

Barbara Ryman, Voyager I, 2 & 3, 2001, brooches, cloisonné enamel on fine silver, diameter 40mm

## **JAPAN ENAMELLING ARTIST ASSOCIATION RECOGNIZES BARBARA RYMAN AND CAROLYN DELZOPPO**

By Antonia Lomny

The 2002 International Enamelling Art Exhibition held at the Ueno Royal Museum in Tokyo, ran from the 18<sup>th</sup> to the 23<sup>rd</sup> of July and marks the 20<sup>th</sup> year since the Japan Enamelling Artist Association was recognized as an organization of the juridical body by the Japanese government. Barbara Ryman took the opportunity to travel to Japan with a fellow Australian enamellist, Merilyn Bailey, to accept her award.

She reports " that a dignified presentation was followed by a seriously good party where we enjoyed meeting many of the exhibitors and members of the Association. The exhibition itself displayed an enormous collection of work that took hours to peruse and admire. A great deal of time must have gone into setting up the display. There was a wide range of techniques and styles shown in jewellery, sculptures, vessels and wall mounted work and the exhibition demonstrated both the active participation of Japanese artists as well as many entries from around the world. Everyone was delightfully friendly and seemed pleased that we had travelled all the way to Japan to participate in the event".

Barbara won the Chairman's Award (First Prize) and Carolyn the Award for Excellence (Second Prize) at the juried exhibition which attracts entries from Europe, United States and Asia. The exhibition is organized by the Japan Enamelling Artist Association and The Ueno Royal Museum, and attracts high-level Japanese government patronage, such as The Ministry of Foreign Affairs and The Mint Bureau.

Barbara and Carolyn's work in the Japanese exhibition is a deeper development of their individual lifetime artistic pursuits and themes. Both artists have delved into darker realms, deepening and extending their colour palettes and concentrating the emotional intensities of the themes of their work. Barbara's winning work has a deep personal, universal message while Carolyn focuses on a broader theme – that of global warming.

Dear Enamellers,

I'm just back from a fantastic trip to Japan. I went over there to receive my Chairman's Award from the Japan Enamel Artists Association. Marilyn Bailey came along for the ride and as a dynamic duo, we saw and did many wonderful things. You will soon be enthralled by 'The Adventures of Marilyn and Barbara'. Debbie Sheezels' article on her surprise trip to China makes brilliant reading in this issue.

### **IMPORTANT - You must read this!!!!**

Fabulous news for you and me on the production front for AEN. I have been fortunate to secure some assistance from Marilyn Bailey and Margo Carter.

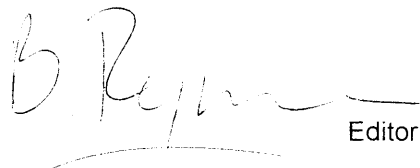
They are going to take over the Newsletter's financial and distribution duties for me and that will happily allow me to use my time and energy for writing the newsletter. **Therefore there are some important changes to take note of.**

✉ Articles, information, comments, news and love letters are to be sent to me as before.

✉ Subscriptions are to be made out as usual to the Australian Enamel Newsletter, **but are now to be sent to Margo Carter at 7/30 Cambridge St, Epping 2121 NSW Australia. Phone: (02) 9868 2909**

✉ Subscription enquiries are to be made to Margo and also to Marilyn Bailey. Phone: 9487 6333 and Email: [merilynbailey@hotmail.com](mailto:merilynbailey@hotmail.com)

Tra la la



Editor

✉ **The deadline for material** for the next issue is September 23rd, 2002. 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](mailto:bryman@ozemail.com.au)

### **THANK YOU**

Doreen Sinclair, Antonia Lomney, Cecile Chancerel, Debbie Sheezel, Margo Carter, Marilyn Bailey,

## **NEWS**

### **School of Jewellery and Enamelling**

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✉ **'ELEMENTS'** - Val Aked and Sandra Pitkin will be exhibiting at the Japan Cultural Centre Gallery in Sydney, 5 - 27th September 2002, Level 13, 201 Miller St, North Sydney.


✉ The Enamelist Society's new website is up and running. Have a look. [www.enamelistsociety.info](http://www.enamelistsociety.info)

✉ Also check out the new Dutch Enameller's site. [www.enamellers.nl/english](http://www.enamellers.nl/english)

### **OPPORTUNITIES TO EXHIBIT**

Deadline - December 1, 2002.  
Metalsmith Magazine's Exhibition in Print 2003, "Enamel: A Current Perspective": 5 - 10 high quality slides are required and SASE needed for return of slides. Detailed information can be obtained off the eENAMEL website or if you send a SASE to the editor of AEN, I can send you a printout.


## LETTERS

 Dear Barbara,

Sending you this address for diamond files. McJing Tools. Max Yue, director. 454 Hume Highway (CRN. Cooper Rd) Yagoona N.S.W.2199. Tel. (02) 9709 8805. Fax: (02) 9709 8831 They also have drills and engineering equipment. May have a catalogue?

Very interesting in those pursuing Plique-a- Jour to look up Issue 51---1998.and read article of Merilyn Bailey.N.B. steps 3 and 4. The whole read is very good. -----Thank you.

Cheers. Doreen.

 Dear Barbara,

Limoges, in France is back into the promotion of enamelling with a new group of dedicated professionals.

**'Couleur Email' is the title of the number 0 of the new French Newsletter of the Association professionnelle pour l'email de Limoges, January 2002.**

In summer they have organized for the first time in July 2002, five workshops teaching four traditional enamel techniques during one week.

My mother couldn't resist going for one of the workshop. I will tell you more about it next time....

If you want to contact them by e-mail:  
[couleuremail@wanadoo.fr](mailto:couleuremail@wanadoo.fr)


Cecile Chancerel

## AROUND THE MAGAZINES

**craft arts** INTERNATIONAL, no. 55

-'Elements-Kyoto-Kakadu', Valeri Aked and Sandra Pitkin exhibit in Sydey, Sept 2002.

Metal Stone & Glass, Spring 2002, vol 20

 **Notice:** Due to illness, Bill Helwig is unable to attend the Enamel Symposium and his place will be taken by Barbara Minor. Her workshop topic is 'Pattern Development using Xerox Transfer Etching, Hydraulic Forming and Enamel Colour'. Some places are still available in the Brisbane workshop.

**ORNAMENT** Spring 2002-08-19

-Craftboston; Valeri Timofeev's vessels  
-Enamel brooch by Carolyn Morris Bach  
-Kevin O'Grady's Borosilicate Glass Art

**glass on metal**, June 2002, Vol21. No.3

-Limoges School Pictorial Enamels, part4, by Eric Speel  
-Materials in Limoges Painted Enamels, part4, by Heike Bronk and Stefan Rohrs  
-Overview of Enamel Manufacturing 1400 – 1700, by Woodrow W Carpenter  
-Trends in Glass Bead Making by Pam East  
-Torch Fired Enamel Beads by Pam East

## SUPPLIES AND RESOURCES

New Product from Schlaifer's: Thin Firing Sheet is the answer for those who are enameling small, hard-to-put-on-trivets, items. It is remarkable in that it does not stick to enamel, or significantly mar the surface. It will leave a haze on the enamel surface, noticeable in transparents, not so much on opaques. Thin Firing Sheet eliminates warpage because the heat reaches every part of the enameled object evenly. Enamel the back side of your object and then when you are ready to fire the front side, place this paper on the firing rack or base plate with your piece on top of the paper. This "paper" looks similar to drawing paper. It is a ceramic impregnated paper able to withstand firing to 1600 degrees F. It is a one time use paper, so cut the paper to fit your object. When it is fired it reduces to a dusty tissue. As with all ceramic fiber material, avoid breathing the residual dust.

Until the first of September Schlaifer's will include a sample of this paper in each order over \$50.00. If you wish to order separately: sheets are 20.5" x 20.5" and cost \$2.50 ea, 12 sheets for \$25.00. Part Number is TFS.

Joan Schlaifer, Schlaifer's Enameling Supplies, 1441 Huntington Dr., PMB 1700, South Pasadena, CA 91030. (800) 525-5959 or (626) 441-1127.  
[www.enameling.com](http://www.enameling.com)

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## Invitation to China.

By Debbie Sheezel

At the end of April, a wholesale person in the jewellery industry who had been working with a jewellery manufacturing company in China approached me. They had mentioned to him that they were having trouble with enamelling a particular item of jewellery that they were producing and they needed help. He assured me that they were very fine people and that he had worked with them often, and asked me if I would be interested in meeting with them and, if they thought I could help them, possibly going to China if need be. I have been working very hard getting ready for a solo show, and wasn't sure if I could afford the time.

Two gentlemen arrived from Hong Kong and we had a very interesting meeting. They liked my work and were sure that I could help. They had more confidence in me than I did! They explained to me that they had been working on some tiny gold charms, diamond encrusted, and they couldn't get the enamel to have the brilliance they were after. I asked them when they would want me to go and of course the answer was "yesterday"! I was gone within the week ready for an adventure. I had never dreamt I would go to China and I was really looking forward to it.

The man who had come to Melbourne to meet with me was called Franky and he has since become a really good friend to me as have so many people I met there.

The factory was in Shenzhen, about an hour and a half by road from Hong Kong. I was struck by the building and high rise in this busy city. The highways were planted with red Calla Lillies in front of topiaried decorative shrubs and trees on either side of the road. The manpower needed for this is unimaginable -it is immaculate. The factory was a six-story building, which housed over a thousand workers. Everything was in house. I was shown around initially and was astounded by a whole level of hand workers handling only gold, a whole floor for silver, a huge area for polishing. They had their own refinery, lapidary and stone sorting area. Punching, casting, quality control, designing, shipping, packing, accounting, the list went on. Row after row of benches with workers with their heads down working away. Security was very stringent. Guards at the entrance that would check anyone coming in or out of the building. At one stage I saw a man coming in with two small plastic bags of ballpoint pens, about 50 or 60 of them. One of the guards was checking each and every one of them.

At lunch break, the workers would file out into the corridor to go to lunch in the canteen. No one was allowed to stay back at work. They all had uniforms of calico pants and tops. They walked through a steel caged "round about" which led to the metal detector walkway to leave the factory floors. They were all provided with dormitories for living, all food was provided and care for their children. I asked Franky one morning "What happens if a person is a minute

late for work?" He shook his head and said to me, "It wouldn't happen Debbie. If all the workers were a minute late I would lose a thousand minutes work!" There are so many people lined up to work there you wouldn't want to lose your job.

After the tour I was taken to the boardroom and given Chinese tea, and more tea, and more tea. I was introduced to two of the most charming young men, Lok and Kevin who I would be teaching. Lok had been educated in England and Kevin in America, so language wasn't a problem. After a while they brought the "Handbags" in for me to examine and see if I could pinpoint the problem.

One tiny bag was black enamel with gold metal ridges diagonally on the back and front - not too shiny. The other was opaque yellow polished and buffed but also not like the shine of a beautifully fired enamel. I had never seen a yellow like that and I immediately decided to touch it to my teeth. I knew their problem already. I then asked them what temperature they fired the piece at. When they told me 70 or 80 degrees, I told them they were using resin! They looked at each other in disbelief. I think they were very embarrassed. I asked them what kiln they were using and they didn't know what I was talking about. It turned out I had to find a kiln for them that was satisfactory so that I could begin to teach them how to go about enamelling these little pieces.

That afternoon I went with the two "boys", (they were the same age as my sons) to a factory that produced kilns and jewellery components. After taking tea and exchanging cards and "getting to know you", the owner showed us his wonderful kiln.

A huge casting kiln, no temp gauge, no floor. poor element placement and not enough, shocking door workings, no peepholes. All in all - "NO GOOD"! He only wanted A\$7000 for it. Of course I told them NOT to buy it and that we should find another. For the rest of the afternoon at the factory I went through so many catalogues looking for the best kiln for the projects they wanted. I found one at last, and with an interpreter, we bought it over the phone. It arrived that evening from somewhere and by the next morning it was wired up to 3 phase - ready to go! ! Only in China I think.

had taken with me everything I thought I might need to teach with and a selection of enamels. It took up most of my suitcase but I was glad I had it all with me because they had NOTHING. The next morning I was taken to this small room with a table and three chairs and a bench, right near the refinery. They were such bright guys and took copious notes -they were instructed to learn all they could because they would be teaching the girls who would be enamelling the "bags". It was very full-on and I got to know these two young men well. I have a great deal of respect not only for them but for Franky and all the people I worked closely with.

Each day they took me out for the most delicious lunches and dinners and I was determined to eat everything they offered me. I know I came back much rounder than when I left. But you know the saying - "When In Rome"... ..and I love Chinese food.





I had one Sunday afternoon off and was given the choice of whether to go to a whole "copy" shopping centre (Name goods) or the zoo. How could one go to China and not go to the Zoo and see the Pandas? So off we went. Now this was the highlight of my trip. On walking around one of the paths, I came across a man with a tiger on a collar, sitting on a huge rock. Of course I charged up to it and wanted a cuddle. Now this was going to cost - but I got my cuddle. It was the softest and most beautiful creature I had ever seen or touched. My friends wouldn't go near it. but it made my stay absolutely worth while.

After a week of enamelling, I thought the boys knew quite a lot and felt they would have no trouble teaching the girls. I wrote a journal each day so I would remember everything (25 pages). But I won't bore you with all the details.

Altogether it was the most wonderful experience. I had some sticky situations a couple of times - not connected to the company - which I look back on now and laugh at but at the time they weren't so funny. But I learnt a good little saying in Chinese - Mo mun tai. "No problem".

Hope to see you all in Melbourne for the Symposium in September. Regards to all, Debbie Sheezel

## The Ultimate Finish

by Dorothy Cockrell

The jewellers among us are accustomed to producing the final shine on our work by rubbing it down with 'Diagrit' or carborundum, filling in the dips with more enamel, rubbing down for a second time and then firing it to produce an even shiny surface.

We may have noticed that some American enamellers achieve a particularly even and lustrous shine, but assumed it to be the effect of their enamels or superior skill. However, at the American Enamellist Conference last October, all became clear - they rub down the final firing with 'wet & dry' and then polish it. Don Viehman gave a fascinating 'break out' session on "The Surface Finishing of Enamels".

Finishing a piece properly should take as long as enamelling it in the first place and can be broken down into 5 stages:

1. Finish the enamel ready to stone down.
2. Stone it coarsely to remove pits.
3. Flash fire it to give a shine.
4. Fine stone it and/or rub down with varying grades of 'wet & dry'.
5. Polish it.

Consideration must be given to the degree of polish best suited to the design of the piece. It can vary from matte or slightly shiny to very glossy indeed. Don works with a lapidary machine fitted with expander belts. He stressed that the machine makes it all easy, but must not be done too fast or you may lose the effect by overheating the piece, slower is safer.

On the subject of safety, he stressed the points to watch when working with revolving machinery. As this grinding has to be done with water (dry grinding destroys the enamel surface), care must be taken not to mix it with the electricity. Long hair and loose clothing can be caught in the machine, with painful consequences. Particles of grit and enamel can be thrown off into the eyes and lungs. So, on with the goggles, the good quality dust mask, tie your hair back and wear appropriate clothing.

Coarse stoning is done with 320 grit, followed by 220. At this stage the enamel surface can be reshaped and

any pits will show up. Don uses a drum arbour (running at about 1700 rpm) with silicone carbide belts; he prefers this to a diamond belt.

After this smoothing and reshaping he flash fires the enamel surface, emphasizing that it is not a full re-fire. Flash firing will curve the edges, making it very strong if it is to be bezel set.

Next, he fine stones it to get rid of any little dips due to enamel flow and, at this point, he works by hand rather than machine. The belt gives a combination of planes, which is not good for polishing. 400 grit silicone carbide paper (wet & dry) used with water gets rid of hills and vales. Stop when it's smooth as it does put in scratches, which are taken out by the subsequent rubbing down. After the 400 grit, use 600 and work up to 1500. Work in one direction only.

When the enamel is made shiny with 1500, it can be left at this stage or given an extra shine with cerium oxide. To polish with cerium oxide, use a leather covered lapidary lap. Brush on a mixture of the cerium oxide and water, polish gently for about 10 minutes to achieve the optimum gloss.

All the above can be done by hand if you don't have access to the machinery, it just takes a lot longer. For ease and speed, use carborundum sticks for the coarse grinding, wrap the wet & dry paper round a piece of wood and do the same with the piece of leather for the cerium oxide. (Tin oxide can be used, but it is not so good.)

(Reprinted with permission from Gild of Enamellers, Spring Journal 2002.)

## Photographing your Work

By Alana Clearlake

In the interest of saving money, many of us attempt to photograph our own work. I, too, did so for quite some time. Working with my husband we managed to get "almost" professional slides, even once in awhile producing a photo of extraordinary quality. I won't even begin to tell you the toll this took on our bodies, as we live in a SMALL apartment. So we ended up on our knees on the floor because this was the only way we could figure out a system that worked. Fortunately, we managed to keep our relationship intact.

Then I tried my son-in-law, from a now dis-intact marriage (had nothing to do with him photographing my work) who was a professional photographer. His slides were better than mine, but lacked zing. Shall I say his heart just wasn't in it?

What has finally worked for me is finding a photographer I can work with who also likes my work. She gets enthusiastic about shooting my work, and I think she does a better job because of it. I think it's

also important to stay with one photographer for a while to see if together you can work out the bugs in the photo process. Let's face it: we all know enamels are difficult to photograph. Sometimes I think we don't get good slides because it's hard to communicate what you want until after the slide is shot. Then you can discuss with the photographer what works and what doesn't, and a good photographer will do a re-shoot free of cost.

The next set of slides should be better than the first shoot. Of course, if after a few shoots the results weren't improving, you would want to find someone else.

The result of my paying the bucks for good slides is that they are often used for publicity now, whereas before they were not. This visibility, a sort of "free" advertising, has been beneficial to help build my portfolio. The quality of my life has improved along with the quality of my slides (Also the quality of my knees.), I am not, nor ever will be, a professional photographer. A "point and shoot" is the limit of my ability. Leave picture taking to the photographers I say.

(Reprinted with permission from the Northern California Enamel Newsletter, June/July 2002)

## TIPS

\* If you have stoned too hard, often down to the copper and filled in with flux and fired, you sometimes get a whitish, bubble-like "bruise". To avoid this polish perfectly with a scotch stone, wash well and dry thoroughly. Then add flux or colour and fire.

\* The rule – to avoid possible expansion difficulties, I always place the lower expansion enamel on tip of the higher expansion enamels. The manufacturer can supply you with an expansion chart from Bill Helwig (reprinted with permission)

### Beginner's Tip

To practice cloisonné using fine silver cloisonné wire: take a copper blank, apply a hard flux (T700, or Soyer 1 or 3), fire it and then counter enamel it. Cover the flux with a piece of silver foil. Fire this in and you have a surface that will not react badly with the cloisonné wire if you should accidentally overheat the piece. This is cheaper than using sterling silver for practicing and you do not have to pickle it after each firing as you do with copper cloisonné wire. (Reprinted with permission from the Guild of Enamellers, Summer Journal 2002)

Barbara's winning pieces are three beautiful, meditative cloisonné brooches entitled Voyager I, II and III, which quietly contemplate the journey of the heart and spirit. The brooches echo her deep emotional connection to the sea and a particular philosophical approach in which the shoreline is seen as a doorway to her creative processes. When working with enamel, a time hungry process, Barbara finds that the "world retreats, the ocean whispers and plucks at the edge of my mind and a little boat drifts out with the tide and sets off on its creative journey".

The brooches, like the mosaic shapes of broken shells in childhood rock pools, are fragments of memories that, when composed within a small circular metallic canvas, symbolise a contemplative journey of exploration, discovery and realization. Each brooch features the image of a small, sleek, fragile yet still sea-worthy vessel that interacts with or navigates past free-floating shapes of colour and pattern. These self-contained cells of past experiences and part remembered obstacles contain the bleached, broken fragments of hearts, shell spirals and others "hieroglyphics" of life picked out in silver and gold cloisonné wire – no longer discarded but honoured.

Barbara's vessels sometimes float in some very dark seas of enamel colour and, in Voyager II, become infected by the melancholic hues. However, no matter how troubled the oceans or the experiences, the boats are always connected back to the edge of reality by a double undulating line of cloisonné wire that tails off at the edge of the brooch, the metaphysical shoreline between the physical and the spiritual. An innate sense of optimism and strength despite the darkness is witnessed by the fact that each boat also cradles the representation of an eye, alluding to the protective symbol that has been carved or painted on the prows of fishing vessels of various cultures since ancient times.



Carolyn Delzoppo, Global Warming III, 2001, panel, cloisonné enamel on fine silver, 110mm x 60mm

In this current series Carolyn moves further into her exploration of preserving some of the energy and spontaneity of her original, quick "pencil ramblings" of her cloisonné line, partly by moving the focus away from the line towards a much more painterly texture that counterbalances her beautifully gentle washes of enamel colour.

Neither artist is a stranger to international awards. In 1993, Carolyn won the Chairman's Award at the International Enamelling Art Exhibition. The award was one of three major international awards won by Carolyn that year alone. In the 1995 International Enamelling Art Exhibition, Barbara won the Award for Artistic Work while in 1996, she won the Award of the Shosenkyo Rope-Way Cloisonne Art Museum at the Ninth Cloisonné Jewellery Contest.

Previously dealing with the over-development of the New South Wales north coast where she lives and works, Carolyn won the Award for Excellence for Global Warming III, which is part of a series of small cloisonné enamel panels that depict "the interaction and interdependence between the oceans and the land, and the dangers that we face". Carolyn uses groupings of small, stylised boat-like shapes to symbolise hope for the future, making a direct reference to the biblical story of the ark – "when all the species were saved on the ark while the earth was washed clean". The grouping of boats is an optimistic image – possibly alluding to the hope that more than one family and two of each species of animals will be saved this time round – if we heed the warning.

The Global Warming series is a clear distillation of ideas and motifs from her earlier sets of series, including the delightful Leaves of Glass of 1999, the title of which is derived from Walt Whitman's book of verse called "Leaves of Grass" in which he wrote of the "unflagging pregnancy" of nature. However, this perennial, unending cycle is questioned in the current work by the introduction of a new artistic element in her work – areas of what appear to be aggressively applied blues and blacks bringing more tension and drama to Carolyn's pieces.