

# Household News

By Eleanor Howe



OF COURSE YOU LIKE CANDY  
(See Recipes Below)

Making candy is really outside the realm of general cooking, but with a little guidance, even an amateur can work real magic with sugar and water. Simply by changing temperature and the method of handling, a wide variety of fondants, fudges, and hard candies can be made.

**Utensils for Making Candy.**  
Saucepans should have broad bottoms, and should be large enough to allow for "boiling up." The inside surface should be smooth, because rough spots may cause candies to stick and burn.

**Measuring cups**—use standard measuring cups for successful results; accurate measurements are essential.  
**Spoons and spatulas**—wooden spoons are desirable for candy making because they do not become uncomfortably hot, nor does the wooden spoon handle cut into one's hand during beating. Use standard table-spoons and teaspoons for measuring. A medium-sized spatula is a help in scraping candy from kettles, and lifting candy from the pan.

**Baking sheets, platters and pans**—ordinary cookie sheets provide a good surface for pouring hard candies; large platters may be used for taffy, which is to be taken out and pulled, or for fondant which is to be beaten. A marble slab from an old-fashioned marble-topped table or bureau makes an excellent smooth, level surface for pouring candies.  
**Candy thermometer**—a thermometer is essential in order to obtain uniform and good results in making candy.

Candies are classified as "creamy candies," such as fondant or fudge, and as "taffies" and "hard" candies, like nut brittle and lollipops.

In making creamy candies two rules must be observed: cook the candy to a definite temperature, and cool to room temperature before you begin to beat.

**Brazilian Molasses Balls.**  
(Makes 24 small balls)  
1½ cups sugar  
¼ cup hot water  
¼ cup light molasses  
½ teaspoon salt  
1 tablespoon vinegar  
¾ cup butter  
3 pints popped corn  
1 pint Brazil nuts (sliced)

Dissolve sugar in hot water. Add molasses, salt and vinegar and cook to soft crack stage (270 degrees). Remove from heat, and add butter. Stir syrup slowly into popped corn and Brazil nuts. Mix well, and shape into balls.

**Lollipops.**  
(Makes 1½ dozen)  
2 cups sugar  
½ cup light corn syrup  
1 cup water  
½ teaspoon oil of cloves or oil of cinnamon  
Red or green coloring

Put sugar, syrup, and water in a sauce pan. Cook, stirring just until the sugar is dissolved. Continue cooking over very low heat, to 310 degrees on a candy thermometer. Wash down the crystals that form during cooking, using cheese cloth which has been wrapped around a fork or spoon. When the candy reaches 310 degrees, remove from heat, add flavoring and coloring and mix very quickly. Pour into small buttered muffin pans, filling them only ¾-inch deep. As soon as the lollipops begin to set (which will take only a few minutes) loosen them from sides of pan and turn out on table top. Insert the pointed end of a small skewer into the side of each lollipop, working it in carefully to avoid breaking the candy. It will be necessary to work quickly.

**Milk Chocolate Marshmallow Candy**  
½ pound broken milk chocolate  
1 1-ounce square bitter chocolate  
¼ cup walnut meats (broken)  
8 marshmallows, (cut in halves)  
Melt milk chocolate and bitter

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chocolate together in the top of a double boiler. Remove from flame and add walnut meats and marshmallows. Stir gently until thoroughly mixed. Drop by teaspoonfuls on wax paper. Serve when cool.

## Taffy Apples.

Place a meat skewer in end of each apple. Cook together 1 cup sugar, 1 cup white corn syrup, ¼ cup butter, and 1 cup coffee cream until mixture reaches firm ball stage (246 degrees). Stir carefully to avoid scorching. Remove from flame and dip each apple into mixture and then in cold water.

## Butterscotch Nut Marshmallows.

1 cup light brown sugar  
½ cup cream  
¼ teaspoon vanilla extract  
¼ teaspoon salt  
½ pound marshmallows  
¾ cup nut meats (finely chopped)

Place brown sugar, cream, vanilla extract, and salt in a saucepan. Cook slowly, stirring frequently, to the soft ball stage (236 degrees). Remove from flame and place saucepan over hot water to keep mixture from cooling. Coat marshmallows with the butterscotch mixture and then roll immediately in the finely chopped nut meats. Place on a buttered platter until cold.

## Red and Green Popcorn Balls.

(Makes 10 balls)  
2 cups sugar  
2 tablespoons light corn syrup  
1½ cups water  
1 teaspoon vanilla extract  
Red or green liquid coloring  
3 quarts popped corn

Combine sugar, corn syrup and water, and cook in a saucepan, stirring until the sugar is dissolved. Continue cooking until the temperature 290 degrees is reached, or until a few drops of the syrup becomes brittle when dropped into cold water. Add vanilla extract and a few drops of red or green coloring. Stir sufficiently to mix the coloring evenly. Pour the cooked syrup over the popped corn, which has been sprinkled with salt; stir well, and form into balls with the hands, using little pressure.

## Chocolate Fudge.

(Makes 36 1¼-inch squares)  
2 tablespoons butter  
3 cups sugar  
1 cup milk  
2 squares chocolate (2 ounces) (cut in pieces)  
¼ cup honey  
1 teaspoon vinegar  
1 teaspoon vanilla  
Nutmeats if desired

Melt butter in a saucepan. Add sugar and milk, and mix well. Bring to a boil, then cover and cook with the lid on for about 3 minutes. Remove lid, add chocolate and honey, and cook to soft ball stage (236 degrees). Remove from heat, and add vinegar and vanilla. Cool to room temperature, and beat until the fudge is thick and creamy. Add nutmeats if desired, and spread in well buttered pan.

## Tasty Sauce

A cup of grated cheese added to the white sauce that is served with cauliflower is very good.



## WHO'S NEWS THIS WEEK

By LEMUEL F. PARTON

(Consolidated Features—WNU Service.)

**NEW YORK.**—Simultaneously, Chancellor Hitler and Mme. Elsa Schiaparelli renounce gold and extol the fruits of the spirit. Preparing to return to France, Schiaparelli says to Cost Fatters Our Art of Creation

that Americans are too much given to money-grubbing to appreciate the beautiful art of couture. "The Paris designer is free," she says, but here in America "in creating a costume you must think about cost." So she's going back to Paris where art is unfettered and nobody worries about money.

Molyneux fled, to make gowns in London, but Lucien Lelong, the new Judge Landis of the French fashion industry, remains in the service of art—not money of course. The latter implication might suggest that Paris as a continuing world style center is somehow geared into Chancellor Hitler's jug-handled economy, and that, of course, is a rather gauche idea. In Herr Hitler's new order, it's art for art's sake.

Soon after the occupation of Paris, Mme. Schiaparelli arrived here to begin a national lecture tour. We seemed to be suffering from much misapprehension about France. It was business as usual in Paris, and anyone who fancied that New York might become the world style center had another thought coming. However, she reserved her apostrophe of art against money for the last.

Addressing the Junior League of Los Angeles recently, she said: "All of us in Paris are impressed by the generosity of American men regarding their women. American men have a world-wide reputation for the money they spend on women."

"I say bravo to you! Go right ahead."

I had an idea that the French felt that way a few years ago when I was privileged to see some of the inner workings of Lanvin's establishment in Paris, to talk to the vendeuses and witness the deference to a Texas oil magnate, when he came in to help his wife choose a gown.

Mme. Schiaparelli lived five years in New York. Her daughter, Marisa, was born in her Ninth street house in Greenwich Village. That was before the days of her fame and opulence, and she thought about money a great deal in those days.

Taking an unbeaten flat in Patchin place, a dingy little nubbin of a street off Jefferson Market court, she found a \$20 bill on the floor. It was a good omen. Other money came and she returned to a garret in Paris, to write poetry. A sweater design brought her into her career. For one who scorns money she is a masterful and diligent business woman, her huge establishment turning out around 10,000 garments a year at prices up to \$5,000. Of a distinguished Italian family of astronomers and scholars, she has been described by Edna Le Fevre as "a woman nobody can know, absorbed with books on metaphysics, aesthetics and philosophy."

**ELMAN B. MYERS**, inventor of the new "jet expulsion" motor which is expected vastly to increase the range, speed and fighting effectiveness of war planes, is a Newburgh, N. Y., boy who just happened to be a self-starter and finisher. Without benefit of any academic seminars, he became a hay-loft radio inventor. This, incidentally, was in the Bronx where there weren't any haylofts; but make it a cellar and the result is the same.

After 32 years he appears with his critically important invention. He got a job with a wireless station in Sacramento, and was soon throwing his voice farther than any boy else in those parts. He later worked with Lee De Forrest and by 1932 had brought through a "cold light" radio tube. He started work on his jet expulsion or "rocket" motor four years ago. Engineers say it may increase the speed of fighting planes by 200 miles an hour.

IT WAS not until they began work in strengthening the roofs of the Capitol at Washington that most Americans were aware that an architect was regularly attached to a structure of which George Washington first laid the cornerstone in 1793. He is David Lynn of Hyattsville, Md. Lynn in 23 years of service had ample opportunity of learning all the ins and outs of the famous building. He served 10 years as civil engineer of the Capitol and in 1927 became architectural supervisor.

## Chic Silhouette Figure Depends On Proper Foundation Garment

By CHERIE NICHOLAS



YOUR costume may be the very pink of perfection, your accessories nothing less than glamorous, but no matter how smartly appareled, unless you are correctly corseted in the proper foundation garment to make your figure conform, so far as is possible, to the slim svelte lines that current fashion demands, you will fail to qualify "up to the mark" in general appearance.

Ladies, look to your corsetry! Soon it will be time to take up the matter of new clothes for spring. Start the program right with a carefully selected foundation garment wardrobe and see what a difference it makes when you come to be fitted in the new frocks and suits.

The long-stemmed American beauty glorified by United States designers in their first season of independence from Paris influence calls for intelligent corseting to underline the new styles with high, well-contoured bustline, straighter and slightly longer waistline and sleek hip and thighs. American corsetry has made amazing progress in achieving control without sacrificing comfort in the foundation garment.

What special type of foundation you should wear depends upon your individual needs. Study your figure in a mirror to get a clear picture of faults to be corrected. Then go "in conference" with your favorite corsetiere. In analyzing your figure defects and virtues, remember that the side and back views are even more important than the front, because they show your posture and distribution of weight.

It is especially important this season that your bustline be properly contoured. The tendency in current costume design is to accent top interest in moulded and draped and swathed treatments. The new classic daytime wools with their suave simply tailored blouse tops make expert corsetry imperative. This is especially true of brassieres which must be meticulously selected. Remember that unless you wear some type of pantie girdle and brassiere under your slacks suits, swimsuits, tennis, golf or riding clothes, your figure cannot look attractive.

It is also important that you have two identical foundations for everyday wear to keep your figure moulded properly and comfortably. Two foundations worn alternately and kept fresh and in good repair may be expected to hold their original lines and do their job of figure control appreciably longer than two purchased successively.

One foundation for formal wear is a wardrobe necessity because the figure needs extra help to look its best under formal gowns, which are more fitted in line than daytime styles.

New foundations for evening offer several outstanding features. Brassieres are cut to give more accent to the bustline than for daylight hours, and have many clever tricks to suit the straps to the various decollete lines. Corsets and all-in-ones are cut longer in the skirt to prevent thigh bulge and afford a suave, gently curving line from waist to knees without any hint of stiffness in effect.

Shown in the illustration are two examples of the sleekly moulded evening silhouettes favored this season. Note the dress to the left with perky wee bows tying in a one-side fastening. It requires perfected corsetry to achieve the youthful fashion-right lines here delineated. Jacket costumes as centered in the group are outstanding in the evening mode and exact expert foundation garment fitting. A goodlooking daytime black wool dress with which to wear a single costume jewelry piece (in this instance a stunning bowknot pin at the waistline) has become a staple in every wardrobe. Shown here to the right is an over-the-bust draped effect which requires very special corsetry because of its top interest.

(Released by Western Newspaper Union.)

## Loop Felt



Fetching little hats made of bright loop felt are effective with tweed or dark fur coats. Some of these jaunty sprightly headpieces are so fashioned they look like a single large flower caught firmly to a fitted cap made of ribbon velvet. They are tied at the back in a big bow, the flowerlike cluster of felt loops poses piquantly over the forehead. The hat of felt loops pictured is a pill-box type in moss green with beige. The long-sleeve muff is in green velvet with a ruche bordering at each end made of felt loops matching the hat.

## New Trim for Shoes

Even your shoes have a dressed-up air this season, with trimmings of fur bows and beading. Tailored bows are used to trim pumps made of crocodile, and frilled bows and beading add a smart look to suede shoes for afternoon.

## 'Twin Hats' Copy Headgear of Men

Probably the most important style item this winter is the companionate hat, known also as "he and she," "Mr. and Mrs.," and "twin" hats. These hats are merely hats that look alike—one for men, one for women.

Actually the twin hats are a blessing, both to men who have put up with some pretty wacky looking women's hats in the past, and to the ladies who are always looking for something new. The distaff twin hat is, of course, out and out larceny. It is styled to duplicate the sportier men's styles. Manhattan has seen them in telescopes or pork-pies, derbies, felt caps and in the so-called double brim safari felts. As a style item they are excellent.

American designers of women's hats have a knack for feminizing these twin adaptations to the point where they are, if anything, more feminine than distinctly feminine hats.

## Red, White, Blue Featured in South

Women vacationers spending their winter in the southlands are wearing dresses patriotically featuring red, white and blue.

For daytime wear two or all three of the brilliantly contrasting colors are combined, and are often further trimmed with gold braid insignia or belt buckles that are red, white and blue shields.

Evening clothes, whether dinner dresses or formal gowns, nearly all have full skirts. They are made of sharkskin, crepe, organdy, lace, taffeta, and net, with black, white and blue the reigning colors.

## Everybody Likes This Smart Apron



THIS design was so extremely popular, when it first appeared, that it is repeated now, for those who might have missed it the first time. Of course you can easily see why everybody likes it. Design No. 8824 slips on over the head and ties in a jiffy—no buttons, no troublesome cross-straps. It's nice and slim at the waistline, is guaranteed to stay put on the shoulders, and covers your frock thoroughly, above and below! Send for it right away, because your home work will seem much lighter and pleasanter when you've half a dozen such aprons.

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