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Painting Portraits in Acrylic

A contemporary guide to capturing life with colour and vitality
Hashim Akib

A fantastic, accessible and practical guide to contemporary portraiture. Learn from master artist and author Hashim Akib as he shows you how to produce striking, interesting portraits in your own style.

Key Selling Points

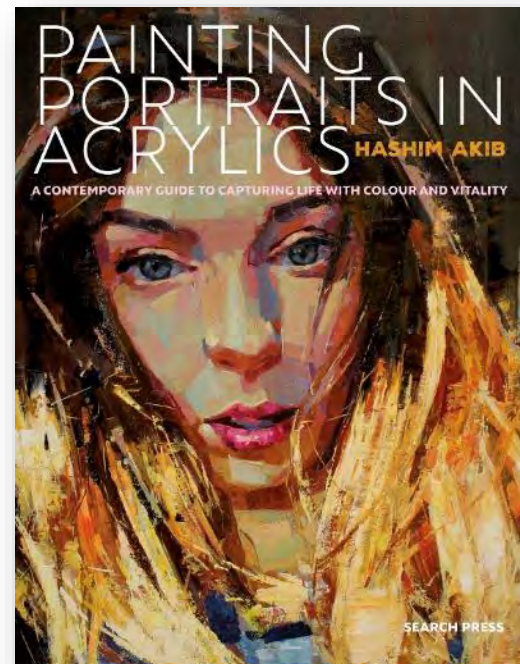
- **High profile and active author:** Hashim has been featured in a publication entitled 'Painting in Acrylics; The Indispensable Guide', Who's Who in Art. He has exhibited with the Royal Institute of Oil Painters, New English Art Club and Royal Society of Marine Artists at the prestigious Mall Galleries in London.
- **Distinctive, contemporary style of portraiture.**
- **An insight into a master artist's style and techniques, with critical information for portrait artists.**

Publicity Plans

- Press release and book reviews for major art technique magazines
- Review in The Artist

Marketing Plans

- Email marketing to all art and craft stores
- Featured title for key art independent stores
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Botanical Illustration from Life

A visual guide to observing, drawing and painting plants
Işık Güner

A visual guide to beautiful botanic watercolor painting from life for artists. Observe, draw, paint, explore and master this wonderful art under Işık's careful guidance. Being inspired by the nature around you is the first step to becoming a botanical artist.

Key Selling Points

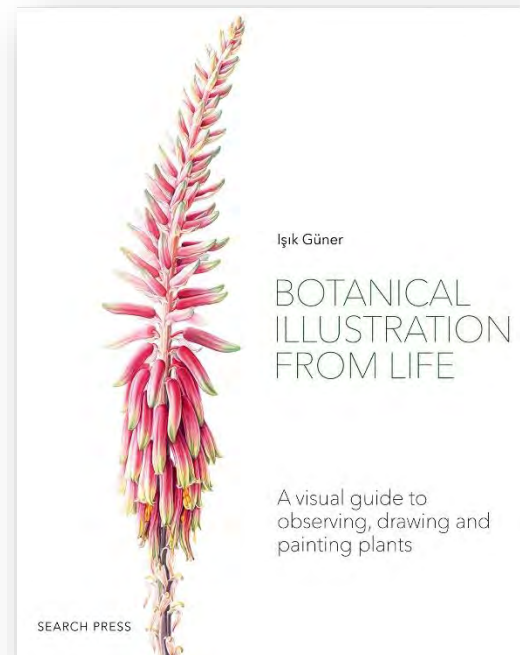
- Learn how to observe plants in the wild and take live specimens
- Use light and shade to draw your specimens in a lifelike way
- Compose and paint your own beautiful botanical illustrations.

Publicity Plans

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Positioning plants

Many specimens of your work look best when they are starting to show, not the overall appearance, or the plant settles back down to a more natural and happy look as it again, and carefully covers it from many different angles. Turn the plant, repeating it from the back and two others. Observe your specimen from many different angles and across the back one. The best angle is always the one from which you can view most of your plant's characteristics.

The best angle is always the one from which you can view most of your plant's characteristics.

1. Place the stem of the flower on the surface so it is parallel to the drawing line.
2. Draw the outline of the stem and the leaf.
3. Draw the outline of the stem and the leaf.
4. Draw the outline of the stem and the leaf.
5. Draw the outline of the stem and the leaf.

1. Cut the stem of the flower, but not the base.

2. Turn the flower over, and draw the stem and the leaf.

3. Apply ink to the back of the stem and the leaf.

4. Draw the outline of the stem and the leaf.

5. Draw the outline of the stem and the leaf.

1. Place the stem of the flower on the surface so it is parallel to the drawing line.

2. Draw the outline of the stem and the leaf.

3. Draw the outline of the stem and the leaf.

4. Draw the outline of the stem and the leaf.

5. Draw the outline of the stem and the leaf.

1. Place the stem of the flower on the surface so it is parallel to the drawing line.

2. Draw the outline of the stem and the leaf.

3. Draw the outline of the stem and the leaf.

4. Draw the outline of the stem and the leaf.

5. Draw the outline of the stem and the leaf.

Heracleum

1. Apply the color.
2. Add the green.
3. Add the green.
4. Add the green.
5. Add the green.

1. Apply the color. Apply a wash of color to the stem, but not the leaves. As it is a very tall stem, a continuous wash of color is not possible. You can try to wash the stem, but you will be making unwanted lines in these stems. Don't let the previous washes dry before you apply the next.

2. Add the green. Start with a very light wash on the stem, or a dry surface, only to add a little more color to the stem.

3. Add the green. Start with a very light wash on the stem, or a dry surface, only to add a little more color to the stem.

4. Add the green. Start with a very light wash on the stem, or a dry surface, only to add a little more color to the stem.

5. Add the green. Start with a very light wash on the stem, or a dry surface, only to add a little more color to the stem.

1. Position the flower.
2. Draw the stem and leaf.
3. Add the color.
4. Add the color.

1. Position the flower. The stem of a flower is usually the most important part of the flower. It is the part that is most visible and the part that is most important. It is the part that is most visible and the part that is most important.

2. Draw the stem and leaf. The stem and leaf are the most important parts of the flower. They are the parts that are most visible and the parts that are most important.

3. Add the color. The color is the most important part of the flower. It is the part that is most visible and the part that is most important.

4. Add the color. The color is the most important part of the flower. It is the part that is most visible and the part that is most important.

Drawing Animals

Lucy Swinburne

A new, updated guide to drawing a wide variety of wild and domestic animals by master artist Lucy Swinburne.

Key Selling Points

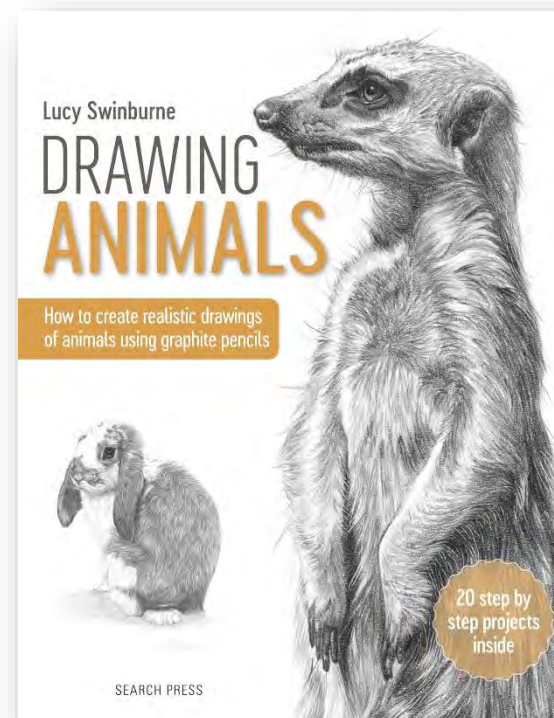
- Updated edition of one of Search Press's Drawing Masterclass titles, **Animals (9781844487721)**
- **BRAND NEW** sections in drawing key features and textures of your favorite animals, plus how to capture them in movement
- **10** step by step projects help you improve your skills
- In-depth section on materials and mark-making
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Pattern: Scottish Wildcat

For this step-by-step feathered pattern, I thought it important to include a few shaped markings on the forehead of the animal, as are many familiar with – the cat. This picture is a Scottish Wildcat, but I can't find a picture of its appearance. All the details are that you know well to be.



MATERIALS
Graph paper (size A4, 10x14 cm)
Pencil (HB)
Eraser
Sharpener
Scissors
Ruler (15 cm)



1. Draw a line in the center of the page, and draw a rectangle around it. The rectangle should be 10 cm wide and 14 cm high. This is the main body of the cat's head. The rectangle should be 10 cm wide and 14 cm high. This is the main body of the cat's head.



2. Draw a line in the center of the page, and draw a rectangle around it. The rectangle should be 10 cm wide and 14 cm high. This is the main body of the cat's head. The rectangle should be 10 cm wide and 14 cm high. This is the main body of the cat's head.



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A-Z Bird Portraits

Andrew Forkner

Capturing both the delicacy and majesty of his subject, Andrew Forkner's book provides you with all you need to paint a range of bird species in acrylics, taking in birds of prey, songbirds and waterbirds.

Key Selling Points

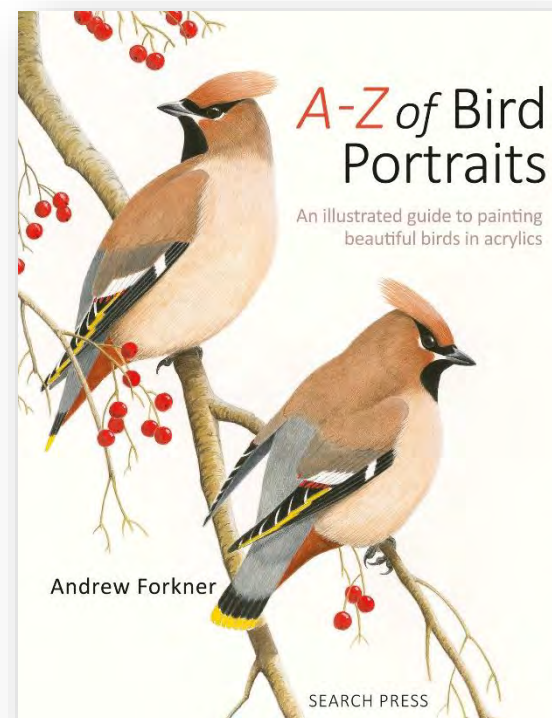
- **Twenty-six striking and characterful bird species**
- **Clear and easy-to-follow step by step projects**
- **Includes guidance on composition, reference and important bird features**

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Haliaeetus leucocephalus BALD EAGLE 77

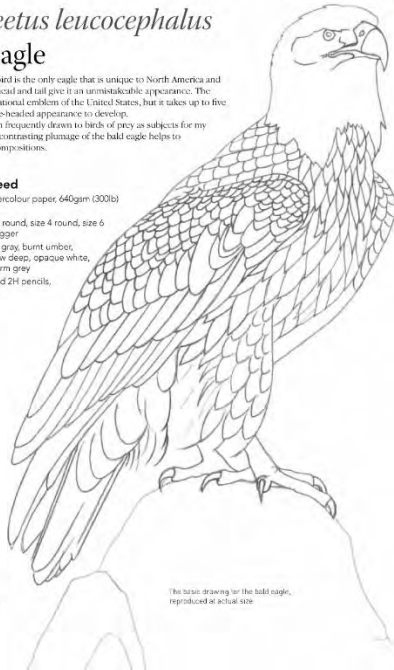
Haliaeetus leucocephalus Bald Eagle

This magnificent bird is the only eagle that is unique to North America and its striking white head and tail give it an unmistakable appearance. The adult bird is the national emblem of the United States, but it takes up to five years for this white-headed appearance to develop.

As an artist, I am frequently drawn to birds of prey as subjects for my paintings and the contrasting plumage of the bald eagle helps to create dramatic compositions.

You will need

- Paper: HP watercolour paper, 440gsm (300lb) extra white
- Brushes: Size 2 round, size 4 round, size 6 round, size 0 rigger
- Paints: Payne's grey, burnt umber, cadmium yellow deep, opaque white, Mars black, warm grey
- Other: T, 22 and 2H pencils, tracing paper



Opposite:
The finished painting

The main drawing for the bald eagle, reproduced at actual size

- H Payne's grey
- I Cadmium red medium
- J Burnt umber
- K Raw sienna and burnt sienna
- L Raw sienna
- M Chromium green oxide and cadmium orange

9 Using the rigger and mix B, outline the secondary feathers to indicate the thin cast shadow. Use the same combination to put in the dark central feather veins on the three tertiary feathers.

10 Add a small amount of mix E to mix C and, using the rigger carefully, introduce the delicate breast feathers that overlap the leading edge of the wing.

11 Apply a pale wash of mix E to the shadow areas on the reedheads and the leaves to finish.



Use an older-size 4 brush to stipple the reedheads. The brush should be slightly more upright than usual to allow small deposits of colour for texture. An older brush is better as the tip will be slightly more rounded.

page 37 to

to size of following the

of detail over of the detail.

id stipple the

inge breast

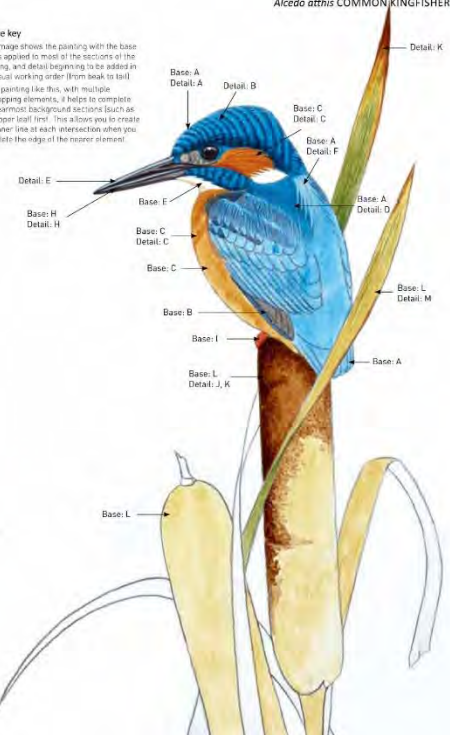
its in the eye, dry feathers.

is: eye.

Alcedo atthis COMMON KINGFISHER 39

Image key

This image shows the painting with the base layers applied to most of the sections of the drawing, and detail beginning to be added in my usual working order (from beak to tail). In a painting like this, with multiple overlapping elements, it helps to complete the rearmost background sections (such as the upper leaf 'line') first, to allow you to create a cleaner line at each intersection when you complete the edge of the nearer element.



Base: L



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Painting Mood & Atmosphere in Watercolour

Barry Herniman

Learn how to invest your watercolour landscapes with character and ambience that will lift them out of the everyday into something extraordinary.

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- Techniques clearly explained and demonstrated

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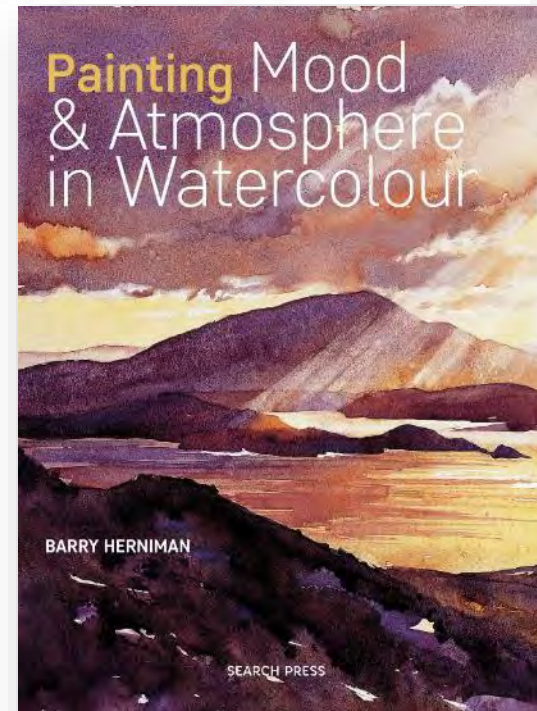
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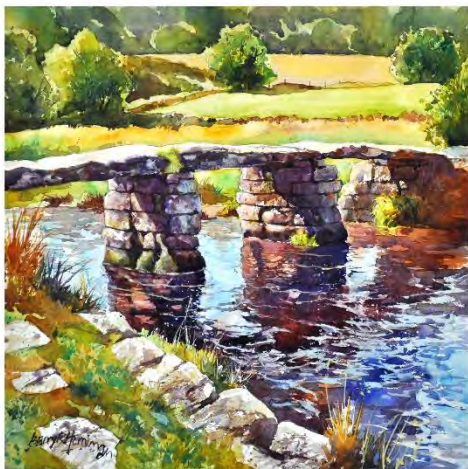
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COMBINING THE TECHNIQUES

I have chosen these two paintings to illustrate how the techniques on the preceding pages can come together to produce vibrant and pleasing works. It is very easy to overdo the technique side of things and the painting can become over-fussy and fractured, so please use them sparingly.



Clapper bridge, Postbridge, Dartmoor

102 x 120mm (4 1/8 x 4 3/4")

In my first view of the well-known clapper bridge at Postbridge on Dartmoor after working in the opposite side of the loz, I captured the bridge in the water. I have used masking in the water and also along the top edge of the slip stones. With the mask in the water, I used a blue to establish all the dark shadows in some of the slip stones and contrast nicely with the text, visible in the foreground.



Sunlit Waters, River Dart, Dartmoor

266 x 380mm (10 1/2 x 15 1/4")

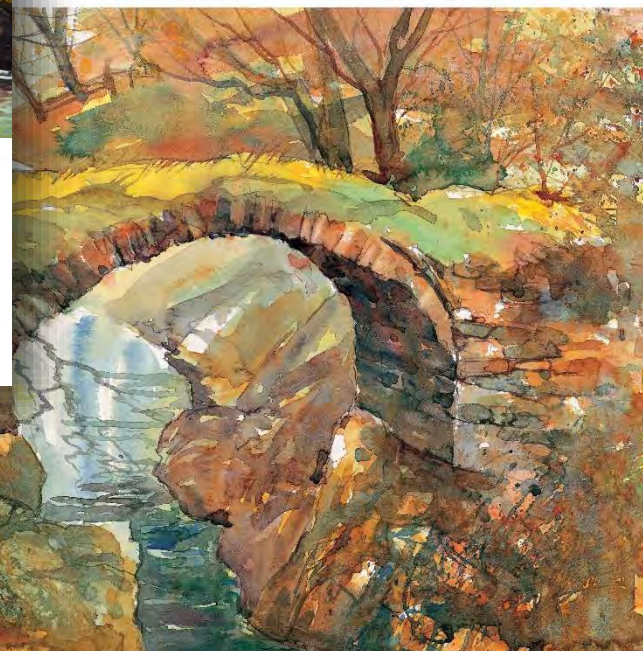
I went to some extent painting as there was a mid-afternoon sun and clouds in the scene. The trees on the floor have had a light drizzle through them on a sunny day and the sun is all directions to produce the 'loopy' swirlyness in the foliage. With the river there, I used a more 'loopy' approach, masked out the highlights on the water to the left and some of the rocks, letting the river to flow more gently into each other. You'll also notice the different textures in the rocks.



Back in my studio I played around with water soluble colours and pencils, multiplying some of the elements and combining others to give a more dramatic slant to the scene.

Catching the Light

Size: 750 x 520mm (29 1/2 x 20 1/2")



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5 beautiful pictures to frame and print

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BLOSSOM MEADOW

Crack flowers in your painting with plenty of light blues for the sunny areas and soft greens for the foreground, and the pale, soft shades of the sky on the horizon. Working flat is ideal as the blossom and the background are mostly flat areas. Flowers and grasses.

Color - Use a mix of light blues and soft greens for the sunny areas and soft greens for the foreground, and the pale, soft shades of the sky on the horizon. Working flat is ideal as the blossom and the background are mostly flat areas. Flowers and grasses.

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STAGE 1



STAGE 2



Color - Use a mix of light blues and soft greens for the sunny areas and soft greens for the foreground, and the pale, soft shades of the sky on the horizon. Working flat is ideal as the blossom and the background are mostly flat areas. Flowers and grasses.

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FARM IN TUSCANY

Use simplified, softened shapes to suggest the distant hills, trees, and buildings. The colors are warm and rich, with a focus on the golden tones of the landscape.



STAGE 1

Color - Use a mix of light blues and soft greens for the sunny areas and soft greens for the foreground, and the pale, soft shades of the sky on the horizon. Working flat is ideal as the blossom and the background are mostly flat areas. Flowers and grasses.

YOU WILL NEED

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STAGE 2

Color - Use a mix of light blues and soft greens for the sunny areas and soft greens for the foreground, and the pale, soft shades of the sky on the horizon. Working flat is ideal as the blossom and the background are mostly flat areas. Flowers and grasses.



"USE SIMPLIFIED, SOFTENED SHAPES TO SUGGEST THE DISTANT HILLS."

Paint Pad Poster Book: Flowers

5 beautiful pictures to frame and print

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A poster book, an art pad and a step-by-step painting book all rolled into one! 5 beautiful posters to pull out and frame, along with the watercolour outline and stage-by-stage instructions you need to paint each artwork for yourself.

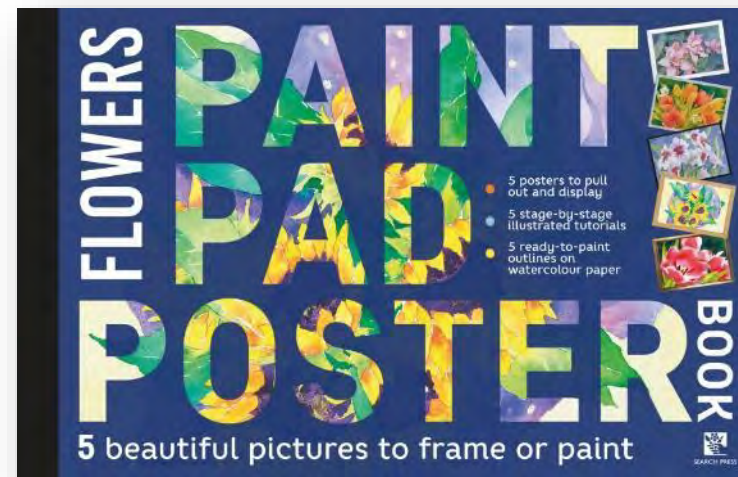
- Flowers are the most popular subject to paint and this book includes the most popular flowers
- 5 step-by-step illustrated tutorials in an innovative, annotated format
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The Paint Pad Artist: Coastal Landscapes

6 Beautiful Pictures to Pull Out and Paint

Charles Evans

'This new series from Search Press is simply brilliant and brilliantly simple. Take one look and you'll get it immediately. I just love them.'

Henry Malt, Paint Magazine

Key Selling Points

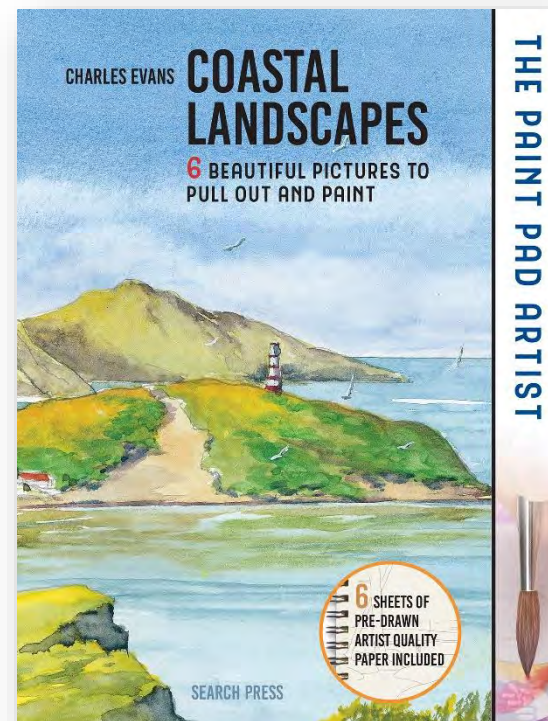
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SLIGO, COUNTY MAYO

This is a lovely open landscape with gentle hills; the sea merges with the lake to give a feeling of isolation and remoteness.

BEFORE YOU START

YOU WILL NEED

30mm (1 1/4") flat wash brush, 19mm (3/4") flat wash brush, size 8 round brush, plastic card

COLOURS NEEDED

Yellow ochre, ultramarine blue, burnt sienna, raw umber, light red, Hooker's green



Technique 1: Sucking out clouds

Creating clouds in the sky is a very simple technique. To depict the softness of clouds, however, this technique needs to be applied while the sky is still good and wet. Pre-wet the sky before laying your sky wash and lift – or suck – out the clouds.



1 Make sure your brush is clean and damp. Work across the paper in a wiggling motion, using the side of the bristles to remove the colour of the sky, leaving the shapes of the clouds.



2 Continue the wiggling motion until you are happy with your cloud coverage. Do be careful not to push the metal or ferrule of your brush into the paper as it will spoil the surface.

Technique 2: Scraping out rocks with a plastic card

Sometimes an unusual tool can be used to give a very convincing painterly effect. I discovered that a plastic card (such as a hotel room key!) can produce effective rocks. You do not need to use the exact colours that I've used below – try using Sand, with a touch of cobalt blue on top. This effect is also excellent for suggesting stonework on an old building.



1 Press in the rock area first, in yellow ochre with a dark mix of raw umber, ultramarine and burnt sienna over the top, wet on wet.



2 Hold the flat edge of the card against the still wet paint and pull it across the area, forcing the card slightly. Gaps form between the scrapes – this will allow the wet paint to gather in the gaps and give shadows between the rocks.

Technique 3: Putting in grasses

The effect of a clump of grasses can be attained easily with the 19mm (3/4") flat wash brush. The brand that I use – Daler-Rowney Aquafine – has a nice sharp edge to it.



1 Load the brush and burst across downwards, like



30 Pick up a few individual blades of grass along the left of the path over the top of the stippled foliage areas.



31 Go into the grasses in the foreground with a little ultramarine blue into the Hooker's green-burnt sienna mix.



32 Finally, stroke the colours into the paper with your finger.



Take Three Colours: Watercolour Lakes & Rivers

Start to Paint with 3 Colours, 3 Brushes and 9 Easy Projects
Stephen Coates

'I have reviewed a lot of books on painting for beginners but this series is the best to date. Very highly recommended for anybody who wants to learn watercolour painting.' www.myshelf.com

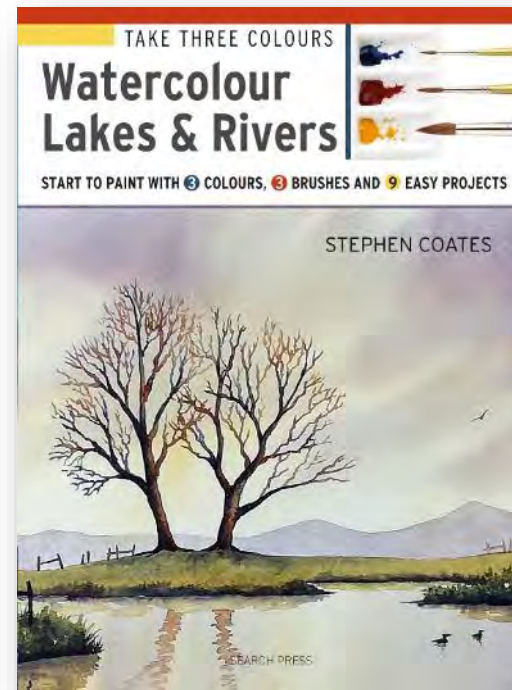
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Using the colours

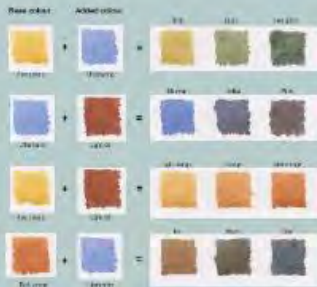
Use the best of both worlds by painting a few of the same colours in different ways.



Amount of water and fluidity
To make it also work ...

JARGOS BUSTER

A water-based paint made from natural pigments and binders.



Bleeding: letting the water do its job

When a colour is washed out, it is not washed out at all. The water naturally seeps out and the colour stays in the pores of the paper.



The yellow and blue bleed.



The water has made the yellow and blue bleed.

Prepare your palette first

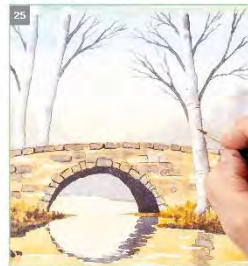
Before you start painting, you need to have a palette ready. It should be a flat surface, like a piece of paper or a palette. You can use a palette to mix your colors and to keep them fresh. It's important to have a palette that is easy to clean and that you can use for a long time.

JARGOS BUSTER

A water-based paint made from natural pigments and binders. It is easy to use and it dries quickly. It is also very durable and it can be used for a long time.



- 22 As the light in the scene is coming from the left, the side of the tree can see from the shadows of the trees, you need to suggest this on the surface of your rocks too. With the no. 8 brush and loose plum, paint in one of the rocks (A). Immediately pick up some fine plum, drop it into the bucket, right lines of the rock and add it in (B). With water, other more, lightly touch the wet paint on the upper side of the rock, to fill out a bit of the colour (C). This creates the appearance of light being its surface.
- 23 Repeat this for another half the rocks in the picture from sky, from with a hairbrush. For the other half, paint even in completely with thick plum, BLEND in between the other rocks.
- 24 Switch to the no. 18 brush, pick up some loose plum and add in the glazing reflections of your rocks. For the larger rocks, you can use the tip of the no. 8 brush (as I have done in the photo) to paint wider reflections in the water.



- 25 With the medium plum no. 8 and no. 2 brush, paint in the branches of the trees. As before, you might find it easier to lay your painting upside down to paint the branches. Then, paint a few strokes, but this time, add some dark plum to the trunk of your silver birches. Try not to overdo this – suggestion is key!
- 26 Finish the painting with a couple of delicate birds.

The finished painting.
Now for the final challenge! Combine all your skills so far to paint an iconic and stunning pastoral scene – windmill by a marshy river.



Signature of the artist.



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Watercolour Painting Step-by-Step

Jackie Barrass, et al.

Positioning Statement:

A comprehensive guide to watercolour painting that draws on the expertise of seven well-loved artists and includes a wide variety of techniques and styles.

Key Selling Points:

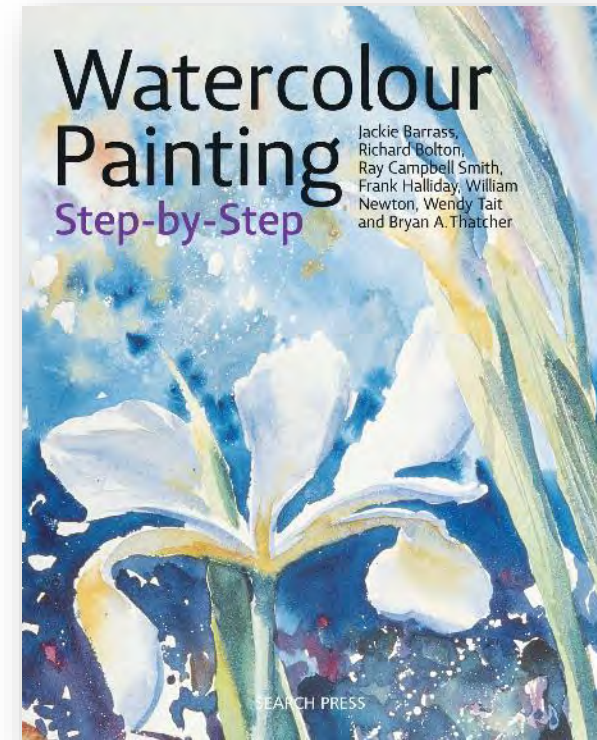
- Fourteen step-by-step projects.
- Contributions from seven well-known and best-selling artists.
- Over 19000 copies of the original edition sold

Publicity Plans:

- Press release and book reviews for major art technique magazines
- Review in Watercolor Artist

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



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8 x 10 ¼ in, 144 pages

On Sale Date: 09/10/2019



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Other techniques



Masking fluid This is very effective for masking out intricate areas that would be hard to paint around, especially when applying a wash, where speed is essential. To remove, simply rub it away with a soft eraser.



Scratching out This technique is useful for creating the fine lines of a range of undergrowth, or for graining a piece of wood. Wait until the paint is nearly dry and then scratch out the lines with a sharp penknife or razor blade.



Wax resist When a candle is rubbed on the paper, it forms a resist that causes the paint to bead. It is useful for creating textured areas on rocks or tree bark. An effective but unpredictable technique.



Splattering Tap a loaded brush against a finger so that a spatter of fine dots of paint fall on the paper. Cover the area you do not want splattered, as the dots of paint can travel a long way. Alternatively, use the technique with masking fluid to create speckled highlights.



Overpainting This technique (using opaque colour) must be applied sensitively to work well – if opaque colours are worked indiscriminately, the wonderful quality of watercolour will be lost. Here Richard Bolan uses two opaque colours, Naples yellow and Chinese white, which he mixes with the transparent colours. Overpainting is very useful for areas of foliage and grass, when the delicate texture of leaves can be suggested by stippling with a fine brush. For larger areas, overpainting with the splay-brush technique can be very effective.



Ox gall This is a wetting agent that helps washes run more smoothly. It is useful for painting wet-on-wet effects: the paint tends to flow away from the point of application and create unusual patterns.



Salt Salt sprinkled over a wet surface can have a spectacular effect. As the salt dissolves, a speckle of white dots develop. Its effects are rather unpredictable, and are best used in free-flowing, imaginative washes.



Cutting out Very effective for creating fine white highlights, such as in river scenes where a fine shaft of light cuts across the water. Cut two lines close together, then carefully scratch away the strip between the cuts.



Sponging The sponge can be an all-purpose tool. Some artists use it a lot for painting cloud effects. Others use it for lifting out large areas of paint, especially for big soft-edged highlights on water.



A look overpainting can work wonders with bracken.



Rubbing out A useful way of adding gentle highlights. Simply rub away with an eraser. You can use it against the edge of a ruler to give a straight line of highlight.



Dabbing Dark areas of colour can be made more interesting by dabbing them with a sponge or paper tissue. However, take care not to create a muddy mix.



Split brush This technique is very useful for developing foliage. Press a brush into the palette to splay out its bristles, then dab the point on to the paper.



Imprinting Paint can be picked up and transferred to the painting by way of dabbing with a sponge or tissue to add textural qualities.



The quality of foliage using the splay brush.

28

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Laying a Watercolour Wash by Frank Halfday, 1999
Lights in Watercolour by Jackie Barrow, 2000
Painting with Watercolour by William Newton, 1999
Wet-on-Wet by Bryan A. Thatcher, 1995

Originally published in 2001 as *Working With Watercolour*

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Publisher's note

All the step-by-step photographs in this book feature the authors demonstrating how to paint using watercolour. No models have been used.

Printed in Malaysia

Front cover
Chrysanthemums and Honey
Jackie Barrow

Page 1
Overgrown Gateway
Richard Bolan

Pages 2-3
Summer
William Newton

Page 5
Iris
Wendy Teis

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Acrylic Painting Step-by-Step

Wendy Jelbert, Carole Massey, David Hyde

Positioning Statement:

This comprehensive, go-to guide to acrylic painting provides in-depth teaching and expert advice from three successful acrylics artists. It includes a wide variety of styles and subjects, with 10 beautiful paintings explained using clear, step-by-step instructions and photos.

Key Selling Points:

- Includes expert advice from three best-selling authors.
- Original edition sold over 27,000 copies worldwide.
- Includes ten step-by-step projects.

Publicity Plans

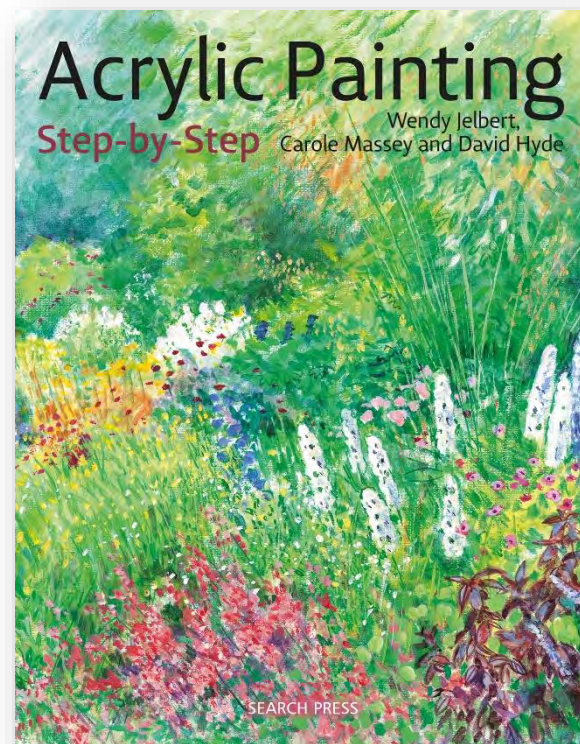
- Press release and book reviews for major art technique magazines

TI Marketing Plans

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- Email marketing to schools and libraries



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Flower shapes & drawing

Through there is an emphasis on painting in this book, I cannot overstate the importance of drawing. Accurate observation, describing the plant growth, and understanding its shape and form, will greatly improve a finished painting. Always try to draw what you see, not what you think you see. As with any other form of drawing, be sure to look at the proportions, comparing the height to the width of the flower or plant, and observing the negative shapes – those spaces between the flowers and foliage or between one petal and the next – which will help you to draw the rest more precisely.

Begin your study by sketching lightly with a B or 2B pencil. When you are happy with your drawing, go over it using a neutral colour that will blend in with the colours in the painting. I usually use raw sienna, burnt sienna or cobalt blue. As you redraw, do not merely outline your pencil drawing but keep observing the subject, altering and improving, making each stage exploratory.



86

Round

Simply these chrysanthemums, made by thinking of them as a series of discs, turning towards and away from the viewer. The pattern and centre of these flowers form a series of concentric circles – which when viewed from an angle make up a series of ellipses. The flower head is not flat but dips in the centre, so observe carefully how the ellipses change in shape.



Trumpets

For a trumpet-shaped flower like these daffodils, lightly draw a circle or ellipse and, in the centre, a cylinder. Extend it to the open end, too, equally spaced points on the circle mark where the tips of the petals reach it. Details like the fold at the trumpet mouth and the ribs in the petals can be added afterwards.



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Drawing & Painting Wild Animals

Vic Bearcroft

Award-winning animal artist Vic Bearcroft presents his versatile and complete guide to all aspects of drawing and painting cats. From your first pencil sketches to breathtaking finished artworks in a variety of popular and more unusual media, Vic shows you how to capture the elusive magic of cats both big and small

Key Selling Points:

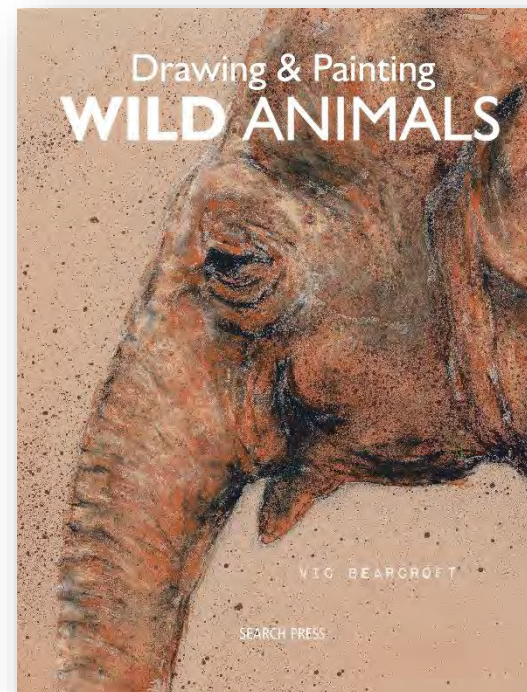
- **Step by step direction from leading wildlife artist Vic Bearcroft**
- **Learn to draw animal portraits full of character**

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Pastels for the Absolute Beginner

Rebecca de Mendonca

Learn how to start to work with pastels and achieve outstanding results

Key Selling Points:

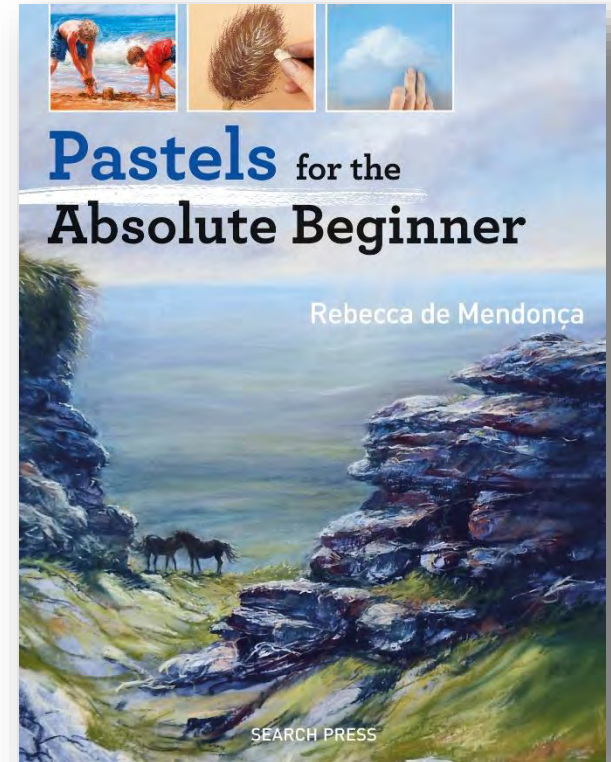
- **Ideal starting point for any aspiring artist and brilliant introduction to a new medium for an existing artists**
- **Great to sell alongside pastels and surfaces**
- **Simple, approachable and achievable**

Publicity Plans

- Press release and book reviews for major art technique magazines

Marketing Plans

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Understanding tone to develop your drawing

Grades of pastel and tonal renderings

Grayscale tones range from white to black. In the middle is gray. The more black you add to white, the darker the gray. The more white you add to black, the lighter the gray. This is the basic principle of tonal rendering. The more black you add to white, the darker the gray. The more white you add to black, the lighter the gray. This is the basic principle of tonal rendering.

Tonal renderings on the one grey paper

When you draw on one grey paper, you can only use one color to create different tones. This is why you need to use different shades of the same color to create different tones. This is why you need to use different shades of the same color to create different tones.

How pastels work

Pastels work by applying color to a surface. The more color you apply, the darker the tone. The less color you apply, the lighter the tone. This is why you need to use different shades of the same color to create different tones.



Relative tone 1: A square with a dark center and lighter edges.



Relative tone 2: A square with a light center and darker edges.



Color showing light, medium and dark tones. The white square is the lightest tone, the red is the medium tone, and the black is the darkest tone.



Tonal renderings on the one grey paper. The white square is the lightest tone, the red is the medium tone, and the black is the darkest tone.

Tones and values

Tones and values are related. Tones refer to the color of an object, while values refer to the lightness or darkness of that color. This is why you need to use different shades of the same color to create different tones.



A drawing of a face showing tonal rendering and shading.

Tip

Use a pencil to draw the basic outline of the face before applying pastels.

Toby

There is no getting away from the fact that portraits are challenging; but they are also rewarding. This short demonstration uses the techniques you have learned through the book.

I like to use Conté crayons for the early stages, as they can be rubbed out easily with a pencil eraser. This means I can work freely without having to worry that it is exactly right. They also make a great base for using soft pastels as subsequent layers.

You will need:

- White paper (format A)
- French Gray
- Some colors: Dark brown, ochre, red, green

Please supply list of pastels



Source photograph: The reference photograph has been taken straight on to make the painting as simple as possible.

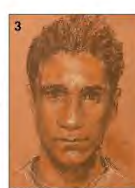


1 Sketch and the main face areas with dark brown Conté crayon. The dark brown is used to define the basic shape and form.

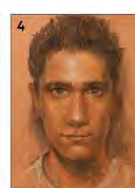


2 The nose, lips and chin are built up with dark brown Conté crayon. Only smudge light and medium tones to define the form.

3 Looking for the angles, use a light brown Conté crayon. Add a few more, smooth out with a pencil eraser. The result is a deep dark under the chin. There is a deep dark under the chin. There is a deep dark under the chin.



3



4

4 The next work is the hair. Use soft pastels applied in layers. Start with a light brown Conté crayon. The soft pastels are used to define the hair. The soft pastels are used to define the hair.



The finished portrait.

Landscapes

Landscapes painting is a huge subject, so to make it simpler, I have divided it into sections, each one looking at specific subject matter. An important thing to remember is that the atmosphere changes constantly depending on the weather conditions, the time of day and the time of the year. So we are not just capturing the structures that we see, we are also trying to tell the viewer what the atmosphere is. We looked at ways to mix colour to create atmosphere and distance in the Colour section. We are now going to focus on how to change our mark making to draw the features and forms of the landscape.



Moorland Stream
[Foil]



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Beginner's Guide to Screen Printing

12 beautiful coastal-inspired printing projects with templates

Screen printing is made accessible in this beautiful step-by-step guide featuring twelve projects.

Key Selling Points

- **Author Erin Lacy, known for Pick Pretty Paints, demonstrates new ways of achieving great screen printing**
- **Make your own frames from simple materials found at home**
- **Features twelve projects complete with templates and full instructions**

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 independent stores



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Dragonfly table runner



THE PRINTED TABLE RUNNER IN USE.
If you want to take the dragonfly design even further, why not position the motif in the corners of fabric napkins or even in the corners of a large tablecloth?

Cork coasters



You can now use your exposed hoop screen to print onto a textured surface. In this project, we will be using the hoop screen to print unique, bespoke cork coasters.

This project will help you develop your skills in printing with a hoop screen. It will also give you an idea of how simple it is to customize different objects and adapt your printing method to suit the printing surface, depending on its thickness, for example.

The processes on the following three pages can be applied using any of the leaf motif templates on page 102 to create beautiful, layered designs. If, after you've printed the coasters, and the bunting on pages 34–37, you want to take these projects one step further and print onto a larger surface area, why not try printing onto cork placemats? These can be a great way to transform a simple table setting.



You will need:

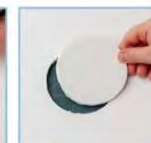
- 1. 12.7cm (5in) bamboo embroidery hoop mounted with natural silk scarf (see pages 22–23) decorated with exposed leaf motif (see pages 28–29)
- 2. Cork coasters, 9.5cm (3 7/8in) diameter
- 3. Rollerball pen
- 4. Single foam board or polystyrene sheet
- 5. Cutting mat
- 6. Craft knife
- 7. Teaspoon
- 8. 50ml (1.7fl.oz.) each fabric printing paint in Butter, Atlantic Green, Violet, Mist and Cornflower shades (Pick Pretty Paints)
- 9. Sponge dabber
- 10. Masking tape



1 Place your coaster on the foam board and draw around it, using a ballpoint pen.



2 Place the foam board on the cutting mat. Cut out the circle with a craft knife to make a hole the same size as the coaster.



Note

The purpose of this hole is to keep the print surface area as flat as possible.

The Forest Woodworker

A step-by-step guide to working with green wood
Sjors van der Meer and Job Suliker

*Immerse yourself in the ancient craft of green woodworking
by making the tools you need as well as nine useful objects.*

Key Selling Points

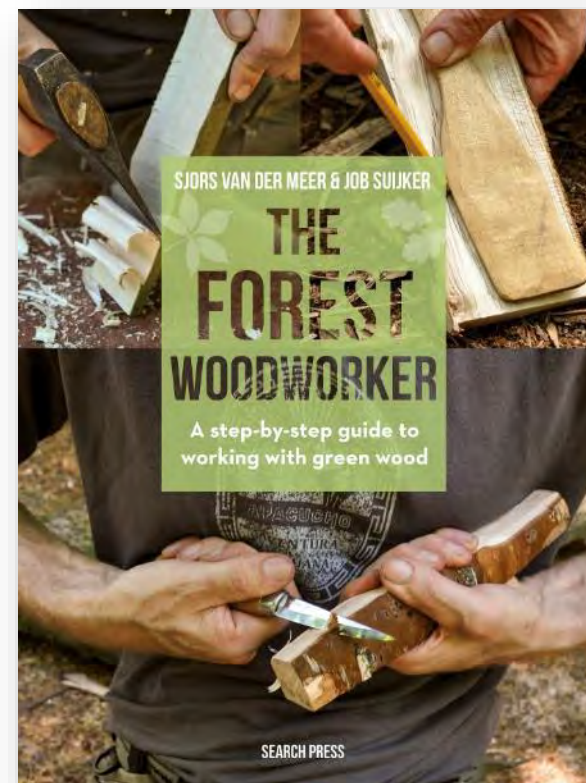
- Taps into the current trend for learning traditional skills.
- Inspirational as well as instructional.
- Authors teach you how to make the tools you need as well as nine useful objects.

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

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2. GREEN WOOD, BACKGROUND INFORMATION

- HOW TO USE THE GUIDE TO THE SPECIES • HOW TO IDENTIFY GREEN WOOD
- THE QUALITY OF GREEN WOOD • HOW TO USE GREEN WOOD
- GREEN WOOD IN THE GARDEN • A TREE'S LIFE
- USING A TREE'S LIFE • THE LIFE OF A TREE
- HOW TO USE GREEN WOOD

'I have never tried that before, so I think I should definitely be able to do that!'
Pinau Lomaxwood

PROJECT: STOOL
A stool is one of the simplest items to make from green wood. It is a great project for anyone who is new to wood. The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape.

THREE LESS, A DISC AND A COUPLE OF HOLES

The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape.

MATERIAL

- A piece of wood, such as a branch or log, with a diameter of about 10cm (4in) and a length of about 1m (3ft).
- A chainsaw or hand saw.
- A hand plane or sandpaper.
- A drill and a drill bit.
- A pencil and a ruler.

MAKING THE LEGS

Use the chainsaw to cut the log into three equal sections. The sections should be about 30cm (12in) long. Use the hand plane or sandpaper to smooth the ends of the sections. Use the drill and drill bit to drill two holes into each section, one near each end. The holes should be about 1cm (3/8in) in diameter and 10cm (4in) deep.

The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape. The stool is made from a single piece of wood, which is cut into a stool shape.

SAWING A DISC

Use the chainsaw to cut a disc from the log. The disc should be about 10cm (4in) in diameter and 1cm (3/8in) thick. Use the hand plane or sandpaper to smooth the edges of the disc.



CHEST LEVER GRIP

This is a grip for the chest. It is made from a single piece of wood, which is cut into a chest shape. The chest is made from a single piece of wood, which is cut into a chest shape. The chest is made from a single piece of wood, which is cut into a chest shape.



SLICING GRASP

This is a grip for slicing. It is made from a single piece of wood, which is cut into a slicing shape. The slicing is made from a single piece of wood, which is cut into a slicing shape. The slicing is made from a single piece of wood, which is cut into a slicing shape.



SPIN GRIP

This is a grip for spinning. It is made from a single piece of wood, which is cut into a spinning shape. The spinning is made from a single piece of wood, which is cut into a spinning shape. The spinning is made from a single piece of wood, which is cut into a spinning shape.



This is a grip for spinning. It is made from a single piece of wood, which is cut into a spinning shape. The spinning is made from a single piece of wood, which is cut into a spinning shape. The spinning is made from a single piece of wood, which is cut into a spinning shape.

PULL STROKE

This is a grip for pulling. It is made from a single piece of wood, which is cut into a pulling shape. The pulling is made from a single piece of wood, which is cut into a pulling shape. The pulling is made from a single piece of wood, which is cut into a pulling shape.



VARIATION - REINFORCED PULL STROKE

This is a variation of the pull stroke. It is made from a single piece of wood, which is cut into a reinforced pull stroke shape. The reinforced pull stroke is made from a single piece of wood, which is cut into a reinforced pull stroke shape. The reinforced pull stroke is made from a single piece of wood, which is cut into a reinforced pull stroke shape.

THUMB PUSH OR THUMB PIVOT

This is a grip for thumb push or pivot. It is made from a single piece of wood, which is cut into a thumb push or pivot shape. The thumb push or pivot is made from a single piece of wood, which is cut into a thumb push or pivot shape. The thumb push or pivot is made from a single piece of wood, which is cut into a thumb push or pivot shape.

Various types of wood have a specific use. Different types of wood are used for different purposes. Different types of wood are used for different purposes. Different types of wood are used for different purposes.

BIRCH (BOULEAU, BIANCO, BERK)

Being gentle, white, and soft.

Birch is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

Wood characteristics: Birch is a fast-growing tree of wood that is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

Green wood is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

WOOD CHARACTERISTICS
BIRCH (BOULEAU, BIANCO, BERK)
Being gentle, white, and soft.

BEECH (HÊTRE, BUCHE, BEUK)

Being strong, hard, and heavy.

Beech is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

Wood characteristics: Beech is a fast-growing tree of wood that is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

Green wood is used for many purposes. It is a fast-growing tree that is used for many purposes. It is a fast-growing tree that is used for many purposes.

WOOD CHARACTERISTICS
BEECH (HÊTRE, BUCHE, BEUK)
Being strong, hard, and heavy.





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Mabel Bunny & Co.

15 Loveable animals to crochet using chunky yarn

Claire Gelder

Perfect book for beginning to experienced knitters who want to create beautiful, cuddly animals with creative knitted patterns.

Key Selling Points

- **Instructions are included to make both the full-and mini-size versions of Mabel Bunny and her friends**
- **Crafters need just basic crochet skills to make these chunky yarn loveable toys**
- **Author Claire Gelder is owner of Wool Couture – Dragon's Den funded knitting and crochet company. She is a media superstar**

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
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MABEL BUNNY & BABY

This delightful project is perfect for someone who has learnt the basics of crochet.

Tip
The little ears make it look like a real bunny!

DIFFICULTY LEVEL: ★★

Size: Approx. 63cm (25in) tall;
baby is approx. 33cm (13in) tall

TOOLS & MATERIALS

LARGE BUNNY

- Three balls of super bulky super chunky worsted yarn in rose & grey; 200g (14oz) 30m
- 100g of super bulky worsted chunky worsted yarn in natural cream; 100g (3.5oz) in baby pink; 50g (1.8oz) in olive; 20g (0.7oz) 200g (14oz) 30m
- 5mm (US 1), UK D2 crochet hook
- 40g toy stuffing
- Stitch marker

MINI BUNNY

- Three balls of light worsted DK merino wool yarn in grey; 70g (2.5oz) 50m
- One ball of light worsted DK merino wool yarn in black; 100g (3.5oz) 50m (70g (2.5oz) 50m)
- 3.5mm (US 4), UK 7-10 crochet hook
- 50g toy stuffing

BOTH

- Tapestry needle



38

RUBY ELEPHANT

PATTERN INSTRUCTIONS

Body

- Round 1:** Using yarn A, make a magic ring, one row 6 sc. (1X) and into the ring (6 sts).
- Round 2:** 12 sc (1X) in next row & it was 12 sts.
- Round 3:** 18 sc (1X) in next row & it was 18 sts.
- Round 4:** 24 sc (1X) in next row & it was 24 sts.
- Round 5:** 30 sc (1X) in next row & it was 30 sts.
- Round 6:** 36 sc (1X) in next row & it was 36 sts.
- Round 7:** 42 sc (1X) in next row & it was 42 sts.
- Round 8:** 48 sc (1X) in next row & it was 48 sts.
- Round 9:** 54 sc (1X) in next row & it was 54 sts.
- Round 10:** 60 sc (1X) in next row & it was 60 sts.
- Round 11:** 66 sc (1X) in next row & it was 66 sts.
- Round 12:** 72 sc (1X) in next row & it was 72 sts.
- Round 13:** 78 sc (1X) in next row & it was 78 sts.
- Round 14:** 84 sc (1X) in next row & it was 84 sts.
- Round 15:** 90 sc (1X) in next row & it was 90 sts.
- Round 16:** 96 sc (1X) in next row & it was 96 sts.
- Round 17:** 102 sc (1X) in next row & it was 102 sts.
- Round 18:** 108 sc (1X) in next row & it was 108 sts.
- Round 19:** 114 sc (1X) in next row & it was 114 sts.
- Round 20:** 120 sc (1X) in next row & it was 120 sts.
- Round 21:** 126 sc (1X) in next row & it was 126 sts.
- Round 22:** 132 sc (1X) in next row & it was 132 sts.
- Round 23:** 138 sc (1X) in next row & it was 138 sts.
- Round 24:** 144 sc (1X) in next row & it was 144 sts.
- Round 25:** 150 sc (1X) in next row & it was 150 sts.
- Round 26:** 156 sc (1X) in next row & it was 156 sts.
- Round 27:** 162 sc (1X) in next row & it was 162 sts.
- Round 28:** 168 sc (1X) in next row & it was 168 sts.
- Round 29:** 174 sc (1X) in next row & it was 174 sts.
- Round 30:** 180 sc (1X) in next row & it was 180 sts.
- Round 31:** 186 sc (1X) in next row & it was 186 sts.
- Round 32:** 192 sc (1X) in next row & it was 192 sts.
- Round 33:** 198 sc (1X) in next row & it was 198 sts.
- Round 34:** 204 sc (1X) in next row & it was 204 sts.
- Round 35:** 210 sc (1X) in next row & it was 210 sts.
- Round 36:** 216 sc (1X) in next row & it was 216 sts.
- Round 37:** 222 sc (1X) in next row & it was 222 sts.
- Round 38:** 228 sc (1X) in next row & it was 228 sts.
- Round 39:** 234 sc (1X) in next row & it was 234 sts.
- Round 40:** 240 sc (1X) in next row & it was 240 sts.
- Round 41:** 246 sc (1X) in next row & it was 246 sts.
- Round 42:** 252 sc (1X) in next row & it was 252 sts.
- Round 43:** 258 sc (1X) in next row & it was 258 sts.
- Round 44:** 264 sc (1X) in next row & it was 264 sts.
- Round 45:** 270 sc (1X) in next row & it was 270 sts.
- Round 46:** 276 sc (1X) in next row & it was 276 sts.
- Round 47:** 282 sc (1X) in next row & it was 282 sts.
- Round 48:** 288 sc (1X) in next row & it was 288 sts.
- Round 49:** 294 sc (1X) in next row & it was 294 sts.
- Round 50:** 300 sc (1X) in next row & it was 300 sts.
- Round 51:** 306 sc (1X) in next row & it was 306 sts.
- Round 52:** 312 sc (1X) in next row & it was 312 sts.
- Round 53:** 318 sc (1X) in next row & it was 318 sts.
- Round 54:** 324 sc (1X) in next row & it was 324 sts.
- Round 55:** 330 sc (1X) in next row & it was 330 sts.
- Round 56:** 336 sc (1X) in next row & it was 336 sts.
- Round 57:** 342 sc (1X) in next row & it was 342 sts.
- Round 58:** 348 sc (1X) in next row & it was 348 sts.
- Round 59:** 354 sc (1X) in next row & it was 354 sts.
- Round 60:** 360 sc (1X) in next row & it was 360 sts.
- Round 61:** 366 sc (1X) in next row & it was 366 sts.
- Round 62:** 372 sc (1X) in next row & it was 372 sts.
- Round 63:** 378 sc (1X) in next row & it was 378 sts.
- Round 64:** 384 sc (1X) in next row & it was 384 sts.
- Round 65:** 390 sc (1X) in next row & it was 390 sts.
- Round 66:** 396 sc (1X) in next row & it was 396 sts.
- Round 67:** 402 sc (1X) in next row & it was 402 sts.
- Round 68:** 408 sc (1X) in next row & it was 408 sts.
- Round 69:** 414 sc (1X) in next row & it was 414 sts.
- Round 70:** 420 sc (1X) in next row & it was 420 sts.
- Round 71:** 426 sc (1X) in next row & it was 426 sts.
- Round 72:** 432 sc (1X) in next row & it was 432 sts.
- Round 73:** 438 sc (1X) in next row & it was 438 sts.
- Round 74:** 444 sc (1X) in next row & it was 444 sts.
- Round 75:** 450 sc (1X) in next row & it was 450 sts.
- Round 76:** 456 sc (1X) in next row & it was 456 sts.
- Round 77:** 462 sc (1X) in next row & it was 462 sts.
- Round 78:** 468 sc (1X) in next row & it was 468 sts.
- Round 79:** 474 sc (1X) in next row & it was 474 sts.
- Round 80:** 480 sc (1X) in next row & it was 480 sts.
- Round 81:** 486 sc (1X) in next row & it was 486 sts.
- Round 82:** 492 sc (1X) in next row & it was 492 sts.
- Round 83:** 498 sc (1X) in next row & it was 498 sts.
- Round 84:** 504 sc (1X) in next row & it was 504 sts.
- Round 85:** 510 sc (1X) in next row & it was 510 sts.
- Round 86:** 516 sc (1X) in next row & it was 516 sts.
- Round 87:** 522 sc (1X) in next row & it was 522 sts.
- Round 88:** 528 sc (1X) in next row & it was 528 sts.
- Round 89:** 534 sc (1X) in next row & it was 534 sts.
- Round 90:** 540 sc (1X) in next row & it was 540 sts.
- Round 91:** 546 sc (1X) in next row & it was 546 sts.
- Round 92:** 552 sc (1X) in next row & it was 552 sts.
- Round 93:** 558 sc (1X) in next row & it was 558 sts.
- Round 94:** 564 sc (1X) in next row & it was 564 sts.
- Round 95:** 570 sc (1X) in next row & it was 570 sts.
- Round 96:** 576 sc (1X) in next row & it was 576 sts.
- Round 97:** 582 sc (1X) in next row & it was 582 sts.
- Round 98:** 588 sc (1X) in next row & it was 588 sts.
- Round 99:** 594 sc (1X) in next row & it was 594 sts.
- Round 100:** 600 sc (1X) in next row & it was 600 sts.

DIFFICULTY LEVEL: ★★★

Size: Approx. 70cm (27.5in) tall

TOOLS & MATERIALS

- Three balls of super bulky super chunky merino yarn in grey; 100g (3.5oz) 50m (70g (2.5oz) 50m)
- 100g of super bulky super chunky worsted yarn in natural cream; 100g (3.5oz) in baby pink; 50g (1.8oz) 200g (14oz) 30m
- 5mm (US 1), UK D2 crochet hook
- 200g toy stuffing
- Tapestry needle

- Round 23-26:** sc (1X) in each st around.
- Round 27:** 1 sc (1X) in 1 sc (1X) in next row & it was 18 sts.
- Round 28-30:** sc (1X) in next row around.
- Round 31:** 6 sc (1X) in 1 sc (1X) in next row & it was 24 sts.
- Round 32:** 6 sc (1X) in 1 sc (1X) in next row around.
- Round 33:** 5 sc (1X) in 1 sc (1X) in next row & it was 19 sts.
- Round 34:** 5 sc (1X) in 1 sc (1X) in next row around.
- Round 35:** 4 sc (1X) in 1 sc (1X) in next row & it was 14 sts.
- Round 36:** 3 sc (1X) in 1 sc (1X) in next row & it was 9 sts.
- Round 37:** 2 sc (1X) in 1 sc (1X) in next row & it was 4 sts.
- Round 38:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 39:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 40:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 41:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 42:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 43:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 44:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 45:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 46:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 47:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 48:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 49:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 50:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 51:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 52:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 53:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 54:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 55:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 56:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 57:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 58:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 59:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 60:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 61:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 62:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 63:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 64:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 65:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 66:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 67:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 68:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 69:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 70:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 71:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 72:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 73:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 74:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 75:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 76:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 77:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 78:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 79:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 80:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 81:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 82:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 83:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 84:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 85:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 86:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 87:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 88:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 89:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 90:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 91:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 92:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 93:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 94:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 95:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 96:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 97:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 98:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 99:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.
- Round 100:** 1 sc (1X) in 1 sc (1X) in next row & it was 1 st.

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Sarah Payne

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LESSON 2

FRENCH BRAID TABLE RUNNER

This technique is a fun and fast way to create a stunning French braid for use as multiples in a quilt or singly as a table runner. It is simple to construct but looks anything but! It is called a 'French braid' because it resembles the braided ropes of the same name.

The table runner measures 47½ in long and 11½ in wide but you can make it longer or shorter simply by adapting the number of strips you use.

You will need:

- Five fat quarters or a jelly roll (21½ in wide strip)
- Fat quarter of coordinating fabric
- 330cm of binding fabric
- Wadding to fit 60 x 116 in (approx. 50cm)
- 7m of biasing ribbon (I need to be careful, if you have extra wide biasing where you will only need 50cm)



Cutting instructions



1 If you are using a jelly roll, you will already have 20 x 2½ in strips. If you are using fat quarters, you will need to cut four 2½ in wide strips for each pair of your fat quarters.

2 Cut your strips into 2½ in long pieces. These need to be kept in pairs when you cut them out.

3 From your coordinating fabric, cut 20 x 2½ in wide strips, and then cut these into 2½ in squares. You will need one square for each pair you have cut.



LESSON 1

SIMPLY SQUARES SHOPPING BAG

Now we have got all our bits ready, it is time to start making.

This is a nice project to start with. Not only is it simple to create and pieceable to make in a day, it is a very useful bag to take with you, next time you go out shopping. You can use a variety of materials for your own. The inspiration for this project, I have used a layer strip pack purchased from 'Pique and I' made by Jenny Cole, introduced by 'Medi' and 'Red dog' in 'In squares'.

You will need:

- Light fabric for the forty-eight charm pack pieces (2 x squares, or from one piece you will have cut 20 x 2½ in squares)
- 330cm of binding fabric
- 600cm of wadding (optional)



Cutting instructions

Make sure you iron all the fabric before you cut for accuracy.

Cut out 27 x 30cm squares from each of the eight different fabrics. You need thirty-two for the bag and six extras for the handles (forty-eight in total). If you are using the layer strip pack, then cut each of your 20 squares into 2 x 2½ in squares.

Sum:

6 x 2 = 48

Sewing instructions



1 A larger square square is being sewn onto the four corners, offsetting between light and dark fabric.

2 Sew two blocks together in a row. Make sure the squares are by their right sides together (inner side) and sewing a 1/4 in seam is also possible. Then add the next square and sew to the next one.

3 One more square is added to the side. Sew from the inside towards the outer fabric.



4 Sew the next row in the same way. But make sure you are in the opposite direction to the first row. If you are offsetting between light and dark squares the travel direction will appear to be pressed in opposite directions.

5 Continue until all the rows are sewn and pressed.

6 Now the first row and second row are sewn from right to left, offsetting, matching up the squares. Because you have pressed the squares in opposite directions they should struggle to wash each other, making them match up more easily.



7 It can be useful to pin the interesting centre of both ends of the strip of sewing squares, so you can pin the two sections in the correct direction.

8 Continue in the same way until your rows are sewn together and pressed. Remove the outer side of the bag.

9 The next stage is optional - wadding is not necessary, and if you do not want to add it, in your next book, look for the next stage of construction.

Fair Isle Knitting

The Ultimate Guide

Monica Russel

The definitive book to learning Fair Isle knitting by expert knitter, teacher and founder of The Knit Knacks, Monica Russel, featuring 60 pattern swatches and beautiful, practical projects to test your new-found skills.

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- Feature projects in knitting and crochet blogs with 10-50K community members
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8 ½ x 11 in, 144 pages

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YARROW

This is one of the simpler smaller Fair Isle designs that would be great repeated in a variety of colours. If you are new to knitting Fair Isle this would be a good starter pattern to develop your confidence in changing colours. The pattern repeat is over 6 stitches.

CHART

- Yarn A (Fuchsia Grey)
- Yarn B (Daffodil)
- Yarn C (Grassy Green)
- Yarn D (Cocoa)

COLOUR VARIATIONS

Row 1: K3A, K1B, K1A, K1B
 Row 2: P1A, P1B, P2A, P1B
 Row 3: K3A, K1B, K1A, K1B
 Row 4: P3C, P3D
 Row 5: K3B, P3C
 Row 6: P3C, P3D

LARGE FLOWER

This is one of the larger borders in my collection of designs. I have chosen traditional flower colours for the knitted sample, but the pattern could equally be knitted in any chosen colour. The pattern is repeated over 13 stitches.

CHART

- Yarn A (Lilac)
- Yarn B (Slate)
- Yarn C (Plum)
- Yarn D (Pumpkin)

Row 1: K2A, K6B, K1A, K6B
 Row 2: P2A, p3B, p3A, p2B, p1A, p2B
 Row 3: K1B, K2A, K1B, K5A, K2B, K1A, K1B
 Row 4: P1B, p2A, p1B, p1A, p1B, p2A, p1B
 Row 5: K2B, K1A, K3B, K1A, K3B, K1A, K2B
 Row 6: P2B, p1A, p3B, p1A, p3B, p1A, p2B
 Row 7: K1B, K1A, K4B, K1A, K4B, K1A, K1B
 Row 8: P6B, p1C, p6B
 Row 9: K3B, K1C, K1B, K3C, K1B, K1C, K3B
 Row 10: P2B, p2C, p1B, p3C, p1B, p2C, p2B
 Row 11: K1B, K11C, K1B
 Row 12: P3B, p3C, p1D, p1C, p3B
 Row 13: K2B, K3C, K3D, K3C, K2B
 Row 14: P1B, p3D, p3C, p3C, p1B
 Row 15: K2B, K3C, K3D, K3C, K2B



PROJECT: Yoked Jumper

This is a classic jumper knitted using a combination of neutral and vibrant colours. The body is worked on straight needles, and then the yoke is worked in the round.

Materials

- Eriza English British Blue 100 DK yarn, or equivalent DK/light worsted blues/leicester yarn made of 100% pure wool 25g/0.9oz/40yds
 - 4(4.5-5) balls of Mrs Dalloway, or mustard yarn (A)
 - 2 balls of Cymbaline, or black yarn (B)
 - 2 balls of Mr Bhasini, or teal blue yarn (C)
 - 2 balls of Ballet Rose, or Bright pink yarn (D)
 - 1 ball of MR, or cream yarn (E)

Needles

- 2 pairs of straight knitting needles – 3.5mm (UK 9 or 10/US 4) and 4mm (UK 8/US 6)
- 2 pairs of circular knitting needles – 3.5mm (UK 9/10/US 4) and 60cm (24in) in length, 4mm (UK 8/US 6) and 60–80cm (24–32in) in length. **Note:** you may find it helpful to have both lengths to hand, using the longer circular when joining the yoke and switching to the shorter needle as the yoke is decreased.
- Tapestry needle

Tension

Using 4mm (UK 8/US 6) knitting needles, 23sts x 28 rows to measure 10 x 10cm (4 x 4in)

Pattern Note

The upper back is shaped with short rows using the wrap and turn method (w&t). See ABC-revisions on page 39 for instructions on how to do this.

Size chart

	S	M	L	XL
TO FIT (BUST)	104	101-106	101-107	105-107
	111	107-114	106-110	107-112
SLICE WIDTH	12W	44.5	44.5	45.5
	111	172	172	172
BACK LENGTH	12W	65	36	36.5
	111	71.6	75	75



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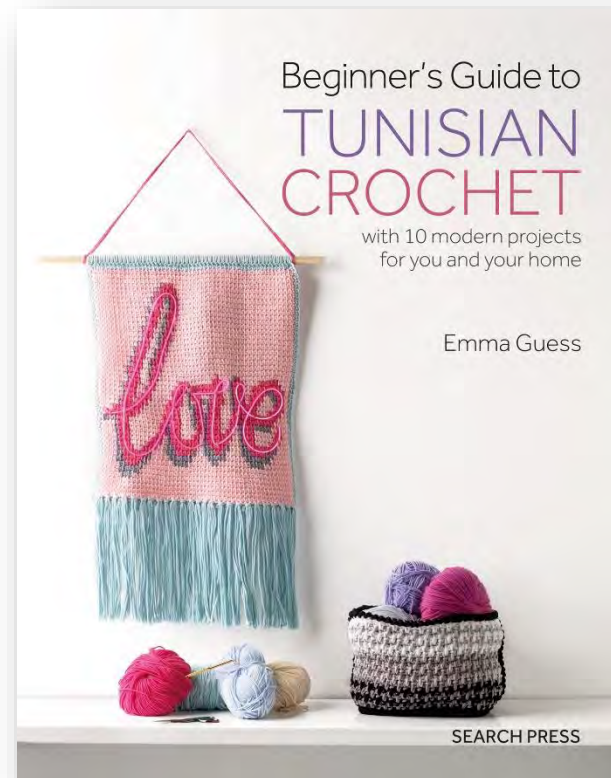
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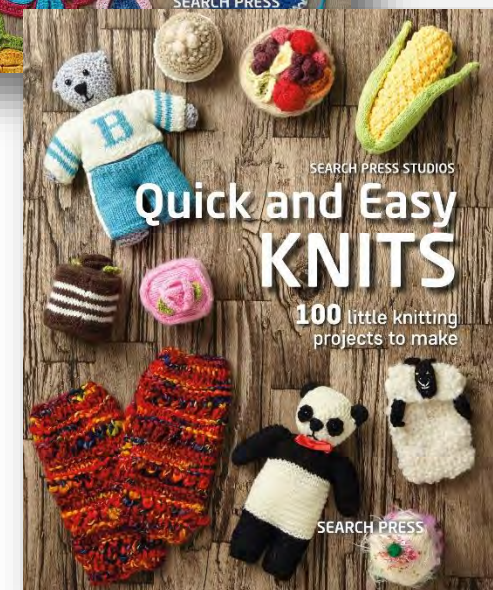
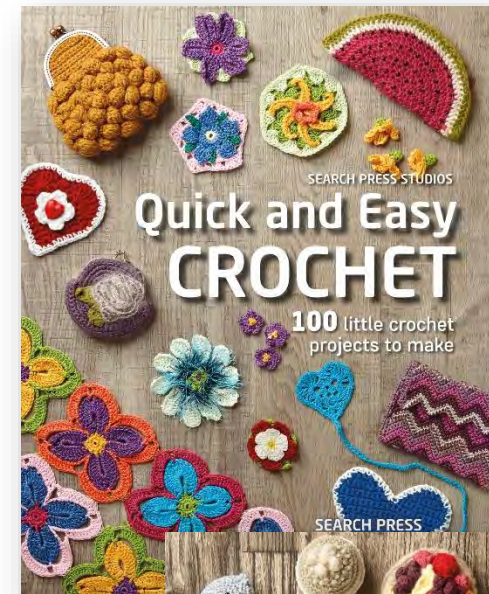
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All you need to create 15 stunning backpack designs, using the two reusable plastic templates and the accompanying book.

Key Selling Points

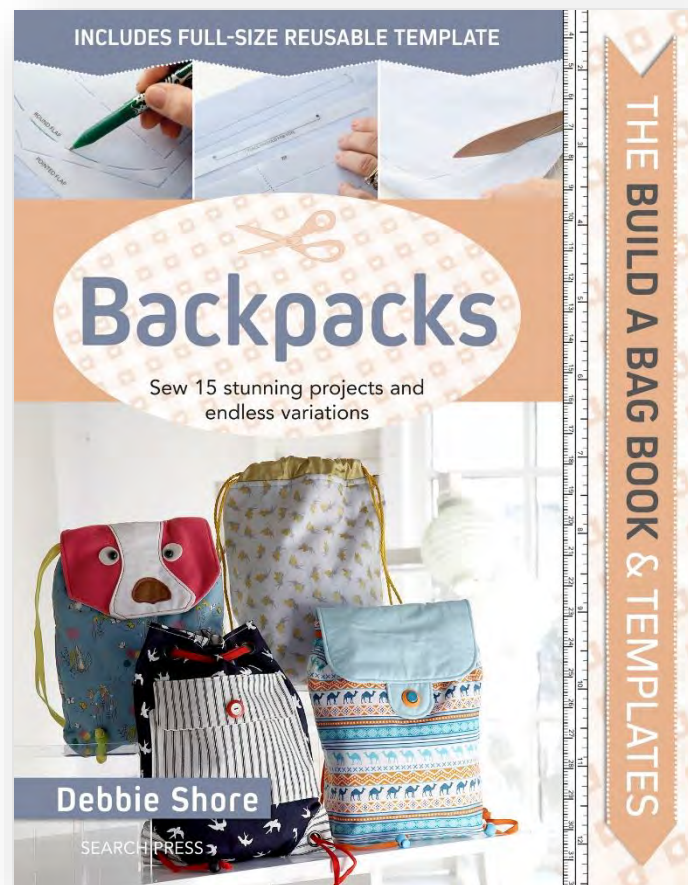
- Contains 2 plastic templates that are durable, reusable, wipe-clean and simple to position and use - there is no need to pin them
- 15 step-by-step projects, explained using Debbie's trademark style and photography, along with a techniques section and a guide to using the templates
- Debbie is a bestselling author: she has sold over 400,000 copies of her books; there is an appetite for her bags - Sew Brilliant Bags (9781782212560) has now sold over 23,000 copies

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: 9781782217671 (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: 11/19/19



TIE POCKET RUCKSACK

The cord tie on the pocket of this backpack adds security, and the ricrac adds a playful touch to the corner patches. I had fun with stripes, using different directions on the pockets and patches; choose a fine stripe if you don't want to be too concerned with pattern matching! Use a 5mm (3/16") seam allowance.

Using your template

- Cut the following:
- 2 rounded rucksack pieces from outer fabric, on the fold
 - 2 rounded rucksack pieces from lining, on the fold
 - 2 zip panels from outer fabric, on the fold
 - 2 zip panels from lining, on the fold
 - 2 end panels from outer fabric
 - 2 end panels from lining
 - 1 base panel from outer fabric, on the fold
 - 1 base panel from lining, on the fold
 - 4 pockets from outer fabric, not on the fold
 - 2 pockets from outer fabric, on the fold
 - 2 corner patches from outer fabric
 - 1 corner patch from card



You will need

- 91.5 x 60cm (36 x 24in) outer fabric
- 91.5 x 66cm (36 x 26in) lining fabric
- 66 x 51cm (26 x 20in) single-sided fusible form stabiliser
- 56 x 38cm (22 x 15in) knit fleece
- 56cm (22in) zip
- 2.5cm (1in) rectangular rings
- 2.5cm (1in) rectangular sliders
- 46cm (18in) of 5mm (3/16in) piping cord
- 162.5cm (64in) of 2.5cm (1in) wide webbing
- 35.5cm (14in) cord
- 2 1cm (3/8in) eyelets
- fabric glue sticks
- reusable ink pen

Finished size
28 x 32 x 7.5cm (11 x 13 x 3in)



NAUTICAL BACKPACK

I didn't use any fleece with this bag, as it would have been difficult to patch the eyelets through the corner pieces. I made my lining from ticking fabric, which is quite a substantial fabric. Use a 5mm (3/16") seam allowance.

You will need

- 63.5 x 38cm (25 x 15in) outer fabric
- 91.5 x 38cm (36 x 15in) lining fabric
- 2 buttons, 1 large and 1 small
- 9.5cm (3 7/8in) eyelets
- 91.5cm (36in) cord
- 2 toggles

Finished size
29.25 x 35.5cm (11 1/2 x 14in)

Using your template

- Cut the following:
- 2 rectangular rucksack pieces from outer fabric, on the fold
 - 2 rectangular rucksack pieces from lining fabric, on the fold
 - 4 corner patches
 - 2 pockets from lining, on the fold
 - 2 pocket flaps from lining, on the fold



The Build A Bag Book: Satchels

Sew 15 Stunning Projects and Endless Variations
Debbie Shore

All you need to create 15 stunning satchel designs, using the two reusable plastic templates and the accompanying book.

Key Selling Points

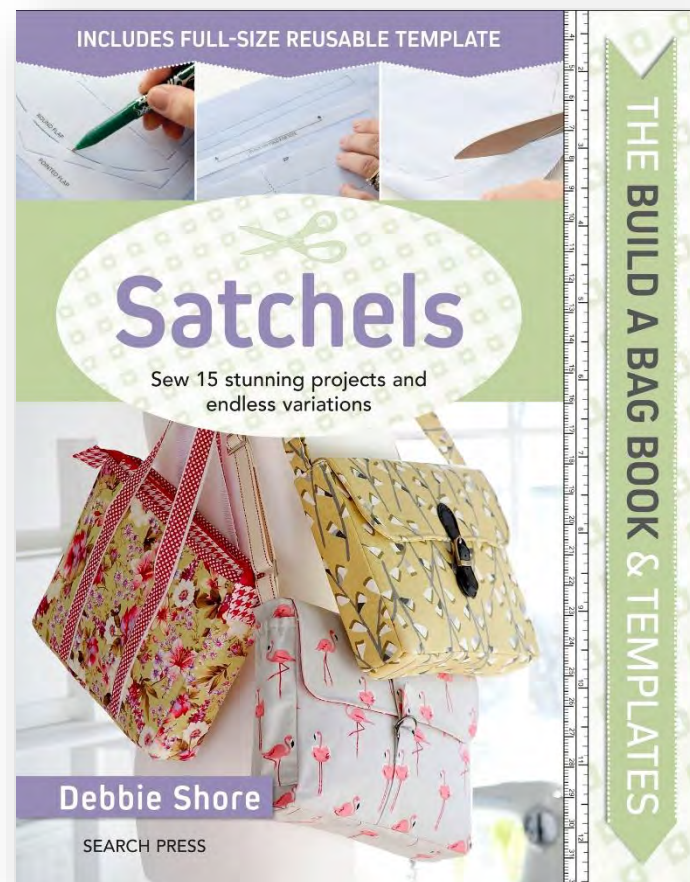
- Contains 2 plastic templates that are durable, reusable, wipe-clean and simple to position and use - there is no need to pin them
- 15 step-by-step projects, explained using Debbie's trademark style and photography, along with a techniques section and a guide to using the templates
- Debbie is a bestselling author: she has sold over 400,000 copies of her books; there is an appetite for her bags - Sew Brilliant Bags (9781782212560) has now sold over 23,000 copies

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: 9781782217688 (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: 11/19/19



DOUBLE BUCKLE SATCHEL

I've used a heavy leather-like stabilizer for this satchel, which gives a crisp, stiff finish to the bag. It's a perfect bag for documents or books, while the stylish fabric makes it a treat to wear – so you can work hard and play hard! Use a 5mm (3/16in) seam allowance unless otherwise stated.

You will need

- 102 x 51cm (40 x 20in) outer fabric
- 91.5 x 45.75cm (36 x 18in) lining fabric
- 81.5 x 45.75cm (32 x 18in) heavy-weight fusible stabilizer
- 2 buckle snaps

Finished size

- 30.5 x 23 x 5cm (12 x 9 x 2in), excluding straps

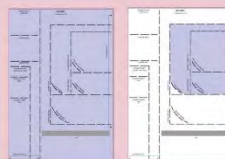
Using your template

Cut the following:

- Use the edge of the whole template to cut 2 outer fabric pieces
- Use the edge of the whole template to cut 2 lining pieces
- 2 round satchel flaps from outer fabric, on the fold
- 2 round satchel flaps from lining, on the fold

Also cut:

- 102 x 10cm (40 x 4in) outer fabric for the strap



72



ing the outer, press, warm the iron and it will fit until it cools.

QUILTED FLAP SATCHEL

The divided pocket on the front of this satchel is perfect for keeping pens, phones and cards organized! I've used a craft cotton and backed it with foam stabilizer, which gives the satchel form. Use a 5mm (3/16in) seam allowance.

You will need

- 91.5 x 71cm (36 x 28in) outer fabric
- 76.25 x 64cm (30 x 26in) lining fabric
- 91.5 x 38cm (36 x 15in) single-sided fusible foam stabilizer
- 1 buckle snap
- erasable fabric pen and ruler

Finished size

- 29.5 x 24 x 4.5cm (11 1/2 x 9 1/2 x 2 1/4in), excluding strap

Using your template

Cut the following:

- 2 round satchel pieces from outer fabric, on the fold
- 2 round satchel pieces from lining, on the fold
- 1 round gusset from outer fabric, on the fold
- 1 round gusset from lining, on the fold
- 2 square flaps from outer fabric, on the fold

Also cut:

- 91.5 x 13cm (36 x 5in) outer fabric for the strap



Use the square flap to make more pockets inside the bag!

Top

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Stitched Textiles: Seascapes

Amanda Hislop

Exploration is at the heart of this book, in which Amanda Hislop reveals the skills and processes she uses to make her incredible textile seascapes.

Key Selling Points

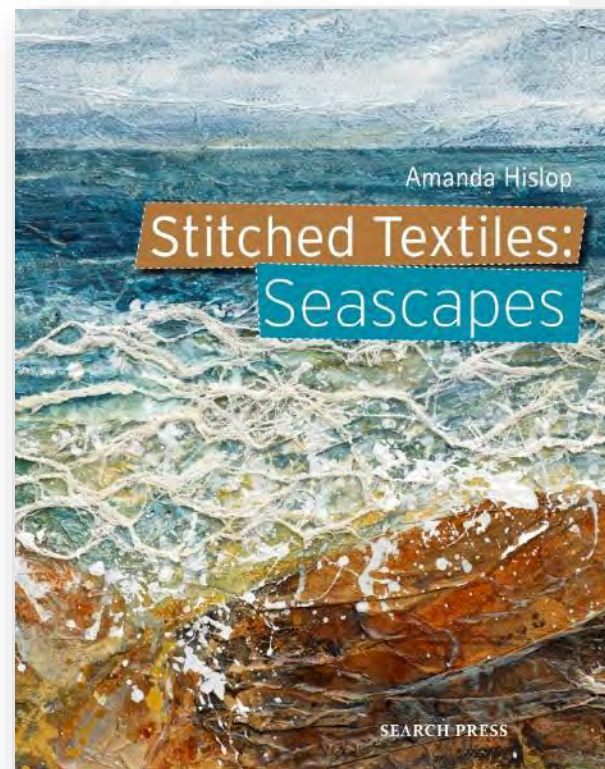
- **Amanda Hislop's exciting and explorative techniques revealed and her methods explored.**
- **A practical and inspiring guide to producing textile seascapes culminating in four incredibly step by step projects.**
- **A fantastic source for ideas and wonderful must-have reference book for all textile artists, whatever their skill level.**

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

TI 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: 9781782215646 (TR)

\$24.95 (USA) / \$29.95 (CAN)

8 ½ x 11 in, 128 pages

On Sale Date: 10/01/19



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Project 3

Elements of the Shore

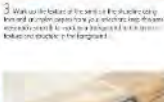
In this project, you will create a landscape painting of the shore. You will use a variety of materials, including paper, fabric, and natural materials, to create a textured and layered effect. The project is divided into three stages: Stage 1: Preparing the base, Stage 2: Building the landscape, and Stage 3: Finishing the painting.

You will need

- A sheet of water-based paper, 100cm x 70cm, with a weight of 150gsm.
- A small selection of light pastels, including white, yellow, and pink.
- A selection of fabric scraps, including cotton, silk, and wool.
- A selection of natural materials, including twigs, leaves, and stones.
- A selection of brushes, including a large brush for the background and a smaller brush for the foreground.

Phase 1: Preparing the base

- 1 Prepare the base of the paper by applying a layer of white pastel to the entire surface.
- 2 Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.



Stage 1

Prepare the base of the paper by applying a layer of white pastel to the entire surface.



Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.

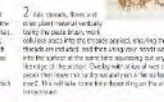
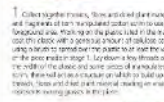
- Prepare the base of the paper by applying a layer of white pastel to the entire surface.
- Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.
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The piece at the end of stage 1

102

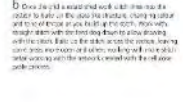
Stage 2



104



Other ways of applying the dried grass include...



Other ways of applying the dried grass include...

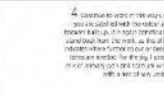


The piece at the end of stage 2

105

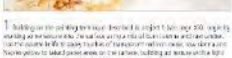
Stage 3

Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.



Tip

Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.



The piece at the end of stage 3

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Stage 4

Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.



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The final piece

Apply a layer of light yellow pastel to the background, creating a sense of depth and atmosphere.

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The Art of Annemieke Mein

Wildlife Artist in Textiles

Annemieke Mein

A collection of astonishingly skilled textile artworks combining fabric, stitching and paints with hand and machine embroidery

Key Selling Points

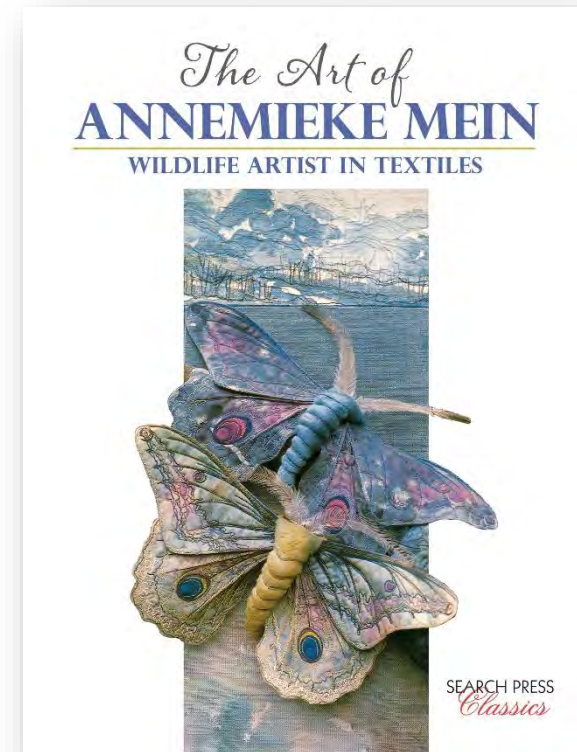
- **Features 60 three-dimensional textile artworks of incredible detail**
- **Demonstrates techniques such as hand and machine embroidery, dyeing, applique, trapunto, quilting, pleating, felting, beading, weaving and plying**
- **Shows how textiles can be used as an exciting sculptural medium.**

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



ISBN: 9781782217657 (HC)

\$39.95 (USA) / \$47.95 (CAN)

8 ½ x 11 in, 160 pages

On Sale Date: 10/01/2019

First Print: 5,000

Painting on Pottery

22 modern colourful designs

Tania Zaoui

Take plain pottery and make it your own with inspiration from these beautiful modern designs - using a home oven!

Key Selling Points

- **Easy to make using paints, pottery and a domestic oven**
- **Transform plain pottery items with beautiful, inspirational and contemporary designs**
- **Uses simple techniques, clearly explained.**

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



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Price: \$14.95 / \$17.95 CAN

7 ½ x 9 ¼ in, 96 pages

On Sale Date: 10/01/19



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1

Small Bowls

Dots, lines and crosses give these bowls an exotic feel - you can make as many as you like.

Safety note: for crockery items intended for regular food use, you are advised to avoid decorating the eating surfaces.



22

Ring Holder

The oriental patterns give this ring holder plenty of personality.





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Learn to Sew in 30 Minutes: Machine Sewing

30 quick and easy projects to build your skills

A complete course in sewing, broken down into 25 quick and easy sewing projects under the expert guidance of Debbie von Gabler-Crozier.

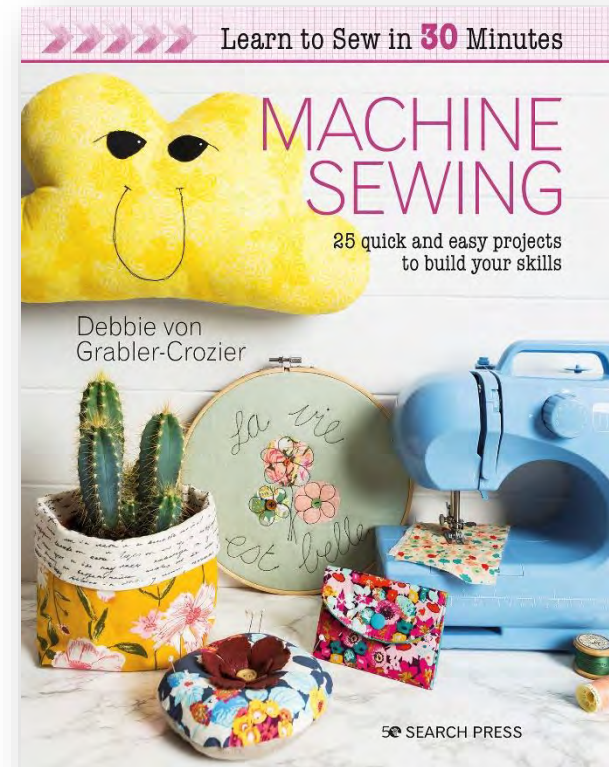
- **Brand-new sewing series from Search Press, aimed to teach beginners or rusty sewists how to sew in a practical learn-as-you-stitch course**
- **Debbie's friendly, clear instructions make mastering the essential machine sewing skills an enjoyable, easy-going experience**

Publicity Plans

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

Marketing Plans

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



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GETTING STARTED: KNOWING YOUR FABRICS



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FLAT 1 BOLSTER RICE PILLOW

QUILTING COTTON

WHAT YOU WILL LEARN:

- How to sew a flat rice pillow
- How to use a rice pillow
- How to use a rice pillow
- How to use a rice pillow



Crewel Twists

Hazel Blomkamp

Beautiful designs and inspirational ideas for fresh crewel embroidery from Hazel Blomkamp. Known for her dramatic use of color, this book will delight embroiderers of all skill levels.

Key Selling Points:

- **A fresh take on Jacobean embroidery**
- **Materials and techniques to inspire**
- **Beautiful, decorative embroidery projects for your home**

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
- 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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