"Alumni and Stonington Enamelists, 1969-1988"
Alumni and

STONIN

Seal for the Inauguration of
Michael Schwartz as President of
Kent State University, 1982.

Description: three dimensional
enamel on copper with basse-taille,
set in on silver

Medallion created for President
Schwartz by Mel Someroski assisted
by Rebecca Brannon and Deanna R.
Robb. It is on exhibit in the Student
Center Gallery.

Photo credit: Kent State University

Kent State University Student Center Gallery

"Alumni and Stonington Enamelists, 1969-1988"
October 19 - November 19, 1988
"Alumni and Stonington Enamelist 1969-1988" is a natural adjunct to the School of Art Gallery’s exhibition on "The Cleveland Enamelist." The connecting link, of course, is Professor Mel Someroski, who has been teaching at Kent State University since 1956. Professor Someroski is a graduate of the Cleveland Institute of Art, where he studied with Kenneth Bates, America’s foremost enamelist. Someroski also experienced firsthand the intense creativity and energy that characterized the golden age of enameling in Cleveland. The importance of technique, careful workmanship, discipline, a sense of history, and a serious commitment to the profession were principles that Someroski learned from Bates. Someroski has stressed these principles in his classes at Kent State University. In his teaching he encourages his students to push the medium to extremes. For example, he has experimented with overfiring in combination with mixed media in order to produce unusual and appealing non-traditional enamels. Large scale works, assemblages and collages have been done at Kent with great success. And in fact, a recent large scale construction in enamel, done by a student for her Thesis, is now in the executive offices of the Chrysler Corporation Headquarters in Detroit.

The timing of this exhibition is appropriate because 1989 marks the twentieth anniversary of the first graduate degree in enameling at Kent State University, which was awarded to Richard Prather. 1989 is also the University’s fifteenth year of involvement in the Stonington project, a student operated marketing program in Maine. The most recent graduate from the M.A. program has been accepted to this year’s international juried exhibition in Limoges, France, and she was also shown at the juried international the year before in Coburg,
Germany. This kind of international recognition has been characteristic of the enameling program since it was established. Some of the awards held by alumni include: Best in Crafts, the Cleveland Museum of Art May Show; the Rolex Award for Excellence in Metal; the Thompson Enamel Company Award; Chrysler Corporation Collection Purchase; Ohio Designer Craftsman Certificate of Merit; the French Christofle Prize for Excellence in Metal; Special Mention at the First Biennial International of Enamel in Canada; and purchase awards at the North Carolina Museum and the Butler Institute of American Art.

Although these awards demonstrate the quality of the enameling program, it is also important to note that many of the alumni continue to enamel and make a living through their work. The wall pieces, sculpture and jewelry in the exhibit are produced by the traditional enameling techniques of limoges, basse-taille, and cloisonne. These techniques are used alone or in combination to create a variety of contemporary works of art. In part, the success of the exhibition results from participation in the marketing program in Stonington, Maine, which includes a student operated shop and sales room. According to Marlene Byer, one of the first students to participate in Stonington, "This kind of program enables a student to directly associate himself and his work with the consumer . . ." (M.A. thesis, 1976). In addition, the School of Art has an apprenticeship program in production enameling in St. Thomas, The Virgin Islands. There is no doubt that the Kent State University Program, with its roots in the golden age of Cleveland enameling, has already made an important contribution to contemporary American art. In addition, I would like to congratulate the curators of "Alumni and Stonington Enamelist, 1969-1988," Mel Someroski and Deanna Robb, for a job well done. They worked hard and, in the tradition of the program, produced a quality product. In conclusion, I would like to thank B.J. Clayton, Director of the Student Center Gallery, for hosting the "Alumni . . ." exhibit.

Fred T. Smith, Director
School of Art Galleries
CAROL ADAMS

Enamelist, Peninsula, Ohio

Education:
1975 MFA, Kent State University
1970 MA, Case Western Reserve University
1967 BFA, Bowling Green State University

Selected Collections:
Commission Kaiser Health Foundation and Norton Public Library

Selected Exhibitions & Awards:
1988, 1985 “May Show”, The Cleveland Museum of Art
1985 “Wichita National” — Thompson Enamel Award
1984 “Vitreous Enamels”, San Diego, California
National Enamelists Guild Show, Bethesda, Maryland

Large commissioned wall pieces and small wall sculptures are created with woven fiber and handmade felt, and incorporate wood, metal, enamel, and yarn. Carol Adams strives to recreate the feel, texture and overall mood of an experience in her work.

Exhibition pieces:
#1 Haiti I: Animal; Haiti II: Animal, each 28” x 19” x 8” enamel on hammered copper, handmade felt, stitching
#2 Crater I: Clavius, 60” x 30” x 18” (photo)
fiber, enamel, chrome, neon

REBECCA BRANNON

Studio enamelist, teacher, gallery director, Quadrum Gallery, Chestnut Hill, Massachusetts

Education:
1985 MFA, Kent State University
1985, 1984, 1978 Stonington Workshop
1978 BFA, Kent State University

Selected Collections:
Collection Chrysler Corporation, Detroit, Michigan

Selected Exhibitions & Awards:
1986 Group exhibition, Sylvia Ullman American Crafts Gallery, Cleveland, Ohio
1985 New Talent, Fine Arts Assoc., Willoughby, Ohio
1983 The Enamel Guild of the Western Reserve, Cayahoga Savings Bank, Cleveland, Ohio

My work deals with formal arrangements and structures. I am intrigued with the continually changing relationships occurring within a very ordered, repetitive system. As a viewer’s perspective changes so does the interplay between planes, angles, line and color.

Exhibition pieces:
#1 Table, 15” x 15” x 15”
enamel on copper, constructed steel framework
#2 Wallpiece, 42” x 24” (photo)
enamel on copper, constructed steel framework
MARLENE BYER

Production enamelist, Cleveland, Ohio

Education:
1975 MA, Kent State University
1974 Stonington Workshop
1971 BFA, Kent State University

Selected Collections:
Studio in Cleveland with emphasis on production enameling

Selected Exhibitions & Awards:
Enamels exhibited and sold at major arts and crafts retail and wholesale shows.

My goal is to create enamels which are affordable and accessible. This helps educate the public about the enamel media.

Exhibition pieces:
#1 Production enamels (photo)
  buckle, earrings
#2 Landscape plate, 9 ½" diameter
  enamel on electroformed copper, gold plated
#3 Untitled wall relief, 30" x 12" x 4"
  enamel on electroformed copper

DIANA WHITMER-FRANCKO

Enamelist, jeweler, exhibits curator, Oklahoma State University, Stillwater, Oklahoma

Education:
1980 MFA, Michigan State University
1974 BS, Kent State University
Stonington Workshop

Selected Exhibitions & Awards:
1984 Purchase Award, “Toys Designed by Artists”, Arkansas Art Center, Little Rock, Arkansas
1982 Honorable Mention, “Fifteen Annual Prints, Drawings, and Crafts Exhibition”, The Arkansas Arts Center, Little Rock, Arkansas
1981 Special Award from Entries Abroad, “’81 Japan International Enameling Art Exhibition”, Tokyo Central Museum, Tokyo, Japan
Cash Award, “Oklahoma Designer Craftsmen Exhibitions”, Museum of Art, University of Oklahoma, Norman, Oklahoma
Cash Award, First Place in Metal, “Crafts Biennial”, Battle Creek Civic Art Center, Battle Creek, Michigan

For the past several years I have been developing a line of affordable jewelry items. I enjoy dealing with humorous themes. The “Air Sieve Fan” depicts the irony of a functional object which does not function. The “Landscape” pins derived from humorous trips and many hours spent on boring interstate highways. I challenged myself to turn an average scene into a beautiful image.

Exhibition Pieces:
#1 Air Sieve Fan, 6" x 6 1/2" x 3/4" (photo)
  nickle silver, fabricated fan shape, cloisonne enamel
#2 Moving South Portfolio, 1" x 1 1/2"
  fine silver and sterling, cloisonne enamel
JANE FERREE

Enamelist, jeweler, Raleigh, North Carolina

Education:
1980 MFA, Kent State University
1978 Stonington Workshop
1972 MA, Appalachian State University
1967 BA, University of Tennessee

Special Exhibitions & Awards:
1988 - 1980 Work shown in national craft fairs and galleries
1984 “Artsposure”, Best in Show Raleigh, North Carolina
        Enamel Residency, “Artpark”, Lewiston, New York
1980 Purchase Award, North Carolina Museum of Art
1979, 1978 “May Show”, The Cleveland Museum of Art

“Edith” is one of an on-going series of enameled ladies wearing hats recalling another era. They have not been deliberately Art Deco inspired. However, my “coloring book” style of enameling and the color I use seem to lend a Deco flavor to them.

Exhibition pieces:
#1 “Edith”, necklace, 3 3/4" x 3 1/2" x 3/8"
    sterling, steel, cloisonne enamel, wrapped cotton, and silk cord, metallic yarns
#2 “Primal Disc”, necklace, disc 1 7/8" diameter, chain 28" long
    sterling, cloisonne enamel, color core formica and sterling beads, Mexican clay bird beads, African glass beads, rubber washer

PAUL DAVIS

Art director, head track coach, Cincinnati Academy of Physical Education, Cincinnati, Ohio

Education:
1979 MFA, Kent State University
1976 BS, Kent State University

Selected Exhibitions & Awards:
1983 Kent State University Invitational Art Exhibition
        Outstanding Young Men in America, Award, North Carolina
1979 Fela Sowande Award of Creativity, Kent State University

I want my work to be a total perceptiveness of my subliminal thoughts concerning the world and myself.

Exhibition pieces:
#1 “The Escape”, 5" x 4’ (photo)
    champleve enamel on copper
#2 Untitled, 2 1/8” x 5 1/8”
    champleve enamel on copper
Fifteen years ago, Mel Someroski purchased a barbershop in the small coastal fishing village of Stonington, Maine. It soon became “Mel’s Barbershop”, a perfect on-the-job training spot for his enameling students in the production and marketing of their craft.

Part of the required work for his advanced enameling students is to design and produce enamels appropriate for marketing. The students learn these skills as well as how to determine cost and pricing. The work may be sent to Stonington on consignment for the following summer’s inventory. Items for sale in the past have included small wall pieces, jewelry enameled on copper and silver, plates, napkin rings, magnets, small sculptures, boxes with enameled lids, mirrors, flutes, and dulcimers with enamel inlay. Kent State University’s summer proprietors, usually two advanced enamelist, are completely responsible for the shop including equipment, sales and upkeep.

Practicing their skills on tiny Deer Isle in Stonington, enhances the students experience, making it unique. The beauty of this island, perched on pink and grey granite and covered majestically with spruce and white pine is breathtaking. Stately blue lupine, low bush blueberry, yellow hawkweed and pasture roses add color to the landscape. Behind each fisherman’s house are neatly stacked lobster traps and colorful hanging buoys, painted in each individual family’s color code.

The stars are brilliant, the ocean water often luminescent, and the fog encompassing. One may awaken in the morning to the barking of harbor seals, the hum of the motor from a mussel gathering rig, or the wind in the sails of an incoming schooner.

Sights and sounds of Stonington have stimulated the artistic senses of the workshop participants for many years, making lasting impressions on them and their work. Experiences gained from being a part of “Mel’s Barbershop” are immeasurable!

Deanna R. Robb
The School of Art Gallery, located in the School of Art Building, houses the James Michener Collection of Contemporary American Art, the Jack Lord Collection and other fine art collections.
The School of Art, Kent State University, photo credit: Kent State University
LISA GRALNICK

Jeweler, enamelist, teacher, 92nd St. ‘Y’, Manhattan, New York

Education:
1980 MFA, SUNY at New Paltz
1977 BFA, Kent State University
1975 Stonington Workshop

Selected Exhibitions & Awards:
1987 Fellowship, New York Foundation for the Arts
Included in traveling exhibition, “Jewelry Redefined”, organized by British Crafts Center
1985 Christofle Prize for Excellence in Metal, Philadelphia Craft show
1982, 1983 Jewelry instructor, Nova Scotia College of Art and Design
1980, 1981 Enameling instructor, Kent State University

These pieces represent my first explorations into the use of enamel in non-precious jewelry. The fragile and mysterious surfaces and subtle color variations seemed to evoke a timeless quality that I admired in African, Indian, and Eskimo art.

Exhibition pieces:
#1 Bracelet, 9” x 2” x 1/2”
enamel on copper, ivory, feathers, wood, thread
#2 Brooch, 5” x 2” x 1/4”
enamel on copper, gold foil, sterling, paint, peacock feather (photo)

PAT HUMPHRIES

Folksinger, cultural arts organizer, enamelist, Cambridge, Massachusetts

Education:
1983 - 1978 Kent State University
1981 Stonington Workshop
1978 Cuyahoga Community College

I am currently putting my creative energy toward writing poetry and music and performing at clubs, coffee houses and political demonstrations throughout the Midwest and the East Coast. My songs have been sung by numerous other artists, among them Pete Seeger and Ronnie Gilbert. I am planning to record my first album in the fall of 1988.

This fusion of elements is drawn from my experience; common as dirt, brilliant as a sunset, tempting as a wild strawberry, subtle as a willow blossom, and lively as a tide pool. From wind, water, fire and earth humanly harnessed comes this reverently earthy image.

Exhibition pieces:
#1 Vessel (photo)
limoges enamel on formed copper
ABBY SCHINDLER GOLDBLATT

Enamelist, Silver Spring, Maryland

Education:
1973  MFA, Kent State University
1970  BS, Kent State University

Selected Exhibitions & Awards:
1983, 1982 Faculty show, Montgomery College, Rockville, Maryland
1981  Group Show, Plum Gallery, Kensington, Maryland

Exhibition pieces:
#1  Mind Dreams, 5" x 4"  
enamel on copper, gold plated
#2  Dream Levels I, 10" x 18"  
enamel on copper, gold plated
   Dream Levels II, 10" x 18"  
paper embossing

GRETCHE GOSs

Enamelist, Ann Arbor, Michigan

Education:
1982  MFA, Kent State University
1979  BFA, Kent State University
1978  Stonington Workshop

Selected Exhibitions & Awards:
1988  Portfolio, American Craft Magazine.
   Artist in Residence, "Art Park", Lewiston, New York
   Color & Image, Traveling Exhibit of Enamels, Gallery
   Association, New York
1987  The Enamelist Society Juried Exhibition, Cincinnati, Ohio
1985  Philadelphia Craft show, Rolex Award for Excellence in Metals
   "Enamels: International," Long Beach Museum of Art, Long Beach, California, Thompson Enamel Award
1981  "May Show", The Cleveland Museum of Art, Best in Crafts

The images I create are inspired by occurrences in my personal life. Including relationships, emotions and my external surroundings. Most recently I have worked within two themes. One is that of water images in many forms, i.e. pools, ponds, the other image that I often use is the house, which represents different people and points in my life.

Exhibition pieces:
#1  "family portrait: shattered", 36" x 30" (photo)  
enamel on copper
#2  "family portrait: separated", 36" x 32"  
enamel on copper
RANDI KISH

Enamelist, illustrator, Saratoga Springs, New York

Education:
1981 MS, Russell Sage College, Troy, New York
1975 BFA, Kent State University
1975 Stonington Workshop

Selected Exhibitions & Awards:
1987 Drawings, Cultural Center & Chapel, Rensselaer Polytechnic Institute, Troy, New York

"The Stonington Project" was one of the most valuable experiences offered during my college years. It helped create in me a sense that doing art was linked to the fullness of my life and experience — that through art, we all become connected and whole. Stonington taught us about being 'real', about commitment and responsibility, and creating — most about living. Our art became a reflection of our living, and I still carry this understanding in my present work.

Exhibition pieces:
#1 Pair of Boxes, 2" x 2"
rosewood boxes, inlaid cloisonne insets on lids
#2 handmirror, 13 1/2" x 7 1/2"
Hand carved exotic wood handle, cloisonne inset

LYNNE NAUGLE

Enamelist, jeweler, department store buyer, Massillon, Ohio

Education:
1985 Stonington Workshop
1984 BFA, Kent State University

Selected Exhibitions & Awards:
1984 Senior Exhibition, Kent State University Crafts Exhibition, Kent State University Student Center Gallery
1983 Blossom School of Art, Kent State University School of Art, Student Gallery

Nearly all the pieces I’ve ever done are like doodles done while talking on the telephone. They aren’t meant to convey any past experiences or personal tribulations. They’re simply designs that are a result of my feelings at the time I happened to be sketching. If someone sees something more it’s merely a reminder that many people have trouble accepting the statement, "just because".

Exhibition pieces:
#1 Untitled, 19" x 18"
Versa color on hard white enamel mounted on acrylic (photo)
#2 Production jewelry
DEANNA RONGONE ROBB

Enamelist, teacher, Hudson, Ohio

Education:
1987 MFA, Kent State University
1985, 1984 Stonington Workshop
1959 BS, Kent State University

Special Exhibitions & Awards:
1988 "May Show", The Cleveland Museum of Art
"Best of Ohio", Ohio Designer Craftsmen, Columbus, Ohio
TAG Show, Trumbull County Art Gallery, Warren, Ohio
1987 "Enamels '87", Kensington, Maryland, Special Mention
The Enamelist Society First Juried Exhibition, Cincinnati, Ohio
1986 First International Biennale of Enamel, Laval, Quebec, Canada, Honorable Mention

Through the combination of limoges and basse-taille techniques, I use enameling to translate my feelings towards nature's beauty. The fleeting movements of water, sand and grasses, and the near-permanent striations of rock formations were the foundations for these works. The quiet solitude and reflective time spent in Stonington are expressed in the visual image.

Exhibition pieces:
#1 Eggemoggin Reach, 7 1/2" x 15 1/2" x 1 1/2" (photo)
enamel on copper, limoges and basse-taille, low relief
#2 Luminescence, Maine, 10 1/2" x 72" x 1"
enamel on copper, limoges and basse-taille, low relief

URSULA S. RYAN

Enamelist, teacher, North Olmstead City Schools, Ohio

Education:
1988 MA, Kent State University
BA, Seton Hill College

Selected Exhibitions & Awards:
1988 Toledo Museum of Art, Metals Student Invitational Group show, Sylvia Ullman's Gallery of Contemporary Crafts, Cleveland, Ohio
International Coburg Enamel Biennale, Germany
1986 First International Biennale of Enamel, Laval, Quebec, Canada
1985 "May Show", The Cleveland Museum of Art, Cleveland, Ohio

The inspiration for my work comes from my travels and my physical experience of nature. I use the limoges enamel technique to reflect beauty as I see it in the inevitable disintegration of our transient world.

Exhibition pieces:
#1 "Egyptian Pyre", 4' x 3' x 8'-9"
enamel on copper with patina
#2 "Glacial Ribbons", 67" x 38" x 4" (photo)
enamel on copper with patina
LAURA PEARLMAN SOLOMON

Enamelist, Canton, Ohio

Education:
1986 RAC Certificate, Akron, Ohio
1979 MFA, Kent State University
1974 BFA, Kent State University

Selected Exhibitions & Awards:
1981 “Masks & Primitives”, two person show, Spring Street
Enamel Gallery, SoHo, New York
1980 First Place Award, 3-Dimensional Work, “39th
Annual May show”, Little Art Gallery, North Canton,
Ohio
1977 “Enamelist-Established and Emerging”, National
Invitational, Chastain Arts and Crafts Center,
Atlanta, Georgia
1974 “Vitreous Enamel Show”, Enamelist Guild of
Washington, D.C.

Experience the mysterious and secretive feeling of being
masked. Become an integral part of the mask as your image
is reflected in the mirror.

Exhibition pieces:
#1 Mask #942 13" x 11" (photo)
cloisonne on formed copper, wood, and plastic
#2 Mask #655-1, 13" x 11"
cloisonne on formed copper, wood, and plastic

CATHY KAY TAYLOR

Production and studio enamelist, Kent, Ohio

Education:
1988 Stonington Workshop
1976 BFA, Kent State University

Selected Exhibitions & Awards:
1988 Toledo Museum of Art, Metals Students Invitational
1986 Graduate Multi-Media Show, Kent State University
1984 Western Reserve Enameling Guild Show, Cleveland,
Ohio

My work in enamels is inspired by nature and landscape. I
like to bring the colors, textures and forms of land, plants or
animals into my work, which is a synthesis of my feelings
toward and observation of our natural environment.

Exhibition pieces:
#1 “That which is within”, 14" x 14" (photo)
formed, enameled copper, raku-fired
#2 “Spring Thaw”, 7" x 9"
limoges enamel, fused copper, raku-fired
#3 Production jewelry
CHARLES VINCENT

Enamelist, Art Department Chairman, Cleveland School of the Arts, Cleveland Public Schools

Education:
1974 MA, Kent State University
1967 BS, Kent State University

Selected Exhibitions & Awards:
1985 “Best Craft in Show” award, Beck Center Art Show, Lakewood, Ohio
1973 “May Show”, The Cleveland Museum of Art
1967 “May Show”, The Cleveland Museum of Art

Exhibition pieces:
#1 Enamed Plaque 12" x 22" (photo)
   enamel on copper, three piece assemblage
#2 Enamed Plaque 12" x 22"
   enamel on copper, three piece assemblage

MARGE WIDMAR

Studio enamelist, teacher, Bay Village School System, Cleveland Institute of Art Evening Classes

Education:
1975 MA, Kent State University
1967 BS, Kent State University

Selected Exhibitions & Awards:
1988 “Outstanding Art Teacher”, Northeast Ohio Art Education Association
1984 Award of Excellence for Body of Work, Focus Northern Ohio, Ohio Designer Craftsmen
1978 First Place, “Enamels ’78”, National Juried Exhibition, Alexandria, Virginia

The fine line of metal and enamel is inspired by nature, personal experiences, people, and cultures. current work is in the beginning stages of a series of enamels with reference to my students, starting with contour drawings and transferring into enamel. I love being an art educator. I like planning for, working with and being among young people.

Exhibition pieces:
#1 “From John’s Daffodil”, Necklace, 18”
   cloisonne enamel on gold foil (photo)
#2 “Ring Around a Daffodil” No. Two, 3/4" x 3/4”
   cloisonne enamel on gold foil

Photographs, following enamelist not exhibiting:

Peter Bandeniya, Bowl
1960 GCE, Advanced L., University of London
1969 MA, Kent State University
Former Crafts Director, Ministry of Education, Sri Lanka
Leslie Fay, Fibula
1982 BFA, Kent State University
1981 Stonington Workshop
Worked at Case Western Reserve University developing prosthetic activators for amputees.

Linda Kelley, Cloisonne Enamel
1977 BFA, Kent State University
1975 Stonington Workshop

Pamela McFarland, Photoetched Enamel
1979 MFA, Kent State University
1975 BFA, Memphis Academy of Fine Art
Exhibited at Spring Street Gallery, SoHo, New York

Richard Prather, Plique-Jour Jack-in-the-Pulpit
1969 MA, Kent State University
1967 BS, Kent State University
Exhibited plique-a-jour thesis at Massillon Museum of Art

June Wagner Thomason, Limoges Wallpiece
1982 Stonington Workshop
1980 BFA, Kent State University
Exhibited at Artisans' Gallery, Cuyahoga Falls, Ohio

Statement From The Director

If the works in this exhibition are representatives of artistic sensibility, so too is the selection of each by Professor James Melvin (Mel) Someroski. In "The Cleveland Enamelists, 1930-1955," Mel's curatorial ability reveals his own personal aesthetic, which embraces and advances the enduring values of tradition, the energies and strivings of contemporary crafts, and the promise of new forms for the art of enameling. Here, and in the related exhibitions "Alumni and Stonington Enamelists, 1969-1988," and "Student Enamelists, 1988," he has given us works of art which are both ends and beginnings in a very old and very honored craft tradition. These splendid selections of past, present, and promise are entirely consistent with the values he has espoused in his art and his teaching for over thirty distinguished years at Kent State University. We, his colleagues, students, and friends, are pleased to acknowledge and commend yet another accomplishment in art and education by Mel Someroski.

William Quinn, Director
School of Art