

**Don Wallance: Changing the Look of American Flatware
Through Craft and Industry**

Ellen Marriott Dodington

Submitted in partial fulfillment of the
Requirements for the degree
Master of Arts in the History of the Decorative Arts

Masters Program in the History of the Decorative Arts
Cooper-Hewitt, National Design Museum and Parsons School of Design
2002

©2002

Ellen Marriott Dodington
All Rights Reserved

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
LIST OF FIGURES.....	iii
INTRODUCTION.....	1
CHAPTER 1	
Design Laboratory and Beyond: Wallance's Training and Early Design Work.....	6
CHAPTER 2	
The Changing Table: American Dining Habits in the 1950s.....	11
CHAPTER 3	
Postwar Flatware: Increasingly Modern and Global.....	18
CHAPTER 4	
A Craftsman for Industry: Wallance's Meticulous Approach to Design in Flatware.....	25
CHAPTER 5	
An American Designer in an International Marketplace.....	35
CHAPTER 6	
Flatware Innovations: Wallance's <i>Design 1</i> and <i>Design 2</i>	41
CHAPTER 7	
Continued Success: Wallance's Other Flatware Patterns 1959 to 1984.....	50
CONCLUSION.....	59
BIBLIOGRAPHY.....	61
FIGURES.....	65

Acknowledgements

Throughout the process of completing my research and writing for this project, several people have helped me in innumerable ways. I would like to first thank my thesis advisor, Deborah Shinn, for initially suggesting this project. Her guidance, keen editing abilities, and unstoppable enthusiasm were an unimaginable support throughout the past year. Additionally, Stephen Van Dyck and Elizabeth Broman's assistance at the Cooper-Hewitt's Library was paramount to the success of the paper. Always willing to humor and accommodate me, not to mention their willingness to grant me complete access to the Don Wallance Archive, they gave me constant support during my long hours of research. Todd Olson, Emily Miller, and Cindy Trope deserve mention for allowing me, and the Archive boxes, to become semi-permanent fixtures in their workroom. Sarah Lawrence, Acting Director of the Master's Program, also added encouragement throughout this arduous process. Furthermore, Don Wallance's sons, David and Gregory, helped my research with their foresight in donating their father's archive to the Cooper-Hewitt, as well as their willingness to answer my questions. Without them, this project would not have been possible.

I also wish to thank my family and friends for their love and support. My grandmother for understanding my research holidays, Alison Lehrer for the constant use of her apartment, Leslie Sykes-O'Neil for responding to my frustrated emails and phone calls, my brothers and parents for their words of encouragement, and everyone else who listened to me expound on my latest obsession.

List of Figures

1. Folke Arström, *Thebe*, 1944
Bonniers, *advertisement for Thebe* (undated). The Don Wallance Archive, Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Library (Wallance Archive).
2. Don Wallance, *Design 1*, 1953
H.E. Lauffer Co., *publicity photograph for Design 1* (c.1953). Wallance Archive.
3. Don Wallance, *Design 2*, 1956
H.E. Lauffer Co., *publicity photograph for Design 2* (c.1956). Wallance Archive.
4. Don Wallance, *Palisander*, 1967
H.E. Lauffer Co., *publicity photograph for Palisander* (c. 1967). Wallance Archive.
5. Don Wallance, *Design 10*, 1981.
H.E. Lauffer Co., *publicity photograph for Design 10* (c. 1981). Wallance Archive.
6. Don Wallance, *Design 1*, 1953
H.E. Lauffer Co., *Design 1 advertisement* (undated). Wallance Archive.
7. H.E. Lauffer Co., *Why Stainless is a Good Buy advertisement* (undated). Wallance Archive.
8. Henning Koppel, *Caravel*, 1957
Georg Jensen, *advertisement for Caravel* (undated). Wallance Archive.
9. Arne Jacobsen, *AJ*, 1957
Philadelphia Museum of Art. *Design Since 1945*. exh. cat., Philadelphia: Philadelphia Museum of Art, 1983, 156.
10. Bertel Gardberg, *Carelia*, 1957
The Bard Graduate Center for Studies in the Decorative Arts. *Finnish Modern Design: Utopia Ideals and Everyday Realities 1930-1997*. exh. cat., New York: The Bard Graduate Center for Studies in the Decorative Arts, 1998, 317.
11. Kaj Franck, *Scandia*, 1952
The Bard Graduate Center for Studies in the Decorative Arts. *Finnish Modern Design: Utopia Ideals and Everyday Realities 1930-1997*. exh.cat., New York: The Bard Graduate Center for Studies in the Decorative Arts, 1998, 174.
12. Carl Hugo Pott, *V-32*, 1957

Philadelphia Museum of Art. *Design Since 1945*. exh.cat., Philadelphia: Philadelphia Museum of Art, 1983, 159.

13. Robert Welch and David Mellor, *Campden*, 1957
www.simonbeer.co.uk/robertwelch/campden.html
14. David Mellor, *Pride*, 1957
www.davidmellordesign.co.uk/pride2.htm
15. Gio Ponti, *flatware for Krupp Italiana*, 1951
Huxtable, Aida Louise. "Stainless Comes to Dinner." *Industrial Design* (August 1954), 35.
16. Sigurd Persson, *Jet Line*, 1960
Philadelphia Museum of Art. *Design Since 1945*. exh.cat., Philadelphia: Philadelphia Museum of Art, 1983, 159.
17. Don Wallance, *Product Analysis for a teaspoon*, undated
Unpublished notes. Wallance Archive.
18. Don Wallance, *Food and its needs*, undated
Unpublished chart. Wallance Archive.
19. Don Wallance, *wax models for Design 1*, 1953
H.E. Lauffer Co., *publicity photograph for Design 1* (c.1953). Wallance Archive.
20. Don Wallance, *various wooden flatware models*, undated
(left to right): *Bedford* dinner knife model 21.6cm, 20.8cm, 22.3cm; *Bedford* dinner fork model 18.6cm, 19cm, 18.7cm; *Bedford* soup spoon model 18cm
The Don Wallance Archive, Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Department of Applied Arts and Industrial Design (Wallance Archive, 1991.81.1).
21. Don Wallance, *Vantage*, 1965
Evans, Helen Marie. *Man the Designer*. New York: The Macmillan Company, 1973, 205.
22. Don Wallance, *Design 1 fork*, 1953
Industrial Design. Cover (February 1954).
23. Don Wallance, *patent certificate and drawing for Design 1 knife*, 1953
Wallance Archive.
24. Don Wallance, *wooden models*, undated
(left to right): Wooden spoon block #201, *Magnum* model block for serving spoon 24.8 x 6.8 x 3.9cm, Wooden block, (2nd row) *Magnum* ladle block #250, Wooden

ladle block #200, Model block for spoon 20.5 x 6.5 x 5.3cm, Wood block marked
“OK FOR/HANDLES”
Wallance Archive, 1991.81.1

25. Don Wallance, *Taurus prototype for dinner fork and teaspoon*, c.1981
Wallance Archive, 1991.81.1
26. Don Wallance, *production drawing for Design 1 gravy ladle*, 1956
Wallance Archive.
27. Don Wallance, *production drawing for Design 1 soup spoon with corrections*,
1953
Wallance Archive.
28. Don Wallance, *production drawing for Design 2 sugar spoon*, 1956
Wallance Archive.
29. Don Wallance, *Design 2*, 1956
Rogers, Madeline. “Museum Quality.” *Daily News* (December 3, 1978), n.p.
Wallance Archive.
30. Don Wallance, *Design 2*, 1956
Bloomingdale’s, “advertisement for *Design 2* in Bridal Registry” *New York Times*
(1957). Wallance Archive.
31. Don Wallance, *Heritage*, 1958
(*left to right*): Serving spoon 22.4cm, 21.8cm; Tablespoon 20cm, 20cm; Dinner
fork 18.1cm, 18cm
Wallance Archive, 1991.81.1.
32. Don Wallance, *Heritage*, 1958
“Design Review” *Industrial Design* (September 1959), 102-103. Wallance
Archive.
33. Don Wallance, *Heritage*, 1958
H.E. Lauffer Co., “*Heritage* Advertisement” *The New Yorker* (December 1964).
Wallance Archive.
34. Don Wallance, *Bedford*, 1962
(*left to right*): Dinner fork 18.3cm, 18.2cm, 18.3cm, 18.3cm, 18.6cm (Japan),
18.6cm (Japan), 18.6cm (Japan), 18.6cm (Japan), 18.6cm (Japan)
Wallance Archive, 1991.81.1.
35. Don Wallance, *Bedford*, 1962
Industrial Design Annual Design Review (December 1963). Wallance Archive.

36. Don Wallance, *Bedford*, 1962
Georg Jensen, *Christmas Catalogue*, 1968. Wallance Archive.
37. Don Wallance, *Design 3 fork production drawing*, 1963
Wallance Archive.
38. Don Wallance, *Design 3*, 1963
H.E. Lauffer Co., *advertisement for Design 3* (c.1963). Wallance Archive.
39. Don Wallance, *Vantage*, 1965
(left to right): Cold meat fork 21.3cm, 21.4cm, 21.3cm; Fish fork 19.5cm, 19.5cm; Dinner fork 19.4cm; Cocktail fork 16.2cm; Salad fork 16.4cm
Wallance Archive, 1991.81.1.
40. Don Wallance, *Aztec*, 1965
Norsk Stalpress, *advertisement for Aztec* (January 1983). Wallance Archive.
41. Don Wallance, *Vantage*, 1965
H.E. Lauffer Co., *advertisement for Vantage* (c.1965). Wallance Archive.
42. Don Wallance, *Palisander*, 1967
(left to right): Dinner fork 18.7cm, 18.7cm, 18.5cm; Salad fork 17.7cm
Wallance Archive, 1991.81.1.
43. Don Wallance, *Palisander*, 1967
H.E. Lauffer Co., *advertisement for Palisander* (undated). Wallance Archive.
44. Don Wallance, *Magnum*, 1968
(left to right): Large serving fork 24.3cm, 24.6cm; Serving fork 20.2cm, 20.2cm; Cocktail fork 14.2cm, 14.1cm; Cold meat fork 21.15cm
Wallance Archive, 1991.81.1.
45. Don Wallance, *Magnum*, 1968
www.aadinex.com/n_magnum.html
46. Don Wallance, *Magnum*, 1968
www.towlesilve...tml/flatware/stainless/magnum.html
47. *Caneel Bay*
Bloomingdale's, *sales catalogue* (March 1975). Wallance Archive.
48. Don Wallance, *Design 9*, 1973
(left to right): Dinner fork 18.2, 18.3cm; Salad fork 16.8cm; Serving fork 21.4cm; Large serving fork 25.6cm
Wallance Archive, 1991.81.1.

49. Don Wallance, *Design 9*, 1973
Rosenthal, "Super Steel advertisement" *New York Times* (October 9, 1974).
Wallance Archive.
50. Don Wallance, *Somerset*, 1974
(left to right): Gravy ladle 17.4cm; Soupspoon 19.2cm, 19cm; Tablespoon 19.7cm
Wallance Archive, 1991.81.1.
51. Don Wallance, *Somerset*, 1974
(left to right): Dinner fork model 20.2cm, Salad fork model 17.55cm, Soupspoon
model 19.5cm, Iced beverage spoon model 20cm, Teaspoon model 16.1cm,
Tablespoon model 20cm
Wallance Archive, 1991.81.1.
52. Don Wallance, *Kronos*, 1977
(left to right): Dinner fork 19.1cm, 19.1cm, 19.1cm; Salad fork 16.8cm, 16.9cm,
16.8cm
Wallance Archive, 1991.81.1.
53. Don Wallance, Design 10 *molded unit*, 1979
Molded unit 41.8cm x 28.8cm
Wallance Archive, 1991.81.1.
54. Don Wallance, Design 10 *knife production drawing*, 1979
Wallance Archive.
55. Don Wallance, *Taurus*, 1982
(left to right): Coffee spoon 13cm, Tablespoon 18.1cm, Butter spreader 17.6cm
Wallance Archive, 1991.81.1.
56. Don Wallance, *Onyx*, 1960
H.E. Lauffer Co., *advertisement for Onyx bar set* (undated). Wallance Archive.
57. Don Wallance, Chromos *dinner fork production drawing*, 1971
Wallance Archive.
58. Don Wallance, Design X *dinner fork design drawing*, 1984
Wallance Archive.

Introduction

The design of eating implements has had a special fascination for me. They are the most intimate of all the objects we commonly use. Associated with food, we hold them in our hands and place them in our mouths. Tactile and sensual aspects of design are important, and the forms can be sculpture of the most subtle kind.... I consider this one of the most challenging and demanding areas of design.¹

Don Wallance (1909-1990), who trained at the Design Laboratory in New York, is a significant, but under examined figure in American twentieth-century design. With the success of his flatware designs for the H.E. Lauffer Company, Wallance became the most important American flatware designer in the early post-war period and continued his success throughout the early 1980s. During the 1950s, when most high-grade stainless steel flatware sold in America was manufactured and designed in Europe, Wallance's innovative and well-studied designs allowed him to become the first successful American designer for this market.

British metallurgist Harry Brearly discovered the stainless steel alloy in 1914.² Due to its extreme hardness and corrosion resistance, stainless utensils soon began to be used in food preparation. A handful of European manufacturers, mostly in Scandinavia and Germany, started to design stainless flatware that was deemed appropriate for use at the dining table, but very few of these products were imported successfully into the United States in the 1920s and 30s. In America, early stainless wares were used almost exclusively in the kitchen or in places like inexpensive diners. During the war years,

¹ Don Wallance, *unpublished letter to Charles Hublitz of the H.E. Lauffer Company* (February 6, 1980). The Don Wallance Archive, Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York (Wallance Archive).

² Peter Brown, "1900-1950" in *British Cutlery: An Illustrated History of Design, Evolution and Use* (London: Philip Wilson Publishers Ltd, 2001), 142.

countries that had been involved with stainless steel manufacture in the 1920s ceased production of civilian goods.³ Although stainless flatware was manufactured and marketed to the public after World War I, and again after World War II, it was still fairly cheaply made in many countries and considered only suitable for utilitarian uses. Countries like Sweden that were not directly affected by World War II were able to keep experimenting with stainless design and production. Sweden's Gense Company produced Folke Arström's high-grade stainless flatware line *Thebe* (Figure 1) in 1944 while most other countries did not produce, much less market or purchase, anything comparable until about ten years later.⁴ In Robert Welch's book, *Hand and Machine*, he states that in the mid-nineteen fifties there were only a handful of retailers selling high quality stainless steel flatware in London.⁵ However, as the practicalities of stainless became better known, more people turned to the well-designed and manufactured wares being produced in Scandinavia and Germany, and the popularity of stainless flatware spread.

In 1954, stainless flatware of various qualities made up ten percent of the American flatware market.⁶ But the majority of these products was still of the poorest grade and only sold through hardware stores and other down market venues. Eventually, good contemporary design and high production standards were applied to stainless flatware production. Stainless flatware began to appear alongside silver flatware in the display cases of the finest of shops in metropolitan areas throughout the United States.

³Robert Welch, *Hand and Machine* (Chipping Campden, Gloucestershire, UK: Robert Welch, 1986), 116.

⁴ Brown 2001, 142.

⁵ Welch, 1986, 113.

⁶ "Stainless Flatware" *The Jewelers' Circular-Keystone* (June 1955), 49.

Until the late 1950s and 1960s, however, the majority of the stainless flatware sold in the United States was designed and manufactured in Europe.

In the United States, Russel Wright (1904-1976) is often credited with introducing 'designed' stainless to the American market. His *American Modern* (1951) and *Highlight/Pinch* (1953) patterns were inexpensive, stamped stainless steel wares meant for outdoor or casual dining. Conversely, a number of Europeans were designing stainless flatware that rivaled silver flatware in its quality and widespread use. These included Scandinavians like Henning Koppel (1918-1981) and Kaj Franck (1911-1989); German designers and manufacturers like Carl Hugo Pott (1906-1985); the Italian designer Gio Ponti (1891-1979); and British designer David Mellor (b.1930). These European products initially found their way into the homes of American avant-garde patrons and the design conscious, and eventually became models for the stainless eating utensils that exist in many homes today.

Unlike other American designers at the time, Wallance gave special consideration to the consumer and his or her interests while designing each of his flatware lines. His studies of ergonomics, manufacturing techniques and materials, and contemporary international design resulted in wares perfectly suited to the post-war global market. Additionally, Wallance's attention to the differences between American and European table manners and food resulted in flatware lines that were especially popular throughout the United States. Wallance can further be credited with changing American perceptions of stainless steel flatware as being suitable only for kitchen use and second-class restaurant wares. Through his insistence on the highest quality of manufacturing, he succeeded in making stainless steel a viable alternative to silver flatware.

In the 1950s, Wallance was the only American designing stainless flatware whose work successfully rivaled contemporary European lines. Unfortunately, no American stainless steel manufacturer was willing or able to produce stainless steel flatware of the quality that Wallance and H.E. Lauffer demanded. As a result, all of his lines were made outside the United States. Initially manufactured in Europe and later in Asia, Wallance's designs were often as successful abroad as in the United States.

Wallance created designs for approximately fifteen patterns for the New York-based H.E. Lauffer Company. Among his most noteworthy was the first pattern, named *Design 1* (Figure 2), created in 1953. *Design 1* caused a sensation throughout the design world and won the 1954 Gold Medal at the Milan Triennale. Due to a variety of reasons that will be discussed in the following pages, it was manufactured by the German firm of Pott-Bestecke. Following was *Design 2* (Figure 3) in 1956, Wallance's first forged stainless pattern, which was also quite successful. Other patterns followed that were predominantly stainless. *Palisander* (Figure 4), designed in 1967, was an exception, as it combined rosewood handles with stainless steel blades and bowls. *Design 10* (Figure 5), which began production in 1981, was Wallance's only flatware pattern formed of molded plastic.

Don Wallance's career as a flatware designer represents that of a post-war industrial designer working on a global scale. Each of his finely crafted utensils was approached as a piece of functional, yet sculptural, art and consequently appealed to many. Through comparison with other flatware designers worldwide, this paper will establish Wallance's deservedly important place in twentieth-century flatware design. Primary materials ranging from design sketches, letters, models, and finished pieces

comprising the *Don Wallance Archive* from the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, will be used to exemplify Wallance's meticulous attention to detail and craft-based design techniques. His hands-on design process and awareness of the needs of consumers enabled him to create stainless flatware for the American market that was popular enough to alter the look of the twentieth-century dining table. His designs successfully supplanted silver flatware that was expensive, shaped almost precisely as it had been for generations, and difficult to care for. Wallance's stainless flatware was instead relatively inexpensive, of modern design, and dishwasher-safe. The paper will also place Wallance in context as representative of design trends in the second half of the twentieth century as he designed objects for a mass market. Like many objects introduced at this time, each of Wallance's flatware designs was intended to be beautiful yet also created to make its owner's life more pleasurable.

Chapter 1. Design Laboratory and Beyond: Wallance's Training and Early Design Work

Donald Aaron Wallance was born September 26, 1909 in Corona, New York. He graduated from New York University with a bachelor's degree in English Literature in 1930. Although interested in various forms of the arts at an early age, Wallance did not seriously consider a career in design until he visited Europe in 1931.⁷ There he witnessed the changes occurring in architecture and other forms of three-dimensional design as modernism was taking form. Upon his return to New York, after briefly working at his father's furniture store, Wallance enrolled at Design Laboratory in New York, the first design school in the United States based on the comprehensive teachings of the Bauhaus. Like the Bauhaus, the seminal design school founded in Weimar Germany in 1919, Design Laboratory used courses founded in craft methodology combined with industry to train students for careers in designing for mass production.

Wallance was a student at Design Laboratory from 1936 until the school's closing due to lack of funds in 1940.⁸ He served as the school's Executive Committee student chairman. During this period, Wallance established his career by winning First Prize in a Museum of Modern Art, New York competition with his design for a stacking chair used in the museum's galleries. This chair, composed of a Lucite seat and back with a tubular metal frame, was considered quite innovative at the time. Wallance often said that his few years at Design Laboratory were some of the most important of his life. Not only did he meet his future wife there, but he was also able to study under some of the most brilliant

⁷Information filled in by Don Wallance in "Interview Guide G#R 71-42-57N" for *The Formative Years of U.S.I.D. 1927-53* by Raymond Spilman (c.1977). Wallance Archive.

⁸ More biographical information concerning Wallance can be found in James Benjamin's, "Biographical Sketch," *Donald Wallance Collection Finding Aid* (June 1997). Wallance Archive.

designers of the time. Innovative furniture designer Gilbert Rohde (1894-1944) was the first director of the program. Other instructors included Paul Rand (1914-1996), a graphic designer who blended European avant-garde design and American wit in each of his works; American glass designer and modernist painter George Sakier (1897-1988); and cubist and surrealist artist Theodore Roszak (1907-1981). Among many visiting lecturers were innovators such as the Bauhaus instructor, artist, and designer Laszlo Moholy-Nagy (1895-1946). Important figures like Albert Mayer (b.1867), an architect and engineer concerned with social equality through creative design, and a member of the team that developed the plan for the U.S. Housing Authority, served on its Advisory Board. The school's practical curriculum was divided into four fields: product design, interior design, textiles, and display and advertising. As the school strove to combine technical and aesthetic training, courses in tools, materials, and drawing were just some of the offerings. Wallance later wrote in a letter to Judith Pearlman of the *New York Times Magazine*:

The first year foundation course at Design Laboratory was based on the Bauhaus equivalent. The curriculum included drawing, two- and three-dimensional design, materials laboratory, industrial technology, color, social science, and product, interior, textile, graphics and exhibition design.⁹

Consistent throughout the school's teachings was the importance given to consumers and their needs and to their subsequent use of specified objects.¹⁰ This was perhaps one of the most vital concepts Wallance learned, and it influenced all of his designs.

⁹ Don Wallance, *unpublished letter to Judith Pearlman* of The New York Times Magazine (August 20, 1983). Wallance Archive.

¹⁰ Unpublished text, *Laboratory School of Industrial Design: Objectives and General Description* (c.1939). Wallance Archive.

After the close of Design Laboratory, Wallance married fellow student Shula Rapping Cohen (1915-1979) in 1941. The couple moved to Louisiana when Wallance was appointed the state's technical and design director for the National Youth Administration. In 1941 and 1942, Wallance trained young people in this program to become valuable additions to the nation's wartime workforce. Wallance and his students designed and produced a range of furniture and other supplies for various branches of the government.

With the start of World War II, Wallance served with the Alaskan Wing of the Air Force and the Office of the Quartermaster General's Research and Development branch. He designed goods for the Quartermaster General's office that included temporary housing and caskets. Wallance continued this work after the war, designing standardized furniture units that could be used in officers' quarters throughout the world. In 1948, Wallance received a grant from the Museum of Modern Art, New York as part of their International Competition for Low-Cost Furniture Design. In cooperation with the Midwest Research Institute of Kansas City, Missouri, and the Yale School of Forestry, Wallance created a system of frames and panels that enabled him to develop storage pieces that utilized low-cost waste wood panels and aluminum structural elements.

In 1949, the Wallances moved to Croton-on-Hudson, New York. There, Wallance established his independent industrial design practice.¹¹ In this small, at-home office, Wallance produced all of his subsequent work. In 1951, Wallance was approached by Hans Lauffer of the H.E. Lauffer Company, initiating work on the flatware service that

¹¹ Except for employing an assistant for a short time in the early-1960s, Wallance worked completely on his own. In correspondence with the author, David Wallance, Don Wallance's son, wrote that he thought his father's solo career resulted from his design process being "very hands on and intuitive, and I think he found it more difficult to guide someone else than to just do the work himself. The process was inseparable from the product."

eventually became known as *Design I*. Wallance's avid interest in craft and industrial production became formalized when he began work on "A Study of Design and Craftsmanship in Today's Products," a project sponsored by the Walker Art Center of Minneapolis and the American Craftsmen's Educational Council. The advisory committee of the project included such visionaries as Serge Chermayeff, Henry Dreyfus, and George Nelson. Wallance structured his research around several case studies of contemporary designers working in varying situations. People like George Nakashima, Charles Eames, Marianne Strengell, Raymond Loewy, and companies like Herman Miller Furniture Company and Corning Glass were studied in order to see the relationships between craft, design, and production on varying scales and under different circumstances. This project was initially conceived as an exhibition and film, but it became *Shaping America's Products*, a book published in 1956. In it, Wallance concluded that the role of an artisan or craftsman in contemporary manufacturing rarely existed as it once did. He remarked that this was unfortunate: people's talent for the creation of a design and its integrity remained paramount to the success of a product, and that in modern manufacturing an object's design and form was largely ignored in lieu of cost-saving techniques.

Although the majority of Wallance's designs after the mid-1950s were concerned with tableware, he occasionally worked in the realm of furniture. In 1962, Wallance designed the auditorium seats for the New York Philharmonic Hall at Lincoln Center, now the Avery Fischer Hall. Wallance's obsession with designing the most comfortable seat led to rumors that he carried a tape measure at all times to measure the posterior of anyone willing to accommodate his study. He produced a range of hospital furniture for

the Hard Manufacturing Company of Buffalo, New York from 1959 until 1964. During the twenty-five years that Wallance worked for H.E. Lauffer, he also completed projects for many other firms including the Aluminum Company of America (ALCOA), Industrial Designers Society of America, Lehigh Furniture Company, Scarves by Vera (Printex Corporation of America), and Underhill Metal Products Corporation.

Chapter 2. The Changing Table: American Dining Habits in the 1950s

In prosperous homes of the nineteenth century, dining was a formal activity, with cooking and table service attended to by household staff. Beginning in the 1920s and 1930s, however, more women in Western European countries and the U.S. began to work outside the house, and many families could no longer afford the large staff of servants they may have once employed.¹² By 1950, approximately one fifth of wives and mothers were employed outside the home.¹³ The departure of auxiliary household staff and the lack of stay-at-home mothers and wives resulted in the disappearance of non-essential household services and items.¹⁴ Consequently, dining patterns became much more informal. Convenience and practicality increased in importance for all aspects of household life.¹⁵ As the world recovered from the aftermath of World War II, people's lives became markedly different from that which they experienced before the war. Not only were there great innovations in art, architecture, and design, but changing economic situations brought about new levels of consumerism. New markets were subsequently created to cater to the new consumer class.¹⁶

As previously noted, stainless wares were initially viewed as suitable only for kitchen use. However, when more attention was paid to its design and quality, stainless

¹² Ronald C. Allinder, *The Eating Tool: Its Development and Suitability to American Dining* (master's thesis, Illinois Institute of Technology: Chicago, 1960), 8.

¹³ Allinder 1960, 32.

¹⁴ Allinder 1960, 33.

¹⁵ Catherine McDermott, *Book of 20th Century Design* (Woodstock, NY: The Overlook Press, 1998), 164.

¹⁶ Lesley Jackson, *The New Look: Design in the Fifties* (New York: Thames and Hudson, Inc., 1991), 8.

flatware began to rival silver for formal dining activities.¹⁷ Shifts in the household dynamic made an object's utility a factor in its perceived beauty, and stainless was, and remains, unrivalled in its easy care and sturdiness.¹⁸ Stainless is not as suitable a metal for the ornate decorative motifs traditionally used for silver, but it was well suited to the sleek and streamlined look that was coming into fashion.¹⁹ Well-designed stainless flatware was successful because consumers were willing to purchase a contemporary flatware set with a modern and innovative look if priced below the average silver set.

Stainless flatware was also often bought as a second set of flatware. It appeared alongside silver flatware in displays at many high-end stores and sold for everyday use. In a 1955 *Jeweler's Circular-Keystone* article, Miss Perier, a manager at Friedlander's silver department says: "It is as a 'second set' that we usually present stainless to our customers, and that is the approach that has been most sales-productive for us. The need for a second set is partly an outgrowth of the trend toward outdoor living and cooking...."²⁰ This statement is logical, as those who already owned silver flatware services were often not willing to part with their treasured patterns. These people were, however, attracted to the minimum amount of care needed by stainless flatware and often bought stainless utensils to use for everyday dining. Furthermore, as American dining habits became increasingly informal, it was more practical to use stainless flatware at one's patio table or during a casual dinner than to use a more formal silver set.

¹⁷ Arthur J. Pulos, *The American Design Adventure* (Cambridge, MA: The MIT Press, 1988), 161.

¹⁸ Allinder 1960, 38.

¹⁹ Allinder 1960, 41.

²⁰ "Stainless Flatware" 1955, 47.

As a result of stainless flatware's rise in popularity, silver companies like Reed & Barton and International Silver, as well as museums like the Museum of Contemporary Craft organized exhibitions for silver flatware design in an attempt to boost sales. This led to new silver flatware designs that more often than not mimicked the look of their less-expensive stainless counterparts. Additionally, in the 1950s, advertisements for stainless flatware did exist, but not as often as silver flatware advertisements appeared. By the 1960s, there was approximately the same number of advertisements featuring flatware in the two materials in publications geared toward buyers of household products.

In the mid-1950s, consumers stopped buying items that they expected to be permanent fixtures in their and their families' lives and instead bought an item because it pleased them at that moment in time.²¹ For the first time in modern history, consumers generally came to the conclusion that it was acceptable to purchase an appliance that they may not permanently keep and the idea of planned obsolescence entered Western society.²² This attitude applied to all consumer purchases at the time, including flatware. The rise in an American consumerist society has been partially attributed to the increasing number of women working outside their homes. Many middleclass women started working during the world wars and continued to work afterwards because they enjoyed the benefits that came with extra income.²³ This led to the beginning of the double-income family. And with the introduction of the credit card in 1950,²⁴ it became

²¹ George Marcus, *Design in the Fifties: When Everyone Went Modern* (New York: Prestel, 1998), 134.

²² Marcus 1998, 134.

²³ Pulos 1988, 41.

²⁴ Nigel Whitely, "Throw-Away Culture in the 1950's and 1960's," *Oxford Art Journal* (v.10, no.2 1987), 5.

increasingly common for families to own multiple cars and television sets, to buy new household appliances based on appearance, and to take more vacations.²⁵ Consumers became such important aspects of design that in several firms the sales and marketing departments were viewed as the creators of new products almost as much as the product engineers.²⁶ Industrial designers also gained more prominence, as they often served as product designers and marketers because of their knowledge of consumer preferences. It was at this time that America's economy shifted from need-based to desire-based.²⁷

As people began purchasing increasing numbers of non-essential objects, retailers and manufacturers attempted to “educate” consumers on the benefits of their particular products. This education manifested itself through print and television advertisements, articles in magazines and brochures, and lectures given at design shows. In addition, as modern designs appeared, museums also worked to improve consumer taste by emphasizing specific designers and products that they felt highlighted new styles.

The H.E. Lauffer Company's advertisements for their initial stainless flatware designs were informative and reassuring to the new stainless steel consumer. One early advertisement states, “*Design 1* stainless steel in satin finish, suitable companion to your fine china” (Figure 6).²⁸ Another advertisement for *Design 2* (Figure 7) includes questions and answers such as, “Is Stainless Steel Flatware Easy to Clean? Yes!....Does Stainless Stay Bright? Yes!...Will Stainless Rust or Stain? No!...Is Stainless Only for

²⁵ Pulos 1988, 44.

²⁶ Pulos 1988, 45.

²⁷ Whitely 1987, 5.

²⁸ H.E. Lauffer Co., *Design 1 advertisement* (undated). Wallance Archive.

Casual or Kitchen Use? No!...”²⁹ Other Lauffer advertisements stated, “It needs no special care. You can’t hurt Lauffer Stainless. It never needs polishing. Just keep it clean and bright with plain soap and water. Or, put it in your dishwashing machine. 18/8 is completely unaffected by harsh detergents or high temperatures.”³⁰ Throughout the company’s advertising campaigns, great pains were taken to explain their products clearly and to concisely state all the benefits of owning Lauffer stainless flatware.

Museums and art centers influenced the public’s perception of innovative designs through exhibitions and contests. The Akron Art Institute held the “Useful Objects for the Home” exhibition in the late 1940s. The exhibition listed the name of each object’s designer in order to give designers deserved recognition and to train viewers in “good design.”³¹ Several museums held exhibitions relating to home furnishings and current design schools. The Museum of Modern Art in New York began its “Good Design” Program in 1950. Edgar Kaufmann, Jr., the director of the Department of Industrial Design, started this program “to bring good Modern [sic] design to the attention of the public.”³² By joining forces with the Merchandise Mart of Chicago, this program became the first to have a museum and a wholesaler working together to promote objects to the public, designers, manufacturers, and retailers. Exhibitions were first held at the Merchandise Mart and opened to the public for a small fee. Objects were then shipped to the Museum of Modern Art in New York, and mixed with contemporary European material. The second show, held in 1952, also had an accompanying symposium, “How

²⁹ H.E. Lauffer Co., *Why Stainless is a Good Buy advertisement* (undated). Wallance Archive.

³⁰ Delehanty, Kurnit & Geller Inc., *Stainless Booklet* (October 25, 1963), 1. Wallance Archive.

³¹ Pulos 1988, 71.

³² Pulos 1988, 110.

Good is Good Design.”³³ During this exhibition, in order to gauge how the public responded to objects with modern design, the museum polled visitors’ reaction to certain pieces. The museum found that the majority responded favorably. The 1954 show featured *Design 1* and was the first exhibition in which the two dominant designs of the 1950s— organic shapes and clean geometric forms— were formally recognized.³⁴ European countries and Japan also held national competitions to improve their wares before selling them globally. For instance, the Instituut voor Industriële Vormgeving was founded in the Netherlands in 1947, the Design Centre opened in England in 1956 and MITI was established in Japan in 1957.³⁵ Each country, including the U.S., strove to create good design that was morally and aesthetically pleasing, practical, beautiful, and appealing to all.

An important change in American culture occurred with the rapid growth of suburbs in the 1950s. The GI Bill gave returning servicemen money for homes which led to the increasing number of people living outside city centers. The Federal Housing Administration’s “No cash down for veterans” slogan and Veterans’ Association’s posters advertising the benefits of planned neighborhoods resulted in the ownership of more single-family houses in the U.S. than ever before.³⁶ The new homes planned by William Levitt in areas like Levittown on Long Island brought families out to suburban

³³ Pulos 1988, 112.

³⁴ Pulos 1988, 117.

³⁵ Kathryn B. Hiesinger and George H. Marcus, *Landmark's of Twentieth- Century Design: An Illustrated Handbook* (New York: Abbeville Press Publishers, 1993), 176.

³⁶ Poll Powell and Lucy Peel, *50's and 60's Style* (North Dighton, MA: JG Press, 1996), 16.

areas.³⁷ Each of these homes needed items like appliances, tableware, and furnishings and people wanted to buy the newest in design and technology.³⁸ Shopping malls were another highly popular addition to post-war suburban living.³⁹ Suburban areas generally consisted of mostly white, middle-class families who viewed their new possessions as signifiers of their prestige and status in society.⁴⁰ This emphasis on consumption and the subsequent overabundance of goods in the U.S., however, caused many Europeans, who were suffering vast shortages of goods, to view Americans as greedy and wasteful.⁴¹

³⁷ Between 1947 and 1951, William Levitt's company built 17,500 houses in Levittown, Long Island. Jonathan M. Woodham, *Twentieth Century Design* (New York: Oxford University Press, 1997), 112.

³⁸ Pulos 1988, 58.

³⁹ Woodham 1997, 112.

⁴⁰ Whitely 1987, 6.

⁴¹ Whitely 1987, 9.

Chapter 3. Postwar Flatware: Increasingly Modern and Global

Among the most pervasive aspects of 1950s design were the organic, free-form shapes that appeared in designs throughout North America, Western Europe, and Scandinavia.⁴² The use of these motifs resulted from designers' dissatisfaction with the backward-looking, historicized designs of the war years. It was also a time when avant-garde abstract art was being integrated into popular culture. Additionally, it has been suggested that the taste for biomorphic shapes was influenced by camouflage patterns used during World War II.⁴³ Overall, like the work produced by *art nouveau* artists and designers at the turn of the twentieth century, asymmetry and organic design was seen as being a free form of expression by designers and consumers.⁴⁴ The designs stood for individuality and self-expression in many peoples' minds. These embryonic forms influenced the "bulge style" found in everything from furniture to contemporary flatware.⁴⁵ In the 1960s, these free-flowing forms changed to incorporate more angular shapes.⁴⁶ This led to what has been described as the flat, "cut-off" appearance on many flatware handles produced in that decade.⁴⁷

George Nelson wrote that biomorphic design was borrowed from the work of fine artists like Gorky and Klee: "The forms produced by the furniture designer show that he

⁴² Peter Dormer, *Design Since 1945* (London: Thames and Hudson, Ltd., 1993), 153.

⁴³ Marcus 1998, 99.

⁴⁴ Jackson 1991, 53.

⁴⁵ Michael Collins, *Towards Post-Modernism: Decorative Arts and Design Since 1851* (Boston: Little, Brown, 1987), 106.

⁴⁶ Collins 1987, 108.

⁴⁷ Collins 1987, 110.

is subject to the same influence as the artist, for they are less related to function, technique, production, etc., than to modern painting and sculpture.”⁴⁸ The influence of fine art can also be seen as objects became more sculptural and visually interesting on their own.⁴⁹ Nelson wrote in 1953, “...all sorts of objects are re-examined and then redesigned so that they can stand clear of all walls, whether opaque or transparent. At which point, of course, they become sculpture. The fact that you may sit in some of them...or park your drinks on others...is relatively inconsequential.”⁵⁰ One can assume that Wallace’s *Design I* would also fall into this design category with its pronounced sculptural qualities.

Products of the era often had a reflective, shiny quality that made reference to the auto industry and showed the influence car culture had on the United States at the time. Metals were used frequently in objects ranging from brass fruit bowls to appliances to Harry Bertoia’s *Diamond Chair* for Knoll.⁵¹ These combined factors in art and design made the great developments occurring in contemporary flatware possible. As a result, several flatware designs still in production today are based on models of the 1950s because the pieces are inventively designed, can be easily cared for, are relatively inexpensive, and can be used in casual or formal settings.⁵²

⁴⁸ George Nelson, “Modern Furniture...An Attempt to Explore Its Nature, Its Sources, and Its Probable Future,” *Interiors* (July 1949), 102-104.

⁴⁹ Marcus 1998, 107.

⁵⁰ Marcus 1998, 105. quoting George Nelson in Museum of Modern Art, *Good Design: An Exhibition of Home Furnishings Selected by the Museum of Modern Art, New York, for the Merchandise Mart, Chicago* (1953), inside cover.

⁵¹ Jackson 1991, 50.

⁵² Dormer 1993, 161.

The American sociologist Herbert Gans wrote that, although objects of modern design were purchased by many types of people, American artists, designers, and academics were the primary consumers.⁵³ These people saw themselves as progressive and forward thinking, and these products signified their perceived intellect and appreciation of sophisticated European design.

In the post-war environment, the Scandinavian modern aesthetic influenced all aspects of modern design worldwide.⁵⁴ By 1947, Sweden, Denmark, Finland, Italy, and the United States had established themselves as design centers.⁵⁵ The Scandinavian countries had very little direct involvement with World War II and were able to continue strong design traditions and create innovative new forms virtually uninterrupted.⁵⁶ Sweden's ceramic, glass, and furniture designers took on a modernist look in the 1920s and continue to design in this vein today. Although the country did not produce significant quantities of metalwork, *Dirilyte*, a gold-colored metal alloy used in flatware, was originally a product of Sweden. As previously mentioned, the Swedish designer Folke Arström, produced one the earliest stainless flatware patterns, *Thebe*, for Gense in 1944. Danish designers produced appealing and forward thinking designs for all economic levels. These men and women excelled in a variety of media including textiles, wallpaper design, and furniture, but they were especially prolific in regard to high-end silver and metal goods. Firms like Georg Jensen employed extremely talented designers to create some of the most innovative silver, and later stainless steel, tableware and

⁵³ Dormer 1993, 160.

⁵⁴ Jackson 1991, 8.

⁵⁵ Jackson 1991, 13.

⁵⁶ Jackson 1991, 17.

flatware on the market. Designers like Henning Koppel (1918-1981) created such lines as *Caravel* (Figure 8) in 1957 for Jensen. Arne Jacobsen (1902-1971) designed the successful *AJ* line (Figure 9) that same year for Jensen. This highly innovative line has the distinction of being one of the first sets with pieces made as a unified whole.⁵⁷ Finland also produced an impressive range of organically-shaped flatware by designers like Bertel Gardberg (b. 1916) who designed the *Carelia* pattern (Figure 10) in 1957, as well as Kaj Franck (1911-1989) who created his *Skandia* line (Figure 11) in 1952. Both of these patterns were designed for OY Hackman AB of Helsinki.

However, countries that suffered from almost complete devastation during the war also produced objects of modern design. For instance, in West Germany, designers working after World War II changed their products to resemble organic, streamlined-looking objects as a way to distance themselves from their recent past and traditions.⁵⁸ As more people required easy-to-care-for objects and many no longer owned luxury goods, stainless flatware became the preferred utensils. Designer and manufacturer Carl Hugo Pott designed smooth, unadorned stainless flatware, like *V-32* (Figure 12) in 1957, that was easy to clean and complimented a variety of tablewares. In England, metalsmiths Robert Welch (1929-1999) and David Mellor began experimenting in materials other than silver. Welch visited Scandinavia in 1953 and 1954 and learned about the design and production of stainless steel.⁵⁹ As a result, in 1957 the two designers collaborated to

⁵⁷ Jackson 1991, 52.

⁵⁸ Philadelphia Museum of Art, *Design Since 1945* (exh.cat., Philadelphia: Philadelphia Museum of Art, 1983), 153.

⁵⁹ Collins 1987, 107.

produce the *Campden* (Figure 13) line of stainless flatware. Mellor went on to complete the *Pride* (Figure 14) line of stainless wares in 1957, that continues to sell well today.

The Italian designers exhibited perhaps the most exuberant modern designs outside Scandinavia. Italian design from the post-war period was generally expressionistic and manufactured in small industrial settings. Italian production centers were on a much smaller scale than their European and American competitors. Strong ties between Italy and the U.S. led to several Italian-focused exhibitions here in the late 1940s and 1950s.⁶⁰ Gio Ponti, who designed flatware for Krupp Italiana, Milan in 1951 (Figure 15), made important contributions to flatware design. Like Wallance, Ponti adapted his flatware patterns to fit the needs of consumers. For instance, tines and blades were shortened to adapt to modern dining habits and spoon bowls were angled to assist diners.

International designers competed with each other at events like the Milan Triennale. This competition was especially important to some of the more isolated countries like Finland as a mode for their work to be seen, but it also benefited designers by enabling them to see the work of their foreign counterparts.⁶¹ These expositions were particularly significant to industrial designers, as the 1951, 1954 and 1957 Triennales were focused primarily on industrial design.⁶² Flatware was often featured in these competitions. For instance, Sigurd Persson (b.1914), a Swedish designer won the Silver Medal at the 1960 Triennale for his *Jet Line* pattern (Figure 16), and Carl Hugo Pott won the Silver Medal in 1957 with his submission of *V-32* (Figure 12). Additionally,

⁶⁰ Woodham 1997, 124.

⁶¹ Jackson 1991, 20.

⁶² Woodham 1997, 125.

Wallance's *Design I*, as an entry by its manufacturer, Pott-Bestecke, was awarded the Gold Medal at the 1954 Triennale.

After World War II, as a result of the nation's general wealth, America became a marketing target for European countries.⁶³ Northern countries like those in Scandinavia sold their wares here and items like stainless flatware became quite popular. Retailers welcomed the influx of well-designed wares. Magazines advertised foreign goods on the promise that the sales of foreign products would somehow benefit America's foreign policy. By 1948, New York had both a Georg Jensen store and another Danish retailer, Bonniers, selling household goods. French designers staged "Formes Françaises" and Czech designers held "Let's Do Business," both in 1949 at Rockefeller Center.⁶⁴ In 1950, Swedish Modern, Inc. opened shops in New York, Dallas, and San Francisco to distribute Swedish-designed products, as well as pieces by American designers who reworked Swedish objects for the American market. By 1960, British companies were opening in the U.S., and in 1965, "Design USA," the first trade show to highlight American industrial design, was held in London. Only ten years after the end of World War II, most European countries including Germany, Italy, and even Japan had exhibited and sold products by their designers in the U.S.

Survey groups from European countries came to assess American designers and consumers. American study groups conversely traveled to Europe, Japan, and Latin America to study these countries' markets.⁶⁵ Foreign designers were hired by various

⁶³ Pulos 1988, 224.

⁶⁴ Pulos 1988, 225.

⁶⁵ Pulos 1988, 233.

manufacturers throughout the world in order to better design for specific markets.⁶⁶

Before he left the Museum of Modern Art in 1955, J. Edgar Kaufmann organized a traveling exhibition showcasing fourteen American designers and craftsmen that traveled to various European venues.⁶⁷ Interestingly, this exhibition was based on the research Wallance conducted for the Walker Art Center's "Study of Design and Craftsmanship in Today's Products."⁶⁸ This exchange of ideas became increasingly important throughout the twentieth century as both design trends and the economy started to be more reliant on global trends.

⁶⁶ Pulos 1988, 235.

⁶⁷ Pulos 1988, 247.

⁶⁸ As previously mentioned, Wallance's research for the Walker Art Center resulted in his book *Shaping America's Products*.

Chapter 4.

A Craftsman for Industry: Wallance's Meticulous Approach to Design in Flatware

Don Wallance approached the design process with an unusual degree of thoughtfulness and concern. Like other designers, Wallance considered such factors as the use of innovative materials and material cost, the style and fashion of the time, and the intended use of a particular object. Wallance differed from other contemporary designers, however, by the extra emphasis he placed on consumers' comfort and their ultimate satisfaction with his products. As he was first and foremost designing products for an American market, Wallance surveyed the variations between European and American dining, and designed flatware best suited for the foods and lifestyles of the United States. He also believed that handcraft techniques were essential to all successful design and meticulously undertook an exhaustive series of steps when creating each of his flatware patterns. Furthermore, Wallance carefully studied ergonomics in order to ascertain how people would hold and use a particular utensil. In discussing his approach to design, Wallance stated, "... the essential core of the design process is the creation of form that has aesthetic vitality [,] that which is communicable to other people. Design at its best is a creative fusion of form and function."⁶⁹

Wallance applied innovative materials throughout his career as a designer. From the Lucite and metal chair produced for the Museum of Modern Art, New York early in his career, to his high-grade stainless products, and his heavy plastic flatware in the late-1970s, Wallance always tried to find the material best suited for an object and its use. Throughout his life, he kept in contact with manufacturers and scientists who were

⁶⁹ Elinore Standard, "Spotlight on Don Wallance," *Westchester ARTNews* (March 1984), 2. Wallance Archive.

producing new materials in order to discover if any of these materials could be used in flatware, or other product, design.⁷⁰ In his search for new materials, paramount in his mind remained the expense of the product as well as suitability for everyday use by consumers.

Wallace was drawn to stainless steel as the material for his flatware designs because of its economy, strength, easy care, and aesthetic appeal. In Wallace's notes on the development of *Design 1*, he wrote that stainless is the only material commonly used in households that retains its color and luster regardless of what it comes in contact with.⁷¹ He further noted that "stainless steel is also among the most intractable of materials" and had previously been extremely difficult to form.⁷² As a result of the technological improvements achieved in stainless manufacture in the early-1950s, Wallace felt that the possibilities for design in stainless were nearly endless when one combined traditional craft methods with factory production. He saw the challenge of designing with the material being how to "exploit the precious qualities of this enduring metal to create sympathetic forms which have an organic quality."⁷³

⁷⁰ The Wallace Archive contains several letters to and from Wallace and scientists and manufacturers inquiring about the use of newly invented materials in flatware and other product design. Examples include letters to Mr. A. O. Burford of Lockheed Georgia Nuclear Laboratory (January 23, 1968), Lawrence G. Barrett of The American Novawood Corporation (January 3, 1968), the Western New York Nuclear Research Center, Inc (November 22, 1967), and Sanenwood Products Ltd. of Sheffield, England (August 17, 1967) while Wallace was conducting research for *Palisander*. When deciding on the material for *Design 10*, Wallace read materials on Georgia Gulf's products and contacted General Electric (February 20, 1979) and Jersey Plastic Molders (August 15, 1979), among others, in order to learn about current plastics on the market. Additionally, the Wallace Archive contains boxes of various sample materials ranging from linoleum samples to various wood and tile samples.

⁷¹ Don Wallace, *unpublished notes on the development of Design 1* (1953). Wallace Archive.

⁷² Don Wallace *unpublished notes on the development of Design 1* (1953). Wallace Archive

⁷³ Don Wallace, *Point of View* promotional video by H.E. Lauffer Co (c. 1968). Wallace Archive.

Although Wallance designed the majority of his flatware lines to be produced only in stainless steel, he did create some patterns for different materials. While conceiving his design for *Palisander*, a flatware line that combined stainless steel with wood handles in 1967, Wallance repeatedly contacted various manufacturers of wood products. With each inquiry, the question was always asked whether the wood could be put in the dishwasher, whether it could withstand heat and detergents.⁷⁴ Despite extensive research by Wallance and colleagues from H.E. Lauffer, they could not find a material that satisfied these requirements. Ultimately, they decided to produce the line with rosewood handles for aesthetic purposes, without it being dishwasher-safe.

For *Design 10*, designed in 1979, Wallance took a similar approach to what he had with his initial stainless steel flatware. In a 1981 publicity statement, Wallance wrote:

Several years ago it occurred to me that the time had come to create plastic flatware of a quality comparable to that of my stainless steel designs for Lauffer, but at a much lower cost. The increasing availability of high performance plastics of great toughness and durability was beginning to change the public's image of plastics as a cheap non-durable material. Up to now plastic flatware has been almost entirely of the cheap disposable type. My objective was to design a line of quality plastic flatware for long term use that meets the following requirements: ...virtually indestructible, dishwasher safe through repeated cycles, ...easy to clean, ample in scale..., beautiful in form, available in a range of clear, non-fading, non-bleeding colors, pleasurable to handle and use. A study of the physical, thermal and chemical properties of a number of high performance plastics indicated that the General Electric Co.'s Lexan (polycarbonate) resin would meet those requirements particularly well.⁷⁵

Like his other flatware lines, *Design 10* was to be dishwasher safe, strong enough to cut through tough substances like meats, and comfortable to hold. Unfortunately, the pattern

⁷⁴ Hoyt Chapin, *unpublished letter to Dr. Jule Rabo of Union Carbide Research Center Institute* (May 12, 1967). Wallance Archive.

⁷⁵ Don Wallance, *unpublished letter to Herbert Cahn[sic] of H.E. Lauffer Co.*, (November 9, 1981). Wallance Archive.

was not as commercially successful as Wallance and Lauffer had once hoped. But *Design 10*'s modern forms and its use of a new material brought the idea of non-disposable plastic flatware to the American public.

Wallance also conducted research to find a gold-colored alloy that would be acceptable for flatware production and an alternative to the silver plated pieces that Lauffer produced for a short time. Lauffer produced *Bedford* in silver plate as *Ensign*, *Heritage* as *Domain*, and *Design 3* as *Image*, for approximately six years beginning around 1970. Their production of silver-plated wares was discontinued when the company realized that their clients did not want silver or silver-plated flatware; they only wanted easy-to-care-for stainless.⁷⁶ The Dirigold Company produced a gold-colored line of flatware, *Dirilyte*, beginning in 1919.⁷⁷ However, because *Dirilyte* flatware was easily stained and could not be put in the dishwasher, the line was not a widespread success. Unfortunately, after countless conversations with a wide range of scientists, designers, and manufacturers, Wallance came to the conclusion that a material did not currently exist which met his criteria. He located gold-colored metal alloys that could be shaped into various flatware forms, but all of these alloys reacted unfavorably to corrosive materials like lemon juice and eggs, materials with which the utensils would inevitably come in contact. Furthermore, none of these alloys was dishwasher-safe, nor were they as strong as stainless steel. These alloys could be made into flatware that was less expensive than silver, but their care was equally as great, thus making them of no interest to Wallance. Throughout his career as a designer, of utmost importance was the

⁷⁶ Herbert E. Lauffer, *unpublished Lauffer History* (c.1981), 274. Wallance Archive.

⁷⁷ <https://secure.waveone.net/dirilyte/ourstory.cfm>.

convenience of his products' care and use by the consumer. If a product needed special handling, for instance if it needed to be hand washed and polished, Wallance looked for another alternative.

Just as he was concerned with the material that composed his flatware, Wallance was immensely interested in precisely how his flatware would be used. He made extensive studies of American dining habits: types of food eaten, the number and shapes of dishes used, the number of eating utensils Americans typically employed for a meal, and the way these utensils were held and utilized. For instance, the large tine-base on *Design 1*'s fork enabled the utensil to be versatile enough to hold the sauces that often accompany American foods or to be used as a scoop for small morsels of food. Additionally, Wallance also designed his utensils to conform to standard plate shapes so that they would stay resting on the plate when a diner placed his knife down and switched his fork into his right hand to eat again.⁷⁸ When Wallance's wares became more popular throughout Europe, he also designed certain pieces of flatware to be sold exclusively for the Continental market. In an undated hardware store pamphlet describing *Design 2*, an anonymous author captured precisely what Wallance strove for in each of his designs:

It's been designed with the limitations of production in mind, for the American way of eating- not the European. The smooth curve to the bowl of the fork means that peas and gravy can nestle in peaceful coexistence on the way to your mouth. The soup spoon's been bent...so that the bottom of it rests on the bottom of the bowl, so you can scoop out the goodies buried in the bottom of the soup without splashing around. The wedged-shaped knife allows more pressure to be brought on whatever it's cutting. Therefore, the extra trouble taken after the stuff rolls of the

⁷⁸ The "American" way of cutting a food like meat entails the fork being held in the left hand and the knife operated by the right hand. After the meat is cut, the knife is placed on the edge of the plate and the fork switches to the right hand and the piece of food is then picked up and brought to the mouth. This is commonly called the "zigzag" style of eating. The European way of cutting leaves the fork in the left hand and the knife in the right with the piece of food being cut and directly brought to the mouth in a quick succession of movements. www.cuisinenet.com/glossary/use.html

presses is worth it, because it's contributed to a more useful thing that makes eating easier.⁷⁹

While designing an object, Wallance made meticulous lists concerning the utensil, its major and minor functions, physical factors like the shape of a spoon bowl, a utensil's relationship to other items on the table, and maintenance factors. For instance, on the "Product Analysis" for a teaspoon (Figure 17), Wallance lists its major functions as beverage stirring, dessert spoon and egg spoon. Its minor functions are listed as use as a sugar spoon. He continues by listing related objects that range from the hand and mouth, to grapefruit, the dishwasher, and the table surface. In another chart (Figure 18), Wallance divides items by food, serving dish, serving action, serving tool, eating action, and eating tool. This list shows that Wallance was designing for an American audience, as the majority of these foods were common in the typical mid-twentieth century American home. The decrease of household staff in American post-war homes resulted in dining becoming more casual, with dishes passed from diner to diner while seated at table.⁸⁰ American flatware services became much smaller, but they needed to be versatile and efficient in order to serve these needs. These charts show that Wallance was thinking of his specified market at all levels of the design process and left nothing to chance.

Wallance ascertained that the most important pieces to American consumers were the dinner fork, teaspoon, soup spoon, salad fork, and dinner knife. These five pieces formed the core of his lines and were sold packaged as place settings. If those pieces were manufactured and marketed successfully, other place settings and serving pieces, like a butter spreader, serving spoon and fork, tablespoon, gravy ladle and iced teaspoon,

⁷⁹ Adler/Schnee on Harmonie Park, *Flatware Facts* (c. late 1950s). Wallance Archive.

⁸⁰ Allinder 1960, 36.

were added. Such pieces as cocktail forks, cold meat forks, fish forks and knives, demitasse spoons, and dessert knives were likewise produced for certain patterns. To improve European sales, Wallance began designing coffee spoons for patterns that were popular in the European market in order to fill that need.⁸¹

“To me feel in the hand is just as important as the appearance of an object which is used primarily in the hand,” is how Wallance described the importance he places on the human usage in relation to flatware.⁸² Although Wallance felt this was extremely important for the success of a design from the beginning of his career, consumer comfort and ergonomics did not become widespread design factors until the 1960s.⁸³ Ergonomics was stressed in Henry Dreyfuss’s designs, as well as in the designs of his firm, from the 1950s onward.⁸⁴ His firm employed a medical consultant in order to clinically research the effects of ergonomics in design. Although Wallance had a much smaller office, with matching budget, his studies of ergonomics were equally as thorough. The increased interest in ergonomics and human interaction with design was the result of World War II military studies.⁸⁵ These studies, entitled “Operational Research” (OR), were used by the British and American armed forces to improve the ergonomics, or human engineering, of design. OR manuals were produced and made available to designers by 1954.

⁸¹ Heinz E. Lauffer, *unpublished letter to Don Wallance* (December 27, 1968). Wallance Archive. Heinz Lauffer writes that Wallance should design coffee spoons for *Design 2* and *Design 3* at the suggestion of Mr. Gooding of Courtier, London. Lauffer mentions that coffee spoons are already being produced for *Palisander*.

⁸² Don Wallance, *unpublished letter to June Brilliant* (January 21, 1976). Wallance Archive.

⁸³ Polly Powell and Lucy Peel, *'50's and '60's Style* (North Dighton, MA: JG Press, 1996), 88.

⁸⁴ Pulos 1988, 353.

⁸⁵ Woodham 1997, 180.

For all of his patterns for H.E. Lauffer, Wallance carefully studied the hand and how it interacted with each utensil. Wallance completed handle manipulation studies by using wax or clay forms (Figure 19) in order to see how a person would grip a fork, knife or spoon and at which points the hand would touch and exert pressure.⁸⁶ He next made models from these objects in other disposable materials, so that they could be held and handled somewhat more forcefully before continuing with further refinements of each object's form. Wallance's studies of the hand continued throughout his career. In 1971 he was awarded a Walter Dorwin Teague Research Grant from the Industrial Designers Society of America to continue formal research on the hand.⁸⁷

In a letter to Charles Hublitz of the H.E. Lauffer Co., Wallance writes:

In my work I have always tried to achieve a synthesis of the esthetic, the functional and the technical, but, increasingly, the esthetic has become the "first among equals." I feel it is not enough to have solved the functional and technical problems within an attractive format. Even the most mundane object can have an expressive quality which makes its contemplation and use a delight.

I am essentially an industrially oriented craftsman and carry out every phase of a project myself from early design studies and model making to production drawings and technical specifications, working as closely as circumstances permit with factory tool makers and production people.⁸⁸

This quote essentially summarizes Wallance's approach to design issues as an industrially oriented craftsman. Wallance felt that although often overlooked by modern industrial designers, craftsmanship was essential to all good design, and that the two

⁸⁶ Wallance 1956, 119.

⁸⁷ Benjamin 1997, 20. Wallance Archive.
Wallance eventually returned the grant money so that he could continue his research and time-consuming flatware designs at his own pace and not be constrained by the grant's deadlines.

⁸⁸ Don Wallance, *unpublished letter to Charles Hublitz* (February 6, 1980). Wallance Archive.

could not be separated.⁸⁹ Each step in the creation of a new design was completed by hand and approached as if Wallance were designing a piece of sculpture rather than a factory-manufactured eating utensil. He went so far as to list the work of fine artists like the abstract sculptors De Rivera and Brancusi as influential on his design technique.⁹⁰ His responsibility as an artist/designer/craftsman remained consistent from the initial design conception to the thorough checks of production samples he conducted after a flatware line had been on the market for a number of years. The responsibility and pride he felt for each of his pieces never wavered.

For each of his flatware patterns, Wallance went through an exhaustive series of handcrafting techniques in his studio before and during production at the factory. He first sketched and then worked with soft wax or clay models as previously mentioned. He next made models (Figure 20) in thin aluminum, balsa wood, or pine that could be easily manipulated but were strong enough to hold their form.⁹¹ After these forms were shaped to Wallance's satisfaction, he produced tin and lead models that resembled stainless steel. Wallance shaped these pieces by hammering the metal pieces over hard maple or lead forms, or by pouring molten metal into plaster molds. He refined these prototypes with power tools, hand files and other finishing materials. After this three-dimensional design process was complete, Wallance made detailed and extremely precise production drawings that were sent, along with the prototypes, to the manufacturer. The first run of completed pieces was then shipped back to Wallance for his inspection. More often than

⁸⁹ Don Wallance, "Craftsmanship and Design" *Craft Horizons* (July/August 1953), 7.

⁹⁰ Ada Louise Huxtable, "Stainless Comes to Dinner" *Industrial Design* (August 1954), 36.

⁹¹ Wallance 1956, 120.

not, Wallance noted deviations from his original drawings and forwarded these corrections to the production factory. A line was not released until Wallance was satisfied that it had been manufactured precisely to his specifications. Additionally, Wallance was periodically sent pieces throughout a pattern's production in order to be certain that factories continued to follow his designs exactly.⁹² At a lecture he gave in 1953, Wallance said of his design technique:

I realize that this account of what went into the designing of these pieces must sound rather involved and pedantic. Actually all these manifold considerations somehow get fused into a single coherent process. Otherwise the resulting forms would be chaotic. The edict that "form follows function" should be revised to read "form follows functions." For the design of even the simplest object, involves the fulfillment of a great many different kinds of functions. When these functions are creatively fused, the resulting form acquires a spirit and expressiveness that is more than the sum total of the functions it fulfills.⁹³

⁹² Throughout the *Don Wallance Archive* at the Cooper-Hewitt, there are countless letters and corrected production drawings from Wallance to and from factories noting the deviations in his designs. Additionally, there are several production samples at the Cooper-Hewitt that are marked by a production date and whether or not Wallance approved of the finished piece.

⁹³ Don Wallance, *unpublished speech at press breakfast for the introduction of Design I*, (July 21, 1953), 4. Wallance Archive.

Chapter 5. An American Designer in an International Marketplace

The American firm H.E. Lauffer Company hired Wallance to design flatware to accompany its Arzberg china imports in 1951. The H.E. Lauffer Company, based in New York, began as an import firm, but later commissioned various designers to create tableware that combined European and American aesthetics. Heinz E. Lauffer wrote in his memoirs that none of the flatware on the American market in the late 1940s and early 1950s was sufficiently modern for his taste nor did it go well with the contemporary tablewares his firm imported. He thus decided to commission a new flatware line from an American designer. Lauffer met Wallance and hired him to design his flatware because Lauffer liked the “stark” products Wallance had previously designed.⁹⁴ Wallance was charged with designing flatware that was of high quality stainless steel, in a contemporary design, and that had the ability to rival similar wares produced by European designers. Wallance’s *Design 1* and all subsequent designs accomplished this, but neither he nor the management of H.E. Lauffer could successfully convince an American manufacturer to produce the pieces in the quality or consistency that European manufacturers offered. The only factory that responded positively was the factory that manufactured Towle’s *Contour* line, but it was already too busy. Another company, Wallace Silversmiths of Connecticut was willing to complete the job for Lauffer but charged an exorbitant amount.⁹⁵ As a result, Lauffer was forced to turn to European manufacturers.

⁹⁴ Lauffer c.1981, 250.

⁹⁵ Lauffer c.1981, 252.

Heinz Lauffer was familiar with the products of Carl Hugo Pott in Germany and approached his firm with the drawings for *Design I*. Pott and Lauffer came to an agreement that in lieu of royalties, Pott would have the ability to market and sell *Design I* throughout Germany.⁹⁶ As a result of this successful partnership and the lack of interest of American manufacturers, all of Wallance's subsequent lines for Lauffer were manufactured abroad. Like the contract with Pott-Bestecke, the agreements established between Lauffer and other European manufacturers gave these companies the option to market and sell Wallance's lines exclusively in their respective countries in place of royalties. Wallance's flatware lines subsequently sold as well in Europe as in the United States. Although designing independently, Wallance shared much of the same design and theoretical beliefs as his European counterparts. The Finnish designer Bertel Gardberg sounds remarkably like Wallance when he wrote, "A good object feels so natural when used that you don't notice it. It should fulfill its basic function and suit the space and surroundings in which it is used."⁹⁷

The Dutch company, Sola Fabriek, initially manufactured the *Bedford* line in 1962. In discussing his memories of the arrangement, A. Gerristen of Sola Fabriek wrote:

Because I liked the pattern, I accepted his proposal, but for Benelux I wanted the whole sale of this Bedford pattern. We produced in our factory all dies and matrices, and during that time Mr. Don Wallance visited us to control.... The turnover of Bedford to [the] USA was rather good. From [the] USA Mr. Lauffer exported this pattern to several countries over the world. Our turnover of the Carmen [Bedford] pattern in Benelux also was not bad. Every two or tree [sic] years Mr. Don Wallance visited us to discuss small differences and correct these.... The Bedford pattern was difficult to produce. A large part of production

⁹⁶ Pott produced *Design I* as 2721.

⁹⁷ The Bard Graduate Center for Studies in the Decorative Arts, *Finnish Modern Design: Utopia Ideals and Everyday Realities 1930-1997* (exh.cat., New York: The Bard Graduate Center for Studies in the Decorative Arts, 1998) 169.

had to be by hand. Mr. Lauffer decided the prices were too high and ordered [the] Bedford-pattern in the Far East. They were much cheaper, but every thing was made by automatic machines, and the special shape, designed by Mr. Don Wallance was lost.⁹⁸

This quote is telling, as it suggests the difficulties Wallance faced in the realization of his designs. Although each of his lines was manufactured abroad, Wallance remained in constant contact with each manufacturer in order to be assured that his wares were being made to his specifications. This arrangement led to high-quality products, but also constant trans-Atlantic communications between Wallance and the designated factory. As a result of financial difficulties that ultimately caused the demise of the Lauffer Company, some of Wallance's lines were later manufactured in Asia.⁹⁹ Although he attempted to monitor the quality of these wares, they did not always measure up to Wallance's high standards.

This switch of manufacture venues did have benefits though. With each move, Wallance was able to make changes to the lines that were only made necessarily apparent with time. In the instance of the *Bedford* pattern, dinner forks manufactured in Japan measured 18.6cm on average and those manufactured earlier by Sola Fabriek measured closer to the original designs at 18.3cm. Through customer use, Wallance learned that the *Bedford* forks needed to be slightly enlarged.¹⁰⁰ When the line's manufacturing location was moved, new dies were made, and alterations to the original designs were possible.

Wallance's flatware lines competed favorably with other contemporary European and American lines. As a submission by Pott to the Milan Triennale, *Design 1* was

⁹⁸ A. Gerristen, *unpublished letter to James Benjamin* (September 27, 1993), Wallance Archive

⁹⁹ *Design 2, Palisander, Bedford, Heritage, Vantage, Magnum, and Kronos* were all produced in Japan after approximately 1977.

¹⁰⁰ Don Wallance, *unpublished speech given at H.E. Lauffer Co. meeting in Atlantic City* (1978), Wallance Archive.

awarded the Gold Medal in 1954. This award set the precedent, and Wallance's subsequent flatware patterns all gained considerable recognition. However, this award is also exemplary of the problems Wallance and Lauffer had in keeping track of their pieces marketed by European production factories. Wallance did not learn of *Design I*'s honor at the 1954 Milan Triennale until August 1957 when he saw the award listed on Pott's promotional material.¹⁰¹ However, the pattern was enough of a success in the United States that the Triennale award was an added bonus and not its sole recognition. In the November 1956 issue of Consumer Union's *Consumer Reports*, while discussing the current state of the stainless flatware market, Ada Louis Huxtable explains, "Although imports have invaded even the lowest-price market, the majority of cheap, poorly designed items are American."¹⁰² Later in the same article, Huxtable writes:

Among the sets that scored highest in CU's performance tests, the majority are satisfactory in design. Many of the best are European import. Nearly all the high-rating patterns are marked by strict simplicity and functional form. ... Within these general characteristics, there is considerable subtle variety, ranging from a radical restudy of functional shapes—Lauffer's *Design I*—to the conservative classicism of such commendable patterns in varying price ranges, as *Consul*, *Vienna Modern*, *Sonnet*, *Grand Prix*, *Ingrid*, *Signe*, *Today*, *Facette* and *Pace*.¹⁰³

Design I was also ranked second in regard to overall ratings in comparison to other American and European wares surveyed. Although not all of Wallance's flatware patterns met with the same amount of overall success, each was received favorably and proved

¹⁰¹ Don Wallance, *unpublished letter to H.E. Lauffer* (August 29, 1957). Wallance Archive.

In this letter Wallance thanks Lauffer for sending him the Pott promotional material. Wallance remarks on the award and asks Lauffer if he thinks Pott still has it.

¹⁰² Ada Louis Huxtable, "Stainless Steel Flatware" *Consumer Reports* (November 1956), 530.

¹⁰³ Huxtable 1956, 530.

European designers and manufacturers produced the majority of the above mentioned patterns.

successful as result of Wallance's superior design skills, his dedicated attention to detail, and high-quality manufacturing methods.

In the 1950s, the only wares to come close to Wallance's in terms of appropriate thickness of stainless and contemporary styling were designed and produced by Europeans. Russel Wright's popular *Highlight/Pinch* stainless flatware of 1953 appeared to be cheaply made in comparison to *Design 1* and *Design 2*, yet it was both patterns' closest American competition. Like Wright's lines, other patterns produced by Americans generally lacked the innovative design, balance, level of comfort, and thickness that Wallance's pieces exhibited from the beginning. This is made evident when one considers the amount of recognition Wallance's designs received in relation to those of other Americans. Whereas *Design 2* appears throughout magazines like *Industrial Design* and in exhibitions like "20th Century Design: USA" curated by the Albright Gallery of Buffalo Fine Arts Academy in 1959, other contemporary American stainless flatware is conspicuously absent.¹⁰⁴

Bedford also outshone its competition and was awarded the "Solden Farm" (Golden Form) award at the 1963 Utrecht Autumn Fair. Marketed as *Carmen* by Sola Fabriek, *Bedford* was one of the recipients of the "Golden Spoon Award" at the 1964 International Cutlery Design Competition, and the only American-designed award winner. Additionally, *Bedford* was the sole American stainless flatware to be "judged exceptionally well designed" by *Consumer Reports* in 1969.¹⁰⁵ The other two patterns

¹⁰⁴ "20th Century Design: USA" traveled to Cleveland Museum of Art, Dallas Museum of Fine Arts, Dayton Art Institute, Minneapolis Institute of Arts, Portland Art Museum, City Art Museum of St Louis and San Francisco Museum of Art.

¹⁰⁵ *Consumer Reports* (November 1969), 655.

that were awarded this distinction were Georg Jensen's *Maya* and Dansk's *Variation V*, patterns designed by Europeans.

Other patterns like *Heritage* and *Design 9* were also included in *Industrial Design*'s annual "Design Review" in 1959 and 1975, respectively. Likewise, *Vantage* was included in Helen Marie Evans' 1973 book, *Man the Designer* (Figure 21). As these honors show, Wallance's flatware patterns had far-reaching global appeal. This success no doubt resulted from his interdisciplinary design training and the care in which Wallance assessed the needs of Western European and American diners. Additionally, one cannot overlook Wallance's meticulous nature in ensuring that each of his designs was manufactured to his exacting specifications. Without Wallance's unwavering dedication throughout the design and manufacturing process, his designs would not have led to such successful products.

Chapter 6. Flatware Innovations: Wallance's *Design 1* and *Design 2*

Design 1 and *Design 2*, Wallance's earliest, are his most innovative flatware patterns. *Design 1* took the design and interior furnishing worlds by surprise with its overall, subtle curves and comfortable feel in the hand (Figure 2). *Design 2* was somewhat more traditionally shaped, but equally as impressive as *Design 1* through its forged production and subsequent dominance of the stainless flatware industry (Figure 3). Both patterns continue to be used and collected today.

Design 1 is a revolutionary departure in the design of flatware. Its originality does not rest on novelty for its own sake but it is a skillful adaptation to the functional needs of eating. The knife is re-shaped for more efficient eating and ease in handling. The tines of the forks have been shortened and simplified, with bowls to catch liquids instead of losing them. Special thought is given to the soup spoon: an oval bowl, placed unconventionally at right angles to the handle, acts as a ladle; its curved shape lets it rest comfortably in the hand and the plate.¹⁰⁶

This text from a 1950s Lauffer brochure summarizes the benefits of *Design 1*. As promotional text, it is meant to praise Wallance's first stainless pattern. However, this pattern was considered so important then and now that it is included in virtually all texts that mention twentieth-century design and certainly stainless flatware. Today, the pattern is included in many major design collections, including the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York; the Museum of Modern Art, New York; the Philadelphia Museum of Art; and the Centre National d'Art et de Culture Georges Pompidou, Paris. It was chosen as Lufthansa's "Board Cutlery" in the 1960s.

¹⁰⁶ H.E. Lauffer Co, *Today's Table: A Guide to Selecting China and Accessories for Your Table sales brochure* (1959), 1. Wallance Archive.

Design I, which has been called the “Eames chair of flatware,”¹⁰⁷ even made it to the cover of *Industrial Design* magazine in February 1954 (Figure 22).

In a later article in *Industrial Design*, Ada Louise Huxtable once again expounded the benefits of *Design I*. She noted the way in which Wallance sensibly shaped and angled the shortened knife blade for easier cutting. In comparing Wallance’s pattern to one by Gio Ponti, Huxtable wrote, “Comfort and conscious pleasure in sculptural shapes mark Wallance’s design...the subtle contours of Wallance’s design have a soft, brushed finish...”¹⁰⁸ The December 1953 issue of *Electromet Review: News on Stainless Steel* observed that *Design I* “...embodies a smart simplicity of styling and the timeless qualities of stainless steel.”¹⁰⁹ The combination of concave and convex surfaces fit the user’s fingers, and the gentle undulations of each piece’s profile made *Design I* unique in its class, and an emblematic embodiment of 1950’s design.

On Wallance’s patent certificate for *Design I*’s knife (Figure 23), he rightfully claims to have “invented a new, original, and ornamental Design for a Knife or Similar Article.”¹¹⁰ Although the line was sometimes compared to another American line, Towle Silversmith’s 1950 sterling pattern *Contour*, the two patterns do not relate, as *Contour* is traditional in material and form. Contemporary European flatware like *AJ* and other pieces previously discussed did come closer to rivaling *Design I*’s innovative shape, but none was quite like it. *Design I*’s dinner knife was designed to balance in such a way that the blade would not touch the surface of the table it was placed on. Additionally, the

¹⁰⁷ Elisabeth Harmen Cannell, “Implements to Dine For,” *Metropolis* (December 1992), 32.

¹⁰⁸ Ada Louise Huxtable, “Stainless Comes to Dinner” *Industrial Design* (1954), 32.

¹⁰⁹ *Electromet Review: News on Stainless Steel* (December 1953). Wallance Archive.

¹¹⁰ Don Wallance, *unpublished text for Design I knife patent* (August 25, 1953). Wallance Archive.

knife has a flat surface that serves as a finger rest between the blade and the knife handle. The soup spoon was also unique as the bowl is shaped more like a ladle than a traditional soup spoon, and the handle was designed to allow the user to obtain the last liquids from a bowl without needing to tilt it. The dinner fork, with its three shortened tines, was one of the strongest forks on the market as a result of the pinched neck between the tine-base and the handle. This crimp reinforced the handle at a point that is often a utensil's weakest.

Design 1 was priced competitively to other stainless wares on the market. A 1953 advertisement for Macy's prices a six-piece place setting of *Design 1* at \$7.98.¹¹¹ This same advertisement lists other stainless patterns by Gorham, Russel Wright, and imports from Italy, Sweden, Germany, and Denmark for sale at Macy's for \$6.19 to \$14.39 per six-piece place setting. In *Consumer Reports'* November 1956 article on stainless flatware, prices for a four-piece place setting range from \$1 to \$12, with *Design 1* being moderately priced at \$6.80, even though it rated second in overall design and quality.¹¹² In comparison, in 1957, a six-piece place setting of traditionally designed sterling silver from Reed & Barton was priced at approximately \$34.¹¹³

Wallace's meticulous approach is evident from the beginning of *Design 1's* conception. Over a period of approximately eighteen months he produced more than one hundred wax models in order to achieve the correct tactile qualities. With the wax

¹¹¹ Macy's, *Imported Stainless Flatware advertisement* (November 17, 1953). Wallace Archive. Interestingly, this advertisement shows an image of *Design 1* over the words "Imported Stainless Flatware." One can only presume that Macy's marketing team felt that imported wares sold better than domestic housewares of this type.

¹¹² Huxtable 1956, 532. Continental Stainless Corporation's *Consul*, a German import, was rated first.

¹¹³ <http://www.nctimes.net/news/2002/20020423/90930.html>.

models, Wallance was able to determine the exact points at which each utensil would be grasped by its ultimate user, and to work on making the pieces seem as if they completely meld to the user's hand. Wallance also made wooden models (Figure 24) for each pattern as a way to visualize the form of each piece. He next made additional models in aluminum to test the strength of his forms, and he created another metal alloy for prototypes that was easily workable, yet resembled stainless (Figure 25). After he deemed his prototypes satisfactory, Wallance produced the production drawings for each piece (Figure 26).

As detailed and precise as these drawings appear, Pott-Bestecke's initial production pieces deviated from Wallance's designs to the point where they were unacceptable. This resulted in several letters between Wallance, the Pott factory, and Lauffer. Complaints included problems with finish, uneven grinding, asymmetry on some pieces, and problems with balance.¹¹⁴ Production drawings were sent back and forth across the Atlantic with corrections marked at each stage of the process (Figure 27). However, some of the deviations resulted from the inherent qualities of stainless. At one point, the factory wrote to Wallance explaining that the "springback" in stainless made shaping difficult.¹¹⁵ With consultation from Wallance, Pott reworked the molds and dies to accommodate the material and design. Although this eased some of the tension, Wallance felt Pott's periodic poor production performance was hindering the line's sales and was furious at the condition in which his models had been returned.¹¹⁶

¹¹⁴ Don Wallance, *unpublished letter to H.E. Lauffer* (November 17, 1953). Wallance Archive

¹¹⁵ Don Wallance, *Shaping America's Products* (New York: Reinhold Publishing Co., 1953), 122. "Springback" is a term that refers to the stainless steel alloy's high resistance to changes in its form by pressure, and the material's tendency to return to its original shape once this outside pressure is removed.

¹¹⁶ Don Wallance, *unpublished letter to H.E. Lauffer* (July 6, 1954). Wallance Archive.

Tension between Wallance and Pott was only compounded by the firm's failure to inform Wallance of the noteworthy Triennale award. Additionally, Pott took design credit for *Design 1* in an exhibition held at the Museum of Contemporary Craft in 1967.¹¹⁷

Design 1 is perhaps the most referenced American flatware line of the twentieth century. Images and descriptions of the pattern can be found in most books that cover twentieth-century design in the U.S and Europe. As previously mentioned, it is part of the permanent collections of leading museums worldwide. Since the line's discontinuation in 1991, *Design 1*'s distinctive form and user-friendly design have made it a highly sought after flatware lines among collectors.¹¹⁸

Design 2 (Figure 28) was introduced in 1957. Production began in Solingen, Germany by Paul Wirths Metallwarenfabrik, but had moved to S&S Helle Knivfabrikk of Finland by June 1966, and then to the Tokai Trading Company, Limited of Japan in 1977. Today, *Design 2* is manufactured in Korea under the Lauffer name, but by Towle Silversmiths.¹¹⁹ The press release announcing the introduction of *Design 2* stated that this line was the first forged stainless pattern to be designed by an American, and was

¹¹⁷ Don Wallance, *unpublished letter to Paul J. Smith, Director, Museum of Contemporary Craft, New York* (January 26, 1967). Wallance Archive.

Wallance was understandably upset by the inclusion of a *Design 1* spoon in the *German Metals* exhibition that credited only Pott-Bestecke and made no mention of either H.E. Lauffer Co. or himself.

¹¹⁸ Don Wallance, *unpublished letter to Jerryll Habegger* (May 19, 1988). Wallance Archive. In a letter from 1988, Wallance remarks to a friend how pleased he is to find that Pott was still manufacturing *Design 1* for the continental market. However, Wallance would have been even more pleased if he had known that Pott continued the pattern through 1991, thus putting it in continuous production for almost forty years.

¹¹⁹ Towle Silversmiths bought the H.E. Lauffer Co. in 1983. www.silversuperstore.com/towle/stainless/design_2.html. The web page reports that "If you are matching pieces you already have, please note that the Korean-made version may be slightly different." The current price for a five-piece place setting \$31.95, and a forty-piece service for eight is \$249.95

consequently much stronger and more stain-resistant than it's competition.¹²⁰ Unlike cold-forming techniques that use extreme amounts of pressure to cut, bend, stamp, or roll pieces of stainless into a desired shape, the forging process is a hot-forming process.¹²¹ During forging, the metal is first heated and subsequently becomes more malleable. Less force is needed to work metal in this state making the process less taxing on machines and workers than cold-forming techniques. The forging process made *Design 2's* pieces significantly stronger, because metal molecules become more stabilized in their new form during the heating process, and it also made each piece considerably more substantial in feel and weight than any other American product on the market. Like all of Wallance's flatware, the line was also modeled in a three-dimensional design process similar to the way sculptors work.¹²²

Design 2 was designed with the consumer and his or her use of each utensil in mind. The press release explained that the spoon and fork handles were designed with the thought that both utensils are used for scooping, spearing and cutting. The extremely comfortable handles of these pieces are designed with a finger rest for use when the utensils are being used for cutting. The line's forks were designed with a generous tine-base that is able to serve like a small spoon bowl, much like the forks in *Design 1*. Similarly, the soup spoons were created to be more ladle-like than other traditional soup spoons. The knives were also designed with a finger rest and the blade set at a

¹²⁰ Robert L. Green, Public Relations and Publicity for H.E. Lauffer Co., *Press Release* (January 23, 1957), I. Wallance Archive.

¹²¹ For more information on manufacturing stainless steel products, the Allegheny Ludlum Steel Corporation's book, *Stainless Steel Fabrication* (Pittsburgh: Allegheny Ludlum Steel Corporation, 1959) gives very detailed descriptions.

¹²² Green 1957, 3. Wallance Archive.

comfortable cutting angle. In addition, the knives had solid handles, a feature that was not common at the time. *Design 2*'s knives were cold-worked intermittently throughout the forging process. This extra procedure enabled the steel to resist staining and corrosion more successfully than other "stainless" on the market. When doing research on locating a factory to produce this line, Wallance wrote to Julius Huff & Sons, "I have developed a new approach to the design of stainless tableware (spoons, forks, knives) which lends itself particularly well to forging. It is common practice in the industry to produce knives by forging, but spoons and forks are always stamped from flat strip with or without grade rolling to thin the metal at the ends."¹²³ Although he contacted several factories in the U.S. about production of *Design 2*, for various reasons including price, workmanship and demand, H.E. Lauffer and Wallance opted to have a European firm produce the line.

For his speech at the luncheon held to launch the new line, Wallance stated, "For the forms of *Design 2*, while they are unmistakably a product of our time and reflect contemporary thinking about tableware design, as well as a new material and an advanced technology unknown in the eighteenth century, [they] also retain a continuity with the past." He continued later in the speech:

Design 2 was not created merely to gratify my own whims as a designer. It was also created for a market, and specifically to sell in that growing market for things that have intrinsic quality [sic] and, if you will, elegance [sic]. I think there is a growing demand for a stainless table service that embodies the finest in technical quality, functional rightness and beauty of form- forms that are both pleasant to look at and to hold in the hand. Mr. Lauffer and I hope *Design 2* meets that need.¹²⁴

¹²³ Don Wallance, *unpublished letter to Julius Huff & Sons* (October 20, 1954). Wallance Archive.

¹²⁴ Don Wallance, *unpublished speech for launch of Design 2* (January 23, 1957). Wallance Archive.

Indeed, *Design 2* did fill that need. In his application for *Industrial Design's 4th Annual Design Review*, Wallance writes that he designed this line for "...a new and growing market- the young marrieds [sic] who formerly would have bought sterling silver for their best tableware, but who now prefer [to] buy stainless steel provided they can find it in a sufficiently high level of design and quality."¹²⁵ As this line was somewhat difficult to produce, there were initially problems with consumer satisfaction. Common complaints included uneven finish and surface roughness. However, once these flaws were identified and ameliorated, *Design 2* earned only exuberant praise.¹²⁶ Like *Design 1*, *Design 2's* fame extended around the globe. In a letter dated March 1, 1961, Wallance responded to the Australian industrial designer Raymond Bennett's praise of *Design 2* by informing him that interestingly enough, Australia had the second highest market for *Design 2* behind the United States.¹²⁷ Additionally, European high-design stores like Georg Jensen carried the flatware. The line also featured prominently in a 1978 article on the Design Collection of the Museum of Modern Art, New York (Figure 29).¹²⁸ The caption accompanying the picture of a service for eight, with serving pieces and wooden box, listed the price as \$260, well within the price limits of the contemporary flatware market. Besides being available at the Museum of Modern Art's store, it was listed as being sold at B. Altman , Macy's, and Bloomingdale's, where it was featured in

¹²⁵ Don Wallance, *unpublished submission to Industrial Design's 4th Annual Design Review* (c. 1957). Wallance Archive.

¹²⁶ Throughout the Wallance Archive, there are several letters regarding customer satisfaction for *Design 2*. For instance, Barbara Slanker wrote in a letter to Don Wallance, "We have found it [*Design 2*] to be a handsome design which is pleasing both to the eye and to the touch. This combination is a rare find among so many other designs which seem to have a completely visual approach which even then is seldom successful." Barbara Slanker, *unpublished letter to Don Wallance* (November 2, 1960). Wallance Archive.

¹²⁷ Don Wallance, *unpublished letter to Raymond Bennett* (March 1, 1961). Wallance Archive.

¹²⁸ Madeline Rogers, "Museum Quality" *Daily News* (December 3, 1978). Wallance Archive.

advertisements for the department store's bridal registry (Figure 30). *Design 2* was included in issues of *Industrial Design*, advertised throughout popular magazines like *The New Yorker*, and appeared in design exhibitions such as the Museum of Modern Art, New York's exhibition *Twentieth Century Design from the Museum of Modern Art* (1959) and the Albright Art Gallery, Buffalo's exhibition *20th Century Design* (1959). The pattern is in the permanent collection of both museums.

Chapter 7. Continued Success: Wallance's Other Flatware Patterns 1959-1984

It is easy of course to turn them out fast. The problem is to create designs of quality and distinction for a highly discriminating as well as competitive market, and to do so without repeating oneself or resorting to gimmickry. I am pleased that designs I created for Lauffer fifteen or twenty years ago are still selling well. That is the real test. I know there is constant pressure from retailers for new designs, but in our particular ball game the soundest long range policy may be to avoid the temptation to proliferate new designs. Every new design should justify itself as being a distinctive addition to the line and of a consistently high standard of design and quality.¹²⁹

After such strong initial successes, the H.E. Lauffer Co. continued to retain Wallance's services until the company's demise in 1983. Although not all of his subsequent patterns enjoyed the same amount of success as *Design 1* and *Design 2*, several were extremely popular and continue to be manufactured today. With each design, Wallance remained faithful to himself and his clients by designing contemporary objects that were as beautiful as they were useful and comfortable.

Heritage (Figure 31), "the modern interpretation of the classic fiddle-back shape," was introduced in 1959.¹³⁰ This pattern was manufactured by the Krusius factory in Solingen, Germany before being made by the Tokai Trading Company of Japan in the late 1970s. Because of its conservative design, yet modern construction in stainless steel, it was deemed suitable for use with both contemporary and traditional table settings. One can surmise that this line was designed to appeal to those who wanted the utility of stainless and the high-quality pieces associated with H.E. Lauffer Co., but who did not wish to deviate from their standards of what flatware should look like. This pattern was

¹²⁹ Don Wallance, Atlantic City, 1978. Wallance Archive.

¹³⁰ H.E. Lauffer Co., *Today's Table: A Guide to Selecting China and Accessories for Your Table* (c.1959), 2. Wallance Archive.

featured in *Industrial Design* magazine's *Design Review* for 1959 (Figure 32) with a variety of other flatware including conventional-looking stainless, avant-garde silver, and some truly radical patterns like Pierre Forssell's *spoforkni*, a multi-purpose utensil designed for Gense.¹³¹ In a *New Yorker* advertisement from December 1964 (Figure 33) it is clear that Wallance was attempting to attract the tradition-conscious consumers with this pattern. The text reads:

How can something so new look so old? It isn't easy. Lauffer has Don Wallance to thank for his Heritage pattern. It's the old fashioned craftsmanship that will make your forged 18-8 stainless look as though it had been passed down to you from your great-grandmother. 5 piece place setting \$8.75.¹³²

Heritage was fairly successful and was also produced for a short time in silver-plate as *Domain*.

Wallance's next flatware design was *Bedford* (Figure 34). It was initially manufactured by Sola Fabriek of the Netherlands, and marketed as *Carmen* by that firm, before ultimately being manufactured in Japan in the late-1970s. This adaptable line, introduced in 1962, was flexible in its versatility, as it was not as conventional as *Heritage*, and not as avant-garde as *Design 1*. Additionally, it was of lower cost than *Design 2* or *Heritage* because it was not forged. It was featured in the tenth *Industrial Design Annual Design Review* (Figure 35) and described as having a "wide range of tactile and sculptural qualities."¹³³ Its silver-plated version, *Ensign*, was advertised and sold in Georg Jensen's 1968 Christmas catalogue (Figure 36). As previously mentioned,

¹³¹ Other flatware patterns included in this issue included Gorham's *Firelight* pattern manufactured in both silver and stainless steel and Gio Ponti's stainless pattern, *Diamond*, designed for Reed & Barton. Wallance's *Heritage* is the only pattern designed by an American that is identified as such, all other named designers are European.

¹³² H.E. Lauffer Co., "Heritage Advertisement" *The New Yorker* (December 1964). Wallance Archive.

¹³³ *Industrial Design Annual Design Review* (December 1963). Wallance Archive.

the angular pattern was praised by the November 1969 issue of *Consumer Reports*, although it was called the most “traditional in tone” in comparison to Jensen’s *Maya* and Dansk’s *Variation V*.¹³⁴

In 1963, Wallance and H.E. Lauffer introduced their next stainless line, *Design 3* (Figure 37). Like *Design 2*, *Design 3* was a forged pattern using a combination of chromium-nickel and stainless steel in order to have a strong resistance to corrosion. Paul Wirths Metallwarenfabrik of Solingen, Germany manufactured it. Wallance wrote that “the forms of *Design 3* are intended to express a counterpoint of elegance and strength, flowing beauty and precision...Enduring material, elegant form and fine finish are combined to convey a feeling of high quality.”¹³⁵ This pattern is perhaps the most design-conscious and least comfortable in the hand of Wallance’s flatware patterns. It has more of an attenuated line than his other flatware designs and its thin handles bulge slightly towards the center of each piece to allow for a firm grip (Figure 38). The elegant appearance of *Design 3* made it a candidate for production in silverplate. It was produced for a short time as *Image*, one of Lauffer’s three plated lines.

Vantage (Figure 39), introduced in 1965, is still being manufactured by Norsk Stalpress a/s of Bergen, Norway as *Aztec* (Figure 40).¹³⁶ In the late-1970s, the manufacture of pieces made exclusively for H.E. Lauffer was switched to Korea. Towle Silversmiths has since discontinued the production of *Vantage* in Korea and no longer

¹³⁴ *Consumer Reports* (November 1969), 655. Wallance Archive.

¹³⁵ Don Wallance, *unpublished notes for (unreadable)* (January 24, 1967). Wallance Archive.

¹³⁶ www.aadinex.com/n_aztec.htm.

Utensil prices range from \$10 for a demitasse spoon to \$32 for a serving spoon with place-settings for five priced at \$80. “Designed by Don Wallance” is written prominently above an image of the pattern on this website.

sells the line. This pattern exhibits design popular in the 1960s, much like *Design 3*. Its fairly thin handles flair outwards halfway between the join and the handle-end (Figure 41). The knife blade is shortened and angled slightly for ease in cutting and the fork and spoon-bowls are somewhat squared. Its timeless appearance makes it still appear contemporary today.

Palisander (Figure 42) was also manufactured by Norsk Stalpress a/s and introduced in 1967. In the late-1970s, its manufacture was switched to the Mitsubishi Cutlery Co. Ltd of Japan. With this pattern Wallance wanted to combine the warmth of wood with the strength and utility of stainless steel. The handles were designed to be of Brazilian rosewood, “a natural material of great beauty and durability.”¹³⁷ Wallance tried, but was not successful, to find a material that had the same visual characteristics of wood but that could withstand heat and other environmental and household challenges more successfully. Although *Palisander* was not dishwasher-safe, it was still extremely successful. This success may be partially attributed to the honesty with which H.E. Lauffer Co. approached the care of the pattern. In an advertising brochure, the text suggests, “Wash by hand and dry immediately. Do not machine wash as the high heat and harsh detergents are not intended for wood. An occasional light rubbing with mineral or vegetable oil is recommended to enhance and preserve the original beauty of the wood grain” (Figure 43).¹³⁸ Although these instructions may appear cumbersome to us, they most likely did not seem too unjust to consumers who were used to following even more rigorous steps when dealing with silver flatware. *Palisander*’s strong, forged

¹³⁷H.E. Lauffer Co., *advertisement* (undated). Wallance Archive.

¹³⁸ H.E. Lauffer Co., *advertisement* (undated). Wallance Archive.

elements combined with the natural texture of the wood no doubt appealed to the casual and naturalistic design trends of the time.

Following the success of *Palisander*, Wallance created *Magnum* (Figure 44). Introduced in 1968, Wallance believed it to be a “fusion of [the] best qualities of previous designs.”¹³⁹ This pattern, somewhat more robust than Wallance’s preceding patterns, was opulent, masculine, and relatively inexpensive. Although the majority of the pieces are solid, the knife was designed in two sections thus allowing for a hollow handle that was lighter and subsequently less expensive. Norsk Stalpress of Norway was the original manufacturer of the line and likewise continues to market *Magnum* today under their name, and the company still includes Don Wallance’s name in their advertisements (Figure 45). Towle Silversmiths is simultaneously still producing the line in Korea (Figure 46).¹⁴⁰ Interestingly, deviations between the two companies’ production methods has led to differences great enough that dealers advise that consumers carefully match the country of origin of each piece before purchasing replacements.¹⁴¹ *Magnum*’s good design and subsequent popularity has inspired others to create surprisingly similar patterns as seen in a 1975 Bloomingdale’s catalogue, where Stanley Roberts’s *Caneel Bay* (Figure 47) line is remarkably reminiscent of *Magnum*.¹⁴²

¹³⁹ Don Wallance, *unpublished notes for a speech on H.E. Lauffer Co. products* (undated). Wallance Archive.

¹⁴⁰ H.E. Lauffer moved the manufacture of *Magnum* to the Tokai Trading Co. of Japan in the late 1970s, and Towle switched production to Korea after 1983.

¹⁴¹ www.annarbordinnerware.com/towle/mag_diffs.htm.

This website lists differences between Lauffer and Norsk Stalpress’s *Magnum* patterns like the Norwegian firm’s dinner knife having serrated edges, the straightness of the fork tines on Towle’s *Magnum*, the Korean version being less expensive, and the differences in finish.

¹⁴² The similarities are especially interesting as Bloomingdale’s had claimed in a previous newspaper advertisement found in the Wallance Archive to be the “exclusive” dealers of *Magnum*.

Design 9 (Figure 48), introduced in 1973, was designed to be lower in price than Wallance's previous lines for H.E. Lauffer: about one third the price of *Magnum*. Wallance wrote, "This was achieved by forming all forks and spoons of relatively thin metal and achieving necessary strength by forming them in great depth which has also imparted a three dimensional visual quality."¹⁴³ He continued speaking about the design by saying, "The concave handle sections provide a pleasing "feel" in the hand- always an important objective in my designs."¹⁴⁴ Wallance achieved his goal, as evidenced by a September 1974 letter from Heinz Lauffer noting that sales for *Design 9* were "excellent" and that he had been forced to order twice the amount of pieces for the second half of the year than had been initially projected.¹⁴⁵ The pattern was manufactured by OY Hackman AB of Finland and sold exclusively through Rosenthal in New York. Advertisements from the mid-1970s call the line "Strictly Contemporary... Exciting *Design 9* stainless flatware from Lauffer is as elegant as it is sturdy"¹⁴⁶ and "Super Steel! Fabulous Finnish flatware just \$9.50 per placesetting [sic]" (Figure 49).¹⁴⁷

Wallance's next flatware line was called *Somerset* (Figure 50). It was introduced in 1974 and manufactured by Sola Fabriek in the Netherlands. Although perhaps not the most visually innovative of Wallance's H.E. Lauffer patterns, the line's hourglass handle (Figure 51) was designed to be, and is, extremely comfortable. In a 1976 speech, Wallance speaks about the pattern that is radically different from *Design 9*:

¹⁴³ Don Wallance, *unpublished notes on the production of Design 9* (undated). Wallance Archive.

¹⁴⁴ Don Wallance, *unpublished notes on the production of Design 9* (undated). Wallance Archive.

¹⁴⁵ Heinz E. Lauffer, *unpublished letter to Don Wallance* (September 11, 1974). Wallance Archive.

¹⁴⁶ Rosenthal, "*Strictly Contemporary*" advertisement (February 18, 1975). Wallance Archive.

¹⁴⁷ Rosenthal, "*Super Steel!*" advertisement (New York Times, October 9, 1974). Wallance Archive.

Somerset was undertaken because we felt that there are a great many potential buyers of Lauffer Stainless who appreciate good design and quality, but who like things that are more traditional in character.... Some of the people that have seen *Somerset* consider it traditional with a modern feeling. Others react to it as modern with a traditional feeling. Nothing could please me more. I think *Somerset* will expand the market for Lauffer Stainless by appealing to those who are seeking a design with roots in the past, yet expressive of the present.¹⁴⁸

Kronos (Figure 52), introduced in 1977, was another forged pattern and was received much more favorably than *Somerset*. The forging process did make the pattern more expensive than stamped lines like *Design 9*, but the press release challenged that it was the most inexpensive of comparable lines on the market and still better quality than its higher-priced competition.¹⁴⁹ Additionally, the release reminds the reader that, “This is a contemporary design which stems from traditional ideas, therefore, it may be used on any table whether formal or informal, contemporary or traditional. After use it requires a minimum of care and is completely dishwasher safe.” This slightly blocky pattern went through many names before production began like “Orpheus,” “Hadrian,” “Centaur” and “Suma” before Wallance settled on *Kronos*, “a Titan.”¹⁵⁰ The Tokai Trading Company of Japan manufactured the pattern, thus making it Wallance’s first pattern to be manufactured in Asia from the onset. In a 1978 speech given at a H.E. Lauffer Co. meeting, Wallance remarked that *Kronos*’ large scale made it well suited for use with stoneware table services popular at the time.¹⁵¹

¹⁴⁸ Don Wallance, *unpublished speech*, (1976). Wallance Archive.

¹⁴⁹ H.E. Lauffer C., *Press Release* (c. 1977). Wallance Archive.

¹⁵⁰ Don Wallance, *unpublished notes on Kronos names* (undated). Wallance Archive.

¹⁵¹ Don Wallance, *unpublished speech given at H.E. Lauffer Co. meeting in Atlantic City* (1978). Wallance Archive.

Wallance's next pattern, *Design 10* (Figure 53), was his only plastic line and was his only line to be manufactured in the U.S. It was produced in a variety of bright, cheerful colors such as yellow, red, and blue. In a 1981 interview to mark its launch, Wallance stated that this was "the first ever-lasting, high-quality plastic dinnerware to hit the marketplace."¹⁵² This line was not meant to be disposable, but instead either for use by design aficionados or as high-quality picnic or perhaps boating use. Instead of stainless steel, the pattern was made entirely of Lexan resin manufactured by the Plastics Operations of the General Electric Company. The resin was strong enough to cut through vegetables and meat, and the knife handle (Figure 54) was modeled after the traditional "pistol grip" knives. The innovative pattern was included in the 1983 Philadelphia Museum of Art's exhibition, *Design Since 1945*, and became fairly common as a result of the rampant production of imitative lines. Towle Silversmiths produced one such line, called Irvin Ware, after they purchased the rights to H.E. Lauffer Co.'s products. As the flatware was made of a different, rather inferior, plastic, Wallance was not viewed by the firm as being the rightful designer and thus did not receive royalties on the line.¹⁵³

Taurus (Figure 55) was Wallance's final line and went into production in 1982. Made in stainless steel, the line resembles *Magnum* but has a somewhat softer line. It was also manufactured by Norsk Stalpress in Bergen, Norway. Besides the lines discussed above, Wallance produced a range of bar tools and steak knives and forks in the *Onyx* pattern (Figure 56). This line went into production in 1960 and was quite successful. With high visual contrast, the line featured black plastic handles and working ends in

¹⁵² Don Wallance, quoted by Connie Lien, "Don Wallance- a feeling for form" *News* (December 3, 1981). Wallance Archive.

¹⁵³ Don Wallance, *unpublished letter to Jerryll Habegger* (April 11, 1988). Wallance Archive.

stainless steel. This was not Wallance's only foray into combining plastic and stainless; he tried this again with *Chromos* (Figure 57) in 1971 and *Design X* (Figure 58) in 1984, but neither line was ever put into production.

Overall, Wallance's career as a flatware designer can be looked at with great success. Although one cannot say that each of his lines met with unanimous popularity, Wallance can be credited with applying good design principles at all times. Each of his lines was innovative and well crafted, making them a part of America's dining vocabulary even today.

Conclusion

Forks, spoons, and knives are used everyday throughout much of the world. They are as ubiquitous, and as invisible, as the tables that we eat off of, and are often not thought about after their initial purchase. But flatware that is improperly designed, uncomfortable, and or difficult to care for is noticed. Wallance strove to eliminate these hindrances as much as possible and succeeded in making the diner's, the purchaser's, and whoever is charged with after-dinner clean-up's lives as easy as possible. Perhaps Wallance's only fault as a designer was his lack of self-promotion. When one considers the expanse of his products and his many subsequent accomplishments, it is surprising that he is not better known.

Throughout his career, and especially in the design-conscious 1950s, Wallance was an innovator in the realm of design, materials, and methods of manufacturing. Beginning in the 1950s and continuing throughout his career, Wallance combined studies of ergonomics, contemporary fine art and design, and his adherence to handcraft design techniques to create highly innovative flatware lines. Each of his designs exemplifies his attention to detail and his knowledge of the market that he designed for. His global appeal shows just how adaptable his designs were, and still are. Furthermore, he successfully competed with European designers coming from countries with long histories in flatware manufacture.

Although Wallance's flatware patterns may not have been as radical as some of Gio Ponti's lines or as innovative as Pierre Forssell's *spoforkni*, Wallance designed wares that were comfortable to use, beautiful to look at, and virtually effortless for the mass market to accept financially and aesthetically. In his career, it can be argued that

Wallance succeeded in emulating the sculptor Brancusi who, in Wallance's words, "fused [the] organic and [the] spirit of modern technology in [a] single expressive form."¹⁵⁴

Wallance's lasting designs succeed in being functional pieces of sculpture that rightly deserve an elevated place in American design history. Like the Arts and Crafts

Movement designers that came before him, Wallance was able to successfully combine industrial methods with a crafts-oriented design ethic to achieve superior products.

¹⁵⁴ Wallance, *Point of View*, c. 1968. Wallance Archive.

BIBLIOGRAPHY

Allegheny Ludlum Steel Corporation. *Stainless Steel Fabrication*. Pittsburgh: Allegheny Ludlum Steel Corporation, 1959.

Allinder, Ronald C. *The Eating Tool: Its Development and Suitability to American Dining*. Chicago: Illinois Institute of Technology, 1960.

The Bard Graduate Center for Studies in the Decorative Arts. *Finnish Modern Design: Utopia Ideals and Everyday Realities 1930-1997*. exh.cat., New York: The Bard Graduate Center for Studies in the Decorative Arts, 1998.

Buffalo Fine Arts Academy. *20th Century Design: U.S.A.* exh.cat., Buffalo: Buffalo Fine Arts Academy, 1959.

Collins, Michael. *Towards Post-Modernism: Decorative Arts and Design Since 1851*. Boston: Little, Brown, 1987.

Cooper-Hewitt, National Design Museum, Smithsonian Institution. *Russel Wright: Creating American Lifestyle*. New York: Harry N. Abrams, Inc., 2001.

Dormer, Peter. *Design Since 1945*. London: Thames and Hudson, Ltd., 1993.

Dreyfus, Henry. *Designing for People*. New York: Simon and Schuster, 1955.

Drexler, Arthur and Greta Daniel. *Introduction to the Twentieth Century Design from the Collection of the Museum of Modern Art*. Garden City, NJ: Doubleday and Co., Inc., 1959.

Hiesinger, Kathryn B. and George H. Marcus. *Landmark's of Twentieth-Century Design: An Illustrated Handbook*. New York: Abbeville Press Publishers, 1993.

Jackson, Leslie. *The New Look: Design in the Fifties*. New York: Thames and Hudson, Inc., 1991.

Jendersen, Magdlina. "Norway's Own Stainless Steel." *The Christian Science Monitor* (2 January 1969), 10.

Kroemer-Elbert, Katrin E. *Ergonomics: How to Design for Ease and Efficiency*. Englewood Cliffs, NJ: Prentice Hall, 1994.

Kroh, Patricia. *Contemporary Table Settings: A Hostess Handbook with Fruit and Flower Arrangements, Menus and Recipes*. Garden City, NY: Doubleday and Company, Inc., 1966.

Lambert, Susan. *Form Follows Function? Design in the 20th Century*. London: Victoria & Albert Museum, 1993.

Lepper-Binnewerg. *Carl Pott: Das Nutzliche vollkommen gestalten*. Hamburg: Jo Klatt Design + Design Verlag, 1993.

Marcus, George H. *Design in the Fifties: When Everyone Went Modern*. New York: Prestel, 1998.

_____. *Functional Design: An Ongoing History*. New York: Prestel, 1995.

McDermott, Catherine. *Book of 20th Century Design*. Woodstock, NY: The Overlook Press, 1998.

Mostre Giorgetti. *Cutlery*. Exh.cat., Mandova, Italy: Corraini Editore, 1997.

Museum of Contemporary Crafts. *Designed for Silver: International Design Competition*. Exh.cat., New York: The International Silver Company, 1960.

National Industrial Design Council. *Stainless Steel Design Awards 1960*. Exh.cat., Ottawa: National Industrial Design Award Council, 1960.

Nationalmuseum. *The Lunning Prize*. Exh.cat., Stockholm: Nationalmuseum, 1986.

Philadelphia Museum of Art. *Design Since 1945*. exh.cat., Philadelphia: Philadelphia Museum of Art, 1983.

Powell, Polly and Lucy Peel. *'50's and '60's Style*. North Dighton, MA: JG Press, 1996.

Pulos, Arthur J. *The American Design Adventure*. Cambridge, MA: The MIT Press, 1988.

Replacements, Ltd. *Stainless Steel Flatware Guide*. Greensboro, NC: Page/Frederiksen Publications, 1998.

Salicath, Bent. *Lunning Prize Designers Exhibition: Denmark, Finland, Norway, Sweden*. New York: Georg Jensen, Inc., 1957.

Scarzella, Patrizia. *Steel and Style: The Story of Alessi Household Ware*. Princeton, NJ: Princeton Architectural Press, 1987.

Sheffield City Museum. *Ibesta 64: An Exhibition of Antique and Modern Cutlery from the Bodo Glaub Collections, Cologne*. Weston Park, Sheffield, UK: Sheffield City Museum, 1964.

Votolato, Gregory. *American Design in the Twentieth Century*. New York: Manchester University Press, 1998.

Walker Art Center. *Knife/Fork/Spoon: The Story of Our Primary Implements and the Development of Their Form*. Exh.cat., Minneapolis: Walker Art Center, 1951.

Welch, Robert. *Hand & Machine*. Atlantic Highlands, NJ: Humanities Press, 1986.

Wallance, Don. *Shaping America's Product's*. New York: Reinhold, 1956.

Whiteley, Nigel. *Design for Society*. London: Reaktion Books Ltd., 1993.

Wolk, Michael. *Designing for the Table: Decorative and Functional Products*. New York: Library of Applied Design, PBC International, 1992.

Woodham, Jonathan M. *Twentieth Century Design*. Oxford: Oxford University Press, 1997.

York Civic Trust. *British Cutlery: An Illustrated History of Design, Evolution and Use*. London: Philip Wilson Publishers Ltd., 2001.

Newspapers and Periodicals

"20th Century Design: U.S.A." *Industrial Design* (June 1959), 46-51.

Consumer Reports (November 1969), 655.

Cannell, Elizabeth Hartman. "Implements to Dine For." *Metropolis* (December 1992), 29-33.

"Elegant Kitchen Tools." *Industrial Design* (December 1957), 63.

"Five Years of Good Design." *Industrial Design* (August 1954), 22-28.

Huxtable, Aida Louise. "Stainless Comes to Dinner." *Industrial Design* (August 1954), 30-37.

_____. "Stainless Steel Flatware." *Consumer Reports* (November 1956), 529-533.

Lien, Connie. "Don Wallance- A Feeling for Form." *NEWS* (December 3, 1981), n.p.

"Metal Tableware." *Design* (February 1958), 48-52.

“New York Offices.” *Industrial Design* 7 (October 1960), 60.

Rogers, Madeline. “Museum Quality.” *Daily News* (December 3, 1978), n.p.

Standard, Elinore. “Spotlight on Don Wallance.” *Westchester ARTNEWS* (March 1984), 2.

Wallance, Donald. “The Craftsman’s Role in Industry.” *Craft Horizons* (January 1952), 29-31.

_____. “Craftsmanship and Design.” *Craft Horizons* (July/August 1953), 7.

Whitely, Nigel. “Throw-Away Culture in the 1950’s and 1960’s.” *Oxford Art Journal* (v.10, no.2 1987), 3-27.

Videos

H. E. Lauffer Co. *Point of View*. New York: H.E. Lauffer Co., 1968.

Websites

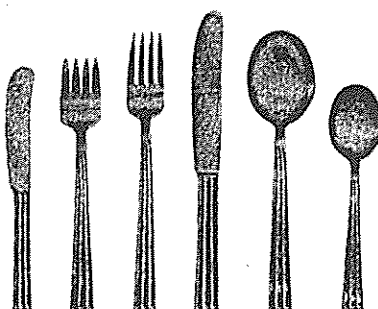
www.aadinex.com/n_aztec.htm
www.annarbordinnerware.com/towle/mag_diffs.htm
www.cuisinenet.com/glossary/use.html
www.nctimes.net/news/2002/20020423/90930.html.
www.secure.waveone.net/dirilyte/ourstory/cfm
www.silversuperstore.com/towle/stainless/design_2.html.

Unpublished Sources

The Don Wallance Archive housed at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York contains sales catalogues, letters, sketches, the text from Wallance’s speeches, press releases, drawings, and a wide variety of other information pertaining to Wallance’s career in industrial design.

Figure 1

STAINLESS STEEL



THEBE

Designed by FOLKE ARSTROM

This high quality Swedish stainless steel will not tarnish or stain.

The distinctive ribbed design gives THEBE extra wearing qualities. The extensive variety of pieces available in this pattern is an additional feature.

6 pc. place setting as shown above \$ 8.10

BONNIERS • 605 MADISON AVE. • N. Y. 22



Figure 2

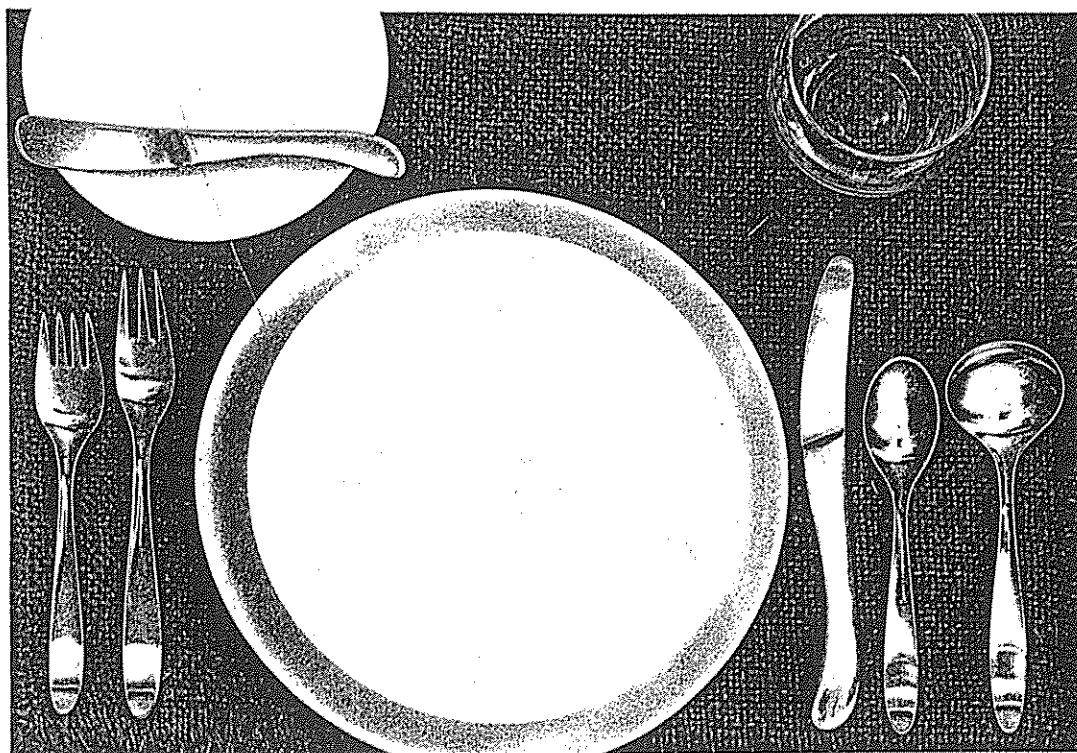


Figure 3

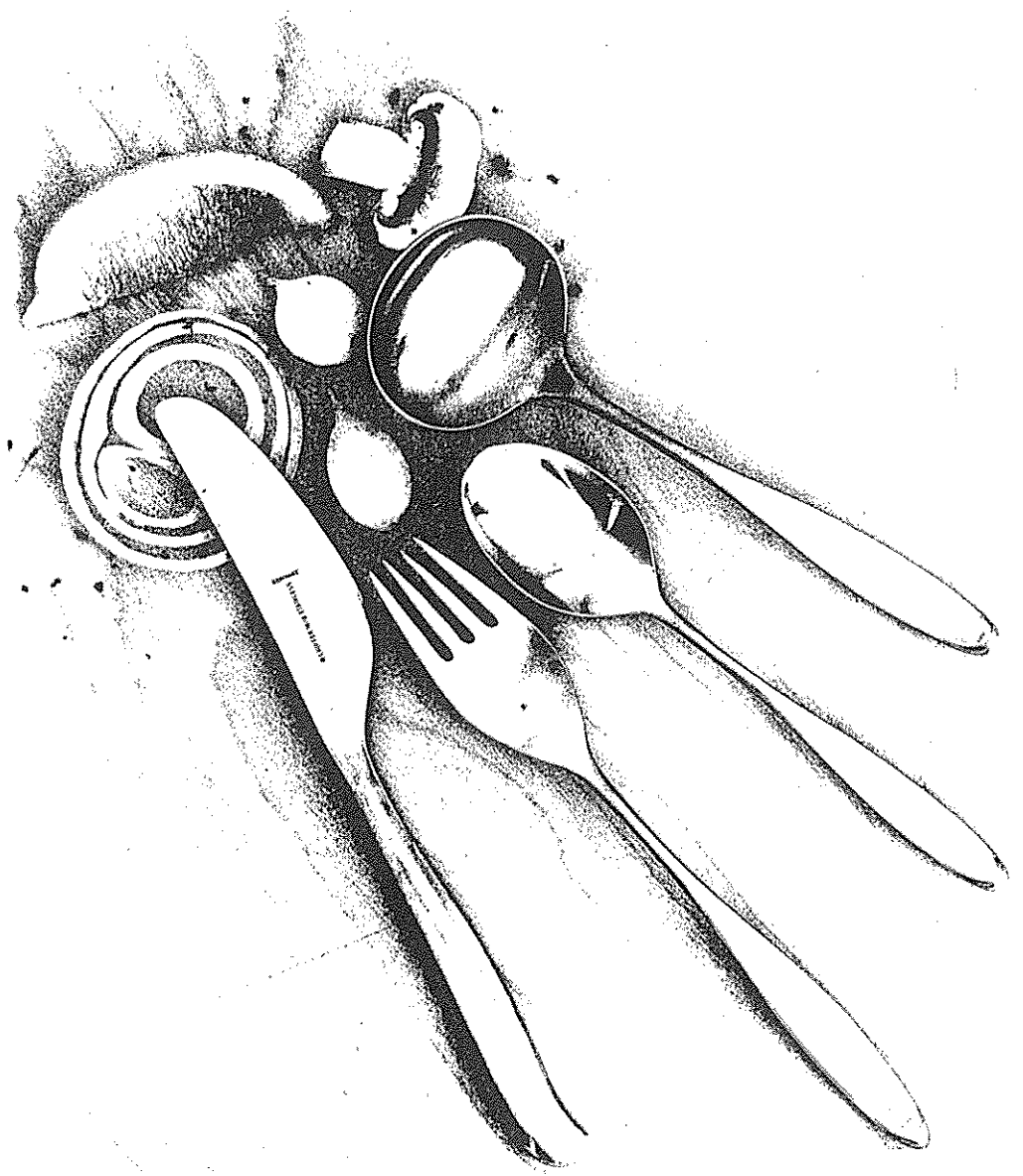


Figure 4

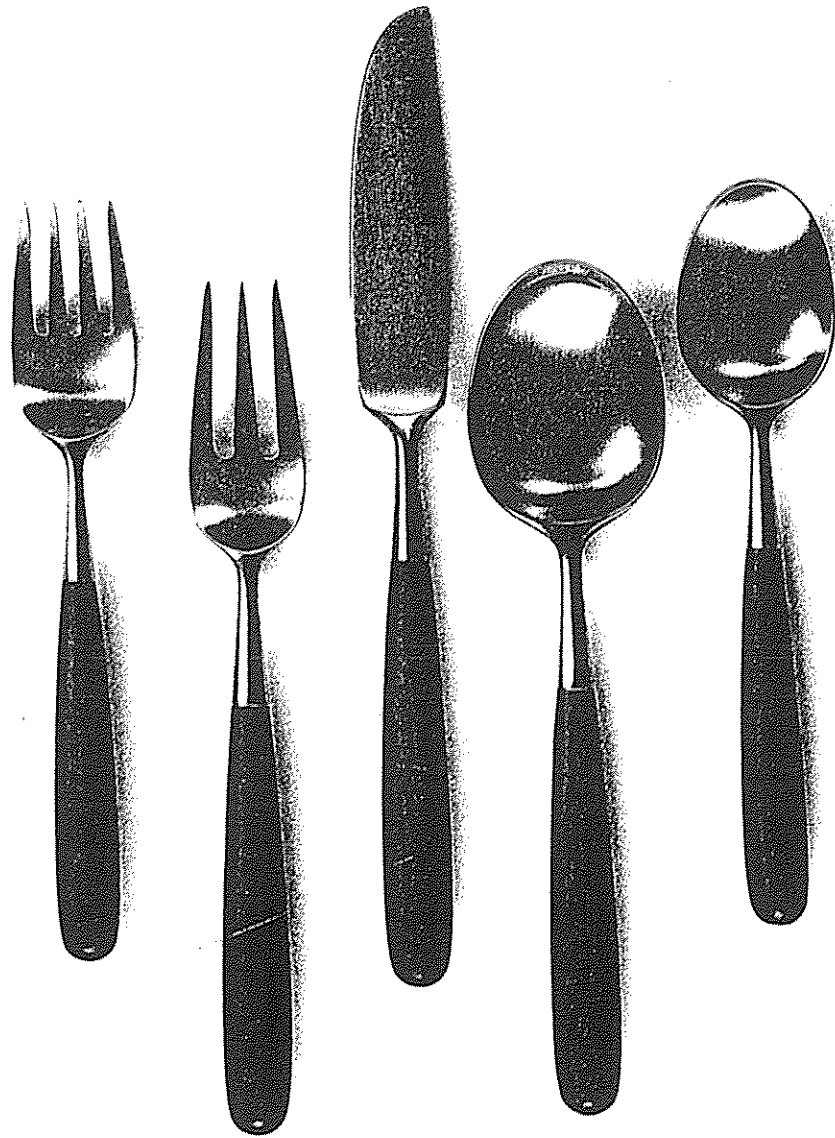


Figure 5

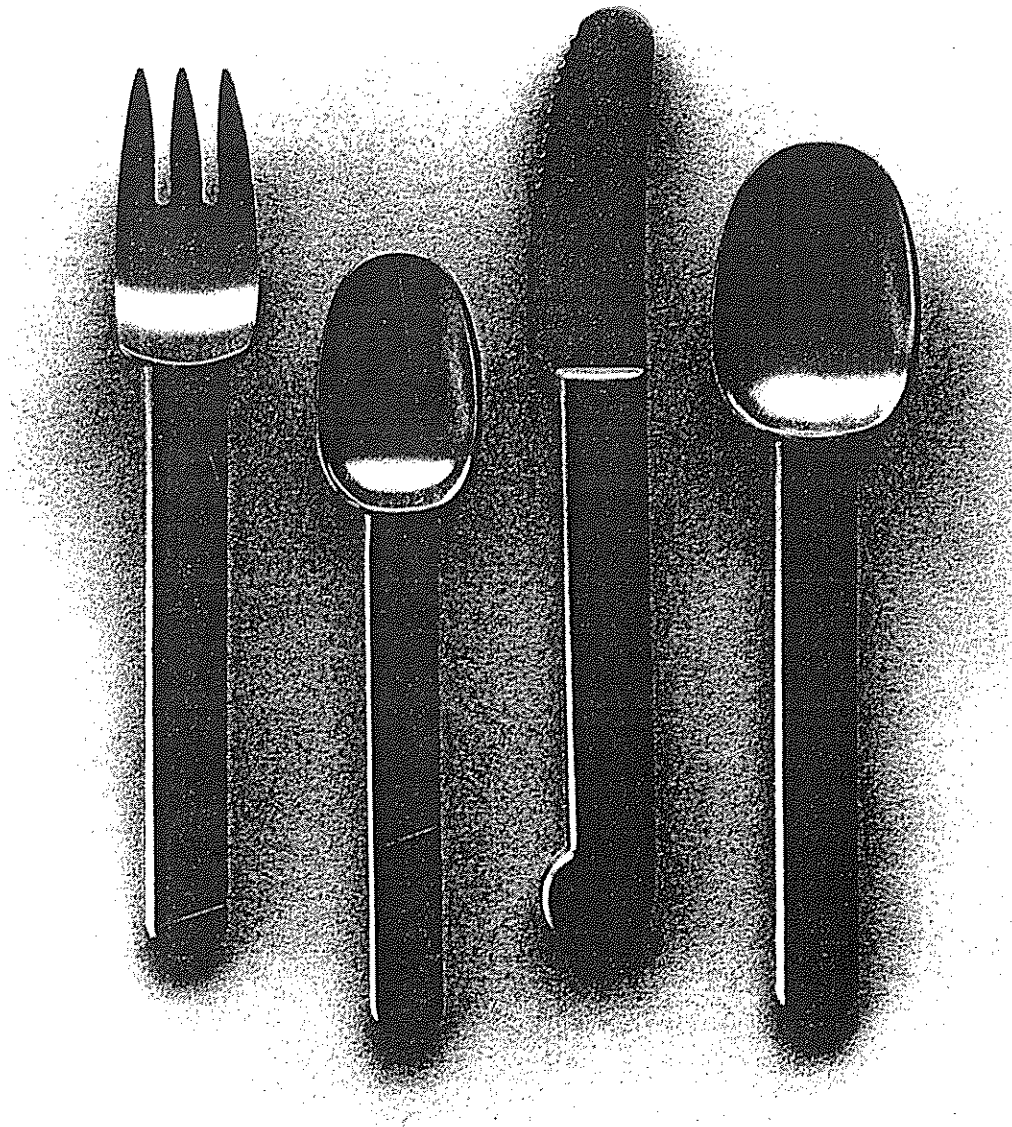
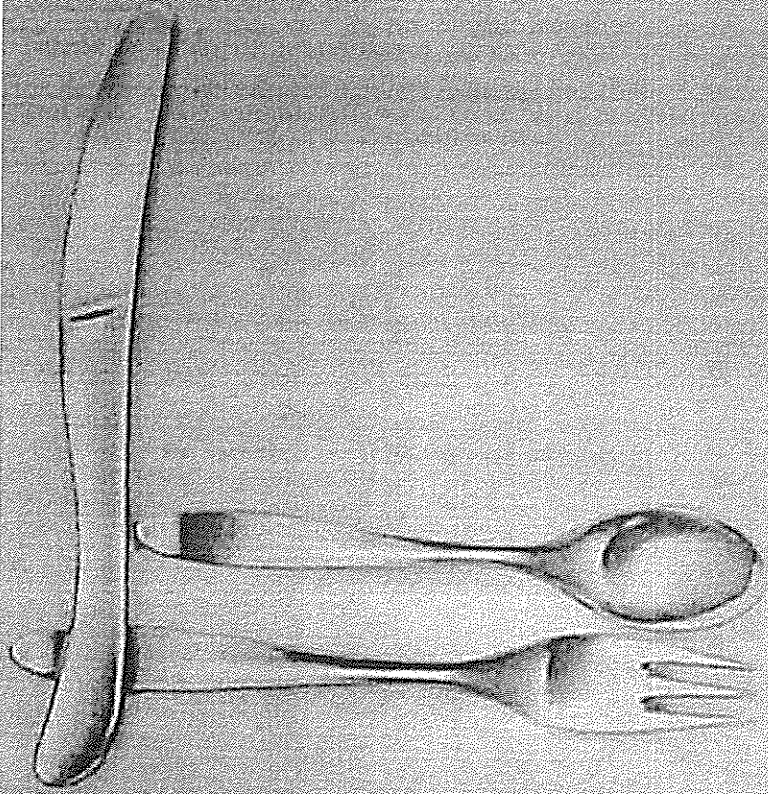


Figure 6

DESIGN ONE

stainless steel in satin finish,
suitable companion to
your fine china. A *Lauffer*® import.



\$8.00
6-pc. place setting

REG. U. S. PAT. OFF.

Figure 7

WHY STAINLESS STEEL IS A GOOD BUY!

Is Stainless Steel Flatware Easy to Clean?

YES! Just rinse it with soap or detergent and water. Do not let it lie without cleaning for several hours. Food acids, such as vinegar or fruit juices, will attack and discolor it. That is all the care it needs.

Does Stainless Stay Bright?

YES! Stainless retains its bright appearance indefinitely and does not become dull and worn.

How Does Stainless Wear?

It is steel, and a tougher-than-average steel at that. It does not have just a stainless plating but it is the same high-grade stainless steel all the way through.

How Many Kinds of Stainless Are There?

There are about thirty standard types and many special compositions. Good manufacturers use exactly the right kind of stainless steel for every job. "18-8" is the formula for a high quality kind of stainless which contains 18% chromium and 8% nickel.

Do Stainless Spoons or Forks Leave a Taste?

NO!

Are Stainless Knives Good?

As good as what you pay for. There are many grades. Good stainless knives for the household are not surpassed in quality by knives made of any other material.

Will Stainless Rust or Stain?

NO! Not when used in household ways and given ordinary care. It will show damage if abused.

Is Stainless Only for Casual or Kitchen Use?

NO! There is stainless flatware today on the market which is so well designed that its high styling and lustrous elegance makes it a suitable companion to the finest china. Yet, it is tough and strong, easily cleanable and durable for a life time of daily use.

H. E. LAUFFER CO., Inc. 230 Fifth Avenue, New York 1, N. Y.

Figure 8

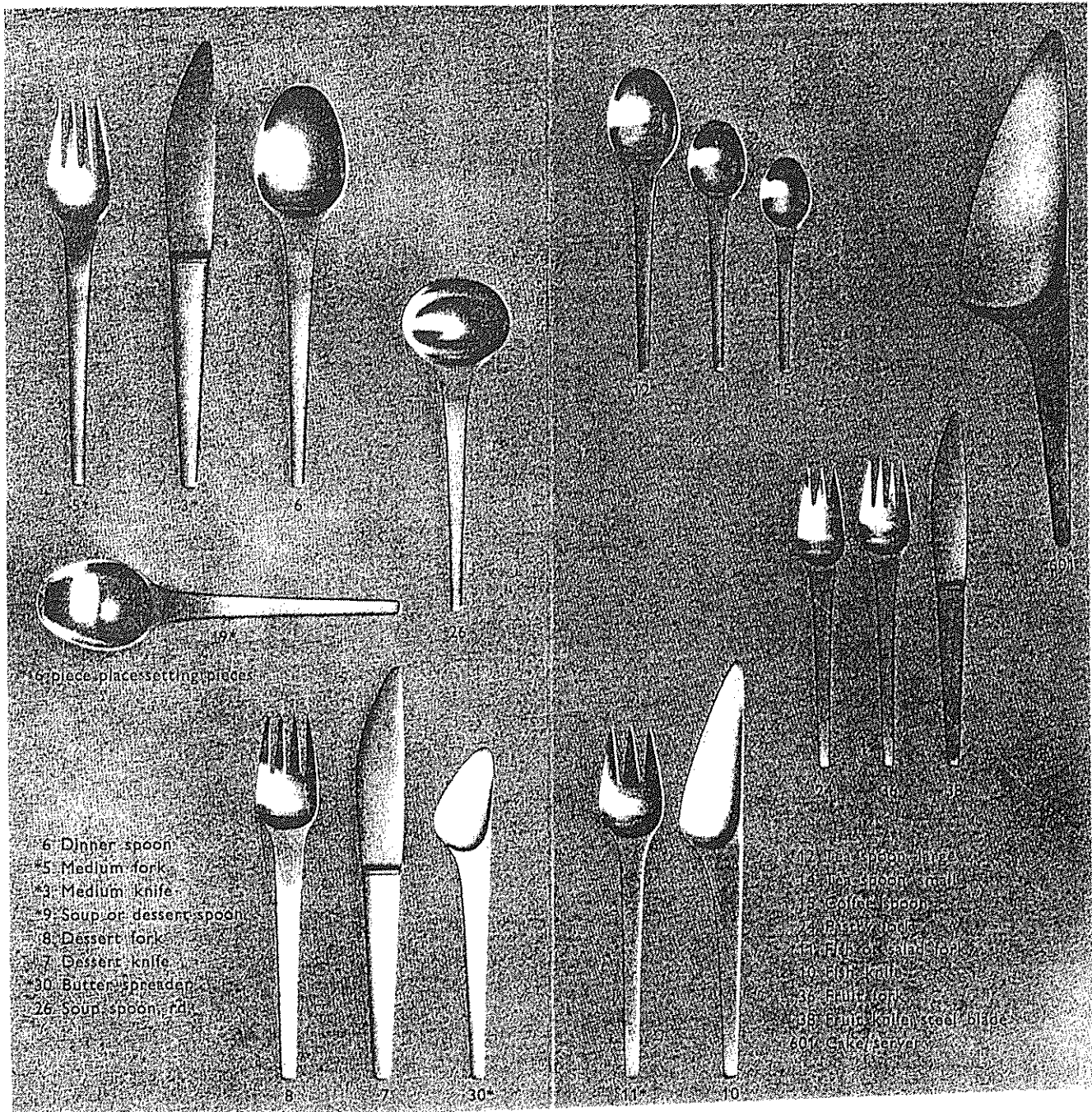


Figure 9

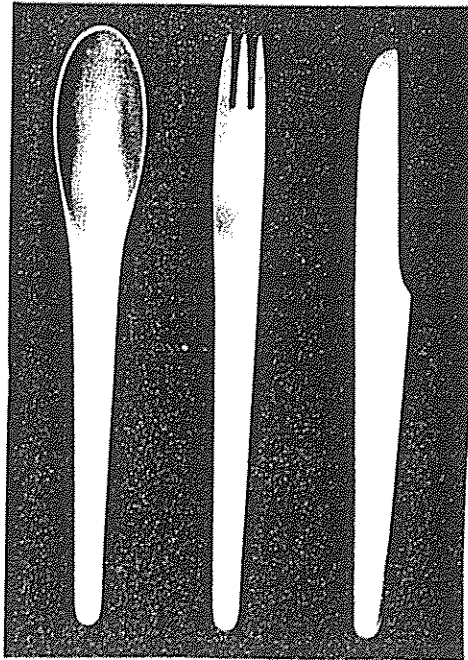


Figure 10

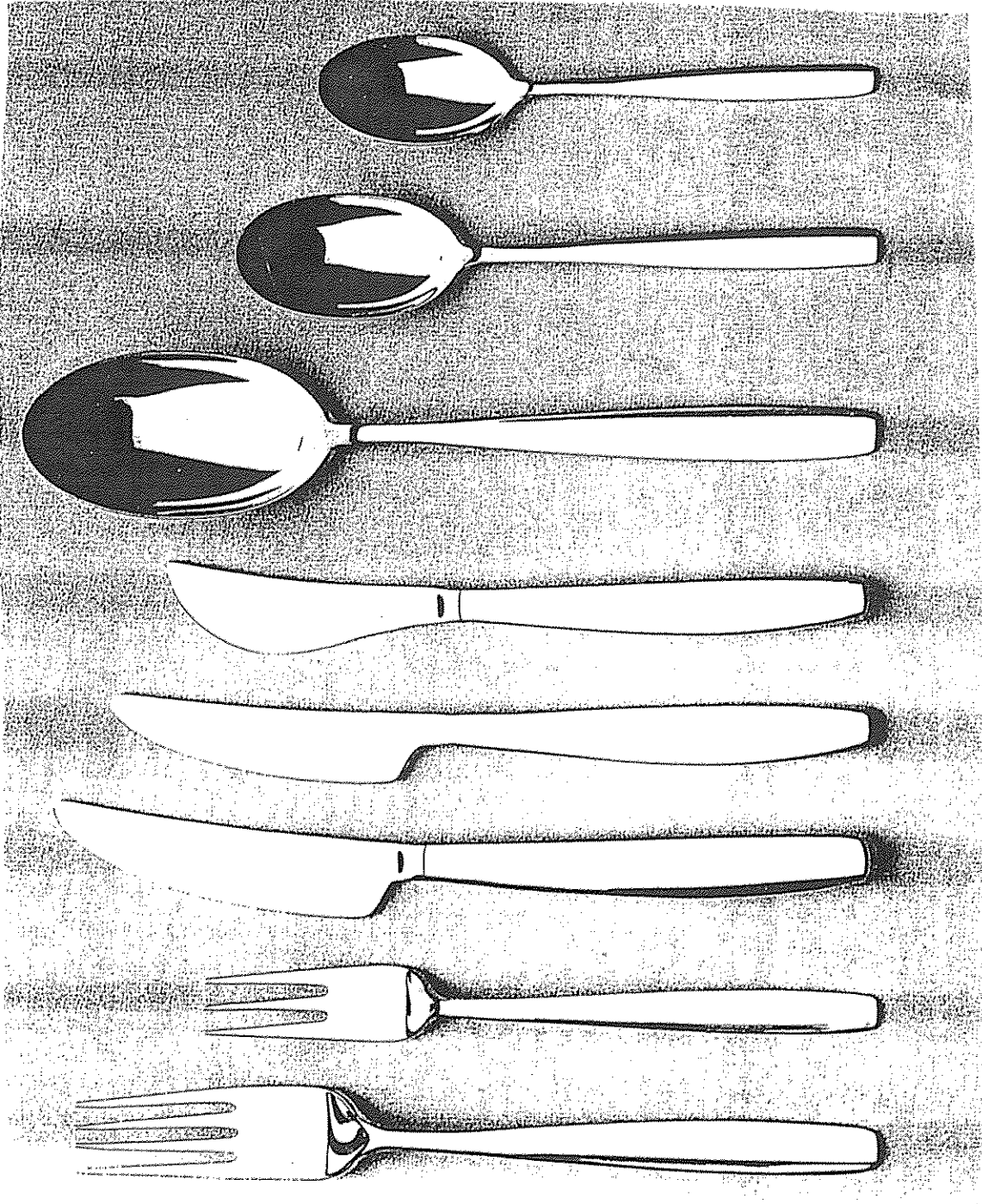


Figure 11

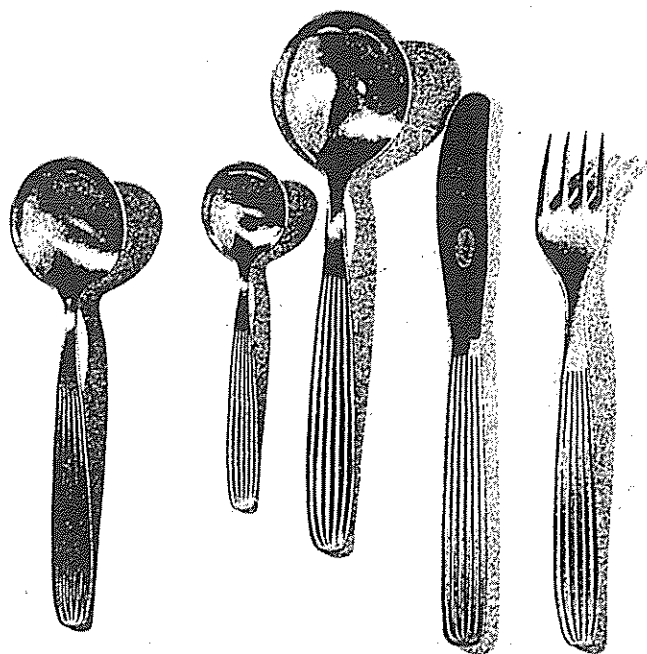


Figure 12

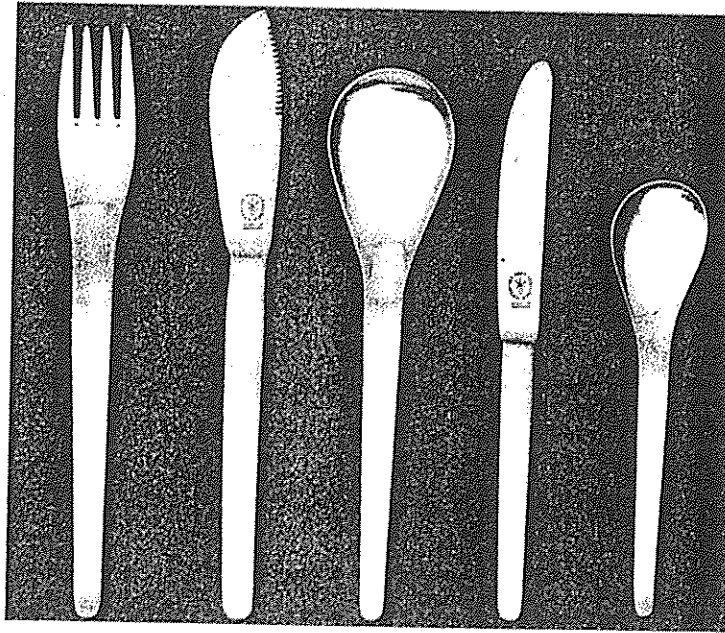


Figure 13

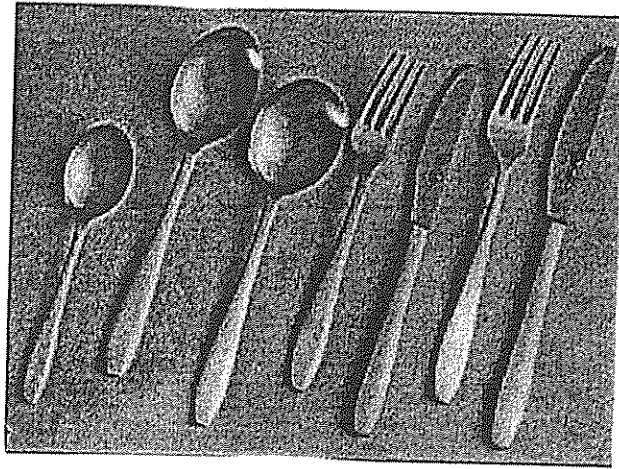


Figure 14

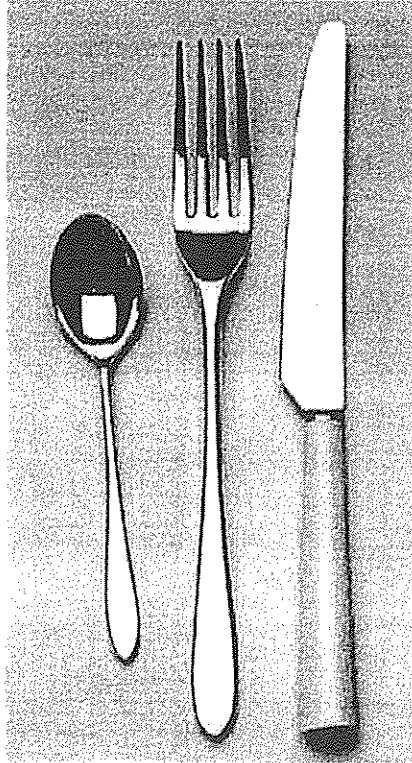


Figure 15

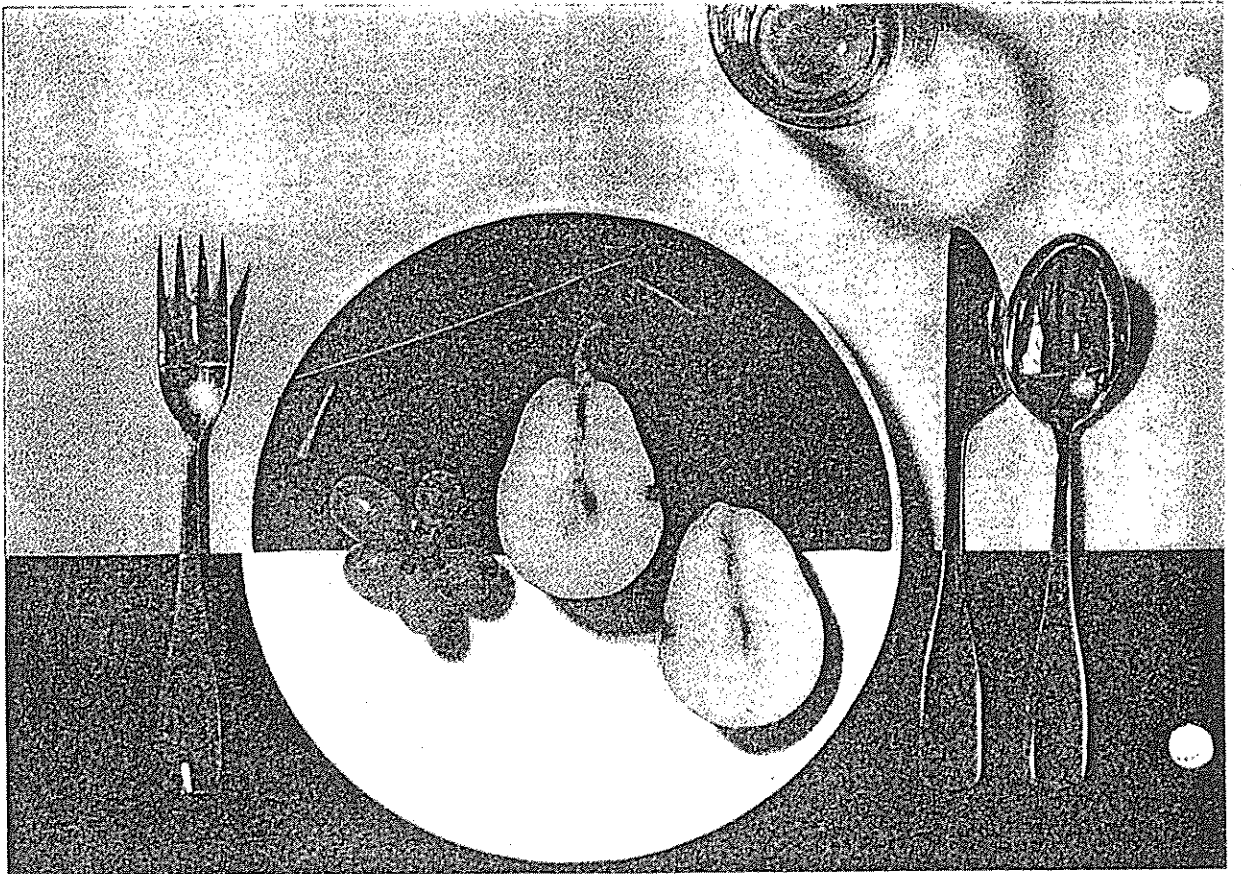


Figure 16

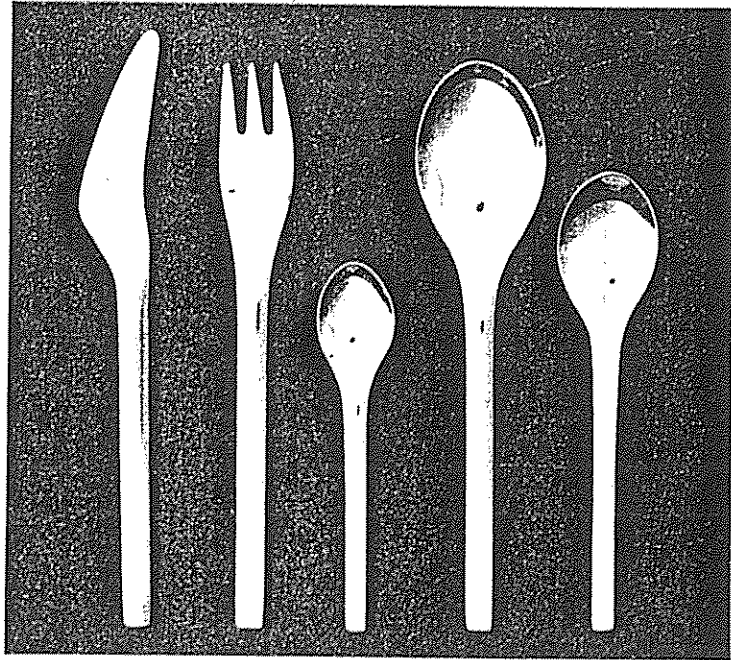


Figure 17

PRODUCT ANALYSIS

Name of product: _____

1. Factor Categories

General description: _____

General use: _____

2. Material Selection

Material: _____

3. Production Selection

Process: _____

4. Design Factors

Form of bowl with respect to related objects: _____

Capacity of bowl: _____

Material of bowl edges: (Consider hardness and surface finish characteristics)

Length of handle with respect to 1. hand and 2. depth of related objects: _____

Contour of handle with respect to 1. hand and 2. bath surface (ease of sliding off): _____

Surface characteristics of handle: (Consider various positions of hand in use)

Weight: _____

Balance: _____

5. Psychological Factors

Appearance: _____

Relationship of handle form to bowl: _____

6. Strength and Durability Factors

Elimination of stress concentration at handle to bowl joint: _____

Possibility of deformation in normal handling (heating, storing, washing, dropping): _____

and deliberate abuse (bending, hammering) use as a spoon, accidentally stepping on): _____

Possibility of surface wearing in normal handling or deliberate abuse (hardness of materials and degree of surface polish): _____

Attachment of bowl with respect to possibility of nicking: _____

Corrosion and corrosion: _____

7. Maintenance Factors

Ease of cleaning: _____

Frequency of bowl for polishing: _____

8. Other Factors

Notes: _____

Figure 18

food	serving dish	serving action	serving tool	eating action	eating tool
roasts	platter	holding-cutting	carving fork-knife	cutting	knife
		spearing	serving fork	spearing	fork
steaks	platter	holding-cutting	carving set	cutting	knife
		spearing	serving fork	spearing	fork
chops	platter	holding or spearing	tongs or serving fork	cutting	knife
jointing	platter	holding-cutting	carving set	cutting	knife
		" or "cupping"	" or "square	spearing	fork
		pinchings or	tongs or		
		spearing	serving fork		
spiced ribs					
ham	platter	holding-cutting	carving fork-knife	cutting	knife
		spearing	serving fork	spearing	fork
		shouldling	cold cut fork		
becon	platter	shouldling	cold cut fork	cutting, short	fork
cold cuts	platter	shouldling	cold cut fork	cutting	fork
		spearing	serving fork	spearing	
meat steaks	casserole	scooping	serving spoon	shouldling	fork
		pinching		spearing	
				scooping	
creamed foods	casserole	scooping	serving spoon	scooping	fork
		pinching		shouldling	spoon
hamburgers	platter	shouldling	(cold cut) fork	cutting	knife
		pinching	tongs	spearing	

Figure 19

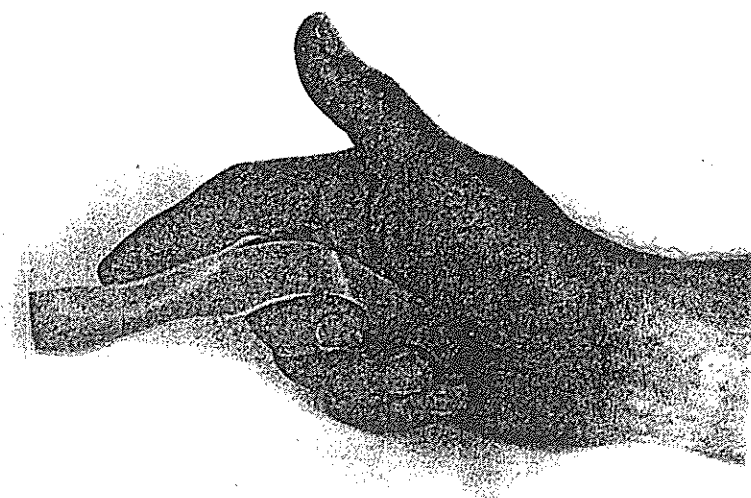


Figure 20

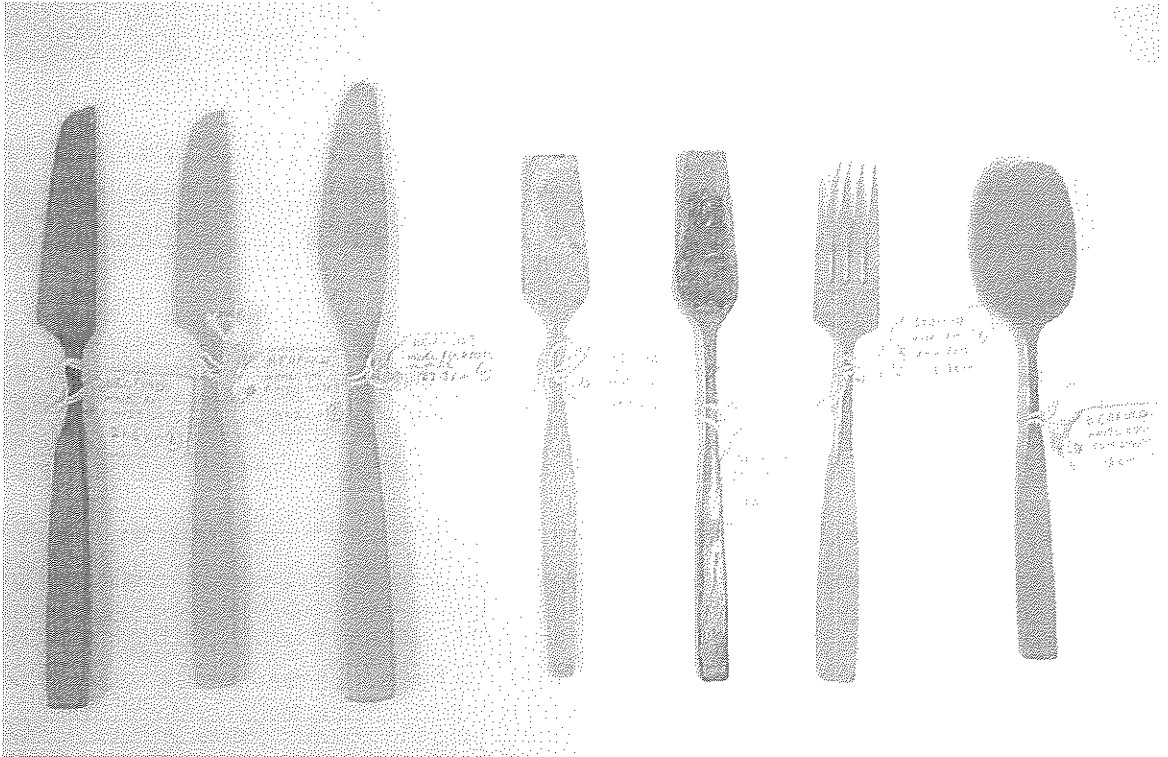
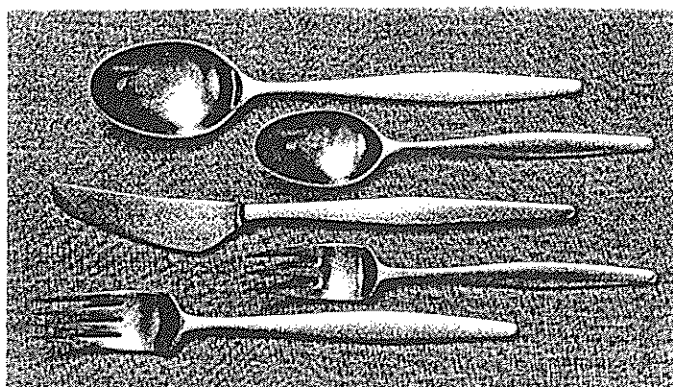


Figure 21



16-5 Donald Wallance, industrial designer. Vantage, Lauffer stainless steel, 1966. Lauffer stainless steel incorporates the finest in form, balance, and quality. Composed with 18% chrome and 8% nickel, it is highly resistant to corrosion. H. E. Lauffer Co., Inc., New York.

Figure 22

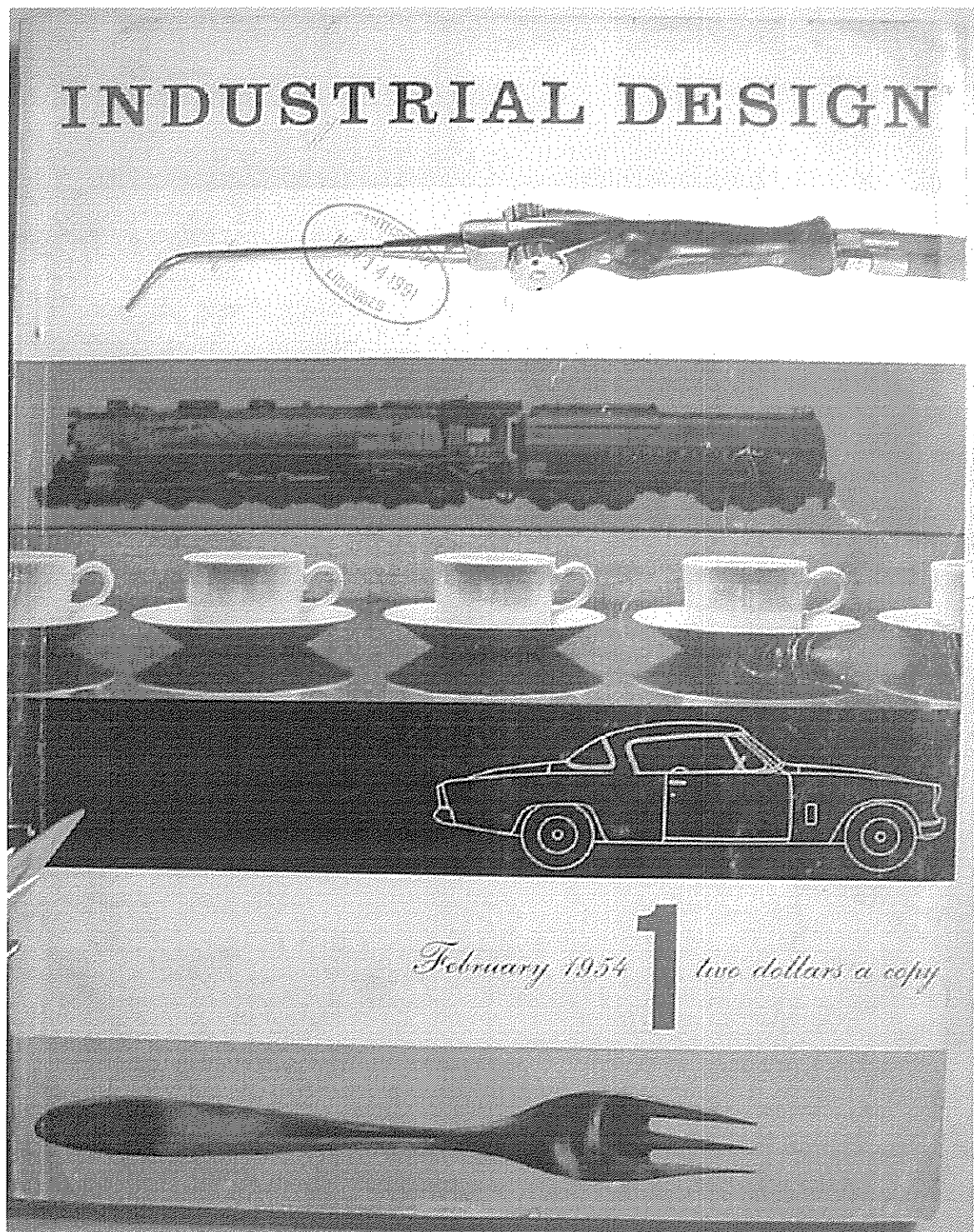


Figure 24

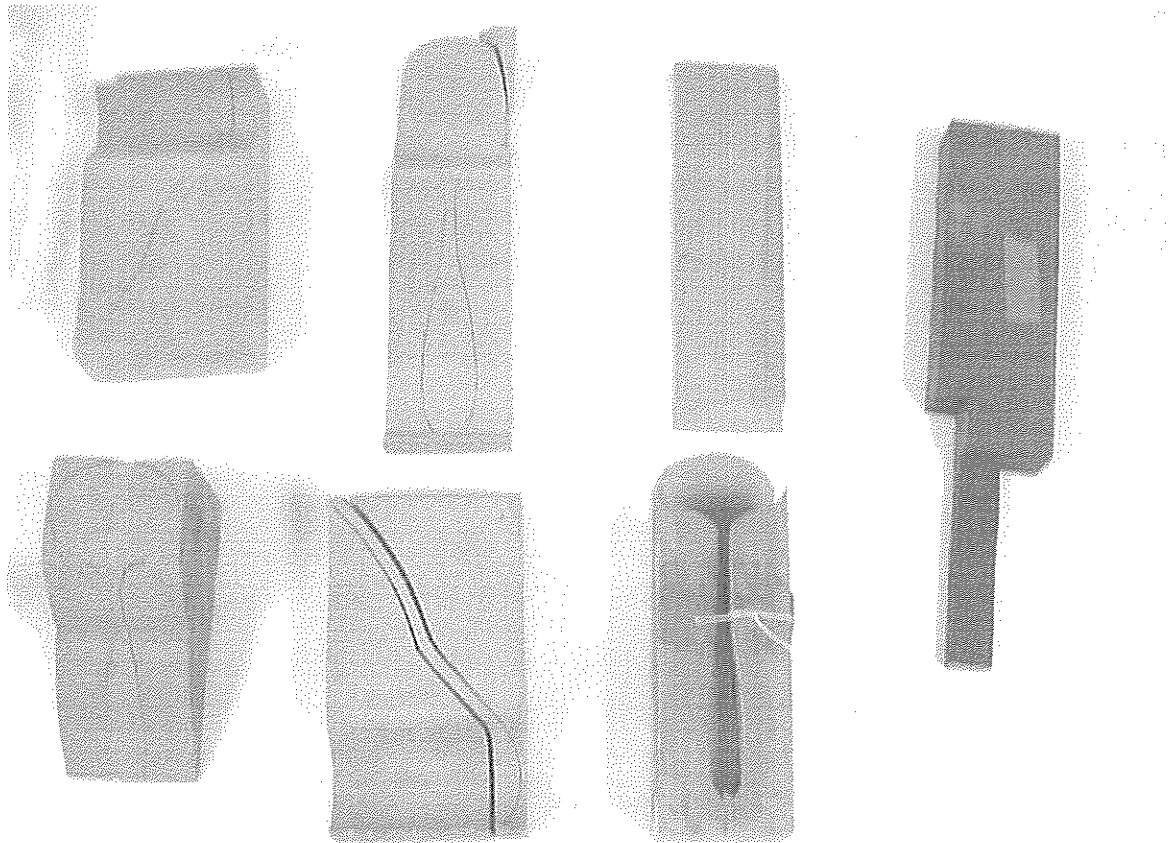


Figure 25

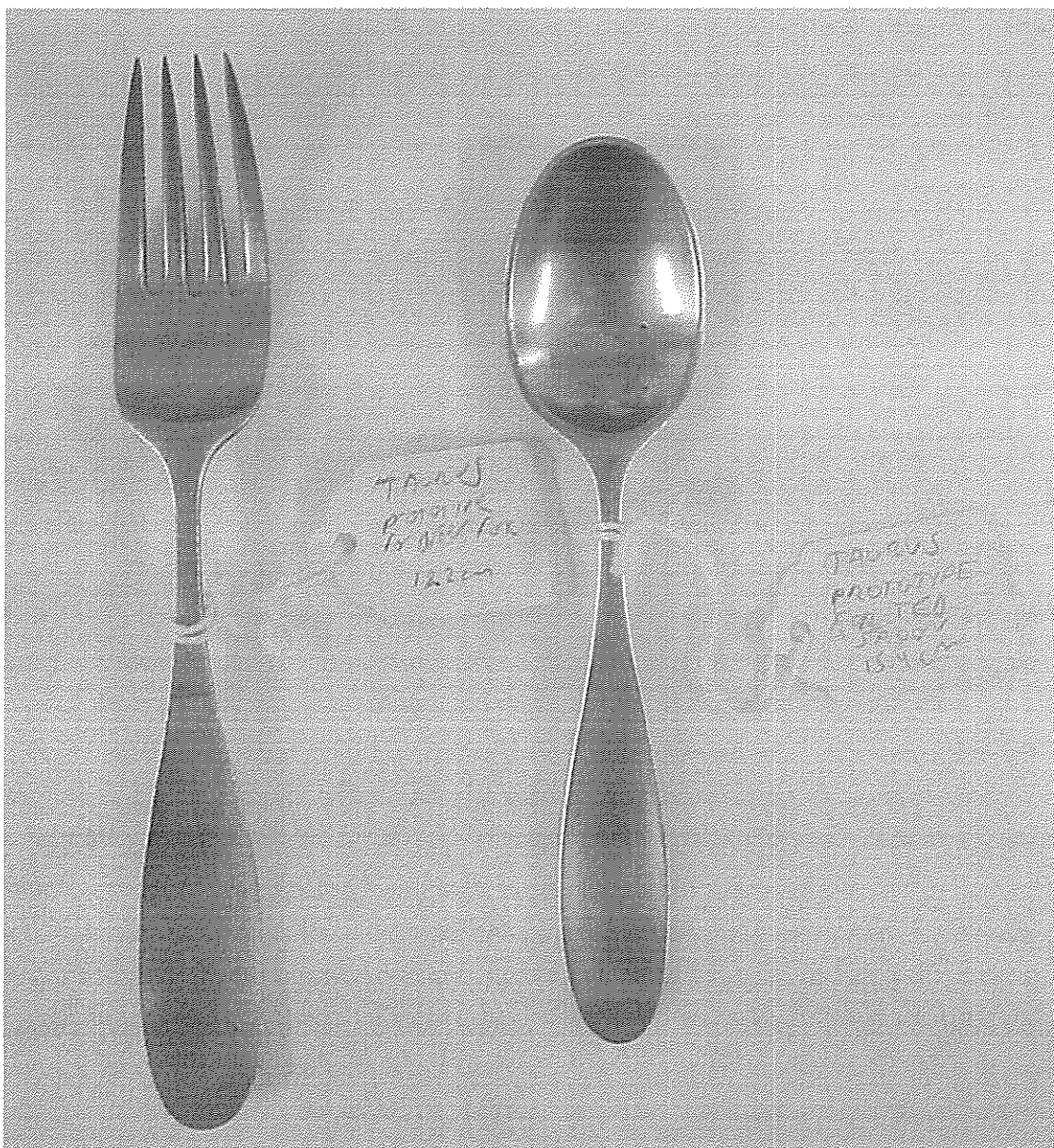


Figure 26

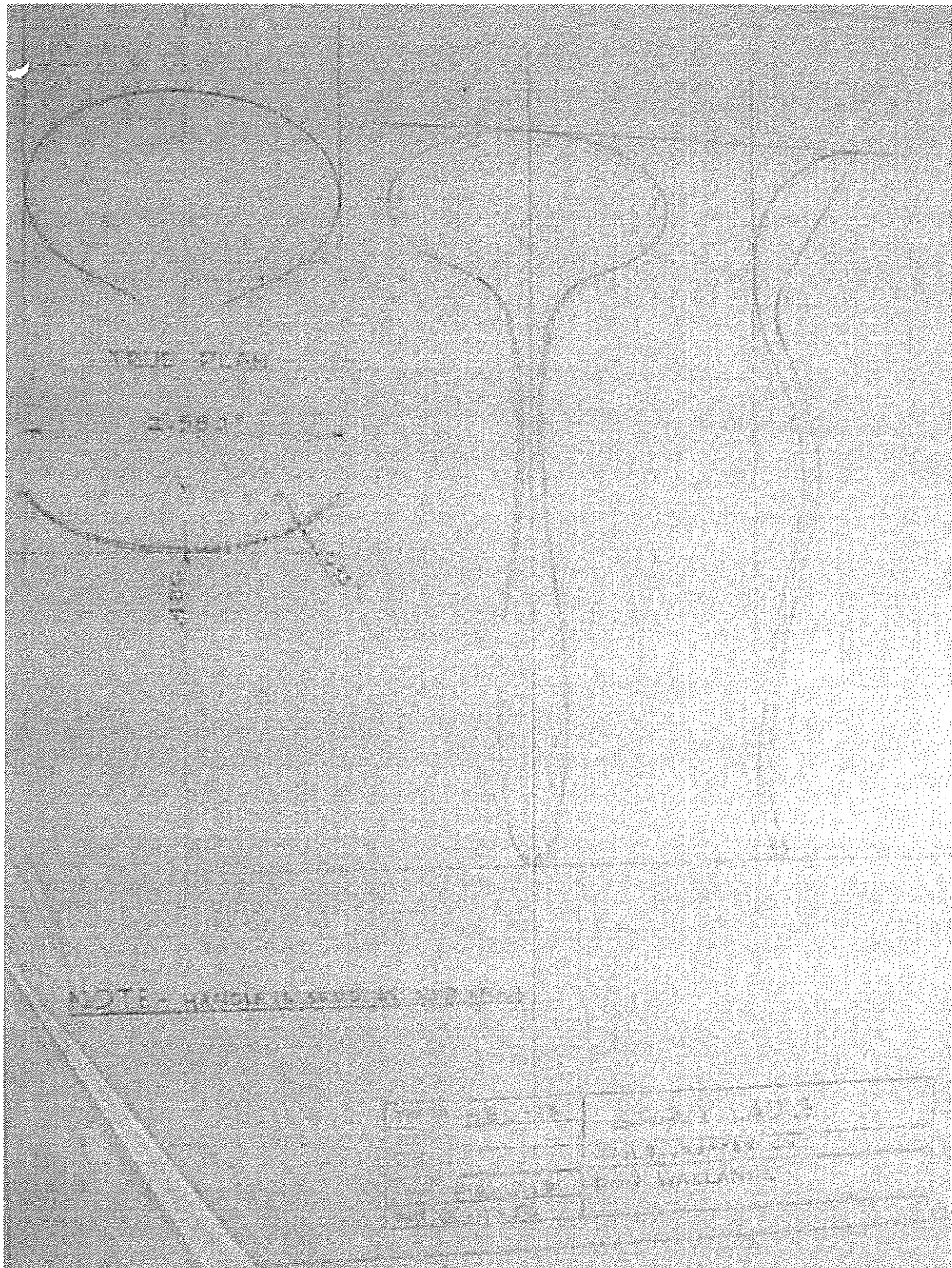


Figure 27

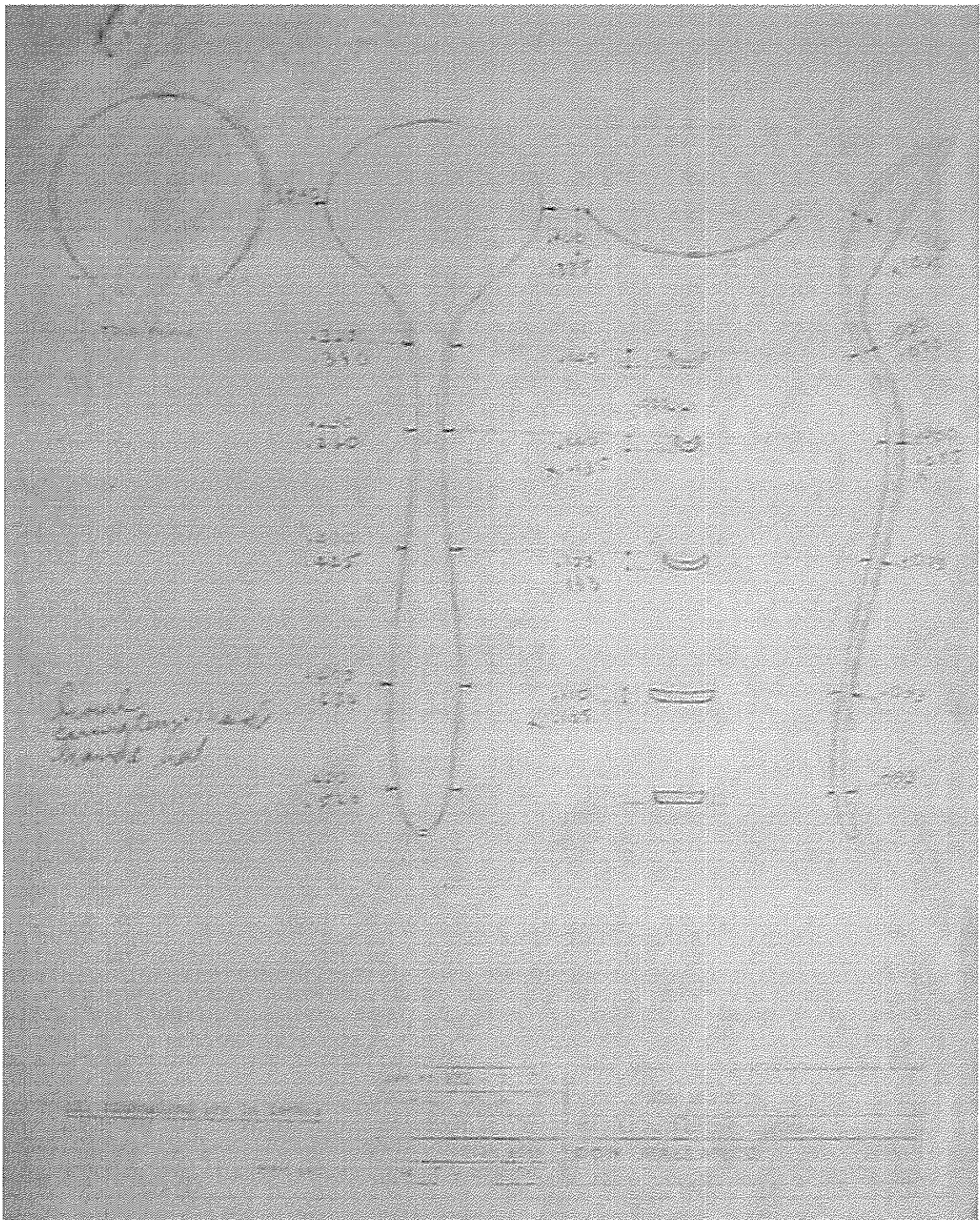


Figure 28

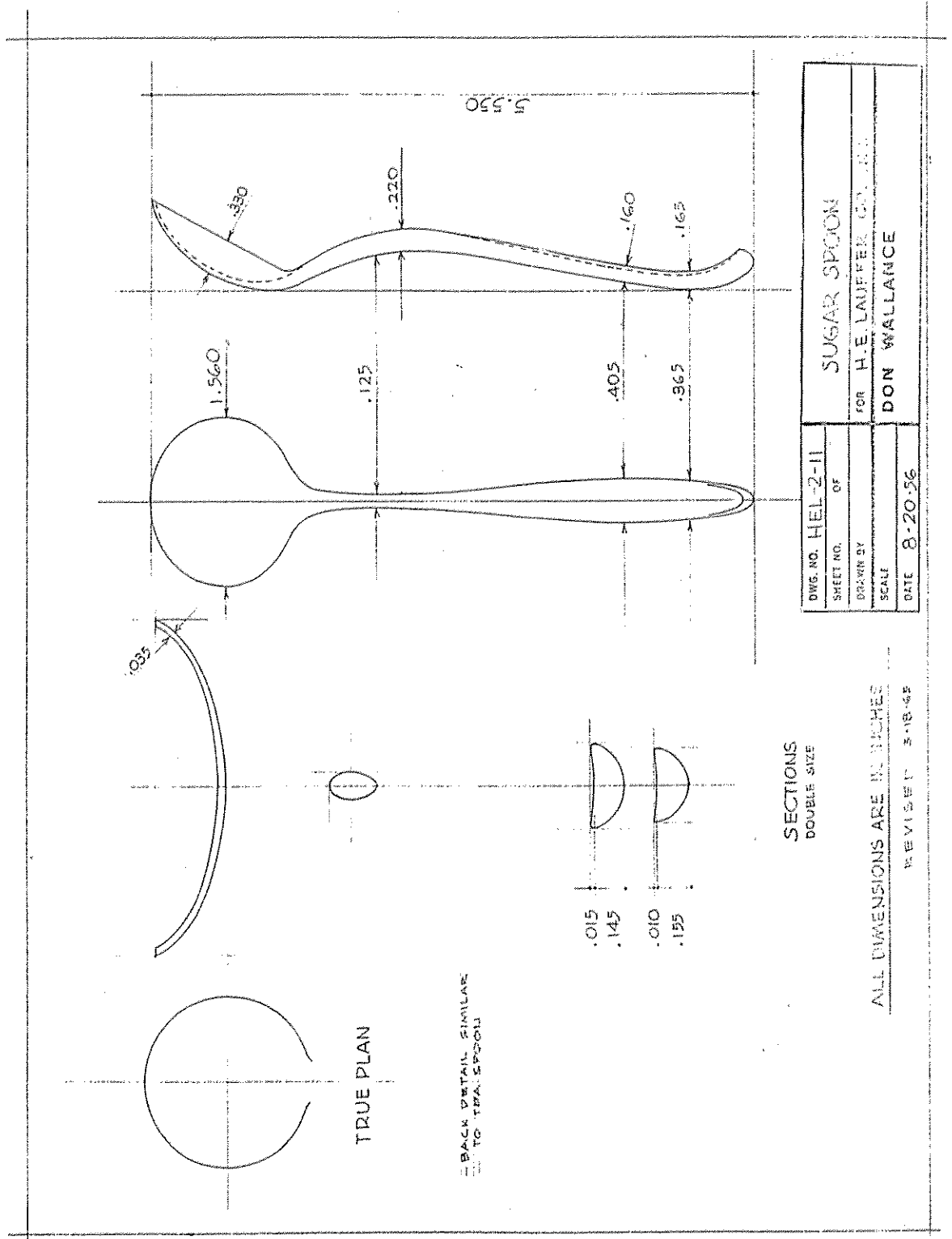
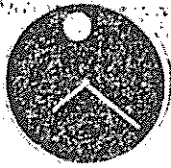


Figure 29

Battery power allows you to wall-mount the "Museum Clock" without the problem of dangling wires. The Howard Miller clock, designed by Nathan George Howitt, \$52.95, at the museum store, Abraham & Straus, Macy's and Bloomingdale's.



By MADELINE ROGERS

THE WORDS "museum piece" usually conjure up images of dusty relics or priceless paintings. But when the museum is the Museum of Modern Art (MOMA), the museum piece may very well be an everyday item on sale in your local housewares, department or specialty store.

Since 1934, MOMA, with its world-famous galleries of Picassos, Miro's and Rauschenbergs, has also been home to the Design Collection—a gathering of mass-produced products which, in the opinion of the museum's curators, are particularly well designed.

According to Arthur Drexler, Director of MOMA's Department of Architecture and Design, "We are con-

cerned with the history of design. Since we live in the 20th century, that means mass-produced objects.

"Objects are selected on the basis of two criteria," he said, "design quality and historic importance. Design quality is the significant one to the consumer. It means more than surface good looks. It means that there's a close match between the item's physical attributes and its purpose. In a word, it means the object is 'functional'."

Not surprisingly, items in the Collection are short on frills—frills are not functional.

Objects in the Collection, on revolving display in the museum's Goodwin Gallery, run the gamut from airplane propellers to chairs to teaspoons. All are clean of line and definitely 20th century in spirit. Manufacturers represented include Bang & Olufsen

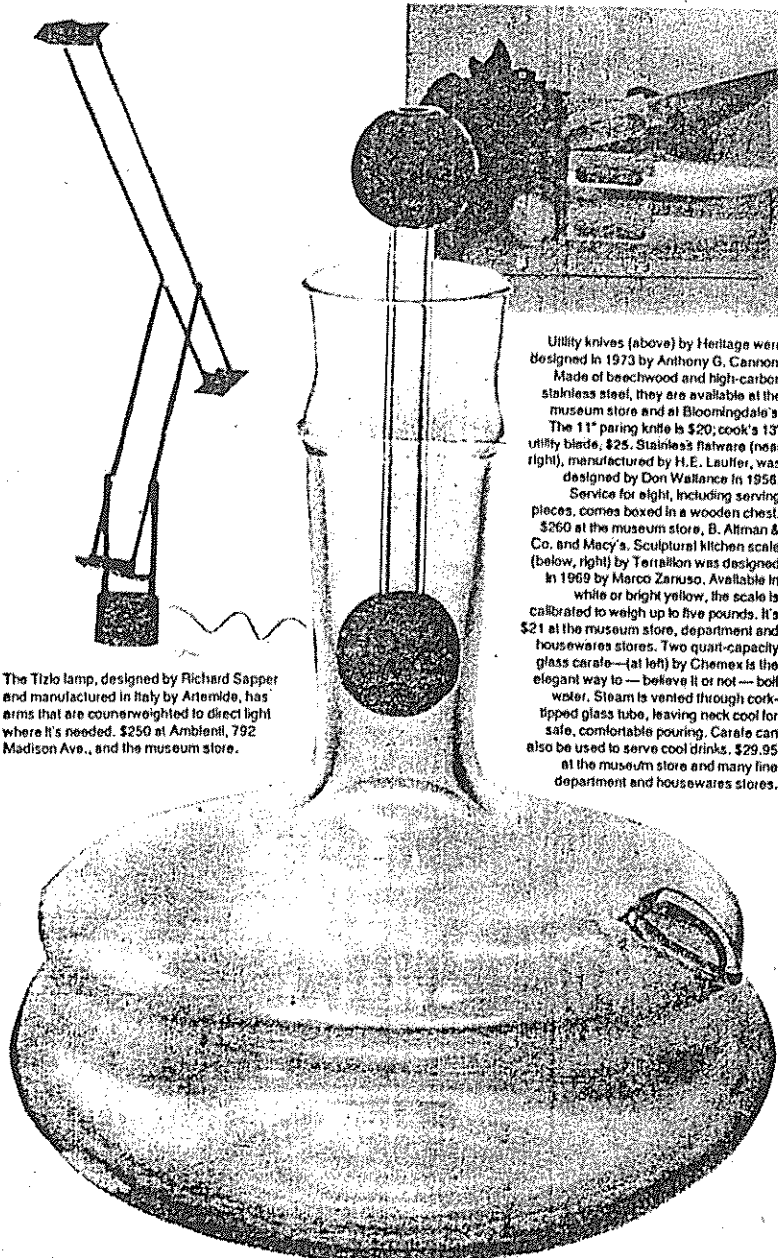
(stereo equipment); Rosenthal (tableware); Olivetti (typewriters); Braun (appliances).

Some popular, smaller items are sold at the museum's store (27 W. 53d St.). A sampling of these is pictured here. You can also find these and other items at department and specialty stores.

How can you tell if an item has been selected for inclusion in the Design Collection? In many cases, the manufacturer marks his packages or products with the words "In the permanent collection of the Museum of Modern Art," or words to that effect.

Inclusion in the Collection, Drexler notes, "does not constitute a guarantee or seal of approval. We do not subject items to rigorous testing."

So, in other words, if your Design Collection toaster fails to pop up, or your Design Collection lamp shorts out, don't complain to the museum.



The Tizio lamp, designed by Richard Sapper and manufactured in Italy by Artemide, has arms that are counterweighted to direct light where it's needed. \$250 at Ambienli, 792 Madison Ave., and the museum store.

Utility knives (above) by Heritage were designed in 1973 by Anthony G. Cannon. Made of beechwood and high-carbon stainless steel, they are available at the museum store and at Bloomingdale's.

The 11" paring knife is \$20; cook's 13" utility blade, \$25. Stainless flatware (near right), manufactured by H.E. Lauffer, was designed by Don Waltance in 1956.

Service for eight, including serving pieces, comes boxed in a wooden chest. \$260 at the museum store, B. Altman & Co. and Macy's. Sculptural kitchen scale (below, right) by Terzillon was designed in 1969 by Marco Zanuso. Available in white or bright yellow, the scale is calibrated to weigh up to five pounds. It's \$21 at the museum store, department and housewares stores. Two quart-capacity glass carafe—(at left) by Chemex is the elegant way to—believe it or not—boil water. Steam is vented through cork-tipped glass tube, leaving neck cool for safe, comfortable pouring. Carafe can also be used to serve cool drinks. \$29.95 at the museum store and many fine department and housewares stores.

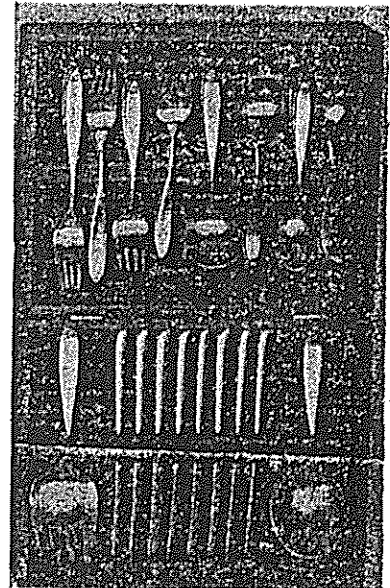
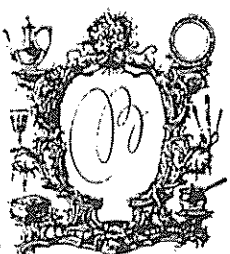
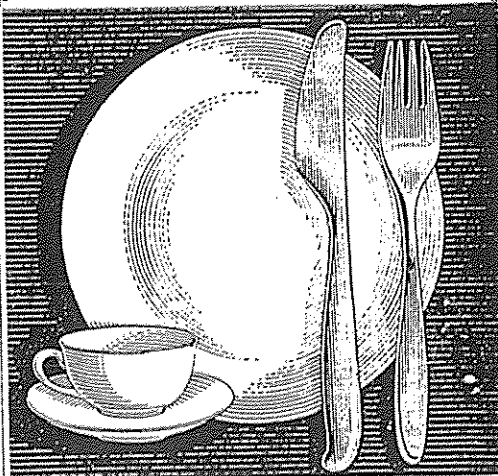


Figure 30


 Bloomington's
 Bridal Registry
 is at your service



Because it was judged one of the greatest designs of the half-century, Arzberg white Bavarian china is in the permanent collection at the Museum of Modern Art. Equally beautiful, the sculptured look of Design #2 stainless steel flatware by Laufer. Arzberg White China, 5-piece place setting, 7.95. Design #2 Flatware, 5-piece place setting, \$12. China and Silver, 4th Floor. Also at all 4 Bloomingdale branch stores. And, be sure to meet our consultant, Sharon Harris. Bridal Registry, 3rd Floor. New York store only.

Bloomingdale's New York • Lex. at 59th • EL 5-5900
 Bergen • Fresh Meadows • New Rochelle • Stamford

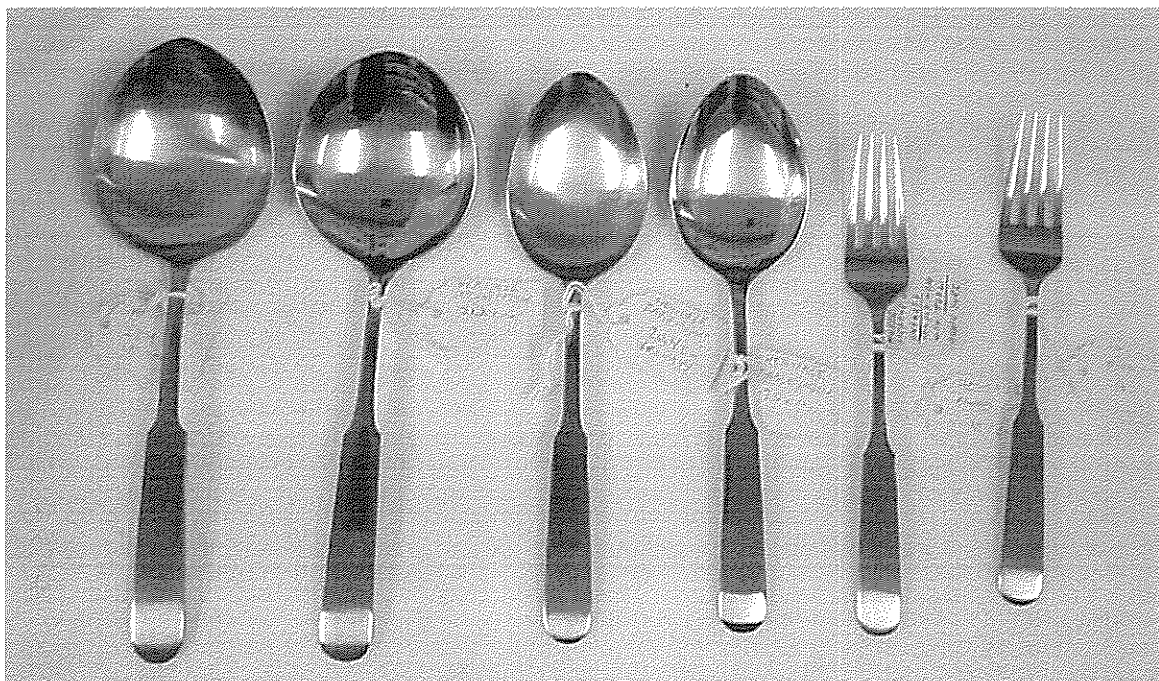
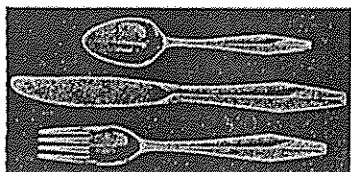
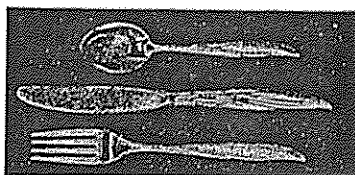
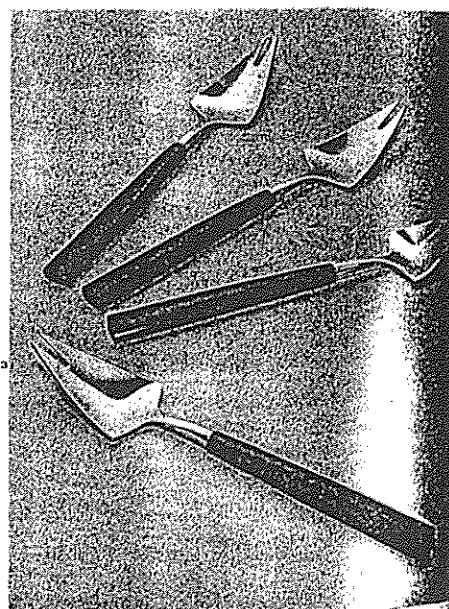
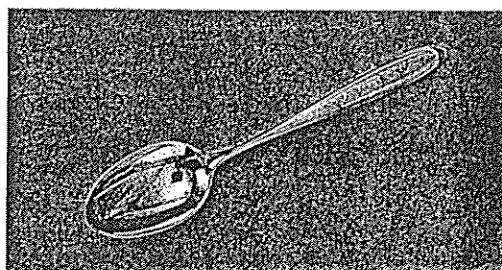
Figure 31

Figure 32

Silver and stainless steel flatware is increasingly homogeneous in design; the distinction between tradition-laden silver and avant-garde stainless is no longer so sharp. Radicalism is found more often at the business end of a table piece than in its handle, and the piece is more often required to perform a double or even a triple (3) function. Disdaining the refinement of the majority, an occasional pattern (8) bluntly asserts its tool-like nature.



- 1 Gorham Firelight, the latest of Gorham's sterling silver patterns, is nearly duplicated by company's newest pattern of stainless.
- 2 Reed & Barton Diamond pattern in sterling, designed by Gio Ponti, has faceted surface, slightly pyramidal in section.



- 3 Gense "spoforkni," designed by Pierre Forsell in stainless steel with black nylon handle, is intended to perform functions of conventional three pieces.
- 4 Lunt Raindrop, in sterling, has slightly domed handle, turned up at tip. Staff design by Nord Bowlen.

- 5 Lauffer Heritage, in stainless steel, designed by Don Wallace and made in Germany, incorporates elements of a traditional silver pattern.

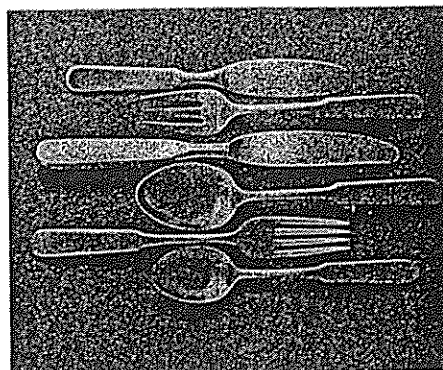



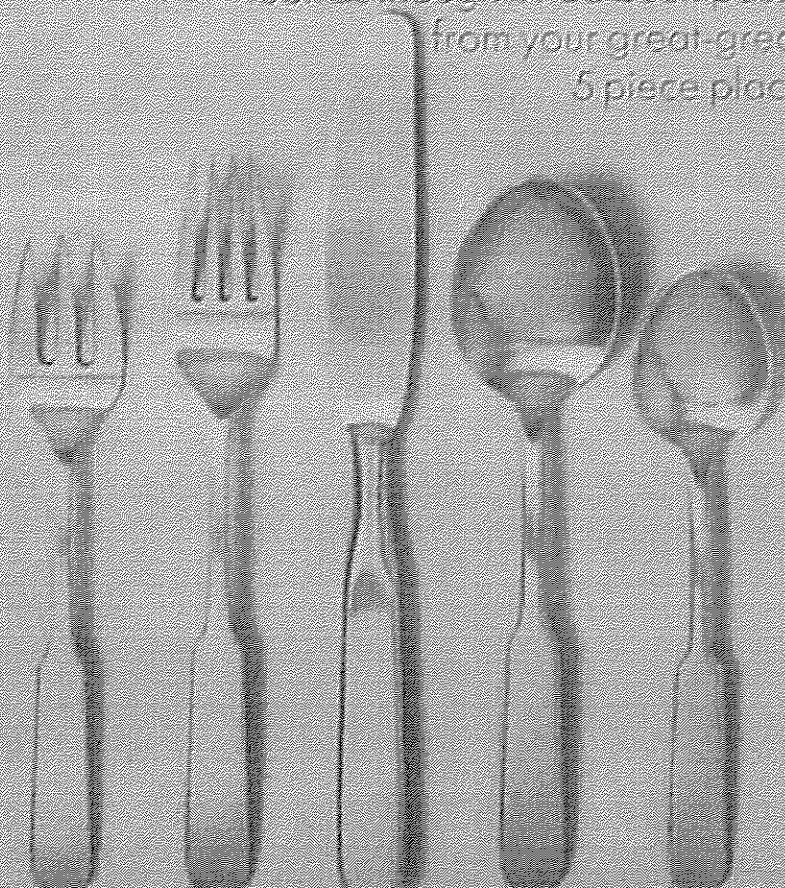
Figure 33

How can something so new look so old?

It isn't easy. Lauffer has Don Wallace to thank for this Heritage pattern. It's the old-fashioned craftsmanship that will make your forged 18-8 stainless look as though it had been passed down to you from your great-great grandmother.

5 piece place setting \$8.75.

Lauffer




WE'D LOVE TO SEND YOU OUR BROCHURE FOR JUST A DIME SO THAT WE MAY SHOW YOU THE COMPLETE LAUFFER COLLECTION... OR FOR THE STORE NEAREST YOU WRITE TO: H. E. LAUFFER CO., 11 EAST 25 STREET, NEW YORK 10.

Don Wallace

Figure 34

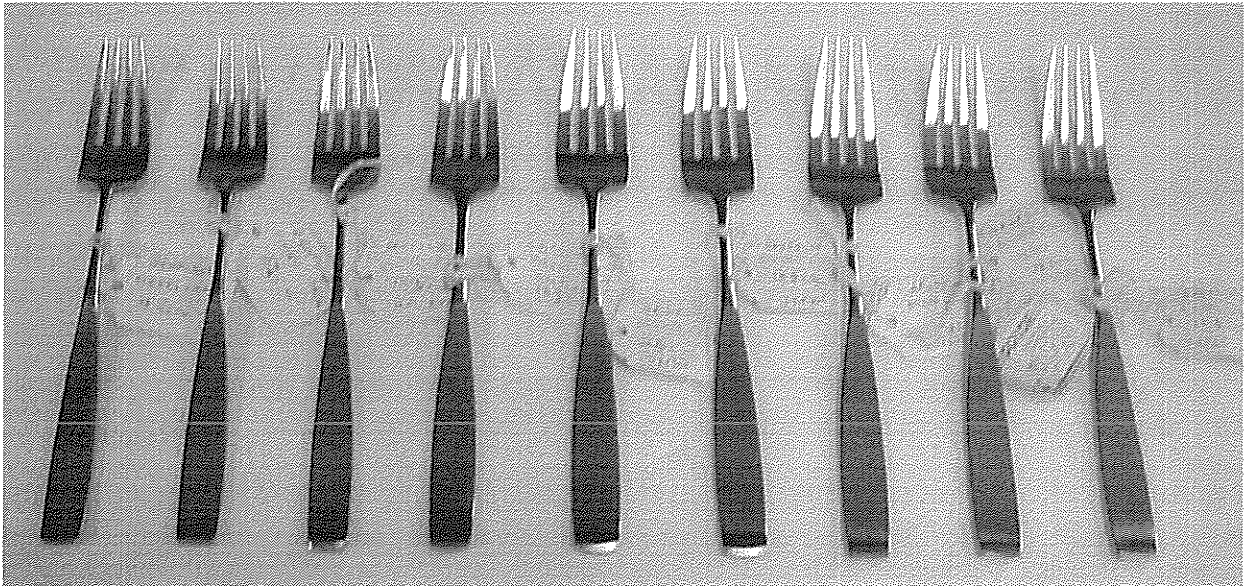
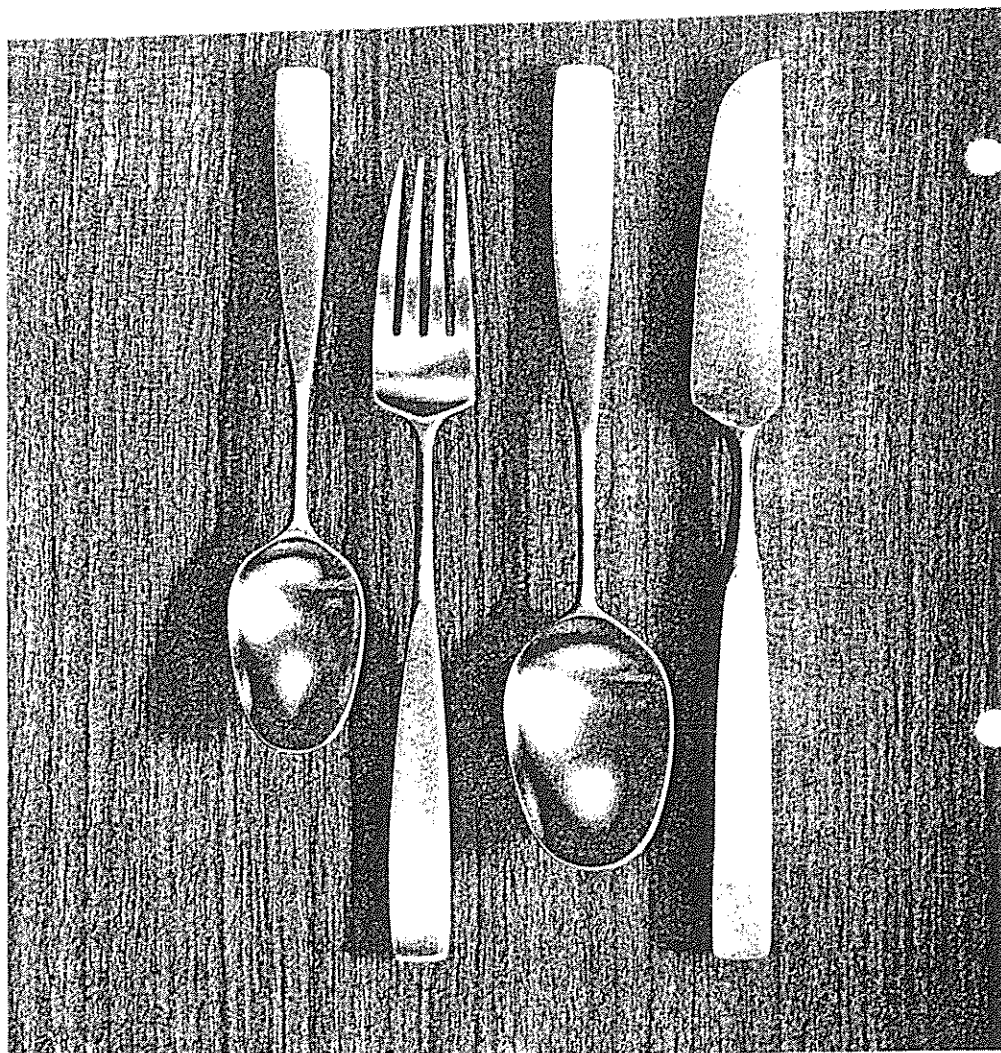


Figure 35



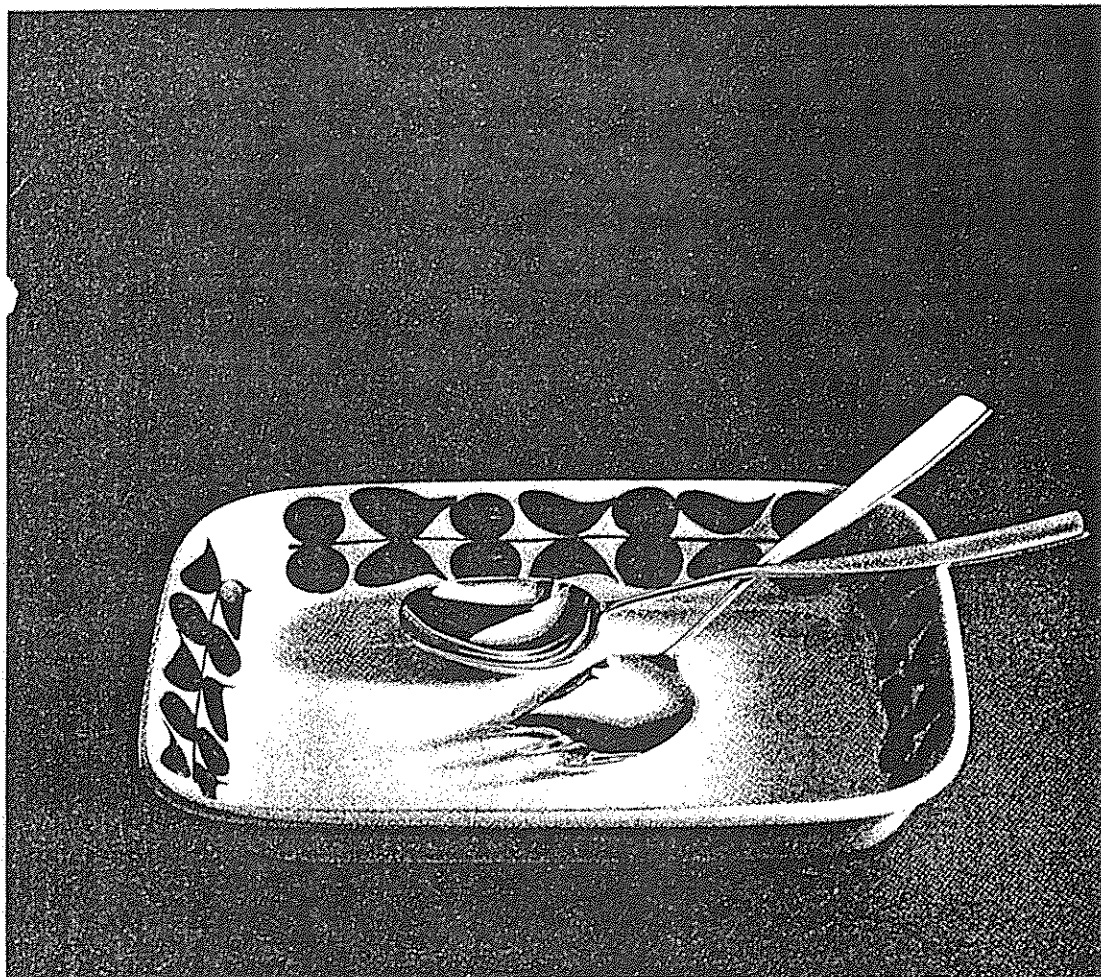
39. Laufer flatware

HOUSEWARES

Industrial Design ANNUAL DESIGN REVIEW December 1963

39. Laufer stainless steel flatware is hand-finished to a soft, satin luster. The designer has achieved a wide range of tactile and sculptural qualities without costly forging.
Designer: Don Wallace.

Figure 36



For the casserole lover, our "Irene" baker by Rorstrand. Attractive fruit-leaf design of blue and green on white. 1 qt, \$5; 1½ qt, \$6.50 (58a)
 Shown with our silver-plated serving set 10¼", \$26 (58b)
Geo. Jensen & Co. Kansas City.

Figure 37

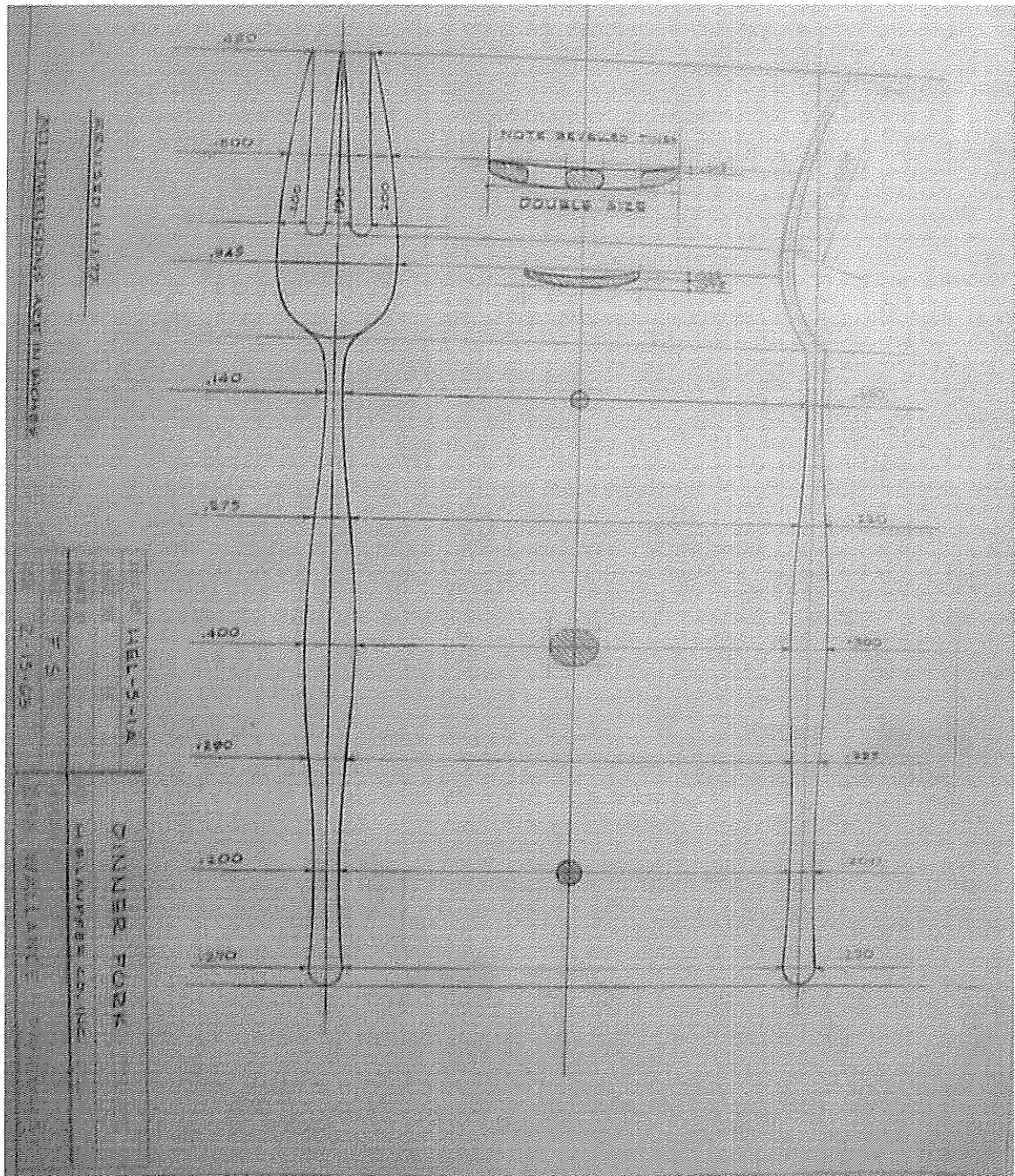


Figure 38

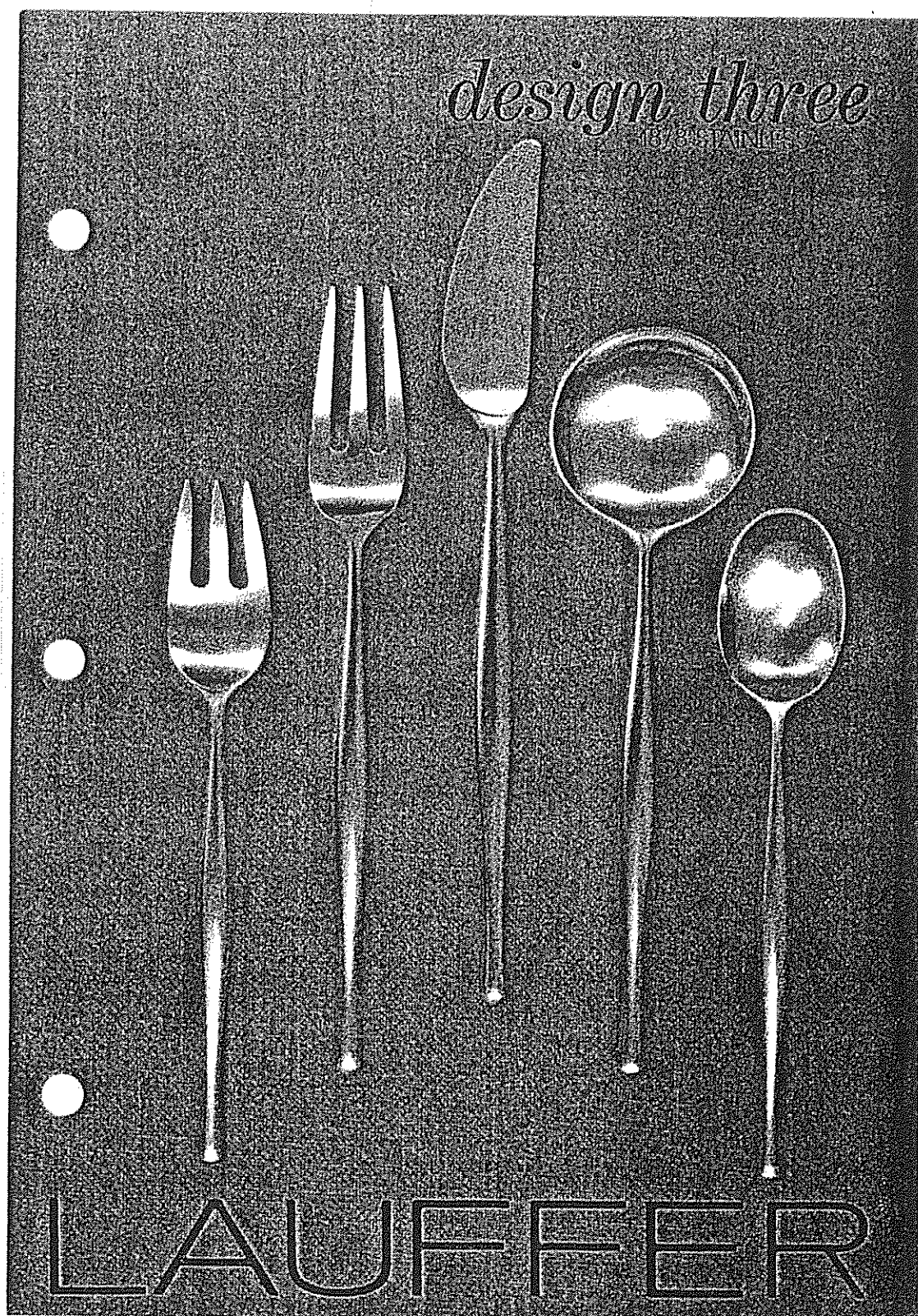


Figure 39

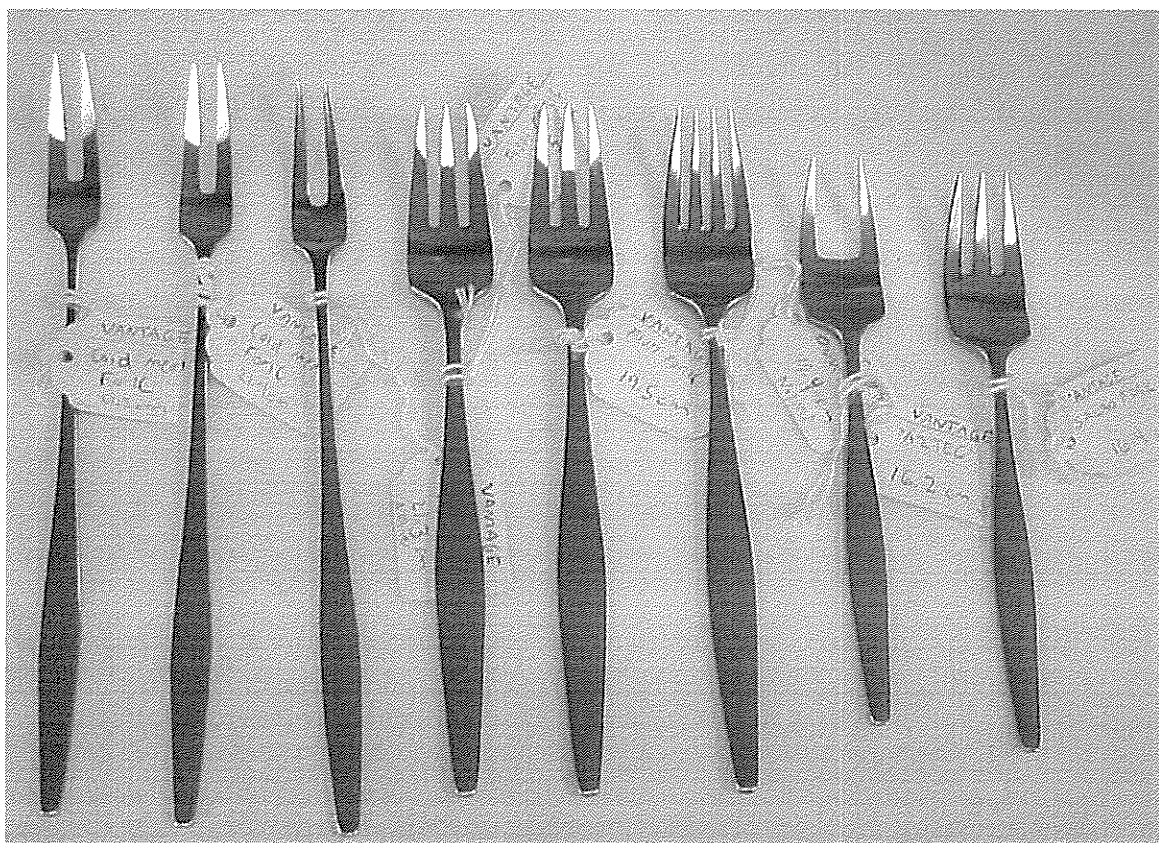


Figure 40

AZTEC

DESIGN: DON WALLANCE

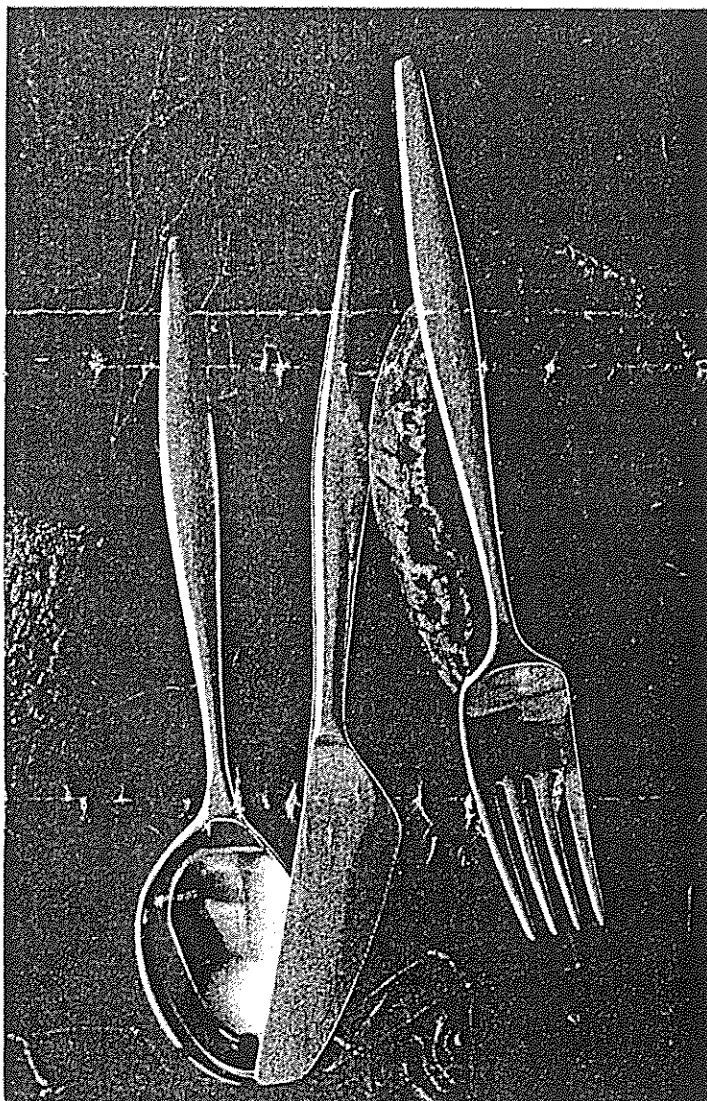


Figure 41

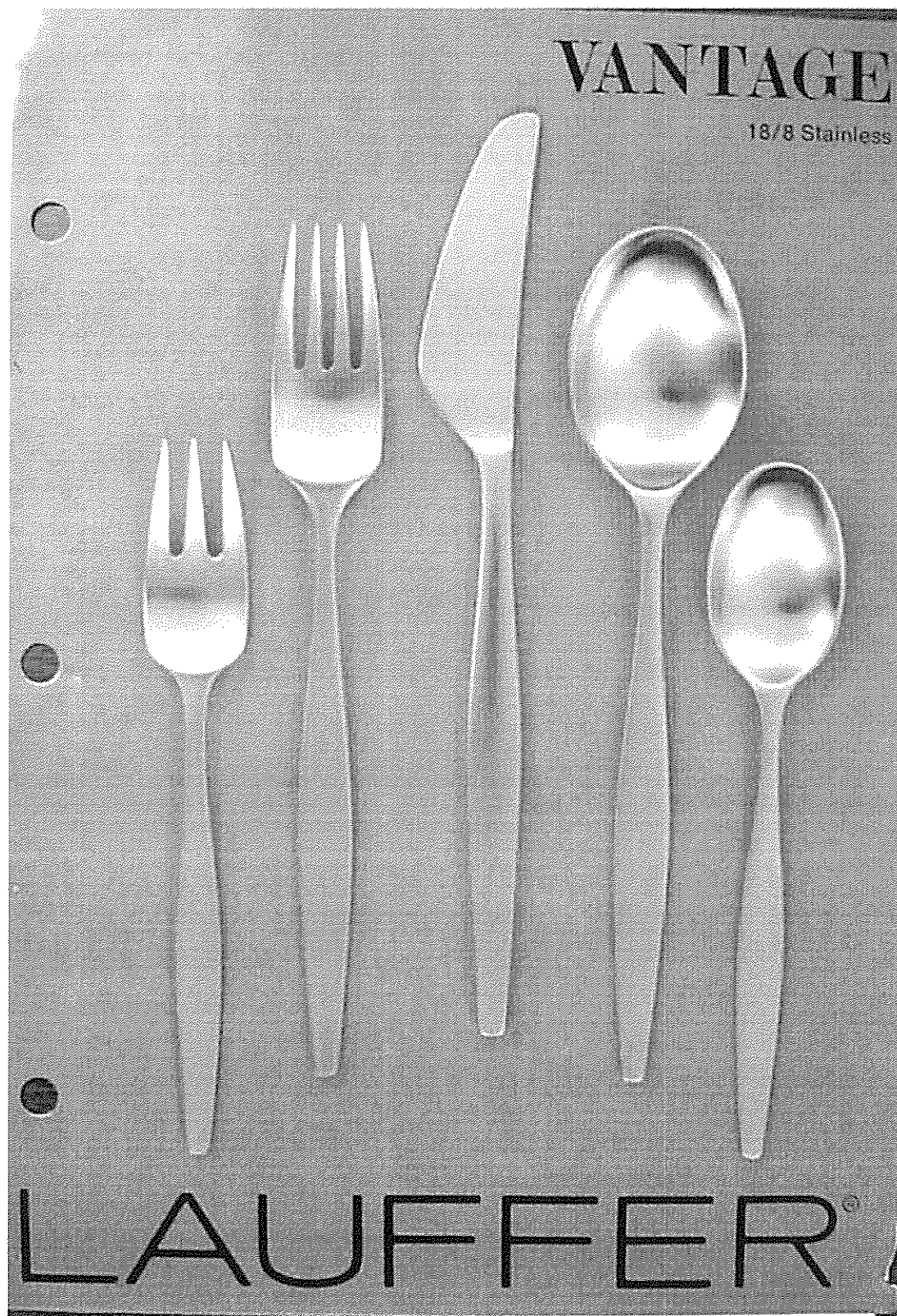


Figure 42

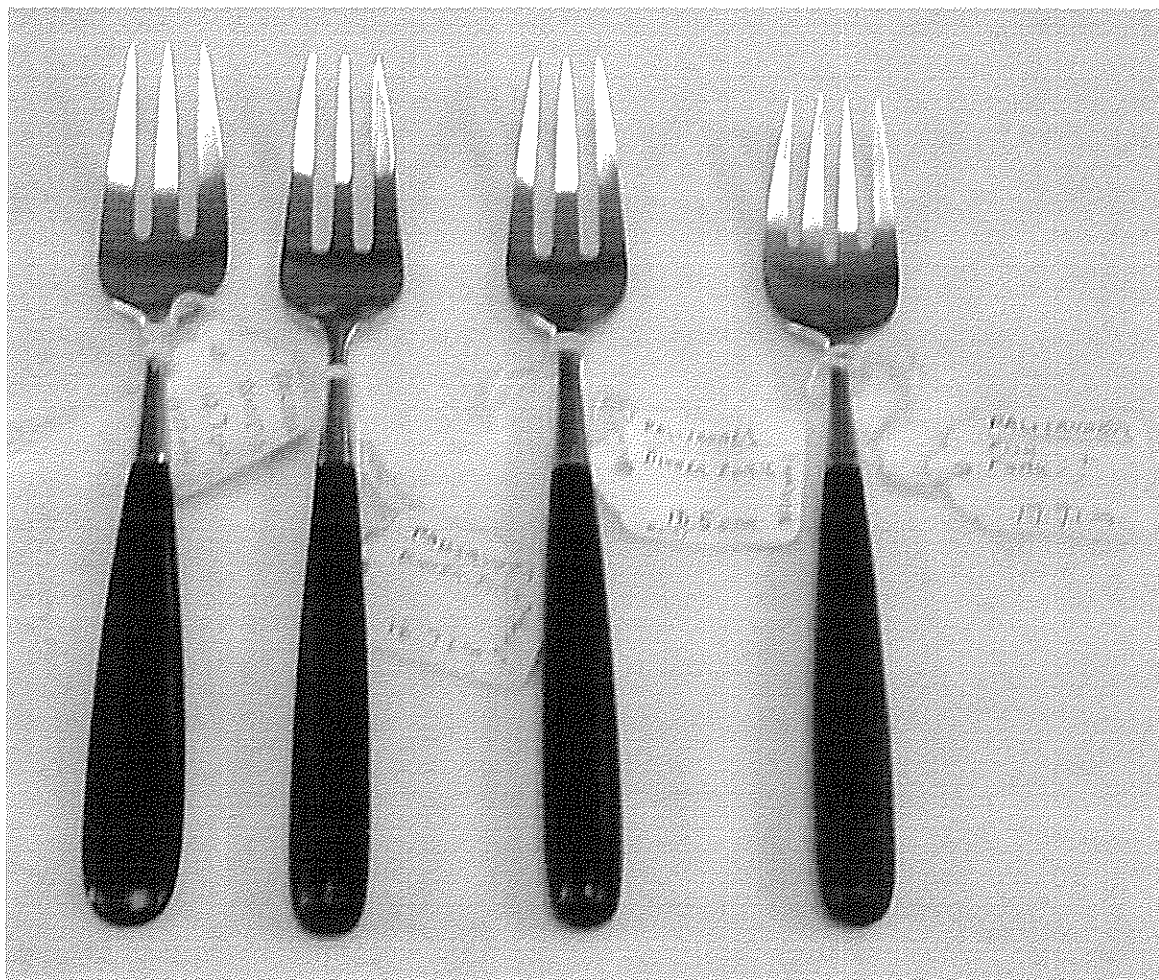
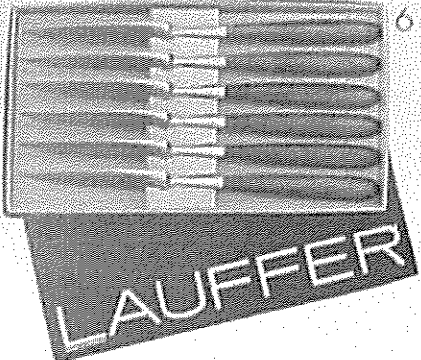



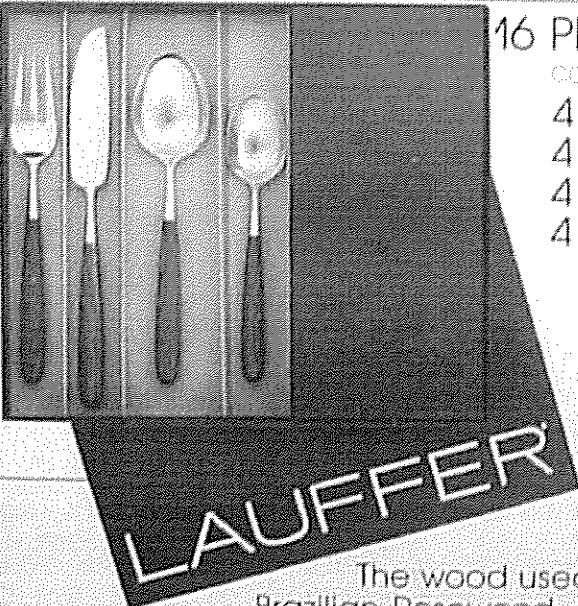
Figure 43



6 PIECE STEAK KNIFE SET, in GIFT BOX



LARGE SALAD SERVING SET, in GIFT BOX



16 PIECE STARTER SET
consisting of
4 DINNER KNIVES
4 DINNER FORKS
4 SOUP SPOONS
4 TEA SPOONS

ROSEWOOD

The wood used in the handles is the finest Brazilian Rosewood, a natural material of great beauty and durability. It will provide many years of use if a few simple rules for its care are followed. Wash by hand and dry immediately. Do not machine wash as the high heat and harsh detergents are not intended for wood. An occasional light rubbing with mineral or vegetable oil is recommended to enhance and preserve the original beauty of the wood grain.

Figure 44

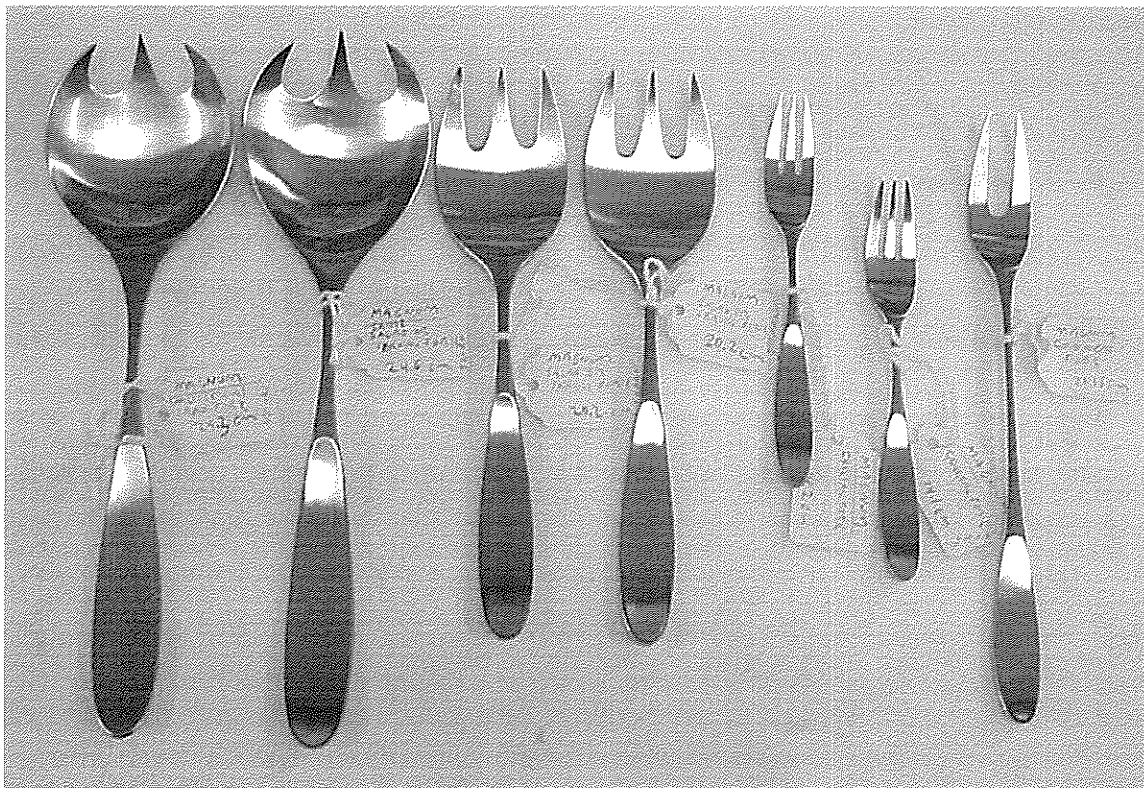
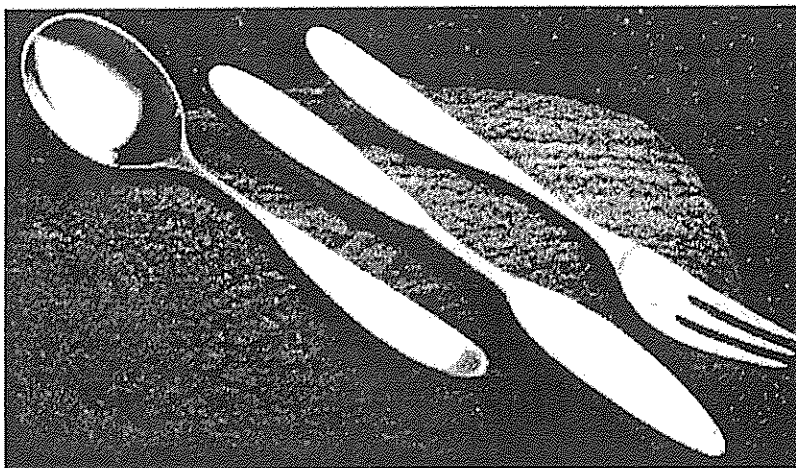


Figure 45



YES! This is the same "Magnum" that Norstaal produced for Lauffer in Norway. Designed by Don Wallance



To order **print** this page.
Fill out the form and fax it
or mail it:

Or use our
On-line Order
Form

**FAX TOLL FREE (USA
ONLY) 888-458-2233 or
734-663-5766**

MAIL TO:
Ann Arbor Dinnerware
P. O. Box 6054
Ann Arbor, MI 48106

Or CALL: 888-726-9693
(Toll-Free in the USA, for
orders only) or
734-663-9883

E-mail Ann Arbor
Dinnerware

Figure 46

HOME

TOWLE[®]

SILVERSMITHS

flatware

open stock

STERLING SILVER

STAINLESS STEEL

CUTLERY

styles

ARCTIC

BEADED ANTIQUE

BOSTON ANTIQUE

DESIGN II

FACETS

HAMMERSMITH

MAGNUM

NEWBURY PEARL

NEWBURY THREAD GOLD

SOUTHWEST

STOCKHOLM

STOCKHOLM FROST

MAGNUM[™]

There's nothing else quite like Magnum[™]--this fine 18/10 stainless steel flatware is a study in contemporary cleanliness. A flat, smooth center handle is tapered on either end to lend an informal yet styled look to any dining scenario.

| Open Stock |

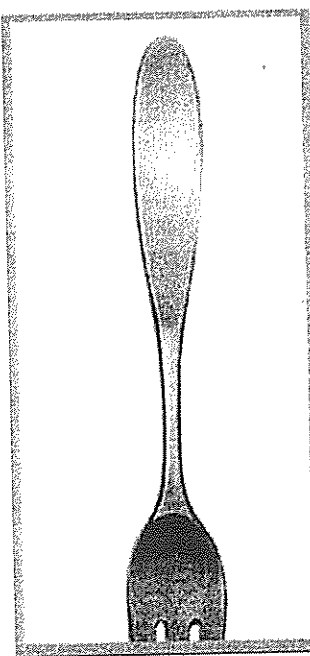
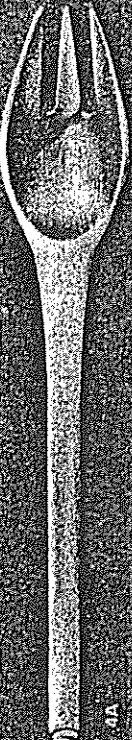


Figure 47

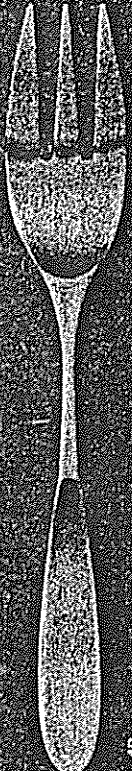
Don't forget to check out the new 1975

[INSPIRED BY MAGNUM - NOT A WALLACE DESIGN]

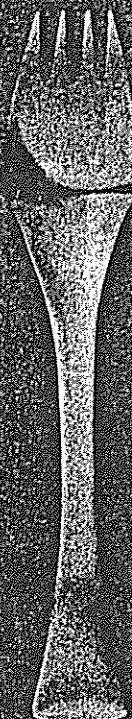
stainless steel



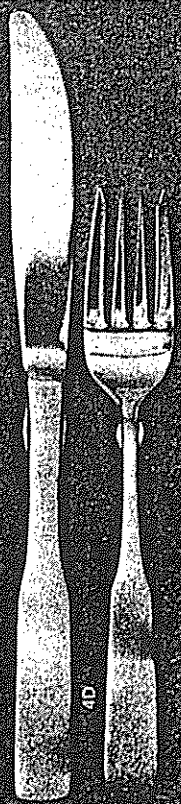
4A



4B



4C



4D

HEAVYWEIGHT STAINLESS FROM STANLEY ROBERTS

Meticulously crafted in the manner of fine sterling, these popular flatware styles are outstanding values for your serving pleasure.

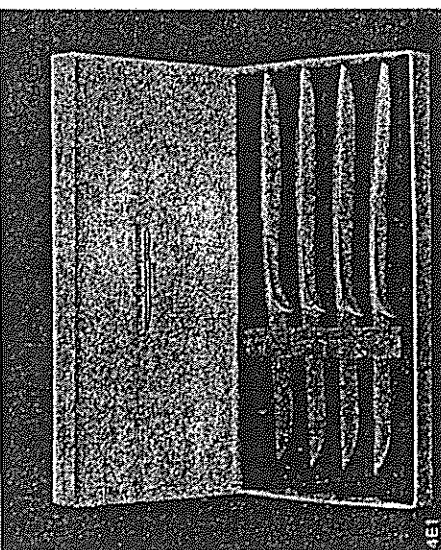
Three from the "Contempra" Collection. Each in a 25-piece set including 4 six-piece place settings plus serving spoon:

- (677-4-A) "Contempra," reg. 40.00, 32.00.
- (677-4-B) "Caneel Bay," reg. 40.00, 32.00.
- (677-4-C) "Fanta," reg. 25.00, 20.00.
- (677-4-D) "Boston Common," 70-piece service includes:

FAMOUS CUT-UPS. LEGENDARY CUTLERY SETS BY GERBER AT 22% SAVINGS

Hollow-ground blades, will re-sharpen with ease. Chrome-plated for brilliance and durability. Made in U.S.A.

- (677-4-E1) Steak set (4 knives), reg. 27.50, 20.50.
- (677-4-E2) Carving set (2 pcs.), reg. 29.50, 23.00.



4E1

Figure 48

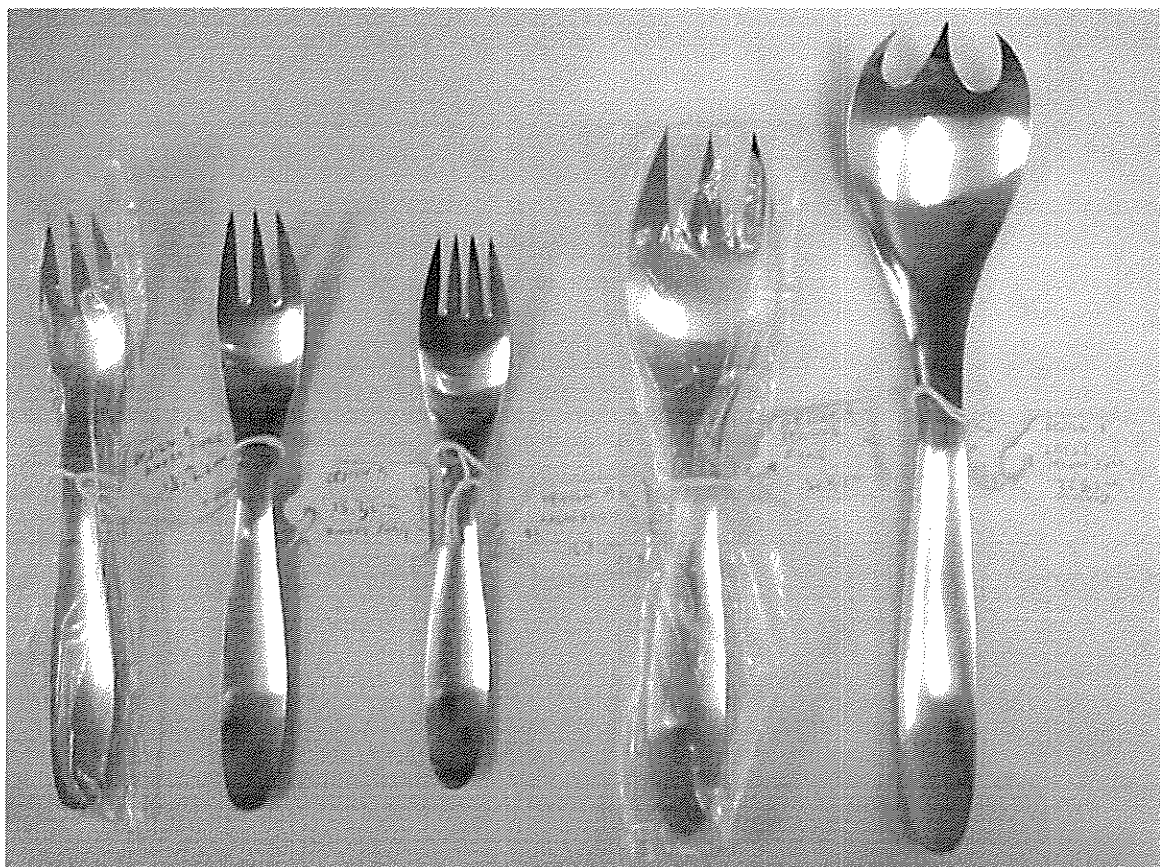


Figure 49

...Century... of... new sons, ryuaro and Shiji.



SUPER STEEL!
Fabulous Finnish flatware
just \$9.50 per placesetting.

Ours exclusively! *Design Nine*, the exciting new concept in contemporary cutlery by Don Wallace for Lauffer, is of finest-quality (18/8) stainless steel. Functional elegance at only \$9.50 the 5-pc. placesetting. Complete 42-pc. set (eight 5-pc. placesettings) in handsome Walnut Chest with serving-spoon and fork, \$89. Major credit cards accepted. (Note to Brides: visit our popular Bridal Registry for the ultimate in individualized service.)

Rosen  *thial*
studio-haus
Four Floors Of Contemporary Design
 584 Fifth Avenue (47th-48th Sts.), New York, N.Y. 10036
 (212) 757-6164. Open 10 to 6. Thursday 10 to 7.

NY Times 10/9/74

Figure 50



Figure 51

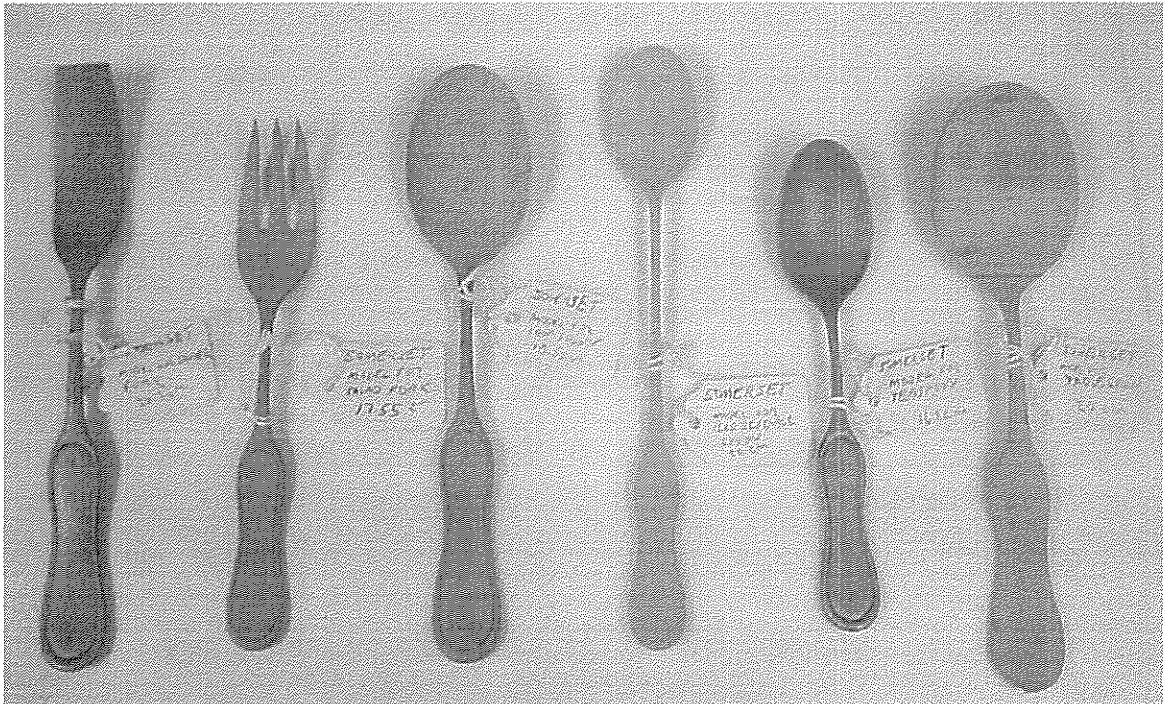


Figure 52

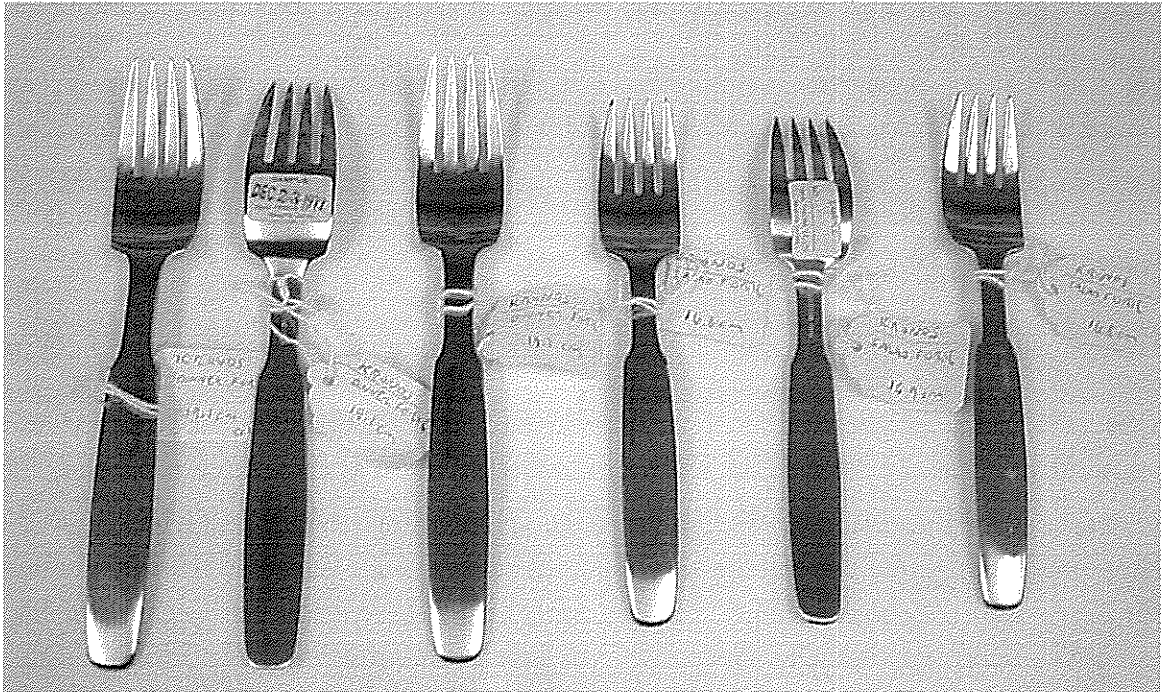


Figure 53

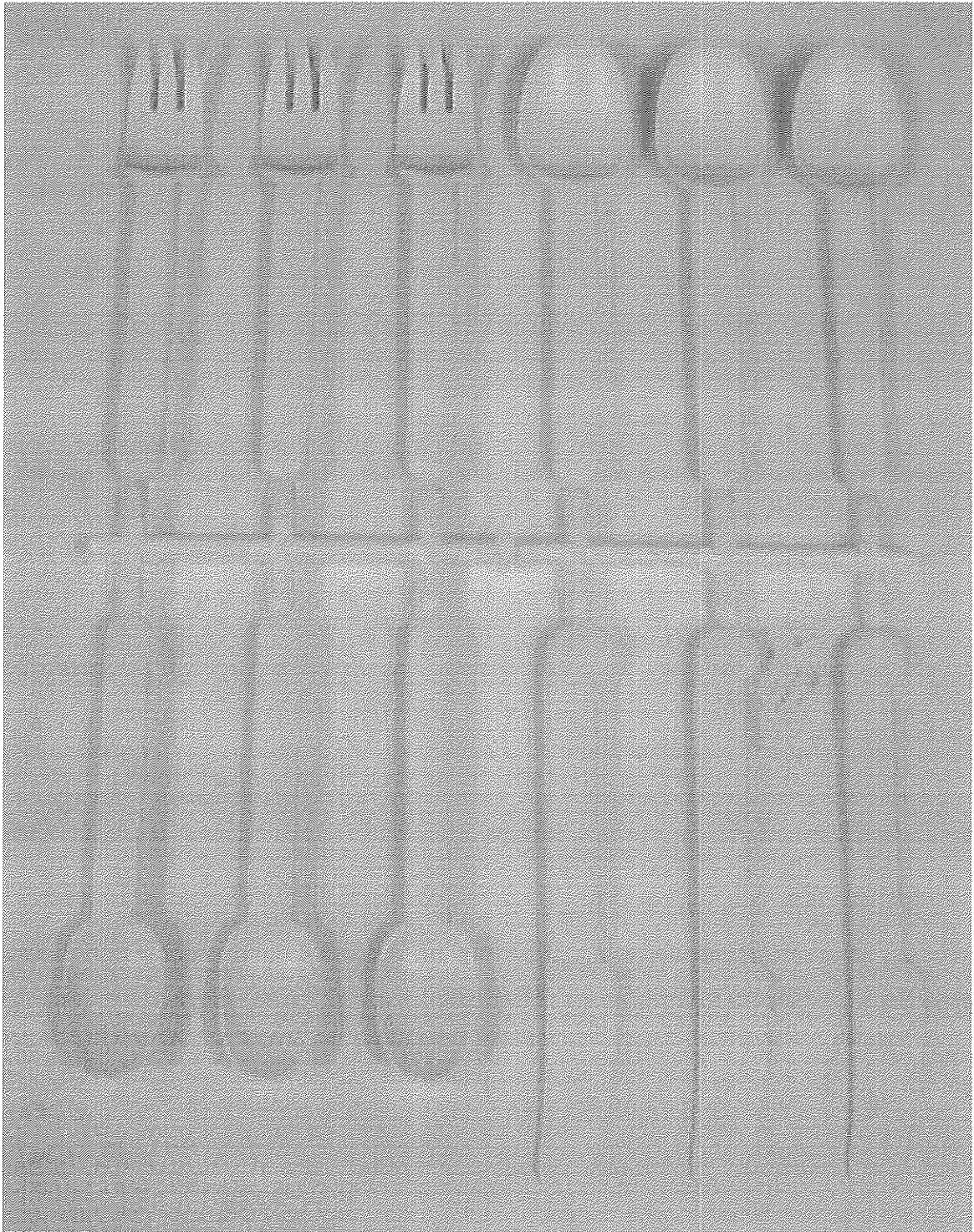


Figure 54

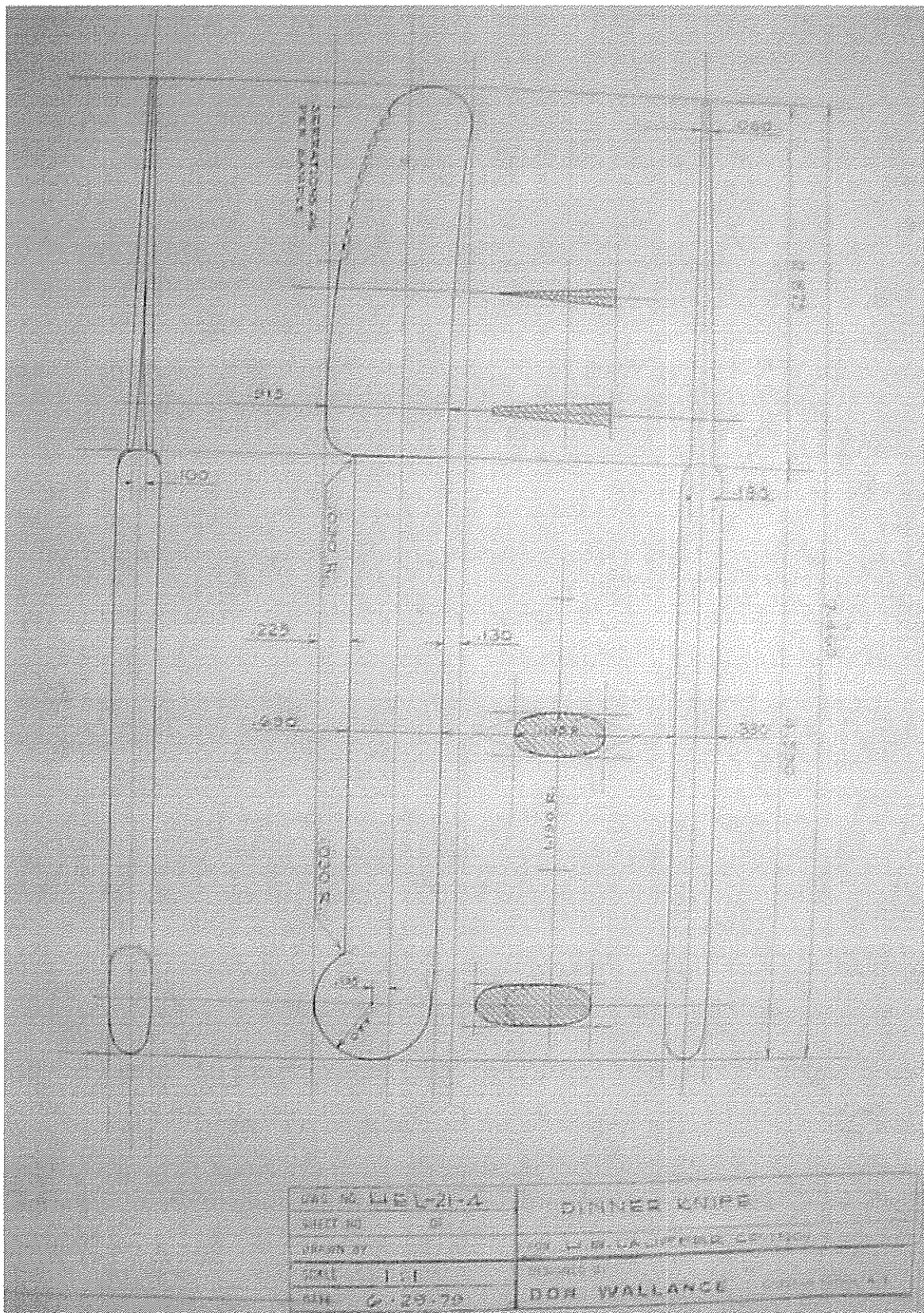


Figure 55

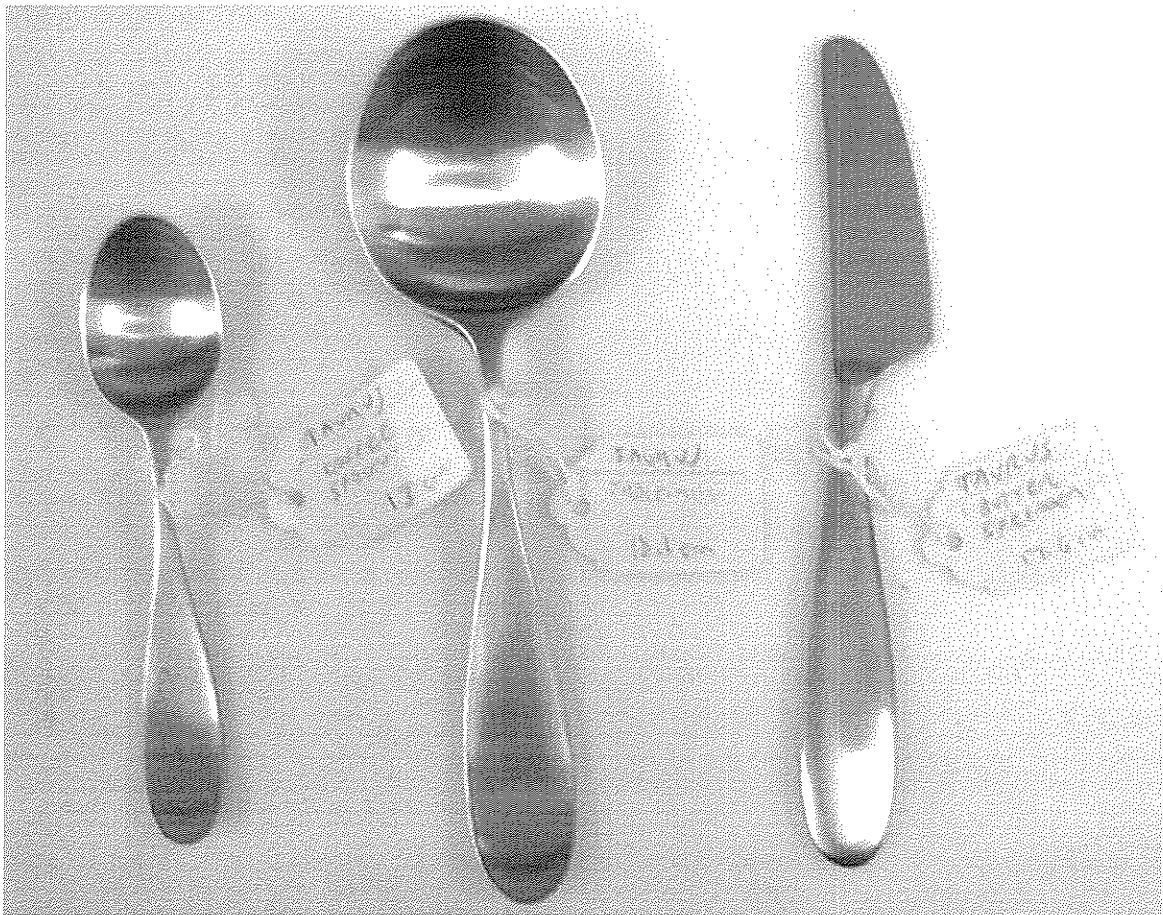


Figure 56

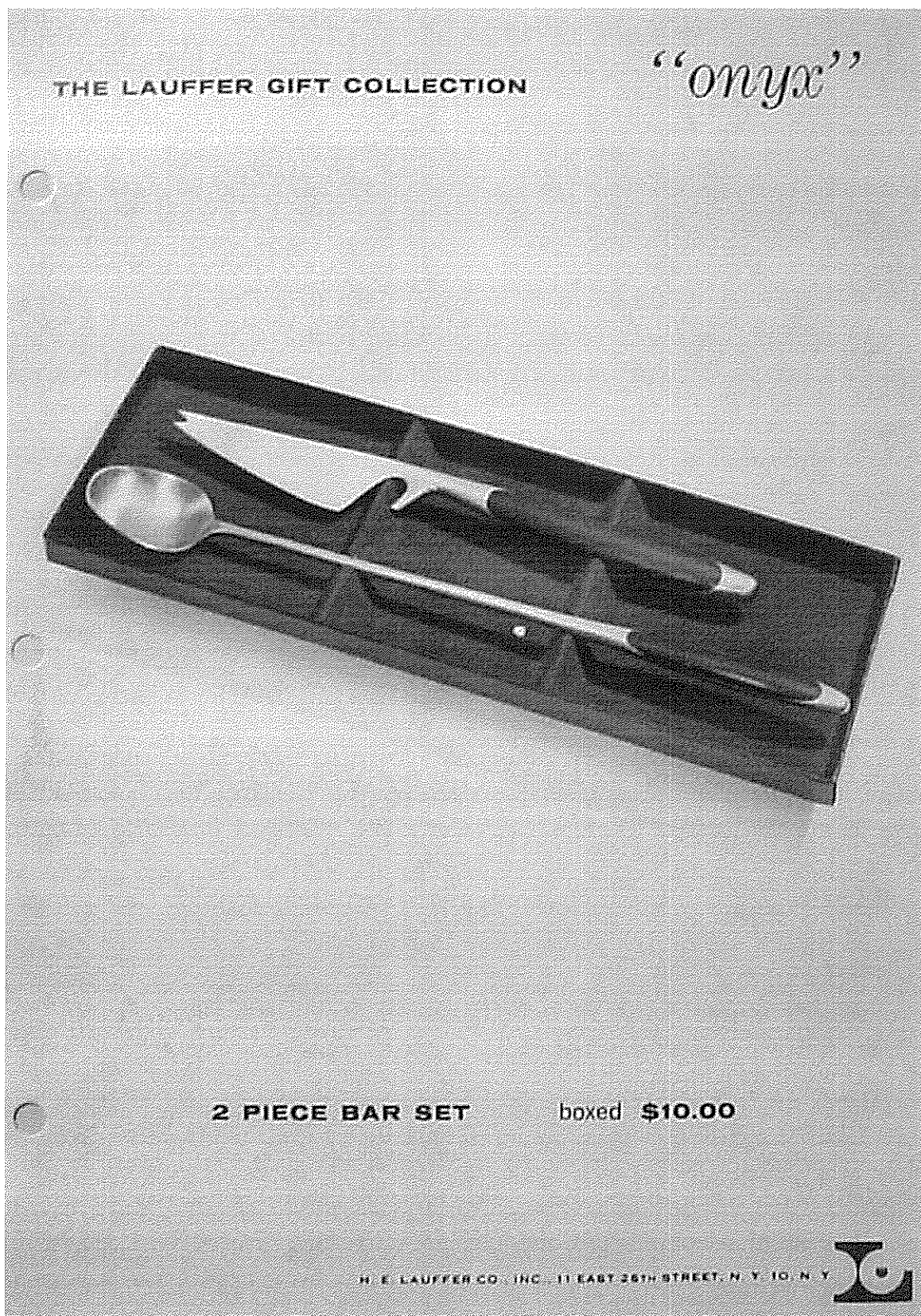


Figure 58

