

Australian Enamel Newsletter

Issue 48

April 1997



'Life After AEN'

So what has happened to all the time I thought I would have now that AEN deadlines don't regularly loom?

The short answer? I've no idea. There doesn't appear to any more of it. Nature abhors a vacuum I guess. Activities and commitments rush in to overflow any possible free time. Life is as busy as ever. Full, interesting, and the days frustratingly short. They get shorter the older I get. What will I be like when I'm 80?

In my workshop I have cleaned out most of the accumulated piles of AEN paper. All the resubscription forms and letters way back to 1990 are now under straw in my garden keeping the soil moist. Worm food. So, there is more space on my work benches. There's more space in my filing cabinet, and I suppose there's more space in my brain too. I don't have thoughts dangling in the back of my mind about technical articles and artist profiles two issues ahead.

Most of my time lately is being spent working for my upcoming solo exhibition in Germany in September. In 1996 I was very fortunate to be awarded a Creative Fellowship Grant that allowed me the luxury of full-time work on exhibition pieces, mostly but not entirely, free of the constraints of providing a living for myself. For the past fourteen or so years I have supported myself from my enamelling. It has required a lot of my time, leaving me little extra for making special pieces. They have always had to fitted in between commitments to galleries and clients, often after hours. It has never been easy, as many craftspeople know. It is the dilemma of the modern artist - juggling time for income and time for expression.

So 1996 was very precious to me, and I enjoyed it very much. It has been an opportunity to manifest into enamel the ideas and drawings that had been put aside over the years - to develop and follow through. One of the first things I did was go back through the manilla folders - over ten years of them, looking, selecting, discarding, getting excited about a germ of an idea long

CONT..



OPPORTUNITIES TO EXHIBIT

Thank you for the notes of congratulations and support from many enamellers on taking on my new job. Well, doing the second issue feels a bit easier but first I must clear up what issue this actually is. Last issue was in fact no. 42 - (not 43 or 47). I must have been both enthusiastic and confused!

I'm decorating the back cover with leaves from the rainforest trees in my area. Exploring the bush and learning to identify the flora is very satisfying and I thought you might like to share in my discoveries.

The enamelling year has begun with the National Enamelling Exhibition at Craftspace Gallery and I enjoyed meeting with many enamellers at the opening.

Also this issue gives us a rare opportunity to catch up with whats happening in our previous editors life. While Carolyn filled that position, we heard only a little of her work and achievements and now it's great to read of her exciting and demanding year ahead.

Happy enamelling to us all!


Editor

NEWS

Catherine Large has work in an exhibition called Bodywear 15th Feb - 5th March at Distelfink Gallery, in Melbourne.

Sandra Kerr and Heidi Wellings had work in the Miniatures section of the Easter Show in Sydney. Sandra also won third prize for some glass jewellery in the glass section and Heidi won third prize for some enamel work at the St Ives Show.

The Enamellers Association had a stall at the rocks market. It seems that various craft group are offered, on a once only basis, a space in the market. Reports are it was an interesting experience with sales being small but plenty of interest shown.

Jenny Gore has been invited to give a workshop at the Enamellist Convention in Gatlinburg, America in October.

"The Australian Image - 1997" is an exhibition of varied works, Australian in character, by the Society of Arts and Crafts of NSW (which was established in 1906.) It will be at CRAFTSPACE, 88 George St, The Rocks, Sydney from the 9th -27th April. Heather calnan and Mary Raymond will have their enamel work on show.

Second International "World of Enamelling" Exhibition

in Salou, SPAIN - June/July '97.

Format: has to be 17cm x 12cm, iether vertical or horizontal and without frame or support ie. the enamelled metal plaque alone.

*Enrollment and \$25 US fee due before 24th May and work to be sent between 20th - 29th May.

GIRAEFE - l'Email a Morez, France.

*Entry form, fee of 200 Frs and slides due 15 June 1997.

(I'm trying to get the form translated to get a bit more information, which I can be send to you if you require a form.)

Australian Society of Miniature Art - Annual International Miniature Art Awards & Exhibition 1997

5th September - 28th September at the Gold Coast Arts Centre. \$1,000 first prize.

Entry form and \$20 fee due 1st August. Works due 20th August.

For Entry forms write to the Secretary, the Australian Society of Miniature Art(Qld) Inc, PO BOX 5359, Gold CoastMail Centre, Bundall, QLD.4217 Australia.

The 31st International Enamelling Art Exhibition - run by the Japan Enamelling Artist Association is to be held at the Ueno Royal Museum in Tokyo.

*Registration is required as now and work and two photographs are due in 10th July. The exhibition is in September.

17 National Craft Aquisition Award 1997

Note: This year the exhibition will concentrate on works of textiles and fibres. However in 1998, the focus will be on jewellery/body adornment and in 1999 it will be on ceramics.

*Send a stamped, self addressed envelope if you would like the entry forms.

THANKS

AEN would like to thank the following contributors to this issue:

Meredith Hinchliffe, Carolyn Delzoppo, Mary Raymond, Jill Parnell, Heidi Wellings, Wendy Hall, Heather Calnan, Ian Were, Alex Bowman, Karin Luz.

WORKSHOP REPORT BY MARY RAYMOND

AROUND THE MAGAZINES

Craft Arts - Issue 39

This issue features an article, 'Facets of the Standard Cut' which is about Donna Brennan and her technique of enamelling on crystals. She had a group of rings displayed in the National Enamel Exhibition.

ANTIQUES IN NSW - Sept - Dec 1996

This is a free guide to antique dealers and art galleries and I picked up at an antique shop. It has an article "Japanese Cloisonne: a Brief History" on pages 10 & 11.

NEW PRODUCT

Copper and Stainless Steel Cleaner,, easy to use creamy paste.

Cleans, polishes and restores original lustre to tarnished metals. Provides a great finishing touch on speciality enamelling or metal works. Brightens your work while completely rinsing off with only warm water. Its a Thompson product, Catalogue no. PB-1.

Australian EnamellinG Newsletter
71 George St Thirroul NSW 2515

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The deadline for material for the next issue will be May 23rd 1997. All articles, comments and news welcome. Send to Barbara Ryman, 71 George St, Thirroul 2515, NSW.

Last year I received an invitation from the Inverell Art Society to take part in one of their special exhibitions and was asked whether I would be willing to give them a demonstration or workshop while I was there. I opted for the latter which took place on the 16th of March with 11 very enthusiastic participants.

I showed them several ways of enamelling a copper bowl using liquid white, underglaze black, lead free and lead bearing enamels. Each of them completed a bowl, complete with signature on the back. They were a very co-operative group and were a pleasure to work with.

When I went to collect the kiln on the Monday morning and they learned that I would be returning to collect the unsold work from the exhibition, they immediately requested another workshop. This will be held on Wednesday 16th April.

I think it is safe to say that we have a few more converts to enamel. They have their own kiln so I'm sure there will be an enamelling group in their spacious premises after this.

SNIPPETS

From the workbench of Heather Calnan -

"Untidy studios don't worry me ...BUT...but when you can't find something important, it's time for a major cleanup. It will reveal many treasures. Keep a pad handy and note ideas as you look at odd pieces of copper, unused colours and samples of forgotten techniques.

By the time the last box of drawings, hard glue and rubbish are disposed of, your fingers will soon be itching to start in a new direction.

Some points extracted from Karin Luz's talk at the Queensland Enamel Symposium, titled "What do I do with all this S#*&%!!"

- Don't throw anything away.
- Disasters are a source of inspiration.
- If you can't fix it, you'll find an excuse.

REVIEW

ARTS & ENTERTAINMENT

Evoking the fire of glass and metal



CRAFT

By MEREDITH HINCHLIFFE

Fire in the Heart: Australian Enamel. At craftspace, Centre for Contemporary Craft, 88 George Street, The Rocks, Sydney till March 16. Open Tuesday to Sunday 11am-5pm.

THE PRACTICE of firing vitreous enamel on to metal as a decorative art form is an ancient one. It has a rich history, yet in recent years the practice has faltered. Currently it is not widely studied in secondary and tertiary institutions and is really only taught in studio jewellery courses.

In industry, enamel is still used for white goods, particularly where durability is required. Some road signs, especially in heritage areas, are made from enamel and there are many examples of vitreous-enamel advertising signs still in existence.

Essentially, vitreous enamel is a glass-metal and heat combination which gives a smooth, impervious surface. *Fire in the Heart* has a valuable section explaining the process.

Thirty two artists are included in this exhibition which the curator describes as "quirky" and is, in part, an attempt to redress the demise of the medium.

Several artists have used enamel on glass, while the majority are showing traditional enamelling methods.

Echoing a a movement for craftspeople to make cutlery, Catherine Large and Barbara Ryman are exhibiting knives with decorative, enamelled handles. Each piece invites handling with weight, balance and comfort.



Death before Dishonour by Annette McKee, 1997: a brooch exploring tattooing.

Drawing skills and the discipline of graphic design play a key role in Carolyn Delzoppo's work. She is exhibiting three small wall panels expressing her concern for the deg-

radation of the coastline where she lives. Her work has an ethereal translucency that belies the power of her message. The colours are pale - fine sugar detail with a wa-

tery veil. The panels are quite small, drawing the viewer into the artist's intimate and personal coastline.

Jenny Gore is also honouring viewers by inviting us into her dreams and fantasies. These whimsical scenes are very positive, reaffirming the joy of everyday life, with the dusty surface and metallic lustre adding a dream-like quality.

Contrast these delicate works with aerial landscapes by Mary Raymond that capture the vibrancy and searing heat of central Australia in two large panels. These are strong works, but for me do not hold the interest of the more delicate scenes.

A number of cloisonne brooches are included in the show, including four fibulae by Glenice Matthews. This artist is exploring ancient sea beds and their relationship to the west coast of Australia where she now lives.

She evokes the broken surface of the sea floor and the creamy yellow and gold of sand. These are sophisticated and elegant pieces, enhanced by the use of white Australian diamonds.

The image used to promote this exhibition is one of three large, heavy brooches by Annette McKee. This artist is exploring sentimental tattooing - the use of lovehearts, arrows and roses, with words such as *Mother and True Love* emblazoned on banners across the throbbing red surface.

Jewellery and tattooing both require the body to fully achieve its potential and the symbiotic relationship of the images is captured in these works.

Enamelling offers infinite challenges and directions and this exhibition displays the versatility of the medium, even if it is rather conservative.



fire in the heart australian enamel

Curated by Ian Were

This exhibition has been developed in association with the National Enamel Exhibition Committee.

Opening Friday 14 February 1997, 6-8pm

Exhibition Saturday 15 Feb-Sun 16 March 1997

image: Annette McKee *Mother* 1997 brooch

craftspace

CURATOR'S STATEMENT.....Never say die!

The practice of firing vitreous enamel onto metal as a decorative art form is now 26 centuries old.(1) It's history is a rich one, yet, in modern times, the practice has faltered somewhat. From a high point in the 1970's, the last decade and a half has seen a marked decline in the teaching of enamel in Australian secondary and tertiary institutions, with the only notable exception being within studio jewellery courses, and that discipline is not exactly ubiquitous. In the US enamel practice continues to survive even if in a dwindling range of art schools and colleges around the nation, testament I suspect to the population size and diversity of the country and the tenacity of the practitioners.

For a brief period in the late 1960's and throughout the 70's, enamel was part of the standard art curriculum at many secondary and tertiary institutions, and consequently it was more broadly practiced. This is how I came to it: firstly via a diverse course at the South Australian School of Art (1962-65), and then through the encouragement of John Bailey who was an 'inspector of art' in my first stint of secondary art teaching in the late 60's. For a short time in Adelaide in the early 1970's there was a loose group of 10 or so artists who practiced enamel on copper or steel panels as their sole pursuit (or a significant part of it). They included John and Dawn Bailey, Ninette Dutton, Frank Galazowski, Jaqueline Hick, Bernard Hessling (one of the first contemporary enamellers in Australia. 1905 - 1987(2)), Anne Hider, Rhonda Thiele, and others. As a commentator said at the time "it is remarkable that one city should have encouraged the craft to such a high degree"(3). Other Australian cities experienced similar development, but predominantly in smaller scale enamel and jewellery.

In the 1990's contemporary enamel suffers from an absence of wide-spread appreciation and , with a few exceptions, seems to have little impact. Inevitably there is a sense of nostalgia in this decline. I would not be entirely discontent to see the practice hibernate for a while, except for the gnawing feeling that the survival of some art and craft practices are tenuous and to a degree, subject to the priorities of some curriculum development bureaucrat.

In industry the story is a little different. Most households today contain 'white goods industry' enamelware - enamelled steel stove tops, cast iron bath-tubs, and where plastic hasn't superseded it, in washing machine bowls and interior refrigerator components where durability is a concern. It was, and still is, durability and a unique surface quality which compelled the use of vitreous enamel for street and advertising signage. Street signs, for example, in The Rocks and other heritage areas continue to retro-enamel on steel, and some American states employ huge

enamelled aluminium freeway signs which glitter with embedded metal at night. (Australia uses a non-enamel system), While the production of cheap everyday utilitarian enamelware has declined worldwide, recently we have seen a resurgence of colourful and retro-marblised pots, buckets, and kettles from Asia and Eastern Europe joining the French enamelled cast iron kitchenware which is still synonymous with high-cuisine.

This exhibition draws together in a semi-cohesive way the sometimes 'outsider' art and craft of 32 enamellers and jewellers from around Australia. 'Outsider' because it is highly likely that a percentage of the 92 works in this show would be judged inappropriate for a majority of mainstream exhibitions. Never-the-less all of the exhibitors burn with FIRE IN THE HEART for their creative endeavours. Some are more eloquent in word and deed than others, but these differences are to be celebrated.

The selection was based on criteria resulting from my desire to achieve a diverse and quirky national exhibition, within a limited space. this general approach was determined in consultation with the National Enamel Exhibition committee over the past 18 months. Many other contemporary artists would be equally at home in this broadly based show, including those who use enamel incidentally in their practice. Rosalie Gascoigne, for example, who has used old white enamelware in her installations, (eg Set-up, 1984(4)), and more recently the large scale commercially enamelled 'stove-top' wall panels of Rosemarie Trockel.

Given the rich provenance, long history and contemporary potential of the practice of enamel, it's time for it to be more potent. Guilds like the Enamellers Association are important, as are regular national exhibitions like this one, and continued Australian representation in international enamel biennales and events. What we also desire for the life and development of the practice are new tenacious artists trying new things and igniting a new fire.

Ian Were
February, 1997

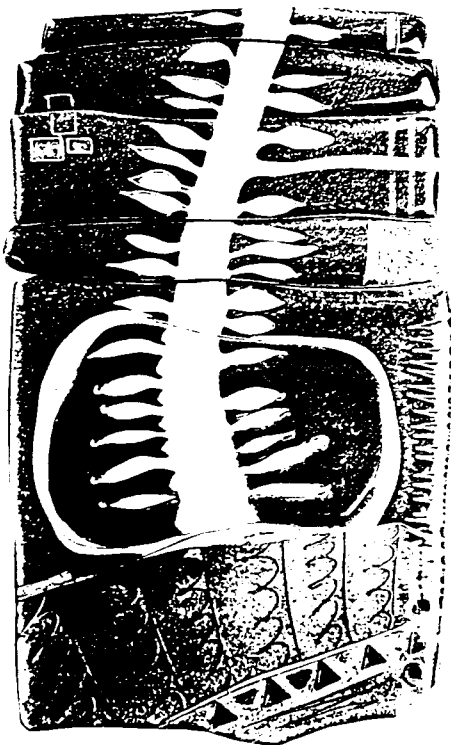
1 Kenneth Bates, The Enamelist, Funk & Wagnells. NY, 1967, ch1.

2 Grace Cochrane, The Crafts Movement in Australia: A History, NSW Univesrity Press, 1992, p186.

3 Enamellers of Adelaide catalogue statement, Rivoli Court gallery, Festival exhibition, Adelaide, March 1972.

4 Island to Island: Australia to Cheju exhibition catalogue, Museum of Contemporary Art, 1995.

COURTESY OF CRAFTSPACE



TREE OF LIFE - OUT OF THE FIRE" - 1996

MINIATURE

CAROLYN DELZOPPO

"FIRE IN THE HEART" opened on Valentine's Day, 14th February 1997 at Craftspace. There was an excellent turnout to the opening including interstate visitors Jill Parnell and Glenice Lesley Matthews from WA and Janet Baker from Victoria. It was great to see such diverse work displayed so professionally, and see the work of so many new participants.

Barbara Ryman and I were on gallery duty at Craftspace the next day, and later attended a get together for enamellers at Mary Raymond's home. Jill Parnell and her husband made the trek to Lindfield for a casual meal with the Enamellers Association members around Mary's large dining table. It was a pleasant and relaxed occasion and a rare chance for enamellers to talk about the work they are doing, events on the horizon and hopes for workshops. Travel stories featured strongly in the conversation - Enameller Association members are a well travelled bunch and the stories flowed thick and fast! We thought Heather Calnan should begin conducting guided tours of world - wide enamelling high spots for travel - starved EA members.

Wendy Hall

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ACID DANGERS

by David Hustler



As the use of various acids has been mentioned in previous issues, I thought it important that everyone knows the potential effects of these lethal liquids. Let's start with the nastiest of the lot.

HYDROFLUORIC ACID

USES in the Enamellists studio - Etches and dissolves glass and other silica based materials.

A clear colourless, corrosive, fuming liquid with an extremely acrid odour. It produces a white vapour if spilled. Both liquid and vapour can cause severe burns to all parts of the body. Differing from the treatment of other chemical burns, Hydrofluoric acid requires **immediate and specialized** first aid and medical treatment. If untreated or if improperly treated, permanent damage, disability or death may result. If, however, the burns are promptly and properly recognized and managed, the results of treatment are generally favourable.

POTENTIAL HEALTH HAZARDS

SKIN: Hydrofluoric Acid acts on the skin in 3 ways. 1. Dehydration: 2. Lowers the skin's pH level: 3. Specific toxic affect occurs as the fluoride ion quickly attacks the calcium ion in human tissue and bone and inactivates the calcium ion. Both liquid and vapour can cause severe burns which may NOT be immediately painful or visible. Hydrofluoric acid will penetrate skin and attack underlying tissues and bones. Large burns (over 25 square inches) may also cause hypocalcemia (depletion of calcium in the body) and other toxic affects which may be fatal.

- Solutions as dilute as 2% or lower may cause burns.
- Solutions of less than 20% may have a latent period of up to 24 hours before pain and reddening of the skin are noted.
- Solutions between 20-50% produce burns within 1-8 hours of exposure.
- Solutions greater than 50% usually cause immediate pain (which may be excruciating) and superficial or deep burns depending on the length of exposure.

Burns become necrotic (creates dead tissue), ulcerate and are slow to heal. Where blistering and/or necrosis occur, early debridement (cutting away the dead tissue) may facilitate healing.

NAILS: Hydrofluoric acid will pass through finger and toenails without visible damage (the ensuing pain will let you know it's there). This will necessitate the drilling, splitting or removal of the nail in order that the topical methods of treatment can be effective.

EYES: Both liquid and vapour in a solution as dilute as 2% can cause irritation or corneal burns. If not properly treated, eye burns may result in scarring and blindness. The prognosis is not good if first aid treatment is delayed or inadequate.

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INGESTION: DON'T DRINK THIS STUFF! It will cause severe mouth, throat and stomach burns and will be fatal if swallowed. Ingestion of 1.5 grams causes death. Even with small amounts or dilute solutions, hypocalcemia and systemic toxicity is likely to occur unless medical treatment is promptly initiated.

CARCINOGENICITY: None Known.

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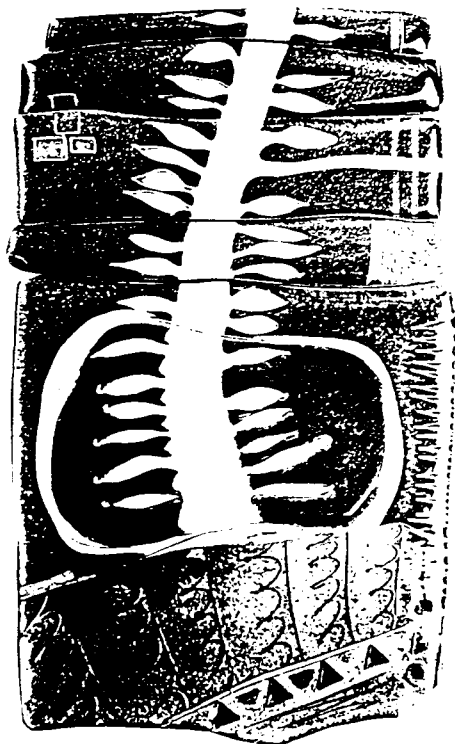
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CARCINOGENICITY: None Known.

REPRODUCTIVE EFFECTS: None Known. Probably not a good idea to use high concentrations when pregnant.



HYDROFLUORIC ACID - CONTINUED



MEDICAL TREATMENT:

The aim of all treatment is to chemically isolate the fluoride ion so it won't attack the calcium ion and lead to extensive, deep tissue destruction.

SKIN: Remove yourself from the contaminated area and immediately wash the burned area with ice cold water for a minimum of 15 minutes to dilute the acid. Remove all contaminated clothing and footwear while washing continuously. Speed in washing off the acid is of primary importance. After thorough washing for at least 15 minutes the burned area should be immersed in an iced aqueous solution of 0.13% benzalkonium chloride (trade name Zephiran). The solution should be cooled with ice cubes (shaved or crushed ice may cause excessive cooling with the danger of frostbite). If immersion in the solution is not practical, soaked compresses of the same iced solution should be applied to the burn area. Compresses should be changed every 2 - 4 minutes and applied for at least two hours. Alternatively 2.5% calcium gluconate gel may be continuously massaged into the burn area until the pain is relieved. Wear a surgical glove to massage in the gel so secondary burns are not transmitted to the hand doing the massaging. Apply gel every 15 minutes massaging continuously. Note: 1) In Canada the preferred method of treatment is the calcium gluconate gel due to the unavailability of 0.13% Zephiran. 2) For large burns or burns treated with calcium gluconate gel in which the pain is present for longer than 30 minutes, a physician should inject 5% aqueous calcium gluconate around and in the burned area. 3) Get immediate medical attention after initiating these time essential treatments. 4) Hydrofluoric acid burns cause extreme pain. Relief of pain is an excellent indication of the success of treatment, and therefore, local anaesthetics should be avoided.

EYES: Don't wear contact lenses when using this acid. Proceed immediately to eye wash station. Irrigate the eyes for at least 15 minutes with copious amounts of tepid water, keeping eyelids apart and away from the eyeball during irrigation. Get competent medical help immediately, preferably an eye specialist. If a physician is not immediately available, apply one or two drops of 0.5% Tetracaine Hydrochloride solution (trade name Pontocaine) followed by a second irrigation for 15 minutes. (DO NOT USE aqueous Zephiran solution on or near the eyes as it is an eye irritant). Irrigate with 1% calcium gluconate in normal saline solution for 1 to 2 hours to prevent or lessen corneal damage. Ice water compresses may be applied to the eyes while transporting the victim to the doctor. Rubbing of the eyes is to be avoided.

INGESTION: Drink large quantities of WATER to dilute. Do NOT induce vomiting. Several glasses of milk or several ounces of milk of magnesia may be given for their soothing effect. Seek medical help immediately.

FIRE AND EXPLOSION HAZARDS

Hydrofluoric acid will react with certain metals (steel, iron, brass, copper) to generate flammable and potentially explosive hydrogen gas. A small amount of these metals placed in the acid will not generate enough hydrogen gas to worry about. However do NOT place the acid in a container made of these metals as it will produce enough flammable gas. Hydrofluoric acid will NOT react with noble metals (gold, silver, platinum, etc.) to produce hydrogen gas. * ALWAYS ADD ACID TO WATER * SLOWLY add acid to water to prevent splattering of the concentrated acid and to prevent a heat build up as the acid reacts with water to create heat. Hydrofluoric acid in contact with a silica (i.e. glass) will create silicon tetrafluoride gas which is absorbed into water if you are using a dilute solution of hydrofluoric.

If you are still keen to use this acid, take the following precautions:

PERSONAL PROTECTIVE EQUIPMENT FOR ACID HANDLING

SKIN PROTECTION: Wear acid resistant apron, boots and gauntlet gloves. For complete protection, acid

HYDROFLUORIC ACID - CONTINUED

proof neoprene pants and jacket may be a consideration. Hydrofluoric Acid burns to fingers and nails are particularly nasty and these burns are slow to heal. For added protection double glove, by wearing a pair of household rubber gloves inside the gauntlet gloves. Test gloves prior to use for leaks by filling with water, replace any gloves that leak. Readily available water is essential to working with corrosive acids, always be close to a source of running water including shower facilities in case of accident. Have Hydrofluoric acid, antidote gel (calcium gluconate) on hand at all times. Available in a 25 gm tube for \$49.50 + tax from Alphachem Ltd. in Mississauga (905) 821-2995. The gel is also available from its manufacturer, Pharmascience in Montreal 1-800-363,8805 (Minimum order 6 tubes). Phone enquiries to Sanofi Winthrop, the Canadian manufacturer of "Zephiran" indicate they only make an aqueous solution of 0.03% not the 0.13% needed for treatment of Hydrofluoric Acid burns. The only alternative then is to use the calcium gluconate gel as available above.

EYE & FACE PROTECTION: Wear chemical safety goggles and a full face plastic shield. Do NOT wear contact lenses when working with this acid. Have an eye wash station in the vicinity of working with all acids. Have Pontocaine eye drops (0.5%) on hand at all times. Available from most major pharmacies with a prescription for \$21.93. Pharmascience in Montreal will be producing an eye wash for Hydrofluoric Acid exposure within the next year. We'll let you know when it is available.

RESPIRATORY PROTECTION: Preferably work under a fume hood for corrosive, toxic gases, wearing complete skin, eye and respiratory protection. If you do not have access to a fume hood, use outside on a windy day, standing upwind (make sure your neighbours aren't having a BBQ downwind), wear full skin, eye and respiratory protection. Use a respirator mask for acids if using a dilute solution. A self contained respirator with its own air supply if using high concentrations in volume. Do NOT use this acid in an improperly ventilated area. Prolonged exposure to Hydrofluoric acid will cause fluorosis (mottling of teeth and bones).

Phone enquiries indicate that Toronto Safety, (416) 520-9199, have reasonable prices on all protective clothing, eye protection, respirator masks and eye wash stations, needed to work safely with acids.

NEUTRALIZING HYDROFLUORIC ACID

As with all acids, Hydrofluoric acid can be neutralized with an alkali (i.e. baking soda). In the case of Hydrofluoric Acid and other acids, treat small amounts by slowly adding to an excess of water (1 part acid to 10 parts water). Slowly add baking soda to the solution until neutralized. This may foam so use a deep container. The only way to ascertain whether a solution is acidic or alkaline is by testing its pH with litmus paper. A completely neutralized acid should have a pH of 8. Litmus paper may be purchased from Good Health and Safety in Mississauga (905) 828-1611. Once you have neutralized Hydrofluoric Acid with baking soda, you end up with a sodium fluoride solution. An alternative alkali to use is lime (calcium carbonate) available at gardening centres. When neutralized with lime, Hydrofluoric acid becomes calcium fluoride. In both cases, contact your local municipal hazardous waste disposal centre to find out how to safely dispose of it.

SPILLS: Wear full protective gear. Spilled Hydrofluoric will give off especially dangerous fumes and will damage almost everything it comes in contact with including linoleum flooring. It will not attack concrete flooring. Do not attempt to dilute a spill of concentrated acid by pouring water on it as it may splash back on you. Apply Alkali to smother spill. Once the neutralizing (foaming action) has stopped, brush up alkali and place in a bucket of water. Test solution with litmus paper to make sure it is neutralized. At this point, pour water over spill area and add more alkali and litmus test until you are certain any residue of acid has been neutralized. Dispose of the solution after consulting local hazardous waste.



life after AEN ... cont



forgotten. Doing lots of drawing. Heaven!

I would like to express my appreciation to the Australia Council for this grant, and this opportunity to concentrate on a cohesive body of work that can be exhibited internationally. It would never have been possible without their financial assistance. Time would just have not allowed. With this solo exhibition, I hope it will lead to more opportunities (both here and internationally) to exhibit this kind of work. Who knows? But I'm giving it my best shot.

I have always believed that it is important to give as well as receive. And I try to do that, by being open to students and enamellers, and with this newsletter. I believe that it is a cycle and there must be a two way-flow of information for there to be a flow at all. I hate to see information hoarded as though it is owned by the knower, and nobody else can have it.

1996 was also a watershed for me in that I got my first pair of glasses. Aaargh! Getting old. Having got the glasses I have also got one of those cords to hang them around my neck. Aaarghhh! mind you it's a trendy rainbow coloured one. I've become the older generation of enamellers now, and you know, I remember quite clearly being considered the new blood! Time is speeding relentlessly on and no-one of us knows how much of it we have left. So I have made the most of my special year, savouring it as a beautiful gift.

The body of work that I have prepared - 40 (so far) framed miniatures, will be exhibited at Galerie Hock Grasslin in Germany, September 19 - October 26. I will be going over to the opening and also to participate in an enamel symposium where I will teach a couple of workshops. I'm looking forward to it very much.

So that's life after AEN. So far. It has been nice to turn the newsletter over to Barbara knowing that she will nurture it. Having lived with it for 7 years I have a mother's regard for it. The baby is all grown up.

Thanks Barb!

Carolyn DeRoppo

TIPS CONTINUED

Useful enamelling hints collected from the contributors to the Coburg Art Society news letters - **continued**.
(Correction from Jill Parnell- these were translated from the Coburg Exhibition catalogue by a friend of a friend of Jill's, not by Jill.)

Treatment of Enamelled Surface

Pits in the enamel surface are easily polished away with a diamond drill bit. Used bits can be obtained from a friendly dentist.

Diamond files are better for polishing than carborundum stones. these can be obtained from jeweller suppliers.

You save time if after the last firing, you sand down the little pimples in the enamel with a small electric buffer. Then use carborundum stone or a diamond file. After a fine sanding (600) use a piece of cork to wipe on some cer-oxide for the final polish.

To wax a polished enamel only use clear wax, not beeswax as it tends to leave a yellowish sheen. Clear shoe polish is good.

Adhesives

Hair spray as an adhesive: good if you need to sift enamel onto a curved surface (bowl). Spray a small area and quickly apply a thin layer of enamel. Repeat this process until the whole surface is covered. You can apply a second coat the same way to give a thicker layer before the first firing. Spray the surface again, allow to dry and fire. Disadvantage: Large surfaces must have the enamel applied in small areas at a time because the spray dries so quickly. The first layer needs to be thinly applied so you have to be very quick. Advantage: Drying time is short and the enamel sticks well. It won't run off surfaces that are too wet and hardly any enamel falls off during firing.

A very good adhesive is wallpaper glue. It is better than Tragant (a gum Trag?) because it lasts longer. Wallpaper glue contains preservatives to prevent mould. Dilute with water to spray. It forms a fine glue lattice which holds the enamel very efficiently. Wallpaper glue is not appropriate to stick wire onto curved surfaces. Tragant is unbeatable for this purpose.

Enamelling with wire dividers.

A simple but effective tool to bend wires is a sewing needle. Cut the eye off a needle to form a little fork. Jab

the end of the needle into a wooden pencil to form a handle. Use different size needles for different size wires.

Wet enamel can be applied to the separate cells with a lino cutting tool. The little metal trench used to cut lino has a small hole in it which can be sealed with glue. the cutting edge can be made blunt with sandpaper and then used to funnel enamel powder into separate cells.

To dry wet enamel safely and quickly, place the work on a heated ceramic plate.

Tombak or brass wire can be used to make the cells on a copper base. After a preliminary polish, these wires take on a gold colour. A thin layer of wax protects it from patination. Take care if the base is silver because it forms an alloy that melts at a lower temperature.

To straighten wire, take a 60cm length and hold it with pliers at each end and pull. Once straightened, don't heat the wire. When straightening flat wire, take care not to twist it.

Straight lines with flat wire: As we all know, flat wires tend to fall over. If you extend the wire over the end of the piece and bend it under in a U-shape, you eliminate the problem. The extra wire is trimmed off later.

To glue wire onto a plate, use Superglue. It has the advantages of immediate adhesion, insolubility in water so wet enamel can be applied immediately, and burning off without a trace.

From the workbench of Charles Lewton-Brain (with permission of Enamel Guild South)

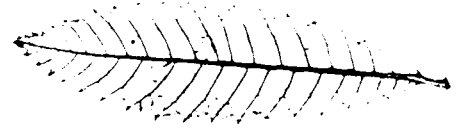
I have a stereo speaker magnet under my bench pin and when I put my flexible shaft key away (it's mounted on a file handle). I just stick it on the magnet and it hangs down below the bench pin. Magnets can also hold saw blades, drills etc.

A cribbage board from a flea market can make a great stand for burrs.

From the workbench of Barbara Ryman

I have a File Pig! It is a wooden cocktail holder (you know, for cheese and gherkins and such threaded on a toothpick).I got it from a junk shop and it's in the shape of a pig with holes all over his broad back. It sits on my bench holding my needle files, centre punch and scriber.....and it amuses me no end!

MORE TALES OF ADDICTION



At thirteen and a half I had to decide what to do with my life. I couldn't bear to be Miss Average so by overhearing a conversation where the word enamelling was used, I made a snap decision : I was going to be an enameller! The only thing I knew was it had to do with colours. Little did I realise what I was letting myself into. I still love it, I still hate it at times but no regrets

Karin Luz

Many years ago I decided to do a WEA jewellery course with Anne Hider. During the six week course, she demonstrated enamelling with a bunsen burner. By the next weeks lesson I had all the necessary equipment and several small enamels to show her! The colour and the transformation of the materials in the fire fascinated me. About the same time I saw enamels being exhibited in Adelaide at an early 'Festival of Arts' - Ninette Dutton, Stanislaus Kotkowski and several other enamellers who have since vanished ; some have moved interstate, some have died, but Ninette is the only one who still enamels occasionally. So it began - twenty three years of fury, frustration, experimentation, joy and despair - with the elusive qualities of enamel

Jenny Gore

I think this Member Profile, courtesy of the Enamel Guild - North East Newsletter USA, qualifies for this page.

My life and hard times as an artist (in six phases) by Howard D. Eisman, Brooklyn, N.Y.

i.(Childhood) I was a complete failure as an artist in grade school. My stubborn and irrational refusal to put a sun and a hole in trees for squirrels in my drawings made me a pariah for the thin-lipped, stern-faced teachers who strictly demanded these formalities. The teachers gave out gold, silver, red and green stars to drawings (an early jury system). I got no stars at all.

ii.(Adolescence) My only artistic interest was watching my reflection as I walked past store windows wearing outlandish clothing and trying to smoke a cigarette without having my eyes water. I found no market for this form of art.

iii.(Young adulthood) I came home from work one day to find that the woman to whom I was married had left, taking everything but the enamelling kiln I had bought her and two unmatched shoes with broken heels. She called me a year later to let me know she was still alive. She asked how I was doing; I told her I had started enamelling with her kiln and was enjoying it immensely. She said she wanted the kiln.

iv.(Later) I designed and built my own kilns, one quite large. I enamelled for the fun of it, doing whatever I felt like doing, I sold some enamels, wall hangings mainly at the Greenwich Village outdoor art show, and clocks and bowls at various craft fairs. I won no awards, but I was really enjoying myself.

v.(Later still) I went to many enamelling workshops. I learned that everything that I had been doing was wrong. I learned that enamelling involves using meticulous methods at a painstakingly careful pace to create precious objects. I started to enamel this way. I won no awards, and I wasn't enjoying myself.

vi.(Right now) I decided that the main point of enamelling is to enjoy myself. I enamel for the fun of it. I can't stand painstaking careful work, so I don't do it. I am having a great deal of fun, and - with any luck at all - I will continue to win no awards.

