

Let's Cover It

Part 1: Book Covers

By Ric Harber

Introduction

Writing and recording information is as old as known history and a hallmark of civilization...utilizing pictographs, stone tablets, clay tablets, papyrus, paper, and now digital formats. While digital is the wave of the future, we are

still dealing with paper, whether in book form or loose leaf. In turn, that means we need ways to contain it. Those containers, of course, provide outstanding opportunities for using leather to spruce things up and add beauty!

Materials Required

For the Pattern:

- Book to be covered
- Paper and Pencil
- Ruler/straight edge
- Pattern transfer materials

For the Cover:

- Book to be covered
- 6/7 oz vegtan leather
- 1-3 oz lining leather (I use pigskin)
- Leather knife
- Heavy duty scissors
- Wing dividers
- Stylus
- V-gouge
- Bone folder
- Skiving knife
- Glue/Contact cement
- Rubber cement/two-sided tape
- Binder clips
- Sewing or lacing supplies
- Tooling supplies
- Burnishing supplies
- Sanding supplies
- Dye/Antique (if desired)
- Leather sealant



Books will sometimes already come with leather covers from the bindery. If not, it is an excellent opportunity to make a book cover. Classic examples are making Bible covers. Loose papers

call for a notebook of one form or another. If you already have one of the commercial notebooks made of cardboard and plastic, a leather cover can be added. Alternatively, we can make a

notebook from leather.

This is the first of two articles and will deal with book covers. The second article will cover notebooks.

Making the Pattern

I'm including covers for both books and notebooks here since the basic principles are the same. The starting point for this process is the item needing to be covered, specifically its dimensions. A major concern in making a book cover is not to cause a breakdown of the book's binding. Such a breakdown of the binding happens when the cover is too short in either the closed or open position.

To ensure breakdown doesn't happen you need to take two sets of measurements. The first set are the dimensions of the book when closed and the second set are the dimensions when the book is open and laid flat on a table, as when it is being read. These two positions are shown in figures 1a and 1b, along with the associated designations for the dimensions/measurements.

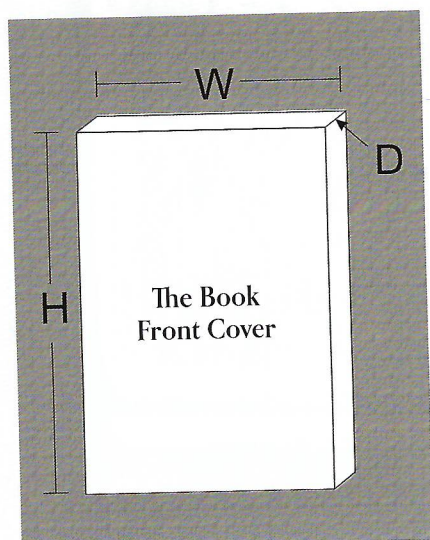


Figure 1a: Book Closed

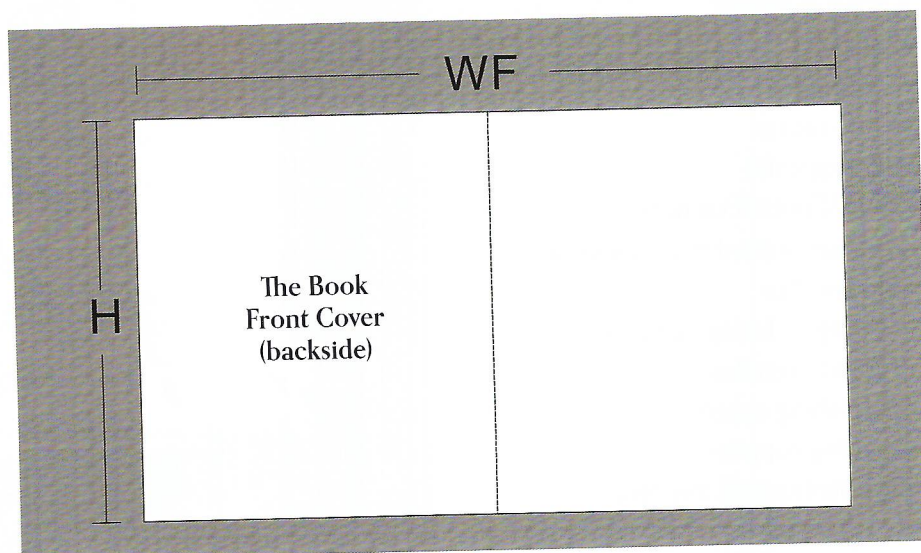


Figure 1b: Book Open

Key for Formulas

- W** = Width of the closed book
- H** = Height of the closed book
- D** = Width of the spine
- WF** = Width of the open book
- T** = Weight (ounces) of the exterior leather and lining leather combined
- WU** = Final width for the exterior of the book cover
- HU** = Final length for the exterior of the book cover

Exterior Piece

WU x HU

- $WU = \text{Max}(WF \text{ or } 2W+D) + 1'' + 2T \div 64 + \frac{1}{4}$
- $HU = H + \frac{3}{4}$

Interior Flaps

HU x W÷3

At first blush, you would think that the width of the open book (**WF**) should equal twice the width of the closed book (**W**) plus the depth (width of the spine) of the book (**D**) or $WF=2W+D$. Unfortunately, this is not always the case, due to the way the books are bound. **WF** can be greater than, equal to, or less than the combined measurements of the closed book. Unless $WF=2W+D$, using only one measurement may result in damage to the binding if it is the wrong one. In this case, it would also result in a cover that does not fit the book properly. The solution is to use the largest of the two, i.e., $\text{Maximum}(WF, 2W+D)=\text{Max}(,)$, as the base measurement along with the "Length" dimension **H**.

One Piece Exterior

The simplest book cover is one piece for the outside of the book and two pieces for the inside to hold the cover on the book. I'll first go through the basic process for designing the pattern. You won't need to go through this process every time since there will be a set of formulae that can be used to calculate the size of the leather exterior using your basic measurements above.

Start with a rectangle of dimensions $\text{Max}(,) \times H$, which is the size needed to cover the book without causing damage to the binding. Next, we'll provide space for stitching or lacing by adding $\frac{1}{2}$ " to each of the long sides of the rectangle $[\text{Max}(,)]$ and $\frac{3}{8}$ " to each of the short sides of the rectangle $[H]$. The result is shown in **Figure 2a** as a rectangle with dimensions $[\text{Max}(,) + 1"] \times [H + \frac{3}{4}"]$.

In the center of this rectangle will be the spine (dimensions $D \times H$).

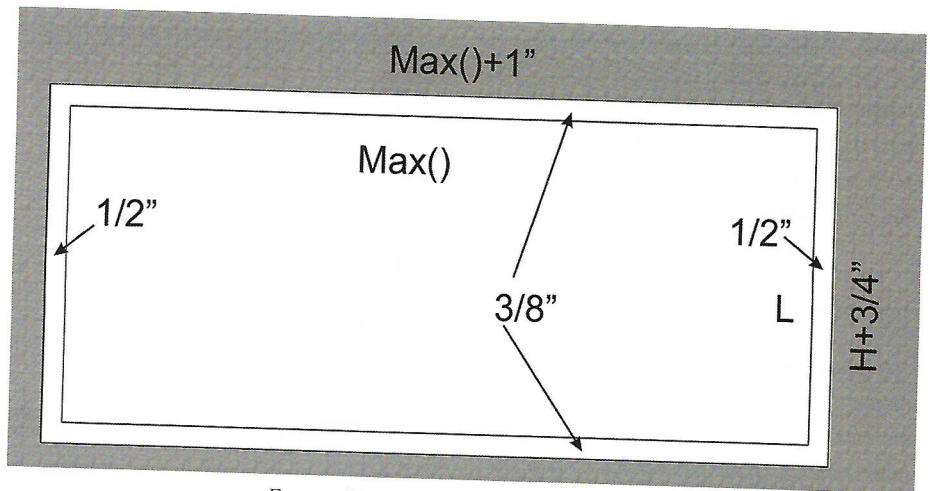


Figure 2a: Book plus stitching arrest

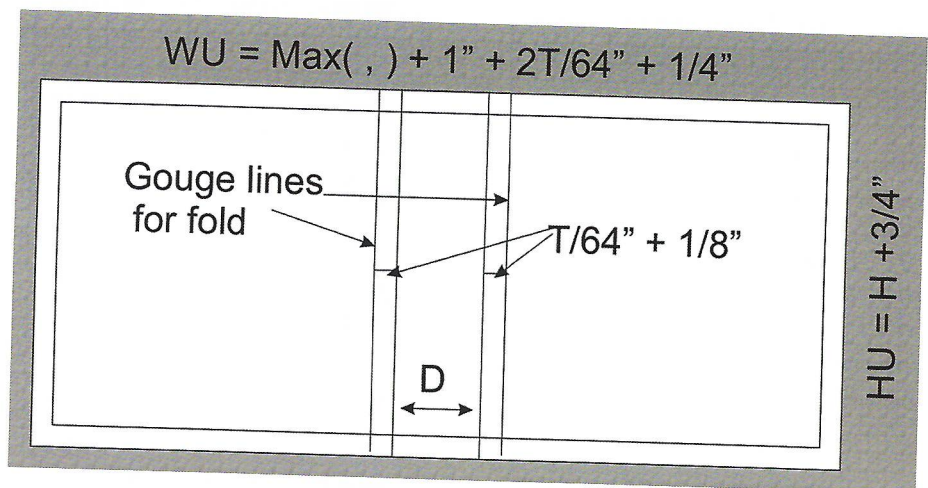


Figure 2b: Adding allowance for folds

This area will have a v-gouge or thinned area to assist with the leather folding around the book. To allow for this fold, the dimension for the spine (and hence the total cover) will need to be widened by amount "da". The size of this adjustment will be composed of a fixed amount of $\frac{1}{8}$ " on each side plus an amount corresponding to the thickness of the leather being used for the cover. If the combined weight of the exterior and interior leathers is **T-ounces**, then this part of the adjustment on each side of the spine will be $T \div 64$ (each ounce corresponds to $\frac{1}{64}$ "). Thus $da=2T \div 64 + \frac{1}{4}$ " and a rectangle-sized $(D+da) \times (H+\frac{3}{4}')$ is centered in the final rectangle

in **Figure 2a**. The adjustment (**da**) should also be added to the long side of the cover. The final pattern for the exterior cover is shown in **Figure 2b**.

The last element of the cover are the interior flaps to hold the book in place. In their simplest form they are two rectangles with a vertical dimension to match the side of the exterior cover $(H+\frac{3}{4}')$. If the book's cover is especially thick, you may want to add a bit more to this dimension and wet form the flaps. As a basic rule, I make the horizontal distance one-third the width of the closed book, i.e., $W \div 3$. This provides enough material to secure the

book while allowing the book to be inserted in the cover. If the original binding is especially tight, you may need to reduce this width or use an alternate shape for the flap (see the next section).

Variations

As with all patterns, the joy comes from variations on the basic pattern. Two sets of these are considered here: Alternate flap shapes and splitting the exterior into three parts.

For all variations, I like to use the value of $W \div 3$ to guide dimensions.

The basic flaps are simple rectangles based on the size of the book. You can also just add corner pieces to hold the original cover. I start with a square $W \div 3$ per side and modify the interior corner. **Figure 3** shows four different examples ranging from a typical western pattern to a simple triangle to a circle (radius $W \div 3$) to a combination of a square and triangle. Options are endless.

It is also relatively simple to split the outer cover into three sections: Front, Back and Spine. The front and back will be simple

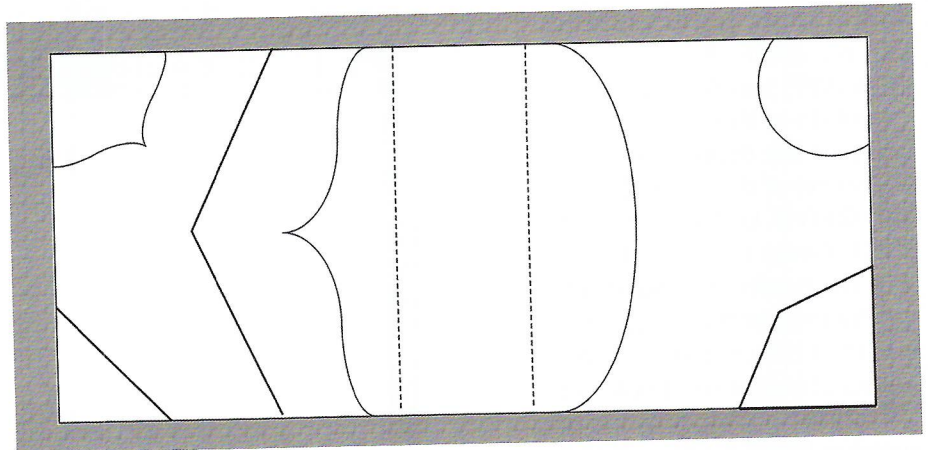


Figure 3: Pattern Variations

rectangles measuring $HU \times WS$. The derivation of HU is explained above. To arrive at the second dimension, take the width of the single piece WU and subtract the adjusted spine allowance ($D+da$) to get the combined width for the front and back, so that

$$2WS = WU - D - da = \text{Max}(,) + 1" - D$$

or

$$WS = \{ \text{Max}(,) + 1" - D \} \div 2.$$

The spine piece is built around the adjusted spine allowance $D+da$ in the center with wings added to this center portion. The size of the wings are up to you, but again, I like to use $W \div 3$ for this area. Thus the basic dimensions for the split splines would be $HU \times (D + da + 2W \div 3)$.

Another option would be to use "the welt" to connect the spine to the front and back covers. (See Harber, "The Welted Seam," *Leather Crafters & Saddlers Journal*, Vol. 25, No. 5, Sept/Oct 2019, page 70, for an explanation of "the welt".) If using holes with a diameter "h" to form the welt, the dimension for the three parts would be:

$$\begin{aligned} \text{Front \& Back: } & HU \times (Ws + h) \\ \text{Spine: } & HU \times (D + da + \frac{1}{2}" + 2h) \end{aligned}$$

The additional $\frac{1}{2}"$ on the spine width is to allow for the stacking of the welt components. **Figure 3** also shows several examples of possible spine wing shapes.

Making the Cover

Let's use the above information to make some covers for a Moleskine hardcover notebook. (**Photo 1**) When closed, these notebooks measure $5\frac{1}{4}"$ (W) x $8\frac{3}{8}"$ (L) x $\frac{5}{8}"$ (D) and when open $8\frac{3}{8}"$ (L) x $10\frac{3}{4}"$ (WF). For the outer cover we'll use a 6/7 oz. veg-tan and a 1 oz. pigskin lining, so figure 8 oz. leather weight

combined (T). This means that "da" will be:

$$da = 2T \div 64 + \frac{1}{4}" = 2 \times 8 \div 64 + \frac{1}{4}" = \frac{1}{2}"$$

and the gouge lines will be $(D+da) \div 2$ or $\frac{1}{16}"$ on either side of the center of the pattern.

In this case, WF ($10\frac{3}{4}"$) is less than $2W+D$ ($11\frac{1}{8}"$). Thus, the final dimensions will be:

$$\begin{aligned} WU &= \text{Max}(WF, 2W+D) + 1" + da \\ &= 2W+D + 1" + \frac{1}{2}" = 12\frac{5}{8}" \\ HU &= H + \frac{3}{4}" = 8\frac{3}{8}" + \frac{3}{4}" = 9\frac{1}{8}" \end{aligned}$$

with the spine area the center $\frac{1}{8}"$ of the outer cover.

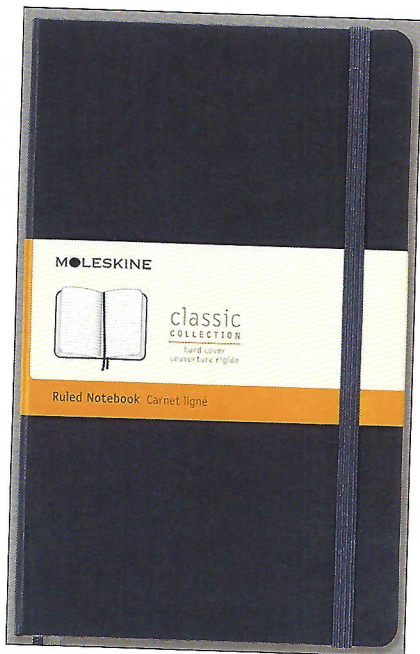


Photo 1

The interior flaps are $9\frac{1}{8}$ " (HU) x $1\frac{3}{4}$ " (W÷3).

For a three piece outer cover

$$2Ws = 11\frac{1}{8}" + 1" - \frac{5}{8}" = 11\frac{1}{2}"$$

or

$$Ws = 5\frac{3}{4}"$$

and the spine width would be

$$D + da + 2W \div 3 = \frac{5}{8}" + \frac{1}{2}" + 2 \times \frac{5\frac{3}{4}" \div 3 = 4\frac{17}{24}" = 4.7"} (just round up to 4\frac{3}{4}").$$

Two versions of the pattern are presented in the **Pattern Pull-Out**; one for a simple, single piece cover and another set of three spine and flap styles. (This particular notebook is too narrow to really use the "welt.")



Photo 2

One Piece Exterior

Step 1:

Using the pattern for the one-piece cover found in the **Pattern Pull-Out**, cut your vegetable leather to size. **Photo 2**



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 Saddlebag-Exotic Prints-Imitation Golden Fleece
 Hair on Cowhides-BioThane (coated webbing)

Step 2:

Using wing dividers or a ruler and stylus, mark the stitch line or the line for lacing slits. I place mine $\frac{3}{16}$ " from the edge. You only need to mark these lines on the exterior piece for the cover and the inner edge of the flaps if using a sewing machine. If hand stitching or lacing, you may want to also mark these lines on the outer edges of the flaps to mark a "landing zone" for using an awl to complete the sewing/lacing holes.

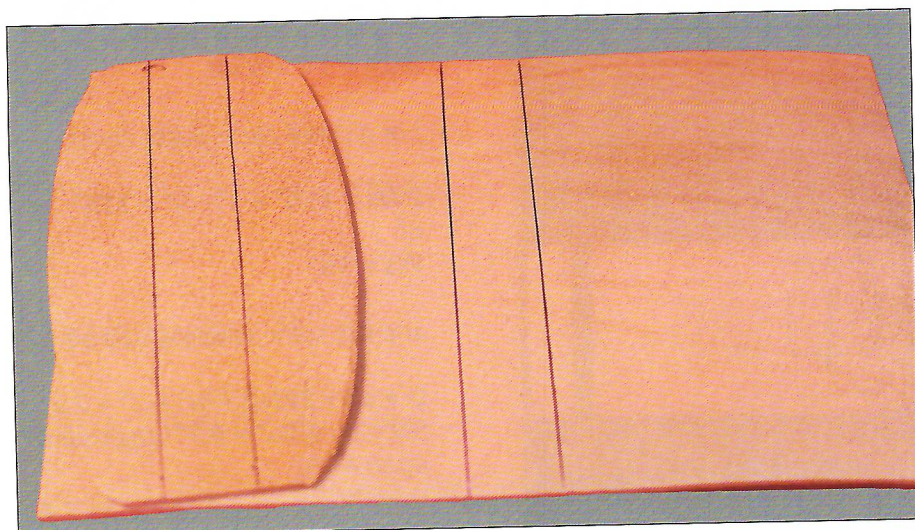


Photo 3

Step 3:

Turn the outer cover over so the flesh side is up and use the pattern to mark the gouge lines for the folds around the spine.

Photo 3

Step 4:

Use the three pieces of the book cover to cut the lining leather slightly oversized.

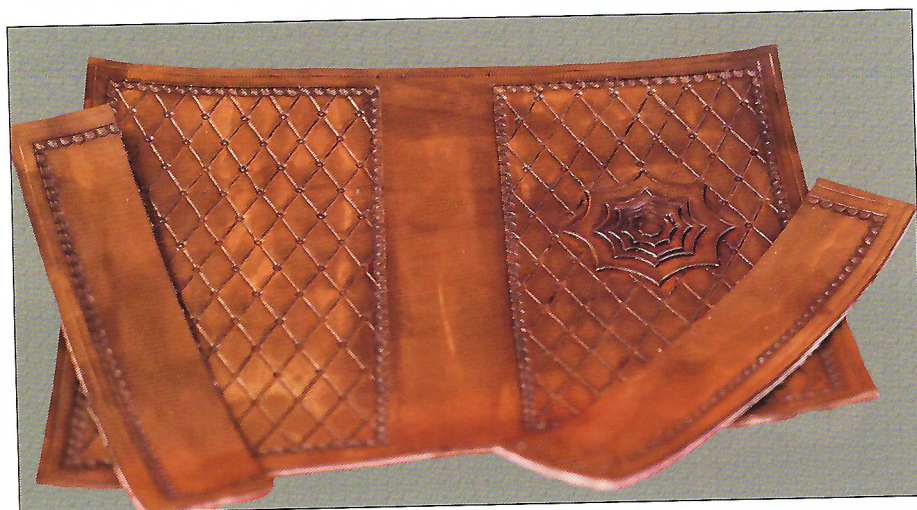


Photo 4

Step 5:

It's now time to add tooling and/or stamping to your book cover. For the one piece cover made for this article, I started with the shield outline on the one piece cover pattern and continued the same pattern towards the center of the shield to make an abstract flower. The shield also provides an excellent area to add initials or a 3D stamp. I then backed it and the rest of the main cover with a quilt pattern and a border stamp. The tooling area was designed by placing a line $\frac{3}{8}$ " in from the edges and the fold gouges on the interior. (See **Box 1, Figure 1** for a description on how to lay out the quilt pattern.)

Step 6:

Add the color of your choice once tooling is completed. If using a very lightweight veg-tan leather for a lining, now would be the time to add any color, oil or finish to the lining leather.

Photo 4

Step 7:

Use a v-gouge to thin the leather at the fold lines on the flesh side of the exterior cover. After cutting the v-gouges, wet them

and use a bone folder to compress the leather in the trenches and open them up to help with folding the cover. Once that is done, use the bone folder to help fold the cover into a "U" shape by folding over and pressing the two sides.

Step 8:

Skive the edges of the cover and flaps where they will overlap to about half their thickness. This can help reduce the bulk of those sides. This step is optional.

Box 1: The Quilt Pattern

Here are the simple steps to create the quilt pattern on your leather project.

Tools required:

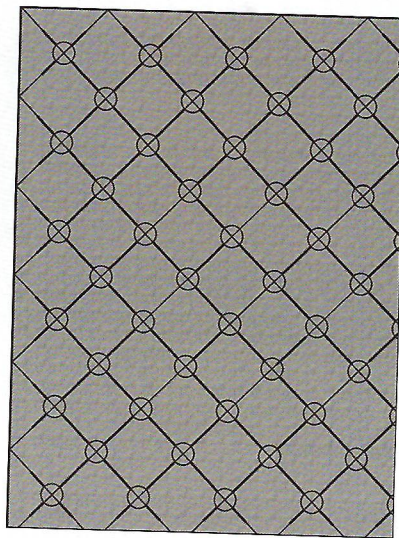
- Wing dividers
- Straight edge
- Stylus
- Swivel knife
- Smooth beveler
- Seeder stamp
- Border stamp
- Maul/Mallet

Box 1 Step 1:

Mark the borders of your design space and add any other elements (initials, brands, figure or floral carving) that you intend to include.

Box 1 Step 2:

Using wing dividers and a straight edge, lay out and mark a grid of parallel lines on your leather. This grid will form a group of diamonds, the appearance depending on the orientation of the lines. See **Box 1, Figure 1** for an example.



Box 1: Figure 1

When laying out this grid, be sure to stop outside any other elements you intend to include.

Box 1 Step 3:

Tool the other (non-quilt) elements of your design.

Box 1 Step 4:

Using a seeder of your choice, stamp the seeder at each of the intersections of your grid. See the circles in **Box 1, Figure 1**.

Box 1 Step 5:

Use your swivel knife to cut the lines between each of the seeder impressions, being careful not to pull your lines into those impressions. *Note:* Some people advocate cutting all the lines before adding the seeder impressions. This will add a cut center in your seeder impressions.

Box 1 Step 6:

You can pull the pointed end of a stylus through each of the swivel knife cuts to expand and accentuate the cuts, or you can double bevel each of the cuts to achieve the same effect.

Box 1 Step 7:

Cut and lightly bevel your borders if desired.

Box 1 Step 8:

Run the border tool of your choice around the borders to complete your work.

Step 9:

Glue the lining leather to the three veg-tan parts of the cover. (I use contact cement.) Once again, use your bone folder or stylus to working the lining leather into the v-gouges and to ensure good contact and adhesion between the outer leather and the lining leather. **Photo 5**

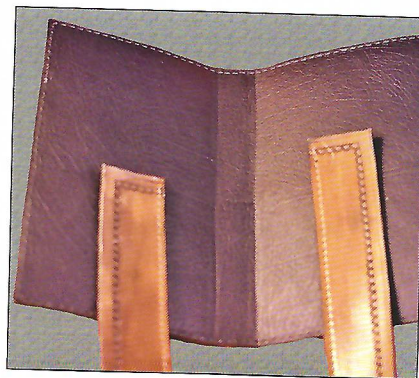


Photo 5

Step 10:

Dress the inner edges of the flaps by sewing, trimming and edge beveling and burnishing those inner edges. Once these pieces are attached to the outer cover, you won't be able to easily work them.

Step 11:

If you will be sewing the cover together, skip the remainder of this paragraph (you'll do this later). On the other hand, if you plan to lace the cover together, go ahead and trim the lining leather, edge bevel the outer edges of the flaps and the outer cover, plus the inner edges of the parts of the outer cover that won't be covered by the flaps, and burnish these areas.



Photo 6

Photo 7

Step 12:

If hand stitching or lacing, I prefer to add the stitching/lacing holes to the outer cover at this time. In either case, trim the lining leather on all pieces to fit.

Step 13:

Use rubber cement or two-sided tape to temporarily hold the flaps in place and complete the stitching/lacing holes (if necessary) using an awl or lacing pliers. Sew or lace the cover together. If using a sewing machine, stitch the cover together. **Photo 6**

Step 14:

If you laced the cover together, skip the remainder of this paragraph (you already did it). Using a sander, even up the edges where the cover was sewn together, then edge bevel and burnish the outer edges of your book cover.

Step 15:

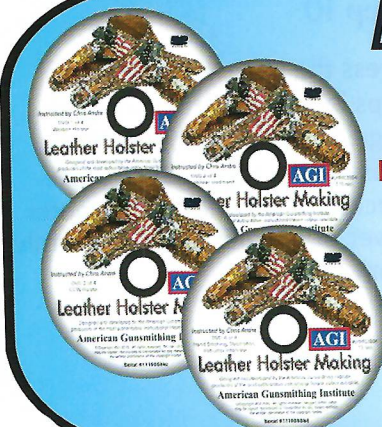
Run your bone folder under the inner flap to stretch the leather and release any rubber cement or two-sided tape inside the stitch-

ing/lacing. This helps the book to seat between the cover and inner flaps.

Step 16:

Step 16: Insert your book under the flaps and center it in the cover by closing. You may need to work the cover with your hands and/or place it under some weight for the leather to develop the memory for the closed cover. **Photo 7**

continued on page 54



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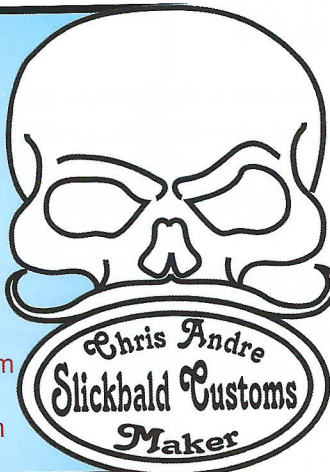
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Variations

Step 1:

Choose the combination of the variations patterns that you wish to use in the **Pattern Pull-Out** and cut your veg-tan leather to size. **Photo 8**

Step 2:

Using wing dividers or a ruler and stylus, mark the stitch line or the line for lacing slits. I place mine $\frac{3}{16}$ " from the edge. You only need to mark these lines on the exterior piece for the cover and the inner edge of the flaps if using a sewing machine. If hand stitching or lacing, you may want to also mark these lines on the outer edges of the flaps to mark a "landing zone" for using an awl to complete the sewing/lacing holes.

Step 3:

On the spine piece, use the pattern to mark the lines where

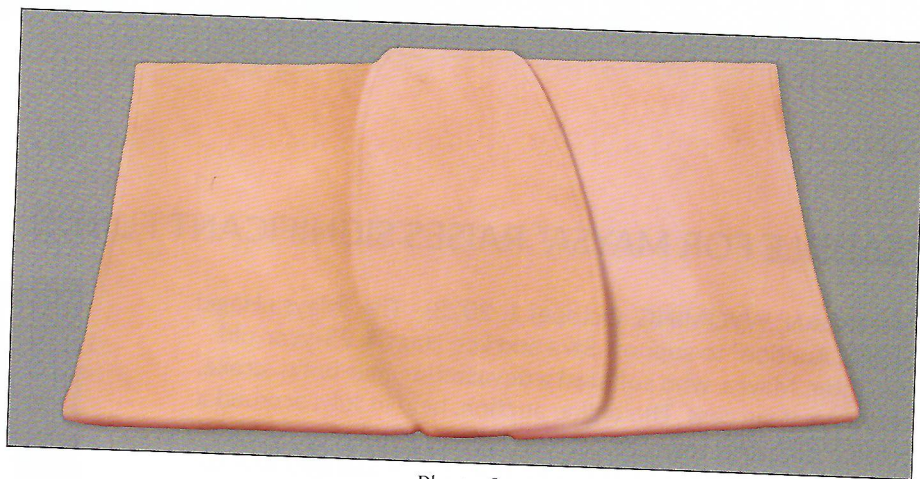


Photo 8

the front and back will line up on the spine. Use some binder clips to line up and attach the front and back pieces to the spine and lightly mark the front and back pieces to show where the spine will be. (Refer to **Photo 3**, page 30.)

Step 4:

It's now time to add tooling and/or stamping to your book cover. For the variations cover made for

this article, I used a tooled basket weave and border stamp to decorate the cover. This is another pattern that can easily be used as a background around initials, a name, brand, or other tooling. The tooling area was designed by placing a line $\frac{3}{8}$ " in from the edges. Any tooling/stamping only needs to extend slightly into the area that will be covered with the spine piece. (See **Box 2** describing how to layout the tooled basket weave pattern.)

Box 2: Tooled Basket Weave

Tools required:

- Wing dividers
- Straight edge
- Stylus
- Swivel knife
- Smooth beveler
- Checkered beveler
- Border stamp
- Maul/Mallet

The tooled basket weave provides another relatively simple way to provide a background for other tooling elements without the alignment difficulties of the regular basket weave.

Box 2 Step 1:

Mark the borders of your design space and add any other elements (initials, brands, figure or floral carving) that you intend to include.

Box 2 Step 2:

Using wing dividers and a straight edge, lay out and mark a grid of parallel lines on your leather. This grid will form a group of diamonds, the appearance depending on the orientation of the lines. See **Box 2, Figure 1** for an example. When laying out this grid, be sure to stop outside any other elements you intend to include.

LEATHER INDUSTRY NEWS

“SADDLE FOR MAYSAs” RAISES SIGNIFICANT FUNDS

SHERIDAN, WYOMING, October 1, 2023 – The “Maysa Hagel Saddle Auction” to support Sara and Lee Hagel’s 25-year-old daughter, Maysa, who suffered a devastating mid-brain stroke, was a great success. The online auction, held in July, accrued a total of \$37,795. Together with donations amounting to \$56,470 on www.gofundme.com, the donation goal of \$85,000 was surpassed and will help to cover the escalating costs for medical care and therapies during a long and arduous recovery.

Altogether, 34 leathercraft workers, artisans, and other contributors from the United States and Germany collaborated and participated to effectuate this charity endeavor. The saddle auctioned was introduced to the public in May at the Rocky Mountain Leather Show in Sheridan, Wyoming; at Buck Brannaman’s Houlihan Ranch during colt start; and, finally, in King’s Saddlery. Detailed information and pictures about the auction, Maysa’s story, the saddle and more than twenty items of arts and craftsmanship can be seen on www.friendsofmaysa.com. It is further possible to support the Hagel family with donations on www.gofundme.com.
Photo: Caleb Swanke ↑



NEW YOUTUBE LEATHER PODCAST SHOW DEBUTS NOVEMBER 2023

LOS ANGELES, CALIFORNIA, November 1, 2023 – Join Steve Van Plew, leather artist and videographer, to watch Season 1 of The Leather Craft Community Podcast Show starting this November! Steve has a lineup of heavy hitters you won’t want to miss.

What sets this podcast apart is each episode is not just audio, it’s both audio and visual. Steve has taken it upon himself to travel to each location to get live interviews and footage. Follow along through the back offices and warehouses of your favorite leathercraft community vendors to get the real flavor of what it’s like “behind the scenes”. Steve will be visiting leather artists, manufacturers, and retailers all over America.

Sponsored in part by Leather Machine Co., LLC and *Leather Crafters & Saddlers Journal*, this podcast is free and available on YouTube. To view the trailer, go to https://youtu.be/z4N46TUX-vxA?si=0XMUuq520Pr_psv4. Be sure to subscribe to Steve’s channel, Van Plew Co, to catch every new and exciting interview and to find out where Steve is headed next. ↑



Box 2 Step 3:

Tool the other (non-basket weave) elements of your design.

Box 2 Step 4:

Use your swivel knife to cut your boundary lines. You can lightly bevel the inside of the boundary at this time, or wait until the end before adding a border stamp. Simply keep in mind that the outside boundary will be beveled to the inside.

Box 2 Step 5:

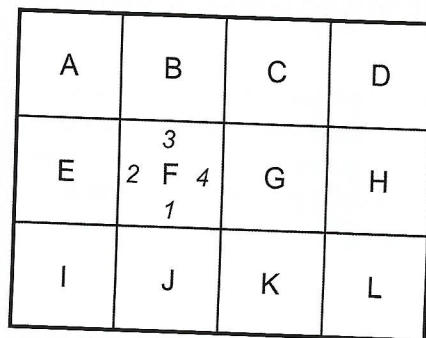
Using your swivel knife, cut the grid lines laid out in **Step 2**. Unlike with the quilt pattern, cut through the intersecting lines, stopping short of the border lines and the non-basket weave elements of your overall design.

Box 2 Step 6:

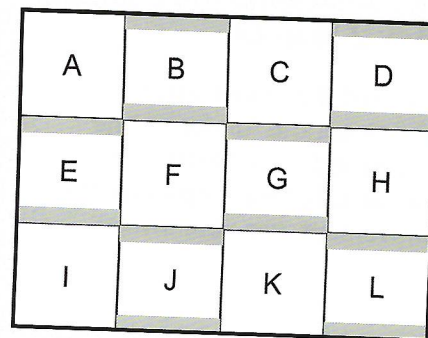
To begin preparing the tooled basket weave, notice that each square/diamond of **Box 2, Figure 1** has been labeled with a letter. Further, the sides of square "F" have been numbered 1 to 4. The sides 1&3 and 2&4 are parallel. Sides 1&3 are the row boundaries and sides 2&4 are the column boundaries. This terminology will be used for each square "A" to "L".

Box 2 Step 7:

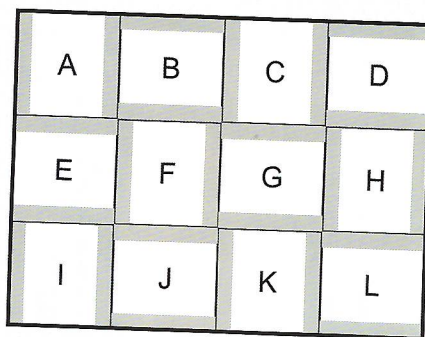
Bevel the row boundaries, row 1 (A, B, C, D). Starting with the first row, bevel outside the row boundaries in square "A", then inside the row boundaries in square "B", then outside the row boundaries in square "C", then inside the row boundaries in square "D".



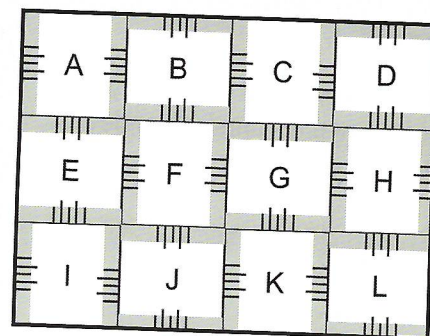
Box 2 Figure 1: Grid Layout



Box 2 Figure 2: Bevel Rows



Box 2 Figure 3: Bevel Columns



Box 2 Figure 4: Add Decorative Cuts

For a longer series of squares, continue on in this fashion. (See **Box 2, Figure 2**)

Box 2 Step 8:

Bevel the row boundaries, row 2 (E, F, G, H). Moving on to row 2, you will only need to bevel the lower row boundary, since the top boundary was beveled in row 1. Simply match the inside/outside pattern from the first row. So, bevel the inside row boundaries in square "E", outside in square "F", etc. (See **Box 2, Figure 2**)

Box 2 Step 9:

Continue in this fashion until all row boundaries have been beveled. (See **Box 2, Figure 2**)

Box 2 Step 10:

Bevel the column boundaries, column 1 (A, E, I). The inside/

outside orientation of the beveling will be the opposite of the row beveling for each square; thus, for square "A", bevel the inside of the column boundaries, then the outside for square "E", then inside for square "I", etc. (See **Box 2, Figure 3**)

Box 2 Step 11:

Bevel the column boundaries, column 2 (B, F, J). Follow the same process for beveling this column. Again, you will only need to bevel one side, matching the pattern from the first column, i.e., outside for "B", inside for "F", outside for "J", etc. (See **Box 2, Figure 3**)

Box 2 Step 12:

Continue in this fashion until all column boundaries have been beveled. (See **Box 2, Figure 3**)

Box 2 Step 13:

Each of the beveled sides represent the “under” in the “over/under” basket weave pattern. To help emphasize this movement, use your swivel

knife to add decorative cuts perpendicular to the beveled edges when the row or column is ducking under its neighbor. (See **Box 2, Figure 4**)

Box 2 Step 14:

Lightly bevel the inside of the border (if not done above), then use your border stamp to complete your pattern.

Step 5:

Add the color and sealer of your choice once tooling is completed.

Photo 9

Step 6:

Dress (edge bevel and burnish) the wings of the spine piece, since they will not be accessible later.

Step 7:

Use glue to attach spine wings to the front and back covers using the alignment marks made earlier. Stitch (or buckstitch) the spine wings to the front and back pieces along the vertical portions of the spine wings. The outer edges will be stitched later.

Step 8:

Use the combined front/spine/back piece to cut lining leather (one piece) slightly oversized for the main cover. Use the internal flaps to cut slightly oversized lining leather.

Step 9:

Add any color/sealer to the lining leather if required.



Photo 9



Photo 10



Photo 11

Step 10:

Skive the edges of the cover and flaps where they will overlap to about half their thickness. This can help reduce the bulk of those sides. This step is optional.

Step 11:

Glue the lining leather to the outer cover and all the flaps. Allow the glue to cure/set before proceeding.

Step 12:

Trim the lining around the flaps, edge bevel, and burnish the inner parts of the flaps. Finally, sew the lining to the flaps along the inner edges of the flaps. These parts of the flaps will not be accessible later.

Step 13:

Trim the lining around the outer cover. **Photo 10**

Step 14:

If you will be sewing the cover together, edge bevel and burnish the outer cover, excluding where the flaps will be applied. Those areas will be dealt with later.

Step 15:

If you plan to lace the cover together, edge bevel the outer edges of the flaps and the outer cover, plus the inner edges of the parts of the outer cover that won't be covered by the flaps, and burnish these areas.

Step 16:

If hand stitching or lacing, I prefer to add the stitching/lacing holes to the outer cover at this time.

Step 17:

Use rubber cement or two-sided tape to temporarily hold the flaps in place and complete the stitching/lacing holes (if necessary) using an awl or lacing pliers. Sew or lace the cover together. If using a sewing machine, stitch the cover together.

Step 18:

If you sewed the cover either by hand or by machine, use a sander or sand paper to even up the edges where the flaps and outer cover were sewn together, then edge bevel those same portions of your book cover.

Step 19:

Run your bone folder under the inner flaps to stretch the leather and release any rubber cement or two-sided tape inside the stitching/lacing. This helps the book to seat between the cover and inner flaps.

Step 20:


Insert your book under the flaps and center it in the cover by closing. You may need to work the cover with your hands and/or place it under some weight for the leather to develop the memory for the closed cover. **Photo 11**

Congratulations! You have now made at least one book cover and have seen how to vary the design of such covers to allow you to do many more.↑

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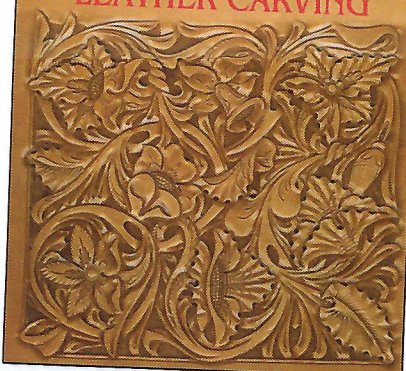
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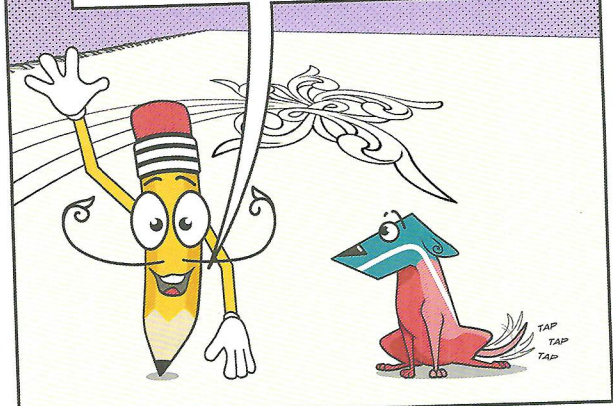
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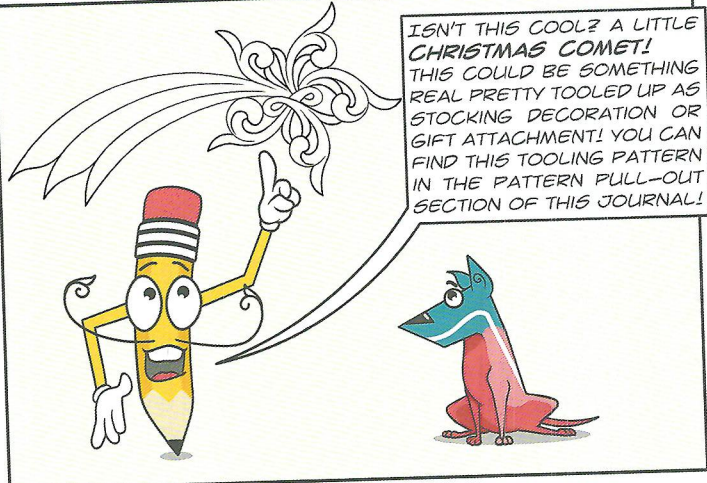
SCROLLY & SCRATCH

BY GABOR PINTER

HI THERE! AS THAT TIME OF THE YEAR APPROACHES ONCE MORE, TODAY WE BROUGHT YOU SOMETHING TRULY FESTIVE!



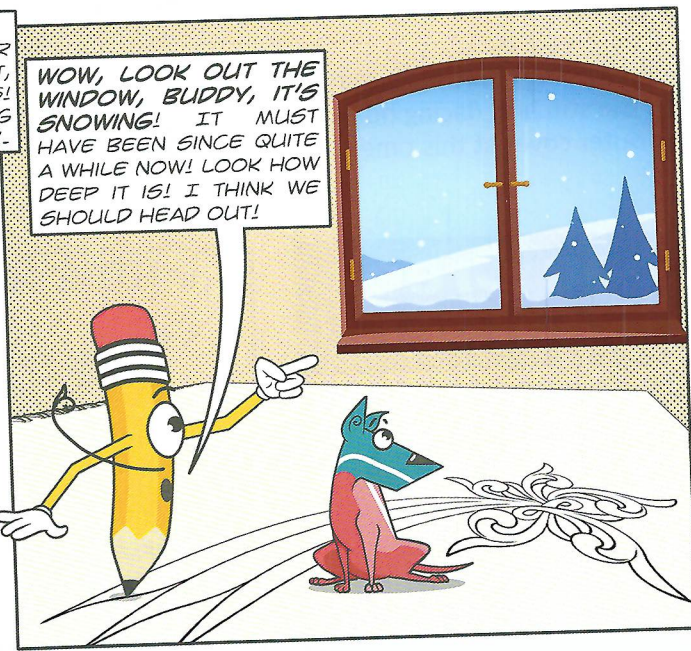
ISN'T THIS COOL? A LITTLE CHRISTMAS COMET! THIS COULD BE SOMETHING REAL PRETTY TOOLED UP AS STOCKING DECORATION OR GIFT ATTACHMENT! YOU CAN FIND THIS TOOLING PATTERN IN THE PATTERN PULL-OUT SECTION OF THIS JOURNAL!



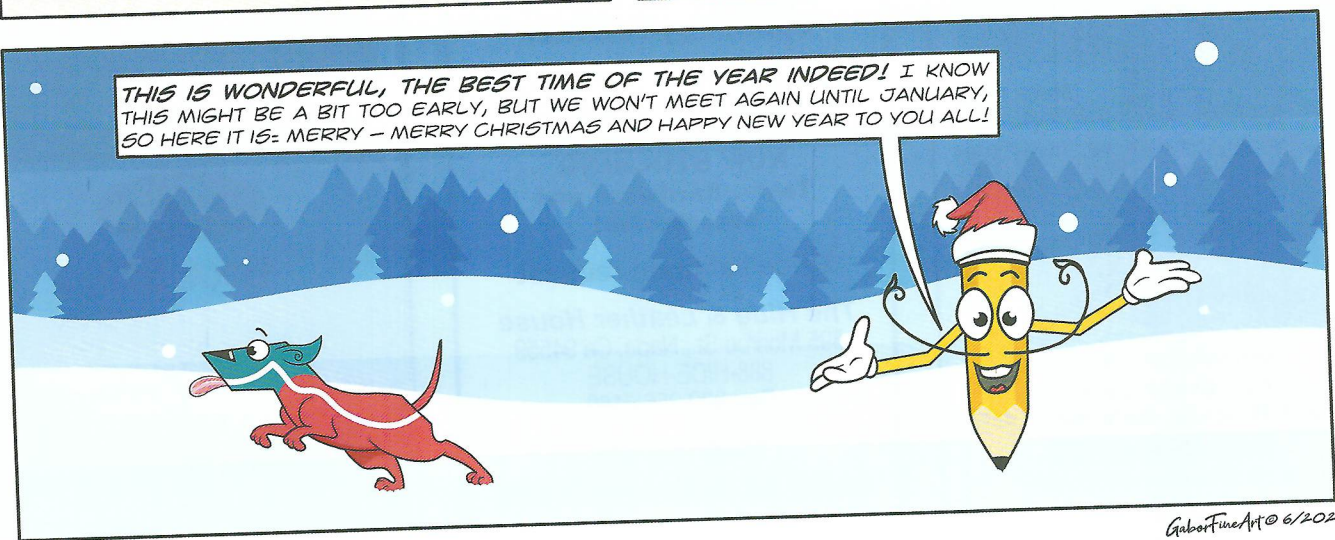
NOW, TAKE A LOOK AT THE SECTIONS MARKED WITH RED! NOTICE HOW THEY DON'T REALLY CONNECT TO THE OTHER PARTS? THEY'RE NOT REALLY PART OF THE FLOW, AND YET, WHEN YOU LOOK AT THE OVERALL THING, IT JUST WORKS! SOMETIMES YOU CAN CHEAT A LITTLE, WHEN HAVING DIFFICULTIES FILLING UP UNUSUAL SHAPES WITH VINEWORK.



WOW, LOOK OUT THE WINDOW, BUDDY, IT'S SNOWING! IT MUST HAVE BEEN SINCE QUITE A WHILE NOW! LOOK HOW DEEP IT IS! I THINK WE SHOULD HEAD OUT!



THIS IS WONDERFUL, THE BEST TIME OF THE YEAR INDEED! I KNOW THIS MIGHT BE A BIT TOO EARLY, BUT WE WON'T MEET AGAIN UNTIL JANUARY, SO HERE IT IS: MERRY - MERRY CHRISTMAS AND HAPPY NEW YEAR TO YOU ALL!



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