

Nothing Like Chicken Pies Straight from the Oven!



Who wouldn't be happy to see his chicken pie placed before him in one of these individual earthenware casseroles? Besides chicken the pies contain celery and egg.

Best Served Piping Hot

By MARY MEADE

GET YOURSELF some brick-red earthenware casseroles and serve individual chicken pies next Sunday, if you want to make a new reputation as a discriminating cook or maintain the one you now have.

Pies like this are piping hot, for they come straight from the oven to the dinner plate with no stopovers. Serve a crisp cabbage and green pepper slaw, rolls, dessert, and drink, and you have a full meal.

INDIVIDUAL CHICKEN PIES

Crust

(Six four-inch pies)

2½ cups sifted flour
1 teaspoon salt
10 tablespoons shortening
About 7 tablespoons cold water

Sift flour and salt together. Cut in shortening until the mixture is in small lumps. Add water gradually to form a very dry dough. Pat and roll out on a floured pastry cloth. Cut to line casseroles. Fill pastry two-thirds full of chicken mixture.



Here's a simple nut bread made without shortening. You beat it together in a hurry, bake it for an hour, and there's your nut loaf!

CHICKEN MIXTURE

3 cups diced cooked chicken
1 cup diced cooked celery
¼ cup flour
3 diced hard-cooked eggs
2 cups broth or milk
Salt, pepper

Combine meat and celery. Dredge with flour and add seasonings. Add eggs and mix well. Add broth or milk.

Cover with top crusts, which

have been slashed to allow for the escape of steam. Bake forty minutes in a 400-degree oven.

Here's another good nut bread—this time it's a quick loaf rather than a yeast one. It's so easy to make you won't believe that it can possibly be delicious—until you eat it.

NUT BREAD

(Two loaves)

1 cup sugar
1 cup chopped nuts
4 cups sifted flour
4 teaspoons baking powder
½ teaspoon salt
2 eggs, well beaten
2 cups fresh milk

Sift flour, baking powder, and salt together and add sugar and nuts. Add beaten eggs and milk and beat for five minutes. Bake in a greased loaf pan at 350 degrees, moderate temperature, for an hour.

It's All in Magic of Makeup!

The Camera Made to Fib

(Continued from page one.)
couple of years, is no longer fashionable. Natural mouth lines, improved perhaps and sharply defined, now are in style. Curiously enough, the first step in the process of corrective makeup for the camera is to make the face unbelievably unattractive. This is the "blocking" with a foundation grease paint or lotion in an ugly brown monotone. This, the expert ex-



Jessada Hilton ready to pose before the camera.

plains, gives the artist a perfectly blank facial canvas on which to work. All character is obliterated when natural highlights and shadows are erased.

Then begins the delicate, painstaking task of creating the kind of a face the camera is kindest to. It is most essential that the best elements of the individual facial character be restored. The makeup man bears in mind the camera's requirements, but his first task is to interpret, to intensify the qualities that make that face different and better to look upon—at least in a photograph—than the average. Imperfections are canceled out completely or given the illusion of change. Good points are dramatized. And this is all done with the aid of highlights and shadows blended in to form a series of color tones.

The transformations are exciting. Resemblance is invariably maintained, but complexion defects are hidden and feature defects so artfully camouflaged that the face is at least superficially changed, and for the better. Not to the naked eye, certainly; the brown base, rouges, lipstick, and highlight and shadow pastes are not good to look upon—but the camera finds them so.

The Tribune's makeup director usually allows close to an hour to do one straight panchromatic makeup. For character makeups the time can run to four or five hours. In a straight makeup for a black-and-white picture it is often necessary to change the



Syd Simons, Tribune studio makeup expert, beautifying Marian Savage.

brow line. If pencil won't do it, tweezers must. Even the hair line is changed occasionally if a different line is indicated as being better—and if the model will hold still for it. On some makeups as many as twenty-four different shades of brown, ranging from creamy tan to a mahogany red-brown for the lips, are used.

The model with personality has a decided advantage over her less interesting looking sisters. The camera catches that subtle spark in the eyes. Every photographer knows the strain of trying to work with a model

who cannot quite catch the mood of a pose. She's lovely to look at, faultlessly dressed, carefully posed—but results are blah!

The beauty of hair and the becomingness and chic of its arrangement is far more important than the average model realizes. In the Tribune studio a strict ruling prevails about hair. Every model must come for her appointment with hair freshly coiffed and crisply clean or she is not called a second time. Hair arrangement alone makes startling transformations.

The workers in a busy studio cannot devote much time to

coaching models in self-improvement, but frequently the photographer's or makeup man's suggestions are invaluable. Occasionally the beauty department of The Tribune, to prove that it can be done, transforms plain Janes into glamor girls. One subject of such an experiment, a drab, too-slender girl with no perceptible knowledge of dramatizing her own type, was so successfully metamorphosed by improved complexion, carriage, makeup, and coiffure that she became a professional model and later went on the stage. The experts taught her the fine art of typing herself well, and frequent sessions before the camera taught her which profile was best.

The top models, the girls who command the highest hourly rates and whose services are in the greatest demand, must, in a sense, spend money to make money. A smart and extensive wardrobe is imperative.

Models must keep slim. The camera adds pounds, making the round face look rounder, the heavy upper arm look huge. Makeup can slim a face, but neither lights nor artful posing can trim a bulky silhouette.

Youth is a tremendous asset to the model, but there are professionals approaching middle age who are still posing for some of the smartest photographers. In Chicago one of the best models is the mother of grown sons. She looks not quite 30 when the makeup man has lifted the mouth corners and eye corners and drawn a darkish paste along the chin contour to give it the illusion of youthful firmness.

Alice Hill's Countess X Makeup

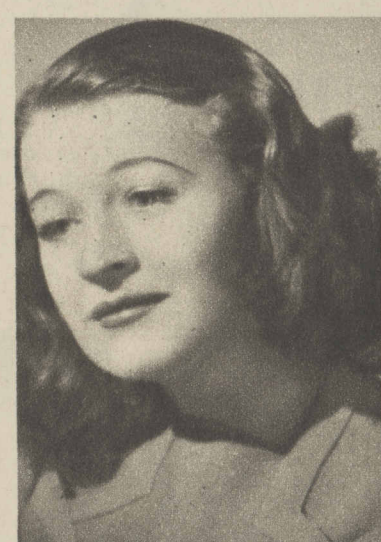
ALICE HILL, the dramatic actress who starred in both the radio and the photo-serialized versions of "Peter Quill," was the subject of one of the most interesting experiments conducted in the Tribune color studio.

Miss Hill played the rôle of the Countess X—to all appearances an adventuress of doubtful motives, deeply entangled in the subversive activities of the Red Circle. In the earlier installments of the picture serial Miss Hill was given a character makeup by the Tribune color studio makeup expert. This makeup was one of rather sinister characteristics. Her eyes were smoky, her mouth made up to appear thin, with a subtle suggestion of cruelty.

As the story unfolded the enigmatic Countess X was revealed as a woman of courage and cunning whose apparent connection and activity within the Red Circle were a cloak for ingenious "boring from within." She was a spy not for the Red Circle but



Radio Actress Alice Hill in character makeup. (Tribune Studio photos.)



A new Alice Hill—soft-toned for the camera.

for the secret bureau, which was bent on the Circle's destruction.

In the later episodes the expert's makeup efforts were devoted to retaining the resemblance but to toning down those characteristics which had been emphasized when the integrity of the countess appeared questionable.

A special base and a complicated method of highlighting were used in these later pictures that gave Miss Hill's skin a luminous quality, the quality one associates with an angel of righteousness. Her eyes, which

had been made up previously to look small and cynical, were given an entirely different treatment. The hard shadows above and below them were "removed" with highlighting pastes, and liner was used on lids and corners to give them the illusion of greater size and softness.

Her mouth was deftly made to appear generous, and a rather elegant hairdress was found far more effective in expressing the transition than the long, loose coiffure she had affected in the earlier pictures.

Color Camera Captures Nature's Hues

White Snakeroot

A "false goddess" of the plant world is the white snakeroot. Although it is a graceful herb with attractive white flower clusters, it has no friends because of the poison in its leaves and stems. Farmers in the eastern and middle western states constantly are on the alert to eliminate it from fields and woodlots. It is poisonous to cattle, horses, and sheep and may be transmitted to humans through milk or milk products from poisoned cows. The disease in livestock commonly is called snakeroot poisoning or "trembles," since trembling is one of the symptoms. In humans the ailment usually is called milk sickness. This plant is found in damp, rich soil along streams or in deep woods, since it likes the shade.

Whorled Milkweed

Another of the flowering weeds which cause trouble for farmers is the whorled milkweed. It is easily distinguished from the common milkweed by the contrast between its narrow, needlelike leaves and the wide leaves of the common

Natural color photographs of the plants described here appear on page one of today's Picture Section.

milkweed members. It grows in hay fields and also along fences, ditches, and roadways.

Sheep owners have to be especially careful about whorled milkweed growing on their lands, because pathologists have found that only two or three ounces of the green vegetation will kill an average sized sheep. Animals may be poisoned during the winter months if they are fed hay which contains whorled milkweed plants. Horses and cattle as well as sheep may be poisoned by this weed.

In some southern states the milky juice of whorled milkweed is used as a remedy for snake bites and for the bites of insects, but most farmers would prefer to eliminate this plant and buy snake bite and insect remedies from their drug stores.

Woodland Thistle

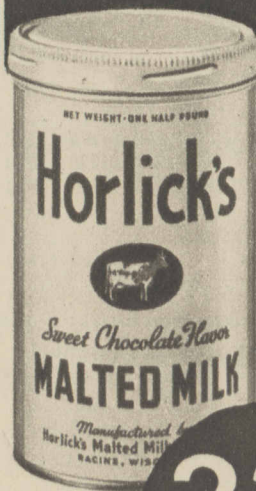
Four members of the thistle family are common in the middle west. They are the Canada thistle, bull

thistle, prairie thistle, and tall woodland thistle. The first two are decidedly weedy and troublesome, but the prairie thistle and tall woodland thistle should be considered more as native wild flowers than weeds. The tall woodland thistle is especially decorative on the borders of woods and thickets, its light purple flowers gayly displayed on stems which often reach a height of eight feet. In northern Illinois this species usually starts blooming around the first of August and is in flower for about a month.

Blazing Star

One of the handsomest of the early autumn wild flowers is the blazing star, which unfurls its bluish purple flags in open fields each August. In many meadows and prairies throughout the middle west the blazing star holds a rather private flower show, since a majority of the summer wild flowers already have passed out of the picture. In other fields it stages a cooperative exhibit with wild sunflowers, which results in the pleasing combination of yellow and blue petals.

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Famous New York beauty—the mother of a married daughter



Photographers love to catch Mrs. Paul Forester... her beauty makes "good copy" on any society page. Yet she's mother of a married daughter, the former Martha Stephenson, now wife of hand leader, Hal Kemp. She entrusts her enchantingly fresh complexion to Evening in Paris Face Powder because it stays on, stays clear, stays smooth. There are Rouge and Lipstick to harmonize. Face Powder, \$1.00, Rouge or Lipstick, 55c.

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