



Fil Rouge Press

# Catalogue

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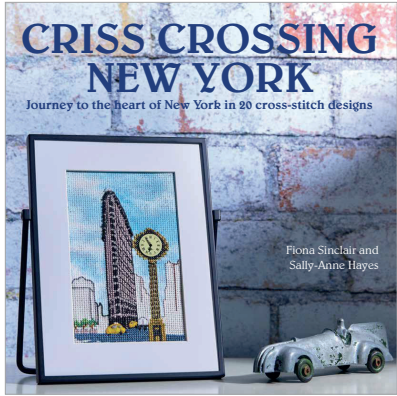
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## Criss-crossing New York

Journey to the heart of New York in 20 cross-stitch designs

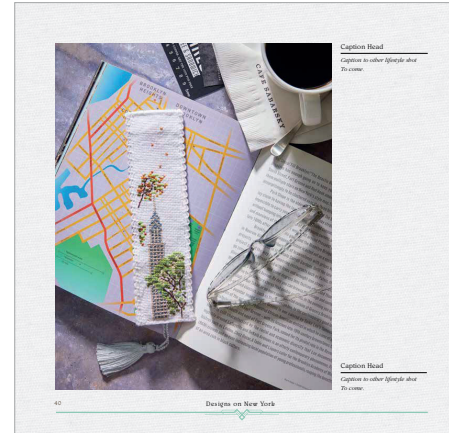
Fiona Sinclair and Sally-Anne Hayes

The latest title in the *Criss-crossing series* travels to the city that never sleeps. Stitch designs to hang on the wall or display based on images of well-known sights such as Central Park, the Statue of Liberty and the Empire State Building. Beyond the familiar, delightful architectural details such as subway tiled signs and cast-iron manhole covers decorate pillows and coasters.

210 x 220 mm; 128 pages; paperback

**PUBLICATION FALL 2021**

**PUBLICATION  
FALL 2021**



Caption Head  
Caption to colour (single shot)  
To cover

Caption Head  
Caption to colour (single shot)  
To cover



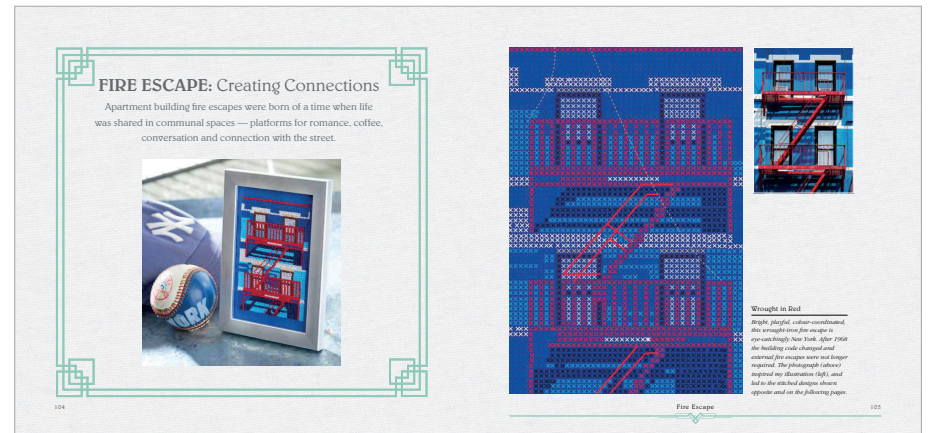
Caption Head  
Caption to colour (single shot)  
To cover

Apiron design  
For the stitch instructions for the artwork in method and the application page visit to create your personalised apron tag. Change the colour scheme of fabric and stick with a border around the design and keep the order of colour. Hours of decorative fun and attach the tag to the apron. This enables you to remove the stitch panel easily to launder the apron. Attach with your attached piece if necessary.



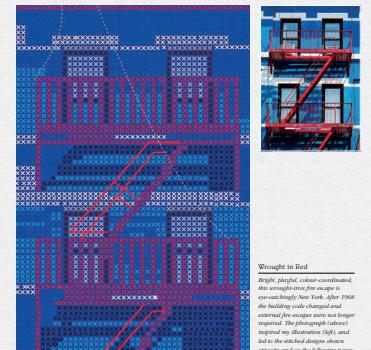
Graffiti those journal cover in your hand style!  
This project is based on a pattern for Grand Old Times in the design book 'Culture Clash: Objects of conversation' from the 'It's the Ultimate' series and the 'It's the Ultimate' series and the 'It's the Ultimate' series. Alternatively you could create with the design and use or fit in a personal journal cover or make your own journal cover and attach the design directly onto the fabric.

Make your own Palette  
Using a different shade for the background you can still use the design as is or the book will change the look of this work. Create a new colour palette and make it your own graphic.



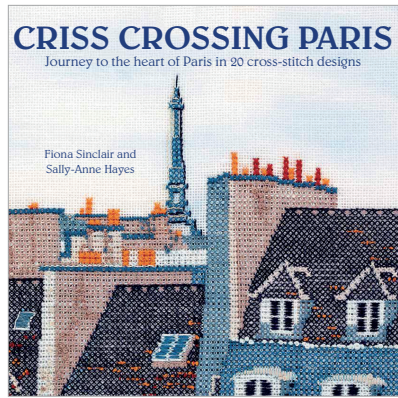
### FIRE ESCAPE: Creating Connections

Apartment building fire escapes were born of a time when life was shared in communal spaces — platforms for romance, coffee, conversation and connection with the street.



Wrought in Red  
Bright, playful, colour coordinated this design uses the same as your own design. In 1928 after 1928 the building code changed and required fire escapes were no longer required. The photograph (above) inspired the illustration (left) and led to the stitch design shown opposite and on the following page.





## Criss-crossing Paris

Journey to the heart of Paris in 20 cross-stitch designs

Fiona Sinclair and Sally-Anne Hayes

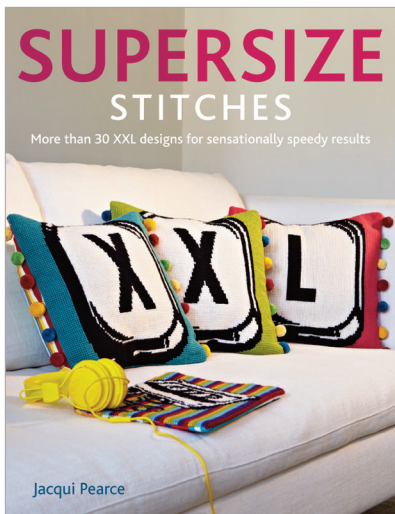
Embroider an unforgettable travel memoir of Paris, with charming designs that feature familiar sights and unexpected moments — from the Eiffel Tower to metro signs, storefronts, formal gardens and secret courtyards. Projects include pictures, pillows, bags and purses.

210 x 220 mm; 128 pages; paperback

**PUBLISHED**







## Supersize Stitches

More than 30 XXL designs for sensationally speedy results

Jacqui Pearce

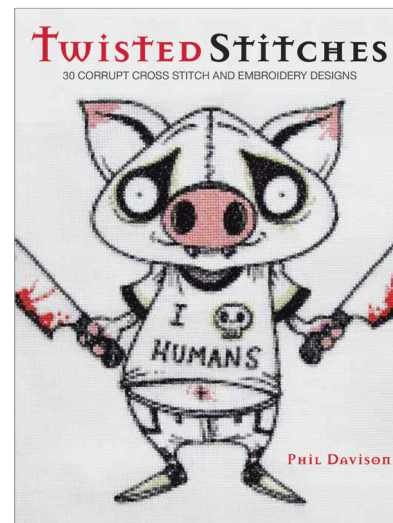
30 bright, bold, quick-to-complete XXL stitch designs using large canvas and tapestry yarn for sensationally speedy results. Stitch pillows and pictures, Christmas designs and covetable gifts.

290 x 216 mm; 160 pages; paperback

**PUBLISHED**

“One of the Top 5 Coolest Stitchers on the Planet!”

iVillage



## Twisted Stitches

30 corrupt cross-stitch designs

Phil Davison

Wickedly funny fashion and home projects inspired by popular culture — skulls, zombies, barbed wire and other scary imagery decorate pictures, pillows, cards, accessories and tee-shirts.

Phil's work has been exhibited at Con Artist Gallery, New York, and the London Design Festival.

240 x 180 mm; 128 pages; paperback with pocket containing large charts  
Rights sold: ANZ, France

**PUBLISHED BESTSELLER**

“The Hitchcock of Cross stitch”

Libby Purves, BBC Radio 4

**IDEAL FOR ALL SKILL LEVELS**

**thread key**  
FINISHED MOTIF SIZE: 17 in (43 cm) w  
9 in (23 cm) h

Color	Marks	Type	Number	Name
White	1,2,5	Appleton	991	wool
Red	2	Appleton	995	wool
Dark Turquoise	0,3	Appleton	483	wool

**finishing**

- 1 Block/press your finished tapestry, following the directions on page 150.
- 2 Trim the tapestry down, leaving a 1/4-in (2-cm) seam allowance around the edges.
- 3 Using the directions for making the template on page 152, cut out one piece of backing fabric and the two quilted-wadding lining pieces.
- 4 Place one lining piece on top of the tapestry (right sides together) and one piece on top of the backing fabric (right sides together), then pin.
- 5 Sew the top edges of both pieces, then press and open out.
- 6 Place the right side of the linings together and the right sides of the tapestry and backing fabric together. Sew all the way around both allowances, leaving a gap of about 6 in (15 cm) on the back edge of the lining section.
- 7 Make about three strips into the right curve of each section and across the rounded toes. Turn the stocking out and press and slip stitch the gap in the lining closed. Push the lining into the stocking.
- 8 Slip stitch the looped ribbon and pom-pom to the inside back edge and then it is ready to hang.

**variations**

- Refer to the chart on page 149 for yarn conversion to other tapestry yarn colors.

**Note:** Follow the “How to make a lined pouch” directions on page 156.

134 COLOSSAL CHRISTMAS: CANDY CANE STOCKING 135

## FLY, SWATTER, SPLAT

### CUSHION TRIO

These cushions serve as a warning to flies or any other creepy crawlies to keep clear. The message to all those little insect invaders is simple: land here and you might not fly off again — if I am chilling on the couch, leave me alone!

**TOOLS AND MATERIALS**

**For each cushion:**

- 1/2 yd (0.5 m) of beige linen
- Matching thread
- Sewing machine
- Pad to fit 13 1/2 in (35 cm) square cushion

**For the motif:**

- Embroidery floss — see thread keys on pages 36, 38, and 40
- Soluble canvas, 14 count
- Size 20 tapestry needle

**METHOD**

1. For each cushion, position the soluble canvas (see page 40) on your linen fabric and find the centre of your design as described on page 112.
2. Once your stitching is complete, follow the manufacturer's instructions for dissolving the canvas.
3. Follow the instructions on page 118 to make up the fly cushions.

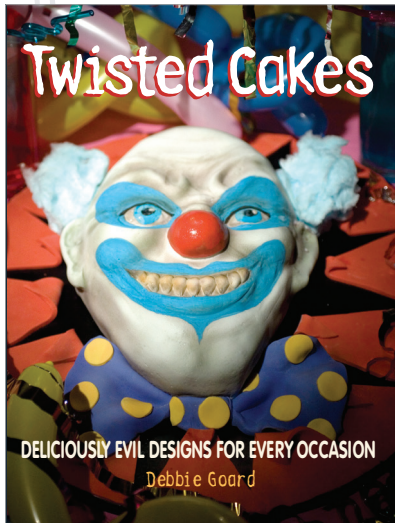
\* Disclaimer: simply stitching these designs onto any items will not prevent insect infestation in your life.

34 Dead Good Living • Home



**PUBLISHED BESTSELLER**





## Twisted Cakes

Deliciously evil designs for every occasion

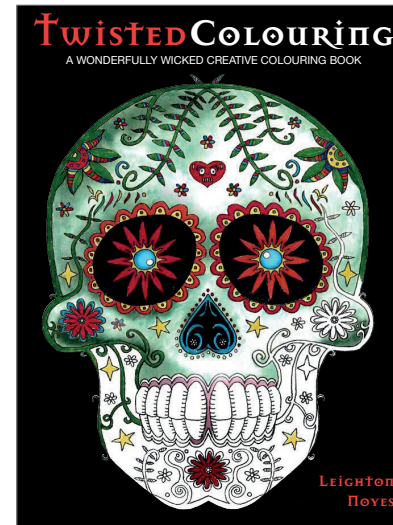
Debbie Goard

20 deliciously evil, wonderfully decorative cakes to bake, designed for Halloween and beyond. Designs range from an iced gravestone to a Day of the Dead skull and a twisted bridal cake. As well as larger cakes, there are stabbed cupcakes and eyeball mini cakes. Cake decorating with a twist!

240 x 180 mm; 128 pages; paperback with pocket containing large templates

Rights sold: North America

**PUBLISHED**



## Twisted Colouring

A wonderfully wicked creative colouring book

Leighton Noyes

Take up your coloured pencils for some anger management and release the tensions of the day by embracing your dark side – it's a new way to chill (or just shiver!).

240 x 180 mm; 128 pages; paperback

**PUBLISHED**



Nothing is more enticing than a disembodied eye—except perhaps a disembodied eye marinating in a thick, glistening pool of sticky goo. Be sure to make a good-size batch of these tantalizing cakes, because everyone will surely want one of their own.

### eyeball mini cakes

#### stuff you'll need

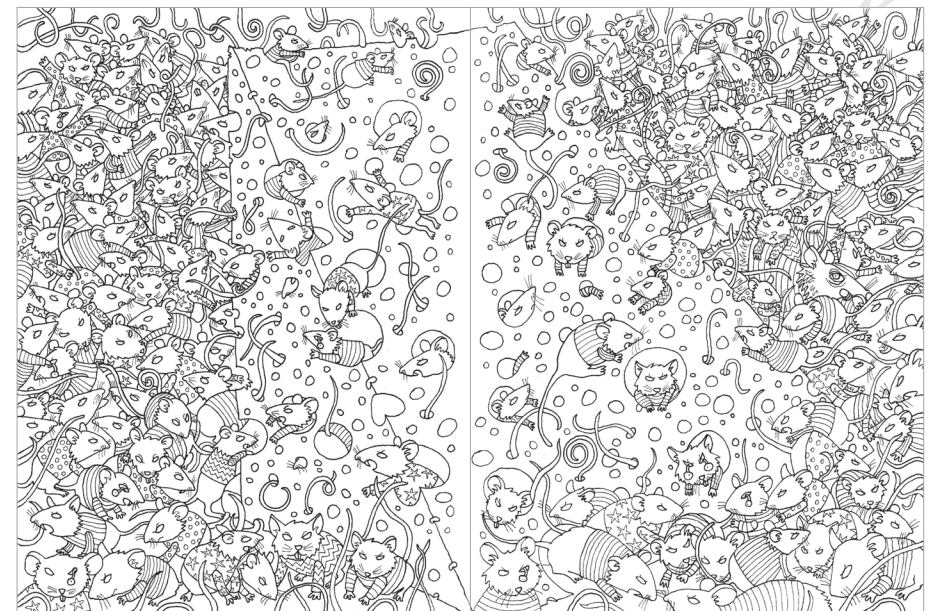
- serrated and craft knives
- 6 x 6 in. (15 cm) square cake boards, about 1/2 in. (1 cm) thick, covered with white self-adhesive shelf paper
- large piping bag and quick-ice tip
- small curved spatula
- small rolling pin
- modeling tool
- 2 1/2 in. (6 cm) round cutter
- no. 10 and no. 10 icing tips
- small palette
- paintbrushes
- airbrush
- microwave cooler

#### food stuff you'll need

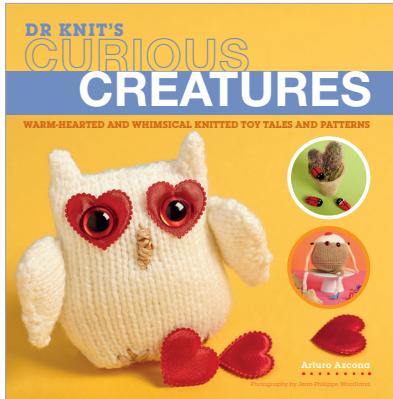
- 1 recipe cake batter of choice (see page 11), baked in 12-hole miniball pan
- 4 1/2 cups (1 liter) decorator's buttercream icing (see page 10)
- 1 1/2 lb. (675 g) white fondant
- gel colors: eye color of choice, black, and red
- vodka or lemon extract
- red airbrush color
- 1 cup (235 ml) clear piping gel
- 4 oz. (110 g) red fondant

#### STUFF YOU'LL NEED TO KNOW

- ICING A CAKE see page 12
- ROLLING OUT FONDANT see page 13
- COVERING A CAKE WITH FONDANT see page 13
- APPLYING PAINT AND FRESH JUICE see page 16
- AIRBRUSHING see page 17







## Dr Knit's Curious Creatures

Warm-hearted and whimsical knitted toys and patterns

Arturo Azcona

Charming yarns spun around a series of artist-made knitted creatures provide entertainment as well as valuable life lessons. Dr Knit formulates amazing solutions for problems like the owl whose impaired vision turns out to be due to the fact that he is blinded by love. Scientific data (aka patterns for the characters) is also supplied.

210 x 210mm; 128 pages; paperback

**PUBLISHED**




54  
TWING FLIGHT

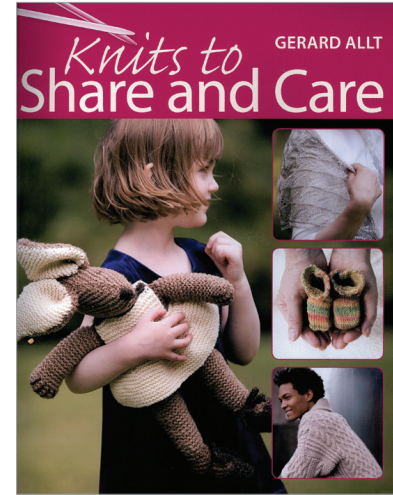
I placed Dotty under observation while her worried Ma and Pa looked on. After several therapy sessions, I came to the conclusion that, yes, Dotty is different, and, yes, Dotty has no dots, but this isn't really a problem.

**DOTTY is happy to be different.**

She's a confident little ladybird just as she is. Ma and Pa were no longer worried about Dotty, but only after they themselves had received a free therapy session from Dr Knit!



DR KNIT'S CURIOUS CREATURES



## Knits To Share and Care

25 projects to show you care

Gerard Aalt

25 projects to show you care: craft knits with love for friends, family and the community in need. Projects include sweaters, baby clothes, hats, mittens, socks and soft toys.

280 x 216mm; 144 pages; paperback

**PUBLISHED**

**HEARTH & HOME MITTS**  
Fingerless gloves for an outdoor worker  
by Jane Littigow

These mitts were designed with sellers of the Big Issue in mind as a practical garment that will keep hands warm but leave fingers free for handling papers and money. In fact, they work equally well for gardeners or, indeed, anyone who works outdoors and needs to use their fingers in cold weather. They also remind all outdoor workers of the comforts they will return to at the end of a good day's toil. The backwork pattern represents the right of everyone to have a home of their own, and the stripes on the thumb, like the bars of a grate, symbolise the need for that home to be warm and safe.

**MATERIALS**

**Yarn**  
25 g Jamieson's double knitting 100% pure Shetland wool yarn in Cobson (shade 525) (Yarn A)  
25 g Jamieson's double knitting 100% pure Shetland wool yarn in Granite (shade 122) (Yarn B)

**Other materials**  
Small amount of waste yarn

**Needles**  
Size of size 3 mm double-pointed needles  
3 stitch markers  
Blunt tapestry/knitting needle

**SIZE**  
To fit an average-sized man's hand


**TENSION**  
5.5 cm and 6 rows over 2.5 cm (1 in) over main pattern

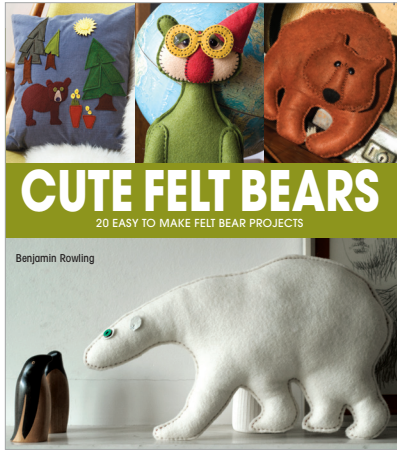
**ABBREVIATIONS**  
K knit  
P purl  
StB (stitch)  
sl slip  
PM place marker  
M1 make 1 st  
DPM5 double-pointed needles

**KNITTING THE MITTS**

**Working the Mitt Body (make two)**  
Using Yarn A, cast on 48 sts and divide equally onto 4 needles (12 sts per needle). Join for working in the round.  
Work 20 rows in k2/p2 rib.  
K 2 rows.  
Change to Yarn B without cutting Yarn A.  
**Row 1:** Using Yarn B (k3, k1), wrapping yarn around the needle twice, repeat to end.  
**Row 2:** Using Yarn A (k3, sl), letting extra loop drop, repeat to end.  
**Row 3:** Using Yarn A (k3, sl), repeat to end.  
**Row 4:** Using Yarn B, k1, k1, wrapping yarn around the needle twice (k2, k1), wrapping yarn around the needle twice to last 2 sts, k2.  
**Row 5:** Using Yarn A, k1, sl, letting extra loop drop, k3, sl, letting extra loop drop to last 2 sts, k2.  
**Row 6:** Using Yarn B, k1, sl (k3, sl) to last 2 sts, k2.  
These 6 rows form the pattern. Repeat these 6 rows once more.

110 For More on Page





## Cute Felt Bears

20 easy-to-make felt bear-themed projects

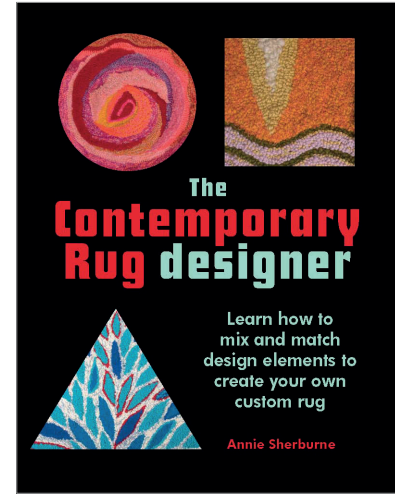
Benjamin Rowling

This delightful bear-themed collection includes charmingly quirky bear toys and cute bear-decorated projects such as pillows and bags to craft.

260 x 216 mm; 160 pages; paperback

Rights sold: North America

**PUBLISHED**



## The Contemporary Rug Designer

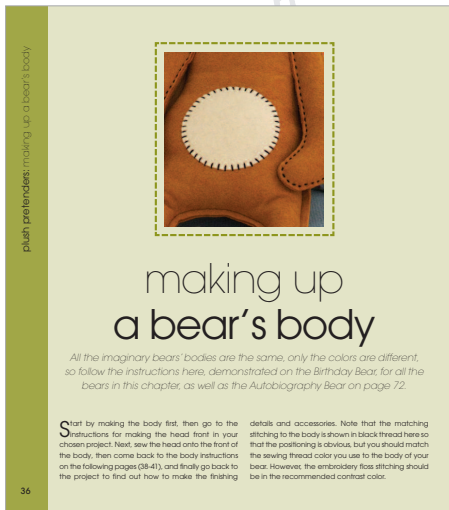
Learn how to mix and match design elements to create your own custom rug

Annie Sherburne

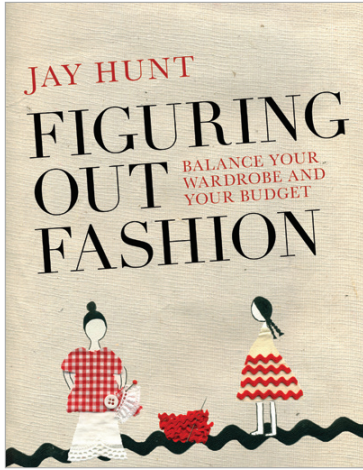
Discover how to make handmade rugs and how to mix and match different design elements to create your own custom rug using recycled yarns and fabrics.

260 x 216mm; 144 pages; paperback

**PUBLISHED**







## Figuring Out Fashion

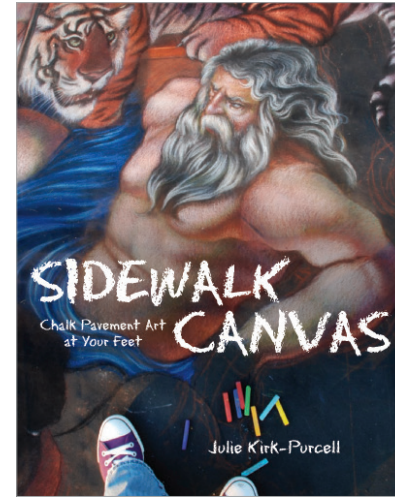
Balance your wardrobe and your budget

Jay Hunt and Barley Massey

Balance your wardrobe and your budget sustainably. Eco-friendly and practical advice on wardrobe planning, reviving, and altering to fit and flatter. Save your purse and save the planet!

245 x 190 mm; 192 pages; paperback

**PUBLISHED**



## Sidewalk Canvas

Chalk pavement art at your feet

Julie Kirk-Purcell

Street art is not just found on walls. Chalk art displayed on the pavement or sidewalk is revealed in this gallery of the best work from around the world. Also includes insights into how it is executed, where to find it, and how to create it.

230 x 190 mm; 176 pages; paperback

Rights sold: North America

**PUBLISHED**

64

- Clip them onto a piece of grosgrain ribbon to make a simple but glamorous belt.
- Attach them to a piece of velvet to make a statement necklace.
- Pin them onto the front of ballet pumps for extra wow—they don't have to match.
- Pin them onto a simple black purse to make it look worthy of your evening outing.

**SHADES**  
Too many to choose from, so many mistakes to make. Keep it simple when it comes to face furniture and if you are clueless then concentrate on just two timeless styles.

1. The Aviator, on thin silver or wire frames. These oversized classics suit all face shapes and are great everyday style accessories.

2. Oversized black shades with black Perplex frames. Wear them with everything from summer dresses to jeans and simple basics to add a high-impact wow factor without looking like you've tried too hard.

**SCARVES**  
A brilliant style addition for every wardrobe, scarves can do a whole lot more than just keep your neck warm.

**Knotted neck scarf** As all the chic European women know, this is the quickest way to give a shirt a twist. Simply tie a small, square scarf into a chic knot at the neck. Make sure that the scarf is made from silk or viscose, as other fabrics can look too thick—you'll look as though you are wearing a neck brace instead of looking cool.

**Skimpy scarf** These are often to be found in sparsely embellished, or patterned silk fabrics. They should be worn long and loose, wound once around your neck, over a plain V- or crew-neck top. Or try looping them through the waistband of your jeans, tie them around your straw hat in summer, or attach them to your handbag strap for extra panache.

**Shawls** Fashionista-type shawls, available in a rainbow of colors, are best in a silk and cashmere mix. As well as being lifesavers when you are travelling, they can be worn over sundresses or jeans and a tee, and are what the hip Hollywood girls are always sporting when they are snapped looking cool while shopping in Beverly Hills.

**Snoods** A snood is basically a scarf that has been joined up at the ends, so that it is like a giant ring of wool that can either be twisted around your neck twice or worn loose. Snood versions are great in winter. If you are older, buy one in a flattering color to frame your face and hide any signs of an aging neck in the most stylish way.

**Bright cashmere** This doesn't have to be an expensive purchase, but do go for the softest cashmere. Choose a bright jewel color to make a statement and wear it in the winter sunshine with shades. A red cashmere scarf looped around your neck, teamed with a pea coat, a dark denim jean, and cool boots, is a great, easy weekend look, and warm, too.

**HOW TO TIE A SCARF**  
There are plenty of ways to tie a silk square—here are two of the classics. Experiment with others or look online for instructions on the websites of famous designer scarf retailers.

**COWBOY**  
This is a casual look that you could pair with a tee and jeans. Try it with a printed cotton bandanna or a vintage silk square.

1. Fold your scarf in half to form a triangle, right sides facing out.
2. Bring the ends behind your head and tie in a small knot at the back of your neck.
3. If your scarf is large, bring the loose ends back to the front, draping them casually next to the central triangle of fabric.

**NECK WARMER**  
Straight from the left bank in Paris, this chic style is ideal for a designer silk square with a border and works well with a white shirt for smart occasions.

1. Working on the wrong side, fold two points to the center of the scarf.
2. Fold the scarf edges to the center, then fold again to form a strip with diagonal ends.
3. Wrap around your neck with the pointed ends at the front and the hemmed edge on the inside of the points.
4. Tie with a loose knot and open out the folded ends so that the points are on show.

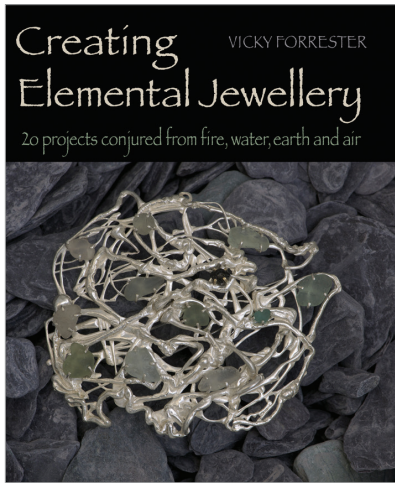
ARTICLE 65

12 SIDEWALK CANVAS

### BUILDING UP COLOR

A street painting is often about dramatic impact—the sheer monumentality of a task such as coloring in hundreds of square feet in pastel in a matter of hours can shock and amaze the viewer who happens upon it. This impact is enhanced when the artist learns how to most effectively control their use of color and light within the painting—the rich pigments found in pastels do this beautifully. As the artist uses their fingers to soften and blend, and their knowledge of color theory to develop something beautiful, it becomes quite apparent that the methods used are much more akin to oil painting than drawing. Bottom layers of pastels should be well blended to cover up the asphalt, and richer in color saturation. They should establish right in the beginning what the dark and light patterns are within the forms. As the painting develops, the artist uses desaturated colors and stronger lights, as well as less blending, which allows the richer underlying colors to still shine through the top layers of the painting.

- 1) The underlying color drawing is laid in with colors that will be used to blend the painting at a later stage. This initial drawing should have well-developed planes and a solid idea of how the form turns in space so that the light and shadow can be well defined in subsequent stages.
- 2) The first layer of color—richer than the colors are, and that from the very beginning shadows and light areas are clearly defined. This layer will be blended well in order to cover the ground surface. Black is used sparingly in the beginning as it can easily muddy the rich color later.
- 3) The face is several layers deep. Some have layer color has been covered with pastel that has less saturation and is closer to the final pigment. Lights are slowly increased, to develop a physical sense of volume to the forms. These lights are much more immediate, with less blending, allowing rich underlying pigments to still show.
- 4) Hair and forehead are added in. Look closely the richer reds and purples are underneath the top layers of light within the forehead, and the base of the hair is well blended with colors you might not even think of using, and re-used the final layers of hair is created by adding the few lighted strands on top.



## Elemental Jewellery

20 projects conjured from fire, water, earth and air

Vicky Forrester

A combination of design notebook and step-by-step projects inspired by the wonders of nature reveals how inspiration is translated into a final design using intermediate and advanced jewellery-making skills.

280 x 216mm; 192 pages; paperback

Rights sold: North America, Spain

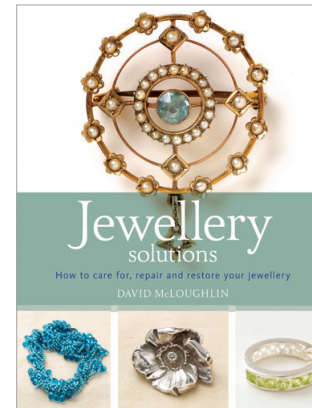
**PUBLISHED**

## Jewellery Solutions

How to clean, repair and restore your jewellery

David McLoughlin

Discover how to clean and care for a wide range of materials and learn how to repair common faults, restore missing stones, clasps and other elements. With information on everything from clasp types to cleaning fluids, re-stringing beads to storing vintage rhinestones, *Jewellery Solutions* is packed with real, practical, how-to advice for jewellery wearers and collectors, design students, professional makers, and vintage dealers.



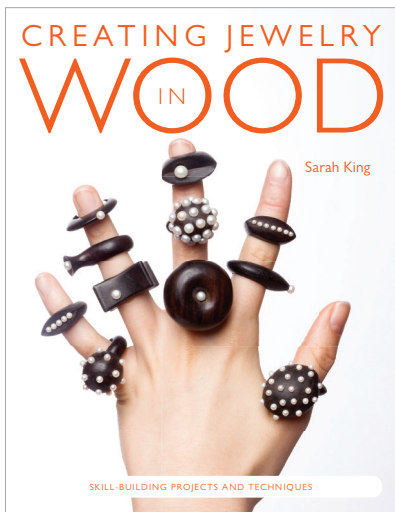
280 x 216mm; 192 pages; paperback

Rights sold: North America

**PUBLISHED**







## Creating Jewellery in Wood

Skill-building projects and techniques

Sarah King

Taking jewellery design beyond metal, discover how woodworking skills like jointing, bevelling, steaming, inlaying and polishing can open up new perspectives for jewellers. Learn how to combine wood with other media, from silver to silicon.

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BASTECHNIQUES GETTING STARTED

### Getting started



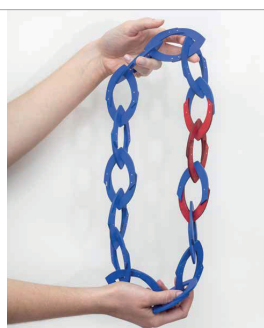
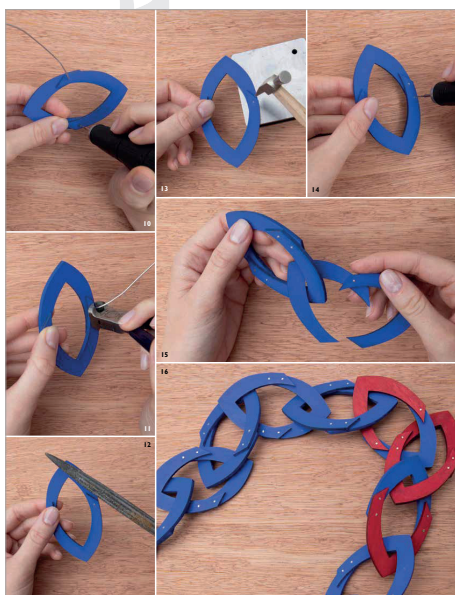
These two initial projects are designed as a starting point for the inexperienced woodworker and are also an introduction to wood for those who have previously worked in metal. The techniques may be simple, but this can make the design stage harder work to make something striking from limited means can be harder than it initially appears. The dot pendant shown on p.120 in the later Surface Treatments chapter also makes good use of shallow shaping and might be another project to try at this beginner stage.

The step-by-step sequences for these projects are shown close-up from the first making stage, so it is important that you check out the workbench set-up instructions you will need to carry out prior to this stage (see p.155). When you are using a piercing saw or when you're filing, you will need to support your work on a bench peg that has had a shape cut into it. If you don't have a custom workbench with a bench peg built in, you can improvise with a bench peg clamped onto a table with a G-clamp. It is important to consider your setup here as you will need to support the wood piece that you are working on while at the same time keeping your fingers from being in front of the piercing saw or the microtortor drill.

You also need to establish basic workshop safety. Keep any loose hair, necklaces or scarves out of the way. Do not wear open shoes in case you drop hot items or acid. Protect yourself from dust with a dust mask or respirator - this is especially important when doing jobs that throw up a lot of dust, for example when you are using a belt sander and when working with exotic hardwoods. Wear goggles whenever you are using machinery.

ABOVE Once you have mastered the techniques used in the projects in this chapter, try the dot pendant (see p.120).

OPPOSITE See p.171 for the index of difficulty for saw projects like the spoon necklaces turned and glued together and ebony and pearl ring shown here.



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CONNECTING TWO LINKS WITH A NUT AND BOLT

10 Reposition the two pieces so that they are held together in place, then drill two holes on the other side of the link and thread the wire through both holes in the other link.

11 Using pliers, slip your two wires so that they are only sticking out 1 mm (1/16 in) either side of your wood links.

12 If you find it gets a fiddly result at the next stage by filing the end of the wire flat, before starting to hammer the wire.

13 Using the riveting hammer on a flat plate, hammer the end of the wire with the end of the hammer that has a ridge. You need to gently slip each end of the wire at the same time by alternating your piece from side to side. Once the ends have been spaced, hammer with the rounded end to finish.

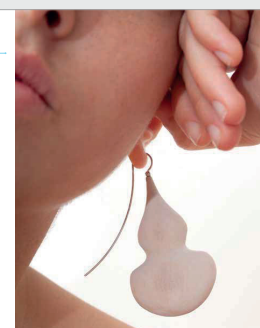
14 Drill the other two lower holes in your first link and nut (as in steps 10-13) so that the link is complete.

15 Place the first part of your next link through the first completed link, then link your second two links together and repeat steps 8-14.

16 Repeat again until the whole piece has been constructed and is long enough to go over the hand without a clasp.

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BASTECHNIQUES UNUSUAL LIVE SHAPING



1 Make sketches until you are happy with the shape, then using a cutting mat cut out the shape in card with a sharp knife. Hold this template up to your ear to check that you are happy with the design.

2 Draw around your card template onto the 10 mm (3/8 in) deep piece of wood, twice.

3 Saw around the shapes using a piercing saw, being sure to keep it taut.

4 With a rough file, smooth the outside edges on both pieces.

5 On each shape draw a pencil line to mark the middle of your edge.

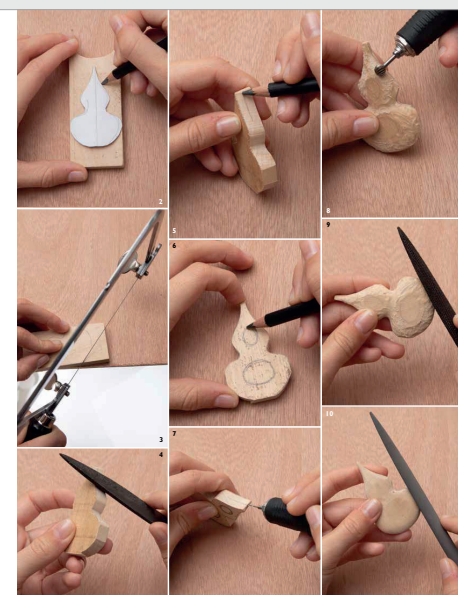
6 Draw a pencil line to mark your highest areas on each shape.

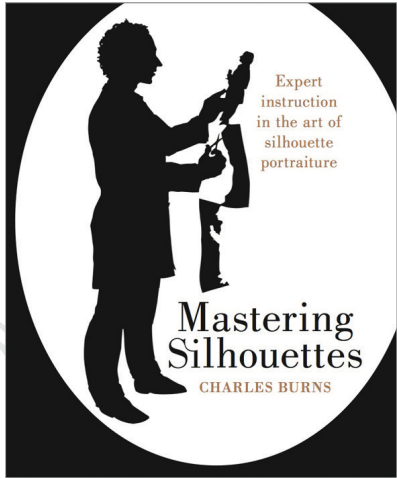
7 Wearing goggles and mask, drill a 0.8 mm (1/16 in) diameter hole approx 5 mm (1/2 in) deep in each piece where the ear wire will go. It is easier to do this now rather than once you have shaped the wood into a point. Make sure that you keep the drill held straight to the wood that it goes into and down.

8 Using a large ball burr fitted on a hand-held microtortor, do some basic shaping.

9 Refine your shaping with the rough wax or wood file. Check how the file works on the wood on an offcut first.

10 As you begin to get towards the end of the shaping, hold the piece in your hand as the wood can dent if held against a hard surface.





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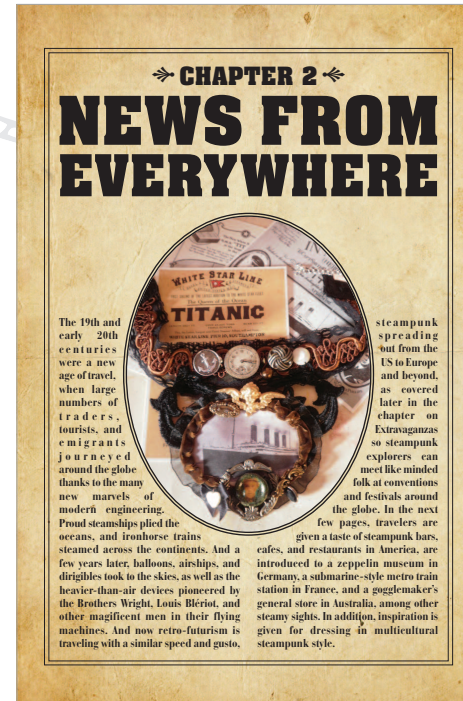
Art, fashion, home décor, music and events

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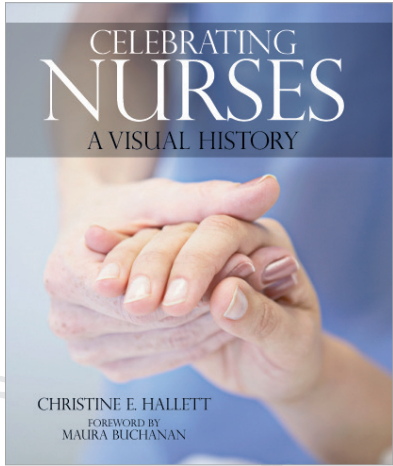
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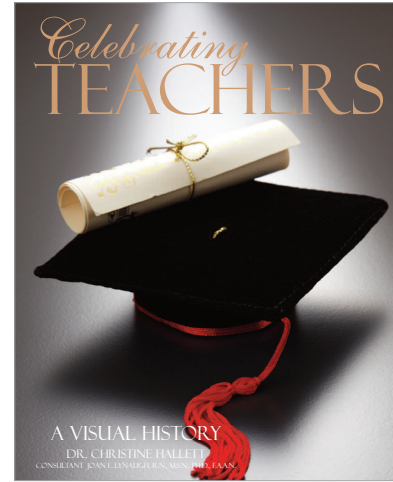
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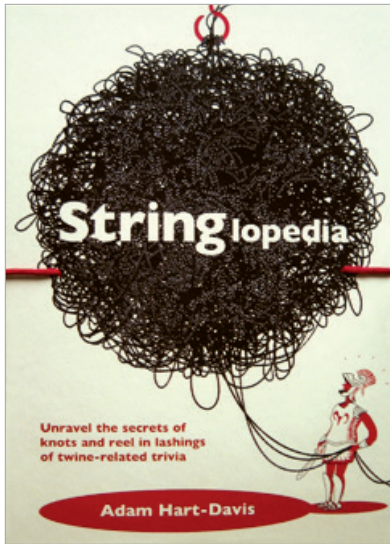
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## Stringlopedia

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### Builder's String

One of the most basic building tools is the plumb bob, which builders have used for thousands of years to make sure that their buildings are upright. To make a plumb bob, tie any small weight on one end of a piece of string and hold the other end. The weight is pulled down by gravity toward the center of the Earth, and the string will give you a true vertical. This is useful for all sorts of jobs, including putting posts in the ground, laying paths, and making brick walls.

**Decorating a Wall** To mark a vertical line on a wall before hanging wallpaper or fixing tiles, drive a small nail into the top of the wall, and use it to hang a plumb bob almost long enough to reach the floor. Coat the string with white chalk by running a piece of chalk down it—or if the wall is white, use colored chalk to make it stand out. When the plumb bob has stopped swinging, use one hand to hold the string tightly against the wall, just above the weight. Next, with the other hand, pull back the string and twang it against the wall. This will give you a perfectly vertical line on the wall.

**Tiling a Floor** When tiling a floor, some punts start in the middle of the room. To find the center, stretch a string along each wall, then fold it in half in order to find the center points. Take two lengths of string and stretch across the room both ways between the center points—where the strings cross is the exact center of the room. However, most of the houses I have lived in have rooms that are not rectangular and walls that are not straight. String can also be helpful in finding out if your walls are crooked. If you notice a wall that does not look straight, tie a string around a nail at one end of the wall and pull it tight to a nail at the other end of the wall. Then stand at one end of the wall and look down the length of string.

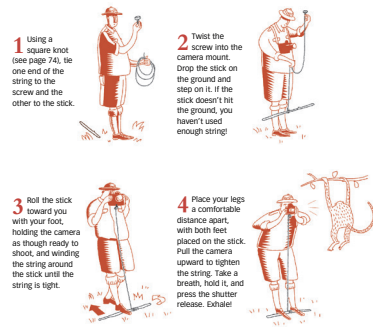
44 *String Along*

### Snappy String

It is a good idea for all photographers to carry a ball of twine in their camera bag because it has a multitude of uses, including this ingenious improvised monopod. Shaky hands? Left your trusty tripod back at the base? Solve your problem with string.


**You will need:**

- A screw that fits your camera's tripod connector
- A good length of string
- A sturdy wooden stick



*Day-to-Day String* 45





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