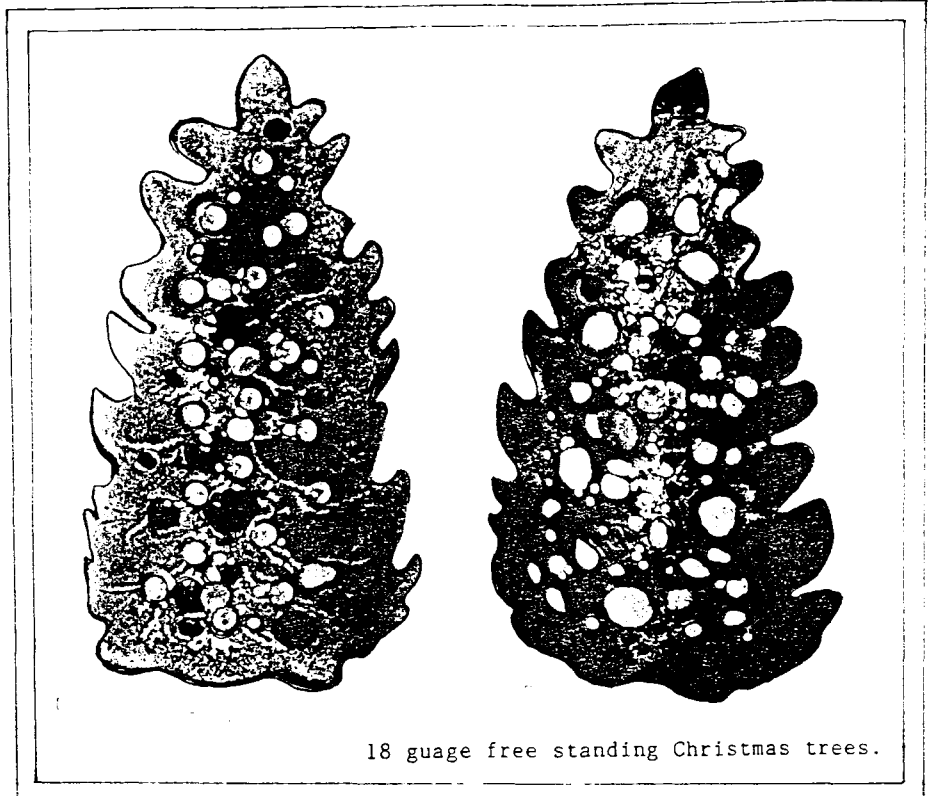




Enameller profile - Heidi Wellings



18 guage free standing Christmas trees.

My childhood was spent in Middle Cove, Sydney, when it was partly Chinese market gardens and dairy pastures. I loved the bush and with neighbouring children spent many days fishing in Middle Harbour. I have always been involved in some craft since childhood but never so much as with this all consuming medium of enamel.

Later I married and moved to the leafy suburb of Elanora Heights on the northern beaches of Sydney which had a view of the sea and of Narrabeen Lakes. Now the trees have grown and we barely see and the hinter part of the lake. The isolation in the early days was outweighed by the tranquil quietness, the smell and sounds of the bush and the freedom from suburbia.

My involvement with enamels came about through a failed pottery course. A former neighbour, a manual arts teacher, also attended this pottery class but after two years of a malfunctioning kiln and little to show for the time, he asked me to join a class he was commencing and needed nine students for a General Copperwork Course. Reluctantly I made up his numbers. After a month of cutting boney copper and a blistered hand (that sheet of copper was hard!!), I was ready to give up. Subsequently, sheets were ordered partly annealed. During that year I learned how to anneal, cut, shape, beat, etch, solder, colour with patinas, work shim, etc, then three weeks before the year ended we had three hours of enamelling with a propane gas torch. I made a pair of pale turquoise cuff links and was hooked for life. Unfortunatley, that was the extent of my tutor's enamelling knowledge.

I asked at the Argyle Centre and began experimenting with enamels and rejoined the copper class simply to use the gas torch. Midway through that year I was asked to teach enamelling and copperwork. The Education department would buy a kiln.

One day a new student, Annette Sharpe, enrolled for the copperwork course and said that a group of enamellers were forming an association, and would I like to come along. I could not make that inaugural meeting of november 1978. After a few months we became the Enamellers Association and I became their secretary for the next 14 years.

In those days we were mostly all self-taught and gave workshopd amongst ourselves on how we applied our various techniques. These were valuable and interesting times, we benefitted and progressed immensely and made extended friendships amongst the enamellers.

I enjoy all aspects of enamelling despite its frustrating unpredictability at times and I appreciate the work of other enamellers. At present I am working with copper foil using natural objects as patterns. I use the scraps of foil to make beads. I do not enamel quantities as I prefer to be master of this interesting medium.

I am a member of the Artists and Craftmen of Pittwater, associated with the Tramshed Community Arts Centre in Narrabeen and am still involved with the Enamellers Association. My interst in enamelling has not faded, if a piece has a mind of its own, I go along with it, and besides I have too much enamel to give up now.

Issue No 30? Five years. It surprises me. When I began editing this newsletter in April 1990 I imagined doing it for maybe 10 issues and then either passing it on to someone else or it just fizzling out for lack of material. But it has seemed to get a little easier over time, and I'd like to thank enamellers here who have been so supportive, sending in material and responding generously to requests for articles and information. The newsletter is yours - use it to make it what you would like it to be. Another five years? Yes I think so.

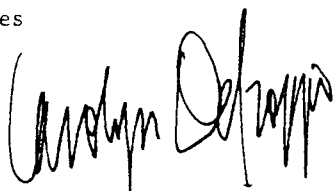
I'd like to appeal to experienced enameller subscribers to think about writing a technical article for the middle pages this year. You may think that what you do wouldn't be of interest, but it isn't true. There are a lot of beginner enamellers among the subscribers and they are hungry for even basic knowledge. Besides, everyone is interested in other ways of doing and others quirks of methods - everyone has something to add to the sum of knowledge about a technique. Many of you are extremely accomplished enamellers and so have much that could be shared. The technical articles are an important means of sharing our knowledge - especially important in this country with so many enamellers spread thinly across the continent and unable to share face to face tuition. Please contact me if you have any ideas for articles, or requests for articles on particular topics.

Congratulations to the Enamellers Association for organising another successful 'National'. It was good to see several new faces in the exhibitors list of twenty two names this year. The show will be on - same time/same place - next year. Start planning now to make it a good one. It would be nice to see more exhibitors from states other than the home state. Melbourne, Tasmania, Perth, South Australia and Queensland were all underrepresented. I know from my subscriber listings that you're out there enamelling - why not enter work and help to make this a real National survey in 1996.

The new updated Supplies and Suppliers Supplement has been held over until the next issue. To tell the truth its just been too hot and holiday-ish to do all that's required to get it moving. I'm back in work-mode (reluctantly) again now and it should be OK for the next issue.

What a gas bag I've been this issue, Enough already.
Happy New Year to all subscribers, Make it a strong one.

Best wishes



Editor

Congratulations to Catherine Large who has received a Professional Development Grant from Arts Queensland. Catherine will use the six months to develop her enamelling skills and produce a new body of work focussing on tableware and silversmithing. She will also use some of her grant to attend the International Conference of the British Society of Enamellers in Chichester. She hopes to have an opportunity to show slides of Australian enamels while there. If enamellers would be interested in having their work shown, Catherine asks that they send her one or two slides and a brief few words about themselves. Send slides directly to Catherine at 381 Milton Road, Auchenflower 4066 as soon as possible as she will be leaving in early March.

Opportunity to Exhibit

From Edmund Masow, more details regarding the enamel exhibition being organised to coincide with the Coburg International Juried Show. Enamellers are invited to submit up to five slides by the 31 March 1995. On a separate piece of paper please list name of the artist, titles of the works, size, type of work (jewellery, panel etc) and the prices in DM including 40% gallery commission. Artists will receive notification in mid March. Do not send works until invited. See previous issue for initial details.

Send slides to Galerie Hock-Graslin,
Am Marktplatz 9, D-85283 Wolnzach, Germany.

Edmund reports that there have been more than 50 entries from 14 countries for the Coburg International Exhibition. A large programme of exhibition has been planned.

Supplies

In the last issue I asked if anyone knew of a supplier for brooch pin wire or stainless steel wire. Edmund Masow has written to recommend trying dental suppliers for stainless steel wire in all sizes. Other tools of interest to enamellers are also stocked there.

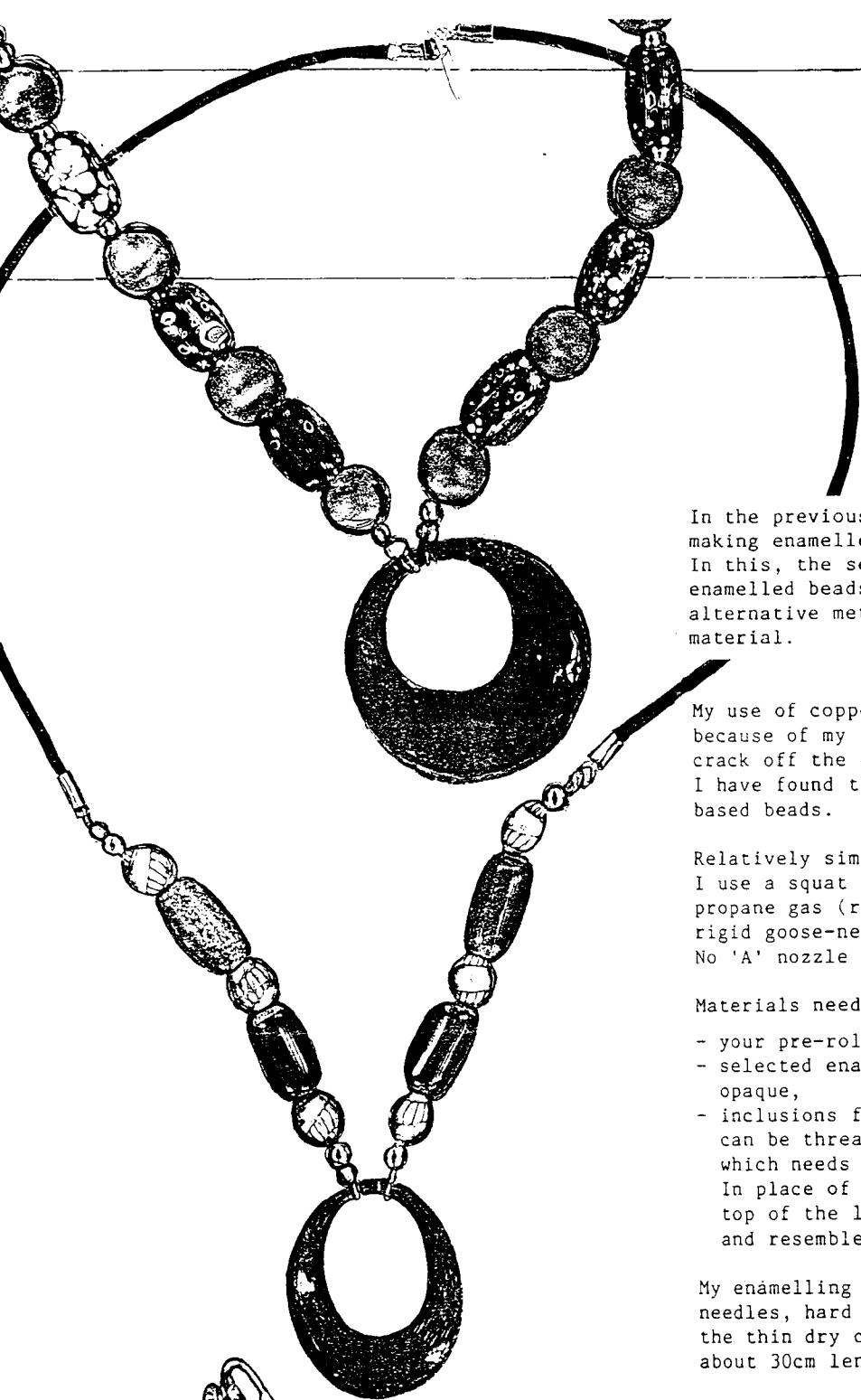
Report - Prauds Exh.

Sales were down on previous years takings, but the seven members who exhibited did reasonably well for the amount of people coming into the gallery and the present economic climate.

The display area was limited this year, space was reduced and no pictures were allowed on walls or stands.

Margaret Siddall

ENAMELLED



In the previous issue, Norma Alce wrote about making enamelled beads with copper tubing. In this, the second part of this series on enamelled beads, Heidi Wellings writes about an alternative method using copper foil as the base material.

My use of copper foil for bead making came about because of my frustration with having the enamel crack off the ends of beads made with copper tubing. I have found that this does not happen with foil based beads.

Relatively simple equipment is all that is needed. I use a squat Primus Cylinder No.2008 filled with propane gas (refillable at garages). Attached is a rigid goose-neck (removeable) to which I screw a No 'A' nozzle pinpoint burner.


Materials needed are:

- your pre-rolled foil beads (see below),
- selected enamel colours, either transparent or opaque,
- inclusions for the last one or two coats which can be threads, frit or even gold or silver foil which needs a transparent coat as the last layer. In place of coloured frit, a lead-free enamel on top of the last lead-bearing enamel will separate and resemble frit.

My enamelling bead rods are stainless steel knitting needles, hard soldering rods, or lengths cut from the thin dry cleaners coat hangers which I cut into about 30cm lengths.

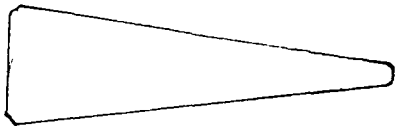
My enamel powders and frit are in small pyramid mounds on top of inverted small bowls of either glass, ceramic or stainless steel. This gives me freedom of movement when rolling the bead in the enamel after each firing. The bowls sit on a 35cm square tray just in case I drop a red hot bead.

Foil beads can be from the smallest round shape to about 2.5cm long and each one will take about 12 minutes to enamel. My best time was 7 in an hour. A bead will need a minimum of about 5 coats for a small one to about 12 to 15 coats for a large round one. For a medium bead, cut a triangle from the foil about 1.5cm wide, about 5cm long, and tapering to about 4mm at the narrow end. Trim the points off the ends.

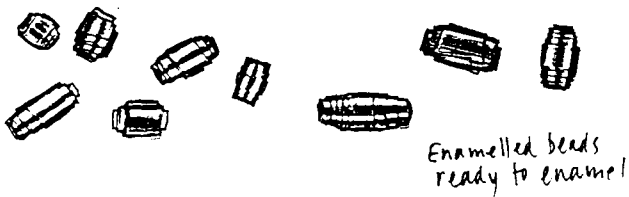
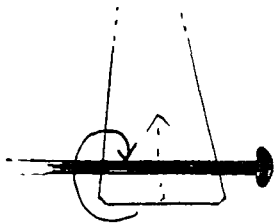


BEADS USING COPPER FOIL

by Heidi Wellings



Roll the foil around a knitting needle that is slightly larger than the enamelling rod diameter. Commencing at the widest end of the foil, wind tightly making sure to keep the foil centred.



I set the work area up working from right to left, the gas cylinder in front of me upon a stool facing away from me with the burner approximately 13cm above the work area. Behind the stool I have my chair and to the right I have another on which I rest my arm on the back. This method works for me but I realize that others have their methods.

When I light the torch, I turn down the flame until the blue centre is approximately 3cm long - the hottest part of the flame is at the end of this blue flame. Whites and reds must be fired well up into the white flame area to avoid discolouration. Practice will find the best working area for a particular colour. To achieve a rounded look, more layers of colour are applied, and the bead must be constantly rotated whilst in the flame. A pear

shape is achieved by slightly tilting the bead rod after the last firing while the enamel is still molten, but keep rotating.

Firstly, thread the coiled foil bead onto your enamelling bead rod and centre the bead. Rotate the bead just above the blue flame until the bead becomes red hot. The rod will not become hot if kept rotating. All grease and impurities will burn out with this initial firing. Do not overheat at this stage as you could burn the foil.

Whilst the bead is red hot roll it in the enamel powder, give the rod a tap with a spatula to dislodge any loose enamel from the rod and refire. After each roll in the enamel powder, I shift the bead a couple of mm along the rod either way to prevent enamelling the bead to the bead rod. Repeat the heat and roll process until the desired shape is achieved. Keep rotating the rod or beads will be mis-shapen. These can be rectified by applying another coat of enamel and rotating quickly.

When the bead is completed, I shift it along the bead rod to make sure it has not adhered and let it cool on this rod which I suspend across a suitable container. I usually work on 3 or 4 rods at a time. By the time I have finished the last bead, the first bead and rod will have cooled.

Finish the beads off with a few strokes of a diamond file at each end of the bead and run a rat tail file inside the bead to clear any possible dags. If the bead is large and heavy, I insert a fine piece of plastic tubing which just protrudes past the end of the bead to prevent the dental floss, silk or tigertail treading from being cut. This fine tubing is available from a Dick Smith store. I obtained mine from a BBC store where it had been used as a tie around a bundle of larger gauge tubing.

To assemble the beads I always use tigertail flexible steel wire. The enamelled beads are mostly used in conjunction with silver beads hand-made in Third World countries. The foil beads make up into a lighter weight necklace or earrings.

For me the biggest advantage of this method of making enamelled beads is that the ends do not come off.

Questionnaire - Part 2

WHAT BOOK ABOUT ENAMEL HAS BEEN MOST USEFUL TO YOU AND WHY?

WHAT BOOK WOULD YOU RECOMMEND TO A BEGINNER?

Mary Raymond

The first book I used was Oppi Untracht's 'Enamelling on Metal' and since then I have collected all the books I could find on enamel and gleaned useful information from many of them. For a beginner I would recommend Glenice Lesley Matthews book because it is well put together with good info for beginners, and it is still available (I think).

Val Annear

As a beginner I found Pam Patterson's 'Introduction to Enamelling' good, also Kenneth Bates book has lots of helpful information.

Carolyn Delzoppo

The most useful changes with what I'm doing - at times I've used them all. Right now Kenneth Bates 'The Enamelist' has lots of answers for me. Overall I've probably found Margaret Seeler's 'The Art of Enamelling' the most consistently useful. I think it may be out of print, but it does turn up in libraries, even in little old Mullumbimby. Some books are stronger on info for copper, some are better for silver. For a beginner I'd recommend Bill Harper's 'Step-by-Step Enamelling', as a good comprehensive guide to all techniques and beginner-type questions.

Jenny Gore

Most useful - Kenneth Bates 'The Enamelist' Fred Ball 'Experimental Techniques in Enamelling' For a beginner - Glenice Lesley Matthews - 'Enamels Enamelling and Enamellists.' Its important to read everything available.

Barbara Ryman

'Step-by-Step Enamelling' by William Harper. Not available now but can be picked up in second hand bookshops sometimes.

Jacquie Sprogoe

Most useful - sections from many books. For beginners - 'Step-by-Step Enamelling' by William Harper (Golden Hands Series)

Elaine Palmer

'Enamelling on Metal' by Oppi Untracht was my first and therefore most useful.

Heidi Wellings

Having been self-taught I found the old book of the Foster series 'How to Enamel', and 'Step-by-Step Enamelling' by William Harper, useful in the early days. Nowadays, perhaps 'Enamels Enamelling and Enamellists' by Glenice Lesley Matthews, 'Experimental Techniques' by Fred Ball, 'Metal Enamelling' by Polly Rothenberg, and to stir the imagination how about 'Glass on Metal'.

Allan Heywood

Most useful - 'A Manual of Cloisonne and Champleve' by Strosahl, for its good technical info (except for the (subjective) assessment of enamel performance in the back). For beginners - Elizabeth Fraser-Davies 'The Enamelist Handbook'.

Norma Alce

Polly Rothenburg. Most of the regular books are good but I lend my 'Polly' with trepidation as it is no longer available. Pam Patterson's book is another easily understood one.

Heather Calnan

Most useful - Fred Ball 'Experimental Techniques' opened many doors of discovery and excitement. For a beginner - Kenneth Bates 'The Enamelist' and 'Enamelling Principles and Practice'.

Betty Wilson

Elizabeth Fraser-Davies and Glenice Lesley Matthews - probably because there is more contemporary enamel shown in the photos. I find all my books helpful, but the older ones are dated in the types and designs of the 70s. As I am the only person that I know of enamelling in Alice Springs all my books are well read. I like the common sense approach of both these authors.

Wendy Hall

William Harper's 'Step-by-Step Enamelling - a Complete Introduction to the Craft of Enamelling'. The book offers clear, comprehensive information, step-by-step drawings and inspiring photographs of authors and others work. Unfortunately it is now out of print, but copies can occasionally be found in second hand bookshops. This is the book I would recommend to beginners. Also useful is 'Enamelling Principles and Practice' by Kenneth Bates.

Karin Luz

Read Experimental Enamelling.

Edmund Masow

I think Margaret Seeler's 'The Art of Enamelling' is one of the best books I know. Very professional and easy to use, also for a beginner. Bill Harper's 'Emaillieren' in German translation is much better than the US edition. This first book with modern enamels was very important because of the very good pictures in the German edition. Fred Ball's 'Experimental Techniques in Enamelling' is a must for those who like to experiment. Sometimes I look through this book just for the fun. For those who can read German, Curt Hasenohr's 'Email, Malere-mail, Goldschmiedemail' is full of very interesting techniques, some that I have never found in any other book. Unfortunately it is out of print, but still available in libraries. Other good books are: Kenneth Bates, Glenice Lesley Matthews, Opi Untracht, Polly Rothenburg, Erhard Brepohl. For people who collect enamel books or are interested in enamel theory and history, it is very important to have the enamel bibliography by Jean Tudor. It is very complete and well organised.

Next issue - Questionnaire Part 3

'What enamel works do you most admire and why?'

If you haven't already sent in your response, its not too late.

Nitty gritty —

Interested in liquid enamel?

This is an extract from the 'Coburg Emailrund-brief 1/95' which has kindly been translated from German by Melbourne enameller Karin Luz.

Works with Liquid Enamel.

Liquid enamel seems to be another great challenge for the enameller through its way of application and combination with traditional enamels.

Liquid or wet process enamels are applied in the same way as pottery glazes. The enamel is stirred in its container and if too thick can be diluted with distilled water to the consistency of easy running paint. If lumpy it would need to be strained.

To apply the enamel, the thoroughly cleaned copper is held over a plate and the enamel gently poured onto the surface. To achieve a thin and even film, the copper is shaken and tilted from one side to the other to remove all excess enamel. The piece is then ready for drying. In its dry state, small bare copper spots can be filled using a fork dipped into enamel. Little ridges can be leveled with the finger and spilled enamel removed.

When enamelling both sides, the article can be either dipped into enamel or clamped into tweezers then front and back poured with enamel.

The removal of excess enamel and tidying up after drying is the same as before. If mishaps occur, just scrape off the enamel and start again. All spilled and excess enamel can be collected and used again.

Contrary to traditional enamelling, dry pieces can be handled and touched as the enamel surface is very robust. It lends itself well to scraffito especially when accurate areas and lines are required. Liquid enamel is an ideal base coat for painting with oxides, for difficult shapes and large forms, because this enamel does not run. The enamel colours can be mixed and blended and used for repairs and touch ups. Another way of mixing is possible, after liquid enamel is applied and while it is still in its wet state, conventional enamel can be sieved on.

The firing time of liquid enamel is short at about 800C, and the result should be a smooth and even surface.

Liquid enamel on its own may be restrictive for a creative mind, but in combination with traditional enamel the sky is the limit.

Suppliers:

W G Ball, Anchor Road, Longton, Stoke-on-Trent ST3 1JW England.

Leadfree and available in 12 colours, £5.50 for 200cc.

Thompson Enamels, Enquiries to Anna Margot Originals, 92 Arthur Terrace, Red Hill 4059 Qld.

A way to get really clear transparency in enamel on copper

This process is a means of controlling firescale on copper pieces which are in process and perhaps need further manipulation, inlays, rivets or other work. The purpose is to limit the amount of firescale which medium flux will absorb, leaving the metal apparently clean.

1. Prepare enamels to be used by screening out the fines. For initial application only prepare medium firing dry flux by also screening out the larger grains. For this first layer, use 100 and 150 mesh sizes, without fines. Plan your stilts for firing.
2. Clean the metal scrupulously back and front and rinse well. Dry quickly and thoroughly (preferably with a hair dryer). Wear clean cotton gloves and do not get finger grease on the metal.
3. Over clean paper, coat the metal thinly (about one grain high) with enamel. First spray small areas at a time with Rave Hair Spray (editors note- don't know what the equivalent Aust product would be - if anyone uses hair spray as a fixative for enamel could they let us know), followed quickly with screened enamel. An alternative is to use liquid flux, thinly. I prefer this but the Rave idea works well where people don't like liquid flux. The reason that sometimes liquid flux won't clear up is: either it is layered too thick and fired too cool, or not fired enough times, or it was allowed to become so dry that it flaked off before firing (flaking off is usually an indicator of grease under it). If the spray dries, spray some more. Work quickly and cover all areas front and back. Let sit 5 minutes till spray is dry. Fire at 1500 for about one minute. Entire piece should look dark red when cool.
4. Manipulate all mechanical alterations at this stage. You may braek the enamel if necessary to rivet or inlay or to change the shape.
5. Spray with Klyre-Fire if needed for adhesion and dust with further enamels (fines removed), either flux or colour in normal layers. If possible, do both sides at once, but one side at a time is OK if the shape of the piece demands difficult stiltting. Fire normally, but a little on the hot side. I prefer a hot firing of a shorter duration. Let cool. Fire one or two more times, turning the piece to allow all sides to fire in the area of the kiln's 'hot spot'.

Skip Allison

This article is reprinted from the Midwest Enamel Guild Newsletter, August 1994.



International Events

Large Scale Panel Workshops 1995

Following the very successful workshop held at the enamelling factory of Burnham Signs in 1994, Pat Johnson will again be organising and teaching a series of workshops during August 1995. Enamellers of all levels, from complete beginners to established muralists are welcome. Participants may either take part in a structured teaching programme or may be free to use their time and the facilities for their own projects.

The fee for a five day session is £250.00, including all firings. Panels cost extra.

AEN has more detailed information on the workshops, dates and accommodation arrangements. Send SAE if interested in receiving photocopies, or write to Pat Johnson, 51 Webb's Road, London SW11 6RX, ph 071 228 0011.



Guild of Craft Enamellers Conference and AGM 21 - 23 April 1995

A three day programme of presentations, tutorial workshops, masterclass and exhibitions to be held in the University of Ripon and York St John, York. Send SAE for Conference programme and registration details, or contact the Conference Secretary Judith Harris, Chiverlins House, Derriads, Chippenham, Wiltshire SN14 0RJ, UK.



The Auction Committee of the US Enamelist Society Conference is requesting donations of enamel works, materials, tools or books for this fund raising event. Last conference the event raised in excess of \$3000 which has been used to promote educational activities. Anyone wanting to help support terrific work of the Enamelist Society should get in touch with the committee chair, Marilyn Druin, 197 Nomoco Road, Freehold, New Jersey 07728 USA

Change of address

Betty Wilson PO Box 1570, Alice Springs 0871

Lawna Trengrove 10 Mermaid Drive Bateau Bay 2261

Sandra Kerr 30 Oak St, North Narrabeen 2101

Cover

Heidi Wellings can be contacted at 15 Dewrang Ave, Elanora Heights 2101.

Next issue

The deadline for material for the next issue will be March 23 1995. Submissions are very welcome.

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

Conferences

International Conference of the Jewellers and Metalsmiths Group of Australia.

July 7 8 9 1995

Melbourne University

Keynote speakers from Europe and Asia will join Australian designers, critics and cultural commentators to explore the central themes of the conference: Cultural and Conceptual, Craft and Industry, Contemporary Gold and Silversmithing. There will be several prominent exhibitions and a new jewellery award. Practical and discussion based workshops/seminars are scheduled after the conference.

For further information contact JMGA,
PO Box 147, Kew, Victoria. Fax 03 419 9115.



Making Culture: Crafts Communication and Commerce. Second national Crafts Conference

July 11 - 14 1995

The Malthouse, South Melbourne.

Focusing on the relationships between crafts, communication and commerce, the conference aims to analyse issues that cross these boundaries, particularly the place of crafts in the gallery and museum area, in new technologies, in critical writing and international economies.

For further details and registration forms, contact Craft Australia, C/- Katsonis & Patsinos, Level 1, 117 Sturt Street, South Melbourne 3205. Ph 03 696 5085.

Wanted to buy

Betty Wilson would like to buy Thompson leaded flux, Second-hand gravers and Thompson saw-tooth and smaller jewellery trivets. If anyone has these items to sell, contact Betty at PO Box 1570, Alice Springs 0871. Ph 089 526 540.

Thank you

Thank you to the following people for their assistance in compiling this issue:
Heidi Wellings, Elaine Palmer, Karin Luz, Skip Allison, Kunstverein Coburg, Catherine Large, Betty Wilson, Margaret Siddall, Edmund Masow, and Mary Raymond and Barbara Ryman for the pics from the opening night of the National.

FIREWORKS

Once again we had a marvellous collection to present to the public at the Craftspace Gallery in The Rocks on the 4th January.

The exhibition was opened by the Hon. James Samios MBE MLC, Parliamentary Secretary to the Minister for the Arts, both he and his charming wife were very interested.

The exhibition had quite a different personality to the previous three in that there were few large or flamboyant pieces to use as 'eye-catchers'.

Jenny Gores' seven beautiful and imaginative contemporary tiles in their wonderfully different frames were put on the wall in front of the entrance, they drew many appreciative comments but you had to be close to them to see them properly. Jozsef Pinters' large sculptured enamel trimmed beaten copper was very eye-catching and a good lead into the gallery, his wife Judit Mikola produced some very interesting and colourful pieces.

Heather Calnan, who is always most innovative, included a lovely mirror and very interest electro-forming with enamel on boxes in her collection.

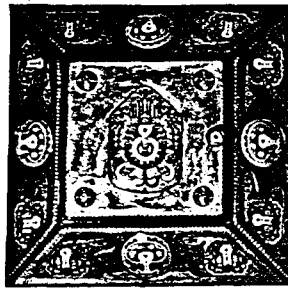
The jewellery by Barbara Ryman, Jacquie Sprogoe, Jill Parnell, Catherine Large, Fiona Knox, Sandra Kerr, Irene Garran, Wendy Hall, Carolyn Delzoppo, Julie Carter, Stacey Allen, Norma Alce and Val Aked as well as Annette Clarkes' two lovely Japanese style vases, provided a dazzling display of mouth watering temptations. Impressionist plates by Doreen Sinclair and a collection of brilliantly coloured paintings by Kamilla and Tibor Szakos added welcome variety. lidded bowls by Norma Alce glowed beautifully on the plinths alongside Mary Raymonds lovely pieces.

We also had a small guest display of cloisonne pieces made in Germany and Perth by the well known enameller Hiltrud Blaich, who was in Australia giving workshops in WA and holidaying on the Eastern side.

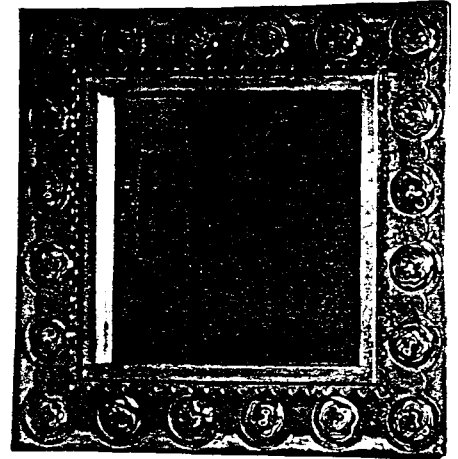
We didn't do nearly as well this year in pieces sold or visitors through the door; was it the lack of show-stoppers or the recession? - interesting.

I would also like to point out that this exciting annual event, showing the best of Australian enamel, would never have happened without the dedication of Mary Raymond, our convener. She convinced us, the Enamellers Association, of the need for a high profile juried exhibition, that there was the talent available and that the public would have an appreciation of excellence. She was correct, so keep on working all you clever Australians!

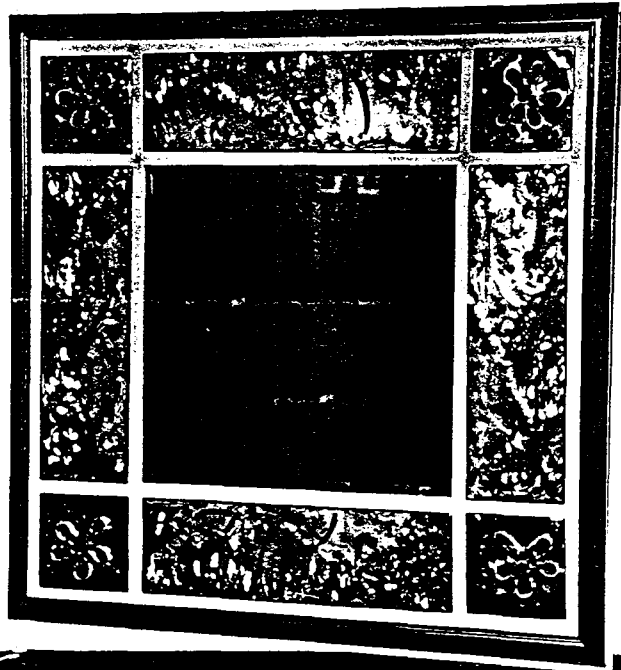
Elaine Palmer.



Panel and Mirror by
Judit Mikola



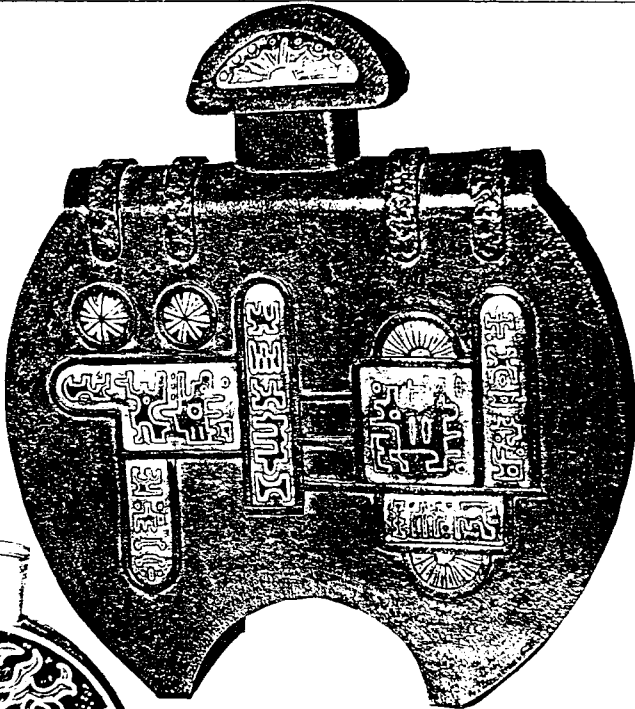
Mirror by Heather Calnan



Tibor Szakos

January 4-15, 1995

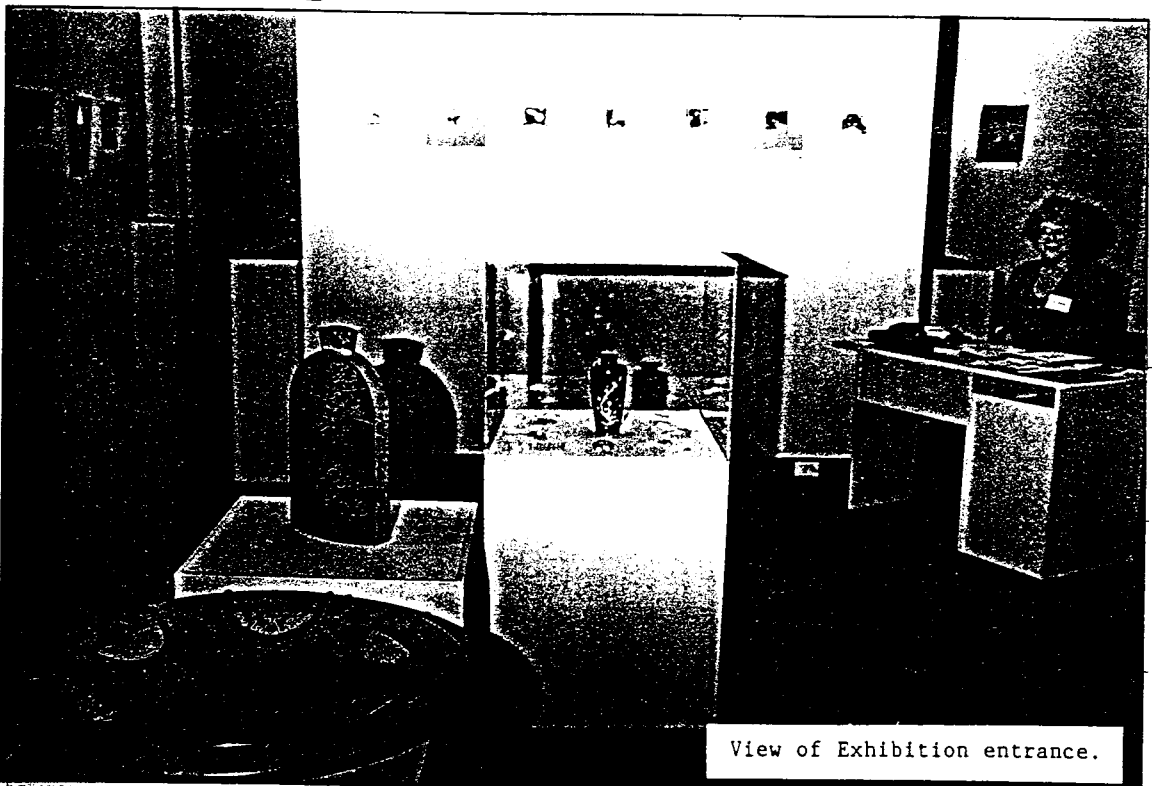
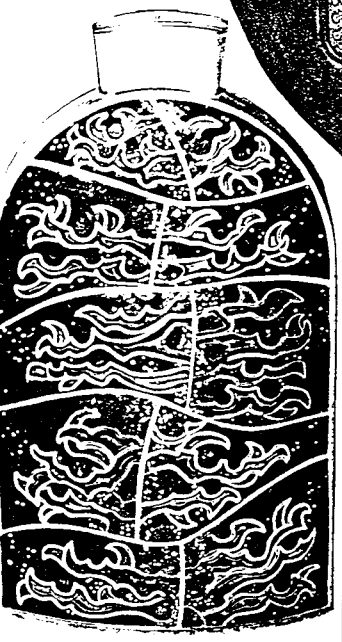
4th National Juried Exhibition of Enamels



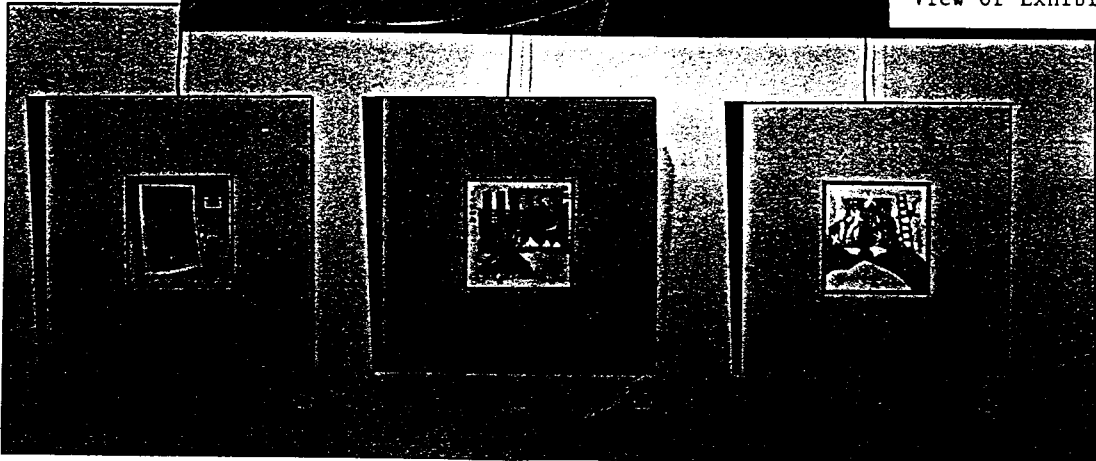
Enamels
Jozsef Pinter



Mary Raymond



View of Exhibition entrance.



Wall panels
Jenny Gore

FIREWORKS

Exhibitors 1995

- Valerie Aked NSW
- Norma Alice NSW
- Stacey Allen NSW
- Heather Calnan NSW
- Julie Carter Vic
- Annette Clarke NSW
- Carolyn Delzoppo NSW
- Irene Garran NSW
- Jenny Gore SA
- Wendy Hall NSW
- Sandra Kerr NSW
- Fiona Knox NSW
- Catherine Large Old
- Judit Mikola Old
- Jillian Parcell WA
- Jozsef Pinter Old
- Mary Raymond NSW
- Barbara Ryman NSW
- Doreen Sinclair NSW
- Jacque Sprogoe WA
- Kamilla Szakos NSW
- Tibor Szakos NSW



Hilrud Blaich, Heather Calnan, Irene Garran, Elaine Palmer.



Sondi Stankov, Jenny Williams, Val Aked, Mary Raymond.



Tibor and Kamilla Szakos, Joseph Pinter, Johanna Pinter.



4th National Juried Exhibition of Enamels



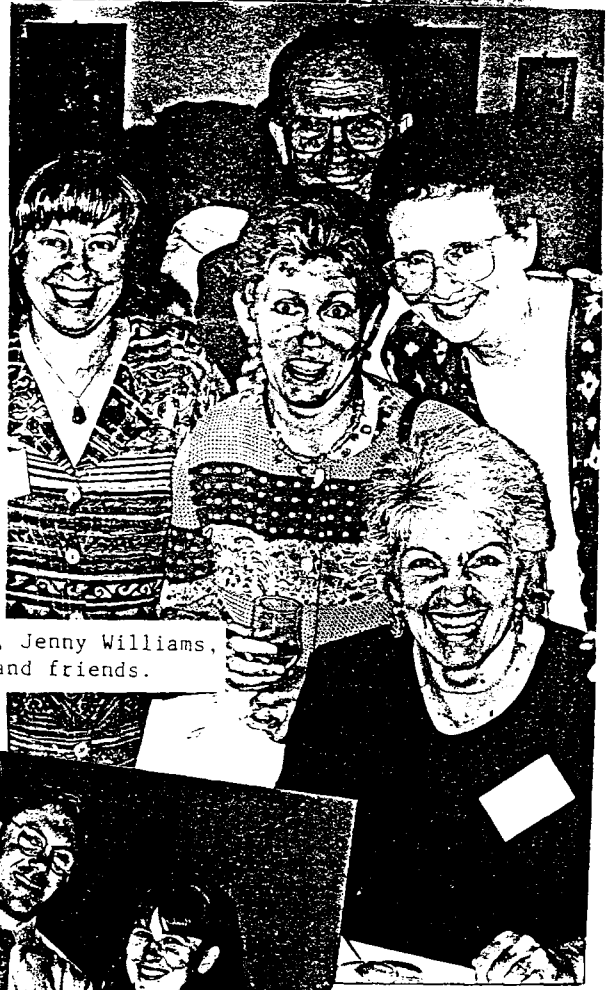
teen Sinclair and friends.



Fiona Knox and Lucas Blacker.



Jenni Thomas, Ken Lockwood, Val Aked.



Barbara Ryman, Jenny Williams, Mary Raymond and friends.



Hiltrud Blaich and work.



Meg and Andrew Raymond, doing drinks duty for the third year.

1995 Diary

24-27 March	3rd International Conference, British Society of Enamellers, Chichester UK.
25 March	Deadline for receipt of entry form and slides, Galerie Hock-Grasslin Enamel Exhibition, Germany. See this and previous issue for details.
31 March	Deadline entry forms and slides, Contemporary Wearables Award Exhibition, Toowoomba. See previous issue for details.
21-23 April	Conference of Guild of Craft Enamellers, UK.
April	Deadline for entries for Alice Craft Acquisition. Details in next issue.
7 May - 4 June	17th Annual Mornington Peninsular Craft Event Exhibition. Entries now closed.
17 June - 20 Aug	3rd International Enamel Art Exhibition, Coburg Germany. Entries now closed.
June	Entries due, Shinju Matsuri Annual Jewellery Award, Broome WA. Details yet to be announced.
June	Deadline for entries, NT National Craft Acquisition. Details yet to be announced.
23 June - 29 July	Email International Exhibition, Galerie Hock-Grasslin, Germany.
14 July - 27 Aug	US Enamelist Society 5th International Conference and Exhibition. Entries now closed for exhibitions. See Issue 28 for conference details.
July	NT National Craft Acquisition Exhibition.
July	Entries due, Japanese Enamelling Association Biennial International Enamelling Exhibition. Details yet to be announced.
7/8/9/ July	International Conference of Jewellers and Metalsmiths group of Australia. See this issue for details.
11-14 July	Second National Crafts Conference, Melbourne. See this issue for details.
August - Sept	Caloundra Arts and Crafts Festival. Details yet to be announced.
24 Sept - 29 Oct	Contemporary Wearables Award Exhibition. See previous issue for details.
October	Japanese Enamelling Association Biennial International Exhibition.
Jan 1996	Japanese Cloisonne Jewellery Competition. Details yet to be announced.

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