

Australian Enamel Newsletter

Issue 8
June 1991

Enameller Profile Janine Tanzer -

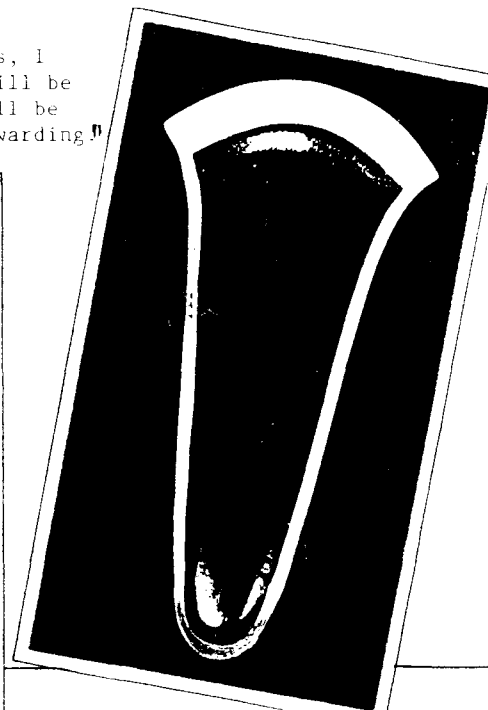
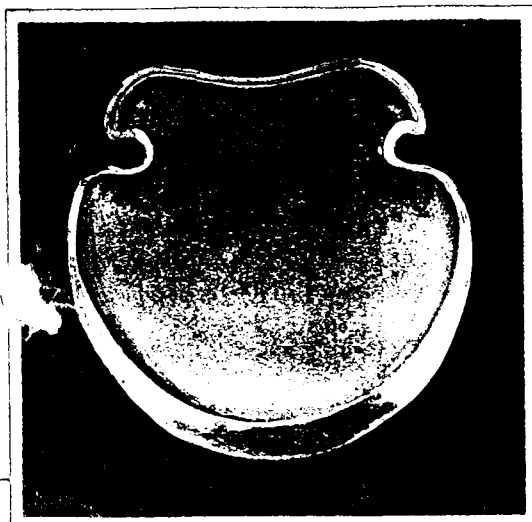
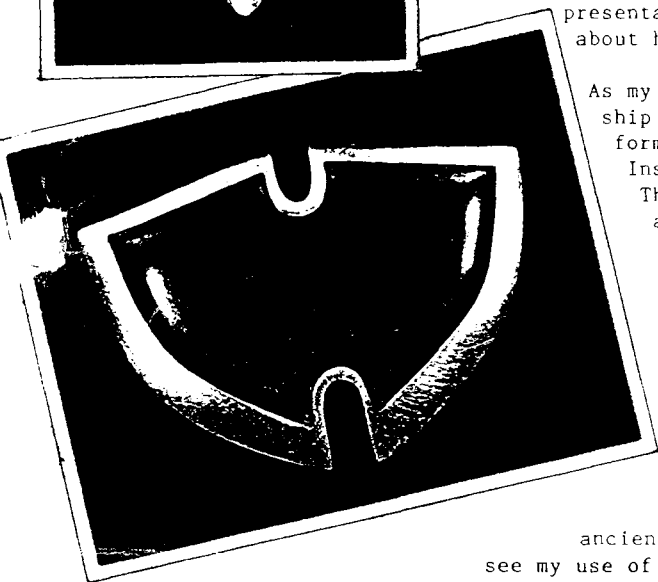
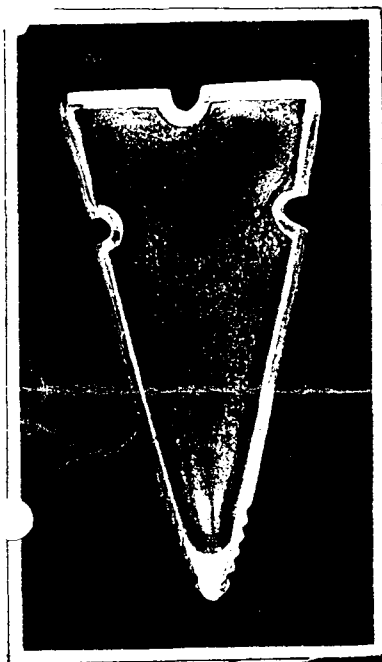


"I am currently working on my M.A. at RMIT, researching ancient metalwork techniques and investigating the alloying of gold and silver. My interest in enamelling was sparked by Helen Aitken-Kuhnen in my first year at RMIT as an undergraduate. I use a technique that Helen taught me, which involves crushing the enamel from chunks down to powder and applying it wet. (I use Schauers enamels from Germany.) Helen always brings examples of her own exquisite works to RMIT and she presents slide shows on the ways she and others have used enamel in their work. It was through this sort of presentation that I became intrigued by enamels and began to think about how I could use them in my own work.

As my style developed during my college years, so did my relationship with enamel. It wasn't easy; I wanted to make enamel fit my forms and expected it to handle tight corners and curves. Instead it would pop off soon after each piece was completed. The battle between enamel and me raged for most of my time as an undergraduate. But now I have learned enamel's temperament and am able to apply it successfully to my work.

From a young age, I was interested in the early development of civilisations. As bits and pieces help to uncover the mysteries of a culture, their value increases; a shard of pottery or a flint may become as precious as a gold pendant as it may be our only link to a fascinating past. It was this interest that led me to the study of gold and silversmithing; earlier it led me through training as a sculptor which has been very influential in the development of my recent work, in which I re-interpret such ancient implements as flints, axe-heads, and arrow heads. I also see my use of gold and silver as a link to the past; perhaps the wearer will feel this link as well.

Although I don't work exclusively with enamels, I will continue to experiment with them. I know there will be some disappointing failures along the way, but the results will be worth it. Sometimes enamel and I agree on a shape, and it is very rewarding."



Subscriber requests

Editorial

Subscribers are invited to submit material for the next newsletter. News of exhibitions, new suppliers, enamel tips, safety information is all of interest. AEN would especially like to hear from enamellers accepted into international and national exhibitions.

Material can be sent by fax to myself, C/- Forbes Solicitors, Mullumbimby. Fax 066 841 422. Make sure you put my name on it, or it may not reach me.

Carolyn DeZoppo

Editor

Letter to the Editor

Poison warning on crystal decanters

By MARGARET HARRIS

Storing wines and spirits in lead-crystal glassware may expose

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

The only wines and spirits found to have acceptable lead levels were those stored in a 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

Dear Carolyn,
Congratulations on the second year of a much needed newsletter!

Your article on lead crystal has made me chuckle, as although it contains valid information about the effects of lead in the human body, the study by pharmacologists and physicians at Columbia University, New York, leaves a lot to be desired. In the current climate where advocates for abstinence from alcohol rule - they use as an example the improbable. Those people who imbibe and enjoy (probably of a social/economic group who could afford vessels of this calibre) would not leave their brandy, opened, in a crystal decanter for up to five years. Most alcoholic beverages, once opened and exposed to the atmosphere will start to decline and oxidise - table wines after an hour or two and fortified wines after a period of weeks or months, depending on its type.

While we should be aware of what we eat, drink and be exposed to, I often feel valid research is hampered by fanatics. I have long been an advocate of lead free enamels (and products). But, also, I would not leave a good quality glass of wine, which has obviously been served in an antique or up-market crystal glass stand for over an hour before drinking, let alone allow an excellent bottle of cognac to be decanted and left for five years. What more can I say!

Best wishes,

Glenice Lesley Matthews.

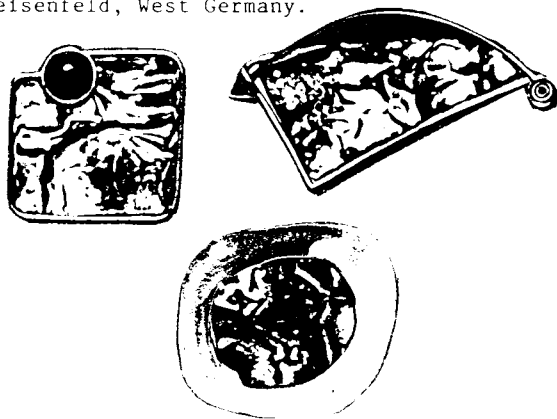
Trisha van den Brink has written to enquire about availability and reliability of gas fired kilns. Does anyone have knowledge or experience of gas kilns? Please reply through AEN so the information can be shared in the next issue.

Sandra Kerr wants to buy Thompson Peach 750, lump or powder. Also wants to swap or sell: crackle enamels, Thompson LB Chartreuse 929, Mouse 940, Cocoa 738, Chinese Red 930, Flame 771, Robin Egg 935, Princeton 770, Coral 937, Hyacinth 801.

Sandra would also like information from anyone who is using airbrushing techniques and has experience with compressors.

Contact Sandra Kerr on 02 982 5194 or write to PO Box 405, Collaroy, NSW 2097.

Edmund Masow, the editor of the 'Coburger Emailrundbr...' a German newsletter for enamellers has written to greet Australian enamellers. He is a collector of books on enamelling and also enamelled brooches. He would like to exchange his own enamelled brooches with those of Australian enamellers, and also exchange enamel books and catalogues with other collectors. He has an extensive collection. Edmund can be contacted at: Schützenstr. 2 D-8069 Geisenfeld, West Germany.



Supplies -

ACV Metals are a small business specialising in sheet metal and wire for craftspeople and artists. They supply copper, brass and nickel silver.

Prices for copper sheet:

.55mm	150 x 150mm	\$3.50
.55mm	300 x 150mm	\$6.50
.9mm	150 x 150mm	\$5.00
.9mm	300 x 150mm	\$9.00

There is also a limited supply of copper shim:

.1mm	600 x 1000mm	\$9.50
------	--------------	--------

For enquiries, write or telephone:

ACV Metals,
69 Regatta Road, Canada Bay, NSW 2046
Telephone 02 747 1957 or 02 692 0889

US Convention

Exhibition

The agenda for the U.S. Enamelist Society Convention to be held in Covington, Kentucky August 8 - 11 has been announced.

Convention speakers will be:

- Kathryn Gough - The history of Enamelling.
- Joseph Spencer - Marketing through Craft Shows.
- Mel Someroski - Kent State Enamelling Programme.
- Dr Howard Eisman - Creativity, methods of enhancement and stimulation.
- Maureen Carswell - Enamelling in the U.K.
- Roxane K. Riva - Large scale enamels, marketing and design.
- Phyllis Broome - Directing students into earning a livelihood.

There will be an afternoon of presentations by Soviet enamellers:

- Natasha Gratva - Miniature painting.
 - Victor Nikolaevich - Lost-wax casting of Silver Easter Eggs and their subsequent Enamelling.
 - Galina Selezneva - Restoration of Old Russian Enamel Art Objects.
 - Valery Timofeev - Creation of Contemporary 3-D Enamel Art.
- Areas are being set aside for demonstrations of various enamelling techniques and procedures.

The Juried Exhibition of enamels entered by society members from 32 countries will feature over 200 works selected from more than 800 entries.

Details of workshops to be held before and after the convention were printed in Issue 7 of AEN. Anyone wanting registration details, please contact AEN.

International Exhibitions

1991 International Exhibition of Enamelling Art in Japan

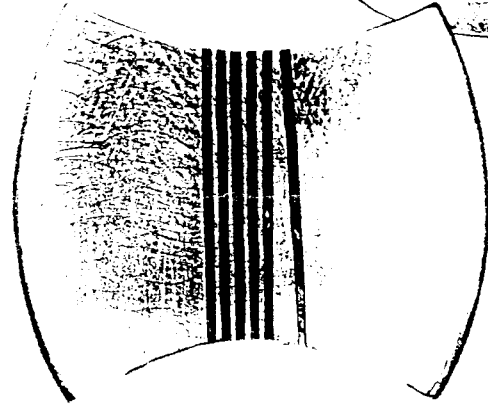
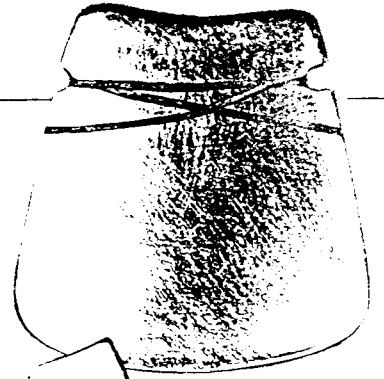
More details are now available, (see Issue 7.)

The entry requirements are a little ambiguous and it is unclear whether photographs should accompany the entry form or the work. The following is quoted directly from the entry sheets:

"To register, complete two copies of the registration form carefully, and forward one of them to the secretariat as soon as possible. The other copy should accompany the works to be exhibited with two photographs. (The name of the artist, the title and the mark to show which is up should be written on the back of the photograph.)"

Participating artists should send the work with a copy of the registration form to the secretariat's office no later than July 10 1991.

Entry sheets and forms are available from AEN.



Janine Tanzer will be exhibiting her jewellery at Contemporary Jewellery Gallery in Sydney from June 6-June 29. The opening will be 6-8pm on Thursday June 6.

Contemporary Jewellery Gallery
162A Queen Street, Woollahra, 2025.
Telephone 02 32 1611.

Thank you

Thankyou to the following people for their contributions to this issue:
Janine Tanzer, JoAnn Tanzer, Mary Raymond, Glenice Matthews, Alice Whish, Craft Council of N.T., Sandra Kerr.





Enamels by
JoAnn Tanzer

To screen or not to screen, that is the question. To paraphrase the bard. But why screen at all? That is the real question. I must respond to this by stating that the screen allows the art enameller another way of using images, textures and patterns. Colours fall onto the metal surface through the screen image. The potential of this technique is unlimited, - it can be used to bring precision to imagery, to enrich the surface, to repeat a given form in multiples. It can have an open, loose approach and be changed in a myriad of ways.

The selection of materials that can be used as images on screens is endless. Photographs, drawings, textures, patterns, collages and all kinds of markings are suitable. The use of the screen can be applied to any style or attitude of work.

I urge the enamellist to try the screening process.



SOME WAYS OF USING THE SCREEN IN ENAMELLING

1. Build a surface of opaque colours, fire, screen image over with contrasting opaque colour.
2. After firing a transparent enamel surface, screen a darker transparent or opaque over and fire.
3. Arrange a series of shapes that suggest the concept to be developed. After firing, screen a portion of the shapes to enhance or define the forms.
4. Screen over clean raw copper with transparent colour. After firing, clean oxide from raw areas and fire transparent flux or pale colour over total image.
5. Screen through larger stencil shapes and before firing use brushes or cards to alter the image or remove sections.
6. Screen image on fired enamel, refine with image in juxtaposition to form new images and on, and on, and on.....

ENAMEL SCREENING

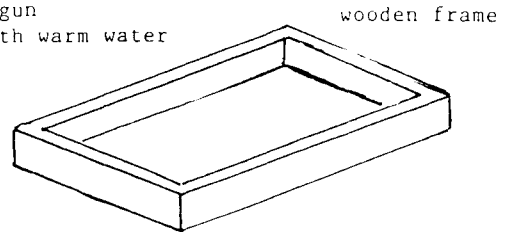
PHOTO SILKSCREENING

Materials needed:

Transparency of image
photo silkscreen film (ulano blue poly)
covered tight light box
sheet of clear glass
developer or hydrogen peroxide (3% solution)
silk-screen or nylon organdy

wooden frame
paper tape
scissors
staple gun
sink with warm water

- (1) Make a wooden frame. Cut your silk slightly larger than the frame. Staple the silk to the frame about 1 - 2cm apart. Cover the wood and edge of silk with brown paper tape. About 6mm of silk should be covered.
- (2) Prepare a high contrast transparency. Choose an image with high value contrasts or a drawing in black ink can be used.
- (3) Gather together: frame, transparency, box, sheet of glass and film. Take all into room with no natural light, (flourescent lighting is OK). Cut the film to the size of the image and screen.
- (4) A. Place film at the bottom of the box, shiny side down.
B. Lay transparency over the film.
C. Lay glass over the transparency.
D. Cover the box with the lid.
- (5) Take the box out into the sunlight. Open the box and expose the film for one to two minutes. Time can vary, so a test strip is advisable. Cover the box and take the box back inside. Note - be sure that there are no shadows or fingers on the film, they will develop.
- (6) Place the film in the developer for 90 seconds. Gently run water over the film. It may take two - three minutes for the image to appear. Caution - do not run the water on the film too long or the image will disappear.
- (7) Place film shiny side down on face of the screen.
- (8) Working from the inside of the frame, place paper towels under and on top of the silk, (film will be attached on the other side), and using a roller take out the water, rolling only long enough to adhere the film to the screen.
- (9) Let dry thoroughly until the film turns white, then peel off the backing.



RISO SCREENING

Materials needed:

-Riso Screen, 16 x 22cm. Riso screen is a special material to make instant silk screens, but it needs a thermofax machine to produce the results. Riso screen is made in Japan.

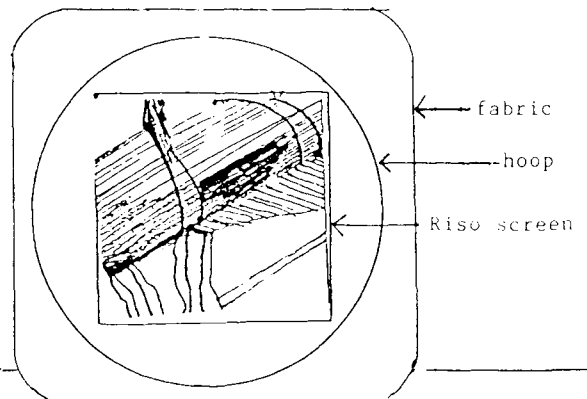
-Thermofax machine. This is a machine that produces reproductions by a heat process. It is not a photocopier. Old machines are still around, they were used in schools about 20 years ago.

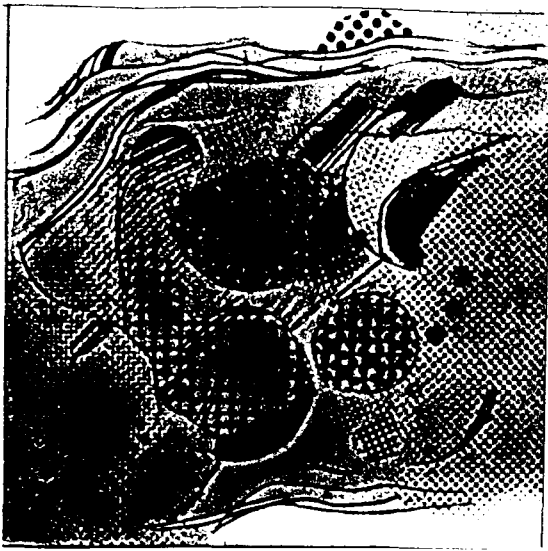
-Image of work from a photocopy machine.

- (1) Make a black and white photocopy of any image. Note - the black and white image cannot have large areas of black. It will stick to the screen. If a black area is wanted, repeat photocopying the image until the black breaks up.
- (2) Place the film on the photocopy, shiny side down, and set thermofax machine on medium.
- (3) Run it through the machine 2 or 3 times. Check to see if the image has cut through the screen by peeling back a small area on the edge of the screen. If light can be seen through the screen, then it is done. Peel apart, the screen is ready for use.

- (4) Place the screen in a cardboard frame with masking tape very tautly and place over the surface to be enamelled. Use stiff 75x125mm cards with dry 80 mesh enamel to card through the screen. Gently push the enamel through the screen. Lift screen carefully, and fire.

Alternately, the Riso screen can be sewn onto a fabric to give it a base to use as an edge. The fabric can be any cotton fabric about 45cm square. The Riso should be stitched onto the fabric and the interior section cut away to allow the Riso to be a window. The fabric and Riso sheet is then placed in an embroidery hoop to form a firm and very taut screen. The same hoop can be used for many screens.





by
JOANN
TANZER

COMPARISON OF RISO SCREEN VS TRADITIONAL SCREEN METHOD

The traditional screen is rigid, unmoving and takes a great deal of time and effort to make. It is large and difficult to store, and more materials are needed to produce the screen. However it does offer great precision.

In contrast, the Riso screen is light, flexible, easy to store and takes little time and effort to make. The fluid nature of the soft form gives greater flexibility, even around shaped pieces. The negative point is that a thermofax machine is needed to develop the image. If one is available, then it is a simple, fast and satisfying way to obtain a library of screen images that can be used again and again, and in designs with each other. The ease of washing the Riso screen is another advantage.

JOANN TANZER

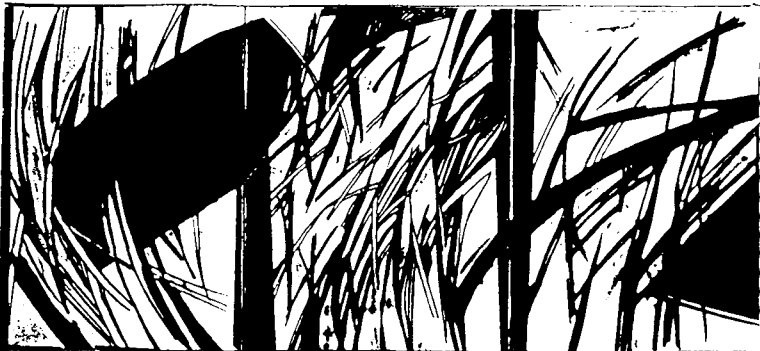
JoAnn Tanzer, recently retired as Professor of Art at San Diego State University has had a career of teaching art and making art.

She studied at Michigan State University, receiving her B.A. and M.A., and her Ed.D. from Columbia University.

She has taught many outstanding young artists, and was involved in the development of the Enamel Guild: West and the Studio Five in San Diego, California. She serves on the board of the Enamelists Society, and is active in many arts organisations. Her background includes a Fulbright study in India, and recently a month in the USSR as a participant in the Palanga Symposium of Enamels.

She has exhibited in Tokyo, Limoges, Coberg and Barcelona, as well as many national juried and invitational exhibitions.

She is always exploring new concepts and techniques of enamelling and is looking forward to more time for her work.





National Juried Exhibition

The First National Juried Exhibition of Enamels was held from the 14th - 25 May at David Jones in Sydney.

The range of work displayed reminded us just how diverse a medium enamel is. It was very exciting to see enamel from the subtle and evocative translucency of Barbara Ryman's water-theme brooches to the large lively opaque paintings of Joy Peck. I think that this diversity comes in part from there being so little contact between enamellers nationally. Very individual styles and techniques have evolved.

The fourth floor of David Jones is a dark place, black showcases and glass make for a cave-like atmosphere. The small halogen lights in this subdued space gave the enamels a richness and glow that was really exceptional. It was some of the best lighting for enamel that I've ever seen. Transparent colours glowed as though lit from within.

A series of vessels and spherical bowls by Howard Jizer using precise geometric foils were richly beautiful. One in particular with a matte surface was glowing yet mysterious.

Large shallow bowls by Debbie Sheezel using layered transparent colours and gold and silver foils to create underwater scenes were spectacular.

A variable sculpture by Heather Calnan, titled 'Under the Palms' was the centrepiece of the show. The yellows and golds on the individual textured copper foil forms glowed as though on fire. This piece was much admired.

Teat Urfer, a Queensland enameller displayed a wall piece comprising a richly descriptive cloisonne panel of a circus scene set into an abstract painting. The contrast between the fine detail of the miniature and the hard-edge painting was very appealing.

Val Aked showed the only pieces of plique-a-jour, including a delicate box with red plique-a-jour inset in the lid.

There was a wonderful range of jewellery, including subtly blended opaques in cloisonne by Stacey Allen and Madeleine Faught.

It was pleasing to have the opportunity to see the work of enamellers from WA and SA, Glenice Matthews, Jacque Sprogøe and Margaret Warwick-Clarke. Normally we have to be content with seeing the work in photographs only.

All exhibitors should feel proud of the diversity and standard of this display. The exhibition is a very auspicious beginning for Australian enamel. I hope the momentum and excitement generated by this show can be harnessed to make it a regular event.

Congratulations and many thanks go to Mary Raymond, the convenor, for her dedication and untiring efforts in bringing this exhibition together under difficult circumstances. Without her determination, the show would have been cancelled due to David Jones' economic problems. Elaine Palmer and Heather Calnan gave much assistance.

The exhibition was also a financial success with \$5,300.00 value in sales, mostly on the opening day.

The dinner on the opening evening was very pleasant with enamellers from Sydney and a few out-of-towners gathering at Prontos restaurant for drinks, food and conversation.



In the next few weeks I will be compiling the 70 slides of this exhibition into a kit that can be borrowed by enamellers away from Sydney. Preference will be given to groups rather than individuals. A deposit cheque of \$50.00 will need to be sent with each request, -the same cheque will be returned when slides are returned to me in good condition. All costs of certified postage will need to be borne by borrowers. Cooperation in returning the slides promptly after viewing is requested, I predict there will be a waiting list.

This is a good opportunity for enamellers within an area to make contact for an evening of enamel viewing.

Interested enamellers should contact AEN to be put on the list.

National Exhibitions

11th National Craft Acquisition Award Exhibition 1991

This is a multi-media exhibition sponsored by the Museums and Art Galleries of the Northern Territory and organised by the Craft Council of the Northern Territory. The award claims to promote excellence in crafts and participation is invited from Australian craftspeople. The sponsor would expect to expend \$10,000 on acquisition.

The exhibition will be held at the Museum of Arts and Sciences in Darwin from August 15 - September 1 1991.

No more than two entries per person. Work must be original, produced in the last two months and not been exhibited before. Entry fee per item, \$5.00.

Completed entry form and fee to be returned by July 12.
Work to be delivered by August 1.

Entry forms available from:
Craft Council of Northern Territory,
PO Box 1479, Darwin, NT 0801
Telephone 089 816 615

19th Annual Caloundra Art & Craft Festival

August 27 - 31 1991. Open to all artists. \$8,700.00 in prize money offered in 10 sections.

Section E - Precious Metalwork and Jewellery offers \$500 (non-acquisitive) first prize. Entry fee \$12.00 per entry. To be eligible for this section, the entry must use approx. 75% precious metal. Otherwise enamel should be entered in Section K - Handcrafts not elsewhere mentioned, which has four prizes each \$300.00. Entry fee \$12.00 per entry.

Entries close August 9. Work must be delivered August 22. Enquiries and entry forms, send SAE to:

The Secretary, Caloundra Art and Craft Festival,
PO Box 45, Moffat Beach, Qld 4551.
Telephone 074 911 956.

Or Craft Council of Queensland, Ann St, Brisbane, 4000.

Diary

- ASAP Entry forms to be sent for International Exhibition of Enamelling Art in Japan. See this issue and Issue 7 for details. Entry forms available from AEN.
- 10 July 1991 Deadline for receipt of work, as above.
- 12 July 1991 Entry forms and fees due, 11th National Craft Acquisition Award Exhibition, Northern Territory. See this issue for details.
- 15 July 1991 Deadline for receipt of accepted work, Third Enamelist Society Juried Exhibition.
- 22 July 1991 Deadline for receipt of work, Annual Miniature Art Exhibition, Toronto, Canada. See Issues 6 and 7 for details.
- 31 July 1991 Deadline for arrival of application files for selection into 11th International Biennale of Contemporary Enamels. See Issue 7 for details.
- 1 August 1991 Deadline for delivery of work, 11th National Craft Acquisition Award Exhibition, Northern Territory.
- 8 August 1991 Third Enamelist Society Convention, Kentucky, US, opens.
- 9 August 1991 Entries close, 19th Annual Caloundra Art and Craft Festival. See this issue for details.
- 22 August 1991 Deadline for receipt of work, Caloundra Art and Craft Festival, as above.
- 23-28 Sept 1991 International Exhibition of Enamelling Art, Japan. See this issue for details.
-