

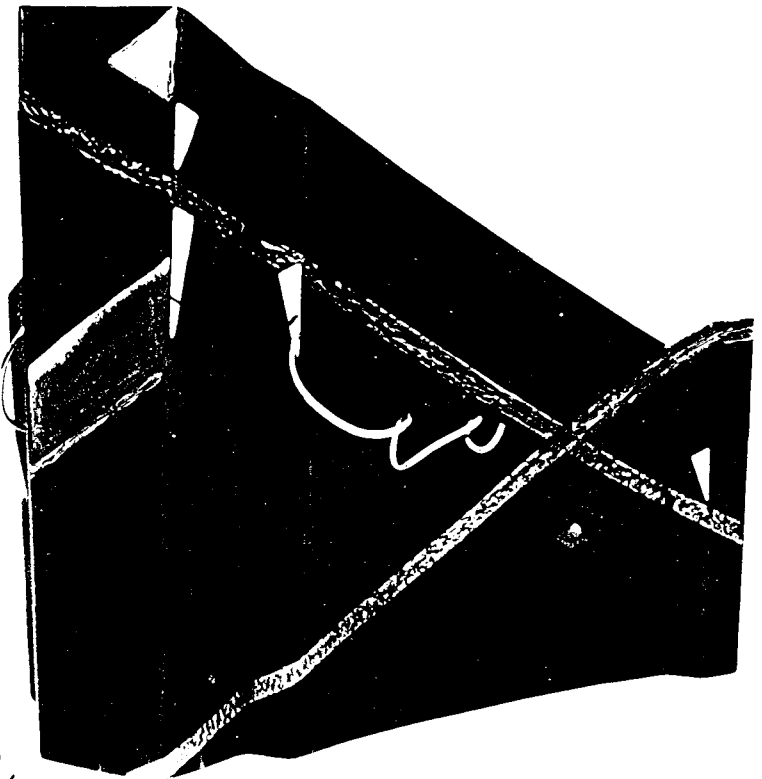
Australian Enamel Newsletter

Issue 22

October 1993



Enameller profile — Margaret Warwick-Clarke



In May 1977 I ceased selling real estate and started looking for a craft that would satisfy my artistic feelings, enable me to make some money but reduce the stress that providing for a family had created in my life. I found enamelling.

There was an exhibition of Jenny Gore's work on in Adelaide and when I discovered she was also teaching I joined her class for 6 months. In 1978 I started the certificate course at the Stanley St Art & Craft College.

This was the beginning of my love affair with enamelling. The colours and transparency in Jenny's work captured my imagination. I have worked hard to learn all I can about colour, design, techniques and how to use the kiln for the best effects.

I have attended many workshops on most of the techniques and tried them all in one way or another. One 6 week period in Germany with one on one workshops included a week of cloisonne with Hiltrud Blaich in her beautiful house overlooking the Nehar River. The highlights of 7 weeks in the US were a two week session with Bill Helwig at Penland School in North Carolina (an unforgettable experience) and a week in Cleveland meeting and talking with many well known enamellers.

Tatterchilla, in the wine growing area south of Adelaide, was another source of learning with Ian Were through the Crafts Council of South Australia. It has all been fascinating.

During and since my husband Allan's illness I have only worked part time but my imagination and vision of design has continued full time.

Surprisingly, my ideas have turned full circle. My latest creations are flowers on driftwood. In 1979 I received first prize for a flower sculpture on a Mallee root. This was the beginning of quite a few awards both in Australia and overseas.

I'm bringing my love of architecture into the other side of my enamelling and that is developing quite well into relief sculptures. This is an extension of the small table sculptures of recent years.

My life is much more balanced and satisfying working on enamels on a part time basis and spending more time with people. I no longer enamel for galleries. My work is commission only and not too many. I'm finally enamelling special pieces for my own walls.

I do not feel the need to go to workshops and learn any more techniques. My work has always been unsophisticated and I have finally come to terms with this fact and now use it to advantage in enamels I create.

So my love of enamels continues and I hope will take me overseas again next year.

See you all in Sydney in January.

News & info

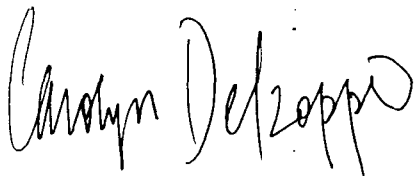
In almost four years of producing AEN, this is the first time I've been late in sending out an issue. Needless to say I've been hectic busy. I'm hoping that life will return to normal pace and patterns now.

This issue comes with a free poster (for Oz subscribers only unfortunately, due to limited numbers). The British Society of Enamellers have kindly supplied these posters at cost, and because subscription numbers are quite healthy we can just afford them. I believe that it's important for all artists to be aware of techniques, innovations and developments elsewhere in the world, and in some small way I hope this poster will help achieve that. I've had a copy on my workshop wall for several months now and I still enjoy looking at it while I stand at the sink performing some mundane enamel task. I hope you enjoy it too.

AEN would like to make contact with people who have unusual experience of or knowledge about enamel - perhaps collectors of enamel objects, people who have worked in the commercial enamel trade in the past, people who own enamel pieces that are of particular technical or aesthetic interest, those who have seen enamel being produced in odd places in the world. If subscribers know of anyone who would be prepared to be interviewed either in person or by mail, could they drop me a line and I will do all the follow up. I would also like to publish articles about the history of enamel in Australia and would appreciate any contacts that subscribers could supply.

Not long now until slides for the 3rd National Exhibition of Enamels are due. Deadline looms, be prepared. Last year's exhibition was very successful, - help make this one equally so or even better.

Best wishes



Editor

Australian Enamel Newsletter
PO Box 418 Mullumbimby NSW 2482

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Thank you to the following people for their help in compiling this issue: Margaret Warwick-Clarke, Mary Raymond, Barbara Ryman, UK Guild of Craft Enamellers, Paul Laidler, Heather Calnan, Doreen Sinclair, British Society of Enamellers.

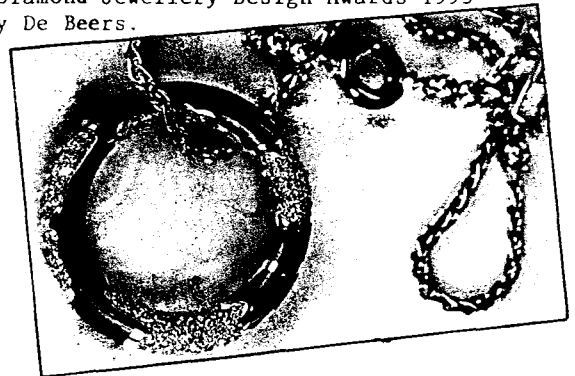
Carolyn Delzoppo has received the Chairman's Award at the 1993 International Exhibition of Enamelling Art in Tokyo, for a framed triptych of miniature cloisonne panels titled 'Seventh Seal'. The Australia/Japan Foundation programme for cultural exchange provided airfare for her to fly to Tokyo to receive her award at a formal presentation ceremony, and to make contact with Japanese enamel groups.

In September Carolyn also won equal first prize at the CIDAE International Exhibition of Enamels in Barcelona for a single framed cloisonne panel titled 'Window'. The prize, 1000 ecus, is acquisitive and the work will become part of the collection of the Contemporary Enamel Gallery in Spain.

● Congratulations to

Glenice Lesley Matthews who has received the 'Artist-Craftsman Award' at the Shinju Matsuri Pearl Festival Jewellery Competition in Broome for a brooch featuring enamel, pearls and diamonds.

● A diamond pendant designed by Deborah Winfield and enamelled by Barbara Ryman was a finalist in the Australian Diamond Jewellery Design Awards 1993 sponsored by De Beers.



● An exhibition of enamels titled 'On the Rim' by Sandra Kerr will be held at the Oceanfront Gallery in Manly from 22 October to 7th November. The collection of approximately 60 pieces, from large scale works to jewellery is the work of the last two years.

Oceanfront Gallery
49 North Steyne, Manly 2095. Tel 02 977 8871
Open 7 days from 10am - 6pm.

● For the first time, this year The Australian Craft Show will be promoting a series of diverse and interesting lectures given by some of the key exhibitors.

Doreen Sinclair will be presenting an illustrated lecture titled 'Ancient Methods to Modern Techniques in Enamelling' on Saturday 20 Nov at 12.30 pm, and also Fri 26 Nov at 2.30 pm. There will be an opportunity for the public to ask questions after the 20 mins slide show and talk. Mary Raymond will also be presenting lectures and slide shows on Contemporary Enamels during the show.

The Australian Craft Show will be at the Sydney Showground for 10 days from 19-28 November, 10 am - 7 pm, except wed, thurs and fri. when it will be open from 10 am - 9 pm.

Opportunities to exhibit - local

Fab Faberge coming

THE wealth of the Tsars will be coming down under in October next year, when the Kremlin Museum's stunning Faberge collection leaves Russia for the first time. Sydney promoter Kevin Jacobsen stitched up the deal after a guided tour of the museum in Moscow last Tuesday.

Tour details are not yet available, but on the phone from New York yesterday, Jacobsen said the Australian public can expect a dazzling exhibition of jewels, gold and precious stones

and the famous Faberge eggs.

The eggs measure 15 to 20 centimetres in length, and are made of precious metals or semi-precious stones, with flip-top lids that hide treasures such as miniature gold trains with working parts.

The tour, coupled with an agreement to take the Bolshoi Ballet to Beijing and Shanghai next February, will cushion Jacobsen against the uncertainty which now surrounds Michael Jackson's December tour to Australia (see story news pages).

The following story, also about Faberge, and which sounds suspiciously like an urban myth, is reprinted from the English Daily Telegraph June 93 via the British Society of Enamellers Newsletter.

"Melting Assets.

Robert Holden (art dealer) tells of a recent disaster at a Geneva exhibition where a Faberge egg was shown under a halogen light. After a short while it was seen with horror that the heat had cooked the enamel - which had slid into a pool underneath. Soft or hardboiled. Imperial or bourgeois, we shall never know, but there's now one fewer Faberge egg."

Anyone know if this is possible? Likely? Or just a good story.

The Crafts Council of NSW is conducting a seminar series called Crafts in Dialogue which will give information about starting up or developing a craft business. In five Saturday afternoon sessions between 9 October and 6 November, topics including business practice, arts law, marketing, copyright, promotion, presentations, packaging and export will be covered. Successful craftspeople will also conduct sessions.

Sessions cost \$15 per afternoon for members, \$18 for non-members. Contact the Crafts Council of NSW. Ph 02 247 9126, for more details.

The Guild of Craft Enamellers in England publishes an informative quarterly journal for members which includes technical articles and news. Membership of the Guild costs £13.50 per annum and entitles the member to enter annual exhibitions and receive the journal. (Overseas postage surcharge would apply.) Contact the Chairperson: Betty Butler, 5 Heath Rise, Ripley, Surrey, GU23 6ET, U.K.

Invitations have been sent to all AEN subscribers inviting them to participate in an exhibition of enamels at the Janine Tanzer Gallery in Melbourne from 8 - 27 November. The Gallery hopes to make this the first specialist exhibition of enamel to be shown in Melbourne.

Jewellery and small objects (maximum height 180mm) will be accepted. There is to be a \$20.00 entry fee to cover expenses and postage for return of work. The fee will be refunded if works are sold.

If you would like to take part in this exhibition and haven't received entry details, contact the gallery on 03 387 6589 or 03 350 2286.

Janine Tanzer Gallery
PO Box 289, Carlton North 3054.

The 16th Mornington Peninsula Craft Event will be held in May 1994. Non-acquisitive Awards of \$500 are to be made for work in categories of Ceramics, Metalwork, Glass, Fibre and Wood. A student encouragement award of \$300 will be selected from one of these categories.

All artists wishing to be considered for invitation should submit three 35mm slides of recent work, a brief resume and \$20 application fee. Deadline for submission of applications is 11 February 1994. Slides will be returned along with selection panel decisions by 28 February. Selected artists will be invited to submit two entries.

For application forms, contact the convenor Lynne Heggie, ph or fax 059 89 2661.

Stanthorpe Arts Festival February 25 - April 8 1994 \$30,000 in acquisition and award money is allocated to promote excellence in artistic expression. Categories are Painting, Sculpture, Ceramics and Fibre. Official entry forms are due by 31 January 1994, and work must be delivered by February 14. There is an entry fee of \$15 for each work, and a limit of five entries in each category. For entry forms and information contact Stanthorpe Arts Gallery PO Box 223, Stanthorpe Qld 4380 or Stanthorpe Arts Gallery on 076 811 874.

and international

The Japan Shippo Conference invites international enamelling artists to take part in their 7th Cloisonne Jewellery Competition from Jan 25-29 1994. A maximum of five pieces may be entered. Works will be for sale. Works and entry forms must be in Tokyo by November 22 1993.

For entry forms contact AEN or Japan Shippo Conference
Hoei Bldg, Annex,
3-10, Kanda Jinbo-cho, Chiyoda-ku Tokyo 101
Ph 03 3230-1013 Fax 03 3230-4655.

How to get the Colours you want from the Colours

In this article, I will describe how I mix colours, how to use the colour wheel, how to try some mixtures on your own, and how I get colours that go well together.

Mixing colours

I begin my colour mixing by getting a swatch of the colour I want. Next, I take my good set of opaque colour samples and lay them out on a white sheet of paper, then sort through them and try to pick any two colours which when mixed together and fired will give me the colour I want. I mix small quantities of the powders of these colours, dry, unwashed, in a prelabelled plastic cup. I put a little pile of my mixture on an old piece of mica and fire on the floor of my trinket kiln. When the sample is thoroughly cooled, I check it against my original swatch, make necessary adjustments, and fire another sample.

I start with colours as close as possible to my swatch. If my desired colour is light, I try to pick two colours of the same lightness. If my colour is bright, I pick two colours that are already bright. If my swatch has a bluish-green hue, I try to pick two blue-greens to begin with. If I don't have any, I will try adding a blue to a green.

The fired opaque samples can be peeled off the mica and glued on to index cards. When firing a transparent mixture, I pile it on the mica thinly, fire, and, when cool, peel it off and place it over the background it will be seen against, i.e., silver, gold, etc. The edges of the samples are sharp, so don't cut yourself.

Colour wheel

The simplest way to know which two colours to mix to get a third is to use a colour wheel. Any two colours on the wheel will give you the colour between. Yellow and red give you orange, red and blue give you purple. The closer the two parent colours on the wheel, the truer the mixture; the farther away, the greyer the mixture.

Colours directly opposite on the wheel are as far away from each other as possible and have a cancelling effect on each other. These are complementary colours, and their mixture can produce a marvellous new set of greyed colours, particularly transparents.

Making mixtures on your own

I recommend buying as many enamel colours as possible so there is less mixing to do. So far, my Schauer and Thompson leaded enamels have been chemically compatible. There are an extraordinary number of possible combinations to try. Here are some starting suggestions, using leaded enamels.

Two opaques-

Try two opaques that are very close in hue, value and saturations, eg. Thompson LB Princeton and Flame. Then try two that are different. The further away the colours are, particularly in value -- lightness and darkness -- the more likely you will get a salt and pepper effect. (The finer the particles, such as sifted fines, the less the salt and pepper effect.)

Three opaques-

Mix the two main colours first, fire a sample, and adjust the proportions of the two enamels, if necessary, to approximate as best you can the desired colour and refire. Repeat this process until you have an intermediate colour you can mix with the third colour to produce the desired colour. It's easier than you think. Often the third colour is a grey.

An opaque and a transparent-

- a) One-half Thompson Tr Palm and one-half Thompson Op Lettuce give a rich, grainy effect, which is beautiful as a first coat on copper.
- b) Mix an opaque, half and half, with 426 flux or 1W Schauer flux. This enriches the opaque and often darkens it. Try Thompson Op Delphinium, half and half with flux. Delphinium doesn't darken. Then try Thompson Tangerine, which is darkened by the flux. Try Thompson Op Copen blue with the flux.

Two opalescents-

Mix sequences of varying proportions using the following enamels:

- a) Opal Pink and Opal Beige
- b) Opal Beige and Opal White
- c) Opal Flame and Opal Goldenrod.

Opalescents and transparents-

One of the really exciting combinations! A pinch of these Thompson transparents will tint the light opals, and you get a range of new and subtle pale colours.

- a) A pinch of Tr Palm in Opal white
- b) A pinch of Tr Blue in Opal white
- c) A pinch of Tr Orchid in Opal white
- d) A pinch of Tr Mikado in Opal white (for a real surprise).

'ou have

By Sylvia Hamers

Opagues and opalescents-

a)Op (blue) Mist, half and half, with Opal blue
b)Op Mist with Opal white, half and half. (Notice what a good lightener opal white is for a light opaque.)

Opaque, opalescent, and a transparent

a)Add a touch of light green transparent to the above mix of Mist and Op white.
b)Add a pinch of Tr (grey) Old Silver or Tr Champagne to mix of Mist and Op white.

Not only can the enamelist make new colours by mixing, we can also make new colours by layering transparents over opaques or over other transparents. Even a tiny pinch of a transparent added to a lot of Schauer 1W flux will alter an opaque colour when the transparent is fired over the opaque.

The transparent colour acts as a filter. Single transparent colours such as a red when sifted and fired over a piece of work with a variety of colours will filter out the other colours and turn the piece into a design in various reds. Blue will turn the piece into a design only of blues; and green, a design of various greens. Double transparent colours such as blue-green (aqua, turquoise, etc) when sifted and fired over a multicoloured piece will result in a double coloured piece, mainly in a blue-green piece. Red-yellow (orange) will result in a red, yellow, and orange piece. Purple (red and blue) sifted over everything will result in a red, blue and purple piece.

Every transparent colour mixed with its complement will produce a greyish mixture when fired on to an enamel. It is worthwhile doing a demonstration to understand this, since the resulting greys are a source of many new beautiful colours for your enamelled work.

Accordingly, mix together, half and half, two transparent enamels which are complementary colours, such as yellow and light lavender. Fire a sample of this mixture on foil. Then adjust the proportions, as best you can, until you achieve a colour that is neither yellow nor lavender but more like a neutral grey. The proportions will be optimal when the sample has a yellow cast when placed on or next to the purple background, a lavender cast when placed on or next to the yellow background, and a neutral grey when on a white background. This makes your middle mixture, the first of the three greys you will make.

Now mix one of the (transparent) parent enamel-powder colours, half and half, with the middle mixture enamel-powder colour, fire and save. Do the same with your other parent colour and the middle mixture.

Line up your sequence of fired colours -- the two parents, one on each end -- the middle mixture half way between and the quarter mixtures between them. Since the parents are compliments, you should have a nice evenly spaced sequence of three greys going between one bright parent and the other.

Colours that go well together

Finally, I feel that any time you see a pleasing colour combination, you are looking at colours that relate to each other in some complex, harmonious way -- often too difficult to analyse. Since I cannot create some of these unique harmonies out of my head, I take them from where I find them -- nature, a picture, a photograph. My success in getting these combinations into my work depends on three things -- 1) using only the group of colours I like (and any other colour present that makes them look the way they do), 2) copying the colours fairly exactly, and 3) composing them well.

I am also aware that the composition of any work that is magnificent in colour -- such as a painting by Van Gogh, Matisse, or Monet -- is that way because the first major division of their canvases were colour division. That means that a painting of sky and sand starts as a canvas divided into two parts, one part blue and the other part yellow. When this division is well designed, then the other colour shapes are added -- colour shapes representing the objects and figures. Now mixtures of these colours make beautiful sequences that enrich the basic composition.

Over time, I've mixed larger amounts of colours so as not to run out, and find myself doing two or three versions of the same piece. I tend to be more daring with each new effort.

Good luck on the mixing, if you try it; and, if mixing does nothing else for you, it will leave you with the most beautiful jar of counterenamel in the world!

This article is reproduced with the kind permission of the author, Sylvia Hamers. Sylvia uses lead bearing Thompson and Schauer enamels.

US Enamelist Convention - two reports

I love going to the Enamellers Conference. It's such a pleasure to be amongst enamellers and to see and talk enamel in such an intensive session.

The Conference programme was an enjoyable balance of sessions, from slide shows to technical presentations, to philosophical dissertations. William Harper gave a contronversial keynote address and awe-inspiring retrospective slide show of his lifetime's work, while at the same time managing one way and another to offend most everyone in the audience with his speech. I still love his work though.

Charles Lewton-Brain, no stranger to those who attended the JMGA Conference in Brisbane some years ago, gave a wonderful information-filled technical presentation about Gold Fusion and Inlay Techniques, Charles also gave workshops demonstrating his unique metal forming techniques. Some very excited enamellers emerged from these classes.

Mary Raymond's slide show of selected works from the 1993 2nd National Exhibition of Enamels in Sydney was well received. Mary finished her presentation with some slides of her own work shown simultaneously with her own photographs of colourful landscapes that are her inspiration.

The Juried Exhibition was, I feel, the most impressive I've seen. It was much smaller than in previous years, only 69 pieces, beautifully displayed and well lit. The limitations in the size of works to be submitted - 6" x 6" or 12" x 12" made for a cohesive display and also very high standard, interesting and diverse as only enamel can be.

The Conference programme was very tight but there was still time for trade displays, guild displays, a visit to Woodrow Carpenter's Enamel Museum, discussions on education, an auction of donated items for fund raising, and of course the inevitable socialising and catching up with friends over wine and Margaritas in the downstairs bar.

My workshops, before and after the Conference, were I hope, as enjoyable for the participants as they were for me. As well as beginners, there were some very experienced enamellers in the classes, and so to take advantage of the accumulated knowledge, I arranged to have round-table discussions on the mornings of days two and three. Enamellers brought their own work, problem pieces, or treasures to be passed around while techniques and problem solving were discussed. Lots of information and experience was made available to everyone and I learned a great deal myself. During the three days the workshop covered all the technical aspects of cloisonne enamel on silver as well as design and settings. Most everyone finished at least one piece of cloisonne.

The next Conference will be the first one away from Cincinnati, home of Thompson enamel. It will be in Virginia in 1995 and at Arrowmont in the fall of 1997. Plans for 1995 are still in development stage but it is shaping up well. There are to be five separate exhibitions - including a Masters Show, a student exhibition and a jewellery exhibition. AEN will print details as they become available. If it is at all possible, I urge enamellers to think about

planning to make the trip. It's a terrific experience. The world community of enamellers is fairly small and friendships made at these conferences are enduring and sustaining. Enamellers are a pretty good bunch of people to know.

If it isn't possible to go to the Conference, maybe you can help support the Enamelist Society by becoming a member and subscribing to their magazine Glass on Metal. The Society has more than 1200 members world wide of which one fifth are outside the US. The Society is calling for financial support through memberships and subscriptions so that they can continue to provide their information network and services. Glass on Metal is a valuable source of technical and other information about vitreous enamel. It is very worthwhile. Membership of the Enamelist Society is US\$40 per year with an additional US\$14 for air postage of Glass on Metal. The Enamelist Society, PO Box 310, Newport, KY 41072 USA.

Carolyn Delzoppo

Having decided that this year I definitely would not miss out on the Enamelist Society Conference I waited eagerly for news of workshops. While the Conference itself is exciting and gives the opportunity to meet old friends and make new ones, for me the workshops are an essential part.

When the workshop lists were finally available it took me very little time to choose. Charles Lewton-Brain's fold-forming was my first choice since I am increasingly enjoying working on sculptural pieces.

What an exciting and intense workshop this was! Perhaps "The Magic Show" would be a better title. Charles shaped and unfolded pieces of metal in a matter of minutes. I can only liken it to watching speeded-up time-interval photography of a bloom opening from a bud. Apart from the fact that Charles's techniques are so amazing and that he is so generous in his sharing of them with us, there is a major bonus to this workshop. Charles has not simply taught us how to make something, but has given us an open-ended concept which we can all apply and develop in different ways to suit our individual ways of working.

My second workshop choice was Gretchen Goss on Large Scale Enamelling. 12 x 12 is a format which I find difficult to deal with, so I looked forward to gaining some new insights. Gretchen's "press plate" consisting of a thick steel plate with two handles on top worked very well for flattening panels and was more manageable than I had expected.

Gretchen set us the task of creating an autobiographical piece. It was very interesting to see how each person applied their own techniques to create a concept which they had not previously considered. The workshop concluded with a discussion on each piece including various ways of mounting or framing.

I left Cincinnati with my head buzzing with new ideas and eager to start working as soon as I got home. I just hope that I will be able to attend the next Conference in 1995.

Mary Raymond

Photographing enamels for Jury Selection

by
Carolyn
Delzoppo

Enamels are difficult to photograph well, and generally are not flattered by photography as are some other art forms. In fact, many times, enamels are even diminished by being transposed on to film which seems unable to capture the glowing depth and accurate colours of transparent enamels. Added problems of highlights and reflections, especially on textural pieces, can make for a distracting and busy surface - none of which helps to make a realistic image of our work. These are handicaps which we must work around to make the best possible image when photographing our work.

We can be asked to provide 35mm transparencies of our work for many purposes and it is important that we have good images to present. It is usual for major exhibitions to call for submissions of slides for an initial selection prior to delivery of work. We need to have a record of our special pieces not only for exhibition entry and promotion opportunities but also so that we have permanent visual records of our output.

Photographs, their quality and expense, are a constant source of difficulty for most enamellers. Professional photographers can be expensive, and if they are unfamiliar with enamel, the results can be disappointing. If you have a good camera and a modicum of knowledge, you can take quite good photographs yourself. If you don't have the equipment, skills or inclination to photograph your own work, then the best policy is to ask around amongst other artworkers, especially enamellers, to find who's recommended.

If using a photographer, beware of those who want to make the image "interesting". I once had a photographer seriously suggest that we could make some great pictures of my brooches by freezing them in a block of ice and then photographing them. When I expressed my unwillingness to do this, he then said he knew a woman with black skin and that the brooches would look fabulous stuck on her chest as though they'd been pinned through the skin. Hmm. Well. Photographers can find it a bit boring to take simple shots of work but that's what we must insist they do.

When presenting a slide of an enamel work, we must keep in mind that the viewer is seeing the artwork for the first time. They have no familiarity with the object as we the maker have, and therefore they have no sense of the scale or three-dimensionality of the work. All they have to "read" the work is the flat 2-D image on film. So it is important that the image convey the most information in a clear and precise way. If in doubt about how to present an artwork, it is a good idea to look at reproductions in good quality magazines. Craft Arts magazine has a very high standard of photography. Look at the images and evaluate which are most successful in displaying the object and which are visually confusing and why.

It will become obvious that the most successful images are those that have the object 'floating' in a neutral background. It may seem predictable, but it is the most direct image that works best - a sharp, easily identifiable image that fits the frame comfortably, with no distracting shadows and

no disappointing highlights or reflections. Avoid using heavy textures, props and other distractions as background for the artwork. You need to ask yourself, does this help convey more about my work, or does it just add extra information that confuses the image and detracts or distracts from the work. To be most effective, the background should be several tones lighter or darker for contrast. An image for jury selection is not intended to be an artistic composition. Its one aim is to provide a clear, unambiguous image of the object for the viewer.

The ins and outs of photographing enamels are a big topic that would require a lot of pages to cover adequately. Many books have information on photographing artwork. Elizabeth and Colin Fraser-Davies have a very helpful section on photographing enamels in their book "The Enamellist's Handbook", available privately through Allan Heywood in Victoria. In future issues, AEN may cover the topic in a little more depth.

Reminder!

Entry forms and slides for the 3rd National Exhibition of Enamel are due 1st November 1993. The exhibition aims to be a showcase for innovative and individual works showing the best of enamel and its contemporary development.

Requirements are -

- Machine made components will be excluded unless they show evidence of further handcrafting, eg. forming or piercing.
- Items must be made in 1993.
- Slides of up to 10 entries may be submitted, three slides of each piece.
- There will be a second jurying of accepted pieces in December.

Entry forms have been sent to previous exhibitors. Please contact Mary Raymond on 02 416 6472 if you would like to receive an entry form.



Please note. There is a \$25 entry fee per person. This information was inadvertently left off entry forms sent to previous exhibitors. Those entering will need to forward payment with slides.

Around the magazines

Ornament Summer 1993

Feature article - Masterclass in Knotting. 7 page step-by-step guide to professional knotting, stringing and finishing techniques for beads. Ornament is a high quality full colour magazine which covers all areas of personal adornment - beads, jewellery and textiles. Good value at US\$29 for 4 issues.

Ornament, PO Box 2349, San Marcos, CA 92079-9806 US

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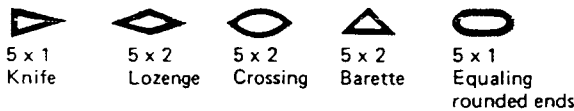
For price list and information contact:

Diamond Plating Co Pty Ltd

14 Shearston Crescent

Mentone 3194

Ph 03 584 5566 Fax 03 583 9339.



Thompson's Silvercraft Supplies have moved again - back to the city. New address:
Suite 12, 6th Floor, 250 Pitts St,
Sydney 2000

Floral Enamel Wafers or Buttons, when fired result in beautiful mini enamel flowers. They are made by hand, similar to the old world technique of making millifiore. Fire at 1400-1450 for 1½-2 mins on unfired powder enamel background. Five gram packets contain approx 140 wafers or 100 buttons. Price US\$8.50 per 5 gram pack. Available from-
Thompson Enamel
650 Colfax Ave
Bellevue KY 41073 USA

'Carefree Lustres' are supplied as dry powders to be mixed with water, oil or hairspray liquid and applied to a dry vitreous enamel surface. Samples of the metallic lustres fired on to opaque black and white test tiles show shimmering attractive colours. On black they are very attractive, on white more subtle. A range of colours from purple, through blue, green, russett, bronze, gold and silver are available. Lustres can be fired more than once as long as they're not overfired. Editor's note - In the US, I bought a sample kit of seven metallic colours for US\$45. I will share these samples with anyone interested for A\$30.

For more information from the manufacturer contact:

Mr Douglas Beasley

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Photo-etched Pattern Sheets on fine or sterling silver, 6" x 6", or any carat gold 3" x 4" sheets. Hundreds of different stock patterns available. Suitable for enamelling - shows underneath transparent enamels as a fine shiny/matte basse-taille pattern. Underglaze black can be rubbed into fine texture of etched patterns prior to enamelling to further accentuate the pattern. Custom patterns have to be made by special order from any black and white camera ready art. Positive or negative pattern. Can be etched one side or both as required. Metal prices fluctuate, but in August a 6" x 6" .812mm fine silver sheet etched one side cost US\$76.

For catalogue of stock patterns and current price list contact:

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