

THE SELECTION AND CARE OF TABLE APPOINTMENTS
FOR A HOME MANAGEMENT HOUSE

by

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A THESIS

submitted to the
OREGON STATE COLLEGE

in partial fulfillment of
the requirements for the
degree of

MASTER OF SCIENCE

June 1946

ACKNOWLEDGMENT

Appreciation is expressed to Miss Alma Fritchhoff, Head of the Clothing and Textiles department at Oregon State College, for her encouragement and kindly interest during the time of this study.

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FOREWORD

This study fits into a group of studies comprising the proposed plans for the building and furnishing of a new home management house especially designed to meet the needs of the School of Home Economics at Oregon State College.

"The beautiful rests on the
foundations of the necessary."

--Emerson

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PART I

INTRODUCTION

GENERAL INFORMATION CONCERNING HOME MANAGEMENT HOUSES AT OREGON STATE COLLEGE

Home management houses provide a setting for the course in Home Management. Home management houses at various colleges may differ in some respects, but the general objective is the same. At Oregon State College, the home management houses serve as both a home and a classroom, and include some of the features of both.

Home management houses were founded at Oregon State College for use as laboratories where junior and senior students in Home Economics can experience, in a homelike atmosphere, practice in group living and internship in the care and management of a house and a baby.

Two home management houses, Withycombe and Kent, are in operation at Oregon State College at the present time; both are former private homes located on or near the campus. Eight or nine people live in a house for periods of from five to six weeks. Residents usually include six junior or senior Home Economics students, a supervisor, a baby, and sometimes a foreign student.

With harmonious family living as a basis for organization, the girls divide the work of managing the household into as many duties as there are girls in residence. The work is rotated in one-week periods so that each girl has opportunity for as varied experience as possible. The duties are Assistant Cook, Cook, Host, Child Director, Housekeeper, and Laundress.

Each girl acts as hostess for the group during the week that she is cook. The main social activity each week is the dinner, luncheon, tea or breakfast given for faculty or other adult guests.

One to eight guests may be present at table meals, ten to twenty for buffet or luncheon, and as many as one hundred and fifty may be invited for tea. Surprise guests of parents, relatives, or friends are welcomed.

In addition to the house activities, the girls carry regular class loads of approximately seventeen hours, five of which are in the home management house course. They participate in normal college activities, and are encouraged to help make the house a home during the time they live there. The resident supervisor attempts to foster group congeniality that will make the stay in the house pleasant as well as a helpful training for immediate and future living.

In June, 1916, in a house that had formerly been a private residence, the first home management house was established on the Oregon State College campus.

The course in Home Management House was elective for junior and senior girls in Home Economics. Six Home Economics staff members taught the course for six weeks each in order to acquaint the general staff with the problems involved.

Miss A. Grace Johnson, instructor in charge, lived in Withycombe House from 1917 to 1928. She became head of the Department of Household Administration and continued as general supervisor of the home management houses until her death in 1933.

In 1926, the course in Home Management House became a requirement for all seniors taking Home Economics. The sudden increase in enrollment necessitated the opening of a second home management house. Covell, the second house, was also an older house that was converted from a private residence. Kent House, another private dwelling, replaced Covell House in 1930-1931, as the second home management house.

From 1933 until 1936, the two home management houses were supervised by Mrs. S. W. Prentiss, head of the Department of Household Administration. From 1936 until the fall of 1945, Mrs. Eleanor spike Oehler acted as Director of Home Management Houses. Miss Julianne Wise, the present director, lives in Withycombe House and is assisted by a resident supervisor in Kent House.

In 1937, increased enrollment prompted the opening of Dolan House as a third Home Management House. Dolan House, a former private residence, was located a few blocks from the campus. Although the college owned Withycombe, Covell, and Kent Houses, and rented Dolan House, not more than three home management houses have been operated at any one time.

It was found that the Home Management House course could be conducted adequately for a time by running two houses the year around, including summer and post-summer sessions. However, operating two instead of three houses sometimes necessitated having eight girls in a house at one time. Another disadvantage was found in the fact that the houses were never vacant long enough to permit special cleaning, repairs, and other maintenance work. At present, two houses, Withycombe and Kent, are accommodating all the students who take the course.

REASONS FOR UNDERTAKING THIS STUDY. Neither of the present houses, nor either of the houses formerly used, has been designed or furnished specifically for home management house groups. Both Kent and Withycombe House are former residences adapted by remodeling for present use and furnished by addition to the furniture in the house at the time of purchase.

The houses have never been completely equipped to meet the demands of the scale of entertaining encouraged in the Home Management House course. Frequent borrowing of equipment, particularly of table appointments and other accessories, is necessary not only for guest functions, but sometimes for family-style meals involving only the home management house group.

The Home Economics School enrollment has again reached the point where expansion of laboratory space is needed. An increased college building program makes it necessary to replace Withycombe House in the immediate future.

The need for a home management house planned and furnished especially for home management house groups has gradually come to be recognized. Arrangements for the building of this house are under consideration at the present time.

It is the aim of the current preparations for building of the new house to make it as complete as possible and to include all the types of equipment consistent with the standard of living, the type of entertaining, and the moderate scale of income represented by the home management houses at Oregon State College.

The house plans, the furnishing plans, and part of the plans for special types of equipment have been completed in earlier studies.

The present study falls in the area of special equipment for the dining room and the breakfast room of the new house. Specifically, it is concerned with selection and care of the dishes, linens, glassware, and silverware for table use in the two rooms.

The data are presented as material to be used as a basis for the selection and care of table appointments for a home management house.

PART II

REVIEW OF PREVIOUS PLANS FOR A NEW
HOME MANAGEMENT HOUSE AT OREGON STATE COLLEGE

Much time and specialized effort have gone into the plans for a new home management house for Oregon State College. Studies were begun before 1939. A brief resume follows of the various plans that have been completed by other writers up to the time of the present study. The house plan used in the proposed study on table appointments is by E.A. Cameron, and the basic room furnishings were selected by D.J. Brier. Other studies that apply to the present work are also reviewed. These plans are used as a basis for the work on selection and care of table appointments for the new home management house.

THE CAMERON THESIS. The housing needs of the home management house groups at Oregon State College were analyzed by E.A. Cameron who in 1939 submitted recommendations and house plans to be used by an architect in planning and building a structure for housing the Home Management course. (7).

The house is planned on a functional basis. Attempt is made through convenient and appropriate physical surroundings to provide the best possible environment

and laboratory setup for the students taking the course. The plans take into account healthful housing, site, climate, materials and construction, local building codes, and space and area requirements.

Numbers, sizes, and dimensions of china, glassware, silver, and linens are mentioned briefly from the standpoint of planning the storage facilities. Storage space is provided in the dining, kitchen, and breakfast rooms for two complete sets of table appointments; one for regular informal daily use, and one for the regular and more formal entertaining practices. It is suggested that the house provide dining-room appointments sufficient for serving eighteen people, and breakfast-room facilities for serving twelve people.

THE BRIER THESIS. At the beginning of the second phase in the planning of the new house, recommendations for the furnishing of Cameron's proposed house were worked out in 1940 by D.J.Brier.

Choice of furnishings was based on three points: practical use of the house, occupants of the house, and demonstration laboratory which may be used in other courses in the School of Home Economics. Basic room furnishings were selected after experimentation had been conducted "to determine the relative sizes and proportions of furnishings, and to aid in formulating

a functional plan for placement in each room." (5:3).

The decorative plan is based on beauty and functionalism. The rooms were worked out first as separate units and then coordinated to form a house that is a completely equipped setting for a home management house group. Four thousand dollars, or one fourth the value of Cameron's proposed \$16,000 house, is used as the starting point for determining furnishing costs on the room percentage basis. Sixteen per cent , \$630.30, is used for the dining room, and two and one half per cent, \$101.00, for the breakfast room. The percentage amounts allow for basic furniture only. Table appointments are not included.

As the house plans were formulated in 1939 and the furnishing plans in 1940, to achieve a true picture of the proposed expenditures it is necessary to consider proportional wartime and postwar increases in the figures quoted.

Eighteenth Century influence is selected as the decorating theme for the house as a whole. It is a style that is conservative, generally attractive, and one which lends itself readily to modification and variety. Both dining and breakfast rooms are furnished only with the pieces necessary for dining. In addition to table

and chairs, the dining room has a buffet, draperies, and a carpet. The breakfast room has no movable furniture other than a table, chairs, and draperies. The buffet is a built-in feature. The breakfast room adjoins a modern kitchen and is to be used mostly by the family. Provision is made for seating two extra people for informal dining. The breakfast room seats ten and the dining room seats fourteen people. In the interests of functionalism and variety, and for the effect of a less formal eating place than the larger and more elaborately equipped dining room, the Swedish Modern influence is used as the decorating style for the breakfast room.

The entire house is furnished to be used and enjoyed by adults since the child in the home management house is usually under one year of age, and has his meals and play space in a completely equipped nursery.

THE HORNING THESIS. Time-saving equipment is of especial importance for the home management house because not only do the girls manage the household and do frequent large-scale entertaining, but they also carry regular classwork and participate in normal campus social activities.

An analysis of the time spent by home management house students on their work in the house was made by Pearl Horning in 1940. These students averaged five hours and twelve minutes per day on house duties. The average general distribution of this time was as follows:

Cooks, 7 hours, 5 minutes per day;
 Child Directors, 5 hours, 50 minutes per day;
 Assistant Cooks, 5 hours, 41 minutes per day;
 Laundresses, 4 hours, 42 minutes per day;
 Housekeepers, 4 hours, 30 minutes per day;
 Hosts, 3 hours, 18 minutes per day.

Non-guest days required an average of eight hours per day on meal preparation. Guest meal days averaged twelve hours and forty-one minutes for meal preparation. Popularity of the duties ranges from Child Director first, then Cook, Laundress, Host, and Housekeeper, to Assistant Cook. Because of these facts it is recommended that, "Greater stress be given to simplicity in entertaining, without decreasing the number of guest functions or the quality of training in hospitality." (18:88) .

THE SINNARD THESIS. In 1942, a group of faculty members, graduates, and graduate students cooperated with H. Sinnard in a study to determine the factors to

be considered in planning and constructing a home management house for the Oregon State College campus. (40). The analysis was designed to be used with the Cameron study in helping an architect with the planning of an adequate physical setting for the Home Management House course. Sinnard evaluated the course and defined the necessary objectives and the desirable objectives in the following order: The necessary objectives:

1. Provide a close approach to a home situation in which girls may apply the technical information and training that they have received in other courses.
2. Train in hospitality practices.
3. Demonstrate good ideas in house planning and furnishing.
4. Furnish a situation where students get a concept of what constitutes a harmonious and agreeable home.
5. Provide a place for hospitality practices.
6. Represent a definite income level.

It was considered a desirable but not a necessary objective that the home management house demonstrate the use of the very best household equipment. It was mentioned as desirable that students learn how to use and take care of equipment required for different types of table service.

The findings of this study indicate that the planning, construction, and furnishing of the house should be in the general scale of living of the \$1800 to \$2400 a year income group, and should stress economy, suitability, utility, and beauty. In using these figures in the study of selection of table appointments, consideration is made of the fact that the estimates were made in 1942, and that there are now postwar changes that affect the figures quoted. These changes are discussed in a later section of the present study.

The results of the study indicate the desirability of including separate dining and breakfast rooms in the home management house. It also suggested the general amount of serving equipment needed for the hospitality practices of such a house at Oregon State College.

THE HEDLUND THESIS. Recommendations for a standardized set of kitchen utensils for the home management houses were worked out by G. Hedlund in 1942. (16). The basic need for number, type, and size of utensils needed for the preparation of meals in a home management house at Oregon State College was determined. A supplementary list of desirable kitchen equipment was submitted in addition to the list of essential items suggested.

THE BOYD THESIS. A study of family practices of graduates of the School of Home Economics was made by C.E.Boyd in 1943. (4). This work describes needs after graduation and gives the comparative scales of living of girls who have taken the Home Management House course and either married and set up their own homes, or entered the field of professional Home Economics. Present interpretation of the data from the Boyd thesis is affected by the economic changes since 1943.

The preceding studies, which have formed a basis for the proposed work on selection of table appointments, have determined the following:

1. The evaluation and statement of necessary and desirable objectives of the home management house at Oregon State College.
2. The comparative post-college scales of living of girls who have taken the Home Management House course.
3. The house plans for the new home management house.
4. The cost of the new house.
5. The cost of furnishing the house.
6. The cost of basic furnishings for the individual rooms.
7. The number of dining rooms needed.

8. The amounts and types of storage spaces for table appointments.

9. The period or style of the house and its furnishings.

10. The selection of the basic room furnishings.

11. The number of sets of table appointments needed.

12. The amount of preparation time required for regular meals, and for hospitality practices of the home management house.

13. The number of people to be served for regular meals.

14. The number of people to be served for guest meals.

15. The general amount of serving equipment needed for the hospitality practices of home management house at Oregon State College.

16. The selection of a standardized set of kitchen utensils for the home management houses.

The study of table appointments is a further step in planning the furnishings of the house. It is based on the previous studies reviewed and on further specialized research made during the year 1944-1945, when the writer was in residence in Withycombe House.

PART III

THE PROBLEM

STATEMENT OF OBJECTIVES. The objective of this study is to furnish specific data which may be used as a basis for the selection and care of table appointments for a new home management house at Oregon State College.

The problem consists of determining the quantity and quality of dishes, silverware, glassware, and linens best suited for use in such a house. The study includes specific recommendations for the designs, the types of ware, the expenditures, the care of and storage facilities for two sets of table appointments; one for a dining room in 18th Century style, and one for a breakfast room in the Swedish Modern manner.

The selection of equipment for a home management house involves aims that differ from those used as guides in selecting the same type of equipment for the usual home. The general aim in selecting table appointments for a home management house at Oregon State College is to provide equipment that will stimulate student interest in the arrangement of inviting settings for group congeniality and the enjoyment of good food.

It is desirable that the home management house be equipped with perhaps a greater variety of types of table appointments than would be necessary in a single home of a Home Economics graduate whose entertaining practices are necessarily affected more by local custom. The supervisor encourages the students to practice different styles of table service and to serve occasional guest breakfasts, teas, and luncheons in place of guest dinners. Each girl has experience managing a large guest meal in a well-equipped setting. During the six weeks in the house, each student not only has the responsibility for her own guest meal but also has assisted with at least five other guest functions where different types of serving methods and equipment are used with different menus.

The home management house requires larger amounts of equipment for entertaining than are necessary in the home of an average Home Economics graduate. The most important social function is the guest meal, usually a dinner, given each week for faculty or other adults. The service is on a scale that a homemaker might not, under ordinary circumstances, attempt more than once a month.

Since the students have heavy schedules, the dining equipment should be selected and arranged for the greatest possible ease in care and use. Time-saving

equipment is of especial value.

The preliminary problem in the selection of table appointments is determining what equipment is necessary for daily family use, what additional things are needed for the regular required entertaining, and then deciding what things would be desirable additions to the basic table appointments. The real problem includes making the actual recommendations of quantity, quality, design, and cost of the dishes, silver, glass, and linen.

The actual selection involves consideration of the amount and type of care necessary for the upkeep of the various pieces. Available storage facilities and types of home and commercial laundry service must also be considered in the selection of the equipment.

LIMITATIONS OF THIS STUDY. Selection of household equipment is limited to the house itself and the activities of the occupants of the house.

The studies discussed previously have determined the style, period, and income to be represented by the house. The objectives formulated for the home manage-

ment houses at Oregon State College require that the house be homelike, demonstrate good ideas in house planning and furnishing, represent a definite income level, and provide a place for training in hospitality practices in a situation where the students can get a concept of what constitutes a harmonious and agreeable home.

(40:38).

The various parts of the house are planned to harmonize with each other. It is necessary that the table appointments fit the picture. They should be as complete as possible and conform to the same high aesthetic standards and moderate scale of expenditure set by the rest of the house furnishings. Sinnard's study indicates that the house should be in the general scale of living of the \$1800 to \$2400 a year income group (1942 estimate). Four thousand dollars, or one fourth of the value of Cameron's proposed house, is used by Brier for furnishing the house (1940 estimate). Brier allows sixteen per cent, \$640, for the basic dining-room furniture, and two and one half per cent, \$100, for the breakfast-room furnishings. Table appointments are not included in these estimates.

Some of the wartime and postwar changes in the cost of living will affect the final decisions on how

much to spend on the furnishings of the home management house. The cost of living rises in wartime and stays high for some time after the cessation of actual fighting. Inflation is very noticeable in housing. In September of 1945, for example, the costs of homes were 40% above their prewar prices (8). In August of 1945, the cost of building the average six-room house was about 20% higher than it was at the start of the war. This would mean that it cost \$7200 to build the same home one could have built shortly before the war for \$6000. High building costs persisted throughout the war, and it is unlikely that they will drop suddenly, now that the war is ended.

According to U.S.D.A. surveys, the cost of living index rose 31% from the outbreak of World War II in 1939 to June of 1945 (45:2). In 1941, many economists used approximately \$2000 as the annual income needed to provide an urban family of four persons with the goods and services included in what is widely accepted as the American standard of living. For the country as a whole, incomes were about 13% higher in the first half of 1944 than in the corresponding period of 1943, as measured by Department of Commerce data. (46:2).

Because of rising incomes there were fewer families whose incomes were below the \$2000 level in 1941 and 1942 than there were in the year 1935-1936. Incomes continued to rise from 1941 to the first quarter of 1942. Half the city families of the United States had money incomes at the rate of \$2215 per year or more in 1942 as compared with \$2083 in 1941. (49:2).

The 18th Century influence is the style of the furnishings selected in earlier studies for the home management house. The dining room is furnished in a combination of the Duncan Phyfe and Chippendale styles. The chief decorative note in the room is one wall that is covered with a wall paper decorated with an adaptation of an Oriental design.

The breakfast room is furnished in the Swedish Modern influence. It adjoins the kitchen and is functional and less formal than the dining room. The furniture is moderately light in weight. Color schemes are less formal than those used in the dining room.

Storage space is planned for two sets of table appointments. Enough equipment is needed for serving regular meals to ten people in the breakfast room, and to fourteen in the dining room. Consideration is also given to the equipment needs for the two or more large teas given each year for sometimes as many as 150 people

at a time.

Former studies indicate that home management house students average five hours and twelve minutes per day on house duties in addition to regular class work; so it is necessary that the table appointments be as easy to take care of as possible. Attractive and individual serving equipment inspires the students to experiment with different kinds of table service and the preparation of different types of food.

PROCEDURE FOR GATHERING DATA. In preparation for the study, form letters were sent to heads of home economics departments at other schools to determine whether or not any special studies of equipment for home management houses had been made during the past five years. An attempt was made to select schools whose home management house setup is similar to that of Oregon State College. The schools contacted were:

Iowa State College, Ames, Iowa

Kansas State College, Manhattan, Kansas

The University of Wisconsin, Madison, Wisconsin

Replies indicated that the schools contacted had made no studies of home management house equipment during the past five years. This and an extensive review of literature showed that the only previous work on selection of table appointments for a home management house had been

at Oregon State College as a relatively minor part of the group studies being made on plans for a new home management house for Oregon State College.

The writer resided in Withycombe House for nine months during the time of the study, 1944-45. During that time she observed the following:

Types of food served

Numbers of persons served

Styles of meal service practiced

Quality and design needed for each item of table appointments

Total costs of various items of the table appointments; initial costs compared with cost of upkeep.

Conferences were had with:

Heads of Departments of School of Home Economics
at Oregon State College

Clothing and Textiles

Household Administration

Foods and Nutrition

Home Management House Directors

Kansas State College

Oregon State College

Detailed inventories were made of Kent House and Withycombe House dishes, silver, glass, and linens to determine the following: Number in use, sizes used, types and patterns used, condition after continued use, numbers and types necessary, and numbers and types that would be

desirable additions.

Questionnaire forms with explanatory letters were submitted to supervisors of home management houses at other schools to determine types of school appointments being used in home management houses. Information was obtained from seven colleges and universities and includes data on ten different home management houses from the following places:

- I. The University of Arizona, Tucson, Arizona
- II. Cornell University, Ithaca, New York
- III. Kansas State College, Manhattan, Kansas
- IV. Oregon State College, Corvallis, Oregon
- V. San Jose State College, San Jose, California
- VI. Washington State College, Pullman, Washington
- VII. The University of Washington, Seattle, Washington

The following information was obtained for each house:

Statement of the income level represented by the house: low, medium or high.

Description of the dishes, silver, glass and linen used in each house. This description included data on size of service, number of sets, manufacturer, name of pattern, and the supervisor's comments on desirable changes or additions.

A medium income level was represented by at least one home management house at each school. One school divided the student time in home management house into three levels of expenditure for food. The same equipment was used for each level. Another school had three separate houses for low, medium and high income levels. All of the home management houses that had previously used the high income level discontinued it during the war.

The four tables were compiled to show the types of table appointments used by home management houses. Interpretation of terms varied slightly in different geographical regions, but made little appreciable difference in forming the final picture. The tables contain the exact raw material as given in the replies to the questionnaires.

Survey of local markets, including linen shops, hotel supply houses, department stores, gift shops and jewelry stores was conducted. This was done during the 1944-1945 to determine the following: Range of qualities offered, range of prices, and relationships between price and quality. Cities visited included Portland, Albany, Corvallis, and Eugene.

Conferences and correspondence were had with authorities concerned with the making, selling, or use of dishes, silver, glass and linen, the director of a weaving craft studio, a department head of a hotel supply company, a

professional silver plater, the manager of a restaurant chain, the curator of a museum and an interior decorator.

Visits were paid to museums, display rooms, private collections, and a pottery plant.

As the result of the study made by the above named methods, patterns in dishes, glassware, silverware and linens suitable for use in a home management house were selected and drawings were prepared. The results, (1) of the letters to department heads, (2) of the observations of the writer of the conferences with the Heads of the Departments of the School of Home Economics at Oregon State College, (3) of the conferences with the home management house directors of Oregon State College and Kansas State College, (4) of the questionnaires sent to seven universities and colleges having ten home management houses, (5) of survey of local markets, (6) of conferences and correspondence had with professional authorities dealing with table appointments, have been compiled along with an extensive review of literature into principles of selection.

PRINCIPLES OF SELECTION. Successful selection of table appointments for any home depends on coordinating expression of the purpose of the dining room with a style and expenditure consistent with the rest of the household equipment. The spending of money for equipment presupposes the making of a plan based on needs. Each phase of the plan for a new home management house has been composed as a separate unit and then integrated with the preceding plans to help form the completed whole.

The furnishing plan by Brier is based on the conviction that the atmosphere of the house should be one of grace, hospitality, cheerfulness, and femininity. Table appointments must harmonize with the other furnishings of the house and reflect the same spirit. Brier's furnishing plan is derived from a combination of two of four basic housefurnishing methods.

The first of these is the Inter-period plan, combining pieces of harmonizing nationalities and periods. It allows variety and freedom of selection.

In the One-period method, all the furnishings and decorative effects are chosen from one period. This method is historically accurate, but it has a tendency to narrow the field of choice and exclude too many things which might otherwise add to the convenience and inter-

est of the house.

The Modern method concentrates attention on the new in design and effect. The chief disadvantage is the fact that the new designs are still changing. They have not yet been tested by enough use to assure the buyer that her purchases will not soon be outmoded.

The Non-committal method consists of building around a nucleus of furniture by gradually discarding some pieces and adding others. Some pieces cannot be definitely cataloged as to period. This is the furnishing method in commonest use today among homemakers.

Brier's furnishing plan is a conservative combination of the non-committal and the inter-period methods. That plan is followed in the present study of table appointments.

The home management house furnishing standards should not be extremely different from the standards of the homes of Oregon State College students and their parents. Most of the citizens of Oregon improve their home furnishings by the piece method. The home management houses being used as laboratories, they are open for inspection at any time so that outsiders interested in the furnishing and housing details may examine them.

In view of the fact that the home management house should reflect a gracious and homelike charm, there now

follows a brief discussion of some of the basic art principles to be observed in the selection of table appointments to harmonize with the rest of the house furnishings.

Beauty and style, or pleasing and consistent combinations of periods and ideas in furnishing can be arrived at by adapting period ideas to achieve desired effects, or by using modern ideas, or by intelligently combining both types of inspiration. (51:632).

Expression of beauty is achieved by observance of basic art principles in selecting and combining qualities that are pleasing to the eye. These qualities include orderliness--or logical relationship of form, pattern, texture, color, and idea; honesty of expression--achieved by avoiding imitation; fine proportion--by use of fine line and form; simplicity of effect--by the use of good form in each piece and an understanding use of the emotional values of color in helping create a homelike atmosphere.

To achieve orderliness, a decorator must study styles and types of furniture design and select harmonizing pieces that will help create the effect desired. Modern shapes are at their best in modern settings, the classical shapes in formal settings.

The 18th Century American Colonial and English

furniture styles overlap. Accessories that may be used with one are appropriate with the other. Furniture in the style of Duncan Phyfe, Chippendale, Hepplewhite, Sheraton, and Queen Anne was popular on both continents.

Both the English and the American 18th Century craftsmen designed accessories to harmonize in proportion and spirit with the furniture of the Middle Colonial period.

Table appointments appropriate for use with 18th Century furniture reproductions like those to be used in the home management house are the pieces inspired by the dishes, glass, and silver of the Middle Colonial period. They are richly ornamented but restrained in feeling, combining the natural dignity and grace typical of the furniture and houses of that period.

Dishes used in America during the Middle Colonial period were imported from England. Some of the most popular were Wedgwood, Spode, Royal Doulton, Minton, Derby, Cauldon, and similar makes. These dishes had quaint gadroons and fluted shapes copied in earthenware or china from family silver. Fruits, flowers and hunting scenes were used on dishes. Heavier and less expensive ware was made in adaptations of the same shapes and patterns as those named.

The glassware of the period is formal. Goblets are of etched or cut crystal on slender, twisted stems, or they are of extremely plain crystal unusual in form and design.

Oriental accessories were popular and suitable for use with Colonial furnishings because their designs are of a graceful and transitional type--neither too naturalistic nor very stylized. They may be combined successfully with pieces of either traditional or modern pattern. Colonial America and England imported Chinese wallpapers, dishes, and other art objects.

Modern furniture design places emphasis on form, line, and texture. Designs are simple, surfaces are broad and flat, lines are straight and unbroken. (51:333). Elaborate decoration is avoided and structural soundness is emphasized. The use of decoration difficult to produce except by machine is eliminated. The dominant line is horizontal. Some pieces are inspired by Greek forms. Textiles have subtle effects from hand loomed textures, unusual colors, and lustrous surfaces.

Modern silverware and glassware designs depend on beauty of line and form rather than on surface decoration. Good contemporary design is sober and unostentatious. (51:332). Color is subservient to design.

The individual pieces of the table appointments should be as fine as they look. They should be made of honest materials and should be the result of careful workmanship. Care should be taken that the design is suited to the weight and texture of each piece. A delicate floral pattern would be better suited for the decoration of a thin china than for a heavy pottery dish. An elaborate silverware pattern is more effective handwrought in sterling than machine stamped on a plated ware.

A home color scheme should cheer, sooth, invite, charm, and be variable. Refined and subtle color is best for elegant effects in formal settings. Brilliant or vigorous colors, rough textured linens, and unusual shapes are at their best in informal use. (1: 358). Adjacent color schemes are very successful in dishes and linen used in table settings. Plain yellow pottery, for example, would be effective on a plaid cloth with yellow, orange, and brown tones.

Colors look different in artificial light. Purples and violets appear brown. Yellow, orange and red are brightened and enriched. Green appears yellower and darker. Blue is less pure and darker. (42:46).

Good design is expressed in an effective use of line and form. The use of fine proportion in each piece gives a pleasing effect of simplicity. Decoration should

follow the structural lines of the object it adorns. Geometric pattern is superior to natural. Compact design is good; scattered designs and pictorial designs are poor. (38:341). For example, a picture of a ship under full sail is not an appropriate decoration for a plate from which food is to be consumed. There should be an interesting balance of shiny and rough textures, light and dark tones, patterned and plain surfaces. If a plate border is interesting, the center should be plain.

Modern adaptations of classic forms and motifs would be suitable for the shapes and decorations of table appointments to be used with Duncan Phyfe and Chippendale furniture. The sturdier effects of gay handwoven textiles and colored glassware would be good in an informal modern dining room.

The home management house represents a home with a moderate income. Furnishings should represent the best possible quality and design consistent with the general range of an \$1800-2400 income. Table appointments should harmonize with the other furnishings in quality. "Price is not a safe criterion of quality, although it is sometimes used as such. Consideration of the unique features of each of the groups of articles included in the table service, then, is of importance to the prospec-

tive purchaser." (1:356). Purchase price is influenced by size and number of items, material used, quality of workmanship, construction, and finish. It is necessary to decide on which points to compromise in order to bring the proposed expenditures within keeping of the income represented, or within reasonable cost limits.

The various authorities in planning proportional room percentages to be used as guides in furnishing homes do not include table appointments in the usual 65% to 70% of the furnishing allowance assigned to the dining room.

U.S. Department of Agriculture studies show that in 1936, families who already had their homes furnished, and who lived on moderate incomes, seldom spent more than \$50 a year for furnishings and equipment until the \$1750 income line was passed. (43: 123). At practically all income levels, tableware took a very small proportion, only 2% or 3%, of the total family expenditures for furnishings and equipment.

In small cities of the Pacific regions, the average yearly expenditure per family for all tableware, excluding vases and table ornaments and including china, glass, silver, copper, pewter, wood, and pottery articles used for serving food, was \$1.92 at the level of the \$1500-1999

income group, and \$3.15 at the \$2000-2999 level. The average expenditures per year for individual items by two different income levels were as follows:

Items	Income Groups	
	\$1500-1999	\$2000-2999
China, earthenware, or crockery for table use	.88	1.40
Baking dishes, ramekins, or any ware used for both cooking and serving	.22	.20
Table glassware	.16	.18
Flatware, including knives, forks, spoons, and miscellaneous serving pieces	.30	1.44
Other tableware, including all silver, pewter, copper, wood, and pottery hollowware	.36	.23

The average amounts spent for linen tablecloths were greater than for those of cotton at practically all income levels. In incomes under \$1499, napkins were either not used or were probably made out of worn tablecloths. The \$1500-1999 group made an average expenditure of \$2.00 for a linen tablecloth and \$1.01 for a cotton one. The \$3000-4999 group averaged \$2.45 for a linen cloth and \$.97 for a cotton one. The average yearly expenditure for tablecloths and napkins at three different income levels was: (43:123).

Incomes:	Tablecloths			Napkins	
	Linen	Cotton	Other*	Linen	Other
\$1500-1999	.19	.10	.04	.02	-.01
\$2000-2999	.35	.15	.05	.04	.02
\$3000-3999	.90	.21	.24	.07	.25

* Includes rayon, oilcloth, and felt and asbestos pads.

From 1938 through 1941 the cost of house furnishings purchased by wage earners and lower-salaried workers with an average family income of about \$1550 was on an even keel. It started up in 1941. In the twelve months of 1941 all American families and single consumers in the \$1500-2000 income group spent an average of \$99 on furnishings and equipment; the \$2000-3000 group spent \$139. (49:18).

From September 15, 1939, to December 15, 1941, glassware cost went up more than 2.7% and dinnerware more than 16.9%. "The cost of housefurnishings customarily purchased by wage earners and clerical workers in large cities was 15.5% higher on December 5, 1941, than on September 15, 1939, and 18.4% higher on February 15, 1942, than in the fall of 1939." (47:367).

"The Bureau of Agricultural Economics index of prices paid by farmers for furniture and furnishings shows June 1944 prices to be 7% above prices a year ago, and

45% above the average for the period 1935 to 1939. Increased production costs and the introduction of new models for which higher ceilings could be established have practically eliminated low-priced furniture." (46:27).

Quality deterioration represents another hidden price increase in wartime furnishings.

By the fall of 1945, all the wartime orders directly prohibiting or limiting production of housing and household equipment have been withdrawn.

Since table appointments used in a home management house are subject to much harder wear than the same equipment receives in the usual home, it is more economical in the long run to make a greater initial outlay and purchase pieces that will stand harder usage for a longer time. This helps eliminate a too constant demand on time and money for securing replacements. In dishes, for example, a soft pottery may be serviceable enough in a home where one or two persons do most of the handling of it, but that is not true in a home management house where there is a different dishwasher every week and the girls work under time pressure in a comparatively unfamiliar kitchen.

SELECTION OF DISHES. The dishes for use in a home management house need to be easy to handle, attractive looking, and particularly shock-resistant. It is desirable that the everyday, or breakfast-room dishes, be lighter in weight and more pleasing to handle than a heavy institutional type of ware. Dining-room dishes should be as durable as possible and still harmonize in form and pattern with the grace and elegance of the 18th Century furnishings. Dishes should be selected from open stock patterns so that replacements may be obtained when necessary. Underglaze decoration is desirable for dishes which receive the most use.

The selection of an entire set of table appointments is usually begun by choosing the dishes first because of the large number of pieces used on the table at one time. Care should be taken to choose the kind of ware best suited to the particular purpose. "Breakfast and luncheon services need not be so impressive in design and color, but should be in harmony with the setting. Pure white, or cream, on a colored cloth, is a pleasant change from decorated china on white cloths used for more formal dining." (6:216).

The background of a dinner set may be colored, but

the main dishes usually have a background of white, cream, or off-white. The dinner service may be undecorated except for figures in relief. Choice of background color depends on the amount of warmth desired and the color of the other table appointments. (1:356). Cream is the most pleasing background color for dishes, and off-white tones in dishes and linens are good. (38:341).

The pattern to select for a dinner service depends on the degree of formality desired and the weight and style of the other furnishings. A wide choice of suitable patterns for any type of interior being available, the actual selection of a dinnerware pattern is largely a matter of individual taste. It should be remembered that the dinnerware pattern helps determine to a large degree the choice of patterns possible for the silver, glass, and linen to be used with it.

The popularity of conventional 18th Century dinnerware patterns is proved by generations of use. Most of the imported English ware is traditional in pattern. Some of the contemporary American adaptations of the 18th Century dinnerware patterns are interesting for homes furnished with reproductions of 18th Century furniture. Gold edged ware is correct but less distinctive than some of the other designs. (38:341). It is no longer considered

necessary to have all the dishes in a dinner service the same pattern. Dinner plates, bread and butter plates, and cups and saucers are commonly alike, but other dishes may be different if they harmonize in color, texture, pattern, and materials. (1:356).

Shapes of the dishes should be in harmony with the setting--squatty and unusual shapes for informal interiors, and gracefully curved ones for formal use. The forms of the dishes for a home management house should be functional. Cups should not be too shallow or too deep or hard to clean. Handles should be well designed and easy to grasp. Bases of everyday cups and plates should be broad enough so that cups will not tip easily and plates may be stacked without tipping. Lips on pitchers should be thin enough and curved enough for dripless action.

A breakfast room or a dining room may profit by a more bold and vigorous atmosphere than some of the other rooms in the same house because it is used comparatively less, and arrangements that appear on the table are of comparatively short duration.

The wisest economy in purchasing dishes is to buy as many pieces of a well-known make as are necessary to serve a meal. Then add to the set at regular intervals until it is complete. It is a good idea to have a demonstration table set completely with the china selected be-

fore a final decision is made. A design or color may look well in a few pieces but may be unattractive when seen in quantity. Lowpriced dishes are a poor investment. They may be of poor quality and too susceptible to chipping and cracking. The design may be closed out and replacements impossible to find. Decoration may be inferior, and shapes may be discontinued without warning.

"Pottery" is the broad term used for any article made of clay and fired to some degree of hardness.

"Ceramics" is the term for the making of any kind of pottery. Pottery that is used for dinnerware is covered with a glaze to make it waterproof and prevent chipping. The glaze is a thin coat of glass that is fired on. The durability of any piece of pottery depends on the character and quality of the clay and the amount of firing. A dish that is fired so hard that the ingredients fuse and will not absorb moisture is called "vitrified." The hardest dishes are the strongest and the most expensive. "There are many degrees of hardness but United States custom officials in evaluating dinnerware for duty classify a dish as either vitrified or nonvitrified." (20:2).

Use of specific terms for the various types of dishes available is largely an arbitrary matter for each writer. A standard or international set of terms has not yet been evolved for the various types of dishes

used for dinnerware. Merchants do not always use the same terms as museum experts and writers. German and French writers do not agree with English and American ceramic terms.

Dinnerware may be classed in three groups according to composition and hardness: "Porcelain," "Hard Earthenware," and "Soft Earthenware." Popular terms for these three types vary in different regions of the United States. The term "china" in common use is applied to both porcelain and hard earthenware. The term "semi-porcelain" in common use is applied to both hard and soft earthenware, and the term "pottery" is used for soft earthenware.

Porcelain is the hardest kind of pottery made. It is composed mostly of china clay, or kaolin, and feldspar and is fired to complete vitrification. It is the only one of the three pottery types that is sometimes translucent, depending on the ingredients.

The term "earthenware" may be used in referring to all of the entirely opaque wares, ranging from clay flowerpots to very fine tableware. Earthenware may be divided into two classes according to hardness. Hard earthenware is semi-vitrified and in the modern trade is often called "semi-porcelain." Soft earthenware is heavier, coarser, and more porous. It is often made in

gay colors and soft pastels, and is popularly known as "pottery."

Porcelain, or "china" as it was first called when imported from China to Europe, is the finest type of pottery. Chinese porcelain is the best that has ever been made. Its hardness, whiteness, and delicacy of form and color combine the virtues of both glass and pottery. (6:219). The great charm of porcelain is largely a result of careful hand workmanship. High production costs make it expensive enough so that it is generally used only for most elegant settings. Porcelain requires careful handling because the decoration is usually applied over the glaze. The dish is given a final firing to bake the decoration into the glaze, but it is not as permanent as decoration that has another glaze fired over it. Underglaze decoration is a more recent development and is used chiefly on heavier wares. Porcelain may be either glossy or mat glazed. A mat glaze is not shiny but is impervious to moisture. Porcelain, like hard and soft earthenware, has a wide range in quality. Some is brittle and easily chipped; other grades are tough and durable. It is resistant to scratching.

There are two types of porcelain. True or "hard-paste" porcelain is clear blue-white, thin, translucent,

completely vitrified, and resonant when lightly tapped. It is more resistant to scratching than any other ware. The finish is not as brilliant as that of the other kinds of ware because the texture is more like egg shell. It was first made in England in 1764. "Soft-paste" porcelain was made first in Europe in 1745 before china clay deposits were discovered in Germany and England and was the result of efforts to copy Chinese porcelain. It is made of an artificial paste covered with a vitreous glaze containing lead. It is a softer, more creamy white and is very translucent. It has great beauty but is not as durable as the harder porcelain. The body is more porous and scratches more easily. Royal Worcester is an example of a fine English porcelain with ivory body.

In the 18th Century the English began to add bone ash to their porcelain. With the beginning of the 19th Century, bone porcelain ("bone china") had become standardized in all their factories. It is a pure white, hard porcelain, impossible of competition because of the nature of the ingredients. Minton is one of the best of this type.

In the 18th Century, American potters began to make porcelain, and by 1858 excellent ware, equal in quality to the best English porcelain, was being produced. American high-grade white porcelain was not produced in quantity

until 1825.

Some American potteries make a thin, translucent, ivory-bodied porcelain that is of very high quality. Lenox is one of the best. It is delicate looking, has a tough body and a soft bright glaze, and is expensive to manufacture. It has a limited use because it is costly. Many of the American factories that formerly made only heavier ware are adding porcelain to their output. One of the newer ones is the delicate translucent ivory-bodied Franciscan ware made by the Gladding McBean potteries in California. Like many of the American porcelains, it is modern in contour and decoration.

England makes three distinctive kinds of porcelain: Bone china; Jasper china, that is the Wedgwood with applied figures on a dark ground; and Irish Belleek china, which is so thin and highly translucent that it is called "egg-shell china." The Belleek is easily recognized by its cream colored body and soft irridescent glaze. It has never been duplicated elsewhere because of a certain type of crushed shell. This shell used in the body is found only on the English coast.

Earthenware includes all the semi-vitrified wares. It was first produced in 18th Century England as an imitation and rival of porcelain. Its excellent quality

gained for it a popularity that it still retains. It is cream colored and is heavier and more porous than porcelain.

American factories produce a semi-vitrified dinnerware that simulates the refinements of genuine porcelain at a modest price. It has a very wide range in quality, and is the most widely used dinnerware in the United States. Smart styling is now going into inexpensive dinnerware.

Before the war, other kinds of dishes were available to the shopper. Japan made popular priced dishes with European designs. Boycott and general sentiment against products made by low-cost labor curtailed imports from Japan before the war actually stopped them. The war cut off all imports from Europe except England. England has a long-established and very large production of earthenware dinnerware in a wide range of quality and price. The best grades are called "fine earthenware." Spode and Royal Doulton are examples of this ware. It is made of fine clay and baked to a hard state, but it is still somewhat porous and is heavier than porcelain. One reason for its popularity is its durability for everyday use. The less fine grades of English earthenware are called "semi-porcelain." Both kinds are made in tradi-

tional patterns and are exported to the United States in large quantities.

The only American ware that corresponds to the English "fine earthenware" in quality, weight, and durability is Hotel China (1:360). It is made by some of the same factories that produce fine translucent dinnerware. Syracuse, Wallace, and Buffalo Hotel China are some of the well known ones. American Hotel China is widely used by restaurants and institutions as the strongest ware available and so is handled by hotel supply houses rather than through retail stores. The decoration is selected from a wide range of samples and may be placed on any of a number of different forms in any colors or patterns. Many of the patterns used on the translucent Syracuse dinnerware are available in underglaze patterns on the Syracuse Hotel China.

Because of its hardness, Hotel China has unusual shock and scratch resistance. It will not craze as a result of heat shock. It is made in three thicknesses. (1:360).

1. Doublethick is the toughest but is too heavy for house-hold use and is mostly for institutions.

2. Single thick-rolled edge has a thinner cross-section but is thickened at the edge to prevent chip-

ping. It is quite heavy for household use but is a practical weight for use in tearooms.

3. Single thick is similar to the same weight in the English fine earthenware. (Spode, for example). Cup handles are well mounted, and the ware is light enough to be suited to more graceful shapes and decorations than the two heavier grades.

Soft earthenware or pottery, owes its popularity to its comparatively low cost and the charm of its informal designs and gay colors. Much American pottery is on the market now. It is heavy, non-translucent, and has a porous body and a soft, bright glaze. The body and glaze may both be colored. As it is fired less than either porcelain or hard earthenware it chips easily and is not practical for hard use. It is cheaper and easier to make than the two other types of dinnerware because it may be shaped largely by machinery and the firing is less exacting.

The peasant note in decoration is popular because it lends color and flavor when used with the functional furniture of contemporary design. Before the war the United States had much peasant pottery from Italy and France, but much of that on the market during the war was from Mexico and South America. Before the war Germany made interesting modern ware. Canada has recently produced some distinctive handmade pottery.

There has been an American revival of interest in handmade tableware. Like handmade silver and glass, the designs of handmade modern pottery serve as inspiration for the manufacturers of mass quantities of low-cost ware. As a result of this movement, good design is becoming available in inexpensive ware.

SELECTION OF SILVERWARE. Silverware for a home management house should harmonize with the other dining-room equipment in shape, weight, and pattern. It should have a design that is easy to keep clean, and it should be selected from an open-stock pattern that has been established long enough to assure the users that the set may be added to when necessary.

If the dishes and furniture are rather formal and traditional in design and have a moderate amount of ornamentation, the silver should have the same spirit. If the dishes and furniture are streamlined and modern, the silver should have a corresponding simplicity.

The correct selection and use and care of silver is an evidence of culture as well as a necessity. "Behind today's silver is the story of man's effort to make a utilitarian thing beautiful." (13:1). Whether to purchase sterling or plated silver depends on the purpose and the scale of expenditure of the rest of the dining-

room equipment. Some of the best modern artists are designing silverware. Patterns may be plain, moderately decorated, or richly decorated. Design may be ugly or beautiful at the same cost. Little or no decoration is best because it goes with many types of dishes.

All of the historic decorative movements produced their own silverware. Many of the modern decorative patterns are simplified adaptations from those of the Georgian Period (1714-1820). The range of available patterns and prices in silverware suitable for use with modern adaptations of furnishings from this Colonial period are very wide. Earlier American Colonial designs, especially Paul Revere, have a simplicity that harmonizes well with contemporary ideas of beauty of form and line.

Silverware in the Early Georgian period had architectural forms because of the influence of Sir Christopher Wren and William Kent. In the middle 18th Century the silver designs became more elaborate and used the roccoco scrolls and Chinese patterns of Louis XV. In the late 18th Century the Adam Brothers influenced a return to simple lines. Classical architectural forms and ornamentation are characteristic of that period. Straight lines, graceful Grecian curves, and chaste decoration were used as well as many pierced or perforated patterns.

The American Colonial silversmiths followed English patterns minus the over-ornamentation. The charm of the silver depends on line and form rather than on surface decoration. Neo-classic motifs are suitable for use with Wedgwood dishes; certain Empire motifs with Duncan Phyfe; and Paul Revere with Early American Colonial.

All silverware was originally hand-wrought. Modern silver is a successful combination of machine and hand-work. Machines can now produce more even textures, and engine turning can do different types of decoration. Hand work is still necessary for some of the more complicated forms of decoration. The modern handwrought silver is costly and beautiful. Georg Jensen's Danish designs frequently serve as inspiration for American manufacturers of both sterling and plated silverware. The designs are generally conventionalized leaves and flowers, and the shapes are unusual.

At first, all silverware was made of solid or sterling silver. In 1665 it became required by law that the word "sterling" be used on all American silver of a standard quality. Sterling silver is nearly all silver with a small amount of copper added for hardness. The process of plating silver was discovered in 1740. Electroplating was discovered in 1800, when silver was dip

plated by electroplating on an alloy.

The English made their famous Sheffield Plate in the mid-18th Century by fusing silver with copper. The pieces are heavy and often have much decoration on the edges. It is no longer made, but reproductions of its traditional shapes and patterns are produced in many different countries. According to professional silver-platers, no modern silverware can legitimately be called "Sheffield Plate." If any is offered, it is either a copy or real antique. (3:127). When the war temporarily stopped the United States production of plated silver, Argentine reproductions of Sheffield Plate appeared on the United States market. It is expensive. In Portland, Oregon, August 1945, an Argentine reproduction of a 12" Sheffield tray cost \$45.

Modern plated silver has for its basic form blanks of an alloy strong enough to stand the wear and tear of everyday use. The two common bases for silver plating are white metal and nickel silver. White metal is mainly tin. It dents easily and gives a dull, hollow sound when struck with a pencil. Nickel silver is made of nickel, zinc, and copper (no silver). It is the best base for plated silver. It does not dent easily and makes a ringing sound when struck with a pencil. It

costs more than other base metals, but it is well worth it. Brass is sometimes used for a base metal, but yellow shows through after the silver coat becomes thin from use. (3:15).

In the foundry the base metal is cast into bars, then rolled out in long strips several inches wide and a fraction of an inch thick. The blanks, or shapes for forks and spoons, are stamped and cut out of these pieces. Before the blanks can be plated, they must be free from any minute surface irregularities. One of the greatest expenses in manufacturing silver plate is the preparation of the blanks for plating. They are electroplated with pure silver bullion. Blanks for knives may be of all stainless steel, or stainless steel blade welded in nickel silver hollow handle, or in a solid handle of some noncorrosive alloy. Only the knife handle is plated.

The last steps in the manufacturing process include oxidizing, or chemical darkening of the patterns on bright silver to give them background; rough buffing to give luster; and the final buffing with a compound and cloth wheels. The standard finishes for silverware are bright, grey, and butler. Pieces with much surface decoration look better with grey or butler finish because

the duller finish makes the pattern appear in higher relief.

Reinforced plate has extra silver at the two points of hardest wear, where the backs of the spoon or fork and tips of the handles touch the table. It should be remembered that those places also rest on the bottom of the dishpan thrice daily. An overlay of silver is applied, after spoons and forks are plated, to the back of the spoon bowl, at the base of the fork tines, and at the tips of the handles. It is fused in place, and a final overall plate is given. Plate of this type may be marked Inlaid, Overlay, Sectional, Spot Plate, or Reinforced. Some of these terms are patented by the companies who use them. Reinforced plate lasts longer than ordinary plate and is less expensive than sterling. It is not as lasting as sterling and it costs more than ordinary plate.

Table silver is designated as flatware, including knives, forks and spoons; and as hollowware, including coffeepots, teapots, platters, serving dishes, bowls, pitchers. It may be purchased in either sterling or plate depending on the amount of money to be spent.

There is only one grade of sterling, and that is established by Federal law. The value of each piece de-

depends on pattern and weight. The Bureau of Standards recommends that teaspoons be made in three weights, and dessert spoons, table spoons, dessert forks, and dinner forks in two weights. Weight terminology has not been standardized except for teaspoons, which may be "trade", "medium," or "heavy." During the war, sterling teaspoons were made in the heavy weight only.

A manufacturer of sterling silverware usually puts out a new pattern every two years and continues it as long as it is popular. Sterling is softer than plated silver and requires more care to keep it looking well.

Sterling hollowware can be paper thin and backed up with some heavy substance to give it the appearance of weight and solidarity. This is called "weighting." It is common practice in vases and candlesticks, pitch and cement being used. It is satisfactory if the shell is reasonably thick. Candlesticks, vases, and bowls of a shape likely to be top-heavy in use are generally weighted in the base. Responsible manufacturers now mark such products "cement filled" or "weighted," stamped above or below the sterling mark. Some manufacturers attach a detachable weight disk so the buyer can feel the true weight of the silver minus the stabilizer.

(3:126).

New England is the center of modern United States silver manufacturing. The Sterling Silversmiths Guild of America includes seven members: The Alvin Corporation, The Gorham Company, International Silver Co., Lunt Silversmiths, Reed and Barton, The Towle Silversmiths, and the R. Wallace and Sons Mfg. Co.

Four of the seven make plated silver, generally sold under a different trade name. Makers include The Gorham Company, the International Silver Company, Reed and Barton, and the R. Wallace and Sons Manufacturing Company. Many other factories produce silver, both plate and sterling, in wide ranges of quality and cost. The best possible protection in buying plate is to purchase from reputable firms. The following make only the heavy-grade plate. If it is unsatisfactory, they will resilver it:

Holmes and Edwards	Wallace Plate
1847 Roger Brothers	Gorham Plate
Reed and Barton	Community Plate

Many firms, including some of the makers of heavy plate, also make a lighter weight and less expensive plated silver. Two of them are William Rogers & Son, and Tudor or Oneida Plate.

Manufacturers and retailers do not like to state that their plated silverware will last for any definite

number of years because the duration of the use and beauty of silver depends to a large extent on the way the pieces are used. A silver plater tells of one woman who managed to wear out a good set of heavy plate in less than five years. The normal length of satisfactory service for a good heavy plate is closer to forty or fifty years. The lighter plate is not made to withstand more than perhaps twenty-five to thirty years of normal use.

Before the war, spoons could be resilvered or replated with a heavy plate for thirty to thirty-five cents each. Oxidizing the design cost extra. In general it is not practical to have flatware resilvered unless for sentimental reasons. Plated silver shows wear on the edges of spoons and at spots where the handles are grasped, as well as on the backs of bowls and handles.

Terms designating the weight of plated silver are not used by reputable manufacturers today because of misuse and lack of agreement over standardization of terms. The most important purchasing factors are the quality of the base metal, proper tempering, the pattern and the way it is executed, extra silver at points of wear, and the reputation of the manufacturer. At present it is not always possible for the purchaser to obtain full information on all of these points.

Surface details to consider when selecting silver are: lack of defects or scratches on surfaces, precise and well-cut detail in the design, smoothness of edge, and full perfection of design. Each piece should have the right balance and the right finish--grey or bright, depending on the pattern. A pressure test can be given forks and spoons to determine if the shank is sturdy. Hold the silver in thumb and forefinger and bear down on the tip. The shank should bend or give but slightly. Salad forks are sometimes weak.

Hollow handles are recommended over solid handles for knives. The hollow handle is bigger and easier to grasp. It has a better feel or balance in the hand. It is better looking because the pattern can be reproduced more effectively in base metal than in the steel that is used for solid handles. Many solid handles are made of carbon steel, which will rust if moisture penetrates through the pores of the plate and cause the plate to peel. Stainless steel blades having a mirror or bright finish, are made by adding chromium to steel.

A variety of non-silver flatware for table use is now on the market. Flatware with handles of bone, wood, or composition is interesting to use with informal pottery or wooden ware.

There is a market for a tableware of a yellowish metal because warm-colored metal is pleasing with many of the warm-colored dishes and linens. It should not suggest gold because it would be too pretentious for the usual home. Dirilyte is the trade name of one such solid alloy in a brass or gold color. It appeared on the market shortly before the war started. The two patterns available were expensive (not so much so as sterling silver), had no surface decoration, and in general effect were formal and modern.

German Silver is the name of an alloy of nickel, copper, and zinc. It contains no silver. It is the base metal alloy on which silver is usually plated and has a slightly yellowish tinge. Dutch Silver has less silver in it than has American silver. Dutch Silver manufactured in America can be sterling (it must be marked), but in general it is an inferior plated silver (3:128). Chromium and nickel are used to plate inexpensive flatware. Flashing is iron that has been flashed in an electroplating bath to give a film of silver. It is sold sometimes in sales by poor type stores.

It is not necessary that a set of silverware be entirely in one pattern. Knives and forks should be alike, but spoons might be different, particularly in an

informal home. Combined silver articles must harmonize in scale, pattern, and degree of elegance or simplicity. It is possible to find American, Russian, and Mexican silver that harmonizes with the more expensive handwrought and sterling pieces. Harmonizing but different patterns are sometimes chosen for pieces that have occasional use such as:

salad fork and spoon	cheese knife
cake and berry spoon	fork and spoon or
cake server	tongs for
carving fork and knife	vegetables
various ladles	

Pewter hollowware is made to harmonize with all styles of silver and all periods. Shapes include any of the pieces that are commonly made of sterling or plated silver. The cost is comparatively low. Pewter darkens somewhat with use, but brightness is restored by proper cleaning. Modern pewter does not blacken like antique pewter because no lead is used in it now. Because of the non-lead content it is safe to drink tea, coffee, lemonade, or punch from it. Pewter was originally an alloy of tin and lead. Modern pewter is nickel silver. Pewter of a lesser quality is made of copper and antimony. Nickel silver pewter can be given a fairly high polish but it is usually finished in imitation of old pewter.

Pewter is more informal than silver and has a handmade look. Chinese pewter plates and tumblers are effective with pottery in cool colors. The Reed and Barton silver-smiths made a very good pewter before the war. It is mostly in traditional patterns and is in the same shapes as their plated hollowware. It is not engraved. The International Silver Company made "Insko," a 96% high-grade block tin pewter, and their best quality pewter. They also made "Wilcox" pewter. Pewter should be inexpensive, but if it is too low in price it is likely to be so light as to dent very easily.

SELECTION OF GLASSWARE. Glassware for home management house tables needs to be durable, attractive, and moderately priced. Low-stemmed glasses and tumblers are increasingly popular for dining-room use and are less fragile than tall, thin-stemmed ware. Medium-weight glass is available in adaptations of many Colonial patterns suitable for use in the home management house dining room. Tumblers for the breakfast room should be simply designed and have rolled non-chip rims.

Glassware is a less permanent investment than dishes, silver, or linen. Modern production stresses quantity rather than rarity or individuality of shape or design. This has lowered the cost of beautiful glassware. Glass is readily broken and styles change frequently; there-

fore it is wise to invest in comparatively inexpensive pieces. The interest of glassware is usually from beauty of luster, color, and form. It should be individual, and it should harmonize with the other table appointments in elegance or simplicity. (1:367).

The size and weight and texture of glass are important considerations because they affect the impression of delicacy or strength. (38:355). Good shape or contour depends on interesting division of structural planes. The stem of a goblet should not be exactly the same height as the bowl and should not be too spindling in proportion to the weights of the foot and the bowl. Delicate textures, decorations, and colors are suited to thin glassware with formal or classic shapes. Heavier and chunkier glass is suitable for more informal use with less fragile dishes. There is recent interest in robust ware for informal use. Interesting colors and textures are available in either hand-made or machine-made glass and in a very wide price range.

The quality of glassware is judged by its brilliance, clarity, hardness, smoothness, and color. These qualities depend on the composition of the glass itself. All glass is made of sand to which various other materials are added to give strength, brilliance, clearness, opaqueness, or color.

Ordinary glass is either lime glass or lead glass. Lime glass is less clear and brilliant than lead glass. It is usually pressed or moulded into shape. Good quality lime glass contains seven to nine per cent of calcium and magnesium oxides. It may be brittle if not carefully annealed. (1:368). Common, or bottle glass, is cheaper and breaks more readily than costly glass.

Lead glass is heavier, more brilliant, and more expensive than lime glass. It is sometimes called flint glass. Flint and rock crystal may be used to produce it. Good lead glass used for fine tableware contains 17% to 33% lead oxide. (1:368). It is tough enough so that it can be made very thin. Cut-glass patterns are made on lead glass.

"Crystal," in modern trade usage, means any clear white glass. The term was formerly applied only to lead glass, which is so clear that it most resembles rock crystal mined from the earth. Good quality glass gives a clear resonant ring when it is tapped lightly.

Glass is shaped by blowing, pressing, or a combination of the two. Blown glass is formerly entirely hand made. Mold-blown glass is both molded and blown. Molded or pressed glass is the least expensive because it

requires the minimum of hand work.

The methods most used for decorating table glass are pressing, cutting, etching, sand blasting, engraving, painting, and gilding. Pressed decoration is a part of the glass. Designs may resemble other types of decoration, like cutting or engraving, or they may look like what they are--part of the body of the piece itself. Hobnail glass is an example of an Early American pressed-glass pattern. The best modern pressed-glass patterns are those which are structural in feeling. They are pressed into the body of the glass at the time of molding. These "optics," as they are called, may be in the forms of dimples, swags, waves, diamonds, swirls, horizontal rings, and many other simple-line patterns. They are sometimes almost unnoticeable as definite patterns unless light is reflected from the glass. The surface of glass thus decorated appears smooth or only slightly uneven, but the optics reflect light and add sparkle to a table setting. This type of decoration is very pleasing and less expensive than decoration applied to the surface of the glass after manufacture.

Cut glass is hand-cut lead glass. It is fragile, beautiful, and expensive. It can be recognized by its sparkle, rich designs, resonance, weight, smooth in-

terior finish, and sharp edges of the cut pattern. Imitation cut glass is pressed lime glass. It has a yellowish luster, is lighter in weight, and has ridges on the inside surface. The designs are more commonplace and have blunt edges. Deep-cut designs make the glassware more susceptible to breakage. Variety in scale and style of cutting on one article is not desirable even though merchants consider it so. (38:355). The light reflected by cut glass should be considered in the total effect when glassware is selected for table use.

Engraving is fine-line designs cut in glass by hand. Etching makes use of acid for causing the designs to be bitten into the surface of the smooth glass in a frosted-line effect. Sandblasting produces the frosted glass that is especially used with modern table appointments. Painting and gilding require hand work. Glass decorated this way is expensive and needs extra care because the designs may come off if the glass is chipped or soaked in hot water.

Clear glass without color often helps harmonize the silver with the rest of the scheme and is needed with colorful china and linens. Colored glass is not always fashionable, but it is an inexpensive way of adding beauty to table effects. (38:355). Today it is popular for informal use. Some colored glass is made

in the United States and much colored Mexican glass is also on the market. The bubble glass is brittle, but inexpensive, and good with gay pottery. Yellowish color is good with warm-colored linen and dishes like henna-colored Mexican ware. (38:355). Colored glassware is hardest and most expensive to make in ruby, pink, and orchid. Other colors should be no more expensive than clear glass.

Glass is finished by polishing and annealing. Fire polishing gives the most brilliant finish. Cut or etched glass is polished by acid. Annealing, the process of heating and very gradually cooling the formed glass, toughens the glass against breakage from blows and sudden temperature changes.

Modern adaptations of many of the Early American Colonial pressed-glass patterns are popular for use with reproductions of American Colonial furniture. Like the contemporary versions of Early American furniture, most of the reproductions of Early American glassware are not attempts to make exact copies of old patterns and shapes. New patterns have been designed which carry the contours and something of the spirit of the old pieces. Pressed table glass was in vogue until the cut glass of the 1900's surpassed it in popularity.

The most famous Early American Colonial glass is

Wister, Stiegel, and Sandwich. Wistarberg glass is a flint glass made by Belgian workers near Philadelphia in 1739. The Revolutionary War closed the factory. Pieces are now scarce, collector's items. Stiegel glass was made in Lancaster County, Pennsylvania, by imported German craftsmen, assisted by two Venetians. The factory failed, but many beautifully shaped and colored pieces remain among collectors. (6:215). Most of the Early American Colonial glass was made near the East coast. Some Midwestern glass was made around Pittsburg and the Ohio River, most of it imitating the Stiegel ware. Sandwich glass is a Hobnail or 1000-Eye glass that originated near Sandwich, Massachusetts. It comes in all forms of stemware and decorative pieces, some colored. It is quite heavy and has a simple, sturdy character that is excellent for adaptations of Colonial interiors.

Glass working achieved especial development during the late 19th Century. Much of our fine glassware of recent years came from abroad until the glass factories in Czechoslovakia and other parts of Central Europe were closed down temporarily by war. Glassware from Scandinavia was still produced but there was difficulty in transporting it. Glassmaking increases in the United States whenever war curtails the foreign output. Ameri-

can cut glass was world famous in the 1890's, but in the 1900's there was a larger interest in commercial glassmaking. When the second world war started in Europe, the American interest in fine hand-blown glass revived. American glass has had many inspirations from Modern Scandinavian glass.

When selecting glassware it is a good idea to ask to see some of the interesting new products both from home and abroad. Venetian glass is notable for its color, fantastic shapes, and fragility. Bohemia was one of the largest glass producers before the war, having developed etching and engraving of glass, revived glass cutting, and introduced ruby glass. Bohemian glass is notable for its unusual colors. It is clearer than the Venetian glass and simpler in form. Rene Lalique, of France, produced luminous, transparent glass ornamented by pressing and by alternating polished and dull surfaces. He was versatile in designs and varieties of glass in everything from bottles to doors. Maurice Marionot is noted for fine designs in cloudy, smoky, and bubble glass. Baccarat glass is notable for its fine body. (6:215). Swedish Orrefors glass is considered one of the finest contemporary productions. It is a clear, handblown, brilliant crystal with interesting forms decorated with delicate, refined, and precise

engraving. Belgian and Czechoslovakian glass is beautiful in design and quality. Some of it is expensive and some moderately priced. Some of the heavier handmade colored pieces are interesting for informal use. The Germans copied Bohemian and Czechoslovakian glass. It is nearly impossible to tell the difference. Much of the reasonably priced glass used here before the war was German. The Germans invented a very hard form of glass for cutting and engraving. Before the war also, England made the highest quality glass on the market. As the English cost of labor is high, many English designs were manufactured in Germany, Sweden, and France. Bristol made fine blue glass. England perfected lead glass and has contributed more domestic glass forms than any other country. Many of the original shapes are still used.

The United States now has excellent glass works. There is no longer a need for imported table glass. Some of the best factories are Pairpoint, Libbey, Fostoria, Heisey, Corning, and Morgantown. Steuben is considered the finest domestic glass made today. It is a pure crystal with handcut decoration and the pieces are costly and beautiful. Sidney Waugh, sculptor, is the art director of the Steuben division of the Corning Glass Works in New York. Libbey glass is excellent in design

and quality. The shapes have less hand decoration and are within the means of families with moderate incomes.

In tumblers and goblets the greatest danger of chipping lies in the rim. To help overcome this, some glasses are reinforced by refusing and doubling the rim over, other glasses by shaping in at the top. Glasses that curve out at the rim are easier to drink from.

Water glasses are available in three shapes: tumblers, footed tumblers and goblets. Squatty, oval, or V-shaped tumblers with a firm base are attractive, more substantial than tall goblets, and are to a large extent supplanting them. Dessert glasses may have stems or range from cups to shallow dishes. Glass plates and odd pieces may match the design of the glasses, or may merely harmonize in color, pattern, or texture.

The amount of glassware to buy depends on the number it is possible to serve with other parts of the table equipment.

SELECTION OF LINEN. Home management house table linens should be easy to take care of and keyed to the same degree of formality as the other parts of the table service. They should be heavy enough in weight and firm enough in weave that they will hold their shape after many launderings. Decoration should be durable enough to with-

stand frequent laundering. Embroidery, lace, and cutwork should not have holes so large that they will catch on the point of the iron. Doilies and napkins should not have much openwork in the corners because those places wear out first. Bulky embroidery is best avoided because it is difficult to iron dry.

Styles in table linen have changed considerably in the last few years, during the time that the war affected our imports of linen goods. Linen has been used with rayon in table damask. The luster of the rayon causes the design to stand out more clearly, and the linen ground gives strength and smoothness to the cloth.

Suitable for formal use are the fine damasks, embroidered linens, hand-made or machine-made laces, and Italian cutwork, in white, cream, or pastels. For informal use, rayon and cotton, alone, combined, or with linen, have the popular priced field. There are also the homespun peasant cottons and linens, doilies, coarse-meshed fabrics, block-printed material, embroidered textiles, heavy laces, oilcloth, and mats made of cork fiber, or plastics.

Place mats or doilies are the practical solution of the tablecloth problem for the home management house situation where the student laundress has neither the time nor the drying space for handling many large table-

cloths every week. A supply of white and colored mats allows much variety in table settings.

Some of the wipe-off mats in interesting new textures and colors have a welcome and legitimate place in the home management house for occasional breakfasts and informal tray meals.

Table linens are one part of the dining-room equipment in which a handcraft quality has especial appeal. Most of the dishes, glass, and silverware are produced by modern factory methods and can be made more interesting if complemented with a fabric having a handmade spirit, whether it is delicate embroidery to go with fine china, or homespun mats to set off earthenware. "A piece of handcraft has magnetism in it. In a machine age we need something made by hand--something that has a life and quality of its own." (33:55).

Table linens are selected to go with the dishes because the cloth is a background for the usually patterned pieces of the dinnerware. White or off-white dishes look best on white or nearly white linen. Smooth cream bleached linen is the background for showing off ivory china in its true elegance. The cool color of silver looks best on white. White or near-white linen is still first choice for the most formal and conventional table settings.

Home management house students should also have a chance to become acquainted with the decorative possibilities of some of the colored table linens now being used on formal as well as informal tables. A colored cloth can be used as a link between the table and the rest of the room, perhaps repeating the color of the curtains; or the cloth can provide a contrast to the room. Whatever the color, it should harmonize with the colors of the dishes and glassware. Some decorators suggest that daring color combinations should be encouraged because of the brief duration of any table setting.

Texture is as important as pattern and color in the selection of table linen to go with china. A rayon satin tablecloth has a lightness and elegance that would be incongruous with the informality of earthenware dishes. (26:94). The earthenware would be allied in character with a gay plaid homespun cloth. Quaintness and elegance do not mix. A flower printed cloth is charming but too casual to be used with translucent china. The fine china would be in its rightful place on a linen or rayon damask dinner cloth. Merely because a china pattern is simple, it is not bound to go with simple, homey table linens. If the china has a fine texture and delicate design, it is too sophisticated for a checked tablecloth. (26:94). It would be in harmony with lace collies and embroidered

linens. Fine earthenware may be gracefully shaped and decorated, but it is not light enough in weight to be set on fine lace. A printed cloth is more likely to have the right degree of informality for it. Homespun mats are for gay pottery, but textured place mats may also be used with fine china if they are smooth, elegant, and as formal in feeling as the china they display.

From the standpoint of appearance and physical properties, linen is one of the most satisfactory textiles used for table coverings. Its weight and texture make it lie smooth and flat on a table. It does not lint or hold stains or soil readily. It wears well and its beauty increases with use. It has a luster almost as fine as that of silk. The chief disadvantages are that it is costly to make and is therefore more expensive than other table coverings. It is difficult to dye, colors often fade, and it requires special care in laundering, even though linen is stronger wet than dry. Linen absorbs water quickly and dries quickly. It is a clean fabric because of its smoothness, and laundering increases its brilliance and freshness. It is the strongest of the vegetable fibers. Unbleached linen is stronger than bleached linen of the same weight. It bleaches in the using, it is heavier than cotton, and it is soft. Linen fibers can be spun to very fine thread for thin fabrics and delicate

lace.

Trouble over fiber misrepresentation led to the formation of trade-practice rules for the linen industry. They were given in February, 1941, by the Federal Trade Commission (52:97). These following are some of the points taken from the rulings: The purchaser should look for a label or ask the sales person if the article is guaranteed pure linen. If the article is a combination of fibers, ask for a definite statement of the percentage of each. "Linen," "Pure Linen," and other such terms should be limited solely to articles of at least 95% linen. Articles of less than 5% linen should not be stamped, labeled, or sold as containing linen.

Before the war, most linen goods sold in the United States came from Ireland, Belgium, Holland, France, Germany, Russia, and the Madeira Islands. Linen table goods have not been manufactured in the United States because so much hand labor is necessary, and the climate is not moist enough. In this country flax is raised for seed. Russia raised the most flax, but Belgium made the best quality of linen, containing the finest fiber in the world. It has more dressing than Irish linen. (42:92). Ireland and Holland are expert manufacturers of linen. Irish table linen, some of it handwoven and in old pat-

terns, is white, reliable, and wears well.

War seriously affects the linen industry. Good quality imported linens practically disappeared from the market during the war, but interest in linen importing has revived, and imported table linens are reappearing. Prices of linens will probably be high for several years.

Linen Damask is considered the aristocrat of formal table coverings. It stands up well under constant use, and a good quality cloth will last for years. Damask is also made of cotton, or mixtures of linen and cotton; or it may be made of rayon, or rayon and cotton. It may be woven in satin weave without pattern, but it is usually in a Jacquard weave with either traditional or contemporary patterns. If patterned damask is used, the motifs should be well designed and suited to the weight of the cloth. Delicate patterns look better on finely woven linen because coarse threads make a ragged outline for a dainty design.

In table damask the pattern is complete on both sides, but reversed on the back in a way that makes it possible to tell the right from the wrong side. On the right side of damask the background is in satin weave, with the design in sateen weave. The figures are reversed on the wrong side.

The standard designs for linen damask (42:139) are the:

Shamrock	Thistle	Fleur de lis
Snowdrop	Acorn	Stripes
Maidenhair fern	Poppy	Polka dots
Rose	Checks	Scroll patterns

The wearing quality of a cloth depends on the fibers and yarns of which it is made. The best linen damask is made of fine, even yarns of line (long fiber) flax, tightly twisted and firmly woven. Low-quality damask is woven of coarser more uneven yarns made of tow (short fiber) flax. It is not as strong as a well-made line damask. Fine quality damask has a smooth leathery feel.

The thread count of linen is stated as the number of warp (lengthwise) plus the number of filling (cross-wise) yarns to each square inch of fabric. When comparing linen of the same quality and size yarns, one should remember that the greater the number of threads per square inch, the greater the strength and durability. Wholesale buyers usually know the thread count of linen damask, but it is not yet given on labels. Consumers can sometimes learn it if they insist when buying.

Damasks are either single or double, depending on the weave. Single damask has approximately the same

number of warp and filling threads. Double damask has about 50% more filling than warp threads. The double damask can be distinguished from the single since the pattern stands out more clearly because of the extra filling yarns. The uneven thread count causes double damask to be weaker than a similar weight of single damask. In the latter, each filling yarn passes under four then over one warp yarn. A double damask has each filling yarn pass under seven then over one warp yarn, leaving long, glossy "floats" on the surface to give the cloth a high luster. Thread counts of damasks vary from 100 to 400 threads per square inch. The finest damasks are single, handwoven, and have thread counts up to 400. Machine-made single damasks have from 98 to 300 threads per square inch. Double damasks are always machine made and count from 152 to 300 threads per square inch. A medium quality machine made single damask might count 140 and a medium quality double damask should have about 200 threads to the square inch. (19). It would be better to buy a good quality single damask than a poor quality double damask..

Sizing should not be present in linen damask. The manufacturer usually launders a completed linen damask cloth and labels it "All pure linen, laundered,

ready for use". When sizing is used, it is starch or China clay put into the cloth for weight and smoothness, and it washes out. A glazed finish on linen usually comes from the calendering, or ironing. Sizing can be detected by rubbing a corner of the cloth between the hands to see whether white powder falls out.

Linen damask may be purchased full bleached (white), slightly or three-quarter bleached (oyster white), silver or half-bleached (deep cream), or in pastel colors.

Hems of linen damask cloths and napkins may be finished any of four different ways. They may be hand hemstitched, machine hemstitched, hand hemmed, or machine hemmed. Hand hemming looks best and wears longest. French hems are hand stitched and invisible on the right side.

The size of cloth to choose depends on the number of people to be seated at the table. A damask cloth 72 x 90" comfortably seats eight people, and a cloth 72 x 108" seats 12. Banquet cloths are 72 x 126" or 72 x 144". Dinner napkins generally match the cloth and may be 18 or 22" square. (52:415). They may be purchased hemmed or unhemmed, and by the yard in three different degrees of decoration. They may have a plain all-over

satin weave, a border along either selvedge, or a continuous four-sided border, the last being the most expensive.

A recently popular damask is made of long staple Egyptian cotton combined with rayon and silk, in colors and patterns similar to those of linen damask. It is made in many different grades, some qualities being more expensive than linen damask. Quality is determined by fineness of yarns, firmness of twist, and closeness of weave. It is easily recognized by its high luster. Some cheap cloths of rayon and cotton do not wear well because rayon is weaker when wet. A Basco finish is given to some all-cotton damasks to mercerize them and make them lintless. It gives a linen-like sheen that gradually wears off after repeated launderings. The Schreinerizing process is given to some cotton damasks. It presses diagonal lines into the surface of the cloth to reflect light and add luster. It washes out immediately.

Art linen has a plain weave and round smooth yarns which can be easily pulled for openwork decoration and easily counted for cross-stitch and other embroidery purposes. The best art linen is from line flax and has a thread count of approximately 140 threads per square inch. Lower qualities of tow linen may have as few as

60 threads to the square inch. Embroidered art linens are very serviceable if carefully made of good quality fabric. Most of the art linen sold in the United States before the war was embroidered in either China or Porto Rico, because of low labor costs and the ability of the natives to copy all different types of patterns effectively. Art linens were gone from the market during the war. High-grade art linen napkins and place mats from China are practical for home management house use.

Table crash is a term applied to fabrics of plain weave with a rough texture caused by using coarse uneven yarns. It may be of linen, cotton, rayon, or a combination of fibers, and may be full bleached, part bleached, or unbleached. It is used for breakfast, luncheon, and bridge cloths. Good-quality linen table crash has a thread count of approximately 77. Low-quality table crash counts about 55, and a medium quality is about 64. Serviceability is determined by quality of yarn and closeness of weave. The best grade is closely woven of smooth, even yarns. Lower grades are coarser, have uneven yarns and loose weave. Linen crash of poor quality becomes thinner after repeated launderings because the shorter fibers gradually loosen and come out.

If the crash is labeled with an "I," it was colored with Indanthren colors (a type of vat dye).

These colors are reasonably fast to sun and laundry. Table crash may be plain, or decorated by being hand-blocked, printed, or yarn dyed. In hand-blocked linen, the design is made through use of a wooden, hand-cut block with colors applied one by one by hand. It is a slow and laborious process, as a result pieces are relatively rare and expensive. Screen-printed linens are a type of stencilled linen. Color is applied by hand through a design on a silk screen. Since life of a single screen is limited, each design can be used only on a limited number of cloths. Most printed linens are machine (roller) printed. The design is etched onto a copper roller, from which thousands of yards of fabric may be printed. This process yields attractive prints at low cost. Yarn-dyed table crash may be striped, plaid, or colored. It is usually considered colorfast because the yarn is dyed before the cloth is woven.

Well-made lace tablecloths are popular for their beauty and practicability. They do not show soil readily, they wear well, do not show wrinkles, and are easy to take care of. They may be waterproofed by a commercial laundry. Well-designed lace tablecloths are available in a wide price range. Some are poor because they have too much pattern to make a good background for dishes, silver, and glass. Lace cloths are especially

practical for home management house teas and buffet meals. Some of the heavy lace place mats are attractive and serviceable for dinners and luncheons. Linen lace is best because of its strength. Fine grades of cotton are used for durable and lovely lace cloths of smaller price.

The use of the lace determines the type to choose. It may be filmy or strong in character, and the fiber may be linen or cotton. The cloth should have firm, well-finished edges, the yarns should be about the same size, and the mesh should be small enough that it will not catch or tear readily.

Real lace is made either by the needlepoint or by the bobbin method. Needlepoint can be distinguished by the buttonhole stitching that outlines the design. Bobbin, pillow, or boned lace is made on a pillow with a bone bobbin. Twisted or intertwined threads form the pattern. Sometimes both techniques are used on one piece.

The first lace was handmade, and some of the finest still is, but modern machines can copy it so well that lovely designs are available at moderate prices. Sometimes linen thread is used in machine lace and so it looks even more like handmade lace. Handmade lace is

characterized by a slight irregularity not found in machine lace. Well-made machine laces may wear as well as some of the better quality handmade lace. Genuine lace is always handmade because no machine can make either a true knot or a true buttonhole stitch. The serviceability of both machine and handmade lace depends on quality and twist, or firmness, of the yarn, the amount of pattern or design in a cloth, and the perfection of workmanship throughout the cloth.

European labor is costlier than that of China and other Eastern countries, so it makes a difference in the cost of the finished product. Many fine laces come from China and Eastern Mediterranean countries because the people there copy techniques of lace making. In many cases the patterns are somewhat more crude, and cotton thread is usually used in place of linen thread.

Filet lace is a knotted-type lace made on a foundation of threads knotted together to form square meshes. The design is worked on the netting by weaving and securing extra threads in and out of the meshes. Handmade filet of good quality has firmly twisted threads in the framework, the mesh is close, even, securely knotted at each corner, and the edge is finished as the ground mesh is made. Lower quality handmade filet has loose, soft thread, coarser mesh, and is less securely tied. The

edge of the cloth shows cut ends of thread projecting through the loose buttonhole finish. The chief difference between hand-made and machine-made filet is the corner knots that cannot be made by machine.

Machine filet of the best quality is made of three-ply yarns of combed and mercerized cotton. In the lower quality there are single ply, carded yarns. Each mesh should be secured at each corner so that the cloth will hold its shape and stand up through use. The more pattern or design, the higher the price. Carefulness of workmanship throughout, together with edge finish, also helps determine the value. The coarse-meshed filets made in China cost about the same as the more expensive American machine-made filets. Better grade Chinese filet has firmly twisted threads in the framework.

Point de Venice lace is a needlepoint lace; that is, button-hold stitching is caught over an outline of thread. Tiny loops are worked along the edge of the motif that forms the pattern. Handmade Point de Venice of good quality has fine, clear-cut details. The machine-made variety has a simulated buttonhole stitch with nearly the same detail as the handmade lace. The pattern is not as clearly defined or in as high relief. Filet lace and Point de Venice are among the most popular of

the laces used for tablecloths. Point de Venice has a stiffness which gives it a fine character. Lace cloths are as strong as the weakest thread in the pattern; so the yarns should be firmly twisted and of good quality fiber.

Tablecloths may come in more than thirty sizes. A table set consists of a cloth and twelve matching napkins.

Cloths for dining tables include:

dinner cloths	dinette or breakfast sets
banquet cloths	centerpieces
luncheon cloths	scarfs
luncheon sets	napkins
bridge sets	silence pads
bridge cloths	hot spots
doilies	

Linen damask comes by the yard in 58", 64", and 72" widths or in patterned cloths which range from 66" to 72" in width and from 2, 2½, 3, 3½ to 4 yard lengths. Napkins range from 16" to 32" squares and are known as breakfast, dinner, or tea napkins. The most popular luncheon napkin is 13" or 14" square, and the dinner napkin is 18" or 20" square. Doilies, or place mats, come in sets and are used to decorate dining tables and sideboards or to take the place of tablecloths. Small doilies are placed on plates under finger bowls, ramekins, or

glass dishes for fruit. Glass looks better on linen than on china.

Fancy linens include lace-trimmed and embroidered linens for sideboard covers, squares, tea napkins, tray cloths, doilies, luncheon sets, and soft cotton print sets. They are all made in foreign countries. The best are made in Great Britain, and cheapest ones came originally from Belgium, Germany, Switzerland, France, and Japan. They are almost entirely worked upon Irish-made linens. Japan exported much because labor in Japan is cheap and her linen could be reasonably priced. Imitations of all the fancy linens can be found at lower prices and are made of linen, cotton, and rayon union materials. They should be marked for fiber content.

All laces used in fancy linens were originally handmade, but they can now be imitated in cotton machine lace. The handmade is better looking, but more expensive. Cluny is a heavy bobbin lace. The patterns are darned on an open ground. Filet is the popular square meshed cloth. Renaissance lace is made of braid formed in patterns. Battenberg is a heavy lace of braid lace. Torchon is a bobbin lace made in simple patterns.

Embroidery, unless imported from regions where the

cost of labor is low, is generally machine made. That done on Swiss embroidery machines is almost equal to hand work. Madeira tea napkins, tray cloths, doilies, and small table cloths are made by hand. Sometimes the edge of the cheaper grades is done by machine. Patterns are usually in one corner of the napkins, and the edge is often scalloped.

Any soft cloth laid under the table cloth makes it look heavier and richer. It also deadens the sound of the dishes and protects the table varnish from heat. Pads are usually of cream colored or white woolen felt or a double-faced cotton flannel. Widths range from 54" to 64". Asbestos table pads are taking the place of silence cloths because asbestos is a better protector. Small asbestos mats are placed under doilies on an uncovered table on which hot plates are to be set. They come in different sizes and shapes. Large pads are hinged to facilitate storage. Asbestos pads are more expensive than cloth pads.

At present, because production costs are high, there are no low priced fine table linens on the market. It is better to buy cotton than to buy poor-quality, low-priced linen. If a linen damask and a cotton damask cloth are priced the same, the cotton cloth is the better buy.

PART IV

SUMMARY AND CONCLUSIONS

This section deals with specific selection of dishes, silver, glass, and linen for the home management house, with recommendations of both the necessary amounts and the desirable supplementary amounts, patterns, costs, care, and storage of table appointments for the dining room and the breakfast room.

Previous theses have made the following recommendations for the dining room for the proposed home management houses at the Oregon State College:

THE DINING ROOM

Size: 13' x 20'; table 42" wide and extends from 66" to 120" to seat 14; buffet is 22" x 62".

Exposure: North, East, and West.

Furnishing Style: Duncan Phyfe table; Chippendale ladderback chairs; Credenza type buffet.

Color Scheme: Cream, green, rose.

Woodwork: Old ivory.

Wall Finish: Rich neutral tint calcimine; South wall cream and green Chinese Style wallpaper with deep rose ground.

Chair Seats: Green, cream, and rose-striped moire.

Carpet: Green (5:41).

This study results in recommendations for dishes, silver, glassware and linens suitable for this dining room.

Dinnerware should be purchased in open stock rather than in sets. The minimum place setting for one person is one dinner plate, one salad plate, one

TABLE I

Dishes Used by 10 Home Management Houses
Of Seven Universities and Colleges

School	House	Kind*	Size Set	Maker	Pattern
I	1	China	12-18	Syracuse	Gold and black band
II	1	China	12-18	Syracuse	Canterbury
III	1 Low	Pottery	12	Mettox Pottery	Green
	2 Med.	Hotel China	12	Mayer	Laurel
	3 High	Pottery	12	- - -	- - -
IV	1	China	12	Wedgewood	Eame
		Pottery	10-15	Gladding- McBean	Franciscan Ware; tan, yellow
	2	Pottery	12	Fiesta	Mixed colors
V	1	China	12	Vernon	Arcadia
		Pottery	9	Gladding- McBean	Colored seconds
		Porcelain	8	Syracuse	Gold Nimbus
VI	1	Pottery	12	Vernon Kilns	Early California
		Porcelain	18	Meito China	Romance
VII	1	Pottery	12	Gladding- McBean	Franciscan Ware; ivory, aqua, yellow

*Pottery (heavy), China (non-translucent), Porcelain (translucent)

bread and butter plate, and one cup and saucer. This may be supplemented by a fruit dish, a soup dish, and as many other individual cup or plate pieces as are needed for the type of service desired. For the home management house the following are recommended:

Necessary	Desirable Additions
14 Dinner plates	14 Dessert plates
14 Salad or dessert plates	14 Luncheon plates
14 Bread and butter plates	14 Cream soups
14 Fruit dishes	14 Bouillon cups
14 Coupe soups (rimless)	1 Soup tureen
14 Cups	1 Covered vegetable dish
14 Saucers	1 Open butter dish
1 Pair cream and sugar	1 Large teapot
1 Platter, 13"	1 Coffee server
1 Platter, 16"	14 After dinner coffee cups
2 Oval vegetable dishes	1 Bowl
1 Gravy boat with attached stand	

When ordering dishes, the overall, or complete diameter, measurement should be given. Retail prices depend on the cost of the undecorated ware, the cost of the decoration, and the grade of the ware. As there is no uniformity in grading within the industry, the best precaution

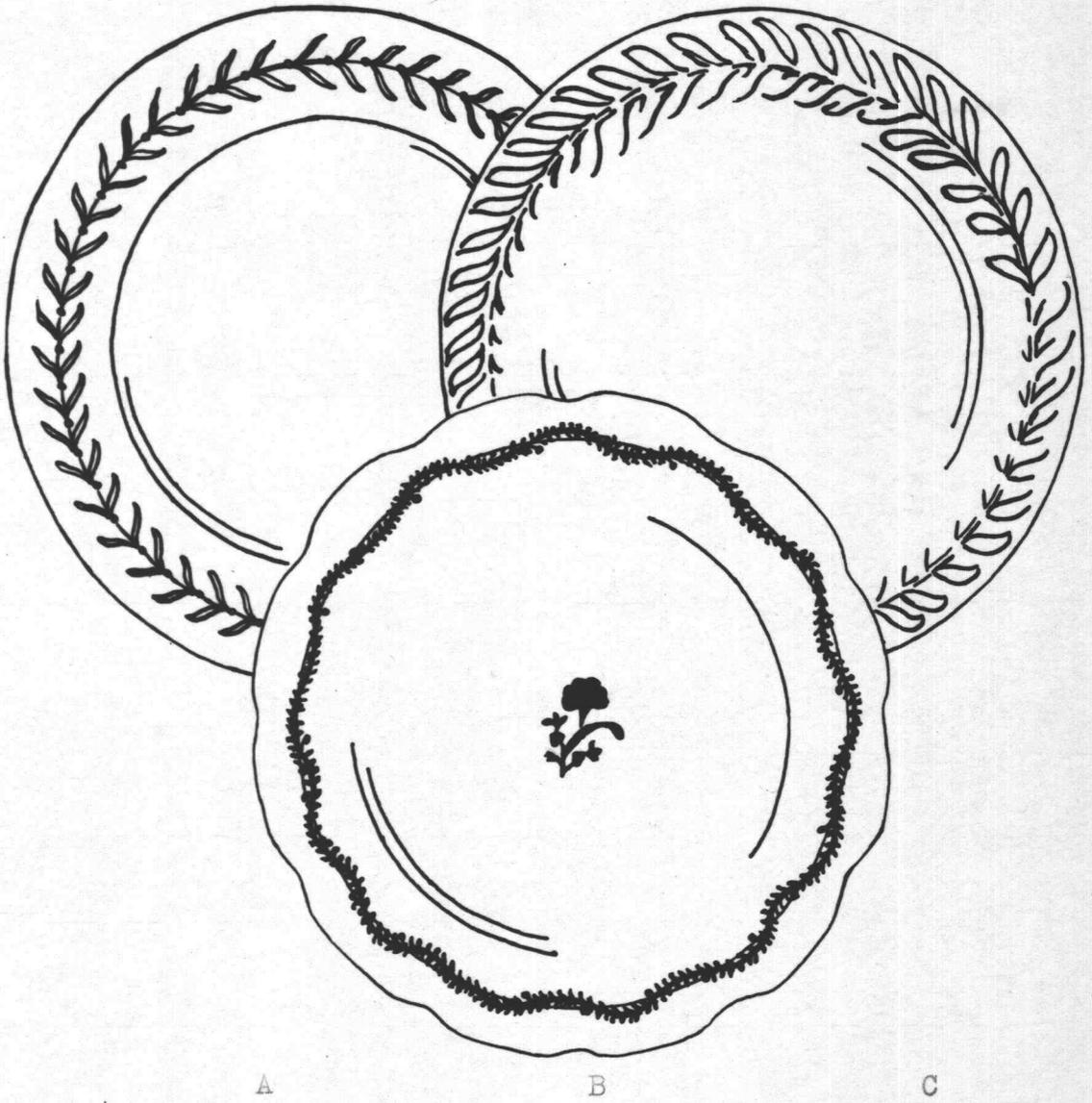
is to purchase from a reliable retailer and from a well-established manufacturer. Syracuse dishes, for example, are considered by many to be one of the finest American chinas in the moderate cost range. The prices run about one tenth the cost of Lenox (prewar). Selection should be based on pleasing design and a type of ware suitable for semi-formal entertaining. Dark-edged patterns should be avoided because they readily show chips.

The results from one part of the questionnaire (Table I) which was sent to seven selected universities and colleges having home management houses show that when china was chosen by the ten home management houses, Syracuse was most frequently purchased. Four of the ten houses had Syracuse. This is not conclusive of its superiority but only serves to compare the recommended choices for Oregon State College home management houses with those of other similar institutions.

Plate I shows three types of patterns that are suitable for use in the home management house dining room. Two are painted with overglaze decorations and one is embossed. Pattern A is an ivory-bodied, translucent, medium weight china decorated with a green wreath and a gold band around rim and shoulder. The cup shapes are

footed and have slightly concave sides--like cup B, Plate VI. (The handles have curved sides and tops.) The pattern is named "Greenwood" and is made by Syracuse. A dinner set for 14 costs about \$115.00. Cups and saucers generally cost the same amount as a dinner plate, in this set \$1.80.

Pattern B, Plate I, has a white body, a scalloped rim, and a pattern of a deep blue flower and wreath with a gold edge. Cup shapes are convex and a little broader and lower than cup C, Plate VI. A service for 14 costs around \$150.00 and is made by Theodore Haviland.



A

B

C

PLATE I

1/3 Actual Size

Pattern C is ivory-bodied, medium-weight china decorated with a broad wreath of leaves in relief. Cup shapes are similar to those of pattern A, Plate I, and the cost is the same. It is the "Regents Park" pattern by Theodore Haviland.

Patterns A and C, Plate I, are more formal than pattern B. The advantages of the embossed pattern are that there are no overglaze decorations to wear off, and no limit to the color schemes that may be used with it.

Silver: Plated silverware was not made during the war. Its return is slow because of labor disputes. The prewar (1940) cost of a good plated silver set for 14 was only four or five dollars less than the price of a set of inlaid silver. According to dealers there is no appreciable difference in wearing quality. Before the war the combined necessary and desirable silverware listed on the following page would have cost about \$189.00 in Community Plate, and about \$193.00 in Holmes and Edwards Sterling Inlaid. The inlaid silver is the first plate to reappear, and the price lists in effect since September, 1945, show inflation of as much as twenty-eight cents more on a single fork, and fifteen cents more on a butter-spreader. Price lists are not yet available for other plated silverware. If the prices of inlaid silver

are any indication of the cost of forthcoming silver-plate, the wisest course is not to buy any silver until the labor problems are settled and normal peacetime production is reestablished.

Necessary	Desirable Additions
28 Teaspoons	14 Iced drink spoons
14 Dessert spoons	14 Grapefruit or orange spoons
6 Tablespoons	14 Cocktail forks or spoons
14 Dinner forks	14 Cream saup spoons
28 Salad forks	14 Bouillon spoons
14 Butter spreaders	
14 Dinner knives	
1 Butter knife	
1 Gravy ladle	
1 Jelly server	
1 Round server	
1 Cold meat fork	
1 Sugar shell	
1 Sugar tongs	
1 Carving or Game set	

Plate II shows five plated silver patterns in varying degrees of ornament and cost. All of them except pattern A could be used in the dining room. Pattern B is "Berkeley Square" by Community Plate; C is "Cavalier" by Gorham Silverplate; D is "First Lady" by Holmes and

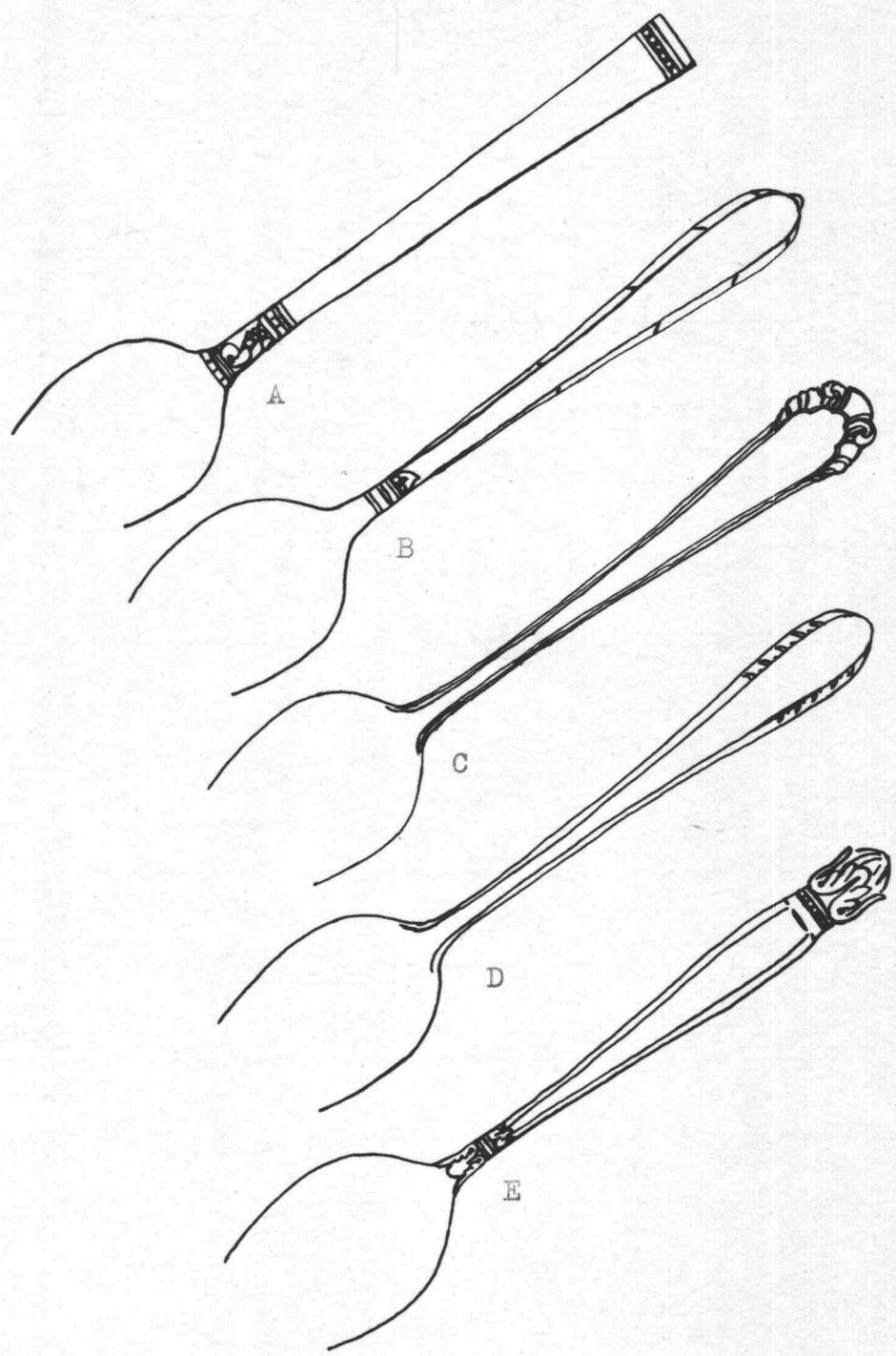


PLATE II

3/4 Actual Size

Edwards; and E is "Danish Princess" by Holmes and Edwards. The last two are inlaid silver. Pattern A is "Forever" by Community Plate and is suitable for use in the Swedish Modern breakfast room.

Silver patterns B and D and E harmonize in type and amount of decoration with dish patterns A and C, Plate I. The curving lines of silver patterns C and D are good with dish pattern B. These choices compare favorably with the seven universities and colleges which answered questionnaires concerning the table appointments in their home management houses. All but one of the ten home management houses to which questionnaires were sent and which described the pattern replied that theirs was a simple or plain pattern.

TABLE II

Silver Used by Ten Home Management Houses
Of Seven Universities and Colleges

School	House	Kind*	Size Set	Maker	Description of Pattern
I	1	Plated	12-18	Community Plate	A plain pattern
II	1	Plated	12-24	Oneida	- - -
III	1 Low	Plated	12	Gorham	A simple pattern
	2 Med.	Plated	12	1847 Rogers	- - -
	3 High	Plated	12	Gorham	- - -
IV	1	Plated	15	Wallace Plate	A fairly heavy pattern
	2	Plated	16	Community Plate	A simple pattern
V	1	Plated	12	Community Plate	- - -
VI	1	Plated (triple)	12	- - -	- - -
VII	1	Plated	9	Reed and Barton	No decoration

*Plated, Reinforced plate, or Sterling

Glassware: When asked concerning their choice of glassware for home management houses, the seven universities and colleges chose the very simplest. Only three of the fifteen sets owned by the ten home management houses are thin glassware. The other twelve sets are divided equally between the medium and heavy sets.

Prices of table glass have been stationary since 1942. The standard prices for Fostoria and Heisey glasses are \$.55 each for pressed stemware (lime glass), \$.75 for undecorated blown stemware (lead glass), \$1.25 for blown stemware with cut decorations. The prices vary with the amount of each type of decoration used. Patterned and deep-cut effects are pressed into lime glass to add reflecting surfaces and offset the lower quality of the glass. Care should be taken that the weight of the glass selected is in keeping with the dishes.

Blown glass is so fine in luster that it needs no decoration. It is available in heavy, medium, and thin pieces. The plates used with blown stemware are pressed glass and can be had either plain or slightly decorated

TABLE III

Glassware Used by Ten Home Management Houses
Of Seven Universities and Colleges

School	House	Weight*	Size Set	Maker	Pattern
I	1	Heavy	12	Fostoria	Early American
II	1	Medium	12-18	- - -	Clear, with a few lines
III	1 Low	Heavy	12	Fostoria	- - -
	2 Med.	Medium	12	Dime store	Plain
		Thin	12	Fostoria	- - -
	3 High	Medium	12	- - -	- - -
		Thin	12	- - -	- - -
IV	1	Heavy	16-19	Fostoria	Early American
		Medium	12	Corning	Plain tumblers
	2	Heavy	14	Fostoria	Early American
		Medium	12	Corning	Plain tumblers
V	1	Heavy	12	Fostoria	Early American
		Thin	12	- - -	- - -
VI	1	Heavy	12	Fostoria	Early American tumblers
		Medium	12	- - -	Ingrid

*Heavy (Early American by Fostoria), Medium (Duncan)

like the one on Plate IV, which has enough of a "cut" effect to add sparkle.

Contrary to those of china and silver, glassware prices are more nearly standard. Prices are given for medium-heavy, good quality pressed glass pieces that would be suitable for the home management house.

Necessary	Desirable Additions
14 Goblets, low footed, \$.50 each	14 Parfaits, \$.40
14 Oyster cocktails, \$.40 each	1 Mayonnaise bowl, \$1.65
14 Sherbets, low stem, \$.45 each	1 Salad bowl, 10", \$2.00
28 Dessert plates, 7", \$.60 each	1 Punch Bowl, \$5.00
4 Small sugar and cream sets, \$.80 a pair	14 Punch cups, \$.40 each
1 Jelly dish, \$.50	1 Low compote and cover, \$1.50
	1 Lemon dish, \$.65
	14 Individual salts and peppers, \$.45 each

Plates III, IV, and V show dinner glassware in three price ranges and weights. Any of them are suitable with any of the dish patterns on Plate I. Plate III shows a pressed glass goblet, sherbet, and dessert plate in the dignified "Old Williamsburg" pattern by Heisey. The sub-

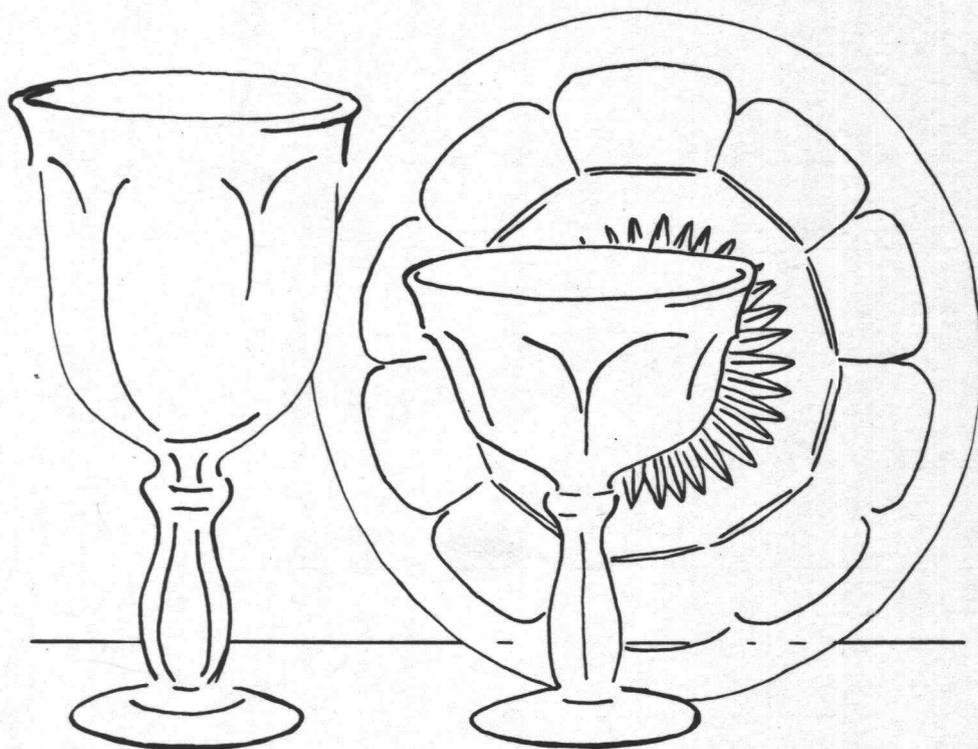


PLATE III

 $\frac{1}{2}$ Actual Size

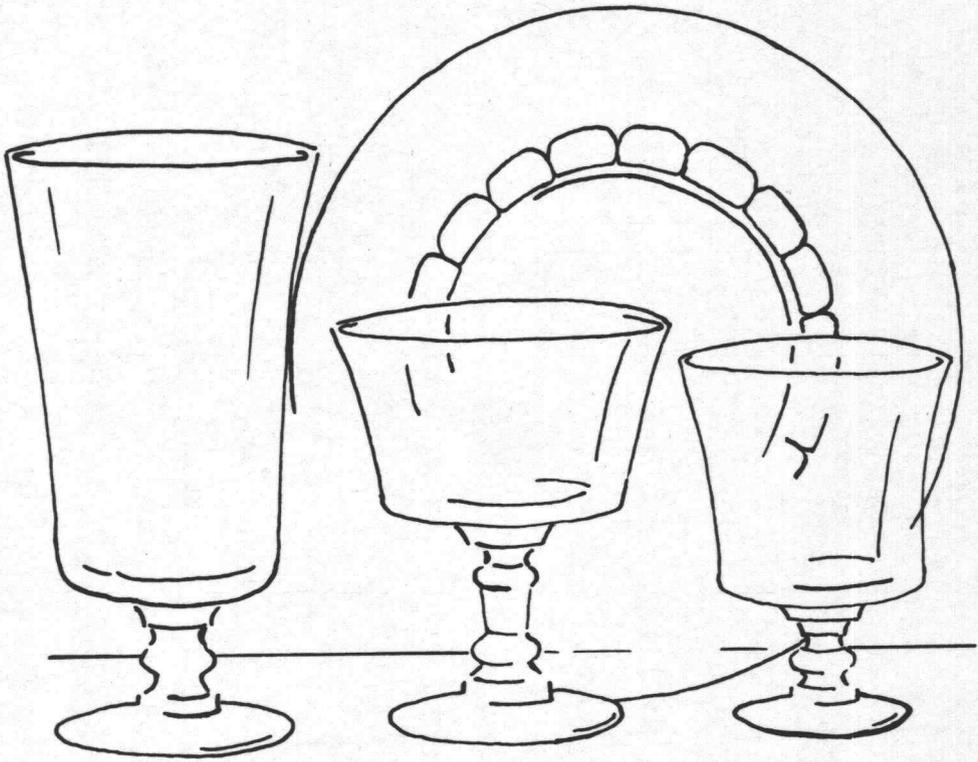


PLATE IV

 $\frac{1}{2}$ Actual Size

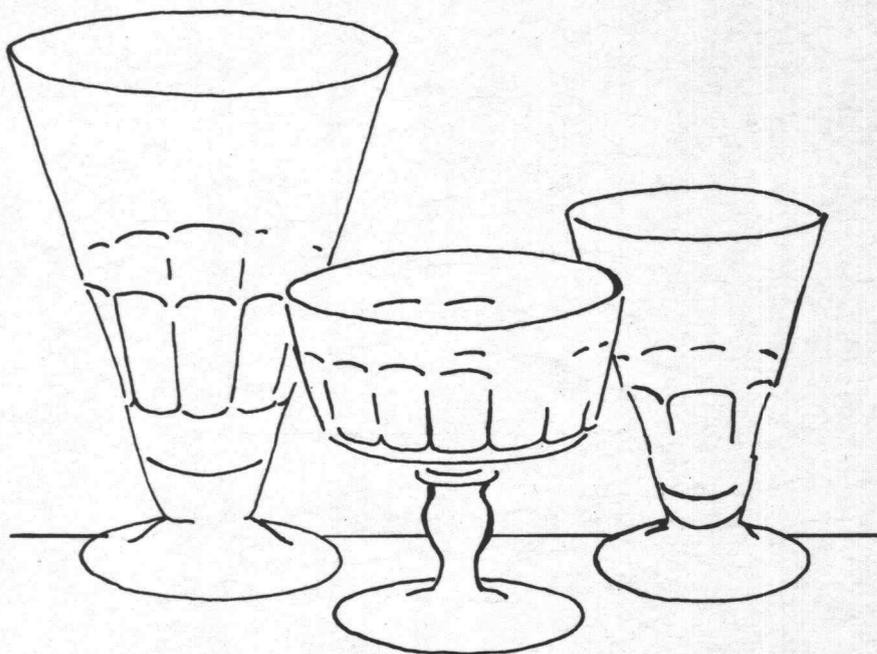


PLATE V

$\frac{1}{2}$ Actual Size

stantial baluster-shaped stems are typical of much of the Colonial glassware. It is medium heavy in weight and harmonizes best with dish patterns B or C, Plate I. An oyster cocktail shape is not made in this pattern. A footed oyster cocktail glass by Heisey or Duncan would be interesting with it and is in the same fifty-five cent price range.

Plate IV shows a low-stemmed blown glass goblet, sherbet, and oyster cocktail in Fostoria's "Colefax" pattern. These are appropriate with dish patterns A and C, Plate I. The same pattern with convex sides is called "Cabot" and is good with dish pattern B, Plate I. Prices are the same. The "Colfax" stemware, Plate IV, is available for \$1.50 with a cut decoration like that in the pieces on Plate V, and is called "Dolly Madison." The glass is medium thin in weight. Low stems give the pieces good balance and less susceptibility to breakage.

Plate V shows a footed V-shaped cut glass that harmonized with any of the dish patterns but looks especially well with patterns A and C because of the straight sides. The pattern is "Mayflower" by Bryce, who also make the well-known Rocksharpe Crystal. The glass is of medium weight and quality as compared with the two patterns shown on Plates III and IV. The stemware costs \$.95 apiece. The low bases of the goblet and

oyster cocktail are practical and interesting in feel and appearance.

Linens: The data from the questionnaires to seven universities and colleges concerning the linen used in home management houses showed evidence of the trend away from the use of tablecloths to the more common use of mats, if the numbers of each can be prepared. It is interesting to note that no home management house listed a lace tablecloth in its list of linens, except the home management house in which the writer resided. Whether this was due to an inadequate explanation of the term "linen" is not known.

Three sizes of dinner cloths are needed because the table extends to seat 8, 10, and 12 or 14 people. The following sizes are suggested: A 72" x 90" cloth for 8 people, a 72" x 108" for 12 people, and a 72" x 126" banquet cloth for 14 people. In addition to woven cloths, a lace cloth of large or medium size is desirable for teas and buffet-style meals. Linen mats look well, wear satisfactorily, and are practical for guest luncheons and for non-guest everyday dinners. Bridge cloths are needed for card-table meals served in the living room. The only fancy linens necessary are tray doilies, roll covers, and small tea napkins. Table protectors are

TABLE IV

Linen Used by Ten Home Management Houses
Of Seven Universities and Colleges

School	House	Kind	Number	Description
I	1	Linen mats	8	Embroidered
		Cotton-linen mats		
		Linen mats		Handwoven
		Linen cloths		
II	1	Linen mats	6-8-12	2 sets
		Cotton mats	12	Atasca weavers; colored
		Composition mats	8	2 sets; cork; plastic
		Linen cloths	2	Banquet and dinner
		Cotton cloth	1	Small
III	1 Low	Cotton mats	12	
		Composition mats	8	
		Linen cloths	2	2-yard
		Cotton cloths	2	1-yard
	2 Med.	Linen mats	12	4 sets
		Composition mats	8	Hawaiian
		Linen cloths	1	3-yard
			2	2-yard
		Rayon cloth	1	2-yard
	3 High	Linen mats	12	4 sets
Linen cloths		1	3-yard	
		5	2-yard	
	Cotton cloth	1	2-yard	
IV	1	Linen mats	10-16	5 sets; Irish, Chinese, Portu- gese
		Cotton mats	10	2 sets
		Composition mats	12	
		Linen cloths	5	Dinner
			5	Small
		Cotton cloths	2	Dinner
			3	Small
		Lace cloth	1	Dinner; cotton

TABLE IV (Cont.)

Linen Used by Home Management Houses
Of Seven Universities and Colleges

School	House	Kind	Number	Description
IV	2	Linen mats	4-8	9 sets; Chinese, Irish; Portugese
		Cotton mats	9-12	2 sets
		Composition mats	9	2 sets; plastic, cork
		Linen cloths	1	Banquet
			4	Dinner
			5	Small (bridge)
		Rayon cloth	1	Ivory damask; for 12
Lace cloth	1	Dinner; Quaker		
V	1	Linen mats	12	4 sets; undecorated
		Linen cloths	3	
		Cotton cloths	3	
VI	1	Linen mats	16	4 sets
		Cotton mats	18	3 sets
		Crochet lace mats	6	
		Linen cloths	6	White damask
		Cotton cloths	5	
		Rayon cloth	1	
		Lace cloth	1	
VII	1	Linen mats	8-12	7 sets
		Composition mats	8	
		Linen cloth	1	for 12

used under the dinner cloths and under doilies on which hot dishes are placed. The following linens are recommended:

Necessary

3 Damask dinner cloths, including:

One 72" x 90" single linen damask, eight napkins;

One 72" x 108" colored rayon and cotton damask,
twelve napkins;

One 72" x 126" rayon and cotton damask, fourteen
napkins.

1 Lace tablecloth, 72" x 108", or larger

- 1 Asbestos tablepad and leaves, to fit extensions.
- 4 Bridge covers with 16 napkins 14" square.
- 4 Place mat and runner sets with napkins, including:
- One decorated art linen set for 14, with 18" napkins;
 - One plain linen set for 12, with 14" napkins;
 - One colored linen set for 12, with 14" napkins;
 - One heavy lace set for 14, with 18" art linen napkins.
- 10 Hot pads with metal tops, including 4 small size.
- 2 Linen roll covers.
- 14 Tea or cocktail napkins, preferably Madeira, 7" square.

Doilies, one to fit each tray, preferably Madeira.

Desirable Additions

- One 72" x 108" single linen damask cloth with 12 napkins.
- One extra set of tray doilies, plain.
- One additional roll cover.
- One art linen mat and runner set with 12 napkins.
- 14 Additional tea or cocktail napkins like the first fourteen.

For the experience in handling and comparing different types of tablecloths, a variety of weave, pattern, fiber, and color is desirable in the dinner cloths. Two could be off-white or cream colored single damask. One of the two could be decorated with a wide satin border

stripe the shape of the tabletop, and the other could be in a traditional leaf design, like the maidenhair fern pattern. The other two cloths could be rayon and cotton damasks; one in a cream color with a flower pattern and the other a colored damask in a scroll pattern. A pale apricot pink would give warmth and richness to the room; or a pale soft green cloth would give an effect of freshness and coolness. Dinner napkins to match the cloths are usually 22" square for the linen damasks and as small as 16" for the rayon damask. Invisible handmade hems are preferable. If the hems are machine finished, they should be evenly turned and the corners securely fastened.

A colored rayon and cotton damask cloth of medium size and good quality now costs around \$25.00, including napkins. Before the war, a good quality cream colored rayon and cotton single damask in the 54" x 70" size sold for \$10.95. This included six 16" napkins. Prices of other sizes were in proportion. A 72" x 108" cloth was about \$15.00, with 12 napkins. Linen damask cloths sold for \$7.50 to \$12.50 in the 72" x 90" size and for about \$7.95 and above for the 72" x 108" size.

Although some imported linens are reappearing on the markets, merchants consulted in the fall of 1945 are

unable to predict either the kinds or probable prices of imported linen dinner cloths to be available in the near future.

Since the large dinner cloths are used for guest dinner occasions, four sets of place mats and napkins are needed for occasional guest luncheons and daily family dinners. This allows one set in use, one in the laundry, and two on the shelf. The extra set on the shelf is necessary in the home management house situation because the laundress is particularly busy with extra linens after large guest functions. It also allows a reserve in case of unexpected company.

One of the mat sets could be of cream or ecru colored linen, a second set could be white linen, one linen set could be colored, and the fourth set could be of a heavy type lace.

The first set could be Chinese embroidered or hemstitched art linen, or it could be Madeira embroidered art linen. Hemstitching or embroidery should be small in amount and limited in openwork. It is preferable that the napkins be a small dinner size, or about 18" square. Before the war, art linen mats of the kind suggested were available in 11" x 16" sizes, with 18" x 36" runners and 17" napkins. The 12" x 18" mat is a better

size if it can be obtained. Prices for the hand decorated art linens vary between one and two dollars for each piece, depending on the amount of pattern. In the spring of 1945, the inflated price of a Madeira cutwork service including 8 mats, 8 napkins, and a runner, was \$45.50. White Madeira embroidered dinner napkins were \$22.50 per dozen.

The second and third linen mat sets could be of a lighter weight linen and have luncheon, bridge, or tea napkins about 14" square. One set could be colored in some tone other than that selected for the dinnercloth. These sets need no decoration other than machine-hemstitched hems about one-half inch wide. In September, 1945, a medium-light-weight pastel-colored Irish-linen nine-piece set, including 4 mats, 4 napkins, and a runner, cost \$7.75. The napkins were 14" and the mats 17½" x 11". They had one-eighth inch hemstitched hems that had been thread drawn for straightness. Corners were mitered, and the sets were available in green, yellow, pink or blue.

Four bridge covers could be of the same pattern as the hemstitched mats and with the same size napkins. The standard bridge cover size is 34" x 36" and the most popular bridge or tea napkin is 13" or 14" square.

Thin Irish linen 16 $\frac{1}{2}$ " napkins with one-half inch hems cost \$16.50 per dozen in September of 1945.

There could be either four white bridge sets or two white and two pastel sets to match the colored mat set. This would enable supplementing the bridge sets with the mats and their napkins for large card-table luncheons or buffets serving as many as 44 guests. A hemstitched bridge cloth and four 11" napkins sold for \$2.50 (prewar), and mats were about \$.59 each, with napkins \$3.95 to \$4.95 a dozen. Machine hemstitched ivory colored linen mats with one-inch hems sold for \$.79 each in Portland, in the spring of 1945. An ecru-colored set of six mats, six napkins, and a runner cost \$22.50. These prices are considerably higher than prewar costs for similar linens.

The fourth set could be of cotton or linen ecru-colored lace. Hand hemstitched 18" Chinese art linen napkins would be best with it. Machine lace mats should be avoided. Filet lace is graded by "points" ranging one to ten. A three-sixteenths of an inch mesh is about a five-point filet and is medium in quality and cost. The hand-made Chinese filet of medium to fine mesh looks well and is durable. Coarser ones lose shape and do not lie flat on the table. Before the war, mats were available in 12" x

18" sizes from \$.29 to \$.49 each. The runners were \$.75 to \$1.50 and were made in 36", 45", and 54" lengths. The medium and finer filets are not yet on the market. If a handmade lace set is not obtainable, a second art linen set would be practical, or a better quality linen crash set might be chosen at still less cost.

Handmade Chinese filet is first choice for the lace tablecloth. Cloths of this type were available before the war in prices ranging from \$2.50 to \$300.00, and in the following sizes: 72" x 72", 72" x 90", 72" x 108" and 72" x 144". The prices vary with fiber content, fineness of mesh, and intricacy of the embroidered pattern. A cloth with a simply designed geometric border pattern makes the best background for other table appointments and costs less than more elaborate patterns. Before the war a five-point 72" x 90" cloth with a moderate amount of decoration cost about \$10.00. Coarser ones in that size started at \$2.50 and went on up through \$4.95 with finer meshes and more decoration.

If it is impossible to obtain a handmade lace cloth, an effort should be made to select a machine lace that is fine enough in mesh and unobtrusive enough in pattern to make a suitable background for the dishes, silver, and glass that are to be used on it. Good quality cotton

Quaker Lace in a 72" x 144" size sold for \$22.50 before the war. Matching 22" napkins were sold separately for \$16.50 a dozen. Ecreu colored linen napkins retain their color better after repeated launderings than do ecru colored cotton ones.

Linen doilies are available plain or decorated in sizes and shapes to fit any plate or tray. Among the least expensive prewar linen doilies were those of thin art linen with no decoration except a narrow hand-crocheted edge. These sold for fifty cents and higher, depending on the size. Embroidered dress or handkerchief linen doilies sold for \$.75 and higher, depending on the amount of decoration. Imports nearly ceased during the war. Prices are still high. In 1944, silver-bleached ten-inch Madeira doilies with a narrow punchwork edge cost \$2.25 in Portland. The same piece would have sold for not over \$2.00 before the war. Linen and lace doilies and mats and the matching runners may also be used on the buffet as well as on the table.

Doublefaced flannel for table pads is available at dry goods stores for \$.75 to \$1.00 a yard. Quilted padding is \$1.25 to \$1.95 a yard. Four sizes would be needed to fit the various extensions of the table. It is unsatisfactory

to fold the ends double because ridges would then appear under the tablecloth. The most practical type for the home management house table is the sectional folding asbestos pad sold by furniture stores. It is cut and finished in two folding sections to fit the closed tabletop. Extra leaf sections are laid in the center as needed. A 42" x 66" pad would cost \$14.95 and each 12" leaf is \$3.85 extra. Four leaves to fit the fully extended table would bring the total cost to about \$18.00. The pad is felt on one side, asbestos in the center, and has a textured and cleanable top that may be selected in any of six or eight finishes most like the table top, so that the pad may be used under lace cloths.

Painted paper or treated pasteboard hot dish mats soon look shabby and are spotted by grease and liquids. The better mats have metal tops and felt bottoms. There should be one mat for each serving dish and platter, and also four small ones for use under milk and water pitchers and coffee and tea servers.

Additional Table Equipment: In order to be even moderately well equipped, the home management house needs a tea and coffee service that may be used in either the dining room or the living room. The list of desirable additions to the dishes includes a china coffeepot and a

teapot. Those items, at about \$6.00 each in breakable dinnerware, are too expensive. Pottery tea and coffee servers are high on the casualty list because spouts are easily chipped by dishwashers unused to the heights of the home management house sink and faucet. Metal servers are less easily damaged.

A metal serving set may be of pewter or of plated silver. The simpler the design, the lower the cost and easier the cleaning. The stemless or low shapes are safer to handle than the tall vase shapes. The 10-cup size for each server is desirable. According to dealers, a good pewter service is not much cheaper than a silverplated set. Exact prices of postwar sets are not yet available. Prewar prices on a Community Plate set including tea server, coffee server, creamer, sugar, waste bowl, and tray ranged from \$33.50 to \$99.50. The set could be purchased by the piece. Prices were:

Teapot	\$21.50	Oblong tray, 20"	\$24.50
Coffeepot	\$21.50	Oval waiter	\$16.50
Sugar	\$ 9.00	Waste bowl	\$ 9.00
Creamer	\$ 9.00		

Additional pewter or silverplate hollowware that might be added to the dining room if the budget permits are given here with prices of the prewar silverplate:

Bread or roll tray, \$7.50; salt and pepper shakers, \$8.50 a pair; high candlesticks, \$12.00 a pair.

In order to own a tea and coffee service, the home management house is justified in cutting a few corners in other parts of the table appointments. Savings may be made in the following places from the lists of essential and desirable dishes, silver, glass, and linen discussed earlier in this section: Omit the dinnerware creamer, sugar, tea and coffee pots. An additional glass creamer and sugar would be sufficient. A bone pickle fork could be used instead of the silver one. From the glassware, omit the handled lunch tray, mayonnaise bowl, covered compote, and lemon dish. Omit openwork and lace-edged linens entirely. Handwork adds considerably to linen costs. It is in better taste to have the necessary number of modestly decorated shapes and sizes of good quality linen than it is to have too few and too expensively decorated pieces. One of the two 72" x 108" dinner cloths could be omitted.

In addition to the one or two trays of the tea and coffee service, the home management house needs individual meal trays and trays for general serving. They may be of pressed fiberboard, hammered aluminum, tin, pewter, brass, or silverplate in the following shapes and sizes:

Necessary	Desirable Additions
1 Large oval tray, 22" or 24"	1 Oval or round tray, 9"
2 Small round trays, 12"	1 Footed round tray, 10"
14 Service trays, 16 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "	1 Oval or rectangular tray, 24"

Table decorations should not be too elaborate and need not be expensive. A variety is desirable. Savings may be made by using glass instead of metal wherever possible. Aside from their aesthetic value, mirrors, figurines, fruit bowls, and candlesticks are practical because they supplement or take the place of fresh flowers. Tall candlesticks (included on the glass lists) are practical because they do not require very tall candles. A candle snuffer saves the table linens from wax spatters.

Centerpieces should have the same feeling as the other table appointments. Contour is important. Containers are needed for low, medium, and high arrangements. They should include different textures. Some special holiday centerpieces are good. Artificial fruit and flowers should be avoided. The most useful colors for flower containers are foliage green, putty color, dull blue, black, browns, dull reds, yellow, and clear glass (38:371). Flower frogs, clay, shell gravel, and glass marbles are needed for flower arrangements. A sectional flower container may

be used in endless variations. Oriental figurines and pottery, brass pieces, and both round and rectangular wooden plaques are good. Other accessories that are appropriate for this style of dining room include hurricane lamps, especially those with cranberry glass shades or clear prisms, Hobnail glass, the lacey type Sandwich glass, and Thumbprint glass patterns. Prices of all decorative accessories vary widely. Over a period of years many pieces are acquired through gifts to the home management house.

Most of the table decorations may be used also on the buffet and in the den or living room. The following are recommended:

Necessary	Desirable Additions
1 table mirror	1 pair hurricane lamps
1 pair figurines	1 pair figurines
1 shallow bowl	1 pottery bowl
1 deeper bowl	1 pair tri-candleholders
1 bowl with pedestal	
1 pierced fruit bowl	
1 sectional flower holder	
2 sets of plaques (6)	
2 sets napkin clips (20)	
1 candle snuffer	

THE BREAKFAST ROOM.

Size: 14' x 9'

Exposure: East

Woodwork: Old ivory

Wall finish: Calcimine in rich neutral tone

Floor covering: Linoleum

Draperies: Modern plaid print; in maroon,
gray, ivory, and rose

Furniture style: Swedish Modern. Buffet built-
in (5:62)

The problem in choosing table appointments for the breakfast room is to find very durable as well as attractive ware. The dishes, glass, and silver selected for this Swedish Modern room are simply designed, sparingly decorated, and interesting in shape. Color and contrast of texture are achieved through use of unusual table linens.

Dishes: The following are recommended as the necessary amounts of dishes for the luncheons, breakfasts, and occasional suppers that are served in the breakfast room:

10 Dinner plates	10 Fruit dishes
10 Luncheon plates	10 Cups
20 Salad plates	10 Saucers
10 Bread and Butter plates	10 Ramekins

1 Sauce boat	2 Oval vegetable dishes
1 Chop plate, 14"	1 Pickle or celery dish
1 Pair large cream and sugar	1 Teapot
2 Platters, 12" and 14"	1 Coffee jug, large
2 Bowls, 8"	

The lightest weight of American hotel china is recommended as the most durable ware available. Three suitable shapes were chosen from the display cupboards of a hotel supply company. Underglaze patterns and colors for decorating the pieces are described on the following page.

Plate VI shows three cup shapes that are representative of all the hollowware pieces in the patterns shown. Cup A is the "Pacific" shape made by Syracuse. The contour of the dishes is such that they need no decoration. This shape is available in either white or ivory. If color is desired, the "Skyline" pattern of a one-half inch band of color placed below the rim is appropriate. The band is composed of fine lines of one color shading from a very pale tint at the inside diameter to a dark line at the rim. The effect is that of oil brushwork in relief. A green "Skyline" pattern on white body would be good; or a rust-brown on ivory body.

Cup B, Plate VI, is the "pilgrim" shape by Syracuse.



PLATE VI

$\frac{1}{2}$ Actual Size

The "Skyline" pattern would be interesting placed inside the flaring rim. The outside of the bowl could be decorated with a single matching threadline of color around the base, with another around the foot. Plates would have the "Skyline" around the rim and the threadline around the well. Green or red-brown on white or ivory body would be suitable and attractive for a modern table.

Cup C is a plain cup shape in Buffalo hotel china. A good pattern for it on white body is a broad golden-yellow shoulder band $1\frac{1}{2}$ " wide, with two narrow one-eighth-inch stripes of dull orange and red-brown around the rim. The catalog listing of the pattern is Colorido Lamelle, Pattern L 364A, Red Brown, 323 Orange.

Thin hotel china was not made during the war, and price lists are not yet available to purchasers. The decorated pieces are more expensive than the undecorated ones. None of them is as expensive as the decorated Syracuse dinnerware that is thin and translucent.

Silver: The amounts of silverware needed for the breakfast room are:

10 Dinner knives	1 Butter knife
10 Dinner forks	1 Gravy ladle
10 Butter spreaders	1 Jelly server
10 Dessert spoons	1 Round server

20 Teaspoons	1 Cold meat fork
20 Salad forks	1 Sugar shell

In addition to these amounts, 10 grapefruit or orange spoons are desirable.

Plate II, patterns A and B are two silver designs suitable for use with any of the three patterns of dishes shown on Plate VI.

Glassware: The breakfast room glassware is durable and inexpensive. Plate VII shows a tumbler, an iced tea glass, and a juice glass. They are the only three shapes needed for informal service. They are the Libbey Heat-Treated glasses with rolled non-chip rims. They are tough enough not to break when dropped on the floor. A water tumbler costs only ten cents. Corning tumblers are equally durable and are the same price. An extra set of tumblers is included for use in the bathroom lockers. Amounts of glass needed are:

20 Tumblers, Libbey	1 Pitcher, pint
10 Juice glasses, Libbey	1 Pitcher, quart
10 Iced tea glasses, Libbey	1 Pitcher, 2 quart
2 Pairs of salts and peppers	

Linen: The breakfast room linen should be especially interesting in texture because the dishes, silver and glass are so simple and smooth that there is an absence

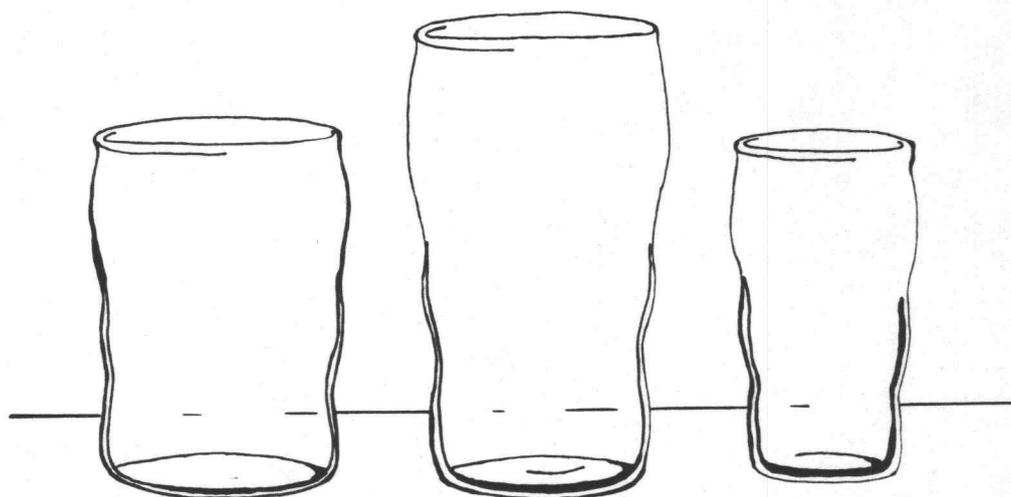


PLATE VII

$\frac{1}{2}$ Actual Size

of handcraft quality. Cotton is cheaper than linen, and its use is justifiable in the breakfast room in order to allow the use of costlier pieces in the more elaborately equipped dining room. The 14" size is the most convenient napkin measurement for breakfast and luncheon use.

Amounts of linens recommended are:

Necessary

- 2 Sets Atasca cotton mats, napkins, and runners for 10.
- 1 Set printed linen mats, napkins, and runner for 10.
- 1 Set handwoven cotton mats, napkins, and runner for 10.
- 2 Composition mat sets for 10
- 2 Roll covers

Desirable Additions

- 1 Set colored linen mats, napkins, and runner for 10.
- 1 Set handwoven mats, napkins, and runner for 10.

Atasca cottons are woven in Texas. They are noted for interesting nubby textures and unusual weaves. Before the war they were made in shades of cream and ecru, solid pastels, prints and stripes. They cost around fifty to sixty cents a yard and are made in widths of a yard or more. They make interesting-looking, durable, and inexpensive mats, runners, and napkins. A soft yellow color in a rough weave would be good under pure white dishes in Pattern A, Plate VI. Heavy cottons of this type should be

preshrunk before they are made into table linens. The second Atasca set could be in a fine basket weave with perhaps a stripe design.

Very interesting handwoven cottons are available at moderate cost from the Marjorie Hill Hobbycraft Studios at 29 Gorge Road, Victoria, B.C. They are made to order in any weaving pattern and color desired. The sets are durable enough that they are used in public dining rooms. Warp threads are usually in a natural or ecru color. The weft, or pattern threads, are colored and of a different weight. Mats woven from adaptations of Colonial patterns would be interesting in a Swedish Modern breakfast room. A Single Chariot Wheel corner pattern makes a good-looking mat and costs about \$1.50. Napkins are made to match and are hand hemmed, with woven borders across each end. They are \$1.00 each for a 11½ size. The mat sets should be ordered ahead so that the weavers have sufficient time to make them up. They could then be purchased without duty by anyone going to Victoria for a brief tourist stay. If they are sent for, the extra duty paid at the border would bring the cost too high. Colors chosen depend on the decoration of the dishes. If the dishes are undecorated, there is no limit. Cream and blue, cream and rust, etc. would be equally attractive

for a breakfast room. The colors are fast. Edges of handwoven mats look attractive fringed.

A printed linen set would be attractive for luncheon service. A daisy print with a yellow border is available at the Linen Shop in Portland for \$1.00 to \$1.25 for each piece. They wear well, the colors are good and they are gay looking. They are also made with a blue border. Hems are machine finished.

Composition mat sets are made in a wide range of colors and prices. Materials that are marked by liquids, like pastboard and cork, should be avoided. Pyroxylin coated cloth makes durable mats. It can be wiped off like oilcloth and does not become brittle or crack. It can be purchased by the yard in dull, printed, embossed, colored, or white surface (52:415).

Few extra pieces of serving equipment are needed for the informal service of the breakfast room. Some recommended are not strictly necessary but add much interest to serving practice. A set of wooden salad bowls and a tureen for soups, stews, and chowders could be included. Hot dish mats are necessary as are a few trays and flower containers. Many of the dining room centerpieces could be used on the breakfast table provided they are simple in form and color. The following extra equipment is suggest-

ed for the breakfast room:

Necessary	Desirable Additions
1 Wooden salad bowl	10 Individual wooden salad bowls
1 Wooden fork and spoon set	10 Colored pottery tumblers or mugs for chocolate or cider
1 Tureen, 2 quart, covered	
1 Serving ladle	1 Chop plate, 17"
1 Large tray, 24"	2 Woven baskets for hot breads
1 Tray, 12" x 20"	1 Coffee server, 2-cup
1 Bulb bowl, pottery	
4 Hot dish mats, metal tops	
2 Sets napkin clips	

CARE AND STORAGE OF TABLE APPOINTMENTS: Adequate storage facilities are provided in previous studies of home management house furnishing. Separate buffet storage space is provided for each of the two sets of table appointments for the new home management house. Each buffet should have movable shelves for storing equipment of different sizes and shapes. Linens, silverware, and most of the dishes and glassware are usually stored in the buffet. Some of the everyday glassware and serving dishes are stored in a cupboard near the kitchen sink.

Storage space should be uncrowded. Additional room may be attained with extra shelves that may be placed stepped back in the cupboard. Simple adjustable

non-attached extra shelves are available, as are divided plate racks that hold a series of plates. These are convenient space savers.

Dishes: Plates of similar size should be stored together, with pads between fine plates if stacking is necessary. Pads may be purchased, or made at home of flannel, felt, paper napkins, or doilies. Fine cups should never be stacked because the edges chip easily and the gold wears off the handles. Cups are easily and safely stored on a narrow shelf at the back of a cupboard between two regular shelves. Teapot spouts should be protected with a cardboard round or a hollowed cork.

The stacking of fine dishes before washing is a common cause of chips and scratches. Luster of decorations is preserved by washing dishes soon after use. Acid or salty foods left on dishes too long may damage gold, silver, and sometimes overglaze decorations. Pieces should be washed separately and never piled. Aluminum dishpens may mark dinnerware. Steel wool and scouring powder should never be used on dishes because they scratch the glaze. Strong soaps and sudden changes of temperature should be avoided. Rubber tips should be used over water faucets, and a rubber mat or towel on the

drain board and in the bottom of the dishpans. Dishes may be warmed slowly in an oven or on a radiator, but not in a hot oven. Too sudden heat causes crazing. A few pieces can be warmed quickly in warm water.

Silver: Flat silver is most conveniently stored in a drawer that has cut-out insertions for each size piece. The drawer should be as airtight as possible and lined with treated tarnish-resistant cloth. Tarnish is caused by air and moisture. Silver that is in daily use should be rotated so that all pieces receive equal use. Daily use keeps silver clean and eliminates the need for any last-minute polishing of extra pieces.

Silver should be washed in hot, soapy water soon after use. It should be rinsed in clean hot water and wiped thoroughly dry before it is stored. Bright finish silverware with but little oxidized decoration is most easily cleaned by the electrolytic method. Pieces are placed for a few seconds in an aluminum pan of water in which a small amount of tri-sodium phosphate has been dissolved (1 teaspoon to a quart of water). Any silver polish takes off some silver, but this method removes 90% less silver than the polishing and rubbing method. If desired, a small amount of rubbing may be used to

bring out a higher luster. Silverware should always be rubbed lengthwise instead of with a circular motion. Only non-gritty polishes should be used on silver. Invisible lacquers may be put on silverplated hollowware that is used infrequently but lacquer wears off and must be replaced periodically.

Glass: Substances ordinarily used in the household do not harm glass. Glass should always be stored in a dry place as moisture is the greatest enemy to luster. Glasses should be stored on the base because the rims are thinner and more easily chipped. Glass should be washed with mild soapy hot water, and rinsed and dried thoroughly with a lintless towel (linen) before it is stored. Thin pieces should be washed separately.

Linen: Table linens should be stored in cool, shallow, dust-proof drawers. Too much heat makes linen become brittle. If it is to be put away for any considerable length of time, it should be washed to remove all finishing materials and then rolled to prevent cracking at creases and folds. Cardboard spools of the type used for dress silks are convenient for drawer storage of large cloths. Mats, napkins, and doilies need shallow storage trays where sets may be stored together.

Home management house linens show first signs of wear in the creases, hems, and corners. Linen should never be creased with a hot iron. Folds may be pressed flat by hand, and should not be placed in the same spot at every ironing. Any needed repairs should be done before the linen is laundered.

If damasks are laundered at home, three changes of mild soapsuds should be followed by four clean rinses. Lukewarm water should be used at the start so as not to set the stains. Linens should be ironed damp from sel- vage to selvage, first on the right and then on the wrong side to bring out the luster. Embroidered linens may be ironed face down on a soft towel. Laces are best dried on curtain stretchers. A light starch improves the weight of cotton filet laces.

A good commercial laundry used soft water, heavy suds, controlled temperatures, a minimum of chemical stain remover, and irons table linens on a properly set flatwork ironer for good finish. Damasks are sometimes ironed by hand if the laundry offers a special hand-fin- ishing process. The chemical bleaches used by laundries have an overbleaching and subsequent tendering effect on white linen.

Lace tablecloths may be given the same type of water-repellent finish that is used on tropical linen

suits by launderies. The cost varies with the size of the cloth, but in general it amounts to double the cost of having the cloth drycleaned.

Linen should not be heavily starched because flax fibers are brittle and may break under a heavy iron. White linen should be sun-dried to retain whiteness. Scorch may be removed from linen by placing it immediately in sunlight.

Rayon fabrics generally need more care than cottons or linen. Rayon mixtures should be washed in the same manner as all-rayon fabrics with a neutral soap. As rayon is not very elastic, it should not be twisted in wringing, and clothespins should not be used on it. It should not be dried in direct sunlight or near high heat. It should be ironed lightly and quickly with a warm iron on the wrong side. (52:133).

RECOMMENDATIONS. This study, fitting into a group of studies for plans of a new home management house at Oregon State College, is concerned with the selection of table appointments for the dining and breakfast rooms. One of the theses in this series planned the house, one chose the furnishings, one made a study of the time spent by the students doing their respective tasks. These studies directly influenced the scope of studies presented here.

Data were gathered by the observation of the writer who lived in a home management house, by conferences with authorities in home economics and with supervisors of home management houses of Oregon State College and Kansas State College, and by conferences with authorities dealing in selection of table appointments.

The results of these data show that the following general principles of selection should be used in choosing table appointments.

1. Make a plan for selecting table appointments based on needs of the house.
2. The atmosphere of the house should be one of grace, hospitality, cheerfulness and femininity.
3. Table appointments must harmonize with the other furnishings of the house and reflect the same spirit.

4. No table appointments should be extremely different from the standards of the homes of Oregon State College students and their parents.
5. Expression of beauty includes orderliness or logical relationship of form, pattern, texture, color and idea.
6. A home color scheme should cheer, soothe, invite, charm and be variable.
7. Furnishings should represent the best possible quality and design, consistent with the general range of a moderate income for a home management house.
8. Dishes should be chosen first and should determine the choice of other table appointments.
 - a. Choice of color depends upon the amount of warmth desired and the color of the other table appointments. Cream is most pleasing color for the most occasions.
 - b. Choice of dinner service should depend upon the degree of formality desired.
 - c. Dinner plates, bread and butter plates, and cups and saucers are usually alike. Other dishes may be different if they are harmonious.

- d. Shapes of dishes should be in harmony with the setting and at the same time functional, as for example, plates that stack easily.
- e. Dishes need to be easy-to-handle, attractive-looking, shock-resistant, light-to-handle and open-stock.
- f. Gain a knowledge of terminology to aid in choosing dishes.

(1) Porcelain is the hardest pottery made.

It may or may not be translucent.

Decoration usually applied over glaze.

(2) "China" may be either porcelain or hard earthenware.

(3) Earthenware may be anything from a clay flower pot to fine tableware.

(a) Hard earthenware is semi-porcelain.

(b) Soft earthenware is heavier, coarser and more porous. It is usually called pottery.

9. Silverware for a home management house should be harmonious with other table appointments, should be easy to care for, and to replace.

- a. Durability of silver depends on use.
 - b. Buy from a reputable firm. Terms designating the weight of plated silver are not used by reputable manufacturers because of misuse and lack of agreement over standardization of terms.
 - c. In purchasing silver, try to find out the quality of the base metal, proper tempering, the pattern and the way it is executed, extra silver at points of wear, the reputation of the manufacturers. Observe surface details of perfection of design, smoothness of edge, lack of defects or scratches on surfaces and sturdiness of shank of each piece.
10. Choose glassware for a home management house that is durable, attractive and moderately or low-priced. Modern production stresses quantity rather than rarity or individuality of shape or design.
- a. Low-stemmed glasses and tumblers are more practical than long-stemmed.
 - b. The quality of glassware is judged by its brilliance, clarity, hardness, smoothness, and color.

c. Ordinary glass is either lime glass or lead.

(1) Lime is less clear and brilliant than lead glass. It is pressed or molded into shape and may be brittle.

(2) Lead glass is heavier, more brilliant, more expensive. Flint and rock crystal may be used to produce it.

(3) "Crystal" means any clear white glass.

11. Linens should be easy to care for and keyed to same degree of formality as the other parts of the table service.

a. A variety of textiles should be represented in the linens of a home management house, but must be heavy in weight, firm in weave to hold shape after many launderings.

b. White or off-white is still first choice for most formal or conventional settings.

c. Colored linens should be included in the home management house supply to provide the students an opportunity for freedom of choice and for experimentation in less traditional table settings.

d. Wipe-off mats are time-savers as well as being decorative.

- e. All decoration on the linens of home management houses must be durable to withstand the heavy use. Embroidery, lace and outwork should not have holes large enough to catch point of the iron.
- f. Before choosing linens the potential purchaser should determine type of textile to choose, qualities which are desirable in that particular textile, the use of the linen, the weave most desirable, the sizing and finishing to be expected, and finally the size of the cloth, mats or napkins.

PART V

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PART VI

APPENDIX

CONFERENCES

Personal conferences and correspondence were held with the following professional people for information in their special fields:

Mr. Hugh Belton, department head, Dohrman Hotel Supply Company, 1313 Northwest Glisan Street, Portland, Oregon. American Hotel China.

Miss Marjorie Hill, Graduate Member, Shuttle-Craft Guild of America. Director, Hobbycraft Studios, 29 Gorge Road, Victoria, British Columbia. Handwoven table linens.

Mrs. Mary Bowman Hull, Curator, Horner Museum, Oregon State College, Corvallis, Oregon. Colonial weaving patterns.

Mr. Elston L. Ireland, manager of the restaurants of Ireland's, Inc., 511 Southwest Sixth Avenue, Portland, Oregon. Table linens for restaurants.

Mr. G. C. Lang, manager of Lang's Pottery, 510 A Street, Auburn, Washington. Mr. Lang has given many demonstrations of pottery-making for classes at the University of Washington, Seattle. Ceramic processes.

Miss Joan Patterson, Associate Professor of Clothing, Textiles, and Related Arts, Oregon State College, Corvallis, Oregon. Integration of table appointments.