CONTEMPORARY AMERICAN, CANADIAN, & EUROPEAN ENAMELISTS

KENT STATE UNIVERSITY
SCHOOL OF ART GALLERY

September 7 - October 5 1994

CANADIAN CLAY AND GLASS GALLERY

October 23 - December 29 1994
CONTEMPORARY AMERICAN, CANADIAN, AND EUROPEAN ENAMELISTS

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CANADIAN CLAY AND GLASS GALLERY
25 NORTH CAROLINE STREET NORTH
WATERLOO, ONTARIO, CANADA N2L 2Y5

Through the generous sponsorship of Heartland Appliances Inc., Kitchener, Ontario, Canada, this international exhibition has been made possible in Canada.

This exhibition is dedicated to the memory of Kenneth Bates, who died May 24, 1994 on his ninetieth birthday.
Since 1985, the School of Art Gallery at Kent State University has organized seven major craft exhibitions. This exhibition, *Contemporary American, Canadian, and European Enamelists*, continues the gallery's commitment to the crafts. In 1988, The School of Art Gallery sponsored an exhibit entitled *The Cleveland Enamelists: 1930-1955* documenting Cleveland's role as an important center for the art of enameling. The acquisition of the Guelph Treasure by the Cleveland Museum of Art in 1930 and the presence of such significant artists as Kenneth Bates, Edward Winter, John Paul Miller, Doris Hall, and many others were responsible for the intense energy that led to a tremendous amount of creativity in the Cleveland area during the second quarter of this century. The present exhibition, which has an international focus, extends from 1955 to the present day. Although limited in the number of artists and countries represented, the exhibition does attempt to demonstrate the wide diversity of enamel art as well as its international dimension. Another goal of this project was to include artists who are not well known in northeastern Ohio. While the majority of works on display have been produced in the past ten years, three influential artists are recognized for their special contributions to the development of contemporary enameling. These are Kenneth Bates (Ohio), Hermann Junger (Germany), and June Schwarcz (California). J. Mel Someroski, Emeritus Professor of Art at Kent State University and curator of the exhibition, must be recognized for his many accomplishments. He has, for example, been a driving force in maintaining the reputation of northeastern Ohio as an important enameling center. He also developed an internationally recognized enameling program at the University and with the assistance of the Ferro Corporation has established an outreach facility which is being used by artists from all over the world.

The exhibition, educational programing, workshops, and catalogue have been made possible by the support and cooperation of many individuals and organizations. Without the generosity of the Ohio Arts Council, The Ferro Corporation, and Virginia Wojno these projects would not have been possible. Additional assistance was provided by the special exhibition benefactors and patrons listed at the end of the catalogue. I am very grateful to them for allowing the gallery to be a visual arts resource for the people of northeastern Ohio. The Canadian venue was made possible by the generous support of Heartland Appliances, Inc.

Mel Someroski, assisted by Deanna Robb, served as guest curator for the exhibition. Their vision, knowledge, and enthusiasm were responsible for making the idea of the exhibit a reality. They were involved in every aspect of the production. I am deeply indebted to them for their expertise and hard work. Working with them has always been a rewarding and exciting adventure. Elizabeth Turrell deserves special recognition for helping to coordinate the European part of the exhibit. I would like to thank the gallery staff - especially Gretchen Shie, our registrar, and Chad Dresbach, our designer; both of them maintained their sanity and sense of humor in the face of very demanding deadlines. A very sincere thanks to the support staff of Tonia Bledsoe, Becky Summers, Alice Patterson, and Jim Robb who provided invaluable assistance in processing this catalogue. Finally, the lenders and artists need to be acknowledged, for without them there would be no exhibition.
"TO KEEP A DROWSY EMPEROR AWAKE..."

But such a form as Grecian goldsmiths make
of hammered gold and gold enamelling
to keep a drowsy emperor awake
or set upon a golden bough to sing
to lords and ladies of Byzantium
of what is past or passing, or to come.¹

How well Yeats set up the context in which enamels have been seen tradition­ally! For many centuries, theirs has not been the province of ordinary people, except when glimpsed within a sanctuary or at a royal exposition. In the past, only very wealthy people could afford enamels. Though the intrinsic value of the material was negligible – after all, it was prepared from the constituents of glass – enamel commanded immense prices and was used to adorn and embellish royal and religious accouterments. The seductive colors and surfaces of enamels have given them value and prestige which have endured over 3,000 years.²

However, the examples of enamel which have survived the vagaries of fortune do not give a very representative view of the medium. Much has been damaged, lost, or destroyed in the melting pots of time.³ Still prized by the wealthy, those pieces which remain are often in private estates. Fortunately, some of them have come into the collections of museums and galleries across the globe. The Victoria and Albert Museum in London houses a spectacular medieval group. In the United States notable works are held by the Metropolitan Museum of Art in New York City; the Walters Art Gallery in Baltimore, Maryland; the Keir Collection in the Nelson-Atkins Museum of Art in Kansas City, Missouri; and the Cleveland Museum of Art.

DARING AND TEARS

According to William Milliken, "The seal of the future greatness of the [Cleveland] museum...was set in 1930 to 1931 through the acquisition of nine magnificent medieval objects from the Guelph Treasure... One of the most daring acquisitions ever made by any Board of Trustees..."⁴

Mr. Milliken himself, a former curator of medieval art at the Metropolitan Museum of Art and later director of the Cleveland Museum of Art, more than assisted in this daring purchase – making it happen through his knowledge, insistence, and tears. It has been said that when the members of the Board of Trustees were reluctant to go along with his recommendations for purchase, he did the only thing possible to convince them at that critical moment: he cried.⁵
They gave in, and Mr. Milliken left for Europe with money in hand to conclude this great acquisition.

IN COMPETITION WITH BASEBALL

The purchase of part of the Guelph Treasure helped transform not only the museum, but American enameling as well. The treasure was first exhibited at the museum from January 10 to February 1, 1931. Almost 75,000 visitors came to view it, often standing in long queues to gain admittance. Robert Bordner of the Cleveland Press commented that the large attendance of this exhibition put culture in competition with World Series baseball. It also set standards by which great metalwork and enameling could be measured.

The Guelph Treasure, with its elegantly formed golden surfaces and rich enamel colors, served as an inspiration to artists. For Kenneth F. Bates, this inspiration was to last a lifetime. Mr. Bates, Dean of American Enamelist, continued to create his own works in enamel almost until his death in May of 1994, at 90 years of age. For forty years he taught design and enameling at the Cleveland Institute of Art. There, he helped turn out young enamelist who would transform the medium through their own works and teachings.

THE “LEAST DEVELOPED” CONTEMPORARY ART

Kenneth Bates, his students, and the Cleveland enamelist were leaders in the renaissance of the ancient art. In an exhibition held at the University of Pittsburgh in March, 1950, an array of enamels were shown—spanning a period from the seventh century to that time. The outstanding examples of contemporary pieces shown were by American enamelist, most of them from Cleveland. A broad influence and impact on the field came in 1951 with the publication of Mr. Bates’ landmark book Enameling: Principles and Practice. Laurence Schmeckebier, former director of the Cleveland Institute of Art and art historian, spoke glowingly of the text but not so glowingly of the art, saying, “A textbook on one of the oldest arts in the history of man, yet one of the least developed in terms of contemporary usage and style, seems to be a monumental achievement.” Bates, with his work, his book, and his students, helped change that “least developed” contemporary art.

By 1959 Thomas S. Tibbs, director of the Museum of Contemporary Crafts in New York City, organized an exhibition entitled Enamels. It showcased the best work then being done in the United States. The work was supported by a historic overview of enamels from around the world.
In his introduction to the catalogue, Mr. Tibbs spoke of the sheer quantity of enameling being done and of the "...abundance of tasteless and ill-conceived objects...damaging to the reputation of enamels as a whole." But he was reassuring that work of quality was being done by artists with "...full knowledge and appreciation of techniques handed down through the centuries...[and by] others...seeking out new and adventuresome methods, all...striving for design and application reflecting our own times." 

AN INDEPENDENT FORM OF ARTISTIC EXPRESSION

Indeed, across America and around the world, a revolution was taking place in enameling. Many of the artists working with the medium stayed clearly within the bounds of historic technique. But many were not content with this and constantly experimented to push the art in new directions. So varied were the approaches used that "...terminologies could become confusing..." 

By 1987, the Bavarian Minister of Art and Science, Professor Dr. W. Wild, said that "Today's popularity of the technique [of enameling] can be attributed to the fact that the artists regard enamel as an independent form of artistic expression and that they use it also outside the traditional fields of jewelry-making, decoration of luxurious utensils, and miniature paintings. It may be possible that enamel will be used in the future even more than nowadays for the decoration of buildings and their interiors." Throughout the last five decades, artists in Europe and America have done architectural scale works for both interior and exterior application. The material, because of its durability and easy maintenance, makes a desirable wall treatment.

EXPERIMENTATION AND CROSS-OVER

There have been major changes in the look of enamel beyond scale, however. Earl Pardon lead the way in change with his pieces from the 1950s. With their tortured edges, their bent, warped surfaces mounted in multi-level compositions, they were a departure from traditional enamels.

Another influence toward change was William Brown, who encouraged innovation in the classes taught at the Penland School of Crafts in North Carolina from the time he took over as director in the 1960s. There students were instructed in traditional technique as well as in contemporary application of the traditions. Experimentation was done with raku enamels, photo-silk screened enamels, and electroforming with enamel. Students were encouraged to see the medium as if they had never seen it before and worked with the intent of expressing its full
potential, using the special effects of over-firing, under-firing, and combining enamel with inclusions. Sculptural forms were created, and collage, assemblage, and mixed media combinations were developed.

Teachers and students from various areas moved easily from studio to studio, with Mr. Brown's encouragement, sharing ideas and testing interdisciplinary approaches to the work. All of it was not good, but there were successes. Perhaps a new freedom of thought and a fearless approach to the work was one of the most important impacts from this time.

Not surprisingly, when the Pacific Enameling Symposium met in Seattle at the University of Washington in 1992, it was attended by an array of artists - painters, sculptors, and printmakers - besides enamelists. The times and conditions had changed.

These artists showed up to learn and share, but no doubt they were lured by more than the seductive quality of enamel. The "percent for art" commissions, which are now available through state art agencies, drove many to seek out materials that would make their work more durable, because publicly commissioned work is often placed in hostile, potentially damaging environments. Enamel, with its particular qualities, provides artists with an edge in the competition.

THE PATH OF SUFFERANCE

Despite the number of artists working in contemporary enameling, Andreu Vilasis, of Barcelona, Spain, lamented in the 1987 catalogue for the exhibition Email International 2 that "up to the last few years it was the path of sufferance for...enamel artist[s] to find a place where they could exhibit their works." When Georges Magadoux and Gerard Malabre founded the first international biennial exhibit, L'Art de L'Email, in the 1970s in Limoges, France, they helped to change that. Since then, more exhibitions have followed in Barcelona, Coburg, Laval, Tokyo, and the United States.

There is a permanent exhibition of an international enamel collection at the International Enamel Workshop in Kecskemét, Hungary, which was founded in 1984 with artist/enameler Endre Turi as director. There had previously been summer workshops and symposia here, but now, with a permanent workshop, a wide range of enamels are being produced and shown for sale. Even the enamel itself is made here - by chemist Istvan Meszaros.
Visiting artists have an opportunity to do their work, study the works in the permanent collection, and consult with a resident art historian who cares for the collection and arranges exhibitions. Of course, not every country is fortunate enough to have such a facility.

As late as the mid-1950s there were almost no galleries that showed enamels in the United States. There were no craft organizations to foster awareness of enameling with the public, gallery owners, and collectors, and there were no state arts councils to give support to artists and institutions who were desperately trying to survive and reach audiences with their work.

Artists and arts advocates worked to change these conditions, and eventually they found support and hope as galleries and markets opened up. Schools and museums, with funding from newly formed state arts councils, developed programs of cultural enrichment for the public. Their outreach has been remarkable in touching the lives of people in areas where the arts were seldom, if ever, seen. Indeed, because of arts advocates, state arts councils, state arts and crafts organizations, and federal organizations which support and fund the arts in this and other countries, ours is a richer world.

GUILDS AND SOCIETIES

Despite increased public funding, considerable other support has been needed to further an awareness of contemporary enameling, and the formation of guilds and societies has helped. Their members have encouraged exhibitions, conducted workshops led by master enamelists, and disseminated information through newsletters.

In 1985, the British Society of Enamellers was founded to promote enameling and professional British enamlers. Their members participate in international symposia and have exhibited abroad. They produce a newsletter and have compiled a slide index and catalogue of their members. The society's outreach includes a 1991 international meeting and the members' works have been seen in a 1994 exhibition at the Kent State University Eells Gallery at Blossom Music Center, summer home of the Cleveland Orchestra.

Twenty-five years ago, Gwen Anderson was instrumental in creating the National Enamelists Guild in Washington, D.C., the first such organization in the United States. Since then, regional societies and guilds have formed all across the land. Their newsletters have gone out to teach and inform.

From Coburg, Germany, a newsletter about enameling reaches across the globe. There, an energetic and active group, the Coburg Art Society, has orga-
nized international exhibitions of enameling. Coburg has aligned itself in the field with other major centers for enameling in Limoges, Barcelona, and Tokyo.

In the December, 1992 issue of Glass on Metal June Jason says, “In the United States, enamelists began celebrating our field in 1981 with the first Pacific Enamel Symposium in Seattle... England, France, Germany, Israel, Australia, Japan, Scandinavia, Hungary, and the former Soviet Union...have all hosted symposiums and conferences during this decade.”

Enamelists, arts advocates, and patrons have played a large part in bringing together the scattered activities of the enameling communities here and abroad. Among those who helped create a more cohesive community was Woodrow Carpenter.

WOODROW CARPENTER

Both Glass on Metal magazine and the Enamelist Society are the results of the dreams and efforts of Woodrow Carpenter. Mr. Carpenter is the owner of Thompson Enamels in Bellevue, Kentucky, a producer of enamels for artists. He is one of the most important patrons of contemporary enameling.

Woodrow Carpenter was born in Snyder, Illinois which is worlds away from the realm of enamel art. But when Mr. Carpenter left Snyder for the high school in Marshall, eight miles away, he began a long journey which was to eventually impact on that realm and on the lives of enamelists all over the world.

By 1934 Mr. Carpenter was at the University of Illinois working for fifty cents a day. There he learned that the Illinois Clay Workers Association gave a ceramics engineering scholarship to each of the 102 counties in the state, and that these scholarships could be used by whomever signed up for them. Mr. Carpenter signed up, and his thirty-five dollar a semester tuition was met.

At the university, Carpenter met Dr. Andrew Irving Andrews, a distinguished scholar, professor, and head of the Department of Ceramic Engineering Research. The National Recovery Act provided Dr. Andrews with money to hire a laboratory technician in enameling, and Mr. Carpenter worked in that position. He liked it, stayed with it, and came to be profoundly influenced by Professor Andrews. Mr. Carpenter has said that Andrew Irving Andrews was to industrial engineering what Kenneth Bates was to art.

(continued on page 25)
CAROL ADAMS, UNITED STATES

AWARDS:
1993 First Prize in Enamel for Rockscape V: Brushstroke in The Wichita National American Craft Award Prize Winner, works for the wall, The Guild National Competition
1992

EXHIBITIONS:
1992 Rooms for a New Millennium, A Collaboration between Akron Area Designers and Artists, Akron Art Museum, Akron, Ohio
1992 Fantasy Furniture, Art Link Inc., Fort Wayne, Indiana
1992 Ohio Chapter Women’s Caucus for Art, ARC Gallery, Chicago, Illinois

JUDITH ALLEN, UNITED KINGDOM

EXHIBITIONS:
1993 Kunstverein Coburg, Germany
1992 International Exhibition, Lithuania
1992 Smiths Gallery, London, United Kingdom

SALLY ANN APLIN, UNITED KINGDOM

EXHIBITIONS:
1993 Kunstverein Coburg, Germany
1992 Smiths Gallery, London, United Kingdom
1992 CCA Galleries, Cambridge, United Kingdom

HAROLD BALASZ, UNITED STATES

AWARDS:
1988 Governor’s Award, State of Washington
1967 American Institute of Architects, Gold Medal for Architectural Craftsmanship

EXHIBITIONS:
1994 North Idaho College
1993 Momentum Gallery, Spokane, Washington
1992 Northwest Craft Center, Seattle, Washington
Kenneth Bates has exhibited in more than 100 museums and galleries worldwide including an unprecedented run of sixty-two May Shows at the Cleveland Museum of Art. Awards include thirty-two prizes from the Cleveland Museum of Art’s May Show, including four of the coveted Horace Potter Silver Medals for Excellence in Craftsmanship.

MARTIN BOYLE, UNITED STATES

AWARDS:
1994 Ohio Designer Craftsmen, Award for Excellence

EXHIBITIONS:
1994 The Best of 1994, Ohio Designer Craftsmen, Ohio Craft Museum Columbus, Ohio
1994 Solo Exhibition, Wooster College, Lowry Center, Wooster, Ohio
1993 Scheider & Co. Gallery, Toronto, Canada
1993 Schumacher Gallery, Capital University, Columbus, Ohio,
L.A.G.O., Contemporary Works of Faith (’93, ’89)

Approx. 24" long

ELEANOR BRAND, UNITED STATES

AWARDS:
1994 Invited Artist, Columbus Arts Festival, Columbus, Ohio
1994 Invited Artist, Three Rivers Arts Festival, Pittsburgh, Pennsylvania

EXHIBITIONS:
1994 The Best of 1994, Ohio Designer Craftsmen, Columbus, Ohio

GISELA BRUECK, GERMANY

AWARDS:
1990 First Prize, International Competition, Enamel Bowls, Barcelona, Spain

EXHIBITIONS:
1994 Triennial of Design Germany North, Schloss Gottorf, Schleswig, Germany
1994 Color and Metal-Art out of Fire, Museum fur Angewandte Kunst, Koln, Germany
1984 Neuen Deutschen Email, Koln, Germany
HARLAN W. BUTZ, UNITED STATES

EXHIBITIONS:
1993  Sculptural Concerns: Contemporary American Metalwork, Fort Wayne Museum of Art, Fort Wayne, Indiana and Contemporary Arts Center, Cincinnati, Ohio
1993  Enamelfama, University of West Florida Art Gallery, Pensacola, Florida
1993  Personal Views in Jewelry and Metalsmithing, Muckenthaler Cultural Center, Fullerton, California
1992  The Breadth of Metal: Contemporary Jewelry and Metalsmithing, James Madison University, Harrisonburg, Virginia

MARLENE BYER, UNITED STATES

AWARDS:
1978  Judges' First Prize, Enamels '78, Alexandria, Virginia

EXHIBITIONS:
1981  Tokyo Central Museum, Tokyo, Japan
1981  National Enamels Invitational, Aaron Faber Gallery, New York, New York
1978  Enamels '78, Alexandria, Virginia

TIM COHEN, UNITED KINGDOM

EXHIBITIONS:
1994  Designer Jewellers Group 25th Anniversary Retrospective Exhibition, Goldsmiths Hall, London, United Kingdom
1993  Designer Jewellers Group Xmas Exhibition, Barbican Centre, London, United Kingdom
1993  British Society of Enamellers Invitational, Kunsterverein Coburg, Germany

MAUREEN COLE, UNITED STATES

EXHIBITIONS:
1993  Butler Institute of American Art
1990  Butler Institute of American Art
1992  The Pacific Enameling Symposium
1991  The Best of 1991, Ohio Designer Craftsmen
Paul C. Davis, United States

**Exhibitions:**
1992  Sixteenth Annual Competitive Arts Consortium, Cincinnati, Ohio
1982, 88  Alumni Association Art Exhibition, Kent State University, Kent, Ohio
1982  Spring Show, Spring Street Enamel Gallery, Soho and New York, New York

Marilyn Druin, United States

**Awards:**
1992  Fellowship Grant, New Jersey State Council on the Arts
1983  Fellowship Grant, New Jersey State Council on the Arts

**Exhibitions:**
1994  American Craft Council, juried show, Baltimore, Maryland
1993  Johnson and Johnson Corporate Headquarters Year of American Craft Invitational

Janes Doran, Canada

**Awards:**
1993  Manitoba Arts Council Individual Craftsman Award

**Exhibitions:**
1993  *Dynamic Limitations*, Enamel Society Juried Exhibition, Cincinnati, Ohio, United States of America

Georgette Du Groote-Tanghe, Belgium

**Exhibitions:**
1994  The International Exhibition Enamel, Textiles, Ceramics, Jewellery Art, Petrogof, St. Petersburg, Petrovrets State Museum
1994  Museum of the Mukhina Art and Industry School, St. Petersburg, Yaroslav Art Museum
1994  *Vuur en Metaal Kunstambachtgalerij*, Brussel (Belgium)
1992  *Hedendaags Kunstambacht in Vlaanderen*, Museum Deinze en Leistraak – Deinze (Belgium)
NORMAND FILLION, CANADA

EXHIBITIONS:
1994
Biennale Internationale, Limoges, France
1992
A Treasury of Canadian Craft, Canadian Craft Museum, Vancouver, British Columbia
1991
Third International Enamelist Society Exhibition, Carnegie Art Center, Coventry, Kentucky
1990
Liberty Gallery, Louisville, Kentucky

AMAL GHOSH, UNITED KINGDOM

EXHIBITIONS:
1993
Kunstverein Coburg, Germany
1993
CCA Galleries, Cambridge, United Kingdom
1990, 92
International Exhibition, Lithuania

GRETCHEN GOSS, UNITED STATES

AWARDS:
1992
Ohio Arts Council Individual Artist Grant
1985
Rolex Award for Excellence in Metals, Philadelphia Craft Show

EXHIBITIONS:
1994
Metals Invitational, The University of Akron, Akron, Ohio
1993
The Comforts of Home, FAVA, Oberlin, Ohio
1993
The Philadelphia Craft Show, Philadelphia, Pennsylvania
1993
Ohio Metals: A Legacy, a touring exhibition funded by the Ohio Arts Council and the National Endowment for the Arts

ANN GOVER, UNITED KINGDOM

EXHIBITIONS:
1992
Smiths Gallery, London, United Kingdom
LISA GRALNICK, UNITED STATES

AWARDS:
1993 Louis Comfort Tiffany Foundation Grant
1992 NEA Fellowship

EXHIBITIONS:
1994 Helen Drutt Gallery, Philadelphia, Pennsylvania
1993 Hoffman Gallery, Oregon School of Arts and Crafts

WILLIAM HARPER, UNITED STATES

EXHIBITIONS:
1989 Rajasthan Series, Albertson-Peterson Gallery, Winter Park, Florida
1988 Bijoux d’Email, Limoges Musee Municipal de L’eveche, Limoges, France

EDWARD A. HEATH, UNITED KINGDOM

EXHIBITIONS:
1993 CAA Galleries, Cambridge, United Kingdom
1987, 88 Electrum Gallery, London, United Kingdom
1985 British Enamels, Shipley, United Kingdom

HAROLD B. HELWIG, UNITED STATES

COMMISSIONS:
1993 Scripps-Howard Broadcasting Corporate Headquarters, Cincinnati, Ohio

EXHIBITIONS:
1993 Baltic/Midwest Enamelists Exchange Exhibition Invitational, Indianapolis Art League, Indianapolis, Indiana
1991 Bill Helwig/New Works, College of Arts and Crafts Gallery, Oakland, California
1990 Lenore Davis/Bill Helwig, Springfield Museum of Art, Springfield, Ohio

On loan from the Massillon Museum, Massillon, Ohio

10.75" x 4.75" x 1.75"

18" x 12"

10" diam.
JANLY JAGGARD, UNITED KINGDOM

EXHIBITIONS:
1993   Kunstverein Coburg, Germany
1993   CCA Galleries, Cambridge, United Kingdom
1992   Smiths Gallery, London, United Kingdom

approx. 1.75" x 1.5" x .75" ea.

HERMANN JUNGER, GERMANY

"I have been a goldsmith for more than forty years. The resume of this work is the jewelry I am making."

JOHN KILLMASTER, UNITED STATES

AWARDS:
1993   Juror’s Award, Enamels Southwest Exhibition, San Diego, California
1991   First Place Award and Merit Award, Snake River Competitive Juried Art Exhibition III, Idaho Falls, Idaho

EXHIBITIONS:
1991   Solo Exhibition, Brown’s Art Gallery, Boise, Idaho
1987   Solo Retrospective, Boise State University, Boise, Idaho

VIVIAN KLINE, UNITED STATES

EXHIBITIONS:
1990   New Departures, Art Bank Gallery, Cincinnati, Ohio
1990   Cityscapes, Mark Milliken Gallery, New York, New York
1988   Craft Alliance, St. Louis, Missouri
1988   Thirty year retrospective, Art Bank Gallery, Cincinnati, Ohio
CHERYLL LEO-GWINN, UNITED STATES

EXHIBITIONS:
1994 Screams of Laughter, Canadian Craft Museum, Vancouver, British Columbia, Canada
1993 Bumbershoot, Seattle Center, Seattle, Washington
1993 PACCAR Exhibition Program, Bellevue, Washington
1990 Art Center Gallery, Seattle Pacific University, Seattle, Washington

SARAH LETTS, UNITED KINGDOM

EXHIBITIONS:
1993 Lesley Craze Gallery, London, United Kingdom
1993 Kunstverein Coburg, Germany
1993 CCA Galleries, Cambridge, United Kingdom
1991 Oxford Gallery, United Kingdom

EVANGELINE LONG, UNITED KINGDOM

EXHIBITIONS:
1993 Kunstverein Coburg, Germany
1993 CCA Galleries, Cambridge, United Kingdom
1992 International Exhibition, Lithuania

SANDRA MACQUEEN, UNITED KINGDOM

EXHIBITIONS:
1993 Kunstverein Coburg, Germany
1992 Smiths Gallery, London, United Kingdom
1992 International Exhibition, Lithuania
JAMES MALENDA, UNITED STATES

AWARDS:
1991 Pennsylvania Arts Council, Craft/Specialist Support Kutztown University grants
1990 Thompson Enamel Award, Wichita National

EXHIBITIONS:
1994 Sculptural Concerns: Contemporary American Metalworking, American Craft Museum, New York City
1994 Contemporary Metalsmithing: Beyond and Beyond the Bench, Craft Alliance, St Louis

STELIOS MAVROMATIS, GREECE

EXHIBITIONS:
1992 Irmos, Teche, American Center, Thirty Years Trains, Thessaloniki, Greece
1991 School of Art Gallery, Kent State University, Kent, Ohio
1990 Lubinshausen, Sparkasse Coesfeld, Germany
1989 Kohl, Olivenbaum Feinkost GmbH, Germany

DEIDRE MCCROY, IRELAND

EXHIBITIONS:
1993 CCA Galleries, Cambridge, United Kingdom
           The Enamelist Society, United States
           Kunstverein Coburg, Germany

MARY ELLEN MCDERMOTT, UNITED STATES

COMMISSIONS:
1994 Our Lady of Guadalupe for Fr. Thomas O'Malley S.J. and Loyola Marymount University, Los Angeles, California
1983 Hanging Pyx (Tabernacle) and Ambry Doors (baptistry doors) for newly restored church, Pontifical College Josephinum, Columbus, Ohio
1983 Station, Annunciation Catholic Parish, Cherry Point Marine Base, Havelock, North Carolina
1982 Presenting Madonna, John Carroll University, Cleveland, Ohio
### TOM MCGLAUCHLIN, UNITED STATES

**AWARDS:**
- 1993: Dominick Labino Memorial Award for Excellence in Glass. *Best of 1993*, Columbus Cultural Art Center, Columbus, Ohio

**EXHIBITIONS:**
- 1993: *Then and Now – Nine Artists from the 1966 Toledo Glass National*, New Gallery, Toledo, Ohio
- 1988: *The International: Exhibition of Glass Craft ’88*, Ishikawa Exhibition Hall, Kanazawa, Japan

### ALAN PERKINS, CANADA

**AWARDS:**
- 1988: Award of Excellence, Ontario Society of Artists, enamel series, *Hommage to Corbusier*

**EXHIBITIONS:**
- 1994: Second International Enamel Exhibition, Kunstverein, Coburg, Germany
- 1989: Third Salon International Del Esmalte, Artístico Española, Madrid, Spain
- 1987: Twelfth International Biennale, Limoges, France
JOHN PUSKAS, UNITED STATES

EXHIBITIONS:
1991  Fireworks by John Puskas, Kent State University Eells Art Gallery, Blossom Music Center, Peninsula, Ohio
1988  Cleveland Enamelist 1930 – 1950, Kent State University School of Art Gallery, Kent, Ohio
1988  Ten Enamelist, Mather Gallery, Case Western Reserve University, Cleveland, Ohio
1986  Les Biennale De Laval, Canada

AWARDS:
1991
1988, 90
1986

EXHIBITIONS:
1994
1993
1992

ALEXANDRA RAPHAEL, UNITED KINGDOM

AWARDS:
1991  Palm Beach Enamel Guild Award
1988, 90  Commended, Goldsmiths Craft Council Award, Enamelling, London, United Kingdom
1986  Second Prize, Goldsmiths Craft Council Award, Enamelling, London, United Kingdom

EXHIBITIONS:
1994  Design Yard, Dublin, Ireland
1993  Kunstverein Coburg, Germany
1992  Enamelist Society, United States

NURIA L. RIBALTA, SPAIN

AWARDS:
1994  Second Prize, Vo Salon Internacional del esmalte, Buenos Aires, Argentina

EXHIBITIONS:
1994  Email/Peinture/Esquulture, Les Rousses, France
1993  Sixth Cloisonne Jewelry Contest, Tokyo, Japan
1993  Fourth International Exhibition of Contemporary Enamelling, Museum Decorative Arts, Moscow, Russia
1993  Email Matiere a Creation, Le Bazacle, Toulouse, France

SANDY RICHERT, UNITED STATES

AWARDS:
1993  First Prize, 22nd Annual Juried Show, Valley Art Center, Chagrin Falls, Ohio

EXHIBITIONS:
1984, 85, 90, 93  Ohio Designer Craftsmen, Columbus, Ohio
1989, 91  Enamelist Society Juried Exhibition, Covington, Kentucky
1987  Enamelist Society Juried Exhibition, Cincinnati, Ohio
DEANNA ROBB, UNITED STATES

AWARDS:
1991  Ruppels Cash Award-Highest Prize, North Coast Collage Society, Cleveland, Ohio
1990  SKS Photo Award, North Coast Collage Society, Elyria, Ohio

EXHIBITIONS:
1993, 94  Ohio Metal: A Legacy, Ohio Designer Craftsmen, traveling exhibition
1992  Porcelain Enamel Institute, Washington, D.C.
1991  Ferro Corporation, Corporate Offices, Cleveland, Ohio
1986  Honorable Mention, First International Biennial of Enamel, Laval, Quebec, Canada

FAY ROOKE, CANADA

EXHIBITIONS:
1994  Containment: The Space Within, Canadian Clay and Glass Gallery, Waterloo, Ontario
1993  Enamel Contemplations, Canadian Clay and Glass Gallery, Waterloo, Ontario
1991  The Canadian Craft Museum, Vancouver, British Columbia, Canada
1980, 86, 90, 94  La Biennale Internationale de Limoges, L'Art de L'Email, France

LARISSA ROSENSTOCK, UNITED STATES

EXHIBITIONS:
1993  Masters, Del Mano Gallery, Chicago, Illinois and Los Angeles, California
1993  New Works, Aaron Faber Gallery, New York, New York
1993  February Featured Artist, Yaw Gallery, Birmingham, Michigan
1991  The Four Elements, Zaruba Gallery, Frederick, Maryland
1986  First International Biennial of Enamel, Laval, Canada

URSULA RYAN, UNITED STATES

EXHIBITIONS:
1994  The Best of 1994, Ohio Designer Craftsmen, Ohio Craft Museum, Columbus, Ohio
1993  Baltic/Midwest Enamelist Exchange Exhibition Invitational, Indianapolis Art League, Indianapolis, Indiana
1991  Enamelist Society International, Carnegie Art Center, Covington, Kentucky
JUNE SCHWARCZ, UNITED STATES

AWARDS:
1993 Westaff National Endowment for the Humanities
1991 Honored by Enamelist Society
1987 Fellow of American Craft Council

EXHIBITIONS:
1990 Silver, New Forms and Expression, Fortunoff, New York, New York
1990 10 Biennale Internationale Invitation, L’Art de L’Email, Limoges, France
1990 Solo Exhibition, Franklin Parrasch Gallery, New York, New York

GUDDE JANE SKYRME, UNITED KINGDOM

AWARDS:
1992 International Enamelling Exhibition, Klaipeda, Lithuania

EXHIBITIONS:
1993 Kunstverein Coburg, Germany
1993 CCA Galleries, Cambridge, United Kingdom
1992 International Enamelling Exhibition, Klaipeda Palace of Arts, Lithuania
1991 Oxford Gallery, Oxford, United Kingdom

RUDI STANZEL, AUSTRIA

EXHIBITIONS:
1992 Solo Exhibition, Galerie E. & K. Thoman, Innsbruck, Austria
1992 Surface Radical, Grand Palais, Paris, France
1992 Contemporary Art, Salzburg, Germany
1992 Rot Weiss Rot, Galerie Bienenstein, Wein, Germany

CARL GUSTAVE SUNDBERG, UNITED STATES

AWARDS:
1989 Purchase Award, International Enamelist Exhibition, Covington, Kentucky

EXHIBITIONS:
1993 Regional Erie Art Museum Spring Show, Erie, Pennsylvania
1992 The Cutting Edge, Pacific Enameling Symposium, Seattle, Washington
1989 Enamelist Society International, Covington, Kentucky
**JOANN TANZER, UNITED STATES**

**EXHIBITIONS:**
- 1994: *Heirloom of the Future, Masters of West Coast American Designer/Craftsmen*, Mingei International Museum, La Jolla, California
- 1993: *International Exhibition of Enameling Art*, Umeo Royal Museum, Tokyo, Japan

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**CATHY KAY TAYLOR, UNITED STATES**

**EXHIBITIONS:**
- 1992: *Full Circle*, Valley Art Center, Chagrin Falls, Ohio
- 1990: *Fireworks: Enamel on Metal*, Kent State University Eells Art Gallery, Blossom Music Center, Peninsula, Ohio
- 1990: *Artforms '90*, Greater Lafayette Museum of Art, Lafayette, Indiana
- 1990: *May Show*, Cleveland Museum of Art, Cleveland, Ohio

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**JOSIANE TRAGESER, UNITED STATES**

**EXHIBITIONS:**
- 1994: *Limoges Biennale*, Limoges, France
- 1993: *Santa Croce*, Florence, Italy
- 1993: *Baltic/Midwest Enamelist Exchange Exhibition Invitational*, Indianapolis Art League, Indianapolis, Indiana
- 1993: *Museum of Decorative Arts*, Moscow, Russia

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**JEAN TUDOR, UNITED STATES**

**EXHIBITIONS:**
- 1993: *Baltic/Midwest Enamelist Exchange Exhibition Invitational*, Indianapolis Art League, Indianapolis, Indiana
ELIZABETH TURRELL, UNITED KINGDOM

EXHIBITIONS:
1993 The City Art Gallery, Leicester, United Kingdom
1993 Kunstverein Coburg, Germany
1987, 89, 91, 93 Enamelist Society, United States

JESSICA TURRELL, UNITED KINGDOM

EXHIBITIONS:
1992, 94 L’Art de l’Email, Limoges, France
1993 Kunstverein Coburg, Germany
1991 Enameling in Japan

ADRIAAN VAN DEN BERK, NETHERLANDS

EXHIBITIONS:
1994 Solo Exhibition, Galerie Iro-Iro, Amsterdam, the Netherlands
1994 12th Biennale Internationale D’Email, Limoges, France
1993 International Exhibition of Enameling Art, Uno Royal Museum, Tokyo, Japan

ANDREU VILASIS, SPAIN

AWARDS:
1992 Artistic and Technical Award, International Contemporary
Enamelling Exhibition in Decorative Arts, Moscow, Russia
1992 International Art Critics Association Award, International
Contemporary Enamelling Museum in Salou (Tarragona, Spain)
1991, 92 First Prize, Fourth/Fifth Internacionale de esmalte, Buenos Aires, Argentina

EXHIBITIONS:
1994 Solo Exhibition of Paintings Drawing and Enamelling, Caja Madrid
          Gallery, Barcelona, Spain
1994 Teeth Encuentro Internacional de Esmaltes, Saña Vina del Mar, Chile
1993 International Exhibition of Enamelling Art, Uno Royal Museum,
          Tokyo, Japan
CHARLES VINCENT, UNITED STATES

AWARDS:
1985  Best Craft in Show Award, Beck Center Art Show, Lakewood, Ohio

PROFESSIONAL ACTIVITY:
1990  Program Director/Instructor, Summer Art Portfolio Preparation Program, South High School, Cleveland, Ohio
1986, 87  Supervisory Practicum I & II Cleveland State University, Cleveland, Ohio
1982  Art Department Chairman, Cleveland School of the Arts, Cleveland Public Schools
1981  Initiate Magnet School Art Program, Cleveland School of the Arts, Cleveland, Ohio

TAMAR WINTER, UNITED KINGDOM

EXHIBITIONS:
1994  Design Yard, Dublin, Ireland
1993  CCA Galleries, Cambridge, United Kingdom
1992  Smiths Gallery, London, United Kingdom

GLENN ZWEGARDT, UNITED STATES

AWARDS:
1988  Purchase Prize for sculpture, Sculpture Tour, University of Tennessee, Knoxville, Tennessee
1988  Purchase Prize, Sculpture Downtown 88, Jamestown, New York

EXHIBITIONS:
1993  Sculpture Outdoors, Berbes Campus, Reading, Pennsylvania
1993  Habitat Galleries International, Detroit, Michigan
1993  Working with Tradition, SUNY Exhibition Burchfield Art Center, Buffalo, New York
1991  Solo Exhibition, Ulrich Museum of Art Wichita State University, Wichita, Kansas
Dr. Andrews was recognized as one of the foremost authorities on porcelain enameling. President of the American Ceramic Society from 1939 to 1940, he also chaired the Enamel Division. He taught at Alfred University in New York and later at the University of Illinois. On September 17, 1954, Dr. Andrews gave the first Mellor Memorial Lecture at a meeting of the Institute of Vitreous Enamellers in London, England. Dr. Andrews was Mr. Carpenter’s “...inspiration in industrial enameling.”

When Mr. Carpenter graduated in 1938, he went to work for the Ingram Richardson Manufacturing Company in frit development. The Second World War claimed four and a half years of his time, but when he returned from the service he moved to Cincinnati, Ohio, to continue working with porcelain enamel. On April 25, 1949, in a conference at the Netherland Plaza in Cincinnati, Kenneth F. Bates presented a slide lecture. Mr. Carpenter passed up the technical lectures in that conference in order to attend Mr. Bates’ presentation. He had now met the second most important person to affect his life and career, and he made arrangements to study with Mr. Bates during his next vacation. Mr. Carpenter was moving in new directions – not away from industrial enamel production but closer to “art enamel.” During these early years he was making “art enamel” in his basement and selling it to the catalogue market of the American Art Clay Company. By 1958 he had started the Ceramic Coating Company in Newport, Kentucky, and in 1981 he purchased the Thomas C. Thompson Company, a major producer of enamels for artists.

GLASS ON METAL

In time Mr. Carpenter felt that a newsletter was needed “...to disseminate technical information...” about enamel. By early 1982 the first newsletter was sent out to the mailing list of the Thomas C. Thompson Company. He called it Glass on Metal because it was “...time we said it [enamel] was glass.” The newsletter was later designated as a magazine. Within its own pages it described itself and its goals as “...the foremost enameling publication. . . This . . . full color magazine covers the history of enameling, contemporary uses, people and places, techniques, technology, research on new products, book reviews and events. It is intended to educate the public about the concept of glass on metal, and to open communication among users of enamel.” Mr. Carpenter wanted Glass on Metal to broaden its base and “...not be just a company magazine.” He felt it would be “...a better thing if it belonged to a larger community. I was thinking of – well, the World.”
THE ENAMELIST SOCIETY

In 1986 Mr. Carpenter placed an announcement in Glass on Metal proposing a convention, a juried exhibition, and the possible formation of an Enamelist Society. The purpose of the society was to "...help...promote the art of enameling...by opening up lines of communication among enamelists and other artists, educating the public about enameling, organizing workshops..." Thus the Enamelist Society was formed. It has since grown to a membership of about 1,300 people in thirty-five countries. Its members continue to pursue and expand these goals. By 1991, with the Enamelist Society moving toward greater independence and with Glass on Metal reaching members around the world, Mr. Carpenter set plans in motion for the creation of a repository for enamels and their history.

THE ENAMEL MUSEUM

Woodrow Carpenter purchased a house in Cold Springs, Kentucky, with the intention of creating a museum. He hoped it would house representative examples of all techniques for the benefit of enamelers. The museum would also house educational materials about enameling and be a center for enlightenment and research with an archive for historical reference about enamelers, their work, and research. The museum now has a collection of about 600 works and is open to the public by appointment. It was officially opened on August 1, 1991.

INDUSTRIAL SUPPORT FOR ENAMELING

As Mr. Carpenter is an important individual patron, the Ferro Corporation is a notable industrial patron to the enameling arts. In fact, Ferro's role has been so important that in 1994 the corporation received the prestigious Governor's Award for Business Support of the Arts in Ohio.

The Ferro Corporation is a multinational producer of high quality materials used for industrial and consumer product applications. These can be classified into five principal specialty business segments: casting, thermoplastics, colors, ceramics, and specialty chemicals. The company is headquartered in Cleveland, Ohio and has production, technical, and sales facilities in twenty-two countries on all six major continents.

Working in conjunction with artists and architects all over the world, Ferro has contributed to such far-flung endeavors as the scalloped panels coated with porcelain enamel on the Robert O. Anderson Building of the Los Angeles
County Museum of Art – with its enameled window frames and Ferro glazes on the building's terra cotta trim and multi-story atrium columns – to the murals of Ferro porcelain enamel on steel which brighten the stations of the subway system in Marseilles, France.

Closer to home, Ferro has made major contributions to the arts in Ohio. On May 12, 1941, Ferro's seventy-four foot wide by thirty-two foot high porcelain enamel mural created by Cleveland artist Daniel Boza was unveiled in its home in a main concourse of Cleveland's Union Terminal in Terminal Tower. It had been on display earlier at the 1938 to 1939 World's Fair in New York City, and this spectacular mural is now housed in the new addition of the Western Reserve Historical Society.

The Historical Society also owns a rare collection of works by Cleveland enamelist Edward Winter, who with his wife, Thelma Frazier, created murals and shrines, many of which were fired at the Ferro Corporation. Mr. Winter worked in the Ferro labs for over thirty years, developing large-scale enamels on copper, steel, and aluminum. He pioneered architectural scale works in enamel, and Ferro sponsored his lecture tour of England. His accomplishments inspired other artists, and helped make Ohio a world famous center for enamel art. The Cleveland Museum of Art exhibited, purchased, and promoted the enamelist's works.

Most recently, in October 1988, Ferro gave a 7,000-pound, nineteen-and-one-half foot gradient furnace to the enameling studio of Kent State University. The gift was a direct result of the seed money given by the Ohio Arts Council to support an exhibition, *The Cleveland Enamelist 1930-1955*, in the Kent State University Art Gallery, where Ferro showed major works from its collection.

Since the summer of 1989, students from all over the country, as well as artists from Austria, Great Britain, Jamaica, Russia, and Greece, have worked with the
furnace, using porcelain enamel provided free of charge by Ferro. Also, at Ferro’s invitation, students and faculty work weekly in the color lab at the Ferro Corporation, learning how to make enamel for use in the studio and how to mix color for enameling. In addition, Mel Someroski, Kent State University Emeritus Professor of Art, is a guest artist at Ferro.

Ferro has underwritten the costs for two major exhibitions of enamel art at the Kent State University Fells Gallery at the Blossom Music Center. The 1990 exhibition was international in scope, and the 1991 exhibition focused on the work of John Puskas, artist in residence in the Kent State University enameling program. In 1991, Ferro’s frit division created a gallery in its conference area to show works by the students in the Kent program and has purchased student works for its collection.

According to Lester M. Dunning, general manager of Ferro’s Frit Division, the gift of the furnace and enamel “...represents another chapter in the company’s long association with enameled art, an association that dates back to the 1930s...” Darry Faust, Manager of Porcelain Enamel Research for Ferro, describes the furnace as being “...ideal for the firing of large enamel artworks, architectural panels...” Mr. Faust and Joseph Zewalk, head of Ferro’s color lab, have worked directly with students from Kent in the Cleveland lab and on campus, where they have conducted workshops and lectured. It has been a fruitful chapter in recent years and confirms Mr. Dunning’s words.

Working with Dean Thomas Barber of Kent State University’s College of Fine and Professional Arts, Mel Someroski has created the Large Scale Enameling Outreach Program which makes the furnace available to the local, national, and international communities. Artists from around the world may now work in this facility.

The outreach workshop is guided by an international advisory board which has been meeting at Ferro annually. They have helped frame a plan wherein, through the payment of a nominal fee to the Kent State University Foundation to cover costs and to provide expert assistance, qualifying artists may come to Kent to create their work.
All this would not have come about without the dedication and commitment of Dean Barber. With vision and daring, he has invested in and supported a program that, with generous assistance from industry, continues to make available to artists one of the most unique workshops in the world.

ENAMELS FOR THE MASSES

Because of companies like Ferro - and modern technology - it at last became possible for the public to have enamels in abundance: not the enamels of the privileged and powerful, but utilitarian pieces for everyday usage. There is irony in what came about through time and circumstances with those enamels.

The Industrial Revolution, with its extensive mechanization of production systems, was responsible for bringing enamels into common usage. Home manufacturing and small workshop production shifted to large scale factory production. At first there was an attempt in enameling centers to compete with those producing and importing porcelains. Eventually that shifted to a new direction. Objects of vertu were not to be for the common man. His would be of a more homely nature, consisting of kitchen utensils and household appliances.

Enamelware for use in the home enjoyed a heyday from about 1870 through the 1930s. There were hundreds of regional factories producing brightly colored ware. Cups, saucers, bowls, plates, muffin tins, pudding molds, trays, pitchers, funnels, measuring cups, scoops, coffee pots, bread boxes, and more, brightened households across the world. These pieces were often beautiful for their simple, functional design and honest straightforward enamel application. They were clean, strong, and durable. And they were much appreciated for these qualities by many but, in truth, most were used, abused, and discarded. Some survived the vagaries of time and fortune. These old pieces have entered the province of the collectors - where a muffin tin can command a hefty price of $1,500. In 1981, examples were included in a comprehensive historical context when the State Museum in Cologne, Germany, mounted a major exhibition titled Email-Kunst-Handwerk-Industrie.

Until the middle of this century enameled signage was used throughout the world. Pieces from earlier times have come to be much appreciated and sought after. Fine examples are shown in exhibitions and sold in auction houses and by antique dealers. They are num-
bered among prized collectibles, commanding high prices and thus belying their original, more humble usage. Many are reproduced today to provide "atmospheric" decoration for bars and restaurants whose management wishes to create an ambiance of a gentle and charming past.

By the 1950s buildings were being built with enameled interiors and exteriors. Numbers of such structures may be found in Northeast Ohio, where the once great industrial base provided the background and materials for development and use of architectural enameling.

Across the ocean, the Scandinavians elevated common enameled household items to new aesthetic heights early in this century. They were exhibited during the 1950s in a traveling exhibition, Design in Scandinavia. The exhibition demonstrated fine design in homes and public buildings. "...the Leitmotiv..." in the works shown was "...More Beautiful Everyday Things..." as the Scandinavians attempted on national levels to bridge the gap between the "...advanced taste of the elite and the conservatism of the public..." and to "naturally fulfill practical and aesthetic requirements." Perhaps the Scandinavians have helped raise our collective awareness of the beautiful things with which we may live, including enamels.

All manner of enamel work has become available to the public. We have seen much of the best of it pass into the domain of collectors who prize and collect it at prices far beyond the reach of the common man. Those excellent works done by artists continue to exist primarily in a privileged society that knows about and values enamel – enamel, this material of negligible value, prepared from the constituents of glass. Wedded to precious and non precious metals, made into royal and religious accoutrements, common household items, even buildings, enamel has reached across the ages with its seductive colors and surfaces, and with a history that suggests it will be with us long into the future.

NOTES

1. William Butler Yeats, "Sailing to Byzantium."
3. Campbell, p. 5.


18. *Glass on Metal*, December 1986, p. 16

19. The information about Mr. Carpenter, The Enamelist Society, *Glass on Metal* magazine, and the Enamel Museum was gathered in a telephone interview with Mr. Carpenter on June 9, 1994.


23. For more information, contact Mel Someroski, Large Scale Enameling Outreach Program, Kent State University, Kent, Ohio, 44240 or phone (216) 672-2192 or (216) 673-2771.


Large-scale architectural enameling

EXHIBITION BENEFACTORS

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Fred T. and Nancy W. Smith
Mel Someroski
Kay Taber, Art Consultant
Thompson Enamel
Elizabeth Turrell
William Quinn
Virginia B. Wojno

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