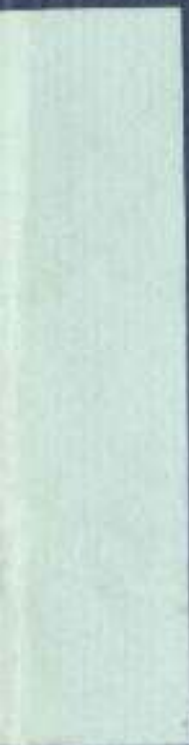


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THE

METHOD

IN

SIMPLE

ARTISTIC Cake Decorating

Without Piping
Without using Gumpaste decorations

WEDDING,
Birthday and other Cakes

By
Edwin
Schur

tastefully decorated by means of moulds
with creamy eating sugarpaste.
Instructions for Moulding and Modelling.

With

ELIZABETH
DAVID

To those who wish to take Private Lessons.

Schur's School for Piping and Modelling.

Lessons may be taken at the following terms:—

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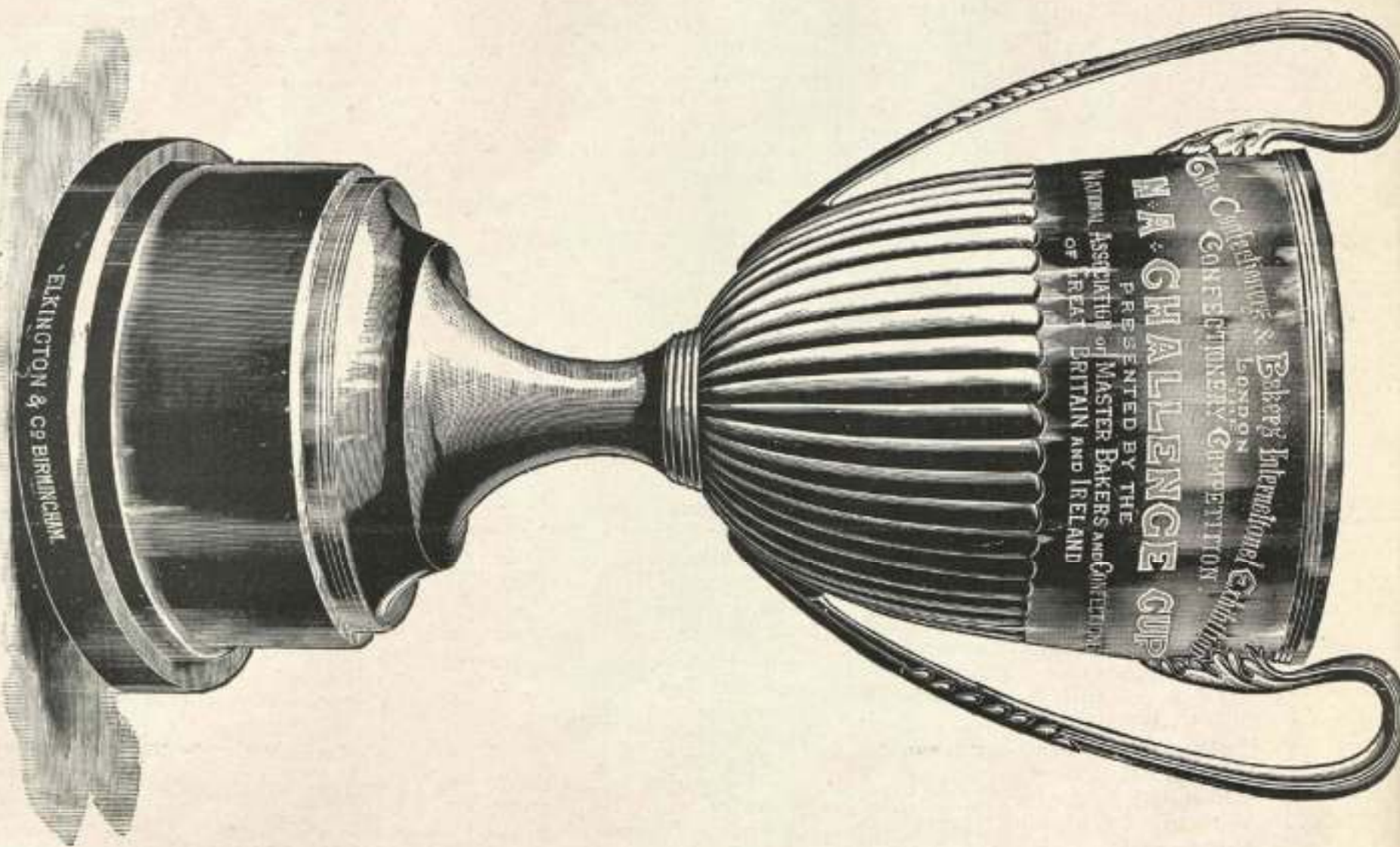
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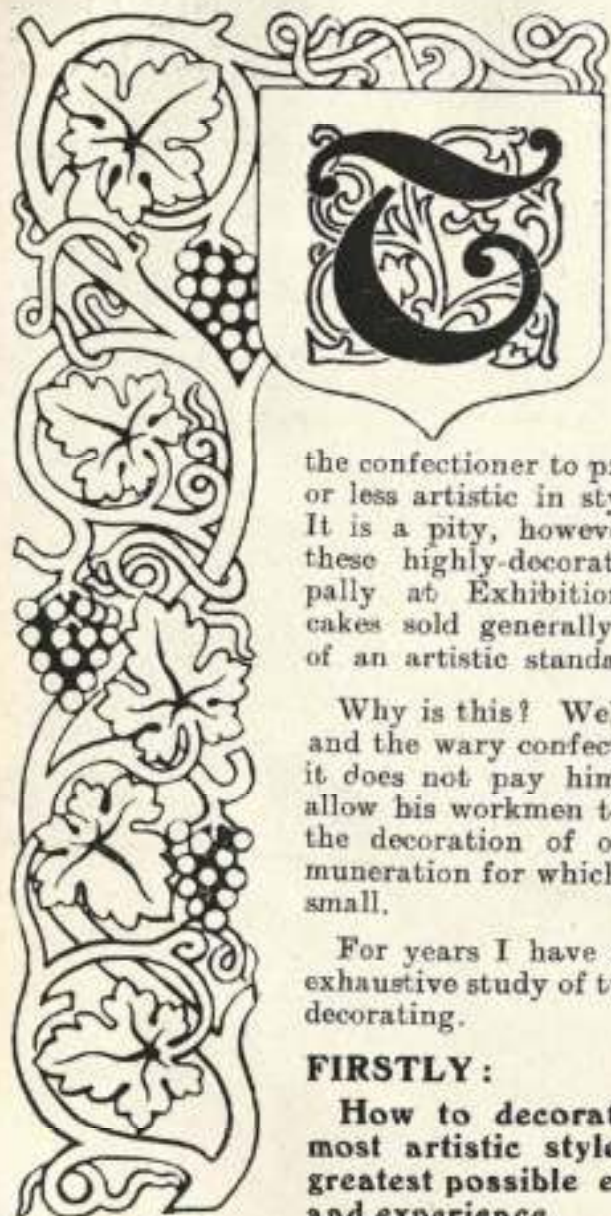
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It was not easy for Mr. SCHUR to win this Challenge Trophy you can be sure, but it is quite easy for you now to ice and decorate cakes artistically and effectively, by this new and most simple method, as described herein.

PREFACE.



THE appreciation of the public for nicely decorated cakes for festival occasions, and the possibility of winning prizes at Exhibitions, has been a spur to

the confectioner to produce cakes more or less artistic in style of decoration. It is a pity, however, that one sees these highly-decorated cakes principally at Exhibitions, whereas the cakes sold generally are very seldom of an artistic standard.

Why is this? Well, time is money, and the wary confectioner knows that it does not pay him to spend, or to allow his workmen to spend, hours in the decoration of one cake, the remuneration for which is comparatively small.

For years I have made a close and exhaustive study of two points in cake-decorating.

FIRSTLY:

How to decorate cakes in the most artistic style and with the greatest possible economy of time and experience.

SECONDLY:

How to produce artistic cakes with decorations

which are not only pleasing to the eye, but tasty and pleasing to the palate.

This book is intended to deal with these two important points, and will show clearly by illustrations and explanatory text a most simple way to decorate cakes artistically with the assistance of moulds.

By using a creamy and mellow eating sugar-paste, or, for certain cakes, chocolate or other flavoured pastes may be used. These pastes can be obtained ready prepared for use from the author of this book, or the recipes for making them can be bought. *It is most essential that only a nice eating sugar-paste should be used*, as the old-fashioned gum-paste, on account of its hardness, is most objectionable for eating or cutting up. The moulds illustrated in this catalogue are made of hard wood, and are washable, unbreakable, and are practically everlasting. The engravings are careful and accurate copies of the originals. The designs are new, and only such are adopted which are really practical and useful for their intended purpose.

The method of moulding and modelling is described as simply as possible, and will enable anyone, with very little skill, or without any knowledge of piping, to decorate cakes in the style illustrated in this book.

Those who do piping will also find this book and moulds useful, as some moulded designs in conjunction with the piping will give greater effect to the cake, and will make same to appear more artistic than it does with piping alone.

It will be found that these moulds are also useful for moulding other substances, such as short or sweet paste for fancy or dessert biscuits, leaves or designs of short-pastes for decorating raised pies, croustade, croutons, or fancy garnish. They can also be used for moulding butter, wax, etc.

The instructions for modelling flowers, lace or fruit will no doubt, be found extremely useful.

All the illustrations are numbered, and the numbers correspond with the numbers in the price-list for moulds.

It is my intention to add periodically fresh designs to this catalogue as necessity arises. Also moulds can be made to order from sketches of patrons' own ideas.

In face of the continuous demand for shorter hours and higher wages by the workmen, and of the steadily increasing cost of raw materials, it should be worth while to give careful consideration to "Simplicity" in cake-decorating.

It is possible that this effort to provide a simple and

improved method for cake-decorating will not be unanimously approved by the trade, as unanimity in this case is hardly to be expected, but I am convinced that it will be appreciated and welcomed by many, and will be found conducive to economy and artistic excellence in cake-decoration.

EDWIN SCHUR.

24, High Street, Putney,

London, S.W.

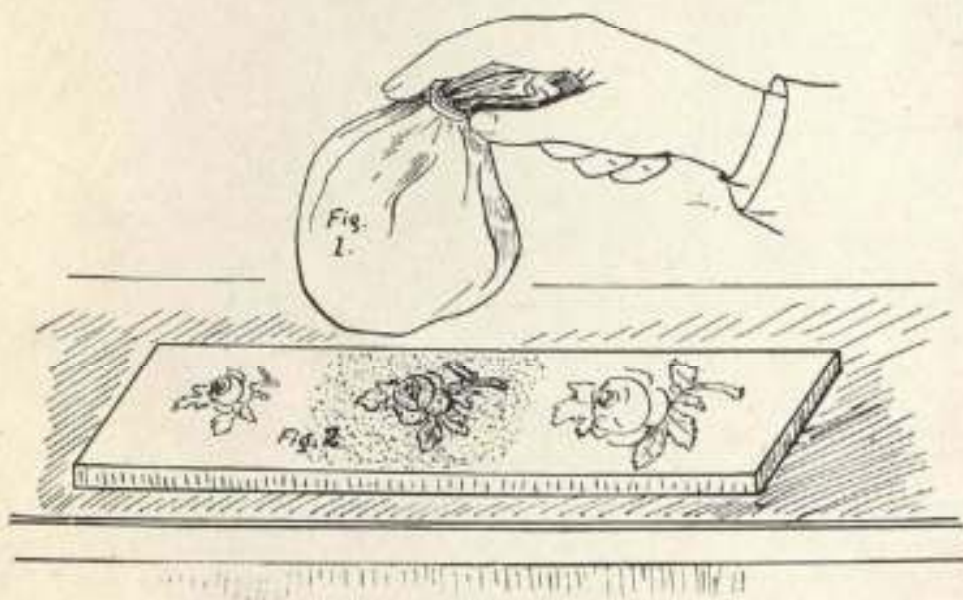


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I.—Instructions for Moulding Modelleesi Sugar or Chocolate Paste or Marzipan.

A.—DUSTING THE MOULD.

Dry starch or arrowroot powder should be sifted through a fine hair sieve. A small quantity of the sifted powder is then loosely tied up in a piece of muslin (as Fig. 1). Dip the mould

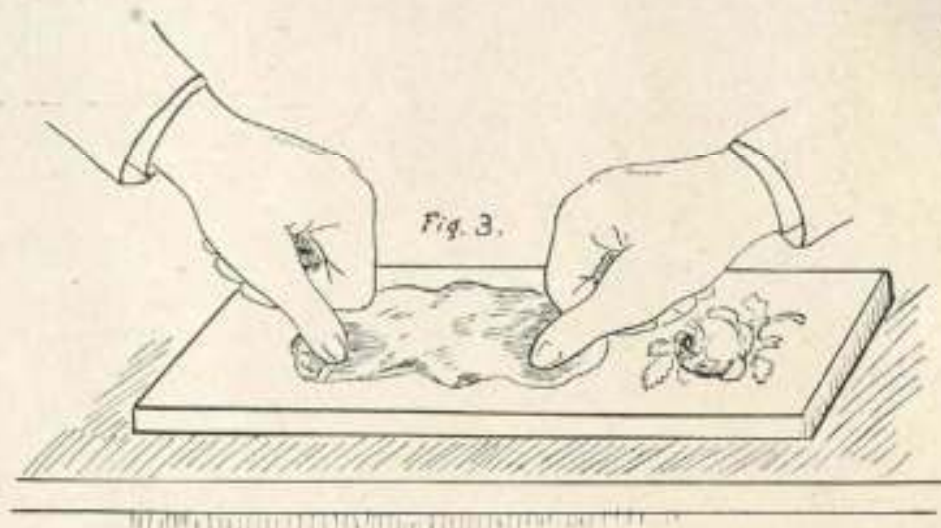


slightly with the satchel so that a thin coat of powder is evenly distributed over the design intended to mould (see fig. 2).

Care should be taken not to give a too thick coat of powder if a clear and sharp impression is required. The moulds for moulding designs may also be oiled with almond oil or slabine, instead of using powder.

B.—PRESSING THE PASTE INTO THE MOULD.

A small piece of sugar or chocolate paste is rolled up a little and then pressed into the dusted or oiled mould (see Fig. 3).



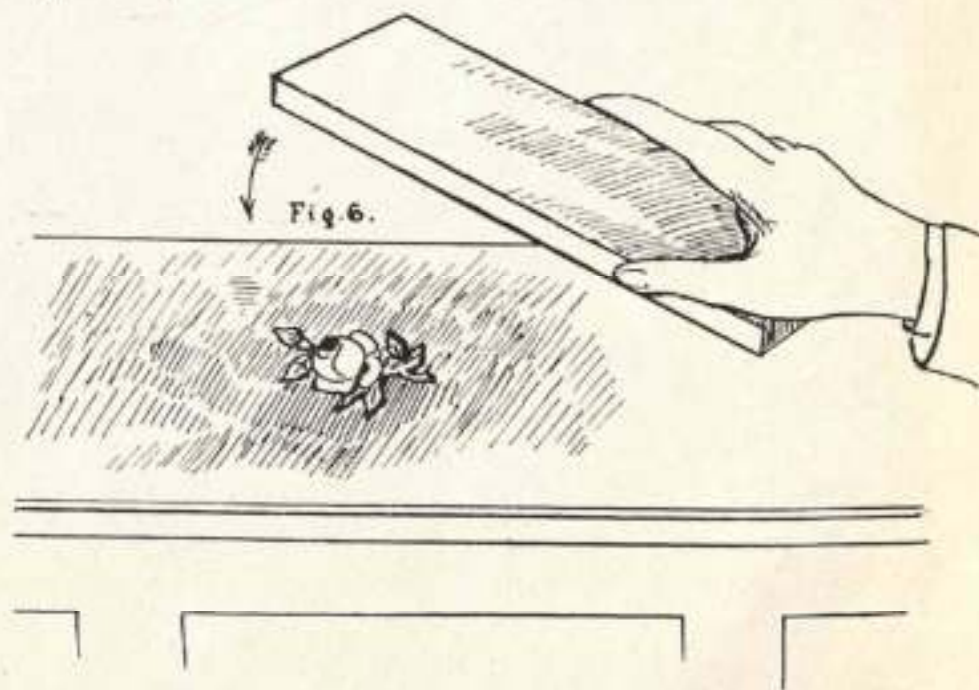
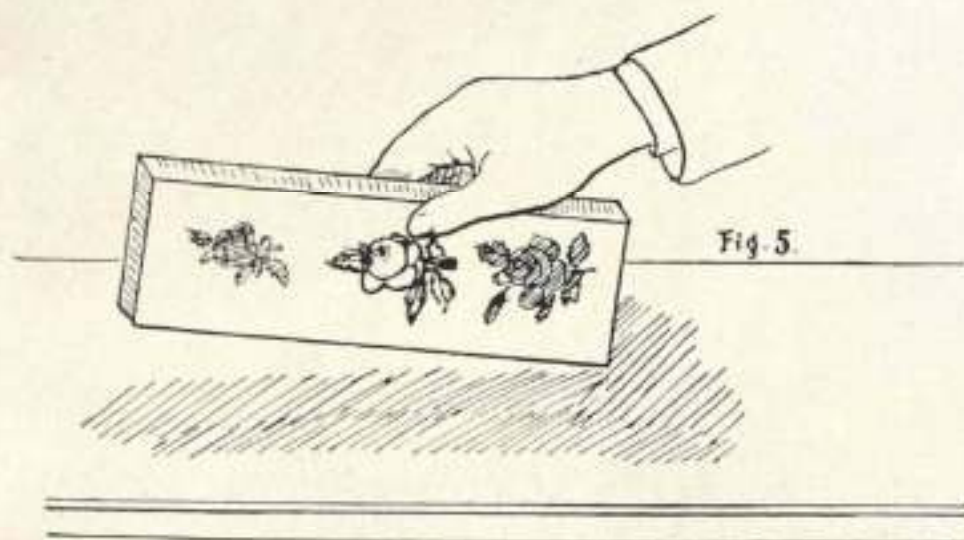
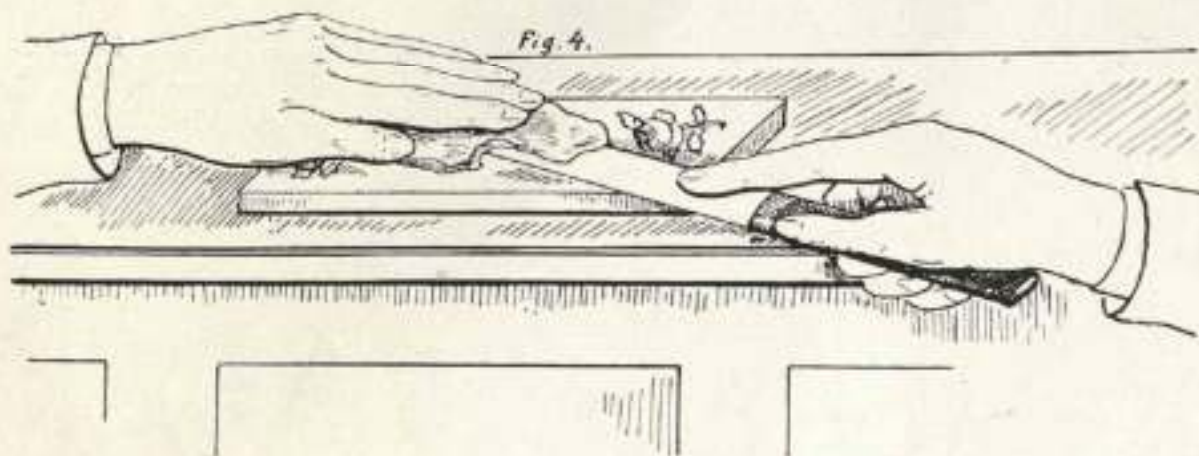
C.—THE SUPERFLUOUS PASTE TO BE CUT OFF.

Take a sharp, thin knife, hold with one hand the piece of paste in mould (to prevent it from slipping), cut the paste off with the other by placing the knife slantwise in the middle on top of the paste, and in a sawing way cut, towards the edge of the design, one part of the superfluous paste off; then turn the mould round, lay the knife quite flat on the mould, and by sliding over the mould cut towards the edge of design the other part of the paste off (see Fig 4).

D.—TO TURN DESIGN OUT OF THE MOULD.

After the paste has been cut off as even as the mould, tap the narrow edge of the mould slightly upon the table in order

on the table. The design will then drop out on to the table, as shown by Fig. 6. To always obtain a clear impression from the mould, the fine lines engraved in the design should be kept



to loosen it (see fig. 5). Then turn the mould over, design downwards, and, while holding same at one end, knock the other end

clear by brushing the mould occasionally with a stiff hog-hair brush during the operation of moulding. Slightly marking

the eyes of figures or cupids with a pointed modelling tool, after moulding, will improve the expression of the figure.

E.—FIXING DESIGN ON TO CAKE.

After all the required designs have been moulded, brush any adhering starch powder off with a soft camel-hair brush, or blow it off with a pair of hand bellows. Take the iced cake, with the icing fairly set, and fix the designs by slightly pressing them on to the cake. The designs can also be moulded beforehand and left to get dry, and then fixed to the cake with royal icing or soft Modelleesi sugar paste (Modelleesi made soft by adding or working water into it). Take the measurement of the circumference of the cake with a strip of paper or tape, and divide it into 4, 5 or 6 sections. Mark the sections on the cake and arrange the designs according to the space of the section. It is advisable to arrange the intended designs on a sheet of paper of the size of the section first. This will serve as a guide in making the decoration proportionately exact.

F.—SHAPING STALKS, BRANCHES OR KNOTS.

A small piece of Modelleesi sugar or chocolate paste is rolled with the hands on a slightly dusted marble slab into ropes or threads, of which some small pieces are cut, and these then laid straight or curled amongst the leaves and fixed. Or they can be shaped and left to get dry, and then fixed with softened Modelleesi sugar or chocolate amongst the leaves. These stalks will give to ivy, oak, grape or flower borders a very natural appearance.

G.—SPECIAL THIN LEAVES.

If some very thin leaves should be required for special purposes, such can be produced by rolling out some Modelleesi into a thin sheet or strip with the rolling-pin on a dusted marble slab. Some small pieces are cut from the sheet and then pressed into the dusted mould, shaped and trimmed, and turned out and left to get dry.

H.—MOULDING OF EASTER EGGS.

Hollow sugar or chocolate eggs can be moulded with the egg-shaped moulds and Modelleesi sugar or chocolate paste. First roll out with the rolling-pin on a dusted marble slab a piece of Modelleesi sugar or chocolate into a sheet of $\frac{1}{8}$ in. to

3-16 in. thickness; then cut with a round cutter some pieces from it. These discs are then folded up into a satchel-shape and placed in the dusted half-egg mould. Then open the paste satchel and press lightly and evenly into the mould, first at the bottom, then the sides. The superfluous paste should then be trimmed off with a sharp knife. Then turn the mould, pasted downwards, and by slightly knocking same on the table the half-egg shaped paste will drop out. It should be perfectly round. If it should happen that by falling from the mould the shape is disturbed, then place the mould over once more whilst the paste is still pliable. After two or three days, turn the half-egg shaped designs over, so that the air can get to the inner part till they are dried properly. Then brush off any adhering starch powder and varnish the halves, if required to be glossy, with dissolved gum arabic strained through muslin. The chocolate eggs are varnished with chocolate varnish. After the varnish is perfectly dry place two halves together with Modelleesi sugar paste softened with water, or royal icing. Then put over the joints some narrow gold or silver paper border and decorate with moulded white or painted designs, figures or flowers, or other suitable decorations.

I.—MOULDING OF MARZIPAN.

For moulding Marzipan it is necessary that icing sugar is worked into the Marzipan paste to render same more suitable for moulding. The quantity of sugar required cannot be exactly stated, as some kinds of Marzipan contain more moisture than others, and these require consequently more sugar. A fair proportion is $\frac{1}{4}$ lb. to $\frac{1}{2}$ lb. of sugar to 1 lb. of Marzipan paste. Otherwise, the manipulation of moulding and handling Marzipan is practically the same as has been described under moulding of Modelleesi pastes.

J.—SPECIAL NOTICES REGARDING THESE PASTES.

a.—It is advisable not to handle the paste too much, especially by one who has rather warm hands, or in places of warm temperature. The cool pastry-room is a most suitable place for moulding and modelling, and is preferable to the hot bakehouse.

b.—If it is necessary to work some odd pieces together, or to work the paste in bulk, or if colouring is to be worked in, it

should be done on the marble slab and a little icing sugar should be used for dusting.

c.—It is further advisable not to force moulded designs for drying. Do not put them in hot cupboards. The best results are obtained in a temperature of 60 to 80 degrees Fahr.

d.—If a harder texture in Modelleesi is required, such is attainable by adding a proportion of gum-paste to it, say 1 part of gum-paste to 3 parts Modelleesi.

Gum-paste is made as follows:—Half-ounce Tragacanth gum, and 1 gill cold water; put in a basin and leave 48 hours to soak; then press it through a cloth and rub it with flat hand on a marble slab, and gradually work into it 2½ lbs. of fine icing sugar and a little ultramarine blue.

K.—STORAGE OF MODELLEESI.

Modelleesi paste which is not required can be stored for months without injury. The paste should be wrapped in grease-proof paper and placed in a covered biscuit tin or closed drum, to prevent it from getting dry or skinny. Modelleesi will keep good and fresh for a very long period.

L.—COLOURING AND FLAVOURING OF MODELLEESI PASTE.

For Chocolate: It is always best to use the chocolate Modelleesi, which is already prepared and made of pure chocolate.

For other flavours essences of fruit or essential oil may be used. The respective flavour and colouring must be added to the paste and worked into it on a marble slab, using a little icing sugar for dusting to retain the consistency of the paste.

For Coffee Flavour: A strong solution of coffee extract, with a little burnt sugar as colour for improving the tint.

As the addition of essence extracts or colouring will render the paste slightly softer, a little icing sugar should be worked in for moulding; but if the paste is intended to be used for sandwiching or covering purposes for Gâteaux, etc., a few drops of water may be added to make the paste of a butter-cream consistency.

II.—Illustrations of Cakes, as illustrated by pages No. 11 to No. 17.

These cakes are decorated without piping.

No. 1.—THREE-TIER WEDDING CAKE (Page 11).

The decorations on the cake are moulded designs of Modelleesi sugar paste *only*.

No. 2.—THREE-TIER WEDDING CAKE (Page 11).

Decorate with moulded designs only; for bottom border modelled sugar roses with moulded leaves.

No. 3.—THREE-TIER WEDDING CAKE (Page 12).

Bottom tier decorated as following:—Bottom border on large cake consists of moulded ivy leaves and stalks. The curtains made of modelled lace, as described. The shields are modelled in the same way as the lace, and then laid on the back of a small saucer, so that the shields appear raised in the centre. The sprays around the shields are little strips cut from Modelleesi which had been spread on the marble slab. The pillars between the curtains are rolled out by hand. The top border consists of ribbon and bows made of Modelleesi sugar as described. Sprays of modelled roses placed between.

Second tier: Is decorated with lace curtain and pillars similar to the bottom tier, but with monograms instead of shields. The monograms are cut out and shaped as described under monogram lettering. Bottom border on this cake consists of modelled lace, which had been placed over thin rolling pin, until set firm, after which it had been fixed to the cake with little Modelleesi sugar bows between. Top border on this cake is decorated also with Modelleesi ribbon and bows with small sprays of modelled orange blossoms between.

Top tier: Is also decorated with modelled lace, draped upwards, with pillars between and moulded designs. For bottom border, small pieces of Modelleesi sugar had been pressed through a fine wire sieve, and then these mosslike appearing pieces placed around the bottom of cake. For top border, modelled lace bent over thin

rolling pin, and after same have got dry, fix these to the top with small bows between, similar to the bottom border of the middle tier.

The pillars between the tiers are made of gum paste, and Parian vase with artificial flowers on top.

No. 4.—TWO-TIER WEDDING CAKE (Page 13).
Decorated with moulded designs only.

No. 5.—TWO-TIER WEDDING CAKE (Page 14).
The whole decorations for sides and borders on this cake are moulded, with exception of the modelled ribbon over the festoons, and with the exception of the vase and bouquet on top of cake

No. 6.—SINGLE-TIER WEDDING CAKE (Page 13).
This cake is covered with Modelleesi sugar-paste instead of icing, and the decoration is made with moulds only. (A complete set of moulds to decorate cakes in this style costs 15s.) For covering cakes with Modelleesi sugar paste instead of icing, thin apricot jam, warmed, should be spread around the sides of the cake, and some Modelleesi sugar paste rolled out on a dusted marble slab into a strip long enough to cover the side in one piece. Then the cake should be lifted on to the strip, side downwards, and rolled along the strip of paste, and the jam will make the strip adhere to the cake. Then trim off the paste overlapping the bottom and top of cake. After this cover the top of the cake with thin apricot jam also; roll out some more sugar paste, cut it with a round cutter or hoop of the size of the cake, and lay it on top, and press it slightly around the top edge to get it perfectly round and even. Then decorate.

No. 7.—SINGLE-TIER WEDDING CAKE (Page 15).
The decoration for side, top and borders on this cake made with moulds only. (The set of moulds to decorate in this style, 10/-)

No. 8.—CHRISTMAS CAKE (Page 13).
Some of the designs for these cakes are moulded from pink coloured, other from white, sugar paste. The spray and lettering are moulded and slightly tinted with a brush.

No. 9.—CHRISTMAS CAKE (Page 15).

Decorated with moulded designs and moulded borders in pale green Modelleesi sugar and light red berries. The top design moulded also and slightly tinted with brush.

No. 10.—DECORATED CHRISTMAS CAKE to sell at 1/- (Page 17).

A 6d. fruit cake, top iced with soft Fondantine icing or covered with Modelleesi sugar paste, a pink moulded border, a small moulded design and a small plaque with inscription on top, a paper frill around the side.

No. 11.—DECORATED CHRISTMAS CAKE (icing and decorating in one).

The most simple and quick process as shown by photo illustration page No. 16. The process is as follows:— Modelleesi paste is rolled out with rolling pin into a long strip, the strip then pressed into a long mould, in which the design for side decoration of the cake is engraved; then spread some jam thin on the paste, and roll the cake on it along. By so doing the cake gets iced and decorated in the same time, as the paste with impressed design will cling to the cake. Next roll some more paste into a thin sheet, cut it round with a cutter or hoop in size of the cake, and press it on a mould, with a top design engraved, spread also some jam thin over it, and lay the cake upside down on to it. Turn the whole over and the top of cake is iced and decorated also. For variety sake, moulded borders are fixed on the cake extra, otherwise border could also be engraved into the mould.

No. 12.—BIRTHDAY CAKE (Page 15).

The borders are moulded from coffee-coloured sugar paste, and the side designs and top shield with lettering moulded in white and tinted a little with a brush.

No. 13.—BIRTHDAY CAKE (Page 13).

Cake is covered with coffee coloured Modelleesi sugar paste, instead of icing same. The decorations for top and side as well as the borders are made with the moulds, with cream coloured Modelleesi.

No. 14.—BIRTHDAY CAKE (Page 17).

The cake is decorated with moulded designs; also sugar and chocolate lace and a few modelled flowers are used, which make it very effective. (Instructions for modelling lace and flowers will be found in this book).

No. 15.—CHRISTENING CAKE (Page 15).

This cake is decorated with moulded designs only.

No. 16.—CHRISTENING CAKE (Page 14).

The side of this cake is decorated with moulded designs; for the borders, small pieces of Modelleesi sugar pressed through a fine wire sieve, and then these like moss appearing pieces are fixed between moulded leaves or designs, which gives a very nice appearance. A gum paste cradle placed on top.

No. 17.—CHOCOLATE GATEAU (Page 17).

Decorated with moulded designs in chocolate Modelleesi, borders with border mould.

No. 18.—COFFEE GATEAU (Page 17).

Decorated with coffee coloured and flavoured Modelleesi sugar paste, moulded designs and borders only.

No. 19.—FANCY DESSERT CAKE (Page 17).

Slightly softened Modelleesi sugar paste, flavoured and coloured either orange, lemon, raspberry, rose, etc., is rolled out to about $\frac{1}{4}$ in. thickness, and some round discs the size of cake cut therefrom. A cake of the Madeira or Genoese kind is cut into layers, and each layer covered thinly with jam and a layer of flavoured sugar paste laid between two layers of cake. Cover the whole very thinly with jam and then with a thin cover of the flavoured paste. Then decorate with equal flavoured moulded designs and tint a little with a brush by using equal colour.

No. 20.—EASTER EGGS (Page 18).

A variety of decorated Easter eggs made with moulds and Chocolate Modelleesi, also some made of Coffee, flavoured and coloured and others of white Modelleesi sugar paste. Some are decorated with moulded designs, or modelled lace and flowers.

No. 21.—CHOCOLATE MEDALLIONS (Page 19).

These can be made without any difficulty from chocolate Modelleesi. First weigh off the paste, according to size of medallion, if required to be of equal thickness. Then make the pieces round and flatten out a little, then press the paste into the mould, dusted with starch powder or in want of moulds, press it on the bottom of cups, saucers, plates, according to the size required, or for larger ones, press the paste on the dusted bottom of the mixing bowls. After a day or two, brush the adhering starch powder off and varnish them over with chocolate varnish, or with dissolved gum arabic, strained through muslin, and a little brown colour added. When dry, decorate them with moulded designs of chocolate, coffee, white or coloured Modelleesi sugar, or with modelled flowers, lace with inscription, etc., as shown by illustration.

- (a) Is decorated with modelled lace of coffee coloured Modelleesi, and with a spray of modelled flowers of chocolate Modelleesi. Bird is moulded.
- (b) Decorated with moulded wheat ears, slightly tinted, moulded figures and modelled ribbon.
- (c) Decorated with modelled lace and a spray of moulded flowers.
- (d) Decorated with shield cut out from spread-out Modelleesi of coffee colour, from which also the thin strips are cut, which form the spray. The lion is moulded.
- (e) Decorated with moulded basket and ribbon cut from spread-out Modelleesi.
- (f) Decorated with modelled lace and two small bouquets, moulded.
- (g-j) Decorated with moulded designs only.

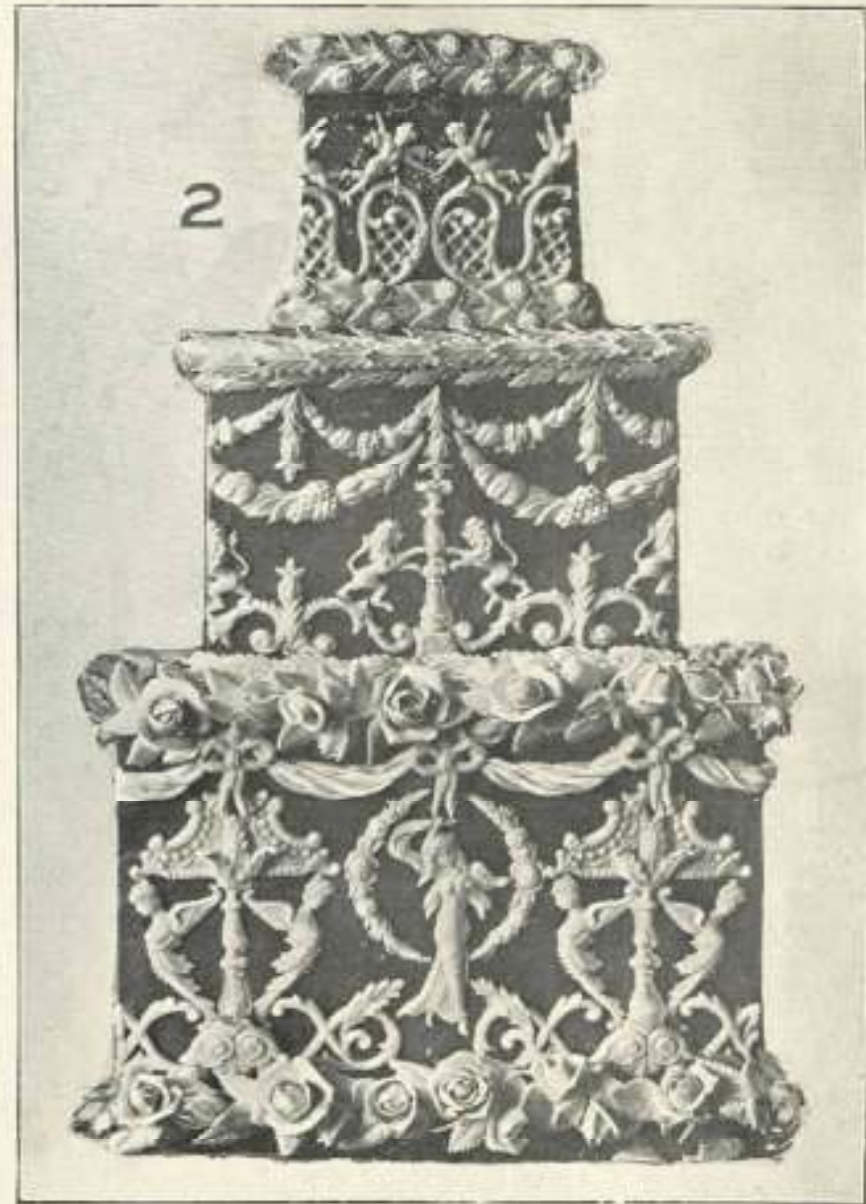
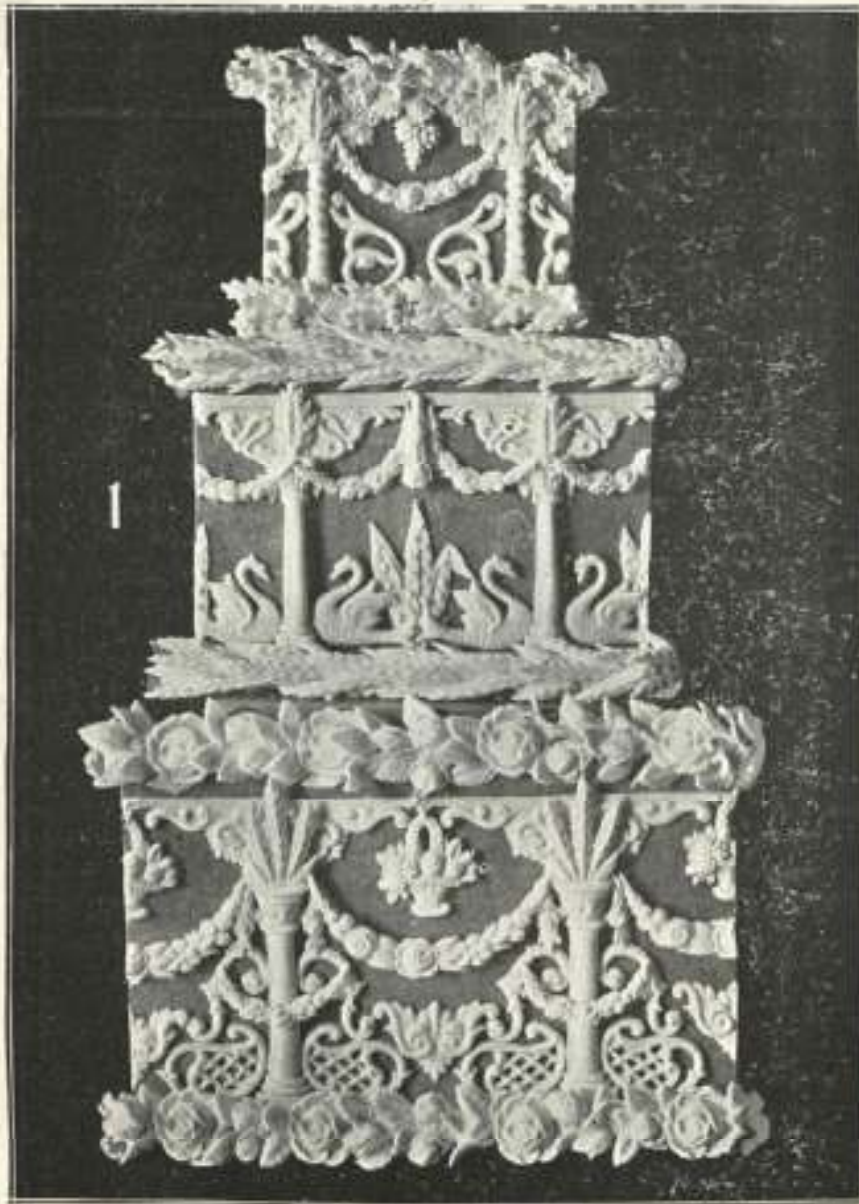
No. 22.—MOULDED DESIGNS.

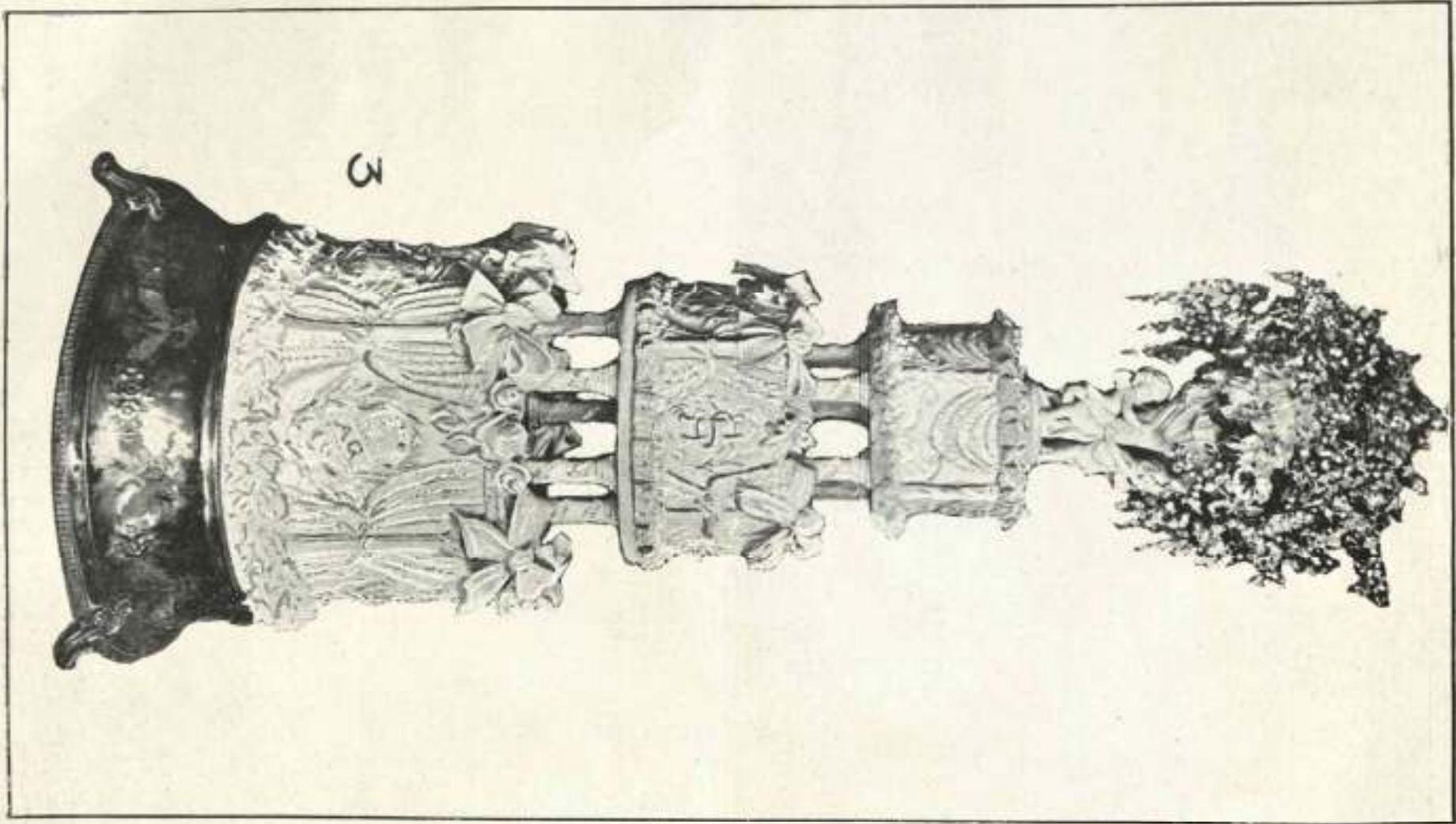
A few illustrations of moulded designs, white and tinted, are shown by photo blocks, pages No. 20 and 21.

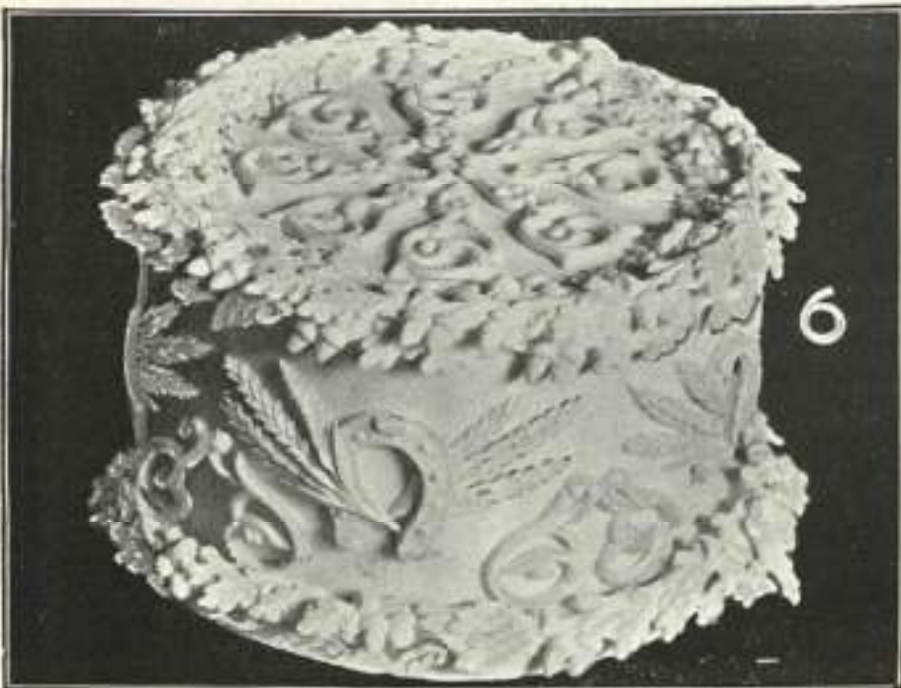
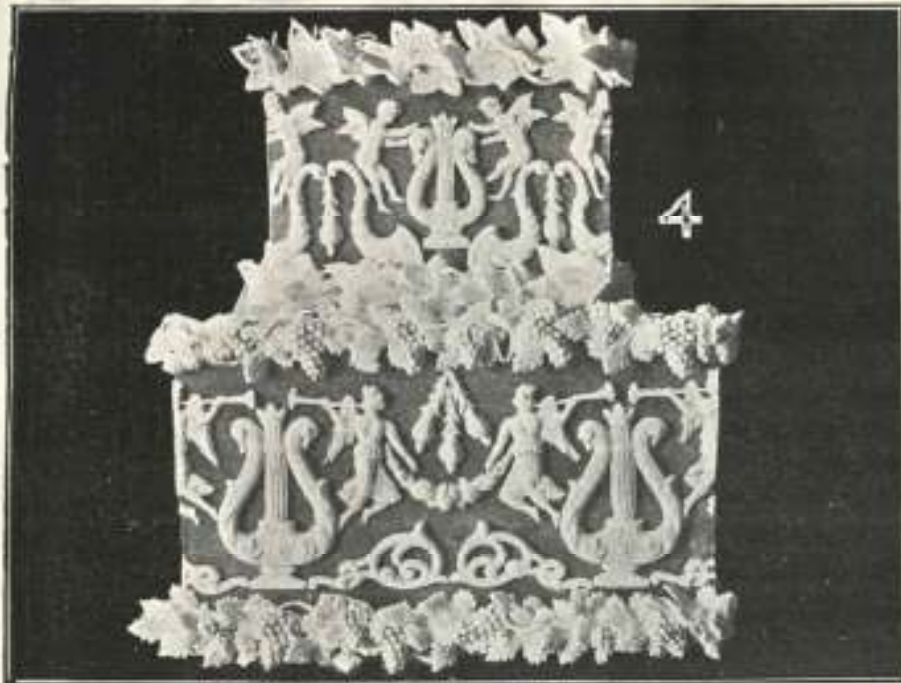
No. 23.—MOULDED DESIGNS OF LETTERING (Page 19).

Moulded in white sugar paste, lettering slightly tinted with a brush. Placques supplied to the trade. Prices stated in Price List for Moulds page No. 68.

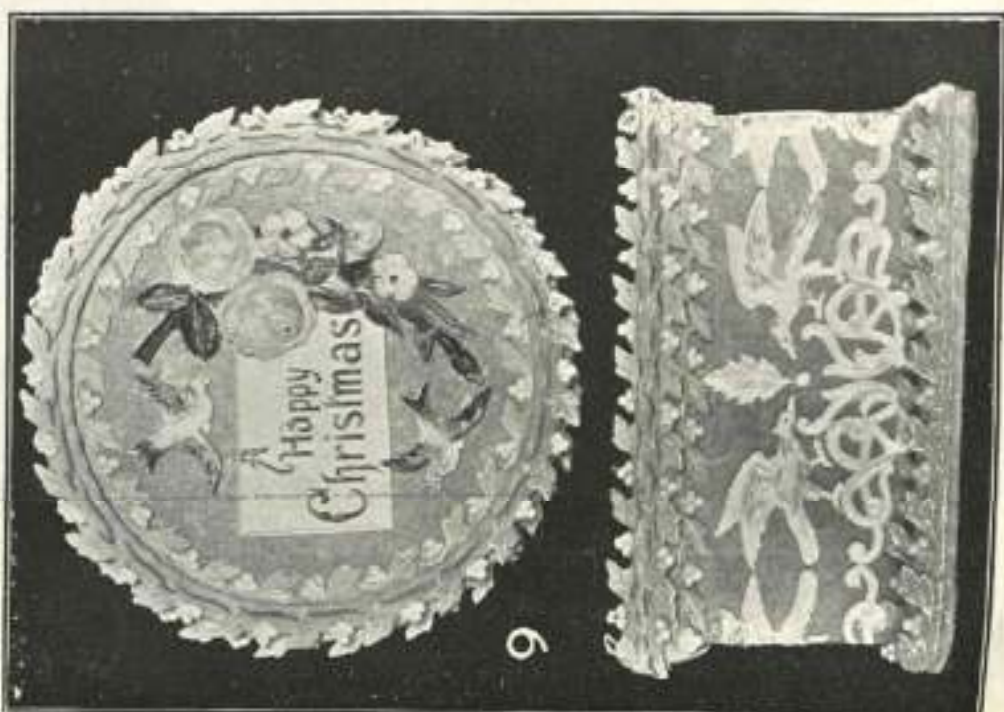
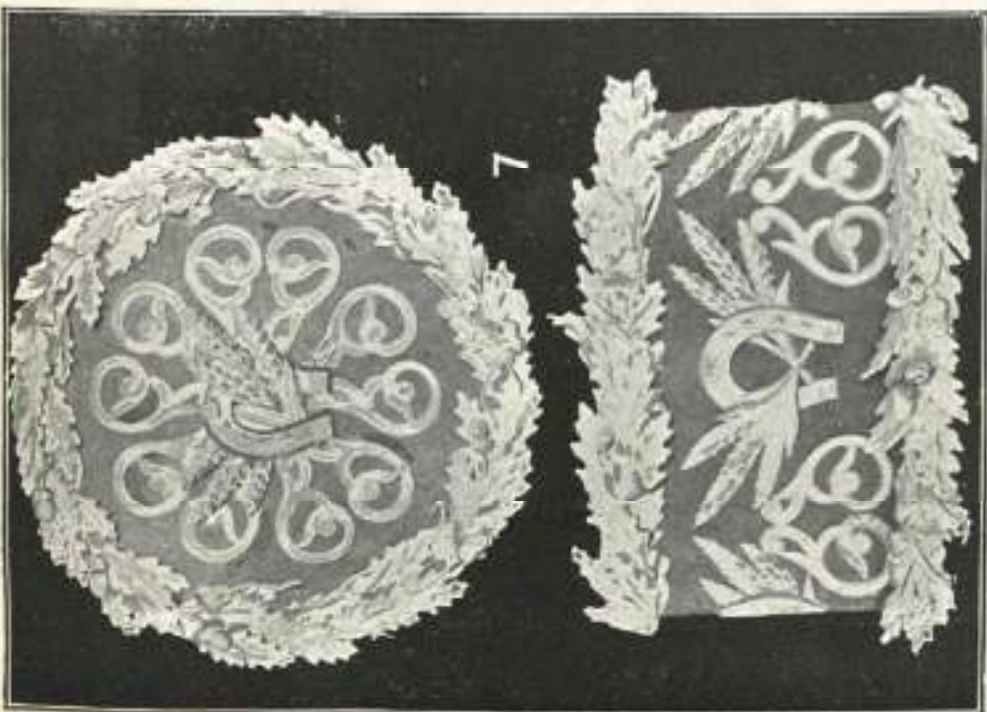
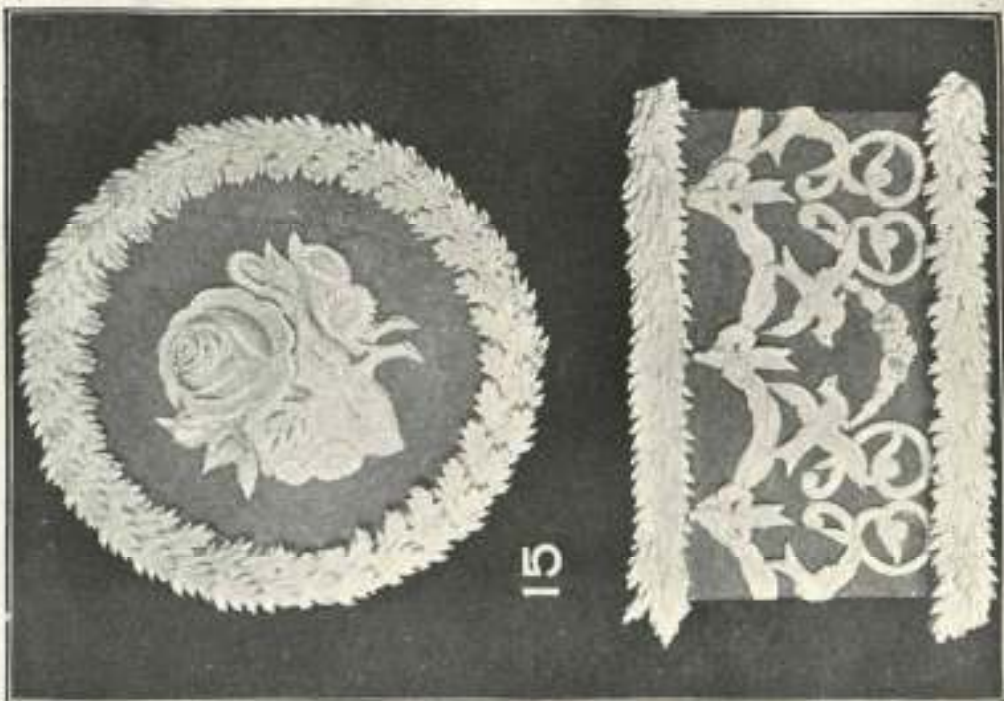
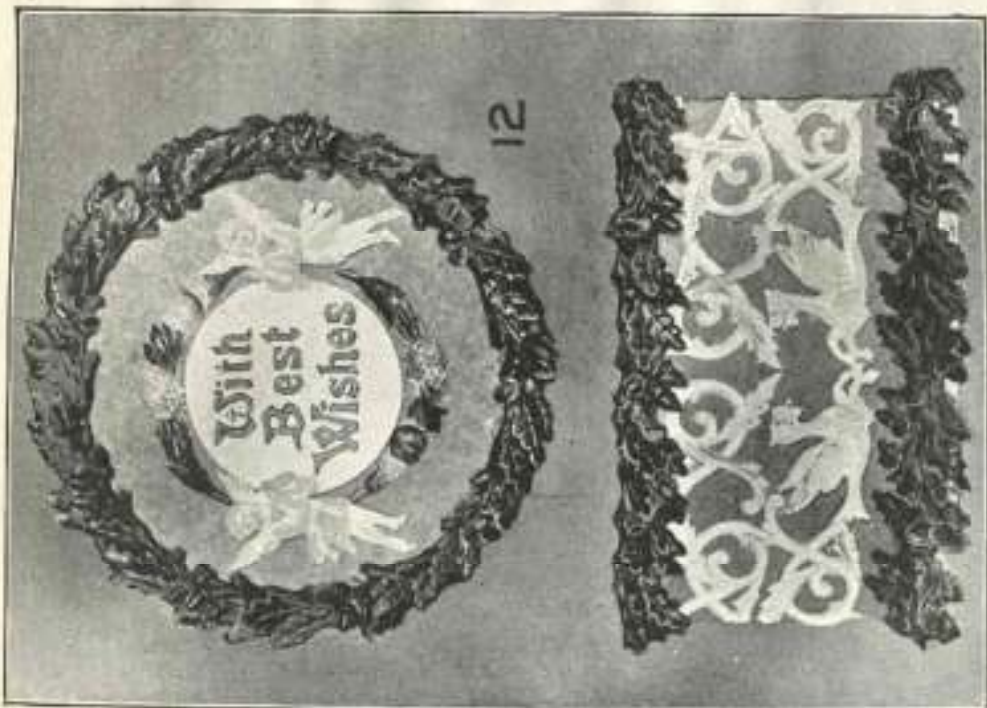
Illustrations of Cakes described in pages 6, 7 and 8.













This illustration shows a quick process, by which icing and decorating are done in one operation. On the table and at the side of the lad are some moulds shown, and the insets show cakes complete.



14



10



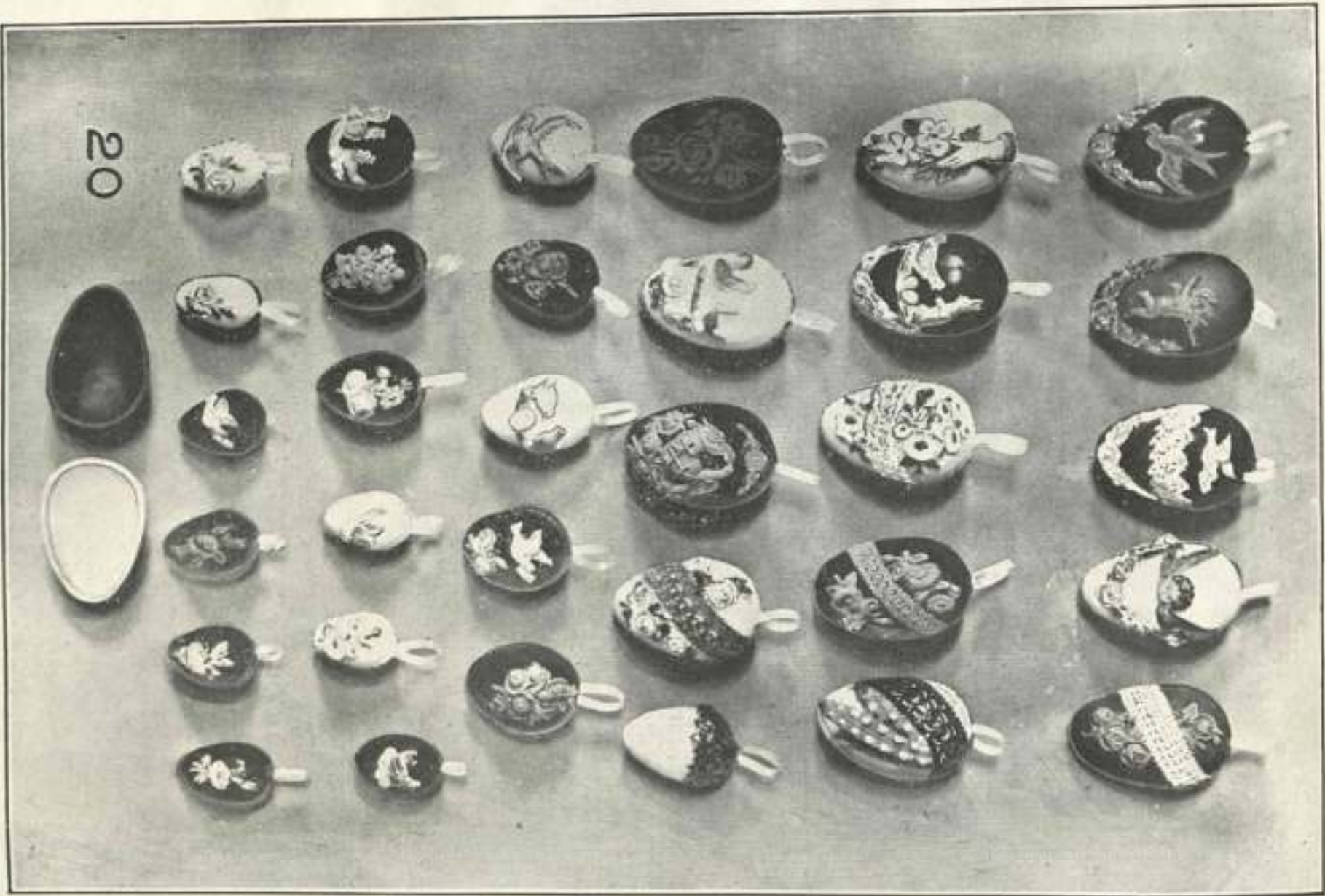
18



17



19



20

Chocolate Medallions made with Chocolate Modelleesi.

These Plaques are supplied to the trade; for prices see page No. 68.



Photo of Moulded Designs (white).

For the actual size of design see pages 22—43.

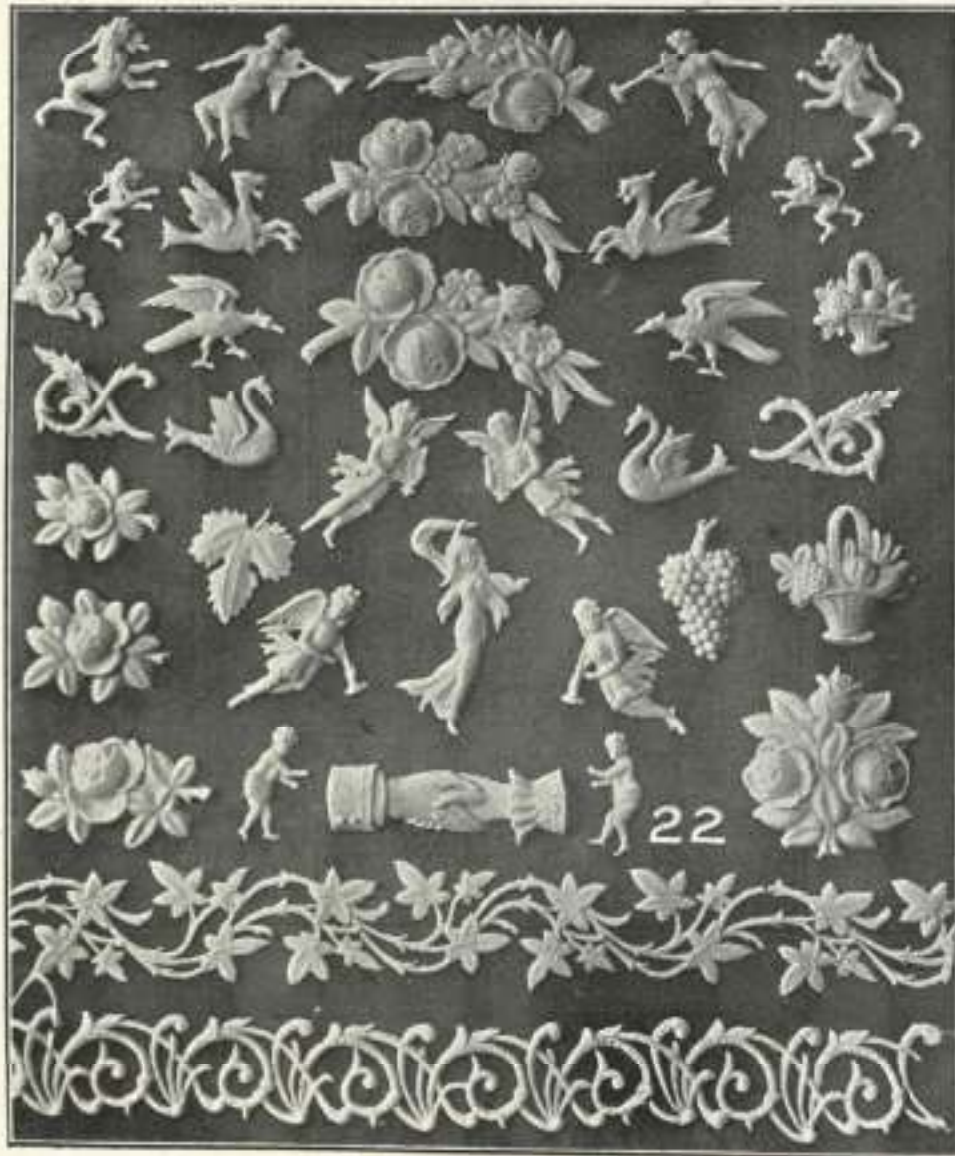


Photo of Moulded Designs (tinted).

For the actual size of design see pages 22—43.



III.—Illustrations of Moulds (actual size), pages 22 to 43.





8.



6.a.



6.



8.a.



7.a.

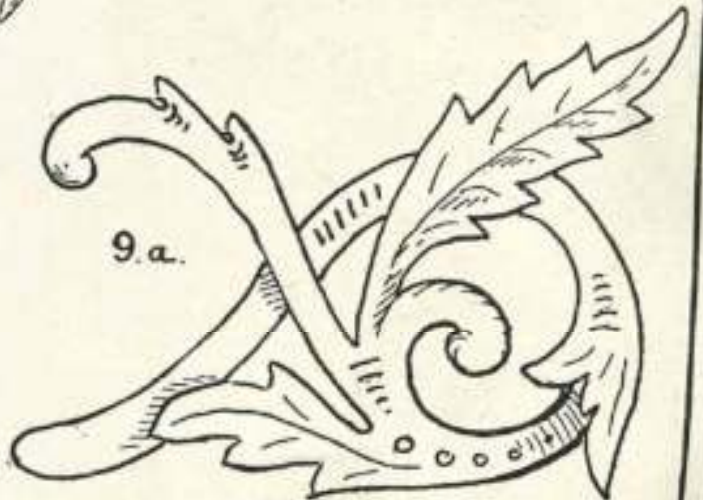
7.



9.



10.



9.a.



11.



12.a



12.



11.a.



13.



13.a.



15.



14.a



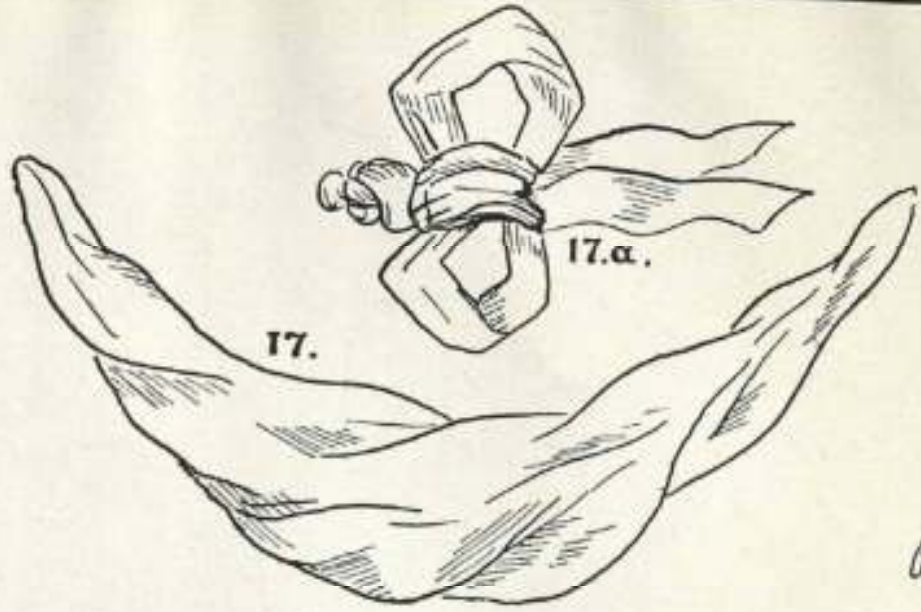
14.



15.a.



16.

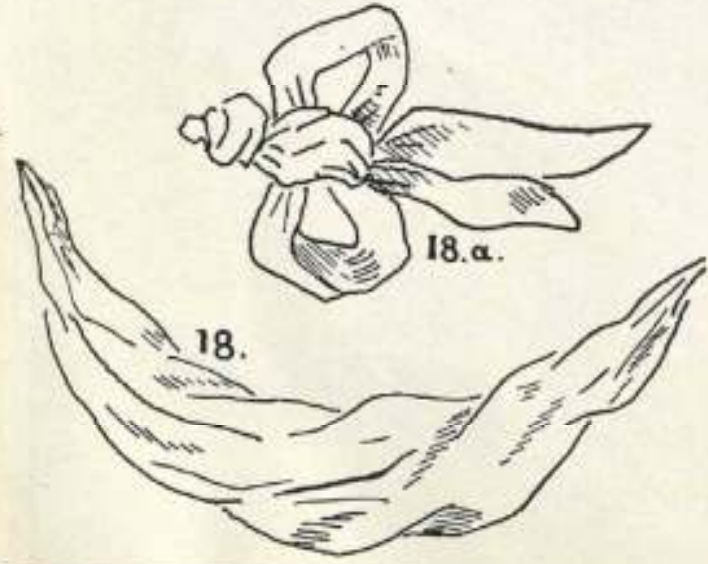


17.

17.a.



16.a.

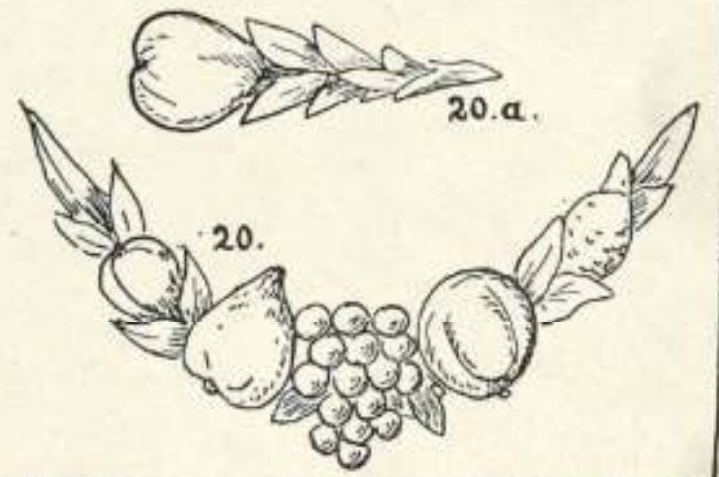


18.

18.a.

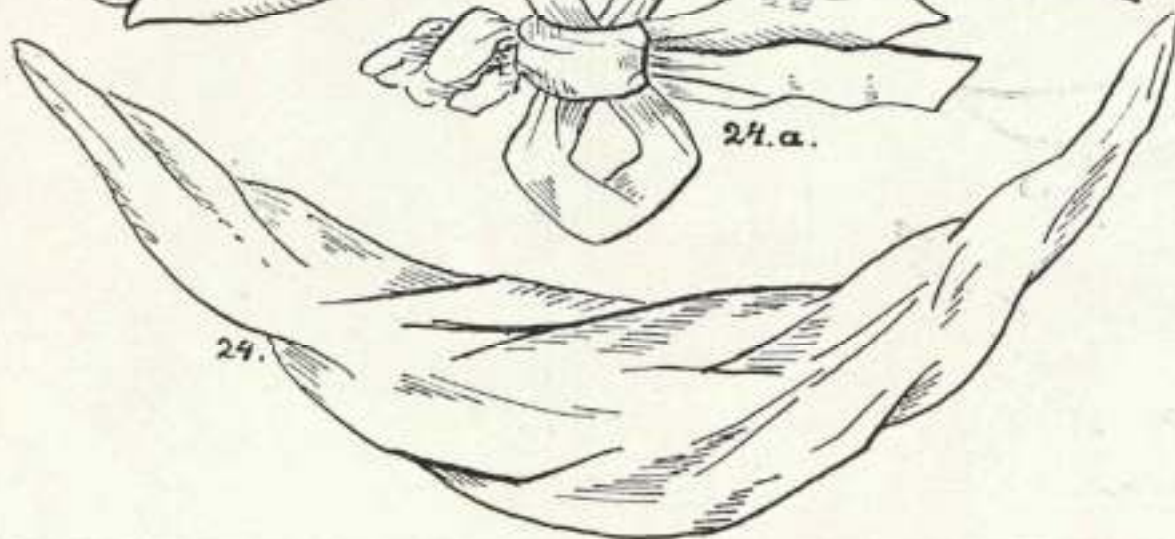
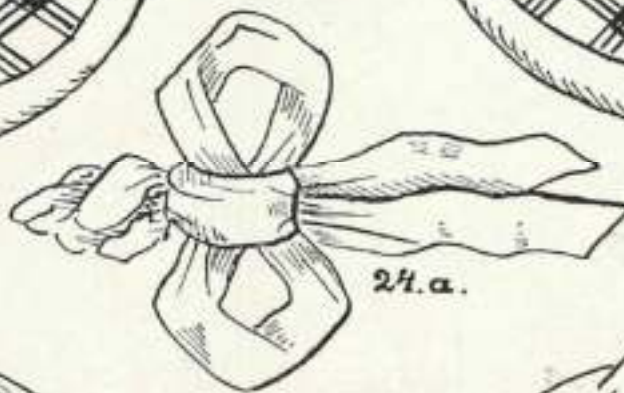
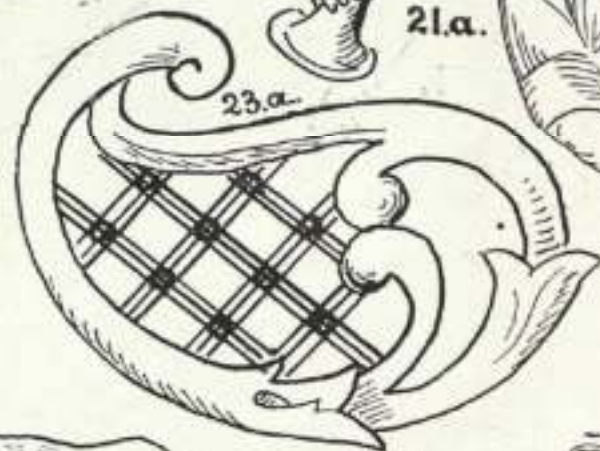
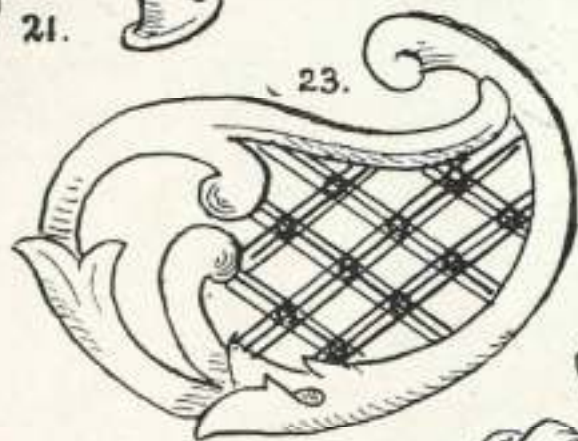
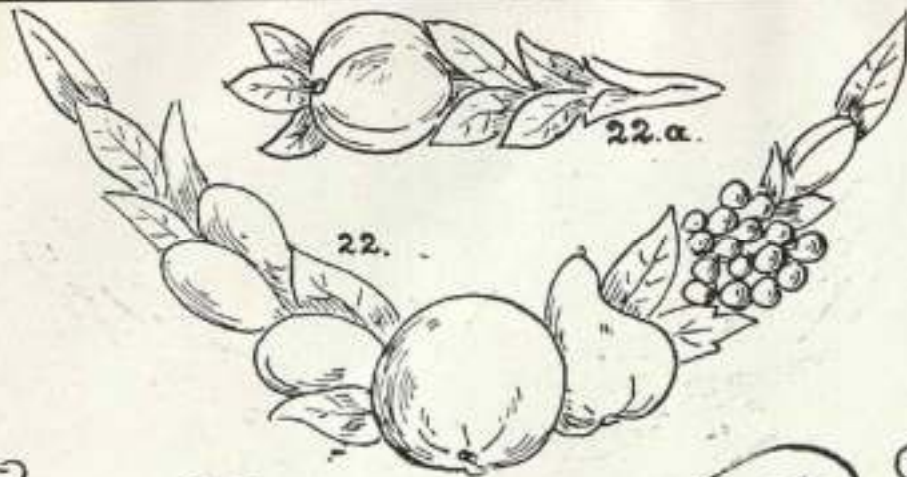


19.



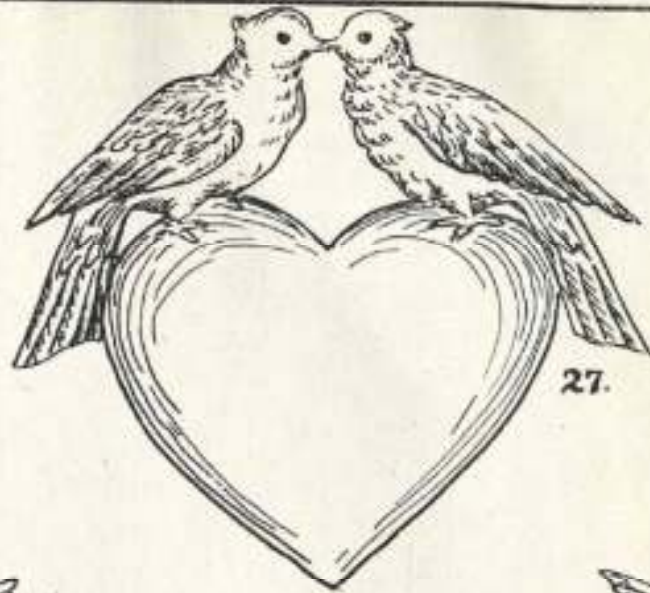
20.

20.a.





26.



27.



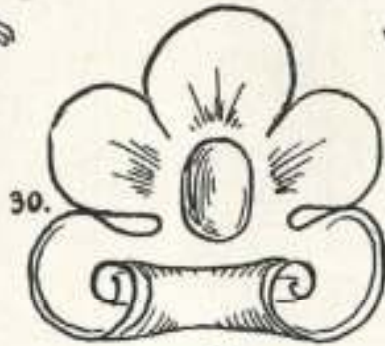
26.a.



28.



29.



30.



29.a.



28.a.



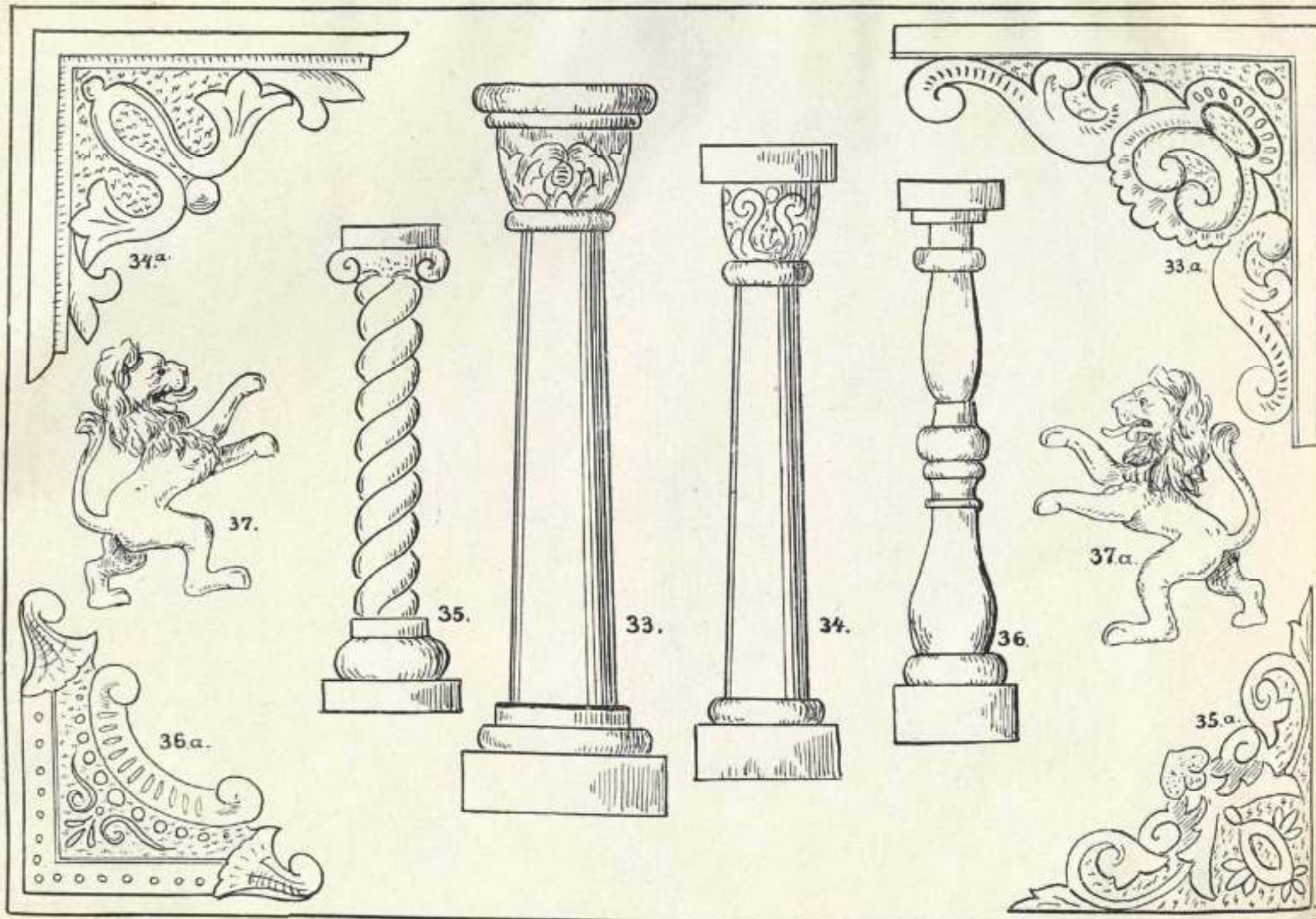
31.



32.



31.a.



38a

37

39a

35

33

34

36

38a

37a

39a



38



39



40

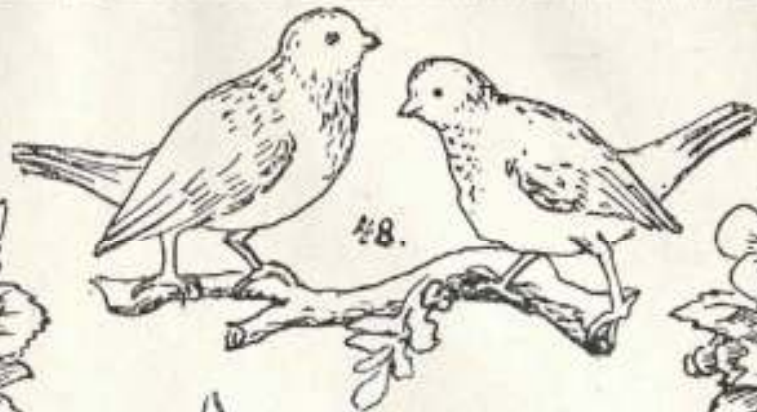


41

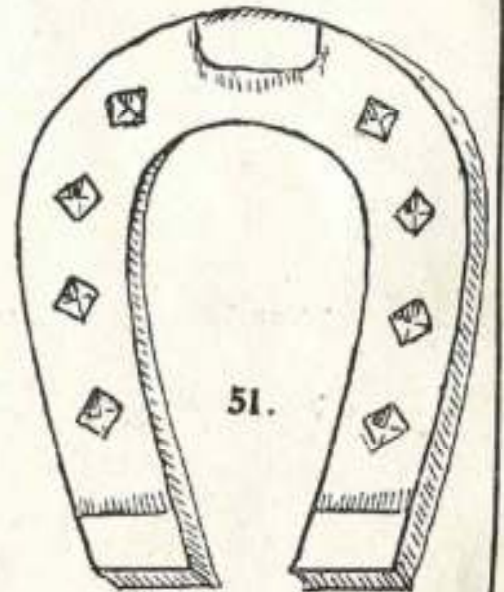


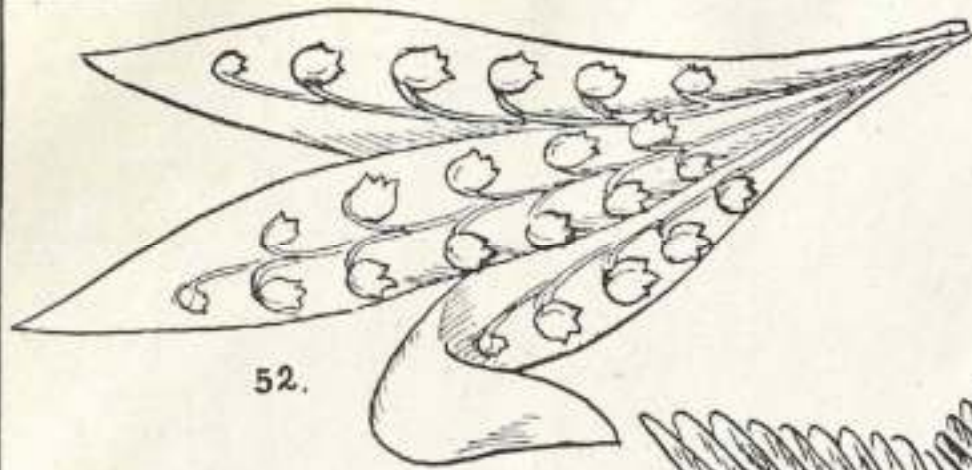
41.a



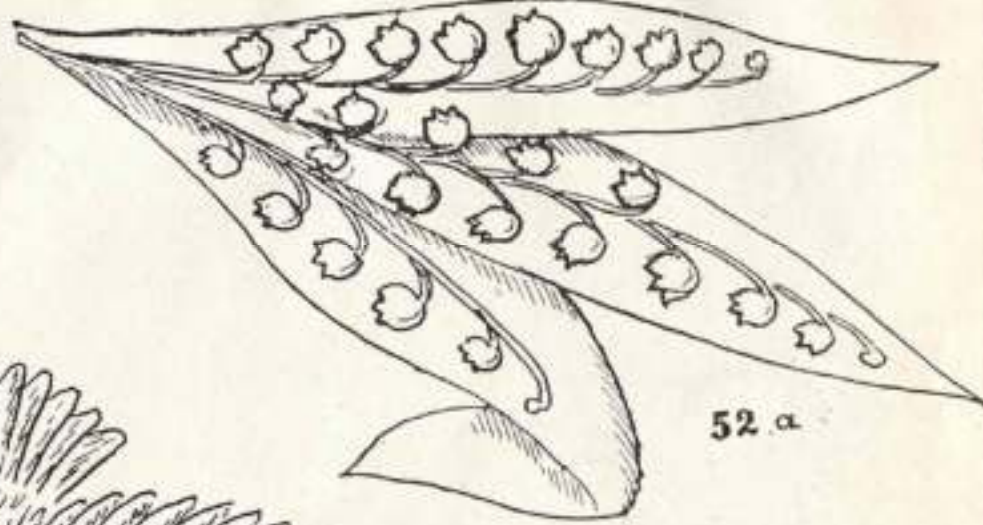


A merry
Christmas





52.



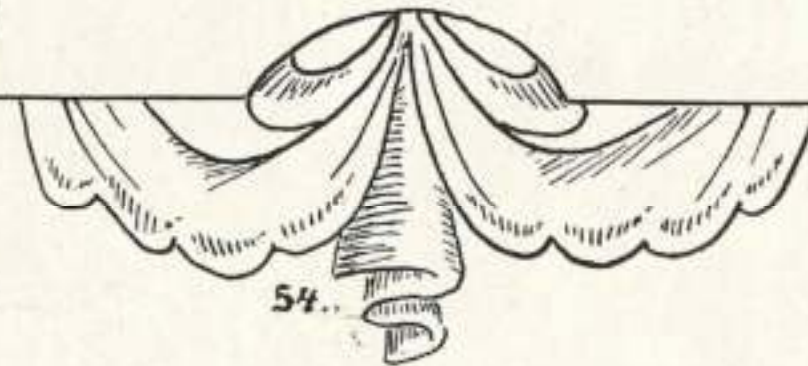
52 a



Many
Happy Returns



53.



54.



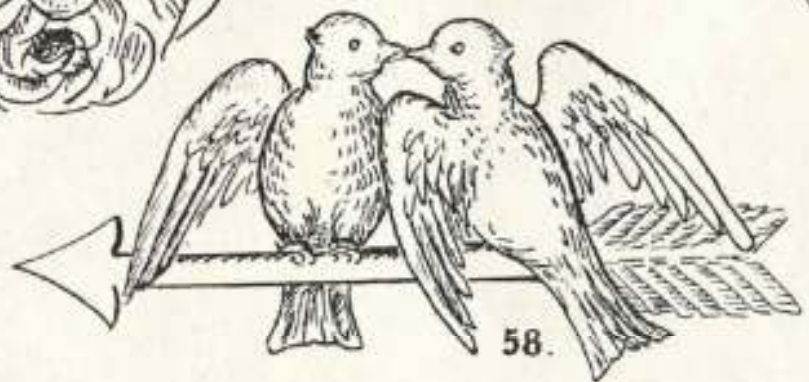
55.



56.



57.



58.



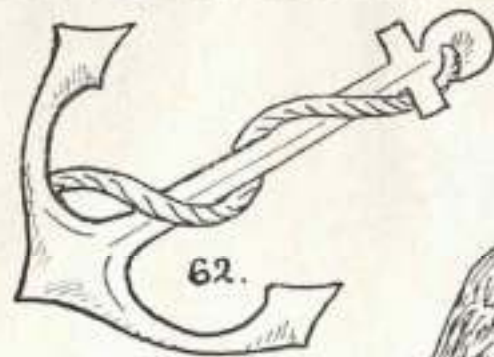
59.



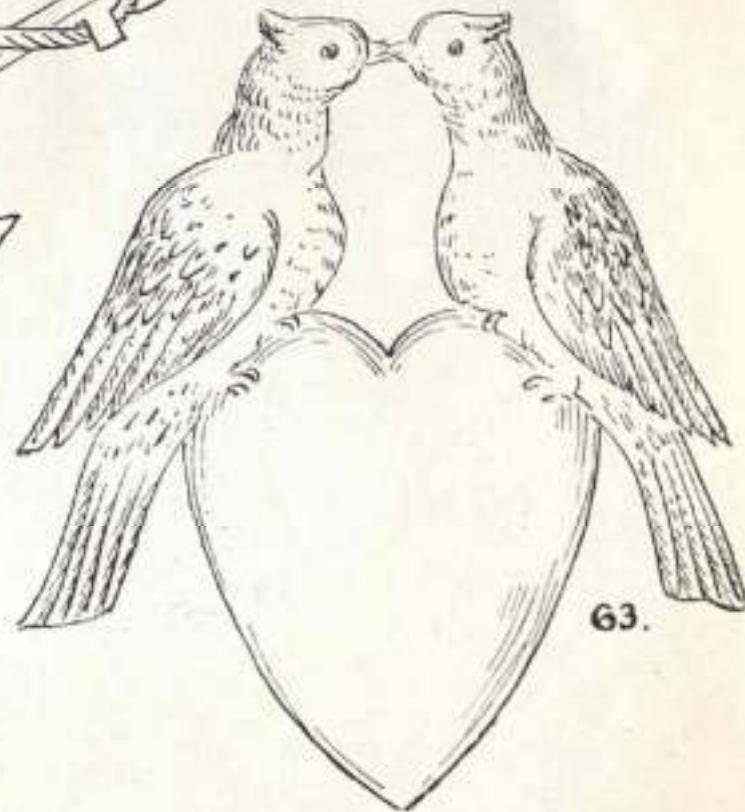
60



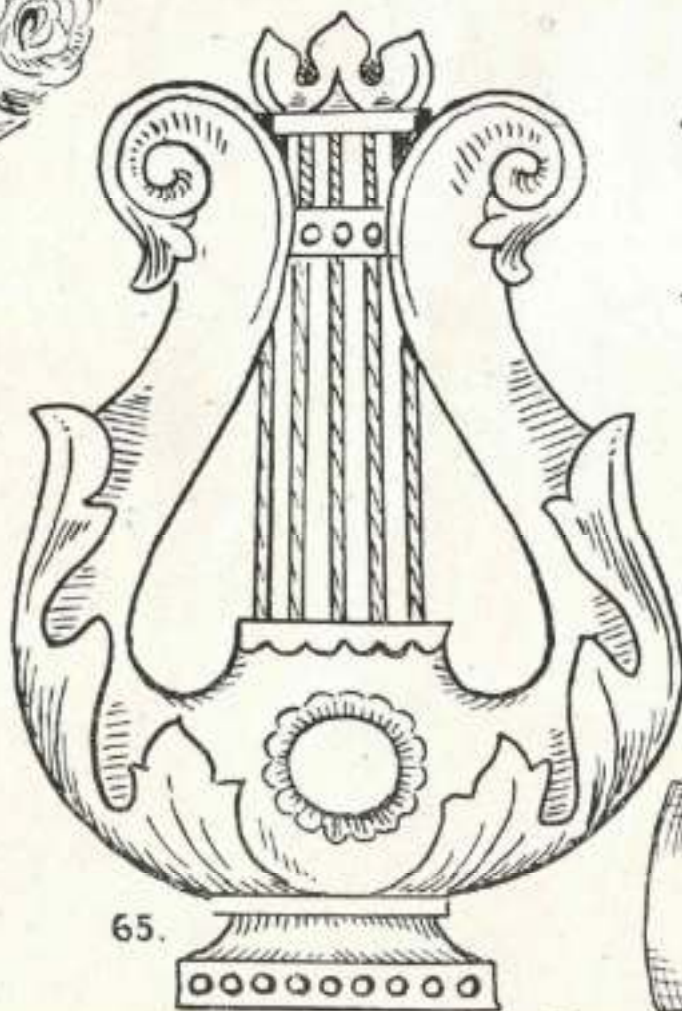
61.



62.



63.



65.



66.



64.

Section to form centre.



67.

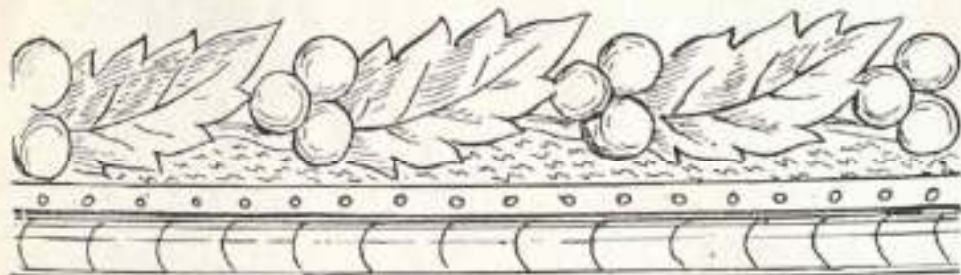
68.



73.



69.



74.



75.



70.



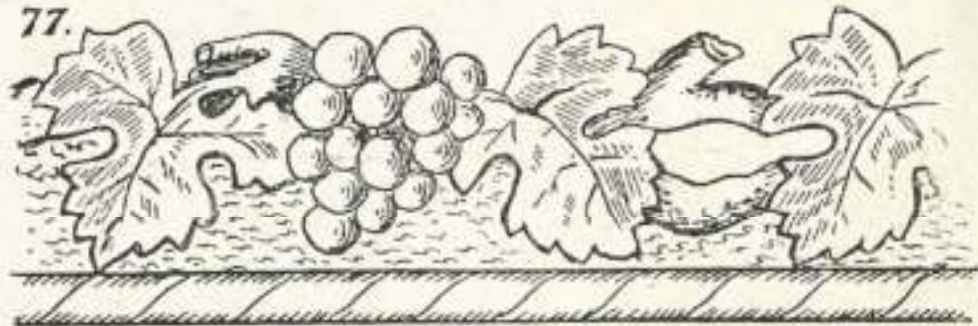
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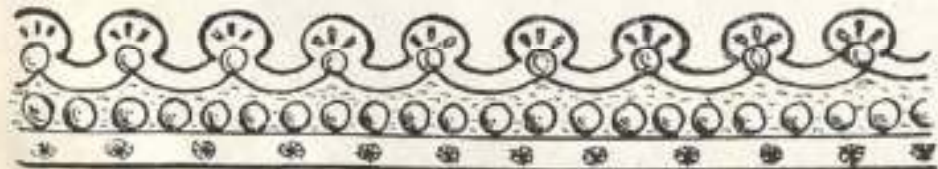
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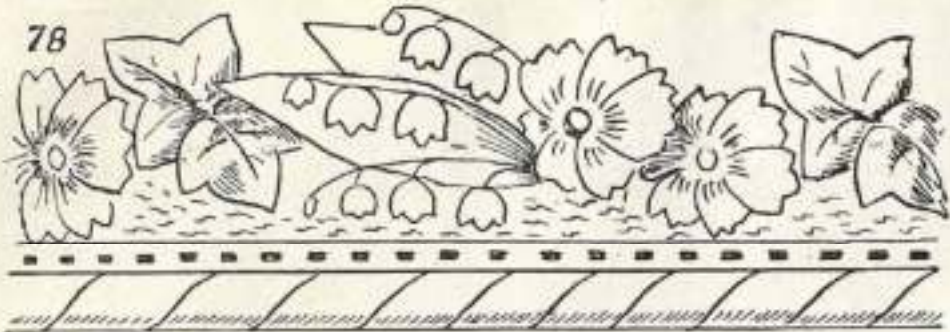
77.



72.



78



79.



80.



81.



82.



83.



84.



85.

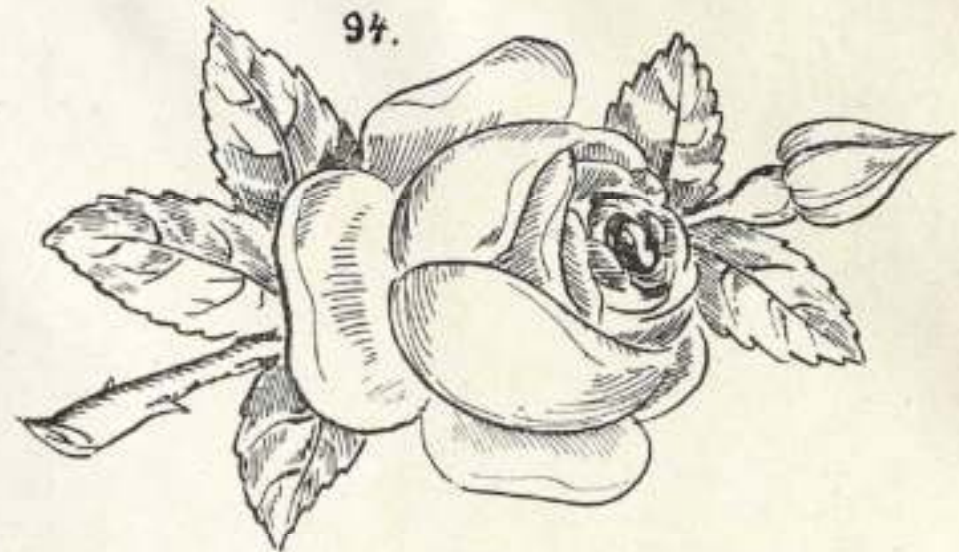
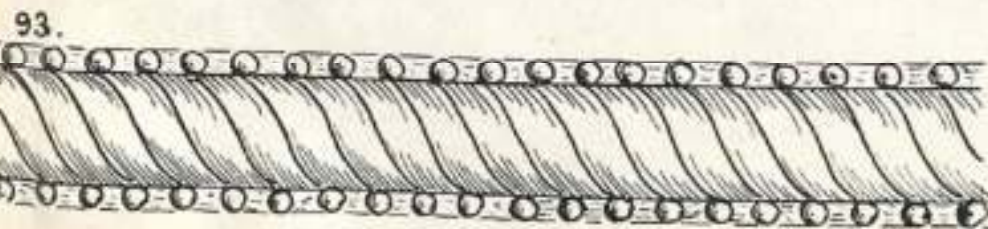
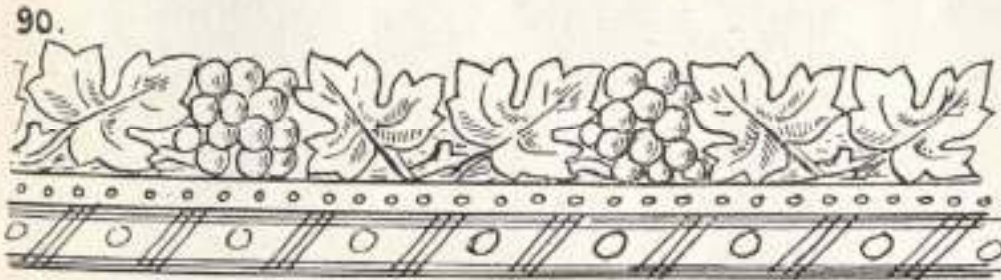
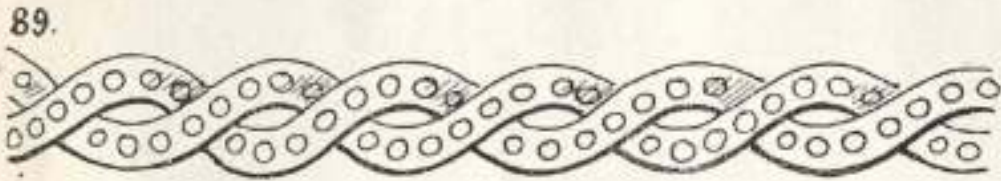


86.



87.



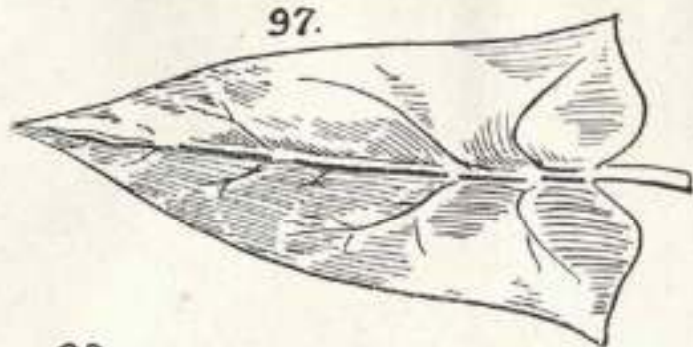




95.



96.b.



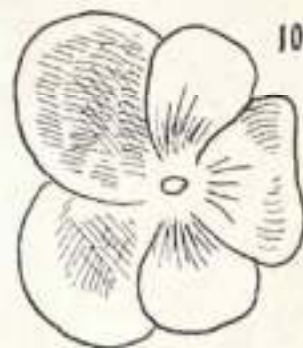
97.



100.b.



98.a.



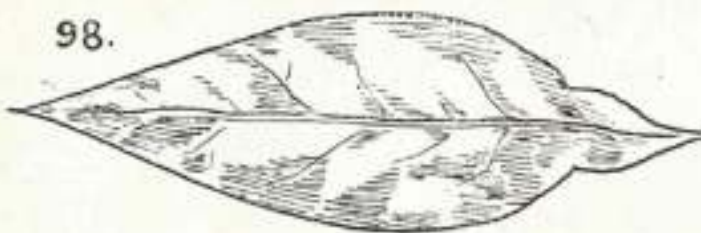
100.a.



95.a.



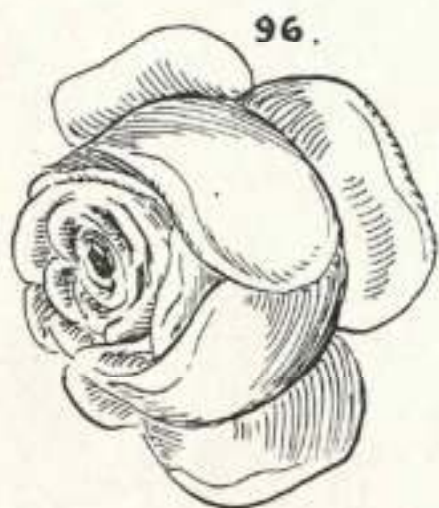
96.a.



98.



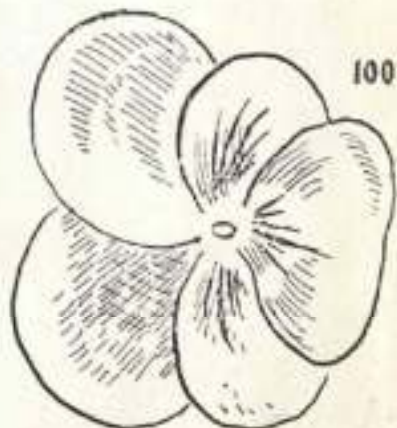
95.b.



96.



99.a.



100.

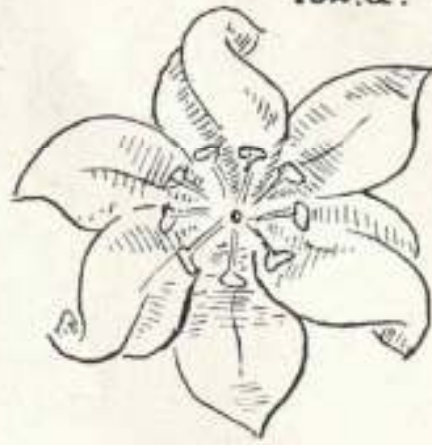


99.

102.b.



102.a.



102.



101.



103.b.



103.a.



103.



101.b.



101.a.



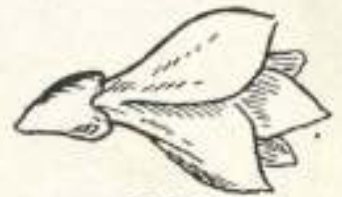
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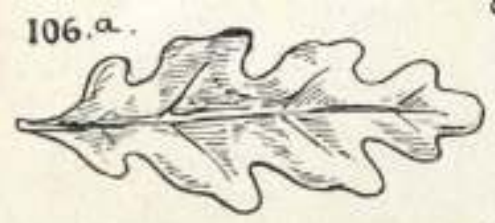


104.a.



104.b.





111.



113.



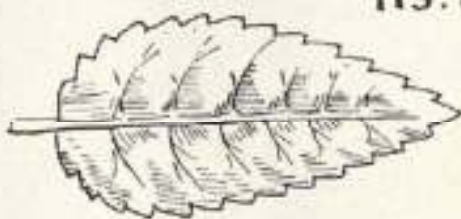
115.α.



111. b.



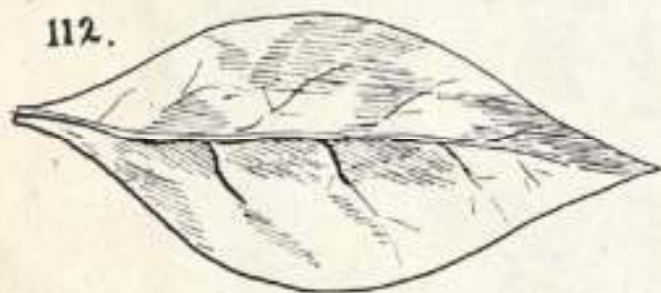
113. b.



115. b.



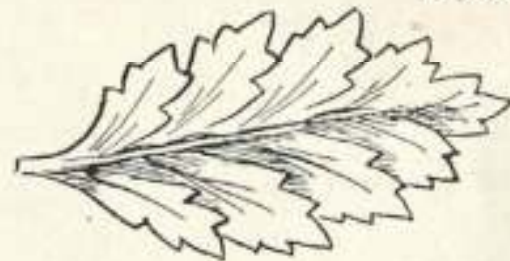
112.



114.



116.α.



112. b.

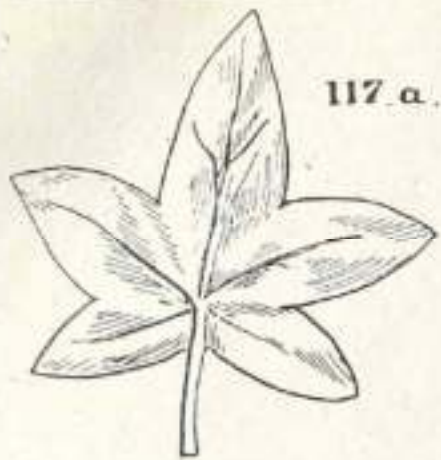


114. b.



116. b.





117 a.



118 a

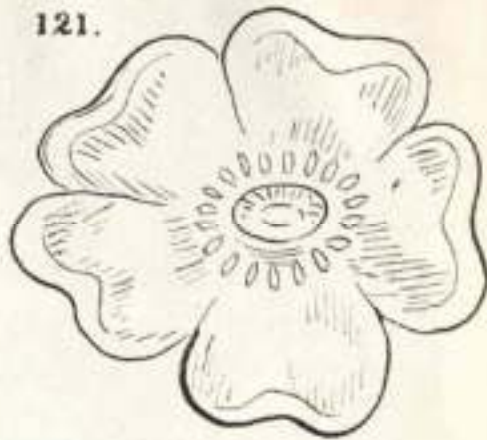


121 c.

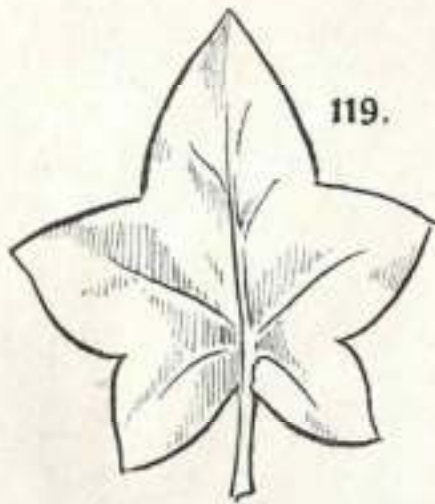
121. b.



121. a.



121.



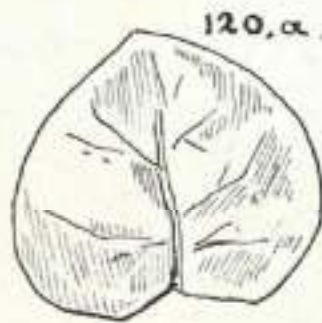
119.



119. b.



120.



120, a.



122. b.



122. a.



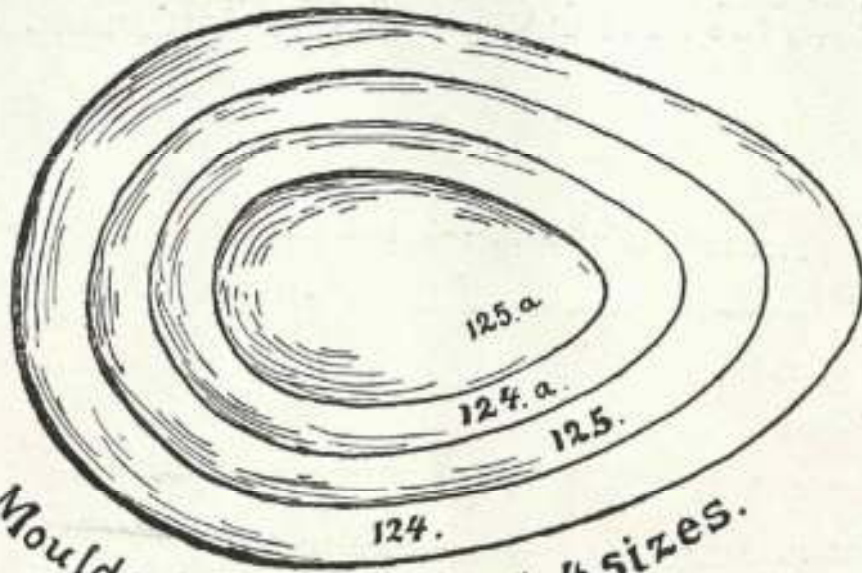
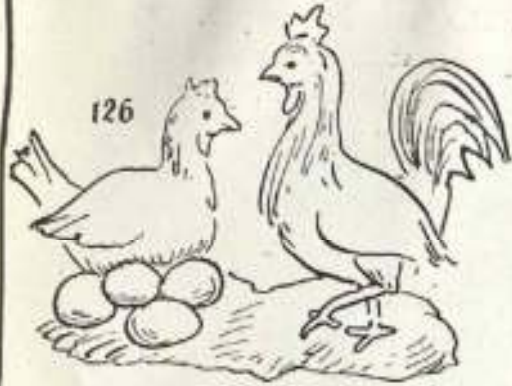
122.



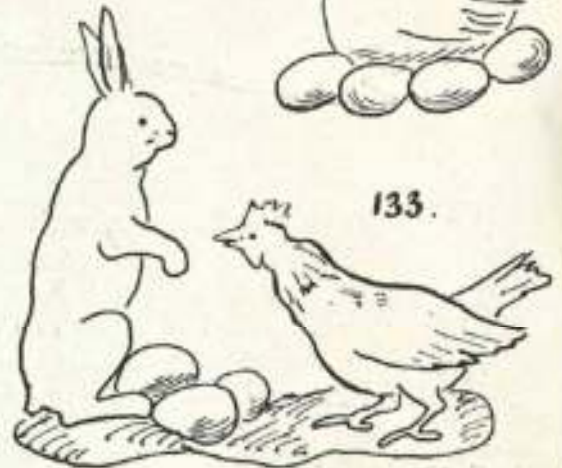
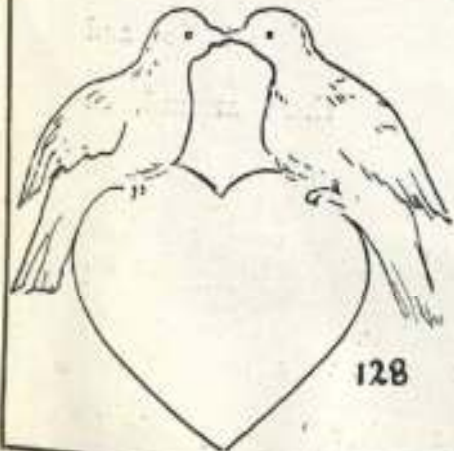
123.



123. a.



Moulds for Easter-eggs, 4 sizes.

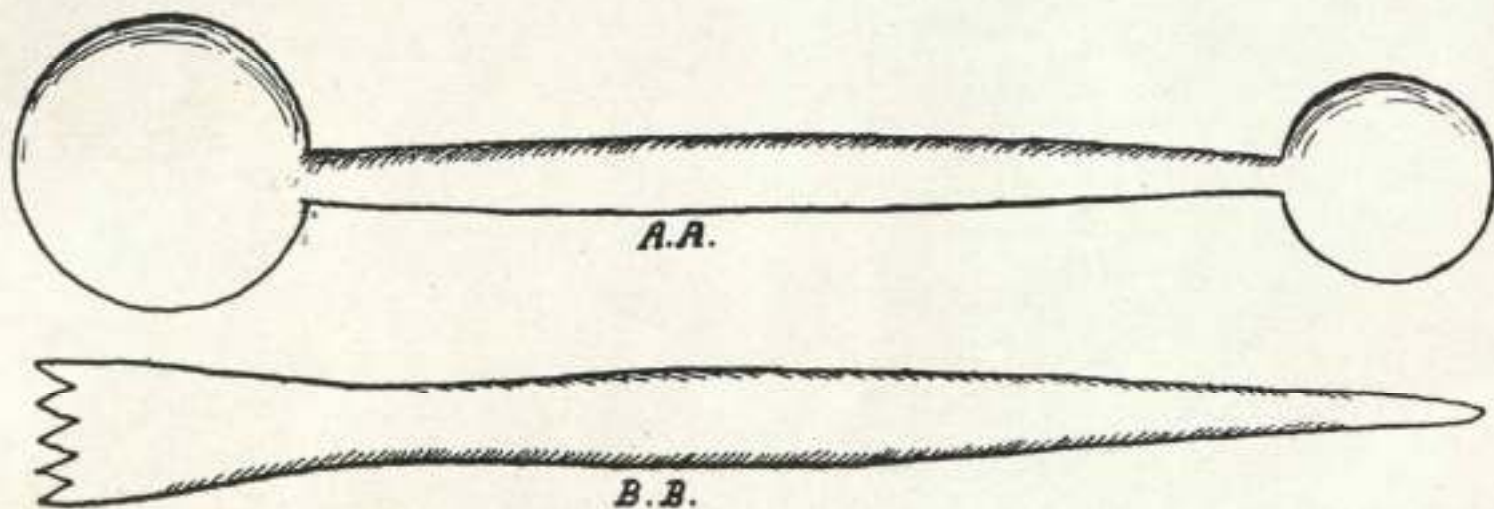


IV. Modelling of Flowers in Modelleesi Sugar, Modelleesi Chocolate or Marzipan.

The modelling of flowers is best done in the pastry room, or in any other cool place.

The outfit of two modelling tools, *A.A.*, *B.B.*, will be sufficient for making the following flowers:—

For decorating wedding cakes with modelled flowers, Modelleesi sugar should be taken, as it is, in its pure white state, but for other decorations it may be coloured with any



tint, in true natural shades, with vegetable colour in paste form. Colours which do not fade and will stand acid are preferable. The colour is worked into paste on a marble slab, and a little icing sugar is worked in with it, as the moisture of the colour will render the sugar paste a little softer. Such as dark red roses, pansies, and narcissus, are tinted after being modelled and dried.

a.—ROSES.

First make a centre by placing a small piece of sugar-paste

in the shape of a filbert nut on the table before you. Then take another small piece of the paste, about the size of a large pea, flatten it a little, take it in the hollow of your hand, (hand slightly dusted) and shape it with the small end of the modelling tool *A.A.* into a petal in size, as Fig. 1. The method of shaping see Fig. 2.

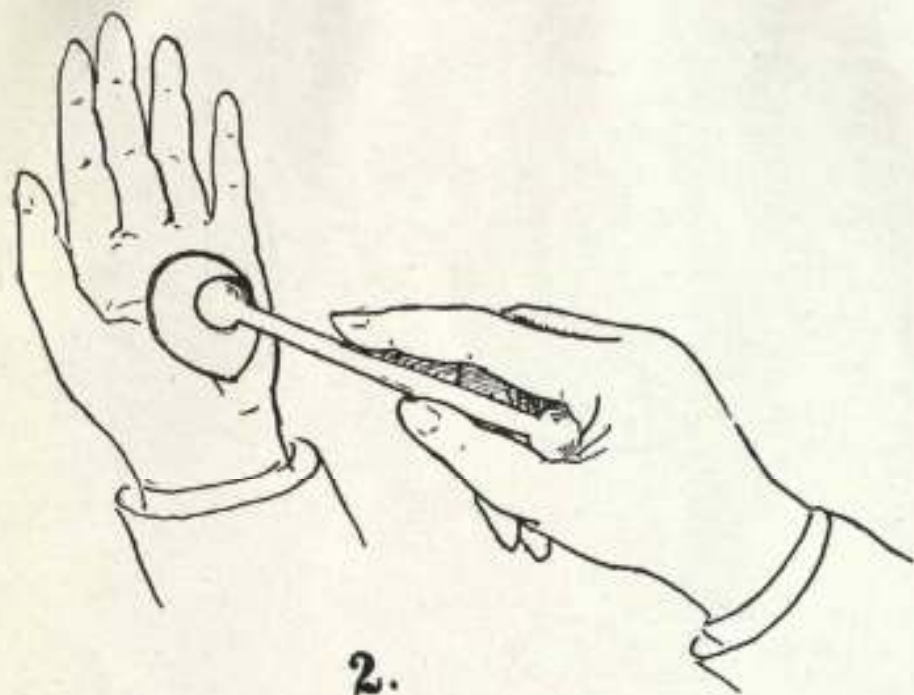
The top edge at both sides of the petal should be as thin as possible, but keep it thicker towards the centre and the bottom. Then press the petal, by holding it at the bottom, on to the filbert-shaped piece on the table before you as Fig. 3. Then take another piece of paste,



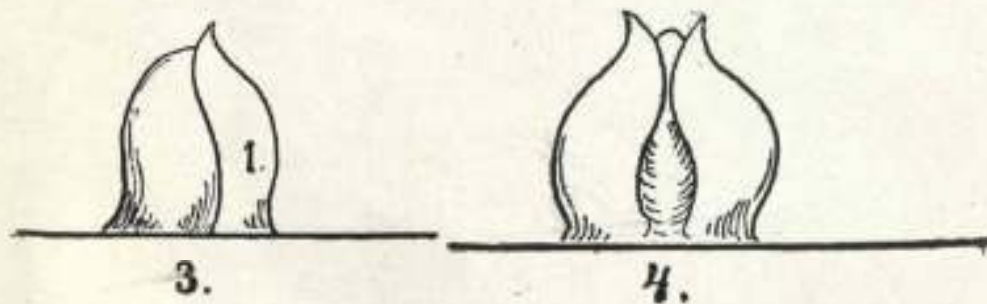
shape it into a petal of equal size, and place it opposite the one already fixed on to the filbert-shaped piece before you (see Fig. 4). Next make three more petals, of a slightly larger size than the one before. Shape these also thin at the top edge and thicker towards the middle and bottom, and place these around, on to the bud (see

Fig. 5). They should be loose and free at the top, though fixed at the bottom. Then again, make three petals; these also a trifle larger in size, as Fig. 6, the top edge thin and thicker towards the centre and bottom, as before. Then lay each single one on to the thick end of the modelling tool *A.A.*, and shape the petal a little hollow. While it is still on the modelling tool, curl the edge over a very little at each side of the petal; then, holding it at the bottom, fix it around the bud before you. Then shape other three petals in

size of Fig. 7. These also must be a little hollow and curled a little at each side, and the edge, in the same way as all the

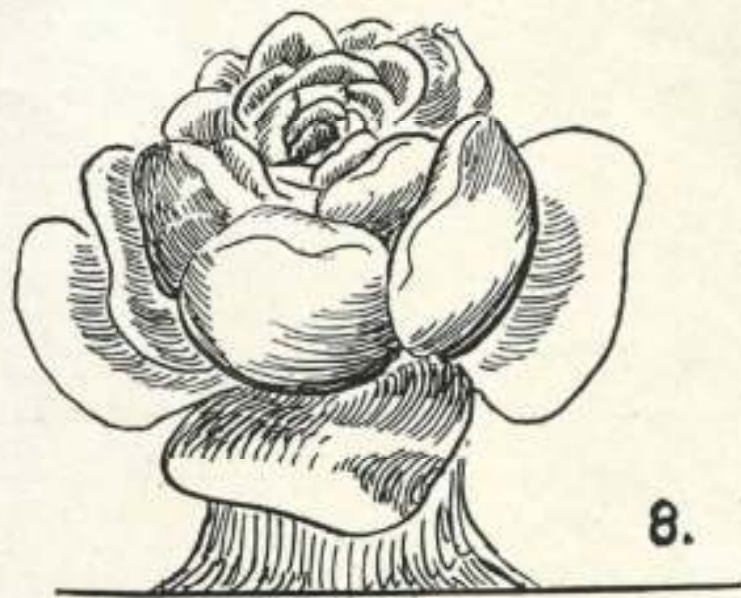
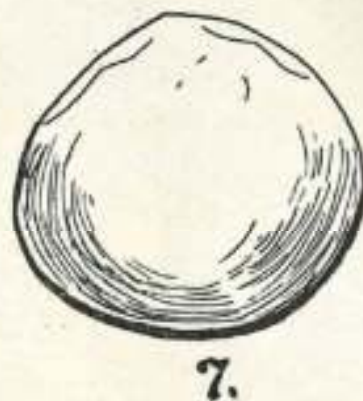
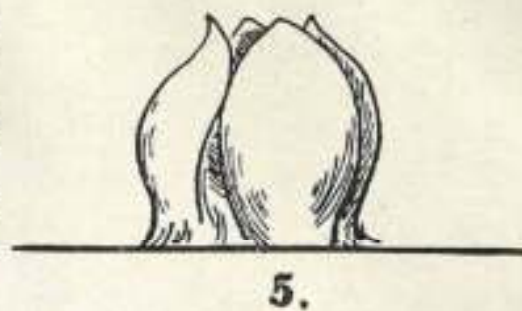


other petals, to be thin. After these have been fixed, make three more petals of even size, and without making the same hollow, press these right at the bottom to the rose, and curl the



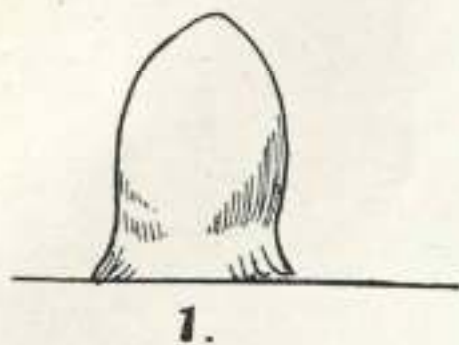
petal only slightly, just where you think that it would improve it. I find that if the last three petals are left straight the rose

looks better than if curled too much, too evenly, or too regularly (see Fig. 8) The bottom part, which you will find has formed by itself, through the continuous pressing on of the petals, must be cut off when the rose is finished.



b.—TEA ROSE.

White Modelleesi sugar, coloured very pale orange tint, should be used, a piece of it, the size of a small walnut, being

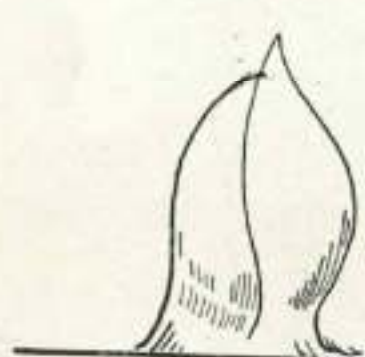


1.

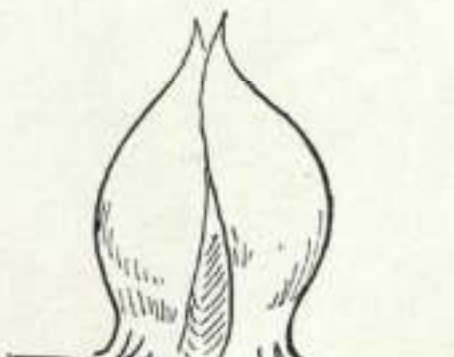


2.

shaped into a round pyramid shape, as Fig. 1. Then take a small hoghair brush, dip it in orange colour, and rub it on a sheet of white paper, so that the brush is only slightly damp from the colour. With this damp brush give the centre, and also each petal, the necessary deeper tint towards the centre of the flower. After the centre piece is tinted, as indicated by the thin lines in Fig 1, take a smaller piece of paste than



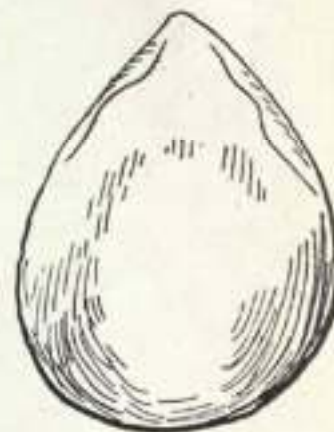
3.



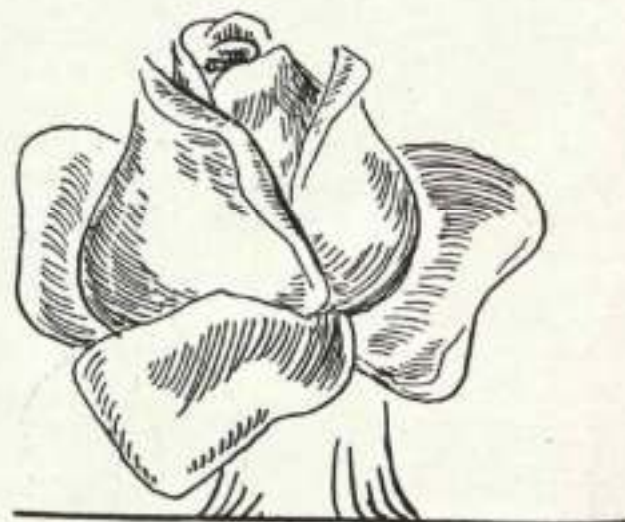
4.

the former and shape it into a petal in size and shape as Fig 2. thin at both sides of top edge, and thicker towards the middle and bottom of the petal. Lay the petal on the

thick end of modelling tool to bend it a little, and colour it at the bottom part with the damp brush, as indicated by the fine lines in Fig. 2. Then lay the petal over the centre-piece and press it on to it at the bottom (see Fig. 3). Then make another petal equal in size and shape, and after it is tinted lay it opposite the former petal on to the centre, and press it slightly on at the bottom (see Fig. 4). Then shape three more petals of even size, thin edge at top and thicker towards the middle and bottom. Shape each one over the thick end of modelling tool A.A., and curl the edges over a little, and also give each one the necessary tint (see Fig. 5). Then place each petal around the bottom of the centre-piece, in such a way that the rose appears



5.

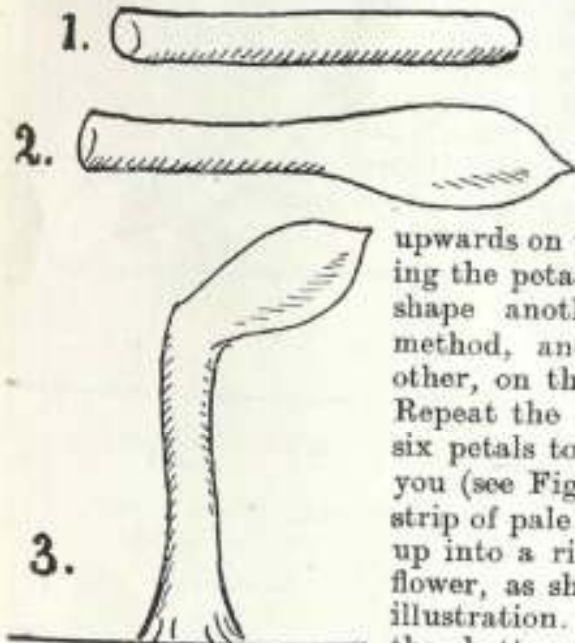


6.

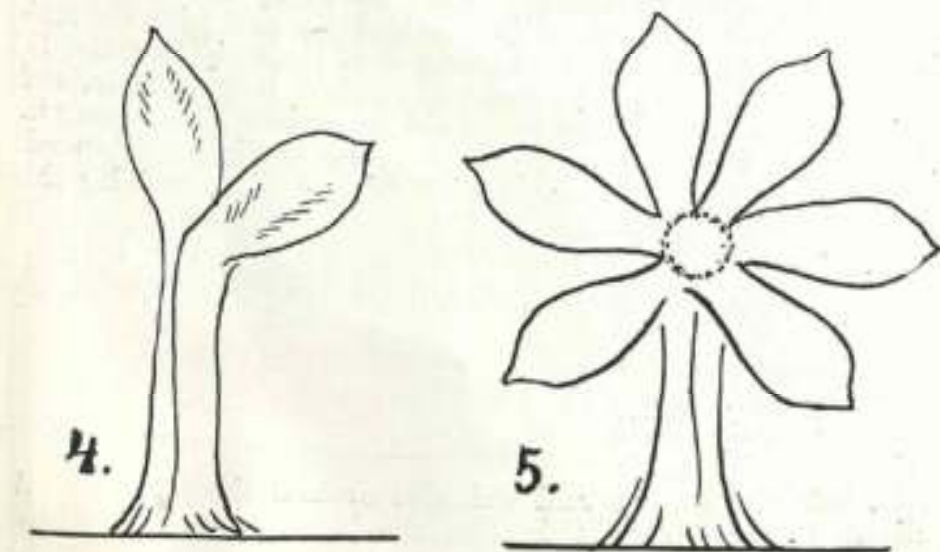
airy and blown open (see Fig. 3) Five or six petals are sufficient to form that kind of rose.

c.—NARCISSUS.

For these roll a small piece of white Modelleesi sugar paste into a little roll in size as Fig. 1. Take it in the hollow of the dusted hand, and with the small end of the modelling tool, *A.A.*, shape one end of the paste into a petal, as Fig. 2. Then place it



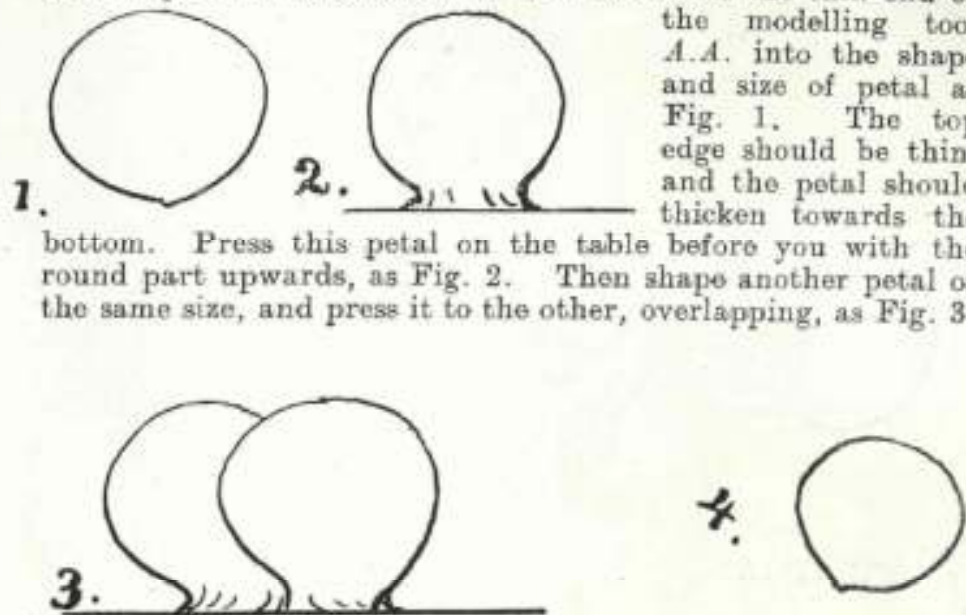
so that it stands petal upwards on the table, as Fig. 3, bending the petal a little outwards. Then shape another petal by the same method, and press this beside the other, on the table also (see Fig. 4). Repeat the operation until you have six petals together upstanding before you (see Fig. 5). Next place a thin strip of pale yellow sugar paste, rolled up into a ring, on the middle of the flower, as shown in the centre of the illustration. Press the ring down at the bottom with thin end of the



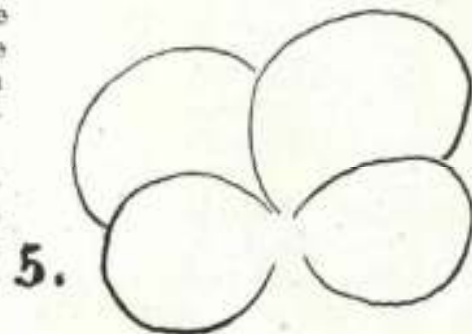
tool *B.B.*, so as to make it adhere to the petals; and next place a little spot of green paste in the centre. Then give the ring, around the top edge, a red tint with a small camel-hair brush. When finished, cut the underneath part away.

d.—PANSY.

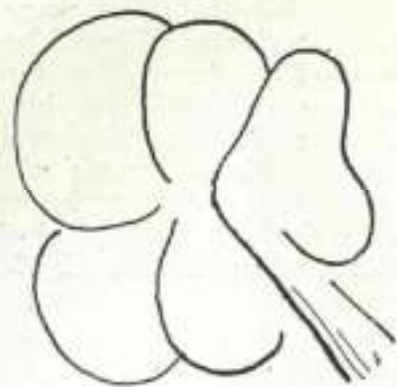
Take a piece of white or pale yellow coloured sugar paste, and shape it in the hollow of the hand with the thin end of the modelling tool *A.A.* into the shape and size of petal as Fig. 1. The top edge should be thin, and the petal should thicken towards the bottom. Press this petal on the table before you with the round part upwards, as Fig. 2. Then shape another petal of the same size, and press it to the other, overlapping, as Fig. 3.



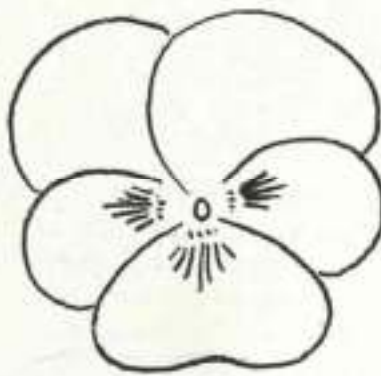
Next make two smaller petals similar in shape and size to Fig. 4. Place these, one at each side, point inwards, on to the two petals before you on the table, as Fig. 5. Then make one large three-cornered petal, thin at the round edge and thicker towards the point, as Fig. 6. Press the pointed part into a stem shape, and place it on to the four petals in such a way that the stem on the last petal comes underneath the flower, as Fig. 7



Press it lightly, to make the parts adhere together. Then place a little yellow sugar in the centre. Cut the underneath part away, and when dry add a little violet tint to the two smaller and the bottom three-cornered petal; and, for variety, some also tinted at the top two petals. The tint must be near to the centre, but without touching it (see Fig. 8).



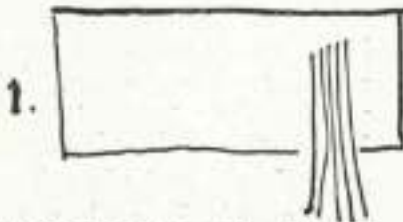
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e.—FUCHSIA.

For the filaments or fibre of the fuchsia, and certain other flowers, prepare a tin with five holes (a biscuit tin will answer); the holes in thickness of a pin, so that a big pin will go in but not through. The holes to be close together. Lay a small piece of yellow-coloured sugar paste on the tin; press the paste through the holes with the thumb, so that underneath the tin four or five thin threads, one inch long, are formed. Take these off with a knife and roll them in a thin strip, about $\frac{3}{4}$ in. wide and $1\frac{1}{2}$ in. long, of white sugar paste, the threads overlapping as shown in Fig. 1. Roll the paste over so that the threads come inside, and stand



1.

it, threads upwards, on the table, as Fig. 2. Next take some red-coloured Modelleesi sugar, and shape four petals, similar to the Narcissus petals already described, but a trifle narrower. Press these around the sides at the bottom of the already formed centre lightly so that they all adhere together, and bend petals over as shown by Fig. 3. Cover the bottom stem, with green coloured sugar paste, and press it lightly in the required stem of proper thickness.



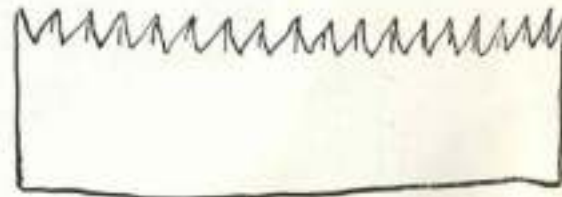
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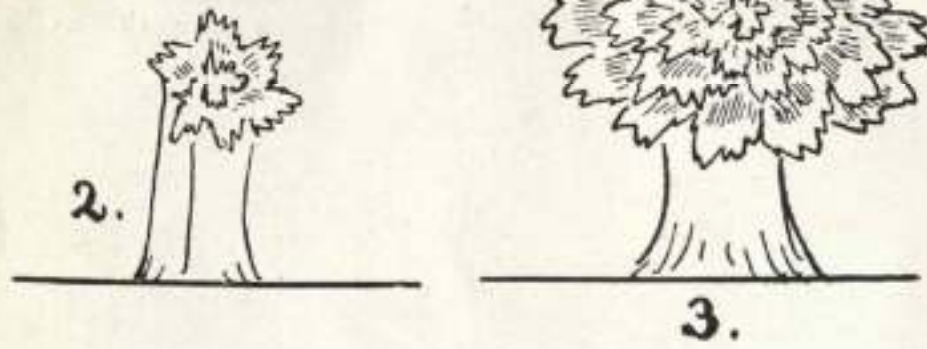
f.—CARNATION.

Take some red, pink or white sugar paste, roll it out into a thin strip 2 in. long and about $\frac{1}{2}$ in. wide; lay it on the marble slab, then take the modelling tool, *B.B.*, and with the scalloped end make a fringe on one side of the strip (see Fig. 1). Then take the strip up and roll or fold it up loosely, and wrinkle it to form the centre of the carnation. Then place it, the fringed edge upwards, on the table, as Fig. 2. Then roll out another strip, thin and with fringed edge, and lay this also, loosely folded and wrinkled, around the centre. Press it a little at the bottom to make it adhere together. Shape another strip with fringed edge, and fold this also loosely and wrinkled around the former. A slight pressure at the bottom should complete the flower



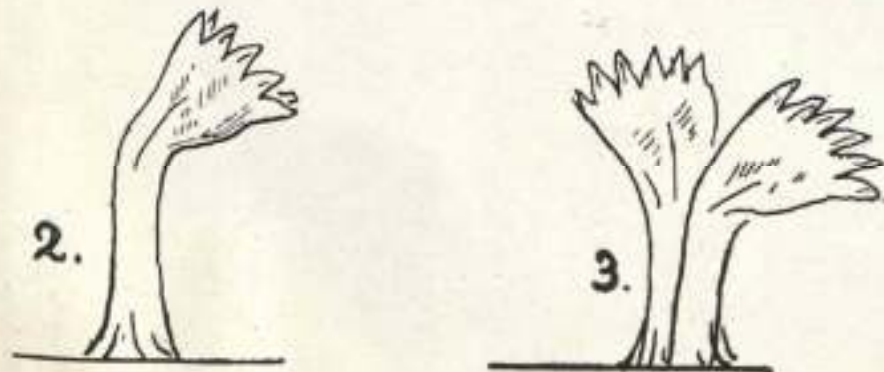
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(see Fig 3). Then cut the underneath part off.

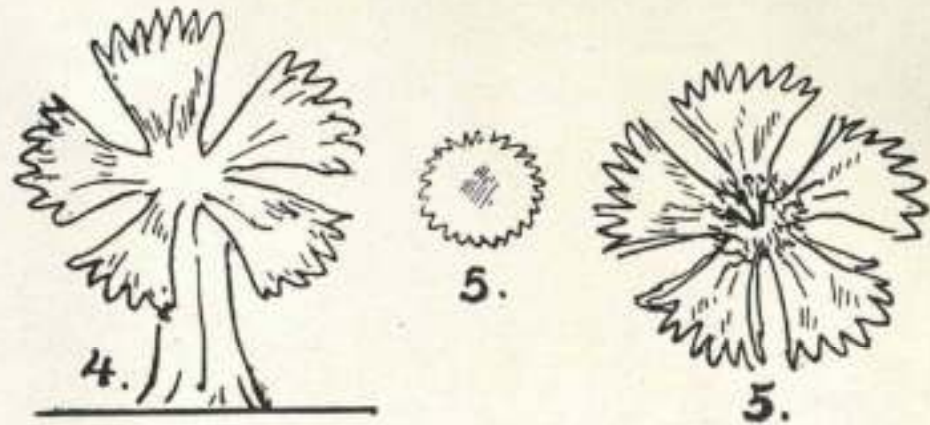


g.—CORNFLOWER.

Pale blue-coloured Modelleesi sugar, rolled out in thin pieces about $\frac{3}{4}$ in. by 1 in. Fringe one side of the long edge, in the same way as described for carnations, and fold up the bottom part as Fig. 1. Then squeeze the bottom part into a stem, and place it before you on the table, as Fig 2, and bend the petal a little outwards. Next shape another strip, and form another petal in the same way and shape as the former, and press this on to the one before you on the table, as Fig. 3.



Then make three similar petals, and press one after the other on to the former stem before you on the table, as Fig. 4. Next take a small piece of heliotrope-coloured sugar paste, shape a round petal, fringe it around like Fig. 5. Lay it in the centre



of the flower and press it down a little so as to make a small cave in the centre. Next press a little heliotrope coloured sugar paste through the tin with five holes as for fucias and place the threads, about $\frac{1}{4}$ in. long, into the cave in the centre of the flower, as Fig. 6. Then cut the underneath part away.

h.—CAMELLIA.

Take a piece of white Modelleesi sugar, rolled into a ball about the size of a hazelnut, and place it on the table. Then make twelve to fourteen petals similar in shape and size as Fig. 1: thin on top and thicker towards the bottom. Lay each one in the hollow of the hand, and with the small end of modelling tool A.A. press it down a little, so that the petal takes a slightly hollow shape. Then press the petals, one after the other, on to the little ball of paste before you, in the same way as you would model a rose. After four or five petals have been fixed, top of petal straight up, the following petals should



be slightly bent, top outwards, which is best done as soon as each petal has been fixed. Fig. 2 shows the slightly bending

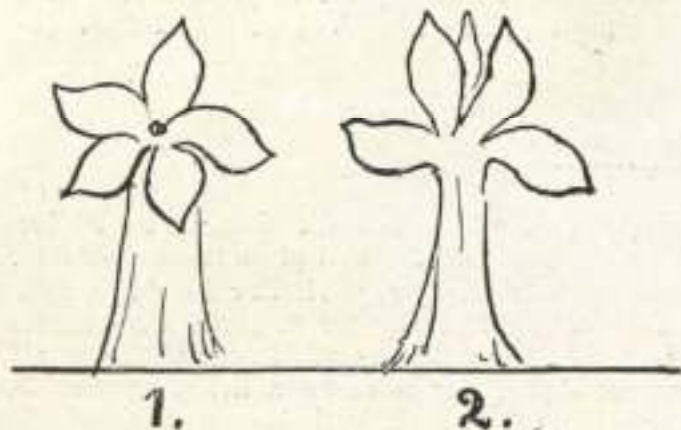


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petal, and Fig. 3 the complete flower. The underneath part, which forms itself owing to the continuous pressing on of the petals, should be cut off when the flower is completed.

i.—VIOLETS.

Violet-coloured sugar paste, or three parts blue and one part red sugar paste, mixed and worked together, will produce the right tint of violet. The flower is modelled in the same way as the narcissus, but the petals, of course, are smaller, and only five in number. After the petals have been modelled and pressed together to one flower, the petals should be bent



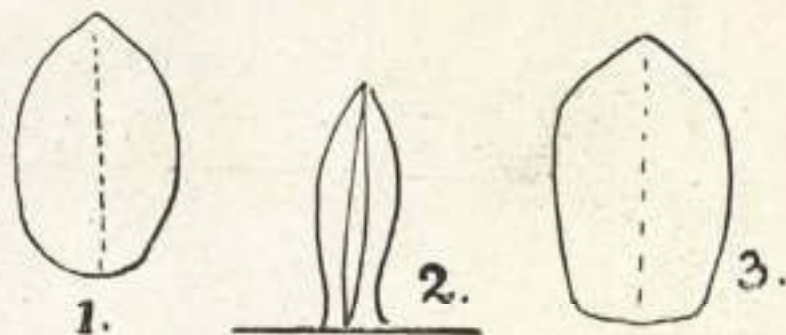
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irregular, upstanding; some bent inwards and others outwards, as illustrated by Figs. 1 and 2. Then a very small portion of yellow sugar paste should be placed in the centre, and the underneath part cut away.

j.—SWEET PEAS.

Take a piece of white Modelleesi sugar paste, roll it out a little, and shape it with the small end of modelling tool A.A into a petal (see Fig. 1). Thick in centre and as thin as the

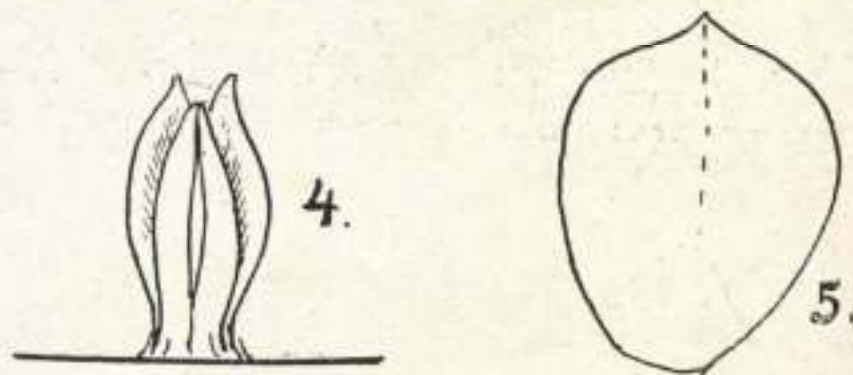


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blade of a knife at the ends. Then fold it at the dotted lines, and place it upstanding before you on the table, as Fig. 2. Model another petal the same shape and size as Fig. 3, and cut it into two parts where indicated by the dotted lines, and place one piece at the right and the other piece at the left, on to



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the petal standing on the table, in such a way that the dotted lines meet (as Fig. 4). Next shape another petal from pink, red or heliotrope coloured sugar paste, similar in size and shape to Fig. 5. Cut the petal in two pieces, as marked by the dotted

lines in Fig. 5; place one on the right side, and one on the left side of the half-finished flower before you, in such a way that the dotted lines meet at the back. The former white petals will then be entirely covered, but they should be left a



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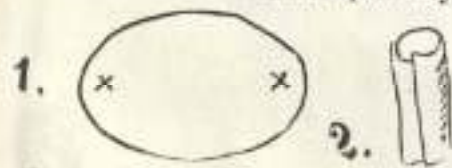


7.

little open at the top (as Fig. 6), showing the underneath view of the flower. Take the flower off the table, and slightly press it at the bottom so as to bring it into shape, as Fig. 7.

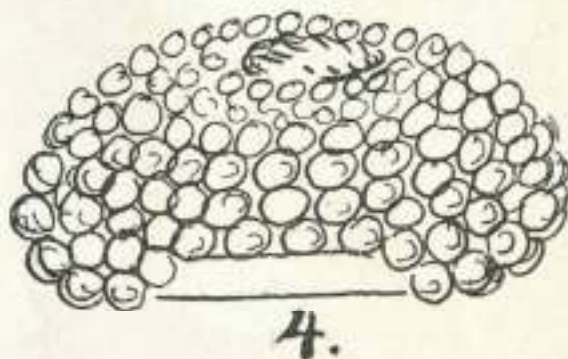
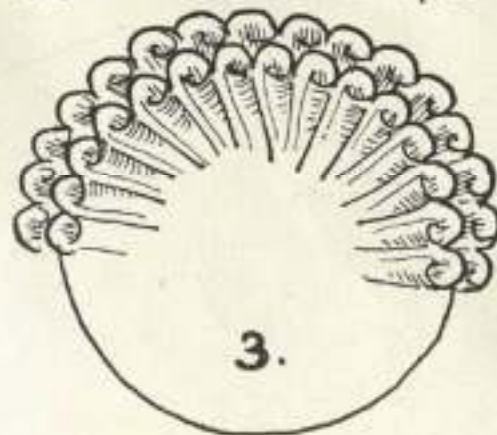
4.—DAHLIAS.

White or almost any tint of coloured Modelleesi sugar may be used for this flower. It is somewhat difficult to make, as fifty or more petals are required in its construction, all of which have to be shaped separately and built up for one flower. Small pieces of sugar paste must first be shaped into oval petals, with thin edges, in size as Fig. 1. Then each end of each petal, as marked x in the illustration, is curled over, so that it appears as Fig. 2. The petals can also be cut and curled, from strips of Modelleesi spread out on marble slab, as used for ribbon. When a quantity of petals have been shaped in this way, take a piece of sugar paste, about the size of a walnut, and flatten it into a round shape the size of half-a-crown. Then place



the curled-up petals around the edge of the flat piece, the inward ends of the petals pressed down a little, so as

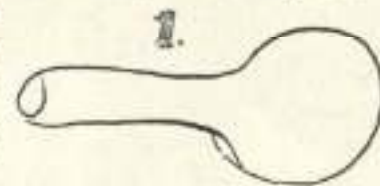
to make them adhere to the bottom (see Fig. 3). Then place another layer of curled-up petals around and on top of the former ones as indicated by the sketch, and press these also down towards the centre, and keep on pressing the petals to it so as to get them in shape and height as Fig. 4. Be careful not to build the flower too flat, but keep it down in the centre, rising towards the outside. It is best to make the curled petals for the middle of the flower slightly smaller. Then take a small



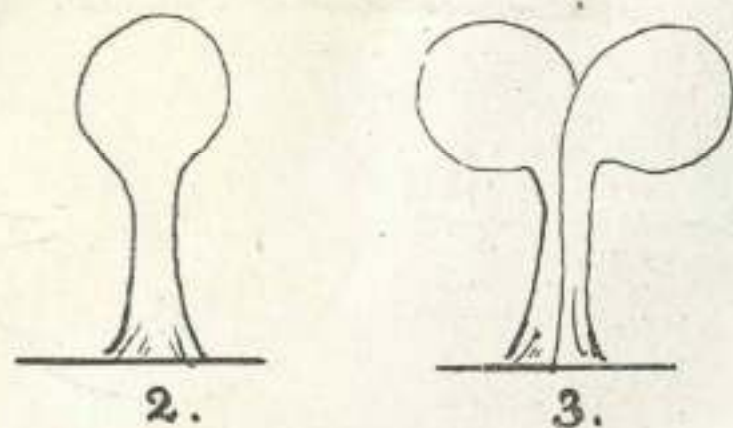
piece of yellow or pale green coloured sugar paste, shape it like a button, and place it in the centre by pressing it down a little with the small end of the modelling tool (*B.B.*), and at the same time mark it a little to indicate petals.

1.—DOG ROSES.

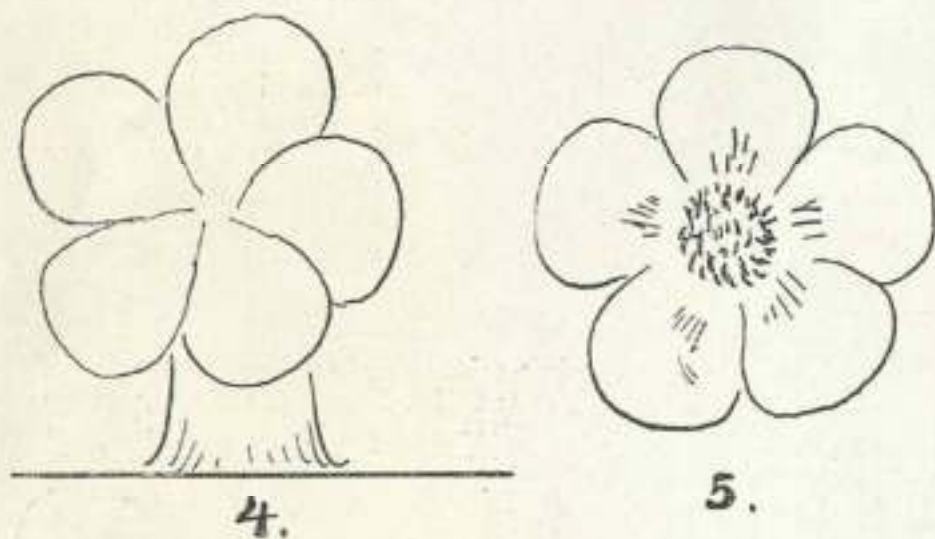
Take a small piece of pink-coloured Modelleesi sugar paste, roll it into a little rope of about 1 in. long, and 3-16ths of an inch thick, lay it in the hollow of the hand, and shape it with the small end of the modelling tool (*A.A.*) in the shape of Fig. 1. The round part, forming the petal, should be thin around the edge. Stand this up on the table, and bend the petal slightly over as Fig. 2.



Next shape another petal with stalk, in the same way, and stand this up also, attached to the side of the other (see Fig.



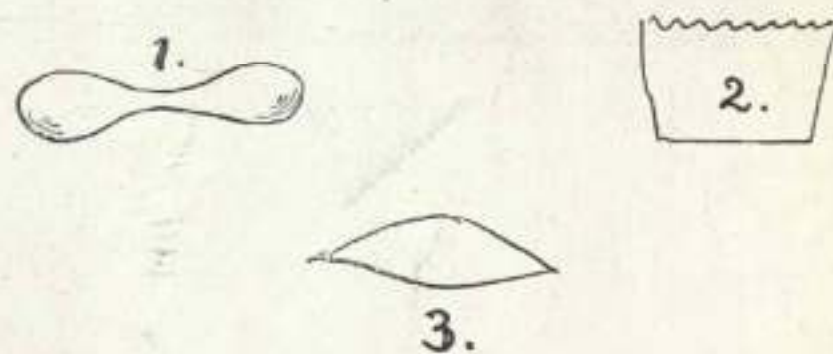
3). Then make more petals in the same way until you have five petals standing together, and press the stems so as to make the five petals into one flower, as Fig. 4. Next take a small piece of yellow-coloured sugar-paste, place it in the



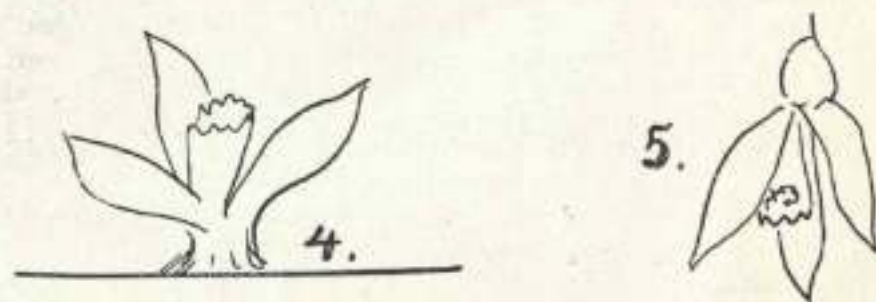
centre, and mark it with the modelling tool (*B.B.*) as Fig 5. Then cut the bottom off.

m.—SNOWDROP.

A small piece of green-coloured sugar-paste is rolled out with the fore-finger on a marble slab into a shape, as Fig. 1.



Cut it through at the centre, and one of these forms the pistil. Next take a small piece of white sugar paste and form it into a thin petal, as Fig. 2. Roll this around the green pistil, so that the pointed side of the pistil comes on the fringed side of the white petal, which then forms the centre of the flower. Next make three small petals, similar in shape and size to Fig. 3.

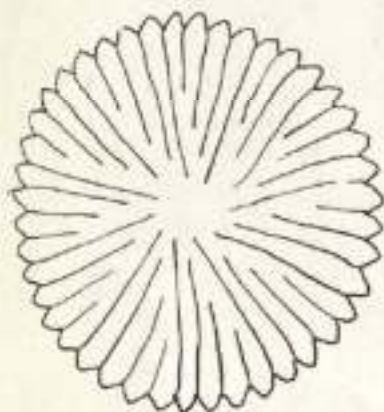


Then press these lightly around the bottom of the centre part of the flower, as Fig. 4, and then take it off the table and press a little green sugar paste at the bottom to complete the flower, as Fig. 5.

n.—MARGUERITES.

For these you will require a round cutter, finely crimped, the size of a two-shilling piece. Take some white Modelleesi sugar, and press it so that it adheres to the marble slab. Take a knife in both hands, holding it at the handle and the point, and, pressing it aslant on to the paste, pull it along with the paste, so that a very thin sheet of paste adheres to the marble slab. The paste on the slab should be as thin as paper. Then wipe the knife on a dry cloth, so that it is quite free from any adhering paste, dip it into dry starch powder, and pressing it hard on the marble slab run it along underneath the paste, separating the thin sheet of sugar-paste from the marble.

Leave it in its position, and take the round crinkly cutter and cut out some discs. Then take a pointed knife and make some cuts into the disc, as illustrated by Fig. 1. Next roll a small piece of sugar-paste into a ball, and lift the prepared



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disc up with a knife, and lay it on to the ball, pressing it lightly down in the centre (Fig. 2). Then separate the petals and give the whole the natural appearance, by raising the petals and bending the outside of the petal slightly downwards. Next take a small piece of yellow sugar-paste, the

size of a pea, lay it in the centre of the flower, and press it down a little with the pointed end of the modelling tool (B.B.), and give it a slightly rough surface, which should complete the flower, as Fig. 3.

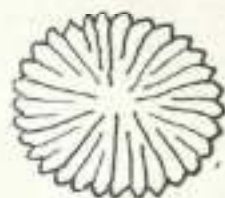


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o.—DAISIES.

For daisies a small cutter, in size of a six-penny piece, should be used for cutting out the discs, otherwise they are

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made exactly like the marguerites. See Figs. 1 and 2.

Marguerites and Daisies can also be made by rolling out Modelleesi into a rope of $\frac{1}{2}$ of an inch thickness; press it at one side flat to the table (as Fig. 1.) and wet the thin edge slightly with water.

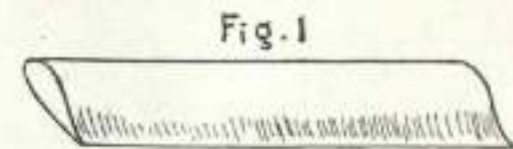
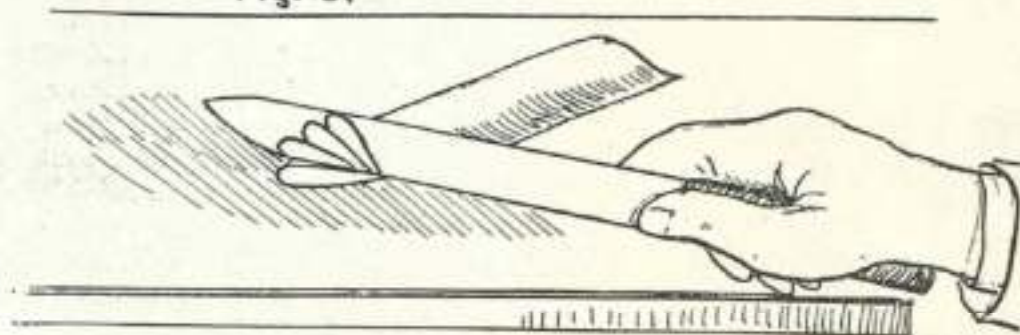


Fig. 1

Next take a sharp knife and cut thin slices from it, which are for forming the petals. The petals will cling to the blade of the knife (as Fig. 2). When six or eight petals are cut, take the

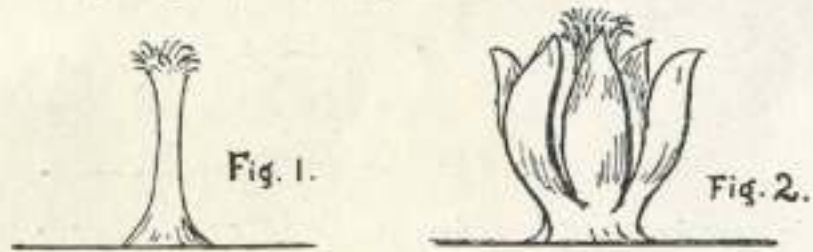
Fig. 2.



whole section off the blade with another knife. After three or four sections of petals have been cut, place these together and fix a small piece of yellow coloured Modelleesi in the centre, and finish it in the way already described.

p.—ORANGE BLOSSOMS.

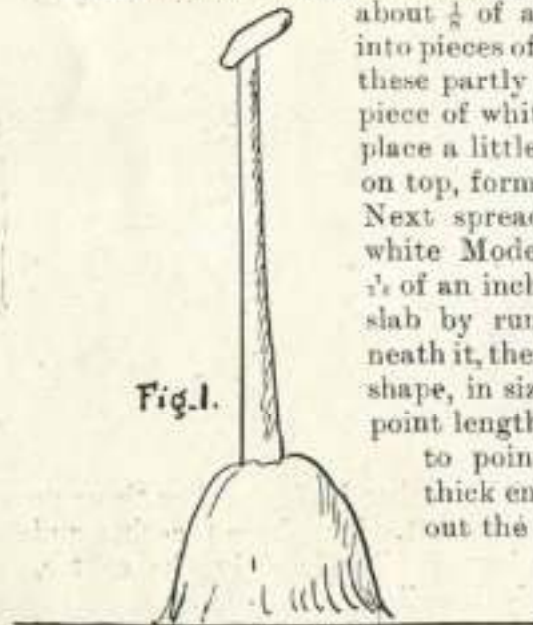
A small piece of yellow coloured Modelleesi is pressed through a fine wire sieve, and a small part, from the now moss-like appearing paste, is pressed with the fingers into a little bunch, which forms the filament of the flower. Place this on the table (as Fig. 1). Next spread out on the marble slab some



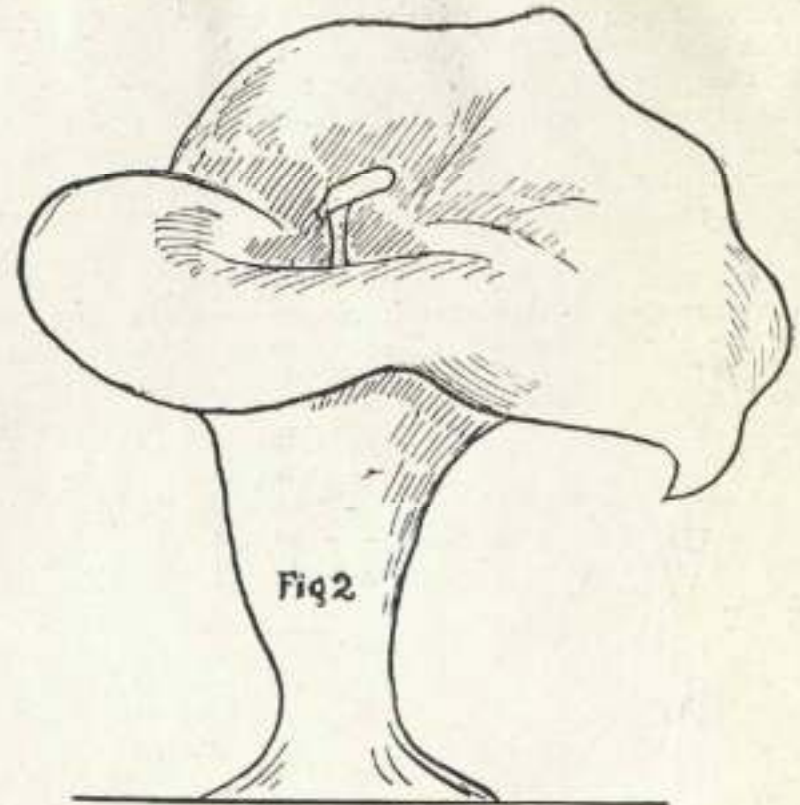
white Modelleesi paste, and, with a knife, cut slantwise five petals, in size and shape as the petals used for Fuchsia. Place these around the filament and bend petals slightly inward as shown by Fig. 2. Next lay a small strip of green coloured Modelleesi around the bottom and press with the fingers into a narrow oval shaped stem forming the ovary.

q.—ARUM LILIES.

For these, first roll some green coloured Modelleesi into a rope about $\frac{1}{2}$ of an inch thickness, and cut it into pieces of about $2\frac{1}{2}$ inches long. When these partly dry place them upright on a piece of white Modelleesi (as Fig. 1) and place a little yellow coloured Modelleesi on top, forming the pistil of the flower. Next spread out on marble slab some white Modelleesi in thickness of about $\frac{1}{4}$ of an inch. Loosen it from the marble slab by running a dusted knife underneath it, then cut the paste into a diamond shape, in size of 6 inches from point to point lengthwise, and 5 inches from point to point crosswise. Then with the thick end of modelling tool A.A., roll out the edge around quite thin and cornet shape like, place it around the pistil on the



table, and bend the pointed part slightly outwards (see Fig. 2).



A variety of modelled flowers, made according to foregoing description are shown in this book by photo illustrations on p. 57

V.—Chocolate Flowers.

All the fore-mentioned flowers can be made in chocolate. The process of modelling these is the same as for modelling sugar flowers. Of course, Modelleesi chocolate should be used instead of Modelleesi sugar. After the flowers are modelled and built up for decoration they should receive a thin coat of varnish. Bush's chocolate varnish for confectionery is better for eating than gum benzoin varnish.

VI.—Marzipan Flowers.

Some of the foregoing flowers can be modelled in Marzipan in the same way. Some fine icing sugar should be worked into the marzipan paste, to make it firmer, say about $\frac{1}{2}$ lb. or $\frac{3}{4}$ lb. sugar to 1 lb. marzipan, according to the moisture of the paste.

VII.—Modelling of Fruit.

The modelling of these is generally done in Marzipan, but can be done in Modelleesi sugar. A variety of different kinds of modelled fruit are shown in this book by photo illustration. To do these correctly the study of nature is the best guide to copy the shape and colour; a few hints upon doing these may be useful.

1.—GRAPES.

White ones. A very little pale yellow-green colour is mixed with the Modelleesi paste, then the grapeberries with stalks modelled by hand on marble slab, and then built up into a bunch; then decorated with a moulded leaf and stalk.

Dark ones. For these add a little blue, red and brown colour into the paste and model single berries with stalks (similar to illustration Dog roses, Fig. 1). These two above do not require special bloom to be put on, as the silky surface of Modelleesi sugar is quite natural in appearance without it.

For Black grapes, dip the modelled berries into melted cocoa and build them up into a bunch, then varnish with chocolate varnish, and when dry put the necessary bloom on by putting a small quantity French chalk into a piece, double layer, muslin. With this satchel dip slightly the bunch of grapes, so that a very thin coat of powder is evenly distributed on the fruit.

2.—APPLES.

There are a variety in shapes and colour, as nature directs. These are modelled round by hand and a cavity made at each end with the tip of the finger, then with the thin end of modelling tool B.B. a few dents marked. The eye and stalk made of Modelleesi chocolate. The modelled fruit is then rubbed over with the finger previously dipped in French chalk, so that quite a smooth surface is obtained. After the fruit has been modelled, they should be laid in a tray with starch powder, so as to prevent same from getting flat underneath, as it would happen if left on the board to get dry. When dry then they are brushed off and painted with a medium stiff hoghair

brush, only slightly damp with colour, as described under colouring and painting. When colour is dry the fruit is then varnished over with dissolved gum arabic.

3.—PEARS.

There are also several varieties in shapes and colour. The modelling operation is practically the same as described under apples. After modelled fruit is dry and painted, a few spots will improve the appearance; for these a stiff hoghair brush is dipped into brown wet colour, and by sliding the brush over the edge of a knife from the distance, a few splashes will drop on to the fruit. Pears should not be varnished, but the surface smoothed over with a camelhair brush, dipped in French chalk, then the powder rubbed off again.

4.—APRICOTS.

These are modelled round, and pressed a little flat, and with the modelling tool, BB, make a ridge down its side. After dry, paint over with yellow and red, then make also a few splashes from the distance on to it. Next, varnish them over, and while varnish is still wet, give with the satchel a coat of starch powder.

5.—PEACHES.

Modelled a little larger and more round, the ridge at the side a little deeper, and a cave at the top where the stalk is to be. The colour slightly pale green, at the stalk end down both sides of the ridge, dark red, pale at bottom. When colour dry, glaze over with dissolved gum-arabic, and give a coat of starch powder with the satchel while varnish or gum is still wet.

6.—PLUMS.

Modelled round and pointed, a very slightly marked ridge down its side. These, when dry, are dipped into melted cocoa and varnished over; after varnish is dry, give it a thin coat of French chalk with the satchel, to represent the bloom.

7.—GREENGAGES.

These are modelled round, with a slightly marked ridge down its side. When dry, then they are painted yellow and tinted green; varnish over with gum-arabic. A slight bloom may be added to it, with the French chalk satchel.

8.—STRAWBERRIES.

These modelled heart-shape and with the ribbed end of modelling tool, BB. The impressions marked into representing the seeds. When dry, paint over yellow and tint with red, darker at top, paler towards the point, varnish when colour is dry. Leaves and stalks should be made with green-coloured Modelleesi sugar.

9.—RASPBERRIES.

These are marked perfectly round, the impression marked into, with medium size, round piping tube, a little cave at top. The colour should be of a purple red, and when dry, varnished over.

10.—BANANA.

Pale yellow coloured Modelleesi sugar paste should be used, the shape long, slightly curved, and flattened out with the blade of a knife. Then, when dry, tinted with spots of green and brown. These are not necessary to be varnished, but should be rubbed over with French chalk, to obtain a quite smooth surface.

11.—ORANGE.

Modelled round with cave on top and bottom; the impressions are marked with ribbed end of modelling tool BB.

Paint orange, and when dry, varnish over and mark the eye with a brown spot or chocolate Modelleesi.

12.—LEMON.

Modelled; pointed, and impressions also marked with modelling tool. Colour, pale yellow, and tint slightly green; varnish over when dry. For cut orange or lemon, to mark the cells, spread out some white Modelleesi as for lace, and cut out a design in shape of a wheel, which is then laid on the cut part and slightly pressed on to it, the cell part then coloured slightly yellow, and varnish over.

13.—FIGS.

Shape these like pears and mark slightly several ridges downwards, all round; paint either pale green, and tint slightly brown or pale violet, tinted also slightly brown, then, with a soft camelhair brush, put some French chalk over it for bloom.

14.—CHERRIES.

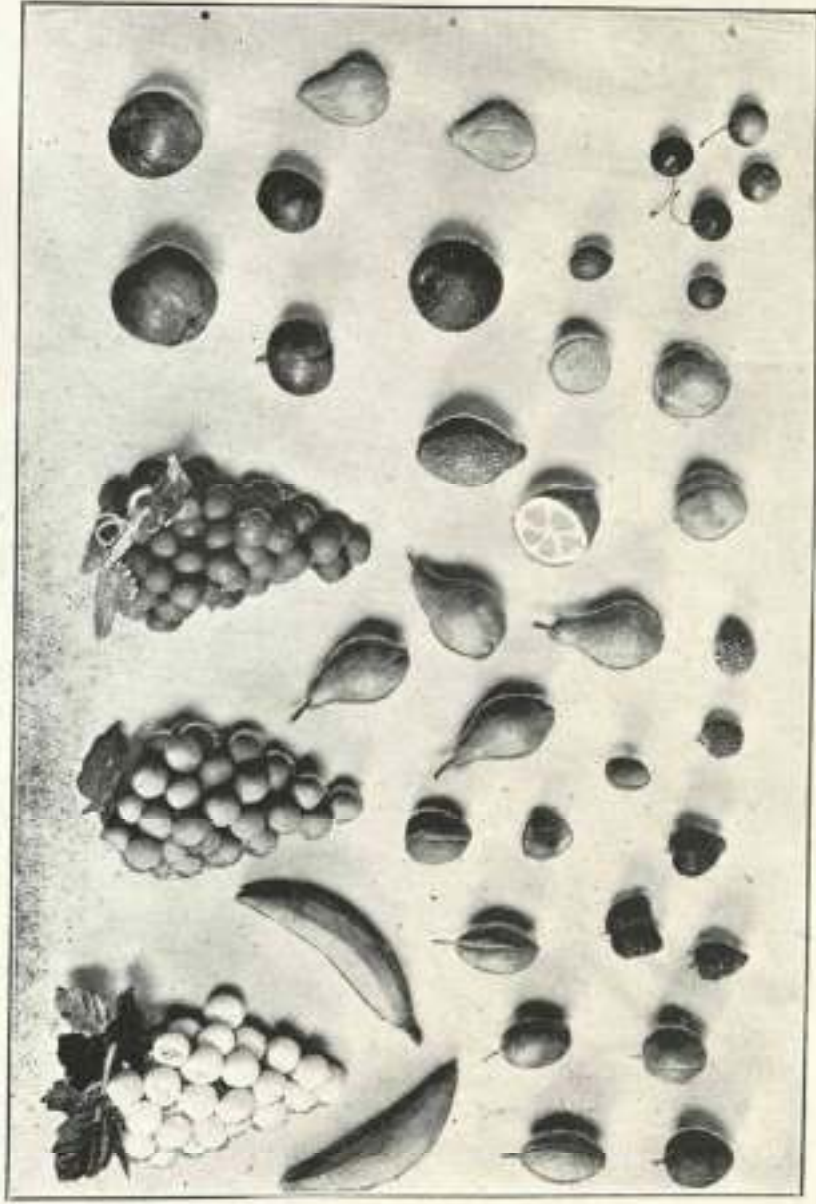
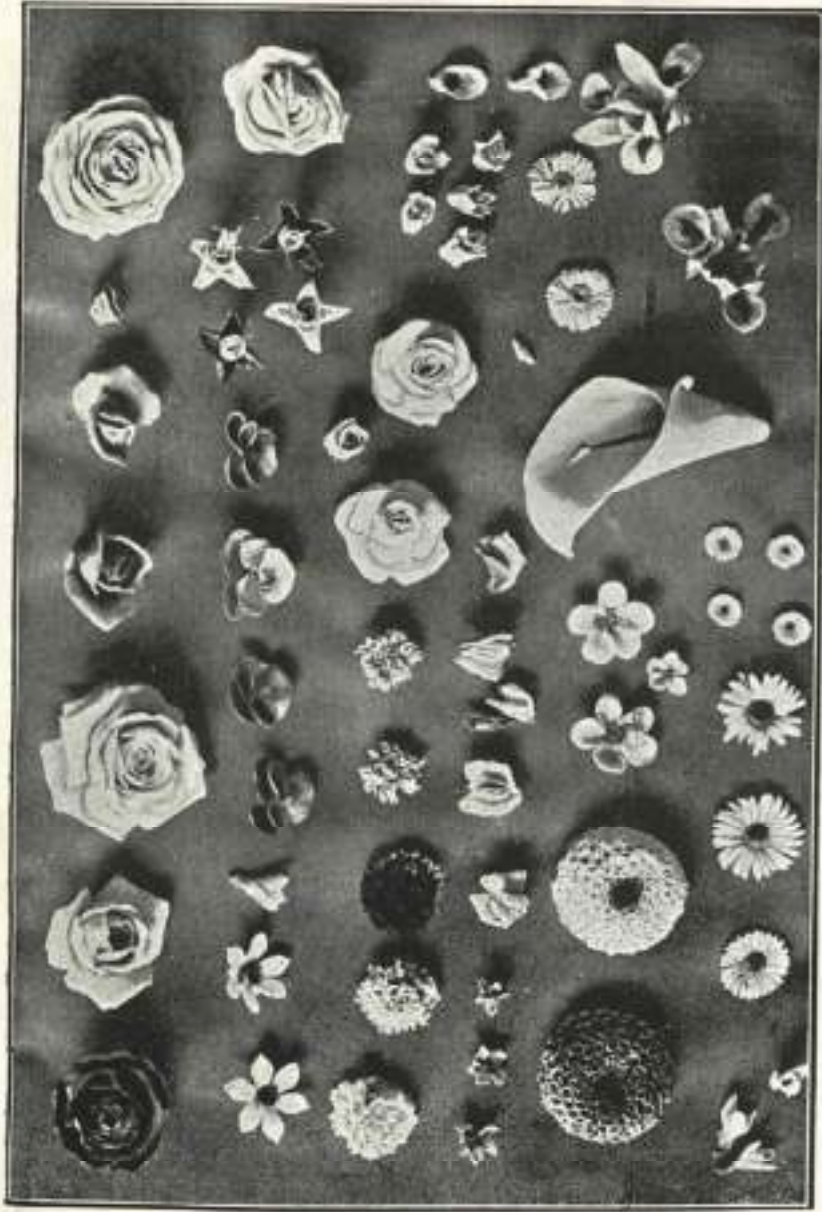
White heart cherries. Modelled round and made a little pointed, with a slightly marked ridge down at side; a cave at top. These then, when dry, are slightly tinted red, and varnished over with dissolved gum-arabic.

Red ones are modelled round with slightly marked ridge down its side, and cave at top. Coloured red, with carmine, and tinted a little darker; varnish over by dipping same in dissolved gum-arabic, in which a little dissolved carmine has been added.

Black cherries. Modelled round and dipped in melted cocoa, afterwards varnished over with chocolate varnish.

For cherries, real stalks are generally used for completion.

(For illustrations of Modelled Fruit see Page 57).



VIII.—Modelling of Lace. In Sugar or Chocolate.

A little lacework amongst other decorations on a cake is always attractive, and the making of lace in Modelleesi sugar or chocolate is not so difficult as it may seem. In fact it is

less troublesome than lace-piping as the material is not so brittle and fragile. I am certain that, with a little practice and patience, great results can be obtained. Take a piece of Modelleesi sugar or chocolate paste and press it on the marble slab with the thumb so that it adheres to it.

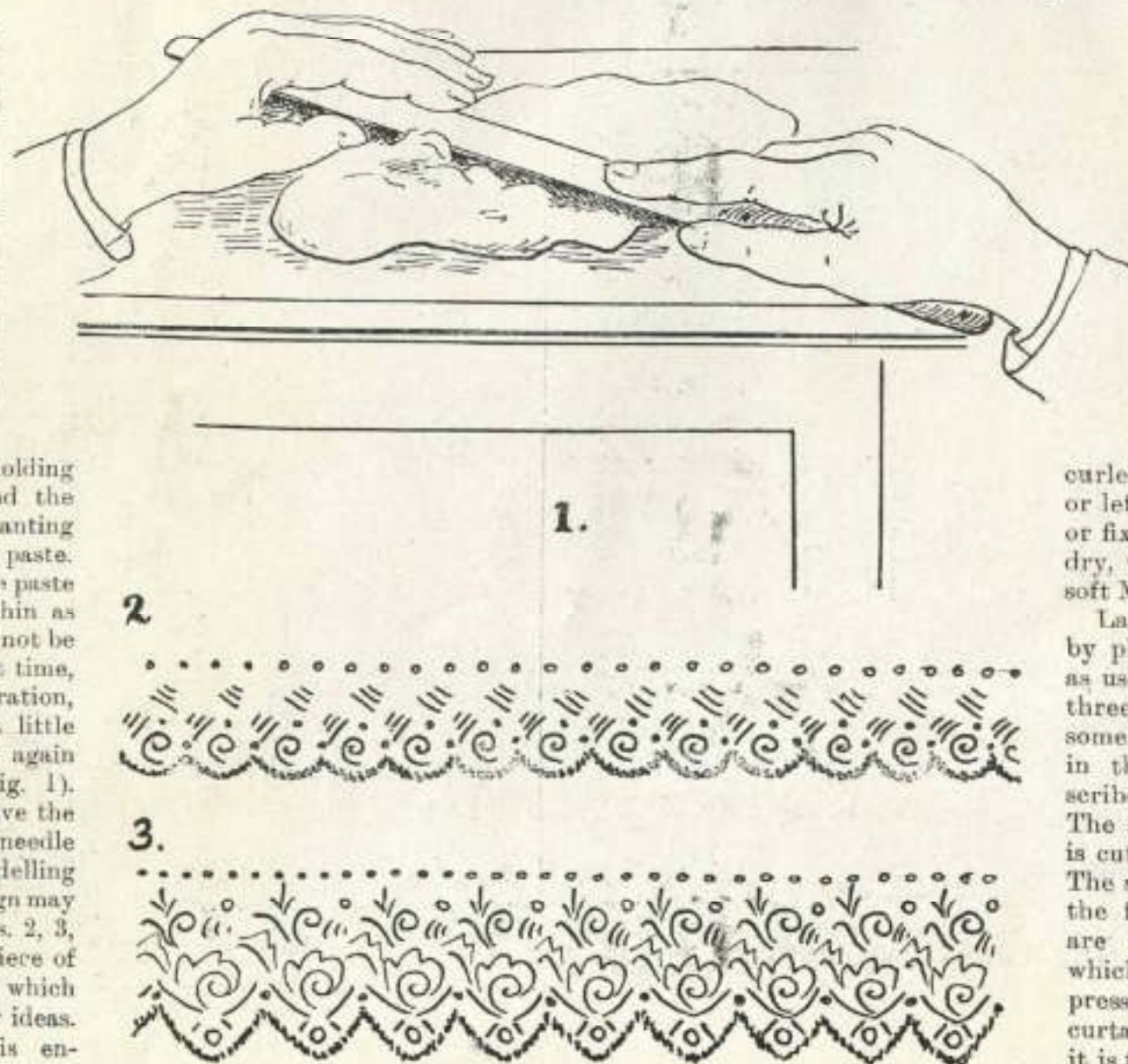
Then take a knife, holding it by the handle and the point. Press it slanting and draw it over the paste. This should cause the paste to spread out as thin as paper. If it should not be thin enough the first time, repeat the operation, pressing the knife a little harder, and drag it again over the paste (Fig. 1). Next press or engrave the design into it with a needle or the pointed modelling tool *B.B.* The design may be copied from Figs. 2, 3, 4 or 5, or from a piece of embroidery or lace, which will give some new ideas. After the design is en-

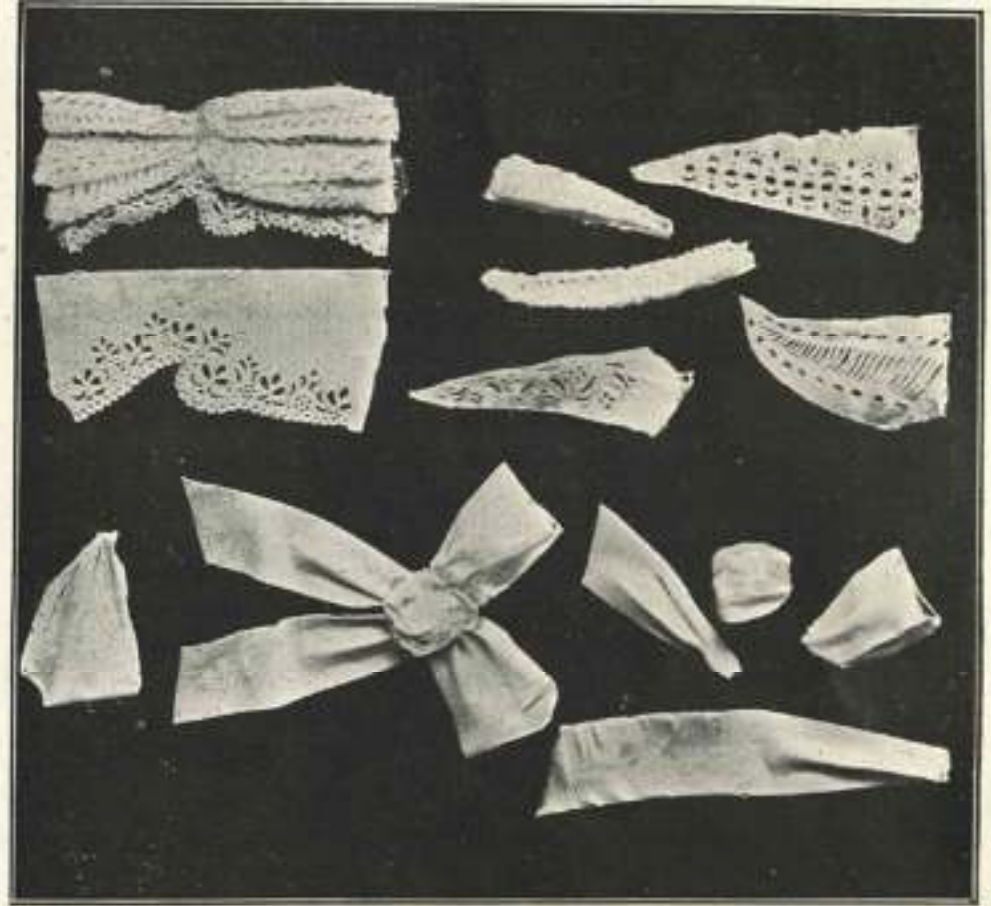
graved loosen the paste from the marble by underrunning the paste with a sharp knife. The knife must be perfectly free from any adhering paste, and must be quite dry. Dip it in starch powder, and press it hard on to the marble slab, and run it along underneath the paste. In so doing hold the knife nearly flat.

Leave the paste in its position on the slab and trim the superfluous paste off as shown by Fig. 3. Then run the knife once more underneath, lift it up and place the paste lace or embroidery, either straight or curved, on to the cake, and adhere it by pressing it on slightly. The lace also can be bent,

curled, shaped in a knot, or left straight on a board, or fixed to the cake, when dry, with piping sugar or soft Modelleesi sugar paste.

Lace curtains as shown by photo illustration, and as used for decorating the three-tier Wedding and some other cakes, are made in the same way as described by the foregoing. The shape of the curtain is cut first, then engraved. The smaller pieces forming the folds of the curtain, are cut out separately, which are then folded and pressed slightly on the curtain base; after which it is taken from the marble





slab, and fixed to the cake direct, or it may be left to get dry, and then fixed.



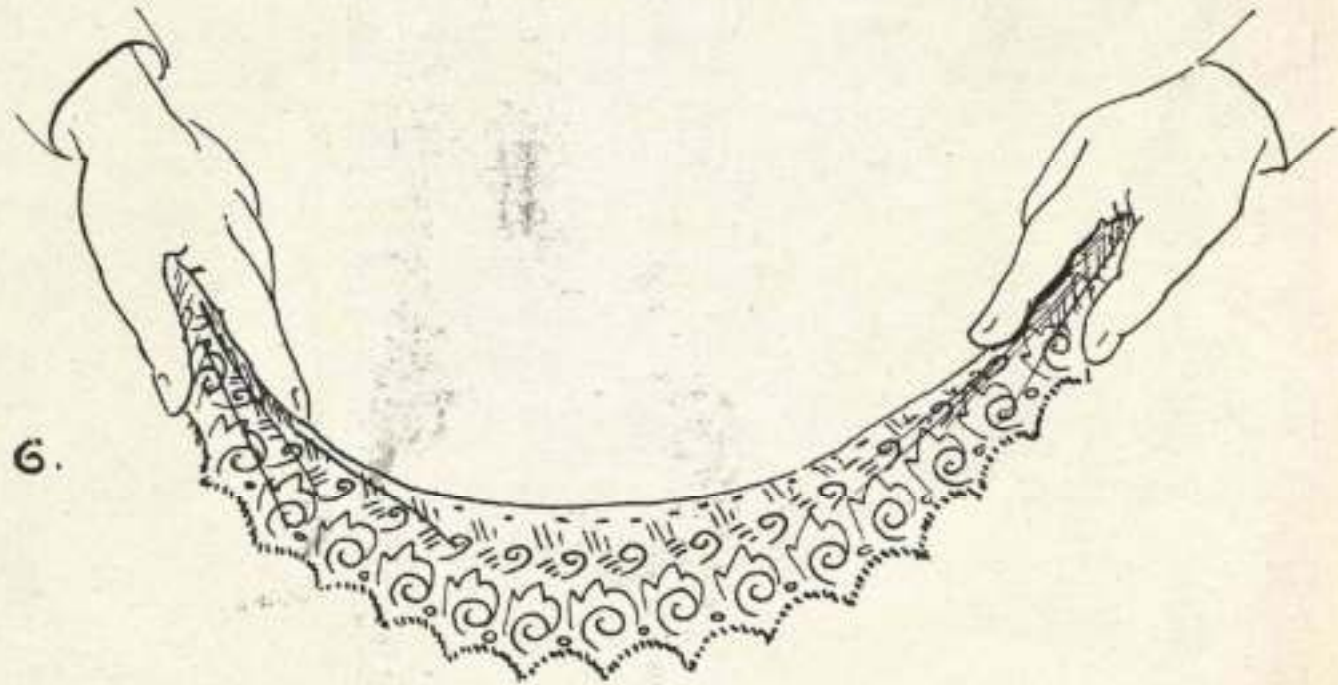
4.

5.



IX.—Ribbon and Bows.

These are made in the same way as foregoing described. After Modelleesi has been spread thin on the marble slab, loosen same by running a dusted knife underneath the paste, then cut the paste into strips which form the ribbon. Some of them are shaped into loops and knots. These parts are then put away to get dry, afterwards fixed together with softened Modelleesi paste. See photo illustration page 59.



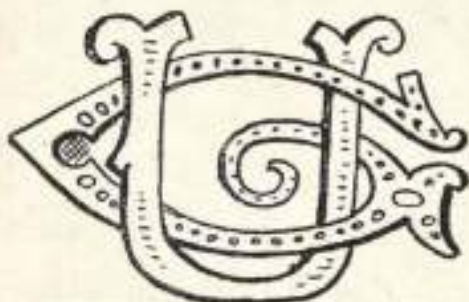
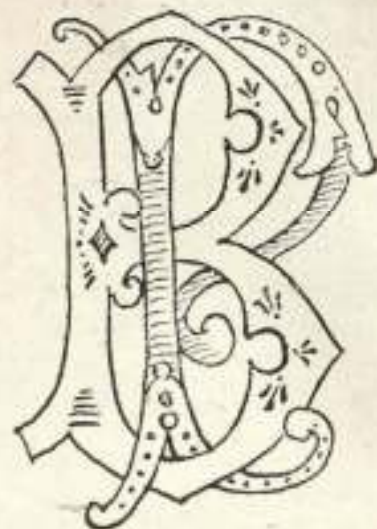
6.

X.—Monograms, Lettering and Shields.

a.—MONOGRAMS.

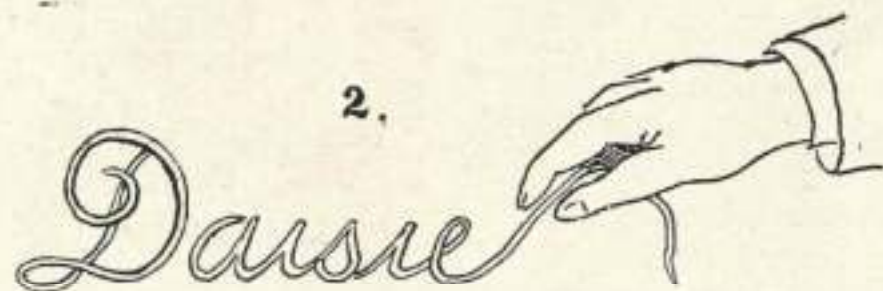
A simple way of doing these is by tracing the respective initial or monogram from a journal or monogram book, by holding a sheet of writing-paper on to the letter or monogram against the glass panel of a window, and with a pencil follow

the lines showing through. Then cut the tracing out with a penknife or pair of scissors. Next roll out some sugar-paste with a rolling-pin, on a dusted marble slab, to about $\frac{1}{8}$ of an inch thickness. Lay the cut-out paper initial or monogram on to the paste, and with a needle cut through the paste around the lines of the paper letters. Make with the needle or modelling tool some impressions of dots and lines, so that each letter is distinctly ornamented. A variety of monograms for copying are included herewith.



b.—LETTERING.

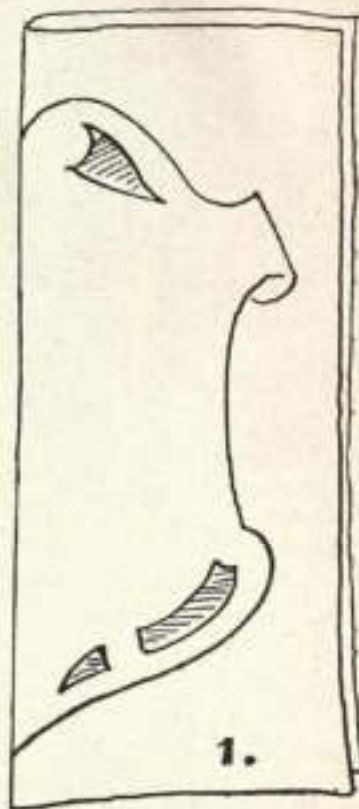
For short names, paste is rolled out on the marble slab into thin threads, from which thin letters are shaped, as Fig. 2 (this method is only advisable to those who do not go in for piping),



which are then laid on to the cake. Or each letter can be shaped separately from thin narrow strips of paste, left on the board to dry, and then placed on to the cake (Fig. 3).

c.—FOR SHIELDS.

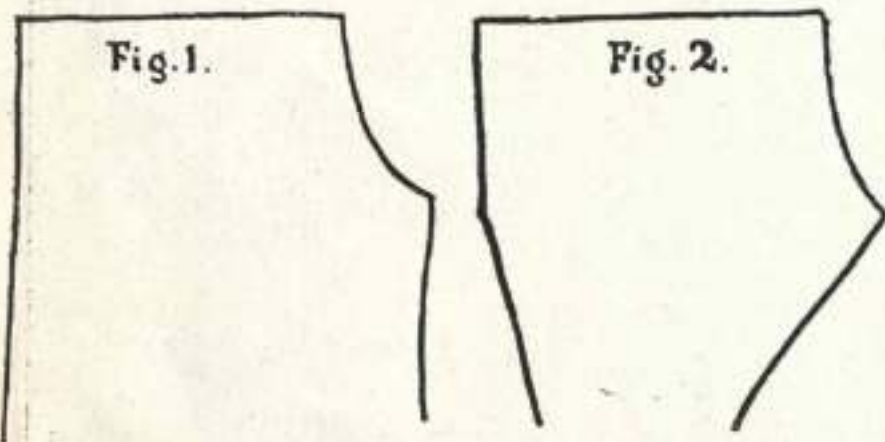
Take a piece of stiff paper, fold it over, and sketch half of a shield, in shape and size as required, on to it, as shown by Fig. 1. Whilst still folded cut with a pair of scissors according to shape. Next roll out some sugar-paste on a dusted marble slab into a sheet of 1-16th to $\frac{1}{8}$ inch thickness. Lay the paper shield, opened, on to it, and holding it in position with one hand, cut with a needle or narrow penknife around the paper shield. Any initial may be marked by dots pressed into it with small end of modelling tool (*B.B.*), as Fig. 2. For



raised letters cut some sugar-paste into narrow strips, and shape block letters from it. Make the shield slightly damp with a soft brush dipped in water and the letters placed on to it. Moulded cupids, lions or birds, placed at each side, supporting the shield, will make the design very effective for side or top decoration of cakes.

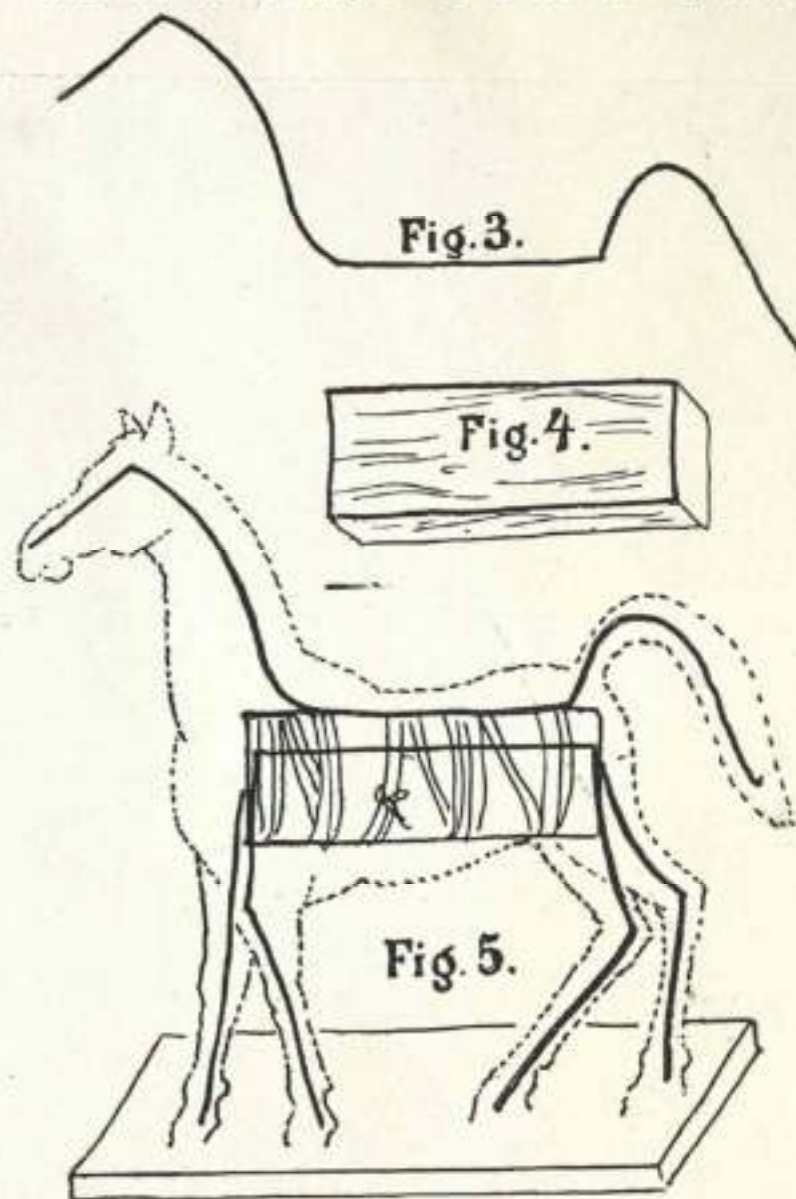
XI.—Figure Modelling.

After having given the instructions deemed necessary for flower and lace modelling, a few hints for figure modelling may be useful. Although the successful modelling of figures depends more upon the natural ability than can be imparted by education, it is a fact that some possess that gift without knowing it. I, therefore, should like to advise the young confectioner especially to try his skill, in order that he may become an artist. The first step in modelling is to model a leaf—one of the moulded leaves, a grape leaf for instance. Press a piece of Modelleesi on a small board, and with the small end of modelling tool (*B.B.*) shape it to resemble a leaf as nearly as possible. Put both leaves away, and then try to model one from memory. Compare this one with the others, and you will see how far you have succeeded. Always try to keep the shape and details in memory. The next step is to model a bird, then a cupid. Always first from a copy, and then from memory. Then try fruit or other subjects from nature in relief. That is to say, with one side flat, adhering to the board. For standing figures there will always be a skeleton required. For eatables this skeleton should be made from gum-paste. For show pieces, wire will do. A skeleton of a horse for show purposes, for instance, is made as



follows:—Wire bent into shape, as Fig. 1, representing the right fore and hind legs; Fig. 2, representing left fore and hind legs; Fig. 3, representing head and tail; Fig. 4, a small piece of wood, which forms the body. Next tie with a piece

of twine the so shaped wire to the small piece of wood, one



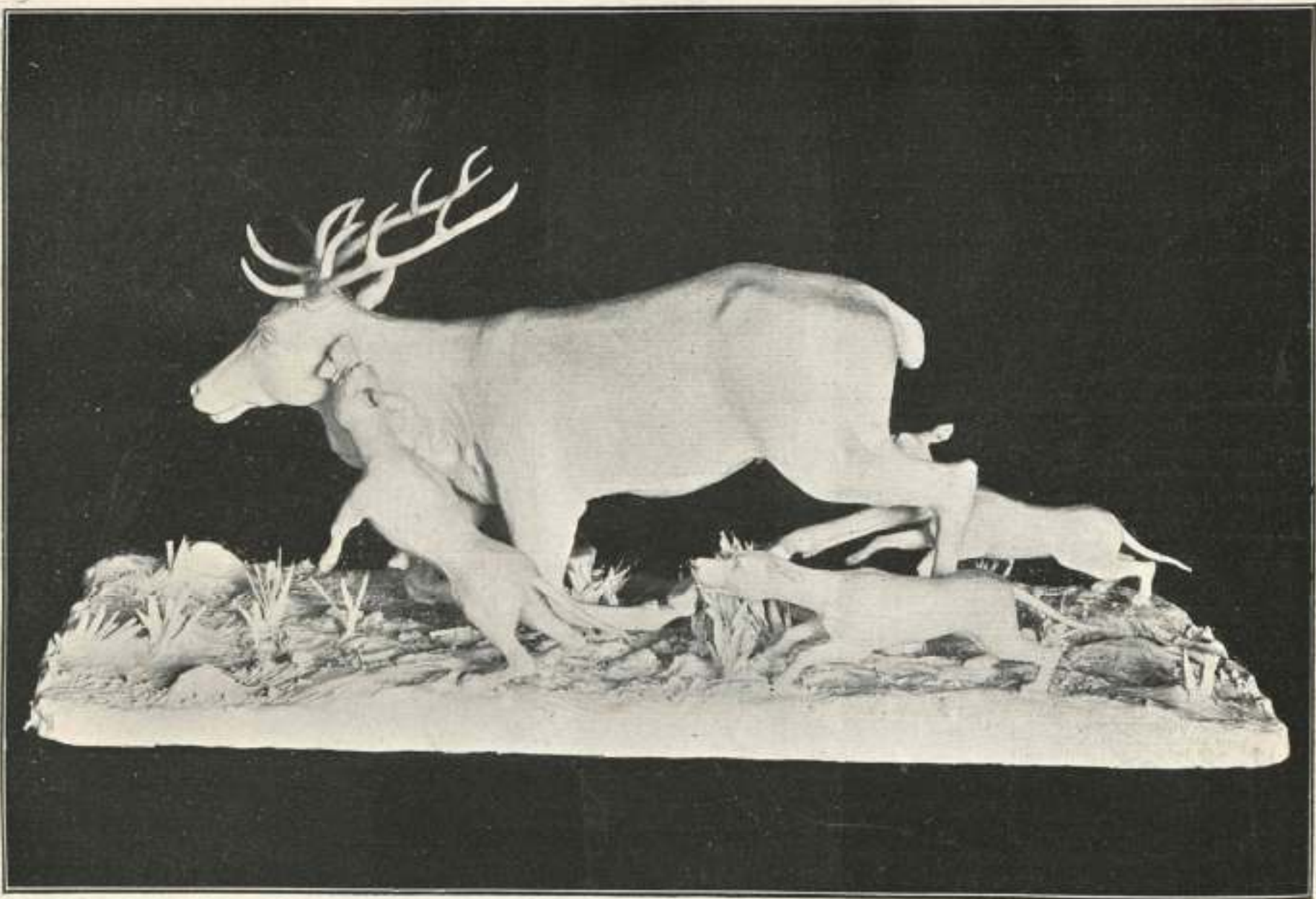
wire on its right side, one on its left, and the other on top, and fix it on a small board, as Fig. 5. This is then covered with Modelleesi, and brought into shape with modelling tools.

Other figures are made in a similar way.

For a gum-paste skeleton, gum-paste is rolled into ropes, and brought into the exact shape, and fixed

together when dry. Modelleesi is then added and brought into shape with modelling tools. For sugar modelling it is advisable that it should be done with the modelling tools entirely.

This is a sample of Figure Modelling in Modelleesi Sugar Paste.



The Hunting stag, as illustrated by photo, is modelled in the method as described.

Practical instructions can be had by arrangement from the author of this book.

XII.—Painting and Varnishing.

A little vegetable colour in paste form is put on a sheet of glass or tin. Then take a small, fairly stiff hog-hair brush, dip it in the colour, and rub the brush on a sheet of paper, so that it is almost free from colour. After the moulded designs are dry, and any adhering starch powder brushed off, take the colour-damp brush and rub it on the raised parts of the design. By so doing you will obtain far better results than by painting the designs over with a wet brush. Any necessary fine lines, for pansies, etc., should be painted on with a fine camel-hair brush.

For green leaves, do not use a strong green; always add a little yellow with it. After one colour has been applied to it with a damp brush as described, the edges of stalks, etc., may be shaded a little with another suitable colour. For instance, green leaves with a little brown, yellow baskets with a little orange or red, and so on.

For varnishing white or painted designs use gum arabic— $\frac{1}{2}$ lb. best quality gum arabic dissolved in $2\frac{1}{2}$ gills of water strain through muslin and put into a bottle, cork it up and use it when required.

To give to modelled red roses the natural deep red tint, the rose, after being modelled and left for two to three days to get thoroughly dry, should be held over steam for one or two seconds; then take a thick, soft camel-hair brush, dip it in powdered carmine, and cover the rose with it, so that the dry powder is evenly distributed all over the rose. The dampness from the steam will cause the powder to adhere.

XIII.—Modelleesi Paste.

a.—SUGAR.

After long and careful experiments I have been successful in producing a pure white sugar-paste, which is creamy in eating and of a pliable texture, just the proper consistency for moulding and modelling. "Modelleesi" sugar will set quite

firm if exposed to air, but without getting unpleasantly hard. It dries just hard enough to allow cakes which are decorated with it to be packed and sent away without difficulty. At the same time it will not get stone hard or too hard to cut up easily, nor will it get damp in wet weather. If a harder texture is required, same is attainable by adding equal portion of gumpaste to it. Price of sugar Modelleesi, 1s 4d. per lb. post free; 7lbs, 7s.; 14lbs, 13s. 6d.

ANALYST'S REPORT.

London Central Laboratory,
September 4th, 1909.

DEAR SIR,—

Sample of Sugar Modelleesi paste received on the 28th ult. After giving same a careful analysis, I am pleased to state that it is a highly satisfactory preparation.

Yours faithfully,
C. A. H.

b.—CHOCOLATE.

Modelleesi chocolate is real chocolate with ingredients added which make it pliable in texture and creamy in eating. It is in paste form suitable for moulding and modelling without warming. Modelled chocolate flowers, moulded designs for decorating high-class fancy cakes and gâteaux, or for making or decorating Easter eggs or Christmas goods. Chocolate Modelleesi exposed to air will set quite firm. If kept in airtight tins or drums, will keep soft and pliable for a long time. A sample lb will be sent for two shillings post free, or 7 lbs. for 10s. 6d., 14lbs. for 20s. Chocolate Modelleesi can also be used for piping. For so doing, add 1 part water to 6 parts Modelleesi; work it with the hand on the marble slab until quite smooth.

Modelleesi will not get damp in wet weather.

ANALYST'S REPORT.

April 29th, 1910.

DEAR SIR,

We have completed our examination of your Chocolate Modelleesi. We consider the preparation quite wholesome and good.

Yours faithfully,
(Signed) A. H. M.

Firms wishing to make Modelleesi at their own places, can purchase the recipe; but as it is intended that only a limited number should possess the recipes, firms should make their application at once. It can only be parted with under the condition that a certain number of applications are made.

Price for recipe to make

MODELLEESI SUGAR	£2 10 0
and recipe to make	
MODELLEESI CHOCOLATE	£2 10 0
or the two recipes together	£3 10 0

XIV.—Fondantine (Regd).

Fondantine takes the place of white of eggs for making Royal icing, but has the advantage that the icing is creamy and mellow in eating, superior in flavour and in working.

Fondantine is made in three different degrees:—

Degree *A* is intended for a soft-keeping icing, suitable for small goods.

Degree *B* is medium, soft in texture, suitable for Wedding and Birthday Cakes.

Degree *C* produces a hard icing, just like white of eggs in texture, but has the advantage of giving a brilliant white colour and better taste. It requires less beating up, and there is no risk of bad eggs spoiling the icing, and is cheaper to use.

Any one of these is suitable for icing and piping.

For Royal Icing.—Pour $\frac{1}{2}$ gill Fondantine into a basin, add about 1lb. fine icing-sugar, and beat up with wooden spatula into a light icing. For piping, beat a little, say 2ozs., more icing sugar in. (No acid to be used). The icing can be coloured with vegetable colour any shade at own discretion.

For Almond Icing.—Take 1lb. ground almonds, 1lb. to 1 $\frac{1}{2}$ lbs. castor-sugar, 3 to 4 yolks of eggs or a few drops of egg-colour, and $\frac{1}{2}$ gill of Fondantine. Work it together into a firm paste.

Price of Fondantine Liquid.—1s., 1s. 6d., 2s. 6d. or 3s. 6d. size bottles; 7lbs. for 7s., or 14lbs for 13s. 6d., package and carriage free. Cash with order. Or in returnable stone jars at 10d. per lb., carriage paid; package cost price, charged extra, which is allowed in full for empties in good condition, returned carriage paid. When ordering Fondantine Liquid please state which degree is required.

ANALYST'S REPORT ON FONDANTINE:—

This is a perfectly harmless preparation, and can safely be used for the purpose for which it is intended.

Signed,

Dr. J. M., F.R.S.E., F.I.C., F.C.S.

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Cash with Order.

On Orders of £2 and upwards, accompanied by Cash, a deduction of Five per cent. discount is allowed.

All Goods sent Carriage paid.

For opening Monthly Credit Accounts two Trade or Banker's references are requested.

All Cheques and P.O. should be made payable to EDWIN SCHUR, and crossed London and South Western Bank, Putney Branch.

Isarelays Harringay

PRICES OF MOULDS.

25% increase

No.	Description	s.	d.	No.	Description	s.	d.
1	One figure on mould	4	0	47	One figure on mould	6	0
2	Two figures	7	6	48	" " " two Birds	3	0
3	" " " 2 and 2a	5	0	49	" " " with Inscription	8	0
4	One " " 3 " 3a	3	6	" " " without " "	6	6	
5	Two " " 5 " 5a	3	0	50	Two " " 50 " 50a	4	0
6	" " " 6 " 6a	5	0	51	One " " " "	3	0
7	" " " 7 " 7a	5	0	" " Two " " 51 " 57	6	0	
8	" " " 8 " 8a	6	0	52	" " " 52 " 52a	6	0
9	" " " 9 " 9a	4	0	" " One " " " "	3	0	
10	" " " 10 " 10a	3	6	53	" " " " " "	4	6
11	" " " 11 " 11a	5	0	54	" " " " with Inscription	8	0
12	" " " 12 " 12a	4	6	" " " " without " "	6	6	
13	" " " 13 " 13a	4	6	55	Two " " 55 " 55a	4	6
14	" " " 14 " 14a	5	0	56	One " " " "	8	0
15	" " " 15 " 15a	5	0	57	" " " " " "	3	0
16	" " " 16 " 16a	8	0	58	" " " " two Birds	4	0
17	" " " 17 " 17a	4	0	59	" " " " two Hands	4	6
18	" " " 18 " 18a	3	0	60	" " " " with Inscription	5	0
19	One " " " "	4	0	" " " " without " "	4	0	
20	Two " " " "	4	6	61	" " " " " "	6	0
21	" " " 20 " 20a	4	6	62	" " " " " "	3	0
22	" " " 21 " 21a	8	0	63	" " " " two Birds	4	0
23	" " " 22 " 22a	4	6	64	Two " " " "	3	0
24	" " " 23 " 23a	4	0	65	One " " " "	6	0
25	" " " 24 " 24a	4	6	66	" " " " two Birds	2	6
26	" " " 25 " 25a	4	6	67	" " " " two Hands	3	6
27	One " " " "	4	0	68	Border Mould, about 15 in.—16 in. long	9	0
28	Two " " " "	3	6	69	" " " " " "	8	0
29	" " " 28 " 28a	4	6	70	" " " " " "	6	0
30	" " " 29 " 29a	4	6	71	" " " " " "	6	6
31	One " " " 31 " 31a	3	0	72	" " " " " "	6	0
32	Two " " " " "	3	6	73	" " " " " "	7	0
33	One " " " 33 " 33a	4	0	74	" " " " " "	7	0
34	Two " " " 34 " 34a	4	0	75	" " " " " "	7	0
35	" " " 35 " 35a	4	0	76	" " " " " "	6	0
36	" " " 36 " 36a	4	0	77	" " " " " "	10	0
37	" " " 37 " 37a	4	0	78	" " " " " "	9	0
38	One " " " " "	4	0	79	" " " " " "	7	0
39	" " " " " "	3	6	80	" " " " " "	7	6
40	" " " " " "	3	0	81	" " " " " "	6	0
41	Two " " " 41 " 41a	9	0	82	" " " " " "	7	0
42	One " " " " "	4	0	83	" " " " " "	6	6
43	" " " " " "	4	6	84	" " " " " "	6	0
44	" " " " " "	7	0	85	" " " " " "	7	0
45	" " " " with Inscription	8	0	86	" " " " " "	7	0
46	" " " " without " "	6	6	87	" " " " " "	7	6
	" " " " " "	4	0	88	" " " " " "	6	0

PRICES OF MOULDS—continued.

No.	Description	s.	d.
89	Border Mould, about 15 in.—16 in. long	5	0
90	" " " " " "	7	6
91	" " " " " "	5	6
92	" " " " " "	5	6
93	" " " " " "	8	0
94	Three Figures on Mould 94, 94a, and 94b	6	0
95	" " " " " " 95, 95a, " 95b	3	6
96	" " " " " " 96, 96a, " 96b	3	6
97	" " " " " " 97, 97a, " 97b	3	6
98	" " " " " " 98, 98a, " 98b	3	6
99	" " " " " " 99, 99a, " 99b	3	6
100	" " " " " " 100, 100a, " 100b	5	0
	Four " " " " one more Pansy, small size	6	0
101	Three " " " " 101, 101a, " 101b	5	0
102	" " " " " " 102, 102a, " 102b	6	0
103	" " " " " " 103, 103a, " 103b	4	0
	Four " " " " another Violet, smaller	5	0
104	Three " " " " 104, 104a, " 104b	6	0
105	" " " " " " 105, 105a, " 105b	3	6
106	Five " " " " 106, 106a, 106b, 106c 106d	4	0
107	Three " " " " 107, 107a, 107b	4	0
108	One " " " " " " " "	2	0
109	" " " " " " " "	1	6
110	Three " " " " 110, 110a, 110b	4	0
111	" " " " " " 111, 111a, 111b	3	6
112	" " " " " " 112, 112a, 112b	3	6
113	" " " " " " 113, 113a, 113b	3	6
114	" " " " " " 114, 114a, 114b	4	0
115	" " " " " " 115, 115a, 115b	4	0
116	" " " " " " 116, 116a, 116b	4	0
117	" " " " " " 117, 117a, 117b	4	0
118	" " " " " " 118, 118a, 118b	4	0
119	" " " " " " 119, 119a, 119b	4	0
120	Two " " " " 120, 120a	2	6
121	Four " " " " 121, 121a, 121b, 121c	4	0
122	Three " " " " 122, 122a, 122b	4	0
123	" " " " " " 123, 123a, 123b	4	0
124	Two " " " " 124, 124a	3	0
125	" " " " " " 125, 125a	3	0
126	One " " " " two Birds	2	6
127	" " " " " " two Birds	2	6
128	" " " " " " two Birds	2	6
129	Two " " " " 129, 129a	2	6
130	" " " " " " 130, 130a	2	6
131	" " " " " " 131, 131a	2	6
132	One " " " " " " " "	2	0
133	" " " " " " Hate and Hen	2	6
134	" " " " " " " "	2	0
135	Design as No. 6 and 6a, but larger (6 inches across)	5	6
136	Design as No. 7 and 7a, but larger (6 inches across)	5	6

No.	Description	s.	d.
137	Design as No. 24 and 24a, but larger (6 inches across)	5	0
138	Mould of 12 assorted Leaves, various kinds	10	0
139	Mould For Top Centre Scroll for Cakes, 7 in.—9 in. diam	12	0
140	Mould 40 in. long continuous Ivy Leaf pattern	22	0
141	Mould 40 in. long continuous Scroll	22	0

All the above stated are kept in stock. Any other selections or different patterns can be made to order.

Price of Modelling Tools.

AA	Made of Box Tree Wood	1s.
BB	Made of Box Tree Wood	6d.

Prices of Sugar Plaques.

No.	Description	White.		Painted.	
		s.	d.	s.	d.
Impressions from Moulds.					
45	Best wishes	8	0	9	0
49	A Merry Christmas	8	0	9	0
54	Many Happy Returns	8	0	9	0
60	Best Wishes	6	0	7	0
Plaques, round, 4 in. diam., With Best Wishes					
	oblong, 2½ in. x 4 in., A Happy Christmas	5	0	6	0
	" " 2 in. x 3 in., Many Happy Returns	4	0	5	0
	" " 1½ in. x 2½ in., Christmas Greeting	3	0	4	0
Small Plaques ½ in. wide, with wording as:					
A Happy—A Merry—Best Wishes—Good Luck					
—Love—Faith—Hope—Peace—Birthday—					
Christmas—New Year—With—For					
	Of one kind or assorted but not less than 3 doz.	1	3	1	9
of these small plaques can be sent unless accompanied by other orders.					

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Produces a brilliant white icing of a mellow texture and
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(past master champion of confectionery art.)

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Packing free, Carriage paid, or in returnable stone jars from
7 lbs. upwards at 1/4 per lb. Carriage paid.

Degrees { "A" Creamy Texture
 { "B" Medium and Mellow
 { "C" Hard, also used for hardening "A"

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The late Mr. E. Schur's Books "Progressive Simplicity"
and "Simple Method in Cake Decorating." Prices 3/6 and
2/6 respectively can also be obtained from above address.
These contain new designs and methods in cake decorating
bas-relief, panel-work, figure, flower and fruit modelling
"Speciality" recipes and many other useful hints.





