

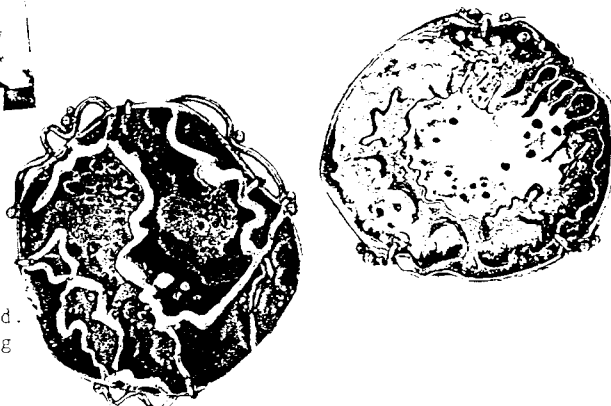
# Australian Enamel Newsletter

Issue No 6  
February 1991

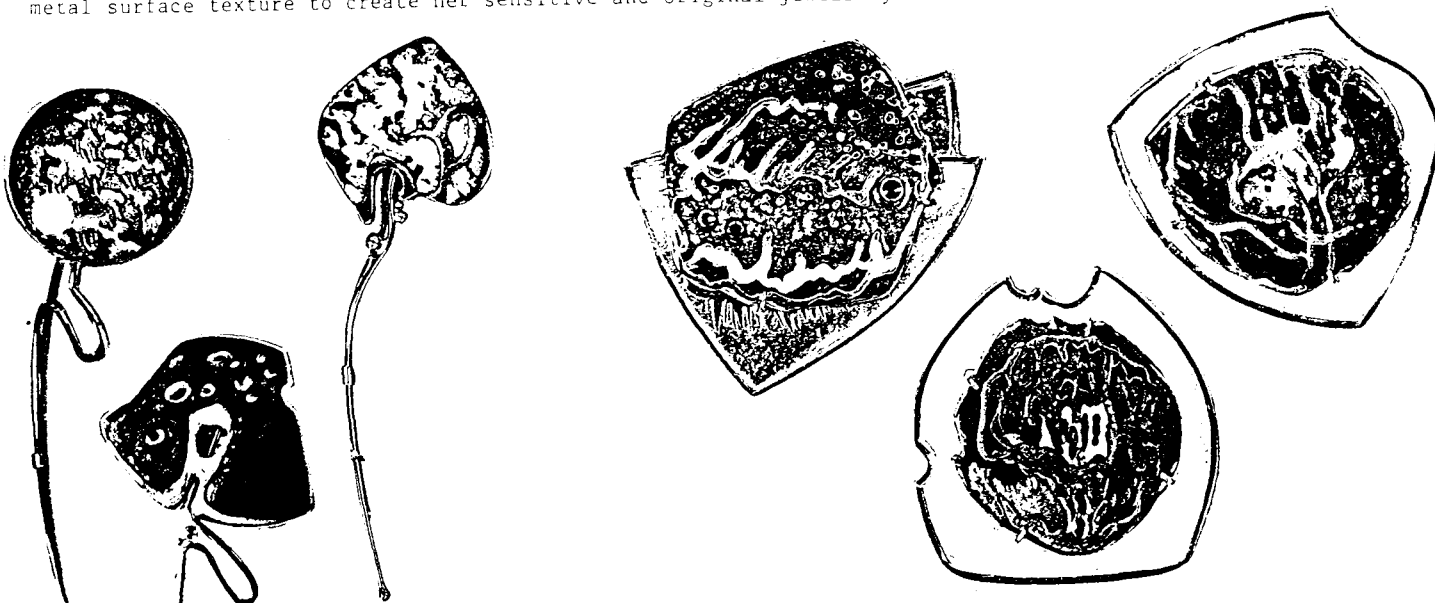


## Profile - Jacquie Sprogöe

"For a long time I have been drawn again and again to the 'upclose' view of things, mostly natural, but sometimes where man has had a hand as well. There is such an endless and variable richness of inherent design in natural things, and one can view it out of context when enlarged. The wonderful patterns and textures offer such a wealth of starting points to draw from."



Jacquie combines enamelling and electroplating in her jewellery, using both to create an intriguing surface of great visual interest. Subtle enamel colours, opaque, transparent, matte and glossy are combined with gold and silver plated metal surface texture to create her sensitive and original jewellery.



Jacquie Sprogöe has exhibited widely, has taught jewellery and enamelling in WA and Tasmania, and in 1987 became artist-in-residence at Fremantle Arts Centre. This led to a solo show there in 1988, and in 1989 a solo exhibition at Vincent Gallery in Adelaide. In 1990 she was invited to contribute to a group exhibition of 12 contemporary jewellers sponsored by Argyle Diamonds at the Crafts Council of Western Australia and the Makers Mark in Melbourne, and was represented in the International Enamelling exhibition in Adelaide.

Presently she is still at the Fremantle Arts Centre, running the Craft Shop, teaching a few hours a week, and occupying a studio, and planning her next solo show for 1992.

Thankyou to writer Janice Jackson and the Fremantle Arts Review for permission to use material from Volume 2, No3. for this profile.

# Editorial

# More about

Issue 6 is running a little due to my efforts to get work finished and photographed in time for the Australian Enamel Exhibition. I don't imagine I'm the only one running so close to deadline. (Slides are due Feb 15, see back page for details.) Good luck to all who are submitting work.

This issue includes a full list of 1990 subscribers to Australian Enamel Newsletter. Sixty-seven in total. Twenty-three from NSW, twelve from Victoria, nine from Queensland, eight from SA, four from Tasmania, four from WA and one from ACT. It's quite a surprise. There are a lot more enamellers and enthusiasts out there than I had thought.

There are six subs from overseas: three from NZ, two from the US and one from Germany. In addition, a complimentary copy of each issue is sent to the Society of British Enamellers in London, the Enamelist Society in Kentucky USA and the Library of the Craft Council of NSW.

I print this list of names, addresses and details to help foster a sense of enamel community in Australia, to encourage contact and cooperation between us all even though we are spread over such vast distances. I hope the list will also be used as a resource by students and those wanting to contact enamellers.

As mentioned last issue, subscriptions are due for those who subscribed from Issue 1. Please fill in the form included so I have up-to-date details of enamellers for next year's subscribers list.

Later this year, AEN will reprint the supplies and suppliers list from 1990, adding to and improving the information. If any subscribers have new information or knowledge of supplies - new stocks, gone out of business, better range, I would appreciate hearing from you. In particular, supply of copper sheet appears to be a continuing problem. Does anyone know of a supplier?

Keep the information coming and best wishes for a happy and productive 1991.

*Carolyn Delzoppo* Editor

## Stop press

Mary Raymond, convenor of the First National Juried Exhibition of Enamels wants to inform all enamellers that David Jones have altered the dates of the exhibition, moving them forward two weeks.

The exhibition will now be held from Tuesday 14 May until Saturday 25 May.

There will be no change however to the deadline dates for entry of slides as judges schedules are already established. See back page for entry details.

## Introduction

Many enamellers who have "mastered" the use of lead bearing enamel and who may have considerable lead bearing stock on hand have expressed apprehension in making a complete switch to lead free enamel. First, I would like to assure everyone that in my own experience I have found this transition completely feasible in all uses of enamel, many times with pleasantly surprising unexpected results. The following information is provided with the intent of making this transition more understandable.

The first ten years of my enamelling experience exclusively involved the use of Thompson's lead bearing product line. I was not aware that a lead free product line was available. After using the lead bearing product line for a few years I began to develop a colour vocabulary which consisted of Thompson's lead bearing numbers. I became familiar with certain qualities that one enamel may have compared with another. I also developed a working knowledge of which enamel colours worked best in combinations or juxtaposed. To learn this colour vocabulary took time. This is probably the most difficult part of learning to make the switch from lead bearing to lead free. Familiarisation is the key to a lead free colour vocabulary.

Making your own fired colour board is one of the best ways to familiarise yourself with lead free enamels. The colour board once made is an invaluable tool when deciding which colours to use. To get the full range of possible colours, we suggest firing transparents over clear on copper, gilding metal, silver plated steel, direct on copper, and transparent pinks, reds and oranges over gold foil. Opaques can be fired over copper.

Many enamellists have developed set methods or routines of using enamels to obtain a desired result. When attempting to switch from lead bearing to lead free, most often a simple substitution will bring about the desired result. However, sometimes problems may arise if the only change that has been made is to substitute a lead free colour for the "old time favourite" lead bearing colour. In these situations the set method or routine may have to be looked at and altered. For example, if an enameller had previously been used to obtaining a specific quality of lead bearing transparent red fired over flux, and did not find the lead free substitution suitable, then altering the method may be the answer; in this case using gold foil under the transparent red instead of clear.

Many enamellers create problems for themselves because they don't consider the "complete picture" when they set out to create an enamelled work of art. Too often, aesthetic considerations are the primary and sometimes the only considerations made. Bill Helwig wrote an article in the Vol. 3, No. 4, August 1984 issue of Glass On Metal, found on pages 50 & 51 which lists in detail all the things that should be considered when enamelling. Most often when Thompson customers call with an enamelling problem, involving lead free enamel or lead bearing, the problem can be pinpointed to some variable on this list.

# Exhibitions

# Supplies update



The Annual International Exhibition of Miniature Art was established in Toronto in 1985 on the initiative of Egidio Del Bello, himself a miniature artist.

Enamellers have participated in the exhibition from the beginning but it was not until 1988 that a special category for Ceramics, Enamels and Glass was created.

In 1988 Australian enameller Allan Heywood won the enamel prize with his work entitled "The Miraculous Ascension of Clivanthus Formosus". In 1989 a Chilean artist now in Canada, Eduardo Gaya, took first prize in the category. Nikolai A. Yashmanov of the USSR won the enamel prize this year with his "The Princess of Mars".

Works are displayed in the ten categories of the exhibition: 1. Painting; 2. Sculpture; 3. Printing; 4. Watercolours; 5. Drawings, Pastels, Colour Pencil; 6. Photography; 7. Ceramics, Enamels, Glass; 8. Fibre Art; 9. Paintings on Ivory and Ivory; 10. Mixed Media.

English portrait miniatures, Japanese mezzotints, porcelain figures from Moscow, wood carvings from Bulgaria, paintings from Samarkand in Central Asia, are just a few of the many unique art works shown in 1990.

Though the majority of entries came from Canada and the US, the participation of artists from Eastern Europe was particularly strong with inclusion of work from Poland, Czechoslovakia, Russia, Ukraine, Lithuania, Hungary and Romania. Works of 1500 artists from 70 countries were selected by the five member jury. The participating enamellers presented a wide spectrum of techniques from many countries.

Images must not exceed 10cm by 7.5cm (3" by 4") and should be forwarded unframed.

All exhibits must be for sale.

Deadline for the next exhibition is July 22 1991.

Information and entry forms are available from:  
Del Bello Gallery  
363 Queen Street West  
Toronto, Ontario  
Canada M5V 2A4

Australian Enamel Newsletter has written to request entry forms for Australian enamellers. Stay tuned.

The Milltons in Brisbane continue to expand their range of enamelling supplies.

New in stock:

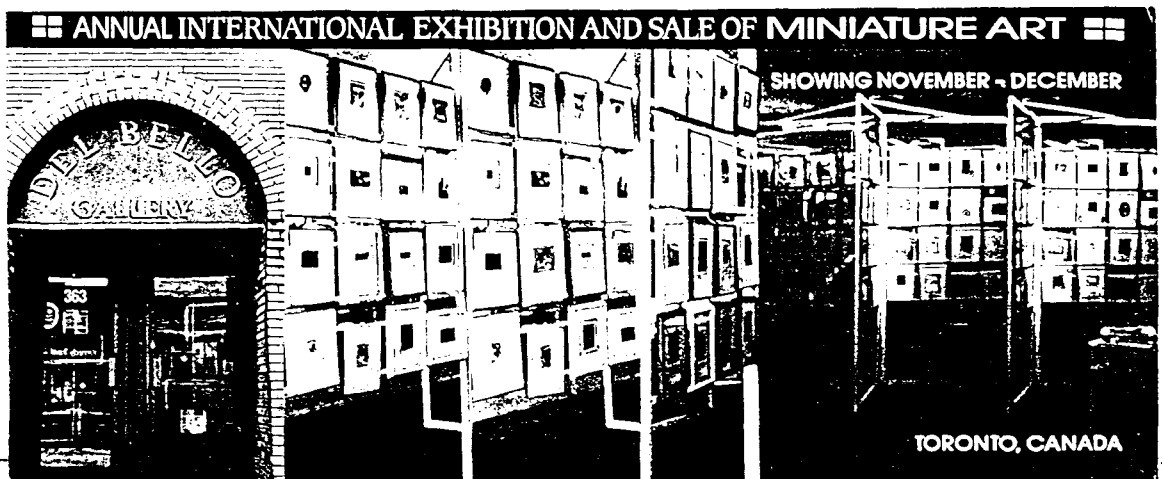
- Dry overglaze painting colours. Can be mixed with oil or water medium. Nine colours available.
- Bolting cloth. Fabric cloth with specific mesh opening. Fasten over bottle top with rubber band to make shaker or in embroidery hoop to make a screen. Sold per foot (30 cm) from 42 inch wide roll. 60, 80, 100, 150 mesh stocked.
- Screens, 5 inch diameter, in 60, 80, 150, 200 mesh.
- Sifters in small, medium and large.
- Scrolling tools, firing forks, stainless steel spatulas.
- Insulating/heat resistant bricks.
- Heat resistant mitts and protective dust masks.
- Stainless steel mesh, 6in by 6in. Two sizes: 5mm holes (1.25mm wire) and 2.5mm holes (0.7mm wire).
- Gilding metal. Also called tombac. Alloy of 95% copper and 5% zinc, used by industry for badge making and signs. Looks and is used much like copper, but should not be fired too many times. Sheets 1.00mm thick, 9 by 12 & 12 by 12 in.
- Scalex and Klyr-Fyr.

The Milltons  
Ph. 07 268 5998  
Fax 268 5047

Shop  
49 Stephenson St  
Ascot  
Queensland 4007

Postal  
GPO Box 1850  
Brisbane  
Queensland 4001

It should be noted, it is no longer possible to order enamels directly from Thompson in the US. Orders will be redirected to the Australian distributor, The Milltons.



Above

Princess  
of Mars  
Nikolai A  
Yashmanov

# Exhibitions

December 6 saw the opening of the Ninth Annual Exhibition and Sale of the Enamellers Association at Prouds Art Gallery.

It is encouraging to see that attendance and sales on opening night are increasing year by year and that we have quite an enthusiastic following who look forward to our Exhibition each december.

This year we had sixteen exhibitors. We had expected a few more but at the last minute some couldn't make it.

Advertising was good and all exhibitors made sales. Although the exhibition area was small, the layout was more open and pieces were displayed to advantage.

Jewellery was popular, as always. Three members exhibited enamelled beads, each piece having its distinctive charm. Norma Alce made the silver chain between her enamelled beads, Helen Parker used various glass beads to enhance her enamelled beads and Shirley Williams used silver or gold spacers between her perfectly formed symmetrical beads.

The enamels on display varied with the different techniques applied, each individual piece being a "one off". What was very evident this year was that customers were generally favouring the lower-priced items. However, sales still included wall plaques, sculptures and large bowls, although not to the same extent as last year.

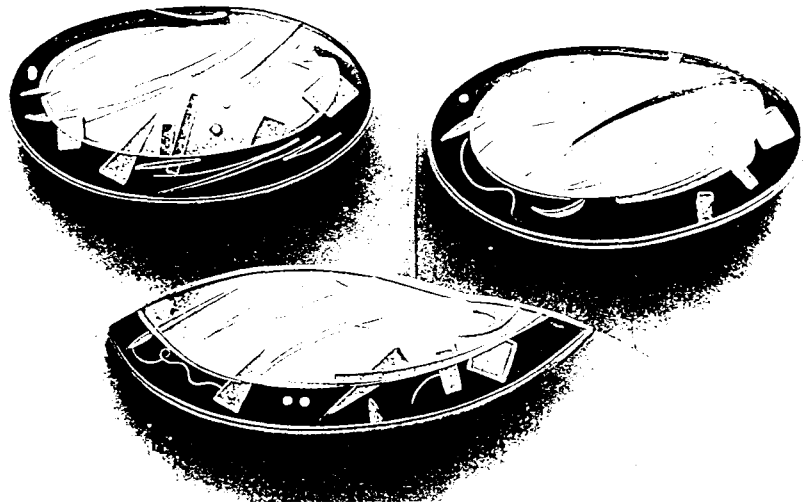
Considering the current economic situation, our sales were still good but considerably lower than last year.

We hope the economy improves during 1991 and that our Tenth Exhibition will be better than ever.

Mary Raymond Exhibition Co-ordinator  
Heidi Wellings Hon. Secretary

# Exhibitions

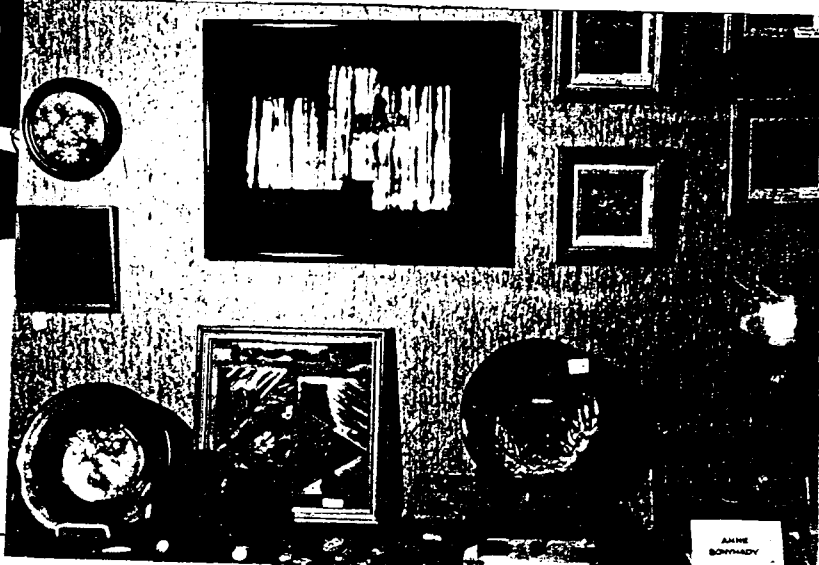
Three enamel brooches by Carolyn Delzoppo are being exhibited at present in Moscow as part of an international exhibition of enamels. Many participants of the 1990 Symposium of Enamelling held in Lithuania early in 1990 have been invited to submit work to this exhibition at the Moscow Museum of Decorative Art. The museum which exhibits jewellery and enamels annually has a comprehensive collection of contemporary Soviet enamels. Enamellers from Germany, France, Britain and the US as well as from all over the Soviet Union are participating.



Brooch series by Carolyn Delzoppo



Enamels by Norma Alce, Anne Bonyhady, Heather Calnan Malcolm Fisher, Allan Heywood, Helen Parker, Willa Stafford, Heidi Wellings and Rachel Earl at the 9th Annual Exhibition of the Enamellers Association.



ANNE BONYHADY

# Lead-free Enamelling

by Tom Ellis

This list, however, only labels the areas of consideration. The nine volumes of Glass On Metal (especially the first four volumes) give indepth information on the physical properties involved in the process of enamelling, whether it be lead free or lead bearing enamel. An index to all the volumes of Glass On Metal is available from The Enamelist Society, PO Box 310, Newport, KY 41072, USA.

## Advantages of Lead free enamel

- High Acid Resistance - As well as being more resistant to attack from weather elements, high acid resistance allows art or commercial pieces with closed metal areas to be submersed into acid for short time sequences without causing the enamel surface to become matted or dulled.
- There is about a 25% reduction of weight in lead free enamels compared with lead bearing enamels. You get more enamel for your money per pound.
- Lead free enamel has a slightly "scratch" harder surface than lead bearing enamel.
- Lead free enamel has identical refractory appearance compared with lead bearing enamel.
- Lead free enamel has an expansion range that is compatible with silver as well as copper.
- The obvious health advantage of enamel without lead.
- Lead free transparents do not require an undercoat of clear enamel as frequently as lead bearing do.
- Lead free enamels are compatible with lead bearing enamels.
- Most any technique that is employed with lead bearing enamel may be used with lead free enamel.
- Lead free enamels do not require a "high fire" to improve richness or clarity.
- There is more continuity of colour gradations from light to dark among the lead free opaque colour pallet.
- Lead free enamel costs less.

## Using lead-free and lead bearing on the same piece.

Many people have inquired as to how lead bearing and lead free enamel can be used on the same piece. There are many possible ways to do this. The main thing to remember is that lead bearing enamel should be applied on top of lead free enamel. Lead free transparent clears 2010, 2020, 2030, and 2040 or lead free opaque whites 1010, 1020, 1030, 1040 and 1045 can be used as base coats under lead bearing transparents or opaques. Transparent colours such as 2110 Ivory Beige, 2325 Gem, 2520 Aqua, 2915 Oil Gray or 2680

Prussian Blue are among several lead free enamels which work well when fired directly on copper. These can be used individually or in combination as a background colour and then lead bearing opaques or transparents can be fired on top.

Another way they can be used together is to wet pack them side by side or stencil them side by side. Of course, in the cloisonne technique, individual cells can be packed with one or the other, in the same piece. Again, if lead free is applied underneath, lead bearing enamel could be fired on top (after firing the lead free) within the same cloisonne cell.

Certainly, lead bearing can be applied to one side of a form and lead free on the other side.

Now, to break the rule implied above, we know of several enamellists who intentionally fire lead free on top of lead bearing. This results in a textural surface which may add interest to a composition.

## Metal preparation & firing transparent clears

When firing transparent clears and colours direct on metal it is important that the metal is properly prepared for enamelling. For detailed information on metal preparation see Vol. 1, No. 1, issue of Glass On Metal. If you are using a mild acid such as Sparex #2 or vinegar and salt, it is advisable to glass-brush the surface before applying enamel.

When firing lead free transparent clears direct on copper, the firing must be sufficient for the enamel to absorb the copper oxide. This may take two or three firings at 1450F for two minutes. The edge of the piece should be cleaned with a file or alundum stone after each firing. This firing process is also necessary when firing transparent colours direct on copper.

Part 2 of More about Lead-free Enamels in Issue 7, April 1991.

Tom Ellis is editor of Glass on Metal, the magazine of the Enamelist Society in the US.

## Around the Magazines

Metalsmith Winter 1991 Vol 11 No 1  
-William Harper Mythmaker for a Culture. 6 page article with colour photographs of recent work. pp16-21 plus cover.  
-Tenth Limoges Biennial of Enamel. Four page report by Canadian enameller and exhibitor Anne Fauleux. pp22-25. photographs.

# Exhibitions

December 6 saw the opening of the Ninth Annual Exhibition and Sale of the Enamellers Association at Prouds Art Gallery.

It is encouraging to see that attendance and sales on opening night are increasing year by year and that we have quite an enthusiastic following who look forward to our Exhibition each december.

This year we had sixteen exhibitors. We had expected a few more but at the last minute some couldn't make it.

Advertising was good and all exhibitors made sales. Although the exhibition area was small, the layout was more open and pieces were displayed to advantage.

Jewellery was popular, as always. Three members exhibited enamelled beads, each piece having its distinctive charm. Norma Alce made the silver chain between her enamelled beads, Helen Parker used various glass beads to enhance her enamelled beads and Shirley Williams used silver or gold spacers between her perfectly formed symmetrical beads.

The enamels on display varied with the different techniques applied, each individual piece being a "one off". What was very evident this year was that customers were generally favouring the lower-priced items. However, sales still included wall plaques, sculptures and large bowls, although not to the same extent as last year.

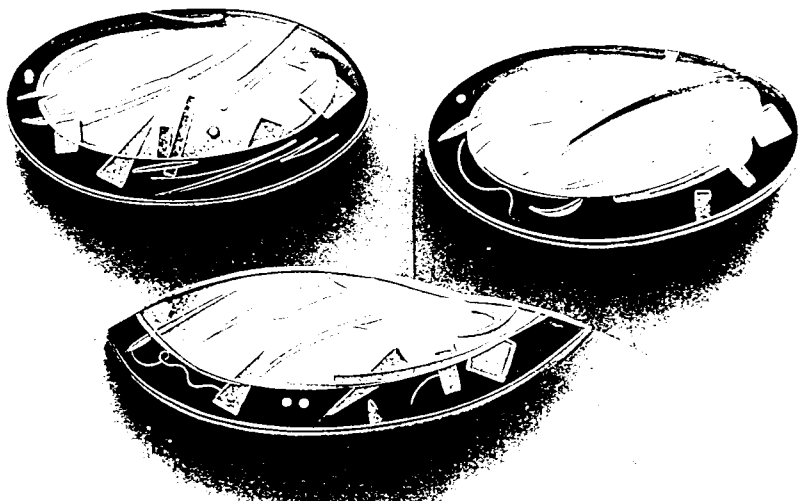
Considering the current economic situation, our sales were still good but considerably lower than last year.

We hope the economy improves during 1991 and that our Tenth Exhibition will be better than ever.

Mary Raymond Exhibition Co-ordinator  
Heidi Wellings Hon. Secretary

# Exhibitions

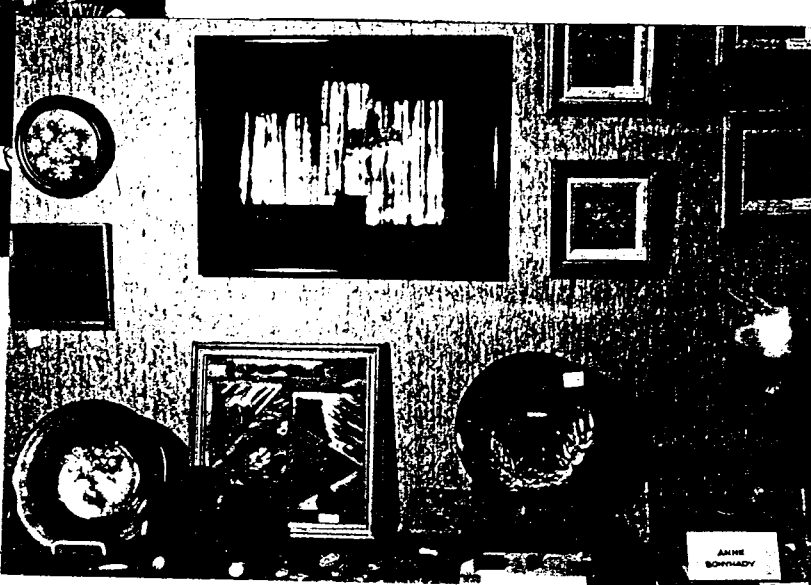
Three enamel brooches by Carolyn Delzoppo are being exhibited at present in Moscow as part of an international exhibition of enamels. Many participants of the 1990 Symposium of Enamelling held in Lithuania early in 1990 have been invited to submit work to this exhibition at the Moscow Museum of Decorative Art. The museum which exhibits jewellery and enamels annually has a comprehensive collection of contemporary Soviet enamels. Enamellers from Germany, France, Britain and the US as well as from all over the Soviet Union are participating.



Brooch series by Carolyn Delzoppo



Enamels by Norma Alce, Anne Bonyhady, Heather Calnan, Malcolm Fisher, Allan Heywood, Helen Parker, Willa Stafford, Heidi Wellings and Rachel Earl at the 9th Annual Exhibition of the Enamellers Association.



# Diary

- 15 Feb Closing date for entry of slides for selection in First National Juried Exhibition of Enamels. Limited to six items per entrant with a entry fee of \$15.00 per person. Three slides of each entry are required for the jury.  
Entry forms available from:  
Mary Raymond, 7 Ailsa Close, East Lindfield NSW 2070.
- 18 March Results of jury selection will be posted.
- 15 April Delivery date for receipt of accepted work.
- 14 May Opening of exhibition.
- 22 July Deadline for receipt of entries to Miniature Art Exhibition, Toronto, Canada. See Page 6 this issue.
- August Third Enamelist Society Convention Juried Exhibition, Kentucky, USA.  
Details next issue.
- September 1991 International Exhibition of Enamelling Art, Japan.  
Hope to have details for next issue.

## Correction

In Issue 5, Profile page 1, I printed that Helen Parker's work had been accepted into the Juried Enamel Exhibition in Laval, Canada in 1986 and had been awarded an honourable mention. Its true that Helen's work was accepted, but the honourable mention was an error by the editor. Apologies to Helen.

## Thankyou

Thankyou to the following people for their contributions to this issue;

Tom Ellis, Mary Raymond, Heidi Wellings, Jacquie Sprogoe, Niel K Moran, Stephen Millton, Paul Laidler, Allan Heywood.