

HOUSEHOLD LIGHTS.

POPULAR CANDLESTICK, GAS AND ELECTRIC LIGHT FITTINGS.

Newel Lamp—Represent Latest Fashions For Halls—A Pad For the Combination of Wrought Iron and Drifts—Bronze Chandeliers Always In Vogue.

In the gas and electric light fixtures of modern dwellings of the better sort brass, wrought iron, bronze or even silver are all pressed into service, and the choicer designs of bygone ages or of modern fancy are duplicated or enlarged upon until the results are as near perfection as the hand of man can make them. Tall, thin or wax candlesticks or torches may have been good enough for our ancestors, but nothing is too good for the present generation, remarks Standard Designer in reference to **HALL NEWEL LIGHTS**.

Interesting information about fashionable modes of lighting, from which the following is gleaned:

A hand mounted lamp upon a newel post and intended for either electric light or gas in one of the very latest designs. The standard is a simple column of brass, and the lantern is of bronze and brass, with opalescent glass sides.

The body of the lantern is of the brass, and on its side are brass wreaths, forming a setting for the glass. The whole is topped by a brass ornament and rests on four slender brass legs connected with the stand.

The newel lights were in fashion a great many years ago and were superseded by the hall lanterns, which now in turn must yield place again.

Wrought iron, though somewhat sober in itself, is nevertheless a most effective and suitable metal to use in lobbies, halls or dining rooms, for chandeliers, lamps or side lights. Some of the designs are very quaint. For instance, what could be more charmingly hideous than a dragon upholding a chandelier?

The little sconces which keep the wax from the candles from melting down over the mantel or table, are of brass, for the latest fad is the combination of this with china and iron. These chandeliers can be so arranged that they can be run through them and unshaded metal candlesticks substituted for the sun.

The many lighted, heavy brass chandeliers which first came into use 56 years or so ago have never been improved upon for elegance in the time that has elapsed between then and now. The ballroom or drawing room of the present day is quite as likely to have a chandelier of the same design as was used

in the gas and electric light fixtures of the last century.

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MAYONNAISE DRESSING.

The Great Secret of a Successful Mayonnaise—Sauces Tartare—Other Dressings.

"It is astonishing what delicious salads may be made out of nothing if the sauce is all right," says a bon vivant. And now come directions for making a good mayonnaise, the foundation of a variety of dressings. It is from the New York Tribune.

Break the yolks of 8 eggs in a deep saute pan, add half a teaspoonful of dry mustard, a little pepper and a salt-spoonful of salt. In hot weather it is a good plan to use a china bowl, which is placed in a sauceron with some powdered sugar. At the colder it is the better. Then with the back of a wooden spoon proceed to work these ingredients together, always stirring the same way, and molten from time to time with olive oil, which should be poured on drop by drop. To do this easily a small hole should be made at the side of the cork through which the oil is allowed to escape in drops. After the mixture has been worked for a short time vinegar is added in very small quantities at intervals, like the oil, bearing always in mind that the relative quantities of oil and vinegar to be used are as five to one. This is continued until the quantity of sauce is made.

The great secret of a successful mayonnaise is in constant working and also in the use of too much oil at once in the beginning. Impatience will spoil it. When finished, it should be of the consistency of unbroken butter, and when properly made should stay on the plate when it is turned upside down.

In making a mayonnaise a little cold white sauce is well to have on hand, as if the components parts disintegrate, as they do sometimes, it may be instantly restored by mixing in a good spoonful of white sauce.

This mayonnaise foundation may be created in various ways to make different dressings. Sauces tartare is simply a mayonnaise mixed with chopped onions or cucumber pickles. Green mayonnaise is concocted by working in some extract of spinach, which is made by pounding raw spinach to a pulp and then, putting it into a clean muslin cloth, twisting the opposite ends so as to extract all the juice. This is put on the fire until it coagulates, and then passed through a hair sieve. A red mayonnaise is made by pounding some lobster and passing it through a sieve.

Another good salad dressing, which is easier to make than mayonnaise, consists of the yolks of four hard boiled eggs, some tarragon, chives and parsley, which are first blanched and then pounded together, and then mixed with the yolks of the eggs. This is then moistened with a gill of salad oil and a salt-spoonful of vinegar and seasoned with pepper and salt. This mixture is then placed in a small circle from B to A, and then across from A to B, the dotted lines being simply for the purpose of obtaining the angles. The flame of the shade is regulated by the position of the dotted lines A A. After the shade has been cut out on the lines indicated the edges are gummed together, and it can be ornamented in any way desired. The ornamentation is finished before the edges are joined. The opening at the top is made as large or as small as required by cutting the obtuse larger or smaller.

Prints placed on the shade at regular intervals and framed in gold scroll-work have been a popular ornamentation for shades for the last year. Hand painting, if well done, is always ornamental. Shades for candlesticks are made exactly on the same principle, and, as they are so small, they are very easy to ornament.

Playing by Memory.

"Do you allow your pupils to play by memory?" is a question asked and answered in the Etude. C. W. Grinn says:

Certainly, if the pupils can do it correctly. A good memory is a gift to be highly estimated, but a poor one does not indicate inferior musical talent. As in everything, practice can strengthen a weak memory. There are persons who have a "photographic memory." They have an image of the printed music in their minds. Then there are those who have a "finger memory." They play over a piece so many times until their fingers will make the necessary movements in their successive order. Others have a "tone memory." They can remember just what tone follows the other. The best, which includes all the above classes, is the analytic and synthetic memory. It is developed by slow and careful practice and is assisted by the knowledge of harmony, melody, rhythm, modulation and musical form.

As soon as a pupil has learned a piece by notes well, let him try to play it by memory. If he succeeds, make it a point to have him always learn something by heart. Should a pupil have the habit of carelessly rattling off his pieces when he plays by memory, then playing by memory must be prohibited. Do not consider memorizing itself the goal of all musical reproduction, for the desirable gift of memory is, after all, only the handy substitute of a musical form.

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