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Using cake mixes

Department of Agriculture, Western Australia

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Using cake mixes

Erratum
Found in previous article. Vol 3 No 8 Page 645
Since the publication of the Royal Show schedule I have had a number of questions regarding Hedebo work, Richelieu and other embroidery types. This article is intended as a guide to needlewomen intending to submit entries in the Needlework Section.

**Hedebo or Danish Embroidery**

This type of embroidery was first used by the Danish peasant women, who decorated their linen with rich, openwork embroidery traditionally done in white. It is worked on coarsely woven but good quality linen (originally on hand woven linen) in which the threads can be easily counted.

In Hedebo work the surface area is broken up into squares and triangles by lines of small drawn-thread or cutwork squares. Conventional flower and leaf motifs may be embroidered in the spaces. These motifs show different fancy openwork stitches, and are outlined in padded satin stitch. Even the stems and tendrils are thick and padded.

The thread used is slightly thicker than the threads of the fabric; stranded embroidery threads are not suitable. The openwork squares are often partially or wholly filled in with spoke-stitch, “spiders,” “wheels” and other needle-made lace-stitch fillings.

These look far more complicated than they are; in fact they are quite simple and there is scope for individuality in your treatment of the spaces.

The accompanying design is suitable for Hedebo work. You could try designing your own pattern on squared paper. Only two or three motifs need be designed as Hedebo work is mainly repetitive with openwork squares being the main feature.

**Instructions for Working**

The small squares are worked first, then the ground work in the motifs and lastly the padded satin stitch outlining the motifs.
Openwork Squares

Outline each square with running stitch then do small oversew stitches two or three threads deep and as close as possible, particularly at corners; (in effect, a square "eyelet hole"). Carefully cut away the material from inside the square. Larger squares need bars across the open centre—work these by taking one thread right across the square two or three times, then covering it with oversew stitches. (Blanket-stitch is not used for squares or bars). If a second bar crosses the first, attach the two for extra firmness. Work the bars before doing the edges of the squares.

Spoke stitch can be used to decorate the square. Take threads across the centre of the square from corners and sides, and catch all together in the centre with two oversews forming a cross stitch. Slide needle along under the edging oversew stitches to hide the beginning and end of the thread and also between each spoke.

A "wheel" can be made to fill a square by putting a foundation of spoke stitches but stopping the last stitch at the centre so that there is an uneven number of spokes. Then, simply darn around the centre, under one over one, until the desired size is reached. The bigger the wheel the more spokes will be needed. Finish darning at the space where one spoke was left out. Do an oversew here to hold thread to the wheel, then carry thread across to put in the last spoke and end off at the edge of the square as before.

A "spider" can be worked similarly, doing back-stitch instead of darning so that each spoke looks like a bullion stitch.

The squares are most effective if they are not completely filled. By using a combination of the above simple methods a wide variety of crosses, triangles and squares can be made.

Openwork Grounds

If motifs are incorporated in the design the material inside the motif or figure outline is next treated. By using a fine thread, doing overcasting stitches and drawing

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Border design suitable for Hedebo work.
Dark shading—padded satin stitch.
Textured areas—open work grounds.
Squares—Cut work.
Reverse pattern and repeat on the other side of the centre line.
them very tightly the linen material can be opened up to form many different patterns. In addition to this a thicker thread can be used to superimpose a pattern on the already decorated ground, either in straight stitch or simple satin stitch patterns. The ordinary "fancy stitches" as we know them are not used, so this work is quite simple. These open-work grounds are produced without drawing out any threads. A great variety of grounds can be designed—one reference book illustrates sixteen different patterns. Each motif should have a different open-work ground—never have two adjacent motifs with the same pattern.

**Motif Outlines**

Highly pad the area to be outlined then cover with satin stitch. Round eyelets may be used in the centre of floral motifs, but these are outlined with a ring of satin stitch. No single thread stitches (like stem stitch, back stitch, "lazy daisy") are used—stems and tendrils are all worked in satin stitch. Nor is blanket stitch used. Where motifs are not used the cutwork and drawn thread squares and their more elaborate fillings are the features.

**Shapes and Edgings**

Do not give your piece of Hedebo work a crochet, scalloped or otherwise fancy shaped edge. Square or oblong shapes, with plain folded edges are more true to type. Edges are often decorated with lines of drawn thread work, and the hem is often done as in drawn thread hemstitching but employing the little oversew or eyelet stitch as in the cutwork squares.

**HEDEBO LACE**

This may be used to edge a piece of Hedebo embroidery. It is a needlemade lace, consisting of series of rings and pyramids or leaf shapes with a few connecting bars and small wheels. It is much more simple than it looks.
The accompanying design is drawn for Hedebo lace. A wider edge can be obtained by making several rings into one flower, or alternating six or eight ring flowers with single rings or leaves.

The pattern is drawn on a backing strip of stiff paper or tracing linen.

For each circle several threads are laid around between the outlines and tacked to the backing with overcasting stitches. These threads are then covered with blanket stitch. Do not take the needle through the backing fabric. End securely, hiding thread under the stitches around the ring.

The leaf shapes are simply done in blanket stitch. Start from the left and work several stitches—enough to fill the space on the backing, then throw the thread back to the left hand end and blanket stitch over this thread and the loops of the preceding row. It will be necessary to make an oversew at the end of each row before returning the thread to the left. Decrease by one stitch each row so that a point is formed. When one stitch remains, oversew down the edge of the leaf to the circle and end by sliding the needle along inside the blanket stitches as before. Where two circles touch, join with a few stitches, and if design is widely spaced use a few connecting bars with perhaps a wheel or spider in circular spaces.

A piece of backing fabric about eight to 12 inches long is enough—have two or three motifs drawn on it, preferably in Indian ink, and as each set of motifs is completed simply remove lace by snipping the tacking threads on the wrong side of the backing and re-tack the end of the lace at the beginning of the first motif.

For a first piece of Hedebo work, I suggest a small table centre or runner with a border of embroidery across the short ends only. When techniques have been mastered and more patterns invented a larger piece could be attempted. Avoid eyestrain by choosing a linen in which the threads can be easily seen for counting.

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MURESK AGRICULTURAL COLLEGE

(Department of Agriculture)

Parents are reminded that applications for 1964 admission to Muresk Agricultural College close on December 31 of this year. A preliminary selection of 1964 entrants is made after the Junior results are available early in 1963.

The successful applicants then continue with Sub-Leaving, or higher studies, in 1963.

Before the course can be commenced applicants must have studied:

Junior.

(a) English; Maths A; Maths B.
(b) Physics and Chemistry (or Science A and Science B), or General Science.
(c) Book-keeping.
(d) Others such as Geography.

Sub-Leaving.—English; Maths A; Physics; Chemistry and others.

Those who take General Science need extra Chemistry and Physics in the following year. Some prefer to take Junior Book-keeping in the same year.

Should places still exist for 1964 commencement after the preliminary selection early in 1963, they are filled in order of application during 1963, by qualified applicants.

Duration of Course.—Two years.

Fees.—Approximately £190 per annum covering full residential charges.

Scholarships.—Department of Agriculture (3), the “Countryman” and J. J. Poynton Memorial (2).

Boarding Allowance.—Most Muresk students are eligible for the Education Department Boarding Allowance (£50 per annum).

Full details of the College are obtainable from the Principal, Muresk Agricultural College, Muresk, W.A., or the Department of Agriculture, Perth.

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cutwork. Where a schedule states “Collection of Fancywork—Distinct varieties” one or more of these types can be entered. Try not to put the features of two different types into the one piece of embroidery, as it is then neither one thing nor the other. Choose a design typical of, say, Richelieu, and keep it Richelieu in character.

Roman Cutwork

Designs for Roman cutwork are of simple classical flower and leaf shapes, touching or slightly overlapping so that when the background is cut away the pattern stands out. It is worked in blanket stitch with the purled edge towards the material to be cut away. There are no connecting bars or picots.

RICHELIEU EMBROIDERY

The designs for Richelieu work are separated, as in Renaissance designs, but there are no square parts to it—the floral figures are more flowing, and the bars have picots on them. The edge is also given a picot finish and the whole effect is more feminine and dainty when compared with Renaissance work.

RENAISSANCE EMBROIDERY

Patterns for Renaissance work are of more conventional flower, leaf and scroll forms, with a few corners framing parts of the design and reminiscent of a stained glass church window. The design seldom touches or overlaps (except along the outside edge) and the work is held together with plain bars of blanket stitch. Occasionally a circular space is partly filled with a “wheel” or spider as described earlier. There are no picots in this work though there may be a small picot edging around the outside.

VENETIAN EMBROIDERY

This type is again similar to Renaissance work, but the areas of plain material remaining after the background has been cut away are decorated and the outlines very highly padded in imitation of old
Roman—Cut work

Richelieu work
Venetian lace. The bars may have picots, but the high padded edges and the embroidered grounds are the features of this work. The filling or groundwork stitches are simple and effective, consisting mainly of “damask” stitches (weaving with the needle as in darning). As wide a variety of grounds as possible is used.

In a less elaborate form of Venetian work the design is made and outlined by double lines and bars, resembling ladders, hence the name Venetian Ladder Work. These embroideries are all worked in white, cream or ecru—colours are not used.

Reference—Encyclopaedia of Needlework—by Therese de Dillmont.

**USING CAKE MIXES**

Manufacturers are continually striving to lighten the burden of homemakers.

Recognising the importance of cooking in the housewife’s scheme of things, flour manufacturers, in their effort to cut down on time spent on cake-baking, have evolved a variety of cake and pastry recipes ready mixed and packaged for sale to the public.

Simply adding the liquid element specified on the package to the supplied dry ingredients eliminates the time spent on preparation required by ordinary means.

Ready cake mixes need not replace those personal recipes collected and used with pride by most cooks. However, ready mixes do help to eliminate the variable factors in baking and provide an opportunity to bake a cake in a hurry with reasonable assurance of success.

**Uses**

Anyone busy with special chores will find ready mixes handy on those occasions when lack of time prevents the use of home recipes.

Cake mixes are very useful for when visitors arrive unexpectedly, for picnics, field days, parties, and school and church fetes.

They can be especially useful on those occasions when mother needs to be relieved because of ill health, a trip away, or other commitments.

**What is a Cake Mix?**

The mix contains quality ingredients which have been scientifically measured, blended and controlled so a perfect cake of its kind can be made with it.

The fat content, flour and rising agent as well as other ingredients have been precisely calculated for each cake to give the desired blend, taste and flavour of each particular recipe.

**Which Ones are Best?**

To find out which mix suits you best or will appeal to the family it is advisable to try out the different brands for comparison.

**Success Tips**

The British Home Economics and Domestic Subjects Review in its April, 1961 issue supplies the following hints for those who may wish to use cake mixes:

Always follow package directions.

If directions call for water, do not add milk—the milk solids are already in the mix. Adding milk in liquid form, unless stipulated, upsets the balance of the ingredients and does not give a good cake.

Adding extra eggs will not improve your cake. The extra eggs will make the cake tough.

Measure accurately, using standard measuring equipment always.

Always use the right tins.

Too big a tin makes the cake pale, flat and shrunken, and too small a tin makes the cake overflow and gives a coarse texture.

The right size tin means a cake with a good shape.

—N.S.W. Department of Agriculture.