

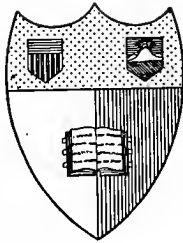
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Sealing Wax Art



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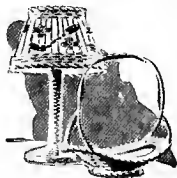
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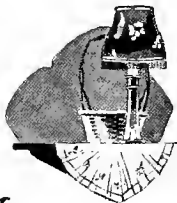
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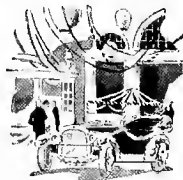
Sealing Wax Art

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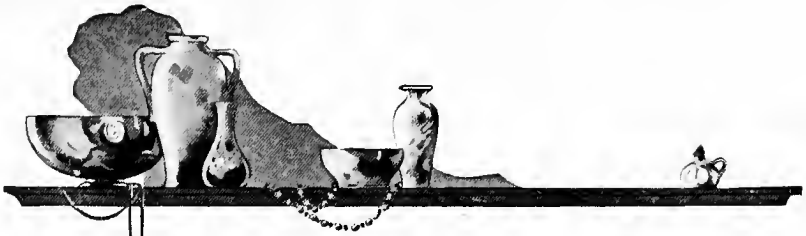
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Sealing Wax Art

NO up-to-the-minute costume, whether it is a sport suit, a tailored costume or an afternoon frock, is considered quite complete without an added touch of color which is given by a string of beads or a pendant.

The demands for an endless variety of such accessories make it desirable to have them attractive at a small cost, and strings of beads or pendants made of sealing wax are just what is needed.

Wax beads may be arranged on silk cord or narrow ribbon, in groups or singly. There is an endless variety of arrangement possible.

Often inexpensive vases, bowls, boxes or small dishes of attractive shape are entirely covered with wax and made to look like bits of expensive pottery. Small flowers made of sealing wax may transform a plain box into an attractive gift container appropriate for some special occasion.

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Most stationers and department stores carry the necessary Dennison materials for Sealing Wax Craft, and in many shops instructions are given free of charge.

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For

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Materials for Sealing Wax Craft



Wax de Luxe



Letter Wax

The materials for sealing wax craft are few and inexpensive: an alcohol lamp, a few steel knitting needles of various sizes, an ordinary steel knife with a broad blade, such as a small "vegetable knife," a wax spatula, a wax moulder and a few sticks of bright colored sealing wax.

The sealing wax may be purchased in sticks of two sizes. Wax de Luxe, the larger size, is more satisfactory for the foundation of beads and for enamel work when large surfaces are to be covered.

Letter Wax, a smaller size stick, is made in a greater variety of colors and is easier to use for making small flowers and the shadings on beads and vases.

A tumbler of cold water, a piece of soft cloth to wipe the cooled beads, and another to wipe the wax off the wax tools are also necessary.

It is a good plan to use a piece of glass or, better still, a marble slab, if it is obtainable, on top of the table where the work is to be done, then if the melted wax should happen to drop no harm will be done.

Often the beads or pendants are shaped by pressing them on the glass while they are still warm enough to be plastic.



No. 1 Wax Moulder



No. 2 Wax Spatula



No. 6
Alcohol Lamp





Sealing Wax Beads

Select the colors of wax for the bead, using for the foundation the color which is to predominate if more than one color is to be used.

Break or cut with the heated blade of steel knife pieces of wax about the size desired for the finished bead.

Heat the end of a steel knitting needle over an alcohol lamp and press into a piece of wax (illustration No. 1). When quite large heads are to be made, use two pieces of wax, one on either side of the needle.

Allow to cool. Return to the flame and revolve slowly, being careful that it does not melt too quickly. The blade of a knife can often be used to good advantage to help shape the head (illustration No. 2).

As the head is taking on the correct shape it is well to put it once or twice into a tumbler of water to cool. Wipe carefully with a piece of soft cloth before returning to the flame, for if any water remains on the bead bubbles will form when it is returned to the flame. When the bead is the correct shape, if colors are to be blended, heat the end of the sticks of wax one at a time and dot on the cool head (illustration No. 3).

Hold the bead over the flame and revolve slowly. The wax when heated will flow around the bead intermingling and forming attractive designs (illustration No. 4). Cool again, wipe thoroughly and pass quickly through the flame to restore the luster.

Hold the needle over the blaze at the back of the bead and again at the point but do not let the flame come in contact with the bead itself (illustration No. 5).

As the needle is heated the bead will be loosened and may be slipped off easily.

Slip the bead back and forth two or three times before it is finally slipped off, so that the hole will be clean cut (illustration No. 6).



No. 1



No. 2



No. 3



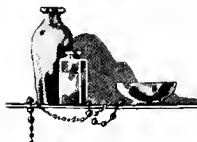
No. 4



No. 6



No. 5



Fancy Shaped Beads



No. 1

In addition to round or oval beads many fancy shapes may be easily made. A great variety of color combinations is also possible.

The bead at the top of the page (No. 1) is a shape which is used a good deal. The foundation is a perfectly round bead. After the head is formed and the colors properly blended, while it is still warm enough to shape and before it is removed from the needle press first one side and then the other upon a piece of glass.

Use a piece of wax about 2 inches long for the foundation of the long bead (No. 2) and press the heated needle into it the long way. Then heat and shape as described on page 3.

A bead of the same shape (No. 3) is decorated at the ends with four petals made of a contrasting color. The petals, made as described on page 10, are applied before the needle is removed.

The wax moulder sometimes helps form the beads. A slightly oval or round bead is first made and the lines made with the heated point of the tool (No. 4). Return the moulder to the flame from time to time so that the lines will be evenly indented each time one is made.

Bead No. 5 is round when first formed. After it has been flattened on both sides the shape is made by pressing with the thumb and fingers. Care must be taken to work when the wax is not too hot. The fingers may be moistened slightly while the wax is being handled.

Bead No. 6 is a long bead similar to No. 2. While it is still slightly soft flatten on both sides.

No. 7. A large size bead flattened on both sides is often used for the slide or center bead for a pendant. Flowers as described on page 10 are added to the bead. It will be much easier to put the flowers on the bead before it is removed from the needle.



No. 2



No. 3



No. 4



No. 5



No. 6



No. 7



Bead Necklaces



Wax beads may be strung in a close row, but as they are usually quite large it is more effective to string on cord or ribbon with spaces between them. The finish may be a single large bead, a flat pendant or a combination of both with a tassel.

When cord is used knots on either side of the bead will hold it in place. The pendant on the end of the string of beads is often in reality a large bead with an eyelet made of wire in one end.

There are many color combinations possible, but those used for the models shown are particularly attractive and you may like to copy the exact colorings. There is a list of attractive color combinations on page 9.

Just at the left is a necklace where sealing wax and small glass beads are used in combination. Two round, two long and one oval bead are made of No. 272. After the beads are formed touches of Nos. 293, 243, 253 and 233 are added.

The "drop" on the end is made of the same colors as the rest of the beads, but flattened on both sides. Cut a piece of No. 7 or No. 9 wire about $1\frac{1}{4}$ inches long, remove the green cotton covering and double over. Hold it in a pair of pincers over the flame until the ends are hot, then push into the bead, leaving it just high enough to form the loop for the cord or ribbon. Heat a stick of wax, the foundation color of the bead, and put a little wax on the wire. Hold over the flame until the wax is melted and runs evenly over the wire. Be careful that the space is not filled up so that the cord cannot be run through. If too much wax is used, it may be removed with the end of a knitting needle.

After the loop has been made, heat the bottom of the bead slightly and press on glass to flatten.

String the beads on a tan cord, grouping them with dull blue glass beads as shown. The cord may be fastened together underneath the large oval bead or the two ends may be lapped one beyond the other and covered with a little sealing wax as shown at the right.

The beads in the upper right hand corner of the page are a combination of Nos. 281, 293 and 206 strung on gold cord. After the beads are correctly shaped six round ones and one oval one are indented with the heated spatula. The strokes of the heated tool are made in a slanting direction rather than round and round the head.

The beads at the right are a combination of Nos. 281, 242 and 293, blended on to a foundation of black. Between these beads are ones made of No. 393 gold, made irregular in shape by indenting with the heated point of the wax moulder.

The pendant at the bottom is made of the same color combination on a foundation of cardboard such as described on page 7.





Bead Necklaces

Shown on pages 12 and 13

An unusual color combination is shown in the string of beads on the left of page 12. Eleven beads of the same size are made of No. 235 wax with a very little Nos. 294 and 242 blended into them. One long, oval bead of the same colorings is made for the "drop" at the end and they are strung on dark blue silk cord.

After the large bead is removed from the needle, hold one end over the flame until the hole is filled. Sometimes a drop or two of wax will have to be added to make the bead perfectly shaped. Use care that the bead does not become heated through and lose its shape. Insert a loop made of No. 9 wire as described on page 5 at the other end of the bead.

To make the odd shaped black, gold and jade green beads, first make a perfect oval bead of black wax with gold and jade green blended into it. Flatten evenly on both sides. While the bead is on the needle, and still warm enough to be plastic, take each end between the thumbs and forefingers of both hands and twist in opposite directions. Heat the needle and remove the bead.

Make the beads for the ends in the same way, but twist a little above the center. Then insert the wire loop and fill up the hole at the bottom made by removing the needle. String on jade green silk cord, knotting it to hold the beads in place.

Three very large flat beads made of black sealing wax are used for the pendant on page 13. After the two beads which are used for the sides are made the flowers are put on before they are removed from the needle. It makes the pendant much more attractive if the heads are decorated on both sides.

After the center bead is finished and removed from the needle the holes on both ends should be filled up as described above. Then heat a smaller needle and make two holes through the bead, one on either side, so that the ribbon may be put in as shown in the illustration.



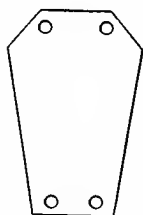
The string of blue beads at the right of page 13 is similar to those at the left of page 5. The foundation is No. 255, and Nos. 201, 293 and 242 are blended in for contrasting colors. After long oval beads are made and before they are removed from the needle, roll on a piece of glass to make cylindrical. A slight variation is made by stringing these beads on a double cord of blue silk.

The "Chinese" beads are quite large, round beads when first formed. The foundation is No. 254 and the colors which are used to blend in are Nos. 206, 261, 262, 263 and 256. After the beads are finished but while they are still soft, press on a piece of glass on both sides and make very flat and quite thin.

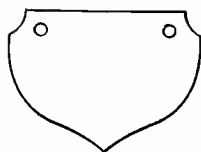
A Chinese coin is heated and pressed into the large center bead and they are strung on a black cord. Knot the cord to hold the beads in place.



Pendants



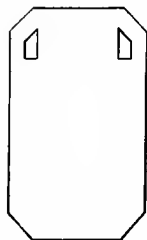
No. 1



No. 2



No. 3



No. 4

Many of the fancy shaped pendants are made on a cardboard foundation. After the required shape is cut the holes which are to be used to fasten in the ribbon or cord must be cut or punched. They should be made larger than will be required when the pendant is finished as the wax will fill up the holes quite a little. Instead of making holes in the cardboard foundation wire loops such as described on page 5 are often used. Many styles of pendants are much more attractive if the design is repeated on the back.

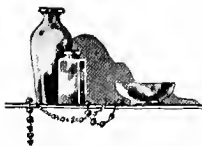
Heat a stick of wax and dot generously on the cardboard foundation, hold over the flame to allow the wax to melt and run smoothly over the entire surface. Allow to cool, then cover the other side in the same way. Cover the edges carefully, using the heated spatula or knife blade if necessary to keep the edges smooth.

The foundation shown at the top of the page (No. 1) is used for the "wild rose" pendant.

The cardboard is covered with gray sealing wax No. 303. After the foundation is covered smoothly on both sides the design is lightly drawn and the flower made of No. 206 wax. The heated spatula is required to help shape the petals. The center and tips of the petals have a touch of No. 224 wax. The pendant is then strung on a white silk braid. A tassel made of the silk braid is fastened into the two holes at the bottom of the pendant.

The pendant on page 13 with the conventional black butterfly design is made on a foundation similar to No. 2. Both sides of the cardboard are covered with No. 235 wax and the design is made with black and gold wax. The method of making this design is described on page 22. While the pendant is still warm it should be pressed against the glass or marble slab to make it perfectly flat. This effect is among the most difficult to obtain and cannot be successfully undertaken until one is quite expert in handling the wax.

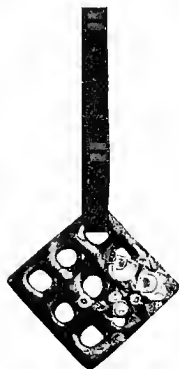




Pendants

An oval shape is the foundation for the colonial basket pendant at the bottom of page 7. The foundation is covered with No. 252 and when it is finished the basket is made of No. 293 gold wax; the moulder and spatula help shape it. Flowers of various pastel shades are then added. Roses are the easiest to make. The method is described on page 10.

Pattern No. 4 is used for the foundation of the pendant at the left of page 13. The foundation itself is covered with wax No. 224 with a little No. 293 blended in on both sides. After the surface is covered smoothly, lines are made across the entire front by pressing with a heated knitting needle.



A raised oval is then made in the center and small pink and white forget-me-not-like flowers and green leaves complete the decoration.

The crescent-shaped pendant on page 12 is first covered with No. 301 black wax. White wax is then blended in and lines made across it with the steel knitting needle. The flowers are made of Nos. 253 blue, 225 violet and 262 yellow.

The pendant with the grape design has gold wax for the foundation. The cardboard foundation is covered with No. 393 sealing wax. The lines are made by pressing a heated knitting needle flat against the foundation in parallel lines. The grapes are formed by dropping No. 223 wax one drop at a time until a bunch the correct size is made. A suggestion of a trellis is made by putting on a little black wax with the spatula. The leaves which are made as described on page 11, require No. 245 green.

An odd but attractive idea is carried out in the square lattice-shape pendant. The cardboard foundation is about an inch and a half square and square holes are cut out to form the lattice. This is covered with black wax on both sides. Sprays of pink roses, blue, violet and yellow flowers, and green leaves complete the decoration. The effect will be much better if the spray of flowers is repeated on the reverse side. The finished pendant is hung on a fancy weave black ribbon.

The long "drop" is formed of No. 353 wax, a wire loop is inserted at the top and covered with wax. The little roses are made of a variety of colors, Nos. 252, 261, 223, 233 and 237. A round bead flattened on both sides is made for the "slide." After it has been shaped, roses of the same colors as used on the drop are arranged in a group.





Pendants

The pendant illustrated at the right is made over a cardboard foundation. Cover both front and back with No. 212 wax.

Have the wax quite a little thicker in the middle but rounded off evenly at the sides.

The entire surface is then covered with tiny dots put on "hit or miss" to resemble flowers, Nos. 206, 233, 293 and 244 being used for the colors.

The "slide" is a single round bead made to match the foundation of the pendant and decorated in the same way.

Either green or gold colored cord may be used.



Color Combinations for Sealing Wax Beads

The variety of effects which may be obtained by blending different quantities of sealing wax together is almost without limit.

The results are also very much varied by the amount of heat applied.

In adding the colors to be blended, it is much better to use very small quantities, otherwise the foundation color will be too much covered and the correct effect cannot be gained.

In addition to the color combinations used for the samples illustrated the following list will be of help in selecting attractive color combinations.

<i>Foundation</i>	<i>Colors to be blended</i>
No. 301 Black	No. 293 Gold, No. 263 Orange
No. 261 Yellow	No. 243 Jade Green, No. 293 Gold, No. 201 Black
No. 243 Jade Green	No. 256 Navy Blue, No. 293 Gold, No. 201 Black
No. 397 Copper Bronze	No. 206 White, No. 243 Jade Green, No. 242 Lt. Jade Green, No. 206 White
No. 231 Lt. Rose Pink	No. 293 Gold, No. 291 Silver, No. 206 White
No. 223 Lilac	No. 244 Verdure Green, No. 226 Purple, No. 291 Silver, No. 293 Gold
No. 255 Cobalt Blue	No. 293 Gold, No. 281 Geranium
No. 252 Lt. Azure Blue	No. 293 Gold, No. 201 Black
No. 272 Trans. Amber	No. 271 Fawn, No. 261 Yellow
No. 397 Copper Bronze	No. 243 Jade Green, No. 261 Yellow
No. 246 Dk. Verdure Green	No. 242 Lt. Jade Green, No. 243 Jade Green, No. 206 White
No. 254 Alice Blue	No. 263 Orange, No. 206 White, No. 291 Silver
No. 337 Amer. Beauty	No. 293 Gold, No. 256 Navy Blue
No. 271 Fawn	No. 297 Copper Bronze, No. 293 Gold
No. 395 Green Bronze	No. 242 Lt. Jade Green, No. 206 White, No. 291 Silver
No. 395 Blue Bronze	No. 242 Lt. Jade Green, No. 293 Gold
No. 395 Blue Bronze	No. 244 Apple Green, No. 291 Silver
No. 243 Jade Green	No. 235 Coral, No. 201 Black



Flowers Made of Sealing Wax

It is well to practise making flowers on a piece of paper before starting work on the articles to be decorated. You will find that with a little practice you can make well shaped flowers. Do not putter over them. One or two strokes of the tool will make the flower look better than if four or five are used. After a few trials the right heat for the tool and the exact softness required for the wax can easily be determined.

Indicate very lightly with pencil on the article to be decorated the position of the flowers, stems and leaves.

Flowers are much more attractive if two or three shades are used. It is possible to mix the colors to obtain lighter or darker shades. The wax is heated and the two colors mixed on the stick and blended with the wax spatula.

For roses two or three shades will be required. Hold a stick of the lighter shade over the flame until it is soft, then spread over the surface marked and smooth out with the heated spatula (illustration No. 1).

Heat a stick of the darker color to be used and drop on, one drop at a time, two or three drops. Let the wax harden. Then heat a stick of the medium shade or, if only two shades are to be used, the light, and spread a very little on the top of the darker shade (illustration No. 2).

Heat the wax moulder over the flame and make a round hole in the center of the mound of wax.

Then, reheating the tool each time, make three cuts around the hole, at the same time press out a little to form the petals (illustration No. 3).





For the leaves, hold a stick of green wax over the flame until it is soft, then scrape off a little with the spatula. If necessary pass the spatula through the flame and then bearing down slightly make the leaves with a brushlike stroke in the position indicated.

Forget-me-nots or daisies are made by scraping the softened wax on to the spatula and making the petals with one stroke. The petals will be better shaped if the stroke is made away from the center. After the petals are made, drop on one or two drops of yellow wax for the center, smoothing it on the top with the heated spatula.

Forget-me-nots with a more raised effect are made by dropping one drop on each place marked for a petal and then after the wax has cooled shaping the petals with the heated spatula.

Wild roses are made by dropping a drop or two in the correct position for each petal, then the heated spatula spreads out the drop and shapes the petal.

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Designs Outlined

One need not be able to draw to make attractive decorations of sealing wax. The designs which are printed on crepe paper, paper napkins, gummed seals and even the colored pictures from magazines may be used for a foundation. Cut out the design and paste very carefully on to the object to be decorated. Heat the wax and scrape off a very little with the spatula. Pass the spatula through the flame and with a brushlike stroke follow the outline of the design. Heat the tool and wipe off carefully each time a different color is used in the design.



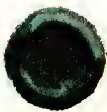
Use wax as near as possible to the shades of the printed design. Cover some parts of the design quite heavily in order to obtain a raised effect.

The girl's head and poinsettia place cards shown on page 18 give an idea of the possibilities of this kind of decoration.

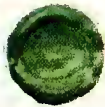
The Santa Claus head illustrated has for its foundation a gummed seal. It may be attached to a box, place card, small calendar or a Christmas package and the outline and even the main part of the design covered with wax.

Santa's hat with its sprays of holly on either side and his whiskers are outlined with wax, using the same colors as those on the printed design.

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No. 243
Dark Jade
Green



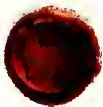
No. 242
Medium Jade
Green



No. 201
No. 301
Black



No. 271
Fawn



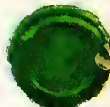
No. 297
No. 397
Copper Bronze



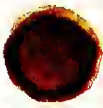
No. 295
No. 395
Green Bronze



No. 294
No. 394
Blue Bronze



No. 244
No. 344
Apple Green



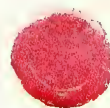
No. 206
No. 306
White



No. 207
Amber
Spangle



No. 272
Transparent
Amber



No. 233
Medium
Rose Pink

No. 231
No. 331
Light Rose Pink



No. 235
Dark
Coral



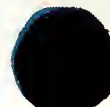
No. 281
No. 381
Geranium



No. 282
Dark
Geranium



No. 283
No. 383
Ruby

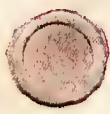


No. 256
Navy
Blue

COLORS OF DENNISON WAX

The numbers with the prefix number "2" are those in which Lett

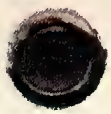
SEALING · WAX · ART



No. 291
No. 391
Silver Bronze



No. 237
No. 337
Cerise



No. 203
No. 303
Mist Gray



No. 293
No. 393
Gold Bronze



No. 245
No. 345
Verdure Green,
Light



No. 246
Verdure
Green



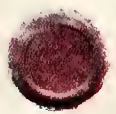
No. 225
Light
Purple



No. 226
Dark
Purple



No. 224
No. 324
Violet



No. 223
No. 323
Lilac



No. 261
Canary



No. 262
Golden
Yellow



No. 263
Orange



No. 255
No. 355
Cobalt Blue



No. 254
Alice
Blue



No. 253
No. 353
Azure Blue

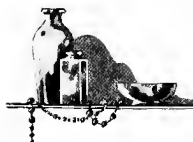


No. 252
Light
Azure



No. 234
Dark
Rose Pink

DE LUXE AND LETTER WAX
 er Wax is made The prefix number "3" indicates Wax de Luxe



Sealing Wax Enamel

Vases, bowls, boxes, candlesticks and many other articles may be entirely covered with wax.

Often one color is used to cover the entire surface of an article and when it is finished it is decorated with flowers made of sealing wax.

Variegated effects are obtained by using two or three colors and blending them together as the wax is being melted.

Heat the end of a stick of sealing wax over the flame and, beginning at the top of the article to be covered, apply with a brushlike stroke. Keep returning the wax to the flame and put small quantities from the stick around the vase and down about 1 inch. Leave about an eighth of an inch between each spot of wax (illustration No. 1).



No. 1

Hold the vase over the flame, revolving it slowly and always in the same direction, allowing the wax to melt and run smoothly over the surface to be covered (illustration No. 2).

Allow to cool. Heat the stick of wax again and proceed to cover about an inch more of the surface.

Return to flame and revolve until the wax is smooth and even. Repeat until the entire surface is covered (illustration No. 3).

Colors may be blended by putting a second and even a third color below one row of the predominating color and blending all together over the flame, or the article may be entirely covered with one color and the contrasting colors added afterwards—just as is done in making beads.

A little practice will show the proportion of each color to be used to obtain the correct color effects.

When articles are covered with wax put on rather sparingly

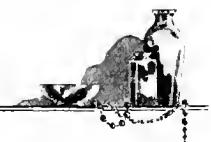


No. 2



No. 3





and if when the wax is blended together there are places that are not covered, the stick of wax may be heated and enough wax applied to cover the space. Allow to melt and run smoothly into the rest of the surface.

A very pretty color combination is shown in the vase at the right. No. 394 blue bronze is used at the top, below it and blended into it No. 391 silver bronze. Next No. 344 apple green is used and the lower part is covered with No. 395 green bronze.



The vase and the candlestick at the bottom of the page show the possibilities of two kinds of decoration. The candlestick is covered with No. 397 copper bronze, and the ox-eyed daisies made as described on page 11, require No. 262 golden yellow for the petals, No. 201 black for the centers and either No. 246 verdure green or No. 295 green bronze may be used for the stems and leaves.

The large vase is first covered smoothly with No. 394 blue bronze except the rim around the top for which No. 393 gold bronze is used.

The floral decoration has for its foundation a spray of Dresden flowers found on Dennison napkin No. 1008. The design is cut out carefully and pasted on to the vase in the correct position. The flowers, leaves and stems are then covered with wax as described on page 11.

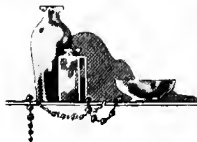
The wax used should match the color printed on the design as nearly as possible. Great care should be taken to cover the edges of the paper design so that the decoration will be smooth and become a part of the vase.

The bon bon box is covered with wax No. 235 dark coral with a very little No. 291 silver bronze blended into it on the lower part, but not on the cover. An open rose made of the silver bronze is put on the cover for a handle. (To make the rose, see page 21.)

The flower is made completely then heated underneath and pressed carefully on to the top of the cover.

Extra heat is then applied inside the cover to make sure that it is securely fastened.





Sealing Wax Enamel



Another example of the use of outlined designs is the vase at the left. The vase itself is first covered with blue bronze No. 394. Butterflies cut from decorated crepe No. 313 are pasted in artistic arrangement on the sides. The wax is applied to the butterflies with the spatula as described on page 11. The entire design should be covered and the wax match as nearly as possible the colors of the printed butterflies.

Candlesticks may be covered with wax and decorated with flowers so that they will add an attractive color note to the decorations of a room. The one illustrated is covered with No. 391 silver bronze. The wreath of small flowers around the base consists of one pink rose in the center of each section with garlands of blue forget-me-nots and green leaves to complete the design.

The tin candy and lunch boxes which are so popular may be taken out of the ordinary class and made decidedly individual by covering them entirely with bright colored wax and adding conventional flowers.

The box illustrated is covered with No. 331 light rose pink and the flowers are made of No. 252 light azure blue, No. 271 fawn, No. 223 lilac, while the leaves require No. 244 apple green and No. 245 light verdure green. A few drops of each color are put on the box in the correct positions and then flattened out with the heated spatula as shown in step one on page 10. A tiny dot of No. 261 is used for the center of each flower. This also should be shaped with the spatula.

It is often possible to purchase the plain painted boxes. The floral decorations may then be put directly on to the painted surface. If this is done the paint directly under the decoration must be scraped or scratched to make the surface rough, otherwise wax will not stick.





Favors and Boxes

How often one is looking for the unusual thing to make for a bazaar or as a favor for a luncheon or for a prize at a card party.

Sets of numerals for marking card tables are cut from heavy black cardboard and decorated with pink roses, tiny violets and blue flowers and green leaves made of sealing wax. The method of making the flowers is described on page 10.

Another dainty gift is a small, square box to which strips of black passe partout binding and garlands of sealing wax roses and daisies have been added. The box contains a bolt of lingerie ribbon which pulls out through a slit in the cover.

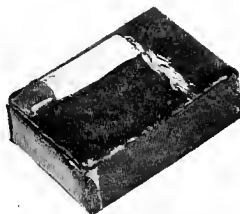
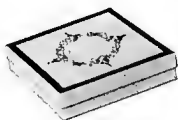
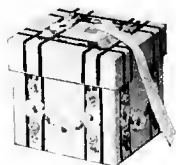
A compact of face powder to which "Frenchy" looking sealing wax flowers in pink, blue and lavender have been added will make an attractive gift or prize.

Another could be covered in the center with a spray of forget-me-nots and green leaves.

Often, for some anniversary, a little special touch is needed which only handwork can give. The little box on the left, which is made especially to hold a gold coin, may be decorated with violets to hold grandmother's birthday gift or with orange blossoms should the gift be for a bride.

Plain white boxes can be transformed into attractive containers for bridal or engagement gifts by the addition of a wreath or spray of sealing wax flowers in appropriate design and colorings.

The favor for a man's dinner is made by covering the top of a match box with No. 256 sealing wax, then adding the cigarette made of No. 206 and the tip of No. 271.



Place Cards

A variety of place cards which differ from those which may be purchased can be decorated with sealing wax.

The one at the top is made by cutting a head from a colored page of a magazine, pasting it on a card and then cutting out. The hair flowers and ribbon are then given a raised effect by outlining with colored sealing wax.

A small circle of black passe partout binding is stuck on a plain white card for the foundation of the next card and around the edge are arranged groups of flowers of various colors and green leaves.

A card rounded at the ends has roses and green leaves as a finish, while just below is shown a simple spray of violets in one corner of the card.

The poinsettia design can be made by one who thinks she cannot draw at all. A seal is pasted to the card and then the card is cut as shown. The petals of the flower are outlined with red sealing wax, and green leaves and yellow center complete it.

The wreath of daisies is easy to make. Follow instructions on page 11.

The basket of flowers is a little more difficult. The basket is a piece of black passe partout binding cut to the correct shape and fastened to the card in the position shown.

The flowers which are various shades of pink, violet, yellow and blue are next added. After they are made the outline above them is cut out and the rest of the card cut to the correct shape, two or more strips of the passe partout binding gummed together are added for the handle.

A narrow strip of cardboard glued on to the back of the cards, easel fashion, will make them stand.

A place card for a birthday party which is a bit unusual is the rose candle holder. The rose is made as described on page 10, but is much larger and more "strokes" of the tool are needed. The hole in the center of the flower must be large enough to hold the taper.

A tiny flower pot covered with sealing wax of the color of the table decorations holding a paper flower to which is attached a place card makes a very pretty favor and place card combined.





Dress Accessories



Every one knows how hard it is to find an ornament of just the right color or shape for a hat. With thirty-six different shades of sealing wax as a basis for possible color combinations the problem is readily solved.

The "jade" ornament at the top of the page is made on a foundation of cardboard. Cut off the head of an ordinary hatpin, fasten to the cardboard foundation with gummed cloth tape. Heat a stick of No. 213 letter wax and dot into the cardboard foundation. Hold over the flame until the wax has melted and covered the entire surface smoothly. Cover the other side in the same way and also the edges. Dot on a little No. 242 wax and blend into the surface over the flame.

Heat a stick of No. 293 wax and scrape a little off on to the wax spatula and make four petals at the base of the ornament as described on page 10. The hatpin with the long head is made just as if it were a bead but over the head of an ordinary hatpin. The foundation is black, No. 201, with No. 293 and No. 297 blended into it. A knife blade and one's fingers help to shape it.



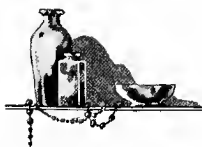
An oval shaped hatpin or ornament may be very easily made over the head of an ordinary hatpin. Make it just as if it were a bead. A pleasing color combination is Nos. 237, 291, 294.

The girdle is ornamented by covering each section, the clasp and the top of the tassels with black sealing wax. The center of each section is then decorated with a rose made of shades of pink. (See page 10.)

Buttons which have a shank may be used as a foundation for ornamental buttons. The buttons may be held by the shank with a pair of pincers while the wax is being applied and melted. A plain color should be used as a foundation and other colors added as shown on page 3. Flowers may be used for decoration.

The pins and belt buckle shown are decorated with tiny roses, forget-me-nots and leaves. Pink, blue, yellow and violet are combined with pleasing effect. The pins were first covered with black wax, but the flowers were put directly on the metal belt buckle.





Flowers Made of Sealing Wax on Gummed Tape



An attractive bit of color may be added to a room by putting a few flowers of "futurist" design in a vase or bowl.

Bright colors and unusual combinations are most striking.

To make flowers like the one at the left, stick two pieces of gummed cloth tape together and cut out five petals for each flower about an inch and a half long shaped like diagram. Make a tiny hole at the base of each petal and fasten in a piece of spool wire.

Heat a stick of sealing wax and dot small quantities over the surface of the petal. Hold over the flame until

the wax has run smoothly over the entire surface. Allow to cool, then cover the other side in the same way.

The center may be made entirely of sealing wax with a wire attached to the under side, or a daisy center which may be purchased ready made may be the foundation. After the center and petals have been covered with wax, arrange the petals around the center and fasten tightly together with a piece of spool wire. Add a piece of heavier wire for the stem and wrap with a narrow strip of crepe paper.

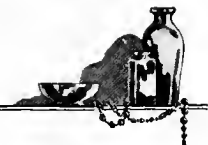
Gummed cloth tape prepared in the same way as for the petals and covered with green sealing wax makes the leaves. These are fastened in place on the stem as it is being wrapped.

Another style flower is shown at the bottom of the page. The five-petaled flower is cut all in one piece. A small hole should be made in the center and kept free from wax; after both sides have been covered and while it is still warm, bend the petals to make the flower slightly cup shaped.

The center petal is cut with an irregular serrated edge. A piece of wire to which a few flower stamens are fastened is put through the center of the petal after it is covered with wax. This in turn is slipped through the hole in the center of the outside petals and the whole fastened tightly together with fine wire. The stem is then wrapped and the leaves added.

Flowers of this kind should be made of bright colors such as Nos. 237, 226, 234, 262, 263, 281, 254 and 235.





Moulded Flowers

For many purposes, such as boutonniere favors, place favors and hat trimmings, small flowers may be made by moulding the wax.

Roses, because of their shape, are the most satisfactory to make in this way.

Hold the stick of wax over the flame only long enough to allow it to become soft enough to shape with the fingers, but not hot enough to melt so that it will not hold its shape.

Moisten the fingers with a damp cloth or sponge while working with the hot wax.

Flatten the softened wax between the thumb and forefinger and work into shape, then while it is still soft pull the flattened petal from the stick. Continue shaping and curve it around to make cup shaped.

Hold over the flame again if necessary, but do not allow it to get too soft to handle easily.

The centers are made by putting a single drop of wax on the end of a piece of spool wire. The wax may be either yellow or the same color as the flower itself.

The petals should be arranged around the center as they are made. They may be reheated as necessary.

One single large dot will make a bud. The center with one petal curved around it makes a half-open rose, while a wide-open flower will need five or six petals.

Group several buds and blossoms together and add three or four sprays of small rose leaves. Wrap the stems of the flowers and leaves together with a strip of crepe paper.

The flowers may be all one color or a darker one for the center and a lighter one for the outside petals.

Instead of making the petals of two colors the center petals may be painted as described on page 22.





Painting with Sealing Wax

A new development in the use of sealing wax for decorative work is to use it for painting. Sealing wax is soluble in denatured alcohol and can be used just as if it were water-color paint. Moisten a fine camels' hair brush in denatured alcohol. Break a small piece of sealing wax from the stick and rub the moistened brush over it until the proper amount of color is obtained. Colors may be mixed if desired, just as would be done with paint. Designs may be painted on paper boxes, cards or on objects already covered or made with sealing wax, such as vases, beads or pendants. When painting is to be done on a surface which is already covered with sealing wax, great care must be taken that the brush is quite dry and the wax quite thick on the brush, otherwise the alcohol is liable to soften the foundation and spoil it.

Often, in order to obtain the best results, several coats of "paint" must be used. Be sure that one coat is thoroughly dry before another is applied.

The attractive results which may be obtained are shown in the "conventional butterfly" and "poppy" pendants on page 13.

The foundations for both are cardboard covered with wax. For the butterfly design, use No. 235. After the foundation is covered on both sides press on a piece of glass to make perfectly smooth and flat. The design is then painted in black and gold. The black grosgrain ribbon is put through two holes in the foundation, doubled back and sewed in place under two oval-shaped beads of coral, black and gold. The beads may have a conventional design painted as shown in the illustration or the colors may be blended into the coral color foundation.

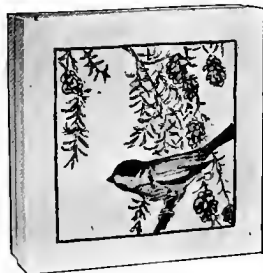


The yellow poppy design pendant, illustrated just at the right of the butterfly, is made by covering a round disc of cardboard smoothly on both sides with No. 271 fawn wax. Five poppy petals are moulded of No. 261 as described on page 21 and fastened to the foundation by heating each petal slightly and pressing on to the disc in the correct position. The shadings on the petals and the center are then painted. The colors used should be Nos. 262, 263, 245 and 201.

One must be able to draw a bit to be successful in making the poppy pendant illustrated. The foundation of



cardboard is covered smoothly on both sides with No. 201 black wax and flattened carefully. Nos. 281, 282, 283 red wax are used for the flower, and shades of green Nos. 244 and 245 are needed for the leaves. The "slide" is a flattened bead with a tiny poppy similar to the one on the pendant painted on one side.



Sealing wax may be dissolved in denatured alcohol and used to cover a large surface. The liquid is "painted" over the surface with a large brush. This method may be used instead of the one described on page 14 for covering vases, boxes or other small china or glass articles.

The best results are obtained by melting the wax and then adding the alcohol.

Melt the wax over heat in the container which is to be used to hold the paint.

Remove from the heat, allow to cool very slightly and add the alcohol very slowly, stirring all the time.

The wax should be mixed in proportion of two sticks of Wax de Luxe to one-half pint denatured alcohol.

Sealing wax paint is a very satisfactory finish for crepe paper rope baskets instead of shellac. One coat gives a flat finish while a second will produce a glossy enamel effect.

Allow one coat to dry thoroughly before handling or applying a second coat.



After a basket has been painted, conventional or floral designs may be added.

The work basket pictured is an example of several kinds of wax decoration. The tassels are trimmed with beads. There are flowers such as described on page 10 on the ring handle, while the basket itself has flowers such as described above painted on it.



THE cost of making novelties of sealing wax is so small that it is often hard to tell just how much an article really does cost.

All the materials may be purchased from stationers or department stores.

The lamps vary in price beginning at 40 to 50 cents each, and the wax tools will cost about 25 cents for either the moulder or the spatula.

The real staple of Wax Craft, the wax itself, will be 8 cents a stick for the Letter Wax and 17 cents for the Wax de' Luxe in most shops, but the price will vary somewhat in different localities.

The development of sealing wax for decorative purposes is growing all the time and new designs are constantly being created.

The Service Bureaus, which are maintained at the four Dennison Stores, are always glad to give you the benefit of the latest ideas in the development of this interesting craft.

Just write the nearest one when you need any information which is not contained in this book.

The Gala Book

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How to get the crowd "started" is easy when you put the suggestions in this book to work. There are decorations, costumes and favors illustrated and described for St. Valentine's Day, St. Patrick's Day, Easter, April Fool's Day, May Day and the various Patriotic Holidays. Price 10 cents.



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