



Enameller profile Annette Clarke

I have been a hobby enamellist for 21 years.

I began learning to enamel at Ettalong Beach Arts and Crafts centre where Gillian Palmer was the teacher. I went for half a day a week while my girls were at pre-school. My family then became involved in lapidary, where we found that enamelling was an allied craft within the lapidary clubs. I began teaching basic enamelling at our local lapidary club and continued until my son was walking and it was too dangerous to have him near the kiln. I had a break from enamelling until he went to school and I was able to start again.

For the past 12 years I have been enamelling one day per week at our club, sometimes more if I am working on a special piece. During that time I have tried several techniques and attended many workshops but seem to have settled on cloisonne as the technique I enjoy most.

I like to incorporate flowers into my designs and I try to be very precise with the joins of the cloisonne wires as opposed to a contemporary design with an open structure. I have also learned silver work so that I can set my enamels to make pendants and brooches.

Over the last couple of years I have attempted to enamel some vases with cloisonne designs on them. I found this to be very challenging, as the wires have to be put onto a very curved surface as opposed to jewellery pieces that have only a slight curve. I found the best way to attach the wires to the vase was to do the design in sections and fire the piece several times. So far I have been lucky and not melted any wires. My husband made me a special trivet to accommodate the vase on its side. This way I enamel approximately one third of the surface at a time and then fire it.

I love the mystery of enamels and enamelling, never quite knowing how a piece will come out of the kiln, and what a joy when everything just goes perfectly. I am looking forward to the Enamel Symposium in September, to meeting other enamellists and exchanging ideas as well as learning new techniques.

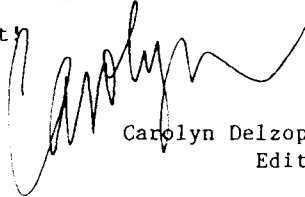


Opportunities to exhibit

Not much is happening for enamellers right now, or at least not much that AEN knows about.

As ever, we want to keep up with your activities, so drop us a line, postcard or a fax if there's something enamelly to tell.

Otherwise, keep at it



Carolyn Delzoppo
Editor

The deadline for material for the next issue will be May 23, give or take a few days. Articles, information or comments on anything you read in here are welcome, and can be faxed or posted to the editor, Carolyn Delzoppo, PO Box 418, Mullumbimby NSW 2482. Fax 066 841 772.

Thank you to the following contributors for their assistance in compiling this issue:

Wendy Hall, Annette Clarke, Woodrow Carpenter, Anna Margot Collins, Elizabeth Turrell, Catherine Large, Mary Raymond, Noel Frankham, Marilyn Druin, Alana Clearlake.

Book

Good news for those who were unable to obtain a copy of the book 'First Steps in Enamelling' by Jinks McGrath which was reviewed in the December 1994 issue of AEN. Stocks ran out very quickly. The book is listed in the catalogue of Artisan Craft Books for \$18.95. Artisan also stock other books on enamel and jewellery making.

Artisan Craft Books
Meat Market Craft Centre
42 Courtney St, North Melbourne 3051
Ph 03 932 96042

Images

I have been getting some terrific colour photocopies made from slides of my enamels, by a shop in Carlton which has a new whizz-bang colour photocopier. It makes extremely good prints directly from the transparency, any size enlargement, good colour likeness, and cheap too. I have used the prints to prepare presentation folders. The prints cost around \$2.00 each, and only one image is possible per page. The proprietor says that the images can be cut and pasted into a layout and recopied with only 15% reduction in quality, though I haven't tried this yet. Peter, the proprietor, is able to do mail order if good instructions are supplied with the slides.

Copy Print and Design Centre
45 University St, Carlton 3053.
Ph 03 9347 7000

Carolyn Delzoppo

Cover

Annette Clarke can be contacted at
234 Blackwall Road, Woy Woy 2256 NSW.

AUSTRALIAN ENAMEL SYMPOSIUM

Australian Enamel Symposium 1996
September 26 - 29
Brisbane, Queensland.

Planning for the Australian Enamel Symposium is progressing steadily. The previous issue of AEN contained details of the programme and workshops.

Information about the exhibition to accompany the symposium have been released and can be obtained by request from the convenor, or will automatically be sent upon receipt of registration fees.

Expressions in Glass is an open exhibition of all types and styles of enamelling.

- Any 2 or 3 dimensional work completed in the last two years is eligible for exhibition.
- The gallery reserves the right to final say in which works will be included.
- There is an entry fee of \$25.00 for up to 5 pieces.
- Two slides and a brief biography are required by July 20 for inclusion in a catalogue.
- There will be 40% commission on all sales.
- All works must be for sale.
- deadline for receipt of works is September 1.

Symposium registration forms, accommodation information and exhibition entry details can be obtained from the convenor:

Anna Margot Collins
GPO Box 1850, Brisbane, Qld 4001.

22nd Alice Craft Acquisition June 1 - 16 1996

Craftspeople are invited to submit works for this contemporary craft collection:

- maximum of two items may be entered
- entry fee of \$10.00 per exhibit
- entries must be for sale, and a commission of 33 1/3% commission will apply.
- judge will be Glenda King, curator of Craft and Design, Queen Victoria Museum, Launceston.
- deadline for entry forms and fees - May 8
- deadline for receipt of works - May 17

For further info and entry forms contact
Crafts Council of NT
PO Box 85, Alice Springs NT 0871. Ph 089 524 417

16th National Craft Award September - November 1996

Entries for the Award are invited from craftspeople throughout Australia. Final entries will be pre-selected from slides which must be received by May 17 1996. For entry details and forms contact:
Museum and Art Gallery of the NT
Conacher Street, Fannie Bay, Darwin NT 0820
Ph 089 99 8211 Fax 089 99 8289

Around the Magazines

Craft Arts International No 36

- The enamel work of Babs Bannenberg (Holland). p83
- Review of Contemporary Wearables 95 Exhibition includes photographs of enamels by Sandra Kerr, Barbara Ryman, Jacque Sprogoe and Carolyn Delzoppo.
- Promotion for Crafts Council of Queensland includes photograph of enamelled dish by Catherine Large. p24

Craft Arts International is available at most news-agents or subscriptions on 02 9953 8825

Glass on Metal Vol 15 No 1 February 1996

- The Flip Side of Enamels in the Taft Museum by Abby Schwartz.
- Memoriam for Margaret Seeler
- Enamel is Enamel By Any Other Name, by Woodrow Carpenter
- Crackle Enamel, a misnomer, by Woodrow Carpenter.
- In Search of the Early American Enameler William Birch.
- Bibliography of books on Miniatures and Painted Enamels.
- Technical article - Enamel on steep Sided Surfaces by Jean Tudor.
- Enamels in the Enamelist Society Museum.
- Inview of the work of Russian enameller, Galina Selezneva - A New Direction.
- other reviews, reports and news.

Subscriptions to this worthwhile magazine are US\$45 plus US\$17.60 postage. Send name and address, with Visa or mastercard details to:

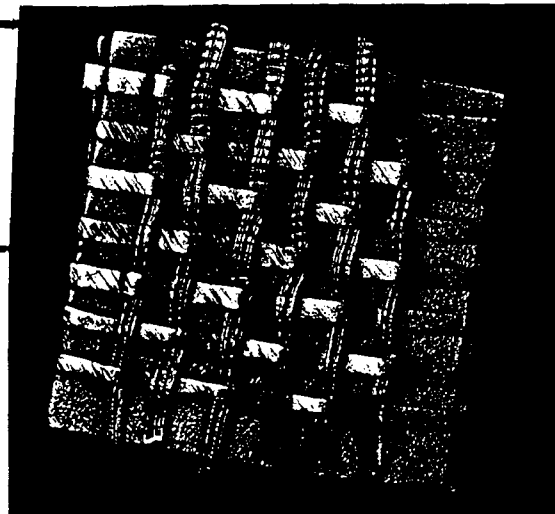
Enamelist Society, PO Box 631704, Cincinnati Ohio 45263-1704, USA.

Ornament Winter 1995

This issue contains a masterclass/report on an exciting new product developed in Japan - Precious Metal Clay. Yes, Metal Clay!

"Precious Metal Clay consists of extremely fine particles of metal, less than twenty microns in diameter, freighted in an organic binder that has the look, feel and working properties of clay. It is being manufactured in sterling and fine silver, platinum, fine gold and 18ct gold. It has a putty colour and can easily be squeezed in the fingers.....The clay can be rolled, coiled, patted, pressed, extruded, and thrown on a wheel. It is water soluble.....When dry the piece is set on a bed of granular alumina for support and fired in a conventional kiln, the type used for enamelling or burnout. It is heated to a temperature close to the melting point of the metal and held there for about three hours while the binder vaporises and the tiny particles fuse.....Fine silver objects emerge looking almost white and pure gold objects have a rich sienna lustre. In both metals the the pieces are smaller, having shrunk to half their original size. Miraculously, they are meatal-hard, polish able, solderable, genuine pure metal."

The article goes on to describe a group of jewellers who got together to experiment and explore this new material and shows photographs of some of the interesting outcomes. In additional to trying traditional enamel methods on the fine silver, one jeweller



PATRICIA DAUNIS Brooch of fine silver and twenty-four karat PMC. 1995. Photograph by Robert Diamante.

actually kneaded enamel powder into the fine silver to produce a substance that had fused glass not only on the surface but in the form itself. This product is not yet commercially available, but Adam at Metal Merchants is making enquiries.

Ornament, The Art of Personal Adornment, is a glossy publication covering jewellery, textiles and beads. Four issues per year, it is great value at \$US23.00pa. Highly recommended.

Ornament
PO Box 2349, San Marcos, Ca 92079-9806, USA

International Events

9th International Exhibition of Enamelling Art in Japan, Symposium and Workshops. October 23 - 30.

This year there is to be a symposium and workshops to accompany the exhibition, 23rd and 24th October. Workshop tutors will be Gertrud Rittman Fischer from Germany and JoAnn Tanzer from US.

For further details and booking and accommodation details send stamped SA envelope to AEN, or contact the organisers:

The Steering Committee
International Exhibition of Enamel Art in Japan,
C/- Musashino Art and Craft Laboratory
4-5-7, Sakai, Musashino-shi,
Tokyo 180, Japan.

Details of the exhibition entry requirements were printed in the previous issue of AEN.

Five British Enamellers

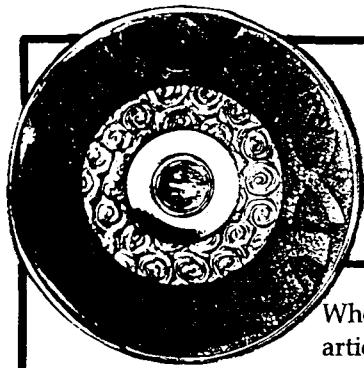
The Works Gallery, New York. April 18 - May 18
An imaginative exhibition of the work of Phil Barnes, Sarah Letts, Joan MacKarell, Elizabeth Turrell and tamar Winter, which combines exceptional technical expertise with an innovative and personal approach.

Enamels of Limoges 1100-1350
Metropolitan Museum of Art, New York
March 5 - June 16

Presenting 150 of the finest examples of enamels produced in Limoges during the Middle Ages. Shining with gold and rich with colour, these exquisitely worked objects range in size from small precious coiffers to monumental tomb effigies.

Enamel Guild NE Conference April 20 1996
Newark Museum, New Jersey, US.

Hands-on workshops, speakers, supplier tables, members exhibition.



Working with gold foil

by Wendy Hall

When Carolyn asked me to write a technical article on the way I use gold foil and enamel, my initial reaction was to say "no". I didn't have technical problems to speak of with the process and therefore didn't have anything interesting to write about. A small moment in time went by ... and it occurred to me that the fact that I *didn't* have technical problems was in itself interesting!

A bit about what I do. I use Thompson's transparent lead bearing colours, fine silver and 24ct gold to make my enamels, which I then set in sterling silver bezels to protect the enamel's fragile edges.

The first enamelling technique I learned was cloisonne, and I have tried plique a jour enough times to know that I never want to do it again! Lately I have been exploring the basse-taille technique, hammering patterns into the fine silver base sheet and patterning gold foil to create texture and depth under subtle transparent enamel colours. I hand-grind my enamels and sometimes mix them to create a new shade, or layer them to make colour washes, the shades of which can change as they are stoned back. I like to hand-polish the enamel surface, time consuming but necessary when working with foils, because its all too easy to wear through the enamel and damage the foil surface.

First tip: don't confuse gold foil with gold leaf. Gold leaf (according to William Harper) is actually a film of metal dust adhered to tissue paper. It is very difficult to work with because once it makes contact with the enamel surface it cannot be repositioned. It can only be fired once or twice very carefully without disappearing altogether. It can be used given these limitations, and will break up revealing the underlying enamel colour through a tracery of cracks.

Gold foil is an extremely thin sheet of metal which can be handled, cut and fired much more easily. It can be bought commercially but is generally too thin for my purposes.

I make my own foil using the flat roller of a rolling mill, and use only 24ct gold which I buy in granules. I melt the granules together on a charcoal block, using the full force of my LPG blowtorch until they begin to spin

together, red hot, in one glowing ball. To make this process easier, carve a small depression out of your charcoal block into which the granules can nestle, and coat them with flux before heating. Allow the gold ball to cool slightly, plunge it into Sparex with copper tongs to remove any flux buildup, then water. The fierce heat will probably cause the charcoal block to split, but it can be wired together again for further use. Remove any flaky pieces of charcoal before using it again.

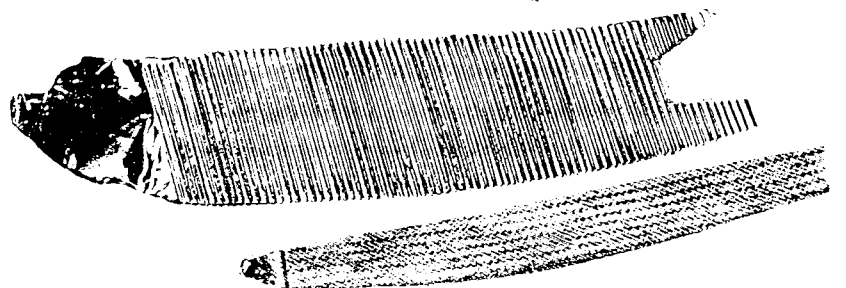
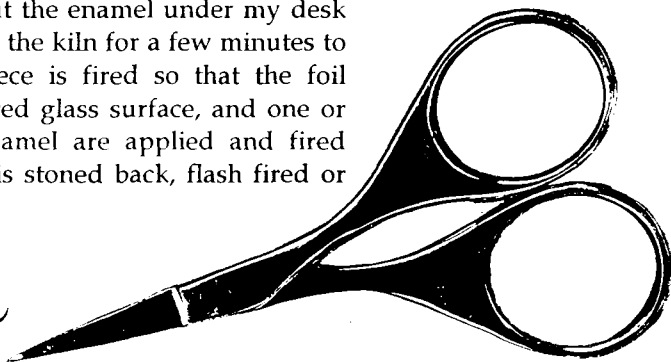
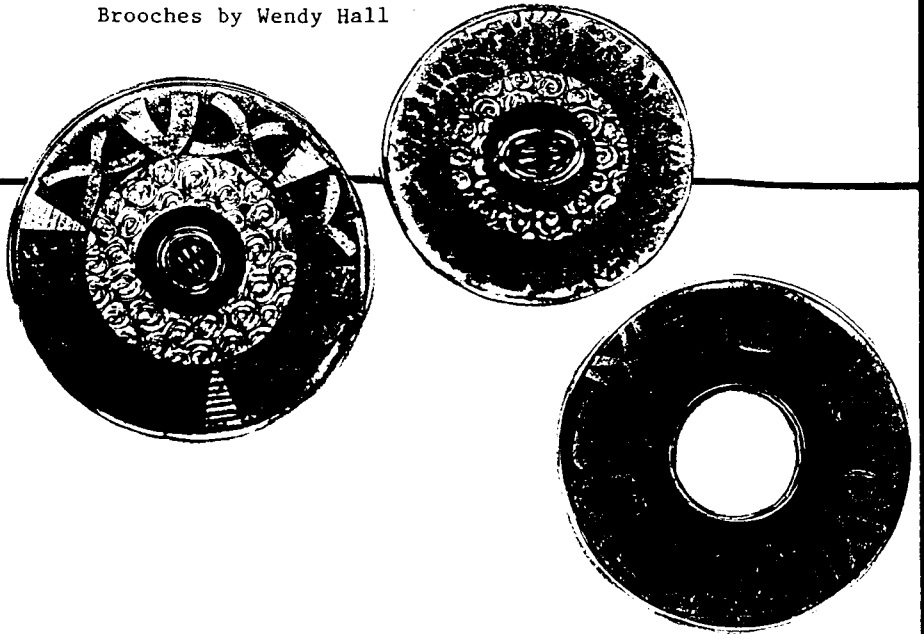
Flatten the gold ball by hammering and annealing, repeating if necessary, until it is coin shaped and ready to put through the rolling mill. The process of rolling and annealing is tedious, but must be repeated until you come down to about the second last notch on the mill. I can't give you the exact metal thickness because I don't have a micrometer, and operate only by what experience has taught me to be a good working thickness. At this stage you can decide whether you want to texture the foil or leave it plain. Introduce a texturing agent now, because the foil needs to be relatively thick to take a texture. Use your imagination to find ways of texturing the foil by rolling it through the mill with something that will leave an impression on the foil surface. I have had lots of fun with stainless steel filter fabrics, which warp slightly on repeated runs through the mill and leave the foil with a texture like watered silk. Texturing can also be done by hand. The foil can be drawn on with a pencil, stamped, pierced, torn, woven, folded, etc. It is fun to experiment with foil thicknesses - you could probably practise by rolling some fine silver sheet through the mill to get a feel for the thickness you need. Plain foil can be rolled through the mill on the last notch several times. It is amazing just how much the surface area of the foil increases in these last few runs through the mill. It can now be easily cut with scissors or a scalpel for use in small areas of a cloisonne enamel, or cut into tiny paillons.

The thickness of the foil I use also depends on how I use it within an enamelled piece. If the shape is straight sided and simple the foil can be reasonably thin and sliced with a scalpel. If the shape is complex, the foil needs to be thick enough to shape the edges after cutting with 400 wet and dry paper. It can be difficult to



cut a complex shape cleanly and sanding the edges can be the only way to obtain a smooth outline. Perhaps because I use fairly thick foil, I don't have trouble with trapped air forming bubbles under the surface during firing, and have never found it necessary to prick small holes in the foil surface to prevent this happening (as is recommended in some enamelling texts).

Texturing the foil is easier after it has been annealed, but cutting it is easier when it is unannealed and springy. When it comes to applying the foil to the enamelled surface, however, it must be annealed once again so that it clings to the enamel uniformly. After applying and firing two layers of enamel on a basse-taille piece with no cloisonne wires, I stone the piece back to create a smooth base onto which I apply the foil. After scrubbing the piece with ammonia and a glass brush, I coat the underside of the foil with Thompson's Klyfire and smooth it onto the enamel surface with a brush to make sure no air is trapped underneath. I put the enamel under my desk lamp or on top of the kiln for a few minutes to dry, then the piece is fired so that the foil adheres to the fired glass surface, and one or two layers of enamel are applied and fired before the piece is stoned back, flash fired or hand-finished.



Troubleshooting

- ◆ Because any impurity embedded in your gold ball will roll out to be a great BIG streak in the foil, a clean, dust free environment is essential in foil preparation. Sometimes impurities which stick to the ball's surface can be filed off before it is put through the mill. It's the ones you *can't* see that will cause problems. The rollers must also be clean and wiped down before use.
- ◆ Repeated rolling and annealing will sometimes reveal bubbles in the foil itself. It is best to cut away this area to avoid frustration later. The gold can be melted down again during your next foil preparation session.

About the Author

Wendy Hall is a jeweller/enameller based in Sydney. She has been participating in exhibitions within Australia and internationally for 16 years. Wendy is currently secretary of the Enamellers Association.

National Exhibition of Enamel

Photocopy Resist Etching

The exhibition committee met with Noel Frankham, General Manager with the Centre for Contemporary Craft (CfCC), in early April to discuss the 23 responses received from artists interested in our next exhibition.

The meeting agreed to continue developing a show for early 1997 at the CfCC's Craftspace Gallery in Sydney. Ian Were, former enameller and recently appointed Publications Manager (and editor of Object magazine) with the CfCC, has agreed to curate the show.

Ian has identified several key criteria for the show following the meeting with the exhibition committee. The over-arching criterion is that the exhibition be promotional; and that work selected for the show:

- Advocate diversity within contemporary use of the medium
- Emphasise quality (within the context of diversity and contemporary use)
- Present as an artform, rather than as a technical exercise or an imitation/replica of historical work or styles, and that the show
- Be educational, including information for visitors about the range of techniques and ideas employed by artists.

Ian will prepare an exhibition brief for intending contributors that will be circulated to all those who wrote to the exhibition committee, all CfCC members, the Enamellers Association, and all recipients of this newsletter. Ian wishes that the opportunity to participate be extended as widely as possible and he encourages people to pass the word among their contacts.

Ian's brief will outline closing dates and other details, and it will be ready for circulation by the end of May. In the meantime, those who are interested are encouraged to contact the CfCC on 02 247 9126 or fax 02 247 2641.

In Memoriam

In February we lost a great friend and enamellist in Mildred Baskerville. She had been ill for the past 4 years but showed great courage and determination, continuing with her enamelling right up until Christmas. Mildred had many talents and was especially creative in design and colour. Enamelling was a great love of hers and she spent a great deal of time studying and researching many techniques. We will always remember her for her unique and inventive style of enamelling.

Annette Clarke

Issue No 34 of AEN gave a brief report of a technique demonstrated by Marilyn Druin at the US Enamelist Society Convention in 1995.

Here Marilyn writes a detailed 'how-to' of her technique for Photo Copy Resist Etching.

1/ Assemble materials:

Photocopy of design for transfer
Acetone
Cotton balls
Archer PCB Etchant Solution (from Radio Shack)
Sheet copper or brass
3 plastic tubs
Water
Ammonia
Paper towels
Plastic gloves
Tweezers or tongs
Tape
Funnel
Scouring pads

2/ Clean metal until water sheets on surface.

3/ Transfer design by laying print side down onto metal. Rub with a cotton ball soaked in acetone.

4/ Tape back of metal to protect from acid.

5/ Build stilt or bend corners of metal to lift from bottom of acid container.

6/ Place metal face down in etching solution. Wait one hour.

7/ Transfer metal to water filled container. Check depth of etch and condition of resist.

8/ Neutralise piece in ammonia bath (avoid fumes). Rinse well with water.

9/ Remove tape.

10/ Remove resist with acetone.

11/ If etching was on copper, it is ready to enamel.

If etching was on brass, it can be used to roller print onto copper or silver.

Additional notes:

With the photocopier, the size of the image can be adjusted and the image changed.

In order for this method to work, the photocopies must be fresh.

If the design has numbers or letters, these will be reversed unless you roller print onto another surface.

Marilyn Druin

Data

Thompson Enamel Co in the US has sent AEN a copy of their "Softening Point, Fusion Flow and Expansion" information for their complete listing of lead-free enamels. This is in response to information in the article titled 'Enamel on Sterling Silver' in the previous issue of AEN.

If you'd like a copy of these charts, please send a stamped self-addressed envelope and 3x45c stamps to cover copy costs.

Torch Firing

Rectangle Pendant with Holes for Breathing
1993
enamel on copper, brass, silver, gold foil
4 1/2" x 2 1/2" x 3/4"
Photo by George Post

The following report on a demonstration of torch firing technique of Deborah Lozier is reprinted from the February 1996 Newsletter of the Northern California Enamel Guild.

Deborah's striking torch-fired copper and enamel brooches appeared on the cover of Ornament magazine in Autumn 94.

Deborah Lozier--Torch-fired Enamel

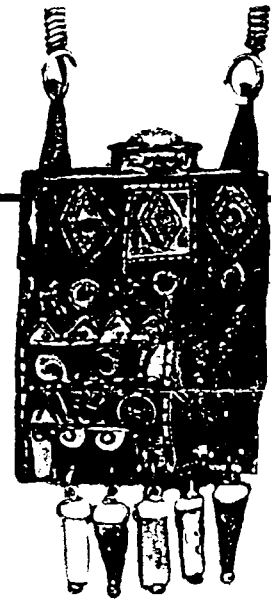
Demonstration at the January Meeting

Deborah relates to enamel differently from most enamelists. For her it is a part of a whole, rather than an end in itself. She uses enamels as a colorant along with heat patinas. "Oxidation holds the work together and fuses the object into something larger than the sum of its parts." As well, enamels add hardness to the piece. In her "conversation with the metal," she uses imperfection to artistic advantage, and accidents are ways to further expression. Additionally, she works with accidents if she thinks they are more interesting or more successful than her original concept, even though she has the expertise to complete the piece as conceived.

She most often uses 24 or 26 gauge copper, cutting the desired shape with shears. The piece is further formed by one or more metalsmithing techniques: embossing cells by means of an hydraulic press, repoussé, chasing, and soldering on of cells for enamel receptacles. She uses mostly hard solder, never "Π" solder, and some--hold your breath--medium. Because it is possible to heat selected areas to enamel flow point, certain parts distant from the enamel can be soldered successfully with medium solder. If something falls off, she resolders, even after enamel has been added.

When the metal-working is completed, she cleans the piece by boiling it in baking soda and water. Clean does not mean oxide-free (as enamels will flow and adhere to oxides) but oil-free. Solder is, of course, still problematical.

Color comes next. By means of coating chosen areas with paste soldering flux and heating slowly to develop oxides, she obtains a heat patina with a color range from orange to red to black, depending on the number of times the piece is heated this way. She often begins with this patina process first quenching the piece in sparex between heatings, then begins to add the enamels, mixed with diluted Klyr-fire, in thin layers. At this point she allows the piece to air cool, as quenching causes the glass to crack. Cleaning between firings is then accomplished by boiling the piece in baking soda and water. Sometimes she patinas and enamels simultaneously; sometimes she patinas after enamels are completed, but not so often as beginning with patinas first.



To torch-fire enamels, she places the piece on an elevated wire rack so that she can heat from underneath with a natural gas and oxygen torch, the cleanest source of fuel. However, for the heat necessary to flow enamels on larger pieces, she uses an acetylene torch simultaneously, i.e., a torch in each hand! When enamels reach the orange-peel stage, it is then possible to hit the enamels with flame from on top. For larger pieces, this final quick touch is necessary to melt enamels completely. For larger pieces she recommends trying to trap heat around the piece with fire bricks or cut cans (what she uses). She uses 5-10 layers of enamel, and says the piece often looks pretty horrible until at least the third layer. ("Larger" is a relative term; she used two torches on a hollowware or shell form about 5" x 2" x 1".)

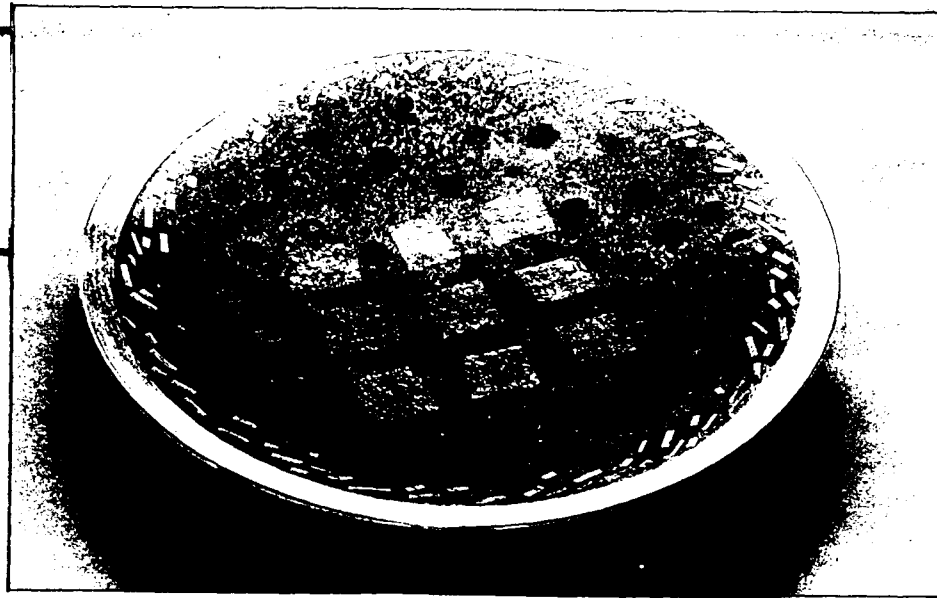
Her discoveries about enamels when torch-fired are as follows: 1. Blues are most forgiving. 2. Reds often burn out. 3. Some reds turn blue. 4. Additional heating often changes colors. 5. Transparents to remain transparent must have no oxidation under them. 6. Adding transparents in final heating helps keep them clear. (Judy Stone suggested liquid clear flux under transparents for clarity when torch-firing.) 7. Oxidation under and on top of enamels often gives interesting results. Frequently they look corroded or stonelike. 8. A thin layer of enamel may be quenched, perhaps, without cracking, but transparents will cloud. 9. Use lead-free enamels only; lead comes to the surface, forming a grey film. 10. Enamels must be fused, as almost-fused enamels will crack. 11. Counterenameling is unnecessary.

Finishing or polishing her pieces is relatively quick. If the areas of patina have black fire scale, she gently cleans it off with green rouge on a soft felt wheel. A rich magenta may be obtained this way. Then she coats pieces with Johnson's paste wax and buffs.

I particularly appreciated Deborah's attention to safety. She wears glasses when using the torch, safety glasses and a mask when using a flex shaft, and has a ventilation system over the torching area.

Alana Clearlake

Thoughts of a Grantee



During 1995, I was the recipient of a Professional Development Grany from Arts Queensland. My original proposal was to produce a range of tableware incorporating enamel in various forms. My proposal was somewhere amended when the opportunity arose to attend the British Society of Enamellers Conference in March. Naturally I leapt at the chance.

The Conference was wonderful, and I had high hopes of all that I would achieve during the year. It seemed as though I would be able to make all those items that had seemed too ambitious or expensive in the past.

However, once back at the bench and kiln, I discovered that it was going to take some time to process my latest experiences and translate them into work. I had thought I would take up residence in my workshop. Production of work began slowly though, and putting ideas into reality proved difficult. What happened to all those fabulous ideas that seemed to be brimming over in my mind when I applied for the grant?

Fundamentally what occurred was the shifting of my goals. Whereas I had intended to produce a range of functional ware, I realised as time passed that my real interest lay in the enamel itself rather than applying it as a decorative item to functional items. I wanted to make pieces where enamel was the dominant feature and the item a framework for that expression.

This produced a dilemma for me. I felt uneasy at the changing emphasis of my proposal but ultimately concluded that surely that was to be expected - after all, it was now nearly a year since I had put my original proposal to Arts Queensland.

A big problem for me was my expectation of how much work I would produce in a 9-12 month framework. I had imagined somewhere in the realm of 30 finished items. At the end of the formal grant period I had produced 11 finished items and had

another half dozen or so in various stages of production. A total somewhat short of my goal!

I had (foolishly perhaps) thought that the pressures of running my own business would miraculously disappear with the arrival of grant funds. Of course this was not the case. In fact, I was busier than ever with various commitments. As the grant was aimed at ultimately improving my business and profile. I would be shooting myself in the foot, so to speak, if I were to neglect those commitments. Unfortunately, any time I spent away from the grant work made me feel very guilty about possibly not fulfilling my end of the bargain.

Receiving funds from Arts Queensland was an interesting experience. Undoubtedly I have been most fortunate in receiving government support in strengthening my practice and commitment to enamelling. However, for me personally it also brought to bear enormous pressures, real and possibly imagined, and it was with some relief that I turned the calendar over to 1996. It felt odd to be beholden to the government for the better part of a year, and I believe this affected my work. I am more relaxed, inspired and prolific now than I was most of last year, and I believe this has translated into my work. Of course, the fact that I am working well now is a direct effect of receiving funding in the first place.

The benefits of my grant funding will be felt for some years to come, if only because it has proved an enormous confidence builder. I have no regrets, but feel that if I applied for funding in the future, I would be more realistic (to myself) about what I could achieve in a limited time, and aware that the benefits of a grant are ongoing and don't stop when the formal project time ceases.

Catherine Large
Brisbane

Australian
Enamel
Newsletter

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