

Trade Trophies.

BY WILLIAM G. FITZGERALD.



THE average British trader is an unimaginative person. When he is enticed into showing at an exhibition at home or abroad, his stall is rarely conspicuous for startling originality of arrangement. On the other hand, American and Continental firms give this kind of thing much time and trouble. Either they build up their tins, boxes, or bottles into some imposing or fantastic structure, or else they set to work and make specially some striking novelty which shall interest in spite of himself even the most inveterate advertisement-hater.

To emphasize my contention, I reproduce here a photograph of the Monster Candle, which was shown by Messrs. Lindahls at the recent Stockholm Exhibition. The "Liljetolmens Candle," as it was called, stood no less than 127ft. high. The lower part, which was intended to represent an old Swedish candlestick, was in reality an enormous structure of bricks and mortar, in which was established a perfectly-equipped candle factory, whose employes worked six hours a day. The base of the candlestick covered a space 40ft. square. To come to details, the candlestick itself was 47ft. high, whilst the candle—a real stearine specimen—was fully 80ft.; its diameter was 8½ft. The

appearance of this extraordinary trade trophy was at once remarkable and imposing. The colossal candlestick was painted with aluminium powder until it shone like well-polished silver. At night, too, an electric search-light of 7,000 (ordinary) candle-power cast its beams from the lofty summit of the wick over the whole of the exhibition grounds.

Altogether, the cost of the monster was about £2,000.

We next come to carvings in salt; for the photos. of these we are indebted to the courtesy of that powerful corporation known as The Salt Union, Limited, 16, Eastcheap, E.C. The first statue is an enormous figure of Britannia, with lion, trident, and shield. The managing director of The Salt Union tells me that this imposing statue was prepared from four large blocks of salt sent from the corporation's works at Stoke Prior, Bromsgrove, to the Worcester studio of Mr. Forsyth, the well-known sculptor. The figure stands 8ft. 6in. in height, and weighs two tons. Although the salt used was of a fine grained variety, and the blocks were apparently hard and sound when they arrived, yet great difficulty was experienced in working them owing to the friable nature of the salt, and the effect upon it of various changes of the atmosphere. The appearance of the figure is



A CANDLE 120FT. HIGH.

From a Photo. by Alex. Lindahls, Stockholm.



COLOSSAL STATUE OF BRITANNIA IN SALT.
From a Photo. by Terry & Fryer, Worcester.

both commanding and majestic. Britannia is represented standing, with the right foot slightly advanced, and holding the traditional trident in the right hand, and in the left a shield covered with the Union Jack. Armour is displayed upon the ample bust, and flowing draperies hang in graceful folds from the shoulders to the feet. The face is very finely chiselled, and the whole work, considering the difficulties encountered (the right arm broke three times), is well calculated to enhance the reputation of Mr. Forsyth, who has already produced a great deal of statuary in salt.

Next comes a reproduction in salt of Bartholdi's famous statue of Liberty enlightening the world. This colossal salt figure was lighted at night by electricity, exactly like the original in the beautiful Harbour of New York. It was to the famous World's Fair at

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Chicago that The Salt Union sent this great statue. The base was composed of fifteen blocks of salt, and the statue itself of six blocks, each weighing one ton. At the close of the Exhibition this statue was sent by request to the Art Gallery at Chicago. The height, including the base, was 12ft 6in. The ornamental base, which was enriched with mouldings, panels, and inscriptions, stood upon a sub-base of rough amber-coloured rock salt—an

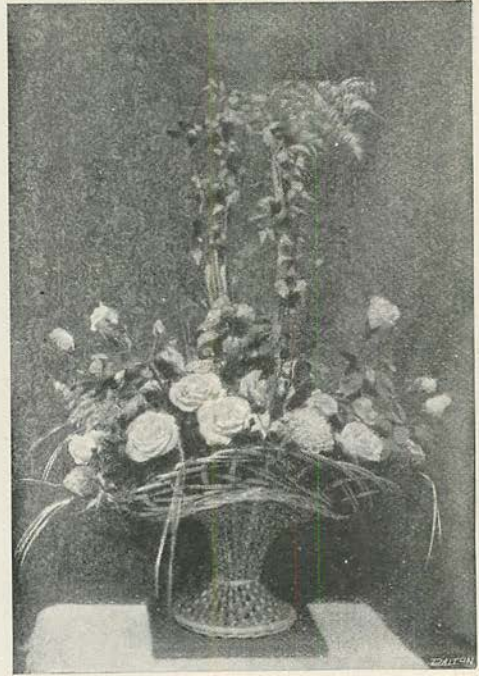


STATUE OF LIBERTY IN SALT.
From a Photo. by Ernest Leigh, Cheshire.

imitation of the wave-worn rock upon which the original statue stands.

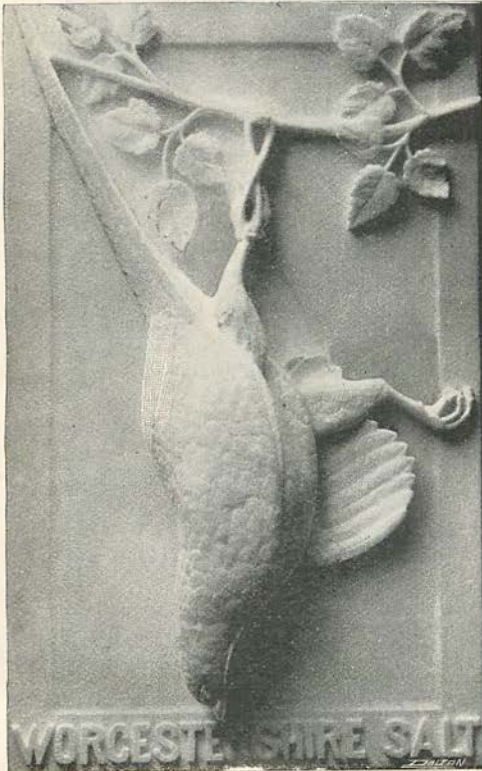
The last artistic piece of salt sculpture to be shown is a pheasant, carved in high relief, and hanging head downwards from a branch. The inscription, "Worcestershire Salt," is also carved in this indispensable commodity. This piece of work was exhibited at Hobart, in 1894, together with a life-size representation of a horse's head. The Salt Union have had many other beautiful designs prepared—such as the Eddystone Lighthouse—and these exhibits have always created a very great amount of interest. The pheasant, by the way, was also the work of Mr. Forsyth, of Worcester. "I believe," writes Mr. Fell, the general manager of The Salt Union, "that the practice in Australia has been to hand over these trophies to local museums at the conclusion of the exhibitions."

It will be seen in this article that the writer has got together a great number of very curious trade trophies. Will it be believed that every specimen in the accompanying floral basket is built up piecemeal by hand out of so unpromising a material as ordinary fresh butter? The artist in this



ROSES MADE OF BUTTER.

From a Photo. by Burke Handley, Brighton.

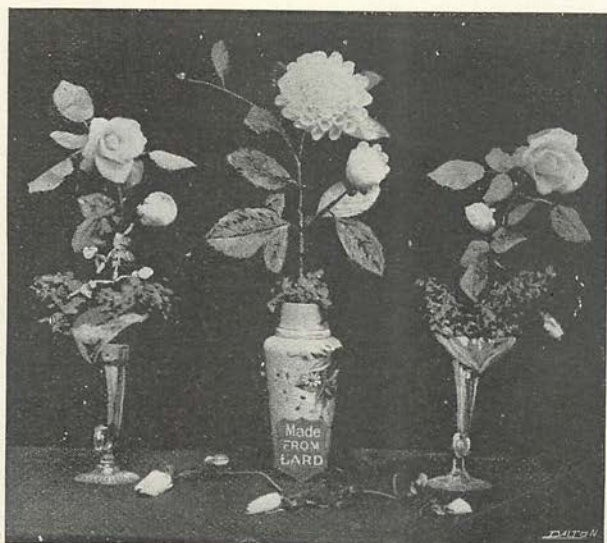


A BEAUTIFUL CARVING IN SALT.

From a Photo. by Terry & Fryer, Worcester.

case is Mr. Frederick Nicholson, general manager of the Sussex Dairy Company, Limited, of St. James's Street, Brighton. At one exhibition at which this basket was shown, several ladies and others stooped down to smell the flowers, quite thinking they were looking at a basket of real, yellow roses. Mr. Nicholson has been making flowers out of butter ever since 1888. He is entirely self-taught, and has never had an art lesson in his life. At various Dairy Shows, both in the Metropolis and the provinces, he has won a great number of prizes. Needless to say, the foliage in this basket is artificial. Mr. Nicholson tells me he is constantly receiving orders to make these butter flowers for table decorations.

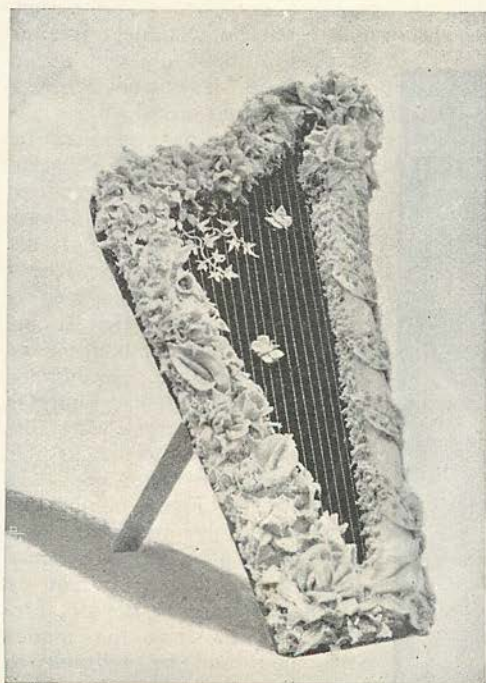
The next reproduction shows some flowers of quite extraordinary beauty made by Mr. Nicholson out of lard! The dahlia, I learn, has sixty-two petals, each one of which has to be fashioned separately and then frozen, before the flower can be built up. It seems it is far more difficult to make flowers out of lard than out of butter, on account of the former substance being much softer and more oily. Mr. Nicholson says it takes him three minutes to make a rose-bud; four minutes to make a tuberose; five minutes to make an arum lily; six minutes to make a full-blown



DAHLIA AND ROSES MADE OF LARD.
From a Photo. by Donovan, Brighton.

rose, and no less than three-quarters of an hour to make a dahlia.

One of the most remarkable achievements of this kind, however, is the work of Miss E. E. Heath, of "Ingleside," 196, Haverstock Hill, N.W. The beautiful harp which is here reproduced is composed entirely of flowers made of the best Irish butter. Miss Heath



A WORK OF ART IN BUTTER.
From a Photo. by Howard & Jones, Cullum Street, E.C.

writes: "My harp gained first prize at the London Dairy Show on October 19th last. It took me one week to complete it, working from 8 a.m. till 8 p.m. each day. There is no salt or colouring matter of any kind in the butter. It required a very cool atmosphere for the work. Every bit of work in the harp was done entirely by hand, the only tools used being a small wooden knife, a wooden pointer, and a roller and board." Miss Heath, also, is entirely self-taught. She always had a taste for modelling, and when as a child she could not get the right kind of clay, she resorted naturally to the butter on the breakfast-table. The frame of the harp is



A BOUQUET OF SWEETSTUFF.
From a Photo. by Howard & Jones, Cullum Street, E.C.

made of wood, covered with green velvet, and the same rich-looking material also forms the background of the whole design. The strings are of gold wire. The flowers represented are orchids, stephanotis, arum lilies, roses and

buds, narcissus, daffodils, fuchsias, carnations, and marguerites. The right-hand side of the harp consists of a column wreathed with lilies of the valley (the most difficult of all to model in butter), with ivy and butterflies on and over the strings.

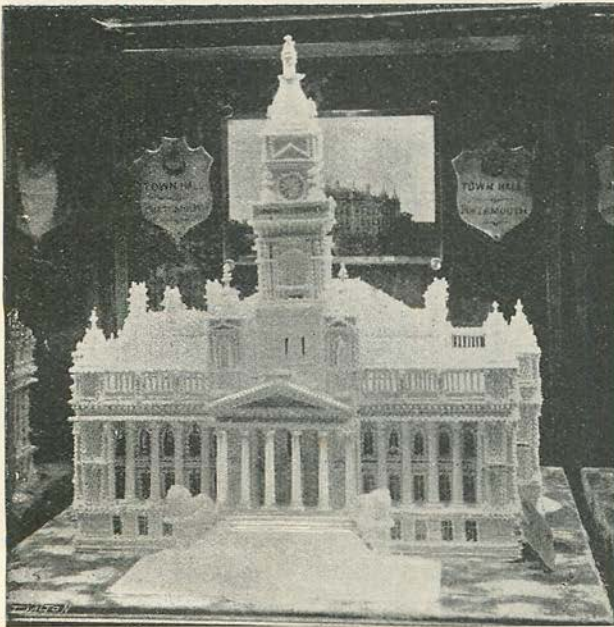
But lard and butter are by no means the only substances in which flowers are worked. The preceding reproduction is a beautiful piece of work by Mr. C. Norwak, of 381, Goldhawk Road, W. This is a rustic pot-shaped basket, gilt all over and carrying a most artistic bouquet of roses and rose-buds. These are about 200 in number, and of almost every conceivable colour and variety. Interspersed with the flowers are rose-leaves and dried natural grasses, which quiver and wave with every breath of air, and greatly enhance the effect of the whole. These flowers, Mr. Norwak tells me, are partly made of sugar caramel and partly of almond paste or marzipan. Each rose consists of from twenty-



MORE SCULPTURE IN SWEETSTUFF.
From a Photo. by Howard & Jones, Cullum Street, E.C.

five to thirty petals, moulded separately by hand, and then put together. The work took two weeks to complete. The basket was shown in a recent Confectioners' Exhibition, and, though not sent in for competition, it was nevertheless awarded a gold medal.

In the next picture is seen a very remarkable piece of sugar work. This is a representation in sugar of Portsmouth Town Hall, made by Mr. W. J. B. Hopkins, of 28, Bailey Road, Southsea. Mr. Hopkins has so produced his model that it resembles the original building as closely as possible, considering the small scale. This wonderful sugar structure is 24in. wide and 28in. deep, the height to the top of the spire being 28in. It contains the exact number of windows (duly provided with glass); and there are also many doors and columns, as well as a fine flight of steps. Mr. Hopkins now has the model at home; and he tells me it is fitted with electric light. "This piece of work was



PORTSMOUTH TOWN HALL IN SUGAR.
From a Photo. by Howard & Jones, Cullum Street, E.C.

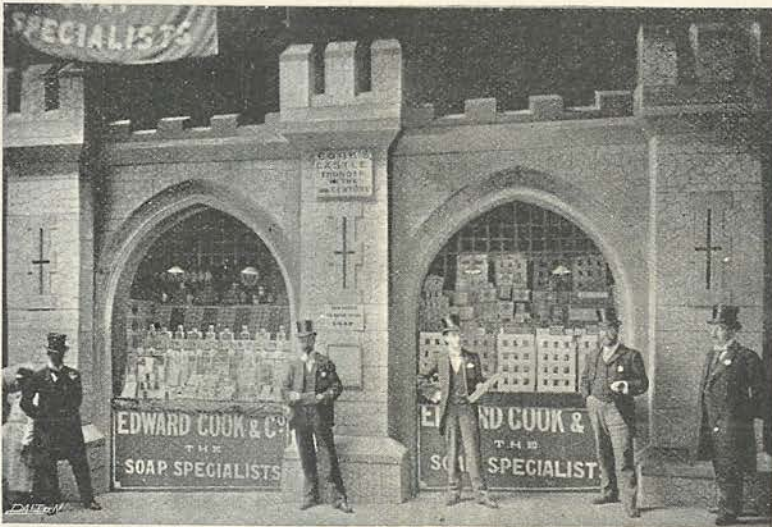
done in my spare time at home after the day's work was done."

A particularly beautiful specimen of sculpture in sweetstuff is next seen. The artist—he fully deserves that name—is Mr. Edward Schur, of 337, Commercial Road, E. Here is the technical description: The work is a free-modelling in marzipan, which is a composition of powdered almonds and sugar. The subject is a well-known painting called "The Angel of the Little Ones." The angel is standing with wings not yet at rest, bending tenderly over a sleeping infant who lies in an eighteenth-century carved-oak cradle. Beside the cradle stands a four-legged stool of the same period, the top being wrought to resemble upholstered leather. On the stool lies an open book, placed upside down, and evidently left there by mamma. The drapery of the cradle, with its wrinkled and ruffled coverings, is wonderfully reproduced; in fact, this is said to be the most effective specimen of marzipan work ever produced.

Our next reproduction depicts an enormous castellated structure built entirely of soap!

being comparatively common, Messrs. Cook and Co. struck out on highly original lines. The offices of the firm's representatives were established inside this soap castle. Mr. Thomas A. Cook furnishes the following: "The designs and drawings for the castle were first of all prepared by Messrs. Jerrard and Sons, of Lewisham. These were very elaborate, showing the position of each block of soap, and the strengthening of the archways, as well as the arrangements of the pediments on the sloping floor, and even the marking of the special soap-blocks to make them represent 'Kentish rag.'

"By some mysterious accident, however, these first plans were lost on the top of an omnibus, but by dint of getting duplicates prepared at the last moment, and working night and day, the work was accomplished in time for the opening of the exhibition. The mottled soap was marked to represent the stone named above, whilst the 'Primrose' variety was cut to represent free-stone capitals, pediments, arches, and battlements. The blocks of soap were fastened together and



A CASTLE MADE OF SOAP.

From a Photo. by Howard & Jones, Cullum Street, E. C.

No less than *twenty tons* of the material was used. This most interesting trade trophy was shown at the last Grocery Exhibition at the Agricultural Hall by the well-known firm of Messrs. Edward Cook and Co., of Bow. I am indebted for the use of this photo., as well as many others, to Messrs. Howard and Jones, of Cullum Street, E.C., who have practically a monopoly in the photographing of trade trophies and exhibits of all kinds. Pyramids and obelisks of soap

kept in position by special clips made in our own engineering department. Naturally, the castle attracted a great deal of attention. Few could realize that it was made entirely of soap. Our representatives had some difficulty in preventing the castle from being defaced or damaged by the inquisitive fingers of passers-by. Many people smelt the castle; others dug their nails into it, and one melancholy-looking man carved off a piece of the battlement with his pocket-



ROYAL SCENT-BOTTLE MADE OF SOAP.
From a Photo. by Mappin Brothers, Cheapside, E.C.

knife, and carefully carried it away with him, wrapped in paper."

Next is shown a very beautiful scent-bottle made out of a large ball of Ariston soap by the well-known firm of Messrs. John Knight and Sons, of Silvertown, and presented to H.R.H. Princess Maud of Wales, as a memento of the opening of the East London Exhibition at the People's Palace in June, 1896.

Ariston soap, it appears, is a high-class transparent variety, of a very hard kind. It seems the Princess admired the huge ball of soap, and Messrs. Knight thereupon resolved to turn it into a scent-bottle and present it to Her Royal Highness. A hole was made in the ball, and a cut-glass bottle sunk into it. The big ball of soap is elegantly mounted in silver filigree work.

An even more remarkable trade trophy (also belonging to Messrs. John Knight and Sons) is next reproduced. This is a really beautiful and artistic figure of a Roman warrior made entirely of stearine, which, one learns, is the foundation of the best candles. The method of producing statuary of this kind is as follows: In the first place a really costly original is bought from some artist, and from this are prepared a number of plaster moulds. Into these is run the liquid stearine, which is afterwards left to cool. In due time the mould is broken away, leaving an imposing statue, which, however, is not exactly of an enduring nature. Roughnesses are subsequently toned down, and the figure "tooled up" generally, by one of Messrs. Knight's able staff. I inquired as to the ultimate fate of these works of art, whereupon I learnt that,

for example, the hero shown in our photograph will eventually be reduced to night-lights, or even imitation butter! Hebe, Diana, and a few other mythological personages have already met with a similar fate.

The next trade trophy to be shown is a bust of our beloved Sovereign made out of sealing-wax by Messrs. Hyde and Co., of 25, St. Bride



A STATUE IN STEARINE.
From a Photo. by George Neumes, Ltd.

Street, E.C. This interesting piece of "sculpture" was exhibited at the Great Exhibition of 1851, and was inspected with great interest by the Prince Consort himself. The statue has not yet been broken up, and although its condition is not what it was, by reason of cracks, etc., the likeness of the Queen as a girl still remains a remarkably good one.

The last trade trophy to be reproduced is the Canadian Mammoth Cheese, which was exhibited in the Chicago Exhibition, and was bought by that well-known provision merchant, Mr. Jubal Webb, of Kensington. The cheese weighs 22,000lb., or close upon *ten tons*. In our photograph it is seen in a specially constructed steel case, slung upon iron girders, so that the enormous weight may rest directly over the iron wheels of the specially constructed teak trolley. This trolley, by the way, is drawn by eight powerful horses belonging to the Midland Railway. A special permit had to be procured from Scotland Yard to bring this extraordinary load through the London streets. The authorities



BUST OF THE QUEEN—1851—IN SEALING-WAX.
From a Photo. by A. Binnie, East Putney.

also mapped out a special route with the view of obviating any possibility of the trolley and its burden going through into the sewers! In one way this mammoth cheese may be said to owe its inception to the Canadian Government, working in conjunction with the Dominion farmers. The milk was brought to the Dominion experimental farm in Ontario, and there worked up into cheese by specially made machinery, which afterwards exercised upon it a pressure of 200 tons. So good was the cheese, that when, at the close of the Exhibition, a "shaft"

was sunk into the giant by means of a "trier," the quality was found to be most excellent. The mammoth cheese contained 207,200lb. of milk, equal to one day's production of 10,000 cows, and it took 1,666 dairy-maids to milk these cows. The cutting of the cheese was quite a great function. Among the notable people present at Mr. Jubal Webb's establishment on that occasion was Sir Charles Tupper, the Canadian Agent-General. "The biggest cheese the world has ever seen" was 6ft. high, and 28ft. in circumference.



THE BIGGEST CHEESE EVER MADE—WEIGHT TEN TONS.
From a Photo. by H. & R. Stiles, 34, Kensington High Street, S.W.