

**THE MINNESOTA MUSEUM
OF ART**

was incorporated on 1 November, 1927. Its name was changed from the Saint Paul Art Center on 13 November, 1969. Together with the development of a major collection, its activities include operation of an art school and a changing program of exhibitions covering a wide range of artistic styles and historical periods. The Museum is supported by the Annual Arts and Science Fund Campaign, together with funds from city and county governments. Income from the Museum Endowment is dedicated to development of the Permanent Collection; at present its most extensive holdings are:

ORIENTAL ART

with primary emphasis on graphics as well as the great craft achievements in the fields of textiles and ceramics

**20TH CENTURY DRAWINGS,
SCULPTURE AND
PAINTINGS**

and specialized Contemporary American, African, and Northwest Coast Indian

CRAFT COLLECTIONS

The only public art institution in the city, the Minnesota Museum of Art is concerned with fundamental museum objectives: to act as trustee in preserving important works of art for the benefit of present and future generations; and to use its resources and collection actively as an educational force to enrich the community.

CATALOG / *One dollar*





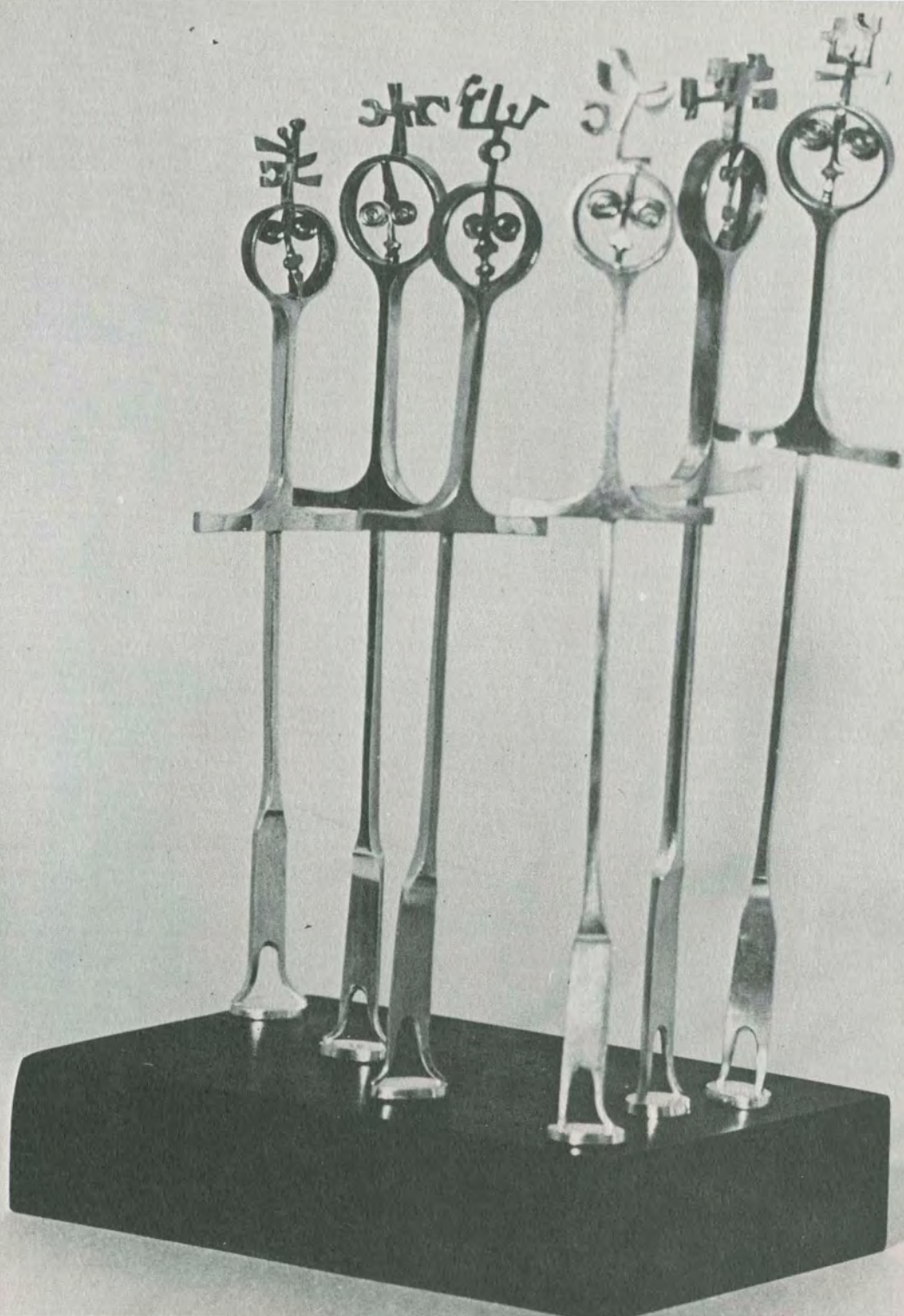
GOLDSMITH '70 . . . its prologue began in the late nineteen-forties, when the Minnesota Museum of Art, sensing a ground swell of interest in the rebirth of an American craft movement, committed itself to a program of continuous concern with the American craftsman.

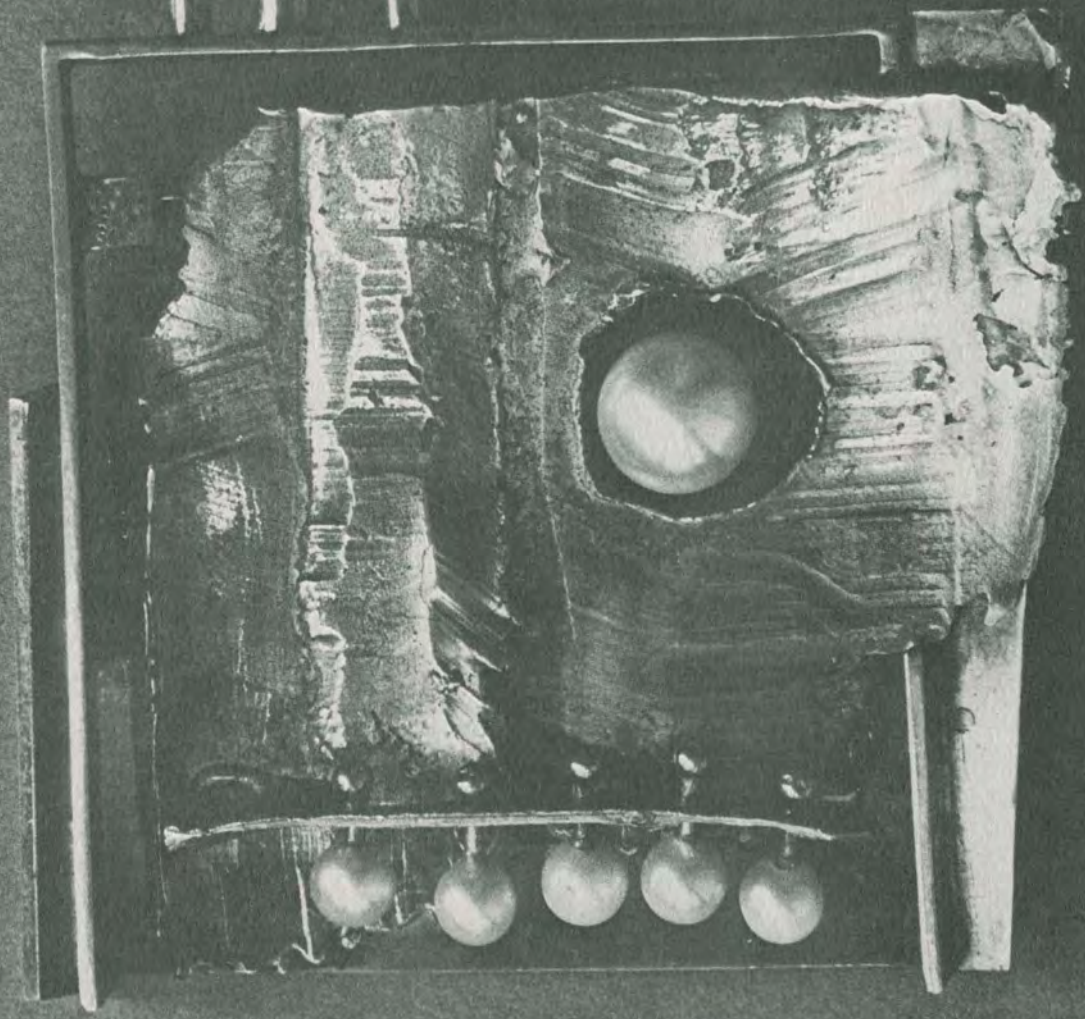
Although in the days following World War II there was little recognition or support of the crafts from professional art institutions or the general public, many Americans returning from Europe and the Far East brought with them an appreciation of the hand arts. The need for a creative expression to counteract the homogenizing and dehumanizing effects of a mechanized society was being felt by a growing number of people who found excitement and enrichment in articles which were not mass produced, but individually designed and crafted.

The Museum's involvement began in 1948 with the operation of a Craftsman's Market, launched to provide a link between the producing craftsman and the public. In successive steps, this involvement also encompassed its Art School, in which craft classes became an integral part of the curriculum; its program of exhibitions; and the direction of an important segment of its collection.

In 1952 the national biennial craft competition FIBER/CLAY/METAL was introduced, to provide an opportunity for unknown artists to present their work to a nationwide audience. From each of the succeeding competitions, as in this present one, outstanding jurors selected the finest pieces for exhibition, first in Saint Paul, then in museums throughout the country. Two exhibitions were traveled widely by the United States Information Agency to the Far East and Australia, and through the Iron Curtain countries, giving evidence of the continuing creativity of American craftsmen.

Now, after almost a quarter-century of participation, the Museum has formed a major collection of contemporary American crafts documenting the transition from primarily functional objects to today's creative expressions which employ such a diversity of materials and techniques. It has seen, to its delight and satisfaction, the flowering of the craft movement throughout the country. Craft exhibitions, collections, magazines, local and regional councils, an emphasis on craft programs in schools and colleges all give evidence of great vitality and growth in this constantly mutating field. / Malcolm E. Lein, Director

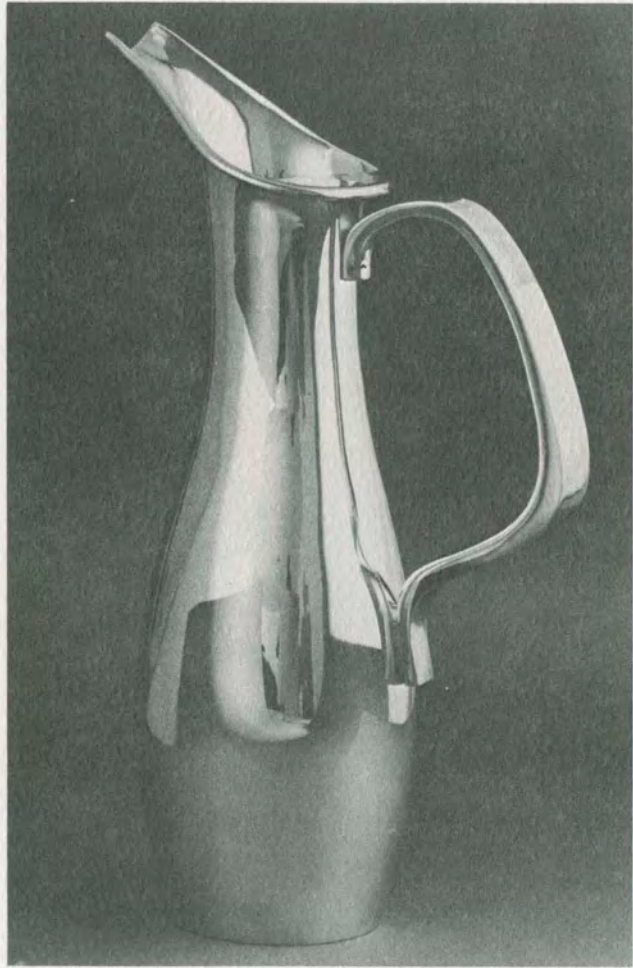




117 Skoogfors 2"



89 Pearson 2¼"



28 Gilbert 13¼"

JURORS

STANLEY LECHTZIN

Associate Professor of Metal Design,
Chairman of the Craft Department,
Tyler School of Art,
Temple University,
Philadelphia, Pennsylvania

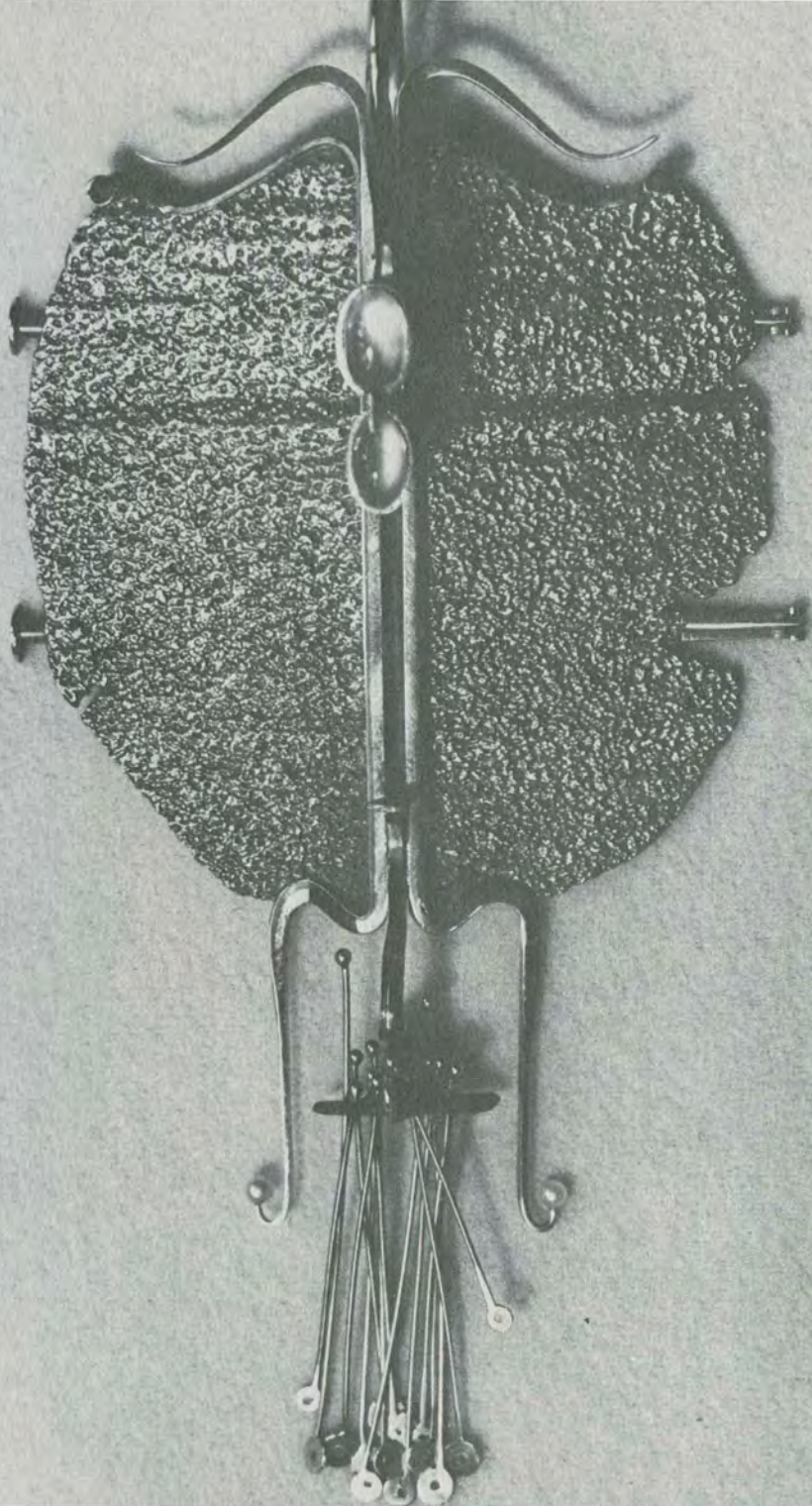
JOHN PRIP

Associate Professor of Metals Design
Rhode Island School of Design,
Providence, Rhode Island

TECHNICAL CONSULTANT AND JURY CHAIRMAN

WILLIAM E. WOOLFENDEN

Director,
Archives of American Art
Detroit, Michigan;
New York, New York;
Washington, D.C.





CATALOG LISTING

- DENNIS BECKIUS / Milwaukee, Wisconsin
1 bowl / bronze with limestone base
- MAXWELL CHAYAT / Springfield, New Jersey
2 *Sabbath Candelabrum* / bronze, walnut base / cast
- AL CHING / Long Beach, California
3 creamer / silver / raised
- ◆ HANS CHRISTENSEN / Rochester, New York
4 spice box / silver
- KEN CORY / Pullman, Washington
5 *Lever* / pin / copper, brass, horn / cast
6 *Cube* / pin / copper, brass, plastic / cast
7 *Triangle* / pin / copper, plastic / cast
- BEV DEJONG / Calgary, Alberta, Canada
8 *Snob Box* / bronze / cast
- DONALD L. DUNCAN / Columbus, Ohio
9 4-piece tea service / sterling silver, rosewood / raised
● 10 tea pot / sterling silver, rosewood / raised
11 cake server / sterling silver, rosewood / cast, forged
- ◆ BOB EBENDORF / Athens, Georgia
12 *Days Gone By* / set of three pins / silver, plexiglass, tin type
● 13 necklace / silver, ceramic beads
14 *Pectoral Cross* / silver, rosewood
- ◆ ALMA EIKERMAN / Bloomington, Indiana
15 *Silver Object* / shoulder necklace / silver, black onyx
16 neckpiece / silver, moonstone
- CHARLES R. ESCOTT / Westminster, California
● 17 *Chalice #2* / silver, gold plate / raised, cast
- 18 withdrawn
19 withdrawn
20 withdrawn
- ◆ PHILLIP FIKE / Detroit, Michigan
21 fibula / gold, grenadilla wood
22 necklace / gold
23 *Finger Cage* / ring / gold
- ◆ ARLINE M. FISCH / San Diego, California
24 headpiece / silver / constructed, forged
● 25 large beads / silver, 14 k. gold / constructed, forged
- WILLIAM F. FUHRMANN / Carterville, Illinois
26 hand mirror / silver, brass, walrus tusk / chased, inlaid
27 neckpiece / 18 k gold, steel, nickel silver / pierced, fabricated
- HUMPHREY T. GILBERT / Madison, Wisconsin
28 pitcher / silver plate
- JOSEPH P. GIRTNER / Rosemead, California
● 29 *Pillbox for Washington* / neckpiece / sterling silver, nylon / pierced, soldered
- EBEN W. HASKELL / Nevada City, California
30 pill box / 14 k. gold
- DAVID HENNE / Sun Prairie, Wisconsin
31 choker / silver, brass / pierced, fabricated
- SHIRLEY HERDELL / Cedar Falls, Iowa
32 *Double Round Chub* / vase / silver
- MILLARD J. HOLBROOK II / Sante Fe, New Mexico
33 *Jew's harp* / iron / carved
- MARY LEE HU / Bellingham, Washington
34 neckpiece / silver wire / wrapped, woven

◆ MICHAEL JERRY / Menomonie, Wisconsin

- 35 neckpiece / silver, green stone / cast
- 36 neckpiece / silver, moonstone / chased

◆ BRENT KINGTON / Carterville, Illinois

- 37 *Bird Ring* / 18 k. gold
- 38 *Air Machine #13* / silver / cast
- 39 *Air Machine #21* / steel, bronze / forged, cast
- 40 *Pull Toy* / bronze / cast

DICKIE LADOUSA / Lafayette, Louisiana

- 41 epaulette / sterling silver, ribbon / chased
- 42 ring / 14 k. gold / cast

DAVID LAPLANTZ / Fort Collins, Colorado

- 43 *Gripper Zipper Box* / brass / raised, forged
- 44 *Real American Male Pendant* / brass, bronze / raised, forged, fabricated

JUDITH LARSON / Arcata, California

- 45 bottle / sterling silver, semi-precious stones

RUTH P. LAUG / Santa Monica, California

- 46 vase / sterling silver / raised

◆ STANLEY LECHTZIN / Philadelphia, Pennsylvania

- 47 *Pin #68C* / silver, gilt, chalcedony rose, Biwa pearls, cultured pearls / electroformed
- 48 *Pin #69C* / silver, gilt, agate, Biwa pearls / electroformed
- 49 *Ring #44C* / 14 k. gold, golden citrine / cast
- 50 *Belt Buckle #63C* / silver, agate geode / electroformed, cast

VAL J. LINK / Interlochen, Michigan

- 51 *Die Bottle* / sterling silver, ivory / non-conforming die

ED LUND / Fresno, California

- 52 pendant / copper, leather / fused, forged

◆ RONALD F. McNEISH / Pittsburg, Pennsylvania

- 53 ring / 18 k. gold, diamonds, amethysts / cast
- 54 ring / 18 k. gold, yellow diamond / cast

RICHARD MAFONG / Atlanta, Georgia

- 55 ring / silver, white topaz

THOMAS R. MARKUSEN / Kendall, New York

- 56 chessmen and chess cube / steel, brass, plexiglass

◆ JOHN C. MARSHALL / Syracuse, New York

- 57 *Chancellor's Bowl with Ladle* / silver, gold / stretched, chased
- 58 bowl with vase / silver, gold / raised, chased
- 59 cocktail server / silver, gold / raised, chased

◆ MIYE MATSUKATA / Boston, Massachusetts

- 60 pin / 18 k. gold, 24 k. gold, Chinese *pi*, Mayan beads, tourmaline, ruby
- 61 ring / 18 k. gold, South Sea pearl

KURT J. MATZDORF, / New Paltz, New York

- 62 sugar bowl and creamer / sterling silver, parcel gilt, stones
- 63 necklace / 18 k. gold, white and blue baroque cultured pearls
- 64 candy dish / sterling silver, parcel gilt, aquamarines
- 65 *Kiddush Cup* / sterling silver, parcel gilt, aquamarine, peridot, citrine

RICHARD W. MAWDSLEY / Bloomington, Illinois

- 66 *The Mill* / necklace / silver, bloodstone, Madeira topaz / constructed
- 67 *Gordon's Flash* / necklace / silver, pearls, enamel / constructed
- 68 *The Fortune Teller* / necklace / silver, green onyx, rock crystal / constructed
- 69 *The Calliope* / necklace / silver, pearls, lapis lazuli / constructed

BARRY S. MERRITT / Fairport, New York

- 70 ring / 14 k. gold, iron, diaptase and diamond crystals / cast, forged

◆ FREDERICK A. MILLER / Cleveland, Ohio

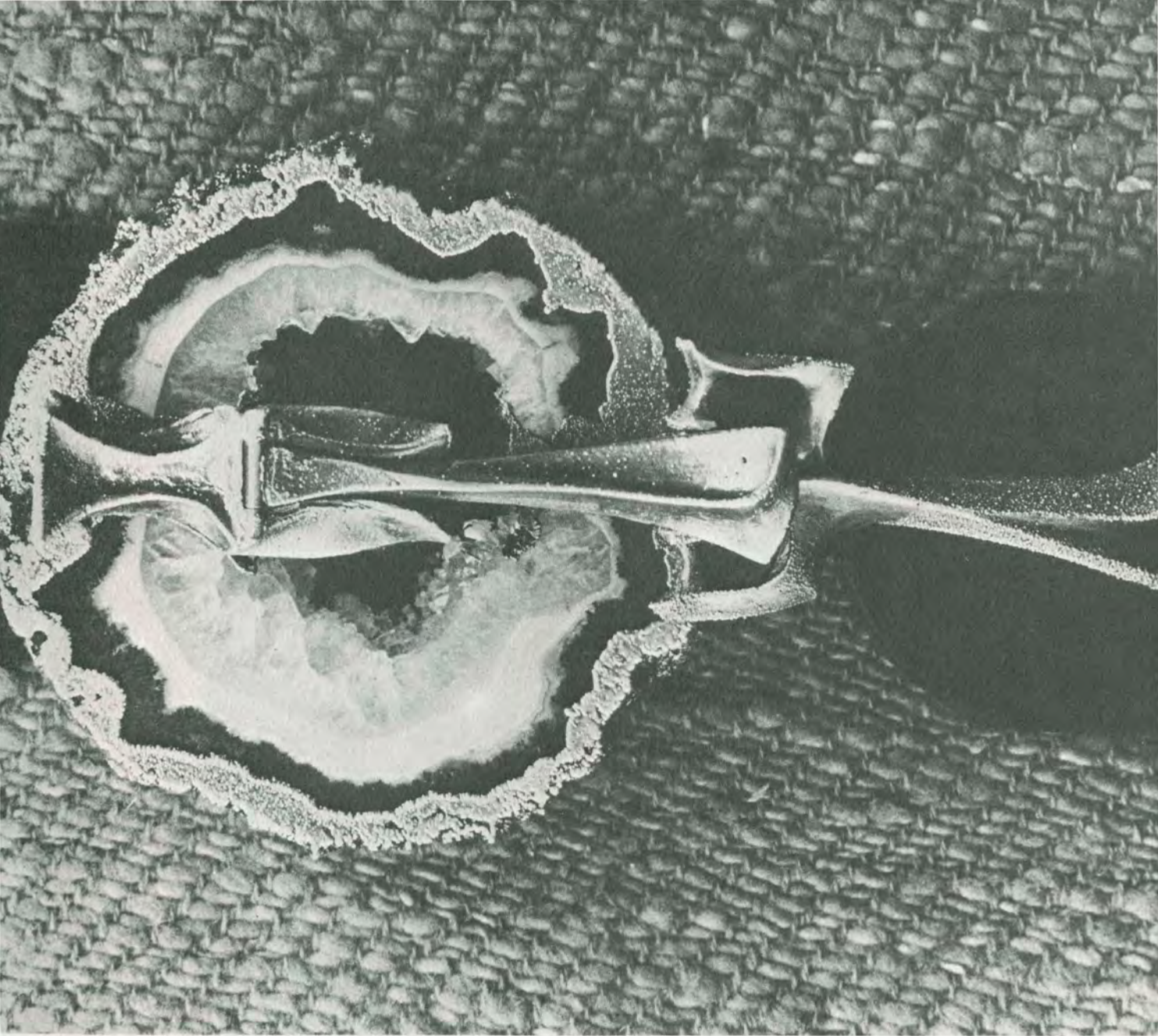
- 71 *Bottle #1* / sterling silver, 23 k. gold / raised
- 72 *Bottle #2* / sterling silver, 23 k. gold / raised

◆ JOHN PAUL MILLER / Brecksville, Ohio

- 73 pendant brooch / 18 k. gold, enamel / constructed
Lent by Mrs. Cyril Smith,
Cambridge, Massachusetts

- 74 tie bar / 18 k. gold / constructed
Lent by Mr. William Bittenbender,
Cleveland, Ohio
- ◆ PHILIP MORTON / Bowling Green, Ohio
- 75 brooch / 14 k. gold, moonstone, tourmaline,
sapphire, zircon / cast
- 76 *Swing Catch Brooch* / 14 k. gold, spinal, pearl
- 77 *Hinge Catch Brooch* / 14 k. gold, tourmaline,
zircons / cast
- ELEANOR MOTY / Philadelphia, Pennsylvania
- 78 *Cowboy* / sectional fibula / bronze, copper, electroplated photo, amethyst crystal / electroformed
- 79 ring / 14 k. gold, sterling silver, tourmaline, seed pearls / fabricated
- 80 belt buckle / sterling silver, bronze, copper, jade, quartz / electroplated
- 81 neckpiece / sterling silver, bronze, copper, carnelian, quartz crystal
- GARY MUELLER / Bloomfield Hills, Michigan
- 82 bottle with stopper / bronze / masonite die
- WILLIAM A. NEUMANN / Manlius, New York
- 83 *El Tumaco* / neckpiece / silver, enamel, leather
- HOWARD H. NEWMAN / Providence, Rhode Island
- 84 box / nickel silver, brass
- ALBERT R. PALEY / Rochester, New York
- 85 *Pin #108* / sterling silver, gold, bronze, rutilated quartz / fabricated, laminated
- 86 *Sectional Fibula #111* / sterling silver, gold, pearls, moonstones / cast, fabricated
- 87 *Sectional Fibula #104* / sterling silver, gold, Ceylon moonstones, pearls / fabricated
- 88 *Pin #109* / sterling silver, gold, pearls, labradorite / fabricated
- ◆ RONALD HAYES PEARSON / Victor, New York
- 89 bracelet / 14 k. gold / cast
- 90 neckpiece / 14 k. gold, 24.75 ct. amethyst / forged
- 91 necklace / 14 k. gold / forged, fused
- LOUIS PERRIER / St. Hilaire, Rouville, Quebec, Canada
- 92 ring / 18 k. gold, emerald, sapphire, diamond
- JOSEPH A. PEREZ / Appleton, Wisconsin
- 93 pot / brass / raised
- ◆ ALVIN A. PINE / Seal Beach, California
- 94 *Little People Game* / sterling silver, rosewood base / forged
- 95 pin / 14 k. gold clad over sterling silver
- ◆ JOHN PRIP / Rehoboth, Massachusetts
- 96 covered container / copper-tin alloy
- 97 pin / sterling silver, gold plate, mother-of-pearl
- 98 pin / sterling silver, gold plate, mother-of-pearl, lapis lazuli, glass
- ELLIOTT PUJOL / Carbondale, Illinois
- 99 ring / brass / chased
- 100 ring / brass / chased
- ◆ SVETOZAR RADAKOVICH / Encinitas, California
- 101 bracelet / 14 k. gold, turquoise
- MARJORIE SCHICK / Pittsburg, Kansas
- 102 pot form / silver / forged, constructed
Lent by the Museum of Fine Arts,
Indiana University
- WALTER SCHLUEP / Montreal, Quebec, Canada
- 103 brooch / gold
- ◆ JUNE SCHWARCZ / Sausalito, California
- 104 *Gored Bowl* / copper, enamel / electroplated
- 105 *Plique-a-Jour* / bowl / copper, enamel / electroplated
- 106 *Bark II* / bowl / copper, enamel / hammered, electroplated
- ◆ HEIKKI SEPPA / St. Louis, Missouri
- 107 spice shaker / silver
- 108 chalice and ciborium / silver, gilt
- 109 pin / gold, quartz

- WENDY SHINGLER / Montreal, Quebec, Canada
 110 ring / silver, plexiglass / forged, laminated
- HELEN SHIRK / Amarillo, Texas
 111 bowl / silver, Madeira topaz / stretched, constructed
 112 pot form / silver
 113 hinged bracelet / silver / repousse
 114 hinged bracelet / silver / constructed
- ◆ OLAF SKOOGFORS / Philadelphia, Pennsylvania
 115 chalice / bronze, silver, gold plate
 116 pendant / silver, gold plate, pearls
 ● 117 pin / silver, gold plate, pearls
 118 pendant / silver, gold plate, pearls
- CAROLE SMALL / Berkeley, California
 119 pot / copper / raised
- CHRIS SUBLETT / Philadelphia, Pennsylvania
 120 Jew's harp / brass, iron
 121 Jew's harp and case / brass, bronze, iron
 ● 122 *Toy Creature* / brass, bronze
 123 *Toy Creature* / brass, bronze
- STEPHANIE SWIGGETT / Philadelphia, Pennsylvania
 124 earring / gold, moonstones, pearls / forged, granulated
- DONALD THAYER / London, Ontario, Canada
 125 *3-D* / ring / 14 k. gold
- CAROLYN R. UTTER / Elkins Park, Pennsylvania
 126 neckpiece / 24 k. gold over sterling silver, moonstones / cast, fabricated
- OLLI PETER VALANNE / Hays, Kansas
 127 *Kansas Ju-Ju Ring* / bronze, gold plate, plastic / cast, fabricated
- ◆ ARTHUR VIERTHALER / Waunakee, Wisconsin
 ● 128 pot / copper / electroformed
 129 pot / copper / electroformed
- TAKASHI WADA / Philadelphia, Pennsylvania
 130 necklace / 20 k. gold / fabricated
- CHARLES WILLIAMS / Winter Park, Florida
 ● 131 *Three-Finger Ring* / sterling silver
- ◆ BOB WINSTON / Scottsdale, Arizona
 132 pendant / gold, pearls
- J. FRED WOELL / Cambridge, Wisconsin
 133 *Mother* / family icon / silver, brass, copper, tin, glass
- ◆ Invited
 ● Purchased by the Minnesota Museum of Art for its Permanent Collection



JUROR'S STATEMENT

While jurying the competition, I wished that I could speak to each of the entrants individually, to convey my impressions of the entries and the criteria I used in evaluating them.

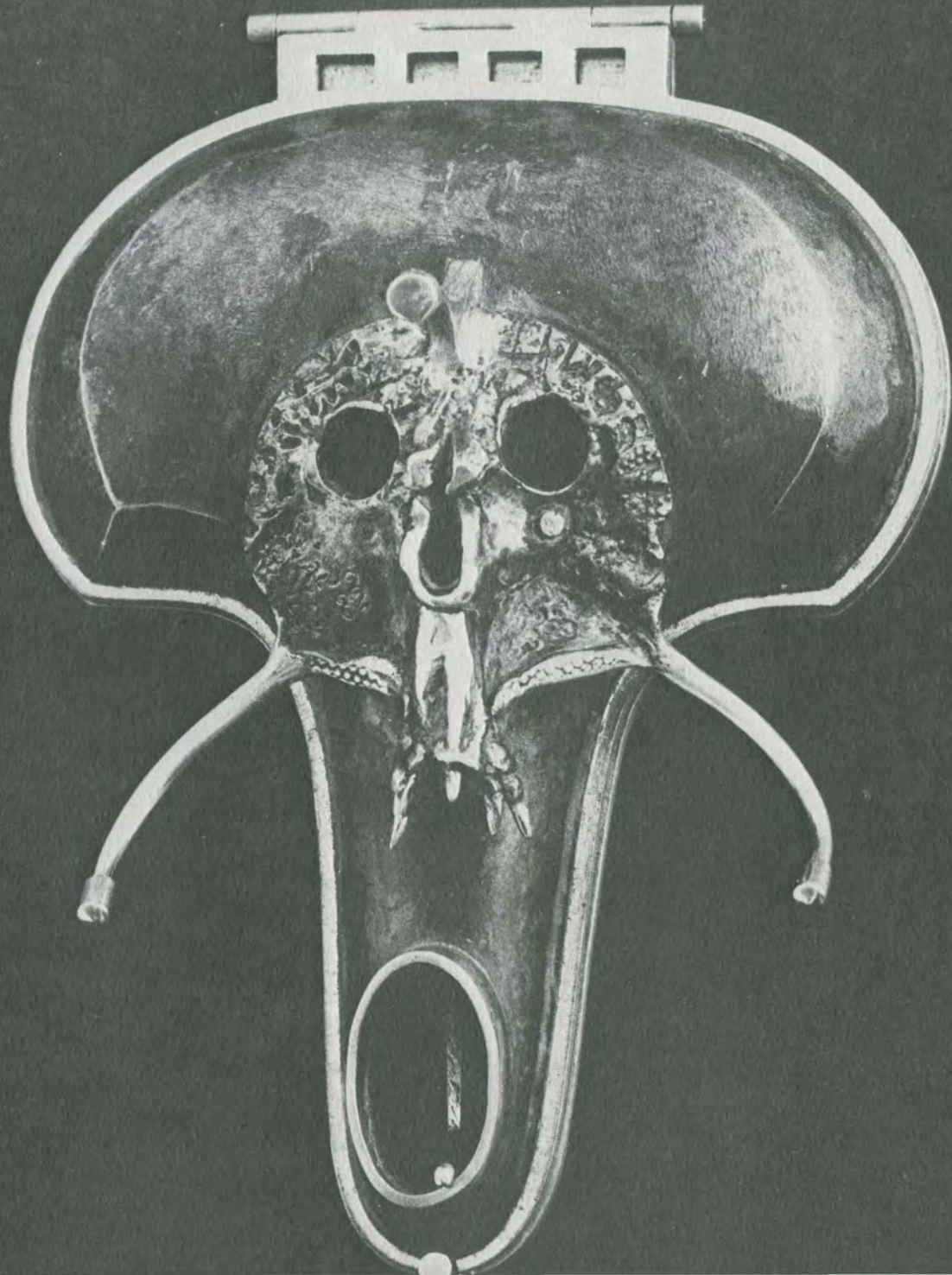
Generally, there was not enough attention devoted to detail. The jeweler today has reached a level of sophistication in his craft which precludes the use of commercially manufactured chain or nylon cord for hanging pendants — there are better solutions. Much could be gained by giving more attention to the devices employed to attach the jewel to the wearer's body or clothing. A ring shank can be more than a circle going around a finger; the pin stem can be a strong design element that is incorporated into the structure, rather than added to the back as an afterthought.

I view jewelry as a three-dimensional art form, and found that all too often pieces entered were conceived as two-dimensional graphic forms. There is need for the jeweler to explore larger scale, but not give up refinement, elegance or delicacy.

The high level of technical competence displayed by most of the entered work was pleasantly surprising and encouraging. As recently as five years ago, this degree of skill was not common in American metalsmithing. This can be directly attributed, I feel, to the numerous excellent metalsmithing and jewelry programs presently being offered in the universities and colleges. The young craftsman today is being exposed to tools and techniques which were not available to his predecessors. It is apparent that a tradition of excellence is developing.

Finally, I would encourage metalsmiths to explore new materials, combinations of materials, and techniques.

STANLEY LECHTZIN / metalsmith / Philadelphia, Pennsylvania



JUROR'S STATEMENT

As a juror for **GOLDSMITH '70**, it was my task to examine nearly 1,500 metal objects. The quality of the work selected speaks for itself. Most of it good — some of it excellent!

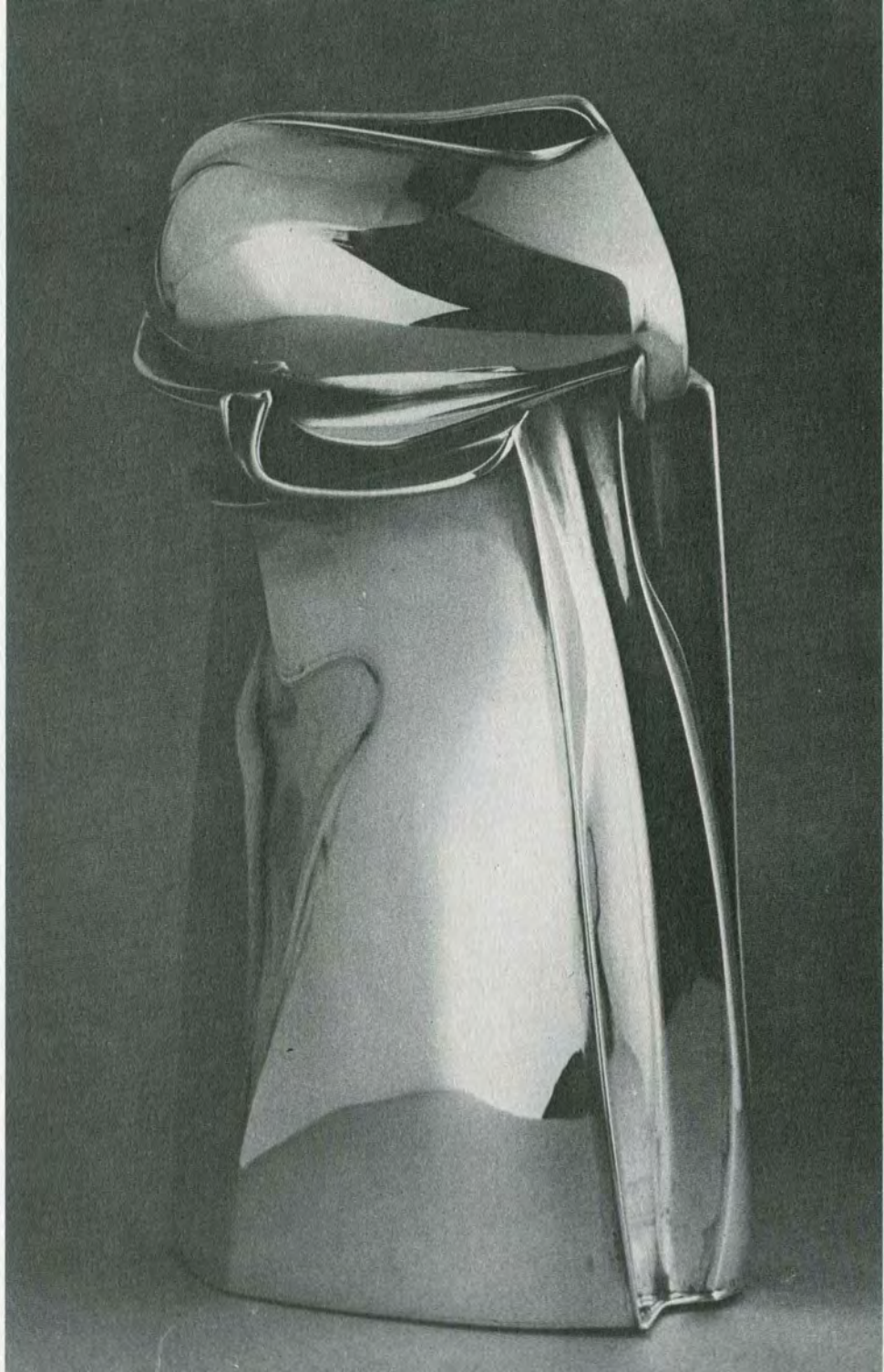
This does not imply, however, that all is well with the art of metalsmithing. I would like to offer the following observations, all of which are personal and not necessarily shared by the other jurors.

Considering the wealth of new materials and processes available, there were few signs of any real experimentation in the work submitted. In the use of traditional techniques, entire areas seem to have been overlooked or disregarded entirely. With few exceptions, no acceptable entries made use of such techniques as niello, engraving, chasing, or inlaying. Generally speaking, the technical approach was quite conservative.

Perhaps, however, when viewing a national show of this kind, the most important thing to keep in mind is not the techniques used or not used, nor for that matter, the success of the individual piece, but how far metalsmithing has come within a relatively short period of time. Also, we must be aware of the large number of young people currently choosing metalsmithing as their life work. We are just beginning to hear from them.

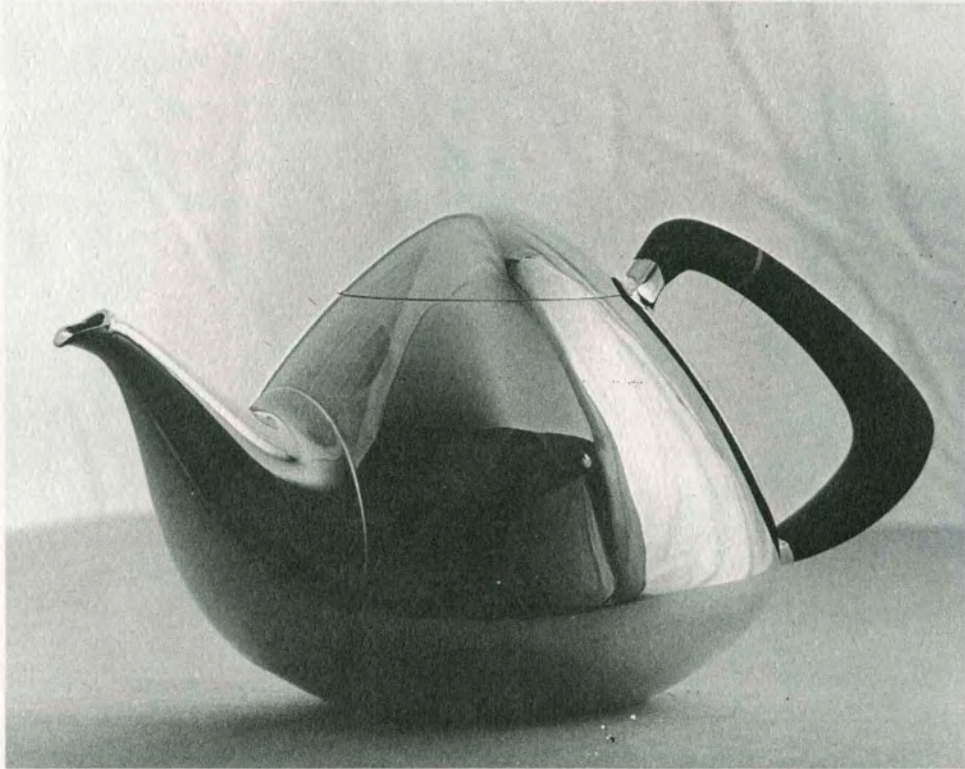
JOHN PRIP / metalsmith / Rehoboth, Massachusetts







25 Fisch 21½" (length)



10 Duncan 5¼"

**GOLDSMITH '70, AN EXHIBITION OF
METALWORK BY AMERICAN AND CANA-
DIAN CRAFTSMEN, WAS ASSEMBLED
BY THE MINNESOTA MUSEUM OF ART,
THIRTY EAST TENTH STREET, SAINT
PAUL, MINNESOTA 55101. FOLLOWING
and ~~ITS SHOWING AT THE MINNESOTA~~ *there*
~~MUSEUM~~ FROM 26 MARCH THROUGH
17 MAY 1970, AND AT THE MUSEUM
OF CONTEMPORARY CRAFTS, NEW YORK
FROM 19 JUNE THROUGH 7 SEPTEM-
BER, 1970, IT ~~WILL~~ *was* BE CIRCULATED TO
OTHER AMERICAN MUSEUMS. *1970-71***

COLOPHON

This catalog documents a metalcraft exhibition which was organized under the direction of Malcolm E. Lein, assisted by Mrs. John R. Moran. Installation was planned and executed by Sam Scott Douglas, aided by John Byrnes. Coordination and supervision were by Miss Nancy Perron. The catalog was designed by Malcolm E. Lein and edited by Mrs. Patricia Heikenen. It was composed in linotype Helvetica and Times Roman; 3,000 copies were printed on 70 lb. Howard Offset felt finish; the cover paper is Apco Currency. The work was composed, printed and bound by the North Central Publishing Company of Saint Paul, Minnesota. This publication by the Minnesota Museum of Art printed in the forty-fourth year of its incorporation is CATALOG CVIII.

A kit of 35mm color slides documenting the exhibition GOLDSMITH '70 is available for rent and purchase from the Research and Education Department of the American Crafts Council, 29 West 53rd Street, New York, New York 10019.