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MOSAICON,
OR
PAPER MOSAIC.

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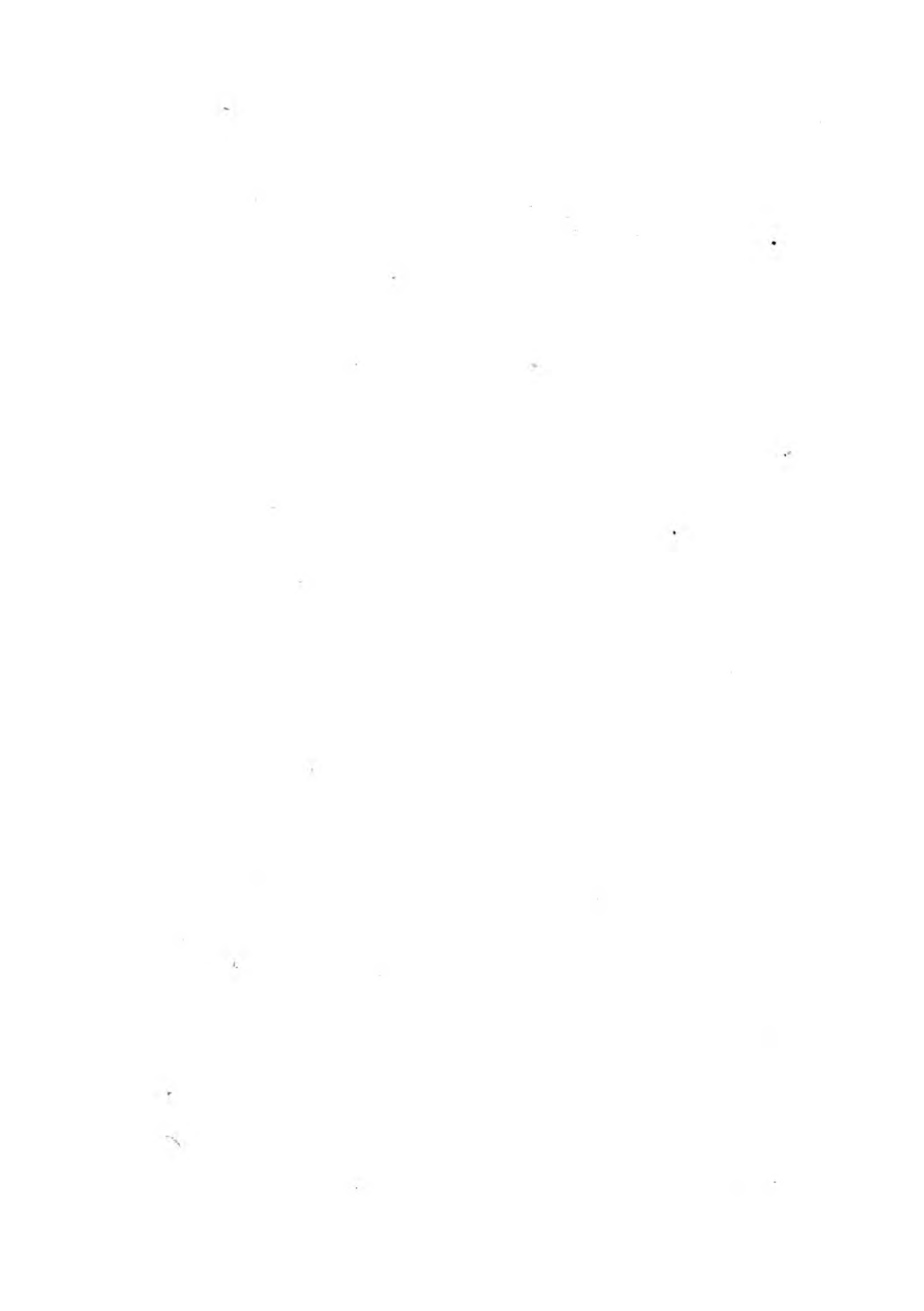
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MOSAICON:

OR

PAPER MOSAIC,

AND HOW TO MAKE IT.

WITH FULL INSTRUCTIONS, DIAGRAMS, AND
COLOURED PLATES.

By WILLIAM BEMROSE, JUN.,

AUTHOR OF

“MANUAL OF WOOD CARVING,” “BUHL-WORK AND MARQUETRY,”
“FRET CUTTING,” “ROSETTE WORK,” ETC., ETC.

PRICE ONE SHILLING.



LONDON :

BEMROSE AND SONS, 10, PATERNOSTER BUILDINGS ;
AND IRONGATE, DERBY.

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175. e. 81.

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[ENTERED AT STATIONERS' HALL.]



PAPER MOSAIC.



AS the name implies, Mosaicon consists in inlaying various coloured papers in a framework of wood or other material. Form is given to the paper, or card, by means of their being curled or bent into certain shapes to represent flowers, geometric or other designs ; these are, then, with the aid of glue or gum, placed in their respective positions and so become embedded inside the framework, which gives solidity and protection to the inlaid design.

Gold leaf is used in the preparation of the gold papers for this process, and as it never tarnishes, but rather improves with age, it lends a value to the completed work that is astonishing. If a Wedgwood cameo or other similar object be judiciously introduced, or a suitable embossed and coloured picture (which are now so plentiful and good), and surrounded by a neat mosaic design and border, a valuable appearance is obtained, which bears no proportion to the cost of the labour and materials used.

Mosaicon is well adapted for the smallest brooch or miniature frame, up to a large folding screen ; and has this further advantage, that if any haphazard design be attempted, or if any design be but indifferently carried out, it will still

have that peculiar effect, common to even the rudest inlaid work. When, therefore, the design is good, and is carefully carried out, we know of no light employment less costly, yet at the same time possessing such pretty and, to the eye, such valuable results : for it possesses to a surprising degree the appearance of jewels.

Its lasting properties are great, since the framework protects the edges, the whole pattern is so glued together and also to the foundation, that it cannot be very easily injured, and will, in the case of a table mat, or table top, bear a considerable amount of pressure without injury. In the case of a chess table top, or other object of a similar nature, it would be well to put a piece of glass over the Mosaicon.

Mosaicon is well adapted for church decoration, not for general use, but for crosses and emblems for pulpit or communion table, to be placed amongst other decorations, where it has a very rich and jewelled effect when viewed at a distance ; especially if several colors of lustre paper are used to fill in the back of the several compartments of the design.

As a rule, the design in gold and colours should be surrounded by or let into a black, purple, or other dark groundwork, which throws up the design and intensifies the colors. In the plates are shown many varieties of flowers, borders, &c., which are capable of being grouped at will, according to taste, and, as there is no limit to the forms the paper can be readily converted into, the manipulator will soon invent other shapes and designs, often accidentally Kaleidoscopic, and so produce new and pleasing effects little expected.

Now, a word as to foundations. Any old desk, table-top, tea-caddy, box, hand-screen, or frame can be readily converted into a suitable foundation on which to inlay. All that is required is a raised border of wood, one-eighth of an inch in depth (as all Mosaicon materials are cut to that depth), and a quarter of an inch, or more, according to size, in width ; this border can be either glued to the foundation or pinned and glued thereon. Other foundations can be made specially. Common wood will do, as it will be covered with the Mosaic work, or, for some smaller objects, a millboard foundation is readily made. The wood from empty cigar boxes is very useful for making up into foundations.

The Publishers of this Work have made arrangements for supplying all the materials required, including a variety of foundations for many useful and ornamental objects, * such as brooches, brackets, book-sides, spill-cases, tea-caddies, carte-de-visite and other frames, watch pockets, boxes in a variety of shapes, hand screens, and panels. Monograms are easily introduced.

Also strips of wood ready for glueing on to old or new objects suitable for foundations, so that amateurs can prepare their own. Brass borders, ovals, circles, and China plaques to match, suitable for centres, &c.

The papers required for the successful carrying out of the process have to be of a particular make, and possess certain qualities, the Publishers have, therefore, registered the process, and all packets of their papers and cards bear the following trade mark :—



* A list sent on receipt of 1d. stamp by the Publishers of this work.


I N S T R U C T I O N S .



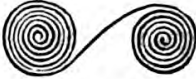
THE great recommendation of Mosaicon is the trifling outlay required for tools and materials.

The only tools requisite are several paint brush handles of different thicknesses, on which to wind the paper, a small pair of plyers (the fingers can perform the operation for most shapes, but not so neatly), a bottle of thick gum, or glue if more convenient, a camel hair brush, an etching point, or its substitute, a strong needle tied on, or let into a thin pencil or other round piece of wood, (the handle of the etching point being on the taper, answers for most purposes on which to form the rings of paper), a few packets of the Mosaicon paper and cards (the latter are chiefly used for borders), and a sheet of each colour of lustre paper for backgrounds.

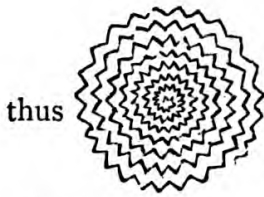
Having chosen a design, cut a piece of writing paper the size of the foundation, and on it roughly sketch the stalks, denoting where leaves or flowers will occur. Then proceed to cut and lay down the borders, afterwards the stalks, the length and bend being more readily obtained by laying the card edgeways on the design. Now gum the stalks, and lay them down, as described hereafter, on to the lustre paper, then the leaves, flowers, &c., and lastly the grounding or filling in. When a gold grounding is used, as a rule the stalks, leaves, and flowers should be in colours, and vice versa ; when a plain grounding is used, let the stalks, leaves, and flowers be in color or gold edge.

To make a solid ball, take a strip of paper in the left hand, and draw it between the back of a penknife, or closed pair of scissors, and the thumb of the right hand, which will give it a tendency to curl. Now take the strip in the left hand, and on the left thumb commence to roll the strip with the first finger of the right hand, making the first turn as small as possible. Continue to roll it very tight until the requisite size is obtained, then gum the end down, without letting it uncurl, thus  Some persons will prefer to commence the curl on the needle, or etching point, and wind up the strip round the needle. When a number of balls are required of a certain size, make one and uncurl it, and cut the requisite number of lengths of paper; this ensures all the balls being of uniform size. It will be noticed that one edge of the paper is coloured and the other not; the coloured or gilt edge will always require placing uppermost.

To make a useful grounding, take a strip of black—that colour or purple as a rule, answering the best—say four inches long, and curl it half-way in a similar manner to the solid ball just described, but without gumming it; then curl up the other half the opposite way, and let them spring open,

thus  This grounding is used to surround the design, and it is best to make a quantity of these before commencing to inlay. The best method for accomplishing this will be found on page 15.

Another good grounding is made in a similar manner, but with crimped paper and in one curl or coil; but in this instance it is best to fasten the end down after it is expanded,



This coil can be adapted into any shape as required to fill in around the design, by inserting the point in the centre and drawing it up into the space, be the shape whatever it may. When a gold ground is required, use crimped or plain gold edged paper.

A very useful form of leaf is made by curling a strip of the required length into a ball, then let it expand between the two forefingers and thumbs, fasten the end with gum, and, with etching-point inserted in the centre, draw it to one side, and at the same time squeeze the opposite side into a point, thus




These leaves can be made to bend to the right or left, as desired, thus



These two shapes are also made from the same curl, and can be



made of various sizes, according to the length of the paper used for very large work, two or more strips will be required to be gummed together. These leaves are used in the formation of flowers, as shown on plate III. By drawing the centre of the leaf towards the point another effect is obtained, thus  When this latter is gummed down a pin should be inserted and left in until the gum is set.

A very useful form or leaf is made thus: cut strips of about $\frac{3}{4}$ of an inch in length, take one and bend it round a thin paint brush handle, and gum the two ends together, making a loop, thus



Having made a quantity, take a loop for a centre, and gum two on each side, bending them into

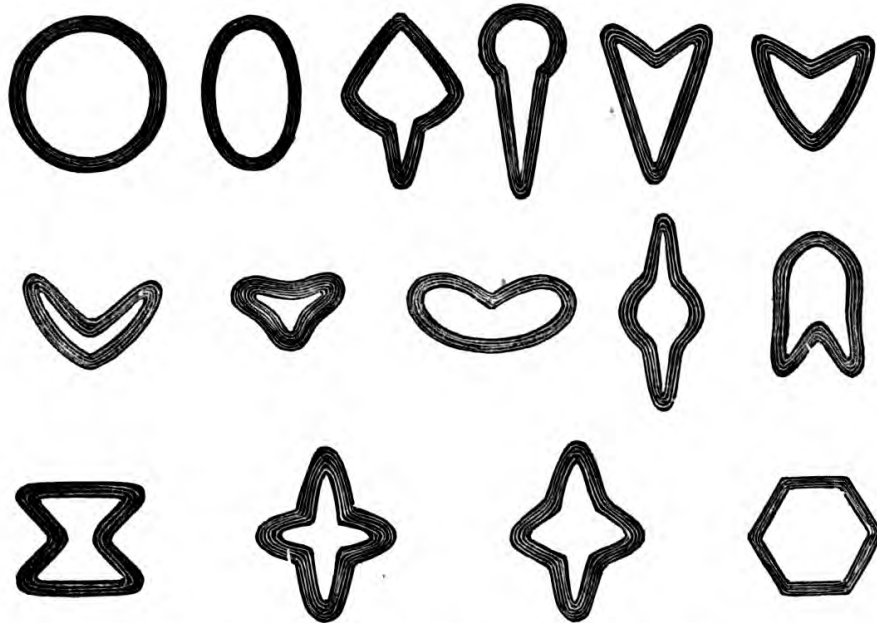
a graceful shape, thus



This leaf is applicable to many borders—as No. 12, 13, 14, 15, 16. An additional effect is obtained by

using two different colours for the loops: say primrose outside and purple inside, fastened together in the above manner.


A great variety of shapes are made from the ring. According to the size required, take a thick or thin paint brush handle, because it is tapered and admits the ring being drawn off more readily; having cut the required number of strips of the proper length, gum one end of



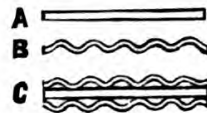
strip and place the gummed side uppermost upon the handle, with the nail of the right thumb hold it firmly until the paper has gone once round, then proceed to wind the strip round the handle, and gum the end down, slide the ring of

paper off, and press the edges of the paper level between the finger and thumb; when dry, the ring may be nipped by the aid of the plyers into the shapes shown on previous page. The fourth shape is made by placing the ring on a small pencil and with the plyers nipping it to a point up to the pencil. The sexagon or octagon shapes are obtained by winding round a pencil, or piece of wood, cut to that shape. For large work these latter have a good effect when placed close together in different colours. Many of these shapes are used in the borders on plate I, viz., Nos. 1, 2, 3, 4, 9, 10, 11, 17.

Corners or centres look well if the papers are rolled tight,

thus  say a gold centre, surrounded by red, green, violet, and other colours. Crimped paper is also very suitable for this purpose—the

only difference being that, whenever crimped papers are used, they are not wound up so tightly as to injure the crimping. Cards are made up with coloured and gold edges, both plain and crimped, and are used for borders, stems of flowers, and leaves, &c. **A** represents the plain card, **B** the

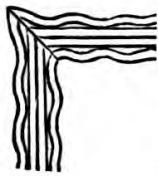


crimped. By placing a plain card between two crimped a pretty border **C** is obtained. Other effects are produced for larger work by placing several cards of the same colour together instead of single ones, with gold, plain, or crimped outside.

To make borders, take a strip of card in the left hand, between the finger and thumb, and carefully, with the camel hair brush, gum the card the whole length, half-way up; take another card and lay it on the gummed side,

taking care to put the face of the two cards perfectly even ; now place the cards inside a book to press them until the gum is set. If three or four cards are required, gum them together in the same manner, and then press them, as described, taking care not to put so much gum on that it squeezes out on to the face of the cards.

In fitting the card borders into the foundation, a sharp penknife is the best tool for cutting the card to the requisite length, and also for mitreing the corners, thus :—



In placing them, gum the foundation both on the side and bottom against which it will rest, and also the bottom of the piece of card border ; put it into its place, and hold it there by means of several pins driven into the foundation, pressing against the border until dry, then remove the pins.

To bend a card for a stalk, press the card between the thumb and a pencil, and move it on ; repeat until the necessary bend is obtained. To fix it, gum the card along the bottom and place it on the foundation, which should also be gummed, sticking a pin here and there into the foundation, to hold it in its place until the gum is set, when the pins are removed. All borders and stalks should be gummed down before commencing to lay down the flowers or leaves.

When white and black materials only are used, the effect of inlaid ebony and ivory is obtained. The process in other respects is just the same in this instance. The foundation paper used can either be black or lustre paper.

DESCRIPTION OF PLATES.



PLATE I.

A few simple designs are here given, suitable as borders, for frames or other objects. Lustre paper should be placed on the foundation before laying down the following.

Nos. 1 to 4 are all made from the ring, on a thick pencil or piece of wood, slightly on the taper, as already described.

Nos. 5, 6, 7, are composed of a series of balls, colours can be changed at will. No. 7, the card is marked off at the proper distances and cut half through with a penknife and bent, the balls being inserted in the triangular spaces.

No. 8 is formed from a simple loop and ball alternately placed on the centre stalk.

Nos. 9 and 10 are made from a small ring, and squeezed into the necessary shape.

No. 11. The rings are of crimped paper with a ball in centre, colours interchanged.

No. 12 is composed of loops as described on page 8 ; the card is half cut through at the top and bent round the paint brush handle to obtain the curl. It is requisite, to obtain regularity, that all cards, &c., are cut exactly of the same length.

Nos. 13 and 15 are similar to No. 12.

No. 14 is made of loops and crimped card, bent to the required shape, with a ring squeezed to the shape, inserted between at the top.

- No. 16 is composed of bits of card bent into the shape of the letter **S** and every other one reversed—a ball and loops of two colours inserted.
- No. 17 is a bold border made of crimped paper rings and large gold balls in centre.

PLATE II.

- No. 18 is formed of coils drawn to the edge, and a pin left in until the gum is set—these are placed between rings squeezed into four points.
- No. 19 is a brooch in imitation of inlaid marble ; the framework is made of walnut wood, the edge carved as shown. The stalk and leaves green. The jasmine flowers and buds in white, and filled in with black double coils. Where two stalks come together it is better to pare off the end of one, so as to let it join close up to the other. When a gold stalk is used, let it be green with gold edge.
- No. 20 consists of green leaves, gold stalk, and balls of another color.
- No. 21 is made from a coil let loose and the end of one coil placed under its neighbour.
- No. 22 is a border made of leaves reversed, and the ends bent round balls of a different color ; use a few pins in gumming down, to keep the leaves bent round the balls.
- No. 23. A table mat ; several different arrangements of colour are shown, these can be used alternately with advantage. The card border and cross pieces should first be made and mitered neatly at the corners ; then cut the cards for stalks to the required length, and bend them to the shape. The large ring can either be made of paper or card. The centre of flower is made from four rings, nipped to the required shape ; the leaves and balls are made as already described. The filling up, and also the lustre paper, looks better if two colours are used in the alternate

compartments, say for the latter steel blue and crimson, and for the former gold edge and plain edge.

No. 24. Having either made or procured a foundation for the watch-holder, cut a piece of lustre paper, say green, to fit inside the framework, gum it, and lay it down carefully ; now put in the hook* for holding the watch, next gum the border line cards together—say one plain gold, two purple, and one gold crimped, as already described ; when dry, cut, fit, and gum them into their places. Cut the green stalk cards to their proper lengths, and bend them according to the design ; fix these, holding them in their positions with pins until the gum is set ; cut sixteen pieces of pink paper to the proper length and make them into rings ; then flatten them to form the oblong oval of the two large flowers ; next make sixteen small yellow balls, and two gold edge, on purple, for centre balls. Now form the two flowers at the bottom of orange, making top four leaves rather larger than the lower ones ; these are made from the ring shape ; make green centres from a still smaller ring. The two small flowers above the large ones look well if two colours are used in making the loops—say orange and purple (the best way to make these is described on page 8). The top flowers are made of balls, using a green for centre, and red outside, for the four large balls. Having made the above, proceed to lay down by floating gum on the lustre paper where the large flower is to be, place the gold centre, and then surround it with the eight pink leaves, &c. The etching point will now be found very useful for putting the various leaves, &c., in their places. Where leaves, &c., touch one another, it is best to put a little gum on them, as this fastens the whole design so thoroughly together that it is next to impossible for any portion to become loose ;

* Can be procured from the Publishers at 2d. each.

then proceed with the next flower, and so on, until the whole design is put down : use plenty of thick gum, and press each leaf or ball down with the finger when in its place.

The next operation is to fill in the grounding. In this case we will use the crimped coil, gold edge on purple. Having made about forty of these, with the camel hair brush float some gum on the lustre paper, on the upper part of design, working the brush well round the flower, and also along the sides, taking care that the gum does not come up to the surface ; lay in a coil, with etching point draw it by its centre into the top corner, then another, and so on, until the space is filled, when some more of the foundation is gummed, and more coils laid in ; additional effect is obtained by bending the coils now and again to the right or left, as shown ; both sides should correspond. Where the large coil does not thoroughly fill up the space smaller ones will have to be inserted. Care should be taken that the centres of the coils do not rise ; by pressing them down, as the gum dries, a nice even surface is obtained ; a good plan is to pause for a few minutes now and then, and place a book or other weight on the Mosaicon until the gum is set.

PLATE III.

A variety of flower shapes are here given, merely as suggestions, as other shapes will suggest themselves as the work proceeds.

No. 25. An ear of wheat made from small leaves.

No. 27 represents a bunch of grapes made from purple balls.

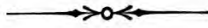
Nos. 26 and 29 are two forms of flowers made from the leaves described on page 8.

Nos. 30 and 31 are flowers made from leaves and loops. No. 28 is made from four rings with a gold centre.

Nos. 32, 33, 34, and 36, are other forms of flowers and sprays.

No. 35 is a bold and useful flower made from eight rings with gold centre.

No. 37 is made from three leaves, say green, and seven gold balls, each ball less in size.




MOSAICON MATERIALS.



An assortment of papers and cards, plyers and point, with book of instructions, in a box, for 10s.

An assortment of papers and cards only, in a box, 5s.

Strips of wood, of oak, walnut, and mahogany, in twelve-inch lengths, polished ready for putting on, at 2d. each. 

Plyers, 9d. Points, 9. Gum, 6d. per bottle.

Lustre papers in green, crimson, blue, and gold, 11 inches by 18 inches, 6d. per sheet.

In ordering Mosaicon papers and cards, state the number and colour, and whether crimped, at 6d. per packet.

PAPER—No. 1. White, green, pink, primrose, violet, black.

"	"	2.	"	"	"	"	"	"	crimped.
"	"	3.	"	"	"	"	"	"	gilt edged.
"	"	4.	"	"	"	"	"	"	giltedg'd&crimp'd
CARDS—	"	5.	"	"	"	"	"	"	
"	"	6.	"	"	"	"	"	"	crimped.
"	"	7.	"	"	"	"	"	"	gilt edged.
"	"	8.	"	"	"	"	"	"	giltedg'd&crimp'd

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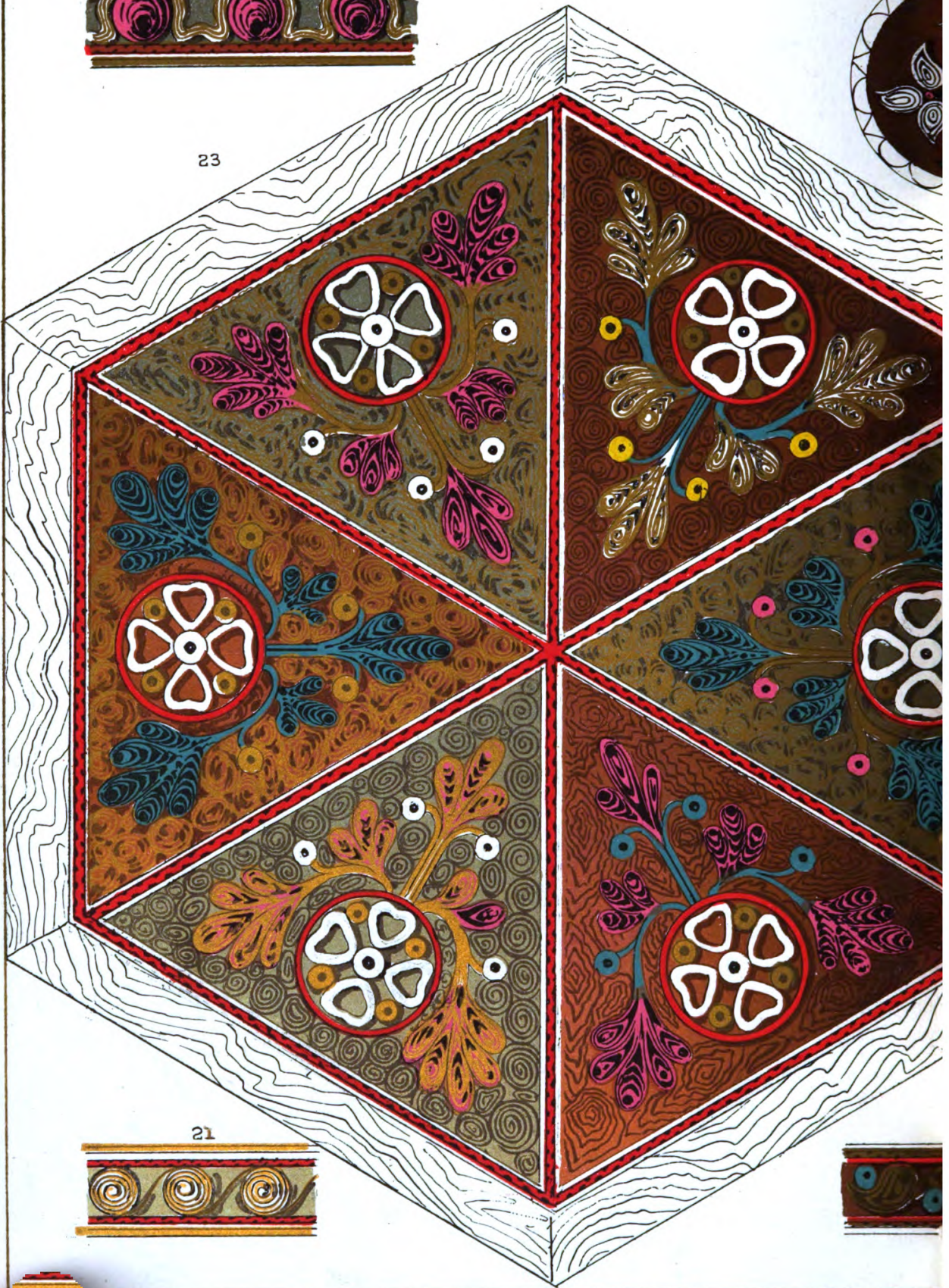


"MOSAICON," (Registered.)

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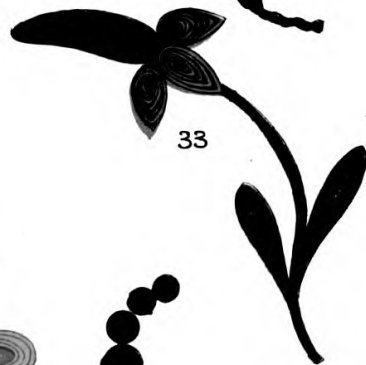
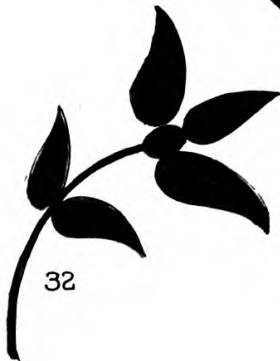
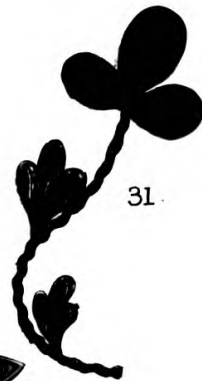
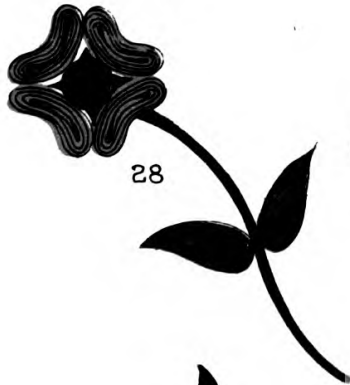
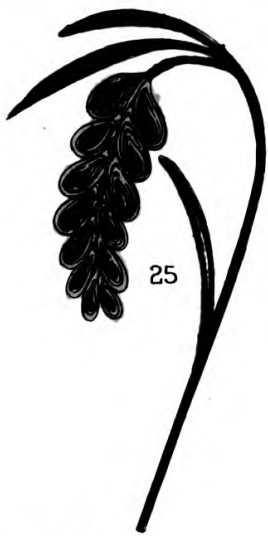


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MOSAICON.









REGISTERED.)

LIST OF FOUNDATIONS.

THE following Boxes (hinged), Watch Holders with Hooks, Frames, &c., are neatly lined, and have polished and raised wood borders, &c., and the lustre paper laid on ready for use.

Copyright Designs for each article can also be had separately.

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2 Glove or Work Box.....	9 by 4 by 2½.	3	6	3d.
3 Handkerchief or ditto....	7 by 6 by 2½.	3	6	3d.
4 Watch Holder.....		1	6	2d.
5 " "		1	6	2d.
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7 " "		1	6	2d.
8 " "		1	6	2d.
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2	Ditto	Ditto	2d.
3	Bracket	Ditto	12	3d.
4	Ditto	Ditto	9	3d.
5	Table Easel or Bookrest	Floral	8½ by 10½	3d.
6	Table Mat or Panel for Window Box	Foliage	5¾ by 5¾	3d.
7	Bracket	Fuchsia	9½ by 13	3d.
8	Blotting Case side with Monogram	Foliage	8½ by 5½	3d.
9	Hand-Mirror Frame	Scroll	14 by 8	3d.
10	Card Tray, four different designs, octagon	Ditto	6 by 6	3d.
11	Letter Rack	Floral	12 by 7	3d.
12	Card Tray, four different designs.	Floral & Scroll	6 by 6	3d.

Fret Cutting and Wood Carving Designs.

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14	Paper and Envelope Box end ..	Ditto	7 by 6½	3d.
16	Ditto ditto lid ..	Ditto	6¾ by 11	3d.
20	Ditto ditto front	Ditto	11 by 5½	2d.
15	Thermometer Plate, or Finger Plate for Door	Geometric	11 by 3½	2d.
17	Ornamental Top for Wire Win- dow Blind	Foliage	10½ by 2½	2d.
18	Picture or Mirror Frame	Convolvulus	10¾ by 8	3d.
19	Book Side	Geometric	6¾ by 4½	2d.
21	Ornamental Top for Wire Win- dow Blind	Foliage	16 by 3¼	2d.
22	Mirror Frame, Oval	Water Lily	10 by 7	3d.
23	Panel for Chiffonier or Cabinet..	Scroll	10¼ by 17	3d.
24	Frame, Carte-de-Visite size	Foliage	5½ by 4	2d.
25	Ditto	Ditto	5½ by 4	2d.
26	Table Easel	Ditto	14 by 10	3d.
27	Table Mat, circular	Ditto	7 in. dia.	3d.
28	Trinket Cupboard	Floral & Scroll	15 by 10	3d.
29)	Reading Desk, with wood hinge			
30 }	cut out of the solid	Scroll	14 by 9¾	6d.
31	Finger Plates for Doors	Geometric and	9¼ by 3	2d.
32	Ditto	Foliage	9¼ by 3	2d.
33	Lady's Work Basket	Scroll	12 by 4	2d.
34	Ditto	Ditto	12 by 4	2d.
35	Frame, Carte-de-Visite size	Geometric	5 by 3¼	2d.
36	Ditto	Ditto	5 by 3¼	2d.
37	End for Book Slide .....	.....	.....	3d.
38	Hanging Book Shelves	Foliage	19½ by 7¼	3d.
39	Ditto	Ditto	19½ by 7¼	3d.
40	Paper Knife .....	.....	.....	2d.
41	Picture Frame or Table Mat...	Geometric	7 by 8	2d.
42	Butter Platters	Foliage	8½ by 5½ dia	2d.
43	Ditto	Ditto	8½ by 5½ dia	2d.
44	Bread Platters	Oak and Ivy	.....	2d.
45	Ditto	Ditto	.....	2d.
46	Border for insertion in Picture Frame	Ivy	.....	2d.
47	Corner Bracket	Scroll	6 by 4½	2d.
48	Paper Knife Handles .....	.....	.....	2d.
49	Ditto .....	.....	.....	2d.
50	Ditto .....	.....	.....	2d.
51	Frame, Carte-de-Visite	Ditto	.....	2d.
52	Book Side	Ditto	4¾ by 2¾	2d.
53	Bracket	Ivy	9¼ by 6¾	3d.
54	Bracket for thirteen keys	Foliage	12 by 8	3d.
55	Ditto seven ditto	Ditto	10½ by 10¼	3d.
56	Table Mat with Crest or Monogram	Geometric	16 by 10	3d.
57	Ditto ditto	Foliage	13½ by 9	3d.

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	Ditto	Dragonfly	8 by 7	
2	Ditto	Oak	16 by 13	} 6d.
	Ditto	Crane & Rushes	3½ by 11½	
3	Ditto	Butterfly	8 by 7	} 6d.
	Ditto	Geometric	11 by 9½	
4	Ditto	Foliage	12 by 9½	} 6d.
	Ditto	Thistle	8 by 6	
5	Circular Mat for Table.....	Flowers, &c.	16 in. dia.	6d.
6	Ditto ditto	Convolvulus	16 in. dia.	6d.
7	Six Floral Designs for sides of small Baskets, Book Slides, single Flower Pot Boxes, &c...	Floral	6d.
8	Six ditto ditto	Ditto	6d.
9	Three Floral Designs for larger single Flower Pot Boxes	Ditto	} 6d.
	Book Slide Ends	Ditto	
	Five Paper Knives	Ditto	
10	Oval Frame, suitable for Mirror or Picture	Jessamine	15 by 14	6d.
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	Frame for larger Photo.....	Ditto	11 by 9½	
13	Card Basket with the word "Visites" worked in with leaves	Ditto	12 in. long by 4 wide	} 6d.
	Panel for Cabinet	Maple	16 by 10	
14	Ditto ditto	Rose & Thistle	16 by 10	6d.
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20	Four Designs for large Flower Pot Box.....	Leaves and Berries	} 6d.
	Six Designs for small Flower Pot Box.....	Floral	
	Four Designs for large Flower Pot Box	Convolvulus	
21	Six Designs for small Flower Pot Box.....	Floral	6d.
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25	*Work or Glove Box	Scroll	8½ by 4¼ by 2¾ deep	6d.

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NO. OF SHEET.	DESCRIPTION.	DESIGN.	SIZE. INCHES.	PRICE.
26	*Work or Glove Box	Griffins, Dolphins, and Birds	11½ by 6¼ by 4¾ deep	} 6d.
27	Four Watch Holders	Birds and Scroll	
28	Frame	Nightshade	9 by 7 sight	} 6d.
	Ditto	Ground Ivy	Ditto	
	Ditto Cabinet size.....	Snowdrop	
29	Ditto Carte-de-Visite	} 6d.
	*Eight Knife and Fork Rests	
30	*Cruet Stand	6d.
31	*Hanging Work Basket.....	Scroll	6d.
32	*Bread Basket, with Motto	Wheat	6d.
33	Two Cabinet and three Carte-de-Visite Frames.....	Scroll & Floral Foliage and Figure	6d.
34	*Card Basket on Stand, or for centre dish for fruit, flowers, &c.	Ditto	6d.
35	*Two "Amphoræ" (Vase) Stands. Blotting Case, 4to., ditto, 8vo., and Prayer Book Side	Grotesque Figures and Foliage	6d.
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	*Ditto Stand, for Table	Figures, &c.	
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	Ditto	Leaf and Berry	5 by 5	
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