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The Addictive Sketcher

Adebanji Alade

Adebanji Alade believes that everything in art begins as a sketch, and his mission is always the same - to instill his work with the power and immediacy of the sketch. This book will show you how.

Key Selling Points:

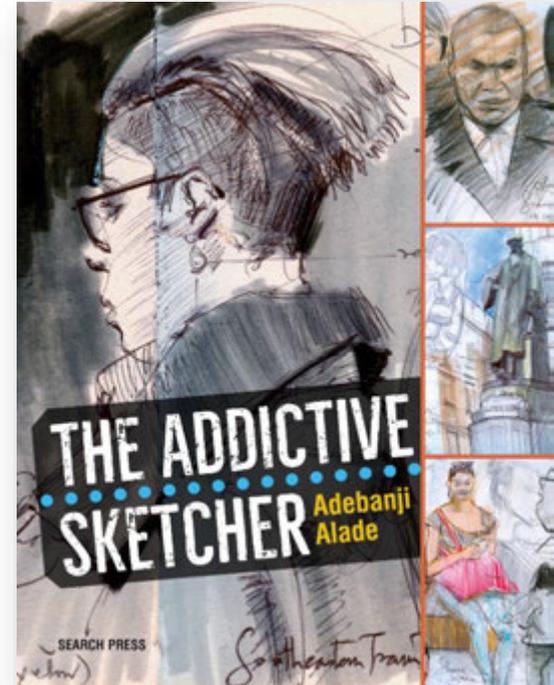
- High profile, well-known author - presents on The One Show UK (equiv Entertainment Tonight), and known internationally
- 10K Facebook followers, 7K Instagram, 8K YouTube followers
- Vice-President of Royal Institute of Oil Painters
- Packed with stunning examples of beautiful sketches

Publicity Plans

- Press release and book reviews for major art technique magazines

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: 9781782215820 (TR)

Price: \$22.95/ \$27.95 CAN

8-1/2 x 11 in, 128 pages

On Sale Date: 02/04/20

First Print: 7,500



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The Kew Book of Painting Orchids in Watercolour

Vivienne Cawson

Paint inspiring, luminous orchids in watercolour using this practical, contemporary guide from respected artist Vivienne Cawson, published in association with Kew Gardens.

Key Selling Points:

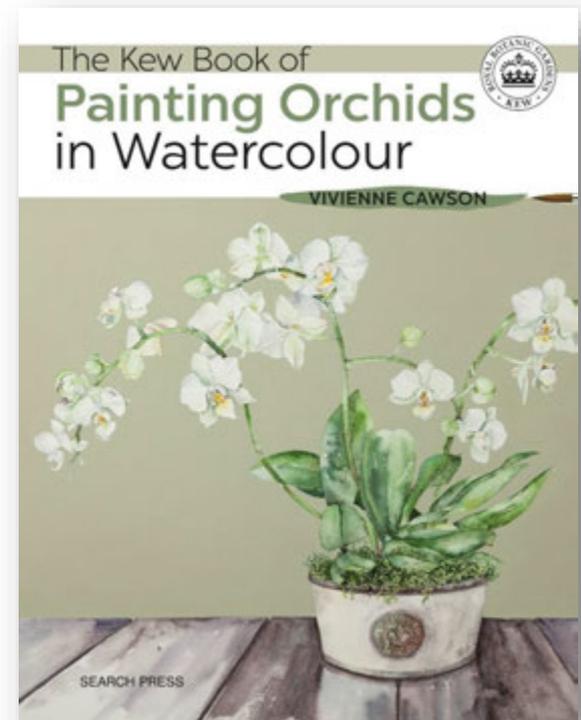
- Published in Association with Kew Gardens as a celebration of their annual Orchid Festival
- Contains practical techniques and exercises for honing your skills, then 3 step-by-step projects
- Vivienne's luminous painting style and unique use of background patterning create beautiful, contemporary results

Publicity Plans

- Press release and book reviews for major art technique magazines

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: 9781782216513 (TR)

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8-1/2 x 11 in, 128 pages

On Sale Date: 02/04/20

First Print: 7,500

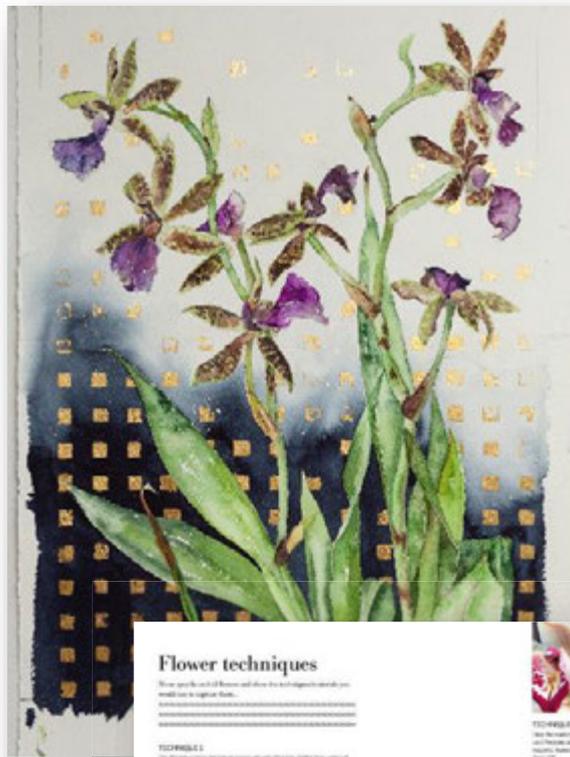


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Flower techniques

Use your favourite flowers and show us how you paint them. We'll be on hand to help you.

TECHNIQUE 1
The illustration shows the flowers in a dark, almost black, background. The gold dots are scattered across the background and the flowers themselves. The flowers are painted in shades of purple and pink, with green leaves and stems.




TECHNIQUE 2
The illustration shows a white orchid flower with a yellow center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of white and yellow, with green leaves and stems.




TECHNIQUE 3
The illustration shows a white orchid flower with a yellow center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of white and yellow, with green leaves and stems.




Flower techniques

Use your favourite flowers and show us how you paint them. We'll be on hand to help you.

TECHNIQUE 1
The illustration shows a white orchid flower with a yellow center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of white and yellow, with green leaves and stems.




TECHNIQUE 2
The illustration shows a white orchid flower with a yellow center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of white and yellow, with green leaves and stems.




Flower techniques

Use your favourite flowers and show us how you paint them. We'll be on hand to help you.

TECHNIQUE 1
The illustration shows a purple orchid flower with a white center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of purple and white, with green leaves and stems.



TECHNIQUE 2
The illustration shows a white orchid flower with a yellow center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of white and yellow, with green leaves and stems.



TECHNIQUE 3
The illustration shows a yellow orchid flower with a white center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of yellow and white, with green leaves and stems.



TECHNIQUE 4
The illustration shows a purple orchid flower with a white center, set against a dark background. The gold dots are scattered across the background and the flower itself. The flower is painted in shades of purple and white, with green leaves and stems.





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The Kew Book of Painting Roses in Watercolour

Trevor Waugh

Immerse yourself in the world of roses, learning to produce your own watercolour painting that radiate light and purity. Published in association with the internationally-renowned Kew Gardens and written by noted watercolour artist Trevor Waugh.

Key Selling Points:

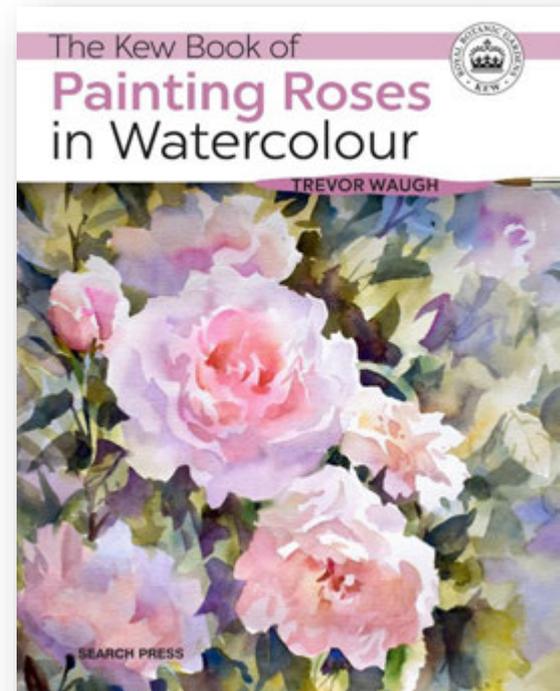
- Published in association with Kew Gardens
- Practical course in painting watercolors; suitable for all abilities
- Packed with inspiring finished artworks

Publicity Plans

- Press release and book reviews for major art technique magazines

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: 9781782216568 (TR)

Price: \$23.95/ \$28.95 CAN

8-1/2 x 11 in, 128 pages

On Sale Date: 05/05/20

First Print: 7,500

A Beginners Guide to Watercolour with Mixed Media

Inspirational Projects and Innovative Techniques
Alison C. Board

Take your artwork further with this lively, informative guide to combining traditional watercolour with other media.

Key Selling Points:

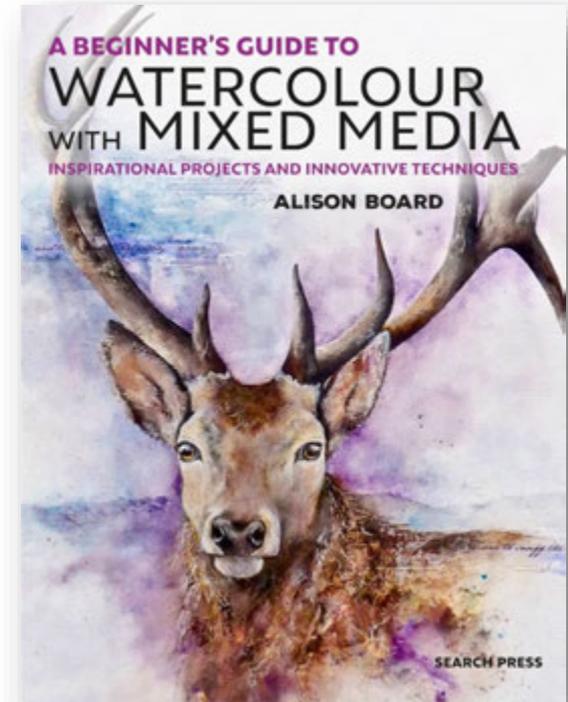
- Features six extensive step-by-step projects
- Explores combining watercolour with wet and dry media, man-made and natural found objects, and creating vibrant collages
- Alison Board runs demonstrations and workshops for the SAA and holds painting weekends at her studio in Dorset, UK.

Publicity Plans

- Press release and book reviews for major art technique magazines

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: 9781782216964 (TR)

Price: \$19.95/ \$23.95 CAN

8-1/2 x 11 in, 144 pages

On Sale Date: 04/07/20

First Print: 5,000



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Hellebore

Hellebore
in a watercolor wash
The finished painting

Watercolor washes are a great way to create a soft, ethereal atmosphere in your artwork. They are perfect for creating a sense of depth and texture, and they can be used to create a variety of effects. In this illustration, the hellebore flowers are rendered in a soft, ethereal style, with delicate washes of color that blend into the background. The overall effect is one of quiet beauty and grace.



The source photograph

EQUIPMENT

- Brushes: round and flat
- Brushes: washbrush
- Watercolor paper: Saunders Waterford 425 gsm (150 lbs) hot, high white, 300 Series
- Paints: Winsor & Newton
- Paints: Daler-Rowney
- Paints: Maimeri
- Paints: Schminke
- Paints: Sennelier
- Paints: Talens
- Paints: Van Gogh
- Paints: Winsor & Newton
- Paints: Yellows
- Paints: Zoffany

OTHER EQUIPMENT

- Watercolor palette
- Watercolor brushes
- Watercolor paper
- Watercolor tubes
- Watercolor washbrush
- Watercolor washbrush
- Watercolor washbrush



Use the ruling pen to apply masking fluid to the fine screen in the center of the hellebore. Try to make marks at various angles to the flower like looking, etc./etc.



Support variation on the edges of the leaves with a masking fluid.

I use a ruling pen - a Braughton's tool for marking the lines - to apply masking fluid



GETTING STARTED

So, you have bought your art materials or recovered them from the cupboard in which they were buried, and they stand before you, just itching to be used. But what now?

It's tempting to do all the research before you start, discover all the language of painting such as 'washes' or 'tone' or 'composition' but it really all comes down to one thing - throwing colour at the paper and seeing what you get.

The biggest myth that you see everywhere is...

- Washes are not
- Spiky brush
- Your favourite watercolour colours - don't worry about the colour mixing rules at the moment, just pick a few that catch your eye, or you feel drawn to.
- Larger water don't flood up to the top with clean water



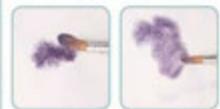
Now, you have permission to do whatever you would like with them. Squash them out, use them straight from the tube, let them run, drip, pour, smush them on to wet paper, dry paper and just do their own thing. My only advice is try not to poke them about too much, treat that they will do the thing that they do best and the little that you interfere with them, the better.

But that's not all you need to know. You also need to know...



WET INTO WET

This can be paint running into paint or paint offing on wet paper, and is a term used to describe a style of watercolour painting. Many watercolourists strive to achieve this impressionistic, soft to capture light and atmosphere. Probably one of the most discussed techniques in watercolour painting, it can be tricky to master but joyful when you achieve it. It's all about timing and it tends to describe a style the 'Cathedral' principle - the paper needs to be wet but not too wet and not too dry - just right and you will get used to what your paper looks like when it's the right mix to show colour well. This also applies to colour in colour but keep experimenting and don't pressure yourself to get a right away when you pick up your brush.





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Artists Guide to Human Anatomy

Giovanni Civardi

A beautifully illustrated introduction to the study of human anatomy by best-selling artist and author, Giovanni Civardi.

Key Selling Points:

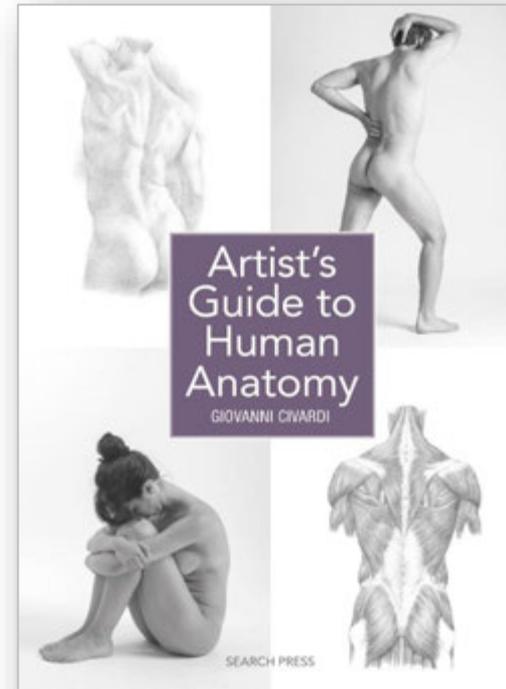
- Over 600,000 drawing books sold by Giovanni Civardi
- Informative and approachable guide to studying and drawing human anatomy
- Strong academic potential – college bookstores
- Covers the basic bones and muscles through to shape, proportion and movement of the human body

Publicity Plans

- Press release and book reviews for major art technique magazines
- Press release/Academic adoption to biology and art courses at university level

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: 9781782217374 (TR)

Price: \$29.95/ \$34.95 CAN

8-1/4 x 11 5/8 in, 256 pages

On Sale Date: 04/07/20

First Print: 5,000

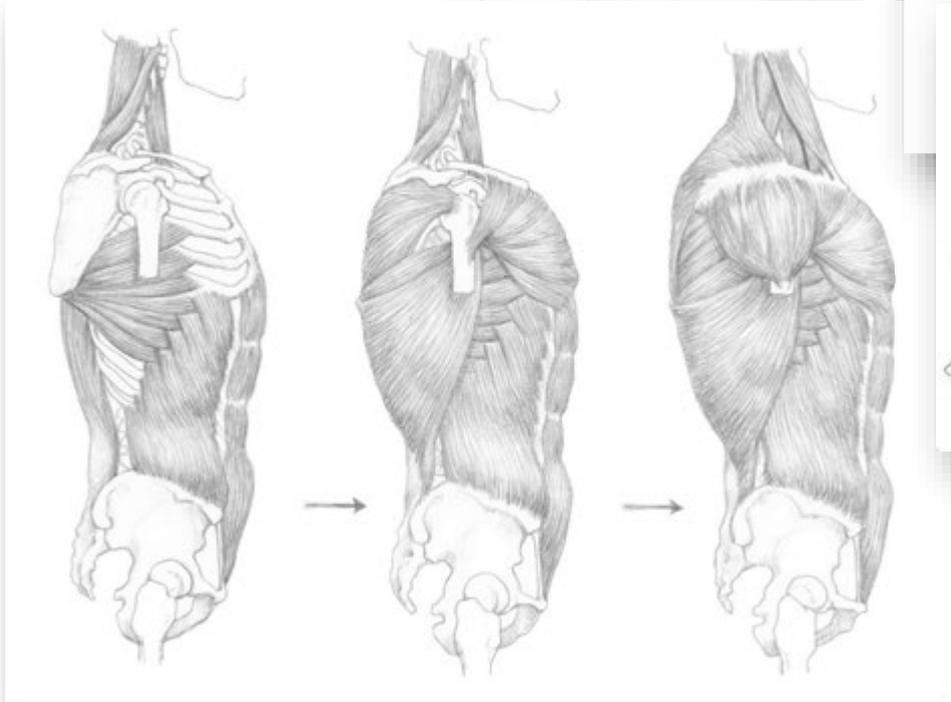
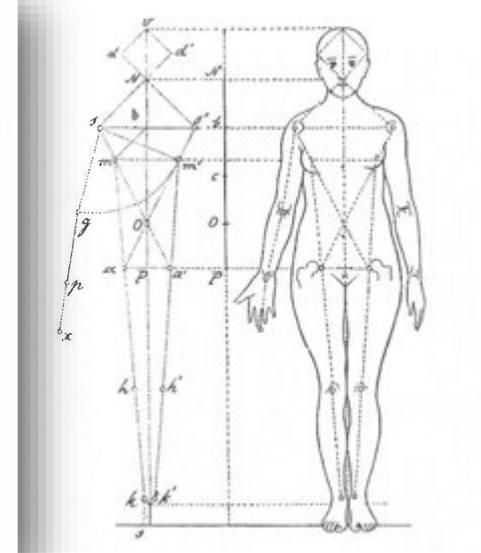
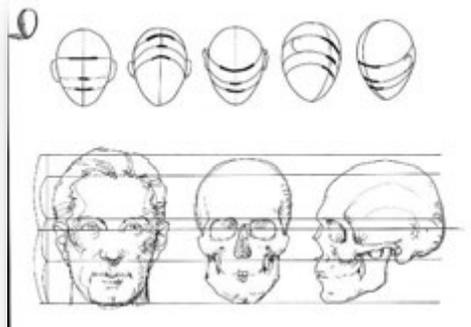


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Ready to Paint in 30 Minutes: Mountain Scenes in Watercolour

Build Your Skills with Quick & Easy Painting Projects

Lesley Linley

Learn to paint mountain scenes in 30 easy-to-follow 30-minute exercises.

Key Selling Points:

- Series has sold over 50,000 units in first year
- Build up your skills in easy chunks, learning about form and composition, colour mixing, working with watercolour and capturing the drama of mountainous regions.
- The exercises are all worked at postcard size - ideal for a 6 x 4in watercolour pad
- All the required tracings are included

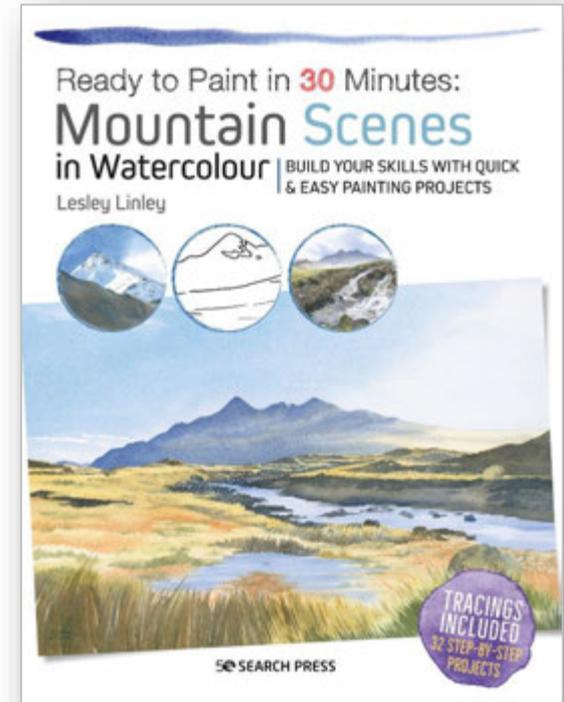
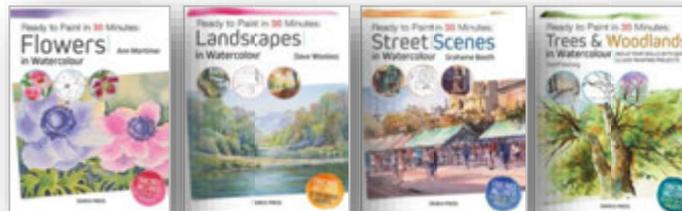
Publicity Plans

- Press release and book reviews for major art technique magazines

Marketing Plans

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

Previous books in Series:



ISBN: 9781782216865 (TR)

Price: \$19.95/ \$23.95 CAN

8-1/2 x 11 in, 128 pages

On Sale Date: 05/05/20

First Print: 5,000



YOU WILL NEED

Paint colours: French ultramarine, raw umber, burnt umber
Brushes: size 12 round (soft), size 12 round (with a good point)
Other: tracing number XX, sticker paper

Summer sky

A clear blue sky, with clouds lifted out from the wet wash, provides a simple but effective first step to painting skies. When mixing French ultramarine and burnt umber, add the burnt umber a little at a time, it's a strong colour which can quickly overpower the blue.



WATCHING PAINT DRY

There are times when you really need to watch paint dry in order to avoid blotches, or to judge the degree of dampness for the effect we require. If you wish to work wet in wet you need to learn how to judge this crucial stage by observation – watching paint dry – and experimenting with different colours and dilutions. A diverging idea will spread less than a very wet one of the same colour, while some colours spread more readily than others. Practice to see how they behave or spread into a wash.

GRANULATION

This painting uses French ultramarine, a colour that gives a beautiful natural effect called granulation. This is a characteristic of the paint, and caused by the particles of paint sinking into the textured surface of the paper.

1 Have a piece kitchen paper firmly crumpled into a ball. Secure your paper to the board, then pass the paper off over with a gradual wash of French ultramarine, introducing some water instead of a second colour. This will result in the blue becoming gradually paler as it dries below the horizon.



2 While it is still damp, lift out cloud shapes with the kitchen paper, making larger clouds at the top and smaller ones lower down, wash across and lift the kitchen paper repeatedly so that you don't let the paint soak into the painting. Move to the

Technique:
Lifting out
Lifting out is 1, 2



3 Paint the hills with a mix of French ultramarine and burnt umber, creating the white area.



4 While the hills are still wet, paint the mountains below with pale raw umber, allowing the raw umber to blend on the paper.



5 Once a raw umber and French ultramarine mix, paint the middle side of the mountains and the sky. Apply the paint in the direction of a horizon rather straightly.

Technique:
Stippling
Stippling is useful for 1, 2



6 Add a few grasses and shrubs with a French ultramarine and burnt umber mix.

Technique:
Fine grasses
Simply paint numerous fine lines, starting at the base of the grasses and flicking the brush towards the tip – that is, in the direction of growth. For a solid 'fence', brush with a horizontal line.



Sunrise and sunset

YOU WILL NEED

Paint colours: raw umber, permanent rose, French ultramarine
Brushes: size 12 round
Other: tracing number XX



People often paint sunrise and sunsets with thickly applied oranges and reds that dry dull and have none of the beauty that is possible with watercolour. The technique of glazing will allow you to build colour that has a luminous look. It is useful for building colours and tones, and if, after two or three washes, you don't have quite the overall colour you require, you can add another wash (in this example, do so before adding clouds or land).

1 Using raw umber, paint a gradual wash over the whole paper. Allow to dry completely.

2 Now paint a gradual wash of permanent rose over the whole paper. Again, allow to dry completely.

3 Paint a gradual wash of raw umber, then immediately prepare a multicoloured mix of permanent rose and French ultramarine.

4 While the paint is still wet, 'rip' or 'tear' the paint with the wet brush, allowing the wash colour to spread into the three paints. Begin occasionally if the first cloud growth line has often the need to dry a little more before continuing.

5 Once the raw umber wash has dried, draw the cloud mix to make a pale horizon. Use this to paint the rest of the clouds. Add a few horizontal lines to the sea, representing ripples.



Technique:
Glazing
Glazing is simply painting one or more thin layers of transparent colour over dry washes. Each layer is a glaze.



6 Paint the land mass to the middle distance using a mixture tone of the cloud colour – you can strengthen a mix simply by adding more paint to it.



7 Use a stronger mixture of raw umber to paint the nearer land mass and foreground, and add a few horizontal lines to the sea.



Fair Isle Crochet Workshop

15 Colourful Projects for the Home

Natasja van Vreeswijk

15 beautiful, contemporary Fair Isle crochet projects to make for the home.

Key Selling Points:

- 15 beautiful Fair Isle crochet home accessories to make
- Designs are in a vintage style with contemporary flair
- Clear and simple patterns and color charts to make the designs

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



ISBN: 9781782217398 (TR)

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8 x 10-1/4 in, 80 pages

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Crochet along all sides of the blanket. Along the long sides, work 1 st into the side of each row. This will sometimes be tricky because of the many gaps and the air hanging loose, but try to place a stitch between each gap and along the inner gaps made by being in the hole as much as possible. Work 3 st in the corner, then place a stitch marker in the middle st. Continue to work around the blanket, working 3 st into the corner stitches, placing a stitch marker in the middle of these. End the round with a st so you don't end up with an ugly seam. Make sure you place a marker in the first stitch of the round to indicate the beginning of the next round.

Rounds 2-8: 1 st in each st. In the corners, work 3 st in the middle st of the corner from the previous round.

Round 9: 1 st in each st. In the corner of the corner, place the stitch marker back in the st so in the corner.

Rounds 10-12: 1 st in each st. Reduce at the corners by working three stitches together as follows: *pick over and pull through the st & follow the marker, then the stitch with the marker, and again the stitch after the marker. Pick over and pull through all three loops.*

FINISHING OFF

Attach the edge to the wrong side of the blanket as follows: cut the yarn to approximately the same length as the border. Fold the edge neatly against the wrong side of the blanket, with the yarn ends tucked away in the border. Sew the edge in place with small stitches.

Crochet a decorative wavy edge using yarn B as follows: *Flatten in somewhere along the side of the blanket between the stitches, work 1 st and 1 st in the same stitch, 3 st, skip 2 st, *1 st, 3 st, skip 2 st, 1 st.* Repeat from * to *. Finish with 2 st and 1 st at the first st of the beginning of the round.*



LEW

In reversing colours, the back and work in a technique. Repeat the chart and work exactly the same, all throughout that out.

Working closed using: *Start, 2 st and 1 st from the st, taking a stitch from every two stitches. This makes*



Embroidery on Knitting

260 Modern Designs for Stitching onto Knitted Garments

Britt-Marie Christoffersson

Learn how to enhance and embellish knitted garments with beautiful embroidery stitches using just a needle and wool.

Key Selling Points:

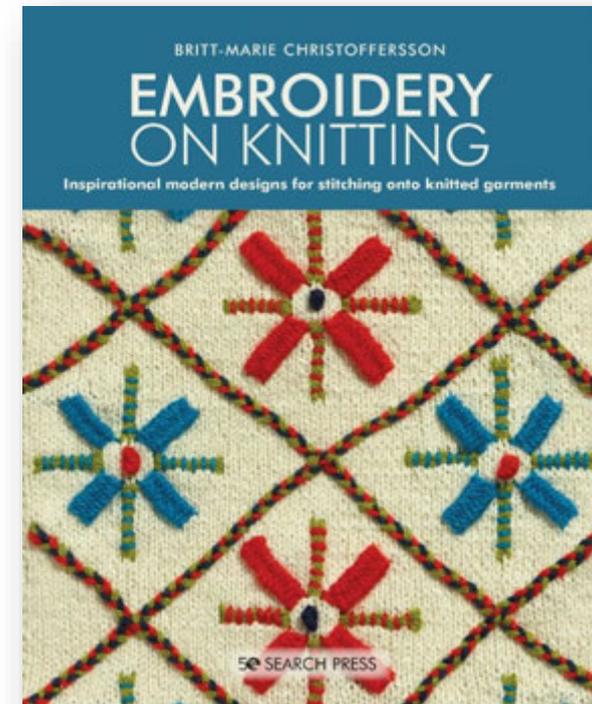
- Knitting Rockstar, part of the 10 Gruppen from Sweden, she also was a celebrity designer for IKEA
- Features a wide range of beautiful embroidery stitches
- Clear explanations of beautiful effects can be achieved just with a needle and wool

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



ISBN: 9781782217640 (TR)

Price: \$19.95/ \$23.95 CAN

7- 1/2 x 9-1/4 in, 208 pages

On Sale Date: 04/14/20

First Print: 5,000



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INTROD

124 Eye Stitch combined with Stem Stitch

EMBROIDERY ON KNIT

with the technique, traditi...
intent has been to share a combination of sturdy material and ideas to spark inspiration.

I do not want to set out rules for embroidering on knitwork. I believe that everything is worth trying in this fine technique, as long as it does not overcomplicate the function of the knitted garment. I try to avoid overly long distances between stitches to minimise the floating threads on the reverse side, but if that is not possible, I thread the yarn through one or more stitches, making sure the stitch is not visible on the right side. Alternatively, I fasten down the floating threads with loose overcast stitches in the same colour as the main knitted piece.

In my embroidery-on-knitting work I have mostly used 2-ply wool yarn, 2.5mm (UK 12/13, US D1) knitting needles and stocking stitch or garter stitch. When embroidering, I generally follow the direction of the stitches and rows. I use a tapestry needle with a blunt point to poke between the knitted stitches with a soft, and therefore pliable, yarn. If I am working more freely over the surface, I use a sharp-pointed needle that allows me to see through the yarn I knitted with.





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Needle Felting for Beginners

How to sculpt miniature worlds, animals, figures & faces in wool

Roz Dace and Judy Balchin

Have fun needle felting your way through miniature worlds, creatures and faces in this inspiring beginner's book.

Key Selling Points:

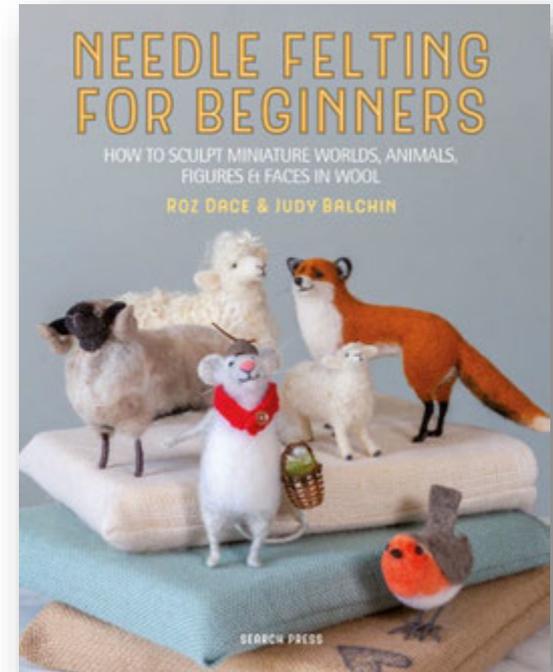
- A new beginner's guide to a popular and easy craft
- Authors are experienced crafters with a good following on social media
- Covers a diverse range of subjects that will inspire needle felters of all abilities

Publicity Plans

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

Marketing Plans

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



ISBN: 9781782217343 (TR)

Price: \$16.95/ \$19.95 CAN

8 x 10-1/4 in, 96 pages

On Sale Date: 03/03/20

First Print: 5,000

Cute Amigurumi Animals

14 Adorable creatures to crochet

Eleonore & Maurice

Make 16 beautiful crocheted animals with Liberty fabric additions in calming pastel colours.

Key Selling Points:

- Everyone can make the plush toys in this book: there are small, easy models, as well as more ambitious creations.
- Simple, unfussy patterns highlighted with scraps of Liberty fabric for a touch of class.
- Includes an easy-to-follow crochet lesson plus tips and tricks to make sure your creations are a success.
- Easy stitches and simple, straightforward assembly that is fast and easy, even for beginners.

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



ISBN: 9781782217404 (TR)

Price: \$14.95/ \$17.95 CAN

8 x 9-1/4 in, 64 pages

On Sale Date: 02/04/20

First Print: 5,000

Portuguese Knitting

A practical guide to traditional techniques with
20 inspirational projects

Rosa Pomar

The history and practice of knitting in Portugal, with 20 beautiful, traditionally inspired patterns.

Key Selling Points

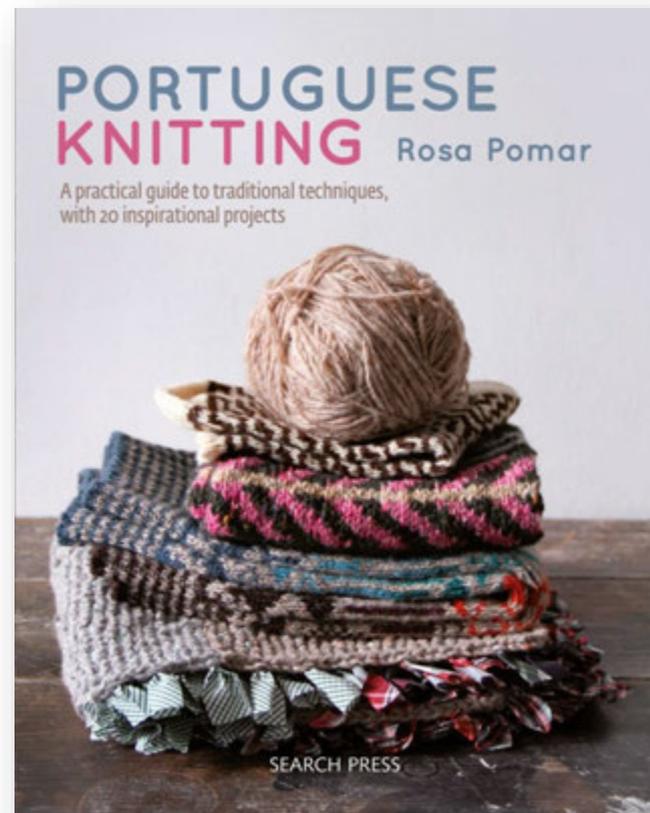
- a valuable historical resource on the history of Portuguese knitting
- contains previously unpublished photographs of historical importance
- includes information on techniques and 20 patterns with easy-to-follow instructions

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



ISBN: 9781782217213 (TR)

\$22.95 (USA) / \$27.95 (CAN)

8 x 10 in, 160 pages

On Sale Date: 12/24/19

First Print: 5,000

Crocheted Wreaths for the Home

12 gorgeous wreaths and 12 matching mini projects for all year round

Anna Nikirowicz

12 beautiful crocheted wreaths to make for all year round, each with accompanying smaller projects

Key Selling Points

- **12 beautiful designs to make, each with an accompanying smaller project**
- **for use all year round**
- **base wreaths are easily available online and from craft stores**

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



ISBN: 9781782216940 (TR)

\$19.95 (USA) / \$23.95 (CAN)

8 x 10 1/2 in, 128 pages

On Sale Date: 10/08/19

First Print: 7,000

100 Flowers to Knit & Crochet

A collection of beautiful blooms for embellishing clothes, accessories, cushions and throws

Lesley Stanfield

A collection of beautiful blooms for embellishing garments, accessories and homewares.

Key Selling Points:

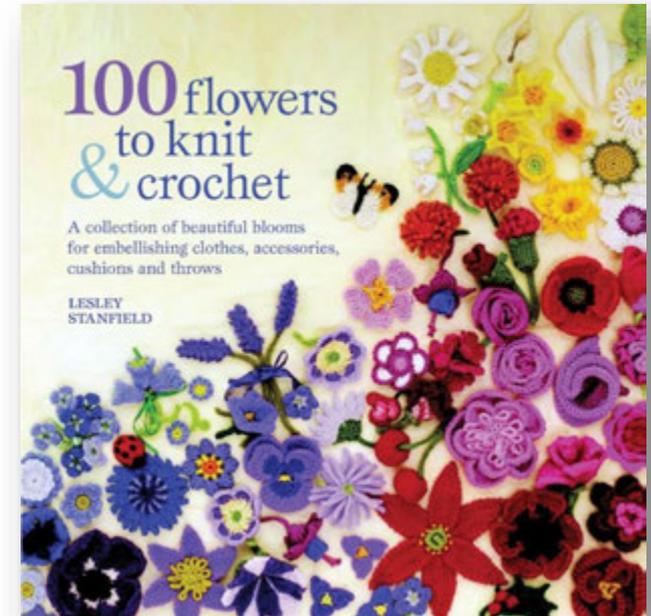
- Previous edition (St Martin's Press, 9780312538347) sold over 34,000 units on Bookscan, on Michael's mainline for several years; UK edition under Search Press sold over 100,000 units
- The perfect way to use up scraps of yarn or practice using novelty yarns
- Plenty of inspiration for embellishing your finished flowers with beads, buttons, sequins, and embroidery

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



ISBN: 9781844484034 (TR)

Price: \$17.95/ \$21.95 CAN

8-3/4 x 8-3/4 in, 128 pages

On Sale Date: 02/04/20

First Print: 7,000



SEARCH PRESS

The world's finest art and craft books



Penguin
Random House
PUBLISHER SERVICES



44 KNITTING INSTRUCTIONS

BASIC DESIGNS

1 FIELD POPPY
Medium (10 x 10 cm)

Yarn: DK wool in shades of red, green, blue and black (2).
Tools: 2.5mm (UK size 10) needles.

METHOD
Row 1: Cast on 10 using A, join in 1 row.
Row 2: Knit 10.
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2 PANSY
Medium (10 x 10 cm)

Yarn: DK wool in shades of red, green, blue and black (2).
Tools: 2.5mm (UK size 10) needles.

METHOD
Row 1: Cast on 10 using A, join in 1 row.
Row 2: Knit 10.
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3 CARROT
Medium (10 x 10 cm)

Yarn: DK wool in shades of red, green, blue and black (2).
Tools: 2.5mm (UK size 10) needles.

METHOD
Row 1: Cast on 10 using A, join in 1 row.
Row 2: Knit 10.
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4 RUSSBECKIA
Medium (10 x 10 cm)

Yarn: DK wool in shades of red, green, blue and black (2).
Tools: 2.5mm (UK size 10) needles.

METHOD
Row 1: Cast on 10 using A, join in 1 row.
Row 2: Knit 10.
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5 CHRYSANTHEMUM
Medium (10 x 10 cm)

Yarn: DK wool in shades of red, green, blue and black (2).
Tools: 2.5mm (UK size 10) needles.

METHOD
Row 1: Cast on 10 using A, join in 1 row.
Row 2: Knit 10.
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PROJECT 3: STATIONERY

A beautiful flower featuring on an address book is an unusual but attractive way to keep it closed - here a crocheted flower has been used but there are lots of alternatives, depending on your preference and, of course, your colour scheme.



PROJECT 4: CHRISTMAS GIFT W

Cut strips of fabric into squares when it's completed with a hot iron. It's a bright, red fabric, possibly made at one of the many Christmas markets or specialist suppliers.

60 FLOWERS

A vast herbaceous collection of designs, from simple to sophisticated. The ability to create the flowers themselves, the variety of colors - including vibrant, contrasting colors - making them a wonderful way to display a variety of techniques to form beautiful or special gifts. Flowers are also personalized with their names.

61 FLOWER
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80 FLOWER



SEARCH PRESS

The world's finest art and craft books



Penguin
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RSN: Embroidered Boxes

Techniques, Projects & Pure Inspiration

Heather Lewis

Part of an exciting new series spearheaded by the Royal School of Needlework, this forward-looking guide explores the intricate art of embroidering boxes for use as keepsakes and jewelry boxes.

Key Selling Points:

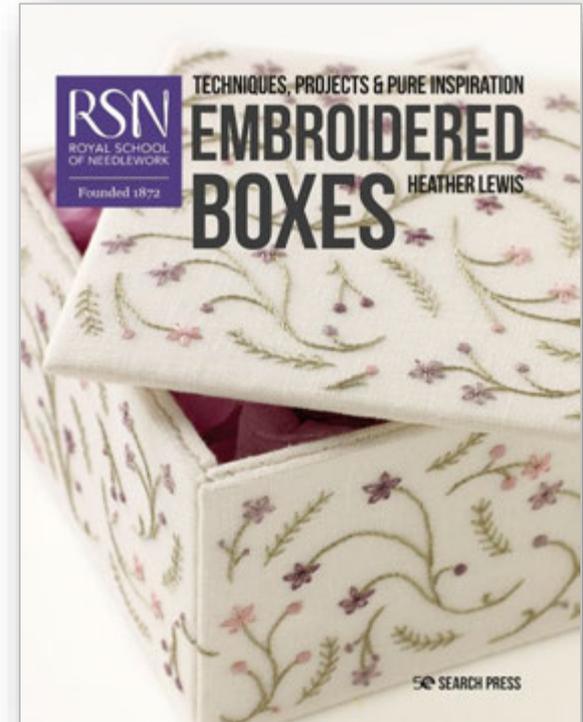
- A comprehensive guide to constructing beautifully embroidered boxes from the world-renowned embroidery experts, the Royal School of Needlework
- Contains three inspirational projects, detailed stitch guides and clear step-by-step instructions for the necessary techniques
- Combines ancient tradition with contemporary design.

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



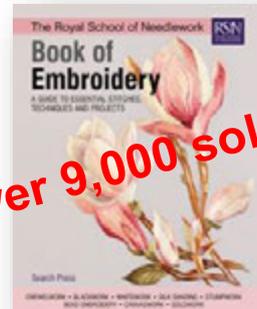
ISBN: 9781782216520 (TR)

Price: \$27.95/ \$33.95 CAN

8- 1/2 x 11 in, 144 pages

On Sale Date: 02/04/20

First Print: 5,000





Afternoon Tea Box

20 x 17.5 x 16cm (7 7/8 x 6 1/4 x 6 1/8in)

This box was inspired by my visit to Claridge's in London for afternoon tea with my husband. We enjoyed a delicious tea of sandwiches, scones and cakes, but weren't able to finish it all, so we took the remaining cakes home in a beautiful box. I was inspired to make my own tea box, and the colours that I chose to use on this box were inspired by the cloths that we used. I cut both the green and white with a touch of gold. The inspiration for the embroidered lid is 'Tea in an English Country Garden' featuring wedding scenes and a tea set identical to the one that we used at Claridge's.

This hexagonal box comprises eighteen separate external panels and includes an embroidered lid with a raised lining. Inside the box is a tray with gold cord handles sitting on tray supports. The lid is embroidered with applied layered fabrics and decorated with surface stitches and silk ribbon roses.

This box is a real test of your accuracy. For the best results, measure and cut the card as you construct the box. The technique of joining panels together to create one side of the box – shown on pages 108–111 – can be used on any project. For the greatest effect, use contrasting colours.

Complete:
The finished box with the embroidered lid in place.

YOU WILL NEED:

FOR THE BOX CONSTRUCTION

Mountboard
Decorative quilting fabrics – Cambrige (green) and Green (teal)
Matching sewing threads – green and cream
Curved needle
Double-sided tape
Utility knife
Sharp cutter
Cutting mat
Ruler
Paper
Pin of compass
Fabric scissors
Embroidery scissors
Paper scissors
White lid

Reddish-brown thread
Gold cord
Green-headed pins
Acid-free tissue paper

FOR THE EMBROIDERY

White cotton backing fabric
Pew silver-white cotton fabric
Apple green silk organza
Knot green silk organza
Cream linen
White cotton fabric for the lid
Paper
Fuchsia web (e.g. 'Heath's Stone')
Needlepoint
Blue watercolour paint
Paintbrush
Designs of cutwork fabric – red, beige, brown and pink

Strawed cottons (cream, ivory, white, green, pink, brown, salmon, red, brown, grey)
Ivory wide silk ribbon – pink
Ivory wide silk ribbon – green
Gold piping thread
Sublimation silk thread
Sewing thread to match the fabric
Beeswax
PVA (craft) glue
Needles – embroidery size 10, chrome size 24, specialty size 24
Dens fabric or heavy frame iron and ironing board
Tracing paper
Circle template



1 Position the fabric on the tracing as a guide

2 Pin the fabric in place

3 With a single white sewing thread, secure the fabric to the tracing using small and medium size slanted stitching. Use a hairpin to press along the right side underneath the arch and along the bottom edge. Sew some fabric web onto the back of a piece of web for the arch. Sew the blue background on paper backing using your compass as a guide. Cut out the arch carefully using a sharp pair of scissors to get into the corners. Allow only fabric at the top and bottom edges to hang to the back of the page. Position the pins over the top of the other fabric using the tracing as a guide, and pin in place. Finally, use a single matching sewing thread to sew over the arch in place. The stitches should be about 2.5cm (1 inch) apart.

Crewel Embroidery

7 enchanting designs inspired by fairy tales

Tatiana Popova

A magical collection of modern crewelwork embroidery designs inspired by fairy tales.

Key Selling Points

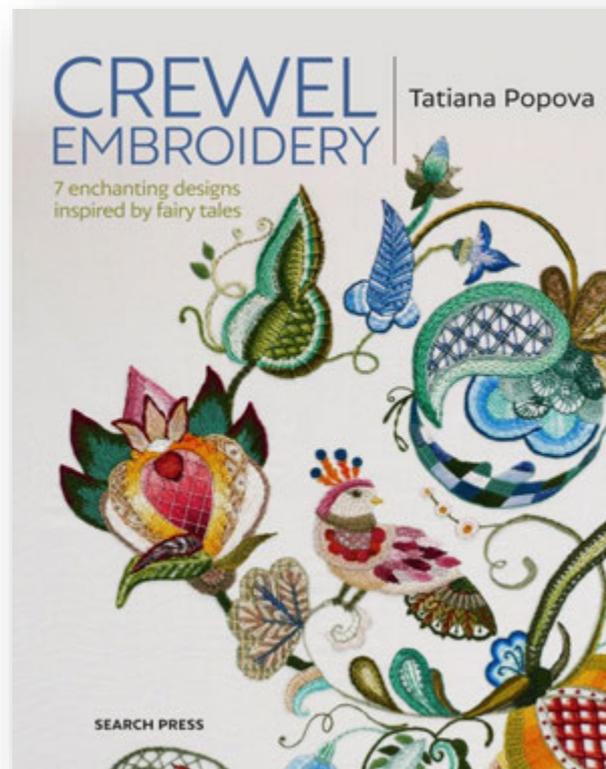
- Author is internationally recognized as one of the top embroiderers in the world.
- A highly visual book, packed full of photographs and diagrams explaining in detail the techniques and stitches used.
- Includes 7 gorgeous designs and over 90 stitches.

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



ISBN: 9781782217220 (TR)

\$29.95 (USA) / \$34.95 (CAN)

8 1/2 x 11 in, 160 pages

On Sale Date: 03/03/20

First Print: 5,000

Blackwork Embroidery

Stitches, Techniques & 13 Modern Projects

Bernadette Baldelli

17 beautiful blackwork patterns with a colorful twist to embroider for the home.

Key Selling Points:

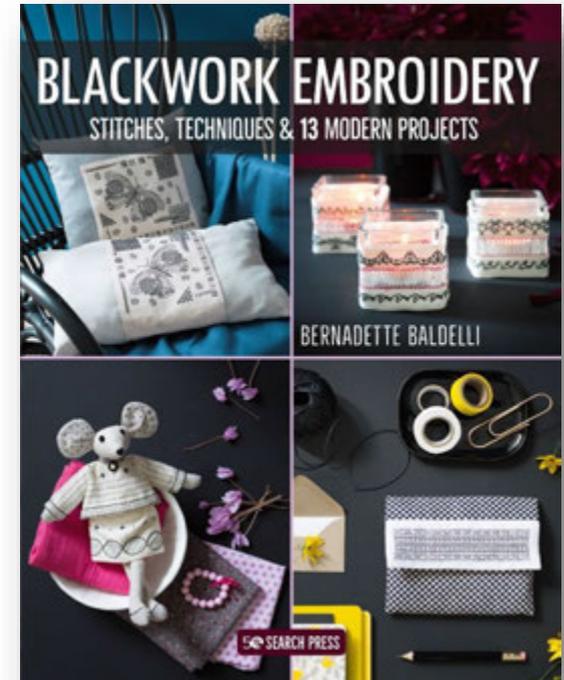
- A very graphic technique that is also very easy, so it's perfect for beginners: all you have to do is follow the pattern with straight stitches or backstitches for a stunning, extremely graphic result.
- Bernadette Baldelli is an admired author: her creations are known for their excellent finishing touches and she is a perfectionist when it comes to sewing and embroidery.
- Like a pattern databank, the diagrams are scattered throughout the book -to help readers find inspiration.

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, schools, craft stores and key accounts
- Advertising in key craft magazines
- Book reviews in Library Journal, Booklist and key sewing and embroidery magazines



ISBN: 9781782218111 (TR)

Price: \$15.95/ \$19.95 CAN

8 x 10-1/4 in, 64 pages

On Sale Date: 02/04/20

First Print: 5,000



11

MOTH-PATTERNED PILLOWS

Lace moths take flight and forage on these blue pillows.

MATERIALS

- SQUARE PILLOW**
- Rayon fabric, 12 Standard (20 Standard)
 - 100% Wool fabric (27 x 36cm (10 1/2 x 14 1/4))
 - Thin interfacing (22 x 17.5cm (8 3/4 x 7 1/8))
 - Rayon fabric (20cm (8)) - 1 yard
 - Embroidery floss (20/2) - 1 skein
 - Embroidery floss (20/8) - 1 skein
 - Embroidery floss (20/10) - 1 skein
 - Embroidery floss (20/12) - 1 skein
 - Sewing and embroidery equipment

RECTANGULAR PILLOW

- Rayon fabric, 12 Standard (20 Standard)
- 27 x 36cm (10 1/2 x 14 1/4)
- Rayon fabric (20cm (8)) - 1 yard
- Thin interfacing (22 x 17.5cm (8 3/4 x 7 1/8))
- Rayon fabric (20cm (8)) - 1 yard
- Embroidery floss (20/2) - 1 skein
- Embroidery floss (20/8) - 1 skein
- Embroidery floss (20/10) - 1 skein
- Embroidery floss (20/12) - 1 skein
- Sewing and embroidery equipment

FINISHED SIZE

- Square pillow: 41 x 41cm (16 x 16 1/4)
- Rectangular pillow: 30 x 36cm (12 x 14 1/4)

EMBROIDERY SIZE

- Square pillow: 20 x 17.5cm (8 x 7 1/8)
- Rectangular pillow: 17.5 x 20cm (6 3/4 x 8)

STITCHES USED

- Backstitch
- Feather

EMBROIDERY

1. Mark the centre of your fabric, both horizontally and vertically with sewing stitches. Mark the centre of the diagonal by following the arrows on each side. Embroider from the centre of the fabric, using ribbon stitch with one or two threads.
2. Finish following the instructions on page 8.

MAKING UP

Square pillow

1. Working on the right side of piece A, draw cutting lines (see Mark) from each side of the embroidery. Cut out the fabric along these lines to obtain a 24.8 x 27.5cm (9 3/4 x 10 3/4) rectangle. Finish the edges (1).
2. On the wrong side of piece A, define the area to be interfaced by drawing a line 1cm (3/8") from each edge of the embroidery.

Fold along these lines following the grain of the fabric to obtain a 22.4 x 18.5cm (8 3/4 x 7 1/8) rectangle. Place piece B of the interfacing (22.4 x 18.5cm (8 3/4 x 7 1/8)) with the glued side against the wrong side of the carried embroidery, in the space formed by the fabric. Baste into place and iron on (2).

3. Turn in the edges following the grain of the fabric, from the corners (see page 8) and iron on the wrong side. You now have a 22.8 x 18.5cm (8 3/4 x 7 1/8) rectangle (3). Sew around the edges using catch stitch.
4. Centre the embroidery on the pillow, pin and baste to hold in place.
5. Sew all round the embroidery using invisible stitches, catching each of the two fabrics with the needle in turn.



CAMELLIA BLOUSE

Revamp a white tank with vintage charm and ignore all the rules of blackwork.

MATERIALS

- Cotton fabric
- Interfacing (see page 8) - 27 x 36cm (10 1/2 x 14 1/4)
- Rayon fabric (20cm (8)) - 1 yard
- Black fabric, 20cm (8) - 1 yard
- Tracing paper and black card
- Embroidery floss (20/2)
- Sewing and embroidery equipment

ONE SIZE

- EMBROIDERY SIZE**
- Length of embroidery around neckline approximately 1m (39 1/4")
Shoulder approximately 1.1m (39 1/4")
Bustline (see page 8) 1.5m (51")

STITCHES USED

- Backstitch
- Chain stitch
- Feather
- Ribbon stitch
- Running stitch
- Satin stitch
- Straight stitch
- Zigzag stitch

EMBROIDERY

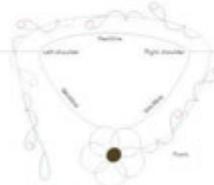
The blouse

The motif consists of a line embroidered around 4cm (1 1/2") from the seam of the neckline with motifs placed over and around it.

1. Trace motifs 1 and 2 (see pages 28 and 29). Make the templates from the card and cut out.
2. Draw the motifs onto the blouse with the marker pen, 4cm (1 1/2") from the seam of the neckline, draw a line that follows its curve.

Tip

You can also use an iron-on motif pen to apply the motif.



3. Use the templates to draw the outline of the motifs along the line, ensuring their position and spacing from around 4cm (1 1/2") apart. At the end of the line, finish off by drawing a finishing shape. Embroider using zigzag sewing stitch (see page 8).
4. Embroider the motif in chain stitch and satin stitch using one strand of thread (see 'Diagram below'). When you reach the end, work the tail of thread into the underside.



Machine Embroidered Art

Painting the natural world with needle & thread

Alison Holt

A showcase for textile artist Alison Holt's exquisite machine embroideries, this book will teach you to 'paint' your surroundings with thread.

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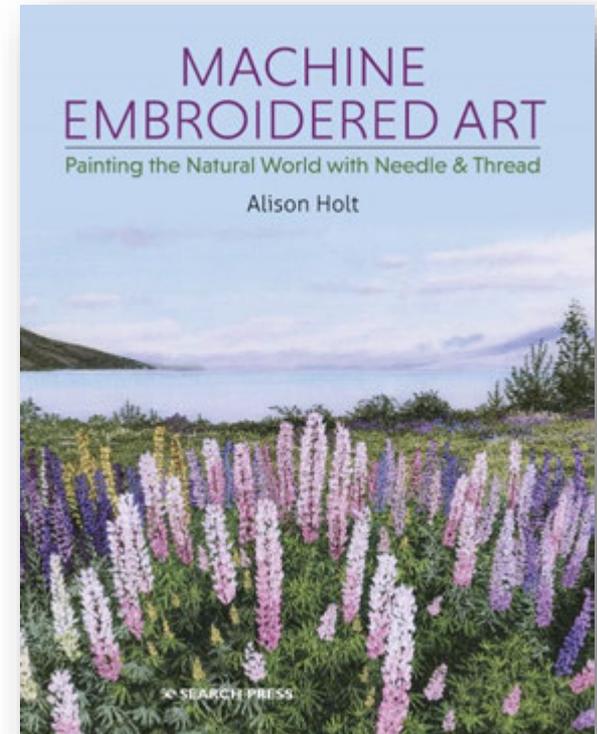
- Collects together all of Alison Holt's work for the first time, alongside exclusive new material
- Based on four successful standalone titles
- Practical, instructional and inspirational.

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- 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, schools, craft stores and key accounts
- Advertising in key craft magazines
- Book reviews in Library Journal, Booklist and key sewing and embroidery magazines



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Stitch, Fibre, Metal & Mixed Media **Inspiration, Projects & Techniques for Textile Artists**

Alysn Midgelow-Marsden

Alysn Midgelow-Marsden shares her exciting and innovative ideas for combining fibres and stitching with various forms of metal, using both textile and mixed media techniques.

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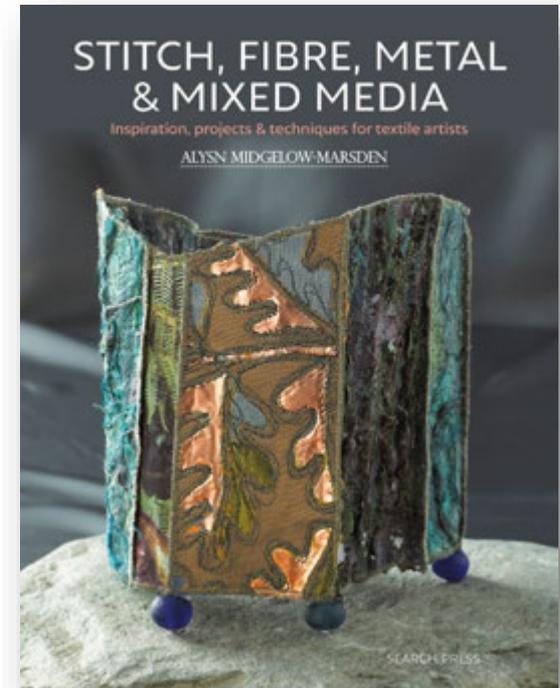
- **Renowned textile artist shares her exciting and innovative ideas, techniques and inspiration for using metal with textile techniques**
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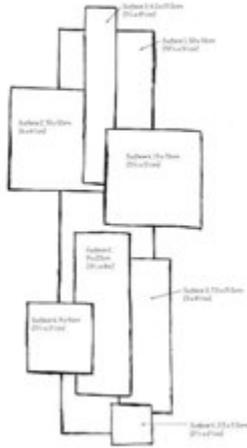
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Assembling the piece

Place the large upper panel surface 1) down, then place the other panels over it as shown. Stitch each of these to surface 1 with small, invisible stitching stitches in long threads, when assembled, place the whole piece on to the mountboard and secure using a strong needle, stitch through the piece and the board whenever necessary to hold it in place. Then arrange the piece upon frame without glass and hang on your wall.



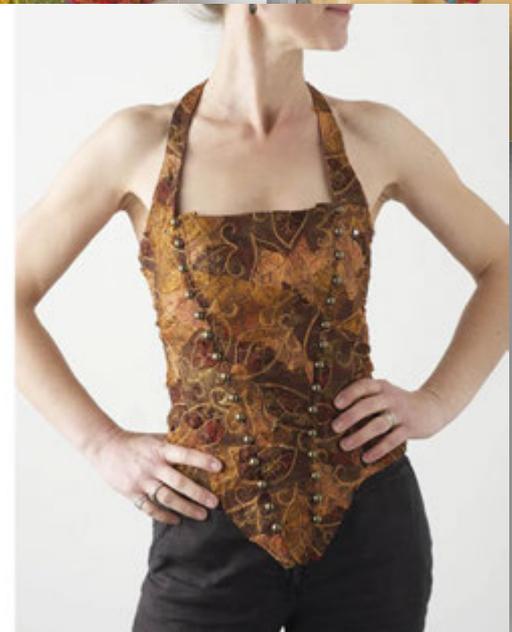
Copyright
Techniques

56



Why not make your own corset or a complementary pair of shoes in a similar pattern? The pattern is available in PDF format, suitable for printing on a computer monitor or a printer. The pattern is available in PDF format, suitable for printing on a computer monitor or a printer. The pattern is available in PDF format, suitable for printing on a computer monitor or a printer.

57





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Crewelwork Inspirations¹ Stumpwork Inspirations² Whitework Inspirations³

Inspirations Studio

Stunning embroidery projects from Inspirations Magazine guide you through beautiful designs.

Key Selling Points:

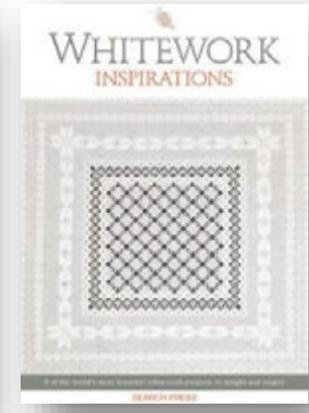
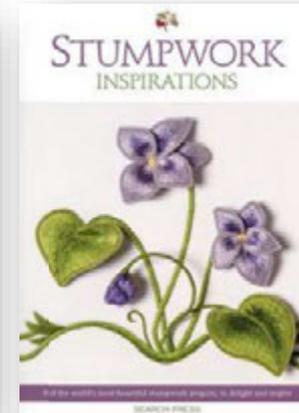
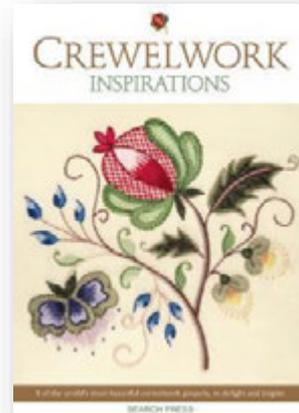
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Crewelwork projects from traditional to the very modern

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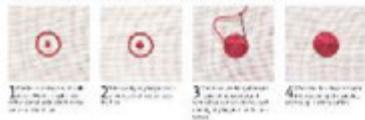
Modern Crewel

SEAN PORTER

When traditional is right, this re-imagining
uses a range of needle techniques and varying stitch
work to create a contemporary palette of fresh
modern crewel embroidery techniques.

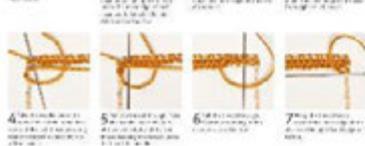
SATIN STITCH TABBOGG

Begin by making a small square of fabric and stitching a simple square. This is the basic technique for the entire piece.



GORGED BANDS STITCH

This is a variation on the traditional gorged bands stitch, which is a variation on the traditional gorged bands stitch.



PEA STITCH

This is a variation on the traditional pea stitch, which is a variation on the traditional pea stitch.



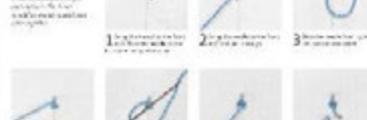
PEA STITCH

This is a variation on the traditional pea stitch, which is a variation on the traditional pea stitch.



NAUZEHA STITCH

This is a variation on the traditional nauzeha stitch, which is a variation on the traditional nauzeha stitch.



NAUZEHA STITCH

This is a variation on the traditional nauzeha stitch, which is a variation on the traditional nauzeha stitch.





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Debbie Shore's Sewing Room Secrets: Quilting

Top Tips and Techniques for Successful Sewing

Debbie Shore

Debbie Shore invites you into her sewing room to make 10 quilting projects to build your skills and confidence.

Key Selling Points:

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- Second book in Debbie's new Sewing Room Secrets series
- Debbie Shore walks you through every aspect of quilting, revealing her top tips and providing reassurance and handy hints every step of the way
- Debbie was Sewing Designer of the Year in the Immediate Media British Craft Awards 2017. She also produces a range of products including instructional DVDs, fabric, dressmaking and homeware patterns, and pattern-cutting dies
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First Print: 7,500



Project MINI CHICKEN QUILT



Techniques

- Quilting
- Free motion embroidery
- Appliqué
- Quilting

Finished size

21 x 20 in (53.5 x 51.5 cm)

You will need

- One 100 cm square piece of top fabric, cut into nine 10 x 10 cm squares
- 200 g (70 oz) backing fabric, cut into nine 10 x 10 cm squares
- Baste & Sew (S) 25 x 1.7 cm pieces of appliqué fabric
- 200 g (70 oz) wadding/batting
- Fusible adhesive web sheet
- Erasable fabric marker pen
- Repositionable spray fabric adhesive
- Hand-applied hemming, for the **optional** bag (see page 10)

Notes

Use a 1/4 in (2 mm) seam allowance

- 1 Fuse the adhesive sheet to the wrong side of the appliqué fabric, using your template to draw nine small circles onto the paper side of the sheet. Cut out the shapes.
- 2 Pressing the open backing and iron the ends under to the center of each top fabric square at a right angle. With your scissors, pin down the ends, clip, and remove the paper backing and iron ends and set out each square up to rest. This is to ensure each sheet is applied correctly. Apply the wrong side of the top fabric squares with repositionable spray fabric adhesive and press each square over the wadding/batting. Turn the wadding/batting piece with adhesive amount to approximately 10 x 11 cm (4 in x 4 1/4 in) to begin.



- 3 Flip the top fabric square, but use your sewing machine and stop the foot when the end of the backing is over the markings. When done, cut all nine pieces. To be sure, reposition right up to the edge. Press all six of them.
- 4 Sew two of the backing squares and one then right sides together, using 1/4 in (2 mm) seam allowance. Press the seam open. Repeat to add a third block.
- 5 Sew the wrong sides of three of the six pieces with fusible adhesive web paper next to each other, pressing back together, using up the edges to the back side of the sheet. Fold the web paper to the right side of the block by 1/4 in (2 mm) to the front side again by 1/4 in (2 mm). The other pieces do the same.

Project QUILTED TOTE



Techniques

- Crosshatch quilting
- Free motion embroidery
- Making bag handles
- Lining a bag
- Making a bag foot square

Finished size

11 x 15 in (28 x 38 cm)

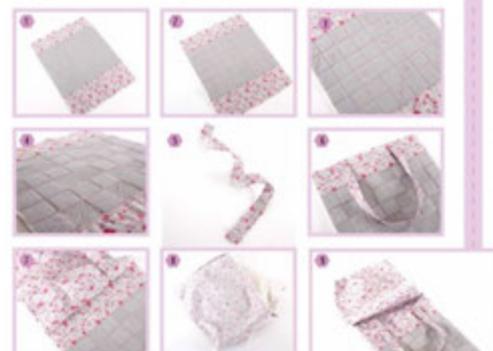
You will need

- 12 x 22 in (30.5 x 55.9 cm) piece of plain fabric
- 200 g (70 oz) square piece of patterned fabric
- 20 x 10 in (51 x 43.7 cm) piece of fusible webbing
- Erasable fabric pen and ruler
- 6 in (15.2 cm) length of ribbon
- One button, to match the ribbon

Notes

Use a 3/8 in (1 cm) seam allowance

- 1 Cut the backing from your fabric, two other pieces measuring 12 x 40 in (30.5 x 101.6 cm), two patterned pieces measuring 12 x 40 in (30.5 x 101.6 cm). Place the larger patterned pieces in the center of the plain pieces and the other patterned piece to the top of the plain piece to align. Sew them in pairs, right sides together, and press.
- 2 Pin down along each side of the pieces. Then use your ruler and pen to draw a line straight down the center of the plain piece and, from this central line, draw parallel lines at 1 1/2 in (3.8 cm) intervals across the fabric. Repeat the process, measuring across the plain fabric to create a grid.
- 3 Add your wadding/batting to the wrong side of both outer pieces and press. Sew along the grid lines – you may wish to include the length of your quilt (7 in or 18 cm) when stitching. Mark the lines you are going to make on the top side. Use a clean ironed board with the pattern in mind.



- 4 Flip over the other embroidery but use your machine, stop the foot when you see the end of the line to the other. Alternatively, you could try a very short zigzag stitch. Press on the other side of the piece.
- 5 To make the handles, cut two strips of patterned fabric measuring 18 x 40 in (45.7 x 101.6 cm). Fold one handle half lengthwise, wrong sides together, and press. Open out the fabric, fold the top edge down to the center and press again. Fold the other handle in half again and press. Press the ends by sewing along each side with the seam to the center. Press with the wrong side towards the center.
- 6 Use the fusible webbing to the top of each side of the bag, use edge marking with the top of the handle facing downwards. Check they are not below the top edge.
- 7 Sew right side up through the top of the bag and machine over the opening around. Turn the bag inside the bag, press the top edge around the top of your side. Use the ribbon in half and mark one in the side of the side. Sew the top and stitching with the backing fabric to finish.



Take Two Fat Quarters: Gifts

15 gorgeous sewing projects for using up your fat quarter stash

Wendy Gardiner

A fabulous new series using leftover fat quarters to create over 15 gorgeous items from renowned quilter Wendy Gardiner

Key Selling Points

- Sew over 15 fun gifts, each using just two fat quarters Follow the simple techniques in the beginning crash-course for essential know-how, before diving into your stash
- Be inspired by the stunning photography, helpful hand-drawn illustrations and heaps of handy hints featured in every project
- Marvel at the variety of items you can make with just two fat quarters, from children's clothes and toys to bags and make-up pouches -Ideal for sewists of all abilities, either for stashbusters or beginner sewists looking to start with small amounts of fabric
- Wendy's last book, Fun with Fat Quarters, has sold over 25,000 copies to date

Publicity Plans

- Press reviews and features in sewing and quilting magazines
- Featured projects in quilting blogs
- Advance promotions and reviews in Craft blogs and sites



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Two-Tone Tote Bag

Make this pretty appliqué tote bag for a friend to take shopping with her. It has an inner pocket for keys and a phone, and long handles so that you can carry it as a shoulder bag or by hand.

SIZE: 37" (94.5 cm) across without handles / 21" (53.3 cm) across with handles / 18" (45.7 cm) x 12" (30.5 cm) without handles / 18" (45.7 cm) x 12" (30.5 cm) with handles

Preparation

1. Fold one fat quarter (see fabric) in half to 43 x 39cm (17 1/2 x 15 1/2) and cut along the fold to create two pieces.
2. Trace the second fat quarter (see fabric) on the first piece.
3. Trace the remaining pieces of the second fat quarter and use double-sided fusible web to the back of the fabric. Then transfer the two large items (20cm diameter circles and two small items) from the pattern on Pattern Sheet 2 onto the paper backing to make the flower heads. Also transfer the six buttons on Pattern Sheet 3 onto the web also. Cut out the circles with pinning shears; cut the flowers with regular shears.

To make up

1. To make the bag front, use one half of the front quarter to one of the 43 x 39cm (17 1/2 x 15 1/2) pieces from the second fat quarter along one long side, using the French seam technique (see page 16). Repeat for the bag back (use the full width).
2. Cut the webbing into three 1m (39 1/8) wide lengths, dividing one of the surfaces, temporarily place one handle length in position on the bag front. Then, line to back the sides and with the ends in line with the bag handles with a fabric marker pen (see page 16) and to iron.
3. Place the "flower heads" (dots) on the bag front in the marked handle areas first. Mark final placement and to stitch in the next row, before attaching the flowers.

Continued >>>

What you will need:

- Two fat quarters
- A fabric strip of length of 1.5m (4 1/2) wide with patterned backing
- 100cm (39 1/8) wide strip of medium-weight fusible interfacing
- Double-sided fusible web with paper backing (such as Thermobond or Heat'n'Bond)
- 1m (39 1/8) wide strip of fabric
- The buttons
- Pinning board
- Fabric marker pen and ruler
- Permanent marker and fabric transfer (see Pattern Sheet 3)

Note:

Use a steam iron to press fusible webbing, using steam only.



Super Summer Shorts

Make these cute shorts for your little ones, perfect for sunny days and outdoor play!

SIZE: 1y-2y (18 to 24 months) 42-48cm (16 1/2-19cm) length 31-33cm (12 1/4-13 1/4) waist 40-45cm (15 3/4-17 3/4) inseam 10-12cm (4-5) leg opening 18-20cm (7-8) hem 10-12cm (4-5)

Preparation

1. Press both fat quarters flat (press front-right sides together).
2. Copy the two main shorts templates on Pattern Sheet 1 and place them onto the fabric with the right side up. Cut out the pieces and use the fabric marker pen to mark the waist and the hem. Transfer the leg opening and the pocket opening onto the right side of the fabric; also transfer all the notches.
3. Using the pocket template on Pattern Sheet 2, cut a pocket piece from each fabric.

To make up

1. Sew each back to one front of the side using a French seam (see also French Seam on page 16) over the waist, wrong sides together. Then move to hem, front and back through. Press so that the seam is on the very edge. Sew along the seam again, the two right sides together. Press. Repeat with the other back and front piece.
2. To make the pocket, sew around the pocket edges, right sides together, leaving a turning gap of 1cm (3/8) at one edge. Use the seam allowance then cut the corners at an angle to reduce bulk. Turn right side out and press, leaving the raw edges of the turning gap visible. If needed, top-stitch across the pocket top, 1cm (3/8) from the edge.

Continued >>>

What you will need:

- Two fat quarters
- 100cm (39 1/8) wide strip of medium-weight fusible interfacing
- Large sewing pins to hold the shorts
- Fabric marker pen and ruler
- Sewing machine (hand or machine)
- See Pattern Sheet 1B

Note:

Use a steam iron to press fusible webbing, using steam only.



Take Two Fat Quarters: Home

15 gorgeous sewing projects for using up your fat quarter stash

Wendy Gardiner

A fabulous new series using leftover fat quarters to create over 15 gorgeous items.

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- Sew over 15 fun gifts, each using just two fat quarters Follow the simple techniques in the beginning crash-course for essential know-how, before diving into your stash
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- Wendy's last book, Fun with Fat Quarters, has sold over 25,000 copies to date

Publicity Plans

- Press reviews and features in sewing, embroidery and quilting magazines
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The Art of Kumihimo

Jacqui Carey

Learn the calming, traditional craft of kumihimo - Japanese braiding - through step-by-step projects.

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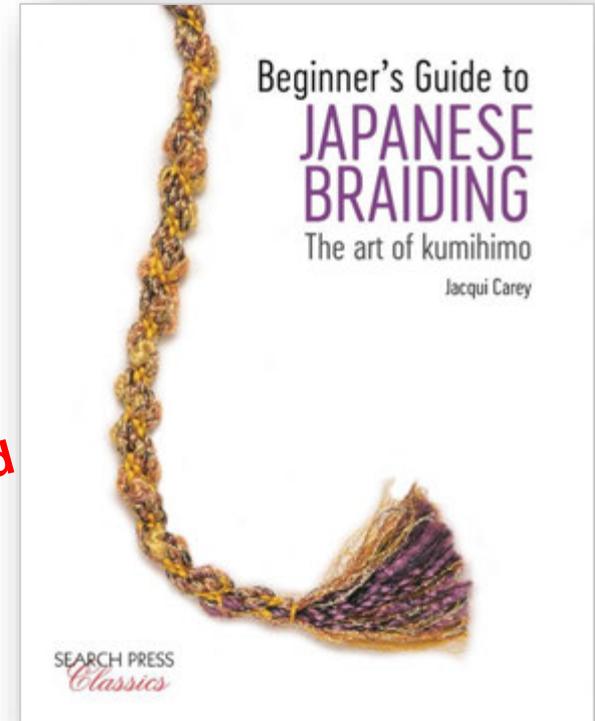
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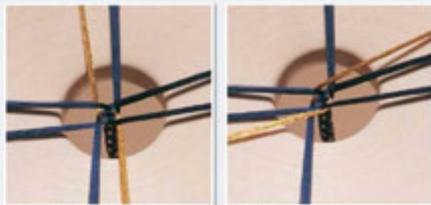


5 Before repeating the sequence of moves, wind the threads so that they lie together in pairs.



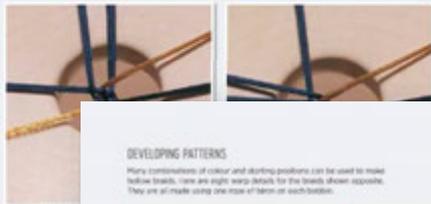
The finished braid, together with other similar colourways.

POINTS OF BRAIDING



Ready to start row 1

Braid to start row 2

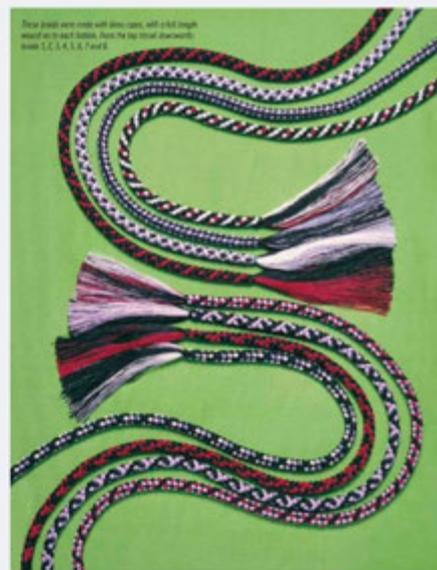


Ready to start row 3

DEVELOPING PATTERNS

Many combinations of colour and starting positions can be used to make hollow braids. Here are eight easy-to-use starting positions for the braid shown opposite. They are all made using one rope of black or white thread.

<p>Way details, braid 1</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, red/black One rope, black/black 	<p>Way details, braid 5</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black
<p>Way details, braid 2</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black 	<p>Way details, braid 6</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black
<p>Way details, braid 3</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black 	<p>Way details, braid 7</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black
<p>Way details, braid 4</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, red/black One rope, black/black One rope, black/black 	<p>Way details, braid 8</p> <p>Braid weights: 100g (3 1/2oz) Woolen top: 300g (10 1/2oz)</p> <ul style="list-style-type: none"> One rope, cream/black One rope, cream/black One rope, cream/black One rope, black/black



These braids were made with three ropes, with a full length strand in each colour. See the top right diagram for the starting positions. See 1, 2, 3, 4, 5, 6 and 7.



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9 Fabulous Designs and All the Techniques You Need

Jan Horrox

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Key Selling Points:

- 6 wonderful step-by-step projects and ideas for many, many more
- clear, easy-to-follow instructions for making hands, feet and faces; how to make the hair; and how to needle sculpt and paint the faces
- Jan's previous bestselling books: *Introduction to Making Cloth Dolls* and *Making Fantasy Cloth Dolls*



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



ISBN: 9781782217862 (TR)

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8-1/2 x 11 in, 144 pages

On Sale Date: 043/03/20

First Print: 5,000



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30 Cut through one side of the remaining large piece of fabric using sharp scissors.

31 Machine stitch across the middle of the back, but not across the top edge.

32 Place the hair on the top of the head with the colored hair in the center, leaving hair (black) in parting. The rest then falls to the right and left with a little falling out.

33 Trim the top layer of the hair, using a zig-zag pattern about 1/2 inch from the top.

34 Cut a strip of blue, red, and another of red, yellow, and green, each 1/2 inch wide and 10 inches long. Sew the ends of the strips together, using the ends of the fabric pieces as the guide. Sew the strips around the back of the doll's head, starting at the back with the red strip.

35 Take two lengths of each color ribbon. Place them together, leaving the ends of the fabric pieces on the left. Sew the ends of the ribbons to the ends of the fabric pieces.

36 The same way, sew the ribbons along the top and sides of the fabric to form the ribbons in place at the ends.

37

Finishing touches

30 Machine stitch around the outer edge of the top to form a channel around the sides. Do this for the bottom of the top. Do not thread one of the fabric pieces with fabric strips.

31 Sew the top up to just above the head using fabric strips.

32 Use a selection of fabric, sequins, and small shells to decorate the top.

33 Make a small bag from the back fabric, folded into a 1/2 inch by 1/2 inch. Fill with small sequins, beads, and small shells. Sew the bag to the top. This will weigh the top down and help her sit.

34 Attach the arms to the body using fabric strips.

35 Make the body fabric using two or three lengths of fabric. When you have the fabric, hand-stitch the ends with needle and thread to join them. Add a few more and continue to build up the shape of the top of the back and back of the doll.

36 For the mermaid top, use the same fabric lengths that you used for the sides on the top. Pin them up to the mermaid. Sew in the shape of a triangle. When you have the fabric, hand-stitch the ends with needle and thread to join them. Add a few more and continue to build up the shape of the top of the back and back of the doll.

37

Finishing the body



30 Position the hair on the doll's head, with the mermaid styling spray. Press to keep along the middle. Do a center parting. Pin and trim hair with a comb using the hair straightener.

31 Take a strip of fabric length of the top and sew it with some purple, red, and yellow fabric. Sew the ends of the fabric together and hand-stitch the ends together.

32 Place the hair on the top of the doll's head to be visible by the ends of the hair on the top.

33 Make a selection of fabric, sequins, and small shells to decorate the top.

34 Make a small bag from the back fabric, folded into a 1/2 inch by 1/2 inch. Fill with small sequins, beads, and small shells. Sew the bag to the top. This will weigh the top down and help her sit.

35 Press the wings together for two machine stitches. Cut page 10. Turn off the machine, remove the wings and press on the top of the wings, using a sewing foot on the top. Make the wings by hand using the shape of the wings on the right. Use the machine to make the wings. Use the same fabric as you used for the top. Make the wings on the top of the wings.

36 Attach the wings on the top of the wings.

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Oil Painting Step-by-step

Noel Gregory, James Horton, Roy Lang and Michael Sanders

An easy to follow, step-by-step guide to oil painting by four best-selling artists.

Key Selling Points:

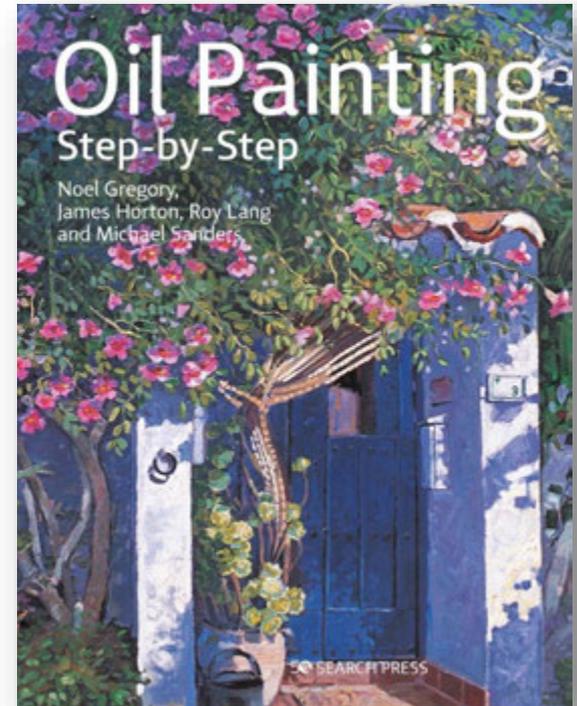
- Previous edition sold 15,000 units, many 4-star reviews on Amazon
- Thirteen step-by-step projects.
- Contributions from four well-known and best-selling artists.
- Updated edition of the bestselling classic book for beginning oil painters

Publicity Plans

- Press release and book reviews for major art technique magazines

Marketing Plans

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



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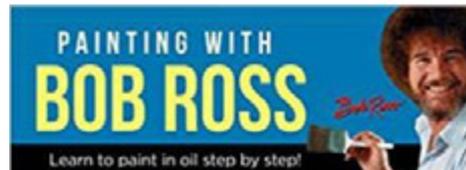
Price: \$16.95/ \$20.95 CAN

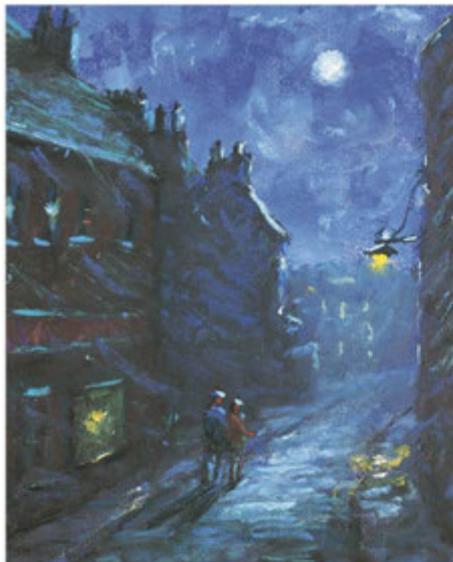
8 x 10-1/4 in, 160 pages

On Sale Date: 03/03/20

First Print: 5,000

If you like Bob Ross,
you will love this book!





Opposite
The finished painting
More colour has been added
on to the scene, creating better
depth and the window are lit
and from the distance walk a
couple. A final splash of blue is
applied as they walk into the d



12. With dark green and
black, work on defining the
bones of the plant.

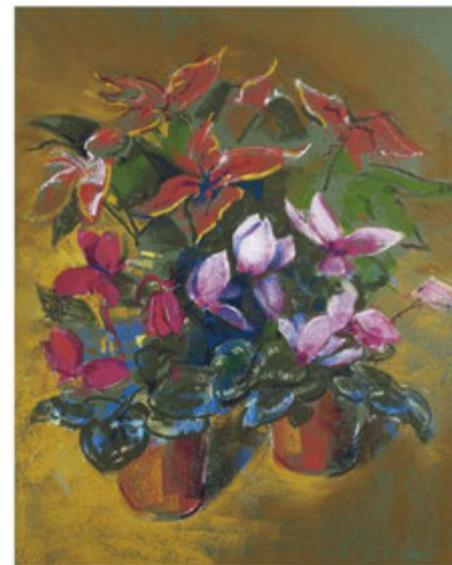


13. Go back to the outside of the picture and work
over it to soften the details, rubbing gently with
your fingertips in places to merge the patches.



14. Work around the whole of the outside of your
picture in the same way. Take a good look at the
composition as a whole and work over it, tidying up
details and adding touches of paint if necessary.

Opposite: the finished painting



Pastel Painting Step-by-Step

Margaret Evans, Paul Hardy and Peter Coombs

An easy-to-follow guide to painting with soft pastels by three best-selling artists.

Key Selling Points:

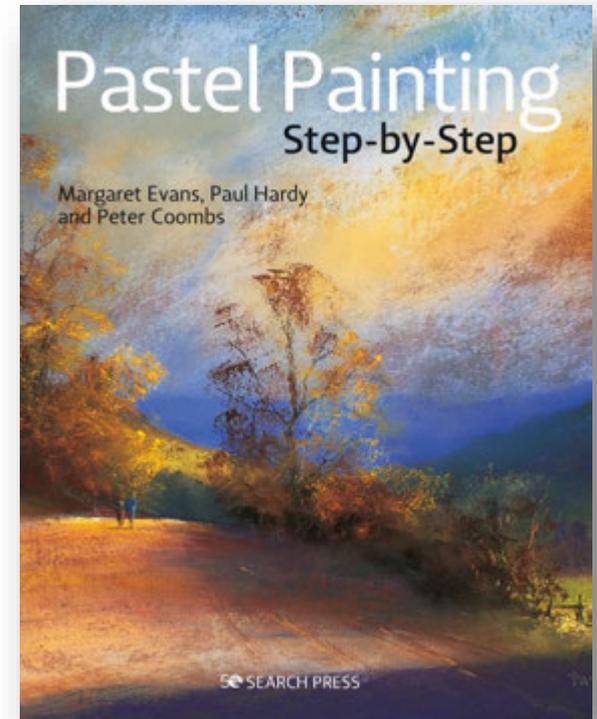
- Previous edition sold over 15,000 units
- 13 step-by-step projects
- Contributions from three well-known and best-selling artists.
- Updated and revised edition of the bestselling classic book on pastels for beginners

Publicity Plans

- Press release and book reviews for major art technique magazines

Marketing Plans

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



ISBN: 9781782217831 (TR)

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8 x 10-1/4 in, 160 pages

On Sale Date: 03/03/20

First Print: 5,000



6. Roughly black in the shapes of the buildings, walls and trees using burnt umber T5. Push the paint into the hair colors.



7. Redefine the shapes of the buildings with raw umber T3. Work on the perspective of the roofs, walls and fences. Add shadows as necessary, and allow lighter areas to peep through.



8. Black in the area behind the left-hand building with Payne's grey T3, and use the same paint to overlay the right-hand wall. Overpaint the walls of the buildings with raw umber T2. Using the light source as a reference, add reflected light and highlights with raw umber T1.



9. Again, bearing in mind where the light is coming from, use Payne's grey T3 to add shadows to the lower of the right-hand building and to the end of the left-hand building. Tone these areas down with raw umber T1 and cobalt blue hue 12. Redefine the roofs with Winsor red T5 and then use the same paint to add detail to the chimney pots.



10. Highlight the roofs and chimneys with touches of Winsor orange T3. Use raw umber T2 to add texture to the end of the right-hand building, to the base of the left-hand building and to the tops of the garden walls.



11. Black in the foreground bushes and the tall tree with very black. Soften these shapes with raw umber T5, then work texture into them with aside of chromium T4, allowing some darks to peep through. Give permanent green light T3 over the foliage to create texture.



12. Add highlights to bushes and foreground with Winsor yellow T2. Use and tone, working into the other colors. Use T3 and raw umber T3 foreground fence. High edge with the top of it.



13. Blend the top of the hill into the trees, then add a few dark purple marks to the trees. Brighten the top of the left-hand hill with touches of pale orange, then use a charcoal pencil to draw in shadows of trees at the bottom of the hills.



14. Working from the bottom upwards, use a finger to soften the marks, then use the charcoal pencil to re-establish the tree trunks and branches.



15. Working from the bottom upwards, use a finger to soften the marks, then use the charcoal pencil to re-establish the tree trunks and branches.



16. Use single strokes of a medium orange to black in the roofs of the building. Use the tip of a hard white pencil to define the edges of roofs and the doors and windows.



17. Warm up the foreground with strokes of pale raw umber, then overlay this with touches of a medium warm grey. Add touches of a medium cool yellow in the distance.



18. Work dark and medium burnt sienna parallel into the middle distance trees to suggest autumn foliage - starting over the surface to leave fine marks on top of the darker areas. Add touches of medium orange here and there to add light to the right-hand side. Overlay light touches of a pale warm green over the top of the trees and across the foreground. Add a few highlights of a medium cool yellow to the right-hand stand of trees.



19. Overlay the foreground area with a medium warm grey, then use the edge of the paint to define textures in the ploughed field to lead the eye into the painting. Finger blend these marks to soften them, accentuate the furrows with a medium burnt sienna, then blend the more distant parts of these marks.



The finished painting

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Having moved back to view the painting, I decided to add a few small clouds, a line to the middle distance, and some angled strokes of pale cool yellow to brighten the far end of the ploughed field. I also decided to reduce the foreground to create a wide vista.



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The Crafter's Guide to Papercutting

The Complete Guide to Cutting Paper for Artworks,
Greetings Cards, Keepsakes and More

Emily Hogarth

Inspiring paper crafters of all skill levels with projects that put a unique stamp on special occasions.

Key Selling Points:

- Previous edition *Cut Up This Book* (Running Press 9780762444052) was a bestseller
- Features chapters on the history of papercutting, tools and materials, and both basic and advanced techniques
- Beautiful step-by-step projects apply the techniques explored in previous chapters
- Includes 50 specially commissioned templates for practice and projects

Publicity Plans

- Review in *All Things Paper* blog
- 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



The Crafter's Guide to Papercutting

The complete guide to cutting paper for artworks,
greetings cards, keepsakes, and more

Emily Hogarth

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