

CHAPTER IX.

WAX FLOWERS, FRUITS, ETC.

No work is at once so refined and ennobling as that which by imitating the beautiful and lovely in nature raises the human mind

“Up to Nature's God.”

And of all beautiful things in Nature, “flowers, sweet flowers,” are admitted to be of all things the most lovely. Next to adorning our homes with these exquisite natural beauties, comes the art to form their counterpart in the most perfect manner, which is done in no way more accurately than by the use of wax. Copies of flowers and fruit in wax are, undoubtedly, the most truthful and life-like that can be conceived; and as the contemplation of the beautiful is always interesting and instructive, so the art of copying or producing faithful imitations of the same, must tend to instruct and refine the taste and improve the mind of the operator; and it will be found that those persons constantly engaged in copying the lovely things scattered by a munificent Creator, through our woods and glens, will be ever on the watch for beautiful objects; this alone would be a high recommendation in favor of teaching the art of forming the flowers and fruit of our own and distant lands.

A few years ago the art of forming wax flowers and leaves was made a tedious, and frequently unsatisfactory branch of fancy work because the operator was obliged to make his own sheet wax.

At this time, however, this branch of the art is seldom prosecuted by the mere amateur, inasmuch as the sheets are now prepared by means of mechanical contrivances, and by those who, making this part of the work a business, incorporate certain articles with the wax to render it of proper consistency, and impart such a highly-finished polish to the surface, as to render the after part of the work, that of the amateur, comparatively easy, and far more beautiful than when the wax sheets were prepared in small quantities, and by his own inexperienced hands.

There are a number of manufacturers of sheet-wax, but the most celebrated

and finest article is imported under the name of "Madam Scheiffele's sheet-wax," which possesses the advantage of being tough, and not drying out and crumbling, either while in the process of formation or subsequently, after time, patience and labor have been expended in bringing the work to perfection.

The best materials and a good set of tools are essential to good wax-flower making. The former consists in wax of different kinds, powdered colors, wire, in assorted sizes, stamens of various kinds, arrow-root, sprig moss and frosting. The tools are of hard wood, excepting the pins, which are iron or steel with



Fig. 1. Stand of Wax-Fruit.

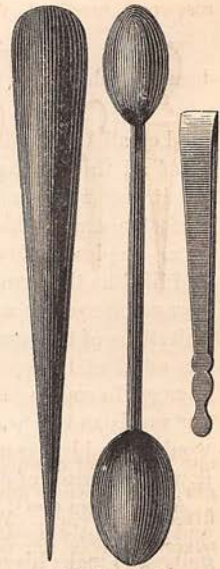


Fig. 2. Tools.

glass heads, or of ivory or bone; besides these, cutters of tin and brass are required for some flowers, such as Lily of the Valley, Dicentra, etc., and leaf-molds of brass or plaster, small sharp scissors, loose in the joint, with points, penknife, spatulas, a palette, or tiny saucers, for mixing the colors, camel's-hair pencils, sable, veining, bristle (Poonah) brushes, a small spirit-lamp, and a few other articles that will be mentioned in giving directions for certain parts of the work. An ample-sized apron, and a wet sponge or cloth, and clean towel are necessary, as the fingers sometimes become stained with color, when, in using

white wax afterward, the purity would be sullied, if not cleansed. A sheet of clean paper upon the lap board or stand upon which the wax, etc., are placed, is also a wise precaution; and we would remark here that one great beauty of wax-work is its perfect cleanliness; and to keep it from being touched with color or dirt, each piece, as it is cut, must be laid upon a piece of soft paper, and if not directly used, covered from the dust; the fingers, also, must be frequently wiped, as also each instrument, and the scissors before using it.

The wax is of several varieties; one kind, quite thin, called "single," selling at ten cents per dozen sheets, which can be procured in various colors; the mottled varieties selling for eighteen cents per dozen sheets; "extra double large wax," for pond lilies, also the same for some leaves, in assorted greens, costs eighteen cents for six sheets.

Molding-tools are sold by the single one, or the dozen, as preferred. Small rosewood, assorted, various patterns, ten cents each; or in assorted dozens,

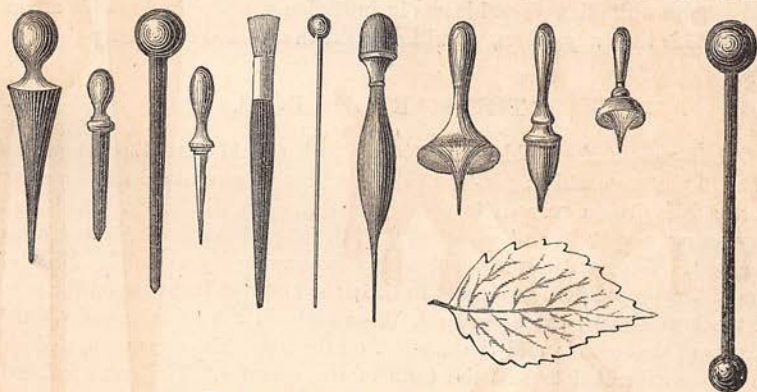


Fig. 3. Tools for Wax-Work, Nos. 1 to 12.

one dollar per dozen; large, with two knobs, fifteen cents each; steel pins with glass heads, white and colored, from five to fifteen cents; tweezers and folder, fifteen cents each. Wire is sold on spools or in coils. White and green cotton-covered spools ten cents each; white and green silk-covered, fifteen cents; "coils" of each, about the same price.

Flower, fruit and autumn gilt-molds, finely veined and molded from nature, in various sizes, cost from five to twenty-five cents: extra fine gilt flower-cutters and patterns are ten, fifteen and twenty-five cents each, according to the number of petals.

The best colors for wax are sold in small Homophials, and are in fine powder. These are of every shade and tint, selling from fifteen to forty cents, though pure carmine is the only color that costs as high as forty cents.

Camel's-hair pencils, in assorted sizes, \$1.20 per dozen; Poonah bristle

brushes, twenty cents each, \$2.40 per dozen; veining sable brushes, five cents each, sixty cents per dozen.

There are other materials that will be required in this work which some may be glad to obtain; such as arrow-root, sold in one-fourth pound packages, twenty cents; sprig moss for buds and roses, sixty cents per dozen; packages dyed moss, large and small packages, fifteen and twenty cents; palette-knives twenty-five to thirty cents each; stamens, sixty cents per dozen packages.

When prepared to make wax flowers, by having wax and materials of other kinds, and implements ready, place a sheet or two of clean paper or cloth upon a table or lap board, and arrange the boxes of tools, wax, and other materials in convenient positions, also a lighted spirit-lamp, glass of water, and a saucer or finger-bowl with sponge and towel. The room should be warm or the wax will become too brittle to work.

Having all things thus conveniently arranged, the work may be commenced; and as pure white flowers and leaves in imitation of sculptured marble are more easily made than any others, we will describe the method of making

THE MARBLE CROSS.

Obtain a cross of suitable dimensions, which should have three steps at the base. Paint pure white; giving a sufficient number of coats to make a smooth, close surface; then proceed to cover smoothly with the heavy, double, white wax, using a spatula, and covering, first, the steps, then the body and arms of the cross. When entirely covered with one layer, apply a second. Make clusters of three rose-leaves graduated in size; the first and largest upon the corners of the lowest step; the second set, three each, in the same manner, on the corners of the second; and the smallest on the top. The cross may, if desired, be also ornamented to suit the taste of the operator. The cross finished, is placed in some position clear from dust, and the floral ornamentation commenced; the most simple, being a graceful ivy-vine.

Take the three sizes of ivy-leaf molds, and dipping one of them into the water, press upon the "wrong" (or under) side a piece of white wax, moistening the fingers and pressing every part; then take one of the little strips cut from the edge, and place it on the midrib; lay on it a piece of white silk-covered wire; place another narrow strip on the top, and then the lining of the leaf, pressing it upon the front carefully, and cutting the edges off smoothly with the fingers; with the point of the knife raise one part of the edge gently, and if the leaf does not immediately leave the mold, dip it for a moment in water. The strips of wax under and above the wire, will prevent the difficulty generally complained of, that the wire cuts through the wax. These directions will apply for all leaves, unless they are of unusual thickness or size; when the double wax must be used, and in some cases a third layer of wax on the wire, will be found

necessary. In many cases we prefer to use the heavier wax, both white and green, for leaves, inasmuch as it is not so liable to break, when pressed firmly upon the mold.

Having made a number of leaves of all the different sizes, proceed to form few clusters of berries. Have the fingers perfectly clean, and take the precaution to first roll a piece of refuse wax between the thumb and finger; form a few clusters of berries by rolling wax between the fingers, and fasten upon

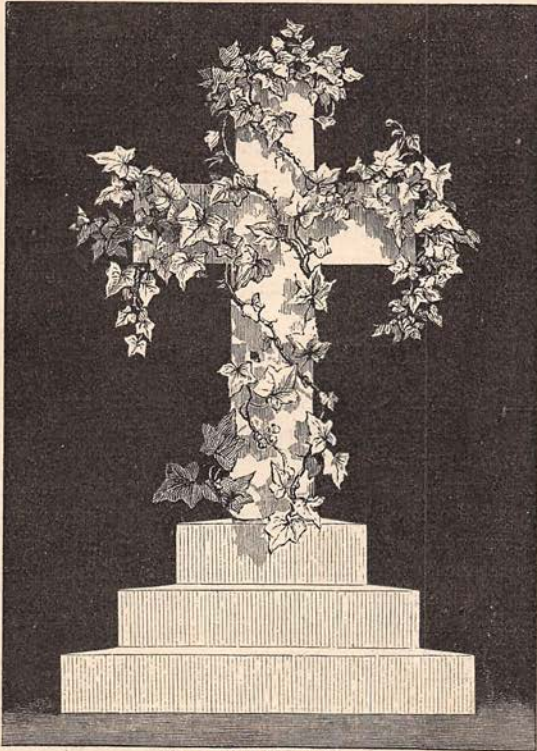


Fig. 4. The Marble Cross.

slender wire-stems; the next step is to form the sprays of leaves and berries into a vine; which is done by covering a piece of heavier wire with a strip of wax, laying the wire in the center of the wax, longitudinally, pressing the edges together and twirling it between the fingers, *in the same manner we twist for "lamp-lighters."* This wire should reach from the base of the cross to the top, and branches must be fastened to it; one to twine around one arm, the other to pass up the opposite side of the body, and over the arm; to these the sprays

of leaves and berries must be fastened in such a manner as to cling to the cross, and hang in rich profusion from the arms and top. At the base of the cross, the vine should be thick and the clusters of leaves larger and fuller than above.

When the leaves, etc., are finished, if it is desired to frost the work, take a soft camel's-hair brush and carefully touch the surface of the cross, the leaves and other parts with Demar varnish, of finest quality, and sprinkle with fine "diamond-powder." This style of cross is extremely beautiful made with ornamental arms and top, with figures molded upon the face of the cross, in imitation of carved work. At the base a profusion of flowers and leaves—Passion-vine, calla-lily, rose and buds, and many smaller blossoms, and berries, with grasses and fine leaves, a vine of convolvulus with its beautiful leaves and flowers, climbing up the body and falling over the arms in graceful sprays.

Another is composed entirely of the passion-vine and its lovely flowers, which in pure white wax, appears like chiseled marble. In making the last-mentioned cross, the passion-vine and flowers are in miniature size.

Wax made to imitate marble is always made as glossy as possible, and in any case, use care in putting the molds, patterns, etc., on the dull and not on the glossy side of the wax, the latter being the "right side."

AUTUMN-LEAF CROSS.

The most simple device, after the marble cross, is one ornamented with autumn leaves. The beautiful mottled, spotted, striped and tinted wax, sold under the name of autumn-leaf wax, is well adapted to forming almost all the leaves that are required for this purpose, but there are some shades that are made more natural, if colored with the powder colors. There are several modes of applying these powders, but we find none so effective, and that produce that soft, velvety appearance, so beautiful in the natural leaf and flower, as the use of the dry powder, applied with the tip of the finger, aided by a "pencil-stumper," which is only a camel's-hair pencil with about two-thirds of the hair cut off, and the aid of the breath or a very little warmth.

The first step in commencing this "piece," is to make a collection of the natural autumn leaves as guides, the gorgeous hues of which may be perfectly imitated, either in the artificially-colored wax, or may be accurately copied with paint.

A white cross is admired by many, and is unexceptionable; but an imitation of granite is, we think, in better taste; but either will be found exceedingly beautiful.

To form the granite cross the wood is painted in the proper granite color, and sanded with a mixture of "granite-sand" and "diamond-powder;" a few pieces of stone must be dipped in melted wax and sanded in the same way, to place around the base of the cross. The leaves are then carefully molded, using green

wire for stems; the large ones are grouped around the base of the cross, and a vine trained up around the body and over the arms and top; using small leaves of some pretty vines, twined together with a few scarlet and purple berries. A few clusters of ornamental grasses, that have been dried in such a manner that they droop gracefully, are an improvement to the leaves grouped around the base; and some species of ferns, imitated in wax, should be made into clusters and placed among the rocks.

This cross is extremely beautiful and always admired.

Collections of autumn leaves are very effective grouped in a tasteful manner, and placed on a bed of moss, in a basket; or a cross entirely covered with them, is a charming object, as also a pure white cross with garlands of these in all their richness of coloring.

BASKET OF WILD FLOWERS.

Here is a fine opportunity for forming flowers and leaves of many beautiful kinds, that can be found in woodland and field; for, as we are all aware, wild flowers are always more beautiful when grouped together, unmixed with those of a more gorgeous character; and in the late spring, especially, these treasures are to be found in such numbers, and are withal so lovely, that no maker of wax flowers should consider their collection complete, unless they can exhibit these modest beauties of the forest; the violet, trailing arbutus, hepatica, dogwood, blood-root, anemone, and dozens of others, that combine together to form one of the most charming groups imaginable.

WAX-FLOWERS.

It is necessary in making wax-flowers to understand their component parts, which are described by their scientific names. We give therefore a few concise but clear descriptions of the terms used in forming different flowers, in order to avoid mistakes.

A flower consists, when all the parts are present, which is not always the case, of the calyx, corolla, stamens, and pistil.

The calyx or "flower-cup," is the extension of the peduncle or stem, and is generally green and leaf-like; the divisions are called the sepals.

The corolla is what is called the flower, but is the colored inner set of leaves, of other colors than green, and delicate in texture. The parts of the corolla are called petals.

The stamens are the thread-like substances, generally placed within the corolla, and consist of two parts, namely, a filament and an anther; the filament being the stalk, and the anther the little knob, ball or case borne on the top of it. These are covered with the yellow powder, the pollen.

The pistils are the bodies in which the seed are formed, and stand in the

center of the flower; the slender part is called the style, and connects with the ovary below, and the stigma upon the top.

The receptacle is the part in which all the parts are united.

The fruit is the ripened ovary; it may be a berry, a stone-fruit, a nut, a grain, or a pod.

The leaf has a blade, a footstalk, and a pair of stipules. The blade is generally the principal part; the footstalk the part connecting the leaf and stem, and the stipules the little leaves at the base of the footstalk.

TO MAKE STAMENS AND PISTILS.

These may be purchased of all sizes, colors and varieties, but there are times when it is impossible, perhaps, to procure them from the stores, when they may be made thus: Take sewing-cotton of any color desired, or in some cases Manilla grass, which cut into lengths of suitable size, and stiffen with starch or gum: when perfectly dry, dip in melted wax. Form the anthers by cutting tiny slips of wax, rolling them between the fingers, snipping off the ends, and pressing upon the end of the filaments; paint with mucilage, and dust with yellow powder, pollen.

The pistils are somewhat longer, and the anther is generally formed of green wax, shaped into an elongated ball with the fingers, pressed upon three sides with the point of the molding-pin, and dusting with a little yellow powder.

LEAVES.

There are gilt and tin molds, and cutters for a large number of leaves, but it may sometimes happen that these cannot be procured, or that some curious or new leaf may be desired, the mold of which has not yet been made; in such a case the leaf may be formed as follows: Take the thick double wax, a dark and light sheet, and after warming and softening them, press two of them together with stem between, and while pliable, apply the leaf desired to the surface, with the grain, then with the leaf still on the warm wax, cut the shape of the leaf along the edge, and holding the leaf on the palm of the left hand, press every part of it with the right hand fingers, the back of the leaf being down upon the wax. Keep the wax warm, and press every part with the greatest nicety. The edges must be carefully notched and serrated, to correspond with the natural one. The leaf should be wet before applying it to the wax, or better still, painted very carefully with the least touch of pure sperm oil.

COLORING.

In making fine lines and minute tracery, the little camel's-hair pencils will be found most suitable for applying the color; but for broad surfaces, splotches, etc., the Poonah bristle brushes are best adapted, and they must be held in an

upright position while applying the color. Where the petals are glossy, the color may be used moist, and then dried and varnished; but when a soft, velvety surface is desired, the breath must be blown upon it, and powdered color applied; and if it is desired very thick in appearance, a little varnish may be applied, partially dried, and dusted with appropriate color.

When it is desired to form a petal, which is white upon one side and colored upon the other, cut a piece of fine muslin the shape of the petal, and place between the two, pressing the edges closely. This applies also in other colors, as the buff, and pink, and scarlet, and yellow in the honeysuckles, the white and green in the Passion-flower, and white lily, etc.

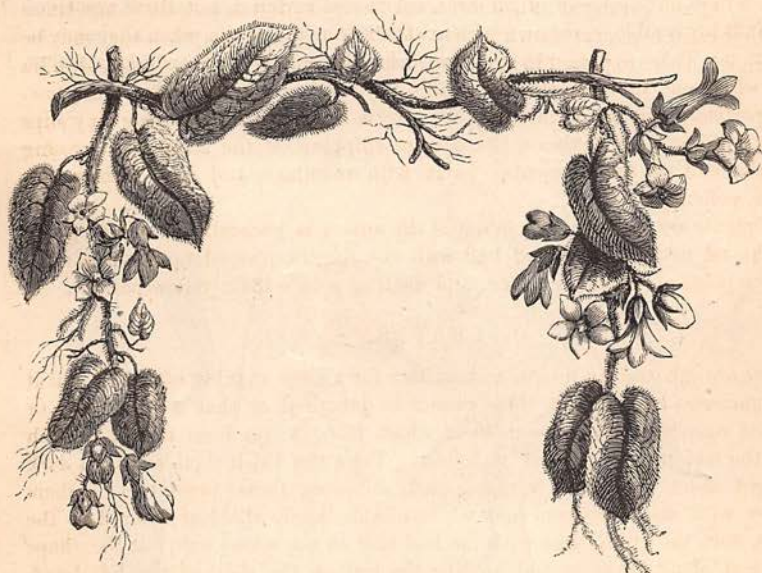


Fig. 5. Trailing Arbutus.

Various materials may be used for stamens and pistils; for instance in the pink, sweet-Williams, and some other flowers, the feathers from a quill drawn over a knife, will afford a very natural pair of stamens. Where stiff, slender ones are called for, the grasses will furnish them; while for some the dried centers of some of the everlasting-flower, will prove valuable. Again, cotton, silk and thread, dipped in melted wax, and drawn between the fingers, is suitable for all those that are fine and thread-like. Verbenas, Drummond's phlox, and many other flowers having varieties of many shades of color in which it is frequently difficult to produce a sufficient change, fine changes of scarlet and crimson may be made thus: With carmine or vermilion, mixed with thin

mucilage, two fine colors are given, and these upon a yellow surface, afford two more; while the same upon a light straw-colored ground will give another change; by using a little judgment in thus applying colors, various tints may be produced, which will add greatly to the beauty and variety of the group.

This flower will be found pretty for training around the handle, and over the edge of the basket.

STAR-FLOWER.

This is another spring beauty; its long, glossy, light-green leaves, are cut from Fig. 6, A, and arranged in a whorl upon the top of the stem, with the pure white and graceful blossoms shown in Fig. 6. The shape of the petal is shown at C; seven of these are placed in star-shape around a cluster of thread-like stamens, B.

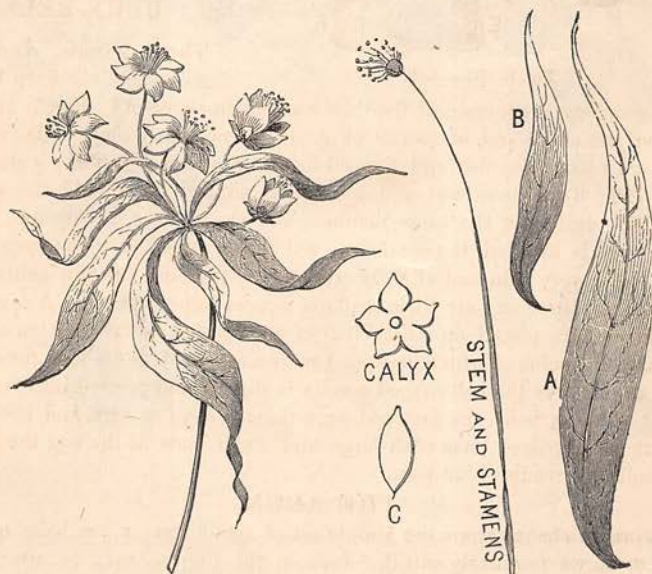


Fig. 6. The Star-Flower.

DAISY.

The single wild daisy, although such a common flower, gives great brightness to the collection; it is so well known that a description is scarcely necessary. A number of the narrow white circles like Fig. 7, A and B, are made and fastened around a flat, button-like center, two rows of them forming a single daisy.

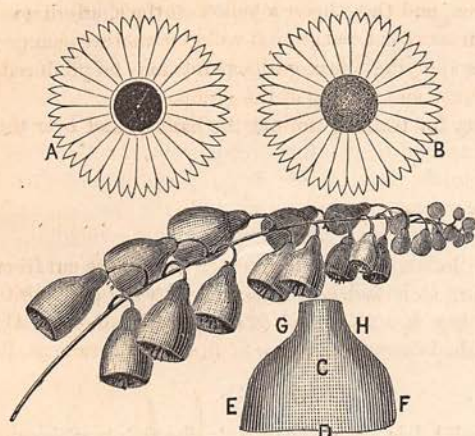


Fig. 7. Blue-Bell.

lavender variety, are formed of the thin wax cut in shape of C, Fig. 7, and molded upon the small end of tool 9 (Fig. 3), Lily of the Valley. The edges, D and F, are placed together and pressed until flat and well united; a small tool, 2 or 3 (Fig. 3), is then wet and the bell is slipped on it, and the edges, G and H, are united in the same manner, and closed over on the top, where a slender wire is inserted, the center pressed closely round it. The open part, D, is now rolled very thin and slightly crimped by pressing the pin gently on the edge, making three or four little scallops, almost imperceptible. A few thread-like stamens are placed on a little ball of wax, which is fastened on a stem of thin wire, the point of which is tipped with a speck of green wax forming the pistil; around this the bell-shaped corolla is slipped and pressed into form. Six or eight of these bells are fastened on a thicker stem of wire, and above them as many smaller-sized ones with large and small buds at the top, the last ones being bells of greenish-blue wax.

THE ARUM.

As a pretty change from the simple set of small flowers you have made, the Arum, or as we familiarly call it, "Jack in the Pulpit," may be attempted, as its formation is simple, though on a more extensive scale.

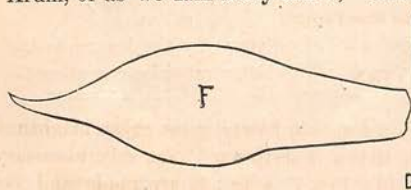


Fig. 8.

To form this singular but beautiful flower, take a stiff piece of wire for stem, which cover with green wax; form a pistil, as at D, Fig. 8, which cover with yellow wax; paint with mucilage, and while sticky,

The heart is made by molding a piece of wax into a round button-shaped heart, one-fourth of an inch in diameter; let the upper surface be a little raised, and prick it thickly over the whole surface, then paint it with gum, and dust with bright yellow powder. This forms that yellow center, seen in the common single daisy of the fields, also in single asters and some other flowers.

BLUE-BELL.

These delicate, drooping

cover thickly with chrome, in powder. Cut the spathe, F, of the shape here shown, but half as large again, from light pea-green, or whitish-green wax, double, molding the edges perfectly flat, and curling the point over toward the front, as shown in Fig. 9.



Fig. 9. The Arum.

Fasten the pistil to the wire stem by rolling a strip of wax around them, after pressing the point of the wire into the wax of the pistil; place around this the lower part of the spathe, with the division in front, folding it over and pressing it with a molding-tool until closed; curl the top over the pistil, gracefully, and it is finished, and will, if well done, be found very beautiful and graceful. Fig. 9 shows the finished flower.

THE IRIS.

The wild Iris are all beautiful; the rich markings of stripes and bands are easily made upon a white wax-ground; and this is one of the most imposing flowers.

If possible, a natural flower should be examined, as the markings upon the petals, and the peculiar formation, are difficult to describe. The velvety appearance of the rich purple petals is produced by breathing upon the wax, and powdering the purple powder upon the surface while damp. A cluster of these, inclosed between two of its own broad, graceful leaves, as shown in Fig. 10, is a beautiful addition to a basket or bouquet. The wild blossoms are smaller than the cultivated. Bloom the white part of each petal, to produce the proper degree of softness, and upon the two lower fully-expanded blossoms, dust a very little fine, yellow powder; in the formation of this beautiful flower, much depends upon the care used in coloring, which produces the lovely effect.



Fig. 10. The Iris.

To form the Trailing Arbutus, Fig. 5, cut a set of patterns for the leaves, as in Fig. 11, Nos. 1, 2, 3; also, for the flower, No. 4. The latter must be cut according to No. 5, which shows the corolla split open. Have the patterns ready; first form the leaves of the deep yellow-green shades, using the lighter colors for the small young leaves; if it is not possible to obtain a mold, or yet the natural leaf, which wet upon the under side answers as a sort of mold, shape and vein with a sharp tool or the pin; touch all the leaves with raw sienna, rubbed on carefully

with the "stumper," and color the under side with the same, adding a very little umber; when this is done, cut some brown thread into fine scraps, and touching the edges of the leaves and all the stems with gum, touch them to the threads until they are covered with fine thread-like hair. The flowers are formed of the "extra heavy" white wax doubled, according to No. 5, colored with light pink, and spotted and striped with darker shades of rose; place a little pellet of wax upon a green wire-stem, and shaping it like the upper part of No. 6, A, place the corolla around it, with the wax pointed at the end of the wire, B, forming the pistil; cover this point with yellow-green wax. Make a number of these

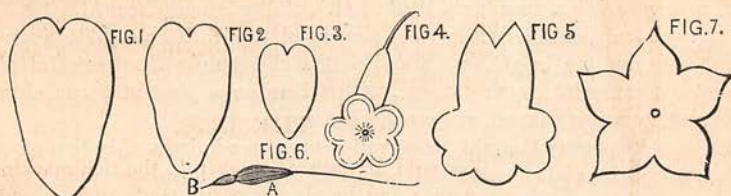


Fig. 11.

rose-colored blossoms, with buds of several sizes; then proceed to put on the calyx, cutting each one like No. 7. Use thick wax of a light olive-green color, covering the wax with a woolly coating, made by chipping zephyr-worsted into a wool-like powder.

Fig. 5 shows the flowers, buds, leaves and trailing habit of the vine, and will serve as a good guide; but, if possible, obtain a natural specimen, which will show the true rose-color of the corolla, and the peculiar color and texture of the leaf.

OXALIS.

The corolla of the Oxalis is formed of six petals like A; the leaves cut from B; for these use bright green wax and long green wire. Cut a calyx such as that used for star-flower; then taking a piece of fine green wire, place a small pellet of wax upon the end with a few stamens of thread pressed around it; and having tinted six petals of a lilac color, or bright yellow, roll them a little until nicely shaped and curled, and place them upon the wax, folding one in the other as seen in the flowers, Fig. 12.

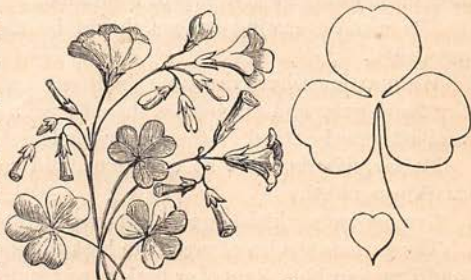


Fig. 12. Oxalis.

WAX-FRUIT.

Many persons think that wax-flowers require fine wax, but that fruit or other objects may be made with common material, inasmuch as they are entirely covered with color, and are large in form.

This is a great error. Fruit, especially the smaller kinds, require superfine, white cake-wax, to give them the beautiful, velvety or satiny surface, peculiar to the natural production. Waxed fruit may be made in groups to form objects of great beauty and effect, especially for the decoration of the dining-room.

In giving these directions, our endeavor will be to reproduce the various specimens in as pleasing a form as possible, and nothing is more beautiful than the mingling of fruit and blossoms: thus, a spray of the white cherry-blossom with green leaves and the bright scarlet and yellow cherries; or the beautiful pink, rose-colored and white apple-blossom, with a handsome piece of fruit; either a golden-yellow russet colored, or rosy-cheeked apple.

We have frequently thought, when called upon to admire a collection of wax-fruit, how much more effective and beautiful it would have appeared with the blossoms of different kinds mingled with the specimens, and trailing gracefully around the handles, and hanging over the sides of basket or vase, for here the delicate and refined taste of the true artist is displayed.

In arranging your fruit, therefore, place your bright oranges against the waxen petals and rich green leaves belonging to them. The strawberry, with its starry-eyed blossoms; the blackberry, in long, trailing garlands of fruit, flowers, and green and crimson leaves; the yellow, velvety peach and its lovely pink flowers, with all the other exquisite blossoms, of fruit, berry or melon.

COLORS.

Besides the particular directions given for each particular piece of fruit, there are some general principles that may aid in giving a natural appearance, and also in affording greater ease of formation.

The wax for casting lemons should be tinted with pale yellow chrome, and varnished.

Walnuts must have the same shade, with a little raw umber added.

Strawberries and raspberries should have a slight tint of lake added to white, and afterward colored of the proper shade.

Melons, filberts, must be cast green, and colored afterward, with the proper markings added.

Greengages a whitish-green; afterward tinted with bloom of blue-green.

The various shades of green are best obtained by a mixture of yellow chrome and Prussian blue, lighter or darker, as required.

In casting, the following articles and materials are required:—

Two vessels of water—hot and cold; a small china or other porcelain vessel,

with a spout (a cup such as is used for drinking in the sick-room is admirable, but a teapot or pitcher will answer); a shallow tin saucepan, and a towel; some old soft rags; wire of several sizes, and camel's-hair pencils of several sizes; some pieces of soft flannel, a little crochet-cotton, and some cloves; also, the half-charred wicks of star or wax candles, for the blossom in the end of the apple, pear, etc.

These colors must be of the best quality, either in powder or tube paints. Those required are Prussian blue, light yellow chrome, raw umber, burnt umber, lake, red lead, powdered blue and white for blooming; a bottle of mastic varnish, turpentine, pale green, white and buff down.

CASTING.

Commence by placing the mold in water about as hot as can be borne by the back of the hand, soaking it until saturated; which will require about as long as will take for the wax to melt in another basin, placed in a basin of hot water, using care not to allow the water to run into the wax; when melted, color of light shade and stir with a bone spoon; then take the mold out of water, and wiping dry inside very gently, and while still warm, holding it in the left hand, dip into it with the other the melted wax, using care not to let it run over the edge; then put the other half upon it, and press both firmly together; moving it about over and over, so that the wax may cover all the mold alike. It may be held thus until cold, or plunged into a basin of water, still holding it firm, until it will no longer shake from side to side.

MOLDS.

Supposing the apple were the fruit to be molded, and it is perhaps the easiest of any, the materials, etc., required for the molds will be: Plaster of Paris, of finest quality; a sheet of thin tin, cut into strips two, three, and four inches broad; some fine, damp sand, in a small pan or basin; a second vessel, such as a china cup, for mixing the plaster; a china spoon, if possible, and a knife and some water. Then take the apple and sink it into the sand, placing the half which has the stalk on it downward; smooth the sand around it, and fix one of the strips of tin in the sand, like a ring, one and half inches from the sides of the fruit, and half an inch above the top of the apple; next take the cup and mix into it sufficient plaster to form a batter, rather thicker than cream; pour this carefully over and around the apple, covering it entirely. Place away until hard, and then remove the ring and mold from the sand, disengage the ring carefully, and holding the mold in the left hand, with the right gently disengage the fruit, and trim the edges smoothly to the exact half of the apple; upon this flat edge cut out four holes, upon the ends and sides, to admit the locks. This forms the first half. For the second, wipe the apple free from sand, and

place it back in the mold, in the exact position it occupied before; first painting it with a very thin coat of oil and tallow, melted together. Clean the cup and spoon perfectly clean, and fastening the ring of tin around the mold, tie it perfectly tight and secure, and mixing the plaster as before, pour it upon the apple and mold. The edge and holes should also be painted with the oil and tallow.

Molds for oranges, lemons, melons, etc., are formed in like manner.

Molds for cherries, pears, plums, strawberries, figs, raspberries, and all other fruit, either too hard or too soft to remove from the halves of the mold, should be well oiled before sinking into the sand, and when removed from the first half, should be well cleansed from all grit, before setting it into the half again; the stems of cherries, plums, etc., must be removed before molding, and that end sunk into the sand first; great care must also be taken with all imperfections in the fruit, so that it may deliver from the mold, as when placed; for the

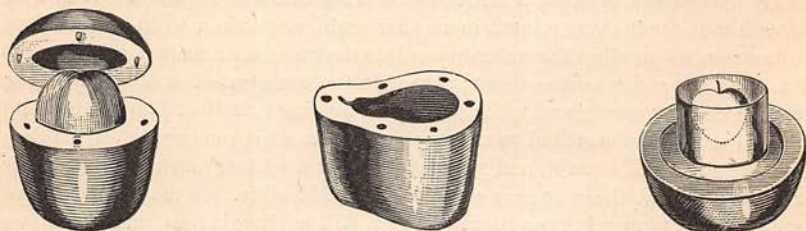


Fig. 13. Molds.

curiously-formed or imperfect fruit is often more natural than those perfectly symmetrical. Walnuts, peaches, apricots, nectarines, acorns, and nuts of all kinds, should be well oiled before placing in the sand.

It is sometimes desired to form a half of a piece of fruit, and this is exceedingly beautiful. The molds for such pieces are formed in a similar manner, excepting that they are marked either by cutting with a knife, or by tying a thread round the desired half of the fruit, and sinking that half into the sand. Take a cast of the other half to the line round the fruit, or rather beyond; remove it as before directed, cutting the lock-holes, and after trimming and oiling the edges, etc., well, put the fruit back into the mold again, in its exact position, and then cut the half off with a sharp knife, replacing any seeds or pips that have been cut or dislodged. Then oiling the top of the half in the mold, place a ring of tin around this half of the mold, to keep it in position, and pour the plaster upon it for the other half, which, when set will be found a true representation.

Some kinds of small fruit, such as raspberries, etc., are formed solid; that is, the two half-molds are tied together, and the hot wax poured into a small hole at the calyx-end of the fruit, shaken about for an instant, and then all the sur-

plus wax poured out again, and when cold, the halves are separated and the berries come out whole and clear. Red, white and black currants, together with grapes and other fruit of the same kind, are made by glass balls and not molded.

In dipping these glass balls, of any kind, proceed thus: Having stems of wire covered with wax, or green silk-covered wire, cut them into suitable lengths, and placing the tips into melted wax, insert into the hole in the ball; in a moment the wax will cool and the stem be firmly fixed; then dip each ball into melted wax of proper color, and turn up so that any extra wax will run down upon the stem.

Molds of more than two parts.—Among the fruits that require more than two parts, are corn, melons, cucumbers, pineapple, pomegranate, etc.

The same principle is to be observed in these as in the two-part molds; but it is sometimes necessary to have three or four part molds, owing to irregularities in the fruit.

The cucumber, for instance, requires three molds, as does also corn and many other kinds of fruit, vegetables, etc. They are made thus: Place the object into the sand, leaving about one-third visible, and then mold it, which will represent one-third of the object; C, Fig. 15. After which oil it and place it



Fig. 14.



A



B



C

Fig. 15.

upright, both the fruit and the mold it is in, into the sand; B, Fig. 15. Cover the fruit-part with tin, and then pour in plaster and thus take a mold of the part remaining. Do the other part in the same way, which will complete the three parts, and form an entire mold like A, Fig. 15, which is the top view of it. Let the plaster get well set before removing it, at each stage.

FORMING THE FRUIT.

As we have observed, it is as necessary to use fine, pure wax for fruit and other large objects, as for flowers. Procure the superfine, white cake-wax and proceed to melt it in small, deep porcelain vessels placed in water over a moderate fire; at least it should melt slowly. When entirely liquefied, put in it a thin muslin bag containing the coloring-matter. For lemons, using deep chrome yellow; apples, chrome or ochre; peaches, yellow chrome and flake-white, one-fourth the latter; for green fruit, green chrome, etc., varying and changing the shades as the case requires. The wax must be merely melted, never allowed to boil. The paint-powders must be carefully added, and never in sufficient quantity to make the wax thick and rough, for it is a far better plan to color with

the tube-paints than to add too much of the powder, which will certainly produce roughness.

We shall soon give, under title of "plaster-work," full directions for forming molds in plaster. These are what are now required. Supposing that a collection of fruit is to be made, such as a vase or basket for dining-room adornment, we will proceed to describe the method of forming each separate piece, and arranging it in suitable form for the object in view.

PLUMS.

Of these there are several different varieties, and a mold should be taken of each kind, as it comes in season when the wax piece itself may be at once made, or, if preferred, a written description made of certain peculiarities; a leaf pressed, and a twig preserved, etc.; then these placed with the mold and preserved until such time as the collection is to be formed.

For the large, purple egg-plum, add to the melted wax sufficient drop-red powder to color it a crimson; add to this purple tube-paint until a rich, deep purple is obtained. Oil the inside of the mold by gently "dabbing," or patting it with a pad of soft, old cotton cloth, or cotton batting dipped in oil, in which a very little tallow has been melted. Have the mold placed in such a position that the locks may be closed together without any difficulty, or the least moving from side to side; holding the mold in the left hand, with the right, pour the colored wax carefully into it, and quickly placing the lid down upon it, hold them together firmly as possible without the slightest change, by pushing or sliding it; then with the lid thus pressed closely down, hold the two parts locked tightly together, and turning them from side to side, shake quickly until you know by the sound that the liquid wax has hardened; then set aside until perfectly cold, which will take place in about twenty-five minutes, more or less, according to the size of the fruit; but this is ascertained certainly by laying the hand upon the mold, which, if cool, may be opened by drawing the bottom and lid apart, with a steady pull, in order not to break the edges; scrape the line or seam of union with a sharp, narrow-bladed knife, cutting in a slanting direction, and afterward polish with a soft cloth wet with turpentine.

The plum should be smooth, even, and without flaw or crack, the ridge upon the side being carefully trimmed and rounded, as in the natural plum. The form made perfect, proceed to paint the surface with a plum-purple; for although the color incorporated with the wax is necessary for the foundation, the touches of color afterward applied, gives a wonderfully soft, natural appearance to the fruit. In applying this color, use a small "stumper" brush, and the powder-colors before recommended for wax-flowers, or the tip of the finger for small fruit, is still more effective, producing a soft, blended appearance. In some cases, however, it may be found necessary to use liquid paint; and where this

is the case, take a Poonah (bristle) brush, and dipping the tip-end into thin, gum-arabic water, let a drop fall upon the palette near the powder-color; then rub them thoroughly until as thick as syrup and perfectly smooth. Never dip the brush in water while painting, as it will cause the work to appear streaked. Holding the brush upright, in any case, and applying the color with rapid, even strokes, let the color merge into a carmine-purple towards the end, and make very deep and blue upon one side; to produce the bloom, breathe upon the surface or heat it moderately and dust with purple powder. Then rub the end slightly to give the polish seen upon some parts; form a stem of wire covered with brown wax, as described for flowers, and varnish, or use a natural one. The egg-plum is fine molded in wax, but must be of a blue-purple color. Greengages must be carefully colored with chrome-yellow, and a little green powder added; then touched up, after being molded, with the colors prepared, as described for the purple plums. Peaches are colored in the casting with chrome; then taking a little carmine, mix it as before described, and imitate as nearly as possible the pink tinge upon the sides. To produce the down, place in a warm spot until the surface is thoroughly heated, but not soft or melted, and, covering the palms of the hands with arrow-root, in fine powder, roll the peach between the hands until entirely coated, and handle as little as possible.

Color some peaches of a greenish-yellow, others yellow with very little pink, others with a purplish tinge in the carmine upon some parts, and others again of a rosy pink; thus producing variety and imitating the different varieties. Then mold only the one-half of one or two; color the inside with yellow upon the cut edge, and a deep carmine in the cavity holding the stone, having taken a molded impression of the stone; in one-half place a stone, and leave the other without; then varnish the inner part with clear Demar varnish, and a perfect imitation of a cut peach is obtained. Oranges and lemons, after being colored, must be varnished with Demar varnish, or polished with a soft pad. Grapes are not cast in plaster-molds, but are made by rolling the wax into balls of the proper shape; or else the "grape-glasses," to be purchased at the stores where other wax-materials are sold; these, of either kind, are then furnished with stems, and each one dipped into melted wax, in which lake and Prussian blue have been mixed, as for plums; they are then touched up with paint, and warming the surface a little, fine powdered paint of a proper shade is dusted upon it, from a finely-perforated dredging-box. Besides the blue and crimson-purple grapes, there should be some green ones, made with greenish-colored paint. The grapes, all formed, are arranged in clusters, the smaller ones being placed at the end, and the larger gradually increased in size to the top of the bunch; or several small clusters may be formed into a large one as in the natural bunches.

Apples are of various colors and shapes, and might better be copied from nature. The crimson ones are colored with carmine, and a bright, beautiful red

apple is made with vermilion or carmine upon a deep lemon color. Yellow ones are colored with chrome or Naples yellow, according to the shade required, and a dull yellow is produced with yellow ochre and a touch of chrome mixed in it. As this fruit requires a vast deal of finishing-up, the principal part of the coloring is done with the brush, a fine camel's-hair pencil answering best for the streaks, and the "stumper" for blending the blush color upon the "warm side," as the "red cheek" of the apple is termed. When properly tinted, give a natural spat here and there of brown, with a bruised appearance upon one or more, by rubbing a little umber or raw sienna or ochre with the "body-color." The coloring finished, give a coat of Demar varnish, and fasten the calyx in the end, using a tea-leaf, a piece of sere-colored leaf, a fragment of tobacco, cigar being the best, a clove or piece of cotton, and in the other end a stem, using one taken from the natural fruit.

Small fruit, such as strawberries, blackberries, raspberries, etc., are made of tiny balls of wax, pressed, while soft, upon a large one of the proper form; then having inserted a little wire-stem into the large end, dip into melted wax, in which carmine, vermilion, or lamp-black has been mixed; touching up afterward with moist color, and varnishing in case of blackberries; in raspberries touching with dry powder. See clusters for further directions.

Currants are made of balls of wax in which quite a large portion of fir-balsam is mixed, and sufficient carmine and vermilion, mixed, tied in a muslin case to impart a brilliant and clear scarlet color. These are then finished with slender little green wire-stems, and clustered on a larger wire; then varnished.



Pears are a beautiful fruit, and must be colored in the same manner as apples; then in case of some yellow varieties, a fine hair-pencil is dipped in black color, and minute specks dotted on the surface. Both pears and apples appear well, cut in sections, and the inner surface and ends exposed. Both outside and in must be varnished, and the ends finished with calyx and stem.

Watermelons are exceedingly fine, when well formed and colored. Of course it is almost impossible to take a plaster impression on account of the moisture, but still, it may be accomplished; and very fairly, and in some cases we have succeeded in taking perfect impressions, we mean of a cut melon—a whole one is readily formed. A longitudinal slice is the most beautiful, but a section cut one-third through around the melon, appears well. Have the plaster thoroughly mixed, and proceed as in other cases, using care to select a melon barely ripe, for the heart may be formed afterward, with the knife and molding-tools, making rough edges along the center of the heart, with indentations where the seed have dropped, and pricking little fissures and small holes through the sur-

face. Natural seed may be introduced in some parts, pressing the points into the wax, or fastening edgewise with mucilage. In coloring, the skin is painted a dark rich green, mottled with a lighter shade, and the light-green line showing upon the white of the rind. The rind is painted with ivory or flake white, which gradually becomes tinted with pink, until upon the extreme edge, the lovely and peculiar tint peculiar to the heart of the watermelon is obtained by mixing. The whole is finally varnished.

Cantaloupes are cast in the same manner; select a firm green melon, and remove the seed, some of which should be dried and varnished, and used afterward upon the edge of the slice of wax-melon; this is colored in green, white and yellow, upon the markings peculiar to the rind, and upon the cut edges, with green upon the edge of the rind, merging into a yellow-green; then to buff, with a few of the pretty seed upon the inner edge.

Small muskmelons are a beautiful addition to a collection of fruit. The impressions should be taken entire, and if well done, each fine line and pretty curl upon the rind, like the marks on some beautiful shell, will be clearly visible, and may be painted so perfectly, that it will be almost impossible to tell the natural from the wax melon.

Some persons admire tomatoes, cucumbers, etc., mingled with fruit, etc.; but we cannot think it good taste to introduce these vegetables in a collection of beautiful fruit. Should any desire to form them, however, the molds are taken in the manner we have described in the first part of this section, and the coloring is applied in the same manner. We would remark here, that if an ear of corn is desired (and it is really a pretty object), the mold must be in three or more parts; as it will be found impossible, if the grains are irregular, to get the ear from the mold without breaking the one or the other; to obviate this, make the mold in three parts.

A collection of vegetables alone, corn, tomatoes, cucumbers, peas in the pod, green and red peppers, carrots, radishes, etc., accurately molded and naturally colored, when grouped together with leaves, tendrils, etc., and covered with a shade, form a beautiful ornament for a dining-room bracket, and is well worthy of being made. A stand of cake-jelly, ice-cream, etc., is likewise a most popular and appropriate companion to a fruit or vegetable wax-piece, and is more easily made than would be supposed. The first collection the writer ever saw of the latter two was in the window of a confectioner's store, and the imitation was so perfect that we supposed they were natural and wondered at their being covered with glass.

Cake may be molded either in an entire loaf or in the slices; in our own case, we prefer the latter. Supposing a stand of various kinds is to be imitated, such as pound, white, sponge, marble, jelly and fruit cake, the slices are formed of similar shape and size, with appropriate color added, and afterward painted and cut into proper form; the icing upon the upper part is formed upon the top

with purest white paint, which upon the cut edge must be pricked and indented with a pointed tool, until the desired roughened appearance is produced; the figures, which it must be remembered, are but sections of a whole, as seen upon a cut slice, are formed thus: Obtain a small metal syringe, which draw full of liquid white wax; wrap a woolen cloth around it, in order to retain the heat, and that it may be handled without burning the fingers; then holding this in the left hand, in a perpendicular manner, with the point held directly over the top of the slice, which has been painted white as explained above, press the handle down and eject the liquid wax from the point in drops, which must be allowed to cool slightly; then another is dropped upon this, and so on, until of the proper form and height; figures, or parts of them, must be formed by passing the syringe over the surface in lines and circles; or if a figure is considered appropriate, where a broad slice is imitated, the icing may be formed into flowers, leaves, and other devices used upon cakes. When these figures become cold and stiff they must be painted white; directly beneath this white upon the cut edge, paint a line of dark-brown, shaded below into a yellowish brown, produced with umber and sienna; this forms the brown crust upon the upper part of the cake, but may be continued upon the side and bottom of the cake, growing deeper until a line of deep purple-crimson shows the layer of jelly, which again grows lighter until it blends with the next cake; this jelly is varnished, but the cake is marked into fissures. There should be about a half-dozen of these layers; the bottom is a brown crust.

Roll jelly-cake is formed in the same manner, but in circles—the smallest at the center; both cake and jelly forming a spiral line from the center to the iced circle upon the outside.

Marble-cake is colored in brown and yellow, each spot shaded and mottled with several shades of each color; a few whitish-yellow streaks are an improvement.

White or delicate cake is colored with white, tinted with chrome-yellow.

Small cakes may be formed of various sizes, but from the explanations and descriptions we have given, we believe a person of taste and ingenuity may be able to form any variety of cake desired; and when carefully formed and colored, there is not a specimen of fancy wax-work, which elicits such enthusiastic praise or is considered such a "wonderful achievement." Ice-cream is best formed by using a part of one of the ten molds used for forming it when frozen; the end or side is well oiled with whale oil, in which a little tallow is melted, and the melted wax poured upon it; when cool, this may be readily removed, and when colored white or pink and placed upon a pretty saucer or glass, with some shaved pieces colored to correspond and placed beneath it, will appear perfectly natural.

Jelly is more difficult to form; the melted wax must contain one-half its bulk in balsam-fir, and sufficient carmine or chrome, in a bag, to color a clear ruby or

amber color; these are allowed to become almost cold, and are then dropped in large pieces, from the point of a spoon, into crystal jelly-glasses. A stand with an ornamental tray upon the bottom, containing a stand with several slices of cake, a saucer of two colors of ice-cream, and a glass with yellow and red jelly, is a beautiful object. Supposing the first slice is pound-cake; it is colored of a deep, bright yellow color, and pricked and pressed into the proper honey-comb appearance, natural. The yellow tint is started just below the lightest shade of yellow brown upon the crust. The icing and crust answer for any of the varieties, but as great a variety as possible should be made in forming a plate full; and it may be well to observe here, that in casting any large pieces, it is as well to form the inner portion with plaster, clay or other inexpensive material, merely dipping into liquid wax, colored or white, so that the outer surface is thoroughly coated with wax. Where cost is a "desideratum" this may be worthy of attention.

Fruit-cake is colored of a very dark brown; the currants are formed of wax, colored black, twisted or turned between the fingers into little, rounded, irregular balls, pressed into shape with the pin. The raisins are formed of pieces of wax rolled into proper shape and colored with burnt umber; and a little carmine rubbed into some, in order to impart a purplish hue; the molding-pin will crease and indent these into the natural form, seen by examining natural ones; some should be cut in half, and here a change is made; the cut part being painted of a lighter color and varnished, and seeds of natural raisins introduced. Citron is made by cutting slips of wax and coloring the proper citron-green, varnishing the cut part, and dusting the outer edge with white powder; holes are then cut in the cut-surface of the cake, and the fruit introduced; after covering the slice naturally, the surface must be held near the lamp until warmed sufficiently for the whole to form one entire mass; the fissures and honey-comb appearance are then formed with the proper tools.

Jelly-cake is made like pound-cake and then painted in stripes, first yellow with the crust and icing above, then a tinge of crimson upon the yellow, as when the jelly soaks into the substance.

CLUSTERS OF FRUIT AND BLOSSOMS.

Having formed the apples of proper variety, or perhaps several of them of different colors and sizes, in pale green, yellow, scarlet-streaked, etc., according to nature; tint each one according to taste with raw umber and carmine, or lake; the flower-end may have a clove heated and pressed into the wax, using care not to mar the cast; then make a stem of covered wire dipped in wax colored green, touching it up with burnt sienna. Next add the flowers and a cluster of leaves of two sizes, and shades of apple-green.

The blossom is made by cutting a pattern from diagram A, for the petals, and for each blossom, cutting five of these from white wax. Bloom them upon the upper part from the line D, on each side, with a mixture of Chinese-white and arrow-root; tinge with pink. Mold each one carefully upon the finger, rolling the edges until they crinkle, and hollowing them in the middle; the lower half press with the pin on the wrong side, thus forming a rib or fold. Tint upon some parts with a deeper color, made by mixing rose-madder and crimson-lake, shading off to white or very light pink. Then take a stem of green-silk wire; put a little knob of wax on the end, and press on it twelve stamens made like Fig. B, by dipping thread into gum, and then touching the tips with yellow chrome; bind them round with a little strip of green wax, and then arrange the five petals at regular distances; this done, arrange the sepals of the calyx, cut Fig. C, from light green wax, double, dusted with white or buff "down;" place each one so that it will show between the petals.

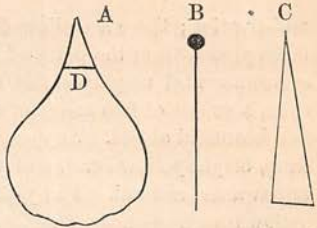


Fig. 17.

One or two of these calyces should be without petals, and only the stamens remain; others with a petal or two gone. Touch the stem with down; and the large branch stalk, holding the fruit, flowers and leaves, should be varnished and colored with sepia.

The wild crab-apple blossoms, leaves, and charming clusters of fruit, of the green and yellow colors, with the beautiful dwarf Siberian crab, with scarlet and yellow fruit, hanging on long stems, will be found the most perfect specimens that can be formed, and will add a charm to the entire group. The directions already given will be found an all-sufficient guide in making these, with a branch of natural flowers and fruit to guide in giving color, etc. The peach and blossoms arranged in the same manner are likewise equally beautiful. Color the petals with rosy pink, and place a number of buds, some closely shut, others half expanded on the spray, as the buds are one of the prettiest features.

The orange and lemon are never so pretty as when united with their lovely, waxy blossoms and rich foliage.



Fig. 18. Cluster of Strawberries.

The strawberry, in clusters, is lovely; the starry-white blossoms and scarlet or crimson fruit forming a charming contrast, mixed with the light, soft leaves.

After casting several clusters of strawberries in white wax from the natural molds, making them of various sizes, proceed to paint them with carmine, in fine powder, mixed with turpentine or gum-water, shading off in some places to almost white, or a delicate flesh-tint. The large prize varieties require one-half the berry to be colored

with a mixture of lake and crimson, the other shaded off to a yellowish flesh-color, made by mixing chrome and red lead. The seed-specks upon the surface are formed with bright yellow chrome put on in dots. When dry, varnish with Demar. The stalks should be formed of silk or cotton covered wire, dipped in green wax or covered as in flower-stems; heat the end of the stem in the lamp, and then insert into the large end of the berry. Then place on the calyx, one cut like Fig. A, curl back the sepals and touch with down. Mold the leaves on a gilt leaf-mold or from nature, painting all the little spots on leaves or stems.

The blossom is not difficult to form; cut from Fig. C the five petals, using clear white wax, and cutting with the grain from top to bottom, always. In some flowers there are six petals, and to follow nature, this must be imitated.

When sufficient are cut, bloom them with Chinese-white and arrow-root, well rubbed; then mold the edges and roll the center into a slight hollow, using the head of the small pin. Form the stamens of fine, white-waxed cotton, dipping the tops into gum, and then in fine chrome, knocking off all that hangs loosely; mix these with half as many without the powder, and have twenty of them, together, in the center of each blossom, placing them upon a little pellet of wax placed on a slender stem; then arrange the petals and calyx so that they alternate, and the sepals of the calyx show between the petals. The calyx must be bloomed with light green powder on both sides, molding each point and curving them naturally. The buds are formed of the same petals as the blossoms, only curling them in a half-closed form. Tinge each one with a little green mixed with white powder. Finish by mingling the fruit and blossoms together, placing at the base of their stems several leaves, so that in groups or singly they may imitate nature.

The blackberry is, perhaps, the most easily formed of any small fruit, and yet is unrivaled in beauty and grace. With its pale, tinted blossoms, green buds, and its rich berries so black and glossy, and with such a number clustered upon a stem, it forms one of the most beautiful additions to a group of berries, or a collection of fruit. To form a cluster, several natural berries must be cast from white wax, colored with Prussian blue and lake, tinted to the natural color, adding drop-black for the very ripe ones; then varnish, and when dry stalk them as described for the strawberry. Form the calyx from Fig. A, molding them thoroughly and blooming with light green.

The blossoms are formed of six petals, cut like Fig. C, bloomed with white and well rolled and molded. Arrange on a stem, as described for other berries, placing the innumerable stamens formed of fine cotton; place a number on the wax-ball and tip with green; surround by a number more tipped with sepia or umber. Then place the six petals, blooming them again, in place, with purple-

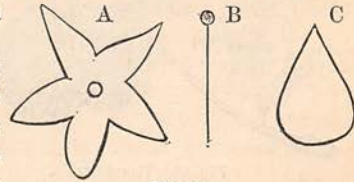


Fig. 19.

lake added to the white. The stems bloom with green, and form thorns of fine wire or wax; bend the calyx towards the stem in fruit and blossoms.

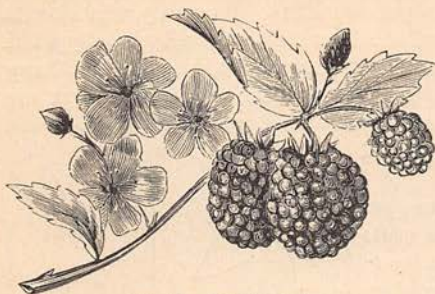


Fig. 20. Raspberries.

in offering a treatise upon this branch of fancy work, to endeavor to give such general direction, as will enable a person to form them without particular specifications. Where it is desired to make any particular flower, not described here, endeavor to obtain a natural one, and, if possible, a leaf, bud and branch or spray of the plant. Then laying the petals upon a piece of soft paper, press them, one after another, if of different sizes and forms, upon it, marking the outlines with a pencil; the soft paper takes the form of a crimped or full edge better than stiff material would.

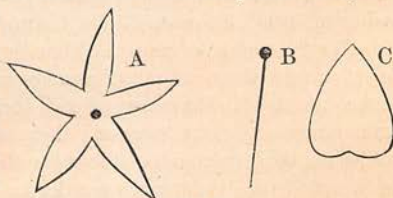


Fig. 21.

Then transferring to stiff paper or card, cut out each one, marking the number, also the color or markings peculiar to it; next draw the figure of the stamens and pistil upon a strip of card, marking their number and color of the anthers and filaments. Draw the form of the calyx, also, and write upon a slip of paper any peculiarity of the corolla or other parts of the flower. Cut the leaf, also, and having marked a small envelope with the name of the flower, place all the parts within it. A collection of such directions will be found invaluable to the wax-flower maker. The writer has such a collection, the result of many years' careful observation and labor, and the value of it, in teaching, has been found immeasurable, as it describes flowers which, upon many occasions, when a description of them was necessary, it was impossible to obtain.