

THE DECORATED BOOK-COVER FOR CHRISTMAS

By Sarah MacConnell

ILLUSTRATIONS FROM DESIGNS BY THE AUTHOR



THE ornamentation for a book-cover should be appropriate to the contents of the book and the material to be decorated. If the theme of a book is love the decoration should be of roses and winged hearts. For a book in verse or song or music use the lyre, the symbol of Apollo. Histories and historical romances suggest the use of national emblems, armor and armorial bearings.

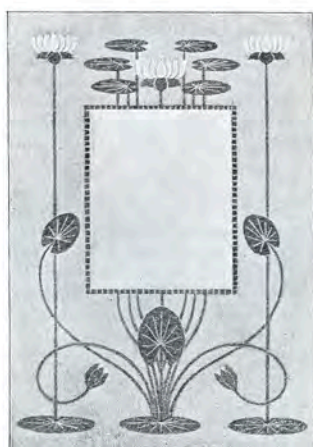
Tooling may be applied to all leathers, though moroccos are the best, and also to silk and velvet. The necessary tools are the simple gouges, wheels and rolls to be found in any bindery, and a small gas-stove for heating them. You must have at hand vinegar and oil, two camel's-hair brushes, one for glair and one for oil, and gold and

FOR solid work, stamps are necessary, but they are expensive, and the outline will be found sufficiently attractive. For silk or velvet the process is the same, except that oil is put on with a brush over the glair after it has dried; pulverized glair mixed with gum-arabic is also used. The superfluous gold should be flicked off with a cloth instead of being rubbed.

THE books for which an imitation of tapestry would be appropriate are, perhaps, not numerous, but the water-color tapestry dyes are useful in ornamenting many materials. They do not in any way wear the surface of velvet or plush, nor take off the sheen. Colored linens may be used, and upon them the dye should be scrubbed in with a stiff brush. The design should be drawn on Bristol-board or heavy paper, and then cut out, and the dye put on with a brush while the stencil is held in place.

OLD styles of tooling may be imitated by embroidery, especially the inlaid and jeweled covers. The lotus design will give a good inlaid effect. It should be worked in satin stitch, long and flat after the Japanese manner, and entirely without shading, a cream white for the lotus flower; green for the leaves, and golden brown for their under sides, all to suggest the inlaid kid upon a darker morocco.

The best cover for a magazine is made like a portfolio. Cut two boards exactly the size, and cover them on both sides. A piece of ribbon overseamed to each side will do for a back. Unfasten the leaves from the magazines, and in the holes already made by their fastenings insert narrow ribbon to hold all together, or sew with stout linen thread. Then slip a ribbon down the centre and sew to the top and bottom to secure it.



FOUR ATTRACTIVE DESIGNS FOR PHOTOGRAPH FRAMES

silver leaf, also cotton-wool made in a pad to lift and press the gold in place, and India rubber to clean away any superfluous gold.

THE design is first correctly drawn, the actual size required, on thin, tough paper. Attach this with paste or thumb-tacks to the leather previously stretched on a board. Next, heat the tool, taking care not to get it too hot, and blacken it in a candle flame so that your tool will leave a record of its progress on the design. Go over the design, pressing down slightly to transfer the impression of the design to the leather. The paper being removed, the leather is washed with a brush which has been dipped in vinegar. The glair, which is the beaten white of egg to which has been added a few drops of oxalic acid, is then applied with a camel's-hair brush, the impression of the design already made by the first or blind tooling being exactly followed. When the glair dries, the gold leaf, cut in strips, is put in place by using the cotton pad slightly oiled. The tools are then reheated, but not made too hot, and impressed with great care exactly in the lines of the first impression. Remove any superfluous gold with the India rubber.

Suède lends itself easily to burnt decoration. The best method for working is to draw the designs on paper with a very soft pencil, and then transfer by tracing with something hard and pointed, such as a knitting-needle. Remove the paper and go over the lines again on the leather with a harder pencil, to sharpen them. Then fuse your point in a gas jet, and, taking the syringe carefully in your left hand, keep the air puffing through to heat your point as you work.

FOR leather the point should be kept less than red hot. After the design has been burnt it may be left simply in outline. For burnt leather the point is held like a pencil, and the line is broad or fine, dark or light, according to the heaviness or lightness of your touch. Chamois skin may be treated in much the same way as the suède, except that it must first be ironed, and must be burnt lightly with a very cool point. It is thinner than the suède, and an overheated point will make it shrivel. Variety may be given both to chamois and suède by the use of paints. The outline having been burnt, the pattern may be filled in with water-colors in flat tints. Use very little water with the paint.

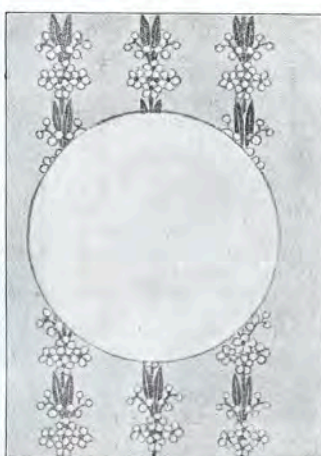
Photograph Frames for Christmas Gifts

By Estelle Smythe



A PHOTOGRAPH frame, made by the giver and holding the most recent picture of herself, is a most graceful way for a young girl to remember either relative or friend at this Christmas season.

The mats for these frames are quite inexpensive, and when daintily covered make most charming gifts. Begin by placing a thin layer of sheet wadding over the front piece of the mat, cutting it quite closely around the edge of the opening so that there may be no overlapping. Then stretch the material over the wadding, clipping it here and there, and allowing about half an inch to turn in around the edge of the opening and around the four edges of the mat. The back of the mat may then be glued to the front, leaving an opening at the top for the admission of the glass and the photograph. When the easel rest is put in place the frame will be quite complete.



SOME ORIGINAL AND ODD DESIGNS FOR PHOTOGRAPH FRAMES