

ROY C. FETTKE

I was born and raised in the wide open spaces of farm life in the Murray Mallee in South Australia. During early school days I developed a type of arthritis which had, by my late teens, put me in a wheelchair. I had a wonderful family that did as much as possible for me to cope during these trying years.

Not much for me to do around the farm? - I kept busy. I must have been born with an enquiring mind and a burning desire to do things, so these teen years were used to make things like toys, models, looking after chickens and ducks, shooting rabbits; some of these activities continued on through the wheelchair time. Others were added: creating ornaments out of sea-shells occupied me for some years, learning painting from books on loan from the Library Country Lending Service (what a wonderful thing that was in years past), and then to top all that I took a correspondence course in commercial art. This did not lead to anything commercially but did help considerably with developing painting pictures in oil and water.

By now, half way through one's allotted span of life, the arthritis had fairly burned itself out. Pain was under control - but it left my body in a mess, except for my arms and hands which remained alright until later years. I write these personal matters here because I believe they have an important bearing on the next phase of my life. With my, by now widowed, mother I shifted to the city of Adelaide - and that is where my long passionate love affair with enamels began.

The Broughton Arts Society, a society for disabled people, was just starting up, and it was there I first became acquainted with the basic elements of using them. I took to enamelling like a duck takes to water! Colours of the transparents soon had me in raptures and they are admirably suited to use on copper as the colour of the metal can be used to advantage.

(continued back page)

Winter is a great time to be an enameller any old excuse to put the kiln on to keep warm may as well do some enamelling at the same time. Keep cosy!


Barbara Ryman

AROUND THE MAGAZINES

Glass on Metal Vol 17, No.1 1998

Articles on

- The King John, or King's Lynn cup.
- Gold and silver surface applications under enamel.
- Liz Salzer: recognized for her research and revival of Limoge techniques.
- Review of Juried Student Enamel Exhibition; Tradition & Transformation, 1997.

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Articles on

- Architectural enamel.
- Architectural enamelling with landscape architecture.
- Students create a work of art; Siona Benjamin, Illinois Arts Council Artist-in-Residence brings enamelling to young students in the classroom.

ORNAMENT

- Enamel jewellery by Mona and Alex Szabados.
- Ken Cory: An American Trickster - article and obituary.

Metal Stone & Glass

- Metal texturing for Basse-Taille by Sandra Kerr.

NEWS

- If any of you have had difficulty finding Classical Loop-in-Loop Chains and their Derivatives by Jean and Josephine Reist Stark, the publisher is Chapman and Hall and there is an office in Melbourne. The international publisher is Tomson Publishing.
- Pierre Cavalan has been selected to represent Australia in Japan in the exhibition "Undercurrents" at Venno No Mori Museum, Tokyo and Itami City Craft Centre, Itami, May 1998- - June 1998.
- The Contemporary Wearables 97 exhibition is being shown in Sydney after all at QUADRAVIDIUM in the Queen Victoria Building. It will be there from 10th - 20th June.

FOR SALE

Carolyn Delzoppo has copies of the catalogue from her recent solo exhibition in Germany titled "Precious Detail". 21 pages, 33 colour images of panel miniatures and jewellery, introduction by the artist. Cost \$10.00, including postage anywhere in Australia. Overseas enquiries add a little extra to cover postage. Send cheque or money order to Carolyn Delzoppo, PO Box 418, Mullumbimby, NSW 2482, Australia.

TIPS

- If you have ever glued an enamel piece to glass or mirror and wish to remove it, try 3M Caulk Remover. This inexpensive product (US\$4.46 for an 8 ounce bottle) softens the adhesive (in my case, Liquid Nails) with no damage to the enamel. Gently work the remover, which looks like white glue, behind the piece with a putty knife, and it will gradually come loose - Eileen Gately.
- Use fingernail clippers for cutting cloisonne wire. It gives a straight, clean cut, and is better than using scissors - James Carter.
Courtesy of Enamel Guild South

SUPPLIES

BOVANO of Cheshire is now offering enamels produced by Cristallerie de Saint Paul and Thompson. We keep a full line of enamels in stock for prompt delivery, including several discontinued Thompson enamels. Please call for a catalogue, price list and six samples.*

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THANKS TO

Roy Fettke, Caroline Delzoppo, Jill Parnell, Judy Stone, Dorothy Cockrell.

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



PIGMENTS OF THE IMAGINATION - Moores Building, 1st May - 12th May ~ reviewed by Fred T. Stewart.

The exhibition at the above gallery was a colourful feast for the eyes.

Three painters, in oils and mixed media, along with a ceramic artist with about thirty-five pieces, filled the large space with splashes of vibrant colour - promoting a feeling of warmth and well being. In the two smaller rooms, which are the entry points to the gallery, were the sparkling colourful enamels of Kathy Aspinall and Jill Parnell.

A few years ago, when I reviewed the work of these two individuals, I would have labelled them jewellers/enamellists. After this exhibition they would be more accurately categorised as enamellist/jewellers. Their items of jewellery are, as one would expect, dependant on the dynamics of colour, but this does not hide a lively sense of design. The viewer tends to instantly appreciate the skill of the enamellists and the sensual richness of the polychromatic, minute panels of glass, lying between silver contour lines that separate and define the colourful shapes and spaces.

KATHY ASPINALL, in an exuberant, and in her own words, "Playful and jovial mood..", produced twenty five pieces in two series; 'cocktails at five' and a mixed range of brooches, pins, and necklaces.

Kathy makes use of the Tara type pin very successfully. The shapes and fastening pin are well integrated in the over-all design. The cloisonne wires, also, are not just partitions to separate the various colour spaces, they are decorative and related to the visual quality of the object. The 'Enigma Pin #1' is a good example.

There are eight examples in the 'Cocktails at Five' series, consisting of brooches, clips, and a necklace. The pieces use the lemon and orange segments as the major motif, and it is very effective in the necklace 'Cocktails at Six'. The medallion shapes in greens, yellows and orange, with a dark green central piece on which is a bright cocktail cherry, is a nice touch. A very wearable item for a party-goer! It is the variety of shapes, citrus segments, party glasses, drinking straws, coffee pots, glass mugs, the rich palette of colours, and the whimsiness of the pieces that provide an excellent cohesiveness to her work. The icons of a party mood are used effectively and her collection is a pleasure to view.

JILL PARNELL'S collection of thirty-eight pieces was a formidable array of the enamellists skill in handling the more difficult aspects of this medium - especially in her bowls - as well as the way in which she exploits different techniques to produce special effects. Jill shows a maturity in handling the techniques of her craft and its application to her items of jewellery.

The 'Federation Series' - sixteen brooches in champleve, cloisonne, and gold plate - were intriguing in their concept and execution. The decorative architectural details, highlighted in gold-plate, provide a dimension of space that is rarely seen in enamelled jewellery. In the 'Birds That Fish' series, the 'Darter' brooch/pendant, in mokume gane champleve/cloisonne, is a dramatic piece. It has an heraldic presence with rich colours and flowing lines. The 'Kingfisher' brooch, which also uses the same materials as the above example, is an informal statement of flashing colour.

However, in spite of the delightful items of jewellery, the pride of place must go to the five exquisite bowls.

The spun copper forms are transformed into stunningly beautiful enamelled vessels. Though the bowls are the same size (about 15cm in diameter x 10cm), they appear to be different. The 'Rain Forest' bowl, with large exotic flowers in turquoise, green, and grey, on a dark blue base, seems larger than the 'Fairy Ring Splendid Wrens' bowl. The latter is flawlessly executed in duck-egg blue, with the royal-blue plumaged wrens resting amongst delicate foliage. The matte finished surface which is free of reflections from lights is a master-piece of studied simplicity. The vessel, like the others, has its own characteristic quality.

Another example in this dramatic series is 'Gang Gang Cockatoos'. This one, with its rich red base, glows with the fire of sunset as the birds sit decoratively in side the bowl. Each bowl is coloured inside and out with its own distinctive colour and this treatment makes the object appear to be translucent, heightening the visual impact.

These vessels are to be admired, though they could be used to hold something. But who would want to obscure these beautifully crafted surfaces? These lines from Pope could well honour these examples of sheer beauty:

"There St John mingles with my favourite bowl
The feast of reason and the flow of soul".

Congratulations to the pair of enamellists/jewellers, for a stimulating promotion of the medium.

~ Fred T. Stewart is a former Senior Lecturer in Art Education at WACE, Mount Lawley Campus (now a campus of Edith Cowan University), Life Member and Fellow of Craftwest, Centre for Contemporary Craft, Honourary Life Member of JMGA, and a practising jeweller.



'TESTING THOMPSON'S LEAD-FREE ENAMELS FOR PLIQUE A JOUR' Dorothy Cockrell.
(With permission of The Guild of Enamellers, Autumn 1997 Journal.)

Those who teach enamelling to school-children and older students are advised to use lead free enamels, but many remain to be convinced they are as good as the leaded variety - especially in the case of yellows and reds. Having taken part in a workshop on Plique a jour, given by Marek Kropelnicki at the 1997 Guild of Enamellers Conference, and being also in possession of a sample set of Thompson's enamels, it seemed appropriate to put the two together.

Thompson's catalogue gives colour illustrations of the effects of using their enamels on silver, copper, gold and gilding metal, but does not indicate the pure colours. Their melting point seems to be below that of leaded enamels (about 700-750C), so there could be an advantage in using them on silver - its only too easy to concentrate too hard on firing the enamel clear and forget about the melting point of the silver!

I considered making samples on mica - without any metal frame - but decided to use silver frames to test for a reaction; especially in the case of reds. All samples were done by the suspension technique to ensure that no mica could adhere and change the colour of the enamel.

The frames were made using 0.9mm thick standard silver with 3 holes: 0.2mm, 0.3mm and 0.4mm in diameter. This gave a variation in tone - enamel in the smaller holes being darker than that in the larger. The sample enamels used were 80 mesh powder, but lump form, which ought to give greater clarity, is available from Thompson.

The code numbers for the enamels indicate their depth of colour. To quote from Thompson's catalogue "All enamel products in this catalogue are numbered into a practical coded numbering system which indicates enamel type and colour. The 'thousands' number indicates enamel type while the 'hundreds' number indicates the colour. The final two numbers indicate how light or dark that colour is". I wondered if it would be possible to judge the suitability of any particular colour for plique a jour simply from its code number, but it transpired that the code number is useful within a particular group of colours (and anything up to 30 is safe), but many higher numbers were good in certain groups.

When assessing their suitability for use in plique a jour, I looked for good colour when held up to the light and, in the case of the reds, no yellow line where the enamel touched the silver frame. Where the report says "maybe", the colour is a 'touch' dark, but might be suitable in a larger aperture where more light would pass through it. "Fair" indicates that, in my opinion, it could be used in a large aperture if you want that colour

- but it's a touch dark or dull and would not be a first choice.

I found the powdered enamels as easy to use as leaded ones and felt more confident about leaving samples in the kiln until I felt sure the enamel was completely molten - there were no disasters with the silver!

Many of the colours were lovely, especially the blues, greens, and golden browns. As I expected from the limited number in the catalogue, the yellows were less interesting - Egg yellow (2210) was too pale for this purpose, Soft yellow (2215) was pleasant, and the greenish yellows (2220, 2222, 2230) were good but similar in tone.

There are more reds to choose from, some bluish, some orange, and one glorious red (Woodrow red, 2880) which unfortunately is a bit dark for plique a jour. Three had no yellowish line where they met the silver frame - pale pinks 2820, 2825, and 2837 - also the red 2880. In plique a jour they mostly came out as pink rather than red until the number 2840 was reached. None of the yellow lines at the edges were serious, one had to know to look for it.

I made no attempt on this occasion to compare colours with their nearest equivalent in leaded enamel. My purpose was to try them for themselves with no metal backing to alter the colours. A future project will be to compare lump form lead free with the same in leaded colours, as that is what I would normally use for plique a jour.

Testing Thompson's Enamels for Plique a Jour

All samples done on sterling silver - 0.9mm thick.
Sample size - 1.5cm x 0.75cm. 3 round holes drilled - 2mm, 3mm, 4mm, in each sample.

Powder enamel as supplied in samples from Thompson's, ground and washed to fine sugar density. Applied with a fine paint brush, suspended in the holes - no mica used. Fired to sugar stage and then refilled as necessary. Generally 3 applications necessary to fill the holes, all fired concave.

The kiln was a Flamefast Mini Kiln - gas fired with no temperature control. It seems to operate at about 800oC. It's good for plique a jour because there is a space at the top of the door which allows exact judgement of the stages in firing.

Since writing the article above, I have obtained some lump enamel from Thompsons and used it for two pairs of plique a jour earrings. As I expected, the clarity seems slightly better than with the powdered enamel and I am very pleased with the results. I think they may not be as acid resistant as the leaded enamels - after 5 or 10 minutes in Safety Pickle they had a dull 'skin' on the surface which took 2 firings to get rid of. In future, I will not pickle after firing.

2840	v. slight line	fair	orange	much the same
2850	v. slight line	fair	orangey red	much the same
2880	no line, dark	fair	good red'	much the same
<i>Grey</i>				
2910	yes	fair	smokey grey	more yellow
2915	dark	fair	dull darkish grey	browner

ENAMELLING ON PLATINUM ~ by David Hustler (Courtesy of The Enamellist, The Canadian Enamellist Association - Spring 1998)

I had an occasion to enamel on platinum when a job came through the jewellery trade to enamel a pair of Art Deco inspired cufflinks. Platinum requires some special consideration when it comes to fusing glass to it due to its high melting temperature (3,224.3 Fahrenheit) and its correspondingly low rate of expansion. In order to successfully enamel on low expansion metals you have to use Thompson's range of medium fusing, low expansion enamels for stainless steel and window glass. The beauty of enamelling platinum is that it does not oxidize when heated.

As in most things that seem too good to be true, let's look at platinum's other features.

HEALTH RISKS

Speaking with the jeweller who made the cufflinks, he informed me of the noxious gases emitted when he solders and welds platinum. He wears a respirator mask when working. Thus the use of a vented kiln is essential when enamelling platinum. The intensity of the flame required to solder and weld platinum makes the wearing of protective welding glasses essential. A #11 lens is recommended for welding. When I searched out the toxicity of platinum at the reference library I discovered that it may undergo hazardous reactions with aluminium, acetone, arsenic, carbon, methanol, nitrosyl, chloride, dioxygen peroxide, lithium, methylhydroperoxide, ozonides, peroxy-monosulphuric acid, phosphorous, selenium, tellurium and vanadium dichloride. As they say; to be forewarned is to be forearmed.

POLISHING PLATINUM

Apart from not enamelling like other metals, platinum also requires special consideration when it comes to the polishing process. Not having had any personal experience with its polishing, I am only quoting from written sources.

If working from cast pieces: Sand off sprues using #220 grit emery paper. Sand in a diagonal direction. Rub the wheel the outside surfaces of the castings. Start with a coarse grit wheel, then a medium grit and finish with a fine grit. Move the wheel in alternating diagonal

directions using overlapping strokes. If porosity is present in the casting, lightly burnish or hammer the surface affected by pits. The hammer (or reciprocating hammer attached to the flexishaft) and the burnisher must have surfaces that are highly polished.

If polishing constructed pieces: As platinum does not oxidize, it is possible, and desirable, to pre-polish component parts prior to assembly.

CUTTING COMPOUNDS

Tripoli - some sources recommend using tripoli on platinum and some state use a special platinum cutting compound to avoid cross contamination from other metals on the tripoli buff. It is important to use separate buffs reserved for platinum only to avoid cross contamination when using cutting and polishing compounds.

After using the cutting compound you must clean and degrease the piece thoroughly in the ultrasonic cleaner or use hot water with soap to which a few drops of ammonia have been added.

POLISHING COMPOUNDS

To achieve a bright lustrous finish, a polishing compound must be used after the use of the cutting compound. Recommended polishing compounds are white, green, and orange rouge. Some sources recommend using a white polishing compound prior to the use of green or orange. For flat surfaces use a flat lap. For rounded surfaces, finish on a stitched muslin buff. Clean and degrease as per cutting compounds.

I hope that this introduction to enamelling on platinum is informative to those who wish to give it a try. As my experience with enamelling platinum is limited to this one occasion, I would like to hear from other enamellists with more hands-on experience. If you could send any tips and further information, care of this newsletter, we will print it in a future issue. (send to AEN and I will pass it on - Ed)

NOTE: It is essential that all emery papers and all buffs be used exclusively for platinum. The elimination of the possibility of cross contamination from other metals cannot be over-stressed.

ENAMELS

Colour	Usable for plique a jour	Clarity	Daylight colour	Artificial light
<i>Browns & beige</i>				
2110	yes	good	yellow/brown	more yellow
2115	yes	good	warm khaki	browner
2120	yes	good	light brown	pale toffee
2130	yes	fair	yellow/brown	deeper toffee
2140	maybe	good	mid brown	redder
2170	maybe	good	yellowish brown	much the same
2190	too dark	good	deeper brown	redder
<i>Yellow - greenish yellow</i>				
2210	yes	good	very pale	warmer
2215	yes	good	pale amber	warmer
2220	yes	good	greenish yellow	warmer
2222	yes	good	greener yellow	warmer
2230	yes	good	greener still	warmer
<i>Green</i>				
2305	yes	good	blue/grey green	greener
2310	yes	good	blue/green	greener
2320	yes	very good	true green	greener
2325	yes	good	mid bottle green	greener
<i>Bluish green/turquoise</i>				
2410	yes	good	pale blue/green	paler
2420	yes	good	like paler 2350	greener
2430	bit dark	good	bluish green	more yellow
2435	dark	good	deep bottle	much the same
<i>Greenish blue/aqua</i>				
2510	yes	good	pale turq. blue	greener
2520	yes	good	deeper, lovely	much greener
2530	yes	very good	good deep blue	much greener
<i>Blue</i>				
2600	yes	good	v. pale hyacinth	colourless
2610	yes	good	pale blue	paler
2615	yes	very good	v. pleasant	paler
2620	yes	good	slightly purple	much the same
2625	yes	good	bluer than 2620	much the same
2650	yes	very good	good deep blue	much the same
2660	maybe	good	deeper, use thin	greener
2680	too dark	too dark	deep royal blue	much the same
<i>Purple</i>				
2715	yes	fair	pink amethyst	much the same
2720	yes	good	v. pale bluish	paler
2740	yes	good	mid blue purple	paler
2745	yes	good	p. slightly pinker	pinker
2755	maybe	fair	deep purple	pinker
2760	dark	fair	darker purple	much the same
2780	too dark	too dark	reddish, dark	redder
<i>Pink/red/orange</i>				
2810	slight line	fair	pale bluish pink	more yellow
2820	yes	good	v. pale pink	paler
2825	yes	good	v. pale pink	much the same
2830	v. slight line	good	pale pink	more orange
2835	v. slight line	good	v. pale pink	much the same
2837	yes	good	pl. orange pink	much the same
2838	v. slight line	fair	purplish pink	more yellow
2839	v. slight line	good	pl. bluish pink	much the same

TWO DAYS WITH PHIL BARNES, MASTER ENAMELLER ~ by David Hustler
(With compliments to The Enamellist, The Canadian Enamellist Association - Fall 1996)

I had been in contact with Phil Barnes since last August when I had to cancel my spot in his workshop at the Enamelist Society convention in Virginia due to my commission deadlines. Prior to this years trip to the U.K., I had contacted Phil to see if the raincheck he had extended to visit him at his studio was still valid, and it was. I found a bed and breakfast place within walking distance of Phil's studio in the West Sussex countryside.

The studio, nestled in an old farm courtyard, was a beehive of activity. Phil and his third year apprentice, Roz, were busy enamelling, while Chris, the hand engraver, was diligently engraving the gold and silver pieces that were to receive the lustrous coats of enamel. Sharing the studio with Phil was the goldsmithing team (par excellence) of David and Graham, who worked on their own commissions, as well as in conjunction with Phil, Roz, and Chris, in the creation of wonderful jewelled and enamelled objects. Phil's dog, Bruno, napped in the corner - it was his birthday and he was resting for the big party later on.

After a tour of the studio and viewing some of the spectacular pieces they had produced, I sat and watched Phil at work. The traditional hand grinding of enamel from lump, and its application with a quill, was a way of working unfamiliar to me, but I was there to see how it was done. Phil worked deftly as he applied the enamel to the gold necklace in front of him. After each section of enamel was applied it was blotted off with a cotton cloth. Firing was done without predrying the piece on top of the kiln and done with the kiln door open, watching so that the enamel was removed as soon as it glossed. Thus no loss of optimum colour took place. Corundum stoning marks were removed with 220 wet/dry emery paper and the piece refired. Final surface treatment was achieved by polishing with 200 mesh pumice powder used as a paste on a muslin buff attached to a 1200 r.p.m. polishing motor. Phil has a separate polishing room for this as it tends to be a messy procedure.

I got to try my hand at grinding the lump enamel using a motor and pestle, until I got to know the feel of the desired grain size. A drop of nitric acid was used in the rinse water to dissolve any bits of debris that may be contaminating the enamel. All colours needed for the days work were ground fresh each morning.

To prepare sterling silver for enamelling, Phil submerged it in straight nitric acid (60% purity) to dissolve the copper from the surface of the metal. The pieces should kept moving in the nitric acid to create a quick and even etch. Don't leave the piece in the acid too long or the etch will become too deep.

To prepare carat gold for enamelling, heat to bring the alloy to the surface that immediately quench in a sulphuric acid pickle using 70% pure sulphuric in an acid to water ratio of 1 to 10 - ALWAYS ADD THE ACID TO THE WATER! Heat and quench three or four times until you have a bright fine gold layer on the surface of the alloy. After this acid bath gilding has been carried out, the pieces were boiled in a baking soda and water solution to neutralize the acid. This is essential on cast and hollow pieces. The pieces were then brass brushed with soapy water, rinsed well and dried on top of the kiln to ready them for enamelling.

Phil's award winning enamels speak for themselves as to his artistry and command of materials. I thank Phil for sharing his knowledge with us. It is through this exchange of information that we grow and flourish as enamellers. It was a great honour to sit and watch everyone at work at Homebush Farm. I learned a lot during my visit and I thank them all for a warm welcome and their hospitality.

USEFUL TIPS FROM PHIL BARNES

- To prevent a black burnout halo around opaque reds, pinks, oranges and browns, fuse a thin layer of finely ground white down first.
- Under fire the first two layers of red and only fire to maturity on the third layer to retain maximum colour.
- When grinding and washing opaque reds and greens, do NOT add a drop of nitric acid to the rinse water, as it will react with and change these colours.
- Old Lea and Perrins bottles work well to dispense the acid a drop at a time.

Australian Enamel Newsletter
71 George St, Thirroul, NSW 2515

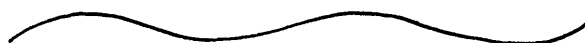
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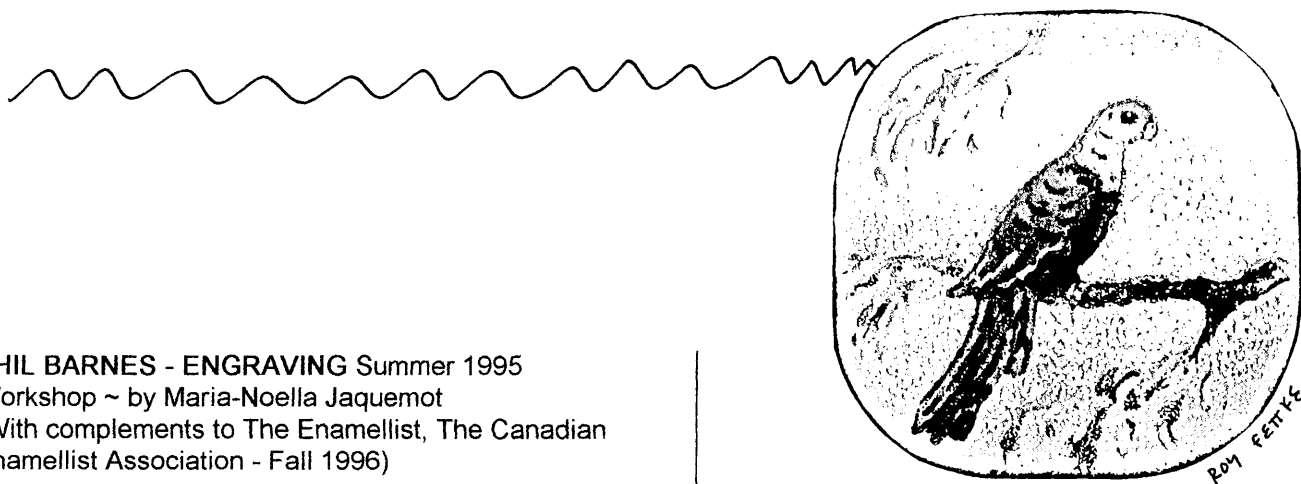
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Influences? At this time, the late sixties, there did not seem to be a great lot of enamelling being done, or at least being shown around. I only remember names like Ninette Dutton, Bep Swinkels, and later Jenny Gore. Seemingly only a few crafts-people were doing a great lot with it, but enamelling increased quickly in popularity as a craft for people to "do" - also schools followed it up too. Generally I found that after the first few basic lessons were absorbed it was a matter of experimenting with different ideas, one thing leading to another, and imagination and enthusiasm carrying me physically and emotionally along. Most of these early ideas centred around chunky jewellery and small dishes, bowls, and plaques. These proved popular with the public and added to my enthusiasm, expertise, and income.

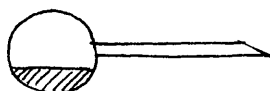
After learning enamelling on a little Ward hotplate, growing confidence opened my mind to think bigger. And so followed kiln number two, and then number three - the 'biggy' (see AEN No.45, August 1997). Over a few years I tried all kinds of ideas and techniques, mostly on copper and steel with a few forays into silver for jewellery, or gold and silver foil. I finally settled on four favourites: One is based on using transparent colours only, making abstract designs on bowls, dishes, or jewellery, nearly always using flux underlay. By overlaying one colour upon another, up to three or four, and then firing, beautiful colour variations are obtained. Two involves using frit or lump over a prepared base, and then scrolling a design. It's fun but can be quite difficult. Three is based on using wet enamel in a glue and applying it with a palette knife onto a prepared and fired base - in the same way as an artist applies oil paint. I loved using and developing all three techniques, sometimes using all in one particular piece of work. For number four I use in miniature work, using a combination of enamel powder with china painting-powders on an enamel background on copper. Small watercolour brushes are used to apply the paints which are mixed with my own particular glue. Each firing takes but a minute or two. Brooches and other small pictures can be made this way.

For years I was a compulsive enameller. It is very hand-intensive work and in time my health declined again. I had spent years devoting much of my time to enamelling and painting and did make a living from them - enough to leave the pension behind temporarily. Now, many summers later, art is a small hobby only, and I do cherish the many memories of the colourful enamels, and the long hours we spent together.

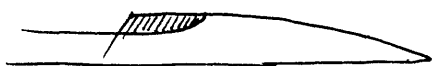


PHIL BARNES - ENGRAVING Summer 1995
Workshop ~ by Maria-Noella Jaquemot
(With compliments to The Enamellist, The Canadian Enamellist Association - Fall 1996)

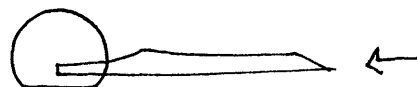
Phil is very knowledgeable and generous with his information. He taught us how to adjust the engraver to our own hand - firstly you take a wooden handle, preferably 1/2" round. If you don't have one, then cut



the bottom from a round one. The closer the handle is cut to the engraver, the more horizontal the engraver will be to the work and the more control you will have. The engraver needs to be adjusted - first put the handle against the palm of the hand, then put the engraver in the same hand and bend the fingers lightly so that half of the metal protrudes from the end of the fingers. Cut the surplus metal off the end of the engraver in a bevel. The top and bottom must be flat to go perfectly in the handle. Evidently to



make this adjustment, you must grind the surplus metal away but take care not to grind all the way through or the piece will fly off. When you have ground 3/4 of the way through, press the end on the table and it will snap off easily. Fix the engraver in



the handle with the bevel up. Place the engraver horizontally in a vice and tap with a small mallet on the handle to fix the engraver solidly. As for engraving, remember not to use too much pressure. The three main engravers are: half round outlines, flat scraper for metal texture, and spit-stick for trimming up.

