

# Australian Enamel Newsletter

Issue 20

June 1993

## Enameller profile Jozsef Pinter

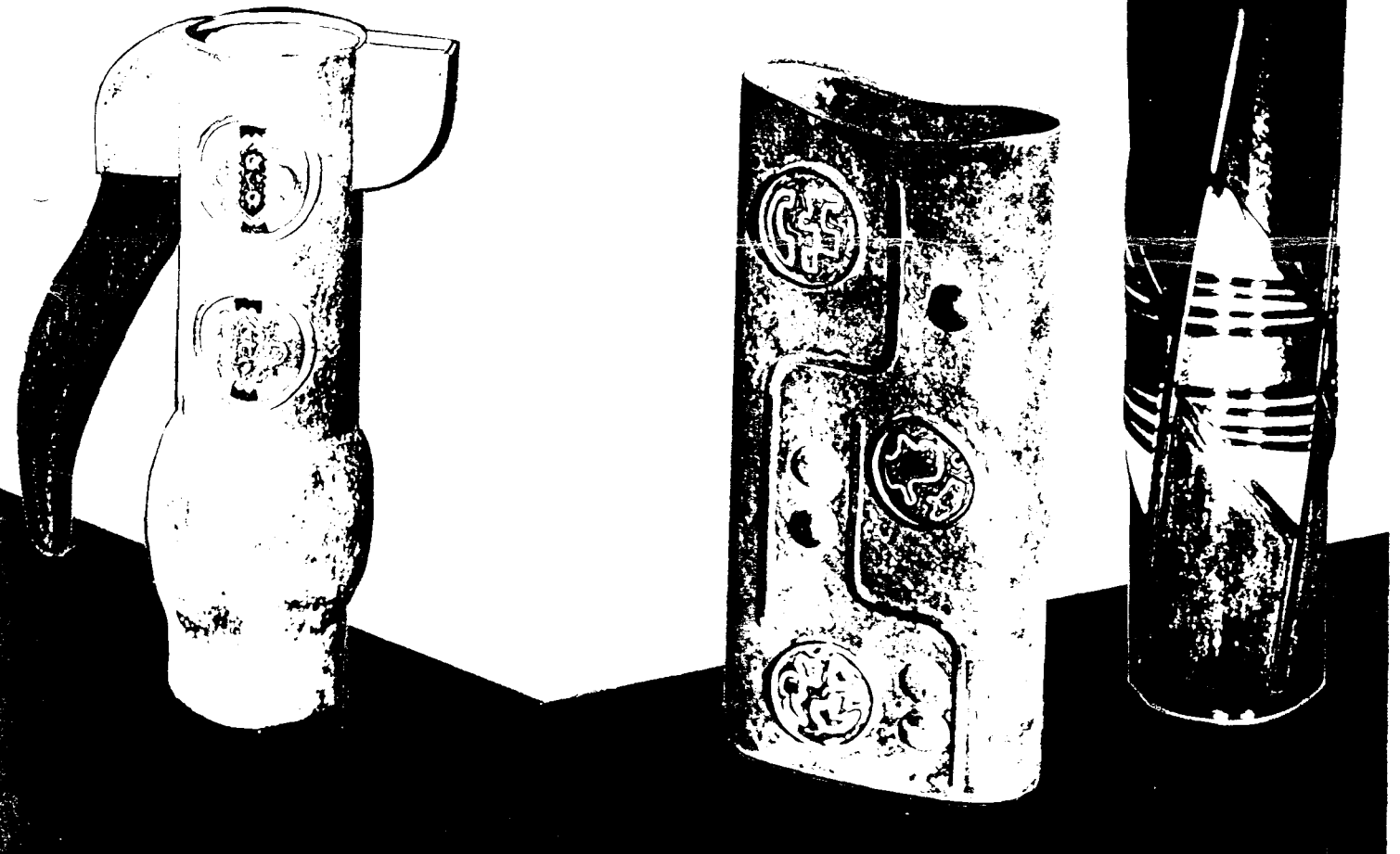
I was 15 years old when I began to be interested in art and out of all this I was most interested in copper and silver-smithing. I started to do sculpturing work with copper. Because I work with copper, shortly I found myself becoming interested in enamelling work. In Hungary I found it was very difficult to do this beautiful work. All the artists had big problems to buy the basic materials and powders. In 1972 I won a good prize in the national competition and from that time I started working very seriously with enamel and sculpturing. I learned and experimented a lot and for the next 8 years I worked very hard to express myself with these chosen materials.

Before I arrived in Australia I had a few solo and a lot of mixed exhibitions in my country. In 1980 I arrived in Adelaide and met my wife Judit Mikola. She is a fine artist and because we had plenty of common interests we started to work together. Judit started learning about enamelling work and I learned a lot about colours and painting from her.

We had two successful exhibitions in Adelaide but found that interest in enamelling work is mostly from European background people. In those years we didn't have contact in Adelaide with anyone working with enamel. We still didn't give up hope though and continued the excited experiments spending full evenings next to the kiln but sadly we had to start pushing the fine arts and picture framing only.

We went back to Europe in 1989 and we had two successful exhibitions with fine art and functional enamelled copper works. When we came back to Brisbane we started to teach children (from 10-15 years of age) because we thought somebody has to start promoting this beautiful world of enamelling.

We do sculpture and relief work. All the work is hand fabricated, welded and chemically coloured. The enamel is ornament for our work and is only part of it. The past two years we have found much more interest and appreciation and also we have won awards in art and craft competitions. In the future we are looking to do work for the architectural building industry. We want to make large wall relief in big buildings. Our engineering and artistic background make it possible for us to carry out any size work. We've got plenty of ambition for the future.



# Editorial

Another bumper issue of AEN. There seems to be so much material lately that two double sided A3 sheets aren't enough. So once again the newsletter has expanded to fill three. Keep the news and articles coming! While subscription numbers remain healthy, the AEN budget is covering costs. Bigger is better.

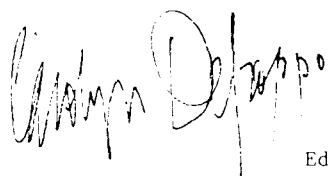
Speaking of subscription numbers, this issue includes a listing of current subscribers, printed to encourage contact between us all. There are more enamellers out there than I ever imagined when I began this newsletter. Nobody need beaver away in isolation. I've found enamellers to be a friendly lot and always keen to talk shop.

Enamellers are reminded about the upcoming 3rd National Juried Exhibition of Enamels. Slides of finished work are due in November. We especially want to encourage new faces this time. Even if you don't produce a lot of enamel, consider entering even one special piece. Help to make this exhibition a diverse and exciting showcase for all Australian enamelling. Entry details were printed in Issue 19. Contact Mary Raymond to be put on the mailing list to receive an entry form if you haven't participated before. The next issue of AEN will have a guide to photographing enamels for submission to selection.

Apologies to Sandra Kerr. Her authors credit was inadvertently left off the last issue technical article 'Bass Taile Stamping'. Thankyou Sandra for sharing your wide knowledge oenamel with us all. Sandra has an article in this issue also.

AEN and I have our own fax number now, same as my telephone number. Material, news, events can be sent direct to me on 066 841 772.

Best wishes



Editor

Australian Enamel Newsletter  
PO Box 418 Mullumbimby NSW 2482

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# Thank you -

Thank you to the following people for their help in compiling this issue -

Jozsef Pinter, Edmund Masow, Jacquie Sprogoe, Susan Easton, Tina Chisena, Dorothea Stover, Barbara Ryman, Sandra Kerr, Vitreous Voice US, Elizabeth Fraser-Davies and Paul Laidler.

# News

The Society of North American Goldsmiths annual conference will be held July 14-17 in Cincinnati Ohio. Registrations close early June. For more information fax SNAG 93 USA 513 523 6694.

• Herr Dr Thomas Roth, Baumstr. 9, W-8000 Munchen 19 Germany, is compiling technical information on all facets of enamelling. He will research and answer specific questions for enamellers. Please send stamped international envelope.

• Alan Heywood has several copies of 'The Enamelists' Handbook" by Elizabeth Fraser-Davies which can be purchased. Contact Alan at 5 Montgomery St, Skipton Vic 3361. Tel 053 402 265.

## Around the Magazines

Craft Arts Issue 27

Contains an article by Robyn Tudor 'Enamelling by Wendy Hall and Barbara Ryman". Pp 97 - 99. Many colour photographs.

Glass on Metal Vol 12 No 2 April 1993

The US Enamelist Society Newsletter has an article on Australia's 2nd National Juried Exhibition of Enamels by Mary Raymond. Colour photographs of work by Tibor Szakos, Val Aked, Mary Raymond, Stacey Allen, Alan Heywood and Kamilla Szakos are included. A pendant by Carolyn Delzoppo is featured on the magazine cover.

## Q&A

In Issue 19, Stacey Allen requested information on obtaining a matte surface on enamels. Edmund Masow of Germany replies - "Beside the etching with glass etching salt (normally it contains ammonium hydrogen difluoride as the active substance and a material like very fine siliciumoxide or infusorial earth as a material to build up with water a paste) you can powder a very fine overlay of very fine quartz-sand after you have finished your last firing and fire the quartzsand very light by the lowest temperature which is possible. After this firing a part of the sand may pop off, but the surface is matte. If the layer is very thin, the colour of the underground won't change. Obtain the sand from a glassblower or a glassworks. Another possibility, and I find it the best one, is to sand-blast the area. Some goldsmiths have mini sandblasting equipment with very fine jets like a pencil - sometimes glassgrinders too. You have to experiment to find which blasting material is the best for your surface.

Although enamel etching with etching salt is not nearly so dangerous as with fluoride acid, you should work with the salt under a fan or out of doors with glasses for eyes and with rubber gloves, especially if you are not so knowledgeable with chemicals and chemical reactions. Hold the kids away!! The fumes produced during the process are not good for the health!! The white surface over the enamel which you can see after you washed off the etching salt can be removed under running hot water with a hard brush."

# Opportunities to Exhibit

# Supplies

## 12th Biennale internationale de L'Email

This international juried exhibition is open to enamellers from around the world. Before 15 August 1993, applicants must supply the Biennale with a file including:

- information card
  - 5-9 slides of work made since July 1992
  - a personal presentation about your work.
- Jury selection will be in two stages. A preliminary selection from the slides, and a final selection of the pieces.

### Deadlines -

August 15 arrival in Limoges of slides and application files.

March 15 arrival in Limoges of enamelled work.

Entry details are quite complicated. Send large stamped envelope and 3 x 45¢ stamps to cover photocopy costs of the 6 sheets involved, or contact L'Art de L'Email, 7, boulevard de Fleurus, 87000 Limoges, France.

The Freemantle Art Bookshop, in conjunction with JMGA WA has announced the inaugural Freemantle Award Exhibition for Jewellery.

For this selected award exhibition entitled 'Armed', the theme will focus on jewellery worn on the arm. It will be held during the Festival of Perth in January 1994.

Entry details will be available soon, or contact Anne Niel ph 09 336 2058, fax 09 430 6844, to be sent an entry form.

## Shinju Matsuri 10th Annual Jewellery Design Awards

More details about this exhibition mentioned in Issue 19

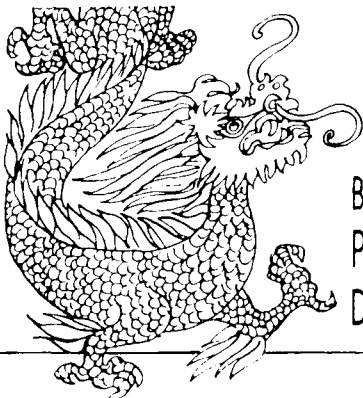
Four award categories:

- A Contemporary Pearl Design Award
- B Artist/Craftsman Award
- C Argyle Diamonds/Pearl Award
- ) Student Award

All entries must feature one or more Australian South Sea pearls. All work must be made in 1993. Entrants may submit up to five pieces and an entry fee of \$50 per entrant is required. All work must be offered for sale. Work will be retained for exhibition for five months. The entry forms have two conflicting dates for receipt of entry forms and work. The earliest dates are entry forms due 26 June 1993, work due 24 July 1993.

Entry forms available from:

The Co-Ordinator, Shinju Matsuri Inc, Pearl Jewellery Design Awards 1993, PO Box 150, Cnr. Bagot St and Broome Rd, Broome WA 6725.



BROOME WESTERN AUSTRALIA  
PEARL JEWELLERY  
DESIGN AWARDS 1993

Personalised Photolabels produced directly from a 35mm negative or positive of your work. Photolabels have pressure sensitive adhesive backs and can be added to business cards and stationery. Five sizes, from maxi 3 $\frac{3}{16}$ " x 4 $\frac{3}{4}$ " down to micro  $\frac{7}{8}$ " x  $\frac{1}{16}$ ". Example cost - micro size, 250 minimum order - US\$16c each, 500 - US\$14c each plus US\$10 to convert transparency to negative (not applied if negative supplied), US\$25 if you wish to see pre-production proof prior to printing order, postage and handling fee (could be more for overseas mail) US\$3.25. For order forms send stamped envelope to AEN or contact Photoprint Inc, 333 Kimberly Drive, Carol Stream IL 60188-1842 Ph 707 690 0132 Fax 708 690 0140

From the US Enamel Guild West Newsletter. Supply Sources Listing 1993.

### Books

#### The Literature/Derek Content

Crow Hill, Houlton, ME 04730 (rare jewellery, history of ancient technology).

#### New World Books

2 Canes Rd, PO Box 89, Suffern NY 10901  
(Discount art books, excellent prices).

### Decals

#### Art Decal Co

PO Box 4115, Long Beach CA (213) 434 2711

#### Coronet Decals

12 North School Lane, Lancaster PA 17603 (717) 394 1212.

### Enamel

#### Carpenter & Wood

PO Box 1330, 170 Washington St, Haverhill MA 01831  
(O'Brien Enamel, domestic leadbearing).

# US Enamellers Conference

## Dynamic Limitations

4th Biennial Conference of the Enamelist Society US.  
August 12-15.

Full details of the Conference are now available, with many speakers including William Harper, Jeanie Falino, Jan Brooks Loyd, Harold Balazs, Charles Lewton-Brain and Bill Helwig. Mary Raymond will be giving a slide presentation of works from the Australian 2nd National Juried Exhibition.

Other activities - round table discussion, international exchange, enamel pin exchange, auction, trade show, guild displays, show and tell. Four workshops have been organised - pre (9,10,11 Aug) and post (16,17,18 Aug) Conference:  
Carolyn Delzoppo - Cloisonne Enamelling on Silver  
Gretchen Goss - Large Scale Enamelling  
Christopher Hentz - Hand Construction of Chains, An Alternative  
Charles Lewton-Brain - Fold Forming.

Registration forms are contained in the current issue of Glass on Metal or copies can be obtained from AEN. Send stamped envelope.

# Report - Harold Balazs Workshop

I must say, I haven't enjoyed such a stimulating session of enamelling for a long, long time.

Using enamel as a jeweller, I'm used to working very small and, by necessity, precisely and one of the most exciting aspects of this workshop was working large, spontaneously and with a selection of enamels I'd never even heard of.

I was lucky to be with a teacher and a group whose knowledge in these areas is deep and wide.

Harold is a delightful, enthusiastic, knowledgeable, adventurous, spontaneous enameller. He loves enamelling and holds nothing back in his sharing of ideas and techniques.

He demonstrated a large range of techniques and there were some heartstopping moments as we tried to accustom ourselves to Harold's flamboyant use of enamel where he tossed it about, licked his paintbrush and generally attached enamel to his person. I could hear the group collectively hold its breath in horror at his lack of safety considerations but he said he was "too impatient to worry about that." I could describe some of the techniques we tried, but perhaps (in collaboration with others) in another issue.

Harold had some examples of his work to show us and I particularly liked a repousséd mask enamelled in a very painterly style and a stove panel enamelled with stencilled wild flowers. We also enjoyed a slide show of his work which ranged from huge panels embellishing building facades, sculptures, and an alphabet series for a school.

As always, I'm very impressed by the acceptance in America of enamel work as public art. Can anyone tell me where to find large scale sculpture or architectural enamelling in Australia?

Another topic raised that could bear some discussion is the difficulty getting younger people interested in enamelling. I'm sure that many of us wish to keep the art of enamelling alive by passing on skills and information to students.

But, just for now I hope to convey the pleasure and stimulation of participating in Harold's workshop and the enjoyment of sharing it with the other enamellers there.

I confess...."I had fun with enamel".

Barbara Ryman  
Sydney



# Doing the Craftshow

The past year has loomed large for Sydney based enamellers. Amongst other things, some of us took part in the 7th Australian Craft Show held in Sydney last November. Our displays were diverse in style and between all of us in three separate booth locations in the hall, we covered almost all enamelling techniques.

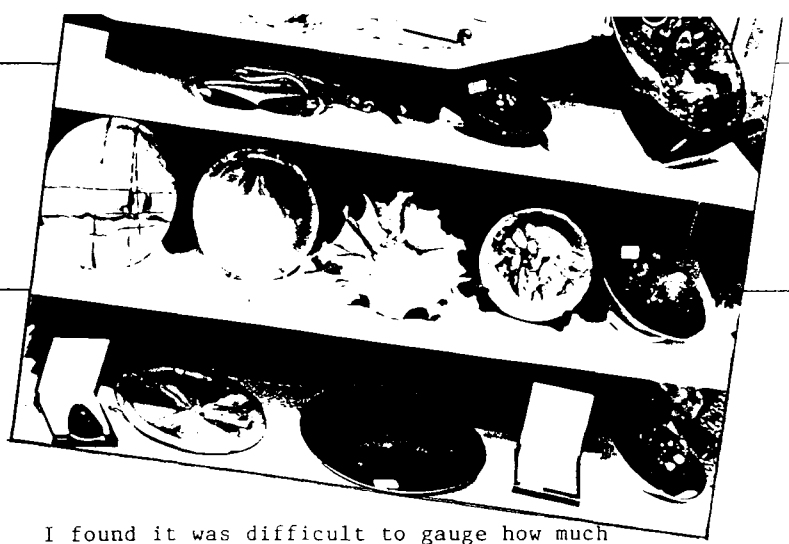
Early last year I asked members of the Enamellers Association if any of them were interested in sharing a booth in the Craft Show. Positive responses came from Norma Alce, Doreen Sinclair, Heidi Wellings and her daughter Mignon Parker who does decoupage. In the end we opted for a double booth and I took half on my own with Helen Parker contributing some work on a consignment basis. I want to thank these friends for giving it a go - their presence, positive attitude and humour made the Show more of a fun experience than it would have been without them. I have written this article without referring to them and all the comments and opinions expressed are strictly my own.

The Craft Show managers were very helpful, professional, organised and kept us well informed. They provided a booth with carpeted floor and walls, spotlights (an extra one would have been a good idea, it costs extra, powerpoints are also extra.) We found Velcro "hooks" the best way of attaching panels etc to these walls, as they weren't a satisfactory surface for hammering. The Show provided six free invitations per booth

and they have a mailing list to which galleries can be added to receive complimentary invitations. Free posters and leaflets also provide good publicity. You can pay to have a phone in your booth or use their credit card facility for 8% cost of the sale. With encouragement though, most people will pay cash.

My aim was to do the Show once, in as professional manner as possible and with as wide a range of techniques as possible, as I was after trade and gallery contacts more than retail sales. So, on top of the \$800 basic booth cost was added approx \$400 for hiring glass and chrome shelving and a display case for jewellery. Display stands for plates and jewellery, packaging, business cards, labels, information sheets, public liability insurance, a power point, invitations, postage and cab fares were all additional expenses. I also bought a new large kiln, Print Gocco equipment and an Arlec engraver so that I could sign my enamels. Work made during the year had to be held back from display and sale so that there would be enough stock for the booth.

The Show and the year leading up to it became a mixture of enthusiasm, pain, frustration, hard work and panic. In September I had to undergo microsurgery and partial amputation of the little finger of my left hand when after a moment's stupidity I caught it in the polishing machine. The year was also full of glitches with equipment and suppliers, right down to my flexible shaft breaking down irreparably less than a week before the show.



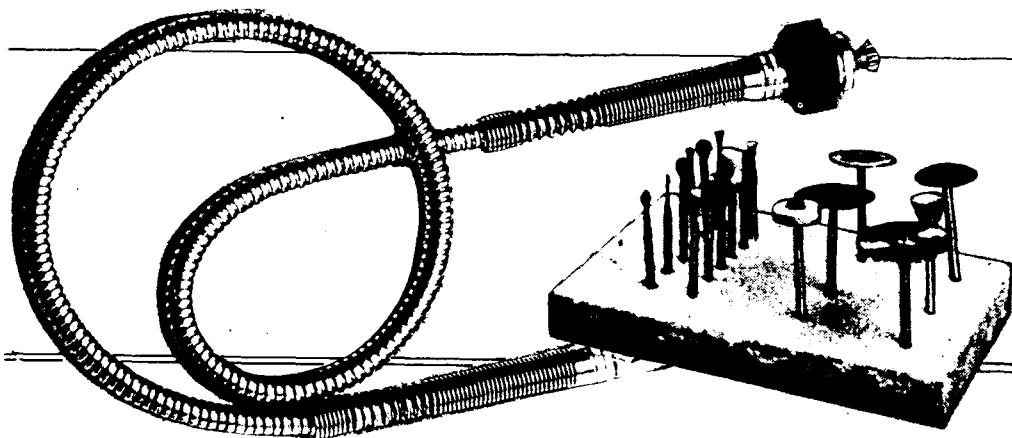
I found it was difficult to gauge how much work to make. I thought the plates would be the best seller, they usually are, especially as many jewellers were included in the Show. An experienced potter friend advised me to make as much as possible in the \$20-\$30 bracket, and she was right. That was where I made most of my money - mainly from jewellery fashion items which often were put together at night for the next days stock. The plates were mostly wholesale sales.

The Show itself was hard work and long hours - 9.30am to 9pm each day. It was a mixture of fun and boredom, busy patches when you needed eyes in the back of your head and other times when you could almost sleep. The evenings were the quietest.

The result? Well I had hoped for better retail sales and more responses from galleries, but on reflection I think there are many pluses to having a go. I had wanted to do it for years and now its out of my system. I have fresh outlets for my work and am planning a solo show in October. It was an excellent opportunity for market research. Buyers seemed largely conservative in their tastes, for example very few pairs of drop earrings sold, mainly small studs. Listening to the public even when they don't buy also gives excellent feedback on whether they like designs, colours, shapes, etc. They are not at all backward in making loud 'private' comments to their friends. It's many years since I have done a show and I had forgotten how much education the public needs about enamelling. There is still confusion with enamel paint and resins of various kinds. Remarks were overheard about how the design will eventually wash off or is sprayed on. Our explanation sign and leaflets didn't seem to help, and much effort went into answering questions and trying to change misconceptions. There were also many comments from 'old' enamellers who had given the craft away and were shocked to see it could develop into. There was much information given to these people and the possibility that they might be taking a few more lessons.

The commitment to do the Show forced me to work towards a major goal in terms of a quantity of work and reminded me of what I was capable of doing. I would only do the Show again by sharing a booth and concentrating on jewellery in the \$20-\$30 range, including only a few large pieces to make an interesting display. This would lighten all aspects of the Show from outlay expenses to worry about the quantity of work.

Sandra Kerr  
Sydney



Finis  
Ena

The following is a report on a talk and demonstration titled 'Finishing Enamels' which was presented at a meeting of members of the National Enamelist Guild in the US by Tina Chelsea and Dorothea Stover. The writer Susan Easton has kindly given permission for it to be reproduced here.

Two aspects of enamel design should guide the enamelist when planning the surface finish of an enamel: its setting or purpose and the enamel techniques used to create the piece.

Two categories of finishing processes may then be considered: fired and manually/mechanically made surfaces.

With this information in mind the artist must decide when the surface is ready for finishing. A journal to record each stage of each enamel and test piece will provide a ready reference to help make good decisions about finishing.

Though there are many choices to make in the finishing process, there are a few rules which should be followed all the time.

Always stone or paper enamels under lots of running water to wash away any abrasive particles, which may scratch the enamel. Change direction or use circular motions when stoning or wet sanding enamels. After each abrading course, clean the enamel either upside-down in an ultrasonic cleaner for two to three minutes, or with a glass brush under strongly running water.

## Fired finishes

The choices for fired finishes may include the following briefly outlined procedures:

- 1/ Kiln-fired surface, from orange peel to honey.
- 2/ Kiln-fired, then sifted with a thin layer of dry enamel and under-fired for a grainy effect.
- 3/ Torch-fired, from above or below, directly or indirectly for unusual effects.
- 4/ Quench-cooled surface, for thinly layered enamel only. Although the expansion and contraction rate of metal is greater than that of enamel, thin enamel is very flexible.
- 5/ Raku-fired, for a smokey lustre effect. Create a reduction atmosphere by immersing the hot-fired piece immediately into a container of combustible material, close the lid, and remove the enamel when the fire is out and the piece is cool.
- 6/ Place 3M reflective beads into unfired enamel and fire the beads in place.
- 7/ Position glass capillary tubing into unfired, hard-firing enamel. Overfire until a slight flattening of the tube occurs, then stone to reveal a transparent glass line. This will not work with Pyrex tubing.

## Post-fired finishes

Post-firing finishes can be very interesting, but some involve chemicals that are dangerous. If using dangerous chemicals for the first time it is advisable to have direct guidance from an enameller who is experienced with that chemical. Always work with safety equipment and ventilation appropriate for each chemical.

### Chemical.

1/ Fume with stannous chloride for a fabulous rainbow effect. However, fuming is not recommended except for those with an extra life to spare. An alternative is to experiment with lustres used in china painting, which are safe if used with reasonable care.

2/ Achieve a matte enamel surface with matte salt or Velvet Etch Cream (editors note - in Australia, a product called Armour Etch is available from stained glass suppliers). These chemicals work on some colours but not all. The chemicals are corrosive. The user should use two pairs of protective gloves, or if using only one pair, fill with water to test for leaks each time.

3/ Achieve a matte surface with hydrofluoric acid. This method is not recommended unless can be used under laboratory conditions with a fume cabinet and safety breathing equipment. The liquid and fumes are extremely dangerous.

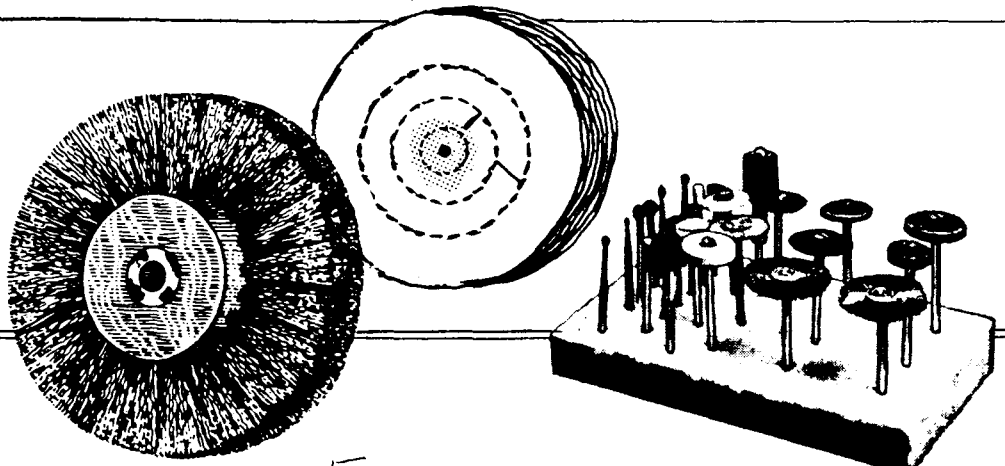
### Stones and Wet Sanding

A variety of effects can be achieved by manually stoning or wet sanding fired enamels. Choose the method that is most comfortable for you and is most conducive to helping achieve the desired effect. Begin wet sanding or stoning a cloisonne or champleve piece when colours are right.

1/ Cover a sturdy piece of plexiglass or wood with tightly stretched carborundum paper. Rest the board firmly on a counter at the edge of the sink, then abrade the enamel by moving the piece around on the carborundum surface, changing direction frequently, and using lots of water.

2/ Cover a 12" piece of wooden lathe with tightly fitted wet-dry carborundum paper. Score the paper to make it bend at each corner to ensure a tight fit. Use a different stick for each grade of paper. Support the enamel on a thick piece of hard felt and stone the enamel with the paper on the stick. Hard felt buff is available for polishing wheels. When placed on a hard surface it cushions the enamel but is firm enough so that pressure can be used with the carborundum stick. Stoning begins with 220 grit, and proceeds in sequence with 320, 400, and 600 grit wet-dry papers and finishes with polishing compounds. Any consistent surface that enhances the piece and expresses the artists intention is the 'right' surface.

h i n g  
n e l s



## Finished Settings

3/ Sometimes, before final stoning, a light stoning (220 Alundum or Norton pocket stone) or a wet sand (320) will determine any low areas of an enamel, and will aid in determining if a cloisonne or champleve piece is ready for the final stoning. Preliminary stoning can also reduce the number of firings and lessen the time spent on final stoning. Remember, as always, to clean the piece in an ultrasonic cleaner or with a glass brush under running water before refiring.

Try single direction papering for a satiny surface effect. Fine scratches that do remain will look more like intentional texture than scratches in random directions will.

### Polishing Compounds.

Polishing compounds offer other possibilities. Do not contaminate polishing areas with grit from stones or paper. Keep wet-papering and stoning boards separate from any polishing boards.

1/ Cerium oxide is a lapidary polishing compound. Use it wet with a hard felt buff on the wheel or by hand. A useful hand method - control cerium oxide dust by covering a foam ping pong paddle with a towel, dampen the towel and saturate it with cerium oxide and slide the enamel over the surface. Dampen and refill the towel as needed. Always clean the piece with the enamelled side down in the ultrasonic for two to three minutes before and after using cerium oxide. Cerium oxide gives a high lustre to enamel but not much shine to metal. It gives maximum clarity and depth to transparent enamels.

2/ Purchase or make a set of hard felt buffing sticks and use each stick for a different polishing compound. Sticks offer better control though they are slower than a buffing machine. Cerium oxide and Fabulustre can be used. Fabulustre does not give as high a polish to enamels as cerium oxide, but gives a much higher polish to metal. Use it to emphasise wire design or the metal portions of champleve.

### Flexible Shaft

The flexible shaft can be used with different wheels or burrs for various effects.

1/ For both metal and enamel, use diamond burrs and split mandrels. The flexible shaft can be used to texture metal, both under the enamel and as a final finish for parts of the setting. Diamond points are easier to control than steel-ball burrs. Used wet, both diamond points and red iron oxide points are excellent for grinding out flecks of firescale and other foreign matter in the enamel.

2/ Plastic discs, snap-off shafts and white rubber wheels are also good for cleaning the edges of wires.

As with enamels, a highly polished metal surface isn't always best. A constant file finish, texture from burrs in the flex shaft, or a scratch finish from a scrubbie or steel wool may be a better compliment for an enamel.

One method to polish a setting is to follow a fine file surface or 600 wet-dry surface with tripoli, then either White Diamond or Fabulustre. These two give about the same degree of polish. Rouge can also be used if desired.

Tumbling as a finish for metal.

A lapidary tumbler can be used for final finishing of many metal pieces instead of the traditional sequence of tripoli, White Diamond and rouge. Before tumbling complete all filing and sanding.

The final effect depends on the choice of tumbling 'media'. Each gives a different surface. Three possible media can be purchased from Rio Grande (US supplier). They are:

1/ 'Clean Cut' pink pyramids, for a soft, overall scratch finish.

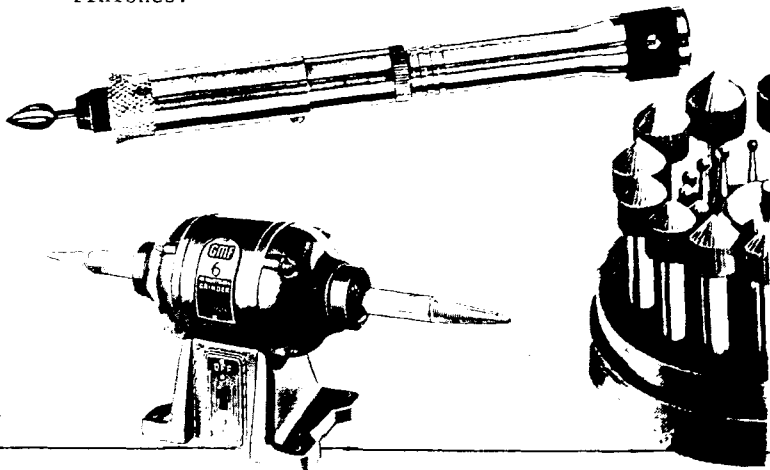
2/ 'Clean Cut' aqua pyramids, for a very smooth, non-reflective surface.

Use 'Clean Cut' media with water and a drop or two of mild detergent for between two to four hours.

3/ Mixed stainless steel shot (mixed shapes) for a highly burnished finish comparable to a high rouge polish. Rio Grande recommends their liquid burnishing compound for use with the shot.

For contrasts in texture, the edges of pieces tumbled with pink pyramids can be highlighted by buffing with Fabulustre, or portions of pieces highly polished with steel shot can be textured with flexible shaft burrs and abrasive disc wheels.

These suggestions can help us to become more sensitive to the surface finishes best suited to our enamels, and give us a start in using a broad variety of finishes.



# Hilfruds Australian Song

This was my third visit to Australia. Altogether I have spent nearly four months in that wonderful enormous big country.

During this time I did altogether eight workshops. And besides I had the privilege to see several very different parts of Australia, mostly invited by my enameller friends. I am really very happy for all these unforgettable chances and invitations, thank you so very much.

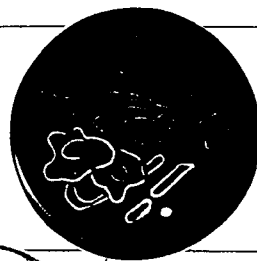
I love the Australian way of life very much. I love the flowers, the blooming trees especially the varieties of gums (sometimes I can see Snugglepoot and Cuddlepie in them), The Star of the South and the Milky Way, the sunshine and warm rain, and the animals which are very different to what I am used to. And besides in Australia I always feel a lot younger than I am.

When the aeroplane landed this time at Brisbane Airport on March 2 at the ungodly hour of 5 o'clock in the morning I was met by Heather and Irving Calnan. I was astonished to see so many varieties of flowers and green trees with birds everywhere singing and to feel the sunshine on my skin. I left Dusseldorf twenty six hours earlier and there it was snowing and cold.

We drove directly to Gladstone and over by boat to Heron Island which is a very special place being only 1 km wide. I had so many experiences for the first time in my life. I did snorkling and wandered through the most wonderful coloured coral gardens, saw baby turtles just out of their eggs making their hazardous journey to the ocean. During the full moon I watched an enormous turtle digging a large hole in the sand with its flippers and laying more than 50 white eggs each as large as a golfball. I watched bower birds who dug nests under the trees and cried all through the night like babies.

We then travelled south toward Mullumbimby to see Carolyn Delzoppo whom I met two years previously in Cincinnati during the International Enamel Conference. When I saw her again I had a warm feeling like an enamelling mother for an enamelling daughter. We spent a very fruitful and exciting time together. I knew that her cloisonne work was marvellous, but after I had the privilege to see her work which will be exhibited in Cincinnati this summer I thought she should take the first award for these three silver miniature pictures again like she did in 1991.

My first workshop was to take place not far from Mullumbimby and situated in a beautiful rainforest owned by Wendy (a painter) and Niel Ralph (a silversmith and craftsman of many talents). For this workshop I had five very interested and diversified students who had travelled from near and very far away. All students commenced an individually designed piece of jewellery, but with only one day it was difficult to demonstrate in depth an exact cloisonne piece. I can only hope that they learned the rudiments of cloisonne in this workshop. One of the unique experiences of this workshop was the introduction to the family koala which had been raised from birth by Wendy and had taken up residence in a tree next to the house.



We then travelled along the coast arriving in Sydney several days later.

I was very happy to do a workshop again in Mary Raymond's big studio for ten members of the Enamellers Association, most of them I knew because they had been students in previous workshops in Sydney and Adelaide. I was happy to see them again and happy to make new acquaintances. All of the students in this workshop had done some form of enamelling before and knew about cloisonne on a flat copper or silver surface.

For this series of workshops held in Sydney and Perth the main aim of my experienced students was to enamel on raised forms, so I brought with me small lidded boxes with thick rims made especially for cloisonne by my German spinner.

My initial approach to workshops when time allows is for all students to a series of designs in pencil, containing three or more colours of which one of these is specially chosen. The students were then required to clean both parts of the box carefully. We then sieved a thin layer of enamel inside and out and fired them. The next step was the forming of the copper wires taken from the designs and fixed to the boxes and fired in the kiln. The most exciting stage had arrived and the chosen colours were added in several stages with some students using silver foil between the wires.

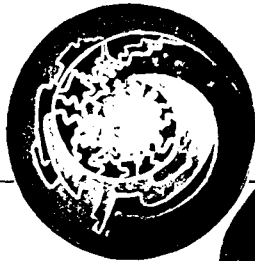
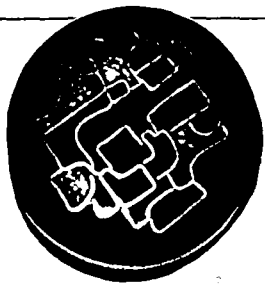
The time frame of three days proved too short to complete an excellent cloisonne box, especially when it was totally covered with enamel and I was sorry that we could not complete them as they still had to be sanded, polished and waxed.

I would like to thank Mary and Arch for the wonderful opportunity of again working together in their lovely studio.

I next flew to Adelaide to see Margaret Warwick-Clarke again. There I was introduced to a large colony of fairy penguins, the smallest of these creatures in the world. Margaret and her husband Allan were the original instigators of me travelling to this far off beautiful land five years ago. They stayed with me in Germany once while Margaret completed a cloisonne enamel workshop. At the end of their time with me Margaret asked if I would do a workshop in Adelaide at Underdale University. "Oh dear should I travel so far away at my age?" But now I am so happy and thankful that I did. Many thanks Margaret!

What a long distance from Adelaide to Perth. Last time I flew for four hours, this time I travelled by the Indian Pacific train for two nights and one day. When I arrived in Perth I was greeted by Jacquie Sprogoe and Janine Franzen with a big bunch of Western Australian wildflowers.

View of the lids of boxes made in Perth workshop.



# Jacquie Sprogoe in Europe

I was invited by Janine to travel by caravan up to the North of Western Australia to a place called Exmouth, a cape jutting out into the Indian Ocean. I realized at this time that I had reached on this trip the farthest point East and the farthest point west in Australia. On our journey we stayed for one night at a place called Monkey Mia where gentle dolphins come in every morning to be fed.

The next night we arrived at Exmouth, and spent several days experiencing the uniqueness of the Northwest. We travelled across the Cape Ranges, drank billy tea, saw the Yardie Creek Gorge with lots of tiny rock wallabies peeping out of crevices, giant osprey nests, kangaroos, euros, emu and pink and grey galahs.

I arrived back in Perth three days prior to the commencement of my Perth workshop. This took place over five days with 11 students. Sally and Bob were new students, the others had all been my students before. They had already done some nice designs. After we had chosen the colours for all the different boxes we were so happy to have five days for enamelling and not to be in a hurry.

Eleven boxes were completely finished and some students started a second project as well. Five days passed very quickly with this hard working group. Without Jacquie Sprogoe's help everywhere it couldn't have been such a wonderful time. To celebrate such a harmonious and fruitful workshop all students gathered together for a fare-well meal on the last day.

While they were working I read articles about Art History to them and on the last day showed them pictures which I had brought from Germany. On this trip I decided not to bring my slides of Art History, but instead to show flat photos of the first enamels found in the Greek Islands of Crete and Cyprus up to the Art Deco Period. I feel all enamellers should know a little about the different techniques employed in this craft, old and modern. With this knowledge students can then make a decision as to which is most suitable for them, or even to mix these techniques.

During the workshop I was invited one evening to a meeting of the Jewellers and Metalsmiths Group. Jeannie Keefer-Bell was the guest speaker, presenting her lecture on Contemporary Australian jewellery. I too was asked to show some slides of the work of Professor Peter Hechtman of Mexico, and slides of the enamel work of the famous benedictine Nun in Fulda in Germany- Lioba Munz, and also some slides of my work.

Altogether I have been in Australia three times in the past six years. I would love to come over again in another 2 or 3 years. Maybe I can come over when I am 100 years old!

Hiltrud Blaich

I had the most wonderful time when away, though did not do any enamelling as I had hoped in Germany, but with Hiltrud, we did a lot of visiting - to two workshops, to wonderful enamels in Munich and Pforzheim. In the latter we were lucky enough to see a special short term exhibition of Flowers in Glass and Enamel, a superbly set up exhibition, of wonderful glass by such as Galle and Daum, and the most beautiful enamels, especially Lalique, but many others. Each showcase had only perhaps one vase and two pieces of jewellery lit from the top, and in each case there was a similar theme in flowers or colours. It was a real treat.

I went to a silverwork workshop in England, in the country, and made my first hot-forged serving spoon and also a box. Everywhere else I went, from Finland to France, I walked from dawn to dusk and saw many beautiful museums and galleries, particularly the Museum of Decorative Arts in Copenhagen, the Museum of Decorative Arts in Paris and the wonderful old enamels in the Cluny Museum in Paris. In Munich I saw with Hiltrud an excellently displayed exhibition of medieval enamels and the British Museum is a treasure house as is the V. & A.

I decided long before I came home that I could quite easily never work again, but spend my time haunting these lovely places - and there is plenty left to see next time. Finished up hiring a bike and riding in part of Burgundy along the river Yonne, in the most heavenly June weather.

Jacquie Sprogoe  
Perth

## Diary

- June 17 Deadline for delivery of work to NT National Craft Acquisition Award.
- July 12 deadline entry forms '4 Elements' Exhibition of JMGA NSW. See last issue for details.
- Aug 12 Deadline for delivery of work '4 Elements'.
- June 26 Entries due Shinju Matsuri Pearl Jewellery Design Awards. See this issue for details.
- July 24 Deadline for delivery of work Shinju Matsuri Pearl Jewellery Award.