The exhibition, "Cleveland Enamels 1930-1955," reflects the Gallery's commitment to exhibiting the work of twentieth-century artists, especially those with a special connection to northeastern Ohio. From 1930 to 1955, Cleveland was a major center for the art of enameling. This resulted in part from the 1936-37 population of a portion of the Guelph Treasure by the Cleveland Museum of Art as well as the Museum's active encouragement of local artists by the annual "May Show." Moreover, the presence of such important enamels as Kenneth Bailey, Edward Winter, John Paul Miller, Dorothy Heald, Mildred Yabone, Charles Bailey Jeffrey, John Plaskie and others was responsible for the intense creativity and energy which resulted in a "golden age" for enameling in Cleveland.

The exhibition was "Artists and Enameling: Cleveland 1920-1960" was made possible by the support and cooperation of many individuals and organizations. Without the generous support of the

OHIO ARTS Council, these efforts would have failed.

Additional support was provided by:

The Office of the President and Vice President for Student Affairs, The College of Fine and Professional Arts, the Graduate College, the Student Association, the University Bookstore, the School of Art, and the Student Center Gallery, Kent State University; The Fred Allison Society; Company, Akron, Art,

R. W. Graham and Associates, Inc.; Lockwood, Davis, thermometer; C. eventual...
THE CLEVELAND ENAM
The exhibition, "Cleveland Enamelist: 1930-1955," reflects the Gallery's commitment to exhibiting the work of twentieth century artists, especially those with a special connection to Northeastern Ohio. From 1930 to 1955, Cleveland was a major center for the arts of enameling. This resulted in part from the 1930-31 acquisition of a portion of the Guelph Treasure by the Cleveland Museum of Art as well as the Museum's active encouragement of local artists by its annual "May Show." Moreover, the presence of such important enamelist as Kenneth Bates, Edward Winter, John Paul Miller, Doris Hall, Mildred Watkins, Charles Bartley Jeffrey, John Puskas and others was responsible for the intense creativity and energy which resulted in a "golden age" for enameling in Cleveland.

This exhibition along with "Alumni and Stonington Enamelist 1969-1988" was made possible by the support and cooperation of many individuals and organizations. Without the generous support of the Ohio Arts Council these projects could not have been possible. Additional assistance was provided by:

The Office of the President, the Office of the Provost and Vice President for Student Affairs, the College of Fine and Professional Arts, the Graduate College, the Alumni Association, the University Bookstore, the School of Art, and the Student Center Gallery, Kent State University; The Fred Albrecht Grocery Company, Akron; All Media Material, Inc., Kent; Copper & Brass Sales, Cleveland;
Enameling Fund, Enameling Program, Kent State University; Herb & Marilyn Floyd, Ravenna; Marge Wennerstrom, Kraft Korner, Cleveland; Penobscot Bay Press, Stonington, Maine; Rev. & Mrs. Mark Simone, Ravenna; Mel Someroski, Kent; Rena & William Someroski, Mt. Pleasant; Thompson Enamel, Newport, Kentucky; Dr. Bruno M. Vittimberga, Kingston, Rhode Island; Dr. Jacklyn S. Vittimberga, Kingston, Rhode Island; Gloria Write, Ravenna; Jesse Bryant Wilder, Ravenna.

Mel Someroski, assisted by Deanna Rongone Robb served as guest curators for both exhibits. Their dedication, enthusiasm and hard work deserve special recognition. It was an exciting experience to work with them. I would also like to thank the Gallery staff — especially Paul Sahre, our designer.

Finally, the lenders need to be acknowledged, since without them there would be no exhibition. Therefore, I am grateful to The Cleveland Museum of Art, the Extensions Division of The Cleveland Museum of Art, The Butler Institute of American Art, The Western Reserve Historical Society, The Canton Art Institute, The American Crafts Museum, the Ferro Corporation, Kenneth F. Bates, Mrs. B.P. Bole, Jr., Mrs. Thomas Gosslee, Berenice Kent, Mary Ellen McDermott, Mrs. Harvey O. Mierck, Frederick Miller, John Paul Miller, and John Puskas.

Fred T. Smith, Director
School of Art Galleries
It is now more than 50 years since Cleveland enjoyed what might be called its "Golden Era of Enameling." This exhibition portrays examples of the work of prominent craftsmen of that era — craftsmen who were concerned exclusively with the art of enameling on metal. The following artists were well known in Cleveland at that time: Edward Winter, Doris Hall, Charles Jeffrey, Mildred Watkins, John Puskas, and myself. Many others joined the ranks as time went on.

The fact that Cleveland dominated the local and national scene with a noticeable thrust in enameling probably resulted from several causes.

The quarter of a century following the historic purchase, in 1930-31, of the Guelph Treasure by William Mathewson Milliken for the Cleveland Museum of Art saw a proliferation of enamelists in Cleveland. Their reputations grew rapidly through local, national and international exhibitions. The works they made varied widely. They created everything from precious jewelry to enamels of architectural proportions. In the heart of industrial Cleveland Edward Winter found the means to develop large scale works never before done with enamel. Luncheon and supper crowds passed his enameled murals as they entered Herman Pitchner's theater restaurant, the Alpine Village. Others sat before his works in Dorsel's around-the-clock restaurants along Euclid Avenue. The salon crowd had another view. The shimmering colored lights of Kenneth Bates' plique-a-jour enamels on silver or the dazzle of John Paul Miller's gold cloisonne and granulation stunned gallery-goers to the annual May Show, where works sold before the public opening. Doris Hall painted lush and seductive roundels. Charles Bartley Jeffery created crosses and boxes with the finest cloisonne. Dishes, bowls, cups, jewelry, pictures, and an array of other works were created in enamel for an eager and appreciative audience.

Dean of American Enamelists Kenneth Bates refers to this quarter of a century as the "golden era of enameling." He presumes that Cleveland's dominance of the local and national scene in enameling during this period was in part due to the inspiration and energy of William Mathewson Milliken, who was the director of the Cleveland Museum of Art and the force behind the annual May Show from 1919 to the time of his retirement in 1958. For Thomas S. Tibbs, former director of The Museum of Contemporary Crafts in New York City, Kenneth Bates and Edward Winter of Cleveland, along with Karl Drerup of New Hampshire, were the three artists who, "provided the foundation upon which much of today's enameling rests." Laurence Schmeckebier, art historian and director of the Cleveland Institute of Art during this period, noted that the prominence of Cleveland as an enameling center had as contributing factors: 1) strong public support, with purchases extended generously to the arts and crafts, particularly enamels; 2) the presence of Kenneth Bates and a group of
enamelist who "developed with him over a period of nearly 25 years"; and 3) the presence, in the Cleveland Museum of Art, of a portion of the Guelph Treasure, "around which a remarkable collection of late medieval and Renaissance enamels has been built." Bates himself lauds Milliken for bringing to Cleveland a part of the magnificent Guelph Treasure, which he says contains "the epitome of the cloisonne and champleve enameling of the eleventh century," and he believes its presence was, in part, responsible for the "golden era." Moreover, Milliken has said that apart from influencing enameling in Cleveland, "the seal of the future greatness of the museum... was set in 1930-31 through the acquisition of... objects from the Guelph Treasure."8

THE GUELPH TREASURE

The works from the Guelph Treasure came to Cleveland during the Depression years. The Gertrudis portable altar, with its two golden crosses, is probably the most spectacular accomplishment from the collection of 82 pieces which came on the market in 1929. Once part of the treasury in the Cathedral of Brunswick, Germany, the Guelph Treasure was withdrawn from the cathedral when it became Protestant, and the treasure then went into the hands of the Ducal house of Brunswick. It remained in the family from the Reformation until the late 1920's, when economic conditions created by World War I forced its sale to a consortium. Milliken was familiar with the

EDWARD WINTER

First and foremost was the inspiration and energy of William M. Milliken, then the director of the Cleveland Museum of Art. Mr. Milliken, was the major driving force behind the promulgation of enameling in Cleveland. Through the May Show with its prizes and silver medals for excellence in craftsmanship and the National Syracuse Ceramic Exhibition and travelling shows from many countries abroad, the Cleveland craftsmen grew in recognition. Mr. Milliken was also instrumental in purchasing for the Museum the great Guelph Treasure, which is the epitome of cloisonne and champleve enameling of the eleventh century. Enameling

PORTABLE ALTAR OF COUNTESS GERTRUDE.
treasure from his years at the Metropolitan Museum of Art, where he cataloged the J.P. Morgan medieval collection. He appealed to the board of the Cleveland Museum of Art and was given permission to purchase six pieces, including the historic Cumberland Medallion. The board later decided, at Milliken's urging, to acquire the portable altar and crosses. The unsold pieces of the Treasure were returned to Germany and were purchased for the Third Reich by Adolph Hitler. Members of the consortium that had purchased the collection for resale were falsely accused of selling national treasures and one member L.M. Hackenbroch, was murdered by a Nazi mob in Frankfurt.9

WILLIAM MATHEWSON MILLIKEN
THE MAY SHOW, AND PATRONAGE

The Guelph Treasure, Kenneth Bates, Edward Winter, patronage, and William Milliken appear as recurrent influences in the emergence of enameling as an art form rivaling painting and sculpture during the quarter of a century following 1930. Milliken was the right person to have set the stage for what was to happen. He worked zealously to foster patronage and, indeed, it appears as almost an obsession with him in his introductions to the May Show catalogues. Some familiarity with the man and his times is helpful in understanding how he set the stage for "the golden era of enameling" in Cleveland.

William Mathewson Milliken, "born under the sign of Libra,"10 was the second director of the Cleveland Museum of Art. He was born of distinguished Scottish ancestry in Stamford, Connecticut, was graduated from Princeton University in 1911, and served as an assistant curator of the Department of Decorative Arts in the Metropolitan Museum of Art before going into military service during World War I. When Lieutenant Milliken was discharged in 1919, he came to work at the Cleveland Museum of Art in its Department of Decorative Arts. The annual exhibition of regional artists (the May Show) was under his personal guidance from 1919 to 1958, when he retired. In 1930 he was appointed director of the Museum and that same year he purchased for the Museum the Guelph Treasure, a purchase which is credited with giving the Museum international stature.11

At the Metropolitan, Milliken had catalogued the bequest of J.
Pierpont Morgan, made in 1916. The collection was composed of rare objects: “ivory, gold, silver, enamel, bronze; reliquaries, crosses, croziers, caskets, rings, plaques, altars...” They made a lasting impression which “confirmed and enlarged his [Milliken’s] love for and connoisseurship in objects” and set him apart from the other “art museum tyros then aspiring to high positions....” He set the standards and course for the next three decades at the Cleveland Museum of Art when, in 1923, he purchased for the collection the unsurpassed Limoges enamel, the “Spitzer Cross,” dating from the twelfth century. “This direction was spectacularly confirmed by the courageous — it was 1930, after all — acquisition of outstanding early medieval objects from the Guelph Treasure. ... The Museum was to collect all art, not just paintings, and it was to be qualitatively of the highest order, and not necessarily what was popular or fashionable.”

By the 1920’s he was already collecting African art and Pre-Columbian art which was one of the first fine collections of its kind to be shown in a general museum.

The Annual Exhibition, later to be known as the May Show, was Milliken’s inspiration. He established the lasting character of the exhibition, which was to include on an equal basis painting, sculpture, and crafts. The exhibitions were not juried by the Museum staff. From the first, outsiders were invited, and they juried all categories. Over this quarter of a century the jurors included such artists as Georgia O’Keeffe, Henry Varnum Poor, Isabel Bishop, Zoltan Sepesky, Leon Kroll, and Edward Hopper. The crafts were juried on an equal basis with the other arts, by the same men and women who judged painting and sculpture, and the jurors responded enthusiastically to the diversity of works in the May Show.

When Milliken assumed the directorship of the Museum in 1930, “Local artists were doing no better in terms of sales in Cleveland... than they were elsewhere.” But he tried to change that. From the year of the May Show’s inception, he exhorted the museum-going public to support the local artists through the purchase of works from the show. He never gave up on that mission. In 1919 he said, “The splendid showing made in the present exhibition is only the first chapter of what the story of Cleveland art will be if proper encouragement is given to local talent.”

Milliken worked diligently to increase May Show attendance and sales. In 1935 he noted that the “marked phenomenon of the Depression years was the restriction
Germany, Lower Saxony, Hildesheim, ca. 1045, PORTABLE ALTAR OF COUNTESS GERTRUDE.
Kenneth F. Bates, UNDER SEA GROTTO.

Edward Winter, PLANTATION.

Kenneth Bates, ENAMEL BOX.

Edward Winter, FISH.
on buying... The artists were the first to suffer... Government came to their aid in 1933-34 with the Public Works of Art Project.17 Milliken went to Washington with other museum directors and pleaded for the Cleveland artists with such fervor that "he caused Eleanor Roosevelt to put down her knitting."18 Franklin Delano Roosevelt appointed him regional director of the PWAP in December of 1933.19 Milliken worked feverishly to bring artists into contact with institutions which could use their work and he constantly intervened to protect the artists from the "worst excesses of Section procedures."20 His was considered the most successful project on a national level and was so successful locally that from 1938 until World War II the Cleveland Metropolitan Housing Authority erected no housing without including art, and hundreds of artists were kept working.21 Year after year, in the May Show Catalogue, Milliken hammered away at the interdependence of the artist, the Museum, and the public. His was an egalitarian viewpoint. "In the May Shows, art was presented not as an elitist luxury but rather as a valuable experience accessible to everyman, financially and intellectually: a source of decoration, of the pleasure of seeing through more perceptive eyes... and of educational worth in elucidating the history and character of the community."22

If the Cleveland artists were suffering, "The frankly commercial ballyhoo of the May Shows was specifically designed to alleviate their plight. Thus Milliken set up a 'Pick-Quick Club.' Museum members who had made purchases the previous year were rewarded with special invitations to a gala sneak-preview. Prize-winners were announced dramatically and the whole selection process was wreathed in a cloud of deepest secrecy which tantalized the press and the general public."23 The early May Shows were revolutionary, and "Milliken encouraged patronage on the... premise that artists were a normal, necessary, intrinsic part of a rich municipal life and an enhancement to civic prestige..."24 Attendance to the May Show grew annually and sales from the exhibition increased. Each year Milliken proudly announced the past year's record attendance and sales. The Museum was a consistent purchaser. The Cleveland Art Association was formed and bought works which went into a lending collection for the community. The Horace E. Potter Memorial Award for excellence in craftsmanship was established to encourage outstanding merit.
Milliken was convinced that his living Museum was creating for the future, that, although the Museum regularly showed the works of Cleveland artists in its collection, a greater number were in Cleveland homes, and he was pleased with that. Henry S. Francis, who worked with Milliken for many years at the Museum, has said, “He has encouraged and befriended the artists; he has persuaded and interested buyers; he has established a cooperative sales achievement which is without parallel anywhere. . . .” 25 Francis concluded that Milliken’s “enthusiastic promotion of the crafts,” including enamels, “contributed to the strength and individuality of this phase of Cleveland’s creative effort.” 26 “The international reputation of Cleveland potters, silver-and goldsmiths, enamelists, and weavers is in great part the result of William Milliken’s devotion to these then neglected arts.” 27

KENNETH F. BATES
DEAN OF AMERICAN ENAMELISTS

Kenneth Bates has said, in a 1988 KSU Teleproductions Video, “I owe my career — I could say that — to William Milliken, because through him we exhibited not only locally but . . . nationally and, eventually, internationally.” 28 Bates was already teaching design in Cleveland when Milliken purchased the Guelph Treasure for the Museum. Even today he comes alive with a new intensity when the Treasure is mentioned. He affirms the impact of its presence upon him, saying he still desires to do something in his life that parallels the beauty and refinement to be found in those objects. 29

Kenneth F. Bates was born in North Scituate, Massachusetts in 1904. He grew up in a small rural community where his curiosity and response to nature developed and inspired his artistic vision. At the Massachusetts School of Art he had his first encounter with enameling under the tutelage of Laurin Martin. It was an encounter which led to a life-long involvement with the medium. Bates’ enamels have been exhibited at the World’s Fairs in New York, San Francisco, and Brussels. Major museums throughout the United States have exhibited and purchased his work, and he has over forty awards, including four silver medals from the Cleveland Museum of Art. In 1987 Bates achieved the distinguished title “Dean of American Enamelists.” In May of 1988 he exhibited for the 61st time in the turn of the century. It went into seven printings in the first seven years and was sold in twenty-five countries. I mention this only to describe the sudden and unprecedented interested in enameling at that time.

Enameling became included in high school and art school curriculums and was taught in camps and summer schools throughout the country.

Interest in this fascinating medium seems never to cease. Recently there have been national conventions in this country, and several important international exhibitions: one in Quebec; one in Coburg, West Germany; and two in Limoges, France. In judging these shows, I have been given the laborious task of studying more than one thousand entrants in each exhibition.

This may prove that enameling has again arrived at a period of popularity, perhaps equal to its “Golden Era” of 1930 to 1955.

Kenneth F. Bates, Dean of American Enamelists

Kenneth F. Bates, ENAMEL PLATE.
Kenneth F. Bates, ARGUMENT IN LIMOGES MARKET PLACE.
Cleveland Museum’s annual May Show. Through his teaching, lecturing, workshops, and writing Bates has contributed considerably to the public’s understanding and appreciation of enameling.

Early in his career Bates travelled to Europe to study at Fontainebleau. There he encountered new ideas which were to change his work and teaching. This was in 1928 and 1931. Bates returned to Cleveland, where regional art still held sway, and he was branded as avant-garde and quite revolutionary. Commenting recently about new directions in his work, an un-designed art where associations are made between things that “shouldn’t be together,” he notes that one has to be curious, try new things, and keep on changing to keep alive. Bates has never put emphasis on style but, rather, on design. He hopes one can always tell a Bates' enamel, though over the years he has gone through many and dramatic changes. Early works drawn from natural motifs are soft and curvilinear, reminiscent of art nouveau, which had influenced artists for decades. By the early forties, after his sojourns in France, a sense of cubism appeared in his work with broken, dislocated, faceted surfaces, brilliant with gold and silver paillons. It would be incorrect to call them cubistic, however. He remained his own man. Later he moved on to larger, collage-like enamels and eventually into assemblage, using found objects with enamels, one of his most compelling and powerful periods, beyond the scope of this exhibition.

EDWARD WINTER AND THE FERRO CORPORATION

Edward Winter, a student of Kenneth Bates, had a quite different impact on the Cleveland scene. Born in Pasadena, California, he studied art in Cleveland and worked at all sorts of menial tasks to complete his education. Then, using funds from friends who were willing to invest in his future, he journeyed to Europe and studied with Josef Hoffman, whose work is in the permanent collection of the Cleveland Museum of Art. At the Kunstgewerbeschule (Vienna, Austria), he developed his enameling skills in new directions and returned to Cleveland on fire with ideas about art and design. He began teaching in Cleveland in 1935.

Soon after returning from Europe, Winter met Mr. R.A. Weaver, the Chairman of the Board of the Ferro Corporation. Mr. Weaver was interested in this energetic and enthusiastic young artist. He offered
Winter the use of the enormous furnaces in the corporation's experimental laboratories. Here Winter worked for over thirty years, at night when the plant was closed down, developing large scale enamels on copper, steel, and aluminum. He was a pioneer in the development of architectural-scale enamels and received many commissions and awards. He exhibited widely, wrote several books on enameling, published extensively in professional magazines and periodicals, and lectured widely, including a lecture tour to England sponsored by the Ferro Corporation. Winter helped to keep the Cleveland art community alive with his abrasive attacks, written in numerous letters to "newspapers on his principal topic, concerning how the [Cleveland] Museum had fallen to playing favorites and was sabotaging Cleveland art..."

Mr. Adolph Posnick, current Chairman of the Board at the Ferro Corporation, watched Winter at work. He has stated that Winter did all the big pieces on his own, working alone. Later Winter collaborated with his wife, Thelma, to create large scale enamels from her designs. Together they designed and produced all manner of enamels for distribution in department stores and gift shops across America. Winter has said of their work, "We work desperately hard... Our careers depend on things as trifling as ashtrays and cigarette boxes."

Mr. Posnick remembers Winter as a pioneer who would have tackled the new architectural spaces of the 80's with relish — and enamel. Winter was known for his creative, experimental use of enamel as well as for the development of large scale works on steel panels. Much of his enameling can be categorized as "Moderne," but he experimented so wildly and widely with enamel that he produced an enormous amount of work beyond that. He developed numerous air brushed pieces. His dripped and poured surfaces anticipated the advent of abstract expressionism in Cleveland enameling. He insisted, "We need more imaginative experimental enamelists in the country."

THE CLEVELAND SCENE — 1930 TO 1935

Bates, with the influence of Fontainebleau, and Winter, with fresh ideas from the Viennese school, dominated the Cleveland art scene for many years. Their ideas were new and revolutionary in a conservative Cleveland. In fact, when the Museum installed, in January of 1937, the Exhibition of Cubism and Abstract Art on loan
Edward Winter, PEACE & WAR.
from the Museum of Modern Art, New York, Alfred H. Barr, Jr., Director, had to explain, "it [the exhibition] is conceived in a retrospective — not in a controversial spirit. . . ." The works shown represented concepts which were developed and formalized before World War I and were already history. But change in Cleveland sometimes took place slowly. Bates and Winter were in the forefront of the change.

They were not alone, however. A coterie of enamelists developed in Cleveland from 1930 to 1955. This group was composed of award-winning enamelists who consistently took top awards in the May Show in the categories of enameling, jewelry, metal smithing, and decorative and mural painting — any media. They showed extensively locally, nationally, and internationally.

In 1939 Milliken declared that enameling on metal was one of the finest classes in the entire exhibition. By 1941 he said that "in the past few years the crafts, particularly those which have come to be considered peculiarly native Cleveland products, ceramics and enamels, have taken a place of equal importance with the earlier maturing painting and sculpture. As the years passed many of the crafts developed from nothing. There were no ceramics in the first exhibition. It was only in 1924 that ceramics became important enough to win an award . . . the first entries in enamel were made in 1932. Thus, these particular crafts which have won Cleveland national acclaim, developed late and developed because of the Museum's encouragement and sponsorship and because of the patronage of Clevelanders." Bates' influence through his teaching is reflected in the accomplishments of many other of his students. Their accomplishments are legend. However, all was not peaceful co-existence among the Cleveland
enamelist. According to John Puskas there was intense competition, keen rivalry, deeply kept secrets, and intrigue.

Puskas still produces enamels in his carriage-house studio in mid-town Cleveland, where he has lived and worked for over 40 years. In the early 1950’s he created works as a designer-enamelist for Potter and Mellon, formerly the Potter Company, which was established around the beginning of the century and marketed hand-made crafts ranging from boxes to bookends. Later, through a New York agent, Puskas sold his enamels at Gumps in San Francisco and Marshall Field in Chicago. He experimented freely with enamel in his work and was even known to manipulate aluminum and molten enamel with asbestos-gloved hands.

Among the prominent enamelists who garnered recognition on the scene were Doris Hall, Charles Bartley Jeffery, Mildred Watkins, and Russell Barnett Aitken, who was also a consistent exhibitor and award winner in ceramic sculpture. There were others.

CONCLUSION

Milliken’s May Show mission began in 1919, following World War I. The impact of the Great Depression made his task more urgent; he would not be deterred by circumstances. He urged that patronage was more important than ever. And in the midst of chaos and tragedy he had the vision and courage to procure for the Cleveland Museum of Art, for the people of Cleveland, and for all who embrace art as integral to civilization one of the great treasures in all the annals of art. That was in 1930. It was argued that this was not the time for such a purchase, but Milliken persisted. On the golden surfaces of the Guelph Treasure were champleve and cloisonne enamels, the epitome of the enameler’s art. By 1932 the category of Enameling on Metal was introduced into the May Show, and within a few years spectacular changes took place in the quality and quantity of enamels being done in the Cleveland area. Kenneth Bates and Edward Winter were in the forefront of these changes. Another great war came and went. But what had started in the development of enamel art continued. During the war artists such as John Paul Miller continued to exhibit while doing military service, and in the 1943 May Show Bulletin we can find listed with the exhibitors’ names that of Sgt. John Paul Miller. Some of the exhibiting artists asked that a
percentage of their sales be given to them in Defense Stamps. As the years went by, like shifting sands, the names changed; some were dropped, others added, while a few remained in the prominent ranks of exhibitors during and after this "golden era of enameling." Born in the Depression years and affected by two great World Wars, this period in American enameling remains a triumph over circumstances and a testimony to people of vision and faith. This "golden era" can neither be imitated or repeated. But it can inspire and act as a catalyst for new creative adventures.

Mel Someroski, Professor
School of Art
Kent State University

Notes

BCMA = Bulletin of the Cleveland Museum of Art

2. Ibid.
10. Ibid. p. 1.
11. Van Tassell and Grabowski, p. 68.
13. Ibid.
14. Ibid.
23. Ibid.
24. Ibid.
26. Ibid.
29. Ibid.

COMPACT AND LIPSTICK.

Mildred Watkins, BOWL: BRIGHT FLOWERS.
The Enamelist

RUSSELL BARNETT AITKEN

1. ST. GEORGE AND THE DRAGON, 1936
   enamel on copper
   19 1/4" diameter
   Collection The Cleveland Museum of Art
   Gift of The Cleveland Art Association

2. ROBINSON CRUSOE, 1938
   enamel on copper
   21" diameter
   Collection The Cleveland Museum of Art
   Hinman B. Hurlburt Collection

KENNETH F. BATES

1. PEWTER BOX WITH ENAMEL c. 1930
   Attributed to Kenneth F. Bates, Potter Studio
   3" x 4 1/2" x 1 3/4"
   Collection John F. Puskas

2. PLAQUE, c. 1930
   cloisonne enamel on copper
   1/16" x 4 1/2" x 4 1/2"
   Collection Western Reserve Historical Society
   Gift of Kenneth F. Bates

3. THE PEACOCK BOX, c. 1930-35
   enamel on copper
   5" x 5" x 4"
   Collection The Artist

4. PYX, 1933
   translucent enamel on copper
   2 15/16" x 3" x 3 15/16"
   Collection The Cleveland Museum of Art
   Gift of the Cleveland Art Association

5. CINERARIAS, 1938
   enamel on copper
   11 3/4" diameter
   Collection The Cleveland Museum of Art,
   Mary Spedding Milliken Memorial Collection
   Gift of William Mathewson Milliken

6. ROUND BOX WITH COMPANION DISH, 1939
   enamel on copper
   Box 3", dish 5" diameter
   Collection Mrs. Harvey O. Mierke

7. CELESTIAL FORMS: PYX No. 2, c. 1939
   enamel and brass
   4 1/2" diameter 3 1/8" H
   Collection Extensions Division,
   The Cleveland Museum of Art

8. CECROPIA WITH PEARS, 1941
   enamel on copper
   11 3/4" diameter
   Collection The Cleveland Museum of Art
   Gift of The Cleveland Art Association

9. MIMOSA AND LOTUS, 1942
   enamel on copper
   9 7/8" diameter
   Collection The Cleveland Museum of Art
   Dudley P. Allen Fund

10. ARGUMENT IN LIMOGES MARKET PLACE, 1943
    enamel on silver and copper
    8 1/8" x 7 1/4"
    Collection The Cleveland Museum of Art
    Dudley P. Allen Fund

Aitken, PLAQUE; ROBINSON CRUSOE.
11. PETER, PAUL, STEPHAN, AND HYPPOLITE, 1943
small square pyx with cover, enamel on copper
3” square
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

12. HIBISCUS BLOOM, 1944
enamel on copper
11” diameter
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

13. MY TRIP TO PITTSBURGH, 1945
enamel on silver
5” x 5”
Collection The Cleveland Museum of Art
Dudley P. Allen Fund

14. TARANTELLA, 1945
enamel on copper
5 1/2” diameter
Collection The Cleveland Museum of Art
The Mary Spedding Milliken Memorial Collection
Gift of William Mathewson Milliken

15. RUDY RED BOX, 1946
enamel on copper
8” diameter
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

16. UNTITLED, 1947
enamel on copper
7 3/4” diameter
Collection The Butler Institute of American Art
Gift of Mrs. John Tyler

17. UNDERSEA GROTTO, 1948
enamel on copper
11 3/4” diameter
Collection Mrs. Harvey O. Mierke

18. UNTITLED, c. 1948
two dishes, enamel on fine silver
4 1/2” diameter
Collection Mrs. Harvey O. Mierke

19. BOX, 1949
gold box with gold cloisonne panels
2 1/8” x 4 1/2” x 1 3/4”
Collection The Cleveland Museum of Art
Lent by Mr. and Mrs. B.P. Bole, Jr.

20. GARDEN, 1950
enamel on copper
7 3/4” diameter
Collection John F. Pukas

21. FLOWER BASKET, 1951
box with cover, enamel on copper
4 3/4” diameter
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

22. WAR DANCE, 1951
enamel on copper
5 3/4” square
Collection The Cleveland Museum of Art
Bequest of Mary Odenkirk Clark

23. STILL LIFE OF FRUIT, 1952
enamel on copper
9” diameter
Collection The Butler Institute of American Art

24. FANTASY, 1953
enamel on copper
11 1/3/16” diameter
Collection The Butler Institute of American Art

26. THE HARBOR, 1955
covered box, cloisonne enamel plaque
1 1/4” x 6 1/4” x 4”
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

RUTH M. ERICKSON

1. TWO-SIDED PICTURE FRAME, 1950
silver and enamel
1 3/4” square
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark

2. DOUBLE DECKED HINGED TRINKET BOX, 1951
silver with cloisonne plaques
4 1/4” x 2” x 2”
Collection The Cleveland Museum of Art
Bequest of Marie Odenkirk Clark
DORIS HALL

1. NEREID, 1948
  enamel on copper
  16 1/2" diameter
  Collection The Cleveland Museum of Art
  Worhmer Brooks Anniversary Award

2. CHANTICLEER, 1949
  enamel on copper
  15 1/4" diameter
  Collection The Cleveland Museum of Art
  Bequest of Marie Odenkirk Clark

3. ANDANTE IN BLUE, 1950
  enamel on copper, nine panels
  32 3/4" x 30 1/4"
  Collection The Cleveland Museum of Art
  Silver Jubilee Treasure Fund

4. QUIET CELEBRATION, 1952
  enamel on copper
  13 3/4" diameter
  Collection Extensions Division, The Cleveland Museum of Art

CHARLES BARTLEY JEFFREY

1. ALTAR CROSS, 1942
  translucent enamel plaques set in walnut
  8 5/16" x 8"
  Collection The Cleveland Museum of Art
  Dudley P. Allen Fund

2. PAX-MATER DEI, 1943
  enamel on copper
  2 1/8" x 2"
  Collection The Cleveland Museum of Art
  Mary Spedding Milliken Memorial Fund
  Gift of William Mathewson Milliken

3. ENAMEL CROSS WITH ADORATION OF THE MAGI, 1947
  enamel on copper
  4 1/4" x 3 5/8"
  Collection The Cleveland Museum of Art
  Bequest of Marie Odenkirk Clark

4. STAMP BOX, c. 1955
  Collaborated with Joseph Woodell
  ebony, silver, transparent cloisonne, enamel
  2 5/8" square, 2 3/8" high
  Collection Extensions Division, The Cleveland Museum of Art

KALMAN KUBINYI

1. PILL BOX, c. 1950
  silver, enamel, copper
  1" x 2 3/8" diameter
  Collection Extensions Division, The Cleveland Museum of Art

MARY ELLEN McDERMOTT

1. THE PROPHET, c. 1950
  enamel on copper, 4 panels
  35" x 9"
  Collection The artist

2. AUGUST, c. 1950
  enamel on copper
  11" x 11"
  Collection The artist

FREDERICK MILLER

1. COCKTAIL SHAKER AND SPOON, 1954
  sterling, fine silver, enamel
  10 3/4" H. 3 1/2" W.
  Collection Mrs. Thomas Gosslee

2. SALT SHAKER AND PEPPER GRINDER, c. 1955
  sterling, fine silver, enamel
  2 3/3" H. x 2 1/2" diameter
  Collection The Cleveland Museum of Art
  Gift of Mr. and Mrs. Kent A. Smith

JOINT FREDERICK MILLER AND JOHN PAUL MILLER

1. CANDY DISH, early 1950's
  sterling, fine silver, enamel
  1" x 5 3/8"
  Collection The Artists

Charles B. Jeffery

Mary Ellen McDermott

Kalman Kubinyi
Frederick A. Miller

2. COMPACT, c. 1950  
gold and enamel  
2 1/2" x 2 1/2" 3/8"  
Collection The Artists

3. LIPSTICK CASE, c. 1950  
gold and enamel  
3" H 5/8" W  
Collection The Artists

JOHN PAUL MILLER

1. FLOUNDER AND FOSSIL, 1954  
pendant, enamel, gold  
1 5/8" x 2 1/8"  
Permanent Collection American Craft Museum, New York

2. SNAIL, c. 1955  
necklace, pin, enamel, gold, granulation  
2 3/8" H. x 1" diameter  
Collection The Cleveland Museum of Art  
Silver Jubilee Treasure Fund

JO NATKO

1. BOWL, No. 6, 1948  
enamel on copper  
2 5/8" H. 6 1/4" diameter  
Collection Extensions Division, The Cleveland Museum of Art

JOHN PUSKAS

1. FORMED PIECE, c. 1955  
enamel on copper  
36" x 3 3/4" x 2 3/4"  
Collection The Cleveland Museum of Art  
Norman O. Stone and Ella A. Stone Memorial fund

2. PORTRAIT OF KENNETH F. BATES, 1951  
cloisonne on copper  
3" x 6"  
Collection Kenneth F. Bates

3. FORCE OF CREATION, c. 1955  
enamel on steel with molten aluminum  
18" x 15 3/4"  
Collection The artist

4. BRACELET, 1950  
silver, sterling with enamels  
1 1/4" x 8"  
Collection The artist

ANTHONY VAIKSNORAS

1. GOULES, 1948  
enamel on copper  
5" x 3 3/4"  
Collection The Butler Institute of American Art

MILDRED WATKINS

1. BRIGHT FLOWERS, 1940  
enamel on copper  
7 5/16" diameter  
Collection The Cleveland Museum of Art  
Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken

2. BLUE DISH WITH FOIL, 1947  
enamel on copper  
5 3/4" diameter  
Collection Extensions Division, The Cleveland Museum of Art

H. EDWARD WINTER

1. BAVARIAN ALPS, 1934  
enamel on copper  
17 3/4" diameter  
Collection The Cleveland Museum of Art  
Dudley P. Allen Fund

2. PLATE, 1936  
enamel on copper  
8" diameter  
Collection Berenice Kent

3. MEXICO, 1940  
enamel on steel  
14 1/4" x 24 1/4"  
Collection The Cleveland Museum of Art  
Gift of The Cleveland Art Association
4. PLANTATION, 1935-1940
enamel on copper
59 7/8" x 29 5/8"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

5. EGYPTIAN, 1936
enamel on copper
20" diameter
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

6. DEEP SEA FANTASY, 1939
enamel on copper
19" diameter
Collection The Western Reserve Historical Society

7. VASE, 1939
enamel on copper
24" x 11" diameter, 3 1/4" diameter at base
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

8. POMEGRANATE, 1940
enamel on copper
19 3/4" diameter, 1 7/8" height
Collection The Cleveland Museum of Art Extensions Division, The Cleveland Museum of Art

9. PEACE AND WAR, c. 1940-1950
enamel on copper
60" x 30"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

10. TEXTURES IN PINK AND BROWN, 1940
enamel on steel
25 1/4" x 30 1/2"
Collection The Canton Art Institute, Luntz Family Collection

11. FISH, c. 1950
enamel on steel
41 3/8" x 66"
Collection Ferro Corporation

12. VIOLENCE, c. 1950-1965
enamel on steel
9 1/2" x 28"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

13. FRUIT AND FLOWERS, c. 1950-1965
enamel on steel
25" x 30 1/2"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

14. THE ANALYTICAL LAB, 1951
four panel enamel on steel
70 3/4" x 47"
Collection Ferro Corporation

15. FOUR PANELS, LABORATORY EQUIPMENT, c. 1951
enamel on steel
57 5/8" x 33 5/8"
Collection Ferro Corporation

16. FOUR PANELS, GEOMETRIC, c. 1951
enamel on steel
57 1/2" x 33 1/2"
Collection Ferro Corporation

17. ABSTRACT ELEMENTS, 1953
enamel on steel
21" x 21"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

18. ABSTRACTION, 1955
enamel on aluminum
34 1/2" x 23"
Collection The Western Reserve Historical Society,
Bequest of H. Edward and Thelma Frazier Winter

19. DEEP BOWL, 1953
enamel on aluminum
12" x 12" x 4 1/4"
Collection John F. Puskas
POTTER & BENTLEY STUDIOS

1. BOOK ENDS, c. 1930
   brass, pewter enamel on copper
   5" x 4" x 7 1/4"
   Anonymous loan

ARTIST UNKNOWN

1. ADAM AND EVE, c. 1920-1930
   enamel on copper
   10" x 7 1/4"
   Collection The Western Reserve Historical Society,
   Vienna Kunst

2. YELLOW TOP INSET IN RED WOODEN BOX, 1944
   enamel on copper, set in wooden box
   3 5/8" x 5 3/4" x 3/4" x 1 5/8"
   Collection Extensions Division, The Cleveland
   Museum of Art

THELMA FRAZIER WINTER

1. VINTAGE, c. 1955-1965
   enamel on steel
   24" x 9"
   Collection The Western Reserve Historical Society,
   Bequest of H. Edward and Thelma Frazier Winter

POTTER STUDIO

1. RING, 1885
   gold, enamel, fine opal
   The Potter Studio sent craftsman three times
   a year to Tiffany and Co., N.Y. to do enameled
   mounts. Collection Berenice Kent

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Edward Winter, FISH. Photo credit: Ferro Corporation.

Edward Winter, PLANTATION.

Kenneth F. Bates, WOMAN & STEAM SHIP.

Edward Winter, DEEP BOWL.

Edward Winter, WAR & PEACE.

Thelma Frazier Winter, VINTAGE.

Kenneth F. Bates, UNDER SEA GROTTO. Photo credit: Mrs. Harvey O. Mierke.

Kalman Kubinyi, PILL BOX. Photo credit: Extensions Division, The Cleveland Museum of Art.


Ruth Erickson, HINGED TRINKET BOX. Photo credit: The Cleveland Museum of Art, Bequest of Marie Odenkirck Clark.

Doris Hall, QUIET CELEBRATION. Photo credit: Extensions Division, The Cleveland Museum of Art.

Frederick Miller, COMPACT AND LIPSTICK. Photo credit: John Paul Miller.

Frederick Miller, COCKTAIL SERVER. Photo credit: John Paul Miller.


John Paul Miller, SNAIL NECKLACE PIN. Photo credit: The Cleveland Museum of Art, Silver Jubilee Treasure Fund.

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EDWARD WINTER. Photo credit: Butler Institute of American Art.

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Director, The Cleveland Museum of Art, 1930 to 1958.