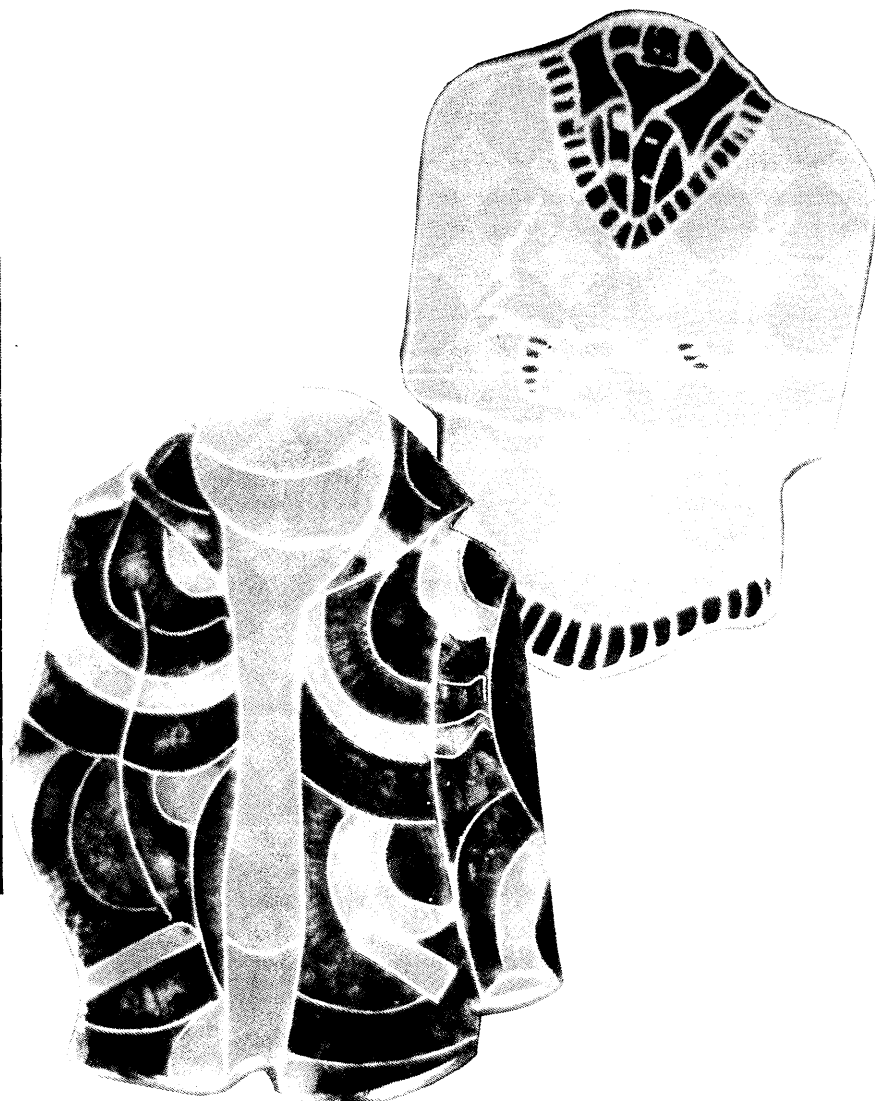


Australian Enamel Newsletter

Issue 60 - January 2000



KATHY ASPINALL

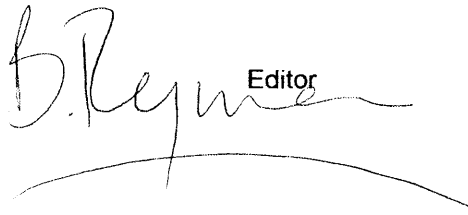
In 1980 I began a TAFE course in Art Studies. Having two young boys I had to do it part time and it took me six years to get my diploma. I started TAFE to improve my painting but the sound of hammering and buffers from the jewellery studio was too enticing and I did one unit for fun. I ended up making jewellery my major and gave up painting all together. I was using silver, gold and gemstone in my pieces and was quite content with what I was doing until I did a weekend workshop in 1994 with Hiltrud Blaich.

It was the first time I had done any enamelling since TAFE where I did a small champlevé brooch. This time it was a cloisonné bead. As I was the only one in the workshop who had no real experience with enamels Hiltrud dubbed me the baby enameller.

I loved the medium straight away and ordered a kiln on the following Monday. While I was waiting for it to arrive I bought and read Glenice Mathews book. I regularly refer to this book for help. My other source of information and help is Jill Parnell. Jill and I have exhibited together quite a few times before I started enamelling and maybe my interest in enamels started then. Between Hiltrud and Jill I was hooked.

I started doing a BA at Curtin University last year and took a week off from Uni to do Carolyn Delzoppo's workshop in Fremantle. Since Carolyn's workshop I've decided to do Uni part time (it will probably take me another six years) The workshop was wonderful and I learned so much. I need to get back to my kiln and use some of my newly gained knowledge. I feel like I'm on a continual learning curve and the possibilities are endless. It's a wonderful medium. Just when you think you've got it - it surprises you. I still find it magical. I love watching the colours change as the piece cools down. I don't quite know where I'm going but I'm having a lot of fun getting there.

Happy 2000 to all enamellers. I had a great start to the year with teaching at the Sturt Summer School - 5 days of living in an artistic community abuzz with creativity and exploration. What fun!

 Editor

NEWS

☞ Mary Raymond was invited to participate in The Thredbo Alpine Art Exhibition held in January 2000. Mary reports that exhibition was well attended and very successful.

INTERNATIONAL ENAMEL SYMPOSIUM 2000

Hosted by the University of the West of England at the Faculty of Art, Media and Design in Bristol, England

WORKSHOPS: 25, 26 and 27 July - SYMPOSIUM: Friday 28 and Saturday 29 July 2000

The focus for this symposium is:

- the aesthetics of contemporary enamel
- innovative technical approaches to enamel and experimental firing
- printmaking techniques for enamelling
- collaboration with artists who work in other media

This is advance notice; the symposium programme and registration forms will be available in mid-February 2000. To be sure of receiving one, please contact symposium co-ordinator: Elizabeth Turrell, 10 Buckingham Vale, Clifton, Bristol BSS 2BU, UK. Tel +44 (0) 117 973 2008
e-mail rt001@netgates.co.uk

Details are also available from Association Contemporary Jewellery Conference co-ordinator: Anne Malindine, ACJ, 14 Camden Terrace, Bristol BS8 4PU, UK. Tel/Fax +44 (0) 117 914 9508
e-mail Anne@amalindine.freemove.co.uk

THANK YOU

Kathy Aspinall, Val Aked, Bill Dorman, Gail Duff, Antonia Lomney, Megan Paety.

☞ **The deadline for material** for the next issue is March 23rd, 2000. All articles, comments and news are welcome. Send to Barbara Ryman, 71 George St, Thirroul 2515 NSW.

Ph/Fax 02 4267 2939
Email: bryman@ozemail.com.au

Farewell to Helen Parker

Helen Parker, long time enameller and former North Shore Arts and Craft Group President, died peacefully in her sleep late last year. She was in her 94th year.

Many of us met Helen through the Enamellers Association and benefited from her deep breadth of knowledge of our medium. Helen regularly displayed her enamels on copper at the North Shore Arts and Craft Group Shows, The Enamellers Association shows at Prouds and the National Enamel Exhibitions. She was accomplished in many areas of the arts such as still life oil paintings, china painting, pewter, and jewellery.

She was still producing fine craft work right to the end of her life. May all craftspeople be blessed with such a long creative life.

MELTING MOMENT: Val Aked's early January plique a jour class

As part of my new year's resolution to turn an that kiln, colour test those new enamels and just start working, in chronological order, on all those designs I cooked up over the last six months, I decided I needed professional help. Why not do a workshop? Let's set a challenge. Let's do plique a jour!

Not the most logical progression, but it meant that I got to do a workshop with Val Aked in early January, stretching my enamelling wings and learning about not only plique a jour but a whole lot more about enamelling and silverwork in general.

I was delighted that Val decided to do such a course, despite its demanding processes. It was only after we had all successfully completed our pieces that Val decided to drop the information that all the laboriously built up layers of enamel could fall out in the final firing stage at the whim of a couple of seconds over the right firing time. We all had a group gulp! A slide show of work by Val and other leading plique a jour artists such as Merylyn Bailey and the unstoppable Valeri Timofeev revived us sufficiently to carry on.

During the week long course, one of Val's most diligent students mentioned that she had been waiting for Val to give this course for over 20 years! I was lucky to not to have waited so long before my wish was granted! Many thanks to Val for presenting a delightful and fruitful workshop in such a clear and organised manner. And a vote of personal thanks to Bill Dorman who calmly offered to clean off a touch of enamel from one of my silver earrings after the final firing whilst I was trembling with trepidation in a far corner well out of sight! He did a wonderful job! Thanks!

by Antonia Lomney.

Ed Jarvis-The Role of the Artist in Society

(Reprinted with permission of the Northern California Enamel Guild - October 1999)

The last meeting at the Carmel Crossroads for the Bay Area Metal Arts featured a very exciting speaker, Ed Jarvis, chiropractor by day, poet extraordinary by night. He gave a wonderful presentation about the role of the artist in society; I will try to recapture a little of it here.

According to Ed's figuring, there are three archetypes in society; Warriors, Merchants, and Artists. The warriors are linear and goal-oriented. The merchants assign a value to everything. The artists see the broad perspective in everything. The artists are the priests of society. The Renaissance changed the leaders to merchants. The merchant archetype has ruled society since then. Joseph Campbell said if you want to see what god a society worships, see to whom they have dedicated their tallest building. Ours are commercial establishments. It is difficult to get recognition in this culture unless someone can make money off of you. The merchant society is a middle-class society. Art is a healing medium. The first half of the artist's life is filled with lots of shadow experiences. The sad parts are a necessary part of the process. There is a great temptation at middle age to abandon your art. The stages of development are slow when you are young. Progression will be quicker when older, but there will be progress. The only way to understand what to do is to do it. You pay a terrible price if you don't answer your call. The muse (of your art talent) will come back if you rededicate yourself, but she (or he) will only wait ten years before abandoning you.

He ended with the following wise advice:

1. Accept the fact that you have a sacred gift.
2. With the gift comes your healing and the healing of others.
3. Do not lament your early-life tragedies, they were your apprenticeship.
4. Don't be tempted to abandon art mid-career.
5. Your art goes through progressions don't be disappointed if it doesn't meet your expectations.
6. Trust in the sublimity of the progression.

by Sandie Bradshaw

AROUND THE MAGAZINES

glass on metal - Vol18, N0.3 October 1999

-Presidents column by the new president Harlen Butt
 -Swiss watches in the Taft Collections
 -Fay Rooke: Artist, Educator, Mentor, Den Mother
 -article on Stefan Knapp 1921-1996, a Polish born enameller working in large scale work and a great inovator. Catalogue of retrospective exhibition, held in the Polish Cultural Institute in London, available.

ORNAMENT - Autumn '99

-Ricky Frank; jeweller and enameller
 -introduction of the 4th International Juried exhibition held at the Richmond Art Center, California
 -Qing Dynasty Silver Quilins; some enamelled

ORNAMENT -

-Chinese Hair Ornaments
 -Reactive Metal Studio; reactive metals and mokume-gane and custom laminates

Metal Stone and Glass - Summer 1999, vol 9

-Review of "900 DEGREES" RMIT student enamel exhibition
 -"Exposing Queensland Artists"; features enamellers Lisa Gaze, Patricia Bromley Marks, Pat Holcombe and Christopher Collins
 -Silver Cloisonne on Copper by Sandra Kerr
 -Colour spread of the McGregor Summer School Enamelling students' work

TIPS

(Reprinted with permission from the Northern California Enamel Guild, December 1999.)

I was reminded of this tip after I got home from teaching plique-a-jour earrings. It is hard to hold little things during soldering. A nifty way to hold parts together is to nip the heads off of steel straight pins with wire cutters (not your good cutters for precious metals), and bend a hook on the now headless end. Then use a soft kiln brick, and set up your soldering project on top. The steel pins will push right in and hold the pieces flush. The kiln brick will also radiate heat as you solder and help the process.

Sandie Bradshaw

From Enamel Guild South newsletter

To get an interesting effect, ie. water, file a piece of fine silver with a coarse file and sprinkle the filings over a medium or dark enamel. Sprinkle on the surface before firing. Fire to "just fused." Then sift 200 mesh flux thinly over it and fire again.

Audrey Konrad

A good way to sharpen underglaze pencils is with emery paper.

Martha Banyas

Tidbits from Orchid

The following are from some recent postings on Orchid. The Orchid List Open Electronic Forum for Jewelry Manufacturing Methods and Procedures Brought to you FREE by Ganoksin Online <<http://www.ganoksin.com/>>

4.

Glue - As I am an enamelist I've had to deal many times with the problem of gluing glass (enamel) to metal (copper or silver) or enamel to enamel. The best I've found, even though it is rather thick and is not for fine work, is a product called GOOP. This product comes in many versions like Plumbers, Marine, Household GOOP. It is manufactured by a company called Eclectic Products Inc., Pineville, LA, USA, 1 (800) 767-4667. Kind of like silicone adhesive but dries harder, and once dry holds forever, even when exposed to sunlight. I use it all the time. I think in some parts of the country it is known as E-6000 and is available in most home-improvement stores. I love it! Have for years! -Steve Artz in sunny So. Cal.

Two-sided Cloisonne - I have never tried cloisonne on two sides of a piece, but I think your best bet is to use Japanese lotus-root powder (available from Enamelworks in Seattle, (800) 596-3257, for your cloisons; make sure that you are building up equal levels of glass on both sides of your piece in multiple firings, and not to overfire the piece. I think multiple firings to orange peel, building up the enamel in thin layers and final fire-polish firings at the end will work out better than trying to slop on thick layers of enamel and firing them to maturity each time. The chances of your cloisons dancing on you in the kiln are less if you fire low and many times. The best thing to do is experiment on a few small pieces of your metal in a similar shape and degree of doming and try out different ways of applying enamel and firing times at different temperatures. -Juliet Gamarci.

Studio Safety - The Jewelry Workshop Safety Report. Our latest book, three years of research and writing. A 'must-have' for workshops, students, teachers and factories. This report reviews issues of studio safety and discusses strategies for recognizing risks in the jewelry workshop, and for reducing hazards by using substitution of materials or processes. The premise is that any reduction in risk improves safety conditions for the goldsmith and artist. It is written in an easily readable, warm style with plenty of examples and safety anecdotes backed by extensive citations and references. A workshop tour gives you a new approach to learning about safety issues and procedures, with safety and health concerns listed by the jewelry procedures and tools used, and a good index, all designed to help you find the information you want rapidly and easily. It is very thorough. The safety experts who reviewed it loved it, said it was excellent, wanted copies. 224 pages. Retail: \$34.95 US. With the Orchid discount here it is \$26.21 plus shipping.

Portions of the book are available at: <http://www.ganoksin.com/borisat/tree.cgi> and we will put more up soon. Charles Lewton-Brain/ Brain Press, Box 1624, Ste M, Calgary, Alberta, T2P 2L7, Canada. Tel: (403) 263-3955, Fax: (403) 283-9053, Email: <brainnet@cadvision.com>

Metals info download web site:

<<http://www.ganoksin.com/borisat/tree.cgi>> Book and Video descriptions:

<<http://www.ganoksin.com/kosana/brain/brain.htm>>

✉ LETTER

Brain Press Box 1624, Ste M Calgary, Alberta T2P 2L7, Canada Tel: 403-263-3955 Fax: 403-283-9053 brainnet@cadvision.com

To Whom It May Concern,

I am writing to introduce you to our publishing company, Brain Press. We are a publisher of books for jewelers. Several of our titles have been authored by Mr. Charles LewtonBrain, internationally known jeweler, inventor and teacher. He is best known for the invention of fold forming and his work has been featured as the cover story for Lapidary Journal.

We would like to extend an invitation to members of your group (ie. AEN subscribers - Ed) to receive a special professional discount of 10% off any titles by Mr. Lewton-Brain when they mention this offer. Examples from the books are available on the website listed on the included green strip of paper. Please feel free to visit the site and share any information on it with your group members. We have also included a catalogue for your information.

If we can be of any further assistance please do not hesitate to contact us.

Sincerely,

Tracy Wharton - Brain Press

Brain Press

Brain Press publishes the results of Charles Lewton-Brain's research in the form of books and videos, usually on metal working and goldsmithing. Brain Press concentrates on specialized, excellent information relating to metalsmithing and jewelry making. We are committed to quality information for self education and the development of our field. We also sell books by other authors that we consider special and particularly informative.

Brain Press offers workshops, consulting and educational services for the jewelry and metals fields. Workshops can be designed and custom tailored for your specific requirements. Brain Press has a summer program of workshops in Calgary. Bookings generally run one year ahead or more. Please contact us for more information on short courses and workshops.

Web Site: Brain Press has a collaborative web site with Ganoksin Jewellery Ltd. We have over 500 pages of text and graphics on jewelry and art business subjects to download free. Many of the articles are extracts from Brain Press publications. The address is:
<http://www.ganoksin.com/borisat/tree.cgi>

CREATIVE COMMERCE

by Sarah Wilson

(Reprinted with permission from the Winter Journal of the Guild of Enamellers)

It all began with a chance remark (it just can't happen, Camden Workshops can't close) followed by a very, very long phone conversation with Gudde. Yes, it seemed feasible ... then, after weeks of meetings and endless measuring of the workshop and consultation of the Ikea catalogue - shelving section - the vast mountain of mailshots were posted out and there was no going back. It was down in black and white; Camden Workshops had metamorphosed into **Vitrum Signum**.

Gudde and I pored for days putting together the new catalogue and I quickly realised what a vast range of knowledge and information she had gathered over the previous 20 years. Suddenly my already addled brain had to take on board some of it; I just couldn't function without my already dog-eared, well thumbed notebook which had become my business plan, aide memoir, address book and diary.

Printing, collating and mailing out the catalogues was the next mammoth task, while the evenings were spent lifting up to the 2nd floor workshop boxes and boxes filled with jars of enamel that Gudde unloaded from her car (2 queries kept rolling round my mind as we struggled with the loads: I thought Gudde had sold off a lot of stock and why wasn't the workshop on the ground floor?). Some mornings I used to open the door and be surprised that the floor hadn't collapsed under the weight and that Sarah and Jane below didn't have a vaulted, cathedral-like workshop as I clambered over the many boxes of "stuff" and half constructed shelves to the one very small square of floor space. Suddenly I had acquired all these very "grown up" things - fax, credit card facilities, Mac computer, photocopier, VAT number, suppliers' accounts, loans - I just had to work out how to use them efficiently. I'm so glad that when the orders began to come in by phone, fax and mail that customers couldn't see the chaotic mess from which their goods were plucked, but slowly order began to emerge and I could see the floor again.

I've now got used to the phone ringing throughout the day and the vast piles of mail that drop onto the doormat. Shirley, my ever loyal part-time assistant, and I have got into a routine - we each found out what we are best at doing. She is not an enameller but is a

very efficient organiser and "ad-min whizz", so that between us we can answer most queries and questions. Also there is Gudde, who either instantly knows the answer or, if not, where to find out. And I'm not embarrassed at trundling to the Post Office with a sack-trolley piled with parcels or scouring the heaps of boxes that other shops have discarded on refuse collection day for suitable, recyclable packaging material. It's now not so daunting when a supplier's order arrives and there's 20-30 kg of enamel and 4 or 5 kilns to check off and lift up the stairs to our emporium.

Yes, I am like a kid in a toy shop at Christmas. It had always intrigued me what colours I'd only known by name and never dared to order from Camden Workshops were like. Now I can see whether Windsor Purple, Walnut, Duck Egg Green, Light Aqua and Madonna Blue live up to my imagination. My knowledge of enamel is broadening daily from its previously narrow channel. As a jeweller I'm used to working with enamel on a very small scale, in a quite 'structured' way. By talking to customers I've realised that enamel per-se is such a diverse medium and that it's different qualities hold more or less importance for different enamellers depending on how it's used. This cross-fertilisation of knowledge is a big plus; people aren't just customers, they are committed enamellers who are enthusiastic about what they do. I find it terribly exciting that from these quite unobtrusive, slightly eccentric premises orders come in and go out to Australia, Brazil, Taiwan, South Africa or just up the road to Brixton.

It's quite a convoluted task of juggling my own work with Vitrum Signum, but I like the contrast of the 2 disciplines and both Shirley and I are beginning to know our customers too. An only slightly exaggerated answer-phone message could be:- "Hello, this is Leslie from Scotland. I'd like half the quantity of a slightly greener turquoise than the one I had before". Usually we can work out what make, what quantity, whether he/she is a jeweller or panellist so would need lump or powder and where to post the order. Obviously I'm returning to my roots (when I was child my parents were pub landlords and later managed newsagents) so I just love playing shops ! I enjoy weighing out the myriad powders or dazzling glass nuggets and packing up an order as I know that the contents will bring the recipient a lot of concentrated pleasure, hopefully a sense of achievement and probably a tad of frustration and intrigue too. I think, in my more prosaic moments, that they are parcels of alchemy.

For Mail Order Catalogue please send A4/31p SAE to: 9a North Street, Clapham Old Town, London SW4 OHN Tel/Fax + 44 (0) 171 627 0840



Sturt Summer School 2000

by Megan Paety.

Sturt Craft Centre held its second Summer School during January, 2000. Seventy four students filled ten courses ranging from porcelain, maiolica decoration, basketry, botanical illustration, drawing, photography, fine wood work and cloisonne enamel jewellery.

A special feature of the Sturt Summer School is its focus on specialised craft courses. Sturt is unique in Australia as a Craft centre incorporating workshops, studios, cafe, gallery and retail outlet. Sturt has an active teaching programme, including a full time Wood School, part time courses in jewellery, wood, ceramics and weaving, as well as the short course program which focuses on specialised craft areas and which included the summer School programme. Tutors are chosen for their high calibre as practising professionals, their teaching experience and their unique approach to a particular process or skill.

Summer schools have great appeal, because the week long course allows students time and specialised tutoring to devote themselves entirely to the project on hand. All of the classes at Sturt Summer School are held in the classrooms, studios and workshops of Sturt Craft Centre and Frensham School which allows students unlimited access to the classrooms. Interaction between students and tutors within the creative yet relaxed atmosphere of the Summer School, provides an unforgettable experience for those who participate. Accommodation is also available for those living outside of the Southern Highlands.

Matthias Ostermann travelled from Canada to tutor at this Summer School. Also Kevin White from Melbourne, Virginia Kaiser from Kangaroo Valley and Rodney Haywood from Bundanoon. Other tutors included Dale Dryen, Susannah Blaxill, Louise Owen, Debra Pearson and Susie Bleach. Barbara Ryman is a favourite tutor at Sturt and she conducted the cloisonne jewellery Course. Barbara specialises in Cloisonne Jewellery, and has over twenty years experience in this field. Her work is collected in many collections such as the Powerhouse Museum NSW, Museum of Contemporary Enamelling, Spain, and the Queen Victoria Museum and Art Gallery, Tasmania. In 1993, Barbara won the premier award in the Valuable Section of the 7th Cloisonne Jewellery Contest in the Japan Shippo Conference, Tokyo, Japan.

HISTORY OF STURT

Sturt was established in 1941 by visionary educator Winifred West as a community teaching centre, principally for local children who were not continuing their formal education past primary school. She believed that working with one's hands was essential to one's spiritual needs as well as being complimentary to academic education. The centre grew in 1940s with various activities which included adult classes, musical gatherings, reading groups, drama events and the childrens' library for a short time.

In 1951, Sturt established its first professional workshop with the arrival of the first of several German master weavers. The pottery was established in 1983 by Ivan McMeekin, and succeeded by his

apprentice, Les Blakebrough in 1956. Jewellery and Textile workshops were established in the late 1960s and early 1970s. The mid 1980s saw the establishment at the full-time Wood School.

Experimentation, production and teaching were the essential elements that enabled Sturt to continue as a unique teaching centre, establishing careers for many later-to-become prominent crafts people.

STURT TODAY

Today Sturt continues to operate as a centre of excellence for production and teaching. The Sturt campus consists of workshops, studios, a gallery, shop, cafe, gardens and accommodation facilities.

Teaching and classes operates in three ways. A full time Certificate IV Wood Course attracts twelve students every year from all over Australia. Part-time classes are run in jewellery, ceramics, wood and weaving, catering for the local community and focusing on a variety of levels within each class. The third sector of training comes from specialised short courses of which the Summer School classes are a component. Using professional tutors who are experts in their field continues Sturt's well known reputation as an important centre for craft tuition.

Sturt provides accommodation for the general public. Two units (Ainsworth Cottages) are available at \$65 per double. The Gallery and shop are open seven days a week, and the Cafe opens five days 10 - 3 during the week and 10 - 4 during weekends. The Cafe is a thriving popular lunch and coffee venue for many visitors to the Southern Highlands, as well as local patrons. Sturt Craft Centre is an important part of the cultural history of Australia, and deserves a visit from anyone visiting the Southern Highlands of NSW.

For any enquiries regarding the summer school, ring Sturt Gallery on 02 4860 2083 or Megan Patey on 02 4860 2080. Or check out our website on www.sturt.nsw.edu.au



THE McGREGGOR SUMMER SCHOOL

by Gail Duff, Charleville

What a way to start the so called 'new millennium' by attending the McGregor Summer School where I was pleased to see that the dreaded Y2K bug had not struck and the Cloisonné Enamelling class, was still in the race.

McGreggor is a stimulating, invigorating, artistic, cultural event that one has to experience before you can actually believe what it is all about. There are over 60 courses in arts and music and it is attended by over 500 students. Summer School can be what you can make of it; you go to learn about your chosen craft but it's the other people you meet that make it special. Some students have been coming for years, even as tutors themselves and the friends that you make/meet over the years are great. Every year is different in some special way; it might be that you work with a really great group of people and share some lovely moments with them. The entertainment might be great in that you can dance the night away only to have a sore head the next day. Not so good for the learning process! The music students/tutors put on some lovely concerts that are sometimes so great it puts one to sleep after a hard day slogging over one's craft.

This was my 2nd year with Carolyn as my tutor and along with 5 other students from last year she affectionately called her 'advanced' students. Needless to say we felt like raw beginners but it didn't take long before the creative juices started to flow and inspiration hit. I realised that this year I was a lot more relaxed about the whole subject so therefore was able to absorb more information. The first day, amongst other things, we learnt how to make trivets, which is what holds your pieces when you go to fire them in the kiln. Even though we had made them last year and were so proud of them, the ones made this year were just that much stronger. Carolyn gave everyone notes to read (that dreaded word -- homework!) which is great because no matter how many notes one writes down, something important is sure to be left out. The 2nd day we were well under way and by the end of the 2 weeks I everyone had turned out some very lovely pieces of work. Someone who shall remain nameless had decided it was 'quantity' not 'quality', until the tutor pointed out that with enamel, quality was the goal to be aimed for.



Australian Enamel Newsletter

71 George St Thirroul NSW 2515

Subscriptions - 6 issues per year

Regular - \$20.00 Student - \$10.00

New Zealand - \$25.00

International Economy Air Mail - \$25.00



Carolyn is a wonderful tutor in the respect that she gave wholeheartedly gives freely of her time and knowledge. She is so free with her information from what she has learnt over the years, and is not afraid to make mistakes because it is from mistakes that you grow, and its not a 'mistake' if you have gained knowledge. She encourages personal growth, artistic creativity and some encouraging words just at the right time to keep one going just that little bit extra.

I myself come from a small outback country town where sometimes you feel so isolated from other artistic input and to able to work for two whole weeks on your chosen craft is absolute bliss. To have other peoples input and knowledge is wonderful. All I can say is if you ever get the chance to attend a McGreggor Summer School, grab the opportunity and just "GO"!



EXHIBITION REVIEW - by Val Aked.

A group of friends travelled from Sydney to Goulburn to the opening of an exhibition, created by three generations of one family - Rona Dorman, William Dorman and Lillian Dorman. This was a varied exhibition of weaving, silverware and enamelling.

The enamel work of Bill Dorman has an unusual twist to it. With great skill he engraves a design on a brass block, runs it through the rolling mill and then uses a drop press to close the sides as for a bezel. Here Bill becomes the perfectionist, both with his ideas and techniques. The result is always of a high standard as he manipulates and machines to suit his purposes. His 'naive' art series - which sold out very rapidly - resulted from looking at drawings by 4 year old daughter Lillian. These were then transposed faithfully with playful, colourful enamel. They were unusual and appealing works of art. Another strong series had, as their inspiration, African masks. Here the enamel was bold red and black - a great contrast to the world seen through the eyes of a young child.

It was easy to see where Bill's talent came from when one studied the fine examples of weaving his mother Rona had created. Colour, form and texture were all there, as in Bill's work.

Bill's silversmithing work does is just as intriguing. Armbands, serviette rings and brooches are polished, textured and rivetted making soldering unnecessary, resulting in highly original work. What a pleasure it was to have viewed the creative thread woven through this talented family.

