



JOHN PRIP

MASTER METALSMITH

To Karen, Peter and Janet

Cover:
Bracelet Sketches, 1976-84
Paper models
Private collection

JOHN PRIP *Master Metalsmith*

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN

AMERICAN CRAFT MUSEUM

1987



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Exhibition Dates

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Providence, Rhode Island

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American Craft Museum

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Lenders to the Exhibition

American Craft Museum

Mr. and Mrs. Harold Brennan

Mr. and Mrs. Bayard Ewing

Mr. and Mrs. Tage Frid

Mr. and Mrs. Malcolm Grear

Minnesota Museum of Art

Louis Mueller

Museum of Art, Rhode Island School of Design

Rachel Newman

Ronald Pearson

Janet Prip

Mr. and Mrs. John Prip

Peter Prip

Toza Radakovich

Mr. and Mrs. Norman Schulman

Mrs. Olaf Skoogfors

Bart Valvano

Dr. and Mrs. Robert H. Wadsworth

Mr. and Mrs. Kive Weinstein

Steve Wheeler

Mrs. Frans Wildenhain

Theodora Zehner

Foreword

The seed for this exhibition could be said to have been planted in 1901 when the Museum of Art, Rhode Island School of Design, mounted its first major loan exhibition of metalwork. As the pieces were selected for the purpose of comparing "modern and early artisanship," the display included a set of andirons recently forged in Providence by Sydney Burleigh, as well as a set which had belonged to General Israel Putnam at the time of the American Revolution, and another which had belonged to Benjamin Franklin. An impressive group of locally-owned American silver and pewter rounded out the exhibition.

In 1965 the curator of decorative arts, Hugh Gourley III, mounted another major survey of metalwork at the RISD Museum, but confined himself to the theme of silversmithing in New England from the 17th century to the present. While John Prip had several pieces of silver in that exhibition, they were drawn exclusively from the flatware and holloware which he had recently designed for the firm of Reed and Barton in Taunton, Massachusetts. None of his privately commissioned work, nor pieces sold through Shop One in Rochester, New York, were included. Also, the exhibition occurred before Prip had produced some of his most innovative work for Reed and Barton, such as pieces utilizing color glazes, not to mention a large body of work executed in pewter and partly inspired by the fact that Reed and Barton had originally been founded in the 1820s for the purpose of manufacturing Britannia ware.

Although examples of John Prip's metalwork had been included in numerous shows before and since that held at RISD in 1965, as the list of exhibitions published in this catalogue clearly suggests, a comprehensive survey has never been attempted, let alone his role as teacher addressed. With the hope of completing the record, four of Prip's former students—Jonathan Bonner, Louis Mueller, Jacqueline Ott, and Robin Quigley—approached the department of decorative arts about the possibility of mounting an exhibition which would show the broad range of both his private and production work, and trace his influence on metalworking in this country since he settled here in 1948.

Given Prip's close ties with the School for American Craftsmen and the American Craft Museum, the director of the latter institution, Paul Smith, wanted his museum to participate. Indeed, with Prip very much in mind, Paul

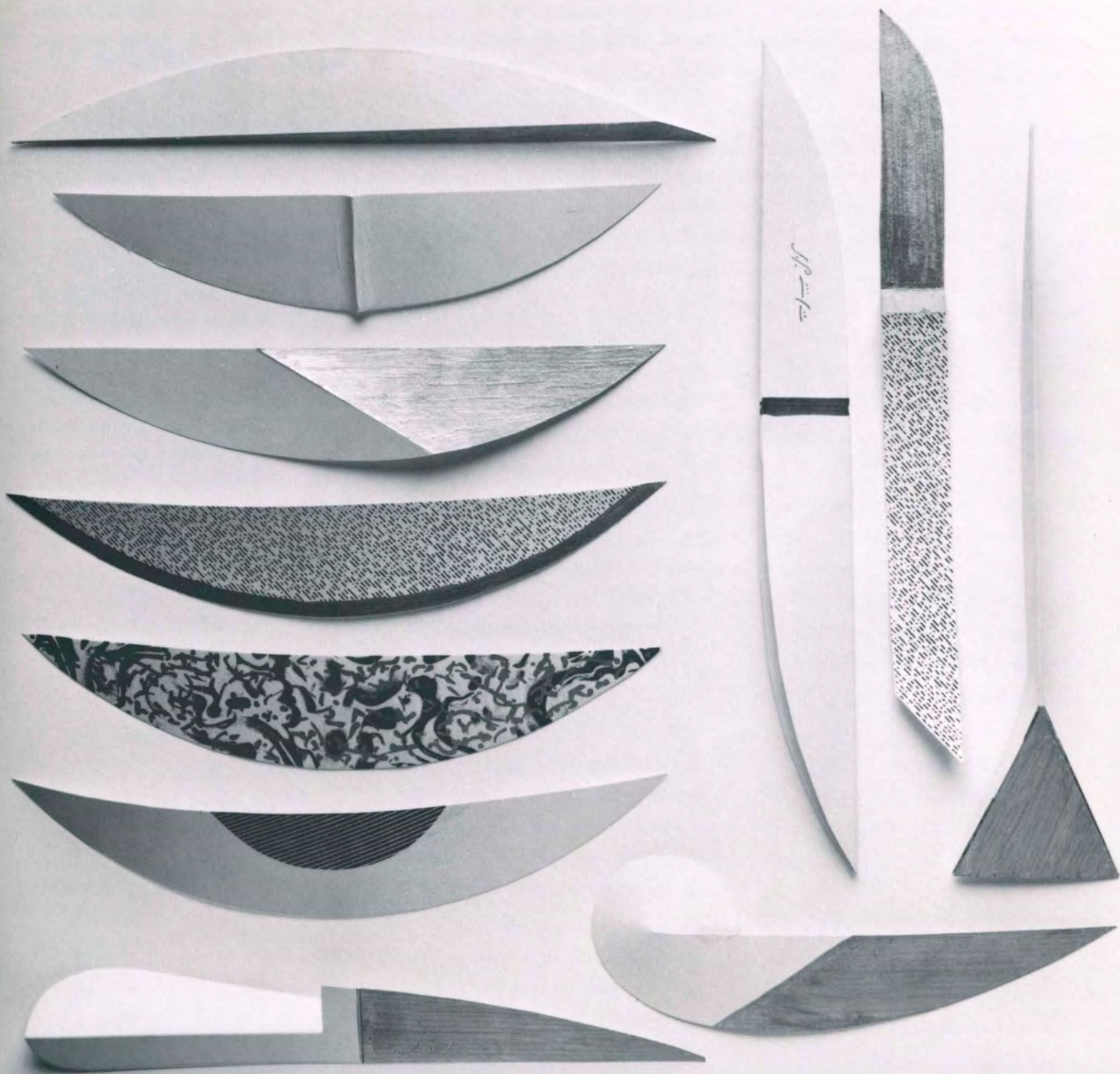
Smith had envisioned for some time organizing a series of monographic exhibitions honoring American craftsmen who had made significant contributions to the field. The present exhibition is therefore a joint collaboration between the Museum of Art, Rhode Island School of Design, and the American Craft Museum, together with the firm of Reed and Barton, who it should be noted served as one of the sponsors of The New England Silversmith show at the RISD Museum in 1965.

Reed and Barton has not only made a financial contribution to the present exhibition, but also arranged for several pieces of Prip's flatware and holloware no longer in production to be especially fabricated for the occasion. For the firm's enthusiastic support of the exhibition, we are deeply grateful to the former President, G. Kelvin White, and his successor, Henry Gill, as well as the former Vice President for Corporate Marketing, Richard Gillespie.

In addition to all the help provided by Paul Smith at the American Craft Museum, we want to acknowledge the invaluable assistance of their librarian, Marion Lange. Without her aid, the list of exhibitions and publications in the catalogue would be far less complete.

Here at the RISD Museum nobody has devoted more time and energy to the exhibition and catalogue than my colleague in the department of decorative arts, Thomas Michie. He has overseen every detail from the registration of over 200 objects to the compilation of the detailed appendixes with his usual efficiency, attention to detail, and good humor. We have also enjoyed the full support of our director, Frank Robinson, as well as the entire museum staff. Those who should be particularly mentioned include: Gilbert Battista, Kathleen Bayard, Linda Catano, Kim Chetney, Kevin DeGrenier, Robert Dohar, Melody Ennis, Terrell Fisher, Joan Hendricks, Emily Low, Janet Phillips, Louann Skorupa, Joan Slafsky, Francis Sousa, David Stark, and Jean Waterman.

As this exhibition celebrates the career of one of our distinguished faculty, and was initiated by four of his former students, it is most appropriate that it is being partly supported through the Talbot Rantoul Fund, which was established with such collaborations between the School and Museum in mind. Paul Nash, Vice President for Academic Affairs, and Robert Rindler, Assistant Vice President for Academic Affairs, have been particularly helpful in making



this fund available. We are also grateful to Robert Brown, Area Director of the Archives of American Art, for providing us with a copy of his taped interview with John Prip in 1981, as well as to Madeleine Vanderpoel for her recent interview with Prip.

For the design of the catalogue we were most fortunate in securing the services of Malcolm Grear. As an old friend and colleague of John Prip, he was particularly well equipped to respond sensitively to the artist and his work. For the essay, we are delighted that Tim McCreight agreed to let us reprint from Metalsmith his highly informative profile of Prip.

But the greatest assistance has quite naturally come from John Prip and his family, beginning with his wife Karen, and their two children, Peter and Janet, both of whom have followed in their father's footsteps as metalsmiths. Even the talents of his son-in-law, Roger Birn, have not gone unutilized, as the photographic illustrations taken by him for the catalogue readily attest. John Prip himself has emerged as a born curator, as he has kept track of his earlier work to a remarkable degree. He in turn arranged for its loan, where necessary oversaw its conservation, and actively participated in its installation, resulting in an exhibition which is truly reflective of this multi-talented artist.

John Prip initially proved to be resistant to the idea of a retrospective exhibition, as he considers himself still actively involved in the design process. And when he eventually consented, it was with the understanding that he could make additions from his most current work right up to the eleventh hour. In other words, this exhibition should be considered as an incomplete record of a man who continues to be actively tied to this community as an artist, teacher, and commercial designer.

CHRISTOPHER MONKHOUSE
Curator of Decorative Arts
Museum of Art,
Rhode Island School of Design

John Prip: An Appreciation

For four decades, John Prip has set standards of excellence in American metalsmithing. His contribution to the American craft movement is unique: as an artist, teacher, and designer for industry, he has expanded the scope of contemporary metalsmithing.

Jack Prip was born in New York of a Danish father and an American mother. As a child, he moved to Denmark with his family, where his father ran a silversmithing factory that had been his grandfather's. Prip began his apprenticeship as a teenager, and in the classical tradition, he acquired the technical skills which are at the foundation of his work.

In 1948, Prip returned to the United States to teach at the School for American Craftsmen in Alfred, New York. At the time, there were few places to study and limited knowledge of metalsmithing techniques in the United States. Prip's position was unique: his Danish training provided him with firm technical grounding, while his American environment encouraged the attitude of exploration and innovation that became a hallmark of his career.

The breadth of Prip's work is remarkable. As an artist, he has stretched the horizons of his field. As a teacher, he has shared the results of his experiments, and encouraged the development of a new—and highly accomplished—generation of metalsmiths. As a designer, he has provided a model for the relationship possible between the artist/craftsman and industry. And, as one of the founding members of Shop One, a gallery/workshop opened in Rochester, New York during the 1950s, Prip established a retail outlet for high-quality handmade objects.

This retrospective exhibition celebrates Jack Prip the person, the artist, and the teacher. It presents an impressive collection of works ranging from sketches to finished pieces, and thus illustrates Prip's intense investigation of ideas. The discipline of his working method is revealed. His skill, creativity and imagination are evident throughout.

The exhibition provides a special opportunity for an in-depth study of Prip's work. It is a fitting tribute to one of America's foremost talents.

PAUL J. SMITH

Director Emeritus

American Craft Museum



John Prip: Master Metalsmith

Tim McCreight

Head of Metalwork Department

Portland School of Art

Portland, Maine

One observation on the career of John Prip (more often called Jack) is the way in which the man and his times have grown together. In some people this might be a coincidence; in others it would indicate an ability to perceive and adapt to a trend. In Prip's case, though, it attests to the role he has played in setting the direction of American metalsmithing over the last 30 years.

When Jack Prip came to a fledgling institution called the School for American Craftsmen in 1948, its metals department was a workspace and an idea. When he left that school in 1954, it had become a department of Rochester Institute of Technology and was on its way to becoming one of the most prominent and respected departments in the country. When Prip went into industry in 1957 he carved out a niche for himself and the generation of designers that followed. When Prip went to the Rhode Island School of Design in 1963, he was given a room in the basement and a handful of students. When he retired from full-time teaching in 1981, he left a department that ranks among the best in the country. It's an impressive record.

As a teacher and an artist, Jack Prip has retained the spontaneous wonder that most of us leave behind in childhood. Linked to this quality are an inexhaustible drive, technical expertise, and a quick, compassionate humor, all brought together in the life of this man.

Looking back, the technical foundation was probably the first ingredient of the recipe to show up. Prip was born in New York City to a silversmith father. When he was 10, the family moved back to their native Denmark where his father ran a silversmithing factory.

It seems almost storybook, but the truth is that his boyhood toys were hammers and stakes.

At 15, Prip began an apprenticeship while attending high school. The next five years were spent polishing stakes, sweeping up, and laboriously reproducing classical renderings. The experience taught diligence and a deeply rooted technical skill, but simultaneously imposed a restricted aesthetic. In a way it was the unlearning of these traditional forms and procedures that pushed the young silversmith into bold experiments and motivated the innovations that distinguish his career.

In 1948 Prip left postwar Europe with his wife, Karen, and infant son, Peter. He came over on the same boat with a woodworker named Tage Frid, who was to become a lifelong colleague and friend. They had both been invited to teach at a new school in Alfred, New York, called the School for American Craftsmen. At this time there was virtually no academic training for metalsmiths in the U.S. The School for American Craftsmen was one of the first such schools with a department devoted to metals. This opportunity allowed Prip to transplant his technical background into a fertile, unrestricted culture. The coming together of old and new worlds was an important and challenging time for him. In bringing the formal, technical tradition of Denmark into harmony with the American desire for innovation, the young silversmith was dealing not only with objects, but with basic questions of the relationships between makers, buyers and teachers. It became necessary to question every notion, every aspect of every design. His obsession with peeling away layers of "established" thinking has never ended.



Diamond coffee service, 1957-58
Silver
Produced by Reed & Barton

When the school moved to the Rochester Institute of Technology two years later, Jack and his family, which now included daughter Janet, moved along with it. It was during this time in the early '50s that Prip and the craft movement were eagerly searching for their own style. The European tradition had proved to be a fitting point of departure for both the man and the movement, but an impatient energy was looking for new expression.

One of the needs of these early years—an economic as well as an artistic need—was for a marketplace. Along with Frans Wildenhain, Tage Frid, Ronald Pearson and others, Prip established a gallery in Rochester called Shop One. This gallery was a unique institution in its time, providing not only a business venture originated and managed by craftsmen, but also a forum for the presentation of top quality avant-garde craftwork. What distinguished Shop One from its successors was its sense of purpose. There was, beyond the hope for a viable income, a feeling of mission: a desire to educate the public to the special beauty of handmade objects.

Looking back on it, this move into the marketplace was predictable. A central aspect of Prip's personality is a precocious curiosity, what a former student called a "questioning intelligence." He had come from Denmark directly into the American cubbyhole marked Ivory Tower. After six years of teaching he was uncomfortable with the irony of training students to pursue a livelihood as metalsmiths without having tried it himself. This kind of straightforward logic is typical Prip. Also, he needed to lay his ideas before a larger audience than the classroom provided. It was not of primary importance that the work

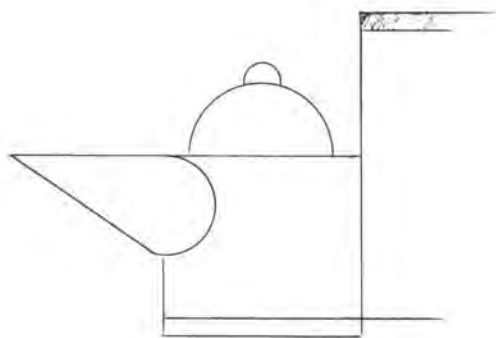
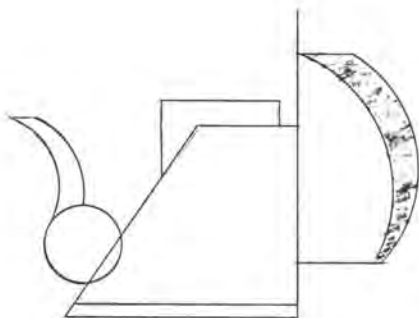


be appreciated by the public; he had never intended to mold his style so as to cater to popular taste. But through Shop One and, in fact, throughout his life, he has sought a sounding board, a questioning intelligence of his own stature to propel him to new heights.

In 1957, after three years with Shop One, Prip again felt the need to move on. Through some fortunate connections he was hired by Reed and Barton Company, a holloware and flatware manufacturer in Massachusetts. The title invented for the role he conceived was Artist-Craftsman-in-Residence. He was given workspace, materials and access to the 900-worker factory. It was understood that Prip had a responsibility to address himself to work that might eventually profit the company, but beyond that guidance no restrictions were imposed.

Prip was to stay at Reed and Barton full-time for three years. During that time he made drawings, models and prototypes. One indication of his success there is the fact that 20 years later several of his designs are still in production. The relationship was one of those that benefited all involved, affirming the symbiotic possibilities between the worlds of craft and industry.

The experience "at the plant" fulfilled some of the needs that had brought him out of academia while simultaneously causing a new restlessness. This seems to be another recurring theme in the career of Jack Prip. By the time he's done scratching one itch, another has come along, somewhere else. Designing for industry provided an opportunity to work on holloware and flatware without obligation to patrons or hesitation over the cost of materials. But after three years, Prip was tired of the fussiness of hollo-



Three designs for teapots
Pencil on paper
Private collection

ware. The slow, studied pace of raising was too confining for him. Since his association with potter Frans Wildenhain in the early '50s, Prip had envied the spontaneity and nonpreciousness of clay. "We were all excited about Abstract Expressionism. I was frustrated by my inability to get that kind of restless energy into my work methods." It was time to move in another direction, this time back into teaching, where he found freedom for experimentation and expression. After working at the School of the Museum of Fine Arts in Boston for three years he went in 1963 to the Rhode Island School of Design, where he was to teach until 1981.

By this phase of his career, Prip had established a technical virtuosity that enabled him to pursue design innovations of impressive breadth and scale. From sculpture to jewelry, raising to electroforming, the "questioning intelligence" was on the prowl. Goaded himself as he did his students, Prip committed himself to the job of reseeing the world around him. "I've always been interested in process; in the result of a process." This investigation into processes, both organic and technical, was to provide source material for many years of work.

In the classroom, Prip was part tyrant and part imp. He asked much of his students but was able to temper his demands with a warmth that endeared him to many of them. In talking with some of his former students I found that most could recollect an incident when they had been angry with him, a time when they thought he had asked too much. But all remembered him fondly, like a favorite uncle who scolds

when he must, but soon becomes generous again.

Like most exceptional teachers, Prip is a shrewd observer of human nature. Though he would go for weeks without saying more than hello to a particular student, he was always evaluating. One incident typified his attention: Prip watched a student wrestling with a design dilemma but chose not to get involved until the student had truly exhausted her resources, having pushed herself further than she at first thought she could have. When she was really going down for the third time, Prip, in a few sentences, made a connection between the problem at hand and a new medium. The student saw no relevance but sullenly pursued the suggestion. A couple of weeks later the dilemma had evaporated and the ideas were flowing again. Now, 10 years later, the student still marvels over the incident. "I didn't think he even knew I was in the studio, but all the time he was watching out for me, playing out line and helping me along."

"Playing" is an appropriate word for Prip. One of his favorite devices was to sneak back into the studio after everyone had gone home and rearrange the work laid out on people's benches. The students would return to find their containers turned into spouts, their jewelry stacked up like sculpture. It is easy to picture him delighting in his serious task, a kind of helpful elf gone awry. Just like the young silversmith 30 years before in Alfred, New York, Prip was still unlearning, still waging battle with the idea of convention. And as his battle has raged, he's swept many thankful students along with him.



1 Small teapot, 1948
Silver, ivory knob, wrapped
handle
Private collection



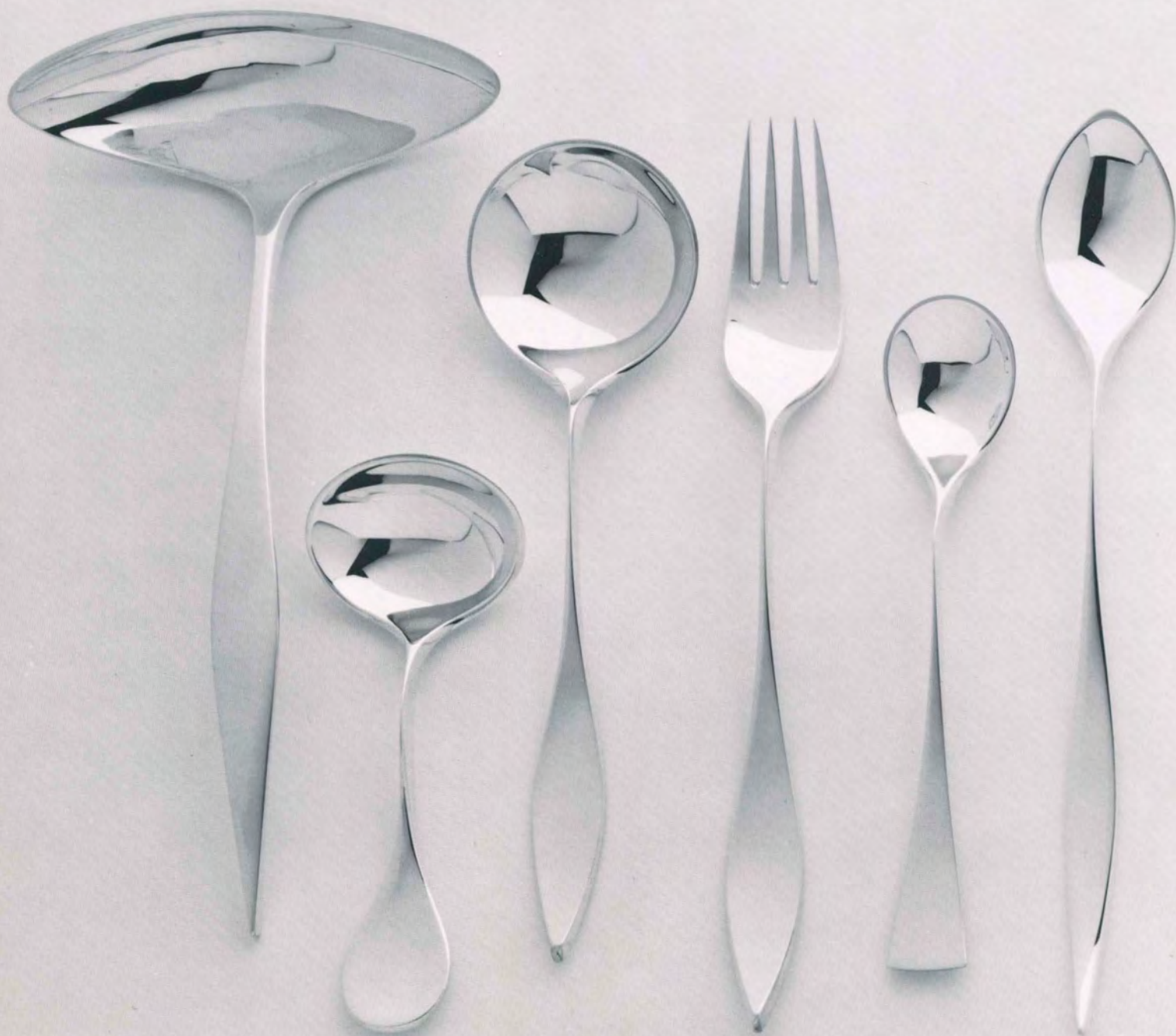
2 Bowl, 1948
Silver
Private collection

4 Forged flatware, 1948-52
Silver
Prototypes for flatware produced by
Reed & Barton
Private collection



5 Letter openers, 1948-52
Silver, ebony
American Craft Museum, New York,
and private collection





5 Tea strainers, 1950-52
Silver, ebony
American Craft Museum, New York,
and private collection





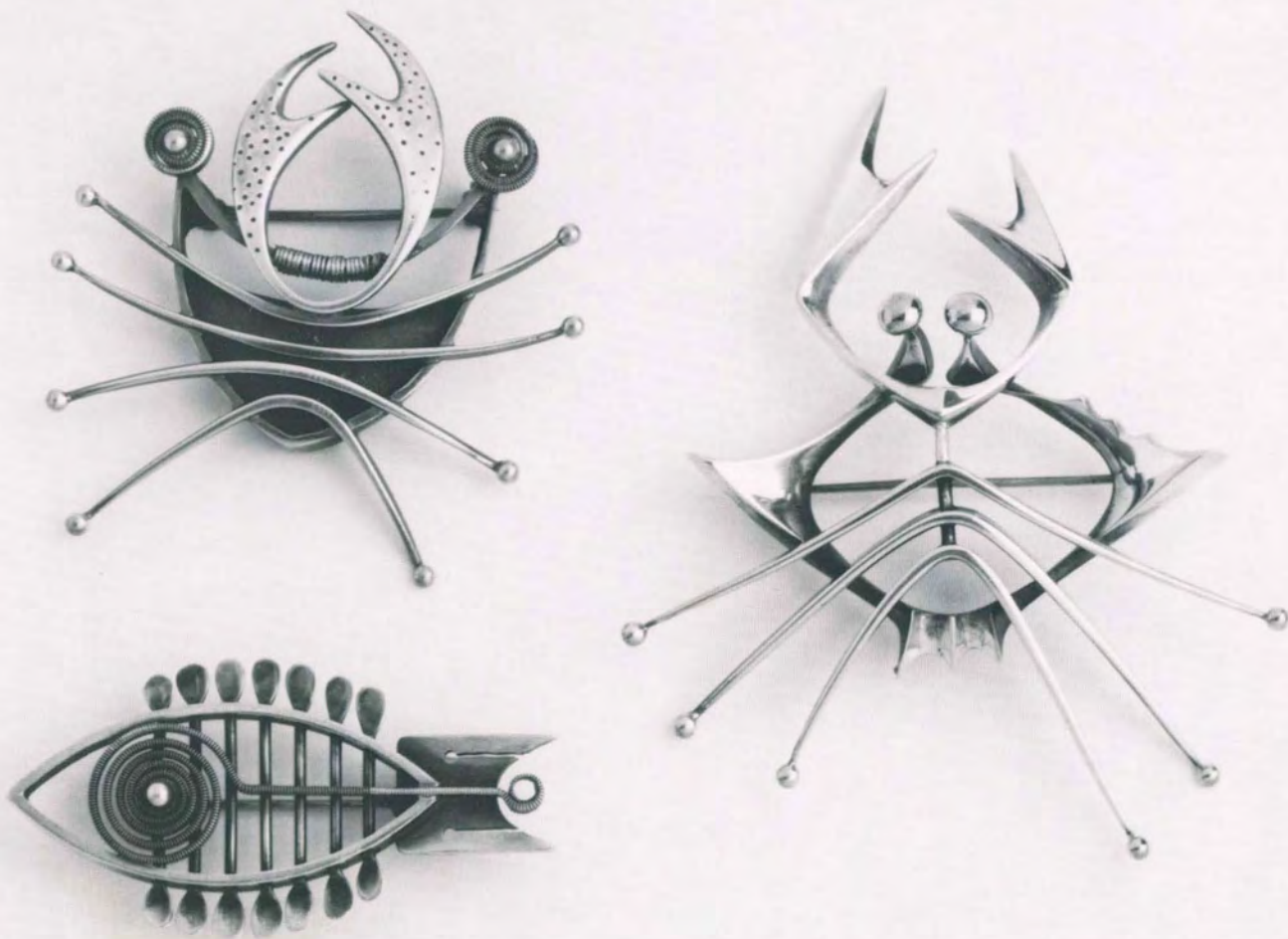
- 6 Interlinking Forms, bracelets,
1955-65
Silver
Private collection

- 7 Forged Units, necklace, 1952
Silver
Private collection

- 8 Axe Forms, pins, 1953
Silver
Private collection



9 Crab and fish pins, 1950-52
Silver, gold
Private collection



10 **Bird Pitcher, 1951**

Silver, ebony
Private collection

11 **Teapot, 1952**

Silver, ivory knob, wrapped handle
Museum of Art, Rhode Island School
of Design

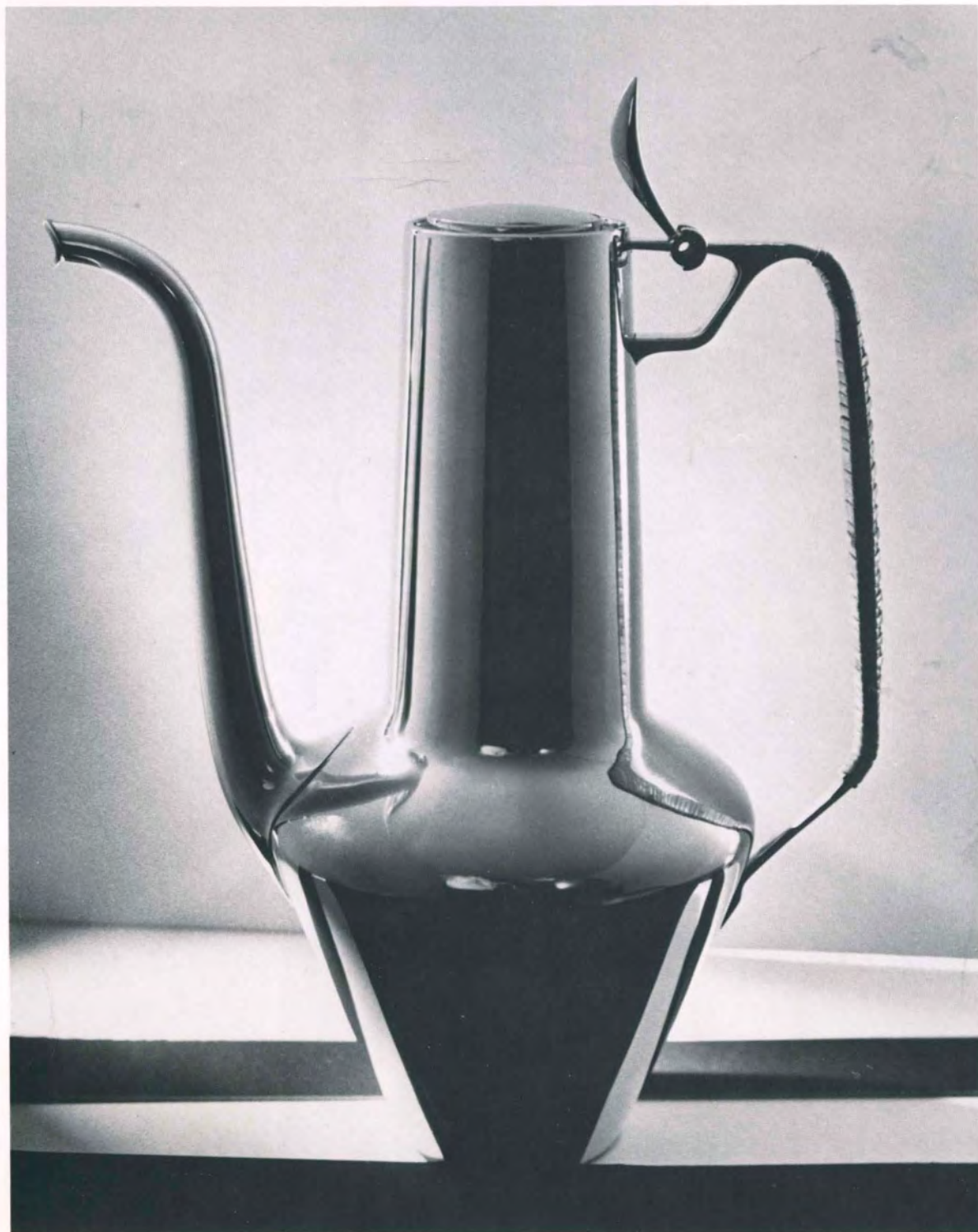
12 **Onion Teapot, 1954**

Silver, ebony, wrapped handle
Prototype for tea service produced
by Reed & Barton
American Craft Museum, New York

13 **Coffee pot, 1954**

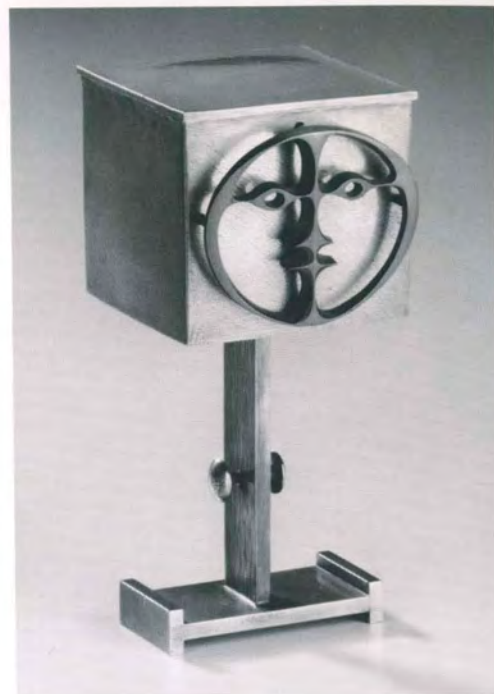
Silver, wrapped handle
Private collection





- 14 Containers, 1957-58
Silver, bronze, nickel silver
Private collection

- 15 Face Box, 1959
Nickel silver, brass
Private collection



16 Night Flower, 1962
Cast pewter
Private collection



17 **Shield Horns, 1965**
Bronze, granite base
Private collection



18 Dead Bird, 1964
Nickel silver, granite base
Private collection



- 19 **Large vessel with lid, 1966**
Pewter, copper, brass, silver
Private collection



- 20 **Box with Twist, 1968**
Pewter
Private collection





21 Candle Column, 1970
Pewter
Private collection

22 Vessel with spherical lid, 1969
Pewter, nickel finish
Private collection



23 **Necklace, 1970**
Silver, ivory, amethyst, jade
Private collection

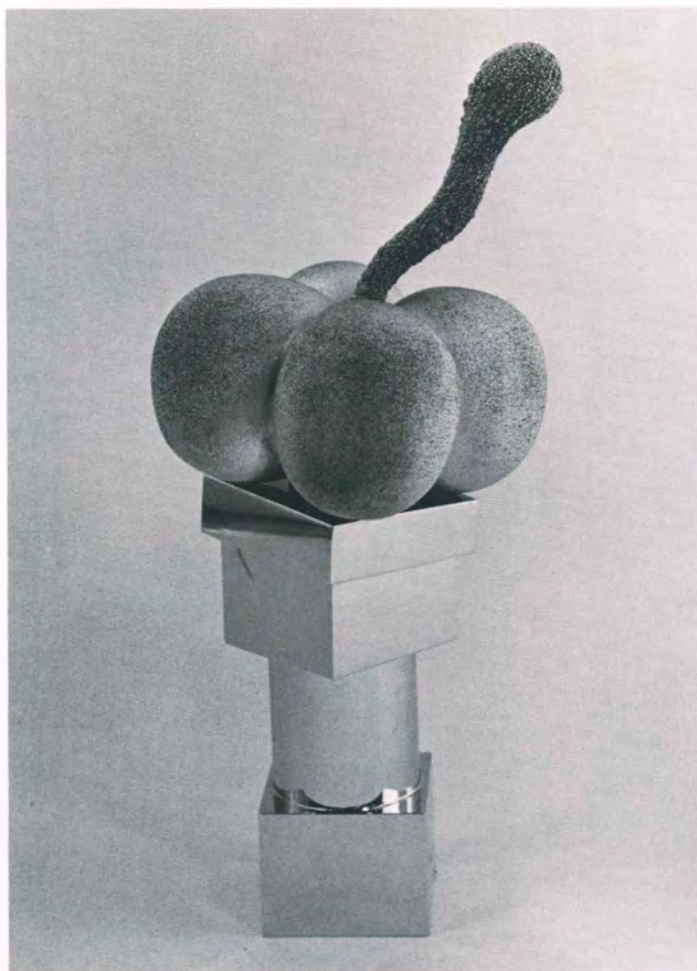
24 **Willy's Bone, container, 1969**
Silver, bone, shell, paint
Private collection

25 **Finger Box, 1970**
Silver, pewter, ivory, paint
Private collection





26 **Box, 1971-72**
Gold, rhodium finish
Private collection

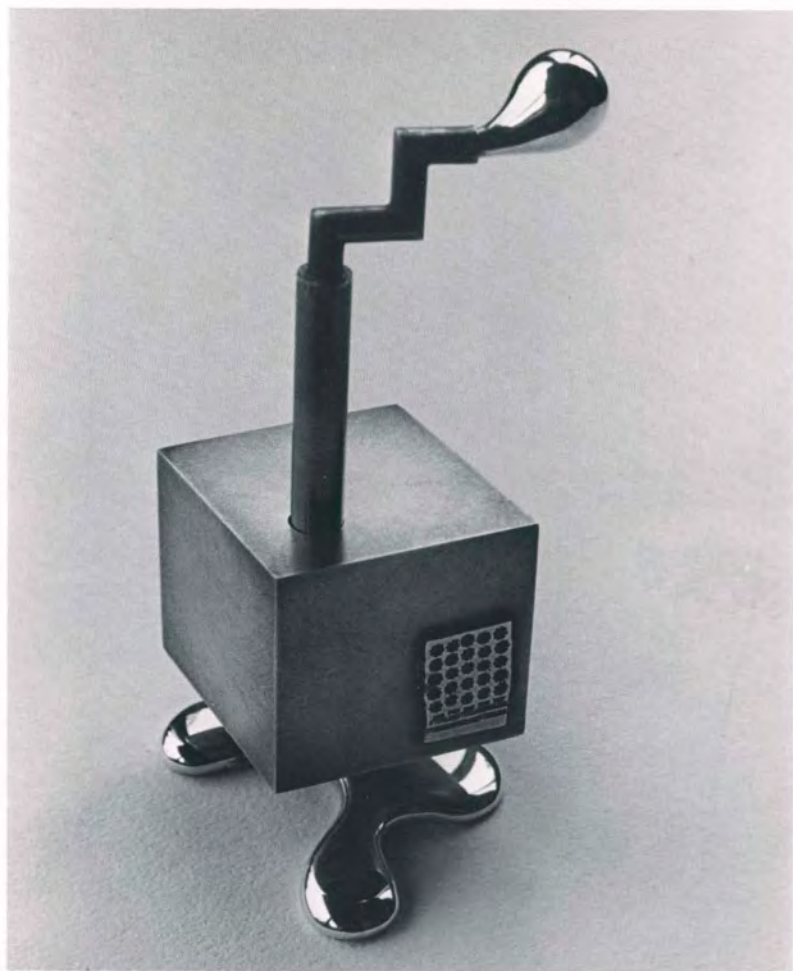


27 Containers, 1972

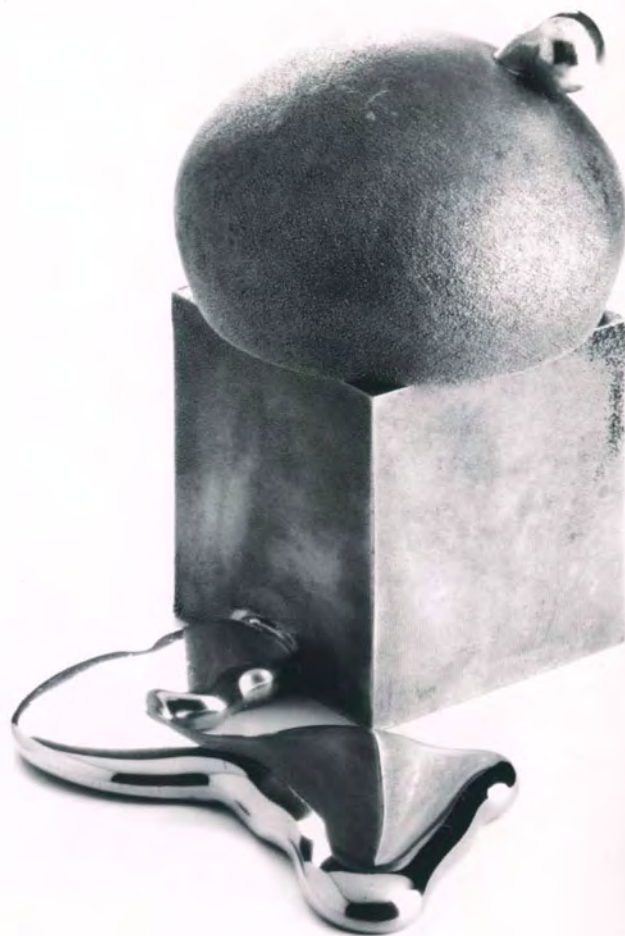
Silver, copper, ivory, shell, amber,
glass
Private collection



28 Leaking Box #2, ca. 1970
Silver
Private collection



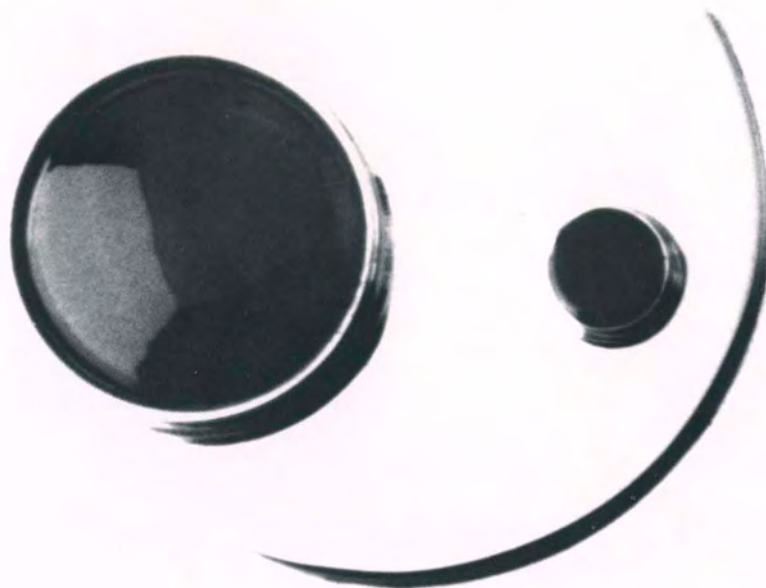
29 Leaking Box #1, ca. 1970
Silver, bronze
Private collection

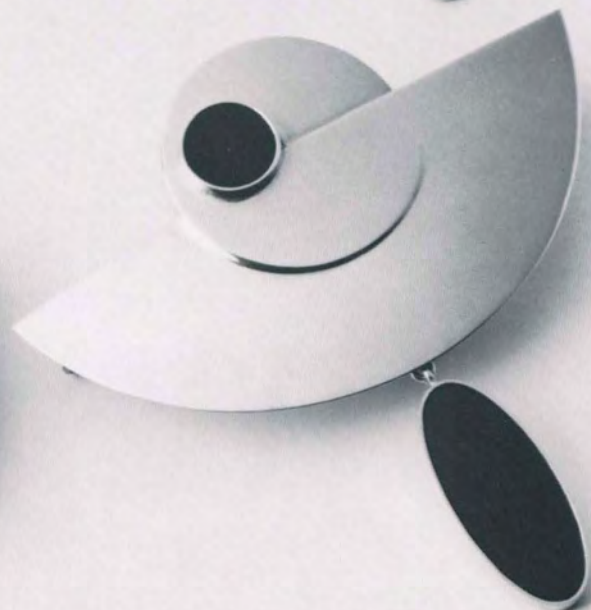


50 Box Chained to Stone, 1973
Bronze, silver, bone, granite
Private collection



51 Pins, 1986
Silver, miscellaneous semi-precious
stones
Private collection





32 Overlap boxes, 1983-84
Pewter
Private collection

33 Wall relief, 1980-87
Copper
Private collection

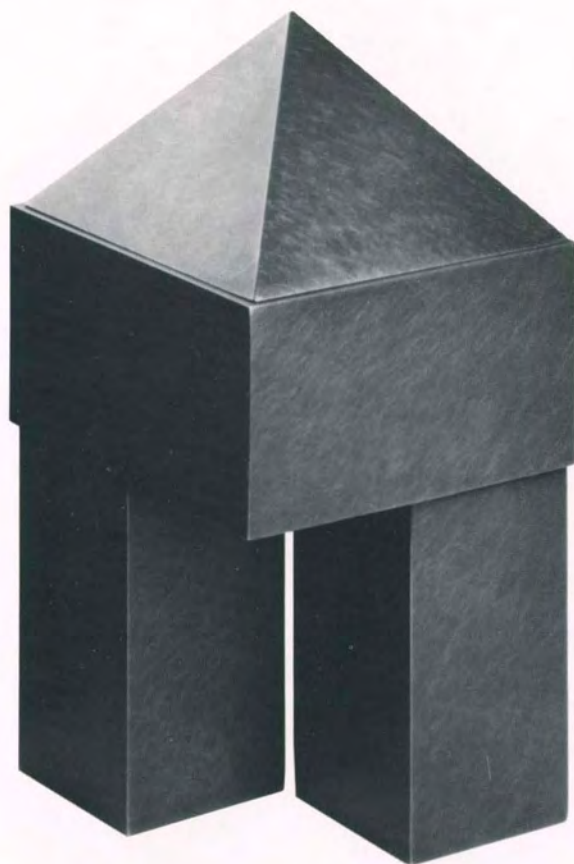




34 Boxes, 1985
Pewter
Private collection



35 Box with handles, 1985
Pewter
Private collection





56 Face stone, 1986
Private collection

57 Stones, 1984-86
Private collection

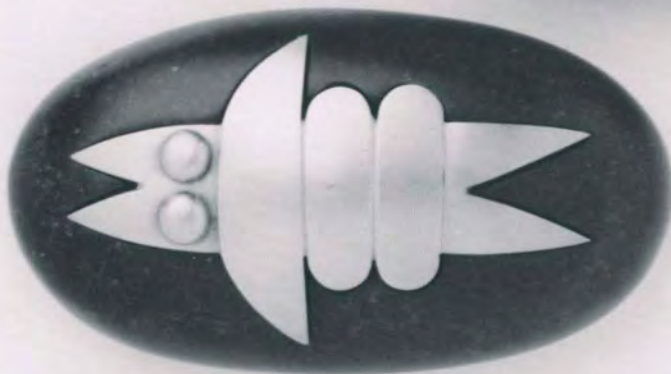


58 Fish stone, 1986
Private collection

59 Rock Pile, 1984-86
Miscellaneous stones, metal
Private collection

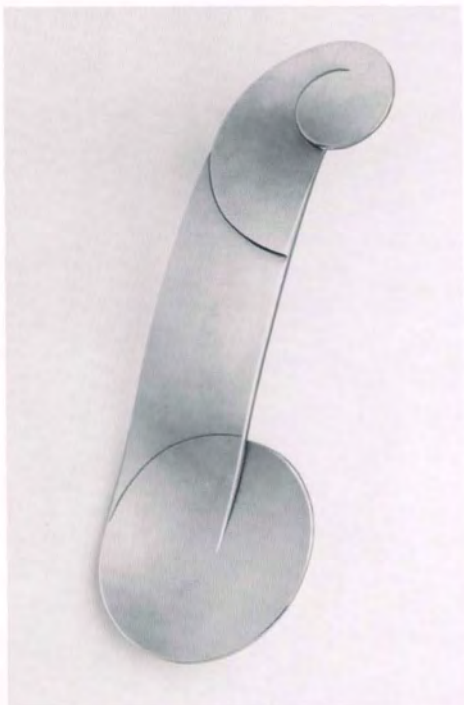


40 Stones, 1986
Pewter, silver, nickel silver lids
Private collection



41 Stones, 1985-86
Private collection





43 **Dimension flatware, 1960**
Silver
Produced by Reed & Barton



44 Pins, ca. 1970
Silver, gold, mother-of-pearl,
amethyst
Private collection



John Axel Prip: Chronology

- July 2, 1922 Born in New York City, son of Folmer Trolle Prip (b. 1892) of Copenhagen, a third-generation metalsmith and jewelry manufacturer, and Marian Evelyn Cherry (b. New York, 1899)
- 1928-33 Lived and attended school in Yonkers, New York
- 1935 Moved with parents to Copenhagen, Denmark. Father took over small, family-owned silver flatware company
- 1937-42 Began five-year apprenticeship with master silversmith Evald Nielsen
Attended Copenhagen Technical College
- 1942 Completed required journeyman's piece. Awarded silver medal/Hertz Award
Diploma, Copenhagen Technical College
- 1942-45 Served in Danish Navy on a minesweeper
Short period as German P.O.W., released Fall 1945
- 1945-48 Worked for several Danish and Swedish firms as designer/craftsman. Also worked for short period in family silver flatware business
- 1947 Married Karen E. Bronnum-Jensen
- 1948 Son Peter born
Teacher/craftsman, Head of Dept. of Jewelry and Silver-smithing (through 1954) at School for American Craftsmen, Alfred University, Alfred, New York
- 1949 First U.S. Exhibition: Wichita National, Wichita Art Association, Wichita, Kansas (First prize)
- 1950 Daughter Janet born
Moved to Rochester, New York with School for American Craftsmen as it became division of Rochester Institute of Technology
- Coordinated Handy and Harman Workshops with Reginald Hill and Baron Fleming
- 1952-55 Co-founded "SHOP ONE," Rochester, New York (with Tage Frid, Ronald Pearson, and Frans Wildenhain)
- 1954 Formed partnership with Ronald Pearson as independent designer/craftsman
Design consultant: Hickock Corp. (through 1956)
Resigned from teaching post at Rochester Institute of Technology (succeeded by Hans Christiansen)
- 1955 Moved to Pittsford, New York
Design consultant: Metal Arts Co. (through 1957)
Guest Lecturer, Detroit Guild of Metal Artists, Detroit, Michigan
- 1956 Lillian Fairchild Award for Creative Achievement, Memorial Art Gallery, Rochester, New York
- 1957 Appointed "Designer/Craftsman in Residence," Reed & Barton, Taunton, Massachusetts
Moved to Taunton, Massachusetts
Continued production of individual pieces of holloware and jewelry for Shop One
Panel participant: American Craftsmen's Council's First National Conference, Asilomar, California
- 1959 Nominated as "New Talent" in crafts by *Art in America*
- 1960 Resigned full-time post at Reed & Barton, retained as design consultant (through 1970)
Moved to Duxbury, Massachusetts
Part-time teaching at School of the Museum of Fine Arts, Boston (through 1962)
Participant: American Craftsmen's Conference, Lake George, New York
- 1961 Summer Instructor: Brookfield Art Center, Brookfield, Connecticut. Began close relationship with Olaf Stapledon
- 1962 Instructor: University of Southern California, Los Angeles, California
Resided with Ruth and Svetozar Radakovich in Encinitas, California
Extensive cross-country traveling
- 1963 Instructor: Department of Industrial Design, Rhode Island School of Design, Providence, Rhode Island
- 1964 Panel Participant: First World Congress of Craftsmen, Columbia University, New York, June 8-19
Featured Artist-Craftsman, New York World's Fair, sponsored by American Educational Council
Received Award for Outstanding Design from Associated Industries of Massachusetts
- 1965 Moved to Rehoboth, Massachusetts. Built house, studio
Miscellaneous work in metals
- 1967 Guest critic: Philadelphia College of Art, Philadelphia, Pennsylvania
Media Chairman, Canadian Guild of Artist Craftsmen, Queens University, Kingston, Ontario
- 1968 Guest Critic: Rochester Institute of Technology, Rochester, New York
Elected trustee, Performing and Visual Arts Society, New York (through 1977)
- 1969 Began graduate program, Rhode Island School of Design
- 1970 Discontinued working relationship with Reed & Barton
Began undergraduate program, Rhode Island School of Design
- 1971 Dean's Advisory Committee, Rhode Island School of Design
Guest Lecturer: California State College, Long Beach, California
Founding Member: Society of North American Goldsmiths
- 1972 Guest Lecturer: School of the Museum of Fine Arts, Boston

- 1975 Guest Lecturer: Rhode Island Society of Artists and Craftsmen
Guest Lecturer: School of the Museum of Fine Arts, Boston
Design Consultant: Robbins Corp., Attleboro, Massachusetts
Sabbatical leave from Rhode Island School of Design
Extended travel in Mexico, British Honduras, Guatemala
- 1974 Extensive travels in Europe
- 1975 Guest Lecturer: California College of Arts and Crafts, Oakland, California
- 1976 Organized 3-school Conference: "Alternatives for Metalsmiths" (Rhode Island School of Design, Boston University, School of the Museum of Fine Arts, Boston)
- 1976-80 Discontinued work due to physical handicap
- 1977 Reappointed to fourth year as visiting Professor of Jewelry and Metalsmithing, School of the Museum of Fine Arts, Boston
Elected Fellow of the Collegium of the American Crafts Council
- 1978 Guest Lecturer: School of the Museum of Fine Arts, Boston
- 1980 Resigned from teaching post at Rhode Island School of Design
- 1984 Re-established studio in Rehoboth, Massachusetts
- 1985 Instructor, participant: "A Colloquium for the Future." Haystack School of Crafts, Deer Isle, Maine
Elected to the Board of Haystack School of Crafts
- 1986 John E. McIntee, Jr. Memorial Lecture, Rochester Institute of Technology, "Reflections of a Metalsmith"
Awarded National Endowment for the Arts grant
- Current: Lives and maintains a studio in Rehoboth, Massachusetts

Exhibitions and Juries

- 1949 4th Annual Decorative Arts and Ceramics Exhibition. Wichita Art Association, Wichita, Kan. (First prize)
- 1951 Arts and Crafts Exhibition. Los Angeles County Fair, Pomona, Cal. (Second prize)
- 1952 5th Annual Arts & Crafts Competition and Graphic Arts Exhibition. Los Angeles County Fair, Pomona, Cal. September 12-28. (First prize)
Finger Lakes Annual. Rochester, NY (First prize)
- 1953 U.S. Information Agency, Middle East
"Designer Craftsmen, U.S.A. 1953." Brooklyn Museum (October 22-December 30, 1953); Art Institute of Chicago (March 15-April 26, 1954); San Francisco Museum of Modern Art (June 17-August 15, 1954)
- 1954 9th Annual Decorative Arts and Ceramics Exhibition. Wichita Art Association, Wichita, Kan. April 11-May 10. (First prize, jewelry)
Finger Lakes Annual. Rochester, NY. (D'Amanda Award)
"American Designers." Museum of Modern Art, New York, NY
- 1955 Museum of Contemporary Crafts, New York, NY
- 1956 "Craftsmanship in a Changing World." Museum of Contemporary Crafts, New York, NY. September 20-November 4
Finger Lakes Annual. Rochester (First prize)
Juror: "Midwest Designer-Craftsmen." Milwaukee, Wis.
- 1957 Exhibition Committee: "2nd Exhibition of American Jewelry and Related Objects." Memorial Art Gallery, University of Rochester. Rochester, NY
- 1958 Fall River Art Association. Fall River, Mass. (First prize)
Museum of Contemporary Crafts, New York, NY
United States Pavilion, Brussels World's Fair, Belgium
- 1959 "Art: USA: 59." The Coliseum, New York, NY. April 5-19

- 5th Biennial "Fiber-Metal-Clay." St. Paul Gallery and School of Art, St. Paul, Minn. November 1959-March 1960 (First prize)
- 1960 "Art: USA." The Coliseum, New York, NY
Juror: Providence Art Festival. Providence, RI
- 1961 Juror: "Midwest Designer-Craftsmen." Omaha, Neb.
- 1962 5th Annual National Arts & Crafts Competition and Graphic Arts Exhibition. Los Angeles County Fair, Pomona, Cal. September 12-28
6th Biennial "Fiber-Clay-Metal USA." St. Paul Art Center, St. Paul, Minn.
"A Craftsman's Role in Modern Industry: John Prip at Reed & Barton." Museum of Contemporary Crafts, New York, NY
U.S. Information Agency, Latin America
Juror: "Fiber, Metal, Clay." St. Paul Art Center, St. Paul, Minn.
Juror: Brockton Art Association, Brockton, Mass.
- 1963 "Craftsmen of the Northeastern States." Worcester Art Museum, Worcester, Mass. September 14-October 31
"Creative Casting." Museum of Contemporary Crafts, New York, NY. September 20-November 10
- 1964 "Designed for Production: The Craftsman's Approach." Museum of Contemporary Crafts, New York, NY. March 6-May 5
"Craftsmanship Defined." Philadelphia Museum College of Art, Philadelphia, Pa. March 15-April 18
"The American Craftsman." Museum of Contemporary Crafts, New York, NY. May 22-September
"30 Americans." Museum of Contemporary Crafts, New York, NY
Juror: Fall River Art Association. Fall River, Mass.
Juror: "Massachusetts Designer-Craftsmen." Worcester, Mass.
- 1965 U.S. Information Agency, Middle East
"The New England Silversmith." Museum of Art, Rhode Island School of Design. Providence, RI. October 25-November 28

- 1966 Juror: "Artist/Craftsmen, U.S.A." Wilmington, Del.
- 1967 University of Texas Invitational. Austin, Tex.
Museum of Contemporary Crafts, New York, NY
- 1968 Tyler Invitational. Temple University, Philadelphia, Pa.
Shop-One. Rochester, NY
Lee Nordness Galleries. New York, NY
Juror: University of New Hampshire. Durham, NH
Juror: "Artists of Philadelphia." City Museum of Philadelphia, Pa.
- 1969 "Objects: U.S.A. The Johnson Collection of Contemporary Crafts" (traveled through 1972)
- 1970 "Goldsmith '70" Invitational. Minnesota Museum of Art, St. Paul, Minn. (March 26–May 17); Museum of Contemporary Crafts, New York, NY (June 19–September 7)
"Artists Craftsman '70" Invitational. Boston City Hall, Boston, Mass.
"Artists for Peace" Invitational. Philadelphia Museum of Art, Philadelphia, Pa.
Juror: "Goldsmith '70" Juried Section. Minnesota Museum of Art, St. Paul, Minn.
- 1971 "Holloware '71" Invitational. Fine Arts Gallery, State University of New York College at Brockport, Brockport, NY. January 25–February 15
"Schmuck-Objekte. Goldschmiede Finden Neue Formen." Museum Bellerive, Zurich, Switzerland. September 24–November 14
Workshop Leader: Southwestern Designer-Craftsmen Conference, University of Utah, Salt Lake City
- 1972 "John Prip/Metal." Museum of Contemporary Crafts, New York, NY. April 14–May 26
- 1975 "73 International Jewellery Arts Exhibition" (Tokyo Triennial). Seibu Department Store, Tokyo, Japan. October 4–15

- 1974 "American Metalsmiths." Museum of Contemporary Crafts, New York, NY
Corning Glass Center. Corning, NY
Juror: "Midwest Artist-Craftsman." Columbus Museum of Fine Art, Columbus, Ohio
- 1975 "Forms in Metal. 275 Years of Metal-smithing in America." Museum of Contemporary Crafts, New York, NY (January 17–March 2); Cranbrook Academy, Bloomfield Hills, Mich. (March 16–April 20)
"Review of Contemporary American Metalsmithing," selected works in traveling exhibition (through 1976)
International Jewellery Exhibition. Tokyo, Japan
- 1977 Philadelphia Museum of Art Invitational. Philadelphia, Pa.
Artwear Gallery, New York, NY
- 1979 "Silver in American Life." Yale University Art Gallery, New Haven, Conn. (Traveled through 1982 to the Museum of Art, Carnegie Institute, Pittsburgh, Pa.; High Museum, Atlanta, Ga.; Amon Carter Museum, Fort Worth, Texas; Milwaukee Art Center, Milwaukee, Wis.; Virginia Museum of Fine Arts, Richmond, Va.; Tampa Bay Art Center, Tampa, Fla.; St. Louis Art Museum, St. Louis, Mo.; Cleveland Museum of Art, Cleveland, Ohio; Denver Art Museum, Denver, Colo.; Los Angeles County Museum, Los Angeles, Cal.; Detroit Institute of Art, Detroit, Mich.; and Winnipeg Art Gallery, Manitoba, Canada)
- 1980 "For the Tabletop." American Craft Museum, New York. October 11–December 28
"Copper 2." University of Arizona Museum of Art, Tucson, Ariz. March 2–April 6
- 1986 "Craft Today: Poetry of the Physical." American Craft Museum, New York; Denver Art Museum, Denver, Colo.; Laguna Art Museum, Laguna, Cal.; Phoenix Art Museum, Phoenix, Ariz.; Milwaukee Art Museum, Milwaukee, Wis.; J. B. Speed Art Museum, Louisville, Ky.; Virginia Museum of Fine Arts, Richmond, Va.

Exhibition Catalogues

- 1949 *4th Annual Decorative Arts and Ceramics Exhibition*. Wichita, Kansas: Wichita Art Association, 1949, nos. 358–361.
- 1952 *5th Annual National Arts & Crafts Competition, Graphic Arts Exhibition*. Pomona, Cal.: Los Angeles County Fair, 1962.
- 1953 *Designer Craftsman, U.S.A. 1953*. New York: American Craftsman's Educational Council, 1953, nos. 190–91.
- 1954 *Amerikansk Brugskunst, Udvalgt af Museum of Modern Art, New York*. Copenhagen: Kunstindustrimuseet, 1954, pp. 14, 26.
Awards of 9th Annual Decorative Arts—Ceramic Exhibition. Wichita: Wichita Art Association, 1954, nos. 288–91.
- 1956 *Craftsmanship in a Changing World*. New York: American Federation of Arts, 1956, nos. 196–98.
- 1959 *Fiber-Clay-Metal*. St. Paul, Minn.: St. Paul Gallery and School of Art, 1959, nos. 229–35.
Art: U.S.A. 59. A Force, A Language, A Frontier. New York: American Art Expositions, Inc., 1959, p. 80.
- 1962 *Fiber-Clay-Metal U.S.A.* St. Paul, Minn.: St. Paul Art Center, 1962, nos. 188–90.
- 1963 *Craftsmen of the Eastern States*. New York: Museum of Contemporary Crafts, 1963, cat. 149.
Creative Casting. New York: Museum of Contemporary Crafts, 1963, nos. 80–81.
- 1964 *The American Craftsman*. New York: The Museum of Contemporary Crafts, 1964, nos. 145–57.
Craftsmanship Defined. Philadelphia: Philadelphia Museum College of Art, 1964, pp. 25–26.
Designed for Production: The Craftsman's Approach. New York: Museum of Contemporary Crafts, 1964, nos. 140–46.
- 1965 Hugh J. Gourley III, *The New England Silversmith*. Providence: Museum of Art, Rhode Island School of Design, 1965, no. 155.

- 1970 Goldsmith '70. St. Paul, Minn.: Minnesota Museum of Art, 1970, nos. 96-98. *Holloware '71 Invitational*. Brockport, NY: Fine Arts Gallery of the State University of New York, 1970. Lee Nordness, *Objects: U.S.A.* New York: Viking Press, 1970, p. 179.
- 1971 *Schmuck-Objekte. Goldschmiede Finden Neue Formen*. Zurich: Museum Bellevue, 1971, p. 17.
- 1972 Olaf Skoogfors, *John Prip/Metal*. New York: Museum of Contemporary Crafts, 1972.
- 1973 *'73 International Jewellery Arts Exhibition, Tokyo Triennial*. Tokyo: Japan Jewellery Designer Association and the Nihon Keizai Shimbun, 1973.
- 1975 Robert H. Luck and Paul J. Smith, *Forms in Metal. 275 Years of Metalsmithing in America*. New York: Museum of Contemporary Crafts and Finch College Museum of Art, 1975, pp. 15, 35.
- 1979 Barbara M. and Gerald W. R. Ward, eds., *Silver in American Life*. New York: American Federation of Arts, 1979, no. 59.
- 1980 Robert L. Cardinale and Lita S. Bratt, *Copper 2. The Second Copper; Brass and Bronze Exhibition*. Tuscon: University of Arizona Museum of Art, 1980, pp. 16-17. *For the Tabletop*. New York: American Craft Museum of the American Craft Council, 1980, no. 8.
- 1986 Paul J. Smith and Edward Lucie-Smith, *Craft Today: Poetry of the Physical*. New York: American Craft Museum, with Weidenfeld & Nicholson, Ltd., 1986, p. 177.

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- Lunning, Just. "Fine Art in Living," *Art: U.S.A.* 59 (April 5-19, 1959), 77-81.
- McCreight, Tim. "Master Metalsmith: John Prip," *Metalsmith* 5 (Fall 1985), 6-11.
- McDevitt, Jan. "The Craftsman in Production. A Frank Discussion of the Rewards and Pitfalls," *Craft Horizons* 24 (March-April, 1964), 21-28.
- Marggraf, Zella E. "The Work of John Prip," *Creative Crafts* 5 (January/February 1965), 20-27.
- "The New American Craftsman: First Generation, Metals," *Craft Horizons* 26 (June 1966), 29-31.

- "New Talent, Crafts," *Art in America* 47 (Spring 1959), 70-71, 95-96.
- Pearson, Ronald. "John Prip," *Craft Horizons* 55 (February 1973), 20-25, 73.
- Prip, John. "John Prip and Reed & Barton," *Craft Horizons* 24 (March/April 1964), 51-55.
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Head, Nose, Knee spoons, 1980-84
Paper models
Private collection

