

Ornamental confectionery : a guide for bakers, confectioners, and pastrycooks including a variety of modern recipes, and remarks on decorative and coloured works with upwards of one hundred original designs / by Robert Wells.

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ORNAMENTAL CONFECTIONERY

BY ROBERT WELLS

Author of

"The Bread & Biscuit Baker's Assistant"



WITH ONE HUNDRED ORIGINAL DESIGNS



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ORNAMENTAL CONFECTIONERY

A GUIDE FOR

BAKERS, CONFECTIONERS, AND PASTRYCOOKS

INCLUDING

A VARIETY OF MODERN RECIPES, AND REMARKS ON
DECORATIVE AND COLOURED WORK

With upwards of One Hundred Original Designs

BY

ROBERT WELLS

PRACTICAL BAKER, CONFECTIONER, AND PASTRYCOOK

AUTHOR OF "THE BREAD AND BISCUIT BAKER'S AND SUGAR-BOILER'S
ASSISTANT" AND "THE PASTRYCOOK AND CONFECTIONER'S GUIDE"



LONDON

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PREFACE.

THE gratifying success which has been attained by my two previous works—"THE BREAD AND BISCUIT BAKER'S AND SUGAR BOILER'S ASSISTANT," and "THE PASTRYCOOK AND CONFECTIONER'S GUIDE"—has encouraged me to issue this further manual for the use of those members of our craft who desire to devote themselves to the higher branches of Confectionery work—of which, however (I need hardly say), it does not profess to treat exhaustively.

I trust that the work will also be found useful in private families where the ladies of the house, or their cooks, aim at embellishing the table with examples of artistic work.

As in the case of my other books mentioned above, I am proud to be able to add that everything given in the following pages is the outcome or suggestion of my own practical experience, so that nothing appears in this book, whether in the way of instruction in the text or of illustration in the plates, which has not been verified in actual work, or found acceptable to my patrons in business.

I rejoice to have had the opportunity of putting forth works for the assistance of my fellow-craftsmen, from whom I venture to bespeak as favourable a reception for the present volume as for its predecessors.

SCARBOROUGH,

January, 1890.

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ORNAMENTAL CONFECTIONERY.

I. INTRODUCTION.

ORNAMENTAL Confectionery has ever been admired by the curious with the greatest pleasure ; and while every industrial art, we may presume, has attained a high degree of perfection in this enlightened age, we may with truth assert that no one industry has advanced higher in the scale of improvement than the art of ornamental confectionery.

The last half century has produced in this pursuit artists of the first celebrity, and their productions have been viewed with wonder and delight. The experienced cook may serve up his covers in such excellence as to furnish a most delicious repast, but what are all his efforts if the eye is not satisfied ? Nothing can give at an entertainment so much of the pleasures of anticipation as to observe a table sumptuously decorated with elegant and appropriate devices, giving splendour to the fête, an appetite to the most delicate, and gratification to all.

In all the branches of confectionery knowledge is sought after with equal avidity, and we need not be surprised at this when we consider how many candidates there are for situations in noblemen's and gentlemen's establishments, and as these dignified employers often reside at a considerable distance from the principal town, so that it is impossible for them to be supplied with every article from manufacturers and caterers, it is absolutely necessary for chefs, pastry-cooks, housekeepers,

and others, to understand the various branches of the art of the cook and confectioner.

To show to what eminence members of the craft can attain, it is not so very long ago that the cook of the Café Paillard at Paris signed an agreement with Mr. Vanderbilt, the American millionaire, to go to New York for five years at the pay of £1,600 a year; and Count Zang, the first to start a Vienna bakery in Paris, has recently died, leaving a fortune of from forty to fifty millions of francs. Instances such as these help to stimulate aspirants in the trade, and to place it in almost as exalted a position as the baking trade reached in the time of the Romans, when, now and again, one of their craft was admitted among the senators.

DECORATION, AS APPLIED TO CONFECTIONERY.

Passing now to the practical questions which engage the attention of the skilled confectioner, my first observations will be on the subject of cake decoration. Decoration consists of so many different styles that it is difficult to classify them; but what is mostly used may be classed under Architectural, Floral, and what may be called Nondescript. Architecture lends itself very easily and beautifully to the decoration of cakes. Castles, towers, spires, ruins, water-mills, and such-like subjects may be very realistically, and at the same time artistically, treated in sugar or gum paste-work, or in a combination of both. An attentive observance of the rules to be found in the following pages will insure success to those who wish to be proficient in the art. The rules I shall present to the reader have been worked out in practice in several of the principal shops in the kingdom, as well as (for many years) in my own.

Architecture has borrowed all its ornaments from natural objects—that is, the *best* architecture—and the confectioner

should do likewise. Not only castles and towers and temples, but rocks, waterfalls, pines, glaciers, snow-capped mountains, volcanoes, and scores of other natural objects, are all suitable for the principal ornament of a cake. And the confectioner may properly give scope to the imagination in seeking appropriateness and variety for the ornamentation of his best work. Painters are very fond of depicting wedding scenes, and with a little skill and ingenuity groups of appropriate figures might be placed on the bride cake. Around the edges of the various tiers, why not run balustrades, parapets, &c., into recesses and windows, with correct tracery? In these might be placed the maiden at the window and the lover below. Surely these things are not out of harmony with a bride cake—rather do they agree with the essence of its meaning. A christening cake, again, might have the Seven Ages of Man modelled upon it, with the addition of young animals and plants. Anything, in fact, that suggests the opening out of life or growth may be introduced. The birthday cake, also, might be made to have some little meaning, if the annual seasons be shown ; or the revolving planets might carry out the idea of a year's advance. These and hundreds of other similes might be adopted in particular instances.

Floral decoration is very interesting, but as carried out nowadays on wedding cakes is often most absurd. True art should be national, yet one of the principal flowers used is orange-blossom. Why we should go to a foreign country, and select the orange-blossom as a flower for decorating our cakes, passes man's understanding. Who brought it to Britain? What was the object of using it? Why should we slavishly follow the custom, as if there were no flowers in this Britain of ours equally good? At least our own flowers would be British; the national sentiment would be there. We have British flowers by the hundred ready to our hands ; but we must go abroad

and bring flowers whose habits and surroundings we are unacquainted with. Then notice, also, how we not only use foreign flowers, but we make creepers of plants that never creep; we stick a vase on the top of a cake, and make a drooping spray of two or three different plants, not one of which is a creeper.

If a painter were to paint a pig flying, he would be smothered with ridicule, and equally ridiculous is the common practice in decoration of cakes with flowers. Now why should not somebody try natural colours for flowers? Let him take the violet, the primrose, the wild rose, the daisy, the wild crab-blossom, the cowslip, and all the flowers our British poets sing about, and ornament his cake with these. The primrose being a symbol used by a political party, surely for Conservative festivities at least it might be introduced. The rose, thistle, and shamrock might also, for special occasions, be used. The blue-bell or wild hyacinth, the cuckoo pint, the water-lily, and *hoc genus omne*, should all be laid under contribution. The creeping convolvulus might be splendidly utilised.

Instead of the customary wreath on a wedding cake, when a brewer's daughter, or a brewer himself, is to be married, take the hop and let it creep round the cake; apart from its appropriate associations in such a case, the hop itself is a charming plant.

What I am venturing to urge on my brethren in the craft is to throw away the silver leaves of plants which never existed, and replace them with those that grow in our own land, gardens, or in our own hedgerows. Every leaf or flower that is foreign I would have discarded on a wedding cake, and the best of those of British growth substituted. Have nothing unnatural among the decorations. I do not urge natural flowers, and those only; but I *do* urge that the artificial flowers should be made as near as possible to the natural.

Some one may ask very pertinently, "If we put a model of a building on the top of the cake, will not the leaves of the flowers, &c., be always proportionately too large?" Yes, we say; if you let the leaves of the flowers cover any part of the model; they must be kept well away; your own eye will tell you that. If we had to make a cake and put a castle on the top, it would not be beyond our capacity to make the cake roughly represent a natural hill, with rocks, woods, waterfalls, &c., about it, so that it should look like a model of a natural object. It might be shaped with a knife first, and then covered with almond paste and sugar-work.

By nondescript decoration we mean the extraordinary shapes that some people put on cakes by means of pipes. We may call them dots, or drops, or festoons, or curves, or whatever you like; but what are they? what do they represent? Can any man, looking at them, say that is "such a thing," and this is "such a plant"? No, they are utterly meaningless, and therefore senseless. Scrolls and all these things are very good if they are representations of some natural objects—not necessarily exactly true in every particular; they may be imitations, and imitations only.

PRINCIPLES OF COLOUR IN CONFECTIONERY WORK.

Of the cakes here referred to, wedding and christening cakes have quite distinct associations connected with colour—or rather the want of it—from those of Christmas and birthdays, so that they require different treatment. Let us take the two which are so closely associated with bright and strong colours—Christmas and birthday cakes. How often do we see these over-decorated—a fault common to all low art—and the colours so inharmoniously blended that an artist instinctively turns away from the object as from something painful. The confectioner is not to know this unless he is taught; but how can he

learn? Why, let him go to a picture-gallery, and, taking a picture by a good artist, note on a piece of paper the colours of the same, their varied proportions, and the relative degree of brightness of each colour. Let him watch the setting sun, and see the tints of the sky: here is harmony of colour in Nature's own book; see how while one colour fades another has changed at the same time, and so on.

The three colours from which all others come are yellow, red, and blue. Each of them has its appropriate opposite contrasted—or, as artists call them, complementary colours—which are known as secondary. The opposite of yellow is purple; of red, green; of blue, orange. Whenever you see a picture with any one of these colours in, you are sure to find its opposite. The orange corn-field has its blue sky; the green wood its red cottage; the yellow fields their purple mists. It is on this basis that confectioners should work, and if they follow these fundamental lines they cannot get wrong.

White and black are not called colours by artists, so that when you make your cake with white sugar you are like the painter who copies the snow-covered ground. Red, green, and blue go well with this; if the marking be yellow, then purple, and blue, and red, and so on.

Self-training in these days in the elements of knowledge of a general character is now comparatively simple and easy; it is really within the certain scope of all; and we are perfectly sure that he who follows his vocation in the enlightened spirit of one really desiring to equip his mind properly for each task before him, is the man who is bound in the issue to attain to eminence in his craft—be that what it may; and for him, indeed, the prize of supreme success is not only possible, but probable.

ESSENTIALS OF GOOD WORK.

Of all things necessary to be observed by the worker in confectionery, cleanliness is most essential ; for although you may attend to the directions to be found in the following pages with the greatest care, yet be assured that if cleanliness is neglected you will ultimately fail. The utensils used must be free from every sort of grease and perfectly dry. In baking, be careful to have just such a degree of heat in your oven as may be directed, the baking of articles being a very material point. I have seen a very indifferent mixture made a passable article by a proper heat in the oven, and, on the other hand, a good mixture spoiled by an improper heat. Experience and attention will prove this assertion. Some persons are very curious in the directions they give even to a moment in the time proper for mixing cakes and biscuits, and that part of the work is sometimes protracted to a great length, which is quite unnecessary and tedious ; it being easier, say, to whisk up a quantity of whites of eggs in fifteen or twenty minutes than in a much longer time, or to cream a mixing of cakes in the same time, provided you observe the rules recommended in preparing for mixing. Have every article provided beforehand, and weigh each as arranged in the recipe you are following. The sugar and flour must be perfectly dry ; currants for fruit cakes must be washed a day before they are wanted, and must be clear of stones and stalks ; sugar for cakes must be good castor sugar of the best quality (for sponge-cake mixtures I prefer granulated sugar) ; sugar for icing cakes and for gum paste must be of the very finest lump (commonly called icing sugar) ; the butter must be perfectly sweet, and before it is used it should be worked on a marble slab to make it smooth ; salt butter made from poor land makes the best puff paste, and is most proper for ornamental work, but it must be washed in two or

three waters, whereas for every kind of cake it cannot be too rich (this ought to be made a special note of). Spices for cakes, &c., must greatly depend on your own choice. Brandy or wine is proper for all large cakes, and these must be baked in tin or wooden hoops, well papered with three or four doubles, and buttered on the inside. Frames, moulds, and shapes for sponge cakes must be buttered with sweet butter, and a dust of icing sugar thrown over them, in order to make them deliver smoothly.

ORNAMENTAL SUGAR WORK.

To enter into a copious dissertation on the different methods of building centre pieces, and their dependents for the table, would be attended with much labour, and would after all convey neither instruction nor amusement, for this branch of confectionery, as well as some others, may with justice be styled a system of mechanism, as much so as a clock or a watch. But such instructions as I think may be useful I shall feel pleasure in trying to make as clear as possible. The task, however, is rather a difficult one, as there is no precedent to go by, for I have never seen a book of designs for ornamental confectionery, and I would advise all learners to avail themselves of an opportunity to take a few lessons in this branch from a practical workman, whose instructions, together with those of this work, should make them proficient in the whole science.

WORK IN GUM PASTE.

The making of articles in gum paste is one of the most interesting branches of the confectioner's art. This mode of decoration and embellishment was once in great vogue, and the most magnificent and costly ornaments have been made of gum paste, but it has fallen comparatively into disuse, and (what is worse for the confectioner) the fragments of the art

have been transferred to pastrycooks and cooks, who have disfigured, if not destroyed, the most beautiful part of the work of the confectioner.

For good work in gum paste, great care and dexterity, much patience, some knowledge of mythology and history, and of the arts of modelling and design, are requisite—qualifications which are seldom possessed by the mere pastrycook. W. A. Jarrin, the Italian confectioner, tells us in his valuable book, that at a dinner given by the city of Paris to Napoleon I., the Emperor of the French, on his triumphant return from Germany, he constructed a group two feet in height. The Emperor—whose figure in the composition bore a striking resemblance to the great original—was represented standing, in the act of sheathing his sword, and as led by Victory, who was attended by several allegorical figures representing the various high qualities so liberally attributed by the French to Napoleon, so long as success attended him. This group was made for the centre of the table, and the Emperor, who rarely noticed anything which ornamented the table, observed his portrait, and with his characteristic attentiveness to works of ingenuity, was pleased to encourage the artist by expressing his approbation.

ICING AND PIPING.

I am more than surprised that practical confectioners and others who have been in a position to give good advice on the art of icing and piping, in royal icing, have said or published so little on the subject. It cannot be from want of knowledge, and the reason for their silence is not easily understood. I am sure there is a splendid field open for them in this branch of our business. Neither W. A. Jarrin (whom I consider the father of confectionery) nor Charles Elmé Francatelli, nor Gunter (in the *Modern Confectioner*), does more than touch upon it, and I hope I shall not be considered too presumptuous

in trying to break down the diffidence that others display in relation to this subject.

Royal icing is used generally for covering and ornamenting bride cakes, christening, birthday, twelfth-night, and other cakes. After your cake is iced it is necessary to have at hand a variety of icing tubes, a selection of which will be seen in the illustrations (Plate No. II.), or I would advise a pupil to get some paper cones (see Plate No. XII.) made in the shape of a funnel, and cut at the ends in a variety of designs. Half fill them with good tough lard, and practise with it till you think you are able to work in icing.

A pupil will find that he needs to have some knowledge of drawing, and some acquaintance with the laws of harmony and perspective, as well as to study colours and their effects, besides a tolerable amount of actual practice, to make him proficient in the art; but do not let that deter him from trying to do his best, remembering that a strong will, with industry and perseverance, will overcome many obstacles.

The variety of flowers which a pupil may imitate is somewhat restricted owing to the icing material being of a soft nature, so that it will not bear any complication of design. The flowers easiest to imitate with success are daisies, violets, pinks, heartsease, marigolds, roses, pansies, and the like. Ornaments of a purely fanciful style are easiest of execution, from the fact that more or less precision in the details is not so strikingly perceptible, but this is not the case with regard to architectural and monumental designs. There the strictest regularity is a matter of the first moment, for unless such structures will bear the closest scrutiny from a practised eye what you have attempted to execute may prove a complete failure.

And let me impress on a beginner that before he attempts to work out a design, or set of designs, for a cake, he should first sketch out a plan of the design he intends to execute, taking

its dimensions, style, &c. He must also draw out a scale for the foundation, and the joining of the different parts required to complete the whole.

THE MODERN METHOD OF ORNAMENTING CAKES.

A wooden or iron stand should be procured (see illustration, Plate I.) having a circular top fitted into a socket. The top is so constructed as to revolve, and may be made to revolve at any speed to suit the convenience of the icer. The stands are made of different sizes, so that the cake intended to be iced overlaps the circular top by, say, half an inch. The operator thus has full command of the cake, and it is surprising to see at what speed an ornamental cake can be finished and made ready for display.

One can well remember the time when ornamenting bride and other cakes was considered one of the chief secrets of the trade, and very often an inefficient workman (who nevertheless fancied himself the "leading light" of the firm for whom he worked) would actually lock himself in a room for days at a time—coming out only for meals—afraid to let anyone see his wondrous workmanship until the finishing touch had been given, when his comrades in the shop would be permitted to gaze on the work of art he had completed. Very often it would be a piece of work which a girl in one of our cake factories would nowadays disdain to own, with the icing as often as not running off the cake, leaving a big patch of cake visible, or with the ornamental work—such as scrolls, festoons, worms, or whatever shape it was called—twisted, or in some cases sunk out of sight in the icing of the cake. What a great change has now come to pass compared with that state of things. Contrast, for instance, the work of the girls who were employed at the late Glasgow Exhibition, and the real works of art that were turned out there, and at what speed! I am

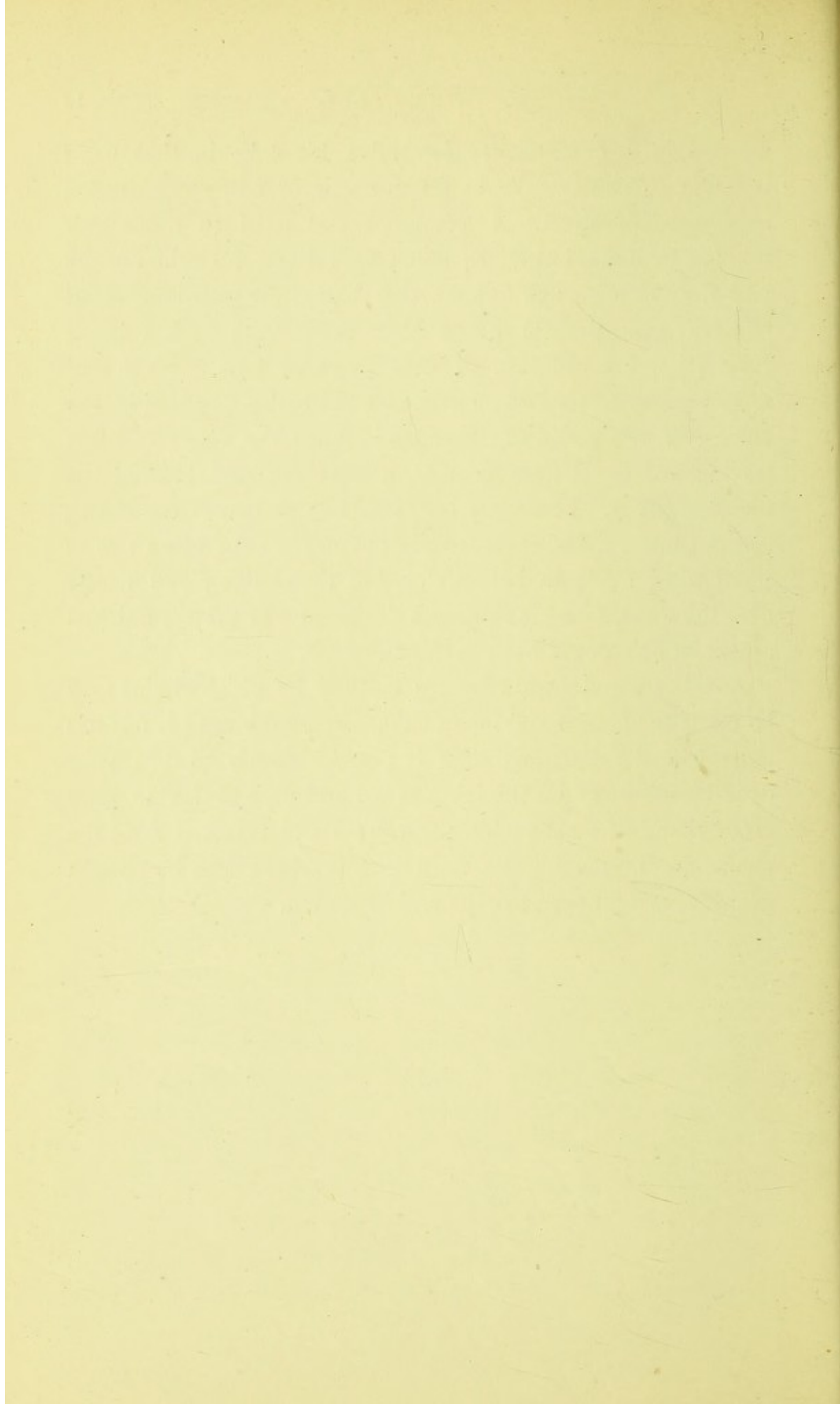
proud to say that some of these young ladies can handle the piping tubes as smartly as some of their sempstress sisters can handle a needle. No mystery there; no locking of doors there. In some of our leading factories it is really surprising to see how rapidly an iced cake is got out—sometimes thousands of cakes in one day, and it is interesting for an outsider to watch the different processes a cake has to go through till the finish is reached. First there is the creaming, then the baking; then the cake has to be stripped, topped, and ornamented on the top; and after drying, plain iced, bordered, and finished, taken to the drying-room to dry, then papered, and, last of all, packed ready for the market.

To make a design for a cake, cut out a number of circles from cartridge paper the size of the cake you want to ornament; work out different designs on them, and select what you think will suit you best for the top of the cake. I have made a nice border for a cake by simply using the leaf tube, and gently working the hand up and down evenly, going on the same way all round the cake. A piece of good workmanship can be displayed with a horse-shoe tube, especially if the tube is in the hands of an experienced person.

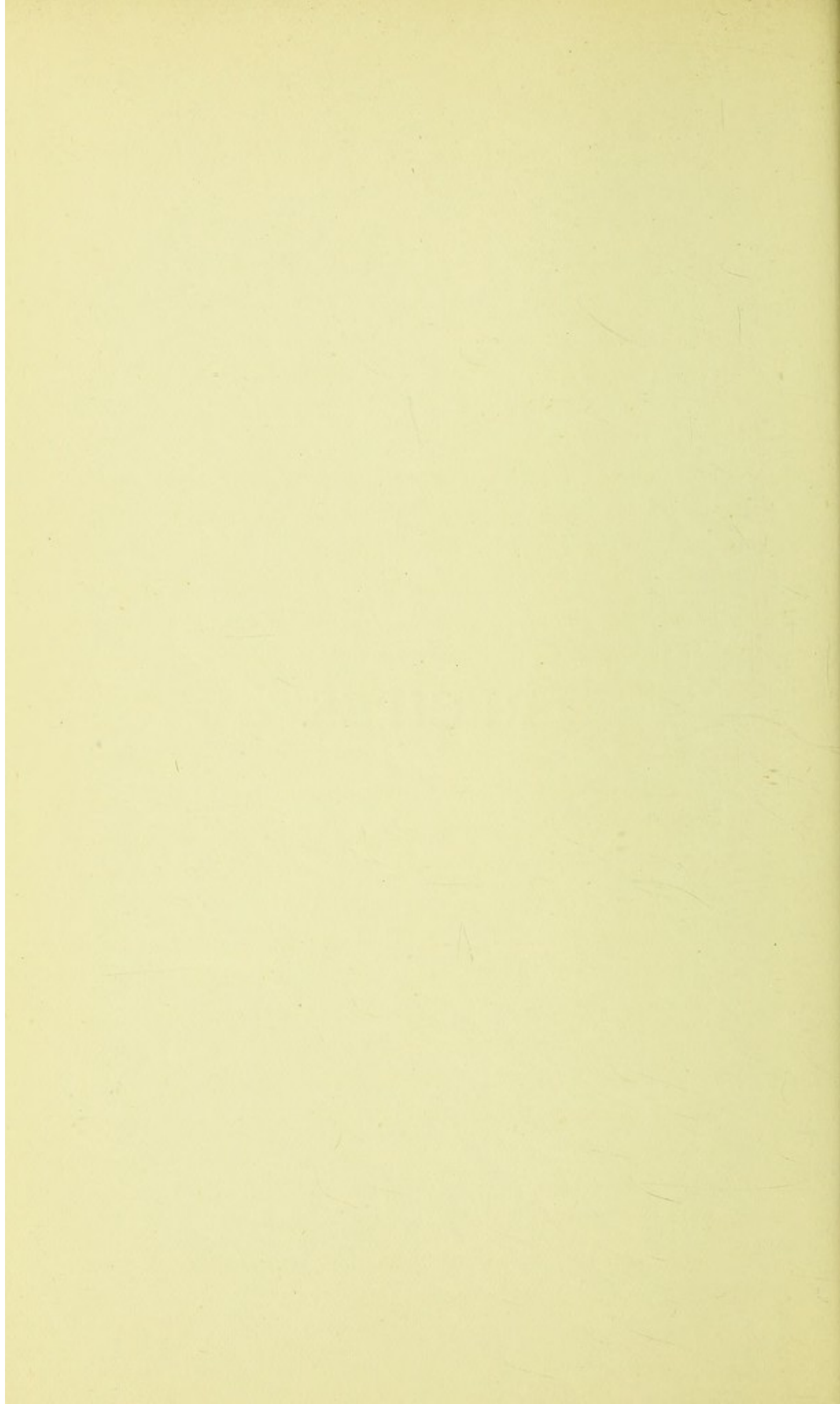
Some twenty years ago, when in London on a short visit, I was taking a ramble in the East End, and (as our craft is very apt to do) was criticising in my own mind any work of art seen in the bakers' and confectioners' windows. I came across a window that arrested my attention, in which were twelve or fourteen ornamented cakes—one, two, and three-decker high. One cake that arrested my attention in particular was a three-decker, each tier or storey being decorated with what confectioners call chains—that is, putting a row of dots round the cake and running a string of icing on the top of the dots to form a chain. The chain generally hangs down in a half circle, and at that time there was nothing

unusual in a confectioner bordering his cake in that way; but this particular cake had the chain or half circle turned *up* instead of *down*. I wondered and tried to think how it could be done, but try as much as I liked I could not see how the soft icing was to keep that half-circle position. Had it been gum paste I could have understood it, but being royal icing I could not. I went three or four times to that shop window to try and master that particular position of the half-circle, but could not manage it, until the very day I was leaving London I went to take a last look, and presto! the secret was out. Since my last visit one or two of the chains had got broken, and there, neatly put on the cake was a row of small wires made in half-circles and the chains piped neatly over the wires, forming as neat a design and as prettily finished a cake as one could have seen or desired.

Another simple and effective method by which chains may be made to stand upright on a cake—where the cake is not too large and the handling of it is practicable—is to turn your cake upside down on the icing stand and pipe chains to your fancy round the cake; let the cake stand inverted until the chains are thoroughly dry, then turn the cake into its upright position, and proceed to pipe and ornament.



RECIPES.



II. COLOURS FOR CONFECTIONERY.

Before proceeding to the subjects of icing and gum paste work, I will give here the mode of preparing colours for confectionery, as suggested by W. A. Jarrin.

The colours used in ornamental confectionery (it may be mentioned) are generally harmless; and in point of fact no one thinks of eating an ornament or figure, yet such colours as vermilion, verdigris, yellow ochre, and others which are poisonous, should be avoided wherever possible.

Cochineal.

In choosing cochineal you should see that it be large, clean, and dry, of a silvery shining colour, and when bruised of a dark red.

To prepare it, take 1 oz. of cochineal, and pound it well. Make a soft lye with wood-ashes boiled in water, clearing it off through a flannel bag; take 1 pint of it, let it boil up, and put in your cochineal. (If you cannot obtain wood-ashes, you can substitute 2 ozs. of wormwood salts dissolved in 1 pint of water.) Pound $\frac{1}{4}$ oz. of alum and $\frac{1}{4}$ oz. of cream of tartar, and add them to the cochineal, and reduce it by boiling till it becomes of a very dark fine red. If it is for keeping add pulverised sugar.

You may use this colour in everything, particularly in gum paste, compotes, preserves, jellies, ices, &c.

Carmine.

Carmine No. 1 is the best, though the dearest, as the inferior article is generally adulterated with cinnabar; but you may easily manufacture carmine, as follows: Take a boiler sufficiently large to contain $2\frac{1}{2}$ pailfuls of river water, perfectly clear, put it on the fire, and when it boils shake in gently 1 lb. of cochineal ground in a new coffee-mill, stir it with a clean hair pencil, and if the heat be too great lessen your fire and throw in a glass of cold water, that the cochineal may not boil over; let it boil for half-an-hour, and then add an alkaline lye, prepared as follows: Boil $\frac{3}{4}$ oz. of pulverised soda in 2 quarts of water for eight or ten minutes, take it off, filter it, put it into your cochineal and let it boil up five or six times; take off the boiler, place it in a slanting position that the cochineal may deposit, and add to it $\frac{3}{4}$ oz. of powdered alum; stir it well to dissolve the alum, and let it stand for twenty-five minutes. See if it takes a fine scarlet colour. Pour off the liquor very gently into another clean boiler, and do not stir it much so as to avoid dividing the deposit. Beat up the whites of 2 eggs in a pint of water, and pour the mixture into the colour. Stir it well, put the boiler on the fire till it nearly boils, when the whites of the eggs will coagulate and precipitate with the colouring particles which are to form the carmine. Take the boiler off and let the carmine settle for twenty-five minutes, then pour off the liquid till you see the carmine at the bottom; it will be like thick milk. Pour it into an earthen pan or bowl, strain it through a fine cloth to let the moisture run from it, and drain the carmine. You must strain the liquid several times until it is quite clear. When the carmine is drained, and has a proper consistence, take it up with a silver spoon, lay it on plates to dry in the stove, and when dry grind it on the stone.

Vegetable Carmine.

Take 2 lbs. of Brazil-wood, 2 ozs. of cochineal, 2 ozs. rock alum, 2 ozs. sal-ammoniac, 8 ozs. spirit of salt, 1 lb. of nitric acid, 8 ozs. of pewter filings, and 2 ozs. of cream of tartar. Divide the alum into four parts, and boil the Brazil-wood in 8 pints of water with the pulverised cochineal tied in a piece of cloth; when reduced to half, take it from the fire, put into it one of your parcels of alum, strain the decoction through a cloth into a pan, and put back the chips on the fire with the same quantity of water; reduce it as at first, strain it off, and repeat the process four times; put in one part of the alum each time. At the last boiling add 2 ozs. of sal-ammoniac, and put the whole together into a pan, keeping it warm; put your nitric acid into a long-necked bottle with the 8 ozs. of spirit of salt; place it in a pan full of water, fix it so as not to move, warm the water more than lukewarm, and put in your pewter filings by small quantities, and continue this gradually as you see it dissolve. When the whole is dissolved pour it into the decoction, mix it well, strain it through a cloth, and let it stand for twenty-four hours; then pour off the yellow water till you come to the colour. Fill up your pan with clean water, and repeat this morning and evening for eight days, when you will find the water quite clear, leaving no salt or acid in the colour. Keep it in a pot for use, always having some clean water on it to preserve it in a liquid state.

Gamboge.

This is a gum, and must be dissolved in cold or lukewarm water. If used to colour gum paste in large quantities, it would act as an emetic and cathartic.

Saffron.

This should be chosen very dry and soft, in long shreds of a fine red colour, and of a pleasant balsamic taste. When required for use, it must be infused in warm water. It is a good stomachic.

Sap Green.

This is prepared from the fruit of the buckthorn. It is in a hard paste, and must be dissolved in water for use to paint gum paste. It is not good to eat in large quantities.

Spinach Green.

Take the necessary quantity of spinach, pound it well, and squeeze the juice through a cloth; put it in a pan on a strong fire, stir it with a spoon, and as soon as you see it look curdy take it off the fire and strain the liquor through a silk sieve. What remains on the sieve will be the colouring matter.

Ivory Black.

This is made with ivory cut in small pieces, and calcined in the fire in a covered pot or crucible till it ceases smoking. It is only used to paint gum paste.

Prussian Blue.

Prussian blue is to be prepared by the confectioner, though it must be used sparingly. The turnsole and indigo afford a bad colour.

Vermilion and Cinnabar.

These are two different shades of a lively red colour; they are equally dangerous, and should never be used in confectionery unless absolutely indispensable.

Bol Ammoniac.

This is of a reddish colour, something like cinnamon, and is used for gilding or to paint gum paste, as well as brown umber and bistre.

The colours above mentioned are those used to paint gum paste. They are ground on a marble slab, and are moistened with water and a little gum-arabic dissolved and strained through a cloth, with a pinch of fine powdered sugar or sugar-candy. The gum is to fix the colour, and the sugar to make it shine. If you have no gum, you may use isinglass; but then the colour must be warm.

Colours Fit to Eat

are cochineal, carmine (diluted), saffron, spinach green, Prussian blue, and colours made with chocolate and caramel.

Caramel should be diluted with a little water, as it goes further than the dry powder. Yet in some cases it must be used dry, as with royal icing, and in articles for the small oven.

Saffron must be infused in hot water, consequently you must put the necessary quantity to your sugar a moment before it is done. It will require a few minutes more boiling, as the saffron will lessen the degrees of heat.

Spinach green is used to colour opaque bodies. Such as are transparent must be coloured with a little Prussian blue, mixed with yellow. If blue alone be wanted, it must be ground with a little water, taking care to use but a small quantity of it.

Browns may be made of chocolate, a strong decoction of coffee, or caramel burnt and dissolved in water.

Violet colour is made with red and blue: orange with saffron and red; and green with yellow and blue.

III. ICING AND GUM PASTE WORK.

To make Icing.

Take some pure icing sugar and sift it through a lawn sieve ; then take any number of whites of eggs and put them into a large pan or basin ; mix the sugar pretty stiff, and add one tablespoonful of soft gum-dragon prepared for the purpose ; beat all together with a spatter, adding a little lemon juice at intervals, or add a pinch of tartaric acid, which will assist the colour ; keep beating it up until very light (this you may know by its rising to more than double the quantity, which is a certain criterion). If you want icing for cakes, you must test the stiffness of it by taking a little up with a scraper and dropping it on a tin plate ; if it keeps its shape it is proper to lay on cakes, but if it runs it must be made stiffer.

N.B.—Gum-dragon proper for icing must be put in water two days at least before wanted, and must be nearly as thin as white of egg ; when wanted for use it should be strained through a clean cloth.

Icing for Common Goods.

Instead of whites of eggs, you may use $\frac{1}{2}$ oz. of French glue to 1 pint of boiling water, when icing is required for common goods only.

Put the glue in a basin, and pour over it 1 pint of boiling

water, stirring with a spoon till all is dissolved. When nearly cold, pour the solution into a bottle, and keep it corked. When wanted for use, place the bottle on the oven mouth, or some warm place, to liquefy the glue. Use it in the same manner as directed above, instead of the white of egg, taking care to add a squeeze of lemon to flavour it.

The quantities required of the other ingredients will depend on the strength of the glue, and they must be carefully modified accordingly. I prefer this mode of making icing even to using fresh eggs; and it is a long way superior to icing prepared with the watery "box eggs" that are getting into such common use. If carefully prepared in anything like the proper proportions it will make a whiter and a tougher icing, and the cost is nominal.

Almond Icing for Bride Cakes.

Take 1 lb. of Valentia almonds, 2 lbs. of sugar, and about 4 or 5 whites of eggs (some prefer part or all yolks). Blanch and beat the almonds fine with white of egg; then add the sugar and whites; beat them well together, and make them into a softish paste. As soon as the cake is baked take it out and take off the hoop and the paper carefully from the sides, then put the almond icing carefully on the top of the cake, and make it as smooth as you can; put it into the oven, and let it remain until the almond paste is enough set and the colour of a macaroon; let it stand two or three hours, and then ice it with sugar icing.

Another Mode of making Almond Icing.

Weigh 3 lbs. of ground almonds and 2 lbs. 10 ozs. of either castor or icing sugar, and mix almonds and sugar together on the table; make a slight bay, so as not to leave the table bare; put in as many eggs as will make this into a good stiff working

paste—say about 8 eggs to the above quantity—using both yolks and whites. After you have made the above into a paste mould it round and lay it on your cake, dressing it round the cake with your hands. Put in a dry place to dry till the following day.

This I think will be found the best and most expeditious mode of making almond icing.

Royal Icing.

To make icing sugar for ornamental purposes, take any quantity of the very finest sifted lump sugar and the whites of eggs with lemon juice ; or take 1 lb. of sugar and the whites of 3 eggs, with a pinch of tartaric acid, using more or less white of egg according to the consistence required. Break your whites into a basin, and with your spatula beat up the whites, adding the sugar gradually, and the acid can be put in after you have made it of the consistence required. Beat it well up till made as white as snow, and keep beating it up till very light, which you may know by its rising to more than double the quantity in the basin, this being a certain criterion.

If you want icing for cakes you must test the stiffness of it by taking up a little with a spoon and dropping it on a plate ; if it keeps its shape it is ready for use, but if it runs it must be made stiffer.

To make Gum Paste.

Put any quantity of picked gum-dragon into an upright earthen jar, cover it with cold water, and let it stand two or three days ; after that time beat and sift fine loaf sugar through a lawn or Cypress sieve, take the gum into a coarse piece of canvas, and let another person assist you in twisting it round until the whole is passed through ; beat it well in the mortar to make it tough and white ; then add sugar by degrees, still beating it with the pestle, and when it is stiff take it out, and keep it in an earthen jar for use. When it is worked into orna-

ments it will require a little starch powder to smooth and make it proper for use. If you wish to colour any part of it use lake finely ground, or for yellow use strong saffron, and for green the juice of spinach.

Italian Gum Paste.

This is made as follows:—The gum-dragon, which is the principal ingredient, should be white and light, and every little spot on it should be scraped off with a penknife. Put into a pan the required quantity of gum, and pour water on it to wash it, which you may do twice; when clean put fresh water on it to dissolve it, from one to two inches above the gum; let it stand for twenty-four hours, then crush it with a spaddle, strain it very thick through a cloth that it may be clean, and let two persons wring the cloth. When the gum is strained pound it in a mortar, adding some extremely fine powdered sugar, a very little at a time.

The great art in making this paste white is the using of very fine sugar and gum, and having the mortar, as well as everything used for it, perfectly clean. The use of lemon juice or any other supposed secret is mere fancy. When the paste breaks in pulling it is done. Keep it in a pot covered with a wet cloth.

This kind of paste should be used in every such composition which is intended to be eaten.

Common Gum Paste.

This is made like the fine, except that to the sugar you pound it with is added some starch powdered very fine—half sugar and half starch. It may be made of a still more common quality by using one quarter of sugar only.

Rice Gum Paste.

For this preparation use rice flour instead of starch.

Plaster Gum Paste.

Moisten some fine plaster of Paris with water, and let it set ; dry it perfectly in the stove, and reduce it again to powder ; wet, dry, and pound it again. To take out the remaining heat, sift it through a silk sieve, and use it to fill the gum-dragon instead of sugar.

Marble Gum Paste

is made in the same manner as plaster gum-paste, using marble dust instead of sugar, of which there is to be none in neither of these pastes.

Either plaster or marble gum paste may be hardened with a little powdered starch. The paste must be used half-dry to fix it, as it is apt to shrink very much.

These two pastes are only used for ornament.

To Ornament Cakes with Gum Paste.

The gum paste must be tough with gum, and worked up to a proper stiffness with starch powder. Before you use the moulds they must be dusted with starch powder tied up in a piece of cloth. The paste must be rolled out on a marble slab, then put tight down into the moulds, and cut off with a smooth sharp knife. Take out as many borders as will go round the bottom of the cake, and lay them on a straight board ; if they do not come out very readily put a bit of gum paste to them in different parts, give the mould a touch, jerk it, and the border will come out immediately. Then touch the first border with a camel-hair pencil dipped in thin gum water, place it neatly on the bottom of the cake, and so on until it is ornamented round. Be careful to make the joinings so as not to be observed. Then take out more borders of a different pattern for the top, after which take out trophies for the sides,

top, and ends ; or if you wish to raise the cake you may model a family crest, or any other device you please.

Modelling Flowers in Fine Gum Paste.

Divide your paste into the principal colours—as white, red, blue, and yellow—and with these colours make the compounds green, violet, dark and pale orange, employing the colour nearest to that of the flower you intend to represent ; for example, in modelling a rose you must have for the calyx of the flower (for which you will have wooden mould) you will require paste coloured green ; the heart you must model in yellow paste, fixing it by a wire to the calyx, and with a little saffron cut fine and moistened with gum arabic you can imitate the seed. Roll out your red paste very fine, and with a tin cutter cut out the leaves ; take them singly, and with a modelling tool roll them in your hand as thin as nature ; then take up the leaves and fix them one by one round the heart. When you have fixed a sufficient quantity of leaves, push * the calyx in the mould and finish the whole, so as to imitate nature in the best possible manner.

Small Animals in Fine Paste

are commonly made with the double moulds, giving the back and front representations of the objects, which are afterwards to be joined together ; you must push the whole quantity of fronts you would have, and place them in order on boards or very smooth plates, that they may dry perfectly straight, taking care when you push them to put pieces of fine wire in the legs, &c., as they are apt to break. The next day you push the backs, which you must loosen gently in the moulds. Put the dry fronts to the backs, touching the fronts with some liquid paste inside, that the two parts may stick each to the other,

* Everything made in a hollow mould is said to be pushed.

and with a modelling tool join each figure exactly, smoothing it off with a hair-pencil brush, dipped in water. Colour afterwards according to requirements.

Animals in Common Paste.

Articles made in common paste should be pushed back and front the same day, as this paste shrinks. When done put them by on an even board till the next day, but they must not be placed in the heat, as they will dry enough without it. To join them wet a marble slab all over with a sponge, and on this place six or eight backs and faces; let them stand a few minutes; then take one of each and rub it a little on the damp marble, in order to moisten the paste, which will enable you to stick the articles together. Finish them as above.

Figures in Moulds.

Figures are moulded in the same manner as fruit, and are taken from the mould by moistening a piece of paste and applying it to the figures, which will stick to the paste. The shortest and best way is to strike the mould with a mallet, and the figure will come out directly; but in this case the moulds must be bound with iron, or the strokes of the mallet (which must be struck on the same side as the figure) will split the board. They have to be joined together and finished in like manner with the animals.

I have referred, in the above directions, to figures cast in moulds only; but, without dispute, much better work can be accomplished by modelling by hand than by the use of moulds, as the modeller can give a degree of grace and naturalness to his figures which it is impossible to obtain by the other mode.

It is not so difficult to learn the art of modelling as may be supposed. Accustom yourself to handle the paste, and how-

ever bad your first attempts may be, strive to improve on them by copying from nature or a good representation ; and with patience and perseverance you may confidently reckon on becoming a good modeller.

Birds in Gum Paste.

Make the body of the bird in the same manner as for animals ; have the wings carved on wood according to the size of the bird, push them, and paint when dry.

Modelling Figures in Gum Paste.

Model the limbs by hand, and fix on the head with a wire, and afterwards dress the figure ; make every part of the drapery of its proper colour. To model the hand you must divide the fingers with a pair of scissors, and mark the nails and joints with a modelling tool. This method will be found much better than pushing the figures in wooden models, as is usually done.

Modelling Animals in Gum Paste.

Make your paste of the natural colour of the animal (that is, without its coat), roll the paste of the necessary length and thickness—let us suppose for a sheep—model the end of your paste to the head, give it the attitude, then model and fix on the legs, and let it dry. When dry repair it neatly with a pen-knife and a bit of sand-paper, or a file ; then take some very white paste, make it rather thin with water, and cover it thinly all over ; and with a notched quill form the frilled appearance of the wool, and comb the animal's body with it to imitate nature.

Varnish for Gum Paste.

Take $\frac{3}{4}$ lb. of gum-arabic or senegal, and dissolve in warm

water ; beat up the whites of six eggs, throw them into a sieve to receive their oil, and mix it with the gum ; take $\frac{3}{4}$ lb. of fine sugar, clarify it, and boil it to the blow, take it from the fire, and add a glass of spirits of wine. When cold, mix the whole, and bottle it for use. If too thick when wanted add a little spirits of wine. This varnish is perfectly harmless.

To Gild Gum Paste.

Take gum-arabic dissolved and strained very clean, grind it with nearly an equal quantity of white sugar candy, making it rather stiff ; spread it with a pencil (which must be rather hard) on the parts you wish to gild. When dry, breathe on the part and apply the gold leaf ; when this has dried, take off the gold that has not fixed with a fine hair pencil, and your gilding will be bright.

Burnished Gilding.

Take bol ammoniac about the size of a nut, sugar candy about the size of your thumb, and grind them together dry ; beat up the white of an egg, and throw it on a sieve to receive its oil, which you must use to grind the mixture again. Put a thin coat on the article you mean to gild, but do not put on your gold till the egg is perfectly dry. When you put on the gold leaf, wet the part with cold water.

Oil Gilding.

Put a light coat of isinglass on your gum paste when dry, and see that it has taken equally ; if not, give it another coat ; when perfectly dry take some prepared linseed oil, lay it on equally and lightly with a pencil rather bluntly ; dry it till it sticks to your fingers when you touch it ; apply your gold, and fill the hollows with the broken and waste parts of it ; rub it with a dry pencil, to make it take equally, and become

uniformly brilliant. The time necessary for drying varies very much according to the goodness of the oil, the season, and the heat of the room ; sometimes six hours are sufficient, but at times twelve hours are required.

Mould Making.

The art of moulding and counter-moulding is one of considerable utility, as by means of it we obtain with ease from casts of figures already made, moulds which it would have been very difficult and expensive to engrave. By the practice of this art, however, we have only to procure a good cast of an object we approve, and from this we are enabled to form our own mould at a very trifling expense.

You must proceed as follows :—Almost all the small figures, or animals made in France or Germany being executed in common paste, they are consequently liable to take damp. Put the figures you wish to mould into a pasteboard or deal box, between two towels or other linen ; place them in a cellar for eight days, or if made of very common paste even three days will be sufficient. They may then be easily parted in two with the blade of a knife, and then moulded. These figures are generally put together with light paste, moistened with water, but whatever the cement may be that part of the figure where it is joined is the weakest, consequently by putting them on a warm stove or in an oven, the great dryness which takes place will open your figures in two parts. If they are made of fine sugar, you must have two figures alike, placing the back of one to the face of the other on wet linen. You can easily fit them together afterwards. Place them on a marble to receive the composition, and if your mould is in plaster, you must put some prepared linseed oil on it, that the sugar may not melt.

Plaster Moulds.

Take the vase or figure you intend to mould, whether in wood or any other composition, and according to its form prepare to make your mould in two or four parts or divisions. With a view to its delivering well, put round each of these divisions a fillet or wall of pipeclay, to retain the liquid plaster and prevent it from running over. Run some plaster in it about 2 inches thick, and when it is set (which you will know by its being hot) take that piece or division off, repair it neatly, and with a knife cut notches in the edges, that the parts may fit closely when joined. Oil it with a hair pencil, and put it again on the object with pipeclay. Repeat the operation with another division, and you will have then one half of your mould formed in two pieces. Repair and cut notches in the fresh quarter, that the parts may fit each other and be firm. Make the other two divisions in the manner already described, and you will then have the whole of your mould in four pieces. These you must dry in the stove, and when dry you may harden them by rubbing on some linseed oil, dry afterwards again in the oven, and oil and dry several times as before.

IV. ORNAMENTING CAKES, ETC.

To Ornament a Cake as a Basket of Flowers.

Bake a sponge cake in a tin mould in the shape of a basket, ornament it as such, and twist a wreath of gum paste round the top; make two handles of gum paste, and place them at each end; then model flowers of different sorts, and fill the basket well with them.

To Raise the Top of a Cake with Twisted Paste.

Roll a piece of gum paste perfectly even upon a marble slab, and lay it upon a smooth board; with a ruler and a sharp knife cut it square; take hold of each end and give it a twist, turn the ends, and twist them together to make a small loop; twist a number of squares in this way, and lay them on an even board; next morning, set them up on their sides, with soft gum paste, as many as will make an oval on the top of the cake; let them dry and then fix another round upon them, and so on until they reach to a point. This makes a very neat finish when well executed.

To make a Fountain on the Top of a Cake.

Roll out a piece of gum paste square as described above, cut it into long lengths, twist them, and lay them on a smooth board, bend them towards one end, and so on until you have a good number in the same way; then turn a piece of paste

about 3 inches long upon a round ruler ; next morning set it up in the middle of the top of the cake, fix it with soft gum paste and as many gum paste leaves as will go round it. When dry, fix the crooked paste round it in different heights so as to represent a fountain. This device makes a beautiful middle piece for a small table or an end or corner piece for a large one.

Sponge Cake as a Melon ornamented with Fruit.

Take a nice sponge cake baked in a melon mould, roll out long lengths of gum paste very fine, and place one in each niche of the cake ; then lay gum paste leaves at a distance on each side of the stalk ; after which roll out a piece of paste the thickness of a natural stalk, cut it aslant at one end, about 2 inches in length, lay on one end of the melon four or five leaves and in the middle fix the stalk before named ; then model fruit, such as apricots, grapes, pears, and plums ; fix them on the leaves, placed in the niches of the cake. If well executed, they will have a pleasing effect.

Sponge Cake as a Melon ornamented with Flowers.

Place strings of gum paste as before directed in the niches of the melon, then leaves, on which fix flowers of different sorts, which if you cannot model yourself you may procure of any ornamental confectioner.

A Sponge Cake to represent a Ripe Melon.

Make a large basinful of very light icing, as in instructions given for royal icing, then divide it into three basins, and colour one a very pale yellow green, another a darker green, and the third darker still ; lay the melon cake with the top downwards, and ice the end lying uppermost with the palest green icing, putting a tinge or two of the other colour ; then

set it in a warm stove to dry, after which turn it and ice the top neatly with the palest green, then in parts with the second colour, and after that with the third. Care must be taken that the icing is not too thin. Let it stand in a warm stove for half an hour, after which put it in a moderate oven for five minutes, which will make it sprout a little. When cold place a very short gum paste stalk at one end of the same colour.

A Sponge Cake as a Pyramid.

Provide a mould in the shape of a pyramid, and bake a sponge cake neatly in it; or you may procure single heights which may be much easier. To do this, provide a rim made of tin, the size of the bottom of the dish, and two or three inches deep; then procure five or six rims the same depth and the same shape, but each one inch less, which will bring it to a small oval. When baked cut off each at the tin, and fix them together with a little icing; ornament each height with a handsome border, and place birds in different attitudes on the pyramid. This will make a superb dish if ornamented with taste.

A Sponge Cake as a Turban.

Provide a copper mould in the shape of a turban and bake a sponge cake neatly in it. When cold ornament it with some handsome borders on the foldings, cutting off the bottom part of the borders to make them represent rich lace; then fix one or two feathers on the side, which will give it a neat effect.

An Ornamental Cake as a Flower Pot.

Bake a sponge cake in a small flower pot; make a layer of gum paste, of the same colour as the cake, in the bottom of the flower pot. Next morning fix the cake upon it and ornament both in a handsome manner; then cover the top of

the cake with writing paper, wash it over with gum water, and cover it with green or brown rough sugar; tie five or seven pieces of cap wire together at one end, open the other, and brush them over with soft green paste; when dry wrap a piece of writing paper round the bottom part, and force it down into the cake; fix on each wire a gum paste flower; either roses or carnations will have a pleasing effect if flavoured with the proper essence.

An Ornamented Cake as an Elephant.

Bake a sponge cake in a copper mould of this shape, and, when cold, turn a very handsome border round each leg. As soon as that work is dry set it on its feet; then turn a border round its nose and ears; let a handsome ornament fall down its forehead, and ornament the back so as to represent a castle, in which you may place several figures of Indians with white turbans, and one or two of them with flags in their hands.

To make Custard Cups.

Take turkey's eggs; cut each across at the thick part (five make a set); dry the inside of the shells, then roll out pink or blue gum paste very thin, and cover each shell with it, and the tops also; model five small pedestals, and fix one cup upon each. When dry ornament them neatly with white gum paste, and put a small leaf upon the top to take hold of. If you finish them neatly they will be both useful and ornamental.

Ornamental Baskets.

There are various designs for baskets, for which tin moulds are sold. Having chosen the shape you prefer cut off your gum paste from the mosaic board and place it neatly in the mould. When dry you may ornament it to your fancy in white or coloured gum paste, or coloured paste ornamented with gold.

V. CAKES SUITABLE FOR ICING.

Bride Cakes.

In the following table will be found ingredients and quantities for bride cakes as made in a few first-class shops. The prices quoted allow for almond and royal icing:—

Ingredients.	10s. 6d.	12s.	15s.	18s.	£1 1s.	£1 11s.	£2 2s.
	lb. oz.	lb. oz.	lb. oz.	lb. oz.	lb. oz.	lb. oz.	lb. oz.
Butter	0 11	0 13	1 1	1 4	1 6	2 1	2 12
Sugar	0 7	0 8	0 10	0 12	1 0	1 6	1 12
Currants	1 4	1 6	1 10	2 0	2 8	3 12	5 0
Orange, lemon, and citron mixed . . }	0 6	0 7	0 8	0 10	0 12	1 2	1 8
Almonds	0 1 $\frac{1}{2}$	0 2	0 2	0 3	0 3	0 4	0 6
Mixed spice * . . .	0 0 $\frac{1}{4}$	—	0 0 $\frac{3}{4}$	—	0 1	0 1 $\frac{1}{2}$	0 2
Flour	0 11	0 13	1 1	1 4	1 6	2 1	2 12
Eggs, number . . .	6	7	9	10	12	18	24
Brandy, or brandy and wine . . . }	Wine- glass- ful.	Wine- glass- ful.	Wine- glass- ful.	Wine- glass- ful.	$\frac{1}{4}$ pint.	$\frac{1}{4}$ pint.	$\frac{1}{2}$ pint.

* Nutmegs, mace, cinnamon.

Genoa Cake.

(1s. 4d. per lb.)

The making of Genoa cake is very different from what it was when first introduced into this country, and the mixture was as follows: To 4 ozs. of blanched sweet almonds, finely pounded, add 6 ozs. of flour, 8 ozs. of finely pounded loaf sugar,

8 ozs. of good butter, 4 eggs, and a spoonful of brandy; mix all the same as for pound cakes. For variety, currants, preserved citron or orange peel may be added, and, for flavouring, use vanilla or maraschino liqueur.

Genoa Cake, by the Modern Method.

Take 1 lb. of butter, 1 lb. of sugar, $1\frac{1}{4}$ lb. of flour, $2\frac{1}{2}$ lbs. of washed and picked currants, $1\frac{1}{2}$ lb. of preserved orange and lemon peel cut small, and 1 lb. of eggs; mix as for pound cake, and strew some nicely cut blanched almonds on the top. Bake in a square-edged tin lined with wood upsets.

This makes a very nice Genoa cake if well got up.

American Genoa Cake.

(6d. per lb.)

Take 7 lbs. of common butter or margarine, 7 lbs. of castor sugar, 60 eggs, 12 lbs. of flour, 10 lbs. of currants, 3 lbs. of chopped peel, $1\frac{1}{2}$ oz. of cream of tartar, $\frac{3}{4}$ oz. of soda, and about two pints of churned milk. Cream, sugar, and butter as for ordinary cakes, taking in all the ingredients in rotation; line your tin with wood upsets, then paper the tin (if margarine is used your paper need not be buttered); and after it is baked let it stand till next day before cutting.

Bristol Cake.

Take 2 lbs. of butter, 2 lbs. of sugar, 2 lbs. of eggs, 2 lbs. of flour, 1 lb. of patent flour, and 3 lbs. of sultana raisins; cream this cake in the usual way, and bake in small, round, nicely-papered hoops. Weigh out at 1 lb. each, and bake in a moderate oven.

School Cake.

Take $3\frac{1}{2}$ lbs. of sugar, 3 lbs. of butter, 20 eggs, about $3\frac{1}{2}$ pints of churned milk, $\frac{1}{4}$ oz. of good spice, 14 lbs. of sultana

raisins, 8 lbs. of flour, besides 2 lbs. of prepared or patent flour, and 1 lb. of cut peel. Cream as for other cakes, and bake in a tin as in illustration (Plate No. 34, Fig. 108) in a moderate oven.

Madeira Cakes.

Take $1\frac{3}{4}$ lb. of butter, 2 lbs. of castor sugar, 2 lbs. of flour, with 1 lb. of patent flour, and 24 eggs. Cream your butter and sugar well together; add your eggs, adding a little flour to prevent the mixture curdling; when all the eggs are taken in mix in your flour, and weigh at 1 lb. each; put a thin piece of citron on each cake and bake in a slow oven.

Sold at 1s. each.

Citron Cake.

Take 1 lb. of butter, 1 lb. 2 ozs. of sugar, 6 eggs, with 4 yolks additional, and $1\frac{1}{4}$ lb. of flour. After mixing cut 4 ozs. of green citron in long thin slices, and place them in two or three layers as you put the cake up. It must be baked in a slow oven in a deep tin, or rim, papered with fine paper neatly buttered.

Rice Cake.

For the best quality you should take 1 lb. of butter and 1 lb. of castor sugar, and cream them well together till they are light; have 12 eggs broken in a pot, add 3 at a time, and when you have all well creamed, add $\frac{1}{2}$ lb. of flour and $\frac{1}{2}$ lb. of rice flour which must have been previously sifted. Mix in nice and lightly, and bake in round hoops in a moderate oven.

Sponge Rice Cake.

To make this of the best quality separate the whites from 12 eggs, and beat them up to a good strong snow or froth; then

mix in the 12 yolks with 12 ozs. of castor sugar and the raspings of 2 lemons ; whisk this over a slow fire, or on the top of hot water, till you see it come quite thick and light ; then take it off the fire or hot water, and whisk it till it is quite cold ; then stir in lightly 4 ozs. of flour and 6 ozs. of rice flour. Bake in nicely papered hoops, and slightly dust with sugar on the top ; bake on double sheet tins in a moderate oven.

Marble Cake.

Take the quantity you want of the same mixture as for Savoy biscuits,* and divide it into four portions ; dissolve an ounce of chocolate, and add it to two of the portions, in unequal quantities, so that one may be dark and the other light ; for the other two portions take vegetable carmine and mix it with a little saffron to make an orange colour ; give one of the portions a pale and the other a deep orange colour ; make a paper case and put in the mixtures with a spoon to intermix the colours, so that when baked the cake may cut out like variegated marble, or the portions may be subdivided and laid in veins like strata of rock : put in a slack oven that the cake may be two or three hours in baking, and when cool cut it in pieces to represent the marble or rock you want.

* See *Bread and Biscuit Baker's and Sugar Boiler's Assistant*. London : Crosby Lockwood & Son.

VI. DISHES GARNISHED FOR THE TABLE.

Sweet Pastry.

Make as many leaves in tart or puff-paste as you will want ; ice them neatly, and bake with great care ; then garnish four dishes of pastry in as tasty a manner as your fancy directs.

Savoury Pastry.

This must be garnished with leaves in the same manner, only use yolk of egg instead of white in your icing.

To Garnish Fruits for Dessert.

Dried preserved fruits must be laid upon and garnished with dried preserved leaves if you have them ; if not, they should be laid upon laced plates—that is, writing paper made the size of your plates with handsome lace round it, which may be procured at the stationers' shops. A little writing paper cut very fine, rolled up, and put between the fruit, will look well.

Ripe Fruits.

These should be garnished with and laid upon their respective leaves—as grapes upon vine-leaves, peaches on peach-leaves, and so on.

String Tartlets.

Make a stiff paste of the finest flour with a little water ; work it very smooth and fine, then roll a little of it out on a

marble slab with each hand ; draw it out very fine, and place it on your tartlet in a regular manner ; observe, also, that the strings must be all exactly of a thickness, and as fine as possible. They may be placed upon one tart to represent a single diamond ; on another a double diamond ; while on another you may place the strings like matting ; while on a fourth you may lay them on so as to leave a space in the middle, or you may vary and add to these directions as your fancy directs.

Oyster Loaves.

Take some fine dough when you are making French bread ; weigh it in pieces of 2 ozs. each, as many as you wish for ; then mould them neatly and set them aside on a clean iron plate to rise ; let them stand in a warm place, and when properly proved, bake them in a moderate oven, and as soon as cold rasp them with a fine rasp all round. Next morning cut a round piece out of the top and take out the inside quite clean with a strong piece of wire (crooked), when they will be ready for use, and will keep good for several months.

Dutch Flummery.

Take 2 ozs. of isinglass and 1 pint of boiling water ; let it simmer on a slow fire until dissolved ; then add a stick of cinnamon, a few coriander seeds, the juice of 2 lemons, and the rind of 1 lemon with a pint of white wine and the yolks of 7 eggs ; sweeten it all to your taste, and set it over a clear fire ; let it simmer, but it must not boil ; then strain it through a fine sieve, and when nearly cold put it into moulds, which must be first dipped in water.

Pineapple in Dutch Flummery.

Dip a pine mould into water and fill it with the flummery ; let it stand all night, then take a small pointed penknife and run it round between the flummery and the mould ; give it a

shake and turn it on a dish ; dip a camel-hair pencil in green colour and colour the leaves ; garnish it with rout biscuits or other fancy confections.

A Cut Paste Crocanth.

Take 2 ozs. of butter, 4 ozs. of lump sugar, and 1 lb. of flour ; boil the sugar and butter in a small cup full of beer ; when cold beat up 3 eggs and put them to the other ingredients ; mix the whole with the flour into a stiff paste, roll it out thin, and cover a crocanth with it, having previously oiled the mould. You may then take red chalk and draw out a basket of flowers or any other device ; after you have sketched out your design, take a small pointed penknife, and cut out such parts as have not to appear ; you may then bake it in a very slow oven, and when cold take it carefully off the mould and cover it over with cream, or stewed pears, or other fruit.

N.B.—You may build pyramids or castles with this paste, which was formerly very much in use before the modern developments of confectionery.

A Floating Island.

Mix 1 pint of cream with $\frac{1}{2}$ pint of sherry, a little lemon-juice and sugar, with or without a tablespoonful of orange-flower water ; put this into a handsome glass bowl for a middle or corner dish ; on this liquid place a strong froth, whipped the night before with a little raspberry jam ; then whisk up the whites of 5 eggs and sweeten $\frac{1}{2}$ lb. of the pulp of apples, damson, or wine sour, and put it to them ; beat the pulp with them until it will stand high ; lay it upon the cream, making it as romantic as possible. You may use strings of angelica, and run them round the parts that project. Green sugar may also be introduced with effect, as well as a few fine gum paste shells or dragees.

In the thin cream you may place two or three swans, and should the glass or dish have a broad edge, you may cover it with green sugar, and set on it two or three lambs, which will have a pretty effect.

If you had rather that the liquor would represent water, use sherry only.

Snowballs.

Pare and take out the cores of 7 large baking-apples ; fill up the holes with quince or apricot marmalade, then make some good hot paste and roll it out thin, covering each apple neatly with it ; set them on a baking-sheet and bake them in a moderate oven. Great care must be taken that they do not crack. As soon as this is done prepare some icing, and when the apples are baked and nearly cold, cover each with the icing in as neat a manner as you can. At the top of the ball you may lay icing in a light fashion to represent snow lately fallen ; set them in a warm stove for half an hour, and then place over them a silver web lightly spun.

To make a Trifle.

Provide a handsome glass and build in it a pyramid consisting of macaroons, ratafias, French savoyes, and fruit and sponge biscuits ; pour on every part a small quantity of sherry, until the whole is properly steeped. Great care must be taken not to break any part. Then lay your whipped cream upon the biscuits in as romantic a manner as you can—the more like a rock and the higher it is the better. On the top place a sprig of myrtle, and round the sides ornament it with coloured sugar, green citron, and angelica.

If you wish for a richer trifle, cover the pyramid of biscuits with a good custard before you lay on the whipped cream.

To whip Cream.

Take the whites of 8 eggs, 1 quart of cream, and $\frac{1}{2}$ pint of sherry; mix and sweeten them to your taste with lump sugar, first rubbing a lemon with it to procure the essence; whip it with a pure clean whisk in a flat earthen pan; as the froth rises take it off on to a fine hair sieve, and let it stand as long as you can before you put in your baskets or trifles.

To fill a Chantilly or Italian Basket.

Take macaroons, savoy, and sponge biscuits (or any other you please), place them neatly in a basin and pour sherry over them, letting them remain until quite steeped; then place them with great care in your baskets and fill them full, cover them very high with whipped cream, and ornament with coloured sugar, green citron, and angelica.

Blancmange.

Take 2 ozs. of bitter almonds, blanch and beat them fine; then take 3 ozs. of pulled isinglass, with 3 pints of water; simmer it until it is reduced to half the quantity, and then add 1 quart of good cream, with sugar to your taste; cover it close up until nearly cold, then strain it through a lawn cloth. It must not be put into the mould until quite cold, and you must be careful not to let the bottom part go in, as there will be a sediment. The mould must be dipped in cold water before being used. Set the mould in salt, fill it quite full, and let it stand all night.

A Pack of Cards in Blancmange.

Cover the bottom of a large dish or two with the above blancmange just the thickness of a card, and set it perfectly straight for one night; fill a tin mould exactly the size and

thickness of a pack of cards and let it stand one night ; next morning turn it out on to a common dish, and paint the top any way you please—as the ace of hearts or the ace of spades—then cut with the card mould four or six cards from the dishes, lay these on the dishes you send to the table as if shuffled, paint some hearts, diamonds, and so on, carefully lay the large shape as a pack on the top of the loose cards. By this means you will have the appearance of a pack of shuffled cards.

Roman Pavement.

Take some strong blancmange, and run it one inch thick upon a large dish ; fill a flat mould with the same ; colour some more blancmange with sack or cherry brandy, and let the whole stand one night. Next morning turn out the shape of blancmange, on a glass bowl ; cut the white and coloured into squares with a silver shovel, placing each in an irregular manner on the shape in the bowl, making it as high and romantic as you can ; then pour into the glass bowl a little sack or cherry brandy and serve.

Edgings for Blancmange.

Take 1 oz. of pulled isinglass, dissolve and simmer it in 1 quart of water until it is reduced to half the quantity ; divide it into three parts, colour one pink, one green, and the other yellow ; then run it on separate dishes ; in the morning you can cut it into long shreds and ornament shapes of blancmange with stars, hearts, diamonds, &c. This has a very pleasing effect.

Solomon's Temple in Blancmange.

Take 1 quart of stiff blancmange ; divide it into three parts, and make one part a fine colour with prepared cochineal ; scrape 1 oz. of chocolate fine, melt it before the fire, and add

it to another part of the blancmange to make a light stone colour; the third part must remain white; then wet your temple mould and fix it firm and straight in salt, fill the top of the temple with red blancmange, and the four points with white; fill up the mould with stone colour and let it stand till next day. Before you turn it out run a small-pointed pen-knife round the inside and shake it loose very gently; do not on any account dip the mould into warm water, as that will take off the gloss and injure the colour; when turned out place a sprig of myrtle in each point, which will not only strengthen it but will improve its appearance. Garnish the dish with jumballs, apple paste, and rock candies.

To make a Chantilly Basket.

Prepare small ratafias well dried; boil a small quantity of clarified sugar to the degree called caramelled,* and the moment it is ready put the bottom of the pan in cold water to prevent the sugar from discolouring; then dip one side of a ratafia a little in the sugar and fix it on your dish, and so on until you go round one height. The ratafias must be quite close and upright. Continue to do the same until you have built four or five heights agreeable to your fancy. Be careful you do not grain the sugar, which will prevent the ratafias fixing to each other. You may, if you please, fix a handle over the basket by using a small shred of tin until the sugar is set.

N.B.—You may *grain* the sugar by stirring it too much in the pan when it is boiling, or after it is boiled. Grained sugar always turns white, and will fix nothing. A teaspoonful of lemon juice put to it when it first boils is of great use to prevent it graining.

* See *Bread and Biscuit Baker's and Sugar Boiler's Assistant*. London: Crosby Lockwood & Son.

To make a Chantilly Pyramid.

Boil your sugar the same as for Chantilly Baskets ; fix the ratafias with the sugar on either an oval or round dish ; continue fixing them in layers until you come to the point ; spin a little sugar round the pyramid in as long lengths and as fine as you can ; you may place a sprig of myrtle on the top and spin the sugar a little round it, which will have a pretty effect.

To make a Chantilly Crocath.

Take a crocath mould with a broad rim at the bottom ; oil the outside with a little sweet oil ; prepare your sugar as before, and dip each ratafia in the sugar ; set them upright round the mould in layers until you cover it in ; put a handsome flower or a ring made of gum paste for the purpose on the top, and as soon as cold, take it carefully off the mould, place it on a bowl of custard, and serve.

Tipsy Cake.

Take a sponge mould ora savoy cake and sufficient sweet wine or sherry wine to soak it, 6 tablespoonfuls of brandy, 2 ozs. of sweet almonds, and 1 pint of rich custard. Procure a cake that is three or four days old—either sponge, savoy, or rice will answer the purpose ; cut the bottom of the cake level to make it stand firm in the dish ; make a small hole in the centre, and pour in and over the cake sufficient sweet wine or sherry mixed with the above proportion of brandy, to soak it nicely ; when the cake is well soaked blanch and cut the almonds into strips, stick them all over the cake, and pour round it a good rich custard.

Meringues Rings.

Beat the whites of five eggs up to a strong froth, taking care to have them nice and stiff ; then add 8 ozs. of castor sugar and

mix both up as lightly as possible. Dust the tins or boards on which you intend baking them with a little flour; take a cake hoop the size you wish your rings to be, and mark it out upon the flour. Now put a star tube in the savoy bag, then put your meringue mixture into the bag, and proceed to run out various shapes, having about one in every six with stars for the top; then sprinkle with pink or red sugar, and bake in a slow oven. When ready put them in a dry place till next day, when they will be ready for setting up. To do this, make a piece of common paste with flour and water—say a quarter of an inch broader than your meringue rings; see that it is well docked, and bake in a moderate oven. Set one ring on the bottom of this paste, having a little icing sugar under to make it fast; then pile six of them on in the same way, and finish off with silvered sweets and coloured piping. A little green citron cut in fancy shapes and put round the sides improves them. They are ready now, and can be filled when wanted for use with whipped cream or custard.

Pork Pies.

To every 4 lbs. of flour use $1\frac{1}{2}$ lb. of good lard; rub the lard into the flour, make a bay, add a pinch of salt, and as much boiling water as will make into a nice working dough—not too tight, or it will get too stiff and crack before it is worked off; and not too soft, or your shells for the pies will not stand. Practice alone can determine the size of the dough. After your dough has lain a few minutes, proceed to make your shells. For large pies, half mould your shells, say twelve at once, then take your first one that is half moulded and place it on your block, the inside of your shell being slightly dusted; now with both hands work your shell gently round on the block, both shell and block moving round in your hands till you have it the required size; when your shells are all put up

proceed to fill them with prepared meat, then lid them ; after which you start to ornament them, cutting out different devices to place round the sides with a rose in the centre, which you can make by cutting out small round pieces of paste and gathering them one at a time in your hand to form a rose. This requires practice ; or roll out a piece of dough very thin, say 3 inches square, and fold it up into a round ball, with the folded ends in your hand, and cut it across each way, and then shape it in the form of a rose. Egg your pies, top and sides, place greased paper round each, fastening the end of the paper with a pin, or you can bake them in pie rims or hoops. Have previously made some rich gravy from the bones left after cutting your pie meat, adding a little gelatine, with sufficient water, to stew well together in the oven ; season to your taste, and when your pies are nearly cold break a hole in the lid, and fill with the gravy.

Ices in Fruit Moulds.

These moulds, which may be procured of almost any shape suitable for ices, are made of pewter, and are fastened by a hinge.

If you desire to represent a fruit, mould your ice accordingly, having first given it the proper flavour. Clean your mould, fill it with the ice and insert in the small hole at the end a stem or a couple of leaves of the fruit represented, or artificial leaves will do. Close the mould, the stem and leaves being outside, and cover it with paper ; then bury it amongst the ice and salt in the tub, taking care that the ice covers it. It will be ready in about an hour and a half.

If you are imitating a stone fruit the natural stone may be cleaned and inserted in the ice mould.

A tin box with shelves, open in the front, and sufficiently small to fit in the ice, will be found useful for keeping moulded ice fruit in.

VII. ORNAMENTAL BUTTER WORK.

Your butter must be tough and waxy, and as white as possible—old firkin butter made from poor land is the best for this work ; wash it well in cold spring water, then work it upon a marble slab, and put it again into fresh spring water ; as the water gets warm remove it for cold.

To ornament a Tongue as the Stump of a Tree with Bird's Nest.

Boil a tongue and lay it quite straight ; when cold, pare it neatly, and set it upright upon a dish ; force butter through the butter-squirt, and run some strings of it in an irregular way up the tongue ; model leaves, vein them neatly, and place them at a proper distance upon the wires you have before run up ; then force butter through a fine hair sieve, and put it round the stump, with which make a nest, and place in it six or seven birds gaping for food ; place a small shot on each side of the head to form the eyes ; then model two large birds, place one on the top with a green stalk or worm in its mouth, in the attitude of flying down ; fix the other on a perch about the middle of the tongue, always remembering to fix small skewers for the birds to rest upon ; put a green stalk of parsley in the mouth of some of them. At the root of the tongue you may place a few shells in butter, turned upon a wet crimping board. If you wish the dish to be showy, colour the butter of which

you make the birds a pale yellow, to represent a canary, or black for a blackbird, or brown for a robin, with a red breast. Any of these will make a very handsome device.

To ornament a Tongue as a Bridge.

Boil a large tongue, bend it with a bow, like an arch, and when cold pare it neatly, and cut the tip end off to make it stand ; then form scrolls on the sides with butter forced through a squirt, and place butter on the thick parts of the sides to form the stone-work ; on the top part of the sides fix lengths of butter. Put through a wide butter-squirt at a proper distance to represent posts, and from these fix lengths of butter put through a finer squirt for the railing ; you may also (if you please) put butter round a piece of wire for lamp-posts, and on the top place the figure of a lamp ; then model six or seven geese, put a bit of small whisk in each neck and one through the body ; set each upon two pieces of whisk which will form the legs ; put them all in a flying attitude and nearly all together ; then model a fox, and set it in a galloping attitude in pursuit of its prey.

For variety on another tongue you may place a Reynard, running up a bridge ornamented as above with a goose on its back, holding the neck in its mouth.

Butter Pats.

Wood moulds are generally to be procured, which open in the middle and are fixed with pegs. The moulds must be wet when the butter is forced in, and when opened the pat must be let out into the water. Moulds of this sort are made for lambs, swans, and a variety of birds ; but the work is much more effective when modelled.

A Butter Pat as a Lamb or Bird.

Model neatly as many as you want, and let them lie in water until perfectly stiff; then take one out at a time on to a small dish or plate, force butter through a very fine sieve, cover the body neatly with it, and make a bushy tail, and so on until you have got the number you wish for.

In like manner figures of other animals or birds must be modelled in their respective shapes, and laid in water until stiff.

To ornament Hams.

Cut and pare a boiled ham neatly, particularly at the shank; model the devices for it, and put the ham into cold spring water until the butter is properly stiff; then take the ham out and lay it on a board, smooth and finish your work.

The devices may be set on each side, or in the front of the ham. You may then place round the ham single and double loops in butter forced through a squirt, or you may place any ornament you please on the top—such as flowers or the crest and arms of the family for whom the work is intended.

VIII. ORNAMENTAL WAX WORK.

Wax for Modelling.

Put into a new pipkin 6 ozs. of resin, 1 lb. of beeswax, 2 ozs. of lard, and 4 ozs. of flour. Colour it with vermilion and stir the whole on a gentle fire; and when melted and well mixed, pour it into a paper case to use for modelling figures, &c.

To make a Wax Basket.

Take $\frac{1}{2}$ lb. of the best white wax and a small mould candle. Scrap them fine into a pipkin, and set it on a warm part of the stove or on a very slow fire to melt; run the melted wax in a regular manner into your basket mould, which must have been previously oiled with a little sweet oil; when cold, turn out carefully. If the basket is to be upon a bottom stand, run the wax in the same way into the mould for the stand, and when both are turned out fix them together with hot wax. Paint them as your fancy directs.

ILLUSTRATIVE DESIGNS.

Plate I.

Fig. 1.—A basin or bowl for creaming or mixing cakes; a smaller one (or an earthen pot) is required for making royal icing.

Fig. 2.—Revolving table or stand on which to place cakes for icing.

Fig. 3.—Palette knife for use in putting the icing on the cake.

Fig. 4.—Spatula—made of wood—for beating up the icing.

Fig. 5.—Cake made and ready to ice.

Fig. 6.—Iced almond cake, ornamented.

Figs. 7, 8.—Two Cupids or angels to place on cakes made out of gum paste.

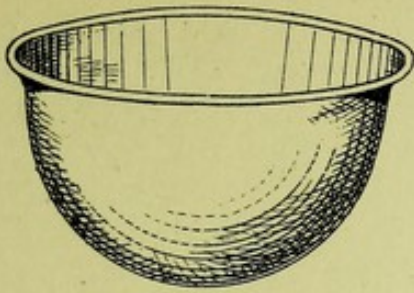


Fig. 1.
BASIN.

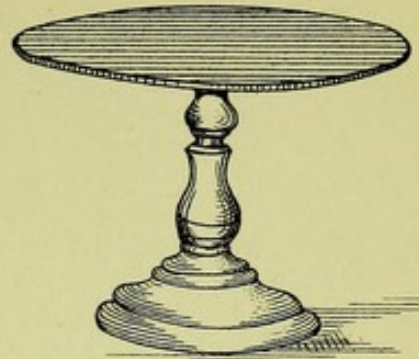


Fig. 2.
REVOLVING ICING TABLE



Fig. 3. PALLET KNIFE



Fig 4. SPATULA.



Fig 5.
CAKE READY FOR ICING.

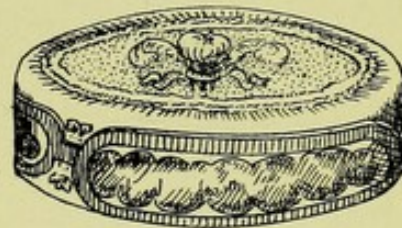
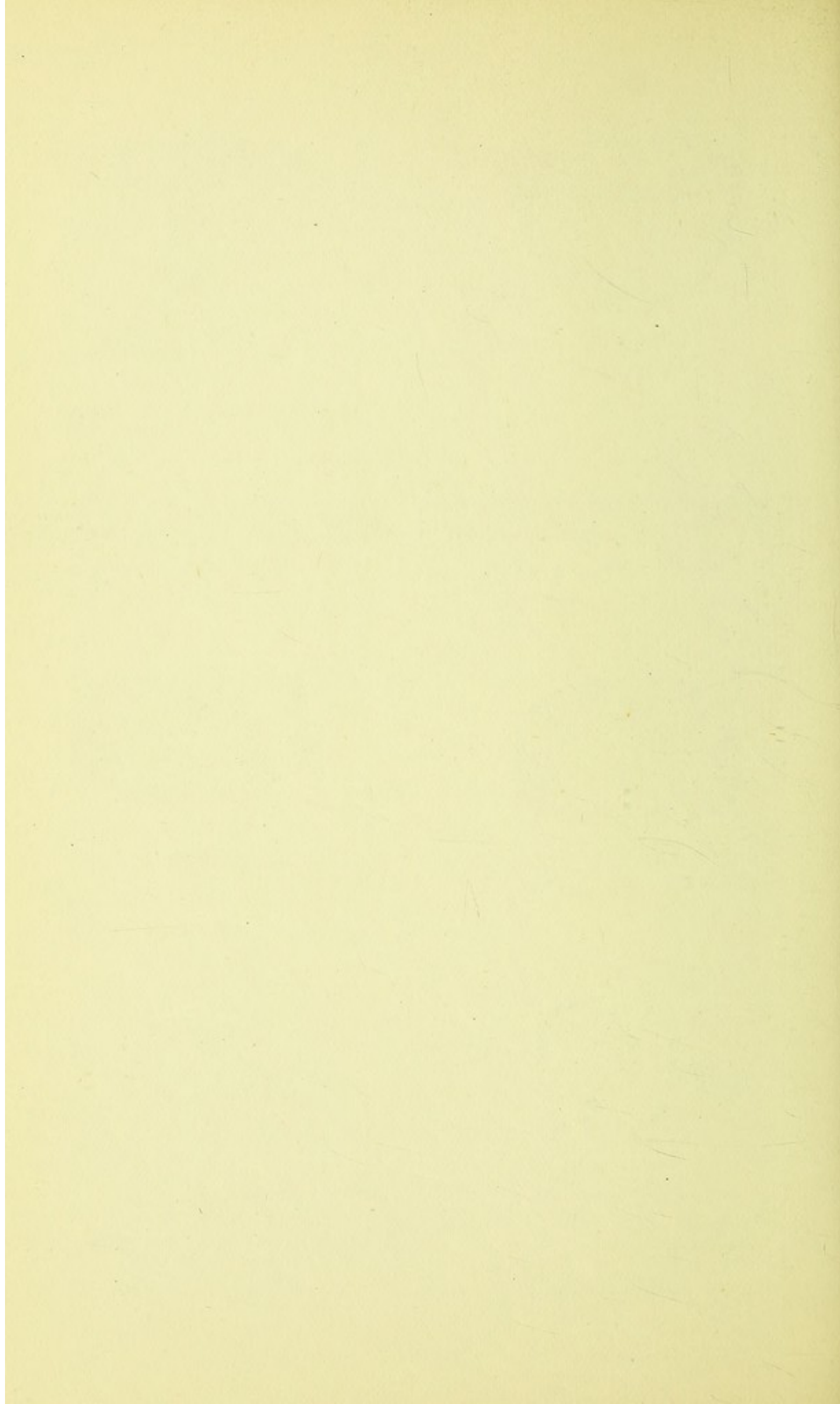
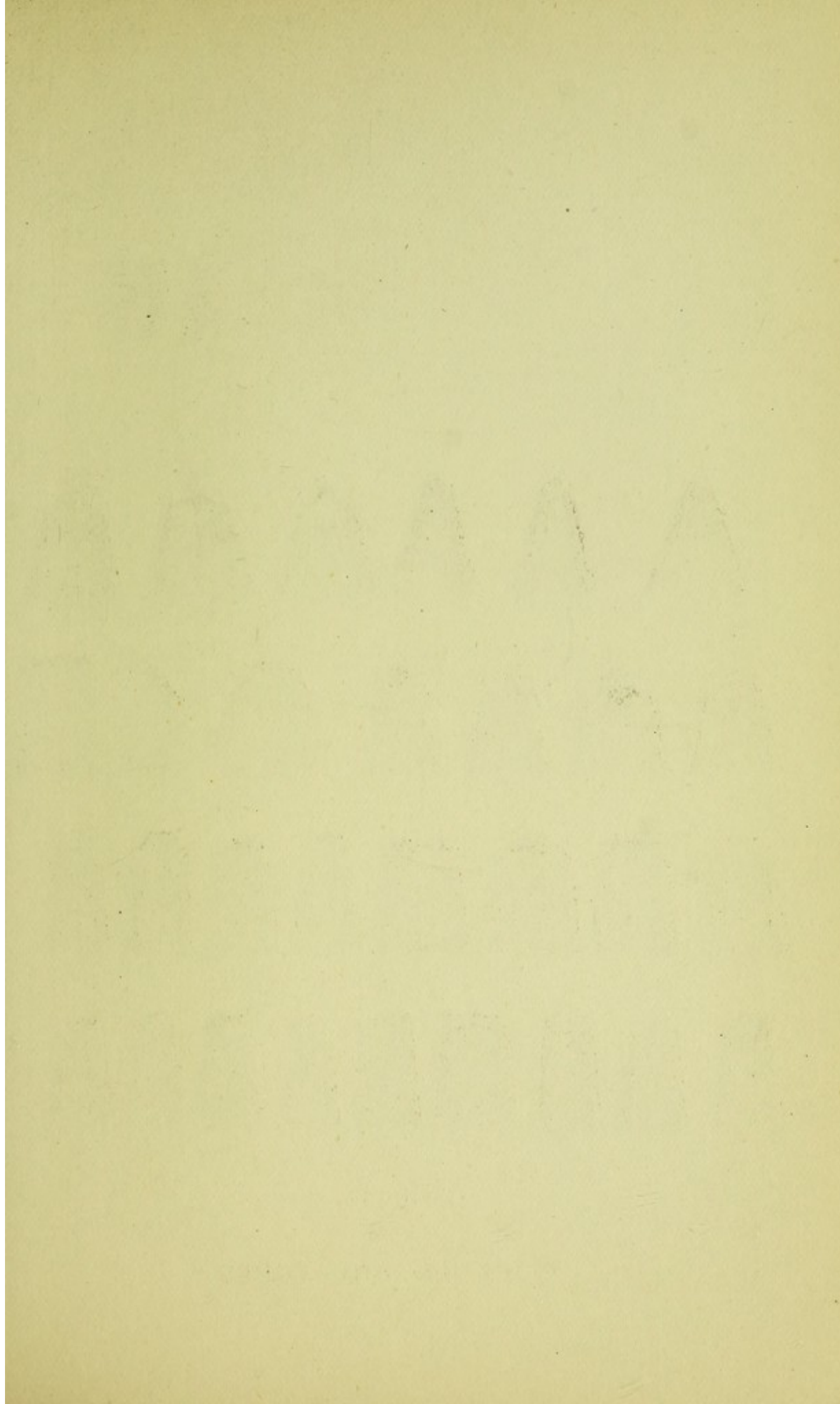


Fig. 6.
ICED CAKE.



Figs. 7. 8. CUPIDS IN GUM PASTE.





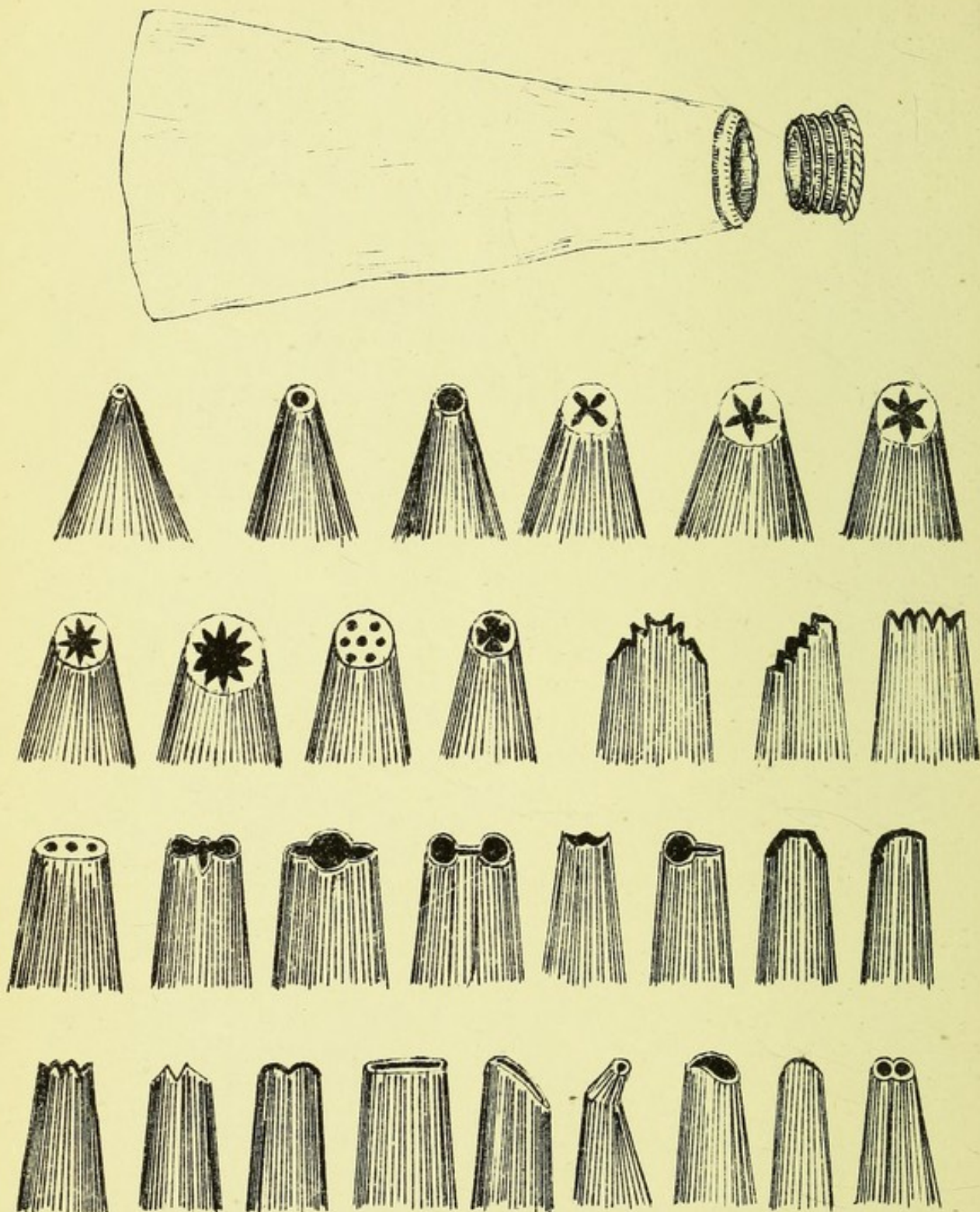


Fig. 9.

ICING BAG AND TUBES.

Plate II.

Fig. 9.—Icing bag and tubes for piping cakes and biscuits.*

* A variety of different designs can be had at Messrs. J. Baker & Son's, 58, City Road, London, and notably a new design of tube for throwing at once a bunch of grapes on to a cake, or particulars of tubes can be had of the author of this work.

Plate III.

Fig. 10.—Cake on revolving stand ready to be iced.

Fig. 11.—Cake on revolving stand completed in almond icing.

Fig. 12.—Tipsy cake (see page 48).

Fig. 13.—Trifle (see page 44).

Fig. 14.—Pork-pie (see page 49).

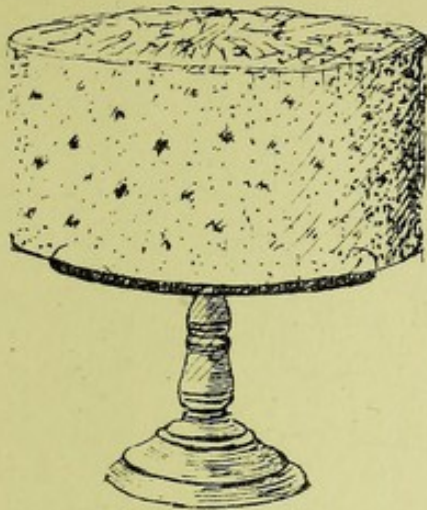


Fig 11. CAKE READY FOR ICING.

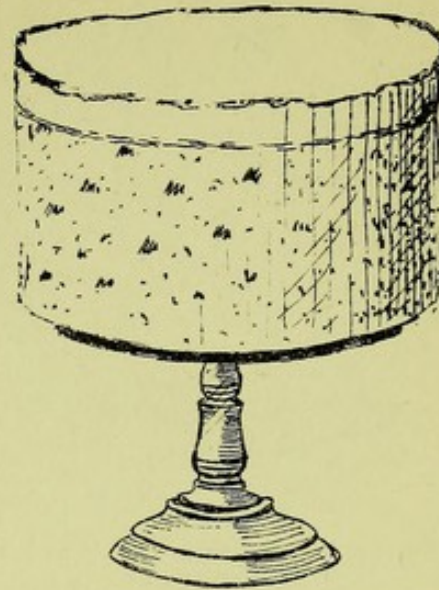


Fig 11. ALMOND ICED CAKE.

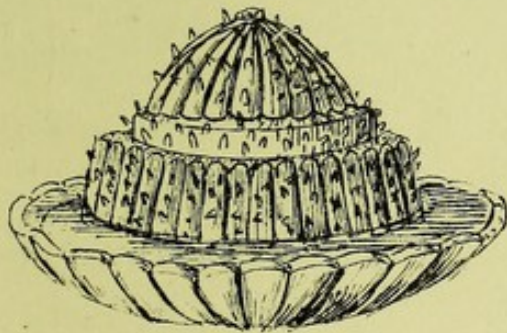


Fig. 12. TIPSYPY CAKE.



Fig. 13. TRIFLE.

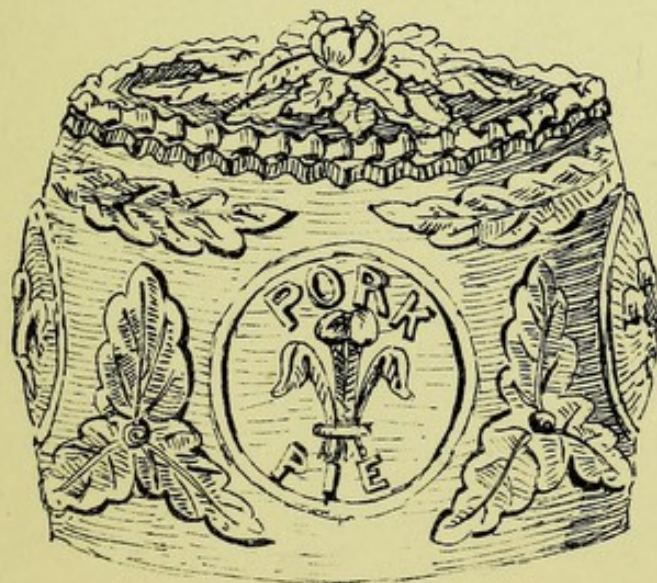
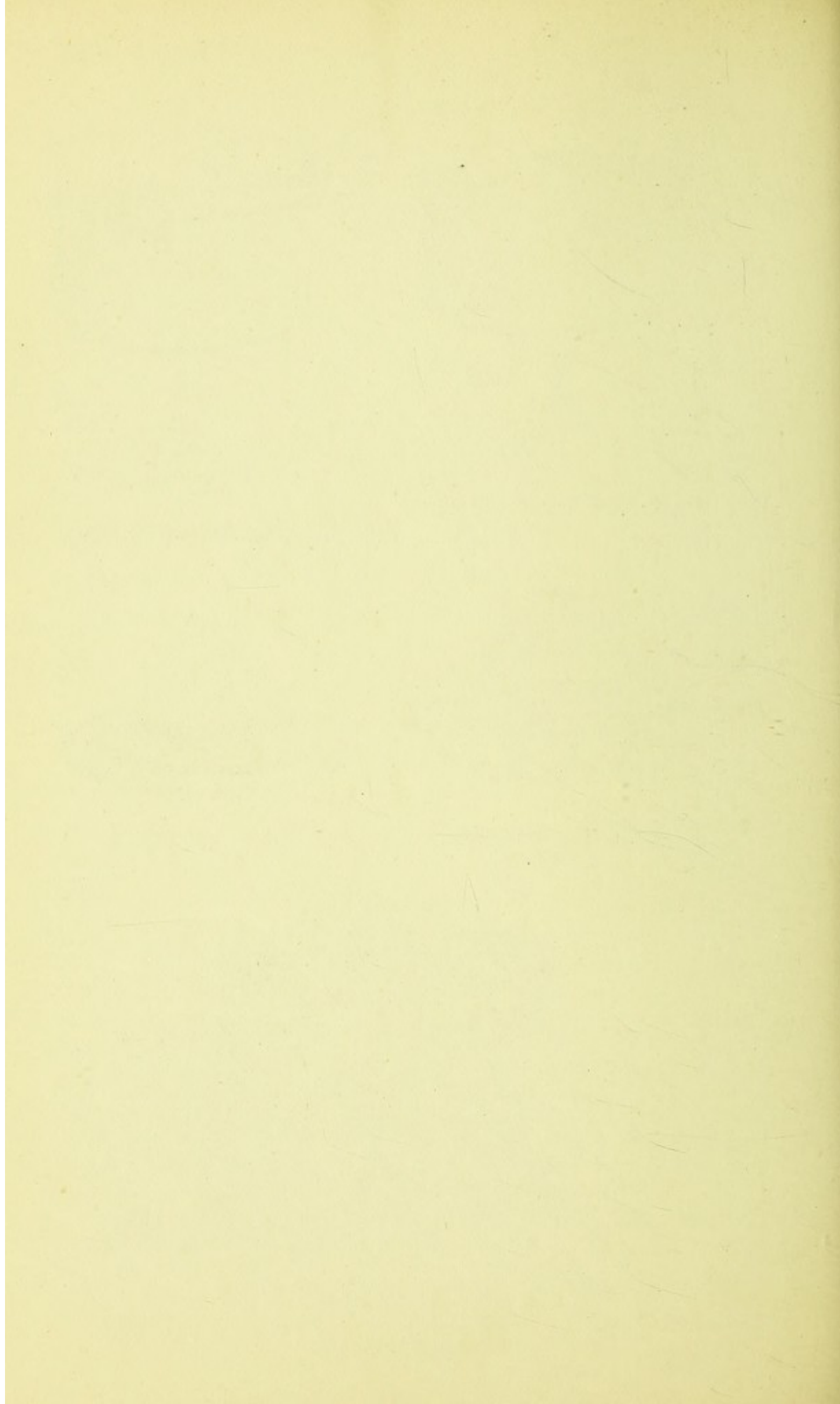


Fig. 14.

PORK PIE.



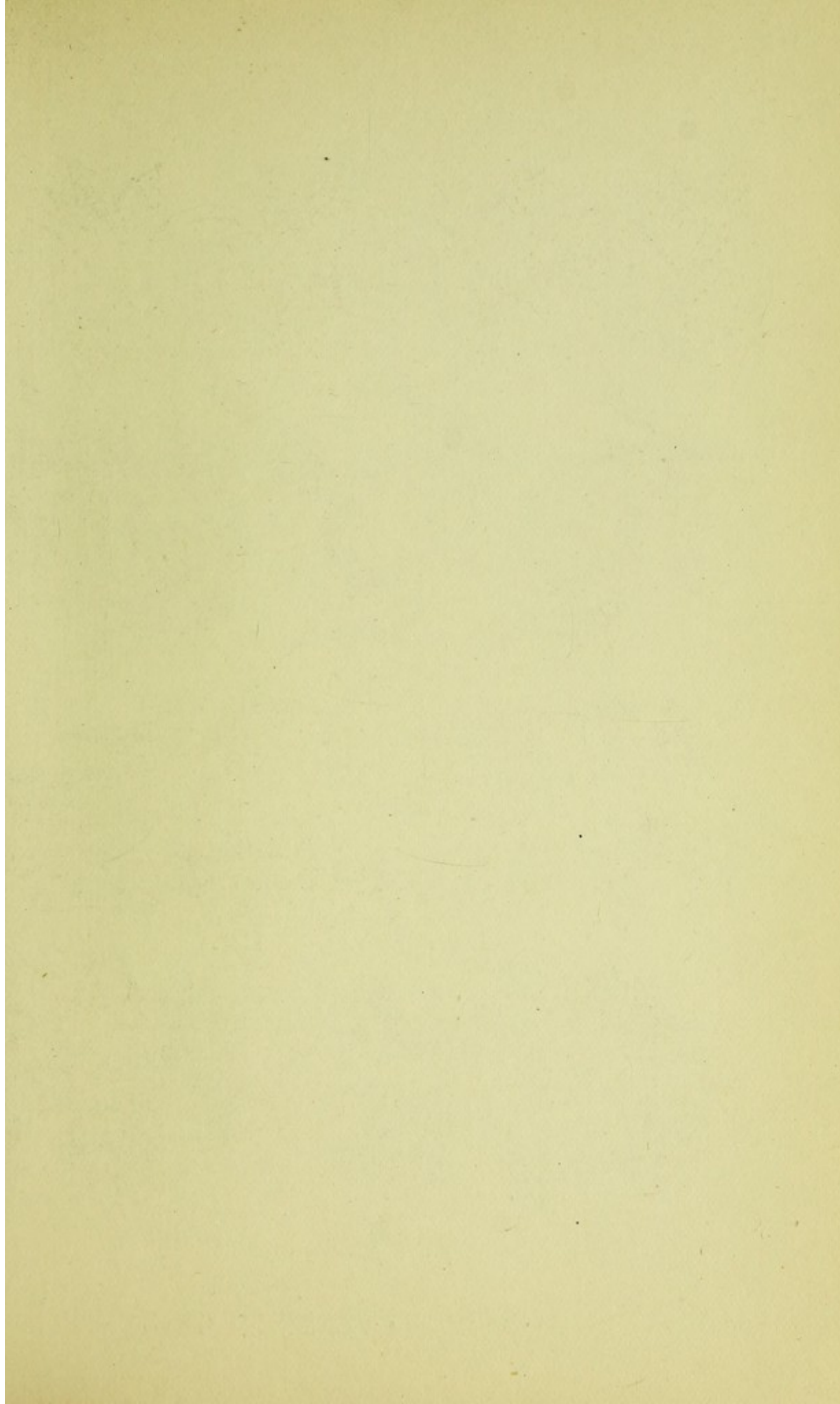




Fig. 15.

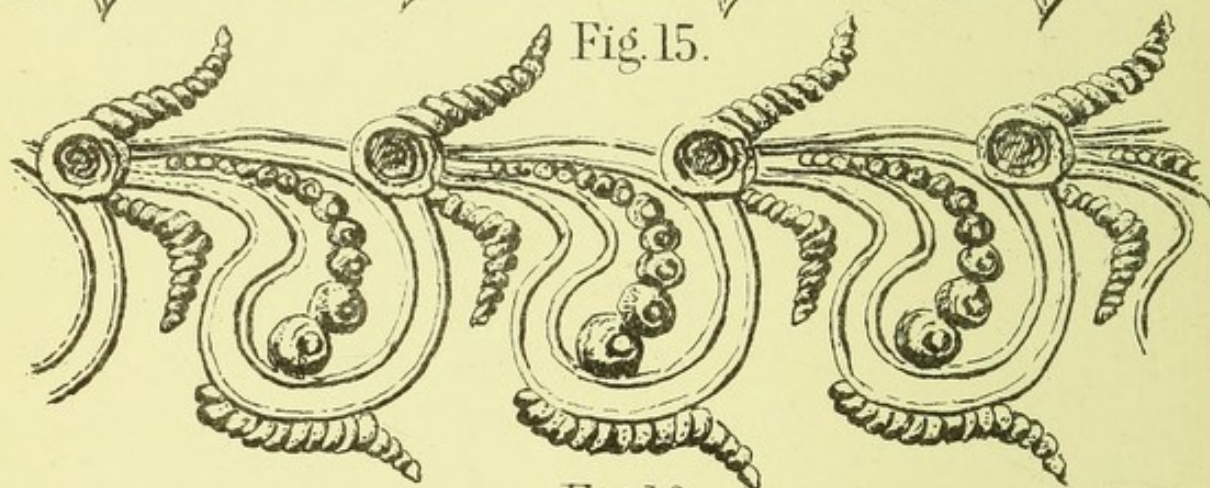


Fig. 16.



Fig. 17.



Fig. 18.

WREATHS FOR SIDE OF CAKE.

Plate IV.

The wreaths shown in this plate will be found very effective when piped round the side of a cake.

Figs. 15 and 16 are scroll wreaths, and by an ingenious piper any number of these wreaths can be easily conceived—only let him bear in mind that his designs in scroll must harmonize and be in accord with other ornamentation piped on his cake.

Scroll designs can often be picked up in very unlikely places—sometimes, for instance, on painters' sign-boards, on fancy advertising bills, and in illustrated books and journals. Beautiful designs are sometimes seen also on window screens, tapestry, and woven goods of all kinds; but the man who can conceive his own designs, and has originality, is the true master of his profession, in confectionery as elsewhere.

Fig. 17.—This angel wreath in this design is a pretty design for the side of a cake, but is very seldom seen. A paper bag is best to use for this wreath, as you can cut the bag to the required size. The figure of the angel should be worked out by two squeezes from the bag—first from the head to the waist, then from the waist to the foot, then the under leg and foot; then add the arms with flower in hand; then the hair, wings, and flowing drapery, and finish with a wreath of roses and rose-leaves. There is plenty of work in this wreath to call forth the ingenuity of a good amateur, or even of a so-called "professor."

Fig. 18.—The convolvulus wreath here shown requires considerable skill and practice; but with perseverance a pupil who has any intuition can soon master it.

Plate V.

Fig. 19.—Wreath for cake.

Fig. 20.—Wreath for cake.

Fig. 21.—Border for a cake in royal icing.

Fig. 22.—Ditto, ditto.

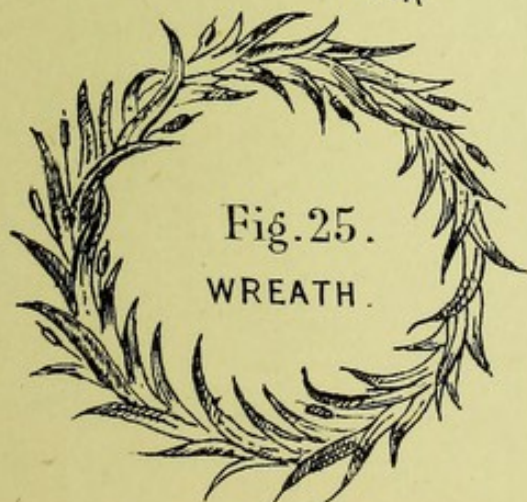
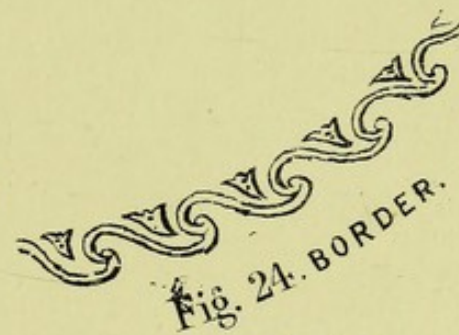
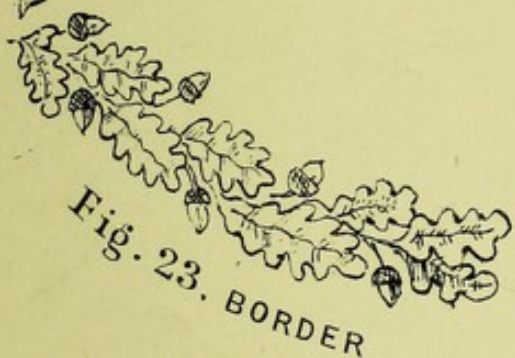
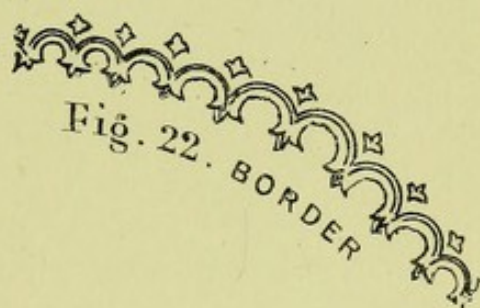
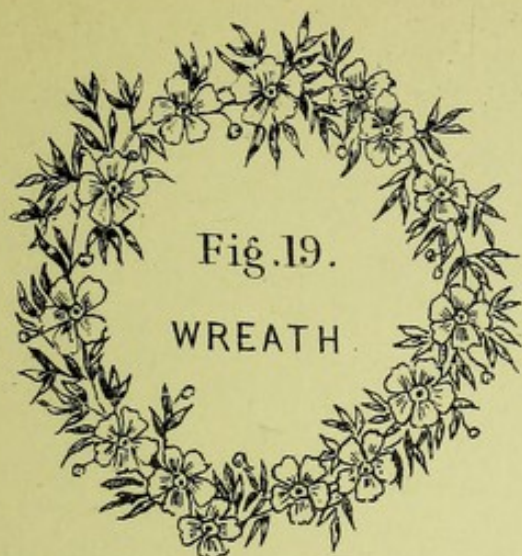
Fig. 23.—Ditto, ditto.

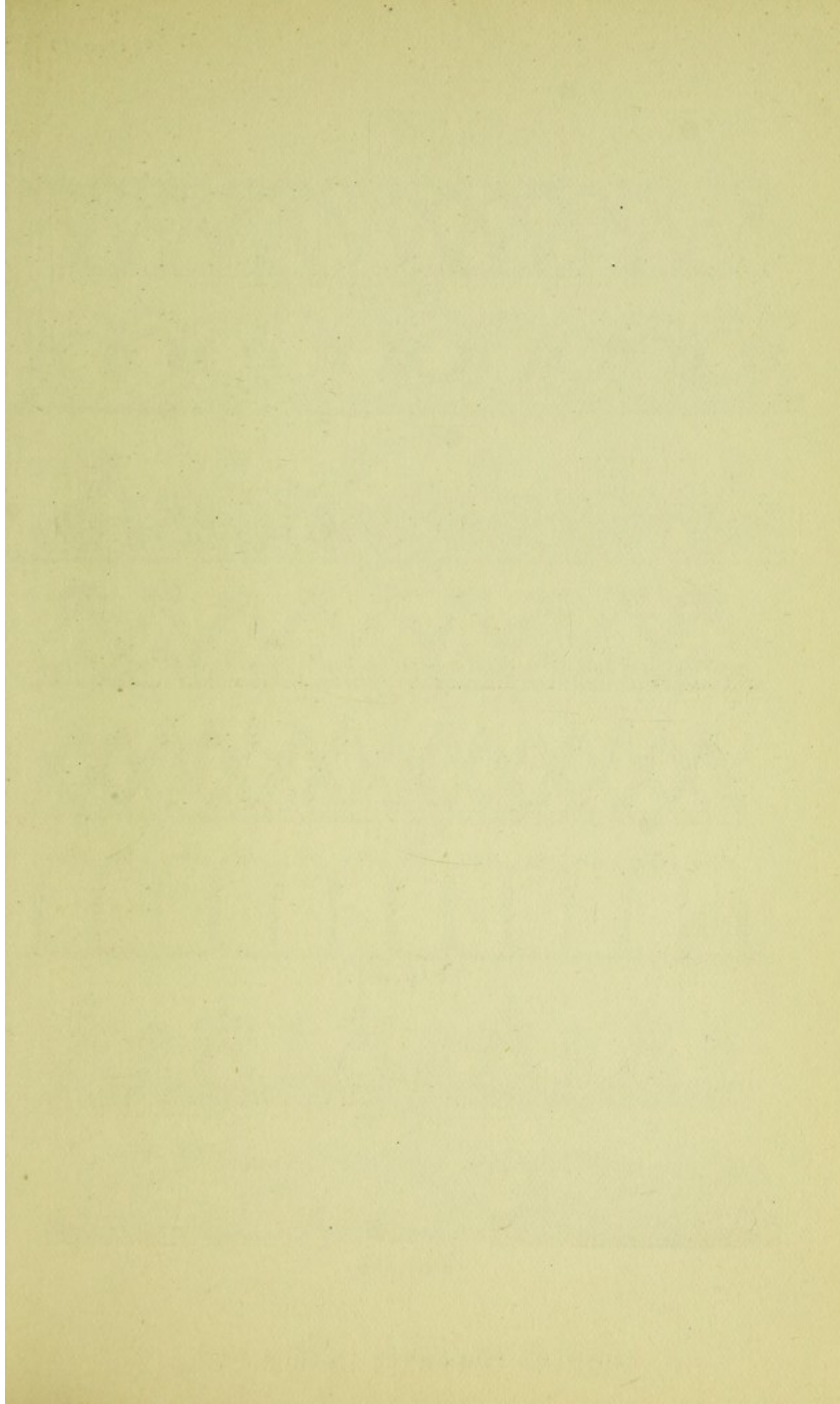
Fig. 24.—Ditto, ditto.

Fig. 25.—Wreath for a cake.

Fig. 26.—Wreath for a cake.

All the borders can be cut out in gum paste blocks or be represented in royal icing.





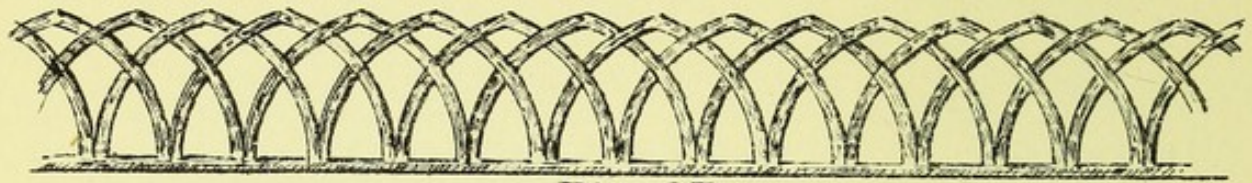


Fig. 27.

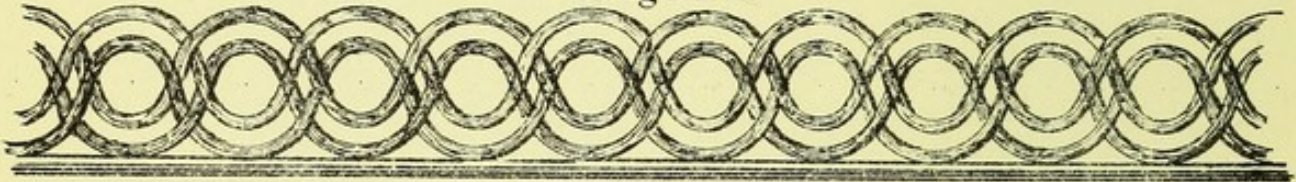


Fig. 28.

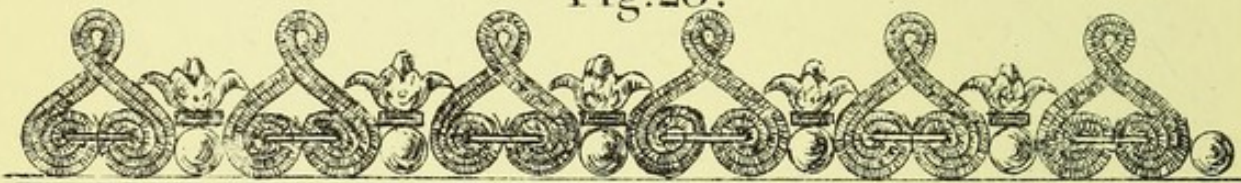


Fig. 29.



Fig. 30.

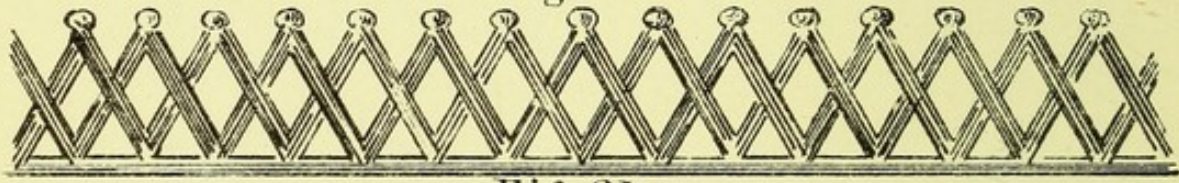


Fig. 31.

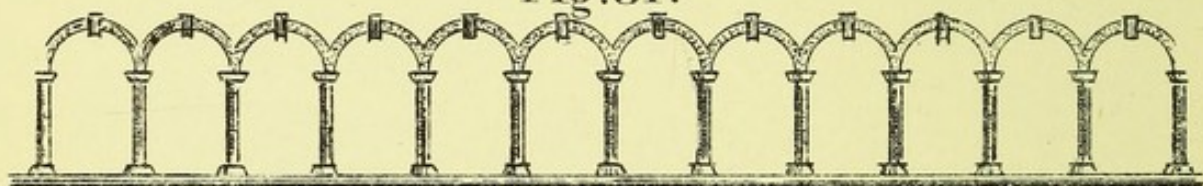


Fig. 32.

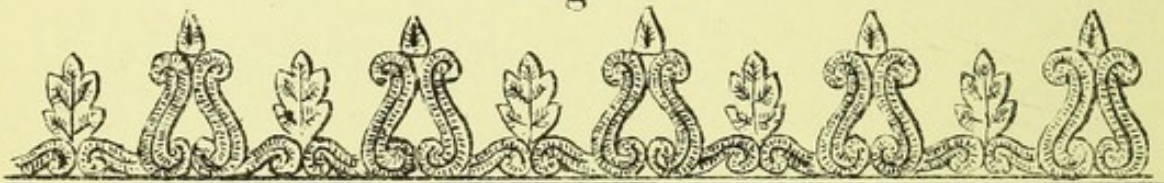


Fig. 33.



Fig. 34.

Plate VI.

Figs. 27, 28, 29, 30, 31, 32, 33, 34.—Eight different designs are here shown for borders for cakes, made in gum paste, the process for making which will be found described at pages 24 to 26.

Plate VII.

Figs. 35, 36, 37, 38.—Four different styles of bunches of grapes, used to ornament cakes, are shown here. To make a bunch of grapes on a cake, take the leaf tube and throw a leaf on your cake, making it thin at one end and a little thicker at the other. Then take either No. 2 or 3 tube and dot your leaf all over to represent grapes, and finish it off by giving it a leaf or two with a stalk. For good and effective work a good deal depends on the ingenuity of the operator.



Fig. 35.



Fig. 36.



Fig. 37.

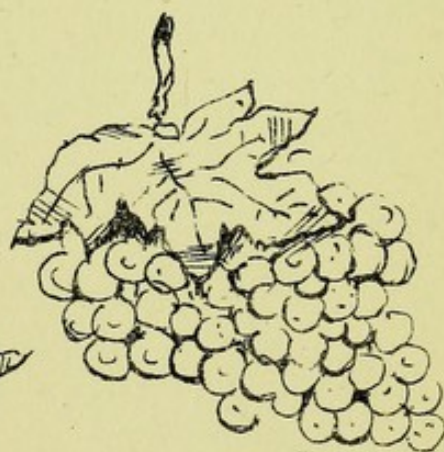
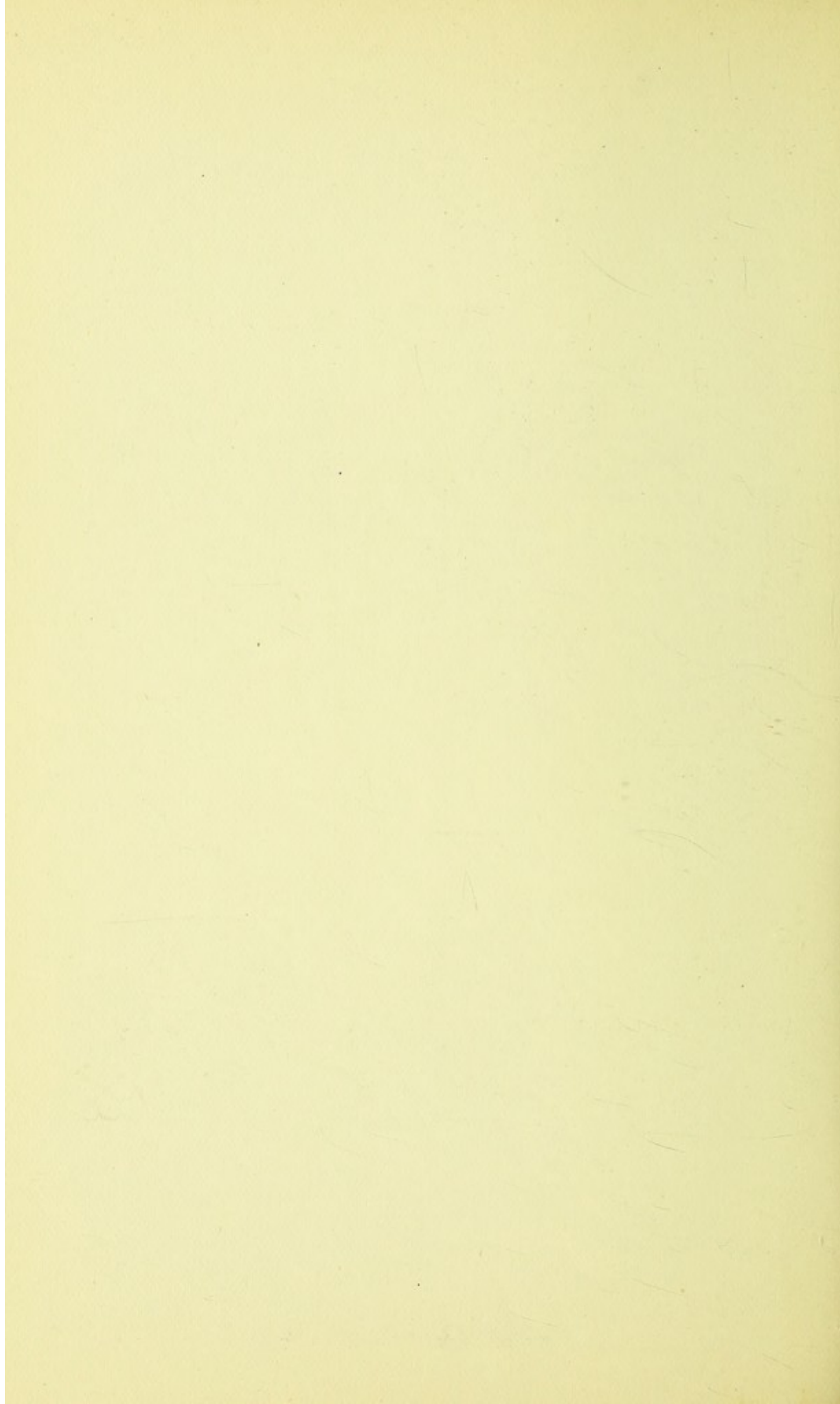


Fig. 38.



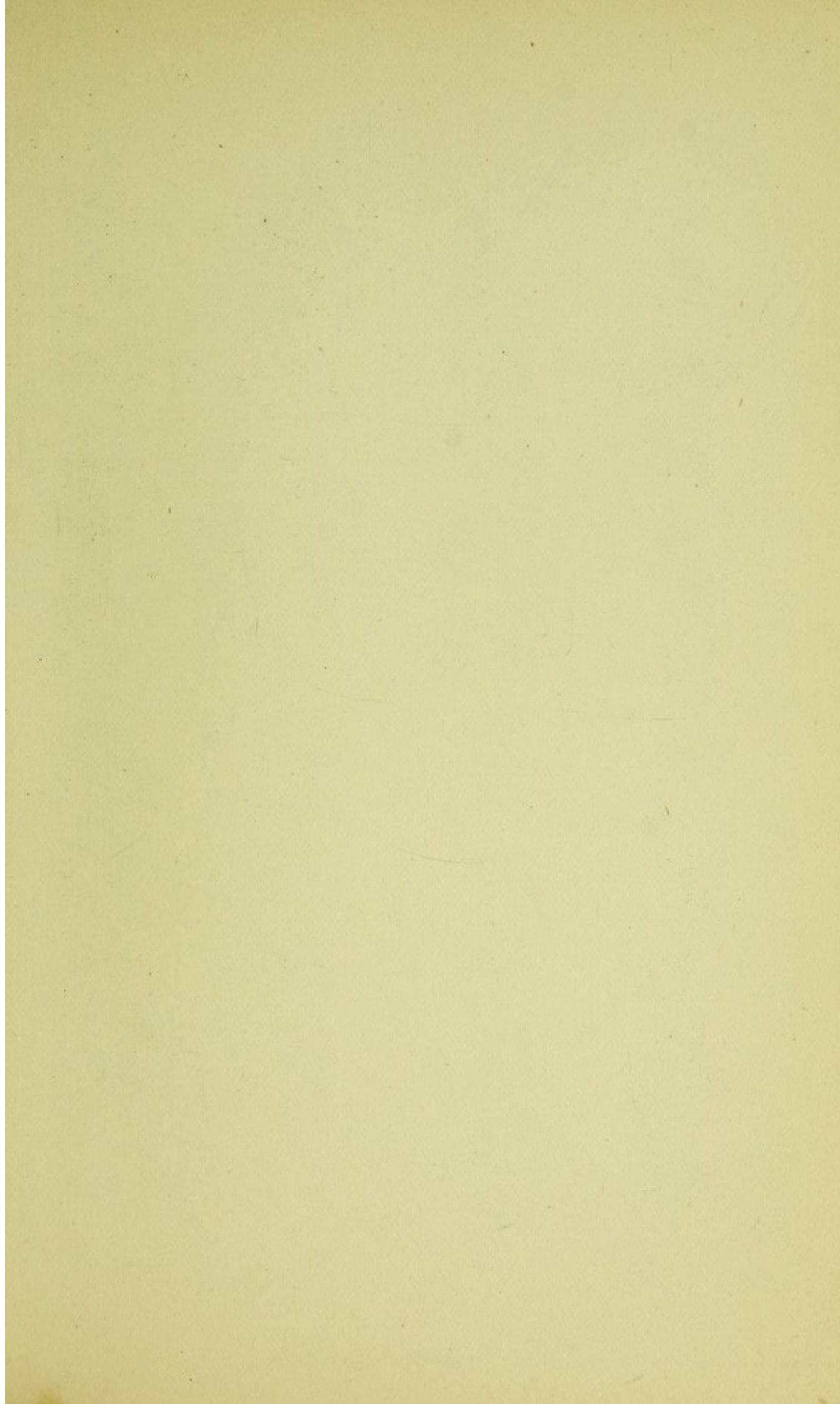




Fig. 39.



Fig. 40.



Fig. 41.



Fig. 42.

BORDER SPRAYS.

Plate VIII.

Figs. 39, 40, 41, 42.—Four sprays, such as are commonly used to decorate a cake after the operator has finished piping.

Plate IX.

Figs. 43, 44.—Butterflies, which may be cut out with blocks from gum paste, or be imitated in royal icing.

Figs. 45, 46, 47, 48.—Gold and silver leaves for decorating cakes. Similar shapes can be cut from gum paste, or represented in royal icing.

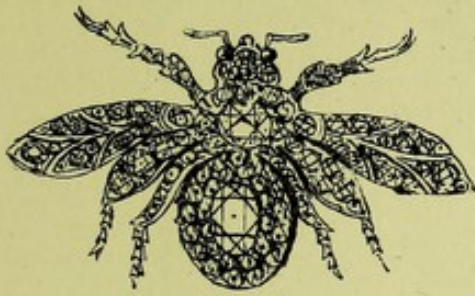


Fig. 43.



Fig. 44.

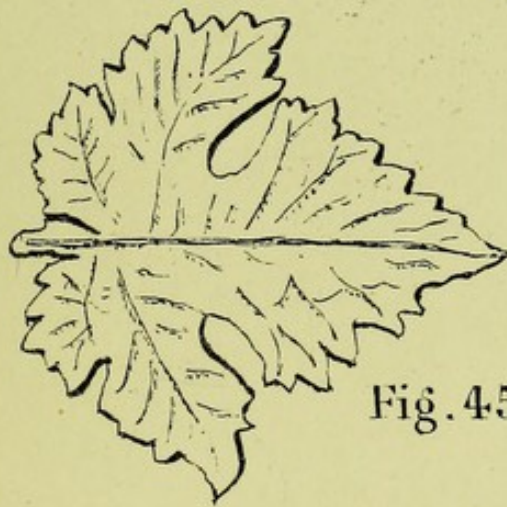


Fig. 45.

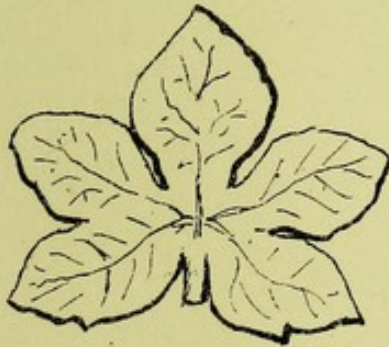


Fig. 46.



Fig. 47.

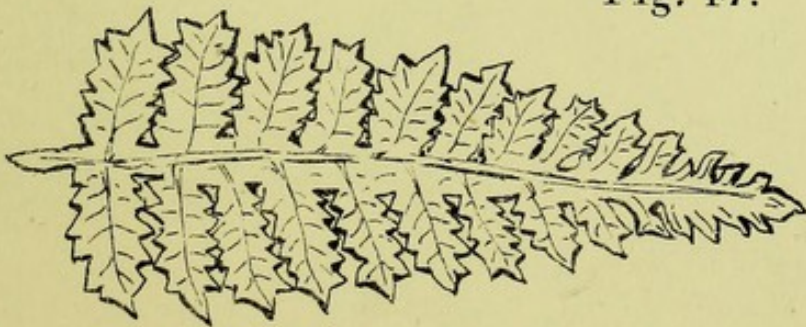
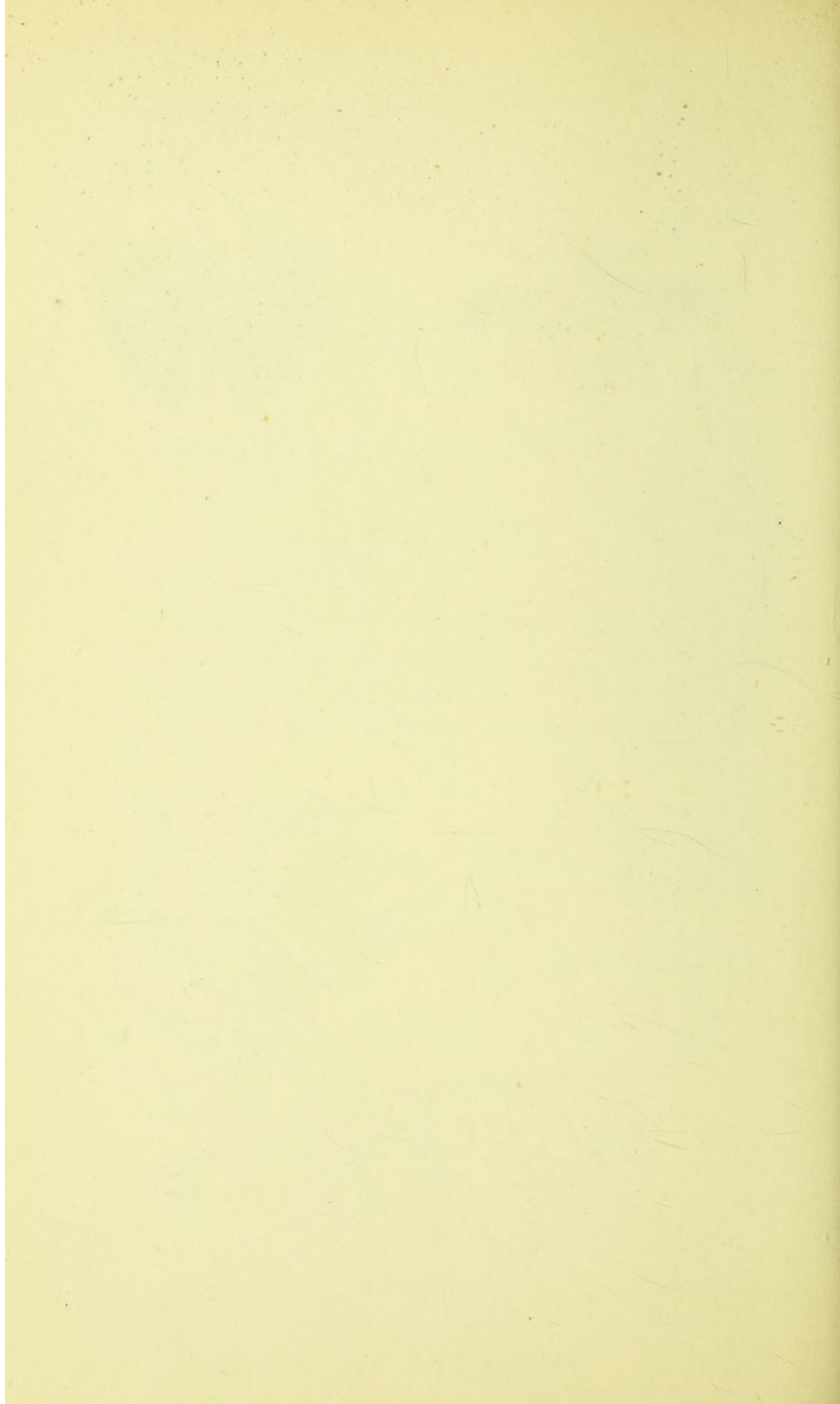
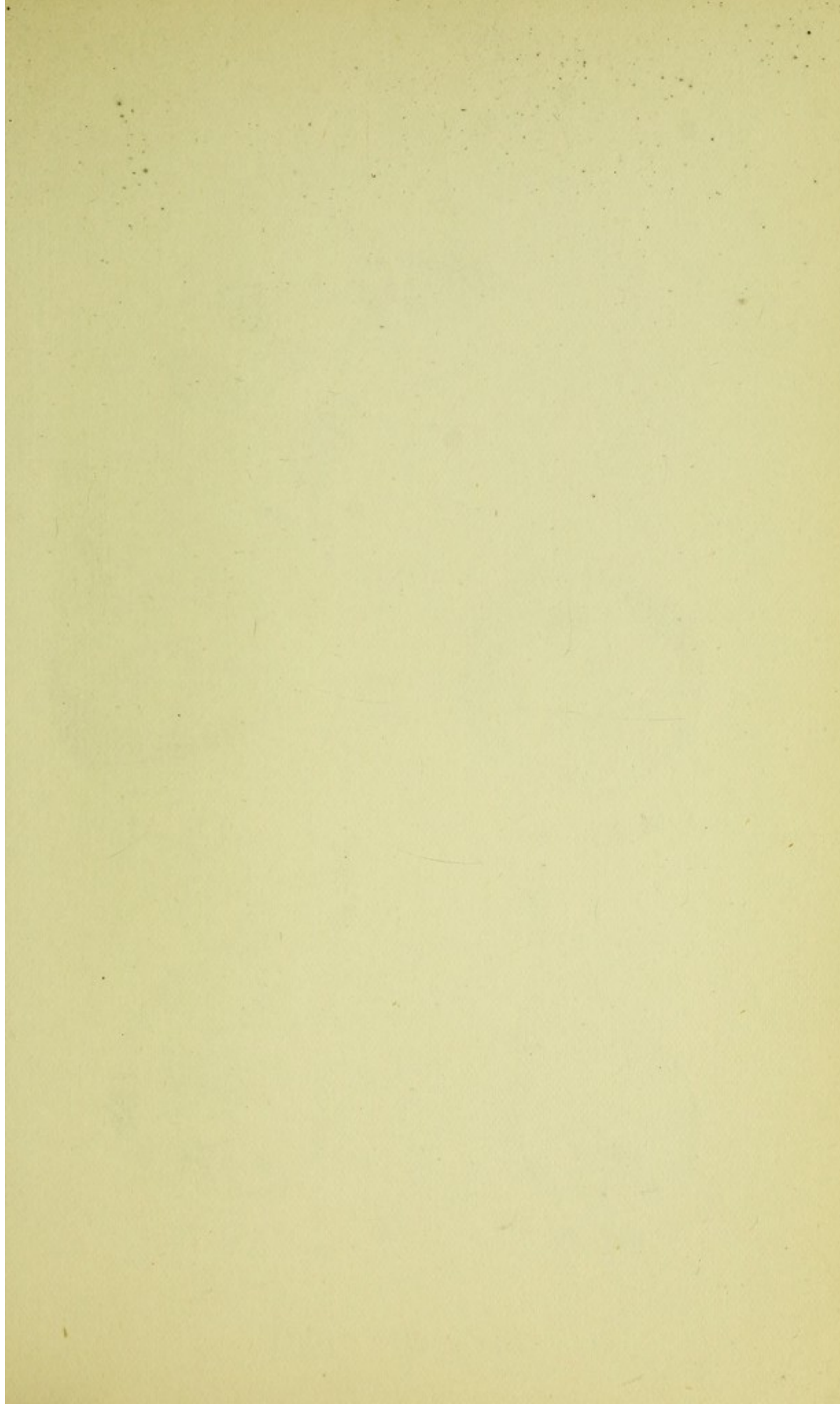


Fig. 48.





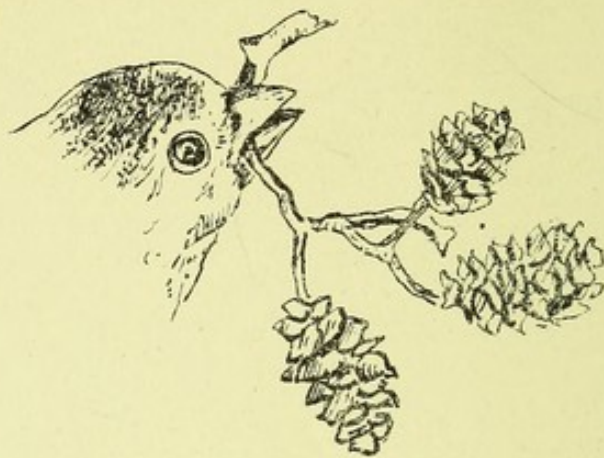


Fig. 49.

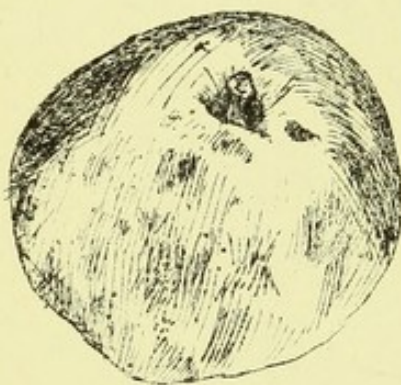


Fig. 50.

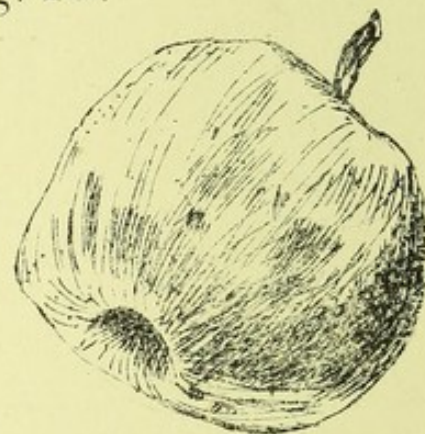


Fig. 51.

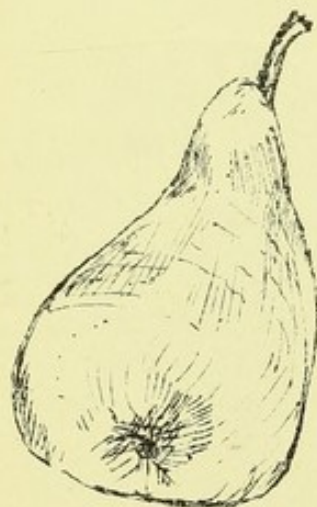


Fig. 52.



Fig. 53.

Plate X.

Fig. 49.—Head of bird, with twig, to be imitated in royal icing.

Figs. 50, 51, 52, 53.—Apples and pears, which can be represented as the fancy dictates, either in gum paste or in royal icing.

Plate XI.

Fig. 54.—Wheatsheaf. Generally cut from gum paste.

Fig. 55.—Wheat border. Generally imitated in royal icing.



Fig. 54.

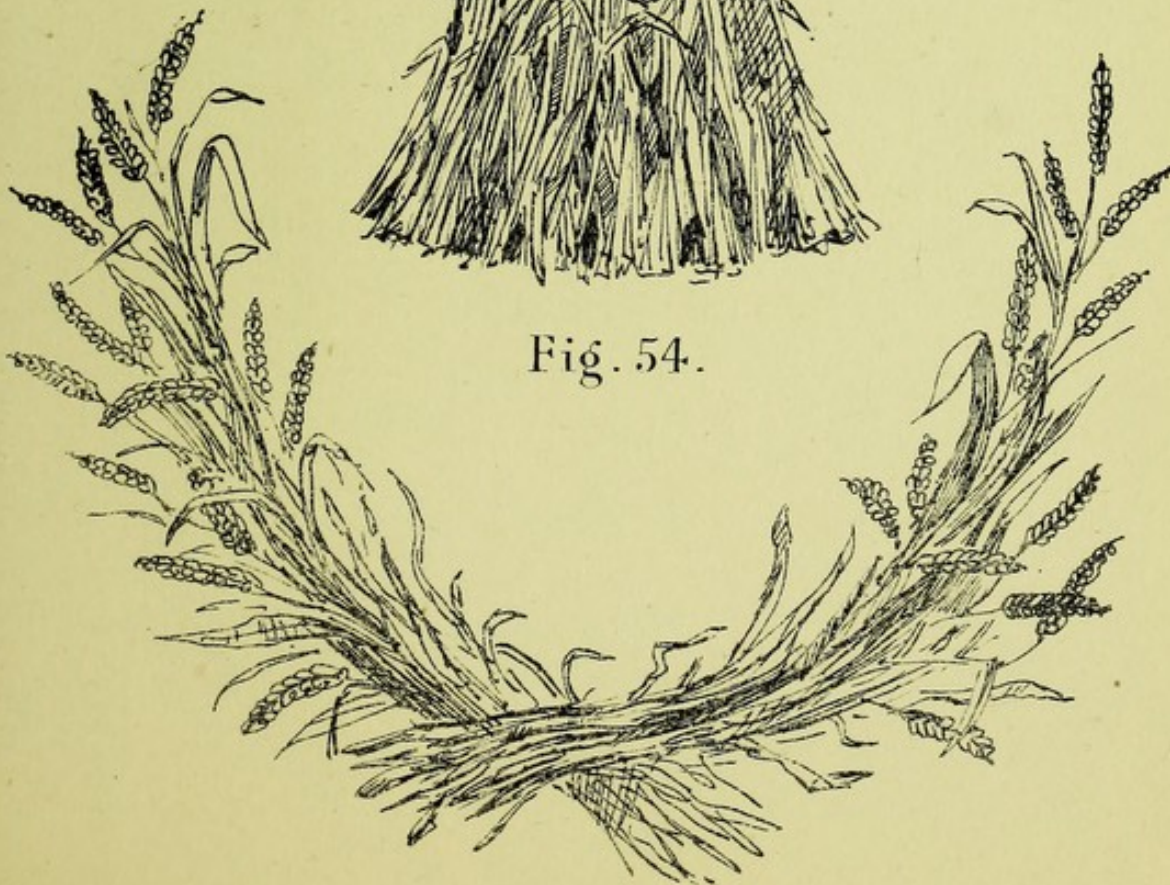
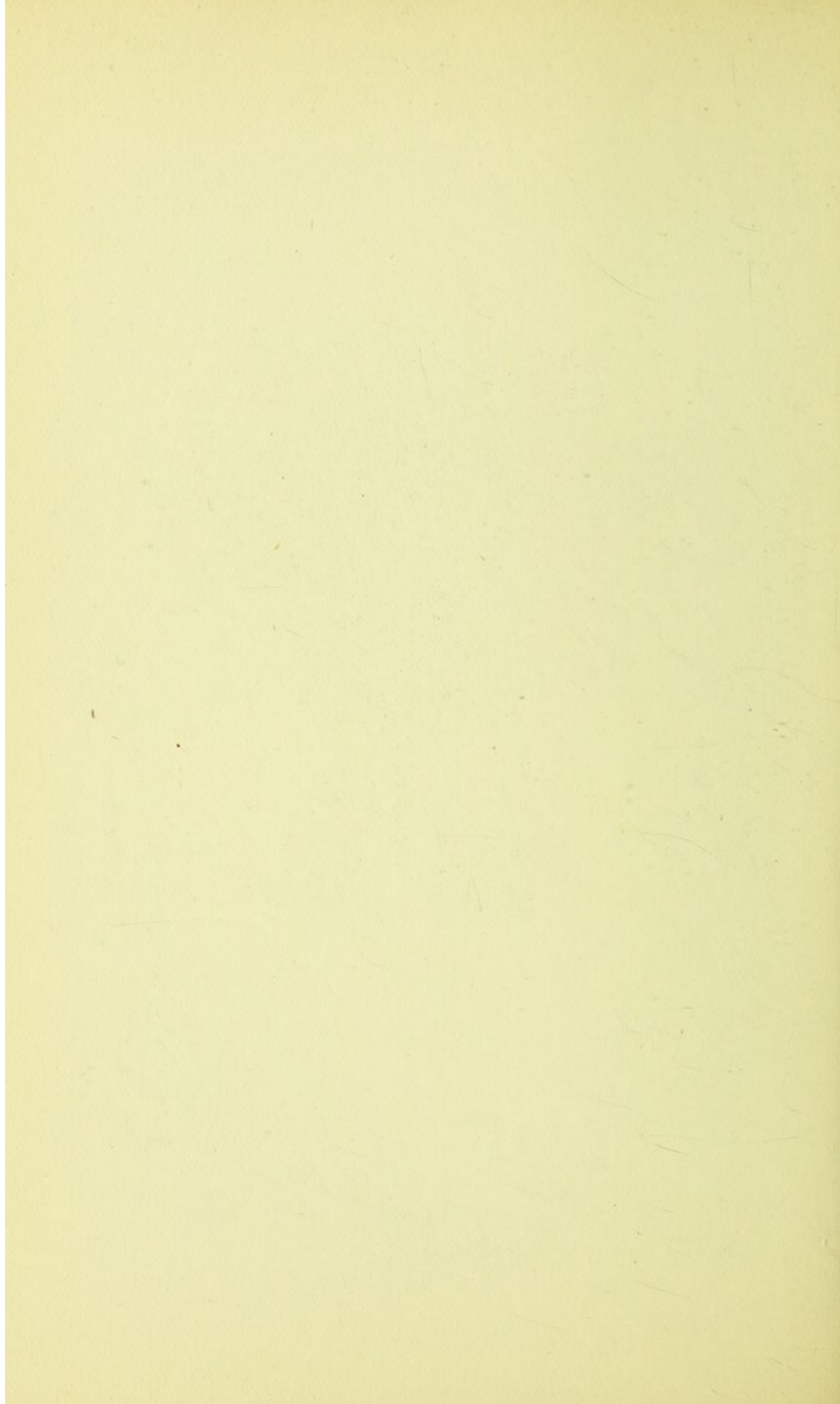
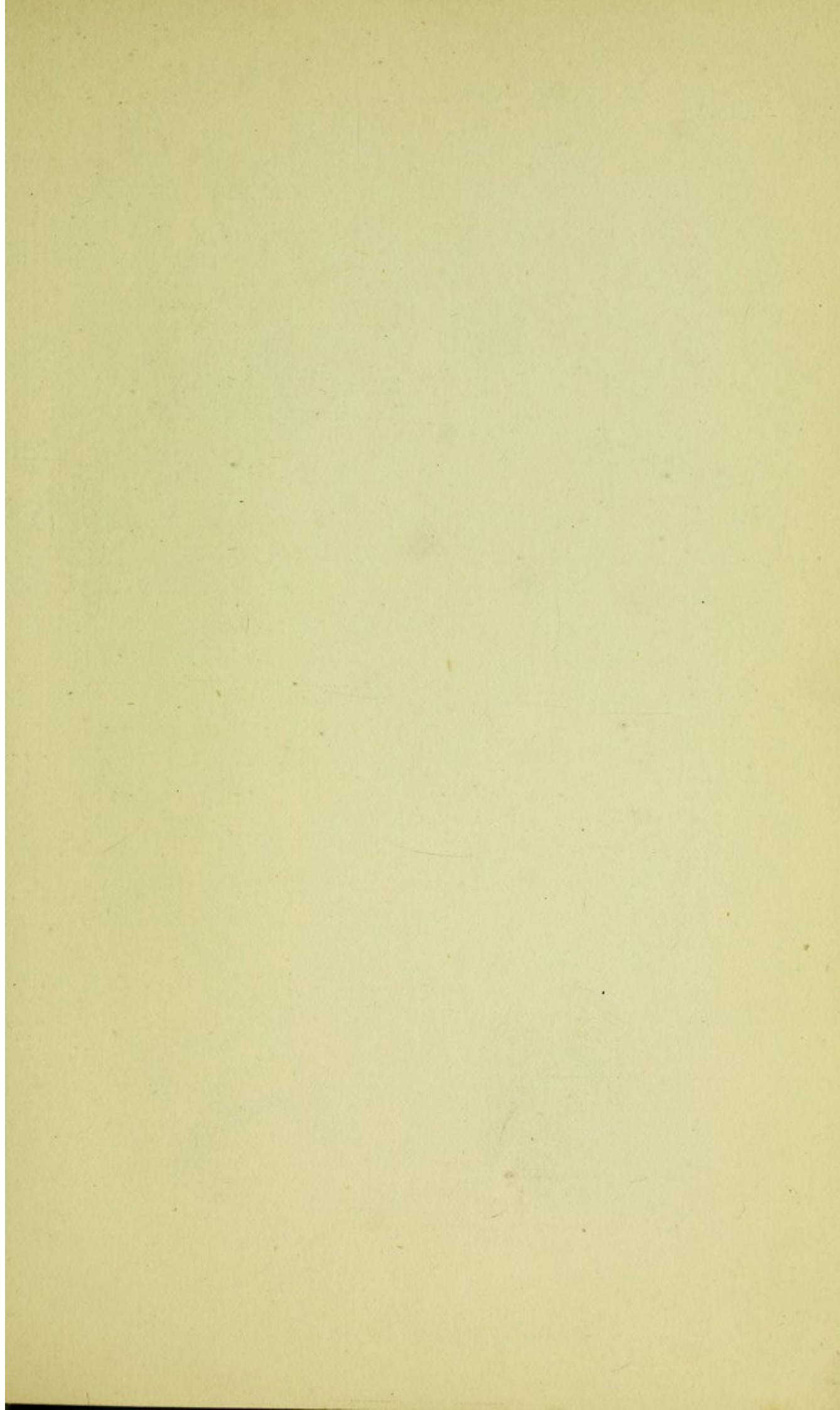


Fig. 55.

WHEATSHEAF & WHEAT BORDER.





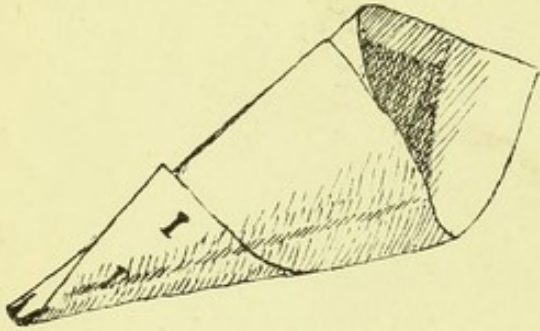


Fig. 56.

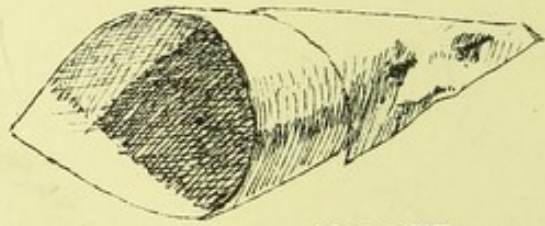


Fig. 57.

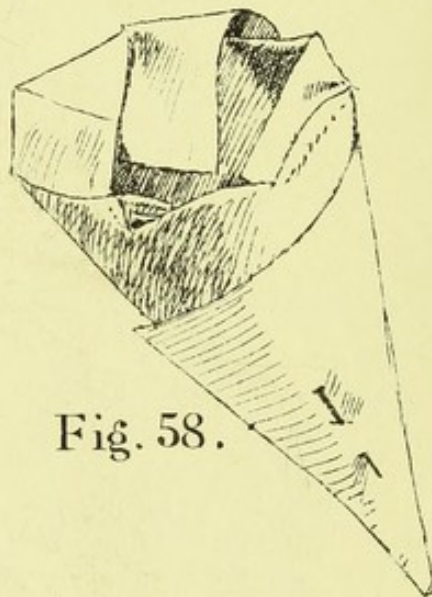


Fig. 58.



Fig. 59.

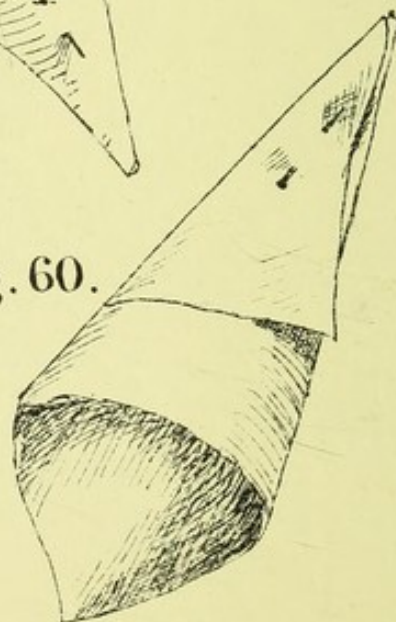


Fig. 60.

Plate XII.

Figs. 56, 57, 58, 59, 60.—Paper cones, or bags for piping cakes, &c., made of writing paper twisted in the form of a cone and fastened with a pin. They are cut at the ends in different shapes, to allow the operator to imitate different devices. In the hands of an expert, the cone is to the piper what the brush is to the painter. Gently press the sides of the cones and the icing will run out.

Plate XIII.

Fig. 61.—Bridecake, with pillars worked in gum paste and royal icing.

Fig. 62.—Small cake, ornamented in royal icing.

Fig. 63.—Centre piece or cake ornament.

Fig. 64.—Veal and ham pie.

Fig. 65.—Small ornamented cake, with doves for centre piece.

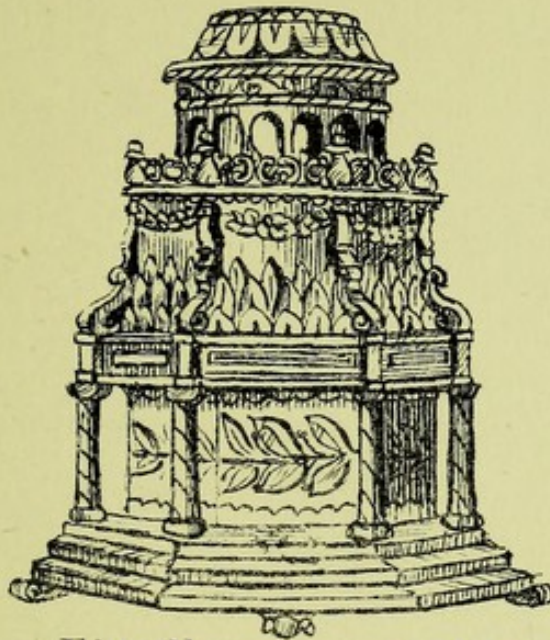


Fig. 61.

BRIDE CAKE.

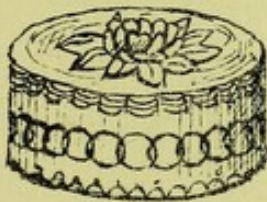


Fig. 62. SMALL CAKE.

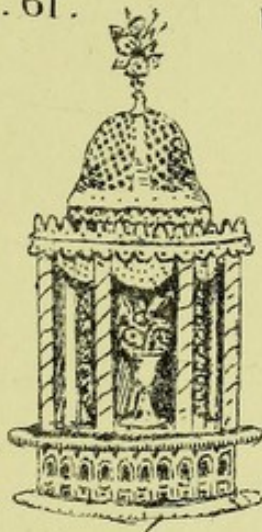


Fig. 63. CENTRE PIECE.



Fig. 64. VEAL & HAM PIE.

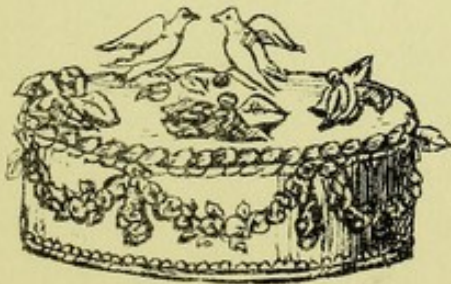
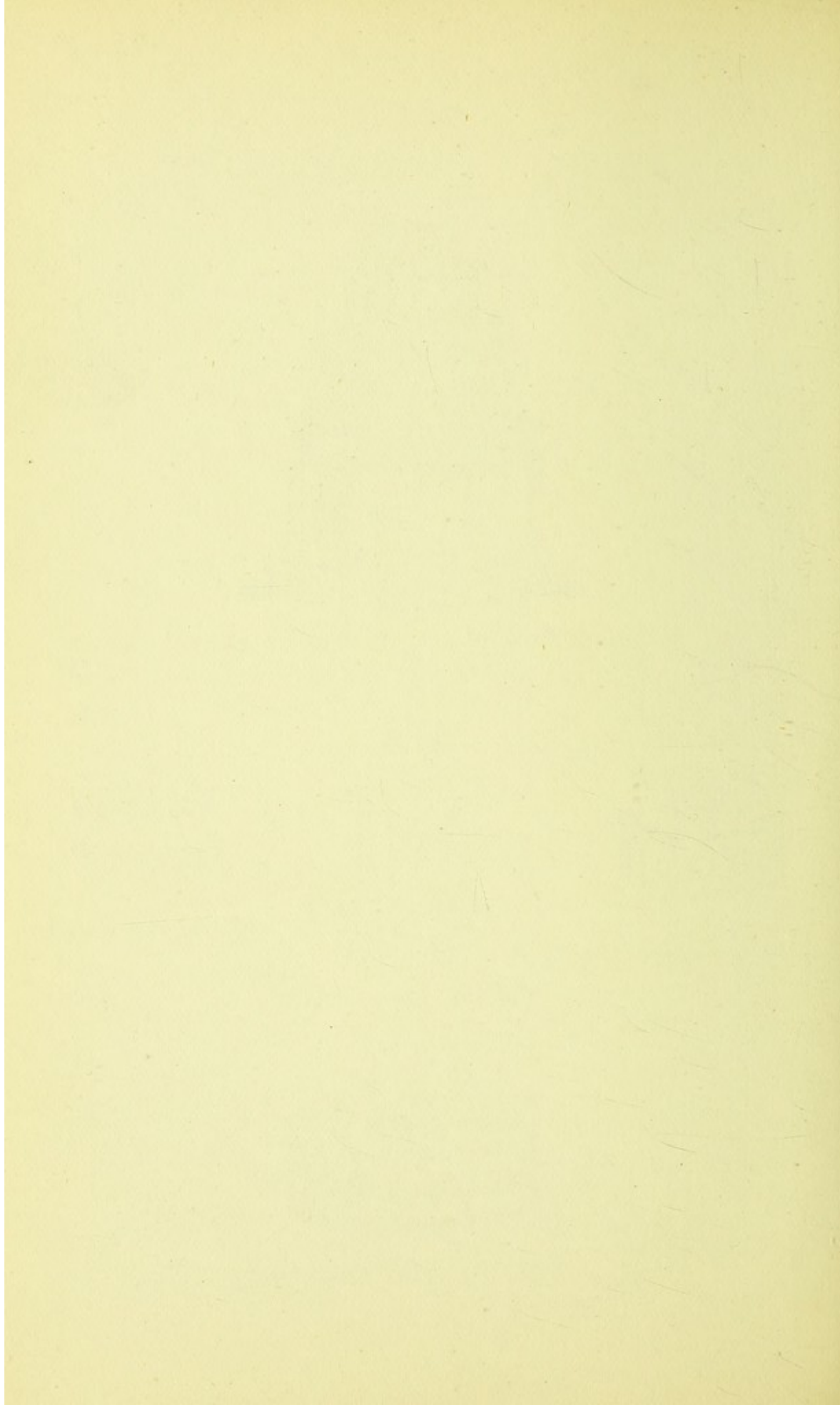
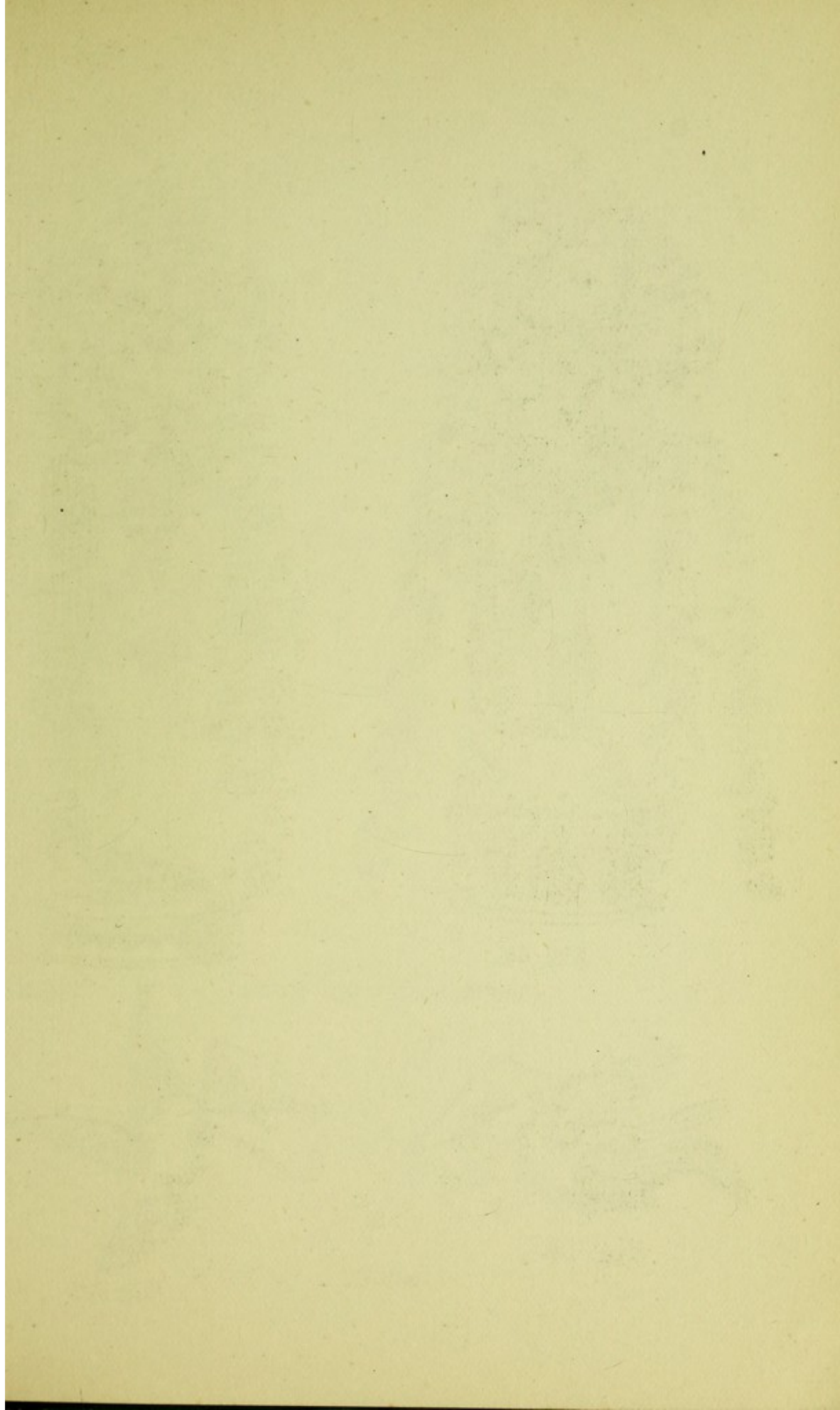


Fig. 65. CAKE WITH DOVES.





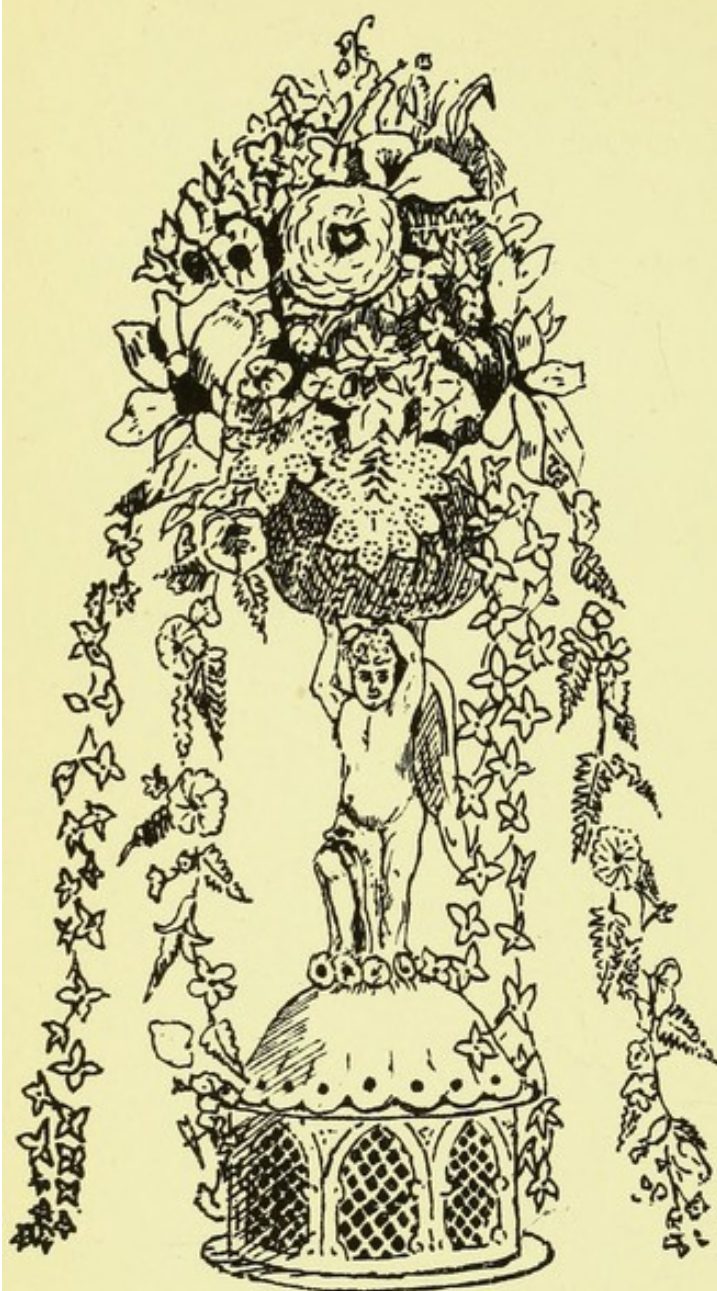


Fig. 66.

CENTRE PIECES FOR CAKES.



Fig. 67.

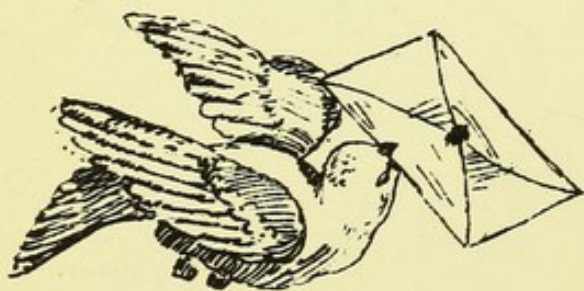


Fig. 68.

DOVES.

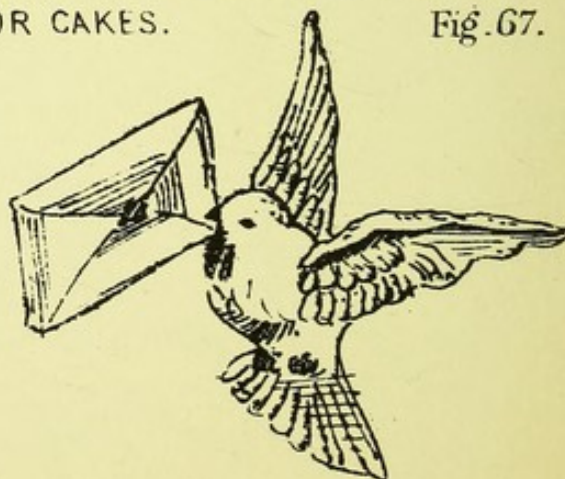


Fig. 69.

Plate XIV.

Fig. 66.—Centre piece for cake, with figure, flowers, and creepers.

Fig. 67.—Ditto, ditto.

Fig. 68.—Dove, with love-letter

Fig. 69.—Ditto, ditto.

Plate XV.

Fig. 70.—Centre piece for cake, with figure, flowers, and creepers.

Fig. 71.—Centre piece for cake, with flowers and creepers.

Fig. 72.—Ditto, ditto.

Fig. 73.—Ditto, ditto.



Fig. 70.



Fig. 71.

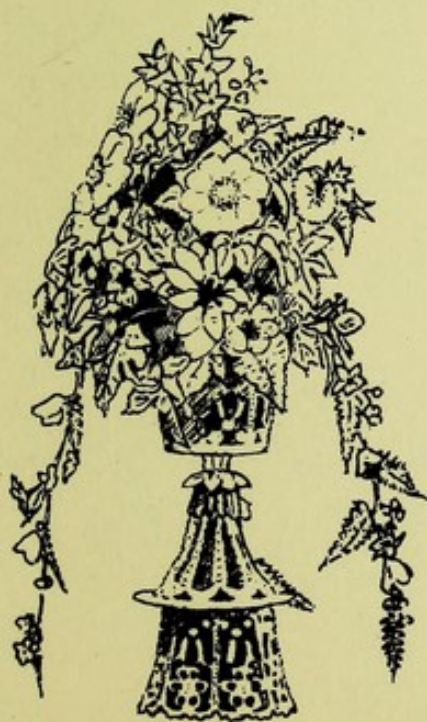


Fig. 73.

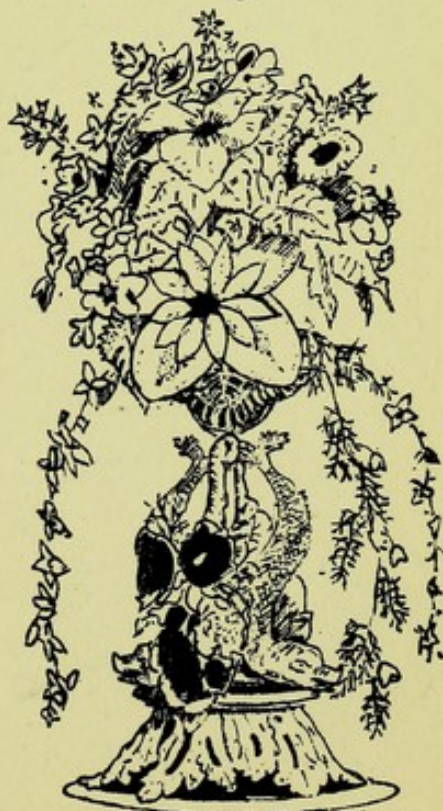
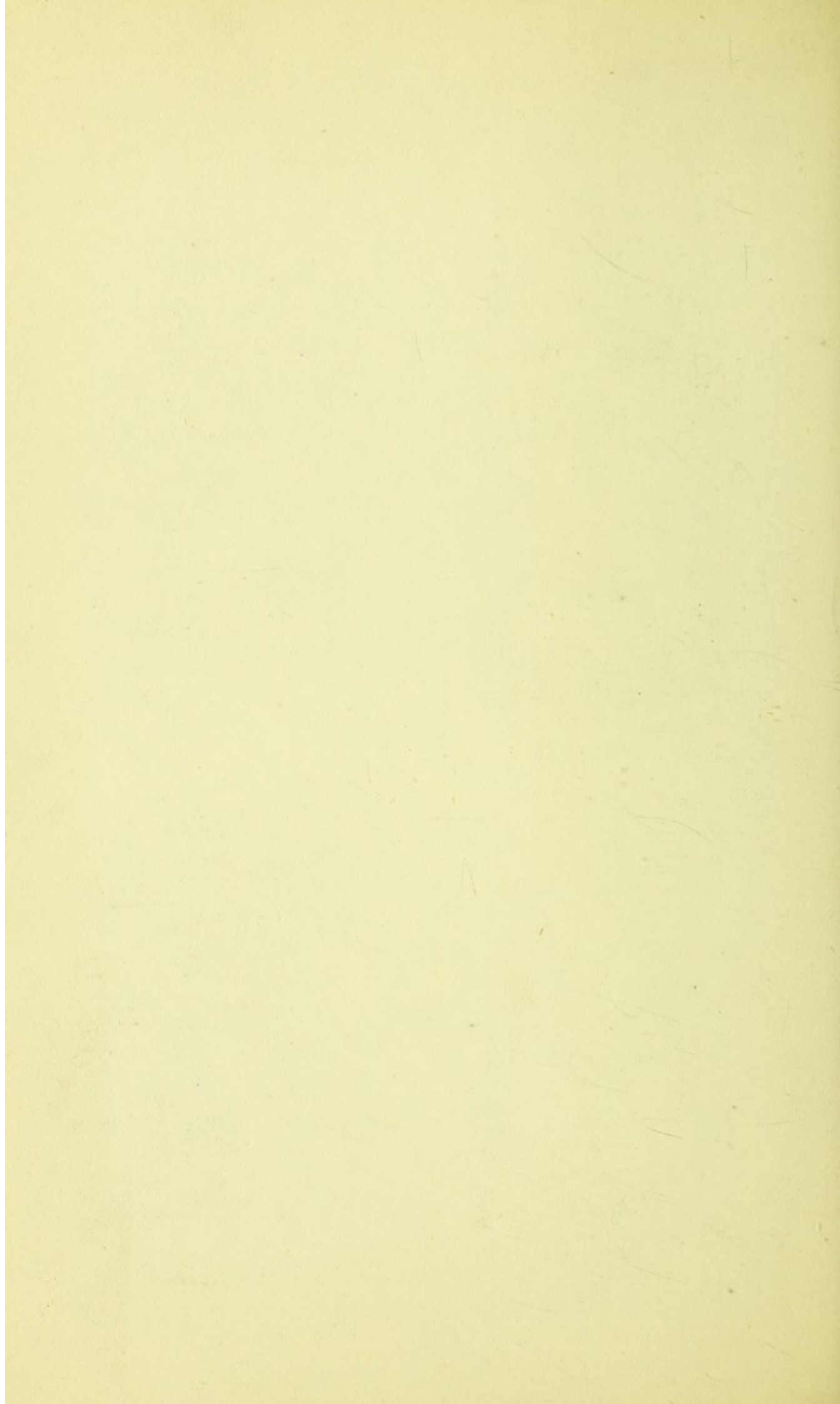


Fig. 73.



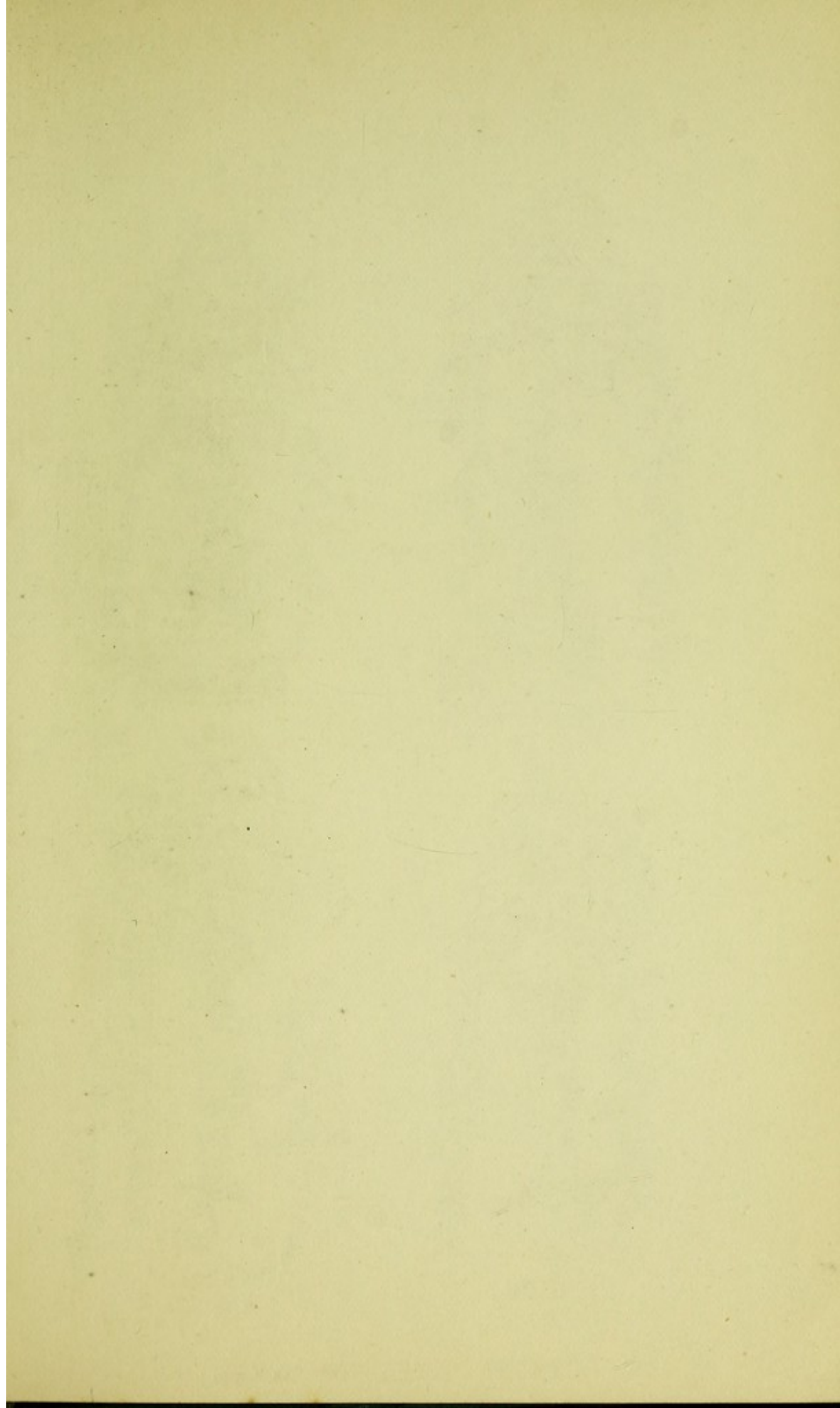




Fig. 74.



Fig. 75.



Fig. 76.



Fig. 77.

Plate XVI.

Fig. 74.—Centre piece for cake, with figures, flowers, and creepers.

Fig. 75.—Centre piece for cake, with flowers and creepers.

Fig. 76.—Centre piece for cake, with figure, flowers, and creepers.

Fig. 77.—Centre piece for cake, figure, flowers, and creepers.

Plate XVII.

Fig. 78.—Centre piece for cake, with figure, flowers, and creepers.

Fig. 79.—Centre piece for cake, with flowers and creepers.

Fig. 80.—Ditto, ditto.

Fig. 81.—Centre piece for cake, with figure, flowers, and creepers.

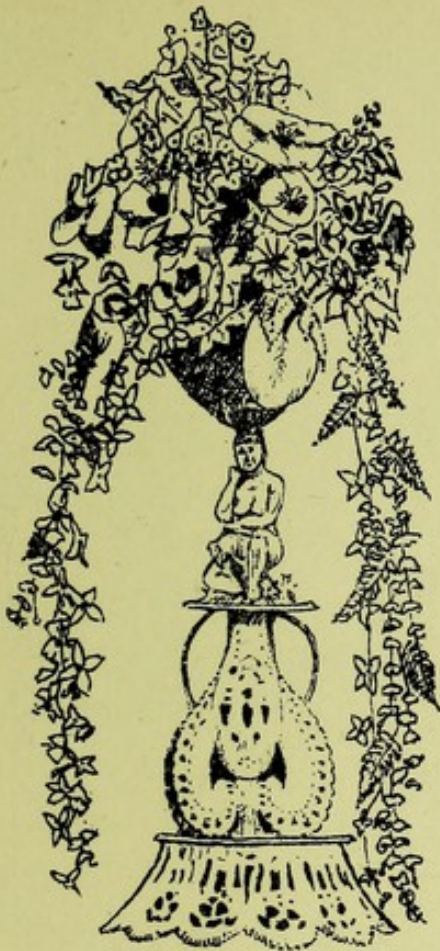


Fig. 78.



Fig. 79.

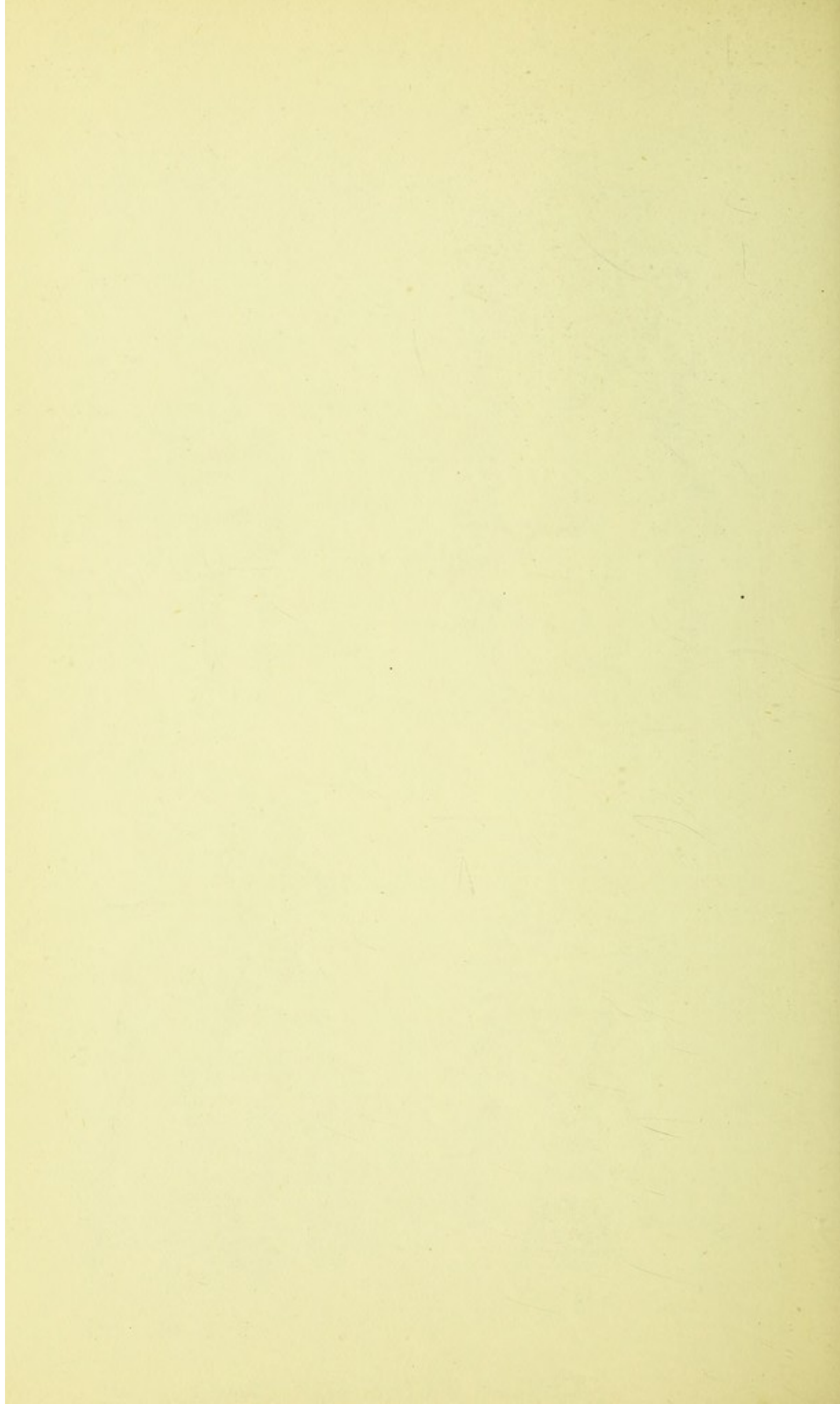


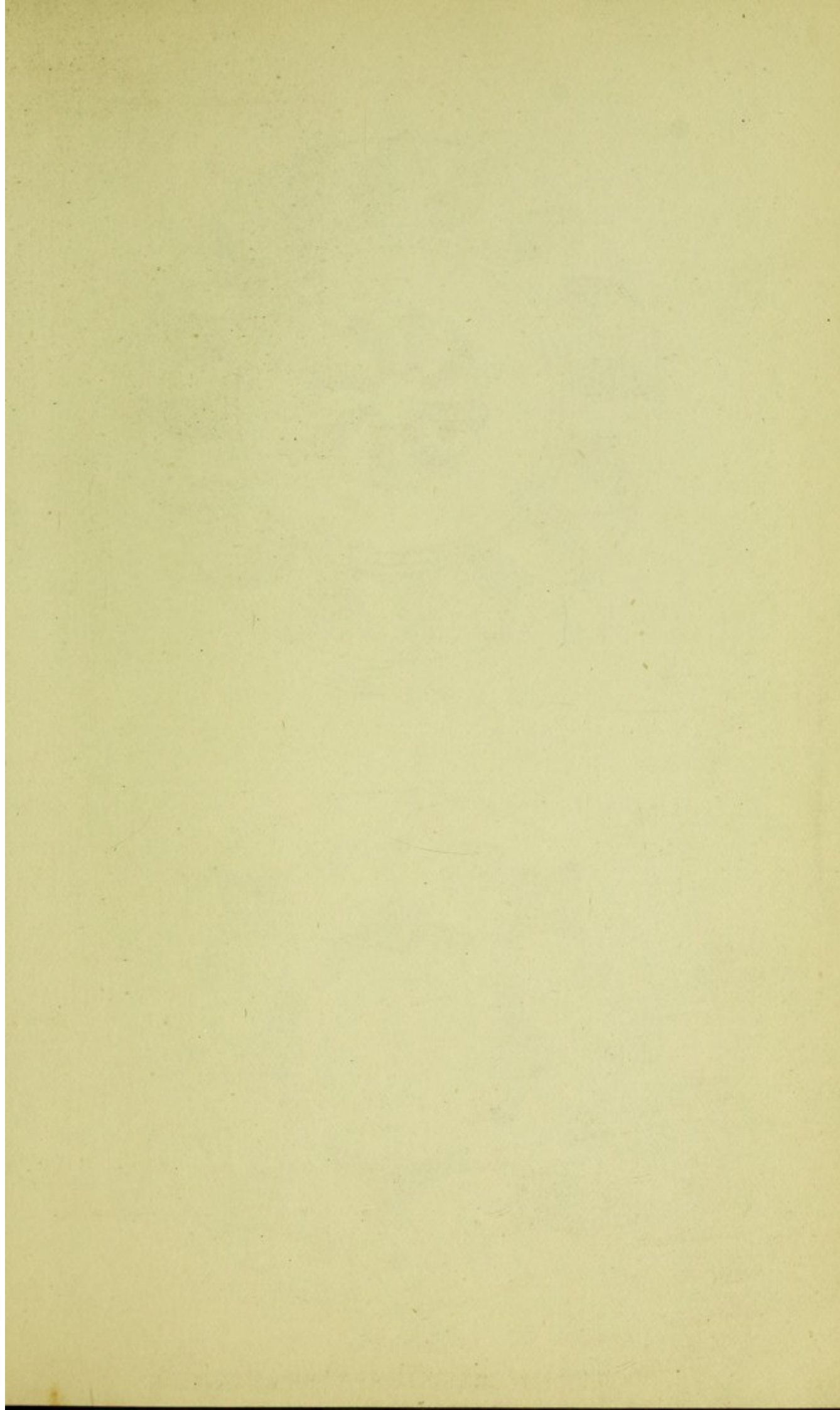
Fig. 80.



Fig. 81.

CENTRE PIECES FOR CAKES.





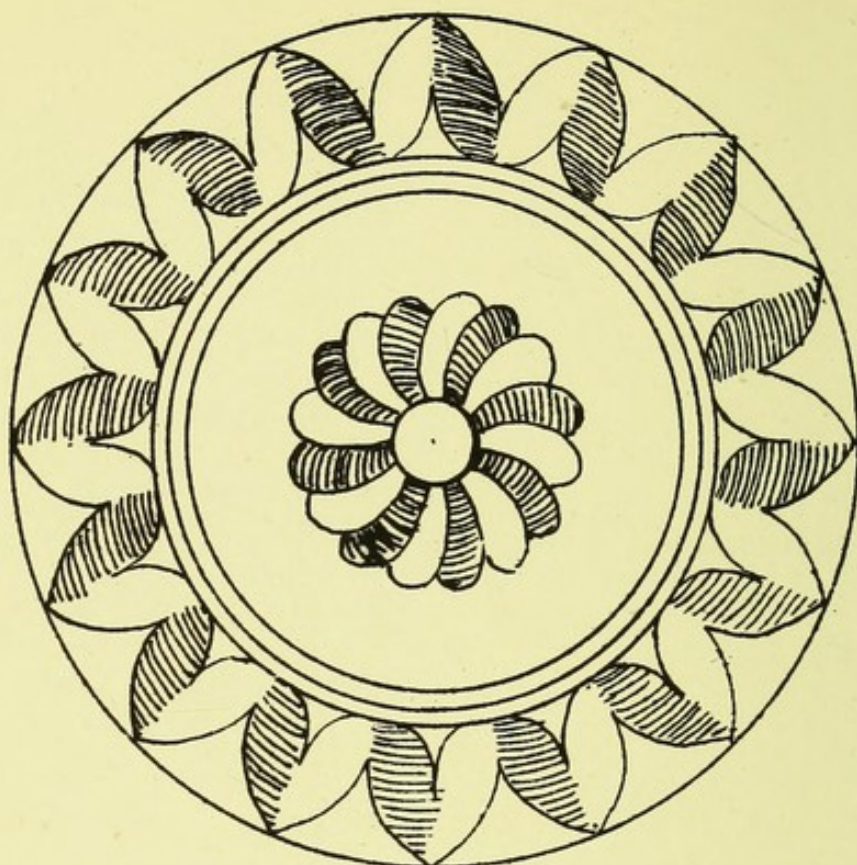


Fig. 82.

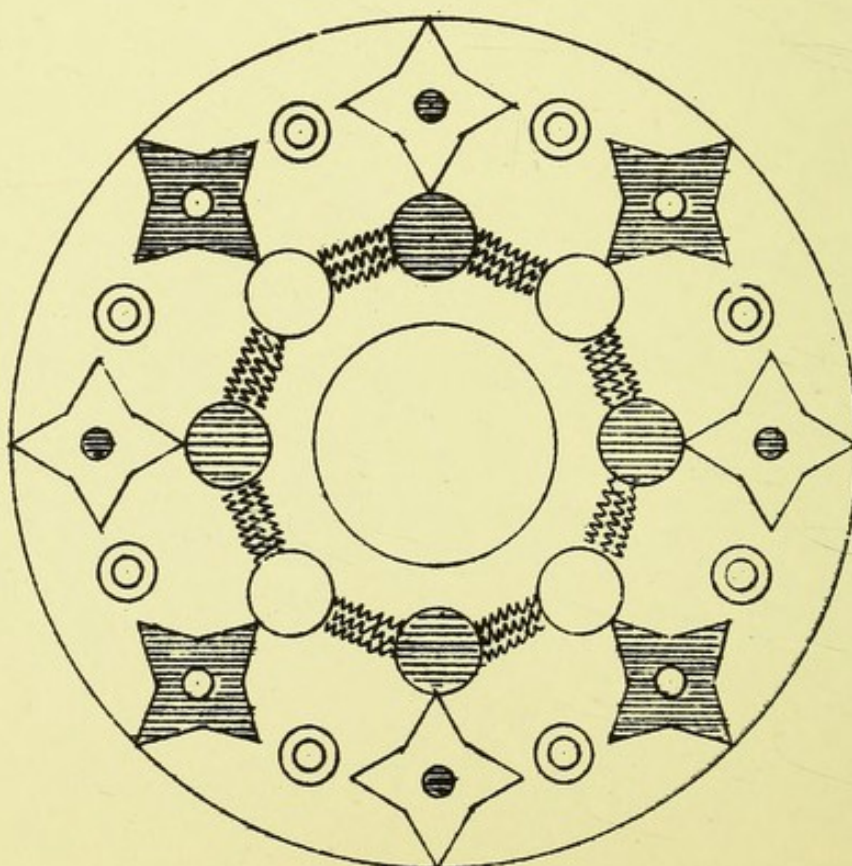


Fig. 83.

TOPS OF ONE STOREY BRIDE CAKES.

Plate XVIII.

Figs. 82, 83.—Designs for the top of one-storey bride cakes, piped with royal icing.

Plate XIX.

Figs. 84, 85.—Designs for the top of one-storey bride cakes,
piped with royal icing.

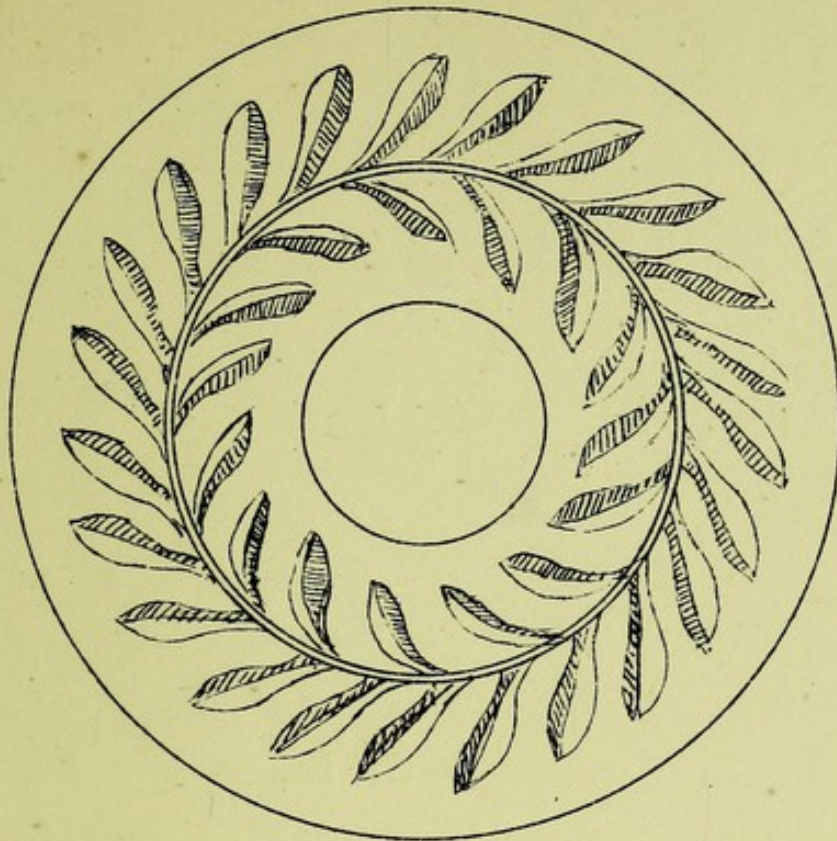
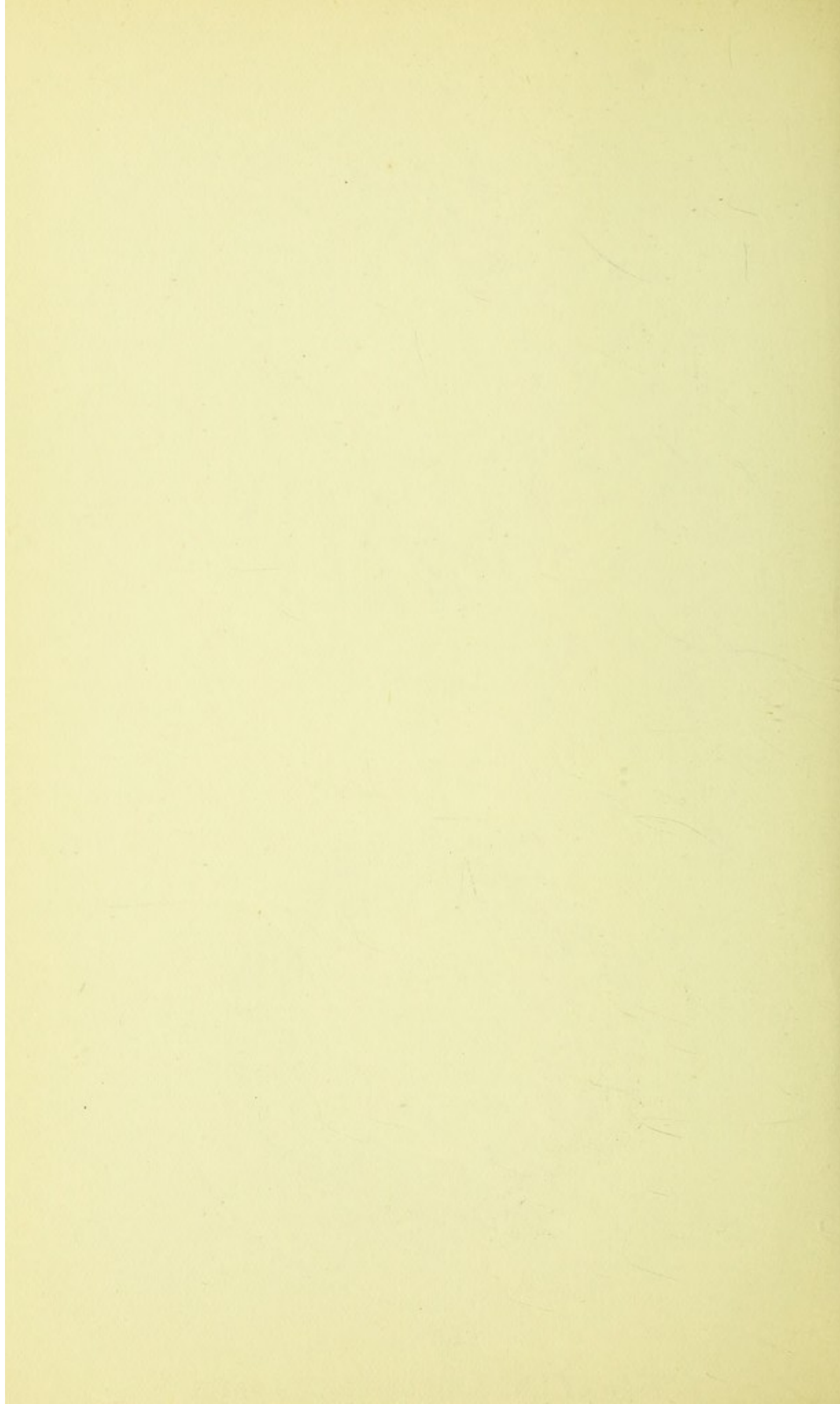


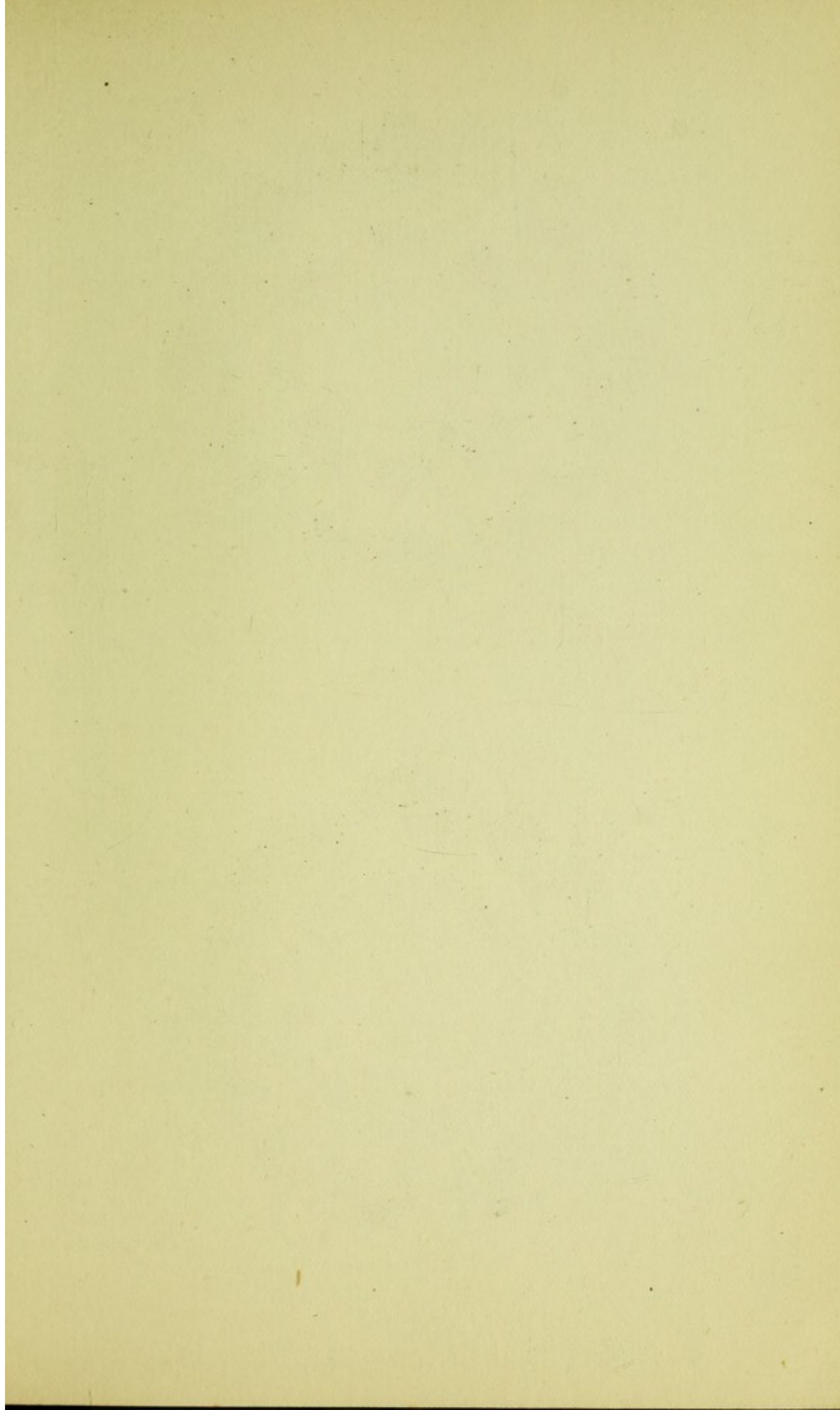
Fig. 84.



Fig. 85.

TOPS OF ONE-STOREY-BRIDE CAKES.





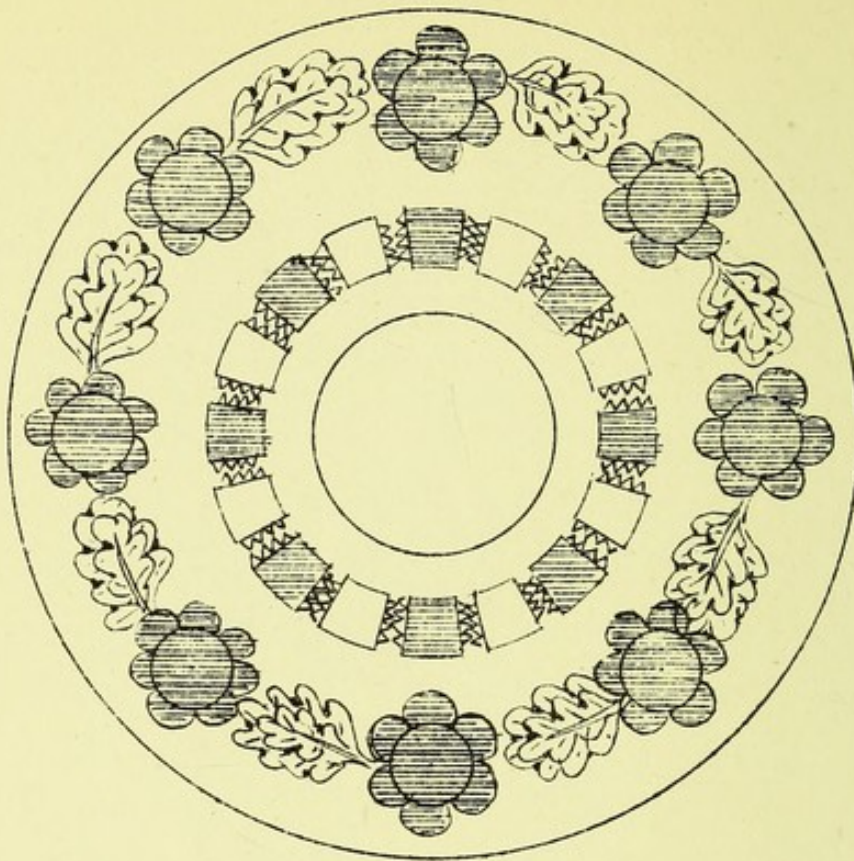


Fig. 86.

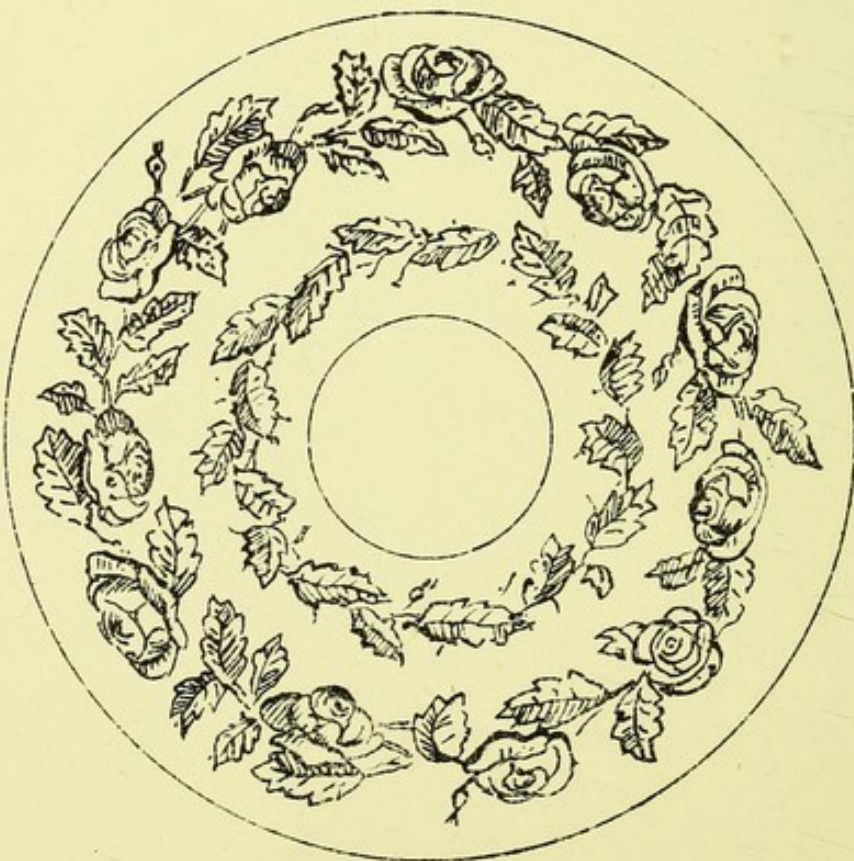


Fig. 87.

TOPS OF ONE-STOREY BRIDE CAKES.

Plate XX.

Figs. 86, 87.—Designs for the top of one-storey bride cakes,
piped with royal icing,

Plate XXI.

Figs. 88, 89.—Designs for the top of one-storey bride cakes,
piped with royal icing.

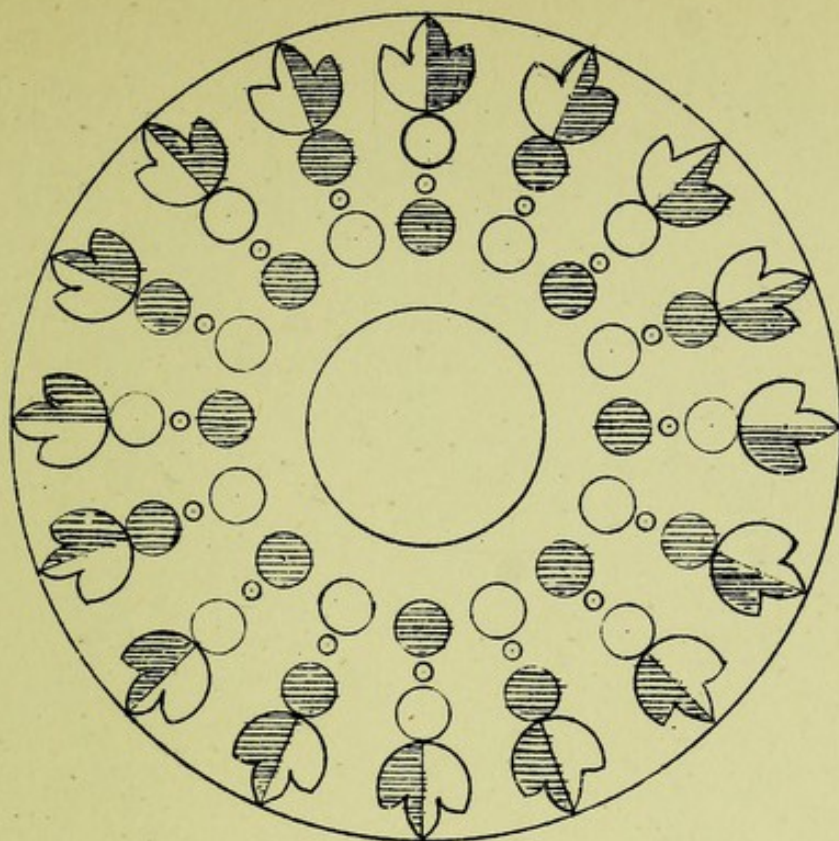


Fig. 88.

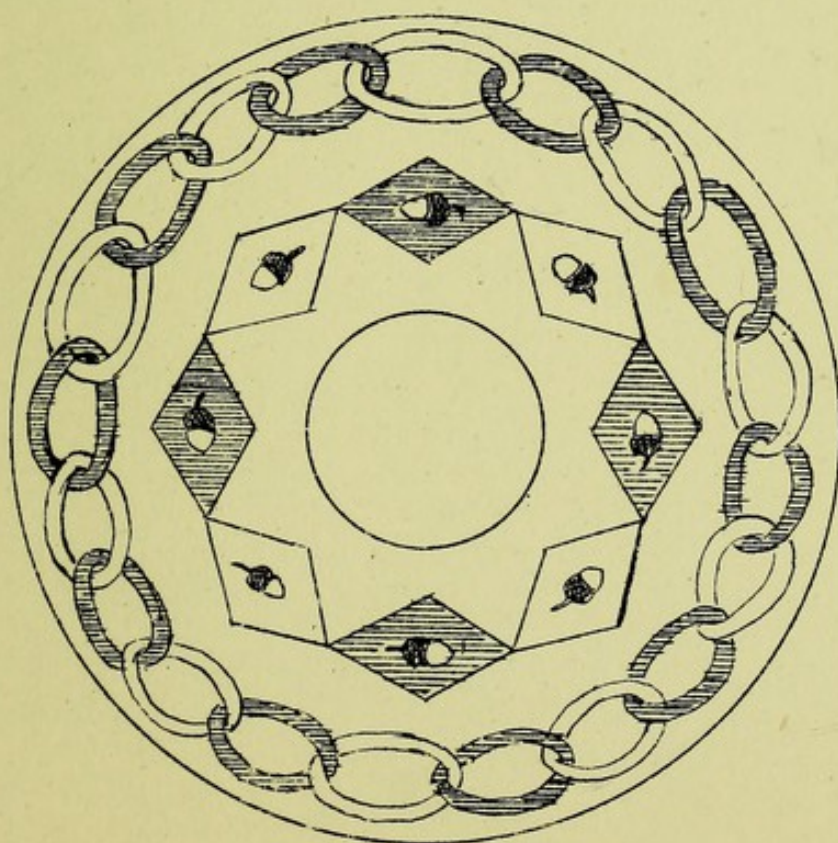
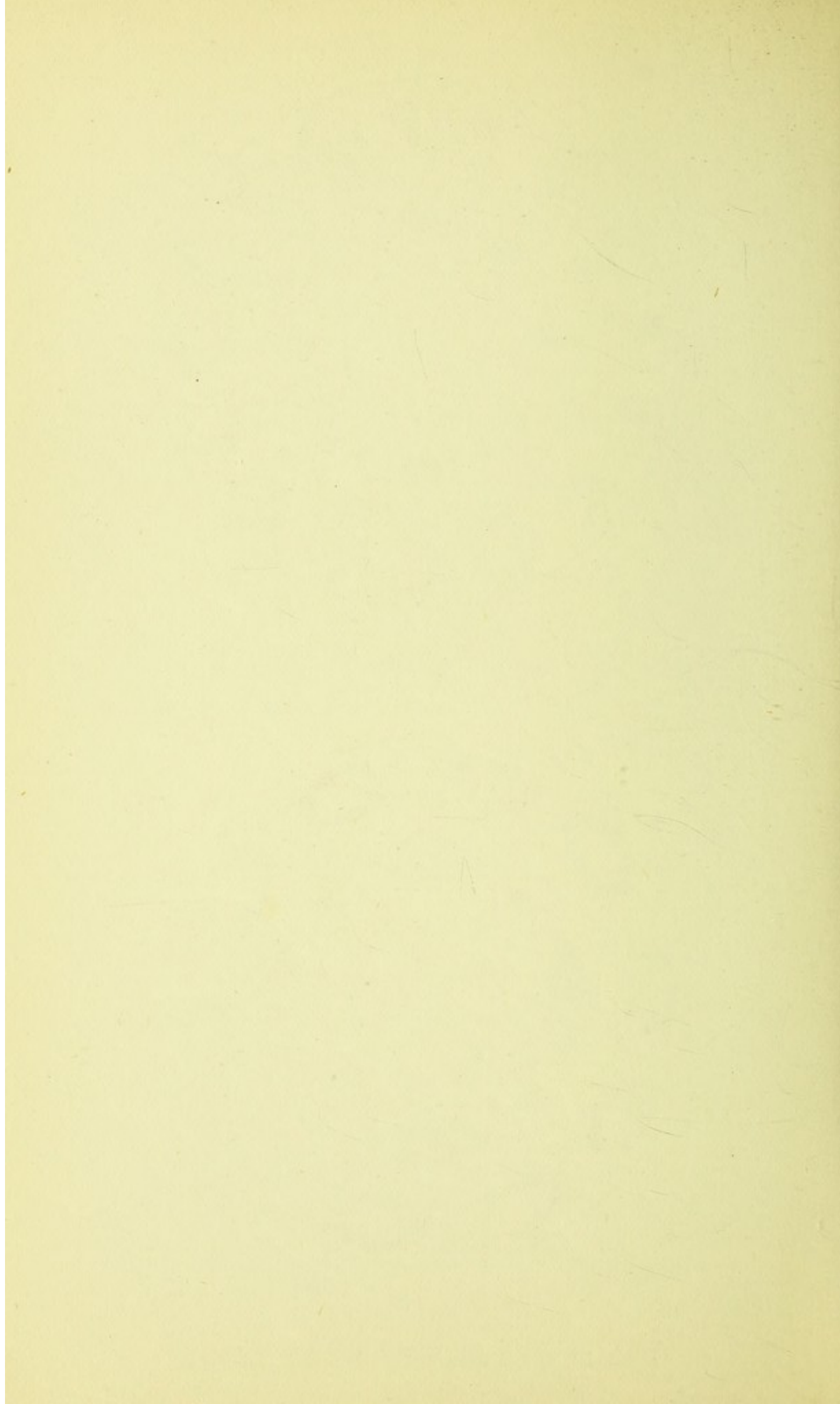
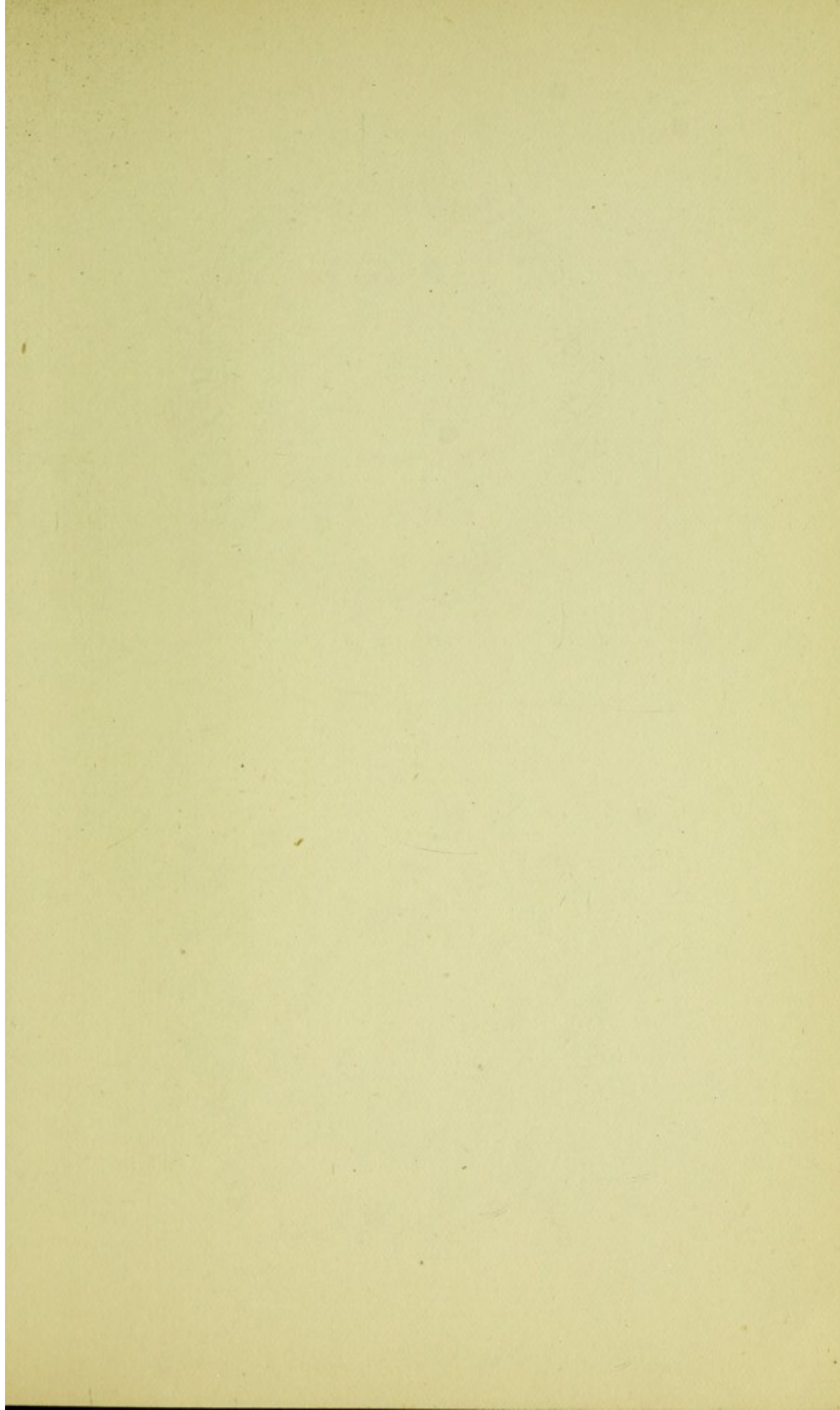


Fig. 89.

TOPS OF ONE-STOREY BRIDE CAKES.





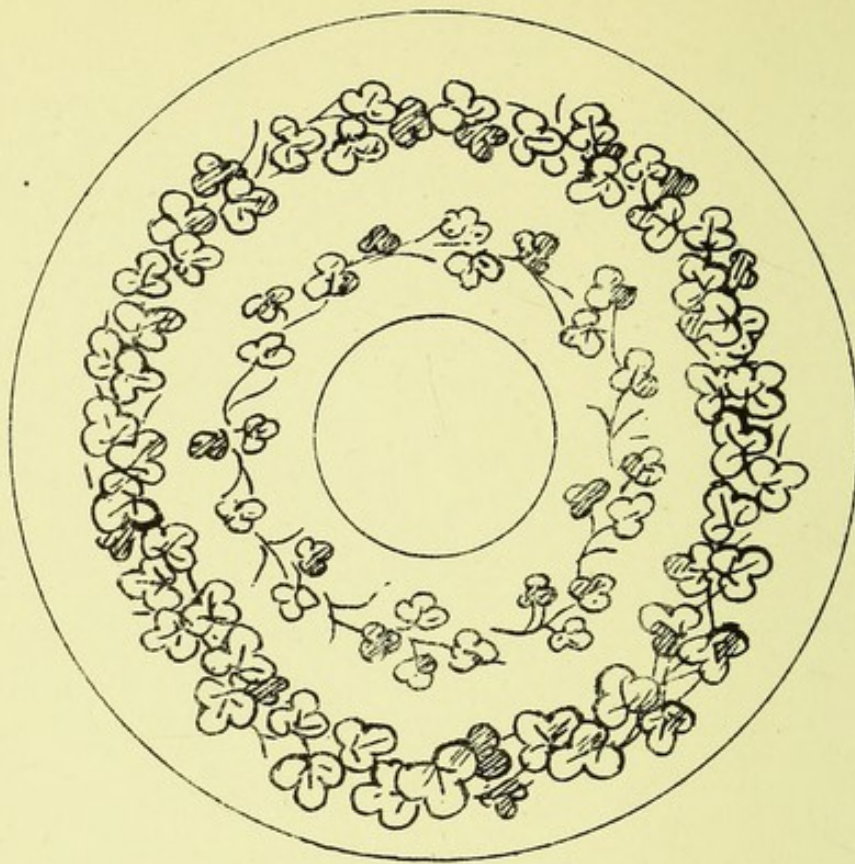


Fig. 90.



Fig. 91.

TOPS OF ONE-STOREY BRIDE CAKES.

Plate XXII.

Figs. 90, 91.—Designs for the top of one-storey bride cakes,
piped with royal icing.

Plate XXIII.

Fig. 92. — One-storey bride cake, plain iced, with centre piece, and decorated with flowers.

Fig. 93.—One-storey bride cake, plain piped.

Fig. 94.—Three-storey bride cake, with centre piece, piped and decorated.



Fig. 92.

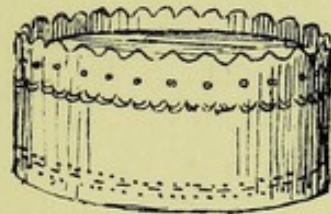
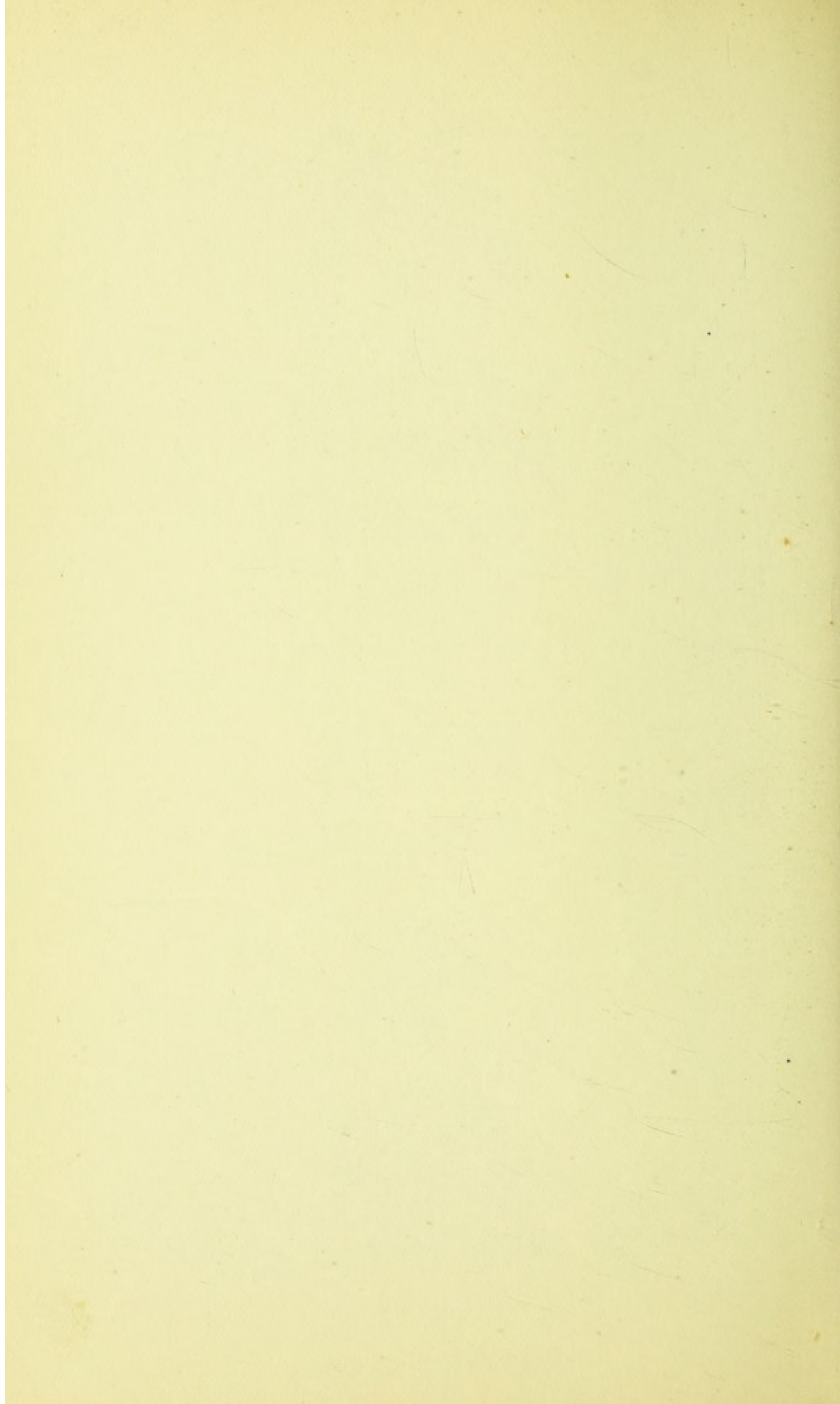


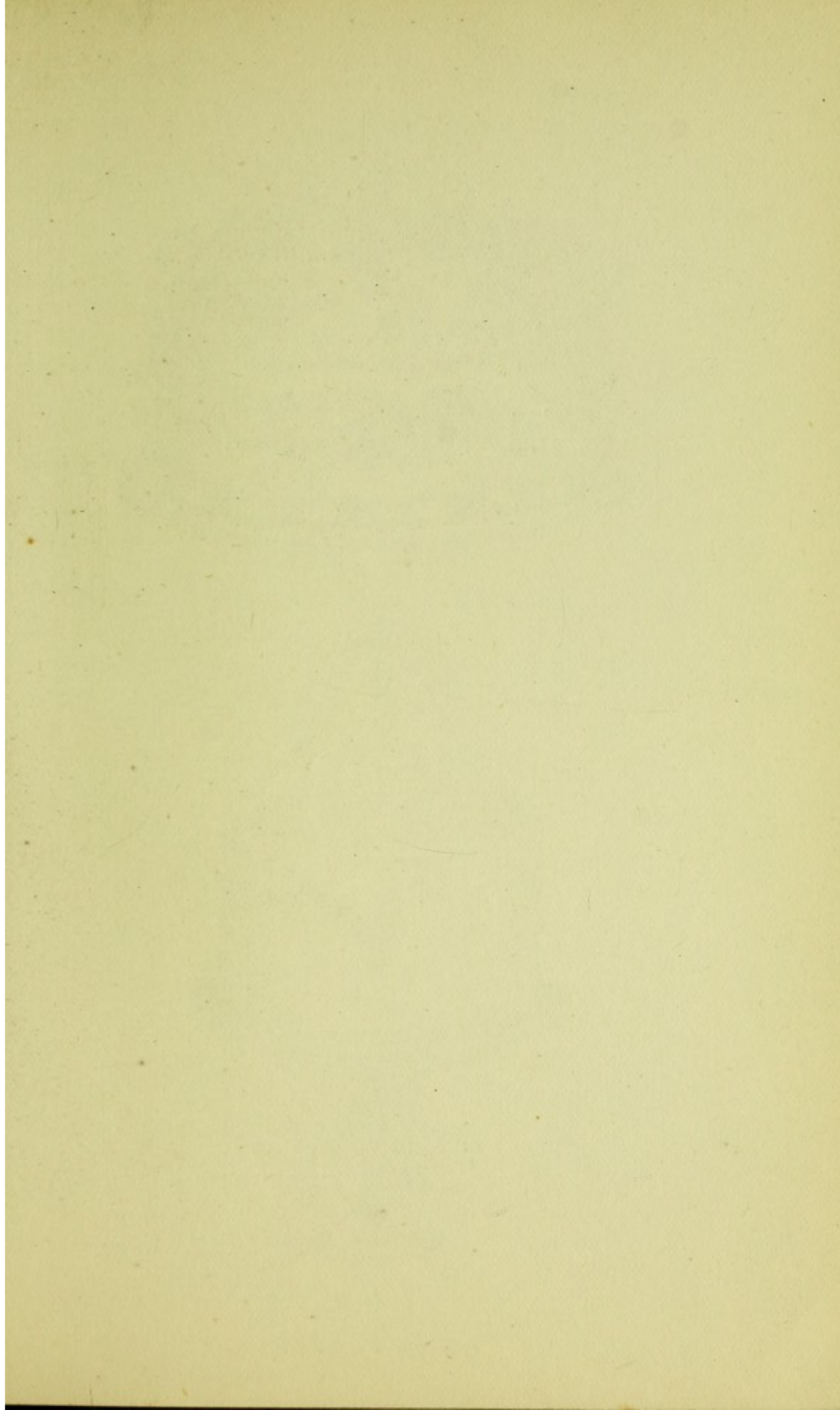
Fig. 93.



Fig. 94.

BRIDE CAKES.





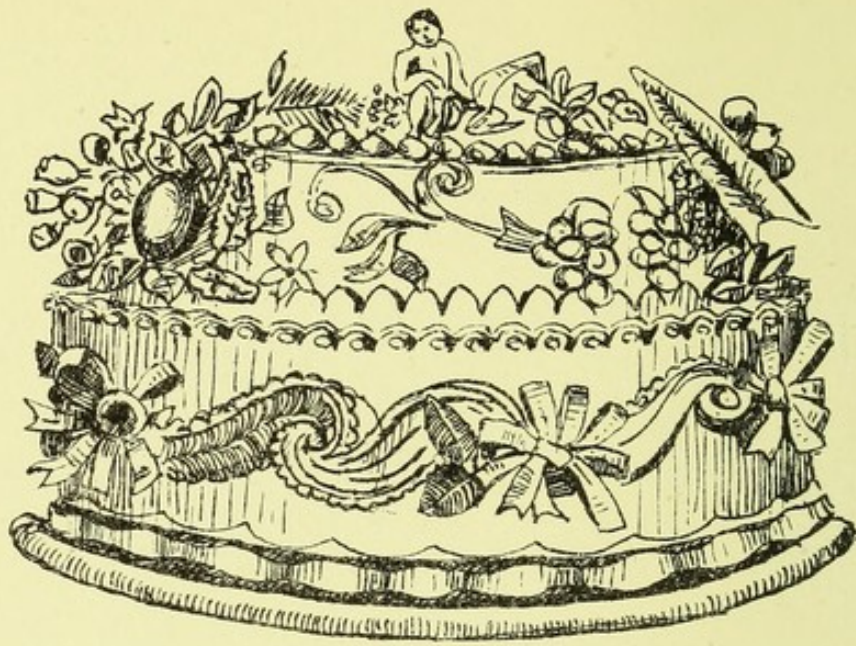


Fig. 95.

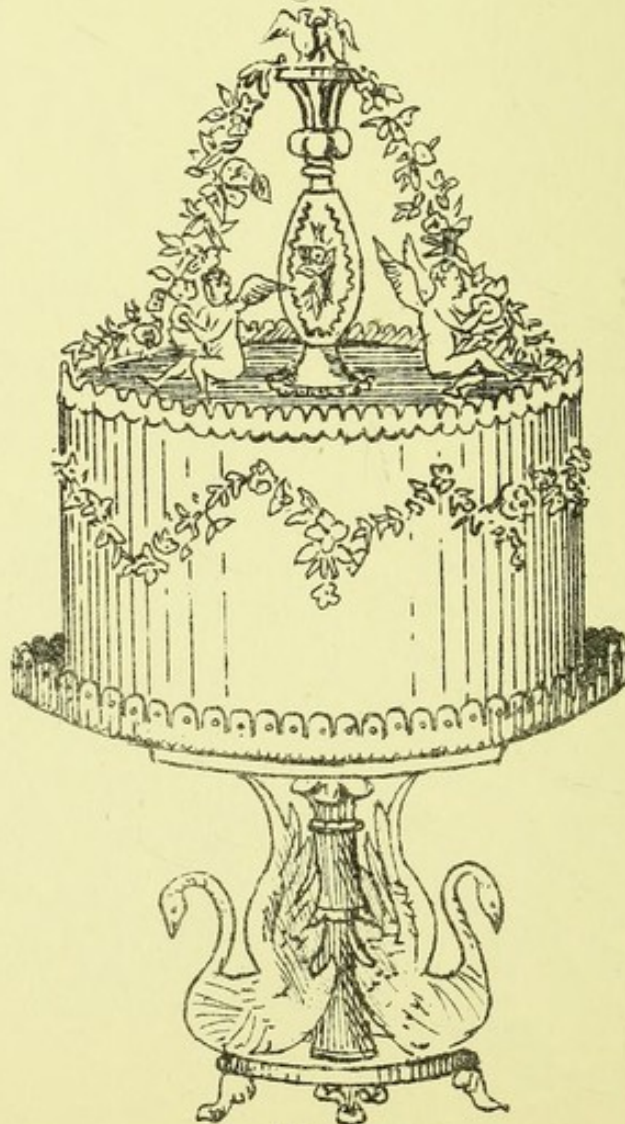


Fig. 96.

BRIDE CAKES.

Plate XXIV.

Fig. 95.—Two-storey bride cake, piped with royal icing, decorated, and with centre figure.

Fig. 96.—One-storey bride cake, with border piped, and centre piece—cake placed on a handsome stand.

Plate XXV.

Fig. 97.—Handsome two-storey bride cake with centre piece of flowers and creepers. This design of cake may be easily got up in royal icing, with four Cupids placed round the second storey.

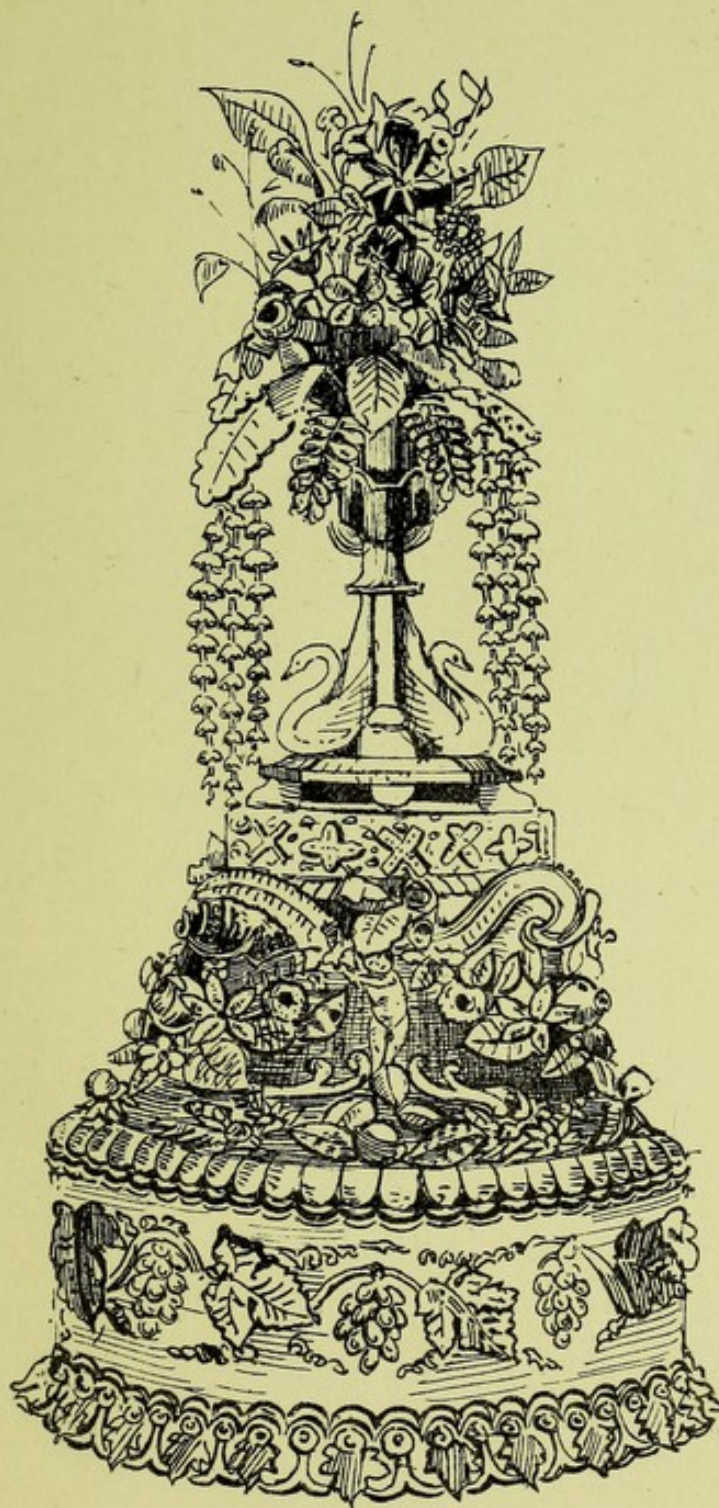
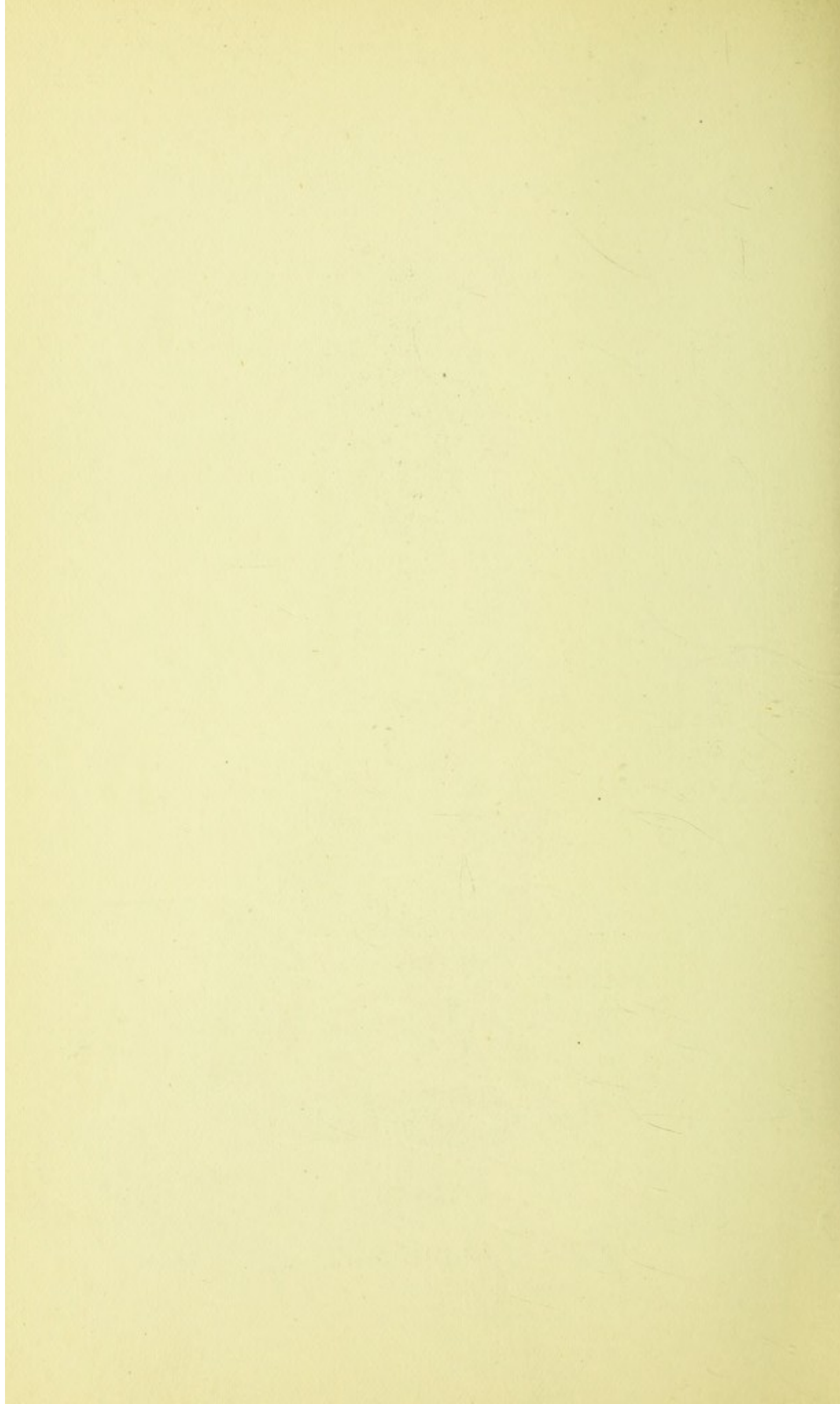
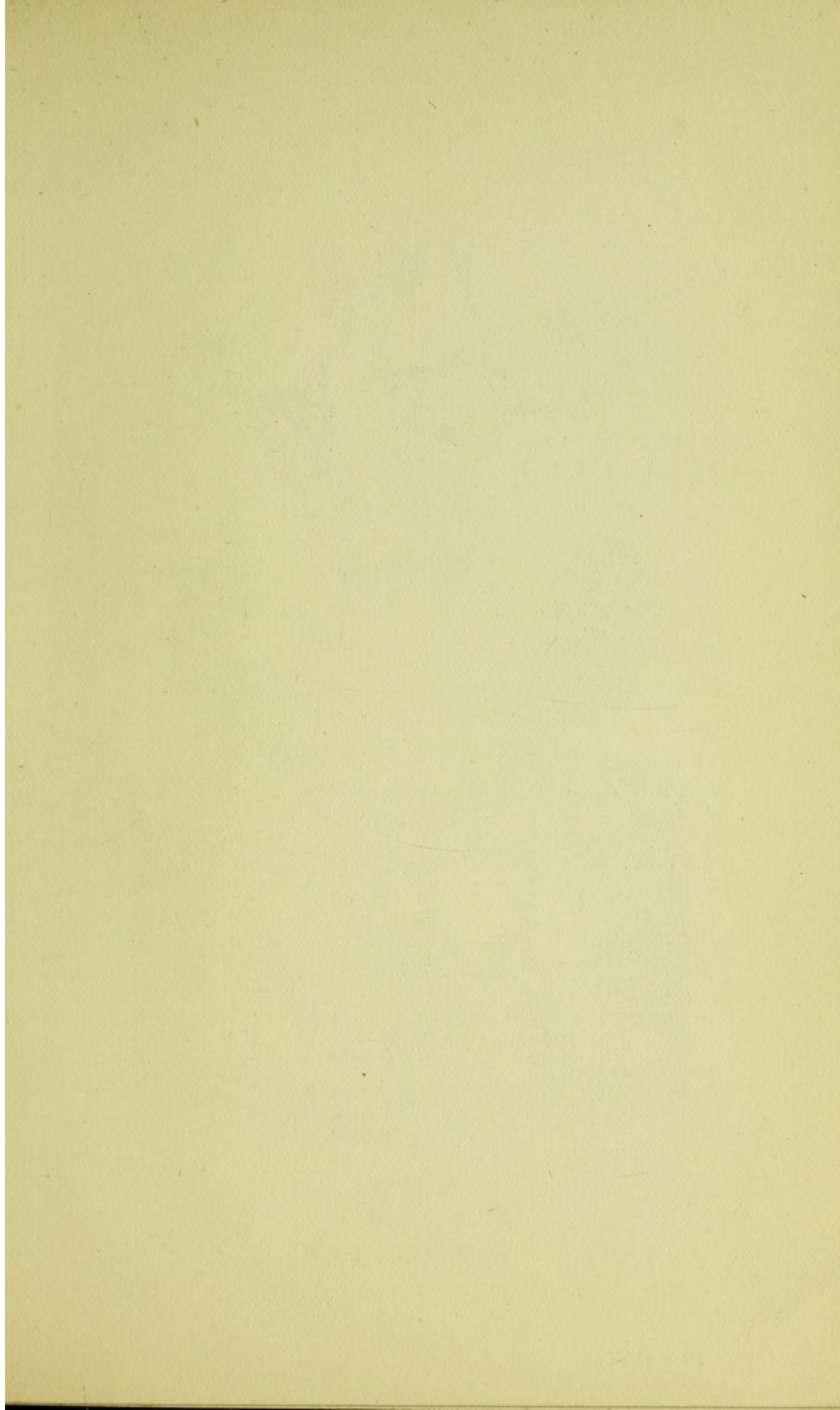


Fig. 97.

BRIDE CAKE.





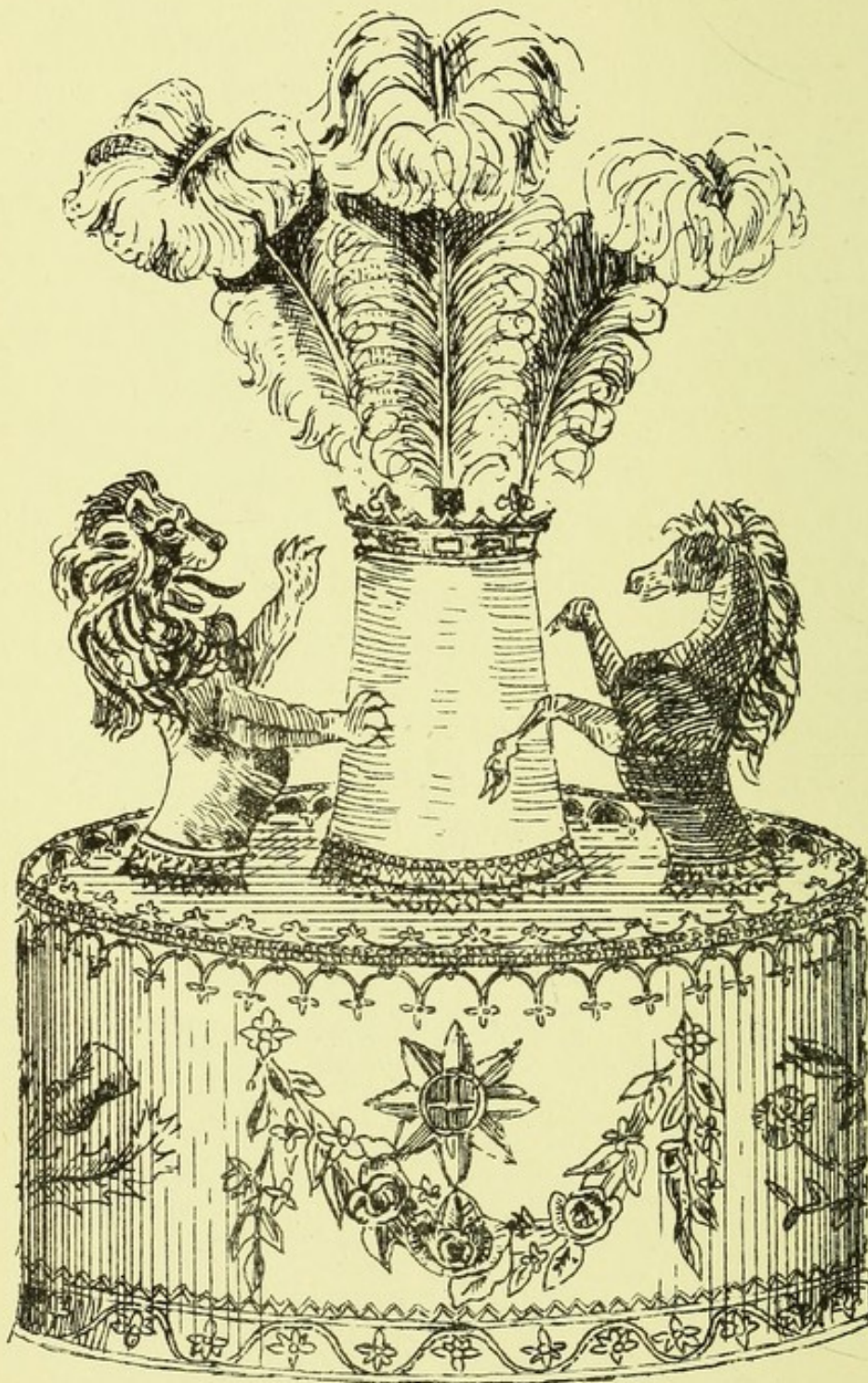


Fig. 98.

BRIDE CAKE

Plate XXVI.

Fig. 98.—Bride cake ornamented in gum-paste.

The gum paste must be made according to the directions given (p. 24), and must be tough with gum, and worked up to a proper stiffness with starch powder. Before you use the moulds they must be dusted with starch powder tied up in a piece of cloth. The paste should be rolled out on a marble slab, put tight down into the moulds, and cut off with a smooth sharp knife. Take out as many borders as will go round the bottom of the cake, and lay them on a straight board ; if they do not come out very readily, put a bit of gum paste to them in different parts ; give it a touch, jerk it, and the border, &c., will come out immediately ; then touch the first border with a camel-hair pencil dipped in thin gum water, place it neatly on the bottom of the cake, and so on until it is ornamented round. Be careful to make the joinings so as not to be observed. Then take out more borders of a different pattern for the top ; and afterwards take out trophies for the sides, top, and ends.

Plate XXVII.

Fig. 99.—Cake in gum paste with fountain.

In decorating this cake, roll out a piece of gum paste square ; cut it into long lengths, twist them, and lay them on a smooth board ; bend them towards one end, and so on, until you have a good number in the same way. Then turn a piece of paste—about three inches long—upon a round ruler ; next morning set it up in the middle of the top of the cake ; fix it with soft gum paste, and as many gum-paste leaves as will go round it in different heights so as to represent a fountain. This device makes a beautiful middle piece for a small table, or an end or corner piece for a large one.

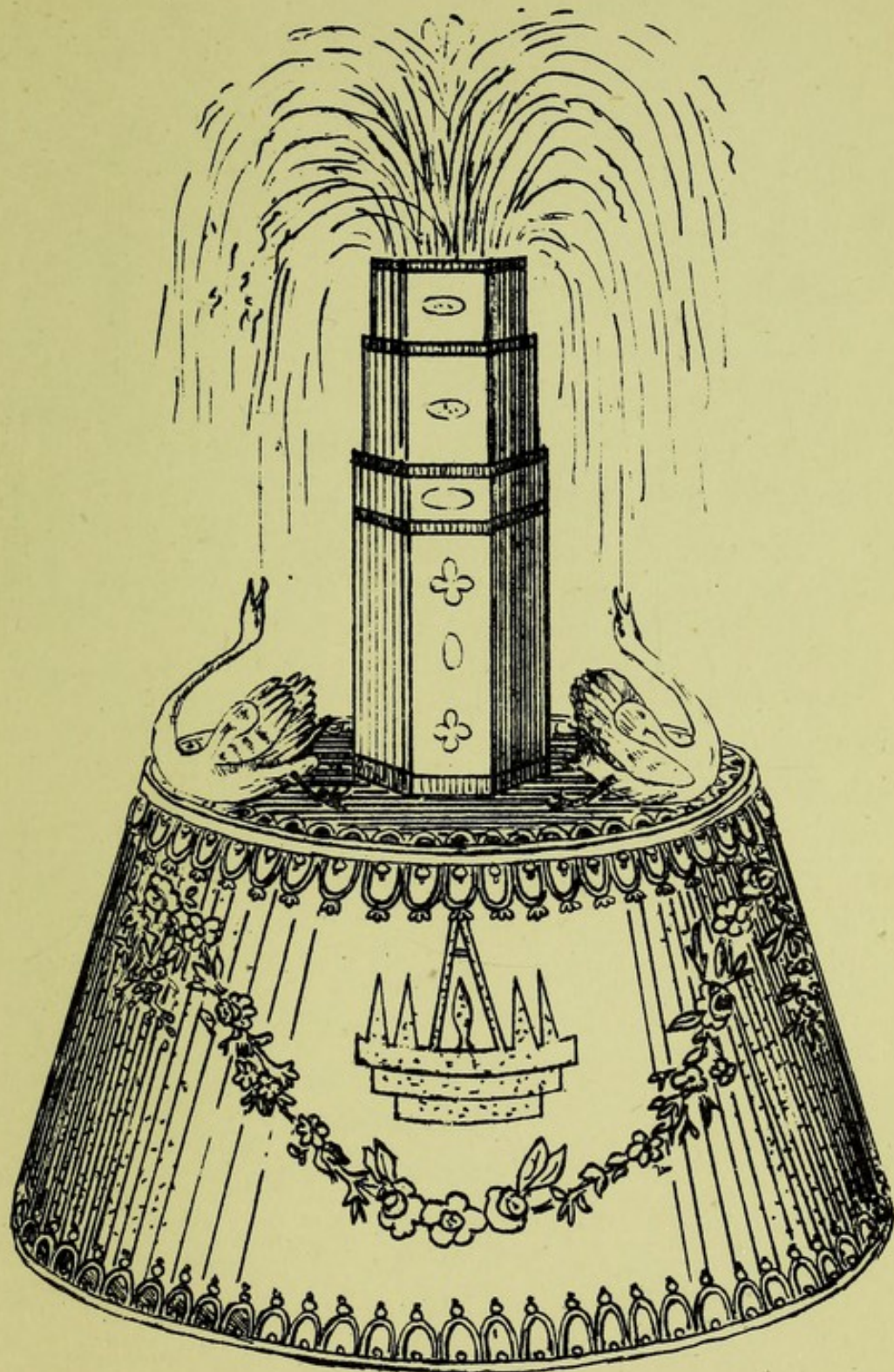
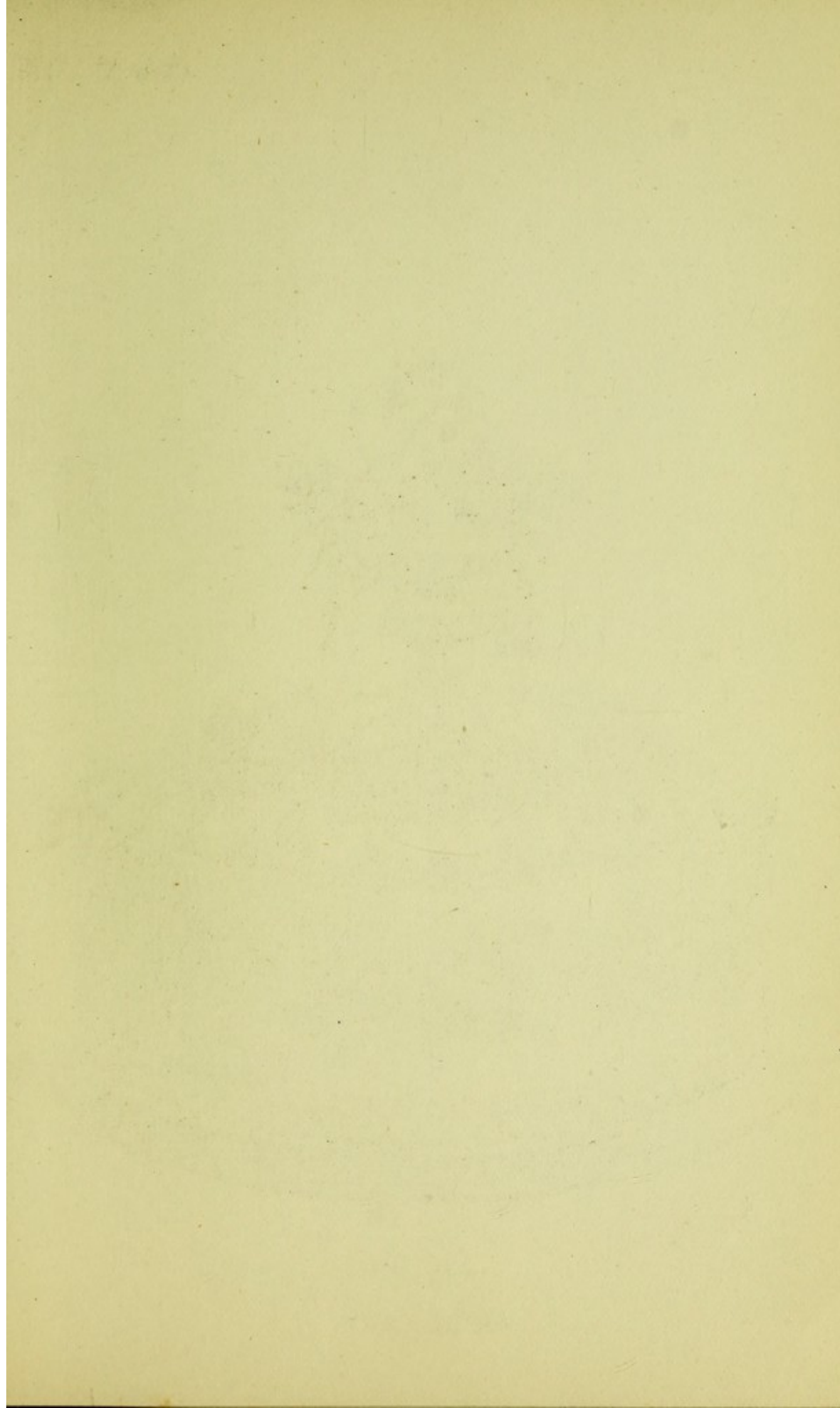


Fig. 99.

CAKE WITH FOUNTAIN.



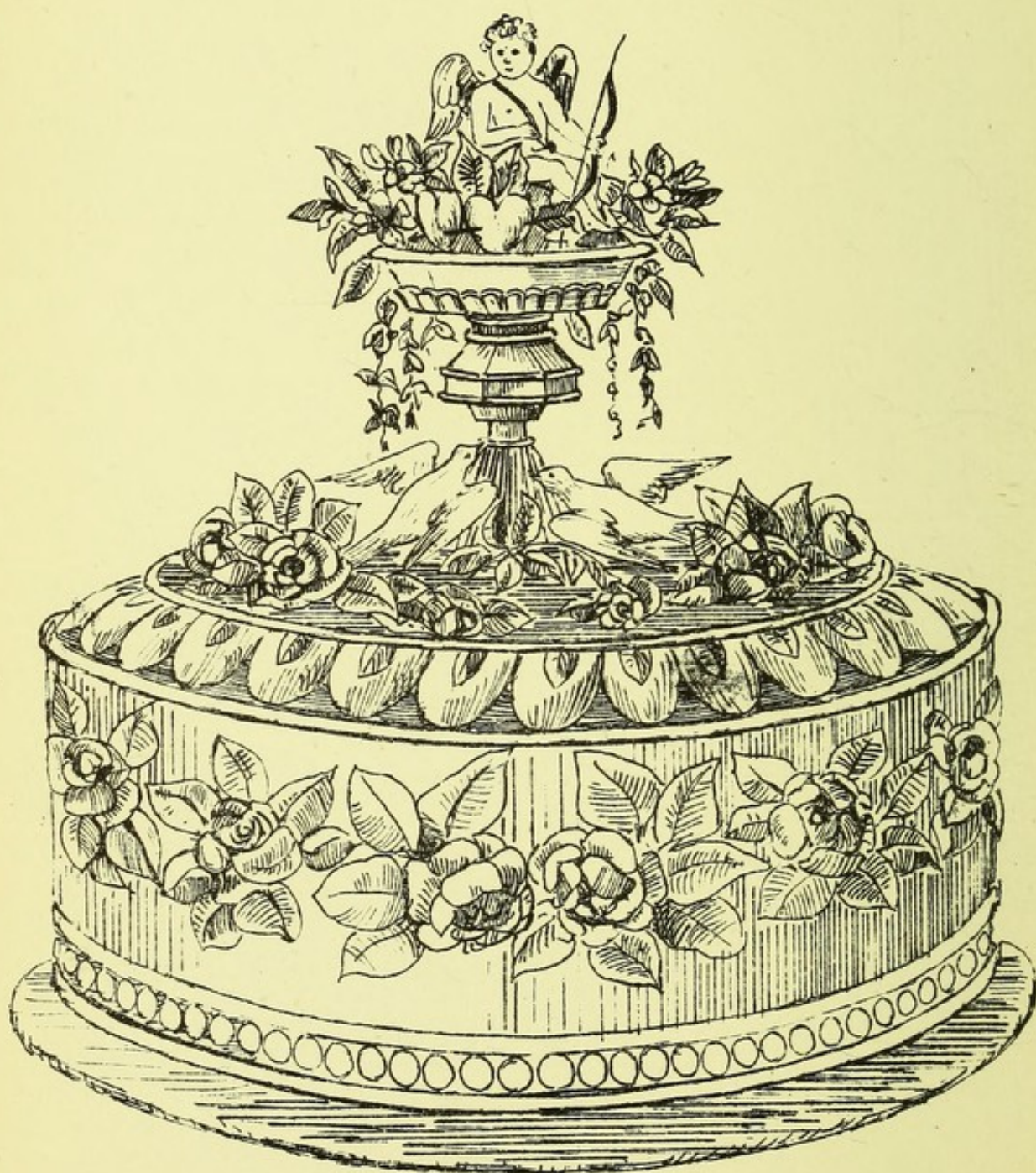


Fig. 100.

BRIDE CAKE.

Plate XXVIII.

Fig. 100.—One-storey bride cake and centre piece, with Cupid, piped in royal icing.

Plate XXIX.

Fig. 101.—Handsome one-storey bride cake, with centre piece of flowers and creepers ornamented with pillars, arches, &c.

The designs here shown are mostly made in gum paste, but the operator must have considerable practice before attempting so ambitious a work.

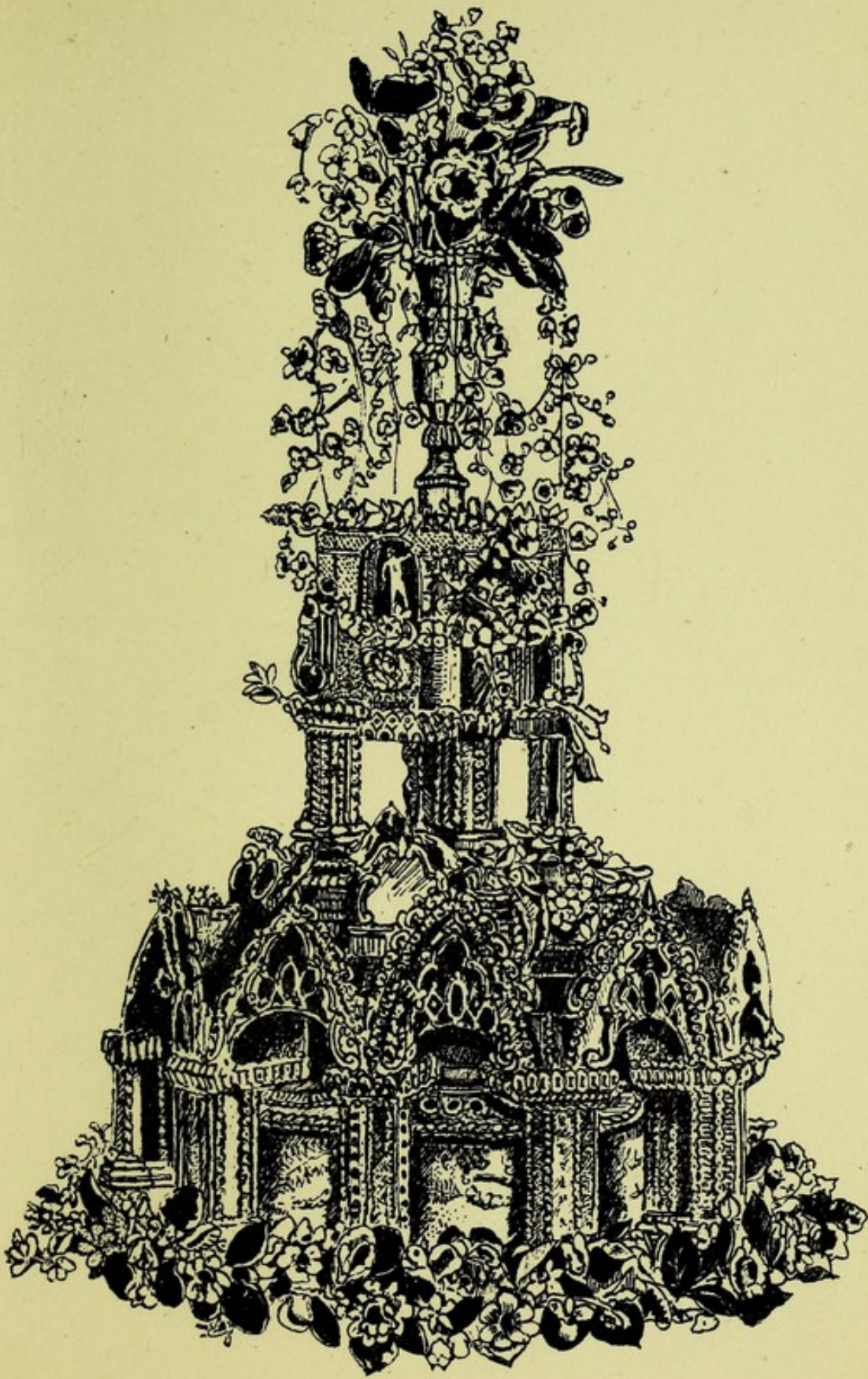
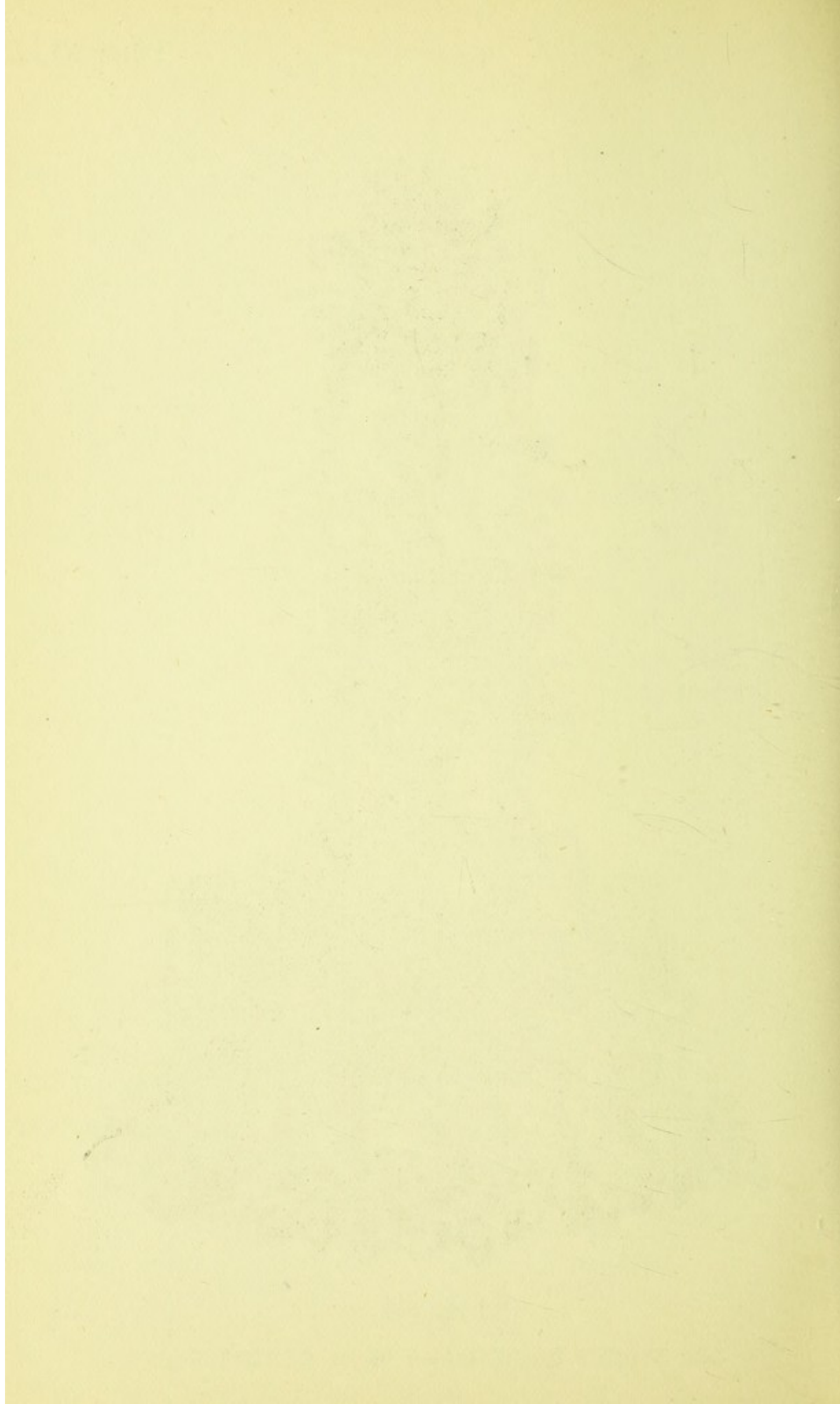
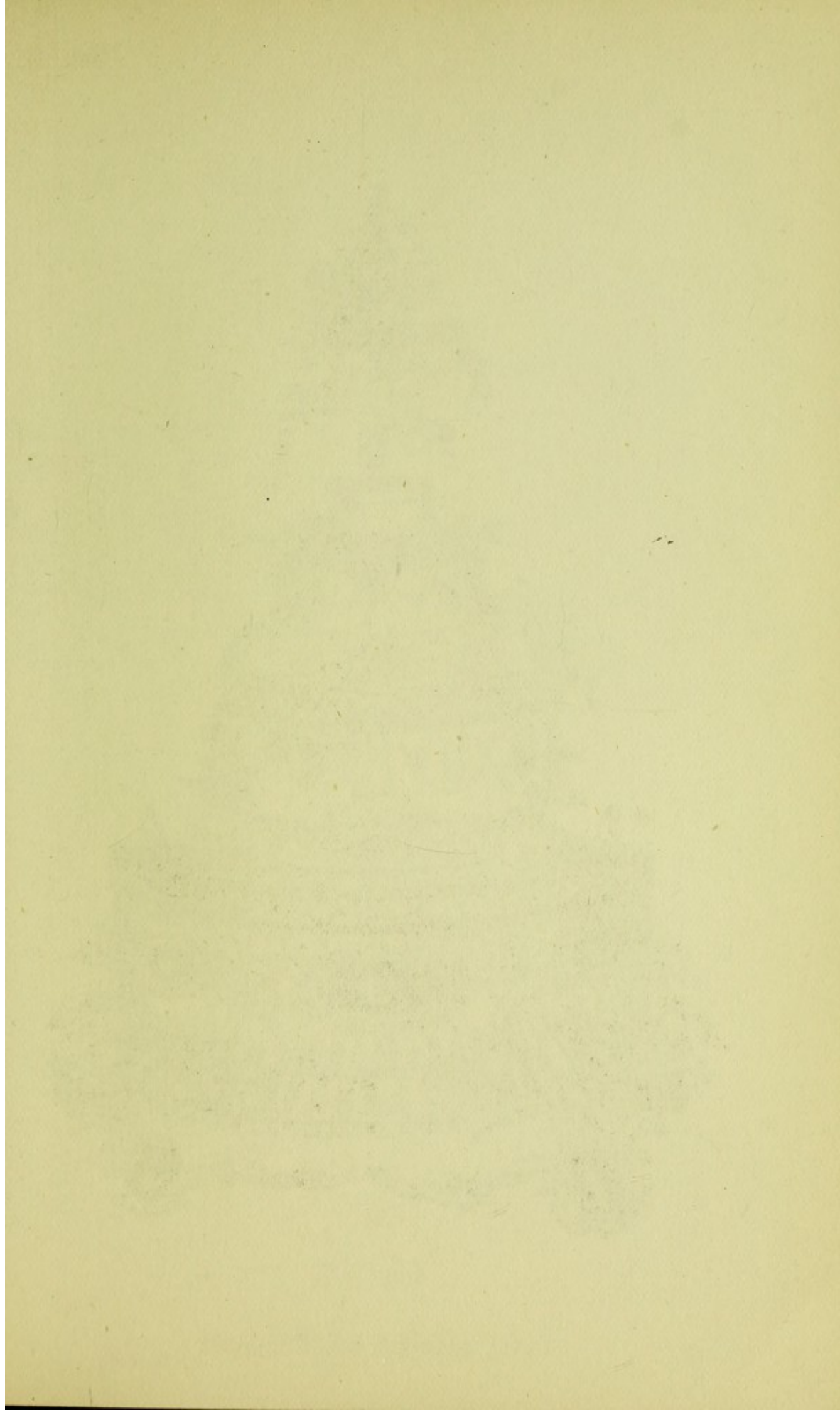


Fig. 101.

ONE-STOREY BRIDE CAKE WITH CENTRE PIECE.





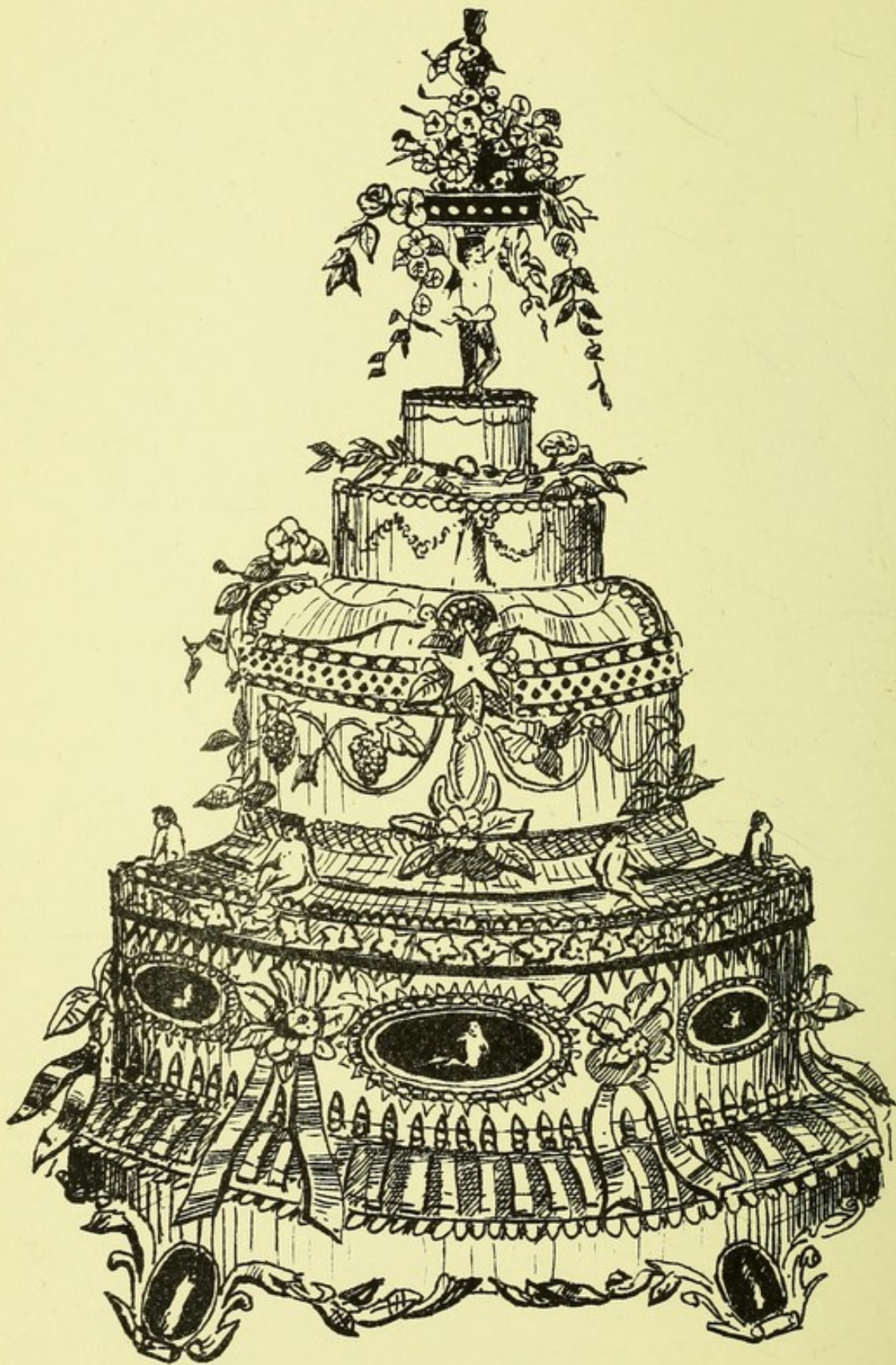


Fig. 102.

FOUR-STOREY BRIDE CAKE.

Plate XXX.

Fig. 102.—Four-storey bride cake on stand, with centre piece of flowers and figure, with knots of white ribbon placed round the bottom storey—ornamented and piped in royal icing.

Plate XXXI.

Fig. 103.—Three-storey bride cake on handsome stand, with centre piece of figures and flowers, two horns of plenty placed on the top storey, and figures placed round each storey of the cake, piping of which can be done with royal icing.

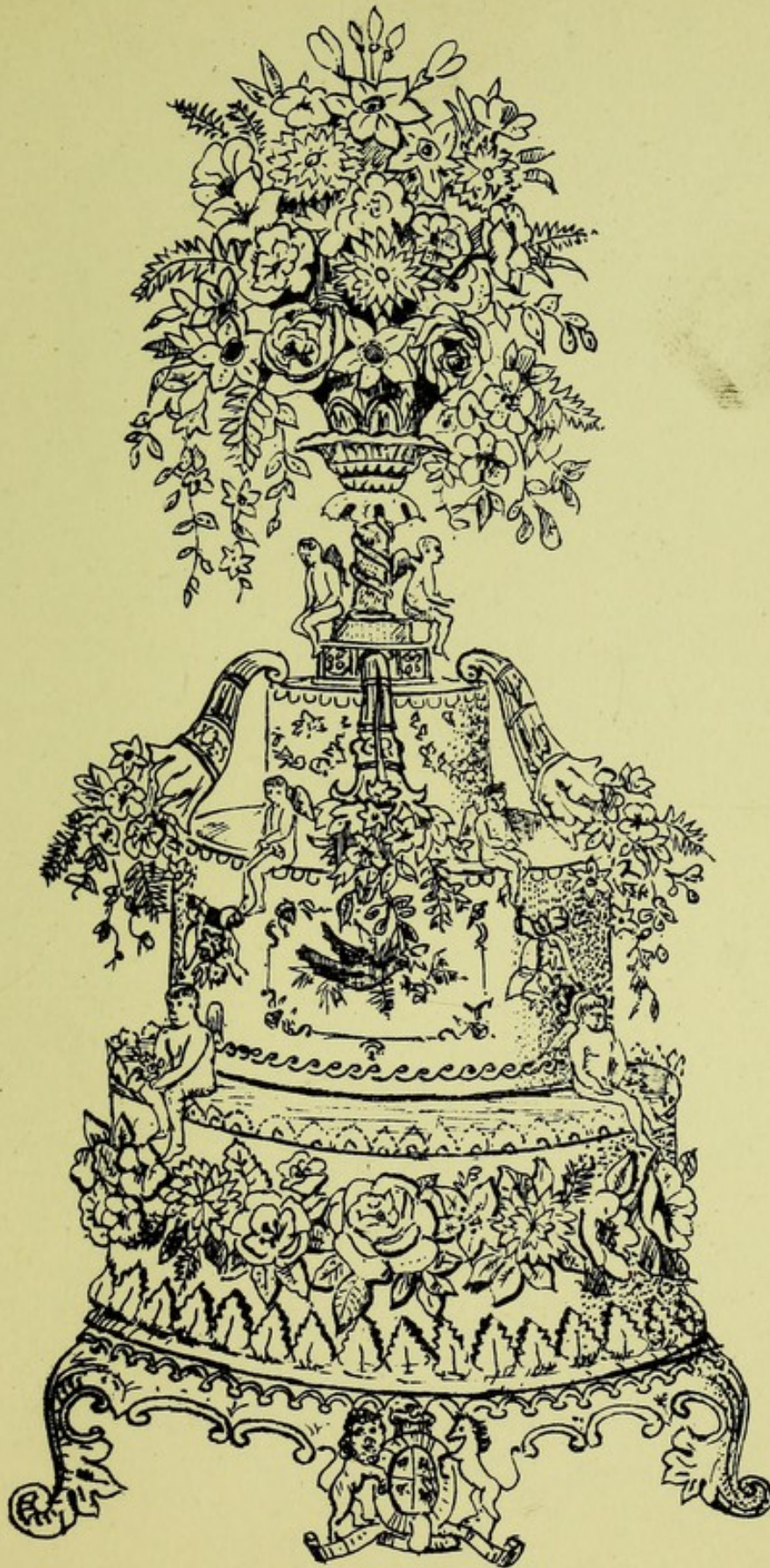
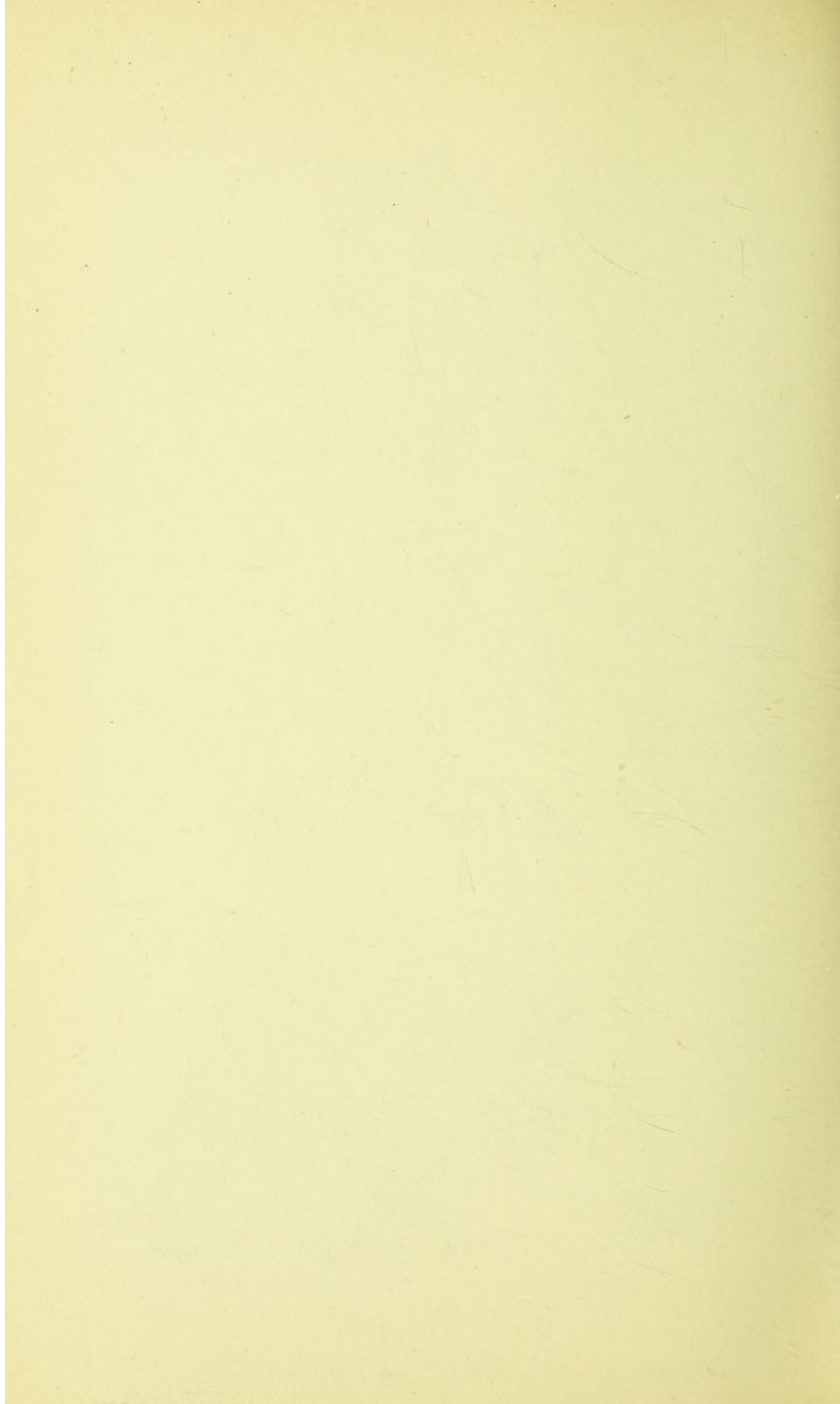


Fig. 103.

THREE-STOREY BRIDE CAKE WITH CENTRE PIECE



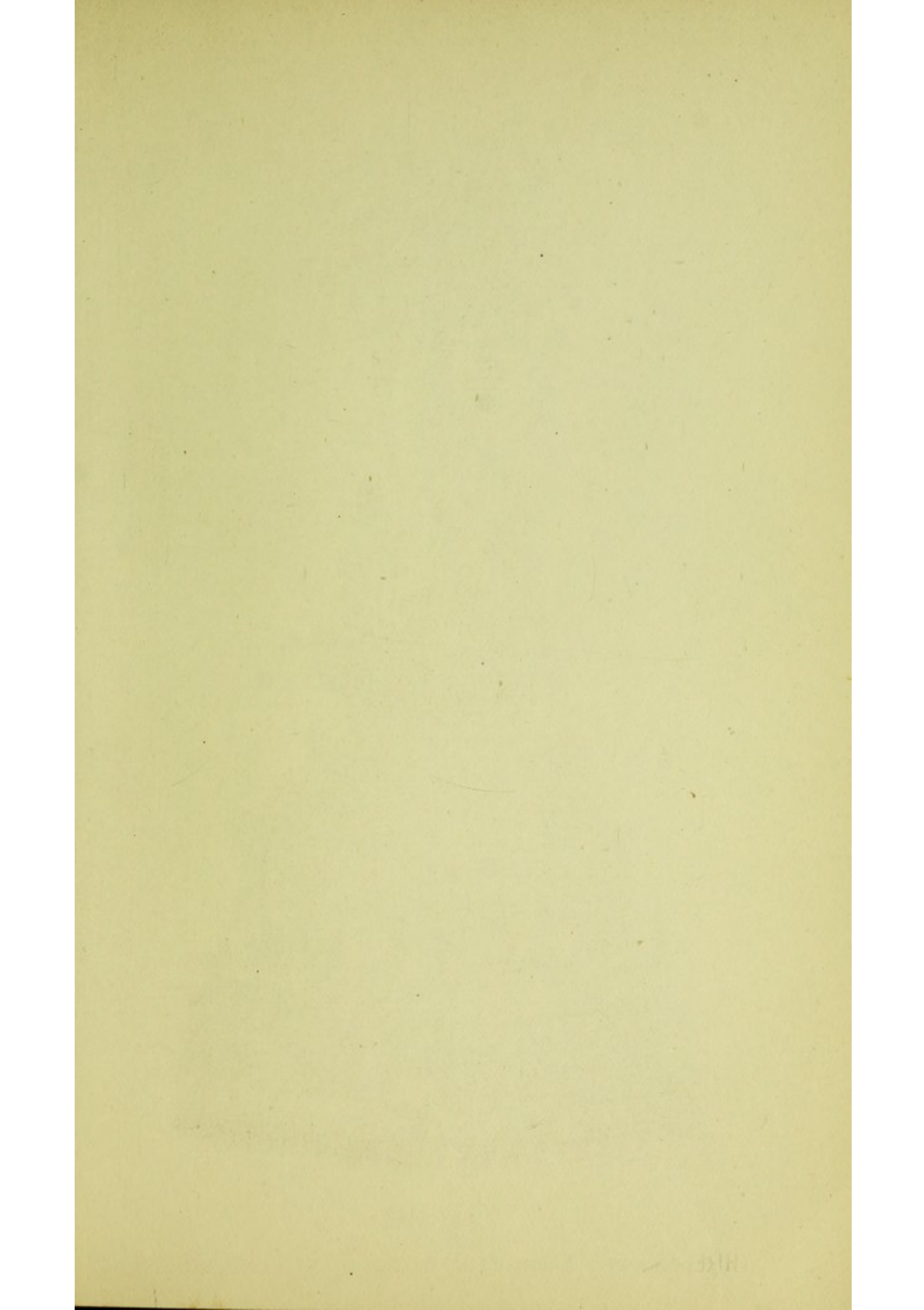




Fig. 104.

THREE-STOREY BRIDE CAKE WITH CENTRE PIECE ON STAND.

Plate XXXII.

Fig. 104.—Three-storey bride cake on stand, with centre piece and creepers—each storey decorated in fretwork, with knots of white ribbon placed round each storey. Mostly done in royal icing.

A cake such as this is very difficult to do, unless in the hands of an expert operator.

Plate XXXIII.

Fig. 105.—One-storey bride cake, handsomely ornamented, on stand, with the crown of England in the centre, guarded by a lion at each corner; the top pieces handsomely decorated with pillars, and figures all done in gum paste.

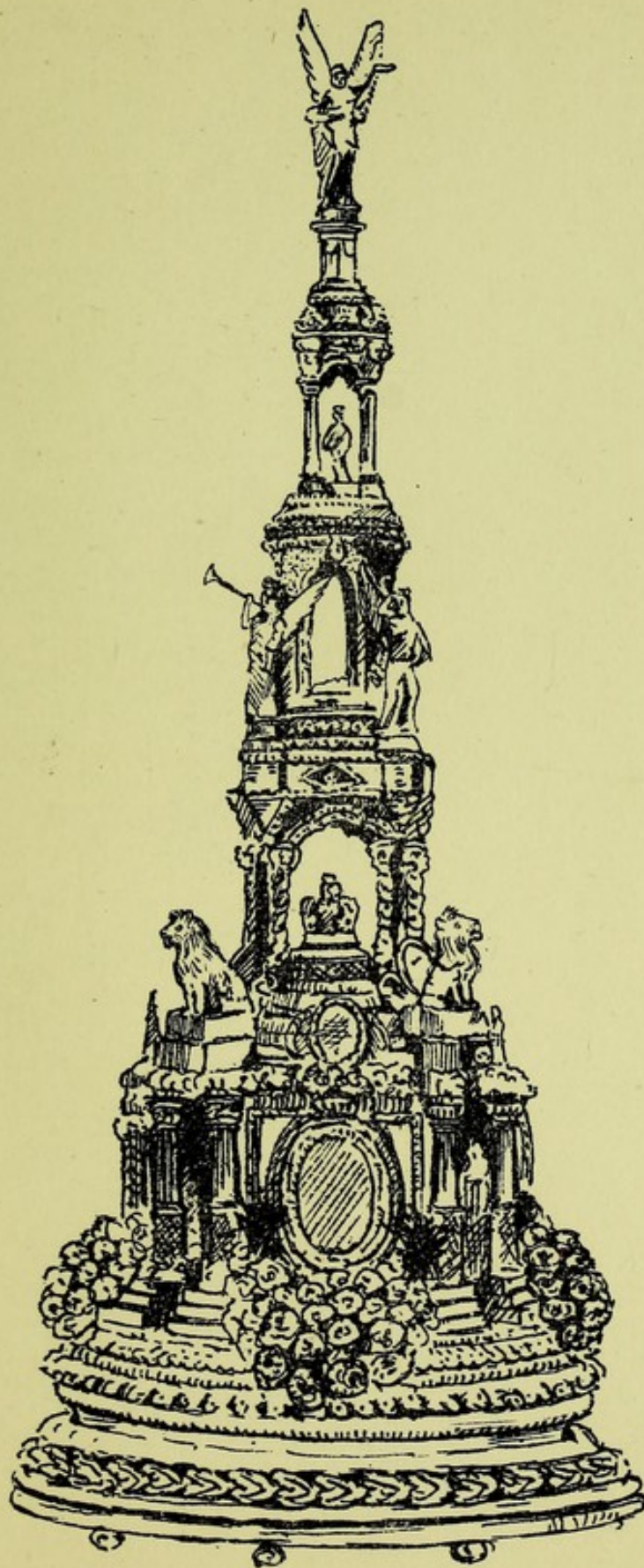
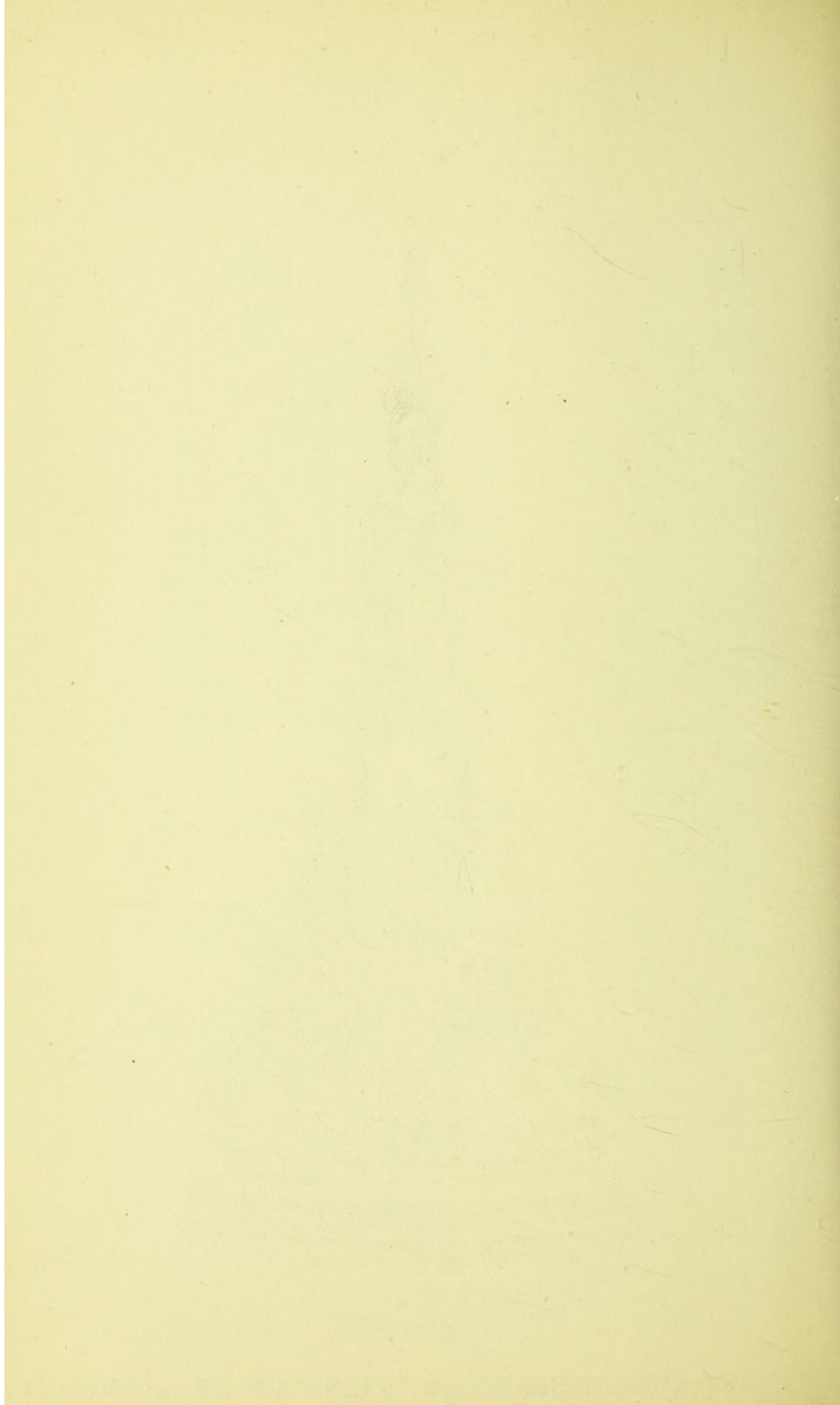
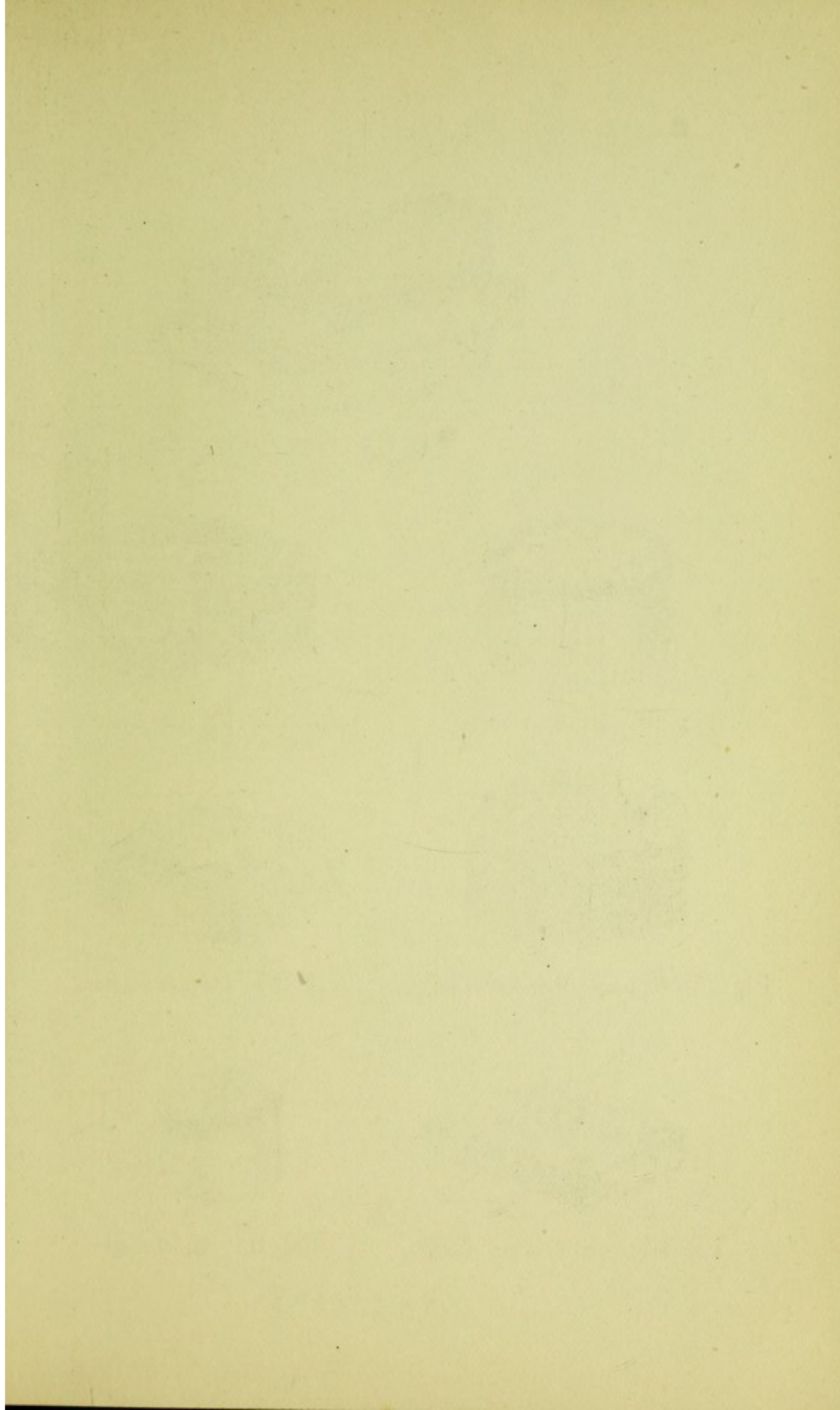


Fig. 105.

ONE-STOREY BRIDE CAKE, WITH CENTRE PIECE & ORNAMENTS.





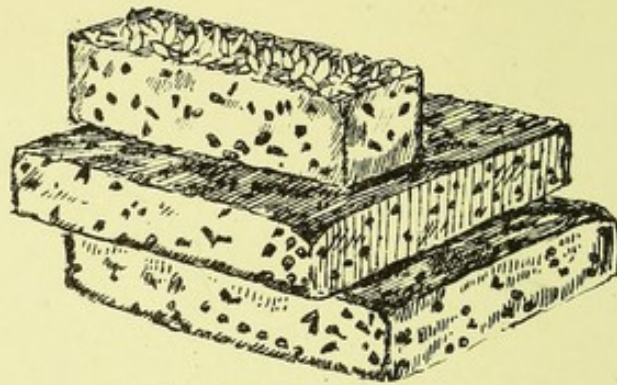


Fig. 106. Genoa Cake cut.

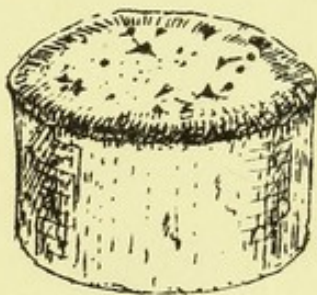


Fig. 107. Bristol Cake.



Fig. 108. School Cake.

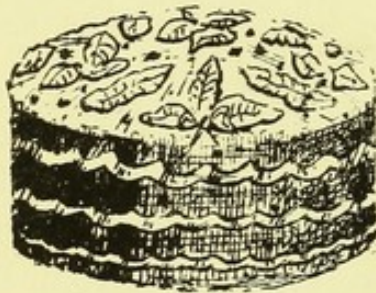


Fig. 109. Ornamented Fruit Cake.

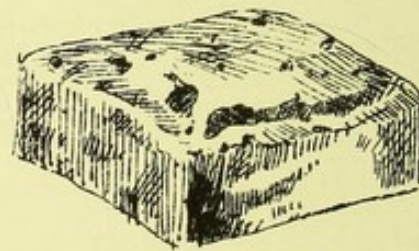


Fig. 110. Genoa Cake.



Fig. 111. iced Surrey Cake.



Fig. 112. Malta Cake.

SMALL CAKES.

Plate XXXIV.

Fig. 106.—Genoa cake cut in sizes ready for sale (pp. 37, 38).

Fig. 107.—Bristol cake—a kind of Madeira cake with sultana raisins added (p. 38).

Fig. 108.—School cake (p. 38).

Fig. 109.—Ornamented fruit cake.

These cakes are most conspicuous at the Christmas and New Year season, and great ingenuity and taste are displayed in their get up, using either tubes or paper cones with royal icing—partly coloured to pipe.

Fig. 110.—Genoa cake, small size, baked and *striped* ready to cut.

Fig. 111.—Iced Surrey cake—a sort of Genoa cake, iced over the top and piped in various coloured icing. Very good taste may be displayed in the get up of this cake.

Fig. 112.—Malta cake—after the style of a Bristol cake without the fruit.

Plate XXXV.

Fig. 113.—Sponge savoy mould.

Cakes thus moulded, when nicely got up, and delivered clean and whole from the mould, and artistically piped in various colours, offer a very tempting article as a show cake for the shop window.

Fig. 114.—Best Genoa cake, with blanched and cut almonds on the top.

Generally sold in the best shops at 1s. 4d. per pound.

Fig. 115.—Cocoa-nut cake.

This can be made either square or round, according to the recipe for Madeira (page 39), with half a pound of cocoa-nut added to the mixture, and about half a pound of cocoa-nut strewn over the tops of the eight cakes.

Fig. 116.—Madeira cake.

One of the most popular cakes in a confectioner's window, and a really nice cake when well got up (page 39).

Fig. 117.—Citron cake.

A good cake for best shops (page 39).

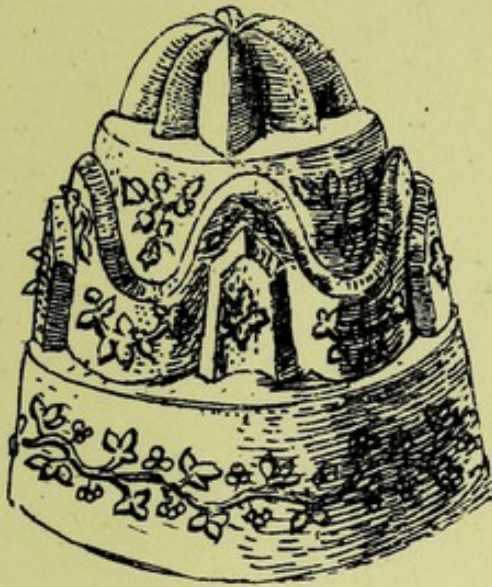


Fig. 113. Sponge Savoy Mould.

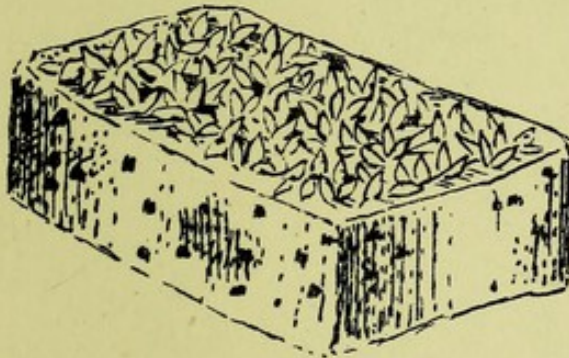


Fig. 114. Genoa Cake with Blanched Almonds. Fig. 115. Coconut Cake.

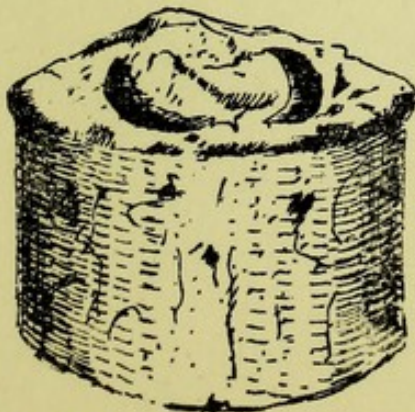


Fig. 116. Madeira Cake.

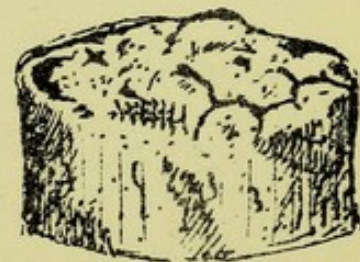
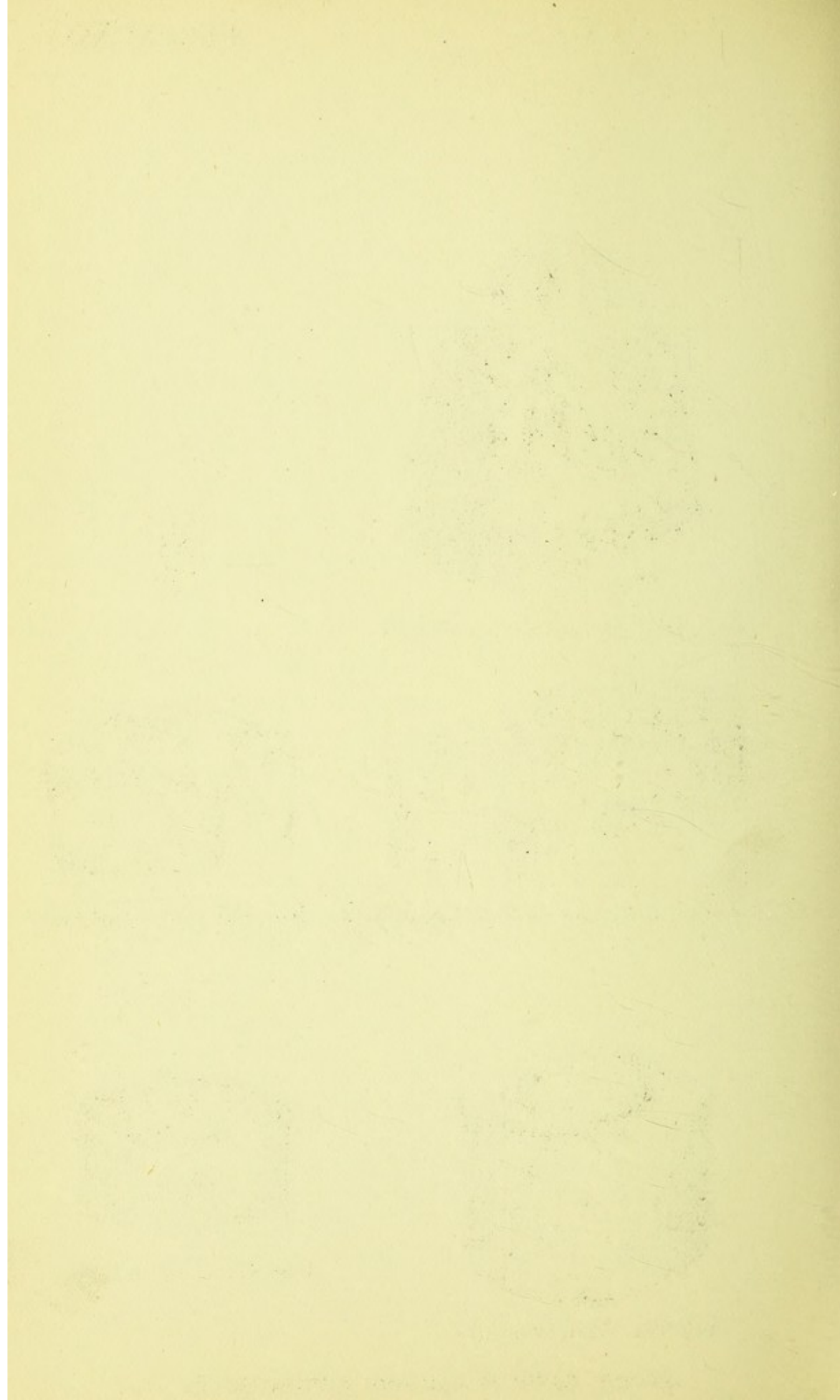
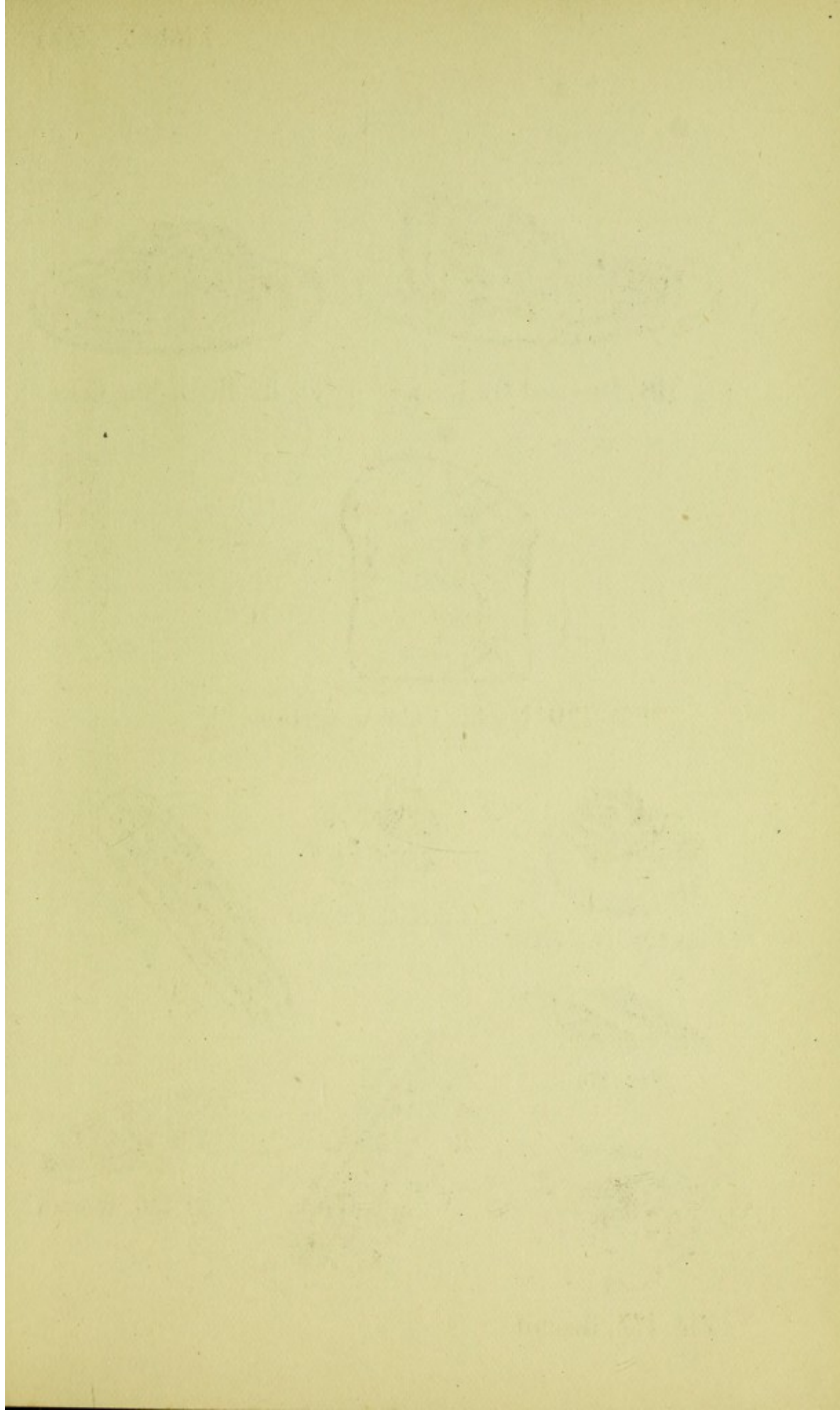


Fig. 117. Citron Cake.





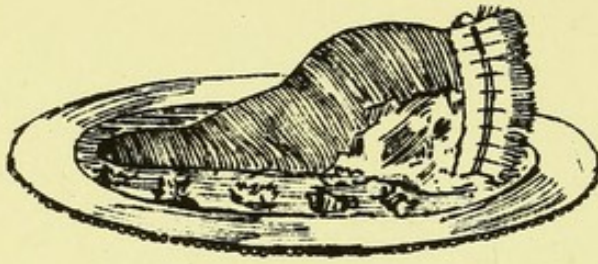


Fig. 118. Dressed Ox Tongue.

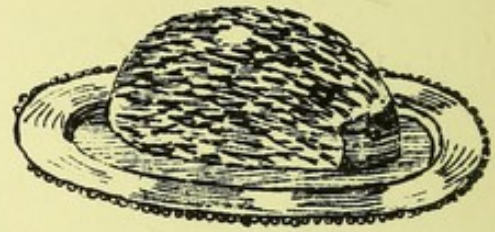


Fig. 119. Hedge Hog Cake.

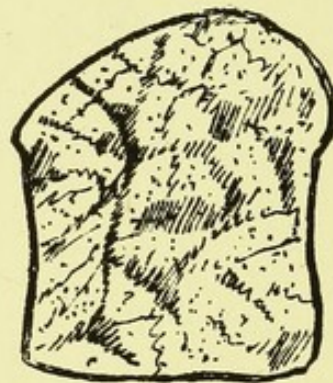


Fig. 120. Marble Cake in section

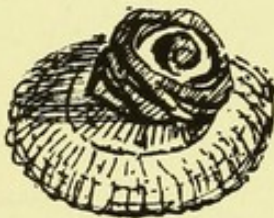


Fig. 121. Biscuit.



Fig. 122. Biscuit

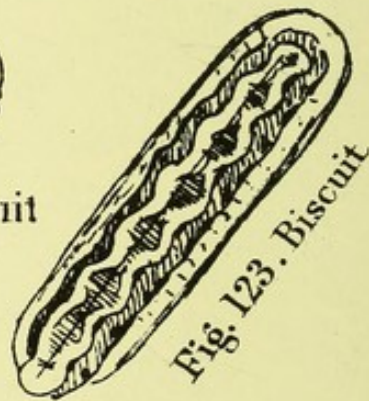


Fig. 123. Biscuit



Fig. 124.



Fig. 125. Biscuit

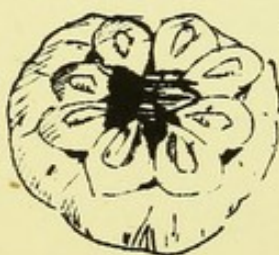
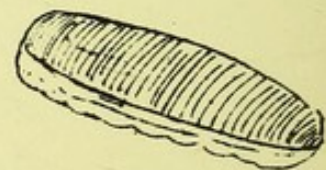


Fig. 127. Biscuit



N^o 126. Biscuit.

Plate XXXVI.

Fig. 118.—Dressed ox tongue.

This dish offers the pastrycook a nice opportunity for display of taste.

Fig. 119.—Hedge-hog cake.

This form of cake is not so popular as it used to be, but is an attractive cake for window show. Bake in a sponge mould of the shape of a hedge-hog, and after baking stick large strips of blanched almonds to represent the hedge-hog's quills or prickles. Two currants will serve for the eyes.

Fig. 120.—Marble cake in section (page 40).

Figs. 121, 122, 123, 124, 125, 126, 127—Iced and piped fancy biscuits.

In fancy biscuits such as are shown here the young beginner has a chance to exercise his skill and ingenuity without spoiling much material, for any reasonable design will do for the top of a biscuit, and the confectioner can supply himself with tubes of various designs, to throw ornaments at once on to the biscuit.

Plate XXXVII.

Fig. 128.—Scotch shortbread, in round shape, with “The Compliments of the Season” piped on and leaves for edging.

Fig. 129.—Scotch shortbread, in square shape, with “A Merry Christmas” piped in and a twisted edging.

Scotch shortbread is now mostly squared off and pressed into blocks to represent the nipping round the edges. This is certainly a quicker mode than nipping with the fingers, but I question if it is more artistic, as I have known workmen who could nip in three or four different styles, and we have yet to see the block that can produce work equal to it.

The piping shown in the illustrations is, perhaps, not very artistic, but I have given here what is commonly offered for sale. I have seen, however, devices displayed on cakes of shortbread that were real works of art. The operator has plenty of room for the display of talent in this class of goods, and he may construct and vary his devices as his fancy dictates.

The following are amongst the most popular of the mottoes commonly shown on shortbread :—

A New Year's Greeting.

For Auld Lang Syne.

A Happy New Year.

Land of Cakes.

Wishing You Many Happy Returns.

Scotland Yet.

May God Prosper the Shamrock, Rose, and Thistle.

Be Just and Fear Not.

But in fact there is no limit to the mottoes which may be used, and the operator may select or adopt whatever he thinks is most likely to please the popular fancy, providing he keeps each motto in harmony and does not overcrowd the cake.

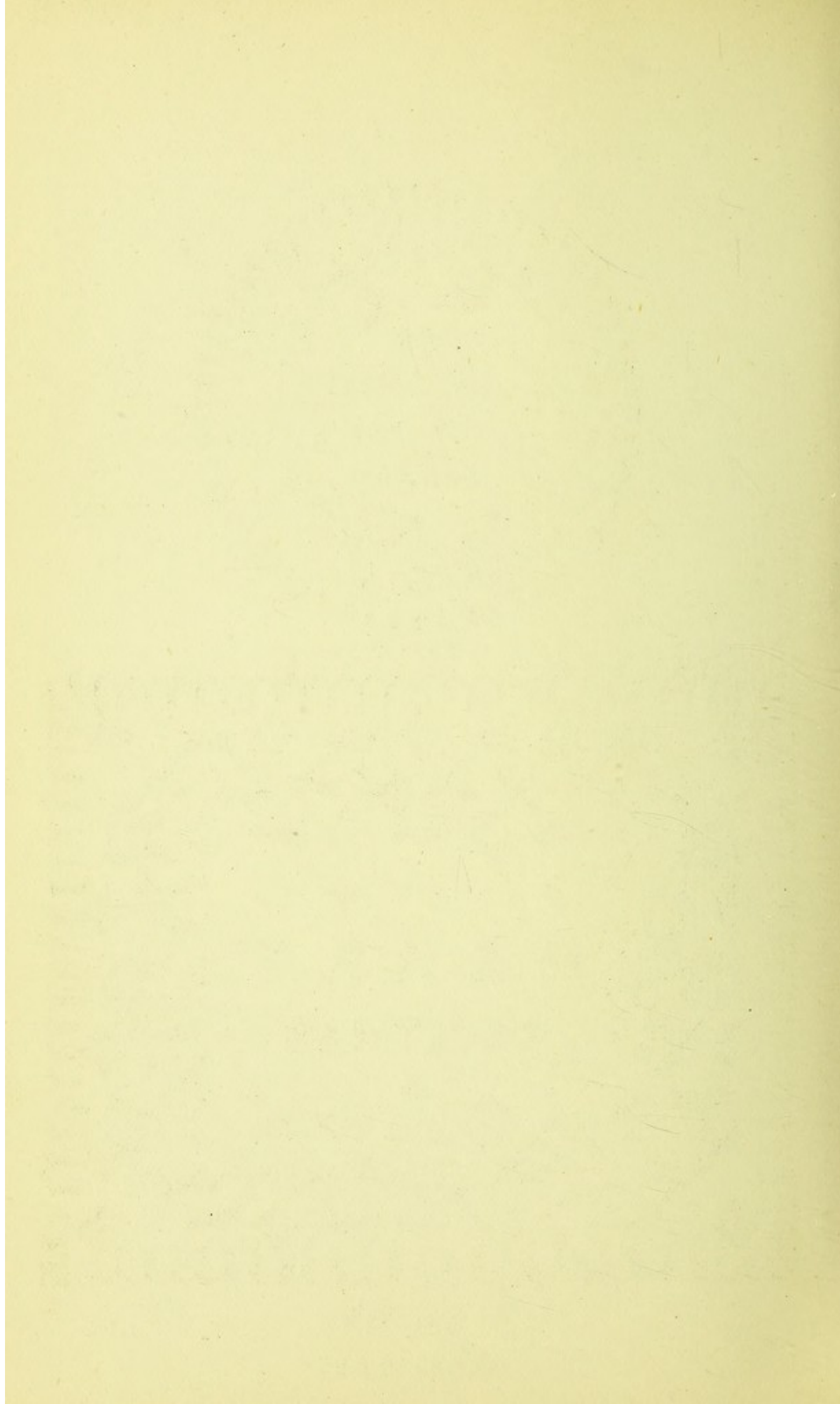


Fig. 128.



Fig. 129.

SHORTCAKES.



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THE SCIENCE AND PRACTICE OF MILLING.

FLOUR MANUFACTURE:

A TREATISE ON MILLING SCIENCE AND PRACTICE.

BY FRIEDRICH KICK,

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IMPERIAL GERMAN POLYTECHNIC INSTITUTE, PRAGUE.

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
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
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
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
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
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