

good design is timeless

251 GRANT AVENUE
nanny's

Representing the finest contemporary jewelry by leading artists of two continents.

Unique wedding and engagement rings . . . wide selection of original pieces. Custom work—re-designing.

design in jewelry

Featuring thru March
Work by Merry Renk
Hours: 10:30 to 6 Mondays 'til 9
EXbrook 2-4563

a

*We invite you to attend
a retrospective show of
jewelry by San Francisco's
internationally acclaimed
designer, Margaret De Patta . . .
opening June 19th at 9 a.m.
and continuing through
July 17th. Store
hours 9 to 5:30.*

at Robert M. Kasper

PACIFIC SHOP
533 Sutter St • San Francisco
contemporary accessories

jewelry by de patta
1930

b

Rings
interlocked

251 GRANT AVENUE

de patta
WEDDING AND ENGAGEMENT RING

Ingenious interlocking abstraction
in crystal and gold \$140

nanny's

Matching wedding ring
for the groom \$30

CUSTOM WORK AND RE-DESIGNING

BETWEEN POST AND SUTTER

DESIGN IN JEWELRY

c

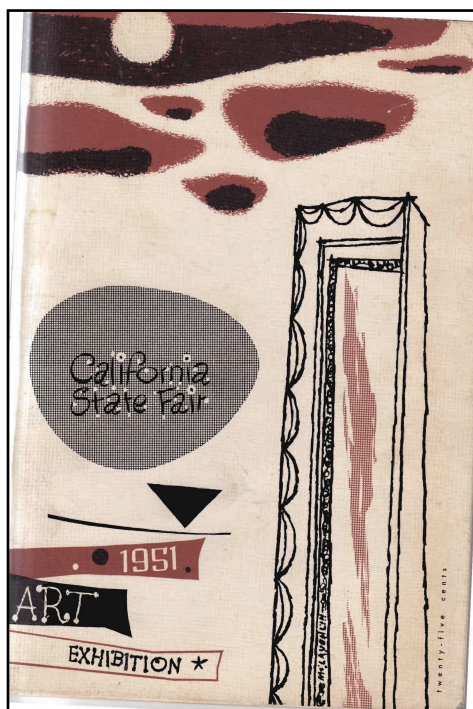
17. a) Nanny's advertisement featuring Merry Renk. From Merry Renk Archives, San Francisco, CA; b) Pacific Shop advertisement featuring Margaret De Patta; c) Nanny's advertisement featuring Margaret De Patta, Both b) and c) from Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



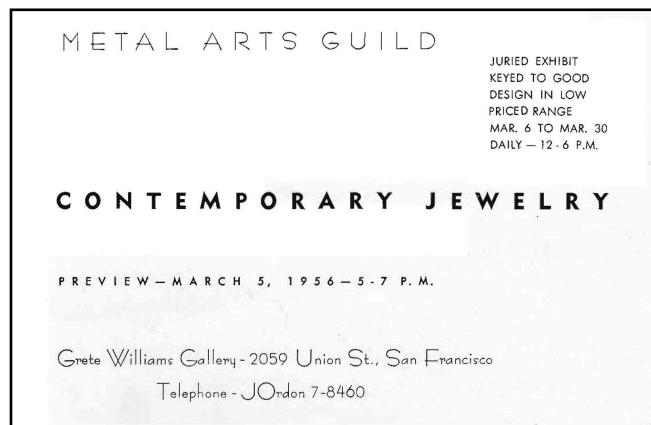
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18. a) Catalog cover of the San Francisco Art Festival, 1955; b) Catalog cover from California State Fair, 1951. Both a) and b) from Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA; c) Metal Arts Guild Pre-Christmas sale at the Labaudt Gallery in San Francisco, 1952. From Merry Renk Archives, San Francisco, California; d) Metal Arts Guild juried exhibition at the Grete Williams Gallery in San Francisco, 1956. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



a



b

19. a) Irena Brynner, Merry Renk, and Petronella Swierstra in the Metal Arts Guild booth at the California State Fair, 1952; b) Irena Brynner, Merry Renk, Peggy and Bob Dhaemer in the Metal Arts Guild booth at the Sacramento State Fair. Both a) and b) from Merry Renk Archives, San Francisco, CA.

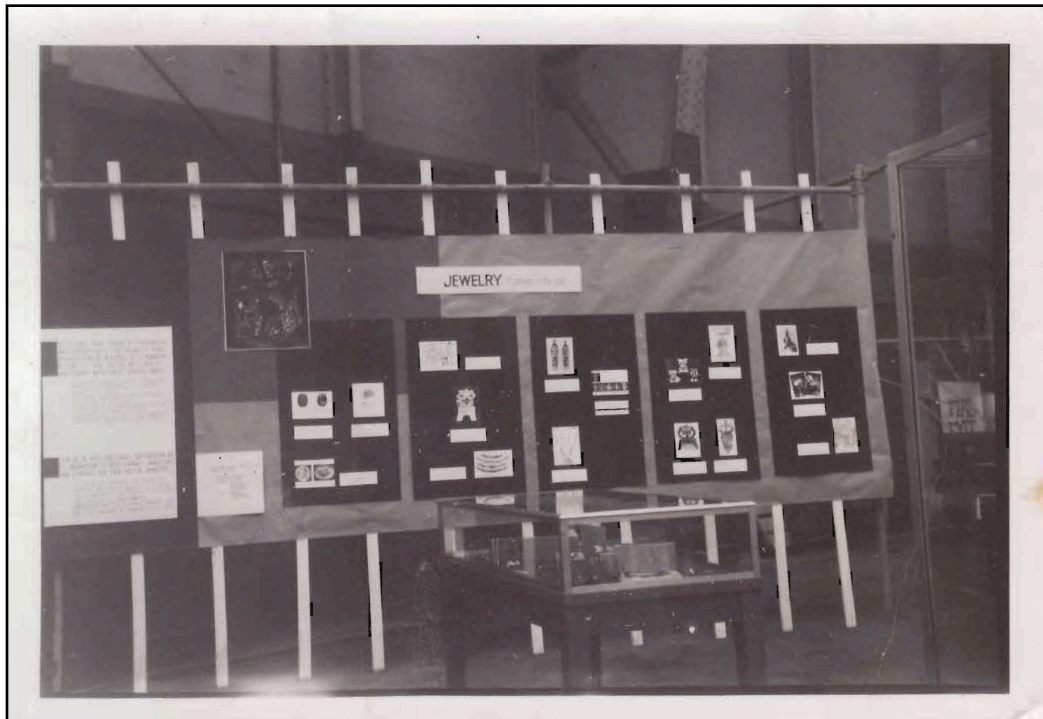


a



b

20. a) Cover of San Francisco Art Festival catalog, 1951, From San Francisco Subjects Vertical Files, San Francisco Arts Commission Art Festivals, San Francisco History Center, San Francisco, CA; b) First Annual Metal Arts Guild exhibition booth at the San Francisco Art Festival, 1951, From Peter Macchiarini Archives, Daniel Macchiarini Creative Design, San Francisco, CA.

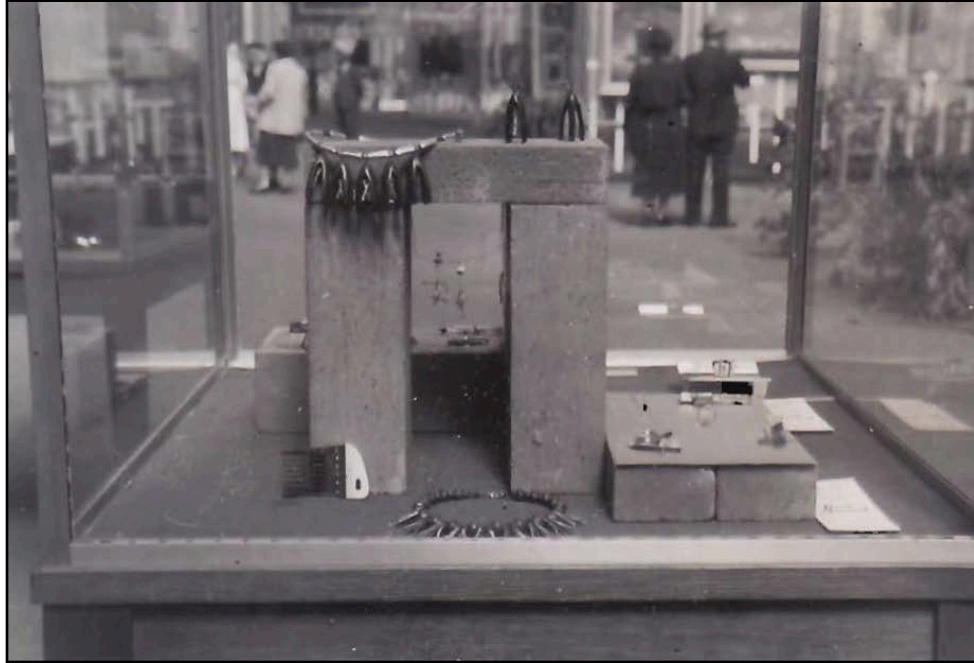


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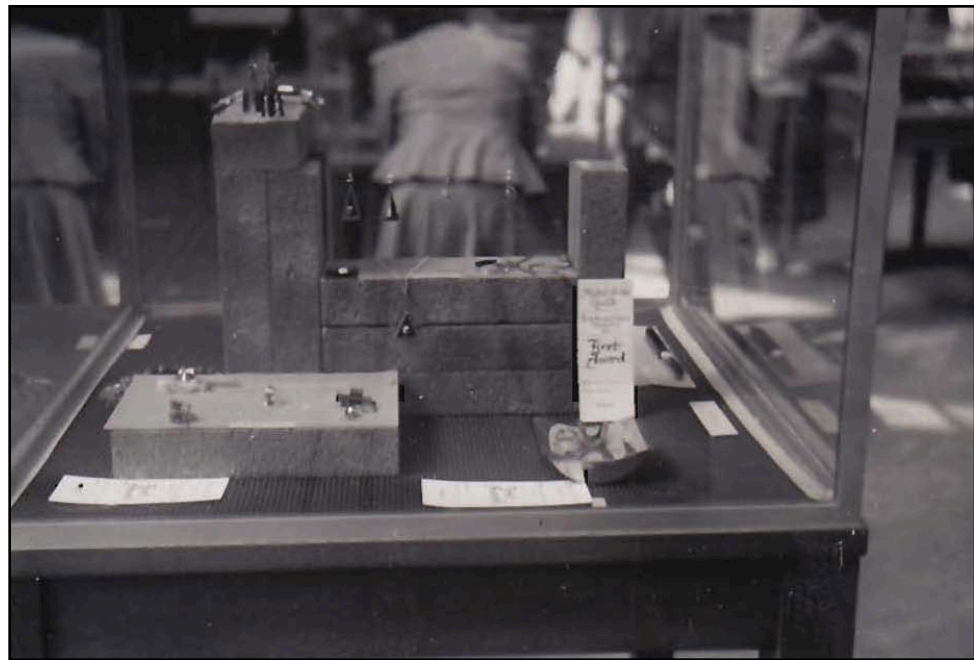


b

21. a) and b) Metal Arts Guild section of the 1951 San Francisco Art Festival. Both a) and b) from Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



a



b

22. a) and b) Metal Arts Guild cases at the San Francisco Art Festival, 1951. Both a) and b) from Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.

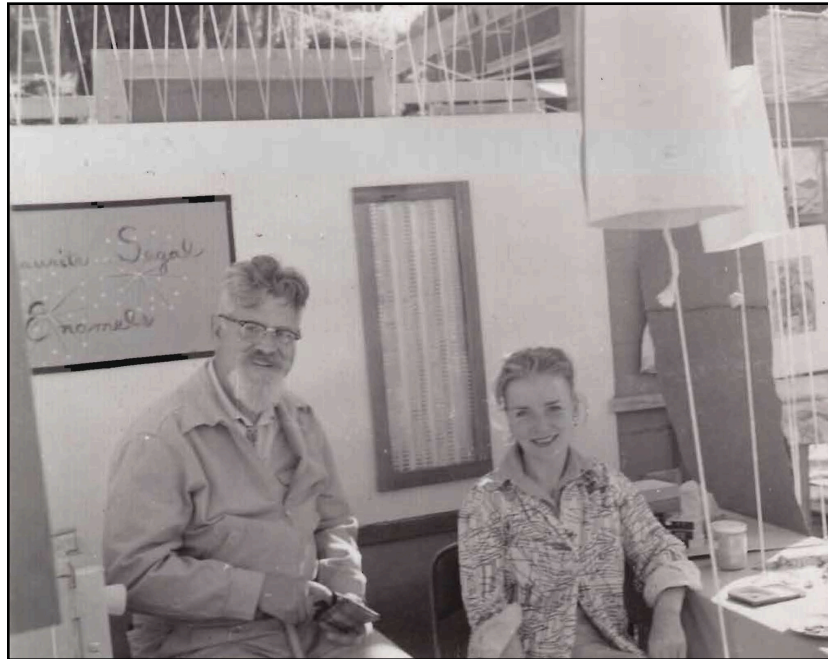


a



b

23. a) Irena Brynner, and Merry Renk at the Metal Arts Guild booth at the San Francisco Art Festival, 1952; b) Margaret De Patta setting up the Metal Arts Guild booth at the San Francisco Art Festival, 1952. Both a) and b) from Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.



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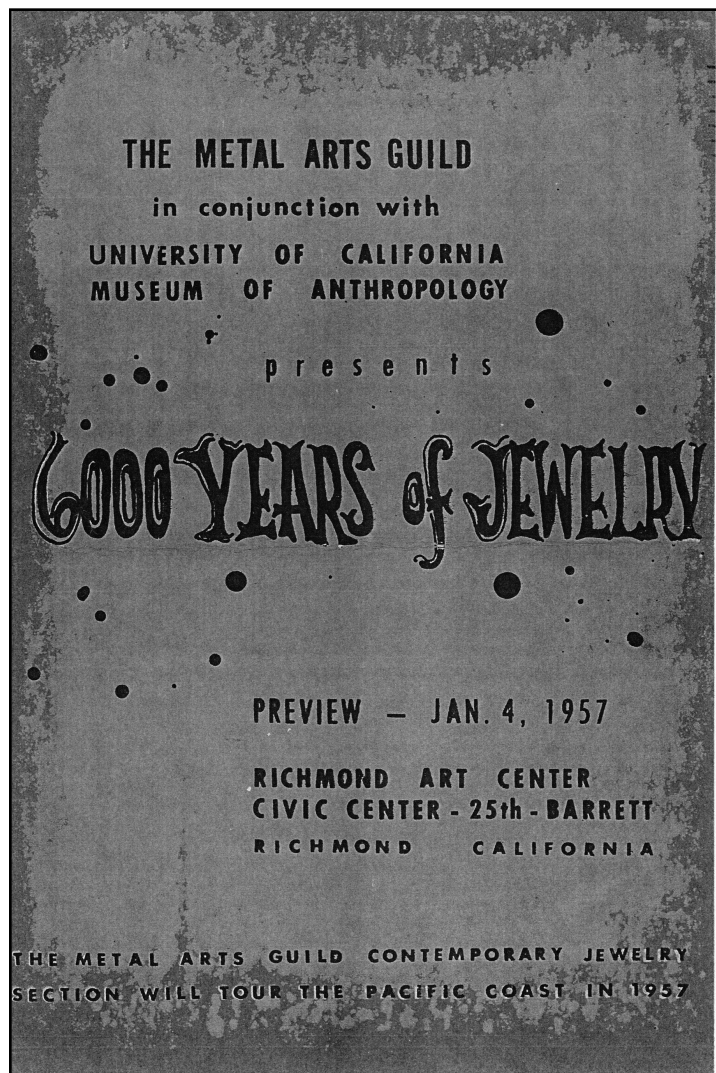


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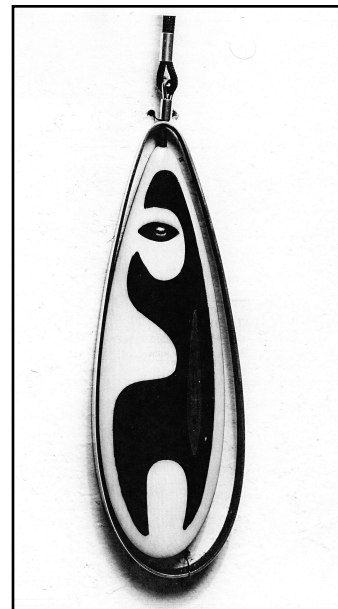


c

24. a) Marguerite Segal at the San Francisco Art Festival, 1954; b) Merry Renk at the San Francisco Art Festival, 1954; c) Peggy Dhaemers at the San Francisco Art Festival, 1955. From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA.

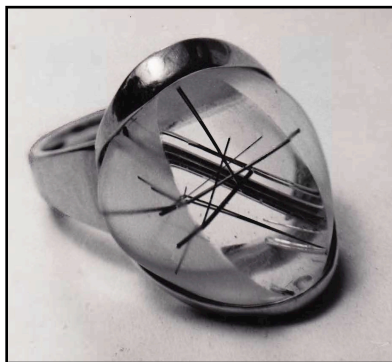


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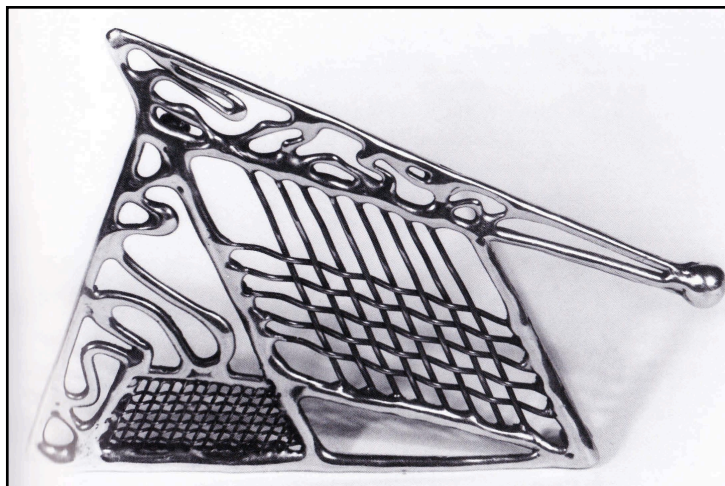


b

25. a) Poster from MAG's traveling exhibition *6,000 Years of Jewelry*, Richmond Art Center, Richmond, CA. b) Byron Wilson pendant shown in *Ancient to Modern* exhibition at the Henry Art Gallery on April 1957 at the University of Washington, Seattle, WA. Both a) and b) from the Henry Art Gallery Records, Jewelry Exhibition (Ancient to Modern) files, acc82-048, University Libraries, University of Washington, Seattle, Washington.



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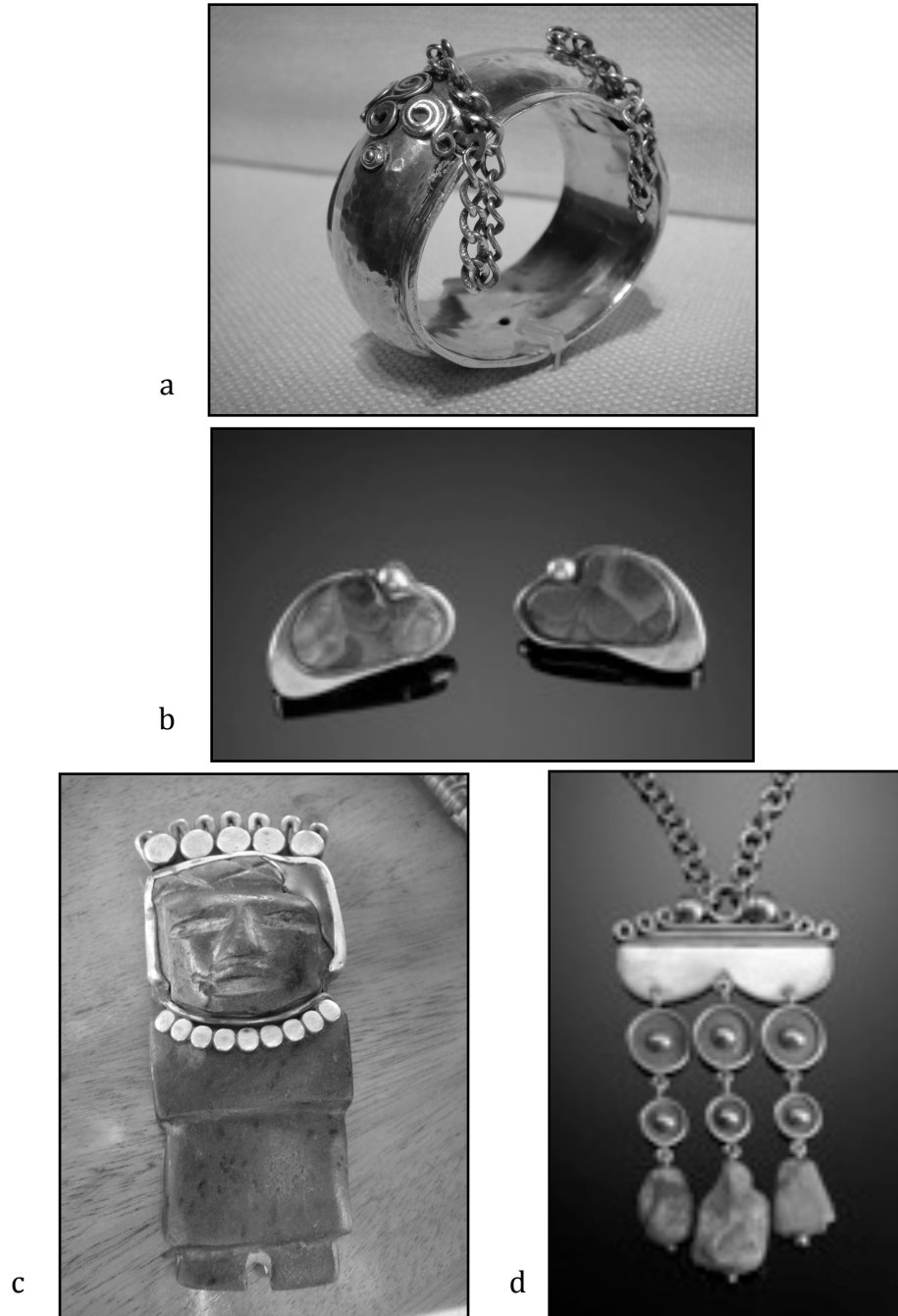
26. a) Margaret De Patta, *Ring*, rutilated quartz crystal, white gold, Francis Sperisen opti-cut, n.d., photo by George Bratt, From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA; b) Bob Winston, *Cast Brooch*, 1954, c) Florence Resnikoff, *Neckpiece*, gold, cast gold cuttlefish, stone, and pearl, c. 1960; d) Franz Bergmann, *Brooch*, silver, rose quartz, rutilated quartz, onyx, c. 1952, 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): 126; Both b) and c) from Marbeth Schon, *Modernist Jewelry 1930-1960: The Wearable Art Movement*, (Atglen: Schiffer Publishing Ltd., 2004): 97, 115, 165.



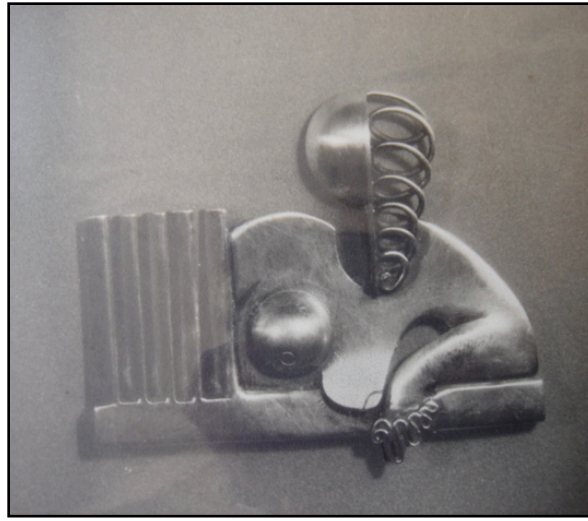
27. a) Irena Brynner, *Earrings*, silver, gold, c. 1951, From Toni Greenbaum, *Messengers of Modernism: American Studio Jewelry 1940-1960*, ed. Martin Eidelberg (Paris and New York: Flammarion, Publishers, in association with the Montreal Museum of Decorative Arts, 1996): 109; b) Merry Renk, *Folded Hairband*, silver, 1954, <http://www.merryrenk.com/> (accessed September 9, 2011); c) Peter Macchiarini, *Necklace*, c. 1950s, From Peter Macchiarini Archives, Daniel Macchiarini Creative Designs, San Francisco, CA; d) Milton Cavagnaro, *Necklace*, sterling silver and ebony, c. 1950s; e) Robert Dhaemers, *Earrings*, sterling, agate, c. 1940s; Both d) and e) from Marbeth Schon, *Form and Function: American Modernist Jewelry, 1940-1970* (Atglen, PA:Schiffer Publishing, Ltd., 2008), 26 and 130.



28. *Untitled Abstract Painting* by Margaret De Patta, n.d. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



30. a) Margaret De Patta, *Bracelet*, sterling silver, c. 1930-1935. Photograph by author at the Oakland Museum of California; b) Margaret De Patta, *Earrings*, sterling silver and malachite, c. 1935-1940; c) Margaret De Patta, *Brooch*, sterling silver and wood. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA; d) Margaret De Patta, *Pendant*, sterling silver, Persian turquoise, c. 1930. Both b) and d) from the Oakland Museum of California, Oakland, CA.

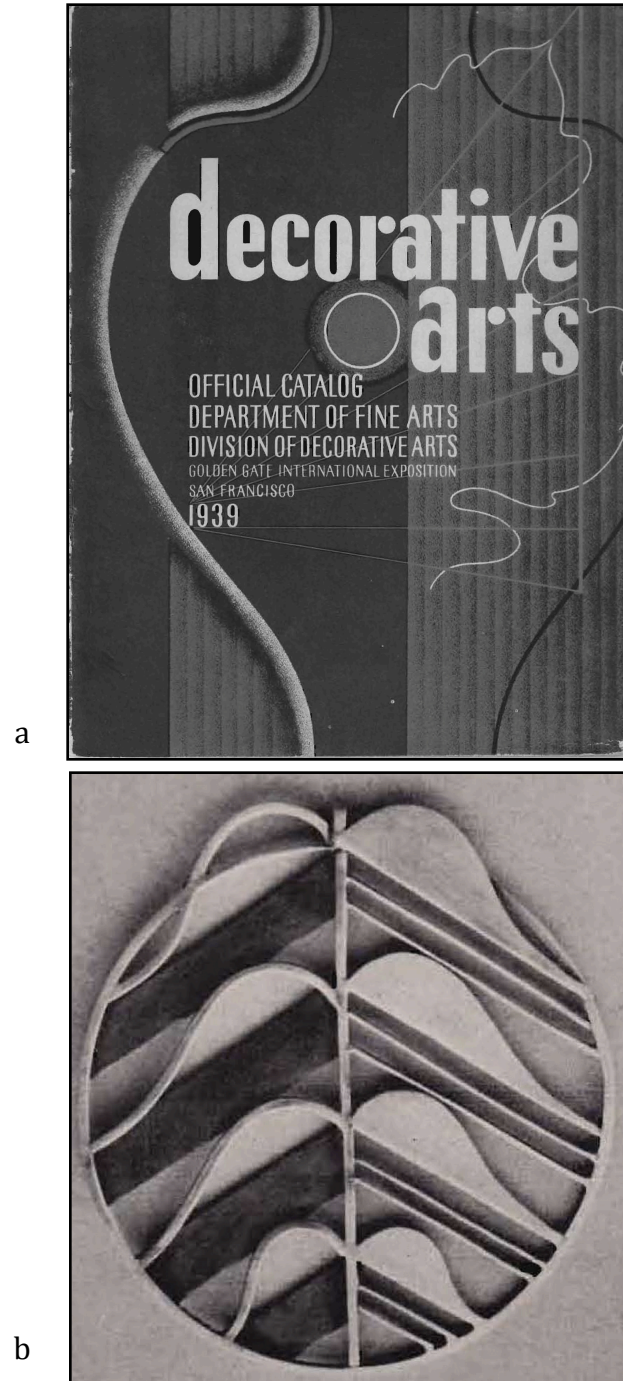


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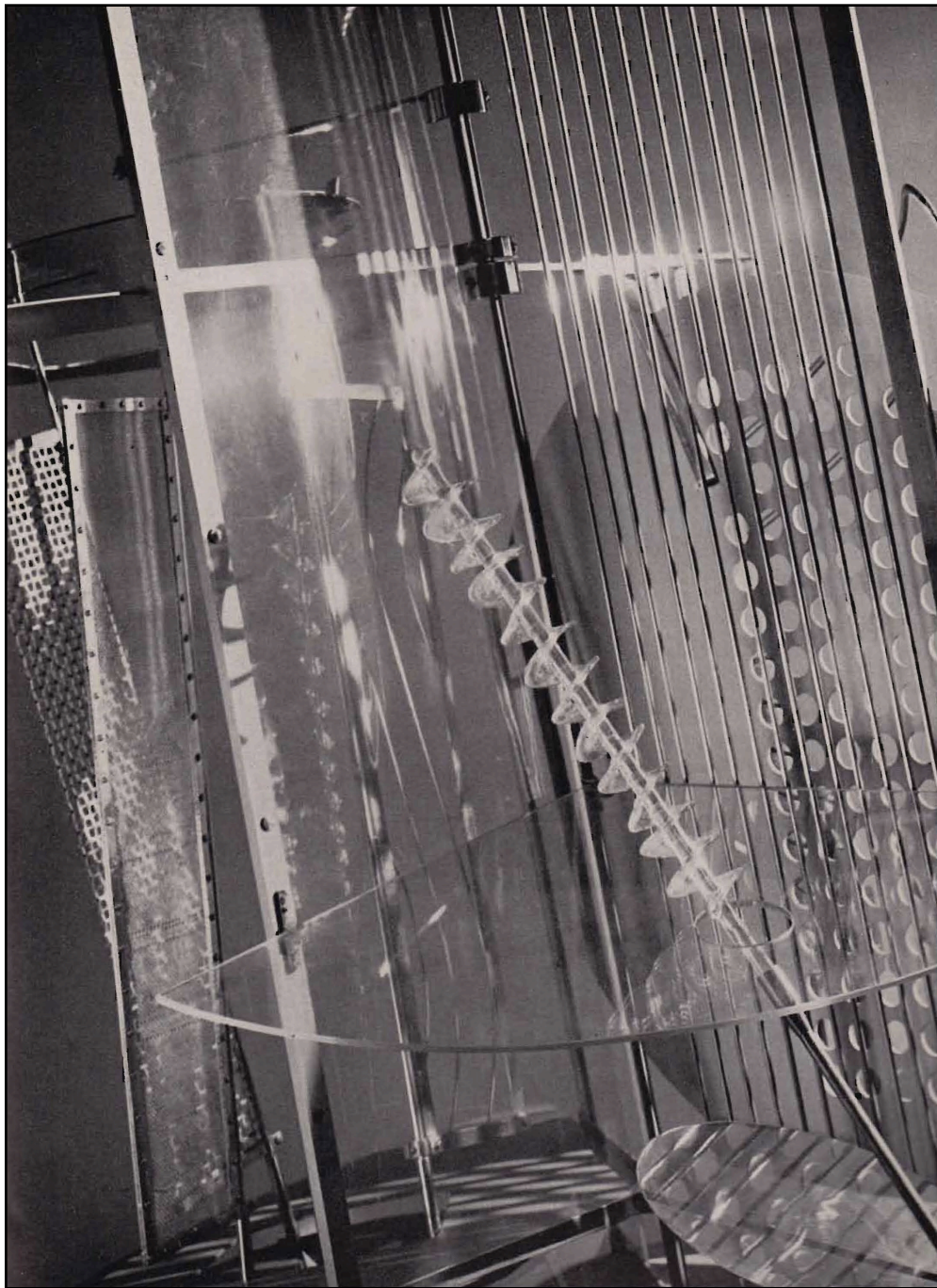


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31. a) Margaret De Patta, *Brooch*, sterling silver, n.d.; b) Margaret De Patta, *Pendant*, sterling silver, n.d. Both a) and b) from Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



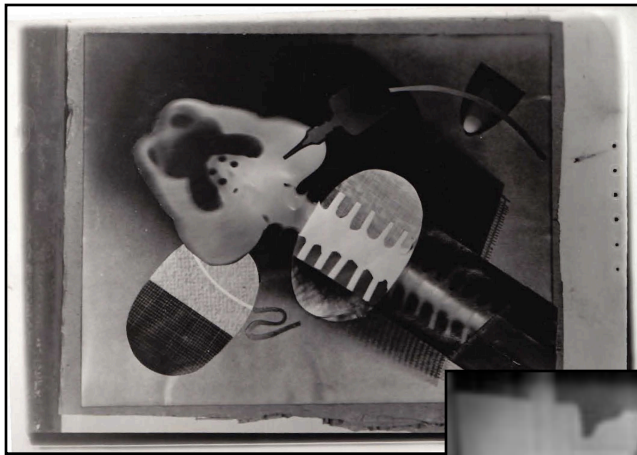
32. a) Official Decorative Arts catalog from the *Golden Gate International Exhibition* on Treasure Island in San Francisco, CA, 1939; b) Margaret De Patta, *Brooch #565*, on display at the *Golden Gate International Exhibition*, 1939, Both a) and b) from the *Golden Gate International Exposition*, Official Decorative Arts Catalog (exhibition cat. San Francisco: H.S. Crocket Company, Inc., Schwabacher-Frey Company, Publishers, 1939), 70; Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



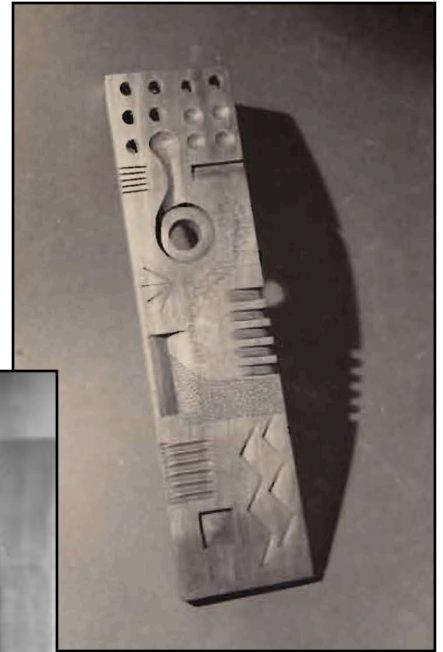
33. László Moholy-Nagy, *Light Display Machine*, on display at the *Golden Gate International Exhibition*. From the *Golden Gate International Exposition, Official Decorative Arts Catalog* (exhibition cat. San Francisco: H.S. Crockett Company, Inc., Schwabacher-Frey Company, Publishers, 1939), 73; Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



34. László Moholy-Nagy teaching during a Summer session at Mills College, Oakland, CA. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



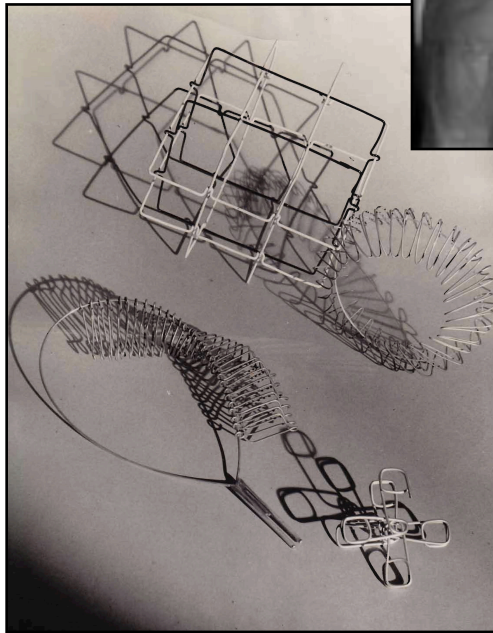
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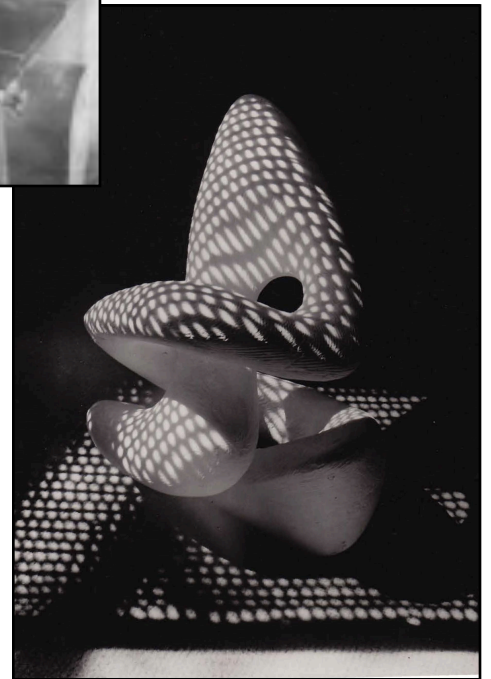
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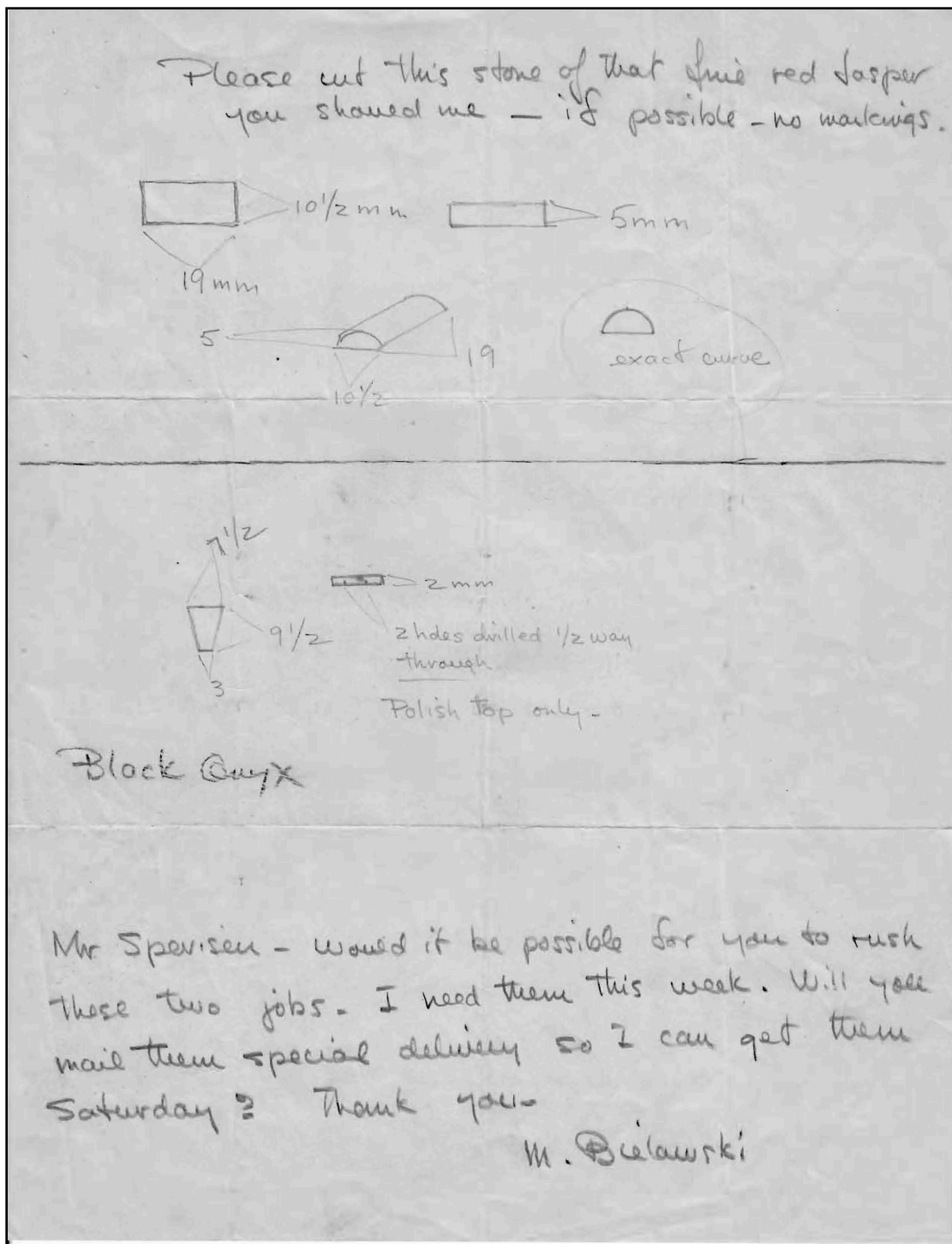


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e

35. Margaret De Patta's art projects at the School of Design under Moholy-Nagy experimenting with light, space, and volume: a) *Photogram*, n.d.; b) *Wood Sculpture*, 1940; c) *Wire Sculpture*, 1940; d) Margaret De Patta in Wood Workshop at the School of Design, 1940; e) *Sculpture*, 1940. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.



36. Margaret De Patta's instructions to Francis Sperisen on a stone cut for a jewelry design. From Margaret De Patta Archives, Bielawski Trust, Point Richmond, CA.