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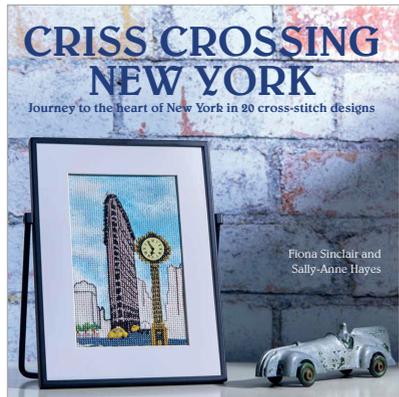
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Criss-crossing New York

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

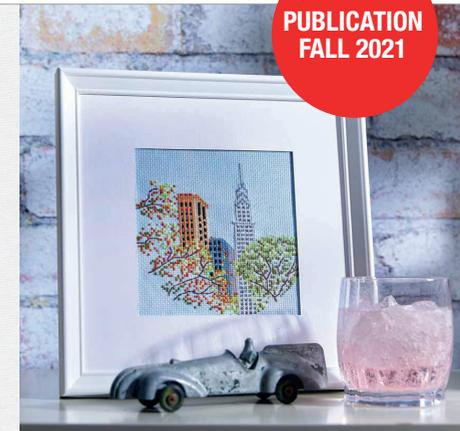
PUBLICATION FALL 2021

**PUBLICATION
FALL 2021**



Caption Head
Caption to colour (single shot)
To cover

Designs on New York



Caption Head
Caption to colour (single shot)
To cover



Caption Head
Caption to colour (single shot)
To cover

Designs on New York

Applique designs
For the applique instructions for the artwork in method and the applique on page 101 to create your personalised apron bag. Change the colour scheme of fabric and silk to create around the designs and keep the order of colour. Hours of decorative fun and attach the bag to the apron. This enables you to remove the applique panel easily to launder the apron. Attach any other applique pieces if necessary.



Graffiti your journal cover in your best style!
This project is based on a pattern for Grand Old Times in the design book 'Culture Clash: Objects of conversation' from the 'The Art of the Journal' series and the 'Journal' series, published by Abrams. For the 'Grand Old Times' alternative 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.

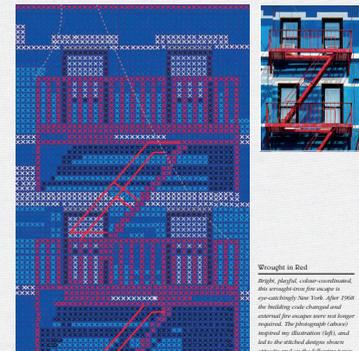
Make your own Palette
Using a different shade for the background you can still use the design as is or the book will change the look of this work. Create a new colour palette and make it your own graphic.

Designs on New York



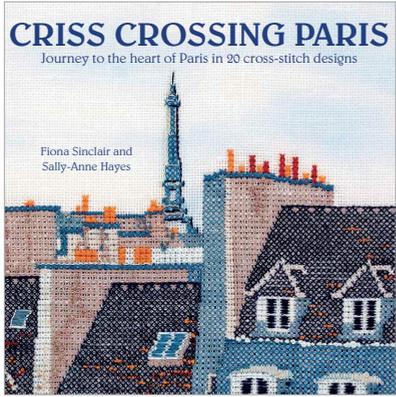
FIRE ESCAPE: Creating Connections

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-coordinate the design with the design in your own style. The book after 1950 the building code changed and required fire escapes were no longer required. The photograph (above) inspired the illustration (left) and led to the stitched design shown opposite and on the following page.

Fire Escape



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



Paris with Love
The book about the book. The book cover makes it hard to accompany the gift of moments, only in Paris.

Working in a Hoop
When you are working on these in a hoop, it is essential to work your hoop to make sure that your stitching is straight.

10 Designs on Paris

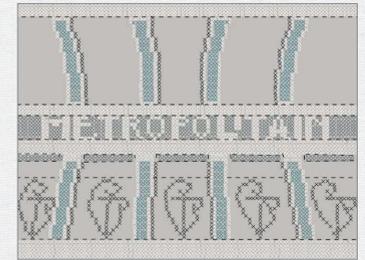


MÉTROPOLITAIN RAILWAY: Le métro

A welcoming whoosh of air on the steps down to the white-tiled tunnels that channel commuters. Coloured lines on a map connect the dots to our destination. Sortie – exit. Another whoosh of air – à bientôt, see you soon.



16 Designs on Paris



Metro Tiles
An Art Nouveau design. Photograph of a metro sign. When it is translated into the illustration, it shows how the project appears and overlaps.



17 Metropolitan Railway



Lavender Bag
A row of four, a hand of green, a hint of purple – design elements extracted from the chart on page 11 and framed in a rectangle of green stitches.

Courtyard Art
This picture of the courtyard at the Carrousel museum in the French district was worked from the chart on page 100.

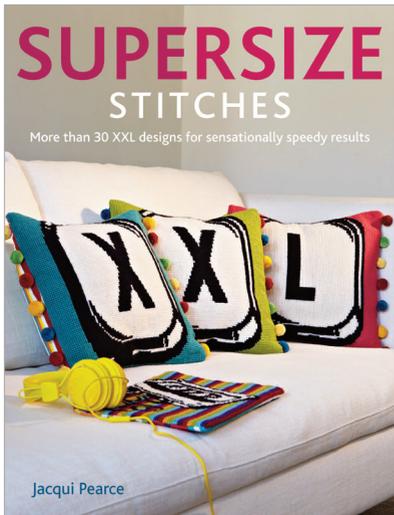
18 Designs on Paris



Bookmark Band
Stick in a section of the city map design, following the right inner or bounded. Add to create a bookmark. First, make the background. Then work the design, using the chart and the photograph of the finished bookmark for reference. Sew the piece onto the book, using the top edge to cover the right edge up, so that the ends lie over at the top of the book. Add finishing touches with your sewing machine or great handwork. You can also use it for other books or make it around the cover of a book as a decorative edging.

Easy Art Display
Hand-rolled glass window frames are simple to use for cross-stitch art. Just fringe the edges of your cross-stitch piece so that it fits within the frame neatly, open the frame, arrange the piece so it sits straight in the frame, then close to unroll it the art inside.

44 Designs on Paris



Supersize Stitches

More than 30 XXL designs for sensationally speedy results

Jacqui Pearce

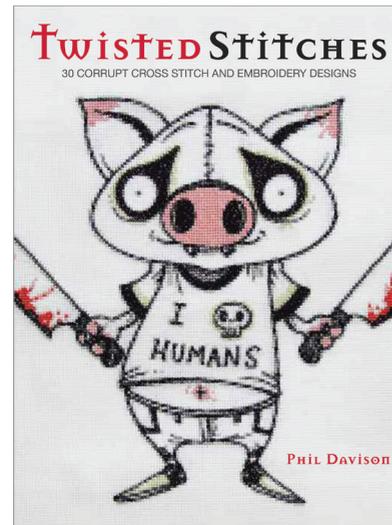
30 bright, bold, quick-to-complete XXL stitch designs using large canvas and tapestry yarn for sensationally speedy results. Stitch pillows and pictures, Christmas designs and covetable gifts.

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				
Color	Marks	Type	Number	Name
■	1.25	Appleton	991	ivory
■	2	Appleton	995	red
■	0.5	Appleton	483	Dark Turquoise

FINISHED MOTIF SIZE: 17 in (43 cm) w
9 1/2 in (24 cm) h

finishing

- Block/press your finished tapestry, following the directions on page 150.
- Trim the tapestry down, leaving a 1/4-in (2-cm) seam allowance around the edges.
- Using the directions for making the template on page 152, cut out one piece of backing fabric and the two quilted-wadding lining pieces.
- 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.
- Sew the top edges of both pieces, then press and open out.
- 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 shoulders, leaving a gap of about 6 in (15 cm) on the back edge of the lining section.
- 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.
- 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.

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:

- 8 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

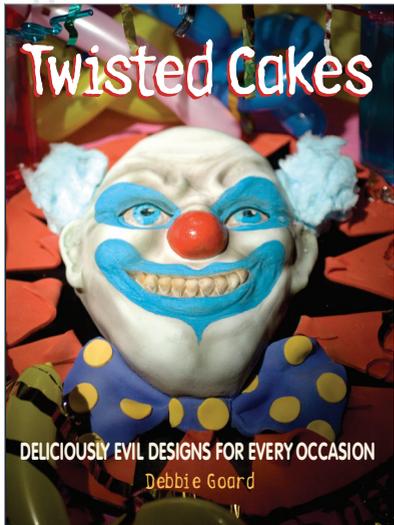
Method

- 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.
- Once your stitching is complete, follow the manufacturer's instructions for dissolving the canvas.
- 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.

PUBLISHED BESTSELLER





Twisted Cakes

Deliciously evil designs for every occasion

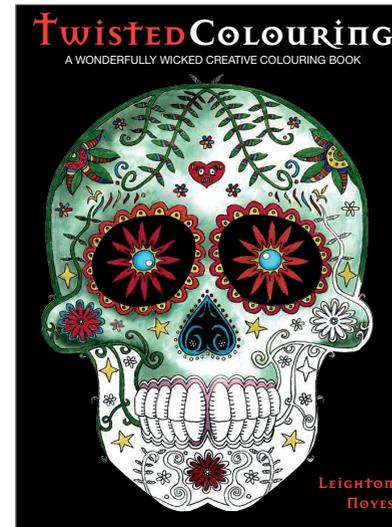
Debbie Goard

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

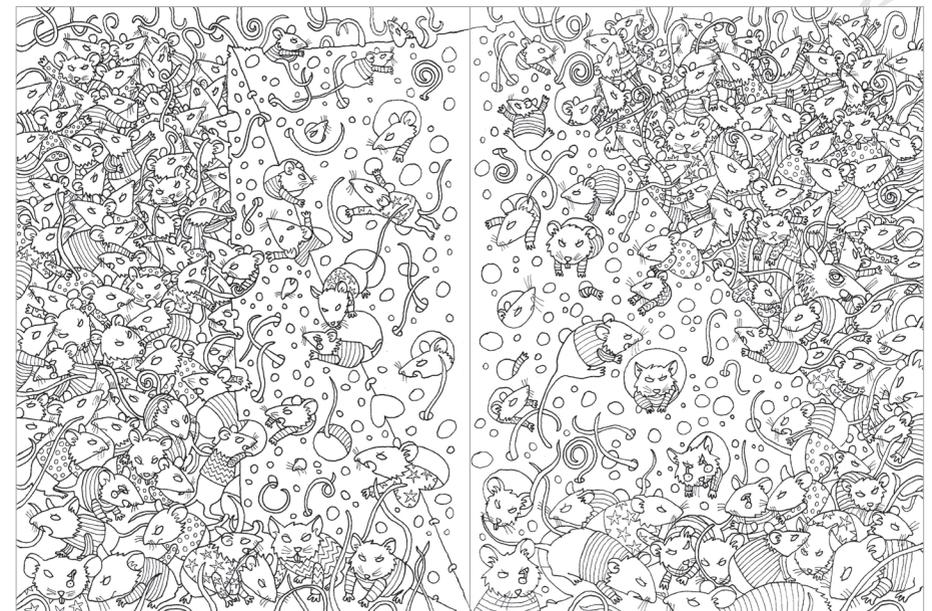
- serrated and craft knives
- 6 x 6 in. (15 cm) square cake boards, about 1/2 in. (1 cm) thick, covered with white self-adhesive shelf paper
- large piping bag and quick-ice tip
- small curved spatula
- small rolling pin
- modeling tool
- 2 1/2 in. (6 cm) round cutter
- no. 10 and no. 10 icing tips
-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

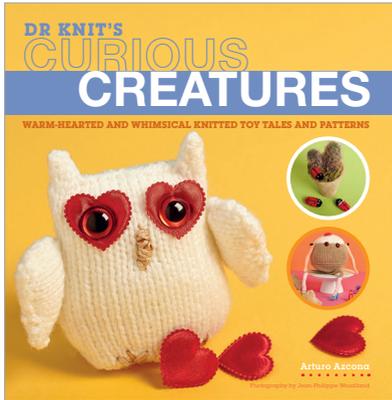
food stuff you'll need

- 1 recipe cake batter of choice (see page 11), baked in 12-hole mini-ball 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

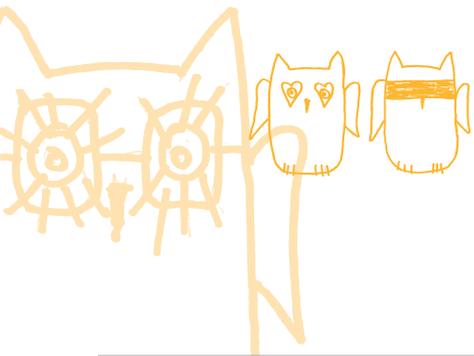
Warm-hearted and whimsical knitted toys and patterns

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

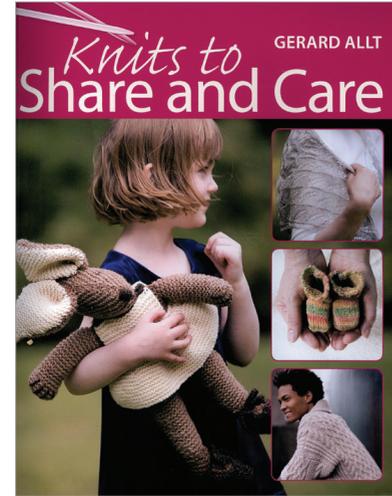
I placed Dotty under observation while her worried Ma and Pa looked on. After several therapy sessions, I came to the conclusion that, yes, Dotty is different, and, yes, Dotty has no dots, but this isn't really a problem.

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 Litigow

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 S25) (Yarn A)
25 g Jamieson's double knitting 100% pure Shetland wool yarn in Granite (shade T22) (Yarn B)

Other materials
Small amount of waste yarn

Needles
Size of size 3 mm double-pointed needles
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

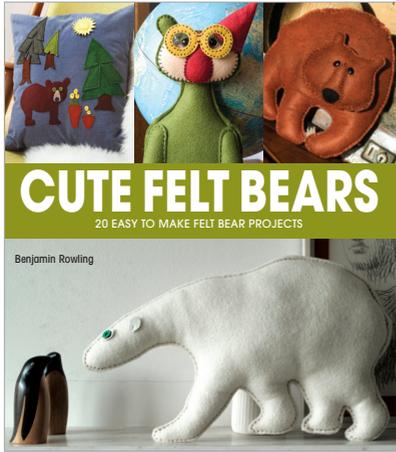
ABBREVIATIONS
K knit
P purl
StB (stitch) 3B slip
PM place marker
M1 make 1 st
DPM5 double-pointed needles

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, p1), letting extra loop drop, repeat to end.
Row 3: Using Yarn A (k3, p1), 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, p1, letting extra loop drop, k3, p1, letting extra loop drop to last 2 sts, k2.
Row 6: Using Yarn B, k1, k1 (k3, p1) 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

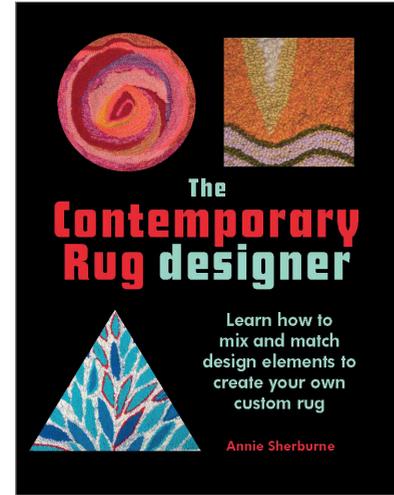
Benjamin Rowling

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

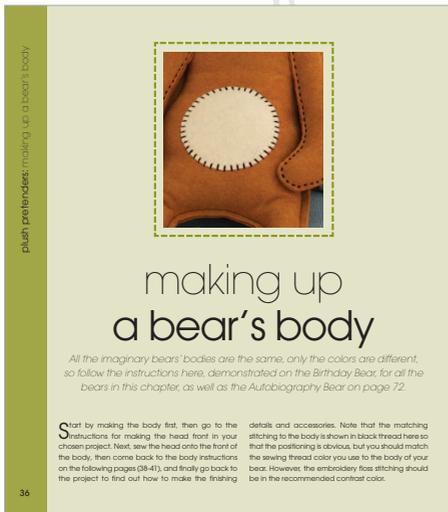
Learn how to mix and match design elements to create your own custom rug

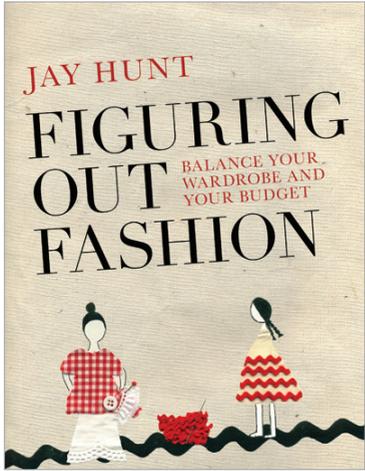
Annie Sherburne

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

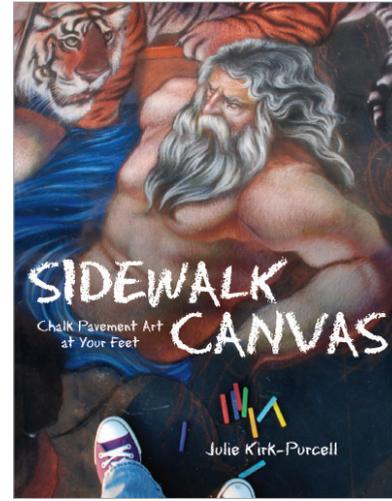
Balance your wardrobe and your budget

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 Persepex 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.

Silkway scarf These are often to be found in sparsely embossed, 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. Snod 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.

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.

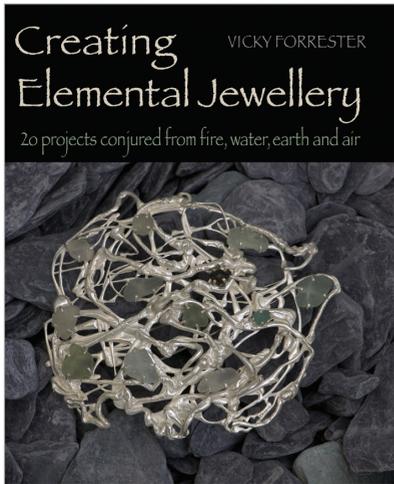
ARTICLE 65

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—notice how rich 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 form. 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 lightest 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

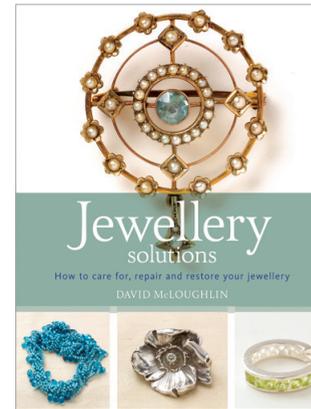
PUBLISHED

Jewellery Solutions

How to clean, repair and restore your jewellery

David McLoughlin

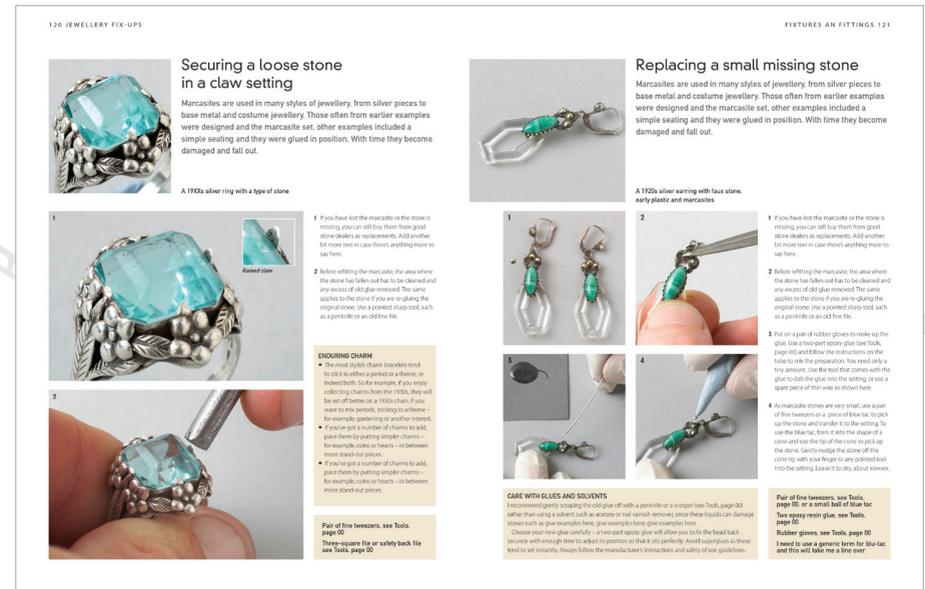
Discover how to clean and care for a wide range of materials and learn how to repair common faults, restore missing stones, clasps and other elements. With information on everything from clasp types to cleaning fluids, re-stringing beads to storing vintage rhinestones, *Jewellery Solutions* is packed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

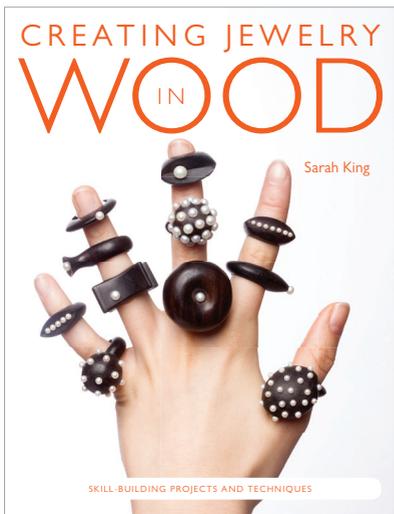


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Creating Jewellery in Wood

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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18

BASTECHNIQUES GETTING STARTED

Getting started



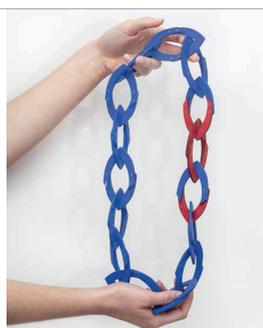
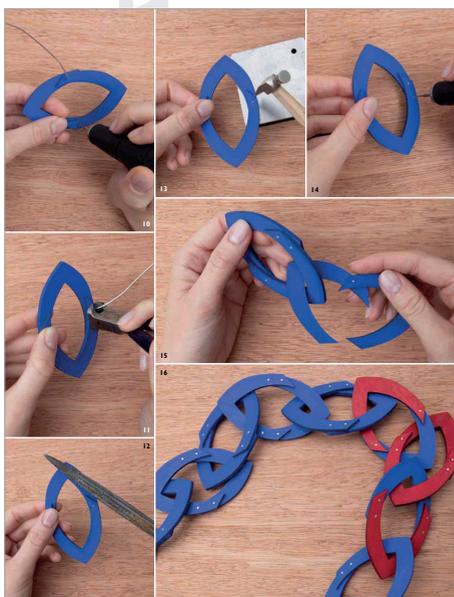
These two initial projects are designed as a starting point for the inexperienced woodworker and are also an introduction to wood for those who have previously worked in metal. The techniques may be simple, but this can make the design stage harder work to make something striking from limited means can be harder than it initially appears. The dot pendant shown on p.120 in the later Surface Treatment 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.

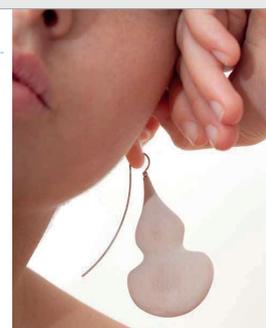
14 Drill the other two lower holes in your first link and nut (as in steps 10-13) so that the link is complete.

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 tool cut out the shape in card with a coping 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.

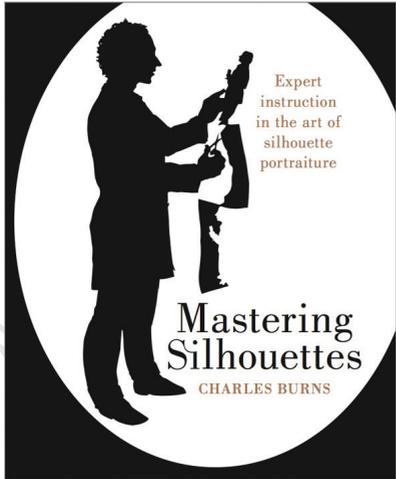
7 Wearing goggles and mask, drill a 0.8 mm (1/16 in) diameter hole approx 5 mm (1/2 in) deep in each piece where the ear wire will go. It is easier to do this now rather than once you have shaped the wood into a point. Make sure that you keep the drill held straight to the wood that it goes into and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





Mastering Silhouettes

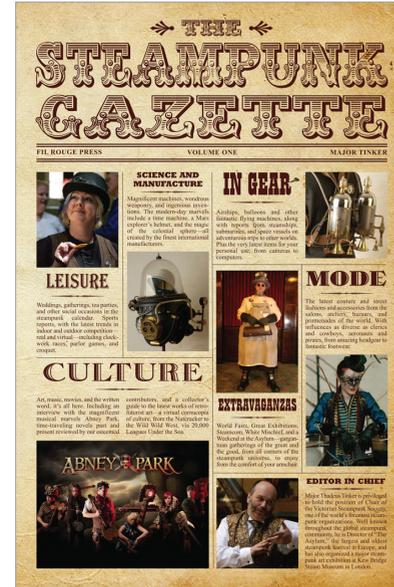
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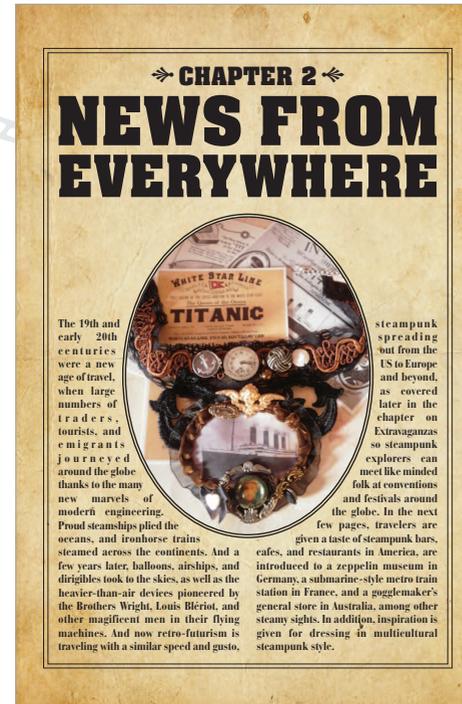
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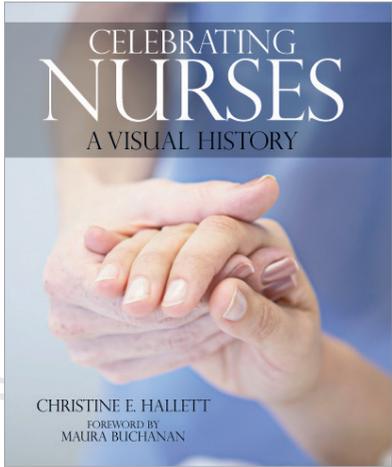
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Christine Hallett

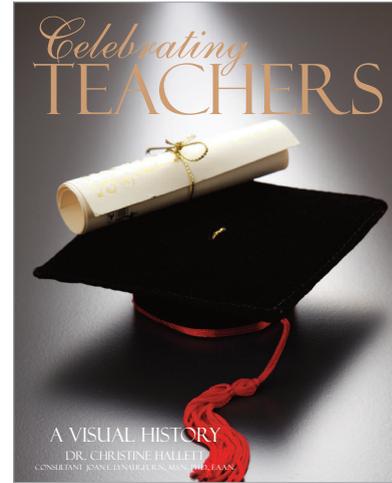
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Celebrating Teachers

A visual history

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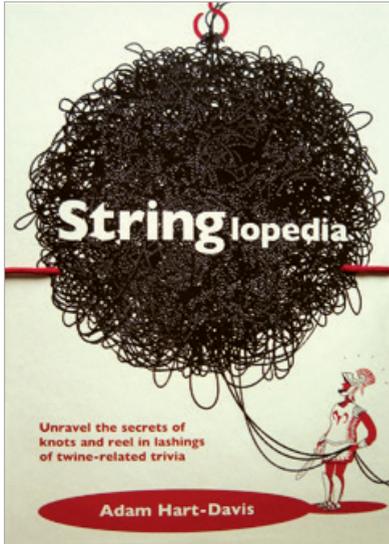
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Stringlopedia

Unravel the secrets of knots and reel in lashings of twine-related trivia

Adam Hart-Davis

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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

1 Using a square knot (see page 74), tie one end of the string to the screw and the other to the stick.



2 Twist the screw into the camera mount. Dig the stick on the ground and step on it. If the stick doesn't hit the ground, you haven't used enough string!



3 Roll the stick toward you with your foot, holding the camera as though ready to shoot, and winding the string around the stick until the string is tight.



4 Place your legs a comfortable distance apart, with both feet placed on the stick. Pull the camera upward to tighten the string. Take a breath, hold it, and press the shutter release. Exhale!



Day-to-Day String 45



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