

Australian Enamel Newsletter

Issue No 33

August 1995



Enameller profile - Fiona Knox

My first experience of enamelling was at High School. I had a remarkable Art Teacher, Mr Ceboni, who had attended the Bauhaus before escaping through Russia to Australia during WWII. I still have somewhere my clumsy experiments with copper and enamel, even a shaped copper plique-a-jour - a joke because the enamel used was opaque!

I grew up thinking it was normal to draw things from life etc. There were quite a few artists living nearby, and I grew up with their children. I suppose I was and have been too heavily influenced by the notion of the Renaissance spirit - that the artist should delve into all areas of thought philosophy and design which is the basis of art when combined to produce something. It can be anything - whether a painting or a flower pot, a ring or a bridge over the local creek! All creative work has restrictions and limitations to be dealt with or not and I find these choices fascinating, stimulating and frustrating, Also fulfilling and satisfying!

My work has evolved reflecting observations, emotions and remembrances of the world around me as an individual. The social make-up of society, historical references, personal involvement, relationships with others, humour and feminist sensibilities all effect the outcome of my work. My hang glider has also given me a different view of the world. Not just literally, but the exaltation, the danger and freedom, the feeling of having grown wings, and to use the old cliché 'to be at one with nature'. All of my oeuvre has under layers of meanings, whether it be a painting, a brooch or a sculpture. I like to work in many media and enjoy change and spontaneity.

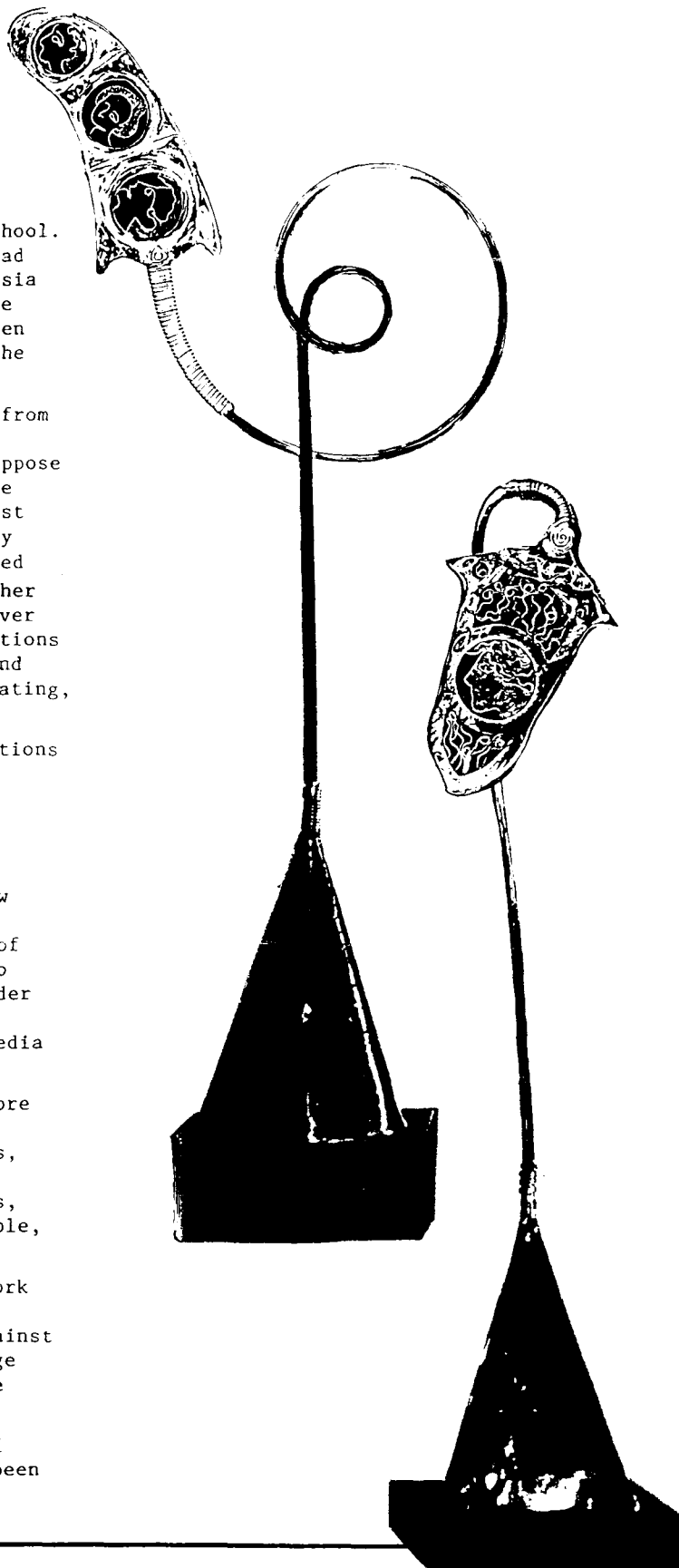
I tend to work through an idea in one medium before working with another. Occasionally the aim does incorporate more than one medium. Paint, pastels, papers, clay, wax, wood, metals, bronze, silver, brass, gold, gems, stones, rough rocks, chemicals, tools, easels, drawing boards and a jewellers table, all find themselves in my studio.

Always, I have a complete vision of a finished work and have to feverishly materialise the idea to maintain sanity. Time seems to be struggling against realising these ideas. The actual work can change during the process as other images react with the initial vision and model it in my minds eye.

A sketch book is never far from hand. Recently I have had much pleasure from the children I have been in contact with at high school. They are open, funny, uncomplicated and forthright.

Left. 'Family Trinity'
Sculpture, plique-a-jour

Right 'Flora Boy Campian'
Sculpture, plique-a-jour



News

Another chockers issue!

Costs are straining the bank account, so inevitably the annual subscription fee has had to be increased to \$20.00 pa. It's been great value for over four years at \$16.00, probably the cheapest information newsletter in the country. I guess it still will be, with 12 pages. There's just so much interesting information about, and it just doesn't fit into the old 2xA3 sheets. In the future I envisage every second issue being a larger 3-sheet one, - three per year. Having said that, the material is just as likely to dry up so that I'll have trouble finding anything to print!

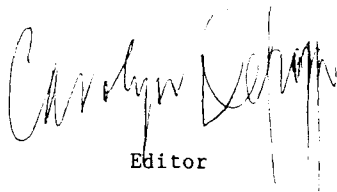
Thank you to all those subscribers who this year sent an extra donation with their subscription - it has helped cover the additional costs of the last two issues.

This issue includes the last of the five part questionnaire series. I have enjoyed reading them all and feel I know my fellow enamellers a little better now. I hope you have enjoyed the series also. I found the questions about enamel use and books the most interesting. The tips I requested from you on the questionnaire are being held over for a double page sheet to be printed later in the year. If you haven't already sent in your contribution, its not too late....

The next issue will have a double-page technical article by Allan Heywood on 'Enamelling on Silver Castings'. Very interesting and I've already learned (I hope) why I've been having the problems that I do. Funny business enamel.

Keep the information coming, and make sure we all know what's going on in your state or town. I can only print what I find out about.

Scoobie do -



Editor

The deadline for material for the next issue, No 34, will be September 23. Information about any enamel events or doings is always very welcome. Please send to The Editor, Australian Enamel Newsletter, PO Box 418, Mullumbimby 2482, NSW. Fax 066 841 772.

Thank you

Thank you to the following contributors to this issue of AEN:

Fiona Knox, Jill Parnell, Wendy Hall and Barbara Ryman, Woodrow Carpenter, Edmund Masow, Sue Robson, Friedrich Schegk, Val Aked, Sandra Kerr, Louisa Clifford, Debbie Sheezel, Anna margot Collins, Mary Raymond, Les Hay, Cynthia Retter, Jenny Gore, Northern California Enamel Guild.

Cover

Fiona Knox can be contacted at
PO Box 182, Jannali 2226.

Debbie Sheezel's huge enamel mural for the new Brisbane International Airport is finished and is presently being installed on site. The 16 metre long mural portraying the colours and patterns of the Daintree Rainforest is made up of 400 separate enamel pieces. The next issue of AEN will feature an interview with Debbie about the making of the mural.

Val Aked has been invited to participate in an exhibition of Enamel, Ceramic and Textile, to be held in Deideschein, Germany in September/October, The exhibition is being organised by the Kreativ Kreis group.

Jean Tudor, President of the US Enamelist Society has invited Australian enamellers to be part of a series of 'mini-exhibitions' to be held in Hampton during the US Enamel Conference in August. Many businesses are participating by hosting small exhibitions. The Australian Exhibition will be held in a flower shop in a lighted revolving glass case. Mary Raymond, Jenny Gore, Heather Calnan, Barbara Ryman, Wendy Hall and Carolyn Delzoppo have been invited to take part and are sending 1-3 pieces each depending on size.

Enamels by Sandra Kerr, Nicholas Parker, Heidi Wellings and Ruth Siddall were exhibited at the RAS Easter Show in Sydney. Sandra won second place for a pendant of engraved kiln fired glass, enamel beads and silver.

Artists who had work juried into the 'Great Expectations' Exhibition of the US Enamelist Society Conference have been asked to participate in the exhibition of the same work being hosted by the Canadian Clay and Glass Gallery in Ontario from September to November. AEN does not have a complete list of Australian participants - Sandra Kerr, Wendy Hall, Barbara Ryman and Carolyn Delzoppo are included - any others? Please let us know.

Sometimes its a case of being in the right place at the right time.

Here's a tale of just such serendipity:

Wendy Hall just happened to mention to a work friend that she was sending some of her enamels to an exhibition in Germany. The work friend said that her son is the Cultural Officer with the Australian Embassy in Bonn and would probably like to know of any Australian involvement there. Information is sent... wheels turn... and it eventuates that the 13 Australian artists who had work at the two German exhibitions, have been invited to have their work tour several German cities as part of an Australian cultural promotion called 'Experience Australia 95'.

Enamellers involved are:

Val Aked, Carolyn Delzoppo, Heather Calnan, Jenny Gore, Wendy Hall, Sandra Kerr, Jill Parnell, Barbara Ryman, Jacquie Sprogoe, Janine Tanzer, Howard Tozer, Robyn Wernicke, Karin Luz and Mary Raymond.

Australian enamellers thank Edmund Masow, Kurt Neun, and Reinheld Sachtleben in Gernay for their co-operation and assistance in making this exciting promotion of Australian enamelling possible.

And thanks to Wendy too!

Supplies

It is becoming difficult to find a supplier for carborundum stones for finishing enamel surfaces. Cynthia Retter recommends-
Taylors Lapidary Studio
7 Herbert St, St Leonards NSW 2065.

In Brisbane, pure gold and silver foil in different thicknesses and suitable for enamelling (made by Weyerman Nominees in Melbourne) are available from Oxlades Paint and Art Centre,
136 Wickham St, Fortitude Valley.
Ph 07 252 8238 Fax 07 252 7729

Anna Margot Originals, Brisbane, suppliers of Thompson Enamel products and Blythe Enamels have a new catalogue available. They also announce that they now stock fine silver round wire for cloisonne.

Anna Margot Originals
92 Arthur Terrace, Red Hill, Qld 4059
Ph 07 367 3266 Fax 07 367 3277

Metal Merchants in Sydney announce that they have become the Australian agents for the American company Reactive Metals Studio, and now stock a range of Mokume-Gane, Shakudo, Shibuichi metals. MM also now stock titanium wires in five gauges, and three gauges of titanium sheet. Other new products - square and round (up to 20mm diameter) silver chenier, rolled gold wire, surgical steel hard sprung wire suitable for pin wires and body piercing, special easy silver solder suitable for repair work, and a range of fancy embossed strip and twisted wires.

A&E Metal Merchants Ph 02 264 5211 Fax 02 264 7370

Q & A

A subscriber has written to ask if anyone has had experience with the repair of the inner lining of a large enamel cook pot. The area of enamel to be replaced is about 30mm diameter. The surrounding white enamel has an overall crazed crack pattern from use. Is it possible to repair the enamel after suitable base metal cleaning?

Some queries from Carolyn Delzoppo:

Can anyone help with a supplier of a sprayer that will give a fine even mist without spitting large drops as well? The best sprayer I've found is an old-fashioned pump style insecticide sprayer. Unfortunately though it requires two hands to use it, which means putting down the object being sprayed each time. I need a one-handed one! I don't want to have to invest in a compressor and spray gun. Suggestions would be greatly appreciated.

When I recently went to buy a new bottle of Thompsons Fine Line Black I found that it is now sold in powder form. Does anyone know what the oil was that was in the old pre-mixed FLB sold by Silvercraft many years ago? It had a very strong distinct smell. I've always had good results with this product and would like to continue with it. And, while we're on the subject of oils, what is squeegie oil?

Any responses to these questions will be printed in the next issue.

Around the Magazines

Craft Arts International Issue No 34
features-

- a five page article on the enamelled jewellery of American enameller William Harper. Fantastic photography.
- four page article on the slumped and enamelled glass platters of Deborah Cocks.
- three page article on the jewellery of lewers and Larson, which includes two enamelled neckrings.
- and, an advertisement for the Northern Territory 15th National Craft Award which features a pic of Barbara Ryman's brooch, acquired for the collection in 1994.

Craft Arts is a luscious glossy magazine of the crafts, and is available in newsagents.

Glass on Metal Volume 14, No 3 June 1995
A terrific issue containing -

- inview of the cloisonne jewellery of Ricky Frank.
- article about Allan Heywood's Tabernacle Door commission as printed in AEN Issue 31.
- Cloisonne Bits and Pieces (tips) by Woodrow Carpenter.
- Cloisonne Options - a technical article about cloisonne by Jean Tudor.
- Programme of the 1995 US Enamelist Society Conference to be held in Hampton, Virginia.
- Cloisonne Primer by Woodrow Carpenter
- Carefree Lustres - Total Fascination by Pat DIACCA Topp - article about a mural commission. Contains good technical info.
- Recollections of an Enamelist Teacher by Katherine S Wood.
- Non-Verbal Communication in Cloisonne by Mary Ann Eklund - article about designing a cloisonne enamel for a friend.
- In Memorium - Kathe Berl.
- Inview - the work of Joan Bazzel

Glass on Metal is the magazine of the US Enamelist Society. Subscriptions (6 issues per year), are US\$57.60 pa. Send to Enamelist Society, PO Box 243, Winthrop, WA 898862. Visa and Mastercard accepted.

Workshops

Canadian jeweller and metal magician Charles Lewton-Brain will be conducting a series of workshops during August in Brisbane, Gold Coast and Sydney. Details are hard to pin down, so if interested, contact your local JMGA representative for details. The workshops are very popular and are filling fast. In Brisbane there will be two - on Findings and on Tricks with the Flexible Shaft. In Sydney there is at least two, one of which is Fold-Forming Techniques for Metal. There may well be others.

Enamel Symposium

Anna Margot Collins has announced that the 1st Biannual Australian Enamel Symposium will be held in Brisbane September 26th-30th 1996. Details of the programme and venue are currently being arranged and will be announced later this year. Anna Margot will be attending the US Enamel Conference this month. She thanks those enamellers who responded to the questionnaire - response was very positive.

Exhibition Guidelines

5TH NATIONAL JURIED EXHIBITION OF ENAMELS
Craftspace, 88 George St, The Rocks, Sydney
January 3-14 1996

The 'National' has been held at Craftspace for the last three years. Important changes to Craftspace and to the format of the exhibition itself have occurred. These changes are outline below:

- This year, the exhibition has been given a theme and title 'Summer Icons'.
- The Craft Council of NSW (CCNSW) will for the first time play a strong curatorial and managerial role in the exhibition.
- Craftspace will take a larger commission on exhibition sales instead of charging gallery rent, easing pressure on artists to generate sales to cover upfront costs and allowing them to explore their creative options more freely. It is a great opportunity for artists to extend their creativity and produce new work that is aimed at a general promotion of ideas and enamelling rather than specifically to achieve sales.
- Enamellers are also invited to submit work for a more commercial exhibition in the Craft Centre Shop to complement the Craftspace exhibition. Much of the work will be displayed in the shop's large streetfront windows only a few steps away from the gallery entrance. This work will also have to meet high technical standards but does not have to address the theme of the main exhibition.
- A 3-person selection panel will again jury the work. This year, the jurors are Daniel Brine, Curator, Craftspace, and Ian Were, Project Officer, VACB. CCNSW will approach Ruth Crachnell, actor and gallery owner, to open the exhibition and act as the third juror.

THEME - 'SUMMER ICONS'

'Summer Icons' 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.

EXHIBITION REQUIREMENTS

- 1/ Applicants are invited to submit 1-10 current exhibition pieces.
- 2/ Ability to elaborate on the theme, design achievement and technical excellence will determine which pieces are selected for the show.
- 3/ Works should be for sale, but one piece per exhibitor can be 'N.F.S.' if it will add greatly to the exhibition. Craftspace will take 33 1/3% commission on sales.
- 4/ One (1) 35mm slide or three (3) colour prints of each piece submitted must be received by November 13 1995 for presentation to the 3-person jury. Anything arriving after that date will not be included in the 'National' but may be considered for The Craft Centre Shop.
- 5/ Works not selected for the Craftspace exhibition may also be considered The Craft Centre Shop.
- 6/ CCNSW will have the final say on what pieces are selected and how the work is displayed.
- 7/ Selection/non-selection letters will be sent out on November 27, 1995.
- 8/ Selected works must be delivered by December 18, 1995.
- 9/ Entry fee is \$30.00 per exhibitor.

REQUIREMENTS FOR THE CRAFT CENTRE SHOP

Slides or photos (one of either) are required by November 13, 1995 so that the shop can plan their display, which is intended as a drawcard for the exhibition. The pieces should be large and striking (visible from across the road). Wall or free-standing sculptures or bowls are OK (no pictures). A display case for jewellery will also be available. Work and/or colours with a 'summery' feel would be best to tie in with the 'National' exhibition. 33 1/3 commission will be taken from the retail price.

BIOGRAPHICAL INFORMATION

In 1995, biographical information and photographs regarding those who were exhibiting in the '4th National' were displayed in A4 presentation folders in the gallery. Visitors were generally very interested in the artists involved and the books were a useful resource.

The idea proved so successful that we'd like to do it again this year. Your bio can include your qualifications, experience, awards, exhibitions, outlets where your work can be found, your directions and influences etc, or can simply be a statement about your work or why you choose to enamel. Photographs can be of yourself, your work or workshop, or things that influence your work. Words and photos can be formal or relaxed, whatever feels right, and can be on one page or two facing pages depending on how much you want to put in.

Space is limited to two A4 pages per person. Please send enough photos for three copies of the folder.

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Opportunities to Exhibit

China



9th International Exhibition of Enamelling Art in Japan

June 1996

The 9th International Exhibition of Enamel Art will follow the 8th exhibition held in 1991. (Editor's note - it seems this is a different organisation than the one that holds an international exh every second year) Artists may submit 2 slides each of up to 3 works, accompanied by a copy of the registration form, to arrive no later than 31 December 1995. Artists will be notified in January of the acceptance of work which must be sent to arrive no later than 15 April 1996.

AEN does not have registration forms, but they are available from:

The Steering Committee of International Exhibition of Enamelling Art In Japan,
C/- Musashino Art and Craft Laboratory
4-5-7 Sakai, Musashino-shi
Tokyo 180 Japan
Fax 00 81 422 53 6415

● First International Show of Enamelling

Asociacion Mexicana de Esmaltistas AC

19 October 1995

The Asociacion invites enamellers to submit work to their first international enamel exhibition. Deadline for submissions is 15 August for one slide and two photographs, followed by one piece to arrive no later than 10 October 1995.

AEN has entry forms but you would need to be fast and to send them to Mexico by express mail to meet the deadline. As time is short, ring for details to be sent. No SAE requested this time.

● Caloundra Arts and Craft Festival

19-23 September 1995

Closing date for entries - 1st September

\$15,250 total prize money.

Categories - Precious Metal and Jewellery, Studio Glass, Handcrafts, relevant to enamellers.

Enquiries - PO Box 139, Moffat Beach, Qld 4551

PH 074 925 976

● Maroochy Arts Festival 1995

18-22 October 1995

Closing date for entries - 22 September

Total prize money - \$8000

Sections include - jewellery, Sculpture, Miniatures.

Enquiries - Maroochy Arts Festival

PO Box 5255, Sunshine Coast Mail Centre,

Nambour, Qld 4560 Ph/fax 074 460 427

German subscriber Friedrich Schegk has written this report for AEN:

In the course of a three week journey of art to the VR China, members of Kunstverein Coburg e.V., Irmgard Scheiner, Suth Soerensen, Theresia Fischer, Barbara Mielentz, Eva Soerensen and Friedrich Schegk took part in a China Cloisonne Workshop in Beijing from the 3rd to the 5th May.

Cloisonne, also called 'Copperbody and Wire Inlaid Enamel', has a longstanding history of several hundred years. It was very popular as far back as the reign of Chinese Emporor Chingtai of the Ming dynasty. Beacause the technique was well developed, plus the fact that blue enamel was mostly used, it was termed chinese 'Chingtai Blue'.

The preparation of all kinds of cloisonne ware requires elaborate and complicated processes, namely base hammering, copper wire curving, fixing of cells, enamel filling, firing, grinding and polishing. The participants of the workshop had the opportunity to make a piece in cloisonne of their own. Most made a plate with an edge.

There are some differences to our normal cloisonne technique. The Chinese solder the brass cloisonne wires onto the copper base by firing in an open gas kiln. To prepare the cloisonne wire they glue several lengths of 10-12 standard round wire together with isinglass as adhesive. When it is dry they mill all the wire into a flat sheet of strips. Individual strips can be peeled off and shaped to the design. They use more than one thousand colours of opaque enamel which has the refinement of painting enamel, and is mixed with water. The filling of formed cells is done by little glass pipes, furnished with a rubber pump. Three or four firings are done.

The polished matte finish of Chinese cloisonne work is very distinctive and is achieved by polishing the surface after the wires have been ground, instead of refiring it.

Thanks to the Beijing Enamel Manufacturer for their kindly invitation to meet and also for their assistance.

Friedrich Schegk.

Contact Mary Raymond if you want to receive an entry form, previous exhibitors will automatically receive entry details as soon as the forms are prepared.

Deliver entry froms, slides or prints, biographical material, \$30.00 entry fee and work by the dates listed below to: Mary Raymond, 7 Ailsa Close, East Lindfield NSW 2070. Telephone 02 416 6472.

QUICK CHECK CALENDAR

| | |
|-------------|--|
| November 13 | Entry forms, biographical material, slides/prints, and \$30.00 entry fee due. |
| November 13 | Slides or photos for The Craft Centre Shop due |
| November 27 | Advice of selection/non-selection. |
| December 18 | Delivery date for selected works. |
| January 3 | Official opening of exhibition. |
| January 15 | Collection/return of works. Exhibitors unable to collect unsold works will have their work returned COD. |

Enamel on

There is little information available on the enamelling of aluminium. AEN is reprinting this technical article from a past Thompson Enamel catalogue. Additional information taken from Glass on Metal magazine has been added. Woodrow Carpenter of Thompson Enamels has generously given permission for the reprint.

Caution: American temperatures (F) and measurements have been used throughout this article.

Types of aluminium

Type 3003 is the most suitable for enamelling, and should be readily available from local suppliers. It will remain white and bright when heated which is desirable when using transparents. Alloy type 1100 also remains bright when heated, but is softer and tends to deform during firing. Alloy type 6061 darkens when heated, but can be used with opaques.

Sheet aluminium of about fifty thousands (.050) in thickness is satisfactory for most items.

Cleaning

In most instances it is sufficient to pre-fire the aluminium at 1050-1100degrees F for 5 minutes to burn off any oil. If it must be scrubbed it is important to use something that does not contain Chlorine. The chlorine will cause the enamel to chip from the surface when cool. Thompson Aluminium Cleaner (product No C-1) is a single component cleaner which is applied with a damp rag. Rinse well with water and dry with a clean cloth.

Application of enamel

Thompson Low Fire Lead Free enamels are used on aluminium.

It is desirable to pre-fire the aluminium prior to applying the enamels. This allows gas to escape that could cause bubbles in the enamel.

After cooling, the normal dusting method may be used to apply the first coat.

Hot dusting

An alternative method, an exciting new one to art enamellers is the Hot Dust Method.

This is an adaption of the commercial method used to enamel cast-iron bathtubs and sinks for many years.

Using a sifter, the enamel powder is dusted onto the hot aluminium. Experience will quickly show much to apply. The article is placed back into the furnace. If necessary, a second coat can be applied to obtain complete coverage. This hot dust method has many advantages. The most obvious one is the time saved in not having to wait for the article to cool before applying another coat. When cool, subsequent coats can be applied using the normal copper enamelling techniques.

Cold dusting

- 1/ Spray the area to be coated with water.
- 2/ Apply enamel by shaking through a screen. If a thin coat with areas of base coat showing through is desired, continue with step six. If a solid coat is desired, continue with step 3.
- 3/ Wet out with a spray of water, being careful not to apply enough to cause the enamel to run.
- 4/ Screen on another thin layer.
- 5/ Wet out again with a spray of water. It is not necessary to make this final spray very wet, however a slight spray of water aids in obtaining a smooth surface after firing at these low temperatures.
- 6/ Dry and fire at 1050-1100F until glossy, about 10 - 15 minutes.

aluminium

Wet packing

The enamel may also be mixed with water and applied by placing on desired area with a small spatula. Enamel is spread into a thin layer using a bent wire or brush as a spreader.

General Information

For the ALF enamels to be completely smooth, 2-3 siftings and firings may be necessary for the first coat. Each coat should be thin, .002" - .004" thick.

A long low heat is better than a high short heat.

The ALF enamels are of a much finer grind than the LF enamels. The fines should not be removed since that would make the enamel too coarse and retard the achieving of a smooth surface when refired.

The use of gums and other binders should be used only when necessary, and then as sparingly as possible.

Aluminium has a high expansion compared to copper. Every effort should be made to apply the enamel as thin as practical unless the piece is counter-enamelled.

As the second and subsequent coats begin to fuse, cracking noises may be heard in the kiln. This is normal and due the high expansion of the aluminium. The strains caused at this time will hael over with proper firing. Less strains will be formed if the enamel is removed from the edge or rims prior to firing.

The aluminium is not cleaned between firings.

Depending on the size and thickness of the aluminium, care should be taken to properly stilt the piece when firing.

Aluminium has a melting point of 1221 degrees F.

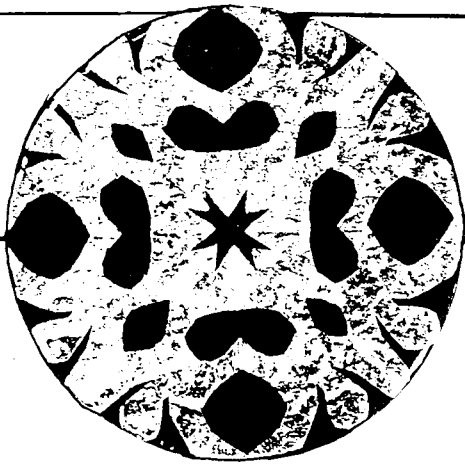
Aluminium pie plates and aluminium cans with the exterior paint burned off are able to be enamelled.

Use of pailions. A very pleasant surprise is to find that ordinary household aluminium foil can be used to decorate enamel on aluminium. Lay the foil pieces over the fired enamel surface with Klyre-Fire. Smooth out any wrinkles. Fire at 1050F for 3-5 minutes, remove from the kiln and press down any raised areas with a burnisher, and place back in the furnace for another 3-5 minutes. When cool sift a transparent colour over and refire. Household aluminium foil has a very reflective side, and duller side. The highly reflective side stays this way when covered with enamel. If the duller side is used face-up it tends to produce more of a satin, reflective surface when covered with enamel.

Repousse on Aluminium Tooling Foil. This technique works well for lightweight jewellery pieces or wall plaques. Only transparent enamels should be used so that the embossing of the foil is highlighted. Type 3003 foil, 0.010" thick is recommended. The foil is cut so that the edges may be rolled back or folded over to add strength to the structures and to help minimise warpage. The foil is placed face down on a telephone book or catalogue that is at least 1" thick. The book allows support but with enough cushion so that the foil can be embossed. A wood or plastic scribe is used to emboss the foil. Metal scribes can be used on the back but would scratch the metal if used on the front. Once the design has been initially embossed on the back, the piece is turned over and worked in reverse. This can be repeated until the design is fully developed. The piece is now ready to enamel. Liquid counter enamel for aluminium is painted on the back with a soft brush and allowed to dry before applying enamel to the front. Different colours of low-fire can be sifted onto different areas. This should be done without the use of binders so that the enamel can be manipulated with a brush into the different areas. It may take 3 or 4 applications and firings to completely cover the aluminium. Enamel on tooling foil may be more susceptible to cracking if slight pressure is applied, compared with heavier gauge aluminium. This should be considered when mounting the piece.

At first enamelling on aluminium may seem a little more sensitive than copper enamelling. With a little practice it becomes every bit as easy.

More about Low-Fire Enamels —



Some notes on enamel on aluminium

I was attracted to enamelling on aluminium because of the lightness of the material, making large pieces of enamelled jewellery possible.

Aluminium is easy to cut, to reshape and to dome into forms.

I followed the information in the Thompson catalogue and certainly obtained some results. However I encountered some problems and here are some notes:

1/ Firstly, obtaining alloy 3003, the alloy recommended in the article. Australia may produce a great deal of aluminium, but I finally had to have it ordered in by Anna Margot in Brisbane from the US. Apparently according to Alcan there is no call for it in Australia unless you want to make a pantehnicon truck. I also successfully used aluminium plumbers flashing that can be purchased from any large hardware shop. I am not sure of the alloy in this product or it's purity. The enamel certainly stayed on but I'm not sure whether this was the cause of my biggest problem (see three).

2/ The enamel colours for use with aluminium are limited but are quite pleasant. Some nice shades can be obtained by putting one colour on top of another, eg 4820 ruby red over 4610 Light grey blue, and 4710 orchid purple over 4610.

3/ My biggest problem was a roughness of the surface of the piece after several firings. As yet I have not determined why. Maybe the purity of the aluminium, my firing temperatures/time not being correct, or because I have not used the correct cleaning product available from Thompsons. I have since purchased a small amount of this cleaning product, again through Anna Margot, and will use this on my next experiments and see if my problems are solved.

I certainly feel it worth some experimenting, and would love to talk to anyone who has had success with this material.

Louisa Clifford
Alstonville NSW

This is an extract from *Glass on Metal*, December 89, in which enameller Cee Elbert talks of her experiments with enamel on aluminium:

'Having a spirit for experimentation, I wanted to push the medium to its limits. In doing so I found something interesting that I call "aluminium curling". When enamel on aluminium is fired to around 1400F the aluminium softens and curls up around the piece, creating a silver-like 'frame' or accent around the piece. When many of these curled pieces are applied to a larger furnace or torch fired piece, a dramatic mosaic effect is achieved - catching the light and contrasting the metal with the colourful enamel. These small pieces must be fired on a flat surface.'

Edmund Masow in Germany has written of his experiences with these low-fire enamels on silver:

My experiment was to use this enamel on silver. It worked very well. I made a pin from silver sheet with a rim around the edge. The rim and pin findings were soldered on with hard silver solder before enamelling. I think this is a big advantage over the normal enamel edge. There is no danger of the solder loosening during the enamelling process.

After soldering I pickled the pin in hot 10% sulphuric acid and removed any small solder traces with a flexible shaft. The surface was then polished with a three edged scraper and a burnisher. After this procedure I filled the surface with a little wet low-fire enamel and fired for 10 minutes at 560C. After the first firing I glued silver wires to the pre-enamelled surface and fired at 560C for 5-8 minutes. Then I filled the cells with wet transparent enamel. After drying, I fired the piece for 15 minutes at 560C. Then I refilled the cells and fired again. After which I stoned the surface to a satin finish and polished the bare silver surfaces. Because the firing temperature is very low, there is no oxidation during the firing.

I worked without counter-enamel. The 925 silver sheet was .7mm thick.

Remarks:

- transparent flux 4000 fired light brownish, light cloudy on fine silver. No change in later firings.
- a too hot firing gives a lot of pores (little holes). Unlike normal enamel the pores in low-fire enamel need only be opened, no need to fill with more enamel. In the next firing the enamel flows together again.
- from the 'feeling', the low-fire enamels are softer to grind than normal enamels. The file works quickly and you must change very early to finer files.
- low-fire enamels react very differently to acids. Some colours will be attacked in a very short time, and others are more resistant.

Edmund Masow



"Relaxing Together," 5" x 8" x 5", by Cee Elbert

Book
review



BASIC JEWELLERY MAKING TECHNIQUES

JINKS MCGRAW

Another book from enameller/jeweller Jinks McGraw following on from her terrific 'First Steps in Enamelling' which I reviewed in Issue 29 of AEN.

Again it's a hardcover production, 112 pages, full of luscious colour photographs of contemporary British jewellery.

The book is divided into four sections:

- 1 Planning your workshop
- 2 Designing your own projects
- 3 Basic techniques
- 4 Advanced techniques

There is also a section at the end with technical information and a glossary of terms.

The section on design is useful for beginner jewellers as it explains the steps in evolving a design from photographs of landscape, through to a piece of finished jewellery.

All basic techniques of jewellery making are covered clearly, if somewhat briefly - soldering, casting, findings, stone setting, texturing, wire work, etching, repousse, reticulation, etc. Enamelling is covered in the advanced techniques section and also in a step-by-step project of making an etched champleve and cloisonne necklace.

This book will not satisfy the experienced jeweller or enameller, but is a visually satisfying introduction to metal working techniques for a beginner. It's value I feel, is more as an indication of what is possible with metal, and how to get started with ideas. Anyone wanting to really investigate any techniques would be better served by referring to a more specialist text.

This book, like the previous one is beautifully produced, and at the remaindered price of \$16.95 is a worthwhile addition to a workshop library. I bought my copy from Book Warehouse in Ballina, but I imagine it is also available in other remaindered book stores.

Carolyn Delzoppo

Changes at TAFE :

It is likely that the Jewellery Design course of the Sydney Institute of Technology will soon be undergoing major revision, and may have to fight for its very existence.

It will need to justify itself in terms of an 'industry needs, based course - something that is difficult for any course that is involved with design and art training as well as practical training.

It would be a great loss to Australian jewellery design education to lose this facility. The college is one of the very few that has any commitment to teaching its students enamelling skills.

I myself was fortunate to be a student there in 1979 when Robyn Tudor first taught enamelling, after having studied it in the US. Of my final year class of six students, three are still active enamellers today - Barbara Ryman, Wendy Hall and myself. I will always be grateful to the college for that initial exposure to what was to become my life.

The college has, since its inception in 1974, exposed its students to a broad range of teaching and skills. Through processes of creative problem solving, drawing, material and technical experimentation and research, they are encouraged to find individual solutions to problems. This is quite different to the curriculum of the trade based courses which would remain at the Institute.

The Institutes' Jewellery Design students are fortunate to develop a skill base that allows them many options on graduation. Graduates have become studio artists, manufacturing jewellers, costume jewellers, designers, gem valuers, jewellery workshop managers, souvenir designers, set designers, gallery directors, furniture designers, production enamellers, craft and jewellery teachers and writers. Some have undertaken apprenticeships, two of whom have won Apprentice of the Year Awards.

It is with some despair that I try to imagine TAFE NSW and the Institute without this course. I would hope that any revision will maintain a creative approach to design and production.

If you wish to see the Institute continue to offer a Jewellery Design course, your contribution indicating how you feel the course has served the 'industry' in the past and how it can best serve it in the future can be sent to all of the following:

Tony Brady
Deputy Director Education & Planning
SIT Ultimo
Bldg A, Mary Ann St,
Ultimo NSW 2007

Olga Kardos
Head, Studies Design
SIT Design Centre
110 Edgeware Road,
Enmore 2042

Industry Specialist Design
Arts & Media Training
SIT Ultimo
Bldg R, Mary Ann St,
Ultimo NSW 2007

Martha Henderson
Head, Jewellery Design
SIT Design Centre
110 Edgeware Road,
Enmore 2042

Carolyn Delzoppo

ENAMEL EXHIBITIONS:

KUNSTVEREIN COBURG AND GALERIE HOCK-GRASSLIN
WOLNZACH, GERMANY

Report

Coburg is a beautiful town in northern Bavaria. Its proximity to the old border with East Germany has protected it from the developers. There are castles, palaces, Baroque churches and many old buildings in traditional styles. All roads seem to run into the market square eventually, making it impossible to be really lost. The market square is often filled with more than the smell of the Bratwurst bar-b-que. In the short time I was there I saw a flea-market, a fresh produce market twice, and a Festival. Jose Carreras was due the next week and a Samba festival shortly.

I was fortunate to be invited to a sneak preview of the exhibition. Fortunate indeed as time allocated for viewing after the opening ceremony and before dinner was very short. The opening was held in the Reissensaal or Giants Room of the Ehrenburg Palace. This room had statues about 2.7m tall around the walls as pillars supporting the ceiling. The decor is Baroque with mirrors, chandeliers and frescoes everywhere. There was nice music and three long speeches before a short walk to the gallery.

The gallery is quite large, three rooms, two vestibules and a long ramp. It is quite light and airy, but still many pieces managed to be in poorly lit positions or very low in cabinets. There are over 500 exhibits by artists from 38 countries. No one country has a pre-dominant style, though I was able to pick some works as having come from Japan. Sweden had no small objects or jewellery pieces, and Latvian artists demonstrated a quirky sense of humour with sculptural works by Indulis Urbans from found enamel objects and Uldis Sokolovske's 'The Lot of the Young Mother'.

The huge sculptures impress if only for their scale and some of the large wall pieces are expressionist and minimalist. I imagine that these artists must work in conjunction with factories.

I admired some brooches by Natalie Bukova from Russia which were of 3-D houses in delicate colours and textures partly rivetted and partly bezel set to a silver backing. Another very textural piece was a box by Risa Kohno from Japan in which masses of strips of cloisonne wire had been laid side-on over each other, sometimes exposed and sometimes below a transparent green enamel.

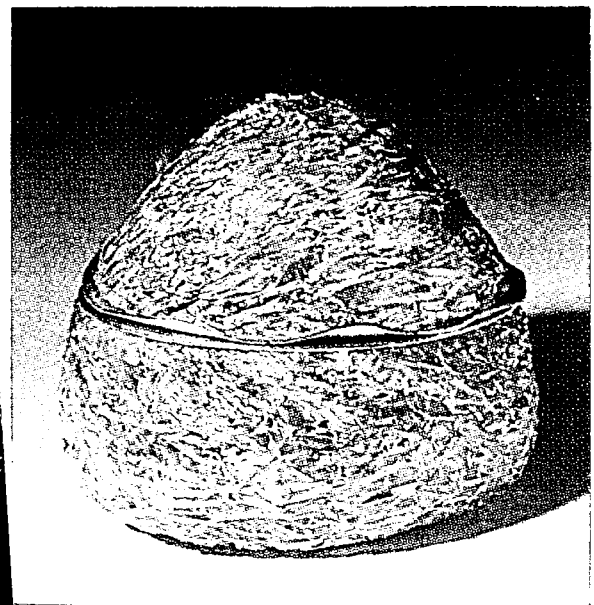
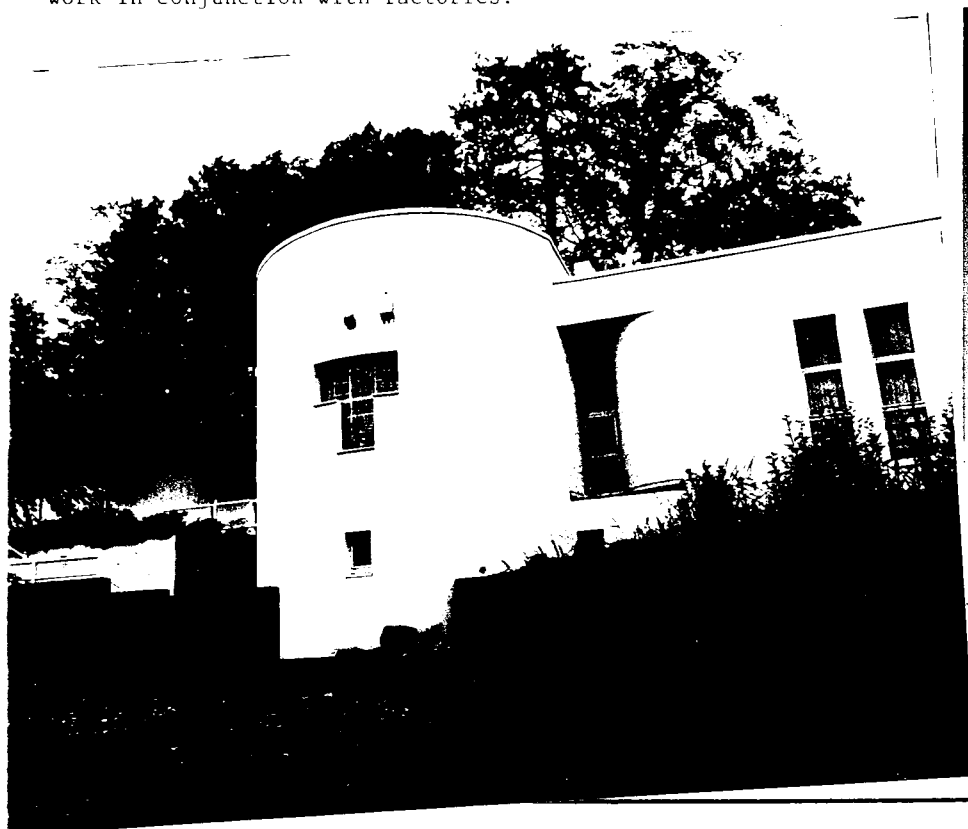
There were several exquisite plique-a-jour works. One by Valeri Timofeev of USA being technically brilliant and those by Kaire Rannik and Tamara Sergiyenko a departure from the traditional in the large areas they had filled with enamel in their sculptural jewellery.

All works by Go do Kroon of Holland were snapped up by a collector. They were small assembled pictures of a whimsical nature. Sandra Kerr's painting and Howard Tozer's box were among the few sales.

The highlight of the exhibition was a large round bowl by Kyoko Iio. At just over 30cm diam. it is a wonderful narrative in silver cloisonne of king-fisher, fish and flowers in complimentary colours of mainly blue, orange, purple and yellow.

The next morning we all attended the opening of an exhibition by two designers of objects for the home. There were many of us envious of the large bright, interesting and uncrowded space.

All the Australian pieces are on a smaller scale, and it is the viewing of the diminutive treasures that I find most pleasurable. From Canada, Fay Rooke, working in a similar technique to the Japanese, exhibited a bowl in silver cloisonne I think on copper, and James Doran, a sculpture of an apple, envelope, pencil and other objects so realistic that it was hard to believe.



Above Risa Kohno
Vessel
6.3 x 6.4 x 6.5cm
Left Kunstverein
Gallery

by Jill Parnell

The opening the next Friday at the Hock-Grasslin Gallery in Wolnzach was a representation of 85 artists (10 from Australia) from 13 countries and about 200 pieces. Work by Edmund masow, Go de Kroon and Barbara Ryman were quick sales. The Australian works stood proud in this company just as they did in Coburg.

The gallery is an old building that had been completely refitted inside. Some of the windows have been converted to cabinets to display the many small items. The area was not large but it was easy to examine each artists work in its entirety.

Pieces here ranged from Carolyn Delzoppo's beautifully crafted miniatures in cloisonne, some frivolous brooches by June Jason from N.Y. modelled on her own nose eyes and lips, and an interesting collage of techniques by Arvidas Gurevicius of Lithuania, and Go de Kroon's assembled paintings that look to be a combination of stencil and fine painting.

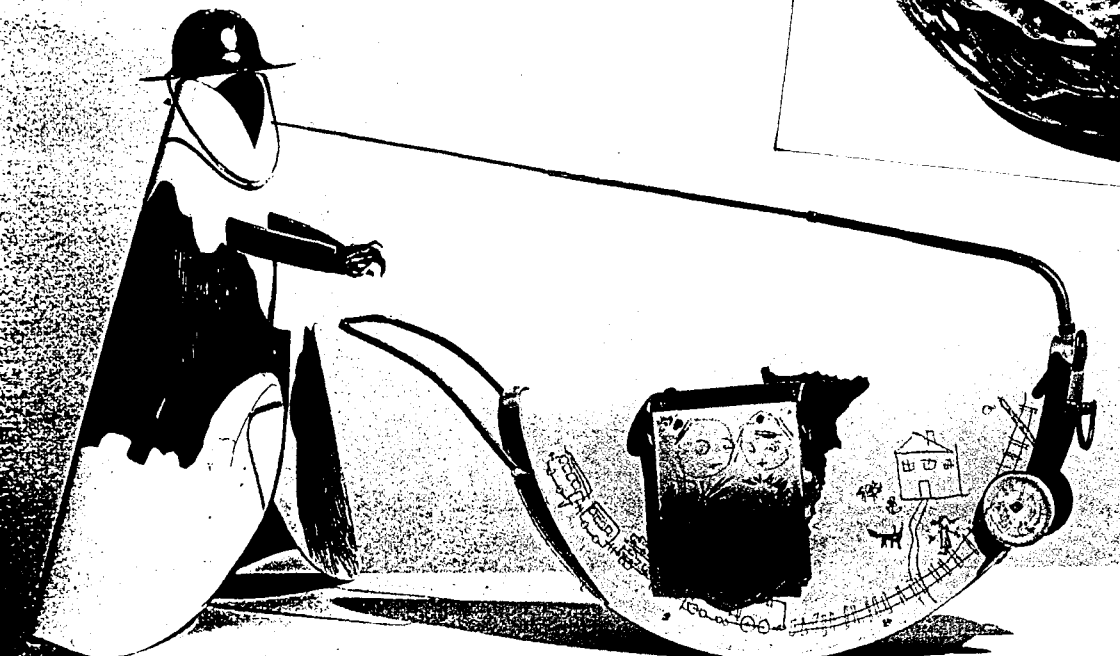
The gallery is not far from Munich and it is anticipated that the crowds will visit on weekends.

The Australian works are expected to take part in a travelling exhibition organised by the Embassy in Bonn at the completion of both exhibitions.

It has been a wonderful experience to meet such lovely people from Germany and all over the world and especially to feel part of the huge family of artists all snared by the magic of applying glass to metal.

Copies of the catalogue with photographs of each artists work in colour as well as catalogues of the first (1981) and second (1987) exhibitions are available at 29DM each from

Kunstverein Coburg eV
Hans-Holbein Weg 10
96450 Coburg Germany
Attention: Herr Kurt Neun
Postage from Germany seems to be about double Aust.



Top Go De Kroon
'Kleiner Clown'
20 x 11cm
Above Kyoko Iio
Bowl 32x31x31cm
Left Uldis Sokolovskis
Sculpture
50x60x20cm

Questionnaire Part 5 -

WHAT DO YOU LIKE TO LISTEN TO WHILE ENAMELLING?

Wendy Hall

I like to listen to ABC radio. When you're trapped at your workbench it's a perfect time to absorb information and catch up on current affairs. Otherwise I work in silence which I find very therapeutic.

Fiona Knox

I mainly listen to Radio National, sometimes old jazz favourites, rock or new music.

Jacquie Sprogoe

ABC FM - music

Julie Weekes

I always listen to classical music while I'm working (music to soothe the savage beast)

Elaine Palmer

Classical music - Beethoven, Prokofiev and most of the rest with big orchestras. Solo piano, not chamber music unless its Mozart. Also 'romantic' operas.

Jill Parnell

ABC FM for classical music all day and only find it not to my liking when the more experimental Australian music is played. How does Charles Southwood sound so enthusiastic about it?

Heidi Wellings

Very very seldom do I have the radio on. If I do, its light classical or music of the 60's.

Mary Raymond

I don't have any music in the studio but occasionally I hear Viennese waltzes floating up the corridor from the darkroom and I know that my husband Arch is having a good day.

Betty Wilson

ABC regional radio information programmes. The birds in the garden.

Geoff Pringle

ABC Radio National. I turn it up and listen if its interesting. I like programmes about history.

Norma Alce

Music - nice and easy listening.

Heather Calnan

Background music - no voices - eg The Silk Road.

Karin Luz

I like it to be quiet.

Barbara Ryman

Mostly 2BL. When working I want stimulation, things to listen to, to engage the brain. Saturday afternoon on Radio National is a particularly good working session. If I'm being creative I like silence. I have tapes too - 'Kakadu Billabong', Paul Kelly, Joan Baez, kd lang, Pavarotti, Emmy Lou Harris, Leon Redbone, Schubert, Beethoven.

Hiltrud Blaich

I say poems or listen to Mozart. I have discovered the music of Tony O'Connor 'Rainforest Music' and 'Hidden Forest' - wonderful to hear that music softly playing while enamelling.

Allan Heywood

Dan Fogelburg, The Amazing Rhythm Aces, The Doobies, Cold Chisel, Graeme Connors.

Jenny Gore

Mainly classical music, ABC FM, CDs and tapes. All the time!

Edmund Masow

Russian orthodox sacred music sung by Russian monks, gospels and spirituals, all kinds of old and classical music especially solo concerts of clarinet flute organ etc, big chorus music from Mozart, Bach, Hayden, Handel, some operas, musicals, jazz dixiland and blues. I also like to listen to information radio, stories and lectures about history, literature, culture etc. I don't like the youth music like heavy metal, punk, pop etc with the heart rhythm. The dumb bang crash is too exciting and I miss the harmony.

Carolyn Delzoppo

If I'm thinking, then I like quiet. But when it's just work to be done, I like to have information coming in. Radio National was terrific until they changed the programmes and ruined the afternoons. I listen to CDs alot. I'm a big fan of country music (not Australian though). I like bluegrass, and country that leans more towards folk than rock. At night I prefer classical.

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