

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

**Nos. 18-19
SPRING AND
SUMMER 51**

WALKER ART CENTER • MINNEAPOLIS

correction

in the Winter 50-51
issue, page 7
caption 1 should read:
Bild Blox
designed by Richard Hammel
\$29.50

in the fall issue:
MODERN CHAIRS AND THEIR PROTOTYPES

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

CONTENTS SPRING-SUMMER 1951

the material
for this special double issue of
EVERYDAY ART QUARTERLY
was written and designed
for a monograph
based on the exhibition
KNIFE/FORK/SPOON
prepared by the Walker Art Center
sponsored by the Towle Silversmiths;
credits are listed on page two.

EVERYDAY ART IN THE MAGAZINES
inside back cover

editorial director:
WILLIAM M. FRIEDMAN

editor:
MEG TORBERT

associates:
CLARK DEAN (photography)
RUTH HUENDORF
CLARE CARRUTHERS

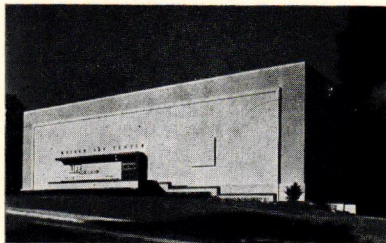
published four times a year
by the

Walker Art Center, 1710 Lyndale Avenue South
Minneapolis 5, Minnesota

25c per copy, \$1 per year — double issue 50c



copyright 1951
by the Walker Art Center



THE WALKER ART CENTER is a progressive museum of the arts. Board of Directors: Edgar V. Nash (president), Eleanor Harris (vice-president), H. Harvard Arnason (secretary/treasurer/acting museum director), E. Hjalmar Bjornson, Winston A. Close, Alice Tenney Mitchell, Eleanor Moen, Fred V. Nash, Justin V. Smith, Rolf Ueland, Susan Rogers Walker, Malcolm M. Willey; Ex-officio: Hon. Eric G. Hoyer, Constance W. Rustad, Archie D. Walker.



ALONZO HAUSER



KNIFE / FORK / SPOON

price : \$1.00

the story of our primary eating implements and the development of their form...

based :

on :

an :

exhibition : 1951

prepared by : Walker Art Center

sponsored by : Towle Silversmiths

text by : D. S. Defenbacher

design and typography by : William M. Friedman

design assistance by : Carol Kottke

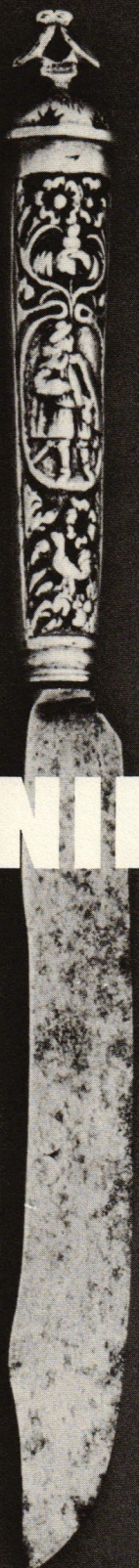
research by : Arthur A. Carrara

drawings by : Alonzo Hauser

photographs by : John Szarkowski

cataloging by : Huldah Curl

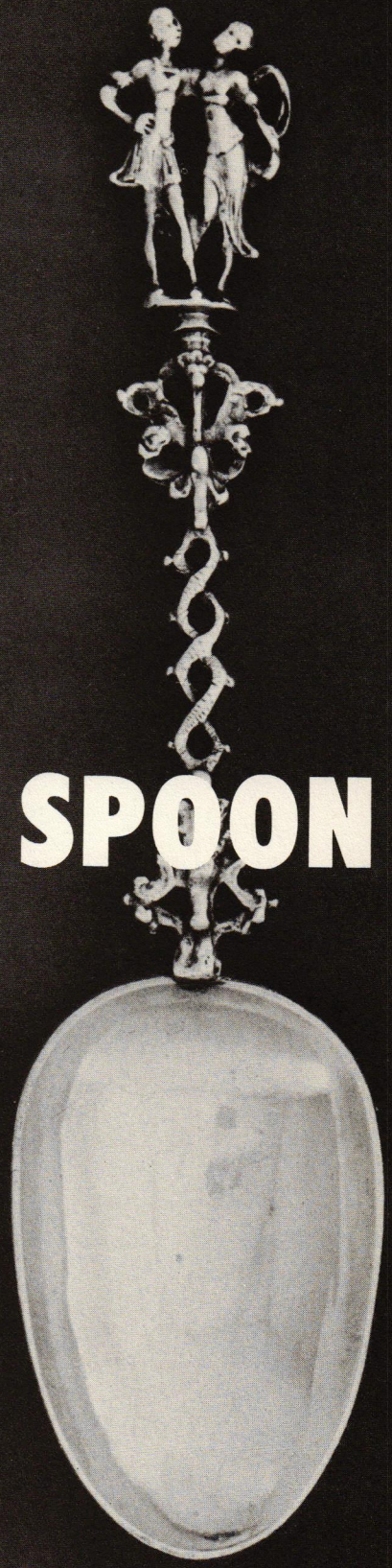
printing by : Colwell Press



KNIFE



FORK



SPOON

Our thanks go to
the following
for the generous loan
*of objects for the exhibition
and permission
for their reproduction
in this publication:

THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK

THE ART INSTITUTE OF CHICAGO

ART STAMP SHOP, MINNEAPOLIS

BEARD ART GALLERIES, MINNEAPOLIS

THE BROOKLYN MUSEUM

CHICAGO NATURAL HISTORY MUSEUM

CINCINNATI MUSEUM ASSOCIATION

M. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO

ANNA B. KERR, MINNEAPOLIS

THE METROPOLITAN MUSEUM OF ART, NEW YORK

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN

MUSEUM OF FINE ARTS, BOSTON

PORTLAND ART MUSEUM

THE TAYLOR MUSEUM, COLORADO SPRINGS FINE ARTS CENTER

TOWLE SILVERSMITHS

YALE UNIVERSITY ART GALLERY

* key p. 62

ON TITLE PAGE

knife, 7"
93 DUTCH, ca. 1700
fork, 6¼"
91 GREEK, ca. 1725
spoon, 7½"
80 DUTCH, 18th CENTURY



the **KNIFE** / *the* **FORK** / *the* **SPOON**

analysis of function

THE KNIFE, FORK, AND SPOON ARE **HAND** TOOLS; THEY SHOULD

fit in the **HAND**

work in the **HAND**

be comfortable in the **HAND**

balance in the **HAND**

THE FORK AND SPOON ARE USED IN THE **MOUTH**; THEY SHOULD

knives, forks, and spoons have a split personality. They are at once our servants and our ambassadors. In neither case have we used them extremely well, and as may be guessed, in reality the two personalities can be united without loss on either side.

When knives, forks, and spoons, especially silver ones, are called tools, most people today are mildly annoyed. We rebel a little at thinking of them in the same way as we think of pliers, saws, and hammers. It is not that tools are not handsome. Many are, and are recognized for their neat, sure beauty. It is not that tools are valueless. Even the ruffle-draped bride knows that a hammer is at times essential, and will put it somewhere. It is not that the function of the tool is underestimated. Few people watch a saw cut through wood without a feeling of satisfaction. The feeling of annoyance and rebellion evoked by the word *tool* as applied to a silver place setting is something else.

It is perhaps too easy to explain this rebellion by saying that a fork, for instance, is a very personal thing. It is certainly personal. We use it to put food into our mouths. We use it as a means of being neat, well mannered, and attractive. This explanation is too easy because, if it were true and wholly explanatory, we would be constantly searching for something to work more effectively for us. Is it sanitary? Is it perfectly shaped for graceful, convenient eating? If we asked these questions and answered them, we would actually be thinking of the fork as a specialized kind of fine, precision tool.

The thing that makes us rebel is a tradition-borne attribute. Fine knives, forks, and spoons are objects of real and psychological decoration. Their psychological decorative value is marked by their presence in the hope chest, the dowry, and the will. Their real decorative value is marked by table settings in party dress.

For centuries the schizophrenic personality of the knife, fork, and spoon has plagued the makers of these pieces — particularly those who

fit the **MOUTH**

carry proper quantities of food to the **MOUTH**

be comfortable to the **MOUTH**

made or emulated sterling. The tool and the decorative object could not be wedded blissfully in the same form. As this story unfolds, the record of this duality may be followed. In almost every age the decorative personality dominated. The hand was expected to adapt itself to the tool, and the hand, being the servant of the mind's ambition, succumbed. We designed the tool as a symbol of elegance, and created eating habits to conform. Is it really convenient to spread butter with the ridiculous little butter knife when there is a big enough one handy? Does a round-bowled soup spoon feel comfortable to the mouth? Is it really necessary to scoop it up on one side and sip it out on the other looking like a child puckering up for a kiss? Must we embellish each forkful of peas with clusters of silver rosebuds or garlands of wisteria?

The answer to the foregoing series of questions is, of course, yes. Such was the past. We built things and decorated them. We made spoons and carved saints out of gold for handles. We built houses and hung our pretentiousness from the eaves.

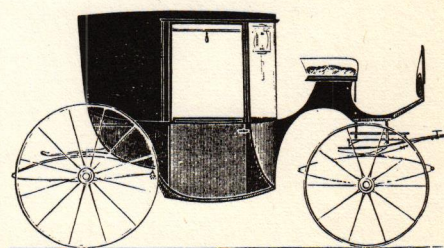
Today we have passed through the first stages of a revolution — a revolution of making, thinking about, and using things. In each decade another despot of tradition has fallen to the new thought. In more or less the sequence given, houses, furniture, china, textiles, glassware took on the characteristic of the new age. More will be said about this later, but the characteristic of this age produced a restatement of an old Greek principle: *the structure can be its own ornament.*

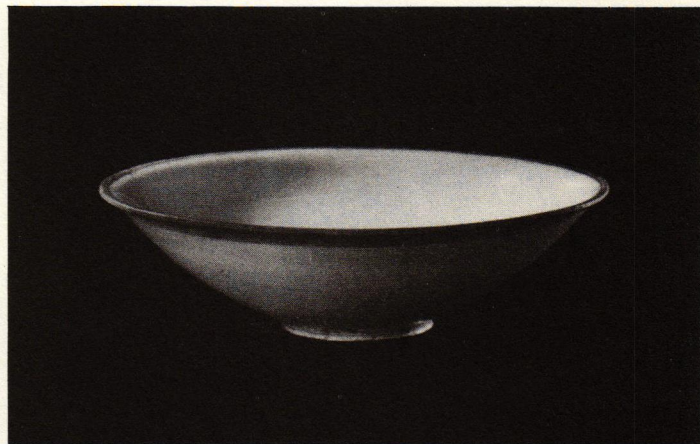
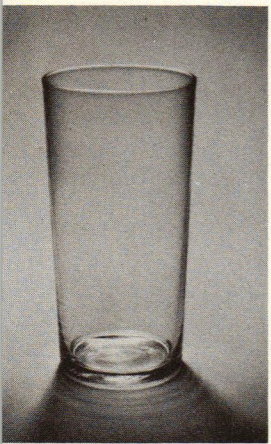
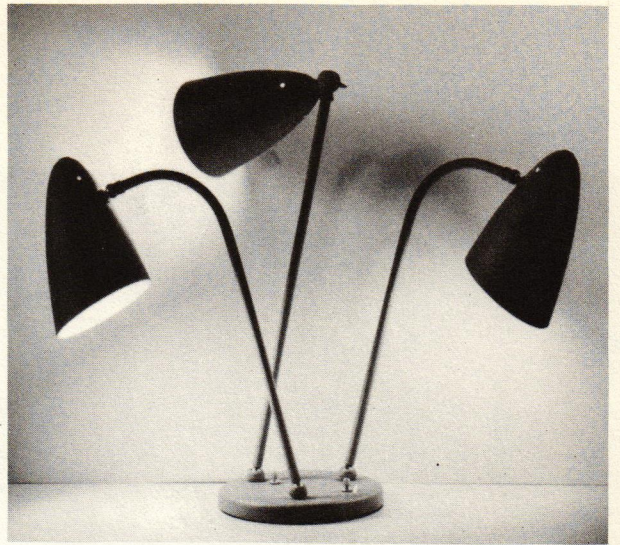
But now in this time it is a little different. The expression of *use* can be an expression of beauty. Usefulness, clearly expressed in the form, can be an esthetic enhancement even to the point of elegance. We not only expect to make a useful chair by eliminating non-essentials, we expect the chair to be beautiful. It is not different with a fork or spoon of silver or gold or platinum. Its usefulness can be the core of its beauty.

By stating here the first principles upon which good design of any age is based, and, at the risk of being pedestrian, by outlining the way we actually use the knife, fork, and spoon, a series of reference points is established for what has been produced in the past and what should be produced today. ●

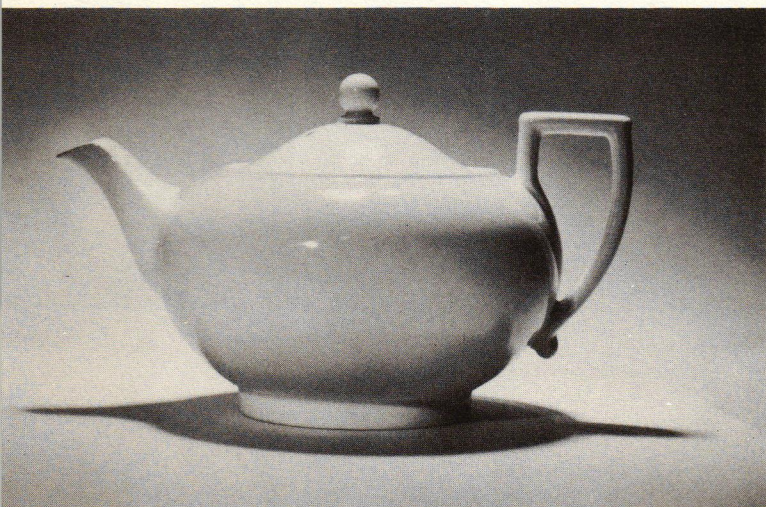
THERE ARE BASIC
DESIGN CONSIDERATIONS
AND DISCIPLINES
WHICH ARE CONSTANT IN ALL OBJECTS

- 1 *the visual quality of the form satisfies esthetic and psychological needs*
- 2 *the use of an object determines its basic form*
- 3 *the material and technique of manufacture affect the form*





key to photographs p. 62



8

7

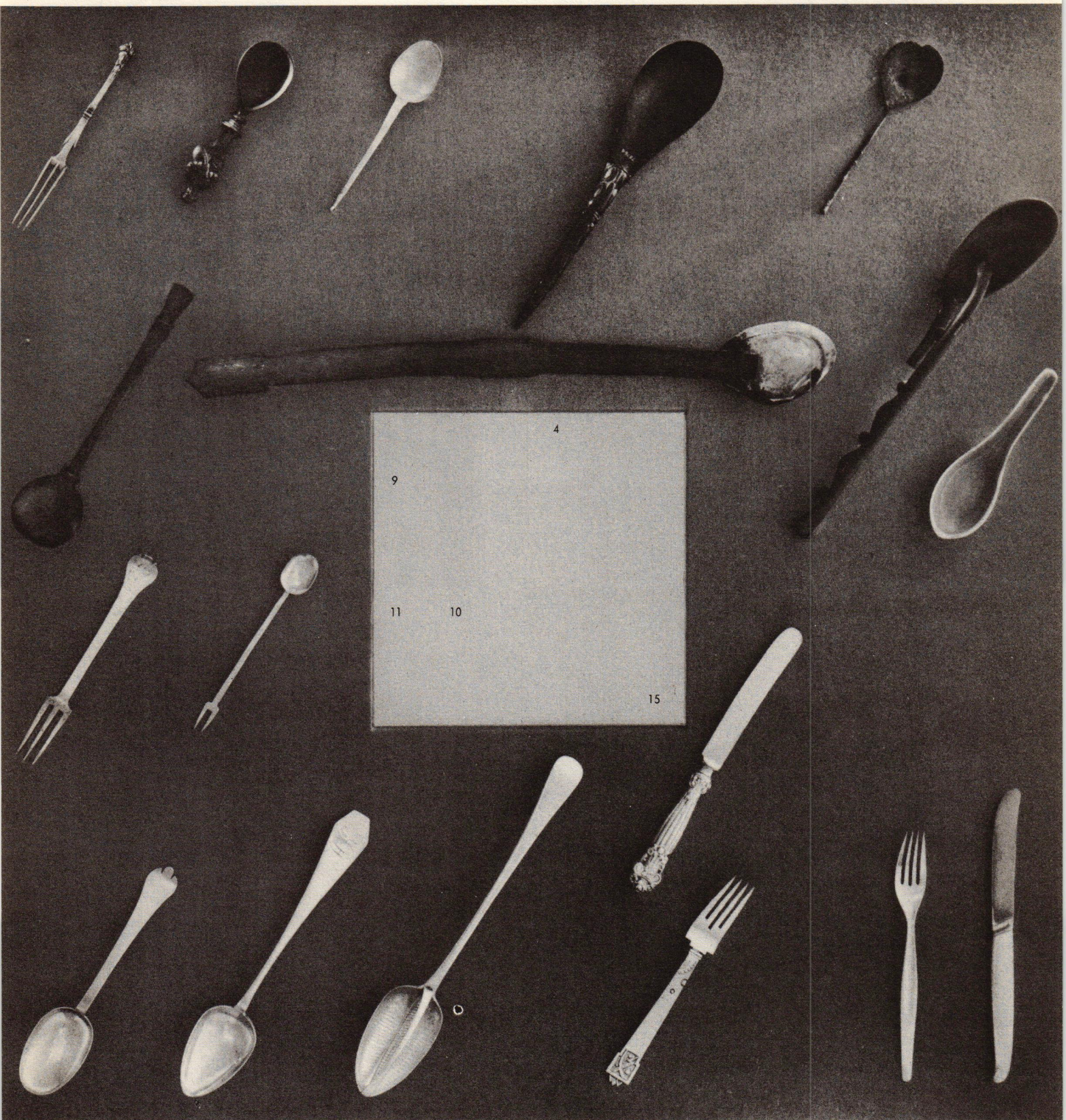
6

5

3

2

1



12

13

14

16

17

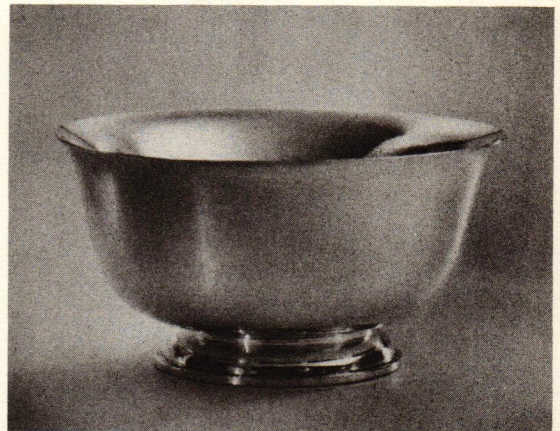
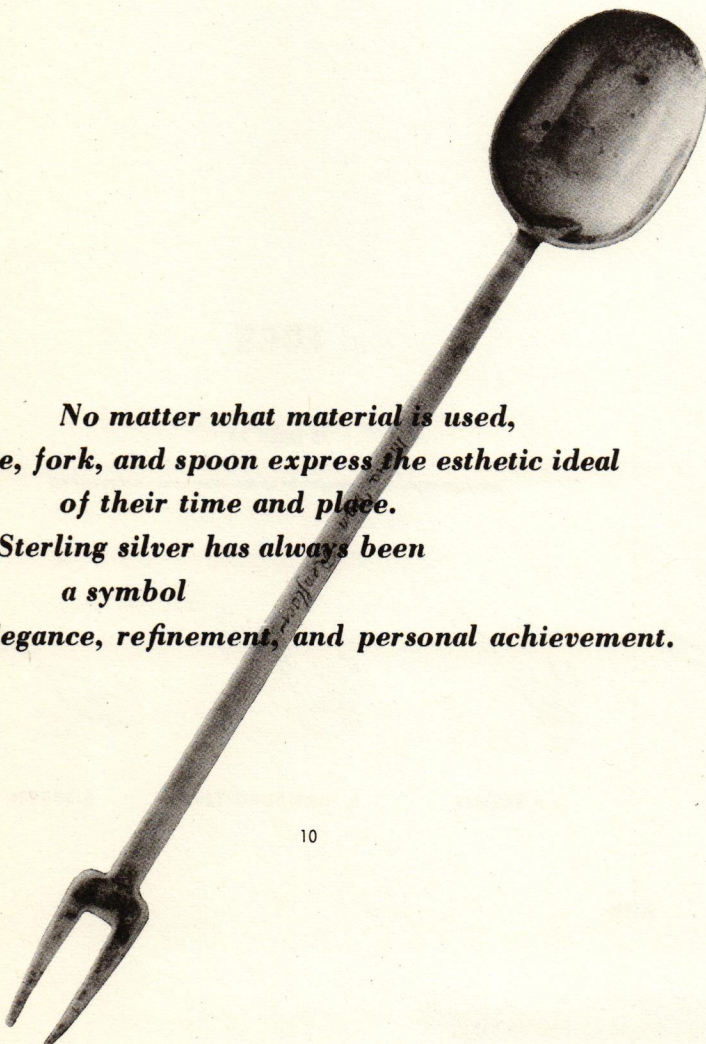
note:

the knives, forks, and spoons in this and subsequent photographs are shown at 2/7 actual size or at actual full size—unless indicated otherwise.

key to lenders p. 62

- porcelain spoon
- 1 CHINESE
- wood spoon
- 2 ZULU, SOUTH AFRICA
- bronze spoon
- 3 ETRUSCAN, ca. 700 BC
- shell spoon with wood handle
- 4 BELGIAN CONGO
- horn spoon
- 5 TARKU TRIBE, ALASKA
- silver spoon (copy)
- 6 ROMAN, ca. 300 AD
- boxwood spoon
- 7 FLEMISH, ca. 1580
- silver fork
- 8 ITALIAN, 17th CENTURY
- bronze spoon
- 9 ENGLISH, 17th CENTURY
- silver sucket fork
- 10 AMERICAN, by JESSE KIP (1660-1722)
- silver fork
- 11 ENGLISH, ca. 1680, by LAWRENCE COLES
- silver spoon
- 12 AMERICAN, ca. 1710, by EDWARD WEBB
- silver spoon
- 13 AMERICAN, by DAVID GREENLEAF, JR. (1765-1835)
- silver gravy spoon
- 14 ENGLISH, 1798
- silver knife
- 15 AMERICAN, EARLY 20th CENTURY
- handwrought silver fork
- 16 AMERICAN, 1920's
- silver fork and knife
- 17 AMERICAN, CONTEMPORARY, TOWLE *Contour*

*No matter what material is used,
the knife, fork, and spoon express the esthetic ideal
of their time and place.
Sterling silver has always been
a symbol
of elegance, refinement, and personal achievement.*



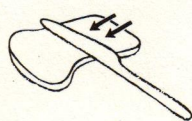


the **KNIFE**

IS USED AS



A CUTTER



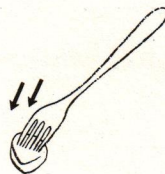
A SPREADER



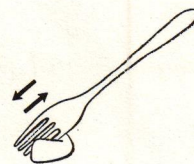
A PUSHER

the **FORK**

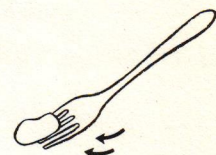
IS USED AS



A SKEWER



A PARTIAL CUTTER



A SHOVEL

.....
WITH

FIRM AND SOFT FOODS OF VARIED SIZES

*the use of an object
determines its basic form*

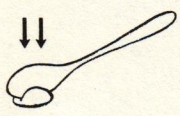
**THERE ARE BASIC
DESIGN CONSIDERATIONS
AND DISCIPLINES
WHICH ARE CONSTANT IN ALL OBJECTS**

the **SPOON**

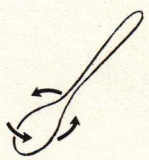
IS USED AS



A SCOOP



A PARTIAL CUTTER



A STIRRER

WITH

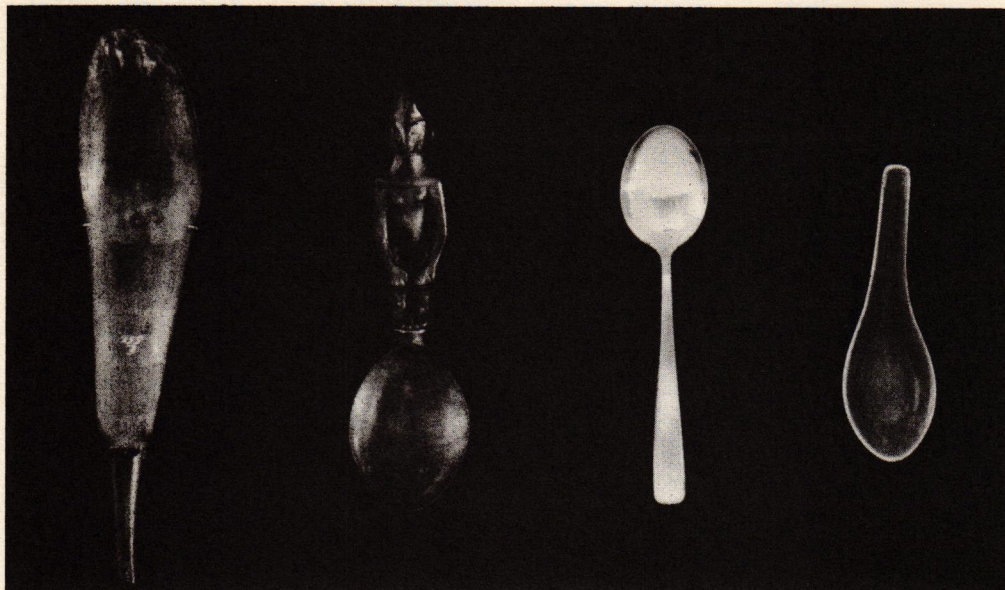
SOFT AND LIQUID FOODS

horn spoon
18 TLINGIT, ALASKA

wood spoon
19 IGOROT, PHILIPPINE ISLANDS

stainless steel soup spoon
20 SWEDISH, CONTEMPORARY
GENSE Facette

porcelain spoon
21 CHINESE



HORN can be carved and bent

WOOD can be carved and bent

STEEL can be drawn, stamped, and cast

CLAY can be cast and modeled

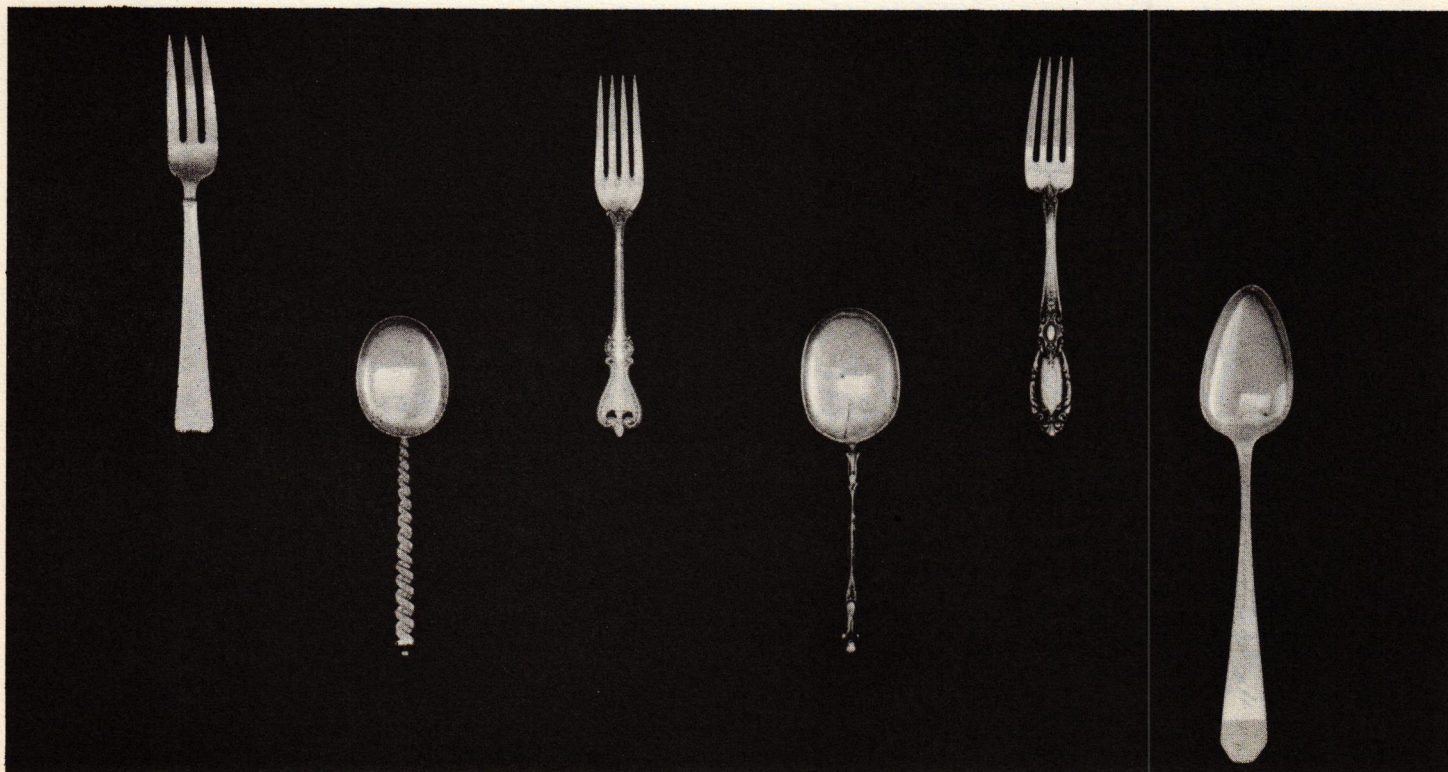
SILVER can be beaten, drawn, stamped,
cast, incised, and oxidized

3 the material and technique of manufacture affect the form

handwrought silver fork
22 AMERICAN, 1920 "MODERNISTIC"
silver-gilt spoon
23 GERMAN, LATE 17th CENTURY

silver fork
24 AMERICAN, CONTEMPORARY REVIVAL
silver spoon
25 AMERICAN, 17th CENTURY, by H B

silver fork
26 AMERICAN, CONTEMPORARY REVIVAL
silver tablespoon
27 AMERICAN, EARLY 19th CENTURY, by SHEPHERD and BOYD





*The first knives were
not used for actual eating.
The fingers were the only implements.*

the **KNIFE**

*t*oo often when we see stone, wood, and bone implements, we date them somewhere back in the caveman era, forgetting that the word *primitive* is timeless and that it is related only to knowledge, custom, and circumstance. There are people today who use only the implements of the stone age. As we trace the development of forms we must see not only the finding of new materials and the invention of new methods of making things, but we must also be aware that habits and customs make their indelible marks. This is especially important in understanding the persistence of certain late forms in either the knife, fork, or spoon.

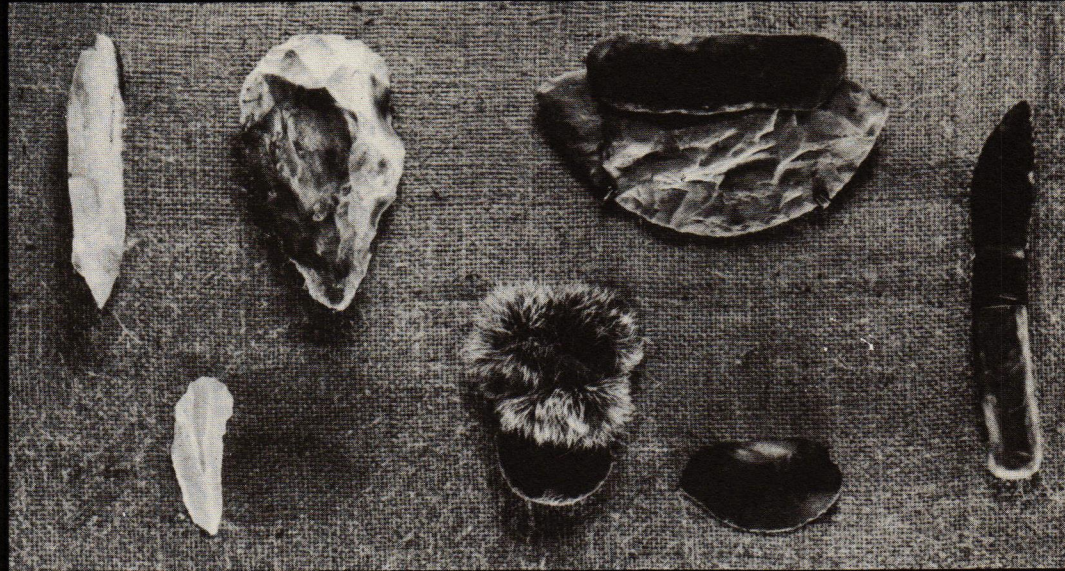
Apparently very primitive peoples use the knife merely as a scraper or cutter. The fingers and teeth do everything in the actual eating process. All peoples have had some form of spoon, but it is not actually known whether the first tool for picking up food to eat was a knife or skewer. In p.29, no.90 there is a reconstruction of a very primitive knife and skewer or pick. It is certainly plausible to assume that a pointed stick was used before a stone was shaped to function effectively as an eating spear.

In the shapes of knife blades there has been more experimentation than in either the fork or spoon. In this experimentation it is certainly apparent that habit and custom play a dominant role. The dominance is well expressed in Eskimo knives. There is a "man's" knife (p.17, no.40) and a "woman's" knife (p.18, no.43). Both knives are used for eating as well as for general utility purposes. The sex designation, by the way, is not as rigid as is implied. Either sex may use either knife. The man's knife is derived from a dagger or spear, while the woman's knife is a chopping blade derived from flint or shell scrapers.

Undoubtedly the general utility of the knife often dictated its form even though it was also habitually used for eating. If a particular people needed a sharp weapon, a scraper, or a chopper,

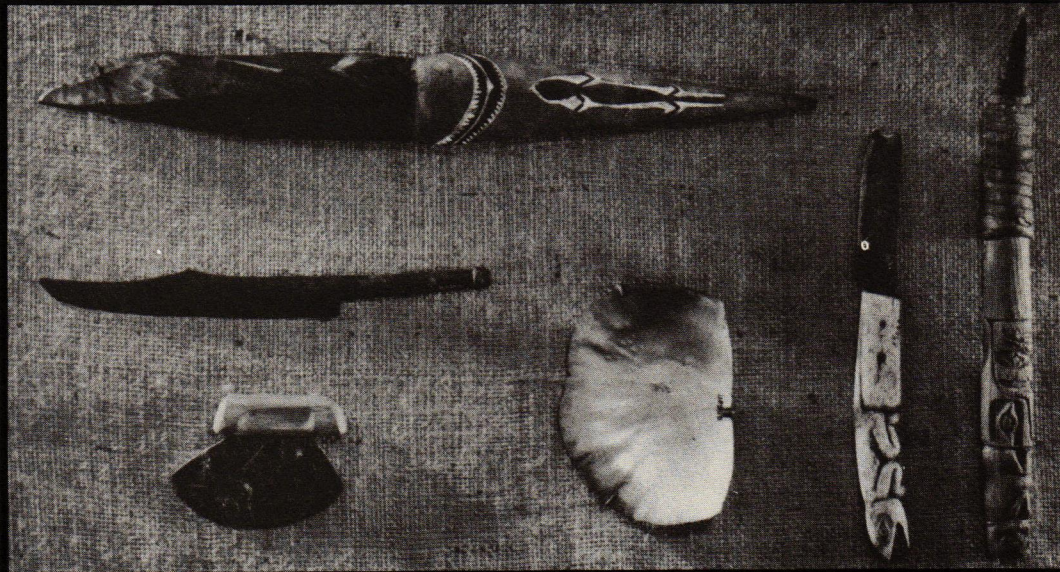
Often the eating knife was also a weapon.





The knife with a blade and handle developed early from prehistoric flints.

The blade was made of **BONE** **WOOD** **SHELL** **STONE** **METAL**



- | | | | |
|----|--|----|--|
| 35 | obsidian knife
ADMIRALTY ISLAND | 38 | shell knife
SOLOMON ISLANDS |
| 36 | wood knife blade
SOLOMON ISLANDS | 39 | steel knife with bone handle
QUEEN CHARLOTTE ISLAND, BRITISH COLUMBIA |
| 37 | stone knife with wood handle
ESKIMO, ALASKA | 40 | steel knife with wood handle
AUK TRIBE, ALASKA |

their eating knife was likely to be given this form.

As metal came to be used, the knife became also a fork in the sense of being a skewer or pick. And until the tined fork came into general use, the pointed knife served this dual eating purpose.

The origin of the tined fork as a form must inevitably be, it would seem, in the forked stick being used for preparing or serving food in some fashion. For the purposes of this story, the emergence of the fork or multiple tined pick as a form is not essential. It is the variations of the basic form and the reasons for them that matter. Most interesting is the divided path of the skewer, as it developed in one direction as chopsticks and in the other as a tined fork.

It is curious that, in our occidental emphasis upon the elegance of fine tableware, we have not adopted the chopstick. The reason probably is that we have emphasized only an elegance of decoration and not an elegance of use. Chopsticks are wonderfully sensitive — almost sensuous — tools for eating. They are extended fingers with which morsels can be chosen, examined, anticipated, and carried to the mouth with an aliveness that a jabbing fork does not evoke. The fork is gauche by comparison. Of course, as our fork has developed, it is half spoon, and we have grown into the habit of using it as such. The chopstick cannot fulfill all of the functions of our present fork, but, acutally, the chopstick, knife, and spoon as a team will do everything that the knife, fork, and spoon will do.

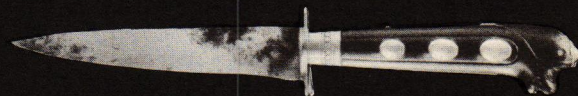
In tracing the development of the eating fork certain distinctions must be made. It is quite well documented that forks for fruit, ginger, berries and special foods existed centuries before a fork was used for general eating purposes. Specimens of extremely early cooking forks are in existence. There has been no attempt to document these except to ascertain that most of them were of the two pronged variety. Of course, the Greek Neptune had a three pronged trident, but its use was hardly that of putting food in the mouth.



43



50



51



49

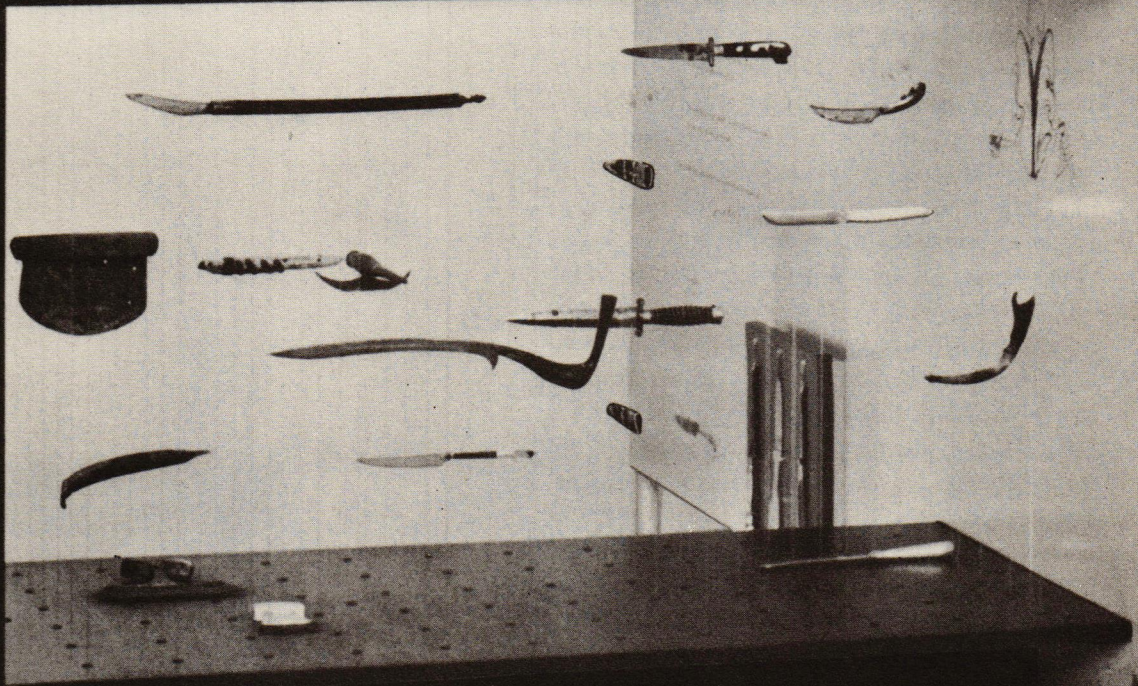


54



55

the **KNIFE**



41 42 43 44 46 45 47 48 49 50

51 52 55 53 54

The shape of the knife blade has varied greatly at different times and with different peoples. Use also has varied—some knives being used only with food, others as a combined weapon and eating tool. Since the 17th century in Western countries, the eating knife has been a single edged blade.

- 41 steel chopper with wood handle
BRITISH COLUMBIA
- 42 steel knife with bone handle.
ESKIMO, PORT CLARENCE, ALASKA
- 43 steel chopper with bone handle
ESKIMO, CORONATION GULF, ALASKA
- 44 steel chopper with bone handle
ESKIMO, GREENLAND
- 45 steel knife with bone handle
ESKIMO, PORT CLARENCE, ALASKA
- 46 steel knife with wood handle
BORNEO
- 47 steel rice knife with wood handle
LUZON, PHILIPPINE ISLANDS
- 48 steel knife with wood handle
ACHIN, SUMATRA
- 49 steel knife with brass and horn handle
GERMAN, ca. 1525
- 50 steel knife with wood handle
SPANISH, ca. 1775
- 51 steel knife with silver mounted handle
SPANISH or GERMAN, 18th CENTURY
- 52 steel knife with wood handle
SUMATRA
- 53 steel knife with wood handle
SUMATRA
- 54 steel knife with silver handle
ENGLISH, ca. 1760
- 55 steel knife with silver handle
AMERICAN, CONTEMPORARY, TOWLE Contour

photographs

this page: 1/9 actual size

opposite page: 1/3 actual size

In his interesting monograph *Knives and Forks* published by the Victoria and Albert Museum in 1927, Major C. T. P. Bailey refers to manners of the 15th and 16th centuries. "Again, Jean Sulpice writing in 1480 gives some very sound advice on behaviour at table. He tells us that it is wrong to grab your food with both hands at once; meat should be taken with three fingers and too much should not be put into the mouth at the same time. He is also very insistent that people should not scratch themselves at meals and then put their fingers in the food. Erasmus in *De civilitate morum puerilium*, published in 1530, gives a number of instructions with regard to the courtesy of the dinner-table. It is not good manners, he says, to lick your greasy fingers or rub them on the jacket; they should be wiped on the napkin. Salt should be taken from the salt-cellar with the point of the knife, from which any grease has been removed by wiping it on the napkin or piece of bread; it was a common joke that the mark of three fingers in the salt was the sign of a villain. (*Tres digiti in salino impressi, vulgari joco, dicuntur agrestium insignia.*) He also tells his readers that it is ridiculous to remove dirt from the shell of an egg with the finger-nails when it can be done more elegantly with a knife."

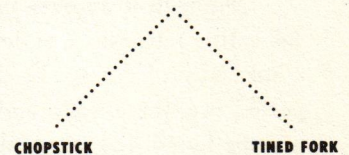
In the lengthy *Les Accessoires du Costume et du Mobilier* by Henry Rene D'Allemagne, published in 1928, there are many references to early forks. He located a table fork in a miniature of about 1180 from the manuscript of the *Hortus Reliciarum* of Herrade de Lansbourg. He records mention of a series of gold forks in 1295 in the *Treasures of the Apostolic Siege*. In 1300 there is mention of a fork accompanied by a knife in the inventory of Edward I of England. He also records forks for eating ginger, berries, and fruit in many inventories from 1280 to 1427.

Major Bailey in *Knives and Forks* records that, in the inventory of Charles V of France (1337-1380), "it is explained that they [forks of gold and silver] were only used for eating mulberries and foods likely to stain the fingers."



the **FORK**

*The first fork was probably
a pointed stick or the pointed knife
used as a spear.
It developed in two directions:*



*There is literary evidence that the fork
was used by the Greeks and Romans,
and that a two tined fork of gold was brought
to Italy by a Greek Princess in 1071.
Two tined forks of gold and silver for eating
fruit and ginger are listed in inventories
from the 11th century on.
In the 14th century it was common to have
one table fork with sets of knives.
The fork was used for serving.
Knives and fingers were used for eating.
It was not until the 16th century that
forks began to replace fingers for carrying
food to the mouth. The practice began in Italy
and spread rapidly to all of Europe.*

LOOK AT THE PICTURE ABOVE

*The Feast of the Bean:
by the Flemish painter
JACOB JORDAENS (1593-1678)*



*Dating forks by the number of tines is not certain. The two tined eating fork
seems to have appeared first, but three and four tined forks developed very early.*

It is interesting to note the series of forks on page 23. The first fork on the left (NO. 61) is actually a metal skewer which has been split and opened to make a two tined fork. Prior to the 16th century it was not uncommon for the eating tools to be a knife, spoon, and skewer carried in a case.

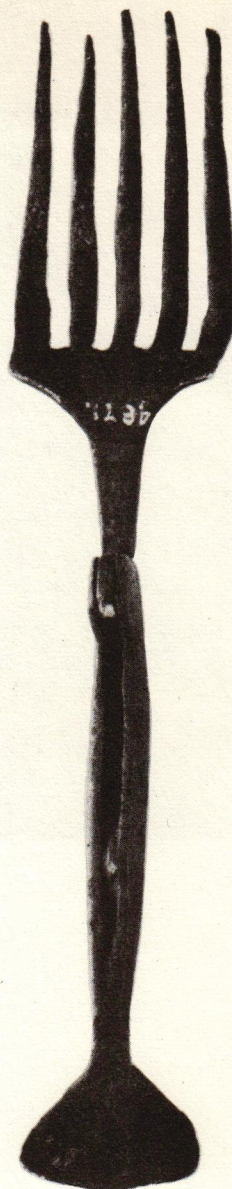
Although it appears that the two tined fork for eating purposes was developed first, it is not a sure way of dating. In almost any subsequent period two, three, four, and even five tined forks may be found. Let us say that the two tined fork came first and was most common. It was certainly completely practical for the eating customs of the renaissance. The fork replaced the point of the knife. It was a spear or skewer and, as anyone who carves a tough roast must know, too many tines are as bad as too many cooks.

Allemagne also refers to the *Voyage de Terresaint* by Jacques Lesaige in which he describes a dinner in Venice in 1518. The meat was cut up, and the diners ate from plates using forks of silver. There is also a long reference to Henry III of France. The reference is dated 1589 and describes eating by carrying the food to the mouth with forks while stretching out the neck and body over the plate. Lesaige remarks that eating with forks was not always easy, but that the use of fingers was not allowed.

The following story from Major Bailey's monograph is amusing:

"Perhaps the earliest and certainly the best-known reference to the use of knife and fork together in this country is that given by Thomas Coryat of Odcombe, near Yeovil, in his book, Coryat's Crudities Hastily gobbled up in Five Months Travels in France, Savoy, Italy, etc. (London 1611). The passage dealing with his introduction of the fork from Italy into this country, although rather long, is of such interest as to justify its repetition. 'I observed,' says Coryat, 'a custome in all those Italian Cities and Townes through which I passed, that is not used in any other country that I saw in my travels,

continued on page 30



71

- 56 wood skewer
- 57 wood chopsticks
- split wood chopstick
- 58 NEW GUINEA
- ivory chopstick and knife set with wood case
- 59 CHINESE, 19th CENTURY
- silver telescoping chopsticks with cloth case
- 60 CHINESE, 19th CENTURY
- steel and silver fork
- 61 GERMAN, 18th CENTURY
- folding silver fork
- 62 GERMAN, 17th CENTURY
- silver fork
- 63 FRENCH, ca. 1675
- silver fork
- 64 AMERICAN
- by JOHN NOYES (1674 to 1749)
- silver fork
- 65 ENGLISH, ca. 1760
- by MATTHEW ROKER
- silver fork
- 66 ENGLISH, 1723
- by PAUL HANET
- silver fork
- 67 AMERICAN, EARLY 20th CENTURY
- handwrought silver fork
- 68 AMERICAN, 1920's
- silver fork
- 69 AMERICAN, CONTEMPORARY
- TOWLE *Contour*
- steel screw-on
- knife, fork, and spoon with bone handles and leather case
- 70 GERMAN or SPANISH, ca. 1700
- folding iron fork
- 71 16th CENTURY
- folding silver spoon, fork, and toothpick
- 72 ENGLISH, ca. 1800

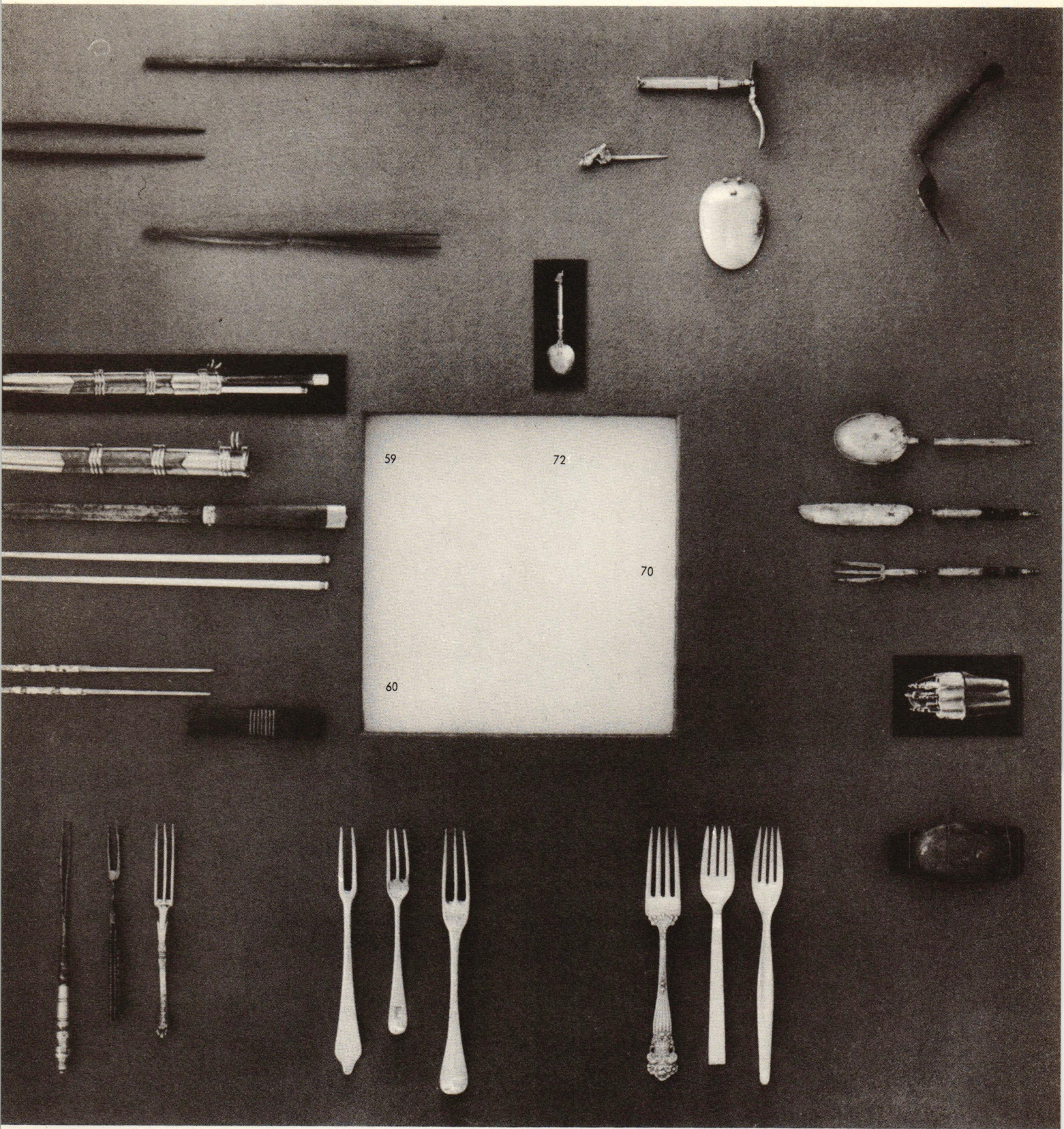
57

56

58

72

71



61

62

63

64

65

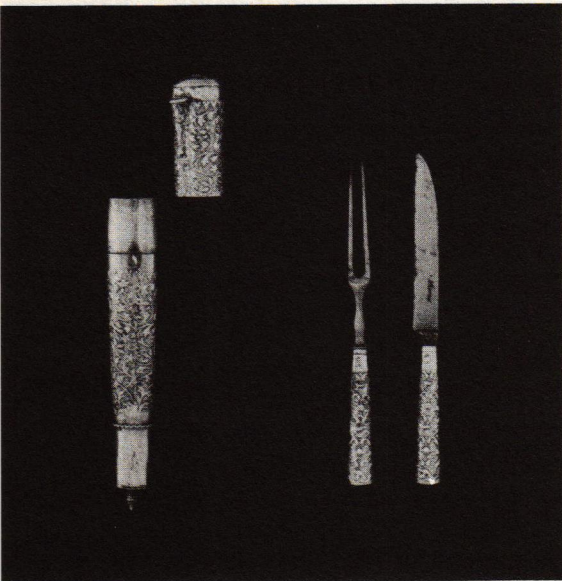
66

67

68

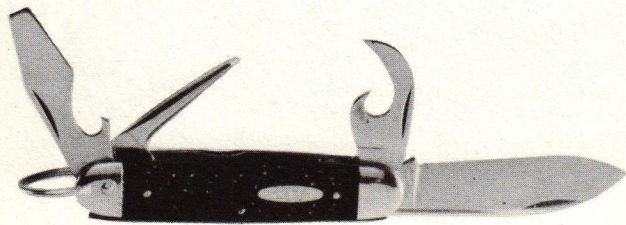
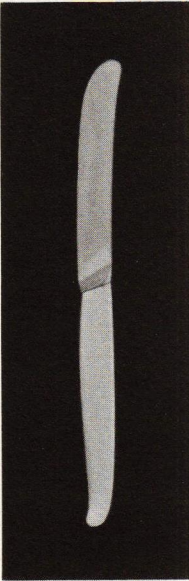
69

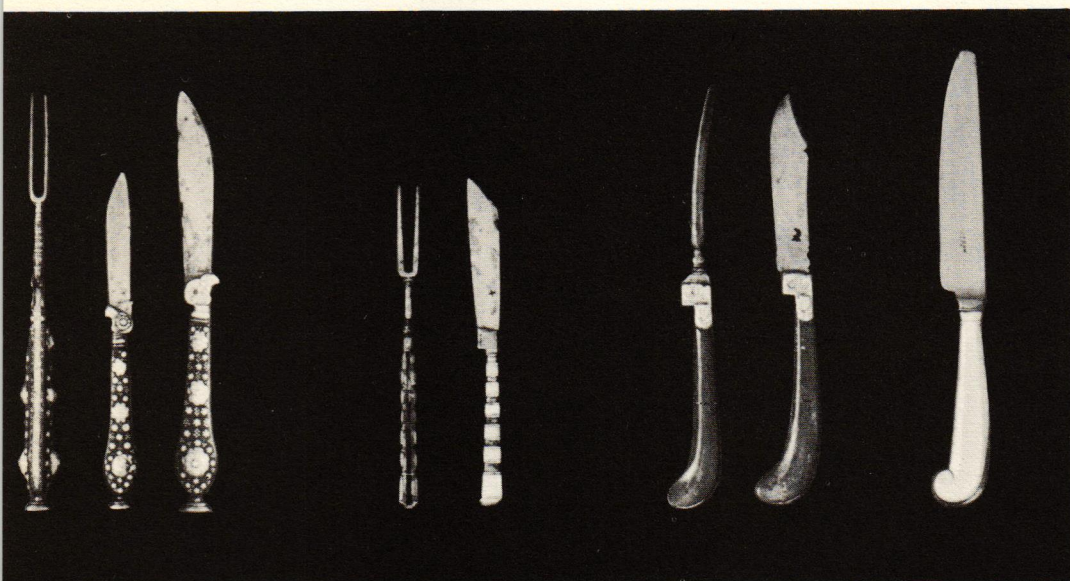
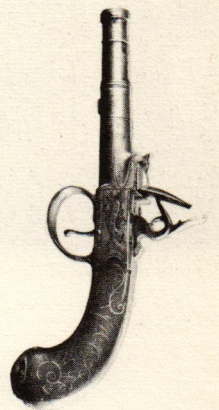
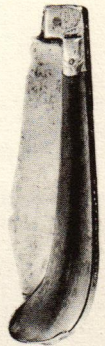
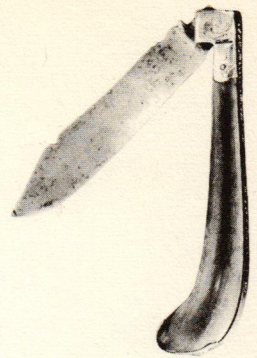
the **HANDLE**



silver knife and fork with case
73 GERMAN, ca. 1700

When the fork came into popular use in the 17th century knives, forks, and spoons were carried about as personal implements. Many were folded for carrying.





folding steel and silver fork and knives
74 GERMAN, ca. 1675

folding steel, brass, and mother-of-pearl knife and fork
75 SPANISH, 18th CENTURY

folding steel, silver, and bone fork and knife
76 GERMAN or SWISS, ca. 1700

silver knife
77 ENGLISH, ca. 1735

The Towle Contour knife handle is reminiscent of the pistol grip, but it develops a new form of its own.

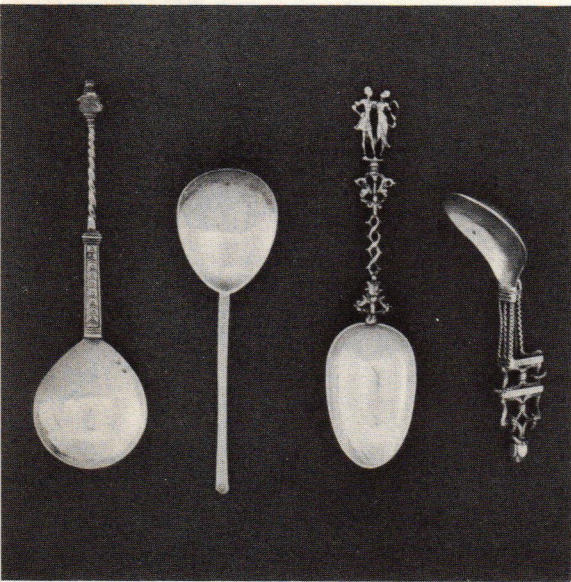
The pistol grip, which fits the hand well, may have originated in the folding implement where the blade or tines had to be covered for carrying.

silver spoon
78 DUTCH, ca. 1625

silver spoon
79 ENGLISH, 17th CENTURY

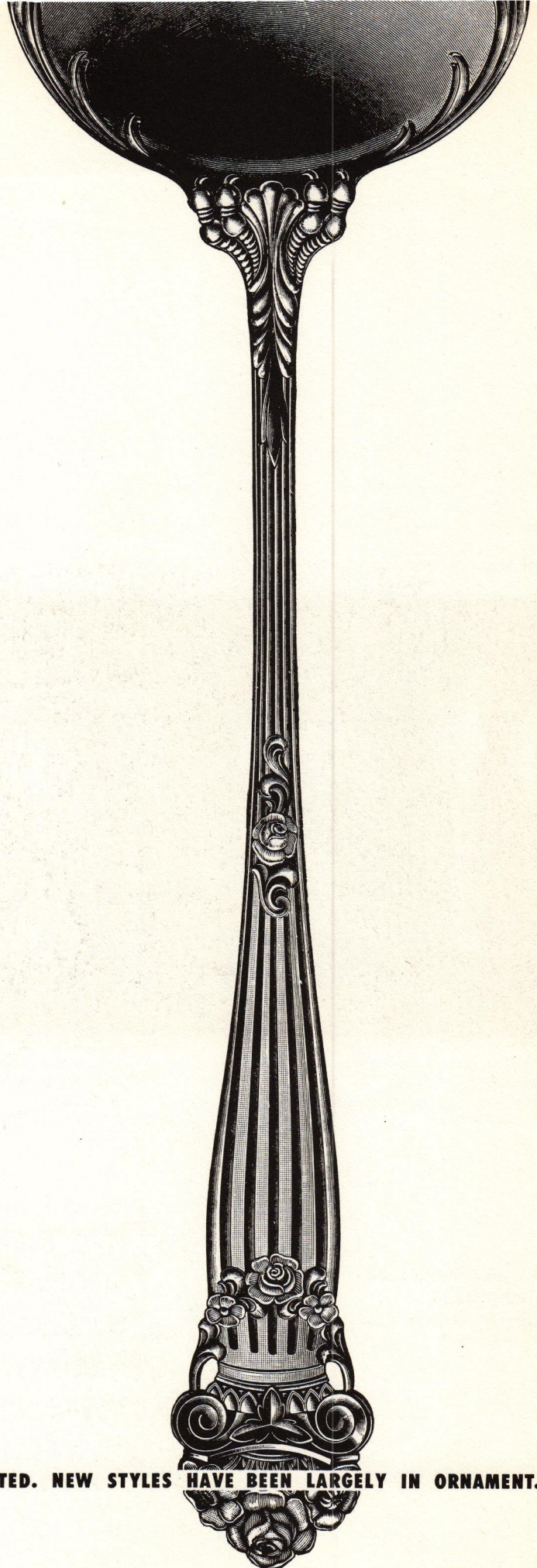
silver spoon
80 DUTCH, 18th CENTURY

silver spoon
81 DUTCH, ca. 1700



*Since the 17th century, when
the knife-fork-spoon team
came into use, shapes of handles
have changed little.*

THE NARROW THROAT AND WIDE END HAVE PERSISTED. NEW STYLES HAVE BEEN LARGELY IN ORNAMENT. *



*

*

the **HANDLE**

left to right:

- | | | | | | |
|----|---|-----------------|----|--|----------------------|
| 82 | AMERICAN, 17th CENTURY, by HULL and SANDERSON | silver spoon | 86 | AMERICAN, by SIMEON SOUMAINE (1685-1750) | silver spoon |
| 83 | AMERICAN, CONTEMPORARY, by TOWLE | silver teaspoon | 87 | AMERICAN, CONTEMPORARY, by TOWLE | silver soup spoon |
| 84 | AMERICAN, EARLY 19th CENTURY | silver spoon | 88 | AMERICAN, by PAUL REVERE (1735-1818) | silver spoon |
| 85 | AMERICAN, CONTEMPORARY, by TOWLE | silver teaspoon | 89 | AMERICAN, CONTEMPORARY, by TOWLE | silver dessert spoon |

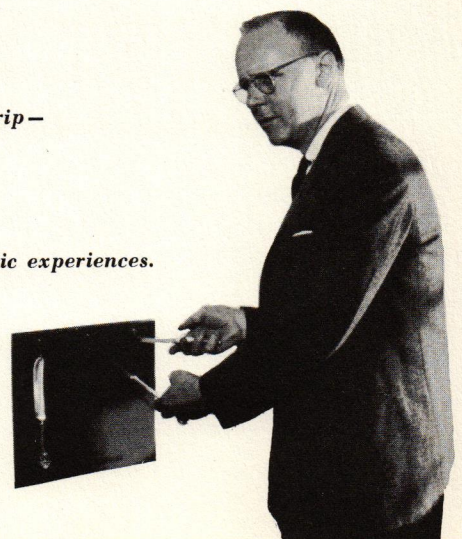


*Little attention has been given by silver makers
to the knife handle as a hand tool.*

*Most handles—except possibly the pistol grip—
have been designed for the eye,
but not for the hand.*

Yet—touch, feel, and balance are important esthetic experiences.

*This applies to
the handles
of the spoon and fork
as well.*





no napkins



napkins are large and hands are washed at the table



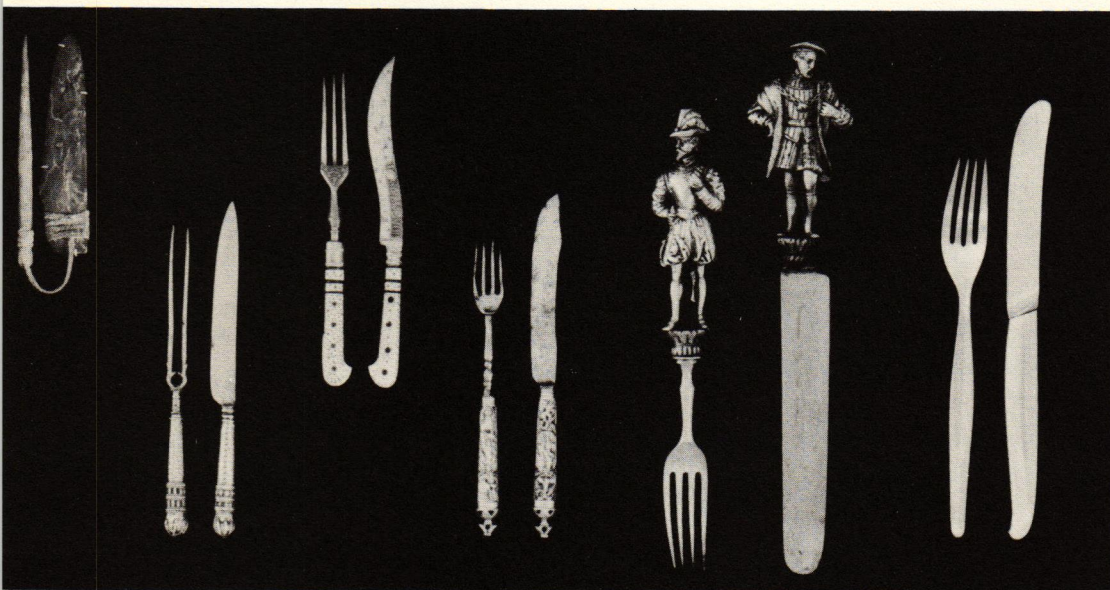
napkins are small and the finger bowl has become a mere formality in most cases



*Our modern, single edged,
rounded knife blade
did not appear
until the fork
came into general use.*

*The earlier knives
were pointed
for spearing food and
carrying it to the mouth.*

the **KNIFE** and **FORK**



- left to right:
stone knife with wood skewer
90 BRITISH COLUMBIA
silver parcel-gilt knife and fork
91 GREEK, ca. 1725
steel and bone knife and fork
92 SERVIAN, 19th CENTURY
steel and silver parcel-gilt knife and fork
93 DUTCH, ca. 1700
silver-gilt knife and fork
94 FRENCH, ca. 1850
silver knife and fork
95 AMERICAN, CONTEMPORARY
TOWLE Contour

*The fork supplanted
this function
and the knife became
merely a cutting
and spreading tool.
For a time, the use of
the rounded blade
as a scoop
was socially accepted.*

neither doe I thinke that any other nation of Christendome doth use it, but only Italy. The Italian, and also most strangers that are comorant in Italy, doe alwaies, at their meales use a little forke when they cut the meate; for while with their knife, which they hold in one hand, they cut the meate out of the dish, they fasten their forke which they hold in their other hande, upon the same dish, so that whatsoever he be that sitteth in the company of any others at meate, should unadvisedly touch the dish of meate with his fingers, from which all at the table doe cut he will give occasion of offence unto the company as having transgressed the lawes of good manners, insomuch for his error he shall be at least broubeaten, if not reprehended in words. This forme of feeding I understand is generally used in all places of Italy, their forkes being for the most part made of yron or steele, and some of silver, but those are used only by gentlemen. The reason of this their curiosity, is because the Italian cannot by any means endure to have his dish touched with fingers, seeing all men's fingers are not alike cleane. Hereupon I myselve thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also in Germany, and oftentimes in England, since I came home, being once quipped for that frequent using of my forke by a certain learned gentleman a familiar friend of mine, one Mr. Lawrence Whittaker, who in his merry humour, doubted not to call me at table Furcifer, only for using a forke at feeding but for not other cause.' "

In the 16th century when the fork finally emerged from its specialized niche, its popularity evidently grew rapidly. A table or serving fork was in more or less general use, but even kings did not provide eating implements for their guests. The knife, fork, and spoon were extremely personal possessions, and were carried about as a necessity. A glance through the illustrations of the pieces of this period shows how there was, on the one hand, great inventiveness in forms, but on the other, even greater inventiveness in

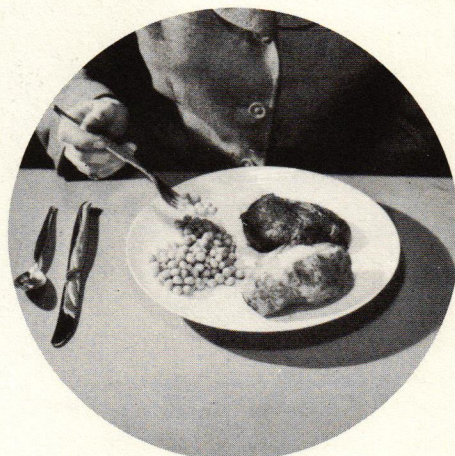
decoration. The interest in decoration at this time is understandable. It is the same interest that makes two women cringe if both arrive at the same party in the same dress.

Since eating implements had to be carried about, there was extensive activity in designing different ways to fold or case them. One of the most interesting pieces is the five tined, iron folding fork (P.22, NO.71). It illustrates a possible explanation for the shapes of handles which prevail today. Note how the end of the handle has been rather roughly hammered out to a fan shape. Most certainly this was done to cover the pointed tines when the fork was closed. It was about this time that the spindle handle (decorated or undecorated) began to disappear and handles began to have narrow throats and widened ends. Of course, the fanned out end gave a perfect place for crests, initials, and various decorations. However, the wide end is not comfortable to the hand and does not afford the best grip for holding in the various eating positions. Could it not be that in this folding iron fork is the root of a form which has been blindly followed for centuries? The illustration on page 27 shows the basic shapes for all handles today. Whether the iron fork started it all or not, it is certainly evident that there is much to be done in the exploration of more effective handle shapes. *Contour* by Towle Silversmiths on page 46 is one new direction. It moves the width down toward the throat where the fingers need width for stability.

The working ends of the knife and fork have undergone very specific changes brought about partially from their effect on one another and partially from the dictates of manners. When the fork first became popular the tines were straight and usually sharp. It was obviously used only as a spear. The knife, therefore, no longer needed a point. In fact, it is said that Louis XIV ordered the points of all eating knives ground off. It seems that too many quarrelsome diners were prone to drive their points home literally. Card-

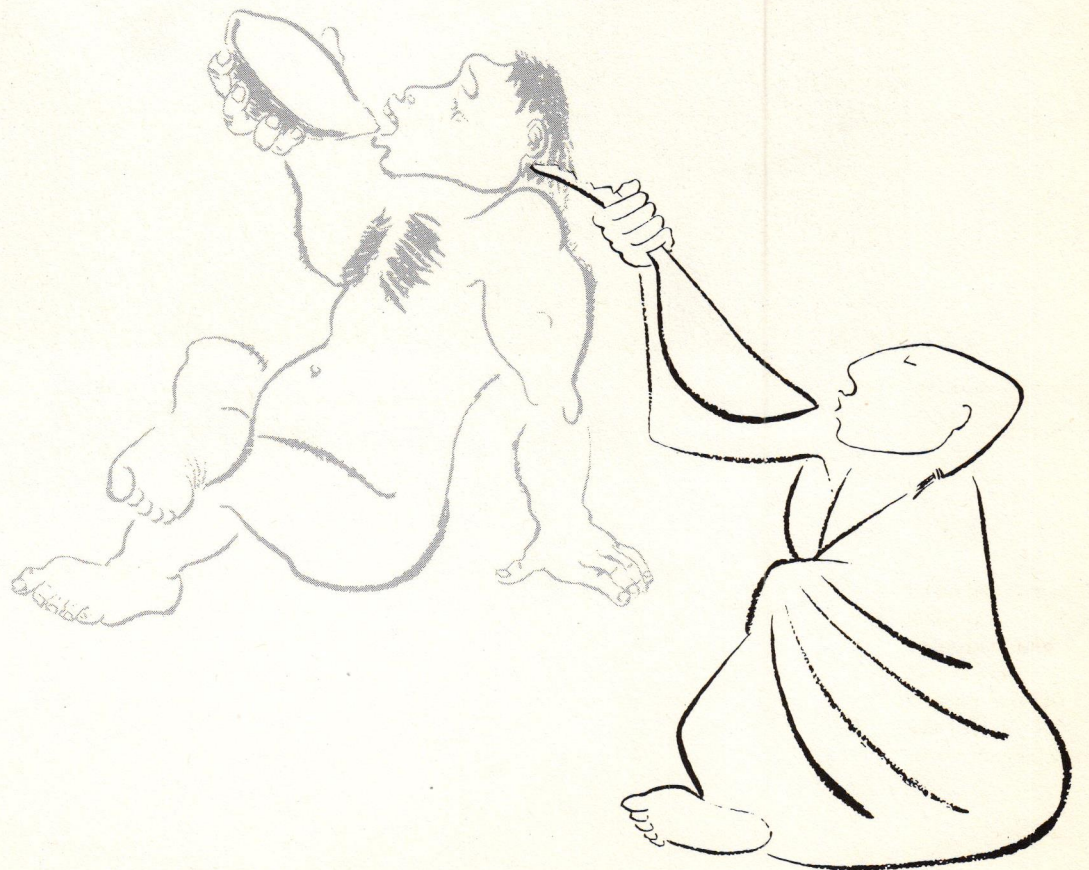
inal Richelieu supposedly launched the pointless knife as a means of correcting certain of his guests who annoyed him by picking their teeth with the pointed ones.

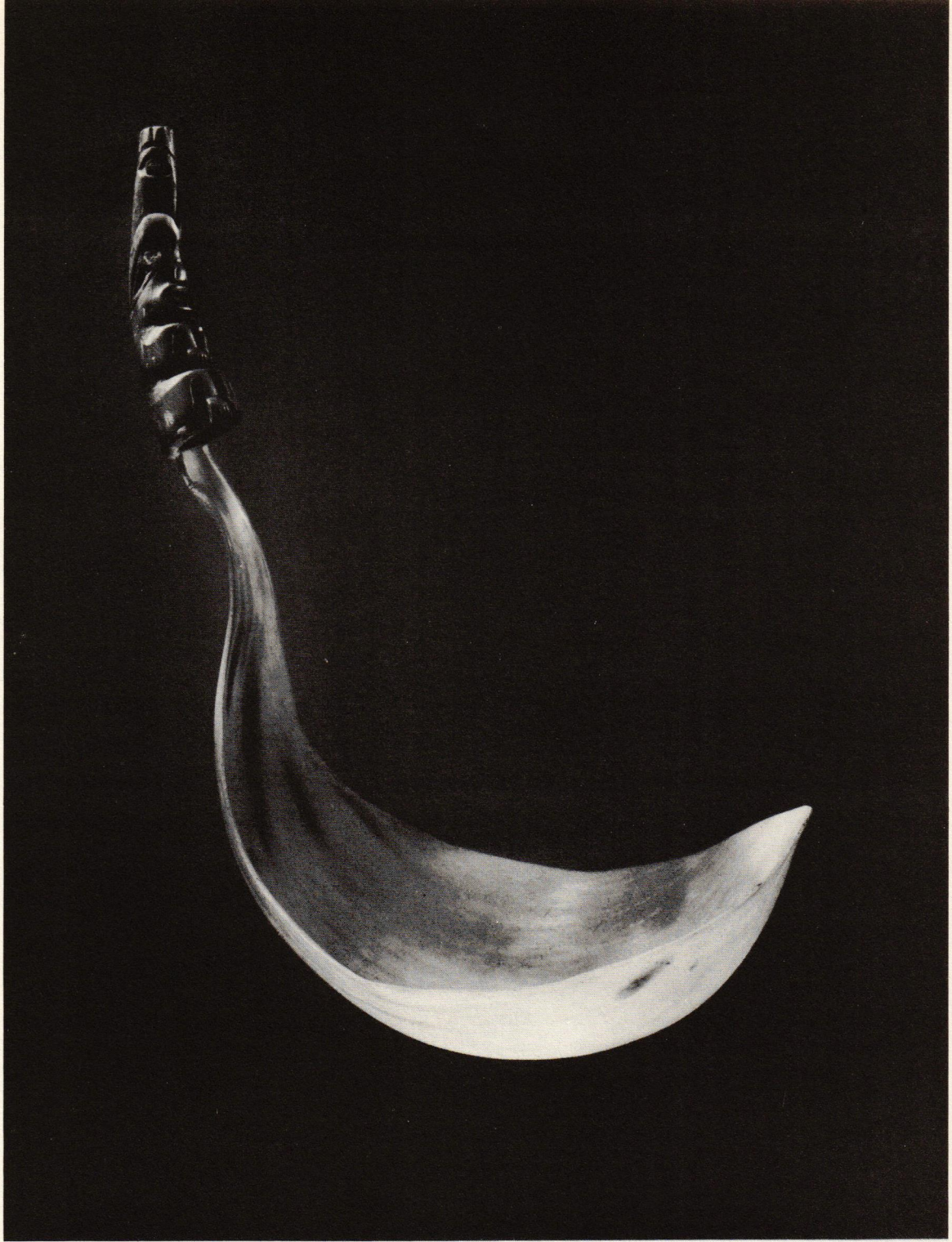
For a time, after the knife became rounded, it was quite acceptable to use it as a scoop, and the round ends were often widened to facilitate this maneuver. Gradually, however, the possibility of using the fork for this shoveling operation became too obvious to avoid. Gradually, too, manners and changing tastes dictated the serving of food in smaller pieces. Food had to be shoveled. It was awkward to lay down the fork and pick up the spoon, so the fork became a spoon, and, today, is more a spoon than a spear. The Contour fork by Towle is perhaps the first commercially produced fork to recognize this fundamental change. It is well known that some early silver forks were made from older spoons. But in each example it seems apparent that the thought was to make a multiple tined spear and not to make a scoop with points. ●











96 horn spoon, 18" ADMIRALTY ISLAND

*The cupped hand
the shell
and the gourd
are man's
natural models
for the
spoon form.*

*the **SPOON**
or—in other words—a bowl with a handle
appeared early*

the spoon is probably the oldest of the three basic eating implements. It exists in every age and culture in a wide variety of shapes. Included in this story are a number of spoons that are not necessarily used to carry food to the mouth. The handsomely simple Plains Indian spoon (p.37, no.100) was used more as a plate than as a drinking vessel. Others are ceremonial spoons. The forms of these spoons document the forms from which our present spoons are derived, and illustrate possible variations.

It is difficult to say whether more has been written about the knife, or about the spoon. Both have been so widely used for so many purposes. The spoon, however, is generally a romantic symbol. We may hesitate at giving a present of carving knives; but memorial, funerary, birthday, and anniversary spoons have been and still are common tokens of affection or esteem.

Among primitive peoples the spoon is almost always an object to be decorated—often at the expense of usefulness. Most of these spoons, however, are not used primarily to carry food to the mouth, and their ceremonial function becomes the important design factor.

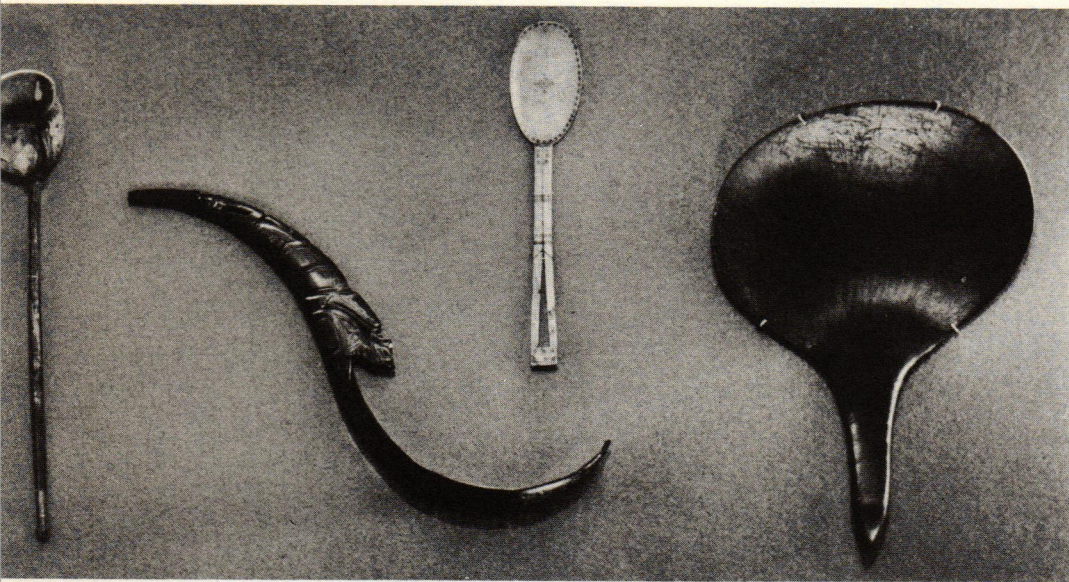
It would have been possible to include here the most fantastic array of bad design imaginable, by illustrating a group of typical 19th century commemorative spoons. These are not spoons, however. They are tokens, medals, or gadgets using the spoon form as a convenient vehicle. Their presence here would only confuse issues.

Actually there seems to be little that has not been explored in the shaping of the spoon bowl. The elliptical shape which we use so consistently now seems, except for special purposes, to be a fundamentally successful one.

The first spoons in occidental history were generally fig shaped. The Etruscan (p.10, no.3) and Roman (p.10, no.6) spoons are of this conformation. It leads one to believe that the spoon was held in a different way or that it was used in conjunction with deeper vessels than we usually use today. The round spoon has always existed, but, after the 18th century when the elliptical shape became common, the round bowl almost disappeared.

*the **SPOON** has been used by all peoples everywhere, and its form is often exceptionally beautiful*



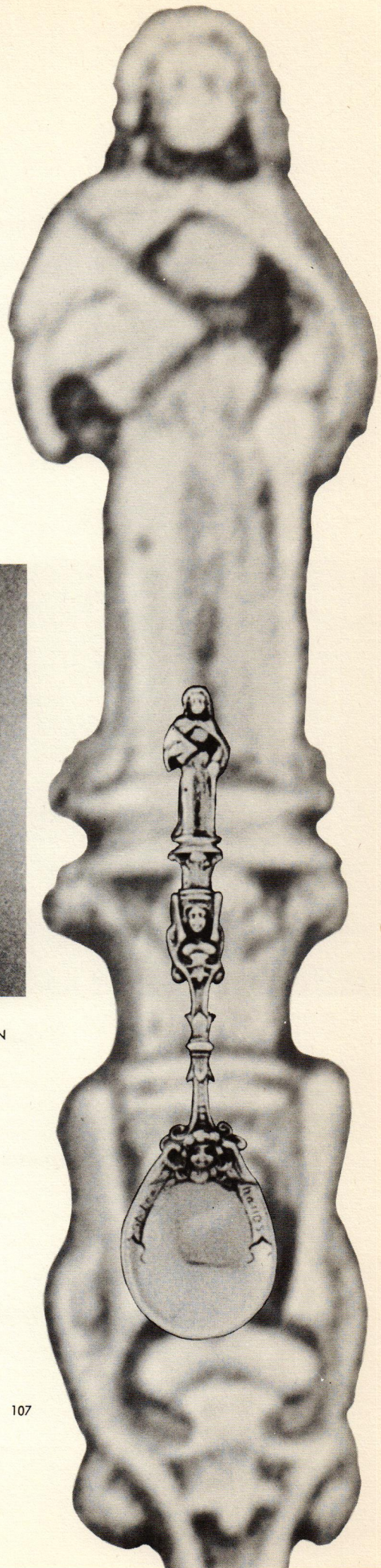


7 shell and wood spoon
NGOMBE, BOMBA, AFRICA

98 horn spoon
AMERICAN, N.W. INDIAN

99 horn spoon
ESKIMO, ALASKA

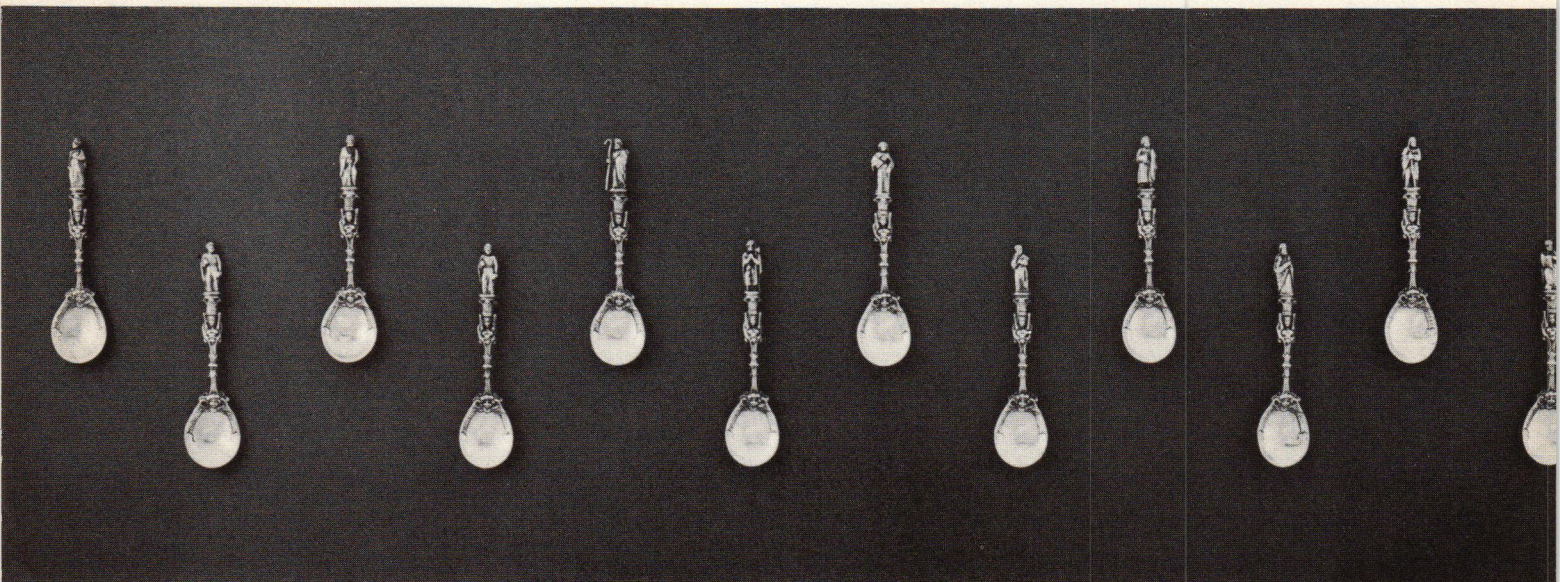
100 wood spoon
AMERICAN INDIAN



The shape of the spoon bowl varies with its use, but the eating spoon has undergone only slight change.

- coconut shell and wood spoon
- 113 TAGALOG, PHILIPPINE ISLANDS
- wood spoon with fishes
- 114 SOUTH AFRICA
- wood spoon
- 115 SOUTHERN ALASKA
- pottery ladle
- 116 AMERICAN, S. W. INDIAN, ca. 11th CENTURY

silver-gilt apostle spoons
101-112 GERMAN, 18th CENTURY



ST. MATTHAUS ST. SIMON ST. IACOBUS d.I. ST. IOHANES ST. PETRUS ST. KACOBUS d A
ST. PHILLIPUS ST. THOMAS ST. MARCUS ST. BARTHOLOMAUS ST. PAULUS ST. THADDO

The first silver spoons were fig-shaped.

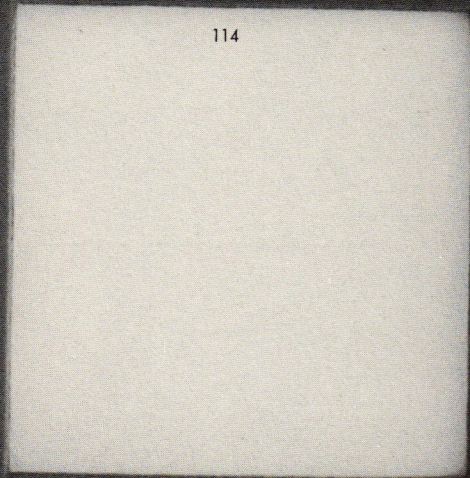
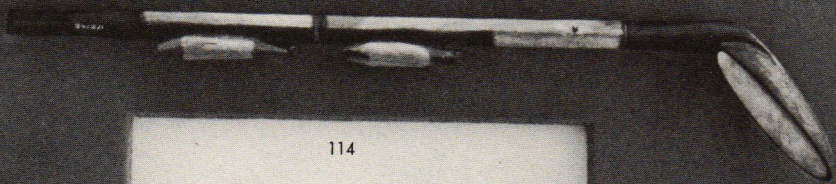
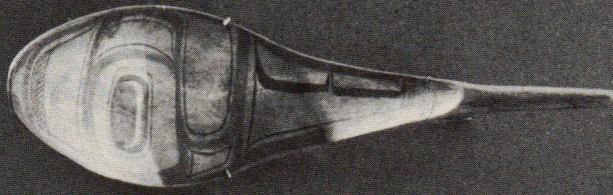
The elliptical shape, so common now, developed in the 17th century.

- silver spoon
- 117 BYZANTINE, 6th CENTURY
- silver spoon
- 118 AMERICAN, ca. 1700, by AHASUERUS HENDRI
- silver spoon
- 119 SWEDISH, 18th CENTURY
- silver spoon
- 120 GERMAN, 18th CENTURY
- silver tablespoon
- 121 ENGLISH, 1710, by LAWRENCE COLES
- silver tablespoon
- 122 AMERICAN, by ISAAC HUTTON (1767-1855)
- silver dessert spoon
- 123 AMERICAN, by A. F. TOWLE and SON

116

115

113



117

118

119

120

121

122

123

*manners and
manufacturing*

As early as the 14th century there are references to sets of knives being provided by the host for his guests. The practice of providing a full place setting for each guest, however, is comparatively recent—probably the 19th century.

It is significant that most of these 18th and early 19th century pieces are plain. They were made by hand, and the craftsman undoubtedly sensed the visual and intrinsic value of the metal itself. With the beginning of factory production the plain surfaces soon vanished in a gay, mad cloud of rosebuds and garlands. The Age of Conspicuous Consumption was nearing its peak, and decoration was an encrustation to be laid over everything in sight.

In most manufacturing the simpler the product the easier it is produced in volume—unless decoration, as is often the case, is used to cover unsightliness or deficiencies in the structure or material. In the case of silver this was not true. Machine stamping, or raising, though mechanically the same as hand raising, permitted the model maker to let his fancy loose on one piece. The machine, with the help of craftsmen at the finishing point, could turn out thousands exactly like the one model. It was as easy to produce heavily decorated pieces as it was the plain simple ones. The way was open for all the romanticism which a bustle-and-lace society could ask for. It got it—right in the hand where it hurt. But the heavy decoration matched the table. The table groaned under the weight, but it was an age when it was unfashionable to listen to groans. The merry sounds of silver dollars and whirring wheels were too enchanting.

When and how much the manufacturer influenced manners and vice-versa is difficult to separate. The two produced an idea burdening the family with a silver chest as big as a colonial highboy. At the peak of this load upon the ambitious housewife, sets of silver numbered 300 pieces and often 500 with more than 150 different types to account for.

As the industrial age has squeaked on, the crest of this conspicuous consumption has passed, but it has not vanished entirely. The decision of Towle Silversmiths to reduce the number of different Contour pieces to thirty-four has marked a milestone in the simplification which characterizes our present period. John VanKoert, the de-

signer of Contour, has not only attacked the problem of the basic shapes of the individual pieces, but has considered their interrelated use. He has attempted to eliminate highly specialized serving pieces by creating each new shape to fulfill multiple needs.

But we are mainly concerned with the knife, fork, and spoon. And in Contour we see a sound, honest, and successful effort to break the grip of a once valid but now effete tradition. In Contour (pp. 46-48) there is the old Greek principle—*structure can be its own ornament*. There is also today's version of that ancient rule—the expression of *use* can be an expression of beauty. VanKoert did not achieve this by making Contour *plain*. It is not plain. The play of concave and convex surfaces and the pattern of reflections in those surfaces are as ornamental as any carved silver garland.

The most important thing in the appearance now of the Contour design is that it marks a possible turning point. Commercial silversmiths, though producing much that has been well done, have been working over and over traditional forms while other industries have developed new ones. The companion industries, china and glass, broke with tradition a decade ago. More and more tables are set with contemporary services, but new silver has been missing.

This reference to new things is not intended to infer that change is necessarily good whenever it occurs. Change is compulsive. Each period produces objects in its own image, and the production of an object of one period cannot honestly be undertaken in another period. This does not imply in the least that all old silver should be thrown away and replaced with something new.

Except in certain instances good design of one period is good design in any period, though they may not mix when placed in company. A Cellini bowl may look out of place on a free-form table in an all-glass house. However, a Revere bowl (p. 53) will be companionate. At least our eyes today would see it with a sense of rightness. It seems that, when the underlying spirit of separate periods is toward or away from direct structural expression and the spirits coincide, the objects of those periods will harmonize or complement each other gracefully. Shaker furniture and the Windsor chair in a mid-twentieth

century house are examples of this compatability. The Revere bowl is another.

One of the fortunate attributes of good contemporary design is that it has a wide range of compatability. Its directness permits it to be used in harmony or contrast. Contour, for example, will look well with Colonial china and glass or with a Roccoco figured service. This could not be said of the design on pages 44 and 45.

Something more needs to be said about the misnamed "plainness" of recent and current design. Conservative tastes seem to fear this characteristic simplicity. It reminds one of the man who goes to buy a tie. Because he isn't sure of his taste he buys two. In other words, the simple object requires a direct appreciation. Add a rosebud, an initial, or a leaf or shell, and the appreciation has a familiar go-between. It is probable, however, that simplicity is merely underestimated. In so many instances the plain object, if it is done well, requires a far greater degree of skill in the designing and making than an ornate object. Complexity hides all manner of defects. Therefore the well done simple object is not really simple at all. It is a very studied integration *within* the object of all of the technical and esthetic requirements for good design. The Contour design by Towle illustrates this fact well—more so perhaps because it comes almost alone into a world of designs which result from the theory of "laid-on" decoration. ●

coll. Musée Condé, Chantilly

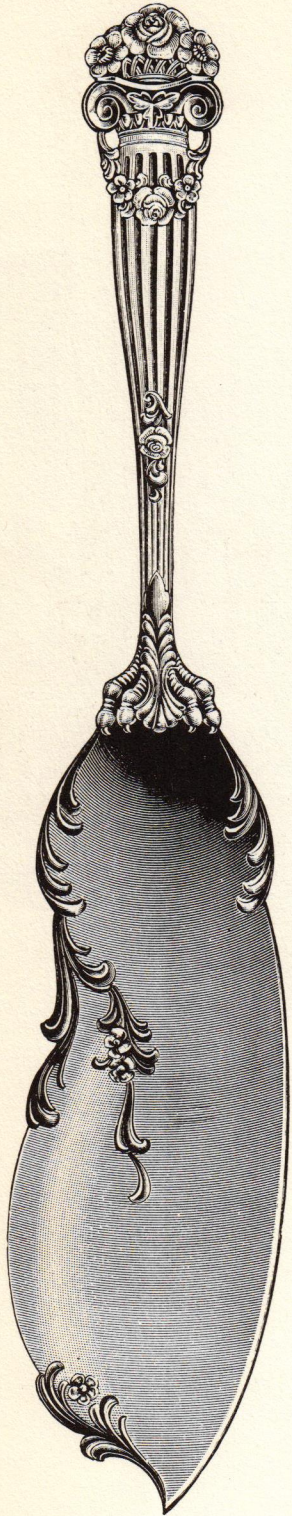
*the Duc de Berri
at table,
early 15th century*



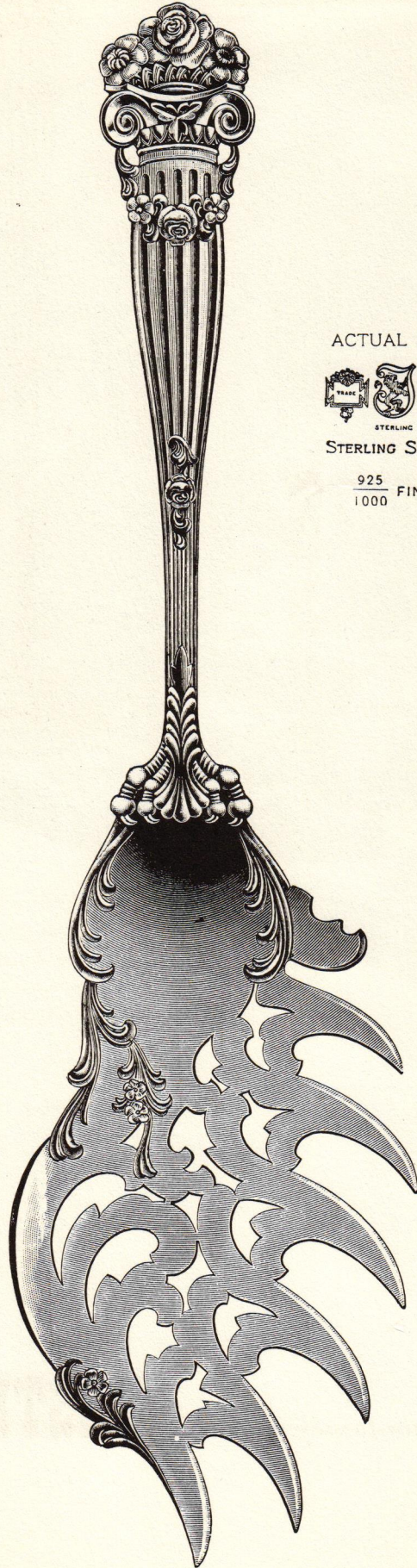


table settings were fabulously elaborate **YESTERDAY**

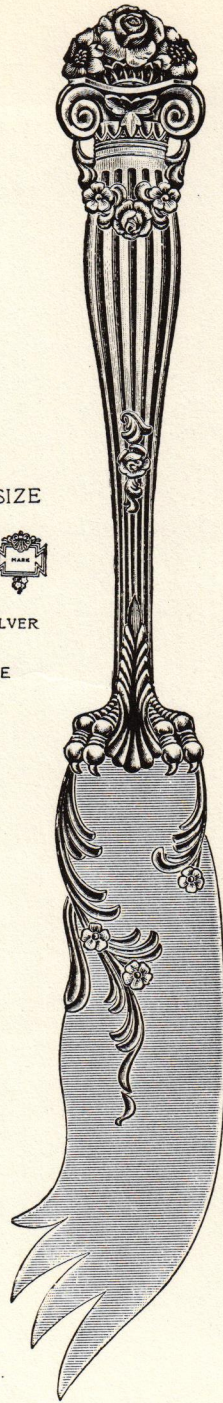
Jelly Knife.



Macaroni Server.



Cheese Knife.



Berry Fork.



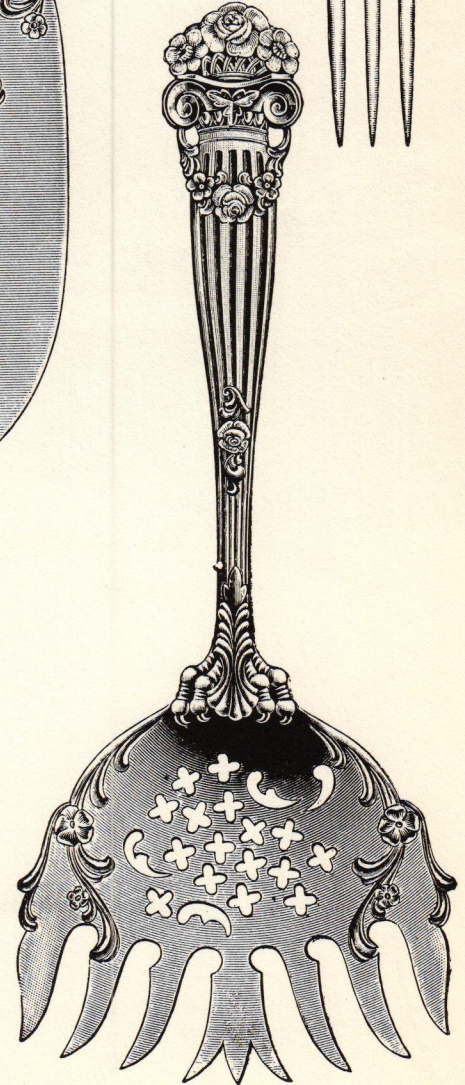
ACTUAL SIZE



STERLING SILVER

$\frac{925}{1000}$ FINE

Sardine Fork.



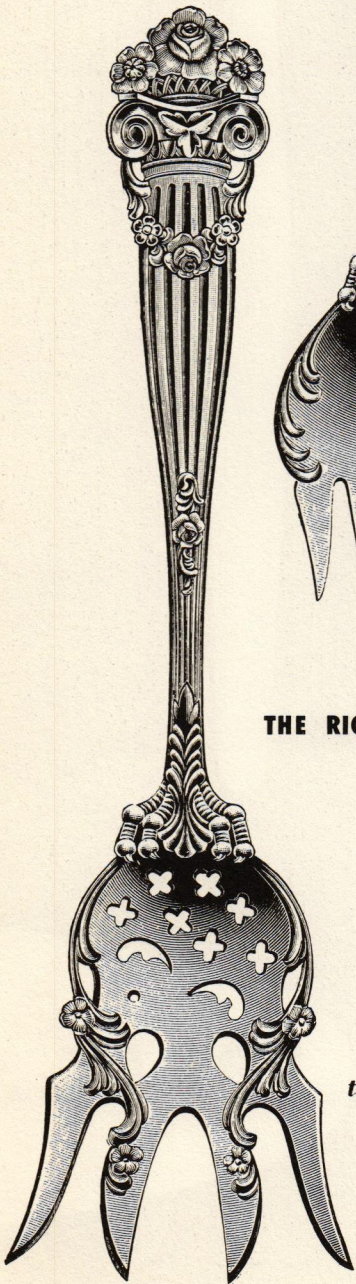
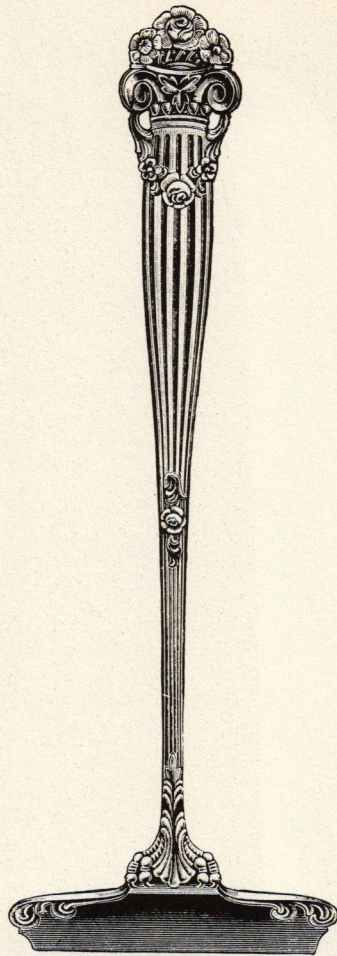
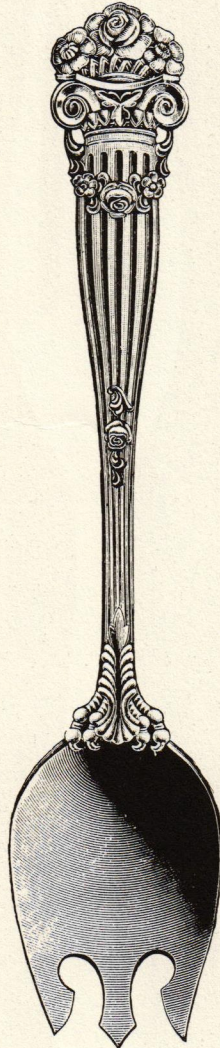
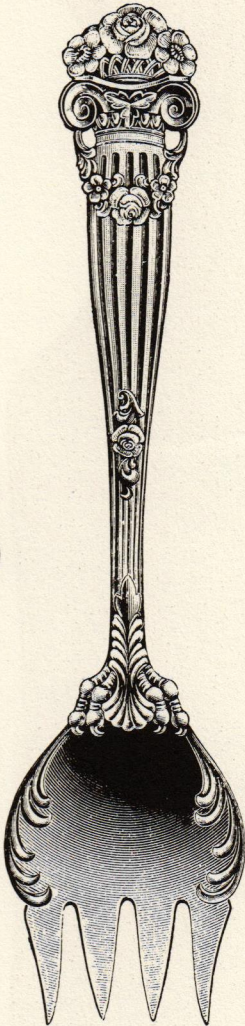
Food Pusher.

Butter Pick.

Terrapin Fork.

Ice Cream Fork.

Beef Fork.



In the late 19th and early 20th centuries—the Age of Conspicuous Consumption—ornamentation of silverware reached a peak from which it is only now beginning to fall.

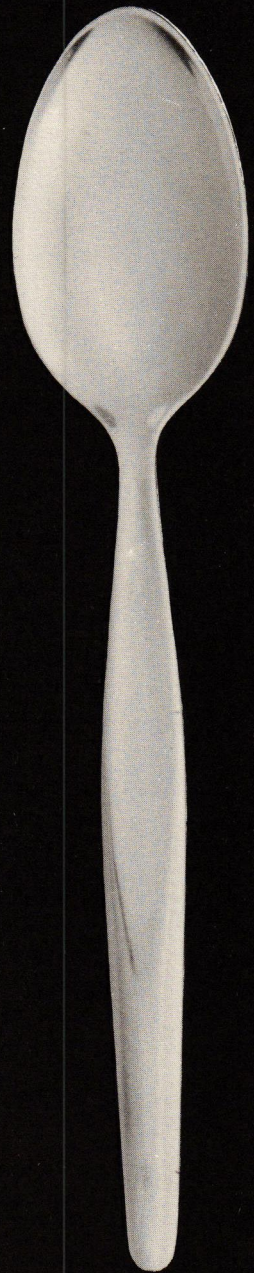
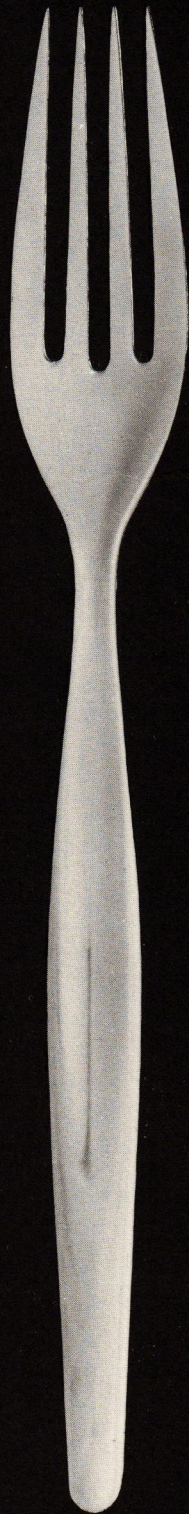
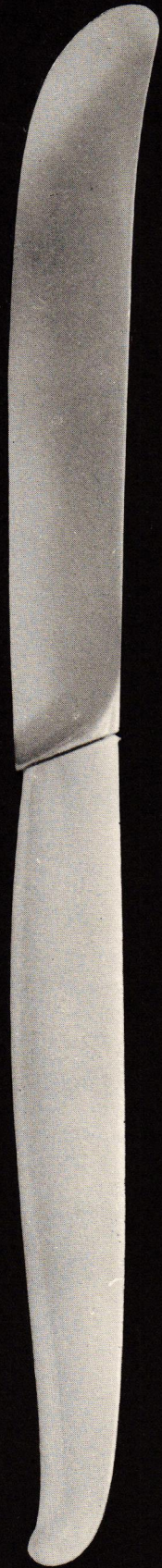
THE RICHNESS OF THE METAL WAS LOST IN THE RICHNESS OF PRETENTIOUS ORNAMENT.

124-133

Pieces on this page are from a 300 to 500 piece complete service for twelve — produced in 1898.

the silver service was fabulously extensive

YESTERDAY



TODAY...

134-139
service with
Towle Silversmiths *Contour* designed by John VanKoert
Castleton China by Eva Zeisel
Leerdam Crystal by Josef Hofmann



photograph by Will Hoagberg

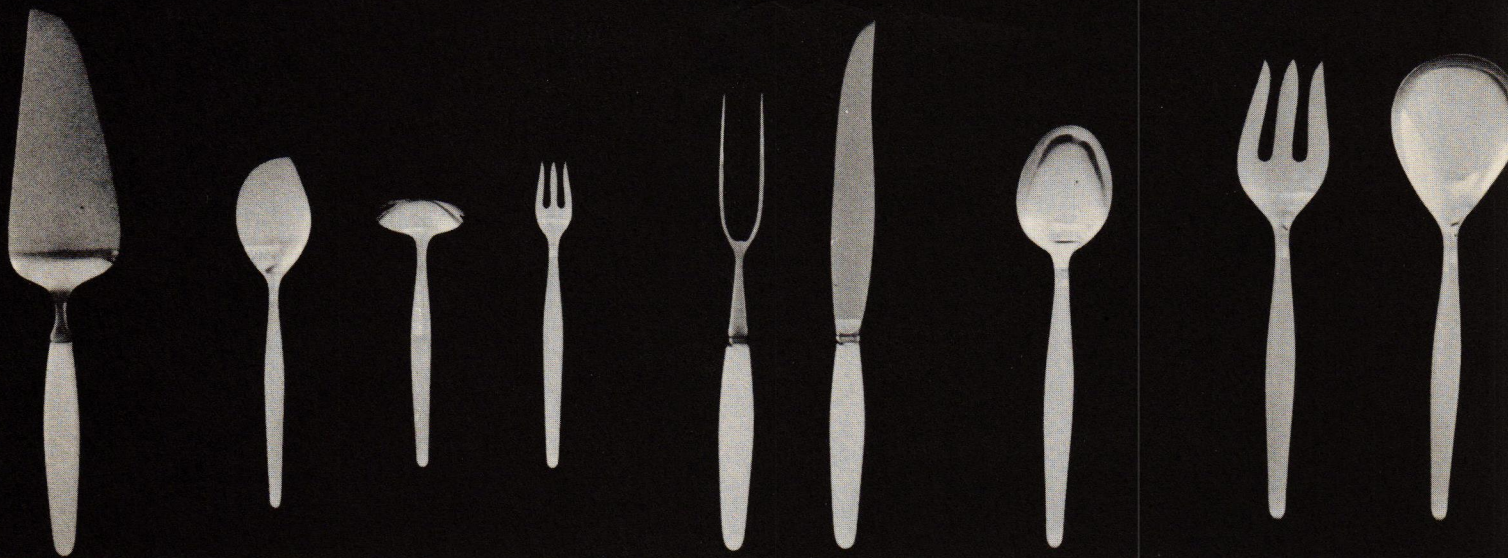
ble settings are simplified and the silver service has been reduced to basic multiple-use pieces.

*Well designed serving pieces today
fulfill multiple needs,
thus eliminating
pretentious specialization.*

140 - 148

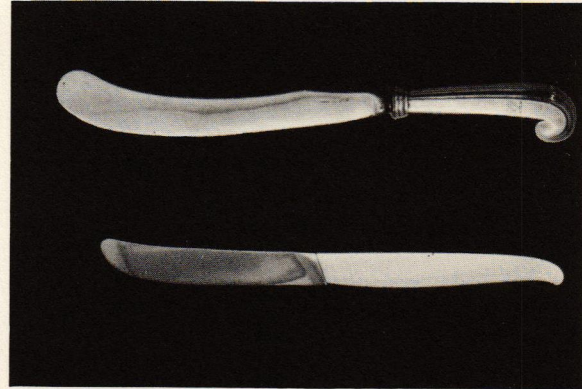
designed by John VanKoert:

Towle Silversmiths Contour serving pieces

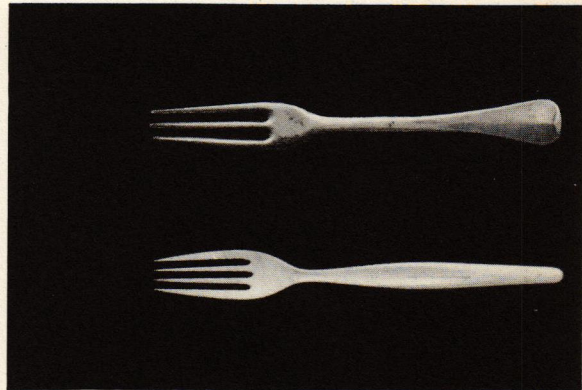


**EATING HABITS DICTATE
THE PREPARATION AND SERVING OF FOOD
IN SMALLER AND SOFTER PIECES.**

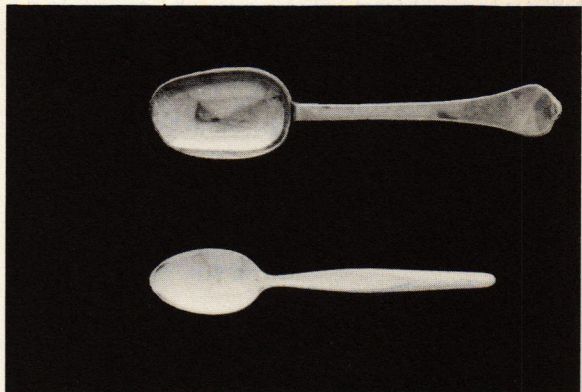
The knife blade may be smaller.



The tines of the fork may be less pronounced and more spoon shaped.



The bowl of the spoon may be smaller.



TODAY

There are three basic factors against which the design of any silver flatware must be measured. These are:

- 1** *The visual quality of the silver flatware must satisfy esthetic and psychological needs of the time.*
- 2** *The design of the silver flatware must produce an implement effective to hand, mouth, and food.*
- 3** *The form of the silver flatware must express the qualities of the metal and the method of manufacture.*

COMPARE

KNIFE

Blade shaped poorly for cutting.

Well shaped cutting blade.

Blade and handle are harmonious.

Handle too short and thin.

Handle fits the hand.

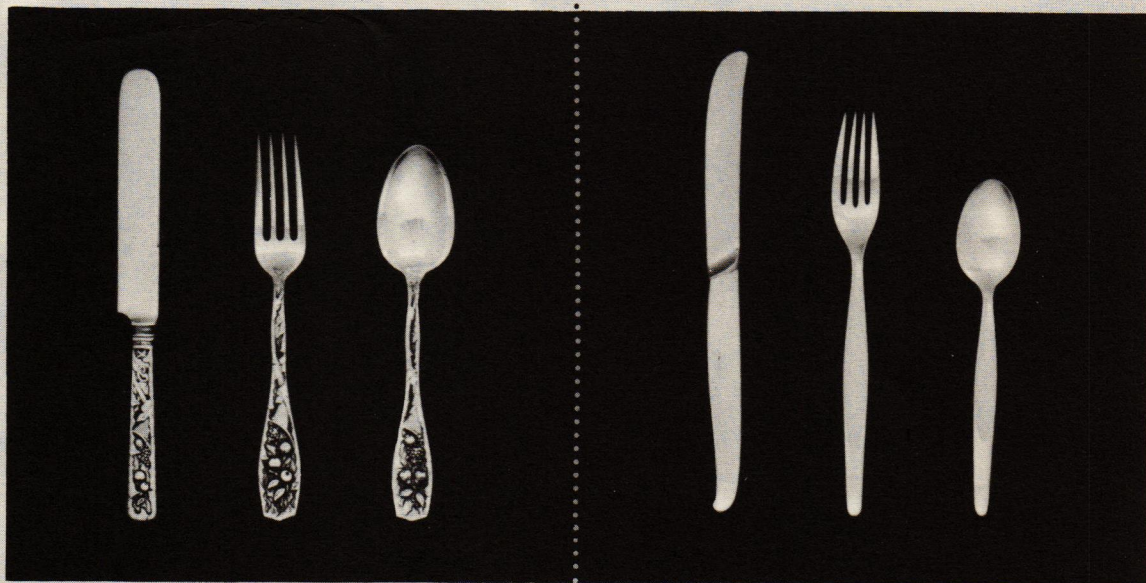
Poor balance.

Good visual and actual balance.

Inept ornamentation detracts from the quality of the silver.

Flowing quality of silver is expressed.

The objective of ornament is achieved by the modelling of the basic form.



FORK

and

SPOON

Entire shape seems graceless and heavy.

Handles are lengthened for comfort.

Width at center affords grip.

Tines seem unnecessarily long and awkward.

Tines of fork fit food and mouth.

Inept ornamentation detracts from the quality of the silver.

Flowing quality of silver is expressed.

The objective of ornament is achieved by the modelling of the basic form.

*The esthetic idea of our time is
based on the elimination of non-essentials.*

*Forms and arrangements tend to
reflect a concern with materials and
a guarded use of ornamentation.*

*Silver flatware **TODAY** should
reflect these factors.*





properties of **SILVER** *metallurgic, design, psychological*

*i*t is not without reason that most fine tableware is made of silver. There is no other metal—at least among the usual ones—that combines so many of the metallurgical and psychological properties which silver contains. These properties are given on the next page, and explain why—though there have been many substitutes offered (pewter, Britannia ware, steel, and plastic)—silver has never been displaced from the top rank.

Perhaps the most fortunate property of silver for its use as an eating implement is its instant adjustment to temperature changes. It feels friendly to the hand or mouth on contact. The fact is metallurgical, but the effect is psychological.

WHY

for centuries, has silver been the choice metal for fine tableware ?

* **SILVERWARE** *should be
used constantly.*

*It acquires a patina which gains
in beauty with use.*

METALLURGIC *properties*

Pure silver has the highest heat conductivity of all usual metals.

It adjusts itself instantly to the temperature of the hand.

Its molecular structure permits a wide range of refinements, subtle finishes, and ornamentation.

* *The balance of refraction and diffusion in the metal gives a deep, warm luminosity.*

Without appreciable adulteration the metal is durable—yet gives the impression of sensuous softness.

It does not give off substances which stain or which affect foods.

DESIGN *properties*

Silver “works” easily in a great variety of methods.

* *Its workability and range of finishes give the designer or craftsman great creative latitude.*

PSYCHOLOGICAL *properties*

The luminosity, color, and warmth of silver accentuate a sense of purity in the metal. This purity is fitting for the personal uses of an eating implement.

The instant adjustment of silver to temperature change makes it friendly to the hand and mouth.

* *The sensuousness of the metal itself is more appropriate even than gold or platinum for the subtle elegance of fine tableware.*

18TH CENTURY SILVER *was made by hand,*

*often from coins, as a means
of banking extra money. Machine production did not begin
until about 1850.*



A London Silversmith's Shop, 1707 (after an old engraving)

Present day forming by dies performs mechanically the same process as hand forming.

*In both, the silver is "raised"
by pounding it to shape.*

*Today — improved controls
are providing uniformity of craftsmanship.*

- silver coins
- 149 ENGLISH, (a) 1726 and (b) 1743
SPANISH, (c) 1781 and (d) 1790
- silver tablespoon
- 150 AMERICAN, ca. 1750
by BARENT TEN EYCK
- silver pap spoon
- 151 ENGLISH, 1735
by ISAAC CALLARD
- silver soup spoon
- 152 AMERICAN, CONTEMPORARY
TOWLE *Contour*
- silver teaspoon
- 153 AMERICAN, CONTEMPORARY
TOWLE *King Richard*
- silver teaspoon
- 154 AMERICAN, CONTEMPORARY
TOWLE *Old Master*
- silver teaspoon
- 155 AMERICAN, CONTEMPORARY
TOWLE *French Provincial*
- silver teaspoon
- 156 AMERICAN, CONTEMPORARY
TOWLE *Old Lace*
- silver teaspoon
- 157 AMERICAN, CONTEMPORARY
TOWLE *Craftsman*
- silver teaspoon
- 158 AMERICAN, CONTEMPORARY
TOWLE *Contour*

150

151

152

153

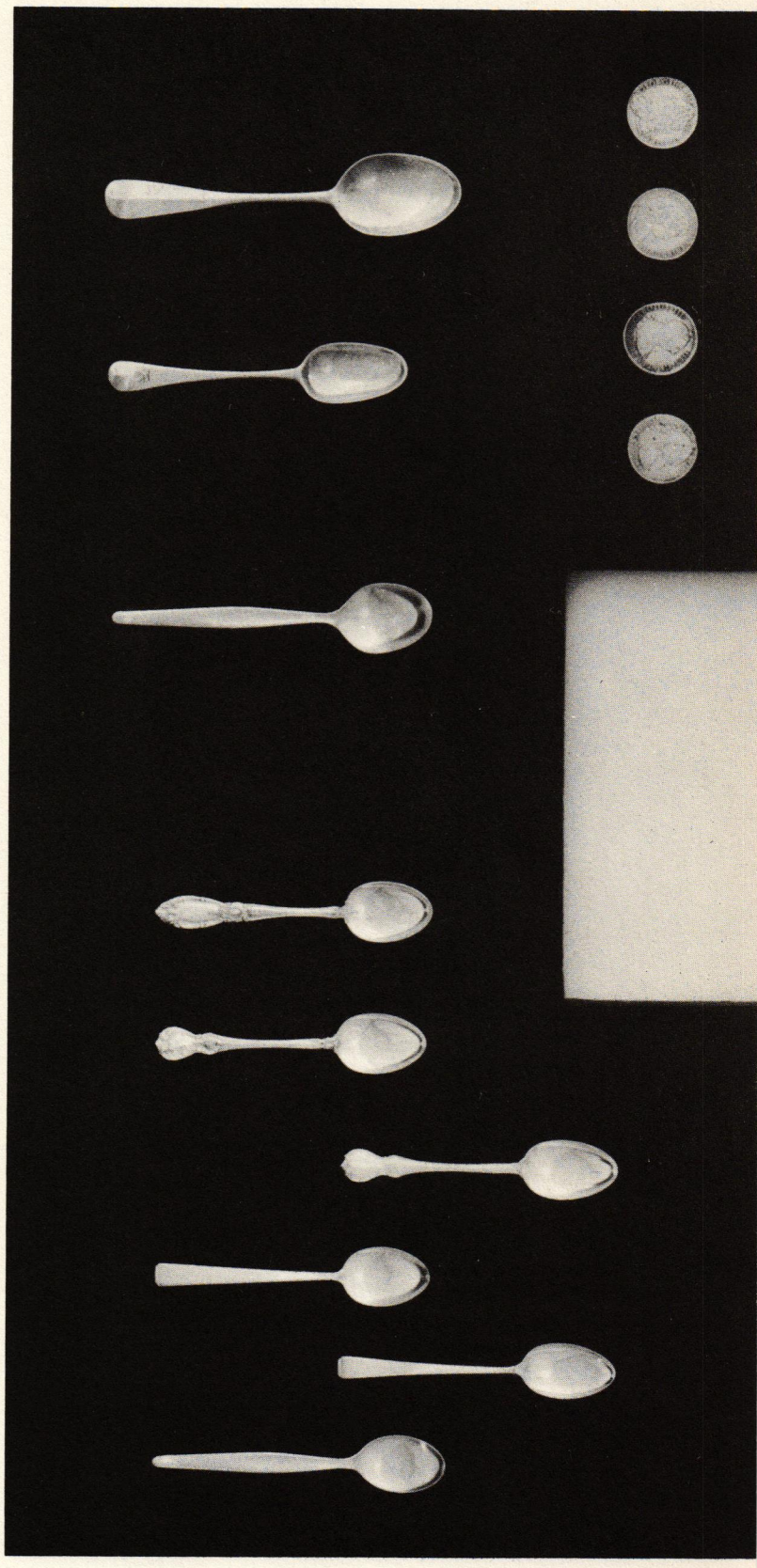
154

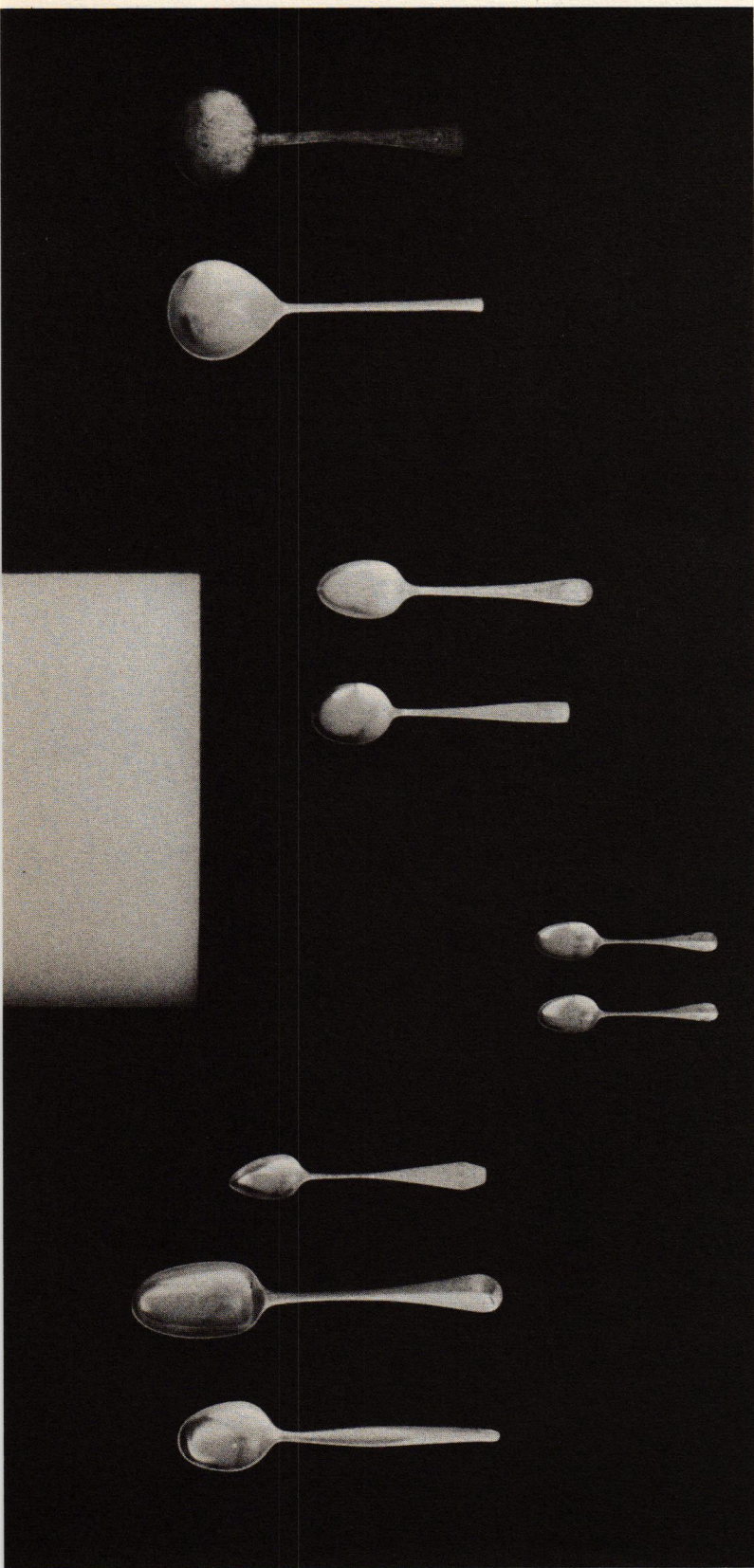
155

156

157

158





159

pewter spoon
159 DUTCH or GERMAN, 18th CENTURY

britannia-ware spoon
160 AMERICAN, 18th CENTURY

160

silver-plate teaspoon
161 AMERICAN, CONTEMPORARY

stainless steel teaspoon
162 SWEDISH, CONTEMPORARY
GENSE Facette

161

162

At various times, knives, forks, and spoons have been produced in various metals: pewter, Britannia ware, silver plate, gold, and steel; but solid silver has never been supplanted as the first choice for fine table ware.

163

gold spoons
163 AMERICAN
by SIMEON SOUMAINE (1685-1750)

silver teaspoon
164 AMERICAN, ca. 1800
by T. P. DROWN

165

silver tablespoon
165 AMERICAN
by SIMEON SOUMAINE (1685-1750)

silver dessert spoon
166 AMERICAN, CONTEMPORARY,
TOWLE, Contour

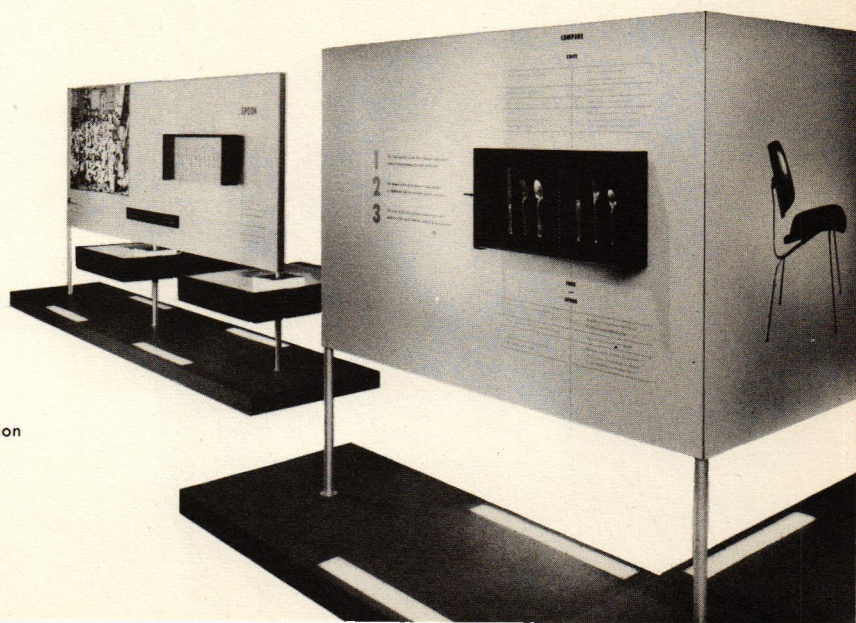
166

publisher's note

*this monograph is the outgrowth of an exhibition Knife, Fork, Spoon,
prepared 1950-51 and circulated by Walker Art Center, Minneapolis, Minnesota,
and sponsored by Towle Silversmiths, Newburyport, Massachusetts*

continued on the next page

note on the illustrations:
photographs of the knives,
forks, and spoons are at
2/7 actual size or at ac-
tual full size — unless in-
dicated otherwise.



view in the exhibition

*t*he purpose of the exhibition is, in its broadest sense, to give a further insight into the art which we live with and use in our daily lives. The knife, fork, and spoon are excellent vehicles for giving this insight. They are perhaps our most familiar tools — so familiar that, as tools, we tend to accept them without thought. And yet they are so personal that we cannot ignore them; in fact, we tend to lay upon them the symbols and meaning of social ambition, personal attainment, and economic status. The result today is that most of our flatware is, on the one hand, underdeveloped for its use and, on the other, decorated to a point of absurdity.

The curious situation wherein our esthetic and functional judgment is established by what exists and not by what could exist, is very real here. We have become so accustomed to our existing knives, forks, and spoons, that we have actually adjusted our eating habits to them. We have designed the eating habits rather than re-design the tools. Yet—at the same time the character of our food has changed, and modified tools are called for.

Towle's Contour, designed by John Van Koert, which we present here, is sponsored by us as one excellent solution in keeping with the basic requirements of today. Other solutions may and will appear which will break the grip of centuries of repetition and poor design.

The exhibition was constructed at the Walker Art Center in 1950-51. It contains 225 knives, forks, and spoons, most of which are illustrated herein. The photograph of the model on page 63 illustrates the overall character. On pages 59, 60, and 62 are details of the actual exhibition. The structure is fabricated of aluminum with wooden platforms.

This is the largest and most elaborate traveling exhibition that the Art Center has constructed. The arrangement of this monograph is an adaptation of the arrangement of the exhibition. The sequence of the story has been retained, and, except for the expanded text, the words are identical. Most of the illustrations of pieces are from photographs of the actual display cases in the exhibition.

Some special commendation should be given to an industry that sponsors this kind of museum activity. The exhibition documents a comparatively neglected and thoroughly human subject. It gives the history of eating implements, and relates this history to contemporary conditions. It, therefore, makes a useful contribution to the process and literature of education. The exhibition, at the same time, assists in the actual marketing of a new, good design. This, we believe, is a service to the consuming public. Too many excellent designs are stillborn. This collaboration of Towle Silversmiths and the museums of America recognizes both industrial and educational needs. It illustrates what mutual understanding can and should do.

D.S.D.



exhibitors

during 1951
the exhibition is being
shown at

Walker Art Center
American Museum of Natural History
Dallas Museum of Fine Arts
Cincinnati Museum of Art
San Francisco Museum of Art
City Art Museum of St. Louis
J. L. Hudson Company of Detroit
Cleveland Museum of Art

acknowledgments

Our thanks go to the
following for their advice
and assistance in assembling
material for the exhibition
and this monograph:

MAURICE ADELSHEIM, JR. of S. Jacobs Company; H. HARVARD ARNASON of the University of Minnesota; MISS C. LOUISE AVERY of the Metropolitan Museum of Art; COL. CLIFFORD C. GREGG of the Chicago Natural History Museum; JOHN MARSHALL PHILLIPS of the Yale University Art Gallery; DR. HARRY L. SHAPIRO of the American Museum of Natural History; CHARLES C. WITHERS, JOHN VAN KOERT, ROBERT S. ADAMS of Towle Silversmiths;

and to the following
for their assistance
and cooperation in constructing
the exhibition:

Aaron Carlson Co; Advance Display; Albinson's; Alex Anderson; Anderson-Crane; RICHARD BRACK; Branham, Mareck, & Duepner, Inc; Central Steel & Wire Co; The Colwell Press; Cronstrom Mfg. Co; Dahl and Curry; The Dayton Company; Electro-Specialty Mfg. Co.; Federal Enterprises, Inc; General Electric Co; The Glidden Co; Hiawatha Metalcraft, Inc; WILL HOAGBERG; Hoiby Body Co; Libbey & Libby Co; Minnesota Mining & Mfg. Co; RICHARD L. MURPHY; RICHARD NYGAARD of Screen Printing; Rothschild-Quinlan; T. O. Plastics; Tru-Bilt Sheet Metal; Jos. Wolkerstorfer Co; JACK FARRELL and JERRY GULOTTA of Towle Silversmiths.

staff of the exhibition

director

D. S. DEFENBACHER

designer

WILLIAM M. FRIEDMAN

collaborating

architect

and researchist

ARTHUR A. CARRARA, Chicago, Illinois

assistant designer

CAROL KOTTKE

artist

ALONZO HAUSER, St. Paul, Minnesota

photographer

JOHN SZARKOWSKI

registrar

HULDAH CURL

exhibition assistants

CLARE CARRUTHERS

EDWIN FOLSTAD (woodwork)

DOROTHY COUNTRYMAN

HARLEY JENSEN

administrative assistant

JOAN S. RYDHOLM

travelling supervisor

FREDERICK W. EBERLEIN

consultant on silverware

JOHN MARSHALL PHILLIPS, New Haven, Connecticut
director, Yale University Art Gallery

lighting consultant

DONALD DUEPNER, St. Louis Park, Minnesota

key to objects and their lenders

numbers refer to photographs of objects

THE AMERICAN MUSEUM OF NATURAL HISTORY: 4, 18, 19, 42, 43, 45, 97, 113. THE ART INSTITUTE OF CHICAGO: 121, 151. ART STAMP SHOP: 149. BEARD ART GALLERIES: 14. THE BROOKLYN MUSEUM: 59, 60, 72. CHICAGO NATURAL HISTORY MUSEUM: 2, 3, 5, original of 6, 28-41, 44, 46-48, 52, 53, 90, 96, 99, 100, 114, 115. CINCINNATI MUSEUM ASSOCIATION: 101-112. M. H. deYOUNG MEMORIAL MUSEUM: 62, 63, 71, 75, 120. METROPOLITAN MUSEUM OF ART: 9, 11, 23, 61, 78-81, 119; Rogers Fund: 8, 117, 150; gift of Rutherford Stuyvesant: 49-51, 73, 74, 76, 91-93; gift of Alfred Ehrich: 70; bequest of Alfred Duane Pell: 94; Parmelee Collection: 159; gift of Edward Robinson: 164. MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN: 7. MUSEUM OF FINE ARTS, BOSTON: 54, 64-66, 77. PORTLAND ART MUSEUM: 98. TAYLOR MUSEUM, COLORADO SPRINGS FINE ARTS CENTER: 116. TOWLE SILVERSMITHS: 15-17, 22, 24, 26, 55, 67-69, 83, 85, 87, 89, 95, 123, 134-139, 140-148, 152-158, 160, 166. YALE UNIVERSITY ART GALLERY, Mabel Brady Garvan Collection: 10, 12, 13, 25, 27, 82, 86, 88, 118, 122, 163, 165.

bibliography

ADAMS, JAMES TRUSLOW; *Album of American History*, vol. 3, 1853-1893; New York: Charles Scribner's Sons, 1946 / D'ALLEMAGNE, HENRY RENE; *Les Accessoires du Costume et du Mobilier*, vols. 2 and 3; Paris: Schemit, 1928 / AVERY, C. L.; *Early American Silver*; New York and London: Century Company, 1930 / BAILEY, C. T. P.; *Knives and Forks*; London and Boston: Medici Society, 1927 / BENT, DOROTHY; *A Fascinating Biography of Knives and Forks*; Arts and Decoration, vol. 25, June 1926 / BIGELOW, F. H.; *Historic Silver of the Colonies*; New York: Macmillan Company, 1917 / BRAIDWOOD, R. J.; *Prehistoric Men*; Chicago: Chicago Natural History Museum Press, 1948 / CURRIER, E. M.; *Marks of Early American Silversmiths*; Portland, Maine: Southworth-Anthoensen Press, 1938 / GASK, NORMAN; *Old Base-Metal Spoons*; Old Furniture, vol. 5, October 1928 / JACKSON, C. J.; *The Spoon and Its History*; Archaeologia, vol. 53, 1892 / JONES, E. ALFRED; *Old Silver of Europe and America*; Philadelphia: J. B. Lippincott Company, 1928 / KEDDELL, E. AVERY; *Romance of the Spoon*; Art Journal, January 1907 / LACROIX, PAUL; *The Arts in the Middle Ages and at the Period of the Renaissance*; London: Chapman and Hall, 1875 / LACROIX, PAUL; *Manners, Custom and Dress During the Middle Ages and the Renaissance*; London: Chapman and Hall, 1874 / MEEKS, E. V.; *Masterpieces of New England Silver*; Cambridge: Harvard University Press, 1939 / MOORE, H. H.; *Old Pewter, Brass, Copper and Sheffield Plate*; New York: F. A. Stokes Company, 1905 / ORMSBEE, T. H.; *The Craft of the Spoonmaker*; Antiques, September 1929 / PHILLIPS, JOHN MARSHALL; *American Silver*; New York, Chanticleer Press, 1949 / PHILLIPS, JOHN MARSHALL; *Early Connecticut Silver*; Cambridge: Harvard University Press, 1935 / PRICE, F. G. HILTON; *Old Base Metal Spoons*; London: B. T. Batsford, 1908 / STOW, M.; *American Silver*; New York: M. Barrows and Company, 1950 / VIOLLET LE DUC, E. E.; *Dictionnaire Raisoné du Mobilier Français de l'Époque Carlovingienne à Renaissance*, vols. 1-6; Paris: Librairie Gründ et Maguet, 1858-1875 / WENHAM, EDWARD; *Domestic Silver of Great Britain and Ireland*; New York and London: Oxford University Press, 1931 / WYLER, SEYMOUR B.; *Book of Old Silver, English, American, Foreign*; New York: Crown Publishers, 1937

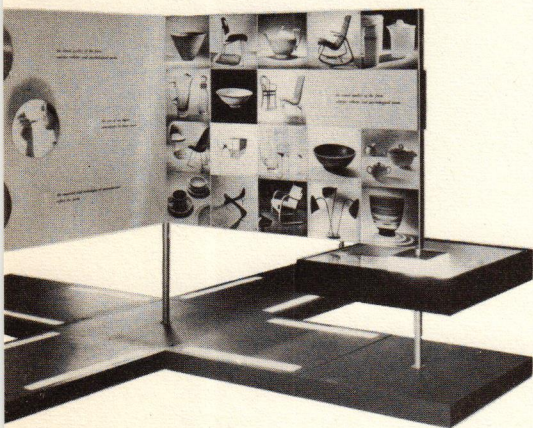
key to photographs

pages 8 and 9, left to right

chair, 1837, des. by Thonet; chair, 1930's des. by Matthson; General Lighting lamp, 1949, des. by Nelson; common glass tumbler; Chinese bamboo basket; Chinese porcelain bowl, ca. 1100 AD; Arzberg porcelain ware; coach, 1839, des. by Brougham; teapot, 1765, des. by Wedgwood; Knoll chair, 1949, des. by Saarinen.

pages 11 and 53

Fisher Sterling reproduction of silver bowl, 1768, des. by Paul Revere.



contents page

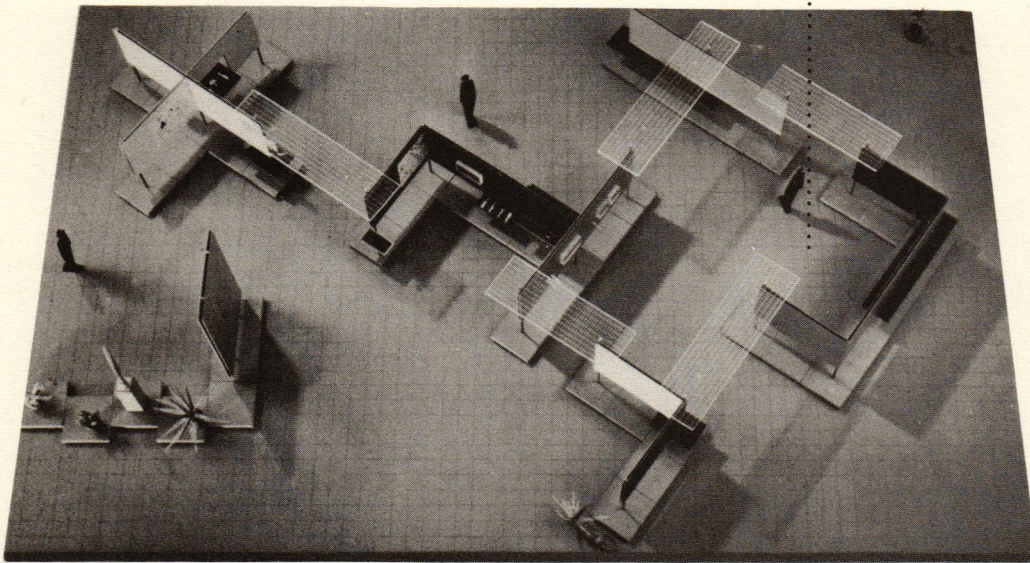
KNIFE / FORK / SPOON

analysis of function 5

the knife 15

the fork 21

the handle 24



model of the exhibition

the knife and fork 28

the spoon 34

manners and manufacturing 41

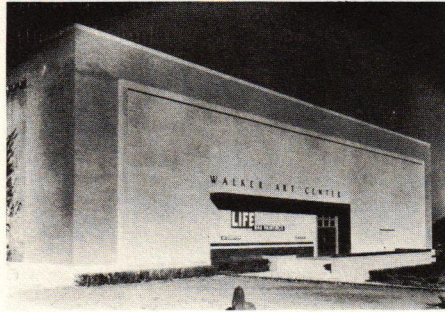
table settings and flatware yesterday 43

table settings and flatware today 46

properties of silver 53

notes on the exhibition 59

table of contents



This monograph is published by the Walker Art Center, Minneapolis.

first printing March 1951 50,000 copies

Walker Art Center is a progressive museum of the arts. Board of Directors: Justin V. Smith (president), Edgar V. Nash (vice-president), D. S. Defenbacher (secretary/treasurer/museum director), H. Harvard Arnason, E. Hjalmar Bjornson, Winston A. Close, Eleanor Harris, Alice Tenney Mitchell, Fred V. Nash, Rolf Ueland, Susan Rogers Walker, Malcolm M. Willey; ex-officio: Hon. Eric G. Hoyer, Constance W. Rustad, Archie D. Walker.