

INTRODUCTION

THE dainty and fascinating art of Sweet-making bids fair to be ere long one of the most popular branches of home cookery.

Many people are under the erroneous impression that Sweet-making requires a previous knowledge of cookery.

In cookery the ingredients used are many and various, whilst in Sweet-making the foundation of all is the one material, sugar, and consequently "sugar-boiling" entirely differs from, and is more quickly mastered than, the more complex art of "cookery."

Up till quite recently the amateur cook ventured on no sweetmeat more elaborate than the familiar "toffee" of our schooldays, which, sometimes a brilliant success, more often a failure, was still an unfailing resource and solace on a wet holiday.

Now all this has changed, and with the aid of a proper thermometer the amateur sweet-maker can go confidently to work, with no uncertainty as to results, no waste of good materials. Machinery does much in this twentieth century, but still we find no machine to equal the human one, the best, in almost every manufacture, being still the hand-made article.

Thus it is that ladies at home can produce sweets which will successfully stand comparison with the products of the most up-to-date factory.

The cost of high-class confectionery is very high com-

pared with the cost of the raw material, and as a large number of beautiful sweets can be made with quite a simple equipment in the way of utensils, this delightful and fascinating art may well appeal to ladies of leisure, enabling them to make these luxuries for their own tables at a trifling cost and with the knowledge of their absolute purity and cleanliness.

The ever popular "cake and candy" sales will grow in popularity as the promoters of them learn more about the proper manipulation of sugar.

It is with the hope of helping the amateur sweet-maker to a clearer knowledge of the principles of sugar-boiling, as well as supplying to the student of cookery a text-book in this class of work, that this small book has been undertaken.

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LIST OF REQUIREMENTS FOR A BEGINNER IN SWEET-MAKING

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| <ol style="list-style-type: none"> 1. THERMOMETER. 2. TWO SPATULAS. 3. TWO DOZEN CREAM RINGS. 4. ONE OR TWO DIPPING-FORKS. 5. TWO OR THREE ESSENCES. 6. TWO OR THREE COLOURS. | <ol style="list-style-type: none"> 7. GREASE-PROOF PAPER. 8. WAX PAPER. 9. NOUGAT FRAME. 10. PAPER CASES FOR SWEETS. *11. RUBBER MAT. *12. STARCH TRAY. *13. MARZIPAN MOULDS. |
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* Optional.

Every requisite for Sweet-making can be obtained from the Glasgow School of Confectionery, 34 Regent Park Square, Glasgow. Price list on application.

The Glasgow School of Confectionery Sweet-maker's outfit No. 1, 16s. 6d. post free.

The Glasgow School of Confectionery Sweet-maker's outfit No. 2, 25s. post free. (Including $\frac{1}{2}$ mat.)

Both outfits include a copy of the School's hand-book, *All about Sweet-making.*

CHAPTER I UTENSILS AND THEIR SUBSTITUTES

As many people are under the erroneous impression that the utensils required for sweet-making are numerous and costly, a chapter devoted to utensils and their substitutes may prove of use, both for the guidance of those who wish a complete outfit and the assistance of those who wish to acquire a knowledge of this handicraft with a trifling initial outlay.

Thermometer.—It has been said, doubtless by one of the opposite sex, that woman cannot excel in science because she cannot be brought to see the difference between the eighth and the sixteenth of an inch. I repeat this calumny on the sex, not as a believer in it, but as a warning to the would-be sweet-maker of the necessity for absolute accuracy in small matters if success is to be hers.

For sweet-making is required a proper confectioner's thermometer, so that the syrup may be removed at exactly the right degree. Such a thermometer is made of brass and registers to 400° F. It should be hung up when not in use. The wooden thermometers sometimes offered should be avoided, as the wood is apt to char when boiling to high temperatures; wood, being a porous substance, can only be kept in fit condition for culinary purposes by frequent scrubbing, and, if this is done with a wooden thermometer, the markings of the scale are speedily obliterated and the thermometer rendered useless.

Pans.—These may be of aluminium, copper, silicated iron, or heavy make of enamel. They must be kept scrupulously clean, and the lining must be intact.

If expense need not be considered, aluminium will be found excellent for the purpose, but thoroughly good work can be done with well-lined iron pans. Aluminium pans are most suitable for all kinds of cookery, as they are unaffected by acids and neither retain nor impart flavour to food cooked in them. Care should be taken in cleaning aluminium pans to avoid use of soda, which acts very injuriously on this material.

For boiling syrup a pan of about four pints' capacity is suitable, and a couple of small lip pans are also required for minor operations.

These pans will, as a general rule, be found in every moderately well-equipped kitchen, and need be the cause of no special outlay.

Marble Slab.—A pastry slab may not be found in many kitchens, but it is by no means absolutely essential for sweet-making. Many of my pupils have substituted a marble-topped wash-stand, and a large ashtray or white enamelled tray—such as is used by butchers—makes a very fair substitute also. A marble slab is best ordered from any monumental works—a good-sized one can be had there for 7s. or 8s.

Spatulas.—These are flat, spoon-shaped instruments made of very hard wood, and are used for stirring and beating syrups, and in many other processes in sweet-making. They are very useful little instruments and, once used, will be much preferred to wooden spoons which are the only possible substitute.

Candy-Bars.—These are steel bars used to form various sized spaces on the slab, into which are poured toffees, etc. They are more easily kept clean than tins, and as they can be arranged so as to hold any quantity of toffee, their usefulness is quite apparent.

Sieves.—A hair sieve will be found necessary for some processes in sweet-making. Where one is not to be had, a piece of fine cheese-cloth, fastened securely over the mouth of a basin, may be substituted.

Rubber Mats are used for moulding of French fondants. This is the most costly of the sweet-maker's utensils, but for the convenience of those wishing to make only a few sweets at a time, half mats (moulding 24 sweets) are supplied by the Glasgow School of Confectionery.

Cream Rings are used for moulding peppermint and other creams, and may replace the mat if economy must specially be studied.

Dipping-Forks.—These are made of wire with either prongs or loop at end, and are indispensable in the manipulation of the many different dipped sweets which can be made by the amateur confectioner, and their cost is trifling.

Crystallizing Trays.—These are shallow tins fitted with trays to hold sweets and prevent their rising out of the syrup during crystallizing. The tray is a necessary utensil if crystallizing is one of the sweet-maker's ambitions.

Saccharometer.—This instrument is used to measure the exact weight of sugar in any syrup. Its use is necessary in certain processes requiring more than ordinary exactitude. The scale registers from 0° to 50° or 60°, and reads from the top downwards. The mark 0 registers the density or weight of water, and the following figures record the amount of sugar present in the syrup. This instrument gives the most accurate test that can be used in sweet-making.

Starch Tray is used when moulding fondants and other bon-bons in starch. It consists of a shallow wooden tray in which starch is packed ready for making impressions to contain the liquid fondant. A shallow box might be substituted.

Starch Moulds are small plaster-of-Paris casts used for making impressions in the starch. They are fixed on small strips of wood for use with starch tray. The wooden strips should be cut two or three inches longer than the width of the box used.

Scraper.—This implement is made of a strip of strong tin bent round at one end to form a handle, and is useful

when working fondant on the slab. Though very useful, it is by no means essential, and a broad-bladed knife can take its place.

Marzipan Moulds.—Double moulds consisting of various designs—pea-pod, rose, marguerite, shrimp, almond, rasp, etc., are used for moulding marzipan.

These moulds are made of a special preparation mounted in plaster-of-Paris, and are very durable. They should not be washed, but may, when new, be wiped with a rag dipped in sweet oil. Single marzipan moulds, the speciality of the Glasgow School of Confectionery, costing only half the price of the double moulds, can be had in various fruits, flowers, and leaves, etc. These moulds are made at the School to order.

Caramel-Cutter.—This consists of a framework of tin intersected by parallel strips of tin from end to end and side to side, which, when pressed on surface of toffee or caramel, mark it into a number of neat squares. This utensil is one of the luxuries and not one of the necessities of sweet-making.

Nougat Frames are made of wood, and are used, as the name implies, for pouring nougat into. They can be dispensed with and shallow tins used instead, but as the cost is trifling, and as they will be found of great use for other sweets as well as nougat, their use is strongly advised.

Croquette Moulds.—Small tin moulds are quite serviceable for this purpose, and may take the place of the costly pewter moulds with electro-plated lining which were formerly considered necessary.

Sundries.—A sheet of brightly polished tin, which may be procured from any tinsmith at the cost of a few pence, will be found very useful for dropping chocolates on to.

Two or three knives tapering to the point, an old dinner knife with *thin* blade, a couple of pastry brushes, and a few air-tight tins and jars will complete the sweet-maker's outfit.

CHAPTER II

MATERIALS

THE choice of materials is an important one, as we cannot expect to have good results if we use inferior ingredients.

There is, however, no need for undue extravagance.

Sugar is our chief ingredient, and must be our first consideration. It is quite an unnecessary extravagance to use loaf-sugar for sweet-making, under the belief that beetroot sugar will not make good sweets. On the Continent, where the finest sweets are produced, the staple sugar is beetroot sugar, and *chemically* the sugar made from beetroot and from the sugar-cane are the same. Buy the best quality of granulated sugar supplied by a reliable grocer, and use for all sweets except where the finer castor or risp sugar is specified.

Castor Sugar dissolves more rapidly than granulated and in some cases this is a decided advantage, but the sweetening power of this sugar is not so great as that of granulated sugar.

Brown and Yellow Sugars consist of the coarser part of the sugar, and are suitable for some kinds of candy. Avoid those that are very dark in colour, as they burn more rapidly during boiling. *Demerara* sugar is more crystalline than other brown sugars, and has a distinct flavour of its own.

Syrup is a form of uncrystallizable sugar, and also enters into the composition of some sweets.

Icing Sugar is a specially pulverised sugar suitable for icings and also used in sweet-making. The finest quality procurable should always be used. All sugars, especially icing sugar, should be kept in a dry place.