

Australian Enamel Newsletter

Issue 19

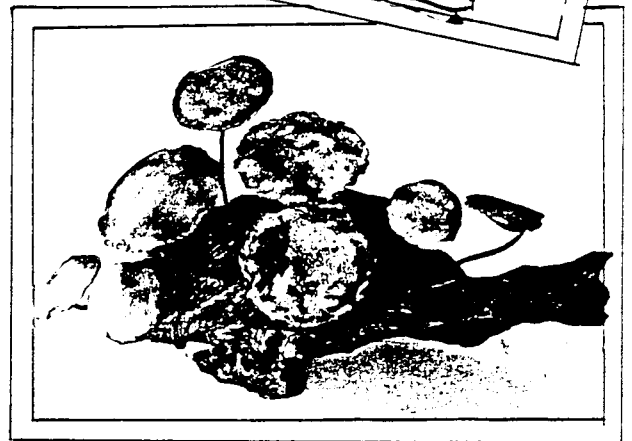
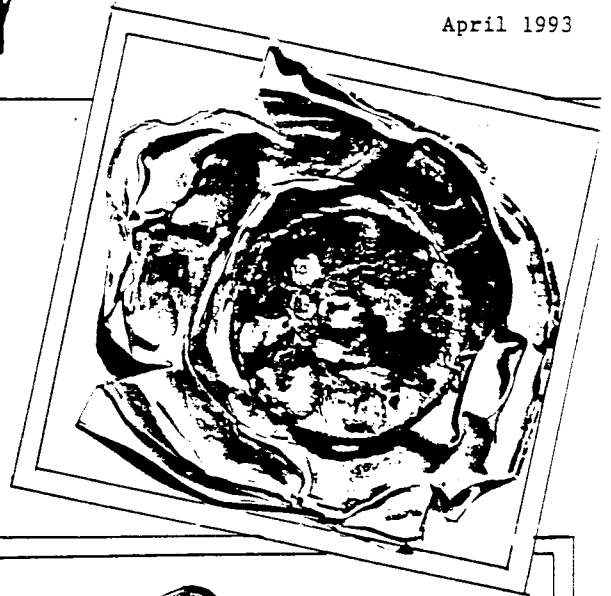
April 1993

Enameller profile - Heather Calnan

I grew up on the North Coast of NSW near the sea and remember using found treasures to make gardens in the rock pools. The sea has always been an influence - the flash of fish, turbulence of waves, wind and creatures on the sand. I feel that beaches are part of our Australian consciousness and that enamel, foils and silver are a wonderful means to express this.

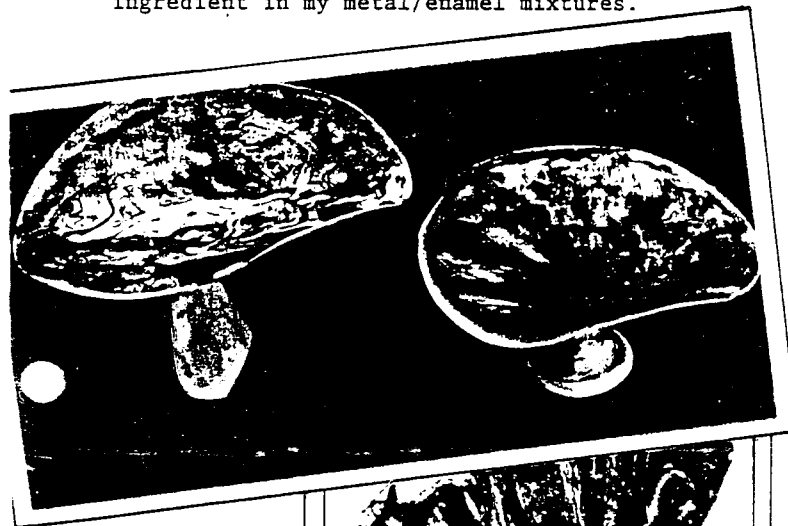
Enamel is a continuous learning process, and the excitement of discovery does not fade for me. A failure can be a challenge to work in a different way, to modify the technique to express the idea. I aim to push materials to their limit, to extend the boundaries of possibility, and not repeat what has gone before.

The contrast of natural materials against man-made interests me. I often start with a found object - old copper with wonderful natural green patina, pieces of a car body found on a beach in Ireland, glass fragments found in the sea in Venice. Texture too is an important ingredient in my metal/enamel mixtures.



I look on techniques as tools, not as an end in themselves. For example, I use cloisonne to express a line or form, or plique-a-jour for transparency or light.

My work is a result of a combination of travel and history, and enamel itself has a history of change and development. For example, I have tried to express this combination of tradition and change by taking a standard bowl of brass or copper and ageing it - squashing it, by attacking it with an axe, treating it with metal patina, attaching fragments of enamel - "Neptune's gold", "Pharaoh's relics".



Viewing enamels in various parts of the world from Santiago in Chile, Jaipur India, Isfahan in Iran, Juneo in Alaska, has made me away of the variety of applications that are possible for enamel.

I start work with an idea but not a plan - my background and enamelling experience was as a painter rather than as a jeweller. To quote Desiderius Orban, "I let the painting talk to me". Then I answer it.



Editorial

News

Australian Enamel Newsletter - now in its fourth year!

This issue comes with a complimentary postcard from Perth enameller Ross Williams. Ross is interested to hear about the journeys of his cards - the more obscure the destination the better. I have already sent several around the world. Perhaps you can too.

This issue contains more information and guidelines for entries for the 3rd National Exhibition of Enamels to be held early 1994. Robyn Tudor has written a report on the judging of the 2nd National exhibition and has interesting things to say about possible future directions for this exhibition. This is an important issue. AEN invites your commentary and responses to the issues raised by Robyn. What directions do you think future exhibitions should take to promote fine enamelling in Australia? Write in and let us hear your views.

There are many opportunities to exhibit during 1993. There is certainly no shortage of places to show our enamels. Please keep AEN informed of your activities - exhibitions, workshops, achievements. All are of interest.

Best wishes,



Editor

The deadline for material for the next issue, No 20, will be 23 June.

Please mail to Australian Enamel Newsletter, PO Box 418 Mullumbimby NSW 2482.

or fax to
Carolyn Delzoppo, C/- Forbes Solicitors #066 841 422

Submissions are very welcome.

Australian Enamel Newsletter
PO Box 418 Mullumbimby NSW 2482

Subscriptions - 6 issues per year

Regular - \$16.00

Student - \$8.00

New Zealand Airmail - \$18.00

Overseas Economy Airmail - \$18.00

Janine Tanzer marked the completion of her Master Of Fine Art in Gold and Silversmithing with a solo exhibition at the RMIT Faculty Gallery Melbourne March 1-6 1993.

Glenice Matthews and Jenny Gore will be in Japan for the Creative-Kreis International Arts and Crafts Exhibition to be held in Tokyo April 2-7.

Congratulations to Anna Margot and Chris Collins of Anna Margot Originals (Milltons) in Queensland on the birth of their baby daughter Alexandria Maree Clare Collins.

Many jeweller/enamellers have been invited to submit entries to the 93 Contemporary Wearables Exhibition to be held in the Toowoomba Art Gallery from 18th Sept until the end of Oct.

Hiltrud Blaich has been travelling in Australia (from Heron Island all around to Perth) and gave two workshops in NSW and will give one in Perth. Students gained valuable information about cloisonne enamelling on small containers. Hiltrud will be writing on her experiences for the next issue.

American enameller Harold Balazs will be holidaying in Australia in April and will be giving a weekend workshop in Sydney on 24 and 25 April.



Moose Pass Fish Hatchery

1982

"Spawners," porcelain enamel on iron panels. 9' x 80'. Used with permission, Cheney Cowles Museum.



Grants

The Visual Arts/Craft Board of the Australia Council has announced details of grants available in 1993 -

Professional Development Fellowships
Fellowship Residencies
Creative Development Grants
Overseas Studio Residencies
Project Grants
Writing and Publishing Grants.

For booklet, current application forms and further enquiries contact The Visual Arts and Crafts Board, Australia Council PO Box 788, Strawberry Hills NSW 2012. Tel. 008 22 6912

Prouds Christmas Exhibition

The eleventh Christmas exhibition and sale of the Enamellers' Association was again held in Proud's Art Gallery Sydney from 8-24 Dec. 1992. The standard of the work was very high and jewellery was again popular. Unfortunately, two sets of beads made by Helen Parker were stolen from this exhibition. In future it is suggested that there should be someone on duty for the hours that the gallery is open. Cherry Jeans and the staff of Prouds were very helpful. Total sales were \$9701.00 down compared with last year's \$11,674.00.

- Margaret Siddall

Q&A

From Stacey Allen, -

Could you or your readers tell me of a way to gain a matte surface on enamels where grinding back is not possible (ie where the undulating surface is to be maintained, but with a matte not shiny surface)?

Editor's answer: I recommend a glass etching product called Armour Etch, available from suppliers of materials for stained glass artists. It is a paste which will put a soft matte finish on most enamels. Some colours are more acid resistant than others so the etch can be uneven.

Do readers have other suggestions or tried and true methods?

Change of address

Jozsef Pinter and Judit Mikola
12 Nepeth St Runcorn Qld 4113

Around the magazines

Metalsmith Winter 1993 Volume 13 No 1

A terrific issue featuring an article by San Diego enameller Janice Keaffaber on Ellamarie and Jackson Woolley, pioneer enamel artists. Illustrations of public murals and works created during the 1950's.

Also a technical article on one-piece cutting dies which will be of interest to enamellers wanting to produce multiple small blanks for enamelling. AEN was proposing to do a technical article itself on this method (also called the RT Blanking System), but Metalsmith have done it so much better and in more detail. If interested, seek out this magazine.

Ornament Vol 16 No 2 Winter 1992

Contains a review of Exhibition of Contemporary Enamels, with photographs of cloisonne enamels by Merry-Lee Rae and Marion Brown.

Also in this issue, photograph of recent bracelet in gold and cloisonne enamel by Cloette.

Glass on Metal Vol 11 No 6 December 1992

This issue contains -

Conversation with Colette and photographs of recent work, Reports on upcoming 1993 Enamelist Society Convention, Large Scale Enamelling Part 11 Marketing, Frit Trivia by Woodrow Carpenter, Report on Pacific Enamelling Symposium - The Cutting Edge, Lustres, Enamelling in Venezuela, and In View: Francisco and Inga Porras.

Glass on Metal is the magazine of the US Enamelist Society. Highly recommended.

The current issue of the newsletter of JMGA NSW

contains a list of prices for retail jewellery repair as recommended by the Jewellers Assoc of Australia. (Enamel repairs are not included.) Copies of this list can be copied for interested jewellers. Send stamped envelope to AEN.



Harold Dalaz, 1988, standing with "Jungle Jim," 1962, styro-cast concrete sculpture in yard of Mead Art Works.

Morris West - opening 2nd National Exhibition

This is a transcript of the address that Morris West gave at the opening of the Art of Fire, 2nd National Exhibition of Enamels, Jan 5 1993. The speech is taken from a video made by Elaine and Michael Palmer.

It's no news to anyone of you that we are all going through hard times. Rough times. The industrial revolution has exhausted itself. Big business the world over has blown itself up like a bullfrog and exploded, leaving messy fragments everywhere. Fragments of peoples lives.

The high prophets of politics, of the left and the right have been shown to be mistaken prophets, trailing darkness and not light. The danger is of course, that people in confusion and fear can still be cousined into wishing for the great leader, the Fuhrer, the Dubcek, the new Moses who will part the seas and lead them into the promised land. It can happen. I hope that it will not. What I hope will happen, what I believe will happen, is a return to the human scale of things. So that life is not something dominated by huge impersonal organisations which destroy peoples lives, rob them of their dignities by economic pressures, and rob them of their opportunity to grow to their own size in the human community.

I'm not a starry-eyed idealist. I don't believe that we will have a great movement back to the land. We're not going to have William Morris telling us that the craftsman is all. I don't believe that the community will ever go back, unfortunately, to the small self-contained self-supporting group. It won't. But here all around us you will see the monuments to financial folly. Huge empty buildings, running up high interest bills which are bankrupting the country. In this small gallery, which you have rented at risk, you are seeing the work of individuals, produced at a cost of time, labour, skill and materials.

Enamelling is an ancient art and a very ancient craft. It goes right back into the dawn of history when men found that they could melt glass and fuse it to metal. The Chinese used it, the Greeks used it, and people here in this country, this small group of skilled craftsmen is producing this kind of work. And producing something else which I think is important. The sense that each one as a person has a talent which can support him or her in good times and bad because part of the talent is a dream. There is magic associated with it. There is a sense that I, you, are to some degree self-sustaining and that at this gathering, the self-sustaining ones have come together, a small group, to sustain each other by displaying their work.

There's a very moving story by the late John Galsworthy, who after he had come back from London to find his last book turned down by Nelson Doubleday because he wasn't selling enough in the United States, decided to treat himself to a new pair of shoes. All his shoes had been made down the years by a bespoke cobbler, a man who made shoes to fit special feet. He fitted them, welded them, did everything himself and charged a modest price. When Galsworthy went to find him he wasn't there. He had died in penury because nobody was supporting the work of his hands. Economics had overtaken him.



Too many people in this country are bleeding at this moment, some are bleeding to death, because they have become subject to organisations which have lost their heart, lost compassion, and are thinking only in terms of scale and size. Those who have not learned any of the lessons of history - that it's the individual who matters. All the rest are shabby tokens, and this is what we must think about. There are those who believe that the agricultural industry, the rural industry of Australia with all the crafts that were associated with it - by the way where are the blacksmiths, where are they, (audience interjector - Rosehill). Right, all at Rosehill. This group of people believe that the way to solve the rural problem is to collectivise it all. Shut down the unprofitable farms and turn it over to collectives owned from abroad. Let the collectives, like the old pastoral companies from Britain take over the land as absentee landlords and farm it absentee for profit. Those who think this way have forgotten the lessons of history. Stalin tried, and he killed 20 million Kulaks. And in the year 1992 Russia still can't feed itself.

It's been said by individual peasant labour that we have to learn the lessons of history, and the lesson of history is this - individual work. Think of how many small places, and I'm not reducing craft and art to a commodity, I'm just saying, think of how many places in Australia, small places which had no future began to be reenlightened by the work of local artists. Individually and in groups. I don't want to turn you all into crusaders, God forbid, but I do want you as I want all Australians, to have a sense of pride in themselves as individuals, pride in the crafts they practice. If they're gifted with a spark of creative art, to be thankful for that and to practice that too.

This is a fine exhibition, I'm proud to declare it open.

Selection Criteria - 2nd National Exhibition of Enamels

by Robyn Tudor

I was one of three judges asked to select work for the 2nd National Exhibition of Enamels held at the Craftspace Gallery in Sydney in January 1993. My co-judges were Ken Lockwood of Craft Arts International magazine and Deborah Edwards of the Art Gallery of New South Wales. Mary Raymond then invited me to address a meeting of the Enamellers Association on Saturday 13 March about the selection process and judging criteria used. I am pleased to share the gist of my comments with the readers of the Australian Enamel Newsletter.

I should begin by saying that judging is an unenviable task. As one of three selectors, it is even more difficult for me to discuss the process and judging criteria in anything but general terms because the exercise is long and often tedious and the final outcome is the result of much deliberation, debate and compromise between those charged with the responsibility of selecting or rejecting work. Therefore, I do not speak on behalf of Ken Lockwood or Deborah Edwards, the following comments reflect only my personal insights and opinions.

As background information I introduce myself as someone originally trained as an Art educator who developed a specialty in Jewellery, Enamelling, Design and Art History. I have taught in schools, TAFE and University and have enjoyed a varied career with museum and exhibition work, freelance writing and the development of adult learning materials in a wide range of disciplines. I was also one of the judges for the 1st National Exhibition of Enamels.

For both the first and second enamel exhibitions the judging was done using photographic slides. Each judge received a set of transparencies which we pre-selected and then the three of us came together to run through all the slides again and again until we had reached a consensus on the final selection. The overriding guidelines were that the best standard of enamel and the majority of works submitted were to be included in order to make the exhibition aesthetically and financially viable.

This may sound simple enough but there is great potential for a contradiction in terms when one tries to balance the 'best' with the 'majority'. Furthermore, unless the photography is of a professional standard the slides do not necessarily do justice to the colour, surface, form or subtlety of the works. Even with good images it is hard to equate the relative success of different enamelling techniques on a diverse range of objects including bowls, flat and relief wall works, free standing sculptures, containers and jewellery.

For the judges it comes down to trying to assess each object or class of objects on its own criteria. For example, looking at all the bowls, we acknowledged traditional approaches to a spun form but looked for a balance between technique and interesting, well conceived design in the circular format. With sculptural works we looked at the energy and coherence of the overall form (including bases and supports) in relation to the surface treatment of enamel. Here the success of an experimental approach was taken into consideration in selection.

Similarly, the relief sculptured wall pieces were judged on the success of the whole work and in some cases the frames and cardboard or fabric covered backing boards threatened to detract from the visual integrity of the enamelling because they introduced irrelevant rectangular borders or unsympathetic textures. In these cases works were generally given the benefit of the doubt and it was gratifying to see that many of the distracting elements were removed prior to the exhibition on the advice of colleagues.

The jewellery was judged equally on its success as a wearable piece and its merits in terms of design, metalwork and enamel technique, with much closer scrutiny given to detail because of the small scale of jewellery.

The judging demanded a constant weighing-up of often incompatible concerns. The most troublesome of these concerns was reconciling design styles and painterly images with a question of originality. This raises the question of the difference between an exhibition of individually designed and made works with some commitment to creative integrity and a display of well crafted objects whose aesthetics are clearly borrowed from someone or somewhere else.

On this point I offered the Enamellers Association meeting some personal observations about the past and future aspirations for the exhibition and commented on the varying contexts for the sorts of work submitted. I noted that objects made for a domestic setting are placed under much closer examination in the gallery environment and the success or otherwise of such works may not necessarily equate with sales. These are difficult issues which were discussed at some length at the meeting.

It is not the judge's role to arbitrate on such matters, it is more properly the decision of the Association to determine the future directions for the exhibition. I can only observe that, as a public relations exercise intended to raise the standard of enamelling in Australia and to promote a better appreciation of the discipline, I feel the national exhibition would benefit by progressively adopting a sharper focus.

There are many ways this might be done, such as setting a theme for the works or selecting fewer works under clear categories to show the 'best' in each avenue of enamelling. It should be kept in mind that there other events and venues for showing and selling a wider range of enamel objects than the national exhibitions. I suggested at the meeting that, with the success of the last two exhibitions, some thought might be given to developing each of these as alternatives to satisfy different and quite specific aims.

To date, the national exhibition has tried to combine and accommodate all the aspirations on individual enamellers and the Association in one event. This makes for a complex exhibition where it is extremely difficult to judge the works. Inevitably people may question which of the many possible criteria

continued Page 9

Basse Taille Enamelling - Part 2

Basse Taille Enamelling, Part 1 - Etching appeared in Issue 15, August 1992.

The last basse-taille article dealt with only one method of achieving a textured metal surface, etching, which is the one I mainly use. The advantage it has over the methods discussed below is that it is blessedly quiet. I do not have any elaborate equipment to enable electroforming or roller printing but I enjoy experimenting and constantly research ancient and so-called primitive technology. There is so little that we can do today that couldn't already be done by the ancient Sumerians in 2500BC using copper and bronze chisels, punches and smooth stones. This article deals with stamping methods which are very simple and not much removed from those ancient techniques.

Some articles found in the studio/workshop/garage, such as nails, screws, the faces of small chisels or the rounded, flat or chisel ends of hammers, can be used to texture copper and silver. All manner of punches are available to the metal worker and some leather working punches are also suitable. Alphabet and numerical punches can also be used in decorative ways. A small steel plate, such as an old flat iron works well as an anvil.

Simple stamps can be made to your own requirements, without even recourse to tool steel or correct tempering. The following examples are very basic and made from 75mm nails:

1. Saw the head off the nail and file and sand smooth - a plain round stamp.
2. The same as above but drilled in the centre - an O shape.
3. File away half the face of a round stamp to make a half round stamp.
4. File away two sides of the round stamp to give a triangle with one rounded side.
5. The points of a nail can be filed to form either a tiny square or tiny triangle.

6. Careful filing of a square or triangle.

7. A V shape is produced stamp with a triangular

8. A horseshoe shape is made round face with a half-round of filing can be varied to shapes.

9. A mushroom shape is made of the round face with a

10. Stamps that make text grooves across the face of

11. Flower shapes can be made larger screws or short length needle files.

12. A large 75mm screw saw 5mm face can make a dotted screw in the vice and hammer

13. Saw through a drill bit it will give a shape similar

14. File over the end of will give a straight line dulled enough so that it



1 2 3

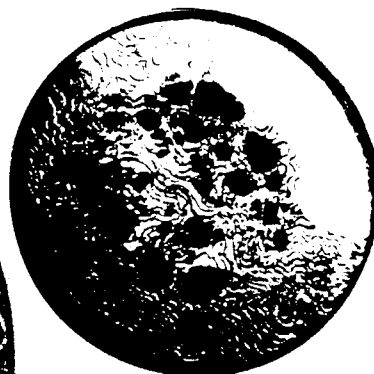


6 7



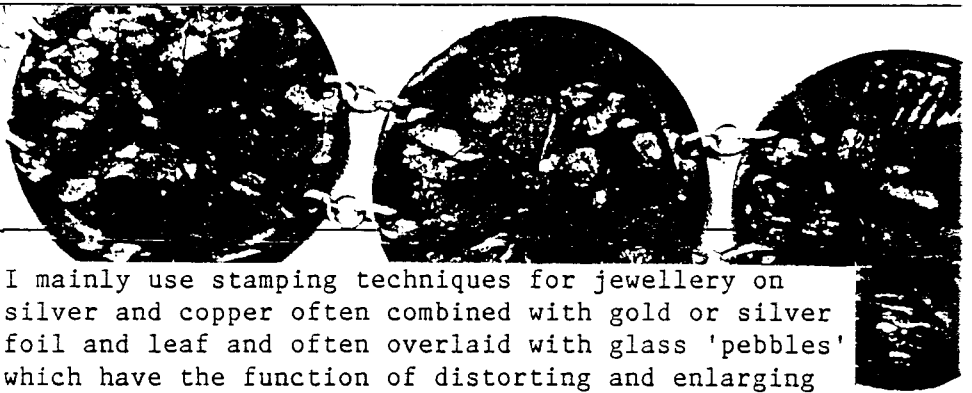
10 11

These are just the simplest possible, especially if used on round sections and enamel if you are willing to do so and temper the steel properly. more quickly and easily, so I occasionally 'deface' the ball peen and chisel face in manner as the nails. The area textured by hammering such its surface to leave an im



Enamels by Sandra Kerr

Stamping



nail can make a larger
 filing into a triangular
 dle file.
 e by filing into a smooth
 d needle file - the depth
 make slightly different

by filing into both sides
 lf-round needle file.
 es can be made by filing
 the nail heads.
 led into the faces of
 ths of tool steel with

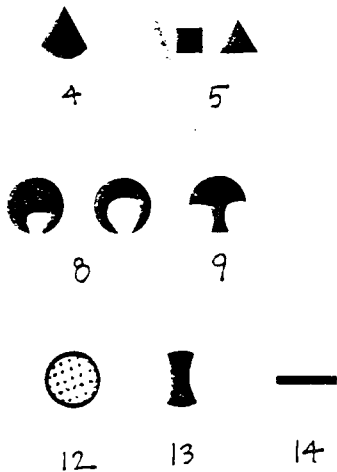
through and left with a
 textured face. Hold the
 r with a centre punch.
 about 6mm in diameter and
 r to a figure eight.
 7mm cold chisel and it
 exture. The edge must be
 n't cut the metal.

I mainly use stamping techniques for jewellery on silver and copper often combined with gold or silver foil and leaf and often overlaid with glass 'pebbles' which have the function of distorting and enlarging shape, colour and texture as well as adding more movement to the piece.

With access to a rolling mill, original etched or stamped surfaces could be prepared and roller printed repeatedly without a constant recourse to acid, resists and hammering. Perhaps, the most interesting equipment presently available, especially for production runs, are the stamping presses from Anna Margot Originals as it appears that they will 'cut', texture and dome metal shapes in one process.

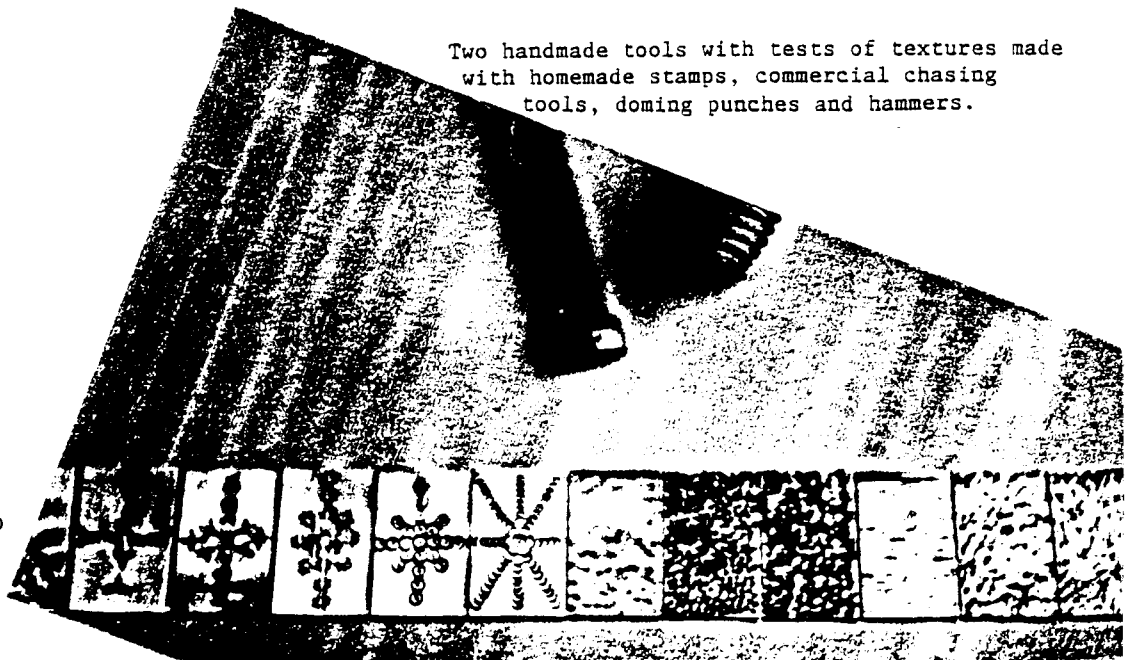
Anyone with a desire to know more about this technique and toolmaking should refer to:

Branson, Oscar T. - Indian Jewelry Making. Treasure Chest Pub. Tucson, Arizona 1977 (toolmaking)
 Kerr, Sandra N. - A Study of Ancient Goldwork in the Nicholson Museum, its Techniques and Comparative Material from Sydney Collections 1983 (Unpublished, copies held by Nicholson and Australian Museums and Powerhouse.)
 Kerr, Sandra N. - "Colour Chart for Tempering Tools" in Lemel Journal of the Jewellers and Metalsmiths' Group of Australia. December 1992
 Morton, Philip - Contemporary Jewelry. Holt, Rinehart & Winston 1976 (toolmaking)
 Noffke, Gary - "Decorative Pocketknife" in the Penland School of Crafts Book of Jewelry Making. Editor John Coyne. Rutledge Books N.Y. 1975 (chasing)
 Regula, Ingrid - "Basse Taille Variations with Lead-Free Enamel" in Glass on Metal Vol 10 No.2 April 1991



Two handmade tools with tests of textures made with homemade stamps, commercial chasing tools, doming punches and hammers.

ideas. Many more are
 g tool steel in square
 rate ones are possible
 e 'blacksmithing' and
 o cover surface areas
 h as plates and panels,
 surfaces of small cheap
 mmers in the same
 ealed metal can also be
 hings as steel mesh into
 int.



Schauer Enamels —

Enamellers who use Schauer enamels will be interested to know that Schauer are simplifying their line and have dropped some enamels from production.

Deleted colours -

12A	dark red tr
38	light blue tr
56	med blue tr
131	chartreuse tr
146W	blue op
162	light blue tr
163	dark blue tr
198	dark grey tr
200H	white white
241	light green/yellow
258	med sky blue op
300	white op
301	white op
309	blue grey op
315	med olive op
384	ruby red tr
814	dark blue green op
1101	dark blue grey op
1113	olive grey op
1627	turquoise opal
5734	light green opal
5979	blue aqua op
6038	lime green tr
6048	dark blue tr
6049	violet brown tr
6075W	blue op
6090	red brown tr
6776	dark amber tr
6821	blue grey op
6857	dark red op
6880	grass green op
6934	grey teal op
6958	dark ivory op
6968	yellow green op
7057	white opal
7144	yellow green op

Enamelwork Supply Company in the US (see Suppliers Listing for address) are offering the discontinued colours at reduced prices.

\$US2.00 for 2oz, \$US6.00 for 8oz.

Health and Safety

Schauer Enamels have also released health and safety information for their products. The following is a reprint of their safety information —

Almost all Schauer colours are made with lead oxide, an element that has historically provided the greatest clarity and sparkle to enamel. But it does entail health hazards: chiefly, long term lead poisoning. This can occur mainly through ingestion of enamel dust.

Preventative measures are as follows:

- wear a dust mask and use a strong vent fan wherever you sift dry enamel
- never lick your wet-packing tools.
- don't eat in the studio.

- wet-clean or swab your work area frequently.
- Vacuum your work area, do not sweep.

There is also a possibility that you may inhale lead vapors from unvented kilns. Therefore: vent your kiln and be careful not to overfire.

Professional enamellists or ardent hobbyists, especially those who sift enamels frequently, should get their blood lead levels checked annually.

Hazards are not limited to lead (or, for that matter, to leaded enamels), certain colourant oxides such as cadmium can also cause health difficulties as a result of prolonged exposure.

AEN has a listing of harmful or toxic ingredients of all Schauer colours. All contain lead, others can contain antimony, arsenic, cadmium or barium. AEN can supply a photocopy of this list to any interested enamellers. Send stamped envelope with request.

Other brands of enamel also contain these ingredients.

antimony compounds

GB Harmful by inhalation and if swallowed. Danger of serious damage to health by prolonged exposure. Keep away from food, drink, and animal feeding stuffs. When using do not eat, drink or smoke. Do not breathe dust.

arsenic:

GB Toxic by inhalation and if swallowed. May cause cancer. Danger of serious damage to health by prolonged exposure. Keep away from food, drink and animal feeding stuffs. When using do not eat, drink or smoke. Do not breathe dust. Avoid exposition — obtain special instructions before use.

barium compounds :

GB Harmful by inhalation and if swallowed. Danger of serious damage to health by prolonged exposure. Keep away from food, drink and animal feeding stuffs. When using do not eat, drink or smoke. After contact with skin wash immediately with plenty of water.

cadmium compounds :

GB Harmful by inhalation, in contact with skin and if swallowed. Do not breathe dust. After contact with skin, wash immediately with plenty of water.

Lead compounds :

Harmful by inhalation and if swallowed. Danger of cumulative effects.

Keep away from food, drink and animal feeding stuffs. When using do not eat, drink or smoke.

Opportunities to Exhibit

National

Guidelines for entries - 3rd National Exhibition of Enamels January 1994

The exhibition aims to be a showcase for innovative and individual works showing the best of enamelling and its continuing development.

Exhibition requirements:

1. Machine-made components will be excluded unless they show evidence of further handcrafting, for example, forming or piercing.
2. Items must be made in 1993.
3. Slides of up to ten entries may be submitted, three slides of each piece.
4. Closing dates for slides is 1 Nov 93 and there will be a second jurying of accepted pieces in Dec.

Entry forms will be sent automatically to previous exhibitors. Please contact Mary Raymond if you would like to have your name added to the list or have any queries. Entry forms will be out in Sept.

Mary Raymond
7 Ailsa Close
East Lindfield 2070
Ph. 02 416 6472.

National Craft Acquisition Award Exhibition 1993

2 - 25 July 1993. A multi-media exhibition organised by the Craft Council of NT. The award aims to promote excellence in crafts and participation is invited from Australian crafts people. \$8,000 is available for acquisitions. Greg Daly, ceramic artist and President of the Crafts Council of Australia will be the guest judge in conjunction with a selection panel.

- Maximum of two entries per exhibitor
- Work must be original and produced in the last twelve months
- All work must be for sale
- Entry fee is \$5.00 per item
- Deadline for entry forms is 4 June 1993 and for delivery of work 17 June 1993

Entry forms and details available from Crafts Council of NT GPO Box 1479 Darwin NT 0801
Tel 089 816 615

Alice Craft Acquisition 21 May - 6 June 1993.

The Crafts Council of the N.T. invites crafts people to exhibit in the Alice Craft Acquisition of 1993 to be held in The Aralven Centre. \$4,500 is available for acquisitions. The judge will be Frank McBride, CEO of the Jam Factory Centre S.A.

- Entries must be original works
- A maximum of two items per exhibitor
- Entry fee is \$10
- All works must be for sale
- Deadline for entry forms is 28 April, work to be delivered by 7 May

Entry forms and details available from Craft Council of N.T. PO Box 85 Alice Springs NT 0871
Tel 089 524 417.

JMGA (NSW) Members Exhibition '4 Elements'

Blaxland Gallery 26 Aug - 19 Sept 1993.

JMGA NSW invites its members to exhibit in its inaugural Members Exhibition. The exhibition theme is '4 Elements'.

- Work must be original and have been executed in the last eighteen months
- All work must be for sale
- Maximum of four pieces per artist
- Entry fee is \$25/\$20 students
- Deadline for entry form and fee is 12 July 1993 and for work 12 Aug 1993

For enquiries and entry forms contact The Secretary JMGA NSW Inc PO Box 182 Jannali NSW 2226 Tel 02 528 9304.

The Shinju Matsuri Committee has announced the tenth Pearl Jewellery Design Awards. Categories in 1993 will include Contemporary Pearl Jewellery Design Award, Artist/Craftsman Award, Student Design Award. Entry forms will be mailed out in mid April with a closing deadline by June 30. It is anticipated that the winning entrants this year will be exhibited in Perth, Melbourne and Sydney as initiated in 1992. The Festival dates are 27 Aug- 5 Sept with the theme "Respect your Environment and Recycle". For entry forms contact Denise Hutton, President, Shinju Matsuri Committee, PO Box 150 Broome WA 6725.

International

Friedrich Wilhelm Muller Jewellery Competition

(Germany) The theme for this triennial award is 'Ornament for Hand and Ear'. Wearability, innovation and crafts skill are the judging criteria. Total cash awards of approx. \$14,000. Closing date for submissions of work is 15 Aug. 1993. Copies of entry forms available from AEN. Send stamped envelope.

The Japanese Enamelling Artist Association biennial International Enamelling Exhibition will be held in Tokyo in Oct 1993. Details will be printed in AEN as they become available.

The next international exhibition of the Coburg (Germany) Enamellers Group, Kunstverein Coburg E.V. is currently being organised for July or August 1995. Entry details will be released in 1994.

US Lead Laws

Supplies

This article on new lead laws in California, reprinted from the summer issue of Object, the quarterly magazine of the Crafts Council of NSW, will be of interest to enamellers who produce enamelled tableware. —

A new Californian legislation designed to control levels of lead and cadmium in ceramic, glass or metal tableware now requires registration of all tableware producers who sell in California, including Australian makers exporting to California. The Californian Department of Health Services says that there is no such thing as lead-free materials and that everything is contaminated with some lead. The legislation now requires all tableware to be permanently and indelibly signed, replacing the common practice of marking an item with a trademark or maker's symbol. The law will be enforced at sales venues such as stores, galleries and fairs whose suppliers must be registered before their work can legally be offered for sale. Registration fees are determined by gross sales and the minimum fee (for annual sales under \$30,000) is \$150.

All tableware for sale is subject to a field test which is performed by inspection agents at the sales point. Tableware which tests positive for lead or cadmium will be detained and a civil penalty of between \$1000 and \$5000 can be imposed. Of course, makers can purchase their own test materials at the cost of about \$2 per test.

The Californian standards for allowable lead and cadmium release in tableware have recently been lowered. Allowable levels of lead in flatware, for instance, have been reduced from 7 ppm (parts per million) to 3 ppm; cups and mugs from 5 ppm to 0.5 ppm and small holloware from 5 ppm to 2 ppm. Earlier in the year the State of California filed suit against various china companies including Wedgewood and Lenox.

Cont from p. 5

prevailed in the selection process. For the last two national exhibitions three judges have been appointed to provide a balance of experience, taste and opinion and an egalitarian approach has been adopted in order to make the exhibition representative of the diversity of enamelling activity in this country.

I believe this has been important in encouraging a wide cross-section of people from around Australia to submit work and to raise the profile of the discipline in the minds of the public. For this, the Enamellers Association is to be commended for its commitment, tenacity and hard work. The next challenge is to build on past success and to determine the future directions of the national exhibitions.

Robyn Tudor

From Sandra Kerr
ADN Spunware
18/104 Old Pittwater Road Brookvale NSW 2100
Tel 02 939 1949

Metal spinners. Wide variety of dies available or will custom make dies. A medium sized die is priced around \$80, and spun dishes are priced at close to Australian Silvercraft prices.

ACV Metals have a Starter Pack available, comprising a selection of the most popularly used sheet (5) and wire (7) in brass, copper and nickel silver. Cost \$20.00. For enquiries - ACV Metals 67 Regatta Road, Canada Bay, NSW 2046. Tel 02 747 1957 or 02 692 0889.

Thompson Silvercraft have released a catalogue of their range of Ward kilns suitable for enamellers, china painters and potters. Thompson Silvercraft, 9 Glebe St NSW 2037 Tel. 02 552 3882 Fax 02 552 3825.

For Sale

Margaret Warwick Clarke reports a good response to her sale of excess enamels.

Enamels remaining:
250g Olive tr
500g Palm tr
500g Old Silver tr
500g Toast tr
500g Champagne tr
1kg Purple tr
1kg Briarwood op

See previous issue for prices and contact details.

Thank you

Thank you to the following people for their assistance in compiling this issue -
Sandra Kerr, Heather Calnan, Mary Raymond, Robyn Tudor, Margaret Siddall, Stacey Allen, Margaret Warwick Clarke, Jenny Gore, Elaine Palmer, Robert Cutforth and Morris West.