



Enameller profile — Barbara Turner

Years ago I learned china painting and enjoyed my saturday afternoon classes. However, my formal schooling trained me in shorthand, typing and book-keeping so secretarial work was the path I took.

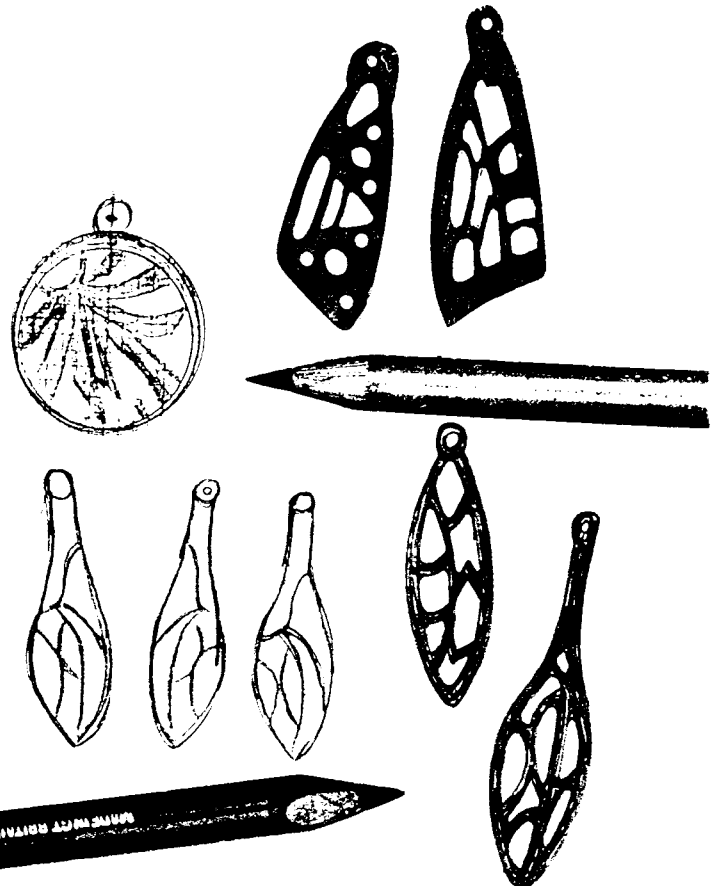
Married with young children and little money to spare, one of our free outings was to visit art galleries. Both children now are grown up and thankfully interested in all kinds of art and craft.

When both children were at school full time, I wanted a job where the hours are flexible. My mother had dabbled in real estate, so I became a real estate sales person. Later I acquired my agents licence and had my own practice for some years.

Skin cancer became a problem and I thought life was sliding by and all I seemed to do was work. I sold the office and took time out.

A friend of mine returned from France and showed me an enamelled bracelet. I loved what I saw and that was the beginning of my interest in enamelling.

I went to the Jam Factory and learned from Bob King who is a dedicated enameller. I have my own workshop and work whenever I can, mainly in champleve and sometimes plique a jour. Cloisonne here I come.



News



It's a bumper issue!

I got tired of trying to cram everything into the usual two A3 sheets and gave in. Three are needed, three it is. Hope you enjoy the extra articles.

There are changes afoot with the organisation of the annual 'National Juried Exhibition of Enamels'. The exhibition committee has put out a bulletin (see page 4) outlining the changes and the reasons why. The exhibition is five years strong now - something to be proud of. Please plan to be involved this year and help this annual showing to grow and develop.

AEN is looking for your favourite bench tricks and tips. These will be compiled into a double-page feature later in the year. C'mon - share those clever-nifty-tricky-bits-of-problem-solving with us all. If you'll tell, so will I. You know the sort of thing - like, having a packet of Tim Tams in the workshop at all times to prevent burnout of the enameller.

'Cover girl' Barbara Turner has written about her method of plique-a-jour which will be of interest to those masochistic ones out there who do this beautiful technique.

AEN is early this time. I'm off to Sydney early June - looking forward to a 'hit' of big city stimulation. Wheeee.

Best wishes

Carolyn Delzoppo
Editor.

Deadline for material for next issue
July 20.

Thank you

Thank you to the following contributors to this issue:

Asako Fuller, Barbara Turner, Mary and Arch Raymond, Catherine Large, Wendy Hall, Barbara Ryman, Ninette Dutton and Imprint Books, Audrey Komrad, Karin Luz, Jill Parnell, Jacquie Sprogoe, Val Aked, Robyn Wernicke, Heather Calnan.

Cover

Barbara Turner can be contacted at
PO Box 347, Torrens Park, SA 5062

AEN has heard of seven Australian enamellers who have had their work juried into the Third International Enamel Art Exhibition to be held in Coburg Germany June 17 - August 20.

They are: Val Aked (NSW), Robyn Wernicke (Vic), Jacquie Sprogoe (WA), Jillian Parnell (WA), Barbara Ryman (NSW), Wendy Hall (NSW) and Carolyn Delzoppo (NSW).

Jill Parnell will be visiting Germany for the exhibition and will visit Hiltrud Blaich. Hiltrud (who is almost an Australian enameller) has had a picture accepted into the exhibition.

Edmund Masow will be having a solo exhibition at that same time in Wolnzach.

AEN has so far heard that Barbara Ryman, Mary Mary Raymond, Karin Luz and Carolyn Delzoppo have had work accepted into the Hock-Grasslin Enamel Exhibition in Germany. The gallery director was so impressed with Karin Luz' work that he has requested that she supply extra pieces.

If anyone else has been accepted into these or other exhibitions here or overseas, please drop AEN a line. We like to keep up.

Master of cloisonne and champleve enamel, Fred Rich will be visiting Australia from England for three weeks around the end of the year.

Cath Large has brought back from England the disturbing news that the bi-annual Limoges Enamel Exhibition may have folded. This would be a great loss to the international enamel scene. More news on this as it becomes available.

Carolyn Delzoppo has had an enamelled pendant acquired for the Alice Craft Acquisition Collection as part of the 1995 Alice Craft Acquisition Exhibition.

There will be an exhibition of enamel jewellery at Makers Mark in Melbourne to coincide with the International Conference of the Jewellers and Metalsmiths Groups of Australia. Valerie Aked, Robyn Wernicke, Glenys Matthews, Barbara Rymean and Carolyn Delzoppo are participating.

The NSW North Shore Craft Group will hold their 38th Annual Exhibition at Kuringai Town Hall, 19 - 23 July. Heatjer Calnan will be exhibiting her enamels.

British Society of Enamellers Conference.

With the assistance of an Arts Queensland Professional Development Grant, I attended the British Society of Enamellers 3rd International Conference in England from March 24-27 1995. It was held at West Dean College, just north of Chichester in Sussex.

The college opened in 1971, and is housed in what was the home of Edward James, an eccentric philanthropist. It's run by The Edward James Foundation, founded in 1964 as an Educational Trust. The house itself is magnificent, a large flint mansion in spectacular grounds, with excellent facilities for conferences, and for both short courses and Post-Graduate Diploma Courses, in traditional crafts such as restoration and conservation in varied areas - furniture, clocks, ceramics, metals etc.

There were nearly 70 delegates at the conference, from Australia (me), France, Germany, Greece, Israel, The Netherlands, Norway, South Africa, Sweden, USA and UK.

The conference was set up as five simultaneous 'hands-on' demonstrations, timetabled so every delegate had the chance to participate in each workshop, with a different group of people each time. The demonstrations covered such areas as Electroforming for Enamellers (presented by Sandra McQueen and Yanie Nicholls), Enamel Screen Printing (Joann Tanzer), The Chemistry of Enamels (Roger Turrell), Pressforming for Enamellers (Louise O'Niell and Bonnie Mackintosh), and the Use and Development of Source Materials (Elizabeth Turrell).

These took a half day each over a period of three days. During this time Phil Barnes, engraver and enameller extraordinaire demonstrated carving for champleve enamelling and cheerfully answered a barrage of queries.

Running concurrently with the conference was an exhibition at the college, of the Society's members work, including that of Tamar Winter (a wonderful beaker and set of candlesticks), Joan MacKarell (a clock), and Jane Short (a vase). There were also other objects, jewellery and wall panels from over a dozen other members.

Throughout the conference we buzzed from one workshop to another, interspersed with a series of splendid meals, slide shows, lectures/talks and social chat. Saturday evening brought the Silent Auction to raise money for the Society's 'Enamelling in Education' Project, and saw Phil Barnes in the role of auctioneer. Items donated included jewellery and objects made by those present, books, tools, and numerous packets of disposable rubber gloves! Over £600 was raised for the fund.

For me, the highlights of the event were meeting the faces behind the names I'd become so familiar with over the years, and of course Jane Short's keynote speech 'Things I didn't know about enamelling at 20, and shall be too wise to talk about at 85'. What a relief to hear that the 'goddess' of enamelling should have all the same problems during production that I do, and how inspiring to see slides of fabulous work.

The presentation of delegates slides was most interesting especially as 25 or so people did get up to discuss their work briefly. Others took the opportunity to speak of enamel/jewellery doings in their own country, particularly Devon Buck, who read a letter from the Limoges Biennale Organisation explaining that it was going into voluntary liquidation. She also had a petition to sign to show support to keep the event alive if at all possible.

The conference really re-charged my batteries and swept away the cobwebs (for now anyway). I came away feeling positive about the future of enamel, and that the role of conferences and workshops is vitally important in the exchange of information and communication amongst practitioners. I felt, too, that Jean Tudor, in her talk 'Enamelling Today - Progression or Stagnation' summed it up when she spoke of the need to push beyond existing 'enamel' networks and 'inhouse' teaching into the wider community, so we see young practitioners in the field, aiding in the further development of enamel as a strong and vital art form.

Catherine Large
Brisbane



West Dean College and grounds

Book



South Australian gardener, author and enameller Ninette Dutton has published her autobiography. Entitled 'Firing' in reference to her passion for enamelling, the book is a gently amusing and good natured account of her life, travels and relationships with many famous artists and writers of this century, Arthur and Yvonne Boyd, Patrick White, Max Harris, Yevgeny Yevtushenko, Sidney Nolan.

In the Weekend Australian of April 8-9, the reviewer Luke Slattery wrote of the book -

"Nin Dutton's autobiography is untouched by obvious artifice. She conveys the slow, measured rhythm of her own speech without pressing it into a self consciously literary style; a deceptively difficult thing to do. She writes best when evoking the natural world - trips out to the bush, fishing on Kangaroo Island, her passion for gardening and the naming of plants.....

Enamelling involves a three-way relationship between yourself, the object you are working on and the heat. You have to have the balance right. As with most of the arts there are long stretches of routine work to be endured. You have to be endlessly patient and endlessly prepared to take pains over trifling details. One small speck of dirt can ruin a surface, a few grains of colour out of place show up at once. Miraculously after all these background trivialities, there comes the moment when the total concept you have been holding in your mind's eye at last emerges from the radiant cave of heat. Yet it is always slightly changed. The piece takes on a life of its own at some point in its creation, so you look at it and think, 'Yes, that's how it was meant to be.'

Ninette Dutton is part of a generation of writers, intellectuals and artists that forged new ways of seeing Australian history and culture - one thinks of White's Voss, the Ern Malley poems and the mythological impulse that produced Boyd's Nebuchadnezzar series and Nolan's Kelly paintings. They proved that it was possible to be modern, yet deeply attached to the land. Ninette Dutton's memoirs are alive with this sense, in a way that contemporary, urban intelligentsia is not.'

I have always enjoyed working for commissions because the cross-fertilisation of ideas may produce a piece which completely transcends the original conception. One danger of regularly exhibiting your work is that you may be tempted to stick to old methods. Enamelling is an expensive art. The copper and the colour are both costly, transparent reds in particular as they are coloured with gold. Unless I am making a set, perhaps of dinner plates, I never knowingly repeat a design, I only use a similar technique, but it is tempting to work in a style which sells well and not to move off in another direction.



Ninette enamelling.

I sometimes think that an enameller's first requisite is endless patience. The dull routine start to a new piece seems interminable before you reach the final rewarding stages. It is also physically exhausting, constantly up and down from your bench to your feet, treating the metal, pickling it in acid, running it under water, applying the colour, lifting pieces in and out of the hot kiln. At the end of a day's work I often wondered where I would find the strength to put one foot after another. I worked until I heard the children arriving home in the school bus.

The extracts above are printed with the permission of the author Ninette Dutton, and the publisher Imprint Books.

Firing is distributed by HarperCollins and costs \$17.95.

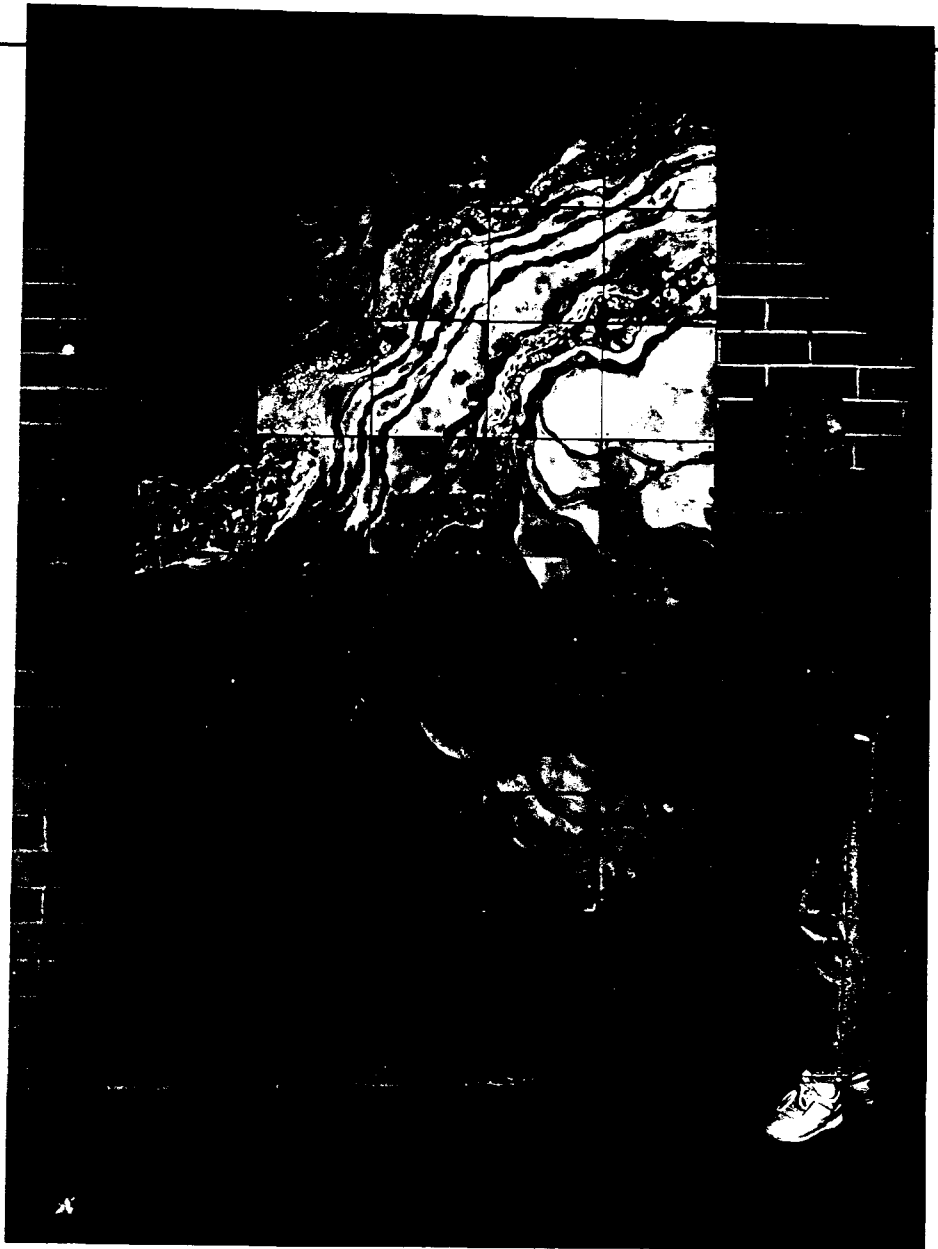
ISBN 875892 07 9

Commission —

Wall Panel

Enamel on Copper
1.4 x 2.2m

Westpac Plaza, Sydney



Late last year I was invited to submit a design for a large wall panel to decorate a stairwell in the foyer of an insurance company's office situated in Westpac Plaza in Sydney's CBD.

A site inspection determined the size of the panel and also the type of design and colour suitable. The area needed something large and vibrant to complement the terra-cotta coloured marble (granite?) used for the floor.

The final solution was eight rows of five tiles 28cm square producing a panel of 1.4x2.24m (just under 5ftx8ft). It took most of January to develop the design, firing colour tests and producing a miniature version (about 7x12 inches) to show the client for final approval before ordering the copper.

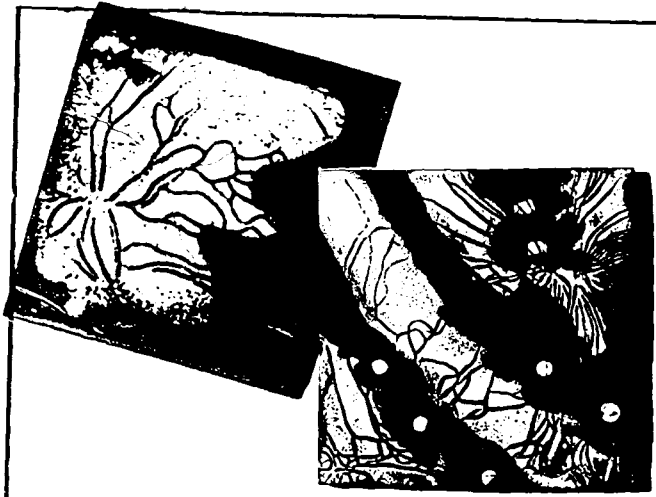
The first step after the squares were cut was to drill a small hole in each corner of each tile so that the adhesive could be supplemented with brass nails for safety. Stencils were cut to create the lines of oxide after the first firing and both leaded

and unleaded enamels were used to achieve the desired colours. I worked on a strip of five tiles at a time to assist in matching the lines accurately, and found that once I started on the project I couldn't leave it alone. I was always just dying to see how the next stage would look. As a result of all these long (and hard) working days the enamelling was completed in about a month.

The next stage was over to my husband Arch who had designed and built an aluminium frame to support the panel. This was to be mounted on the wall and then each row of tiles, glued and nailed to marine ply, simply hooked on to the frame. The system worked beautifully (apart from the fact that the frame was inaccurately put together at first and poor Arch was sweating blood trying to make it fit - after the frame was re-welded it fitted together perfectly). Once the frame was bolted to the wall it took ten minutes to hang the panel.

The next one will be a piece of cake!

Mary Raymond



Torch Lustre and Raku Workshop Part 2

Editors note: Part 1 of this two part article which covered Oxidisation Lustre techniques was printed in the previous issue, No 31.

Reduction Lustre

Reduction lustre is produced in a reduced atmosphere. Raku lustre is the most popular reduction lustre technique.

Raku enamelling is an experimental technique, borrowed from a ceramic art, originated from Japanese pottery--making a ritual tea bowl for tea ceremony derived from zen philosophy which emphasized the beauty of simplicity.

The technique is particularly appropriate to raku's philosophy of chance happening. Although a certain amount of control is exercised, in final analysis the results are, for the most part, due to elements and conditions without a precise control. This is the excitement and surprise of the raku process.

1. Process

- a/ When a matured, red-hot enamel is taken out of the kiln, it is placed in a reducing atmosphere, lacking in oxygen and containing free carbon. This is then responsive to chemical change, and produces a rainbow coloured metallic lustre on the surface.
- b/ To achieve the reduction atmosphere, combustibles such as sawdust, pine needles, leaves and other burnable materials are used in a metal container or bucket. All these burnables are similarly effective but do not produce the same effect.
- c/ When a red-hot enamel piece is taken out, with a metal tong or spatula, from the kiln, it is plunged in immediate contact with these combustible materials the fuel ignites and burns, consuming oxygen and conducting chemical change--often creating metallic lustres on the surface.
- d/ Allow materials to burn for a minute or two, then cover the bucket with a damp board or close the lid of the container so that the materials smolder.
- e/ An old barbeque stove with a tight fitting lid is an ideal container for the raku process.

- f/ Let piece remain smothered for three minutes or more then remove it with a tong for air cooling.
- g/ This procedure will produce smoke patterns over most of the enamel surface. For enamel, a slow air cooling is desirable to avoid cracking or crazing on the surface.
- h/ In the case of pottery, a piece is plunged in water to cool, thus a thermal shock can create a wonderful crackle pattern in the glaze.
- i/ The temperature of the piece and the length of time in the reduction container affect its final appearance. The heaviest reduction will take place on the hottest and most well-covered piece. More burnables can be added to the reduction atmosphere during the raku process. The mildest reduction will develop on the coolest piece which has been placed in a covered container of partly burned reducing agent.

2. Important Factors

- a/ If lustres tarnish, they may be rubbed gently with silver polish to restore their brilliance.
- b/ Raku-firing should be in an open area so that escaping chemical vapors and smoke are easily dispersed. Raku-firing (burying enamel in burning, smoking organic materials) does not in itself involve anything toxic, but adding chemicals for a lustre may do so. Proper cautions are required as some chemicals are very toxic.

3. Imprinting Smoke Patterns and Textures

- a/ Characteristic, organic smoking patterns and textures can be imprinted by a quick and heavy reduction. Pine needles or leaves may be dropped on to a soft-fusing enamel for abstracted, random smoke patterns.

by Asako Fuller



Asako Fuller (アメリカ) 《Fragmentary Landscape I》 20.5×30×3.5

b/ Remove red-hot enamelled piece from kiln and place on an asbestos board beside the kiln.

c/ Drop a few pine needles on the surface.

d/ The pine needles will burst into flame, leaving a dark smoke pattern. If this is done quickly enough, the smoke will usually permeate the enamel and the stain will last or the smoke will wash away, leaving an image of the burning material in grey tones. If the pine needles do not catch fire, a torch can be passed over the enamel and make a torch lustre at the same time.

e/ The smoke patterns are irregular and hard to predict or control. Some will survive exposure to acid and abrasives and others will not. It depends on the nature of each piece. When washing off the cinders on the smoke stained surface, rub cautiously and do not use cleansing abrasives unless the pattern proves durable to the touch.

f/ If the pattern is not durable, it can be preserved by spraying it with lacquer. Also, the piece may be refired to produce a durable stain.

4. Chemical Lustres

a/ Shimmering lustres may be heightened by the addition of chemicals before firing, most effectively on dark backgrounds.

b/ Some chemicals involve very toxic reactions, such as silver nitrate, gold chloride, tin chloride and copper nitrate.

c/ A recommended safe chemical is copper carbonate.

i. The formula used for the most brilliant lustre is a mixture of copper carbonate and liquid white enamel. Put 4 or 5 tablespoons of liquid white in a jar and add enough copper carbonate to turn the mixture a slight green tint. Stir with a plastic spoon or wooden stick and discard it after use (do not reuse). Let the mixture stand for 24 to 48 hours before using it. Copper carbonate will give iridescent lustre with a rainbow hue.

ii. The chemical solution can be applied with a swab or inexpensive brush to a pre-fired surface of opaque or transparent enamel. In addition the mixture can be dripped or splashed. Try pouring the solution and rolling it to the edges of the piece for an even coat and it is possible to even draw sgraffito designs.

iii. Precautions

- Discard swabs or brushes after each use and do not reuse.
- Do not spray any chemical solution at any time. The chemicals can cause severe illness if ingested or inhaled.
- Do not smoke or drink while using chemicals.
- Wash hands thoroughly after using chemicals.
- To avoid inhaling the dust, wear a mask and protect yourself.

Recommended Texts

Matthews, Glenice Lesley. Enamels, Enamelling, Enamellists. Radnor, Pennsylvania: Chilton Book Company, 1984.

Ball, Fred. Experimental Techniques in Enamelling. New York, N.Y.: Van Nostrand Reinhold Company, 1972.

Rodes, Daniel. Clay and Glaze for Potter. Radnor, Pennsylvania: Chilton Book Company, 1973.

Rothenberg, Polly. The Complete Book of Ceramic Art. New York, N.Y.: Crown Publishers, Inc., 1975.

Riegger, Hal. Raku Art & Technique. New York, N.Y.: Van Nostrand Reinhold Company, 1970.

Anyone experimenting with these techniques is welcome to write and borrow Asako's photographs and workshop notes detailing enamels and temperatures. Please send a stamped addressed envelope (two stamps, its thick).

Plique-a-jour

Report —

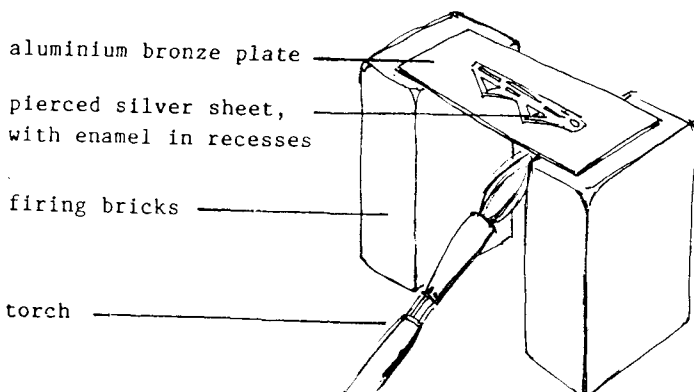
Plique-a-jour means light of day and transparent enamels are ideal for this type of work.

I use .8mm to 1mm sterling silver to make earrings or small pieces such as fans, which I display on small stands. The sterling silver is annealed, pickled, flattened, stamped and a compact design on paper with cells around 6mm or so in size and without sharp corners, is glued to it. Holes are then drilled in the areas to be cut so the saw blade can pierce the cell. Try to saw out the cells as exactly as possible to the design so hardly any filing is necessary. Burn off the pattern, pickle, wash in distilled water, glass brush and wash again in distilled water and leave piece to dry.

Grind enamels and wash many times and place in clean spoons on a clean towel with clean brushes and 2 jars of tap and 2 jars of distilled water.

I use two methods for enamelling small pieces. First I set up two fire bricks and take a piece of flat, shiny aluminium bronze and balance it between the two bricks and make sure my gas torch can manoeuvre easily between the bricks. This is for the first firing. The aluminium bronze base is cleaned of any finger marks and dried. The sterling silver frame is placed on the aluminium bronze and wet packed tightly and enamels heaped up in each cell. Take care to keep colours quite separate and try not to get any enamel on the divisions. If you do, carefully remove same straight away. Using a fine needle, I prick over the filled cells in case there are air locks, then very gently vibrate to bring moisture to surface. Use a brush to eliminate any excess water.

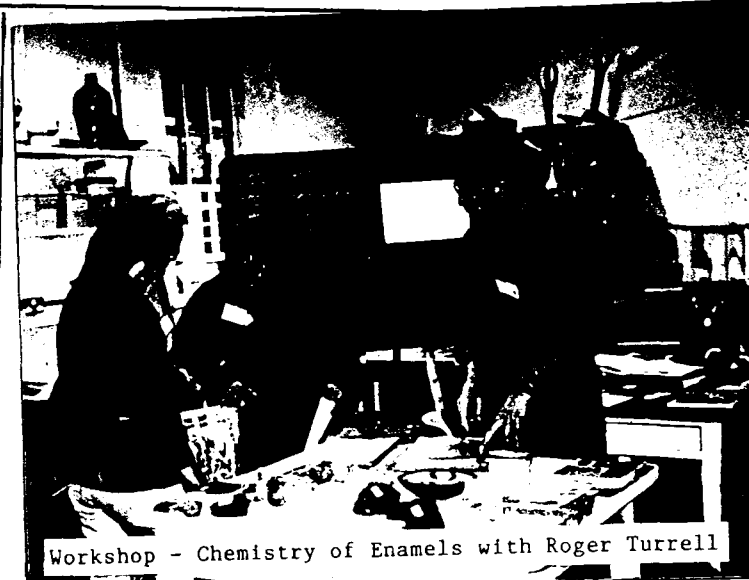
Carefully place piece between bricks and with torch very low, slowly warm base of aluminium bronze. If too hot, the enamels will jump out. Remove torch for a second and repeat, gradually heating until enamels have settled, then full blast. The base will be red hot. The second the enamels run, remove the torch because the base will keep heating the enamels. At no time allow the flame near the enamels. Cool and remove from base.



Use a wooden block covered in paper tissues and place piece on this. Grind enamel level to silver and remove any marks with water of ayre, then wet and dry, first 800 then 1200 grit. Rinse with distilled water and repack any holes.

Place on trivet and fire fast and high in kiln. Remove carefully. Pickle, polish with cerium oxide, rub in all directions. Good luck.

Barbara Turner



Supplies

Metalliferous

Suppliers of aluminium, brass, copper, iron and steel, niobium, pewter products. Huge range of brass stampings, machined shapes, rod and tubing, copper shapes for enamelling.

Some interesting products from their catalogue: brass, copper, steel and aluminium mesh in seven mesh sizes; silver plated beading wire; aluminium rod, tubing and hoops, anodised aluminium wire in various colours; IT solder.

Comprehensive catalogue available US\$5.00 plus postage. Minimum order US\$25.00.

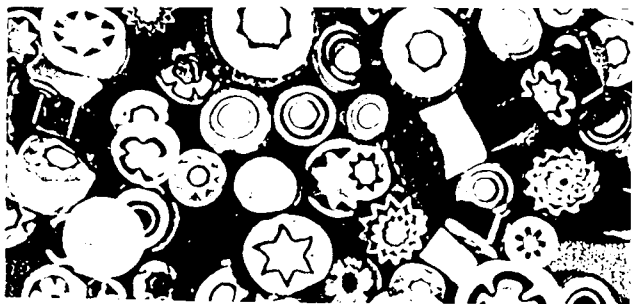
Metalliferous Inc

34 West 46th Street, New York, NY 10036 USA

● Genuine Millefiore. Assorted sizes from 4mm to 12mm (mostly 6-8mm). Cost US\$20.00 lb plus postage. Minimum order 1 lb.

J Mastrobuono

63 DePasquale Ave, Providence, RI 02903 USA



Metal Merchants (Sydney) have a revised catalogue available which lists their range of precious metal including fine silver sheet, cloisonne wire, IT solder.

Metal Merchants

5th Floor, 104 Bathurst St, Sydney 2000.

Ph 02 264 5211 Fax 02 264 7370

Australian Jewellers Supplies (Brisbane) have moved. The new location is 2nd Floor, Pavillion Building, Cnr Albert St and Burnett Lane, Brisbane.

Change of address

Margaret Powell

C/- PO, Robe, SA 5276

Workshops

Barbara Ryman will be conducting workshops in Sydney on Saturday 29 July and Saturday 5th August. The workshop will cover etching techniques both for basse taille and for champleve with enamel. For more information contact Barbara on 02 660 1316.

Dutch enameller Babs Bannenburg, in Australia during March 1996, will be giving a workshop in the studio of Mary Raymond. A showing of slides will be included.

For further details contact Mary Raymond on 02 416 6472.

Magazines

Craft Arts International Issue 33

contains an article on the enamel work of Harold Balazs, pp 73-75. Harold was in Australia in 1993 and travelled through the outback with Mary and Arch Raymond, and the work illustrated in Craft Arts was done on his return home.



● Heather Calnan recommends the 'Lapidary Journal' from the US. It is a monthly colour magazine which contains, step-by-step jewellery projects, profiles of artisans, gemstone cutting and carving information, beadcraft projects and much more.

Subscriptions, 12 issues per annum, are excellent value at US\$24.00 plus US\$11.00 surface mail.

Credit cards are accepted.

Lapidary Journal,

Circulation Department

PO Box 1100, Devon, Pa 19333-9935, USA

● Glass on Metal Volume 14, No 2 April 1995

Contains:

-detailed article by Woodrow Carpenter on the history, materials, procedures and designing of enamelled signs.

-article on the Winsor Corporation, contemporary makers of enamelled signs.

-text of a paper given at the British Society of Enamellers Conference March 27 by Jean Tudor, titled 'Enamelling Today - Progress or Stagnation'.

- illustrated how-to article on enamel painting techniques, titled 'Oil and Water Do Mix', by John Killmaster.

- Inview of the enamelled jewellery of three designers for the Norwegian Company David-Anderson.

-a report from the British Society of Enamellers Conference 1995

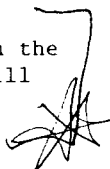
-and more.

Glass on Metal is the magazine of the US Enamelist Society. Subscriptions are US \$40.00 per year plus US\$17.60 air postage. Enquiries to Enamelist Society Membership, PO Box 243, Winthrop, WA 98862, US. Visa and Mastercard accepted.

Bibliography

Bibliography on Enamels, Enamelling and Enamellists.

Of use to readers, students, writers, and researchers, the work contains over 1000 different entries in the books section and over 2000 in the periodical articles section. Approximately 120pp (double sided), soft cover, plastic binding. US\$45.00 plus postage. Enquiries to Biblio, 456 South Meridian, #707, Indianapolis, IN 46225, US.



5TH NATIONAL JURIED EXHIBITION OF ENAMELS:

SUMMER ICONS

CRAFTSPACE, JANUARY 3-14, 1996

Craftspace, the gallery where the 'National' has been held for the last three years is undergoing some major changes.

The Exhibition Committee was approached by the Crafts Council of NSW General Manager, Noel Frankham, who proposed a meeting on May 17 to discuss the changes, and the future of the 'National' at Craftspace under these new conditions.

The CCNSW Board has decided to increase the gallery space and alter its management arrangements. Significantly, the Board decided to cease the existing gallery rental arrangements in favour of taking a larger commission on gallery sales. Pressure on artists to generate sales to cover these upfront costs will be reduced, allowing them to explore their creative options more freely. CCNSW will also increase the proportion of curated shows in order to ensure that the standard of exhibitions and work presented is evenly high.

CCNSW will for the first time play a strong curatorial and management role in the 'National'.

CCNSW and the Exhibition Committee discussed the idea of a theme for the show, and proposed that the exhibition be named 'Summer Icons'. It will be presented in conjunction with CCNSW to coincide with the 1996 Sydney Festival and Carnivale. The exhibition will symbolise Australian summer, recognising the multi-cultural nature of contemporary Australia, and the ethnic traditions of the craft of enamelling. Icons are an integral part of the history of enamelling. The exhibition will seek to link this history with the symbols (icons) of summer in Australia: a celebration of both the craft of enamelling and the season, inviting both light-hearted and serious treatment.

The work for presentation should be new exhibition pieces. Technical excellence will of course be one

of the selection criteria, however, design achievement and ability to elaborate on the theme will determine which pieces make the show.

Enamellers will also be invited to submit work for a more commercial exhibition in the Crafts Centre Shop to complement the Craftspace exhibition. Much of the work will be displayed in the shop's large street front windows only a few steps away from the gallery's entrance, thus one exhibition will naturally lead to the other. This work will also have to meet high technical standards but does not have to address the theme of the main exhibition.

The Crafts Council of NSW and the Exhibition Committee are very excited by the potential of this exhibition. It is a great opportunity for artists to extend their creativity and produce new work that is aimed at general promotion of ideas and enamelling rather than specifically to achieve sales.

In accepting Craftspace's new conditions, the Exhibition Committee welcomes the curatorial and exhibition management skills of CCNSW in the organisation of the 'National'. The exhibition initially aimed to create a showcase for Australia's best, most innovative enamel work, and encourage all enamellers to create something really special. By bringing together enamellers practicing many different techniques we also hoped to educate exhibition visitors on the process and history of enamelling. We feel now that after four exhibitions the show has matured to a point where more stringent aims represented by CCNSW can be applied. A 3-person selection panel will once again jury the work submitted and CCNSW will have the final say on which pieces will make the show and how the work is displayed.

Full exhibition guidelines, including the names of those chosen as jurors, are now being prepared.

Contact Mary Raymond, 02 416 6472, for further information. All previous exhibitors will be sent entry details. Contact Mary if you wish to be on the mailing list.



IF YOU COULD HAVE ONE ENAMEL WISH,
WHAT WOULD IT BE?

QUESTIONNAIRE
PART 4

Jacqui Sprogoe

To be free of working for a living so I could spend a lot of time enamelling.

Fiona Knox

For enamels to be readily available in Sydney in small quantities - especially lead bearing reds.

Wendy Hall

That the disappointments caused by my enamelling attempts were fewer and the triumphs more common. I was somewhat relieved to read the words of Kenneth F. Bates, who had been enamelling for over 50 years before he died last year, quoted in Issue 27, '...the more I explore and the longer I work, the greater my frustrations'. I seem to be finding this too. I can only assume it is because I am becoming more technically proficient and consequently trying to translate more difficult ideas into enamel. At times it seems to be an uphill battle and I find it very difficult to motivate myself to try again. Either I am stubborn or stupid, but I usually do try again. So, it is my enamel wish to have a piece work perfectly from beginning to end. Or maybe I will give up and become a gardener (the path Kenneth F. Bates chose not to follow).

Hiltrud Blaich

I should like very much to enamel little golden boxes with cloisonne. Ten years ago I had the order to enamel a whole wall in the house of a dentist. I should like to do such a big thing again.

Doreen Sinclair

To produce a piece of enamel work with aesthetic appeal, good technique and original design.

Barbara Ryman

That it would let go of my throat! (No, just joking.) Foolproof transparent reds - to go on silver too. A supplier of all brands of enamel and accoutrements here...in Sydney.

Allan Heywood

To be disgustingly wealthy from my labours.

Val Annear

I would dearly love to attend an enamel school or workshop and learn some new ideas and see others work or even to attend American Enamellers Convention.

Edmund Masow

I would wish that the art of enamel in our modern world regains the place that it had in the Middle Ages - precious and valuable. And a second wish is that not so many enamellers, in an attempt to be modern, offer violence in our medium.

Mary Raymond

It would be to improve my ability to design elegant free-form shapes and sculptural pieces.

Karin Luz

To know how the Chinese perfected their technique.



Jenny Gore

That the enamels and other associated materials I use would not affect my health.

Norma Alce

To work with some of the Japanese artists for a year.

Heidi Wellings

To own a small piece of enamel by Vilasis - one of the tranquil ladies.

Carolyn Delzoppo

I would like to be able to time travel. To be an invisible observer in the studios of the great enamellers of the past. I would like to see work being made in the workshops of Faberge in Leningrad at the turn of the century, in the 11th Century Georgian cloister workshop, Lalique in Paris, and in Japan when the skills of enamelling were being developed and adapted with Japanese aesthetics by Chinese artisans. Dream on.

Elaine Palmer

To be able to draw, to be a real artist, to use in conjunction with my craft of enamel.

Heather Calnan

To have time to explore ALL techniques to the full, for a "Palette of Techniques" - better to express an idea. To be able to push the three ingredients to their limit - heat, enamels, metal - particularly the metals. Most of us have explored the enamels and heat.

Next issue - Questionnaire Part 5

'What do you like to listen to while enamelling?'

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

Carefree Lustres

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

Originally, electron microscopy was used to duplicate natural metallic lustres to be used, for example, in lipstick, eye shadow, etc. These were based on interferon lustres.

Last year at the Enamelist Society Conference, Donna Buchwald and I purchased a sample kit of 'Carefree Lustres', containing 10 grams each of 7 lustres, each with different colours and tonalities.

General Information

- They are soluble at high temperatures.
- They are iridescent when fired and look like metallic lustres.
- The best effect is obtained when used on a dark colour, like black.
- They come as a dry powder for mixing with water or oil based media.
- They are applied by brush to a pre-enamelled surface and fired.
- They are lead-free but can be used over a leaded enamel surface.

Our Carefree Lustres Kit contained two lustre types: Metallic Fines and clear Fines. There are 3 Metallic Fines - bronze, russet and red-bronze; and 4 Clear Fines - silver, purple, green and blue.

Some other US enamellers have had success mixing the lustres with hair spray. In the Midwest Enamel Guild Newsletter, Skip Allison writes - 'Mix with Rave hair Spray: 1 part lustre to 3 parts liquid hair spray. Dry and fire 1300F or no higher than 1380F.' We did not have Rave hairspray but we did try another brand. This mixture did not brush on smoothly. And so we tried Klyr-Fire and had good results.

Procedure

- 1/ Mix 1 part lustre fines with 8 or 9 parts undiluted Klyr-Fire. Mix well.
- 2/ If it dries up, scrape the dry fines together and add a few drops of klyr-Fire. Add one drop at a time until the proper consistency.
- 3/ What is the proper consistency? You will know as soon as you brush it on. If too dry, it will leave brush strokes and the brush will start to remove the fines. If too thin it will not go on solidly.
- 4/ On a pre-fired (dark) enamelled surface, paint on the lustre with a brush, very thinly. Use the thinnest coat that you can apply and still get the effect you want. The appearance of the lustre application after firing will closely approximate its look before firing. One lustre will not adhere to another lustre. It will only fire onto an enamel surface. If you apply another coat of the same lustre over that lustre it won't fire on. For this reason, any excess lustre beyond that which touches the enamel surface will rub or rinse off after firing.
- 5/ Keep the kiln on low, ie 1200F or 1250F. Place the piece in the kiln after it has dried. The temperature will drop. Slowly bring the temperature up to 1300F. Timing will of course depend on the size of the piece.
- 6/ If the lustres are not firing smoothly or are cracking, or if the base coat has cracks, fire again to 1350F. Check. If still not smooth, fire to 1375F but not over 1400F.
- 7/ After cool, rub gently with a soft cloth or rinse in water. All the excess lustre will come off. can be rubbed gently with a brillo pad to bring up the lustre.
- 8/ Lustres can be ordered from Thompson Enamel suppliers.

Audrey Komrad.



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