



ENAMELS



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ON THE COVER

Top: John Paul Miller. Pendant: "Flounder and Fossil." 1959. Cloisonné enamel on gold. $2\frac{1}{8} \times 1\frac{5}{8}$. Catalogue no. 65.

Bottom: Plaque: "Jacob Blessing Manesseh and Ephraim." German, Mosan, 12th century. Champlevé enamel on copper. $2\frac{1}{8} \times 3\frac{7}{8}$. *The Walters Art Gallery, Baltimore*. Catalogue no. 50.

E N A M E L S

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 - 2 COMMISSIONED PIECES FOR THE
MUSEUM OF CONTEMPORARY CRAFTS COLLECTION
 - 3 THREE AMERICANS IN RETROSPECT
 - 4 A SURVEY OF CONTEMPORARY WORK
-

Museum of Contemporary Crafts of
The American Craftsman's Council
New York City

September 18 through November 29, 1959

Photography by Ferdinand Boesch, except for Catalogue No. 50, courtesy of the Walters Art Gallery; Nos. 81 and 132, courtesy of the Cleveland Museum of Art; and No. 359, courtesy of the Betty Parsons Gallery.

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Introduction

DURING the formative stages of the enamel exhibition to be held at the Museum of Contemporary Crafts, it was found that a dual approach would best define and assess the work of present day enamelists. Some were found to be working with full knowledge and appreciation of techniques handed down through the centuries, others were seeking out new and adventuresome methods, all were striving for design and application reflecting our own times.

While the jewel-like and precious qualities of early work have been carried on in the diminutive enamels of today, masters of the past could only look with wonder at the twentieth-century application of enamel to architectural decoration in mural size.

The sheer quantity of enamelling being done in America today leads often to the erroneous belief that the medium is technically easy to control. As a result, its widespread use on a popular level resulting in an abundance of tasteless and ill-conceived objects is discouraging to the serious artist-craftsman and damaging to the reputation of enamels as a whole. There was no doubt that contemporary work of quality was being done and that to show it in relation to the historic past, as well as painting up its contemporary application would at once be interesting and rewarding.

The exhibition includes an historic review of important enamels from American museum collections, demonstrating the various techniques as used in many periods and cultures. In each of the major techniques, the Museum of Contemporary Crafts has commissioned a contemporary piece by an American craftsman for its permanent collection. Each commissioned piece is accompanied by demonstration pieces showing the various stages of the particular technique involved.

While the quantity of enamelling today in the United States is something of a phenomenon, it is not without an immediate past represented in the work of three men who for the last quarter of a century have made important contributions to the art. Kenneth Bates, a native of Massachusetts, as artist-craftsman and teacher at the Cleveland Institute of Art, has been working in the historic techniques and experimentation since the 1920's. He has been widely exhibited and has taken high honors in regional and national exhibitions. Through his teaching, many young enamellists have been developed.

Karl Drerup, of New Hampshire, was born in Germany and came to this country in 1937. Working primarily as a painter and ceramist, he became interested in enamels soon after arriving in the United States. His technical mastery and style soon became well known; he works largely in the Limoges painting technique, retaining the jewel-like quality of the earlier prototype. He has been shown widely in regional, national and one-man exhibitions and his work is in many museum collections.

Edward Winter first entered the enamelling field by way of Vienna in the early thirties after his student days in the Cleveland Institute of Art. His interest soon moved from the jewelers' use of enamel to a new and larger concept of architectural application. Having the interest of the Ferro Corporation of Cleveland and their large kilns at his disposal, enamelling on large metal plates became a reality. Experimentation once begun led Winter to using steel, cast iron, and aluminum as a base for receiving enamel.

These three artists have, through the years, provided the foundation upon which much of today's enamelling rests. The exhibition surveys the work of some seventy artist-craftsmen from all parts of the country. Some have stayed within the bounds of historic techniques while others continue to experiment in constantly new and expanding methods. So varied are the approaches to the material that terminologies could become confusing. We have, therefore, entered under the classification of painting all those examples which utilize the metal as simply a base for the enamel, as opposed to those techniques which work the metal in some special way before receiving the enamel.

Our gratitude must here be expressed to all who contributed to the success and scope of the exhibition. Many leading museums opened

their collections to us for study and willingly granted loans of important pieces from their collections. We especially thank the Cleveland Museum of Art not only for assistance through its great collection and staff, but also for having contributed so much to the interest and development in contemporary enamels.

Our appreciation is expressed also to the many private lenders to the exhibition, both patron and craftsman.

THOMAS S. TIBBS

Director, Museum of Contemporary Crafts

Robert J. King. Newburyport, Massachusetts

- 247 Pin: "Bird." 1948. Cloisonné enamel on silver. $2 \times 1\frac{3}{4}$.
248 Box: 1949. Cloisonné enamel on silver. $2\frac{1}{2} \times 3 \times 1\frac{3}{4}$.
249 Cuff Links: 1955. Champlevé enamel on silver. *Lent by the Rochester Memorial Art Gallery.*
250 Place Setting: 1956. Champlevé enamel on silver.
251 Place Setting: 1957. Champlevé enamel on silver.
252 Pin: "Dog." 1948. Cloisonné enamel on silver. $2 \times 1\frac{3}{4}$.

Vivian Sauber Koos. Hampton, Virginia.

- 253 Tray: 1958. Painted enamel on iron. $17\frac{1}{4}$ diam.
254 Tray: 1958. Painted enamel on iron. $17\frac{1}{2}$ diam.
255 Panel: 1958. Painted enamel on iron. 23×75 .
256 Panel: 1958. Painted enamel on iron. 43×63 .
257 Panel: 1958. Painted enamel on iron. 57×12 .
258 Panel: 1958. Painted enamel on iron. 23×31 .
259 Panel: "Agip Gas." 1958. Painted enamel on iron. 23×31 .

Rose Krevit. Brooklyn, New York.

- 260 Panel: "Madonna and Child." 1958. Painted enamel on copper. 9×10 .
261 Triptych: "Musicians." 1959. Painted enamel on steel. 12×14 .
262 Panel: "Little Brother." 1957. Painted enamel on copper. 6×11 .

Myles Libhart. Brooklyn, New York.

- 263 Vase: 1959. Painted enamel on copper. $7\frac{1}{2} \times 5\frac{1}{4}$.
264 Vase: 1959. Painted enamel on copper. $7\frac{1}{2} \times 8$.
265 Vase: 1959. Painted enamel on copper. $7\frac{1}{2} \times 6$.
266 Panel: 1959. Painted enamel on copper. $10\frac{1}{2} \times 39$.

Richard Loving. Mundelein, Illinois.

- 267 Panel: "Knights." 1959. Painted enamel on copper. $17\frac{1}{4} \times 37$.
Lent by Mr. and Mrs. David Easton, Chicago, Illinois.
268 Panel: "Crimson Testament." 1959. Painted enamel on copper.
 $20\frac{5}{8} \times 32\frac{3}{4}$. *Lent by Mr. and Mrs. Bertram Schurin, Cambridge, Massachusetts.*

- 269 Panel: "Contemplation of Spring." 1959. Painted enamel on copper. $20\frac{1}{4} \times 36$. *Lent by Mr. and Mrs. Sol Morton, Highland Park, Illinois.*
- 270 Panel: "Red Floral with Landscape." 1959. Painted enamel on copper. $37 \times 21\frac{1}{2}$. *Lent by Mr. and Mrs. Milton Hirsch, Highland Park, Illinois.*

Elizabeth Madley. South Pasadena, California.

- 271 Plate: 1959. Painted enamel on copper. $8\frac{3}{4}$ diam.
- 272 Plate: 1959. Painted enamel on copper. $11\frac{3}{8}$ diam.
- 273 Panel: "Persian Portraits." 1959. Painted enamel on copper; pail-
lons. $6\frac{1}{8} \times 12\frac{1}{4}$.

Dorathée G. Manbeck. Cleveland, Ohio.

- 274 Plate: 1959. Painted enamel on copper; sgraffito. 7 diam.
- 275 Plate: 1959. Painted enamel on copper; sgraffito. $7\frac{1}{2}$ diam.

Mary Ellen McDermott. Akron, Ohio.

- 276 Reliquary: 1959. Cloisonné enamel on copper; walnut, brass. $7\frac{3}{4} \times 25\frac{1}{4} \times 3\frac{1}{2}$.
- 277 Plaque: "Coronation." 1952. Painted enamel on copper; sgraffito. 6×6 . *Lent by Mr. and Mrs. George D. Culler, San Francisco, California.*
- 278 Panel: "Incarnation." 1959. Painted enamel on copper; paillons, sgraffito. 10×28 .

Frederick A. Miller. Cleveland, Ohio.

- 279 Cigarette Box: 1955. Cloisonné enamel on silver. $5 \times 3\frac{1}{2}$. *Lent by Mrs. India E. Minshall, Cleveland, Ohio.*
- 280 Candelabra: 1959. Champlevé enamel on silver. 14×7 .
- 281 Salt and Pepper Shakers: 1959. Painted enamel on silver. $3 \times 1\frac{1}{2}$. *Lent by Mrs. India E. Minshall, Cleveland, Ohio.*
- 282 Salt and Pepper Shakers: 1954. Painted enamel on silver. 3 high. *Lent by Mr. and Mrs. Lawrence A. Fleischman, Detroit, Michigan.*
- 283 Cocktail Shaker: 1953. Painted enamel on silver. $11 \times 3\frac{1}{2}$.
- 284 Pair of Candleholders: 1958. Plique-à-jour enamel on silver. $5 \times 3\frac{1}{2}$.

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