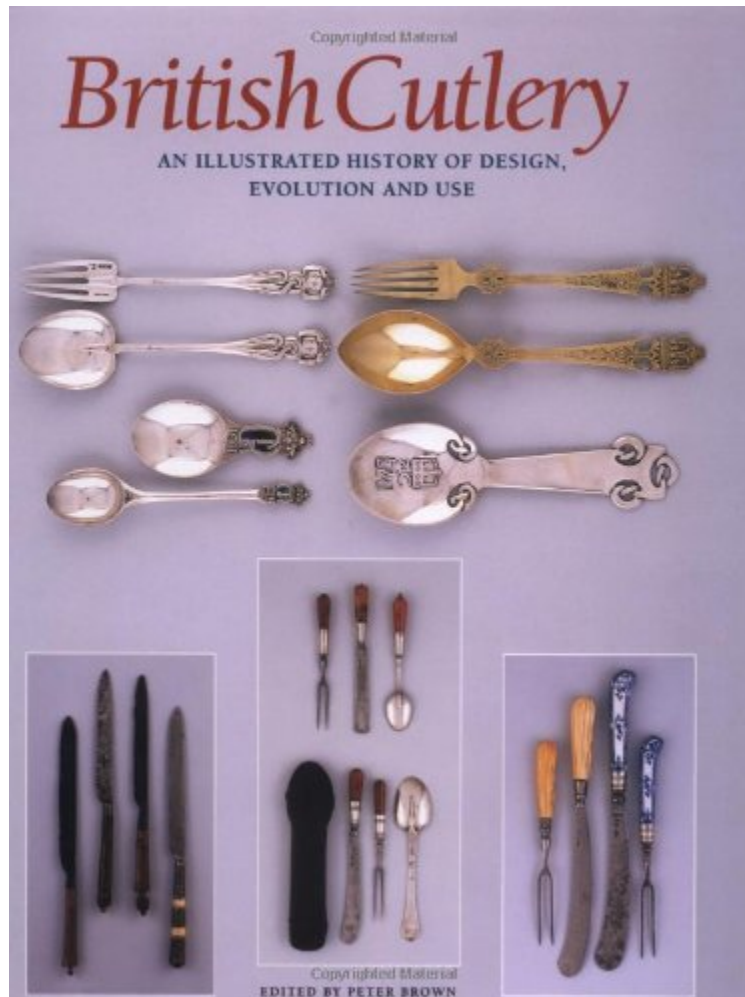




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British Cutlery: An Illustrated History of Design, Evolution and Use

From Brand: Philip Wilson Publishers : British Cutlery: An Illustrated History of Design, Evolution and Use before purchasing it in order to gage whether or not it would be worth my time, and all praised British Cutlery: An Illustrated History of Design, Evolution and Use:

0 of 0 people found the following review helpful. An excellent resource.By J. KlopferThis book was designed to aline with a British museum exhibition of cutlery, but holds a wealth of information regarding the general history of cutlery (knives, spoons, forks and other dinning utensils). The photos are excellent and the various periods of cutlery are arranged into well defined chapters. The text and notations are well researched and easy to follow. This is the best source we know to detail the history of British cutlery (easily extrapolated to European and North American cutlery as well).1 of 1 people found the following review helpful. Very interesting bookBy anonymousHaving an interest in antiques and particularly in the evolution of cutlery, I find this book very interesting. Lots of very clear photos and

plenty of explanations. 1 of 1 people found the following review helpful. Not what I was expecting
By Pensees
This a review of "British Cutlery; an Illustrated History of Design, Evolution and Use." I am a quite disappointed in this book.

I was lead to believe that this book would do what it was decribed to do: Not only give us the Evolution of Cutlery throughout England, but also the use of the individual pieces. Especially the many, many specialty pieces of the late 1800's. I was lead to believe that this book would describe how these pieces formed the etiquette of the table, which in turn created the way, we today, use these pieces, particularly on a formal table at the highest level of fine dining. This was not the case. There are 11 pages dedicated to the Evolution and Design of Cutlery. There is one chapter called The Etiquette of Dining. But, in fact, this consisted of 8 pages of early midevel useage and nothing more. There is another 8 pages of Dining by Design with some materiel on tablesetting from the earliest ages to approximently 1860. In other words these chapters are so brief and scanty as to hardly qualify as Chapters with no real knowledge imparted. The rest of the book is devoted to pictures of cutlery throughout time. Not enough examples are shown to get a "feel" for any period. And that's where it ends. Nothing more. For my area of interests - a waste of time.

The book is based on the remarkable collection formed over the last forty five years by Bill Brown, one that is particularly strong in the early periods not often represented in museum collections. The book is divided into two parts: Part I contains chapters on the evolution of cutlery design; the ownership of cutlery; the use of cutlery at table, and the etiquette of dining. Part II illustrates the development of eating implements across five millenia. Introductory texts to each chronological period cover advances in design and usage and the influences from Europe. Descriptive captions accompany the illustrations of over six hundred pieces, especially photographed for the book. The resulting publication provides both an invaluable reference source for museums, collectors, and dealers as well as an important contribution to our knowledge of the presentation of meals at table.

About the Author Peter Brown is the director of Fairfax House in York and is a pioneer of contextual displays using food and period tableware. His exhibition catalogues relating to the history of food and drink include Pyramids of Pleasure (York Civic Trust 1993), In Praise of Hot Liquors (YCT 1995), Come Drink the Bowl Dry (YCT 1996) and with Ivan Day, The Pleasures of the Table (YCT 1997). He was also co-author and principal curator for Eat, Drink Be Merry (York, London and Norwich, 2000). Bill Brown, the owner of the highly regarded and important collection to which the exhibition is dedicated, trained at the Camberwell School of Art, London, before starting his career as a graphic artist. His background in design was pivotal in developing an interest and a good eye for antiques. His love for antique collecting and an interest in researching started in the late 1950s and has included glass and ceramics as well as metalware. It is his passion for cutlery for which he is best known and since the 1960s he has established himself as a leading authority in the field. His commitment to the cutler's art is almost matched by an interest for growing bonsai, for which he has won many awards.