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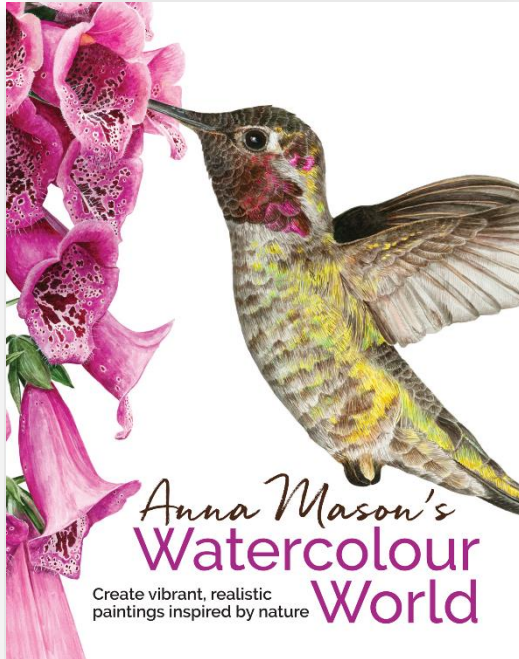


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ISBN: 9781782213475 (HC)

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8 1/2 x 11 in, 144 pages

On Sale Date: 06/05/2018

First Print: 10,000

Anna Mason's Watercolour World

Create Vibrant, Realistic Paintings Inspired by Nature

- **New title from popular watercolor artist, Anna Mason; her previous book, *The Modern Flower Painter* (9781844488636), has sold over 12,200 copies**
- **Packed with inspiring artwork, 4 easy-to-follow step-by-steps with traceable outlines, practical painting advice and insights into Anna's way of working**
- **Covers inspiration from across the natural world**

Publicity Plans

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

Marketing Plans

- Cross marketing with author's website and social media presence
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My method: a 5-stage process

People are often surprised that my paintings are actually watercolours because they associate watercolour with more watery, pale and fluid styles. But watercolours can also be used in a much more controlled way to achieve realistic and really dark colours. To understand my method let's first go back to basics and think about how watercolours work. When mixed with even a little water they're transparent, and so when they're applied to white paper we can use the white of the paper visible through the paint to create the lightest tones in our paintings. In fact, it makes creating these lightest tones easy. But the downside to transparency is that if you try to apply a lighter colour on top of a darker one, you'll still

be able to see through to the darker colour underneath. Combine this with the fact that watercolours often can't be wiped off the paper because they stain it, and you can see why watercolours are often considered tricky to use. If you paint an area darker than you want to, then you're in trouble. That's especially a problem when you're looking to achieve realism, because with realism it really matters that you get your subject's tones and hues just right. But by layering the paint, my method works to offset these negative aspects of the watercolours' transparency, as well as allowing for the fact that we perceive tones and hues relative to the tones and hues around them.



Watch the relative of tone and hue means for us when we're painting it. That we won't be able to judge whether we have the grey in our petals the right tone or hue.

But we can't get the leaves right until the petals are as dark as they should be!



until the darker leaves are painted too.

So, in short, we need to gradually build up our painting bit by bit, assessing our tones and hues as we go.



Pears '12th September'
302 x 200mm (A6 x 8 1/4")

To allow for this gradual build up of tones and hues, my method has us painting in the following 5-stage process:



Stage 1: lightest tones
For this first stage I use pale watercolours. Each hue area is treated separately so this also allows leaves to be painted out where colours should go when if you do make a mistake of this stage you'll probably be able to wipe that paint off with some damp kitchen paper (some of the paper isn't very dark).



Stage 2: darkest tones
I paint a few strokes of the very darkest tones within the shape.



Stage 3: mid-tones
Having the upper and lower ends of the painting's total range in place makes it easier to see how dark to take the mid-tones which (and in most working on the lighter or darker mid-tones as they need the lightest and darkest tones already present) and then working in the middle with the mid-mid-tones (if a painting contains different hue areas but each hue area needs to have an mid-tone painted separately).



Stage 4: adjust
Once the mid-tone (sketch) is in place, then then the dark again and so on up layers of paint. Adjustments are made to be in line with the hue of the subject by changing the way of painting (not the paint) but by adjusting the hue area within adjustment stage to be made for it.

Painting from photographs

In some art circles, painting from photographs has a bad reputation. It's seen as inferior to working from life or imagination. But when it comes to painting in this realistic and detailed style, I think it's perfect. As long as your photographs are of a good quality. It has a number of practical advantages:

1. Using a modern camera's macro function means your photograph can capture more detail than the human eye could. View that photograph on a quality computer screen and you can zoom in to see even more!
2. The photograph will capture a moment in time showing you exactly how light was falling on the subject – something that's crucial for creating three-dimensional shape in your paintings. If you work from life, the lighting on your subject will change in the mere hours if not days if not take to paint it. Likewise, the subject may change during that time too (i.e. the bird may fly, in the case of wildlife). It will never be as well skilled enough to feed in in the first place!
3. Working from a photograph means you can paint at a time and pace to suit you including painting an sprawling pink flower in the depth of a gloomy winter.
4. It can be an aide to setting up your compositions, which I'll cover on page 30-35.

Some criticisms of using photographs to paint from probably stem from the days of poor-quality consumer cameras, which led to poor-quality photographs. This is not the case today – with a little bit of practice, anyone can take photographs good enough to paint from.

Choosing a camera

Modern digital cameras with built-in optical viewfinders (photographers – you might just need to consult all the manuals) and compact cameras are the one to go for. Right, rather than a more complex, but more expensive digital SLR camera. There are advantages over a phone camera because, on all but the most basic models, you can usually gain some control over the different settings without them being too complicated, and they also allow you to use them one-handed which is an advantage as you'll see on pages 30-35!



However, the criticisms often go deeper and often imply that painting from photographs lacks creativity and interpretation. In short, why bother to paint when we could just look at the photograph? I used to have that attitude myself. It was one of the things that kept me from picking up a brush for over eight years, lacking 'inspiration' and not knowing what to paint. But, really, missing the act of painting. However, as soon as I discovered botanical painting and had a goal of realism and accuracy, the act of painting from a photograph became totally liberating. Taking a photograph 'was' required to paint became a really creative part of the process, requiring inspiration. I soon realised my camera was my best friend in this enjoyable pursuit. I use it to set up compositions that inspire me – of subjects I find that inspire me. It's the act of finding and photographing beautiful subjects that forms my personal interpretation of them.

Once I have the photograph for photographs to work from, I can, in a sense, simply copy the photograph. I don't have to think about what I am painting at all. I don't have to make any decisions about what to include or not include. I don't need to try to conjure anything up from my imagination to paint. So long as replicates it faithfully, it can be nothing other than accurate. I can get the right 'hue' zone and the painting just flows in a way that feels both stimulating and relaxing (more on this on page 37). In short, I can enjoy the process of painting and don't waste any time not knowing what to paint. Plus, I know there is a significant difference between the photograph and my painting when I've finished – the process of painting always adds something valuable and far out of my making decisions, often subconscious, about how to paint certain areas. The painting process itself needs to be enjoyable for you. Otherwise really, what's the point? And for some of us, the process is most enjoyable when it doesn't involve any left-brain logic. It's about the subject we're painting. And there's nothing wrong with that!



Increasingly, the cameras included on smart phones are of better and better quality. They are perfect to use whenever you spot something inspiring when you're out without your camera. For example, here I took the photograph of a stunning peony flower on my old smart phone (see cover and spread 2) to create the painting of it (see left). The photograph had captured enough detail that I was able to paint it at a distance so a sketch.

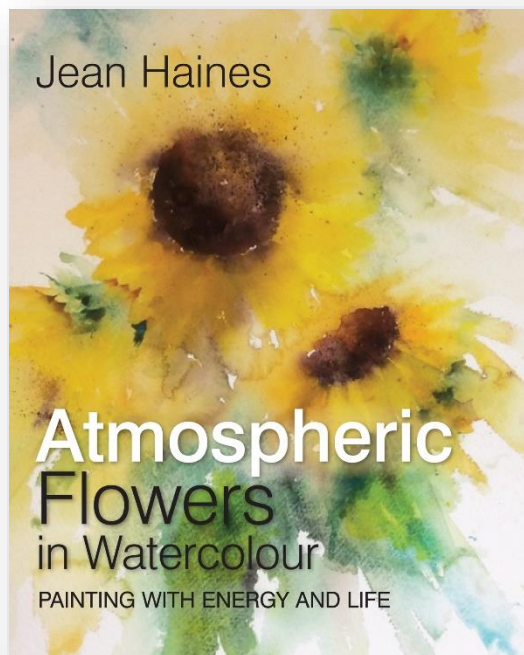


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Jean Haines

Atmospheric Flowers in Watercolour

Painting with Energy and Life

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- **High profile, travels and leads courses/workshops around US and Canada, 7 courses in 2018, over 100K of previous titles sold, has recorded DVDs with F&W along these subjects.**
- **Imaginative, unique take on a favorite subject in a popular medium**
- **Practical, step-by-step techniques**
- **Unique and highly desirable technique and style, she is a selling machine!**

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

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ISBN: 9781782215455 (HC)

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8 ½ x 11 in, 176 pages

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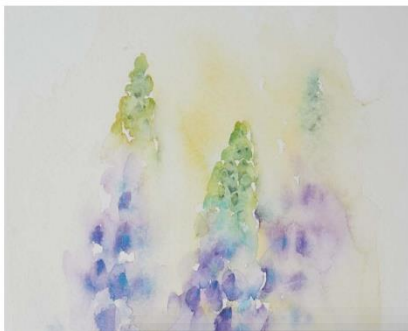
First Print: 10,000



Energy and light

Painting white subjects, whether they are earthy white or totally devoid of colour, brings incredible pleasure to the artist yearning to make a painting 'bustle with light'. Try painting white butterflies on flowers to bring an extra feeling of energy to your floral work. Remember that you can use the method of painting a background first for any flower to bring it to life, simply by painting the outline of the flower and then adding colour and detail to the white space once the background around it is dry.

On Honesty
38 x 57 cm (15 x 22 in)
Simple butterfly painting



Summer Delight
38 x 57 cm (15 x 22 in)
These lupins were created by the artist Saxon, forming the

Lupins: first washes

Creating excitement in a first wash

What we have created so far as backgrounds for white subjects has been quite simple: just allowing colour to run around white space left on paper. These background washes can be even more exciting if you take time to experiment, as I do regularly.

Once happy with my background experiments I can paint on larger paper to achieve beautiful full paintings of lupin flowers, starting with a combination of a simple background wash with alcohol drops within it.

Adding texture with rubbing alcohol

Compare the painting of lupins on the previous page with more exciting and attractive colour effects on these pages. Here I have used not only a variety of colours to form my background but have also used a texture technique where I carefully apply drops of rubbing alcohol on still-wet pigment. You need to experiment with this technique as some pigments will give you better effects than others when alcohol is used on top of them, but the pretty patterns formed are so effective that time taken to learn is worth it.



Rubbing alcohol and an old brush used to apply it.



First wash

Yellow, green and turquoise make spanning effects when allowed to run downwards on paper freely. As shown earlier, this will leave white spaces of paper that form the basis of flower shapes which will be painted in later when the first wash is dry.



Applying rubbing alcohol

Using a brush to apply some touches of rubbing alcohol to the surface while the paint remains wet will result in a more exciting background wash than simply letting it dry. You can see the effect the alcohol has on the wet paint, pushing it away in places.



This large wash combines the simple wash technique and texture provided by adding rubbing alcohol while the paint was still wet. Keeping the upper part of a floral wash lighter adds to the illusion of depth in the foliage at the base of this plant.

Exciting First Wash:

Lupin

34 x 56 cm (13 1/2 x 22 in)

The exciting light effect in this first wash was created by placing colour strategically not only around the flower but on sections of the individual blooms themselves. The white shape of the flower comes to life by the colourful background and foliage at the base of the painting is even more intriguing by the patterns formed here using rubbing alcohol.



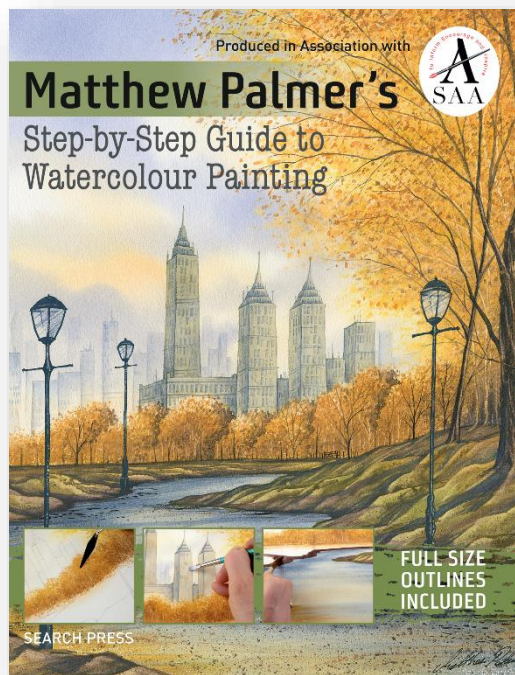


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ISBN: 9781782215103 (TR)

\$19.95 / \$23.95 CAN

8 ½ x 11 in, 144 pages plus 6 full-size gatefold tracings

On Sale Date: 06/05/2018

First Print: 10,000

Matthew Palmer's Step-By-Step Guide to Watercolour Painting **Create Vibrant, Realistic Paintings Inspired by Nature**

- Features masterclasses on painting trees, water and skies, plus six full-length step-by-step projects
- Includes six full-size gatefold tracings for use with the final projects
- Endorsed by the SAA (Society for All Artists), and featuring a link to a live demonstration by the author on the SAA's website
- Author's previous title *Watercolour for the Absolute Beginner* (9781844488254) has now sold over 35K

Publicity Plans

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

Marketing Plans

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



There are many different blues, yellows and reds available to the watercolour artist. The pigment choices shown in the colour wheel opposite are the traditional three, which give you the opportunity to mix dozens of colours. It is always worth your while experimenting with mixes of different colours on the colour wheel.

The colour wheel below shows examples of my second set of primary colours: French ultramarine (blue), yellow ochre (yellow) and alizarin crimson (red). This increases your primary palette to five colours and provides you the opportunity to blend a darker red or a darker green without adding a black pigment to the mix (see page 50).

Set 2
blue (French ultramarine), yellow (yellow ochre) and red (alizarin crimson)

The primary colour wheel Set 2

Tertiary colours
Tertiary colours are combinations of both primary and secondary colours. The colour wheel below shows the three primary colours, the three secondary colours and the six tertiary colours:

The primary, secondary and tertiary colour wheel

Black and
In watercolour painting unless you decide at once on the mix, or a shade of black or grey – such as natural grey – such as a subtle, transparent colour and create part

STAGE FIVE: Lifting out
Lift-out is a technique not widely used by many artists, but which for me adds life, light and contrast to a painting. Rather than applying paint, lift-out is the process of removing the pigment, in this instance with a damp, sharp-edged flat brush.

I have created my own range of lift-out brushes: small (S), large (L) and extra-large (XL). The XL brush will add extra light to the distant hills in this scene. The small brush has a width of 3mm (xiii), the large, 6mm (xx) and the extra-large, 12mm (xxx).

Note
Lift-out techniques are explored further on pages 50-52.

1

2

34

STAGE FIVE: Lifting out

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1

2

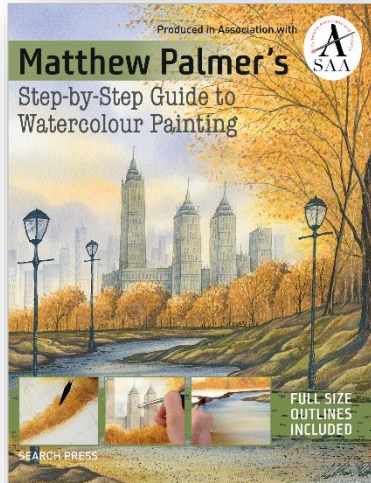
50

51

The fifth stage of your painting is complete!

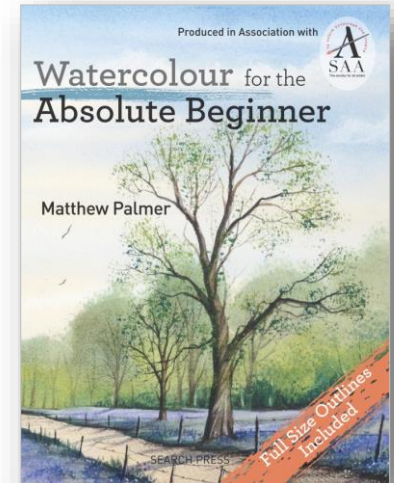
What's the difference? Both are suitable for beginners including those that have never picked up a paint brush e.g. from coloring, however:

9781782215103 / \$19.95 / 2018



Matthew Palmer's Step-by-step Guide to Watercolour is a complete course in painting. Still catering to beginners, it covers composition and colour theory in more depth, and there's more variety in terms of the subjects covered. The idea is not just to get people copying paintings, but to teach them how to do their own paintings.

9781844488254 / \$19.95 / 2014



Watercolour for the Absolute Beginner is the more simple and approachable of the two. The steps are broken down further and both projects and variations are **supported by outlines, removing the need to draw.** It's a demo-based book; the intention being to get a first-time artist producing paintings of which they're proud, and that they can hang up.

Essentially:

- ✓ **Matthew Palmer's Step-by-step Guide to Watercolour** teaches you how to compose and paint your own landscape. – 'Teaches you to fish'
- ✓ **Watercolour for the Absolute Beginner** teaches you in-depth how to paint a provided landscape. – 'Gives you a fish'

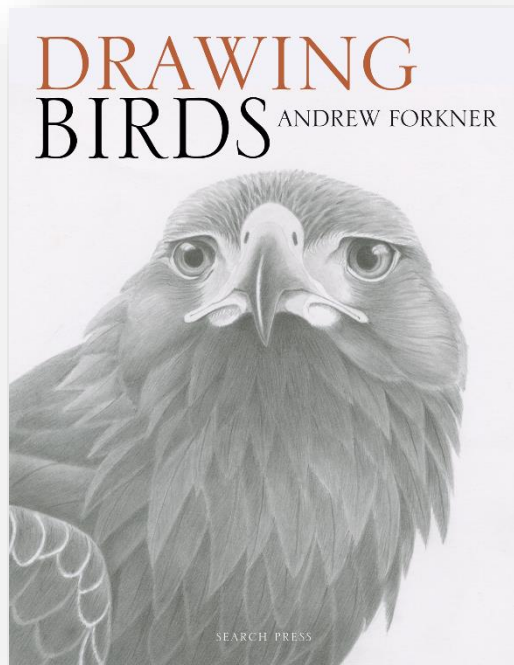


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ISBN: 9781782214922 (TR)

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8 ½ x 11 in, 96 pages

On Sale Date: 07/03/2018

First Print: 7,500

Drawing Birds

- Includes sections on materials, basic techniques, composition and reference gathering, as well as how to draw the key features of birds such as beaks, eyes, claws and feathers
- Special section focusing on birds in flight
- Features the main bird families of Water birds and waders, Wildfowl, Birds of prey, Garden and woodland birds and Sea birds, and includes a full step-by-step demo for each one

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Atlantic Puffin

Encompassing all the bird species that inhabit a maritime environment, this group is another diverse collection, but one that does have some shared characteristics. All birds can swim and have webbed feet to facilitate this. For those that die from the surface to catch fish, their feet are set far back on their bodies to provide propulsion underwater. However, this means that when they are on- and they tend to stand more upright than other species. It is important to understand these variations when they occur and to ensure that your drawings accurately represent the characteristics of your chosen subject.

In common with all the ducks, the razorbill is a relatively small species, but its dark coloration, heavy bill and striking white eye stripe give it an impressive appearance. The black-headed gull is depicted in its familiar dark head plumage. Even though its name would suggest that the head feathers are black, they are in fact dark brown, so I have stopped short of creating a really dark tone on the head.

MATERIALS

250gsm Bristol board
2H, HB & 9B pencils
Blending stump
Mounting putty
Cuck eraser

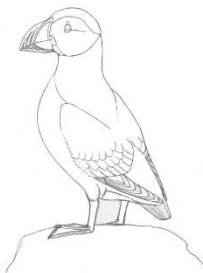


2. Bill Use your 2H pencil to add to the two triangle shapes on the base of the Puffin's bill. Then with your 2H pencil draw in the structure along the top and bottom of the bill, around these narrow segments and the beak center around the dark triangles untouched. Once you have done this carefully draw over the whole bill, changing in the grey color across the various segments. Finally, with your 2H pencil draw in the dark line between the upper and lower mandibles and also add the nostril slot.

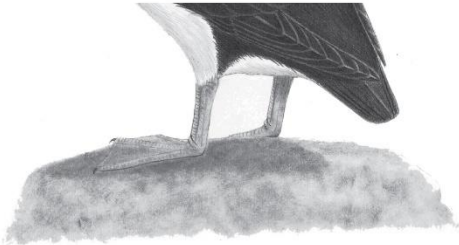
Crown Using your 5B pencil begin to apply an even layer of graphite with an angled stroke that follows the shape of the bird's body, working from left to right. As necessary, you can gently blend it back into the background to help create a soft feather-like effect, making sure that you follow the same lines as in your sketch as you go with your pencil. Where there is a highlight on the crown keep the tone a little lighter. Don't worry if it appears too dark because you can always remove some graphite later using your mounting putty.



Outline Transfer your outline to the Bristol board, either by tracing your own version of the drawing on a separate sheet of paper and tracing it, or by drawing the outline from this page. Refer to the tracing method in the How to start section if you are unsure about how to proceed. Once you have transferred your drawing, it is a good idea to then reinforce all the lines of your outline using light pressure and a sharp 2B pencil. Do not press too hard, as you do not want to create indentations in your paper surface which might show later as you try to apply additional color. As graphite can smudge easily it is a good idea to make sure that you have a second sheet of paper which you lay across the drawing to rest your hand on while you work.



58



6. Feet Use your graphite-coated blender to put a pale tone over each leg and foot, then draw in the detail with your 2H pencil. Add the small claws with your 5B pencil.

Shadows Use your blender once more to add shadow to the bird's breast and also under the bill. These shadows will help to define the bird's shape, so use your duck eraser to carefully remove the pencil outline which will no longer be needed.

Back Once again, use your blender to create the rock base and texture. Apply the graphite using a continuous circular motion with the blurring, working as if and then across the sides of the rock. (Actually you will find that you create a random pattern and you can vary this by adding more tone and texture to some areas, with the leaving some paper. For the add a 9B pencil and then apply it to the area directly beneath the puffin. Care must be added more graphite and you achieve the level of tone that seems dark enough.



Project page link

Opposite
Atlantic Puffin

21 x 30cm (8 1/4 x 12 inches)

Complete pencil on smooth white card.

At the final stage, build up the white fur on the neck and the collar as you did before on the white fur above, using the 2H and 1H pencils. Sharpen the 4H and add a 9B pencil and a few dark hairs within the white fur. Build up Puffin's neck and the top of her shoulders using the method of 4H to add the highlights and a sharp 9B to create the detail. Once on the background with a pencil eraser and use the same eraser to lift off and bring out any highlights that require painting up.



62

63

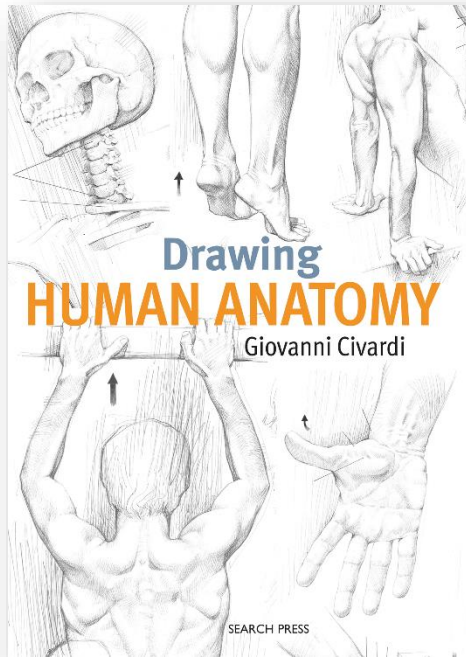


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Drawing Human Anatomy

- **Highly practical guide to anatomy that breaks down our complex bodies into discrete sections**
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Quadratus Muscle of the Upper Lip

Three facial muscles meet at the upper lip; the overall action is to pull it upwards and sideways, eliciting the scornful expressions: contempt, pity, grief, weeping

Levator Labii Superioris Alaeque Nasi

is lateral process of nasalis and orbicular muscle
is wing of the nose and upper lip

Levator Labii Superioris



is orbital margin of nasalis
is wing of nose and upper lip

Zygomatic Minor

is zygomatic bone and canine fossa
is upper lip and angle of mouth

Zygomatic Major

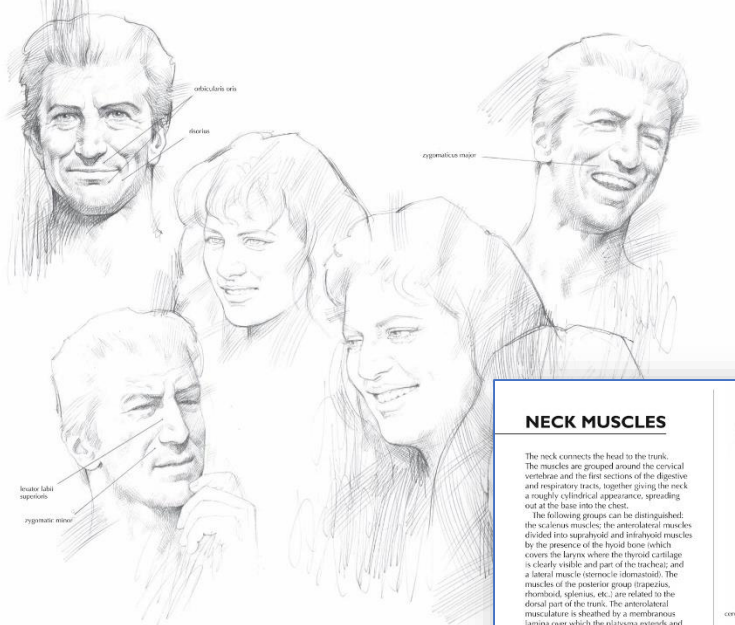


is zygomatic bone
is angle of mouth
is raises upper lip and mouth
high and sideways expressions:
smiling, laughing

Risorius



is risorius muscle passes from parotid duct to the skin at angle of mouth
is corner of mouth
is pull corner of mouth sideways
expressions: forced laugh



NECK MUSCLES

The neck connects the head to the trunk. The muscles are grouped around the cervical vertebrae and the first sections of the digestive and respiratory tracts, together giving the neck a roughly cylindrical appearance, spreading out at the base into the chest.

The following groups can be distinguished: the scalenus muscles; the anterolateral muscles divided into suprahyoid and infrahyoid muscles by the presence of the hyoid bone (which covers the larynx where the thyroid cartilage is clearly visible and part of the trachea); and a lateral muscle (sternocleidomastoid). The muscles of the posterior group (trapezius, rhomboid, splenius, etc.) are related to the dorsal part of the trunk. The anterolateral musculature is sheathed by a membranous lamina over which the platysma extends and where the superficial veins of the neck run.

Scalenus Muscles

These are divided into: anterior, middle, posterior.

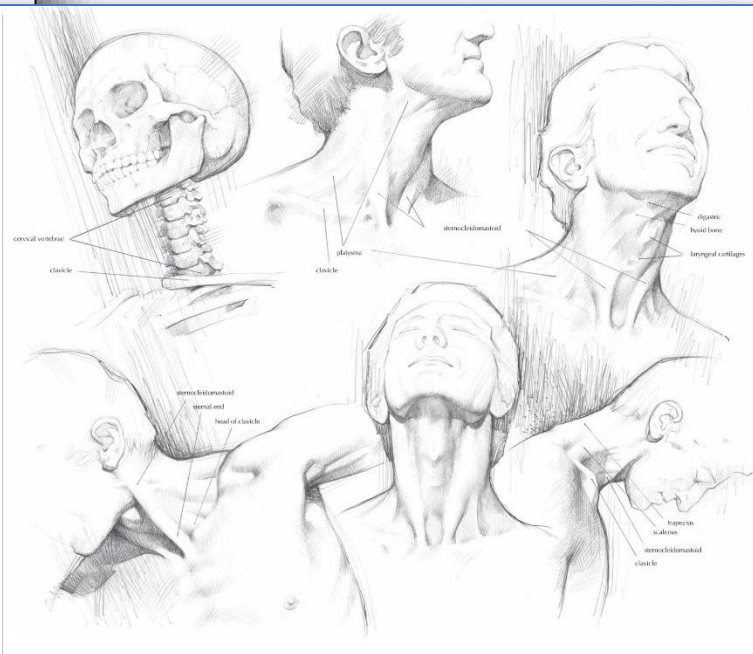


is transverse process of the 3rd, 4th and 5th cervical vertebrae
is upper border of first two ribs (middle and lateral)
is lifts first two ribs (lateral), bends cervical vertebrae back sideways

Sternocleidomastoid Muscle



is sternal head: manubrium of sternum (lower border); clavicular head: clavicle (upper border or summit)
is mastoid process of temporal and occipital bones
is bends neck forwards and sideways
turns head



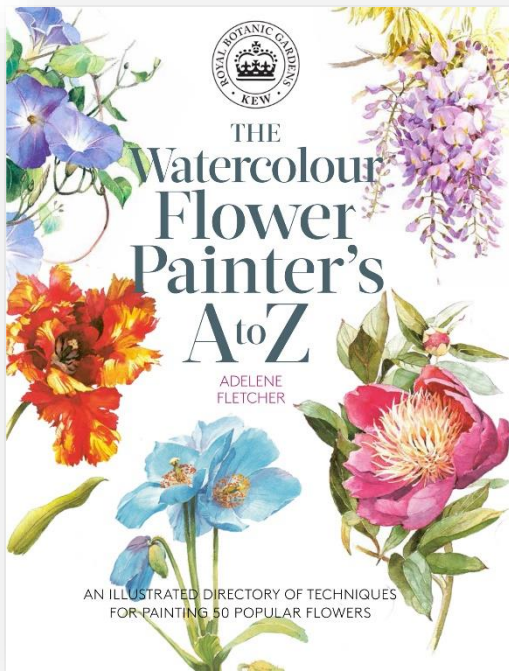


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Kew – The Watercolour Flower Painter's A to Z

An illustrated directory of techniques for painting 50 popular flowers

- **A brand new edition of the bestselling book by renowned watercolor artist, Adelene Fletcher**
- **Unique guide on how to paint 50 of the most popular species of flower in watercolor**
- **Includes photographs, details and instructions on capturing the essence of each flower, together with comprehensive information on techniques and color mixes to use**
- **Glorious full-color photographs of the finished flower**

ISBN: 9781782216483 (TR)

\$19.95 / \$23.95 CAN

8 ½ x 11 in, 128 pages

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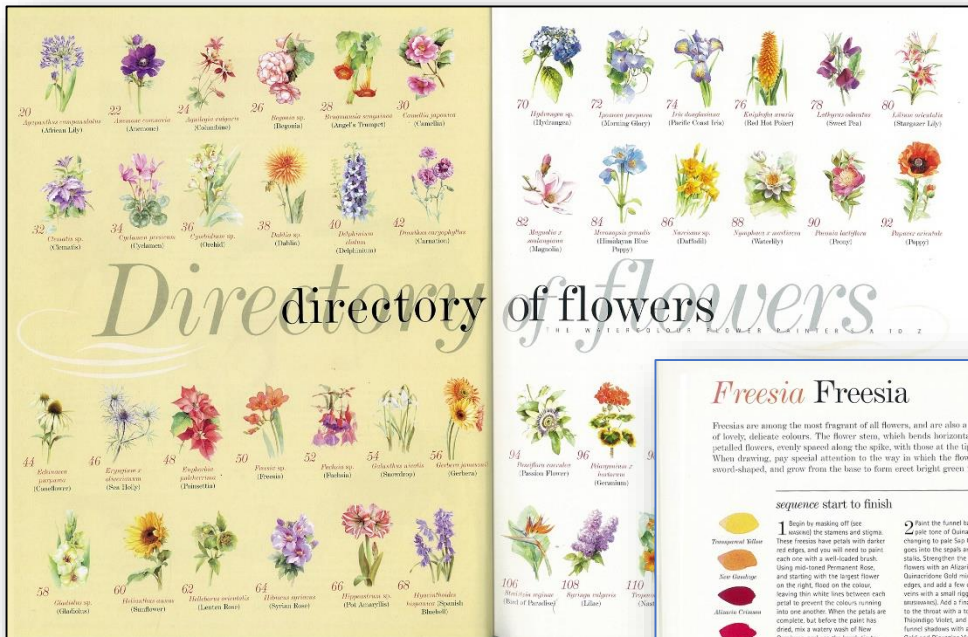
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Freesia Freesia

Freesias are among the most fragrant of all flowers, and are also a treat for the eye, as they come in a wide range of lovely, delicate colours. The flower stem, which bends horizontally near the top, bears a spike of bright six-petaled flowers, evenly spaced along the spike, with those at the tip opening last into the familiar trumpet shape. When drawing, pay special attention to the way in which the flowers join the stem. The leaves are narrow and sword-shaped, and grow from the base to form erect bright green fans.

sequence start to finish

-  Translucent Yellow
-  Sage Green
-  Aluminium Crimson
-  Prismatic Blue
-  Phosphoric Violet
-  Dioxazine Violet
-  Cobalt Blue
-  Sage Green
-  Sage Green
-  Quinacridone Gold

1 Begin by making off just outside the stamens and stigma. These freesias have petals with darker red edges, and you will need to paint each one with a well-loaded brush. Using mid-toned Prismatic Blue, and starting with the largest flower on the right, blend on the colour, leaving the white lines between each petal to prevent the colours running into one another. When the petals are complete, but before the paint has dried, mix a mixture made of Sage Green and Phosphoric Violet mix, and use the brush tip to flood this onto each petal centre, allowing the colour to flow to the edges. Leave to dry. Repeat the other flowers and buds in the same way.

2 Paint the lowest line with a fairly wet mix of Quinacridone Gold, changing to pale Sage Green where it goes into the stamens and the staminal stalks. Strengthen the troughs of the flowers with an Aluminium Crimson and Quinacridone Gold mix, soften the edges, and add a few curved gold veins with a small tigger brush (see illustration). Add a final dark accent to the throat with a touch of Phosphoric Violet, and paint the lower stamens with a Benzocadone Gold and Dioxazine Violet mix.

3 For the leaves, use the same technique as for the petals, first flooding an mid-toned Sage Green and then dropping in a mixture Cobalt Blue and Translucent Yellow mix to blend. With the paint still wet, use a pointed wet brush to reach in and sweep back over a vein. Add more Cobalt Blue to the main part nearest the flower to provide a complementary contrast to the stamens (see illustration).

4 Rub off the remaining and flat the stamens and stigma with Aluminium Crimson and Quinacridone Gold. Finally, add fine details to the petals and try joining petals with blue-green and Sage Green.

special detail increasing the water content



A Blend off the stamens and stigma. Mix as a No. 6 or 7 and brush to flood over both petals, leaving a thin white space between them.

B Immediately tip a pale and even wetter wash of No. 6 or 7 over the mid-toned Prismatic Blue over both petals, leaving a thin white space between them.

C To finish, add a darker wash of Quinacridone Gold and Aluminium Crimson to the lower throat, leaving some of this colour and into the petal veins with a tigger brush (see illustration). Add darker Phosphoric Violet at the base, and when dry, flatten the top edge of the prominent petal by pressing it over the surface.



It is vital to show how the petals vein and the stigma emerge at the throat and line up with the flower stalk.

Using the same technique for both leaves and flowers helps to unify the painting. Here, again, the colours are blended, with no hard edges.

Subtle shading, with the darker colours blended into the pale ones, describes the concave and convex surfaces.

Freesia sp.



ISBN: 9781782214601 (TR)

\$19.95 / \$23.95 CAN

8 x 10 ¼ in, 128pp

On Sale Date: 07/03/2018

First Print: 10,000

Half Yard™ Bags & Purses

Sew 12 beautiful bags and 12 matching purses

- **New title from bestselling author Debbie Shore; Debbie was voted *Sewing Designer of the Year* in the Immediate Media British Craft Awards, 2017, and her previous book sales now total over 345,000**
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- **8 QR codes link to videos to provide additional support and advice from Debbie**

Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing 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
- Goodreads feature title.



Blooming Marvellous Tote

Say it with flowers with this pretty summer tote: it's a simple bag to make, but the hexagon roses add an impressive touch! Try to make each flower slightly different to create a quirky, unique look.



Finished size

11½ x 8½in (29.25 x 21.5cm)
(not including handles)

What you need

20 x 18in (51 x 45.75cm) check fabric
24 x 9½in (61 x 24cm) lining fabric
Six strips of fabric in coordinating colours, each 2½ x 45in (6.5 x 114.5cm)
20 x 18in (51 x 45.75cm) wadding/battling
12 x 7in (30.5 x 18cm) sew-in stabiliser (you could use a lightweight cotton)
14 x 10in (35.5 x 25.5cm) calico for the hexagons; this won't be seen so a plain cotton fabric could be used
3in (7.5cm) hexagon template (see page 100)
Magnetic clasp
Temporary fabric glue stick and spray adhesive

Cut

Two pieces of check fabric and two pieces of wadding/battling measuring 12 x 9in (30.5 x 23cm)
Two pieces of check fabric for the handles measuring 18 x 4in (45.75 x 10cm)
Two pieces of wadding/battling measuring 18 x 4in (45.75 x 10cm)
Two pieces of lining, each 12 x 9½in (30.5 x 24cm)
Ten hexagons from calico
Ten 1in (2.5cm) squares of fabric from the strips
Cut the remainder of the strips of fabric in half lengthways, fold in half and press

QR CODE

Fabric Roses

- 1 Place a 1in (2.5cm) square of fabric in the centre of each hexagon, fix with a dot of glue. Vary the colours of the roses by starting some with dark shades of fabric in the centre and light around the edge, and some with a light centre going to dark around the edge. This is my darkest fabric.
- 2 Cut three 1½in (4cm) pieces of the next shade of fabric from the folded strip, sew in an overlapping triangle shape over the centre piece of fabric with the folds facing the centre.



- 3 Cut four 1½in (4cm) pieces from the next shade of folded fabric, and again, folds facing the centre, sew overlapping the ends. Make sure you cover the stitches from the previous petals.
- 4 Cut five 2in (5cm) strips for the next round of petals and sew in the same way, then add six strips for the final layer. This time, fix the fabric with your glue stick, turn over and sew close to the edge of the hexagon. Trim away the excess fabric.

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26 x 18in (66 x 45.75cm) fusible fleece
Two 1in (2.5cm) Drings
Two 1in (2.5cm) sweat snap hooks
10in (25.5cm) nylon zip
6in (15.25cm) of ¼in (6mm) wide ribbon to trim the zip pull
Magnetic clasp
Fabric glue pen

Cut

Two pieces of outer fabric measuring 13in (33cm) square
Two pieces of faux leather measuring 13 x 9in (33 x 22.75cm)
For the lining, two pieces of lining fabric and two pieces of fusible fleece measuring 13 x 18in (33 x 45.75cm)
For the pocket, two pieces of outer fabric measuring 10 x 9in (25.5 x 23.0cm)
For the strap, one piece of faux leather measuring 4 x 9in (10 x 22.75cm)
For the handles, two pieces of outer fabric measuring 2 x 9in (5 x 22.75cm)

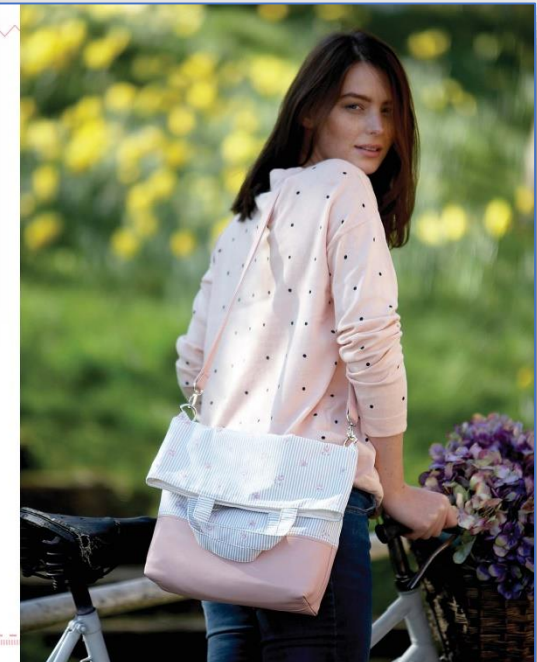
48



- 1 Sew a piece of faux leather to the bottom of each of the outer fabric pieces. Press the seam open and top-stitch along each side of the seam. You will need to put a ditch over the seam when pressing so as not to melt the coating on the faux leather.
- 2 Take one of the pocket pieces and on the back, draw a box measuring 8 x ½in (20.5 x 3cm), centrally, ½in (1cm) from the top. Draw a line straight through the centre of the box, and creating a 'Y' shape at each end.



Debbie Shore June 2017.pdf



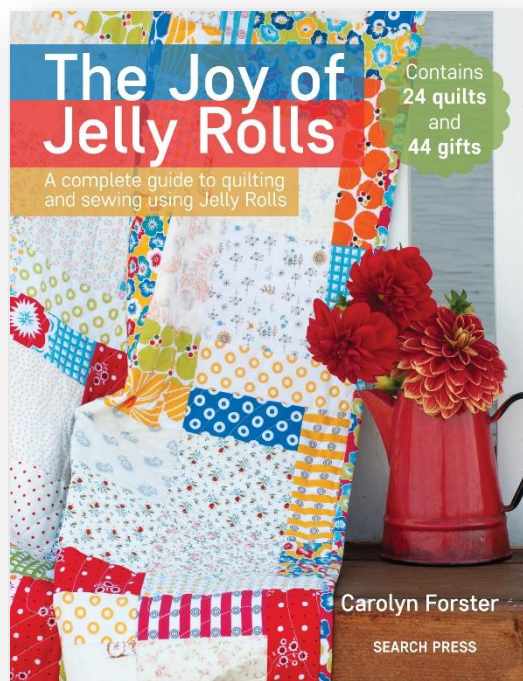


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The Joy of Jelly Rolls

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- Feature projects in sewing 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
- Goodreads feature title



Tiny Bag

How could something so cute be made from bits you might otherwise discard! Collect up every last jelly Roll scrap and indulge yourself by sewing this ditty little bag. It will make itself useful in no end of ways!

Method

- On the back of the light squares, draw a diagonal line from corner to corner. Place these on top of the dark squares, right sides facing. Stitch along either side of the line, $\frac{1}{4}$ in (5mm) away from the line.
- Cut the squares in half along the drawn line and press the seams open. You will have eighteen of these in total.
- Lay nine of the squares out in three rows of three, with all the seams running in the same direction. Sew the squares together in rows, pressing the seams in alternating directions on each row. Sew the rows together to make a block. Press the seams open. Make two of these blocks, one for each side of the bag.
- Stitch the gusset around three sides of one of the blocks, right sides facing. Press the seams towards the gusset. Repeat, sewing the other block to the gusset. Press the seams towards the gusset.
- To make the loop, fold the fabric in half lengthways, wrong sides together, and fold the raw edges into the fold. Press and machine stitch along the edge.
- Fold the strip in half to form a loop and pin it centrally on the back of the bag on the wrong side, just below the top edge. The loop should be pointing downwards into the bag.
- Now make two handles. Fold the piece of fabric for the handles in half lengthways, wrong sides together, and fold the edges into the middle as you do for the loop. Press and machine stitch along each side to secure.
- Cut the fabric in half widthways to make two handles. Pin these on the top edge of the bag, one on each side. Align the raw edges and position them in the middle of the two outside squares. The handles will be facing down into the bag.



Size
7 x 7 in (18 x 18cm) excluding handles

You will need

Fabric
Nine 2½ in (6.5cm) squares of light-coloured fabric
Nine 2½ in (6.5cm) squares of dark-coloured fabric
One Jelly Roll strip for the gusset: 2½ x 20 in (6.5 x 50cm)
For the loop: 2½ x 3 in (6.5 x 7.5cm)
Cut in half lengthways to make a strip 1½ in (3.75cm) wide
For the handles: 2½ x 25 in (6.5 x 63cm)

Lining
13 x 7 in (33 x 18.5cm)

Other
Button: 1 in (2.5cm) diameter



- To make the lining, fold the lining fabric right sides together so that it measures 6½ x 7½ in (16.5 x 19.5cm) and machine up each side. On one side leave a 2 in (5cm) gap in the middle for turning through later.
- To shape the lining bias, refold the lining so that the seams are in the middle and mark 1 in (2.5cm) on either side of one of the seams across the point. Slash across between these two marks. Secure the stitching and cut off the point, leaving ½ in (5mm) seam allowance. Repeat for the opposite seam.
- Place the outer bag inside the lining, right sides together. Match the side seams and pin. Sew around the top of the bag.
- Turn the bag right side out, sew the opening in the lining closed and press.
- Sew the button on the bag about ½ in (1cm) down from the top edge.

Size
4 x 4 in (10 x 10cm) plus loop

You will need

Fabric
For each house, one square 2½ x 2½ in (6.5 x 6.5cm) and one rectangle 2½ x 4½ in (6.5 x 11.5cm)
For the background, two squares 2½ in (6.5cm) and two rectangles 2½ x 1½ in (6.5 x 4cm)
For the backing and loop: one square 8 x 8 in (13 x 13cm) and one strip 1½ x 2½ in (4 x 6.5cm)

Other
Washing bauble, one square 8 x 8 in (13 x 13cm)
Waldens pearl cotton no. 8
Cutting thread
Metal key ring

- Turn off the triangles, leaving a ¼ in (6mm) seam allowance. Press, with the seam towards the house fabric.
- Repeat on the other side of the rectangle.
- Lay the roof on top of the house, right sides facing, and stitch them together. Press the seam towards the house.
- Lay the house on top of the square of backing fabric, right sides together, and place them on the washing bauble.
- Make the loop from the fabric strip. Fold it in half lengthways, wrong sides together, and press, unfold, then fold the raw edges in towards the fold line. Fold in half and press again.





Simply Modern Patchwork Quilts

10 stunning step-by-step projects

- **10 contemporary quilt designs**
- **Geometric patchwork patterns accompanied by step-by-step instructions and clear and easy piecing diagrams, making it quick and simple to construct the quilts**
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Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing blogs with over 50K community members
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Marketing Plans

- Email campaigns for libraries, schools and craft stores
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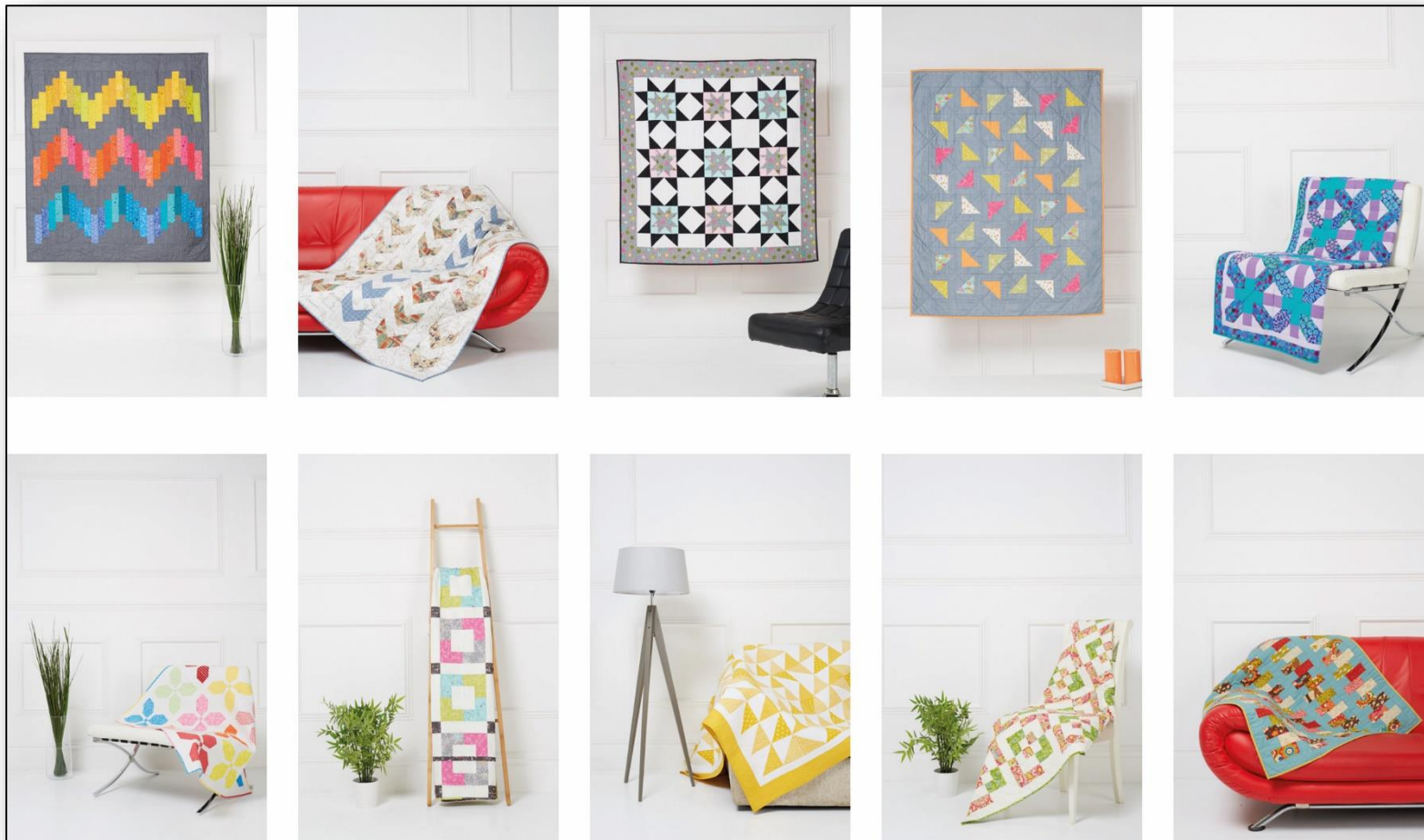


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Sew Cute Creatures **12 Fun Toys to Stitch and Love**

- **12 cute amigurumi-style toys to sew**
- **All the projects are clearly illustrated with complete step-by-step instructions and full-size patterns included**
- **All the toys can be sewn by machine or by hand**
- **Author has strong social media following. This is her second book.**

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Marketing Plans

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MIRANDA MERMAID

Miranda goes on a voyage of discovery every day. She explores the most mysterious places under the sea and on land, finding beautiful shells for her friend Sally Seahorse (page 32).

Trace the patterns on pages 74-77. Draw the pattern pieces for the head, arms and torso on to the skin-tone fabric, as shown right: draw the pattern piece for the head once, the arms four times (twice as they are and twice reversed) and the torso twice (once as it is and once reversed). Draw the pattern pieces twice for the tail on the green fabric (once as it is and once reversed). On the orange fabric, draw the head once and the ponytail twice (once as it is and once reversed). For the fringe, see the next step. Cut out the pattern pieces with a seam allowance of about 1cm (3/8in). Cut out the pattern pieces for the eyes, mouth, starfishes and hairband from the felt without a seam allowance.

YOU WILL NEED

- Skin-tone fabric for the head, arms and torso: 40 x 35cm (16 x 14in)
- Orange fabric for the hair: 50 x 25cm (20 x 10in)
- Green fabric for the tail: 45 x 35cm (18 x 14in)
- Black felt for the eyes: 5 x 5cm (2 x 2in)
- Red felt for the mouth, starfishes and hair band: 15 x 10cm (6 x 4in)
- Fusible web: 20 x 10cm (8 x 4in)
- Thread
- Filling
- Basic sewing kit (see page 6)

Trim the seam allowance of the body and turn the body right side out. Fill the body with stuffing. Start at the points of the tail and, when these are well filled and have a good shape, you can continue with the rest of the body. Now sew the hole at the back of the body closed using ladder stitch (see page 16).

Trim the seam allowance of the body and turn the body right side out. Fill the body with stuffing. Start at the points of the tail and, when these are well filled and have a good shape, you can continue with the rest of the body. Now sew the hole at the back of the body closed using ladder stitch (see page 16).

Fold the felt hairband around the hair and sew it on by hand.

Your mermaid is finished!

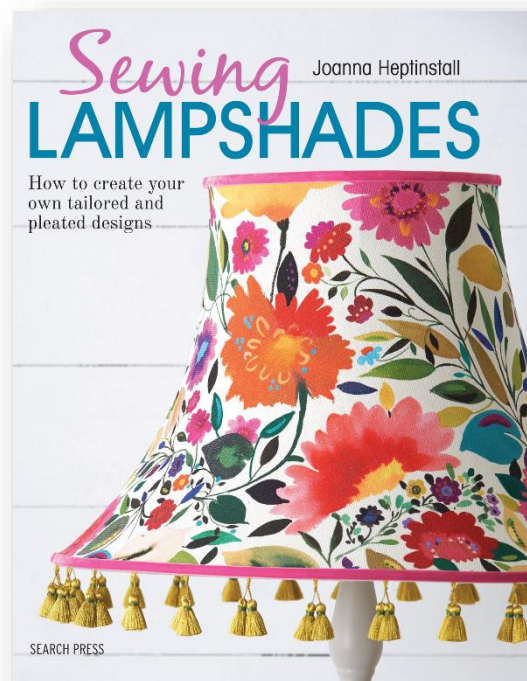


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Sewing Lampshades

How to create your own tailored and pleated designs

- Sew 18 beautiful tailored, pleated and loose lampshades to suit your home décor
- Easy-to-follow step-by-step instruction for each project, with every technique clearly explained
- Contains advice on choosing a frame shape, calculating seams, adding trims and choosing a stand, so that you can create exactly the shade you want
- Strong magazine area, growing craft area for weekend courses, author has strong presence worldwide.

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Making a pleated shade

THE CORE SKILLS

By far the best way to learn the art of pleated lampshades is with straight knife pleats on a shade frame where the top and bottom rings are the same circumference. This means you can concentrate on creating perfectly positioned pleats without the additional complication of spacing them differently top and bottom. Here a straight-sided oval shade is covered in silk dupion, a sumptuous sherry fabric which holds folds well and shows off the pleated surface beautifully. Pleats take time, but do not need to be hurried can be done in stages.

You will need

- A straight-sided round, oval or square shade frame
- Cotton India tape
- Old sheeting
- Top fabric (silk dupion is ideal)
- Lining fabric (lightweight silk or cotton)
- Bladed trimming
- Quick drying clear all-purpose glue
- Bead-headed pins
- Sewing kit



showing the strip of fabric with the pleats removed away and dots marking the position of each pleat, with heading room above and below.

CHOOSING THE RIGHT FABRIC

You can check suitability of your fabric by running your finger and thumb along a fold and seeing if it forms a sharp crease. A finely woven fabric emphasises the pleating effect better when lit, compared to a thicker weave. Plain fabrics show off pleats better than patterns, which can look busy.

HOW MUCH FABRIC DO I NEED?

The strip of fabric you will pleat onto the frame is a little more than the depth of the shade frame, and two to three times the length of the circumference. Although a lot of fabric is needed, it is used on the straight of the grain, so there is little wastage. Multiple strips do not have to be pre-sewn.

1 First decide how wide you want each pleat to be and then calculate how many pleats will fit evenly between two vertical struts. For example, on this shade, the distance between two struts is 10cm. So five pleats each 2cm wide will fit between two struts. Double the amount of fabric is required to make each pleat. So the amount of fabric the shade needs will be: $4cm \text{ fabric per pleat} \times 5 \text{ pleats per panel} \times 6 \text{ panels per shade} = 1.2m \text{ per shade}$.

To measure the height of the fabric strip, measure the height of your shade frame and add 10cm for finger pulling room.



Multi-panelled Rag Bag Shade

This lampshade is perfect for a fabric hoarder. Treasured scraps of multi-coloured fabrics can be shown off. A boldly striped 'pleated' fill ties the anarchic palette together. The scalloped kick the pleated fill out at each turn, making it look like a spinning top.

You will need

- A scalloped empire shade frame
- Cotton India tape
- Old sheeting
- Selection of top fabrics of similar weights
- A striped light to medium weight cotton or linen fabric
- Cotton jersey lining fabric
- Quick drying clear all-purpose glue
- Bead-headed pins
- Sewing kit

CHOOSING THE RIGHT FABRIC

The success of this shade is in the boldly contrasting colour palette and the exuberant scale of the patterns. Technically, it works best if the chosen fabrics are a similar weight, so that they will have similar 'give' when stretched and will allow a similar quality of light through. The striped fabric should fold a crease well when pressed.



BINDING THE FRAME

1 Bind the shade frame just as explained on page 26. You will need to bind the top and bottom rings permanently. You will also need to temporarily bind two opposite verticals to create a template for the lining, and two side-by-side verticals to create a template for the top fabric panels. These vertical struts will be unbound once the templates are made.



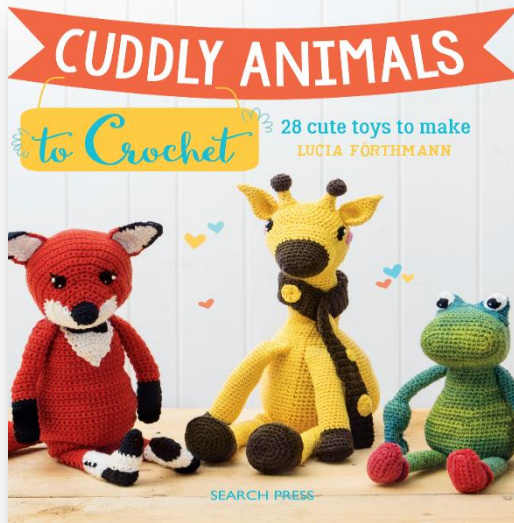


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Round 9: * 7 sc (UK dc), inc 1 st *, rep from * to * twice more (27 st).

Round 10: * 8 sc (UK dc), inc 1 st *, rep from * to * twice more (30 st).

Round 11: * 9 sc (UK dc), inc 1 st *, rep from * to * twice more (33 st).

Round 12: * 10 sc (UK dc), inc 1 st *, rep from * to * twice more (36 st).

Rounds 13-18: 1 sc (UK dc) into each st of previous round (36 st).

Round 19: * 10 sc (UK dc), dec 1 st *, rep from * to * twice more (33 st).

Round 20: 1 sc (UK dc) into each st of previous row (33 st).

Round 21: * 9 sc (UK dc), dec 1 st *, rep from * to * twice more (30 st).

Round 22: 1 sc (UK dc) into each st of previous round (30 st).

Round 23: * Work 1 sc (UK dc) in White, then 1 sc (UK dc) in Tangerine *, rep from * to * to end (30 st).
Change col to Tangerine.

Round 24: 1 sc (UK dc) into each st of previous round (30 st).

Round 25: * 8 sc (UK dc), dec 1 st *, rep from * to * twice more (27 st).

Round 26: 1 sc (UK dc) into each st of previous round (27 st).
Stuff the tail.

Round 27: * 7 sc (UK dc), dec 1 st *, rep from * to * twice more (24 st).

Rounds 28-29: 1 sc (UK dc) into each st of previous round (24 st).

Round 30: * 6 sc (UK dc), dec 1 st *, rep from * to * twice more (22 st).

the remainder of the fox's tail with wadding.

EYES (MAKE 2)

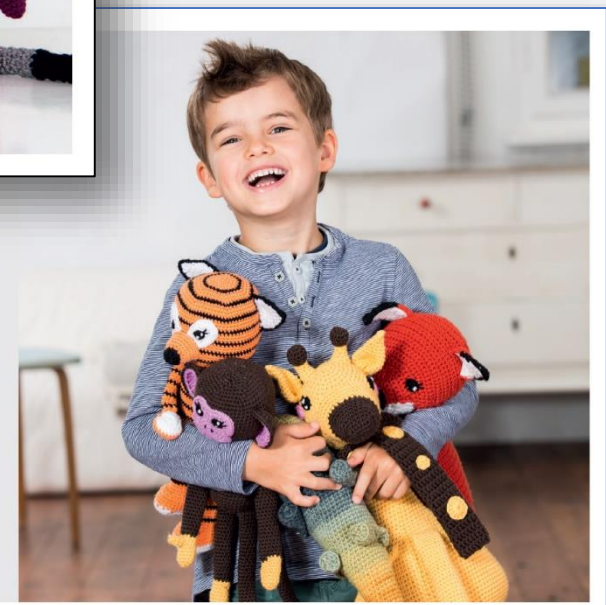
Round 1: Crochet 6 sc (dc) in a magic ring using Black (B st). Sl st into the first sc. Secure the ring and taper off.

FINISHING OFF

Sew the eyes to the front of the head, 7 rounds above the nose, and sew two white socks onto the pupils of each eye using French knots. Sew two little laces in each, pointing to the outside. Attach an ear to each side of the head using whipstitch. Attach the 30 round of the body to the underside of the head using a laces stitch. Sew the collar to the body over the first row forming the head, below the head. Sew the bow tie to the collar in the middle of Rows 1-3 of the collar.
Press the last round of an arm together, and attach the edge to the body using whipstitch.
Sew the 30 round of the tip of the shoe to the side of the leg, where the white area is, with each round, using whipstitch. Stuff the tip of the shoe with wadding before sewing the lace stitches together. Sew the last round of each leg to the underside of the body using whipstitch, with the tips of the shoes pointing forwards. Sew 3 dots to the outside of the boots using French knots.



28 FREDDIE THE FOX



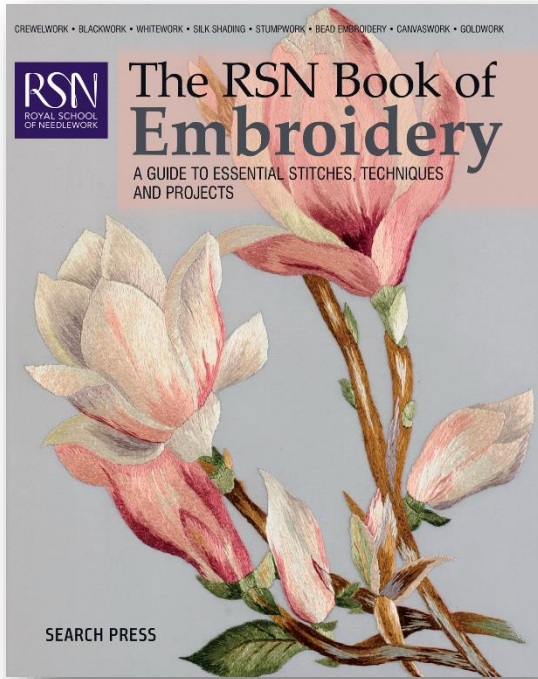


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The RSN Book of Embroidery

A Guide To Essential Stitches, Techniques And Projects

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- Featured projects in embroidery blogs Review and feature on Mary Corbet's www.Needlenthread.com
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Marketing Plans

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CREWELWORK



Tile in the Arts and Crafts Style

This design, created by the author, includes examples of chain stitch, stem stitch, whorled stem stitch, split stitch, peal stitch, hark stitch, satin stitch and couching. It is typical of the style employed during the Arts and Crafts period (see page 332).



Details from a Polychrome Crewelwork Screen (see also page 333)
The floral and animal motifs were worked in the late nineteenth century in England.
English 19th century. (RHS Collection)

FROM THE AUTHOR

I imagine you have picked up this book as you have a love of art and colour. Perhaps you are an embroiderer already and want to learn more, or perhaps you are simply curious about the craft and want to try it out. I have written this book to pass on the information I received from my years when I undertook a three-year apprenticeship at the Royal School of Needlework. Its aim is not to give you designs to copy and follow, but to show you how to perfect the stitches and provide examples of how these stitches can be used within your own designs. As such, this book is the perfect introduction to free embroidery.

Before joining the RSN I worked for the National Trust and looked after many beautiful pieces within their collection. It was here that my interest in embroidery began. Beautiful inspiration was all around me, from ornately plastered ceilings to walls covered with tales in tapestry; furniture upholstered with wild foliage, beautiful painting and turning leaves and flowers spreading and

covering every inch of available space. The regimented holes of the canvas led me to believe the process was fairly easy and I was sure that I would enjoy stitching if I had a go. I soon took my canvas work as a pastime and wondered if embroidery, allied with my conservation skills, could be a worthwhile career move.

Once at the RSN I realised that the freestyle embroidery was much more fun and unlike the canvas work I had previously tried, I could be in command of where to bring up my needle and where exactly I felt each thread should be placed, so I took great pleasure in discovering fashion-style crewelwork.

As well as providing an invaluable stitch guide, I hope to encourage you to understand the basic principles of design and show you how to work your own designs confidently, building them from inspiration around you, and to spark a passion for this charming and traditional art form.

JACQUI McDONALD

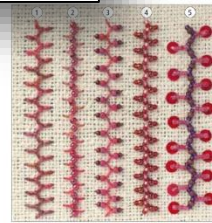
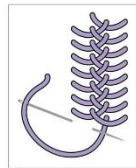
31

CRETAN STITCH

This stitch is worked in such a way that the beads can be situated at the centre of the stitch or towards the edges and are locked in place with each succeeding stitch.

It can be worked in embroidery thread with beads added, as in examples 1–3, or entirely in beads on a beading thread, as in examples 4 and 5.

The spacing and width of this stitch can be altered to accommodate different sizes and combinations of beads, and sequins can also be added at the edges for additional effect.



- 1 Cretan stitch in thread.
- 2 Cretan stitch in thread with central seed beads.
- 3 Cretan stitch with side seed beads and petite seed beads.
- 4 Cretan stitch in seed beads and petite seed beads.
- 5 Cretan stitch in seed beads, petite seed beads and sequins.

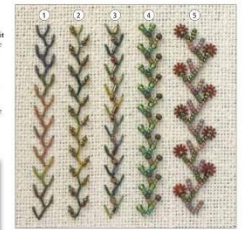
388

FEATHER STITCH

This stitch has a similar feel to Cretan stitch (see page 31), but the loop depth is deeper and the spacing is different. Like Cretan stitch, it can be worked in embroidery thread with a single bead added to the outside edge or the inside, as in examples 2–5, or it can be worked entirely in beads with or without sequins, as in examples 4 and 5.

Examples 1–4 show single feather stitch, while example 5 is of double feather stitch. Instead of working a single stitch to each side, two stitches are worked.

Triple feather stitch is worked in a similar manner as double but with three stitches to each side. This stitch can also be worked as free feather stitch where the number of stitches to each side can vary as desired. The addition of different numbers and sizes of beads can create endless variations.



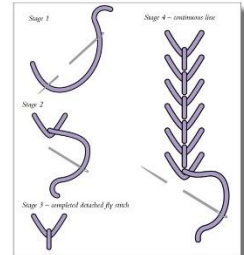
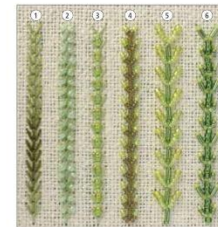
- 1 Feather stitch in thread.
- 2 Feather stitch in thread with seed beads and petite seed beads.
- 3 Feather stitch in thread with central seed and short hagle beads.
- 4 Feather stitch in seed beads and petite seed beads.
- 5 Double feather stitch in seed beads and sequins.

FLY STITCH

This stitch can be worked as a single detached stitch or in a continuous line, as the examples below show.

If worked in embroidery thread, beads can be added to the sides or down the centre, as in examples 1–3.

If worked entirely in beads, as in examples 4–6, the spacing can be altered, bead combinations varied, and sequins added as desired.



- 1 Fly stitch in thread.
- 2 Fly stitch in thread with side seed beads.
- 3 Fly stitch in thread with central seed and petite seed beads.
- 4 Fly stitch in petite seed beads.
- 5 Fly stitch in seed, petite seed and hagle beads.
- 6 Fly stitch in seed beads and hagle (decorative arrangement).

389

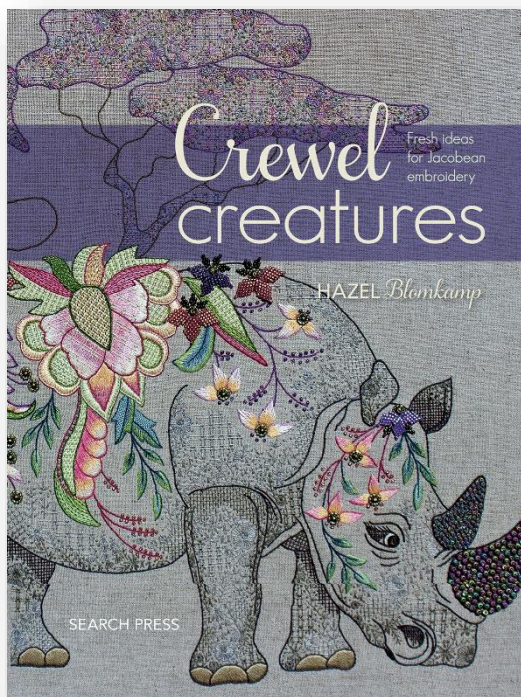


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
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72



1. 01, U2, O2, U2
2. O2, U2
3. U1, O2, U2
4. U2, O2, U2
5. 01, U2, O2, U2
6. O2, U2
7. U1, O1, U1
8. U2, O2, U2
9. 01, U2, O2, U2
10. U2, O2, U2
11. U1, O2, U2
12. O2, U2
13. 01, U2, O2, U2
14. U2, O2, U2
15. U1, O2, U2
16. O2, U2


Texture no. 8



Warp: Colour 1
Weft: Colour 1 (pattern repeat 4 rows)

1. U2, O1, U3
2. U2, O1, U3
3. U2, O1, U3
4. O3, U1

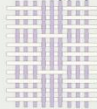
Texture no. 9



Warp: Colour 1
Weft: Colour 1 or 2 (pattern repeat 6 rows)


1. U2, O1, U3
2. U2, O1, U3
3. U2, O1, U3
4. O3, U1
5. O3, U1
6. O3, U1

Texture no. 10



Warp: Colour 1
Weft: Colour 1 or 2 (pattern repeat 4 rows)

1. O3, U3
2. O3, U3
3. O3, U3
4. U3, O3




101



Maureen

OWL

Dimensions: 560 x 340 mm (22 x 13 1/4")



Owls are found on every continent, except Antarctica, and being one of the oldest species of vertebrate animals in existence, have featured significantly in world folklore. Many believe the owl to be a bad omen whereas others believe it to be a symbol for good. Whatever you believe, it is an interesting bird and certainly a fine subject for an embroidery project. This owl is a big girl and whilst probably not for the faint-hearted, comprises a wide variety of stitches and techniques. When framed, it will find pride of place on any wall.



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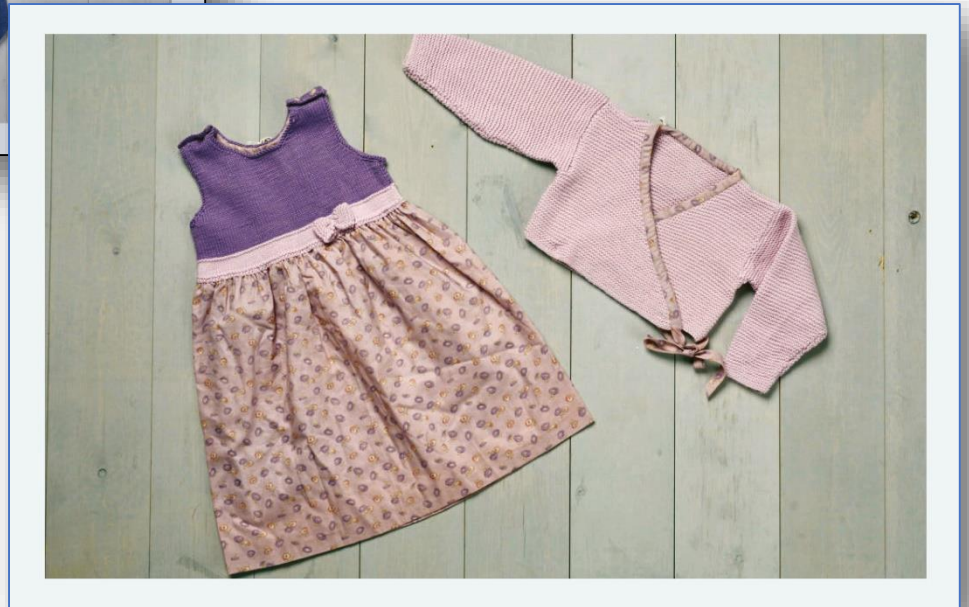


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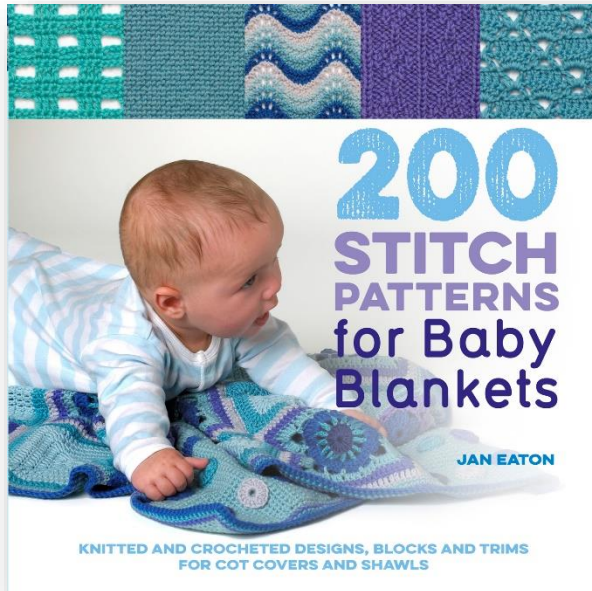


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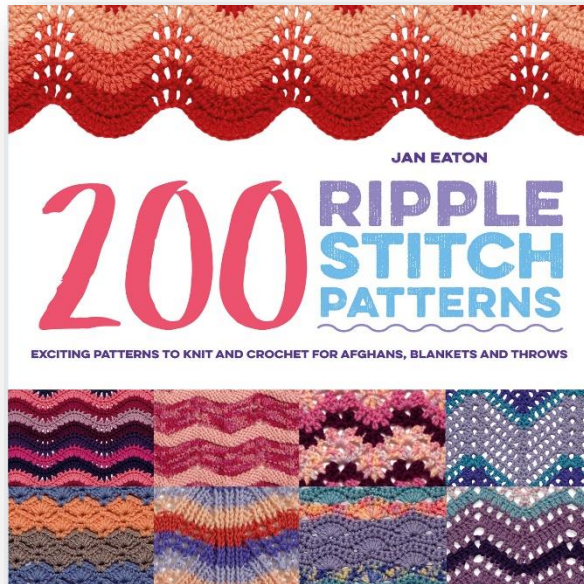


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Ripple patterns for scarves

Ripple stitch patterns make fantastic scarves. You can work stitches across the width of a scarf in the same way as the Mohair Wrap on pages 68–69 or be more adventurous and work the pattern in long stripes running along a scarf from end to end. This creates a scarf with two long wavy edges, and there's no need to darn in the yarn ends as they are cleverly incorporated into the fringe at each end. Raid your stash and mix and match thin, thick, textured, and novelty yarns to make this wonderful zigzag scarf.

Knit or crochet?

Crochet is probably the better technique to use when making an end-to-end scarf as there is no limit to the number of repeats you can work. To knit this type of scarf, you'll need to work back and forth on a long circular needle as single-point needles will be too short to accommodate the large number of stitches required.

Choosing the stitch pattern

You can use many of the stitch patterns in the book to make an end-to-end scarf, although it's best to choose one with a fairly small repeat as this will create neatly wearing edges. Suggested stitches are shown on page 51.

Combining colours and yarns

Choose yarns from the same colour palette or mix and match colours randomly. Almost any weight of yarn is suitable for making this type of scarf, and it's the perfect way of using up lots of odds and ends of yarn from your stash. Use fine yarns, working with two, three, or more strands together to give the right thickness, or combine a fine, textured yarn with a smooth one from the same colour palette to make your own end-to-end scarf.

Zigzag Scarf

Stitch pattern

Province, page 119

Hook: Size 1 (6mm) or size needed to achieve a suitable fabric.

Foundation chain: Multiple of 11 chains plus 2.

Tension: Variable, depending on the yarns selected, but try to make a fairly soft fabric with good drape so the scarf will sit nicely round your neck.

Size and colours: The scarf in the photograph was worked in a selection of yarns based around a colour palette of mauve, purple and blue.

Yarn requirements: Selection of different yarns including double knitting weight (used double), Aran weight, mohair, lace, effect, eyelash, and textured yarns. Combine the finer yarns to make a thicker weight that matches that of two strands of double knitting yarn. You'll need about 20 yds (18.3m) of each strand of yarn to work one row of pattern, including ends for fringing.

Working the zigzag scarf
Make the required length of foundation chain to work 20 pattern repeats.



RIPPLE PATTERNS FOR SCARVES

Follow the stitch pattern on page 119, working each row in a different yarn, leaving yarn ends of at least 8in (20cm) at each end of the row. Continue until the scarf is the desired width.

Finishing the zigzag scarf

Lightly press the scarf on the wrong side. Group the yarn ends into bundles and tie an overhand knot at the top of each bundle to form a fringe.

Using yarns from your stash

The scarf was worked from stash yarns, mixing different weights and textures of yarn. Thick yarns were used in single strands; medium weight yarns were used in double strands and several fine ones were combined to make up a similar weight. Try to change yarn colours and textures every row to make a really unusual fabric, and don't forget to leave yarn ends of at least 8in (20cm) long at each end of the rows.

ALTERNATIVE PATTERNS TO USE

21 Greenwood (crochet)
Quick and easy to crochet, work this pattern in lightweight yarns to make a soft scarf with good drape.

63 Storm Clouds (crochet)
Worked in a selection of pure wool yarns, use this pattern to create a substantial scarf to wear in winter.

87 Granada (knit)
This pattern would look equally effective worked in vertical or horizontal stripes using bold or contrasting yarns.

109 Bird of Paradise (knit)
Choose a smooth yarn to colour background colour and work the zigzag in a variety of textured eyelash, novelty, and mohair yarns.

51

Special abbreviation

sk = slip; slp, knz = slip next two stitches now at a time; insert knz = needle into fronts of slipped stitches and knit them together.

Using yarn A, CO a multiple of 13 sts plus 2.
ROW 1: (RS) K1, * sk, K9, K2tog; rep from * to last st, K1.
ROW 2: K1, P to last st, K1.
ROW 3: K1, * sk, K7, K2tog; rep from * to last st, K1.
ROW 4: Rep Row 2.
ROW 5: K1, * sk, [YO, K1] five times, YO, K2tog; rep from * to last st, K1.
ROW 6: K.
Rep Rows 1–6, changing yarns in the

following colour sequence and ending with a Row 6:
6 rows in yarn A,
6 rows in yarn B.
Repeat for length required.
Cast off.

NOTES: Slip all stitches knitwise. At colour changes, don't break main yarns, instead carry it loosely up side of work.

SPECIAL YARN KEY

- A multicolour aran yarn
- B paprika cotton tape



20



11 Fiesta

Using yarn A, CO as left. Rep Rows 1–6, changing yarns in the following colour sequence and ending with a Row 6:
2 rows in yarn A, 2 rows in yarn B,
2 rows in yarn A, 2 rows in yarn C,
2 rows in yarn A, 2 rows in yarn D,
2 rows in yarn A, 2 rows in yarn B,
2 rows in yarn A, 2 rows in yarn C,
2 rows in yarn A, 2 rows in yarn D,
2 rows in yarn A, 2 rows in yarn D.
Repeat for length required.
Cast off.

NOTE: At colour changes, don't break yarns, instead carry it loosely up side of work.

12 Sahara

Strong, hot colours combine with narrow stripes of turquoise and blue to accentuate the deep zigzag pattern of this stitch. The pattern looks equally effective worked in deep bands of contrasting colours.

FOUNDATION CHAIN: multiple of 24 chains plus 2.

Using yarn A, make the required length of foundation chain.
ROW 1: (RS) 2 dc into 2nd ch from hook, * 1 dc into each of next 11 chs, sk next ch, 1 dc into each of next 11 chs, 3 dc into next ch; rep from * to end, ending last rep with 2 dc into last ch, turn.

ROW 2: Ch 1, 2 dc into first dc, * 1 dc into each of next 11 dc, sk next 2 dc, 1 dc into each of next 11 dc, 3 dc into next dc; rep from * to end,

ending last rep with 2 dc into last dc, turn.

Rep Row 2, changing yarns in the following colour sequence:

4 rows in yarn A,
1 row in yarn B,
2 rows in yarn C,
3 rows in yarn D,
4 rows in yarn A,
1 row in yarn B,
2 rows in yarn E,
3 rows in yarn D.
Repeat for length required.
Fasten off yarn.



STITCH COLLECTION

13 Casbah

Using yarn A, make the foundation chain and work Row 1 as left. Rep Row 2, changing yarns in the following colour sequence:
4 rows in yarn A,
1 row in yarn B,
4 rows in yarn C,
1 row in yarn B,
4 rows in yarn A.
Repeat for length required.
Fasten off yarn.



SPECIAL YARN KEY

- A shiny/matte tape yarn
- B multicoloured aran yarn
- C paprika cotton tape

21

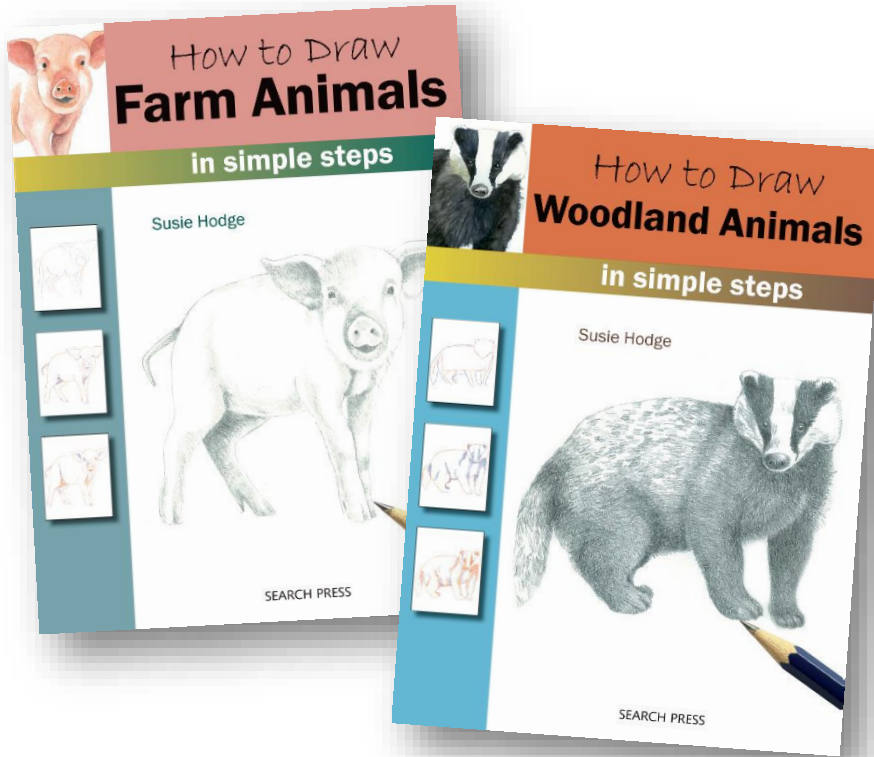


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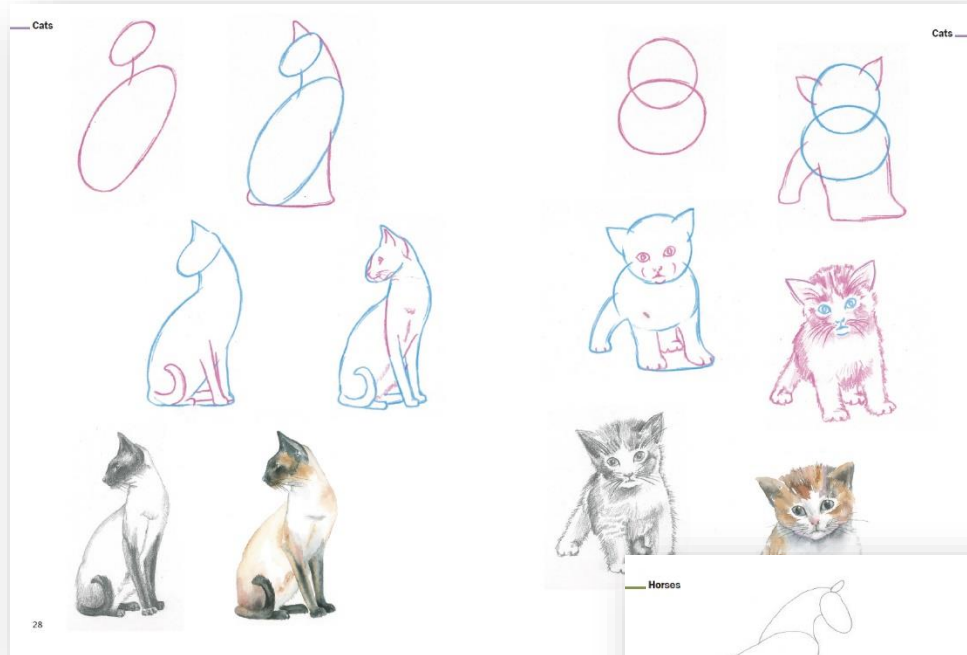
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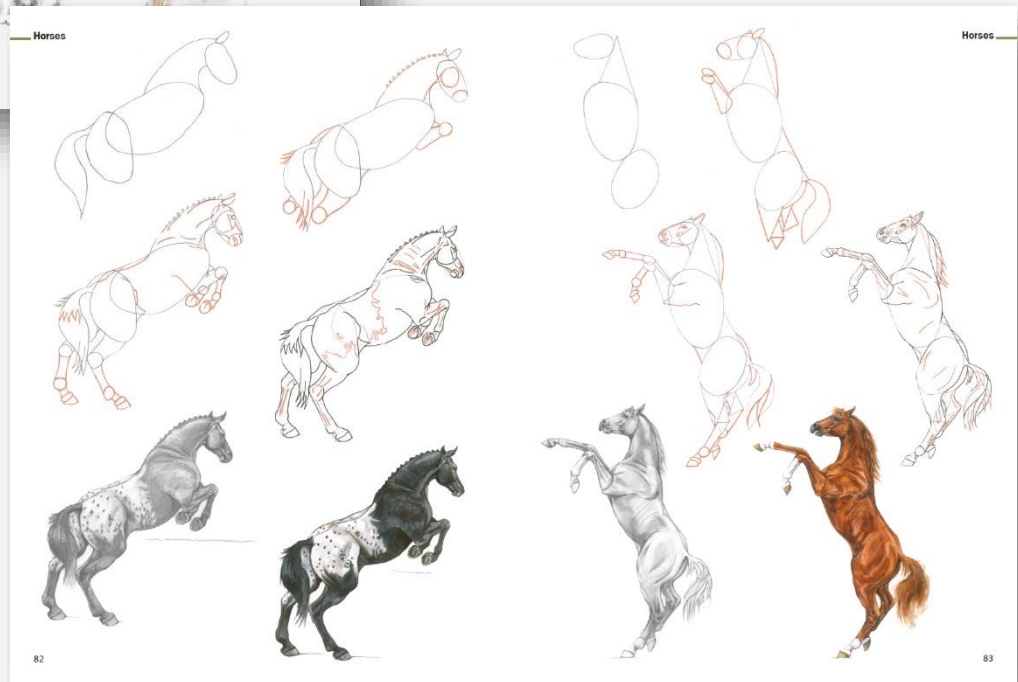
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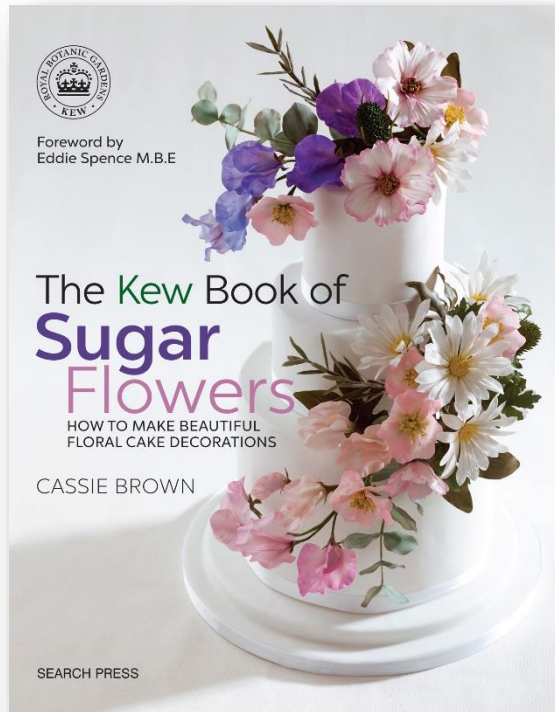


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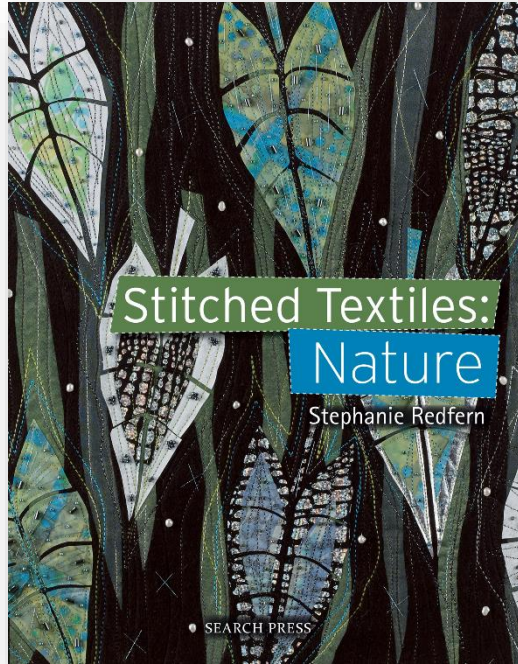


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Stitching paper

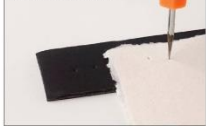
In finished pieces I regularly use Khadi paper as either the support for work, or as the background of the piece. I use the 300gsm (140lb) weight for the pages of my art books (see pages xx-xxi) and I have often created pieces of work upon the Khadi paper, using fabrics, other papers and mixed media on it, with machine stitch and hand stitch to complete the work.

I find that my machine is happy to stitch through 300gsm (140lb) Khadi paper, but my hand less so! I generally use a sharp bodkin and a piece of foam board to make the holes for stitches and beads. The bodkin tip might rather tear holes, so care is needed. I also find however that Khadi paper gives forgiving and a gentle rub with your finger nail or a small tool will fill in too large a hole after stitching.

I always use specific designs for cutting paper. Khadi paper in particular requires good sharp scissors. To make a decide edge (a rough edge), the paper can be folded and repeat, for a very neat, accurate edge, the paper should be cut with a rotary cutter.

Using a sharp bodkin to make holes in Khadi paper.

Keep a sheet of foamboard underneath the Khadi paper to protect your work surface.



Handstitching the thread through the holes made with the bodkin.

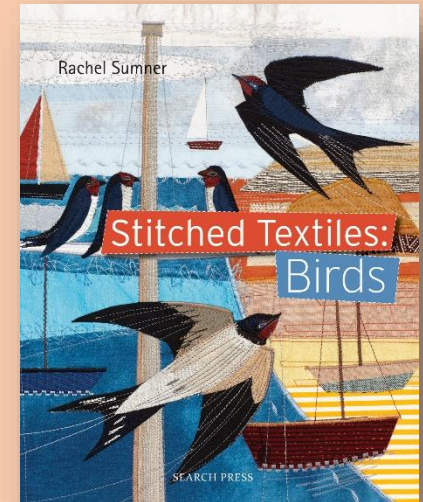
The influence of stitches

When I first started to work with textiles I hand stitched everything I made, from small framed pieces to large wall hangings. I was influenced by the simple running stitches used in Kirtia embroidery from South Asia, and also the neat running stitch used in Japanese Sashiko work. An exhibition of Welsh quilts furthered my interest in the use of all right stitches; some quilts were dense and neat stitched, whilst others exhibited slightly larger stitches.

All of these types of work were made so that could be also beautiful objects could be made from fabric and stitch. This aspect of producing stitched textiles isn't as necessary now, but the most velvety textures and glorious mark making the simple straight stitch affects us is still worth exploring. After stitching many, many stitches, I still find hand stitching a magical act.

Ginkgo

Khadi paper and paper and paper as digitally printed Khadi paper, with machine and hand stitch, and added beads. I used a sharp bodkin to make the holes for the hand stitch and beads on the piece.



"The must-have third title from the hugely successful Stitched Textiles series inspires and encourages textile artists, containing all information a novice needs to bring majestic birds to life with needle and thread. Techniques range from dyeing and piecing to embroidery and working with dissolvable fabrics which are accompanied by six step-by-step projects with expert advice, plus an inspirational gallery of vibrant and contemporary designs". **Sew, April 2017**



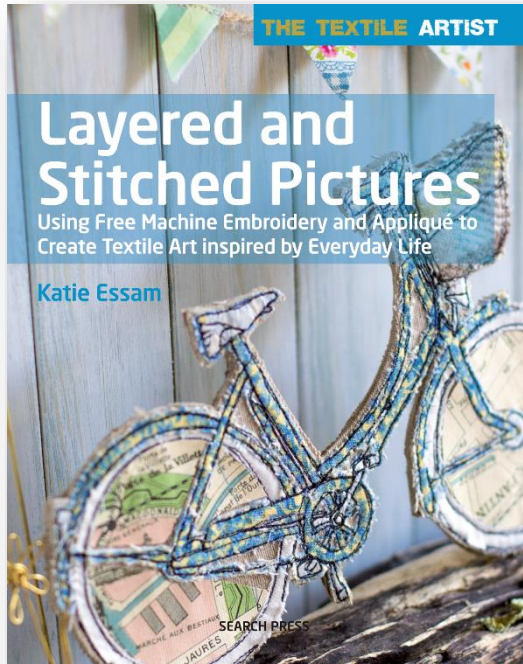


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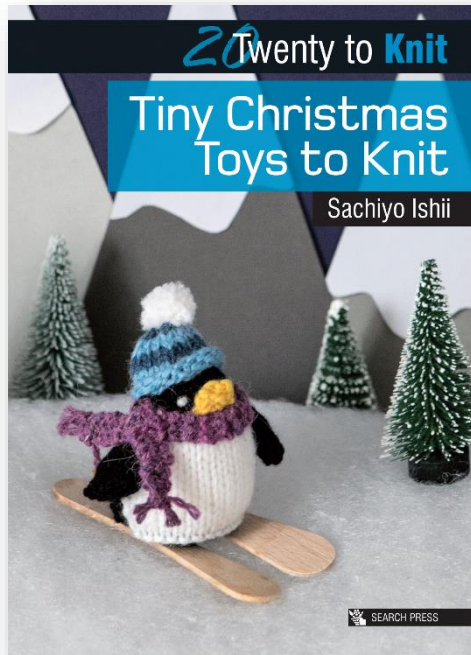


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Twenty to Knit: Tiny Christmas Toys to Knit

- **20 cute and quirky patterns for tiny Christmas toys**
- **Quick and easy to make**
- **Ideal for using up your stash of yarn**
- **Series has sold over 2m copies worldwide**

Publicity Plans

- Press reviews and features in knitting and crochet magazines
- Feature projects in knitting and crochet blogs with 10-50K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Goodreads feature title



Santa and Sack

Materials:

7g of DK (light worsted/8-ply) yarn in red (A), small amounts of fur seen colour (C), black (D) brown (E), dark brown (F) and white (G)

Small amount of white fleecy chunky (bulky) yarn (B)

Stuffing

Size:

Scam 57/10g ball

Instructions:

Body and head

Using yarn A, cast on 9 sts.

Row 1 (WS): p to end.

Row 2: (k1) in each st to end (18 sts).

Row 3: p to end.

Row 4: (k1, k1) to end (27 sts).

Row 5: p to end.

Row 6 (p st ridge): p to end.

Rows 7-9: beginning with a p WS row, work 3 rows in st. Do not break yarn.

Rows 10 and 11 (g st ridge): change to yarn B and k to end. Break yarn B.

Rows 12-20: using yarn A, beginning with a RS row, work 12 rows in st.

Row 24 (shape neck): (k2tog) to last st, k1 (14 sts). Break yarn A.

Row 25: change to yarn C and p to end.

Row 26: k4, (k1) six times, k4 (20 sts).

Rows 27-30: beginning with a p WS row, work 4 rows in st.

Row 31 (shape eyelids): p4, (p2tog, p1) four times, p1 (16 sts).

Rows 32-34: beginning with a RS row, work 3 rows in st.

Row 35: (k2, k2tog) to end (12 sts). Break yarn, thread through all sts and pull tightly. Fasten off.

Hat

Using yarn B, cast on 18 sts. Break yarn B.

Rows 1-8: using yarn A, beginning with a k RS row, work 8 rows in st.

Row 9: (k2, k2tog) four times, k2 (14 sts).

Rows 10-12: beginning with a p WS row, work 3 rows in st.

Row 13: k2tog, (k1, k2tog) to end (8 sts).

Break yarn, thread through all sts and pull tightly. Fasten off.

Beard

Using yarn B, cast on 10 sts.

Row 1: k to end.

Row 2: s4pp, k to last 2 sts, k2tog (8 sts).

Row 3: s5, rep row 2 three more times (2 sts).

Row 4: k2tog (1 st). Fasten off.

Arms: make two

Using yarn A, cast on 8 sts.

Rows 1 and 2: beginning with a p WS row, work 2 rows in st. Do not break yarn.

Rows 3 and 4 (g st ridge): change to yarn B and p to end. Break yarn B.

Rows 5-10: using yarn A, beginning with a WS row, work 6 rows in st.

Break yarn, thread through all sts and pull tightly. Fasten off.

and pull tightly. Fasten off.

Shoes: make two

Using yarn D, cast on 8 sts.

Row 1 (WS): p to end.

Row 2: (k1) to end (16 sts).

Row 3: 7: beginning with a p WS row, work 5 rows in st.

Row 4: (k2tog) to end (8 sts).

Break yarn, thread through all sts and pull tightly. Fasten off.

Bag

Using yarn C, cast on 30 sts.

Rows 1-17: beginning with a p WS row, work 17 rows in st.

Row 18: (k2tog) to end (16 sts).

Row 19: p to end.

Row 20: (k1) to end (30 sts).

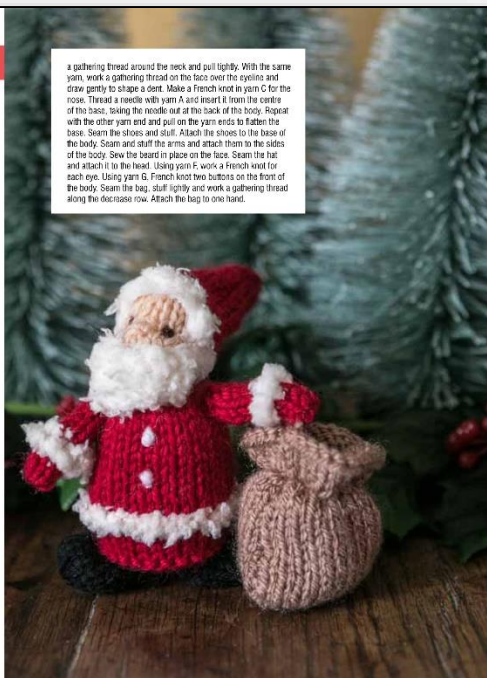
Row 21: 23: beginning with a p WS row, work 3 rows in st.

Cast off.

To make up

With fastened-off yarn end, sew the body seam closed from the head down to the neck. Keep the yarn end free at the neck. With cast-on yarn end, work a gathering thread along each edge of the body and pull tightly. Sew the body closed from the base up to the waist. Stuff and sew the rest of the body seam closed, avoiding the neck area. With the yarn C and silk at the neck, work

a gathering thread around the neck and pull tightly. With the same yarn, work a gathering thread on the face over the eyelids and draw gently to shape a snout. Make a French knot in yarn C for the nose. Thread a needle with yarn A and insert it from the centre of the base, taking the needle out at the back of the body. Repeat with the other yarn end and pull on the yarn ends to flatten the base. Seam the shoes and stuff. Attach the shoes to the base of the body. Seam and stuff the arms and attach them to the sides of the body. Sew the beard in place on the face. Seam the hat and attach it to the head. Using yarn F, work a French knot for each eye. Using yarn G, French knot two buttons on the front of the body. Seam the bag, stuff lightly and work a gathering thread along the decrease row. Attach the bag to one hand.



House

32) (D/N), or a 3mm (UK 11/US 2)

needle for sewing up

10cm/4in over at st using 3mm

knit

Row 4: k1, (k2tog) twice, k1 (14 sts).

Row 5: k to end.

Row 6: (k2tog) twice (12 sts).

Row 7: (k2og) (1 st),

cast off.

Leaves: make two

Using yarn C, cast on 15 sts.

Row 1: (k2og) twice (12 sts).

Row 2: (k2og) twice (10 sts).

Row 3: (k2og) twice (8 sts).

Row 4: (k2og) twice (6 sts).

Row 5: (k2og) twice (4 sts).

Row 6: (k2og) twice (2 sts).

Row 7: (k2og) (1 st),

cast off.

Leaves: make two

Using yarn E, cast on 6 sts.

Row 1: S, k to end.

To make up

Sew the sides and top of the main body. Sew the base panel to the bottom edge of the body. Insert the cotton wool. Sew the fur on the nose and snout. Sew the hat in place. Use yarn C, attach the leaves and berries. Attach the round candy, shoes and candy at the top seam.

Row 4: k1, (k2tog) twice, k1 (14 sts).

Row 5: k to end.

Row 6: (k2og) twice (12 sts).

Row 7: (k2og) (1 st),

cast off.

Leaves: make two

Using yarn C, cast on 15 sts.

Row 1: (k2og) twice (12 sts).

Row 2: (k2og) twice (10 sts).

Row 3: (k2og) twice (8 sts).

Row 4: (k2og) twice (6 sts).

Row 5: (k2og) twice (4 sts).

Row 6: (k2og) twice (2 sts).

Row 7: (k2og) (1 st),

cast off.

Leaves: make two

Using yarn E, cast on 6 sts.

Row 1: S, k to end.





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