

Summer 2020



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Modern Bargello

How to stitch 15 colourful projects

Tina Francis

Bargello stitching is making a comeback with modern crafters. Famous for its flame-like stitches that are as traditional as they are modern, bargello is quick to master, fast to achieve and, beware, very addictive.

Key Selling Points:

- Tina Francis is reviving this very popular, familiar craft.
- 15 vibrant projects that are easy to master, quick to achieve and relaxing.
- Very few materials required to produce outstanding crafted items.

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: 9781782218258 (TR)

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8 x 10 1/4 in, 96 pages

On Sale Date: 08/11/20

First Print: 5,000



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Cross Stitch Wild Flowers and Grasses

32 beautiful cross stitch motifs

Nishiko Hisako

Stunning and trendy cross stitch designs for home and clothing embellishment.

Key Selling Points:

- Beautiful cross stitch step by step patterns for all levels
- Learn how to embellish any item with beautiful cross stitch 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
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Marketing Plans:

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Cross Stitch WILDFLOWERS AND GRASSES

32 beautiful botanical motifs to hand stitch



Hisako Nishisu

50 SEARCH PRESS

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Lily of the Valley Instructions page xx



Lily of the valley



Lily of the Valley Instructions page xx



18



This cheerful yellow and green floral design is sure to brighten any room. Choose a simple frame to complement the understated beauty of these simple floral motifs.

Motif: Wood sorrel...page xx

52



Breathe new life into a boring buttondown by adding a small motif to the collar, pocket, or sleeve.

Motif: Japanese snake gourd...page xx

53

Thread Doodling

20 modern designs for stitching in the moment

Carina Envoldsen-Harris

Calmness and creativity couldn't be more easily fun. With 1 needle, 15 stitches and 2 hoops, embroider over 20 different designs to discover your creativity in your calmness.

Key Selling Points:

- Over 20 different contemporary embroideries inside, for you to follow initially plus 11 extra transfer designs
- Love mandalas, geometric shapes, knot gardens, doodles and abstract patterns? This book has them all.
- Only 15 stitches needed to make all the embroideries.
- Essential materials and easy-to-follow techniques chapters inside, providing a fuss-free, crash-course in straight-away stitching.

Publicity Plans:

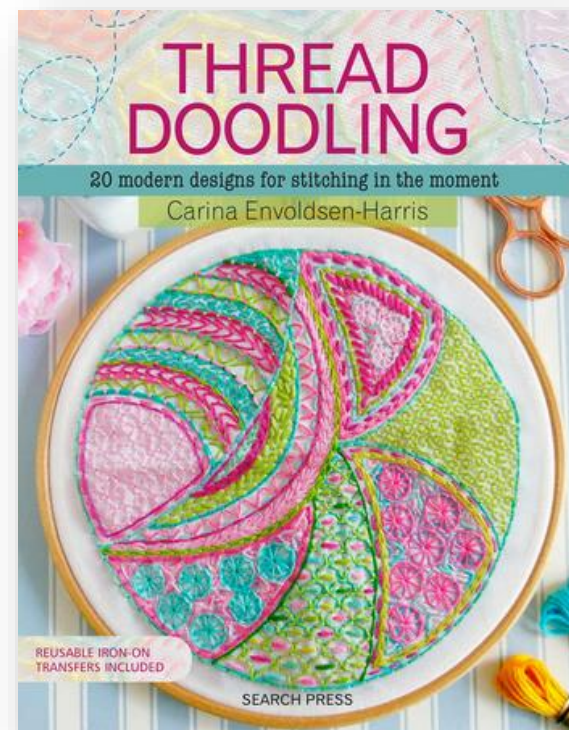
- Press reviews and features in embroidery and needlecraft magazines
- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlethread.com
- Advance promotions and reviews in Craft blogs and sites

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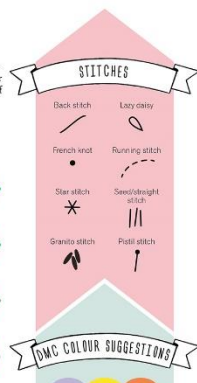


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9. PROJECT NINE

HEXIE DELIGHTS

These hexagons are like a little box of sweets, each one just a bite size of a particular stitch. It is great to stitch as a sampler style embroidery by using the stitches you want to practise. If you already know the stitches used in this book, why not try some new-to-you ones for an extra challenge?



Needle Suggestions

- Start by working the main outline of all the hexagons in back stitch then work the 'lining' of each compartment in back stitch using the same colour as the stitch you will fill the compartment with – the only exceptions are the running stitch hexagons, where I have used a fine green to 'line' and a red for the stitches.
- I have used one colour for each stitch, but you can mix and match them if you like, or use a different colour for each hexagon.
- The motif is designed to be modular, so you could easily add extra hexagons and repeat the pattern multiple times – on top, at the bottom bottom or along the sides. In a way, you are creating an English Paper Piecing quilt effect with embroidery stitches!

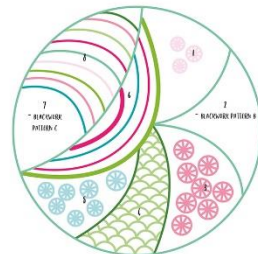


10. PROJECT EIGHTEEN

IMAGINARY ATLAS

This pattern is a space for you to experiment and just have fun with stitch combinations! I deliberately did not plan what I wanted to do before I started stitching it, I started simply with one stitch and then went from there. It is very freeing to start like this, to see where your stitching and the pattern takes you, but it can also be a bit intimidating because there are so many possibilities. So where, exactly, do you start?

If you want some ideas for this embroidery, here's what I did in each of the eight main sections...



Needle Suggestions

- First, I stitched the circumference of the pattern/circle in back stitch, followed by the lines between the sections: back stitch between section 1 and 2; back stitch between 2 and 3; back stitch between 3 and 4; back stitch between 4 and 5; chain stitch between 5 and 6; back stitch between 6 and 7; finally the couched base between 7 and 8.
- Once the main lines were established, I worked a section at a time, starting at the outer edges and working towards the centre of the 'circle'.
- Section 1:** chain stitch, running stitch, back stitch, granito stitch, buttonhole wheel, fly stitch and seed stitch.
- Section 2:** blackwork (see patterns on page 88, shown by the symbol).
- Section 3:** running stitch, chain stitch, buttonhole wheel, fly stitch and seed stitch.
- Section 4:** back stitch along the wavy lines, one granito stitch in each wave.
- Section 5:** back stitch, buttonhole wheel, fly stitch and seed stitch.



- Section 6:** lazy daisy stitch, back stitch, running stitch, fly stitch, back stitch, granito stitch, chain stitch, back stitch and seed stitch.
- Section 7:** running stitch, back stitch and blackwork.
- Section 8:** the lines across this section are worked in couched stitch, using three strands for the base and two strands for the couched stitches. In between the lines are fly stitch, alternating between side to side and pointing to one side, and seed stitch.
- For the buttonhole wheels in the transfer, you don't have to stitch them as buttonhole wheels. You can use satin stitch or approbator rose – or any other stitch that will trace the transfer lines.



Cross Stitch Christmas

20 beautiful designs for the festive season

Hélène Le Berre

20 beautiful and delicate cross stitch designs to embroider for Christmas.

Key Selling Point:

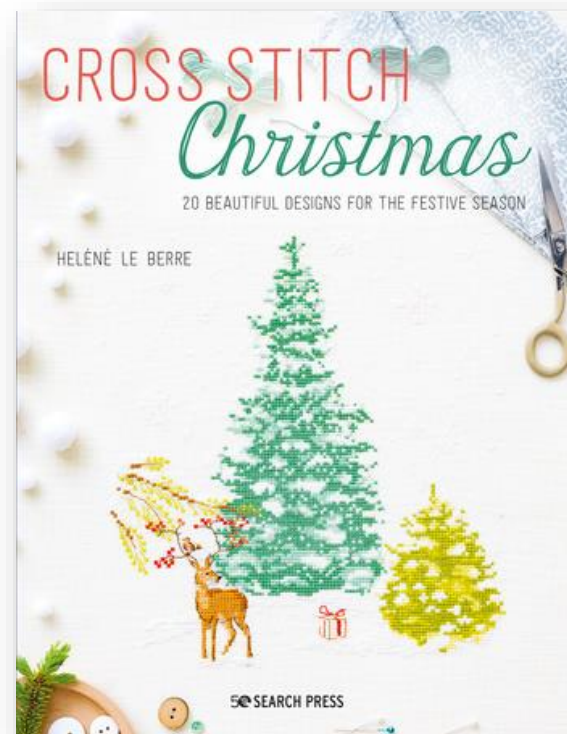
- Christmas cross stitch is hugely popular -includes 20 beautiful cross stitch designs
- easy-to-follow charts in colour
- a comprehensive techniques section at the back of the book

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
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Secret Santas are popular all over America and the UK and the tradition is spreading to Europe. A Secret Santa is like a lottery, where each member of a group or community chooses somebody at random to whom they will offer a gift. Each person is therefore a 'Secret Santa', which is a big advantage when the family is large and money tight! Why not contribute an embroidery sample like this one? The lucky recipient will be delighted with the Christmas wreath decorated with baubles and a bow.

Give all your gifts a special touch by personalizing the labels. The time and effort expended on this delightful attention to detail will make it unique for the lucky recipient.

Instructions on pages 94–95





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The Kew Book of Embroidered Flowers

11 inspiring projects with reusable iron-on transfers

Trish Burr

This sumptuous, inspiring book, written by needlework expert Trish Burr and created in association with The Royal Botanic Gardens, Kew, is the ultimate guide to embroidering flowers.

Key Selling Points:

- Needlework expert Trish Burr shares the inspiration of Kew Botanic flowers in stunning projects
- It is the ultimate guide to embroidering flowers - with all the techniques needed and eleven stunning projects all shown step by step.
- The book contains all the templates needed at actual size, along with thread conversion guides, to make it simple for the reader to create masterpieces of their own.

Publicity Plans:

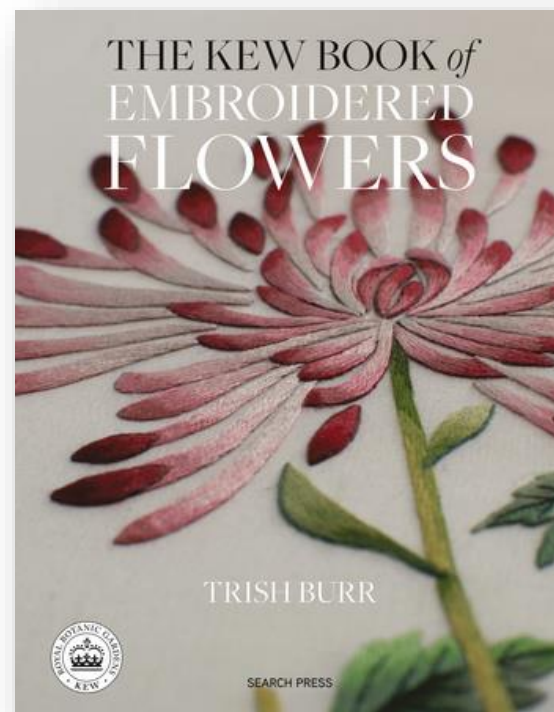
- Press reviews and features in embroidery and needlecraft magazines
- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlethread.com
- Advance promotions and reviews in Craft blogs and sites

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176pp book and 11 iron-on
transfer sheets**

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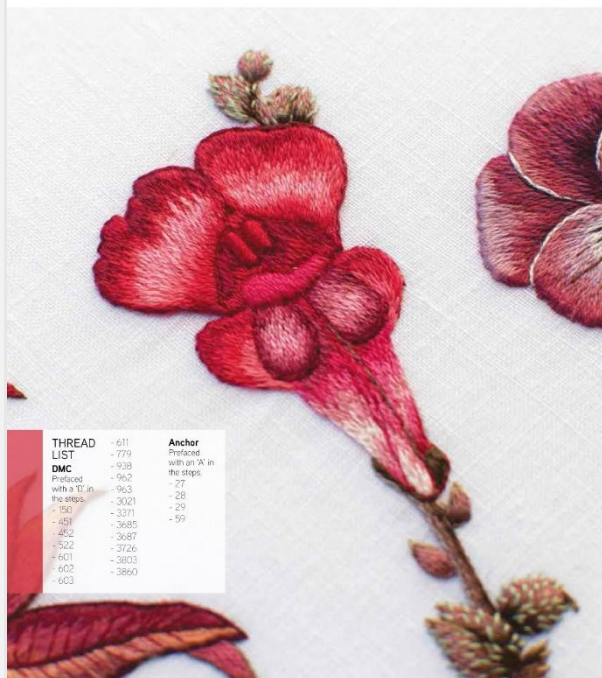
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7 SNAPDRAGON *ANTIRRHINUM MAJUS*

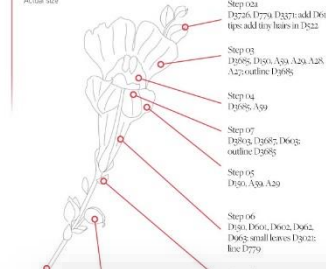


THREAD LIST	
DMC	611
Pre-faded	- 779
with a 'U' in	- 938
the steps	- 962
- 150	- 963
- 451	- 3021
- 452	- 3371
- 522	- 3685
- 601	- 3687
- 602	- 3726
- 603	- 3803
	- 3890

Anchor
Pre-faded
with use 'X' in
the steps:
- 27
- 28
- 29
- 59

ORDER OF WORK

Actual size



STEP 01: STEM

Fill with adjacent rows of split stitch.
Add a line on the right side in D3371.

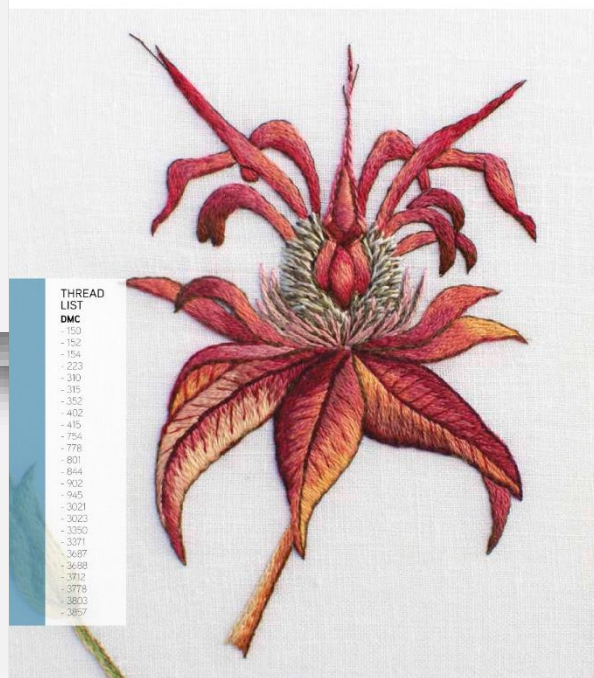
STEP 02: SMALL LEAVES

Add padding stitches to the leaves then
fill with long-and-short stitch. Add tiny
leaves in small straight stitches.

STEP 03: TOP PETALS

Fill the petals with long-and-short stitch.
Outline in split stitch.

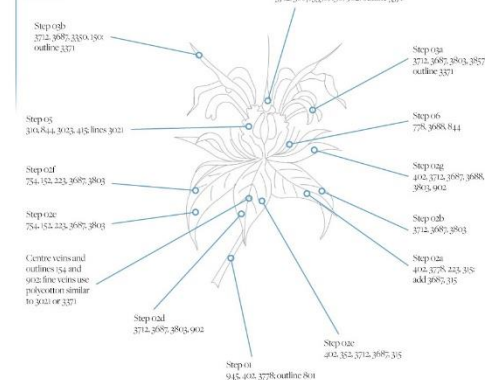
6 LOVE-IN-A-MIST SEED HEAD *NIGELLA DAMASCENA*



THREAD LIST	
DMC	150
- 152	- 154
- 223	- 310
- 315	- 362
- 365	- 402
- 415	- 754
- 776	- 801
- 844	- 902
- 945	- 945
- 3021	- 3023
- 3350	- 3371
- 3687	- 3688
- 3712	- 3779
- 3803	- 3857

ORDER OF WORK

Actual size



STEP 01: STEM

Fill the stem with adjacent rows of split stitch.

Embroidered Treasures: Animals

Exquisite needlework of the Embroiderers' Guild Collection

Dr Annette Collinge

A fabulous collection of photographs of rarely seen embroidered animals in the Embroiderers' Guild Collection.

Key Selling Point:

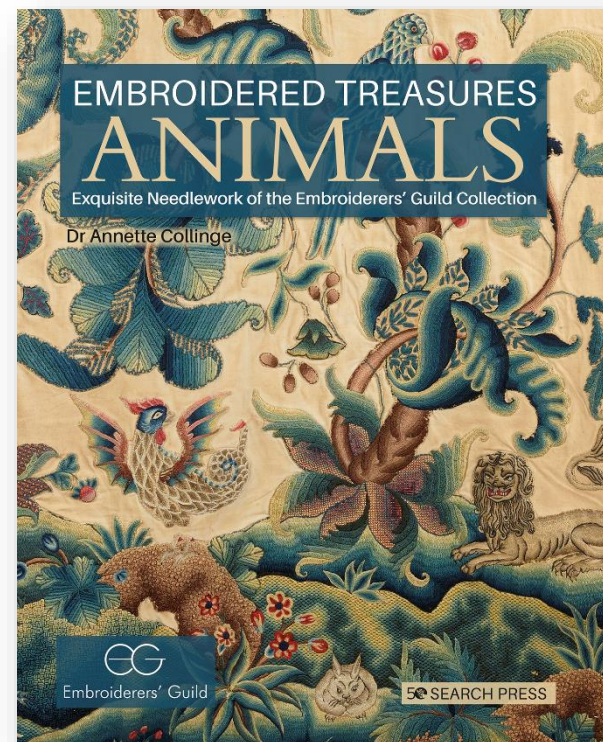
- Nature has always been a huge source of inspiration to embroiderers Featuring full-colour photographs and extended captions
- Wonderful embroidered treasures are as varied as badges, postcards, aprons, wall hangings, dresses, cushion covers and samplers.

Publicity Plans:

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

TECHNIQUE: hand embroidery in silk
DATE: 1934–1939
PLACE of origin: Great Britain
SIZE: 40 x 30cm (15 7/8 x 12in)

Back to Mrs St Olyth Wood's box for examples of animals in silk threads, embroidered to the same high standards as the rest of the box. The scene is a 16th-century garden. There is a very fluffy and realistic Pekinese dog, looking expectantly towards the viewer and a deer with an impressive set of antlers sitting beneath a tree. A large squirrel is eating a hazelnut, while another dog with a long tail sits on a grassy mound.

The perspective is shown in the typical way of 16th-century embroideries, with animals filling a space without regard to their actual size compared with the scene as a whole. Notice how the Pekinese is dwarfed by a clump of daffodils.

Maker: Mrs St Olyth Wood
Embroiderers' Guild number: EG4283



80

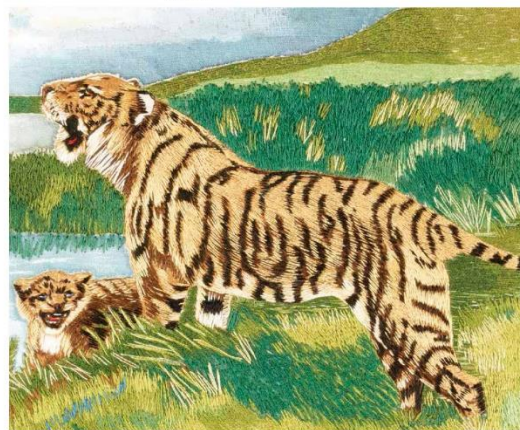


LANDSCAPE WITH TIGERS

TECHNIQUE: painted background,
hand embroidery
DATE: 20th century
PLACE of origin: Great Britain
SIZE: 30 x 22cm (12 x 8 7/8in)

I love these tigers for the realism of the stitching and the painted background. Sadly, we have no provenance for this piece, which arrived in the Collection in 2016. There is no signature to indicate who made it. I have mentioned elsewhere that embroiderers should always sign their work in stitches on the front, or write it on the back.

Embroiderers' Guild number:
EG2016.61



46

GIRL WITH DEER

TECHNIQUE: hand embroidery
DATE: 1959
PLACE of origin: Great Britain
SIZE: 36 x 52cm (15 x 20 7/8in)

This piece is worked on a yellow rayon background with applied fabrics including net, felt and gauze. The threads are cotton and the design is stitched in straight stitches. Notice how the design is quite stylized and the deer themselves appear to have no faces, but large ears, yet they are clearly deer.

Designer and maker: Mary Decima Rhodes
Bequest of the artist
Embroiderers' Guild number:
EG1990.3



ANIMALS IN MAY 47



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Crewel Birds

Hazel Blomkamp

Six flamboyant crewel birds to stitch in popular author Hazel Blomkamp's much-loved, sumptuous style.

Key Selling Points:

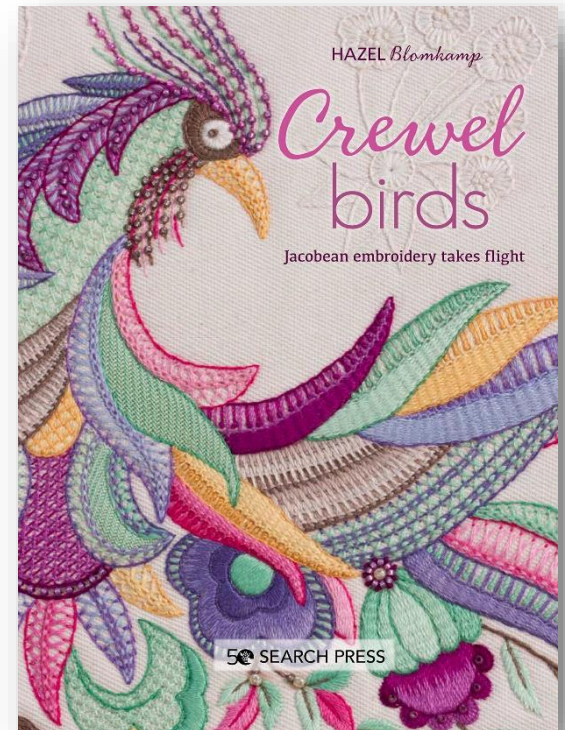
- The fourth title in this popular embroidery series by renowned embroiderer Hazel Blomkamp
- Six flamboyant birds to stitch in Hazel's much-loved style
- Step-by-step instructions, gorgeous photographs and a template of the design included for every project
- A fully illustrated gallery of all stitches and techniques with clear diagrams and instructions

Publicity Plans:

- Press reviews and features in embroidery and needlecraft magazines
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- Review and feature on Mary Corbet's Needlethread.com
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Claude

A fanciful take on the mythological phoenix, Claude measures 260 x 320 mm (10¼ x 12½") a range of interesting techniques and sti

Materials

Fabric

450 x 450 mm (18 x 18") medium-weight cotton-twill
base fabric, colour Ecru
450 x 450 mm (18 x 18") off-white cotton-voile
backing fabric x 2
450 x 450 mm (18 x 18") Loomtex batting

Embroidery Frame

2 pairs 17" Edmunds stretcher bars

Needles

Size 7 Embroidery needles
Size 10 Embroidery needles
Size 11 Bead-embroidery needles
Size 24 Tapestry needles
Size 26 Tapestry needles

Threads and Beads

DMC STRANDED COTTON

1420 Hazelnut Brown
422 Light Hazelnut Brown
561 Very Dark Celadon Green
564 Very Light Jade
597 Turquoise
598 Light Turquoise
869 Very Dark Hazelnut Brown
912 Light Emerald Green
917 Medium Plum
3607 Light Plum
3608 Ultra Light Plum
3609 Ultra Very Dark Turquoise x 2
3810 Dark Turquoise
3828 Golden Brown
3855 Light Autumn Gold
3865 Winter White
3866 Ultra Very Light Mocha Brown x 2
4030 Mone's Garden x 2

DMC DENTELLES #80

3688 Medium Mauve



954 Nile Green

PRECENSIA FINCA PERLE #12
3664 Dark Turquoise
3090 Ecru
2240 Mauve

DI VAN NIEKERK HAND-PAINTED SILK RIBBON
2mm 77 Off-white

MADEIRA GLAMOUR #12 METALLIC THREAD
3037 Jade Green

NIYUKI SIZE 15* BEADS
2425 Silver Lined Teal (4 g)

PRECIOSA VIVA 12 FLAT-BACK CRYSTALS
2 pieces 20st Smoke Topaz AB

General instructions

• Refer to the general project instructions on page ***.

Stitching instructions

*Throughout this design you will be instructed to finish off sections with outlines. This will be done with stitches as described in each section, but you should not work these outlines until all surrounding embroidery has been done.



3. Moving to the top right area of the belly, fill the first shape with needle-weaving checks and stripes no. 8. Use perle #12 threads, 2240 for colour 1 and 3000 for colour 2. *Outline with whipped backstitch using two strands of 917.

4. Fill the next shape with needle-weaving checks and stripes no. 16. Use perle #12 threads, 3000 for colour 1 and 3664 for colour 2. *Outline with whipped backstitch using two strands of 3808.

5. Fill the next shape with satin stitch that runs from left to right over the shortest side using two strands of 422. Using a single strand of 3828, work vertical and horizontal trellis coupling over the satin stitch. Work the long straight stitches that go horizontal to the satin stitch first. *Outline with whipped backstitch using two strands of 420.

6. Fill the next shape with pink checks as instructed in step 3 above.

7. Fill the shape that hides behind the others with single-weaving shading using a single strand of 4030. *Outline the top edge with whipped backstitch using two strands of 3808.

8. Fill the next shape with satin stitch and trellis coupling as instructed in step 5 above.

9. Fill the next shape with teal stripes as instructed in step 4 above.



Felt Animal Families

Fabulous little felt animals to sew, with clothes & accessories

Corinne Lapierre

Make six beautiful animal families in felt including a raccoon, a deer, a mouse, a fox, a bear and a rabbit.

Key Selling Points:

- Easy-to-sew animals using small amounts of craft felt
- Suitable for beginners to crafting
- Make lovely clothes and accessories to accompany the animals

Publicity Plans:

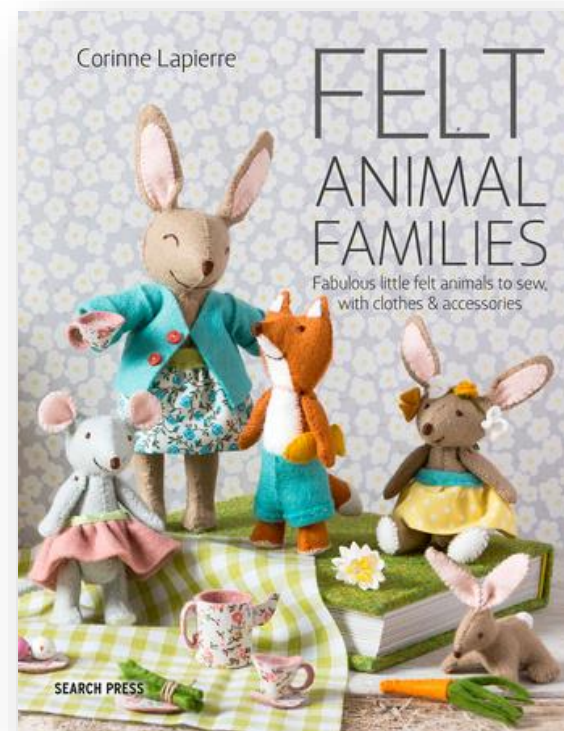
- Press reviews and features in sewing and felt magazines
- Feature projects in sewing blogs with 10-50K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans:

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



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RABBIT FAMILY

The Rabbits are going on a picnic on this beautiful spring day. Mrs Rabbit has been busy preparing everyone's favourite food: carrots and asparagus! Mr Rabbit thought it would be fun to hide a few chocolate eggs in there too. Everyone is wearing their best outfit and the girls have been busy making flower crowns. Mrs Rabbit feels so proud when she sees all her little ones looking so smart. Let's hope Baby Rabbit goes for a nap after lunch so that she can enjoy a relaxing cup of tea.

YOU WILL NEED

MATERIALS

• Felt: beige 50 x 45cm (19 1/2 x 17 3/4), white 20 x 15cm (8 x 6"), pastel pink 10 x 10cm (4 x 4"), grey 15 x 12cm (6 x 4 1/2"), turquoise 20 x 15cm (8 x 6"), pastel green 12 x 10cm (4 1/2 x 4"), green 25 x 15cm (9 1/2 x 6"), yellow 15 x 10cm (6 x 4"), orange 10 x 10cm (4 x 4"), sand 18 x 6cm (7 x 2 1/4")

Printed cotton fabric:

rag 15 x 25cm (6 x 10")

Mrs Rabbit's skirt 22 x 12cm (8 1/2 x 4 3/4")

Miss Rabbit's skirt 13 x 6cm (5 1/4 x 2 1/4")

tutu: net fabric 13 x 6cm (5 1/4 x 2 1/4")

fox net 12 x 12cm (4 3/4 x 4 3/4")

BODY TEMPLATES (PAGES 85-86)

For each adult rabbit and child, you will need:

- 4 beige bodies
- 1 white tail
- 2 beige head pieces
- 2 beige face pieces
- 4 beige ears
- 2 pink inner ears
- 4 beige arms
- 4 beige legs
- 2 white soles

For the baby rabbit, you will need:

- 2 beige bodies
- 1 beige tummy

INSTRUCTIONS

1 > Cut out the templates and transfer them to the felt.

2 > Assemble the body by sewing the two pieces along the centre seam using whip stitch (see page 12 for instructions). Repeat with the other two pieces. This will create a front and a back.

3 > To make the tail, simply make a loose running stitch on the outer edge of the inside. Place a small ball of toy filling in the centre and pull gently on the thread to gather the felt and create a little ball. Tie the thread to keep together.



4 > Stitch the tail into one of the body pieces, on the centre seam. Use small stitches all the way around the tail, making sure no toy filling is escaping.

5 > Assemble the front and back bodies using whip stitch as shown on pages 13-14 and stuff with toy filling.

6 > Make the arms as shown on page 14 and the legs as follows. Place two leg pieces together and stitch from the heel to the front of the foot. Add toy filling inside the leg and place the white sole as illustrated. Sew all the way around the foot. Repeat for the second leg.

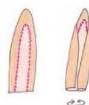


7 > To make the face, stitch both face pieces together along the centre seam and add features as shown on pages 16-18. The nose and the mouth are the same, but the eyes can be made with a large French knot or a cuneil line of backstitch, either going up or down (see illustration below).



8 > Attach the pink ears to the beige ones using whip stitch. Place on top of another beige ear and sew all the way around using whip stitch.

9 > Fold the base of the ears inwards as illustrated and secure with a few small stitches.



10 > Sew the two pieces of the head together and attach to the face as shown on page 19. Insert the ears as you stitch as in the example. Stuff with toy filling for a nice round shape and attach it to the body as shown on page 23.

11 > Attach the arms and legs as explained on pages 21-23. Your rabbit is now ready to get dressed.

12 > Please note that the kits are made in the same manner as their parents, only smaller.



Baby Rabbit

1 > Cut the templates and transfer to the felt.

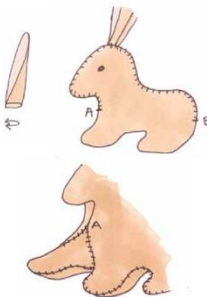
2 > Sew the pink ears onto the beige ones using whip stitch. Fold in half at the base (see right).

3 > Embroider the eyes on each side of the face using French knots. Remember to do this in mirror fashion so that the two sides match when assembled.

4 > Assemble both sides of the body along the back from A to B using whip stitch, inserting the ears at the top of the head. Place the ends of the ears between the two sides of the head, making sure you stitch through all layers to hold firmly in place. See steps 3-6 on page 19 for guidance.

5 > Make the tail exactly as for the adult rabbits in step 3 and attach it to the baby's bottom with a few small stitches.

6 > Stuff the head and body with toy filling and place the tummy piece, matching A and B. Sew all the way around using whip stitch, adding more toy filling as you go. You might think your bunny looks very flat at this stage, but you can simply shape it back to a crawling position when finished.





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Fairytale Blankets to Crochet

10 fantasy-themed children's blankets for storytime cuddles

Lynne Rowe

***Do you know a child with a favorite storytime character?
Crochet them a hooded blanket, then crochet all the others!***

Key Selling Points:

- 10 fun and relatively easy projects to crochet
- Children and adults alike will love the themed blankets
- Great to keep or give as unique gifts

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 Booklist
- Goodreads feature title



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Little Red Riding Hood

Little Red Riding Hood is one of my favourite fairytales and as a small girl I would often imagine myself wearing a beautiful red cape and picking flowers in the woods for my grandma. I've added pretty flower embellishments to this bright blanket, which can be used as a fun dressing up costume along with the wolf blanket, to act out the story.



Unicorn

This book wouldn't be complete without a colourful unicorn blanket with a bright mane and a touch of shimmery sparkle. Grab a magic wand, gallop and fly into a magical world to be the hero or heroine and cast a few spells along the way. You could use any of your favourite colours for the mane and bunting to make it personal and unique.



CONSTRUCTION

A square-shaped corner to corner (220) blanket, with hood, pockets, ears, horn and mane crocheted separately and attached.

Decorated with a stranded trim.

Matching stars and triangle bunting with tassel embellishments.

SKILL LEVEL

Intermediate - 3/4

SIZE

To fit approximate ages: 2-4 (3-7) years

To fit height: 90-95cm (36 1/4-37 1/4in) [100-105cm (39 1/4-41 1/4in)]

ACTUAL SIZE

60cm (23 1/4in) [70cm (27 1/2in)] square, excluding the border.

60cm (26 1/4in) [70cm (28 1/4in)] square, including the border.

Hood measures approximately 43cm (17in) [48cm (19 1/4in)] across at the widest point (when measured flat).

BUNTING

Each star motif measures approximately 9cm (3 1/2in) across and each triangle measures approximately 13.5cm (5 1/4in) at the widest point.





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Quilled Animals

20 cute creatures to coil and shape

Diane Boden

Make a fabulous selection of 20 different cute quilled animals as greetings cards or pictures.

Key Selling Points:

- 20 inspiring designs for gorgeous quilled animals
- Clear step-by-step instructions to start and enjoy this craft
- Easy and fun to make gifts and art objects

Publicity Plans:

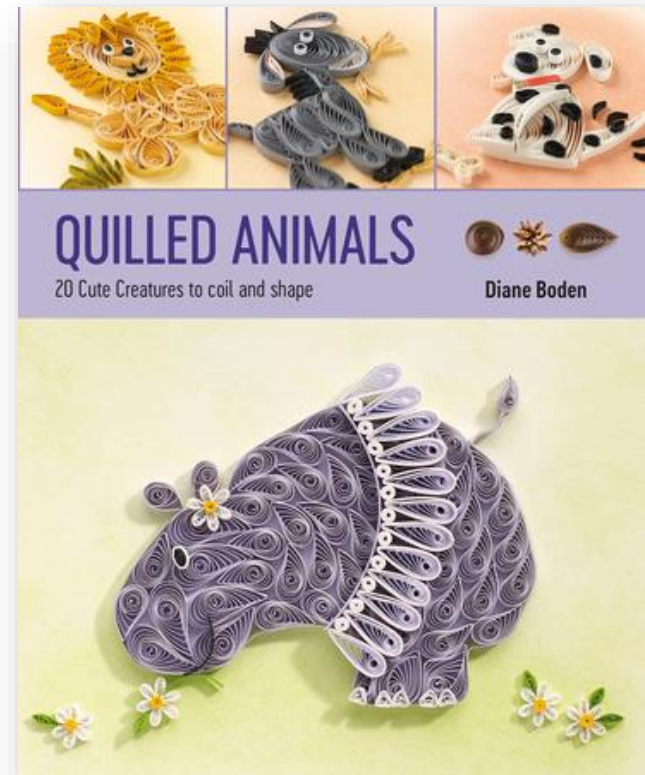
- Feature and review in All Things Paper (circ 30K+)
- Press reviews and features in craft magazines
- Feature projects in blogs with 10K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans (TI Sheet)

- Email campaigns for libraries, schools and craft stores
- Book reviews in Booklist



Penguin
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Dog

Materials:
Quilling papers: 3mm (1/8") strips in light brown, black, white, pale pink, gold and a range of red, cream, yellow strips, if have

Tools:
Quilling tool
Small, sharp scissors
PVA glue
Ruler

Large background card
Light brown chalk pastel

Instructions:

1 For the head, wind a light brown cone from 45cm (17 3/4") light brown strips and use 25mm (1") of light brown strip to end and roll into a large coil. Make this into an oval in colour.

2 For the body, join together four 45cm (17 3/4") light brown strips and roll into a large coil. Make this into an oval in colour. It should be the same size as the head.

3 Make two ears from 25cm (10") light brown strip. Fold each end in half and roll into a large coil. Make this into an oval in colour.

4 For the nose, make a light pink coil from a 25cm (10") light brown strip. It should be the same size as the head.



5 Make two legs for the head from 5cm (2") light brown strip. Fold each end in half and roll into a large coil. Make this into an oval in colour.

6 Make a small shape from a 25cm (10") light brown strip for the bag.

7 For the neck, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

8 Make a body from 45cm (17 3/4") light brown strip. Fold each end in half and roll into a large coil. Make this into an oval in colour.

9 For the body, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

10 For the legs, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

11 Cut a small strip to form the dog's tail for the body.

12 To make the outer bag, roll a light brown strip from 45cm (17 3/4") light brown strip.

13 For the body, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

14 To make the head, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

15 To make the body, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

16 To make the legs, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

17 To make the tail, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

18 To make the head, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

19 To make the body, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

20 To make the legs, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

21 To make the tail, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

22 To make the head, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

23 To make the body, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

24 To make the legs, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

25 To make the tail, make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.



Stylish Dog

For an alternative, make a dog's head from a light brown strip. Make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

13

Bunny

Materials:
Quilling papers: 3mm (1/8") strips in dark grey, pale pink, and white, 2mm (1/4") strips in white

Tools:
Quilling tool
Small, sharp scissors
PVA glue
Ruler

Green background card
Green chalk pastel

Instructions:

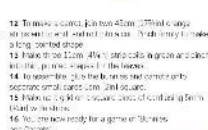
1 To make the head, join four 45cm (17 3/4") dark grey strips to end and roll into a large coil. Make this into an oval in colour.

2 For the body, join four 45cm (17 3/4") dark grey strips to end and roll into a large coil. Make this into an oval in colour.

3 For the ears, join a 25cm (10") dark grey strip to end and roll into a large coil. Make this into an oval in colour.

4 For the nose, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

5 Make two legs from 25cm (10") dark grey strip. Fold each end in half and roll into a large coil. Make this into an oval in colour.



6 For the neck, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

7 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

8 To make the head, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

9 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

10 To make the legs, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

11 To make the tail, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

12 To make the head, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

13 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

14 To make the legs, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

15 To make the tail, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

16 To make the head, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

17 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

18 To make the legs, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

19 To make the tail, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

20 To make the head, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

21 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

22 To make the legs, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

23 To make the tail, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

24 To make the head, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.

25 To make the body, make a light pink coil from a 25cm (10") dark grey strip. It should be the same size as the head.



For an alternative, make a bunny's head from a light brown strip. Make a light brown coil from a 25cm (10") light brown strip. It should be the same size as the head.

11



This alternative black sheep uses brown papers for the wool. You can try using half mid-brown and half darker brown rolled together. Make the head, ears and feet from darker brown strips. See the detail opposite (bottom right).



Macramé for the Modern Home

16 stunning projects using simple knots and natural dyes

Isabella Strambio

This gorgeous book will show you how to create breathtaking works of wall art and statement home decor - all made using simple macramé knots, natural dyes and 100% recycled materials.

Key Selling Points:

- Make 16 beautiful Insta-ready macramé projects to hang on your wall, decorate your home and transform your outdoor space.
- Use simple knotting and natural dyeing techniques, all clearly explained step by step.
- Isabella uses 100% recycled materials and completely natural dyes, for beautiful, environmentally-friendly results.

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



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Macramé for windows and craft

SKILL LEVEL

Intermediate ++

APPROXIMATE TIME

5½ hours

FINISHED SIZE

35cm (14in) diameter,
50cm (20in) in height

KNOTS USED

- ↳ Lark's head knot (page 14)
- ↳ Square knot (page 17)
- ↳ Raspberry knot (page 20)
- ↳ Decreasing alternating square knots (page 22)
- ↳ Square knot with multiple filler cords (page 18)

MATERIALS

- ↳ 35cm (14in) diameter white-coated metal lampshade frame
- ↳ 240m (788ft) of 2mm single-twist string

EQUIPMENT

- ↳ Measuring tape
- ↳ Scissors
- ↳ "S" hook

PREPARATION

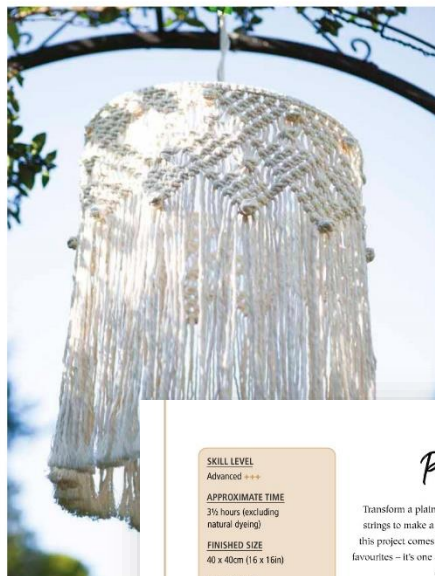
- ↳ Cut one hundred and twenty 2m (65ft) lengths

Lampshade

I made this dramatic statement lampshade for my home and it looks great with the light on or off. I later used it outdoors for a garden party. If you made a smaller version of it you could use it as a mobile for a baby's room, or you could customize it by adding some wooden beads to the ends of some of the strings.

INSTRUCTIONS

- 1 With the help of some extra strings, suspend your lampshade frame from a hook.
- 2 Tie the strings onto the lampshade frame using the lark's head knot. If you are using a different size string or lampshade frame, make sure the number of strings is a multiple of four.
- 3 Make a circular row of square knots.
- 4 The next row starts with an alternating raspberry knot followed by four alternating square knots.
- 5 Repeat step 4, working around the frame and you reach the start.



Macramé for windows and craft

SKILL LEVEL

Advanced +++

APPROXIMATE TIME

3½ hours (excluding natural dyeing)

FINISHED SIZE

40 x 40cm (16 x 16in)

KNOTS USED

- ↳ Lark's head knot (page 14)
- ↳ Double half hitch knot (page 18)
- ↳ Alternating square knots (page 22)
- ↳ Double half hitch diamond (page 26)
- ↳ Half square knot (page 15)
- ↳ Square knot with multiple filler strings (page 18)
- ↳ Square knot sinnet (page 18)

MATERIALS

- ↳ Pillow, 40 x 40cm (16 x 16in)
- ↳ 50m (165ft) of naturally dyed, 3mm single-twist string (for this project I used rooibos tea)
- ↳ 45m (147ft) of natural 3mm single-twist string

EQUIPMENT

- ↳ Wooden dowel
- ↳ Measuring tape
- ↳ Scissors
- ↳ Masking tape or "S" hooks
- ↳ Natural dyeing equipment

PREPARATION

- ↳ Cut twenty 2.5m (8¼ft) lengths of dyed string
- ↳ Cut sixteen 2.5m (8¼ft) lengths of undyed string
- ↳ Cut two 1.20cm (47¼in) lengths of undyed string

Pillow cover

Transform a plain pillow by using natural and naturally dyed strings to make a unique cover. The terracotta colour used in this project comes from rooibos (redbush) tea and is one of my favourites – it's one of the first natural dyes I extracted when I discovered natural dyeing.



INSTRUCTIONS

- 1 Tie the 2.5m (8¼ft) strings onto the wooden dowel using the lark's head knot, following this order: two dyed, eight undyed, sixteen dyed, eight undyed, two dyed.
- 2 Place your dowel on books or use masking tape to fix it to a flat surface.
- 3 Leave a gap of 4–5cm (1½–2in) for your fringe.
- 4 Take one of the 120cm (47¼in) long strings and use it as your guide to make a horizontal line of double half hitch knots – leave a 25cm (10in) tail before starting your knots.
- 5 Make three rows of alternating square knots.



Macramé to decorate

Traditional Dutch Ganseys for Children

Over 40 sweaters to knit from 30 fishing villages

Stella Ruhe

Over 40 adaptable sweaters to knit for your little ones, based on the classic, minimal and quietly stunning jumpers of Dutch fishermen.

Key Selling Points:

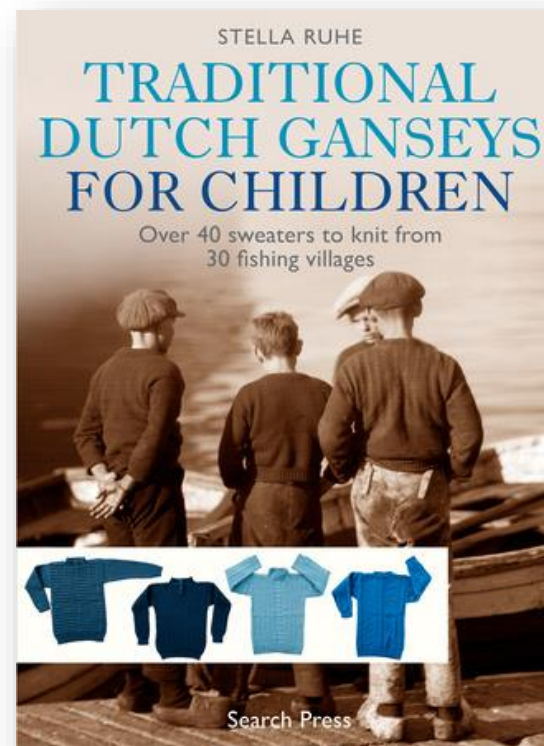
- Over 40 sweaters to knit for children aged 2- to 14-years old.
- Each pattern is accompanied by knitting charts, gansey diagram and either a historical or stylish modern photograph of the garment.
- Stella Ruhe explores the history and life of the children belonging to the Dutch fishermen, from their experience at sea to their lives at home

Publicity Plans:

- Press reviews and features in knitting and crochet magazines including Vogue Knitting
- Feature projects in knitting and crochet blogs with 10-50K community members
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans:

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



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NORTH HOLLAND EGMOND AAN ZEE

In the sixteenth century Egmond was the most important fishing village on De Zijde, where fishermen with flat bottomed vessels such as the Egmondier pack and later the herring went out to sea from the beach. Around 1900, when the herring were no longer used, many Egmonders moved to (f)maiden to work on steam trawlers and kuggers and settled there.

Egmond aan Zee was isolated from the outside world for many centuries. The only way to get there was along a dirt track. In 1846, the situation improved a lot when the Egmonders railway was built, followed by a small railway line to Alkmaar in 1895. The steam train brought workers to the city and also brought more tourists to Egmond every year. On old postcards you

can still see that this was a time of elegant hotels and guesthouses and bathing machines on the beach. In the crisis years things went so badly that the tram was closed in 1934.

With every storm flood, a part of the village would disappear into the sea. The Boulevard, which now runs along the sea, once ran through the village. There was also a lot of coastal erosion in 1960. In 1961 and again in 1960. Sand nourishment now ensures that the beach and the Boulevard are preserved. After a storm, at low tide you can still sometimes find shards and stones of the lost Egmond.

Like most ganseys from towns on De Zijde, the ganseys in Egmond only had motifs on the chest area.

THE EGMOND 4 GANSEY CAN BE FOUND ON PAGE 52 OF BOTH TRADITIONAL GANSEYS, 2 AND 5 CAN BE FOUND ON PAGE 62 AND 63 OF BOTH TRADITIONAL GANSEY GANSEYS.

EGMOND 4 GANSEY

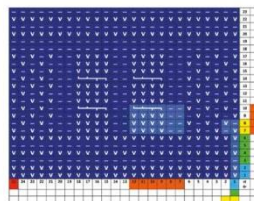
AGE: 7-8 YEARS (SIZE: 128CM / 4FT 2 1/2 IN). CHEST CIRCUMFERENCE: 62CM (24 1/2 IN) + 4CM (1 1/2 IN) = 66CM (26 IN). TOTAL HEIGHT: 47CM (18 1/2 IN).
Knit a swatch first, with different sized needles if necessary. A gansey should not be too loosely knitted. Follow the chart for the motif and adjust the width and/or height to your size, the yarn used and your tension (gauge). Follow the general instructions for knitting ganseys on page 51 and adjust where necessary.

Measurements

WIDTH: 1 x 135cm (53 in) = 66cm (26 in)
SHOULDER: 100cm (40 in)
NECK: 13cm (5 1/4 in)
NECKLINE DEPTH: 3-4cm (1 1/4-1 1/2 in)
ARMHOLE HEIGHT: 12-16 cm (5-6 1/4 in)
HEIGHT UP TO ARMHOLE, EXCL. RIBBING: 30cm (11 3/4 in)
SLEEVE LENGTH, EXCL. RIBBING: 33cm (13 1/4 in)
WRIST CIRCUMFERENCE: approx. 19cm (7 1/2 in)
RIBBING: 3-4cm (1 1/4-1 1/2 in), as preferred

Materials

8 balls SMC Extra Soft Merino in 5402, or equivalent DK (light worsted/8 ply) yarn in navy blue (94g/4yd/190m)
4.2mm (UK 4/US 2) and 3mm (UK 4/US 2) circular needles
cable needle
TENSION (GAUGE): 32 sts x 33 rows on 3mm (UK 4/US 2) needles = 10 x 10cm (4 x 4 in)
RIBBING: k1, p1



59



THE SCHEVENINGEN 6 GANSEY CAN BE FOUND ON PAGES 21-22 OF BOTH TRADITIONAL GANSEYS, 4 AND 5 CAN BE FOUND ON PAGES 71 AND 62 OF BOTH TRADITIONAL GANSEY GANSEYS.

SCHEVENINGEN 6 GANSEY

AGE: 13-14 YEARS (SIZE: 164CM / 5FT 4 1/2 IN). CHEST CIRCUMFERENCE: 84CM (33 IN) + 4CM (1 1/2 IN) = 88CM (34 1/2 IN). TOTAL HEIGHT: 56-58CM (22-23 1/4 IN).

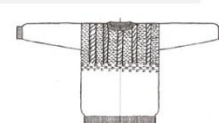
Knit a swatch first, with different sized needles if necessary. A gansey should not be too loosely knitted. Follow the chart for the motif and adjust the width and/or height to your size, the yarn used and your tension (gauge). In this case, the p2 next to the cables is changed to p1. Follow the general instructions for knitting ganseys on page 51 and adjust where necessary.

Measurements

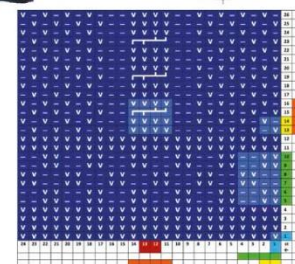
WIDTH: 2 x 44cm (17 1/2 in) = 88cm (34 1/2 in)
SHOULDER: 13.5cm (5 1/4 in)
NECK: 14cm (5 1/2 in)
NECKLINE DEPTH: 4-5cm (1 1/2-2 in)
ARMHOLE HEIGHT: 15cm (6 in)
HEIGHT UP TO ARMHOLE, EXCL. RIBBING: 34cm (13 1/2 in)
SLEEVE LENGTH, EXCL. RIBBING: 34cm (13 1/2 in)
WRIST CIRCUMFERENCE: approx. 16cm (6 1/4 in)
RIBBING: 4-6cm (1 1/2-2 1/4 in), as preferred

Materials

6 balls Scheepjes Zuiderzee in 2, or equivalent aran (worsted/10-ply) yarn in cornflower blue; 100g/28yd/190m
3.2mm (UK 10/US 4) and 4mm (UK 8/US 6) circular needles
cable needle
TENSION (GAUGE): 20 sts x 28 rows on 4mm (UK 8/US 6) needles = 10 x 10cm (4 x 4 in)
RIBBING: k2, p2



DETAIL FROM FIG. 26, OPPOSITE



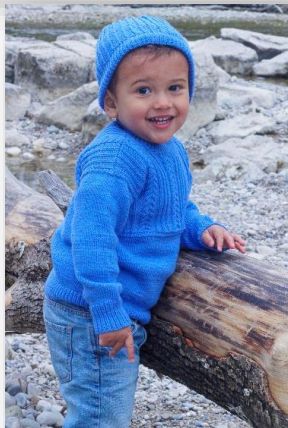
71



FOR THE LAST RIBBING ON THE BEANIE AT EGMOND AAN ZEE, SEE THE PHOTO TAKEN AS PART OF RESEARCH INTO TRADITIONAL GANSEYS IN THE NETHERLANDS AROUND 1910. HERRING AND COOL IN A GANSEY FROM EGMOND, APOSTROPHE GANSEY, EGMOND, 4 GANSEY, FROM FIG. 64, LEFT



STRAND EGMOND AAN ZEE.



Lace Reimagined

A Creative Guide to Making and Using Lace

Elizabeth Healey

This original and exciting guide to lace is a visual feast of inspiring step-by-step projects and galleries; it includes in-depth features relating to the history of lace; it will encourage you to experiment, and inspire you with handy tips.

Key Selling Points:

- A practical exploration of lace and how to use it
- Packed full of inspiring projects and some basic lace-making techniques for beginners
- A unique book on a trendy subject, for textile artists, fashion designers and embroiderers

Publicity Plans

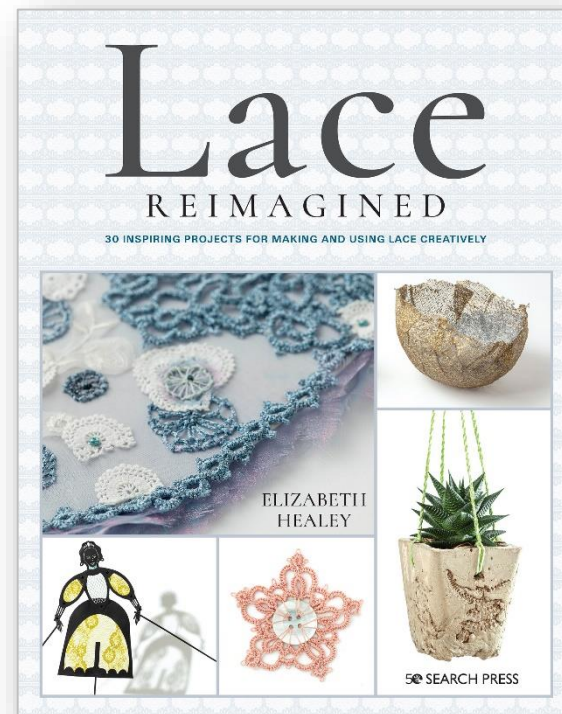
- Press reviews and features in embroidery and needlecraft magazines
- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's Needlethread.com
- Advance promotions and reviews in Craft blogs and sites

Marketing Plans

- Email marketing to libraries, 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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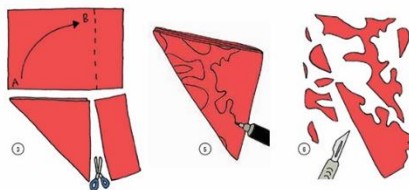
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red queen

THE CONSTRUCTION OF THE RED QUEEN IS EXACTLY THE SAME AS IT is for the Black Queen. The difference is that I used paper dolls instead of lace for the upper sleeves and ruff, while for the bodice and skirt I used paper cuts. You could opt to cut out a single piece of card for the bodice and skirt, and only two pieces for the upper arms. However, you'll need to use a thicker weight of card so that the puppet remains sturdy and doesn't flop about.



NOTIONS

Templates, see pages 123-125
Cut either four A4 (8 1/2 x 11 in) pieces of medium-weight card, or two A4 (8 1/2 x 11 in) pieces of heavy-weight card
A few A4 (8 1/2 x 11 in) sheets of craft paper
Paper dolls
Paint
Hot glue
Scissors
Craft knife
Paper fasteners
Craft tape
Bone folder, or butter knife
Pencil and eraser
Greenproof paper and an iron

1

Using the templates on pages 123-124, transfer the designs to your card. Cut out everything with a craft knife, including intricate areas such as the ruff curls.

2

Paint the dolls as they match the card and craft paper. Set them aside and leave to dry.

3

Fold the craft paper sized squares yet corner A up to B diagonal fold. Fold vertical line and

4

Fold the triangle that when the piece is folded, it will be a triangle. Use a butter knife, to

SAFETY FIRST

Never leave a soldering iron unattended or place it on surfaces that burn easily. Never hold the soldering iron by its metal parts. Most importantly, read the manufacturer's safety instructions before using the iron.



paper lace bowl

IT MAY SEEM PERVERSE TO SET FIRE TO SOMETHING YOU'VE LOVINGLY made but that's what I did here. However, a soldering iron is the perfect tool with which to add (or should that be take away!) lace to a paper mache bowl. It requires a little faith that the results will work out as, once the papier mache starts to smoulder, controlling exactly how much of it will burn isn't really possible. But that is the fun of this project; enjoying the unexpected results of letting nature run its course!

I looked at the strong reds and blacks of Chinese lacquer work and Greek vases for colour inspiration as I wanted to draw attention to any negative spaces made by burnt-out areas. Another decorating option might be to emphasize the fragility of burnt paper. In which case, the delicate pinks of faded pomegranates, or pale, buttery yellow of daffodils would do this well.

NOTIONS

Newspaper
Plastic food wrap
Wallpaper paste
Paintbrushes
Paper dolls
Leaf skeletons
Soldering iron
A brick or solid object on which to place the iron
Paint

1 If you don't have a suitable ready-made mould, make your own. It's easy to do and enables you to create all sorts of wonderful shapes. Start by rolling some newspaper into a tight ball. Cover the ball with masking tape so it holds its shape. Continue to add more paper and tape and build up the mould. The mould needs to be quite solid. It also needs to be smooth, as any dents and bumps will show in the finished paper mache bowl. When you are happy with the mould, cover it with food wrap.

2 Tear long strips of newspaper into smaller pieces of about 4-5cm (1 1/2-2in) in length. Fluff the pieces up so they can be picked up one at a time, rather than in clumps. Do this now, not when there's lots of wallpaper paste lying around! In another bowl, place ten pieces of paper dolls.

4 Mix the wallpaper paste but be warned - a little goes a long way. Keep the mixture workable, roughly the consistency of thick cream. Cover the mould with wallpaper paste. Then gradually paint pieces of torn paper onto the mould. Be patient and only pick up one or two pieces at a time with your brush. If you rush and slap them on in big clumps, the paper mache will end up lumpy.

5 Once the mould is covered with newspaper, begin to add the pieces of torn paper dolls. Work in very thin layers so you don't lose the lace edges, or cover over the holes. Extend part of the paper mache beyond the mould, so it is higher at the back than the front.



6 To increase interest and texture, try adding leaf skeletons to the paper mache. Cut off any stalks - they don't bend easily and tend to stick out instead of lying flat.



Felted Animal Knits

20 keep-forever friends to knit, felt and love

Catherine Arnfield

Combine knitting and felting to create stunning, realistic animals in this original book by textile designer and Knit2Felt founder, Catherine Arnfield.

Key Selling Points:

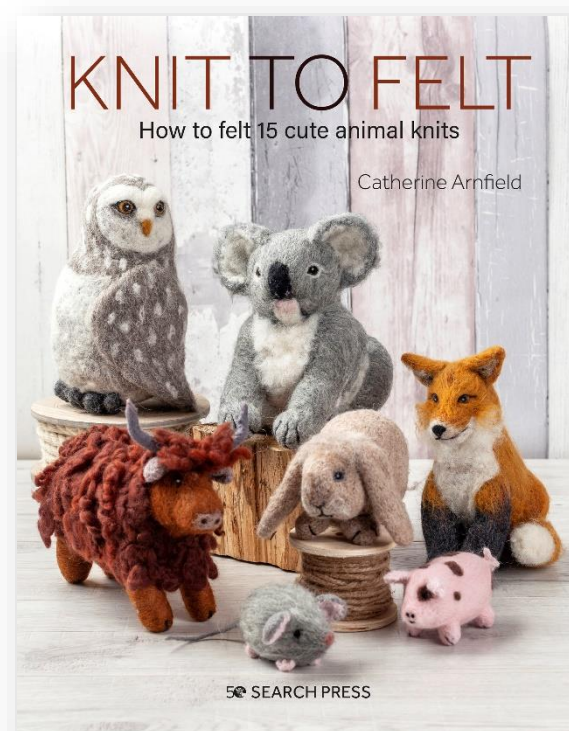
- Combines basic knitting with easy felting to make a wide range of stunning, velvety animals.
- Suitable for crafters who have basic knitting skills and are looking for fresh ideas and new techniques to try.
- Cute, appealing and highly achievable projects.
- Easy and fun to learn, requiring just a few basic tools.

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 knitting magazines



ISBN: 9781782217510 (TR)

Price: \$23.95/ \$28.95 CAN

8 x 10-1/4 in, 160 pages

On Sale Date: 06/16/20

First Print: 7,500



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PICKLE THE DACHSHUND

Pickle is a handsome little chap who's full of fun, and is an impressive-looking animal to make. Pickle is knitted using aran weight yarn, so grows quite quickly (the thicker the yarn, the quicker the item is knitted!). Although he is a combination of simple shapes, there are a few extra limbs to sew together, so a little forethought may be needed at stage 4. However, all your efforts are worth it – once they're all joined together, this is a project with the wow factor!

Difficulty

• Intermediate

What you need

• Yarn

• 100g (16oz) of WoollyNail Aran in Pearly Grey, or equivalent aran (worsted)



DANDELION THE RABBIT

Dandelion is a sweet little bunny who loves to have cuddles and strokes! you are sure to fall in love with this creation, as Dandelion is an ideal project for the first time knitter and felter. She is made with aran weight yarn (meaning she's quicker to knit); her knitting pattern is simple to follow, and only a small amount of needle felting is required – and with great results!

Difficulty

• Easy

What you need

• Yarn

• 40g (16oz) of Drops Nepal in Beige Mel, or equivalent aran (worsted) weight alpaca-wool-blend yarn in light, variegated beige (A)

• Small amount of dark-brown yarn, for the toes

• Felting fibres

• Beige, dark-brown, white, black and slate-blue merino wool tops

• Mid-brown and beige wool roving, for the hair felt

• Natural white fleece, for the tail

• Toy filling

Needles

• One pair of 5mm (UK 6; US 8) needles

• Tapestry needle

• Set of three needle-felting needles in sizes 40, 38 and 32

Tension/gauge

• 17 sts x 22 rows in a 10cm (4in) square over St st, using 5mm (UK 6; US 8) needles



Beginner's Guide to Blackwork

Lesley Wilkins

Blackwork is a timeless, classic embroidery sixteenth century embroidery technique in which beautiful designs are created by stitching geometric designs on to even weave fabric.

Key Selling Point:

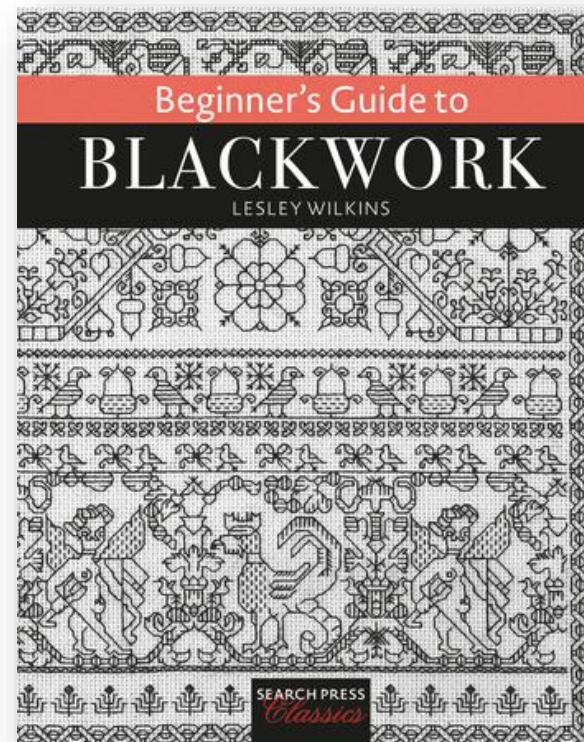
- Beginning guide to a very popular type of embroidery
- Clear step-by-step photographs show all the techniques and stitches needed to recreate the designs
- Reissue of a popular classic for the 50th anniversary of Search Press

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: 9781782217893 (TR)

Price: \$16.95/ \$19.95 CAN

8 x 10-1/4 in, 64 pages

On Sale Date: 04/28/20

First Print: 5,000



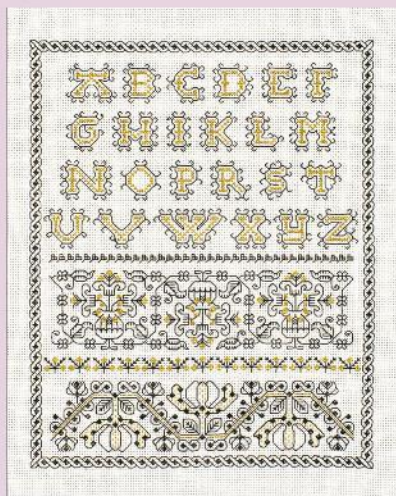
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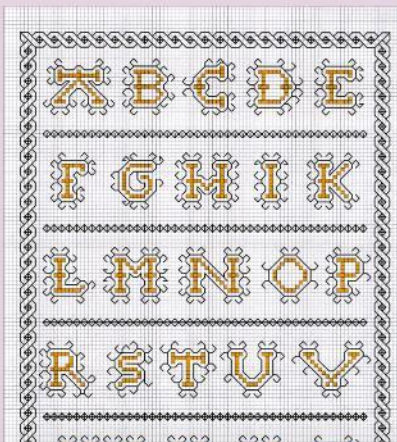


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Alphabets like this one are not particularly common in embroidery, but they do occasionally appear on household items, such as the towels, that may have been used to design the cover.



56

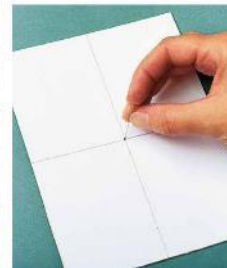


Mounting your work

When you have completed your embroidery, if you have decided to frame and display it, you will need to follow these basic guidelines. Use a white acid-free mounting board, available from good stationery or art shops. You will need to know the exact size of the picture frame before cutting the board, so it will fit nicely inside the frame.



2. When you have decided how much of your embroidery you wish to frame, cut your mounting board to this measurement, using a craft knife and a cutting board.



1. Place the embroidery face down and cover it with a fine, dry cloth. Apply a warm iron gently and lightly so that the stitches are not flattened or distorted.

3. Measure the board horizontally and vertically to find the centre. Push a needle through this centre point so that the point just comes through to the other side.



4. Measure the embroidery in the same way to find the centre point of the design, and push the eye of the needle on the mounting board through this point, so that the centre of the design is positioned accurately on the centre of the board.



6. Trim the excess fabric to about 5cm (2in) all round and turn the embroidery over, face down.



5. When you are happy that the board is correct, place pins through the fabric at the board's edges, sticking outwards so that the board can be turned over easily.



58

59

Beginner's Guide to Stumpwork

Kay Dennis

A practical, step-by-step guide which shows clearly how to create beautiful raised and padded embroideries.

Key Selling Point:

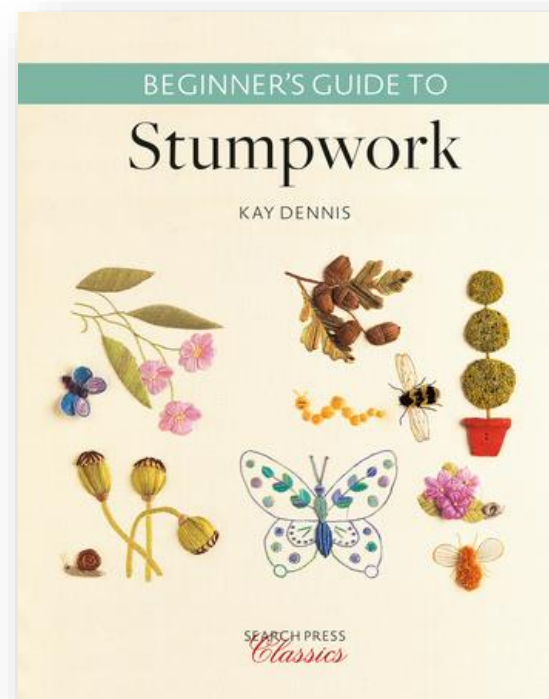
- Stumpwork remains a popular subject for contemporary embroiderers
- The book features informative stitch guides, detailed step-by-step photographs and a useful explanation of crucial techniques
- First published in 2001, this book will be reissued in 2020 to commemorate the 50th anniversary of Search Press.

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: 9781782217909 (TR)

Price: \$16.95/ \$19.95 CAN

8 x 10-1/4 in, 80 pages

On Sale Date: 04/28/20

First Print: 5,000



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Sewing for the Absolute Beginner

Caroline Smith

A clear and easy-to-follow beginner's guide with 25 exciting sewing projects.

Key Selling Points:

- A perfect priced beginner's guide to sewing.
- Clear, step-by-step photography and no-nonsense, easy-to-follow text.
- The small size makes this an extremely handy little book to carry around and use.

Publicity Plans

- Press reviews and features in sewing magazines
- 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 key sewing and embroidery magazines



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ISBN: 9781782217794 (FLEXI)

Price: \$19.95/ \$23.95 CAN

7 1/2 x 9-1/4 in, 192 pages

On Sale Date: 08/04/20

First Print: 5,000



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Tangle Wood – Large Format Edition

A captivating colouring book with hidden jewels

Jessica Palmer

Illustrator and papercutter, Jessica Palmer, has created 80 pages of enchanting hand-drawn pictures with an enchanted woodland theme for you to color and lose yourself in.

Key Selling Point:

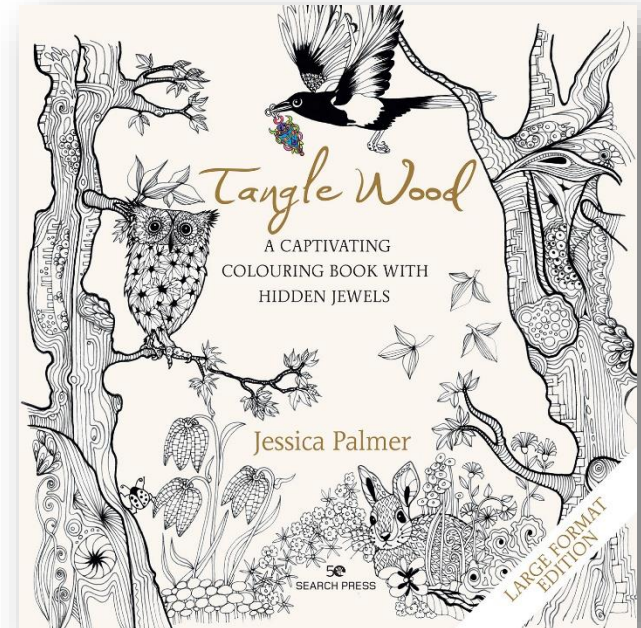
- Large 10x10in format of the classic edition (9781782213536)
- Beautiful, intricate artwork to lose yourself in
- Evokes a magical world for therapeutic coloring
- High quality paper with no show-through
- Lay flat, indestructable flexibinding

Publicity Plans:

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

Marketing Plans:

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



ISBN: 9781782219040 (TR/Flexi)

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10 x 10 in, 80 pages

On Sale Date: 07/07/20

First Print: 7,500



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Tangle Magic – Large Format Edition

A spellbinding colouring book with hidden charms

Jessica Palmer

Illustrator and papercutter, Jessica Palmer, has created 75 pages of spellbinding hand-drawn pictures with a magical theme for you to colour in. Each page includes a hidden charm, intricately worked into the design.

Key Selling Point:

- Large 10x10in format of the classic edition (9781782213536)
- Beautiful, intricate artwork to lose yourself in
- Evokes a magical world for therapeutic coloring
- High quality paper with no show-through
- Lay flat, indestructable flexibinding

Publicity Plans:

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

Marketing Plans:

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



ISBN: 9781782219057 (TR/Flexi)

Price: \$16.95/ \$19.95 CAN

10 x 10 in, 80 pages

On Sale Date: 07/07/20

First Print: 7,500

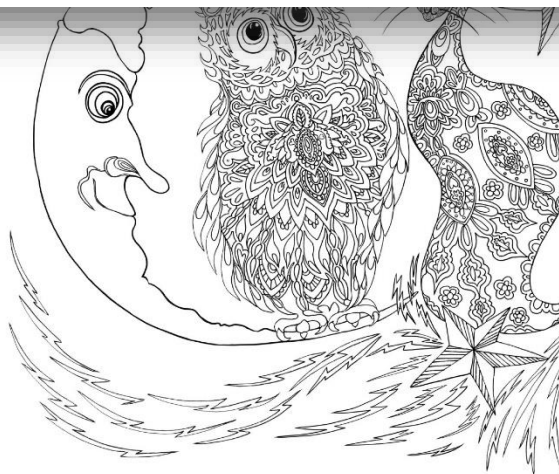
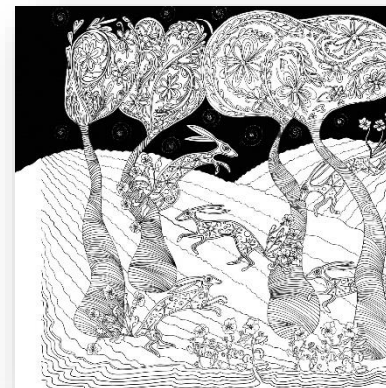
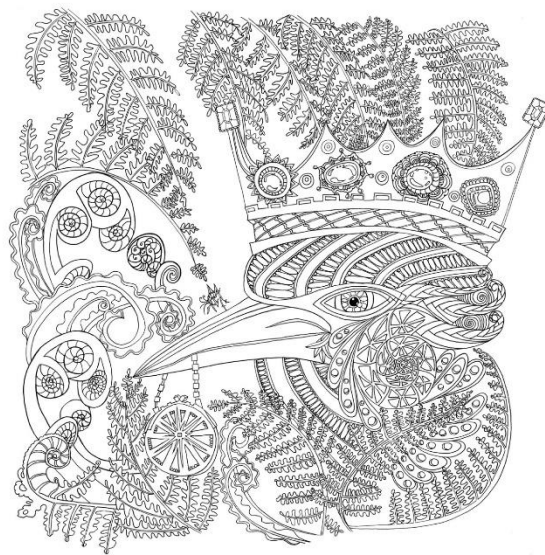


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Acrylic Paint Pouring

16 fluid painting projects & creative techniques

Tanja Jung

Create 16 unique and beautiful works of art using a variety of fun paint pouring techniques.

Key Selling Points:

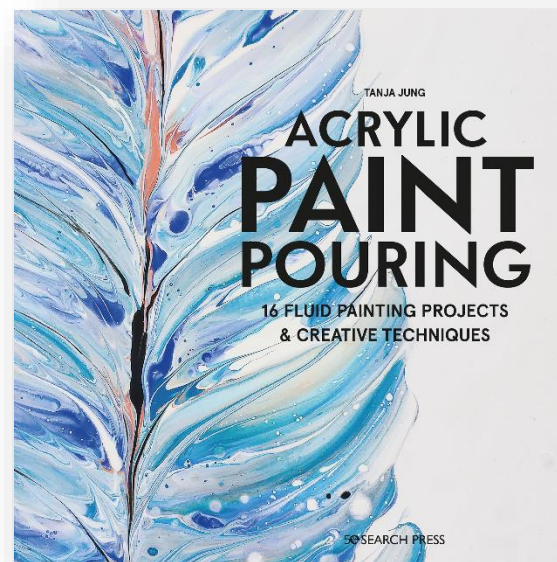
- The latest technique to take the art world by storm, and stunning and unique effects can be achieved by simply pouring acrylic paint onto a surface.
- Everything you need to produce a huge range of fascinating effects, from materials and tools through to drying and sealing your finished picture ready for display.
- Discover intriguing methods such as dirty pour, flip cup, double swipe, puddle pour, tree rings and dipping, and try out the 16 great projects - all with clear instructions, materials lists and step-by-step photographs.

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



ISBN: 9781782218463 (TR)

Price: \$19.95/ \$23.95 CAN

8 ¾ x 8 ¾ in, 112 pages

On Sale Date: 07/07/20

First Print: 5,000



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DIRTY POUR MEETS FLIP CUP

In this project we combine the techniques of **Dirty Pour** and **Flip Cup** to make a simple but very effective pour!

Painting surface

Canvas 24 x 30cm
(9½ x 11½in)

Paints

Up to ½ cup of each colour

Metallic taupe
Neon green
Red orange
White

Other materials

DIY pouring medium
Silicone oil
5 cups (3 colours, 1 white and
1 mixing cup)
4 spatulas
Long palette knife or squeegee
Blowtorch

Water
Gloves
Paper towels
4 drawing pins (spacers)
Spirit level



DIRTY POUR

We will start our pouring adventure with five colours at once and the **Dirty Pour technique**. A dynamic, vibrant picture with an exciting white contrast should emerge.

Painting surface

Canvas 24 x 30cm
(9½ x 11½in)

Paints

Up to ½ cup of each colour

Primary yellow
Red orange
Cadmium red medium
Light green
Ultramarine blue
White

Other materials

DIY pouring medium
Silicone oil
7 cups (6 colours and 1 mixing cup)
6 spatulas
Long palette knife or squeegee
Blowtorch

Water
Gloves
Paper towels
4 drawing pins (spacers)
Spirit level if required



Innovative Artist: Drawing Dramatic Landscapes

New ideas and innovative techniques using mixed media

Robert Dutton

Bring a new level of innovation into your landscape drawings.

Key Selling Points:

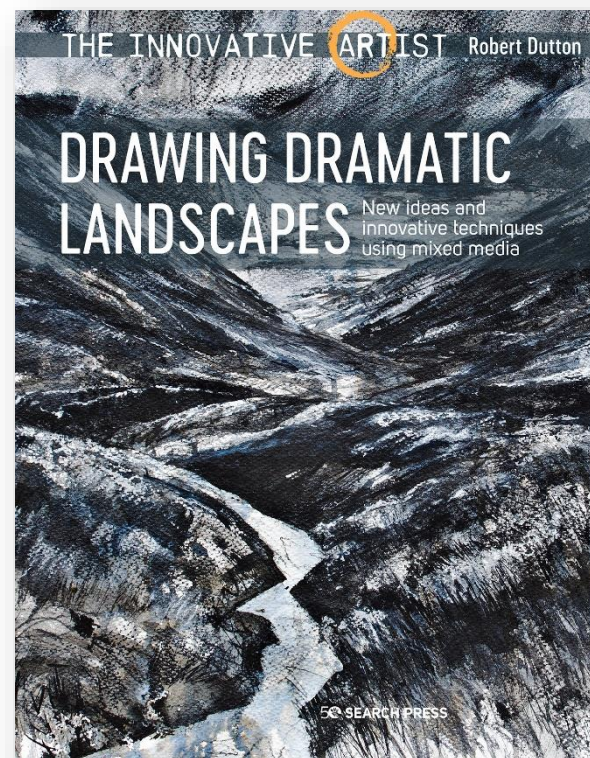
- Explore new ways of using graphite, charcoal and mixed media to create dramatic landscape drawings
- Ideal for artists who want to loosen up their style and experiment with innovative techniques
- The author is a leading ambassador for Canson art supplies in the UK and uses a broad variety of products from other manufacturers, including Derwent and Royal Talens, creating excellent promotional opportunities.

Publicity Plans:

- Press release and book reviews for major art technique magazines including The Artist and others

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: 9781782217589 (TR)

Price: \$29.95/ \$36.95 CAN

8 1/2 x 11 in, 160 pages

On Sale Date: 08/11/20

First Print: 5,000



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WORKING WITH GRAPHITE

A pencil and paper is realistically all you need to begin drawing. I would also suggest that the very first drawing skills to learn is perspective. By taking small positive steps each time you draw, when you look back you will amaze yourself how far you have come.

Free and expressive drawing certainly gives many artists a great deal of satisfaction (myself included) and from those creations lots of ideas and directions for paintings are formed. When painting, particularly when exploring new and unfamiliar subjects, creating a drawing to work from is a very useful way that first allows you to 'think through' ideas and discover any potential pitfalls and problems you may encounter during the painting process.

By exploring and analysing my subject with drawing – either in the studio or outdoors, I gain a greater understanding of it.

So, you are convinced you should draw more often to help you develop as artists. There are lots of graphite drawing tools so let's take a look at a few.



Melting snow
57 x 54.5cm
Derwent XL
pastels on C
content Water

Finally Winte
melting snow
revealed. The
summit of the
snow. The big
with the steep
valley of Pat
with the rou



Paint Pad Poster Book: City Scenes

'These are simple books that make serious art easily accessible even for the raw beginner.' Praise from Henry Malt, Artbookreview. 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.

Key Selling Points:

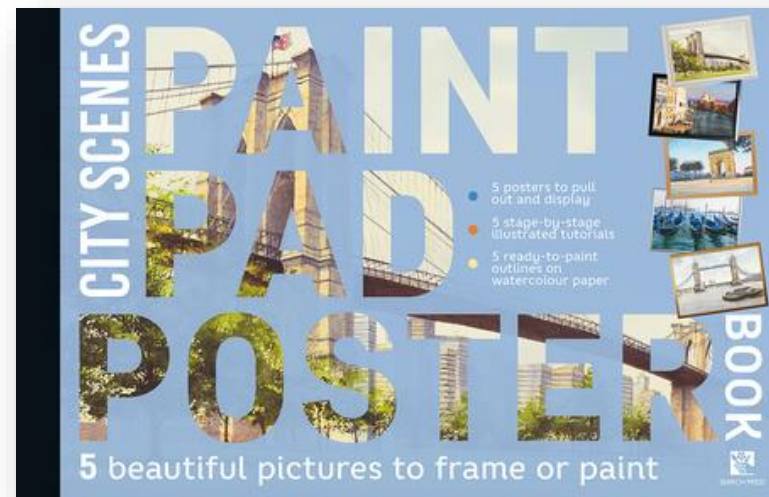
- Perfect entry level guide to producing beautiful city scenes in an easy-to-learn, fun environment
- Collaborate with friends working together to product art
- 5 beautiful prints of favorite country scenes to frame
- 5 step-by-step illustrated projects
- 5 Pull out watercolor paper with pre drawn outlines

Publicity Plans:

- Book reviews in Library Journal and Booklist
- Book Nook review for Watercolor Artist and other magazine

Marketing Plans:

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



ISBN: 9781782217572 (TR)

Price: \$24.95/ \$29.95 CAN

**17 x 11 in, 40 pages – pull out
frameable posters, watercolor
art paper with predrawn
outlines**

On Sale Date: 06/02/20

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'AS WITH MANY INTRICATE SUBJECTS, THE KEY TO MAKING A SUCCESSFUL PAINTING OF A CITY SCENE IS SIMPLIFICATION.'

Brooklyn Bridge

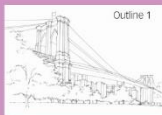


You will need

Colours: Naples yellow, light red, cobalt blue, rose madder, raw sienna, burnt sienna, French ultramarine, lemon yellow, aureolin, viridian, white gouache, cadmium red.

Brushes: 2.5cm (1in), 6mm (¼in), and 3mm (⅛in) flats, size 16, size 10, size 8, size 4, size 2, and size 1 rounds.

Masking fluid and masking-fluid brush
Kitchen paper
Masking tape and board
Primer



Outline 1

The Arc de Triomphe



You will need

Colours: Primula blue, cobalt blue, cerulean blue, Naples yellow, rose madder, burnt sienna, raw sienna, quinacridone gold, French ultramarine, lemon yellow, vermillion.

Brushes: large oval wash brush, size 12, size 10, size 7, size 6, size 3, and size 1 rounds.

Masking fluid and masking-fluid brush
Kitchen paper
Natural sponge
Ruler
Kitchen paper
Eraser
Masking tape and board
Primer



Outline 2

London Skyline



You will need

Colours: Naples yellow, light red, cobalt blue, rose madder, white gouache, raw sienna, cerulean blue, burnt sienna, French ultramarine, cadmium red, aureolin, cadmium red, cerulean blue.

Brushes: squirrel mop, size 16, size 12, size 8, size 4, and size 1 rounds, 15mm (⅝in) and 5mm (⅛in) flats.

Masking fluid and masking-fluid brush
Kitchen paper
Masking tape and board
Primer



Outline 3

Tower Bridge

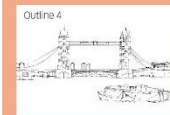


You will need

Colours: Naples yellow, light red, cobalt blue, rose madder, white gouache, raw sienna, cerulean blue, burnt sienna, French ultramarine, cadmium red.

Brushes: squirrel mop, size 4, size 1 and size 12 rounds, 3mm (⅛in) and 10mm (⅜in) flats.

Masking fluid and masking-fluid brush
Masking tape and board
Primer



Outline 4

The Statue of Liberty



You will need

Colours: Naples yellow, rose madder, cobalt blue, neutral tint, cobalt turquoise, cobalt violet, burnt sienna, white gouache, raw sienna, light red, French ultramarine, aureolin, viridian, lemon yellow, cadmium red.

Brushes: 2.5cm (1in) and 6mm (¼in) flats, size 16, size 8, size 4, size 2 and size 1 rounds.

Masking fluid and masking-fluid brush
Kitchen paper
Masking tape and board
Primer



Outline 5

STAGE 1



BR prepare all the washes you will need for the next section of the painting in advance.

- 1 Secure outline 1 to a board with masking tape. Prime the paper, as described at the start of the book. Apply masking fluid as shown (see detail, right).
- 2 **Colour:** haze (a mix of Naples yellow and light red)
Brush: 2.5cm (1in) flat, size 18 round
Notes: wet the lower part of the sky with clean water and the flat brush, then add a thin wash of the haze mix with the round brush.
- 3 **Colour:** sky (a mix of cobalt blue and rose madder)
Brush: size 6 round
Notes: working down from the top of the sky, paint the sky mix on, leaving gaps for clouds.
- 4 **Colour:** haze (see step 2)
Brush: 6mm (¼in) flat
Notes: put in simple shapes for the distant buildings and allow to dry.

- 5 **Colour:** sky (see step 3) and light red
Brush: 6mm (¼in) flat and a 3mm (⅛in) flat
Notes: use the sky mix to go over some of the previous colour. Allow to dry. Add light red and shade the sides of the buildings.
- 6 **Colour:** grey (a mix of cobalt blue, rose madder and light red)
Brush: size 4 round
Notes: paint horizontal lines to suggest windows (see detail, right).



Masking fluid is used to mask off areas of a painting that you want to keep white. Dip the brush first and coat it with soap before dipping it into masking fluid. The masking fluid will then wash out easily after use.



Using two different sized flat brushes helps to vary the depth of the buildings. Vary the intensity of the mix by adding more or less water.



Details should just be suggested, as the buildings are in the distance. Allow to dry.

IN THE DETAILS



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Ready to Paint in 30 Minutes: Landscapes in Acrylics

Build your skills with quick & easy painting projects

Barry Herniman

Learn to paint the landscape in 30 easy-to-follow 30-minute exercises.

Key Selling Points:

- Build up your skills in easy chunks, learning about form and composition, colour mixing, working with acrylics and capturing the drama of the natural world.
- The exercises are all worked at postcard size - ideal for a 6 x 4in watercolour pad
- All the required tracings are included

Publicity Plans:

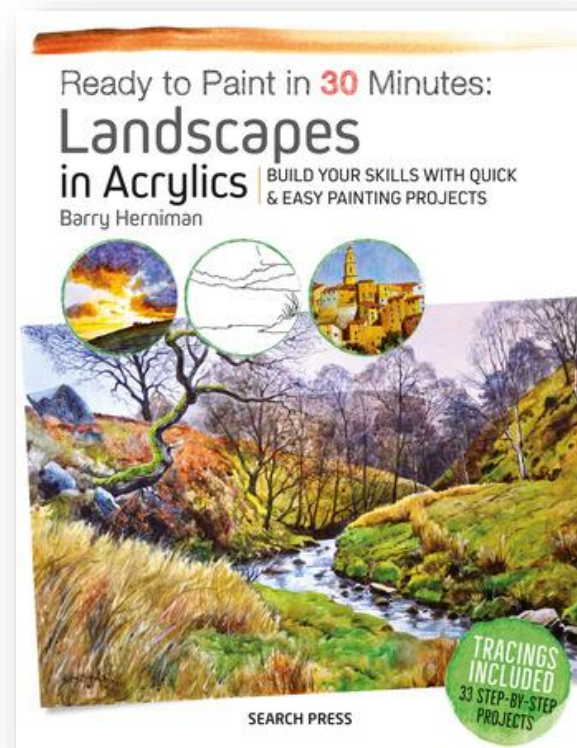
- Book reviews in Library Journal and Booklist
- Press release and book reviews for major art technique magazines

Marketing Plans:

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



Penguin
Random House
PUBLISHER SERVICES



ISBN: 9781782216766 (TR)

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8 1/2 x 11 in, 128 pages

On Sale Date: 08/11/20

First Print: 5,000



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YOU WILL NEED

Paint colours: lemon yellow, Indian yellow, madder brown, cobalt turquoise, burnt sienna, transparent violet, transparent orange, titanium white.

Brushes: size 4 flat, size 6 rigger.

Other: tracing number 12

Quiet reflections

The challenge in creating effective reflections is in nipping the paint as fast as possible without it dripping, then allowing it to dry before repeating the process. In this way, you build up strength of tone and colour while keeping the edges dreamy and soft, achieving a painterly effect both above and below the waterline.

To help with the flow, we're using canvas board so the colours will run easily – the challenge here is to find the right consistency (only slightly diluted) to help ensure they flow but do not drip.



1 Use the size 4 flat to paint the trees along various watery combinations of lemon yellow, Indian yellow, madder brown, phthalocyanine, and a little transparent violet. Use cobalt turquoise with the finest addition of burnt sienna for the rocks. Next, use the flat edge of the brush to apply madder brown along the waterline, to create a definite break between land and water.



2 Allow the painting to dry, then build up the strength of the colours above the waterline using crisper versions of the same mixes. Close the mixes and add further texture with a little bit of flick and tickle.



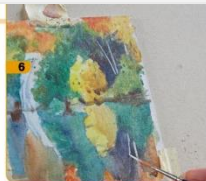
3 Once dry, add some warm spots with transparent orange, then begin to build up the reflections in a similar order. Use fairly dilute colours to apply the main shapes, then use a clean damp brush to encourage them to merge and blend on the surface. Allow to dry completely before continuing.



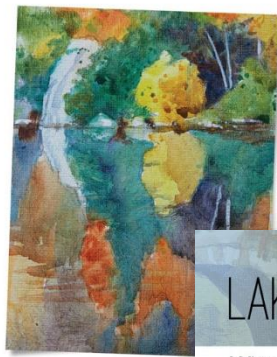
4 Strengthen the tone of the reflections by overlaying more paint. This should be silky in consistency, neither as dilute as water, nor as stiff as cream.



5 Add a few loosely sweeping horizontal strokes with the edge of the brush, to suggest ripples and movement on the water's surface.



6 Use the size 6 rigger to draw some light breaks using titanium white. The reflections should mirror the angles of the trees themselves, but add a little water to your stroke when painting the reflections to suggest water movement.



LAKES AND RIVERS

What a wonderfully emotive subject fresh water is. Whether a small meandering stream, a raging river or an expansive lake, there is something about a water that makes a scene entirely captivating. However, although water can be such a wonderful subject, painting it can be fraught with difficulty. If the water is painted too dry and static, the result loses all its fluidity and appears immobile. Fortunately, painting water the 'watercolour way' will help you get that glorious flow into your scene; you can then build up the reflections which will also help enhance the depth in the area. I have

also included a few structures associated with water scenes, namely bridges and stepping stones, which can be appealing subjects in their own right.

So Cool, So Clear

41 x 30cm (16 1/2 x 12 in)

The small medieval village of Fontaine-de-Vaucluse is tucked in a closed valley up in the mountains of southern France. The Sorgue River begins its life above ground here, rising from the depths beneath a high cliff before flowing down to the village and beyond. The cool, crystal clear waters give the area a feeling of serenity, and calm on a hot day.

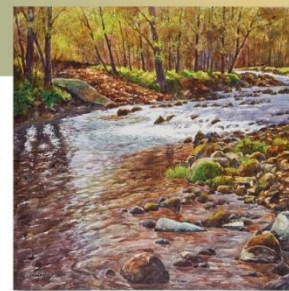


LAKES AND RIVERS
40

The Crossing

40 x 30cm (15 3/4 x 12 in)

This spot, on a shallow bank on the North Yorkshire Moors, was where vehicles crossed and it was just catching the afternoon light. I loved the simplicity of the scene. In fact, I liked it so much I later painted a larger square corner of this scene as a present for my older and her husband.



In Full Flow

40 x 30cm (15 3/4 x 12 in)

On this visit to the Aspern Falls in Yorkshire, they really were in full flow and very impressive. This is the view of the main falls a short walk up the river valley.



LAKES AND RIVERS
41

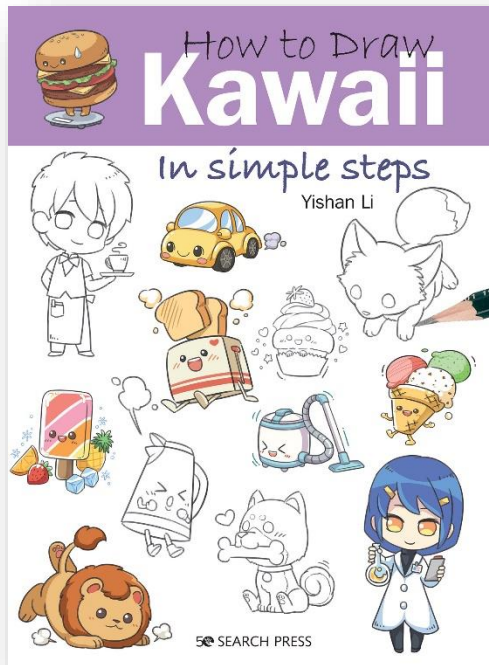


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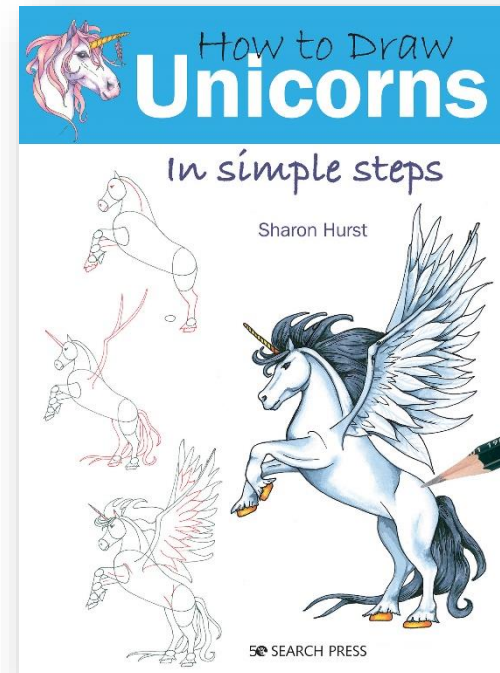
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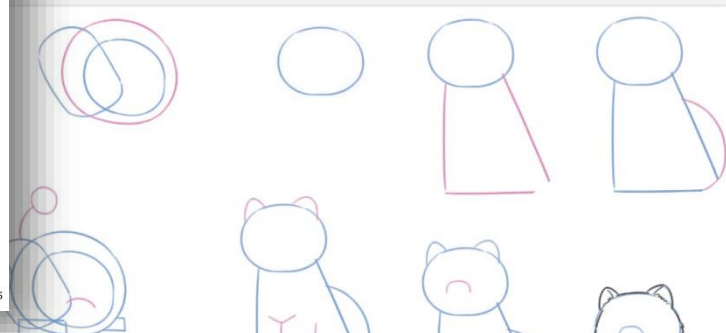
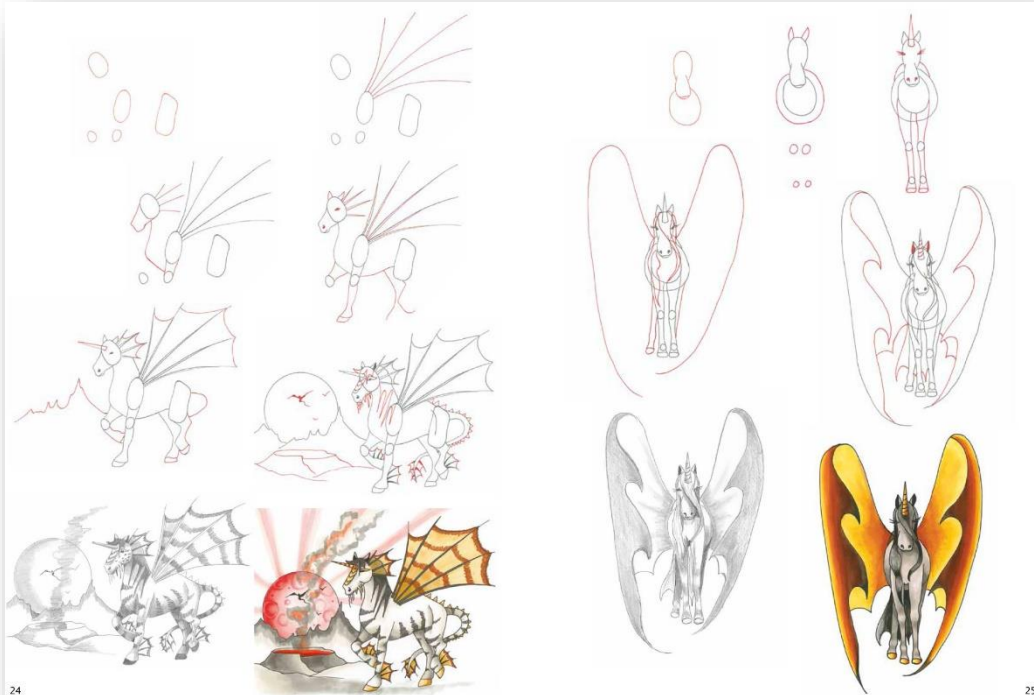


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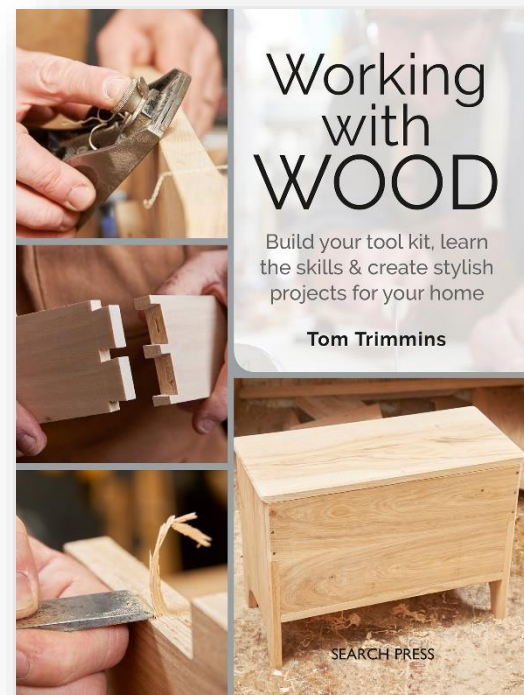
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CHEST

The six-board chest is a very old design that gets its name from the number of boards used to make it – four sides, plus the top and bottom. Traditionally, it is made from wide boards, split from as large a log as can be found and easily worked, so that there are as few joints as possible. My version uses paired boards of identical width, which are glued together to form the sides, top and bottom. The pieces are the same width as used for the shelf project (see pages 92–105). The finished chest will double duty as a seat and for storage. I have one at home by a piano – not that I can actually play it! – and use it to store sheet music.

Sometimes you become acutely aware of all the craftspeople that have gone before you and refined a design, trying different ways of doing things and then keeping the ways that work. It is a good idea to accept this knowledge and learn from it, but remember that you are also part of this chain of development. Here, I have followed the general outline of a traditional chest in the way the sides and ends are jointed together, but I've used dowels instead of mortise and tenons and nails to make the project more approachable – useful if it's the first big thing you've made. I have kept all the joints square, where on a traditional chest the sides are angled in toward the top. Again, this is mainly for simplicity, but on a practical note, it also gives extra space inside.

The dovetail jointing used here is not as heavy-duty as the traditional method but it better suits our set-up, and the way the sides and ends are joined still gives the piece lots of strength. Make sure that all your pieces fit together well: the ends must be square in both directions. Any ill-fitting pieces can compromise the strength of the simple joinery by allowing movement that gradually works the joints apart.

If you are careful with planning which bit goes where, you will be able to get nice grain matches where boards are glued together so they look like they are one piece. This sort of detail lends a more refined feel to any project. I've allowed extra material so you have some room to select the best bits.

Variations

It is possible to scale the chest, up by using wider boards, though I would try this with the first one you make. The wider the boards are, the more critical good timber selection is – using quarter sawn timber is a very good idea. With narrower boards, timber selection is still important but the effect of the wood cupping across the width will be much less significant. As a variation you might try making the top from a different wood, although I would stick with one species for the rest of the chest for the sake of stability. An easy way to change the finished chest is through staining the lid. You might try a run-over or a chamfer of different size – think about how it will feel in use.

You will need

- Three boards of white or olive ash: 20 x 120 x 1200mm
- Workbench with shooting board and bench hook
- Saw: small double rip saw, large dovetail and is half-round, auger flush-cutting saw, coping hole
- Utility knife
- Pencil and ruler
- Carving knife: Mora 105 or 129
- Cabinet scraper
- Miter mill: dowels and drill bit
- Wood glue
- Marking gauge
- Malletweight hammer
- Fine second cut rasp and second cut wood file, both half-round
- Bench plane no. 65
- Block plane
- Two dozen 1" clamps
- Two soft clamps
- Cordless drill, 4mm drill bit, PZ2 screwdriver bit and handle
- Screws: 4 x 30mm PZ2 head
- Abrasive papers
- Wax oil white tinted
- Denno: wax



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If a chest is a pretty good and reasonable halfway made between a living board and a mitered and tenon. The joints are easy to cut if you use a marking gauge with two or three narrow, raised, mitered, narrow joints. The all-around work piece is marked consistently with the other.

DOVETAIL JOINT



For some, this joint represents the pinnacle of woodworking skill. An excellent joint for making cabinets and drawers, dovetail design will involve the best of both worlds. The shape results in a joint that is very strong, which is why they have often been a favorite for drawers. They can be time consuming to cut in large quantities and can take a bit of practice, but it's usually worth the effort.

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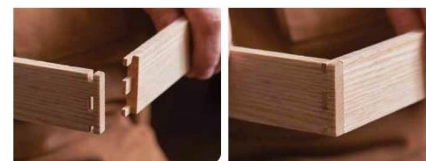


BOX JOINT



A box joint often used on old wooden picture frames, the larger number of interlocking surfaces provides a very strong surface area for glue and helps to ensure the joint is very strong. Use them to make simple boxes and large drawers. Because of the precision required, box joints are often cut by machine. If you don't have a table saw and table saw used along with a table to cut these, you will likely have a much smaller time cutting dovetails than required.

COMBINING JOINTS



Consider different types of joints as ingredients in a recipe – you can use a few of them mixed together, even how taken a simple shape is to be made, when it is also using an edge or end of a board, and mixed in the class of mortise and tenon joints to make a tiny single tenon joint or a double tenon joint and tenon. Some of my inspiration was from larger, more elaborate Japanese assemblies.

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