

Australian Enamel Newsletter

Issue 39

August 1996

Rose Bag Shelf (1988) - 12x20x10cm, enamel on copper foil

Visiting
enameller
profile -

Sally Aplin



I first met Sally Aplin when she visited Sydney in the mid 80's. She agreed to be a guest speaker at a JMGA meeting and showed us slides of her own work using copper foils, and also work of other Bristol enamellers. Later I visited Sally in Bristol when she was on the eve of beginning a fine-arts degree at Bristol Polytechnic.

It was with great pleasure that I learned that both she and I would be in Sydney at the same time in July. A lot has happened since we last met. Sally has completed her degree and has gone on to complete a Masters Degree in Sculpture. She now teaches part-time at Bristol Polytechnic.

Carolyn Delzoppo - Tell me about your Degree?

Sally Aplin - The standard way to start a fine arts degree in England is to choose three subjects. You really need to specialise, preferably just one subject. So I started off with painting and sculpture. In sculpture, copper was only one of the materials possible. I used mostly plaster at first. So while enamelling was very interesting, there were more possibilities with more materials.

CD - Did you become more interested in one material?

SA - No, not really. Sculpture is really about making objects, still very traditional in that sense. The dissertation I did at the end of my degree was about materials and making, and the final chapter was about the fact that I suspect that fine art would not be about making and using 'stuff' anymore. But rather than that, would be a way of making art that could possibly be more transient - that didn't involve heaving great lumps of stuff about, and or storing it. A different way of making art, with new media. You put it on a piece of film and take it out and make your art with that.

To that extent, I realise that I am old-fashioned, and I put this in my dissertation, that I am probably too old to use the new media in that way - not that I couldn't learn to do it, but that it wouldn't be from my core, that I would not necessarily be able.

So that's why I still make my work from 'stuff'. Right now I'm mostly using wax.

CD - Are you likely to go back to enamel ever?

SA - Yes. I feel that I've gone far enough away from it, that I can come back and look at it again. Differently. Link it in with what I'm doing now. So that it would be, for the moment anyway, something that would work behind - dare I say it - just another material, another medium, rather than being the end, the be-all.

CD - I think this needs to happen for enamel, so that the material becomes less the star, and more the means to expression. Enamel tries to steal the show all the time - it shouldn't necessarily be so.

SA - I've always felt this very acutely and that's why I kept backing off I think. What I am very interested in, and what my Masters was about, is texture. And one of the reasons for this is that it's very difficult to reproduce texture in contemporary media - on a screen. Texture eludes reproduction on a screen. Back when I was enamelling it was about texture also to a degree.

CD - No you weren't a smooth enameller, (laughs) never used a carborundum stone. It's as though you've made a huge loop, coming back around and beyond that point.

SA - I'd love to be able to play around with enamel again. It would be different - then it was exploratory, try this, try that, sometimes it tended to be a little uptight. I feel I've lost some of that. Now, I don't want my enamelling to be as though its throwaway, that its rough and anyone can chuck it on that way, because one thing to emerge out of all the work I've done, what I'm interested in is the quality of making. So that now if I use enamelling, hopefully I will use it carefully and observe what I'm doing. That's what my work is about now - that the work gets some of its credence from the way in which it's made. Make the material be very articulate.

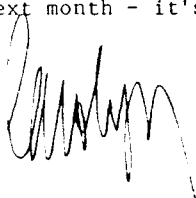
Carolyn Delzoppo

News

Running late this issue. Two weeks away from home in late July and the paper and must-do chores really mount up. It wasn't always like this. Was it? Time just seems to disappear. It seems zonks since I sat at the bench. There's a piece there, in limbo, half begun, half finished, and I've completely forgotten what it was that I'd been aiming for. Still, I had a lovely time in Sydney, teaching two workshops at the weekends, with the days in between free to look, explore and appreciate all the visual overload that the city offers. I'm back with creative batteries recharged and ideas bouncing around inside my head waiting for release.

I look forward to seeing some of you at the Symposium in Brisbane next month - it's going to be good.

Warm regards



Carolyn Delzoppo
Editor

The deadline for material for the next issue of AEN will be September 23 or thereabouts. Articles, information, news, or comments on anything that you read in AEN are always welcome. fax or post to Carolyn Delzoppo, PO Box 418, Mullumbimby NSW 2482. Ph and fax 066 841 772.

Supplies

Fordel Jewellers Supplies/Golden West/Australian Jewellers Supplies have been appointed sole distributor for Australia and New Zealand for Precious Metal Clay. PMC is a revolutionary new product, developed in Japan. It consists of extremely fine particles of metal, in an organic binder that has the look, feel and working properties of clay. After being worked it is fired in a kiln until the binder vaporises and pure metal is left. The piece will shrink approximately 50% during the firing, but can then be filed, drilled, polished, etc. PMC was featured in an article in the Winter 95 issue of Ornament magazine and reported on in the April 96 issue of AEN.

Reprinted from the Enamellers Association Newsletter -

Alf Windred of Gowing and Sindred Dental Electrical Repairs does reliable work on flexible shaft etc, and gives helpful advice also.

196 William Street, Kings Cross 2011.
Ph 02 9356 4292

The Japanese Ninomayer Enamels can be obtained from the US distributor:

Enamel Emporium

14441 Memorial Drive, #7, Houston TX77079, USA
Ph 713 558 1634 Fax 713 558 9766

They are very efficient at mail order, but do not have credit card facilities.

AEN has heard that the following enamellers have had work juried into the 9th International Exhibition of Enamelling Art in Japan:

Norma Alce, Catherine Large, Val Aked, Sandra Kerr, Barbara Ryman, Carolyn Delzoppo.

Please let AEN know if there are others.

375 pieces of 142 enamellers from 24 countries have been selected to be exhibited. The exhibition is from October 23-30 1996.

Norma Alce will be visiting the exhibition and participating in the symposium that's on at the same time.

The following enamellers had work exhibited in the 1996 Alice Craft Acquisition Exhibition:

Valerie Aked - plique-a-jour earrings, Jenny Gore - panel, Alan Heywood - panel, Sandra Kerr - jewellery, Catherine Large - dish, Jill Parnell - belt buckle, Lisa Pohlman - jewellery, Lorna Zerbini - framed miniature.

The US Enamelist Society now has a home page on the Internet describing the Society:

<http://www.craftweb.com/>

Catherine Large has two pill boxes of sterling silver and enamel in the Makers Mark exhibition 'Collectable Boxes' in the Melbourne store. Makers Mark, 101 Collins St, Melbourne.

The fabulous 'Treasures of the Kremlin: The World of Faberge' which includes five Faberge Easter Eggs and other priceless treasures will be on at the Powerhouse Museum in Ultimo until September 20.

The Bowral Rudolf Steiner School will be staging a replication of Glenaeon Rudolf Steiner School's nationally acclaimed Craft Expo at the Kirkham Road site on the weekend commencing Friday 4th October and concluding Monday 7th October, Enquiries to Stuart Gentle, Bowral Rudolf Steiner School Craft Expo, Ph 048 622 153 or 048 612 209.

Around the Magazines

Craft Arts International - Issue 37

Of enamel interest:

- article about Art and Airports by Jean Battersby, which features Debbie Sheezel's enamelled mural in the International Terminal at Brisbane Airport.

- article about Mary Raymond's enamelled murals in two Sydney buildings. pp105-6.

- exhibition review 'The Ultimate Gift' which includes photographs of work by Barbara Ryman and Carolyn Delzoppo. pp102-3.

Thank you

Thank you to the following contributors to this issue: Sally Aplin, Phyllis Walker, Ian Were, Betty Wilson, Genni Thomas, Catherine Large, Rosemary Graham, Bill Helwig, Stan Fray, Anna Margot Collins, ~~Martha Henderson~~, Doreen Sinclair

Opportunities to Exhibit

10th Cloisonne Jewellery Contest

Japan Shippo Conference Juried Exhibition
Jan 28 - Feb 1 1997

'...provides an opportunity to whom want to show one's artistic expressions to the public. Thanks to many foreign artists entries last time, they made our 9th Contest flourish. Therefore, the organiser expects entries with splendid skills and artistic expressions from foreign artists to the 10th Cloisonne Jewellery Contest.'

- up to 5 works may be entered without entry fee.
- must have been completed since Oct 1995
- works must be for sale
- for custome purposes two copies of entry forms and two slides of each work must be sent with the work
- entries received after the deadline will be returned unopened.
- November 10 - deadline for receipt of work

Entry forms are available from the
Japan Shippo Conference

C/- Yohko Yoshimura

2-15-19, Sanno Ohta-ku, Tokyo 143

or send a stamped addressed envelope to AEN for a copy of the exhibition form. Include 1 x 45c stamp to cover photocopy costs.

3rd National Contemporary Jewellery Award

Griffith Regional Art Gallery

12 - 28 September 1996

Total prize money \$5000.00

Entries close 14 August 1996

Contact Griffith Regional Art Gallery on

069 62 5991 for an entry form.

24th Annual Caloundra Art and Crafts Festival

3-7 September 1996

Section F - precious Metal and jewellery - \$1500

Section C - Sculpture \$2500 best entry

Section I - Handcrafts \$1000 best entry

Entries close 16 August

Contact Olwyn Harding-Smith on 074 92 5976 for an entry form.

1996 Maroochy Arts Festival

Nambour Civic Centre

Section 9 - Sculpture \$750 prize

Section 10 - Jewellery \$500.00 prize

Entries close 20 September

Contact Crafts Council of Qld for an entry form.

Expressions in Glass

Australian Enamel Symposium Exhibition

September 26 for three weeks

Deadline for receipt of works is September 1.

See issue April issue of AEN for exhibition entry details, or contact the convenor on 07 367 3266.

The South Africa Guild of Craft Enamellers is organising an international juried exhibition to be held in April/May 1997. AEN is requesting more details and will endeavour to print information in the next issue. The address for information is C/- Margaret Fairhurst, 13 Graff Avenue, Milnerton 7441, Cape Town. South Africa.

International Events

Fahrenheit 96 - Solid, Liquid, Solid

International fire-arts conference featuring metal, clay, glass and enamel.

August 23-27

Bellevue Community College, Bellevue, Washington State, US.

Masterclasses, lectures, panels, exhibitions, art tours. For information contact AEN.

Travellers News

The following is part of a letter sent by Rosemary Graham of Melbourne describing a visit to a cloisonne factory in China. Thanks to Rosemary for allowing AEN to print this excerpt:

My last extravagance before resigning from teaching was an eight day trip to China. The tourist shop where we had lunch on the way to The Great Wall included a cloisonne factory which I was not encouraged to tour by my 'keeper'. However I did manage to walk through but without the guide to interpret my questions. The cloisonne was painstaking work, some urns being over a metre high. The base copper shape seemed to have been spun or cast. The cloisonne wires were fine copper and were shaped with pliers and tweezers to traditional design templates. They were then 'glued' in place with a thick opaque substance which looked like gum tragacanth with some additives. The enamels were ground and applied wet using brushes and purpose-made applicators like syringes. It was difficult to judge how many firings occurred. The kilns appeared to be wood fired and had no apparant temperature gauges. The stoning of larger works was done with a low-powered abrasive wheel with water jets running over the work.

Some pieces were then plated with gold or silver. All the work that I saw, both in the workshops and in the retail outlet next door was counter-enamelled.

There were gradations of colour in the designs on the larger pieces and some small bowls of plique-a-jour. I didn't see the plique-a-jour being done in the workshops, but perhaps I didn't recognise the initial procedures. The craftspersons worked in reasonable light but sat on stools with no backs, and there were no masks in evidence.

I bought a small bowl which had areas of cloisonne contrasted with areas of metal base. It had been gold plated and is very interesting. I'm sure there was a wealth of information that I missed but I was very glad to have seen the real cloisonne rather than the stamped and depthless tourist pendants which overload the China Friendship Stores in Hong Kong

Rosemary Graham

Cover

Sally Aplin can be contacted at 42 Redland Court Rd, Bristol B56 7EH, England.

The December 1991 issue of AEN featured a technical article by Sally on working with copper foils.

Another Look at Fred Ball's "Experimental"

This article is reprinted from the Spring 96 issue of The Enamellist - the newsletter of t

Although Fred Ball died a few years ago, he was an enamellist who gave to us a book of intriguing experiments to play with and have fun while enamelling.

Not for Fred the rigorous bending of wires for cloisonne nor the slow preparation of the metal for champléve, or any of the other laborious techniques that some of the various forms call for ... Fred Ball sought to experiment. And what experiments!

Fred states in his prefatory note that when using the techniques in this book be prepared to fire at increased temperatures and for longer times. He even suggests that if the enamel coats are thick that one could fire for as long as six minutes!

One has to try to see if it can work and to admire the jewel-like depths and 'clarity of the mature enamel'. Fred states that "the key to good results then, is to fire the work at progressively higher temperatures until the colours are clear and strong." It is important to remember that Fred Ball is advising these changes to our normal firing patterns only when using the techniques that are in his book.

For the purposes of this book review, I will choose a few tried techniques that interested me to share with the readers and hopefully, even if you feel that you have found your safe niche, you might want to try some of these techniques.

Liquid Enamel

Most of us have used liquid enamel (LE) from time to time and if you have never used it... why not try it now? It can be quite useful on the back side of a piece of copper as counterenamel.

How to:

Stir the liquid enamel thoroughly.

Use a wide paint brush and paint the LE on the copper and immediately dust on a coat of counter enamel. Let dry and then fire.

Some enamellists dip small pieces of copper shapes into a bucket of LE. Once dry the pieces are then fired. This technique is especially useful when doing mass production of small shapes.

Because of the difference in the rate of expansion of the enamel and the base coat, crazing occurs when liquid enamel is fired with another enamel. This might seem to be a haphazard technique, but one can develop a great deal of control if notes are kept to record and examine results and replicate the findings.

For example:

LE over a transparent undercoat, a steep enamel shape and the thickness of the coat will all affect the final pattern of crazing.

One type of crazing occurs when the work is fired slightly damp, and another type of crazing occurs when the dry work is fired high and given a long firing.

Thrown Enamel

Try opaque red, clear flux and opaque white.

Fill an ear syringe with any of these colours and create a free-form shape on a copper bowl.

If you do not have a syringe, then use a brush to create your shape on the clean, scrubbed copper.

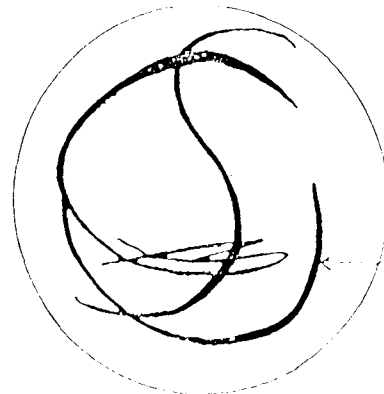
Experimenting reveals that if the copper is heated and is warm before the LE is thrown on, the enamel stays exactly where it is placed on the bowl. How warm should the copper be? I have found that the it is sufficient to place it on the top of the kiln so that it is warm to the touch but not unbearably hot.

Variations of tones will result from the varied thicknesses of the application of the enamels. Let the LE dry thoroughly at room temperature and fire lightly to orange peel stage to protect the design, especially if you plan to add many coats of high-firing transparents.

During my days of doing many craft shows, I would 'rest' by doing some of these liquid enamelling bowls. Here is one of my favourites:

1/ Clean the copper bowl to ensure that it is free from grease.

2/ Fill syringe with opaque white, and create a pleasing free-form design. use a toothbrush, dip in the opaque white and splatter here and there for accent. let LE dry.



Liquid Enamel

3/ Proceed in one of three ways:

a/ If bowl is shallow, dust a coat of transparent bright blue or green all over, fire, then counter enamel.

b/ If bowl is deep, fire. if pleasing firescale patterns emerge, then proceed with contrasting transparent, fire and then counter enamel.

Techniques " by Phyllis Walker

the Canadian Enamelist Association.

c/ Fire bowl with LE only. Put in Sparex or weak nitric acid solution (see book by Kenneth Bates for use of nitric acid) until copper becomes pink and firescale has been removed.

4/ All of the bowls can be pushed to the limits of your imagination with several firings, adding sgraffito, firescale, cloisonne, or whatever additional techniques take your fancy...it is all in your hands.

Some might agree with me that when one is a beginner, one tends to stay with one technique only.... but just as a pianist might prefer Beethoven and yet play the works of other composers too, so it is that the skilled enameller can choose to do any number of techniques on any piece as long as the end result is a thing of beauty.

It is also possible to use squeegee oil and 'throw' an abstract design on a bowl. Dust the bowl with No 118 white, wait for maybe the count of ten and then gently tap off the excess 118 white. Fire the bowl and then cover with a transparent or apply the transparent before firing and produce a magnificent bowl in two or three steps. Try it, you may like it!

Firescale

Keep a small container and collect your firescale to use when enamelling.

Fred Ball tells us how to make a firescale wash by mixing the firescale with water and applying it to the fired enamel to create accent notes.

I find that it is far easier to use the larger flakes of firescale on the pre-fired enamelled surface using fine-point tweezers and a gentle manipulative style to place the pieces. The end result is a soft black ranging in reddish or brownish tones depending on the heat of the kiln. Firescale can be used effectively in so many ways. Experimenting with it is well worth the time of any enamellist.

Hopefully this brief exploration of Fred Ball's book will lead you to borrow it and go through the chapters picking out exciting ideas that appeal to you.

It is a wonderful book and it is especially useful to the growth of an artist to try something that is a departure from one's style.

Happy enamelling!

Source:

Experimental Techniques in Enamelling'

by Fred Ball

Publisher - Van Nostrand Reinhold Co.

Fred Ball



The following excerpts are drawn from the catalogue of the Fred Uhl Ball Retrospective Exhibition held in Sacramento in 1987. The catalogue introduction was written by Bill Helwig.

The ways that Fred Ball set about to free himself from the restrictions are encompassed in his book, *Experimental Techniques in Enameling*, published in 1972. The basic approaches mentioned in the book would dominate his work even later as both he and his techniques grew toward greater refinement. His departure from the standard must be seen as singular. He felt with absolute certainty that

... experimental techniques ... are meant to expand the possibilities of traditional techniques, *not* to abandon or discredit them. Often old techniques have within them the possibilities for intensely spontaneous and personal recording of the effects of flame and smoke. Variations of application also may cause subtle dramatic changes side-by-side.¹

These words from 1973 are still true today,

Fred Uhl Ball stepped outside the craft of enameling. He created a language all his own, promiscuously new and ever persistent, that enamel return to the realm of art.

In essence, there should be no "don'ts" in enameling. ... Surfaces can be manipulated, reduced, smoked, overfired, fumed, or any combination used to record the effects of the process of flame, heat, the elements interacting, the thesis being that enamel does not have to be flawless, or necessarily jewel-like in color, or have any of the usually-associated attributes. In sum, respect it but don't be afraid of it; the media need not dominate the aesthetic.⁶

National Enamel Exhibition 1997

Craftspace Gallery, Centre for Contemporary Craft

19 February - 16 March 1997

The National Enamel Exhibition (working title) will open on 19 February 1997 at Craftspace Gallery, 88 George St, The Rocks, Sydney, and will showcase Australia's best work in the enamel medium, both on metal and glass.

Introduction

Ian Were, former enameller and now Publications Manager (and editor of Object magazine) with the Centre for Contemporary Craft, will curate the exhibition. The exhibition is being developed in association with the National Enamel Exhibition Committee made up of Mary Raymond, Heather Calnan, Elaine Palmer, Barbara Ryman and Wendy Hall. Ian and the Committee have identified several key criteria for the show following two recent meetings. The exhibition will be coordinated by CfCC's Craftspace Gallery with support from the National Committee.

The exhibition's focus

The exhibition will take a broad perspective on enamel practice presenting Australia's foremost practitioners in enamel - both on various metals and glass - and will present a balance in scale, style, and ways of working. Work from New Zealand will also be considered. It is expected that the exhibition will include sculptural works, jewellery, panels and plates, and enamel on glass. The over-arching criterion is that the enamel be promotional, and that the work selected for the show will:

- advocate diversity within the contemporary use of the medium
- present enamel as an art-form, (rather than as a purely technical exercise or replica of historical style)
- emphasise quality in concept and craft
- be educational - including information for visitors about enamel

Object magazine will document the exhibition.

Selection process

Work for the exhibition will be selected by the Curator in two broad ways:

- 'expressions of interest will be sought from practitioners by way of the Australian Enamel Newsletter and a mail-out to enamel and glass practitioners. A selection will then be made from these responses.
- by direct invitation.

At this stage it is expected that up to 25 artists/craftspeople will be selected for this focussed exhibition depending on the response from the makers, the nature and size of the work, gallery space, and CfCC resources. In general the number of works per artist will be limited.

Call for expressions of interest from craftspeople and artists

Expressions of interest should relate directly to the exhibition's focus and the criteria for selection, and include the following:

- 1 No more than three (3) good quality slides or photographs of recent work - within the last 2 years - which relate to the selection criteria
- 2 Each slide or photograph should be fully labelled and easily identified, and include full details on the work: title, medium, dimensions, date of work, etc.
- 3 A brief statement (of up to 200 words) on your work, and in reference to the selection criteria, and an artists CV.
- 4 A stamped self-addressed envelope for return of slides or photographs.

Please address all enquiries to Craftspace's coordinators Lisa Pittar or Vivien Reid who are organising the exhibition. Phone 02 9241 3800 or 9247 9126, or fax 02 9247 2641.

Timetable

- 1 Expressions of interest to arrive at CfCC by Friday 13 September 1996, to Craftspace Coordinator National Enamel Exhibition 4th Floor, 88 George St, The Rocks. Sydney, NSW 2000
- 2 Selection of exhibitors. It is expected that a selection will be made within six weeks (from 13 September) and respondents will be notified by mail as soon as possible after that.
- 3 Deadline for delivery of work to Craftspace Gallery; Wednesday 12 February 1997
- 4 Opening of Exhibition: Wednesday 19 February (to be confirmed).

Quotation

"Do not start with the general, with a construction, - that is charlatanism - but rather with the particular, and work towards the general, in keeping with the formula 'the general is the product of details developed to the highest degree'."

Pavel Filonov, June 1928

as seen at the 'Kandinsky and the Russian Avant Garde' exhibition at the Art Gallery of NSW.

Pavel Filonov also said "Send all existing trends to hell and act as a research naturalist would (as in the exact sciences)."

Workshop Report



Cloisonne and Champleve two weekend workshops with Carolyn Delzoppo

Enamellists, silversmiths and goldsmiths, experienced and beginners arrived at the Val Aked Silver Studio by 9.00 Saturday. The happy atmosphere created by Val and Carolyn soon settled the 16 eager-beavers into their own little territory. Val's voice above the clatter "the water is boiling - tea and coffee - whatever you like - flowers and food in the eating room for all to enjoy". Silence as soon as Carolyn began her explanation of the rudiments of enamel and the technique of cloisonne.

Many experienced students (after all we were all there to learn) had prepared designs and work. No question was too small or too complicated for Carolyn to quietly and simply explain.

The second day commenced with a delightful talk and slides of many splendid modern works from artists around the world, including some of Carolyn's own exquisite pieces. How clever our teacher showing slides on the second morning as some may have felt too shy to begin in a humble way, and others have been influenced to copy. The workshop ended with many students showing and comparing each others work. What a thrill to create one's very own piece of cloisonne, even if Carolyn was always ready to help, remarking 'do as you like, it's your decision'.

In the second weekend workshop, many eager participants came from north and south of Sydney to experience the French technique. In champleve there is a careful preparation of the metal for soldering. Both Carolyn and Val were so patient and helpful to so many requiring attention. The lovely colours of the Blythe enamels provided by Carolyn inspired many interesting combinations and produced work worthy of praise. For many who managed 4th and 5th firings of their pieces, they enjoyed the results of two days of tuition.

The second day began with slides and an explanatory talk, especially about champleve. Carolyn was bombarded with questions which she happily and patiently answered.

I was intrigued by her use of the gorgeous word 'meniscus' to describe an important element in the soldering technique for champleve. Meniscus, from the Greek mene - moon, and iskos - small, beautifully describes the tiny rounded rim of solder left around the sweat soldered edge of the silver until all enamelling is finished. Carolyn explained that this is left so that the solder does not draw-back during firings, and so that the soldered edges are flush when filed and polished.

The workshop ended with happy people having gained knowledge of a beautiful technique and also sad because all good things must come to an end.

Doreen Sinclair

This report on a demonstration of **Ceramic Painting Techniques used for Enamelling** is reprinted from the Summer 1996 issue of the Journal of the UK Guild of Enamellers.

Any purist enameller attending Ann Smith's talk and demonstration would, no doubt, have shouted "Heresy" and departed very rapidly. The Wyvern enamellers, however, sat boggle eyed in wonder as Ann painted a prepared copper blank with raised ceramic glazes in the same way as she had made the very attractive porcelain plate shown to the members at the beginning of her talk.

Ann said that she had always wondered how the medieval enamellers had managed to decorate their pieces with little pimples of enamel; everyone knows that a small lump of enamel will flow and flatten in the firing process. When she took up painting on china she found that the ceramists often painted their wares with raised decorations and even had special paints for this purpose. Could the medieval enamellers have used the same materials? Ann experimented and discovered that the ceramic colours worked just as well as those prepared especially for the enameller, and that the raised materials stayed in place when the enamels were fired.

Ann explained that the ceramic paints could be mixed with almost any medium eg. pure turps, linseed oil etc or some media which do not dry until the firing process. In her demonstration Ann mixed a paint with a few drops of water and a little icing sugar (which helps to stick the paint to the base) and then applied it to the white enamelled copper with a mapping pen. The relief effect was demonstrated with, so called, 1-relief which was mixed to a stiff paste with an oil and then thinned until it 'stringed', with a few drops of milk. This material was put into a plastic pipette and piped onto the copper blank in the same way as one would decorate a cake with icing. Ann said that the paints could be mixed with the relief material so that decoration in coloured relief could be carried out.

The application of the relief technique to grisaille work etc. was very apparent to the Wyvern enamellers who were well aware that Ann had brought to their notice a fascinating technique well known to the ceramist but, apparently, little used nowadays by the enameller. Every vowed to select a few colours from the range of ceramic paints available and have a go for themselves.

Stan Fray
Wyvern Group, UK Guild of Enamellers



AUSTRALIAN ENAMEL SYMPOSIUM '96

GPO BOX 1850
BRISBANE, QLD 4001
AUSTRALIA

The convenor of the Symposium, Anna Margot Collins, reports that the Tom Ellis workshop on painting techniques is full, but there are a couple of places left in the Champleve Workshop and in Jenny Gore's 'Taking a Risk' workshop.

Registrations for the Seminar can only be accepted up to 7 days before the opening. Caterers have requested final numbers on that date.

The tentative programme for the Seminar has been released.

There has been an extension of time for slides for the catalogue - slides can be sent until mid-August or if necessary with entries in September.

TENTATIVE SCHEDULE

THURSDAY

3:00 - 6:00 PM CHECK INTO ACCOMMODATION

6:30 - 9:00 PM OPENING OF EXHIBITION

"EXPRESSIONS IN GLASS"

FRIDAY

8:00 - 9:00 AM REGISTRATION

9:00 - 9:15 OPENING

9:15 - 10:15 KEYNOTE ADDRESS BY **TOM ELLIS**

10:15 - 10:45 *MORNING TEA*

10:45 - 11:30 ADDRESS BY **CAROLYN DELZOPPO**

11:30 - 12:15 PM ADDRESS BY **HELEN FITZHARDINGE**

12:15 - 1:30 *LUNCH*

1:30 - 3:00 HANDS ON DEMONSTRATIONS

3:00 - 3:30 *AFTERNOON TEA*

3:30 - 5:00 HANDS ON DEMONSTRATIONS

5:15 - 6:30 *DINNER*

THIS EVENING WE WILL BE ATTENDING THE OPENING OF JENNY GORE'S EXHIBITION (OPTIONAL)

SATURDAY

9:00-9:45 ADDRESS BY **JENNY GORE**

9:45 - 10:30 ADDRESS BY **CATHERINE LARGE**

10:30 - 11:00 *MORNING TEA*

11:00 - 11:45 ADDRESS BY **MARY RAYMOND**, HOW TO PHOTOGRAPH ENAMELS SUCCESSFULLY

11:45 - 12:30 PM ADDRESS TO BE ADVISED

12:30 - 1:45 *LUNCH*

1:45 - 3:30 HANDS ON DEMONSTRATIONS

3:30 - 4:00 *AFTERNOON TEA*

4:00 - 5:30 HANDS ON DEMONSTRATIONS

6:00 - 10:00 "MEET THE ARTISTS" **BBQ** YOU GET TO SHOW AND TELL TO YOUR FELLOW ARTISTS AND OWNERS OF GALLERIES, CRAFT ASSOCIATION PERSONNEL ETC

SUNDAY

9:00 - 9:45 SLIDE SHOW **WALK THRU THE FACTORY BY TOM ELLIS**

9:45 - 10:30 ROUND TABLE DISCUSSION,

10:30 - 11:00 *MORNING TEA*

11:00 - 12:30 **DEBBIE SHEEZEL** THE MAKING OF A MURAL (INCLUDES A TRIP TO THE AIRPORT TO VIEW HER WORK)

1:00 PM- 3:00 *LUNCH* AND CLOSING FESTIVITIES

3:00 SYMPOSIUM FINISHED

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