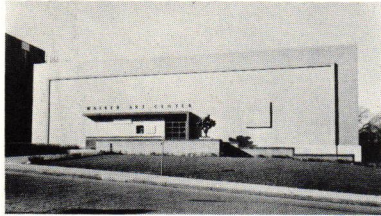


An abstract graphic design featuring a black background with large, irregular shapes in white, yellow, and red. The shapes are layered and overlap, creating a sense of depth and movement. The white shapes are the most prominent, followed by yellow and red. The overall composition is dynamic and non-representational.

**33**

*Walker Art Center, Minneapolis, 1955*

**DESIGN**  
**QUARTERLY**



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## DESIGN QUARTERLY

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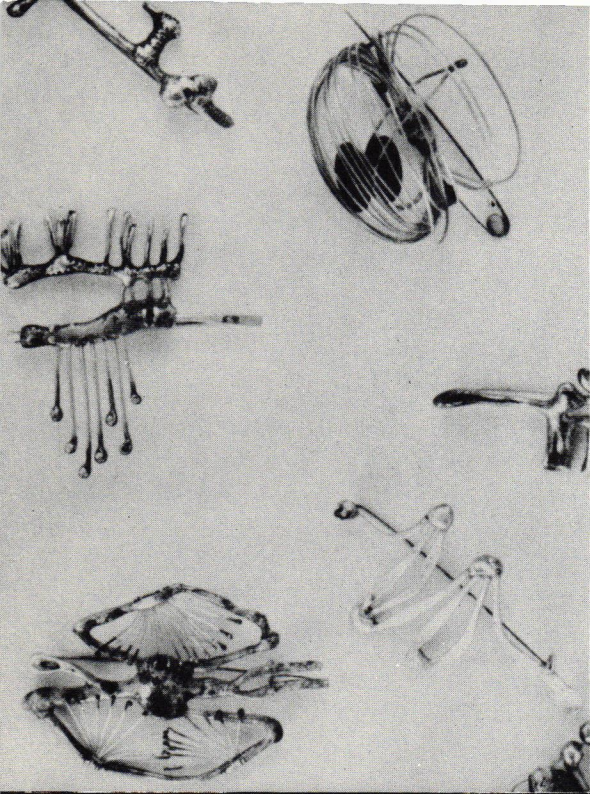
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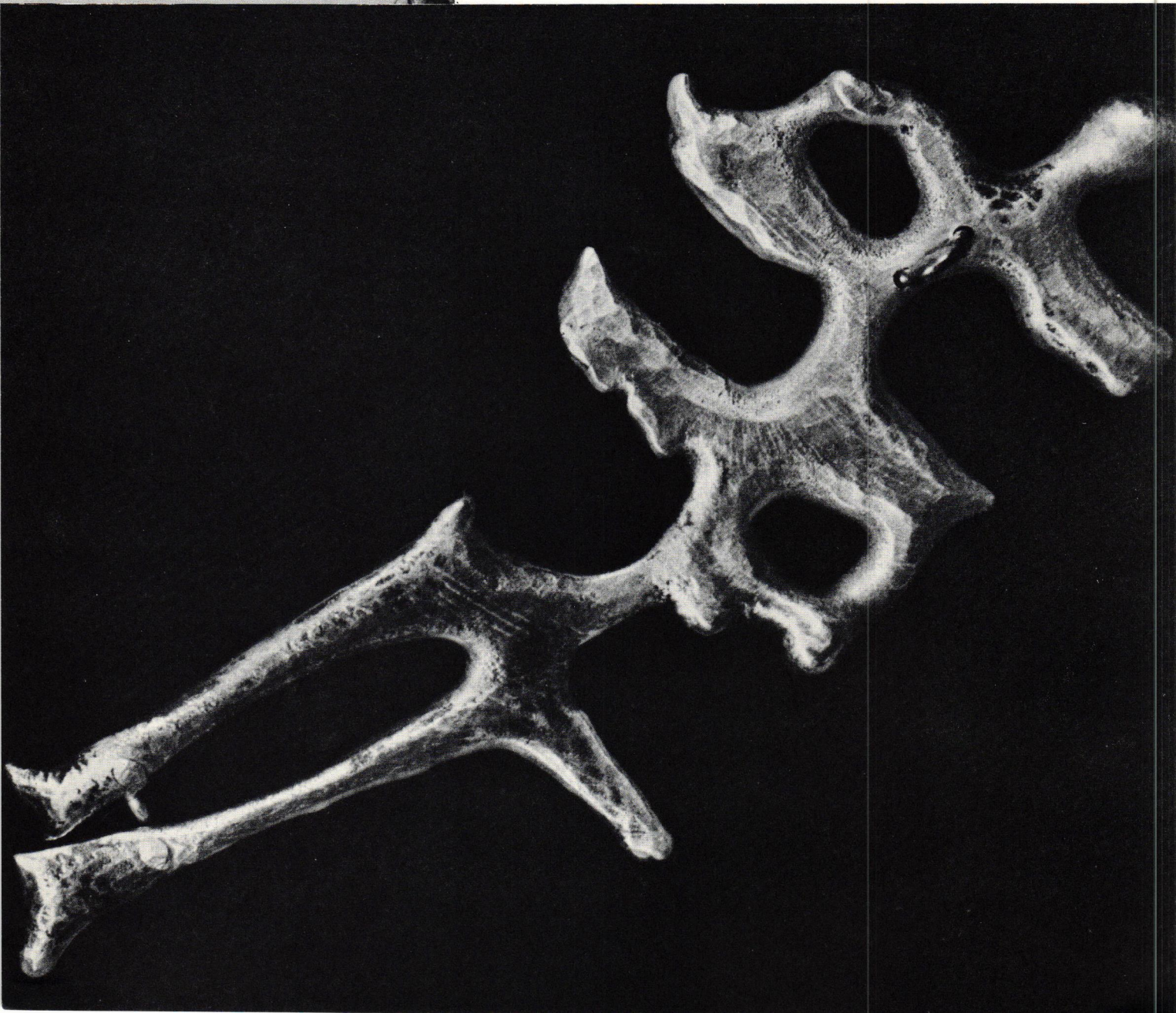
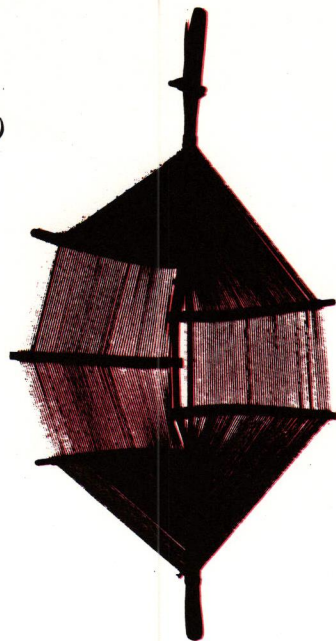
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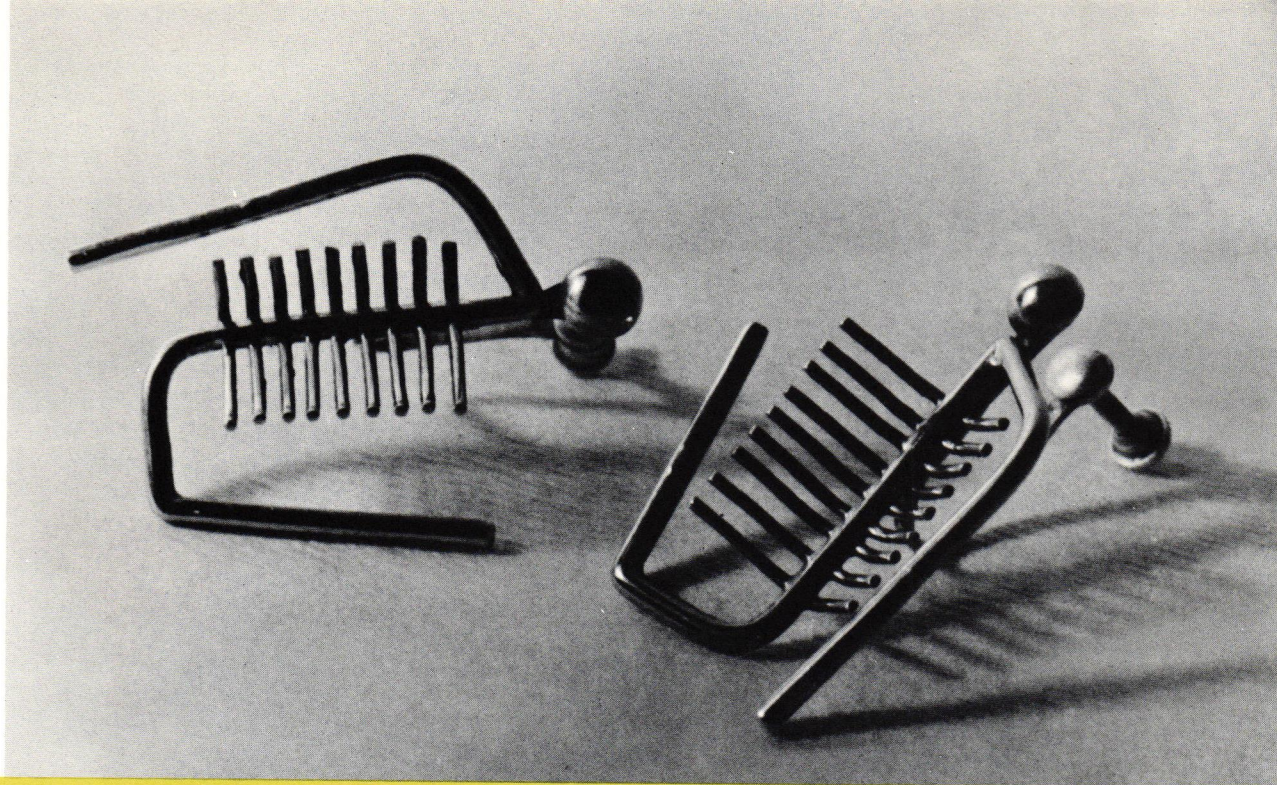
**Bertoia**





*Harry Bertoia (continued)*





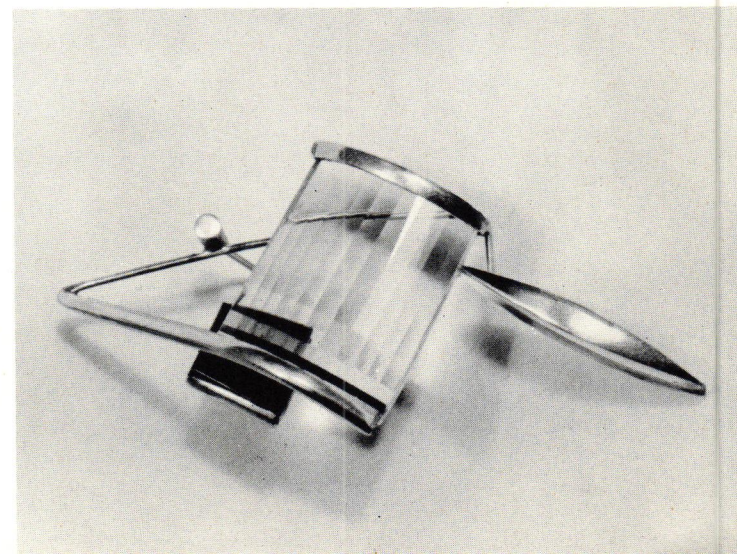
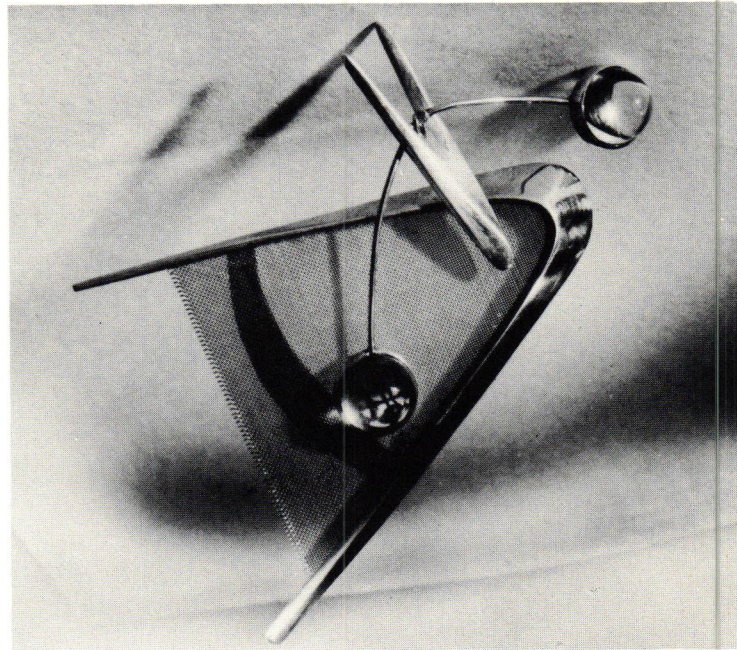
## DePatta

*The desire for a unique ring and the stimulation of a visit to a museum collection of Egyptian, Colombian and Turkish jewelry were the forces that brought me to seek the Armenian craftsman who gave me my first lessons in jewelry making. Until that time my background had included study at the San Diego Academy of Fine Arts, California School of Fine Arts, and the Art Students League of New York. I was a painter. My interest in painting and jewelry work paralleled for several years—primitive jewelry, modern abstract painting—until one day the full knowledge came that the basic metal forms (wire-line, sheet-plane, grain-sphere) integrated to shank and superstructure constituted “architecture”. The horizon opened in unlimited directions, experiment followed experiment in metal structure, new structural ways of fastening stones with the resultant need for differently shaped stones related to the structures. All surface texture and manipulation was strongly rejected as being superficial. Work with transparencies was developed, but intuitively only, until 1940 when a period of study at the School of Design, now the Institute of Design, with Moholy-Nagy in Chicago, concretised and objectivised feelings and ideas. The first mobile ring incorporating five types of movement was made at this school—was passed from hand to hand among students gathered for a lecture—with distracting effect. Problems posed for work in glass, plastics, mirror, revealed principles of visual excitement, optical illusion and pointed a field of exploration that has proven inexhaustable. Work in sculpture, wood, clay, plaster, plastics, and stone carving brought volume and space understandings and the line of demarcation between fine arts, crafts, industrial design, dissolved before my eyes. So work continues, widening and strengthening the original vision and intensifying the visual projection of design concepts. I find work*

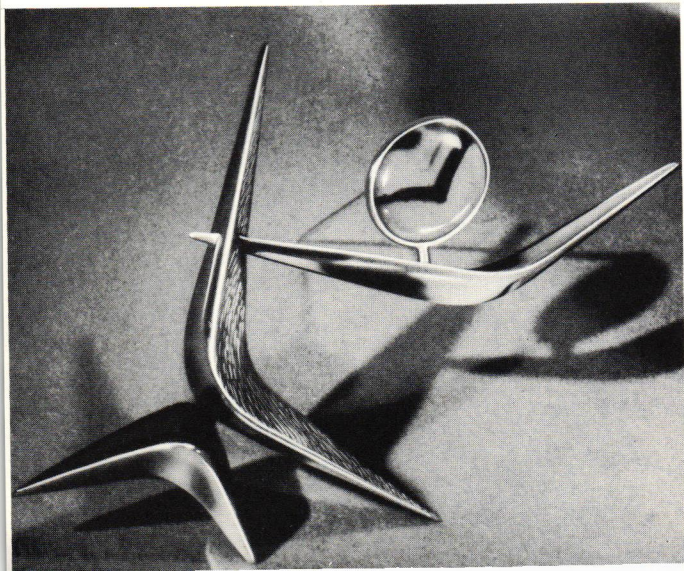
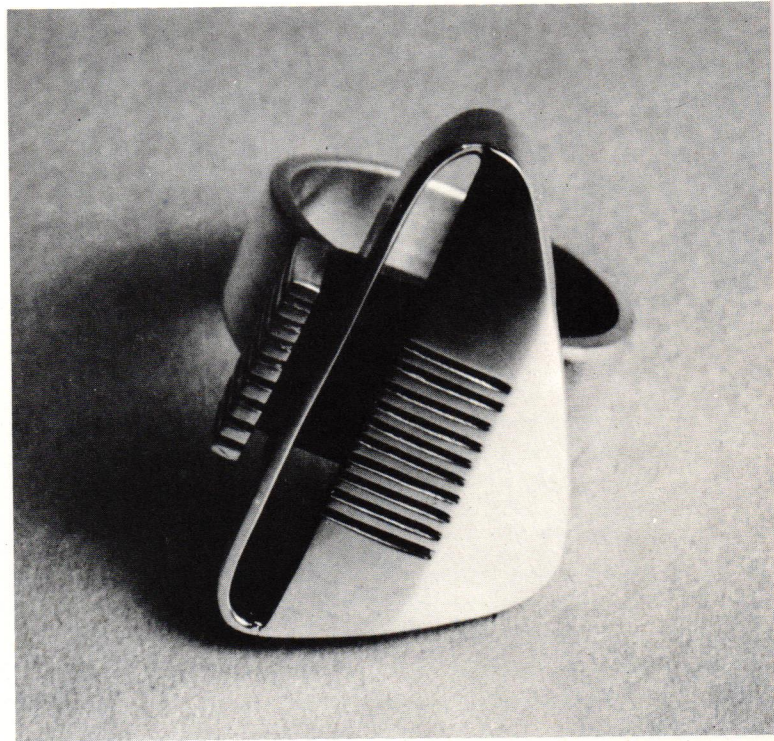
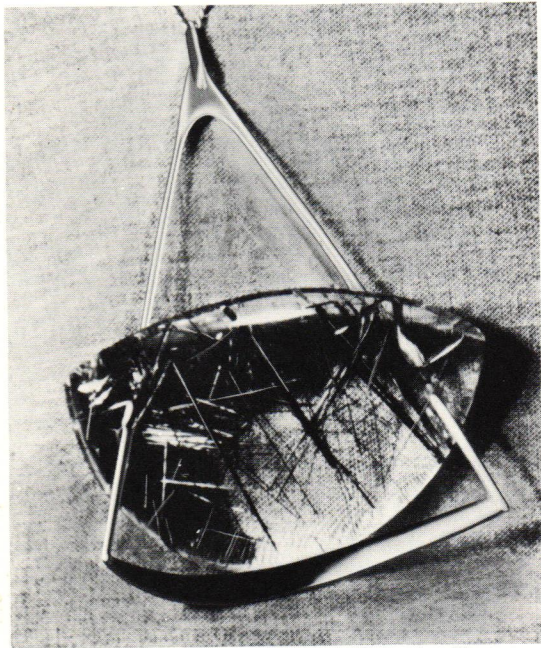
problems as set for myself fall into these main directions: space articulation, movement to a purpose, visual explorations with transparencies, reflective surfaces, negative positive relationships, structures and new materials. A single piece may incorporate one or many of these ideas. Problems common to sculpture and architecture are inherent in jewelry design—i.e.—space, form, tension, organic structure, scale, texture interpenetration, superimposition and economy of means—each necessary element playing its role in a unified entity. 1946 saw another facet of work brought into

being by my husband, Eugene Bielawski, a former teacher at the Institute of Design, who lives by the precept that the artist must face the problem of relating himself to present production economy. No compromises have been made in respect to design, quality of materials or workmanship, and the response has been gratifying. There is the satisfaction in facing up to a difficult situation, pioneering in historical development. Work proceeds now on several levels — production, special orders and experimental pieces.

MARGARET DE PATTÀ



*Margaret De Patta (continued)*



*Top left: Pin with mobile crystals  
stainless steel screen-white gold and silver*

*Center: Rutilated crystal pendant  
with yellow gold mounting*

*Above: Sterling silver ring*

*Bottom left: Crystal and black onyx pin  
silver-white gold*

*Left: Silver and agate pin*

*Page 5: White gold earrings*

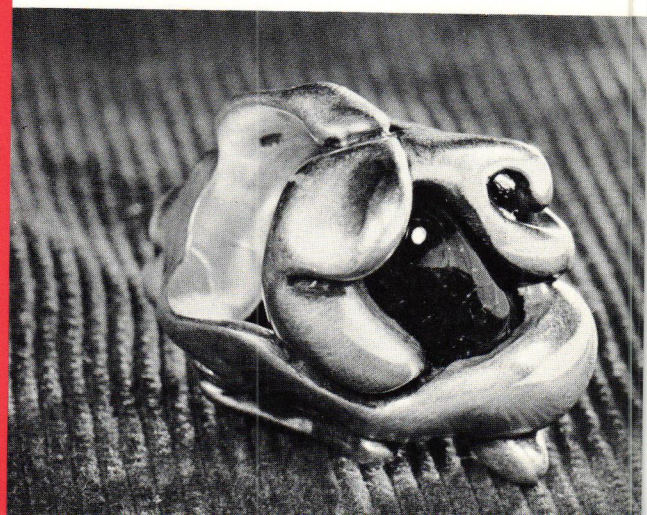
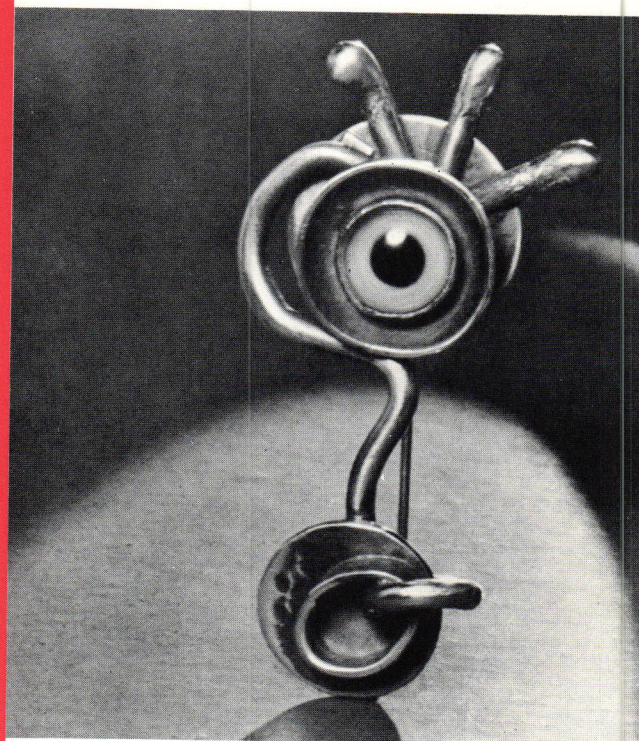
# Kramer

*A jewelry craftsman, at first, tends to force his materials to fit his notions. Later he lets his ideas develop from the materials themselves, or the particular process in use, and when this happens he finds his expression growing more free and vital.*

*For example, everyone working in jewelry, at one time or another, has melted a piece of metal. It is a likely thing to happen. When it cools, there are textured and smooth places, and sometimes undulating surfaces. It is at this moment you will discover that melting can be done with exciting purpose. It can be directed and controlled to produce jewelry that in every sense qualifies as sculpture.*

*By wielding the blow-torch alone, judiciously heating, fusing and melting, by adding fragments and granules of silver, by fusing once more, and adding more silver, and fusing again, one can gradually build up amazing, diversely textured pieces, full of provocative form. Your earliest pieces may seem no more than puckered blobs, but soon results will become more defined and varied. Copper and other metals may be fused into the silver for different effects, or semi-precious stones may be used at psychological places for emphasis. Occasionally, enamel may be fused into the metal, perhaps in a way to imply it had effloresced there, like verdigris.*

*Right: Boney white coral necklace  
Below: Silver pin with Taxidermy eye  
Bottom: Ring cast with ruby  
Page 9, top: Silver piece with sunken moonstone  
and tourmaline cats-eye  
Bottom: Silver pendant with hollow cabochon  
garnet and matrix opal*

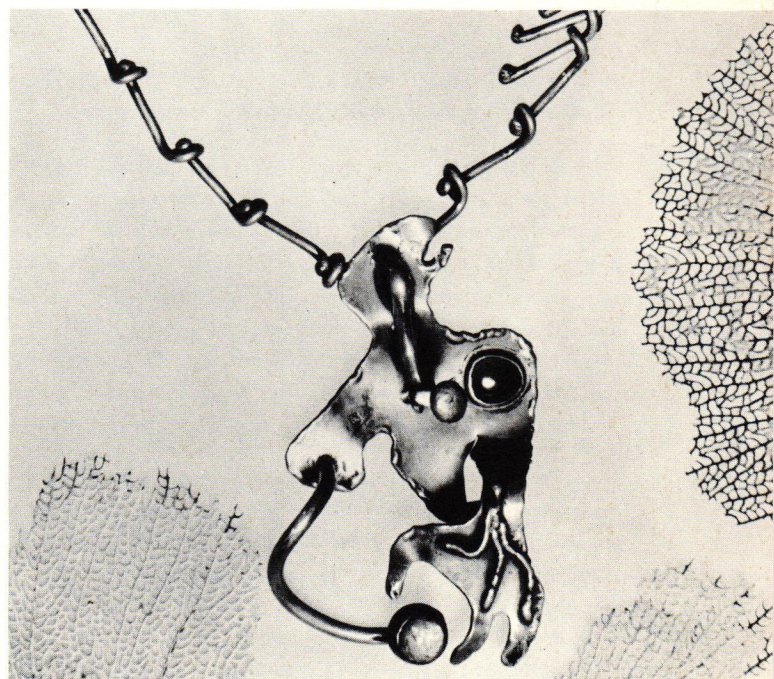




At first glance the fusing process appears spontaneous, if not completely accidental. It is actually far from aimless. Metal responds in very predictable ways to the flame's heat intensity, the place and direction in which the work is heated, the exact moment of transferring the heat to another place or removing it altogether, and the ways in which the new scraps and fragments are added to the growing piece. After a good deal of practice, the amount of control you can achieve over the hot, semi-liquid metal will seem almost magical.

When using the wax method, I aim only at a crude approximation of the piece in mind. Then, not losing the rather dense feeling of the silver that only seems to come in a casting, I feel out work over and clean up the forms with files, gravers and chasing tools.

As a rule I set stones, or rather bury them without bezels, in work of this kind. The semi-precious stones are seldom large and are selected for some provocative color, shape or mood. These gems are available for relatively modest sums, well within any reader's budget. They can range in price from a dollar upwards. Generally I carve the back of the object into a design different from the front. This special attention to the back of a jewelry object may appear





*Sam Kramer (continued)*

*to be a conceit to some people, but I feel a piece should be of interest all around, even as a free object detached from the wearer.*

*An adventurous attitude leads to the use of many unexpected materials. In our jewelry workshop we use glass eyes from stuffed animals, fossils, sea shells, teeth and tusks and bones, and cross-sections of stag horn, bits of ore and ivory and rich woods, all sorts of crystals and chunks of meteorites, and pieces of colored glass rolled over and over and frosted by the action of the sea. Every conceivable material, often not ordinarily associated with jewelry, can be used. Each of these materials will provoke a certain feeling, and suggest a multitude of intriguing design possibilities.*

*Frequently along with these curious substances, we can introduce quite normal, semi-precious stones. We try to integrate them into the work in such a way that they are evocative and significant. They sometimes serve for emphasis (punctuation points as it were) in the physical design. Other times they are symbolic, either in color, limpidness, shape or juxtaposition with other stones. The stone is never treated as the important thing to which all the*

*rest of the piece is subordinated, but it serves as a focal place lending meaningfulness to the whole idea.*

*Often several stones are combined in one piece and made to react upon one another. Curious color combinations and contrary cuts thus used often create strange, interesting effects.*

*Although design ideas stream and grow from the medium, ultimately the artist is dealing with his own creative necessities and outlook. Personally I am preoccupied with the emotional context of art. Jewelry, I feel, should express these same emotional conditions, sometimes subtly and sometimes with powerful impact and often in ways that are difficult to say. Pieces should make the observer feel and think.*

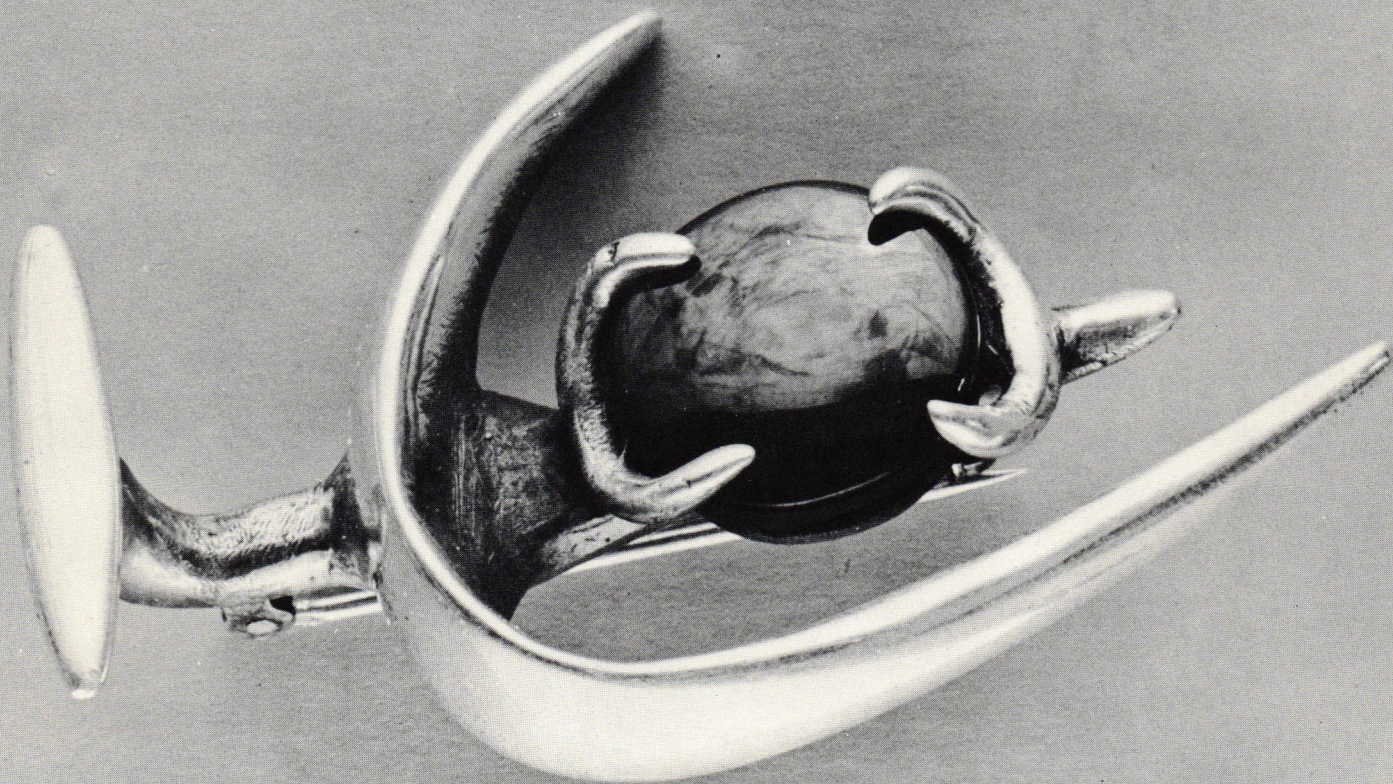
*Some people may say work like this is disquieting and has a quality deep-rooted and uncivilized, like fetishes and amulets. Well why not? It is just another aspect of the new medium of jewelry that offers the artist one of the richest and most rewarding environments for his own kind of expression.*

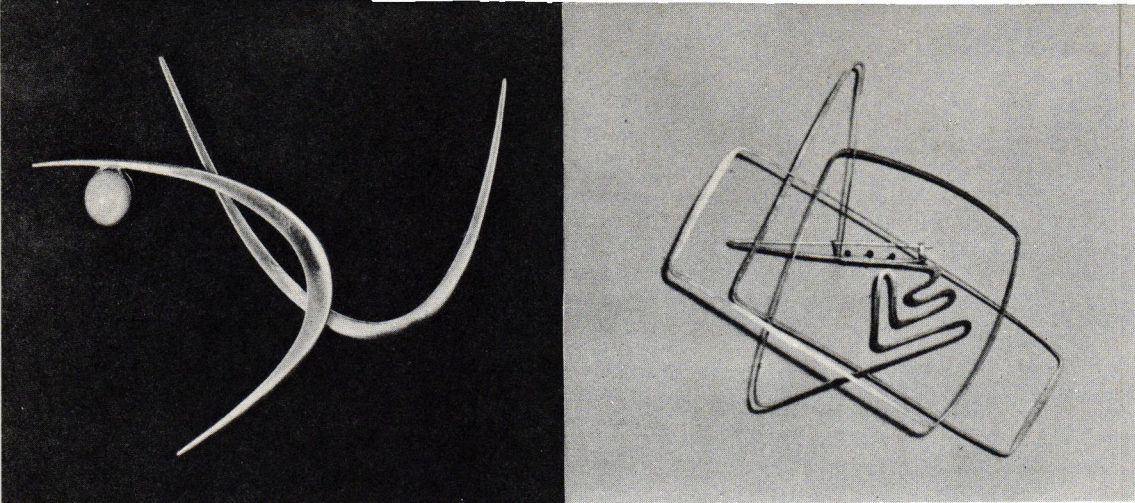
SAM KRAMER

# Morton

*Left: Three views of oxidized gold ring  
with purple heart wood and diamond in top  
by Sam Kramer*

*Below: Cast silver pin with stone  
by Phil Morton*





Left: Cast silver pin with stone

Above: Wire linear jewelry

by Phil Morton

Right: Ivory, wood, and silver pendant

Bottom left: Silver hair clip, pin, and ring

Bottom right: Necklace with sea lion teeth,

turquoise and silver

by Bob Winston

*Phil Morton (continued)*

Observing the jewelry illustrated in this issue of *DESIGN QUARTERLY* one is impressed with the wide range of feeling—the many faceted expressive design characteristics represented—classic, exotic, formal, sensual and severe. The relationship of the mood of a piece of jewelry, to the forms, materials and technical means, becomes evident. For example, in De Patta's work plates and strips of metal are fastened together in relationships which are perpendicular and parallel, the mood is architectonic, precise and classic, the design orderly, intellectual, and restrained.

In contrast, the sensual emotional quality of Kramer's jewelry is related to the manner in which the plate is rolled and manipulated, resulting in free organic shapes. The massive wires are treated in the same expressive way. Materials and stones are massed together without stint or restraint. The relationships are not planned precisely, but thrown together with terrific energy. An aura of fantasy arises from the juxtaposition of unlike objects such as taxidermy eyes and bear claws. The massing together of many forms gives rise to a rich, lush feeling quite different in connotation from carefully controlled classic relationships.

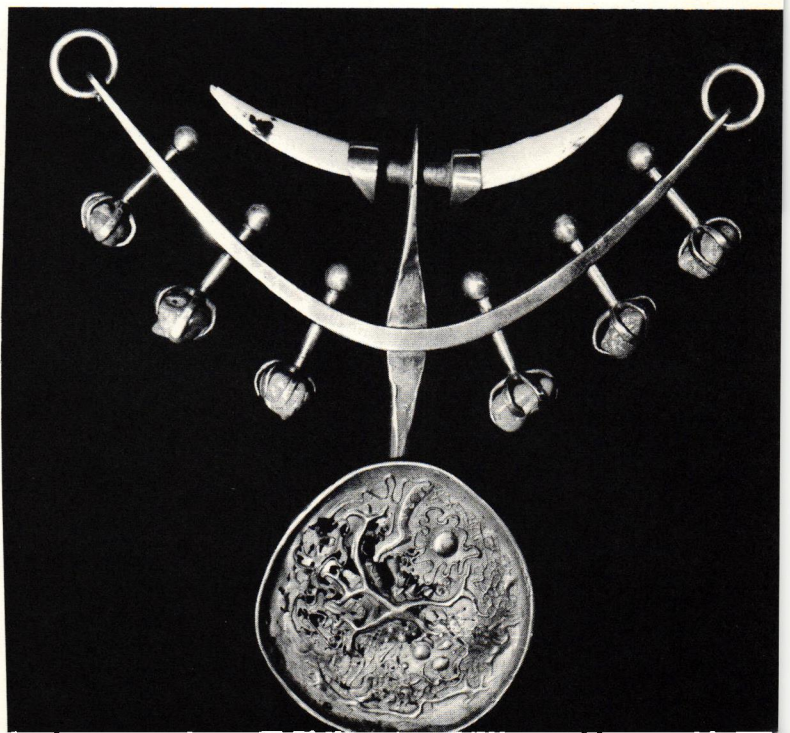
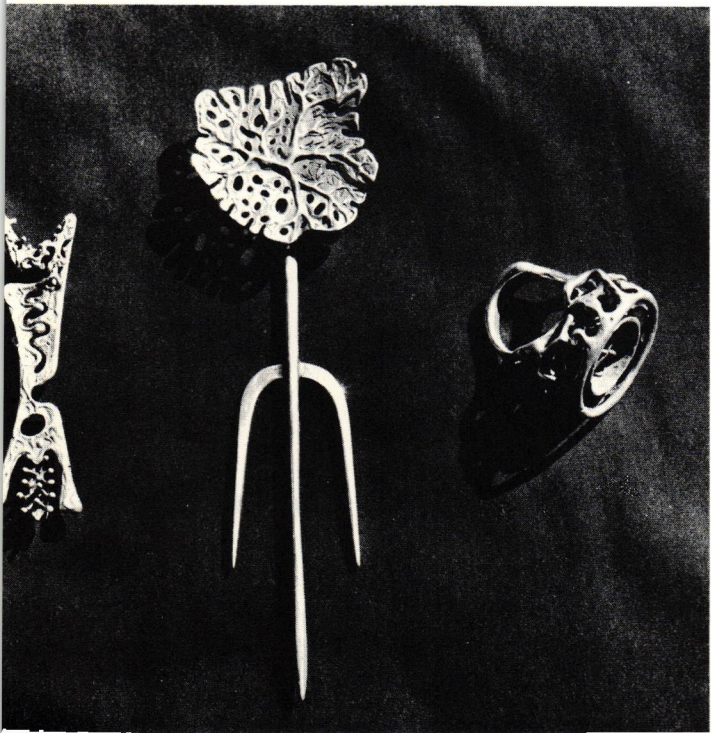
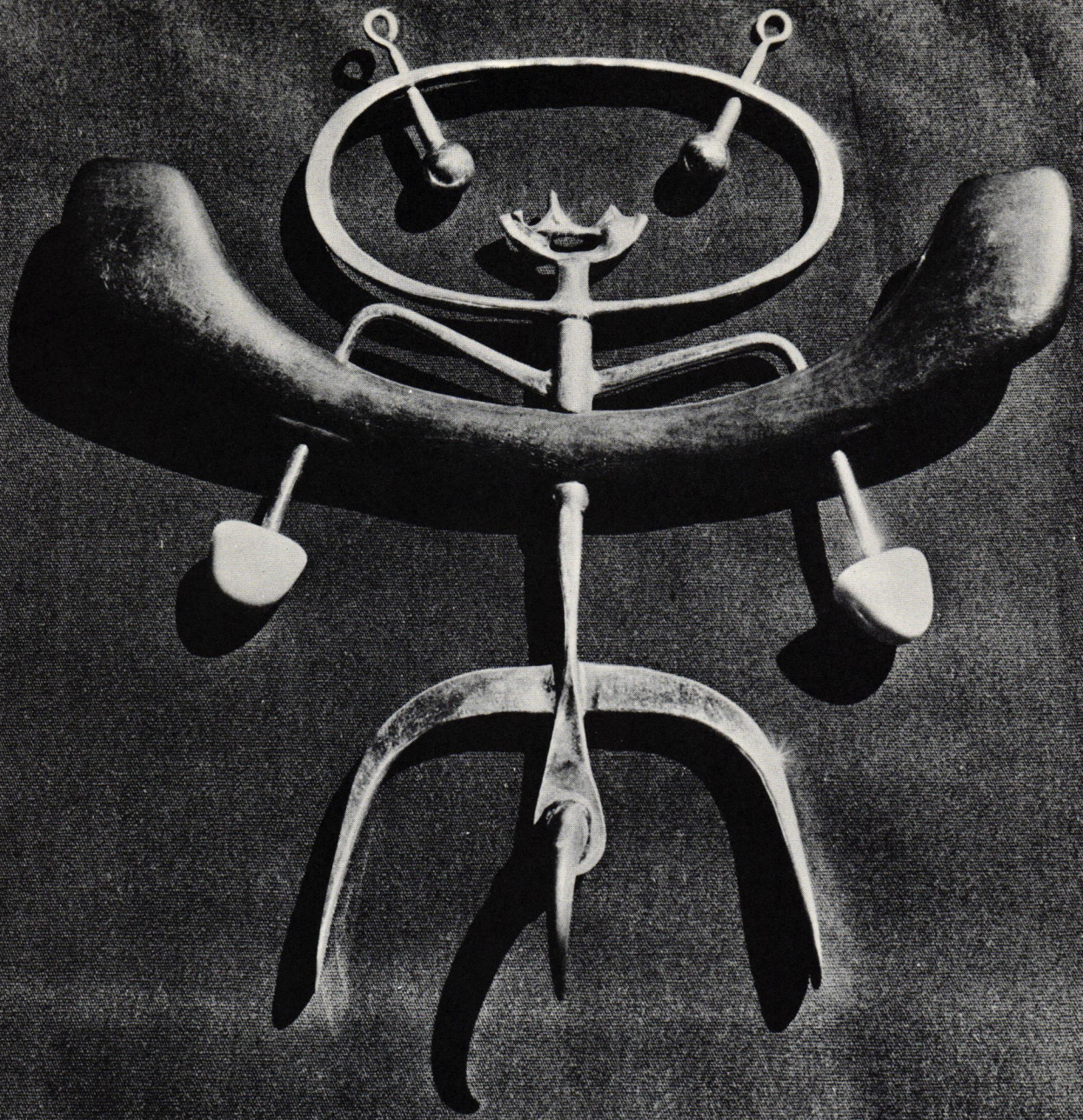
Bertoia achieves a linear quality with wire. He softens any geometric quality inherent in this material by following free shapes and fusing ends, and by varying the width of the wire line with hammering. The resulting mood is witty and provocative.

My own jewelry is modeled into organic forms in wax, and then cast in silver, to fit stones which are ground into eroded three dimensional forms.

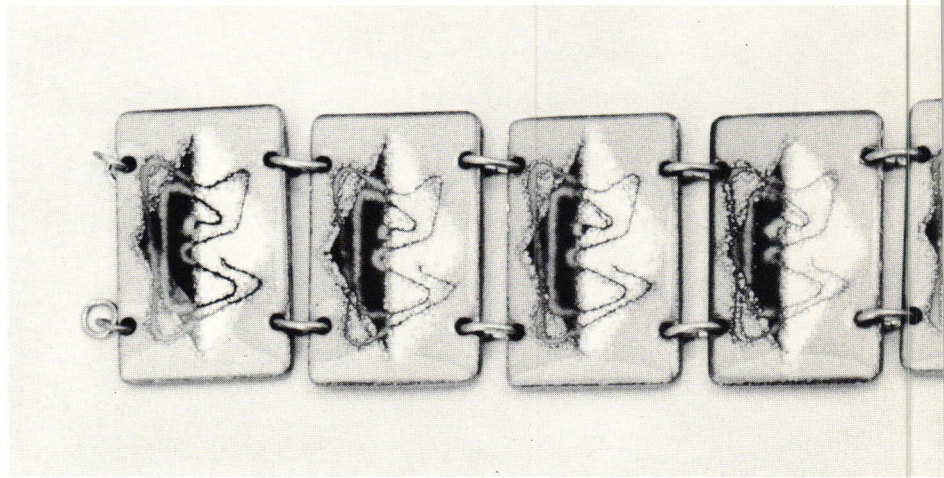
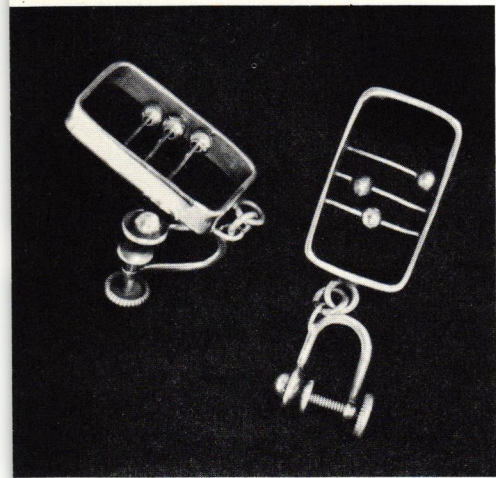
The jewelry of Winston, also modeled in wax, reflects the fact that he uses little rods and threads of wax, which are strung through space and around stones. They too are sculptural, but open and light rather than massive, the forms organic and emotive.

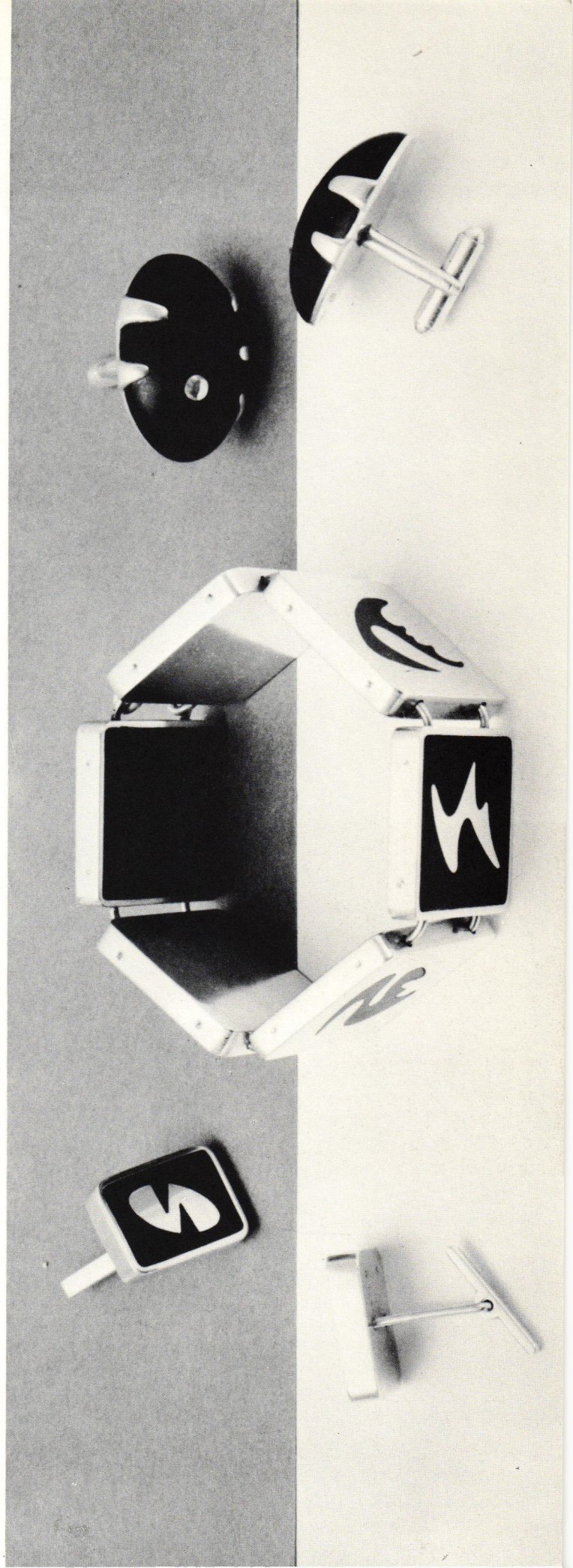
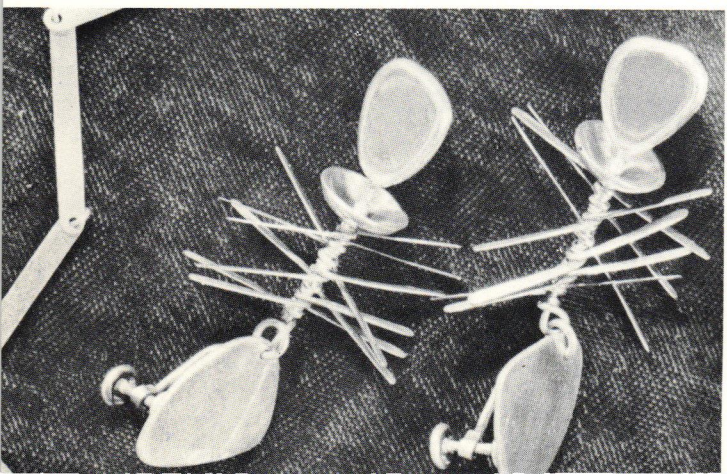
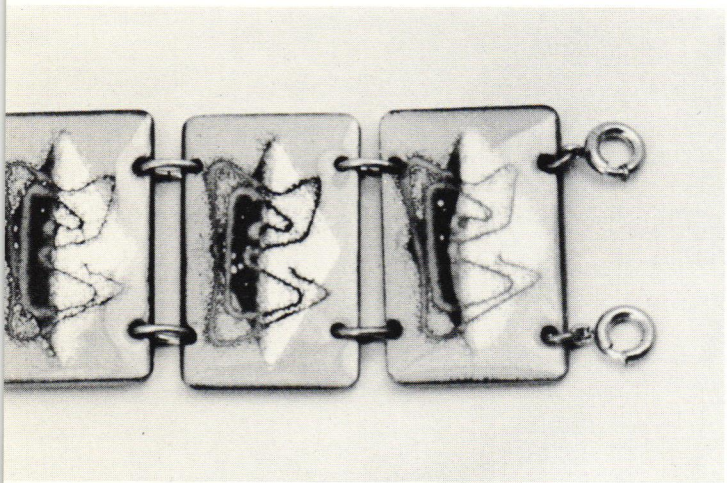
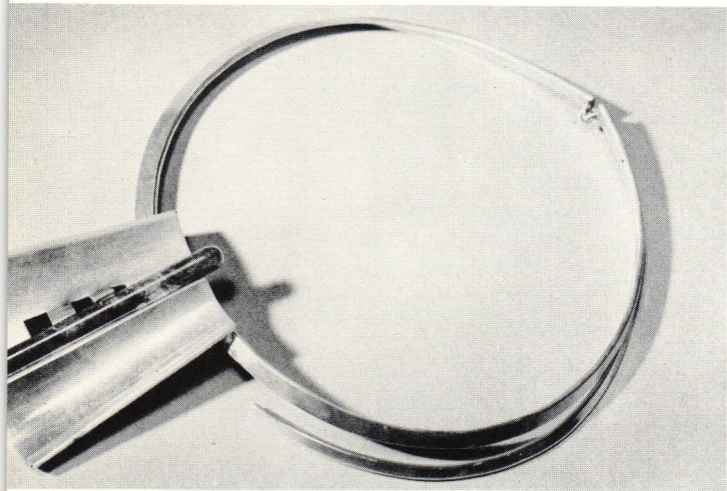
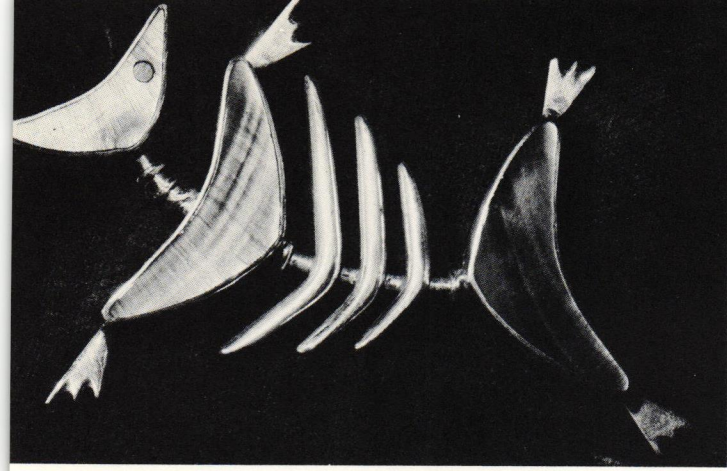
PHILIP MORTON

**Winston**

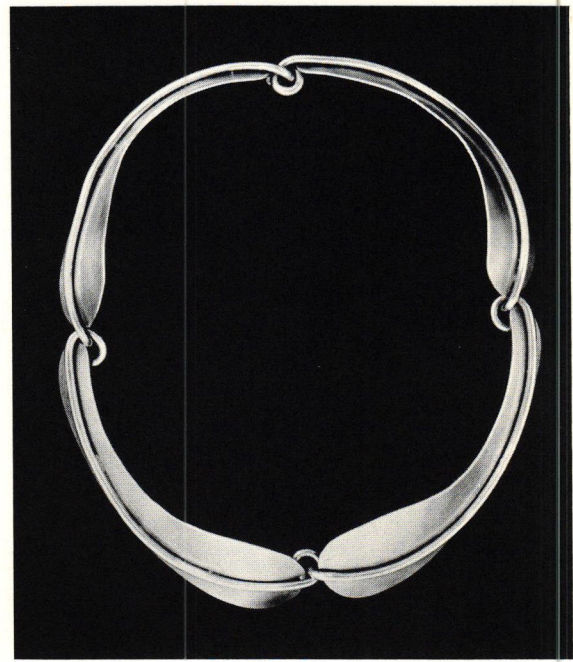
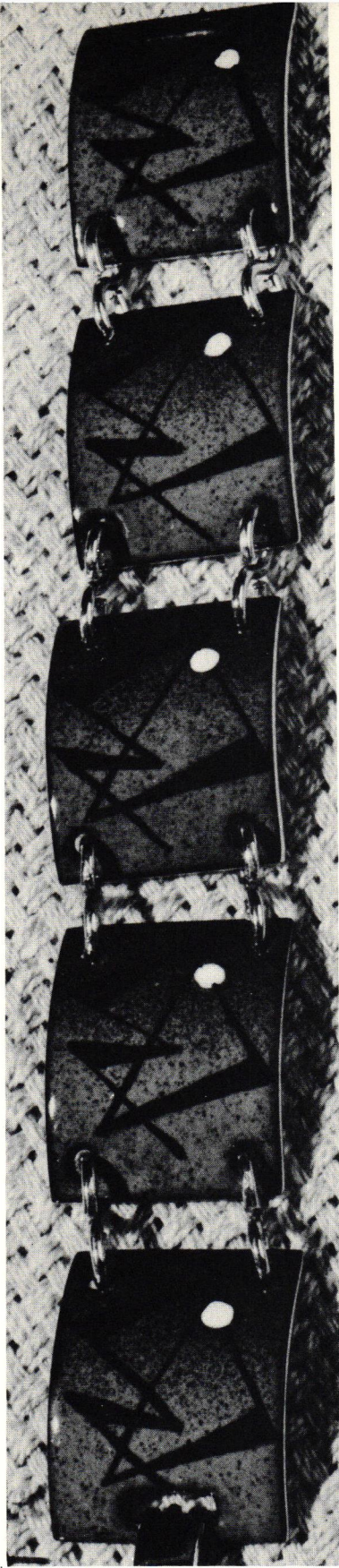


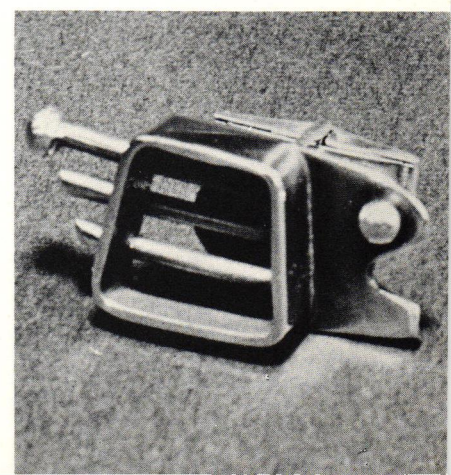
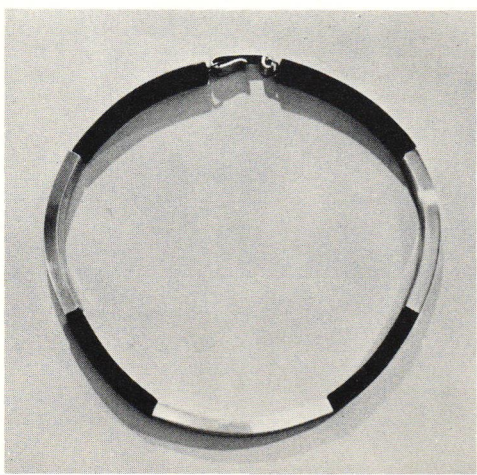
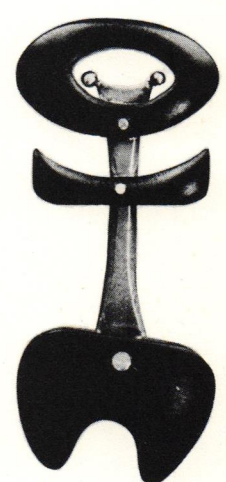
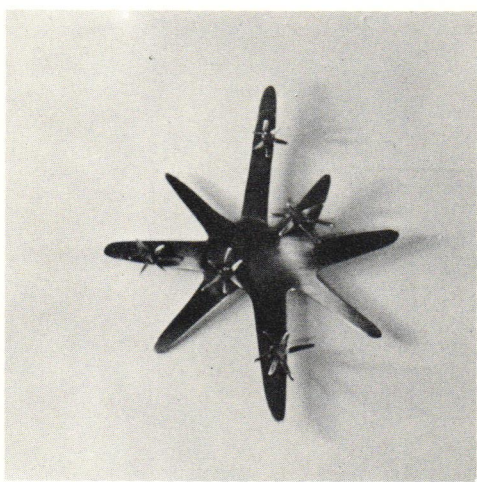
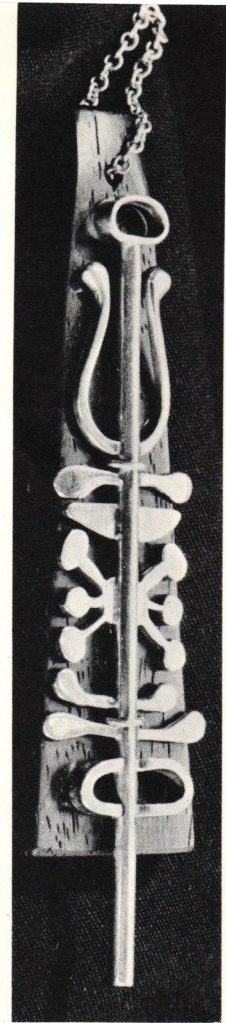
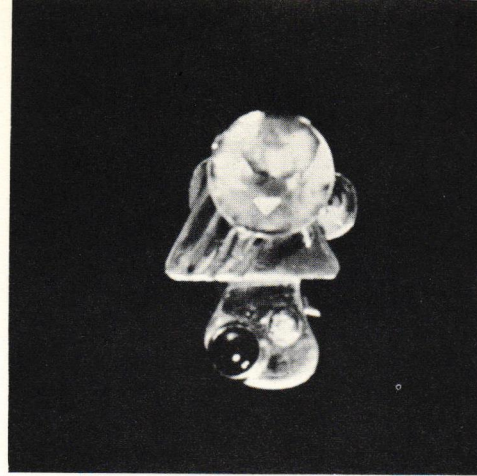
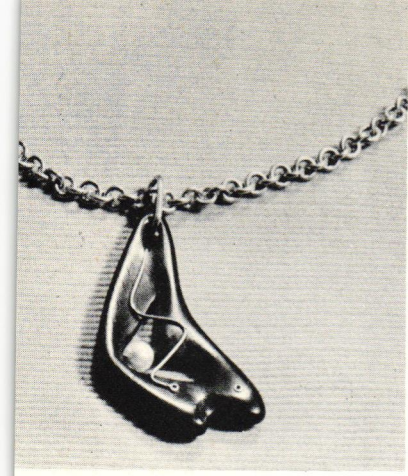
84 Contemporary Jewelers

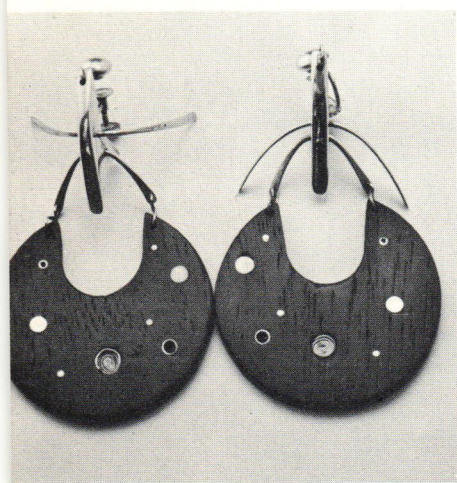
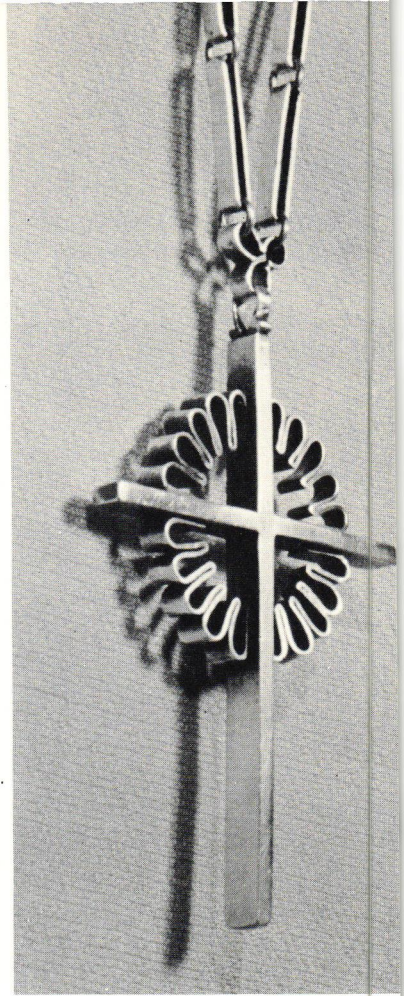
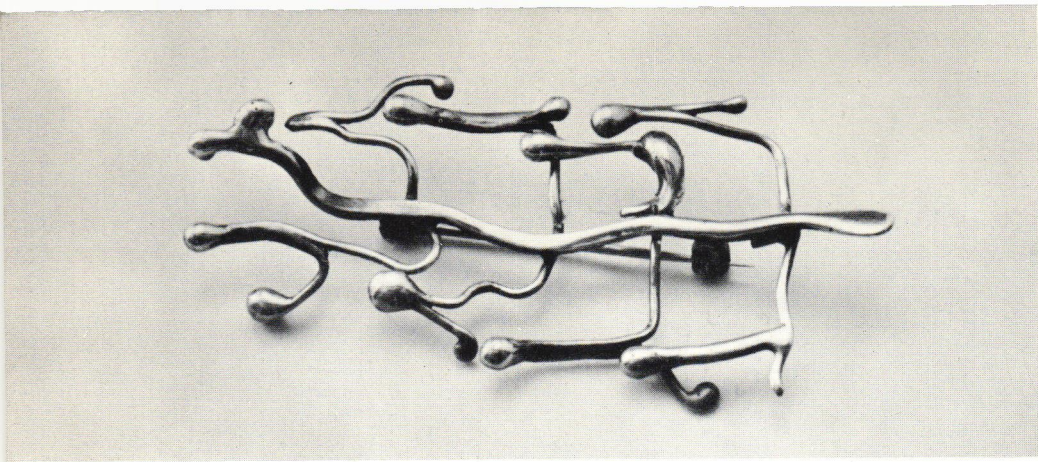




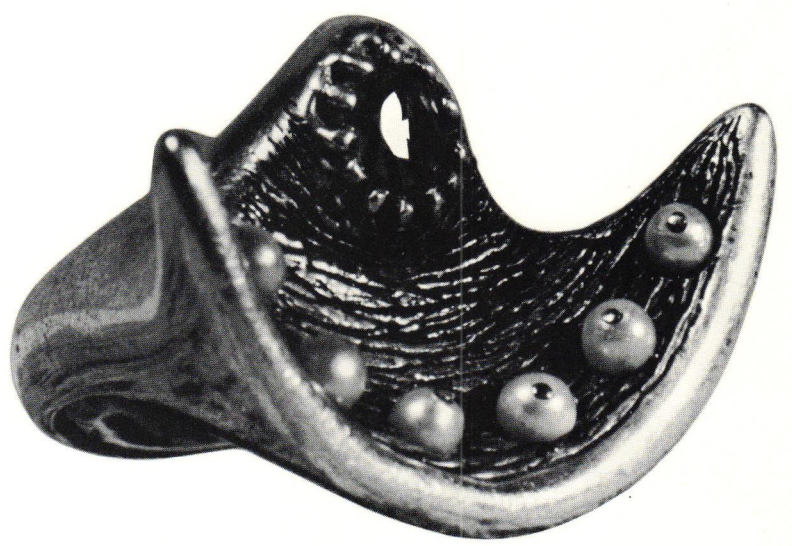
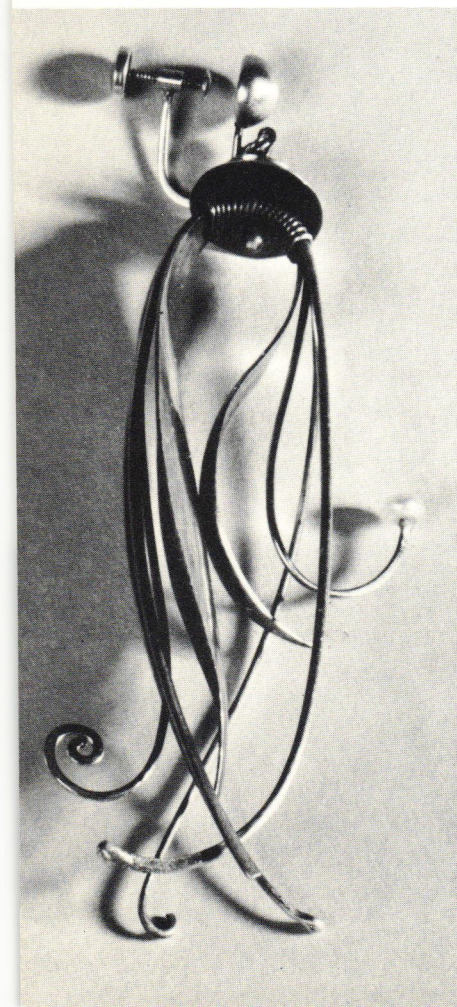
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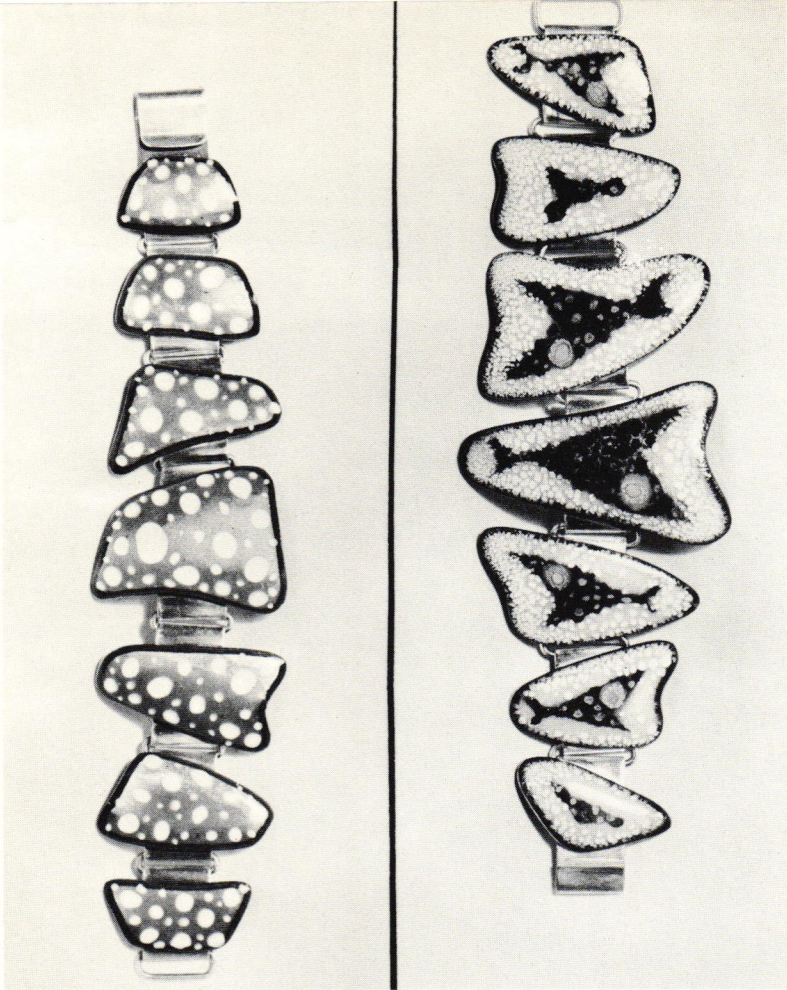




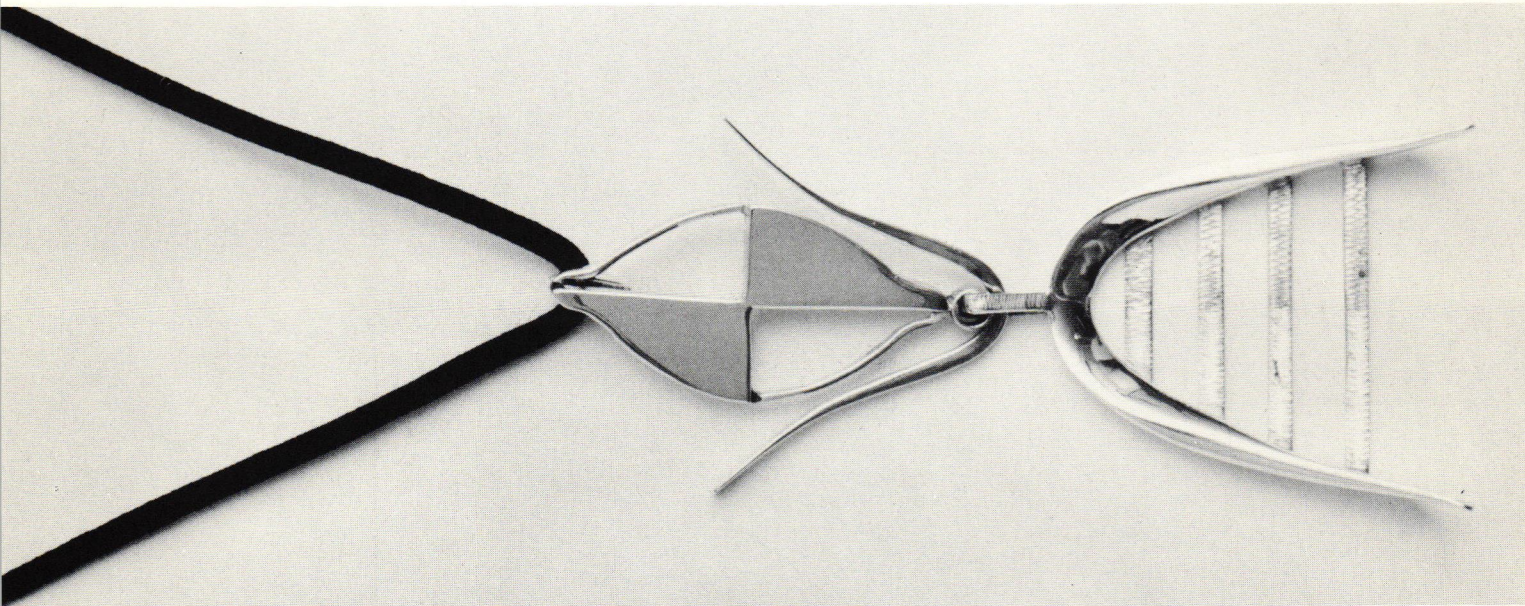


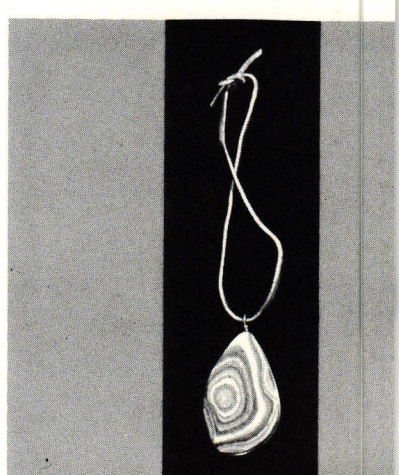
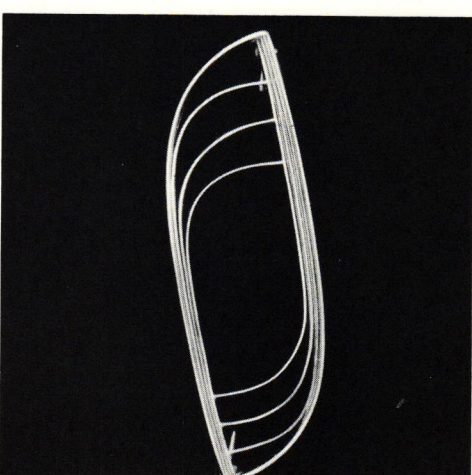
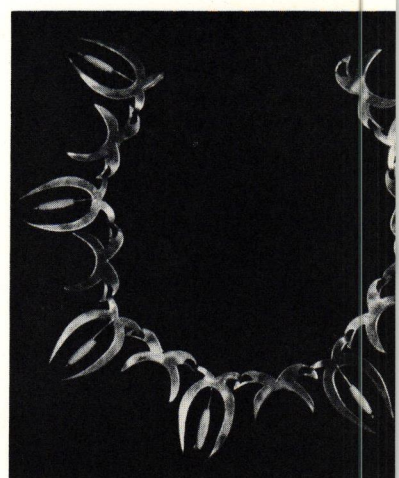
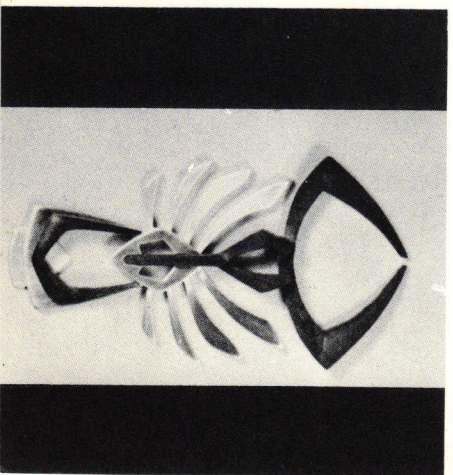
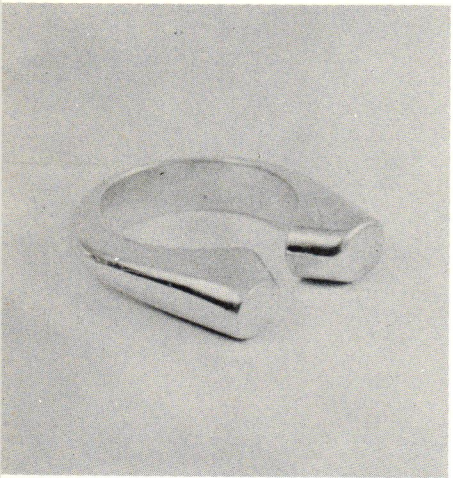
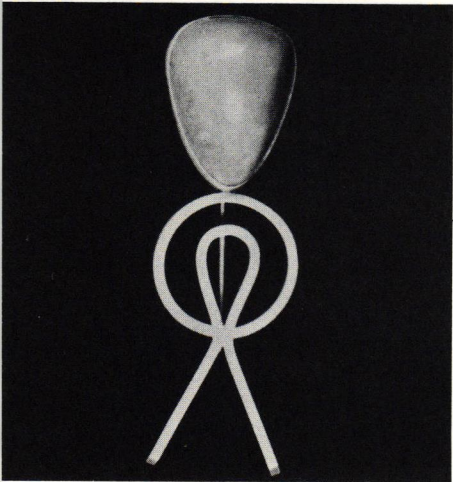
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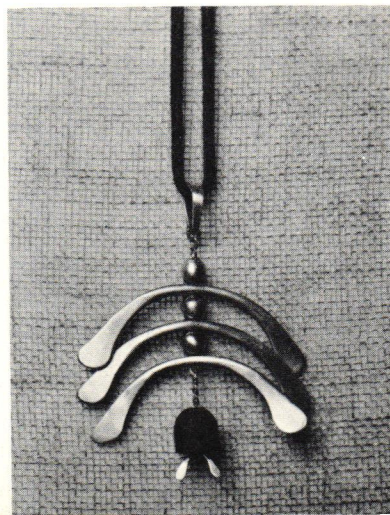
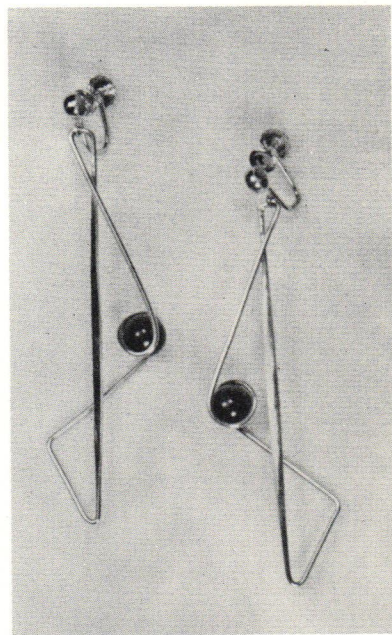
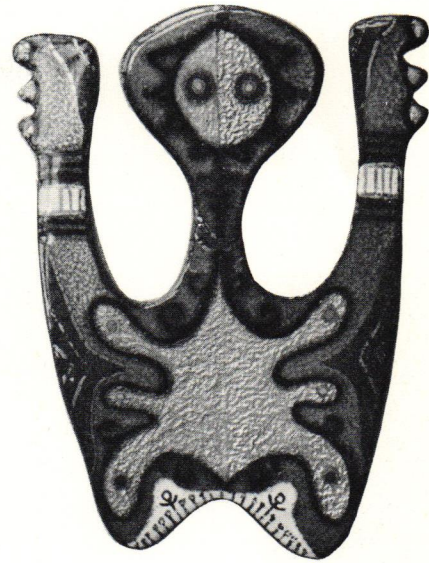
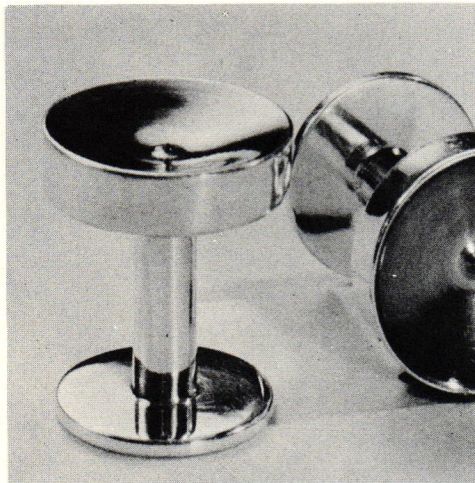
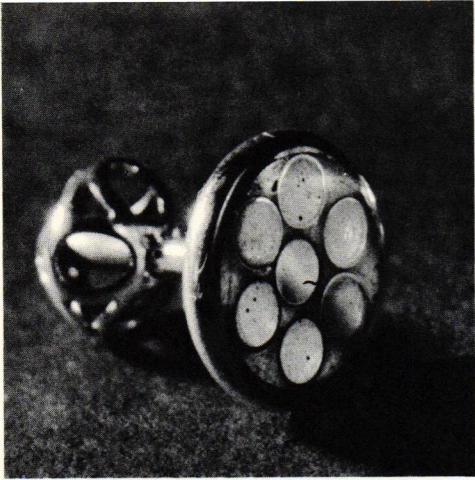




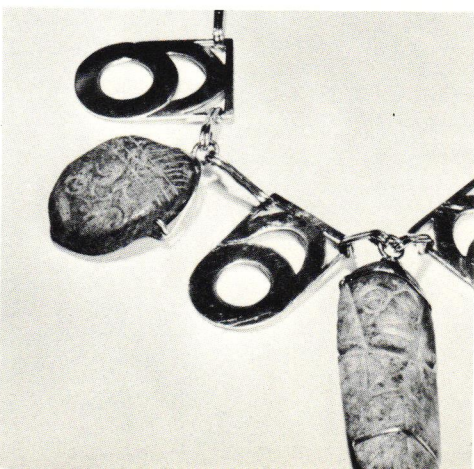
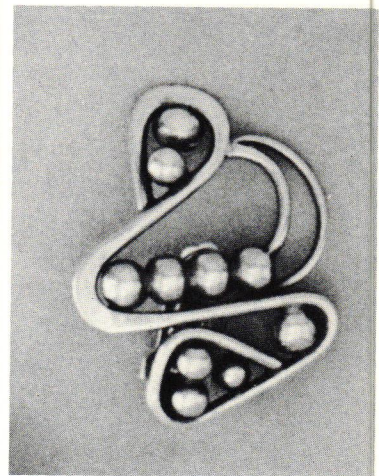
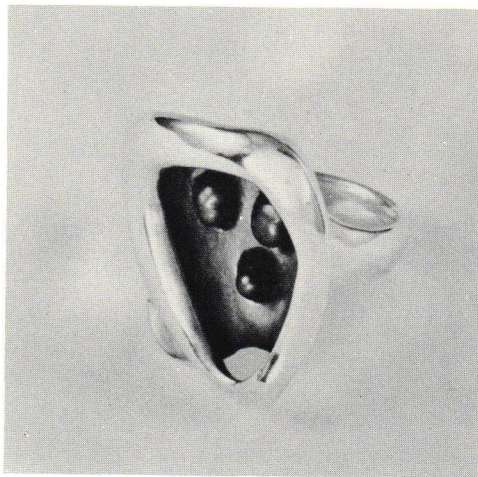
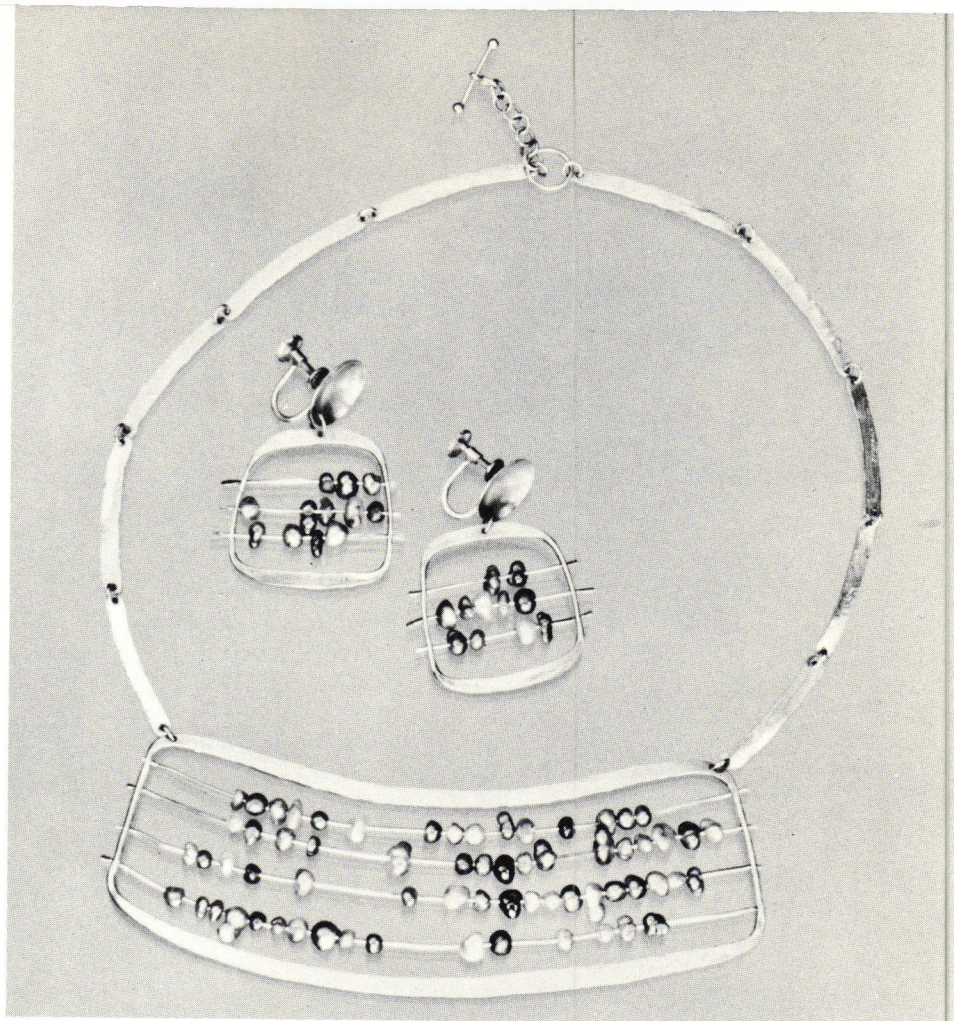
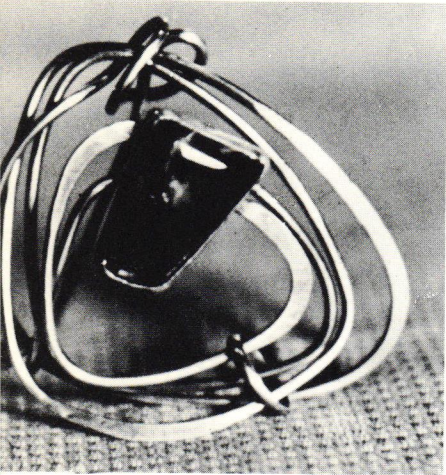
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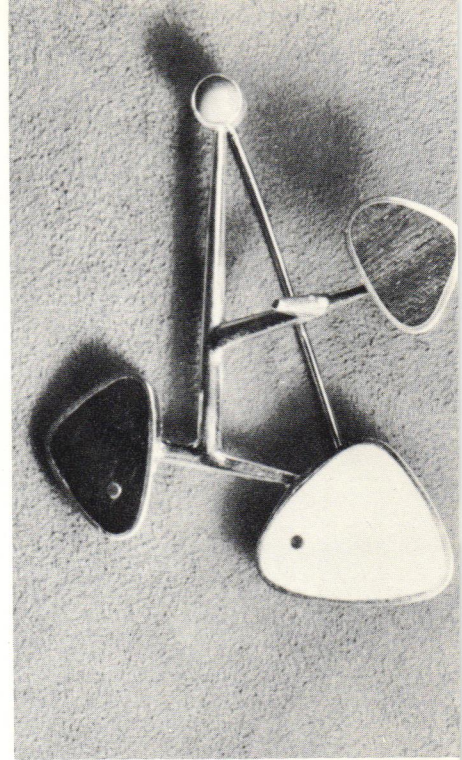
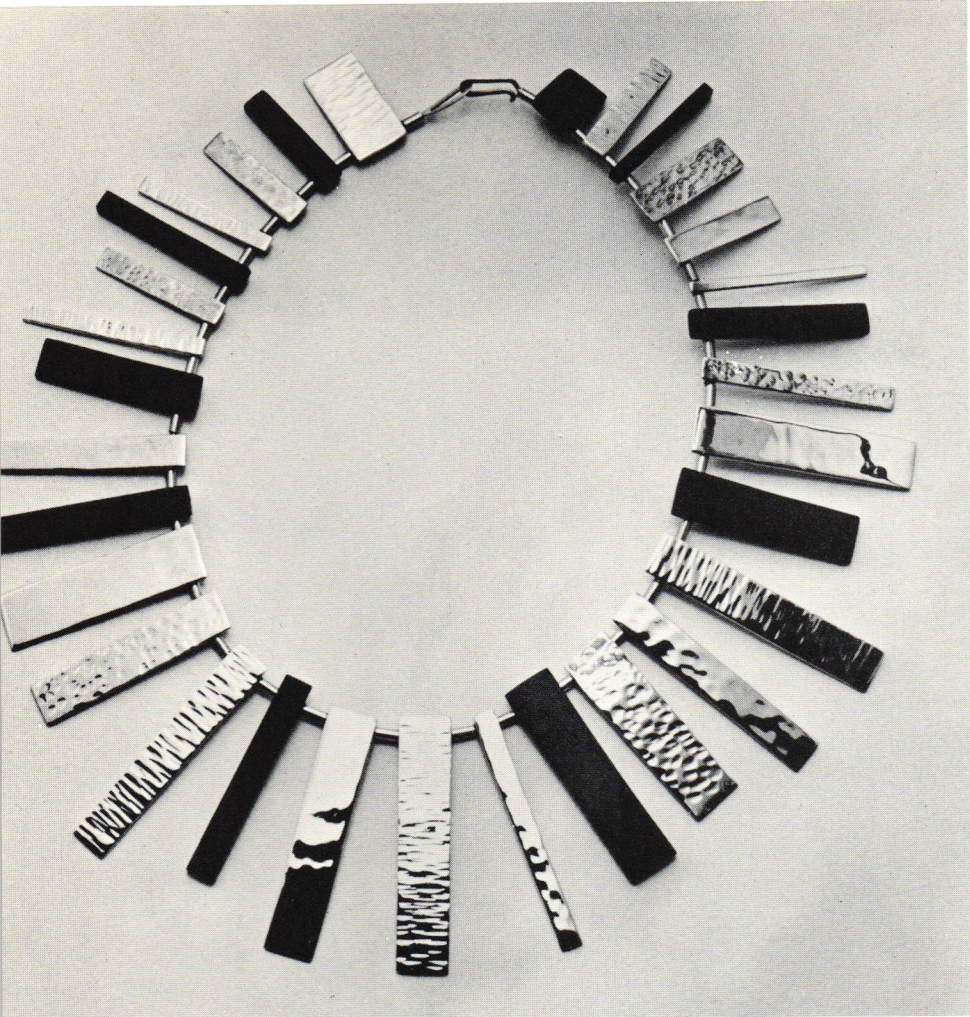
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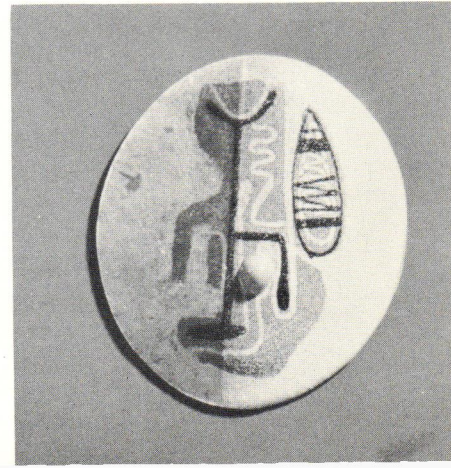
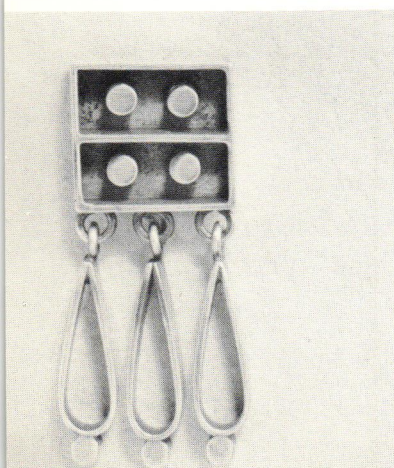
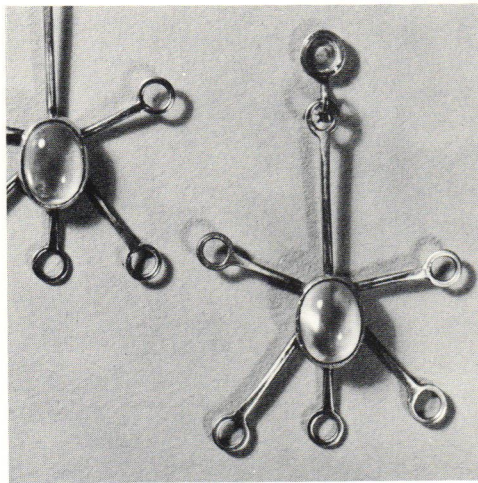
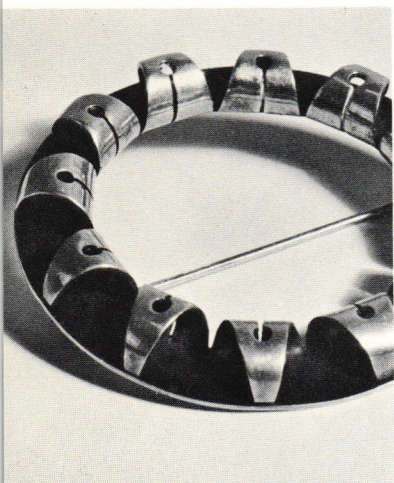
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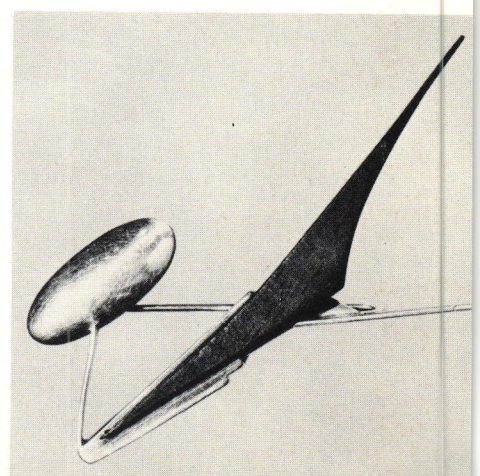
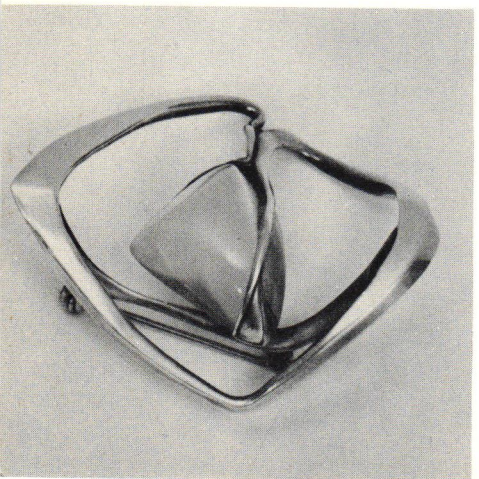
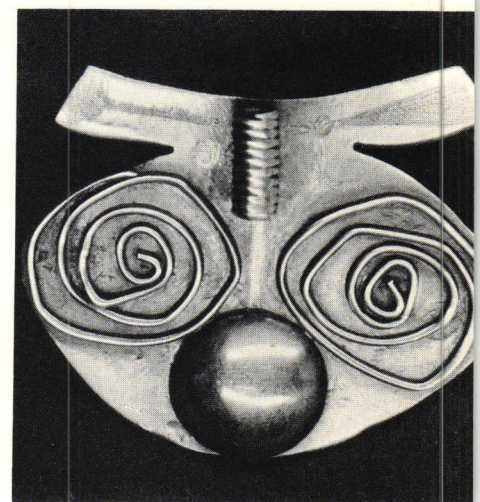
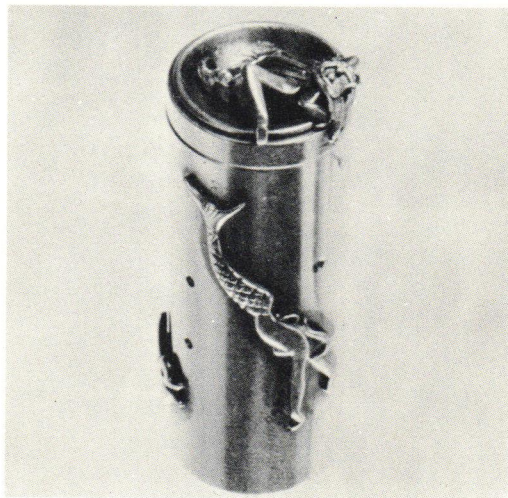
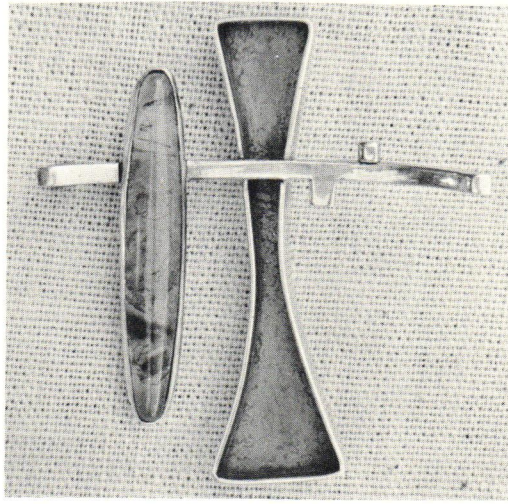
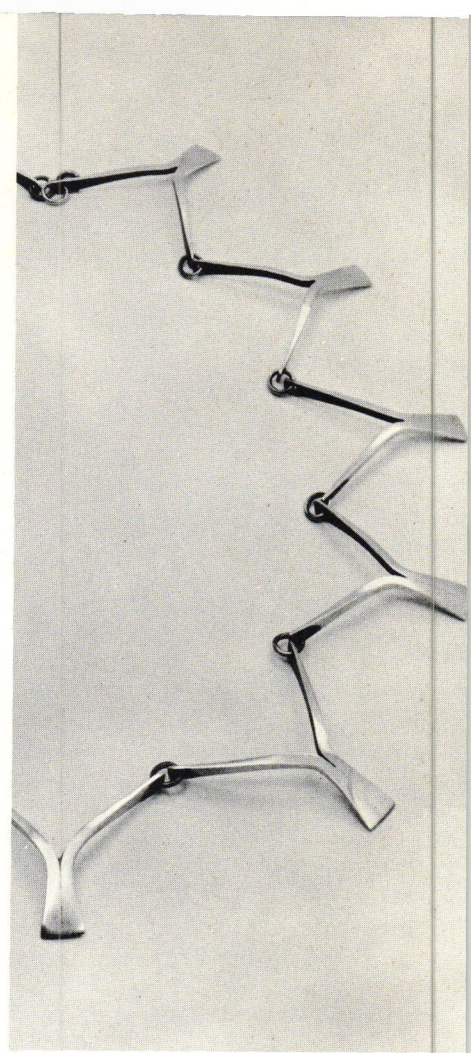
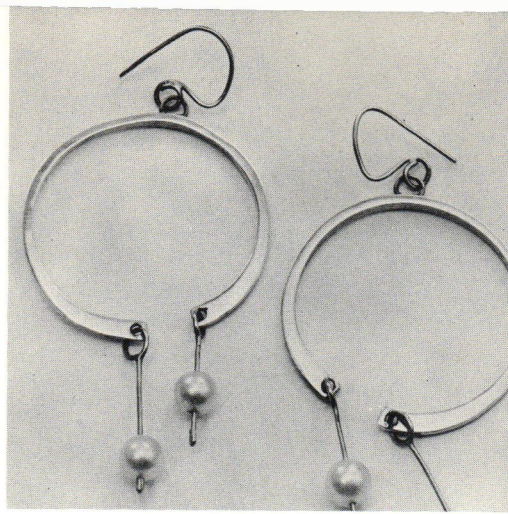
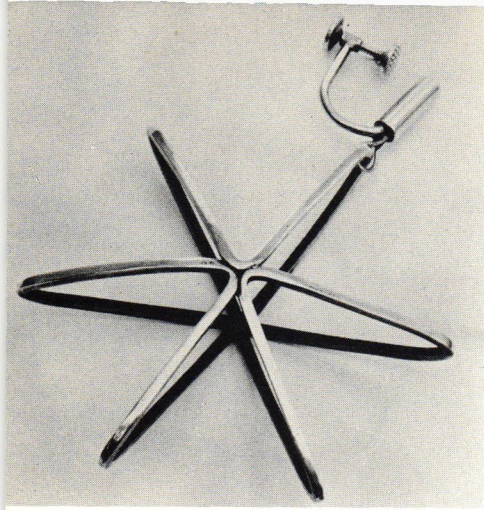
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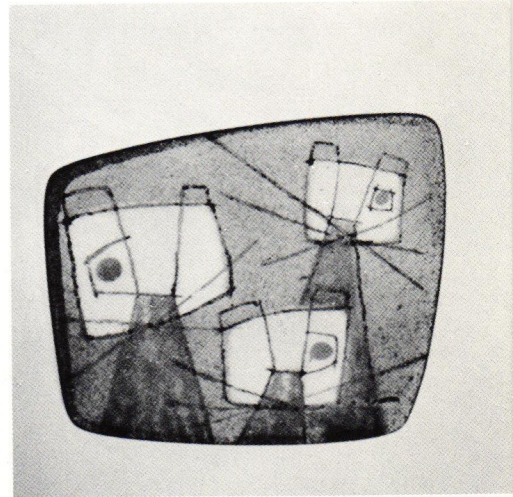
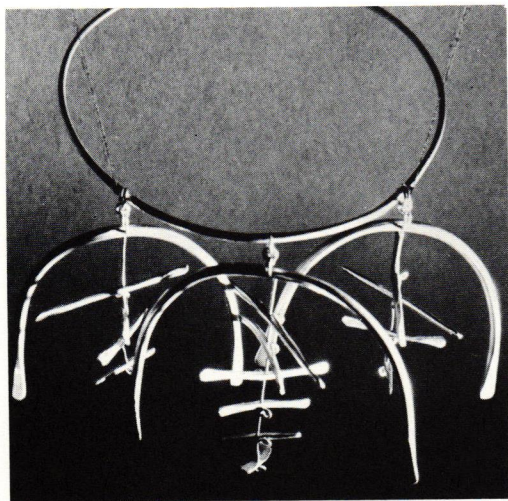
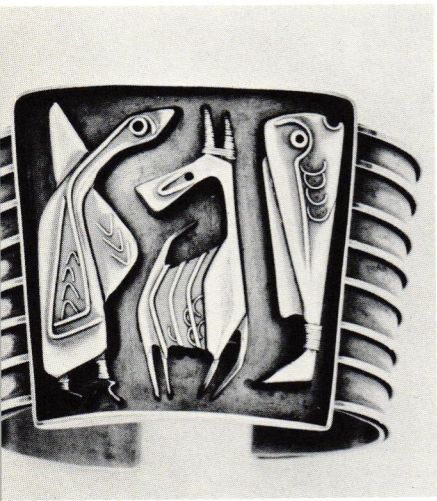
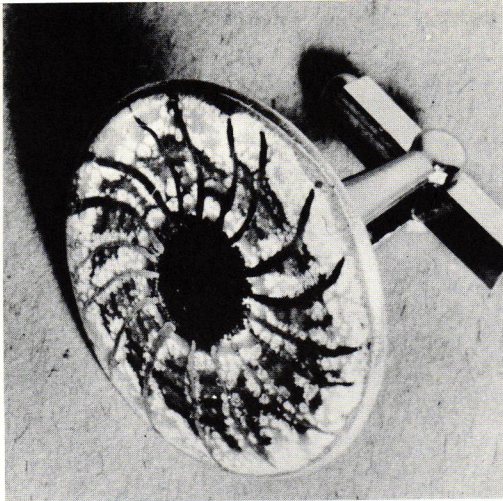
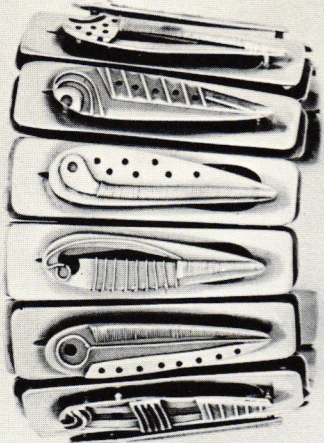
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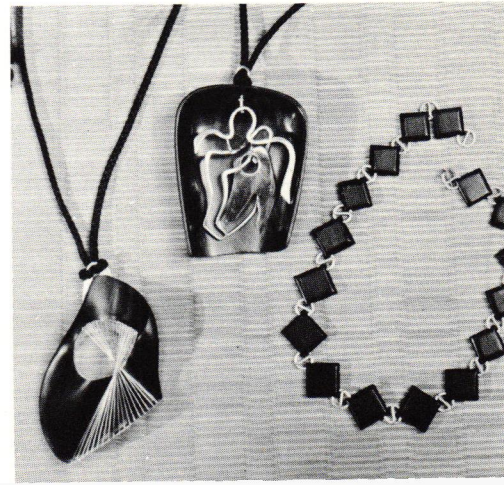
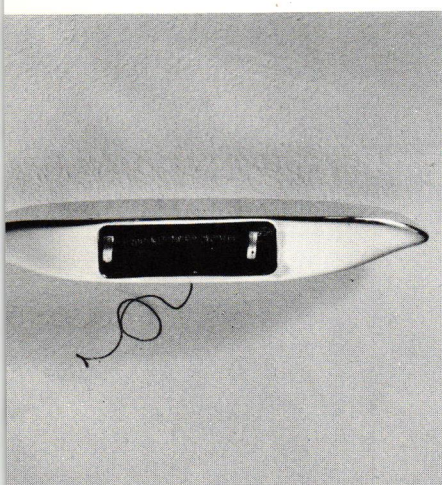
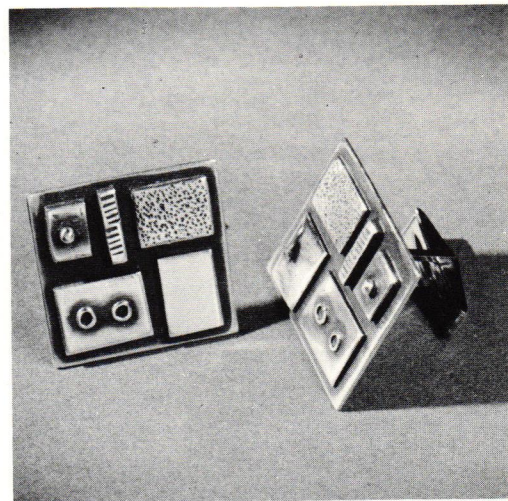
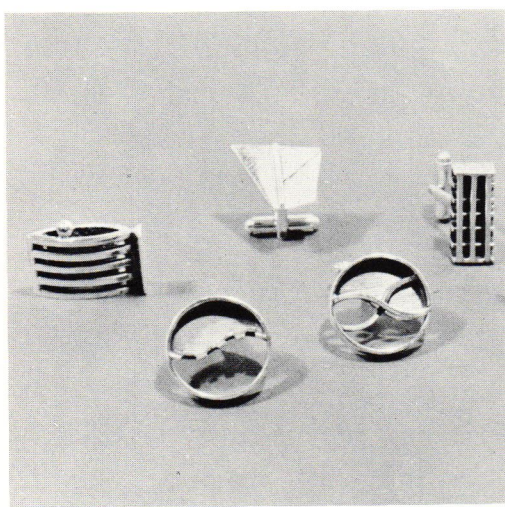
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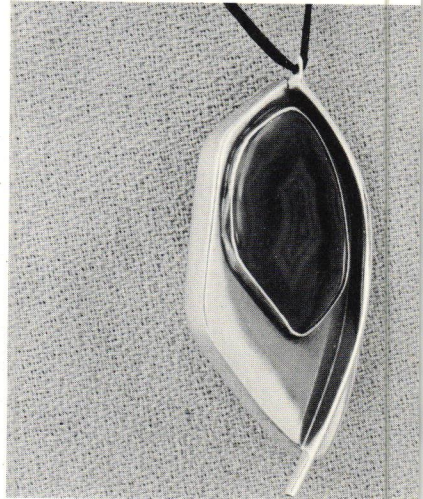
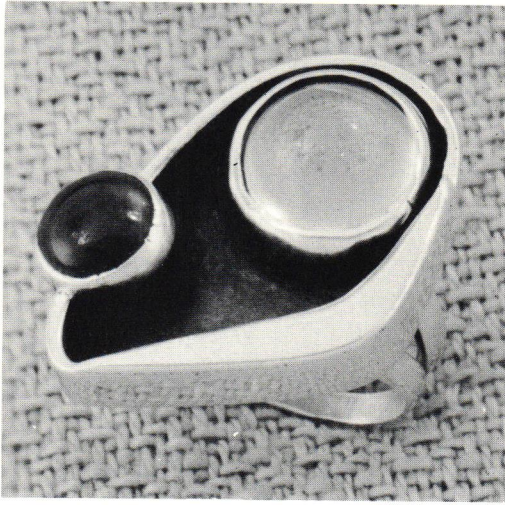
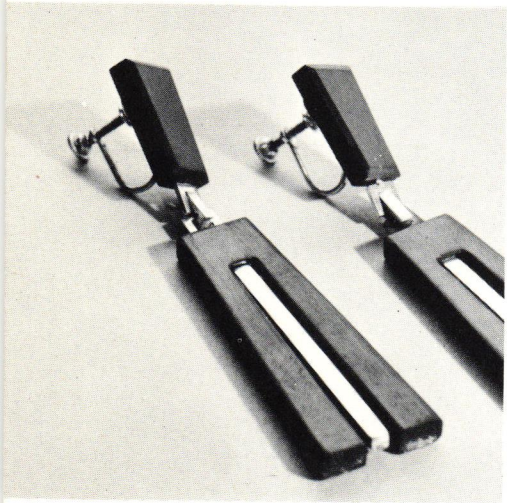
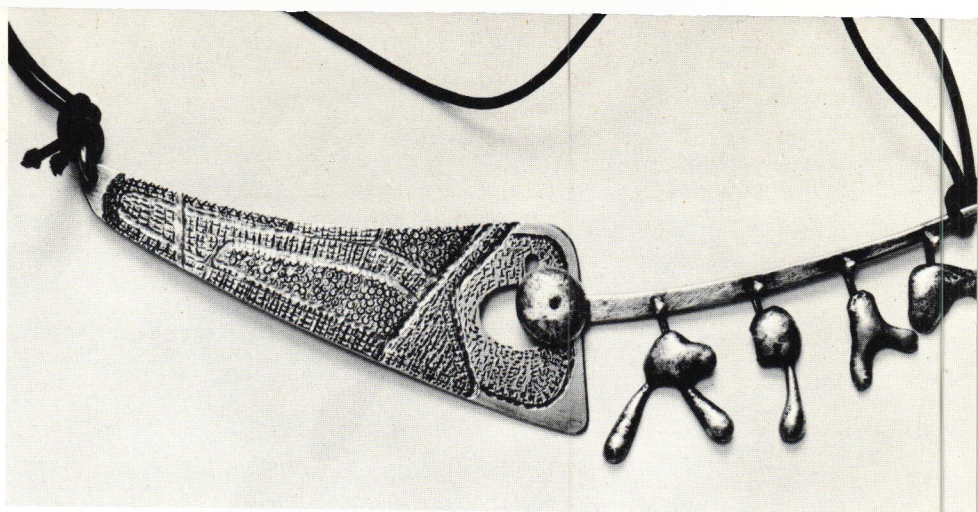






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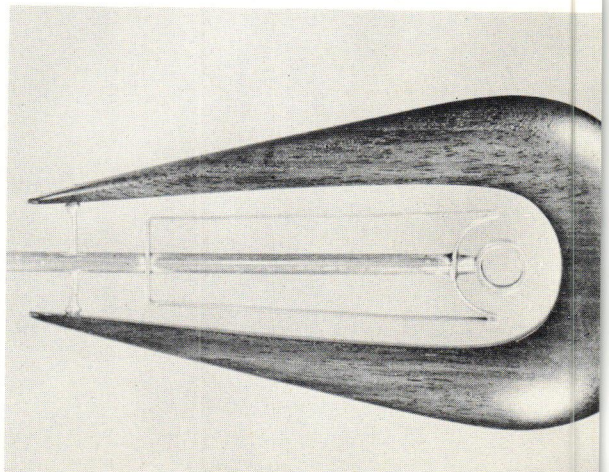
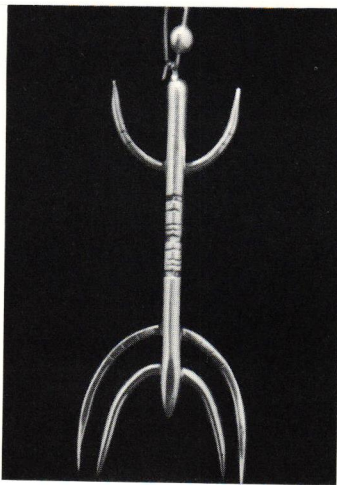
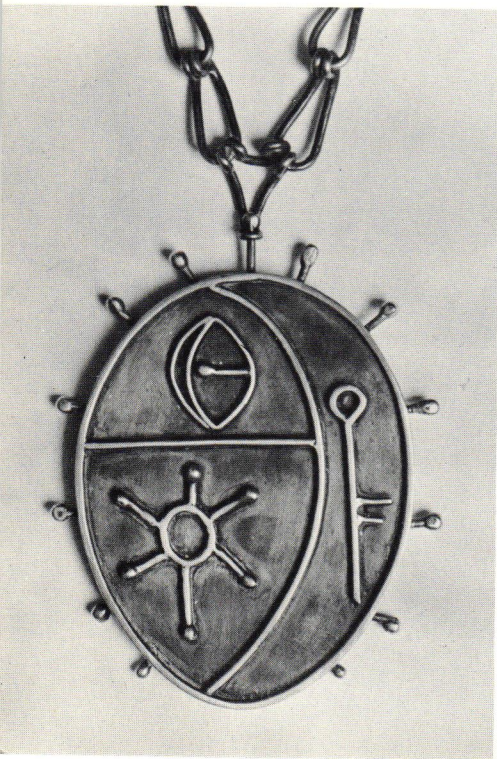
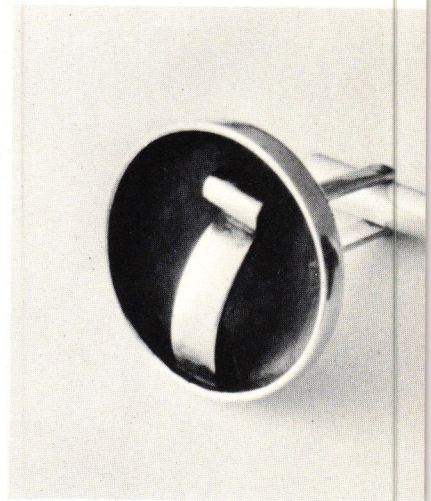


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## Biographies

- 1 Sterling and pearl shell pin-pendant  
**Harold J. Atwater (Jeemg)** attended the University of Florida where he received his Bachelor of Design degree, as well as his M.A. Maintains his own shop in Clearwater, Florida. Works mostly in sterling silver and imported shell. Finds that the inherent beauty of the shell presents a unique and fascinating problem.
- 2 Earrings and necklace set  
**Gregory P. Bacopulos**, attended the Memphis Academy of Arts, designs and makes jewelry in his home. He works chiefly with sterling silver, copper, enamels, wood and semi-precious stones.
- 3 Earrings with mobile balls  
**Mildred Lee Ball**, attended Columbia University. Works with her husband in experiments with various materials and techniques, using enamel, ceramics and sterling silver.
- 4 Man's ring, silver and green jade  
**Martha Brennan Barns** graduated from Wichita University, Wichita, Kansas. Works for a three dimensional concept of form as opposed to the pictorial. Likes the use of heavy material and solid structure. In 1949 won a scholarship to study silversmithing with Baron Eric Fleming, Court Silversmith to His Majesty the King of Sweden. Studied with Rudolph Bram, Silversmith of Utrecht, Holland, during the summer of 1950.
- 5 Silver collar  
**Jane Beckman** attended Lawrence College, University of Wisconsin and Layton Art School. Works principally in silver, likes to use gold, copper and wood almost like stones for accent and third dimensions. Cuts her own cabachon stones, and likes to use agates and clear stones with interior flaws because of the way the light is refracted.
- 6 **Harry Bertoia**, professional sculptor and furniture designer, was born in Italy in 1915, and came to this country in 1930. Studied at Cranbrook Academy of Art, and has had varied experience in furniture design, exhibitions, graphic art and sculpture.
- 7 Enameled copper link bracelet  
**John and Marsha Best** are both self-taught, produce handmade jewelry under the name of Marsha Best.
- 8 Gold ring set with diamond, ruby and amethyst  
**Marsh Bohr**, artist, painter, sculptor, jewelry designer. Works in gold and precious stones.
- 9 Mobile pendant  
**Frances Holmes Boothby**, Graduate of Iowa State College, instructor at Emma Willard School, Troy, New York. Works mainly in sterling silver, ebony, some brass or plastics. Maintains her own shop in Weston, Vermont.
- 10 Ebony pearl and silver pendant  
**M. N. Boyer** attended Bradley Polytechnical School, Peoria, Illinois, and Honolulu Academy of Arts School. Maintains his own workshop in Honolulu, Hawaii. Works in silver and gold, ebony, ivory, native woods, enamels, coral, precious and semi-precious stones, kukui nut.
- 11 Silver cuff links  
**Michael J. Brandt**, teaches classes in ceramics and jewelry at Rock Ledge, Sheboygan Falls, Wisconsin, where he also operates a craft studio. Received his B.S. in Art Education at Wisconsin State College, Milwaukee. Works in silver, alone or in combination with ebony and other rare woods.
- 12 Sterling silver pendant and earrings  
**Howard O. Brown**, instructor of 3 Dimensional Design, Department of Art and Design, Rochester Institute of Technology, Rochester, New York. Attended University of Illinois, received his M.A. at Michigan State College, M.F.A. at Cranbrook Academy. Works primarily in silver — jewelry — but also does raised silver work, silk screen fabrics, enameling on copper, and metal sculpture.
- 13 Necklace, mastodon ivory and sterling silver  
**Juanita F. Brown**, received her B.F.A. from the University of Illinois, her M.A. from Michigan State College, studied at the Cranbrook Academy of Art. Works in ivory, silver, and semi-precious stones.
- 14 Gold and amethyst and silver and coral earrings  
**Irena Bryner** was born in Vladivostok, trained first as a painter and then as a sculptor. Studied in Dairen, in Manchuria, and later in Switzerland. Maintains her workshop in her home in San Francisco, California. Designs earrings that are delicate mobiles, using pearls or tiny blocks of ebony with silver, polished and oxidized or gold.
- 15 Ebony and sterling silver pin  
**Eleanor Caldwell**, Instructor in handcrafts, jewelry, at Fort Hays Kansas State College. Attended Southwest Missouri State College, where she received B.S. in education in 1948. Uses primarily silver, gold and ebony, as well as enamel, stones, plastic, vermilion, walnut and amaranth woods.
- 16 Silver pins  
**O. K. Chatt** graduated from the Art Institute of Chicago in 1951. Does free lance custom design in fabrics and manages an interior shop in Eugene, Oregon. Works mainly in sterling silver but has also done work in gold. Likes to combine imported woods, beach pebbles, petrified wood, agate, shell and semi-precious and precious stones.
- 17 Silver and stone necklace  
**Maxwell M. Chayat**, maintains studio at Clinton, New Jersey. Graduate of Columbia University. Began using stones in jewelry in 1948 while living in New Mexico where one had only to reach down on the ground and pick up anything from agate to turquoise. Likens his process to mechanical dentistry where a denture is made with a minimum of metal to hold the porcelain tooth.
- 18 Plexiglass and silver necklace  
**Betty Cooke**, received B.F.A. at Maryland Institute of Arts and Johns Hopkins University. Maintains showroom in Baltimore, Maryland. Aside from making jewelry is also a free lance designer and consultant.
- 19 Hammered silver earrings with gold wire and baroque pearls  
Silver earrings, gold detail  
**J. DeFeo** received her M.A. Degree from the University of California, concerned mainly with painting and sculpture. Awarded the Sigmund Martin Heller travelling fellowship. Spent eighteen months in Europe studying and travelling in France, England, Spain, Northern Africa, and Italy. Began working in jewelry in 1954. Approach to design is more "sculptural" than "decorative."

- 20 **Margaret M. De Patta** studied painting and sculpture at the Academy of Fine Arts, San Diego, California; California School of Fine Arts, San Francisco, California, Art Students League, New York, New York. Took basic courses at Institute of Design, Chicago, Illinois—special course in metal and jewelry design with Maholy-Nagy. Pioneered in the field of modern structural design in jewelry beginning in 1929. Main directions of exploration—structural forms in metal, new visual-optical effects in transparent stones, new types of stone cuts, movement, projection of space concept in jewelry, use of new materials.
- 21 Sterling silver pendant  
**Andrew and Muriel Dey** maintain their own shop in Deland, Florida. Andrew has an A.B. from Wittenberg College, an M.B.A. from Harvard Business School, a C.P.A. from New York State. Muriel majored in art at Ohio Wesleyan University, and studied art history at Ohio State University. Taught art, Associate Professor of Art, at Hillsdale College, Hillsdale, Michigan, was an Associate Editor of THE ART DIGEST until her marriage after which both migrated to Florida and devoted full time to jewelry. Both work in sterling silver only, believing that this metal offers great challenge to the craftsman to exploit fully its qualities without use of stones or added elements.
- 22 Silver ring set with stones  
**Robert Dhaemers**, Assistant Professor in Crafts, California College of Arts and Crafts, Oakland, California. Received his B.F.A. and M.F.A. at California College of Arts and Crafts.
- 23 Free form bracelets  
**Virginia Dudley** attended the University of Chattanooga, Art Students League and the New School for Social Research in New York, and at Stanley William Hayter's "Atelier 17", in California. Received her Master of Fine Arts degree at the Claremont Graduate School. Awarded a Julius Rosenwald Fellowship on the basis of her painting and printmaking. Maintains her own workshop in Rising Fawn, Georgia, built near the edge of a high ledge on Lookout Mountain. Fashions hand-made jewelry from silver, copper, enamels, rare woods and semi-precious stones.
- 24 Silver wire pin  
Earrings, silver with rosewood  
**D. Lee and Mary Dusell**, a husband and wife team whose philosophy is to achieve, in jewelry, a harmony of creative, individual expression; design as related to the raw materials; and consideration for the ultimate function of the piece. D. Lee is a furniture designer, utilizing cast aluminum forms. Both prefer to work in gold and silver, used with simplicity and honesty. Also use gem stones, rare woods, and ivory, incorporated for occasional textural variety and color. Received their training at Cranbrook Academy of Art. Live in Aurora, Illinois.
- 25 Silver pin  
**Roger D. Easton**, Assistant Professor, Art Department, University of New York Teachers College at Cortland, New York. Attended Albright Art School, Buffalo, New York, took graduate work at Harvard University and University of Rochester. Studied in Scandinavia and France in 1948. Frequently combines silver with exotic woods and semi-precious stones.
- 26 Bracelet, enamel on copper  
Walnut with stone and sterling silver pendant  
**Audrey and Robert Engstrom**, a husband and wife team, although they work independently on their own pieces. Maintain studio in their home at Sparta, Michigan. Robert took graduate credits at Alfred University, New York, and Michigan State College. Audrey studied ceramics as an undergraduate at Michigan State. Work in silver, copper, enamel.
- 27 Enameled pin  
**George Faddis**, received both his B.A. and M.A. in art history at the Pennsylvania State College. Studied with Hobson Pittman, Henry Varnum Poor, Jose de Creeft and Charles B. Jeffery. Teaches painting, enameling and children's ceramics at Butler Institute of American Art, and elementary painting at Thiel College, Greenville, Pennsylvania.
- 28 Silver cuff links with transparent yellow enamel  
**Lester Fader**, graduated from the University of Michigan with a Bachelor of Architecture degree in 1950. Associate architectural designer. No formal training in metal work.
- 29 Cuff links silver and ebony  
Cuff links, silver, niello  
**Phillip Fike**, Graduate of University of Wisconsin, member of the faculty in the Art Department at Wayne University. Uses gold, silver, copper base alloys, stainless steel, wood, plastics and resin laminates. Frequently incorporates a non-structural mixture of silver, copper, lead and sulfur, a mixture called "Niello" which polishes to a blue-black color and has good wear resistant properties.
- 30 Wedding ring—yellow gold and emeralds  
**Robert A. Gabriel** is an instructor at Allegheny College, Meadville, Pennsylvania, teaching jewelry, ceramics, design and sculpture. Graduate of Cleveland Institute of Art, studied painting and sculpture at the Skowhegan School of Painting and Sculpture. Works in silver and enamel.
- 31 Agate and sterling silver pin  
**Robert E. Gardner** attended John Herron Art School, Indianapolis, Indiana, and Cranbrook Academy of Art, Bloomfield Hills, Michigan. Instructor at Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Works with sterling silver and semi-precious stones which he cuts and polishes himself.
- 32 Silver pendant  
Silver ring  
**Jerome E. Gates**, Instructor of Art, University of Minnesota. Educated in Minneapolis schools, received his B.S. in Art Education, and Master of Education, at University of Minnesota. Works in silver, gold, copper, bronze, enamels, etc.
- 33 Necklace silver with ivory  
**Marilyn Zirkel Goodman**, graduate of Washington University, St. Louis, Missouri. Works predominantly in silver, but also in gold, copper and brass. Does all of the design details on paper before touching the metal. Likes simple, clear-cut, mainly angular forms, with the silhouette of primary importance.
- 34 Gold and silver cuff links  
**Wiltz Harrison**, Assistant Professor of Art, Texas Western College of the University of Texas, El Paso, Texas. Started out as manager for a steel company, turned to jewelry-making as a relaxation in 1947. Maintains his own workshop where he does custom jewelry, silversmithing, enameling and lapidary works. Works in silver, gold, platinum, and cuts and polishes all his own gem stones.
- 35 Sterling and ebony pins  
**Lee Haslam** studied at Philadelphia Museum School of Art. Instructor in the Dimensional Design Department at the Philadelphia Museum School of Art. Has an intense interest in nature and biology and much of his work is based on natural forms. Uses silver, gold, enamel and wood.
- 36 Sterling oxidized pin  
**David P. Hatch**, Instructor in Jewelry Design at the University of Oregon and for the State Extension Service. Studied jewelry under Warren Carter at U.C.L.A. Maintains a complete jewelry studio in his home.
- 37 Silver necklace with moss agate  
**Adda Husted-Anderson**, born in Denmark, studied in Copenhagen and awarded medal by the Gold and Silversmith Guild. Studied also at Badische Kunstgewerbeschule, Pforzheim, Germany and with Jean Dunand in Paris. Maintains her own workshop in New York City.
- 38 **Sam Kramer** attended the University of Pittsburgh, School of Journalism, graduated from the University of Southern California in 1936. Began making jewelry for personal satisfaction while working as a reporter in Los Angeles and Hollywood. Opened his own studio, Studio of Sam Kramer, in Greenwich Village in New York, in 1939. He perfected a particular process of lost wax casting, invented a method of fusing pieces, fragments and granules of silver, using the flame itself as a creative tool, developed an approach to sandcasting so that it could be used creatively. His jewelry is built with strong and heavy individual parts, with a new, unexpected and psychological use of stones.

- 39 Silver pin  
**Mary Kretsinger**, Instructor in Jewelry, Ceramics, Design, Art Exploration, Weaving at Kansas State Teachers College, Emporia, Kansas. Attended Kansas University, received her M.A. at State University of Iowa in 1941. Works mainly in silver and brass combined with enamel. Likes using enamels in small areas so that their preciousness is not lost.
- 40 Silver pendant with California wonderstone  
**James S. Lanham**, Head Professor of Accounting at University of Florida, studied architecture at the University of Texas, and art at the University of Florida. Usually uses copper and silver for metal parts of his designs with settings of hand polished semi-precious stones, shells, various woods and ivory. Designs and makes jewelry for fun, consequently has few inhibitions as to materials.
- 41 Sterling silver wire earrings with moonstones  
**Frederick Lauritzen**, Instructor in the Art Department, Southern Illinois University, Carbondale, Illinois. Received his M.F.A. at Cranbrook Academy of Art. Attended Southern Illinois University and Wayne University, Detroit, Michigan. While still continuing to paint he has been primarily concerned with the area of jewelry and silversmithing.
- 42 Pendant and earring set, silver and brass  
**Bob McCabe**, graduated School of Architecture, University of Oregon. Employed by the California State Division of Architecture, Sacramento, California. Has designed furniture, sculpture, jewelry, wood carving, experimental structures.
- 43 Necklace, bronze, brass, copper and ebony  
**Marjorie McIlroy** first became interested in jewelry while associated with the Pond Farm Workshops in Guerneville, California. Later studied at the School for American Craftsmen in Rochester, New York. Maintains workshop in her home. Uses mostly bronze and silver.
- 44 Sterling silver pendant  
**Lawrence McKinin** attended Wayne University, Cranbrook Academy of Art, and Institute of Design. Chairman of Art Department, University of Missouri. Works almost entirely in sterling silver — likes its degree of resistance, its malleability, its color and light reflecting.
- 45 Philip Morton, Associate Professor in the Art department of the University of Minnesota, took his degree in Sociology from the University of Utah and worked as a civil engineer, accountant and loftsmen before turning to jewelry and sculpture.
- 46 Silver wood and enamel pin  
**Earl B. Pardon** received his Bachelor of Fine Arts degree at the Memphis Academy of Arts, taught art at Skidmore College, painting at Union College, Schenectady, New York, designer for the Towle Silversmiths, Newburyport, Massachusetts. Uses for the most part, silver, gold, copper, brass, rare woods, stone and enamel.
- 47 Silver and enamel pin  
**Miriam Peck** attended Western Reserve University and Cleveland Institute of Art. Does all enameled jewelry on fine silver. Designs about 1,000 items per year. Uses simple pre-cut shapes, circles, squares, rectangles, etc.
- 48 Gold necklace and earrings  
**Coralynn Pence** attended Chouinard Institute, Los Angeles, and the University of Washington. Teaches at Edison Technical School, Seattle, Washington. Looks to the earth for inspiration. Does not try for something contemporary but rather lets the material suggest the way. Works primarily in silver and gold.
- 49 Sterling silver and gold earrings  
**E. Peter Petersen** graduated from Cooper Union as a fine arts major, instructor of children in painting at the Brooklyn Museum. Studied weaving, pottery, silk screen, sculpture, jewelry making and silversmithing at the Craft Student League. Identifies herself primarily as a painter. She is the "Peter" of Peter Nass Silver and Jewelry Shop in New York, New York.
- 50 Sterling silver wire pin with hand polished stone  
**Nelle and Daniel Peterson** studied at the Art Center, Louisville, Kentucky, University of Louisville, Cranbrook Academy, Bloomfield Hills, Michigan, Indiana University. Daniel is Registrar at the Art Association School, Nelle teaches jewelry and silversmithing at the Art Center and the University of Louisville, as well as Public School Art for Education majors. Both have exhibited widely. They have won many awards throughout Kentucky. Materials used — ebony from old piano keys, ivory from billiard balls, bones, and have even used some 3,000-year-old blue faience lotus blossoms and beads from an Egyptian grave.
- 51 Sterling silver ring  
**Angela Petesch** first became interested in jewelry making after having seen and admired work by Margaret DePatta. Studied at the Art Institute in Chicago, Illinois. Works in silver and gold together with semi-precious stones. Doing custom work only at the present time.
- 52 Silver pendant  
**Carl O. Podzsus** comes from a family of artists and artisans. Studied at the Kunst Akademie, Leipzig, Germany, Art Students League and at the Rhode Island School of Design, Museum of Modern Art, R. C. A. Institute and New York University. At present a member of the faculty of New York University. In 1948 received a fellowship to study with Baron Eric Fleming, Court Silversmith to the King of Sweden.
- 53 Earrings  
**Dorothy Price** attended Lake Forest College and the University of Illinois. Works, with her husband, in both sterling silver and gold.
- 54 Sterling silver pendant  
**F. Jules Reed**, Head of Jewelry and Silver-smithing Department, Vocational High School, Minneapolis. Attended Colorado A & M College and University of Kansas. Does commissions in gold and silver jewelry, ecclesiastic pieces, holloware and exotic woods, enamels and centrifugal castings. Maintains his workshop in his home.
- 55 Necklace with ancient jade heads in gold  
**Maria Regnier** was born in Hungary. Came to this country in 1921. Has a B.S. degree from Washington University, St. Louis, Missouri. Attended Rhode Island School of Design and William Dixon School, New York. Works for the most part in gold.
- 56 Silver and ebony pendant  
**B. M. Reid** attended Arizona State College and State University of Iowa. Uses enamel on copper in combination with silver and sometimes wood and silver combination.
- 57 Earrings, gold and cultured pearls  
Silver necklace  
Silver earring  
**Merry G. Renk** studied fine arts at the School of Industrial Arts, Trenton, New Jersey, and design at the Institute of Design, Chicago, Illinois. Began making enamels and jewelry in 1947, in Chicago, without training in techniques. Has been a practicing jeweler since that time with a year and half in Europe, and Africa, painting. Maintains studio in San Francisco, California where she conducts classes in jewelry design. Designs unique pieces for mass production. Works in silver and enamel, devoted particularly to the technique of plique-a-jour where empty spaces in the silver are filled with enamel (transparent) resulting in miniature stain glass windows.
- 58 Gold pendant with garnet  
Silver pin with moss agate stone  
**Florence Resnikoff** received art training at the Chicago Art Institute, studying drawing, painting and design. Worked in three dimensional forms in ceramic sculpture at Hull House, became interested in the sculptural quality of metal jewelry and became a self-taught craftsman in silver and gold. Uses ancient techniques of plique-a-jour and 'champleve' enamelling to bring the richness of color to silver jewelry. Uses these accents of color and luminosity in very limited areas, treating the enamel as a precious jewel. Also works in "lost-wax" casting as a means of exploring the properties of metal, as well as working directly in silver and gold.
- 59 Silver bracelet with hollow figures  
Silver bracelet  
**Ruth Roach** was born in Chisholm, Minnesota, and has been doing jewelry for one year . . . "exactly" . . . Studied with Robert von Neumann. Attended the Chicago Art Institute, and Iowa State Teachers College, where she studied painting, drawing, ceramics and crafts. Maintains workshop in her home in Plainfield, Iowa.

- 60 Silver earring  
**Caroline Rosene** attended Washington University, St. Louis, Missouri, Radcliffe College, L'Institut d'Art at d'Archeologie, Paris. Studied with Isami Doi, Honolulu, Adda Husted-Anderson, New York, and Marian Hartwell, San Francisco, California. Instructor at College of San Mateo. Works in silver, gold, stones and wood.
- 61 Shuttle pin  
**Hermon Roth** studied at The Craft Students League and Museum of Modern Art. Instructor in Art Metal at the 92nd Street "Y" in New York. Works in all metals, especially sterling silver. Uses ivory, ebony and enamels to accentuate the design.
- 62 Sterling silver pill boxes  
**Thomas E. Ryder** attended Carnegie Institute of Technology, awarded scholarships at Louis Comfort Tiffany Foundation, Oyster Bay, Long Island; in Silversmithing Workshop under the direction of Baron Eric Fleming, Court Silversmith to His Majesty the King of Sweden. Received this year a grant from the Fund for the Advancement of Education, enabling him to study and travel in the Scandinavian countries during 1955 and 1956. Prefers working in silver and stones, however sometimes uses gold. Tries for the unique, avoids the eccentric.
- 63 Silver and amethyst choker  
 Silver and rose quartz pin  
**George K. Salo** attended the Whitney Art School, New Haven, Connecticut, and Chicago Art Institute. Works in pewter and silver.
- 64 Silver and ebony pin  
**Muriel Savin** started her art career at the California College of Arts and Crafts at the age of 15. Continued studying fine arts at Mills College and Rudolph Schaffer's School of Color and Design. Studied crafts with Victor Reis and Marguerite Wildenhain at Pond Farm near Guerneville, California.
- 65 Silver cuff links enamel on silver  
**Alice H. Schell**, graduate of Connecticut College for Women, studied art at the University of Pennsylvania; Chicago Art Institute; Toledo, Museum, and Akron Art Institute. Uses copper and silver.
- 66 Silver and ebony bracelet and cuff links  
**Christian F. Schmidt**, designer with commercial jewelry firm. Attended the University of Minnesota. Combines silver and ebony in his home workshop.
- 67 Silver necklace  
**Pearl Shecter**, graduate of Columbia University, attended School of Design, Chicago, Illinois. Studied with Moholy-Nagy. Studied abstract painting at Hans Hofmann School of Fine Arts, New York, enamelling and metal at the Adda Andersen Studio. Maintains studio in New York. Creates abstract jewelry for utility and beauty of form. Concerned primarily with art quality of the jewelry which has plastic feeling—fluid movement and grace.
- 68 Paul John Smith studied at the Art Institute of Buffalo, New York. Does window and interior displays in a department store in Buffalo. Teaches craft classes at Y.W.C.A. Craft Shop, and ceramics at the Buffalo Ceramic Center. Devotes all his spare time to craftwork, making jewelry, working with wood and ceramics. Feels knowledge of doing other crafts helps him to design better jewelry.
- 69 Silver sheet and wire cuff links  
**Orville H. Soffa** graduated from the Layton School of Art, Milwaukee, Wisconsin, where he now is jewelry instructor. Maintains his own studio in Oshkosh and Hubertus, Wisconsin.
- 70 Sterling silver pin  
**Francis Stephen** received his B.A. and M.A. at the University of Oklahoma, Norman, Oklahoma, attended Colorado Springs Art Center, American Academy of Art, Chicago, Illinois. Uses silver, gold, ebony, stones, and enamel.
- 71 Sterling silver pin  
**Anneliese Steppat**, Director of Art, National Hospital for Speech Disorders, New York. Born in Vienna, Austria, Mrs. Steppat attended the University of Mississippi, and Indiana University. Works mostly in sterling silver, some copper, semi-precious stones, exotic woods, bones and pebbles.
- 72 Oxidized silver cuff links  
**Jean Sterne** graduated from Skidmore College—a psychology major. Started making jewelry as a hobby. Works in silver and precious stones. Maintains a workshop in her home.
- 73 Sterling silver pendant with Colorado blue agate  
**Bernice A. Stevens** teaches crafts at Francis Joseph Reitz High School, Evansville, Indiana and jewelry at Evansville College. Has a B.S. degree in education and English from Evansville College, and an M.S. in crafts from University of Tennessee. Studied painting at Chicago Art Institute, and Saugatuck, Michigan. Likes best to work with fine silver, stones, and enamels.
- 74 Brass and silver earrings  
**Paul R. Suttman** studied sculpture and ceramics with Robert Cronbach in New York, and sculpture with John Tatschl at the University of New Mexico. Sculpture has been his major study but embraces jewelry and ceramic crafts in his philosophy of sculpture. Instructor in ceramics in the University of New Mexico Community College and doing architectural sculpture for the Fine Arts building at the University of New Mexico. Works with materials ranging from diamonds and precious metals to common copper and woods.
- 75 Silver cuff links  
**John Szymak** attended the School of the Museum of Fine Arts, Boston, Massachusetts, and the School for American Craftsmen in Rochester, New York. Maintains his own workshop in Dallas, Texas. Works in gold, silver, pewter, with or without gems or enamels.
- 76 Silver buttonhole necklace  
**Ken Thompson** graduated from the University of Minnesota, and is on the staff of the art department at Miller Vocational High School in Minneapolis. Works in silver and semi-precious stones.
- 77 Ebony and silver earrings  
**Edgar J. Trapp**, Assistant Professor, Art Department, State Teachers College, Indiana, Pennsylvania. Received his B.A. and M.F.A. in art education at Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Works in gold and silver, precious and semi-precious stones, rare woods, ivory and enamels.
- 78 Copper and brass medallion  
**Anne G. Van Kleeck**, Instructor of Art, Columbus Art School, Columbus, Ohio, Assistant Professor of Fine Arts, Ohio Wesleyan University. Works in all metals, brass, copper, silver and gold.
- 79 Silver pendant with moonstone  
**Arthur A. Vierthaler**, Assistant Professor of Art Education, University of Wisconsin. Attended Chicago Art Institute, Milwaukee Art Institute.
- 80 Ironwood and silver necklace, pendants  
**Fennell Wallen** majored in art and engineering at San Diego State College. Works mostly in wood and silver. Best known for his use of silver wire and desert iron wood—one of the hardest and densest of all woods.
- 81 Silver pendant  
**Kay White** began studying jewelry making in 1948 at the Y.W.C.A. in Hartford, Connecticut, continuing with Sonja Preuthen at the Coach House Workshop in Mason, New Hampshire, Dorothea Thompson at the Summer Arts and Crafts Workshop at Williamantic, and Carl Podzusz of New York University. Maintains her own studio in Bristol, Connecticut. Works only in silver and sets a few stones.
- 82 Silver pendant with black jade stone  
**Byron Wilson**, a native of Oakland, California, active in the fields of etching, painting and sculpture. Works in silver, ivory, ebony and black jade.
- 83 **Bob Winston** teaches at California College of Arts and Crafts, Oakland, California. Attended University of California, B.A. and M.A. in Fine Arts. Professor of jewelry and design.
- 84 Silver pendant with Mexican agate  
 Silver ring with olegoclase and garnet  
**Alice E. Zimmerman** received her B.M. degree from DePauw University then changed from music to art, receiving her M.A. at Columbia University. Attended Universal School of Crafts, Chicago Art Institute's summer school at Saugatuck, Michigan; Ringling School of Art and the University of Tennessee. Teaches art and crafts in Evansville, Indiana at F. J. Reitz High School and conducts jewelry classes at Evansville College.

## Addresses

- 1 Harold J. Atwater  
1154 Granada Blvd., Clearwater, Florida
- 2 Gregory Bacopulos  
964 Hawthorne Street, Memphis, Tennessee
- 3 Mildred Lee Ball  
226 South Church Street, Winston-Salem, North Carolina
- 4 Martha Brennan Barns  
54 De Kalb Place, Morristown, New Jersey
- 5 Jane Beckman  
2831 North Shepard Avenue, Milwaukee 11, Wisconsin
- 6 Harry Bertoia  
Barto, Pennsylvania
- 7 John and Marsha Best  
1420 South 8th Avenue, Arcadia, California
- 8 Marsh Bohr  
1424 De Soto Avenue, Burlingame, California
- 9 Frances Holmes Boothby  
14 Trout Club Road, Weston, Vermont
- 10 M. N. Boyer  
1108 Fort Street, Honolulu, Hawaii
- 11 Michael J. Brandt  
2310 South 15th Street, Sheboygan, Wisconsin
- 12 Howard O. Brown  
9 Backus Street, Apt. 106, Rochester 6, New York
- 13 Juanita F. Brown  
9 Backus Street, Apt. 106, Rochester 6, New York
- 14 Irena Bryner  
30 Culebra Terrace, San Francisco 9, California
- 15 Eleanor Caldwell  
Dept. of Art, Fort Hays Kansas State College, Hays, Kansas
- 16 O. K. Chatt  
3594 Willamette, Eugene, Oregon
- 17 Maxwell M. Chayat  
Clinton, New Jersey
- 18 Betty Cooke  
903 Tyson Street, Baltimore 1, Maryland
- 19 J. Defeo  
734B Bay Street, San Francisco, California
- 20 Margaret De Patta  
1137 Terrace Drive, Napa, California
- 21 Andrew and Muriel Dey  
620 North Florida Avenue, Deland, Florida
- 22 Robert Dhaemers  
California College of Arts & Crafts, Oakland 18, California
- 23 Virginia Dudley  
Rising Faun Enamels, Rising Faun, Georgia
- 24 D. Lee and Mary Dusell  
442 Woodlawn, Aurora, Illinois
- 25 Roger D. Easton  
State Teachers College, Cortland, New York
- 26 Audrey and Robert Engstrom  
88 Maple Street, Sparta, Michigan
- 27 Lester Fader  
13973 Woodward Avenue, Highland Park 3, Michigan
- 28 George Faddis  
Cottage Grove, R. D. 5, New Castle, Pennsylvania
- 29 Phillip Fike  
Wayne University, Detroit 1, Michigan
- 30 Robert A. Gabriel  
R. D. #2, Meadville, Pennsylvania
- 31 Robert E. Gardner  
Carnegie Institute of Technology, Pittsburgh 13, Pennsylvania
- 32 Jerome E. Gates  
1725 Portland Avenue South, Minneapolis, Minnesota
- 33 Marilyn Zirkel Goodman  
6231 S. W. 55th Drive, Portland 19, Oregon
- 34 Wiltz Harrison  
8334 Lomita Road, El Paso, Texas
- 35 Lee Haslam  
370 Latches Lane, Merion, Pennsylvania
- 36 David P. Hatch  
University of Oregon, Eugene, Oregon
- 37 Adda Husted-Anderson  
887 First Avenue, New York 22, New York
- 38 Sam Kramer  
29 West 8th Street, New York, New York
- 39 Mary Kretsinger  
Kansas State Teachers College, Emporia, Kansas
- 40 James S. Lanham  
Route 2, Kirkwood, Gainesville, Florida
- 41 Frederick Lauritzen  
Southern Illinois University, Carbondale, Illinois
- 42 Bob McCabe  
316 27th Street, Sacramento 16, California
- 43 Marjorie McLroy  
9 South Goodman Street, Rochester 7, New York
- 44 Lawrence McKinnin  
University of Missouri, Columbia, Missouri
- 45 Phil Morton  
1700 Valentine Avenue, St. Paul, Minnesota
- 46 Earl B. Pardon  
12 Jefferson Street, Newburyport, Massachusetts
- 47 Miriam Peck  
13226 Forest Hill Avenue, East Cleveland 12, Ohio
- 48 Coralynn Pence  
1206 East 63th Street, Seattle 15, Washington
- 49 E. Peter Petersen  
9 East 17th Street, New York 3, New York
- 50 Nelle and Daniel Peterson  
2014 South 2nd Street, Louisville, Kentucky
- 51 Angela Petesch  
552½ North Bronson, Los Angeles, California
- 52 Carl O. Podzsus  
New York University, Washington Square, New York 3, New York
- 53 Dorothy Price  
1206 West Armory, Champaign, Illinois
- 54 Jules Reed  
7321 Russell Avenue South, Minneapolis 20, Minnesota
- 55 Maria Regnier  
2519 Annalee Avenue, Brentwood 17, Missouri
- 56 B. M. Reid  
2443 Erie Street, San Diego 10, California
- 57 Merry G. Renk  
261 Corbett Avenue, San Francisco 14, California
- 58 Florence Resnikoff  
1054 Myrtle, Palo Alto, California
- 59 Ruth Roach  
Plainfield, Iowa
- 60 Caroline Rosene  
929 Union Street, San Francisco 11, California
- 61 Hermon Roth  
The Gables, Post Road, Larchmont, New York
- 62 Thomas E. Ryder  
Box 644, Villanova, Pennsylvania
- 63 George K. Salo  
Sutton, New Hampshire
- 64 Muriel Savin  
2635 Grand Avenue, Richmond, California
- 65 Alice H. Schell  
1344 Jefferson Avenue, Akron 13, Ohio
- 66 Christian F. Schmidt  
3239 Lyndale Avenue North, Minneapolis 12, Minnesota
- 67 Pearl Shecter  
1385 Lexington Avenue, New York 28, New York
- 68 Paul John Smith  
Creek Road, Attica, New York
- 69 Orville H. Soffa  
14 Fulton Street, Oshkosh, Wisconsin
- 70 Francis Stephen  
P. O. Box 901, Pharr, Texas
- 71 Anneliese Steppat  
61-63 Irving Place, New York 3, New York
- 72 Jean Sterne  
625 Elkins Avenue, Elkins Park, Pennsylvania
- 73 Bernice A. Stevens  
908 Washington Avenue, Evansville 13, Indiana
- 74 Paul R. Suttman  
4236 Courtney, Albuquerque, New Mexico
- 75 John Szymak  
1709 Jackson Street, Dallas, Texas
- 76 Ken Thompson  
Miller Vocational High School, Minneapolis, Minnesota
- 77 Edgar J. Trapp  
208 Locust Street, Indiana, Pennsylvania
- 78 Anne G. Van Kleeck  
3067 Indianola Avenue, Columbus, Ohio
- 79 Arthur A. Vierthaler  
Route 1, Waunakee, Wisconsin
- 80 Fennell Wallin  
2941 Curlew Street, San Diego 1, California
- 81 Kay White  
192 Main Street, Bristol, Connecticut
- 82 Byron Wilson  
5973 Seminary Avenue, Oakland, California
- 83 Bob Winston  
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