

⁵⁷ “Role of the California Labor School in the Labor Movement and in the Community,” California Labor School Collection, 1942-1957, San Francisco State University, Labor and Archives Research Center, San Francisco, CA.

⁵⁸ Johnson, “California’s Collective Art Culture,” 49.

⁵⁹ California Labor School Catalogues, California Labor School Collection, 1942-1957, San Francisco State University, Labor and Archives Research Center, San Francisco, CA.

⁶⁰ “School and Art,” *The Labor Herald*, August 23, 1946.

⁶¹ California Labor School Catalogues, California Labor School Collection, 1942-1957, San Francisco State University, Labor and Archives Research Center, San Francisco, CA.

⁶² Johnson, “California’s Collective Art Culture,” 49.

⁶³ *Ibid.*, 50.

⁶⁴ *Ibid.*

⁶⁵ House Committee on American Activities, *Bills To Curb or Outlaw the Communist Party in the United States: Hearings on H.R. 1884 and H.R. 2122*, 80th Cong., 1st sess., 1947.

⁶⁶ According to Merry Renk, Bielawski refused to sign the Loyalty Oath that the United States instituted during this time. Other CLS artists blacklisted included Philip Norton, Freda Koblick, Edith Heath, Adelyne Cross, Milton Halberstadt, Giacomo Patri. House Committee, *Bills To Curb or Outlaw the Communist Party in the United States*, 54.

⁶⁷ David M. Sokol, “The Founding of Artists Equity Association After World War II,” *Archives of American Art Journal* 39, no. 1/2 (1999): 20

⁶⁸ *Ibid.*

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*, 21.

⁷¹ *Ibid.*, 24

⁷² *Ibid.*, 25

⁷³ Artist Equity Association 1952 Membership Brochure, Artist Equity Association of New York papers, 1944-2003, Archives of American Art, Smithsonian Institution, Washington, DC.; Sokol, “The Founding of Artists Equity Association after World War II,” 23.

⁷⁴ Merry Renk and Carrie Adell, “The San Francisco Metal Arts Guild: Yesterday and Today,” *Metalsmith* 4, no. 3 (Summer 1984): 41.

⁷⁵ Ibid.

⁷⁶ “General Aims of Metal Arts Guild – Talk at April meeting 1951,” Metal Arts Guild Archives, San Francisco, California.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ The Guild has also been referred to as the Metal Arts Guild of California and the Metal Arts Guild of Northern California.

⁸⁰ Merry Renk, interview by author, San Francisco, California, September 8, 2009.

⁸¹ “Constitution,” ca. 1951, Metal Arts Guild Archives, San Francisco, CA.

⁸² Ibid.

⁸³ Metal Arts Guild Archives, San Francisco, CA.

⁸⁴ “Jeweler’s Organization, Minutes of the Meeting Held on May 30, 1951,” Metal Arts Guild Archives, San Francisco, CA.

⁸⁵ Irena Brynner, interview by Arline M. Fisch.

⁸⁶ Florence Resnikoff, interview by author and Julie Muñiz, Oakland, California, July 3, 2009, Oakland Museum of California, Oakland, CA.

⁸⁷ Renk and Adell, “The San Francisco Metal Arts Guild: Yesterday and Today,” 42.

⁸⁸ “General Aims of Metal Arts Guild – Talk at April meeting 1951,” Metal Arts Guild Archives, San Francisco, CA.

⁸⁹ “Constitution and By-Laws, Re-Drafted,” January 12, 1952, Metal Arts Guild Archives, San Francisco, CA.

⁹⁰ Ibid. MAG’s Jury of Acceptance was composed of the membership chairman, two full-members of the Guild, and two qualified craftspersons (member or non-member).

⁹¹ Renk and Adell, “The San Francisco Metal Arts Guild: Yesterday and Today,” 42.

⁹² “Constitution and By-Laws, Re-Drafted,” January 12, 1952, Metal Arts Guild Archives, San Francisco, CA.

⁹³ Publications available to members included: *Design Is Your Business, Developing and Selling New Products, Cost Accounting for Small Manufacturers, and A Handbook of Small Business Finance*.

⁹⁴ “Jeweler’s Organization, Minutes of the Meeting Held on May 30, 1951,” Metal Arts Guild Archives, San Francisco, CA.

⁹⁵ Ibid.

⁹⁶ “General Aims of Metal Arts Guild – Talk at April meeting 1951,” Metal Arts Guild Archives, San Francisco, CA.

⁹⁷ *Guildletter*, August 1955, Metal Arts Guild Archives, San Francisco, CA.

⁹⁸ The A.F.L. established the International Jewelry Workers Union (IJWU). “Minutes of the meeting held on May 30, 1951,” Metal Arts Guild Archives, San Francisco, CA.

⁹⁹ The author could not find evidence confirming if MAG’s efforts were successful in eliminating artist entry fees. “Special Bulletin to All MAG Members,” June 24, 1955, Metal Arts Guild Archives, San Francisco, CA.

¹⁰⁰ Margaret De Patta’s Drafted Letter to Senator George Miller and Special Bulletin to All MAG Members, June 24, 1955, Metal Arts Guild Archives, San Francisco, CA.

¹⁰¹ Merry Renk, interview by Arline Fisch.

¹⁰² Merry Renk, in discussion with the author, September 8, 2009. Margaret Carver was responsible for organizing the first Handy and Harmon Conference in 1947.

¹⁰³ “College of Marin Silversmithing Workshop, 1952,” Margaret De Patta Archives, Bielawski Archives, Point Richmond, CA.

¹⁰⁴ Irena Brynner, interview by Arline M. Fisch.

¹⁰⁵ Merry Renk, interview by Arline Fisch.

¹⁰⁶ San Francisco Art Commission, “Civic Art Collection,” press release, October 2008, San Francisco Art Commission Civic Art Collection Public Records, San Francisco, CA

¹⁰⁷ Fifth Annual San Francisco Art Festival Exhibition Catalog, San Francisco Subjects Vertical Files, San Francisco Arts Commission Art Festivals, San Francisco History Center, San Francisco, CA; Peter Macchiarni, “Report: First Annual Metal Arts guild Exhibit and 1951 Art Festival Exhibit,” Metal Arts Guild Archives, San Francisco, CA.

¹⁰⁸ Peter Macchiarni, “Report: First Annual Metal Arts Guild Exhibit and 1951 Art Festival Exhibit,” Metal Arts Guild Archives, San Francisco, CA.

¹⁰⁹ Ibid.

¹¹⁰ *Guildletter*, August 1958, Metal Arts Guild Archives, San Francisco, CA.

¹¹¹ *Guildletter*, October 1958, Metal Arts Guild Archives, San Francisco, CA.

¹¹² Harry Dixon met and apprenticed for Arts and Crafts coppersmith Dick van Erp during the early 1910s. Vera Mays, “Working Metal: Coppersmith Harry St. John Dixon,” 2.

- ¹¹³ Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, 105.
- ¹¹⁴ *Ibid.*, 130.
- ¹¹⁵ Marbeth Schon, *Form and Function: American Modernist Jewelry, 1940-1970*, 198.
- ¹¹⁶ *Ibid.*, 126.
- ¹¹⁷ *Ibid.*, 110
- ¹¹⁸ Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, 134-135.
- ¹¹⁹ Marbeth Schon, *Form and Function: American Modernist Jewelry, 1940-1970*, 85.
- ¹²⁰ Margaret was married four times to Floyd Charlous Bollman (1922-1924), William Schuster (1925-1927), Sam DePatta (1929-1941), and Eugene Bielawski (1946–1964).
- ¹²¹ Helen Civelli, “Wedding Ring Starts Girl On Career: Margaret De Patta Started Designing Own Jewelry and Wound Up As A Silversmith,” *The San Francisco News*, January 2, 1940, sec. 2.
- ¹²² Margaret De Patta Handwritten Notes, Margaret De Patta Archives, Bielawski Trust, Point Richmond, California; Interview Notes, May 7, 1962, Yoshiko Uchida papers, BANC MSS 86/97c, The Bancroft Library, University of California, Berkeley.
- ¹²³ Eugene Bielawski, “Margaret De Patta – An Analysis of Her Work in Jewelry,” in *The Jewelry of Margaret De Patta: A Retrospective Exhibition*. (Oakland, CA: The Oakland Museum, 1976), 27.
- ¹²⁴ Margaret De Patta Handwritten Notes, Margaret De Patta Archives, Point Richmond, CA.
- ¹²⁵ Bielawski, “Margaret De Patta – An Analysis of Her Work in Jewelry,” 27.
- ¹²⁶ Tag Gronberg, “Performing Modernism,” in *Modernism: Designing A New World 1914-1939*, ed. Christopher Wilk (London: V&A Publications, 2006), 121.
- ¹²⁷ Peter Selz, “*The Impact from Abroad: Foreign Guests and Visitors*,” in *On the Edge of America: California Modernist Art, 1900-1950*, ed. Paul J. Karlstrom (Berkeley and Los Angeles: University of California Press, Publishers, in association with the Archives of American Art, Smithsonian Institution and the Fine Arts Museums of San Francisco, 1996), 112.
- ¹²⁸ *Ibid.*
- ¹²⁹ Margaret De Patta Archives, Point Richmond, CA.
- ¹³⁰ Bielawski, “Margaret De Patta – An Analysis of Her Work in Jewelry,” 28.

- ¹³¹ Margaret De Patta Handwritten Notes, Margaret De Patta Archives, Point Richmond, CA.
- ¹³² Ibid.
- ¹³³ Yoshiko Uchida, Interview Notes, May 7, 1962, Yoshiko Uchida papers, BANC MSS 86/97c, The Bancroft Library, University of California, Berkeley.
- ¹³⁴ Yoshiko Uchida, "Margaret De Patta," in *The Jewelry of Margaret De Patta: A Retrospective Exhibition*. (Oakland, CA: The Oakland Museum, 1976), 15.
- ¹³⁵ Francis Sperisen cut gemstones for several MAG members, including Merry Renk, Irena Brynner, Peter Macchiarini, and Florence Resnikoff.
- ¹³⁶ Richard Sperisen, interview by author and Julie Muñiz, Redwood City, California, July 6, 2009, Oakland Museum of California, Oakland, CA.
- ¹³⁷ Cally Hall, *Gemstones*. Smithsonian Handbooks. Edited by Charles A. Willis. (New York: Dorling Kindersley, Inc., 2002), 87.
- ¹³⁸ Richard Sperisen, interview by author and Julie Muñiz.
- ¹³⁹ Eugene Bielawski, "Comments and Notes," in *The Jewelry of Margaret De Patta: A Retrospective Exhibition*. (Oakland, CA: The Oakland Museum, 1976), 53 +57.
- ¹⁴⁰ Richard W. Wise, *Margaret De Patta and The American Lapidary Renaissance*, http://www.secretsofthegemtrade.com/articles_9.htm (accessed June 10, 2009).
- ¹⁴¹ Bielawski, "Comments and Notes," 31.
- ¹⁴² Bielawski, "Comments and Notes," 43.
- ¹⁴³ Margaret De Patta Archives, Point Richmond, CA; Bielawski, "Comments and Notes," 31.
- ¹⁴⁴ De Patta won the 1962 San Francisco Art Commission Art Festival Purchase Award for this piece. San Francisco Art Festival papers, 1946-1986, San Francisco Art Commission Civic Art Collection Public Records.
- ¹⁴⁵ Margaret De Patta papers on the California Labor School, Margaret De Patta Archives, Point Richmond, CA.
- ¹⁴⁶ De Patta designed a ceramics line for Heath Ceramics and flatware for an international competition. Additionally, De Patta interest in Modernism extended to home design and architecture; she renovated her San Francisco home in the style of the Bauhaus as well as modernized her Napa Valley home.

- ¹⁴⁷ In 1957, Margaret and Eugene close Designs Contemporary, their limited edition production line, so Margaret could focus on custom orders and experimental work. Margaret De Patta Archives, Point Richmond, CA.
- ¹⁴⁸ Yoshiko Uchida, Interview Notes, May 7, 1962, Yoshiko Uchida papers, BANC MSS 86/97c, The Bancroft Library, University of California, Berkeley.
- ¹⁴⁹ Yoshiko Uchida, "Margaret De Patta," 19.
- ¹⁵⁰ Margaret De Patta Handwritten Notes, Margaret De Patta Archives, Point Richmond, CA.
- ¹⁵¹ Peter Macchiarini, "Autobiographical Sketch," Peter Macchiarini Archives, San Francisco, CA; Peter Macchiarini, interview by Mary Fuller McChesney.
- ¹⁵² Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, 134.
- ¹⁵³ Peter Macchiarini, "Autobiographical Sketch," Peter Macchiarini Archives, San Francisco, CA; Peter Macchiarini, interview by Mary Fuller McChesney, October 18, 1964, Archives of American Art, Smithsonian Institution, Washington, DC.
- ¹⁵⁴ Ibid.
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¹⁶⁸ Ibid.

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¹⁷⁰ Ibid.

¹⁷¹ *California Labor School Catalogue*, Fall 1946, California Labor School Collection 1942-1957, San Francisco State University, Labor and Archives and Research Center, San Francisco, CA.

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¹⁷⁵ "More Notes on Mass-Production," March 1956, Peter Macchiarini Archives, San Francisco, CA.

¹⁷⁶ "Miscellaneous Notes on Mass-Production of the Arts," ca. 1956, Peter Macchiarini Archives, San Francisco, CA.

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¹⁷⁸ Jeanette Good, "Local Artists Resists the Lure of Fast Bucks," *The Neighborhood, The Independent*, October 3, 1995, sec. 2.

¹⁷⁹ Ibid.

¹⁸⁰ Irena Brynner, interview by Arline M. Fisch.

¹⁸¹ Irena Brynner, "My Cousin Yul Brynner," Writings File, Irena Brynner Papers, 1920-2002, Smithsonian Archives of American Art, Smithsonian Institution, Washington, DC.

¹⁸² Irena Brynner, Biographical Material, Irena Brynner Papers, 1920-2002, Smithsonian Archives of American Art, Washington, DC.

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¹⁸⁴ Irena Brynner, interview by Arline M. Fisch.

¹⁸⁵ Ibid.

¹⁸⁶ Irena Brynner, Biographical Material, Irena Brynner Papers, 1920-2002, Smithsonian Archives of American Art, Washington, DC.

¹⁸⁷ Although Irena lived in Russia during the rise of Constructivism, she was just a child and there is no evidence of her awareness of the movement. Irena Brynner, interview by Arline M. Fisch.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.; Irena Brynner, a spiritual person, made a series of liturgical art sculpture and works.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

¹⁹⁶ Irena Brynner, *Jewelry As An Art Form* (New York: Van Nostrand Reinhold Company, 1979), 7.

¹⁹⁷ Ibid.

¹⁹⁸ Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, 27.

¹⁹⁹ Brynner, *Jewelry As An Art Form*, 14.

²⁰⁰ Ibid.

¹⁷² Ibid., 22.

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- ²²¹ Irena Brynner Writings, January 1964, Irena Brynner Papers, 1920-2002, Smithsonian Archives of American Art, Washington, DC.
- ²²² *Guildletter*, May 1960, Metal Arts Guild Archives, San Francisco, CA. After a short period of inactivity in 1960, the Guild questioned its need to exist due to the number of craft organizations that were now established in the San Francisco area. Membership consensus was that MAG served an important purpose and was necessary in the field of metal arts. Members felt the Guild had "several useful functions. 1) Providing a way of showing member's work in several annual shows and the traveling show. 2) In education of the membership through the friendly exchange of ideas and techniques. 3) In education of the public in good design through the several annual shows. It was felt these functions go hand in hand, and that one cannot do without the other."
- ²²³ Hazel Bray, "Forward and Acknowledgements," in *The Jewelry of Margaret De Patta: A Retrospective Exhibition*. (Oakland, CA: The Oakland Museum, 1976), 27.
- ²²⁴ *Ibid.*
- ²²⁵ Yoshiko Uchida, "Margaret De Patta," 11.

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