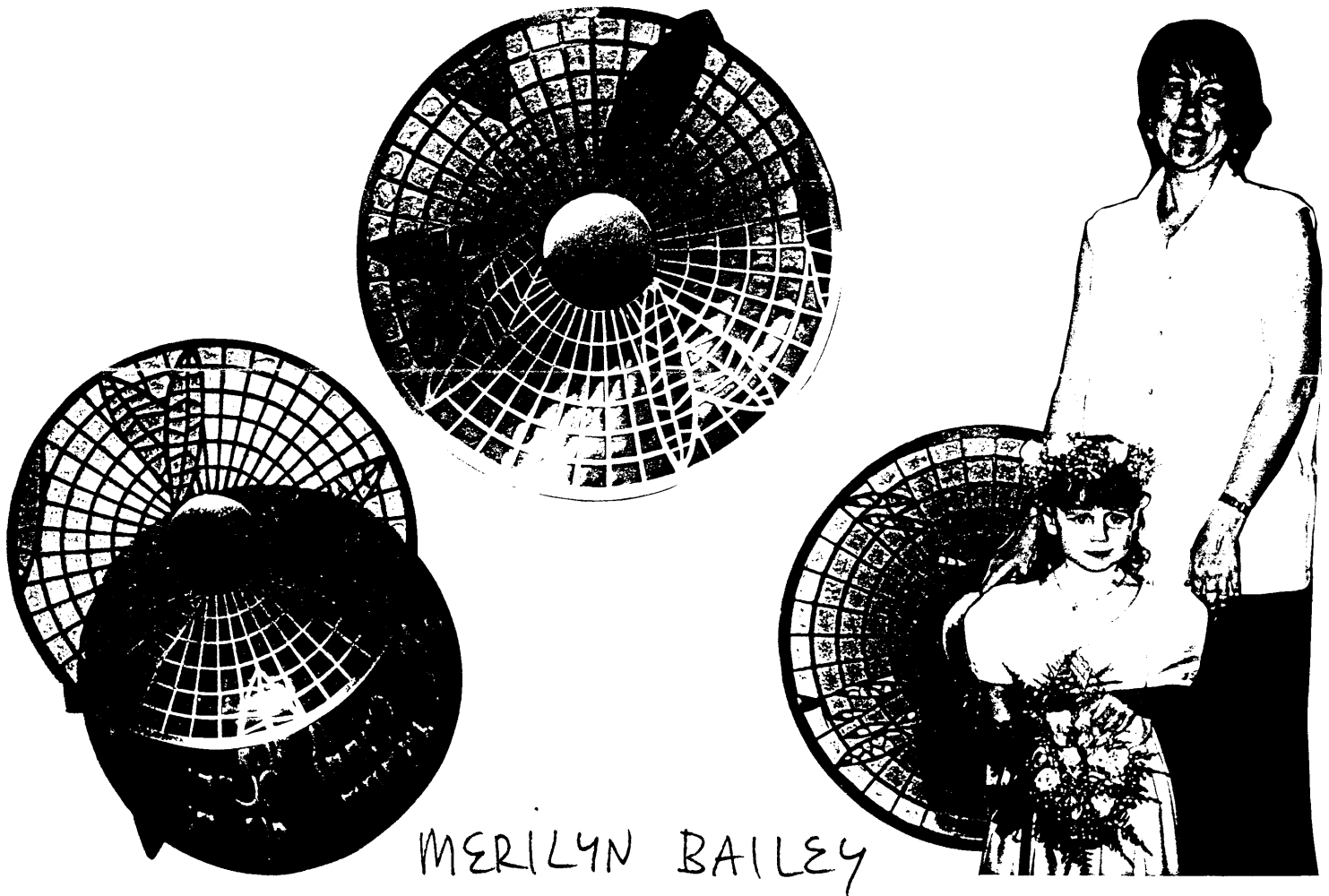


# Australian Enamel Newsletter

Issue 49

April 1998



MERILYN BAILEY

I started working with enamel in the 2nd year of my Visual Arts Degree at Sydney College of the Arts. At this time I became very interested in both Glass and Jewellery and decided to do a major in both these areas. It was in my third year that Helge Larson introduced me to enamelling. I realised that I could achieve many of the results I was looking for in my glass work by using the technique of Pliq-a-jour enamelling. I saw the opportunity to investigate and explore both areas using one technique.

My Post Graduate Diploma explored jewellery using enamelling processes, with Pliq-a-jour enamelling being my main focus. I was very interested in making jewellery that was raised from the body allowing light to pass through it. This also allowed me to utilise methods and materials normally associated with hot glass techniques and apply it to enamelling techniques. I was able to raise and curve metal with great ease, making moulds of the appropriate shape to act as a backing for the enamel. This mould would then be removed after all the cells had been filled.

Looking back on 16 years of work I would say I have always been interested in colour. My work reflects the images I see in my life, especially the colours. Subtle colour changes, simple washes of colour and repetition of shapes seem to feature. I often see colours before I see form and am fascinated with sunsets and the sky. Nature is an exquisite colourist.

I use the technique that will give me the effect I am looking for. It has always been very important to me to be a competent jeweller as well as an enameller, so I have always tried to incorporate many aspects to my work.

The last two years has seen me use enamelling more and more. I have made a series of saw pierced Pliq-a-jour bowls, which is the largest project I have undertaken using this technique. It was quite a challenge and has inspired me to work more on a large scale. Most recently I have made work using cloisonne for the first time. This is rather fun as well. It just goes on!!

At last the torrid heat and humidity of this outrageous summer is abating and one can contemplate enamelling without risking death! I can feel enthusiasm and energy welling up - hope you're feeling the same

 Editor

## NEWS

- Alexis Buckby workshop suffered quite a lot of damage in the floods and storms that attacked Townsville recently. Latest report says she's getting things sorted.
- Kathy Aspinall and Jill Parnell of W.A. had work exhibited in the 11th Cloisonne Jewellery Contest in Japan. Kathy and Jill also have an exhibition opening 1st May at Moores Building, Freemantle. It's titled "Pigments of the Imagination" and will be shared with 3 painters and a ceramic painter. The exhibition opens runs from the 1st to the 12th May.
- W.A. JMGA are having a camp at Rottnest on the 15th -17th May with a free workshop of enamel Bead making; positions still available
- Helen Fitzhardinge is taking part in an exhibition at Caftwest, Perth with other craftworkers from Albany. The exhibition is titled "Taking Flight" and runs from 26th March - 27th April.
- Jenny Whitmore is holding classes at Freemantle Art Centre on Etching with PnP paper and Enamelling. They have found that silver pens eg. Pen-touch, work well as a resist to touch up small areas.
- Pierre Cavalan has been exhibiting in a show called "Revelations" at the National Ornamental Metal Museum, Nov ' 97-Feb ' 98. and is currently exhibiting at the Society for Contemporary Craft, Pittsburgh. March - May ' 98.  
New works by Pierre will be exhibited in New York City at the inaugural SOFA NYC Sculptural Objects Functional Art Exposition, April ' 98 and SOFA Chicago, Nov ' 98.
- The Enamellers Association's Exhibition & sale of Enamels opens on Friday 17th April at the Tramsheds Arts & Community Centre at 1395a Pittwater Rd, Narrabeen (next to the Ambulance Station). Arch Raymond and Mignon Parker will be guest exhibitors, displaying their photography, decoupage and paintings. Enquiries: Heidi Wellings - (02) 9913 9130.
- The Society of Arts and Crafts of NSW are holding an exhibition "Australian Image 98" in Craft Space, The Rocks, Sydney from 21st April ' 98.
- The Sydney leg of the "Contemporary Wearables '97" Tour has had to be cancelled as the Centre for

Contemporary Craft is experiencing some delays in relocating to their new exhibition space.

## NEW GALLERIES

- Kamilla and Tibor Tzakos have opened the Gosford Art Gallery and Music Studio at Shop 5 William Court, William St, Gosford. Their latest show, "Exhibition of Fired Enamel Painting" opened early March. "We will appreciate your visit to our gallery and kindly ask for your support to be able to build this new art studio on the Central Coast. For more information, please contact Tibor on 02-9957 1208(h)."
- A new gallery has opened in October '97 in Spain. It's called FOC GALLERY and the co-directors are Andreu Vilasis and Nuria L. Ribalta. The gallery has two sections, one being devoted to enamel art exhibitions. For further information, contact  
FOC GALLERY  
C/O Rector Ubach,29  
08021-Barcelona, SPAIN.

## AROUND THE MAGAZINES

### CRAFT ARTS

- features an article called "On the Mark" which celebrates Makers Mark Gallery reaching the 20 years old and shows old and new work of many of the jewellers who show there.
- Throughout the magazine there are many photographs of enamels of Carolyn Delzoppo, Robyn Wernicke, Catherine Large, Pierre Cavalan, Barbara Ryman.

### SCHMUCK Magazine

- Carolyn Delzoppo was featured in the column "FOCUS", a column reserved for modern jewellers and is at the invitation of the editor.

### GOOD WEEKEND-March 14, 1998

- On the "the two of us" page, Ninette Dutton and Judith Wright talk of their long friendship.

## OPPORTUNITIES TO EXHIBIT.

### GLASS + METAL

1998 Juried Enamel Exhibition - Sponsored by the Northern California Enamel Guild and the In Sight Gallery.

Slides and entry fee of \$25(US) are due by May 15; Exhibition opens on July 28. Send AEN a stamped/ addressed envelope for a copy of the entry form.

18th National Craft Acquisition Award 1998 at the Museum and Art Gallery of the Northern Territory is calling for expressions of interest from people working with jewellery and/or body adornment. Slide and CV due May 29. Ring the Crafts Council of the Northern Territory on (08) 8981 6615

## PURE CREATION

### 1998 South Sea Pearl (Jewellery) Design Awards.

The award is open to Australian and New Zealand Jewellers and Designers. There are three design categories and a student section. There are cash prizes and award work will be displayed in a travelling exhibition. There is a \$75 entry fee (students exempt) with entries due by July 10th.

Entry Forms: from the Event Coordinator - Pure Creation' 98, PO BOX 1760 Broome WA 6725

## IN MEMORIUM

The British Enameller, Anny Hooten died on 15th August 1997 after a valiant battle with cancer. A memorial service was held last October in a church in the centre of Winchester and was attended by family and many friends. "The service was both moving and emotional, but above all it was a celebration of Anny's unusual life."  
(BSOE)

- \* **Book and Video Review: Small Scale Photography by Charles Lewton-Brain.** (Reprinted with permission from Northern California Enamel Guild)

The January meeting topic was a showing of the Charles Lewton-Brain video. I found it to be a very clear video and well worth owning. As my studio is space-challenged, Stephanie Kaehler and I built a drop shadow box in her attic. We shot our first roll of film and got some of the best shots I've gotten in a home set-up. His explanations are proposed set-up are easy and clear enough for a novice photographer. To get your own copy of the video plus text, send \$53.95 (that includes a 10% professional discount) plus \$3.00 per copy for shipping (US funds) to Brain Press, Box 1624, Station M, Calgary, Alberta T2P 2L7, Canada. Phone: (403) 263-3955, Fax: (403) 283-9053, E-mail: brainnet@cadvision.com.

Sandie Bradshaw

- \* **NEW BOOK**  
**Dictionary of Enamelling - History and Techniques**  
by Erika Speel

"Indispensable for anyone interested in the evolution of the enamelling techniques, the book includes some 400 entries covering every aspect of it's history. There are entries on key pieces, individual enamellers, designers, schools, techniques, and the major achievements of every era. The knowledge and insight of Erika Speel's account are supported and enhanced by a brilliantly researched collection of 200 illustrations, half of which are in full colour, portraying the most dazzling and important pieces, a unique visual record of enamelling history. ....Erika Speel is a freelance writer and lecturer. She has studied the enamels in the main collections of public museums and has been involved in the

cataloguing of several key private collections. She was a founding member of the British Society of Enamellers and is an assessor for the Guild of Enamellers, as well as contributing editor for the society's journal. She is also a contributing editor to Glass in Metal, the international journal of the Enamelist Society, published in the USA. For many years she has contributed to reference manuals, dictionaries, books and journals on collecting and enamelling art and has lectured widely on these subjects." (extract from publishers note)

Order from Lorna Gordon, Ashgate Publishing Direct Sales, Bookpoint Limited, 39 Milton Park, Abingdon, Oxon OX14 4TD, England.

"Dictionary of Enamelling" ISBN - 1 85928 272 5.

65 Pounds plus postage - Visa/ Mastercard/Access/ American Express.

Enquiries other than orders - Ashgate Publishing Ltd Gower House, Croft Rd, Aldershot, Hampshire, GU11 3HR, England.

Ph: +44(0) 1252 331551; Fax: +44(0) 1252 344405;

E-mail: info@ashgatepub.demon.co.uk

Website: www.ashgate.com

## NEW PRODUCTS - From Thompson Enamel

Enamel steel plates - Thin steel(0.015, 28 ga.) with ground coat and white on face side, ground coat only on the rear. About 40% as thick as our Enamelled Iron Tiles(18 ga.). Also known as Alliance Wall, Mirawall or Porcelain Enamelled Steel Sheeting. Coat the back with Scalex and fire flat on a wire mesh. Use standard contact adhesive to bond finished pieces to plywood or other backing.

Squares	Rectangles
ESP-3 3" \$1.35)	ESP-34 3"X4" \$1.65
ESP-4 4" \$2.00	ESP-45 4"X5" \$2.15
ESP-6 6" \$2.75	ESP-46 4"X6" \$2.25
ESP-8 8" \$3.75	ESP-57 5"X7" \$3.15
ESP-10 10" \$4.80	ESP-58 5"X8" \$3.50
ESP-12 12" \$6.75)	ESP-810 8"X10" \$4.30

Solid Colour Decals-Apply to a fired surface, dry and fire. Not for use directly on metal.

ED-906E Green	ED-910E Brown
ED-907E Red	ED-911E Blue
ED-908E Yellow	ED-912E Black
ED-909E Orange	ED-914E White

12" x 8-3/4" sheet - \$10.00

6" x 8-3/4" sheet - \$5.25

Trial pack: 3" x 4" sheet of all 8 colours - \$10.00(all US\$)

## NEW ADDRESS

Enamel Emporium has moved to

1221 Campbell Rd

Houston, Tx 7705

Phone/Fax: 713 984 0552

NEW 1998 CATALOGUE is available from Metal Merchants, Suite 59/ 5th Floor, Bathurst St Sydney.

Phone: (02) 9264 5211; Fax: (02) 9264 7370

E-Mail: aemetal@dot.net.au

## WHO WANTS TO BE A T.V. STAR?..... I DON'T Geoffrey Winter

International Films asked me whether I would be prepared to do a 6 minute slot on tools used in crafts as part of a series they were shooting for the Discovery channel of Sky TV. Originally they wanted me to participate for nothing and were not prepared to let me mention the Guild! I felt that the Guild should have at least 100 pounds and a mention. With the support of Linda Connelly, I told the company that these conditions must be met if I was to take part and, in the end, they agreed.

I was asked to send them a script to cover 6 minutes and this I did, explaining the composition of enamel, the various forms of enamels, the history of enamelling, the tools and kilns used as well as the various techniques while referring to enamelled exhibits on show. They said it was perfect.

On the day of shooting I was told on arrival that they wanted a 2 minute slot at the end explaining the various enamels. This threw me as it completely upset the flow of my script which I had learnt. It was just my luck that I was the last to go out of three craft slots being filmed that day. It was also the first day of filming the series and the first day that the Producer, Director, and the rest of the crew had come together to work.

I was also my luck that, for the first time ever, I had a fish bone (from lunch in the studio restaurant) stuck in my throat which caused it to swell. This predicament may have effected my speech as the floor staff kept giving me glasses of cold water. Most likely they thought that the studio lights were giving me a dry throat. Little did they know.

During the shooting the Director changed the format so often that neither I nor the Presenter (a blacksmith in clogs and a pony tail who took seven takes before he could get his tongue around the word "enamellers"), knew where we were - except that he had a changing idiot board to read from. They removed most of my tools as they seemed to think they made the table look a bit messy! I mean to say - what self-respecting enameller would be seen with a spatula, sifter, carborundum stone, pestle and mortar, quill, or gum spray in their hand? We ended up with a 9 minute slot.

Such phrases as "enamel has shades and depths of colour found in no other material and has a permanence and complexity of light diffusion not found in any other process" went out the studio door.

As well as three of my own pieces, I was able to show a flower picture by Betty Butler, Linda Connelly's Mermaid pendant and a large platter by Richard Casey, kindly lent by Leslie Miller. I did a kiln demo, but, as every enameller knows, if you put a piece in the kiln you have

to keep an eye on it and not keep on talking about something else. The result was a burnt offering, but I was not allowed to do a second take. I expected that the Director, after twelve hours in the studio, decided enough was enough and wanted to get to the nearest pub.

As soon as shooting finished the crew disappeared, but I had to wait an hour before my kiln had cooled down enough for me to put it in the car. Although I live only 20 minutes by car from the studio I was away from home for nearly 11 hours. My advice is, if a TV company rep asks you to do a talk - run a mile!



### DON'T CLEAN THAT FIRESCALE !

from the studio of Jim Kreiter

(Reprinted with permission from the Enamel Guild South Newsletter - JAN 1998)

If you ever had the urge to defy the law (such as loitering under a "No Loitering" sign), no doubt you have had the urge to enamel over copper that was badly firescaled. At least, you may have wondered what would happen if you did violate this standard rule.

Other enamellists have - including Jim Kreiter. Some of the results have been quite interesting.

As you know, when a piece of copper goes into a hot enamelling furnace the surface of the copper burns and a black coating forms. This coating is called firescale. The usual procedure before enamelling is to remove all firescale by rubbing with steel wool, etching in acid, using copper cleaner and/or other techniques. According to "the books" only clean, polisher copper should be enamelled - at least under normal conditions. But you will be adding another technique to your repertoire if you ignore this basic rule and try enamelling over firescale.

The procedure used by Jim Kreiter is to apply the counter enamel to the clean back of a piece and fire as one would normally. During the firing, firescale forms on the unprotected face of the piece. This is carefully studied to see if it will lend itself to a design.

In general, the firescale effect can be placed into three design categories: 1. A strong, bold firescale pattern that can be utilized as the major design element; 2. A somewhat subdued pattern that can be incorporated into the design as one of the elements; 3. A subtle, nondescript type scattered haphazardly over the piece, that can be used as a simple background effect

Not all firescale patterns will be interesting enough to use. Most often they will not have any design value and you will want to clean the surface and reinsert the piece in the kiln to see if a more interesting firescale design can be developed.

Be careful with extremely heavy scaling. This will flake off during the enamelling and will cause unsightly discolourations. Heavily scaled areas should be rubbed with steel wool or rough cloth before enamelling so that loose pieces will be removed.

Perhaps the most successful way to use this technique is to merely keep the idea in mind while following your normal course of enamelling activities. When you see an interesting firescale pattern develop set the piece aside, and subsequently work out a new design putting the firescale to work for you.

**WORKING WITH OXIDES AND FOILS - Margery Levy**  
(Reprinted with permission from the Guild of Enamellers - Autumn 1997)

Gudde Shyrme's Tutorial: Cardiff April 1997 Ten 'pupils' gathered round Gudde's table of test pieces and examples of what we were to attempt to do. We knew that the techniques were based on Bill Helwig's Masterclass of 1993, but were Gudde's own interpretation of this. Gudde encouraged us to take a free approach. She also suggested that we work on copper not less than 2.5-3" across.

Gudde began by talking about OXIDES. Underglaze colours are simple metal oxides with no glassy content and, therefore, they will not fuse on to metal. Enamel must be used under or over them to fix them. Any colour of oxide on copper will be black because of the influence of the metal. Colours will be retained when put onto subsequent enamel layers. They do not burn or fire away.

The oxides are applied to the clean metal by brush, fingers or anything you wish and can be scratched and textured. Black oxide is strong and so for a transparent effect very little is needed. If the oxide is applied mixed only with water, it will dry fast. This means that texturing must be done quickly. A little gum extends the drying time but gum can bubble in the kiln. Both water or gum applications must have their enamel layer sifted over them in order not to disturb the powdery oxide.

Alternatively the oxide may be ground with oil medium. This allows a much longer time for controlling the colour. The oil must be completely dried before the flux is sifted or WET LAID over it. Black oxide will look matt and grey when it is dry. The first firing is taken to just beyond orange peel.

Repeat designs can be done with rubber stamps if they are not too finely detailed. W.H. Smith's erasers No EM1384 will cut without crumbling to make your own designs. We did not try this. Gudde said it required care to get the oil/oxide balance right to avoid messy prints. She recommended using a printing pad. She also showed us samples where the underlying copper had been textured and the depressions filled with oxide while the high spots were cleaned off.

Gudde next talked about foils: Gold (23.5 carat), silver, and other metal foils, are available in some 5 thicknesses. No 1, thickest, is equivalent to 1 gramme of metal beaten into 1 sheet. No 4 is equivalent to 1 gramme beaten into 4 sheets. Gold and silver leaf is too thin and will burn away in the kiln.

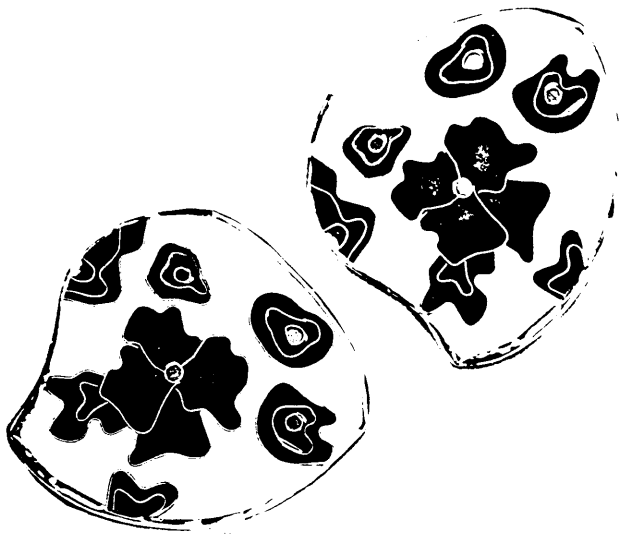
If silver and gold foils are laid over each other, they will alloy to create different colours. High firing enamel is needed to stand the heat required for this. As foil is a heat deflector, firing is higher than normal. In practice it seemed so high that surely the oxides would fire away, BUT oxides do not burn out - as we had to be reminded more than once!

Foils are laid onto the fired enamel surface and maximum smoothness is obtained if the enamel has been stoned flat and refired. It is relatively easy to float the paillons onto a wet surface. The water is sucked out from one edge with tissue or a dry brush. Further drying will ensure that there is no water left to cause steam and therefore eruption in the firing. Floating the foil also eliminates air and obviates the need to prick the foil to prevent blistering.

Armed with this information, we were ready to begin our experiments. We first cleaned our copper blanks and applied two layers of backing enamel before starting on the front surface. Black oxide, textured as we thought right and then covered with flux, was fired onto clean copper. From here it was everyone to his or her own idea, using coloured oxides, foils, and transparent light coloured enamels. Hard foil edges could be softened by oxides and lump enamels over foil produced jewelled effects.

By the end of the day we had all produced one or two pieces of varying merit. We had all enjoyed ourselves, thanks to Gudde's guidance - found the time too short, as usual - and learned from mistakes and happy accidents. Some, of course, got their results by pure skill!





### AN ENAMEL VIRGIN.

No, this isn't an article about elaborate religious icons, it is about my first time cloisonné enamelling experience. I didn't have much of an idea about the process of enamelling but something about the intricacy and the increased scope for design appealed to my perfectionist tendencies. Having done a reasonable amount of silver jewellery making in the past, and being a long time fan of the Art Nouveau movement, my imagination ran wild with elaborate designs - mistake number one.

Prior to my first enamelling class I got my heart set on an ornate design that consisted almost entirely of 90 angles. Beginner mistake number one. In the first 10 minutes of class I learnt that straight lines and geometric angles are prone to cracking, and designs using such should be avoided by novices. So goodbye design number one.

Allright, so I created another design, and here came mistake number two. I was so obsessed with not letting my colours bleed together that I overlapped all the ends of the cloisonné wire figures. Well, so it was less a mistake and more a design flaw. It marred the clarity of the finished piece and to me, made it look slightly clumsy.

Things were going well about half way into my piece. This is beginner mistake number three, getting over-confident. After spending the best part of a class packing the six colours of my piece and allowing them to dry, it was time for firing. As I commenced to transfer my trivet I got slap-happy and bumped it, scattering different coloured enamels all over the surface of my design. Apparently there are some mistakes even the experienced can't prevent from re-occurring; there was a lot of empathy in the room as I washed the loose enamel into the counter enamel pot. I wanted to cry.

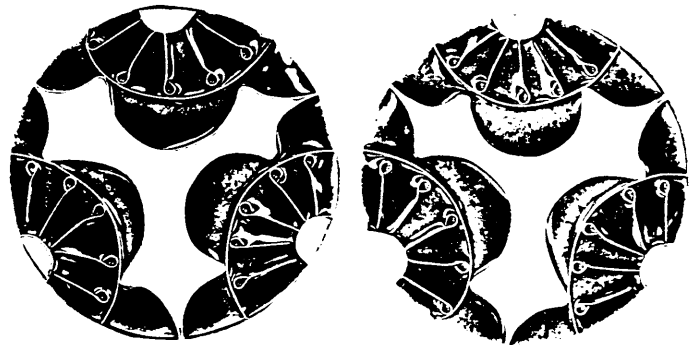
Vanity and pride, they can get to you too, but again I don't know if this is limited to new enamellers. Close to the finishing of my piece I couldn't resist showing off a

little, after all, to me it looked like the cleverest thing around. Mistake - yes, big mistake. There was this flurry of fingers wanting to touch the enamel. It wasn't until afterwards that I started thinking of the dirt and grease that gets left behind by curious fingers. Enameller nightmare time.

Next came the inspection by someone who shall remain near and dear to me only if I leave them as an anonymous entity. In the hands of my loved one the enamel swan dived toward the floor and there they were, four distinct shattered pieces looking remarkably close to how I felt. I had to wait six long days before finding out that all that was required was a re-firing. They were very long, very tense days.

It all sounds awful, but it wasn't, it was fantastic. When I was finished I was thrilled with my brooch. The sense of achievement was unique, uplifting, and quite addictive. For a while it's the most beautiful thing you've ever seen and you selectively forget the mistakes and mishaps. Then you start the next piece.....

by Shakira Watts.



The deadline for material for the next issue will be May 23rd 1998. All articles, comments and news absolutely and amazingly welcome. Send to Barbara Ryman, 71 George St, Thirroul 2515. NSW.

Australian Enamel Newsletter  
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Subscriptions - 6 issues per year

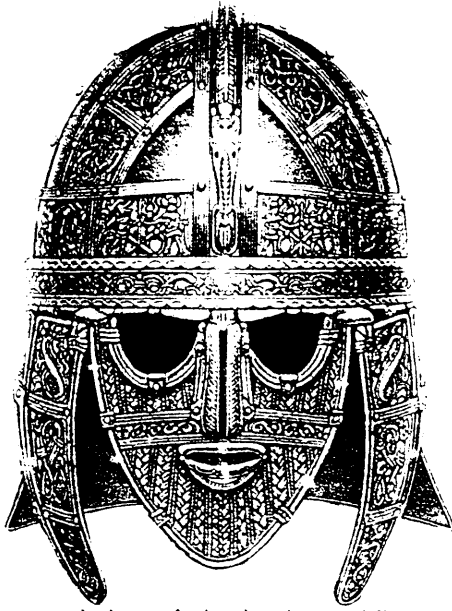
Regular - \$20.00

Student - \$10.00

New Zealand - \$25.00

International Economy Airmail - \$25.00

THANKS to Jill Parnell, Marilyn Bailey, Shakira Watts.



(In every novel about Arthurian legend I've read, there has always been at least one mention of enamel jewellery or a travelling craftsman making enamel jewellery. I've also been tuning into to "synchronicity" and having just read one of these novels, this lecture really caught my eye - Ed)

LECTURE GIVEN BY JEAN TUDOR to the students of Bristol College at Ashton Bower, 1997.

(Reprinted with permission from the Spring '98 Journal of The Guild of Enamellers.)

It seems that every time I come to Britain I find myself immersed in the study of ancient enamel from your country. I am particularly interested in Iron Age, Roman, and early medieval time enamels, and when I have the chance, to look at and handle these ancient pieces I feel a strong kinship with the crafts people of that time. The actual 'doing' of enamels is not at all that different from what I do in my work today. Enamel even then was placed on metal and fused in heat. The satisfaction in successfully finished works and the frustration of mistakes must also be common experiences, and I feel this kinship particularly in relation to process. When I find a splotch of red enamel dropped into a green field on a Roman era patera found in West Lothian, when I can see stoning marks across a harness mount from Inchthuil, or there are slips of the hand in engraving on a piece from Traprain Law, I think "hello, colleague of mine".

This sets me wondering what life was like for these ancient crafts-people. What were their studios like? Did they have contact with other workers in their field? Was there anything to open communications, to tie them together? There are no records of a 4th Century Society of British Enamellers - in fact there are few if any records at all - the enamels are the record.

There have been no enamelling workshops positively identified as such. One of the archaeological games is "find the workshops". Evidence is always slim: a rod of millefiori glass here, a glassy residue in a crucible there. There are two pieces of enamelware from Traprain Law which are cited as evidence of enamelling done on that site because they were thought to be unfinished works. I felt that both were finished pieces which didn't make the archaeologist supervising my study very happy.

However, the fact that one was a poorly made piece, badly engraved, badly enamelled, and even possibly a bad metal alloy in the first place, argues for training going on at that site. Probably the truth is that enamelling was an ancillary to metal working and was taking place at various metalworking sites. At any rate, apparently there were no clearly identified work sites or guilds and we can quite safely assume there were no invitational exhibitions! What an enameller's life! Actually, it sounds pretty good at times.

Contact among these crafts people can be inferred from the many finds of enamels in the British Isles and by the spread of styles which indicates exchange of ideas. Who knows if these processes were from the travelling of unfinished pieces, from the camaraderie among artists, or from tough commercial competition and swiping - not swapping - of ideas.

So now let's think about enamellers today. What is our market? How does our work get known? How do we swap or swipe? Is there a support system, a network? If so, is it strong, or faltering? What is the enamelling world today? How has it changed through the centuries?

One of the big differences is noted when it comes to end product. All of these ancient works were functional - useful for everyday living. No evidence of wall works, no experimental works done just for the sake of enamelling or playing with materials - pushing the boundaries of the materials and process. Enamels were on seal box lids, horse trappings and in the case of jewellery, on pins needed to keep one's clothes on the body. I think this was largely true of other craft areas too. Mosaics, for instance, were decorative but functioned as floors and wall structures and for religious instruction. Of course my narrow and feisty attitude is that before art was, craft was. The idea of taking care of the practicalities before providing entertainment didn't really begin with the Puritan Fathers and the Protestant Work Ethic. But from early times the 'practicalities' were given a little colourful decoration and the world became a happier place.

Through the centuries there has been a major change in our field and that change is purpose. From a purely decorative art found on useful, everyday objects, enamelling has moved into the realm usually called the "fine arts". Discounting for this discussion the industrial enamelling production of graniteware and its relatives, the signage business and other industrial enamelling activities, not much of enamel production could be called functional in the old sense of the word. Jewellery comes closest; it is most usable. Possibly in a related way large scale enamels, used architecturally, are functional. But I even question these two areas - are these works necessity or adornment?

This change in purpose means a change in our activities. Basic issues, like how to move product, might be similar, but approach is different. There are several

areas of our activities at which to look and any of these can be indicators of how well or ill the state of our field is today. Some of these areas are: how and where to learn? How do we get our work seen? And related to that are marketing questions and how do we strengthen our common bonds and our field?

Marketing is a major subject in itself and not for this discussion. It is a common issue that cuts across media lines and help can come from the broader art community, from the general craft organisations, from books on the subject and from each other - though we're not too quick to share exactly what markets we have found for ourselves. The main thing to say regarding marketing is that we are not today searching for Roman buyers of horse equipment with finite life - that is, a market that uses things up and requires replacements, but rather we look for those who buy for aesthetic purposes, to nurture the intellect and the soul. The Art buyer. A few investors along the way sweeten the pot too - we would all agree to that.

What about the network structure, collegiality, camaraderie, the old boys-girls networks today? What is this like and how strong the structure? Enamelling has strengthened and waned through the years. I don't know if this ebbing and flowing is more pronounced in enamelling than other fields, but fame seems to be a little more fickle when it comes to the field of enamels. However, speaking from an American point of view, I have to say that I feel good about the present situation of our enamelling lives. The ties seem to be in a period of building and strengthening.

We have had Guilds in the U.S. since the early seventies at least - such a short time considering the antiquity of the craft. With the advent of 'Glass on Metal' magazine, Americans limited knowledge of the existence of other enamellists began to lessen and now the network that exists is heartening. We are part of a much wider world. No more working in a vacuum unless we choose to do so. And what a group of colleagues we have, stretching around the world. Communications among enamellers is a building, increasing process and we are getting better at it; systems are up and running and vehicles for communication are a major piece of the structure, strengthening bonds among us.

We are doing a good job at intra-disciplinary ties. There is a remarkable exchange among countries of teaching and workshops. Elizabeth Turrell from here, Fay Rook from Canada, Sr. Vilias from Spain, teachers from the U.S. - many are travelling and teaching. However, one of the problems we have is how to push beyond an in-house network. Enamellists have a good idea of what is going on, but people outside the field do not. In an interesting conversation between an American enamellist and Judy Rodoe of the British Museum, Ms Rodoe spoke of the fact that the Society of Jewellery Historians consists of jewellers, enamellists, art

historians, dealers, collectors, educators - a wide spectrum of people. And it always heartens me to note what enamellists can add to discussions at the British Museum Colloquium of Enamels. How do we draw all these people into learning about enamels or enamelling? How do we break out of the confines of the house? The answer always comes up: education - this is not an overnight achievement.

Where are the strong areas and why are they strong? Where are the areas where a wide range of people know about enamelling? Where are the strong teachers centres? Generally, two things: an effective communication system, which implies organisation; and/or an influential teaching centre and teachers. Most important are the teachers who keep the programmes going and it is a fight every inch of the way. Academic politics are difficult if not rotten. Being a small field, enamelling gets threatened at every meeting about budget cuts and with every advent of a new medium such as computer art. It is fascinating - if one can be detached about it - that though a lot of exciting things are happening in our field with increasing communication and new techniques to learn, the education system has not caught up with this fact. It is still on the downgrade, responding to the decline of enamelling in the 70's. I suppose the time lag is to be expected in this field which suffers from pendulum swings. We need more enamellists teaching in the wider world, giving classes, giving lectures on the art history of enamels and enamelling. We need more art educators knowing about and including enamelling in programmes and these people need support. They are not getting it from the content of art and art history programmes in the schools. No one else is providing it, we must.

For the majority of us, workshop learning opportunities are a godsend. This type of program, though often an in-house activity again, is possibly the strongest educational tool we have for reaching more people. If furthers enamelling, it provides the collegiality we need and it helps us combat our own personal stagnation problems. I don't see much stagnation.

The craft itself is tossing up new or rediscovered techniques continuously - exciting, better, easier, quicker ways of getting images in glass onto metal. Our opportunities to show and see enamels increase. The teaching and learning workshop opportunities which come our way are strong evidence of progress. It is exciting to be working in enamelling in an era when one does not have to be isolated, but may be part of a wider field, with world-wide conversation happening, and with the opportunity and choices for even more enrichment than for our use. It can be truly a rich era for enamellers.

