

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.

**Maple Sugar** makes delicious sweets, but care has to be taken in purchasing it, as many imitations made from Demerara sugar are in the market. A guarantee of purity should be insisted on when purchasing.

Pure maple sugar is obtained from the juice of the sugar maple tree and is largely imported from Canada, where its beautiful leaf attains to the dignity of a national emblem.

**Coloured Sugars** should be prepared by the sweet-maker for herself and not bought.

**Characteristics of Sugar.**—Sugar is what the chemist calls an "allotropic" substance, *i.e.* by submitting it to various changes of temperature we find it taking quite a number of different forms and exhibiting various characteristics. Thus we have it first in a crystalline condition; then by certain amount of boiling and manipulation we produce it in the form of "fondant," melting in the mouth, as the name implies. By further heating we can change it into a clear brittle substance of glassy appearance, or spin it into beautiful silk-like threads. No other single material in cookery can be produced in so many different forms.

**Glucose** or starch sugar is a material against which there is much needless prejudice. It exists naturally in honey, but the glucose of commerce is chiefly extracted from starch by the action of acids. In sweet-making small quantities of glucose are used to "grease" the sugar, or prevent it from granulating during boiling. Used in moderate quantities it is quite wholesome and pleasant to taste, and being less sweet than sugar its use helps to prevent cloying sweetness. Tartaric acid or cream of tartar may take the place of glucose in some recipes, as they also tend to prevent granulation.

**Colourings.**—The purest vegetable colourings ought always to be used, and these are now fairly easily procured. Greens are made largely from spinach, yellow from saffron, reds from beetroot, but it may be as well to dispel the fond belief that carmine is a vegetable colouring, as in reality it is a preparation from the same source as the familiar "cochineal," now rarely used. These colourings vary greatly in strength and quality, according to the various makes.

**Essences** used in sweet-making should be the most highly concentrated that can be procured. Cheap, weak essences will result in flavourless sweets that can only be a source of disappointment. Proper flavours and colours can be had from the Glasgow School of Confectionery.

Delicious fruity flavours can now be obtained giving the full flavour of ripe fruit juice, the perfume of the violet and the rose.

**Chocolate.**—No ardent home sweet-maker is satisfied until the art of chocolate-covering is mastered.

Chocolate is a preparation made from the kernel of the cacao plant. The beans or nuts are gently roasted in order to produce the delicate flavour. The nuts are then cracked and their kernels or "nibs" ground. So rich are they in fat that a large portion of the cocoa-butter has to be extracted, and in some cases a proportion of starch is added to counteract the richness. This leaves a fine dry powder, familiar to us as cocoa.

To prepare chocolate, pure cocoa and white sugar are placed together in a melangeur and ground between heavy granite rollers till a perfectly fine and smooth paste is produced, which is then run into moulds and turned out ready for sale in cakes or blocks. A good quality of chocolate ought always to be used for covering hand-made sweets, as a cheap harsh covering will completely spoil the quality of any sweets. Cheap chocolate contains a large excess of sugar, and very frequently other adulterations as well.

**Cocoa-Butter** is used to enrich a poor quality of chocolate, and bring it to the right consistency for coating with.

**Caramel Paste** is a vegetable fat of rather unattractive appearance which is used by some makers in the manufacture of wrapped caramels.

**Butter** used in sweet-making must be of the best quality and free from salt. On no account may butter-substitutes, such as margarine, be used in sweet-making.

**Starch.**—This material is used chiefly as a medium for moulding in. The starch used is the very finest

confectioner's starch, and must be kept very dry and clean, and should always be dried and sieved before use.

Fondants may be moulded in starch instead of in rubber moulds, and for liqueurs and the moulding of fruit jellies it is essential.

**Gelatine.**—When gelatine enters into the composition of any sweetmeat it should be remembered that cheap gelatines are apt to impart a flavour of glue, and therefore a good maker's should be used. Also, as gelatines vary somewhat in their thickening properties, the same make should, when found satisfactory, be adhered to. Leaf gelatines, being purified by what is called the "acid process," contain a small quantity of acid, and when used with milk or cream care must be taken not to overheat the two substances together, or the milk will curdle.

**Nuts.**—Almonds are perhaps the most used of all nuts. A very fine flavour can be obtained by a judicious blending of both sweet and bitter almonds. The flavour of almonds and other nuts is always improved by gentle roasting, which brings out the flavour in a marked degree. For chopping, grinding, and pounding, Sicilian or Valencia almonds will be found satisfactory, but for "burnt almonds" the finest Jordan almonds should be used. Pistachios or green almonds make a beautiful decoration, but on account of their high price should be used sparingly.

Walnuts and Barcelona nuts should be bought shelled, as much labour is thus saved, and there is much less waste from breakage.

**Pignolias and Brazil Nuts.**—For variety in flavours pignolia nuts (the kernel of the stone pine) and Brazil nuts are also used in sweet-making.

**Chestnuts.**—The Italian chestnut or "Marrana" is the variety best suited for confectionery, especially in the production of the well-known "marrons glacés." The finest quality are grown in the neighbourhood of Turin.

## CHAPTER III

### "WRINKLES"

FOR those who have not made a study of cookery an explanation of some of the processes necessary in preparing various nuts, sugar, and eggs, etc., for sweet-making may prove useful.

**How to shell Nuts.**—Use nut-crackers or strike them gently with a flat weight, so that the kernel may not be crushed as very frequently many nuts are wasted in this way. When possible it is much more profitable to buy walnuts, Barcelona kernels, etc., ready shelled.

**How to shell Chestnuts.**—Score the outer shell with a sharp knife and place in the oven for a few minutes, when it will be found quite easy to remove outer shell.

**How to remove inner skin from Barcelona Kernels.**—Place them on a small roasting-tin in oven. After a short time the skins will become brittle, and can be rubbed off in a coarse towel.

**How to blanch Almonds.**—Put them into a pan with cold water and bring to boiling point, then remove from fire. Drain and plunge them into cold water. Lift on to a coarse cloth and rub off outer skins.

**How to blanch Pistachios.**—These nuts require not only to be brought to boiling point, but to be boiled for a few minutes before plunging into cold water. The process of blanching is then completed in the same way as that described for almonds.

If blanched and not used at once these nuts must be kept in the dark, or they quickly lose colour.