

pheasant on the fork, disjoint the legs and the wings and strip the flesh from the frame with a grace which elevates the performance almost to the dignity of art. To rise from the seat in carving is a most unfortunate expedient for the performance. But that carving may be well and easily done the butler must be enjoined to see that the carving knives are properly sharpened. Certain vegetables are

the panache at the left side at front showing the interlinked monograms of the host and hostess in rich, illuminated letters, that at the right side the date of the dinner in illuminated numerals, with each fold illustrating *en caractere* a course of the dinner. A second artistic *menu*, done on the finest ivory board, is a set of tablets bound in Russia leather in delicate gray, and turning on a rivet of

sible without some such addition. Nowadays, many sculptors employ Gesso to form models of their works, as it is, when dry, sufficiently hard to be carved or chiseled.

#### MATERIALS.

Now, with regard to the necessary materials, they are to be had from the Society of Artists, 53 New Bond st, London, England,



TWO STAGS AND OAK IN GESSO ON MAHOGANY WAS WORKED BY LANCELOT CRANE, A BOY NINE YEARS OLD, SON OF THE ARTIST, W. CRANE.

served with each course, and with a cook who understands the art of cooking condiments on the table are almost superfluous, as the necessary seasoning is done in the preparation of the dishes. Yet a dinner table would seem incompletely furnished without salt and pepper, these appearing at the corners of the table or individually at each cover.

With the pudding and the ice-cream despatched, the finger bowls are introduced with the fruit plates, and here appears a chance for the display of the beautiful and delicate little napkins known as dollies, upon which so much and so great a variety of the fancy work of ladies has been recently expended. There seems indeed scarcely limit to design and daintiness in these cunning little napkins. They are seen in silk, satin, linen, muslin and damask, enriched with the most delicate painting and embroidery, and trimmed with the finest laces—in the point laces, crochet and drawn wools, in the knitted Madeira and the Fayal work, in every material and in every decoration possible. They are placed upon the fruit plate underneath the finger bowl, and while exceedingly pleasing among the minor fancies of the appointments of the table they are ornamental rather than useful.

The fruit indulged in, the ladies retire to the drawing-room, leaving the gentlemen to discuss the wine, the nuts and the post-prandial cigar with the latest outcome of politics or stocks, to exchange stories and anecdotes and otherwise to while away an hour in social enjoyment, finally joining the ladies for the coffee and the cordial which finish the dinner. A dinner of ceremony without the assistance of a well-trained butler is not to be considered.

All elaborately-ordered fashionable dinners are now served from a *menu*, or, in a more democratic term, a "bill of fare," and some of these *menus*, the work of artists who make of them a speciality, in character and device, in a measure enter into the realm of high art. A *menu* that can be quoted is done on silk paper in the device of a small folding fan mounted on sticks of white celluloid,

silver, the monogram, in large interlinked letters illuminated in gold on the front and the gold-illuminated date of the dinner on the back, the courses of the occasion illustrated in a finishing scene, an East Indian elephant soup boiling, a farmyard scene, a picture of a poultry yard, a hunting scene in which figure deer and grouse, a grotesque picture of a salad mixed with lobster and lettuce objectively, a scene showing the lifting of a great, smoking English plumb-pudding from the boiling pot, a picture of a dainty ice-cream party, a delightful scheme of flowers, fruits and nuts, a picture of a coffee plant with an Arab coffee picker, each scene introducing certain accessories of the course indicated. *Menu* painters ought to take rank with fan painters, the ludicrous which frequently enters into the devices furnishing most agreeable subject for pleasantry round a table.

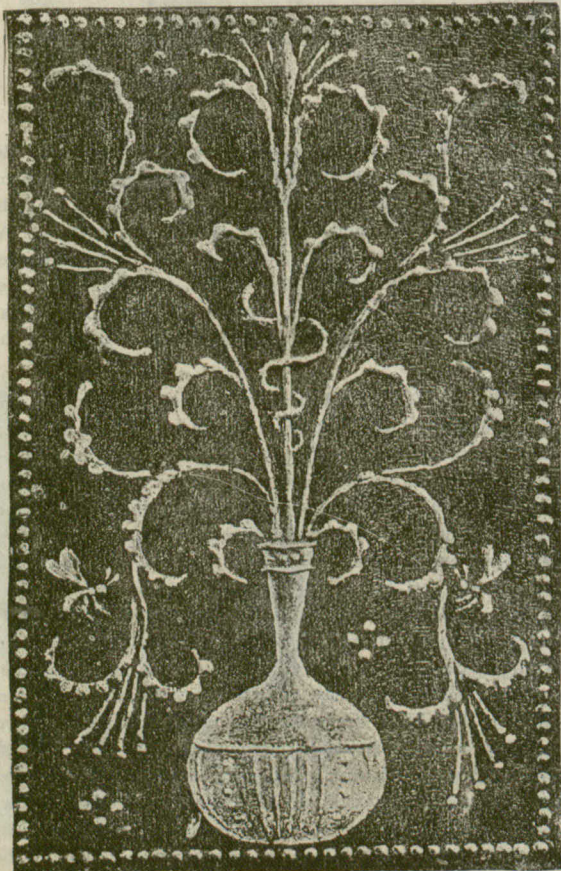
But *menus* of the kind described are exceptional, and cannot be produced but at an expense which places them beyond the reach of all save the exceptionally wealthy, so that more simple cards are the rule. Very beautiful *menus* are those printed on a sheet of celluloid, the courses of the repast in illuminated printing. A *menu* card is laid at each cover, and forms a pleasing souvenir.

Written for the LADIES' PICTORIAL WEEKLY.

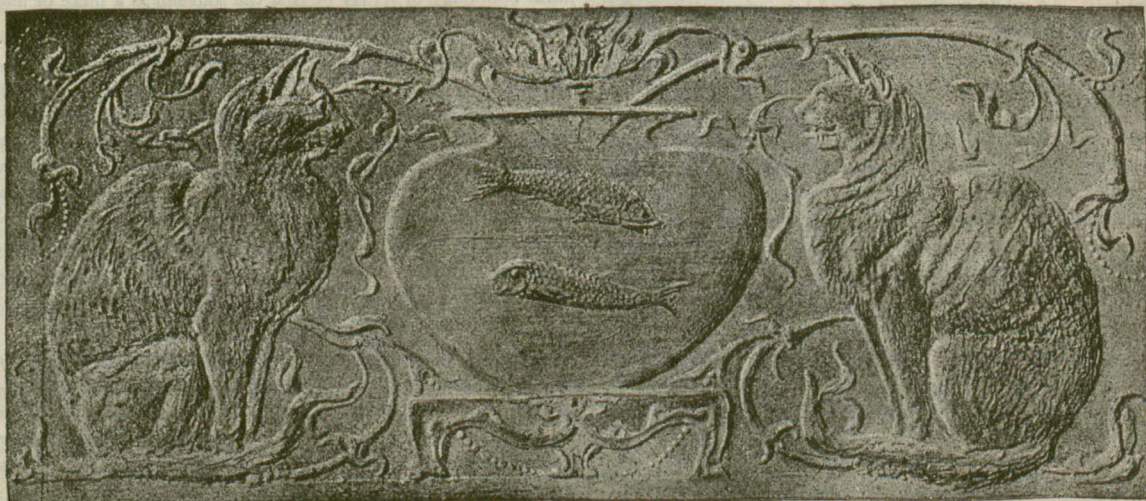
#### Gesso Work.

To most of my readers, no doubt, this word represents a new form of decorative art. Some will rub their eyes and wonder whether or no they are victims of a printer's error. Let me hasten to disclose their minds, and to inform them that Gesso is a plastic substance used for the modeling of designs suitable for panels, fringes, dados, etc., it is employed in conjunction with wood to which it is applied in a manner that suggests carving. There are many, doubtless, who, like myself, have an antipathy to such unsympathetic materials as wood and tools; yet whose artistic instincts respond to the manipulation of any plastic substance which lends itself to the fertile fancy or conceived design. Modeling in Gesso is an art known little in England and less in America, yet it has been in use many years among sculptors and other artists. It offers a particularly large field for the amateur who is gifted with even a medium amount of talent. Gesso may be traced back to the middle ages, when paneling and the sister arts flourished in Italy. By the old masters, Gesso was often applied to certain portions of their paintings to bring them into high relief, and occasionally, also, to the frame of a panel. During this same period the ruder kinds of modeling were often used for decorations at the time of great festivities, and the paste was compounded with chopped straw or tow, to enable broader effects to be gained than were pos-

for about 40 cents, if any American art dealer is enterprising enough to import them. The E. Harris Company, of 44 King Street East, Toronto, are always ready with a little encouragement in the way of demand for articles they have not in hand, to procure them, so for their benefit as well as that of my readers, I will mention three addresses: The New Bond street one, already given, "the Church Manufactory Company," 127 Pomeroy street, Hatcham, England, which has recently introduced a new Gesso material called Alabastine, and the English agency of La Suberine Company, Bloomfield House, London Wall, or La Suberine Company, 36 Rue Guersant, Paris, which has also a new material for Gesso modeling called Liegine. The substance sold in tins by the Society of Artists is pure white in color, Alabastine is ivory white, Liegine is a pale terra cotta. Lest the time and trouble required to procure the necessary materials for Gesso modeling should deter any of my readers from attempting the new art, let me give them a recipe for its composition, which they can either use themselves or have prepared for them by any art dealer. For the composition some good plaster of Paris is required, which must be pounded to as fine a powder as possible, and used with size or glue as a medium mixed with a few drops of glycerine. The glue must be melted with boiling water and should be used hot when the powder is mixed with it. The mixture should be about the consistency of cream. There is a second method of compounding the materials recommended by Mrs. Walter Crane, the well-known artist and designer, to whose efforts much of the recent revival of the art is due. One part of finely powdered resin boiled down with four parts



SIMPLE DESIGN IN GESSO ON MAHOGANY PANEL.



CATS AND GOLD FISH ON ALABASTINE.



MODEL FOR METAL DOOR PLATES.