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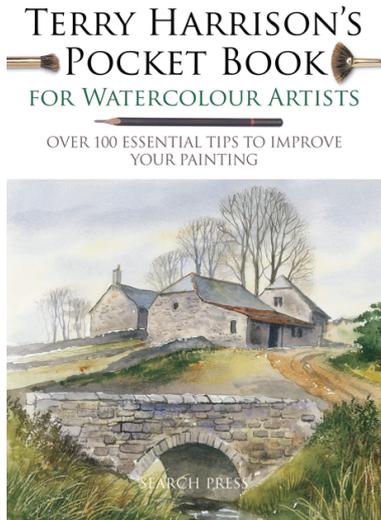
STITCHED MEMORIES BY TILLY ROSE



Terry Harrison's Pocket Book for Watercolour Artists

Over 100 essential tips to improve your painting

TERRY HARRISON



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| Publication | August 2018 |
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Description

Easy tips for buying and using materials, mixing colours, creating texture and correcting mistakes, as well as for painting skies, fields, trees, water, roofs, winter scenes and much more. Terry demystifies the painting process, reveals his secrets and shows how to produce perfect pictures every time.

This title was previously published as *Terry's Top Tips for Watercolour Artists*. In this new easy-to-use flexibinding format with an updated design, the books in the Watercolour Artists' Pocket Books series bring you the best tips from some of Search Press's leading authors.

Key Selling Points

- New easy to use flexibinding format with an updated design
- Terry demystifies the painting process, reveals his secrets and shows how to produce perfect pictures every time
- The previous edition, published as *Terry's Top Tips for Watercolour Artists*, sold over 40,000 copies

About The Author

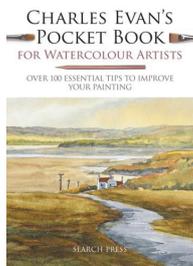
Terry Harrison grew up in Norfolk, UK. His early art education was basic and he never dreamed that he would one day become an artist. At fifteen, Terry moved to Hampshire and, inspired by his brilliant art teacher, won a place at Farnham Art School at the age of sixteen. After graduating he became a graphic artist but continued to paint in his spare time. In 1984 Terry gave up his job to paint full time and never looked back, teaching and demonstrating his watercolour techniques throughout the world, developing his own range of brushes and paints and writing over 20 best-selling books that have been translated into many languages. Sadly, Terry passed away in 2017 but his legacy lives on. His gift for explaining his methods in an easy and accessible way has encouraged countless people to take up painting, and his beautiful works of art, inspired by the English countryside that he loved, will continue to be enjoyed by people all over the world.

Table Of Contents

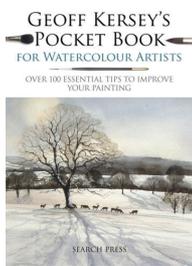
| | |
|--------------|----|
| Introduction | 8 |
| What to buy | 10 |

- Colour 22
- Using photographs 24
- Mixing watercolours 26
- Washes 28
- Wet into wet 30
- Wet on dry 32
- Watercolour problems 34
- Masking 36
- Lifting out 40
- Painting skies 42
- Painting distance 46
- Painting fields 48
- Painting trees 50
- Painting grasses 54
- Painting flowers 56
- Painting mountains 62
- Painting water 64
- Painting beaches 72
- Painting rocks 74
- Painting cliffs 75
- Painting boats 76
- Painting roofs 77
- Painting walls 80
- Painting windows 84
- Painting doors 86
- Stiles, gates and fences 88
- Winter scenes 90
- Adding life 94
- Index 96

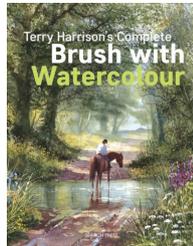
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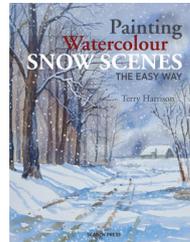
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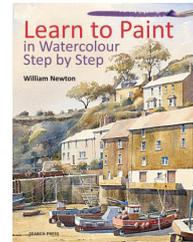
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Masking

Masking is all about keeping certain parts of the paper white, allowing you to paint freely over the masked area. Do not use masking fluid on damp paper, as it soaks into the paper and dries, so that when you remove it, it tears the paper surface.

Do not leave masking fluid on for longer than two or three days, as it becomes too hard and is difficult to remove. The same thing can happen if you dry the masking fluid with a hairdryer.

Using a ruling pen

When using a ruling pen, do not have the gap in the nib too wide, or the masking fluid will come out in blobs.

- Load the ruling pen by dipping in the masking fluid. Do not overload it or the fluid will flood out. Rest the pen on the paper.
- When the masking fluid is dry, flick up grasses using the first green mix. Allow to dry, then rub off the masking fluid. You can now apply a lighter green mix and some yellow to the white areas.

How to protect your brush

Masking fluid can ruin your good brushes. To avoid this, wet the brush and rub in ordinary soap before dipping it in the masking fluid. The masking fluid will then wash out easily when you have finished using it. If masking fluid dries on your brush, washing with soap simply will not remove it, but you can clean the brush with lighter fluid.

Using the edge of a piece of card

- Dip the edge of the piece of card in a saucer of masking fluid. Apply it to the paper as shown to create a fence.
- Allow the masking fluid to dry and then proceed with your painting. When the painting is dry, remove the masking fluid. You can now add a wash to the white areas.

How to apply masking fluid with a brush

- Brush on the masking fluid where you want the paper to stay white.
- Wait for it to dry naturally. Then paint your colours over the top.
- Allow the paints to dry, then rub off the masking fluid with a clean finger.
- You can then paint another colour on the white areas. I have added pale ultramarine and cadmium yellow centres to these oases.

Painting trees

Trees are a vital part of the landscape and interesting trees can make a big difference to a scene. I prefer to create an impression rather than slavishly reproduce every detail, but it is still important to learn how to paint different trees and the way they change with the seasons.

A winter tree

The shape of the tree was sketched with the foliage brush and a light grey mixed from ultramarine and burnt umber. Then the trunk and branches were painted into the shape with the half-tiger and a stronger mix of the same colours.

Blossom

The blossom effect was created using masking fluid. For this example I used a small brush and dotted each blossom over the shape of the tree. When dry, I painted the green foliage over the top. When the paint was dry, I removed the masking fluid to reveal the white of the paper; then painted a pale mix of permanent rose on to some of the blossoms.

A summer oak tree

This was painted using my three ready-made greens; sage green was used on the lighter side, then a mix of country olive and midlight green for the shady side, leaving some gaps. The branches and the trunk were added in the same dark green mix, with the branches going through the gaps in the foliage.

Autumn trees

I have used a selection of earth tones to create the autumn tones, starting with raw sienna for the lighter parts, then burnt sienna for the shaded bases of the trees. The trunks were painted in wet on dry with a dark mix of ultramarine and burnt umber. The sky was painted in with midlight green.

Avoiding brown for tree trunks

One of the most common mistakes when painting trees is painting the trunks brown. They are often either green, silver or grey but rarely brown. Note how the trunk on the right looks much more natural than the brown one on the left.

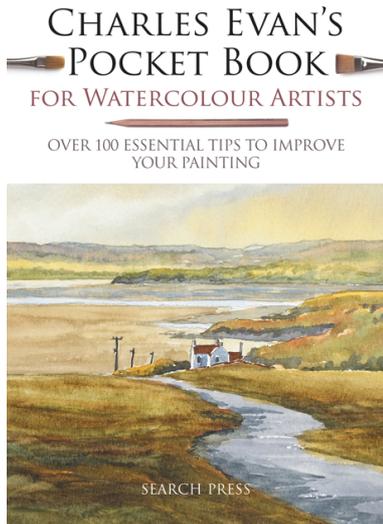
Dry brush tree trunks

This simple effect is created by chopping a round brush loaded with the colour but with little water over the surface of rough paper. The over-edges of the brush part of the surface and leaves white paper in the troughs.

Charles Evans' Pocket Book for Watercolour Artists

Over 100 essential tips to improve your painting

CHARLES EVANS



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| Publication | August 2018 |
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Description

A new pocket-book edition of the bestselling watercolour tip book by renowned artist Charles Evans.

Discover 100 top tips for painting in watercolour that will take the mystery out painting, covering topics from creating depth, introducing harmony, how to deal with light and shade and how to create mood and atmosphere, this book was previously published as *Charlie's Top Tips for Watercolour Artists*.

Contained inside one slim, notebook-size book that will fit perfectly in your kit bag for easy transportation while painting on the go, it includes quick, clever tips that are easy to follow and effective.

Key Selling Points

- A new pocket-book edition of the bestselling watercolour tip book (5,000 sold) by renowned artist Charles Evans.
- 100 top tips for painting in watercolour
- Slim, notebook-size book that'll fit perfectly in your kit bag for easy transportation while painting on the go

About The Author

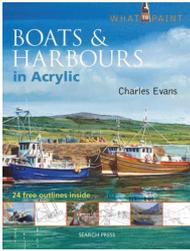
Charles Evans is one of Britain's leading painters, well-known from his long-running TV series and for his art classes, which are held all over the UK. His exuberant and informal personality is reflected in his paintings, which have a lightness and simplicity that many artists aspire to. Charles lives in Morpeth, Northumberland, UK. To view his work and get information on workshops, visit charlesevansart.com

Table Of Contents

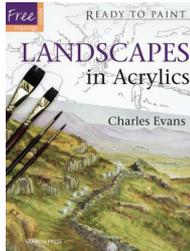
| | |
|----------------|----|
| Introduction | 8 |
| Materials | 10 |
| Sketching | 22 |
| Colour | 24 |
| Skies | 30 |
| Creating depth | 41 |

Introducing harmony 44
 Light and shade 46
 Trees 50
 Life in the landscape 62
 Creating texture 70
 Man-made structures 72
 Water 80
 Mountains and cliffs 86
 Mood and atmosphere 92
 Index 96

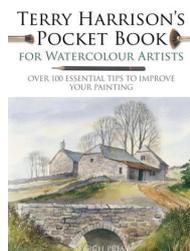
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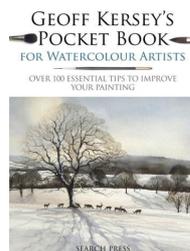
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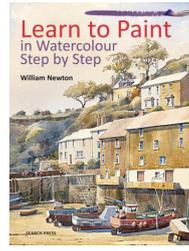
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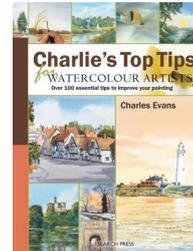
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Paintbrushes

How many brushes do I need?
 You only need four basic brushes: 1. use Winsor & Newton Colman brushes, which are good, sturdy brushes that will stand a lot of abuse. 2. Use a 4cm (1 1/2 in) flat wash brush, a 2cm (3/4 in) flat wash brush, a no. 8 round and a no. 3 rigger. These shapes and sizes of brush have been used by artists for centuries, though the way they are made is very new. The hairs are totally synthetic, but with a rounded filament that is tapered to mimic natural hair. These brushes will hold a lot of water and retain their shape, and I find that they don't cut any hairs.

Look after your brushes, and they will last a very long time
 When I am painting, I keep all but of my brushes standing in my water bucket ready for use. The flat brushes can be stored safely (and downwards) because nothing is really going to damage them. The two round brushes – the no. 8 round and no. 3 rigger – are better stored with their heads sticking out, because once the tip of the point folds over it is very difficult to get them straight again.

When I finish painting at the end of the day, I simply wash out my brushes in cold, clean water and then squeeze them out between my fingers. This will do a couple of times before putting them away in my storage bin.

Should I buy synthetic or sable brushes?
 I always prefer good quality synthetic brushes rather than sable brushes because sable brushes are very soft and are simply not suitable for the kinds of techniques I use. Synthetic brushes are excellent for painting skies and trees.

Here I am using a sable brush to sketch out of a very sky (see page 34).

Look how much more slowly and effectively this Colman synthetic brush draws the paint out of the paper.

A synthetic round brush will hold its point better than a sable round. For the same size brush, the point of a sable will split more readily than that of a synthetic, meaning you have to re-bush the brush continually to re-establish the point.

- Using a no. 8 synthetic round, press hard to achieve a good, broad stroke for the lower branches and trunk of a tree.
- Gradually lift the brush up and go to a finer point for the smaller branches.
- Without having to reload the brush, you can continue painting for some time, producing finer and finer detail.

Paints

There are many different types and colours of watercolour paint on the market. This section will help you choose which to buy.

Tubes or pans?
 I always use tubes of paint because it is easier to get paint out of a tube quickly than out of a pan. Imagine being on location and you are painting a sky. You are using a large wash brush. You've pre-wet the paper, which is drying quickly, and you are trying to scrape enough colour out of a little pan to paint with. Using a tube, you simply squeeze out some of the paint and put the water in – it's as easy as that. If the squeezed-out paint dries out on your palette, then simply squeeze over it with a wet brush and it is instantly re-usable.

Should I buy artists' or students' watercolour paints?
 Although artists' quality paints are more expensive, I must refer them to students' quality paints because the pigment is heavier and denser, and you get a much more intense and easy gummy. With students' quality you have to put nearly twice as much paint into the mix to get the same depth of colour, and, over time, your paintings will tend to fade much more quickly.

You only need eight colours in your basic palette
 All the colours you will ever need can be mixed from these eight colours.

| | | | |
|------------------|-------------|------------------|--------------|
| ultramarine blue | cobalt blue | alizarin crimson | raw umber |
| burnt sienna | light red | Hooker's green | yellow ochre |

You only need one brown.
 Raw umber is the only brown you will need. All the other browns you need can be mixed by putting different colours into the raw umber. One of a brown for reddish, one made with a touch of ultramarine blue will give you a blue and burnt sienna will give you a dark brown, and burnt sienna mixed together will give burnt umber.

Hooker's green is the only green you need
 All the greens in a landscape can be mixed from Hooker's green. See page 28 for mixed greens, and page 44 for creating harmony.

Sketching

use watercolour pencils to sketch out your painting in the field
 I prefer to use sketches rather than photographs to capture images in the field before painting them in the studio.

- In most sets of watercolour pencils there is a blue-grey, and I use this to do my outline drawing.
- Now colour in the main features as if you were using a children's colouring book. Here, I have started with yellow ochre, then added the light green, followed by dark green and finally Prussian blue.
- For the sky wash, take colour off the watercolour pencil using a wet 2cm (3/4 in) flat brush.
- Paint it on to the paper. Here I have used light blue followed by a little Prussian blue. Soak out some clouds using a clean, damp brush, just as you would if you were using paints (see page 34).
- Wet the rest of the painting and blend the colours.

use ink to define the main features
 Many people ask me what line and wash techniques I use, but the truth is, I don't. Once a painting is dry, I simply use a black line to define some of the detail here and there.

My many sketchbooks contain all the preliminary sketches I have ever made while out in the field. In my view, this is the best way of recording what you see before painting the same book in the studio.

Colour mixing

Some useful mixes
 Generally, when starting to paint, many people think you need to buy as many different colours as you can lay your hands on, but this simply leads to confusion, and it is a lot of very muddy mess. Instead, stick to just a few manufactured colours and mix all the other colours you need from them. As you grow in confidence with your colour mixing, you can add other colours to your collection if you need to.

My palette of eight colours (see page 16) has served me well for over 35 years. Here are some of my 'tried-and-tested' mixes that I have found most useful.

Black
 Never use a manufactured black – a much more interesting black can be achieved using ultramarine blue and burnt sienna.

Skin tone
 To make a realistic skin tone, mix yellow ochre with a tiny dot of light red and ultramarine blue. Darken with a touch more light red if necessary.

Sand
 One of the mixes I use most often for beaches is yellow ochre, raw umber and a touch of ultramarine blue. The colour also works well for light stonework.

Grey
 Take the same mix as used above for beaches, add some more ultramarine blue and you have a good grey that you can use for anything from stonework to the trunks and branches of silver-birch trees.

Overcast sky
 For an overcast sky, use ultramarine blue and a touch of burnt sienna.

Sunset sky
 Yellow ochre with a touch of light red gives a gorgeous orange glow for the central area of a sunset sky.

Shadows
 Your shadow colour should include the same blue as you have used in the sky.

If your sky contains ultramarine blue, your shadows should be a mix of ultramarine blue, alizarin crimson and a touch of burnt sienna.

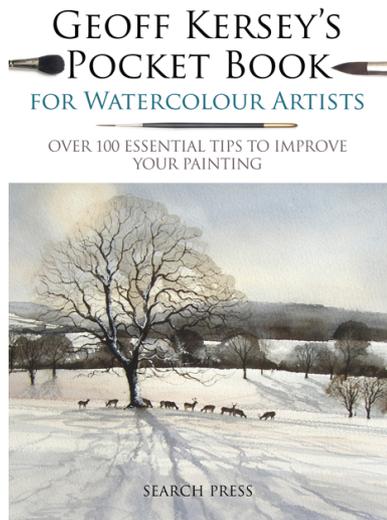
If you have used cobalt blue in the sky then the shadow mix would be cobalt blue, alizarin crimson and a touch of burnt sienna.

For a warm shadow mix, use cobalt blue mixed with light red.

Geoff Kersey's Pocket Book for Watercolour Artists

Over 100 essential tips to improve your painting

GEOFF KERSEY



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Description

Geoff Kersey shares his expertise in this book packed full of tips for watercolour painters. Learn all you need to know, from what to buy, composing a painting and mastering techniques such as wet into wet and dry brush work, to how to paint skies, water, trees, buildings and more. The tips are clearly explained and illustrated through artwork and step-by-step photographs.

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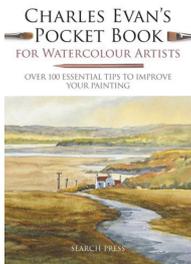
Geoff Kersey is an experienced watercolourist and is much in demand as a teacher and demonstrator. He lives and works in Derbyshire, UK, where he has a studio, and he exhibits extensively. He has made many watercolour DVDs, contributes to various art publications and has written many bestselling watercolour books. His work can be viewed at geoffkersey.co.uk

Table Of Contents

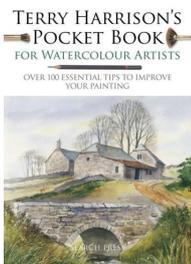
| | |
|---------------------|----|
| Introduction | 7 |
| What to buy | 8 |
| Techniques | 14 |
| Using masking fluid | 22 |
| Mixing colours | 24 |

The importance of shadows 26
 Interpreting photographs 30
 Painting skies 36
 Painting hills and mountains 44
 Painting trees 48
 Painting water 58
 Painting buildings 66
 Painting coastal scenes 74
 Painting snow scenes 82
 Adding signs of life 88
 Index 96

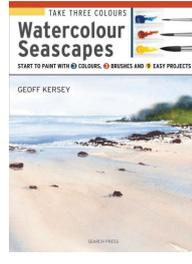
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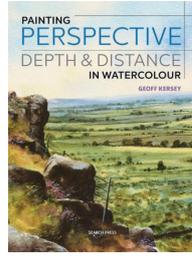
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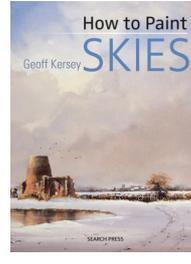
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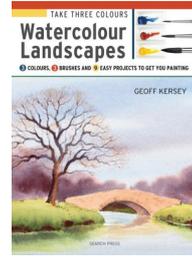
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Brushes

Like all materials, the choice of brushes divides opinion, and ultimately you need to find what you prefer, and what best suits your style of painting. I personally think you do not need to spend a great deal to get a good quality brush. I prefer synthetic brushes, as I like the springy quality which ensures that as soon as you lift the brush off the paper, it returns to its shape. Synthetic brushes do not absorb as much water or paint as natural hair like sable or goat, and the advantage of this, especially when you are learning, is that less water or paint on the brush can make it easier to control, helping to avoid flooding or creating 'cauliflowers'. The one exception among my collection of brushes is the extra large oval wash brush that I use for skies. This is part squirrel, part nylon, which gives an extra absorbency, useful for covering a large area quickly.

I have four flat brushes, a 2.5cm (1in), a 13mm (1/2in) and a 6mm (1/4in). I also use no. 2, 4, 6, 8, 10 and 16 round brushes, a liner/writer, an extra large oval wash brush and a rake brush (right).



Brush care

The point is the most important part of the brush. It is much more difficult to make the exact mark you want, in the exact place you want to make it, if the point is not in good condition. If you frequently use the dry brush technique, you will find that the point of the brush wears quickly, so it is a good idea to keep old, worn brushes for this purpose. Do not carry your brushes around in anything that does not protect the points. If the hairs become bent, especially when they are wet, they will stay bent longer.



10

Paints

I have a field set of watercolour pans (right) that is very compact, making it ideal for outdoor sketching and quick studies, which I can use as sources of information for later studio work. However, apart from this, I do all my paintings with tube colour, as I prefer the rapid way you can mix plenty of fluid wash. Tube paints enable you to vary the consistency quickly and easily, because the paint comes out of the tube already half-way to liquid.

There are numerous brands of paint, and again people have various loyalties and preferences, based on what they are familiar with, and what suits their work. The main difference is whether the paint is artist's quality or student's quality. Artist's quality watercolour is approximately three times the price of the student's quality, depending on the colour, the difference can be even greater. I always use artist's quality paint and believe it is worth the extra expense. I trust the artist's colour more and find the student's quality can be a false economy, because it has a greater ratio of gum to pigment, so does not go as far.



Keep your paints moist

At the start of a painting session, I top up the paint in my palette, and at the end I put a piece of wet paper tissue over the neat paint and close the palette lid. This keeps the paint moist for several days. Do not let your paints dry out: you can revive dried up paint with water, but it is much easier to use and gives a much better result when it is fresh and moist.



11

Techniques

Wet into wet

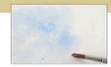
This involves applying wet paint to a wet background, to create a soft-edged effect. When you place a colour on a wet background, you dilute it, thus lightening it, which can be a problem if it is not strong enough in the first place. Always put the first few marks tentatively with the point of the brush, watching the results closely. If the colour spreads rapidly, you will lose control of the shape; if this happens, wait a few moments for the paper to get a bit drier, and then work rapidly before it becomes too dry. Timing is vital with this technique.



Wetting the paper

The best way to wet a large area of paper is using a natural sponge. It is quicker than using a brush and easier to judge how wet you are making the paper, so it helps you to avoid overwetting it, and ending up with puddles of paint.

Wet into wet fir trees



1. Mix your washes before beginning. Wet the paper. Drop in cobalt blue using a no. 12 brush.

2. While the blue is still wet, paint in the fir tree shape with a mix of aureolin, ultramarine and burnt sienna, using a brush with a fine point.

3. Paint a second tree quickly while the background is still wet.

The finished fir trees are soft-edged, with no hard lines.

14

Wet on dry

This method is ideal for depicting a wintry sky with horizontal stratus cloud formations. It only works if the first wash is totally dry before commencing the second stage.

A wet on dry sky



1. Paint a thin wash of Naples yellow over the whole paper using the no. 16 brush. Allow it to dry.



2. Mix ultramarine with a little burnt sienna and use the no. 12 brush to paint streaks across the dried background. Painting wet on dry in this way creates harder looking lines.



3. Continue painting streaks of cloud. You can soften some of the edges with a damp, clean brush, to vary the effect.

15

Mixing colours

When you start painting, one of the most difficult things to decide is which colours to use. There is a vast array of colours available to us today. In a range of watercolour paints by just one manufacturer, I recently counted over twenty different tubes of yellow and fourteen of blue, from a total of almost a hundred shades. It is great to have all this choice and I do advocate experimenting with different colours from time to time to see what new dimensions they can bring to your work. However, you really need to learn how to mix colours to achieve the result you are looking for, and it is incredible how many subtle nuances of tone and shade you can achieve using a limited palette from just a few tubes.



Using a limited palette

On these pages I have set out the basic colour palette and combinations I use for most of my landscape paintings.



A. Cobalt blue My favourite blue for skies. You can use it with just water.

B. Cobalt blue and rose madder For skies and shadows. The addition of rose madder warms the blue.

C. Cobalt blue, rose madder and burnt sienna For grey skies and cloud shadows. The addition of burnt sienna greys the mixture.

D. Neutral tint A cooler grey. Good for heavier, more dramatic skies.

E. Naples yellow A subtle yellow. Takes the white off the paper in a tint.

F. Naples yellow and vermilion Ideal for putting a warm glow in the sky.

24

- G. Aureolin and cobalt blue A spring/summer green. The bluer the mix, the darker the green becomes.
- H. Quinacridone gold A very powerful, transparent, glowing colour. Occasionally I use it in skies and to make greens. Use it with caution as it can be overpowering.
- I. Raw sienna and burnt sienna This is very warm and makes good autumn foliage, brickwork and mud.
- M. Lemon yellow and burnt sienna This is slightly brighter and is also good for autumn foliage.
- N. Aureolin and vermilion A rich, warm red. I use this for pan-olive trees, which look great against a blue sky.
- O. Raw sienna and cobalt blue The blue cools the raw sienna and gives it a slightly green hue. Good for stone-work.
- P. Burnt sienna and cobalt blue A medium brown that makes good winter danks.
- Q. Burnt sienna and French ultramarine This is probably the darkest combination in my palette, used for winter danks and architectural detail, twigs, branches and so on.
- R. Cobalt blue and viridian Sea blue, probably more suitable for depicting a warm Mediterranean sea.
- S. Cobalt blue, viridian and burnt sienna The burnt sienna greys the colour. This colour is suitable for cooler seas, or shadowed sea areas.

25

Foliage en masse

My washes first as you will be painting wet into wet: cobalt blue and rose madder as a blue for the sky; lemon yellow a bright green from aureolin and cobalt blue; a dark green from aureolin, ultramarine and burnt sienna; and raw sienna with a little burnt sienna.



1. Wet the paper with a sponge. Use the no. 16 brush on its side to paint the blue from the top as a glimpse of sky, then drop in lemon yellow.

2. Drop in the bright green, and then the raw sienna, and burnt sienna mix.



56



The wet into wet background, still visible on the left of the painting, has been developed with dry brush work and wet on dry techniques on the right.

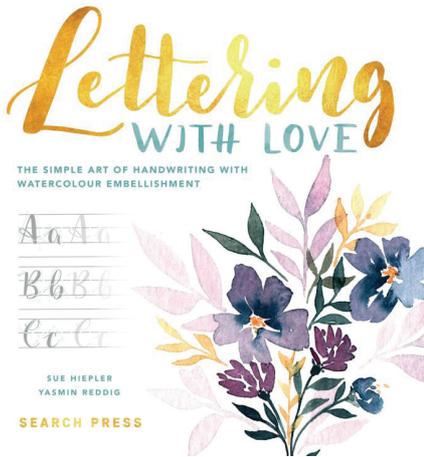


57

Lettering with Love

The simple art of handwriting with watercolour embellishment

SUE HIEPLER, YASMIN REDDIG



| | |
|-----------------------|--------------------------|
| Publication | August 2018 |
| Price | £12.99 |
| ISBN | 9781782216643 |
| Format | Hardback 230 x 217 mm |
| Extent | 112 pages |
| Illustrations | 500 Colour illustrations |
| Publisher | Search Press |
| Classification | Watercolour; Calligraphy |
| BIC CODE/S | AFCC, WFU |
| SALES REGIONS | WORLD |



Description

Beautiful messages to give to your loved ones can emerge through the combination of hand lettering and watercolour. This exquisite book by the founders of the studio May & Berry will show you how to gorgeously immortalize your words with paint and ink, and that the journey to creating your lovely notes is not that difficult and lots of fun!

In this book, create stunning botanical-inspired messages for giving or keeping. Starting with your basic tools and necessities, go straight into creating impressive hand-lettered pieces by following the clear and simple step-by-step instructions provided. From fabulous homemade art prints to delicately painted notecards for loved ones, your designs will be truly beautiful little notes filled with love.

In addition, a gallery of gorgeous watercolour motifs, along with specially drawn alphabets by the authors in a variety of scripts, have been included at the back of the book – perfect for gently encouraging beginner artists and inspiring more experience illustrators to play with new designs and styles.

You'll soon find that hand lettering is quick and fun to learn, and a wonderful skill that will bring you joy for years to come.

Key Selling Points

- The art of drawing beautiful letters is the latest trend you can dive into with just a few materials and a bit of creativity!
- Discover the perfect combination of ink lettering and watercolour paint inside to create stunning little messages for loved ones, from fabulous homemade art prints to delicate notecards
- Go straight into creating impressive hand-lettered pieces by following the clear and simple step-by-step instructions provided
- Gallery of gorgeous watercolour motifs and alphabet templates have been included at the back of the book
- Calligraphy books immensely popular at the moment – *Kirsten Burke's Secrets of Modern Calligraphy* is no. 4 on Amazon's bestselling arts and craft titles

About The Author

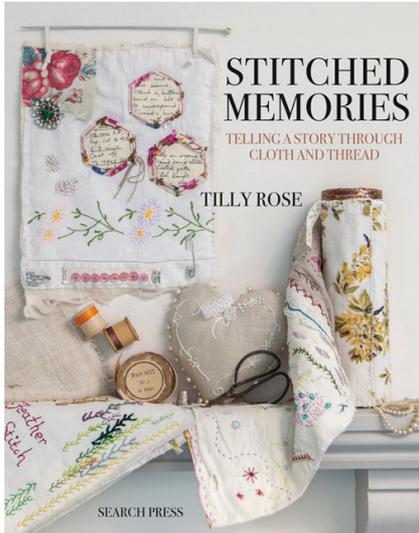
Sue Hiepler is a freelance illustrator, born and based in the beautiful town of Bonn in Germany. After graduating in communication design and completing her studies with a qualification in illustration, Sue was an art director for three years at an international PR agency before deciding to open her own studio in the spring of 2017.

German-born Yasmin Reddig spent most of her life in South America until 2012 when, in Buenos Aires, Argentina, she discovered and fell in love with typography and calligraphy during her university studies. Hand lettering became her greatest passion, and it was this revelation that led Yasmin to return to her native Germany and start her own business.

Stitched Memories

Telling a story through cloth and thread

TILLY ROSE



| | |
|-----------------------|--------------------------|
| Publication | August 2018 |
| Price | £12.99 |
| ISBN | 9781782215653 |
| Format | Paperback 260 x 204 mm |
| Extent | 128 pages |
| Illustrations | 350 Colour illustrations |
| Publisher | Search Press |
| Classification | Textiles Mixed Media |
| BIC CODE/S | WFB |
| SALES REGIONS | WORLD |



Description

Our homes are full of treasured items from the past. Hidden away from view but never thrown away, they are our links to the special people and events that tell our story. In this beautiful and inspiring book, Tilly Rose encourages you to seek out your precious stash of pre-loved items and transform them into beautiful and practical textile artworks that celebrate the lives of your loved ones and preserve your memories for generations to come.

Tilly shows you how to make 15 gorgeous projects, including cloth journals, lavender hearts, framed collages, wall hangings and miniature quilts. All of the designs have a story to tell and are made using a plethora of vintage fabrics, threads, lace, ribbon, buttons, beads, photographs and other found items. If you don't have a collection of suitable materials at home, you can have fun sourcing them from online marketplaces, thrift/charity stores and flea markets, and try mixing them with modern fabrics and embellishments for a more contemporary look.

The projects incorporate a range of exciting techniques, all explained through clear instructions and step-by-step photographs, including layering and collage, hand embroidery, transferring your own designs to cloth, stamping, appliqué, embellishing, patchwork, free motion embroidery and photo transfer.

This book will take you on a truly inspirational journey, encouraging you to be creative, to source and re-use materials of special significance, and to incorporate them into textile artworks that become treasured keepsakes.

Key Selling Points

- 15 beautiful projects showing you how to create unique textile art.
- Uses vintage and new cloth, together with threads, lace, buttons, beads and found items.
- Extensive and easy-to-follow techniques section showing you how to do everything from making a cloth journal to crazy patchwork.

About The Author

Tilly Rose is a creative textile artist, designer and tutor who works in her studio based in the Cambridgeshire Fens, UK. Her work involves layering, mixed media collage, surface stitching and embellishing. She uses traditional techniques with a modern twist, but always with a vintage flavour. She holds workshops throughout the UK and is a regular and popular guest presenter on craft TV channels, showcasing new products and needlecraft skills. Tilly has her own blog and is active on Facebook, Pinterest, Twitter and Instagram. She regularly exhibits at crafts shows, accepts commissions and sells larger pieces of her work internationally. Her website address is www.tilly-rose.co.uk

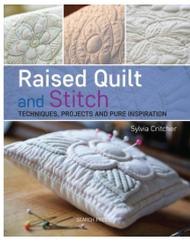
Table Of Contents

- Introduction 8
- Inspiration 12
- Tools & materials 18
- Techniques 28
- The projects 54
- I Seek for Quiet Joys: needlecase 56
- Enjoy the Moment: stitch sampler cloth book 60
- How does your Garden Grow: stitch bobbin 68
- Yesterday's Memories: family memory journal 72
- Worn and Washed: English paper piecing memory quilt 76
- Some of my Favourite Things: stamped fabric collage 80
- Down by the Sea: wall hanging 84
- Vintage Florals: hanging hoop art 88
- Nature Wrap: found objects panel 94
- A Whisper of Secrets: book cover 98
- An English Country Garden: patchwork book wrap 102
- Wild Summer Blooms: free motion embroidery panel 106
- The Sweetness of Love: whitework lavender heart 110
- Summer Bliss: English paper piecing patchwork 114
- Special Gifts: gift tags 118
- Templates 122
- Index 128

Related Titles



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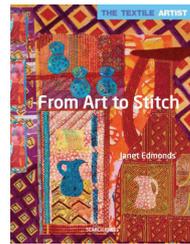
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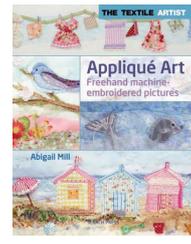
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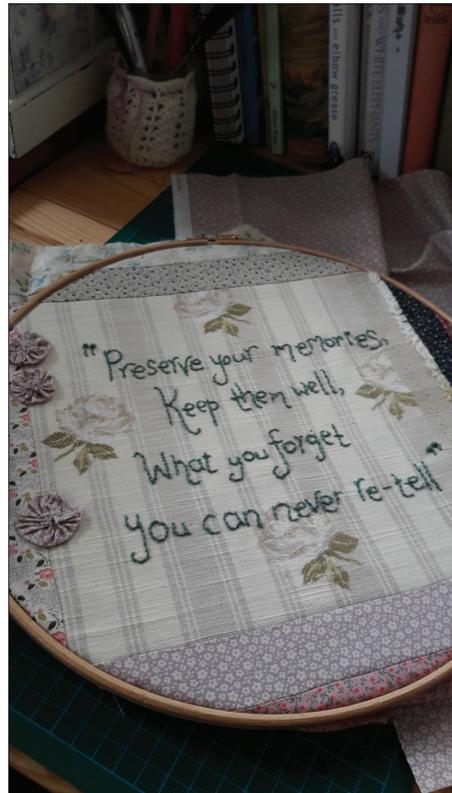
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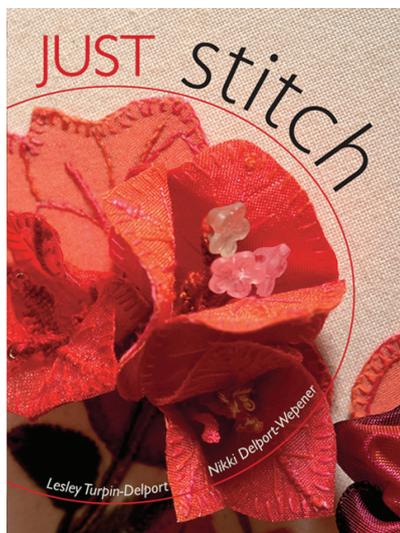
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9781844488681



LESLEY TURPIN-DELPOR, NIKKI DELPORT-WEPENER



| | |
|-----------------------|--------------------------|
| Publication | August 2018 |
| Price | £14.99 |
| ISBN | 9781782216810 |
| Format | Paperback 265 x 194 mm |
| Extent | 160 pages |
| Illustrations | 280 Colour illustrations |
| Publisher | Search Press |
| Classification | Embroidery: Other |
| BIC CODE/S | WFBC, WFB |
| SALES REGIONS | WORLD |



Description

Stitch exquisite embroidery projects with original fauna and flora designs in a variety of threads to create a 3D effect.

The book is filled with novel concepts in mixed-media embroidery and offers many interpretations and techniques, with striking examples of textured finishes. Lavishly illustrated with beautiful, commissioned photographs, it offers 12 colour themes to help embroiderers understand and play colour, along with inspiring projects to encourage them to produce their own creative work. Also included are an extensive stitch glossary and templates for the designs.

Previously published as *Embroidered Flora & Fauna*.

Key Selling Points

- Previously published as *Embroidered Flora & Fauna* and has sold over 13,700 copies.
- Includes stitch diagrams and templates.
- Designs in a variety of threads to create a three-dimensional effect.

About The Author

Lesley Turpin-Delport has a Fine Arts degree and post graduate teaching diploma and has been an enthusiastic teacher, lecturer and author in art and needlecraft since the early 1970s. She has taught needlecraft in many countries including Australia, Canada, Hong Kong, the UK and the USA. In addition to many exhibitions in Johannesburg, her work has also been on display in Japan, Maastricht and Olympia in London. Her daughter, Nicola Delport-Wepener, has recently joined forces with her and they offer classes and lectures internationally. Lesley currently lives in the Southern Cape in South Africa.

Table Of Contents

Introduction
The sewing baskets
New dimensions - exciting techniques
Projects and inspiration
Stitch glossary
Templates

Reviews

From simple stitchery to mixed media embroidery, this delightful book is crammed with ideas and projects that will get you stitching. The techniques section includes instructions for working with textured threads, ribbon work and creating 'elevated' shapes using wired and unwired methods. Divided into colour-themed chapters, each offering two projects within the spectrum, there are in-depth descriptions for certain projects and techniques, while other images allow you to interpret them in your own way. There are lots of traditional techniques, but they are often combined in fresh and inspiring ways.

Stitch - Oct/Nov 2008

Lesley and Nikki offer a wonderful range of three-dimensional textured embroidery projects featuring plants, animals and insects. Techniques include ribbon work, appliqué, fabric manipulation, beading and stitching. The projects range from a quick and easy dragonfly or butterfly to exotic three-dimensional fruit and flowers. The smaller designs are ideal for adding to a quilting project or for embellishing bathroom, dining room or bedroom linen. Step-by-step instructions guide you through each project and are accompanied by helpful stitch diagrams and templates. This is the ideal time for using up some of those hand-dyed fabrics and textured fibres you've got in your stash and you can of course adapt the designs to suit your own tastes and level of ability.

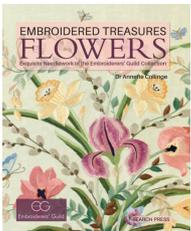
A fabulous book with wonderful photography and even if embroidery is not perhaps your thing – it will be once you open up the pages – believe me!

Fabrications - Issue 57

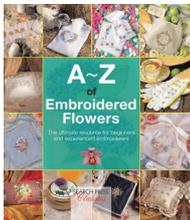
A lovely book filled with three-dimensional textured embroidery...Offering a fantastic array of flowers and insects, this book is packed with mixed media techniques such as ribbon work, appliqué, fabric manipulation, beading and stitching. Projects range from a quick and easy dragonfly and a nesting bird to exotic passion flowers and three dimensional fruit. Includes stitch diagrams and templates. Forgetting the contents and title, it's the first book we've seen in a long time that will teach and inspire you to combine colours for stunning effects.

Machine Knitting Monthly - April 2009

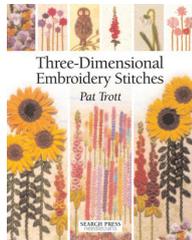
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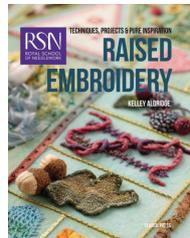
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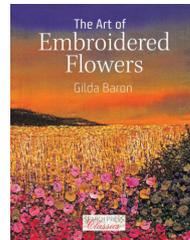
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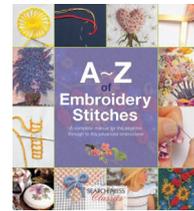
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9781782215226

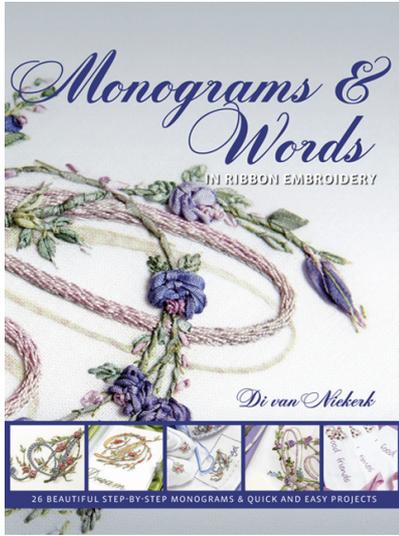


9781782211617

Monograms and Words

in Ribbon Embroidery

DI VAN NIEKERK



| | |
|-----------------------|--------------------------|
| Publication | August 2018 |
| Price | £14.99 |
| ISBN | 9781782216827 |
| Format | Paperback 265 x 194 mm |
| Extent | 128 pages |
| Illustrations | 250 Colour illustrations |
| Publisher | Search Press |
| Classification | Embroidery: Other |
| BIC CODE/S | WFB, WFBC |
| SALES REGIONS | WORLD |



Description

Welcome to the wonderful world of stitched calligraphy.

Each letter is beautifully reproduced in watercolour, with clear instructions for transferring the designs on to fabric. The step-by-step demonstrations show you the basic techniques, accompanied by easy-to-follow diagrams and close-up photography of the embroideries. The book is highly versatile and can be used with many languages – there is no limit to the letters, words and projects that can be made. There are numerous gorgeous designs, including embroidered cards, plaques, boxes, journals, baby clothes and more, giving you a limitless scope for personalizing special gifts for babies, birthdays, weddings, anniversaries and more. Packed with useful tips and ideas, this book is the perfect companion for ribbon embroiderers of all abilities.

Previously published as *Embroidered Alphabets*. Di van Niekerk has sold over 91,880 copies of her English language editions worldwide excluding South Africa.

Key Selling Points

- Previously published as *Embroidered Alphabets* and has sold over 8,600 copies.
- Templates for 26 beautiful letters – learn how to print or transfer them onto fabric.
- Use any of the many gorgeous additional designs (in full colour) for borders, cards and tags for scrapbooking, lids and the embellishment of boxes.
- Learn how to use embroidered words to express your feelings to someone special in embroidery.
- Step-by-step photographs show the basic techniques, accompanied by easy-to-follow instructions.
- A stitch gallery clearly illustrates all the stitches used, including many ways to do silk ribbon roses.

About The Author

An artistically inclined mother and a keen interest in all things beautiful got Di van Niekerk off to an early start as an embroiderer. Her love for this discipline soon became her livelihood and starting an embroidery business was just another natural progression for this talented crafter. She opened her first shop in the Natal Midlands and when the family decided to uproot and move to Johannesburg, along went the business. After four years of running one of Johannesburg's most successful embroidery shops, the family's urge to settle in Cape Town became too strong to ignore. Di now lives in the Mother City where she runs two successful embroidery shops. The end product of her latest interest, hand painting her own range of silk and organza ribbons for embroidery, is marketed to retail outlets worldwide. Visit her website www.dicraft.co.za/blog.

Table Of Contents

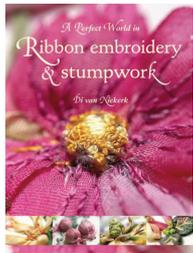
Introduction
 Monograms, Letters and Words
 Creating and Transferring Designs
 Which Fabric to Use
 Before You Start
 Stitches and Techniques
 Stitch Gallery
 The Alphabet: Ornate Letters
 More Ideas
 Templates

Reviews

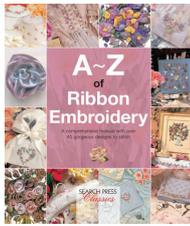
This book is well laid out and gives clear instructions for the method of work which is useful for both beginners and the more experienced embroiderer... In the illustrations some embellishments seemed so ornate that the letter got lost, though that may not happen when actually worked. However, once worked they could be used to apply to larger projects like bags and there are a number of other suggestions in the book. There were various ways to work the letters and with the ribbon embellishment it was heavier and chunkier so would work really well on larger projects though perhaps it would be too much for the average sized card.

West Country Embroiderers - Winter 2009

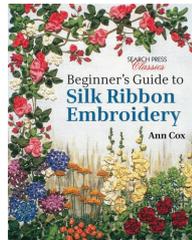
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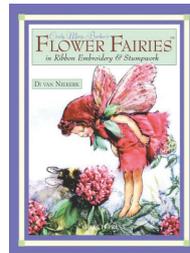
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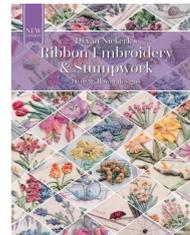
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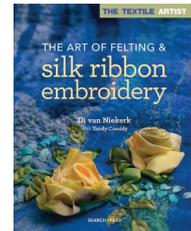
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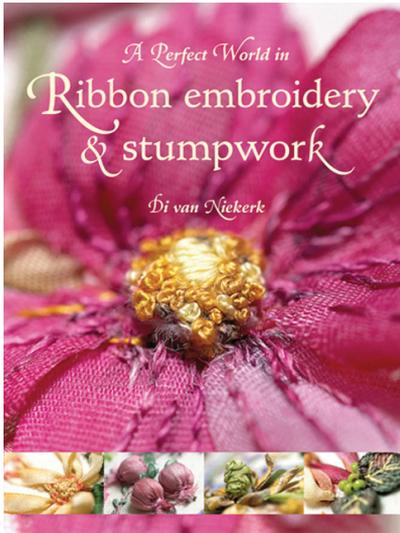
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9781782214427

A Perfect World in Ribbon Embroidery and Stumpwork

DI VAN NIEKERK



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|-----------------------|--------------------------|
| Publication | August 2018 |
| Price | £14.99 |
| ISBN | 9781844482313 |
| Format | Paperback 265 x 194 mm |
| Extent | 160 pages |
| Illustrations | 200 Colour illustrations |
| Publisher | Search Press |
| Classification | Ribbon Embroidery |
| BIC CODE/S | WFBC, WFB |
| SALES REGIONS | WORLD |



Description

Packed with ideas and techniques, this book will appeal not only to embroidery enthusiasts, but to all crafters. Included throughout are innovative ideas for combining ribbon embroidery and stumpwork with other crafts to create unique and special projects. The magnificent sampler includes 60 different elements: flowers and creatures from all over the world, many of them never embroidered before.

With step by step instructions accompanied by clear photographs, this lavishly illustrated book is an ideal learning tool for beginner embroiderers, yet offers more advanced embroiderers several new and exciting techniques. No creative embroiderer will want to be without this truly beautiful book.

Previously published as *A Perfect World in Ribbon Embroidery & Stumpwork*. Di van Niekerk has sold over 91,880 copies of her English language editions worldwide excluding South Africa.

Key Selling Points

- Previous edition sold 8,800 copies.
- Sampler includes 60 different elements.
- Bestselling embroidery and silk ribbon work author.

About The Author

An artistically inclined mother and a keen interest in all things beautiful got Di van Niekerk off to an early start as an embroiderer. Her love for this discipline soon became her livelihood and starting an embroidery business was just another natural progression for this talented crafter. She opened her first shop in the Natal Midlands and when the family decided to uproot and move to Johannesburg, along went the business. After four years of running one of Johannesburg's most successful embroidery shops, the family's urge to settle in Cape Town became too strong to ignore. Di now lives in the Mother City where she runs two successful embroidery shops. The end product of her latest interest, hand painting her own range of silk and organza ribbons for embroidery, is marketed to retail outlets worldwide. Visit her website www.dicraft.co.za/blog.

Table Of Contents

Introduction

What you need
Ribbon embroidery
Stumpwork
Appliqué perse
Printing the appliqué shapes
Before you start
Embroidering the sampler
Application in other crafts
Completed designs in full colour
Watercolour designs in full colour
Line drawing
Stitches

Reviews

A really fascinating book combining both old and new embroidery techniques. The flower designs are lovely and the animal and insect examples are very original. The working instructions are clear and fully detailed with plenty of working diagrams to help even the beginner in this field of embroidery.

West Country Embroiderers - Newsletter 65, Summer 2007

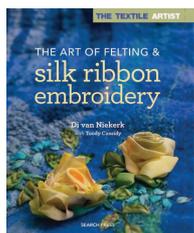
Di van Niekirk, the author of this lavishly illustrated book, has produced an inspiring collection of beautifully illustrated embroideries based on the natural forms she observes in her native South Africa. Her book is based on the tradition of three dimensional work we are familiar with from Stuart times, but updated to include ribbon work and stitchery giving a rich raised surface. There are 17 panels to be stitched, based on beautiful watercolour paintings by the artist Verde. Carefully laid out and informative instructions enable beginners as well as accomplished stitchers to achieve satisfying results. The techniques used could then be developed by experienced stitchers to their own designs. This book would give inspiration to all levels of ability.

Merseyside Embroiderers Guild - October 2006

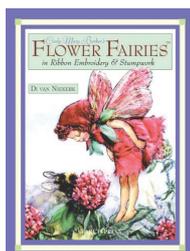
There is something very magical about creating life-like and three dimensional images with a needle and thread. The effects that can be achieved are absolutely breathtaking and leave many who have not tried Stumpwork or Ribbon embroidery totally in awe. The secret is to take one tiny motif at a time to develop confidence and with this technique a little motif goes a long way...

New Stitches Magazine - March 2007

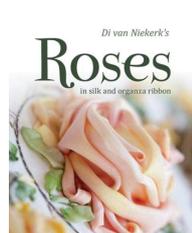
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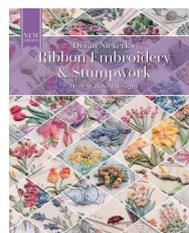
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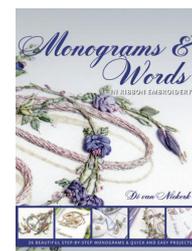
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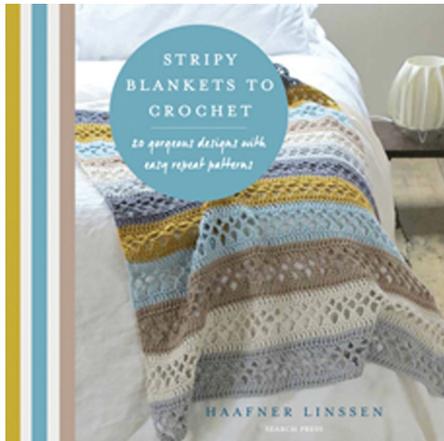


9781782216827

Stripy Blankets to Crochet

20 gorgeous designs with easy repeat patterns

HAAFNER LINSSEN



| | |
|-----------------------|-----------------------------------|
| Publication | August 2018 |
| Price | £10.99 |
| ISBN | 9781782216315 |
| Format | Paperback 222 x 222 mm |
| Extent | 128 pages |
| Illustrations | 400 Colour illustrations |
| Publisher | Search Press |
| Classification | Crochet Designs |
| BIC CODE/S | WFBS |
| SALES REGIONS | Worldwide excluding North America |



Description

Nothing says 'I love you' quite like a handmade blanket, so grab your hook and discover the joy of crocheting stripes in this beautiful book by the author of the bestselling *Mandalas to Crochet*, Haafner Linssen.

Inside, Haafner takes her readers on a journey into the world of crocheting stripes. These patterns are relaxing to create (taking readers into a state of what psychologists call 'flow') as they are pleasingly repetitive, can be worked up quickly and don't have lots of ends to sew in. The patterns for the 20 beautiful stripy blankets vary from simple designs that use only the most basic stitches – perfect for an absolute beginner – to more complex creations that use special stitches. Furthermore, each project comes with a written pattern, chart, colour advice and instructions for making it in a variety of sizes, ideal for making presents for little ones as well as your grown-up friends and family! You'll also find all the basic crochet techniques clearly explained if you need to learn or refresh your crochet knowledge.

Key Selling Points

- Beautiful new book on crocheting gorgeous striped blankets by bestselling author, varying from simple designs to the more complex.
- Haafner Linssen's *Mandalas to Crochet* has sold over 12,200 copies in the UK and Europe.
- 20 stunning patterns are relaxing to create, can be worked up quickly and don't have lots of ends to sew in.
- Each project comes with a written pattern, chart, colour advice and instructions for making it in a variety of sizes.
- Basic crochet techniques clearly explained if you need to learn or refresh your crochet knowledge.
- With over 40,000 Instagram followers, with a second book on the way that is going to kick start a whole new trend for flower looming, with no competing titles for this inspired third book idea, there is no stopping Haafner Linssen.

About The Author

Haafner Linssen is a blogger, instagrammer and crochet designer with a recognisable style – classic pieces with a modern twist. Trained in cultural history, Haafner is interested in the historical background of the craft. She has contributed to Mollie Makes and her first book, *Mandalas to Crochet* (2016), is an international success.

Haafner lives in a cute old house, somewhere between Amsterdam and the North Sea. Visit her website www.byhaafner.blogspot.co.uk

Table Of Contents

Meet Haafner

Earn your stripes!

Chapter 1: The Blankets

- Patterns
- Borders and finishes

Chapter 2: Bonus Projects

- Downsized versions
- Upsized versions

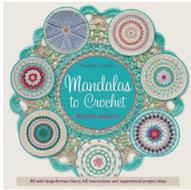
Chapter 3: Background and Basics

- Yarns and hooks
- Colours
- Crochet refresher course

Find the yarn

Index and credits

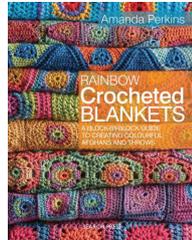
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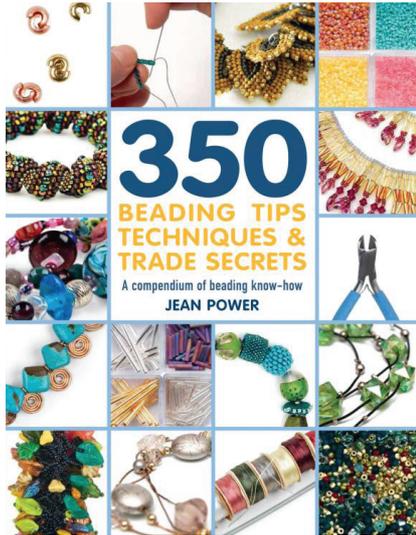


9781782216339

350 Beading Tips, Techniques and Trade Secrets

A compendium of beading know-how

JEAN POWER



| | |
|-----------------------|---|
| Publication | August 2018 |
| Price | £12.99 |
| ISBN | 9781782216575 |
| Format | Paperback 246 x 190 mm |
| Extent | 160 pages |
| Illustrations | 960 Colour illustrations |
| Publisher | Search Press |
| Classification | Jewellery; Wirework; Beading Techniques; Beaded Jewellery; Beading; Beading Designs |
| Series | 350 Tips, Techniques & Trade Secrets |
| BIC CODE/S | WFJ, AK |
| SALES REGIONS | Worldwide excluding North America |



Description

New and up-to-date edition of *Compendium of Beading Techniques* by award-winning jewellery designer Jean Power.

Here are the answers to all your beading questions and dilemmas. Following the success of her last book, Jean has added 50 brand new techniques in this edition to keep you up to speed with the latest methods and style in the jewellery-making world.

Step-by-step photographs, diagrams and clear instructions will guide you through each stage of your work. Techniques are organized in the order you need them, from using the right tools and materials to finishing tips for neat, professional results. Learn about creative knotwork using thongs and thread, quick and easy stringing, how to show off display beads, mixing vintage and modern styles, incorporating charms, and rescaling and designing your own patterns. For trickier areas, troubleshooting tips and advice are on hand to help you on your way. Whether you're using large glass beads, crystals, or seed beads, using wirework techniques or stitches, making jewellery as gifts or to sell, this book has everything you need.

Key Selling Points

- Up-to-date edition of award-winning jewellery designer Jean Power's bestselling book, with 50 brand-new techniques.
- Provides answers to all your beading questions and dilemmas from the right tools and materials to use, to finishing tips for neat and professional results
- Troubleshooting tips and advice are on hand for instant help and results
- Perfect for dipping into for experienced jewellery makers, and the ultimate companion for those starting jewellery-making as a hobby or business
- Last edition sold almost 34,500 copies and received over 200 4.5 star reviews on Amazon
- With the rise of platforms for independent sellers such as Etsy, there is a demand for accurate information on how to create jewellery through the process of beading

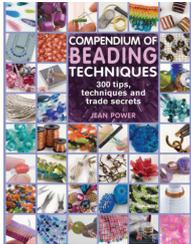
About The Author

Jean Power is a professional, award-winning beading and jewellery designer, writer and teacher. Born and brought up in London, she grew up with a love of crafts and art and devotes as much time as possible to writing, teaching and beading. Jean's beading and jewellery designs have been published in numerous magazines and books around the world, including *Bead & Button*, *Beadwork*, *Step-by-step Beads*, and *Jewelry Crafts*. She is the co-author of two previous jewellery books and is the editor of *Bead*, the UK's first magazine devoted entirely to beading and jewellery making.

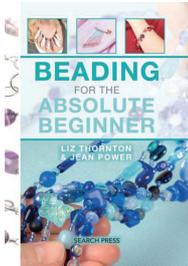
Jean lives in London, UK.

For more information, visit her website www.jeanpower.com

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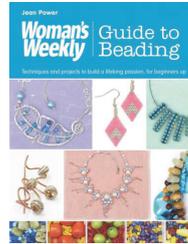
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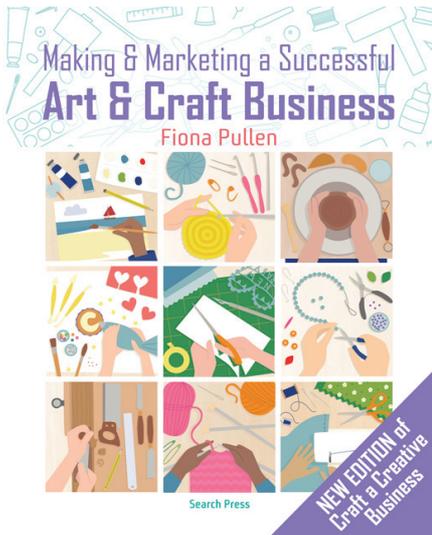
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9781782213840

Making & Marketing a Successful Art & Craft Business

FIONA PULLEN



| | |
|-----------------------|-------------------------|
| Publication | August 2018 |
| Price | £12.99 |
| ISBN | 9781782215295 |
| Format | Paperback 210 x 170 mm |
| Extent | 256 pages |
| Illustrations | 60 Colour illustrations |
| Publisher | Search Press |
| Classification | Crafts: Other |
| BIC CODE/S | WF, KJVS, KJ, KJS, KJE |
| SALES REGIONS | WORLD |



Description

A revised and updated edition of *Craft a Creative Business*, this is a must-read guide for anyone wanting to turn their hobby, craft or art skills into a successful business.

Fiona Pullen, owner of The Sewing Directory, covers every aspect of setting up a small creative business clearly and simply; giving advice on the importance of identifying markets, focusing on a USP (unique selling point), assessing the competition, making sure the price is right and setting goals. Also included are sections on product photography and videography, branding and legal matters.

Particular emphasis is placed on online selling, with detailed information on markets, blogging, using social media and the importance of analytics and SEO (search engine optimisation). Information on offline selling is included too, with notes on selling at craft fairs, trade fairs and markets, selling through retail outlets, running courses and workshops, and featuring work in the media.

Key Selling Points

- High profile author with an active social media network and many followers
- Popular subject
- A fantastic reference book and user guide, tailored to craftspeople and artists
- Previous edition, published as *Craft a Creative Business*, sold 6,500 copies.

About The Author

Fiona Pullen is the founder of popular sewing website, The Sewing Directory, which allows stitchers to find their local sewing shop, sewing school or sewing group plus it provides free projects and tutorials. Launched in 2010, the site rapidly grew to be one of the UK's top sewing websites, attracting one million visitors a year and with a social following of over eighty thousand. You can find The Sewing Directory at: www.sewingdirectory.co.uk

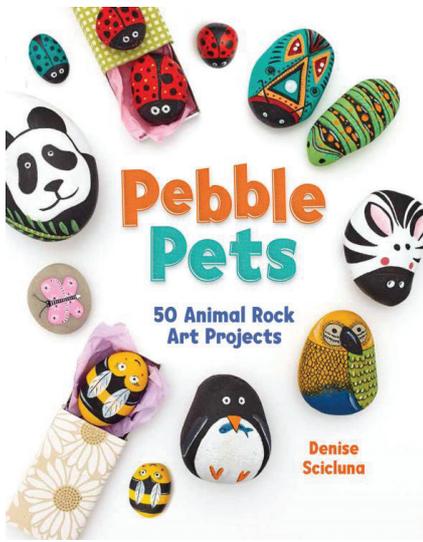
As a law graduate, Fiona keenly researched all aspects of running a business to ensure the success of *The Sewing Directory*. She has shared her knowledge in countless magazine features and seminars. Fiona lives in picturesque Devon, UK with her husband and son. When not working or writing she loves to sew; enjoying bag making, quilting and embroidery and is an avid reader.

Related Titles

Pebble Pets

50 Animal Rock Art Projects

DENISE SCICLUNA



| | |
|-----------------------|---|
| Publication | August 2018 |
| Price | £9.99 |
| ISBN | 9781782216629 |
| Format | Paperback 230 x 180 mm |
| Extent | 128 pages |
| Illustrations | 300 Colour illustrations |
| Publisher | Search Press |
| Classification | Crafts for Kids; Crafts: Other; Painting & Drawing: Other; Art for Kids |
| BIC CODE/S | YNPH, WF, YNP, AFC |
| SALES REGIONS | Worldwide excluding North America |



Description

From Denise Scicluna, the author of *Rock Art*, comes this guide to creating cute and characterful animal rock art projects in a variety of styles.

Getting started in rock art couldn't be simpler. It doesn't require expensive materials or complicated techniques – all you need is a rock, some paint or marker pens and your imagination! It's great for beginner and more seasoned artists alike, and is the perfect family craft.

Discover more than 50 adorable rock art ideas for animals in a variety of styles. Projects include woodland creatures such as foxes and squirrels, zoo favourites like pandas and tigers, birds, bees, butterflies, bugs, and a whole host of other animals for you to recreate.

With clear step-by-step instructions accompanying each design, lots of variations, and bags of inspiration, *Pebble Pets* will soon have you on your way to creating your own rock art menagerie.

Key Selling Points

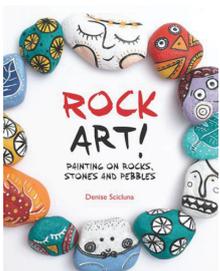
- *Rock Art* (2015), the author's first book currently ranks #5 in Painting on Amazon.com, showing a surge in rock painting globally
- Getting started is simple – it's inexpensive and requires few materials, making it a perfect craft for beginners and for families
- More than 50 adorable animal rock art ideas inside –from woodland creatures such as foxes and squirrels, to zoo favourites like pandas and tigers, birds, bees, butterflies and bugs
- Clear step-by-step instructions accompany each design

About The Author

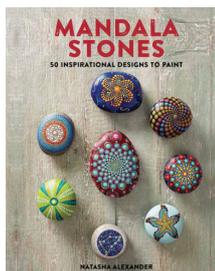
Denise Scicluna is a London-based freelance visual artist, specialising in photography, painting, and crafts. She is interested in the 'handmade' culture and often incorporates this concept in her projects. In addition, she founded Malta's first contemporary arts and crafts fair in May 2010.

Take a look at more of Denise's work on her website at www.denisescicluna.tumblr.com

Related Titles



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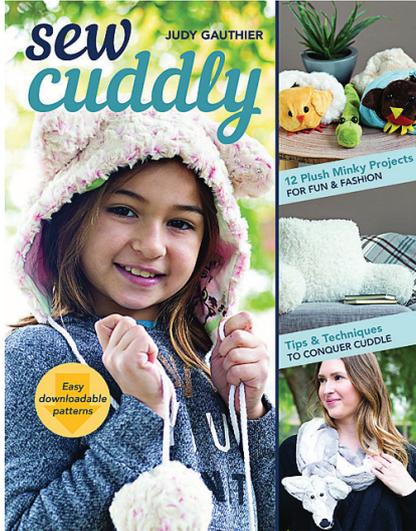


9781782215493

Sew Cuddly

12 Plush Minky Projects for Fun & Fashion - Tips & Techniques to Conquer Cuddle

JUDY GAUTHIER



| | |
|-----------------------|--|
| Publication | August 2018 |
| Price | £18.99 |
| ISBN | 9781617456831 |
| Format | Paperback 280 x 215 mm |
| Extent | 64 pages |
| Illustrations | Colour illustrations |
| Publisher | C&T Publishing |
| Classification | Sewing |
| BIC CODE/S | WFB, WFBQ, WF |
| SALES REGIONS | Worldwide excluding North America, Australia and New Zealand |



Description

Learn to sew with plush fabrics and faux fur just as easily as any other substrate using Judy Gauthier's expert tips! Keep velvety fabrics from stretching and shedding, plus discover how to appliqué, add binding, and insert a zipper as you sew useful, stylish accessories, quilts, home decor, and cool gifts for kids, all from minky cuddle fabrics. Twelve projects include fashionable animal hats, a clutch purse, a sleeping bag, and a vintage-inspired fox stole.

Key Selling Points

- The ultimate guide to sewing with plush fabrics! Make 12 snugly gifts for yourself and your home.
- Sew fun animal hats, a clutch purse, a sleeping bag, a unique fox stole, a cosy floor pillow, and more.
- Learn about stabilisers, how to appliqué and bind minky cuddle quilts, and tips for easier sewing with different textures and substrates.

About The Author

Judy Gauthier is a wife, mother, and Certified Critical Care Nurse. She began sewing at a young age and is the owner of Bungalow Quilting & Yarn, a modern quilt shop. She lives in Ripon, Wisconsin, USA with her family and her poodle, Leroy. Her website is www.bungalowquilting.com

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9781617454332



9781782215547



9781782212027

The Big Book of Pretty & Playful Appliqué

150+ Designs, 4 Quilt Projects

CAROL ARMSTRONG



| | |
|-----------------------|--|
| Publication | August 2018 |
| Price | £23.99 |
| ISBN | 9781617457258 |
| Format | Paperback 280 x 215 mm |
| Extent | 224 pages |
| Illustrations | Colour illustrations |
| Publisher | C&T Publishing |
| Classification | Quilting |
| BIC CODE/S | WFBQ |
| SALES REGIONS | Worldwide excluding North America, Australia and New Zealand |



Description

Carol Armstrong's stunning garden quilts and charming critters have changed the way we appliqué. Now her best flora and fauna are together in a single volume. 162 full-size patterns from blooming flowers and birds in flight to household pets as lovable as your own dog or cat. Bring creatures to life with sparkling eyes, dainty wings, and twitchy whiskers. Forgo templates with her timesaving, beginner-friendly light box appliqué technique.

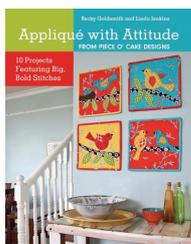
Key Selling Points

- Charming, lifelike appliqué for nature lovers! 162 full-size patterns inspired by flora and fauna.
- Bring nature imagery to life with delicate petals, sparkling eyes, dainty wings, and twitchy whiskers.
- Forgo templates with Carol Armstrong's timesaving, beginner-friendly light box appliqué techniques.

About The Author

Carol Armstrong taught herself to quilt in 1980, developing a unique and highly artistic style. She uses her favourite technique, "Lightbox Applique." Botanically correct conventionalised celebrations of flora, birds, and woodland creatures are her strongest output, though any subject that catches her artistic eye may end up a minutely detailed grace on fabric. She lives in Michigan's Upper Peninsula, USA with her cabinetmaker husband.

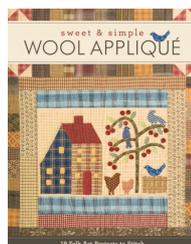
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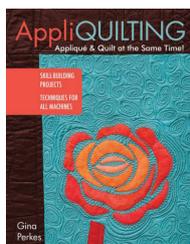
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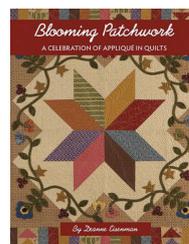
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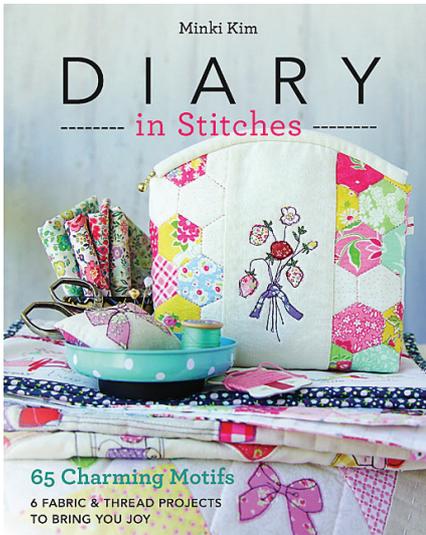
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Diary in Stitches

65 Charming Motifs - 6 Fabric & Thread Projects to Bring You Joy

MINKI KIM

stashBOOKS®
an imprint of C&T Publishing



| | |
|-----------------------|--|
| Publication | August 2018 |
| Price | £21.99 |
| ISBN | 9781617456510 |
| Format | Paperback 254 x 204 mm |
| Extent | 128 pages |
| Illustrations | Colour illustrations |
| Imprint | Stash Books |
| Publisher | C&T Publishing |
| Classification | Sewing |
| BIC CODE/S | WFB, WFBC |
| SALES REGIONS | Worldwide excluding North America, Australia and New Zealand |



Description

Artist Minki Kim turns her own daily sketchbook challenge into 65 stitchable drawings to mix and match. Embroider and appliqué 6 useful projects to make and share. These easy-going, whimsical projects include; a patchwork pouch, a statement pillow, and a sweet wall hanging. Minki's uplifting designs, plus an extra gallery of small project ideas from coasters to wall art will appeal to anyone who wants to add personality to their home and personal accessories.

Key Selling Points

- Illustrate daily life in fabric and thread with sketches from the author's sketchbook.
- Stitch 65 creative motifs and 6 projects—a sewing machine cover, mini quilt, bookmarks, and more.
- Embroider and appliqué little gifts for the ones you love in Minki Kim's irresistible signature style.

About The Author

Minki Kim is a fabric and pattern designer with her own whimsical style. She discovered sewing as a creative outlet to capture the beauty of ordinary moments. Originally from Korea, Minki now lives in Southern California with her husband and three young daughters. Visit her website www.MinkiKim.com

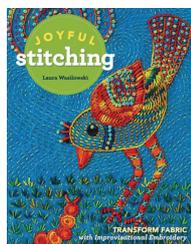
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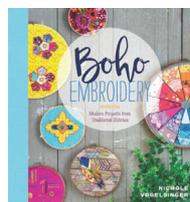
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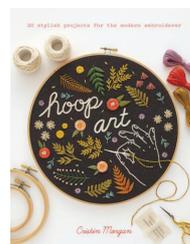
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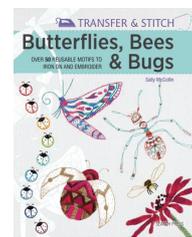
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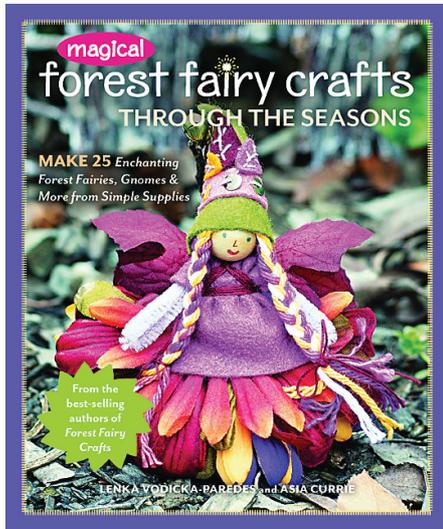


9781782213239

Magical Forest Fairy Crafts Through the Seasons

Make 25 Enchanting Forest Fairies, Gnomes & More from Simple Supplies

LENKA VODICKA-PAREDES, ASIA CURRIE



| | |
|-----------------------|--|
| Publication | August 2018 |
| Price | £18.99 |
| ISBN | 9781617456619 |
| Format | Paperback 228 x 190 mm |
| Extent | 144 pages |
| Illustrations | Colour illustrations |
| Imprint | Funstitch Studio |
| Publisher | C&T Publishing |
| Classification | Sewing; Crafts for Kids |
| BIC CODE/S | WFB |
| SALES REGIONS | Worldwide excluding North America, Australia and New Zealand |



Description

Sew a menagerie of felt fairies, gnomes, and forest friends from supplies you have on hand. Back with all-new projects approved by crafty kids, the best-selling authors of *Forest Fairy Crafts* teach kids how to stitch and personalise charming fairyland characters and toys. Make every season more fun when you adorn your friends with colourful felt, threads, yarn, buttons, sequins, and more. These twenty-five crafts appeal to boys, girls, and the young at heart!

Key Selling Points

- Felt, beads, and imagination! Sew over twenty-five fairyland projects from everyday supplies you have on hand.
- Craft fairies, gnomes, and forest friends with kid-tested patterns carefully developed by two teachers.
- Decorate your home, play with handcrafted toys, and celebrate every season.

About The Author

Lenka Vodicka-Paredes and Asia Curie are based in Nevada City, USA. Their handwork program developed through their work at the Nevada City School of the Arts, where they teach classes for 5-year olds to 7-year-olds. Their popular blog can be found at: www.forestfairycrafts.com

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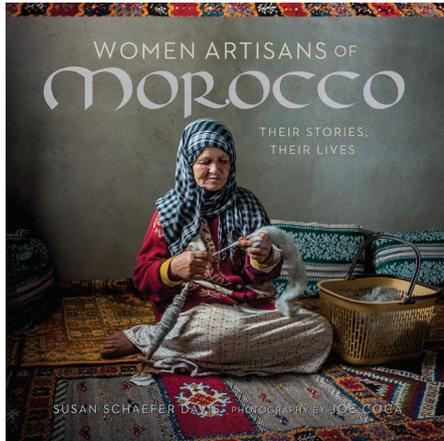
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9781782215974

Women Artisans of Morocco: Their Stories, Their Lives

SUSAN SCHAEFER DAVIS



| | |
|-----------------------|--|
| Publication | April 2018 |
| Price | £29.99 |
| ISBN | 9780999051719 |
| Format | Paperback 254 x 254 mm |
| Extent | 168 pages |
| Illustrations | 186 Colour illustrations |
| Publisher | Thrum Books |
| Classification | Weaving |
| BIC CODE/S | WFG |
| SALES REGIONS | Worldwide excluding North America, Australia and New Zealand |



Description

Women Artisans of Morocco: Their Stories, Their Lives, vividly portrays more than twenty-five artisans and their colourful world in varied regions throughout Morocco. The book reveals the personal stories of weavers, embroiderers, button makers, and a seamstress. Stepping into the lives of these Moroccan women artisans, you will gain an appreciation for their artistic skills and ingenuity. You will also admire their strong roles in this supposedly male-dominated society and their fierce independence and determination as they work to improve their economic livelihoods. You will be welcomed into their homes in rural Berber villages, in bustling cities, and in a remarkable desert oasis and learn what it is like to live as a woman in the rapidly changing society of Morocco. Joe Coca's award-winning photography captures the authentic beauty of the women, their work, and the wildly diverse lands of Morocco.

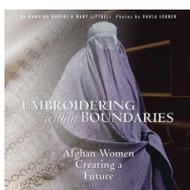
Key Selling Points

- Perfect for textile enthusiasts, travellers, and ethnographers.
- Stunning photography throughout the book.
- A cultural reference guide as well as an insight into craft traditions.
- Detailed glossary of Arabic and Berber terms.

About The Author

Susan Schaefer Davis has been captivated by Morocco since she was a Peace Corps Volunteer there in the 1960s, she now leads cultural and textile tours through Morocco. Susan is the author of both *Patience and Power* and *Adolescence in a Moroccan Town*.

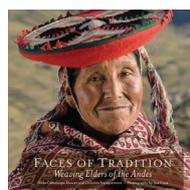
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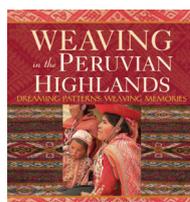
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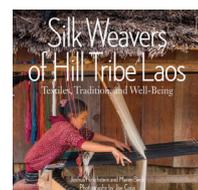
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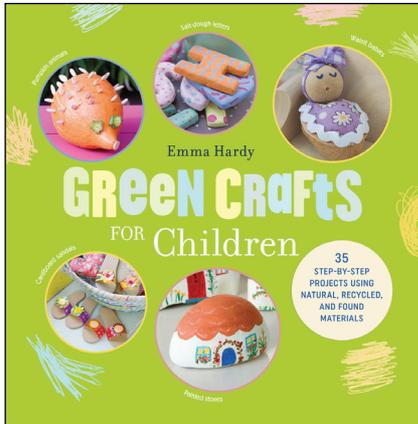
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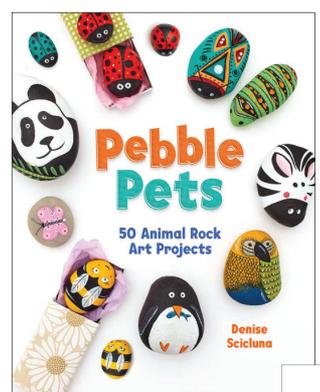
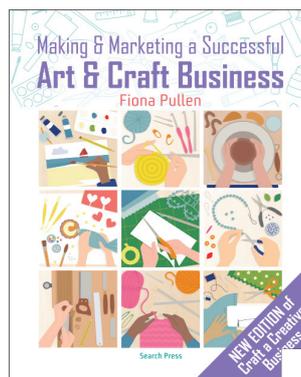
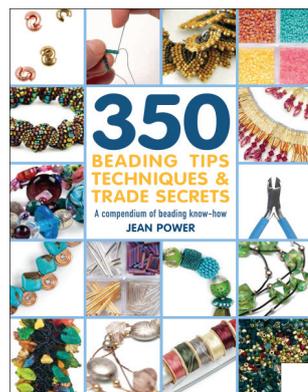
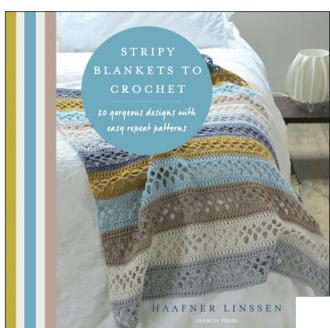
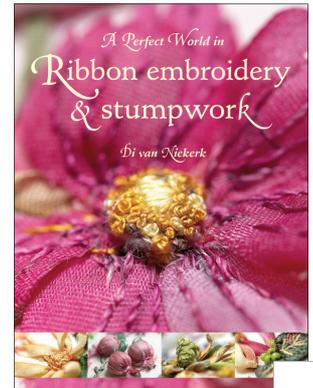
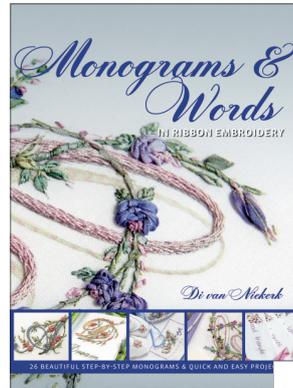
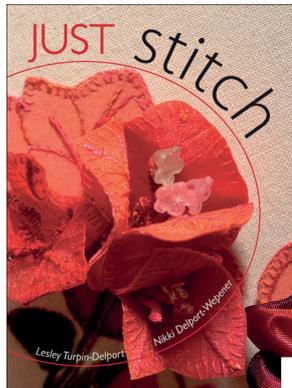
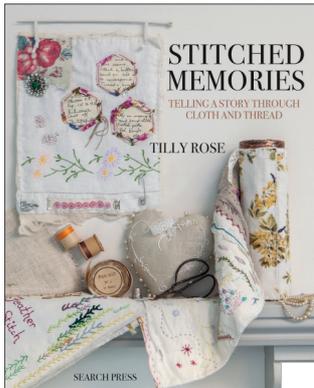
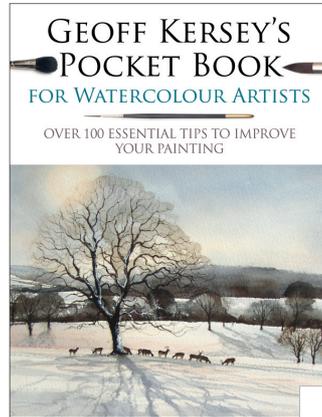
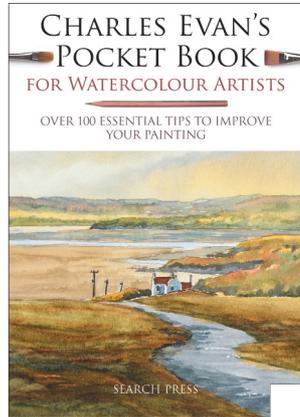
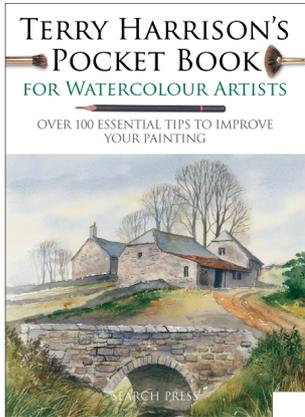
Publication February 2018
Price £9.99
ISBN 9781782494645
Format Paperback 235 x 228 mm
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Illustrations 200 Colour illustrations
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Classification Crafts for Kids
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