THE ART OF THE TABLE

C. HERMAN SENN
M.B.E.



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THE ART OF THE TABLE

SUPPER TABLES





1. Supper Tables for a Hunt Ball. 2. Table for an Elaborate Supper.

THE ART OF THE TABLE:

INCLUDING

How to Wait at Table
How to Fold Napkins
AND
How to Carve

EDITED BY

C. HERMAN SENN, M.B.E., F.R.H.S.

Author of "The Century Cookery Book," "The Popular Cooking Guide," "Cooking for Invalids," "Recherché Entrées," "Luncheon & Dinner Sweets," "How to Cook Vegetables," "The Salad Book," "The Menu Book," etc., etc.

THIRD EDITION
(Revised and Enlarged)

WARD, LOCK & CO., LIMITED
LONDON AND MELBOURNE
1923

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1923

A ROYAL WEDDING BREAKFAST

Served at Buckingham Palace on the occasion of the marriage of H.R.H. Princess Mary with Viscount Lascelles.

Consommé Soubrette.

Filets de Sole à la Reine.

Côtelettes d'Agneau à la Princesse.

Petits pois.

Chaudfroid de Poularde à la Harewood.

Langue et Jambon découpés.

Salade Caprice.

Timbales de Gaufres à la Windsor.

Friandises.

Dessert.

Café.

Tuesday, February 28, 1922.

Printed in Great Britain by Butler & Tanner, *Frome and London*

PREFACE

COOKERY books to meet the requirements of all classes have been written in abundance, but few have essayed the almost equally important, if less interesting, subject of Table Service. This is no doubt largely due to the extreme difficulty of dealing with the matter concisely. Rules and directions applicable to service on an elaborate scale would afford little help to those who work under different conditions; hence the necessity of treating the subject in detail.

The term Service rightly embraces, and is used in this book to include, besides actual waiting, many other attendant arts. Not least among these is Carving. The art of carving, which to the novice presents many difficulties, is described and illustrated in the following pages in a manner at once clear and precise, detailed, and yet easy to comprehend. The information which deals with every part of the subject is simplified by the aid of illustrations showing the carver, the position of the bones and joints of meat, poultry and game to be severed.

The important matter of Laying the Table is also considered in all its details; with full notes on the arrangement and care of the dining-room table appointments and decorations. This section embodies all the most modern features now in vogue

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in the highest-class residences and hotels, with careful explanation of how to arrange the table to the best advantage.

Another artistic aspect of elegant table-laying is treated in the section devoted to Napkin Folding. This is a branch of the subject too often overlooked in this country, but none the less a delicate item of the art of table service which should be studied. Herein are shown a number of things an artistic waiter or waitress may do with a napkin, together with directions and diagrams for some of the prettiest and most modern designs.

In addition to the foregoing technique of the Art of the Table, such essential matters as the care and treatment of wines, plate and glass are discussed, together with many other details, which, viewed singly, appear unimportant, and yet when not neglected, may add considerably to the sum total of successful management. The following chapters, in fact, cover practically the whole series of Table Service, dealing with the duties of the Pantry, Stillroom, and Dining-room, and they will, it is hoped, prove useful to many just beginning their career ; and, while making no attempt to teach anything new, this manual may also serve to remind the more experienced of things known but forgotten.

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Table laid for a dinner at the Arts Club.

The Art of the Table

THE DINING-ROOM AND ITS APPOINTMENTS

AN ideal dining-room is spacious, well lighted, and well ventilated. From a hygienic point of view a parquet floor is to be recommended for a public dining-room, but it lacks the comfort and warmth afforded by a carpet, and, moreover, it is less quiet, although the noise may be considerably mitigated by the attendants having indiarubber pads attached to the heels of their shoes. Space and light are not always at one's command, but, as many simple contrivances, such as electric fans, etc., for admitting fresh air without a draught exist, a badly-ventilated dining-room is inexcusable. A dining-table should be about 30 in. in height, and the seats of the chairs surrounding it about 18½ in. In a dining-room of inadequate space, as many round tables as possible should be used. Six people sitting at a round table occupy very little more space than four at a square one, while a very small round table will provide ample table space for four people. An allowance of 30 in. per person will provide ample space at a long table ; less space is uncomfortable, but more is unnecessary, although 36 in. is sometimes allotted. When practicable, each waiter's station should be provided with a side table sufficiently large to hold his tray. When space is limited the side table should be equipped with one or two shelves, in order to provide the waiter or waitress with the means of having ready to hand extra spoons, forks, knives, etc. If, in addition to these things, the side table will hold a supply of cold meat plates, salad plates, cheese plates, sauces, and other accessories needed in the service, the guest will be spared considerable delay, and the waiter or waitress a deal of unnecessary running about. As a matter of fact, in no two dining-rooms would the service arrangements be exactly alike, but the principle of

having everything possible ready at hand should be adopted by all.

THE LAYING OF THE CLOTH.

The method of arrangement as regards the disposal of silver, cutlery, and glass varies little, the difference between a perfectly appointed table and a commonplace one lies rather in the quality of the napery, silver, and cutlery, the perfect condition of all the table appointments, and the symmetrical disposal of them.

Dining-tables should be covered with felt, the soft substance of which improves the appearance of the tablecloths, and by protecting them from the sharp edges of the table, also tends to make them wear better.

A tablecloth should be placed squarely on the table with its centre fold forming a true line down the middle of the table, and its four corners at equal distance from the floor. It should be unfolded on the table, not opened out in the hand and thrown over the table, as this tends to crumple the cloth. Torn, crumpled, soiled or stained tablecloths should never be used. Before seating guests at a table that has been previously used, any evidence, no matter how slight, should be covered by means of a napkin, the same being neatly placed with two of its corners to the right and left, under the knives on the one hand, and forks on the other. Even when the cloth is spotlessly clean, it is advisable to spread a napkin before seating a guest who knows that the table has been previously used.

THE LAYING OF THE COVERS.

The old-fashioned and inconvenient method of overcrowding the table with silver and cutlery is no longer adopted. Two large forks and a fish fork should be laid on the left hand about one inch from the edge of the table, and on the right, leaving a space of about 12 or 13 inches, two large knives and a fish knife, while on the outside of the knives should be placed a tablespoon for soup. It is almost needless to add that more knives and forks will be required for a dinner of several courses, but it is now customary for the waiter or waitress to supply them as they are required. They may be laid on the plate previous to placing it before the guest, but, except when serving a meal hurriedly, it is better to place them quietly in

A LUNCHEON TABLE



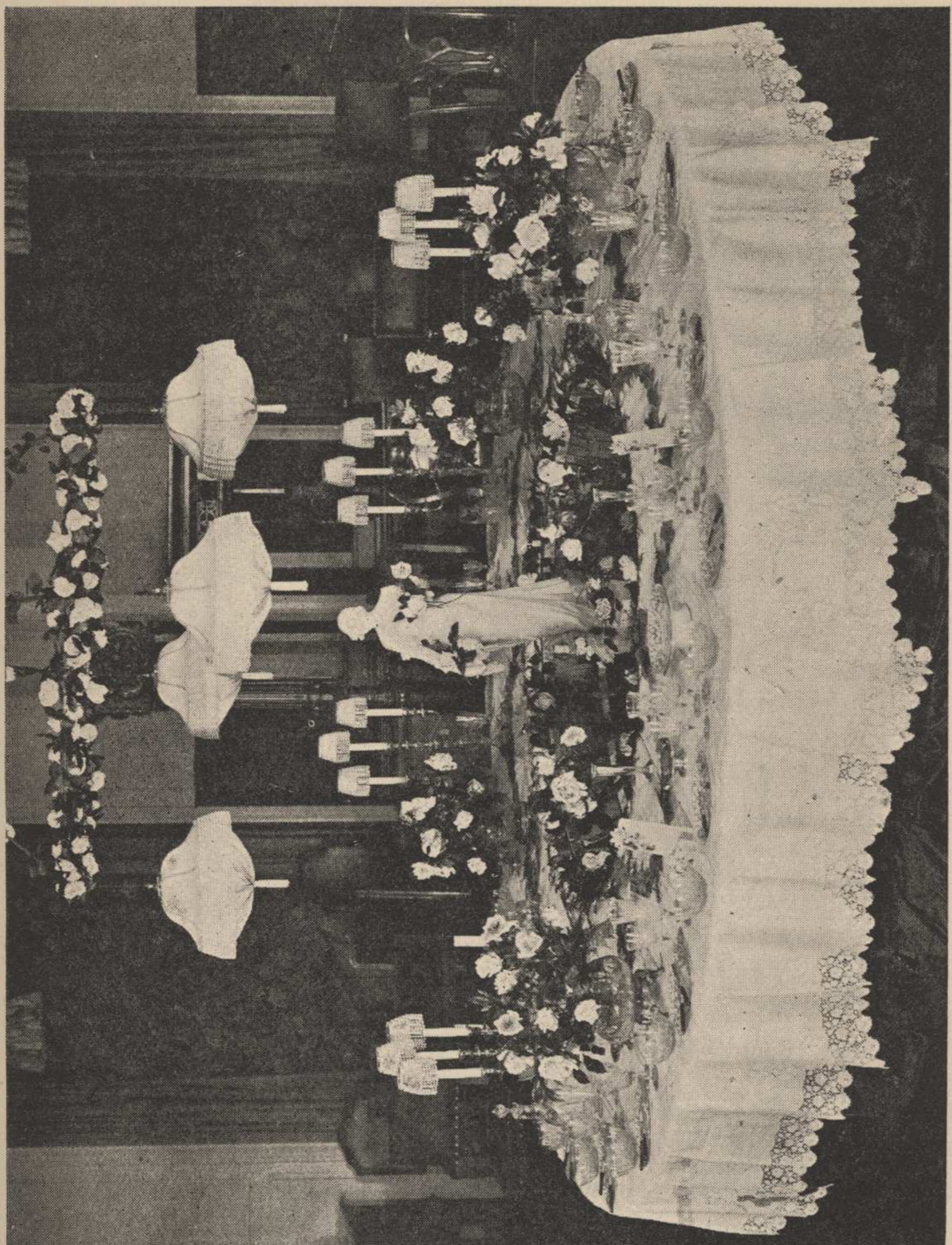
The open-work cloth, thrown over a coloured slip harmonizing with the other decorations, is very effective.

their proper position on the table. The above describes the much approved modern arrangement, but many still adopt the old-fashioned plan of placing the dessertspoon and small fork required for the sweets, and the small fork used for cheese and butter, across the table between the tips of the larger knives and forks. The extreme end of the handle of the spoon should just escape contact with the end of the blade of the first large knife, the handle of the small fork must occupy a corresponding position on the left, while the small knife should be placed between the dessertspoon and fork, with its handle on the right, and the sharp edge of the blade turned towards the edge of the table.

The foregoing briefly describes an arrangement applicable to any public room where the bill of fare includes the usual courses of luncheon or dinner, and it is necessary to have the accessories to the service of each course on the table although all of them may not be required. On the dining-table in a private house neither spoons for soup, nor fish knives and forks should be placed unless soup and fish are to be served. Even when the meal is quite a simple one, comprising, say, soup, roast and sweet, two large knives and two large forks, as well as a tablespoon for soup, and dessertspoon and small fork for the sweet, should be laid to each cover, otherwise the table looks bare and unfinished. Moreover, except at a very informal meal, it is better to hand a second helping of meat on a clean plate, and the extra knife and fork would replace those carried away on the plate first used.

THE ARRANGEMENT OF THE GLASSES.

As regards glasses, in a private house, the number and kind of glasses comprising each cover depends upon the wine to be served. It is not in good taste to place any glass upon the table unless the wine for which it is appropriate will be offered. As a rule, in a public dining-room, at least three glasses are laid to each cover; and the best effect is produced by clear, highly-polished glass of uniform pattern and shape, preferably a graceful goblet-shape. The three glasses are usually arranged on the table in the form of a triangle. The smallest glass, which may be required first when sherry is offered with the soup, should be placed slightly to the right of the lower part of the bowl of the soup spoon. Beyond, and forming a true line with the sherry glass in the direction of the opposite



A Table Decorated for a Gala Banquet.



Richly Cut English Crystal.

side of the table should be placed the largest glass, which, although intended for champagne, is equally suitable, by reason of its size, for mineral waters, or mineral water and wine mixed. On the right, between the two glasses already on the table, is placed the glass of medium size, which may be used for either white wine, burgundy, or claret.

DINNER WINES.

At one time six kinds of wine were frequently served at dinner: Chablis or Sauterne with Hors-d'œuvre, Sherry or Marsala with Soup, Hock or Sauterne with Fish, Claret or Burgundy with Entrées and Removes, Champagnes with Roast and Entremets, Port, Claret, or Madeira with the Dessert. No hard and fast rules can be made as to the disposal of the glasses required for the service of the above wines, but they should be arranged in a symmetrical form, and the order in which they are likely to be needed must be taken into consideration. They may be arranged to form a compact diamond or triangle, or in two rows parallel to the knives, the latter order being the better one when table space is limited, and the effect is by no means unpleasing, because, in consequence of the glasses being of different size, the length of the

two rows is unequal. There is a slight difference between a burgundy glass and a claret glass. The former has a shorter, rounder bowl and a longer stem than the latter, so they respectively take the shape of the bottles of wine for which they are used. When a luncheon or dinner includes hors-d'œuvre, the plates for service of same are sometimes placed in the spaces between the knives and forks, exactly opposite where the guests will be seated.

TABLE LINEN.

Double damask is the most economical material to purchase when choosing Table Linen, because, though expensive in the first place, it always looks good and wears excellently.

Large central designs in tablecloths are usually expensive. Spots, hailstones, sprigs, and small running patterns look well and are cheaper. Of late years, the remarkable revolution in the interior decoration and furnishing of houses, when Victorian ideas became gradually discarded for genuine antiques or reproductions of famous periods, has likewise penetrated to the choice of designs in table damask. Owing to the enterprise of a well-known firm of Irish linen manufacturers, it is now possible to purchase exclusive designs in tablecloths suitable



Cut Table Glass.

for dining-rooms of the Queen Anne, Empire, Georgian, Adam and Sheraton styles. The characteristics of each period are strikingly exemplified: the conventional shell pattern of Queen Anne, the scrolls and winged cherubs of the Georgian period, the urns and elliptical ornaments designed by the brothers Adams, and the typical wreaths and conventional Greek honeysuckle of the days of the Empire. These cloths can be supplied in very fine damask in any size, with table napkins to match.

Dinner napkins can usually be purchased in three sizes—22, 27, and 31 inches square; the medium size is the most usual. For fanciful folding, stiffness is necessary, but too much starch causes them to wear out more quickly. Whenever possible, dinner napkins should match the tablecloths.

TABLE NAPKINS.

On each plate should be laid a table napkin, either folded flat or in some simple shape such as the "Mitre," "Lunch," or "Slipper," for luncheon or a simple dinner, reserving more elaborate designs for special functions. When oysters are served, the plates containing them are frequently placed on the table before the guests are seated, in which case the table napkin should be laid either opposite the plate or on the left of the forks.

THE CRUETS AND ACCESSORIES.

Articles of a purely ornamental character will be considered later in connection with table decorations, and the few remaining useful table appointments may be disposed of in a few words. Extremely small cruets of simple form have almost entirely superseded the massive ones, which were the pride of a generation or so back, and fortunately so, since the small ones are more convenient, and better suited to the lighter schemes of table decorations now in vogue. A cruet should be placed between every two guests, unless the table be plentifully provided with salt sprinklers, pepper mills, and paprika or Nepaul pepper castors, which, when they happen to be small and of well-polished silver, produce a good effect. Cruets should be kept scrupulously clean; badly-made mustard in a mustard-pot which bears traces of having been used, and lumpy salt in a salt cellar that needs replenishing, are altogether inexcusable, for mustard is cheap, and easily

TABLE SILVER AND GLASS



Silver Candlesticks, Vases, Spirit Bottle, Bon-Bon Dish, Water Jugs, Soda Syphon and Stand, Kettle, Cruet, Fruit Dish, Dish Cover, Candelabra.

and quickly made, and salt may be in a very short time dried and reduced to a fine powder. Pickles, chutney, sauces, butter, sugar, and other accessories, seldom appear on the table unless the meal is a homely one, but they should be close at hand with the forks and spoons necessary for their service, in order that they may be handed immediately they are required. A carafe, or jug, of cold water, and, in summer, a plentiful supply of ice should be at hand.



TABLE SILVER :—Entrée Dish, Sauce-boat, Fruit Centre, Bon-bon Dish, Fish Knives and Forks, Combined Entrée Dish and Soup Tureen.

WAITING AT TABLE

IT would be far easier to "fit a square peg into a round hole" than to mould into an ideal waiter or waitress a person of slow intellect, disobliging and tactless disposition, heavy movements, and bad manners. Waiters, unlike cooks, need not "be born"; but such qualities as deftness, quickness, and civility, a certain measure of refinement in speech and manner, cleanliness in both person and work, and an aptitude for the work, are absolutely necessary to all who wish to raise themselves above the level of any ordinary waiter. In waiting, as in other professions, there is no royal road to success, and good positions, unless secured through outside influence, are only reached by those who have worked hard to win them. As a rule, advancement comes more rapidly to those who have, in addition to the indispensable qualities enumerated above, a cheerful, pleasant manner, everlasting patience, and sufficient self-control to restrain any outward expression of annoyance under the most trying circumstances. Lord Beaconsfield defined a good waiter as one "who anticipates your wishes and suggests your wants"; but this definition cannot be taken in its actual literal sense, for, as a rule, few well-trained waiters would presume to offer suggestions, except, of course, the head waiter, whose advice is often sought. It frequently happens that a guest does not understand the bill of fare; but, even so, a waiter would be more likely to give offence than receive thanks should he offer any assistance without being asked to do so. In this respect a waiter's position is often most trying. An irritable guest may resent being asked any questions, and yet the waiter, having received an incomplete order, cannot properly execute it without further instructions. At such times much may be done and avoided by the exercise of a little tact and patience.

DUTIES OF THE HEAD WAITER.

Service varies considerably in public dining-rooms, but, as a rule, the head waiter either seats the guests or indicates the table he wishes his subordinate to place at their disposal. When the head waiter accompanies guests to a table, he may

hand the menu himself if he can spare the time, or if he wishes to pay the guests marked attention ; but the waiter in charge of the table more frequently takes the order. It seems more courteous politely to hand the menu directly to the guest instead of placing it on the table, but a well-known authority takes a contrary view, and gives as his reason that an ill-tempered person is thus given an opportunity of taking the menu rudely from the hand of the waiter.

The head waiter may not have absolute control of the dining-room, but he is always invested with considerable authority, and almost invariably rests with him the decision whether his subordinates shall to a certain point act on their own responsibility, or work entirely under his direction. Certain matters must of necessity be submitted to him. He is the proper person to receive and appease any serious complaints. Should a guest order something not on the bill of fare, it may be necessary to ask the head waiter's permission before executing the order, unless, of course, there happens to be a distinct understanding to the contrary between the dining-room and kitchen—a state of affairs which rarely exists. When a guest is displeased with an article of food it should be at once removed, without any comment or unnecessary remarks. If the matter be trifling, and can be put right by the chef, it is as well to let him do so, otherwise it must be reported to the head waiter. Under no circumstances should a subordinate argue with a guest. All reasonable complaints of sufficient importance should be reported to the chef, either by the head waiter direct, or some higher authority—a course of action which is not often resented when done tactfully. The chef, too, has every right to complain when any dish has been spoiled, or partially spoiled, by any carelessness or avoidable delay on the part of a waiter. Matters run more smoothly when a good feeling exists between dining-room and kitchen, for many things have to be adjusted by the ruling powers of the two departments on which the success of any catering department so largely depends. When the subordinates in a dining-room and kitchen are strictly supervised by trained and vigilant eyes, the service usually runs like clockwork ; and strictness, when combined with justice and a certain measure of consideration, is never resented; in fact, it is liked better than a lax discipline, which provided many loopholes for the lazy and unprincipled.

RULES FOR WAITING AT TABLE.

A waiter should stand in a slightly inclined, respectful attitude, and give his undivided attention while the guest is conning the bill of fare. The order should be carefully noted, and, if incomplete, the guest should be asked in a low, polite tone if the usual accompaniments—whatever they happen to be—are desired. The wine card should be left within easy reach of the guest while the waiter dispatches the order to the kitchen, and he should be careful to give it in such a clear,



An effective use of smilax, flowers and fruit as table decorations.

concise form that no mistake can possibly arise. The waiter should at once return to take the guest's order for wine, for, although it is not considered good form to serve beverages—except, of course, the particular ones taken to stimulate appetite—before the first course has been served, the guest may wish to have it at once, and in any case any interval of waiting for dishes to be prepared should be utilized by the waiter in procuring wine, ice and every accessory likely to be required. Guests appreciate quick service, and the head waiter appreciates and should encourage forethought in such matters.

In the event of running short of anything, it should be immediately struck off the menu, for nothing annoys a guest more than to be told, after he has given his order and waited a few minutes, that what he requires is " off." Even in the best-managed dining-rooms this may happen where there has been an unusual run on some particular dish, and, as a rule, nobody complains when an item is lined out ; but much unpleasantness may ensue when this precaution has been neglected and the guest's choice happens to fall on the dish which cannot be served.

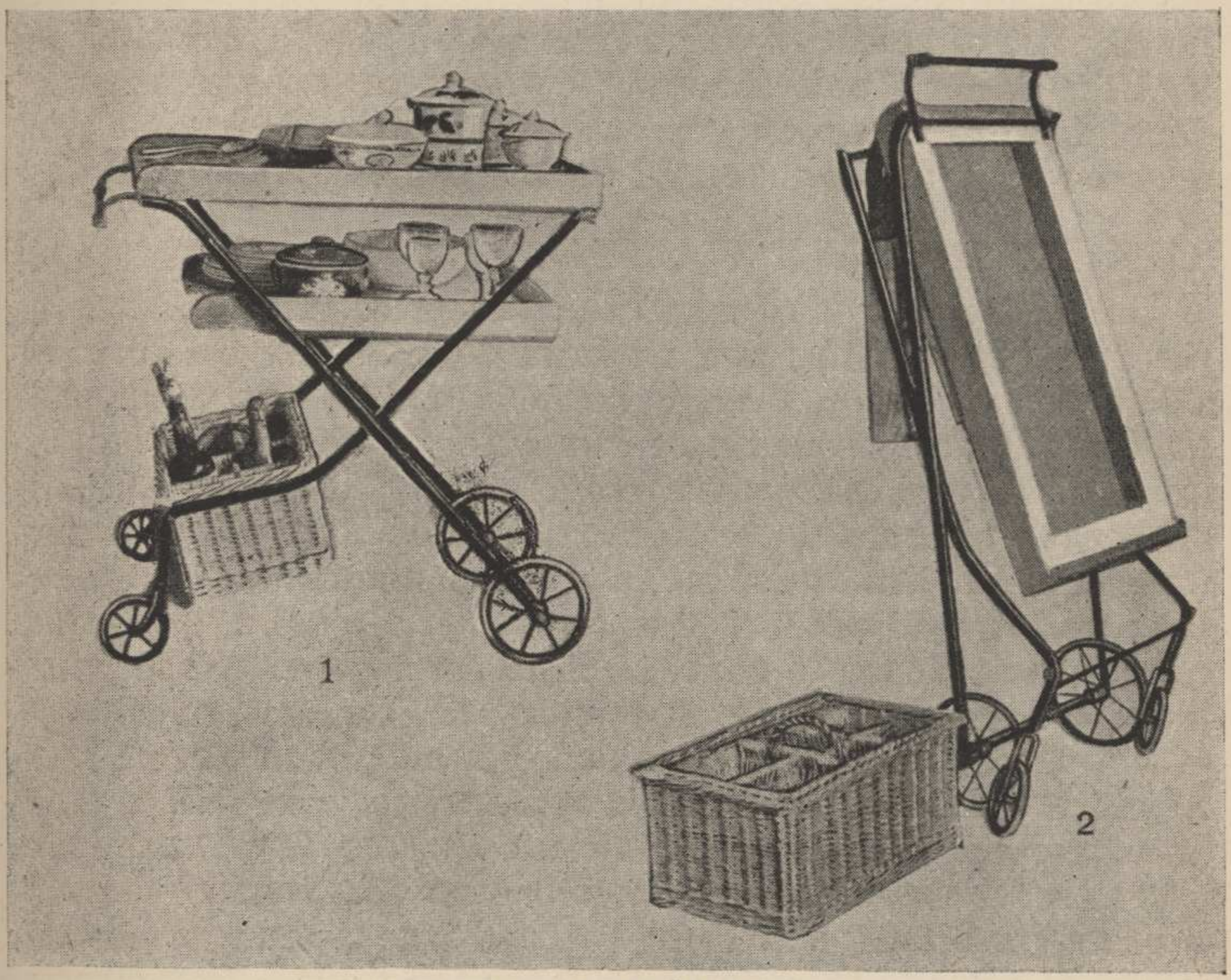
The rule is to serve and remove everything from the left. This rule is less elastic than many connected with table service, and yet one or two slight exceptions were once rather forcibly impressed on a manager of some experience, who, at a busy time when they were short-handed in the dining-room, temporarily pressed into service a particularly smart page-boy. His brief and general instructions were, " Serve food on the left, drinks on the right." Presently the manager saw the boy going to the left of a guest with a bowl of ice, and signalled him to place it on the right near the glasses, whereupon the boy's face assumed a puzzled expression, which deepened to decided hopelessness when the manager shortly afterwards directed him to hand a coffee tray on the left. At the conclusion of luncheon the boy told the manager very civilly that he was sorry he had made mistakes, but he understood he was to serve food on the left and drinks on the right. " And you know, sir," he added, " they don't drink ice and they don't eat coffee."

Soup, a portion of fish on a plate, in fact a portion of anything on a plate, is usually placed on the table by the right hand of the waiter, from the left hand of the person he is serving, but all dishes that are passed round in order that each individual may help himself, are handed on the left ; this custom is due to the fact that all, save the few who are left-handed, use the right hand with greater freedom than the left.

THE HANDLING OF DISHES.

Dishes when handed should be held at a convenient level ; a common fault is to hold them too high and not sufficiently forward. Dishes are usually held by the left hand, and when the right hand happens to be free, the waiter must on no account rest it on the back of the guest's chair. Plates for the

service of hot dishes should be quite hot, not just warm, and they should be placed exactly level with the edge of the table. When badged wear is used the badge must be exactly opposite the guest, on the side of the plate away from the edge of the table. When the party is a small one, it is more polite not to remove any of the plates until all have finished the course.



A Collapsible Table-Waiter.

When several kinds of wine are served, the wineglasses which have just been used should be removed when the next wine is served. When the dinner includes dessert, port wine glasses and finger bowls should be placed ready on a side table, each finger bowl with its modicum of plain water, or water mixed with rosewater or a little lemon juice, and resting on a dessert plate with a d'oyley under the bowl.

A well-trained waiter handles dishes and plates as quietly as possible, and so avoids making any unnecessary noise, and in clearing away he just as carefully avoids damage and breakages by making separate piles of the dishes, plates, silver and cutlery. Glasses should never be removed from the table by

placing the fingers inside them, and they should always receive the most careful handling. When glasses are broken and silver is dropped it is nearly always the result of carelessness.

Unless other duties claim the waiter's attention, he should remain in sufficiently close proximity to assist guests in every possible way when they leave the table, but he must take care not to draw a chair away until the guest is on his feet. A further act of courtesy which really good service demands is that the waiter should shadow the guests until they reach the door of the dining-room, or at least until he finds that the doorkeeper is at his post and on the alert.

THE PROFICIENT WAITER.

The waiter who is equal to the perfect service required in the best hotels, clubs and restaurants, must have had considerable experience, even if he be a man of much natural ability. Waiting consists of something more than bringing in full dishes and taking away empty ones. Apart from actual service, a waiter should be able to read the bill of fare, whether written in English or French, as easily as he reads the alphabet ; and it is an advantage to him when he possesses enough culinary knowledge to enable him to associate any dish with its name. He should also understand the care and treatment of wines, the temperature at which they should be served, and to which course each variety is appropriate. He should also be acquainted with the various kinds of cheese and the proper way to serve them ; know how to prepare good salads, cooling cups and cocktails, how to make good tea, coffee and chocolate, and arrange fruit artistically for the table. Proficiency in folding table napkins and arranging floral decorations may be easily acquired, but considerable practice is needed to make an expert carver. Every properly trained waiter knows how to wash glass, clean silver, mirrors, windows, polished and painted woodwork, and carpets, for in well-organized large establishments there are many preliminary stages in the career of a would-be waiter in the respective work of which he is required to become proficient before being admitted to the dining-room as an under waiter or general assistant, while in smaller establishments probably only the head waiter would be exempt from such duties.

Unless instructions to the contrary have been given, used plates should not be removed from the table until all have



Fine glass can have no better setting than a well-polished table.

finished the course, and plates for the following course must be at hand to replace them. A good waiter can quite easily serve six seated at one table, or the same number at separate tables, when not far apart. Everything should be done as quickly and as quietly as possible. Clatter of plates and clinking of silver, cutlery and glass must be avoided. When serving strangers who are presumably on terms of equality, the service of each course should, as far as possible, be started from a different point, so that each one in turn is first served. At large gatherings dishes are carried from one person to another all round the table irrespective of rank or sex. A scrupulously clean and neat appearance is indispensable. Care should be taken to keep the hands in good condition, and this may be easily done by the daily use of a lemon from which the juice has been extracted for other purposes, or a raw potato.

WOMEN WAITRESSES.

Waitresses are employed instead of waiters in many clubs and restaurants, and some houses make a point of employing girls who have had some training as parlour-maids. Such a course has much to recommend it, for they have already learned how to clean and take care of silver and glass, how a table should be laid, and how dishes and plates should be handed and handled. Their further training should be an easy matter, but sometimes it proves otherwise, for many of them find a varied menu very perplexing, and waiting on two or three small tables much more difficult than going round one large one.

Intelligent girls of neat appearance, good address, and nice manners, who live in cities and towns where clubs and restaurants abound, have little difficulty in obtaining situations as waitresses. Even when quite inexperienced they at once receive board, lodging, laundry, and enough money to provide needful clothes, and in a year or so a girl of ordinary intelligence and aptitude can become sufficiently efficient to be worth considerably more. Although both temper and patience are sometimes severely tried, there is nothing otherwise objectionable in the occupation, for the hours are not unreasonably long, the work is neither hard nor monotonous, and the wages are considerably higher than those of shop assistants and domestic helps.

RULES TO BE OBSERVED WHEN WAITING AT TABLE.

1. See that silver, cutlery, glasses, and other table appointments are perfectly clean before using them.

2. Study the menu of the meal or day carefully ; and before offering it to late-comers ascertain what dishes are " off."

3. Never make misleading statements about the quality of anything, or regarding the length of time necessary to procure or prepare any dish.

4. See that each person is served with bread, butter, and beverages (if only water) as often as they are needed, and plenty of ice in hot weather.

5. Let hot plates be piping hot, and cold ones quite cold.

6. Clean the rim of all plates and the bottom of all dishes before carrying them to the table.

7. Never serve tea, coffee, milk, or other beverages on a saucer or plate that is not quite dry and clean.

8. Avoid filling glasses and cups to the brim.

9. In handling anything, keep as far away from each person as is consistent with good service. Close contact must always be avoided.



SOME HINTS FOR HOTEL AND RESTAURANT WAITERS.

In taking orders, do not rest your hand on the corner of the table or the back of the chair; also avoid having your face coming in too close contact with your guest, as this is considered bad taste.

When about to serve an order, if the guest is reading, never abruptly push his paper aside, but in a polite and gentle voice say, "Excuse me," or "I beg your pardon." This will inform the guest that you are ready to serve his order, and will have the desired effect. After you have served, stand a reasonable distance back from the table.

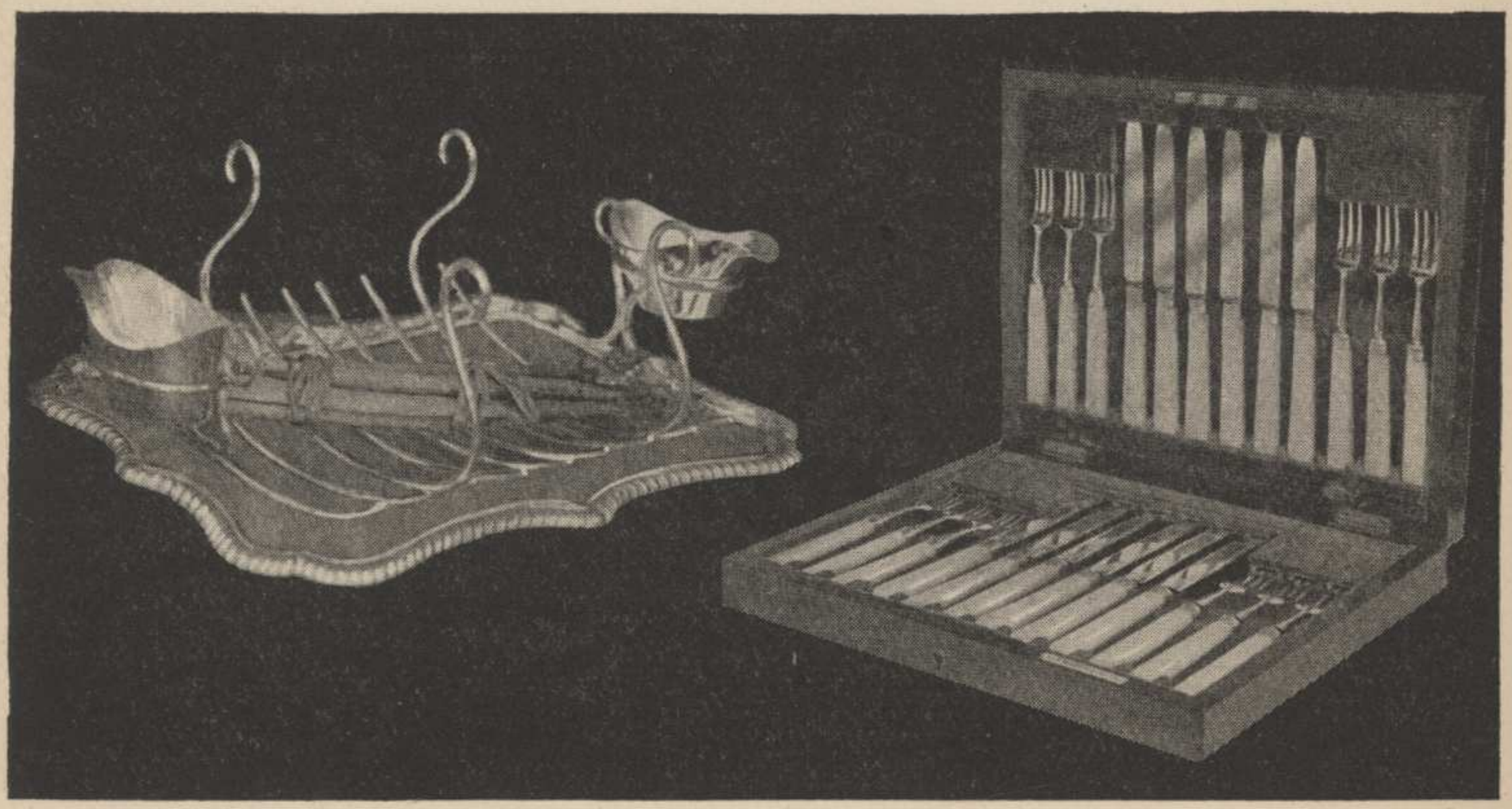
Waiters should be very careful and see that the plates, cups and saucers are clean before they are placed before their guest. Never use a soiled napkin with which to wipe dishes or plates.

Waiters should never put a spoon in the guest's soup, coffee, or indeed any other dish, because the guest should be allowed the privilege of handling the spoon himself or herself.

Some guests are in the habit of wiping their plates and silverware before using them, it matters not how clean they may be; so don't feel offended if you see this done.

In serving coffee, tea, chocolate, cocoa, or milk, care should be taken to see that the saucer or under plate is dry and clear of any contents that may have spilled from the cup.

When filling water glasses always use the spoon for dipping the ice. Never use the fingers.



THE COURSES OF A MENU
and their Physiological Meaning

HORS-D'ŒUVRES, in vulgar parlance, "whets" or "appetisers," originated in Russia, where guests help themselves to these small "side dishes" at sideboards preparatory to sitting down to dinner.

Soup has been compared to the "overture of an opera!" Its value at a dinner consists in its stimulating properties, and its immediate absorption in the system before the serious labours of the meal have been entered upon.

The *Fish* Course is another light dish, also preparatory to the more serious items which are following.

The *Entrée* has been termed the "Cook's highwater mark," since being a "dish complete in itself," it offers full scope to the highest ingenuity in its preparation.

The *Remove or Relevé*, so called because this course anciently "relieved" the soup tureen, forms the *pièce de résistance* of the whole dinner, and supplies the chief nutrition of the evening. It usually consists of a substantial joint, though not necessarily a roast one. It is often grilled, braised, etc. When no remove is served, the entrée handed is usually a more substantial one. Brillat-Savarin maintained that this course should follow immediately after the soup, but in England it has always been the custom to place it much later in the dinner, viz., immediately after the entrée.

The *Roast* usually consists of game or poultry.

Entremets are an elastic term, consisting of either dressed vegetables, sweets, or savouries, or, at big dinners, a sample of each.

Sweets.—These supply the needful carbonaceous materials of the dinner, the courses, hitherto, having been more or less nitrogenous, viz., Fish, Entrée, Remove, Roast. This course represents also the lighter side of the menu, which, as explained below, has passed the zenith, and is now declining in substance.

Savoury.—These, alternately with the sweets, are frequently omitted at small dinners, but both are generally included at

all important functions. They form, as it were, the last "whip up" to the now satiated appetite. When cheese savouries are handed, they are said to act as a corrective, or digestive, of the previous courses.

Dessert.—The fruit composing this final course being largely composed of water and medicinal salts, is reserved to the last to help balance the nitrogenous and carbonaceous elements of all the preceding courses.

The physiological significance underlying the above arrangement is something in the nature of a scale in music. The hors-d'œuvre, soup, fish and entrée resemble the ascending notes, the remove the top note, as it were, whilst the remaining courses are so arranged as to decline in substance, the edge having been taken off the appetite after the centre course has been reached.

TWO LUNCHEON MENUS

Consommé de Volaille en tasse.
Eperlans à la Meunière.
Côtelettes d'Âgneau aux petits pois.
Viande froide.
Salade.
Glace Napolitaine.
Dessert.

Hors d'œuvre variés.
Consommé double en tasse.
Filets de sole Orly.
Noisettes d'Âgneau Judic.
Cailles grillées verte-pré.
Salade.
Buffet froid.
Biscuits glacés Moka.
Dessert.

SYSTEMATIC TABLE SERVICE

THERE may be slight variations in the order of service, but, as enumerated before, a complete dinner comprises the following courses :

Hors-d'Œuvre, Soup, Fish, Entrée, Joint and Vegetables, Roast and Salad, Sweets, Savoury, Dessert.

HORS-D'ŒUVRE.

Oysters are usually arranged in groups of four or five on specially constructed plates, or small plates, and placed on larger plates at each cover before the guests are seated. Thin half-slices of buttered brown bread and quarters or smaller sections of lemon should be handed, and red pepper be placed within easy reach of those being served. Other hors-d'œuvre may be served on small glass or china dishes, either placed on the table before the commencement of a meal, or grouped together on a tray and handed round. For informal meals, hors-d'œuvre dishes with three divisions are often used. In all cases, either cut bread and butter, or bread, or roll and butter must be served with hors-d'œuvre. Hors-d'œuvre, with the exception of olives, should be removed from the table as soon as the soup is served.

SOUP.

As a rule the soup is ladled from a vessel in the service room adjoining a public dining-room, and in a private one —and the largest hall becomes a private dining-room when used for a meal to which the general public are not admitted —would be served from a tureen placed on the sideboard or serving table or tables. Both soup and plates should be piping hot. When there are two soups, the question asked may be simply "Clear or thick?" or both soups may be named. The soup is placed on the table on the right hand, but rice, grated cheese, and other adjuncts should be handed on the left. A second helping of soup is never offered, and seldom asked for.

WINE.

Wine should be served immediately after the soup.

FISH.

Dressed fish is handed round in the dish, and offered on the left hand; but boiled fish is served from the hotplate in a public dining-room, and from the sideboard or serving table in a private one. An expert waiter saves time by carrying several plates of fish at one time, and handing the sauce separately. Sauce, boiled potatoes, and any other necessary to this course must be offered on the left. At a meal of many courses, a second helping of fish should not be offered, but when the meal is *à la carte*, and consists of few courses, it is better to hand the dishes round a second time before changing the plates, provided, of course, the dish holds anything worth offering.

ENTRÉES.

The service of this course is a simple matter. The dishes are always handed, and on the left; and they seldom have any accessories except, perhaps, a little extra sauce served in a boat. It often happens that a substantial meat entrée forms the *pièce de résistance* at luncheon, in which case the dish should be handed round a second time when it contains —as it should—sufficient for a second helping all round, otherwise it should be handed to the gentlemen only; handing it to the ladies is nearly always a mere matter of form.

JOINT AND VEGETABLES.

Speaking generally, the joint of meat forming this course is carved either in the service room or in the dining-room and carried to the table on plates, the accompanying vegetables being handed in separate dishes. Sometimes, in order to facilitate the service when dealing with large numbers, fillets of beef and saddles of mutton or lamb are carved in slices, left in their original form, garnished liberally with two or three kinds of vegetables, and handed round. In this way, this course may be served by making two circuits of the table, one to distribute plates, the other to hand the meat. When the joint is plainly served, the usual accompaniments are two vegetables, horse-radish sauce with beef, and red-currant jelly with mutton, all offered on the left.

In an abridged dinner, the waiters should be on the alert during this course to notice if anyone shows the least sign of desiring a second helping.

ROAST.

Birds of some description usually form this course, accompanied by fried potatoes and salad. When game is not in season, savoury or vegetable entremets are sometimes substituted. At small dinners, the birds are either carved in the service room or in the dining-room, and served on plates, or sent to table whole *à la carte* in some establishments; but when a large number have to be served, the birds are usually



Dinner Service with cobalt and fancy gold border.

cut into portions and handed round on dishes. In either case, gravy, bread sauce, fried bread-crumbs and salad are handed separately, crescent-shaped plates being placed to the left to hold the salad. Everything throughout this course should be handed on the left.

SWEETS.

Rules regarding this course are very elastic. Sweets of an ornamental character, fruit salad and fruit compôte, ice pudding and other large moulded sweets may be handed round, but small creams and jellies, fruit tart, and anything not easily detached and handled, should be served on plates. Such luncheon sweets as milk puddings and substantial puddings should always be served in neat portions on plates.

SAVOURY.

The savoury is usually handed round, except at large dinners.

At a dinner of many courses cheese is seldom served, but at a short or informal meal it often supplements, or is substituted for, the savoury. Two kinds are usually offered, as well as biscuits, pulled bread, pats of butter, and sometimes celery, when in season.

At this stage the table should be cleared of all glasses, cutlery, bread-crumbs, etc., before putting on dessert plates, dessert knives and forks, finger bowls and clean wineglasses.

DESSERT.

When grapes and pineapples are served, they should be removed from the table, and the former divided into small bunches, and the latter cut into slices, before being handed round. When this course includes ices, they should be served, together with ice-wafers, fancy biscuits, or petits-fours, before handing the fruit.

COFFEE.

Black coffee is usually preferred, but hot milk or cream should be offered.



SERVICE IN PRIVATE DINING-ROOMS

IF all preparations which forethought, common sense and experience should suggest have been made beforehand, a dinner party of twelve persons can be satisfactorily served by two maids of ordinary ability to wait, and a maid outside to fetch plates and dishes from the kitchen, and carry away plates and dishes as they are done with.

The preparations would, of course, include a properly laid table, and ready at hand, as many additional knives, forks and spoons as will be required. When the number falls short of what will be required, considerable delay will be saved by having just outside the dining-room two jugs containing boiling water, and a little soap powder, or soap jelly, into which the silver and knives that have been used should be respectively placed for a few minutes, and immediately dried on a clean cloth.

Salad plates should be conveniently near ready, and cold plates for any cold dishes ; the dessert, nicely arranged, and dessert plates, finger bowls, grape-scissors, nut-crackers and glasses for port wine must all be to hand. In warm weather, plenty of broken ice, also sugar, extra bread, a little stale household bread, pulled bread and thinly cut brown bread and butter when hors-d'œuvre, oysters or whitebait, are included in the dinner.

Throughout the meal the head parlour-maid must take the lead, and either ring the bell herself or direct the other maid to do so, when the bell is used as a signal between dining-room and kitchen. As soon as the guests are seated one maid should hand the hors-d'œuvre and the other maid the bread and butter. Soup and soup plates should be rung for before removing plates used for hors-d'œuvre. The maids receive the soup and plates at the door. One maid ladles out the soup while the other maid hands it round. While one maid is disposing of the last three or four plates of soup the other maid should serve the sherry. One maid rings for fish, sauce, plainly boiled potatoes and plates. Both change plates.

Each maid receives a dish of fish, hands same with the left

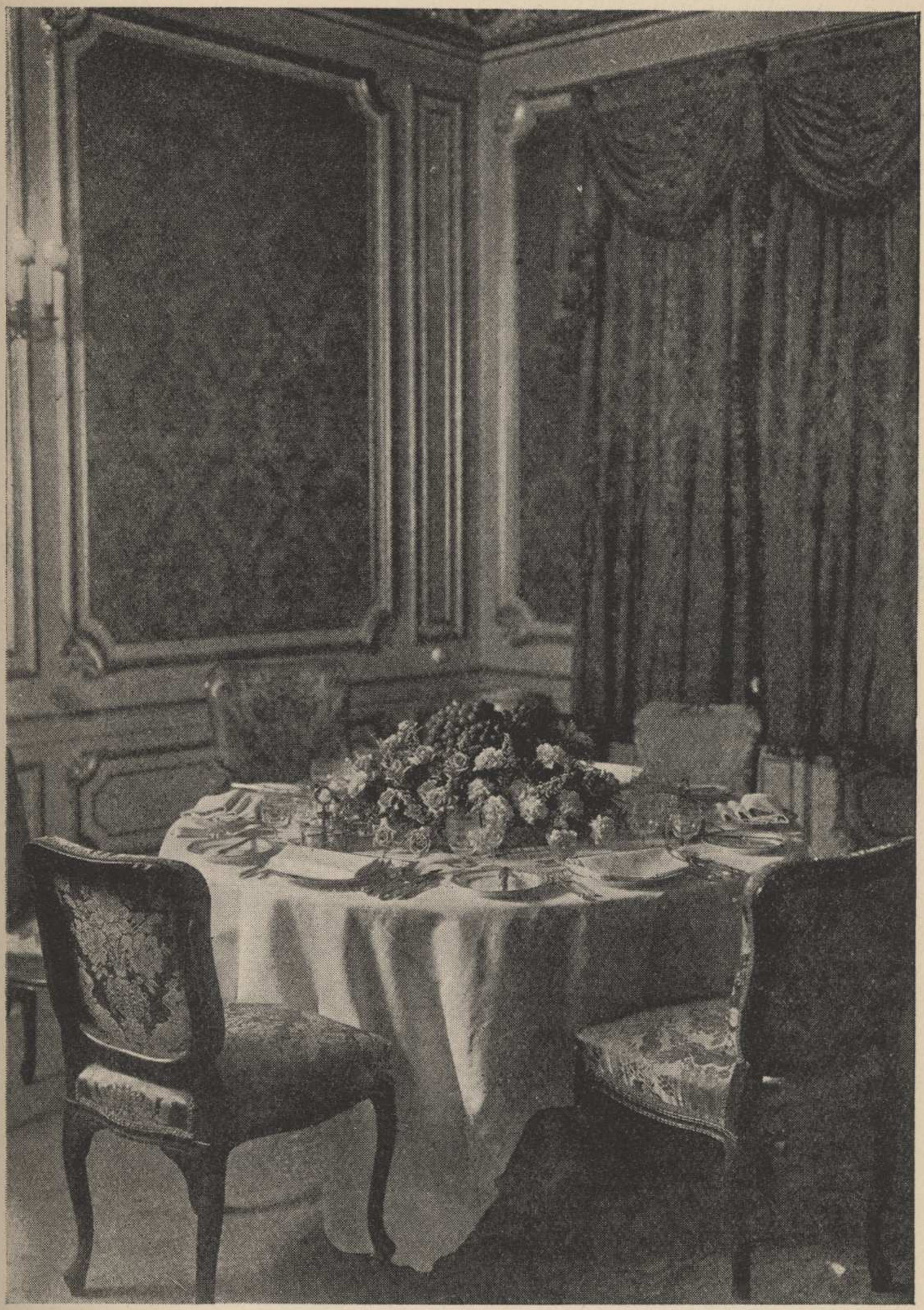
hand and sauce with the right. One maid hands the potatoes, while the other maid serves the wine (Chablis or Hock). One maid rings for entrée and plates. Both change plates. Each maid receives dish of entrée and hands same. One maid serves wine (Burgundy or claret), and afterwards clears plates, while the other rings for and receives the roast, vegetables and plates.

One maid carves, and the other maid hands the plates round. Both hand vegetables and accessories. One maid serves champagne, while the other clears away, and rings for the next course. Sometimes the host carves, in which case the roast and a pile of hot plates should be placed opposite him. One maid receives and hands each plate as it is ready, and the other maid hands vegetables. Or, when the cook is a good carver, and has plenty of help, the roast is sometimes carved in the kitchen. A fillet of beef should be thinly sliced and left in its original form ; a saddle of mutton should be sliced lengthwise without disturbing the slices ; chickens, ducks, etc., should be carved, and piled neatly on hot dishes. Any of these would be handed round like an entrée.

Game, when included in the dinner, would follow the roast, and could be carved and served in the same way. Salad should be handed instead of vegetables, the crescent-shaped plates for the same being placed to the left of the larger plates. Champagne should again be handed round by one maid, while the other maid rings for the sweets.

The savouries follow the sweets. When cheese is served it should be accompanied by plain, crisp biscuits, pulled bread and small pats of fresh butter. At this stage the table must be cleared of all glasses, spoons, knives and forks, and, after carefully removing all the pieces of bread and crumbs by means of a scoop or brush, clean wineglasses, dessert knives and forks, dessert plates and finger bowls, containing a little cold or tepid water, either plain or mixed with rosewater or a little lemon juice, should be placed upon the table. When dessert ices are served, a glass plate containing the ices, and a teaspoon are laid upon each dessert plate, and removed again when done with.

Port, Madeira and Claret are served with dessert and, as a rule, the maid hands round the wine, and places the decanters on the table before leaving the room. After a short interval, coffee and liqueurs should be served.



The floral decorations are kept low to facilitate conversation.

SINGLE-HANDED WAITING

WHEN one maid has to wait on six or more persons at dinner, with no assistance, except, perhaps, somebody to carry plates and dishes to and from the dining-room, each cover should provide for the service of the four principal courses, viz., soup, fish, entrée and roast, and everything required for the following courses must be at hand. Other preparations should be as complete as possible (see " Service in Private Dining-room ") in order that the service may be as perfect as possible under the circumstances.

With only one maid in attendance it is almost impossible to have much carving done at a side table, therefore, the homely, time-honoured plan must be adopted of giving the host the task of helping the soup, fish and roast ; or, when this order of service is disliked, the maid can quite easily serve the soup from the side table, fish and entrée may be handed round on the dishes, and the roast alone carved by the host.

Decoration of the table is a matter of taste, but in order to facilitate the service each cover should comprise a neatly folded table napkin, enclosing a roll or a piece of bread. On the right of each napkin should be laid two large knives, a fish knife and a tablespoon for soup. On the left, two large forks and a fish fork ; while to the right of the knives, on a line with the bowl of the soup spoon, should be placed a wineglass for each kind of wine that is to be offered. In addition to the above-mentioned, a soup ladle, a fish slice and fork and knife rests should be laid at one end of the table, when the courses to which they are appropriate are to be helped by the host.

When all are assembled, the maid puts the soup and hot soup plates in their appointed place, and at once announces that dinner is served. Leaving the drawing-room door, open, she returns to the dining-room, stands just inside the door until all have entered, and then shuts the door. Beginning with the chief lady guest (usually the lady on the right hand of the host), soup is handed round, and

when all are served, the maid takes round the wine, usually sherry, and rings the bell for the next course. None of the soup plates should be removed until all have finished, when they are quickly collected, carried to the door, and exchanged for the hot fish plates, which the second maid should have in readiness. The plates are laid quickly round the table, or in a pile in front of the host when the fish is to be helped by him. The dish of fish is handed on the left (beginning with the chief lady guest), or a portion of fish on a plate when helped by the host, sauce being handed at the same time. Chablis or Hock is offered with the fish course. When the last person has nearly finished the bell is rung for hot plates and entrée. When a dinner of this description includes a meat entrée and a roast of game or poultry, either dressed or plain vegetables are frequently served with the entrée, the former grouped round the meat, and the latter separately in vegetable dishes. Serving them in the entrée dish simplifies the service.

Plates being rapidly changed, the entrée is handed round, quickly followed by the vegetables when dished separately. When all are served the wine is carried round again, and when all have nearly finished the bell is rung for the next course. The roast, unless already carved (see "Service in Private Dining-room"), is placed in front of the host, with a pile of hot plates. As each portion of roast is handed, such accessories as bread sauce and gravy are offered at the same time. Salad plates are placed quickly on the left of each larger plate, and salad and potato chips are handed in the same order as the roast. The wine (probably champagne) is carried round again. A second helping of roast may be required; anyhow, it should be offered.

A dessert spoon and fork are laid on each plate (either hot or cold, according to the sweet or pudding) before placing it on the table. The pudding or sweet, unless very large and difficult to carve, is handed round. When savouries are included in the dinner, a small knife and fork are laid on the plate before placing it on the table. Savouries are always small, and, consequently, handed. A cheese plate, with a small knife laid on it, replaces the savoury plate. Dry, crisp biscuits, pulled bread, and small pats of fresh butter should be offered with cheese.

The tablecloth should be completely cleared of pieces of

bread, crumbs, glasses, etc., when dessert is to be served, and each person is supplied with a dessert plate, on which is laid a dessert knife and fork, finger bowl and, at least, one wineglass. Port wine is most commonly served at dessert, but claret, Madeira and other wines are equally suitable. The maid hands round the dessert and wine, and places the decanters near the host before leaving the room. After a short interval coffee should be served.



Silver Salver, Coffee and Liqueur Set, Tea Set, Breakfast Set.

SERVICE OF MEALS IN PRIVATE HOUSES

BREAKFAST.

BREAKFAST is a more or less movable feast, especially in large households. In England and America, and in most temperate climates, it is a substantial meal, but when served upon the Continent consists merely of rolls and coffee. Floral decorations are strictly limited, and the table appointments are simpler than for any other meal, though these, of course, vary with the number of people and dishes. It is a popular superstition amongst housekeepers that no meal taxes the ingenuity more severely than this first one of breakfast, but a great deal has been done within the last decade or two to overcome the difficulty. "Breakfast dishes" form a regular recurring item in all modern cookery books, and their preparation and serving is a constant feature in demonstrations of the culinary art. Considering, too, the ever-increasing list of suitable varieties of breakfast foods, such as chops, steaks, cutlets, fish prepared in various ways, whether fresh or dried, mushrooms, savoury toast, sausages, patties, rissoles, croquettes, omelets and cold meats of all descriptions, not to mention between two and three hundred methods of dressing eggs, most of which lend themselves admirably to chafing dish cookery, the housekeeper's problem is surely fast disappearing into thin air.

In private life the family usually wait upon one another at breakfast time. The hot dishes are placed at one end of the table opposite the master of the house, and the cold viands arranged down the sides of the table. The other end is generally occupied with the cups and saucers, and tea and coffee equipage, and where breakfast lasts far on into the morning, as in large establishments, or where there is a house full of guests, fresh tea or coffee is brought in when needed. The many cereal preparations, which principally hail from America, and which are becoming increasingly popular in English households, are usually served first as appetizers,

either cooked, or *au naturel,* to be followed by the more substantial dishes of meat or fish. Upon the table is also placed in orderly array various necessary items, such as plates of rolls, racks of toast, butter, glasses of jam or marmalade, and fruit, which, when raw, is considered far more digestible if eaten at breakfast rather than later in the day.

LUNCHEON.

This meal, except in large households, is considerably simpler than late dinner. The decorations are less elaborate, the ordinary courses fewer, soup or fish being usually omitted, and the fare on the whole is of a simpler nature. One tumbler and two wineglasses is the maximum number, and if fruit is eaten the table is not cleared as for formal dessert. At all smart functions, both public and private, the service of luncheon is nearly always *à la Russe,* but at most informal luncheons the servants very rarely remain in the room during the whole of the meal time.

DINNER.

This is, of course, the crowning meal of the twenty-four hours, coming as it does after the chief occupations of the day are ended, and when a pleasurable feeling of relaxation is shed abroad amongst the diners. Its service nowadays is practically always *à la Russe,* so that it will suffice to mention that in small private households where this meal is served upon the table it is customary to place the chief dish at the head, and the rest either before the hostess or down the sides of the table. An ordinary family dinner generally consists of soup, fish, one substantial entrée, a roast, a sweet and either cheese or a light savoury, omitting the hors d'œuvre, the greater variety of entrées, the game, the dressed vegetables, ices, etc., which are included in all formal dinners.

SUPPER.

This meal also differs according to circumstances. There is the substantial supper of the middle-class household, from 8 to 9, where the family dines early in the middle of the day; and there is the light, tempting repast served any time before midnight to those fashionable circles who have dined but a few hours previously. Because of the lateness of the hour at which supper is served, the food selected should be of the lightest description. Fish, redressed in various forms, and

poultry is suitable for this reason. Soups and simple réchauffés are favourite winter dishes, and in summer all sorts of cold food, sweets and salads are highly acceptable, especially where this meal is made a movable one, so as not to interfere with long, light evenings and outdoor sports. Supper dishes, like those of breakfast, are less a question of cost than of ingenuity, and many odds and ends from the larder may be temptingly utilized for the evening meal.

Ball and party suppers are, of course, much more elaborate.



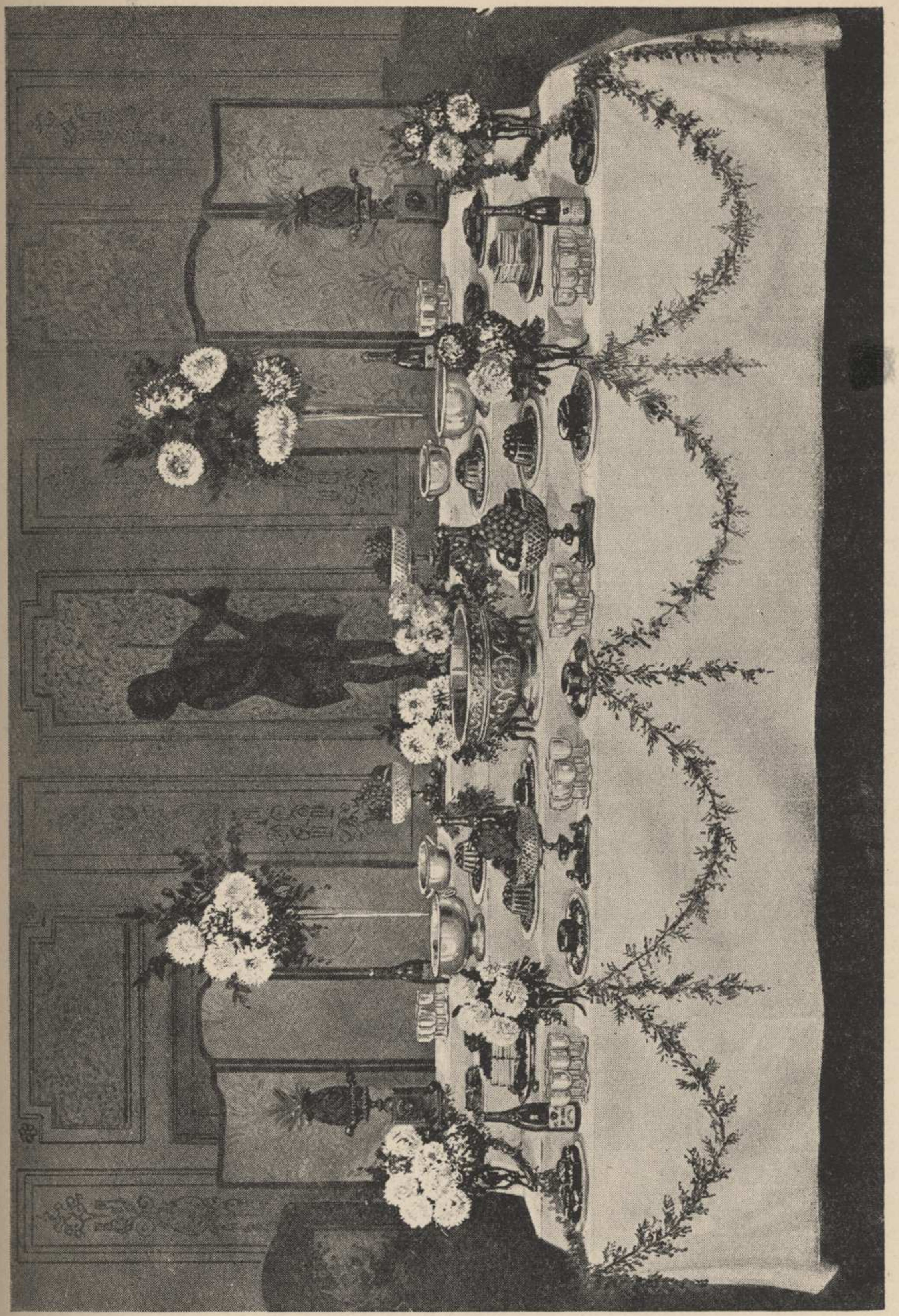
An Opal Dinner-Table.

With the exception of the hot soup served at the close of the entertainment, the dishes are all cold ones—mayonnaise, game, poultry, pastries, pies, galantines, salads, creams, jellies and fruit in season. The viands may either be laid upon a table or tables, or else served at a buffet, where the guests help themselves standing. A great deal of garnishing, glazing, aspic jelly, fancy hâtelets or skewers, and fantastic devices with chopped olives, eggs, truffles, etc., must be devoted to supper dishes, and a delicate scheme of colouring introducing appropriate contrasts.

MINOR PREPARATIONS FOR DINNER IN PRIVATE HOUSES.

Some hours before the actual laying of the cloth and dressing of the table, there are certain minor preparations in the pantry to be attended to, without which no dinner table could possibly be complete. The cruets, for instance, need special attention. Table salt may either be purchased ready prepared, or it can be made by rolling, or rubbing together two large lumps of ordinary salt, previously dried in a cool oven, until the result is light and powdery. Some housekeepers add either cornflour or arrowroot in the proportion of one heaped tablespoonful to a pound of salt, which prevents lumpiness. The salt cellars, when filled, must present an absolutely smooth surface, which may further be embellished by some ornamental method of stamping, such as from the engraved bottom of a wineglass. The mustard, freshly made for the occasion, should be mixed in the proportion of one heaped teaspoonful to two of water, and beaten to such a consistency that it will not run down off the edge of the plate. A pinch of salt improves the flavour. If French mustard is preferred, mix with vinegar instead of water, in the same proportion, or half and half. The pepperettes, of course, must contain red or white pepper. The black variety is only for kitchen use. The tumblers and wineglasses, which in good houses are beautifully cut and engraved, require to be counted out and rubbed up to increase their brilliancy. Clean tissue paper, in lieu of a leather, produces an excellent polish. The silver needs counting out, sorting and placing in readiness, whilst a rub up with a leather is often necessary to obtain an equal degree of brilliancy on every piece. Lastly, the knives, large and small, must be collected together, the steel parts scrutinized, and every stain removed.

As regards dressing the table, possessors of polished oak or mahogany tables generally prefer to replace the ordinary cloth by mats and d'oyleys of rich lace and stitchery laid before each guest, and beneath the various dishes. The possibly injurious effects of overheated dishes upon the polished surface may be greatly obviated by the use of asbestos mats. In households where the tables are covered in the usual way with the ordinary damask, the " silence cloth " must be spread. Any old tablecloth, or a piece of serge or felt, answers the purpose of deadening sound, protecting the surface from heat, and causing the linen cloth to lie smoothly. To keep it in place it can either



Supper Buffet suitable for a Ball or a Reception.

be lightly tacked round the under surface of the table, or made 6 inches larger than the table, and drawn up beneath the edges with a running string. The linen cloth should be large enough not only to cover the table, but to hang down half a yard all round. It may be either plain, or embellished with lace insertions and borders, and embroidered with monograms, but one thing is absolutely essential, its material must be good. The cloth once laid, it is a good plan to arrange the folded napkins first down the table, as it gives a better idea of the amount of space available for each diner, 16 inches at least, and usually much more of table room being allowed to each person. The covers are then laid, and in doing this, care must be observed to place every piece evenly, and in one straight line. The name cards, when used, must be clearly written beside each cover, to avoid any confusion later, and the menus are arranged either one for each person, or between every two or three people. Lastly, the chairs should be placed in readiness, the candles lighted ten minutes beforehand to ensure steady burning, the rest of the room not too brilliantly, but sufficiently, warmed.

MEALS IN EUROPE

BROADLY speaking, according to Sir Henry Thompson, meals in Europe may be classed under three divisions. There is, first, the Continental system of two meals a day—*Déjeûner à la fourchette*, a combination of lunch and breakfast, between 11 and 1, followed by dinner from 6 to 8, after the work of the day is over. Second, the provincial system of four meals best suited for children and young people—breakfast at 8, dinner at 1, high tea between 5 and 6, and supper at 9. This same method is also largely adopted in Holland and Germany, except that coffee replaces tea drinking, and the supper is more substantial. Thirdly, there is the system of town life, comprising breakfast, lunch, afternoon tea, late dinner at the end of the day. From the physiological point of view four to five hour intervals should be allowed between meals. Unfortunately, however, caprices of fashion or convenience frequently prevail over the dictates of digestion, and it is for this reason that the meals of those not over-endowed with this world's goods conform more closely to physiological requirements than do the irregular hours and superabundant feeding of those in the uppermost strata of society.

WEDDING BREAKFASTS

WEDDING breakfasts nowadays, with a few exceptions, are very much simpler functions than they were wont to be in the past. Even amongst the aristocracy, reduction of incomes and the general rise in the cost of living have made themselves felt in various ways, and nuptial celebrations, formerly an opportunity for lavish display, have now resolved themselves into more ethereal elements, affording scope to the artist rather than to the caterer.

There are three varieties of wedding breakfasts now in vogue. The substantial meal, though seldom met with to-day, except in large country houses, somewhat remote from the world, still occurs occasionally. It then takes the place of luncheon, and in the case of guests arriving from a long distance is sometimes served at midday, before the wedding ceremony takes place. The following menu illustrates the kind of dishes usually served at the substantial wedding breakfast:

Consommé en tasses

Tranches de Saumon Mayonnaise
Aspics de Crevettes
Médaillons de Volaille à la Gelée
Mousselines de Jambon à la Reine
Œufs farcis en Surprise
Canapés Jamaïque

Sandwiches variés

Gelées aux Fruits
Suédoise Rubanée
Méringues Chantilly à la Violette
Macédoine de Fruits
Pâtisseries Assorties
Dessert

Sometimes, however, the difficulty of feeding hungry visitors from a distance, especially when the house is not sufficiently large to accommodate them at a sit-down meal, is solved by providing an early lunch for them on the train

journey. This is carried out by the caterer in charge of the wedding arrangements, and does not clash in any way with the railway routine, as the dishes are cold, and their service is provided entirely by the caterer.

An intermediate variety of wedding breakfast is also served in the country, which, though less substantial than the breakfast of the luncheon type, still contains dishes of a more or less robust character. The following is a specimen menu of this variety:

Bouchées aux Huîtres
Barquettes de Homard
Petites Bouchées de Volaille
Croûtes Assorties

SANDWICHES

Langue — Œufs et Cresson
Chesterfield — Foie Gras
Pain Bis — Crevettes

GÂTEAUX

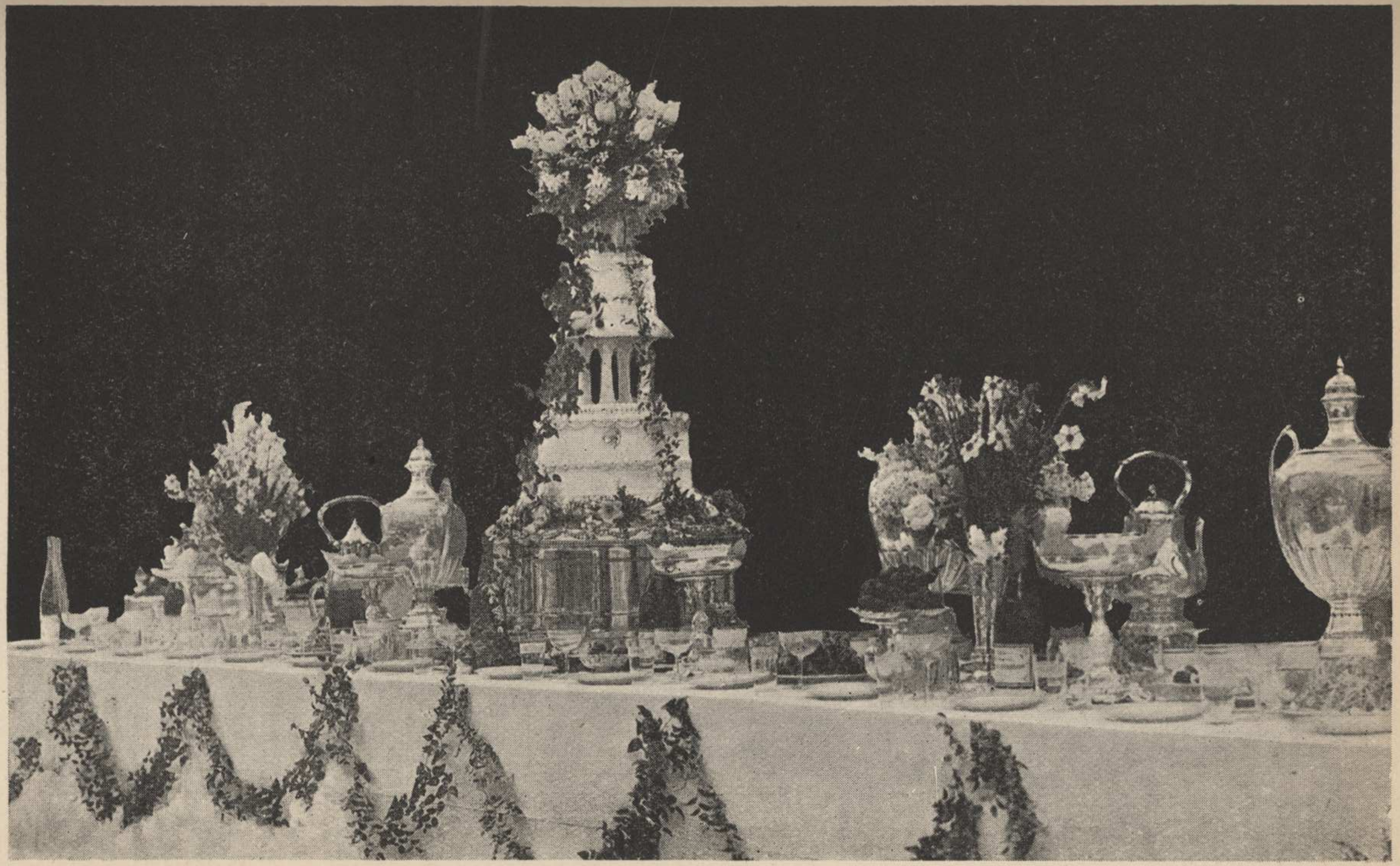
St. Dâmier, Napolitaine, Béatrice
Mille Feuilles
Biscuits aux Amandes
Éclairs aux Chocolat
Pâtisseries assorties
Petits Fours
Marrons glacés
Bonbons

Thé et Café. Limonade
Macédoine de Fruits

Dessert

Distance is not the only reason for these more substantial breakfasts, but also the fact that marriage ceremonies in country churches usually take place at an earlier hour than those in city churches.

By far the most usual Wedding Breakfast, nowadays, however, is the *buffet* variety. This arrangement gives much scope for skill in artistic decoration. A buffet of from about 16 to 18 feet in length is placed along the most convenient side of the dining-room, the two- or three-tier wedding cake is arranged in the middle, and smaller dishes of cakes, sandwiches, fruit, ices, etc., interspersed with silver urns, and vases or trails of flowers and greenery fill in the spaces on either side. Tea and coffee and lemonade form the principal beverages of the



Buffet for a Wedding Reception.

buffet breakfast, claret cup being seldom seen nowadays. Champagne, sacred to wedding festivities, is served only after the bride has cut the wedding cake, which is usually towards the end of the breakfast. The following breakfast menu is an example of the buffet type.

SANDWICHES

Volaille	Saumon fumé
Victoria	Chesterfield
Foie Gras	Pain Bis
Langue	Œufs et Cresson

GÂTEAUX

Alexandra. Normandie
Petits Fours
Genoise glacée
Madeleines. Friandises
Éclairs au Chocolat et Café
Biscuits aux Amandes
Marrons glacés
Chocolats et Fondants

Pain et Beurre

Thé. Café. Limonade
Café glacé

GLACES

Crême au Fraises. Crême à la Vanille
Eau de Muscat

The prevailing note of decoration in most weddings is white and silver, the former carried out in the flowers and napery, the latter in the silver-printed menus, vases, urns, cutlery, etc. Occasionally, however, a note of colour is struck, especially if the bride has a preference in this direction. The floral device of a recent wedding in town consisted of blue hydrangeas, in the form of horseshoes, blue being the bride's favourite colour. Low schemes of decoration are the most popular for buffet breakfasts, as vases are prone to topple over, especially where there is any crush. A symbolic touch is always appreciated, as in a recent buffet decoration, where the wedding ring was the motif of design. This design can be carried out in small flowers, and as space is valuable on a buffet, these flower rings can be placed round the base of dishes of the epergne type. The rings may be made up on moss and wire, and protected underneath with silver paper, a break being left in each circle, so that it can be slipped round

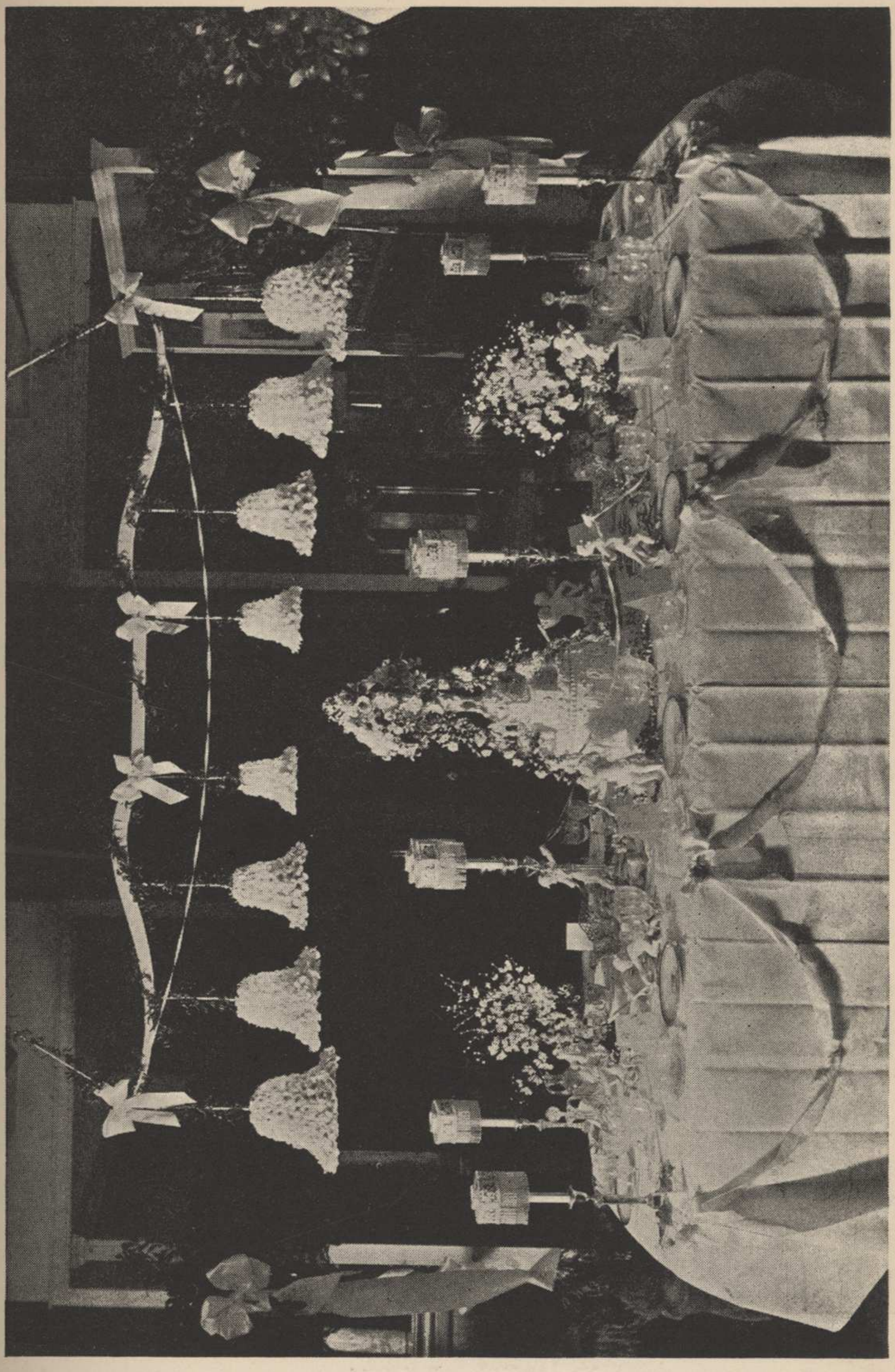


Table for a Wedding Breakfast.

the front of the dish, and then joined. The base of the cake can be encircled in the same way, and an attractive finish provided by suspending over the top of the cake, by means of silver cords and tassels, a small hoop completely covered with flowers embedded in moss, with a cluster of silver tissue bells in the centre. Where the guests are few in number, and a sit-down meal is in prospect, painted table runners make an effective decoration. These can be made of white book muslin, and painted over with alternate groups of silver bells and sprays of orange blossom. If the muslin is sufficiently fine in quality it hardly shows, and the painting appears to be on the cloth itself. Place cards, with appropriate designs, should accompany this method of decoration.

An up-to-date catering firm can always be relied upon to supply every necessity in connexion with wedding festivities. It is no longer necessary to call in the separate services of either florist or stationer. The best firms take entire control of the whole of the arrangements—cake, cutlery, napery, palms, flowers, carpet, menu cards, food and beverages, and will even supply the cloth-covered tiers upon which the wedding presents are exhibited.



A Japanese Dinner.

CARE AND TREATMENT OF WINES

THE main thing, and one which needs special consideration in serving wines at a meal, is that they are at the right temperature when served out into the glasses.

At many houses only one, or at the most, two kinds of wine are now served throughout the meal, and these are either claret, or Burgundy and champagne, or champagne only.

The old custom, which is still in vogue among certain epicures and gourmets, is that a different kind of wine should accompany each distinct course.

Modern diners, however, have practically dispensed with the old custom, the present fashion for a recherché dinner being that a glass of good old pale cherry is served with the soup, after which champagne takes the lead, and continues to be served until the dessert, when port and old claret are placed upon the table.

The following is the correct classification of wines as served with the various courses :

Chablis or Sauterne with Hors-d'œuvre.
Sherry or Marsala with Soup.
Hock, Moselle or Sauterne with Fish.
Claret or Burgundy with Entrées and Removes.
Champagne with Roast and Entremets.
Port, Toquay, or Madeira with the Dessert.

The custom of serving at least six kinds of wine at dinner—that is, a different kind with each course—was, until some years ago, observed at the royal tables ; in fact, King Edward VII used at one time to be very much in favour of a course of various wines at dinner, but of late years the number and kind of wines have been reduced to two or three at the most.

THE TEMPERATURE OF WINES.

Respecting the proper temperature of the wines served, the following table, compiled by a wine expert, gives the exact degrees Fahrenheit various kinds of wine should be when poured out to the guests :—

Sherry and Marsala, 40° Fahr. Sauterne or other White Claret, 50° Fahr. Claret, 65° Fahr. Burgundy, 70° Fahr. Chablis and other White Burgundy, 45° Fahr. Champagne, 35° Fahr. Port, 55° Fahr. Madeira, 65° Fahr.

It is not considered correct ever to put ice in any kind of wine. Champagne and similar wines should, of course, be served cold, but the temperature must be lowered in bottle, not in glass. To cool champagne properly, lay the bottle down in a basin, break up a handful of ice, put it on the bottle, and cover with a wet piece of flannel. This should be done an hour before the wine is served. Moderately to cool Sauterne and Rhine wines brings out their bouquet and gives them an agreeable fresh flavour. Claret and Burgundy, on the contrary, should be drunk milk warm. This condition is secured by carefully setting the bottle in hot water and allowing it to remain long enough to heat the wine gently or by placing the bottle near a fire. This brings out its body and diminishes any tendency to astringency. Port, sherry and Madeira, being fortified wines, containing certain proportions of unfermented sugar, are usually termed hot wines, because the brandy heats the palate and produces a similar bodily sensation after drinking. These wines lose in body and flavour by being chilled. Port, through exposure to cold, acquires a harsh, thin, acid taste, often akin to bitterness, and it is temporarily deprived of all its characteristic qualities.

Old wines that have been bottled for any length of time should be carefully decanted by an experienced person, so as to avoid any unnecessary agitation of the bottle. On the Continent and in the best houses in this country a decanting basket is used. This is highly recommended, for it greatly simplifies the troublesome process of decanting.

THE ART OF CARVING

A PRACTICAL knowledge of carving is essential, if not absolutely necessary, to all who are responsible for the management or supervision of a restaurant or public dining-room; and the person on whom the work actually devolves cannot be considered fully competent unless he has a sufficiently wide and practical experience of the subject to enable him to carve anything and everything in an artistic and economical manner. Good material and good cooking are undoubtedly the most important essentials of a meal, but their value may be considerably discounted by bad carving. The carver's work may be unsatisfactory in more senses than one; he may by bungling fail to produce tempting portions, or he may, through want of care or lack of skill or knowledge, carve in a wasteful fashion. A really good carver is simply invaluable.

In past ages when hospitable boards groaned beneath the weight of their numerous dishes, which only the privileged few were allowed to carve, squires and dames of high degree took great pains to acquire the art of carving both dexterously and gracefully. Lord Chesterfield, touching upon this subject in one of his letters, writes: "To do the honours of the table gracefully is one of the outlines of a well-bred man; and to carve well, little as it may seem, is useful twice every day, and the doing of which ill is not only troublesome to ourselves, but renders us disagreeable and ridiculous to others." From a standpoint on a lower plane another factor presents itself, namely, economy. Paterfamilias, housewives and others who follow the time-honoured custom of carving at the table seldom take the trouble to learn to carve even passably. They may manage to cut up a simple joint more or less creditably, but in carving birds their lack of skill becomes evident, and often tends to deprive them of that cool judgment and dexterity upon which so much depends, and the helpings are not only badly carved, but disproportionate and wasteful.

As the modern fashion of serving *à la Russe* has to a large

extent transferred the responsibility of carving from the host to the servant, it behoves all who are employed in any capacity where a knowledge of carving might be a means of promotion to avail themselves of every opportunity of acquiring the art. In days gone by there were professed carving masters, who went from house to house to give instructions in the art ; but in the present day it is by no means an easy matter to acquire the requisite knowledge. A great deal may be learned by closely watching the methods of a good carver and by carefully studying the anatomy of birds and the grain of meat in different joints ; but one can only become an expert carver by actual experience, and long and continuous practice may be necessary. The self-confidence of a beginner often receives a shock on his first essaying the carving of even a simple joint. It appears to be so easy as one watches a good carver deftly and neatly dismember a bird, or skilfully slice a joint of meat without any apparent effort, that anyone watching him is apt to underestimate the difficulties of his work.

RULES FOR CARVING.

Certain fundamental rules such as cutting beef and ham extremely thin, and lamb, mutton, veal and pork considerably thicker, may be generally applied, but with regard to poultry and game the method of carving may vary according to circumstances and the impression one wishes to make on the person served. When the portions form one of many courses it may be necessary to make them appear small and dainty ; in which case, in carving, say, a chicken, a small wing not encroaching in the least on the breast should be cut off, and as much bone as possible removed from the breast before serving it. On the other hand, when one wishes to satisfy the eye, the hunger of which is often far greater than the appetite, then the wing of a bird should be made to appear as large as possible by carrying it well over the breast, taking care, however, to have no more than a shaving of flesh under the skin cut off the breast. The breast of a bird will appear larger if part of the rib bones are left attached to it. A small, plump bird, such as a partridge, divided lengthwise, provides two substantial portions, but the same bird, if skilfully carved, will serve four or five in a dinner of many courses. Separate portions of small birds are usually served on a small croûte of toasted bread, which, when possible, should be placed for a

few minutes in the roasting pan to catch some of the gravy dropping from the birds. When this is impracticable, the toast should be well buttered, and slightly moistened with good gravy just before serving. When birds are handed round they should be previously carved, neatly arranged on a hot dish, and garnished with watercress, or, when a more elaborate arrangement is required, a large croûte of fried bread should form a base upon which the birds—previously cut into suitable portions—should be neatly piled. The breast and wings are the best parts of almost any bird, tame or wild, and these parts should be evenly distributed in dishing-up, otherwise all the inferior pieces fall to the share of those who are served last. Thighs of birds may be served, but as a rule drumsticks should be put aside altogether, or, if used to fill up a dish, they should be placed at the very bottom of it. The backbone as well as the thigh of a woodcock is greatly esteemed. Other favourite parts are: the oyster filling a cavity in the back of a turkey, oyster and Pope's eye in a leg of lamb or mutton, the undercut or fillet of beef, fins of a turbot, the flap of salmon, and cod's head and roe.

Good carving adds considerably to the appearance of a dish; and all birds may be easily jointed providing the carver is fully acquainted with the anatomy of different birds. The fork should never be stuck in the breast of a bird unless the flesh is first cut away from the bone.

Meat carved and put directly on the plates has a better appearance than when it has been allowed to remain piled up on a dish, as often happens when a joint is carved beforehand in order to expedite the service. On the other hand, when a joint is very much underdone, and the demand for fairly well-cooked meat assured, it is a good plan to carve a few slices beforehand and place them in single layers on a hot dish or hot plate. In this way meat quickly loses some of its blue-redness without losing its flavour or becoming hard, as it almost inevitably does when brought in contact with the metal hot plate. The same rule may be applied to birds too much underdone. The redness round the joint of a leg or wing will speedily disappear if placed on a hot dish or plate with a little gravy. A dish sent to the table should contain no gravy, but one kept on a hot plate should be kept fairly well supplied, although the steam arising therefrom deprives the birds or joint of some crispness.

A carver should always be provided with a thin sharp-bladed knife of suitable size ; a knife so sharp that it will cut without having to apply sufficient pressure to squeeze out any of the gravy. A good carver holds the knife lightly, and cutting in a sharp and direct manner contrives to keep the surface as smooth and as level as possible.

TO CARVE FISH.

A silver slicer or trowel should be used for this purpose ; a steel knife applied to fish often spoils the delicacy of its flavour. Great care must be taken in serving out fish to prevent breaking the flakes, which ought to be kept as entire as possible. Short-grained fish, such as salmon, etc., should be cut lengthwise, not crosswise.

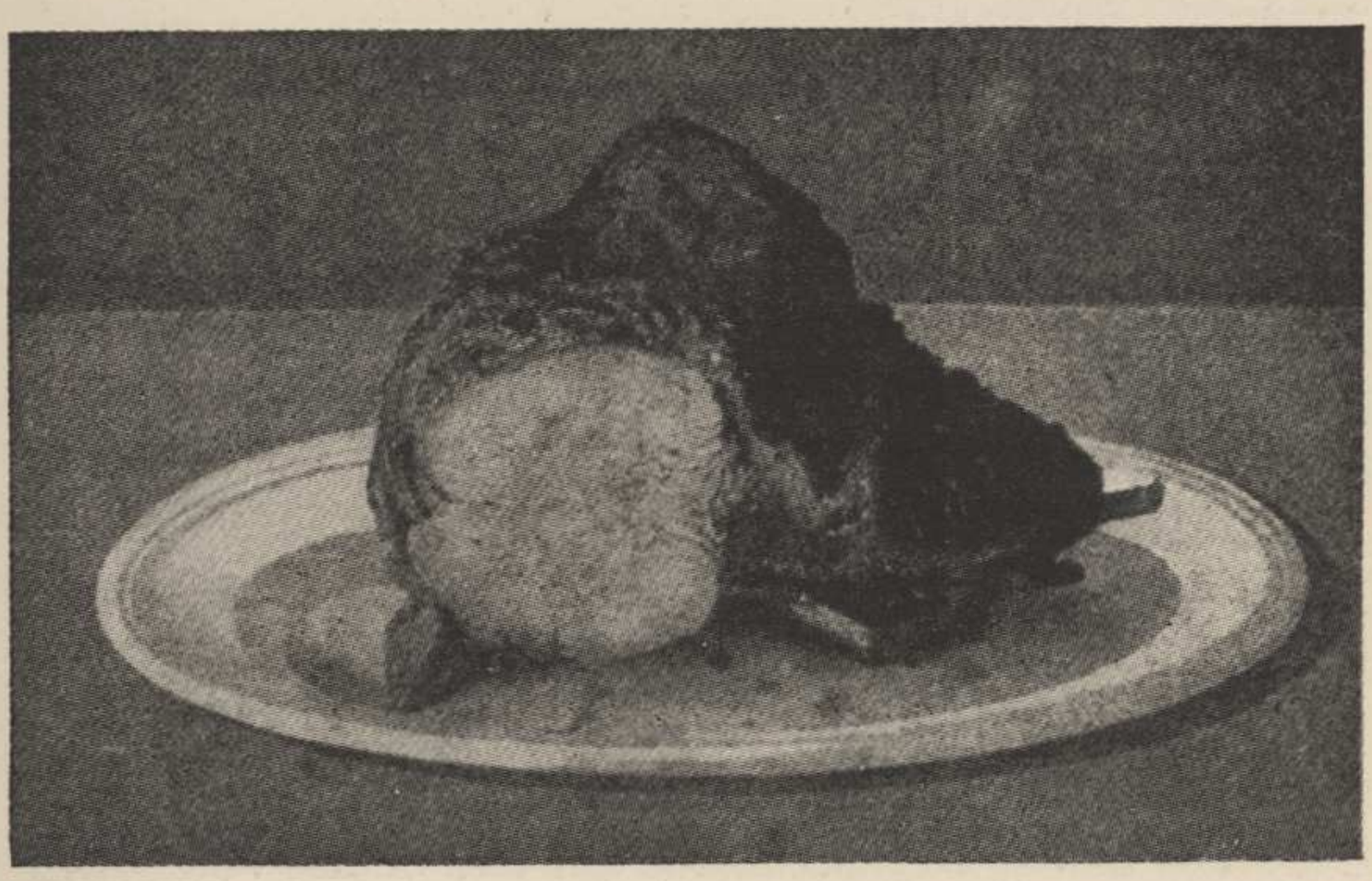
TO CARVE A SIRLOIN OF BEEF.

A sirloin should be cut into thin slices with a sharp, firm cut from end to end of the joint. At the upper portion the cut should be clean and even, and the point of the knife used to loosen the slices from the bones. In carving the undercut, remove the superfluous fat, and cut the slices across the bones in a contrary direction to the upper portion. Be careful always to cut down straight to the bone of a sirloin or rib of beef, so as to avoid waste and not spoil the appearance of the joints.

TO CARVE A "WING RIB."

The illustration on p. 59 depicts a "wing rib," comprising three ribs from the neck-end of the loin, a joint peculiarly suited to the requirements of a small household or dining-room where there is little demand for hot beef. It is also a capital joint for a cold collation, or buffet, or sideboard. The joint here shown weighed about 20 lb. The vertebræ or spinal bone, situated on the left of the joint as it stands, has been removed to facilitate carving. In this case the rib bones were sawn across to allow the joint to lie quite flat on the dish. When the whole of the joint will be cut up hot these bones should be removed, in fact the meat is more easily and speedily carved when all the bones are taken away, but when this is done there is always the chance of its becoming overcooked should it remain long on the "hot-plate." This is one of the drawbacks to sirloin being used in business houses where the sale of hot beef is not very rapid. If a sirloin is allowed to

remain loin side down on a " hot-plate " until the fillet is disposed of, in all probability it will become overcooked, and so useless as a cold joint. To obviate this the fillet may be removed and cooked separately, and not necessarily at the same time. Thin, lanky beef, with long ribs, should always be avoided, but towards the middle of the back even short, plump beef has a considerable length of long thin end, and it is generally found more economical to cut off some of this before cooking, even if its ultimate fate is the fat pot ; but in well-managed kitchens such pieces are either pickled and boiled or used in a fresh condition. The thin end of loin or sirloin



Wing Rib of Beef.

minced, and mixed with lean, cold beef, makes a good beef galantine, which is a capital breakfast or luncheon dish.

TO CARVE RIBS OR LOIN.

The illustration on p. 60 shows what is sometimes described as the " second cut " of the loin, which is comparatively lean, but, by reason of its length of rib bones less economical than a " wing rib." In this joint the vertebræ on the left has been cut away, and the rib bones shortened, but not cut across, otherwise the joint would be in closer contact with the dish. In both illustrations the loin is placed on the left and the ribs on the right hand, but many carvers find it easier to work when this order is reversed. When the meat is completely separated from the bones—which is a common practice with

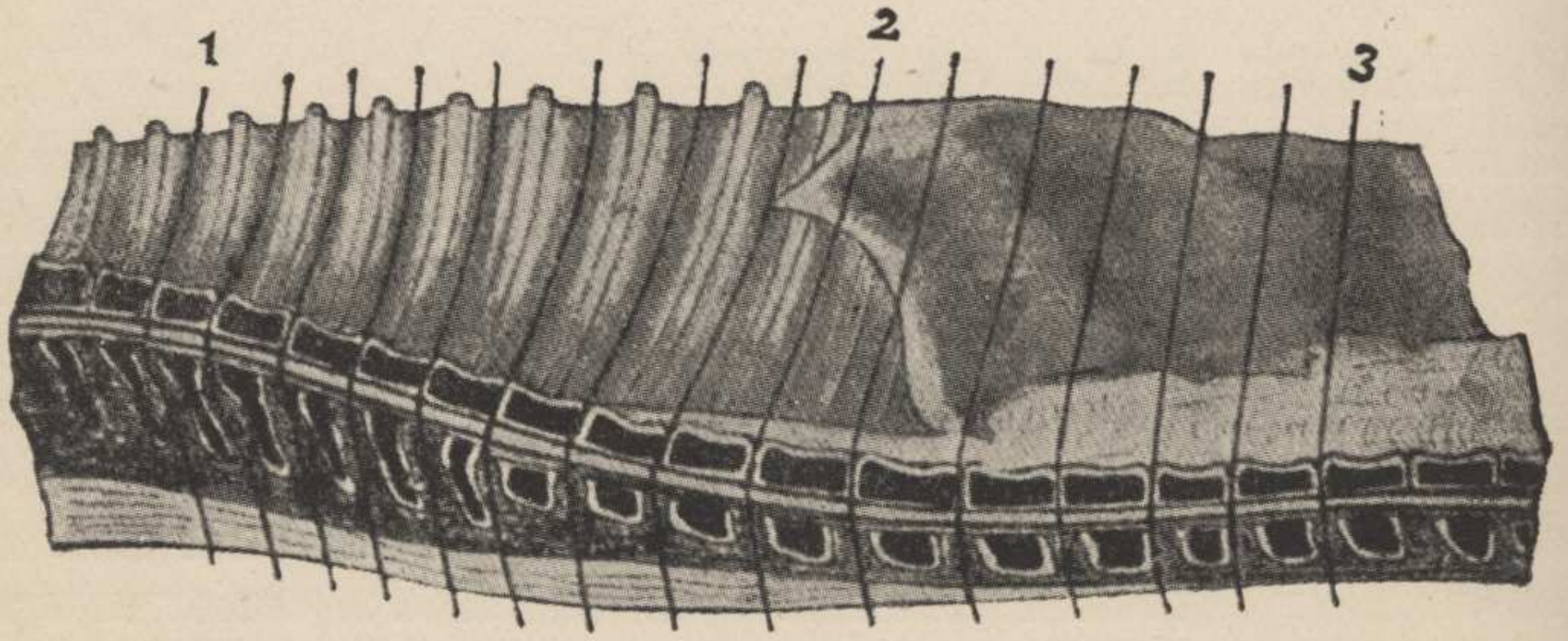


Ribs or Loin of Beef.

professional carvers, where it is allowed—the joint is usually placed with the loin towards and the ribs away from the carver, and in this manner meat can be most neatly and quickly carved. Ribs or loin would be carved as indicated by the " wing-rib " illustration in a private dining-room, or when served cold from a buffet or sideboard, and the same method is applicable to the upper part of a sirloin, but the fillet or undercut of a sirloin should be carved in rather thicker slices across the joint. Beef is usually carved thinly, and a slice or two from the rib end should be added to each portion. Grated horse-radish or horse-radish sauce should be served separately.

TO CARVE A LOIN OF VEAL.

Cut out the kidney, turn the joint over, and carve into slices of moderate thickness. Serve a slice of kidney and fat



The lines indicate the way in which cutlets or chops should be divided.

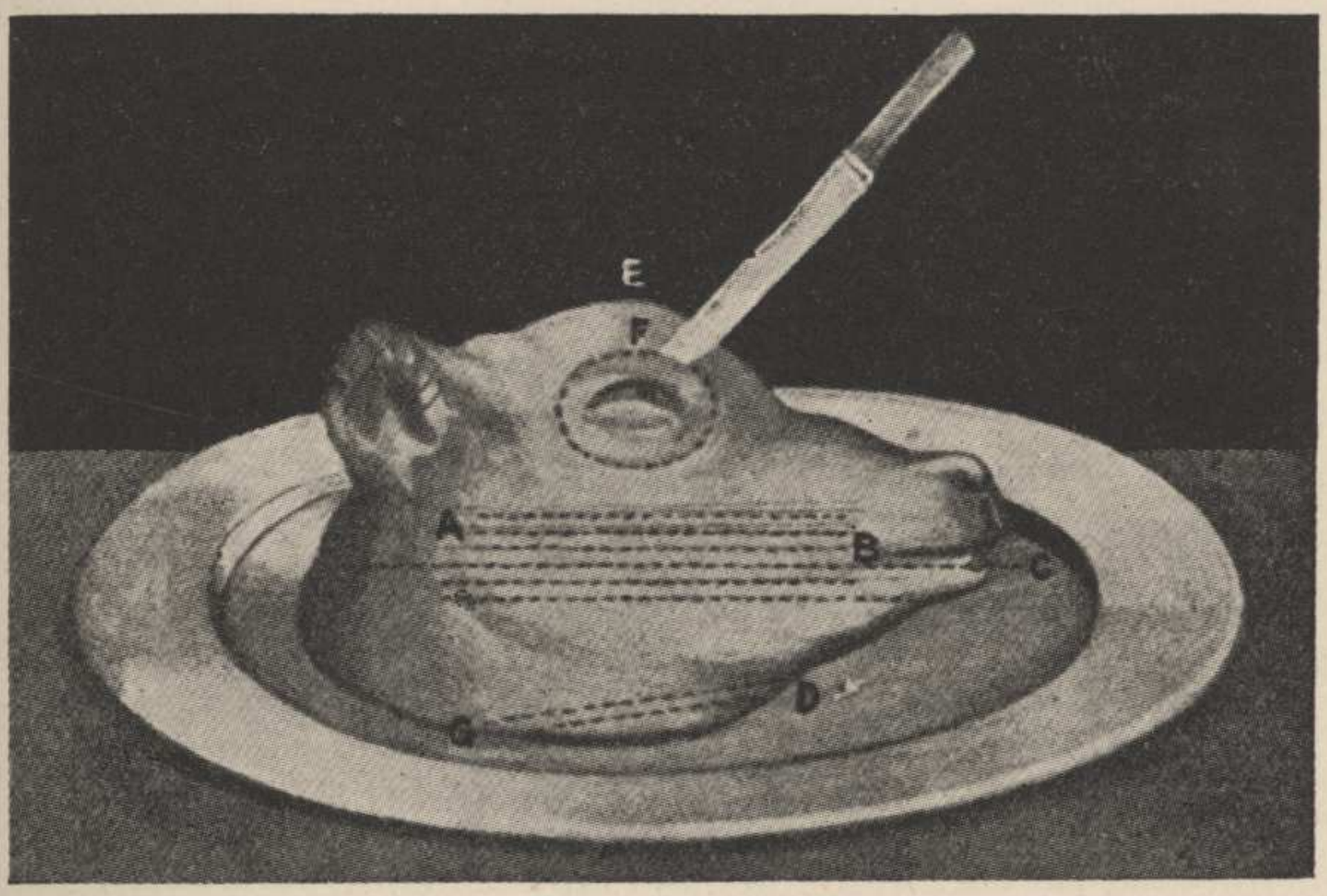
with each slice of meat, having first inquired of the guest if the former are desired.

TO CARVE NECK OF VEAL OR MUTTON.

See that the neck is properly jointed before it is cooked. Cut between the bones and separate them at their natural divisions.

TO CARVE CALF'S HEAD.

Begin by making long slices from end to end of the cheek, cutting quite through to the bone, as shown by the dotted lines from A to B. With each of these slices serve a cut of a



little of what is called the throat-sweetbread, which lies at the fleshy part of the neck end. Cut also slices from C to D—these are gelatinous and most delicate—and serve small pieces with the meat. A little of the tongue and a spoonful of the brains are usually placed on each plate. The tongue is best served on a separate plate, surrounded by the brains, and is cut across in rather thin slices. Some persons prefer the eye part, which is removed by a circular cut marked by dotted lines at E. First put the knife in slanting at F, inserting the point at the part of the dotted line, and driving it into the centre under the eye ; then turn the hand round, keeping the circle of the dotted line with the blade of the knife. This portion should be cone-shaped at the under part, when the circle is completed by the

knife. The lower jaw must next be removed, beginning at G; and to do this correctly the dish must be turned. The palate is also considered a dainty, and a little of it might always be offered to each guest.

TO CARVE A LEG OR LOIN OF PORK.

In carving either of these the knife must follow in the lines marked out or scored by the cook, before the meat is roasted, on the skin which forms the crackling, the skin when roasted being usually too crisp to be conveniently cut through with the knife. It frequently happens that the lines scored on a leg of pork are too far apart for single cuts. When this is the case the crackling must be raised to enable one to cut thinner slices. Always cut the meat across the grain, not lengthways. A little seasoning should be placed on the side of the plate, also apple sauce, when served, which is usually the case, but it is better to hand both round in separate bowls.

TO CARVE RABBIT OR HARE.

In either case separate the legs and shoulders, then cut the back part across into two parts. This is best accomplished by inserting the knife into the joint, and raising up the back by means of the fork. The back or fillet part is considered the best portion of a hare or rabbit.

TO CARVE A HAM.

Ham should be cut through to the bone first from the centre or near the thin end. The slices must be cut thin. Always commence cutting from the upper side. The fairest way by far, so as to serve fat and lean evenly, is to begin cutting from the centre of the thickest part, and to cut thin circular slices; by this means the flavour of the ham is far better, and it will prove to be the more economical mode of serving.

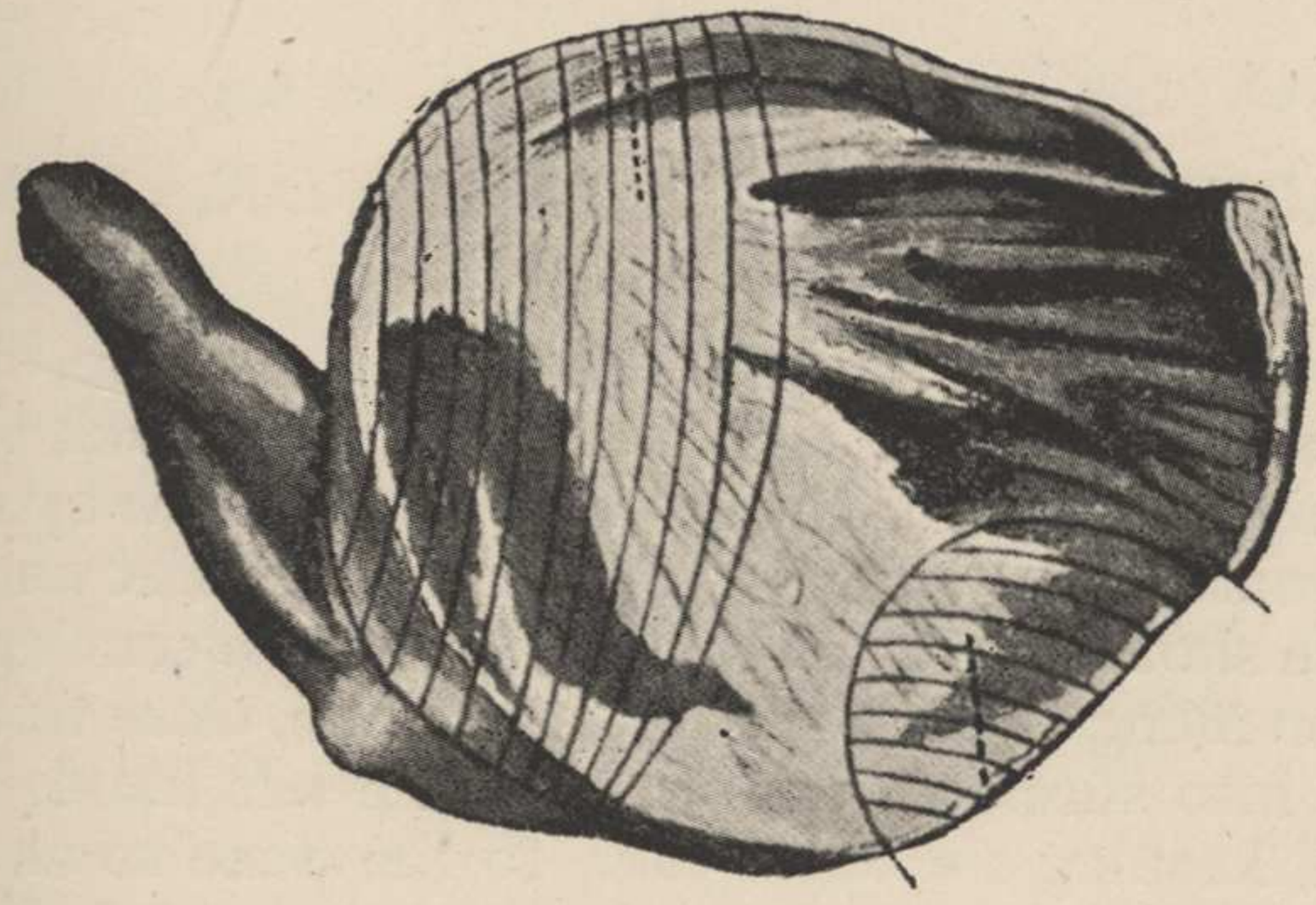
TO CARVE A HAUNCH OF VENISON.

First cut it across lengthways down to the bone, then turn the dish with knuckles furthest from you, and cut slices from the centre of either side of the cut first made, as deep as possible. The knife should be held in a sloping position when making the first cut. Venison should never be cut in very

thick slices, and plenty of good gravy should be served with each portion. See that both meat and gravy are very hot, and that some red-current jelly is handed round at the same time.

TO CARVE A SHOULDER OF MUTTON.

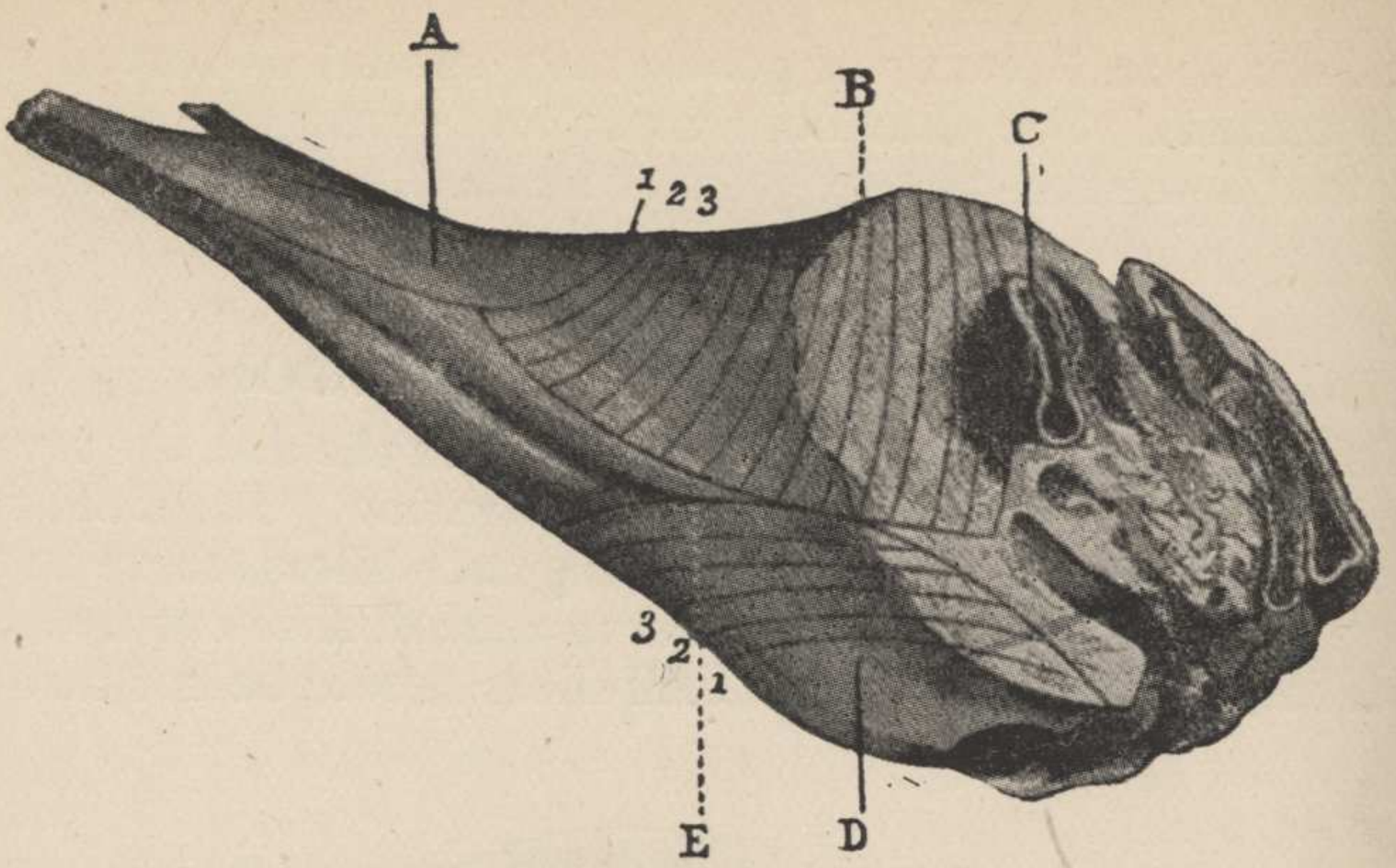
This joint is usually sent to table lying on the dish the reverse side to that which is shown in the illustration. It should then be turned over. Commence carving into slices, more in the shape of a wedge at the end. Serve a small slice cut from the bladebone end to each guest. All slices should be cut through



to the bone, as shown in the illustration. The under parts of a shoulder are considered the most delicate, but a carver should, when possible, ascertain the wishes of those he is cutting for.

TO CARVE A LEG OF MUTTON.

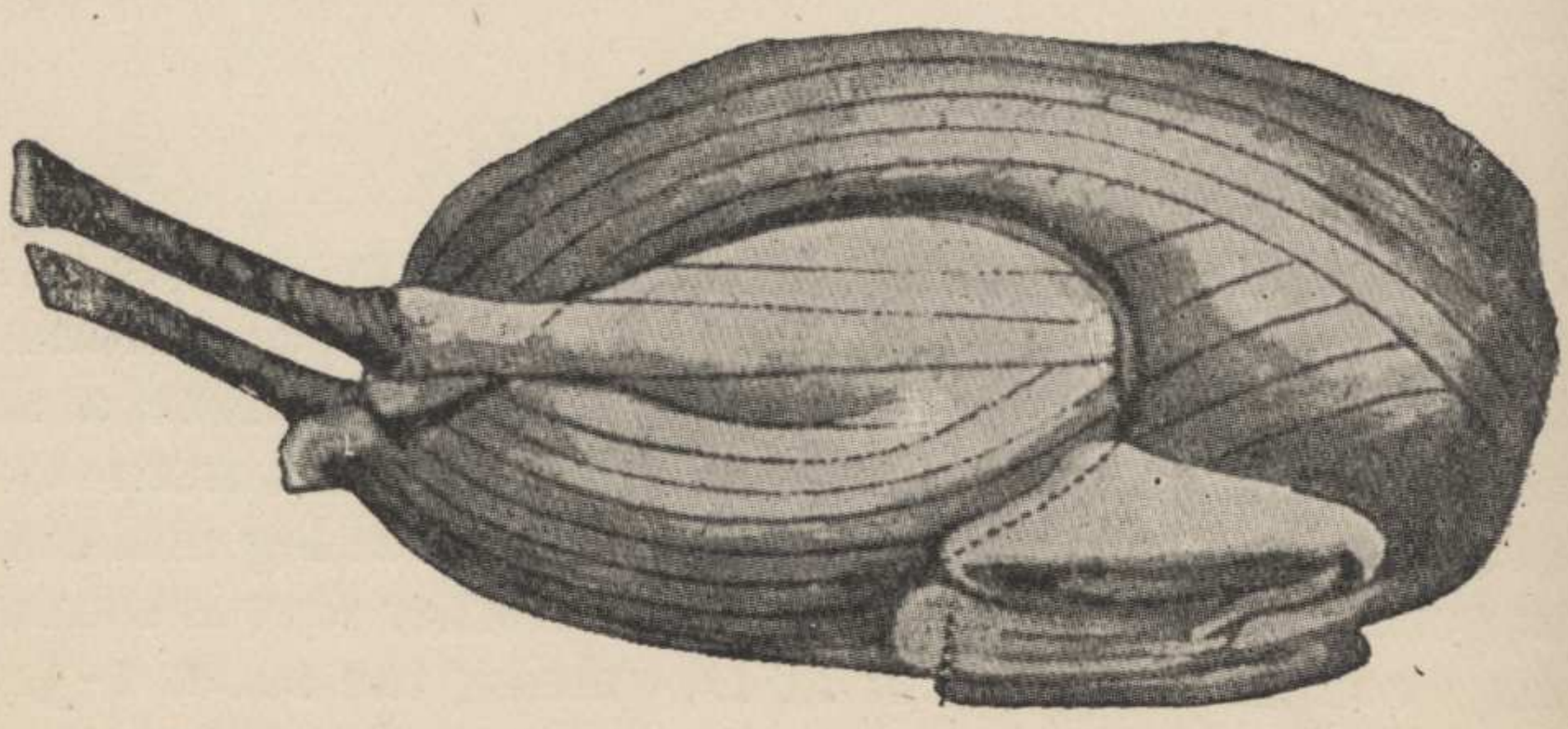
The simplest way to carve a leg of mutton is to take hold of the bone end with the left hand, to cut the portion marked A with a firm stroke of the knife; next to make a sharp incision down to the bone at B, cut slender slices from A to C, then loosen the slices from the bone, turn the leg and cut the under portion in the same manner. Another way is to reverse the leg, commencing to cut at D, cutting the slices 1–3, and then proceeding in a similar way as above described.



Leg of Mutton. (*See* previous page.)

TO CARVE SADDLE OF MUTTON, LAMB OR VENISON.

In many establishments a saddle of mutton, lamb, or venison is cut into slices lengthwise, i.e., from neck to the tail end. This is considered the correct way, but it is by no means an economical one. After having carved the fillet underneath, the saddle should be turned so as to facilitate carving. Make an incision along the top with a sharp knife, close to the bone, then cut into slices, commencing at the left hand, from the neck end, keeping the knife close to the bone so as to avoid waste in carving; the slices should be about half an inch thick. The chump end slices near the tail need not be cut quite so thick. A good gravy and red-currant jelly should always be served with this roast.



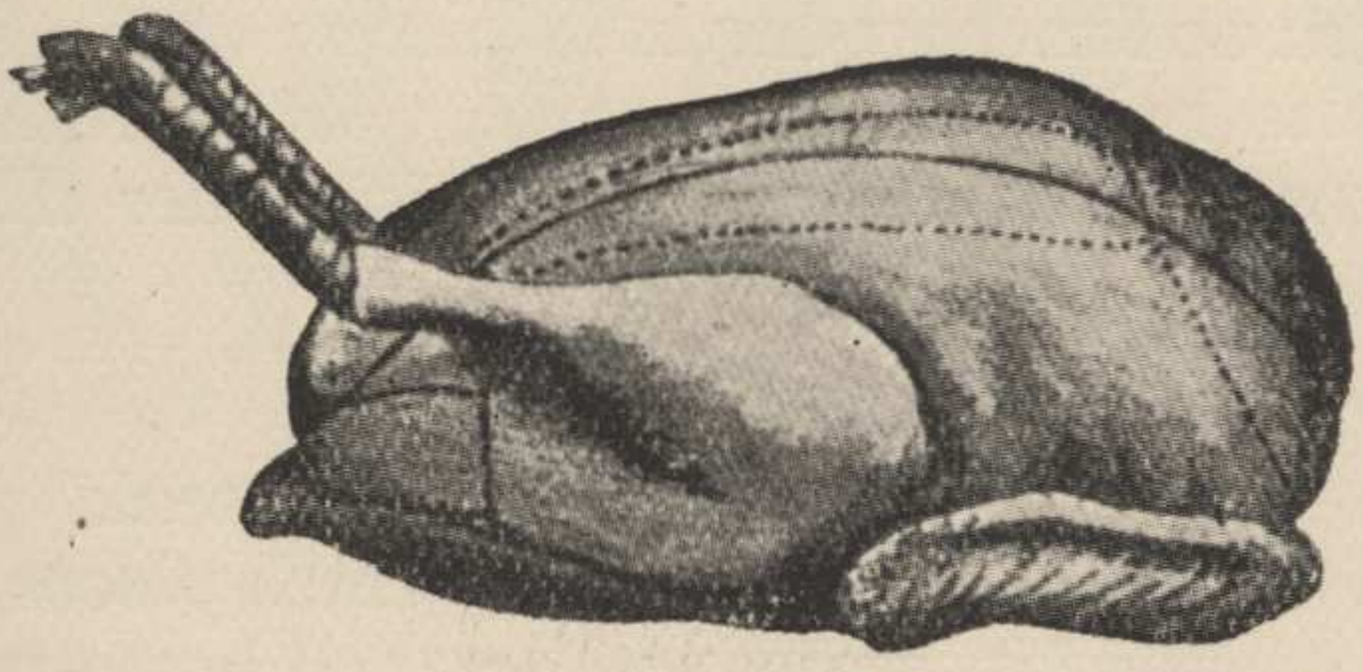
Turkey poult, showing sectional lines for carving.

TO CARVE A TURKEY.

A turkey is usually large enough for a small company, so that the breast and wings, which are considered the best parts, generally suffice. The slices should be cut from each side of the breast alternately, beginning close to the wing. A little stuffing or a small piece of liver ought to be served to each guest. The manner of cutting the slices is shown in the illustration. When it is necessary for the legs to be carved they should be severed from the body and then cut into slices.

TO CARVE A FOWL, CHICKEN, OR CAPON.

These birds, when large, may be carved as a turkey. When the wings are severed they should be cut rather small, the breast should be cut in slices, and the drumstick separated

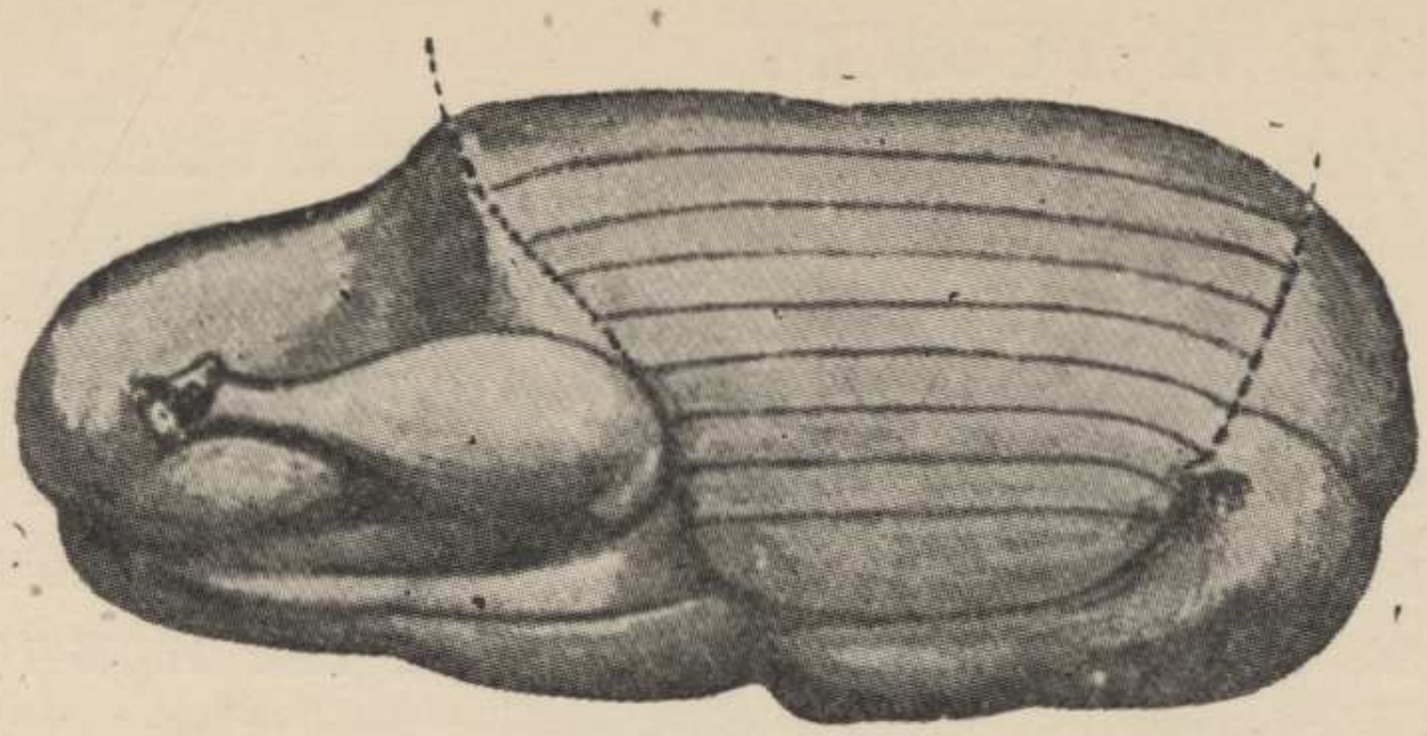


Chicken.

from the remainder of the leg. The thigh of one of these birds is nearly as tender and white as the wing, and may be offered to anyone, of either sex, who likes a generous helping. The illustration indicates how the breast should be carved after removing the leg.

TO CARVE A GOSLING OR GOOSE.

A gosling, if large and plump, may be carved as a goose, in neat slices indicated by lines. When small, legs and wings should be severed as when carving a duck, and each side of the breast removed whole, and afterwards divided should it be too large to be served as one portion. The members of a goose are, as a rule, too large to be served whole, therefore, after removing the leg, the breast and wing should be cut together in slices, as shown by lines in the illustration.



Gosling, showing sectional lines for carving.

TO CARVE OX-TONGUE.

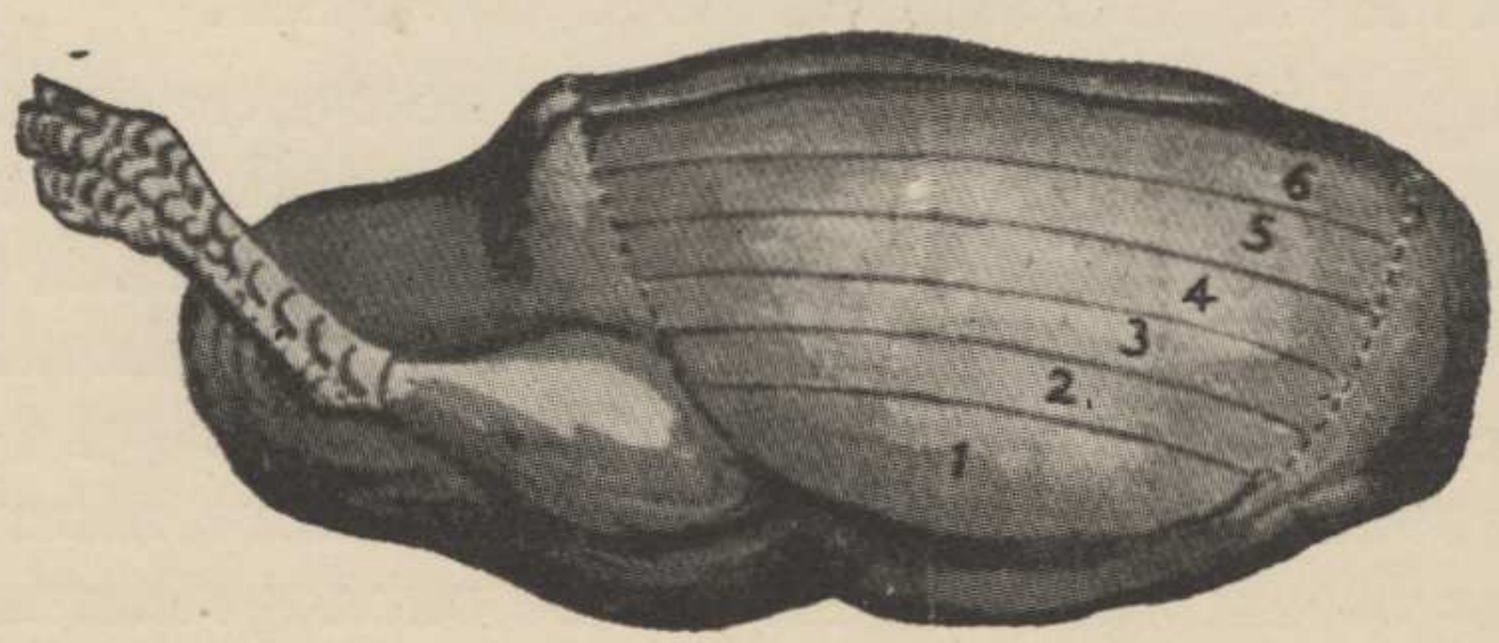
Commence cutting from the middle of the tongue ; cut the slices not too thin, and take them from each side, being careful not to cut the slices through to the bottom part of the tongue. The extreme end of the tip and the lower part of the tongue are generally used up for chopping in salpicons, etc. A little of the fat should also be put on each plate. When rolled tongue is served it must be cut horizontally into rather thin slices.

TO CARVE STEAK.

This is a very simple matter ; rump steak, porter-house steak or sirloin steak is cut into fairly thick pieces right across the steak. A little fat, gravy and scraped horse-radish should accompany each portion.

TO CARVE A DUCKLING OR DUCK.

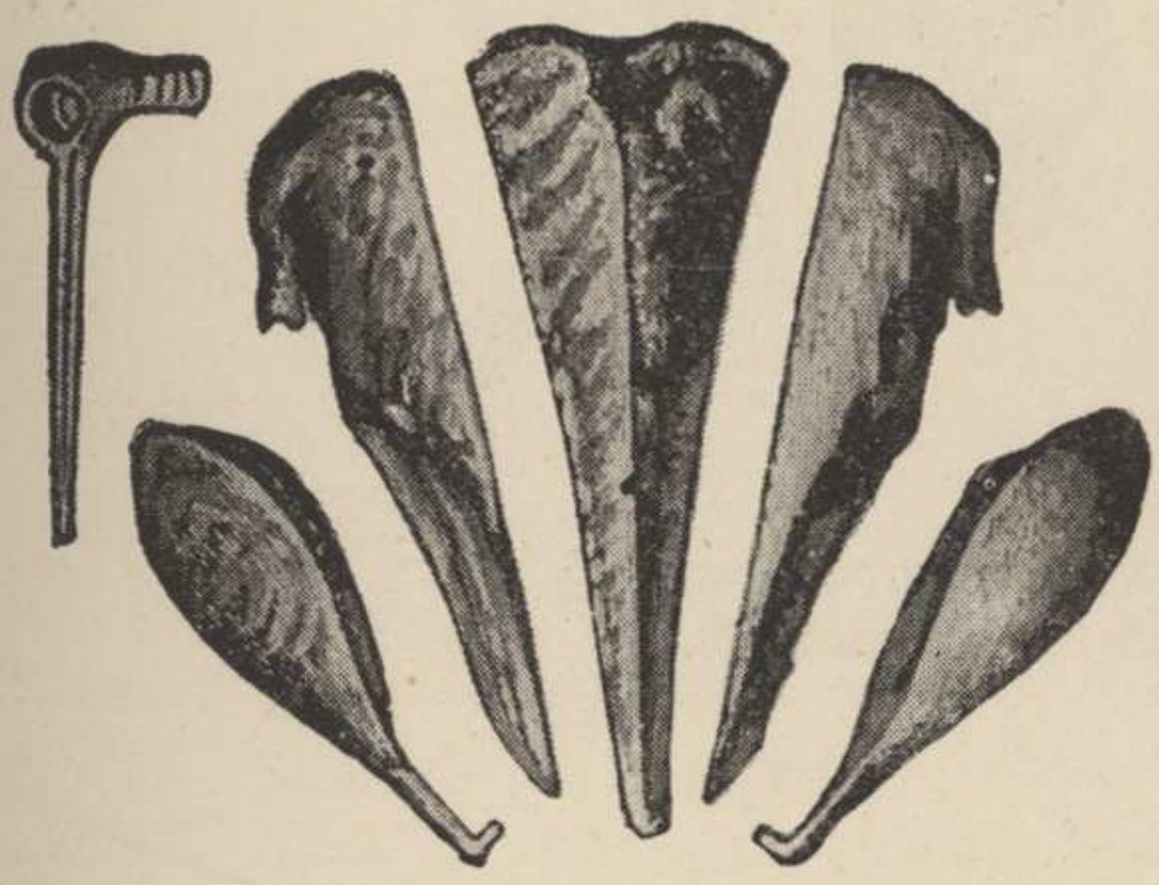
The wings and legs of both duckling and duck should first be severed. The breast should then be sliced in the direction indicated by the lines in the illustration shown, or each side of the breast may be left whole when the bird is lean or small.



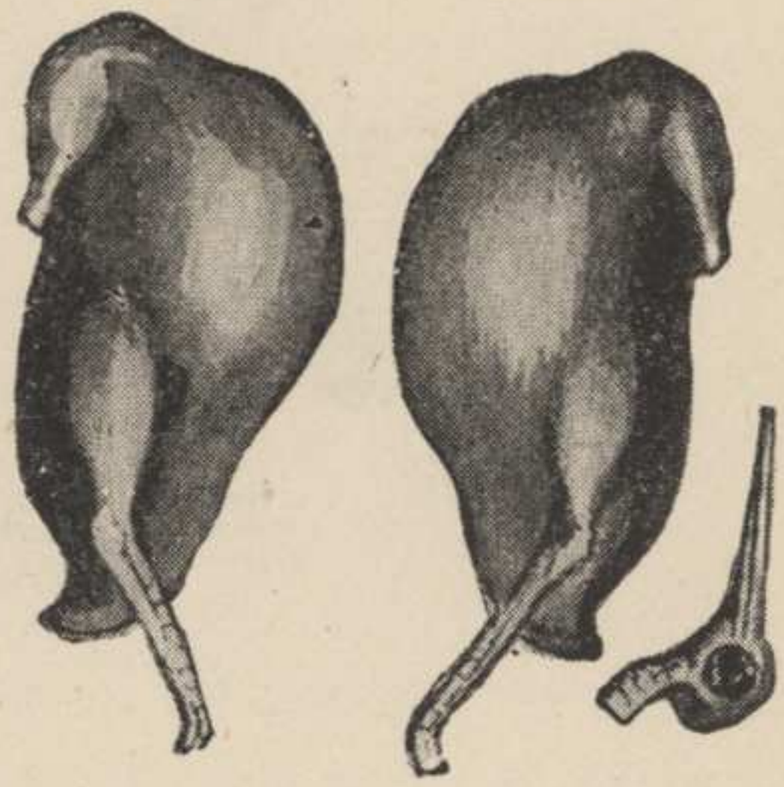
Duck, showing sectional lines for carving.

TO CARVE A GROUSE, PARTRIDGE, PLOVER, BLACKCOCK, PTARMIGAN, WOODCOCK, AND OTHER SMALL BIRDS.

These birds are cut up in the same way as is a fowl, and unless too small, as would be the case with snipe and quails, they may be cut into quarters, otherwise in halves. Some birds are cut so as to make three portions. The backbone of a woodcock is considered by some epicures a titbit, whilst others consider the thigh to be the most delicate morsel. In other



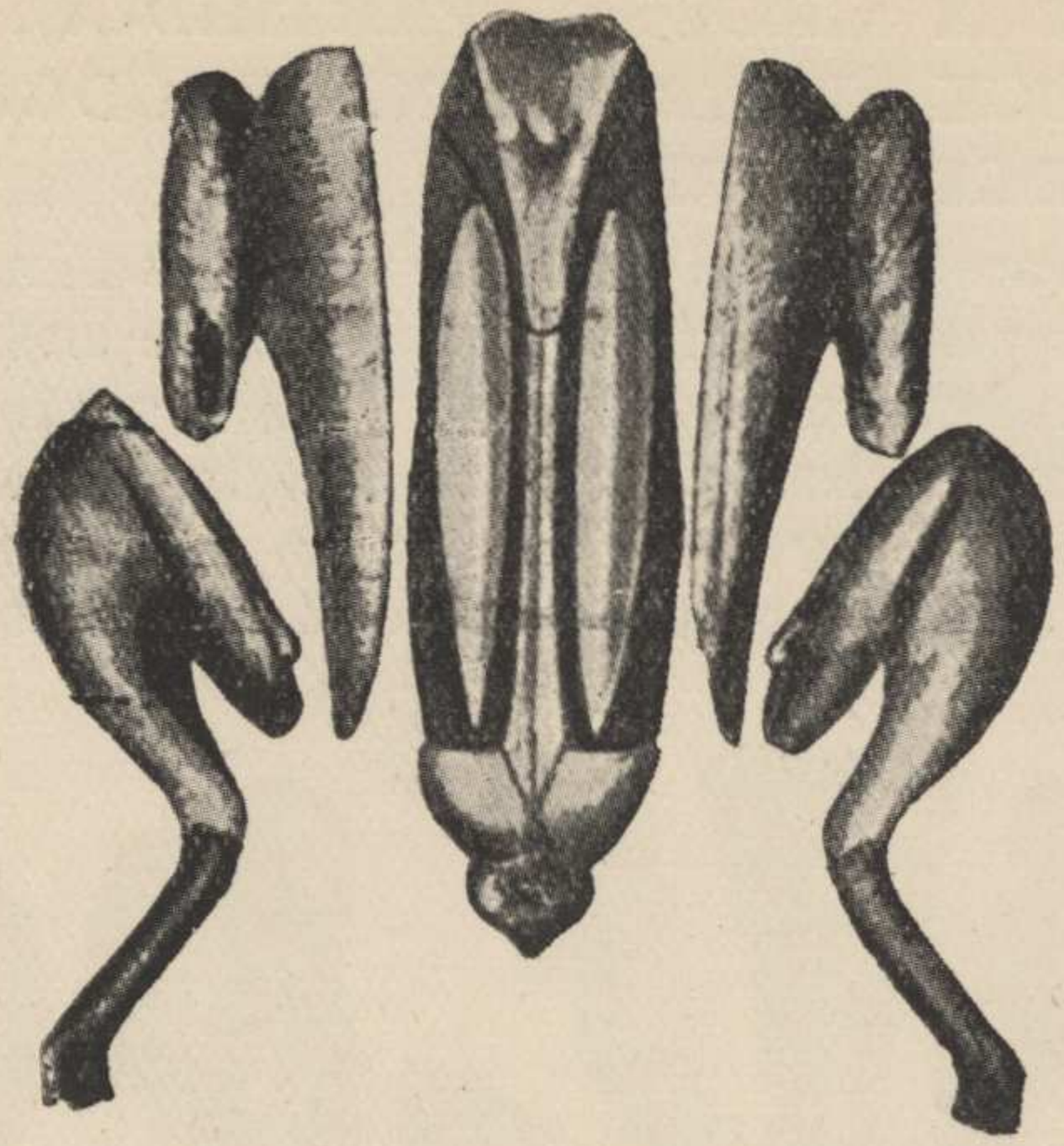
The correct way of jointing a small bird.



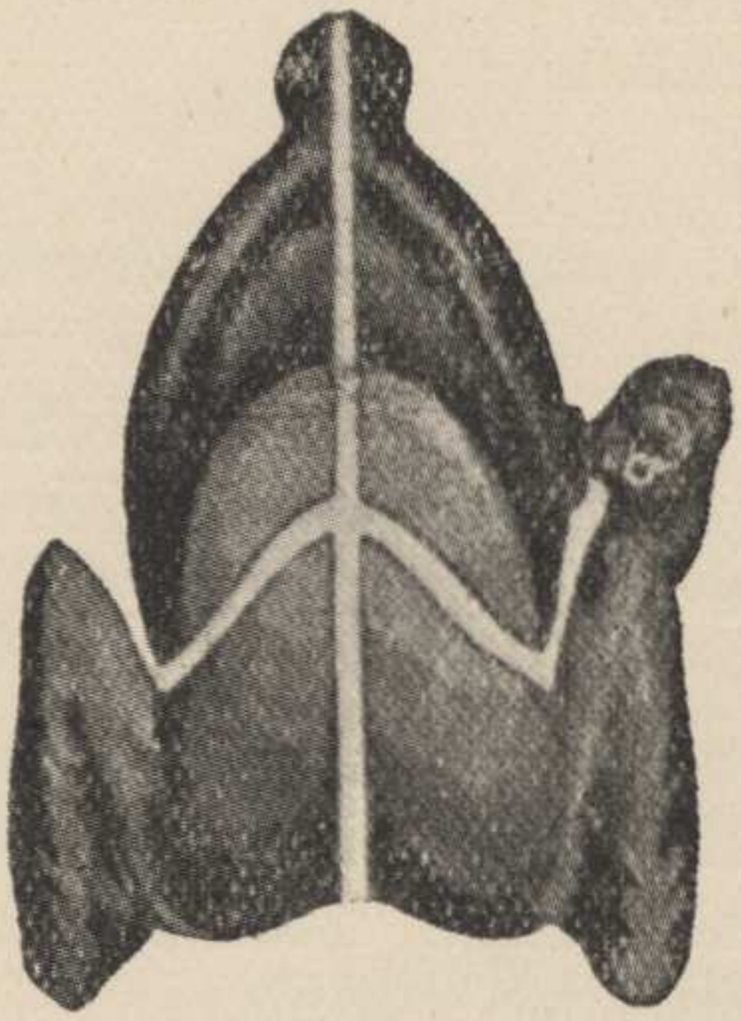
Woodcock, cut in half.

respects the breast and wing portions are accepted as the best bits of almost any kind of bird, tame or wild. When the birds are very small, as in the case of Snipe, Quail, etc., a whole bird may be placed on a gentleman's plate, but in helping a lady it will be much better to cut them quite through the centre, completely dividing them into equal and like portions, and to put only one half on the plate. The diagrams on pages 67 and 68 illustrate the various parts of pheasant, pigeon, woodcock and snipe as they should look when properly carved or jointed.

Small birds are generally served on toasted bread, which should be seasoned with some of the dripping obtained whilst roasting. A small piece of toast should accompany each plate, also some brown (fried) bread-crumbs, bread sauce and gravy.



The correct way of jointing
a Fowl or Pheasant.



How to divide or cut up a
Pigeon into four portions.

HINTS ON TABLE DECORATION

TABLE decorations have become much more refined and artistic during the last decade or so. The garish plush and velvet "centres," the sheets of looking-glass, and the heavy epergnes of an earlier period are now entirely replaced by folds and loops of many-hued soft silk ribbons, whilst the plain white damask, fresh from the hands of a first-rate laundress, is being more and more relied upon as the most appropriate background for foliage and sprays.

It is no longer considered the thing to leave this matter in the hands of servants. Not only does the lady of the house make herself responsible for the decorations of her own dinner-table, but society hostesses, during the season, vie with one another over their smart dinner parties, as to who shall achieve the most startling results. Women, gifted with artistic ability, can make quite a fair living out of this interesting occupation once they have obtained a connexion amongst a few good houses.

FLOWERS.

Nature, at every season of the year, yields something that can be utilized in table decorations. During the autumn and winter months, when flowers are scarce, most excellent substitutes are forthcoming if one has but the ingenuity to adapt what Nature provides ready to hand at these seasons. Take, for instance, the lovely leaves of the common garden carrot, which, in the fall of the year, turn to exquisite shades of yellow, orange and red. The gradations of colour which develop in this simple foliage are indescribably varied and beautiful, and when relieved by anemones, single dahlias, camellias or any other blossoms of colours to accord with their tones, the effect is enhanced considerably.

AUTUMN LEAVES.

A pretty combination in autumn may be effected with these carrot tops combined with Guelder rose leaves and berries,

some selected light green trails of brambles, and branches of blackberry laden with fruit. Again, tinted oak and beech leaves, with a few of the dark rich tones of the copper beech, even without any berries, make a very pretty decoration. Another arrangement is one composed principally of fronds of bracken with a little copper beech introduced in the centre of the bracken. If economy is an object, it is easy enough to have flowers for nothing in the country. What prettier ornaments can we find for our table in spring than the wild flowers of that season, specially primroses and cowslips. In summer, what more cool and refreshing than water-lilies and grasses.

Other effective substitutes for flowers can be obtained from such growths as lycopodium moss, virginia creeper, scarlet rowanberries, cape gooseberries, heather, and even the common parsley silvered by the frost, whilst at Christmas-time the whole scheme might be rendered in holly, ivy and mistletoe, if strong, warm colouring and a thoroughly seasonable treatment be desired. Candles or lamps with "icicle" shades, and whitewashed twigs cunningly arranged in the centre will give a fittingly wintry appearance to the whole table.

As to the flowers, there is no end, of course, to their beauty and variety, and there is not the slightest need to go out of one's way to procure exotics, since flowers are always most beautiful at their proper season, and in their own land. Their arrangement, which nowadays is kept low, an immense advantage from a conversational point of view, is naturally a matter of individual skill, whilst there is quite an art in the selection of the necessary vases.

Flowers with strong scents should be avoided, as they frequently produce faintness in a heated room. Colours should never be mixed if possible, and it is safer for the same reason to keep to one kind of bloom. The chosen flowers should be given their own foliage, but when this is not practicable, leaves of lighter shades of green naturally suggest themselves, such as smilax and asparagus fern. Flowers and candle shades—for subdued candle light is often chosen for a dinner table—should match in colour, and very frequently, as far as is possible, the dessert likewise.

This last may also form a part of the decoration of the table, though some people only have it brought forward at the close of the courses. Fresh green leaves, partly hiding the contents



A Dinner Table for Six Persons.

of the dishes, will add greatly to its appearance, whilst fancy silver dishes containing bon-bons, salted almonds, olives, etc., are arranged amongst the floral decorations from the very beginning.

BULBS.

Bulbs, raised in brightly coloured china and earthenware bowls, afford a very beautiful means of decoration at a time when other flowers are very scarce and dear. The bulbs must be planted in the bowls and kept in the dark until the shoots appear above the earth, when the bowls should be brought up into the light and warmth. Some little care is necessary to obviate a discord between the hues of the bulbs in bloom and the bowls holding them. Plain black bowls eliminate all such difficulties and look well in any room.

FLOATING FLOWER BOWLS.

These are wide shallow bowls of coloured glass or pottery, black wedgwood being very effective. Only a little water is placed in the bowls, and the flowers, having had their stalks cut off quite short, are floated on the water. A brightly coloured bird, dragon-fly or butterfly may be fastened to the edge of the bowl, and will greatly add to the effect. The flowers should not be crowded—just a few interspersed with green leaves, and in this scheme of decoration, it is more than ever necessary to blend the colours carefully; in fact, it is perhaps safer to keep to one colour. Water-lilies, anemones, Christmas roses and such cup-shaped flowers are most suitable to this form of decoration.

As table-cloths are not always in evidence on dinner tables, one of these floating flower bowls, resting on a dainty lace mat on a beautifully polished table, has a very pleasing effect.

VASES AND WIRES.

If there are vases of all kinds to select from, then almost any kind of flower can be used, but few people have many sets for dinner-table decorations. Some prefer low decorations, others high ones, but there is one rule that should always be in force, and that is, that the flowers and their receptacles should never interfere with the line of vision, but be above or below it. Roses always look best in low stands or bowls, or in specimen tubes where only a single flower is placed. Wire

TABLE DECORATIONS



Cut Glass Floating Flower Bowl, Glass Flower Bowl with Electric Standard, Porcelain Flower Bowl, Alabaster Vases Illumined with Electric Bulbs, Decorated Electric Reading Lamps, Porcelain Floating Flower Bowl.

that can be easily bent is obtainable from any florist, and is particularly useful in arranging high arches, etc.; indeed, there is no limit to the ingenuity that can be displayed in obtaining pretty and novel effects with it.

ILLUMINATION.

A very effective table-centre is provided by an alabaster, crystal or coloured glass bowl or vase, in which an electric light bulb is placed. The soft hues that will radiate from the bowl render little need for any but very scanty additional decorations.

Table-cloths may be "electrified" so that electric candelabra, placed anywhere on the table may be illumined, and many novel and ingenious effects may thus be obtained.

Many hostesses, when giving a dinner-party, dispense with electric light or gas altogether, and simply rely on the mellow and subdued light of candles. The effect is very pleasing, but one word of warning—do not let the light be too dim, for very few people can enjoy a repast when they cannot see what they are eating! If the candle-shades are made to harmonize with the other table decorations, the effect will be greatly enhanced.

NAPERY.

Lace table-cloths, if placed over an under-slip which harmonizes with the colour of the floral decorations, may be very effective. Equal care should be taken to ensure that the dessert doilies are in keeping with the other table decorations, both in style and colour, just as the finger-bowls themselves should match the remainder of the table-glass.

If desired the table-cloth may be dispensed with, and small asbestos mats, covered by dainty lace doilies, are all that is required to protect the polished table from the heat of plates and dishes placed upon it. To be really effective the table must be kept highly polished, not always one of the easiest of matters, and the style of decoration must be most simple, a single vase or floating flower bowl in the centre, together with, perhaps, a couple of silver or cut-glass candlesticks.

A great feature of modern decorations is the distinctive character usually assumed on all special occasions. A pretty idea, during the summer months when strawberries are in season, can be carried out as follows: Everything has to be

ELECTRIC TABLE APPARATUS



Griller, Waffle Iron, Toaster, Milk or Water Heater, Coffee Percolator, Iron, Water Kettle, Tea Pot with Infuser, Hot Plate.

in either red, pink, or cream colour. The menu is printed in scarlet on cream-tinted cards, and some of the dishes are as follows: salmon darioles (moulds lined with pink aspic), chicken cream (into which some deep red tomato pulp has been incorporated), strawberry charlotte, strawberry cream and strawberry jellies; for dessert, strawberry ices are also included. The table decorations are planned with a similar object. Small bouquets of pink flowers, tied with cream or crushed strawberry coloured ribbon are placed in front or on the side of each plate, whilst the centre-piece of flowers is in harmony with the reigning colour.

Of late, however, there has been a tendency on these special occasions towards the achievement of somewhat bizarre effects, more curious than beautiful, as, for instance, at a recent annual dinner of the Leeds Masonic Golf Circle, when the table was converted for the time being into a miniature links.

The "North Pole" dinner given some years ago by the late Mr. George Kessler, the American millionaire, at the Savoy Hotel, was a similar display of fantastic extravagance. The centre of the banqueting table was occupied by the "North Pole," towards which the figures of Cook and Peary were seen racing over ice floes made of white chrysanthemums, whilst waiters, dressed in Polar-bear skins and hooded like real Esquimos, waited upon the guests.

DECORATIONS FOR A WEDDING BREAKFAST

are prettiest and most appropriate when arranged entirely with white flowers and foliage. Often the cake is decorated with the bride's bouquet.

TABLE NAPKINS AND HOW TO FOLD THEM

ALTHOUGH there was little refinement in the service of meals at the end of the fifteenth century, it is thought that table napkins were not altogether unknown at that time. They must, however, have come very slowly into general use, for they were not provided at public functions in the middle of the seventeenth century, except for a privileged few. Samuel Pepys tells us that when he attended a banquet at the Guildhall in 1663, the tables of the Lord Mayor and the Lords of the Privy Council alone were provided with napkins and knives. His diary reveals other customs of that age, for he adds : " I sat at the Merchant Strangers table, where ten good dishes to a mess, with plenty of wine of all sorts ; but it was very unpleasing that we had no napkins or changes of trenchers, and drank out of earthen pitchers and wooden dishes." In those days each guest was expected to bring his own knife and spoon, and use it throughout without change.

SIMPLICITY OF NAPKIN FOLDING.

The French take the credit of having first introduced the art of folding table napkins. At one time they used napkins very extravagantly, changing them at each course of a meal. They also appear to have exercised much ingenuity in folding them, and care in scenting them with lavender, rose-water and other perfumes suited to the purpose. During recent years, the trend has been in the direction of simplicity in table appointments, and napkins have been folded quite flat or in some simple design, as the " Slipper," the " Lunch," or the " Mitre." No doubt in time the pendulum will swing back and more elaborate designs will once again find favour, therefore it is necessary that any publication on the subject should make provision both for the present and the future. At all times, over-elaboration in napkin folding is in bad taste, and should be avoided by all with a high standard in such matters. In private dining-rooms and high-class public dining-rooms one

simple pattern is usually adopted to the exclusion of all others.

A great many consider it bad form to substitute the French word "Serviette" for its English equivalent. The term table-napkin is used by the manufacturers and vendors of the article, therefore it would be just as well if it were generally adopted. In any case, it is advisable that attendants in public dining-rooms should use the English term, and so avoid the possibility of giving annoyance to those who dislike the word serviette. Such trifling things annoy many who are only too ready to complain.

GENERAL DIRECTIONS FOR NAPKIN FOLDING.

To produce the best possible results it is necessary that the napkins should be perfectly square, slightly starched, and smoothly ironed. The usual size of the square is from 24 to 26 inches. The napkins should come from the laundry folded in three, with both selvedges on the outside, when they are to be used flat, or folded into the "Mitre"; but when they are intended for such designs as the "Rose," "Frilled Fan" and "Pyramid," it is better to have them folded into a large square, which may be done by folding them once lengthwise and once across. Considerable pressure must be applied at each stage of the process of folding. The thumb and palm of the hand answer fairly well, but when many thicknesses have to be flattened it is better to clench the hand firmly and very forcibly apply the lower part of it. While being folded, the napkins should be handled as lightly as possible and every care taken to avoid soiling them.

THE "SLIPPER" OR "CINDERELLA."

The following are the directions for folding a napkin into what may be denominated as the "Slipper" Fold:

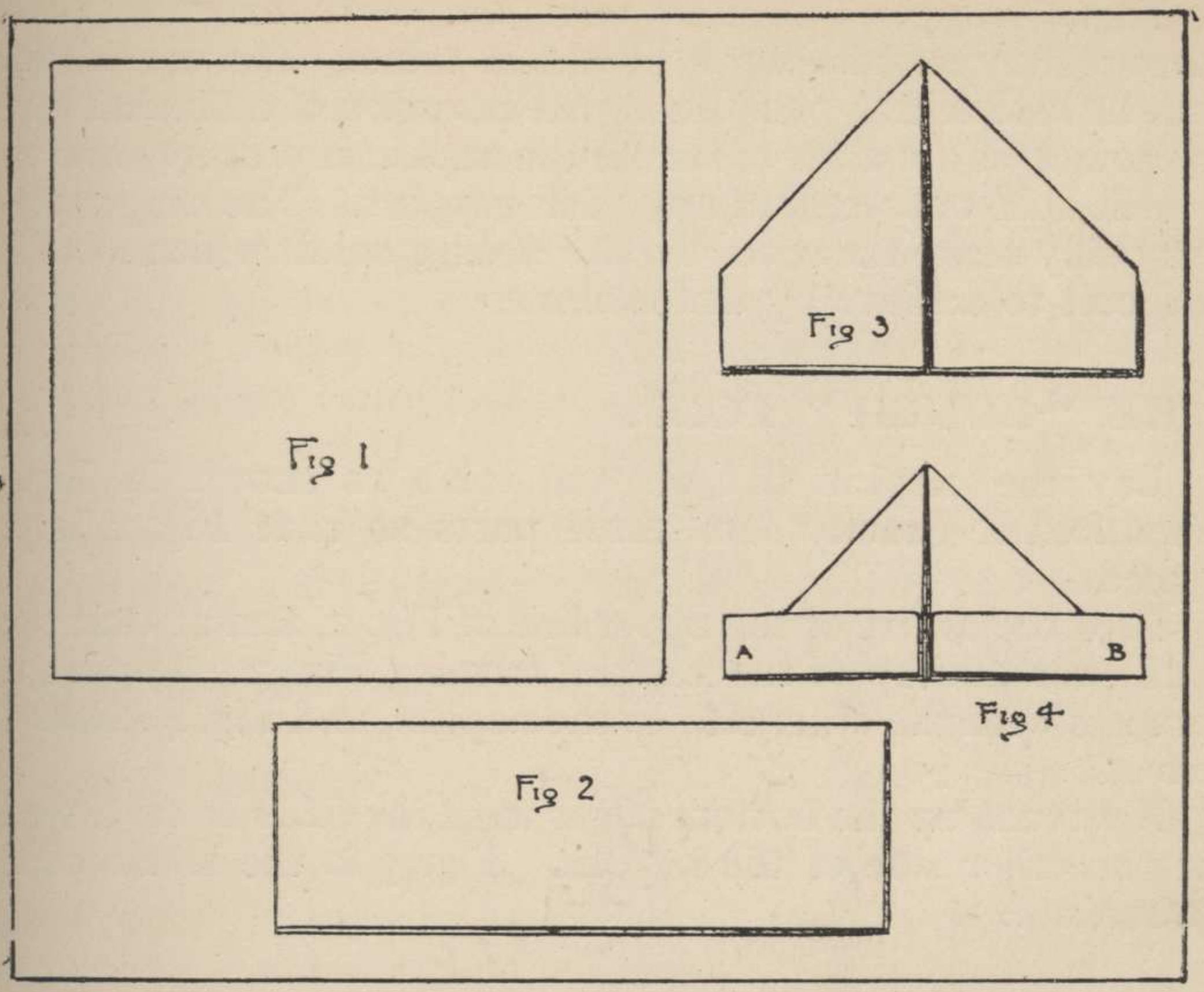
First lay the napkin out as Fig. 1.

Fold into three, producing Fig. 2. (Napkins are frequently returned from the laundry folded as in Fig. 2.)

Find the centre of the upper line of Fig. 2, and fold down the two halves of the upper line till they meet, producing Fig. 3.

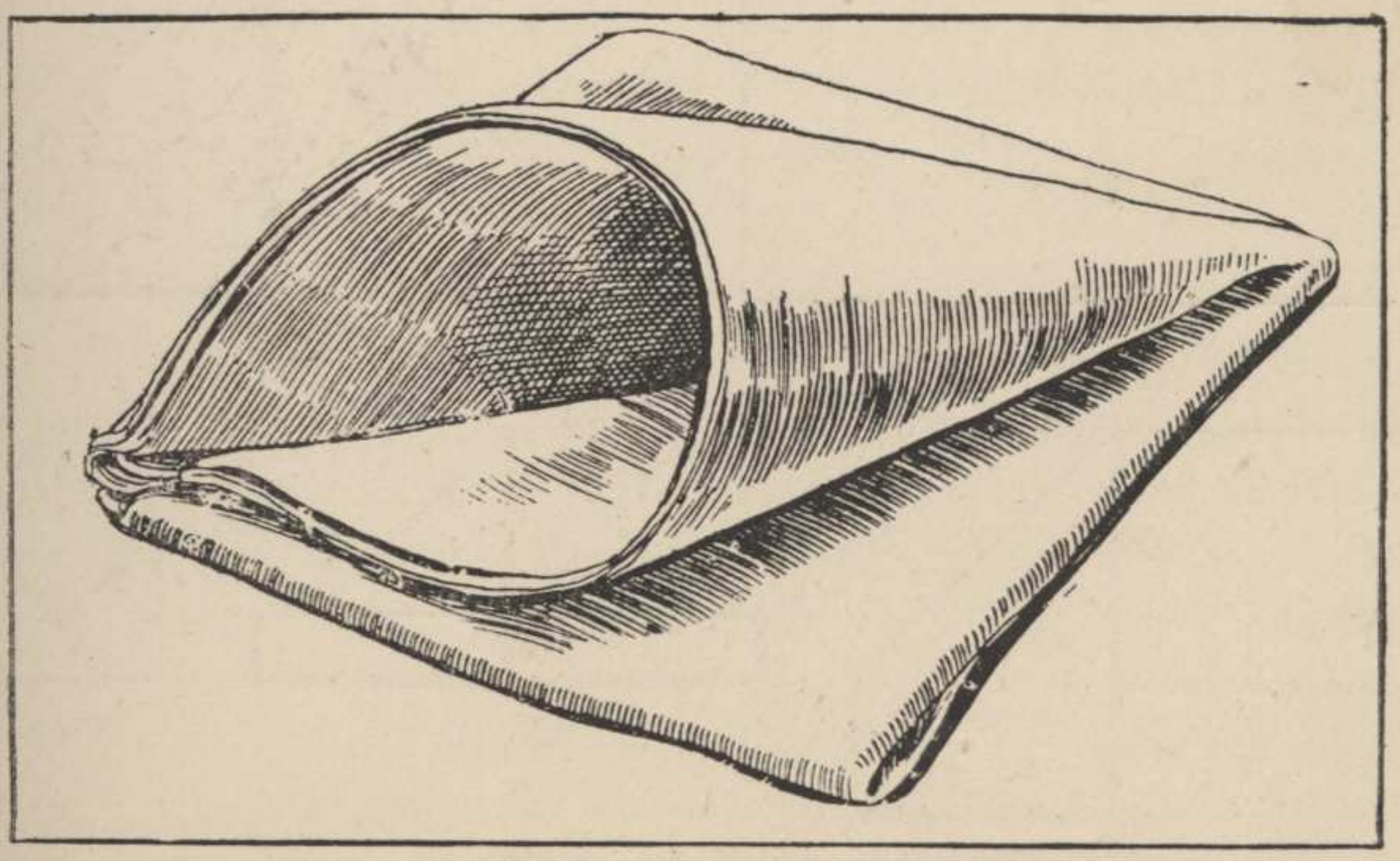
Place Fig. 3 on its face, and turn the ends up into two folds. The result is Fig. 4.

The next process is extremely simple in practice, but difficult to describe. It consists in laying hold with the



Diagrams for Folding the " Slipper."

fingers of the points marked A and B in Fig. 4, and tucking the corner of A into B. The result is that the lower part of the napkin, as seen in Fig. 4, bulges out, and the upper part, as seen in Fig. 4, joined below, becomes the lower part of the "Slipper," as shown in the illustration on this page.



The " Slipper " or " Cinderella."

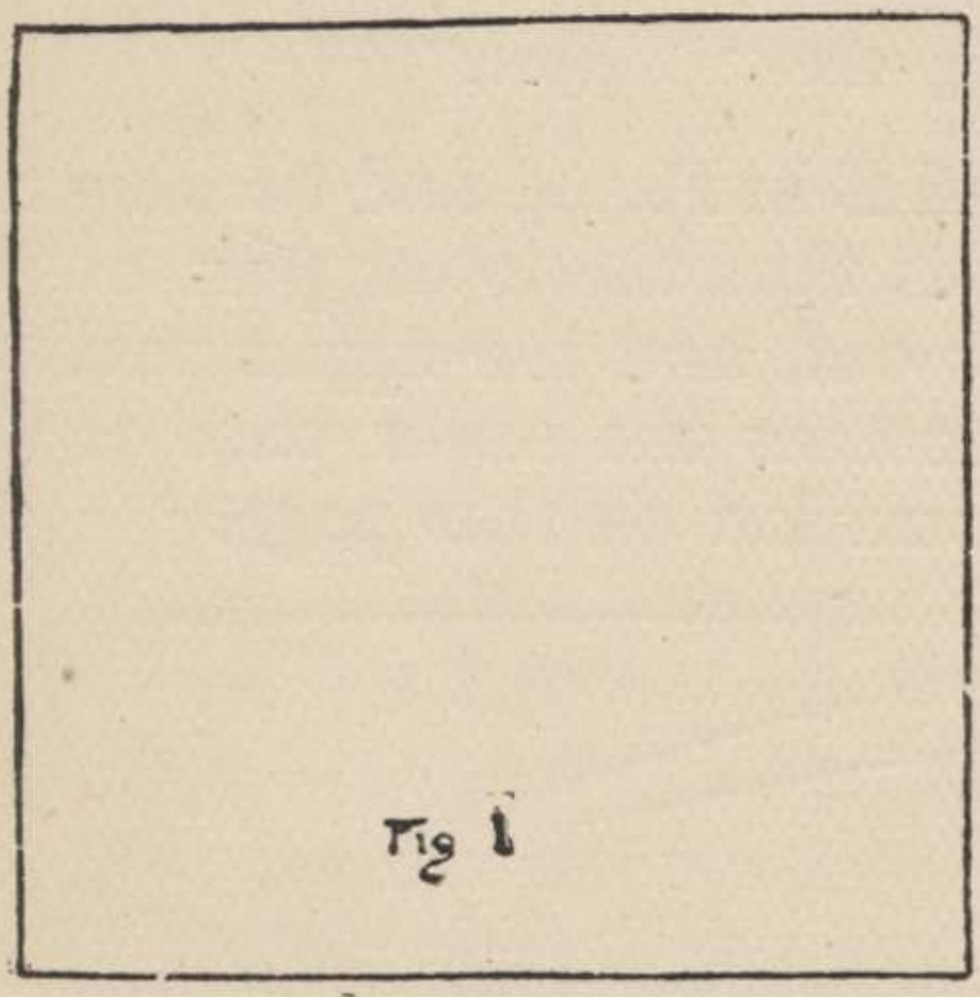
This "Slipper" fold is very simple to execute, and is particularly suitable for a breakfast table. The conical form can be held stiff in position by the insertion of a breakfast roll, although, as a matter of fact, if the napkin is properly starched it will hold out without any such support. The diagram will probably make the process quite clear, a result which would be difficult to achieve by words alone.

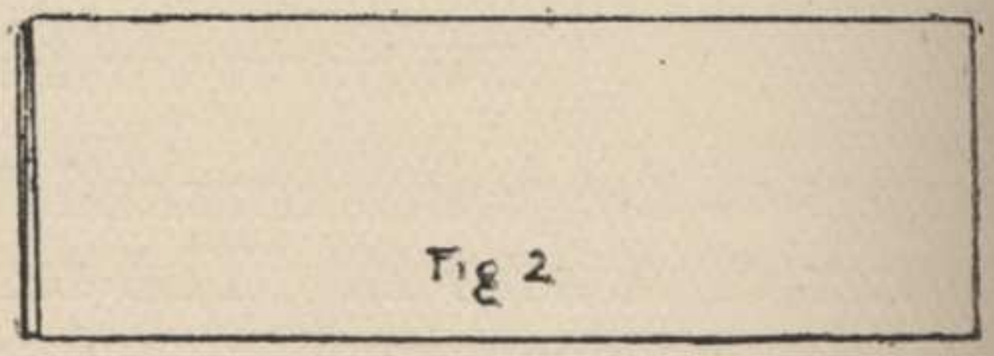
THE "LUNCH" FOLD.

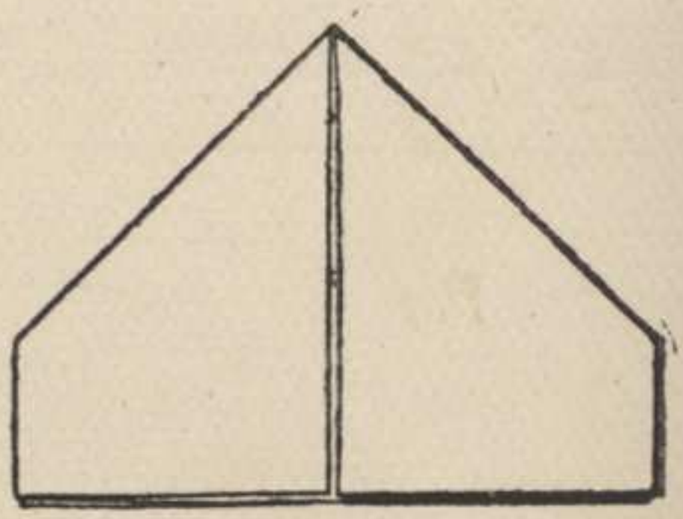
Lay the napkin flat on the table as shown in Fig. 1, then fold it exactly into three parts so that Fig. 2 is produced.

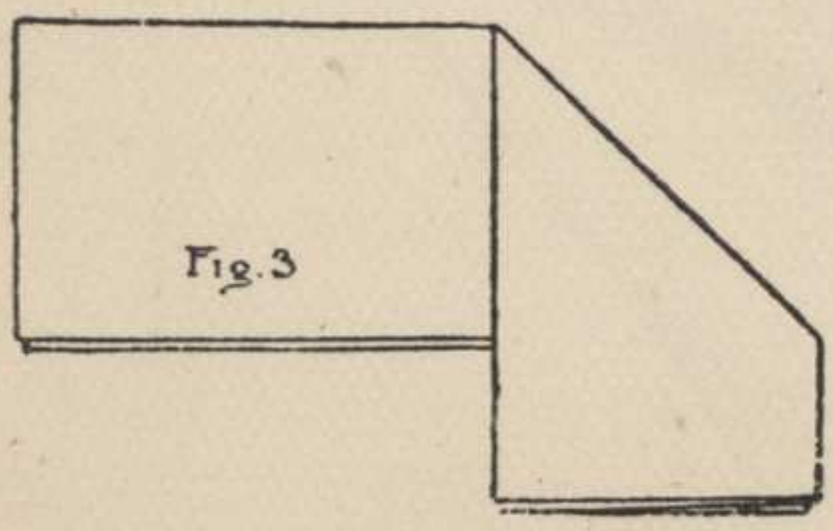
Find the centre of the upper line of Fig. 2, and at that point fold over the top of the napkin, forming Fig. 3. Repeat this process with the other side of the napkin, and Fig. 4 shows the effect.

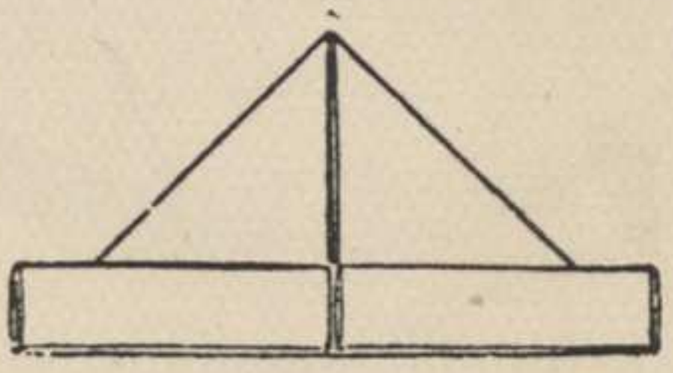
Now turn up the bottom edges until the folds lie on the edge of the other side of the napkin. Fig. 5 is the result of this procedure.











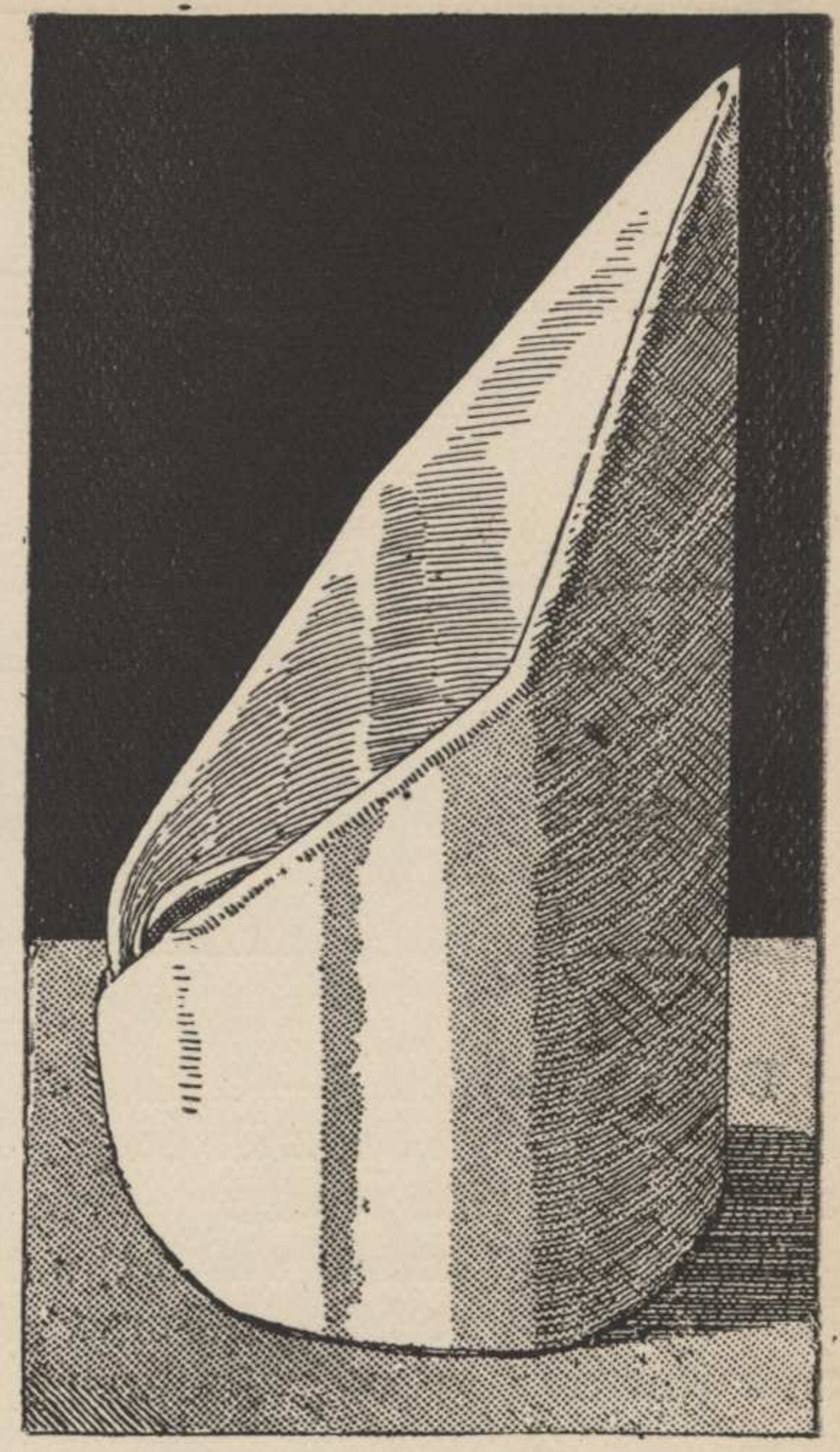


Diagrams for the "Lunch" Fold.

Taking the base angles of the triangle shown in Fig. 5, tuck them one into the other, thus forming the whole napkin into a kind of cylindrical shape, and producing Fig. 6, which is merely a plan of the larger drawing above.

The fold thus produced is quite simple, both in making and in final effect, and has thus gained the modest title of "Lunch," at which meal it most frequently appears.

To procure successful results at napkin folding, it is usually necessary to have a very well-starched napkin, but we may remark that this is not so imperatively necessary in the task described above.



The "Lunch" Fold.

THE "MITRE."

This napkin fold is one of the most familiar and most popular forms associated with the dinner table. The folding of the "Mitre," though apparently simple, would greatly puzzle most people were they set to solve the problem by themselves, but we think the accompanying diagrams and instructions which follow will render the operation perfectly straightforward and easy.

First, lay the napkin open on the table, as in former cases, and bring the bottom edge over in one fold, reducing the size of the whole by one-third, and producing Fig. 1.

Fold the single layer of the upper half—really one-third of the whole—under the two layers of the lower half, giving three thicknesses of linen, and producing Fig. 2.

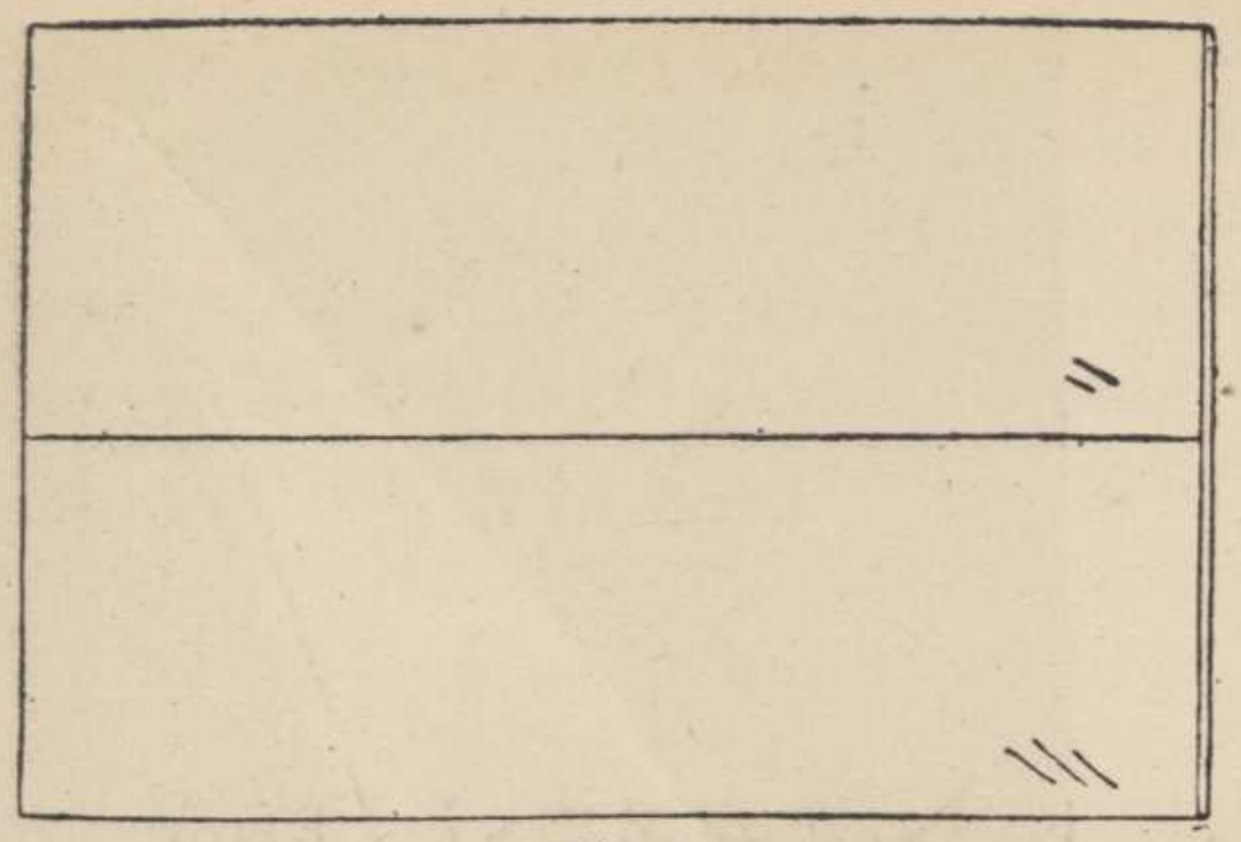


Fig. 1.

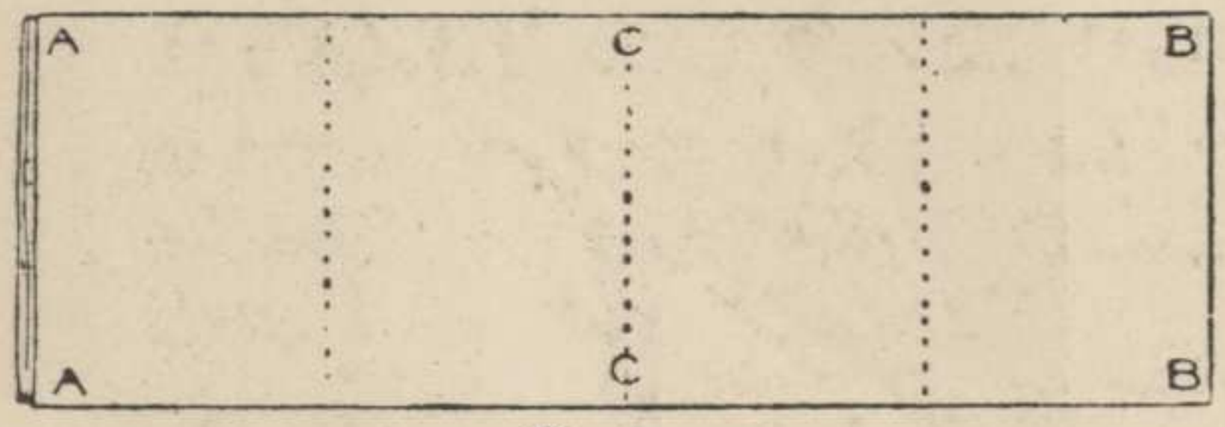


Fig. 2.

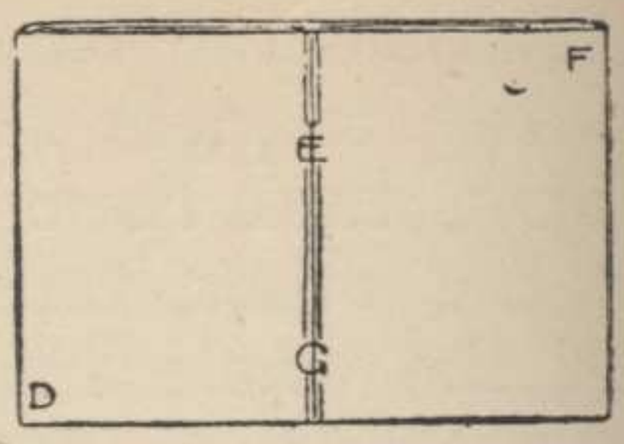


Fig. 3.

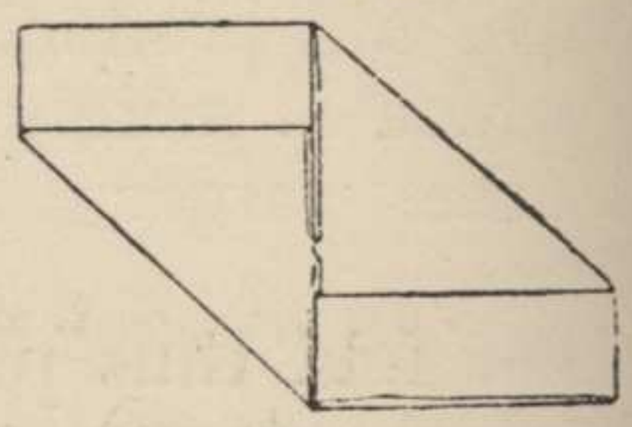


Fig. 4.

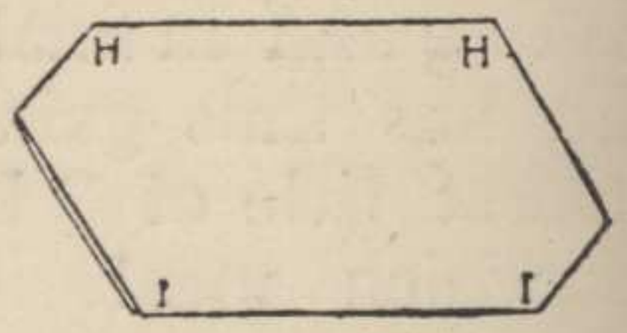


Fig. 5.

Bring the edge A A—taking all the three folds—to the centre line C C, and the opposite edge B B to C C in the same manner, and Fig. 3 is the result.

This is the form in which the napkin usually comes from the laundry, but we have thought well to explain fully each fold to avoid all possibility of error.

Having the linen satisfactorily folded so far, the corner F

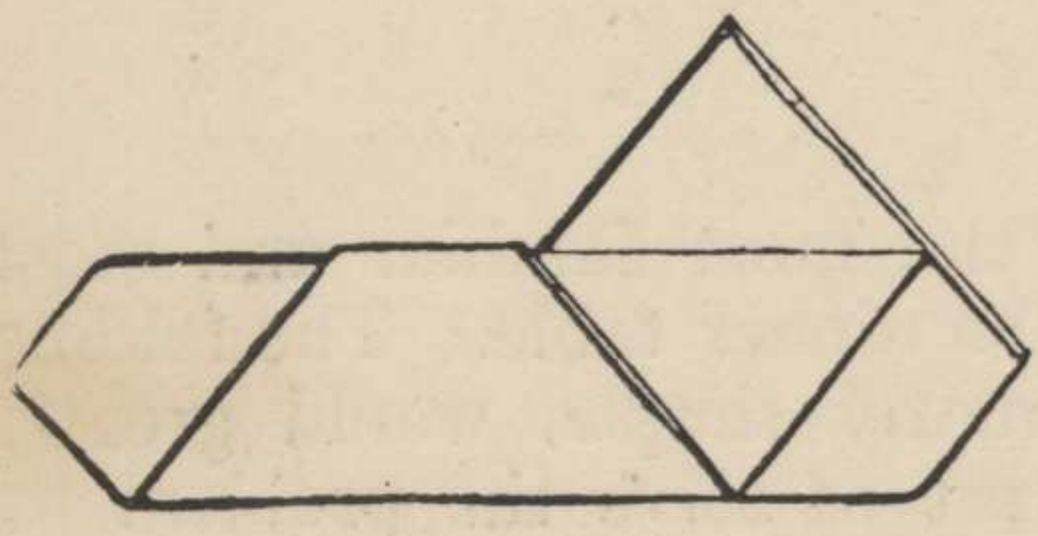


Fig. 6.

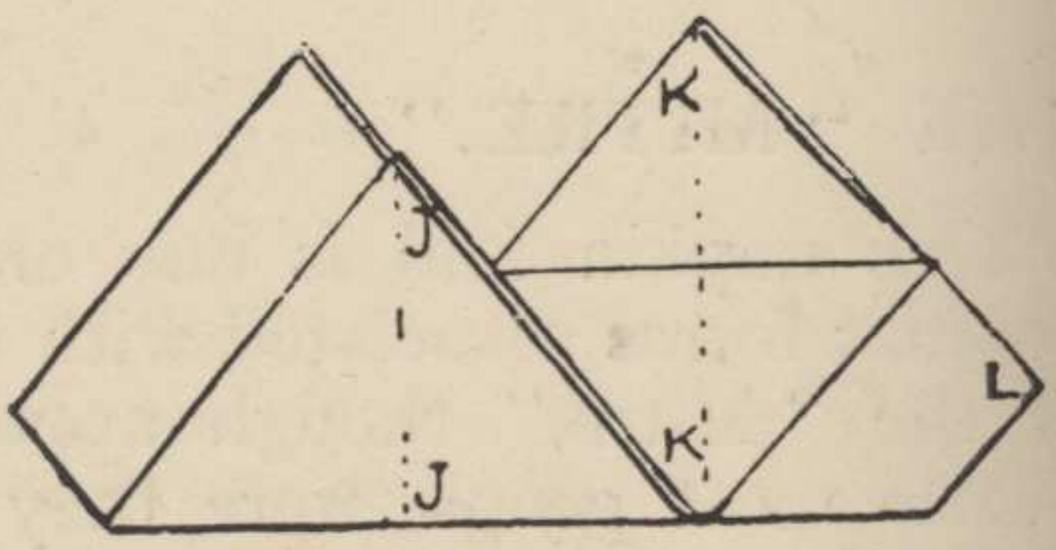


Fig. 7.

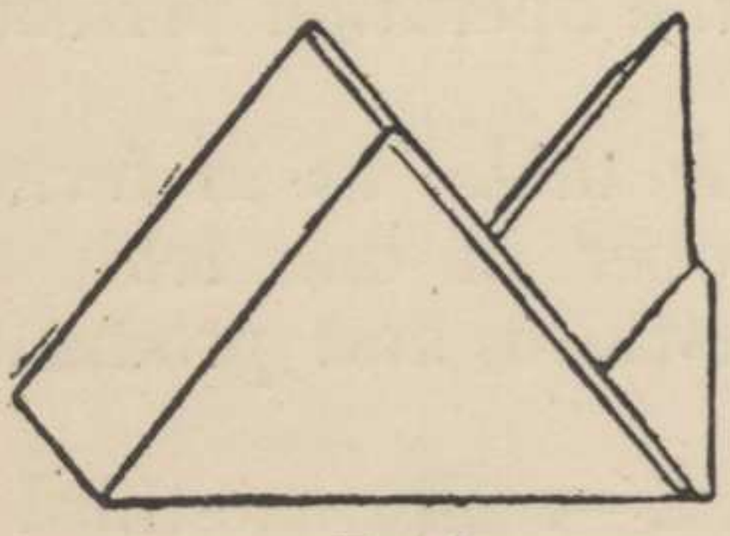


Fig. 8.

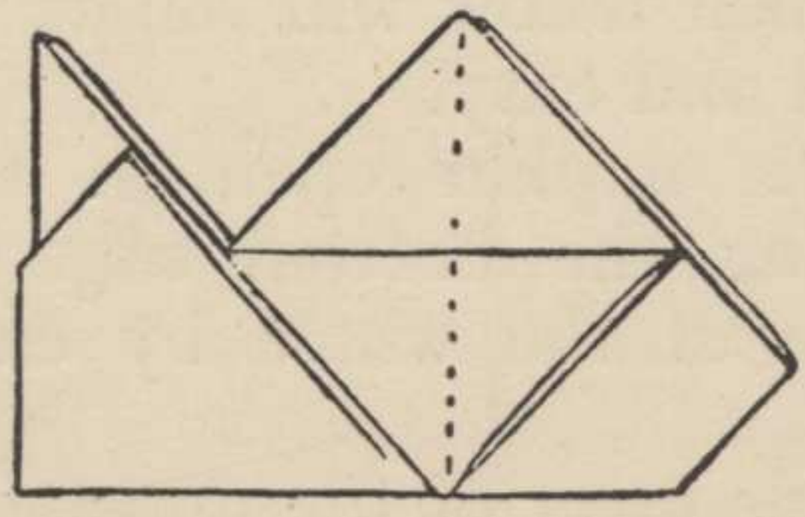


Fig. 9.

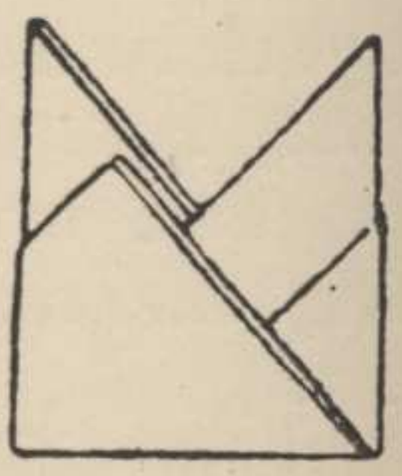


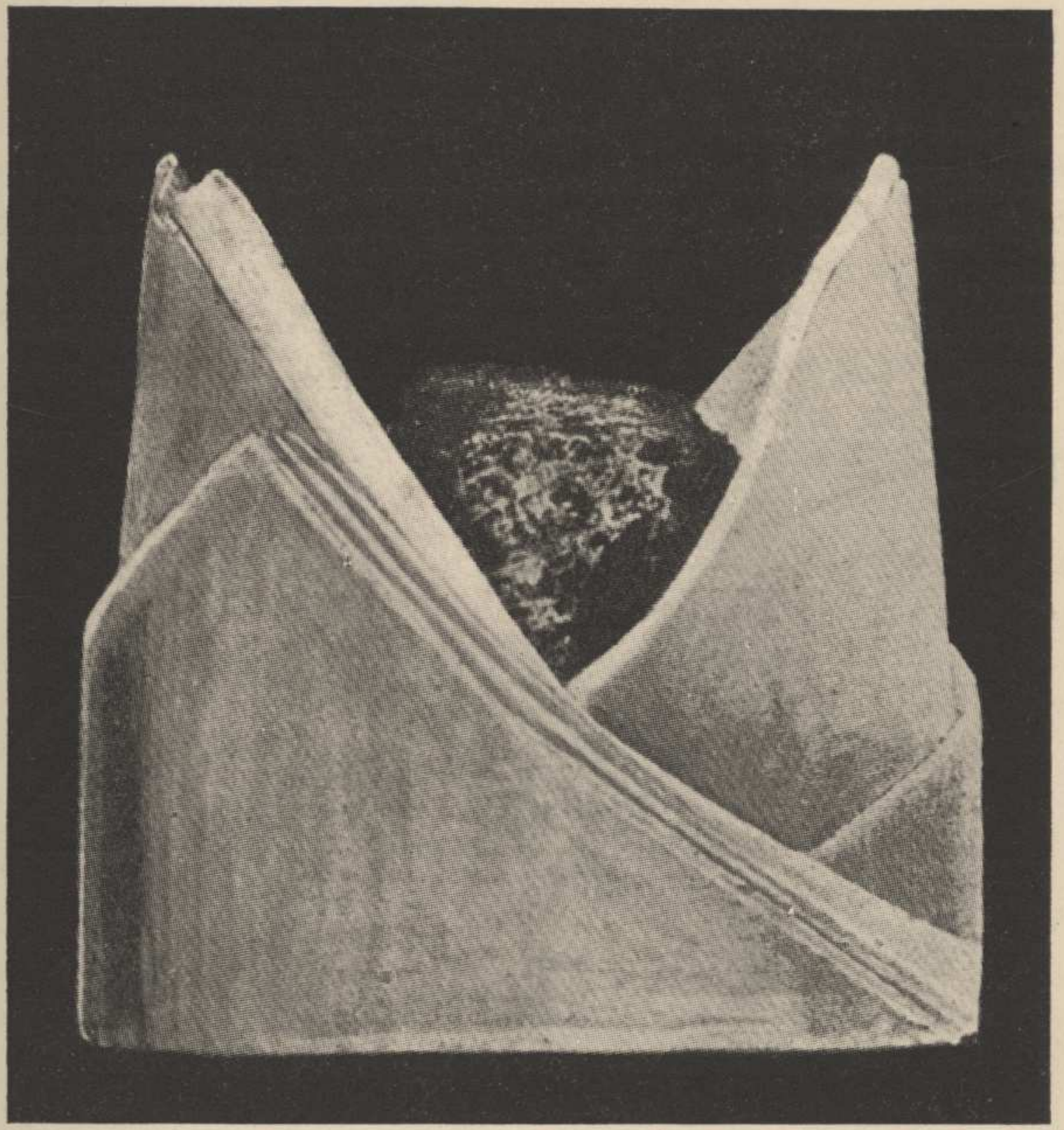
Fig. 10.

Diagrams for the " Mitre."

must be brought down to point G, and the corner D up to point E, with the result shown in Fig. 4.

Having firmly pressed down the creases, see that all the folds are perfectly accurate, and all the edges together, take this, and turn it completely over, laying it on the table with the edge H H from you, and I I nearest to you (*see* Fig. 5).

Now fold H H over towards you, so that it lies on I I, and Fig. 6 is produced.



The " Mitre."

By grasping this firmly, and again turning it completely over, you arrive at Fig. 7.

The line K K shows the crease upon which the right-hand portion must be folded, the corner L being brought across and tucked in under the triangular folds marked J J—result, Fig. 8.

Turn this completely over, and you have Fig. 9, ready for the final fold.

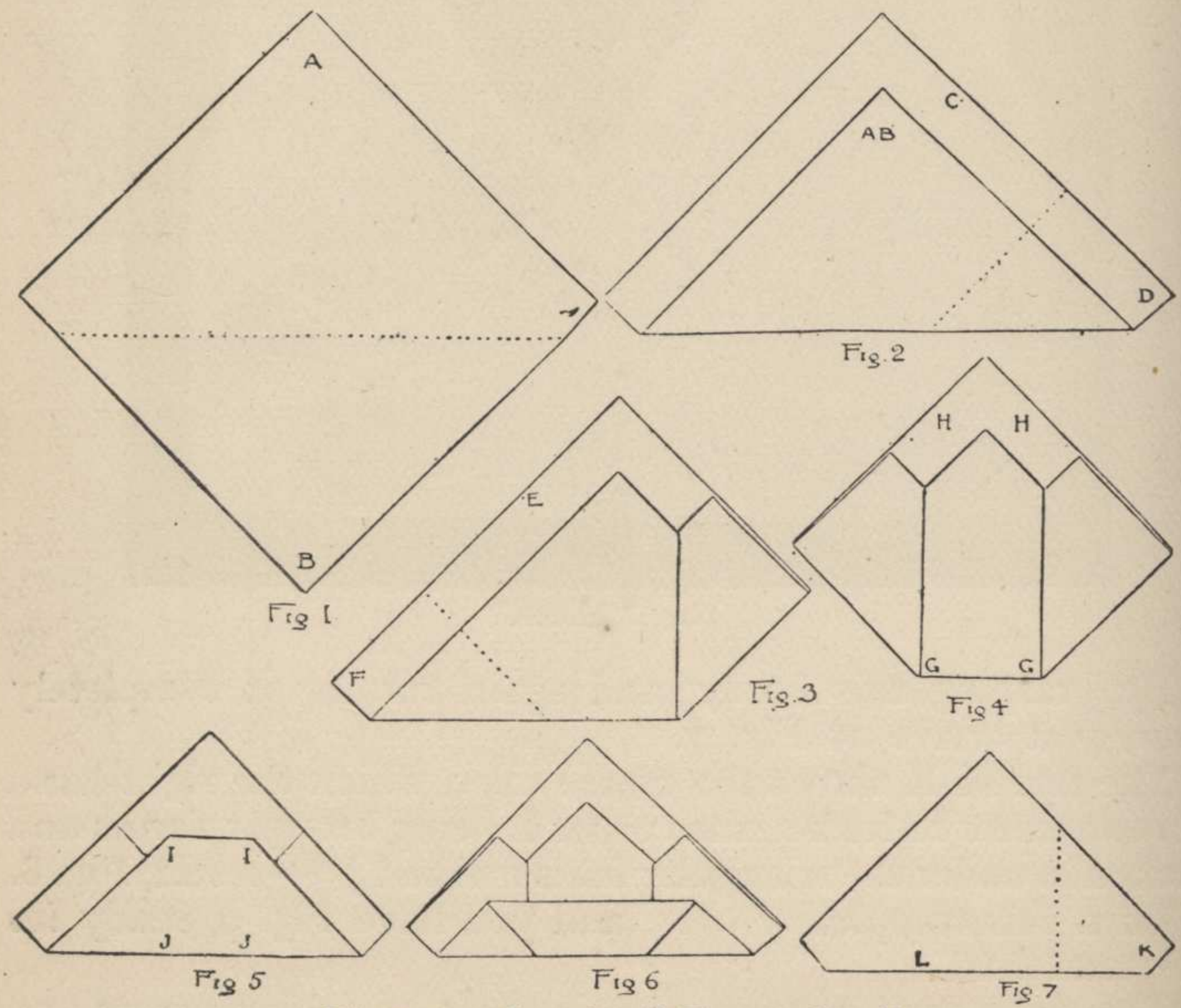
The right-hand portion of this must be folded across and

tucked in, exactly in the same manner as described in reference to Fig. 8, and the "Bishop's Mitre," as shown in outline by Fig. 10, and in facsimile by the actual photographic reproduction, p. 83, is nearly ready for the table. All that remains to be done is to take it in both hands, placing the fingers in the opening underneath, pressing them against the palms of the hands, which are naturally outside, and opening the device out to make it stand securely, and receive the roll generally placed therein. The knack of "opening out" successfully, without pulling the "Mitre" to pieces, will soon come with a little practice.

THE "FANCY CAP" OR "SALISBURY."

There are some points of resemblance between this and the "Mitre" fold, but the "Cap" makes a taller fold, and is more uncommon than the "Mitre."

Fig. 1. Place the napkin upon the table cornerwise as shown, and, taking hold of point B, bring it up to point A, which will make the folding crease about where it is indicated by the dotted line on the diagram.



Diagrams for the "Fancy Cap."

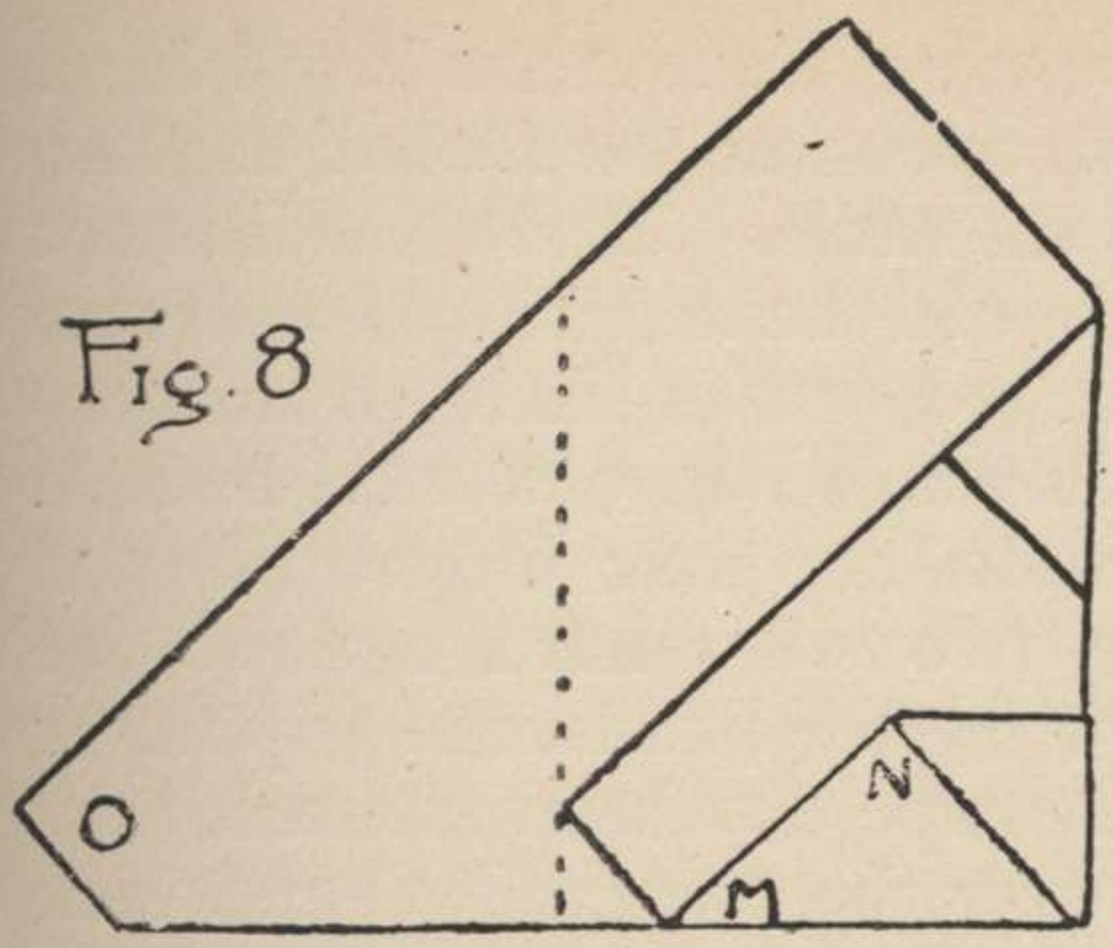


Fig. 8

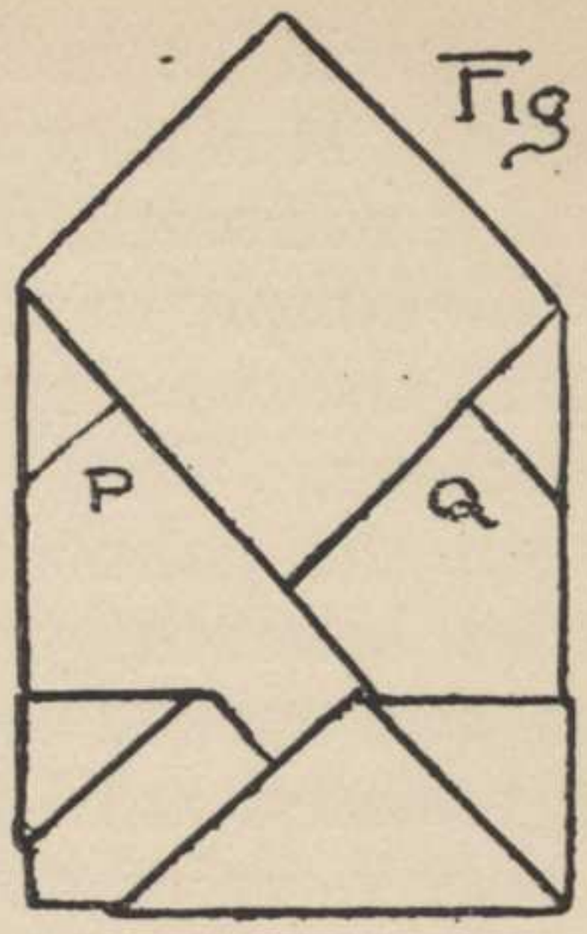


Fig 9

Fig. 2. With the right hand take the corner D, and bring it up so that it lies upon C, producing Fig. 3.

Fig. 3. The corner F must now be brought to point E in the same manner, which results in Fig. 4.

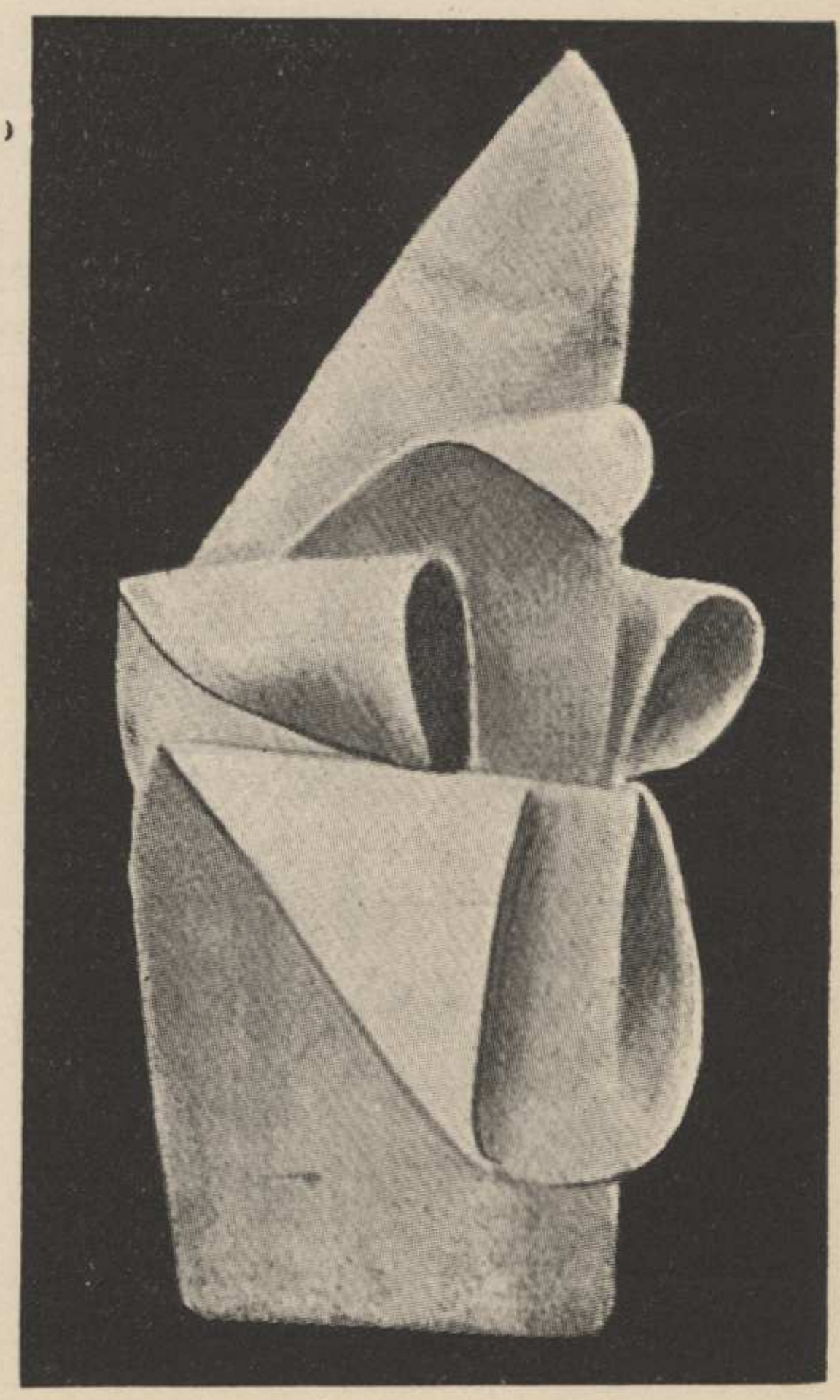
Fig. 4. With the right and left hands respectively take the corners G G, and fold them up to points H H, flattening the creases down, and Fig. 5 is complete.

Fig. 5. With both hands once more take the corners I I, and fold them back again till they rest upon J J.

Fig. 6. Dressing down the folds to ensure their keeping in place, turn this completely over ; result, Fig. 7.

Fig. 7. With the right hand take the corner K, and fold it over till it rests upon L, the amount folded over being one-third of the whole length from point to point (Fig. 8).

Fig. 8. Take the corner O in the left hand, fold it to the right, as in the previous operation, and tuck it in under the fold M N, where, if well pressed



The Fancy Cap or Salisbury.

down, it will be held quite securely ; Fig. 9 thus is attained.

Fig. 9. It is now necessary to open out the folded napkin, so that it will stand firmly upon the table. To do this it is not desirable simply to place the fingers in the underneath aperture and pull the sides apart, as such a course is likely to ruin the whole thing. The " Cap," as shown in Fig. 9, should be held between the palms of both hands, the four fingers of each inserted beneath, pressing the two sides hard against the palms, and opened out by separating the hands, the grip never being released until the desired shape has been secured.

It only remains now to turn over the corners P Q and tuck them in, as indicated in the finished picture, and to bend the second point slightly outwards.

THE " PYRAMID " OR " TENT."

To produce the " Pyramid Fold " first lay the napkin open as shown—Fig. 1—bring over towards you the two top corners A, so that they lie exactly on the two bottom corners B, thus reducing your size by half, as represented in Fig. 2. Then fold over A B, so that it covers A B on the opposite corner, smooth down and fold back again ; the only object of this movement being to make a distinct crease in the centre, to serve as a guiding line. Now press the forefinger of the left hand firmly on point C, at the top of this crease, and, taking hold of the right-hand corner, A B—only the corner lying on top, leaving the one underneath where it is—draw it right over to the left, in the manner indicated in Fig. 3, and, when the fold is com-

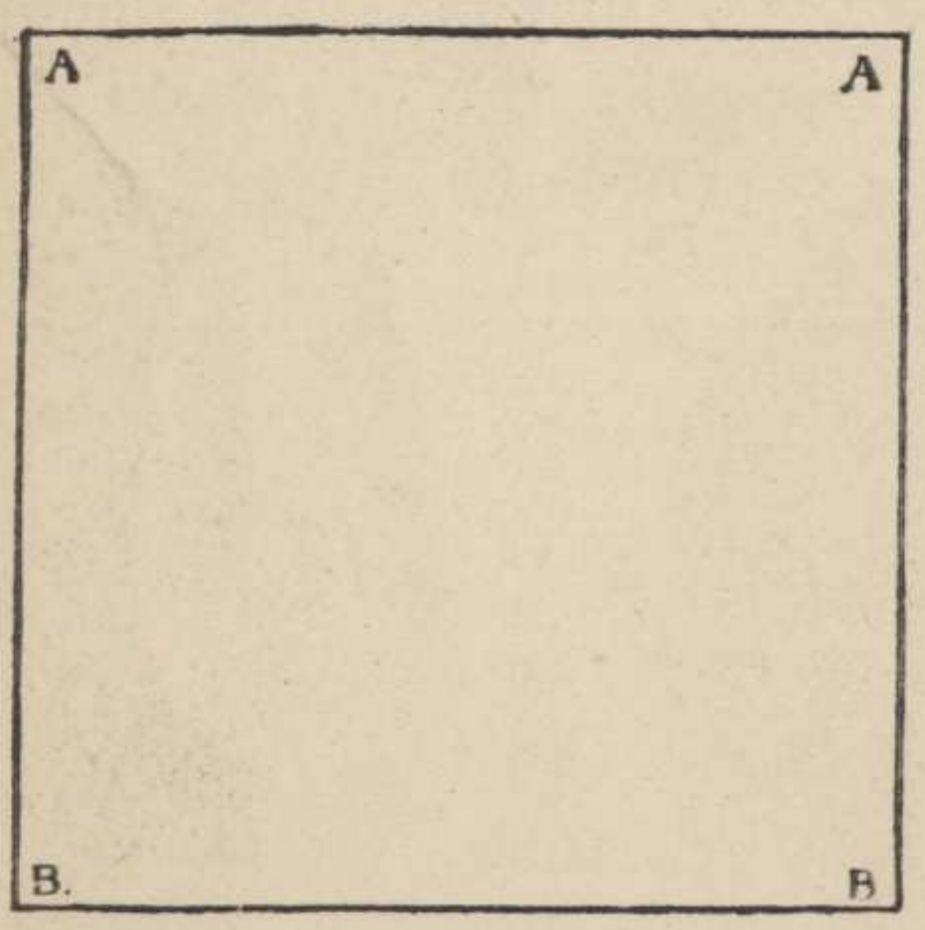


Fig. 1.

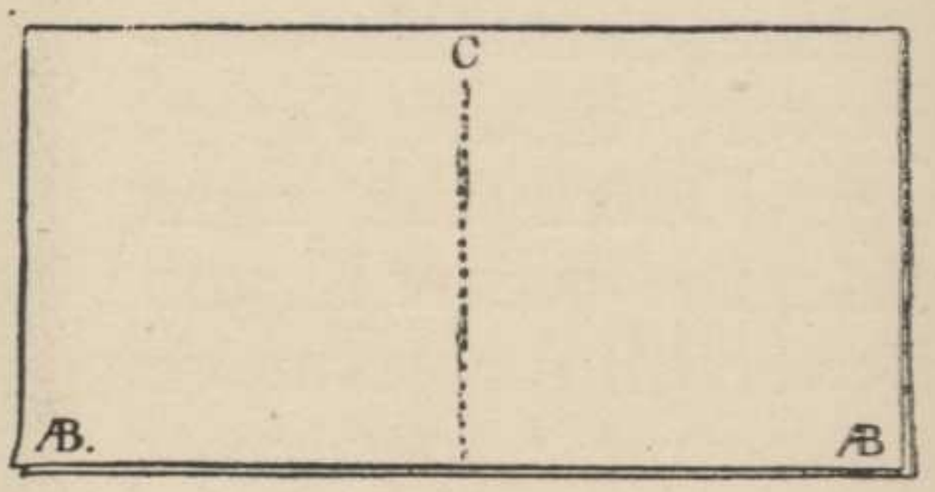


Fig. 2.

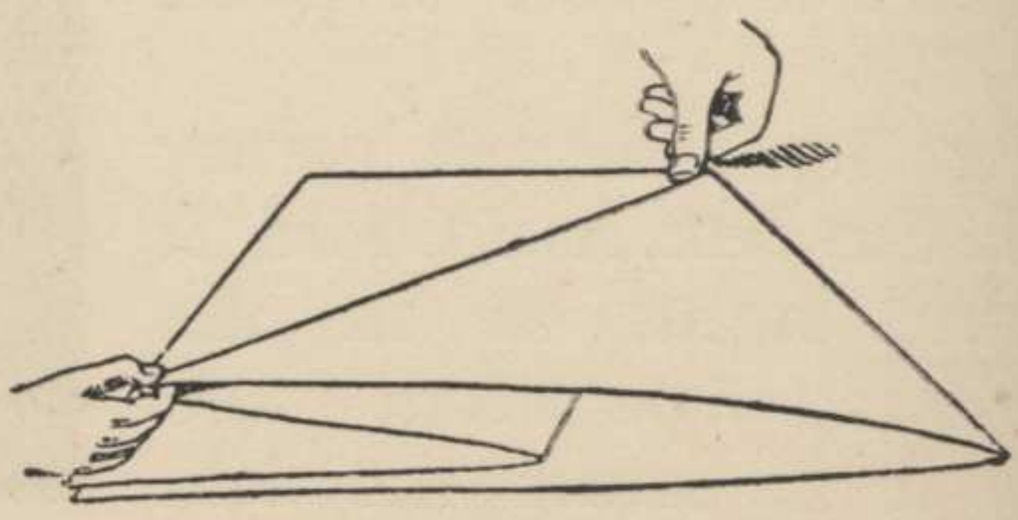


Fig. 3.

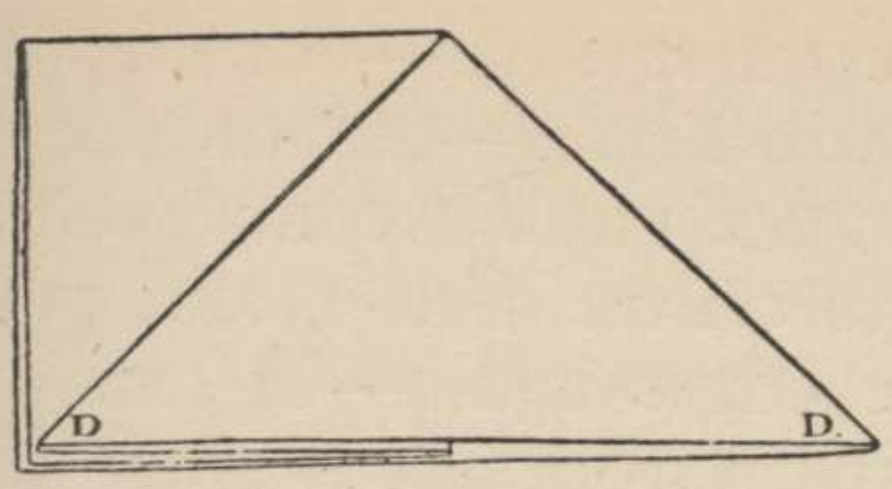


Fig. 4.

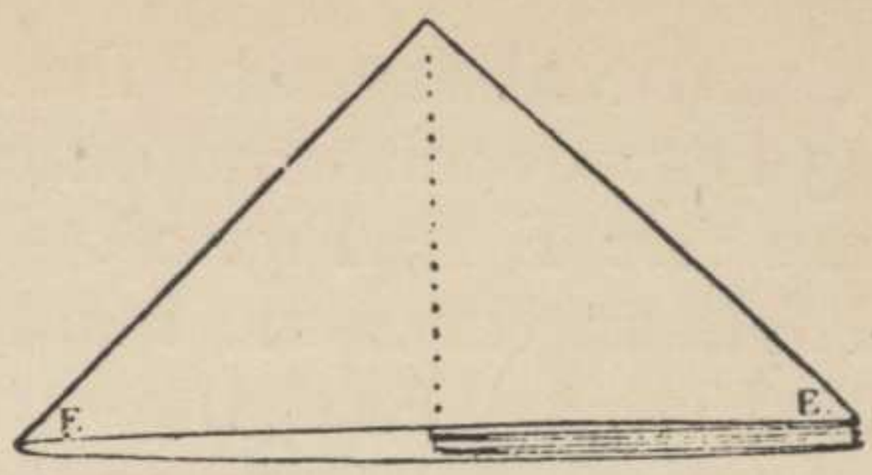


Fig. 5.

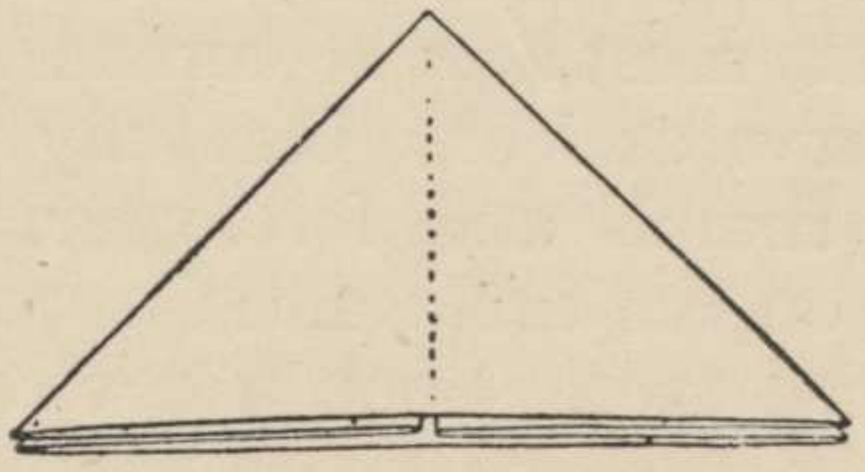


Fig. 6.

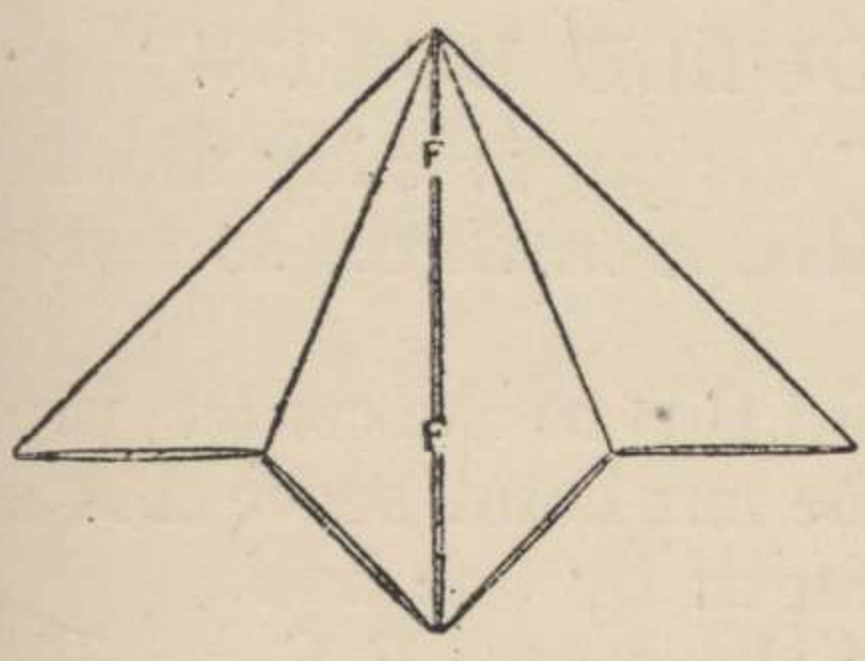


Fig. 7.

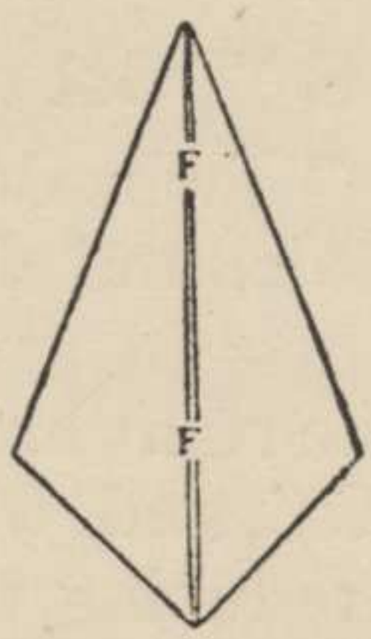


Fig. 8.

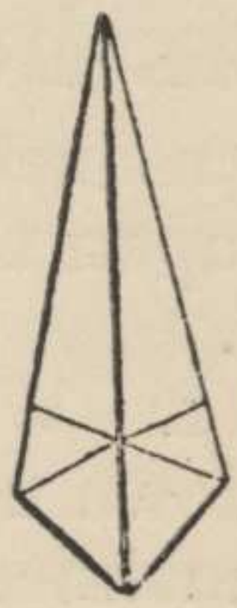
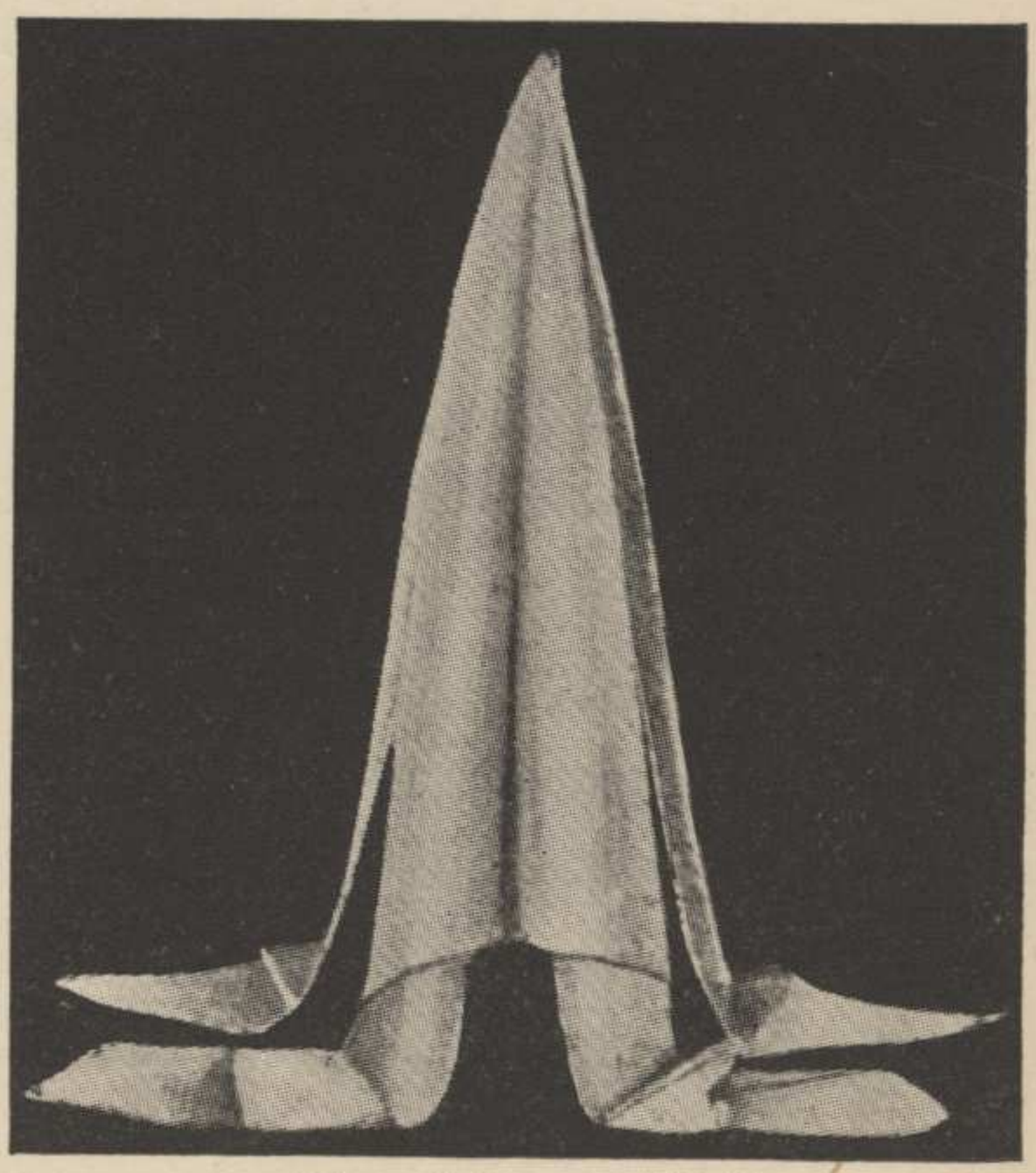


Fig. 9.

Diagrams for the " Pyramid."

pleted, the result shown in Fig. 4 will have been attained. *Then take the double corner D, on the left, with the one immediately beneath it—still leaving one on the table—draw them over till they lie on the right-hand D, and Fig. 5 is complete.* This done, the corner of the uppermost of the three folds (E) on the right must be drawn over to cover E on the left—result, Fig. 6. Continue by taking the upper folds only, one by



The " Pyramid."

one, and fold them so that the outer edges—forming angles of 45 degrees with the base line in Fig. 6—rest on the centre crease (*see* F F, Fig. 7). Turn the napkin completely over, and fold in the same manner to centre crease, and you will have Fig. 8. Fold these outer edges again—in exactly the same way as last, turning the napkin from side to side—so that they lie upon the centre line F F, and the result is Fig. 9. The four bottom points must now be turned up and pressed firmly to make them serve as feet. Carefully take hold of the top point with the thumb and forefinger, stand the complete arrangement up on the table, and Cleopatra's Needle in linen is an accomplished fact. Such a device, judiciously shaped on the table, might, perhaps, give a happy turn, in an Egyptian direction, to the conversation.

"TWIN BOATS" OR "DOUBLE BOATS."

To produce the "Twin Boats" design, first lay the napkin open upon the table, and then fold it in three, as shown in Fig. 1.

Fig. 1. With the right hand fold B B to the centre, pressing them down upon C C, and, with the left hand, serve A A in the same manner, so reducing the length by one half.

Fig. 2. Fold E E and D D to the centre F F.

Fig. 3. Now turn this completely over.

Fig. 4. Place the forefinger of the left hand upon the centre, H; slip the forefinger of the right hand beneath the

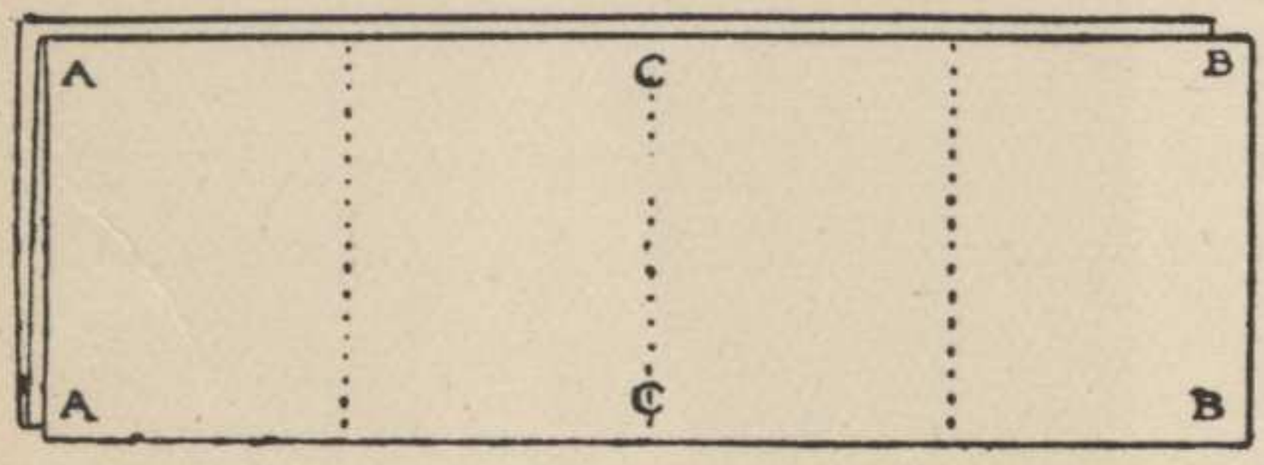


Fig 1

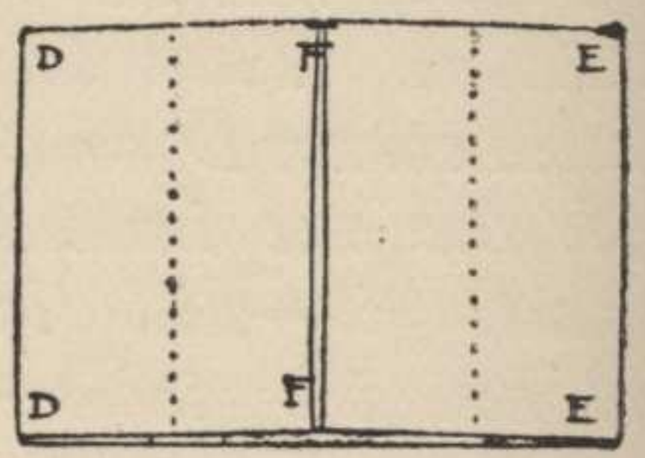


Fig. 2

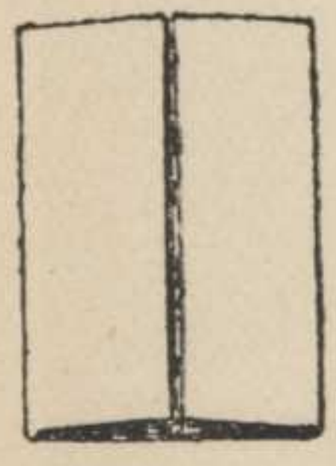


Fig 3

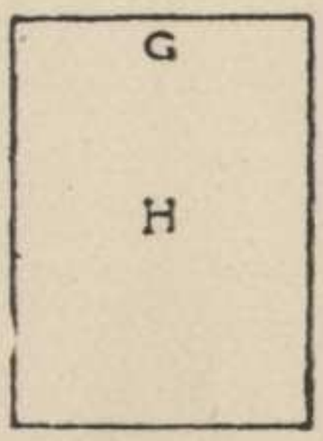


Fig. 4

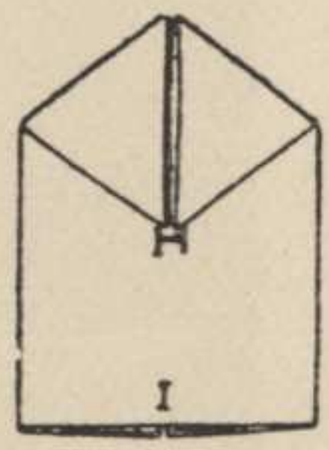


Fig. 5

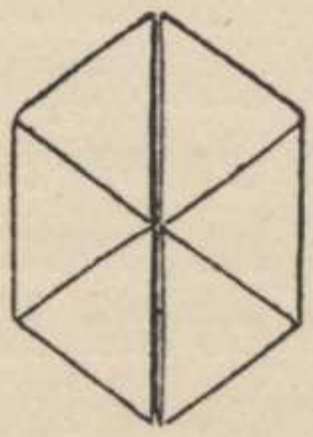


Fig 6

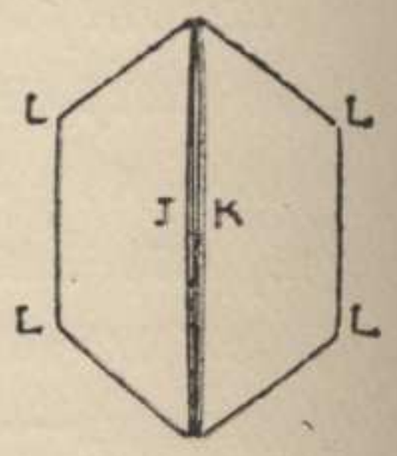
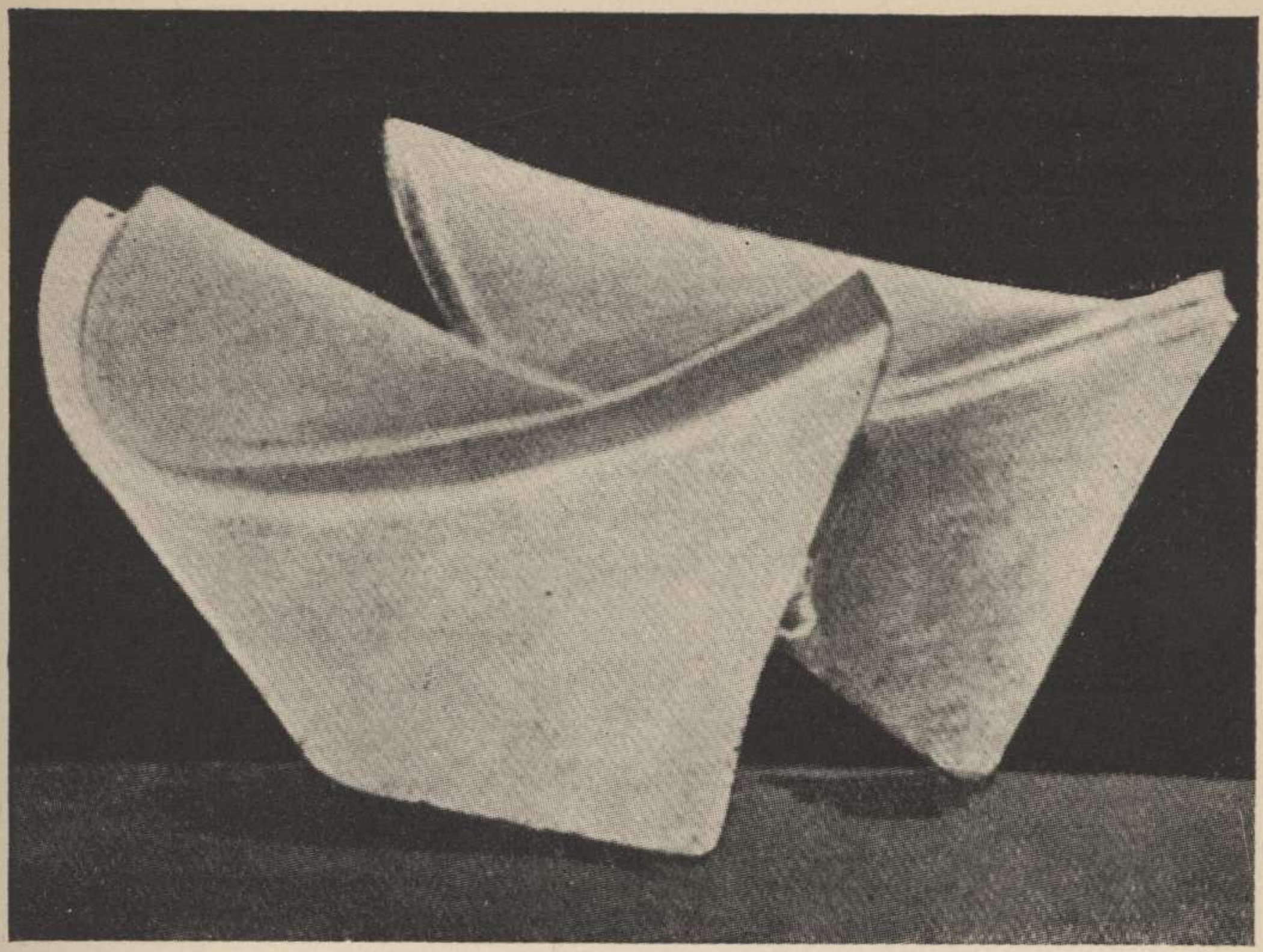


Fig. 7

Diagrams for the "Twin Boats."



The " Twin Boats."

centre of the folds at G, and bring them carefully down till G rests upon H, as shown in Fig. 5.

Fig. 5. Turn the napkin round, and bring I down on to H in precisely the same way as just described.

Fig. 6. Having attained the form indicated by Fig. 6, turn it over once more, and but little remains to be done.

Fig. 7. Slip the thumbs of the right and left hands respectively beneath the centre folds at J K, at the same time letting the remaining fingers of both hands rest upon the outer edges L L. Press the fingers towards the centre, at the same time opening out the folds at J K gently with the thumbs, and the twin boats are ready for use.

THE "SIMPLE LEAF FAN."

First lay the napkin open upon the table with one of the corners towards you and the opposite corner away from you. Take hold of the corner nearest you and carry it up to a level with, but some 2 or 3 inches to the left of, the opposite corner, letting it rest there. Then press down the crease and you have the linen folded as in Fig. 1 before you, ready for further manipulation.

Fig. 1. Press the forefinger of the left hand firmly on point E—the centre of the lower edge—and taking hold of C by the thumb and forefinger of the right hand, fold it over and carry it up until it lies on point B, and, with the left, fold over and carry up D in the same manner, letting it rest on point A. Press the creases flat, and Fig. 2 is complete.

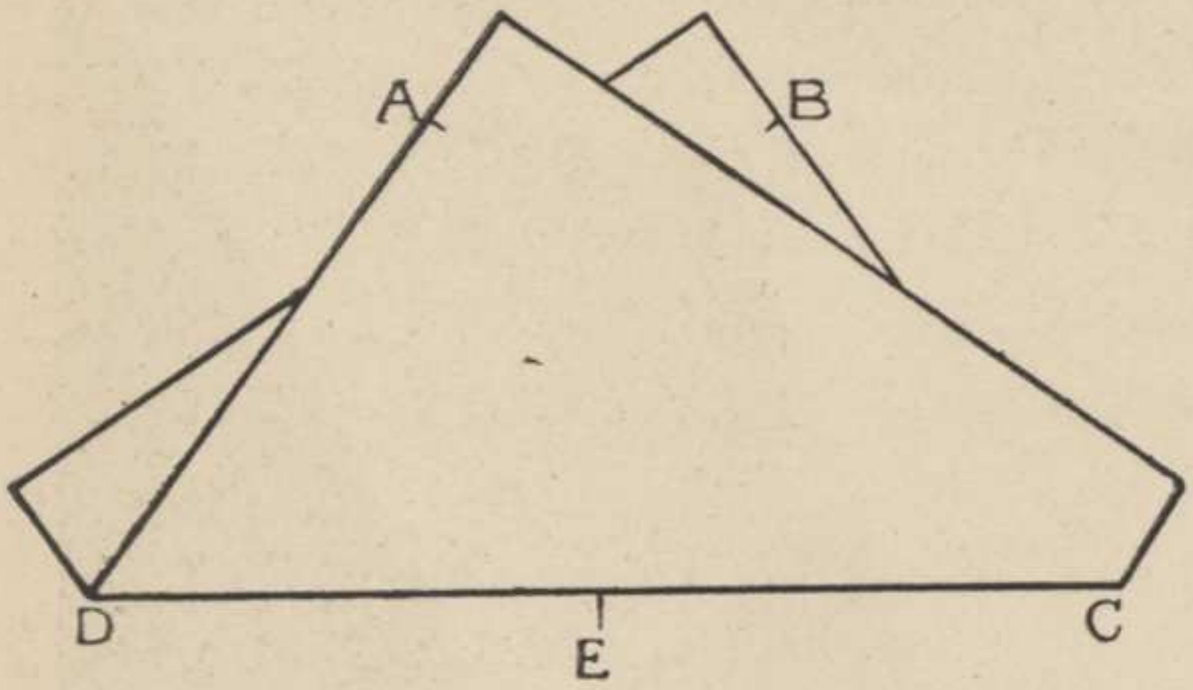


Fig 1

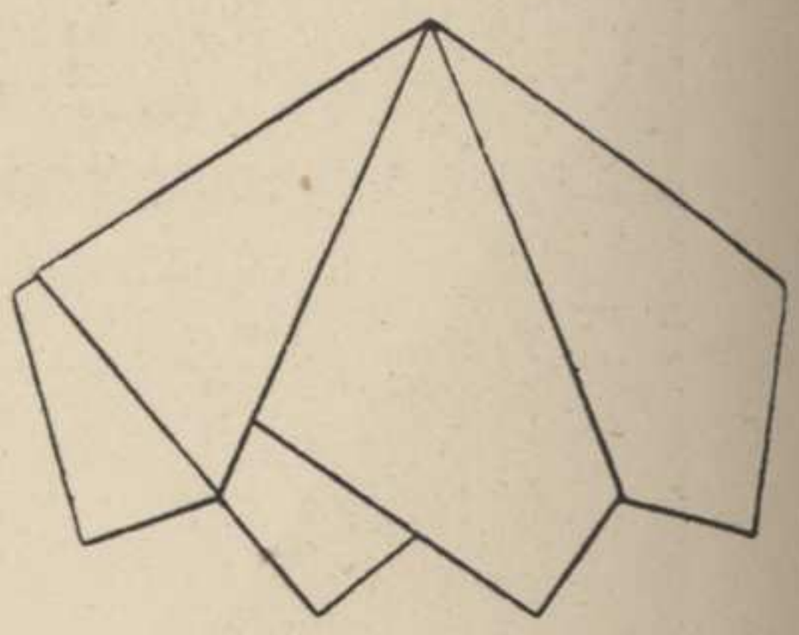


Fig 2

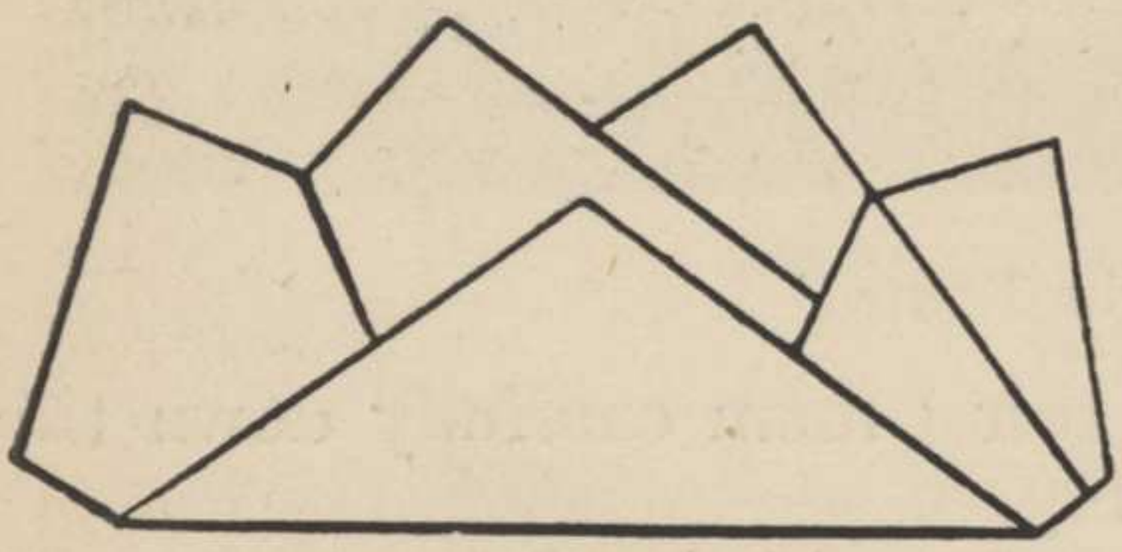


Fig. 3.

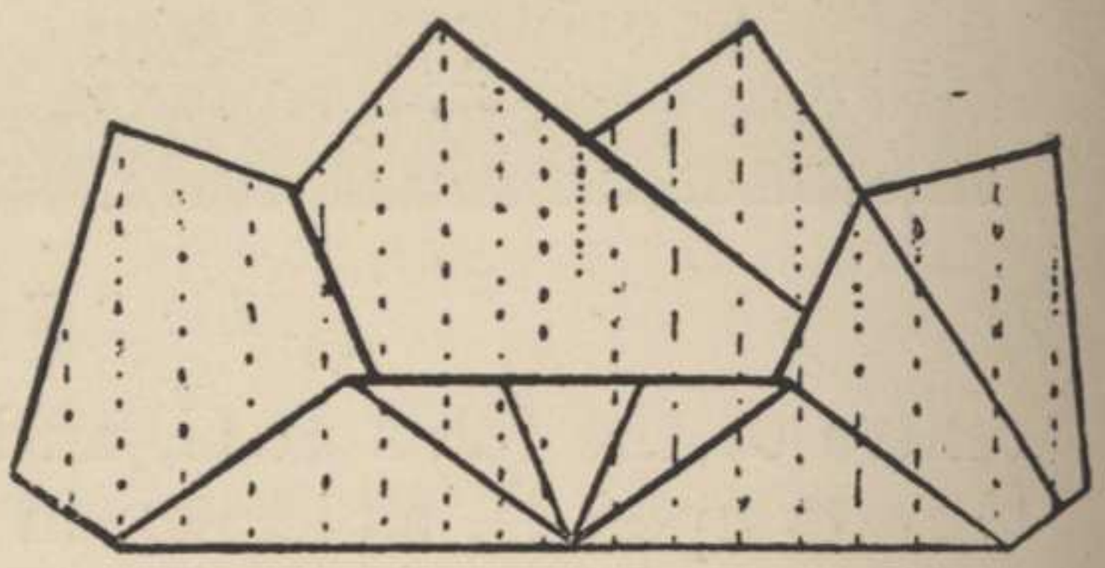


Fig. 4.

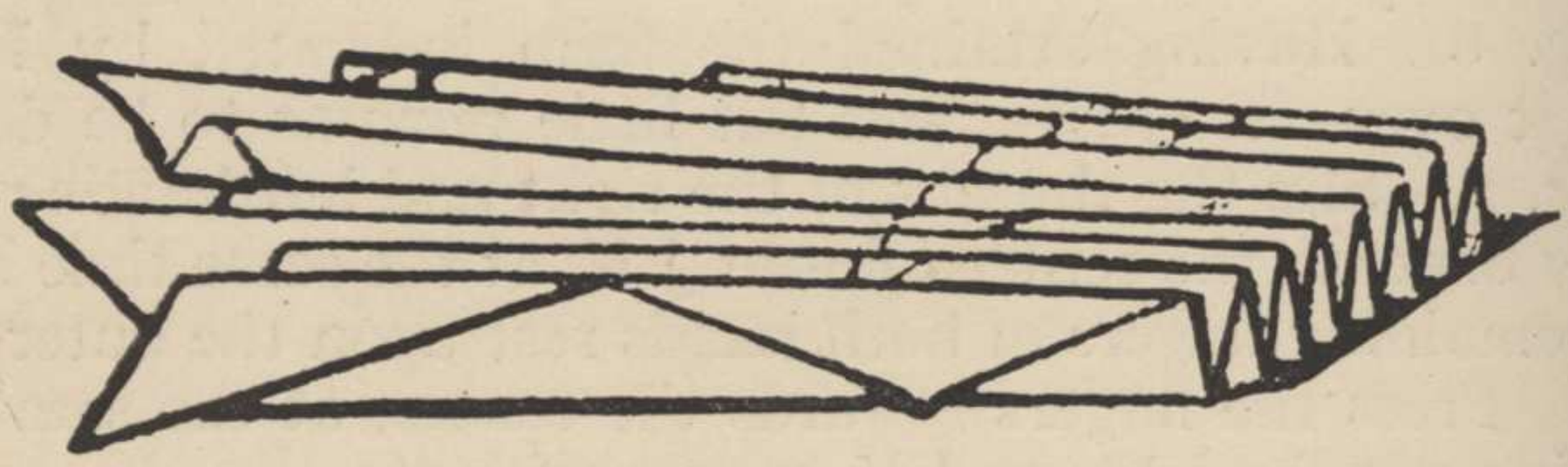


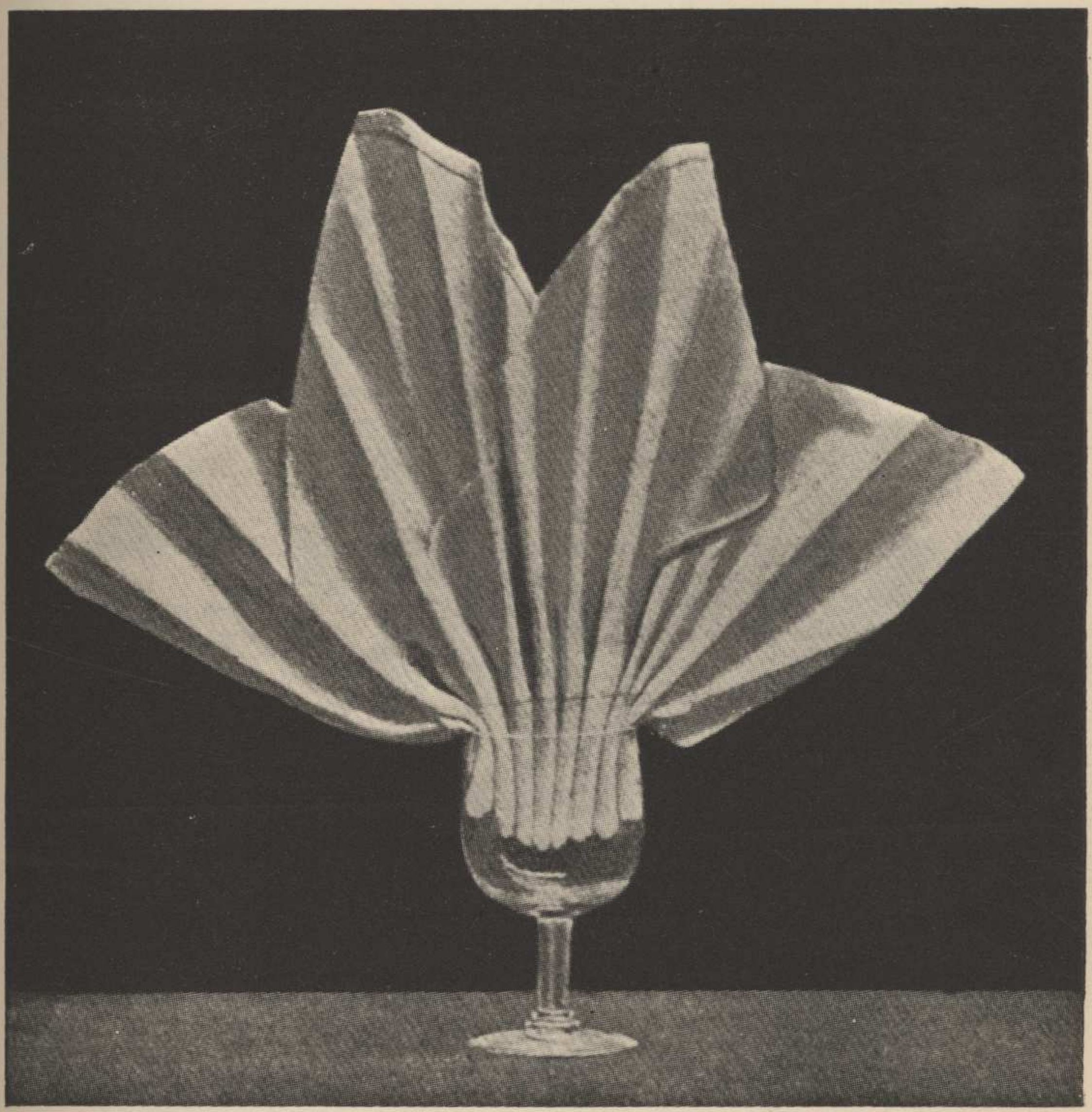
Fig. 5

Diagrams for the "Leaf Fan."

Fig. 2. The next operation is a perfectly simple one, consisting, as it does, of folding up a good piece of the bottom point and bringing it nearly to the lower point of the centre top angle, as shown in Fig. 3.

Fig. 3. Having carried up the bottom point and pressed it flat, half of it must be folded back again and brought to the centre of the lower edge (*see* Fig. 4).

Fig. 4. Now comes the most important stage of folding, and one which must be carried through with great care. The linen, folded so far, must now be pleated, the approximate width of the pleats being indicated by the dotted lines in this diagram. This pleating must be done in precisely the same



The Simple " Leaf Fan."

way as that adopted in the " Shell " from the centre to the ends, squeezing up the pleats between the thumbs and second fingers of both hands. When completed, the napkin will appear as Fig. 5.

Fig. 5. All that now remains to be done is to grip the folded linen endways firmly between the thumb and forefinger

of the right hand; shake gently from side to side and place in a wineglass, when the "Leaf Fan," as photographed on previous page, will require no further attention.

THE "PETAL AND FAN."

First lay the napkin on the table cornerwise; then bring up the bottom corner, and lay it upon the top one, and Fig. 1 is produced.

Fig. 1. Bring down the top point A, taking the upper fold only, carry it below the bottom line of the triangle for some inches, till it is in the position indicated by Fig. 2.

Fig. 2. Turn this completely over, and the napkin will be as Fig. 3.

Fig. 3. Bring down point B till it rests upon point A, and Fig. 4 is the result.

Fig. 4. This must now be pleated from the centre, the pleats being pressed firmly together, so that the folds formed thereby will remain clearly defined when the object in view has been accomplished (Fig. 5).

Fig. 5. The process of "frilling" must now be undertaken,

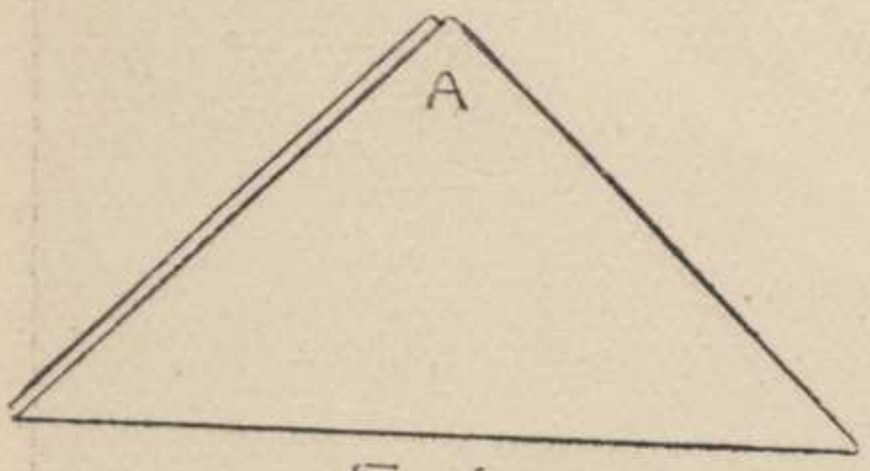


Fig 1

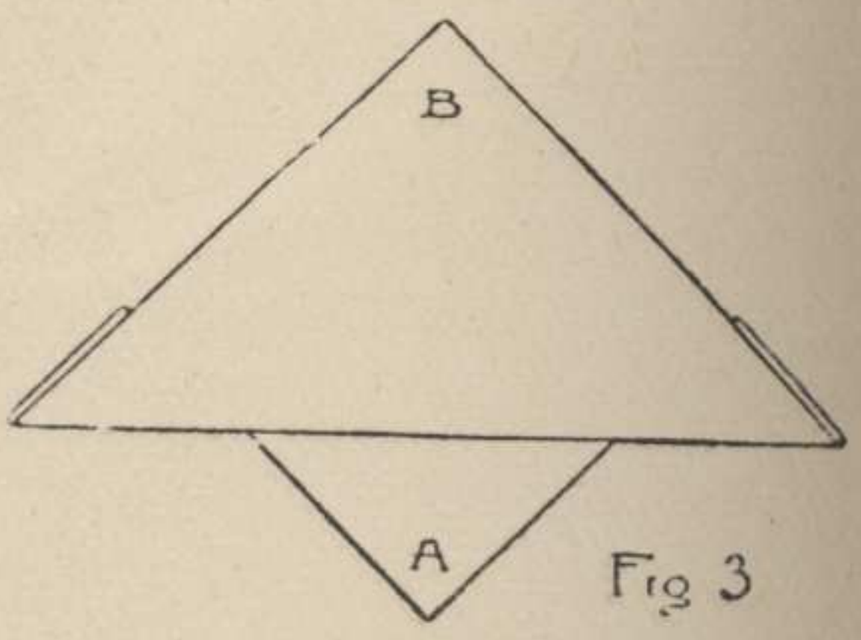


Fig 3

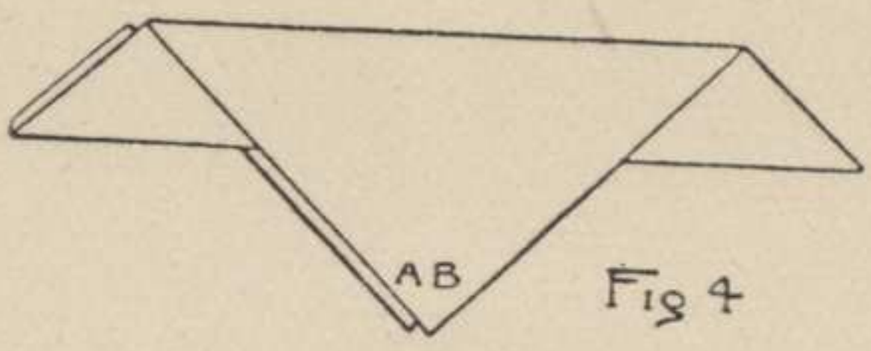


Fig 4

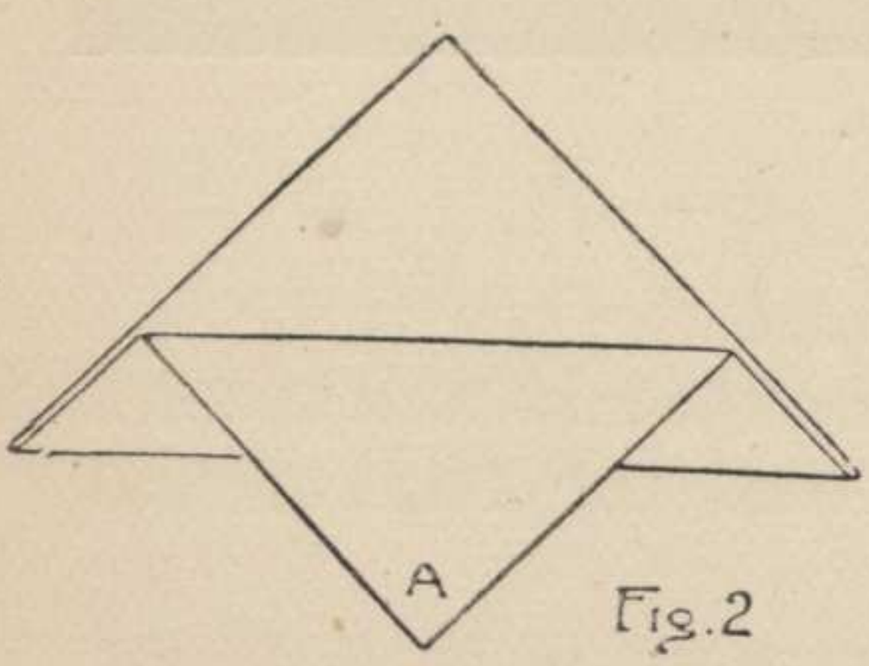


Fig. 2

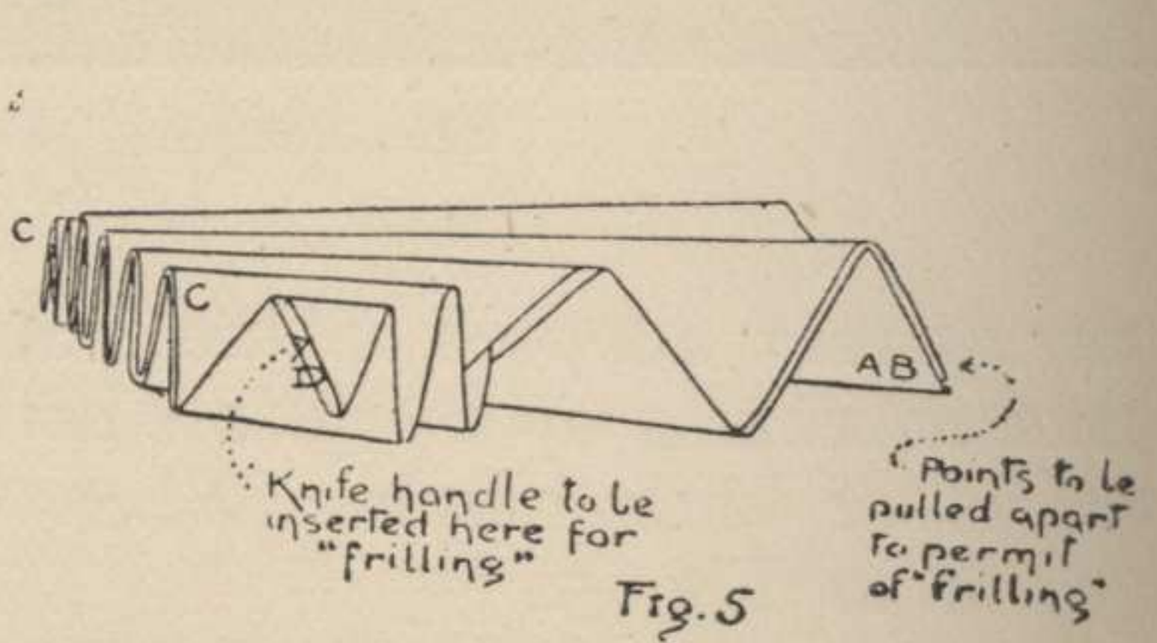
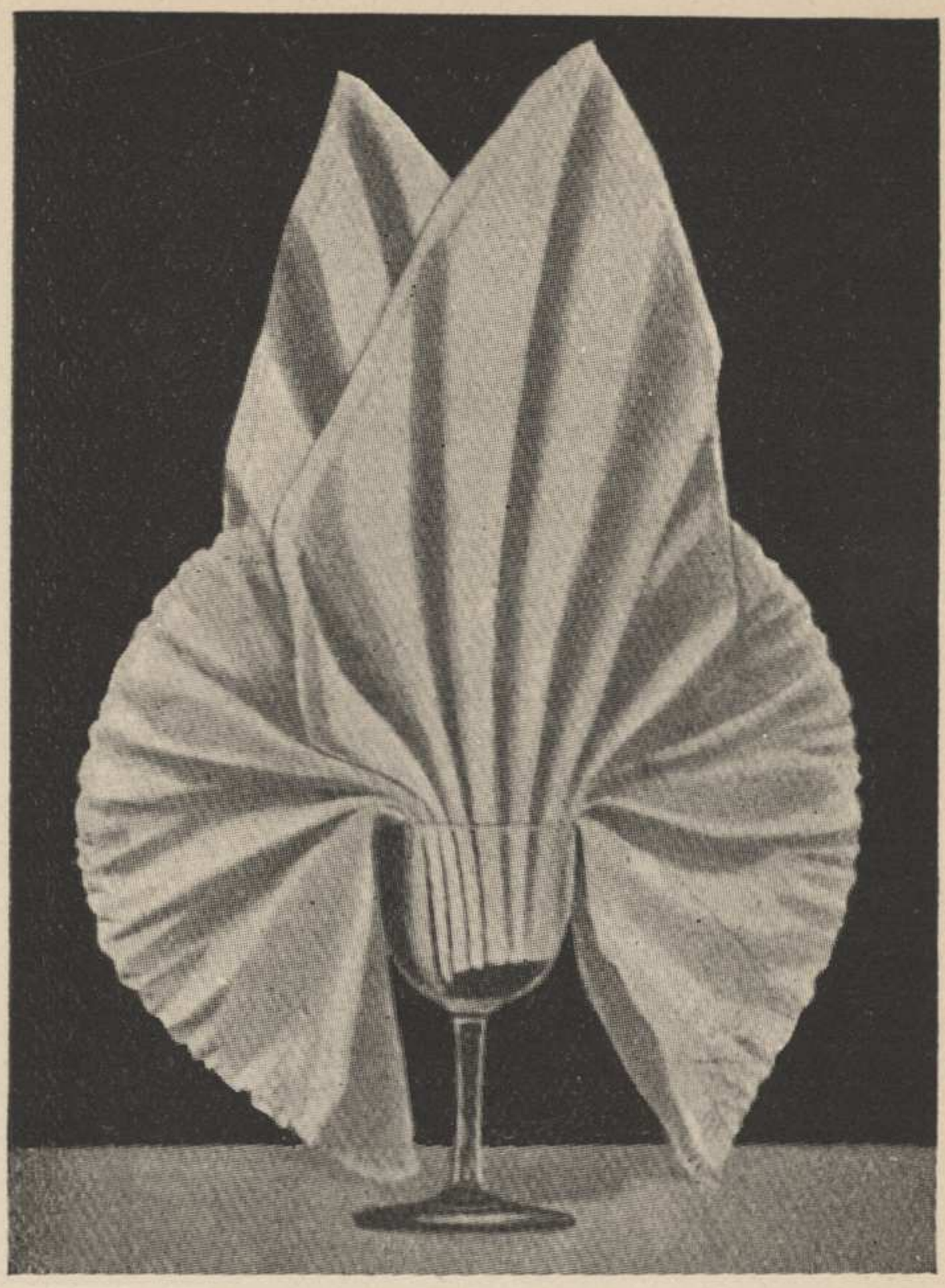


Fig. 5

Diagrams for the "Petal and Fan."



"Petal and Fan."

and as, for this, the hands must be perfectly free, some method of holding the napkin securely must be found. Failing the assistance of a second person, the knees will serve admirably in the capacity of a vice, the thick ends of the folds (C C) being gripped firmly between them. This done, take a table-knife in the right hand, the blade resting in the palm; open the fold D, indicated in the diagram, with the fingers of the left hand, and insert the handle of the knife. Now, with the left hand, run the pleats on to the handle, the thumb and forefinger of the right hand gripping each pleat as it is passed on, and squeezing it against those which have gone before, and which are, naturally, being pressed against the inner part of the hand. Continue this until the knife handle appears through the last pleat at the opposite side from which it entered; give a final squeeze with both hands, and then withdraw the handle, taking care to press the thumb and forefinger of the right hand against the frilled pleats when doing so to avoid any possibility of their being dragged out of shape. The knife handle will go through more freely if, before placing the napkin between the knees, the two projecting points or petals, A B, are separated—pulled outwards from one another. The "frilling" being finished, grip the thick folds, C C, in the left hand very firmly; take the points of the petals in the fingers of the right hand, pull them upwards to make them stand as straight as possible. Place the napkin in a wineglass,

and nothing more remains to be done but to pull the frilling down on either side of the glass to make it assume the graceful shape represented in the photograph shown on the previous page.

THE "LILY."

The napkin must first be placed upon the table crosswise, and the lower point brought up and laid upon the upper one, so that a triangular figure is produced, resembling Fig. 1.

Take hold of the corners A B with the right and left hands respectively, and carry them up some inches, folding the napkin upon itself, and completing Fig. 2.

With the right hand bring point C over to the left, place it upon point E, and flatten down, as shown in Fig. 3.

Fold point D over to the right, lay it upon point F (Fig. 4).

Pleat the napkin folded as shown in Fig. 4 after the following manner. Place the tips of the thumbs and second fingers of both hands on the linen, the right thumb and finger being about the centre of the right side, the left thumb and finger about the centre of the left side, the thumbs turned towards

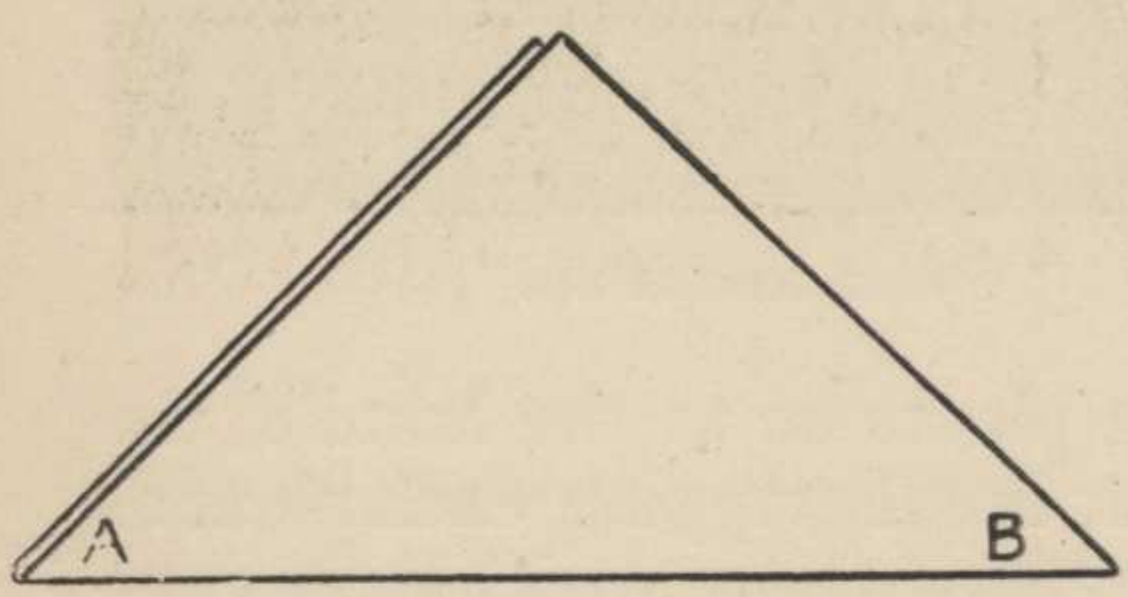


Fig 1

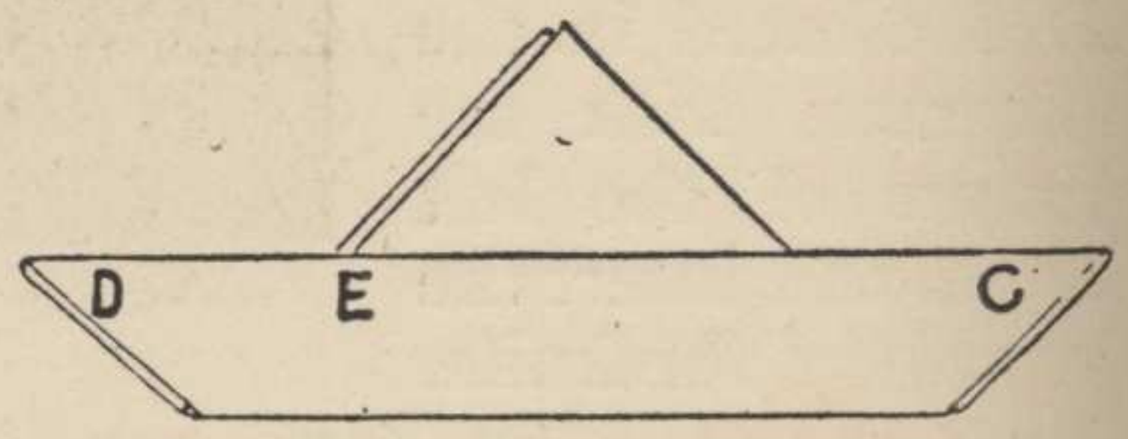


Fig. 2

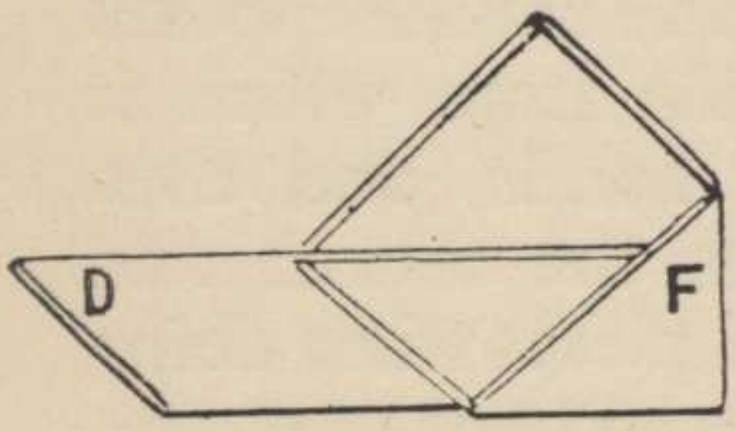


Fig. 3

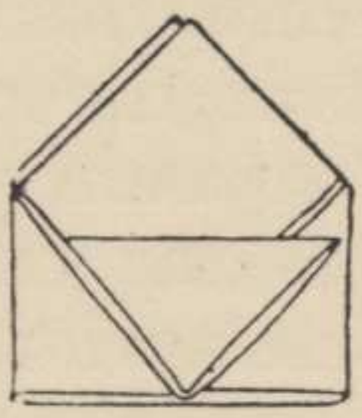


Fig. 4



Fig 5
Shewing method of Pleating

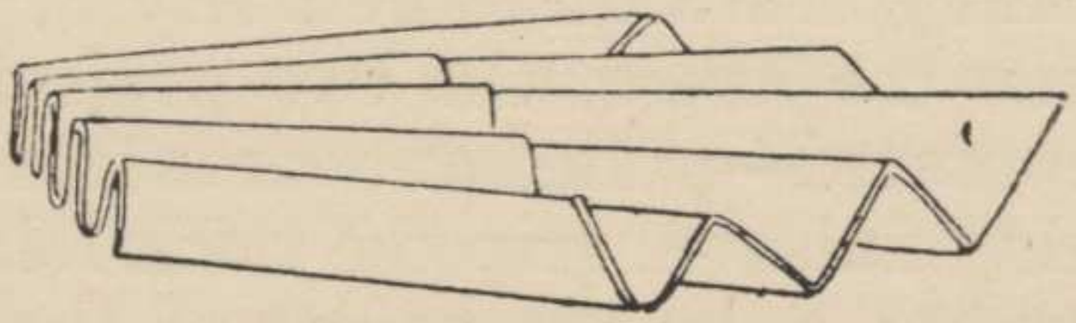
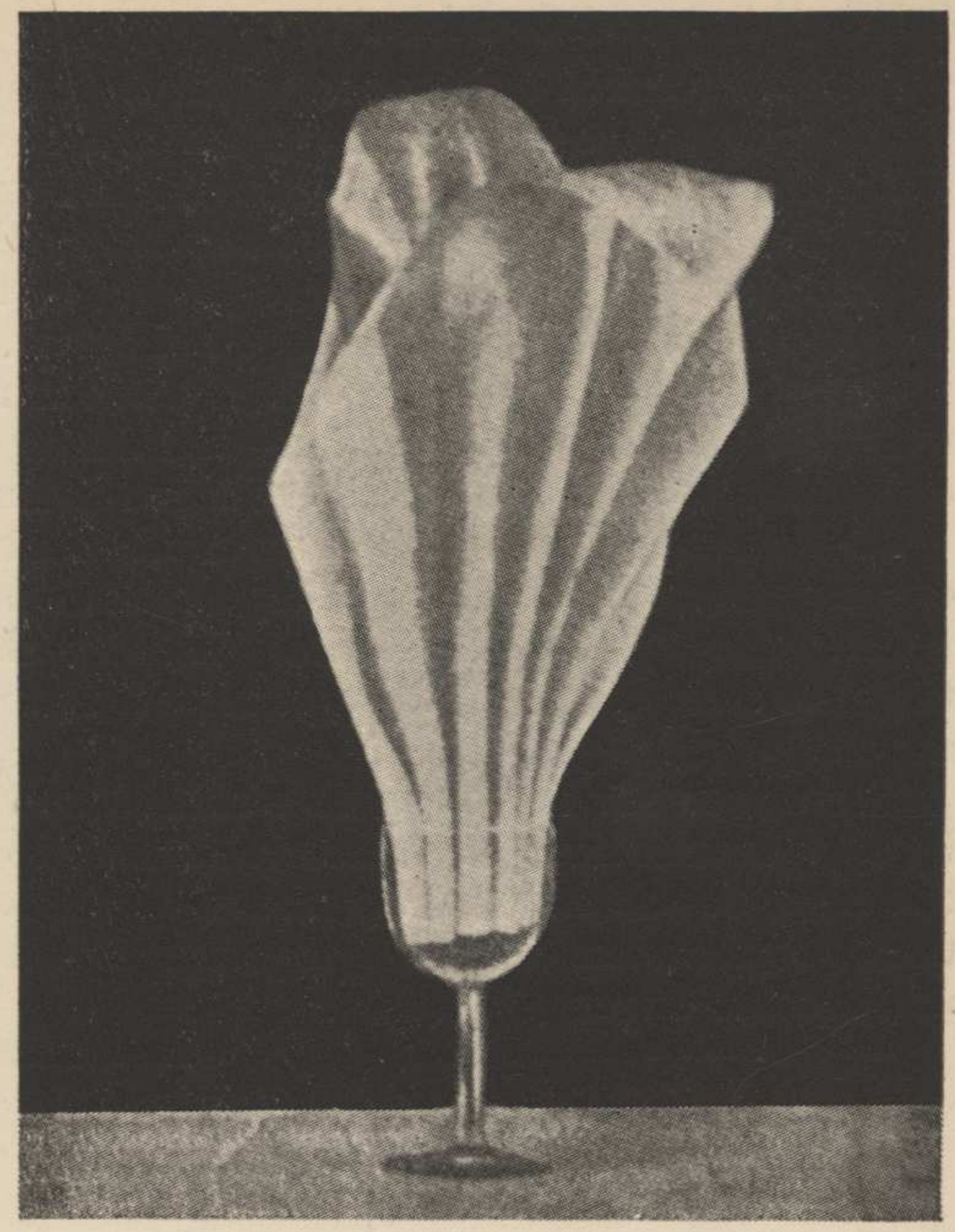


Fig. 6

Diagrams for the "Lily."



The " Lily."

and the fingers away from you, and both, respectively, about a couple of inches apart from one another. Pressing down firmly, push the thumbs along to the middle fingers, and, in so doing, squeeze up a pleat between them (it will be found a great help to have the hands very slightly damp). After this bring the forefingers into play, and grip the pleat thus formed between them and the thumbs, so releasing the second fingers to be advanced a little, and allow another pleat to be squeezed up to them, to be held between the forefingers and thumbs, and to continue doing so until the napkin, from the centre to the end, is neatly and accurately pleated. Then, gripping the pleats firmly, turn the whole round, and pleat, in exactly the same manner, from the centre to the other end (Fig. 6).

The pleating finished, take the napkin by the left hand, gripping the thick end of the pleats; with the thumb and forefinger of the right hand take hold of one of the points, pulling it upwards, and, at the same time, giving it the graceful turn outwards at the top, by pressing upwards with the ball of the thumb, and straining the linen over it by means of the forefinger. Serve the other point in the same manner, place the napkin in a wineglass, and the " Lily " is complete.

THE "DOUBLE FAN."

Lay the napkin quite open upon the table (Fig. 1).

Bring down the top edge to the centre, so that A A lies upon C C; then do the same with the bottom edge, so that B B lies upon C C; press down the creases firmly (Fig. 2).

This must be turned completely over, care being taken that the two folds are not disarranged (Fig. 3).

Carry up the bottom edge E E until it rests upon D D—really folding the whole in half—and a long rectangular figure consisting of four equal folds of linen is formed (Fig. 4).

This must now be pleated from the centre to each end in exactly the same manner as that adopted in the methods of folding the "Tulip" and the "Lily"; the dotted lines in the diagram, Fig. 4, indicate about the width the pleats should be (Fig. 5).

The upper edge of both sides should now be "vandyked" by slipping the first finger between the two folds and pulling the linen down between the pleats, at the same time pressing the two pleats on each side together by means of the thumb and second finger (Fig. 6).

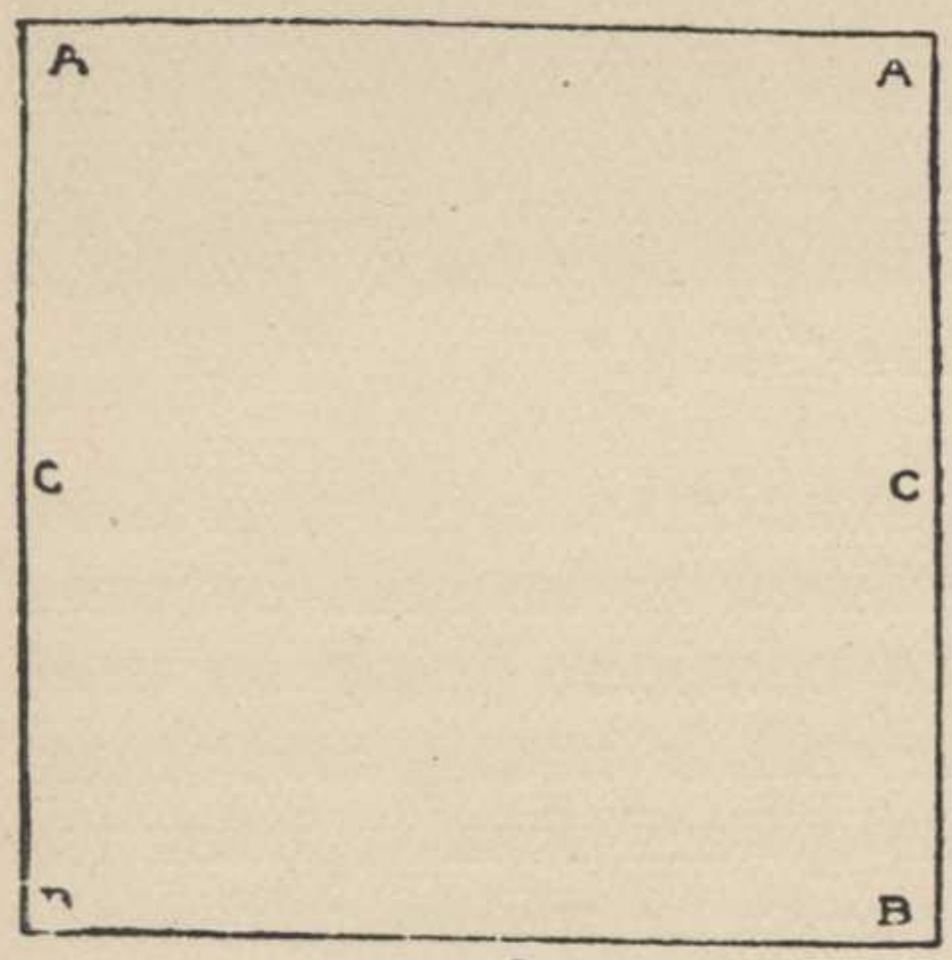


Fig 1

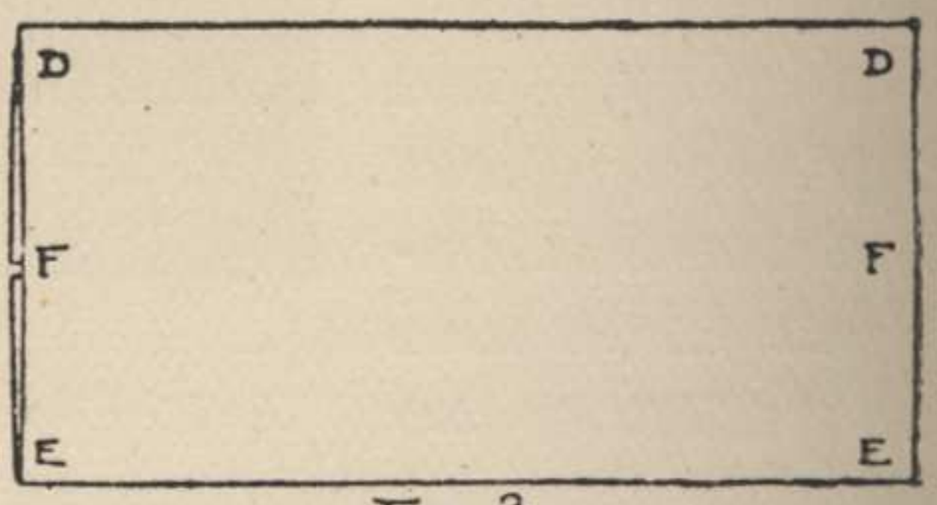
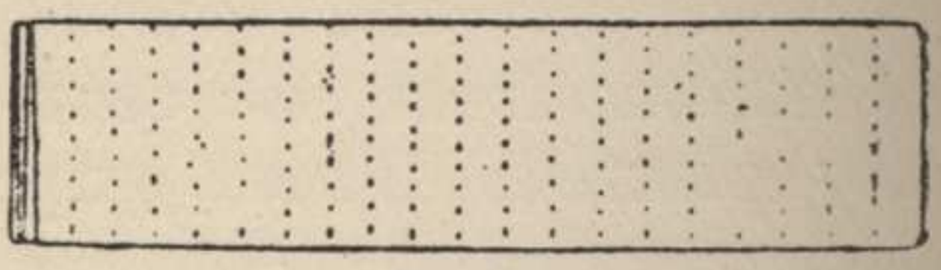
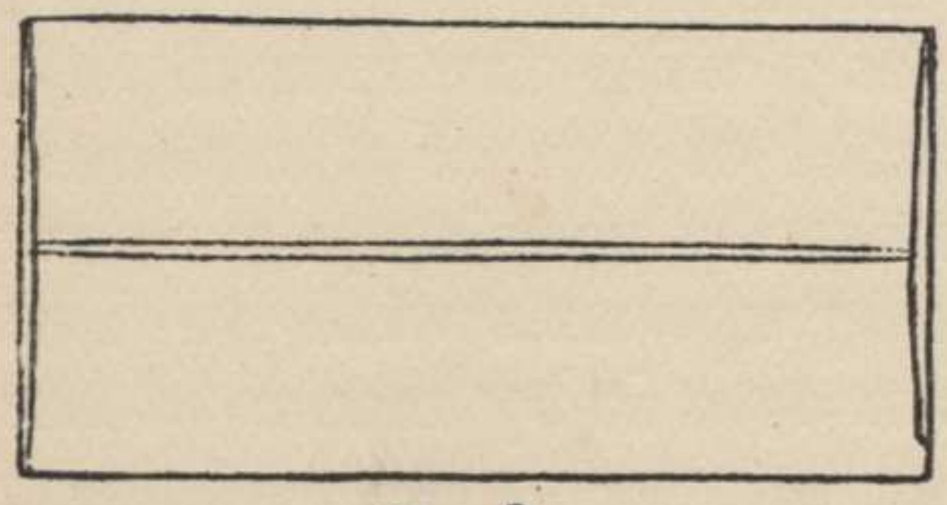


Fig 3


Fig 4


Fig. 2

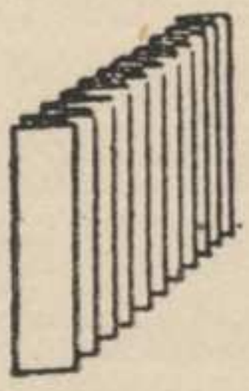
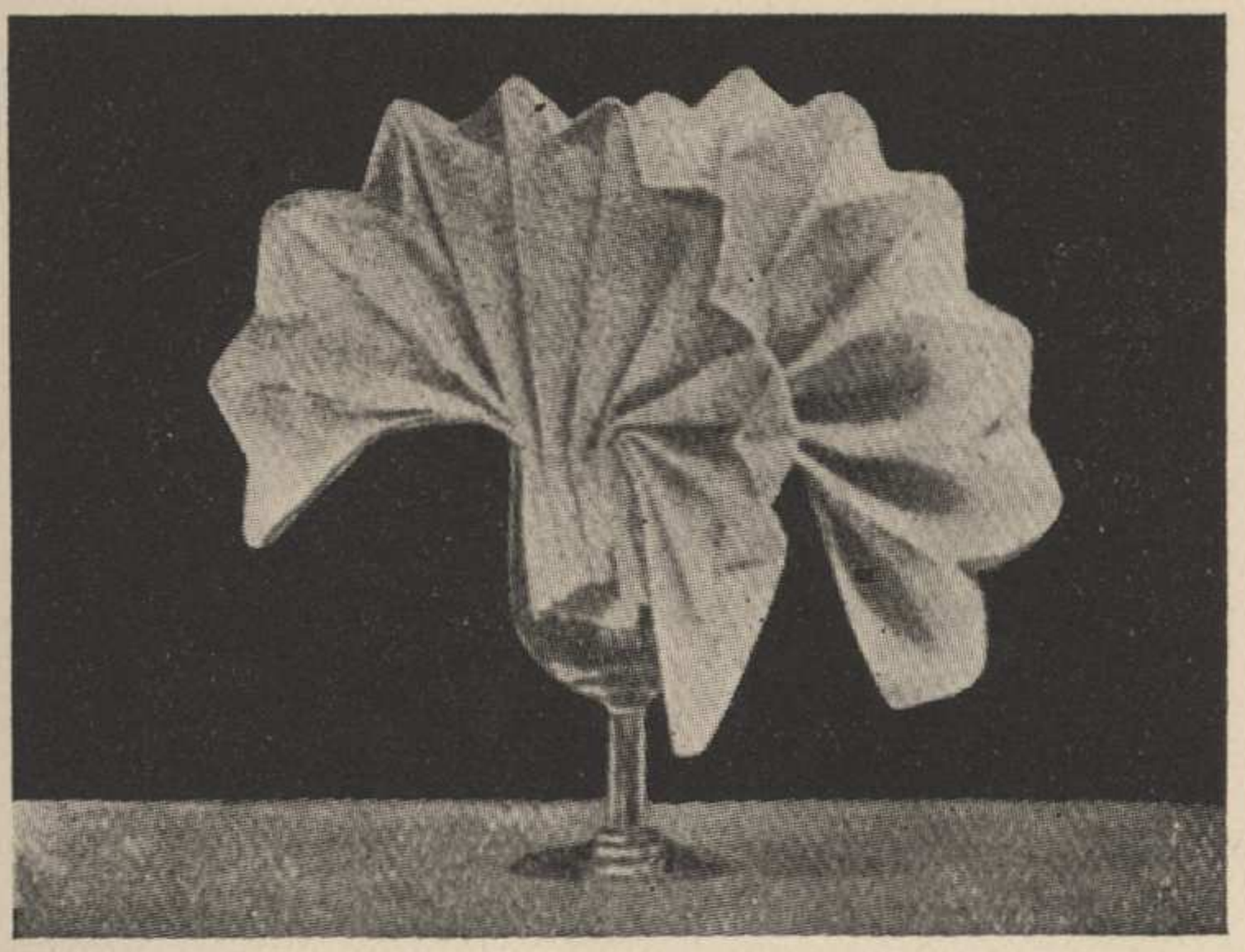

Fig. 5


Fig. 6

Diagrams for the "Double Fan" Napkin.

This done, the napkin is a single pleated " Fan," vandyked on both sides, but by carefully separating the two folds at the



The " Double Fan."

top by means of both hands, and pulling them gently apart pleat by pleat, the " Double Fan " commences to take shape, and the pleats only require to be pressed together at the lower edge and placed in a wineglass, for the fold to be ready for the table.

THE " TULIP."

Lay the napkin open, ready for folding (Fig. 1).

Take the corners B B in the left and right hands respectively, and, folding from you, lay them upon the two corners, A A (Fig. 2).

Fold D D over to C C, press the crease well, and then return D D to their former places; this is to make a crease—E F—to serve as a guide line. Place the forefinger of the left hand firmly on point E, and, with the right hand, bring down the top corner D, taking both folds to F. Repeat this with the top corner C, bringing it down to F (Fig. 3).

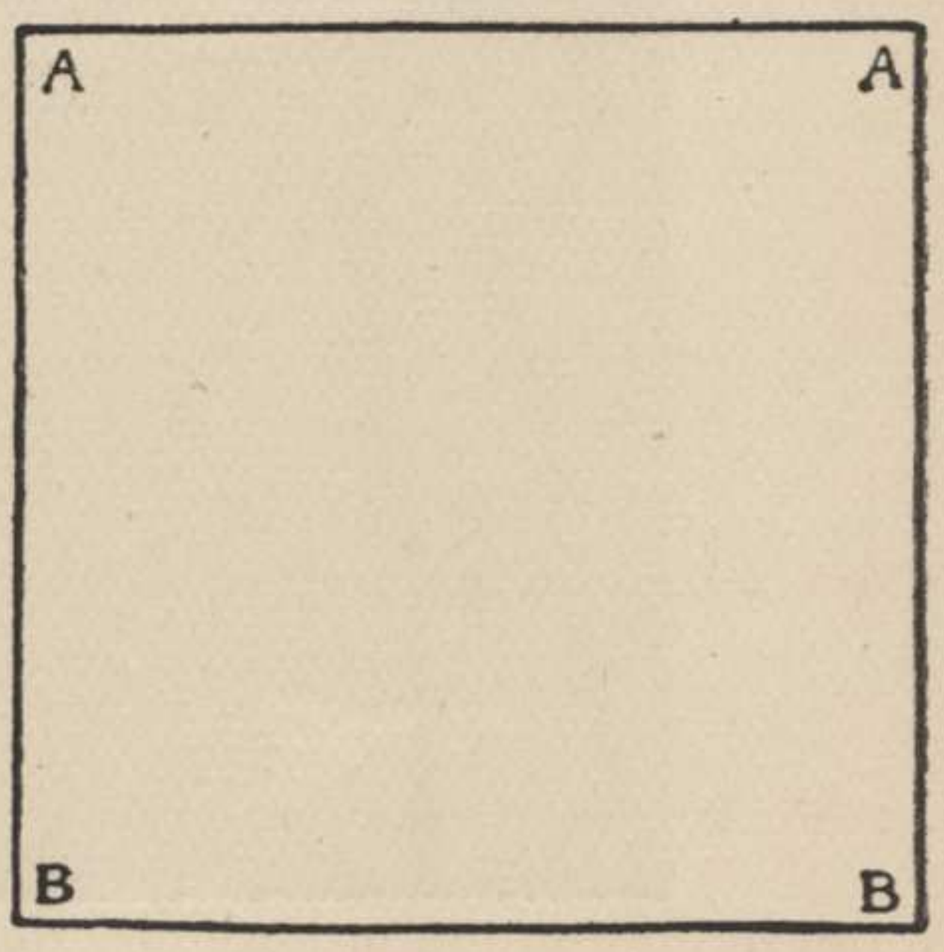


Fig. 1.

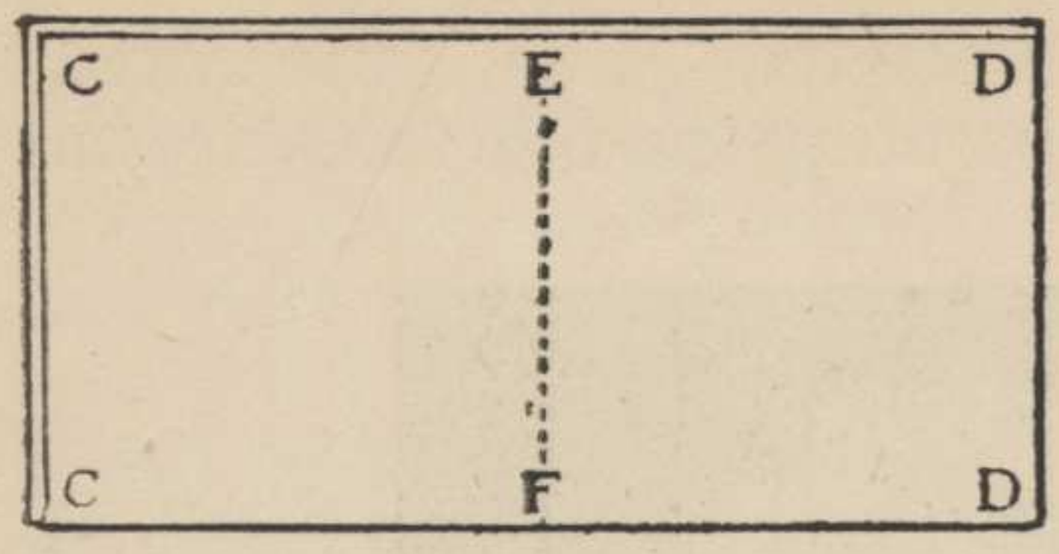


Fig. 2.

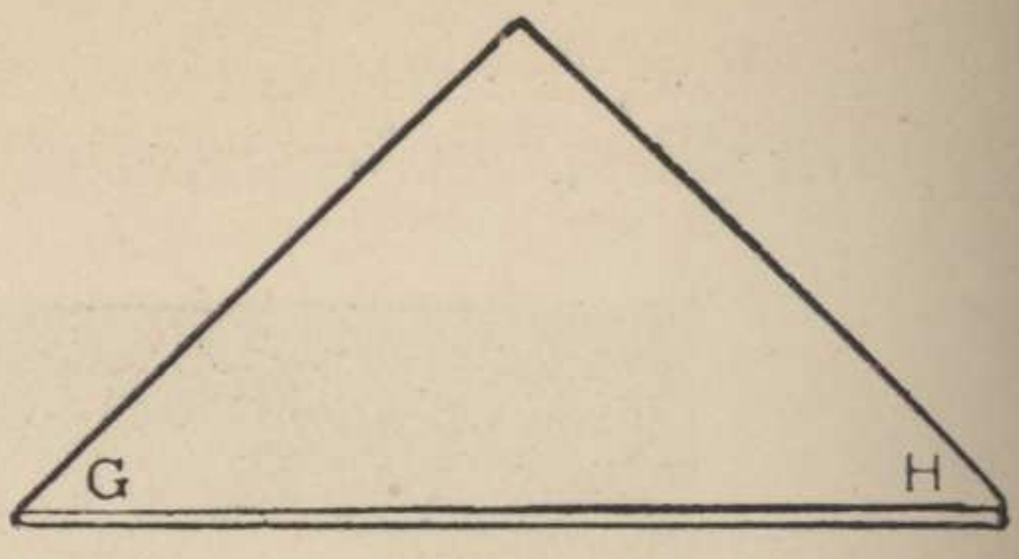


Fig. 4.

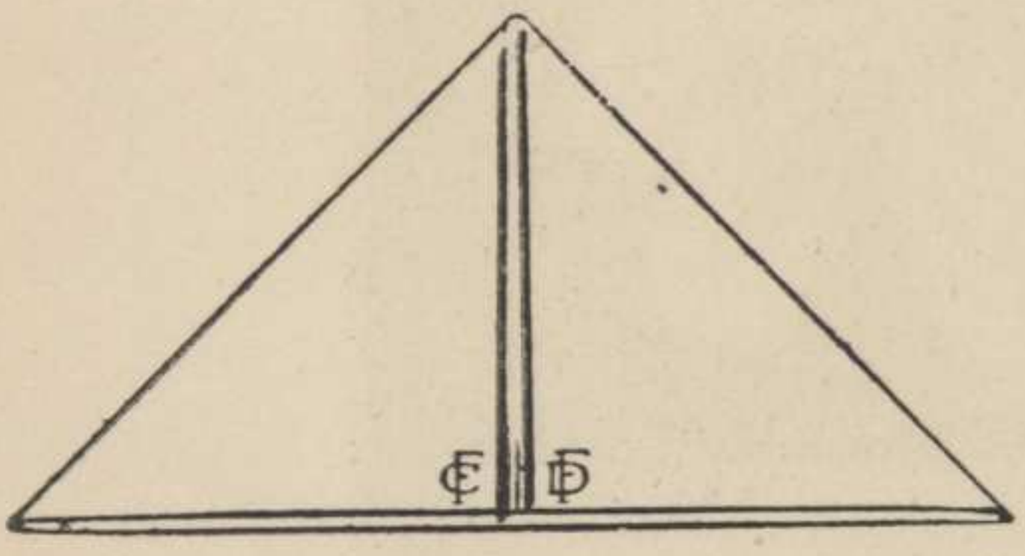


Fig. 3.

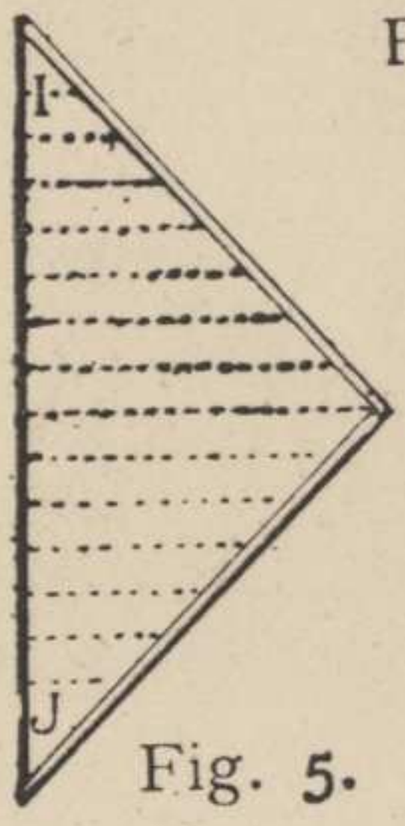


Fig. 5.

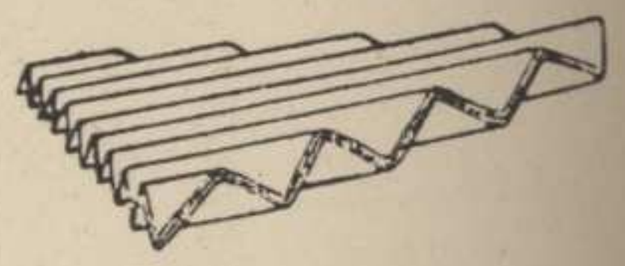


Fig. 6.

Diagrams for the " Tulip " Fold.



The " Tulip."

Turn completely over, laying it flat upon the table, and it will then present the appearance of Fig. 4.

Fold this so that the corner H, with the folds beneath it, lie upon G, and the smaller triangle is obtained (Fig. 5).

Lay this on the table, with point J towards and point I away from you ; then fold in small pleats of about the width of the divisions between the dotted lines shown in the last diagram (Fig. 6). For method of pleating *see* the " Lily " method of folding.

Take the napkin, folded as shown in Fig. 6, hold it firmly in the left hand, and, with the thumb and forefinger of the right hand pull the points outwards, and so manipulate them that they assume a resemblance to petals. Place the napkin in a sherry glass, and the " Tulip " is complete.

THE " SHELL."

Take the open napkin, and fold it exactly in half.

The upper fold of this must be brought down so that A A lies on B B (Fig. 2).

Turn this over and treat it in precisely the same way as was adopted in Fig. 1 ; then turn the napkin lengthways from you (Fig. 3).

This must now be pleated from the centre to the ends (Fig. 4).

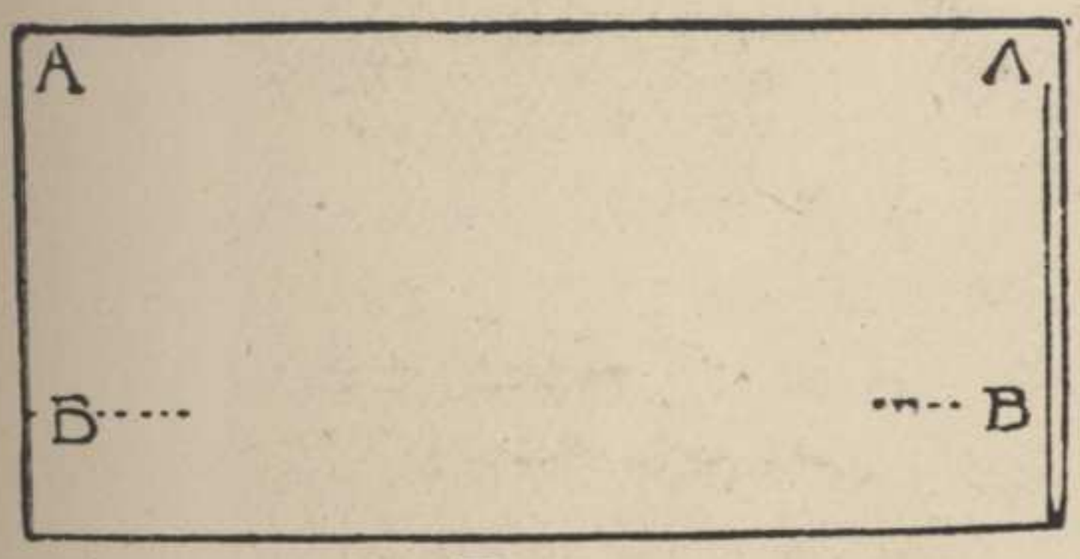


Fig. 1.

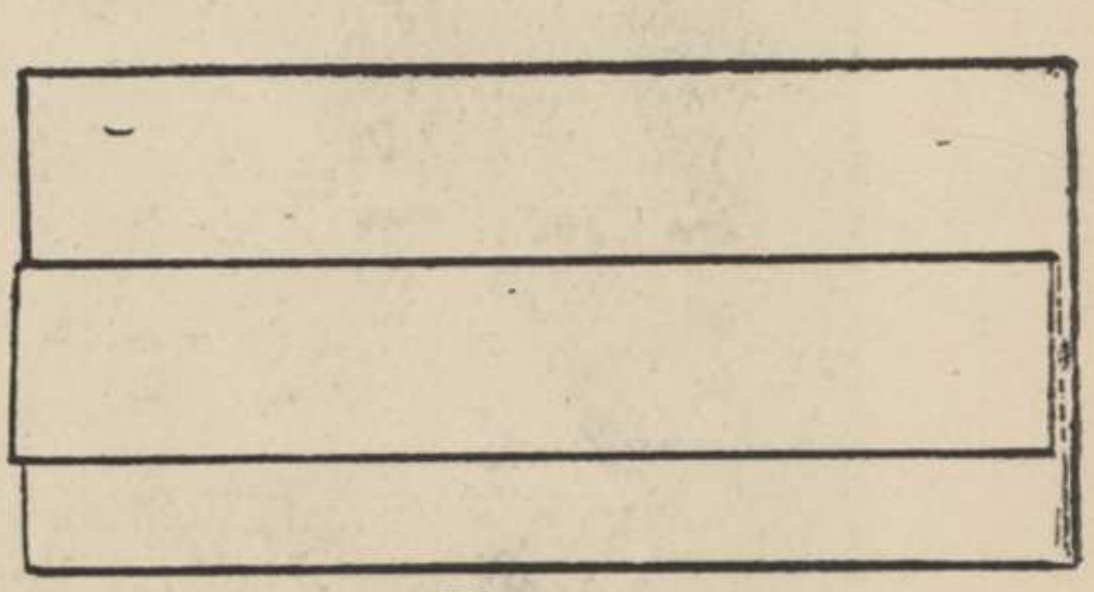


Fig. 2.

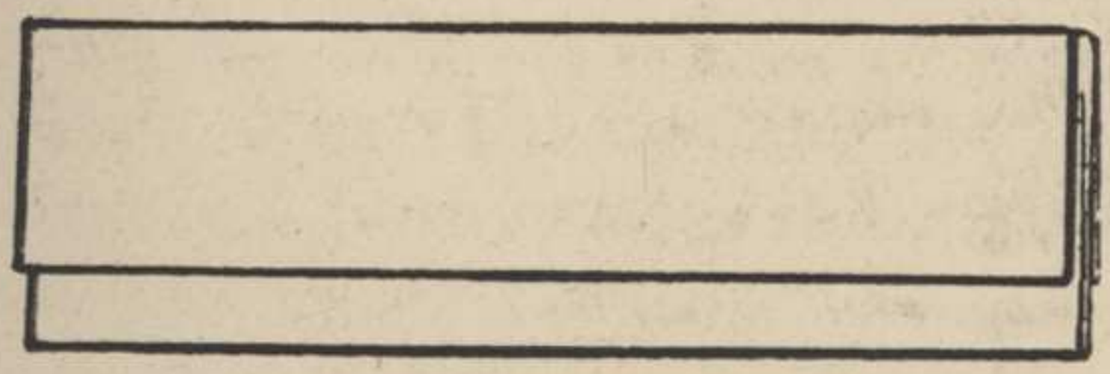


Fig. 3.

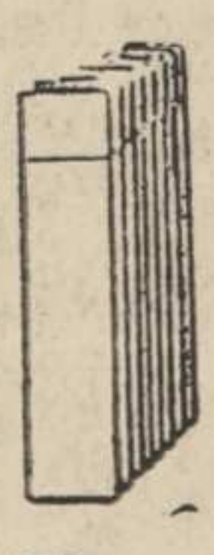


Fig. 4.

Diagrams for the " Shell."

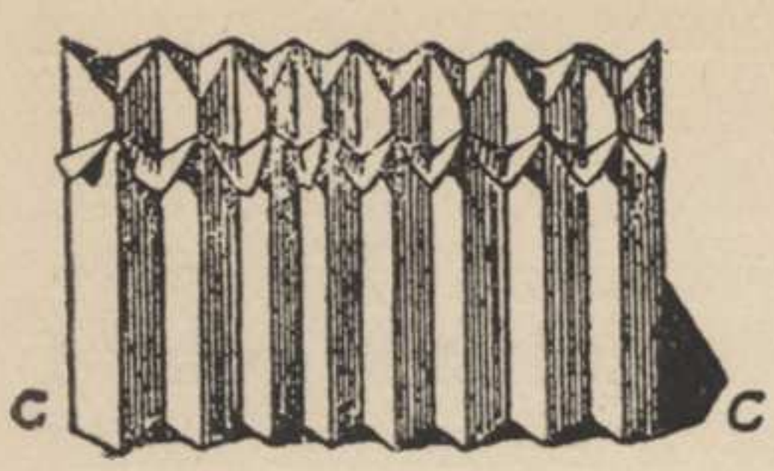


Fig. 5.



Fig. 6.

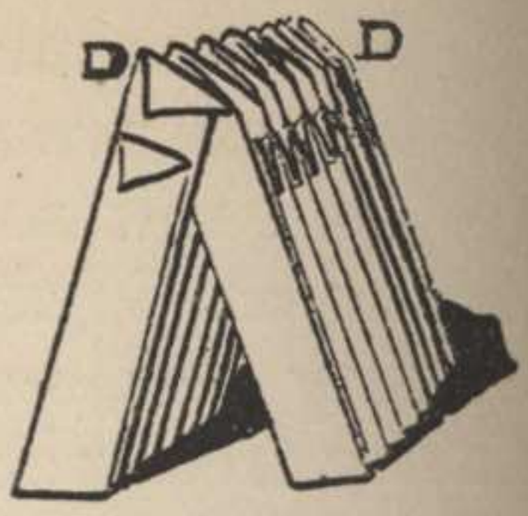
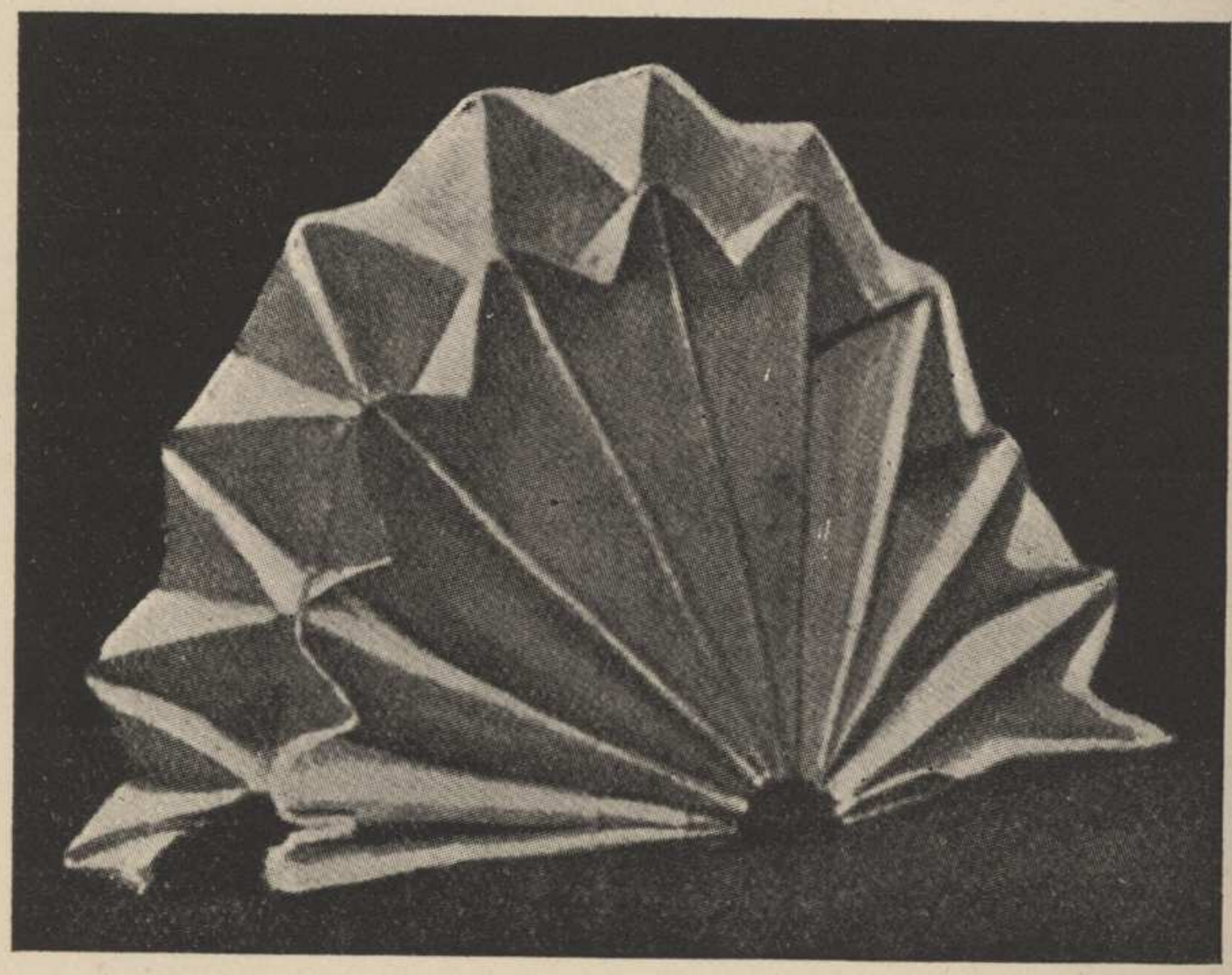


Fig. 7.

The upper portions of the shorter outer folds between each of the pleats must now be operated upon to obtain the " Vandyke " effect. This done, the top edge must be served in the same manner (Fig. 5). For method of vandyking, see the " Double Fan " method of folding.

This is now in four thicknesses of linen, pleated, and the lower edge of this, C C, is in two distinct folds, shown by D E in the underneath section (Fig. 6). The next process is to separate these folds, D from E, drawing them carefully out, one from another, until the napkin will stand by itself (Fig. 7).

It is only necessary now to take hold of the two end pleats at the top, D, with the thumbs and forefingers of both hands, and, pressing the lower portion inwards with the other fingers



The " Shell."

pull the tops of the pleats down to the table, when the device will resolve itself into the really decorative "Shell" form.

THE "MOTHER HUBBARD."

The napkin must be opened out completely, and laid upon the table cornerwise, with one corner pointing towards and the opposite one away from the operator. The nearest corner must then be taken and carried up to the further one, with the

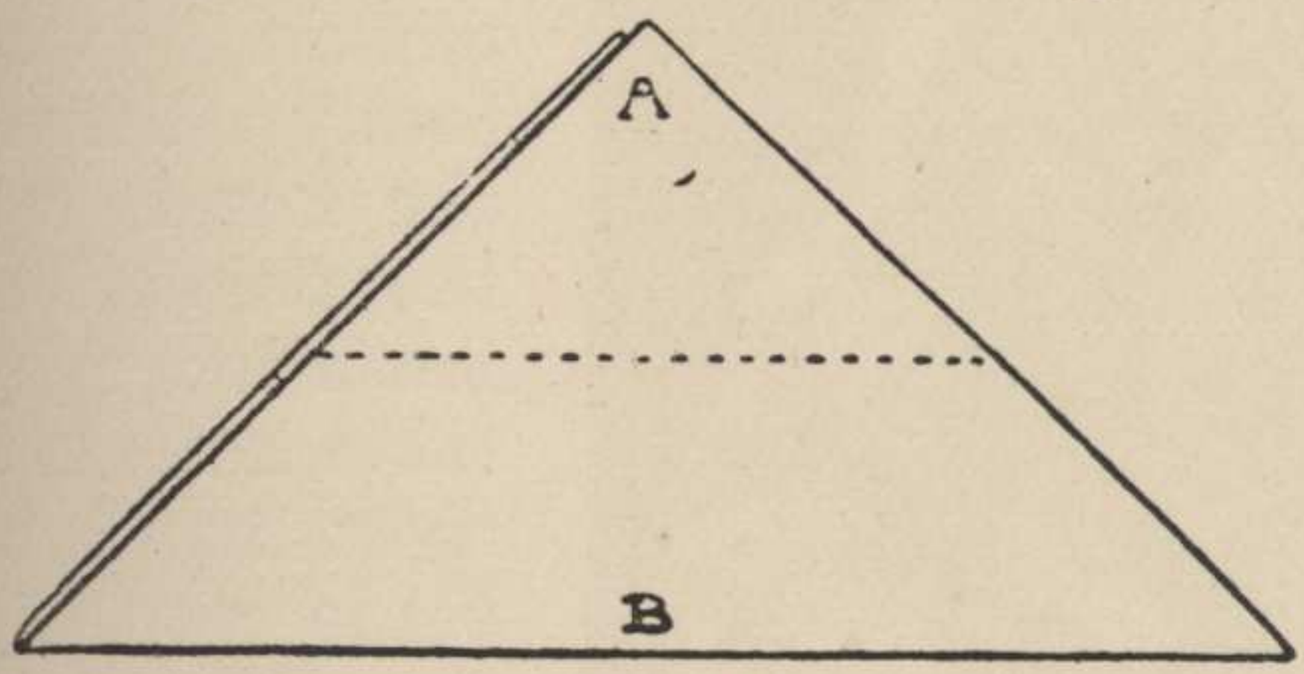


Fig. 1

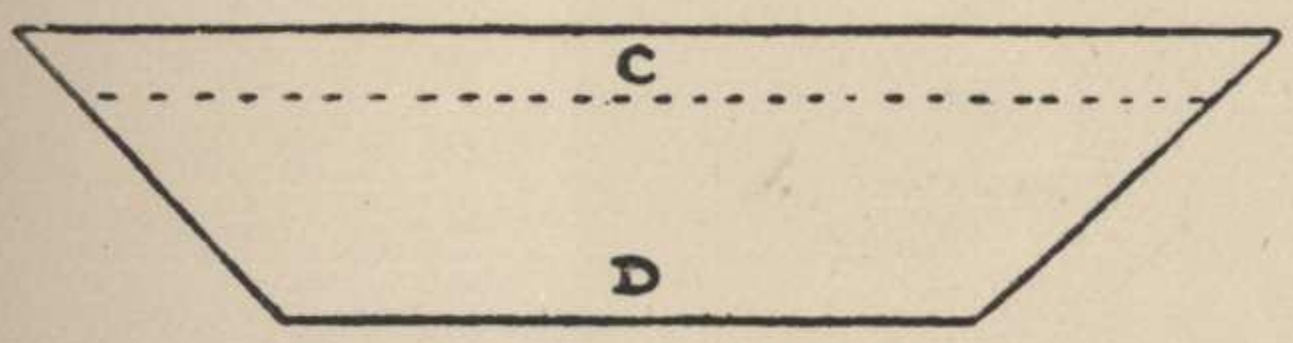


Fig. 2

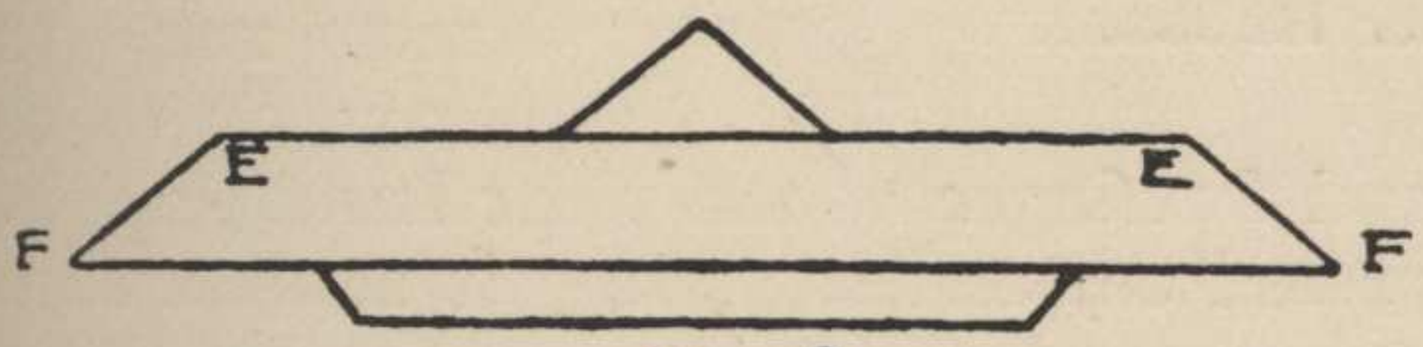


Fig. 3

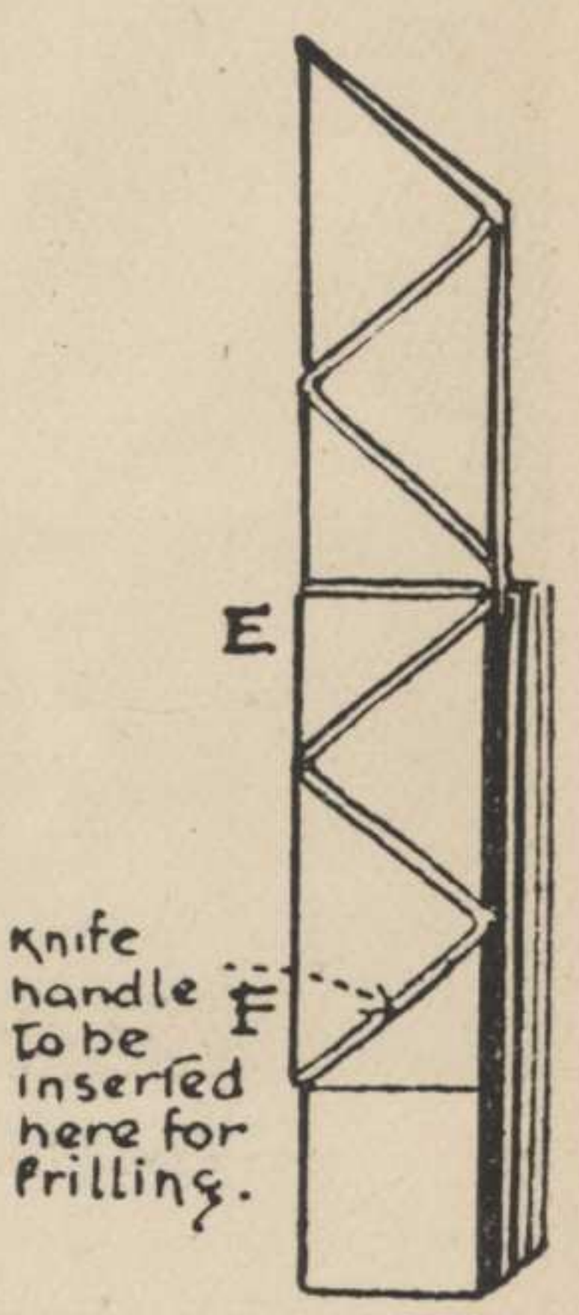


Fig. 4

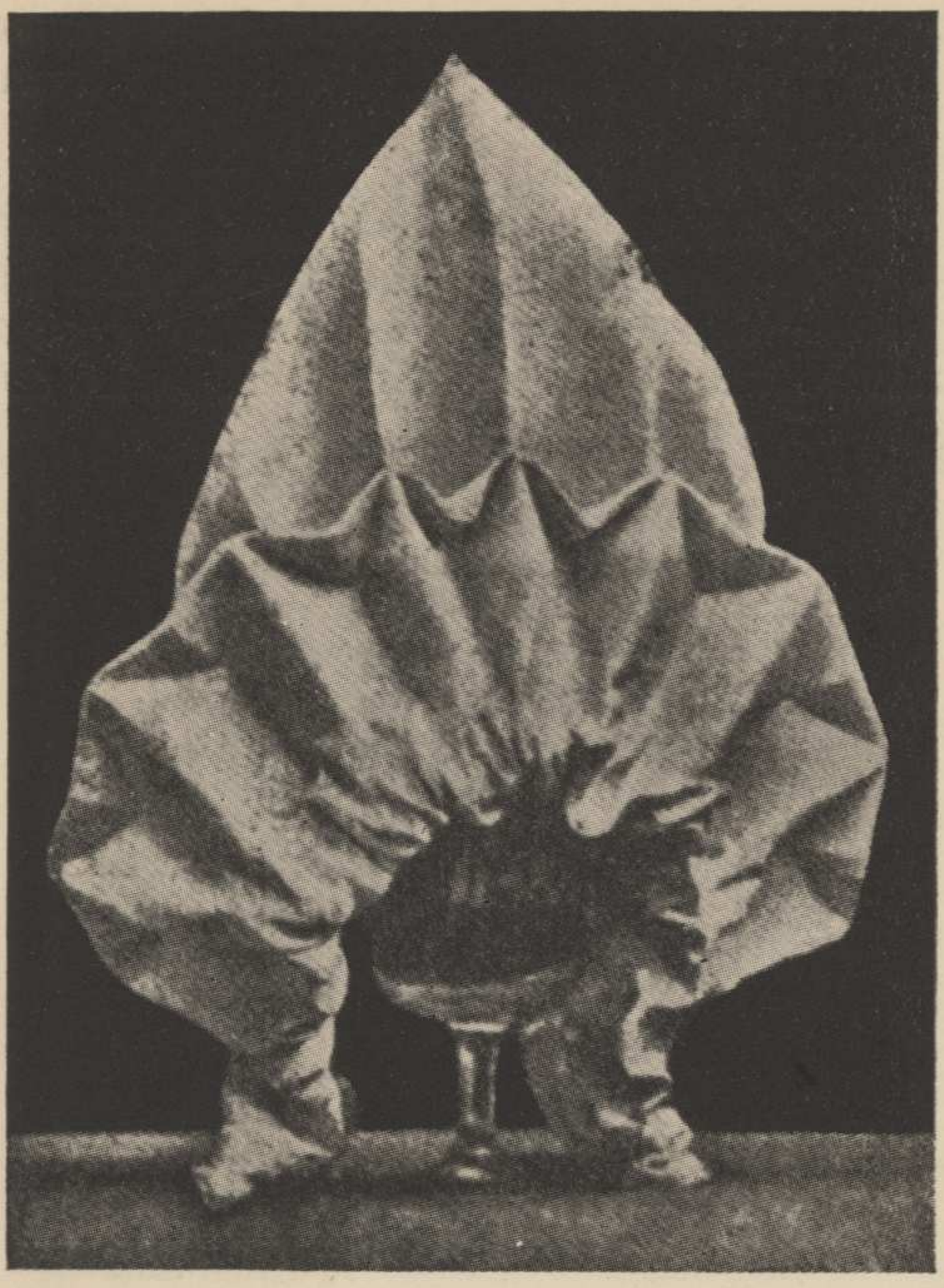
Diagrams for the "Mother Hubbard."

result that the napkin is folded exactly in half, from corner to corner (Fig. 1).

Take hold of the lower edge with both hands, and fold it up till B rests upon A (the dotted line represents the folding crease) (Fig. 2).

With both hands, again take the upper edge and bring down to within a couple of inches from the lower one, causing C to rest upon D, the folding crease being where the dotted line is drawn (Fig. 3).

This must now be pleated from the centre, and the upper edge



The " Mother Hubbard."

of the middle fold vandyked. Having treated the whole length in this manner, the frilling must now come into play. Grip the napkin very firmly between the knees, with the pointed end inwards ; take a table knife in the right hand, the blade resting in the palm ; open the fold F, indicated in Fig. 4, with the fingers of the left hand, and insert the handle of the knife. Now, with the left hand, run the pleats on to the handle, the thumb and forefinger of the right hand gripping each pleat as it is passed on, and squeezing it against those which have gone before, and which are, naturally, being pressed against the inner part of the hand. Continue this until the knife handle appears through the last pleat at the end opposite to that which it entered ; give a final squeeze with both hands, and then gently withdraw the handle, taking care to press the thumb and forefinger of the right hand against the crimped pleats when doing so, to avoid any possibility of their being dragged out of shape. Some difficulty may be experienced in getting the handle to pass through from side to side without causing the folds to collapse, but by a little judicious " easing " the task may be accomplished.

Place the napkin in a wineglass, when it will assume the appearance of a " Mother Hubbard " bonnet.

THE "FRILLED CAP."

Place the napkin quite open upon the table and fold it exactly in half, the two separate edges being towards the operator (Fig. 1).

Take the upper folded edge A A in the right and left hands

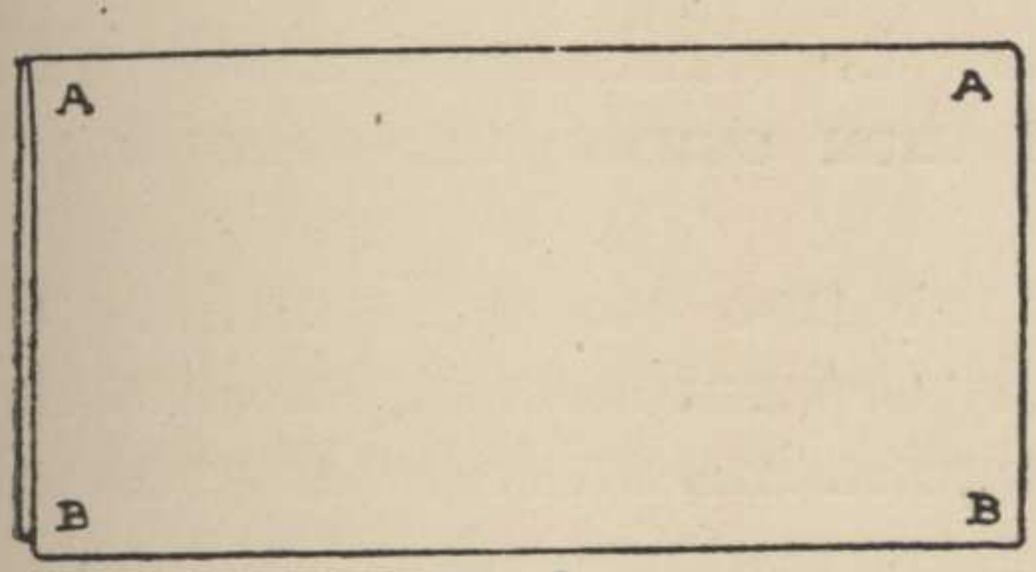


Fig. 1

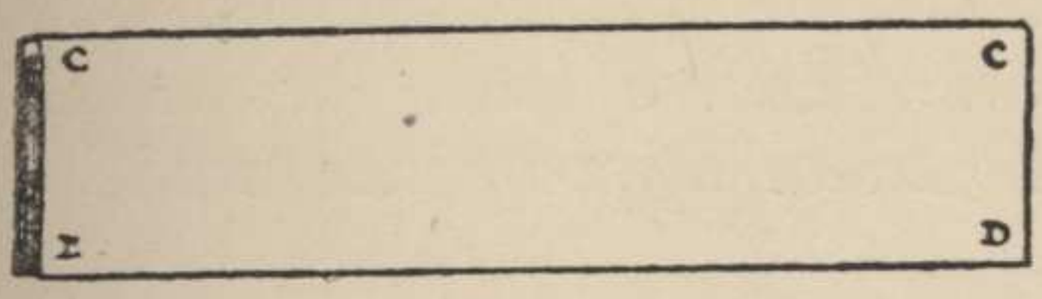


Fig 2

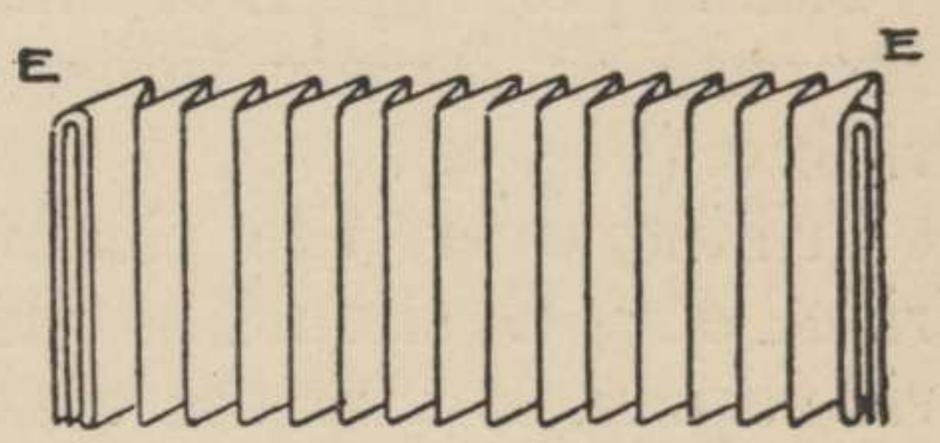
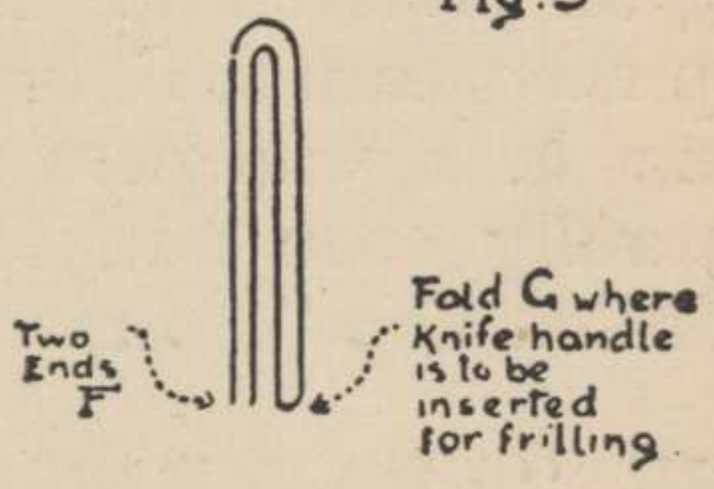
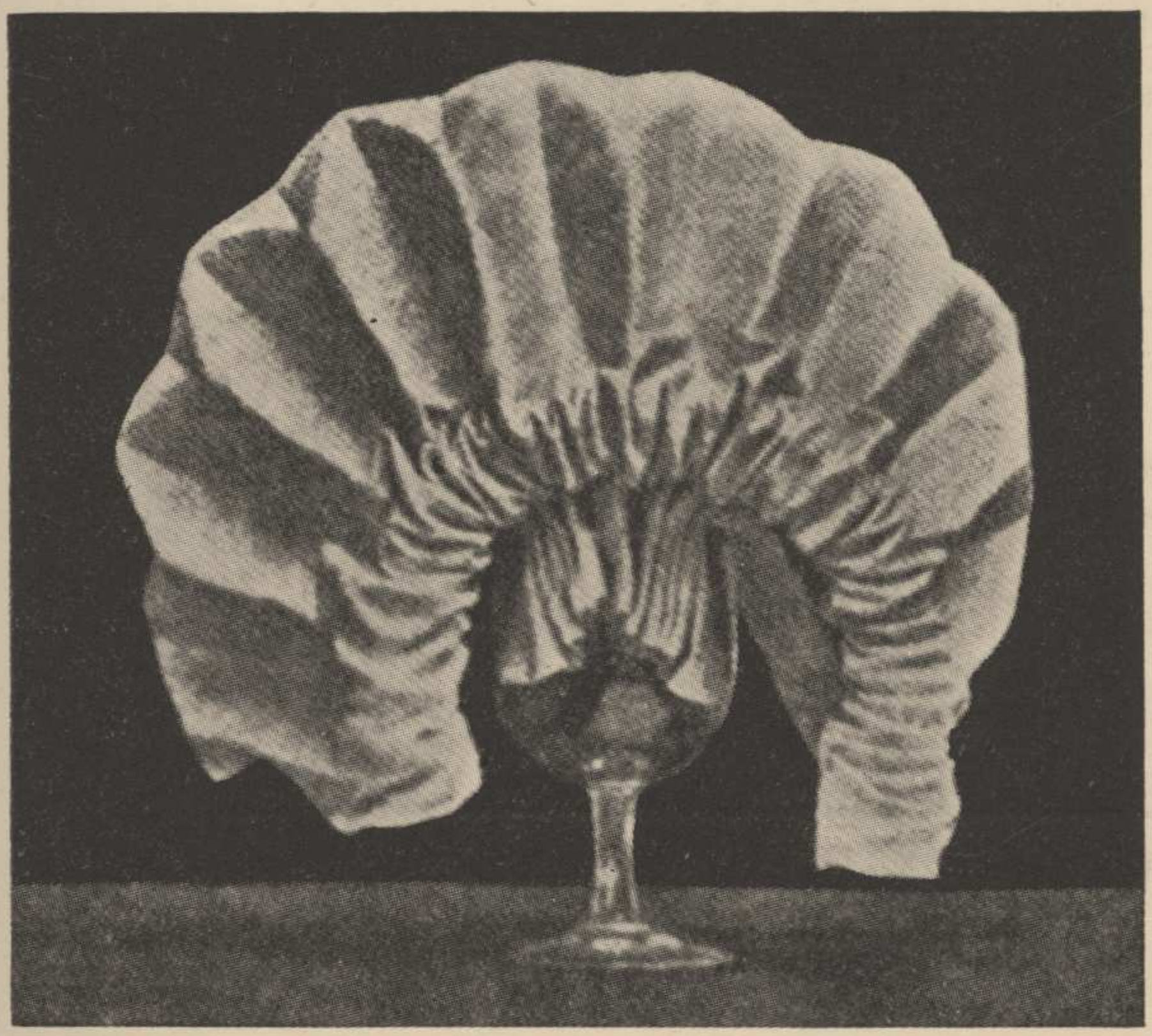


Fig. 3



Diagrams for the " Frilled Cap."



The " Frilled Cap."

respectively, and bring it down till it rests upon the lower edge—or rather edges—B B, giving four folds of linen (Fig. 2).

Now turn the folded napkin lengthwise upon the table and pleat from the centre to the ends, and press the pleats well together, so that they will not be disturbed by ensuing operations (Fig. 3).

The upper edge E E must now be vandyked, exactly as in the case of former folds, and then comes the crimping or frilling (Fig. 4).

Frilling over, the pleats of the two edges F, and of the frilled edge G, should be carefully separated, and pulled rather wide apart, so that the whole napkin has an end view resembling an inverted V. All that now remains to be done is to grip the pleats of F, bringing them tightly together, and place them in a wineglass upon which the rest of the linen will naturally open out, forming an effective fold, for which a "Frilled Cap" seems to be the most appropriate name.

THE "LEAF FAN."

Lay the napkin open upon the table, with one of the corners towards you, and fold exactly in half, bringing the opposite corners together (Fig 1).

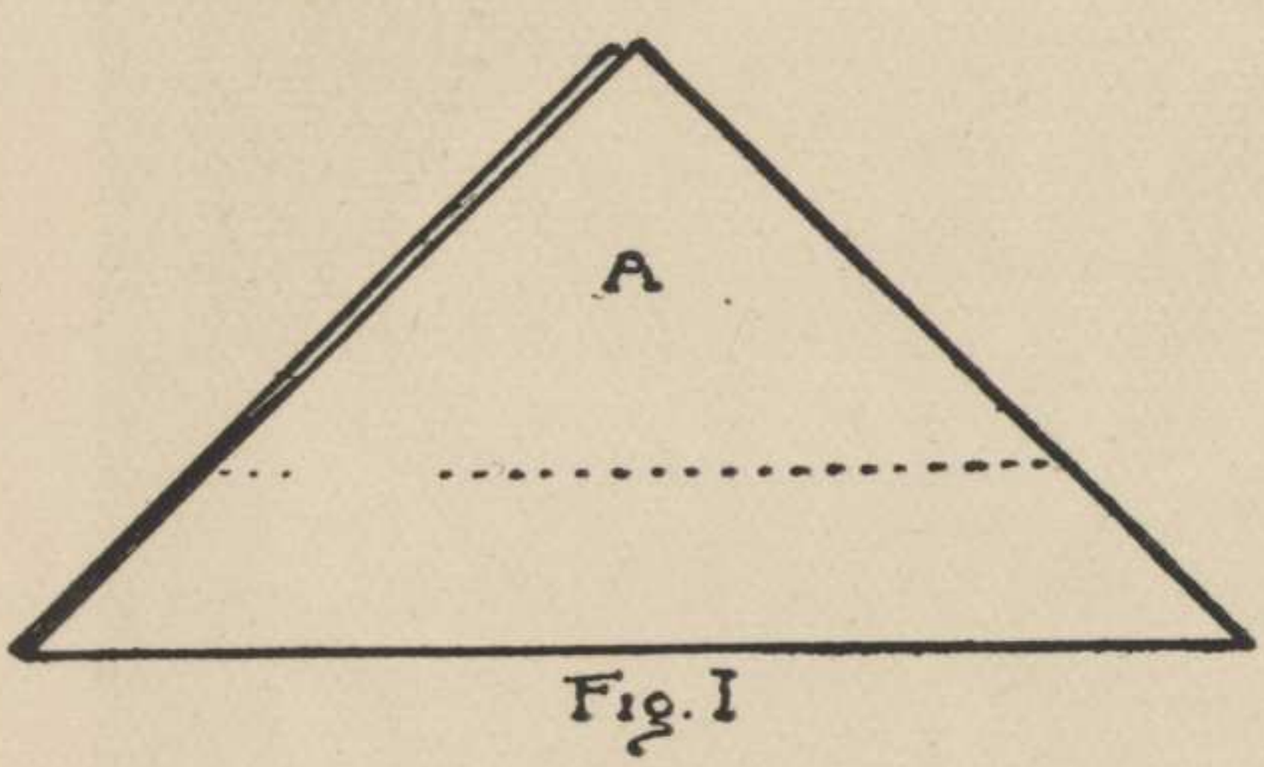


Fig. 1

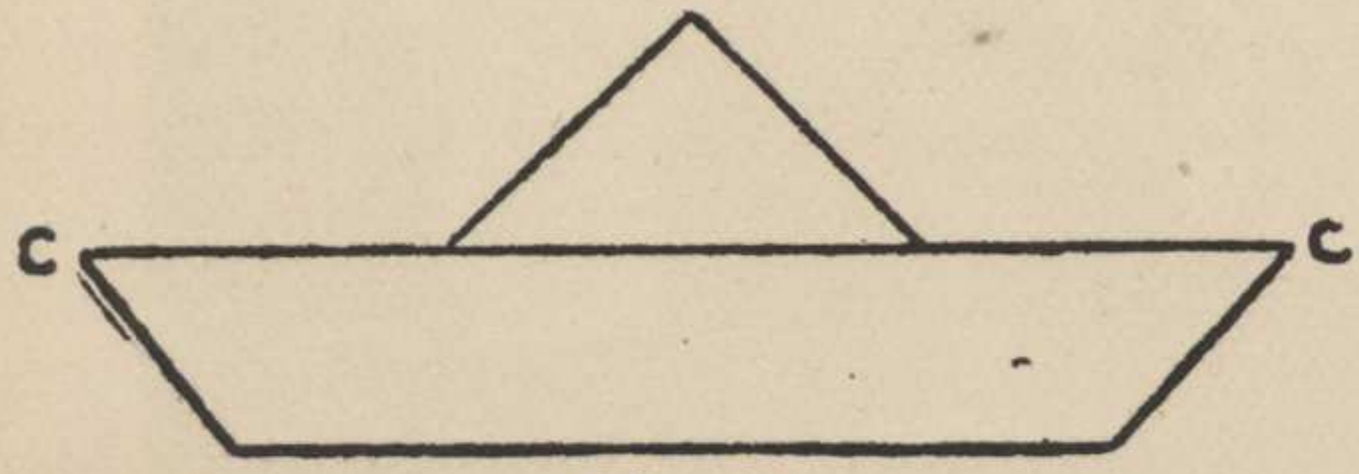


Fig. 2

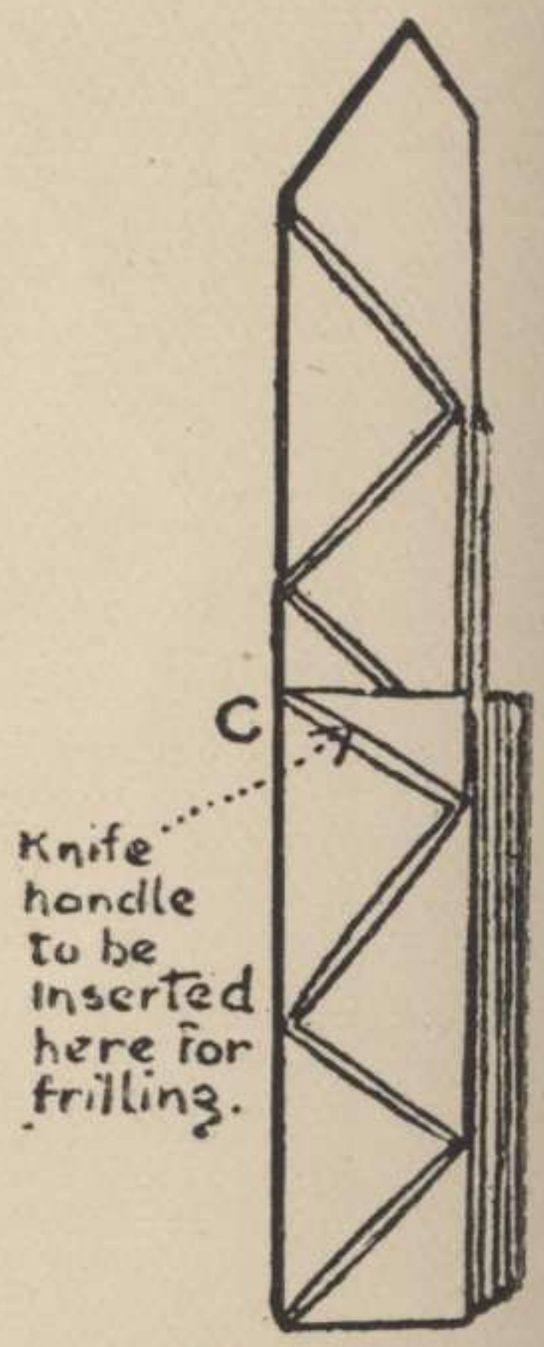
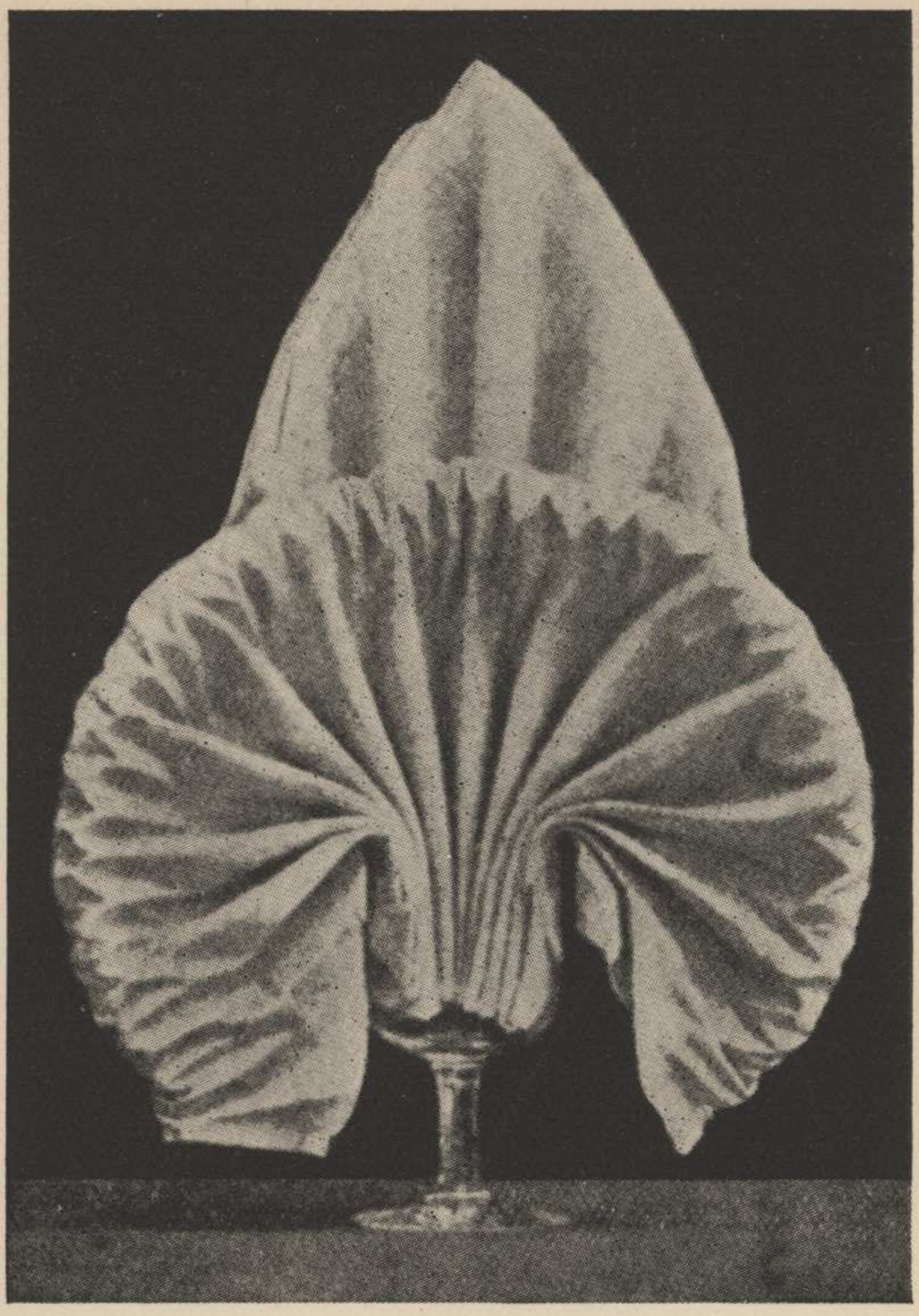


Fig. 3

Diagrams for the "Leaf Fan."



The " Leaf Fan."

Fold the edge nearest to you over to the proportion indicated ; the dotted lines indicate where the crease should come (Fig. 2).

This must now be laid lengthwise upon the table, and pleated from the centre to both ends, by the method already described in previous folds. Care must be taken in doing this that all the four thicknesses of linen are caught securely between the fingers as each pleat is made, or the result cannot possibly be satisfactory (Fig. 3).

The upper edge of the lower fold (C C, Fig. 2) now requires to be frilled or crimped by the method already described in previous folds.

Place the lower ends of the pleats in a wineglass, and the "Leaf and Frilled Fan" is complete.

THE "ROSE."

This may be used either as an ordinary dinner napkin, to contain the roll, or as a fanciful receptacle for pulled bread or biscuits.

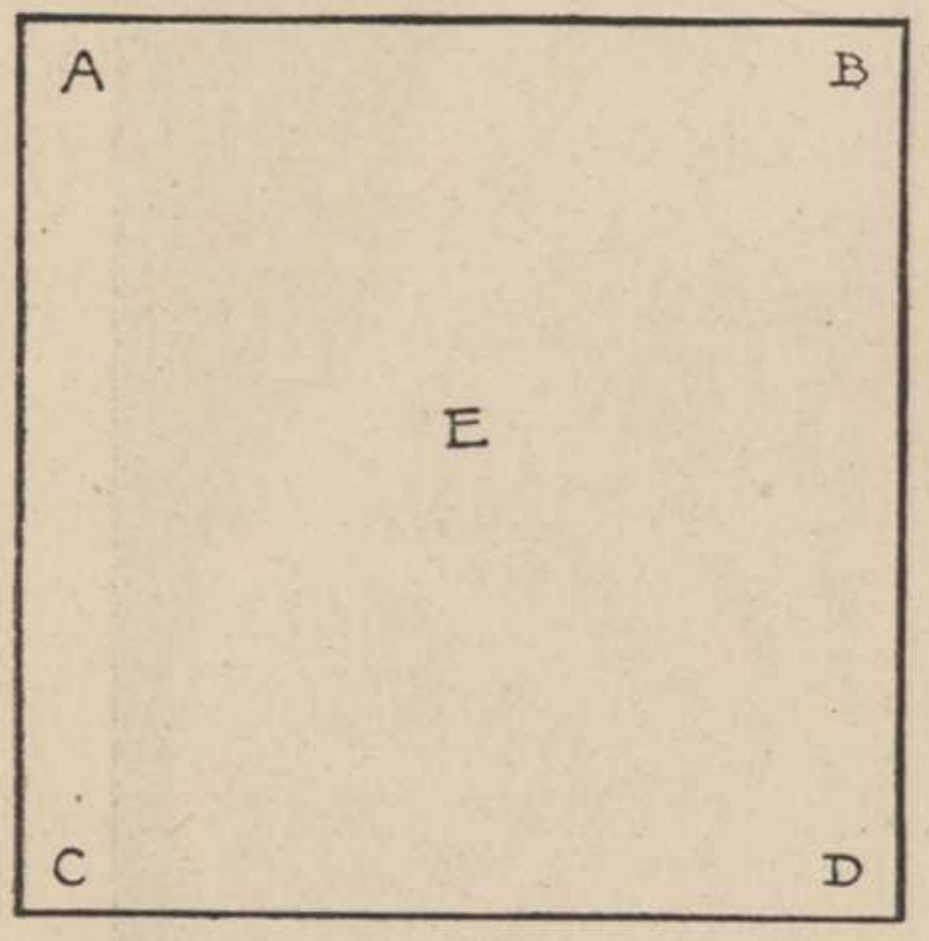


Fig I

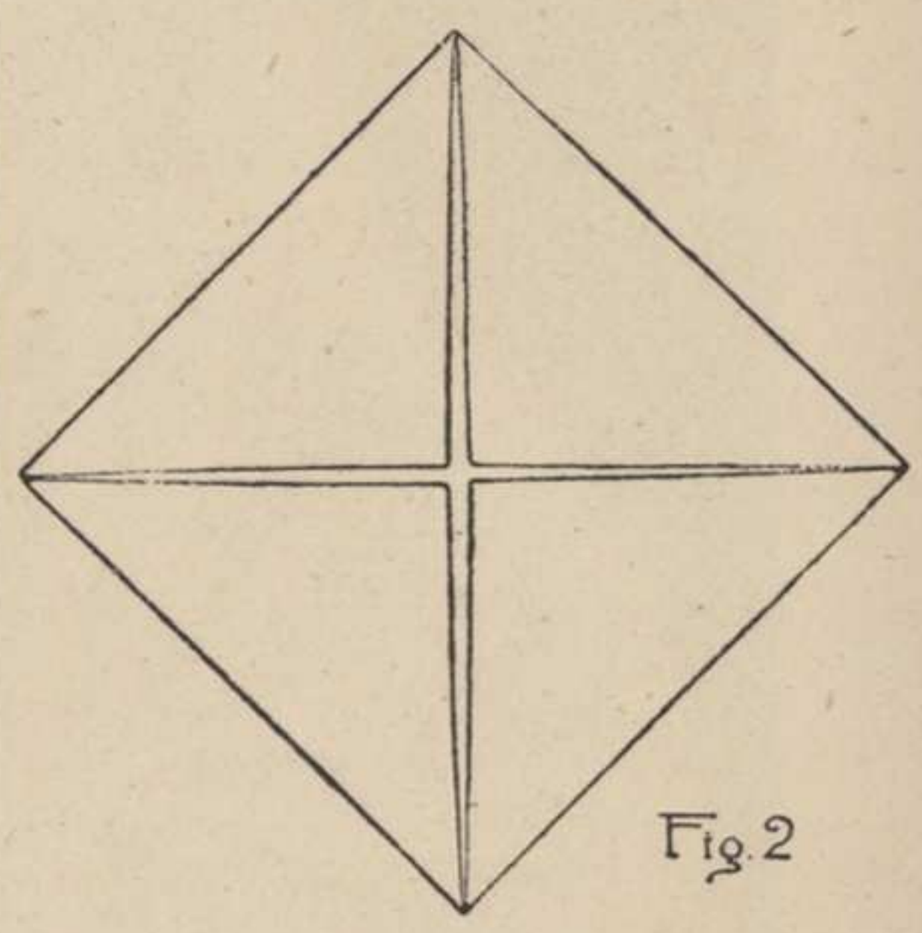


Fig. 2

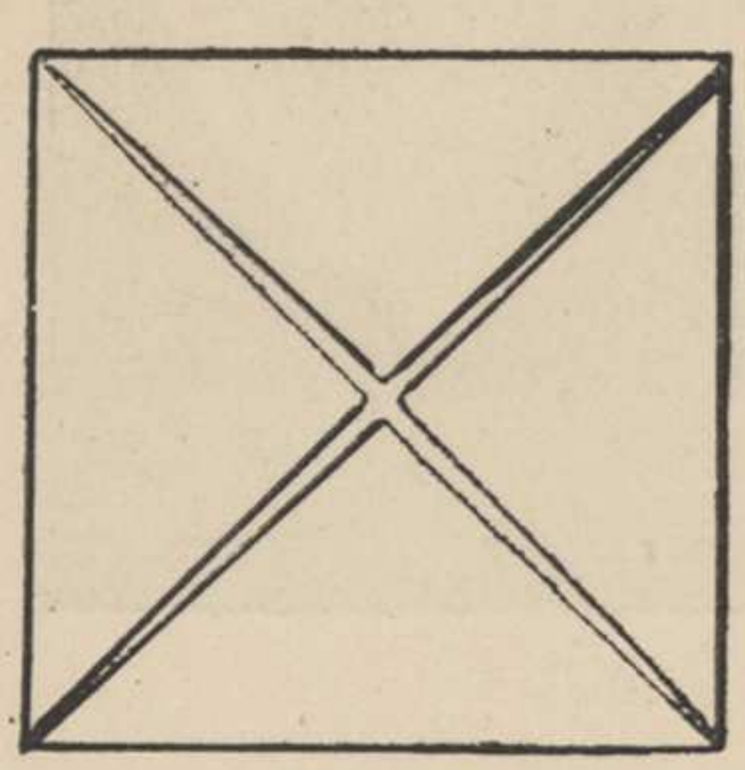


Fig. 3

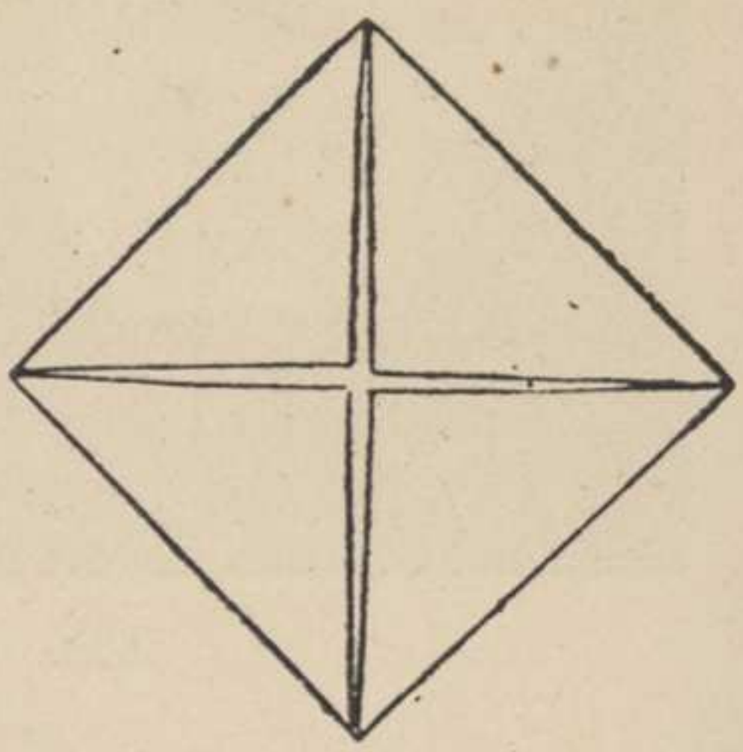


Fig. 4

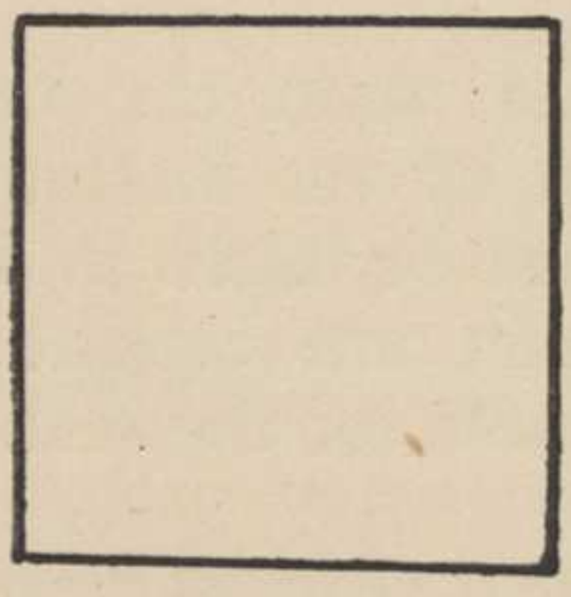


Fig. 5

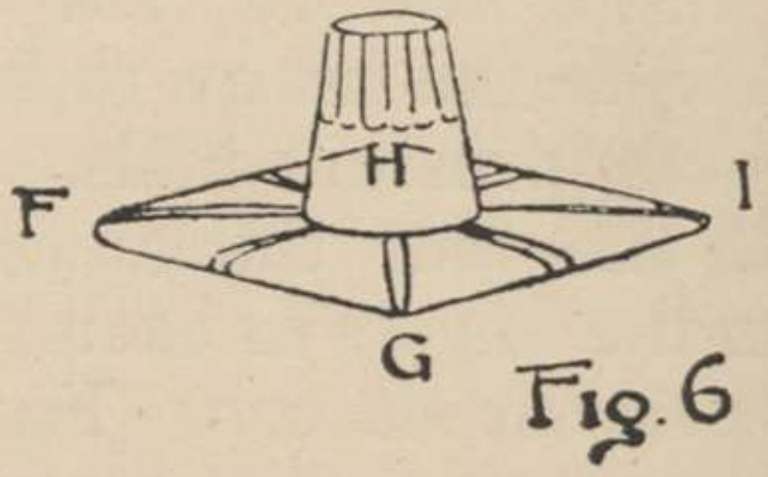
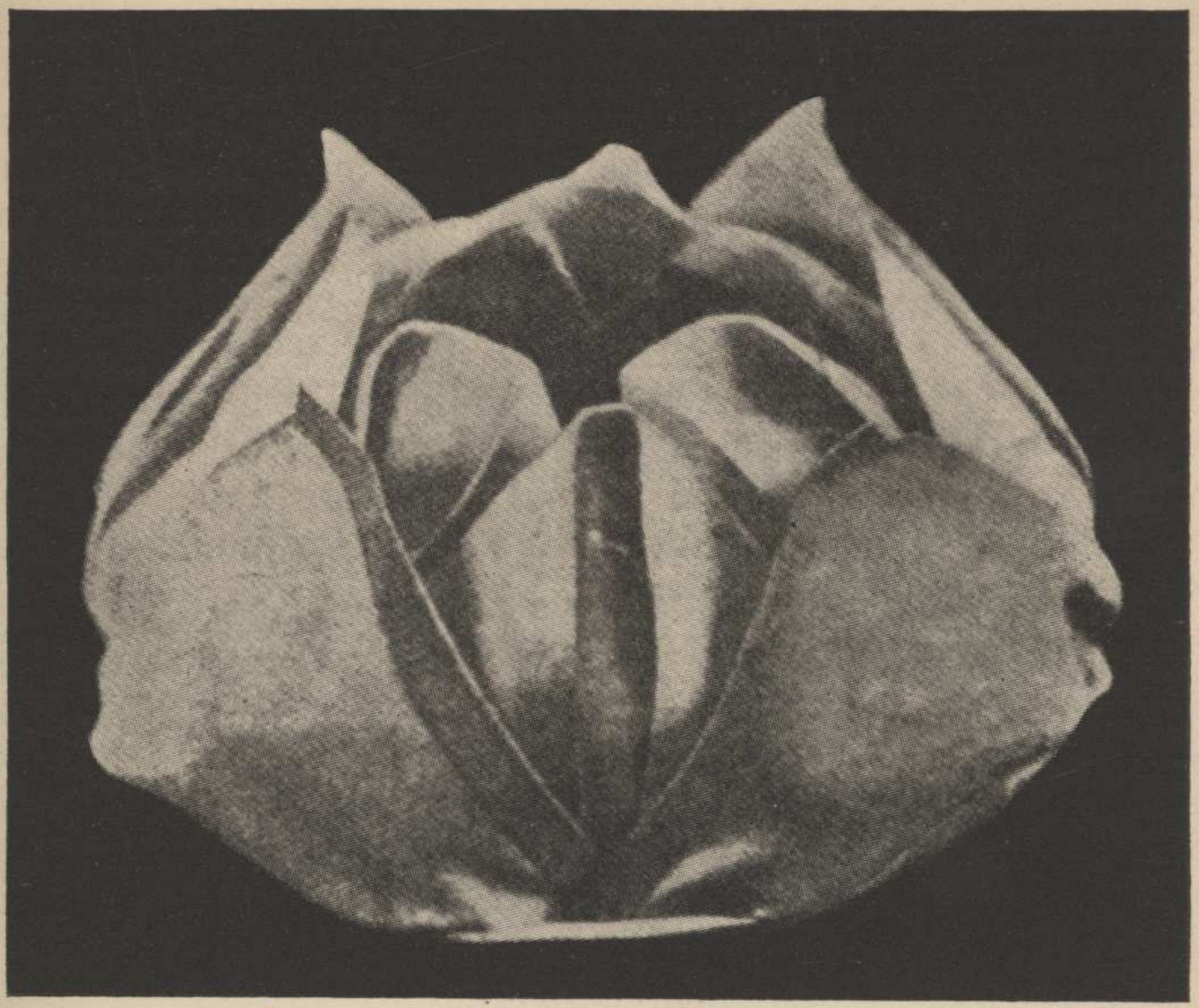


Fig. 6

Diagrams for the "Rose."



The " Rose."

First, place the napkin, quite open, flat upon the table, and find the centre, which may be done by folding from corner to corner, both ways, and noting where the creases cross one another (Fig. 1).

The centre found (E), bring all the four corners (A, B, C, D) on to it, and press down firmly; this still leaves a square figure, but of smaller size than originally (Fig. 2).

Again fold the four corners to the centre, in exactly the same manner as last, and a still smaller square is obtained (Fig. 3).

Repeat this operation once more, and you have Fig. 4.

Turn the napkin completely over, so that the folds are face downwards, and it presents the appearance of a simple square (Fig. 5).

Now fold the corners of this to the centre, as was done with the other side; take a glass tumbler, and place it upside down on the centre, where it will not only hold the last folds in their proper place, but will prove of great service in securing the shape of the " Rose " in the final operations (Fig. 6). Keep

the tumbler in place with the left hand, slip the fingers of the right beneath the napkin, take hold of one of the corners to be found in the centre, and pull it upwards against the glass to the top, holding it there with the fingers of the left hand. Then take the next underneath corner, serve it in exactly the same manner, and continue to do so until they are all brought to the top—twelve corners in all. The first four corners will need to be gripped against the glass by the left hand until the remaining ones are pulled up, after which all will be perfectly secure, one binding another. All that now remains to be done is to lift the tumbler out, as its aid is no longer required, and the "Rose" is ready for any purpose it may be destined to serve.

"FRILLED FAN."

To produce a "Frilled Fan" fold, first lay the napkin, opened out, upon the table, as shown in Fig. 1.

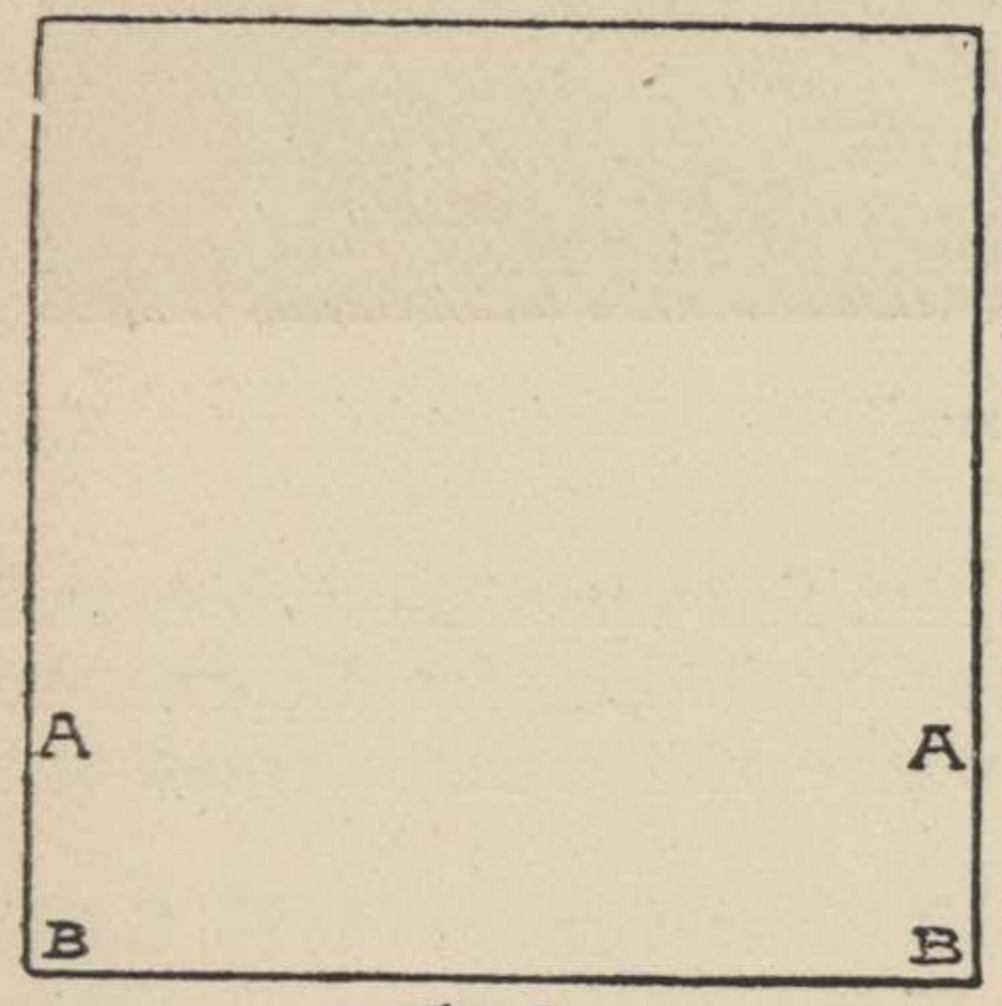


Fig 1

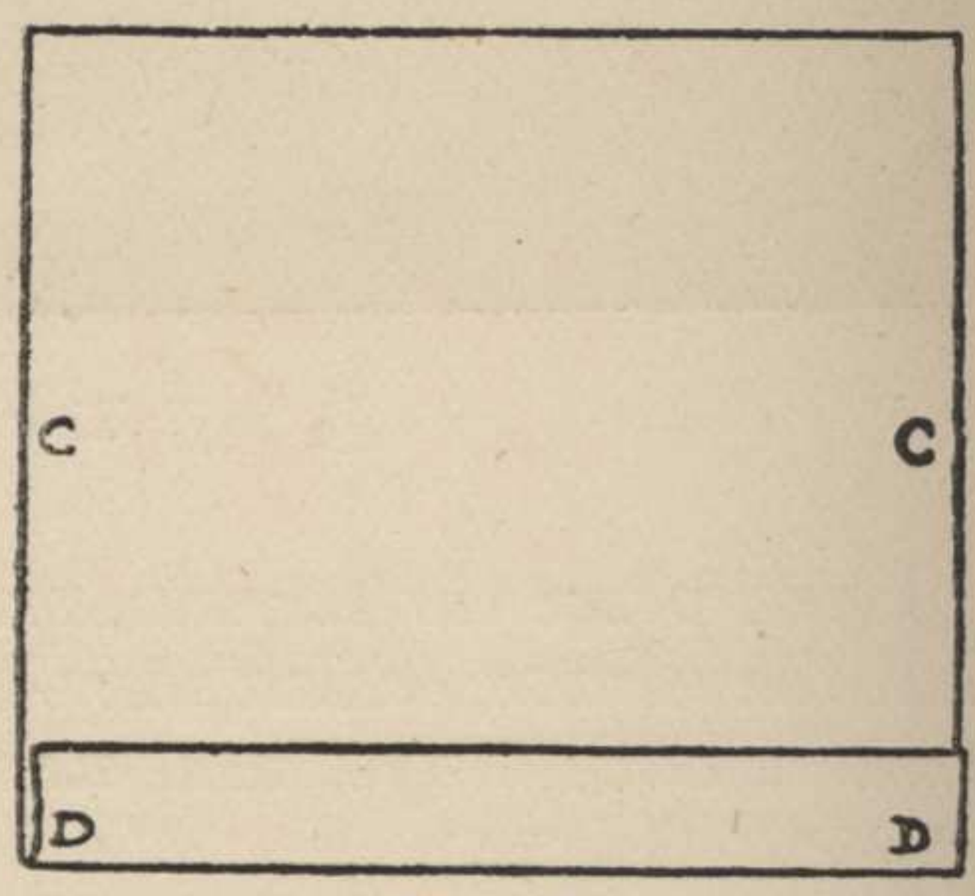


Fig. 2

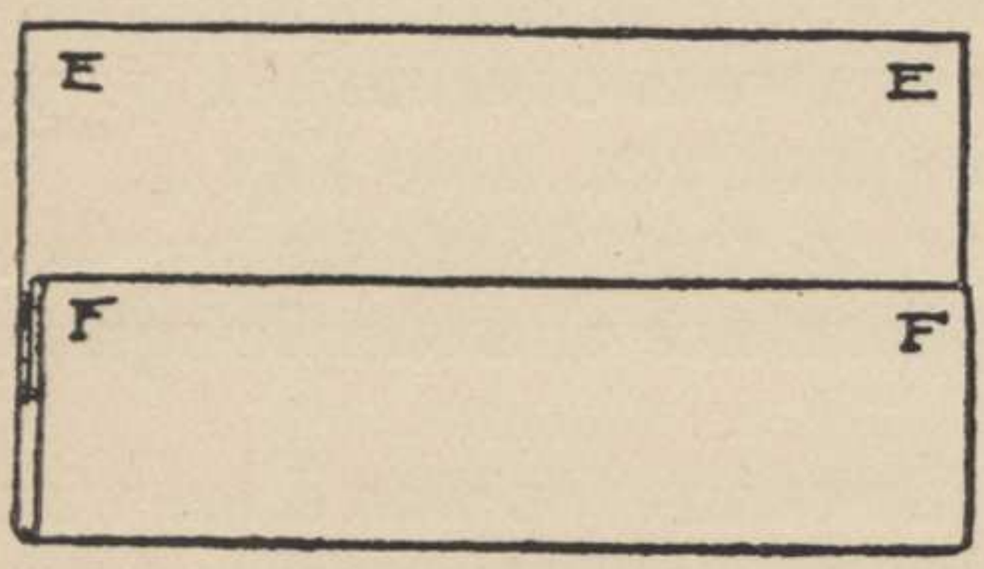


Fig. 3

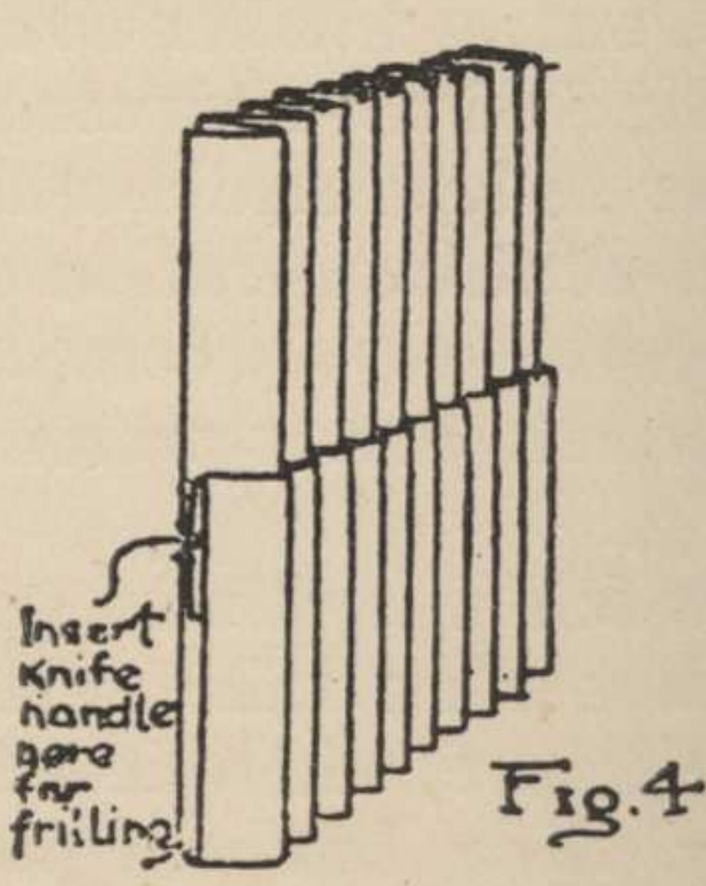
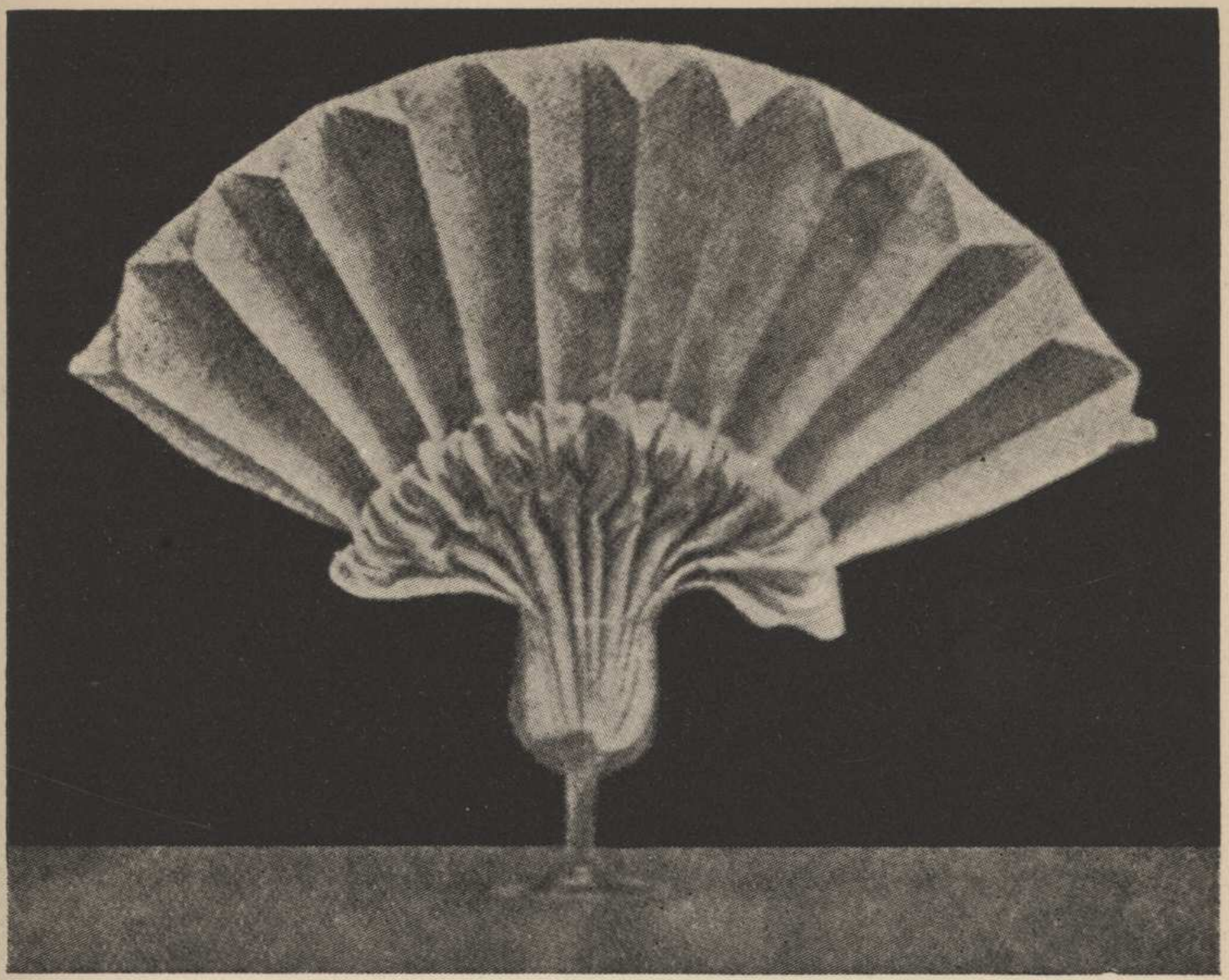


Fig. 4

Diagrams for the "Frilled Fan."



The " Frilled Fan."

Fig. 1. With the right and left hands respectively, take hold of the lower edge and fold it up until B B rests upon A A in the manner portrayed in Fig. 2.

Fig. 2. Now take the lower edge again, in exactly the same manner as last, and fold up again, bringing D D upon C C, producing Fig. 3.

Fig. 3. This must now be turned lengthwise upon the table, and pleated from the centre to both ends in the manner already described more than once. The pleating makes the napkin appear as in Fig. 4.

Fig. 4. The top edge must now be vandyked, and then comes the frilling, for particulars of which see directions given for " Petal and Fan " fold.

The knife handle must be inserted in the opening indicated by the arrow-head, and the linen drawn upon it until it appears through the other end, as in previous cases. This done, the " Frilled Fan " is placed in a wineglass, and, if properly folded, should appear as it does in the above illustration.

THE "SAIL BOAT."

First lay open the napkin, ironed side down, as shown in Fig. 1. Bring over towards you the top corners A to lie exactly on the two bottom corners B as in Fig. 2. Now fold over A B to opposite side, A B to form a square as in Fig. 3. Then bring points A B to opposite corner C, as in Fig. 4. Fold the two ends X and Y together towards the centre, so that they meet at Z (Fig. 5). Fold two tail ends under, and fold the whole in half as in Fig. 6. Pull out the flaps to form the sails, and the "Sail Boat" is complete.

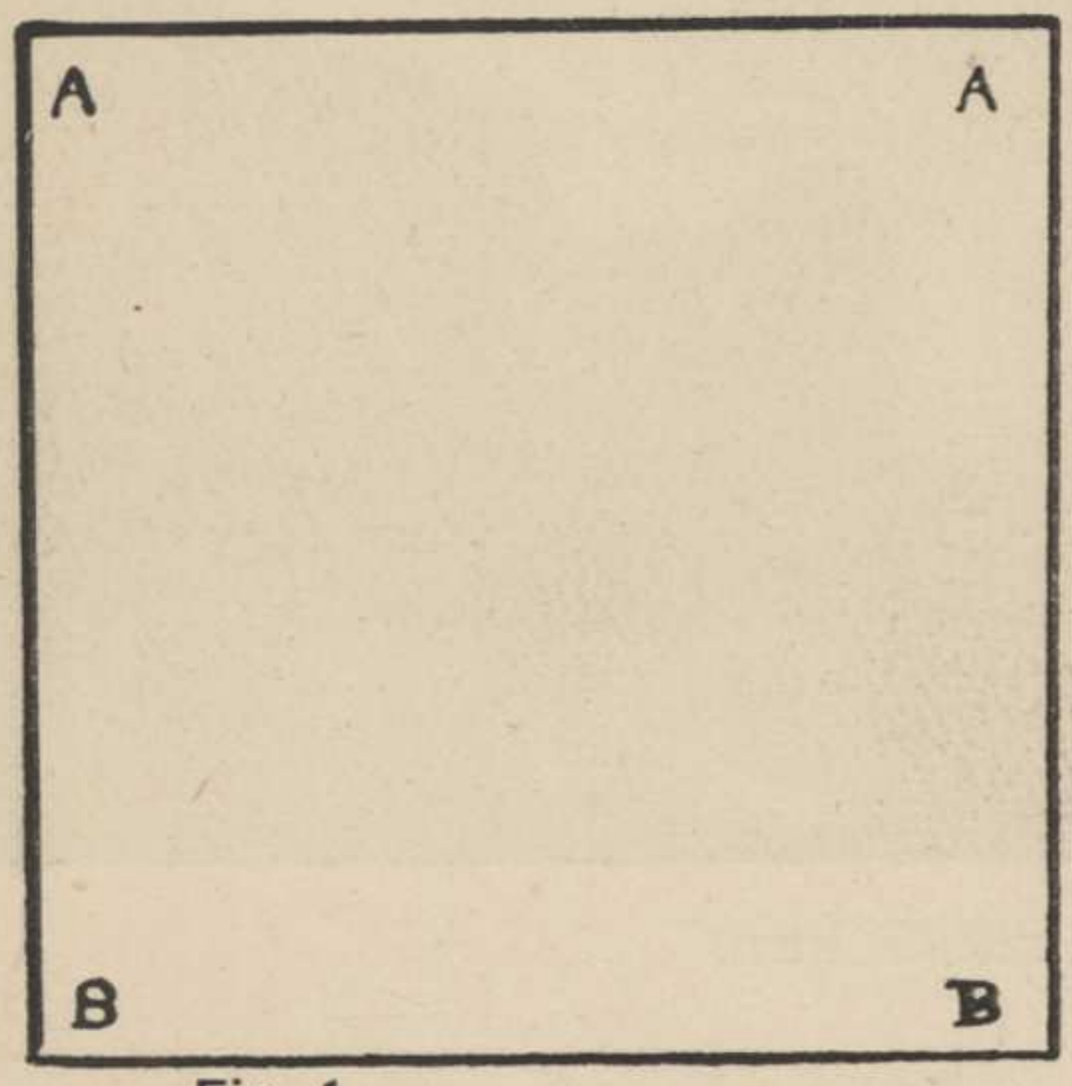


Fig. 1.

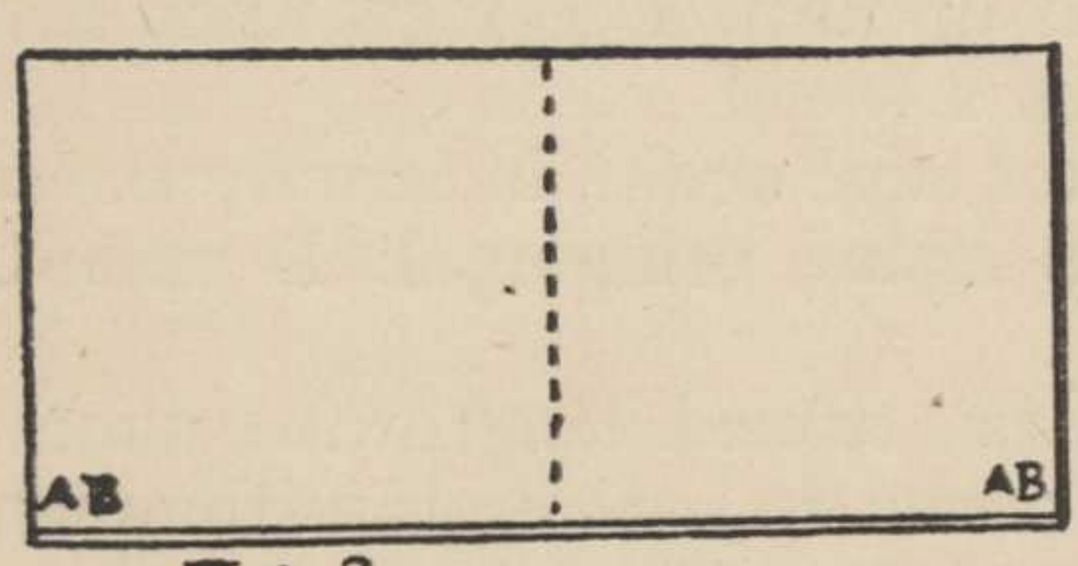


Fig. 2.

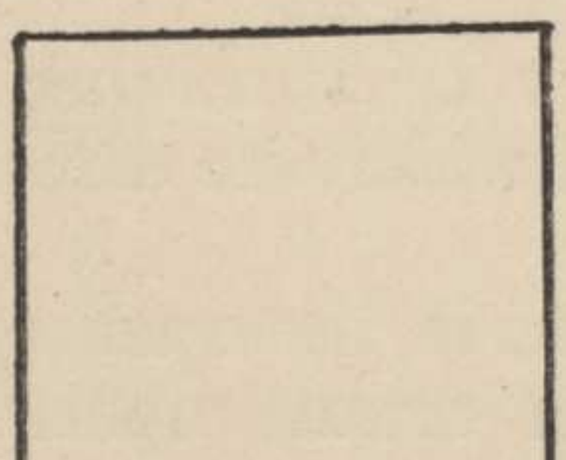


Fig. 3

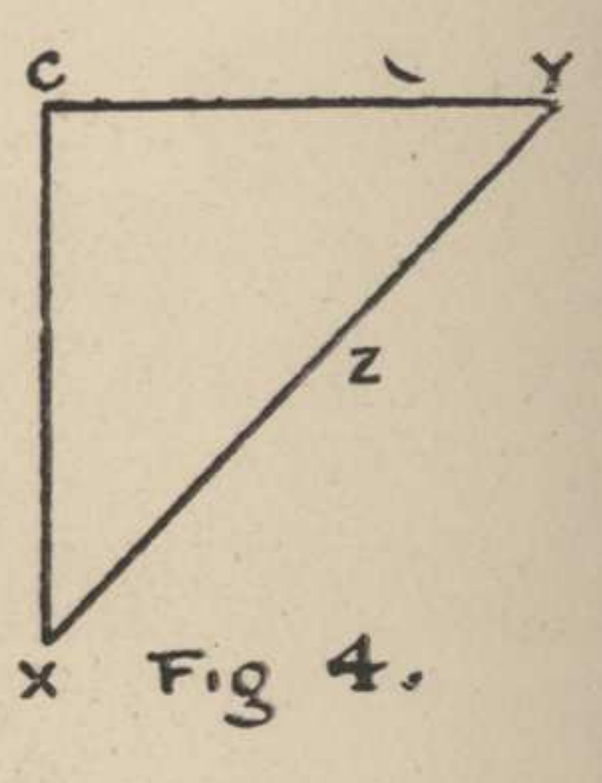


Fig 4.

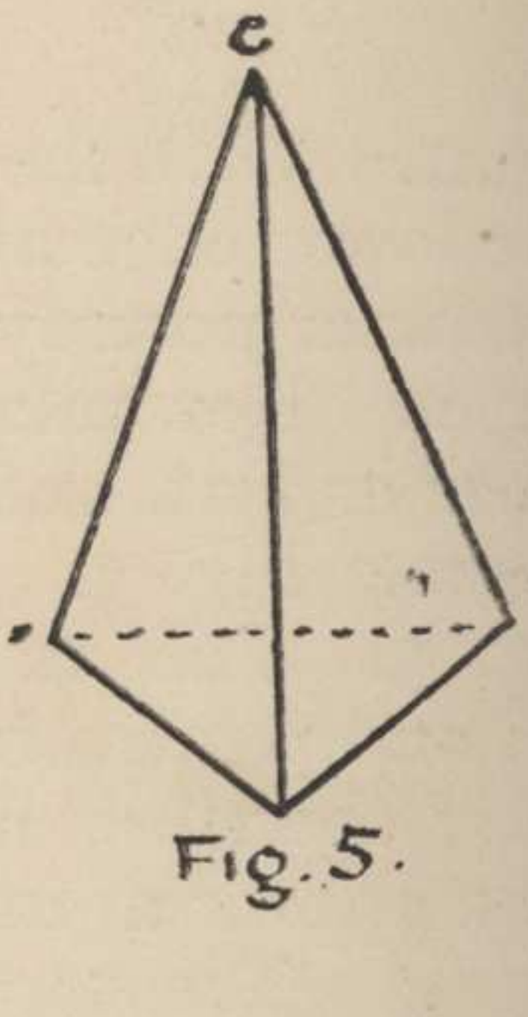
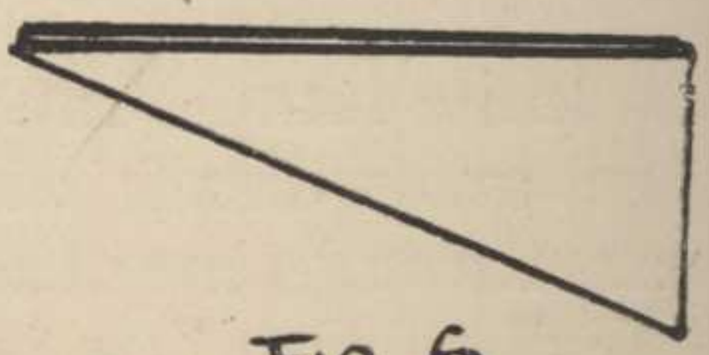


Fig. 5.


Fig. 6

Diagrams for the "Sail Boat."

BEVERAGES

COOLING CUPS AND OTHER DRINKS

CHABLIS CUP.

To two bottles of Chablis add ½ lb. loaf sugar dissolved in 1 pint of water, the thinly-cut rind of a lemon, mix and add three bottles of iced seltzer water and thin slices of lemon.

CLARET CUP.

To two bottles of claret add ½ lb. loaf sugar dissolved in 1 pint of water, ½ oz. of cinnamon, ½ oz. coriander seeds, three bottles soda water, and thin slices of lemon.

CLARET PUNCH.

Put to a bottle of claret two glasses of sherry, one liqueur glass of curaçao, castor sugar to taste, a few leaves of verbena, some cucumber and very thinly-sliced lemon rind, a few borage and balm leaves, and add two bottles of soda water.

BADMINTON CUP.

Mix a bottle of claret with a bottle of soda water, two glasses of sherry, a tablespoonful of castor sugar, and add a spray or two of borage.

MOSELLE CUP.

Put a bottle of iced Moselle into a bowl, add two liqueur glassfuls of caraçao, rind of the thinly-pared half a lemon, three slices of pineapple, a bottle of iced seltzer water and sugar to taste, then serve.

PINEAPPLE CUP.

Peel a pineapple, and put the rind into a pan with 4 oz. sugar and ½ a pint of water, bring to the boil and skim. Slice the pineapple thinly, sift it with 2 oz. castor sugar, place it in a bowl, strain the pineapple syrup over it and let it stand on

ice for five or six hours, then add a quart of iced hock or Moselle, and a bottle of iced soda water and serve.

CIDER CUP.

One quart of cider in a jug, a pinch of balm or borage, three slices of lemon, an orange sliced, a small glass of sherry, one of brandy and a little Maraschino, mix with two bottles of soda water and add some broken ice.

CIDER CUP (No. 2).

Put a quart of iced cider into a large jug, and a sprig of green mint, six lumps of sugar previously rubbed on to the rind of a lemon and then pounded, a wineglassful of sherry, and one of curaçao, and lastly two bottles of iced soda water.

BACCHUS CUP.

Pour into a clean jug one bottle of champagne, ½ pint of sherry, ¼ pint of brandy, one wineglassful of noyeau, a few slices of cucumber with rind left on, 4 oz. of castor sugar, and some crushed ice. Before serving, add two bottles of seltzer or potash water.

FRUIT PUNCH.

Boil a quart of water with ½ lb. of loaf sugar and half a chopped pineapple for 20 minutes, add one cupful of orange juice and half a cupful of lemon juice. Strain when cold, and serve with crushed ice.

PORT WINE SHERBET.

To half a pint of syrup add a handful of stoned Malaga raisins and a small piece of cinnamon, also the juice of two oranges and that of a lemon. Boil up, and add a pint of port wine. Strain and let cool, then freeze in the usual manner. Just before serving stir in an ounce of chopped and peeled almonds slightly browned in the oven.

MULLED WINE.

Port or claret is usually selected for this purpose. To a bottle of either allow ½ pint of water, two cloves, an inch of whole cinnamon and a good grate of nutmeg and two strips of lemon rind and sugar to taste. Boil the water and spices in a clean saucepan, add the sugar (2 oz. of loaf sugar being the

average proportion). Add the wine, and after allowing it to boil up it will be ready to serve. Thin wafer biscuits or shavings of toasted or baked bread should be served with it.

MILK PUNCH.

Boil a quart of milk with ½ lb. of loaf sugar. Beat up the yolks of 4 eggs and add a little cold milk and nutmeg. Stir this into the boiling milk, and stir over the fire till the mixture thickens. Add a glass of brandy and a tablespoonful of noyeau. Pour it into a basin or jug, and let cool, and add some crushed or pounded ice.

CHRISTMAS PUNCH.

To 1 pint of hot tea (use green tea for preference) add ½ pint of lemon juice, 1 pint of rum or half brandy and rum, 1 quart of syrup, three cloves, one orange (cut into slices), and 1 pint of water. Bring the whole to the boil and serve in a punchbowl.

BRANDY PUNCH.

Put a gill of water into a large glass, add two teaspoonfuls of castor sugar, a tablespoonful of raspberry syrup, the strained juice of half a lemon and orange, and thin slices of pineapple and a gill of brandy. Fill up the glass with shaved ice, and serve.

COCKTAILS, ETC.

BRANDY COCKTAIL.

Half fill a large tumbler with shaved ice, add ½ gill of brandy, ½ gill of curaçao and ginger syrup mixed, and two teaspoonfuls of orange bitters.

BRANDY MINT JULEP.

Put two small lumps of sugar into a tumbler with a wineglassful of brandy, and when dissolved add two sprigs of fresh mint and a little shaved ice. Place a thin slice of pineapple and orange on the top and serve.

CHING-CHING.

Put a gill of Jamaica rum into a large glass, add a slice of orange, two drops of essence of cloves, one drop of essence of peppermint, and fill up with iced soda water or shaved ice.

LEMON SQUASH.

Half fill a glass with shaved ice, add the strained juice of a large lemon and castor sugar to taste, fill up with iced soda water and serve.

JAMAICA TODDY.

Soak the thinly-peeled rind of a large lemon in a gill of water for six hours, then strain, add a thin slice of pineapple, five ripe strawberries, 2 oz. shaved ice, and a gill of Jamaica rum.

MANHATTAN.

Put half a wineglassful each of whisky and vermouth into a glass, add a dash of curaçao and Angostura bitters, and sugar to taste. Fill up with shaved ice, shake and serve with a thin slice of lemon on the top.

MARTINI COCKTAIL.

Half fill a tumbler with shaved ice, add half a wineglassful each of Italian vermouth and unsweetened gin, a dash of orange bitters, and castor sugar to taste. Serve with a strip of lemon rind on the top.

MINT JULEP.

Put six sprigs of fresh mint into a tumbler, add a liqueur-glassful each of brandy and peach brandy, and sugar to taste, and fill up with chipped ice.

NECTAR.

Mix together a large teaspoonful of honey, a few drops of lemon juice, a wineglassful of cognac, and ½ pint of hot cider, and place the glass in ice till required.

PINEAPPLE JULEP.

Put a gill each of gin and raspberry syrup into a jug, add the strained juice of a large orange, ¾ gill of Maraschino, ¾ lb. crushed ice, a sliced pineapple cut into small pieces, and lastly a bottle of sparkling Moselle, and serve in small glasses.

SARATOGA.

Half fill a large tumbler with shaved ice, add a wineglassful of brandy, two teaspoonfuls of Maraschino, one of Angostura

bitters, two of pineapple juice, and castor sugar to taste. Shake well, strain into another tumbler, add half a glass of champagne, and serve with one or two ripe strawberries and a strip of lemon rind on the top.

SENSATION.

Put the strained juice of an orange and half a lemon, two slices of pineapple, a tablespoonful of raspberry syrup or vinegar, a gill of brandy, and sugar to taste into a large tumbler, and fill up with well-iced soda water.

SHERRY COBBLER.

Half fill a tumbler with shaved ice, add two teaspoonfuls of strained orange juice, one of sugar, and a gill of sherry, shake well, and serve with a straw.

SILVER DREAM.

Mix together a wineglassful of good unsweetened gin, a teaspoonful of castor sugar, the beaten white of an egg, a dessertspoonful of strained lemon juice, and a tablespoonful of shaved ice. Fill up the tumbler with iced seltzer water.

SILVER FIZZ.

Well beat the white of an egg, add a wineglassful of gin and the strained juice of half a lemon. Pour on to half a tumbler of shaved ice, shake well, strain into a glass containing a teaspoonful of castor sugar and a good pinch of bicarbonate of soda, and serve quickly.

SLOE-GIN COCKTAIL.

Half fill a glass with shaved ice, add a wineglassful of sloe-gin and a dash of orange bitters, and serve.

STRAWBERRY FIZZ.

Crush four large ripe strawberries, and put them into a glass with a few drops of lemon juice, a teaspoonful of sugar, and a wineglassful of gin, then fill up with iced soda water.

SUNRISE.

Half fill a tumbler with shaved ice, add a teaspoonful of Angostura bitters, a large tablespoonful of brandy, two of sherry, and sugar and vanilla essence to taste. Shake well and serve with a strip of lemon rind on the top.

WHISKY SOUR.

Mix together equal quantities of good whisky and lemon juice, and ice well before serving.

WHISKY COCKTAIL.

Put two large tablespoonfuls of whisky and a teaspoonful of Angostura bitters into a glass, and sugar to taste, and two drops of cinnamon essence, and 6 oz. shaved ice.

AMERICAN LEMONADE.

Put a tablespoonful of castor sugar and the strained juice of a lemon into a large tumbler with a wineglassful of water and half fill it with shaved ice. Add a large tablespoonful of strawberry syrup, and fill up with soda water. Put a slice of lemon or orange on the top, and serve with a straw.

TEA PUNCH.

Put 1 pint of hot tea into a bowl, add 2 oz. castor sugar, the strained juice of a small lemon, and ½ gill each of good brandy and Jamaica rum. Place in an ice cave until cold, then serve in wineglasses with thinly-cut slices of lemon.



TEA AND COFFEE

TO MAKE TEA.

USE an earthenware teapot for preference, see that it is quite clean and dry. Boil fresh water in a copper or tin kettle over a bright fire, gas for preference, for this avoids any danger of a smoky taste. Heat the teapot with boiling water. Use tea of good quality, for common tea is dear at any price.

For each person allow one heaped-up teaspoonful of tea and one over (for the pot). Put the tea in the pot, and pour over the boiling water.

Allow it to draw for about five minutes (not less), then stir it with a spoon before pouring out the tea.

It is best to put cold milk (about a tablespoonful to each cup) into the cup first.

TO MAKE COFFEE.

See that the coffee jug or pot is perfectly clean, warm it, put the coffee in the jug, which should have a strainer or percolator. Pour fast boiling water on the coffee, cover well, and let it stand on the top of the stove for five minutes; serve with hot milk and loaf sugar.

Allow 1¼ heaped-up tablespoonfuls of ground coffee to each ½ pint of water—for each person.

Note.—A simple way to test the purity of ground coffee is to place a teaspoonful of the coffee in a wineglass containing water. If a part floats and a part sinks, it is a sure sign that it is not pure.

VIENNA COFFEE.

There are two ways of making this delicious coffee. The first process is that of stirring the ground coffee into the water as soon as it boils. Continue to stir with a wooden spoon until the liquor reaches all but the boiling point, then allow it to stand for a few minutes to clear it, after which pour the coffee into a hot coffee-pot and serve. Whipped cream is invariably served with this coffee.

The other way, and one which some scientists regard as the best of all, is to mix the ground coffee with cold water in an earthenware stew-pan, and whilst whisking let it come to the boil. After it has stood on a hot part of the stove for some minutes, strain off the coffee and serve. Use about the same proportion of coffee and water as directed in the foregoing recipe.

TURKISH COFFEE.

A Turkish coffee service consists of a prettily-chased brass pot, four little cups in their brass holders, and a brass-chased tray, also a small brass coffee mill.

For every cup of coffee, take a dessertspoonful of freshly-ground coffee, a teaspoonful of granulated sugar and a small coffee-cupful of cold water. Mix these in the pot, and bring to the boil at once ; remove from the fire, allow to stand a minute or two, re-boil again, and let stand. After boiling it a third time for two minutes let it stand for three minutes. Pour off the coffee carefully into the little cups and serve hot.

TO MAKE COCOA.

Put the cocoa in a cup or jug, boil up the milk or water and pour over the cocoa, stir, return to the pan in which the liquid was boiled, continue to stir until it boils, then serve, adding sugar to taste. Most cocoas may be prepared without boiling, but it is a great improvement to allow it to boil just for a couple of minutes ; it develops the flavour considerably.

Use one heaped-up teaspoonful of cocoa to a cup of milk or water per person.



HINTS FOR THE PANTRY

CLEANING OF GLASS AND SILVER.

BRILLIANT glass, no less than shining silver, is the high-water-mark achievement of the ambitious housekeeper, and none too easy to obtain.

Glasses that are not greasy should be merely rinsed in perfectly cold water, containing a few drops of methylated spirit, left for a short time to drain, then rubbed dry with an absolutely clean glass cloth, and finally polished to a high degree of brilliancy by means of tissue paper.

A glass that has held milk, however, needs to be soaked for some hours in cold water, then rinsed in hot water, and dried in the ordinary way.

When glass gets stained at the bottom, as in the case of bedroom bottles or decanters, the marks may be removed either by vinegar, tea leaves, raw potato, or small shot. Whichever medium is used, it should be allowed to remain in the bottle for some hours, with the addition of a little warm water, and every now and then the bottle should be well shaken. When the stains have vanished the glass should be washed, rinsed and dried in the ordinary way.

A brush is needed when cleaning cut glass, and also for getting into corners.

All glass should be kept in cupboards, and placed upside down on the shelves to prevent its getting dusty.

As regards silver, it cannot be too much impressed, in the first place, that if this is only properly washed and dried after the daily using, a great deal of most unnecessary, and often injurious, polishing can be avoided.

The best possible utensil for washing silver is a papier maché or "pulp" bowl, such as are frequently used in laundries for the washing of fragile garments. The soft material of which these bowls are composed prevents a great deal of scratching.

The water should be as hot as the hands can bear it, whilst the addition of a teaspoonful or so of methylated spirits adds considerable lustre.

It is as well, too, if the water be somewhat soapy, though this is not absolutely necessary except in the case of very dirty or tarnished silver. A lather may be made by the addition of soap powder, or better still with soap jelly, which consists of ordinary shredded soap dissolved in water, and which has become solid by cooling, and has to be re-melted for use.

The silver should be put into the bowl, a few pieces at a time, except in the case of dessert or fish knives, with silver or bone handles, which should be dipped instead in a jug of hot, soapy water. Care must be taken that the steam does not loosen the handles. The silver should be dried whilst still hot and steaming, not left lying about. If this method be strictly adhered to, and a perfectly dry, clean cloth used for rubbing, the silver will retain its brilliancy for a much longer period, and will probably only require an added polish by means of a chamois leather before using.

Occasionally, however, or where silver has been neglected, recourse must be had to polishing pastes or powders. When purchasing these, it should be ascertained that they do not contain mercury, which is injurious.

For this reason home-made plate powder is the safest, and is also the least expensive. It can be made by mixing together powdered whitening and jeweller's rouge, in the proportions of one part rouge to four parts whitening.

The latter, however, should be precipitated, that is, suspended for some hours in muslin in a jar, beneath a steady stream of water, until the finer particles of whitening have been washed out into the jar, and the rough gritty portions left behind in the muslin.

Or precipitated whitening may be used alone, and will be found very satisfactory.

When applying either of these preparations, they should be first mixed to a paste. Water can be used, but methylated spirit will give an increased brilliancy. The paste should be applied with a soft cloth, left to dry for a short interval, and then rubbed off with another cloth. A final rub up with a leather is then all that is needed.

For tarnished silver, such as egg spoons, the stains must

first be removed before applying the polishing paste. Salt is a very safe remedy for this purpose.

A great deal can be done to preserve silver when not in use. A satisfactory method for the care of surplus spoons and forks can be carried out by the simple home-made expedient of a broad strip of double green baize, containing rows of pockets opposite one another. The pieces of silver should be wrapped separately in clean tissue paper, and put into the pockets. When these are filled the whole strip can then be rolled up, and put away in a cupboard, where it will take up very little room. Large pieces of silver, such as teapots, salvers, etc., need to be tied up separately in bags of baize.

The shelves, drawers, cupboards and plate baskets in which silver is kept should also be lined with baize, and if the silver in use is laid on this carefully, there is no occasion for any scratching at all.

Separate inventories should be kept for silver in daily use, and silver in reserve, and both should be checked carefully at regular intervals.

CLEANING WINDOWS.

A good medium for brightening mirrors or window glass can be obtained from powdered starch or from whitening mixed to a thin paste with a little cold water. This should be rubbed over the surface and left to dry, then wiped off with a soft cloth, and the glass polished up finally with a dry duster. Care must be taken to prevent the whitening from penetrating between the glass and the frame.

POLISHING STOVES.

Those parts of the stove which are in constant contact with the fiercest of the heat soon become so worn and burned that it is difficult to polish them. A piece of lemon, however, rubbed over these worn parts before applying the blacklead will help to secure an excellent polish with very little labour. Ordinary blacklead can also be greatly improved in lustre by the addition of a little powdered alum moistened with vinegar.

WASHING GILT CHINA.

No soap or soda of any kind must be used for washing china that is decorated with gilt. The china must be merely rinsed in warm water, which will help to preserve the brightness of the gold, and prevent it from fading.

SPONGING PALMS.

Aspidistras, palms, ferns and similar indoor plants can be kept fresh and green if their leaves are sponged frequently with a little diluted milk and water. The milk gives a gloss, and helps to prevent the brown, withered patches which often appear on leaves that are only water-sprinkled.

TO WHITEN IVORY.

Discoloured handles of knives, or piano keys, can be whitened with a little fine sand or knife powder applied with a soft wet rag. The sand must then be washed off with a little milk, and the ivory finely polished with an old piece of silk, or, still better, a chamois leather. Stains on ivory may be removed with a little whitening moistened with lemon juice, or with nitric acid, one part acid to ten parts water.

FOLDING TABLECLOTHS.

Instead of always folding table-cloths lengthways it is an excellent plan sometimes to fold them the other way, as they are less likely to wear out if the folds be occasionally changed.

TO CLEAN BRONZE.

Bronze figures and ornaments that require cleaning should first be well dusted, using a brush for any intricate parts, then rubbed all over sparingly with sweet oil, and finally polished with a chamois leather.

CLOGGED PIPES.

House pipes which have become stopped up through dirt or neglect may be cleared by pushing down equal quantities of salt and soda mixed together. A little later the pipe should be thoroughly flushed with boiling water to melt the soap which will form on the inside of the pipe, being composed of the soda and grease.

CARE OF JAPANNED WARE.

Great heat should be avoided when washing japanned ware, as it will cause the japanning to crack and wear off. Lukewarm water only should be used, with plenty of soapsuds if the japanning is spotty or greasy, and the japanned ware dried carefully, and rubbed up with a soft cloth dipped in flour. A leather or Selvyt may be used finally. Stains can be removed by the application of a little salad oil.

SOOT STAINS ON CARPETS.

Soot spilt on a carpet must be seen to at once, as it is very difficult to remove. The most effective way is to sprinkle the part with dry salt, mixing it carefully and lightly with the soot. The mixture should be left for a while and then taken up with a soft brush, and the carpet itself brushed up briskly and rubbed with a cloth dipped in ammonia and water.

STAINED MARBLE.

Stains caused by recently spilt liquids can often be removed by a vigorous application of a scouring soap. The deeper ones, however, are more obstinate. They may be removed by wetting the spots with some strong acid, such as sulphuric or oxalic, but this must be rubbed off again very quickly to prevent the acid doing further mischief.

TO CLEAN COPPER AND BRASS.

Both these metals respond to the same treatment. A good method of cleaning is to scrape a little bathbrick to a powder, moisten it with paraffin oil or vinegar, and rub it thoroughly on to the metal, rubbing off the mixture with another piece of flannel, and polishing with a soft duster. For neglected copper finely-powdered emery may be used successfully with oxalic acid. Verdigris can often be removed by washing the utensils with a solution of salt and vinegar, using as much salt as the vinegar will dissolve.

TO IMPROVE THE FLAVOUR OF COFFEE.

A pinch of salt added to freshly-ground coffee beans often helps to draw out the flavour before the boiling water is added.

CLEANING LEATHER UPHOLSTERY.

The dirt must first be rubbed off with a little warm water and soap, and the leather carefully dried. A glossy surface may then be obtained by rubbing the material with either warm milk or a little white of egg, and when nearly dry, polishing with a soft cloth.

TO MIX MUSTARD.

A pinch of salt and the same amount of castor sugar improves the flavour of mustard. If mixed with boiling water instead of cold it will be found to keep moist much longer.

TO CLEAN SPONGES.

A slimy sponge should be placed in strong soda or borax water or warm, soft water containing ammonia, for some hours. If very neglected, a mixture of muriatic acid and water is very effectual, used in the proportion of one part acid to twelve parts water. Or the acid of lemon juice may be used instead.

TO DISSOLVE SUGARED HONEY.

In cold weather honey frequently becomes thick and clouded. If stood for a short time in hot water or near the fireplace it will soon become clear again.

USE FOR EGG-SHELLS.

Egg-shells need never be wasted. They should be washed and dried and stored carefully away for use, either to act as filtering agents in clear soup or jellies, or to clean bottles and cruets with. For the latter purpose crush up the shells finely, partly fill the bottles with these and a few soapsuds and warm water, and shake well. Then rinse out with clean cold water, and leave to drain with the necks downwards.

A tiny piece of saltpetre added to the water in which flowers are standing helps to preserve their freshness.

A bunch of sage, either fresh or dry, hung in the pantry, keeps away ants.

TO CLEAN ALUMINIUM.

Aluminium utensils and vessels should be cleaned with a solution of hot suds and ammonia. On no account must soda be used for cleaning aluminium ware.

ANTS.

Sprinkle sugar round the haunts of ants and they will reveal their nest by carrying the sugar into it. Saturate the nest with paraffin or some strong disinfectant.

BURNT SAUCEPANS

should never be filled with soda water, as this, although it removes the burnt portions, makes the saucepans liable to burn again. Fill them with salt and water, and leave till next day, then bring slowly to boiling-point. The burnt

particles will come off without any difficulty, and there will be no after effects.

CRICKETS AND BEETLES.

Spray paraffin into all likely crevices and cracks, and dust the shelves and floor with borax powder or insect powder.

FLIES.

Beer or treacle in a saucer, or treacle smeared on sheets of paper, will attract and kill flies. If a teaspoonful of carbolic acid be poured on a hot shovel it will drive flies from the room. Persian insect-powder is also effectual. Burn all refuse which forms a sure breeding ground for flies. All window and door frames should be frequently washed down with paraffin or disinfectant.

TO CLEAN GAS-STOVE BURNERS.

To clean burners badly encrusted with grease, boil them in strong washing soda, or in very bad cases heat them to the point of redness over a fire. But extreme care must be used to prevent them from overheating, or they will be ruined.

TO KEEP KETTLES FROM FURRING.

Keep a small stone marble inside the kettle and no fur will appear.

TO CLEAN KNIVES AND FORKS.

Knives are now so universally cleaned with a machine that it is only necessary to point out that complicated machines should be avoided. The best machines are those simple contrivances with rubber rollers on which emery-powder is used. Keep knives wrapped in rough new brown paper, and as long as they do not touch one another they will not rust. If put away for any length of time, they should be rubbed over with mutton-fat. *Stainless steel* knives merely require washing in a little warm soap and water. Forks are best cleaned by the use of a cloth, on which a little powdered bath-brick has been sprinkled.

TO WASH KNIVES.

When washing knives be careful that the handles are not immersed in water, as if treated in that way the blades will loosen and the handles discolour. The blades should be put, for a few moments only, in a jug filled with hot soda-water,

and then dried. This should be done as soon as possible after the knives have been used.

MICE.

A cat in the house is a sure preventative of mice. Ordinary poisons such as phosphorus may be used to destroy mice, but old rags soaked in a little carbolic acid can be pressed into the holes or spaces to destroy the pests.

TO CLEAN WOODEN UTENSILS.

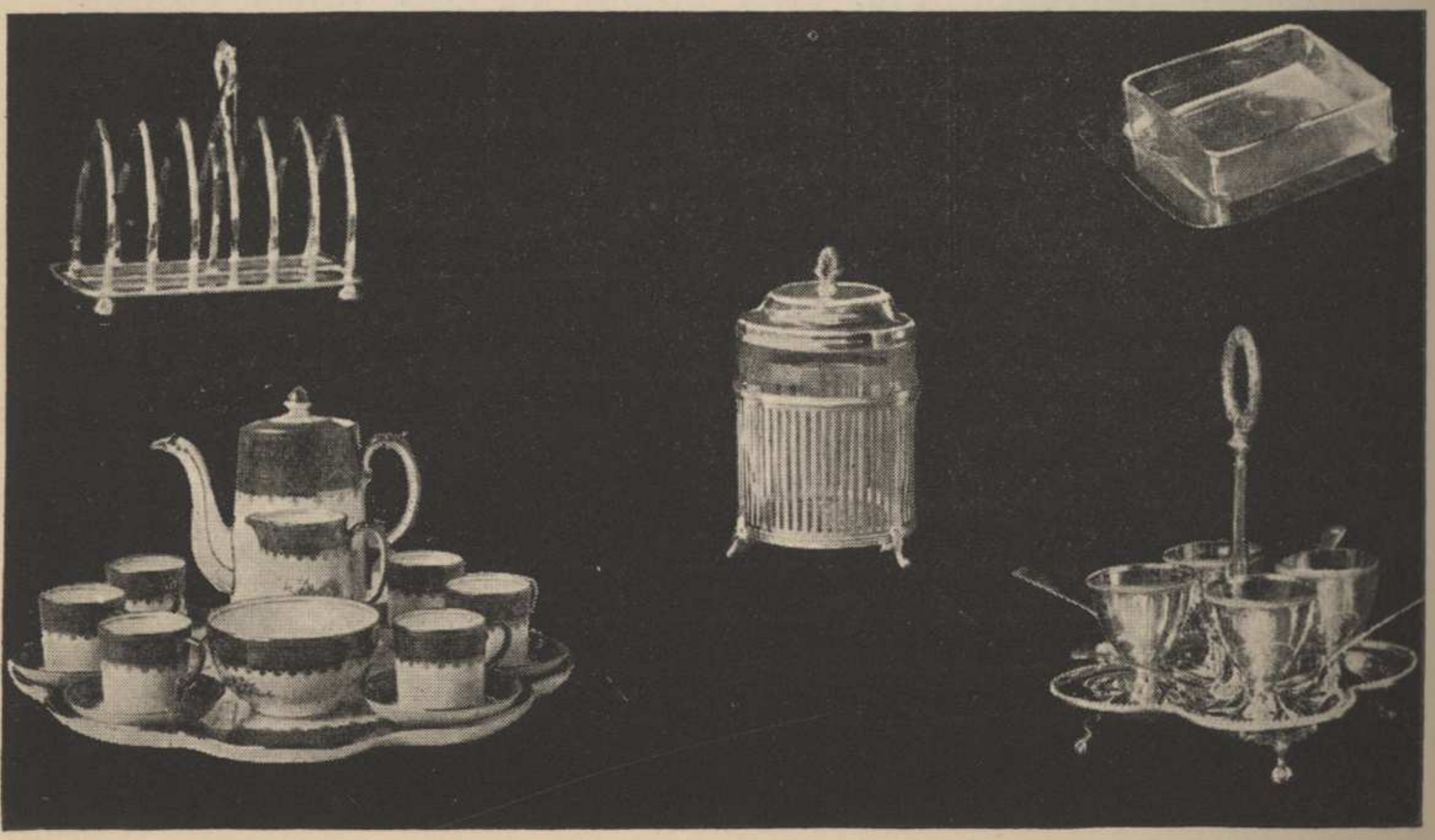
Clean these as quickly after use as possible. First rinse them well with cold water and then scrub with hot soap and water. Wipe out with a cloth dipped in hot water and again rinse with cold water. Dry the utensils carefully and place in a draught, away from the fire. Wooden utensils should never be left standing full of water. If painted, the utensils must not be scrubbed, but merely wiped with a cloth.

TO CLEAN ZINC.

To clean zinc, wash in warm soapsuds, dry, and then rub thoroughly with a cloth dipped in either turpentine or paraffin.

TO MEND A ZINC PAIL.

To stop a small leak, place a small piece of putty inside the pail and a larger piece outside and flatten out. When dry the pail will hold water again. Round tin discs lined with cork and connected by a screw in the centre are sold for this purpose and effect a much stronger and more lasting repair.



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