

# Australian Enamel Newsletter

Issue 7

April 1991

## Enameller Profile Ninette Dutton

There is no need to explain to an enameller what a delicious medium to work in is vitreous enamel. I often think that no piece is finished until it looks good enough to eat and I was once delighted when a visitor came into my workshop and, pointing at a plate said,

'That's the one I want! It looks edible.'

One of the advantages of enamel is that it is so versatile that, depending on your temperament, you can find some field to suit you. I have never made jewellery but prefer to work on large pieces. I have a kiln which I designed myself and which holds a bowl 45cms across and about 20cms high. Any bigger and I could not lift it myself. On one occasion when I was working on the 'jewel' over the keyboard of the organ at the Adelaide Festival Centre, which consists of six flat plaques 45cms by 50cms, the exact size of the bottom of my kiln, I had to ask for help. When both sides of the plaques were enamelled I found them too heavy to remove from the kiln at the last firing. Fortunately my son was at home and between us we managed, performing a kind of ritual dance as he laid down the plaque and I corrected the warp in the few seconds available.

For many years I travelled a great deal all over the world, painting and writing as I went. The tools for these occupations are easily portable. Influenced by my great love of medieval in every form, I longed to be able to practise enamelling. Whenever we stopped long enough in one place I went to any art school which would accept me on a temporary basis. Not all art schools are happy to do this and I never found the course I wanted.

At last we were settled for some months in Manhattan, Kansas where there is an excellent art school at the University. They were reluctant to take a solitary student in enamelling that semester but, after making a persistent nuisance of myself, they agreed to admit me. I had a superb studio and an instructor all to myself, worked every day and learnt an enormous amount, which I eventually came home to practice.

At that time there was very little enamelling being done in Australia. I had to import my own colours from overseas. Such kiln furniture as I needed was unobtainable and I picked over scrap metal dumps to find what I wanted. At one time I was stopped by an inquisitive man.

'Whats a lady like you doing here?'

I explained.

'Well I call you a very funny kind of lady.'

Information was hard to find and people rang from all over the country, as far away as Perth. This led me to write a simple text book, published by Sun Books, in which I included a short history of enamelling.

Since then I have exhibited in every state of Australia in major galleries, sometimes alone, sometimes in mixed exhibitions. My work is represented in collections both here and overseas. The pleasure of being an artist and a writer is that you never have to retire and I always have just a little bit too much work ahead, but I like it that way.

As well as my enamelling work, I have written a number of books on various subjects, including short stories and a Memoir called Portrait of a Year. Amongst my particular interests are wildflowers and gardening and I have written about both. For some years I contributed a monthly article with a colour drawing to Your Garden magazine. Now I write a weekly column, illustrated in black and white, for the Adelaide Advertiser called The Passionate Gardener. I regularly broadcast on these matters.

When I have the chance I like to disappear camping into the back country and my three children have grown up loving that life as much as I do.



Australian Enamel Newsletter -  
 now in its second year  
 and going strong!

# Books

Well, no-one can say there's nowhere for us to exhibit our enamels. Indeed, for enamellers like myself with limited output of exhibition pieces, the problem is which to choose. There are so many possibilities, nationally and internationally. Good, isn't it?

I ask enamellers who are accepted into exhibitions both here and overseas to please keep AEN informed of your successes. I would like to keep a register of these exhibition inclusions as such information will be invaluable in future if enameller groups here seek funding for future national enamel projects. We can show that enamel in Australia is active and vital.

Congratulations to enamellers juried into the First National Exhibition. I look forward to the get-together on May 14, A rare chance to put a face with a familiar name and work. See you there!

Exciting plans are afoot for AEN. A new regular double page series of technical articles by specialist enamellers will begin in Issue 8. Australian and overseas enamellers will be contributing. Regular features will continue, as well as news and information on supplies and exhibitions. Contributions and feedback from subscribers is always welcome.

With all the talk of late about the dangers of lead in enamels, I thought the article below from Jan30 Sydney Morning Herald of interest. The SMH kindly gave permission for the reprint.

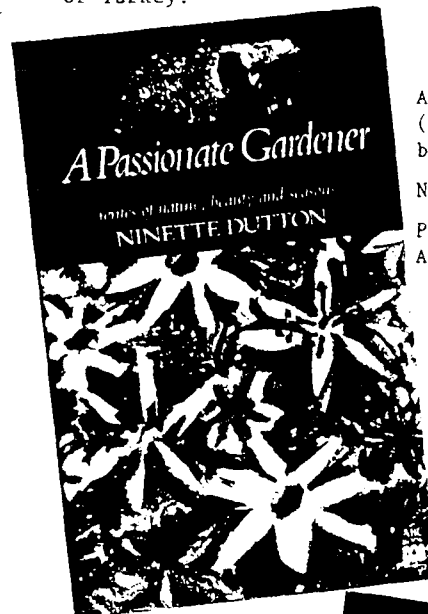
Regards

*Carolyn DePoppo*

Editor.

Ninette Dutton is a South Australian writer, broadcaster and enameller who exhibits regularly all over Australia and has written a book about enamelling, a volume of short stories, and books on Australian wildflowers.

Her most recent book, *A Passionate Gardener*, contains the authors intimate and affectionate views of what she sees about her, whether she is at home in the hills of Adelaide, elsewhere in Australia or in the south of France, central London or Turkey.



*A Passionate Gardener*  
 (writes of nature,  
 beauty and seasons)

Ninette Dutton

Published 1991 by  
 ABC Books.

## Poison warning on crystal decanters

By MARGARET HARRIS

Storing wines and spirits in lead-crystal glassware may expose drinkers to dangerously high levels of lead, according to a study published in this week's edition of the leading medical journal, *The Lancet*.

Lead levels 400 times greater than the recommended safe level were found in brandy stored in lead-crystal decanters, while white wine poured into lead crystal glasses doubled its lead level within just one hour.

The study, by pharmacologists and physicians from Columbia University, New York, measured lead levels in port, then stored the port in crystal decanters for four months. After four months, the levels of lead in the port had increased as much as 60-fold.

The US Environmental Protection Agency has set the allowable level of lead in drinking water at 50 micrograms per litre. But the port stored in lead reached levels as high as 5,331 micrograms in just four months.

Brandy and cognac collected from university staff members' homes had even higher levels. Brandy which had been in one decanter for more than five years gave a reading of 21,530 micrograms per litre.

The only wines and spirits found to have acceptable levels of lead were those stored in antique glassware which had been manufactured before lead was used to make crystal glassware. In the US, the process began during the late 19th century.

"Our findings show that alcoholic beverages stored in crystal decanters steadily increase in lead concentration over time and that spirits kept in decanters for a long time may achieve lead concentrations comparable with those in the notorious sweetened wines of Roman times," wrote the researchers, Dr Joseph H. Graziano and Dr Conrad Blum.

Lead, which causes gout and high blood pressure as well as damaging the brain, kidneys and blood cells, has found its way into wine in many other ways in the past. Wines were once sweetened with lead salts, making port wine a common cause of gout.

Lead crystal was invented three centuries ago, when it was found that adding lead compounds to molten quartz produced a glass with high density and durability as well as a special brilliance.

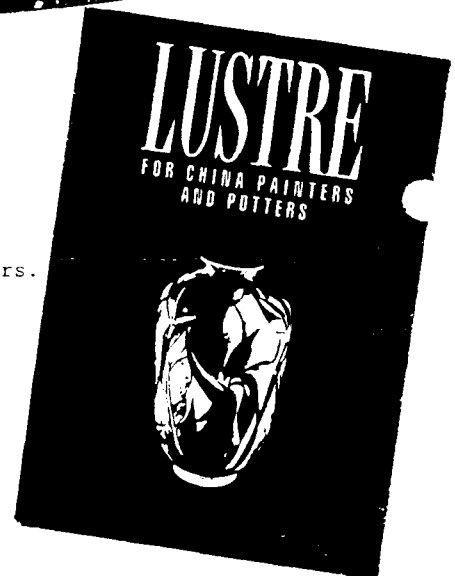
However, not all modern crystal contains lead. A check can be made with the manufacturer or retailer.

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Lustre  
 for China Painters.

Heather Taylor

Price 14.95



Over the last 10 years, Heather Taylor has been heavily involved in teaching lustre workshops in many parts of Australia, guiding students through the process of completing a piece and encouraging them to experiment with various techniques.

This book is designed to guide china painters through the basic techniques of working with lustres.

Editors note: The information in this book may be of value to enamellers wanting to experiment with this technique.

# Glass on Glass

Dry copper enamels, beads and threads can be sandwiched between two thin sheets of clear glass and kiln fired to over 800C to fuse the enamels and glass together. The enamel will melt creating transparent and opaque shapes in between the glass, and the edges of the glass will fuse, sealing the laminate.

Glass can be heated slowly in a kiln until it starts to melt or sag, and when two pieces are fired on top of one another they will fuse together. The temperature at which this takes place is between 800C and 900C and is determined by the type, thickness and size of the glass. Two pieces of thin clear glass will start to fuse at a lower temperature than thick pieces, and small pieces will fuse faster than large pieces. The two pieces of glass are cut exactly the same size. The bottom piece is liberally sprinkled with dry enamel, with ball and thread enamels arranged to make a pleasing design. Thin pieces of copper shim or wire can also be used though they must first be cleaned with salt and vinegar. The copper wire can protrude from the laminate to form a loop so the finished item can be hung if wanted. All the laminated material must be dry or the moisture will form bubbles in the sandwiched glass.

The glass must be fired on a surface that will not stick. I use 'ceramic paper' which can be purchased from pottery suppliers by the metre. It can be cut with scissors and laid on the floor or better still on a kiln shelf. The ceramic paper will not stick to the glass and only leaves minimal marks on the back. If ceramic paper is not available then whiting can be used as a separator.

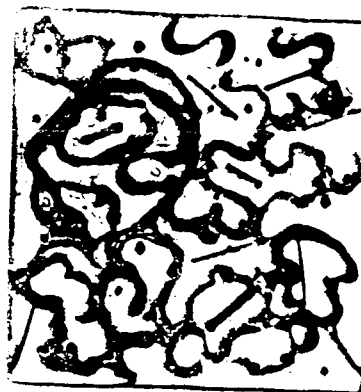
Kiln fire the glass slowly taking at least 2-2½ hours to climb to between 800 and 850C. At 800C open the kiln door and check the laminate. The edges of the glass should be sealed and rounded off when the laminate is hot enough. If the piece is not hot enough, fire another 20C degrees higher and check again. When the laminate is complete, switch the kiln off and shut the kiln up tightly, close all vents and allow to cool very slowly. Do not open the door until the pyrometer registers below 200C. The laminated piece cannot be refired.

When glass is heated above 600C it changes its molecular construction from a crystal to a liquid state. Fast heating through the lower temperatures thermally shocks



Work of students of Heather.

Samples using liquid bright gold which is fired at the same time as the laminating.



the glass and causes it to break. Once glass is beyond 650C it is a liquid, and as the old saying goes 'you cant crack a liquid', so the glass can be heated at a faster rate and the kiln door can be opened to check progress. Normal safety precautions to protect skin and eyes should be observed when opening kiln.

When the glass cools however, it must be allowed to passthrough the 650C -600C transition stage very slowly, otherwise stresses form in the glass causing it to crack. This slow cooling is called annealing. The larger the piece of glass, the longer it must be allowed to anneal.

I fire 10" laminates in a 12" china painting kiln. These electric kilns take about 2 - 3 hours to fire to between 800C and 850C, and cool very slowly taking at least 1½ hours to drop to around 650C. I find that this rate is slow enough to anneal the glass, and I then leave the kiln overnight to completely cool. Smaller fast firing kilns such as enamelling kilns would have to be fired on low when bringing the heat up and the cooling rate would have to be monitored and possibly switched on and off to slow the cooling process. Experiment with small pieces of glass first as these are less likely to break.

As an onglaze artist I know very little about metal enamelling. Some of the colours burn out during the long firing times, so I discard these in favour of colours that do not fade. There are many other substances that can be sandwiched in glass: dry plant material such as fern leaves, bones, shells, onglaze paint, and glass pieces.

There are several books on kiln fired glass available, I recommend the following as references:  
Kiln Fired Glass by Harriette Anderson, published by Chilton.

The Complete Book of Creative Glass Art by Polly Rothenberg, published by George Allen and Unwin.

Heather Ta lor  
Onglaze & Design Lecturer  
Claremont School Of Art Western Australia

# Part 2 — More on Lead free enamelling

by Tom Ellis

# First National Juried Exhibition

Continued from Part 1, Issue 6 February 1991.

## LAYERING TRANSPARENT LEAD FREE ENAMELS

The lead free transparent pallet can be expanded by layering one colour on top of another. For instance, to obtain variations of olive colours, transparent greens such as 2335 Peacock, 2340 Glass, or 2350 Grass are fired first. Then by applying a second layer (on top of the green) of 2210 Egg or 2215 Soft and firing, an olive transparent colour is obtained. Another combination could be firing 2910 Elan Gray first, and then layering one of the transparent blues on top resulting in a blue-grey transparent.

Another way to expand the transparent pallet is to physically mix two transparent colours. Any proportion of two colours can be run through a sieve a number of times and used as is (this may result in a spotted texture of colour) or for a purer colour the mixture can be fired on mica or Thompson's furnace floor blanket and then re-ground with a mortar and pestle. If using mica, any residue mica should be ground off the glass frit before grinding in a mortar and pestle. If using the floor blanket, a damp cloth will remove residue fibres on the bottom of the glass frit.

## PHYSICAL PROPERTIES

1010 opaque white is the most suitable white to use as an undercoat.

1020 opaque white is a titanium white. It has great coverage ability to stay opaque.

1030 & 1040 are whites with medium opacity and work very well in the grisaille technique.

1850, 1860, 1870, 1880, & 1890 are cadmium colours and will darken with prolonged firing.

2880 & 2850, 2840, 2210 & 2215 are cadmium selenium colours. They chemically react with copper and silver and frequently turn opaque. They will remain transparent on tombac, silver and gold for a limited number of firings. They will darken with prolonged firings. They are best used over another enamel.

2825 & 2810 are gold bearing colours which will react with copper and frequently turn opaque. They are best used over another enamel.

2820, 2810 & 2830 are gold bearing colours which will require special attention to obtain transparency when being fired directly on to copper. First firing - 1450F to 1500F for two minutes. Second firing - resift and fire at 1450F for two minutes. Third firing - to clear, fire at 1450F for two minutes. If necessary, increase time not temperature. 2820 is the best one to fire direct on copper.

1050 matte enamel fires as a normal opaque. It glosses on the first firing and will matte on subsequent firings. It may require a longer firing time depending on the size of the piece.

Results of the jury selection for the First National Juried Exhibition of Enamels have been announced.

Those who have had work accepted are as follows:

Valerie Aked	3
Norma Alce	1
Stacey Allen	6
Anne Bonyhady	2
Heather Calnan	4
Annette Clarke	1
Carolyn Delzoppo	2
Madeleine Faught	3
Malcolm Fisher	2
Jenny Gore	4
Allan Heywood	2
Sandra Kerr	3
Glenice Matthews	5
Elaine Palmer	2
Helen Parker	4
Jillian Parnell	3
Joy Peck	3
Mary Raymond	2
Barbara Ryman	2
Debbie Sheezel	2
Marion Smith	4
Jacquie Sprogoe	4
Howard Tozer	4
Beat Urfer	1
Margaret Warwick-Clarke	1

Out of 111 pieces submitted the judges chose 70. The judges chose stringently in order to set a high standard since this is the first national exhibition.

An evening get-together and dinner has been arranged to coincide with the exhibition. All enamellers, friends and spouses are welcome.

The venue is Pronto's restaurant at Darling Harbour, and the date is 14th May. The first floor has been booked and a set price meal (25.00) arranged. The restaurant is licensed and has wonderful views of the harbour and city. Be there, 6.30pm. Please let Mary Raymond know by May 1 if you are planning to attend so booking numbers can be finalised.

This is a rare opportunity for enamellers to meet each other and to talk shop. I hope many enamellers from interstate will be able to make it.

There are plans to assemble a kit of slides of the works in the exhibition for viewing by interstate enamellers groups and students. Enamellers will be contacted for permission to retain slides. More details next issue.

## Around the magazines

Craft Arts International Issue 21 March/June 1991  
First National Exhibition of Enamels pp100-101.  
double page illustrated preview of this upcoming exhibition.

Objects D'art to a Human Scale. pp30-35, by  
Robyn Tudor. Article on Contemporary Jewellery  
Gallery of Sydney, and includes photographs of work  
by Barbara Ryman and Wendy Hall.

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

# Notes on judging by Robyn Tudor

In March I was privileged to assist Ian Were and Ken Lockwood judge the First National Exhibition of Enamels. This exhibition, containing seventy enamel items will open in David Jones Sydney store on Tuesday 14 March and run until Saturday 25 May 1991.

This is an important event for Australian enamellers. It provides for the first time a most welcome national exhibition focus and brings together from many parts of the country the works of individual practitioners committed to enamel as their chosen medium for creative expression. As a group exhibition this event aims to raise the public profile of enamelling and assert its place within the context of Australian craft practice.

Judging is an unenviable task under any circumstances. Ultimately, decisions depend on personal judgement, and though convenient, photographic slides offer an unequal approximation of the true colour, surface, form and scale of enamel objects. The judges task demands experience, an educated eye and some guess-work to envisage the absent article represented in the slide. Hence, the quality of the photography was crucial to the best representation of each piece.

It makes good sense therefore that the judging responsibility be shared between an uneven number of jurors so that in the final assessment there could be a casting vote in matters of dispute. Happily the judging saw a high order of consensus between the three judges on the general criteria and the individual items selected.

Nevertheless, enamelling presents special difficulties for judging in an open category exhibition. By what criteria do we compare bowls with jewellery, and three-dimensional sculpture with pictorial wall works? There is always the matter of technical competence with enamel and this provided the first obvious point of departure for the judging. Those technically proficient works were prioritised.

Then the imagery or design of each item was reviewed. Preference was given to fresh and interesting ideas and each work was judged on its own merits in terms of its success. Some pieces evidenced a sophisticated visual aesthetic no doubt informed by a visual arts training, others demonstrated independent experience with abstract, descriptive or narrative themes, and others showed an enthusiasm and confidence with experimental ideas and forms. In each category the judges aimed to select the vigorous examples which together testified to the many possibilities of enamel.

This made for a richly varied though uneven selection of objects and so an attempt was made to balance the numbers of pieces representing any one style or application of enamel. This demanded some extremely difficult decisions where some fine pieces of work were ultimately culled out. The three judges shared a concern for making as coherent and balanced a selection as possible in order to strengthen the exhibition as a whole. In this way, it was intended that the enamel medium be permitted its best and most varied showing to the public.

Another disparity which could not be avoided involved some consideration of the metalwork associated with the enamel. Where practitioners have involved themselves with shaping the metal as with sculptural pieces and jewellery, their metal skills were also scrutinised. This work demonstrated different aspects of enamel in addition to the more traditional decorative and pictorial subjects executed on pre-formed metal. Some sculptural works were understood to be experimental in nature

and so provided tantalising glimpses of future possibilities for enamelling.

Each judge made a preliminary selection in private and then all three came together for the final judging. It was a challenge to test my own preferences against those of Ian Were and Ken Lockwood and I enjoyed and valued the discussion that surrounded the selection process.

What became apparent from that discussion was the fundamental difference between a juried and a curated exhibition. The First National Exhibition of Enamel was not selected against a theme or any other preconceived curatorial notion that might have made for a tightly orchestrated cultural event. Rather, it represents a chequered cross-section of aesthetic motivation, experience, technique, skill and creativity in vitreous enamel which genuinely reflects the rich mixture of people involved in the discipline - people with little in common except their enthusiasm for enamel. The merit of this exhibition stems from the diversity of the works and the many different paths by which these individuals have come to work in this medium. The future of enamelling in Australia is reliant on a respect for this diversity, and on the support and resourcefulness shared between practitioners which is manifest in this exhibition.

## Supplies - update

The Milltons now have the following lead bearing enamels in stock. Minimum order per colour of 8oz.

933 Orchid	997 Palm	1013 Old Silver
659 Turquoise	234 Evergreen	986 Goldenrod
313 Chinchilla	154 Amulet	110 Bluebell
724 Gold	932 Lt Shamrock	604 Blue Copen

The Milltons Ph 07 268 5998

Shop Postal  
49 Stephenson St GPO Box 1850  
Ascot, 4007 Qld Brisbane, 4001 Qld.

Elizabeth Fraser-Davies is no longer the New Zealand agent for W.G. Ball enamels.

The new agent is:

John Shearer,  
Cobcraft Pottery Supplies,  
24 Essex Street, Christchurch, New Zealand.

## Thank you

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

Mary Raymond, Ninette Dutton, The Milltons, Tom Ellis, Heather Taylor, The Sydney Morning Herald, Biddy Fraser-Davies, Denise Nobbs, Samantha Green, US Enamelist Society, Robyn Tudor.

# Exhibitions — international

## Third Enamelist Society Juried Exhibition.

Entry fee is \$3.00 per piece plus donation of entry slides to the Enamelist Society archives. Limit of six entries per person and no more than three entries will be juried into the exhibition. Send two identical 35mm slides per entry, one for the juror in the US and one to be sent to the juror abroad. Slides must be in focus, show the piece full frame, and have a uniform colour background. Each slide must be labelled with the artists name, title of work and indicate the top of the slide. Slides not meeting these requirements will not be accepted.

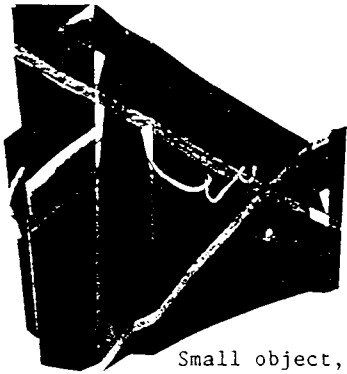
Deadline for slides is April 15, 1991

Jurors decision of acceptance or rejection will be mailed out May 15 1991.

All accepted work must be delivered by July 15 1991.

For more details and entry forms, contact the Enamelist Society or Australian Enamel Newsletter.

There is a separate Enamelist Society Student Exhibition to be held concurrently. Though it is unclear, it appears this show will not be juried. Works for exhibition should be delivered by July 15 1991. Entry forms for high school or college students available as per above exhibitions.



Margaret Warwick-Clarke  
St. Martins

Small object, foil, engraving, stencils  
Second Enamelist Society Juried Exhibition

## Sixth Annual International Exhibition of Miniature Art. Toronto, Canada.

As featured in Issue 6 of AEN. Further details are now available -

- The exhibition is open to all visual artists.
- The deadline is July 22 1991 for submission of entry form, entry fee, art works etc.
- Entry fee is US\$34.00 plus US\$6.00 for postage and handling, payable by international money order. The fee includes all costs (labour and materials) of mounting the work and covers of up to four works.
- The works to be exhibited will be selected by a jury of individuals prominent in the visual arts.
- There will be a total of \$8,100.00 cash purchase awards given as follows. Best in the Show - cash purchase award of \$1500 or solo exhibition at Del Bello Gallery. In each of the eleven categories - three cash purchase prizes, first \$300.00, second \$200.00, third \$100.00. In addition seventy honourable mention certificates will be awarded.
- All works must be for sale, 40% gallery commission applying.

Entry forms are available from Australian Enamel Newsletter.

Plans are now set for the 1991 International Exhibition of Enamelling Art in Japan, to be held at the Ueno Royal Museum in Tokyo from September 23rd to 28th.

This will be the eighth time for this prestigious, well-attended, biennial exhibition. The 1989 exhibition included 450 items, including works by 72 artists from 16 nations outside Japan.

Works must be original, not previously exhibited, and have been created in the last two years. Artists who submitted work to the 1989 exhibition will be sent entry details automatically. AEN will print details of entry requirements and deadlines as they are announced.

Full colour softcover catalogues will be available for this coming exhibition and for the 1991 Annual Exhibition of enamelling Art in Japan to be held in January. Back issue full colour catalogues of previous national and international exhibitions are available. Enquiries to:

Steering Committee  
International Exhibition of Enamelling Art in Japan  
C/- Japan Enamelling Arts Association  
Asakawa Building 6F-A  
1-19-13 Hyakunincho  
Shinjuku-ku, Tokyo 169, Japan.

Limoges will present the 11th edition of the International Biennale of Contemporary Enamels during the European summer of 1992.

The Biennale is a venture which began in 1971, on the initiative of Georges Magadoux, its founding president. Ever since, Confrontation, research, creativity and open-mindedness have been the goals sought by the organisers. All this, along with the highest artistic, as well as technical, demands.

Every two years, works from the five continents, rigorously selected by an international jury made up of professional enamellers and art specialists, have thus been presented at Limoges. The aims remain the same : to show the public the best enamels possible.

For the 11th Biennale, there will be a two-fold selection, first of the applicants, then of the finished works themselves, to ensure that only the most creative pieces are accepted.

The committee is calling on those who consider enamelling an ideal means of expression and research. The Biennale is seeking strong and innovative projects for Limoges 1992.

Editors note - Entry procedures for Limoges 1992 are rather complicated. Application files including photographic material, information on the artist and details of forthcoming projects must be submitted to the Biennale Committee by July 31 1991. For copies of entry requirement sheets and forms please contact Australian Enamel Newsletter.

# U.S. Conference

The Third Enamelist Society Convention will be held in Covington, Kentucky, USA, from August 8-11 1991.

The selection of speakers and demonstrations is currently being finalised but details of pre and post convention workshops have been announced. The organisers expect this event to be just as exciting as the previous two and hope that members from all over the world will attend.

Registration fees are as follows, members US\$125.00, non-members US\$160.00 (includes membership to the Enamelist Society), students at high school or college US\$50.00.

Details of workshops.

The Forming and Enamelling of 3D Forms in Copper Foil. Instructor - Maureen Carswell.

The workshop will cover planning and shaping vessels and sculptural forms in soft 0.005 copper foil, with different approaches to texturing and forming such as pleating, folding, scoring, hammering, stitching, stapling and weaving. This will be followed by methods of applying enamel, including liquid enamel. Firing methods will include both furnace and torch.

Enamelling on Glass. Instructor - Martin Hanson. Basis instruction on using your enamelling kiln to fire glass objects. Projects will include using regular lead-free enamels, special enamels whose thermal expansion matches that of window glass, painting enamels and stained glass.

Free-Formal Enamelling. Instructor - Charles Parthesius.

This workshop will focus on two dimensional pieces suitable for mounting or framing. Mr Parthesius has developed his own style of impressionistic dry-painting techniques, and will discuss his approach to design and colour theories.

Gold and Silver Foil - Combinations and Reticulations. Instructor - Bill Helwig.

This workshop will focus on working with gold and silver foil and oxides on copper using transparent enamels to make wall and plate forms.

Manufacturing Your Own Enamel. Instructor - Woodrow Carpenter.

Learn how to make enamel from raw materials. Topics covered will include discussion of raw materials such as silica, soda ash, etc, and how the formation of these materials produces specific enamel qualities. The course also covers the smelting process of transparent and opaque enamels, the sintering process of opaque colours, the production of dry powder from glass frit, how to make enamel that can be suspended in water and oil bases, and how other forms of basic colours can be used to make artists materials such as pencils and crayons.

Double Torch Enamelling. Instructor - Joseph Spencer.

A process developed by Mr Spencer for speed and low cost enamelling, using the open fire of two torches, somewhat like a glass blower. Once learned it is both exciting and fast. Torch use and safety will be covered.

All workshops are of three day duration and are presented twice, -before and after the convention, August 6,7 and 8, and August 12,13 and 14. The cost for each workshop is US\$125.00.

Registration forms for the convention and workshops, and details of convention hotel and travel reservations are available from the Enamelist Society, PO Box 310, Newport, Kentucky 41072, USA, or from Australian Enamel Newsletter.

# Exhibitions - national

## Alice Craft Acquisition

Entries must be original and not have been exhibited before. \$4,500.00 is available for the acquisition of works which will become the property of the Crafts Council of the N.T. The judge will be Ian Templeman. An entry fee of \$10.00 per exhibit must accompany the entry form which is available from Crafts Officer, Crafts Council of the N.T. P.O. Box 85, Alice Springs, N.T. 0871. Telephone 089 524 417.

Entry forms must reach the CC by Wednesday 24th April and craftwork by Friday 3rd May.

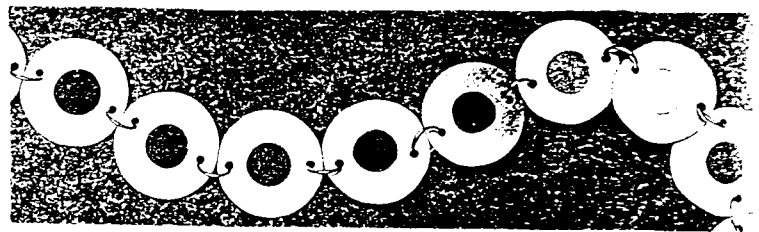
The Shire of Eltham Art Awards will be held in July 1991. Both two and three dimensional works will be accepted. Up to \$10,000 will be made available for the purchase of works of excellence.

Entry is by invitation. Artists who have not received an official invitation and wish to be invited may make application to the Committee by forwarding, as soon as possible, biographical information and three slides of current work.

All applications must be submitted by Friday April 26 1991.

Successful applicants will then be forwarded an official entry form.

Applications may be forwarded to:  
The Shire of Eltham Art Awards  
PO Box 21, Eltham 3095, Victoria.



Sydney enameller Samantha Green will be exhibiting her enamelled jewellery in a solo show at Blaxland gallery from April 11 until May 5 1991.

Necklaces, earrings, bracelets and pendants using opaque enamels on sterling silver will be presented.

Blaxland Gallery, 6th Floor Grace Bros, Cnr Pitt and Market Streets, Sydney 2000. Telephone 238 9390. Gallery hours, Monday - Friday 10am to 5pm, Saturday 10am to 3pm, Sunday 10am to 4pm.

