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Trice Boerens, Debra Wells, Gloria Judson, Terrece Beesley
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Trice Boerens, Debra Wells, Gloria Judson, Terrece Beesley : Cross-Stitch in Blue White before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cross-Stitch in Blue White:

0 of 0 people found the following review helpful. InsightBy Linda A. Flora Beautiful designs and great ideas that cross cultures shows us that the whole world is connected in so many ways through the language of cross stitch 0 of 0 people found the following review helpful. Great book, came quickly, and in terrific condition By Lara Anderson This is a gem of a book that has something for everyone. From simple, decorative charts, to more elaborate, from country to classy, there really is a great selection. Bought it just for our blue and white "Nantucket" guest room and found the perfect chart, which am already working on. So far it looks beautiful and will probably flip it so the patterns face each other. Many thanks to the seller for making it such an easy experience! 8 of 9 people found the following review helpful. This is not the best example of crossstitch books available. By A Customer slsdaniel1@aol.com from Dallas, Texas, 07/12/98

This is not the best example of crosstitch books available. Unfortunately, I cannot recommend this book as it pales alongside most others currently available. The execution of the charts is not particularly expert and the subject matter is often trite. Even though blue and white is my favorite color scheme, I could find nothing in this book that merited hours of toil with the needle and thread. Perhaps you might disagree with me, but do not buy this book sight unseen.

From the exquisite delicacy of fine Chinese porcelain to the folk-art feel of authentic Delft pottery to the natural splendor of a summer sky, the colors blue and white have a classic beauty.

From BooklistWith a few exceptions, stitchery designers toil away anonymously. Showcased here is the work of four cross-stitch professionals, all 37 of their projects executed in blue and white. In spite of the enforced two-color scheme, individual idiosyncrasies are apparent in choice of subject matter, use of style and mannerisms, and finishing touches. Biographies of the four artists reveal personal details and inspirations. Instructions are inclusive; the actual charts and graphs, however, require either strong magnifying glasses or 20-20 vision. Barbara Jacobs