

Enameling since 1975, Marilyn Seitlin Tendrich has had the great fortune to study with many of the world's finest enamelists: Komrad, Helwig, F. Vilasis, "Orsini" Anderson, Seeler, Rooke, Timofeev and many more. A Board member of Enamel Guild South since its beginnings, she was the founding Chairperson of the Guild Committee of The Enamelist Society. For over twenty years she was a regular contributor and book reviewer for the EGS Newsletter, serving as editor of the online editions 2011-2014. Her reviews of enamel related books were published internationally. Teaching enameling at the Dave and Mary Aper JCC in Miami since 2005, Ms. Tendrich has also been an instructor at John C. Campbell Folk School. Her award winning work has been exhibited in the U.S., Canada, Spain and Japan. Drawing inspiration from nature and personal relationships, Tendrich's works are rendered in Impasto, Camaïeu, Cloisonné, Repoussé, and Limoges, however the design is best expressed. She finds the brilliance and permanence of the colors achieved through scientific process challenges every bit of the artist's being; and the intensity of concentration needed to accomplish this fine art provides escape from reality.

"I have worn many, many hats in life. The one staple has been art, specifically, enamels. My mother would have liked to have been an illustrator, but life led her down a different path. Always sketching, she studied oils for a while with Eugene Massin. When he took a brush and painted over her work because it was too realistic, she left his studio. My parents both encouraged me to think for myself and not be bullied into someone else's concept of what is right, so Mom continued painting on her own and moved into enamels. Recognizing our creative talents, they provided my sisters and I with a private art teacher when we were quite young. One of my sisters developed a talent on piano, the other plays many instruments on a professional level, and all of us draw or paint. Knowing my talents and love of both art and mathematics, Mom recommended that I study architecture. 'The world needs female architects.' Teenagers, however, never listen to their parents. I joined the first class of The Newhouse School of Journalism at Syracuse University. I loved my position as Special Events Director at Jordan Marsh, later as Photo Editor at Deltona Corporation, but nights were spent either taking sculpting at U.M. with my parents or producing court displays incorporating art and journalistic graphics for a civil rights lawyer. Art was always in my heart and I regretted not taking Mom's advice, or going to art school. After my son was born, Mom stepped in again, insisting I needed to play with adults and not just children. Audrey Komrad, soon to become one of the finest Cloisonné artists in the world, was then teaching the enamel class and Mom wanted me to join her there. It changed my life.

Sometimes Moms really do know best.