Mix ultramarine (green shade) and sap green, and use this to lay a slightly darker wash over the paper. Sprinkle salt gently over the wash while it is still wet. Only dry out the salt when the wash is completely dry.
- 2 Mix cobalt blue and sap green, use this mix to lay in the trunk of the tree and its main branches. Use G brush. Scrape the ends of the branches with your finger to soften them.
- 3 Take up the riggers to paint in the finger branches in the same cobalt blue and sap green mix. Use the riggers to pull the trunk down into the (center) area.
- 4 Take up the size 6-ogran and dab in some bushes. Darken the mix and add value to the bushes.

Working with salt

With salt it is important to pour it from the hand and tap it gently onto the cones.

To make smaller marks in your wash using salt, apply the salt to the dryer parts of the wash. To make larger voids, sprinkle the salt over the wetter parts of the wash as the salt makes the pigment more mobile.



Above
table salt can be used



- 5** Sprinkle more salt into the forks of the bushes you have just painted.
- 6** Moisten, add a touch more cobalt blue to the mix and lay in the foliage on the tree.
- 7** Sprinkle more salt into the tree foliage. Let it dry, then remove the salt.
- 8** Mix ultramarine, rose madder and sap green. With the riggers fill in the details of the trunk and branches of the tree. Stroke the ends of the branches with your finger as before.
- 9** Draw in a gate and fence details within the hedgegrove in the same mix, still using the riggers. Complete the painting with a few shadow details at the base of the tree and the hedges.

Distant buildings

[illegible]

YOU WILL NEED

Paint colours: cobalt blue, rose madder, saffron green, lemon yellow, ultramarine (ocean shade), burnt

Brushes: medium-width brush, size

Other: rag, masking fluid and
sponges, if necessary, with

- 1 Lay a flat wash in cobalt blue with the wash brush. Lift out the clouds with a damp rag - it is light to bring them in, then soften the bottom of the sky line with the rag.
- 2 While the sky is still damp, take up a mix of rose madder and cobalt blue in the size 6/ lay in the colour where the distant mountain are going to be. Soften off the bottom of the rose madder and cobalt blue area with the rag.
- 3 Go back to the cobalt blue (with tiny bit of rose madder) to draw in more of the backdrop to the landscape. Do in some darker areas to define the horizon then allow to dry.
- 4 Use dots of masking fluid to create the areas where the buildings will be, representing the overall shapes of the buildings at this stage. Allow the masking fluid to dry.



- 6** Load the size 6 with sap green. Dot the green behind and around the masked-out buildings, all the way across the paper. Lay in opposing lines of hedgerows in the foreground. Allow to dry.



- 7 Make up a weak mix of ultramarine green (blue), rose madder and sage green; dry in some darker shades along the lines of mountains in the distance. Make up a stronger mix for the base of the mountains. Allow to dry.
- 8 The cobalt blue fill in the area of water at the foot of the mountains and within the area with a damp eye.
- 9 Mix a mix of sage green and lemon yellow to fill in the foreground fields, using a dry-brush technique.
- 10 Use the mix of ultramarine (green shade) and sage green to dry in the trees at the foot of each of the hedges in the area, and in front of the mix of rose madder and sage green. Mix for the foreground hedges and sketch with a damp brush. Allow to dry.
- 11 Subtly add the missing that, then, with a mix of ultramarine, rose madder and sage green, fill in the area with more details of the distant hills. Allow to dry.
- 12 Lay in a weak wash of burnt umber and ultramarine blue, in a dry brush effect, to suggest texture and add interest. Finally, mix cobaltum red and cadmium yellow to fill in the area at the foot of the middle building in the landscape to draw the eye in.



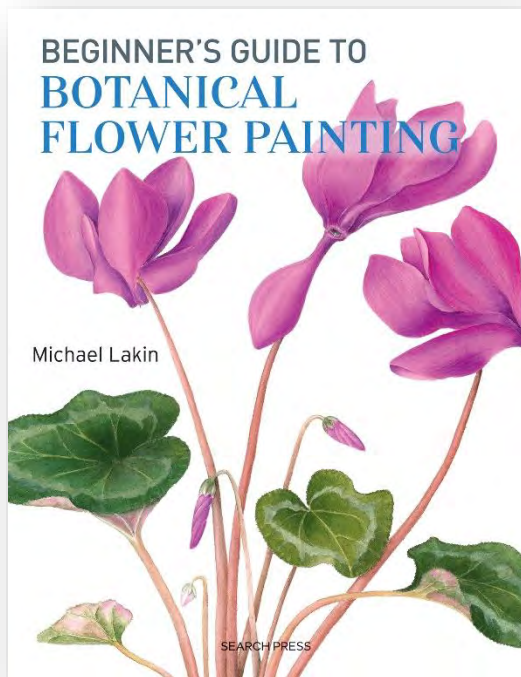


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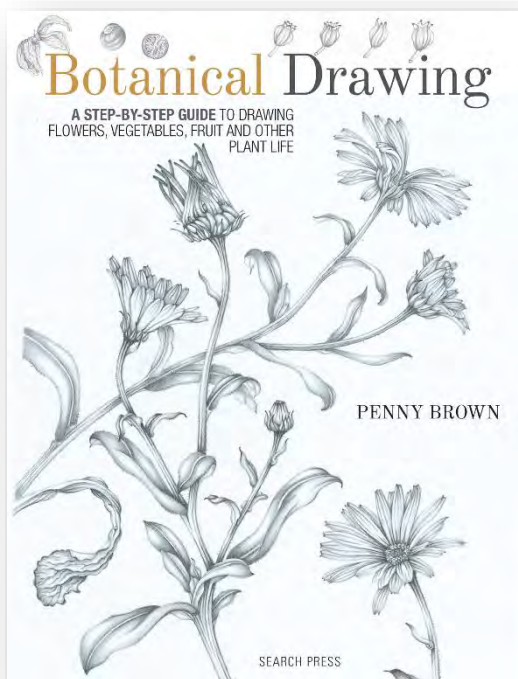


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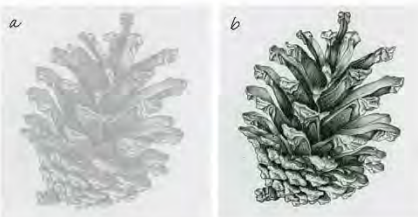
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CONTRAST

Tonal difference or contrast brings a drawing to life and makes it three-dimensional. Without contrast drawings can be flat and dull. Compare the two versions of a pine cone below. One is bland and rather uninteresting while the other drawing grabs the attention with its rich tonal values.



26

Making a tonal strip

Making a tonal strip which analyses the tones used in a drawing is a good way to make you aware of how many tones and grades of pencil you are using. Fill one square in evenly for each pencil grade used in the drawing.



Below, a tonal strip based on the pencil tones used in the drawing of hazel cones on page 27.

EXERCISES in applying tone

These basic geometric shapes occur constantly in nature and learning to see and imagine them will help with your drawing. Practice shading the cones making sure that you are aware of the light source. I have indicated the direction of the light by the arrow at the top of the page.

This exercise will help you to understand how light creates shapes and how drawing the effects using flat washes into three-dimensional objects by the side of each geometric shape. I have drawn a nature object to show the practical application.

Cylinder

Copy the cylinder shape making sure the ellipse at the base matches that at the top. Shade it with tone that follows the contours of the shape. Plant stems are based on the cylinder shape. A vegetable such as a cucumber, when in the state of the appropriate form, is also cylinder shaped.



Cone

Shade the cone circularly, working from the dark to the light side. The cone occurs in trumpet-shaped flowers such as the fuchsia, pansy or crocus.



27

Sphere

Try using just one grade of pencil to draw a sphere. Remember to light and to have a highlight rounded flower heads like lilies, corn cobs.

Half-sphere

Shade the half-sphere paying particular attention to the inner curve. Flowers such as lilies, corn cobs.

PROJECT ONE William Pear

I nearly always prefer to draw sections through fruit to drawing the whole fruit. I like line patterns and arrangement of the seeds, the straight but strong profiles and the interior textures. As cut fruit discolors and shrivels quickly, I had to work fast. I took some photos as a back up but did not need to use them.

MATERIALS

15x 10 cm sheet of 220gsm heavyweight, smooth surface, off-white paper
Graphite pencils: HB, 2H, 4H, HB, B, 2B.



38

1 With an H pencil, lightly draw an angled vertical line running from the bottom of the stalk to the centre of the base of the pear. Measure the distance between these two points and mark them. At the widest part of the pear draw a horizontal line at the correct angle and maximum mark this width. Draw the outline of the pear quite boldly with an HB.

Find the position of the top of the stalk, using dividers, and mark it. Draw a short line from the top of the stalk down to the top of the pear and then down the central line of the cone. Remember all these lines are aids for construction and so need to be light and easily erasable.

2 Use an HB to draw the details of the core and plug (seeds). Draw the stalk, noting the ellipse at the top and the very slight texture. Then the thickness of the pear at the base and the right-hand side.

When drawing curves, find it easier to get a smooth line if (where possible) my pencil inside the curve and draw towards myself rather than away from it, or more awkward. I draw the core from the bottom of the pear to the top and always use the natural arc that my hand makes. I touched the pear (quite fast) to show the pear to show the natural arc and to ensure that both sides of the pear get equal treatment.



3 Take an H pencil and start by carefully shading the central compartment in the core that contains the pips. The shading here needs to follow the shape of the pips but, under the membrane of the compartments, and should be made darker towards the top with an HB. Shade the central line of the core that runs down from the stalk with an H pencil. Use an HB to darken their edges.

Shade the stalk with an H, drawing in the wrinkles. Use the H to shade the outer skin and thickness of the pear.

4 With an H pencil and short directional lines, shade around the central core to separate it from the rest of the pear's flesh. Stop just over the line around the pips with an HB. Use the H pencil to shade the flesh all around the edge of the pear. Use directional lines to describe the texture and shape of the flesh. There is more shadow on the right side of the pear.

Use a sharp HB to draw the dark outline of the cut skin at the edge of the pear. Note that it is not an even line. There are little indentations and notches and marks where the cut flesh goes into the flesh. Then use an HB to draw a thicker line of tone on the inside edge of the cut skin line.

Use HB to the shading on the stalk.

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Field notes

I drew a half-sphere pear with an angled and straightly shaded. I had no real idea how to half before I found an arrangement of pips that appeared. So I was glad that I had caught a few more pips. I needed the right.

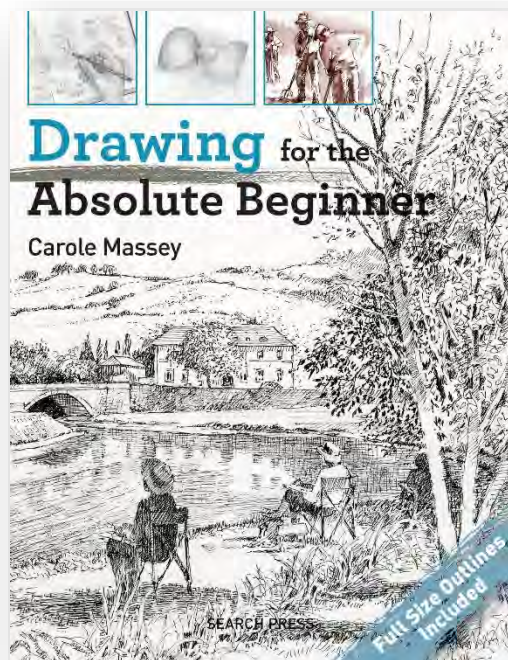


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Ways of seeing

1800



Ashwell Church

The appeal of this subject was the effect of sunlight streaming through the foliage of trees in springtime. The light source is behind the church, which is consequently mostly in shadow. I used pen work to build up the texture of the trees by scribbling and stippling, being careful to leave sufficient white paper to create the impact of this centre point study.



Drawing in the churchyard

In this centre-point drawing, the headstone, tree and tombstone are in the foreground and dark and the background light. There is an interesting play of shadows across the grass and note that the nearest headstone is much lighter than the tree and other headstones.

30

Contre-jour

My version of 'light against dark, dark against light' translates into the general term of counterposition or counterpoint and is illustrated in this study of the two figures in a country lane. The old man is placed in light against the mid-toned background, but closer on the wooded side. The younger is dark against the path, yet right against the left's light. His stick is part of the two and light towards the base. Counterpoint can be found everywhere you look and is a very effective way of capturing three dimensions and creating interest.



Le Festival du Pain
Pencil

Lost and found

In reality, there are no lines around an object. What we actually see is one of two or three areas of another, described on paper as an outline. However, sometimes the lines between two objects are equal and we cannot see a distinctive edge. We term this as a 'lost' edge, and make that one more distinct we see 'found' edges.

In this drawing, the right-hand side of the tractor tyre is 'lost' in the shadow, but because we can see the base of the end of the tyre, subconsciously we 'find' the lost edge.



Old Tractor Tyre
Pencil

31

continued strong edge of the light flooding across the background.

1 As you can see, I have left in my initial pencil drawing just my guidelines to check the shape of the shoulders, hips and to assess the relative position of the neck to the thigh. I drew using a black ink, aiming and improving where necessary.

2 With the pencil drawing erased, I added the cards and the base of the wall behind the figure. At first I thought about including the picture behind her, but decided it would make the drawing too complicated.

3 I drew in the lamp, some detail in the cards and the base of the shelf.

4 The next stage was to add shading, starting with the figure then the cards and lamp. I used a pencil to cross-hatch the wall. I paused to assess the drawing, deciding I needed to add more tone to get the effect of the lamp light.

28



15

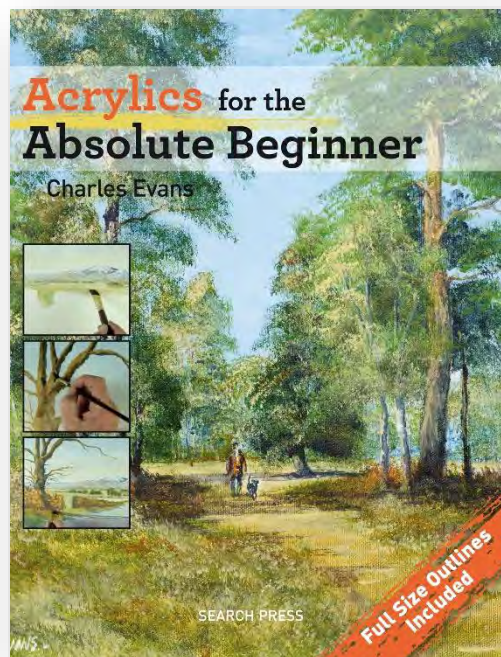


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6 Add a tiny touch of ochre to more and plenty of water to the shallow mix and use the size 10 brush to paint the distant hills. Again, aim to work quickly and cleanly – don't add unnecessary detail.



7 Change to the size 8 round brush and mix raw sienna with a touch of Hooker's green. Again, dilute the mixture. Use a dabbing motion to paint the distant hills. There is no need to wait for the hills to dry – the paint will not 'bleed' as water colours do.



8 Add a little blue to the mix to vary and suggest shadows in the distant hills.

9 Strengthen the green mix by adding more of each colour. Then paint the midground foliage in the same way, using slightly larger touches of the brush.



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10 Lay in blue shadows with the size 10 brush.



11 Change to the size 2 round and paint in the large tree trunks and main branches using raw umber.



12 Add Payne's grey wet-in-wet on shadows.

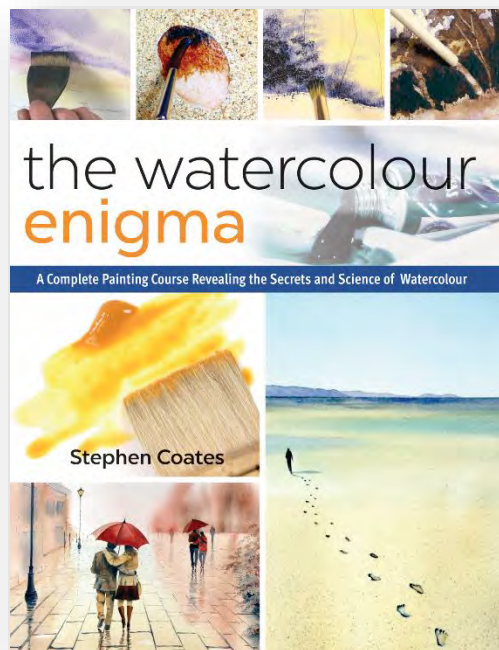


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46

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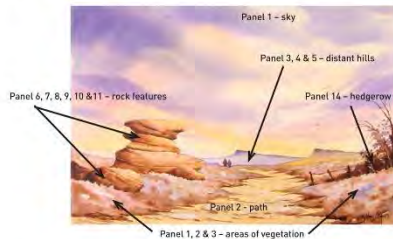
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Panels and planning



Once again, making a plan before you paint is really important. Once the initial drawing is done, the order of play must be determined and the panels clearly identified.

Preparing the palette



The sky contains Raw Sienna, Alizarin Crimson and Ultramarine Blue. A wash of Raw Sienna is laid down first, and then the clouds are built up by using a little of the crimson and then a deep violet colour, made by mixing together the Ultramarine Blue and Alizarin Crimson.

Prepare these colours as follows: squeeze out one generous blob (at least two size) of Ultramarine Blue and a smaller blob of Alizarin Crimson. Using the size B round brush, add water to the blue and mix until you get a sudge-like puddle. Add a little bit of Alizarin Crimson to it and mix until you get a strong violet colour. Now add water to the Alizarin Crimson and create a puddle with a similar consistency to the blue, and add a little of the violet to it to ease off the "radness" - the generous blob of Rose Sherry is ready also, but don't add any water to it.

The exercise

Stage 1: Initial drawing

1 Take a piece of watercolour paper, approximately A4 (8½ x 11½in) or up to 356 x 279mm (14 x 11in) in size, and tape it to the board all the way round in landscape format. Sketch the features in the scene, using the final painting on page 109 as a reference, taking care to keep the upper parts light to prevent heavy lines showing through the paint afterwards.

Stage 2: Painting the sky

2 Soak your hake in the water, and bear in mind that it should remain chisel shaped throughout the whole wash. Wet the whole sky with water sweeping the hake from side to side using only the very tip of the brush with a fine feathery action. Keep adding water until the paper has an even film on it. **Once you have started painting, do not return the brush to the water at any point.**

3 Pick up a good quantity of Raw Sierra, ensuring it is evenly distributed across the tip of the bristles. **You now have a maximum of two minutes to complete the sky.** Sweep the Rak across the whole sky, ensuring that the Raw Sierra covers the entire area above the horizon line.

4 Now pick up a little of the Alizarin Crimson wash on the tip of the brush, turning it edgewise to create narrower lines, and pull it across the sky with a light flicking action. Try and create curves to enhance the focal point at the centre right of the painting. **Don't wash the brush!**

5 Pick up some violet and, using the same action in Step 4, put the colour into the sky from the edges of the paper. If you turn the paper during the stroke, it will create tapered clouds. The water on the paper should soften the edges of the brush strokes. If there is insufficient water, the edges of the clouds will be hard and the brush strokes will be streaky. **Once it has started to dry do not, under any circumstances, go back to make improvements.** It will streak and you will ruin it, I promise! Now give it a thorough dry with the hair dryer.



The completed sk



I'm sure you will have walked along a beach at low tide and spotted a line of seaweed at the high tide mark. This replicates what happens on the paper if you introduce more paint after you have completed a section: the water from the brush behaves like the sea, and carries the paint particles away, dumping them in a line where it slows down and stops moving. This is how a watermark is formed.

HOW THE MOLECULES WORK

1 Water molecules are represented here as black. Imagine that they are spread out as a thin film on some watercolour paper.



2 Water molecules at a temperate are highly active, moving around colliding with each other. Some will soak into paper and others will evaporate.



They are energized by water molecules and if surface is on the move, a can ball has just been switched into the red.



4 The energy level of the water decreases as it evaporates. This begins the moment you take your brush away. When the drying process has lasted for a few seconds, there are



THIS IS THE BEST WHERE I CAN GET IT WITH

Conditions, such as temperature and strength of air flow, will dictate the speed of evaporation, just as it does if you are trying to dry a lot of laundry! When water boils, the molecules get so excited that they fly out, in huge numbers, and can then see them in the form of steam. At the other end of the scale, as water gets cold, the molecules slow down and will eventually lock together as a solid, and form ice crystals.

WATER AND PAINT INTERACTING

I don't know how many people use wordship anymore but I'm sure you will be familiar with it. Took a red notebook paper, or "NOT" as it's known (standing for "not pressed"), is a bit like word chip wallpaper.

[illegible]

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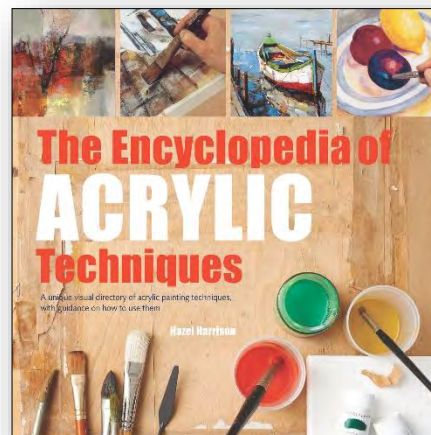
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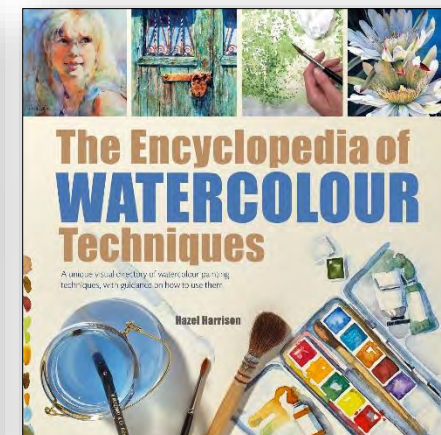
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Marketing Plans

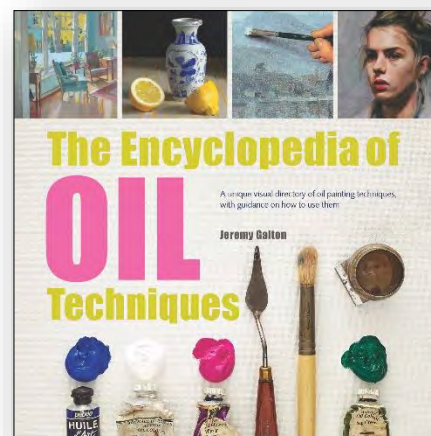
- Email marketing to all art and craft stores
- Featured title for key art independent stores



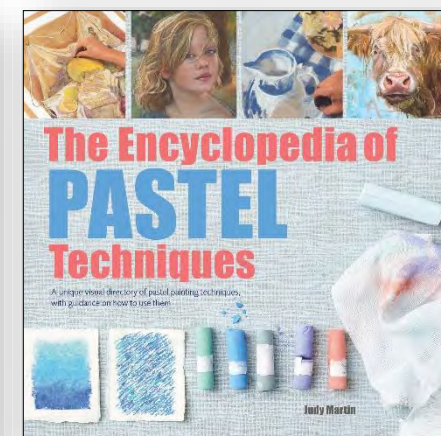
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9781782216049



9781782215950



9781782215943



**JANITA PETERSON
DE KLEINE PILOOT**
Quinty hat die endig op 'n rood
quinty met roodlike quassol
conspicuer, valpous et que in
nagte hantyl, hoes prout del lor



YVONNE KOPPE
Quinty hat die endig op 'n rood
quinty met roodlike quassol
conspicuer, valpous et que in
nagte hantyl, hoes prout del lor

DE KLEINE PILOOT
Quinty hat die endig op 'n rood
quinty met roodlike quassol
conspicuer, valpous et que in
nagte hantyl, hoes prout del lor

Encyclopedia of Acrylics Techniques 9781782215967

TECHNIQUES



GRANULATION FLUID

Granulation fluid is a watercolor medium designed to make all colours granulate. If wished, it may be used straight or diluted with water, then mixed with the paint.



BRUSHING IN THE FIRST WASHES
1 The artist starts by brushing a pool of Alizarin Crimson. Followed by an overlapping pool of Manganese Blue (right).



GRANULATED COLOURS

The selection of granulating paints shows how the pigments settle on the watercolor paper. Don't be alarmed by this uneven appearance. It is normal and can be used to great effect in your painting.



YELLOW OCHRE **VERIDIAN GREEN**



CERULEAN BLUE



APPLYING A GRANULATING MIX
2 He then flows in an Alizarin-Manganese mix in the middle.



3 When the paint is dry, the effect is clearly visible. The Alizarin to the left has not granulated but the mixed color in the middle and the Manganese to the right have clearly granulated, producing that distinctive texture.

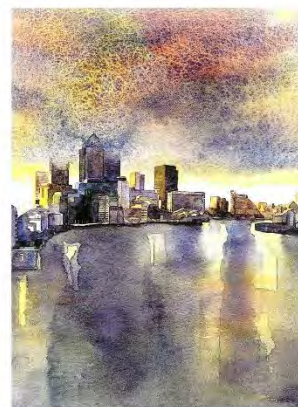
CHOOSING PAPER

For the best effect and maximum granulation, use a rough paper.

INCREASING GRANULATION

The amount of granulation you can expect is not varied according to the texture of the paper, the amount of light, type of water used and the nature of the pigment itself. Although some pigments granulate on smooth, wet-pressed papers, the effect is increased if you use textured paper, as shown here. Making a particular colour with distilled water can also increase its granulation.

ON THICK COLOURED WATERCOLOUR PAPER



EXPLOITING GRANULATION

The Sky and the Water by Maria Clench. In this watercolor, the granulation of the paint has been used to create a sense of depth and texture. The water has been painted with a mix of colors, and the sky has been painted with a mix of colors. The overall effect is a sense of depth and texture.

SEE ALSO
Back to the Basics, pages 10-13
Watercolor and Acrylics, pages 14-15
Painting in, pages 16-17
Painting in, pages 18-19

Encyclopedia of Watercolour Techniques 9781782216049

Water

Streams, rivers, ponds and lakes are compelling picturesque, and they also introduce additional elements of colour and texture that give pleasant variation to a landscape view. Clear water has no colour of its own, but "borrows" those of its surroundings in the form of reflections of sky or landscape features. Moving water has intimately changing patterns of form, colour and texture, while still water can change from a flat, mirror-like surface to a complex mass of tiny ripples with the touch of a breeze.

Like skies, water can be interpreted in many different ways, and you can experiment with a variety of different technical solutions. However, because it has no fixed character, you need to pay careful attention to what you actually see in a given situation. Reflections can appear, for instance, either as a network of colours and abstract shapes or as a startlingly detailed, inverted picture of the landscape surrounding the watery surface.



THE REMARKABLES
Turner's next day ended up like red queen's most realistic queen's
Compassionate, valiantly to see in
rings in the hills, he's a pro of the
as it in the water of the sea.

SALT HOUSE, NORFOLK
The water is described with
delicate strokes and pale, blue
tints to indicate both its luminosity
and the faint disturbance caused
by its movement.



MORNING REFLECTION
Turner's next day ended up like red
queen's most realistic queen's
Compassionate, valiantly to see in
rings in the hills, he's a pro of the
as it in the water of the sea.

Encyclopedia of Pastel Techniques

9781782215943

Sgraffito

This technique, whose name comes from the Italian *graffiare* – to scratch, involves scoring into the paint after it has been applied to the support. Using any rigid instrument such as a paintbrush handle, a knife, fork or even a comb, the surface layer of wet paint is scratched into to reveal either the ground colour or a layer of dry colour beneath. Lines of any thickness can be drawn into the paint, and the separate layers of colour chosen to contrast or complement each other. Dark brown paint, for example, could be scored to reveal a pale blue, or a dark green to reveal a brighter, lighter one beneath. Scoring is often used as an accurate way to depict hair, creases in skin and marks on flat surfaces such as walls or pavements. Rembrandt (1639–81) used the technique

extensively, scribing red brick, wet paint with a brush handle to pick out individual hairs in a shirt's moustache or the pattern of lace on a collar. Shaded areas can be developed by hatching with the scorer to reveal dark underpainting. Worked on the sea, patches of light sky within foliage or flashes and sparks in fire can all be suggested in this way. The quality of line depends on the thickness of the paint and to what extent it has dried. Even when thoroughly dry, paint can be scratched into as long as a really sharp point is used. In this case the scored lines will be white, as all the layers of paint will be removed, but this can be effective for some subjects. It is best to restrict scratching into dry paint to rigid boards, however, as it might damage canvases.



1 The background colour of the wooden table top is applied in fairly thick paint. The pattern of the wood grain will be scratched into this paint at a later stage. The ground colour is dark brown, and it is this that will appear as the paint is scratched off.



2 In this photograph the dolly is being painted white prior to sgraffito. A. 2 This artist uses a painting knife to 'show' in the pattern of the wood grain.



4 Hints in the wood can be described admirably by this technique.



THE LUSTRE AIR
The overall effect of the picture is achieved by the sgraffito technique, which has been used very effectively to define contours and describe pattern on both the objects and background. The artist is basically flat, but it is achieved by fine cross-hatching. In this case the painter has been scratched back to the white ground, which is best done when the paint is dry or semi-dry.



5 It is also an excellent method for obtaining this line in thick paint which would become unmanageable if yet more paint were added. Here lines are scratched with the 'wrong' end of a paintbrush.



6 The complex pattern of the dolly is drawn into the still-wet paint with a pencil. Like the paintbrush handle used earlier, this scrapes the paint aside, but it also leaves its own mark, the brown ground only showing in the regions where it was left unscraped.

Encyclopedia of Oil Painting Techniques

9781782215950



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ISBN: 9781782215318 (Portraits with Character) /
9781782215325 (Babies & Children) (TR)

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On Sale Date: 04/03/2018

First Print: 7,500 ea

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Publicity Plans

- Press release and book reviews for major art technique magazines
- CAA News feature
- Goodreads feature title

Marketing Plans

- Email marketing to all art and craft stores
- Featured title for key art independent stores

Gallery of faces



Step 1: Take shape and size



Step 2: Proportions



Step 3: Features and structure



Step 4: Tone modulation



Tone study



Portraits with Character
9781782215318



Step 1



Step 2



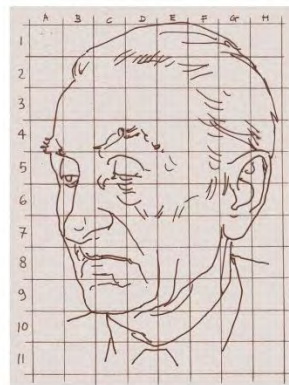
Step 3



Step 4



Tone study



Model gallery



Step 1: Size



Step 2: Structure



Step 3: Shadows



Portraits of Babies and
Children
9781782215325



Step 1: Size



Step 2: Structure



Step 3: Shadows



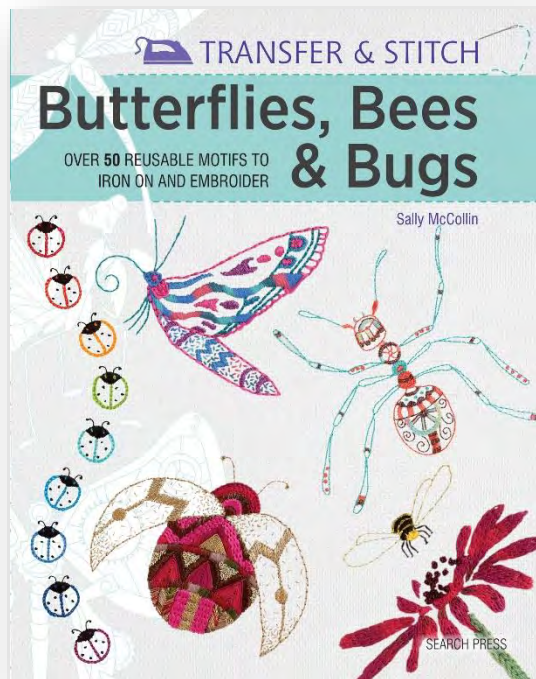


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Over 50 reusable motifs to iron on and
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- **50 plus motifs to choose from in every bookstitched designs**
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Marketing Plans

- Email marketing to libraries and key accounts
- Series advertising in key craft magazines
- Book reviews in Library Journal, and key sewing magazine



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Stitches used

Fifteen simple embroidery stitches have been used to produce all of the designs in this book. Don't be afraid to experiment and try different combinations of stitches, thread colours and fabrics – you will be amazed by their versatility and the wonderful effects you can achieve.

Starting to stitch

Bring your needle and thread up through the fabric on the spot where you are going to place your first stitch. You will need to hold the end of the thread to stop it going right through (1). Make sure your first three or four stitches go over the starting thread on the wrong side of the fabric to secure it (2).

Alternatively, make a small knot at the end of your thread and insert the needle down into the fabric about 2.5cm (1in) away from where your first stitch will be placed. It must be along the line of your first few stitches. Bring the needle up where you are going to start stitching (3). Embroider the first few stitches up to the knot, making sure you have stitched over the starting thread on the back of your work. You can now snip off the knot and continue stitching (4).

Fastening off a thread

To fasten off a thread, slip the needle through the back of the stitches you have just worked (5), pull the thread through and snip off the tail (6). To begin a thread, slip the thread through the back of the same stitches and continue stitching.

Straight stitch

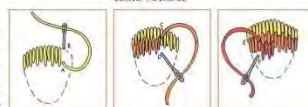
Straight stitch is the simplest of all the stitches and is great for adding little details. To fill in a shape and raise the surface, using straight stitches, where directed, work a stitch from one side of the shape to the opposite side, then work subsequent stitches over the top, gradually working around the outline.



Bring the needle up at A and insert it at B to create a single long stitch. Make further stitches as required.

Long and short stitch

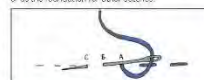
Long and short stitch is perfect for filling in larger areas, particularly where a shaded effect is required. You can adjust the length of the stitches to fit the shape you are filling and you can vary the effect with the number of threads used.



1. Work from the middle of the outer edge of the shape, up and down the needle and thread line. 2. Work subsequent rows as before but try to bring the needle out lower down. 3. Continue for the next row, coming out at E and, if E will, use there.

Running stitch

A series of straight stitches is called running stitch. It is great for adding little details. This stitch can be used to outline, add subtle shading, create fine detail or as the foundation for other stitches.



Bring the needle up at A, insert it at B and bring it up again at C. Continue along the stitch line, leaving an equal space between the stitches.

6 Thread key

DMC colours used:

Satin	Colors
5901	4507 (var)
5920	Variations
5943	4030
Light Effects	
E3843	
E180	

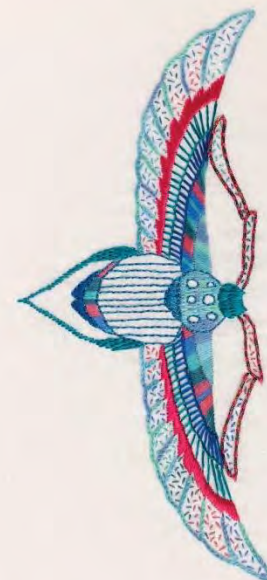


Stitches and threads used:

- Head**
- Feet: outlined in couching using six strands of E180 couched with two strands of 5901.
 - Feet: filled in seed stitch using two strands of 4507 (var).
 - Head: worked in long and short stitch using two strands of 5943.
- Body**
- Body and circles on upper body: outlined in back stitch using three strands of E3843. Stripes on main body part worked in same way.
 - Upper body: filled in long and short stitch using two strands of 4030. Base of upper body worked in satin stitch using two strands of E3843.
 - Striped area at base of main body: worked in satin stitch using two strands of 4507 (var). Area below that worked in blanket stitch using two strands of 5920.
 - Green point of body: worked in long and short stitch using two strands of 5943.

Wings (working from top edge down)

- Top section: shaded in satin stitch using two strands of 4030.
- Next section: shaded in satin stitch using two strands of 4507.
- Worked in blanket stitch using two strands of 5920 then two strands of 5943.
- Next section: worked in satin stitch using two strands of 5901.
- Lower section of wings: outlined in chain stitch using three strands of 4030, and filled in seed stitch using two strands of 4507 (var).



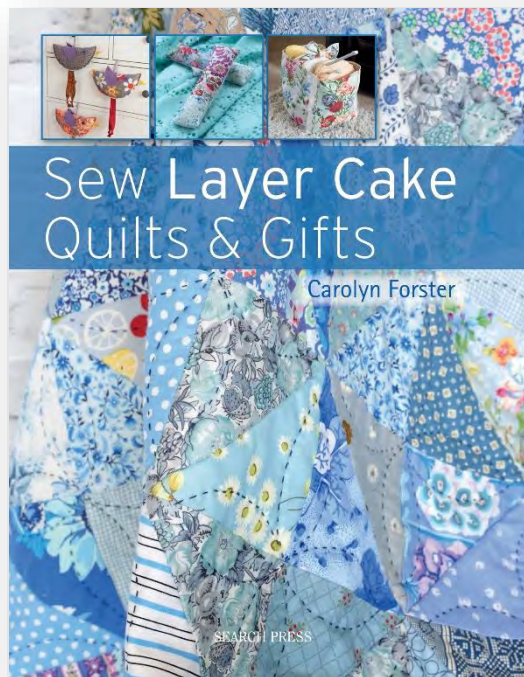


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ISBN: 9781782213772 (TR)

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Sew Layer Cake Quilts & Gifts

- **New title from popular quilting author Carolyn Forster**
- **Contains 9 beautiful quilts and 9 wonderful gift projects, all shown clearly step by step with photographs and illustrations**
- **Each quilt uses a different patchwork arrangement and quilting style and is made from popular Layer Cake squares (pre-cut 10-inch squares)**

Publicity Plans

- Press reviews and features in sewing magazines
- Featured projects in sewing blogs with over 50K community members
- Advance promotions and reviews in Craft blogs and sites
- Feature and review in American Quilt Retailer

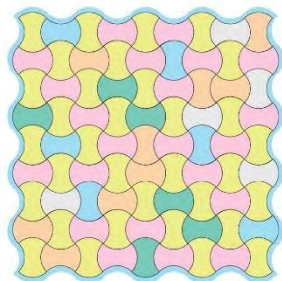
Marketing Plans

- Email marketing to libraries and key accounts
- Series advertising in key craft magazines
- Book reviews in Library Journal, and key sewing magazines



APPLE CORE

This bold single shape or 'one-patch' quilt really showcases the fabrics chosen. It is a great quilt for large bold prints, but when some smaller scale prints are added you get a great contrast in the scale and texture. Don't be daunted by the curves – they are large and easy to fit together. In fact, this is a great project for practising and perfecting your curved piecing.



Measurements

Quilt size: 62 x 62in
(157.5 x 157.5cm)
Block size: 9 x 69in
23 x 16.5cm

Requirements

Two Layer 'Cottons' or 81
(100 (25.5cm) squares

Backing fabric:

144in (3.7m) x WOF
Cut into two equal lengths
Remove the selvage and join
the fabric along the length, then
press the seam open

Wadding/batting: 72 x 72in
(183 x 183cm)

Binding: 36in (91cm) x WOF
Cut bias strips to total 265in
(675cm), join to a continuous
length with bias joins. Press
along the length-WIS together

Template, see page 125

Template plastic



114

1 Lay one square on top of the other, RS together.

2 Stitch a seam down opposite sides.

3 Cut the stitched square into four equal parts (they will measure 5in x 12.75cm wide).

4 Sew again along the long open edge of each piece, then cut each rectangle into two through the centre.

5 Press the seams towards the same fabric on each piece, here it is the floral fabric.

6 Place the two pieces right sides together, so that the top green piece sits on top of the lower floral piece, and sew together along one side edge.



7 Open out and press the seams towards the floral fabric again. Cut the square into four equal four patch strips (they will each measure 2.5in/6.5cm wide). Arrange them in a checkerboard pattern, as shown.



8 Place two strips RS together, again matching upper greens with lower floral; chain piece to sew the strips together. Because of the way you pressed your strips, the seams will knit together (see note, below).



9 Press the seams open this time.

10 Place two pieces RS together, again matching upper greens with lower floral. Sew the two pieces together then open out the seam and press open.

Note
Pressing the seams in the same direction, in the early stages means that they will 'knit together' easily, preventing all the bulk in one place when you sew them together later.

The finished block.

21

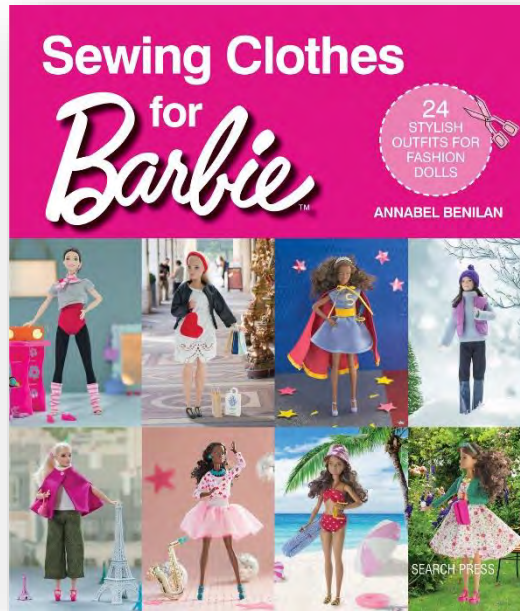


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- **Designed for petite, curvy, tall and original Barbie, with all the patterns provided**

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- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email campaigns for libraries, schools and craft stores



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In the park

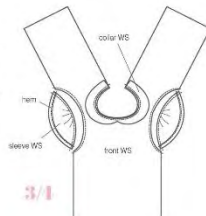
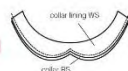
Sew Barbie this cute little ensemble – perfect for a Saturday morning stroll in the park!

The blouse

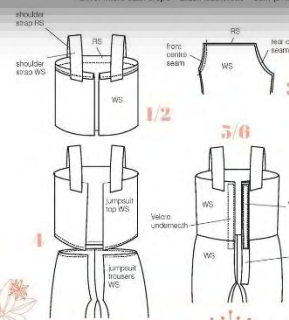
You will need

- Blue cotton poplin • 8cm (2 1/4in) elastic ribbon, 3mm (1/8in) wide
- 8cm (3 1/4in) Velcro, 1cm (1/4in) wide

- 1 Sew the neck and its lining RS together around the scalloped edge. Slip notches into the seam allowance, turn through and press flat.
- 2 Sew the collar to the neckline of the blouse, RS of collar to WS of blouse. Slip notches into the seam allowance, fold back to the RS and then press flat.
- 3 Catcher the sleeve caps until they fit the armholes.
- 4 Sew the sleeves to the armholes, RS together, and then hem the sleeve ends.

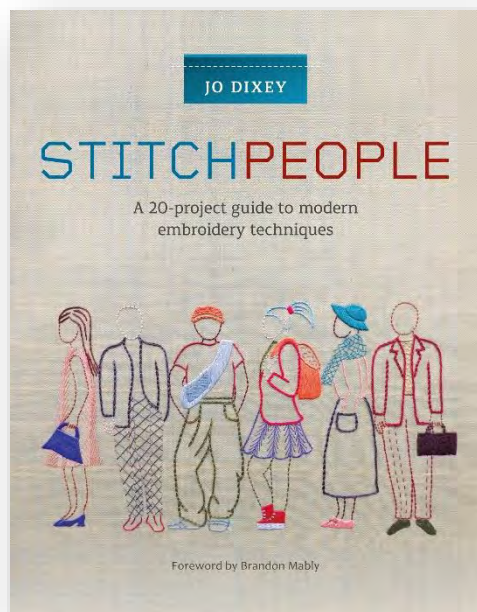


• Silver micro satin crepe • Black leatherette • 8cm (3 1/4in) Velcro, 1cm (1/4in) wide



- 1 Hem the bib section of the dungarees.
- 2 Stitch the end of each of the straps into position (see pattern) onto the WS of the dungarees, and through the hem stitching.
- 3 Sew together the front, centre seam of the trousers, RS together.
- 4 Join the bottom of the bib section to the top of the trousers, RS together, along the welt seam.
- 5 Press in a hem on the rear seams, then stitch the loop Velcro onto the hem, on the WS of the jumpsuit.
- 6 Stitch the hook Velcro onto the RS of the opposite opening.





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- **Templates of every stitch image are available inside to photocopy or scan**

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- Featured projects in embroidery blogs Review and feature on Mary Corbet's Needlethread.com
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

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- Advertising in key craft magazines
- Book reviews in Library Journal, Booklist and key sewing and embroidery magazines



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If you sit in public places and watch people, the different clothes, hair and how people interact is fascinating. There are a number of books and blogs dedicated to 'street style' now so we can people-watch from the comfort of our own homes.

STREET STYLE DRAWSTRING BAG

BAG SIZE
26cm x 22cm (10 1/4" x 8 1/2")

NEEDS
Bag fabric, 40cm x 30cm
(15 3/4" x 11 3/4"), I have used
patchwork cotton
Cord fabric, 40cm x 30cm
(15 3/4" x 11 3/4"), I have used
patchwork cotton
Iron-on interfacing, 40cm x
30cm (15 3/4" x 11 3/4")
No 8 cotton perle thread
Size 5 embroidery needle
Transfer paper
Embroidery hoop, 30cm (12")

TECHNIQUES USED
Back stitch
Bag construction
Transferring design using
transfer paper or a light box

The embroidery on this drawstring bag shows you that a stitch that is normally only used as an outline can be very effective as a filling stitch. I have used back stitch which when used as a filling stitch gives beautiful detail to the solid areas.



PROJECT | DRAWSTRING BAG 41

Calico, 40cm x 40cm
(15 3/4" x 15 3/4")
Stretched cotton, 3 shades of
one colour
Size 3 embroidery needle
Size 3 embroidery hoop, 20cm (8")
Transfer paper
Toy stuffing

TECHNIQUES USED
Long and short stitch
Trellis (a form of couching)
Simple construction



BEGINNER

INSTRUCTIONS
1. Iron the interfacing to the back of your bag fabric. Work a row of running stitch around the outside edge to prevent the 3 layers separating while you stitch.
2. Draw a rectangle 56.5cm x 30cm (22 1/4" x 11 3/4") onto this piece of fabric, drawing the top of the rectangle at the top of the fabric so you have extra fabric to fit in your hoop.
The design on this bag is near the bottom so you need the extra fabric to allow you to centre the design in the hoop. This fabric is later cut off.
3. Tack a line 2cm (3/4") up from the bottom line of the rectangle. This is to help keep your people in a straight line.
4. Transfer the design on page 45 onto the fabric using a light box or transfer paper. The people can be placed wherever you like along the tack line.
5. Place the fabric into your hoop, with one figure in the centre. Work your way around the hoop pulling the fabric tight. Now tighten the screw on your hoop to hold the fabric in place. Your fabric should feel like a drum.

boys alone mine in a tin because
is a pin into it. On the other
from a cushion than from a bird
may - the introduction of two
stitch to create shading without
long and short instructions on

on 35 into your background fabric
a colour you can trace through it, but
will need to use transfer paper,
cloth, or by machine, sew your
the centre of the calico square. This
the stitching and saves using

Draw the design on to the
your rice fabric in the hoop.
3. Place the calico into your hoop, working your way around
the hoop pulling the fabric tight. Now tighten the screw on
the hoop to hold the fabric in place. Your fabric should feel
like a drum.



ADVANCED



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20 Bright and Beautiful Bags to Sew

- **A range of 20 beautiful, stylish bags to sew**
- **All the techniques needed are shown using clear step-by-step photography**
- **All the templates required are included on a handy pull-out sheet**

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- Press reviews and features in sewing magazines
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Marketing Plans

- Email campaigns for libraries, schools and craft stores
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Shirley

You cannot possibly have too many pretty totes – that is a rule I live by. This one could be made from any fabric and used at any time of the year, but make it in the softest of spring colours and it is just asking to be taken out at Easter time. I love the idea of bags for different seasons – imagine the same one made in a knobbly tweed for autumn.

Printed size: 33 x 40 x 10cm (13 1/4 x 15 7/8 x 4 in), plus handles

The handles

1. Cut a piece of fusible tape 1.42cm (55/16 in) long. Cut a piece of fabric C the same length as the tape but 20cm (4 in) wide. Fuse the tape to the wrong side of the fabric, allowing some fabric to hang over the side.
2. Fold the raw edges in and fold the tape in half to make a strap 3.5cm (1 3/8 in) wide. Topstitch for down each side with coordinating thread and then cut the strap in half to make two handles (see page 33).

Tip

When you have a striped fabric, I find that it makes better to cut across the pattern rather than having one or two stripes running down.

The front

3. Cut the following:

The front panel cutting list

From fabric B, cut a bottom strip 60 x 35cm (24 x 14 in).
From fabric A, cut two front panels 60 x 35cm (24 x 14 in).
From fabric B, cut a middle panel 60 x 35cm (24 x 14 in).
From fabric B and from lining, cut a pocket (see page 33).

4. Make the pocket by cutting a piece of wadding/fusible from the pocket fabric over the top of it and measuring it about 1cm (1/8 in) apart. We are quilting vertically here so wadding will not compete with the lines of quilting.
5. Now the wadding/basting back to the size of the pocket right sides together over the pocket. Sew along the top lining over and press. Fold in the top edge neatly.
6. Align all the layers and then baste the sides and worry about maintaining the top edges, as these will be to

Gather these supplies

Fabrics

- A: 35cm (14 in) just about for front and back (and back panel).
- B: 35cm (14 in) just about for back and front (and front panel).
- C: 35cm (14 in) just about for front and back (and front panel).
- D: 35cm (14 in) just about for front and back (and front panel).
- E: 35cm (14 in) just about for front and back (and front panel).

Interfacings

- 15cm (6 in) just about for front interfacing (back and front panel).
- 15cm (6 in) just about for front interfacing (back and front panel).
- 15cm (6 in) just about for front interfacing (back and front panel).
- 15cm (6 in) just about for front interfacing (back and front panel).
- 15cm (6 in) just about for front interfacing (back and front panel).

Everything else

- Coordinating thread for topstitching.
- Sewing foot.
- Sewing machine.
- Sewing machine.
- Sewing machine.

57



Minna

If you are looking for a simple design to begin your bag making journey, you may have found it here! This backpack looks complicated but it is a zip-free zone and the techniques are fairly repetitive. Definitely one for boosting the ego!

Printed size: 31 x 39 x 10cm (12 1/4 x 15 3/8 x 4 in), plus straps

The front

1. Cut a piece of fabric A, 21.5 x 41cm (8 1/2 x 16 in). This will form the top part of the front. Cut a second coordinating piece of fabric B, 23 x 41cm (9 x 16 1/8 in) for the bottom of the front. Sew them together and press.
2. Sew the whole piece to a piece of slightly larger piece of fusible interfacing using a half-normal seam. Trim the fusible interfacing back to size.
3. Using the lower line (D), cut a 3.5 x 41cm (1 1/4 x 16 in) strip. Fold, then press the long raw edges under so that the strip measures 1.5cm (5/16 in) wide. Fold the strip in place over the join in the fabrics, along both long edges, using coordinating thread.

The front pocket

4. Cut a piece of fusible interfacing (such as 5320), 17.5 x 16.5cm (7 x 6 1/2 in). Cut a piece of green floral fabric and a piece of lining fabric to 20 x 20cm (8 x 8 in). Centre the interfacing shape onto the back of the outer fabric and fuse.
5. Cut a small piece of lightweight interfacing (such as Decovil Light) to reinforce where the magnetic clasp will go – fold into about 7.5cm (3 in) down from the top of the interfacing (that is, nearly attached). Fuse this on the back, over the attached interfacing, in the middle.
6. Under the top edge half of the magnetic clasp (see page 34).
7. With the right sides together (lining and floral outer), sew around the interfacing edge leaving a gap in the bottom. From the seam allowance back to 50cm (1 1/4 in), turn and through the gap and press neatly.
8. Measure down 18cm (7 in) from the top of the front bag panel and slip the pocket. Topstitch into place along the sides and bottom edge (see also page 31).

Gather these supplies

Fabrics

- A: 160 quarter meter (160 in) for the upper front and back panel.
- B: 160 quarter meter (160 in) for the lower front and back panel.
- C: 160 quarter meter (160 in) for the lower front and back panel.
- D: 160 quarter meter (160 in) for the lower front and back panel.
- E: 160 quarter meter (160 in) for the lower front and back panel.

Interfacings

- 160 quarter meter (160 in) for the upper front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.

Everything else

- 160 quarter meter (160 in) for the upper front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.
- 160 quarter meter (160 in) for the lower front and back panel.

Here is the list of all the cutting fabric and so on, you want to use the same.

- A: 160 quarter meter (160 in) for the upper front and back panel.
- B: 160 quarter meter (160 in) for the lower front and back panel.
- C: 160 quarter meter (160 in) for the lower front and back panel.
- D: 160 quarter meter (160 in) for the lower front and back panel.
- E: 160 quarter meter (160 in) for the lower front and back panel.

79

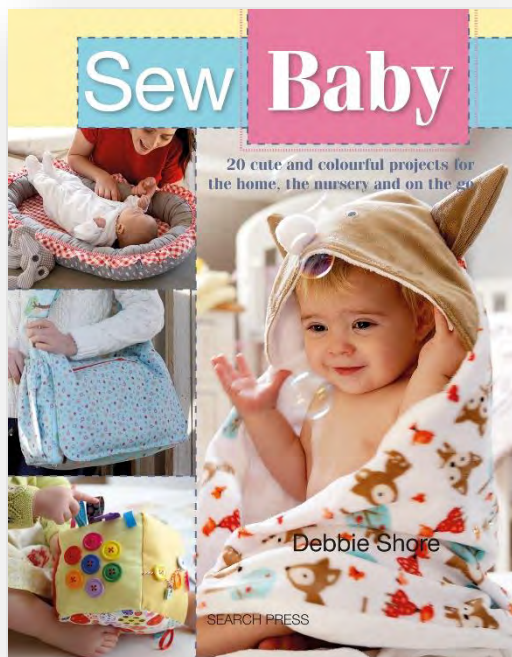


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Cot Bumper

This protective padded bumper coordinates perfectly with your cot quilt (see page 88), and is made to measure, so will fit your cot perfectly.



1 Make a template of the end of your cot by pushing the cord over the edge of the cot and creating it into the corner. Roll the cord to cut out on the shape of the cot end so that it is symmetrical. Cut a curve around the top of the template. Before cutting your fabric, insert the cord into the end of the cot to make sure it fits perfectly.

2 Cut your fabric pieces into: 11mm (44in) squares. Sew seven squares together with right sides facing, to form a strip of squares. Repeat three more times. Then sew the rows together until you have an area that will cover about three-quarters of the height of the template (you may need more or fewer squares, depending on the size of your cot). Then the top of the patchwork section to the same curve as the top of your template.



Finished size

The centre measures 61 x 62.5cm (24 x 24 1/2in). The sides are 67.5 x 25.25cm (26 3/4 x 10in) each.

What you need

For the patchwork, four coordinating quilt squares.
For the quilt bumper top, about 65.5 x 25.5cm (25 3/4 x 10in) fabric.
1.5cm (1 1/2in) biasing fabric.
3.75m (4yd) of 5mm (3/16in) piping cord.
3.75m (4yd) of 2.5cm (1in) wide bias tape for the piping.
1.5m (1 1/2yd) of 2.5cm (1in) bias binding, more in the same fabric as the piping (see 213 x 51cm (84 x 20in) premium quilt binding binding).
4.5m (4yd) of 1cm (3/8in) wide ribbon cut into long as shoe. Large piece of paper or card to make a template.



Nursery Storage

This useful hanging storage unit will coordinate with your nursery decor, and would make use of potential storage space on the back of a door or inside a closet. Nappies/diapers and wipes don't tend to come in pretty packaging, and as you can easily see what's in here you know when you need to restock!



1 Cut a strip of grey fabric measuring 4 x 30.5cm (1 1/2 x 12in). Wrap this around the piping cord with the raw edges on the sides together and sew with the upper foot on your sewing machine.

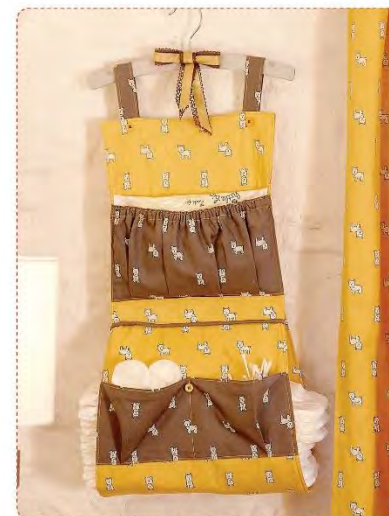
2 Cut six pieces of yellow fabric, one measuring 37 x 30.5cm (14 1/2 x 12in) and one measuring 34.75 x 43.5cm (13 3/4 x 17in). Fold the larger piece in half, short ends together. Measure and mark 2.5cm (1in) in from each side edge, then trim down from the top to 27cm (10 3/4in) along the sides, gently tapering the shape.

Finished size

33.5 x 65cm (12 x 25 3/4in)

What you need

84 x 71cm (33 x 28in) yellow fabric.
16.25 x 30.5cm (20 x 12in) grey fabric.
66 x 71cm (25 3/4 x 28in) biasing fabric.
32.5cm (12 3/4in) of 5mm (3/16in) piping cord.
Chickie coat hanger.
42.75cm (16 3/4in) of 1cm (3/8in) wide ribbon and 42.75cm (16 3/4in) of 2.5cm (1in) wide bias tape in a bow around the hanger hook.
26cm (10 1/4in) of 6cm (2 1/2in) wide elastic.
Safety pin or button.
Three buttons.
Erasable ink pen and ruler.





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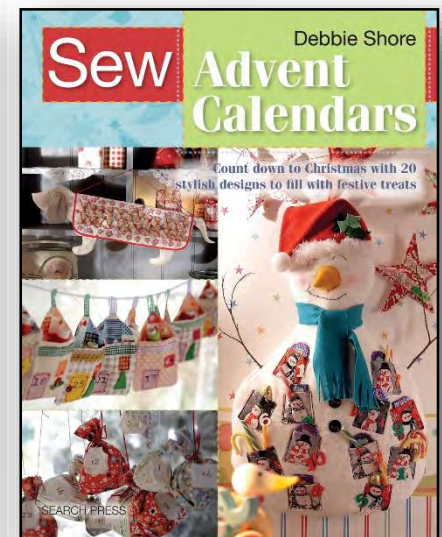
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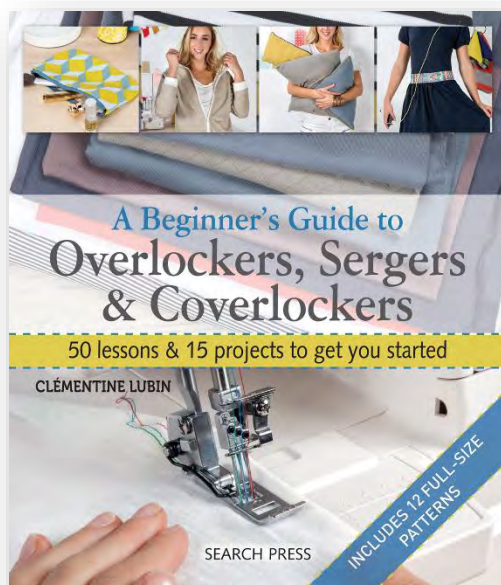


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Introduction

THE MAIN OVERLOCKER STITCHES

The more advanced the machine, the wider the range of stitches it will offer.

For each different stitch you will need to thread the machine differently and use a different needle position. This is what makes these machines seem complicated at first, but keep referring back to the instruction manual where you will find everything explained.

2-THREAD OVERLOCK

Formed with a needle and a looper. Use the clutch button to disengage the second looper. Used to overlock fine or fragile fabrics, such as voile or silk.



3-THREAD OVERLOCK

Formed with a needle and two loopers. Used to overlock thicker, non-stretch fabrics. This stitch is used for decorative seams, such as flatlock, and sews through the fold of the fabric.



3-THREAD STRETCH MOCK SAFETY STITCH

Formed with two needles and the lower looper. The upper looper must be blocked using the looper clutch, used to cut and overlock very fine and/or stretch fabrics.



4-THREAD SAFETY STITCH

Formed with two needles and two loopers. The most commonly used stitch. It can be used to sew and overlock the majority of stretch fabrics. The stitch is neat.



5-THREAD SAFETY STITCH (only for the 5-thread 14 T 948 DC machine)

Sewn using an overlock needle, the middle coverlooper needle and three loopers. Used for very thick fabric such as denim. Seams are solid and neat.



FLATLOCK

Sewn with a 3-thread overlock on folded fabric, with the cutter disabled. This stitch can be decorative.



3-THREAD ROLLED HEM

Stitched with the right needle and two loopers, without the stitch finger (position 4). This stitch allows you to hem slightly thicker fabrics. By setting stitch length and width to the minimum you can get a very tight rolled hem. This rolled hem is very attractive on light-weight fabrics.

LETTUCE-LEAF EDGE ROLLED HEM

Formed with the right or left needle and two loopers, stitch finger on 6, with the differential set at 0.8.



PIN TUCKS

Sewn using the 3-thread overlock, by folding the fabric, deactivating the cutter and sewing along the edge of the fold (a 3-thread overlock).



Project 9

SIZES: FROM 8 TO 14 (4 TO 10)

SHEET A

SEAM ALLOWANCE NOT INCLUDED

6 PIECES

MACHINES USED: CONVENTIONAL SEWING MACHINE, OVERLOCKER, COVERLOCKER

Liberty-print playsuit

YOU WILL NEED

- 110 x 140cm (43 1/4 x 55in) blue Liberty print
- 3 reels or cones of white thread
- 1 reel of navy blue thread
- 1 reel of elastic thread
- 1 piece of grey and silver patterned flat elastic, 2.5cm (1in) wide
- Standard sewing-box accessories

Worth knowing

There are two schools of thought about overlocking garments: some overlock the pieces one by one after cutting them out, then sew them together. Others prefer to tack them together, try on and then sew and overlock the two thicknesses after fitting. A lot depends on the type of material. Some fabric, such as wool or fake fur, can fray, so it's best to overlock them as quickly as possible.

INSTRUCTIONS

- Copy the pattern adding a 1cm (3/8in) seam allowance. As the seams are made on the sewing machine, you don't need to calculate the allowance. Add 3cm (1 1/4in) for the bottom hem.
- Cut the top front, the top back, two front legs, two back legs, two pocket fronts and two pocket backs ensuring that the grain of the fabric is in the right direction.

OVERLOCKER SETTINGS

- Overlock stitch: 2-thread
- Differential: 1 or N (Neutral) because the fabric is not stretchy
- Cotton activated
- Stitch finger: N (Neutral) or S (Overlock) depending on model
- Sew with the right needle for a finer overlock
- Stitch length: 2
- Thread 2 white threads, following the threading order of looper then needle
- Disengage the other looper using the clutch button.

- Sew a short chain of stitches. Stitch a sample. Adjust the thread tension as required for manual models (tension 6 on the automatic model).

- Sew a short chain of stitches. Overlock each piece.





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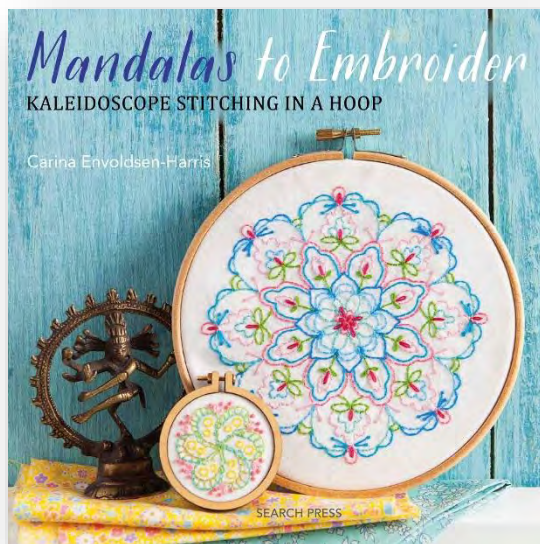


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Sakura Clusters

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Stitches



DMC colour suggestions

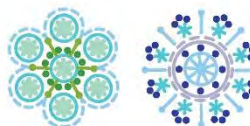


18



The Explorers

From the familiar to the exotic, the very close to the very far away explorers move our minds and hearts, whether its the tiniest atom or floating above our home planet.



Sophia



Maggie



Valentina



Isabella



12



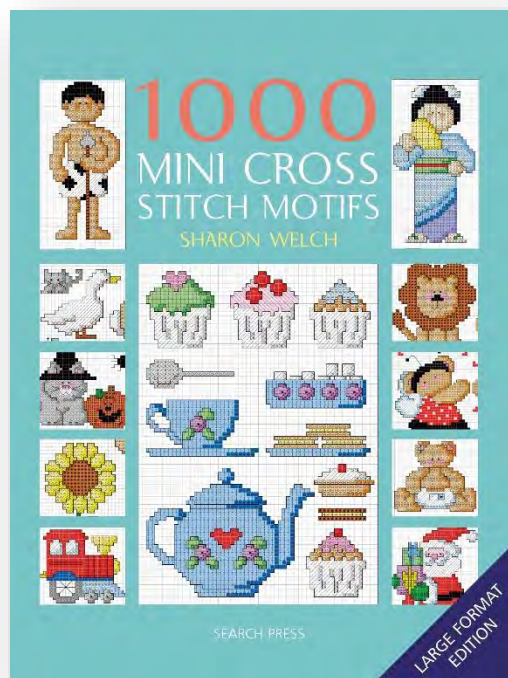


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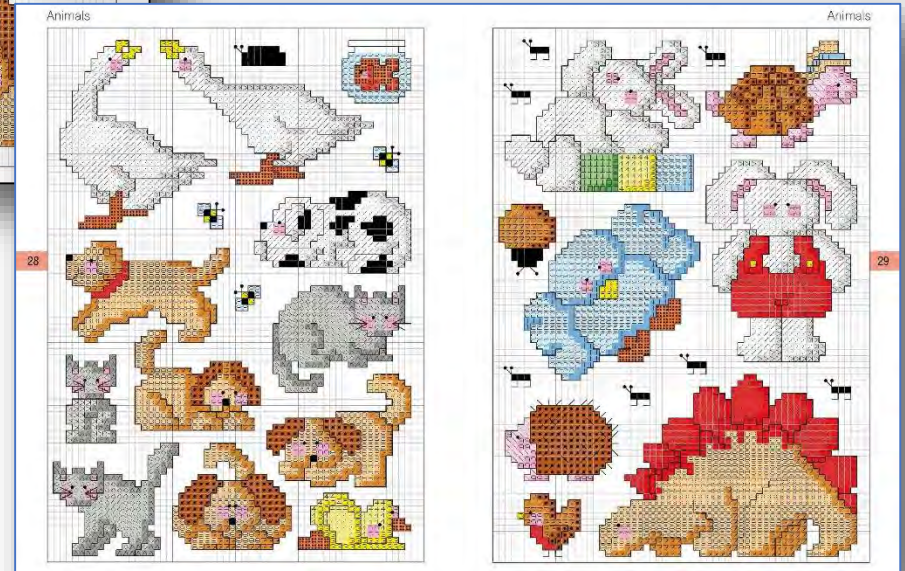


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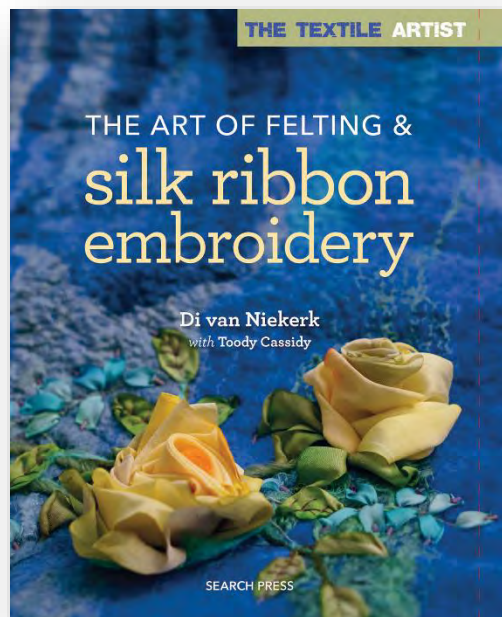


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Techniques

Making leaves

The leaves in this book, made with silk or organza, are almost life-like in quality. There are loose leaves, there are flat leaves and others are curled. Some are folded and gathered, others are stitched. You will learn all these interesting techniques in this book.



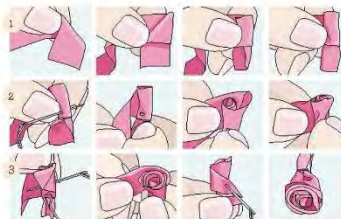
52 Silk ribbon embroidery



Making petals

The petals are formed with silk or organza ribbon and you will learn how to make shapes that are gathered and looped, folded and rolled and folded and gathered, among others. There are numerous ways to make realistic, life-like petals and we will show you how in the projects that follow.

Making the folded ribbon rose



Follow the instructions for the specific project you will be making a rose for and refer to the diagrams on this page. Use a matching thread with a knot at the long end.

free so that you can fold and lift it up. Use a gentle tension so as not to flatten the centre. Make four or five stitches to secure.

4. Repeat step 2 and then 3. Remember to lift the

1. Cut a length of ribbon to make a coil depending on how big you want the rose to be.

2. Use tiny stab stitches to make the leaves leading from centre to edge to edge. Leave the thread towards you as you should now be lifting it up so the centre. Wrap the ribbon until the folded part is on the left.

3. Pinch the top of the coil and hold it as you secure with a tiny stab stitch or two. This will prevent the petal from pulling out of shape and will flatten the petal slightly. If you prefer that the petals lie flatter, use more stitches to hold the shape. Each petal is about 16–18 mm (5/8–3/4 in) long. Make as many petals as necessary to surround the circle.

Make green leaves: Use the green silk ribbon and feather stitch to make the leaves leading from centre to edge to edge.

Make the petals: With the 67 ribbon, make the daisy petals as follows: come up close to the yellow centre and measure a distance of about 16 mm (5/8 in) but, instead of making the normal ribbon stitch, pierce only the ribbon as shown. Gently pull the needle through to form a sharp point. Holding the tip so that the ribbon lines up nicely, insert the needle into the fabric, close to the centre of the daisy, and take it to the back. Come up to form the next petal. Use the blue thread to tie the tails off at the back and to secure the base of the petal with a tiny stab stitch or two. This will prevent the petal from pulling out of shape and will flatten the petal slightly. If you prefer that the petals lie flatter, use more stitches to hold the shape. Each petal is about 16–18 mm (5/8–3/4 in) long. Make as many petals as necessary to surround the circle.



Add the blue felt

Place the band on the blue felt and secure with back stitches. If you have used a cream piece of felt, instead of the crochet band, make a row or two of chain stitches along the edge.

At this stage, you could decide to use the bracelet as is or embellish it, as shown in the next few steps.



Embroider the blue edge

With the green ribbon, make blanket stitches along the blue felt.



Add the lining

Choose a lining that will suit your creation and leave enough for a good sized seam. Turn in the seams and press flat. With the blue 619 thread, make tiny back stitches along the edge of the cream band. Remove the pen marks by wetting a cotton bud and moistening the blue lines. The water dissolves the pen marks.



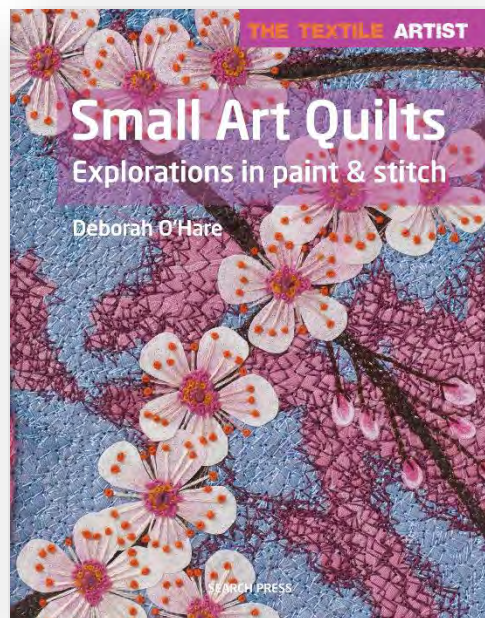


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Thread painting

Taking the thread sketching one step further you can try thread painting. Simply put, you 'colour' in with thread in the same way that you would colour with crayons, pencils or paint.

An example of this is shown here in this piece, where the whole area is covered in fine machine stitches.

Opposite

Heather Moorland

This thread painting is displayed on an improvisational piece of background fabric covered with the stitching technique and straight line quilting.



52



ing paint

More paint is needed for the covered. More can be added as you go along.

Just add more paint into the pot.

It with roughly twice as much paint as you need to use - i.e. pour it into a laundry bowl to help.

into the paint and use a brush.

It, take a spare piece of fabric - and spritz it lightly.

the paint onto the cloth.



5 You can adjust the strength - add more water to lighten it, or more paint to darken it, as shown here.



Mixing colours

Sometimes you will want to create your own colours by mixing paints together but remember that a certain amount of colour mixing will also take place on the fabric.

1 Pour both paints into the pot, one after the other.

2 Use a brush to mix the two colours together.

3 You can add more colours at this point, if you wish, to alter the hue.

4 Dilute the mix as necessary by adding clean water.

5 Test on a spare piece of fabric, then adjust with more paint or water as you need. Remember that the paint will dry paler than it appears when wet, so take this into account - make the mixes slightly darker than you want the finished effect.



TIP

Don't throw out the off-cuts of cloth you use to test your colours upon - use them to clean your brushes, wipe up spillages and clean out your paint pots. The chaotic mess and combinations of colours that are created on the fabric - as shown here - is always unexpected and often very beautiful.

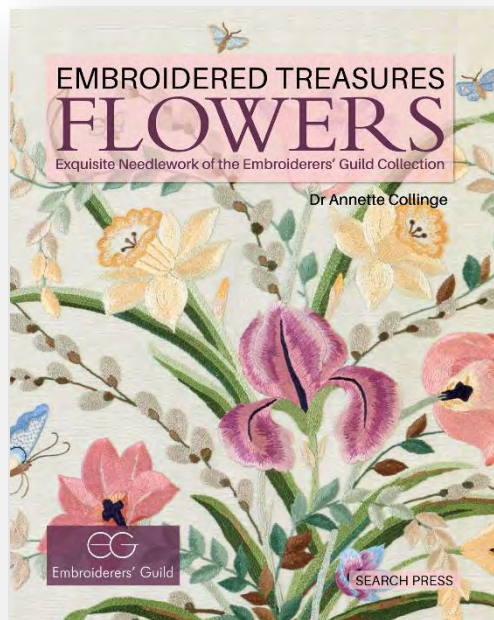


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16TH CENTURY BLACKWORK MOTIFS

TECHNIQUE: hand embroidery, blackwork.
DATE: late 16th century.
COUNTRY OF ORIGIN: England.
SIZE: 12 x 13cm (4 1/2 x 5 1/8in)

Also known as Spanish blackwork and rumored to have been introduced as to the country by Catherine of Aragon, Henry VIII's first wife.

The motifs are stylized hollyhock and carnation flowers, stitched on linen with black silk thread. The stitches used here are Holbein stitch or double running stitch, chain stitch and filling stitches. Motifs are outlined in metal thread. It is thought these motifs might have been entered at some stage, as the metal threads are brighter in some areas. There is also an area where nothing has been applied to help protect the embroidery.

In the 16th century, red gold and silver was used to make threads by wrapping very thin, drawn-out metal round a silk core.

These little motifs were probably intended as decoration on a pillow cover. Pillow covers were popular gifts in the 16th century, often stitched by young girls. These motifs have been stitched down or applied to a cotton calico fabric which is more recent. They are very rare, as 16th century embroidery does not often survive today. In blackwork especially the silk threads were often dyed using iron, which rotted the threads. These motifs have their own fabric storage boxes, protecting them from the light. The threads are so fragile that the pieces cannot be handled, but this is a lovely design, which could be used in many ways today. Take a look at the contemporary blackwork opposite.

Embroiderer's Guild Number: B0106, B0207



20TH CENTURY BLACKWORK USING METAL THREAD

TECHNIQUE: hand embroidery, blackwork, with metal thread.
DATE: late 20th century.
COUNTRY OF ORIGIN: England.
SIZE: 33.5 x 25.5cm (13 1/4 x 10in)

This is blackwork brought up to the 20th century. Stitched on fine, essexware linen with fine black thread, the outlines are in stem stitch down, but with areas of chain stitch.

Strips of Pima and towel flowers are mixed with leaves and fruit, to make a panel of outstanding workmanship. The gold thread really lifts this panel, adding an extra quality. Just look at the way it has been used.

Gifted by Miss Gray who embroidered the panel.

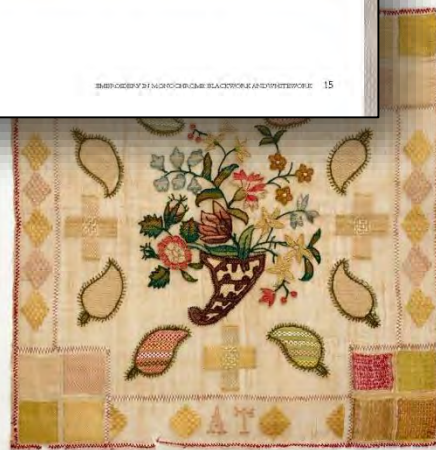
Embroiderer's Guild Number: B0107



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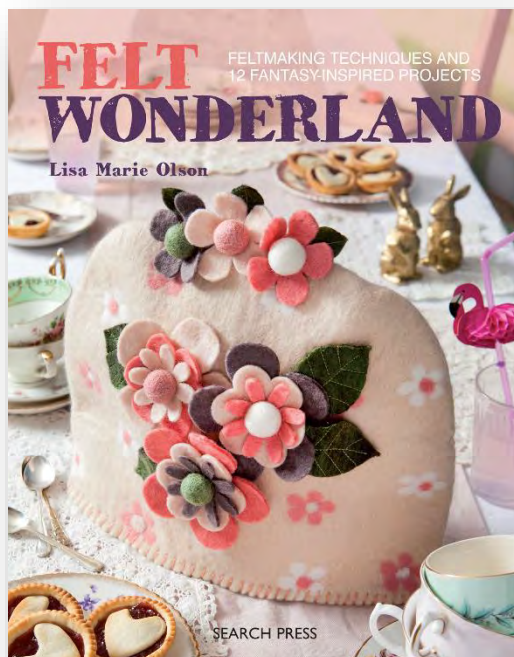


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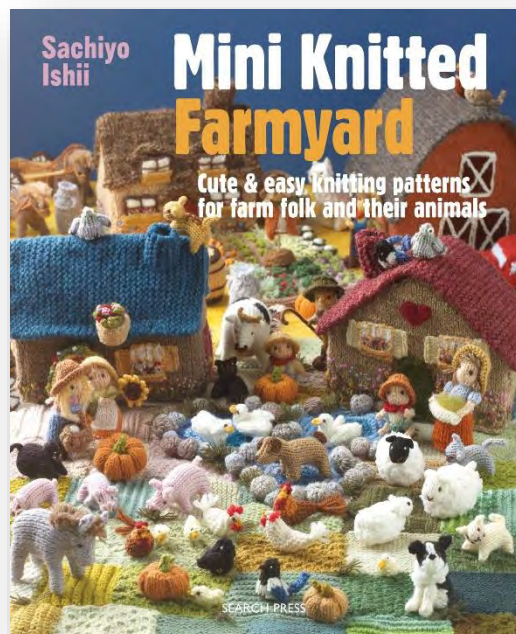


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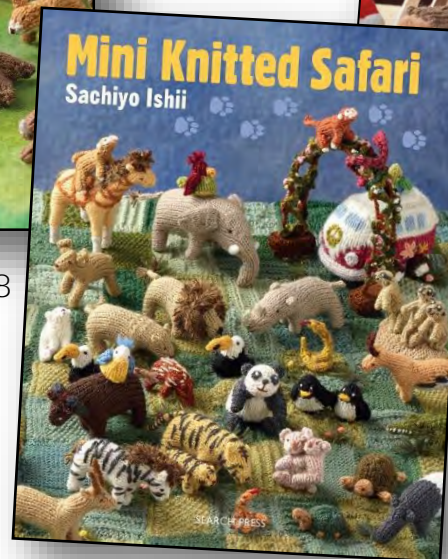
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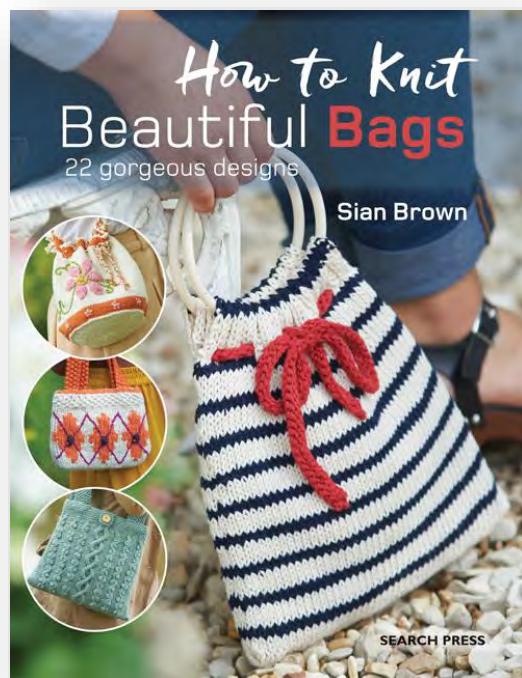


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Publicity Plans

- Press reviews and features in knitting magazines
- Feature projects in knitting blogs with over 50K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email campaigns for libraries, schools and craft stores
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Knitted Golf Club Covers

- **10th anniversary of a Series which has sold over 2m units**
- **20 designs in a variety of styles to suit all tastes.**
- **Variety of sizes to fit most golf clubs.**

Publicity Plans

- Email to all craft and knitting stores
- Father's Day promotion to accounts
- Featured projects in knitting blogs
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Women and men 25-70+ who want to knit novelty items for golfer family and friends.
- Readers of Love of Knitting, Vogue Knitting, Knitting Daily (Blog)



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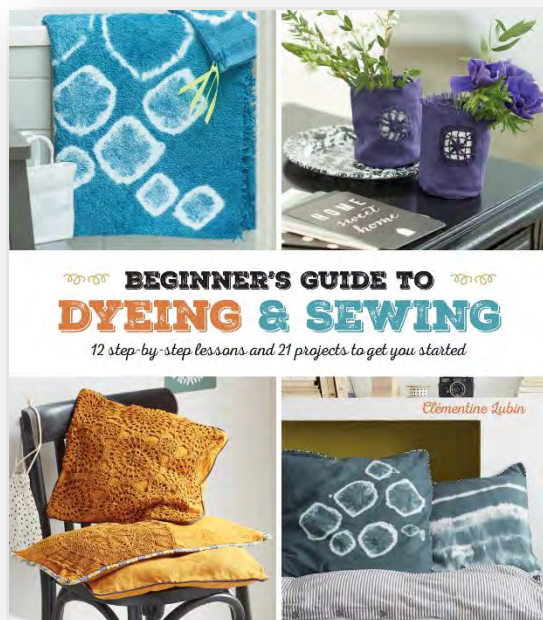


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Publicity Plans

- Press reviews and features in sewing magazines
- Featured projects in sewing blogs with over 50K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email marketing to libraries and key accounts
- Advertising in key craft magazines
- Book reviews in Library Journal, Booklist, and key sewing magazines
- Goodreads featured title



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HAND TOWEL and wash mitt

EQUIPMENT

- 1 big white hand towel, or 60 x 110cm (7/8 x 1 1/4 yd) of white towelling
- 1 white wash mitt
- 20cm (8in) of yellow satin ribbon
- 1 bag of sturdy elastic bands
- Plastic bangles
- Ping pong balls
- Small rubber balls
- Gloves

DYE

- 1 box of petrol blue dye and fixer
- 500g (17 1/2oz) table salt

70 - Bathroom

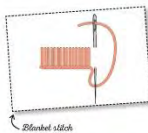


Rinse thoroughly. Leave to dry.

* Stitching the scarf

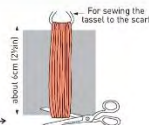
Do not iron the fabric. Turn over each edge twice by a few millimetres and stitch in place to make the hem.

Embroider round the edge using blanket stitch using six strands of embroidery silk. Space the stitches about 2-3mm (1/8in) apart. Change colour each time you run out of thread.



Blanket stitch

plac, cut the yarn at the bottom and remove the cardboard. Wrap another piece of yarn round the top quarter to create a tassel. Sew a tassel onto each corner.



Wrap the yarn around the cardboard. Pass a piece of yarn through the top of the loops. Cut through the loops at the bottom.

Tie off the top quarter of the tassel with another piece of yarn.



106 - Accessory



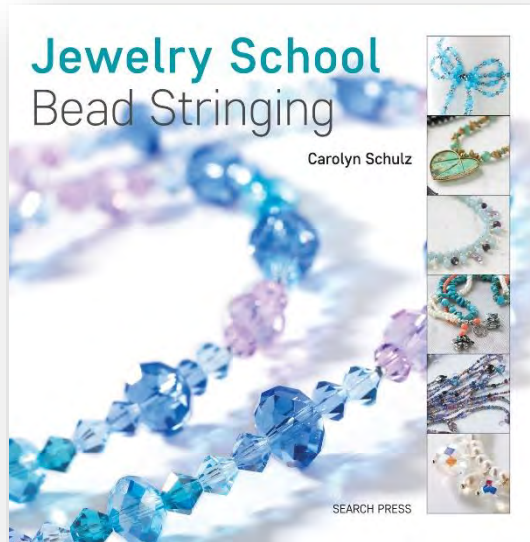


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First Print: 5,000

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The Jewelry School series builds on author Carolyn Schulz' own workshops in jewelry making, and the books are a clear visual guide to this ever popular craft.

Publicity Plans

- Press reviews and features in jewelry magazines
- Featured projects in jewelry blogs
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email marketing to libraries and key accounts
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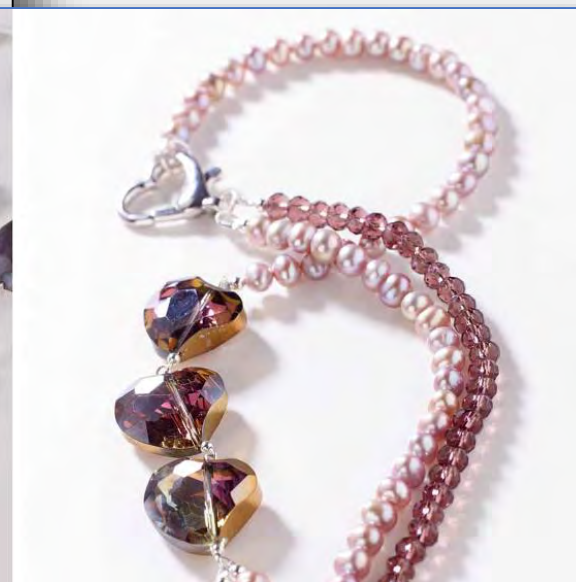
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- Featured title for key art independent stores



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WALL CLOCK

Wall clock

Materials

- Concrete mix
- Mini quiche dish, 15-20cm (6-7 1/2in) in diameter
- Disposable cup, approx. 7cm (2 3/4in) in diameter
- Clock mechanism
- Clock hands
- Superglue
- Black felt-tip pen

Equipment

- Cooking oil
- Brush
- Drill and masonry bit
- Fine-grained sandpaper

What to do:

1. Brush the inside of the quiche dish mould and the outside of the cup with cooking oil.
2. Add water to the concrete mix. Half-fill the quiche dish with concrete. Press the cup into the middle of the large mould, standing upright, so that it almost reaches the bottom.
3. Leave the concrete to set for several days. Remove the cup from the middle first, then press the dish shape out of the quiche dish mould. Rub down the rough edges with sandpaper.
4. Drill a hole in the middle of the disc and slide the clock mechanism on the back in the recessed area; push the hands onto the clock mechanism via the front. Drill an impression into the clock about halfway through the disc, and approximately 1.5cm (5/8in) in from the middle of the upper edge in order to hang it.
5. Draw in twelve lines on the clock face with the felt-tip pen. Tighten the clock mechanism and the hands.

Step 4



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OMBRÉ VASES

Ombre vases

Materials

- Concrete mix
- 3 enamel washable paints, approx. 100ml (3 1/2oz) each
- Black, grey and white acrylic paint
- 2 disposable cups

Equipment

- Cooking oil
- Brush
- Mask or clothes to use as a weight

What to do:

1. Soak the wooden moulds in cooking oil. Also wash the concrete mix and pour the mixture into the moulds.
2. Press a disposable cup into the middle of the concrete mixture in each mould and weigh it down with sand or stones. Leave the concrete to set for several days.
3. Lay out the colours for the ombre effect: white, grey and black. Paint stripes into the sides. Look at the different gaps in the landscape. Push with oil. Use masking tape to leave small gaps in between and between. Once these stripes have been added and the paint is still fresh, use a chair to push with water and use this to merge the colours together to produce a gradient impression. You may work by and over many areas. Start so you work your way around each vase.

Step 2



Step 3



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Spring 2018 Titles not presented

ISBN	On Sale Date	Title	US/CAN Price
9781782214502	03/06/2018	The Textile Artist: Small Art Quilts	29.95/36.95
9781782215615	05/01/2018	Watercolour Enigma, The	19.95/23.95





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