The Dining Room

...and...

Its Appointments.

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THE DINING ROOM

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The Dining Room

AND ITS APPOINTMENTS.

Women who are desirous of entertaining their friends at breakfast, luncheon, tea or dinner, and who are not sufficiently well informed regarding the decoration and appointments of the dining-room and dining-table to make their entertainments delightful and successful affairs, will find the information in this pamphlet both interesting and instructive. All directions given and advice offered upon this important subject are based upon the latest and most approved customs and usages of polite society. The table and its appointments will be thoroughly considered from the most important to the smallest details, and the decoration of the room itself for different occasions will also receive the most complete and minute attention.

It is an indisputable fact that our lives are largely influenced by our surroundings during the hours spent in the family feasting-place—the dining-room. Consciously or otherwise, this influence is always felt, and its effects are visible in our manners and our sentiments. A prettily appointed dining-room, with its daintily spread table upon which none but wholesome and well-cooked viands are carefully served, is certain to infuse a subtle element of refinement into the most common-place existence and to inspire higher and more generous thoughts in the minds of those who gather in it daily to satisfy their inward needs and to enjoy pleasant and improving discourse with their kinsfolk and friends. Luxurious viands and furnishings are by no means necessary adjuncts of a perfectly arranged dining-room, as some people mistakenly imagine; indeed, some of the loveliest and most attractive of such apartments are made so by the tasteful arrangement of simple, inexpensive ornaments, snowy, well kept napery, brightly polished silver (which, by-the-bye, need not be solid), shining glassware, tasteful but not necessarily expensive china, and, in short, a careful attention to every detail of the table and its furniture.

A family dining-room should be cheerful in its colors, located on the sunny side of the house and kept thoroughly free from dust and excess of what is called bric-à-brac. Above all things, provision should be made for quickly and thoroughly airing it in case odors from the kitchen drift in at meal time. An open fire-place adds to the comfort of the room in Winter and even in Summer, for there is no better ventilation than the draft of an open chimney. Flowers growing in the windows are cheery friends in frosty weather, and in Summer they should grace the table. A little timely attention and a small outlay of money will make a Winter room bright with foliage, even though the windows have no sunshine to make the blossoms thrive.

In entering upon the duties of housekeeping a sensible woman will first of all consider the amount of money she has to expend, and then assign a proper proportion to each room in the house; this sort of housewife is not likely to allow her economic principles to excessively affect the appointments of this particular room. When the dining-room is newly fitted up it has the delightful charm of freshness and novelty. To be sure, this agreeable sense of newness is sadly ephemerical, but much of the freshness may be made permanent by the exercise of a reasonable amount of care.
FURNISHING THE DINING-ROOM.

WALL DECORATIONS, DRAPERIES AND FLOORS.

In character the dining-room is essentially more formal than any other apartment, and from its furnishings are excluded the dainty, fancy trifles that are elsewhere en evidence, and which tend to heighten the comfortable and home-like aspect of the house. Door and window draperies are, of course, admissible, but aside from these, very little else is introduced that is foreign to the purpose of the apartment.

In furnishing the dining-room, the decoration of the walls is given the closest attention by those who are desirous of having a really pretty room, for this has much to do with the general effect, and when done artistically will give a tone of elegance to even an inexpensively furnished apartment. The ceiling may be given a light monochrome tint or it may be papered or frescoed, as preferred; but the coloring should be in harmony with the walls, which may be papered all over or only part way down to meet the drapery or wainscoting. Drapery is beautiful and rich in effect and may be of India silk, plush, felt or any popular drapery material, but, of course, is expensive if a large room is to be decorated.

A great deal of attention is being given to frieze ornamentation, which is a very important item in house decoration. In the dining-room, particularly, the fancy takes up with all sorts of unique conceits. Here originality is given full sway, but of course, good taste is not sacrificed. Stencilling, frescoing, rich papers, bric-a-brac, are all in demand for this special decoration, the paper friezes, of course, being the least expensive and the easiest to arrange.

A beautiful frieze decoration is illustrated at figure No. 1. It is in stencil and is intended for a dining-room whose walls are in monotone. Along the bottom of the frieze is fastened a fancy moulding, which may be in gild or in stained, natural or enamelled wood, as preferred. Along one or more sides of the room patent holders, such as that shown at figure No. 2, are secured to the moulding and in them are placed all sorts of fancy saucers, plates, cups, jugs, etc., which may be arranged in groups or in any novel manner with which the fancy may be fully satisfied.
A wall decoration that is artistic, beautiful and correspondingly inexpensive is illustrated at figure No. 3, and may be easily duplicated. A handsome frieze, which may be of any preferred depth in a high-ceiled room, but should not be too deep in a low-ceiled room, is bordered by a fancy moulding, which may be in gilt or in natural or stained woods. As far below it as will be effective is arranged a wide fancy moulding or a narrow shelf edged with moulding for holding pretty china plates, saucers, jugs, etc. Between this and the frieze the wall may be covered with velvet paper or with silk, velvet or felt to form a good background for the dainty china. The mouldings may be arranged all round, or only on one or two sides, or only between the doors. If only between the doors, it should come below the top of the doors and should match the woodwork. The walls below are covered with paper, that should be carefully selected to harmonize with the tones in the room and may be a monochrome tint or of some pretty pattern that the eye will not weary of. The paper may end at the top of a wainscoting or a strip of moulding. If the moulding is used, a plain colored paper may cover the walls below it in dado fashion; but if the room be low-ceiled, it will be best to extend the paper to the surbase, as any break will have a tendency to take from the apparent height of the room, which is not at all desirable.

**DRAPERIES.**

In the dining-room the jingle of the knives, forks and dishes and the voices of those at the table are wonderfully subdued by heavy hangings, which are now arranged over every door and window. These hangings may be of costly or of inexpensive draperies, but they should be in harmony with the general tone of the room. Velours, brocatelle, satin brocade, reps, plush, chenille, denim and various other drapery fabrics are used and are to be found in all colors. Frequently the doors are removed and the drapery only used, but as often the doors are retained. Sliding or folding doors are best in a room, as they can easily be put "out of sight."

A beautifully draped door-way is shown at figure No. 4 on the next page. The hangings are blue and gold to match the furnishings of the room. A brass pole is adjusted in the regular way, and from it a double-faced velours portière is hung with rings. This portière may be drawn across the door-way or to one side. Over the right end of the pole is thrown one end of a blue-and-gold
brocaded satin portière, which is festooned by a gold cord to the other end of the pole, the cord being formed in a loop over the pole and tied to hold the folds of the portière securely. The portière is then caught over a brass hook fastened to the door, and the end falls at the left side of the door-way.

Figure No. 5 represents a drapery made of China silk. It is simply caught in folds at each side, and a knot is arranged in each end. A border of Madras is applied along the lower edge. Either of these draperies may easily be reproduced from the pictures, or they may offer suggestion for other disposals.

A pretty lambrequin is illustrated at figure No. 6 made of Liberty silk. At the top it is caught in festoons, and the sides fall naturally in graceful folds. The drapery may be disposed over windows or portières, with effective results. China, India and other soft drapery silks may be disposed in various graceful shapes by clever hands, and the effect will usually be gratifying. A material, known as Russian linen, may be purchased by the yard in a variety of colors for draping purposes, and embroidered with floss or with Japanese gold thread. The fabric is as flexible as silk and may be effectively used in any apartment.

In the windows may be placed Holland shades or sash curtains of tambour lace, and over them may be draped long curtains of Renaissance or Russian lace, or of Cluny lace colored to imitate the Russian variety. The heavy curtains may be made of Titian velours, lined and interlined, and embroidered with old metal in a design that corresponds with the style of the other appointments of the room. The rods and poles used respectively for the lace and heavy curtains, may be of oxidized silver. The portières will often be of double-faced velours in a color contrasting with that of the heavy curtains, and they may be embroidered in the lower corner, with dull metal; the poles should match those at the windows. The heavy window-draperies may be omitted if undesirable, and the portières may be of tapestry, velours or chenille.
FLOORS.

In furnishing the dining-room the floor is the next to receive consideration, and this matter will be one largely dependent on personal or individual taste. Floors of hard wood are just now largely favored, but unless the housekeeper is fastidious and determines to have her floor kept in perfect condition, she would better decide on having the room prettily carpeted. If the room is large, a rich broad border may be added to the carpet; but if small, the border will have a tendency to make it look still smaller, and so should be avoided. The carpet should be carefully selected to harmonize well with the general furnishings of the room.

Rugs are both fashionable and eminently practical for the dining-room, and the colors in an Oriental rug correspond admirably with the sombre wall-coverings and hangings so often seen in this dignified apartment. If the floor will permit of a rug alone, it may be stained or covered with

Brussels filling, over which may be spread a large English art or Byzantine rug, (large enough to cover it within two feet of the wall all round) either of which is desirable in a dining-room when used in this way, because it may be easily lifted and shaken whenever necessary.
Furniture, Table-Ware, China, Closets, Etc.

Leather and wool-tapestry furniture is in order for a dining-room, although really suitable only for large rooms. High-backed, English-finished oak chairs, with leather, rush or cane seats, are lighter and occupy less space than all-leather or tapestry chairs. Dark woods are also very fashionable at present for dining-room furniture. Six side-chairs and two arm-chairs compose a dining-room set. The dining-table may be a square extension with carved legs, or a round shape. A small side-table should be placed in a convenient corner near the door leading to the kitchen. The buffet may be of oak in colonial or Chippendale style and may stand against the wall near the window or opposite the fireplace; and a triangular china or crystal closet may fit in one corner and a square one may be set against the wall. Closets of this kind have either wooden or glass shelves, and mirrors at the back to reflect the dainty and delicate contents; for of course only the choicest pieces of china and glassware are displayed in this way. Oak panels with paintings of game, and oak-framed photographs or engravings will appropriately adorn the walls. A pretty chandelier for the dining-room is of silver, with a stationary center-dome surrounded by clusters of candle-burners set in blue candle-dishes. A silver chandelier is in keeping with handsome table appointments and also reflects the light brilliantly. In addition a banquet lamp with a pretty silk shade may be placed in the center of the table at the evening dinner. In a very severely furnished dining-room an iron chandelier with etched or opalescent globes will be appropriate.

A dining-room that is not completely furnished with fine cabinet-made furniture should have a stand with two or more shelves underneath. It is not unlike an open cupboard or an open book-rack, and may be placed in the recess of the dining-room windows, or in front of them if there is no recess. It is easily made, and one or two coats of oil or varnish will finish it attractively. The top may be covered with potted plants in Winter and with vases of cut flowers, foliage or grasses in Summer. The shelves below will serve as side-boards for pitchers, plates or odd dishes from the table. They also form a convenient receptacle for the finger-glasses and for plates of cake, desserts, fruits, etc. When courses are changed at table these shelves are most convenient depositories for articles that are not to go to the kitchen but await relays of food or fresh plates. The space they occupy is trifling, as their tops need be no wider than ordinary book-shelves.

The handsomer pieces of table-ware, such as water-jugs, bread-dishes, etc., are placed upon the

Figure No. 7.—Screen.
(For Description see Page 12.)
dining-room mantel. Even if the room has no fire-place, a mantel supported by brackets and prettily arranged is in perfect taste, and is within easy reach of all. An open, hanging cupboard is decorative, convenient and fashionable. Its shelves should be thin and of fine, hard wood, or of ordinary wood covered with enamel paint. Upon small brass hooks screwed into the under sides of its shelves are hung tea-cups, while the saucers are arranged against the back and held in place by tiny mouldings of wood glued or tacked to the shelves. Glasses, egg-cups, butter-plates, pretty cream-jugs, etc., may be set in front of the standing saucers and beneath the hanging cups.

All plates of a certain kind and size should be piled together upon paper-covered shelves, and the paper frequently renewed. The cups and saucers should be grouped for convenience and pretty effect. For glasses a broad shelf may be divided like stairs, each step being broad enough for the glasses that are to stand upon it. This difference of elevations—the farthest one being the highest— not only produces a pretty appearance, but also renders easy the selection of a required size or style of glass without disturbing the others; and besides, there is less likelihood of breakage.

If there is a closet between the kitchen and dining-room—often called a butler's pantry—all the better for the sweetness of the atmosphere in the latter room. Two doors will keep the kitchen odors at bay much better than one—indeed, it is well in plainly built houses to have two doors, one closing by a spring and the other in the ordinary manner. Of course, these two doors open in opposite directions, one into the kitchen and one into the dining-room, and sometimes there are but a few inches space between them. If there is but one door between the rooms, a screen should hide it so that those sitting at the table may not be annoyed by occasional glimpses of the kitchen. Interesting as a kitchen may be and scrupulously clean and orderly as it always should be, the processes of cooking and the débris incident to the preparation and removal of foods are not enticing.
Figure No. 7 page 10 shows a handsome screen to be placed near a window or door or wherever it will be most useful. The frame is of ebony, with gold ornamentation. It may be of inexpensive wood and painted and carved or otherwise ornamented at home at very small cost. The panels are of bolting-cloth painted in woodland scenes and produce a beautiful effect. They may be of plain-colored India silk painted or embroidered, or of pretty cretonne or paper. Beautiful pieces of cretonne showing figures, birds, woodland scenes, etc., may be purchased, and they are exceedingly effective for screens, although not as delicate in appearance as painted India silk or bolting-cloth, which is exquisite in its transparency; however, as the cretonne is not alike on both sides, the panels must be made double. For the inside or lining, satin, cambric or some similar fabric may be used. If preferred, the frame may be painted gold, white, pale-pink, pale-blue or any color that will harmonize or contrast artistically with the furnishings of the room.

A beautiful arrangement for a dining-room is partially revealed at figure No. 8 page 11. The floor is of hard wood, oiled and polished, and is almost covered with a rug of handsome, refined coloring. Of course, the cost of the rug will be gauged by one's means, but a handsome rug may be gotten for about the same price as a carpet and really presents a more elegant appearance.

The walls may be finished as described elsewhere, or they may be painted some agreeable color.

The windows and large, double doorway are here shown beautifully draped with India silk, for which, however, any preferred drapery material may be substituted with good taste. India silk in plain, striped and figured varieties is, by-the-by, one of the most popular drapery fabrics in vogue. A material that closely resembles India silk is called "silkoline" and is just as effective but not so durable. In the doorway one curtain is hung on the pole by rings and caught back in a handsome festoon at the top by tasselled cords; the other curtain is draped in a festoon over the pole, with one corner falling in a point at the center; and both
curtains are caught back by tasselled cords. The window curtains may be draped in the same artistic way, or both may be draped alike in the manner followed for the left curtain in the doorway.

On one or both sides of the window and wherever else they will be effective, pretty brackets or shelves may be secured for holding bric-a-brac; and pictures in still life, game, etc., may be effectively hung on the walls. A unique and pretty frame for such pictures is illustrated at figure No. 9, page 12, and may be easily made at home at comparatively small cost. The frame is broad and is made of pine wood smoothly covered with a dainty variety of figured grosgrain silk.

Remnants of beautiful silks for the purpose may often be purchased at small cost by the careful shopper. In the corners fans of the silk are effectively arranged.

Stuffed pheasants and other birds are also largely used for wall decoration in dining-rooms and a particularly effective mounting for them is pictured at figure No. 10, page 12. It consists of an oblong panel covered with plush, that should harmonize in color with the general tone of the room. The panel is suspended by heavy metal chains from hooks secured in the wall.

The frontispiece on page 4 pictures a dining room furnished after a conventional fashion, which, by-the-bye, is very effective. The room is square and opens at one end into the drawing-
room, which is partially visible through the artistically draped doorway. The floor is oak-stained and is covered with a rug made of red velvet filling framed by a fancy two-toned red border.

The walls are hung with Indian-red cartridge-paper, with a frieze showing a French design in gilt and light-red. The ceiling is cream-white, and from the center depends a brass chandelier.

In the doorway portières of dull-gold flax velours hang from an oak pole, and over them is artistically draped a lambrequin, the portières being held back with cords and tassels to match.

Fitted in an angle of the wall at the right of the doorway is a crystal closet, with its glass shelves filled with carafes, decanters and the like. On top stands a growing plant in a jardinière of Bresby ware.

The French window next the closet, is hung with cream-white Madras curtains and a drapery and lambrequins matching the portières.

The cabinet mantel is of oak. On its upper shelf are set an antique ewer and two beautifully decorated plaques, and on the mantel-shelf is placed a banquet lamp that forms the only ornament, and is reflected in the round mirror before which it stands.

A portable iron grate is in the fire-place, which is laid with dark-red encaustic tiles, that are much brightened by the glow of the fire-light. The fender is brass.

At the left of the doorway stands a dark-red cushioned settle, which is fitted in an angle and forms a very cozy corner. A comfortable dull-gold jute pillow rests on the settle, and above the latter is hung an oval brass-framed mirror with sconces.

A narrow doorway, curtained to correspond with the other draperies, is between the settle and a massive oak buffet.

In the center of the room stands an oak dining-table surrounded by red leather chairs. The table is spread with a dull-gold velours cloth having a two-toned red border. A growing palm in a fancy pot stands in the center. Denim hangings embroidered with Japanese gold thread or with Madras borders or velvet appliqués could be suitably used instead of those described.

Among the various furnishings of the dining-room the sideboard is a very necessary item. It is certainly a most useful article of furniture, and it may be as ornamental as the owner may desire; but it should never be too handsome for the remainder of the furniture. Sideboards with crystal closets on top are beautiful and are among the favorite styles presented.

If there is in the room a sideboard with a linen drawer in it, the cloth and napkins that are in immediate demand may be placed in it; otherwise three linen drawers should be made in the china closet—one for fresh and one for soiled napery, and one for that in use. These drawers should be at one side or beneath the shelves, according to the shape of the room. Other drawers will afford suitable repositories for table-linen that is in use and also for the spoons, cutlery, etc. If the drawers are not divided into compartments and lined with felt or cloth, it will be convenient to have long, narrow paper boxes fitted closely into them so as to keep separate the various sizes of

Figure No. 12.—Sideboard Scarfs.
(For Description see Page 15.)
THE DINING-ROOM AND ITS APPOINTMENTS.

knives, forks and spoons. Once a week when the silver is cleaned and polished these boxes should be dusted.

In the absence of a sideboard another set of drawers should be arranged under the lower shelf of the linen drawers and held or hung upon it by cleats with grooves in them for the small silver and cutlery. In these drawers, compartments or open paper boxes should be fitted for the separation of the different sizes of cutlery, etc.

Extreme neatness is nowhere more gratifying than in the drawers, closets, etc., of the dining-room. Whatever draperies there are in the room should be shaken out at least once a week and the carpet or rug swept each day. Everything from chairs to base-boards, and from cup-shelves to door-panels, should be dusted three times a week, and occasionally wiped with a cloth.

Scarfs are usually arranged on sideboards, and they may be as beautiful as dainty colors and materials, skilful needlework and artistic designs can make them. By the aid of a handsome scarf a rather plain sideboard may be made a very attractive piece of furniture, as may be seen by referring to figure No. 11, page 13. The scarf shown at this figure is made of white linen and decorated across the front of the sideboard with a graceful design done in outline stitch with floss, a narrow row of simple drawn-work below the design, and a row of torchon lace at the edge. The sides are finished with feather-stitched hems.

At figure No. 12 are illustrated two handsome scarfs that are decorated at the ends instead of across the front, many people preferring them in this style. The scarf to the left is made of linen; the ends are edged with deep linen lace and--decorated with a rich design done in satin and outline stitches. The solid part of the design is in satin-stitch. The scarf to the right is made of cotton mail-cloth and is decorated with linen fringe, drawn-work, and small designs and a monogram worked in satin-stitch. The lace may be purchased; or, if desired, laces may be made up at home, patterns being illustrated in "The Art of Modern Lace-Making," price 50 cents or 2s.

Figure No. 13 illustrates a pretty side-table, which may be of oak, ash, rosewood, cherry or any preferred kind of wood. The cloth is in scarf style and is of fine linen, with a hem stitched hem along the sides and ends and a deep border of drawn-work across each end. Of course, a simple pattern may be used, if preferred, or only the hems may finish the scarf.

The finger-bowls, water, etc., are arranged on this table, and under the bowls may be placed dainty doilies, which may be embroidered, painted or decorated in any pretty manner.
LAYING THE TABLE.

The cloth, of course, must first be considered in laying the table. It should be immaculate and of good quality; for a cloth that is not perfect in cleanliness or is of inferior grade will entirely mar the effect of an otherwise well appointed table, while one of extreme daintiness will lend refinement and beauty to the simplest accessories. Consequently, the cloth should receive careful attention and a Canton-flannel cloth should be spread beneath it.

Very frequently handsome table-cloths are richly embroidered or tinted with fast colors in all sorts of elaborate designs; and an attractive example of this elaborate ornamentation is shown at figure No. 14. The cloth is of fine linen and is finished all round with a hemstitched hem. The design is first stamped on the cloth and is then either wrought in Kensington outline or satin stitch with wash embroidery cottons, or else is tinted with Paris tints or tapestry dyes. The embroidered cloth will launder well; but when the tints are used, the cloth should be carefully cleansed, as the colors are not altogether certain on linen fabrics. Of course, when a cloth of this description is laid, all the appointments of the table should be in perfect keeping, in order to preserve a refined harmony. It is not really necessary, however, to have a decorated cover, as a linen cloth with a deep hemstitched border and, perhaps, a few rows of drawn-work above the hem is undoubtedly tasteful and elegant in effect. Many of the latest cloths for tea, luncheon and dinner are very prettily and simply decorated with ribbon as may be seen by referring to figures Nos. 15, 16 and 17, pages 17 and 18.

At illustration No. 15 is shown a handsome tea or luncheon cloth which may be made of damask or plain linen. Two rows of slashes are cut as indicated, each slash being just deep enough to admit the ribbon selected, and each also being cut so that the ribbon in one row will show over spaces of linen in the other row. These slashes must, of course, be button-holed so that they will not fray or ravel. When the ribbons are inserted the ends meeting at the corners are tied in handsome bows. Such floral decorations as are desired or admired may be added to the corners (See figure No. 17, page 18). In color the ribbons may match the tone of the room or may be selected to follow the color note which is to prevail throughout the appointments and costumes of the entertainment. The ribbon is usually an inch and a half wide and may be cream, pink, blue, yellow, green or violet. The cloth may be narrowly or widely hemmed.

At figure No. 16 is shown a hemstitched cloth of plain white linen decorated with one row of wider satin ribbon of a pale-pink tint. The hem is two and a-half inches wide.
At figure No. 17, page 18 is seen a handsome luncheon or dinner cloth finished with a hem two and a-half inches wide. The ribbon is pale-green with pointed ends, and is laid along the sides of the table as illustrated and fastened at the crossings with tiny bouquets of apple-blossoms or pink rose-buds and mignonette. The blossoms should contrast with the ribbon.

Upon following pages of this pamphlet will be found many designs for embroidering and otherwise decorating dinner-cloths, tea-cloths and table linen in general, together with valuable suggestions, descriptions and illustrations of many dainty accessories for well-appointed tables; and from them the average housewife will be able to enlarge and beautify her store of table-linen no matter how varied its present assortment.

The consideration of napkins is next in order. They also should be of fine quality and may have hemstitched hems to match the cloth. The folding of the napkin is really an art. although it can be easily learned by practice and patience. There are numerous attractive methods of folding, very many of which will be explained in a later department of this pamphlet.

Persons who can afford it provide fresh napkins each meal, medium-sized ones being used at breakfast, small, fringed and, perhaps, colored ones at luncheon and tea, and large ones at dinner.
Where the family is large and life has many cares and activities, one change of napkins each day ought ordinarily to suffice. Medium sizes and qualities of linen are best for general wear. Of course, under such circumstances, rings of silver, ivory or wood are used.

Fruit napkins are a thing of the past; the dinner napkin is used for wiping fruit-stained fingers and also those that are dripping from the finger-bowl. A pretty delft should be placed between the finger-bowl and the plate, and its decoration is of the choicest known to skilled needlewomen. These "best things" are used only on ceremonious occasions. Embroidered napkins are sometimes laid beneath the carver's platter and are also used for tea and coffee urns and their accessories, the tea tray having fallen into disuse, except when the guests to be served are seated about the room. This tea or coffee cloth is neater, more convenient and more easily managed than a tray that is large enough to contain a full service.

The fashion of beautifying the table, which in these days is carried to such an extent, is by no means so original as many claim it to be. It is simply the revival of an old custom. We are told that in France when the great joints grew distasteful, and small dishes took their place, decorations of the table changed too. Permanent pieces called 'dormants,' or 'surtouts,' made of crystal and mounted in silver, were placed in the middle of the table, and from them branched candelabra of gilt and silver, vases filled with flowers, tiny trays covered with sweetmeats, or here and there statuettes. Finally the surtout grew so large that it almost covered the table. People at last grew tired of the monotony of this ornament, no matter how artistic it might be, and instead the centre of

![Figure No. 17.—Luncheon or Dinner Cloth.](For Description see Page 17.)

the table was often covered with a layer of potter's clay, in which a florist would set cut flowers in any design that pleased him. Artists were often employed to decorate the table, the center of which would be covered with temples, bridges, amphitheatres, or emblematical groups of figures, all made of paste.

Sometimes the artist would represent a landscape covered with snow. M. Carada invented an artificial hoar-frost, which was melted by the heat of the room, during which process the guests saw the thawing of the river and the budding of the trees and flowers, as Spring succeeded Winter. There were also the "sableurs," who, by means of beautifully colored sands, powdered marbles, ground glass, beads, and bread crumbs, made very ingenious figures upon the table-cloths. Pau, Delorme, and Richard were the most celebrated of the Parian sableurs. They executed their work with great dexterity; a half-hour sufficed for the productions of charming designs, which were, however, so frail that a drop of water or the least breath of air destroyed their beauty.

Such fancies were often made to harmonize with the porcelain used, the first being Oriental, followed by that of the factories of Vienna or Dresden. China came generally into use in France after Louis XV. had melted all the silver and gold plate at his disposal to help to pay the expenses of the war of the Spanish succession.

The tastes of the women of to-day are differently expressed. Their designs are embroidered on the table-cloth; or if they do not care to use an embroidered cloth, or if they do not want a "set piece" from the florist's hands, they scatter roses, all of one color, selected as harmonious with that of the china. In the spring, violets and sprays of apple blossoms have their turn.
A table laid for a dinner party of eight is illustrated at figure No. 18, and, of course, the arrangement may be carried out for a larger number. In giving a "color" dinner, the candles, shades, flowers, etc., will be all of the same color—pink, white, yellow, red, etc. The flowers are arranged in a low basket or dish covered with ferns, which form a lovely bed for them; and at one or both sides are placed graceful candelabra or candlesticks with their pretty candles and shades. Palms and foliage plants in corners of the room and wherever they will not interfere with the comfort of the guests are beautifully effective.

If the china is purchased in sets the pieces, of course, are all the same color; and odd bits such as bread baskets, dishes for butter, pickles, jelly or cheese, should be of contrasting tints. This plan requires no larger outlay at the beginning and demands no greater daily effort than is needful to set a table in the plainest fashion.

Instead of the carafes or flagons formerly used for the table, two or more small pitchers of cut or colored glass are now seen in almost every well-appointed home. Cracked ice is served in the tumblers, each person helping himself to water. Such small articles become ornaments for the dining-room when not on the table. The gas or the lamp should be prettily shaded, even candles being now sometimes provided with shades.

Pretty but inexpensive trays may be provided; those of lacquer ware are light and easily kept clean, but silver or plated ware is heavy and requires constant rubbing. A water pitcher, two glasses and a bowl may be placed on such a tray resting on a small side-table.

Fashion is as fickle and capricious in the affairs of the dining-room as in the boudoir, and no one can say that the present style in table-setting will obtain a year from now. The castor, once an object of beauty and luxury, is now seldom seen at a well-appointed dinner; nor is the individual salt-cellar used in strictly fashionable houses. On the handsomest tables a gracefully shaped glass or china pepper-box, an equally ornamental salt-cup with a small pearl or ivory spoon laid across it, and a silver-topped box of red glass for cayenne are arranged in groups at two, four or six places. As a rule, however, cooking has attained so high a grade of excellence that it is not expected the food will demand additional seasoning, except it be upon roasts of beef, mutton, etc., when large cuts are taken out quite beyond the reach of the condiments used in cooking.

It was formerly the practice to place the teaspoons upon the table in a deep glass or china bowl, but they are now placed on a small fancy tray of china, glass or lacquer.

A silver crumb-knife and a silver tray were once considered necessary for use between dinner and dessert. Then followed brass trays and crumb-brushes with brass backs; but nowadays a
neatly folded colored napkin and a fancy china plate are fashionable, and form the daintiest of crumb-removers.

Crowding at table should always be avoided when possible by the addition of a leaf. To sit too compactly is a discomfort to the guests and an inconvenience to those who serve; and, besides, there is always the added danger of spotting toilettes. Chairs should be placed no nearer the table than will permit a lady to pass easily in front of them. All short ladies should be supplied with hassocks or stools for their feet; but a guest should never be asked if she desires such an article: she should find it in readiness under the table.

At dinner a piece of bread about two inches square is folded in each napkin, and a plate of bread is conveniently placed upon a side-table. When certain thin soups are served, a stick of bread baked for the purpose is often laid beside the soup-spoon. Three forks and three knives are arranged for dinner, and the tiny butter-plate lately in vogue is used at present at each plate as a receptacle for a spoonful of salted and roasted almonds or for bits of fancy pickles. The smallest of the three forks is used for fish and the largest for the roast. Butter is not served at dinner, unless there is boiled corn or some special course or dessert that requires it; then it is passed from a side-table.

For breakfast and luncheon the roll or bread is placed in a saucer-like fancy plate with a small knife laid across it. Upon this plate the butter is also served, and all bones, skins, etc., are also deposited upon the side of this convenient little plate. When the table is laid for dessert these little plates, and also the salts and peppers, should be laid upon a tray for removal, so as to finish more speedily and avoid the risk of dropping them. Before the cloth is removed it is again brushed, and, without shaking, is folded as when in the original folds.

It is again fashionable to serve luncheon and supper upon polished, uncovered tables; but not only is the first cost of such an article considerable, but much labor is required to keep them highly polished. When groups of glasses, delicate cups, plates, etc., are arranged upon them, each upon an embroidered or damascé doily, the effect is beautiful.

Of course, in a household whose service is limited, or whose mistress is compelled to perform it all with her own hands, the table can only be neat. Very likely all the food for one meal will have to be placed upon the table at once. She cannot have the plates hot for one sort of food and cold for another, and finger-bowls and fine napery are not to be thought of; but her self-respect and the refinement she craves and must see about her will teach her how to provide all the attractiveness she is able to grasp. If she have conveniences, a place for everything, and if everything is kept in its place, her toil will be much lightened, and the result of her efforts will be proportionately gratifying to herself and to those for whom she is striving to make home the dearest place on earth.

In the decoration of the breakfast, luncheon or dinner table flowers are generously used, and these lovely children of Nature are wonderfully beautifying to even a modestly furnished board.
They are arranged in all sorts of odd conceits, decorative foliage being generally added; and their effect is much improved by soft-colored lights, which may proceed from candles shining through rose-colored, pale-green, orange, pale-blue or crimson shades or from pretty "fairy" lamps.

The handsomely arranged of flowers and candles shown at figure No. 19 is essentially a May table decoration. Entire plants of lilies-of-the-valley are set in a long, narrow basket, and mixed in with them are lovely maiden-hair and other ferns. The lights are furnished by pale-green candles, over which are arranged white shades to carry out the white-and-green effect of the lilies. The glasses and other table furniture should, of course, be arranged to meet the requirements of breakfast, luncheon or dinner, whichever is to be given. Other flowers may be similarly arranged, arbutus, pansies, lilacs, deutzias, spireas and other May blossoms being well suited to the month.

In the arrangement of the table for breakfast parties, which, by-the-bye, have become attractive social affairs, particularly in country houses, quite as much attention is paid to every detail of the table as if a dinner party was in preparation. The cloth may be ornamented as elaborately as desired, rich embroidery in colors, wonderful patterns in drawn-work, laces, handsomely netted fringes, ribbons, etc., all being called into use to make it a thing beautiful to look upon. When the cloth is not used, doilies of wonderful beauty and daintiness are set under every dish and article on the table, which should be of pretty wood and handsomely polished. Some lovely designs for doilies are given in a following department, and any of the stitches that are mentioned in that department may be used for ornamenting the table-cloth and the napkins, which generally match the cloth.

A pretty decorated table for a breakfast party of six is shown at figure No. 20. The center-piece is a handsome Japanese vase filled with wild flowers. If a large table be used, a center-piece like that shown at figure No. 22, page 22, will be exceedingly handsome. The basket may be of any shape desired and is generally painted with bronze paint or with enamel. Wild flowers are gracefully arranged in it to fall over the sides and are caught in a bow of wide ribbon on top of the long handle, which is covered with ribbon. A large rosette of ribbon is fastened to one end of the basket. An effective result may be realized by arranging the flowers in pretty bunches, tied with baby ribbon of any desired color, to be used for favors. The ribbons should be in harmony with the color of the flowers. For instance, if "black-eyed Susans," grasses and daisies are used, yellow ribbon will be most effective; if daisies alone are chosen, then yellow or white ribbon will be pretty. Of course, garden flowers may be selected if preferred, larkspur and blue clematis being lovely on a table all blue and white.
The facility with which a beautiful floral center-piece for the table may be improvised is evidenced by the ornament shown at figure No. 21. The foundation is a tin dish, enameled in white. Three wires are fastened about the dish—one at the top, one at the bottom and one at the middle—and on them ordinary clothes-pins, made beautiful by gold paint, are mounted, with truly artistic effect. The pins are placed close together all round the dish, the white enamel on which shows prettily between the bright gold pins. The dish may contain earth or water and any preferred variety or varieties of flowers or foliage. It may be round, square, oblong, oval or any preferred shape, and the enamelling may be done in a dainty shade of blue, pink, yellow or green. The pins also may be all-over enameled in the same color or in white, or they may be enameled below the heads; which may be painted gold or silver.

During the holiday season every mother is intent on subscribing to the pleasure of the merry little ones, who are on the very tip-toe of expectation of the happy Christmas-time. Christmas eve or Christmas day is a happy inspiration, and the busy brain of the mother teems with suggestions for something that will render the feast at once unique and amusing. Besides the generous array of sweets and good things that deck the well-spread table, there may be a center-piece, which on this occasion should also prove the center of attraction; and upon it may be expended all one's ingenuity.

An attractive idea is expressed in the center-piece displayed at figure No. 22. A cone is made of cardboard and upon it are holly-leaves and berries so skilfully adjusted that they appear to be growing. The cone when completed is fitted on a round Majolica dish or basket, which is filled with toys and favors and all sorts of pretty odds and ends that will delight the children.

Figure No. 24 shows the cone lifted from the overflowing dish. This charming center-piece may ornament the table at an adults' dinner. When the table is cleared for dessert the cone may be raised—seemingly by invisible hands—by a simple mechanical arrangement. A wire is suspended from the host's chair to the chandelier and from thence attached to the point of the cone; by moving the wire the cone may be lifted and the favors disclosed to the astonished guests.
WASHING THE CHINA, ETC.

If there be a closet between the kitchen and dining-room used for a butler's pantry it has, or should have, in it a sink or a shelf for the washing of china; there should also be a drawer for aprons, dish towels, glass napkins, and clean dusters for the dining-room and pantry; and still another drawer or covered lid for chamois cloths, polishing powders and brushes for the silver, a bottle of family ammonia, a box of borax, a mop for deep pitchers and a hair brush for cleaning bottles and lamp chimneys. Glasses that have been touched by oily fingers, especially cream pitchers and finger-bowls, should be washed in water containing a little ammonia. The same water may be used for washing the dish mop and any other article that is not perfectly sweet.

To preserve china without finding its care a burden, it is well to have two tubs, called keelers, in which to wash it; but with careful handling two dish-pans will do as well. First fill the tub or pan with hot but not boiling water in which soap has been dissolved. If the water is hard, add a teaspoonful of powdered borax and, if approved, a table-spoonful of washing ammonia, to three quarts of water. First wash the glasses in this and rinse them in the other pan, which contains clear hot water; lay them upon a drainer of grooved or lattice-covered wood, and wipe each quickly with a cloth that is not linty. As soon as the glasses are wiped, rinse the silver (which has been soaking meanwhile in the suds), and wipe it, leaving the cups, saucers and dessert dishes in the hot suds. If the knives and forks have bone or pearl handles, the blades only should be plunged into a deep tin or earthen vessel full of suds. Then wash the plates, from which all grease has been scraped by a knife-like article of hard wood shaped for the purpose.

Do not put many dishes in the pan at once, and remember that in cold weather the water should be less hot than in summer, the danger of cracking being greater. If the sink has an iron or marble edge, a wise housekeeper will have a hard wood rim fitted over it to lessen the danger of injury to her table-wares. Each dish when wiped should be set down without coming into direct contact with the hands, if an unmarred surface is desired.

As soon as each set is dry place the different pieces in their places; then rinse the towels, dish cloths and mop, wring them out and hang them up to dry. Even if they are to go into the hamper for soiled articles, they should be dried to prevent mildew and that peculiar odor which is as unpleasant as it is indescribable. The towels are laundered once a week with the other house linens.

If there are steel knives they go to the kitchen for scouring when the china and glass are washed in the closet; but if the latter articles also go to the kitchen then the steel cutlery should be cleaned with the kettles and pans.
September, the harvest month, is in some respects the most delightful of all the year. The heat of summer has run its course and the cool autumn breezes dispel remembrance of the enervating dog days and reanimate the flagging energies. Once more the genial hostess turns her thoughts toward pleasure and devises means for the entertainment of her friends, Luncheons, dinners, teas...

**MENU CARDS.**

September, the harvest month, is in some respects the most delightful of all the year. The heat of summer has run its course and the cool autumn breezes dispel remembrance of the enervating dog days and reanimate the flagging energies. Once more the genial hostess turns her thoughts toward pleasure and devises means for the entertainment of her friends, Luncheons, dinners, teas...
and like functions are considered and plans made for carrying out all sorts of original and pretty ideas. A luncheon or dinner may be made a very attractive affair and a suggestion of the pastoral can be carried out in the decoration of the table and dining-room with comparatively little trouble and expense. Clever arrangements of autumn fruits, flowers, grasses and gorgeous-hued foliage are productive of admirable results, and besides lend a poetic charm to the feast.

For such a function the menu cards should be in accord with the general idea. For a small dinner of six covers the designs for menu cards illustrated by figures Nos. 2 to 7 would, if faithfully reproduced, contribute their share of interest to the occasion. Fruit and vegetable forms are borrowed for the fig-card or Bristol board colors so as to produce as possible. If studies made, so much the better.

The turnip por-
is tinted a purplish-
ends being left white painted green and white satin suspension der a flat bow at the top

Figure No. 3 rep-
which a reddish-brown found in the new Ber-
being touched with a suspension ribbon is

A lemon is pic-
It is colored yellow like finished with a sus-
satin that is arranged the other end of the der the card, as shown

A cucumber is It is painted light-
and dark-green in of course, prevailing.

Figure No. 2.—Turnip.

Figure No. 3.—Potato.

of the easiest of vegetables to paint, the principal point being to correctly reproduce the familiar chilly-green color of its skin. With a real cu-
cumber as a model, this is by no means difficult. One end of a bit of white satin ribbon is fixed under a bow at one side and the other end is sewed or pasted underneath.

At figure No. 6 is shown a radish with its green top veined like the natural sprout, the radish being colored red or bright-brown as the case may be. Red, however, would prove more attractive. At the top of one of the leaves is attached a white satin ribbon tied in a bow over the fastening.

Figure No. 4.—Lemon.
At figure No. 7 is depicted an apple which is painted red where the cardboard is not left plain, the stem being colored brown. An end of white satin ribbon is fastened under a bow at one side, the opposite end being attached on the under side. The apple could be colored green or russet.

The various outlines shown at figure No. 8 may be used to cut out the figures described. Each design should be traced from its particular outline, which is of the exact size to be used, on tissue or tracing paper, then transferred to cardboard and carefully cut out with sharp scissors before it is painted. Each outline has a character of its own, making it easy to distinguish it from the others. Thus, the apple is represented by tiny rings, the radish by dashes of unequal length, the lemon by short dashes, the turnip by a solid line, the cucumber by a dotted line, and the potato by a heavy black line. Should it be desirable to enlarge the cards, each outline, after being transferred to a blank sheet, may be followed by a parallel line at the requisite distance outside it, this second outline being used for the card.

Under each card is adjusted a smaller card with the written or printed menu, which, however, could be printed on the back of the card itself. If the additional card were not desired. The card bearing the menu is carefully pasted with mucilage to the back of the ornamental card. Then a still smaller card bearing the name of each guest could be fastened to the suspension ribbon, the menu card thus being made to serve a double purpose. The originality of the devices will doubtless appeal to the guests, who will like to retain the cards as souvenirs of the occasion.

The card shown at figure No. 1 on page 24 is intended for formal occasions, such as state, club, or society dinners, although it may also be used for quieter functions. The monogram may be that of the organization or of the person giving the dinner.
The care of the dining-room having been fully explained, it is but proper to consider the manners and moods of its occupants. Bright as are the glass and silver, beautiful as may be the china and napery, orderly and even elegant as may be the laying of the table, and abundant, even sumptuous, as may be the menu, if the minds or moods of those who sit at the table are unhappy, as well might the banquet be one of bitter herbs for all the satisfaction it will afford. No individual has a moral right to inflict an unhappy mood upon his neighbor, and especially should he avoid displaying his ill-feeling at table. If men and women are fine-fibred by nature or have been well bred they will never mention calamities that are public or private, great or small, at the table. The discussion of afflictions of persons or nations could find no more inappropriate place. People who differ seriously in politics, religious dogmas, social tastes and intellectual convictions have no right to make the table an arena for their arguments. There are always other and more harmonious subjects; light talk and laughter are far surer promoters of good digestion than unpleasant words or weighty problems.
If a child needs a word of advice and no stranger is at the table, it may be given in a cheerful yet decisive way. If one sentence is insufficient, a quiet suggestion of withdrawal will serve the purpose of the head of the family, but the matter should not be discussed until alone with the delinquent. Arguments held in private are far more impressive, because there are no wounded vanities to rise up in behalf of the rebel against good manners. If the food is unsatisfactory or the service imperfect, the matter should never be touched upon at table, and neither by look nor tone should a reproach be given.

Do not let it be understood that silence should reign during meal time. On the contrary, each member of a cultured household will early acquire the habit of laying aside in his or her memory any little diverting incident, an anecdote or attractive sentiment or sentence to contribute to the pleasure of the dinner hour, and if it does not happen to fit in gracefully with the keynote that has already been struck, it should be reserved for another time. A person who has given little or no thought to the quality of table conversations and finds herself or himself in a family where a fine consideration for the sensibilities and sensitiveness of each member is maintained, at least while at meals, will be enchanted with the entertaining and happy flow of speech and laughter; and if inadvertently he mentions a disagreeable or painful occurrence he will at first wonder why so little apparent interest is taken in it, but if he be not of a wholly stolid material he will soon discover that he has struck a chord to which their breeding rendered them unable to respond. Such families are seldom dyspeptic, and by far the largest proportion of serious gastric ailments can be traced to mental disturbances either during or immediately after a meal.

Without going into details it may not be amiss to mention a few other little refinements of speech and manner at the table. Always hold the fork lightly and gracefully. Dip your soup-spoon toward the outer edge of the plate. Avoid unnecessary sounds while eating. Keep the cloth about your plate tidy. Do not select the choicest bits or fruits. Assist others in the absence of a waiter. If a guest for a single meal, lay your napkin unfolded beside your plate. It is more delicate for the hostess to say, "Permit me to give you a cup of hotter or stronger tea or coffee," and not "Let me give you another cup," as if she were interested in the amount that her guest ate or drank. Do not invite a guest to have another cut of meat, but say, "This piece is different from what you have; permit me to lay it on your plate." "Let me help you to cream;" not "Have some more cream." Never remind one that he is being helped a second time unless you ask to replenish a plate in return for a compliment to your cookery or for some reason wholly free from a hint of excess of appetite. In France the highest praise that can be offered a host, except where there is an extended list of courses, when this attention is impossible, is to beg for a little more of his delicious foods.

Much more could be written about dining-rooms, their appointments and the spirit that should not only pervade them, but make beautiful the manners of the temporary occupants, and a more extended treatment of the subject under the headings of Good Form At The Dinner-Table and Etiquette Of The Family Dinner-Table, appears later on in this pamphlet; but the hints here furnished should alone be sufficient to guide such as have had little experience in arranging and maintaining this important part of a home. It is not impossible to create for this room an especial cheeriness and a wholesome individuality of mind and manner that shall beautify sullen faces and set smiles upon grave lips, no matter what vexations are left outside its threshold. Cheeriness, kindness and thoughtful attention to the tastes and needs of others is possible in every family. The habit if not the spirit of kindness is within the reach of all, and nowhere will its cultivation bring more of sunshine and cheerfulness than in even the simplest and least luxurious of dining-rooms.
EMBROIDERED TABLE-LINEN.

In the way of table-linen the perfection of art seems to have been attained, and more attention is now paid to this subject than ever before.
A general revival of the classic styles in decoration has been noticed for two or three years past, and the fancy for such designs has spread to embroidery work, for which they are admirably adapted.
China effects are particularly favored in the decoration of table linen, and they are decidedly unique and dainty. To have the table linen decorated to match the china is a pretty fancy, and every fine specimen, from the gorgeous Chinese and Japanese ware to the beautiful Dresden and Delft ware, is copied. If purchased decorated the linen is expensive, but if the work is done at home, the cost will be very little more than the cost of plain fine linen.

Figure No. 1.—Delft Embroidery.
(For Description see Page 32.)
The new Delft embroideries, which are meeting with the same enthusiastic approval that all things Delft now elicit, are certainly attractive enough to justify their popularity. When they are applied to pieces for the table, the edge is finished with a very fine button hole stitch closely set; the outlines of the pattern are followed by the most exquisitely fine stem or outline stitch, scarcely more than a thread being taken up on the needle, and but very few threads being crossed by each of the surface stitches. But little solid work is shown upon them, nearly every part being carried out in outline.

The work is done upon a good quality of art linen and the designs are either copied or adapted from the designs shown upon the Delft ware. It is the exquisite effect of the old Delft blues upon the white ground that gives them their distinctive character.

As tones of a warm lavender shading to purple are sometimes seen upon the Delft ware, so some of the Delft embroideries show these same tones in place of the blues. These, too, are exquisite though they will hardly prove as popular as the blues, partly because the combination of blue and white has always been admired, and partly because the shades of lavender require very careful selection to suit the china used with it. Of course, a table with white or white-and-gold china may as appropriately be set off with the lavender as with blue embroidery, but if decorated china is used, the harmony of color must be very carefully studied. The Delft embroideries are usually shown in connection with the Delft ware, but though all women are not able to set their table with Delft, they should not be deprived of the enjoyment of these embroideries.

The imported pieces of "real" Delft embroidery would at first be taken for machine work, so closely and evenly are the stitches set, but a close inspection shows them to be done by hand. Their price, too, would indicate that the work was done by machinery, it is so reasonable compared.
with that asked for handwork done in this country. This work is all done in Holland and the adjacent countries by peasants, who for a day’s work—and a day’s work there means from sunrise to sunset—receive the sum of twenty cents, and in convents where work is done “for little or nothing,” to quote an importer who goes abroad each year. While all women will enjoy the possession of a bit of “the real” from across the water, they may also enjoy making as many pieces as they choose with their own hands.

The stitches are not new, but the patterns must be characteristically Delft. The accompanying designs are all developed from those upon the Delft pottery and may be carried out in either the blue or lavender wash silks. The Delft blues run through the seven of the dark shades of wash silks, and the corresponding shades of lavender are employed. The edge of each piece is to be finished with a very fine and close button-hole stitch. All outlines, such as are in the bits of Dutch scenery, the scroll borders and corners, are carried out in outline stitch very finely done. The dots, like those in the doilies, should be simply a short stitch, not a French knot such as would be employed in other styles of embroidery. The flower forms are most effective when worked solid, although they may be simply outlined, if preferred. The large flower in the middle of the doily shown at figure No. 3 should have its central petals worked solid and the larger, outer row of petals outlined. The larger dots shown in the border of the doily at figure No. 2 and on the corner pieces, figures Nos. 7, 8, 9 and 10, are covered. The leaves of the large piece shown at figure
The dining-room and its appointments.

No. 1 on page 29, are to be outlined, as are the small leaves at figure No. 3.

The Delft embroidery was recently shown in connection with the Delft ware at a novel luncheon given to the maid of honor and bridesmaids of a fair bride. The centerpiece and doilies were wrought with Delft embroidery, which matched the Delft ware perfectly. In the center of the table was an old blue Delft bowl filled with white and blue flowers, and at the corners of the centerpiece were slender vases of Delft filled with the same flowers; narrow blue ribbon was tied carelessly about the top as if holding the flowers in place and was then twisted around the base and fastened in a loose knot. At every cover stood a tiny Delft vase filled with flowers, and the guest card had a poetical quotation done in blue and white. The exquisite harmony was carried out by the hostess, who wore a quaint gown of silky crepon wrought with Delft blue figures. There was no ostentation in the display, but the novel features and charming combination gave to the occasion all the interest and enjoyment of a practically new thing.

The windmill design not only generally appears in Delft embroidery, but a Delft windmill is now one of the ornaments considered essential to the completeness of a bric-à-brac collection. Entire rooms are decorated and furnished in Delft-blue curtains, draperies, cushions, and general ornaments.
THE DINING-ROOM AND ITS APPOINTMENTS.

DRESDEN CHINA EMBROIDERY.

Figures Nos. 1, 2 and 3.—Table-Linen, Embroidered in Dresden China Effects.—Figure No. 1 illustrates a scarf, center square and doily showing the Dresden effects. The designs are floral, worked in all colors; Indian-red, orange, dark-blue or China-blue, green, etc., being united to produce the desired effect.

The set is shown at figure No. 1 and the designs for decoration are given in the correct sizes at figure No. 2. The material is fine butcher's linen and the designs are traced on tracing paper and then applied to the scarf, square and doilies (see below) to take any arrangement desired. The sets may be purchased hemmed and all ready for the embroidery. The flowers are done in the daisy or loop stitch, which is fully represented by figure No. 3. The stems and leaves are done in outline stitch, but, if preferred, the leaves may be worked solid in the satin or Kensington stitch.

In transferring the design from paper to the material on which it is to be worked, first draw out the full size of the design on a smooth piece of paper, then obtain a piece of tracing cloth or linen such as draughtsmen and architects use; trace the design on the cloth with pen and water-proof ink, and when finished transfer it to the desired material in the following manner: Lay a piece of black or blue transfer paper face downward on the material, over it place the tracing and pin it fast; then, with a sharp point that will pass smoothly over the cloth without cutting it, go over all the lines until the entire design has been transferred.
Figure No. 4.—Design for Table-Cover.

Figure No. 5.—Design for Table-Cover.
THE DINING-ROOM AND ITS APPOINTMENTS.

Figures Nos. 6, 7, and 8.—Decorated Table-Cloth. — Figure No. 6 portrays a handsome cloth, one corner of which is wrought in the ivy leaf design.

Figures Nos. 4 and 5.—Designs for Table-Covers. — These artistic designs can be traced on linen or sail-cloth, and the decoration may be effectively done with coronation cord (see description of use on page 57), a pretty linen cord that can be satisfactorily laundered and is to be couched on with linen thread. The work can be easily executed and is artistic and durable. During the Summer days it is always well to have at home some needlework that is practical rather than elaborate, and these designs are less irksome than finer needlework and equally gratifying.

Figure No. 7.—South Kensington or Outline Stitch.
pictured in its actual size at figure No. 8. Isolated leaves, which may be traced from the corner design, are wrought in the remaining corners and midway between. The work is done in outline stitch, also illustrated on page 35 at figure No. 7. In the center is a square of elaborate drawn-work. Similar appropriate designs are described at length in our pamphlet on Drawn-Work, which costs 2s. or 50 cents.
Figures Nos. 9 to 12.—Embroidered Tea-Cloth.—A daintily decorated linen teatowel is pictured at figure No. 9. The embroidery represents oak leaves, and may be done either in French knot or seed stitch in white or colors. Several shades of green and yellow would achieve a happy combination in this design. The embroidery stitches shown are fully described in Smocking and Fancy Stitches, a pamphlet published by us at 6d. or 15 cents.
A tea-cloth like that seen at figure No. 9 might be embroidered in the design given or in any other conventional design in the stitches suggested or in outline stitch, or with coronation cord, the design to be so arranged that it borders the edge of the table itself. Then the ribbon decoration seen at figure No. 16, page 17, or that seen at figure No. 15 might be added with the hemstitched hem or a narrower one. Or a border of drawn-work could be made outside the embroidery design.

An elaborate center of drawn-work might also be formed and underlaid with satin. In our pamphlet, The Art of Drawn-Work, price 50 cents or 2s., many handsome designs for centers, borders, corners, squares, etc. appear, most of them accompanied by detailed instructions for making.

**Figure No. 13.**—Tea-Cloth.

The tea-cloth is one of the chief attractions of the tea-table. The table may be only a makeshift and the cups and saucers merely cheap china, but if the tea-cloth is rich and elegant, its beauty will hide the table and set off the china. Tea cloths are generally a yard square, although on some tables this size would be clumsy. Tea cloths may be purchased ready to embroider, either fringed or ornamented with hemstitching or drawn-work. The latter variety is more durable, as the fringe wears out easily, and has to be combed after each washing. If the pattern is objectionable, washing with soap and warm water will remove it, and for it may be substituted a design to suit the fancy. This cloth shows a design of chrysanthemums, with drawn-work in the corners. Both flowers and leaves are worked in long-and-short stitch in pale shades of pink fto wash silk. This popular stitch, (See figure No. 14) is simple yet very effective. The stitch is the regular button-hole stitch and is made in the following way: Bring the needle up from the under side at

**Figure No. 14.**—Mode of Making the Button-Hole Long-and-Short Stitch.
the edge of design, then pass it under a little in from the edge, holding the thread loosely in the other hand; now bring the needle up again alongside the place it passed through at the edge, keeping the thread back of the needle; then draw the thread firmly but not too tightly. All the stitches are made in the same way, but are made alternately long and short and graduated so as to conform to the curves of the design. In commencing, say a petal or leaf near its calyx or stem in this stitch, begin at the apex and work down each side, as shown in the petal that is half finished; the work will prove much easier, and the stitches will blend in harmony with the curves in the lines. Any straight lines that may appear inside the edges of a design, such as veining in leaves, or lines indicating shadows in petals, etc., are always worked in the ordinary outline stitch. The same design in all-white would be charming in effect. White is often preferred in napery, but delicate colors may be introduced.

**Figure No. 15.—Tea-Cloth.**—This pretty cloth is garlanded with ribbon and violets. The ribbon, which is white, is worked in button-hole stitch along each edge, a long-and-short stitch alternating about an eighth of an inch apart. The violets are in their natural colors in pale tints, and the leaves are in dull gray-greens. Dainty tea-cloths may be powdered with the gay little Dresden figures. These are pretty when the colors used are in perfect harmony. Besides the different shades of blue, pink, yellow and green, a little violet, red and brown should be used sparingly. There is a fancy for autograph tea-cloths. The autograph should be written in pencil and worked in outline stitch, a double thread of filé being used for the capitals, or for the whole if the letters are large. Cobwebs or small flowers may be worked over the cloth here and there among the names.

About the care of tea-cloths, (and this applies also to all other embroidered napery) they should never show the least soil. If tea or chocolate is spilt, the cloth should be washed as soon as possible. Embroidered cloths should be washed with warm water and pure soap, being rubbed gently between the hands, and on no account should they be boiled or wrung out, but dried by folding them in towels and patting smartly until nearly dry. They should be ironed with a medium hot iron on the wrong side, and if it is necessary to iron the hem on the right side, the hot iron must not touch the embroidery, as it would darken it.
A round center-piece having an embroidered colonial design is shown at figure No. 17, and for a round table-lamp or a vase it forms a dainty underlay. When transferring a circular design of which the four quarters are the same, it is necessary only to draw one quarter of it and repeat four times in transferring. At figure No. 16 a quarter of the design is shown in full size.
other circle where you desire to have the line of button-hole stitching, and inside of this circle, draw still another where the stem of the continuous vine will appear. Divide this innermost circle into quarters and draw the design on one of the segments, making the sketch on paper rather than on the linen. When a satisfactory drawing has been made, trace it on transparent cloth, as described on page 33, and transfer it to the linen.

First work the circular line of buttonhole-stitching, and then the design in outline stitch. The fringing is to be left until the last, and is done by ravelling out the linen close up to the circle of stitching. Lay the center-piece flatly on a table, and with a brush smooth out the fringe; then with a knife or a pair of sharp scissors trim the ends so that the fringe will be of equal length all round.

This center-piece can, of course, be made of any size, but to carry out the idea of the design it will not be wise to make it less than twelve inches in diameter or more than twenty-four. For a very large center-piece, or a table-cover three or four feet in diameter this design can be used with good effect if the body material is blue or gray denim and the embroidering is done with white or cream-colored rope linen, which combination will produce a beautiful result, as the contrast of the blue and white will be at once pleasing and striking.

The fringe on a circular doily should be formed with the threads of the body material. On a straight edge a made fringe is best adapted for decoration, because at the corners it can be cut and mitred or lapped to form exact angles.

Figures Nos. 18 and 19.—Designs for Borders.—Two designs with corners are shown at figures Nos. 18 and 19, and they can be easily
enlarged or reduced to meet any requirements. They are well adapted to table-covers, scarfs or dressers, etc., and may be sufficiently diminished in size to suit doilies, center-pieces, carving napkins or other small pieces of linen. To produce effective results, they may be worked with heavy, round white linen thread or with embroidery silk; but the embroidery should not be done too close to the margin of the material; it should be kept back an inch or so, and if the edge of the material is fringed it will add to the artistic effect.

Figure No. 20.—Sideboard Covers.—An artistic group of covers designed for the side-board is here portrayed, pure white linen having been chosen to make them. They are rendered exceedingly handsome by the embroidery, which is in open patterns and very effective, particularly if a delicate tint be placed beneath the cover.

Figure No. 21.—Design for Bureau-Scarfe.—Pure-white butcher’s linen will make a tasteful scarf like the one seen on page 44 for a bureau or side-board; it should be hem-stitched, and the floral design there presented may be wrought at one or both ends. The effect will be handsome if the embroidery is well done with silks that represent the natural bloom of the flowers.

THE BEST SILKS TO WORK WITH.

As to the kind of silk that will give the best results none is better than that known as the Asiatic filo-floss. It is composed of four or five strands. In the case of small flowers one strand will be found sufficiently heavy to work with, especially when the embroidery is solid. The

Figure No. 19.—Design for Border.

Asiatic dyed silks have a rare sheen when properly handled, but much depends upon the skill of the worker, whose aim should be to keep her silk smooth and free from friction. The very name of
floss indicates that it will not brook the kind of treatment that sewing silk can bear with impunity. Floss silk will always rough up easily and catch to everything it touches, with the inevitable consequence that its satiny gloss is soon lost. The coloring should in all cases be delicate, lighter even than the pale French double violet for the purple variety. The effect of working the blossoms in exact accordance with Nature would on the white linen appear both heavy and crude.

COLORINGS TO BE EMPLOYED.

In considering contrasts we find that strong ones are the last thing we seek in embroideries that are to form a setting for the decorations of the table. So it is better to choose the palest purple, shading almost to white, for embroidered violets, with a spark of deep yellow in the heart. For foliage take light spring greens, shaded almost to pure yellow, only just removed from white on the high lights. Another very attractive method of coloring is in creamy white, shaded into pale green toward the centre, where peeps a gleam of orange. This scheme of coloring is greatly enhanced by introducing a flower here and there with its petals stained with violet. This is sometimes seen in Nature among white violets, and its value for heightening the purity of the white flower has been caught at by the observant worker, who draws her happiest inspirations direct from Nature. Yet another scheme commends itself for its beauty. It will be duly appreciated by those who desire yellow for the keynote of their table decorations. Work the flowers in pale yellow, shaded toward the centre with delicate purple, introducing a flash of deep red in the heart. For this coloring the foliage should be gray in tone, avoiding a yellow tinge on the high lights.

While the real flower may by all means be used in profusion on these embroidered pieces, thus repeating the motive of the design, it is not in good taste to repeat it in like manner on the china service. The colors employed may be repeated with advantage but not the presentment of the blossoms. A scroll or arabesque design in raised gold on a pale violet tint as a ground would be in exquisite keeping with embroidered sets. Each would display the other to the best advantage, producing sweetest harmony. Should it be desirable, however, to omit the violet tint, as, for instance, at a yellow luncheon, then glass bowls, or vases filled with cut ferns and grasses, or else rustic baskets or bowls with growing ferns planted in them are suggested. White and gold china is yet another alternative in accordance with good taste. Sufficient importance is not always attached to the necessity for harmony between the embroideries and the setting of the table.

Figure No. 20.—Sideboard Covers.

(For Description see Page 42.)
A NOVELTY FOR TABLE-DRAPERY.

One of the newest ideas for adorning the dining-room table, involving comparatively little labor in view of the effects obtainable, is a happy combination of silk embroidery on linen with fish-net. Many of the fish-nets closely resemble patterns used for drawn-work, and these particular patterns are best suited for the purpose.

Figures Nos. 1, 2 and 3.—These illustrations suggest three different styles of decoration,

representing a center-piece, a dinner-plate doily and a dessert doily. While the shapes in a single set may be varied at discretion, one style of embroidery should be adhered to throughout each set. Many of our readers will not find it a difficult matter to evolve for themselves a great variety of suitable geometrical designs. The fish-net may be enclosed in the center or be made to form a background or framework after the manner of the varieties illustrated. Enlarged to the proper

Figure No. 1.—Center-Piece for Table.
dimensions, either of the shapes for the doilies shown would answer equally well for a center-piece. In like manner the center-piece can be reduced to form a doily.

With regard to dimensions, a center-piece usually measures from twenty to twenty-two or three inches in diameter. A dinner-plate doily from ten to twelve inches, a dessert doily from five to seven inches, while the small tumbler doilies often added to a set are made from three to four inches across. The larger measurements include a fringed border but of moderate width only.

In materials a good round linen thread especially intended for embroidery and lace work should be chosen. It need not be particularly fine, as a moderately coarse make will accord better with the fish-net. Cut the linen out carefully in the shapes required, allowing sufficient margin for working the button-holed edge comfortably. The embroidery is finished entirely before being applied to the net. It should properly be carried out in colored silks, but if one wishes to be extra economical, flax thread in fast dyes may be substituted. Flax embroidery thread is now brought to great perfection, both as to color and texture, so that at a little distance it looks like silk, the gloss in it being both bright and even. With regard to silks, only those of well known

reliable make, warranted fast, should be used. Otherwise washing would ruin them. The Asiatic dyes are very reliable, while they possess a sheen little short of that so much admired in Chinese embroideries, for which raw silk alone is employed.

The graceful foliage design of the center-piece at figure No. 1, page 45, is intended to be outlined in rope stitch. Rope stitch is made like stem stitch, except that the needle is brought out so that it touches the top of the previous stitch instead of leaving a small space between. The back, therefore, looks like plain stitching, while the fronts stand up like a cable cord, giving great richness and precision of effect. Roman floss will be found of just the right thickness for executing these outlines.

For the edge finished with button-hole stitch rope silk will fill more quickly. It is similar to Roman floss, but is fully double the thickness. The button-holing should be about a quarter of an inch broad. The linen must be cut away from the four-leaf forms meeting in the extreme center. The openings thus made are filled in with a lace stitch as shown. The outer edge is also cut out.

All is now ready for adding the fish-net background. To do this with the necessary exactitude, draw the outlines of all the forms on wrapping paper as far as the point at which they meet; then

Figure No. 2.—Dinner-Plate Doily.
cut out a square of the net large enough to cover the four points. Now lay the embroidered linen in position over the net and baste it on to the paper pattern. Baste the fish-net so that it cannot slip. Next, take some common filling silk and sew down a double row of it on the net, taking care not to go through the paper foundation. Sew it with a single strand of the silk, keeping one row of it exactly on the outer edge of the design, and placing the inner row as far away from the outer as the width of the button-holing. If the net be very open, a third row might be placed between with advantage, to give added firmness. When the net is button-holed over to match the linen edge it only remains to secure the fish-net to the linen. For this purpose split the silk used for the edge and with a thin strand of it attach the extreme edge invisibly to the net on the front. Then detach the whole piece from the paper and cut the net away from the linen as far as the inner side of the button-holing. To make it quite secure attach the net to the back of the edge, using white cotton and employing a kind of cat-stitch. It will readily be seen in following this description that very effective work can be produced in a short space of time.

With regard to coloring, two or three shades of any preferred color can be worked into the foliage of the center-piece, although some of the artistic tones of green are to be specially recommended. Golden browns or Autumnal tints in red are also in good taste. It is well to work the edges with the darkest shade of the color chosen. For the conventional design on the dessert doily only one shade must be used, since it is not desirable to bring any part of it into special prominence

For the edge a shade slightly darker may be taken. Conventional designs are just now decidedly popular, especially for outline embroidery.

In the dinner-plate doily shown at illustration No. 2 we have a different treatment of the same combination of net and linen embroidery. Here a circle of linen must be cut out, allowing for the fringe beyond. When the embroidery is finished and cut-out it can be laid upon the net without the aid of wrapping paper and be secured to it from the back alone. The hem-stitching is prepared for by running the circle under the unthreaded needle of a sewing machine. This method takes the place of drawing threads for circular or curved forms and can be executed in a very rapid manner. The fringing should be left till the last. When set upon a white table cloth the fish-net is sometimes lined with thin colored silk to match the embroidery, but this is a matter of taste. On polished tables no lining is required, this kind of open-work design being best set off by the polished mahogany or oak showing through. The design for the dinner-plate doily should be carried out in solid embroidery with the natural colors in pale shades.

The dessert doily shown in illustration No. 3 is worked in precisely the same manner, except that, being so much smaller, it is necessary to work with finer silk. Therefore, take for the outlining filo floss, using Roman floss for the button-holed edge.

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**Figure No. 3.—Dessert Doily.**
Doileys and Doily Designs.

For producing dainty effects and providing pretty bits of coloring for the festal board, the doily proves wonderfully satisfactory. It may be a most artistic piece of embroidery or painting, or a web-like bit of drawn-work or lace, with dainty ribbons to supply the desired dash of coloring.

The heavy cord and other mats formerly used are now altogether discarded, and in their places are
seen the loveliest of doileys, many of them genuine works of art. Some very pretty and unique doileys are here illustrated, and are not at all difficult to make. Tatting, crocheting, knitting, netting, drawn-work, (see pages 88 to 102) embroidery, painting, etc., are all called into use for these dainty table accessories, and full scope is allowed one’s originality in producing novel effects. Indeed, anything flavoring of novelty is eagerly sought, and on a luncheon or tea table affords an interesting subject for conversation.

Figures Nos. 1, 2, 3, 4, 5 and 6.—Doileys in Dresden Designs.—These dainty doileys may be made of linen lawn or fine table linen and should be just twice the size illustrated. The designs are worked in the natural tints of the flowers with the long-and-short stitch, wash silk being used. The hems are hemstitched, several threads being drawn to give an open-lace-like effect.

Figures Nos. 7 and 9.—Carafe Doily.—Figure No. 7 illustrates a doily for a water-pitcher, carafe or center-piece, and figure No. 9 represents the design wrought upon it in button-hole long-and-short stitch, which is described elsewhere. The doily is worked at the corners and fringed between, the edges being overcast.

Figure No. 8.—Water-lily Doily.—A beautiful doily called the water-lily doily is shown at figure No. 8. Two sides of the doily are fringed and button-holed and the other two sides are cut out as required by the design, which is done in the effective long-and-short stitch.

Figures Nos. 10, 11, 12 and 13.—Toast Doily and Designs for Same.—This pretty doily is made of butcher’s linen and decorated with a design in corn flowers. Fringe edges the doily which is also shown folded.

The corn-flower designs may either be embroidered in outline or Kensington stitch or painted, the pretty blue in the flower being used in either instance.

At figure No. 13 is shown the spray wrought at the lower right corner; and at figure No. 11 is represented that at the upper right corner. The design in the lower left corner is pictured at figure No. 12. The remaining:
Two large-sized doileys are laid one over the other with all the edges even. They are stitched together in the outline of a diamond, the stitching extending not quite to the edges. The corners of the upper doily are folded over as far as possible, and the overlapping corners are decorated with chain-stitch embroidery, one corner decoration being the words "Hot Bread," and the other a small floral design. The corners of the under doily are embroidered in floral designs that are all different. White doileys are preferred, though colored ones are often used. India floss is used for the embroidery which is done in chain stitch and it may be white or colored, as preferred.

Figures Nos. 15, 16 and 17.—Fancy Doileys.—The doileys shown at figures Nos. 15, 16 and 17, page 52, are very attractive. The design is stamped on butcher’s linen; and the proper size, already stamped, may be procured at some of the best shops dealing in fancy-work materials. The stitch is the button-hole long-and-short

**Figure No. 7.—Carafe Doily.**
(For Description see Page 49.)

**Figure No. 8.—Water-Lily Doily**
(For Description see Page 49.)

**Figure No. 9.—Design for Doily.**
(For Description see Page 49.)

**Figure No. 10.—Design for Doily.**
(For Description see Page 49.)
stitch. The doily pictured at figure No. 15 is worked in two shades of yellow; that at figure No. 17 is worked in pale-blue and tinted with Paris tints in shades of blue; while that at figure No. 16 is worked in white, with shadings of sea-weed green. When the embroidery is done the doily is cut out in the shape of the design.

**Figure No. 18 and 19.**—**Cheese Doily and Design.**—A cheese doily is illustrated at figure No. 18. Two fringed doilies, all-white, are laid evenly one over the other; they are stitched together in the outline of a square from the center of one edge to that of another and the corners of the upper doilies are folded over so that all four meet at the center. On one corner of the under doily a cheese with a section removed is outlined with India floss, and on the opposite corner the word "Cheese" is done in outline stitch with similar floss, the correct size of the word decoration being illustrated at figure No. 19.

The floss used may be either white or colored, as preferred. Wash silk may be substituted for the floss; either is perfectly suitable to use.

**Figure No. 10.**—**Toast Doily.**
(For Description see Page 49.)

**Figure No. 11.**

**Figure No. 12.**

**Figure No. 13.**

**Figures Nos. 11, 12 and 13.**—**Designs for Doilies.**
(For Descriptions see Page 49.)

**Figure No. 14.**—**Doily for Hot Bread.**
(For Description see Page 50.)
HOW TO LAUNDER EMBROIDERED LINENS.

Make a suds of tepid water and white Castile or other delicately pure soap. If there are any especially soiled places, rub them carefully between the thumb and finger. Then dip the piece up and down in the suds a half-dozen times; squeeze (not wring) it from the suds, and rinse in cold water twice. In the second water have a very little bluing.

Use at least six thicknesses of flannel to iron on, and lay a soft piece of muslin over the linen. Place your piece with the right side down upon the pad; lay a thin piece of cloth over it, and iron until nearly dry; lift the cover, and iron until perfectly smooth.

For stiffening linens take two ounces of gum-arabic and let them stand in one pint of hot water until dissolved. To a teacup of tepid water add two teaspoonfuls of the liquid, and wet the entire piece thoroughly; place a thin piece of cloth over it, and iron as before.
DOILEYS IN COLORED EMBROIDERY.

Figure No. 1.—Completed Doily in Colored Embroidery.—The doileys that are decorated with gay little wreaths or bouquets have become a necessity in well ordered homes where attractive details of the table are carefully considered. On the completed doily here shown a wreath of violets is beautifully worked, three tints of filo-floss being used to reproduce the natural
Two tints of blue are used for the flowers, but a recent innovation among persons engaged in fancy work is to use pale pink for the buds, the blue in the full-blown flower being very effective by contrast.

**Figure No. 3.**
**Daisy Wreath.**
The daisy is ever an admired flower for both painting and embroidery. The flowers can be worked in solid embroidery or in long- and short stitch, the centers being made of French knots with delicate yellow floss. The leaves are worked in Dresden-green, which is

**Figure No. 2.**
**Wreath of Forget-me-Nots.**

The floss is washable and, therefore, most serviceable, and for the Van- dyke border white twisted embroidery silk, also washable, is used, although in some instances the doily will be quite as effective when carefully fringed. When it is fringed a row of machine-stitching will be applied just above the border.

**Figure No. 2.**
**Wreath of Forget-me-Nots.**—The flower known as the forget-me-not is shown in this wreath, which will be very dainty on a doily if the natural coloring of the flowers is carefully

**Figure No. 3.**
**Daisy Wreath.**
used universally for leaves and grasses. It is best to use only one thread of silk in working.

**Figure No. 4.**

**Honeysuckle Wreath.**—Two shades of pale-yellow are used for the flower, which is entwined with large and small leaves wrought in Dresden tints. A very dainty effect can be produced with the honeysuckle properly worked.

**Figure No. 5.**

**Wreath of Field Flowers and Fancy Grasses.**—Field flowers wrought in pale shades of yellow, white and red, with fancy grasses worked with the greens used for Dresden embroidery, are represented in this dainty wreath, which will look exquisite on a doily if tastefully and carefully embroidered in natural colors.

**Figure No. 6.**—**Wreath of Bluette.**—The bluette, with leaves in delicate and deep shades of green, is here represented, two tints of blue being required for the flower, and the Dresden shades being used for the leaves.
HOW TO PRESS EMBROIDERED LINEN.

Very careful pressing of a doily after the embroidery is finished is absolutely essential to good results, and one approved method of pressing is to place a white flannel over the ironing-board and over it lay a good-sized handkerchief, over which the doily should be placed, face down; then dampen another handkerchief, lay it over the doily, and press with a well-heated iron. This will cause the flowers to stand out and give stiffness and body to the doily.

CHEAP ARTISTIC CHINA.

Not every woman may indulge a fancy for royal Dresden, or even for gold-banded French china. But every woman who can afford dishes at all may indulge a taste for pretty table-ware.

Japan and China send over all sorts of attractive table-furnishings, from royal medallion sets at four dollars a small plate to be-dragoned blue and white ware at twenty-five cents a plate.

The latter sets are quite as charming as the former to many eyes, and even a rather poverty-stricken housewife may brighten her china closet by the addition of a blue and white dessert set, a blue and white after-dinner coffee set or a blue and white salad set.

From Leghorn come small sets decorated in bold, primary colors on a cream ground. There are oatmeal bowls, cream jugs, salad plates and bowls and three-handled mugs for flowers. They range in price from fifty cents to four or five dollars, and are attractive in a quaint way.

Pieces of felt or cotton-flannel should be placed between choice plates or saucers, when they are piled away. The edges of these pieces may be notched or pinked, if it is desired to have them especially attractive in appearance and effect.
CORONATION-CORD EMBROIDERY.

Figures Nos. 1 to 16.—Coronation Cord, and Designs for Doileys etc., in Coronation Cord.—The method of outlining by means of coronation cord affords one of the simplest and most effective means that has yet been devised for decorating and enriching tray-cloths, doileys, dresser-covers and similar pieces. The cord consists of a rather heavy thread wound thickly at intervals, giving a raised appearance to the work when completed.
Figure No. 3.—Design for Tea or Tray Cloth.

Figure No. 4.—Suggestion for Initial.
The cord is sewed or couched upon the goods, following the stamped pattern. Art linen is the material most often used, though the choice of the fabric is a matter of taste. A braiding pattern is the best suited to the work—that is, one having continuous lines rather than one having disconnected parts, as the latter necessitate frequent cutting of the cord. The pattern shown in the doily illustrated is a good example of the style best adapted to the work. Of course, the cord may be cut and applied to other styles of outline patterns, as the ends are easily secured; but the work in such cases will not be so rapid, and when selecting a pattern it is well to bear this in mind.

On tray or carving cloths this cord has the effect of heavy outline embroidery, while there is no comparison in the outlay of time and work in producing this effect. The cord is sold in bunches for a small sum, and as the bunches are large, the material proves very inexpensive.

Sofa pillows of blue denim worked upon the lighter side with coronation cord are both artistic and useful, as the whole cover can be washed. Table linen may be handsomely marked by initials.
THE DINING-ROOM AND ITS APPOINTMENTS.

Figure No. 6.—Suggestion for Tea or Tray Cloth.

Figure No. 7.—Suggestion for Scarf End.
outlined with the cord. The hems of sheets and pillow-cases are also given a desirable finish by the same means. Sample initials are given in the illustrations. Pillow-shams are still used to a considerable extent, and these may be decorated most effectively in this way. In fact, the possibilities of the adaptation of this work are so apparent that a few suggestions only are necessary, and the new material is bound to prove very popular among lovers of artistic fancy work. Very effective and inexpensive portières for Summer use in a library or boudoir may be made of shaded denim, a new fabric, and wrought with the cord in the Greek pattern illustrated. Both a frieze and a dado may be worked, or only the latter, as preferred. Then, in the same room, there may be pretty sofa pillows and table or stand covers decorated to correspond.

The designs shown may be easily traced on linen. Any letter can be used instead of those illustrated; and the hems of the doileys should be made with hemstitching.
Figure No. 9.—Suggestion for Carving or Sideboard Cloth.

Figure No. 10.—Design for a Doily.
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Figure No. 11.—Design for Doily.

Figure No. 12.—Suggestion for an Initial.

Figure No. 13.—Suggestion for Sachet.
Figure No. 14.—Design for Doily.

Figure No. 15.—Suggestion for Doily.
THE DINING-ROOM AND ITS APPOINTMENTS.

MISCELLANEOUS DOILY DESIGNS.

Figures Nos. 1 to 6.—Designs for a Set of Doileys.—The various designs for square doileys here shown will be acceptable to the industrious doileys who endeavors to vary the pretty accessories of a well-ordered table by providing both circular and square doileys. Sail-cloth, a fashionable variety of linen, and Aleppo silk, which is washable and of a soft, flossy texture, are much favored for work of this kind. The designs are worked in outline stitch, which may be done in all-white embroidery or in colors.

Figures Nos. 7, 8 and 9.—Plate Doileys.—These doileys (see pages 68 and 69) which are made of fine, pure-white linen, are adapted to various uses, according to their dimensions, a dinner-plate doily usually measuring from ten to twelve inches in diameter. The doily shown at figure No. 7 is button-hole stitched on the edge, the embroidery being one of the new Empire designs and very effective. It may be worked entirely with white embroidery silk, but a little color is usually more effective, the bow-knots being very pretty worked with delicately tinted floss.

At figure No. 8 is represented a very pretty doily that, owing to the boldness of the design, would make an effective center-piece. The edge is button-hole stitched with white floss and the natural-looking chrysanthemums are done in yellow, though red would be equally pleasing. The leaves are, of course, embroidered in green.

In the doily pictured at figure No. 9 the ever popular fleur-de-lis is pleasantly introduced. Lace braid is applied a little in from the edge, the material being cut away from beneath the braid, but an expert needle-woman may substitute drawn-work for the braid, with equally pleasing results. The fleurs-de-lis, which form the border decoration, are very effective, and may be done in white or colors, the former being quite as effective as the latter, since there are no flowers to be done in natural tones.

Figure No. 1.—Design for a Doily.
the fine outlining or etching silks. The stitch is the well-known outline stitch. In color effects, the Japanese and Chinese wares may be easily imitated, each doily showing the colorings of one particular ware, or all may be alike, as preferred. The Satsuma colors of brilliant reds and golds are wonderfully effective, and the blue-and-white and blue-and-gold effects cannot be rivalled for daintiness. A fringe-finish such as that shown at figure No. 11, or a hem-finish like that shown at figure No. 10, is very pretty for these doileys. The threads are carefully drawn out to an equal depth all round to form the fringe, while the edges are turned under one inch and hem-stitched for the hem finish. If desired, the hem may be cut at the fold and the edges fringed to make a pretty hem-stitched fringe, or inside the hem or fringe a row of fine drawn-work may be done, with exquisite effect. Beautiful designs for drawn-work and fancy hem-stitching may be found in the pamphlet entitled "The Art of Drawn-Work," before mentioned, and some of them may be used with exquisite effect on the doileys. A unique finish is to cut the
edges in small scollops or points and button-hole them with gold color or with one or more of the colors in the design. A row of fine torchon, Valenciennes, Fedora, Oriental or some other pretty lace is also a dainty finish and may be put on plain or with a little fulness, as preferred. For doileys made of fine bolting cloth, a novel completion may be effected by doubling a piece of white India silk, fringing it almost to its folded edge and applying it with a whipped stitch to the edges.

A CABINET FOR CHINA.

Some very fine bits of bric-à-brac are so small that they become dwarfed by contact with larger and more showy pieces and some are so frail that the possessor, much as she delights in their beauty, is loath to leave them where curious or careless touches may destroy them. A very artistic and beautiful receptacle for them may be made by any lady who can paint in oils or water-colors. It has for its basis a square or oblong piece of pine or holly board with bevelled or rounded edges, and this is overlaid with a coat of white against which a mass of brier-roses, wistaria, and sweet-pea blooms are thrown into a strong light. The design is usually painted from one side or the top of the board, and upon the latter are secured stair-like arrangements formed of small pieces of the same kind of wood painted in the ground shade. These stairs or steps need not be more than five in number, and three may be joined in usual stair-fashion, and fastened against the back with tacks or screws coming from behind. These may be placed to one side, near the lower left-hand corner with the horizontal top of the lower step a little above the lower edge of the back. The other two sections being joined in stair-fashion, may be attached higher up, near the upper right hand corner, and with a mass of bloom between them and extending partially around them, the effect is indescribably beautiful. It is that of a dainty wall-cabinet quite as attractive as many that cost large sums, and with a bit of rare carving upon one of the little

Figure No. 4.—Design for a Doily.
(For Description see Page 65.)

Figure No. 5.—Design for a Doily.
(For Description see Page 65.)
pictures are hung, but, of course, with no incline. Sometimes small brass hooks are screwed in the edges of the shelves and dainty cups are hung upon them.

**AFTERNOON TEAS.**

Afternoon tea should not be allowed to degenerate into a function in which the caterer is the most prominent person. Afternoon receptions to which florist, confectioners, cooks and dressmakers contribute more largely than the hostess are unfortunate social necessities. But the informal day at home, with its informal cup of tea, should be distinguished by its hospitality rather than by its expense. Hostesses who follow this rule in regard to their teas offer no food to their guests

Figures No. 6.—Design for a Doily.
(For Description see Page 65.)

shelves, a tiny cameo vase upon another, and perhaps a bit of treasured Sévres upon the third, it is worthy of the admiration of a connoisseur in *objets d'art*. Such a cabinet may be fastened to the wall by wires hung upon hooks in the same manner as

Figure No. 7.

Figures Nos. 7 and 8.—Designs for Doileys.
(For Descriptions see Page 65.)

which requires the use of a fork. Dainty sandwiches, rolls and cake, with salted almonds or bonbons, are served with the tea or coffee. A coffee urn usually occupies a prominent position on the corner table, along with the teapot and kettle.

The hostess herself, or her daughter, sister or intimate friend, presides at
the tea table. The maid is summoned only to remove the emptied cups or to replenish the kettle. The intimate impression of the affair is thus not marred by the constant presence of servants.

FRUIT SERVED DAINTILY.

Fruit is so largely used on our breakfast tables that it is an exception to find one without the daintily piled dish in the center, and the plates and finger-bowls arranged for the first course in the day's refreshment. It is important that fruit should be very cold when it comes to the table. Oranges and bananas should be set in the ice-box the evening before, and should be so placed in their beautiful dishes of glass or baskets of silver as to be as decorative as flowers. Strawberries for breakfast are best served whole, with their stems intact, so that they may be dipped into the sugar and eaten one by one. Cherries and currants need only to be heaped high on a platter, while apples must be wiped dry and polished till they shine. Pears and grapes in their appointed season are delicious breakfast fruit but they must be served in such a way that they tempt the palate.
TASTEFUL TABLE-WARE.

Not very long ago sets of china sufficient for the entire service of a dinner were considered essentials for even simple housekeeping. Now the same number of pieces are rarely seen in uni-

form color or pattern, except in the closets of a house whose mistress has numbered them among her possession for a long time. For each separate course of a dinner there is an appropriate service of ware which may be worth almost its weight in gold or, without detriment to its beauty, obtainable for a very small sum. Fish sets, game sets, meat sets, oyster sets, etc., are fashionable in widely differing styles, varieties of ware and coloring; but perfect harmony between the corresponding pieces of a set is essential, though absolute uniformity is not requisite in every instance.
If potatoes are served with fish, they should be in a dish harmonizing with the plates and platter. Plates that are flat and shallow and may be slightly warmed, may be used for fish, but it is more elegant to have a special service, which will contrast effectively in color with the soup and meat sets.

Soup sets may be of decorated ware, but the decoration should not trench too far upon realism. Plates and a tureen, with a platter to place beneath the latter, are the component parts of a soup set, according to tradition and custom; but nowadays the platter is often omitted and the set is augmented by two small, coverless dishes, which are used for crackers and hard bread.

Oysters may be served upon any style of dinner or breakfast plate, the piece of lemon being placed in the center as upon an oyster plate, though, of course, more elegance is expressed by the use of plates designed expressly for them.

Meats seem most alluring when served upon plates that have their decorations mainly upon their edges. Floral designs appear scarcely in keeping with this special purpose, and human faces and animal figures are wholly out of place. No two sets need be alike; neither need they all differ from each other. The meat set with its accompanying vegetable dishes may be like the dessert set.

Glass in fine cut designs and in less expensive colored varieties has now high prestige and bids fair to become a permanent favorite for fruit, cream and bonbon dishes.

Coffee cups may be of any shape that pleases the fancy, but they are thought to be most desirable when uniform, no matter how they may vary in color.
Dessert plates may be used for many varieties of food, such as scolloped oysters, sweet-breads, etc., provided these are not served in little dishes made especially for them.

Pickles, olives, almonds, etc., may be served in dishes of glass or china which agree in no way with each other nor with any other dish set upon the table.

Dainty little cream and sugar sets of glass, silver or china are allowed the same latitude of variance with all the other table-furnishings.

Finger-bowls are low, but not too broadly flaring, and may be of china or glass. They should not be grotesque, nor too fanciful in shape. Any dainty color is suitable, amber being a favorite.

Solid silver spoons for tea, coffee, ices and soup, and solid silver forks, are considered essential by those who aspire to elegant housekeeping, because these utensils touch the lips; and plain graceful designs entirely without ornament are considered most elegant by many. But this is a matter of personal fancy, and there are those who prefer the elaborately ornamented patterns, while some admire oxidized handles. Spoons to accompany café noir should be small, and may be plain or fanciful in shape, of silver or gold, enriched with enamelling or gilding or free from all extraneous decoration. Tea-spoons are of medium size and may vary from the simplest to the most superb exponents of the artisan's cunning. Good plated ware is not out of place whenever its more costly prototype is beyond one's means, but articles made in base metals and then plated
are not good form when their purpose can be as well supplied with china or glass dishes, which are more dainty and in every way preferable.

The heavy, plated ice-pitcher has yielded to glass carafes and slender pitchers, and broken ice is placed in glass or china bowls. It is almost superfluous to say that any one who has pretty silver dishes uses them, but when the money to be expended on table furnishings is now apportioned they who follow the lead of a wise and prudent departure appropriate very little of it to silver, other than for spoons, knives and forks, unless the amount at command be large.

Old china, even in scattered pieces, of which one can say "it was my mother's and her

Figure No. 15.—Design for Doily.

mother's," may always be displayed and used, no matter how far removed it may be from the shapes that mark this progressive era in pottery.

Stands for the carving knife and fork may be of glass, china or silver.

Water tumblers are a later fancy than goblets, but they have not entirely superseded them.

For ices all sorts of clever designs obtain, and in recording the verdict of censors whose exclusive tastes are accepted as models, the most valuable suggestion for their selection is: choose whatsoever designs are graceful or pretty, whether they duplicate bird or flower, art or nature; but avoid the unattractive and grotesque. The latter in many forms is displayed by dealers, but is not purchased by those who desire to have their table furniture betoken refinement and good taste.
GOOD FORM AT THE DINNER-TABLE.

Etiquette is a word that is commonly misconceived. It has a terrifying meaning to those who consider themselves wholly unacquainted with it. The true meaning of etiquette is the group of plain and reasonable laws by which really refined and gracious men and women govern the speech and action of their daily lives.

We will here consider the etiquette or usage that is now followed at the dinner-table in the most cultured and agreeable homes. Of course, there are fashions in the customs appertaining to dining, just as there are in the manner of dressing for dinner, and they change from time to time; but the camaraderie of the dinner-table remains always the same in spirit or general motive.

Neglect of the person at the dinner hour is unpardonable. As great a degree of tidiness and
daintiness of appearance as can be consistently attained is obligatory, because it is rightly held to be essential to self-respect, and also to a proper expression of regard for one's companions at meat.

If possible, the entire family should take their seats at table at the same time. The mother or hostess should be conducted formally or informally by her husband or son, if either is present; and in their absence, the eldest daughter should arrange her chair. When there is no daughter, the waiter or waitress, if there is one, should always place the hostess' chair so that she may conveniently seat herself. When there is no attendant, and it is possible for the mother or hostess to be present at the commencement of the dinner, the family should remain standing until she is seated.

A napkin is not an apron or bib, and should never be used as such. It should be unfolded below the surface of the table, and be laid in the lap, to be used for wiping the fingers and lips.

The dainty eater is careful (but without attracting attention to his care) to so gather up his napkin after a meal as to keep any crumbs it may contain from falling upon the floor. If the napkin is to be used again, the crumbs may be dropped upon the plate; if not, they may be allowed to remain in the crumpled napkin when it is laid in a bunch at the right side of the plate.

Doileys beneath the finger-bowls are the only relics of the once general custom of using colored napkins, and these should always be pretty. Sometimes they are very handsome, delicate and costly, being only intended for ornamentation. For daily use, washable linens, prettily made,
are laid upon the finger-bowl plates, generally as a mere custom, but now and then to keep the glass bowls from scratching delicate china plates.

Of course, children's garments must be protected at table, but a grown person is supposed to have learned by years of practice to convey his food and drink to his lips without mishaps. As soon as a very little child has been taught to eat with a spoon, the next effort should be to convince him that the fork and not the knife is the proper instrument for lifting solid foods to the lips: and this lesson should be repeated until the little one has formed a fixed habit of properly using his knife and fork. There is no offence against good manners that is at once so needless and so unpleasant as that of eating with the knife. A knife should never be carried to the mouth except when one is eating grated cheese, and for this delicacy a knife of special shape should be provided.

A butter-knife, or a butter-fork when the butter is moulded into individual pats or balls, is an essential of correct table service, and should not be omitted from the simplest board.

Soup must be eaten noiselessly. The spoon should be dipped into the liquid away from the person, and the plate should never be tipped to secure the last drop, as that would hint that not enough had been provided. Take soup from the side of the spoon; it is bad form to turn it to the front and insert between the lips, partly because this method is awkward, and partly because the elbow of the arm using the spoon is likely to interfere with the person in the next seat.

Do not crumble bread or biscuit into soup; the two are to be taken together, but the one from the hand and the other from the spoon. Croutons are often passed to be added to soup instead of being served in the tureen, and tiny biscuits or crackers accompany oyster soup and may
be dropped into it if desired; but even these may be eaten more delicately with soup than in it.

Olives, radishes, salted nuts and the like should be removed from the dish with a spoon, and laid upon the edge of the plate when no small plates are provided, as is the custom at some tables; and they should be eaten from the fingers. Tiny radishes served with short green tops are very ornamental, and when they are thus prepared, they are taken from the dish with the fingers.

Green corn is properly eaten from the cob, being lifted to the lips with the napkin to protect the fingers from heat and soiling.

Slices of bread should not be spread with butter at table, but should be broken into convenient pieces and butter added to each as required. Bread may, however, be served already buttered, and either folded or cut into finger pieces or small triangles, diamonds or squares.

The tea or coffee spoon should be laid in the saucer after the contents of the cup have been stirred, provided stirring is needed. The spoon should never be left in the cup while the beverage is being sipped.

Oranges should be cut in two crosswise and eaten with a small spoon.

Bones and other inedible parts of food should be placed upon the side of the plate, unless a bone plate is provided.

When a bread-and-butter plate is set at the left hand, either with or without a knife upon it, it is intended to receive the butter. Bread or a roll is laid upon it when the table is set. Salted almonds and the like are also often laid upon it; and it may be drawn in front of one to receive the cheese, when this is served as a course with celery or hot or cold wafers.
Butter is seldom placed upon the dinner table, gravies and sauces usually taking its place. At a formal dinner—that is, one where there are invited guests—various little formalities are usual among refined people, but they are by no means such wide variations from one’s daily habits that they need disturb the tranquillity of the most timid. There is, or ought to be, a difference in form between the impromptu hospitality and that which is offered with forethought. A spirit of kindliness impels every generous hostess when a meal is ready to invite chance callers to join her at table. Additional food may be needful, but it should be supplied in a manner to call as little attention as possible to the increase, and no other change should be made that can be avoided.

Conversation at table should always be as agreeable as circumstances will permit. Grievous or appalling events should not be mentioned, and mischievous gossip should be carefully avoided, as should also remarks of a political or religious nature that may be offensive to anyone present.

**INVITATIONS AND GENERAL CUSTOMS.**

When bidden to a dinner, respond at once, whether the invitation is verbal or written. Delay in answering an invitation renders it difficult for the hostess to secure some one to take your place if you are unable to accept; and even if she does not desire an opportunity of inviting another in your stead, it is embarrassing to her to be uncertain as to the number to be entertained.
There is no formality prescribed concerning a verbal invitation, except that the date and hour must be carefully stated and well understood; nor is there any customary form for the reply. Except when an informal note is sent asking an intimate friend to one's table, a written or engraved invitation to dinner should read as follows:

Mr. and Mrs. John Henry Brown request the pleasure of Mr. and Mrs. Samuel Smith Carter's company at dinner on Monday, March 10th, at 7 o'clock.
101 Carleton Street.

This note or card should be posted a considerable length of time in advance of the dinner date, ten days being the period usually allowed to intervene, although in large cities, where social engagements are likely to be numerous, it is sometimes necessary to send out the invitations for a dinner a month or more ahead of the date selected.

A reply to a written invitation must always be in the same form as the invitation—that is, either friendly or formal, as the case may be. A response to a ceremonious invitation may read thus:

Mr. and Mrs. Samuel Smith Carter accept with pleasure (or decline with regret)
Mr. and Mrs. John Henry Brown's kind invitation to dinner on Monday, March 10th.
15 Willow Place, February 28th.

It is courteous to give a reason for declining, as, for instance, that a previous engagement or an illness "prevents an acceptance of Mr. and Mrs. John Henry Brown's kind invitation."
Attire for a formal dinner should be chosen according to the usages prevailing in one's own locality. Evening dress is \textit{de rigueur} for men in cities and in most towns, and women wear ceremonious gowns suited to their years and dignity.  

Dinner guests should be careful to arrive at the host's residence only a few minutes before the hour mentioned; and any unavoidable delay, even though of the briefest duration, should be amply explained and apologized for. If something unforeseen transpires to prevent attendance after an invitation has been accepted, the circumstance must be immediately explained by note, tardiness in this respect being unpardonable. 

For a dinner party of six or eight people, the hostess arranges her guests in her mind when she plans the entertainment, and she points out where the several couples are to seat themselves, after all have entered the dining-room. While receiving her guests in the drawing-room, she mentions to each gentlemen the name of the lady whom he is to take into dinner, as soon as he has paid his respects to herself; and if he is unacquainted with his partner, he is formally introduced. On reaching the table, the guests remain standing until the hostess is seated. 

The eldest lady, or she who is a stranger to most of those present, or she who is most distinguished (the latter is usually the one in whose honor the dinner is given, if that person be a lady), goes in to dinner with the host, taking his left arm. If the guest of honor is a man, he accompanies the hostess, who takes his left arm, this couple entering the dining-room last. The host always goes in first, and he places his dinner partner at his right, as do all the other men. 

There has been much dispute in America regarding the proper arm for a man to use when taking a woman into the dining-room, but thoughtful persons will readily perceive why the left is most appropriate. The origin of the custom may be traced to the days of the cavaliers and
crusaders, when a man's sword arm was always kept free; but there is a practical reason for its continuance in the fact that a man needs his right arm to arrange his partner's chair. This mode of escorting her allows her to pass in front of him, and her costume is thus not in his way.

It is customary to serve the hostess first. One of the several reasons for this is that if an unfamiliar dish is presented, the hostess' mode of partaking of it will show her guests which bread should be eaten with it, which of the several forks should be used, etc.; for it is no longer counted in good taste for one to wait for all to be helped before commencing to eat.

When dinner is finished, the hostess bows to the lady at her husband's right, and at this signal all the ladies rise. The hostess' partner opens the door or draws back its draperies, or, if neither service is required, he stands beside the doorway until all the ladies have passed out, when he joins the other men at the table for a chat and a smoke, unless there is a smoking room.

If coffee is not served in the dining-room, it should be passed to the entire company in the drawing-room or parlor not more than half an hour after the termination of the dinner.

A small dinner is usually followed by general conversation and, perhaps, a little music by one or several of the company; and the guests take their departure at ten o'clock or a little later.

The host and hostess should be aware of the special intelligence or accomplishments of the various guests, and should endeavor to bring out their best points for the general entertainment.

Dinners are not as elaborate as they once were. Six, or, at most, eight courses are all that perfect good form allows in these better days, and foods are simpler and daintier than ever before.

The hostess must be called upon or a note of thanks written to her within a week after the dinner.
ETIQUETTE OF THE FAMILY DINNER-TABLE.

Neatness and order are the most efficient auxiliaries which a lady can call to her aid in the establishment and practice of etiquette at the family dinner-table for they elevate their own standards and are certain to impress their value on all who meet there. To be sure, they are equally important adjuncts to the success of the most formal banquets, but it is not with the latter that we are now concerned. Punctuality should be inculcated without the aid of bell-ringing.

If the dinner be served in what is known as the American fashion, which is that most in vogue where formality is least desired, and which prevails in nearly every part of the country, to it are usually admitted the children of the family who are old enough to understand that their presence depends upon their good behavior.

The cloth is spread with its center exactly in the middle of the board and the napkins are placed at their respective places; it is more conducive to a good appearance to remove them from their rings, and lay them in neat folds flat upon the table. They can be easily kept separate by bringing the rings to the table and taking the napkins away in them after the dessert is removed.
All the fancy dishes, pickles, olives, sauces in their bottles, fruits, etc., carafes or pitchers of water, one or two glass or china bowls containing broken ice, as many large and small spoons as the service calls for; and, at the place where the carving is to be done, a pretty fringed and embroidered napkin of monie linen, or one of plain linen ornamented with drawn-work, are among the requisite and beautifying articles which belong to the family dinner-table, and they should always be placed before the diners seat themselves.

Bread should not be placed in large quantities or in whole slices upon the dinner-table; on the other hand, the fashion of placing a dinner-roll or a thick piece of bread in the dinner napkin is only conformable to the use of entirely fresh napkins at each meal, and to introduce it in any other circumstance would be a violation of refined taste and good sense. A plate of white bread, a plate of brown bread cut in small, attractive shapes, and a silver or fancy basket of hard rolls are not out of place upon the family dinner-table, but if they tend to crowd the table they may be set upon the side-board or side-table and passed as needed. Their presence does not, however, form an excuse for spoiling two good things by breaking bread into soup; and not even with children should this be permitted. If for any reason it be desirable for them, let it be done away from the table. Such a practice seems to intimate that the soup is all or at least, most of the dinner.

The absence of high seasoning and delicacies, which only hamper the appetite and whet its edge for food that is not nutritious, makes bread and butter staple articles of family diet; and while butter is often banished from formal dinners, its presence upon the family dinner-table is not only allowable but advisable, because it is certain to be needed. Butter may be served in fancy pats
upon individual butter-plates. A pat may be placed upon each plate before dinner is announced, or it may be served afterward from a butter-dish, upon which are set as many of the forms as can be placed without encroaching upon each other. Avoid serving butter in a large slice as it is difficult to cut.

Never permit children to lay their bread, buttered or unbuttered, upon the cloth, or to crumble it instead of breaking it into pieces of the proper size.

When the table is set, have two knives, one large, one small, placed on the right of each plate; a fork corresponding with the larger one at the left, and, if practicable, a smaller one also; a table-spoon for soup (if it is to be served), and as many small spoons as the variety of dishes necessitates.

The small spoons may be placed, in pairs or singly, back of each plate or its corresponding space, and others may be placed in a low receptacle with the bowls upward, near the end occupied by the lady who presides.

Set a water glass at each plate, and, at longer intervals, place a clean, white napkin, which one may take up in case of the accidental overturning of a cup or glass, or which the waiter may spread over a soiled spot, if required. Do not fill glasses more than half way to the top, and do not make indiscriminate use of the nondescript variety of small articles known as "vegetable dishes;" most vegetables are served upon the plate with the viand they accompany. Of course, there are exceptions to this rule, and stewed tomatoes may be cited as one of them; but a ring of small dishes around one's plate is never seen now-a-days upon well-ordered private tables.

A fashionable fancy is expressed by placing a small plate for bits of bone, celery tips, etc., at

![Figure No. 26.—Doily Design.](image-url)
each plate; but where the use of a larger number of dishes than is absolutely necessary to good service is to be avoided, their purpose is quite as well served by placing a few small plates or large saucers where they can be made available if needed; for instance, two or three may be placed together midway at each side of the table.

Oysters and clams, if served raw, should be neatly arranged in half-shells, from which all broken bits have been removed, and placed upon very cold plates; these are placed upon dinner-plates and set in their places before the diners enter the room. A piece of lemon is placed upon the center of each plate, and an oyster fork is laid across one side. Crackers or brown bread may be served with them, the bread being cut in thin slices, which are buttered and folded. Both plates should be removed before soup is served, and if some humane woman, with only one maid for an assistant, asks if it is essential to good form that dinner-plates be placed beneath the shell-fish plates, our answer is no; it is, however, usual, at ceremonious dinners.

The soup is served by the hostess, the plates and ladle being placed before her while the oysters, etc., are being eaten. In serving soup, do not fill the plate to the edge of the rim. There is a deep-seated, almost ineradicable dread of seeming parsimonious, which confounds rude abundance with elegant plenty. The latter does not depend on the overfilling of any dish, and the former is to be avoided.

Servants should be trained to pass vegetables, and everything that is to be helped from a dish or set before a person, from the left hand, and to place tea and coffee and fill glasses at the right hand. A small tray of hammered brass, silver, etc., is used to carry the dishes about the table, and

Figure No. 27.—DOLLY DESIGN.
the servant carries a napkin to hold between the dishes and the hand. This napkin should never be used for wiping plates or spoons; for this purpose a clean towel should be at hand.

Extra dishes should always be convenient, and if there is a likelihood of having to wash silver, a small pan, with an old napkin in the bottom to prevent rattling, should be at hand. If the washing has to be done at a side-table in the dining-room, a screen should be drawn so that the process shall not be revealed to all in the room.

Train the older children to help each other and the younger ones to bread, butter, etc.; but forbid them to remove a dish from near the place occupied by parents or guests, or to pass it to each other, without asking the one near whom it is placed to be first helped from it. Discourage officiousness, but foster polite helpfulness. Discountenance such departures from polite manners as

Figure No. 28.—DOLLY DESIGN.

wiping off their plates or spoons with their napkins by teaching them to signal unobtrusively to the waitress and ask to have removed any article which by some inadvertence may not be scrupulously clean.

Do not force children to eat fat if they prefer lean, nor even provoke that repulsion to it which the sight of it awakes in many. You may be justified in your theory regarding the proper discipline for small delinquents who do not eat what is set before them without protest, but in the name of good manners, and in the interest of good digestion, do not try to enforce it when its most unpleasant effect must be felt by all about you.
Do not serve tea and coffee until after dessert has been passed. The habit of doing so might justly be objected to for its evil effects in promoting indigestion, but as this article treats of polite usages instead of hygiene, let all possible force be directed against it in the interest of etiquette.

Do not allow the habit of speaking about the demerits of your cook to grow upon you. If anything goes wrong within your sight or hearing, be, for the time, blind and deaf to it, unless your personal attention be imperative; for in no other way can you acquire the self-possession which etiquette demands of a perfect hostess at a simple or a ceremonious dinner, and by practising this grace at the family table, you may transmit it to your daughters in a higher degree than you, perhaps, inherited it.

If to some busy housekeepers all this sounds like a more rigid compliance with formalities than every-day life seems to require, we would ask of such, is not the presence of guests at your table usually dreaded because of the anxiety it causes you in regard to deficient service and the untrained habits of your children? Is not hospitality a burden, and the guest who appears with the master of the house for dinner the cause of more worryment than attention to those details involves? When good service is required regularly it can be depended upon in emergencies, and children who are trained to the every-day practice of good manners will be less apt to need an ante-dinner warning when the presence of a guest is regarded as an unusual incentive to good behavior. It is also a pity that the presence at table on informal occasions of children of suitable age should ever be regarded in the light of an annoyance, and it is not complimentary to those who direct their training.
MISCELLANEOUS DOILEYS, SQUARES, CENTER-PIECES, ETC.

Although the main portion of this pamphlet is given up to the decoration of table-linen by embroidery, it must not be supposed that is the only popular embellishment. It predominates because it is within reach of every woman possessing a taste for needlework, and provides satis-

![Figure No. 1.—Plate-Doily with Battenburg Border.](image-url)

factory and artistic results with a small outlay of money and a moderate expenditure of time. Besides it is very durable and undergoes the processes of renovation more bravely than most of the examples given in the present department. Lace is, however, a most popular decoration for the table-linen of the affluent, and not infrequently adorns that of the clever needlewoman who is her own housekeeper. It involves more money and time than embroidery, and is far more dainty in effect; it is also, therefore, more appropriate for occasional and formal use than the variety first
THE DINING-ROOM AND ITS APPOINTMENTS.

Figure No. 2.—Plate Doily, with Netted Border.

Figure No. 3.—Ideal Honiton Doily for Olive-Tray.
named. The specimens of lace trimmed table-linen given in this department have been selected from the many illustrated in our pamphlet on "Modern Lace-Making," price 50 cents or 2s.

Figure No. 4.—Tumbler Doily.

Figure No. 5.—Detail for Netted Border to a Platter Doily.

in which may be found full instructions for making laces suitable for table-linen as well as for personal adornment. The crocheted specimens, with many others all with detailed instructions
the lady with industrious and artistic tendencies can supply herself with decorated table-linen until her linen closet is filled to overflowing with examples of her skill, all pretty and useful. For the reason that in these pamphlets she will find full instructions, we give no individual descriptions in this pamphlet of the specimens which we here present with the sole object of showing the diversity of decoration that may be applied to the especial pride of every good housekeeper's heart—her table-linen. Many of the specimens need no special description because of the clearness with which they are depicted.

Figure No. 6.—Corner of Carver's Cloth.

for their development may be found in our pamphlet "Fancy and Practical Crochet Work," price 50 cents or 2s. The remaining specimens may be found respectively in our pamphlets "The Art of Drawn-Work," "The Art of Knitting," and "Tatting and Netting," each of which costs 50 cents or 2s. and contains many other pretty and useful designs, with complete details for making. With a set of these pamphlets on her work-table,
Figure No. 8.—**Finger-Bowl Doily in Ideal Honiton Work.**

Figure No. 9.—**Daisy Tumbler-Doily with Crocheted Center.**
Figure No. 10.—Drawn-Work Finger-Bowl Doily.
THE DINING-ROOM AND ITS APPOINTMENTS.

Figure No. 11.—Tray Cloth of Linen, Drawn-Work and Smyrna Lace.

Figure No. 12.—Punch-Glass Doily in Point Lace.
THE DINING-ROOM AND ITS APPOINTMENTS.

**Figure No. 13.—Finger-Bowl Doily in Drawn-Work and Outline Stitch.**

**Figure No. 14.—Ideal Honiton Doily for Salted Almond Tray.**
Figure No. 16.—Finger-Bowl Doily with Crocheted Center.

Figure No. 17.—Tatted Doily.
Figure No. 18.—Queen Anne Tray-Cloth of Battenburg Lace and Linen.

Figure No. 19.—Doily in Needle-Honiton Lace.
Figure No. 20.—Battenburg Lace Finger-Bowl Doily.

Figure No. 21.—Platter Doily with Netted Border.
Figure No. 22.—Oblong Doily of Point Lace.

Figure No. 23.—Ideal Honiton Finger-Bowl Doily.
Figure No. 24.—Finger-Bowl Doily with Crocheted Border.

Figure No. 25.—Knitted Doily.

Figure No. 26.—Tatted Doily.
Figure No. 27.—Table-Square in Battenburg Lace and Drawn-Work.
Figure No. 25.—Doily with Netted Border.

Figure No. 26.—Corner of Doily.
FANCY METHODS OF FOLDING NAPKINS.

While we are to illustrate and describe many fanciful ways of folding the table napkin, it might be well at this point to state that simple arrangements are in exceeding good taste. The simple foldings are preferred for breakfasts, luncheons, teas and dinners, while the more fanciful foldings are admired at fancy tables at children's affairs.

Figures Nos. 1 and 2.—One of the simplest modes is clearly illustrated at figure No. 1. To fold the napkin as shown, proceed as follows: Fold one edge over to a depth of about two inches, and bring the opposite edge almost over to this edge, folding it on the same side of the napkin, as illustrated at figure No. 2. Then fold the napkin back and forth in fan fashion, making the folds even, as shown by the dotted lines, and pressing them well with a hot iron. Place the napkin in the glass, with the narrowly folded side down, and the folds will spread out naturally as pictured at figure No. 1. It is not necessary to use more than the merest suggestion of starch; and in this case it may be omitted altogether.

Figures Nos. 3, 4, 5, 6 and 7.—The figures at Nos. 3, 4, 5 and 6 illustrate the method of folding a napkin to produce the shape shown at figure No. 7. When the napkin has been carefully ironed, fold one side over and then the other, to form three even folds as pictured at figure No. 3. Now fold the two narrow ends over to the center, as shown at figure No. 4, and crease them to fold in at the diagonal dotted lines, as depicted in the upper part of figure No. 5. At this stage of the folding there will be three
points at each side; fold the middle point at each side under at the dotted line shown in one side of figure No. 6 to leave only two points, as seen at the opposite side of figure No. 6. When the folding is correctly done the shape shown at figure No. 7 will be produced. There are other ways of folding to produce similar effects, and a little practice will enable the folder to do the work quite easily and without wrinkles.

Figures Nos. 8, 9, 10, 11 and 12.—

A fanciful folding of the napkin is illustrated at figure No. 12, and the method of folding is illustrated at figures Nos. 8, 9, 10 and 11. Iron the napkin carefully and then fold one side over and then the other to make three even folds, as shown at figure No. 10. Fold the two narrow ends over to the center, as shown at figure No. 8. Now fold it diagonally across the center; when all this is properly done a square will be formed on top and under the diagonal folding. Now fold each square through the center, bringing the lower corners even with the upper corners, as shown at figure No. 9. Then fold the right end forward and place it under the opposite folded square, as shown at figure No. 11. Fold the left end back in the same way and the folding is completed.
Figures Nos. 13, 14 and 15.—Another fancy folding of a napkin is represented at figure No. 13, and the method of folding is clearly illustrated at figures Nos. 14 and 15. When the napkin has been carefully ironed, fold it three-cornerwise; fold it again so that the two corners brought together will extend just a little beyond the long fold; and then fold the widest part over again so that the long fold will come even with the short fold, as shown at figure No. 14. Plait the napkin back and forth in fan fashion at the dotted lines shown at figure No. 14, and turn the ends over as shown at figure No. 15. Place in a tumbler as seen at figure No. 13.
Figures Nos. 16, 17, 18 and 19.—Another fanciful folding of the napkin is illustrated at figures Nos. 16, 17, 18 and 19. The napkin is folded double, and in the upper half two deep plaits are laid to turn toward the fold; the under half is turned under deeply at the edge and lapped up on the upper half so as to present the effect of a plait, as shown at figure No. 17. The napkin is then plaited like a fan in even, upright plaits, and the folds of the cross-folds coming between the outer folds of the upright plaits are creased down in uniform points, as shown at figure No. 19. The napkins may be arranged in a glass as depicted at figure No. 16; or the ends may be brought together to form the shape illustrated at figure No. 18, in which flowers or other pretty favors may be set with novel effect.

Figures Nos. 20, 21 and 22.—A decorative arrangement of the napkin, and also the method of folding it are illustrated at figures Nos. 20, 21 and 22. The dotted line at figure No. 21 indicates the center of the napkin. Fold the lower part of the napkin in two irregular plaits so that the edge will come at the center or dotted line, underneath, as shown at figure No. 21. Now turn the upper part of the napkin down so that the edge will come nearly an inch above the lowest fold; turn the corners up creasing them directly to the center of the edge to form a point, and turn the point up as shown at figure No. 21. Now bring the lowest fold in the napkin up over the folds of these last reversed parts, as shown at figure No. 22; and plait the napkin in fan fashion as indicated by the dotted lines in this illustration. Then place the napkin in the tumbler, as shown at figure No. 20.

Figures Nos. 23, 24, 25 and 26.—One of the simplest fancy arrangements of the napkin is shown at figure No. 26, page 108, and the method of folding is illustrated at figures Nos. 23, 24 and 25. Fold
the napkin over at one side and then at the other, to make three even folds, as shown at figure No. 23. Now fold it as indicated by the dotted lines at figure No. 23, to produce the effect pictured at figure No. 24; and fold it at the dotted line seen at figure No. 24. Then fold it evenly in plaits, like a fan, at the dotted lines shown at figure No. 25; place it in the tumbler or goblet, and draw the corners apart. (See figure No. 26.)
Figures Nos. 27, 28, 29, 30 and 31.—Another fanciful folding of the napkin is added to the list, and is shown at figure No. 27. Fold the napkin in three equal folds and then fold it at the dotted lines, shown at figure No. 28; now fold one end up at the dotted diagonal line in figure No. 30, then back at the lowest cross-line shown in the unfolded end of figure No. 29, then over again at the remaining cross-line to form the shape shown by the folded end in figure No. 29. Fold the opposite end in the same way. When properly folded one side will look like figure No. 31 and the other like figure No. 27; and either side may be arranged uppermost, as preferred.
Figures Nos. 32, 33, 34, and 35.—A simple arrangement of the napkin is shown at figure No. 32. Fold the napkin double, then at the dotted line at figure No. 34, and then at the dotted line in figure No. 33. Then fold the napkin in fan fashion at the dotted lines in figure No. 35, place it in the goblet or tumbler, and pull the corners over.

In order to perfectly plait and arrange napkins in the charming forms depicted in these pages it will be necessary to have them properly laundered—that is they must be starched or stiffened sufficiently to cause them to receive and retain the creases necessary to fancy folding. At the same time they must not be so stiff that they will not be manageable in their proper sphere—that of protection. They must be useful as well as ornamental and it is possible that some practice with the starch basin may be necessary before the happy combination is attained.

It may not be amiss in this connection to state that while a napkin's usefulness is confined to the sphere above mentioned it was never intended as a bib. This assertion arises from the oftentimes noticeable misuse of napkins by people ignorant of the most approved table manners and anxious to preserve the spotlessness of their attire between their chins and the table. Among approved table manners is the one of eating properly, in which event the clothing is in no danger and does not need to be covered by a napkin tucked in at the neck and spread over the garments bib fashion. Neatness at the table is the hallmark of good breeding.
Figures Nos. 36, 37 and 38.—A unique arrangement of the napkin is shown at figure No. 36. The napkin should be ironed smoothly and be slightly starched. Fold the corners over evenly to meet at the center, as shown at figure No. 37; then fold the corners of the folded square over to meet at the center in the same way. Now turn the smooth side of the square uppermost and examine figure No. 38. Catch the center of each side, marked A, over to the center, marked B, as seen at figure No. 38, where two sides are shown caught over; hold the sides at these points down with the fingers of the right hand, and draw out the corners of the square from underneath. Then draw out the corners of the napkin, and turn them up all round on the outside of the folded parts. The folded points should be pushed inward at the center.
Figures Nos. 39, 40, 41, 42, 43 and 44.—Two pretty arrangements of the napkin are shown at figures Nos. 39 and 44, and the method of folding is illustrated at figures Nos. 40, 41, 43 and 42. Fold the napkin over at one side and then at the other to form three even folds; then fold each end at the dotted line shown at figure No. 40. Fold again at the dotted lines shown at figure No. 41. After the last folding the shape is like that shown at figure No. 43; now fold at the dotted lines between $a$ and $b$, thus bringing the long edge of the triangle at each side of $a$ even with the dotted line between $a$ and $a$ to form the square shown at figure No. 42. The folds may be opened and the bread placed in the napkin as shown at figure No. 39 or the napkin may be doubled again and placed so that the two points will rise as shown at figure No. 44.
FIGURES Nos. 45, 46, 47, 48 and 49.—A pretty and ornamental arrangement of the napkin is pictured at figure No. 45, and the method of folding it is shown at figures Nos. 46, 47, 48 and 49. First fold the napkin double, and then fold the ends over as shown at the dotted lines at figure No. 46 to form a triangle; fold the sides again at the dotted lines as shown at figure No. 47. Turn up the point at the dotted line shown at figure No. 48 to produce the effect pictured at figure No. 49. The folds may be spread and the napkin arranged to stand upright in a glass as depicted at figure No. 45.
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