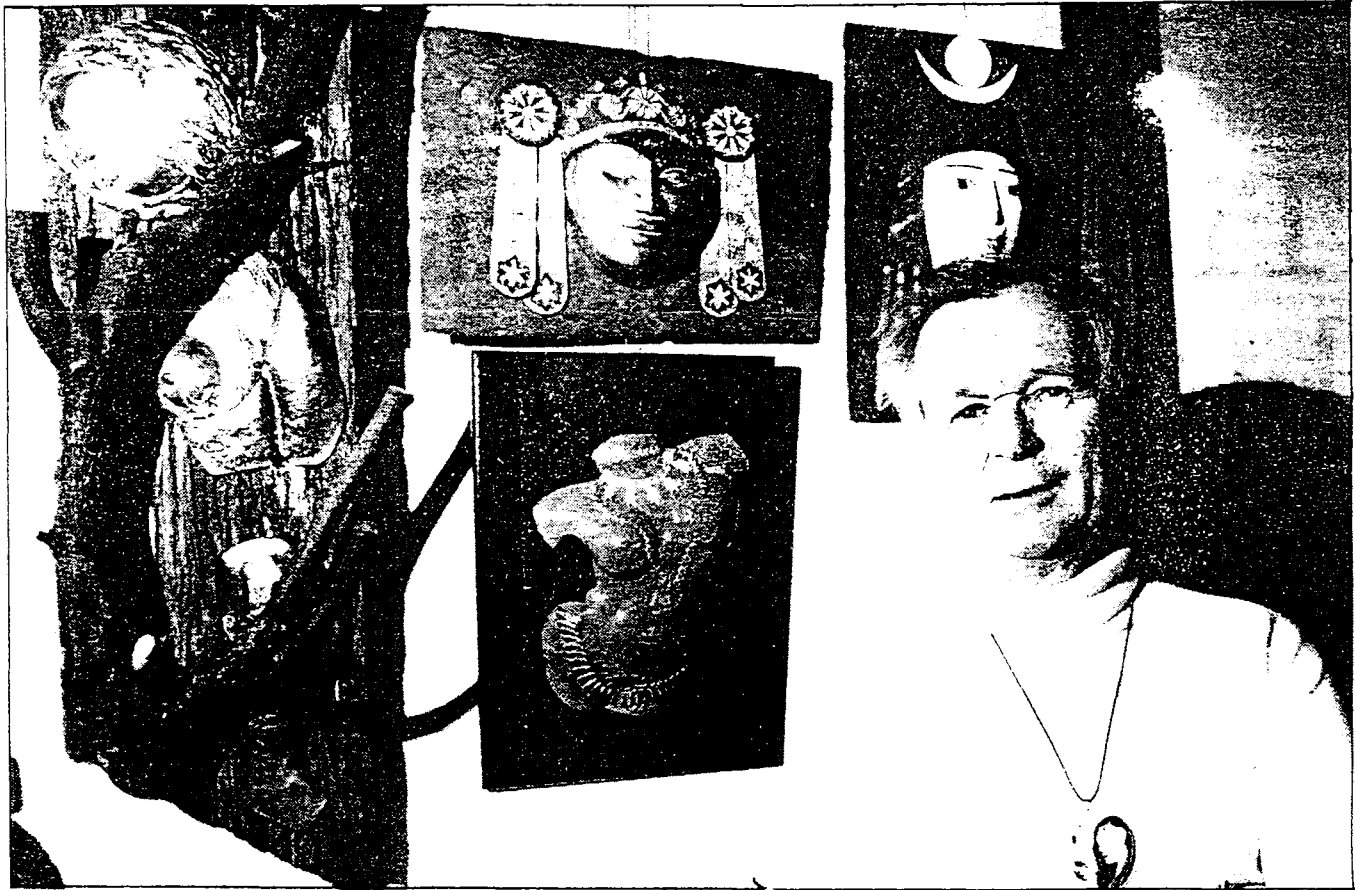


Enameller profile - Roger Hopkins



Born 1918 in Devonshire UK.
Moved to Sydney 1950.
Started enamelling in 1973.

After a year of enamelling (with no previous art or craft experience) in Sydney, I moved to Nimbin and set up a workshop at Tuntable Falls for 5 years. I then moved into Nimbin town.

I stopped enamelling about 1983 in order to explore colour and shape in quicker ways, painting and drawing but started again in 1992 after a much-longer-than-expected hiatus.

During the first ten years I soon graduated from spun bowls, ashtrays and pendants to wall pieces in the larger direction and silver jewellery (cloisonne and plique-a-jour) in the smaller.

The most demanding work was a set of communion vessels - raised cloisonne on copper with a plique-a-jour cross. This work took about 400 hours exclusive of design time.

The largest work was the Phoenix mural in front of the Nimbin Town Dunny, made with the help of some good friends.

Since restarting I have been exploring the expression of myths, legends and stories from various; Greek myths, the Tarot archetypes, Wagner and even Dickens. I like ambiguity, puns verbal and visual, and new angles on old tales.

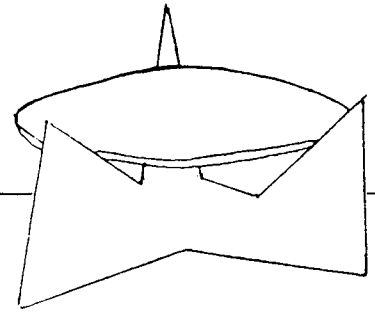
I use beaten copper forms and I like to explore the interaction of flux with the copper surface over a wide range of firing temperatures. Variations from a dull dark red-brown to a silvery green can be obtained and, with experience and careful record keeping, controlled. Most pieces used 'raised cloisonne' as a major design element, contrasting with the main surface.

My kiln limits me to about 250 x 250 x 100mm for each fired piece but a number of fired pieces may be assembled into one complete work.

Picture frames have long annoyed me so I use timber (polished, sawn or weathered), cast terrazzo and slate to mount the wall pieces.

Next? Exploring free standing sculptures.

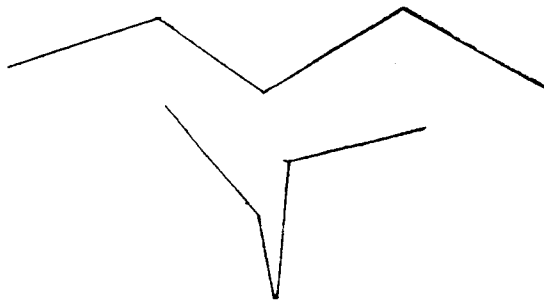
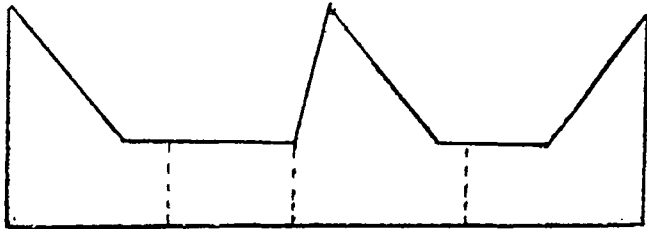
EASY-TO-MAKE STAINLESS STEEL STILTS



There is nothing more aggravating than to have an enamelled piece ready for firing and find that you don't have a stilt the correct size. Often, when trying first one stilt, then another, or trying to force a piece on a stilt, the enamel is disturbed around the edge.

Much of this problem can be eliminated by selecting a stilt before applying enamel. However, enamellists often find that none of their stilts will fit the specific shape they are using. I suggest keeping some lightweight stainless steel on hand for making stilts for specific projects. They are easy to cut and construct and can be made in a few minutes.

The design I use is a simple one. It consists of a long strip of metal with three raised points or prongs. By folding the strip in a special manner, a triangular stilt is formed. The way in which the strip is bent to form the stilt is very important, for it eliminates the need for soldering. The sketch shows the pattern of the stilt and the dotted lines show where the strip is bent to form the three prongs.



This stilt is excellent for firing pieces that are counter enamelled, since the piece will be supported by its edges. Made in small sizes, they are good for holding earrings and other small forms. This same pattern can be enlarged for holding large pieces. In cases where deep bowls are to be fired, and the kiln height clearance is in doubt, the stilt can be designed with lower prongs.

I recommend scrap stainless steel in a light gauge (purchased from a scrap metal dealer). After the pattern of the stilt has been made on paper, it can be drawn onto the metal with a scribe. Light weight stainless steel can be cut with tin snips or aviation snips. When cutting try to create as few slivers as possible. Stainless steel is harder and sharper than copper and you will have much more difficulty filing away slivers and burrs.

After cutting the stilt is bent at 3 places to form angles according to the sketch. This can be done by inserting the stainless steel in a vice and hammering it into angles, or possibly the hammering can be done over a block of wood. Try to create sharp angles, as this makes the folding of the shape easier. After the stilt is formed, its size can be changed slightly by stretching or closing the angled sections. The prongs can also be bent in or out to accommodate different shaped pieces.

This is my favourite stilt and I hope other enamellists find it easy to make.

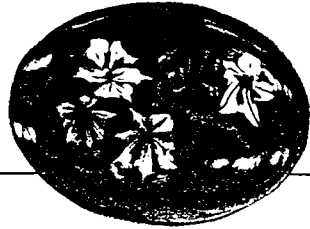
by Dora Reynolds

This article is reprinted from the newsletter of Enamel Guild South from the US.

Diary

- | | |
|------------------|--|
| April 27 | Deadline for receipt of entry forms for Annual Alice Craft Acquisition Awards
See this issue for details. |
| April 29 - May 1 | Annual Glenaeon Craft Show. See this issue for details. |
| May 6 | Deadline for receipt of work Annual Alice Craft Acquisition Awards. |
| May 20 - June 12 | Exhibition Alice Craft Acquisition Awards, Araluen Centre, Alice Springs, NT. |
| July 7 | Deadline for receipt of entry forms 14th National Craft Acquisition Awards, NT.
See this issue for details. |
| July 21 | Deadline for delivery of works, 14th national Crafts Acquisition Awards. |
| July - August | Biennale Internationale de L'Email, Limoges, France. |
| August 19 - 23 | Focus on Fire, symposium on the fire arts. Washington State US.
See this issue for details. |
| August 6 - 28 | Exhibition, 14th National Craft Acquisition Awards. Museum and Art Gallery of NT,
Darwin, NT. |

Supplies



Workshops

Heather Calnan reports that the new Vitreco Floral Wafers and Buttons available from Thompson Enamel in the US produce an effect of flower shapes when fired high. ~~Below~~ is an example of Heather's experiments with this new product.

Available from Thompson Enamel, 650 Colfax Ave, Bellevue, Ky 41073. Price \$US9.00 for 5 grams.

Martin Hanson, ex executive of Thompson Enamel is now in business as a supplier of Blythe Lead-Bearing Enamels from England.

Martin Hanson and Co, PO Box 5901, Providence, RI 02903-0901, US. Ph 401 274-6654 Fax 401 331-3341 Price list and order forms available.

International Events

Focus on Fire

A symposium in the fire arts; metal, ceramic, glass and vitreous enamel. August 19-23, Washington State USA.

The programme will consist of 5 days of lectures, panel discussions, demonstrations, workshops and juried and invitational exhibitions.

Plans are still being finalised for this symposium, however workshops are confirmed with Elizabeth Turrell, James Doran and Diane Montag. Other workshops and sessions are being arranged.

Australian enameller Ian Were from the Australia Council was again invited to be a presenter in this years programme (Ian gave a very successful presentation two years ago at this event), but due to work commitments is unable to accept.

Unfortunately, information about the juried exhibitions arrived too late for entry deadlines.

For further information contact;
Cheryll Leo-Gwin, Director Arta Programme,
Bellevue Community College, 3000 Landerholm Circle SE,
Bellevue, Washington 98007, US. Fax 206 649 3113

Kent State University in Ohio is organising a series of Large Scale Enamelling Workshops during the northern Spring and Summer months - Airbrush and Spray Techniques, Drawing on Metal with Jo Ann Tanzer, Surface Embellishment and Collage with Elizabeth Turrell, Continued Exploration of Porcelain Enamel for Experienced Students.

Kent State has an industrial 19½ foot flatbed enamelling furnace.

AEN has enrolment forms which can be copied, send stamped envelope.

Wanted

Wanted to Buy - Second hand kiln, suitable for enamelled jewellery. Must have temperature gauge. Please contact Denise McCormack, PO Box 210, Mullumbimby NSW 2482. Telephone 066 841 600.

Change of address

Lawna Trengrove 27 Bernie St, Bateau Bay 2261.

Vanessa Glanville-Anson PO Box 305, Gembrook 3783.

JMGA-Qld and Qld College of Art are again organising a series of workshops for 1994.

Enamellers will be interested in an Enamel Workshop with Carolyn Delzoppo, to be held the weekend of 25-26 June. Other workshops:

April 16 - Gemstone Identification with Roy Beattie.

May 21 - Gem Field Trip with Roy Beattie.

Sept 17-18 - Flatware Workshop (Cutlery) with Jorgen de Voss

In addition, the college workshops are open for members to use equipment and facilities, and to gain new skills on April 16 and August 20. The cost is \$15.00 for the day.

There is a possibility that Charles Lewton-Brain will be in Qld during August, and if possible a workshop will be arranged.

For information about any of these activities, contact Jorgen de Voss on 07 395 9139 work or 07 207 3631 home, or Maurie Maunsell 07 266 8040.

The following advice will interest enamellers who need to use Australia Post or couriers to send their work to retail outlets. It is reprinted from Craftlink, the newsletter of the Crafts Council of Queensland.

TAKE CARE WHEN SENDING PARCELS

The following extract from the Jeweller's Association of Australia's Newsletter discusses the problems associated with sending parcels in Australia. The recommendations to avoid parcel loss apply to crafts practitioners in all media.

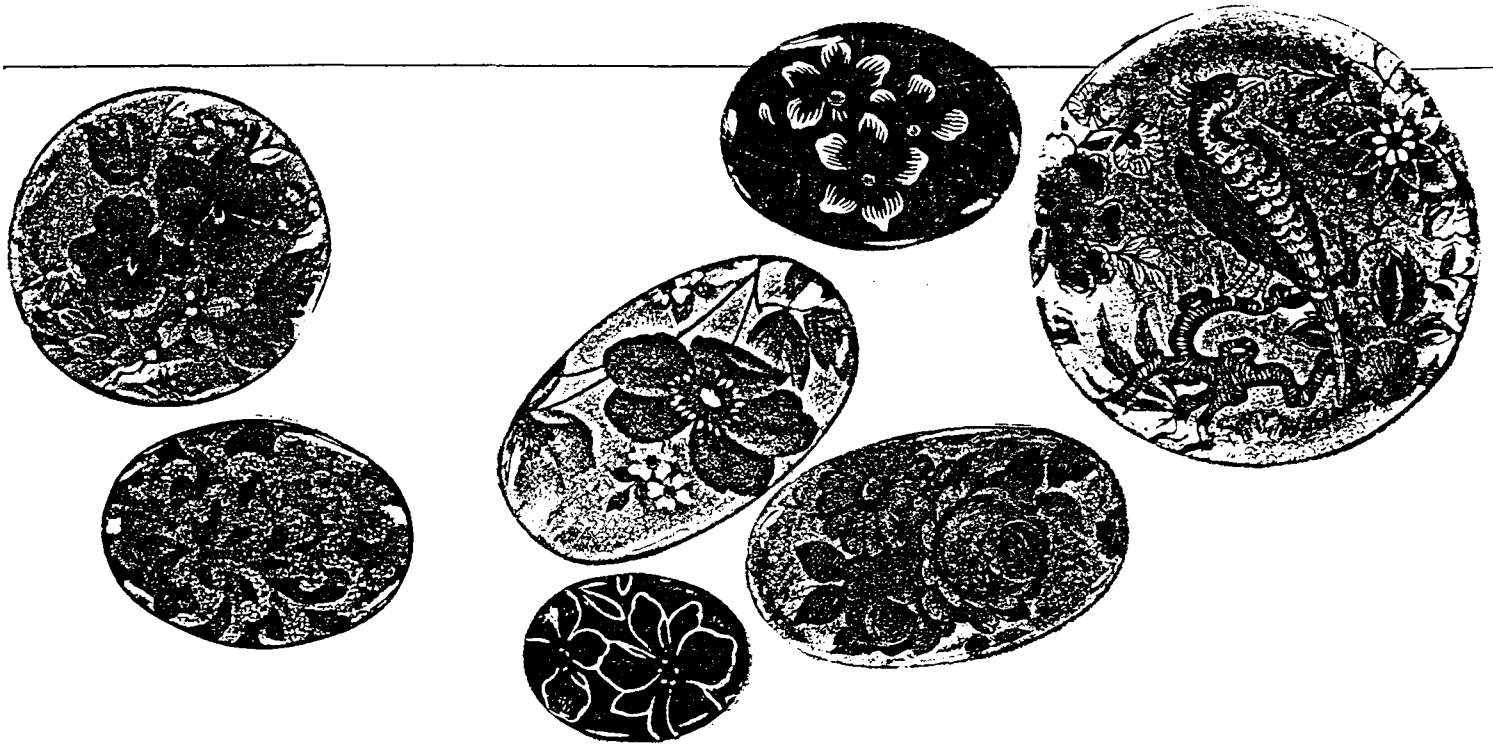
The increase in the number of lost parcels over the last 3 to 6 months has been dramatic and is now a major concern to all underwriters in the jewellers market. Between \$100,000 to \$200,000 worth of insured parcels are disappearing every month and the same value of uninsured parcels are also disappearing. All of the major carriers have been involved with lost parcels, whether it be through ordinary post or the most secure services available

It is now obvious that whichever carrier is used, the staff become aware of the names of the major suppliers and those suppliers are then targeted. Almost all suppliers have suffered losses this year and in a number of cases, 4 or 5 satchels have disappeared at one time

To reduce the likelihood of these problems reoccurring, you should consider the following

- 1 All parcels should be addressed to an individual, from an individual to eliminate the use of company names
2. Parcels should be properly wrapped and padded where necessary to give the appearance of a parcel containing documents or the equivalent
- 3 Experience has shown that parcels being sent Monday to Thursday generally have a better success rate than parcels being sent on a Friday to arrive on a Monday, therefore you should not send valuable parcels on a Friday
4. Upgrade to a more secure method of sending. At present 90% of all losses are occurring with the \$6.00 or \$6.50 overnight general courier service. Consider other alternatives. In the long run it may be far more cost effective.

An Enameller's Tale - Coral Hauenstein



In about 1980, graphic artist Coral Hauenstein worked in a 3-person enamelling studio, which at its peak produced thousands of copper brooches and belt buckles per week and was extremely successful financially.

Coral learned enamelling at a nightschool class in Balmain in the 70's, and started making children's plaques and wall hangings which she sold at Paddy's Markets. A friend introduced her to a system of applying ceramic transfers to enamelled copper, and she incorporated the technique into her range. These early pieces sold very well, so she decided to go into multiple production with a partner.

Their studio took up the entire underground area of a big old stone house in Annandale. The large, energy-efficient kiln was designed and constructed by her partner, and had to be lifted into the studio by crane. Its top-lifting door allowed easy transfer of the steel firing palette using a specially designed tool. Due to the scale of their production it proved more cost efficient to do only one firing per month. Enamels dried on the studio's floor to ceiling drying racks, and 120 brooches could fit on the firing palette for each trip to the kiln. Firing would go on all day, producing thousands of pieces.

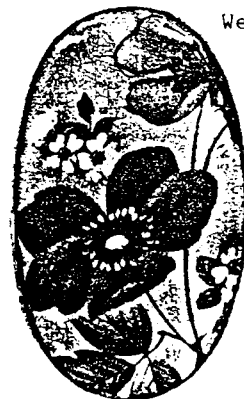
Coral's partner had a technical background and was able to locate the various silicas and oxides necessary to make his own enamel powders. Mechanical tumblers were used to mix each colour, and he was able to create colours not readily available commercially. Financially, this proved to be much cheaper than buying ready-made enamels for such large-scale production. He designed a brilliant scheme of airbrushing enamels instead of dusting them on. The enamel was very finely ground and mixed with a glue base. A spray booth was constructed in the studio especially for this purpose.

At a large workbench Coral applied ceramic transfers to the domed copper shapes over a fired enamel basecoat. After a second firing, findings could be glued on and elasticised belts were attached to the belt buckles. Everything was packaged and Coral would load up the Kombi Van to go on selling trips around Australia. She visited Melbourne every three months, Brisbane twice a year, and made one-off visits to WA, SA and Tasmania. Grace Bros and David Jones were her largest customers but she also sold to boutiques and jewellery and craft outlets. She often stopped en route to sell the work in country towns.

I asked Coral to bring in some examples of her work so I could provide images for this story. She brought her pieces in rattling around together in an envelope - a shock to the system for this precious cloisonne enameller! - and she told me that the point of the studio's production line was to make decorative, hardy, cost-efficient and above all, saleable, work.

I find Coral's enamelling production experiences fascinating because of the scale of the operation, and because she succeeded in making a very good living from her craft. Coral has since left the partnership to pursue other interests.

Wendy Hall



Across the Pacific

This contribution from two New Zealand enamellers who describe themselves as "a pair of keen readers from this side of the Pacific", is a response to an enquiry about their group and its activities.

Shelagh and I form a small nucleus, devoted to the worshipful practice of enamelling, whimsical and elusive joy that it is.

It all began for us through being members of a jewellery co-operative, demonstrating and selling in Connexion Gallery in the Arts Centre, Christchurch. Most of our six members work in silver, incorporating gemstones, shell and greenstone etc. So did we, until the search for colour got us by the throat.

Shelagh has a Fine Arts degree, and with it a nice feel for design and her own unique expression. Me, I have to rely on knowing what I like.

We sell steadily through the gallery, although it has been an uphill battle to interest the public in an art that they associate with the hippie culture and early school experiments. We would probably have made more money producing work in silver, but neither of us feels deterred.

It is reassuring to find that enamellists of many years experience and incredible skill sometimes have failures. We, of about four years, have lots. How is it that a beautiful design in the head, can turn out looking dreary or diseased?

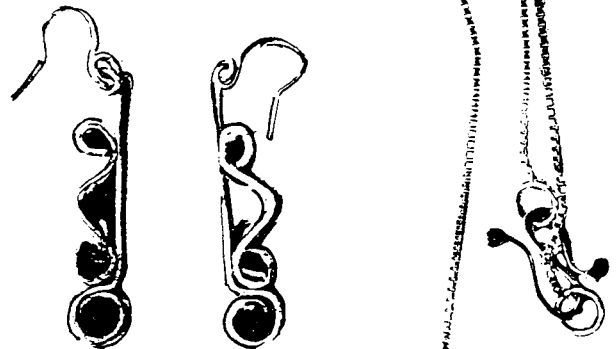
Shelagh is now producing some impressive looking plique-a-jour. I haven't yet had the courage for that, but quite like the results I get from overglaze pen and brush effects.

But we have experimented widely, and this is perhaps not a bad approach at this stage. We tell ourselves, though, that the time has come for a more disciplined programme with the object of developing real mastery in a particular technique. The difficulty is to avoid being carried away by some new and intriguing possibility.

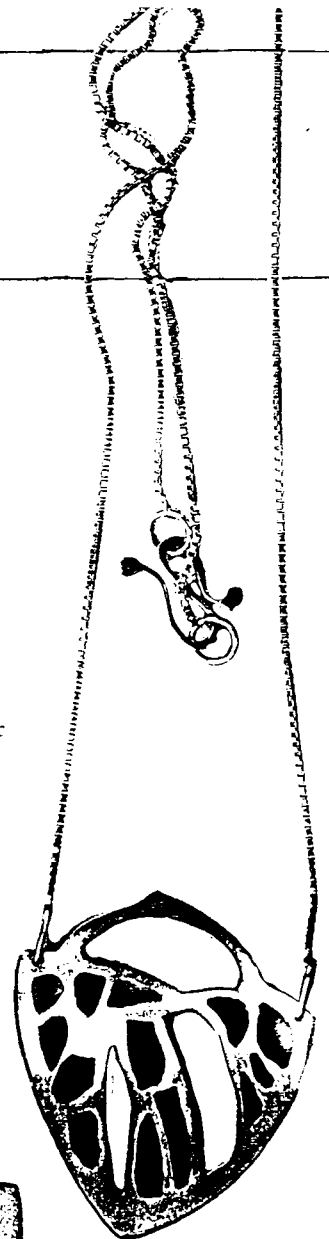
We get assistance rarely. Shelagh was able a year or two ago to attend a workshop here given by Elizabeth Fraser-Davies, - illtimed for me because I was overseas at the time. We are privileged to have Mitsuto Matsumoto sometimes working alongside us at the gallery workshop. Sha has been incorporating some enamelling finishes with the most exquisite silver creations imaginable. Sometimes we are joined by others keen to develop enamelling, but for most it's a discouraging medium after the first few flutters.

We read AEN and Glass on Metal. Each in its own way helps us reassess what we are doing and aim more imaginatively. The possibility of attending a workshop in any of Australian East cities is a temptation. To meet and work with other readers and doers would be a great pleasure.

Avril Stone



Plique-a-jour on fine silver
(Shelagh Johnstone)



Cloisonne enamel
(Avril Stone)



News

It's wet wet wet here, my new/old house is still a mess - we haven't unpacked yet, and work is piling up. Those are my problems. How's things with you?

Keep the fire arts burning.

Best wishes

Carolyn Delzoppo
Editor

The deadline for material for the next issue will be May 23. Submissions are very welcome and AEN is always pleased to hear of enamel activities and doings.

Material can be faxed to 066 841 772, or mailed to PO Box 418, Mullumbimby NSW 2482.

Thank you

Thank you to the following contributors to this issue - Roger Hopkins, Wendy Hall, Coral Hauenstein, Shelagh Johnson and Avril Stone, Enamellers Association, Ian Were, Beryl Ball, Jenny Gore, JMGA- Qld, Crafts Council of Qld, Dora Reynolds,

Opportunities to exhibit

1994 Australian Jewellery Design Awards

An extensive range of categories including separate awards for apprentice jewellers and students of jewellery and design. Winning designs will form part of a travelling exhibition. Total cash awards of \$20,500. Closing date 6 May.

Entry forms available from JAA Secretary on 06 282 3211.

14th National Craft Acquisition Award 1994

Craft Council of NT and Museums and Art Galleries of NT, 5 August - 28 August 1994

Participation is invited from Australian craftspeople. \$8000 available for acquisitions. Two entries max per person. Work must be original in concept and been produced in the last year. All work must be for sale. \$5.00 entry fee.

Entry forms due 7 July 1994

Works to be delivered 21 July 1994.

Entry forms available from Crafts Council of NT GPO Box 1479, Darwin NT 0801

Telephone 089 816 615

20th Anniversary, Alice Craft Acquisition

Crafts Council of NT, Alice Springs. 21 May - 12 June.

Works must be original and have been produced in the last year. \$4500 available for purchases. Maximum of two entries per exhibitor. Entry fee of \$10.00 per item. All entries must be for sale.

Entry forms and fees due April 27

Delivery of works May 6

For entry forms contact Crafts Council NT (Araluen) Larapinta Drive, Alice Springs NT 0870.

Telephone 089 524 417.

There will be an exhibition of enamel featuring the work of Heather Calnan at the Society of Arts and Crafts' Telopea Gallery from May 2 - 16.

This gallery has recently been refurbished with new display units and lighting.

Telopea Gallery, Shop 2, metcalf Arcade, 80-84 George Street, Sydney.

Jenny Gore was one of nine women artists involved in a diverse exhibition during the Adelaide Festival in February. The exhibition titled Cycles of 9 was held at the Loft Gallery Lyons Art Centre.

Jenny exhibited her series of 'Dream Pieces'.

Four Australian enamellers had work exhibited in the 7th Cloisonne Jewellery Contest Exhibition organised by the Japan Shippo Conference earlier this year.

They are; Barbara Ryman (who won an award), Norma Alice, Sandra Kerr and Carolyn Delzoppo.

Jeweller/enamellers from Germany, Spain, US, Cyprus and Australia were represented.

The Annual Glenaeon Craft Show is on again, April 29, 30 and May 1. Eighty top artists, 40% new exhibitors. Glenaeon Rudolf Steiner School, 5a Glenray Ave, Middle Cove 2068 NSW.

Around the Magazines

Glass on Metal - magazine of the US Enamelist Society. Volume 13, No1 february 1994

Contains :

- Profile of intriguing work and thoughts of super-realist sculptor/enameller James Doran.
- Approach to Large Scale Enamelling by James Malenda.
- Inview of work methods of Gim Fong and his fine plique-a-jour vessels.
- Combining Gems and Artifacts with Enamels by Kathryn Gough.

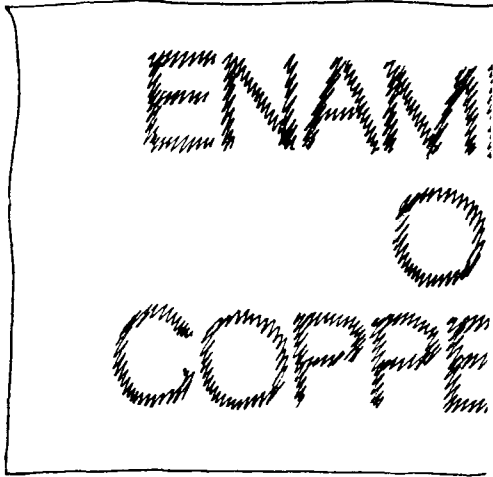
Page 12 contains this tip taken from the notebooks of Helen Worrall:

The scale (copper oxide) which falls from copper as it cools after being annealed can be used to make a matte enamel. Mix one part, by volume, of scale and one part of black enamel by grinding in a mortar and pestle. Sift as a subsequent coat onto a fired coat of black, using a stencil of your choice. Of course the mixture can be fired over other colours than black. A smaller proportion of scale can be used to produce a semi-matte. The firing temperature and time can be varied for different effects. Considerable control is possible. The mixture is not a good base coat due to its poor adherence to raw copper.

Craft Arts International Issue 30

Contains Robyn Tudor's review of 'Four Elements', the exhibition of JMGA-NSW held in August 1993. Robyn's remarks and thoughts on this survey show are of value when assessing the Enamelist Society Juried Exhibition, as many of the same elements are involved. Many colour photographs, including enamels by Wendy Hall and Carolyn Delzoppo.

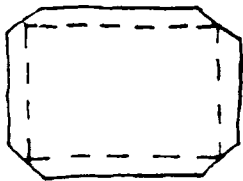
These notes were written to supplement a workshop given to members of Region 7 of the Guild of Craft Enamellers in the UK. They are reprinted from the Winter 1993 issue of their Journal.



Most of us know how annealed copper foil can be worked from the front and back on a soft surface, but it can be interesting to depart from the usual style of repousse work in which recognisable forms are reproduced, such as flowers, faces, etc. Because of the nature of the material and the way in which it responds to the heat of the kiln, it lends itself very well to abstract and more organic designs. As well, some areas may benefit by leaving certain areas free from enamel.

Flat foil

If we wish the foil to remain flat, a rigid edge is achieved by cutting off the corners and scoring lines. When the repousse work is ready, the foil can be folded along the lines towards the back. Copper rods or wires can be inserted, if required, to strengthen the edges, although work done to the foil such as embossing, folding, crumpling and/or incising will in themselves add strength.



Counter enamel

Counter enamel will also help prevent distortion. The easiest method is to use liquid enamel. Another method is to place the work on a separate piece of foil when firing (it should not be larger than the work, as firescale may fly up from it and spoil the work).

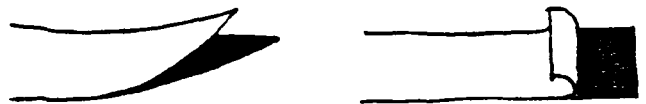
Distortion

Dispensing with the counter enamel, an unfolded or irregular edge can distort in a fascinating way, depending on the gauge and size of the piece, and the temperature of the kiln. Movement is particularly noticeable in torch firing. After applying enamel to the top, the work is placed on a metal tripod with mesh, and torch fired from

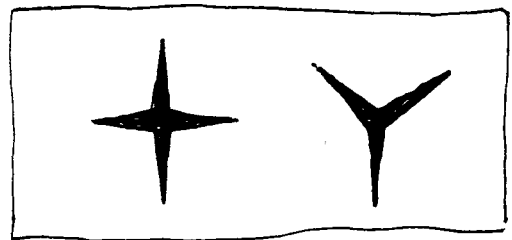
below, approaching gently all round at first to warm the work gradually. Then the torch is directed at specific areas.

Distortion can be used advantageously to achieve organic effects, that is, allowing the metal to behave as it wishes, without restriction, when heat is applied. Edges will curl, as will projections.

If the foil is cut, and the cut pieces freed with tweezers, provided the enamel is applied thinly and does not 'seal' the cuts, then the cut pieces will, in the right circumstances, curl up. Naturally, big pieces of foil will distort the most.



A cross or a cone can also be cut in the foil, again with the points lifted.



Texture

Holes can be made in the foil with a leather punch, at random or in a variety of patterns. A jagged hole can appear when a sharp instrument is pushed through the foil from behind. These dark jagged edges will contrast well with the fired enamel. When work with holes is mounted, the colour of the mount material will show through the holes.

Interest is added when parts of the copper are exposed. Pale and medium colours in opaque and opalescent enamels will, when fired quickly and high, become brilliantly jewel-like and burn away from the ridges, edges and other raised parts, leaving dark copper to contrast with the colours. Soft white enamel works particularly well in this context. It is important however, that the enamel is applied thinly for this technique, and of course dark colours would not contrast well with the burnt areas.

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The dark areas can be encouraged by brushing away the enamel in places, or applying oil to prevent the enamel from firing onto the foil. For example, glycerine can be applied with a brush, or flicked, or dropped onto the surface, or water can be used to disturb the surface and expose the foil beneath before firing, to give textural effects. Copper can also be later darkened with liver of sulphur.

To use liver of sulphur (potassium sulphate) - Dissolve a small piece about the size of a cob-nut in a quarter of a pint of warm water, and brush over the area of copper to be treated. The oxides formed will vary in colour from light brown to black. When the desired shade is reached, neutralize by washing well with running water. (Editors note - avoid skin contact or breathing fumes from liver of sulphur)

There are many ways of texturing annealed foil, which is why this material gives such scope for the imagination. Punches can be made from mild steel rod by filing marks into the end. We can fold or corrugate the foil or rub it over a textured surface. It can be milled with shapes, wire etc, sandwiched between two sheets of foil. We can make any sort of mark, (geometric shapes work well), remembering that working from the back produces a raised area on which the enamel may or may not be burnt out, whereas working on the front makes indentations.... which when enamelled, produce pools of colour. We can, in addition, combine any number of techniques in one work.

The surface of the foil can be built up and textured with copper wire, mesh or cut-out pieces of foil. This may lead us to experiment with 3D objects, as copper foil can easily be held together with wire and staples. Ingenuity will need to be used in the construction of firing supports for some of these.

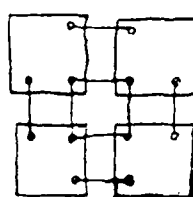
Presentation

Finally, we have to consider ways of presenting the completed work.

The smallest pieces might be converted into jewellery. Other work could be mounted on any suitable material, or fired or mounted onto a larger sheet of enamelled copper. Several small pieces could be mounted together with, perhaps, some overlapping. Variation in the size, shape and colour of the pieces would provide added interest.

Some works look better without a frame, whereas others are enhanced by one, but thought has to be given to the appropriateness of material, size, etc. If the foil projects above the surface, it may be necessary to use a deep frame for the projection of the foil. One or more pieces could be framed in a foil frame, seating them in either a hole or indentation. If considered a foil frame could be embossed.

Another method of combining small pieces to make a larger work is to make holes in the foil before enamelling. Then after enamelling they can be joined together with wire, cord etc. Or they could be made to overlap in interesting ways.



To sum up, it would be good to see more experimentation in the enamelling of foil, which, for some of us, would mean embracing a new set of values. For, as Pat Johnson wrote in the Journal - 'To treat the full range of enamelling as one subject is doing a dis-service to the medium. The range and diversity of enamelling needs to be emphasised and it should be demonstrated that the criteria for judging one type of enamelling do not need to apply to another'. Well said Pat!

This article has been reprinted with the kind permission of the author Beryl Ball.

Beryl learned enamelling 20 years ago at a Gurdjieff-Ouspensky School, acquiring more advanced techniques at Workshops given by established enamellers, including Jenny Gore's inspiring workshop when Jenny visited England in 1987. Four years ago Beryl joined the Bristol School of Art and Design. She then stopped making jewellery and concentrated instead on larger-scale enamels, subsequently exhibiting in Galleries throughout the country. Her work is often symbolic for she tries to fulfil Cecil Collin's words, 'The vision, the waking dream - the artist's job is to transfer that memory and that emotion into a physical object whose purpose is to transmit the image and the feeling to others.'

Beryl also enjoys the contrast of producing works which are sparked off by visual puns. She employs various techniques, including sifting, sgraffito, cloisonne, champleve and repousse. She often etches her copper first, then after enamelling gives an extra surface dimension with lighter gauge copper, including foil.