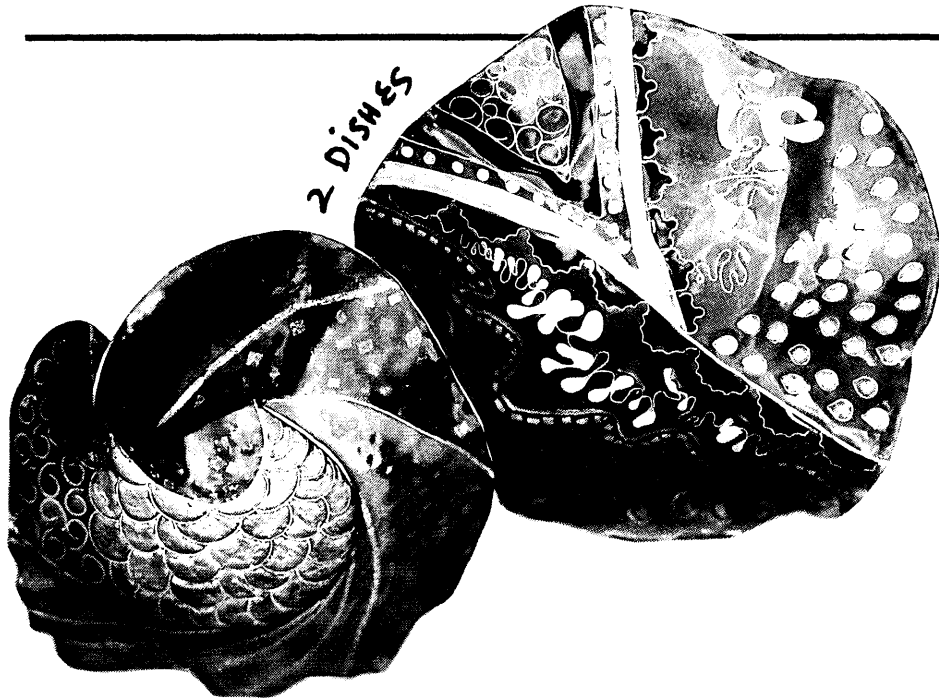


# Australian Enamel Newsletter

Issue 62 - June 2000



**NORMA ALCE**

I joined the Bankstown and Districts Lapidary Club in 1972 and was interested in cutting stones and then in 1974, with a few friends, decided to have a try at enamelling, which we hoped would give us a bit more colour in the showcases we had to prepare for our exhibitions. Well we got a book and muddled around for four to five years with most of our work being hammered off. My hammer is still an important part of my equipment. One day I had been to Handcraft Metals and saw a poster about the Enameller Association and two of us went to a meeting. That commenced the best part of my life and I have never varied it since that time.

I had never heard of a workshop and to think that members who had been making enamels for many years would help us showing how to do things was just wonderful. We have been part of a very enjoyable group ever since and although some have moved away, we still keep in touch. I have another group at the Western Suburbs Lapidary Club but our workdays are not so regular - good fun though!

My first contact with Japan started with a guided tour of Japan and my husband saying, "For heaven's sake, go and get it over with". After coming home I enrolled in the Japanese classes at night. I had had a few lessons when a Japanese lady came to the Western Suburbs club to learn how to cut Opals and the teacher asked me to come and help with the language. I arrived with my Dictionary, as did she, and that started my friendship with Masayo. I used to take her home as I didn't like the thought of her going home by train and there started a 'get to know you'. I have stayed with her, firstly with her parents, and then after her marriage with her husband too, and I feel attached to them in a very special way. They live in Tokyo which is not my favourite place. While staying in Kyoto I did a "home visit" and met a very nice family who I have been writing to since 1987 and they have also stayed with me when they came to Sydney. Strangely, none of my Japanese friends are enamellers.

I have exhibited in some of the Japanese International Enamelling Exhibitions. Three of the Exhibitions have been in the Ueno University Museum which is a huge space and the other in the Musushima City Hall. Once again making a home-stay, I attended three workshops held by groups and although the understanding was a bit difficult I had a lot of fun. One workshop was given by Asako Fuller, who must be the smallest lady I know. She is charming and as she lives in America, was able to get through some of her knowledge to me.

My most successful workshops that I can remember were firstly by Alan Heywood who came up to Sydney to show us how to do Cloisonné. I feel that Alan was the first teacher to explain to me in so much detail that I wouldn't hesitate to attempt any complicated piece of work since. My other favourite one was with Fay Rooke in 1998. We tried some really good techniques but what I enjoyed most were the 'little things' that helped to make the tricky bits seem easy.

(cont... page 3)

Crank up those kilns and keep warm!

  
Editor

 From Edmund Massow

Last weekend we opened in Coburg the enamel-exhibition: "Europa zu Gast - Holländische Emailkünstler stellen aus" an exhibition of the Dutch enamellers. It is a nice exhibition. A special part is devoted to the well known Dutch enamellist "Go de Kroon". Beautiful highly imaginative and poetic enamels.

There is a special-catalogue available:  
Specifications: 104p., 60 colour pictures, 20 black and white pictures; 21,5 x 28 cm; texts by Jackie Broekhuizen, Bas de Ligt, Dr. Thomas Roth and Enno de Kroon. Price DM. 40,- + sending costs. Orders: Enno de Kroon, Tussenwater 5, 3024RL, Rotterdam, Niederlande. E-mail: enno.dekroon@worldonline.nl


Its a very worthwhile catalogue -Edmund Massow.

## FOR SALE

**LARGE KILN** for sale. It takes a 450 x 450mm (18" x 18") panel. There is a trolley for lowering the plate into the kiln. It needs to be connected to 3 phase power (415 volts). It has been rebuilt. For enquiries please ring Vivienne Binns on 02 6247 7164 or Val Odewahn on 02 9744 7416.

## THANK YOU

Norma Alce, Val Odewahn, Liz Shaw.

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

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## 10th biennial JMGA conference

hosted by the Queensland chapter

30th June - 2 July Queensland Conservatorium Griffith University, Brisbane

26th June - 8th July Satellite events at leading venues throughout Brisbane

(NOTE: Although the Jewellers and Metalsmiths Conference is almost upon us, this is the first opportunity to be able to confirm that Pat Johnson from England is coming to both speak at the conference and also give a workshop. If you are interested, please let them know ASAP - Ed)

## "Large Scale Enamelling Techniques"

26 June - 29 June 2000

Pat Johnson is a London based enameller and teacher whose practice speciality is large scale commissions. Her extensive list of commissioned enamels includes murals for Caribbean cruise ships, the Metropolitan Police Charing Cross and the Royal Free Hospital, London. Pat has taught large scale enamelling techniques at Kent University, West Dean College, and Burnham Signs London. She is a member of the British Society of Enamellers and her work is represented in numerous public and private collections.

[www.sculptimage.com/PatJohnson](http://www.sculptimage.com/PatJohnson)

'I think this is going to be a very interesting workshop, even though in fact we will not be able to do real large scale enamelling. Certainly everyone will be prepared to go for a commission by the end of the four days. I am going to stress the actual process of designing a large scale work. This will give some of the experiences of working on a large scale commission. During the workshop, ten inch (25 cm) square enamel tiles will be produced, a size of great help to architects in visualising the appearance of larger scale work.'

My courses always have people who have returned many times and a sprinkling of new people, so I am used to groups with varying levels of skills and indeed prefer a mix. There will be an extensive range of instruction sheets, one for each technique, which will be of interest to beginners. In other words, where beginners are concerned I have worked out a program which goes through the full range of processes of enamelling panels. No jewellery techniques will be presented.'

cost: \$380 or \$280 full time students  
(some materials, refreshments and lunch provided)

**Any questions** - phone: +61 7 3278 2845  
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## **International Enamel Conference February 2001**

Message from Mrs. Veenu Shah, President, The Enamelist Society, New Delhi, INDIA.

We are pleased to announce that an International Enamel Exhibition will be held in New Delhi, India, from 24th February to 24th March 2001 at the prestigious Crafts Museum. The Exhibition is being sponsored by the Handlooms and Handicrafts Export Corporation of India.

This is the first time that an enamel exhibition on such a scale, featuring the work of both Indian and international artists, is being held in India, and we are sure that it will create tremendous public interest.

### CONFERENCE:

To commemorate the first ever Exhibition, and as part of the activities surrounding it, a Conference will be held from Sunday 25th February to Tuesday 27th February. The Conference is co-sponsored by Sanskriti, an organization devoted to arts and to heritage, which also runs Anand Gram is a tranquil space created specially for artists. Here, amidst its simple but elegant architecture and garden grounds, artists are encouraged to work in residence. Its peaceful ambience, its nurturing of creativity, made this a most appropriate venue.

The Conference programme includes illustrated talks on Indian arts and crafts traditions, and opportunities to meet and interact with Indian artists and crafts people. And there's enough leisure time for sight seeing which has been built into the conference package

And we do remind you that both the number of participants in the Conference, and at the accommodation at Anand Gram are limited: so do book early. Accommodation will be available outside Anand Gram, at local hotels, as well.

POST CONFERENCE TOUR: You can't come to India and not see the Taj Mahal! So we have organized a post-Conference Tour, 9 days and 8 nights where you'll be taken to some of the most romantic places in Northern India: including the lake city of Udaipur and the pink city of Jaipur, both in Rajasthan. Palaces, fortresses and temples are all part of this carefully selected itinerary, using a combination of air & coach travel, as is a visit to a rich and sumptuous private collection of enamels. You'll spend a night at incredible Samode Palace, a painted jewel, where the film *The Far Pavilions* was shot; and you'll go on jeep safari in the forest, where - if you are lucky - you might spot a tiger. The tour ends with a visit to Taj Mahal before returning to Delhi.

For enquiries on prices and booking, e-mail

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## **AROUND THE MAGAZINES**

### **glass on metal - vol18 no3**

-The Enamelist Society delegate's trip to China  
-Fay Rooke: Artist, Educator, Mentor, Den Mother

### **Metal Stone & Glass May Winter 2000**

-South Australian Artists Revealed: features Jenny Gore, Carole-Ann Fooks and Malcolm Pedler  
-International enamellers Delegation to China by Pat Holcombe



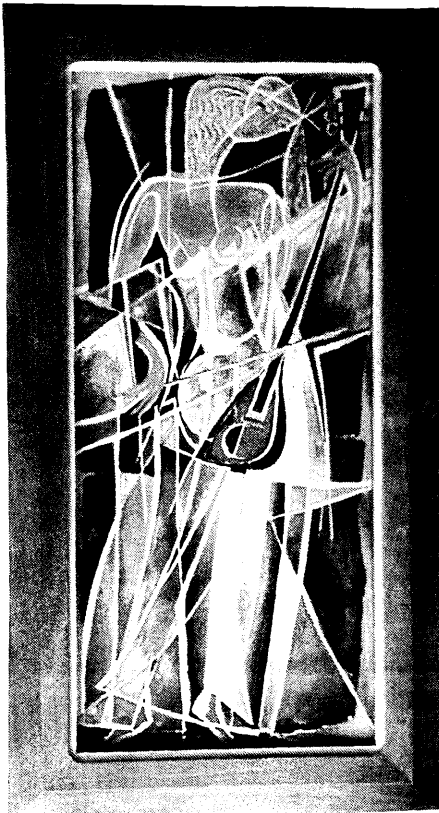
(cont. from front page)

I like working with the Japanese enamels very much, mainly because the colours are so perfect. I can only afford them for special pieces or jewellery. The French Crystallerie are in the same boat. I only work in transparents and both brands are so lovely over silver foil that I use them most of the time. I only use opaques to make pictures which I use as wet-charging method.

The last pieces I sent to Japan were mostly combinations of some of the things I learnt with Fay and another little helper who works with me, Rowena Lai. Her wonderful ideas help so much.

I don't feel that I'm a teacher, but I like to help out when we get a problem. My family tell me, "You're mad mum" but if I wasn't doing what I like I'd be driving them nuts - and I like fiddling around. The only technique I haven't tried is Grisaille, but perhaps one day.....





## HOUSE OF ARTISTS



### ✉ BUDAPEST - APRIL 2000

Dear Barbara,

Greetings from Hungary, where this time we have spent nearly one year. As you know Kamilla and I spend time enamelling both in Sydney, Australia and in Hungary. As in past years (1991,93 and 95) we again had the opportunity to participate in the International Symposium of Fire - enamel art - in Kecskemet twice this year.

This town, with a population of about 100 thousand, is 80 kilometres from Budapest and has a strong history of culture and art. The workshops usually take place over six weeks in July, four weeks in May, and four weeks in September. There are mostly professional artists, from varied mediums and disciplines - usually 15 to 25 people, from Hungary and other European countries. The atmosphere is very friendly and creative and as always we learned a lot from new experiences, we saw new techniques, styles and designs from different artists. Many artists chose enamel only as an alternative medium or technique for their artworks, mostly using the limoges style.

The enamel art centre in Kecskemet has an internationally successful history of twenty five years. I think there are always valuable opportunities for enamellers to find new and stimulating enamel experiences here. Every year there are one or two Exhibitions of Fire of enamels made during the Symposium.

There are two locations of art studios, one in Central Building, with complete facilities and equipment and four electric kilns of different sizes. On the top floor there is a permanent collection of enamel art works

collected over a twenty year period. The second is at the House of Artists which is a nice old-style one hundred year old building, three stories high. It has large studios with small bedrooms for two, and a separate restaurant that can cater for three meals a day. As always we were very happy there.

In Hungary there are many fine art and craft magazines, both monthly or quarterly, where we can frequently find articles on enamels, enamellists and about technical problems and questions. Here there are no specific enamel newsletters or associations because enamels are generally included as part of craft and art. Goldsmiths and craft-jewellers are not a separate group to enamellers.

I can highly recommend a visit to Kecskemet. It's very modestly priced and provides great artistic and technical stimulation.

Yours Sincerely

Tibor Tzakos



NEW  
WORKS