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Spring 2020

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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:

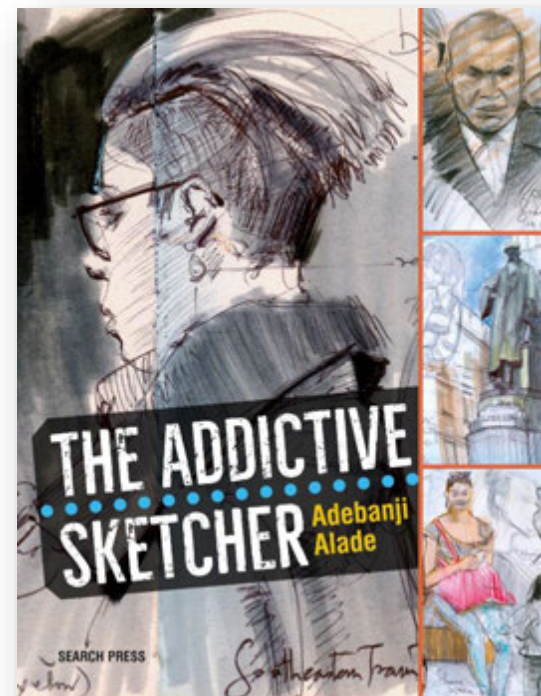
- High profile, well-known author - presents on The One Show UK (equiv Entertainment Tonight), and known internationally
- 10K Facebook followers, 7K Instagram, 8K YouTube followers
- Vice-President of Royal Institute of Oil Painters
- Packed with stunning examples of beautiful sketches

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
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ISBN: 9781782216513 (TR)

Price: \$23.95/ \$28.95 CAN

8-1/2 x 11 in, 128 pages

On Sale Date: 02/04/20

First Print: 7,500



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Flower techniques

These specific and detailed flower and leaf techniques provide you with the tools to create your own.

These techniques are designed to be used in conjunction with the other techniques in the book to create your own unique style.

TECHNIQUE 1

The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



1. A small watercolor painting of a purple orchid.



2. The same watercolor painting of a purple orchid, but with a more detailed center.



TECHNIQUE 2
The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



TECHNIQUE 3
The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



TECHNIQUE 4
The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



TECHNIQUE 5
The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



TECHNIQUE 6
The illustration shows the technique for creating a realistic flower. The technique is designed to be used in conjunction with the other techniques in the book to create your own unique style.



FLOWER EXERCISES

These exercises are designed to help you practice the techniques you have learned in the book. They are designed to be used in conjunction with the other techniques in the book to create your own unique style.

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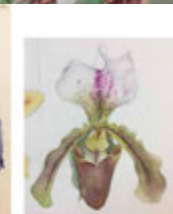
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Watercolor painting of a purple orchid.



Watercolor painting of a pink orchid.



Watercolor painting of a yellow orchid.



Watercolor painting of a purple orchid.

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:

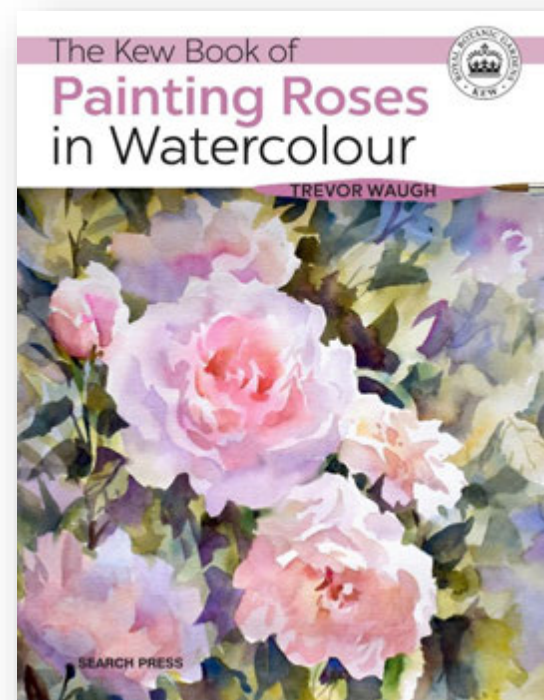
- Published in association with Kew Gardens
- Practical course in painting watercolors; suitable for all abilities
- Packed with inspiring finished artworks

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



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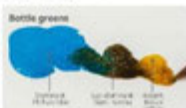


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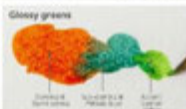
Green triads

On these pages there are some examples of three-part colour combinations that may come in useful when creating your own art. The colours listed below are given in terms of both hue and light variations without delving into the complex, transparent quality.

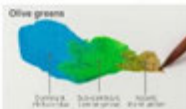
Dark greens I don't think you can get closer to the dark green of a tree than this. Combining the three gives a full, rich, dark green.



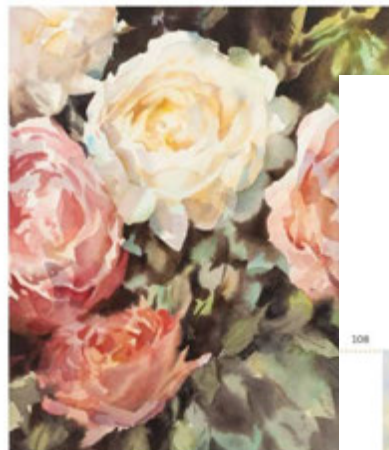
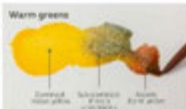
Glossy greens A useful triad for glossy green leaves. The three give a rich, dark green.



Olive greens Another good combination for dark green. The three give a rich, dark green.



Warm greens A useful triad for warm green leaves. The three give a rich, dark green.



Capitain title

Capitain title in emphasis green and

Changing Light

When painting roses, we should always expect the quality of light to change from hour to hour - and of course from season to season. Light may appear to remain the same, but they also subtly, and with this light. Capturing those moments, when the light is just the way we want it, should be thought of as a goal.

Early morning light may be bright and fresh but also strong, whereas evening light brings with it long, darker shadows, a softer, more atmospheric light. Your roses, of course, when they are in the light, are in the light. There is also a question of form to take into consideration - that is, the form of the roses and their edges as the light falls and they recede from view.

At midday, when the light is at its brightest, the roses are in the light. At midday, when the light is at its brightest, the roses are in the light. At midday, when the light is at its brightest, the roses are in the light.

The painting here is a study in general terms, and the use of light at a particular time, in a particular place, at a particular time, in a particular place.



Early morning
The light is soft and warm, and the roses are in the light. The light is soft and warm, and the roses are in the light.

Mid-morning
The light is bright and fresh, and the roses are in the light. The light is bright and fresh, and the roses are in the light.

Mid-afternoon
The light is soft and warm, and the roses are in the light. The light is soft and warm, and the roses are in the light.

Late afternoon
The light is soft and warm, and the roses are in the light. The light is soft and warm, and the roses are in the light.

The Kew Book of Painting Roses in Watercolour

Painting roses in watercolour is a challenge, but it is also a great way to learn about the art of painting. The book is a guide to the art of painting roses in watercolour, and it is a great way to learn about the art of painting roses in watercolour.

- A step-by-step guide to painting roses in watercolour.
- Includes information on light, colour and composition.
- Detailed colour and painting tips.



The Kew Book of Painting Roses in Watercolour



Step 1
The first step is to draw the outline of the rose. This is done with a fine line, and it is a good idea to use a ruler to help with this. The first step is to draw the outline of the rose. This is done with a fine line, and it is a good idea to use a ruler to help with this.



Step 2
The second step is to add the first wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip. The second step is to add the first wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip.



Step 3
The third step is to add the second wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip. The third step is to add the second wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip.



Step 4
The fourth step is to add the third wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip. The fourth step is to add the third wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip.



Step 5
The fifth step is to add the fourth wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip. The fifth step is to add the fourth wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip.



Step 6
The sixth step is to add the fifth wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip. The sixth step is to add the fifth wash of color. This is done with a brush, and it is a good idea to use a brush with a soft, feathery tip.

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:

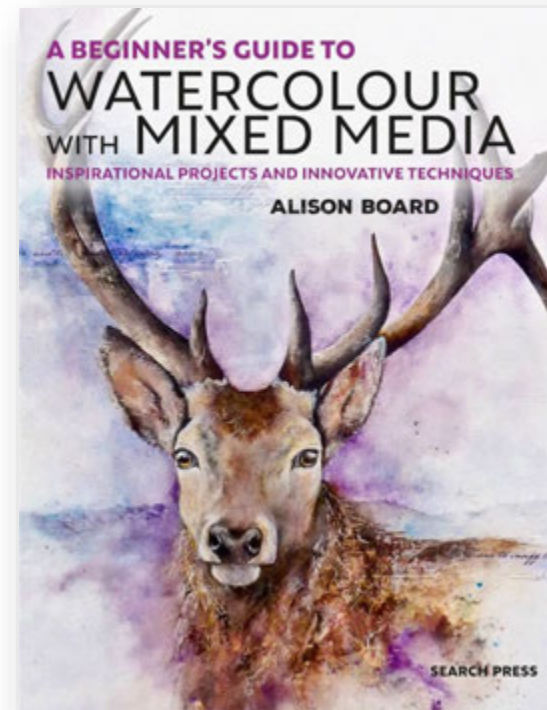
- Features six extensive step-by-step projects
- Explores combining watercolour with wet and dry media, man-made and natural found objects, and creating vibrant collages
- Alison Board runs demonstrations and workshops for the SAA and holds painting weekends at her studio in Dorset, UK.

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

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:

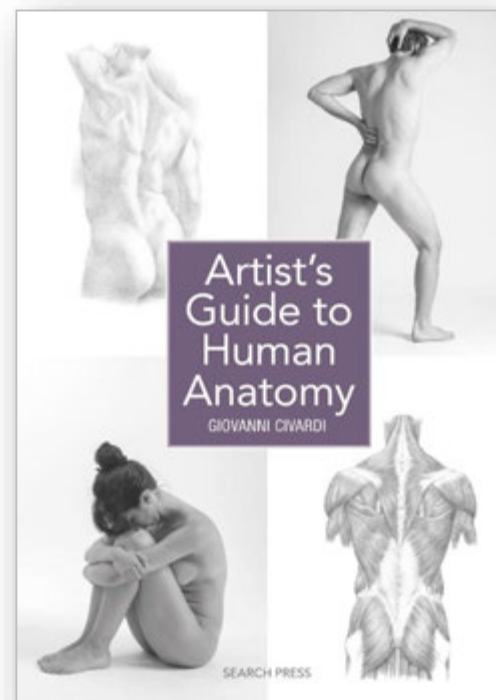
- Over 600,000 drawing books sold by Giovanni Civardi
- Informative and approachable guide to studying and drawing human anatomy
- Strong academic potential – college bookstores
- Covers the basic bones and muscles through to shape, proportion and movement of the human body

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



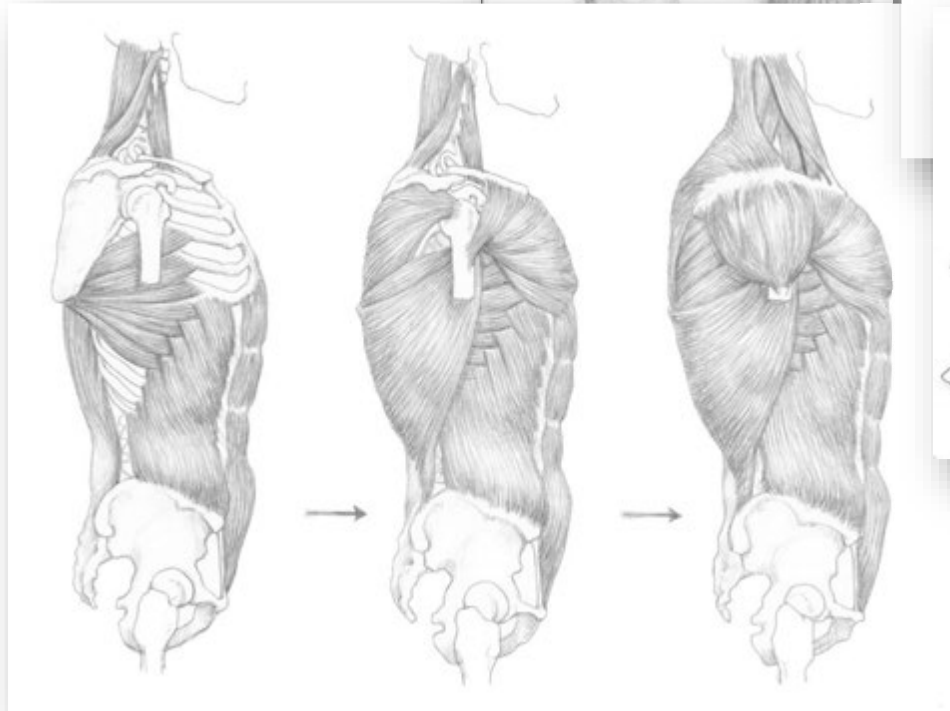
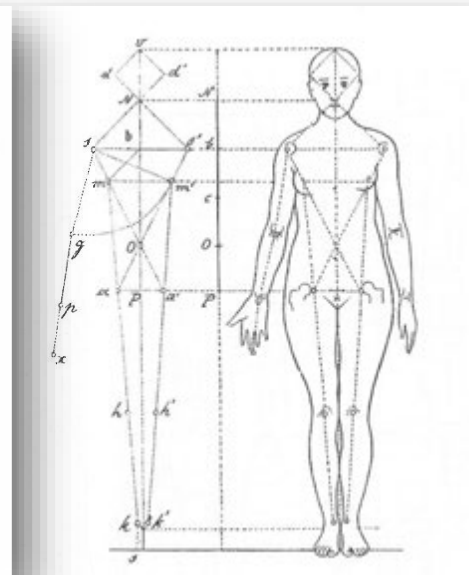
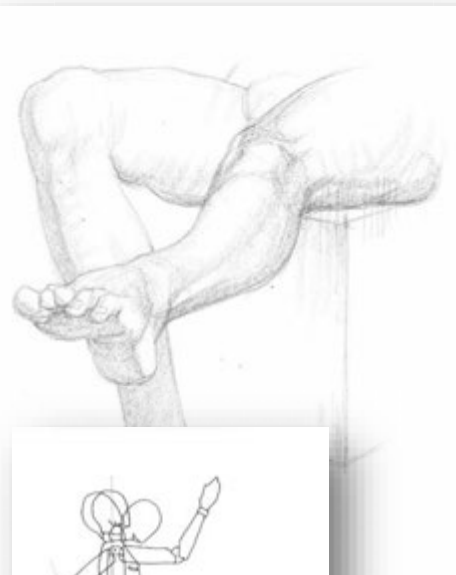
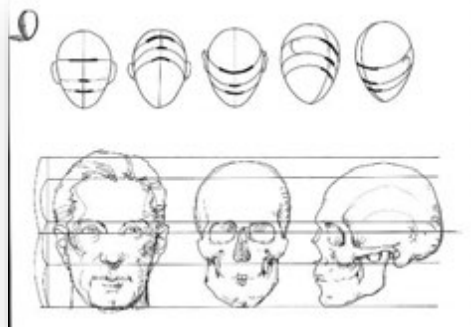


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Ready to Paint in 30 Minutes: Mountain Scenes in Watercolour

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

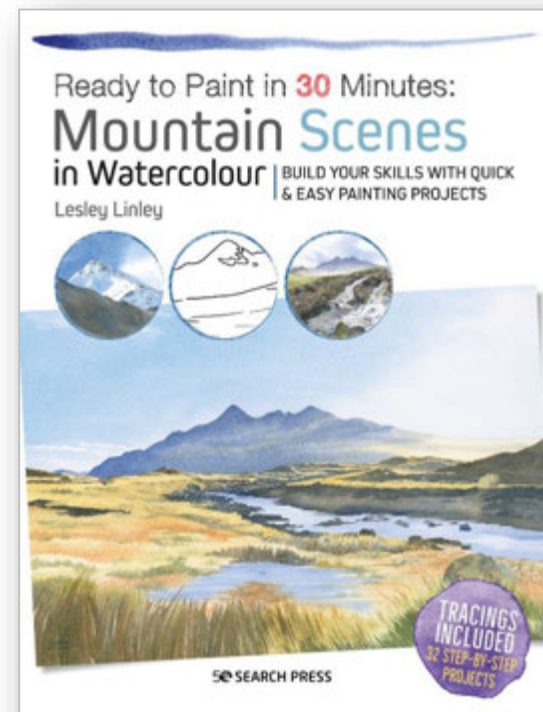
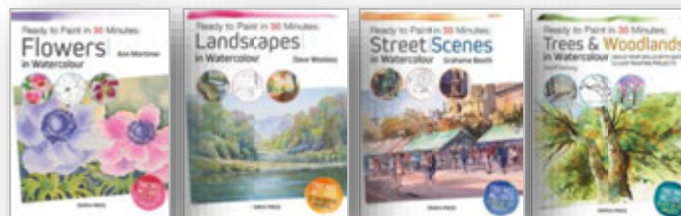
Publicity Plans

- Press release and book reviews for major art technique magazines

Marketing Plans

- Email marketing to all art and craft stores
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- 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



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Summer sky

YOU WILL NEED

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



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 Place a piece kitchen paper firmly, crumpled into a ball. Secure your paper to the board, then pour the paint all over with a graduated wash of French ultramarine, introducing some water instead of a second colour. This will result in the sky becoming gradually paler as it drops below the horizon.

WATCHING PAINT DRY

There are times when we really need to watch paint dry in order to avoid disasters, 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.



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. Frequently so that you don't let the paint lock into the painting. Allow to dry.

Technique:
Lifting out
Lifting out is 1-3



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



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



5 Once the raw sienna and French ultramarine are dry, paint the middle side of the mountains and the sky. Apply the paint in dry dots – a technique called stippling.

Technique:
Stippling
Stippling is useful for 1-3



6 Add a few goldenrod streaks using a French ultramarine and burnt umber mix.

Technique:
Fine grasses
Straight across mountain, first lines, starting at the top of the grasses and flicking the brush towards the top – 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 sienna, 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 sienna, paint a graduated wash over the whole paper. Allow to dry completely.

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

3 Paint a graduated wash of raw sienna, then immediately prepare a multifunction mix of permanent rose and French ultramarine.

4 While the paint is still wet, 'drop in' clouds with this mix, allowing the cloud colour to spread into the other paint. Begin continuously if the first cloud spreads too far, then the next is only a little more before continuing.

5 Once the raw sienna wash has dried, shade the cloud mix to make a paler version. Use this to paint the most distant hills. Add a few horizontal lines to the sea, suggesting reeds.



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 in the whole distance using a medium tone of the cloud colour – you can strengthen a mix simply by adding more paint to it.



7 Use a stronger (darker) mix 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



Penguin
Random House
PUBLISHER SERVICES



ISBN: 9781782217398 (TR)

Price: \$16.95/ \$19.95 CAN

8 x 10-1/4 in, 80 pages

On Sale Date: 03/03/20

First Print: 5,000



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Crochet along all sides of the blanket. Along the long sides, work 1 dc into the side of each row. The ends sometimes be tricky because of the many gaps and that are hanging loose, but try to place a stitch between each gap and close the loose gaps ends to bring in the fabric as much as possible. Work 3 dc in the corner, then place a stitch marker in the middle dc. Continue to work around the blanket, working 3 dc into the corner stitches, placing a stitch marker in the middle of these. End the round with a st at 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 2-6: 1 dc in each st. In the corners, work 3 dc in the middle st of the corner from the previous round.

Round 7: 1 dc in each st. In the corner of the corner, place the stitch marker back in the st on the corner.

Rounds 10-42: 1 dc in each st. Reduce at the corners by working three stitches together as follows: yarn over and pull through the st it follows the marker, then the st with the marker, and again the st after the marker. Yarn 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 scalloped edge using yarn B as follows: Fasten in somewhere along the side of the blanket between the stitches, work 1 ch and 1 dc in the same stitch, 3 ch, skip 3 sts, 1 ch, 3 ch, skip 3 sts, 1 ch. Repeat from "to". Finish with 2 ch and 1 st at the first dc of the beginning of the round.



HOW

to measuring fabrics like this and work to a technique. Repeat the chart and back working the same, all of which is half out.

working closer using two, two and stitch from above 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:

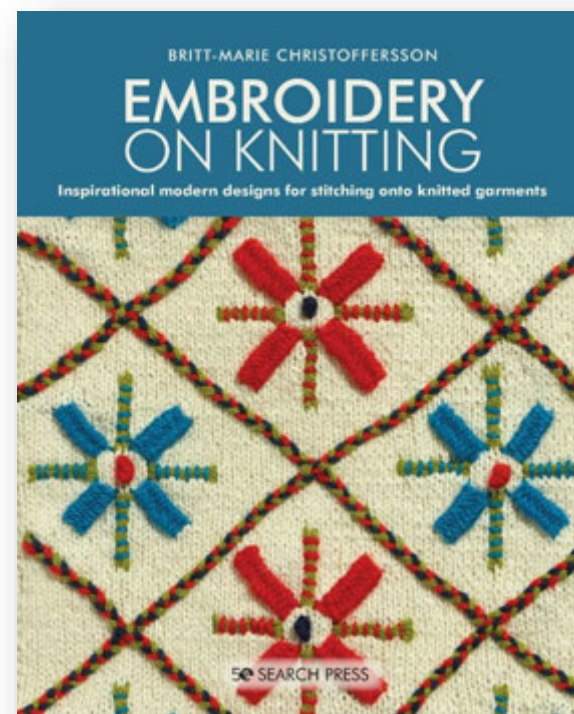
- Knitting Rockstar, part of the 10 Gruppen from Sweden, she also was a celebrity designer for IKEA
- Features a wide range of beautiful embroidery stitches
- Clear explanations of beautiful effects can be achieved just with a needle and wool

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 Ryo Stitch combined with Stem Stitch

EMBROIDERY ON KNIT

with the technique, tradi...
invent has been to choose 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 free 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 2/1) 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 sew through the yarn I knitted with.



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



Penguin
Random House
PUBLISHER SERVICES



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



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Alirand's bag

This pattern bag, with its wide strap, is made from hand-spun wool and is known as 'Alirand'. The pattern is a variation of the 'Alirand' pattern, which is a variation of the 'Alirand' pattern. The bag is made from hand-spun wool and is known as 'Alirand'.



DESCRIPTION
This pattern bag, with its wide strap, is made from hand-spun wool and is known as 'Alirand'. The pattern is a variation of the 'Alirand' pattern, which is a variation of the 'Alirand' pattern. The bag is made from hand-spun wool and is known as 'Alirand'.

METHOD
Using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool.

100



Aligbrintha pouch

This pattern pouch, with its wide strap, is made from hand-spun wool and is known as 'Aligbrintha'. The pattern is a variation of the 'Aligbrintha' pattern, which is a variation of the 'Aligbrintha' pattern. The pouch is made from hand-spun wool and is known as 'Aligbrintha'.



DESCRIPTION
This pattern pouch, with its wide strap, is made from hand-spun wool and is known as 'Aligbrintha'. The pattern is a variation of the 'Aligbrintha' pattern, which is a variation of the 'Aligbrintha' pattern. The pouch is made from hand-spun wool and is known as 'Aligbrintha'.

METHOD
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METHOD
Using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool.

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Caninas shawl

This pattern shawl, with its wide strap, is made from hand-spun wool and is known as 'Caninas'. The pattern is a variation of the 'Caninas' pattern, which is a variation of the 'Caninas' pattern. The shawl is made from hand-spun wool and is known as 'Caninas'.

DESCRIPTION
This pattern shawl, with its wide strap, is made from hand-spun wool and is known as 'Caninas'. The pattern is a variation of the 'Caninas' pattern, which is a variation of the 'Caninas' pattern. The shawl is made from hand-spun wool and is known as 'Caninas'.

METHOD
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METHOD
Using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool. Then, using the wool, spin on a spinning wheel to create the hand-spun wool.

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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

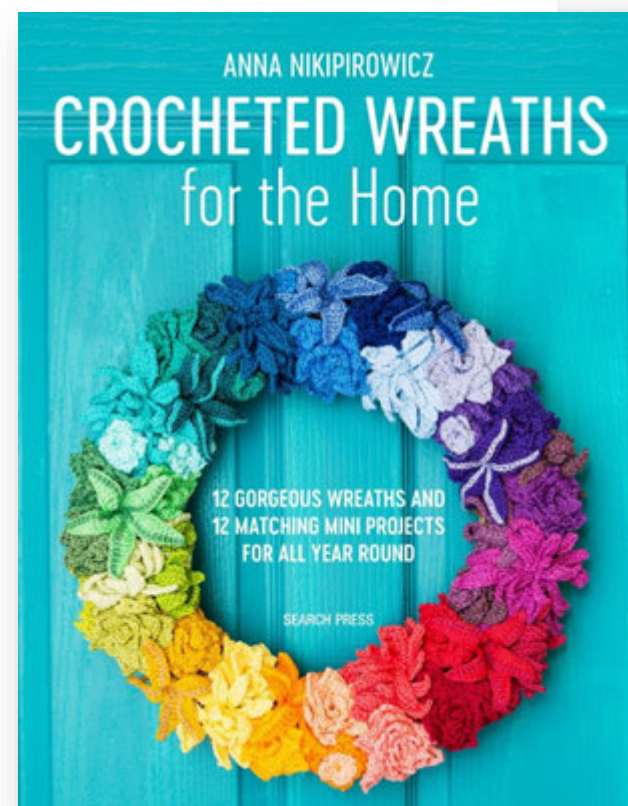
- 12 beautiful designs to make, each with an accompanying smaller project
- for use all year round
- base wreaths are easily available online and from craft stores

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:

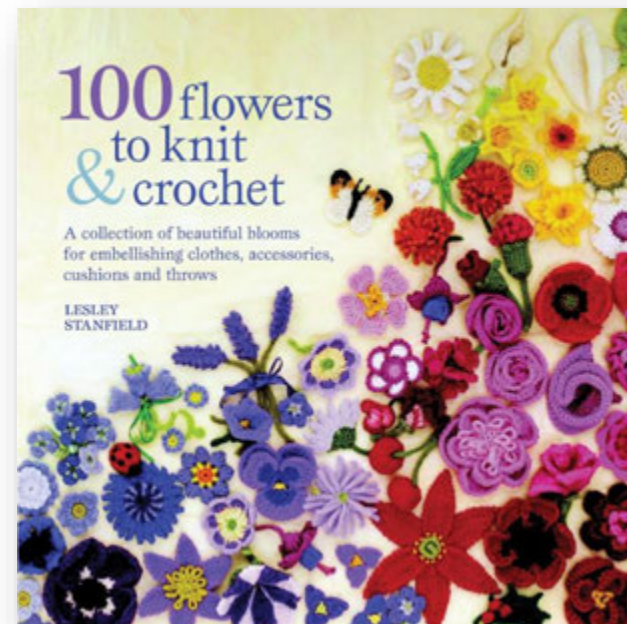
- Previous edition (St Martin's Press, 9780312538347) sold over 34,000 units on Bookscan, on Michael's mainline for several years; UK edition under Search Press sold over 100,000 units
- The perfect way to use up scraps of yarn or practice using novelty yarns
- Plenty of inspiration for embellishing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



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PROJECT 3: STATIONERY

A bouquet of crocheted flowers on an address book is an unusual but distinctive way to keep it covered. Here a crocheted paper has been used, but there are lots of alternatives, depending on your preference and, of course, your colour scheme.

PROJECT 4: CHRISTMAS GIFT W

Crafting is extra special when it's completed with a festive touch. Here a bright red crocheted rose is used as a gift tag for a Christmas present.

FLOWERS

A vast herbaceous collection of designs, from simple to sophisticated. The author is a devotee of the flower, and the book is a treasure trove of inspiration, ideas, and techniques. It is a book to be read and enjoyed, not just a reference work.



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100 FLOWER

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:

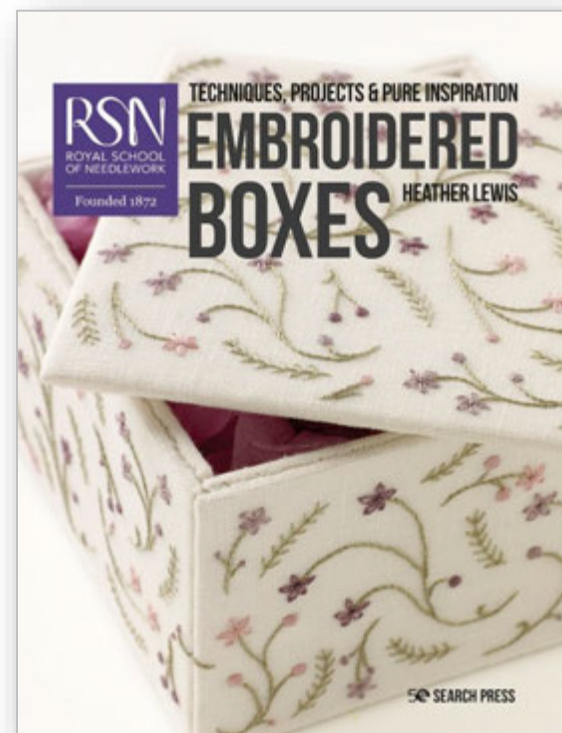
- A comprehensive guide to constructing beautifully embroidered boxes from the world-renowned embroidery experts, the Royal School of Needlework
- Contains three inspirational projects, detailed stitch guides and clear step-by-step instructions for the necessary techniques
- Combines ancient tradition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



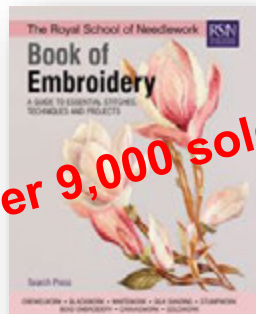
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Price: \$27.95/ \$33.95 CAN

8- 1/2 x 11 in, 144 pages

On Sale Date: 02/04/20

First Print: 5,000



Over 9,000 sold



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Afternoon Tea Box

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

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 in the box were inspired by the china that we used. I cut the lid 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 eight separate external panels and includes an embroidered lid with a raised lining. Inside the box is a tray with gold cord handles sitting on tiny 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.

YOU WILL NEED:

FOR THE BOX CONSTRUCTION

Mountboard
Quilted quilting fabrics – Camargue (green) and Green (blue)
Matching sewing threads – green and cream
Curved needle
Double-sided tape
Utility knife
Shovel cutter
Cutting mat
Ruler
Paper
Pin of compass
Fabric scissors
Embroidery scissors
Paper scissors
White felt

FOR THE EMBROIDERED LID

Embroidery thread
Gold cord
Green-headed pins
Acid-free tissue paper
White cotton backing fabric
Pre-creased white cotton fabric
Apple green silk organza
Knot green silk organza
Cream linen
White cotton fabric for the lid
Fusible web (e.g. Heat'n'Bond)
Iron-on transfer
Blue watercolour paint
Pencil
Design of cotton fabric – red, beige, brown and pink

Shirred cottons (green, navy, white, green, pink, brown, salmon, red, brown, grey)
Acid-free silk ribbon – pink
Acid-free silk ribbon – green
Gold pressing thread
Satin-stitch silk thread
Sewing thread to match the fabrics
Beeswax
PVA (craft) glue
Needles – embroidery size 10, chisel
size 24, specialty size 24
Stitch frame or hoop frame
Iron and ironing board
Circle template

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



11 Position the fabric in place, again using the tracing as a guide.

12 Pin the fabric in place.

13 With a single white sewing thread, sew the fabric to the design using small, tight stitches. Sew around the design, then a narrow line along the right side, underneath the arch and along the bottom edge. Sew some fabric into the back of a piece of iron for the arch. Sew the line along the bottom edge, 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 turn to the back of the arch. Position the arch 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 the arch in place. The arch should be about 3–5 cm (1–2 in) deep.

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

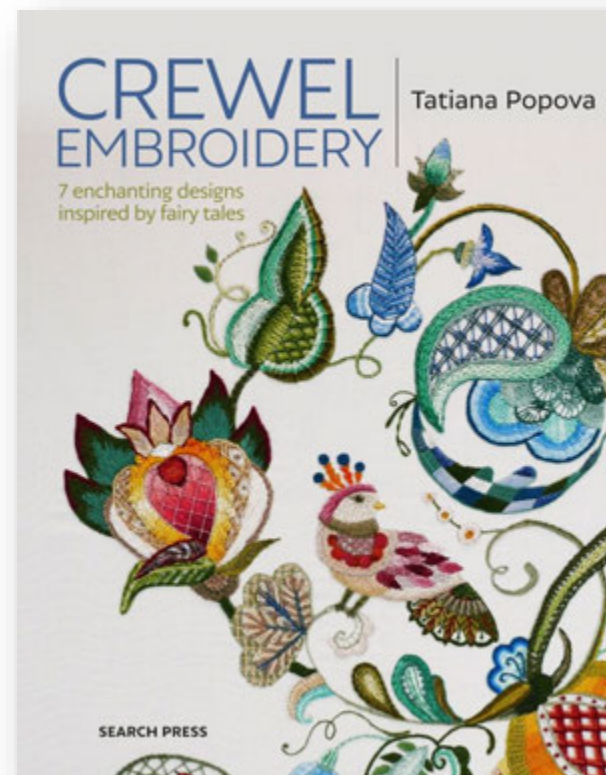
- Author is internationally recognized as one of the top embroiderers in the world.
- A highly visual book, packed full of photographs and diagrams explaining in detail the techniques and stitches used.
- Includes 7 gorgeous designs and over 90 stitches.

Publicity Plans

- Press reviews and features in embroidery and needlecraft magazines
- Featured projects in embroidery blogs
- Review and feature on Mary Corbet's 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: 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



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Colour

All of the smaller designs in this book, either from the largest case, the Test of Hypotheses, and each case has its own description below. When they are all brought together in the Test of Hypotheses design (see third approach), they display all the values of the random.



RED-SCARLETSAILS 11



YELLOWORANGECHEWVAULT



GREEN-EMERALDCITY 9



BLUE/NOGOTHERBLUEAD

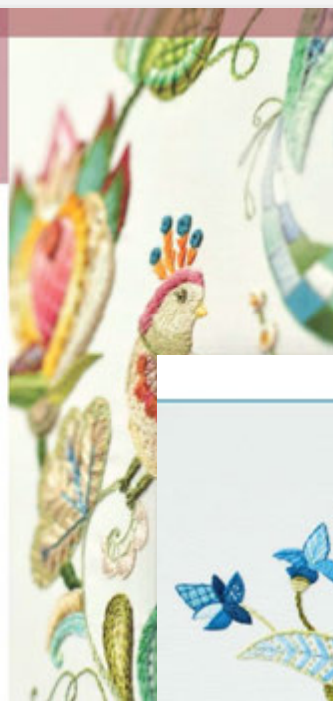


VIOLET: CREWEL WALTZ 12

Go [CDWFL FARMBOY](#) »

How to start

See page 8 for the conversion chart from DMC thread to Applique thread. Pages 10 to 11 show machine options for stitching the same area. And, as a reminder of course, that it is not necessary to use all the stitches contained in the instructions for each design. Feel free to make your machine work as easily as possible. Certainly the work order is never fixed. To make a more, more, design.



The Blue Bead

[illegible]

My Brussels stitch story

[illegible]

Page 4/12

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
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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



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II

MOTH-PATTERNED PILLOWS

Lace moths take flight and forage on these blue pillows.

MATERIALS

SQUARE PILLOW

- Four blue fabric, 10 threads/cm
- 100% double knit 27 x 30 cm (10 1/2 x 11 7/8")
- Thin interfacing 22 x 15 cm (8 1/2 x 5 7/8")
- Brown du-ford cloth (200) 1 card
- Embroidery thread (200) 1 card
- Embroidery needle (200) 1 card
- Sewing machine (200) 1 card
- Sewing and embroidery equipment

RECTANGULAR PILLOW

- Four blue, 12 threads/cm (200 threads/cm) 27 x 30 cm (10 1/2 x 11 7/8")
- Thin interfacing 10 x 15 cm (3 7/8 x 5 7/8")
- Thin interfacing 10 x 15 cm (3 7/8 x 5 7/8")
- Brown du-ford cloth (200) 1 card
- Embroidery thread (200) 1 card
- Sewing machine (200) 1 card
- Sewing and embroidery equipment

FINISHED SIZE

- Square pillow: 41 x 40 cm (16 x 15 3/4")
- Rectangular pillow: 30 x 30 cm (11 3/4 x 11 3/4")

EMBROIDERY SIZE

- Square pillow: 22 x 15 cm (8 1/2 x 5 7/8")
- Rectangular pillow: 17 x 15 cm (6 1/2 x 5 7/8")

STITCHES USED

- Embroidery
- Chain stitch
- Backstitch

EMBROIDERY

1. Mark the centre of your fabric, both horizontally and vertically with sewing stitches. Mark the centre of the fabric by following the arrows on each side. Embroider from the centre of the fabric using ribbon stitch with one or two threads.
2. Trace following the instructions on page 6.

MAKING UP

Square pillow

1. Working on the right side of piece A, draw cutting lines (see diagram) from each side of the embroidery. Cut out the fabric along these lines to obtain a 24.5 x 27 cm (9 5/8 x 10 5/8") rectangle. Finish the edges (1).
2. On the wrong side of piece A, define the area to be interfaced by drawing a line 1 cm (3/8") from each edge of the embroidery.

3. Fold along these lines following the grain of the fabric to obtain a 22.5 x 15 cm (8 1/2 x 5 7/8") rectangle. Place piece B of the interfacing (22.5 x 15 cm (8 1/2 x 5 7/8")) with the glued side against the wrong side of the central embroidery in the space formed by the fabric. Baste into place and iron on (2).
4. 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 22.5 x 15 cm (8 1/2 x 5 7/8") rectangle (3). Sew around the edges using catch stitch.
5. Centre the embroidery on the pillow, pin and baste to hold in place.
6. Sew all round the embroidered piece using invisible stitches, catching each of the two fabrics with the needle in turn.



CAMELLIA BLOUSE

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

MATERIALS

- Green card
- Interfacing (see page 8) 30 x 30 cm (11 3/4 x 11 3/4")
- Brown du-ford cloth (200) 1 card
- Black fabric, 12 threads/cm (200 threads/cm)
- Tracing paper and silk card
- Sewing machine (200) 1 card
- Sewing and embroidery equipment

ONE SIZE

EMBROIDERY SIZE

- Length of embroidery around neckline approximately 100 cm (39 3/8")
- Width approximately 10 cm (3 7/8")

STITCHES USED

- Brown
- Chain stitch
- Backstitch
- Embroidery thread (200) 1 card
- Sewing machine (200) 1 card
- Sewing and embroidery equipment

EMBROIDERY

The blouse

1. The motif consists of a line embroidered around 10 cm (3 7/8") from the seam of the neckline with motifs placed over and around it.
2. Trace motifs 1 and 2 (see pages 26 and 27). Make the templates from the card and cut out.
3. Draw the motifs onto the blouse with the marker pen, 1 cm (3/8") from the seam of the neckline, draw a line that follows the curve.

Tip

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



4. Use the templates to draw the outline of the motifs along the line, ensuring their position and spacing them around 4 mm (1/8") apart. At the end of the line, finish off by drawing a 'beading' shape. Embroider using engaged running stitch (see page 6).
5. Embroider the motif in chain stitch and open 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.

Key Selling Points:

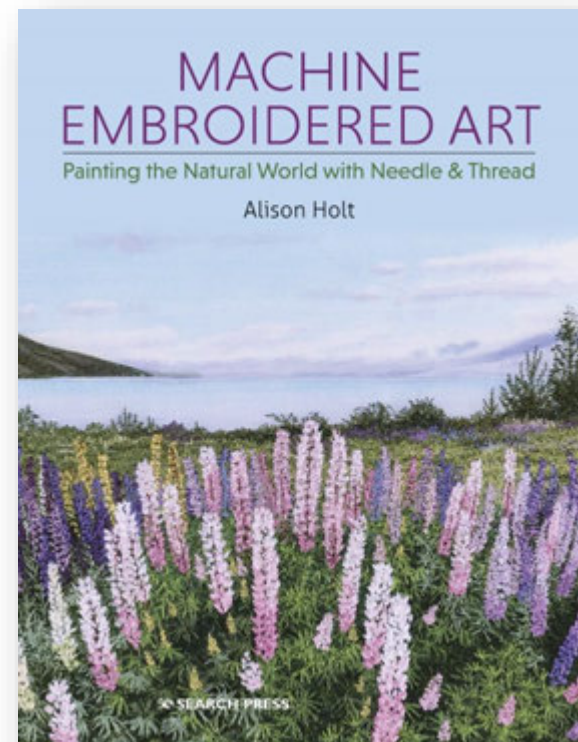
- Collects together all of Alison Holt's work for the first time, alongside exclusive new material
- Based on four successful standalone titles
- Practical, instructional and inspirational.

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: 9781782217916 (TR)

Price: \$31.95/ \$36.95 CAN

8-1/2 x 11 in, 224 pages

On Sale Date: 03/03/20

First Print: 5,000



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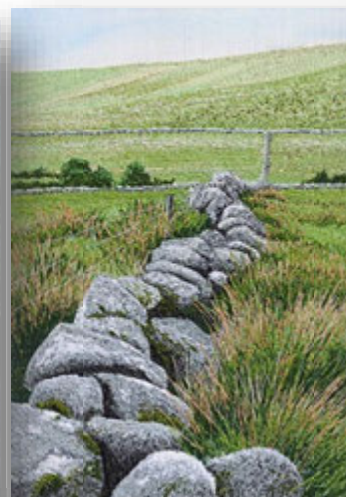
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PUBLISHER SERVICES

FLOWERS AND FOLIAGE

This chapter is a guide to drawing flowers and their foliage with a sewing machine, using colour, line and texture on a definite scale. It has wonderful possibilities and potential for the beginner as well as for the more experienced embroiderer.

I am a keen gardener; it's a wonderful contrast to sitting indoors at a sewing machine for many hours at a time. A lot of the photographs and embroideries in this book are based on the three-dimensional creation outside my home: my garden. It is a constant source of inspiration for me. I grow tulips, delphiniums, rhododendrons, lilacs, alliums, roses and orchids, and, to try to create groupings of plants and stones with embroideries in mind. As I weed or deadhead, I look at all the different flowers and imagine the techniques I could use on the machine to recreate them on stitch. My visits to the Chelsea Flower Show as an exhibitor give me wonderful opportunities to collect ideas for my garden as well as my embroideries.

My aim is to create embroidered flowers, each one unique. It is achieved by analysing the shapes and colours of the flowers and translating down the embroidery into simple steps. I decide whether straight stitch or zigzag will provide the technique needed, or perhaps a combination of the two. I also consider the direction, length and colour of stitch that I will use. With the help of this chapter, I hope that you too will find the inspiration and technical know-how you need to create your own embroidered flowers.



Splash!

Clambering over the rocks is worth all the effort when I get to see and be lulged by scenes like this. Waiting for the splash in the heart of the day, with the intensity of the deep blue sea stretching before me, I imagine how all I can see will be interpreted in paint and stitch. This scene gives a rich, intense colour palette with the contrast of the seafoam, white spray. The three colours are a range of strong blues and greens for the sea and turquoise to the rocks.

[illegible]

Everett is excited to see any comparisons from visitors upon their first visit, as it tells him the group will like the hell out of it. He's looking for a repeat business from the visitors that prove to be as good as the first one. The first one is the one that is the best. It is not as if Everett is up to the same photograph as the first one. He is not, but he will be. He will be the one that is the best.



10

[illegible]

Tip Use a right-hand 1/2-inch-by-1/4-inch straight, 3-edge-sharpened turning tool to shape through 90° and rounding to a smooth finish within 1/4 inch only to 1/2 inch.



A summary of the strengths and limitations of each method is given in Table 1.

54

Stitch, Fibre, Metal & Mixed Media

Inspiration, Projects & Techniques for Textile Artists

Alysn Middelgouw-Marsden

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

Key Selling Points:

- Renowned textile artist shares her exciting and innovative ideas, techniques and inspiration for using metal with textile techniques
- Packed with ideas to inspire textile and mixed media artists
- A new PB edition of *Textile Artist: Stitch, Fibre, Metal and Mixed Media* (9781844487622)

Publicity Plans

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

Marketing Plans

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ISBN: 9781782217886 (TR)

Price: \$19.95/ \$23.95 CAN

8-1/2 x 11 in, 144 pages

On Sale Date: 02/04/20

First Print: 5,000



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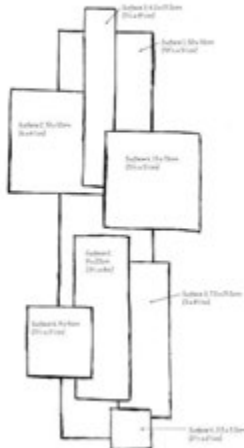
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Assembling the piece

Place the large upper panel (surface 1) down, then place the other panels over it as shown. Stick each of these to surface 1 with small, discrete holding stitches at sewing 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 simply add this into a plain frame without glass and hang on your wall.



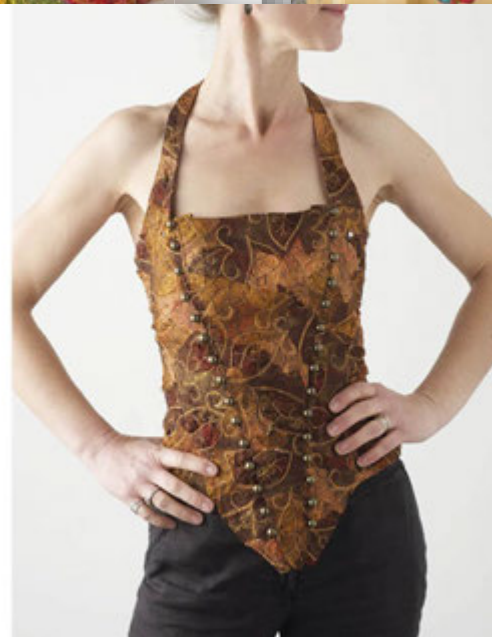
Creative
Techniques

56



57

Why not make your own corset? It's a surprisingly simple project to undertake and can be made in a variety of styles. This one is made from a combination of brown and black fabrics, with a central panel of red and black. It's a simple and elegant design, perfect for a variety of occasions.



Crewelwork Inspirations¹ Stumpwork Inspirations² Whitework Inspirations³

Inspirations Studio

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

Key Selling Points:

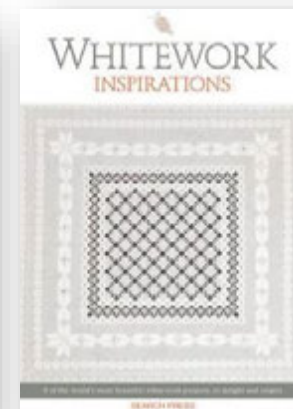
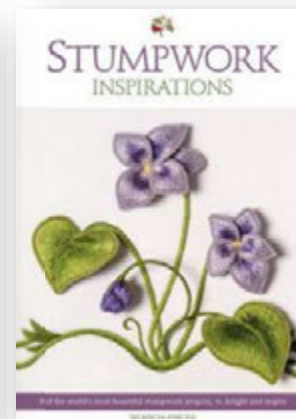
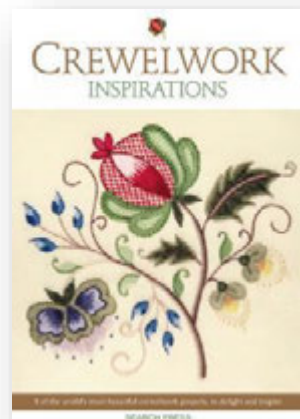
Beautiful step by step projects from Inspirations
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Publicity Plans:

- 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

Marketing Plans:

- Email marketing to libraries and key accounts
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- and key sewing and embroidery magazines



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Modern Crewel

BRAX FORTER

With traditional style, this modernizing sense of rounded hillocks and swirling vines uses a more contemporary palette of fresh colors with turquoise and blackwork.

SATIN STITCH TUTORIAL

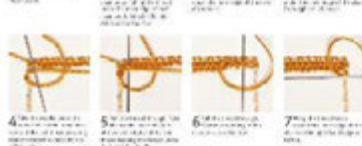
SATIN STITCH TUTORIAL

Satin stitch is a simple, easy-to-learn stitch that creates a smooth, lustrous finish. It is ideal for filling in small areas of a design.



CORDED BIANCO STITCH

This stitch is used to create a corded effect in embroidery. It is ideal for creating a rope-like texture in a design.



PEA STITCH

PEA STITCH

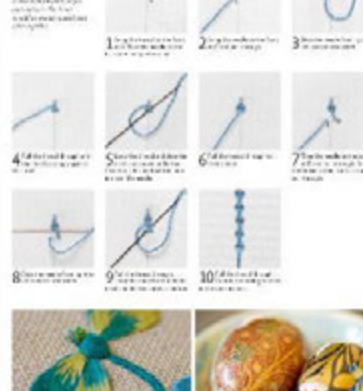
The pea stitch is a simple, easy-to-learn stitch that creates a smooth, lustrous finish. It is ideal for filling in small areas of a design.



NAUSETUA STITCH

NAUSETUA STITCH

The Nausetua stitch is a simple, easy-to-learn stitch that creates a smooth, lustrous finish. It is ideal for filling in small areas of a design.



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:

- Over 500,000 Debbie Shore books sold
- 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
- Winner of IPG Digital Publishing Award 2019 for Half Yard Sewing Club

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
- Review in American Patchwork & Quilting

Marketing Plans

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



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8 x 10-1/2 in, 96 pages

On Sale Date: 07/07/20

First Print: 7,500

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.

SIZES: (1) 45 x 35 x 10 (2) 45 x 35 x 10 (3) 45 x 35 x 10 (4) 45 x 35 x 10

Preparation

1. Fold one fat quarter (pink fabric) in half to 45 x 35 cm (18 x 14 in) and cut along the fold to create two pieces.
2. From the second fat quarter (blue floral fabric) cut:
Two 45 x 35 cm (18 x 14 in) strips
One 45 x 35 cm (18 x 14 in) piece for the pocket
Two 45 x 35 cm (18 x 14 in) squares for the side pockets (see fabric list on page 25)
3. Turn the remaining pieces of the second fat quarter and blue double-sided fabric over to the back of the fabric. Then transfer the two large (45 x 35 cm) double-sided pieces and four small (45 x 35 cm) squares to the front of the fabric. Use the paper backing to make the flower heads. Also transfer the six leaves on Pattern Sheet 8 onto the fabric with a pencil. Cut out the pieces with pointing scissors, cut the leaves with regular scissors.

To make up

1. To make the bag front, use one half of the first fat quarter to one of the 45 x 35 cm (18 x 14 in) strips from the second fat quarter along one long side, using the French seam technique (see page 16). Repeat for the bag back, then cut the back aside.
2. Cut the remaining strips to 1 cm (3/8 in) widths, leaving one at one surface, temporarily place one handle length in position on the bag front. Then, fold in the sides and with the ends in line with the bag bottom, with a fabric marker pen draw and cut a piece for them.
3. Place the "flower head" pieces on the bag front to the marked handle area. Mark first placement but to attach the stems later, before attaching the leaves.

Continued >>>

What you will need:

- Two fat quarters
- 1.5m (5ft) length of 10cm (4in) wide cotton cord
- 10cm (4in) wide strip of medium-weight fusible interfacing
- Double-sided fabric with pattern
- Paper backing (back of Pattern Sheet 8)
- Pencil
- Pointing scissors
- Fabric marker pen and ruler
- Permanent iron-on adhesive (see Pattern Sheet 8)

Notes:

Use a steam iron to press the pattern sheets throughout, unless stated otherwise.



Super Summer Shorts

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

SIZES: 1 to 16 (1 to 16 years), with room for a bigger child.
Waist: 45-55cm (18-22 in), length: 15-20cm (6-8 in)

Preparation

1. Press both fat quarters flat, then place them together.
2. Copy the two main pattern templates on Pattern Sheet 8 and place them onto the fabric with the right side of the fabric facing each other. Then, cut out the pieces. Transfer the hole for the elastic casing from the pattern templates onto the right side of the fabric, also transfer all the notches.
3. Using the pocket template on Pattern Sheet 8, cut a pocket piece from each fabric.

To make up

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

Continued >>>

What you will need:

- Two fat quarters
- 1.5m (5ft) length of 10cm (4in) wide elastic
- Large safety pins to hold the elastic
- Super Sewing (see page 16)

Notes:

Use a steam iron to press the pattern sheets throughout, unless stated otherwise.



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.

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



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Flower Power Pillow

Have fun with a little free motion embroidery, piping and patchwork as you create this colourful envelope back pillow cover, finished with soft neutral fabrics.

01208; Meters () Area) - square

Preparation

1. From the first quarter (quarter), add the following:
 - One (one) dollar; again, for the quarter (quarter)
 - One (one) dollar (1 dollar) again
2. From the second (second) quarter (quarter), add the following:
 - One (one) dollar (1 dollar) again; for the quarter (quarter)
 - One (one) dollar (1 dollar) again
3. From the third (third) quarter (quarter), add the following:
 - One (one) dollar (1 dollar) again; for the quarter (quarter)
 - One (one) dollar (1 dollar) again
4. From the fourth (fourth) quarter (quarter), add the following:
 - One (one) dollar (1 dollar) again; for the quarter (quarter)
 - One (one) dollar (1 dollar) again

Continued on p. 11

What you will need:

- [illegible]

Stoffen

The authors thank the participants who provided their time and effort to complete the study. The authors also thank the reviewers for their helpful comments.



Duffle Knitting Bag

Make this chic, piped-silly needle-braid all for a friend or yourself: also a handy pocket on the outside.

Preparation

1. Cut back each bed quarter and the wedding bedding.
 - Sew 24 x 36cm (24 x 7 inch) pieces
 - Sew covers, using the duffle bedding bag template
2. From the front bed quarter (under fabric), cut:
 - 24 x 36cm (24 x 7 inch) piece, for the under pocket
 - Sew the 4 beds (24 x 7 inch) pieces, for the top table

Preparation

- E. Take the two 30-in. (76-cm) x 1/2-in. pieces cut from the first fat quarter (outer fabric) and attach them flat under the hanging strips by the 1/2-in. ends, 10 in. (25 cm) apart. Place one piece over the top so that the crease in the fabric runs along the back. The top edge of the fabric is now on the top edge, and the top centerings are at each short end. Sew in place (*see Illustration 10-10*). Fold up the top flat so the raw edges and stitches come to the creasing line. Flip the fabric over and press. Repeat for the other side, using the other side of the top.



Continued on p. 10

What you will need:

- [illegible]

Notes

The system that you choose
throughout will affect your





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Beginners Guide to Japanese Braiding

The Art of Kumihimo

Jacqui Carey

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

Key Selling Points:

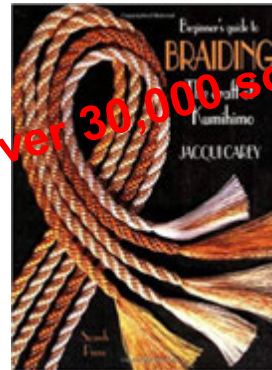
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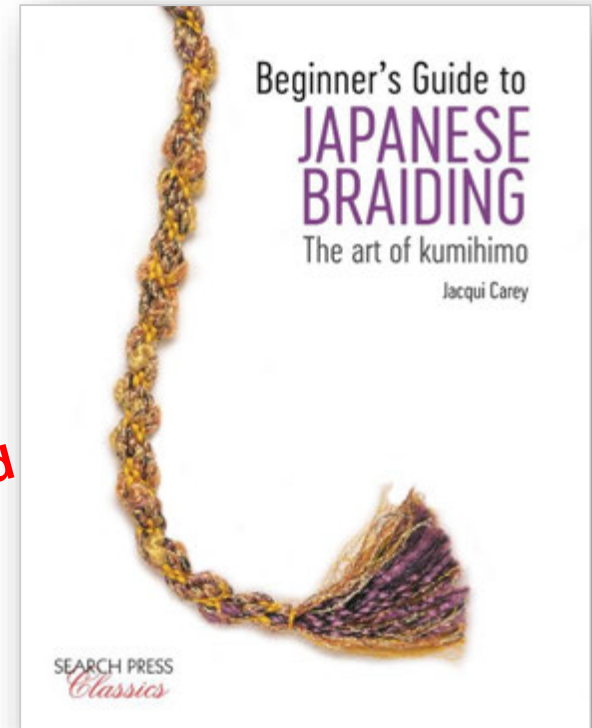
- Press reviews and features in craft magazines
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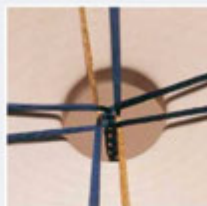
5 Before repeating the sequence of moves, wind the threads so that they lie together in pairs.



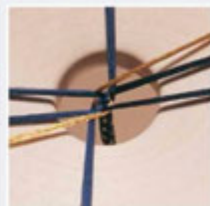
The finished braid, together with other similar colourways.

48 — Hollow braid

POINTS OF BRAIDING



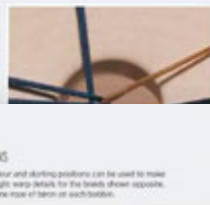
Ready to start move 1.



Ready to start move 2.



Ready to start move 3.



DEVELOPING PATTERNS

Many combinations of colour and starting positions can be used to make hollow braids. Here are eight warp details for the braid shown opposite. They are all made using one rope of yarn on each bobbin.

Warp details, braid 1

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, red bobbin
• One rope, black bobbin



Warp details, braid 5

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, red bobbin
• One rope, black bobbin



Warp details, braid 2

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, grey bobbin
• One rope, black bobbin



Warp details, braid 6

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, black bobbin



Warp details, braid 3

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, grey bobbin
• One rope, black bobbin



Warp details, braid 7

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, black bobbin



Warp details, braid 4

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, red bobbin
• One rope, black bobbin



Warp details, braid 8

Bobbin weights: 100g (3oz)
Warp rope: 300g (10oz)
• One rope, cream bobbin
• One rope, grey bobbin
• One rope, black bobbin



50 — Hollow braid



These braids were made with three ropes, with a full length wound on to each bobbin. From the top (right) downwards: braids 1, 2, 3, 4, 5, 6, 7 and 8.

Hollow braid — 51

How to Make Cloth Dolls

9 Fabulous Designs and All the Techniques You Need

Jan Horrox

Containing 6 wonderful step-by-step projects and ideas for many, many more, this highly practical guide to cloth doll making contains the best of Jan Horrox's previous titles: Introduction to Making Cloth Dolls and Making Fantasy Cloth Dolls.

Key Selling Points:

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- 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



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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.

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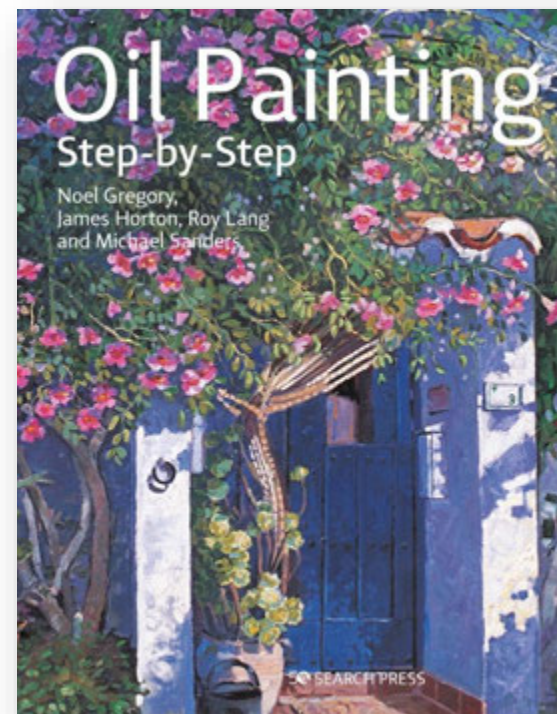
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- Press release and book reviews for major art technique magazines

Marketing Plans

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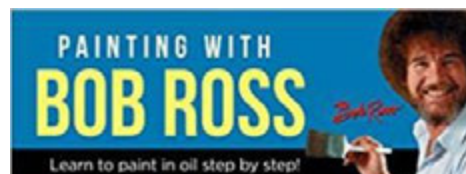
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First Print: 5,000

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





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44



Opposite
The finished painting.
More colour has been added
on to the scene, making the
lamp and the figures more
vivid. A final touch of blue
has been added to the sky
as they walk into the distance.



12. With dark green and
blue, work on defining the
blossom of the plants.



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 round 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, adding 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:

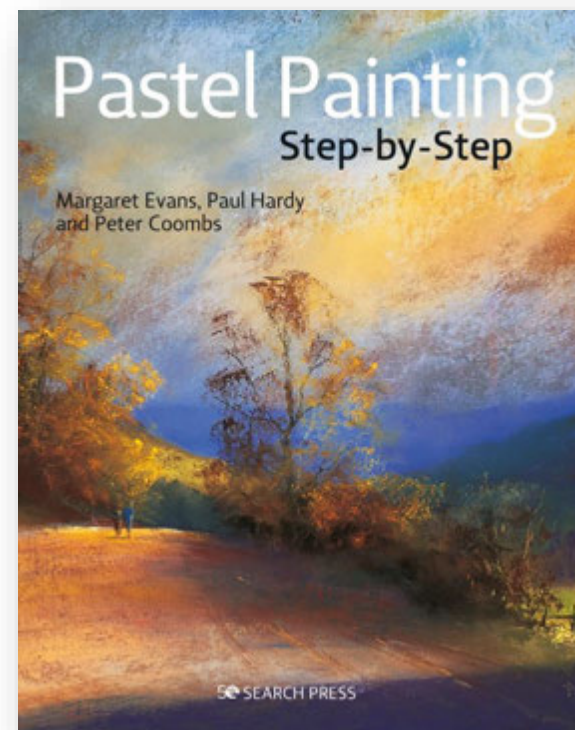
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6. Roughly block in the shapes of the buildings, walls and fences using burnt umber T5. Push the paint into the base colours.



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. Block in the area behind the left-hand building with Payne's grey T3, and use the same paint to overcoat 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 base of the right-hand building and to the end of the left-hand building. Tint these areas down with raw umber T1 and cobalt blue T2. 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. Block in the foreground bushes and the tall tree with very black. Soften these shapes with raw umber T5, then work texture into them with inside 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. Winsor yellow T2, Sienna and Vio, working the other colours. 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 skeletons 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 block in the roofs of the building. Use the tip of a hard white pencil to block in the walls and chimneys. Use a charcoal pencil to define the edges of roofs and the doors and windows.



17. Warm up the foreground with strokes of pale raw sienna, then overlay this with touches of a medium warm yellow. 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 into 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 hollows in the ploughed field to lead the eye into the painting. (Vigors) Blend these marks to soften them, accentuate the hollows with a medium burnt sienna, then blend the more distant parts of these marks.



The finished painting

Fig. 10. The finished painting

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.

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.

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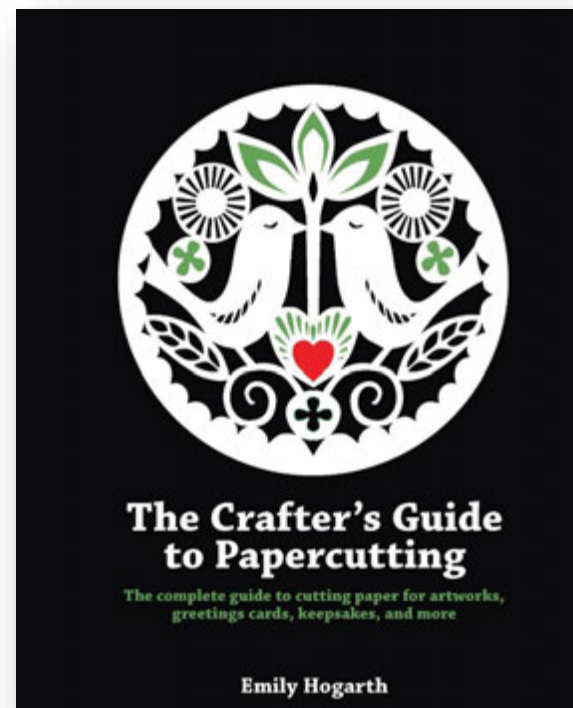
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- Includes 50 specially commissioned templates for practice and projects

Publicity Plans

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

Marketing Plans

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



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Tip
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