



WADDESDON  
The Rothschild Collection

FOLDED BEAUTY:  
MASTERPIECES  
IN LINEN BY  
JOAN SALLAS

**22 May - 27 October 2013**



This exhibition celebrates the art of folding napkins, a tradition which originated in Europe 500 years ago. When applied to linen, it was used to make table decorations of great intricacy and beauty, both for display and practical use. All of the creations you see here were made by Joan Sallas, a Catalan artist who lives and works in Germany, and are based on documented historical patterns.

Originally an origami paper artist, Sallas became fascinated with historic napkin and linen folding. He has meticulously researched and mastered this forgotten art and is now the world's leading virtuoso folder.

## A short history of folding

Simple linen napkins were widespread by the Middle Ages, but the idea of artistically arranging napkins developed in the Renaissance. Crisply starched and artfully folded linen napkins were first used at the courts of northern Italy in the early 16th century. The tradition was subsequently developed according to changes in fashion in clothing, and has lived on to the present day.

The art form reached its pinnacle in the 17th century, particularly in German-speaking countries where richly illustrated books were written describing these extravagant designs. Particularly impressive were the table centrepieces in the form of symbolic animals or miniature buildings made from many metres of folded linen.

Much of our knowledge about Renaissance folding techniques comes from Mattia Giegher's *Li tre trattati*, the first illustrated treatise on folding, published in 1629. First translated into German and enlarged by G. P. Harsdörffer in 1652, it was to be hugely influential in central and northern Europe. Originally from Bavaria, Mattia Giegher (Matthias Jäger) taught the arts of carving and napery folding at the University of Padua. The custom of showpiece napery centrepieces on the dining table gradually died out in the late 18th century. However some folding techniques survived for table napkins and evolved further, producing new models in the 19th and 20th centuries.



John Michael Wright, An account of his Excellence Roger Earl of Castlemaine's embassy, from His Sacred Majesty James the II...to His Holiness Innocent XI, London, 1688; Waddesdon, The Rothschild Collection (The National Trust); acc. no. 3794

There are nine napkin folding styles which can be distinguished by their basic forms and techniques: blintz, fans, layered folds, obelisks, rolls, pockets, lilies, twins and bonnets.

During the Renaissance and Baroque periods, a festive table set for an important occasion would be adorned with centrepiece displays made of fruit, pastry, sugar and napkins or tablecloths folded into fantastic castles, ships and real or mythological beasts.

These decorations were often symbolic of the specific occasion for which they were created, and served as conversation pieces. The displays were changed in between courses. The folding was the responsibility of the household official in charge of the buffet, or "credenza". Later, it transferred to the official in charge of carving.

All the models shown are made from wheat-starched linen from Saxony, Germany.

## Waddesdon and the history of dining

Waddesdon's Dining Room was at the heart of the entertainment provided for Baron Ferdinand's guests at his famous house parties, when the lavish appearance of the table complemented the exquisite meals that were served. An evocative photograph from 1897 shows the table dressed for dinner, laden with pink Malmaison carnations – a specialty of Waddesdon's glasshouses – which echoed the pastel colours of Boucher's tapestries on the walls.



View of the Dining Room from Baron Ferdinand de Rothschild's Red Book, 1897; Waddesdon, The Rothschild Collection (The National Trust); acc. no. 54

Table decoration that created a visual counterpoint to the food has a long tradition that evolved according to changing fashions. The use of figures made of table linen, sugar paste or porcelain (like those displayed in the Starhemberg Room on the first floor) persisted from the Renaissance until the beginning of the 19th century, when they were replaced by extravagant displays of flowers and fruit.

Since 1994 we have recreated the magnificent splendour of the Dining Room using one of the 18th-century Sèvres and Meissen porcelain services in our collection with different historical table decorations each year. The spectacular display of sculptural linen napkins by Joan Sallas is part of that tradition.

Selma Schwartz Associate Curator of Porcelain

Organised in partnership with the Holburne Museum, Bath

The exhibition is in the Breakfast Room and Dining Room on the ground floor, and the White Drawing Room and Blue Dining Room on the first floor. There is an introductory 10 minute film in the Breakfast Room.

We know it is tempting, but please try not to touch the linen sculptures.

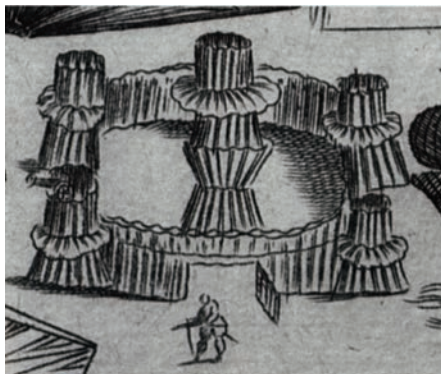
If you have been inspired by what you have seen, you can have a go at napkin folding following filmed instructions from Joan Sallas at a table in Kitchen Corridor when you exit the house. Joan will also be running some workshops - see [www.waddesdon.org](http://www.waddesdon.org) for details.

## BREAKFAST ROOM

### 1 *Castello* (Table centrepiece in the form of a castle)

Castles, symbols of power and dominion, were popular table decorations. In 1593, Vincenzo Cervio described in *Il Trinciante* a lavish dinner where such centrepieces had live white rabbits and coloured birds imprisoned inside. The rabbits wore red coral necklaces. When the guests entered the dining hall, accompanied by music and perfumed fireworks, the castle gates were opened to allow the creatures to escape and the birds were released from the towers. The castles were then removed and the food was brought out.

Source: Giegher, M., *Li tre trattati*, Padua, 1629  
Folding technique: lengthwise pleats, troublewit



### 2 *Der Han auf der Hennen* (Table centrepiece: the cock on the hen)

This was a popular fertility symbol and is illustrated in many 17th-century books.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: lengthwise pleating, closed-layered pleating, scale pleating



### 3 *Ein Welscher Han* (Table centrepiece in the form of a turkey)

Turkeys arrived in Europe from America during the 16th century. This centrepiece was perhaps used to cover a cooked bird inside. The folding of the feathers uses contrasting light and shadow to dramatic effect.



At Waddesdon, the Meissen porcelain turkey centrepiece from 1733 on the opposite console table echoes the folded linen turkey. From 1709, folded centrepieces began to be replaced by porcelain, but the same subjects were used.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: lengthwise pleating and scale pleating

### 4 *Zwey Tauben* (Table centrepiece in the form of a pair of turtledoves)

It was believed that doves paired for life and that if one died, then its mate would die of grief. They were therefore symbolic of enduring love. It is perhaps for this reason that this model is often folded from a single napkin.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: herringbone pleating





## DINING ROOM

### *Historical folding techniques (samples on console table right of entry)*



Priority was given to learning the folding techniques rather than learning the models. Once these techniques had been mastered, the folder was able to create their own models and patterns. Bread was often placed under the material to help shape and hold the models. Edges and points were sometimes stitched together or cut off.

#### **a** *Lange Falten* (Lengthwise pleating)

The first type of fold the servants and carvers of the Renaissance had to learn was the so-called *bastonare* or *Langfalten*. The folded cloth or napkin was folded in zigzag fashion into finger-wide sections in the running direction of the fabric weave. The sections had to be exactly calculated and sharply delineated. This type of folding formed the basis of other types such as *Schluss-Falten*, *frisée* folds and pleats.

#### **b** *Runde Falten* (Curved pleating)

From the 16th century onwards, German texts can be found containing recommendations for practising curved folds (*Rundfalten*). The first known written description is in Georg Philipp Harsdörffer's, *Vollstaendig vermehrtes Trincir-Buch*, 1652. Andreas Klett also mentions curved folds in *Neues Trenchierund Plicatur-Buechlein*, 1677.

#### **c** *Schluss-Falten* (Closed-layer pleating)

Mattia Giegher documents this folding technique for the first time in 1629, although it was first named by Andreas Klett in 1677 (*Schluss-Falten*). After folding tablecloths or napkins into several layers, they were divided up in various directions with a number of longitudinal or circular folds. After unfurling, the patterns showed up in the form of plaited and pleated creases and surface textures, flowers, crosses, spirals or intertwined rectangles and rhombuses.

#### **d** *Spinapesce* (Herringbone pleating/scale folding)

The Italian term for this technique is *spinapesce* (fish spine). In German it is *Schuppenfalten* or scale folds. In France it was called *frissier* and *godronne* (curling and gadrooning).

This folding technique is based on the same one used for longitudinal and curved folds. *Frisée* folds comprise rows of reverse folds alternating inwards and outwards obliquely at around 45° to the existing line.

#### **On console table below tapestry:**

#### **5** *Halbe spitzige und runde Muscheln (Spitzmuschel 'Marine' table centrepiece)*

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: closed-layer pleating

#### **6** *Abondanza (table centrepiece in the form of the goddess of Plenty)*

In 1638 Antonio Frugoli described sugar sculptures adorned with folded linen at banquets in Rome and Madrid. Expensive cane sugar was mixed with egg whites and gum tragacanth and baked in moulds to create sculptures for the tables of the very wealthy. These sugar sculptures were not usually eaten at the meal but they may have been given to the poor afterwards.

Source: Frugoli, A., *Pratica e Scalcaria*, Roma: Cavalli, 1638

Folding technique: curved pleating, scale folds  
The sugar sculpture made by Rolf Stålberg and Eva Ziggy-Berlund.



Sèvres Manufactory biscuit figures, The flute players, after 1752; Waddesdon, The Rothschild Collection (Rothschild Family Trust); acc. no. 367.1997.1

**7 *Eine Schildkrötte* (Table centrepiece in the form of a turtle)**

Turtles symbolised longevity. They were also a rare delicacy. From the second half of the 16th century centrepieces became ever more splendid and complex.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: scale folding and layered-closed pleating

**8 (On carpet roller) *Granciporo, e granchio di mare* (Table centrepiece in the form of a crab)**

This model is made from a single napkin and combines layered-closed pleating with herringbone pleating. The napkin is folded in half and then into herringbone pleating folds before being opened up to produce positive and negative folds on either side of the crab's body. Mechanical crabs also provided entertainment at the table.

Source: Giegher, M., *Li tre trattati*, Padua, 1629

Folding technique: long folds, closed-layered pleating



On console table left of entry:

**9 *Obelisk* (Table centrepiece in the form of an obelisk)**

During the 17th century these kinds of spires and pinnacles were known as *periaktoi* after the similarly shaped rotating devices used on Baroque theatre stages. Linen obelisks were constructed over wooden frames and held in shape with pleats or scale folds.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

Folding technique: plissée

**Underneath obelisk: *Copertoj da coprir le panetiere per signori grandi* (Cover for the breadbasket for important guests)**

Source: Giegher, M., *Li tre trattati*, Padua, 1629

**10 (On floor by walkway) *Schlange* (Table centrepiece in the form of a snake)**

The snake is made from a napkin strip eleven metres long. Napkins folded in the shape of snakes were first mentioned in 16th-century Italy, when they were used in recreations of mythological scenes such as Hercules killing the Hydra. As late as 1719 napkin snakes were illustrated in books, but, with the introduction of porcelain, such folded centrepiece displays gradually disappeared.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: lengthwise pleating and herringbone pleating

ON DINING TABLE

**11 *Cappami* centrepiece (covering napkin)**

The term '*Cappami*' used by Mattia Giegher for this model of centrepiece may refer to its use as a cover for food.

Source: Giegher, M., *Li tre trattati*, Padua, 1629

Folding technique: long folds, closed-layered pleating

**12 *Grundform 1-7* (Folded form 1 - 7)**

**to** Like the other folded forms (2-7) in this display, this **17** is one of the earliest folded napkin models used to hold bread, flowers, eggs, cards, menus, toothpicks, secret messages or even love poems. In the layer family of napkin folds, layers are folded on top of each other and remain flat. Most varieties are simply laid down on a plate, although some are propped up in a standing position.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

**14 *Grundform 3* (Folded form 3)**

Rolling napkins to produce curved forms was a widespread method. Long folds were used to create dramatic fold curves. Stitches were sometimes used to hold the heavy folds in place when starch was not strong enough. From the late 17th century, these curved forms developed further. The simplified rolling/folding method allowed models of animals such as swans and peacocks to retain popularity into the 19th century.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

## 18 Unnamed model

Napkin models which share the basic lily base belong to the lily folding family. The lily base resulted in a wide range of variants over the centuries. As well as the basic shape, one of the main features of this family is the delicate point at the end of the fold which is rolled into a wedge shape.

Source: Giegher, M., *Li tre trattati*, Padua, 1629

## 19 Eine Jesuiten Kappe oder Abbts Infel (Jesuit's cap or bishop's lappets)

The opposite edges of the napkin are folded together to produce a diagonal, longitudinal form. The ends of this form are then folded diagonally to create a decorative pocket in the centre. This could be used to keep bread fresh or eggs warm. This simplified, quicker folding technique sparked the development of a range of different variations, which became more widespread during the 19th century.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

## Springbrunnen (Centrepiece in the form of a table fountain)

Elaborate table fountains were used from the late Middle Ages for impact, refreshment and for cleaning the mouth and hands during a meal. They could be filled with perfumed water, wine and even live aquatic animals.

The heads, feet and paws of the lion and the griffin would have originally been made of wax or wood but are here made of clay. The lion's mane is made of raw silk. The creatures are heraldic beasts, guarding the fountain, the symbol of life.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding techniques: lengthwise pleating and herringbone pleating over a wood and wire support

## Folded tablecloth

Curved concentric folds were frequently used to represent water ripples. Similarly folded napkins were used to cover bread baskets.

Source: von Mähren, A.G., *Vollständige Hauß- und Land-Bibliothec*, Regensburg, 1699

Folding techniques: layered-closed pleating in curved concentric folds

## 20 Grundform 6 (Folded form 6)

One of the earliest folded napkin models used to hold bread, flowers, eggs, cards, menus, toothpicks, secret messages or even love poems. In the layer family of napkin folds, layers are folded on top of each other and remain flat. Most varieties are simply laid down on a plate, although some are propped up in a standing position.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

## 21 Eine Lilien mit ihren Blättern (Lily with petals)

Napkin models which share the basic lily base belong to the lily folding family. This base goes back to the vivid description of the city of Florence as the city of lilies. It has been suggested that the art of folding napkins into creative shapes began at Medici banquets in Florence.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

## 22 Ein doppeltes Schiff (Double ship)

Members of the twin folding family exhibit a double fold structure. The napkin is first rolled into a flat cylinder. The two ends are then opened and pushed together.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652



### 23 Water lily

This model is taken from a painting by Martin van Meytens depicting the coronation of the Holy Roman Emperor at Frankfurt in 1764. However, the folding instructions for this very old model were not published until the 19th century. The base is the so-called blintz-base. Blintz is Ukrainian Yiddish for a square pancake with folded corners. The blintz family of napkin folds is characterised by the fact that all the corners are folded to the middle at least once.

### 24 Jesus's Heart with Flame

This model is from the Christian folding tradition, probably developed or used by the Jesuits to put individual pieces of bread inside.

### 25 Croce di Malta (Centrepiece in the form of a Maltese cross)

From the 16th century, important guests often had their arms or symbols creased into a napkin that was placed under their plate. This tradition continued in Germany until the late 19th century with the so-called *Respekt-Servietten*: guests' monograms were folded in the centre of the napkin with very small pinched creases. Such napkins are still used by the King of Sweden for grand banquets.

Source: Giegher, M., *Li tre trattati*, Padua 1629  
Folding technique: closed-layered pleating

### 26 vyfte wyze (Dutch napkin fold - fifth model)

- In the layer family of napkin folds, layers are folded on top of each other and remain flat. Most varieties are simply laid down on a plate, although some are propped up in a standing position. This model is taken from one of the oldest step-by-step guides to napkin folding

Source: N. N. [Eene voorname Mevrouwel], *Aanhangzel, van de volmaakte hollandsche Keuken-Meid*, Amsterdam, 1746

### 27 vierde wyze (Dutch napkin fold - fourth model)

See above for information

### 28 tweede wyze (Dutch napkin fold - second model)

See above for information

### 29 derde wyze (Dutch napkin fold - third model)

See above for information

On console table left of doors to Red Drawing Room:

### 30 Schwibbogen (Table centrepiece in the form of a triumphal arch)

Triumphal arches, palaces, pyramids and obelisks, known as *trionfi da tavola*, were Italian architectural table decorations symbolic of power. They were sometimes adorned with gold lettering, armorials, flowers, pearls and coral.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

Folding technique: *plissée* in spiral

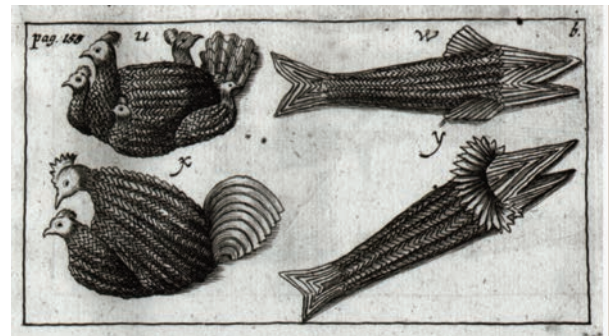
On console table right of doors to Red Drawing Room:

### 31 Ein Fisch mit Floß-Federn (Centrepiece in the form of a pike)

Napkins were folded into pike, turbot and dolphins. They often served as covers for fish dishes underneath. Pike were particularly popular as they were seen as fearsome symbols of power and respect. Until the early 20th century, fish was usually served on top of a folded napkin laid on the dish.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: lengthwise pleating, closed-layered pleating, herringbone pleating





On console table below tapestry:

**32 *Italianische Lilie* (Table centrepiece in the form of an Italian lily)**

Guests from Florence might be honoured with a centrepiece folded into the shape of a lily, the symbol of the city. Folded from a single napkin, this model demonstrates how advanced western folding techniques were in the 17th century.

Source: Klett, A., *Neues Trenchier- und Plicatur-Büchlein*, Nuremberg, 1677

Folding technique: lengthwise pleating

**33 *Das Krauthaubt, oder den Köhlkopf* (Table centrepiece in the form of a cauliflower)**

A wide range of vegetable models were produced using closed-layered pleating folds with curved pleating.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

Folding technique: curved pleating, closed-layered pleating

**34 *Roma sedente* (Table centrepiece in the form of the goddess of Rome)**

In 1638 Antonio Frugoli described sugar sculptures adorned with folded linen at banquets in Rome and Madrid. Expensive cane sugar was mixed with egg whites and gum tragacanth and baked in moulds to create sculptures for the tables of the very wealthy. These sugar sculptures were not eaten during the meal but they may have been given to the poor afterwards.

Source: Frugoli, A., *Pratica e Scalcara*, Roma: Cavalli, 1638

Folding technique: curved pleating

The sugar sculpture made by Rolf Stålberg and Eva Ziggy-Berlund.

**35 *Der Türkische Bund* (Table centrepiece in the form of a cauliflower)**

A wide range of vegetable models were produced using closed-layered pleating folds with curved pleating.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

Folding technique: curved pleating, closed-layered pleating

**36 *Fünff Berge* (Five hills)**

Although models in the fan folding family are today known as fans, they were originally called shells because they resemble scallops. Fans were often used for birds' tails and the fins of fish in centrepieces. The fans are created in two stages: first the napkin layers are folded into a base form (in this case a blinzed waterbomb base); it is then folded using the fan-folding technique. Finally, the layers are curled or turned in or decorated with alternating reverse folds. Once the entire fold structure has been pressed, the fan is relaxed and placed on a plate or in a glass.

Source: Harsdörffer, G.P., *Vollständig vermehrtes Trincir-Buch*, Nuremberg, 1652

THE EXHIBITION CONTINUES UPSTAIRS IN THE WHITE DRAWING ROOM

WHITE DRAWING ROOM

**(On mirror on right wall) *Aquila* (Table centrepiece in the form of a double-headed Habsburg eagle)**

Linen centrepieces were often created to honour important guests. Visitors from the Catholic Habsburg regions might be greeted by the double-headed eagle. In 1650 the Duke of Amalfi organised a peace banquet in Nuremberg which featured a centrepiece folded in the shape of the Habsburg eagle.

Source: Giegher, M., *Li tre trattati*, Padua, 1629  
Folding techniques: lengthwise pleating, layered closed pleating, herringbone pleating



## ON THE TABLE

This display imagines a banquet gathering of some of the rulers of Europe. Most royal or imperial households had a specific pattern which was only used for the monarch or emperor. In some cases, the patterns are still in use today.

### 37 Dutch Bonnet (Elizabeth II of England)

Source: Jones, K., *For the Royal Table*  
London: Royal Collection, 2008



Franz Peter Bunsen, Oval tureen (part of the George III Dinner Service); 1780-1790; Waddesdon, The Rothschild Collection (Rothschild Family Trusts). On loan since 2003; acc. no. 8.2003.8

### 38 Napkin for Louis XIV

Elaborately-folded napkins were used to indicate rank and status at the European courts. During the 1660s, Louis XIV used this intricate napkin *à gaudrons et petites carreaux*, folded using the so-called fish scale technique.

### 39 Kaiserfaltung (Napkin for the Austrian Emperor Franz Josef)

This traditional fold from the Hapsburg Court in Vienna belongs to the lily folding family. Known as the Imperial fold, it was used until 1918. Today, only three officials at the Hofburg Palace in Vienna know the once closely guarded secret of how to make it.

### 40 Corona del papa (Table centrepiece in the form of the Papal Tiara)

During the 16th century, Medici popes brought Florentine culture and the art of napkin folding to Rome. During the 19th century, brides were often given napkin crowns made using the same scale folding technique.

Source: Giegher, M., *Li tre trattati*, Padua 1629  
Folding technique: scale folding

### 41 Kronan (Swedish Crown napkin)

This is the napkin fold of the Swedish royal family. It is only used for members of the royal family and for visiting heads of state. Other guests are given a different fold. It takes three months to prepare the napkin from wash room to table. It is first coldmangled and then dried for three weeks, then coldmangled twice again. It is then folded into the first sequence and then placed in a press until the day before the dinner. The second folding sequence is completed before it is placed on the table. A second napkin with its edges folded into small fans is placed under the plate. When the guest sits down, they unfold the fans onto their lap. The use of a second napkin under the plate was first used in 16th-century Italy to distinguish important guests.

### Hovvnit (non-Royal guests at the Swedish Court)

Source: from the Swedish court tradition  
Stockholm, 18th century

### 42 Bourbonska Wapnet Kejsar Napoleons förmålnings-serwet (Napoleon III)

Source: Höökenberg, K. E. V., *Kokbok och Fargbök*  
Stockholm: Riis, 1857

### 43 Konglig Begravnings-serwet (Oskar II of Sweden)

This is a Funeral napkin for the King of Sweden, where one end is left unfolded to signal the end of the King's life.

Source: Höökenberg, K. E. V.: *Kokbok och Fargbök*  
Stockholm: Riis, 1857

### 44 Napkin for truffles (Tsar of Russia, Nicolai I)

Source: Silver Napkin from Atelier Ignaty Sazikov, conserved in the Hermitage Museum, Moscow, 1849

### 45 Kaiser-Wilhelm-Stollen (German Emperor Wilhelm I)

Source: Kühne, J.: *Die Fach- und Fortbildungs-Schule im Gastwirthe-Gewerbe* Berlin, 1894

## RIGHT WALL, CENTRAL CONSOLE TABLE

### SELECTION OF VICTORIAN AND EDWARDIAN FOLDED NAPKINS

PUBLISHED IN 1838, 1854, 1868, 1871, ca. 1880, 1888, ca. 1890, 1896, ca. 1900, 1907, ca. 1915 and 1916

By the 19th and early 20th centuries, pattern books were being produced to allow napkins to be folded at home as well as in hotels and clubs. Sometimes folds were designed in honour of a particular person or event.

#### 46 The Improved Stanley Fan

Source: Kerr, W., *The Art of Serviette Folding*, Glasgow: McDonald, [1907]

#### 47 The Peacock

Source: Roberts, G. E., *Table etiquette practical and social*, London: Routledge, 1916



#### 48 The Pineapple

Source: Kerr, W., *The Art of Serviette Folding*, Glasgow: McDonald, [1907]

#### 49 The Stanley

Source: Kerr, W., *The Art of Serviette Folding*, Glasgow: McDonald, [1907]

## FAR WALL, RIGHT CONSOLE TABLE

#### 50 The Fleur-de-Lis

Source: Roberts, G. E., *Table etiquette practical and social*, London: Routledge, 1916

#### 51 Petal and Fan

Source: Senn, Ch. H., *The Art of the Table*, London: Food & Cookery, ca. 1915

#### 52 The Star Fan Serviette

Source: *The Book of Dinner Serviettes*, London: Horace Cox Publisher, 1871

#### 53 The "Frisled Cup"

Source: Senn, Ch. H., *The Art of the Table*, London: Food & Cookery, ca. 1915

#### 54 The "Mother Hubbard"

Source: Senn, Ch. H., *The Art of the Table*, London: Food & Cookery, ca. 1915

#### 55 Cinderella's Slipper

Source: Beeton, I. M., *Mrs. Beeton's Book of Household Management*, London: Ward, Lock, 1888

#### 56 Napkin Folded for small Tarts at the side and a Cake in the middle

Source: Jewry, M., *Warne's Model Cookery and Housekeeping book*, London: Warne, 1868

#### 57 The Cinderella

Source: Philp, R. K., *Table Observances*, London, Dublin: Orr; McGlashan, 1854

## CHIMNEY-PIECE, LEFT TO RIGHT

#### 58 The Napoleon

Source: Roberts, G. E., *Table etiquette practical and social*, London: Routledge, 1916

#### 59 The Gordon

Source: Kerr, W., *The Art of Serviette Folding*, Glasgow: McDonald, [1907]

### 60 The Orchid

Source: Roberts, G. E., *Table etiquette practical and social*,  
London: Routledge, 1916

### 61 Figure Nr. 26

Source: *The Dining-Room and Its Appointments*  
London, New York: Butterick, 1896

### 62 The Crown

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

### 63 The Double Fan

Source: Senn, Ch. H., *The Art of the Table*,  
London: Food & Cookery, ca. 1915

## FAR WALL, LEFT CONSOLE TABLE

### 64 The "Frilled Fan"

Source: Senn, Ch. H.: *The Art of the Table*,  
London: Food & Cookery, ca. 1915

### 65 The Marchioness

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

### 66 The Prince of Wales's Fan

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

### 67 The Double Crimped Fan

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

### 68 The Table Fan Design

Source: *Weldon's Guide to Folding Serviettes -  
Second Series*,  
London: Weldon, ca. 1900



### 69 The Water Lily

Source: Jewry, M., *Warne's Model Cookery and  
Housekeeping Book*,  
London: Warne, 1868

### 70 Folding Model "A"

Source: Beeton, I. M., *Mrs. Beeton's Book of  
Household Management*,  
London: Ward, Lock, ca. 1880

### 71 The Gladstone

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

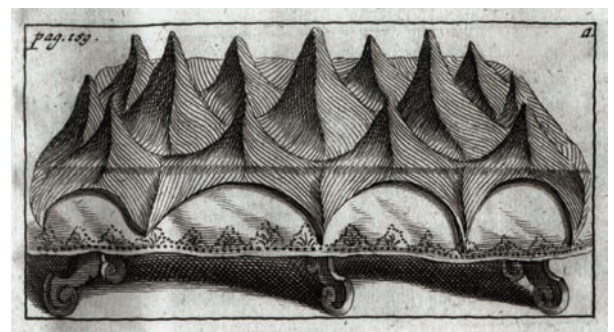
## BLUE DINING ROOM

### Table centerpiece in the form of mountains

Mountains are an ancient symbol of the dominion over lands. The peaks of the napkin-mountains were made of sugar, butter, or linen. Using individual napkins, mountain ranges with up to five or six peaks could be created, depending on the rank of the guests. Occasionally, mountains would be made from the entire tablecloth. When the food was brought in, the mountains were simply pulled apart and flattened out across the table.

Source: G. P. Harsdörffer, *Vermehrtes Trincir-Buch*,  
Nuremberg, 1652

Folding technique: closed-layer pleating





LONG CONSOLE TABLE, RIGHT OF ENTRY,  
BACK ROW, LEFT TO RIGHT

**72 The Four Pointed Fan**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**73 The Horse Shoe Fan**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**74 The "Leaf Fan"**

Source: Senn, Ch. H., *The Art of the Table*,  
London: Food & Cookery, ca. 1915

**75 The Fan Design**

Source: *Weldon's Guide to Folding Finger Napkins*,  
London: Weldon, ca. 1900

**76 The Bat**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

LONG CONSOLE TABLE, RIGHT OF ENTRY,  
FRONT ROW, LEFT TO RIGHT

**77 The Fan Pyramid**

Source: *Weldon's Guide to Folding Serviettes -  
Second Series*,  
London: Weldon, ca. 1900

**78 The Coronal Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**79 The Coronation**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**(Underneath The Coronation) The Imperial**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**80 The Alexandra**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**81 The Victoria Regia Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**82 The Letter W Design**

Source: *Weldon's Guide to Folding Serviettes -  
Second Series*,  
London: Weldon, ca. 1900

FAR WALL, CONSOLE TABLE, BACK ROW,  
LEFT TO RIGHT

**83 The Baldwin**

Source: Kerr, W., *The Art of Serviette Folding*,  
Glasgow: McDonald, [1907]

**84 The Marie Louise Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**85 The Prince of Wales's Feather Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**86 The Flirt**

Source: Philp, R. K., *Table Observances*,  
London, Dublin: Orr; McGlashan, 1854

FAR WALL, CONSOLE TABLE, FRONT ROW,  
LEFT TO RIGHT

**87 The Hamburg Arms Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**88 The Mitre**

Source: Jewry, M., *Warne's Model Cookery and  
Housekeeping Book*,  
London: Warne, 1868

**89 The Wave Serviette**

Source: *The Book of Dinner Serviettes*,  
London: Horace Cox Publisher, 1871

**90 The Mitre**

Source: Philp, R. K., *Table Observances*,  
London, Dublin: Orr; McGlashan, 1854

**91 The Half-Pyramid Shape**

Source: *Workwoman's Guide*,  
London: Simpkin, Marshall 1838

## ON DINING TABLE

### 92 The Neapolitan

Source: Philp, R. K., *Table Observances*, London, Dublin: Orr; McGlashan, 1854

### 93 The Collegian

Source: Philp, R. K., *Table Observances*, London, Dublin: Orr; McGlashan, 1854

### 94 Our Own

Source: Philp, R. K., *Table Observances*, London, Dublin: Orr; McGlashan, 1854

### 95 The Exquisite

Source: Philp, R. K., *Table Observances*, London, Dublin: Orr; McGlashan, 1854

### 96 The Arrow

Source: Roberts, G. E., *Table etiquette practical and social*, London: Routledge, 1916

### 97 Another Mode

Source: *Workwoman's Guide*, London: Simpkin, Marshall 1838

### 98 The Diamond Shape

Source: *Workwoman's Guide*, London: Simpkin, Marshall 1838

### 99 Folding Model "E"

Source: Beeton, I. M., *Mrs. Beeton's Book of Household Management*, London: Ward, Lock, ca. 1880

### 100 Double Pocket Design

Source: *Weldon's Guide to Folding Finger Napkins* London: Weldon, ca. 1900



## SELECTION OF JOAN SALLAS FOLDING CREATIONS WITH NAPKINS 2013

Blue Dining Room: on chimney-piece, console table left of chimney-piece, hanging in windows, on furniture and floor.

The following patterns have all been invented by Joan Sallas and created, in some cases for the first time, for this exhibition. They show that the art of the fold is as alive and as inventive now as it was 500 years ago.



Goullon box  
Windmill box  
Dresden Star  
Rabbit ears hat  
Sydney hat  
Summer hat  
Swan family  
Aquariumfish  
Seahorse  
Fröbelflower  
Cock  
Pippa fan  
Goose



Top to bottom:  
Papal Tiara in White Drawing Room,  
Triumphal Arch in Dining Room, Castle in Breakfast Room  
Photography: Mike Fear

