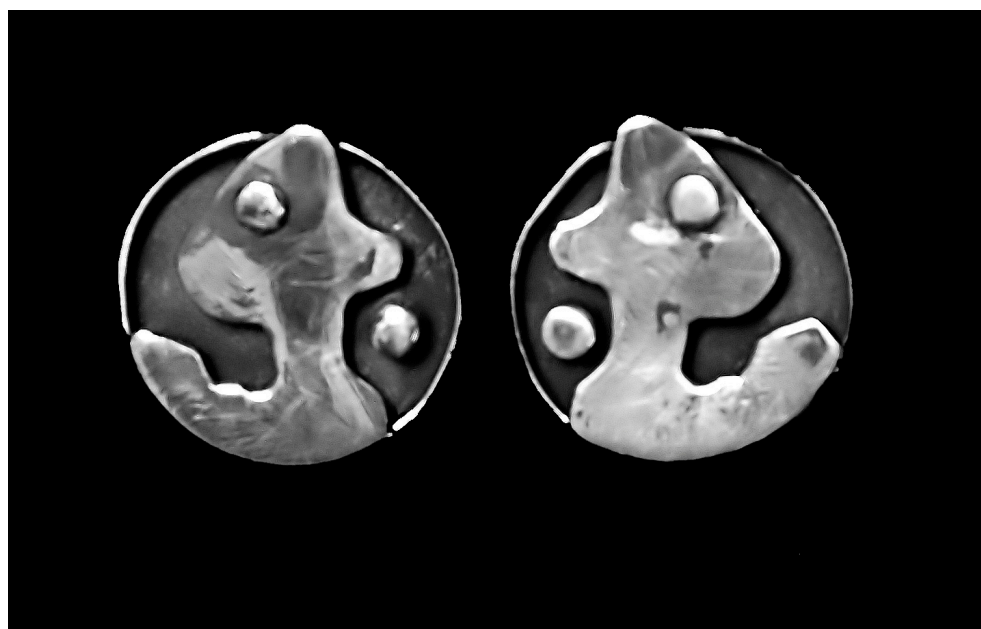


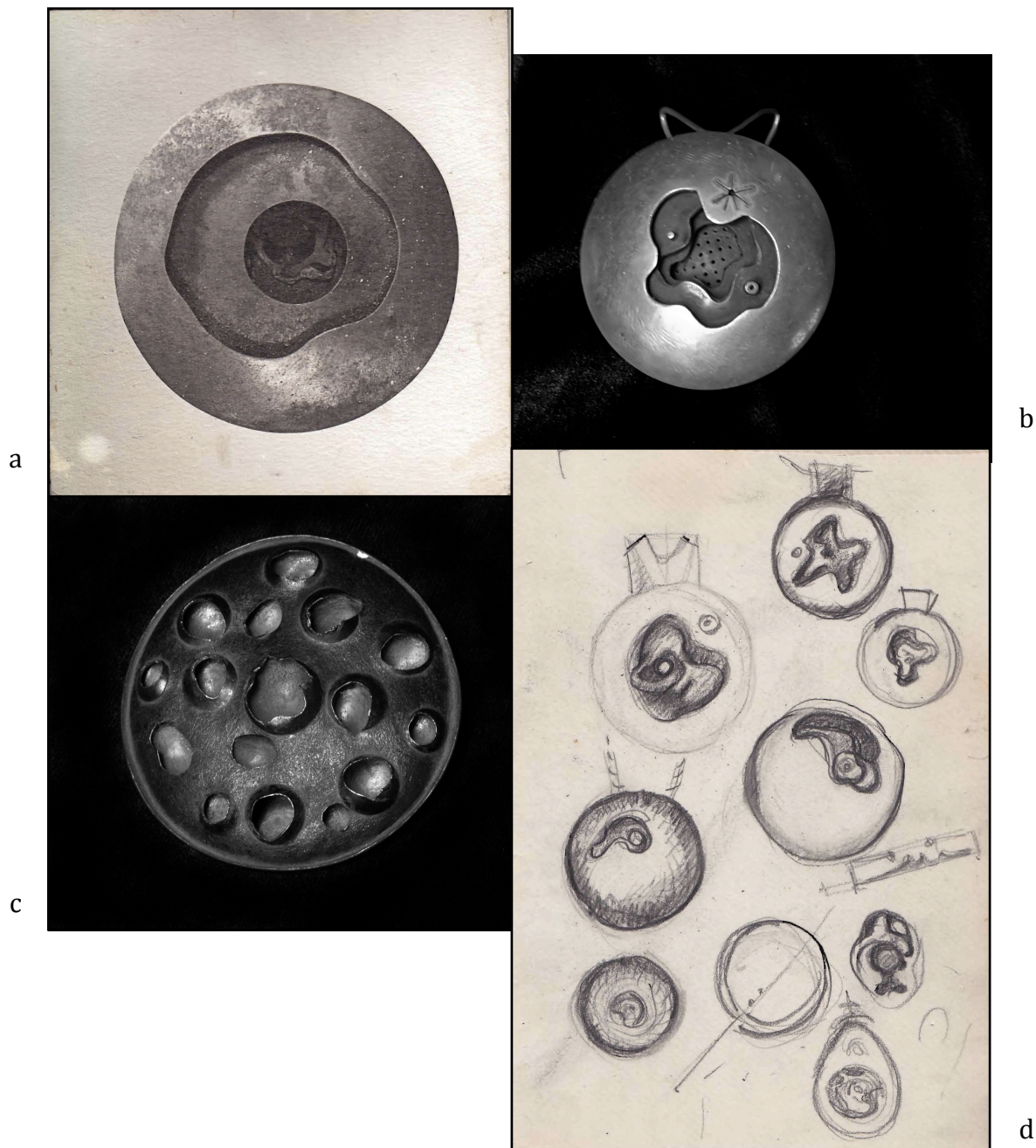


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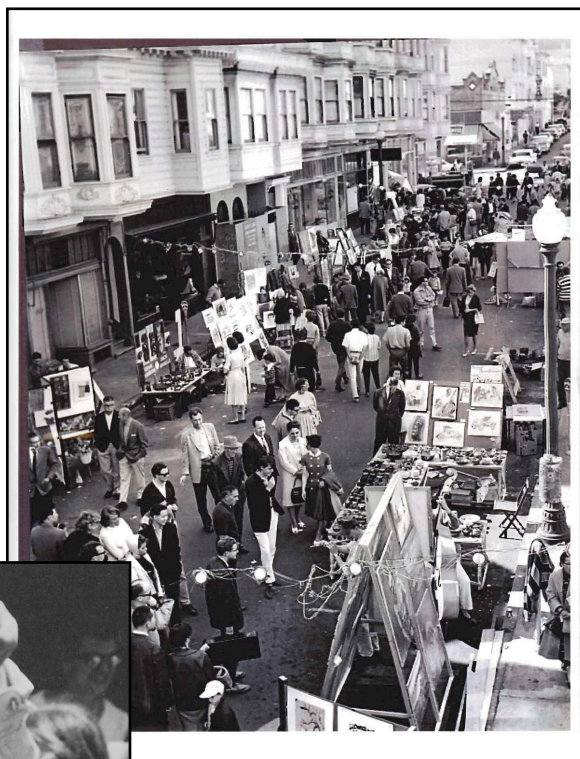
57. a) Peter Macchiarini, *Brooch*, oxidized silver, c. 1930s; b) Peter Macchiarini, *Cufflinks*, oxidized silver, c. 1930s. From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



58. a) Peter Macchiarini, *Silver Pod Pendant*, c. 1930s; b) Peter Macchiarini, *Pod Pendant*, copper, brass, patina, c. 1930-1940s; c) Peter Macchiarini, *Crater Brooch*, c. 1958; d) Peter Macchiarini Pod sketch studies; All images from Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



59. Margaret De Patta visiting Peter Macchiarini's 1422 Grant Avenue studio, c. 1950-1960s. From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



b



a

60. a) Peter Macchiarini at the Upper Grant Avenue Street Fair, c. 1955. From Toni Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, ed. Martin Eidelberg (Paris and New York: Flammarion, Publishers, in association with the Montreal Museum of Decorative Arts, 1996): 19.; b) Grant Avenue Street Fair, c. 1950s. From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



61. Peter Macchiarini at a Metal Arts Guild exhibition, n.d. From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.

June 7, 1952

Mrs. Margaret De Patta Bielawski
1137 Terrace Drive
Napa, California

Dear Margaret:

After careful analysis and consideration of the development of the MAG during its year of existence, I find that the direction it has taken, and is presently pursuing, is in effect diametrically opposed to the plans in the preliminary talks we had prior to its organization.

Such being the case, I feel that my time is too valuable to engage in Guild work any longer. Therefore, I wish at this time to tender my resignation as Treasurer, Chairman of the Finance Committee, and Guild Representative to the Affiliated Art Groups. I therefore ask that my name be stricken from the roster as a member of the MAG.

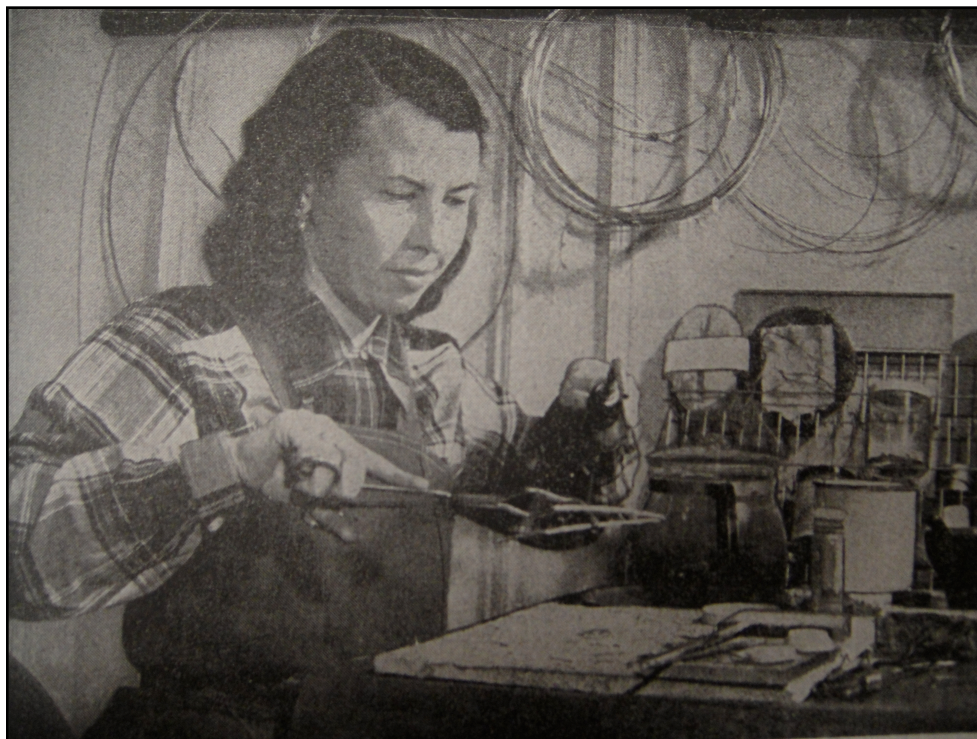
All financial papers, books, etc., including my committee reports, may be picked up at my shop by you, or anyone with your written authorization.

Sincerely,

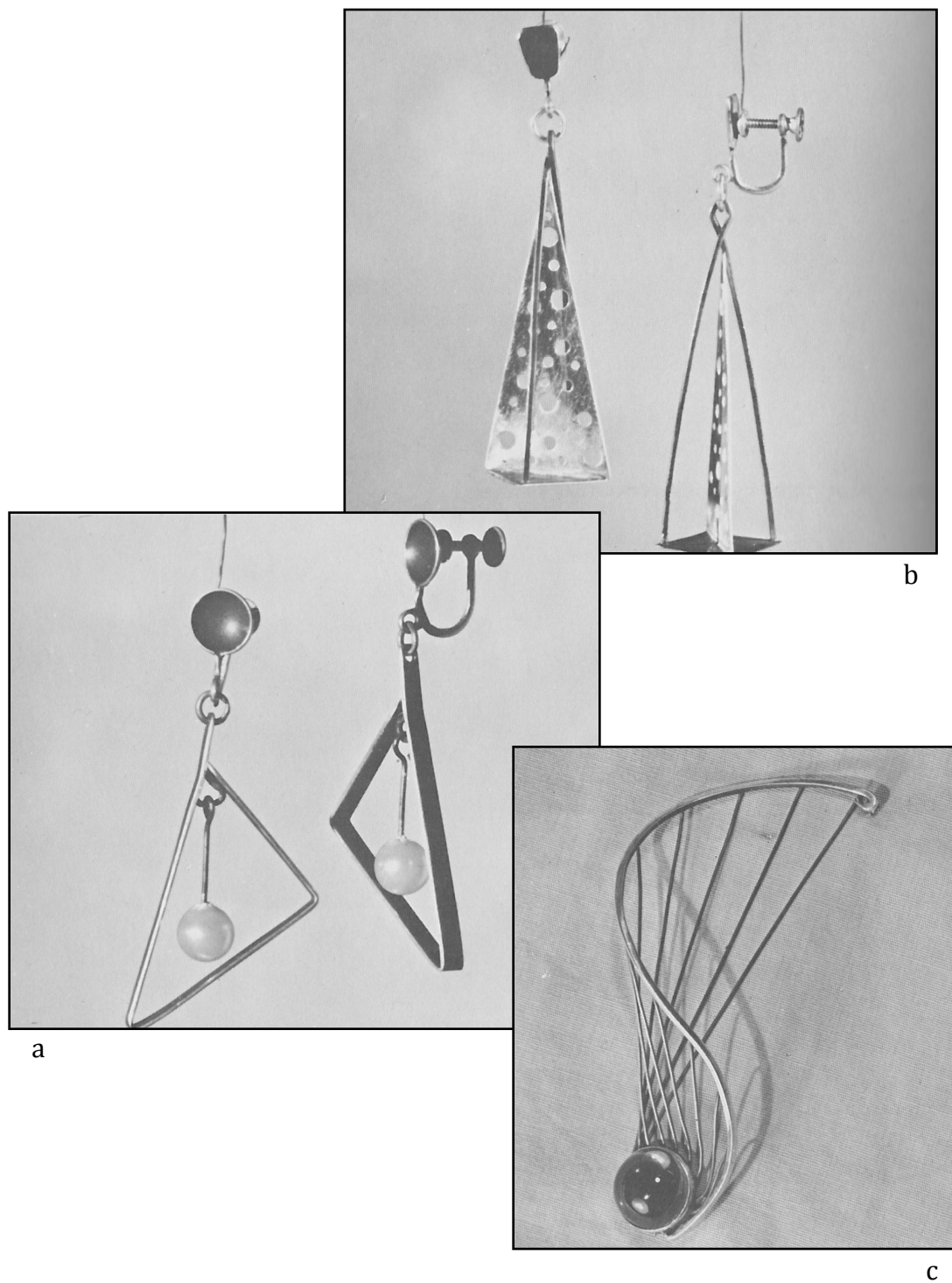
Peter Macchiarini

PM

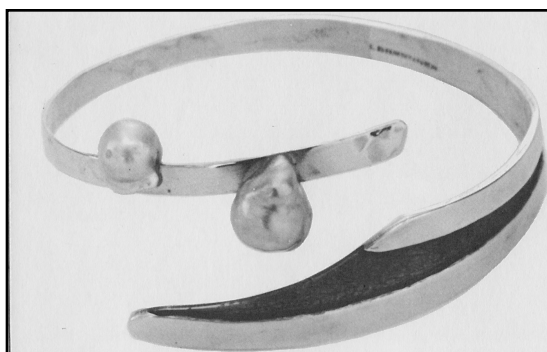
62. Peter Macchiarini's resignation letter to the Metal Arts Guild, June 7, 1952. From the Metal Arts Guild Archives, San Francisco, CA.



63. Irena Brynner in her San Francisco, California studio, 1951. From Carolyn Anspacher, "A Brynner With One 'N' to Her Name," *San Francisco Chronicle*, October 7, 1951, sec. S.



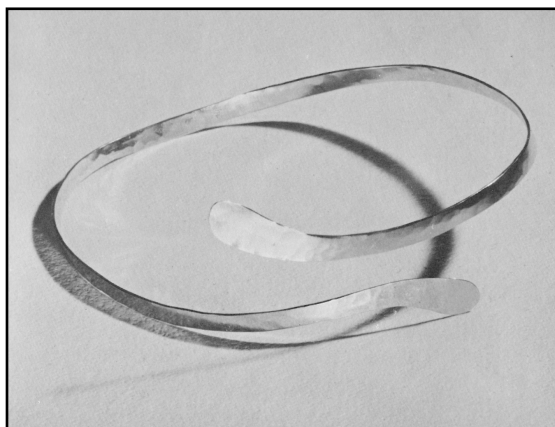
64. Constructed jewelry by Irena Brynner a) *Earrings*, silver wire, pearls, c. 1950; b) *Earrings*, silver, c. 1950; c) *Brooch*, silver, synthetic spinel, c. 1950. All from Irena Brynner, *Jewelry As an Art Form* (New York: Litton Education Publishing, Ltd, 1979): 14-15.



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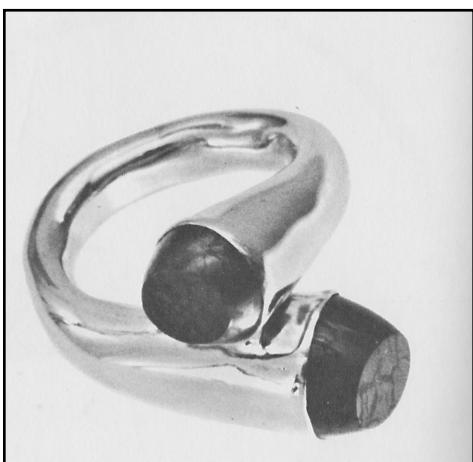
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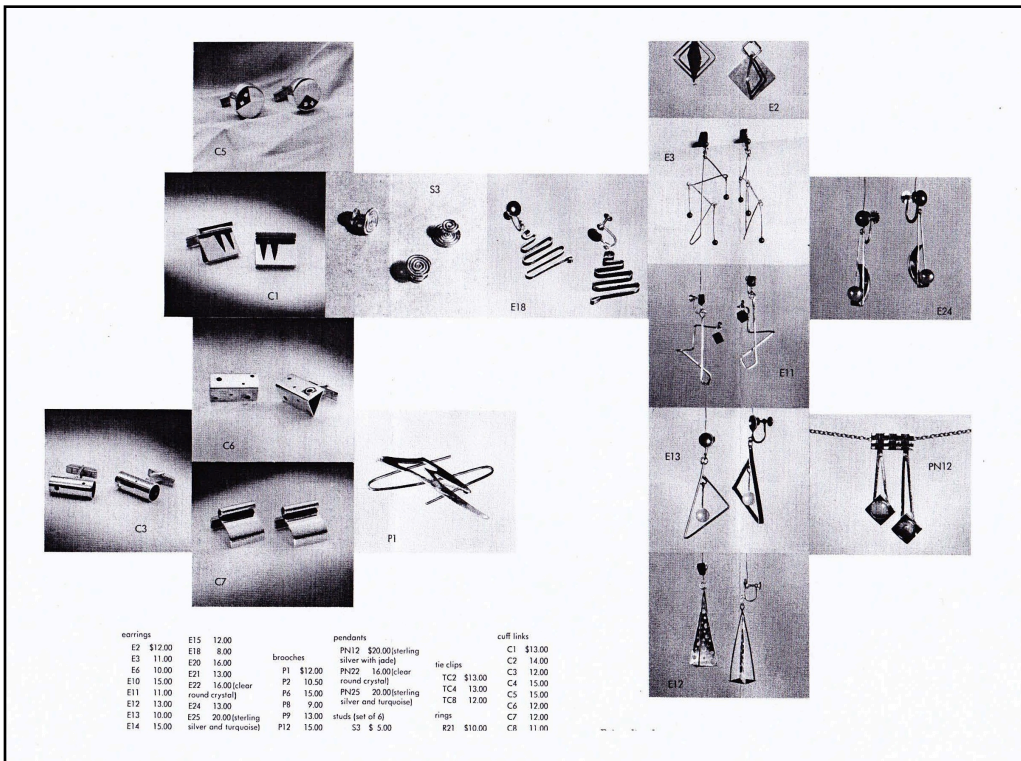
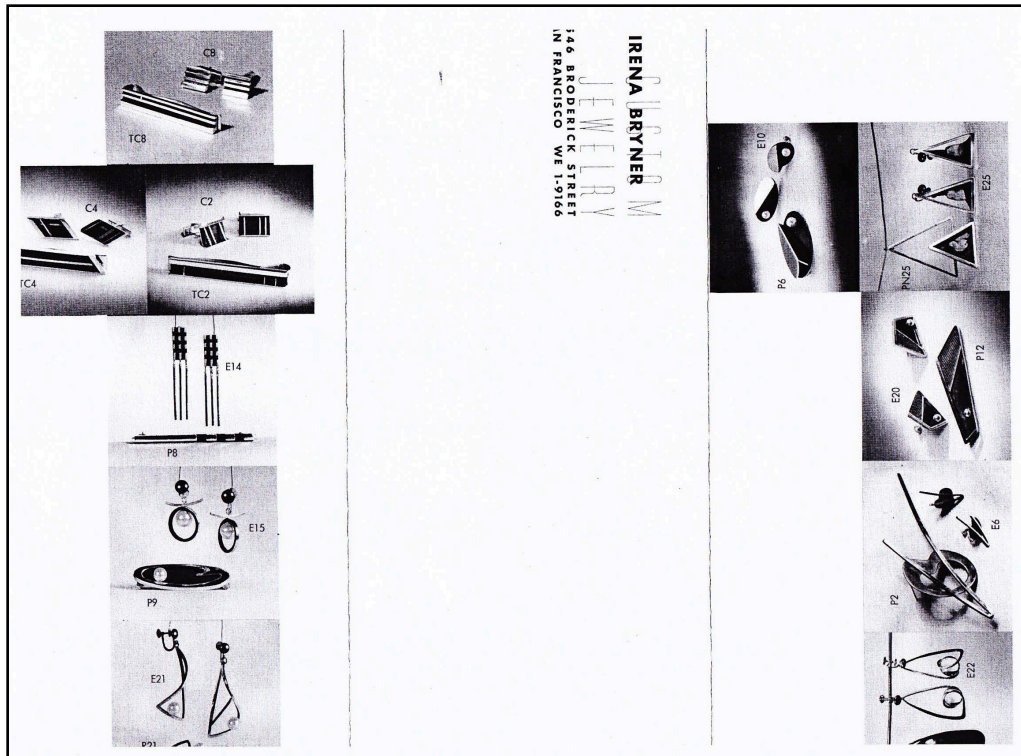


c

65. Forged and constructed jewelry by Irena Brynner. a) *Bracelet*, forged and constructed, gold, silver, baroque pearl, n.d.; b) *Necklace*, forged gold, n.d.; c) *Ring*, forged gold tubing, matrix opal, n.d.; d) *Hair Ornament*, forged and constructed fold, n.d.; e) *Neckpiece*, forged and constructed, gold, smoky topaz, blue tourmaline (lapidary by Francis Sperisen), n.d.. All from Irena Brynner, *Jewelry As an Art Form* (New York: Litton Education Publishing, Ltd, 1979): 16-19.



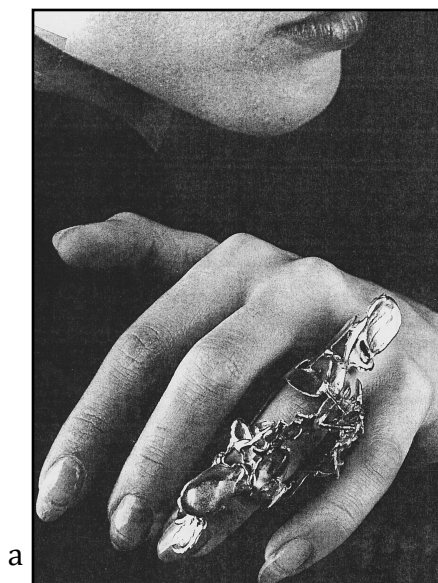
66. Irena Brynner Brynner, Cecil B. DeMille, and others at Brynner's Beverly Hills show. From Marbeth Schon, *Modernist Jewelry 1930-1960: The Wearable Art Movement* (Atglen: Schiffer Publishing, Ltd., 2004): 128.



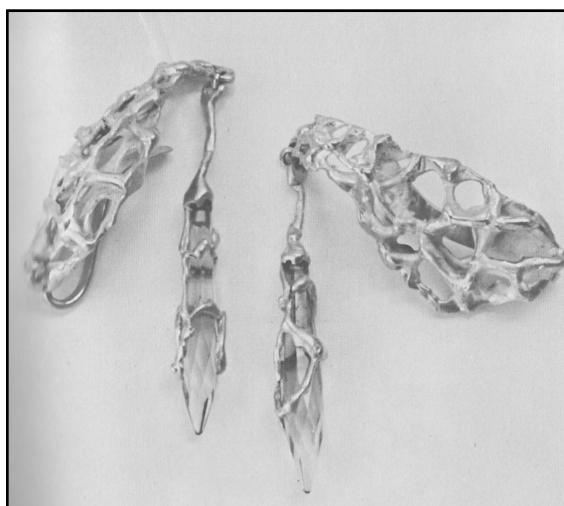
67. Irena Brynner catalog, n.d., From the Oakland Museum of Art Curatorial Artist Files, Oakland, CA.



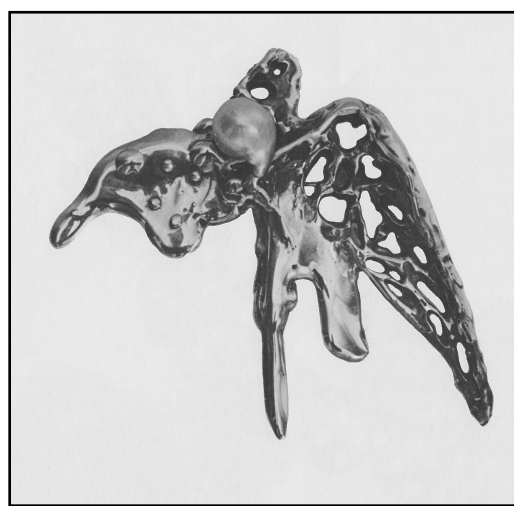
68. Irena Brynner in her studio, c. 1950s. From Marbeth Schon, *Modernist Jewelry 1930-1960: The Wearable Art Movement* (Atglen: Schiffer Publishing, Ltd, 2004): 128.



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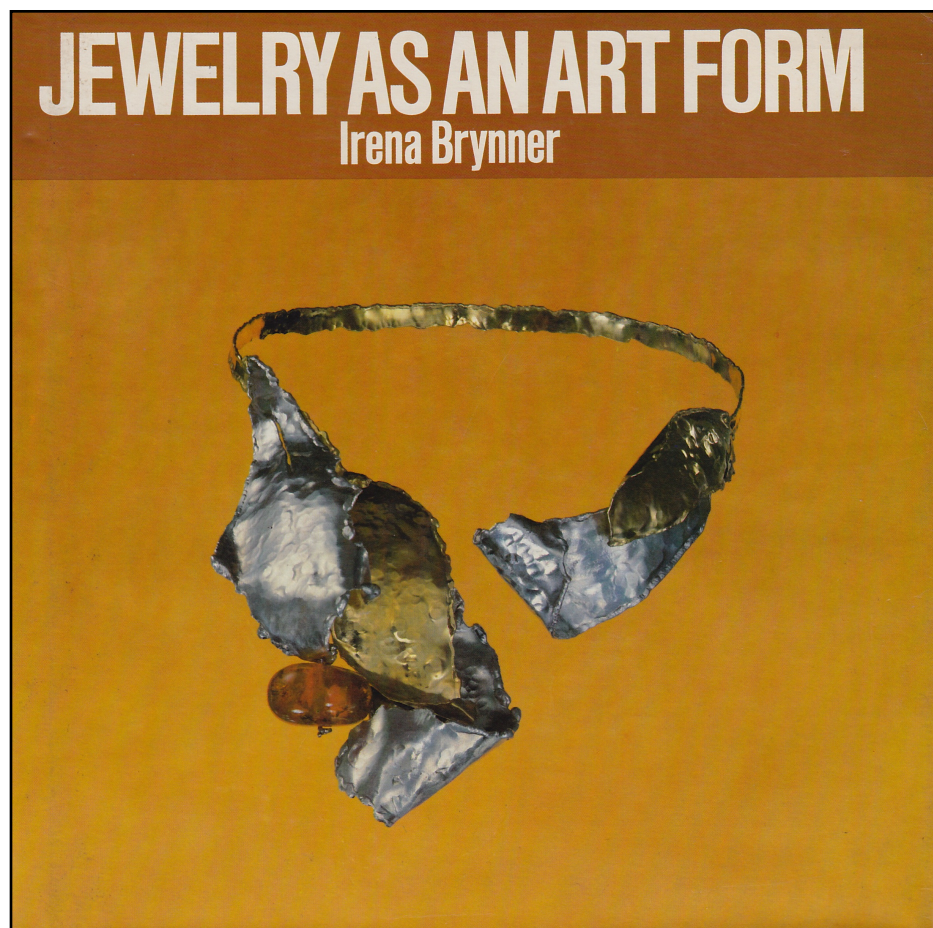


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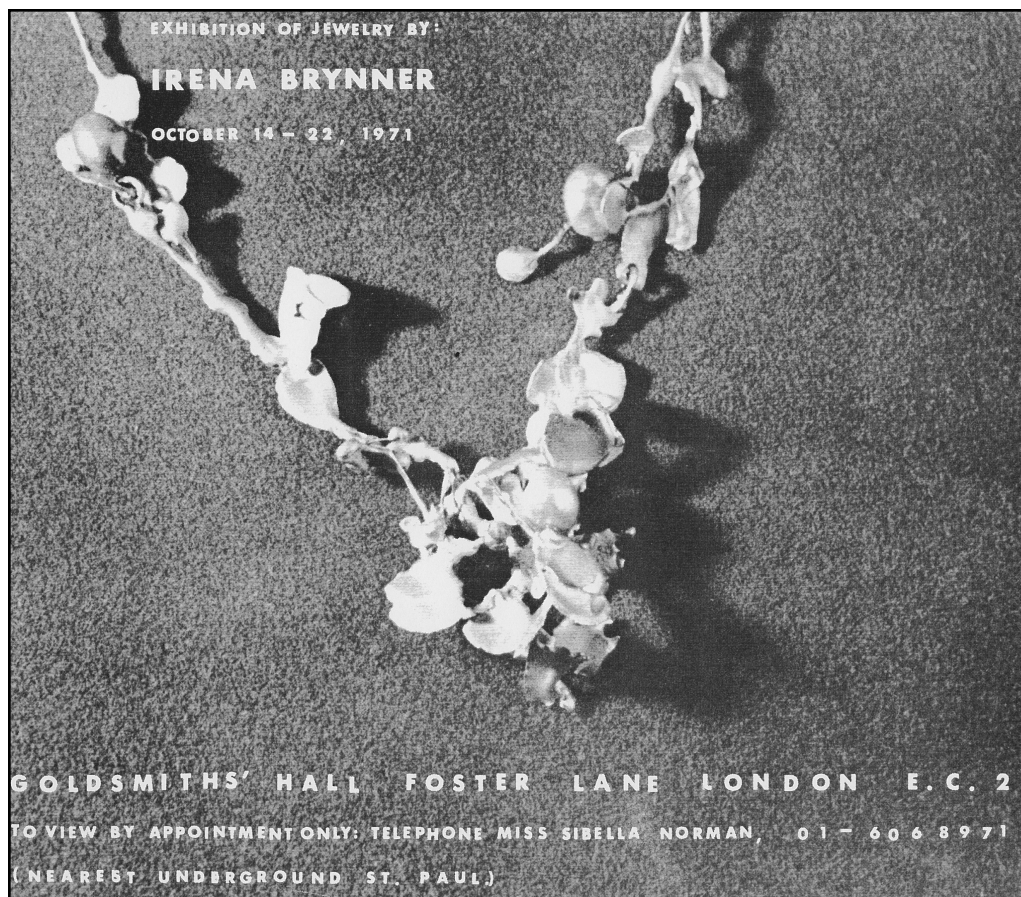


c

69. Irena Brynner working in wax sheet and wax casting jewelry forms. a) *Ring*, gold, c.1959-62. From Paul Johnson and Martin Eidelberg. *Design 1935-1965: What Modern Was*. Edited by Martin Eidelberg and Lory Frankel. (New York: Harry N. Abrams, Inc., Publishers, in association with Le Musée Des Arts Décoratifs De Montréal, 2001), 450; b) *Earrings*, cast, gold, n.d.; c) *Brooch*, cast, gold, baroque pearl, Both b) and c) From Irena Brynner, *Jewelry As An Art Form* (New York: Van Nostrand Reinhold Company, 1979), 27 + 36.



70. Irena Brynner, *Neckpiece*, forged and welded 18 karat gold, fine silver, and amber bead, c. 1970s. From Irena Brynner, *Jewelry As An Art Form* (New York: Van Nostrand Reinhold Company, 1979), Jacket cover.



71. Irena Brynner's solo exhibition at Goldsmith's Hall in London, England, October 14-22, 1971. From the Oakland Museum of California Curatorial Artist Files, Oakland, CA.



74. Jennifer Shaifer (left) with Merry Renk (right) in San Francisco, California, November 2011.