

## COOKING THE APPLE.

The Apple is both nutritious and wholesome and deserving a more prominent place in the catalogue of table fruits than is generally assigned to it. Sweet apples contain a large amount of saccharine matter and are probably more nutritious than the sour varieties. The apple, however, like all other fruits should never be eaten in an unripe or unripe state, and the fairest and most perfect fruit should always, if possibly, be selected for use.

**APPLE SYRUP.**—Take a dozen fine semi-acid ripe apples, pare and cut them into thin slices, and put them into a stone bottle with a gill of water and one and a half pounds of powdered sugar. Cork the bottle and boil it gently (in a kettle of hot water is better) two hours, and then suffer it to cool. When nearly cold, flavor with orange-flower water, or lemon, or any other essence which may be desired, and pour it into wide necked bottles for use.

**APPLE CUSTARD.**—Take large and fair tart apples, core them, and fill the openings with sugar, and put them into a well tinned pan, scatter sugar on the whole and flavor with lemon peel orange, or cinnamon.—Bake until soft, then put them in a dish, and pour over them a custard made of eggs and milk, in proportion of four of the former to one quart of the latter.

**APPLE PORTAGE.**—Take ripe apples carefully pared and cored, and put them in layers in a stone or earthen jar alternately with layers of sugar. If the apples are sweet, a little lemon or quince intermingled will give it a better flavor. Cover the whole with wheat paste or dough and place the jar in the oven for baking. Let it remain all night and it will make a delicious dish for breakfast.—*Farmer and Mechanic.*

## OIL VARNISHES.

In these varnishes, as in spirit varnishes almost every operator has his own receipts. So that it is only the general outlines of their composition that can be given.

Drying oil, or boiled oil, is one of the most common varnishes, and is used to mix with colors, partly as a vehicle, and partly to cause them to dry quickly. Linseed, or nut oil, is boiled with a very small proportion of dried white lead, litharge, saccharum saturni, or white vitriol, generally an ounce either of each article, or a proportionate quantity of several to the heat of oil. Sometimes the oils are merely left to stand upon litharge for a long time.

Oil varnishes for covering pictures are not much used, as they are not easily removed. They are mostly composed of gum mastic, various proportions of copal varnish, Canada balsam, and thinned with oil of turpentine.

The varnish used for bright armor and weapons, by our ancestors, was 3 lbs. of brown rosin, 2 lbs. of turpentine, dissolved in 10 pints of boiled linseed oil.

The engravers' varnish for covering copper plates, and preventing the acid used in etching from corroding the places wished to be left blank, varies much in its composition. The hard varnish used with Callot's aqua fortis is merely mastic dissolved by boiling in an equal weight of drying linseed oil.—Le Boffe's soft varnish, which is that generally used in England, is made by heating 2 oz. of white wax, and adding to it, by degrees, first, 1 oz. of mastic in fine powder, and then 1 oz. of asphaltum, keeping it on the fire until all is completely dissolved.—Mr. Lowry used 4 oz. of asphaltum, 2 oz. of Burgundy pitch, and 2 oz. of white wax, melted together. The varnish called the soft ground is prepared by adding some veal suet to the soft varnish already described.

The French artists use gum benzoin instead of asphaltum, making their soft varnish of eight ounces of linseed oil, in which is dissolved one ounce of gum benzoin and white wax, and keep it on the fire till one-third is boiled away. For their hard varnish they add more white wax, so as to enable it to be made into a solid ball.

The superior clearness of copal to either shell lac or amber, gives it an advantage in varnishes and japan work; but the difficulty of dissolving it, either in oils or spirits, is very great. By grinding it with camphor, or by first melting it and letting it drop into water, it becomes more soluble.

The jappanners' copal varnish is made by melting 4 lbs. of copal in a glass matrass, until the vapor condensed upon any cold substance, drops quietly to the bottom; then adding first a pint of boiling linseed oil, and afterwards about its own weight of oil of turpentine.—*Scientific American.*