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Fall 2018



Lettering With Love

The simple Art of Handwriting with Watercolour Embellishment
Sue Hiepler and Yasmin Reddig

Learn the art of drawing and painting beautiful letters in watercolor.

Key Selling Points

- Trending. Audience includes those making greetings cards, notes and journals
- Discover the perfect combination of lettering and watercolor paint inside to create stunning little messages for giving or keeping
- Create impressive hand-lettered pieces - from fabulous homemade art prints to notecards for loved ones
- Gallery of watercolor images along with several drawn alphabets are included at the back of the book - perfect for inspiring experienced illustrators and helping beginner artists continue their watercolor, hand-lettered journey
- Mediums other than watercolor covered including markers, fine-liner pens, India ink brush pens, etc.

Publicity Plans

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

Marketing Plans

- Email marketing to all art and craft stores
- Featured title for key art independent stores
- Book reviews in Library Journal and Booklist Email marketing to schools and libraries



ISBN: 9781782216643 (TR)

\$19.95 / \$23.95 CAN, 8 ½ x 9 in, 112 pp

On Sale Date: 8/28/2018



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Kapitel 3 Run in die Projekte

WEIL DU TOLL BIST

Es gibt sicherlich einige Menschen in deinem Leben, die dir viel Freude bereiten. Einen solchen Menschen kann man eigentlich gar nicht oft genug sagen, wie toll er ist. Dafür brauchst du keinen großen Anlass – schon eine Karte mit einem schönen Blumenstrauß zaubert garantiert jedem ein Lächeln aufs Gesicht.

Wir haben uns bei diesem Projekt für ein neues DIN-A5-Quadratpapier entschieden. Für die Blumen verwenden wir bestenfalls einen Pinsel in Größe 6 und Größe 8. Für den Spruch genügt ein Filzstift. Die Skizze zeichnest du mit einem mittelharten HB-Bleistift, Kreisel und Badegummis. Das Motiv kannst du auch gut auf einer Klappkarte gestalten!

Viele weitere Inspirationen und Vorgehen wunderschöner Strauß-Sträuße findest du auf pinterest.de/maynardberry/Blumenstrauß

Auf den ersten Blick sieht dieses Projekt etwas angesprochen aus, aber wenn du dich Schritt für Schritt heranarbeitest, entsteht ein herrliches Kunstwerk.

rough

Meine Farbpalette

Kapitel 3 Kreatives Schreikönnen

Kapitel 3 Kreatives Schreikönnen

Paper Christmas

16 Papercrafting Projects for the Festive Season

Emily Dawe

Craft your own Christmas with 20 festive papercrafting projects.

Key Selling Points

- 16 papercrafting projects for beginners to more accomplished papercrafters
- Make your own trendy handmade Christmas decorations and crafts
- Emily Dawe is the former Home Editor of *Women's Weekly* magazine, UK, and has a strong social media presence on Facebook, Pinterest and Instagram.

Publicity Plans

- Press reviews and features in craft magazines
- Feature projects in blogs with 10K community members
- Advance promotions and reviews in Craft blogs and sites
- Excerpt on All About Paper

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



ISBN: 9781782215585 (TR)

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Paper snowflakes

When it comes to Christmas decorations, paper snowflakes are a classic and a great craft to do with children, too. There are countless different designs you can create by simply snipping and cutting out various shapes from folded paper. As you experiment, you will discover which designs you find easy to achieve and others which may be more challenging. A couple of sharp pairs of scissors (one small, one large) are essential with this project, trying to get through all of those layers of paper with blunt scissors is no fun at all! As you get more confident your designs will, no doubt, become more elaborate, trying using even bigger paper for some wow-factor decorations, or create a very unique table runner, as we have.

Sizes

- Large snowflake: use an A2 – 50 x 70cm (or x 60cm) piece of paper for a 40cm (16in)-diameter snowflake.
- Medium snowflake: use an A5 – 40 x 297mm (16½ x 11¾in) – piece of paper for a 30cm (12in)-diameter snowflake.
- Small snowflakes: make these from the offcuts of the large and medium snowflakes. They will be approximately 10cm (4in) and 15cm (6in) diameter.

You will need

- Good quality paper in sizes from A4 to A2 (see the size guidance on pages 90-91 and below, left)
- Tracing paper
- Pencil
- Two pairs of sharp scissors: small and large
- Ruler
- Craft knife
- Cutting mat – optional
- Iron and tea towel
- PVA glue and paintbrush



STEP 1 Take a sheet of paper – here we are using a sheet of A5, which is 420 x 297mm (16½ x 11¾in). Pick up a corner of the paper, and position it on the opposite edge of paper, lining up the edges to create a square.

STEP 2 Making sure the paper is aligned and folded, you can grip the handle of your scissors and snip off the corners to create a diamond shape.

STEP 3 Repeat this process on the other side, so that you create a diamond shape. You may wish to rotate the shape 180 degrees to make it easier.



STEP 4 Lay your triangle on your work surface with the longest edge nearest to you. Fold the triangle in half, corner to corner, to make another triangle.

STEP 5 Rotate the triangle so that the straight edge is facing away from you. Then fold the triangle in half once more. Crisp the edge with your finger or with the handle of the scissors.

STEP 6 Open the triangle again. With the point facing towards you, pick up the right-hand corner and fold it so that the long edge lines up with the central fold.



STEP 7 Repeat this process on the other side, so that you create a diamond shape. You may wish to rotate the shape 180 degrees to make it easier.

STEP 8 Fold the long right edge across to the long left edge to fold the diamond in half. Then press the fold to make it crisp.

STEP 9 There will be a straight edge, sandwiched in between the folds, near the bottom of your shape. Fold down the excess paper over the straight edge.

Festive fun



STEP 10 Use large scissors to cut the straight lines, snipping off any large sections first.

STEP 11 Repeat steps 10 and 11 on the other side.



STEP 12 Use large scissors to cut the straight lines, snipping off any large sections first.

STEP 13 Repeat steps 12 and 13 on the other side.

STEP 14 Continue making up snowflakes of various sizes. Once you are happy with the amount and the arrangement, dab a spot of PVA glue underneath where one snowflake ends and another begins.

Tip If you intend to make a runner, place your snowflakes along your table as you go, so you know how many more you need to make.

Festive fun

Christmas tree cards

Roller-paper Christmas tree

A very clever, but super simple way of creating a stylised Christmas tree design. Simply by making up tubes of paper and cutting them to different lengths, you can create a Christmas tree card in next to no time!

You will need

- 12.5 x 18cm (5 x 7in) kraft (brown) card blank
- 15 x 15cm (6 x 6in) patterned paper or wrapping paper
- Pencil
- Scissors or craft knife
- Cutting mat
- Ruler
- PVA glue and an old paintbrush



STEP 1 Wrap a 25 x 15cm (6 x 6in) square of patterned paper around your pencil.

STEP 2 Roll the strip of paper tightly around the pencil a few times until you are halfway up the square of paper, then use a paintbrush to apply a thin line of PVA glue along the edge of the roll.

STEP 3 Roll the paper over the glue and hold in place until the glue has adhered.

Tip

Find the grain of your paper and work with it – it will be easier to cut your paper with the grain than against it.



STEP 4 Slide the pencil out of the tube of paper, then use a craft knife to cut away the excess.

STEP 5 Repeat steps 1 to 4 to make 12 of these paper tubes. Cut the tubes to the lengths as shown on the photograph below.



Tip

Instead of making the paper tubes yourself, you can use paper drinking straws and cut them to size.



STEP 6 Arrange the cut tubes in size order on the front of your card blank. Once you are happy with the arrangement, apply a line of glue on the back of each tube, where the join is, and stick each tube in place as shown above.

Gift giving





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The Paint Pad Artist: **Watercolour Flowers**

6 Beautiful Pictures to Pull Out and Paint

Julie King

Follow the step-by-step book and use the pre-printed outlines on the watercolour paper to create six beautiful flower paintings, and learn all the skills you need to become an accomplished artist.

Key Selling Points

- Six inspiring watercolor flowers to paint, with step-by-step instructions, author's hint and tips, and new techniques introduced as you progress through the book
- Six sheets of high quality watercolor paper are included, pre-printed with the initial outline drawing for each project
- Handy step-by-step book is suitable for beginners as well as more advanced artists who wish to improve and practice their skills.

Publicity Plans

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

Marketing Plans

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- Featured title for key art independent stores
- Book reviews in Library Journal and Booklist
- Email marketing to schools and libraries



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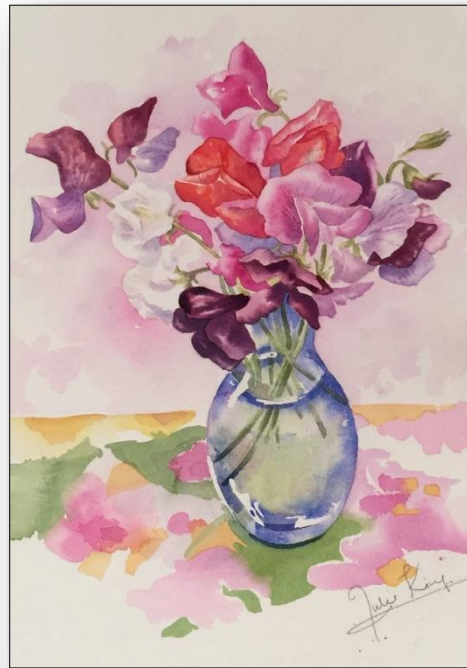


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The Paint Pad Artist: **Watercolour Landscapes**

6 Beautiful Pictures to Pull Out and Paint
Grahame Booth

Follow the step-by-step book and use the pre-printed outlines on the watercolour paper to create six beautiful landscape paintings, and learn all the skills you need to become an accomplished artist.

Key Selling Points

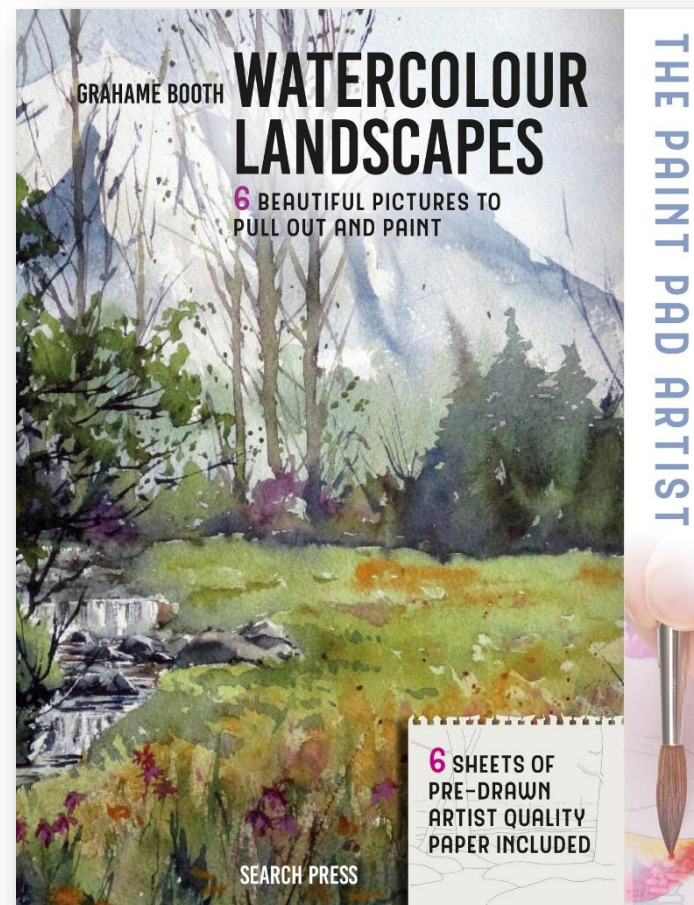
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Beginner's Guide to Painting with Oil Pastels

Tim Fisher

Learn to paint with oil pastels in this accessible book for the absolute beginner.

Key Selling Points

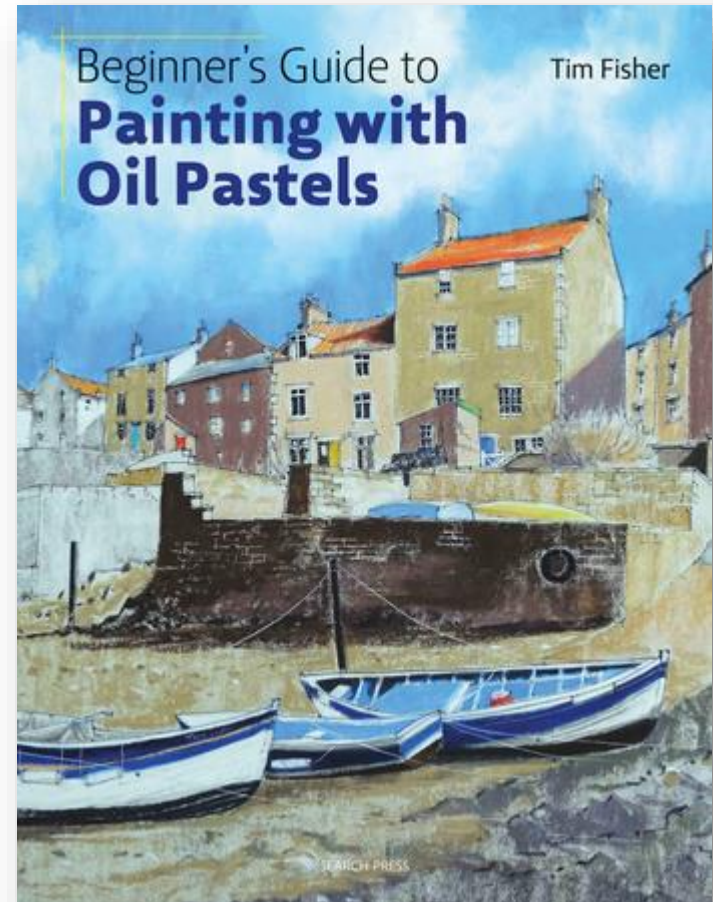
- Designed for the beginner, this book takes a step by step approach to a variety of subjects to paint. Few books with this attention and breadth
- Primarily uses soft (chalk) pastels but covers how to use with other mediums.
- Covers a whole range of subject matter and techniques
- Author is highly regarded teacher, leading over 100 workshops a year.
- Tim Fisher is the author of the successful Search Press titles *Drawing Masterclass: Perspective* and *How to Paint Flowers in Acrylics*

Publicity Plans

- Press release and book reviews for major art technique magazines
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ISBN: 9781782215509 (TR)

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Start to Paint with Pastels

The Techniques You Need to Create Beautiful Paintings
Jenny Keal

Jenny Keal's inspiring and creative introduction to painting with soft pastels is explained clearly and simply, making it easy for you to get started in this exciting medium.

Key Selling Points

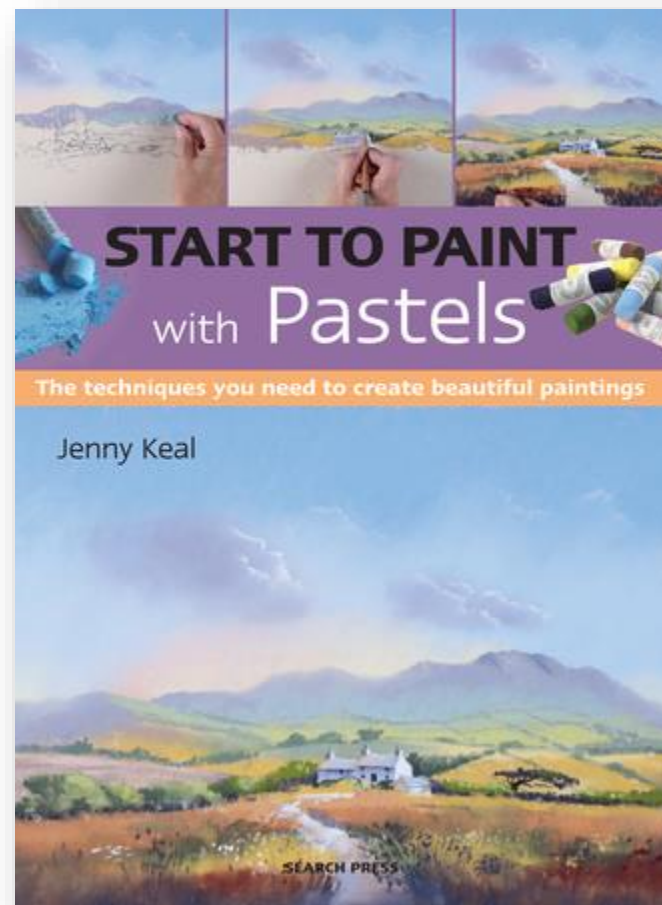
- Aimed at beginner level, this book covers all the essential techniques of working in soft pastels
- Includes five step-by-step projects
- Visually sumptuous, fully redesigned edition of the author's successful book *'Painting with Pastels'*

Publicity Plans

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ISBN: 9781782216216 (TR)

\$14.95 / \$17.95 CAN, 8 ½ x 11 ½ in, 96 pp

On Sale Date: 01/01/2019



Barn and Mountains

SIMPLIFICATION

I sketched and photographed the old barn in Wyoming on a trip my husband David and I made in June 1999. In the photograph there is a lot of detail on the Grand Teton Mountains in the background and I decided to simplify the detail considerably in my sketch and to an even greater extent in the finished painting.

There was still quite a lot of snow on the mountains, which gave them a rather patchy appearance, so I decided to paint snow only in the gullies and ignore the patches of snow on the vertical faces of the mountains. This would help to simplify the background and emphasize the sense of distance between the barn and the mountains. I also made the mountains paler in tone than they appear in the photograph, especially the lower slopes.

The sage brush plants in the foreground to add in colour but foregrounds benefit from warm colours, so I applied darker tones in the foreground to add recession. The path through the sage brush was introduced to lead the eye to the focal point, the barn. The warm colour on the barn identifies it strongly as the focal point and to reinforce this, I used strong tones on the shadow side.



The finished painting.



My sketch of the scene.



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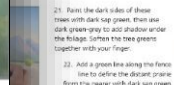
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18. Paint the distant peaks with sage green. Then use the colour shaper to define the tree shapes.



20. Use a bright forest green pastel to paint the sunlit sides of the trees on either side of the barn.



21. Paint the dark sides of these trees with dark sage green, then use dark greenery to add shadow around the foliage. Soften the tree greens together with your finger.



22. Add a green line along the fence line to define the distant plane from the viewer with dark sage green.



25. As the paint the right-hand extension to the barn looked too high to me, so I have cut it back using a dark green-grey for the trees behind it. Soften this in with a colour shaper.



26. Add a line of highlight along the roofline with white pastel.



27. Use a combination of red-grey and dark sage-green to apply texture to the roof of the barn.



28. Add a white rim to the back of the left-hand roof extension, then paint the rest of it with dark red-grey. Place a dark shadow under the eaves with dark purple-grey.



29. Use the colour shaper to tidy and define the apex of the roof, and to blend the white into the red-grey. Blend from the white of the left-hand extension into the red grey.



23. Begin to paint the sunlit face of the barn with red-pink raw sienna, then add burnt sienna.



24. Add highlights to the wooden barn front with an orange pastel.



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TIP
Do not worry if the initial colours you make look ugly. They can be fixed up with a colour shaper, and with gentle, soft-focus can be.



30. Create the impression of shading at the front of the barn by pulling the colour downwards in vertical lines.



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Painting Dog Portraits in Acrylics

Creating Paintings with Character and Life

Dave White

Bring dogs to life with this detailed guide to painting realistic dog portraits in acrylics.

Key Selling Points

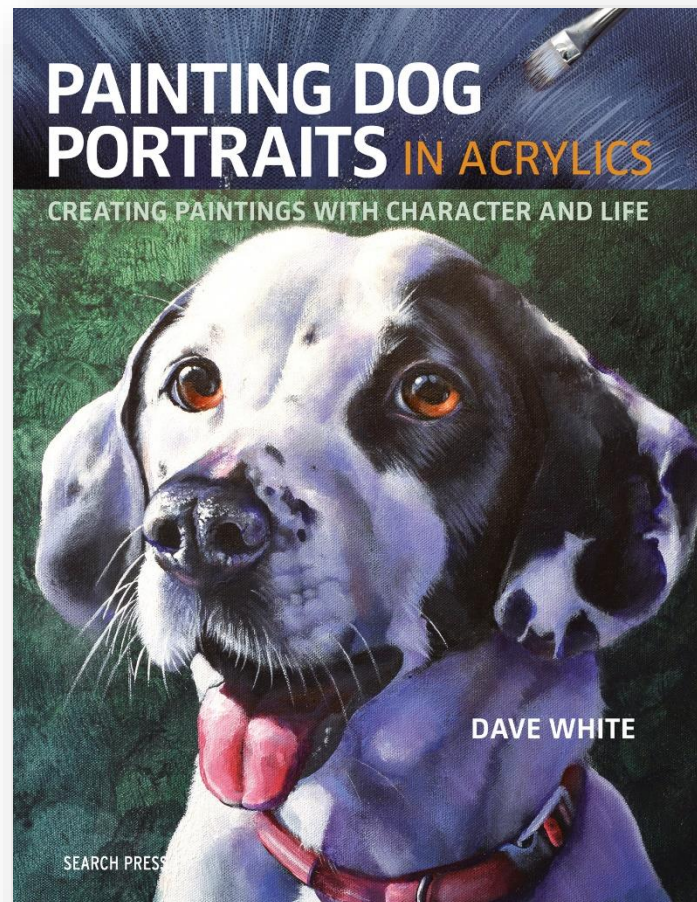
- All the techniques you need for painting realistic dog portraits in acrylics
- 3 stunning step-by-step projects
- Ideal for anyone from beginners to more advanced artists who would like to earn a living from dog portraiture
- Author's previous Search Press books include Ready to Paint Horses and Sea & Sky in Acrylics

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ISBN: 9781782216179 (TR)

\$26.95 / \$32.95 CAN, 8 ½ x 11 in, 144 pp

On Sale Date: 12/04/2018

Dynamic Watercolours

An Exploration of Colour, Texture and Technique

Jane Betteridge

Push your watercolor painting to new heights with this exciting and inspirational book that will give you innovative additional routes to vibrancy, texture and dynamism in your art.

Key Selling Points

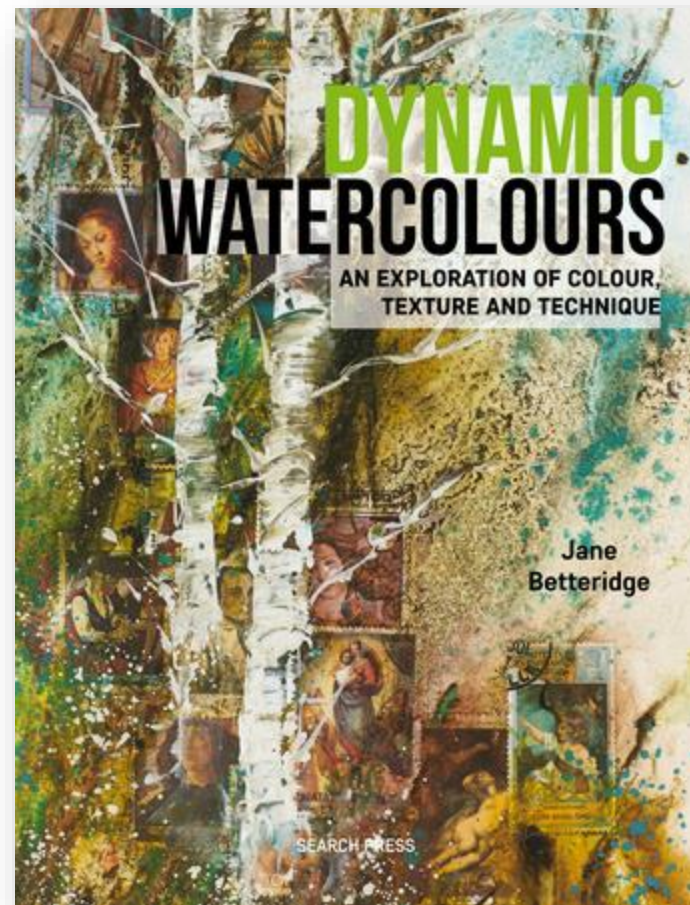
- Follow-up, standalone companion to popular title *Watercolour Unleashed* with a wider audience than just watercolorists
- More than 60 innovative watercolor and mixed media techniques including working with gauze, gilding/gold leaf, tissue paper relief, cracklepoint and collage
- Dozens of inspirational examples of the author's artwork

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ISBN: 9781782215578 (TR)

\$21.95 / \$26.95 CAN, 8 ½ x 11 in, 144 pp

On Sale Date: 01/01/2019

Terry Harrison's Pocket Book for Watercolour Artists

Over 100 Essential Tips to Improve Your Painting
Terry Harrison

Over 100 essential tips for the beginner and seasoned artist from the brush of best loved artist Terry Harrison. All in a handy flexibind pocket book.

Key Selling Points

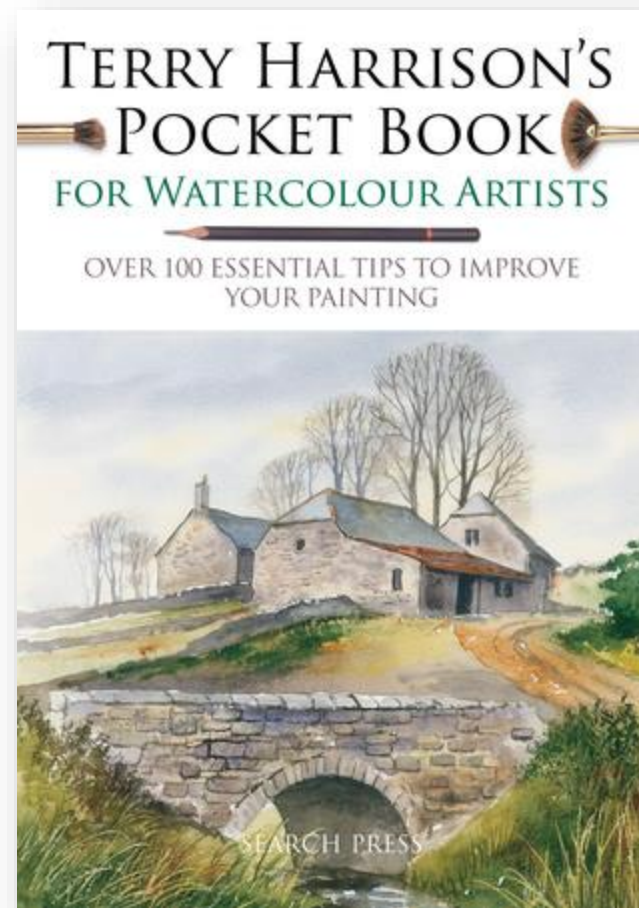
- Terry demystifies the painting process, reveals his secrets and shows how to produce perfect pictures every time
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ISBN: 9781782216391 (TR: Lay-flat flexi binding)

\$13.95 / \$16.95 CAN, 5 ¾ x 8 ¼ in, 96 pp

On Sale Date: 8/28/2018



Washes

Painting a wash might seem simple, as it generally involves just one colour and a big brush, but it can easily go wrong if you use the wrong paint consistency or an unsuitable brush.

Applying a flat wash

Always mix enough colour so that you do not need to mix more while painting, as a flat wash needs to be applied quickly and smoothly. The painting board should slope down towards you so that the paint will run down slightly to create a bead at the bottom.



1. Take a large wash brush such as the large detail brush, as this holds plenty of paint. Paint in horizontal strokes, each one lower than the one before it. With each stroke, pick up the bead of paint that forms at the bottom of the wash and use it to paint the next stroke.



2. Continue extending the wash downwards as shown. Pick up more of the mix from the palette as needed. At the bottom of the wash, use the brush to pick up and remove the bead of paint.

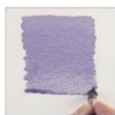
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Applying a graded wash

A graded wash starts with a strong colour at the top and fades to a paler tint further down as more water is added. The painting board should slope down towards you.



1. Pick up the paint mix from the palette with a large wash brush. Paint in horizontal strokes from the top downwards. A bead of paint should form at the bottom of the wash.



2. Pick up clean water and mix it into the colour on the palette. Feed this into the bead at the bottom of the wash as you paint the next stroke.



3. Continue adding water. At the bottom of the wash, pick up the bead.

Applying a variegated wash

A variegated wash starts with one colour and merges into another. It should be left to dry on a slope, as it was painted. This allows the colours to continue merging.



1. Start with one colour. Make sure there is an even bead at the bottom.



2. Clean the brush, pick up the second colour and merge it into the bead. The second colour merges into the first as you continue to paint horizontal strokes down the paper.



3. Wash the brush again and pick up the clean second colour from the palette so that the second colour appears unmixed at the bottom of the wash.

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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.

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 dragging a round brush loaded with colour but with little water over the surface of Rough paper. The paint catches the raised part of the surface and leaves white paper in the troughs.

A winter tree

The shape of the tree was stippled 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-rigger 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. I 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: sunlit green was used on the lighter side, then a mix of country olive and midnight 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 colours to create the autumn tones, starting with raw sienna for the lighter parts, then burnt sienna for the shaded halves of the trees. The trunks were painted in wet on dry with a dark mix of ultramarine and burnt umber. The ivy was painted in with midnight green.

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Geoff Kersey's Pocket Book for Watercolour Artists

Over 100 Essential Tips to Improve Your Painting
Geoff Kersey

Over 100 essential tips for the beginner and seasoned artist from the brush of best selling artist Geoff Kersey. All in a handy flexibind pocket book.

Key Selling Points

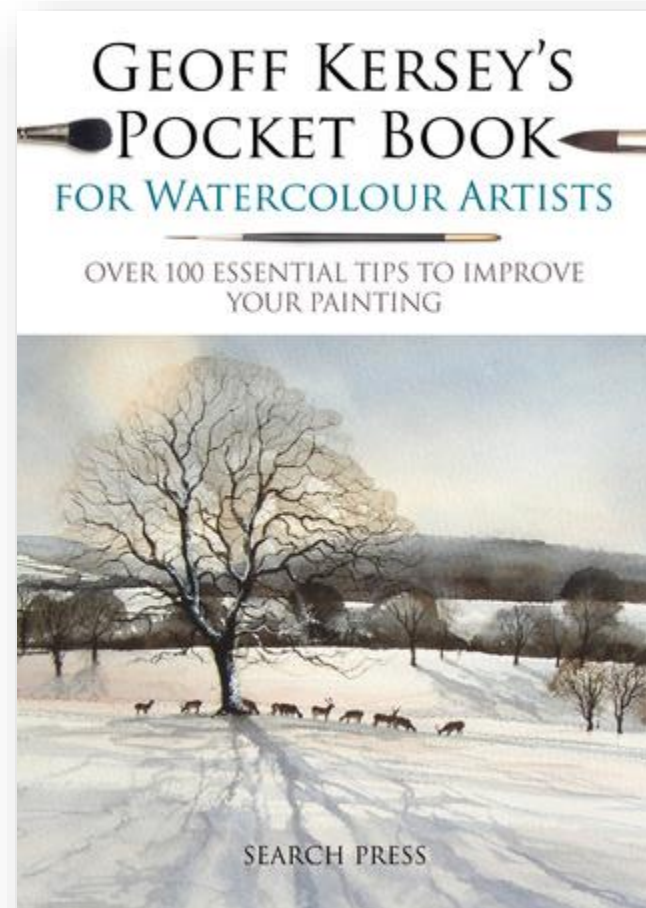
- Geoff Kersey guides artists of all abilities with over 100 useful tips to improve skills
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Brushes

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 (½in) and a 6mm (¼in). 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 while they are wet, they will stay bent forever.



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.



Foliage en masse

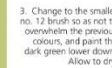
Mix your washes first as you will be painting wet into wet: cobalt blue and rose madder as a base for the sky, lemon yellow, a bright green from aureolin and cobalt blue; a dark green from aureolin, ultramarine and burnt sienna; and raw sienna with a little burnt sienna.



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.



3. Change to the smaller no. 12 brush so as not to overwhelm the previous colours, and paint the dark green lower down. Allow to dry.



4. Pick up the bright green on a dry no. 12 brush and define the foliage with the dry brush technique. Soften in places with clean water.



5. Apply raw sienna and burnt sienna with dry brush work, then the dark green in the same way. Blend the dark green by painting a little lemon yellow on top. Allow to dry.

6. Mix cobalt blue, rose madder and burnt sienna and use the no. 1 brush to paint trunks and branches.

7. Use the no. 2 brush and burnt sienna and ultramarine to paint the nearest, darker trunks with thick paint and rapid strokes of the brush. Add fine branchwork with the no. 1 brush.



8. Add further dry brush work with lemon yellow and the no. 7 brush, placing this opaque colour in front of the tree trunks.

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.



Charles Evans' Pocket Book for Watercolour Artists

Over 100 Essential Tips to Improve Your Painting
Charles Evans

Over 100 essential tips for the beginner and seasoned artist from the brush of best selling artist Charles Evans. All in a handy flexibind pocket book.

Key Selling Points

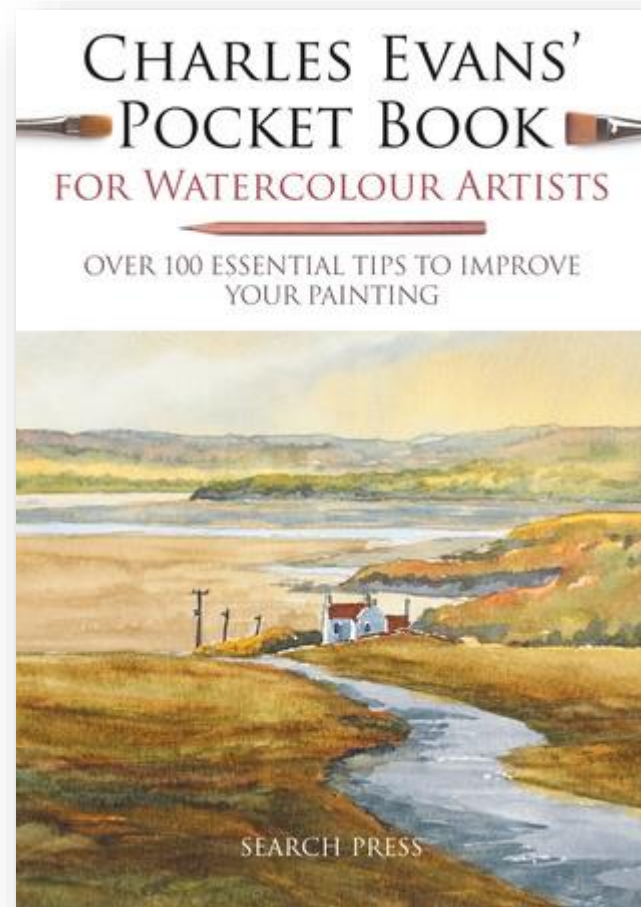
- A new pocket-book edition of the bestselling watercolour tip book by renowned artist Charles Evans.
- Over 100 top tips for painting in watercolour
- New easy to use lay-flat flexibind format with an updated design

Publicity Plans

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

Marketing Plans

- Email marketing to all art and craft stores
- Featured title for key art independent stores
- Book reviews in Library Journal and Booklist
- Email marketing to schools and libraries



ISBN: 9781782216377 (TR: Lay-flat flexi binding)

\$13.95 / \$16.95 CAN, 5 3/4 x 8 1/4 in, 96 pp

On Sale Date: 8/28/2018



Paintbrushes

How many brushes do I need?

You only need four classic brushes. I use Winsor & Newton Cotman brushes, which are good, sturdy brushes that will stand a lot of abuse. I use a 4cm (1 1/2in) flat wash brush, a 2cm (3/4in) 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 cast any hairs.

Look after your brushes, and they will last a very long time

When I am painting, I keep all four of my brushes standing in my water bucket ready for use. The flat brushes can be stored safely head 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 or 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 box.



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.



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

Here I am using a sable brush to suck clouds out of a wet sky (see page 34).



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-load the brush continually to re-establish the point.



1. Using a no. 8 synthetic round, press hard to achieve a good, broad stroke for the lower branches and trunk of a tree.



2. Gradually lift the brush up and go to a finer point for the smaller branches.



3. Without having to re-load the brush, you can continue painting for some time, producing finer and finer detail.

Light and shade

It is important to bring some form of light into your paintings through the careful use of colour and shadows, otherwise you will end up with a picture that is flat and dead-looking.

Showing the direction of light

Always observe your subject before painting it and decide where you want the light to come from.



1. Begin by laying a warm, variegated wash using a large wash brush. Put in the mountains on the horizon using yellow ochre with Hooker's green over the top. Leave yellow ochre on the peaks and on the left-hand side of each mountain to indicate light coming from the left.



2. Lift out some of the colour from the lighter areas to lighten them even more.



3. Using a slightly stronger mix of yellow ochre, start putting in the middle- and foreground, leaving a path through the middle. Add some of the Hooker's green mix over the top.



4. Change to a smaller wash brush and 'flip up' a few grasses in the foreground using yellow ochre.



5. Follow this with a fairly strong mix of Hooker's green and yellow ochre.



6. Using yellow ochre and a round brush, map in a tree on the left of the painting. Start at the base and work up to the finer branches.



7. Run a darker colour, raw umber, to the right of the yellow ochre. Do this while the first colour is still wet so that they blend into each other.



8. Now mix some ultramarine blue and burnt sienna so it is virtually black and run this to the right of the other two colours. The tree now appears lit from the left.



9. Add a little raw umber to the foreground.



10. Stipple on the foliage using a 2cm (3/4in) flat brush. Start with yellow ochre, then a Hooker's green and burnt sienna mix. Finish with a tiny touch of cobalt blue to add depth.



11. Make a shadow mix using cobalt blue, alizarin crimson and a touch of burnt sienna. Run it down the right-hand side of the trunk and across the path to the right-hand side of the picture. Also place a few more shadows into the grasses.



12. Finish by putting a more watered-down version of the shadow mix on to the right-hand sides of the distant mountains.

Creating shadows

Always use the same blue in the shadow mix as you use in the sky.



The finished painting.



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Sewing, Embroidery and Needlecraft

The Build A Bag Book: Occasion Bags

Sew 15 Stunning Projects and Endless Variations

Debbie Shore

Create 15 stunning occasion bag designs using the two reusable plastic templates

Key Selling Points

- Contains 2 plastic templates that are durable, reusable, wipe-clean and simple to position and use - there is no need to pin them
- 15 step-by-step projects, explained using Debbie's trademark style and photography, along with a techniques section and a guide to using the templates
- Debbie Shore is a bestselling author known for creative sewing projects, all of her previous books are bestsellers

Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing 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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



ISBN: 9781782216193 (HC)

\$24.95 / \$29.95 CAN, 8 ½ x 11in, 96 pp book in
hardback folder with 2 full-size plastic templates

On Sale Date: 09/25/2018



SCALLOPED FLAP CLUTCH

Choose from three styles of flap for your clutch bag: scalloped, curved or round. For this bag I've chosen the scalloped shape and used a magnetic fastening to give them bag a bit of security.

My mustard-coloured outer fabric is a loose weave linen, which I've backed with fusible fleece to give it stability. The floral lining and flap are quilting cotton. Bear in mind that a zipped or patch pocket can easily be added to the lining (see pages xxx).

You will need

- 44 x 58cm (24 x 35in) outer fabric for the bag and strap
- 44 x 45.75cm (24 x 28in) lining fabric for the flap
- 44 x 45.75cm (24 x 28in) fusible fleece
- Magnetic snap fastener

Finished size
29.25 x 20.5 x 5cm (11 1/2 x 8 x 2in)

Using your template

You will need to use clutch bag outline from TEMPLATE 1, the scalloped flap outline from TEMPLATE 3 and the wider strap outline from TEMPLATE 2. Place all templates on the face of the fabric, as indicated.

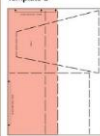
Template 1



Template 1



Template 2



1. Mark the outline of the bag and strap on the fabric.
2. With your fabric folded in half, draw around the scalloped flap cut two from contrast flap fabric. Fuse fleece to the wrong side of one piece.
3. Take the flap fabric without the fleece and crease to mark the centre. Attach the other half of your magnetic snap 2.5cm (1in) up from the bottom (see page xxx).
4. Sew the two flap pieces right sides together, leaving the straight top side open. Sew into the 'V' shapes and around the curved edges with pinning sheets.
5. Turn right side out and press. Top-stitch around the seam.
6. Sew the darts into the outer and lining bag sections. Fold the cut-out 'V' shapes right sides together, then start sewing from the raw edges and slightly curve your stitching line to avoid the darts looking too pointy. Knot the inner ends of the thread to stop the stitches unraveling.
7. Fix the second half of the magnetic snap centrally to the front of the bag, 1.5cm (5/8in) above from the top.
8. Sew the front and back outer pieces right sides together, leaving the top edge open, making sure you match the darts on each side. Clip around the curves with pinning sheets, then turn right side out.
9. Fix the top of the flap to the centre back of the bag, right sides together, and topstitch across the top. Remove the pins.
10. Make up the wider open-ended strap (see page xxx). Cut it to a size that you will be able to fit your hand through. Here it is 42cm (16 1/2in) long.
11. Fold in half, then backstitch, facing downwards, over one side seam of the bag.
12. Sew the two lining pieces right sides together, leaving the straight top side open. Leave a turning gap of about 32cm (12 1/2in) in the base.
13. Drop the outer bag inside the lining so that the right sides are together, with the flap and strap tucked inside, then sew around the top edge. You'll find it easier to use the foot on your sewing machine.
14. Turn right side out through the turning gap, then sew the covering closed.
15. Push the lining inside the bag and press. Use the foot on an iron or machine to help top-stitch around the top edge. Fold over the flap and you're ready to go!



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The Build A Bag Book: Tote Bags

Sew 15 Stunning Projects and Endless Variations
Debbie Shore

Create 15 stunning tote bag designs using the two reusable plastic templates

Key Selling Points

- Contains 2 plastic templates that are durable, reusable, wipe-clean and simple to position and use - there is no need to pin them
- 15 step-by-step projects, explained using Debbie's trademark style and photography, along with a techniques section and a guide to using the templates
- Debbie Shore is a bestselling author known for creative sewing projects, all of her previous books are bestsellers

Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing 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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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On Sale Date: 09/25/2018



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PATCH POCKET

The pocket on the front of this tote is a handy place to keep your essentials to hand, so be secured it with a magnetic snap. The zipped panel in the lining also adds extra security. My patterned fabric is upholstery fabric and the black lining is linen-book cotton. I backed the outer panels with fusible fleece.

You will need

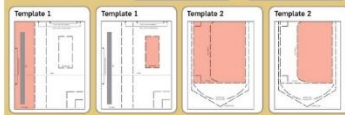
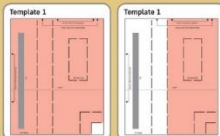
- 45.5 x 50cm (18 x 20in) patterned fabric
- 65.5 x 50cm (26 x 20in) plain lining fabric
- 65.5 x 50cm (26 x 20in) fusible fleece
- 2mm (1/8in) zip
- Magnetic snap fastener
- The block of 2.5cm (1in) wide bias binding

Finished size

39 x 21.5 x 8cm (15 1/2 x 8 1/2 x 3 1/8in), excluding handles

Using your template

You will need to use the whole 70in width with small cut-out corners from TEMPLATE 1, the handle ending from TEMPLATE 1, the zip panel from TEMPLATE 1 and the zip and tab from TEMPLATE 3. You will also need the pocket and pocket flap template from TEMPLATE 2. The whole fabric template and the handle template should be placed on the back of the fabric as indicated.



ADAPTING TEMPLATES

Using the 15 designs as a starting point, it is simple to mix and match sizes, appliqué, pockets, bows, fastenings and straps to create exactly the bag you want. But as well as this, here are a few ideas to get you started with adapting the templates to create bags that are different sizes and shapes.

- **Extend the lining** of your tote by adding 2.5cm (1in) to the top. As the lining will be longer than the outer fabric, it will create a decorative border around the top of your bag. You'll need to add a 2cm (3/8in) strip of fusible fleece to the lining.
- **Make the straps longer** by adding a few extra inches to the template, cut the new strap then card to create an adjustable-width template.
- **Make the base of your bag into a square to create a storage tub.** Here's how to do it:



Here's a cool bag featuring the finished front with a small bow. I also added a bow pocket to the lining to make a more versatile space. Think about what you will use the bag for and then consider what features you will add that will make the bag suit your use.



- 1 Draw around the tote template, but a instead of using the 50cm (20in) squares from the bottom corners, cut 30cm (12in) squares. You'll need two outer pieces with flaps folded to the wrong side, and the lining piece.
- 2 Sew the outer pieces right sides together, leaving the cut-out corners and the top unsewn. Fold the cut-out corners so that the side seams sit over the bottom seam, and sew straight corners. Turn right side out. To help make the cube right, crease the sides and base, then top-stitch along the creases on the right side.
- 3 Repeat with the lining, but this time don't turn right side out.
- 4 Drop the lining inside the cube, wrong sides facing, and tack/baste around the top edge. Press the seam edge with bias binding (see page 24-25).





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Mini Hoop Embroideries

Sonia Lyne

Create 20 beautiful tiny masterpieces in a wide range of embroidery styles by renowned founder of *Dandelyne*[™], Sonia Lyne

Key Selling Points

- Create 20 tiny masterpieces in a wide range of styles, from classic embroidered flowers and applique animals through to abstract stitch'n'paint shapes and tasseled creatures!
- Each of the 20 themes has several examples. Around 100 possible variations! Frame and turn it into wearable jewelry, necklaces, brooches and more
- Beginner embroiderers and experienced stitchers short on time will love the small size of these hoops, as almost all the designs can be made in a weekend
- Designs and instructions by renowned founder of *Dandelyne*[™] Sonia Lyne, the mini hoops are available through North America including Michael's and Joann's Fabrics.
- Instagram page has over 25k followers.

Publicity Plans

- Press reviews and features in embroidery and needlecraft magazines Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlenthread.com
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

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



ISBN: 9781782216650 (TR)

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Sew Perfect Pets

18 Adorable Fabric Animals to Make for your Home
Helen Rhiannon

18 fresh and functional animal-themed designs to sew for your family and home

Key Selling Points

- Sew 18 whimsical animal-themed projects for your home that add character and colour, and serve as functional items in your home
- Useful items such as an owl doorstop, a dachshund draft stopper and sheep hot-water bottle cover through to a chicken tea cozy, elephant-shaped cushion and dog oven mitt
- Key techniques and basic materials are detailed, and templates provided for all the animals on a fold-out sheet at the back of the book
- For sewers of all abilities, beginners upwards
- Animals are a popular theme for sewers. Although there are animal-themed projects in the market, almost all are toys. This book is perfect for creature-loving adults!

Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing 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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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A Beginner's Guide to Bag Making

20 Classic Styles Explained Step-by-Step

Estelle Zanatta and Marion Grandamme

A beginner's guide to making 20 classic design bags in beautiful materials.

Key Selling Points

- Sew 20 stylish, classic and contemporary bag designs, from tote bags and box bags, to a courier bag, a sports bag and a bowling bag
- The 20 projects and 20 techniques are explained with a mix of photographs and illustrations to provide the clearest possible instruction
- Many techniques covered including handle making, zippers, linings, eyelets and working with a wide range of fabrics including faux leather and suede
- All the pattern pieces required are given at full size on the 2 pull-out template sheets

Publicity Plans

- Press reviews and features in sewing magazines
- Feature projects in sewing 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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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On Sale Date: 12/04/2018



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1- Simple bags
BEGINNER LEVEL

PUTTING IN A ZIP

Simple zip-up bag

This two-tone zip-up bag has a removable chain clipped on using snap hooks meaning it can be easily slipped inside a bigger bag or carried over the shoulder. You can make other contents, it comes out well in all sorts of fabrics (plain, printed, fine or thick). Note that we have used the same fabric on the outside (right side) and the inside (wrong side) of the bag.

PATTERN PIECES

- Front and back panels of the bag (piece No. 1) cut x 2 (piece 1)
- Faded pattern panels (front and back (piece No. 2) cut x 2 (piece 2 on the side)
- Front and back lining panels (piece No. 3) cut x 2 (piece 2 wrong side)
- Laps for the strap (piece No. 3) cut x 2 (piece 1)

SUPPLIES

- 50cm (19 1/2in) cylindrical leather cosmetic bag
- Polyurethane, 45% viscose (piece 1)
- 50cm (19 1/2in) pink and white patterned fabric (piece 2)
- 1 x 25cm (10in) metal (silver) zip in brown or burgundy
- 2 x small (5cm) diameter rings
- 1 nickel and pink tassel
- 1 x 125cm (49 1/2in) metal chain
- 2 x metal snap hooks for the chain
- Burgundy thread, to match the colour of the outside of the bag

A BIT OF HISTORY

The term 'cylinder' or 'small oval' is the ancestor of today's handbags. The same refers to the invention carried by Roman ladies some 2000 years earlier. This necessary replaced purses which, with the development of lighter, more tightly fitting clothing, no longer formed a part of a lady's kit. The handbag came into its own in the 1800s when women sought a practical solution for the things they had to carry. Sewed, lined with animal pockets, had bulged ends for some time. But with the invention of the zip by Gideon Healey in 1916, the bag made its definitive entry into the modern era.

10



11

SETTING EYELETS

from thick

the country

and prepare the bag from from

the two snap

the two snap

close together

SETTING EYELETS

- Mark the position of the eyelets with an invisible pen. Mark the centre of the eyelet (take the eyelet, place it in the correct position and draw round the inside of it). (1)
- Cut out the centre with the tips of your scissors. (2)



- Place the upper part of the eyelet in the hole, then position the lower part underneath. (3)
- Use the tool that comes with the kit and a hammer to set the eyelet. (4)



SEWING TOGETHER THE BODY OF THE BAG

- Sew up the side seams, then press the seams open with an iron.
- Sew together the upper part (piece 2) and the lower part (piece No. 3), snapping up the seam markers.

Note: only one thickness of the upper part should be taken into the seam as the other side will be sewn to the lining.

- Sew in the round base of the bag, then clip all round.
- Sew together the front and back lining, right sides together, leaving an opening on one side so you can turn the bag the right way out, then turn open the seams.
- Sew the lining on to the fabric over inside edge of the top of the bag, turn the right way out, then sew up the corner in the side.



40

41

Sew Your Own Felt Advent Calendar

With 24 Mini Felt Toys to Make for Christmas
Sachiyo Ishii

Start a new family tradition and sew your own felt advent calendar, with 24 cute and festive little toys

Key Selling Points

- Christmas with a personal touch - making your own calendar, filled with an array of festive felt figures!
- Learn to make the basic calendar, then follow the simple step-by-step instructions inside to its 24 tiny toys
- Just a few materials needed and only 4 basic stitches required, so these toys are quick to make and great for using up scraps
- Templates are provided for all of the basic calendar pieces and toys

Publicity Plans

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

TI Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



ISBN: 9781782214915 (TR)

\$13.95 / \$16.95 CAN, 7 ½ x 9 ½ in, 80 pp

On Sale Date: 10/02/2018



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Glove

Poinsettia

Christmas tree

Candy cane



Rabbit

Brown bear

Robin

Elf



Squirrel

Teddy bear

Reindeer

Owl

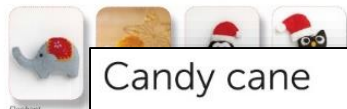


Snowman

Gingerbread house

Fox

Gingerbread man



Elephant

Angel

Penguin

Cat in stocking



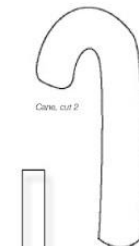
Reindeer

Holly wreath

Toy soldier

Santa's girl

Candy cane



Cane, cut 2



Berries, cut 2



Red stripe. Place the dotted line on the fold of the fabric to double the length.



Materials
To make one:

- White felt, 6 x 9cm (2 1/4 x 3 1/2")
- Red felt, 3 x 6cm (1 1/4 x 2 1/4") for berries and 0.8 x 24cm (3/8 x 9 1/2") strip for body
- Green felt, 5 x 5cm (2 x 2")
- Cotton thread in red, white and yellow
- Gold ribbon, 12cm (4 1/2")
- Toy stuffing

Size
8cm (3 1/4")

- 1 Use the template to cut two canes in white felt. Sew them together with white thread and blanket stitches. Insert stuffing as you sew.
- 2 Use the template to cut the stripe from red felt. Wrap the cane with the stripe and secure it at the edges with red thread and overcast stitches.
- 3 Using the template, cut four holly leaves from green felt and glue them together in pairs. Attach the leaves to the candy cane.



4 Use the template to cut two holly berry pieces in red felt. Sew running stitch round the edge of one.

5 Push in a little stuffing with the end of a chopstick.



6 Pull the thread tight to close the berry and secure with stitches. Make a second berry and attach both to the candy cane.

7 Tie the gold ribbon in a bow and secure it with a few stitches, using yellow thread.



20 to Stitch: Mini Quilt Blocks

Carolyn Forster

Endless possibilities for using 5 inch square mini quilt blocks from the master quilter and bestselling author Carolyn Forster.

Key Selling Points

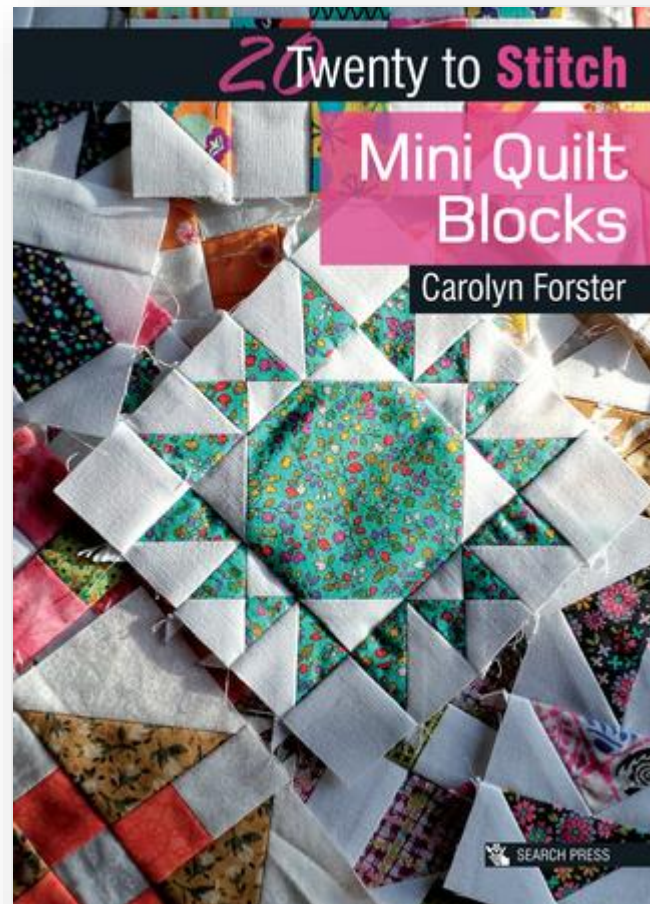
- Mini quilt blocks are a versatile size and tool for quilters of all ages and experience
- 4 versions of each design provided giving 80 5" square blocks for \$9.95!
- Creative ideas for a variety of projects and gifts
- Quilting expertise from bestselling author Carolyn Forster

Publicity Plans

- Press reviews and features in quilting and sewing magazines
- American Quilt Retailer and others
- 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



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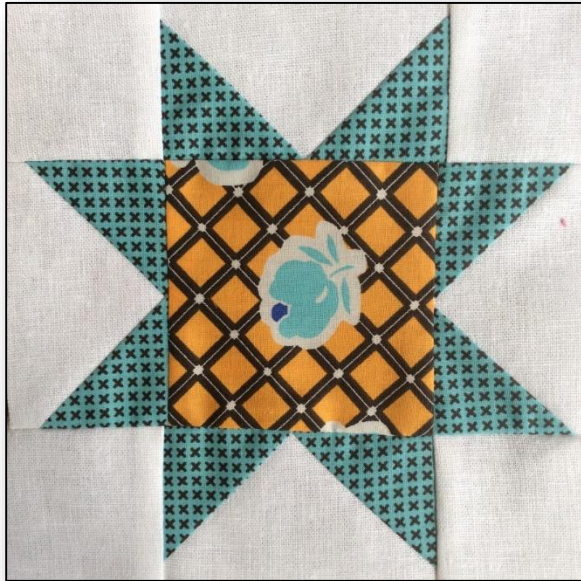


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Embroidered Treasures: Birds

Exquisite Needlework of the Embroiderers' Guild Collection
Dr Annette Collinge

Unprecedented access to the prestigious Embroiderers' Guild's huge collection of embroidered birds through the ages, complete with detailed comments about each piece.

Key Selling Points

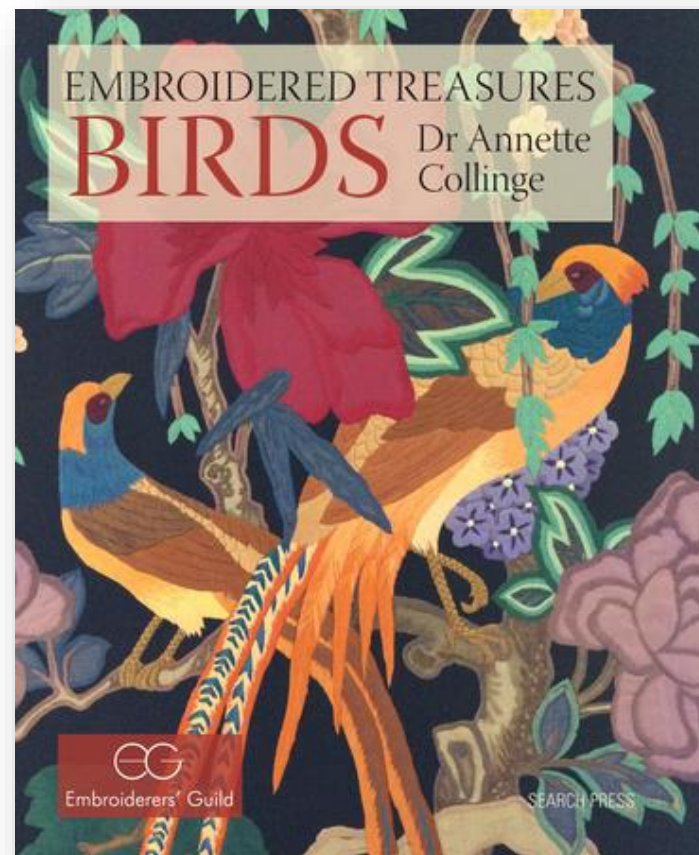
- Shows embroidered textiles from all over the world, from the 17th century to the present day
- Features specially photographed pieces from the Embroiderers' Guild Collection rarely seen in public
- Includes extended captions giving information on the style and background of each piece of embroidery
- Embroidery is an ongoing trend, in both the craft and fashion worlds; this book offers a great deal of inspiration to those new and experienced in stitching
- Related title Embroidered Treasures: Flowers (9781782211310) 12/2017

Publicity Plans

- Feature title on Mary Corbet's Needlethread.com
- Press reviews and features in sewing magazines
- Featured projects in embroidery blogs -Advance promotions and reviews in Craft blogs and sites

Marketing Plans

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



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MUSLIN APRON

TECHNIQUE: whitework
DATE: 19th century
PLACE of origin: Great Britain or India
SIZE: 55 x 48.5cm (21 7/8 x 19 1/8)

This is another example of fine embroidery on muslin, rather like the contrasting black work earlier in this chapter. In this case, the piece is thought to be an apron or petticoat fragment. It is not known where it was made, but Britain or India are possibilities and, as an apron, it would be more typical of Indian rather than British costume.

Stitches used, in cotton thread, are surface drawing, stem stitch and some pulled thread and whipped stitches.

This embroidery is typical of Chionese or Chinese style. It was very popular in the 18th century when made with China and Eastern



Asia was thriving. It was the global phenomenon of the 18th century with versions produced in many countries, including India. Design were flamboyant, symmetrical and often portrayed nature in the form of birds and animals. It was all about form and picture and the picture European mind had of Chinese culture. Compare the bird in this piece with the rather rigid conventional birds seen earlier.

Muslin is a cotton fabric made in a wide range of weights from delicate sheers to, in this example, to coarse sheeting. The name comes from the city of Mosul in Iraq, where it is thought it was first manufactured.

India has a culture of embroidery on muslin, often made for the European market and embracing Chionese style. For this reason, we do not know whether this piece was made in India or Britain.

Embroiderers' Guild Number: EG1587

18

STRUTTING COCKEREL

TECHNIQUE: hand embroidery
DATE: mid 20th century
PLACE of origin: Britain
SIZE: 28 x 20cm (11 x 8 1/8)

Over the 20th century some and strutting cockerel by Barbara Stook on light red avonmore linen and cottoned satin with an white cotton thread. The design is taken from a design from Mary in Serbia. It is part of a large number of embroideries in the Collection by Barbara Stook (1913–1977). Barbara was a tutor and author who, on retiring from teaching, made widely (including to Peru) before

package holidays came about, making drawings of natural forms, which she used in her designs. She wrote many embroidery books, especially for children.

Barbara Stook's work was found in the Collection with 7th or temporary numbers. These were given permanent accession numbers in 2014.

Added to the EG Collection by Jane Carter

Embroiderers' Guild Number: EG2014.3



EMBROIDERY IN MONACH HOUSE, BLACKBURN

FELT APPLIQUÉ

TECHNIQUE: felt appliqué
DATE: 1920s
PLACE of origin: Britain
SIZE: 63 x 47cm (24 7/8 x 18 1/2)

Here we have two beautiful herons, surrounded by flowers and standing in a river, complete with fish. The technique is felt appliqué with surface embroidery. This piece is made entirely from felt with white felt birds applied to a grey felt background, with embroidery details in grey cotton thread. Simple stitches are used to enhance the design. It is the simplicity of this technique that makes the design stand out. Compare it with Barbara Stook's cockerel, which uses only one stitch for a bold effect.

Anne Haswood (1896–1966) studied at the Royal College of Art and went on to be a tutor at art schools and the Women's Institute in the southeast of England.

Embroiderers' Guild Number: EG5472



METAL THREAD CUSHION

TECHNIQUE: metal thread embroidery
DATE: 19th century
PLACE of origin: Japan
SIZE: 55 x 54cm (21 5/8 x 21 1/8)

This silk embroidery from Japan is one of very few bird embroideries in the Collection that is entirely stitched in cooched gold thread.

In a cushion cover of pale blue silk and is not totally monochrome, as red and blue silk threads are used for cooching. This technique is used because metal threads are not suited to surface embroidery, as they have a tendency to unravel when pulled through cloth. Instead, threads are laid on the surface of the fabric and cooched or stitched in place with finer threads. Is the bird a peacock? Or perhaps it is a rather grand turkey?

Embroiderers' Guild Number: EG4525



EMBROIDERY IN MONACH HOUSE, BLACKBURN AND PERU 21



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Twisted Stitches

30 Corrupt Cross Stitch and Embroidery Designs

Phil Davison

For crafters who like their stitching with a twist, this unique book takes cross stitch and embroidery to the dark side!

Key Selling Points

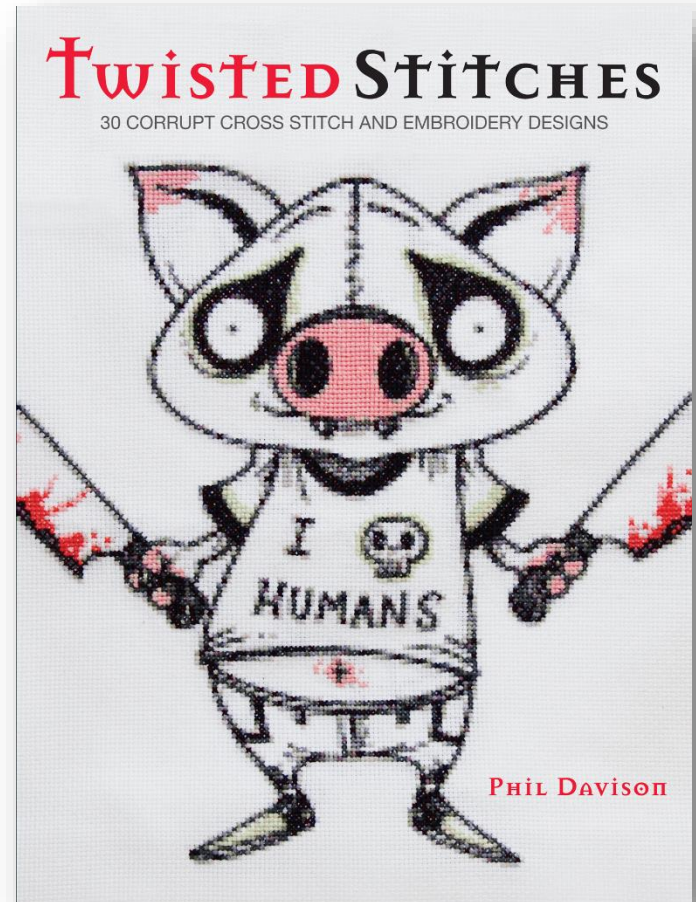
- Charts and thread keys for every design
- Easy-to-use, full-size fold-out charts of the larger designs included
- Projects range from easy designs for newcomers to the craft, to advanced projects for experienced cross stitchers

Publicity Plans

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

Marketing Plans

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



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THREAD KEY

Number of Stitches: 42 X 43
Finished Motif Size: 2 1/4 in (7.44 cm) x 3 3/4 in (9.8 cm) h

Floss Used for Full Stitches:

Symbol	Strands	Type	Number	Colour
2	2	DMC	310	Black
●	2	DMC	451	Shell Gray-OK
○	2	DMC	598	Turquoise-LT
◐	2	DMC	717	Sky Blue-VV-LT
◑	2	DMC	9024	Blown Gray-VV-LT

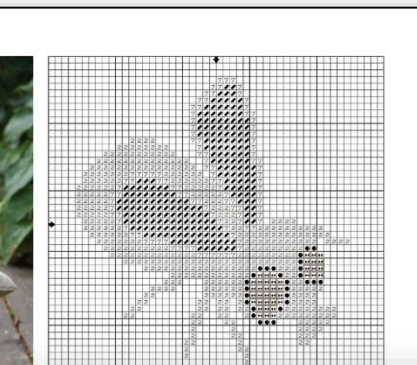
Floss Used for Back Stitches:

Symbol	Strands	Type	Number	Colour
—	1	DMC	451	Shell Gray-OK




Splat! If you are going to use your cushions outdoors, consider choosing a waterproofed fabric or a protective spray finish to guard against spills and showers.

36 Dead Good Living • Home

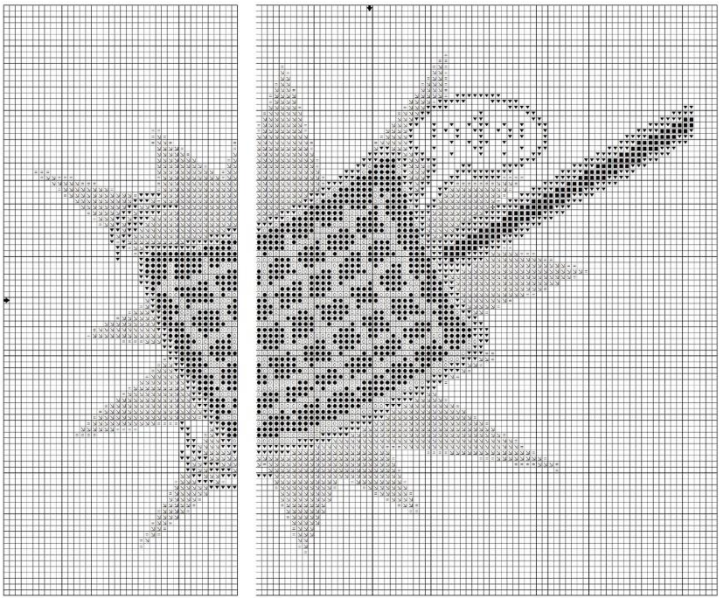



THREAD KEY

Number of Stitches: 110 X 90
Finished Motif Size: 7 1/4 in (18.96 cm) x 6 1/4 in (16.6 cm) h

Floss Used for Full Stitches:

Symbol	Strands	Type	Number	Colour
▼	2	DMC	310	Black
○	2	DMC	521	Christmas Red
◐	2	DMC	444	Lemon-OK
●	2	DMC	606	Bright Orange-Red
◐	2	DMC	677	Old Geese-VV-LT
■	2	DMC	3041	Antique Navy-MD
■	2	DMC	3078	Golden Yellow-VV-LT

38 Dead Good Living • Home

39 Dead Good Living • Home

Creative Thread

20 People-Inspired Embroideries Using Modern Hand-Stitching Techniques

Jo Dixey

Learn to embroider project by project with Royal School of Needlework trained, professional embroiderer Jo Dixey

Key Selling Points

- 20 projects to teach you embroidery with Royal School of Needlework trained and professional embroiderer Jo Dixey
- Learn to embroider people project-by-project, with each exercise gradually introducing new stitches and techniques
- Embellish clothing, design beautiful pieces of art and make stunning stitched gifts for your friends and family, as the projects range from small embroidered cards to simple applique; scarfs and embroidered jackets
- Step-by-step photographs of key techniques -Photo gallery of all the stitches covered in the book
- Templates of every stitch image are available inside to photocopy or scan

Publicity Plans

- Press reviews and features in embroidery and needlecraft magazines
- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlethread.com
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Marketing Plans

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Notebooks with beautiful covers are so much more expensive than the ones with plain covers. So why not buy a plain notebook and embroider your own cover. Then, once the book is used up you can just unstick a few stitches and re-stitch it to a new book. This face design is sized to fit an A5 notebook (21 x 14.8cm or 8 1/4 x 5 7/8in), but if your book is larger, you could either have a face that takes up less of the cover or enlarge the design.

'SHADES OF GREEN' BOOK COVER

FINISHED SIZE

22 x 16 cm (8 1/2 x 6 1/4 in)

WHAT YOU NEED

Background fabric, 55 x 112 cm (21 1/2 x 44 in), medium weight, between shirt and denim.
Calico, 55 x 55 cm (21 1/2 x 21 1/2 in)
Stranded cotton, 4 shades
I have used the same colour as my background fabric but a contrast colour would also look striking.
Sewing thread to match fabric.
Size 8 and size 10 embroidery needles.
Embroidery hoop, 35cm (14 in)

STITCHES USED

Stem stitch
Long and short stitch
Satin stitch
Back stitch
Over sewing

TECHNIQUES

Transferring design

INSTRUCTIONS

1. Cut your background fabric in half so you have two 55cm (21 1/2 in) squares.
2. Tack a rectangle 22 x 48cm (8 1/2 x 19 in) in the centre of one of these squares.
3. Transfer the face design on page 85 onto this fabric piece using transfer paper or a light box. The face will sit in the top right corner of your rectangle with the side 7cm (2 3/4 in) in from the end. Do not draw on the straight lines along the top and down the side. (See diagram below.)
4. Making sure your design is sitting within the hoop, place your background fabric and calico into your hoop, work your way around the hoop pulling the fabric tight. Now tighten the screw on your hoop to hold the fabric in place. Your fabric should feel like a drum.



This project combines long and short stitch areas with satin stitch and lines of stem stitch. If you have not done long and short before, please read the long and short instructions on pages 126-127 before you start.



ADVANCED

80 STITCH PEOPLE

being wrapped around a cotton thread). This creates a firm thread that can be folded into any shape without showing its core. This is also the first project where rows of couching fill a space. When working couching in rows, always bring your needle up on the fabric side and then down next to the previous row — this pulls the rows closer together.

'MOVING BUT STILL' PICTURE

FINISHED FIGURE

6 x 6 cm (2 1/2 x 2 1/2 in)

WHAT YOU NEED

Calico, 22 x 35 cm (8 1/2 x 14 in)
Background fabric, 15 x 15 cm (6 x 6 in) I used a small scrap of green silk but any smooth fabric would work.
No. 6 passing thread, 2m (2 1/2 ft). I have used copper but it comes in different colours.
Machine sewing thread to match the passing thread.
Size 10 embroidery needle.
Embroidery hoop, 10cm (4 in)

STITCHES USED

Couching

INSTRUCTIONS

1. Tack the design from page 71 onto the background fabric either using a light box or window, or transfer paper if your fabric is dark or thick.
2. Sew your background fabric onto the centre of your calico square, by hand using back stitch or using a sewing machine. You need a double layer of fabric to support the stitching, and this also prevents your fabric going into the hoop [1].
3. Place the calico into your hoop, and working your way around, pull the fabric tight. Tighten the screw on the hoop to hold it in place. Your fabric should feel like a drum.



When you are couching in rows to fill an area, the thread stays attached to the reel until you have filled the area you are working on, then the thread is cut. This ensures you do not waste any by over-estimating how much you need or, conversely, run out of thread and have to start a new thread halfway through an area.

66 STITCH PEOPLE

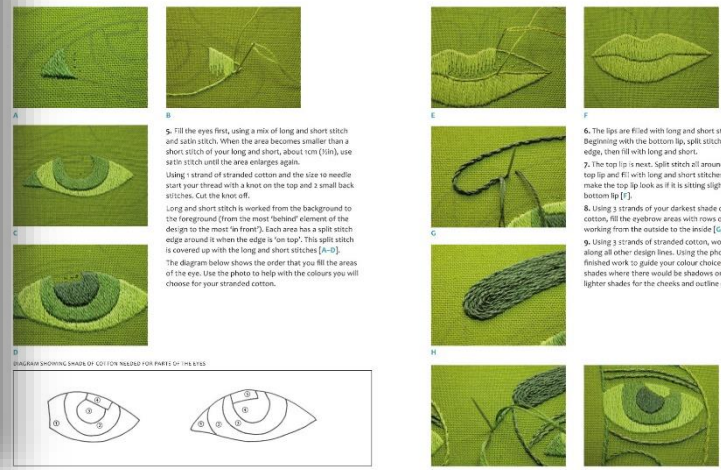
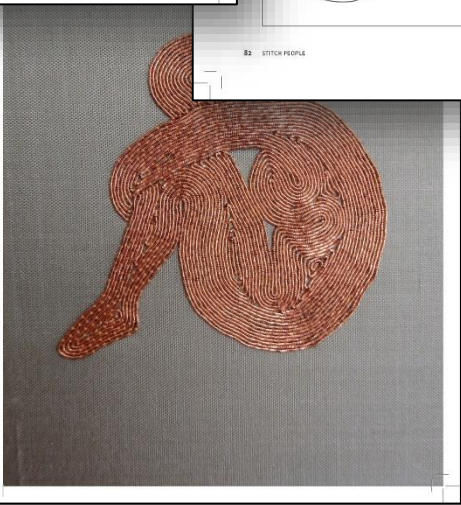


DIAGRAM SHOWING SHAPE OF COTTON NEEDED FOR PARTS OF THE FACE

82 STITCH PEOPLE



PROJECT | BOOK COVER 83



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Katrina Witten

Create beautiful landscapes and flowers using handstitching and only six simple stitches.

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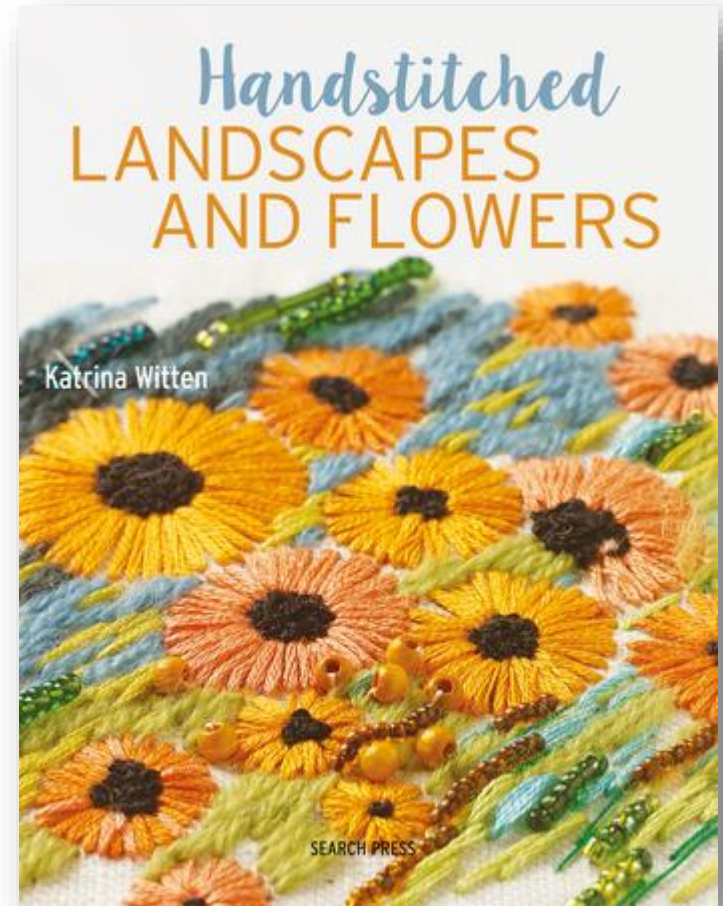
- With Katrina Witten's exceptional guidance, you can create beautiful embroideries using just six stitches
- The six stitches are developed incorporating other materials such as beads, organza and silk ribbon to create beautiful works of art
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Publicity Plans

- Press reviews and features in sewing magazines
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- Review on Mary Corbet's Needlenthread.com

Marketing Plans

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The Embroidered Art of Chloe Giordano

Chloe Giordano

An in depth, practical guide to the exquisitely detailed textile art of
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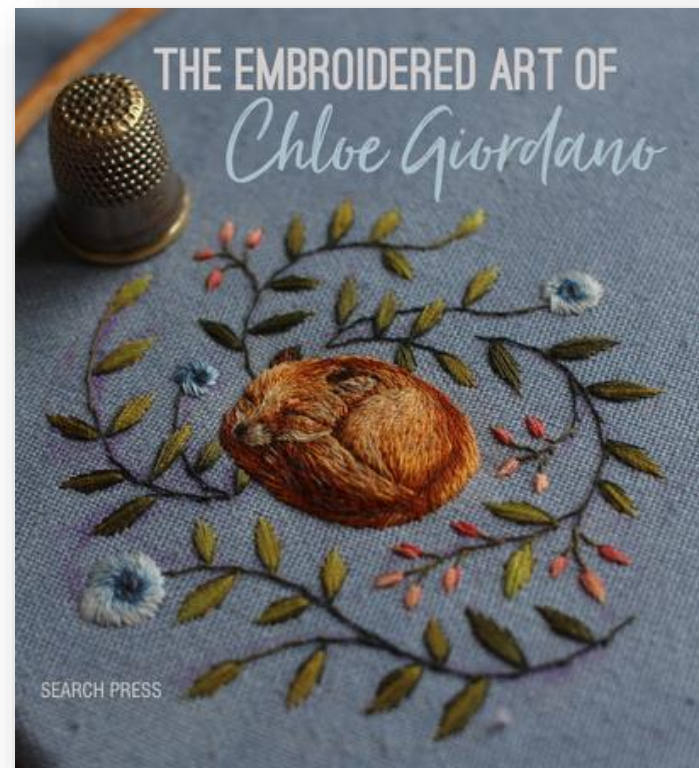
- Learn how to plan designs, choose colors, select threads, blend colours and styles by following her guidance for beautifully detailed embroideries
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- Featured projects in embroidery blogs
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The Art of Moy Mackay

Felt, Stitch, Embellish

Moy Mackay

From inspiration and design to the finished vibrant picture, learn to become the felt artist you've dreamed of becoming through this third book by bestselling author and renowned felt-maker, Moy Mackay.

Key Selling Points

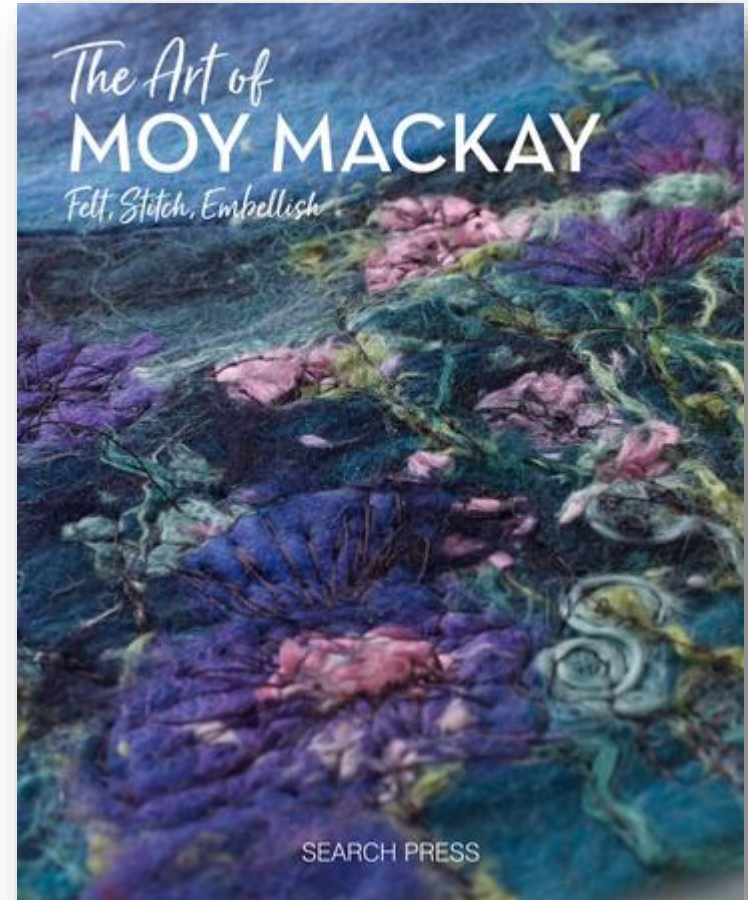
- Renowned Scottish felt-maker, Moy Mackay. Sales of her first book *Art in Felt & Stitch* has (9781844485635) has sold over 30k.
- For the first time, readers can delve into the catalog of Moy's beautiful sketchbooks and learn about her own design process and where to find inspiration
- Every step of the felt-making stage is described including materials and tools, the process itself, and how to embellish your art with hand stitching and mark-making
- Put together 4 fabulous felt paintings with varying subjects, devised to give you a basis for designing your own felt creations

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- Press reviews and features in craft magazines
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Stitched Memories

Telling a Story Through Cloth and Stitch
Tilly Rose

Creating unique textile art using vintage cloth and embroidery to tell a story and preserve memories

Key Selling Points

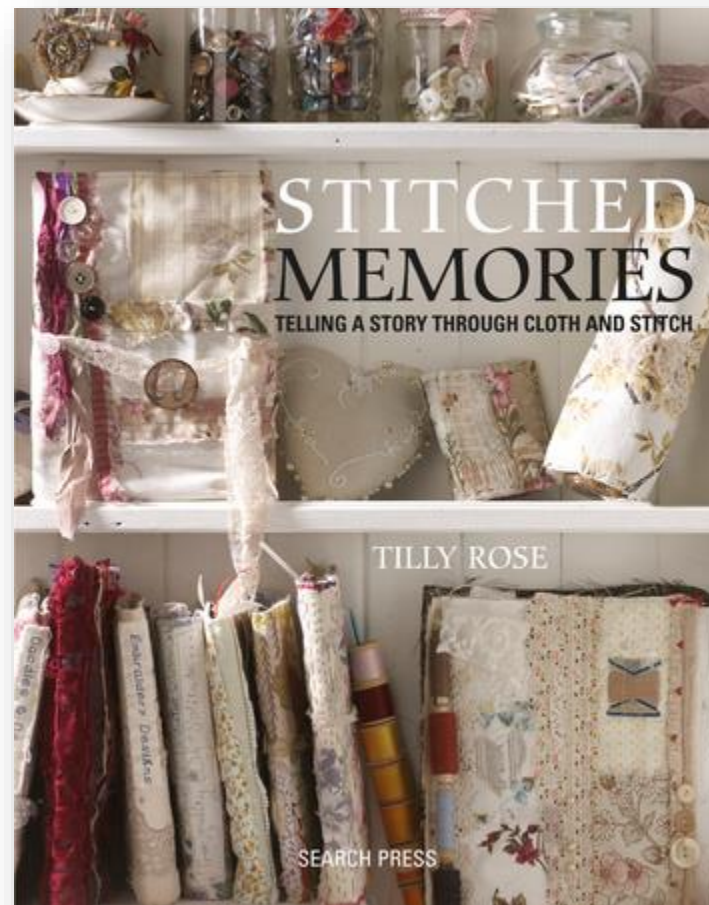
- 14 beautiful projects showing you how to create unique textile art
- Uses vintage and new cloth, together with threads, lace, buttons, beads and found items
- Extensive and easy-to-follow techniques section showing you how to do everything from making a cloth journal to crazy patchwork
- Take the family's stash to create something new to honor heritage.

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- Featured projects in embroidery blogs
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- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

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Just Stitch

Lesley Turpin-Delport & Nikki Delport-Wepener

From the basic stitches to how to use color, this book is packed with hundreds of ideas, inspiring projects and useful tips to create beautiful embroidery.

Key Selling Points

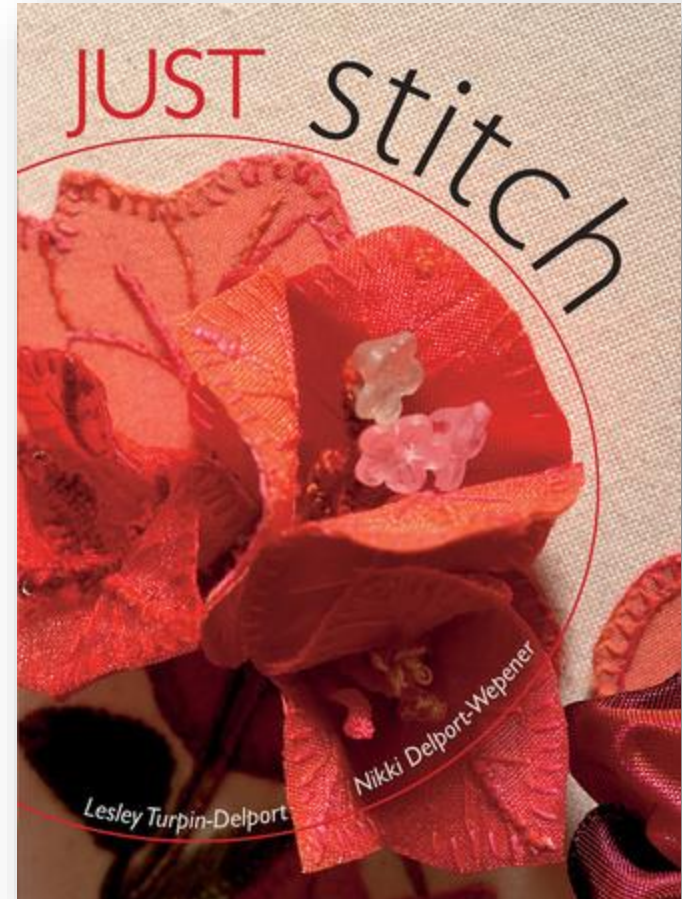
- Includes outstanding variety of stitch diagrams and templates to guide embroiderers of all ability to improve their skills.
- Stunning section on color and how to use stitches to complement color.
- Designs in a variety of threads to create a three-dimensional effect.
- Previously published as Embroidered *Flora & Fauna* selling over 13,700 copies.

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Monograms and Words

in Ribbon Embroidery

Di Van Niekerk

Stitch beautiful letters, monograms and words with this resource for embroidery styles and forms.

Key Selling Points

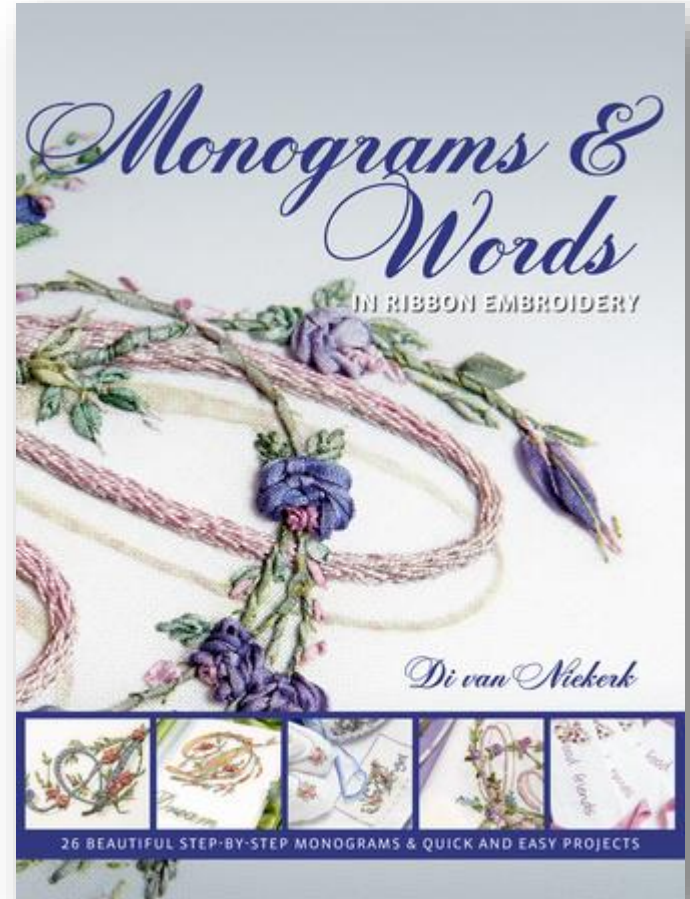
- Templates for 26 beautiful letters and how to transfer designs to fabric.
- Many gorgeous additional designs for borders, cards and tags for scrapbooking, lids and the embellishment of boxes.
- Ideas and inspiration for using words and monograms in embroidery.
- Step-by-step photographs show the basic techniques, accompanied by easy-to-follow instructions.
- A stitch gallery clearly illustrates all the stitches used, including many ways to do silk ribbon roses.
- Previously published as *Embroidered Alphabets*, selling over 8,600 copies.

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- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlethread.com
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Knitting and Crochet

The Encyclopedia of Knitting Techniques

A Unique Visual Directory of Knitting Techniques, with Guidance on How to Use Them

Lesley Stanfield & Melody Griffiths

A new, up-to-date edition of the popular and comprehensive encyclopedia on knitting techniques by professional knitwear designers Lesley Stanfield and Melody Griffiths

Key Selling Points

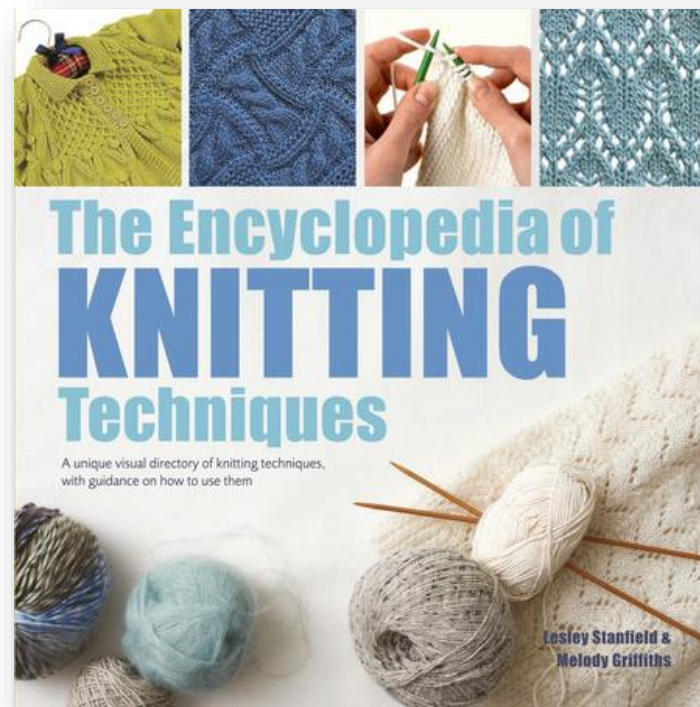
- New, up-to-date edition of the popular guide
- Both basic and advanced knitting techniques explained concisely, along with clear illustrations and finished examples
- Offers tips and tricks of the trade as well as helpful troubleshooting advice
- Gallery of stunning knitted designs by the authors provide inspiration and examples of how the techniques inside are applied
- Previous collaboration by authors, *The Essential Stitch Collection For Knitters* is a worldwide bestseller

Publicity Plans

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- Feature projects in knitting and crochet blogs with 10-50K community members
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Marketing Plans

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Rib

Simple ribs are combinations of knit and purl stitches that form verticals and contract the knitting across the width.

In rib, the knit stitches are raised and the purl stitches sink down. The resulting elasticity makes rib very suitable for edgings and cuffs. Some ribbed garments are designed to fit closely, but choice of yarn is important. Wool, for example, will make a springy, stretchy rib, while cotton ribs will lie flat. In

the wrong yarn, a skinny rib sweater just will not cling. Ribs are usually worked on needles one, two or more sizes smaller than for other stitches. The smaller the needle size, the more the rib will contract. Interesting patterns can be made by combining simple rib with cable, lace and twist stitches.

Measuring the length of a piece of ribbing can be difficult, because this measurement will

vary depending on whether the knitting is stretched or contracted widthways. In the end, it is best to measure ribs half-stretched unless the instructions state otherwise.

SEE ALSO
• Rib stitch patterns, pages 72-79

BAGGY RIB STITCHES
In rib patterns, the knit stitch that immediately precedes a purl stitch is often a bit larger than the others. One solution is to work this knit stitch slightly more firmly. Another option is to knit into the back of this knit stitch. Then wrap the yarn clockwise around the needle rather than anticlockwise when working the following purl stitch.

Popular rib patterns
There are some rib patterns, such as single rib, double rib and broken double rib, whose versatility and durability make them a popular choice.

Rib variations
There are several more stitch patterns – such as fisherman's rib and broche rib – that, at first glance, have the appearance of one of the more popular ribs but are in fact more than just a combination of knit and purl stitches.



Single rib
For this basic rib, alternate knit and purl stitches are worked above each other.

Over an even number of stitches: Repeat k1, p1 to the end of the row of each row.

Over an odd number of stitches: Begin k1, then repeat p1, k1 to the end. On alternate rows begin p1, then k1, p1 to the end.



Double rib
First two, purl two rib makes a very elastic fabric with strongly defined ridges and furrows. This rib can be worked on a number of stitches divisible by four, in which case k2, p2 is repeated along each row.

To balance it at each end, work on a number of stitches divisible by four, plus two. The first row begins k2 and is followed by p2, k2 repeated to the end. The second row begins p2, followed by k2, p2 to the end.



Broken double rib
This variation on double rib does not pull in. The right side of the fabric is worked as a double rib and on the purl side all the stitches are purl.



Fisherman's rib
Fisherman's rib is an interesting variation on single rib. Knitting alternate stitches in the row below gives a deeper, softer rib. It is often confused with broche rib, which is slightly looser.



Broche rib
Broche rib is made with slip stitches and yarn overs, there are no purl stitches. Instructions are charted on page 70.



When knitting together a slip stitch and a purl stitch, the two strands are already in place on the needle and are knitted together in the usual way.

Rib yoke
The yoke of this child's cardigan is worked in a series of offset rib patterns. The elastic rib ensures a perfect fit and the purl troughs are an excellent place to discreetly work the increases.



To progress to stocking stitch and other stitch patterns, you will need to know how to purl. Purling is not difficult – just think of it as the opposite of a knit stitch.

SEE ALSO
• Holding yarn and needles, pages 14-15
• Cast-ons, pages 16-19

TIP
To count rows in garter stitch, count each ridge as two rows. To count rows in stocking stitch, count the ridges on the reverse of the fabric.



Stocking stitch
The best-known combination of knit and purl is called stocking stitch. It is very simple – just knit one row and purl one row alternately.

stretched widthways, while the rows draw up to give an almost square tension. Although it is very simple, this reversible fabric can be very versatile. Knitted loosely, it is soft and springy. Worked firmly, the fabric lies flat, which makes it useful for bands and borders.

This stitch pattern uses only knit stitches, so it is perfect for beginners. It is an excellent stitch pattern for many novelty and hand-dyed yarns.

Reverse stocking stitch
The right side of stocking stitch is smooth and the other side is ridged. If you use the ridged side as the right side of the piece, it is called reverse stocking stitch.



Making a knit stitch
1 Hold the yarn and needles in whichever way feels most comfortable to you. Insert the right needle into the first stitch on the left needle. Make sure that it goes from left to right into the front of the stitch.



2 Taking the yarn behind, bring it up and around the right needle.



Making a purl stitch
1 Hold the yarn and needles in the same way as for making a knit stitch. Insert the right needle into the first stitch on the left needle. Make sure that it goes into the front of the stitch from right to left.



2 Taking the yarn to the front, loop it around the right needle.



3 Using the tip of the right needle, draw a loop of yarn through the stitch.



4 Slip the stitch off the left needle. There is now a new stitch on the right needle.



3 Lower the tip of the right needle, taking it away from you to draw a loop of yarn through the stitch.



4 Slip the stitch off the left needle. There is now a new stitch on the right needle.

Knitting a row
Continue making stitches on the right needle until all stitches have been worked off the left needle, then transfer the needles with the stitches to the left hand to work the next row. You will soon find that the movements flow into each other as you pick up more speed.

Purling a row
In the same way as when knitting a row, continue purling stitches on the right needle until all stitches have been worked off the left needle. Then swap the needles so that the needle with the worked stitches is in the left hand and the empty needle is in the right hand, ready to work the next row.

PURLED GARTER STITCH
Purl stitch is actually just a knit stitch worked from the other side of the fabric, so if you purl every stitch of every row, the result will be garter stitch.

Pompom Noel

32 Festive Pompoms for Christmas

Alistair Macdonald

Over 30 merry pompom designs inside to decorate your home, adorn your gifts and give as presents to loved ones on the special day.

Key Selling Points

- Over 30 yuletide pompom designs to decorate your home, adorn your gifts and give as presents to loved ones on the special day
- Pompoms are easy to make, have oodles of charm and will appeal to young and old alike
- Starting with a simple know-how chapter on how to make your pompoms, filled with techniques and handy tips, dive into a winter wonderland of fluffy festive fun right away
- From robins and gingerbread to decorate your tree, through to wreaths and champagne markers that'll warmly greet your guests, there's something for everyone

Publicity Plans

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

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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Sue Stratford's Knitted Aviary

A Flock of 21 Beautiful Birds to Knit

Sue Stratford

Create your own flock of 21 knitted birds, from best-selling author and knitting designer Sue Stratford.

Key Selling Points

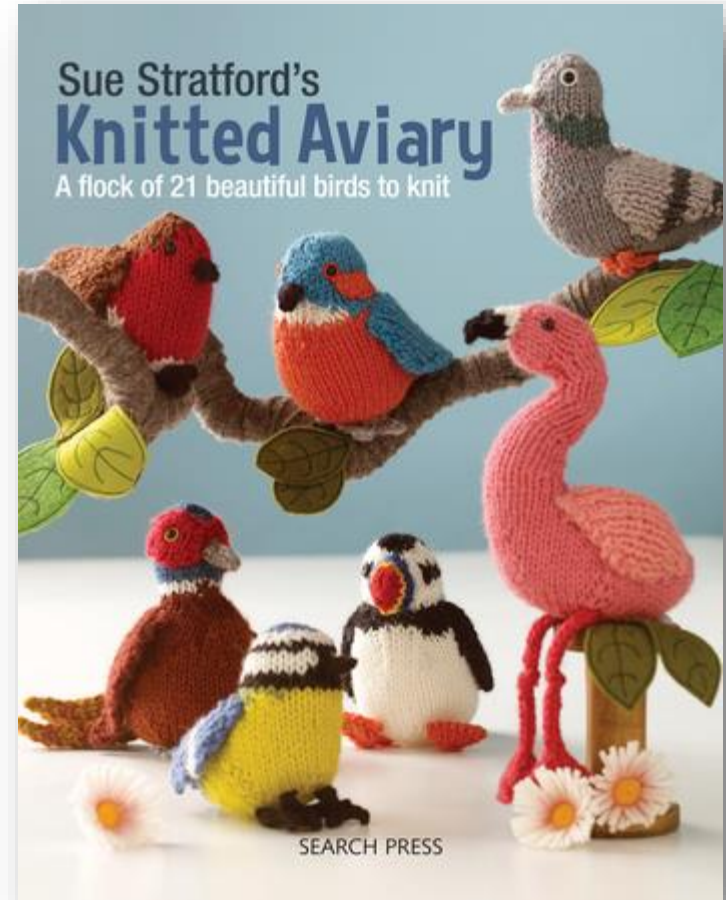
- Patterns for 21 different birds to knit, including puffin, seagull, flamingo, bullfinch and parakeet
- Sue Stratford is a best-selling author and knitting designer
- Includes ideas and projects for displaying the birds

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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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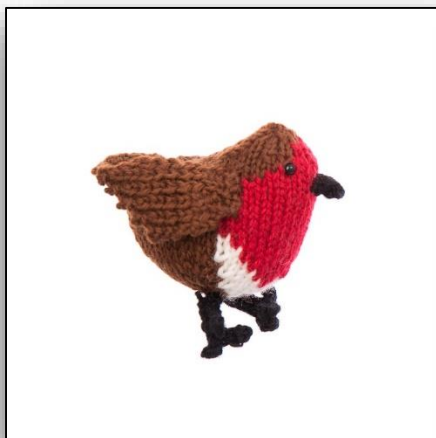


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Top-to-Toe Winter Knits

100 Quick and Easy Accessories to Knit

Monica Russel

100 quick and easy winter knits from best-selling author and knitting designer Monica Russel.

Key Selling Points

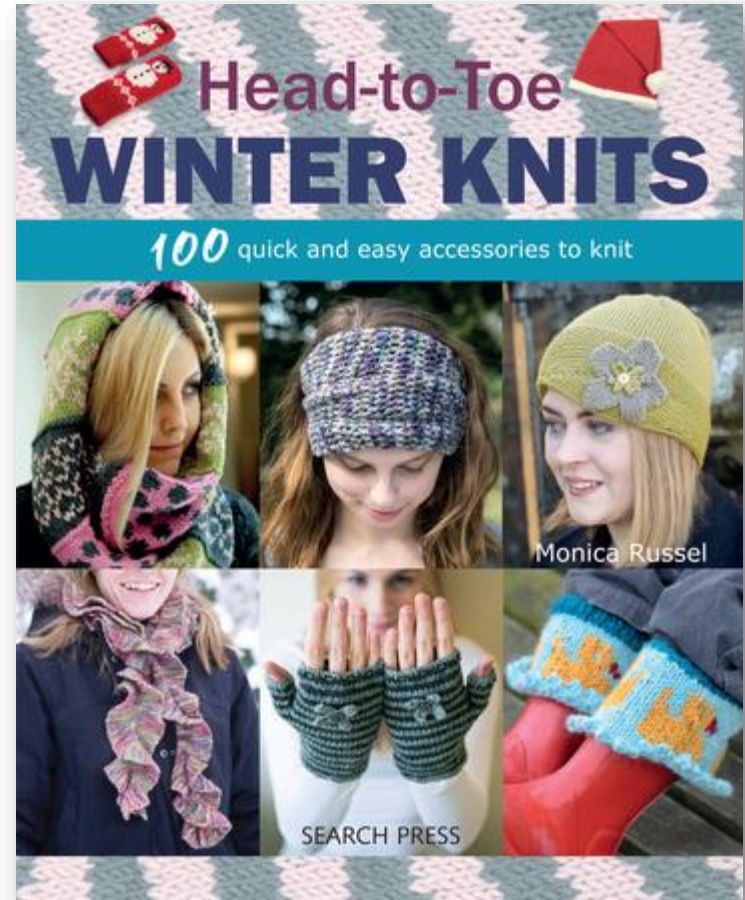
- 100 designs in a range of colours and styles
- Quick and easy projects for knitters of all abilities
- Previously published as several books in the highly successful *20 to Make* series which has sold over 2,000,000 copies to date,

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
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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\$14.95 / \$17.95 CAN, 7 1/2 x 9 1/4 in, 208 pp

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College Stripe



Materials:
4 x 50g balls of DK yarn – 3 x grey (A), 1 x rust (B); all 133m (144yd)

Instructions:
Use the yarns doubled throughout the pattern.
Using 5mm (UK 6; US 8) needles and yarn A cast on 220 sts.
Rows 1–3: *k2, p2*, repeat from * to * till end of the row. Change to yarn B.
Row 4: Ktll.
Row 5: Purl.
Rows 6–7: Repeat rows 4 and 5, out off yarn B.
Rows 8–29: Using yarn A, work at st. Change to yarn B.
Rows 30–33: Work at st., out off yarn B.
Row 34: Knit one row using yarn A.
Rows 35–37: Repeat rows 1–3. Cast off sts.

Making up
Sew in loose ends by weaving them into the back of your scarf.

This is a really easy scarf that I have knitted using 35.5cm (14in) straight needles but it could equally be knitted using circular needles by using them in the same way as you would straight ones. The pattern was inspired by the classical college stripe although I have only used two colours. You could do this using many colours to form vertical stripes once the stitches are cast off.

Sparkler



Materials:
1 x 100g skein of DK (8-ply) beaded yarn – turquoise; 250m/273yd

Needs:
1 pair of 4mm (UK 6/US 6) single-pointed knitting needles
1 pair of 3.5mm (UK 5 or 10/US 4) single-pointed knitting needles

Instructions:
Make two. Using 4mm (UK 6/US 6) needles, cast on 37 sts, then k2 to form a mist edge.
Next row: k2 (MB), k2; rep from * to * to last 4 sts, MB, k3.
MB: Make a bobble all in the same stitch. Knit into front, back and front again of same st, turn, 2k1, k1, pssso, k1, pass previous st over. You are now back to the original 1 stitch.
Main pattern
Row 1: and every odd-numbered row (MB): Purl.
Row 2: *k10, st1, k1, pssso, yfwd*, rep from * to * to last st, k1.
Row 4: k8, st1, k1, pssso, yfwd, *k10, st1, k1, pssso, yfwd*, rep from * to * to last 2 sts, k2.
Row 6: *k8, st1, k1, pssso, yfwd twice*, rep from * to * to last st, k1.
Row 8: k7, st1, k1, pssso, yfwd twice, *k8, st1, k1, pssso, yfwd twice*, rep from * to * to last 2 sts, k2.
Row 10: *k8, st1, k1, pssso, yfwd three times*, rep from * to * to last st, k1.
Row 12: k5, st1, k1, pssso, yfwd three times, *k8, st1, k1, pssso, yfwd three times*, rep from * to * to last 2 sts, k2.
Row 14: *k4, st1, k1, pssso, yfwd four times*, rep from * to * to last st, k1.
Row 16: k1, yfwd, k2tog, k10*, rep from * to * to end of row.

Row 18: k2, yfwd, k2tog, *k10, yfwd, k2tog*, rep from * to * to last 9 sts, k8.
Row 20: k1, yfwd, k2tog twice, k8*, rep from * to * to end of row.
Row 22: k2, yfwd, k2tog twice, *k8, yfwd, k2tog twice*, rep from * to * to last 7 sts, k7.
Row 24: k1, yfwd, k2tog three times, k8*, rep from * to * to end of row.
Row 26: k2, yfwd, k2tog three times, *k8, yfwd, k2tog three times*, rep from * to * to last 5 sts, k5.
Row 28: k1, yfwd, k2tog four times, k8*, rep from * to * to end of row.
Repeat rows 1–17 once more.
Change to 3.5mm (UK 5 or 10/US 4) needles.
Next row: *k1, p1*, rep from * to * to last st, k1.
Next row: p1, *k1, p1*, rep from * to * to end of row.
Cast off all stitches.

Making up
Join the side seams using a tapestry needle and mattress stitch. Turn (2k1) from the wrist end (cast on edge) and 5cm (2in) from the finger end. This will leave a gap for your thumb to go through. Weave in all loose ends.

These are really pretty beaded cuffs that will bring in up any outfit. The bobbles around the cuff add a little more texture to the fabric.





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Rug Hooking

Fabulous easy projects for pillows, purses, gifts and more
Carole Rennison

15 colorful, whimsical rug hooking projects, complete with traceable outlines and full-color charts

Key Selling Points

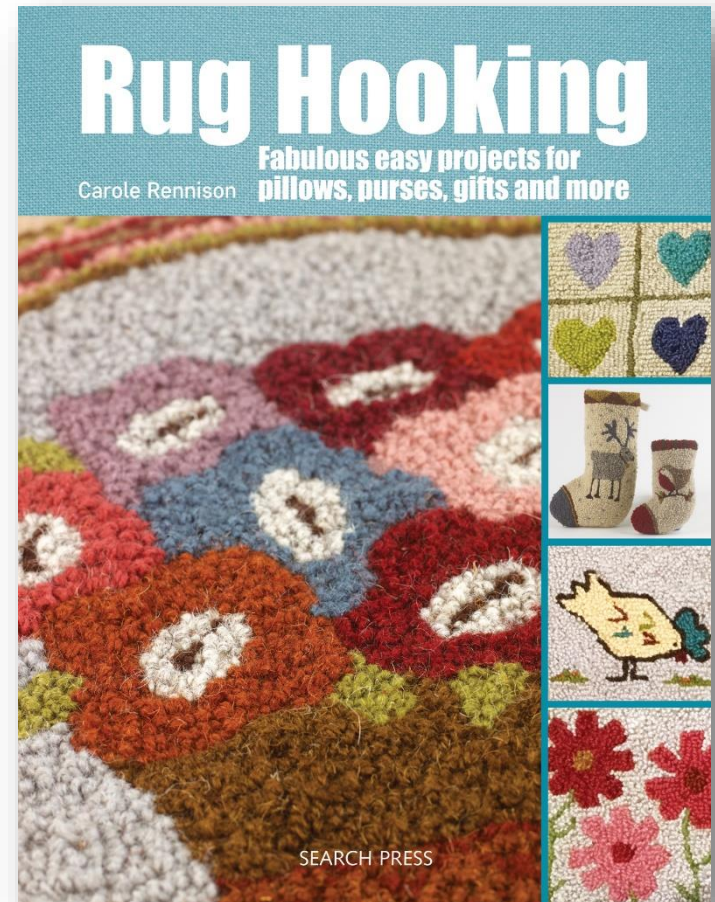
- 15 colorful, whimsical designs for bags, pillows, pictures and rugs
- The book includes a thorough techniques section that shows step by step how to design, hook and finish off your work
- Each project comes with a traceable outline, a full-color chart to follow and plenty of sumptuous and inspiring photography

Publicity Plans

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

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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Jewelry and General Craft

Making and Marketing a Successful Creative Business

Fiona Pullen

Successful craft business owner Fiona Pullen, owner of *The Sewing Directory* (thesewingdirectory.com), explains how to turn your hobby into a fulfilling and rewarding commercial success. Anyone wanting to use their craft or art skills should read this clear, accessible and thorough guide.

Key Selling Points

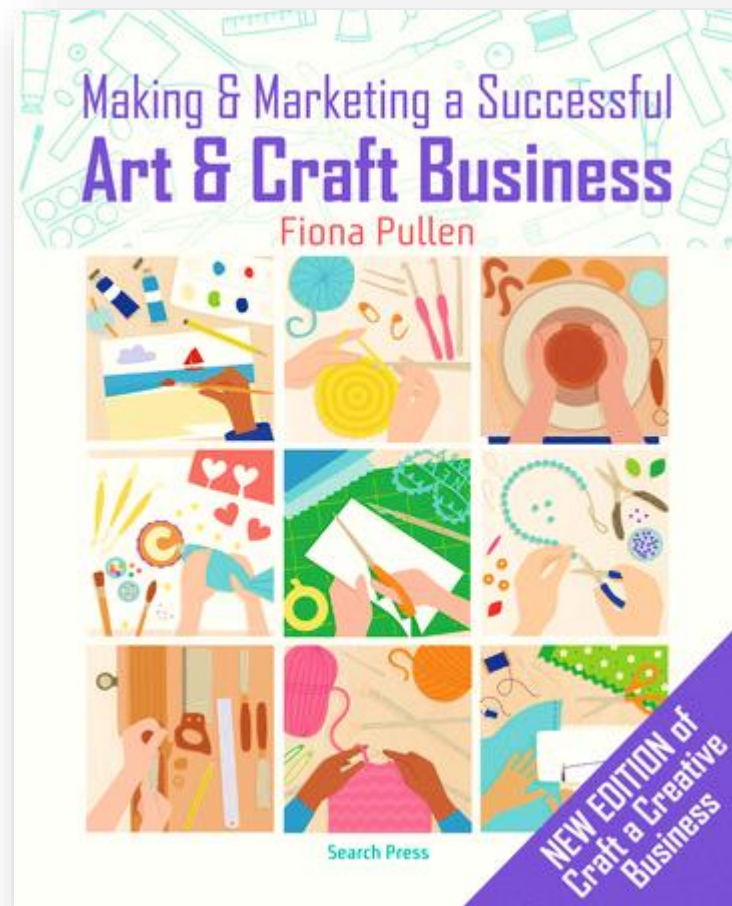
- High profile author with an active social media network and many followers
- Popular subject for mom-preneurs and other craft business start ups
- A fantastic reference book and user guide, tailored to craftspeople and artists

Publicity Plans

- Press reviews and features in craft magazines
- Feature projects in blogs with 10K community members
- Advance promotions and reviews in Craft blogs and sites
- Feature piece on *Craft Industry Alliance*

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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Research potential markets

The research you do before you get started will help you determine if your product will help form the rest of the plan for your business. Finding out where your customers spend their time, what they read, what sites they visit, and their other habits and preferences will help you decide where you should advertise your business.

Finding out what budget your customers have and what their income level is, will help you when it comes to pricing your product. While analyzing your competitors will help you decide on your business USP (see pages 22–24).

Market research surveys

One of the easiest methods of research is to conduct a market research survey, but how do you decide what to include, and how do you encourage people to get involved?

Before the days of the internet, entrepreneurs would stop people in the street asking them to take part in a survey. Nowadays we can do all this in the comfort of home, by harnessing the power of social media using free questionnaire tools like SurveyMonkey or Google Forms. Whilst it may seem easiest to do it all online, you need to consider the best way to reach your target audience. If you are planning a physical business, it may be more useful to get onto the street and talk to local residents about your idea. These people are your potential audience – and customers – so you need to be connecting with them rather than people you have contacted online who live hundreds of miles away.

Whether you are running your survey online or offline, there are a few basic things to consider when planning your questionnaire.

Length: Most people are unlikely to complete a survey that will take them more than two or three minutes, so keep your survey very short and tightly focused to get a higher participation rate.

The objective: Have very clear objectives in mind while you are planning the survey. What do you want to find out?

Clarity: Aim to be as specific as possible with your questions, in order to ensure you get the information you want in the shortest survey possible.

Language: Leading people into a response you want to hear will not help you. You want their honest opinion, not to support what you want. Keep the language neutral as possible.

EXAMPLE SURVEY QUESTION

How much would you be prepared to pay for a unique and hand-painted wooden sign for your child's bedroom?

- A) Less than £10.00
- B) Between £10.00 and £15.00
- C) Between £15.00 and £20.00
- D) More than £20.00

Using closed questions

Closed questions are those where the participant has to choose an answer from set responses, as in the example survey question on the opposite page. Closed questions will make it much easier to collate your results into usable data.

Using open questions

Beating the above in mind, it may be worth including open questions at the end of the survey. An open question allows people to give as much detail as they like, and not have to choose from set answers. This will be them to expand on anything they wanted to say in response to the earlier questions. You will often see a 'write in' option at the end of a survey, you would like to add? option at the end of a survey.

Location

Consider where you will ask people to answer your survey. If you try to stop a mother with children in the street she is likely to refuse you, but if you asked her while she was sitting down at a park or play place, with her children nearby, then you are more likely to get you a couple of minutes of her time. Equally, committing nothing to them in an online survey is likely to have more responses than people sitting in a cafe or shop at night.

Use of the internet

You will reach more people if you post links to your survey on social media, on Facebook, LinkedIn, and ask your friends to share it than if you post it on your old blog. To blog if you approach a few complementary businesses and ask them to share with their followers, that can also lead to a greater response.

Rewards

People often respond well to incentives. Many surveys use the lure of a prize to get people to participate. Consider offering a cash prize, high street vouchers or a free product to some participants. Don't forget that you need the participants to give you a way of contacting them if they have won!

Respect for privacy

Adding a line to reassure people that you will not be using their data to market to them or passing it on to other companies is always a good idea and will encourage a greater response rate.

Anonymity

Some people do not want to leave their details. Making contact details an optional part of your survey will probably result in more people taking part. It may also encourage people to be more honest because they know you cannot track their responses back to them.

Timings and lifestyle

If you are sending your survey by e-mail, consider the 'lifestyle' of your target participants to get the best response.

Sending a survey to an office worker's personal e-mail will get a better response if sent during the evening or weekend, when they have more time to read and fill it in.

Similarly, if the recipient is likely to be out partying on a Saturday night, that is not the best time to send it to them.



Your USP

USP stands for unique selling point. When planning your business you need to think about the specific benefits to offer your customers. What makes you different from the other businesses already out there?

Your new business will be against established businesses who already have a customer base, and if you are simply offering the exact same thing as other businesses, you need to give customers a reason to buy from you rather than one of your competitors. Having something unique about your business will help you stand out from the others, and help to convince people to try your business out.

Another way to ensure your business has a USP is to sell a product or service that does not exist. However, businesses can be very successful by taking something that has been done before, and doing it in a different way. You may have an innovative twist on an idea that will help your business stand out by being better or you could do the same idea in a different way. You may combine two products that are not usually sold together, or you may introduce a customer service that is way above your competitors.

If you can establish a niche for your business to occupy, it will be a lot easier for you to both market and sell your product, plus you will have less competition. The examples on the opposite page highlight a few examples of businesses that have used a USP that have helped them to become successful.

JUDITH BROWN JEWELLERY

USP: Unusual supplies

Judith combines vintage fabric and textile supplies and top-making techniques to do her jewellery making, producing beautiful unique designs. For instance, she makes necklaces from old book ends and cash studs, and earrings from zip pulls or bows.

judithbrownjewellery.co.uk



Image credit: Holly Booth Photography

WELBECK TILES

USP: Unusual products

Welbeck Tiles produces 'patchwork tiles' – ceramic tiles with prints of beautiful patchwork fabrics on them which when put together look like a patchwork quilt on your wall.

Welbeck Tiles' USP is that prints, they have quirky floral designs which look just like real fabric.

welbeck.com



Image credit: Welbeck Tiles Ltd

LOUISE DYER PAPERLACE

USP: Personalization

This company makes personalized paperlace family trees including names, dates and quotes. Plus Louise adds silhouettes of the people featured in the tree, or family pets under the tree creating a truly personalized gift.

facebook.com/loisepaperlace

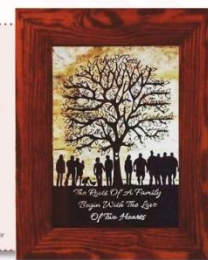


Image credit: Louise Dyer

Beginner's Guide to Kumihimo

12 Beautiful Braided Jewellery Projects to Get You Started

Donna McKean-Smith

Learn the basics of kumihimo braiding and beading to create over 12 pieces of gorgeous jewelry.

Key Selling Points

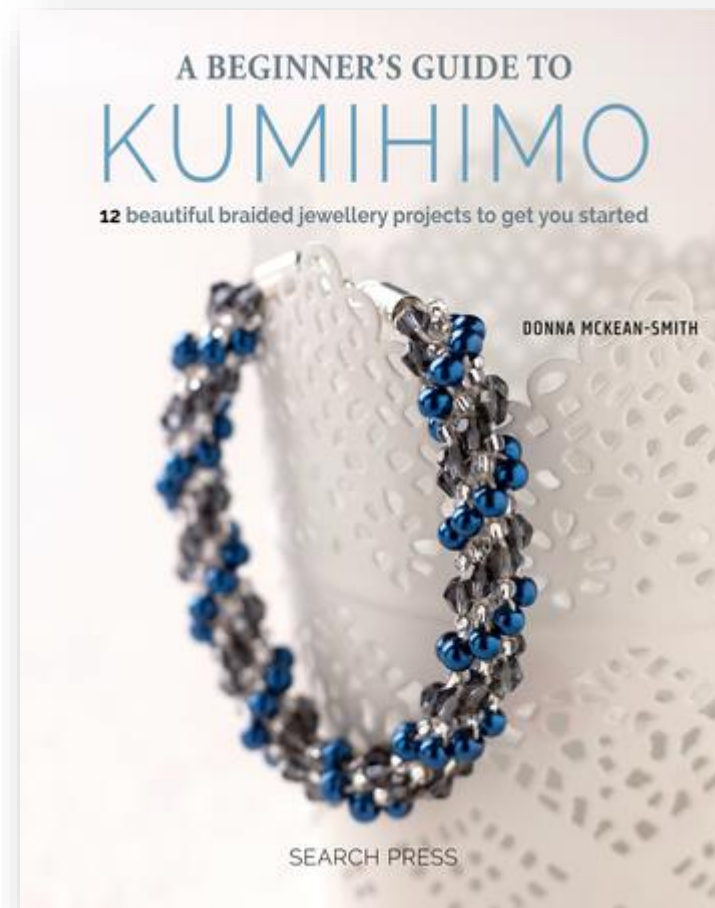
- Learn the basics of the craft through clearly-explained techniques
- Create over 12 simple yet stunning jewellery pieces
- Donna McKean-Smith is a noted jewelry designer and teacher

Publicity Plans

- Press reviews and features in jewelry and craft magazines
- Feature projects in jewelry and craft blogs with 10K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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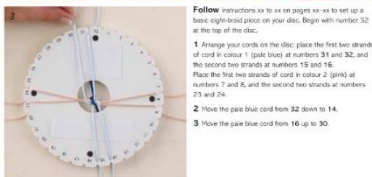
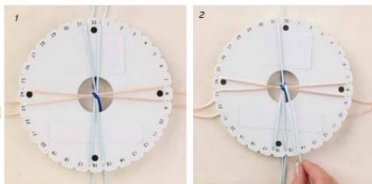


Eight-braid bracelet

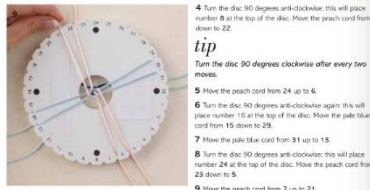
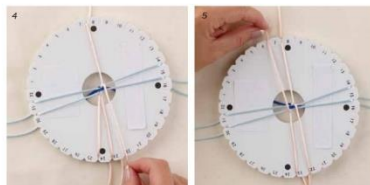
This eight-braid kumihimo project is a great beginners braid that will help you understand how the kumihimo process works. The possibilities with this method of braiding are endless with many variations to discover.

You will need...

- 2m (78 1/2in) 2mm satin cord (pale blue)
- 2m (78 1/2in) 2mm satin cord (peach)
- 10cm (4in) surplus cord (dark blue for contrast)
- Beeswax end cap



- Follow instructions xx to xx on pages xx to xx to set up a basic eight-braid piece on your disc. Begin with number 32 at the top of the disc.
- 1 Arrange your cords on the disc: place the first two strands of cord in colour 1 (pale blue) at numbers 31 and 32, and the second two strands at numbers 15 and 16. Place the first two strands of cord in colour 2 (pink) at numbers 7 and 8, and the second two strands at numbers 23 and 24.
 - 2 Move the pale blue cord from 32 down to 14.
 - 3 Move the pale blue cord from 16 up to 30.



- 4 Turn the disc 90 degrees anti-clockwise: this will place number 8 at the top of the disc. Move the peach cord from down to 22.
- 5 Move the peach cord from 24 up to 6.
- 6 Turn the disc 90 degrees anti-clockwise again: this will place number 16 at the top of the disc. Move the pale blue cord from 16 down to 28.
- 7 Move the pale blue cord from 31 up to 13.
- 8 Turn the disc 90 degrees anti-clockwise: this will place number 24 at the top of the disc. Move the peach cord from 23 down to 5.
- 9 Move the peach cord from 7 up to 21.

tip

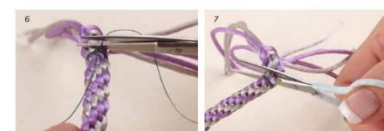
Turn the disc 90 degrees clockwise after every two moves.

FINISHING YOUR PIECE

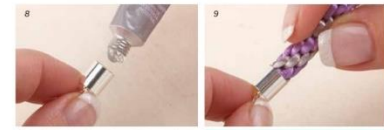
There are various ways in which you can finish your kumihimo braid, while you will not be able to use the end of the braid once it is glued into your end cap, the master you can make your end, the easier it will be to fit into the cap.



- 1 Untie and remove the surplus cord from the (bottom) end of the braid.
- 2 Carefully remove the braid from the disc, removing each cord from its slot one by one.
- 3 Tie four of the strands to the other four strands.
- 4 Tie a length of string, the thread – such as nylon – around the braid behind the knot while the thread around the braid several times to tighten it.
- 5 Use hypo cement glue extruded through a thin tip to secure the knot of the thin thread. Allow to dry.



Attaching the end caps



- 6 When the glue has dried, trim the tails of the thread.
- 7 Cut off the surplus cord behind the whipping (that is, the twisted strands). Take care not to cut the whipped thread as the braid will unravel.
- 8 Use glue – E60000 or similar this time – into a small area inside your end cap.
- 9 Tuck the end of the braid into the cap to spread the glue around the braid. Allow to dry. Repeat steps 4–9 at the original, bottom end of the braid.

Choosing your end cap

The size of your end cap depends on the size of cord you are using and the pattern you are creating. For a standard eight-braid kumihimo in the materials listed below, choose caps in the following sizes:

- 0.6mm macramé cord or 5.1cm (used for braided kumihimo) – 5–6mm end cap
- 2mm satin cord – 6–8mm end cap
- 3mm satin cord – 8–10mm end cap

The size of end cap you need for a project may also depend on how neat your finishing is, as to whether the cap will fit on the end. You can always bind around the end to use a slightly smaller end cap or add extra glue to pad out the end slightly.

The Art of Woodburning

Pyrography Projects, Techniques and Inspiration
Daniel Wright

A new edition of this practical introduction to Pyrography, the art of decorating wood using heated tools.

Key Selling Points

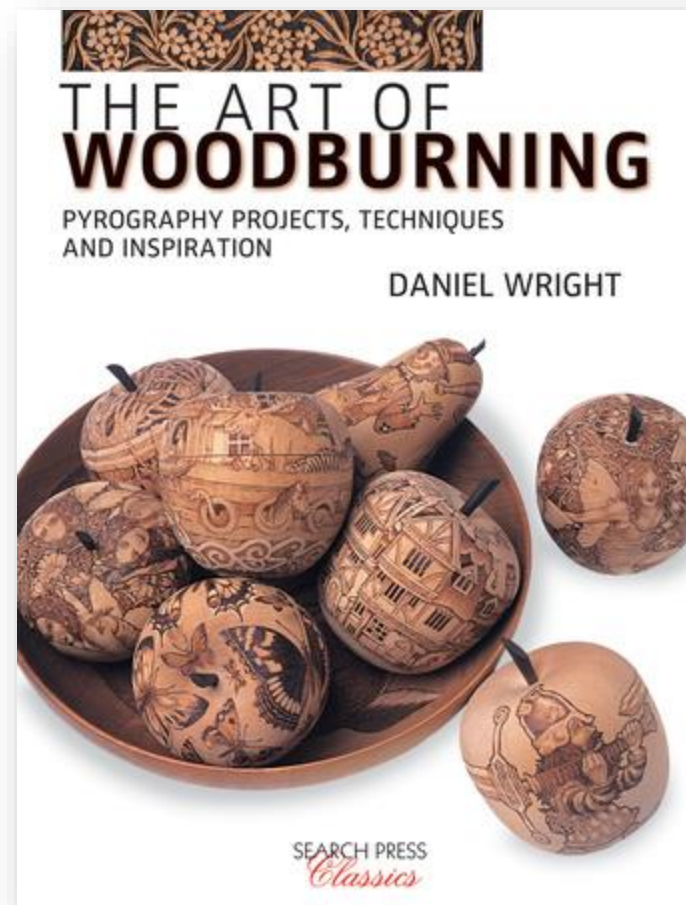
- New edition of Daniel Wright's practical introduction to pyrography
- Concise guide to the all the techniques, equipment and materials you need for wood burning
- Step-by-step demonstrations and 6 unique projects
- Renewed interest in woodworking and wood decoration anticipates a trend for pyrography.

Publicity Plans

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

Marketing Plans

- Email campaigns for libraries, schools and craft stores
- Book reviews in Library Journal and Booklist
- Goodreads feature title



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14 • TECHNIQUES

Basic patterns

These examples demonstrate the range of nibs you will need to undertake the chessboard project.



Standard nib

This nib is useful for a range of pyrography techniques, and for the most part it will be used when you want to create flowing lines. Work from the inside of each swirl, radiating outwards. Fill in the square with swirls of random sizes, working the inside both clockwise and anti-clockwise.



Swirls



Spoon-point nib

Use the level of a spoon-point nib on a high heat. Working areas of wood surrounded between each dot. For cross checks, make sure that the level of the nib makes contact at the correct angle; it should be evenly parallel to the surface.



Large dots



Inverted spoon-point

To produce the finest lines, insert the spoon-point as you are working with the edge. You will need to work forward, but the curving nature of the nib will keep your lines remarkably straight. Work up to the pencil boundaries but try to avoid them as when lines meet and finish.



Fine lines

Project Chessboard

This project adapts a traditional 'tozer' method of exploiting pyrography to produce a functional and attractive chessboard. A tozer is typically a flat board divided into squares, with a different shading technique filling each square. Most pyrographers have completed at least one, if not many, in their wood-burning career. It is a valuable exercise as pyrography relies solely on using a range of nibs to build up pictures. Students of enclaving undertake similar staves as a foundation stone of their training.

The following pages show some of the different techniques I used to fill my tozer, and instructions on how to achieve similar effects. You may wish to experiment with your own. The finished chessboard tozer will be a useful resource, to which you will return again and again when deciding exactly how to enhance your line drawings. Basic pictures can be built up just using line and outline, but it is not until you add shading that your work comes to life.

Planning and executing the project

You will need a large piece of wood, preferably light hardwood. Prepare the surface by sanding it lightly (see page 12). Mark out the largest square possible on the wood, using a set of measurements that will divide evenly by six, for example 30cm x 40cm or a measurement in inches. I used 30cm x 24cm. Divide all four sides of your square by six and mark with a pencil. Join up the marks to create a grid of 100 squares.

Design the outermost 16 squares, which will be used to form the border, and work on the inner 64 squares. Half of these should be filled like a checkerboard. Try to think about the squares using a different method, exploring as many different nibs or pen inserts as you have with your machine. Work up to the edges of each square so that the shading delineates the squares, rather than overlining them physically.

The completed chessboard.
Instructions for completing the border begin on page 22



TECHNIQUES • 23

You will need
A large piece of wood
Ruler
Set square
Pencil
Eraser
Pyrography tool
An assortment of nibs

Project Milking stool

This project is fairly challenging because of its intricacy and the relatively large surface area covered. A thoughtful milling tool is an ideal base for more advanced designs because the top is flat and easily worked, and the legs can be glued in place when the piece is finished. The design could take up to two days to complete, but you could work on a simplified design incorporating some of the same techniques.

Remember there is a good source of ideas because the information needed to construct the design is all contained within the design. If you have a drawing or drawing in black simple to adapt it to fit a circular form. If you have a drawing or drawing in black simple to adapt it to fit a circular form. If you have a drawing or drawing in black simple to adapt it to fit a circular form. If you have a drawing or drawing in black simple to adapt it to fit a circular form.

You will need
Spigot-free wood
Pencil
Eraser
Pyrography tool
Spoon-point nib



Sketch
An oval sketch for the stool top is very detailed but the design could be simplified.

TECHNIQUES • 11

1. Sand the wood to prepare the surface. Using a sharp pencil draw a border just inside the edge of your wood to form the outer boundary of your design; you can use a plate as a guide. Though it looks good if you fill in most of the surface of the wood, it is not easy to work up the edge without a backing inside. Here, draw the design lightly inside the border. Try to include all the outlines, but some of the detail can be left until later.



Left until later



2. When I work to such an ambitious design, I divide the present area into areas of similar shading and treat each area as a separate picture. This piece takes some time to work, so the separate sections make it easier to pick up and put down again over a period of days or even weeks. Note that there are no discernible outlines even though this is not a traditional solution, avoiding them will give the finished picture greater depth.

Begin with the applied areas, building them up with careful shading following the direction of each form itself. Add hatching at 90° to your work to create shadow under each detail. For the feet, use shading that returns scales. Add a covered highlight to make the back show.

3. Build up the detail on the base using a wood grain effect on the surface (see page 27). Slice out or shade each plank separately; the grain should not run from one plank to the next. The narrow planks on the base have been reinforced but can be processed. Shade the protrusion to suggest half eye glass and create the illusion of depth. Introduce shadows with cross-hatching. Further layers of shading can be added to the end when you have an overall picture of your area that looks under-worked.





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A Unique Visual Directory of Woodworking Techniques,
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Jeremy Broun

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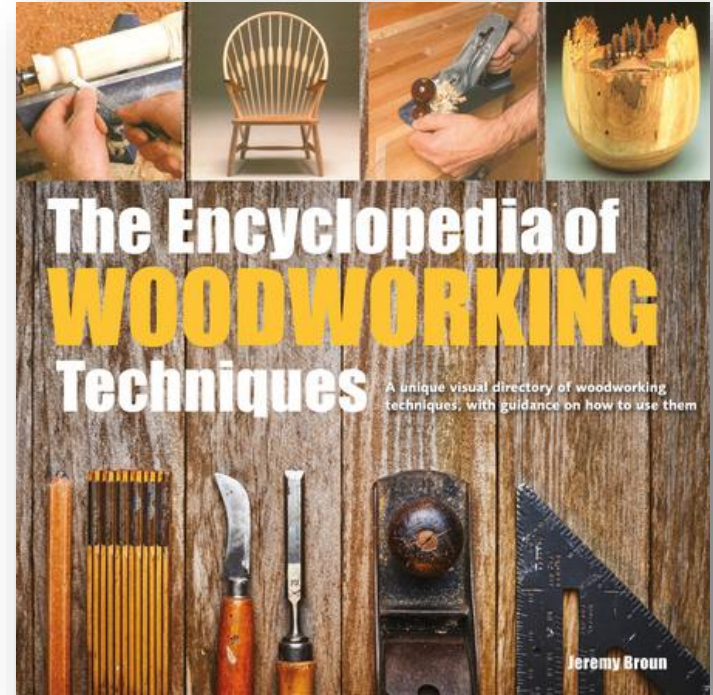
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Dovetail Joints

No other woodworking joint has the universal appeal of the dovetail. It seems to express the whole spirit of wood craftsmanship and yet, paradoxically, as a joint it is virtually redundant today in its strictest mechanical sense. There are other joints that, combined with the advantages of modern 'permanent' glues, are just as strong and a lot quicker to make.

Traditionally the dovetail was used by cabinet makers in the frame of drawers, the pull of the drawer action against the winged design of the joint making it very strong. This is because the greater the pull on the handle, the tighter the joint became. The effect was to pull the joint together rather than apart. The dovetail will probably always have great appeal, not just visually but also as a challenge for woodworkers to make in its variety of forms. In hand woodworking it is commonly regarded as the last test of craftsmanship.

It can be made by hand or machine, and dovetail jigs involving the router have Routing, page 46) now make the machine dovetail look as good as the hand-cut version. There are various types of dovetail, including lap dovetails, secret-milled dovetails, simple dovetails and comb dovetails. All basically depend upon the same wedge shape to give them mechanical strength, so the common dovetail is shown here to illustrate the technique.

CHECKLIST

- Try square
- Steel rule
- Marking knife
- Pencil
- Marking gauge
- Dovetail scriber
- Dovetail template or sliding bevel
- Dovetail saw
- Coping saw
- Bevel-edged chisel(s)
- Mallet
- Hammer and scrapwood
- Handplane
- Proprietary dovetail jig
- Router (ideally 1300 watts plus)
- Appropriate dovetail and straight cutters (tungsten carbide tipped or high-speed steel)

• See pages 8-7



1 Marking out a common dovetail joint
After cropping the wood to size (see page 84), on each plane mark light shoulder lines all the way around to the thickness of the other piece plus 1mm (1/32"). You can use a try square and marking knife, keeping the stock against the face marks.



2 Using a dovetail template and pencil, mark out the positions of the dovetail on the wood. Always shade in the waste. The pitch angle is usually around 17° and can be marked alternately with a sliding bevel. Pitch is the term used to describe the angle of the slope.



3 Remove the end waste with a tenon saw, working down across the grain, carefully to the line.



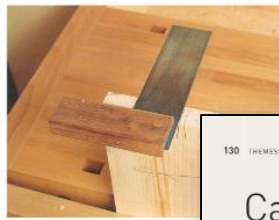
4 Remove the waste with a coping saw, cutting to about three-fourths of the shoulder line. The three-fourths is left on at this stage because it can only be removed accurately with a very sharp chisel.



5 Using a try square and marking knife, deepen the shoulder line where the joint is to be cut.



6 Using a try square, square the joint across the end of the wood and inside the waste. This is very important so you know which bits to cut out.



3 Using a try square, square the joint across the end of the wood and inside the waste. This is very important so you know which bits to cut out.

Cabinets and Chests

A cabinet or chest is usually a box with four sides, a back and some kind of lid. Some cabinets are raised on legs to a more convenient practical height. 'Cabinetry' is a woodworking term that refers to a broad vocabulary of techniques centring around carcass work and panel and frame construction.

The most common cabinet carcass is a four-sided solid wood box construction jointed together with dovetails. A cabinet can also be machine-jointed and made of a veneered manufactured board such as chipboard or MDF. There is a lot you can do with a box construction to turn it into an interesting cabinet. A range of different joints, either exposed or hidden, can hold the box together at its corners. The doors can be hinged using different methods or designed to open, close and lock in a completely novel way. The internal detailing of the cabinet can introduce an inner wealth of craftsmanship and interest revealed once the doors are opened. Some cabinets are deliberately ornate and decorative, such as those of the Art Nouveau period; others are subtle and understated, often revealing an element of surprise. Some rely on a combination of woods for their visual appeal, or they reveal a fragrant woody scent when drawers are opened.

Drawer-making is the high art of cabinet-making, and the real test of a craftsman. Curiously there may be plenty of different chairs, tables and other objects, but when it comes to cabinet drawers, traditional methods are invariably preferred. The drawer has to be made with precision, so that it glides in and out, creating a 'piston' effect as it compresses the air within the carcass. Traditional drawers are time-consuming, and those masters of perfection are often masters of speed. The cabinet employs the logic of much woodworking technique and the respective tools - flat panels jointed at right angles, parallel surfaces clamped together with ease and square edges checked with squaring tools. For this reason cabinet-making is at the heart of woodworking, and indeed a cabinet is a pleasurable object both to possess and to make.



98 BURNING OWL TAILBOY

Tailboy in solid French cherry with raised cotton-wool design and cork drawer linings (full caption to come). Tailboy in solid French cherry with raised cotton-wool design and cork drawer linings (full caption to come). Tailboy in solid French cherry with raised cotton-wool design and cork drawer linings (full caption to come). Tailboy in solid French cherry with raised cotton-wool design and cork drawer linings (full caption to come).



4 CHRIS TRESE AND CHRISTINE WARD'S-DALE ENTIRE MARQUETRY SIDEBORD
Caption to come for marquetry sideboard. Caption to come. Caption to come for marquetry sideboard. Caption to come. Caption to come for marquetry sideboard. Caption to come. Caption to come for marquetry sideboard. Caption to come. Caption to come for marquetry sideboard. Caption to come.



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Peter Cosentino

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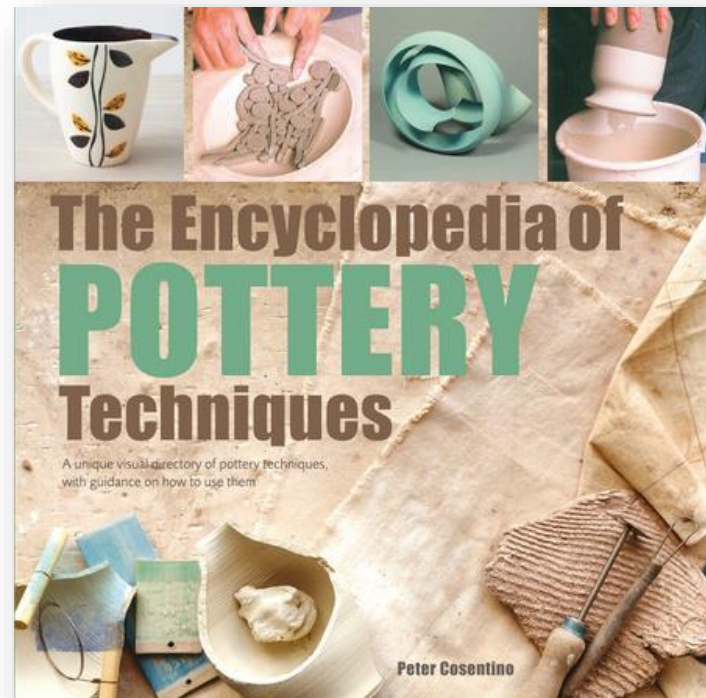
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- Put your new skills into practice with a wealth of inspirational examples, ranging from bowls, vases and cups, to plaques, spheres and sculpture
- Includes advice on materials and equipment, including kilns, glazes, molds and more
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Throwing

Hand-forming a mass of soft plastic clay on a rotating wheelhead is called throwing, and the technique can be traced back beyond 2000 B.C. Although both the technique and potters' wheels have been refined over the years, the essential methods remain unaltered.

No other forming technique takes clay as much as throwing, and particular care should be taken when preparing clay like **KNEADING** and **WEDGING**. It must be soft, pliable, and sensitive enough to be shaped quickly but firm enough to retain its shape when wet.

The key to successful throwing is the initial process of getting the clay into the center of the wheelhead before shaping commences, called **CENTERING**. Once this has been successfully completed, a whole range of objects and shapes can be thrown, mostly stemming from simple basic shapes such as plate, bowl, or cylinder forms.

Shallow Open Forms

These are perhaps the easiest to throw since their low profile makes them very stable, and the centrifugal force of the rotating wheelhead virtually pulls the clay to spread outward. The clay mass should be spread over the wheelhead by applying downward pressure with the palm of the hand. It can then be opened by using both thumbs moving in opposite directions, thus creating the inside base and leaving a generous thickness which can be removed during **TURNING**. The base of any thrown form defines its width; opening too far beyond the base will cause the weight of the wall unsupported and liable to collapse.

Wide forms are difficult to remove from the wheelhead immediately after throwing, so it is possible a removable throwing bed should be used, where the form can remain until it has stiffened slightly.



Throwing a shallow open form

1 The base of any thrown form defines its maximum diameter. Apply downward pressure with the palm of both hands to spread the centered clay mass over a larger area of the wheelhead.



2 Open out the clay by using both thumbs, pushing them outward in opposite directions to form the inside base. Rest your arms on the wheel tray for stability.



Throwing a cylinder

1 Form the middle base by moving the tip of your thumb from the center of the clay mass outward. Use your other hand as a support while throwing.



3 Once the cylinder has become too tall to grip between thumb and middle finger, use the middle finger of the non-working hand inside the cylinder while supporting the handle with the working hand. Take a steady hold at the bottom of the cylinder wall and, maintaining steady pressure, raise the hand upward.



5 The raising action should be precisely vertical. There is a natural tendency to lean backward slightly, but try to resist this, as it will cause the cylinder to flare outward. The raising action is continued until the clay wall has taken up all excess.



7 Any weaknesses around rims can be removed with a needle. With the wheelhead rotating slowly, steady the inside rim with the left index finger, and push the needle steadily into the clay wall approximately 1/4 in. (5 mm.) below the lowest point of the rim area. It needs your left index finger on the inside. Lift the cut section clear of the rim.



3.0
3.1
3.2
3.3
3.4
3.5
3.6
3.7
3.8
3.9

The plate is a refinement of the basic process for making a shallow open form. The broken piece by both Cornew employees save brushstrokes, seemingly to produce a deceptively simple surface design.



3 Taking up a comfortable position, join the fingers of both hands to form a steady line between hands, thumb, fore and pot. Steady by cutting away any unevenness from the base area and around the outer edge. If the outer edge is particularly ragged, it may be an advantage to use a needle.

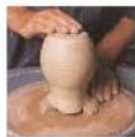


4 Begin from the center of the base and work outward, removing only a thin layer of clay each time. Keep the base thickness in mind as you work, to ensure you do not accidentally cut right through it.



Using a "chuck"

1 Thrown pots with narrow or curved necks must be mounted into collars or "chucks" to hold them while turning on a wheel. Large bands can be lowered over cracks if they are too wide to fit a standard wheelhead.



3 Where a pot has an uneven section of rim, such as a pouring lip, a collar of clay can be formed on the wheelhead to accommodate the inverted pot. Here, a small section has been cut out of the collar so that the pouring lip of the jug can sit in it without fear of damage.



4 Once the base and outer edge are level, the lines defining the proposed foot rim can be marked in with the edge of the tool to identify the edges you will be working to.



4 The outer edge of the foot rim can then be defined. The clay will normally be at its thickest at the point, and it is often surprising how much clay can be removed. It is important to keep checking the shape of the foot as it develops, as it must appear to grow naturally from the main body of the pot.



2 Chucks can be thrown especially for particular pots and then kept wrapped tightly in soft polyethylene until the next time they are required. Once positioned in the chuck, a turning can be done in the way described. If the pot is in the right state for turning, the clay will part off easily in long strips.



Reclaiming clay

For scraps of soft unglazed clay, trimmings, and throwing mistakes, can all be used again. A plastic container is needed to collect all the scraps. Water is poured in to cover them, and once it has all soaked down into a slurry, it can be spread over a slab until dry enough to prepare for reuse.

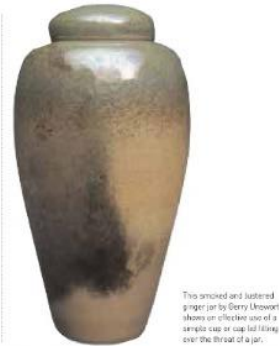
Lids and Fittings

Lids are normally made by the **SLIP CASTING** or **THROWING** techniques. The best lids form natural relationships with the body of the pot, and they rely on one another to produce a successful, unified whole. Lids should thus always be considered during the initial **DESIGNING** process, and thrown lids should be made at the same time as the pot. This also helps to ensure a good fit as both will shrink at the same rate.

Although lids can vary widely in shape, form, and function, there are really only a few main types on which all others are based. All lids require some device to keep them securely in place, and this is usually achieved through forming and combining flanges and galleries. These tend to define the different lid types.

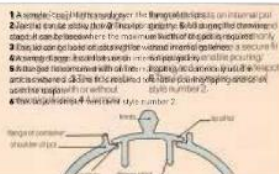
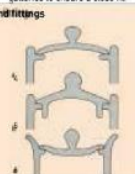
Simple inset lids can be formed by throwing totally enclosed shapes. These can be cut through with a sharp blade in an undulating line when leather-hard, or alternately formed with an integral flange during throwing and cut to fit when leather-dry. Another type of lid is a simple cup or bowl shape which caps the rim when inverted over it. A well-defined ledge for the cup lid to rest on is normally a feature of this type. Similar lids can rest on internal galleries formed on the pot.

Where the rim of a pot does not have a gallery, the lid will require a flange which fits into the throat of the pot. This type can be thrown as an inverted shape and have a handle attached at a later stage (see **PULLING**), or alternately can be thrown upright with a solid or hollow knob handle formed during the throwing process. Flanged lids are also frequently thrown for pots with internal galleries to ensure a close fit.



This inverted and lidded ginger jar by Betty Knowlton shows an effective use of a simple cup or bowl fitting over the throat of a pot.

Simple variations on lids and fittings



- 1 A simple inset lid with a flange fitting into the throat of a pot.
- 2 A lid with a handle attached to the side of the pot.
- 3 A lid with a knob handle attached to the top of the pot.
- 4 A lid with a handle attached to the side of the pot.
- 5 A lid with a handle attached to the side of the pot.
- 6 A lid with a handle attached to the side of the pot.



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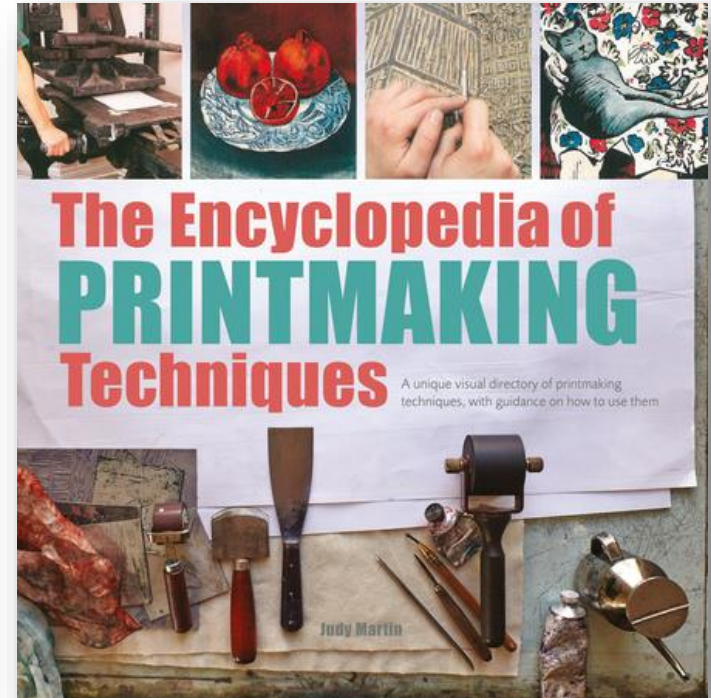
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Acknowledgements



Printing from acetate
The second acetate was
taken. It might be possible
to print on a piece of paper
pinned. The acetate
pencil makes the colour
stronger and the red more
vibrant.



Overprinting
1. For the first stage of a two-
stage print, the ink is rolled
to a layer of 1/16" or 2.54mm. A
second stage is positioned
above it with the ink.

2. By applying a thin layer of
ink with a roller, the second
stage is rolled over the first.
The ink is rolled over the
first stage, and the second
stage is rolled over the first.

3. The second stage is rolled
over the first stage, and the
second stage is rolled over
the first stage. The ink is
rolled over the first stage,
and the second stage is
rolled over the first stage.



4. The second stage is
rolled over the first stage,
and the second stage is
rolled over the first stage.
The ink is rolled over the
first stage, and the second
stage is rolled over the
first stage.



5. The second stage is rolled
over the first stage, and the
second stage is rolled over
the first stage. The ink is
rolled over the first stage,
and the second stage is
rolled over the first stage.



6. The artist partially removed
the ink by using a tool,
and the second stage is
rolled over the first stage.
The ink is rolled over the
first stage, and the second
stage is rolled over the
first stage.



7. In the finished print, the
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a more vibrant and
vibrant image.



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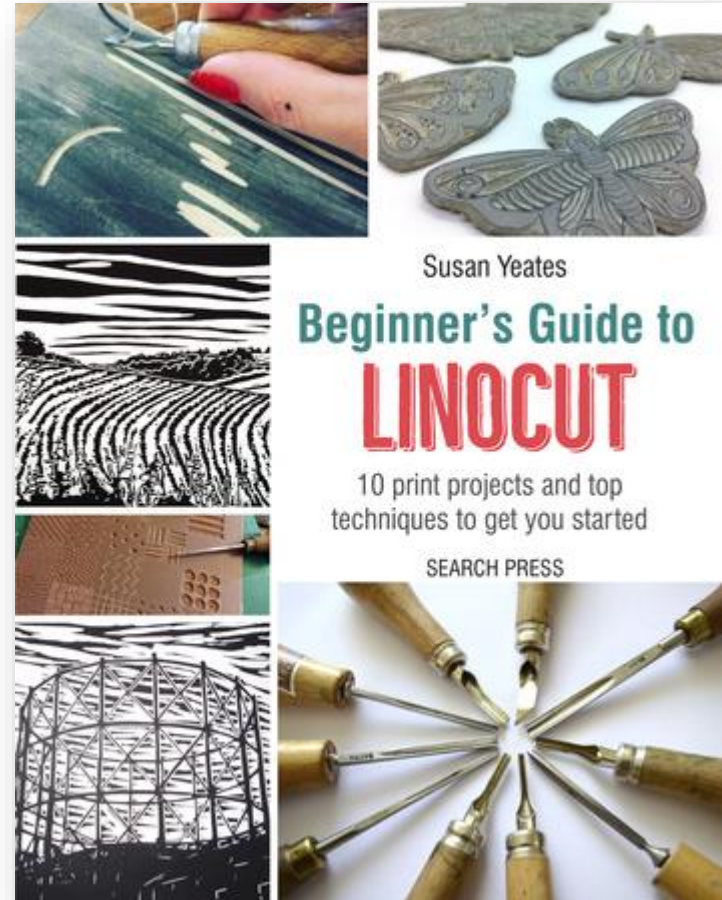
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